

**FACULTY OF FINE ARTS
JAHANGIRNAGAR UNIVERSITY**

By

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August 2019

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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.
4. I have acknowledged all main sources of help.

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Approval

The thesis/project titled “Faculty Of Fine Arts Jahangirnagar University” submitted by MD. Shakhawat Hossen(ID-13208013) of Summer, 2019 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor in Architecture on August 2019.

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Abstract/Executive Summary

Denotation of culture and education testifies to the fact that they are intimately associated. In broader sense, culture is not a part of education but it is an education itself. Cultural pattern of a society determines its educational system whereas educational system concurrently affects the culture of a society by shaping and influencing the philosophy and activities of an individual. Education is an instrument of conserving and renewal of culture. That is why people who want to cope up with the progressive world are keen to study the parts of culture to explore the artistic facet of the world. The proposal of the project is to design such a place in the campus of Jahangirnagar University where emerging number of interested students can be facilitated with dedicated functions and spaces. The campus will mainly contain academic classes, gallery, library, cafeteria, indoor and outdoor working areas etc. This paper can mirror the fulfillment of the objective of a department in the university through its architectural design.

Acknowledgement

First and foremost I would like to thank Allah for His never ending grace. Without Him I could not complete this project with success.

Then I would like to convey my honest gratitude to my instructors for their continuous assistance and support. Their advice and guidance helped me to finish this project with ease.

I also thank to my loving parents who are always there for financial support and they were the ones who showered us with encouragement in order for me to really do my best on this project.

Last but not the least; I am immensely obliged to my friends for their elevating inspiration and juniors for their enormous help in the project.

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Chapter 1

Introduction to the Project

Art – one of the most ancient mediums in expressing human sensations has been long acquired by human before they got involved in making language. From the dawn of civilization, it has been acting as the expression of the internal intuition of human. It has been claimed that every human is born creative and it only blooms with the surrounding environment, at times assisted with proper education.

Institutes that teach such art is established to create just the environment for people where they can exercise their acute sense of art and fully explore their potential. Jahangirnagar University is one such institute that proposed to nurture one's talent via art institute, to enhance the learning of arts, expressions that doesn't need language to understand. My goal in this project is to develop a program and design accordingly the 'Faculty of Fine Arts, Jahangirnagar University'.

1.1 Project Brief

- **Project Title:** Faculty of Fine Arts, Jahangirnagar University
- **Project Type:** Fine Arts Institute.
- **Location:** Jahangirnagar University Campus.
- **Area:** 9 acres
- **Client:** Jahangirnagar University
- **Proposed built area:** 1, 40,000 sft (approximately)
- **Funding Body:** Jahangirnagar University and Ministry of Education, Bangladesh

1.2 Project Location

The University is located on the West of Asian Highway that is known as the Dhaka-Aricha road, with a distance of 32 kilometers from Dhaka. The campus is surrounded by the Bangladesh Public Administration Training Centre (BPATC) on the south, the Savar cantonment on northeast, National Monument at north and a dairy farm on the east; the site spread over a land of 697.56 acres.

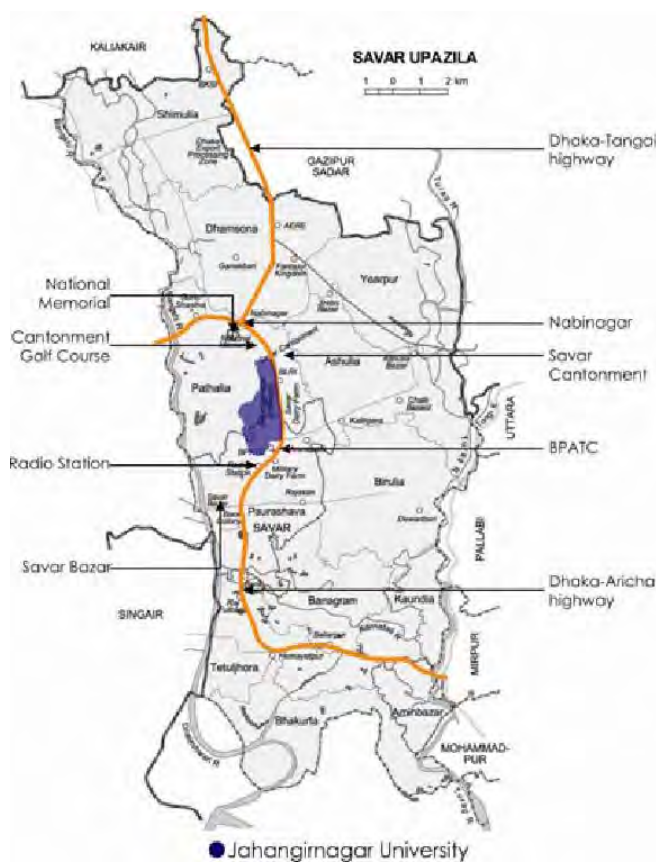


Fig.1.1 Savarupazila



Fig 1.2 Jahangirnagar University site

1.3 Given Program

- Faculty of Fine Arts
- Department of Drawing and Painting
- Department of Graphic Design and Animation
- Department of Ceramics
- Department of Crafts
- Department of Oriental Art
- Department of Sculpture
- Department of Print Making
- Library/ archive
- Gallery/exhibition space
- Open theatre, space for public gathering
- Administration
- Computer lab
- Indoor and outdoor working area

Chapter 2

Literature review

2.1 History of Arts

The following chapter contains the history of art as far as people have managed to record or preserve. Other than that, it will also cover the evolution of training of different forms of arts and the institutions in Bangladesh that deals with training for arts and fine arts.

2.1.1 The History

Over the years, Paleontologists have uncovered sculptures, cave paintings, rock paintings, and petro glyphs from the upper Paleolithic era, dating back roughly 40,000 years – these are some of the oldest forms of art created by mankind. However, the academic acceptance of their precise meaning as “art” has been somewhat disputed, since little is known of the creators or their thoughts behind it. One of the findings is the oldest pieces of art in the world – tiny drilled snail shells about 70,000 years old, discovered in caves in South Africa.



Fig. 2.1 Venus of Willendorf, (c.24000-22000 BCE) Fig. 3.2 Cave painting of a horse,

Lascaux caves, France

Many great traditions in art have a foundation in the art of one of the great ancient civilizations: Ancient Egypt, Mesopotamia, Persia, India, China, Ancient Greece, Rome, as well as Inca, Maya, and Olmec. Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions.



Fig.3.3. Ancient Egyptian Art



Fig. 3.4 Ancient Greek Sculpture

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

Art is often intended to appeal and bond with human feelings. It can arouse aesthetic or moral thoughts, and can be understood as a way of communicating these feelings. Artists express something so that their audience is aroused to some extent, but they do not have to do so, on purpose. Art searches for what it is commonly known as the human that is basically what it is to be an individual. The degree of skill that the artist has, will affect their ability to produce an emotional response.

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

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

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

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

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

Europe had begun to change astonishingly as cities grew and as merchant class rose. The great Cathedrals were built in the 13th century and therefore the paintings that got popular then were mostly religious. They were coned to the adornment of the churches with a flat two dimensional style- known as Byzantine in the Eastern Church and Gothic in the west. Beginning with Giotto (1276-1337), the first great artist to win fame in his life time, man learned to create three dimensional effect as well as wonders of perspective and light.

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

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

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

The post impressionist especially Cezanne were the architects of the new vision. By their resolute warping of space by systematic employment of color for the representation of the basic form rather than the surface description, they established the precedent for the Expressionist and the Cubist painters. Cubism began as a logical application of Cezannes

method. It was essentially a search for a new pictorial syntax, a new way to represent nature in a manner adequate to the age. As a basic style cubism was developed in its clearest and most classic expression by the Spaniard Juan Gris. However it was Pablo Picasso the greatest 20th century painter who established the basic grammar of modern art. The most prominent characteristic of the modern art movement is its new conception of space. In the past seventy years there have been a great many movements and schools, some of which are not localized in any city or even country.

2.1.2 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.

2.1.3 Form, Genres, Media and Style

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

An art form is the specific shape, or quality an artistic expression takes. The media used often influences the form. For example, the form of a sculpture must exist in space in three-

dimensions, and respond to gravity. The constraints and limitations of a particular medium are thus called its formal qualities. To give another example, the formal qualities of painting are the canvas texture, color, and brush texture. The formal qualities of video games are non-linearity, interactivity and virtual presence. The form of a particular work of art is determined by both the formal qualities of the media, and the intentions of the artist. (Stokstad, Marilyn ; Art: A Brief History)

2.2 Fine Arts and its Classification

Fine art is "a visual art considered primarily for esthetic and intellectual purposes and judged for its beauty and meaningfulness, namely painting, sculpture, drawing, aquarelle, graphics and architecture."

The word "fine" does not only denote the quality of the artwork in question, but the discipline's purity. This definition tends to exclude visual art forms, such as textiles, that could be regarded as crafts or applied art. For current art practice, the visual arts was described as a more inclusive and descriptive phrase. Also, today there is an acceleration of media in which high art

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

2.2.1 Two-dimensional Work

Two - dimensional art consists of paintings, drawings, prints and photographs that differ in the technique of their execution primarily from each other. Our initial response to all four is

probably a response to the subject - that is, we first notice about the painting, drawing, printing, or photograph. Such recognition leads us to the meaning of the work and starts shaping our response to it. Beyond the recognition of subject, however, lie the technical elements chosen by artists to make their vision appear the way they wish it to appear. The aim of an illustration is to clarify or decorate textual information (such as story, poem or newspaper article) by providing a visual representation.(Source: Wikipedia.org)

2.2.2 Painting and Drawing

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

2.2.3 Printmaking and Imaging

Printmaking is the process of making artworks by printing, normally on paper. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a print. Each print is considered an original, as opposed to a copy. The reasoning behind this is that the print is not a reproduction of another work of art in a different medium — for instance a painting — but rather an image designed from inception as a print. An individual

print is also referred to as an impression. Prints are created from a single original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric in the case of screen-printing. But there are many other kinds, discussed below. Multiple nearly identical prints can be called an edition. In modern times each print is often signed and numbered forming a "limited edition." Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques. (Source: Wikipedia.org)

2.2.4 Fiber Art

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

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



Fig. 2.3 Calligraphy

2.2.5 Calligraphy

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

2.2.6 Photography

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

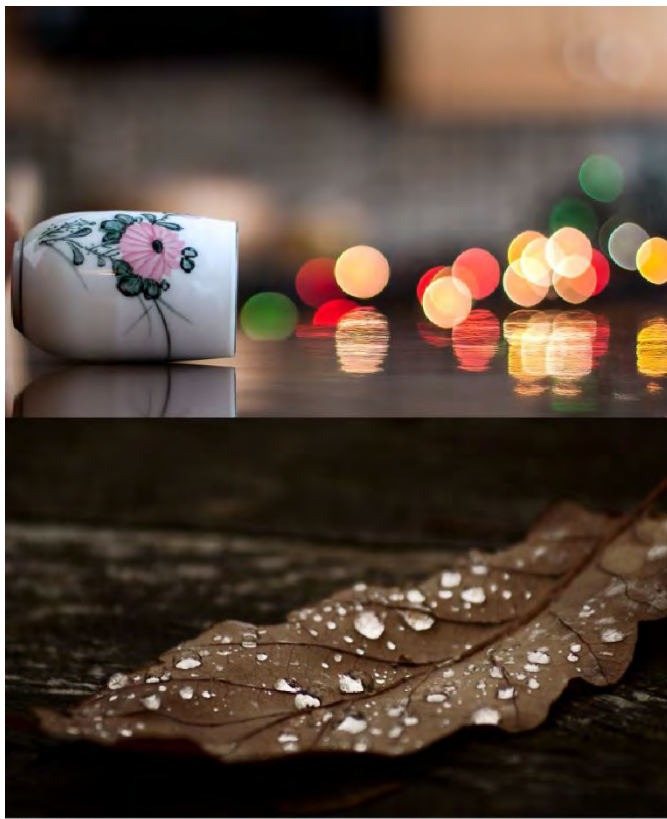


Fig. 2.4 Photograph

2.2.7 Three Dimensional Work

2.2.7.1 Sculpture

Conceptual art is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. The inception of the term in the 1960s referred to a strict and focused practice of idea-based art that often defied traditional visual criteria associated with the visual arts in its presentation as text. However, through its association with the Young British Artists and the Turner prize in the 1990s, its popular usage, particularly in the UK, developed as a synonym for all contemporary art that does not practice the traditional skills of painting and sculpture.



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

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2.3 Art and its Institutionalization in Bengal

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

The first ever concept of art as an education started in 21 April, 1785. When a gentleman by the name Hon came to India and published in the local gadget that he would like to teach drawing at his home 3 days a week at a fixed rate. The first ever university that was established in Bengal was before Queen Victoria ruled India that is around the end of the year 1830 and was called the Mechanics institute. Then later some members of a society called Bithun came together to encourage Commercial Art and started the first ever Commercial Art University in Bengal. It started in 1854 with a tuition fee –of one taka and would cost 5 taka for 2 classes. 3 days a week was dedicated to teach to drawing whereas the other 3 days was spent to teach modeling.

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

- Elementary Drawings based on Drawings from model and nature.

- Etching, Engraving on woods, metals and stones including pony.

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

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

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

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

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

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

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

- Functional art
- Architecture and modeling art
- Performing arts

Havell tried to incorporate Indian style in their teaching as well as imported stained glass, fresco from Europe for the students. During that time the young ones would join Art institute's to learn about European style. In 1897, some students rebelled out and got out of the Art institute and started one of their own by the name of 'the jubilee Art Academy'. This was the first Art academy that did not follow the European style and started a local style of Art'.

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

In 1946 the institute changed its name to 'Charu and Karukola College'. After the change of the name the institute had a lot of Craft Department. A regular magazine was published by this

College then. In 1954 there was election that selected some candidates and formed a group to develop sensitivity among members about not only art but social awareness. In 1956 the name was changed to Indian College of Art and Craftsmanship. From 1974-1975 there was a grant by the government to encourage exhibition of art work regularly also in that year was formed the first student teacher alumni association.

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

Chapter 3

SITE APPRISAL & CONTEXTUAL STUDY

3.1 Background of Jahangirnagar University

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

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

3.2 Background of Master plan Design

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

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

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



Fig. 3.2 Halls in Jahangirnagar



Fig. 3.3 View of the inside

The plans for Jahangirnagar University reflect Islam’s effort to propose an alternative city, to move away from the conventional morphology of city and country. Islam believes the

distinction between the two reflects a social disparity that should not be perpetuated. At the same time he proposes that traditional climatic-environmental responses should be joined with the new world of science of technology. Although the Jahangirnagar plan incorporate a certain sense of collectivity and “urban” order through the formation of communal spatial enclosures, continuous facades, and some sort of street, they also respond to the essence of dwelling in the hot-humid delta; the buildings are arrayed in the geometric plan to be receptacles for light, green and air”.

3.3 Topography

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

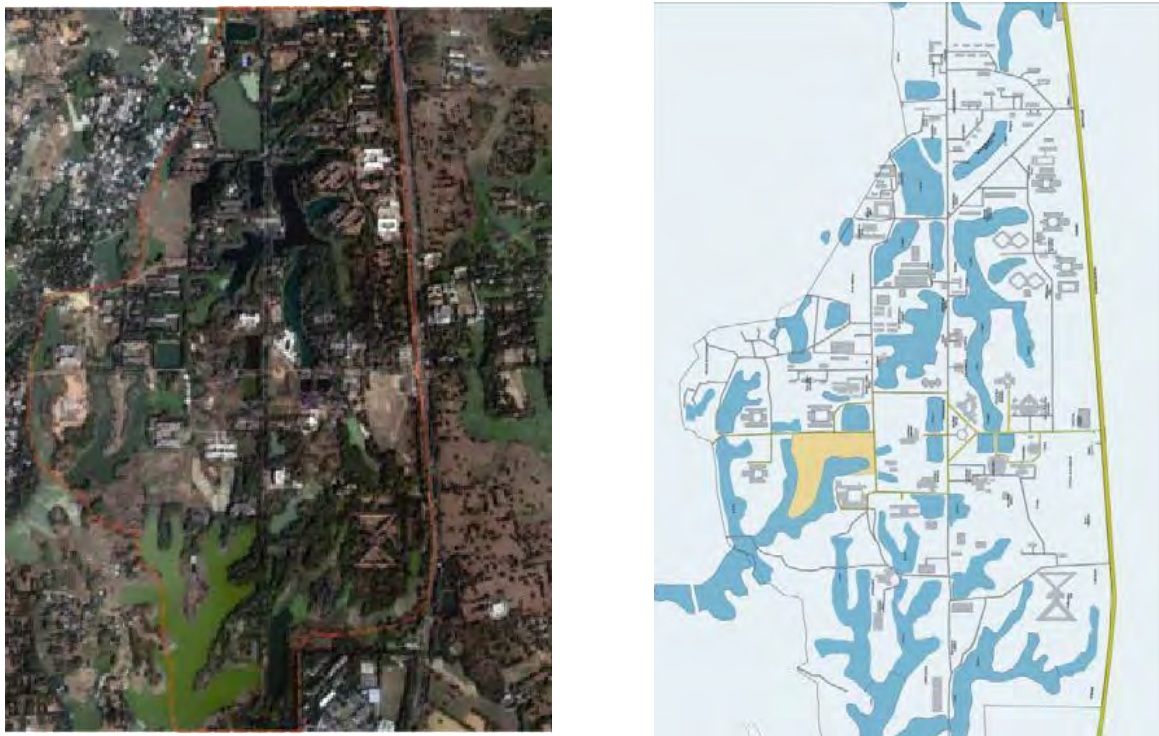


Fig. 3.4 Jahngirnagar University

3.4 SITE SURROUNDINGS

3.4.1 SITE LOCATION

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

2.4.2 ROAD NETWORK

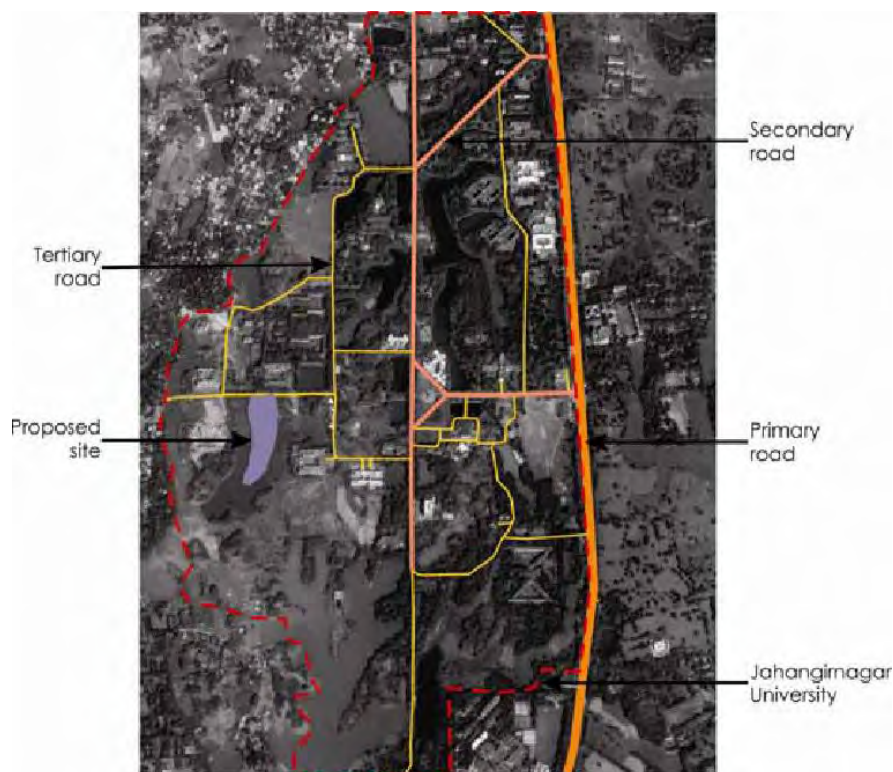


Fig. 3.5 road networks

3.4.3 ACCESSIBILITY

Most of the people that come to JU take the Dhaka- Aricha Highway to its east. There are 3 entries to the whole campus which allows the commuter buses to drop of students within the

campus. Outside cars is not allowed to the campus. Most popular mode of transportation is rickshaw or pupil prefers to walk. As the campus is rich with scenic beauty walking is very popular.

3.4.4 EXISTING CONDITION

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

3.4.5 SITE IMAGES



Source: Author



Source: Author



Source: Author



Source: Author

Chapter 4

Case Studies

4.1 Local Case Study- Institute of Fine Arts, Dhaka University

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

4.1.1 Project Brief

- Architect : Muzharul Islam
- Location: Shahbag, Dhaka.
- Client: Ministry of education.
- Covered area: 3,200 sqm.
- Type: Art academy
- Total cost: 9,00,000 Tk
- Year of completion: 1955

4.1.2 History and Background

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

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

4.1.3 Design Analysis

The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Mazharul Islam decided to come up with a design scheme that will retain all the trees on the site.

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

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

and sitting area becomes the open heart of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'Pohela Boishakh' and numerous art classes and competitions for children. The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charm at the kaleidoscope of nature's ragas throughout the different seasons.

As Karl Khalid Ashraf writes-The pavilion-like openness of the buildings, pathways through varieties of enclosures, garden spaces, and a natural as well as sensorial ambience, create a campus ideal for the contemplation and teaming. This masterpiece is a wonderful display of a harmonious integration of architecture and landscape Sensitive response to climate not just 'climate in negative role' but to provide the scope to charm at its different nuances. It is a proud statement of our rich building heritage in brick and terracotta. In its lines and forms it is a true reflection of a 'Bengali Modernism'.





Fig 4.1 Different views of the building

4.2 Shanti- Niketon

Location: Bolpur Town, Birhum, West Bengal, India

Concept: Rabindranath Tagore

Type: University

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



Fig4.2 Shantiniketan

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

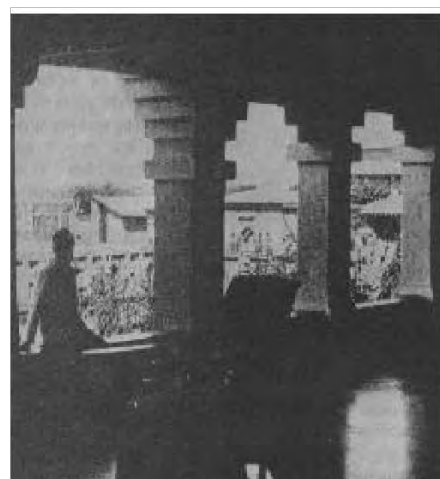


Fig4.3 Class under the tree

Rabindranath's choice of Santiniketan for his school was definitely because of its environment. In "My School", he has written: "I selected a beautiful place, far away from the contamination of town life, for I myself, in my young days, was brought up in that town in the heart of India,

Calcutta, and all the time I had a sort of homesickness for some distant lane somewhere, where my heart, my soul, could have its true emancipation... I knew that the mind had its hunger for the ministrations of nature, mother-nature, and so I selected this spot where the sky is unobstructed to the verge of the horizon. There the mind could have its fearless freedom to create its own dreams and the seasons could come with all their colors and movements and beauty in to the very heart of the human dwelling."

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

4.2.1 Project Features

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

4.3 Foreign Case Study

4.3.1 Fine Arts School (SYNA ARCHITECTS)

- **Architect:** SYNA ARCHITECTS
- **Location:** BEIJING, CHINA

- **Project year:** 2007
- **Project area:** 136000 SQM

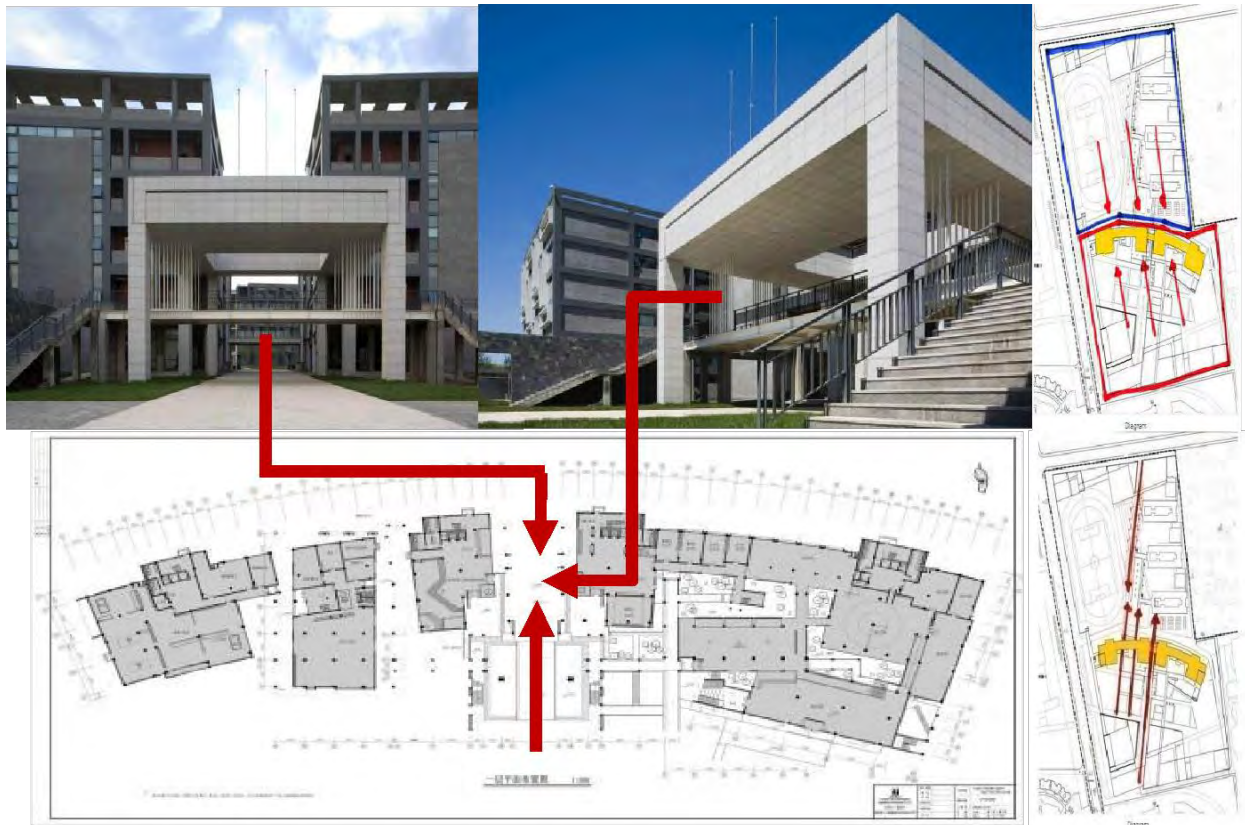
The new 136,000 sqm campus of the Fine Arts School was added on to China Central Academy of Fine Arts, located north-east of Beijing. Some buildings of the ensemble had already been structurally completed when Syna architects got involved in the project.

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



FIG 4.4 Courtyards, Playground and Connecting Bridges

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



4.3.1 Project Features

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



Chapter 5

Program Development and Analysis

5.1 Programs

The courses offered is a four year BFA (Bachelor of Fine Arts Degree) which is available for those who has finished their A levels or equivalent degree. Other than that, MFA (Master of Fine Arts) degree is also offered. Descriptive profiles of major functions:

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

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

5.1.1 Painting Department

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

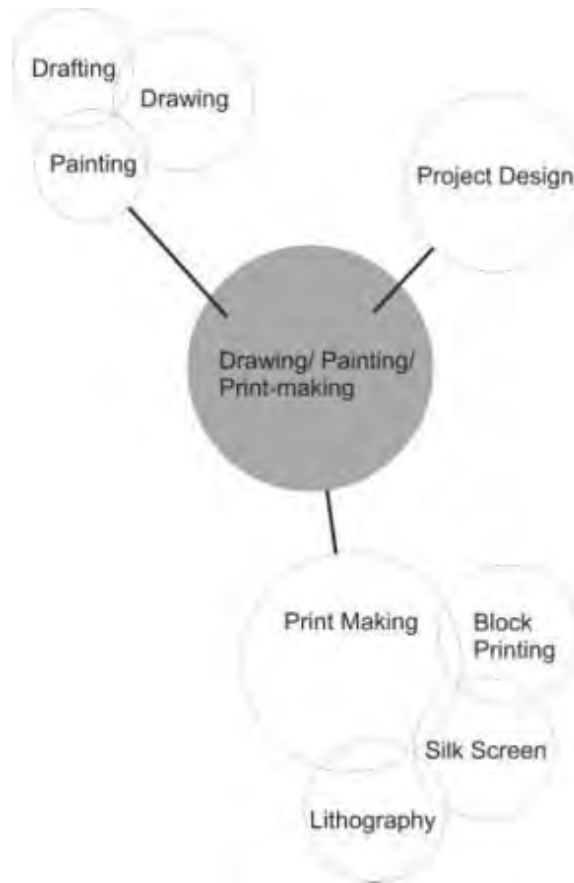


Fig. 5.1 Bubble diagram showing activity in Painting/Print-making Department

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



5.1.2 Sculpture Department

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

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

5.1.3 Graphic Art Department

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

5.1.4 Oriental Art Department

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

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



5.1.5 Print-Making Department

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



This department is currently run by 5 classrooms 20' by 30 average sizes. They have comparatively a bigger number of student ratios like 10 students in undergraduate level per year and this student continues to do their masters in the same department. This department

requires three lecturers and four professors therefore a total of seven teachers like all other departments they require a theory classroom, digital laboratory, painting room where all the machines would be kept. Every student requires a table for themselves. Exhibition space is needed for this department.

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

5.1.6 Ceramic Department

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

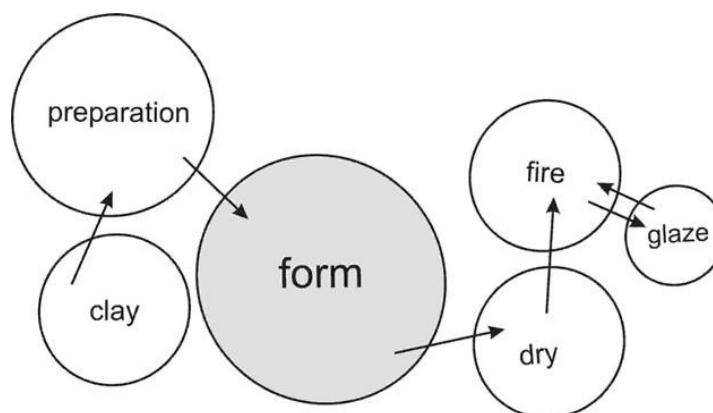


Fig. 5.2 Ceramic department

5.1.7 Craft Department

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



Fig 5.3 crafts department

5.2 Detailed programs

Administration
Lobby/waiting 1000
Reception 300
Admin Secretary 300
Asst. Director 250
Office Space 1200
Conference Room 600
Prayer space 300

Store Room 200
Record Room 150
Toilets 600
Total 6000
Circulation 30% 1800
Grand Total 7800

Exhibition Gallery
Lobby / waiting 800
Work area / Store / Preservation and restoration area 2000
Display 7500
Toilets 600
Total 10900
Circulation 30% 3270
Grand Total 14170

Academic Block:
Common Functions
Lecture Rooms 4800
Computer Lab 2400
Resource 600
Meeting Room 400
Toilets 600
Total 9600
Circulation 2880

Department of Drawing and Painting
Studio 4800
Preservation room 500
Display area 1000
Wash room 250
Store 150
Total 6550
Circulation 30% 1965

Department of Graphic Design
Studio 1000
Computer Lab 4000
Printing Lab 800
Store 150
Total 7550
Circulation 30% 2265

Department of Sculpture
Studio 6000
Foundry room 300
Workshop 500
Soil preparation space 500
Store 300

Total 6000
Circulation 30% 1800

Department of Printmaking
Studio 4800
Foundry room 300
Washroom 500
Furnace room 500
Furnace store 100
Common workshop 2000
Store 200
Total 8000
Circulation 30% 2400

Department of crafts & design
Studio 1000
Washroom 1000
Workshop 2000
Store 300
Total 6000
Circulation 30% 1800

Department of Ceramic
Studio 4800
Preservation room 500
Display area 1000
Wash room 250
Burner room 500
Workshop 1000
Store 150
Total 6550
Circulation 30% 1965

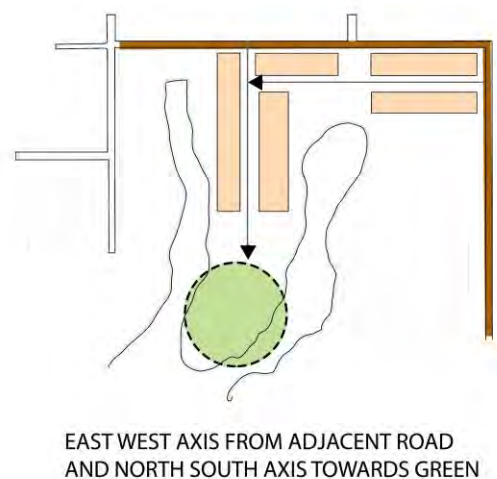
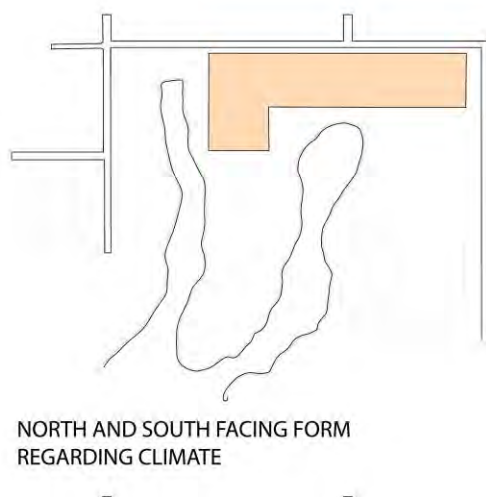
Department of Oriental
Studio 4800
Preservation room 500
Display area 1000 Wash room 1 250
Workshop 1000
Store 150
Total 6550
Circulation 30% 1965

Chapter 6

Conceptual Stage and Design Development

6.1 Concept Development

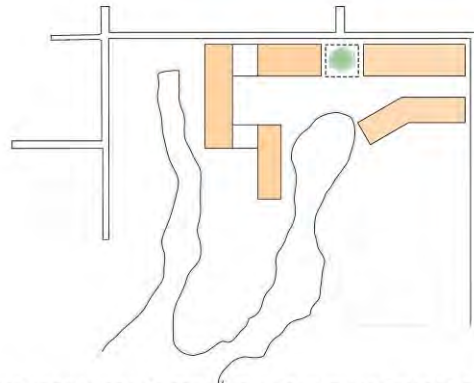
Primarily a regular form in north and south orientation was taken considering environmental factors of our country. Then the form got divided creating two axis. East and west axis directs from the main entry to academic section from the adjacent road. North and South axis directs from secondary entry to the southern green environment. This side of the site is widely known to people for migrating birds. Hence in the design process it was kept intact and conserved as sanctuary for the birds.



Source: Author



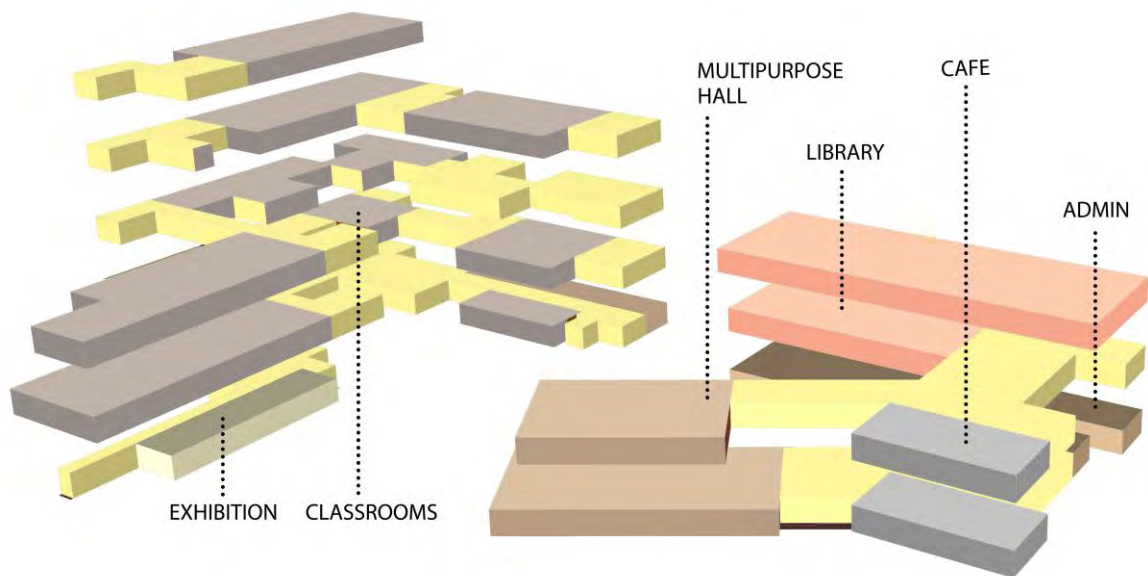
FORM DERIVED RESPECTING WATER VIEWS AND GREEN COURTYARDS IN BETWEEN THEM



GATHERING SPACE CREATED AROUND EXISTING TREE TO INCREASE INTERACTION

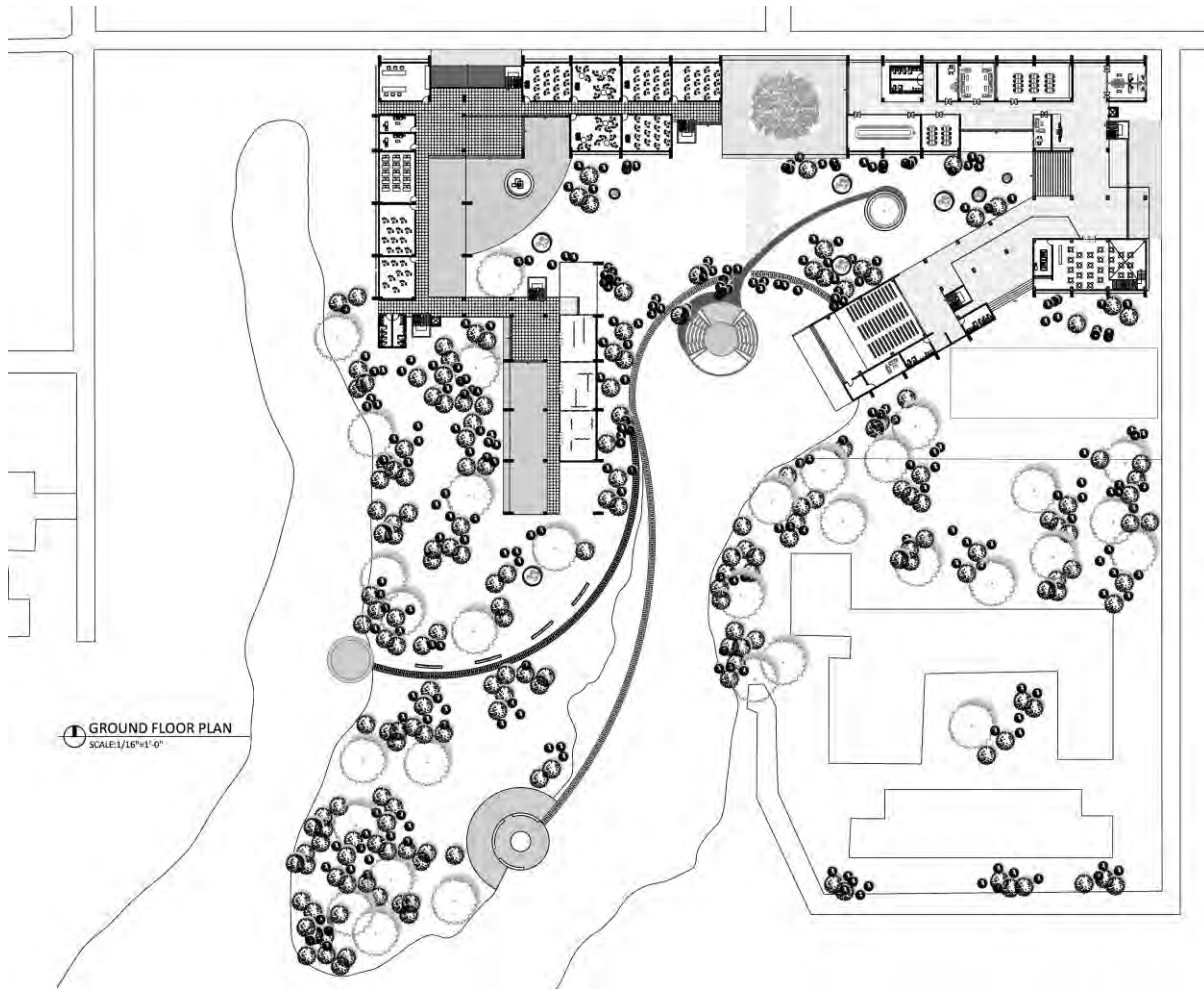
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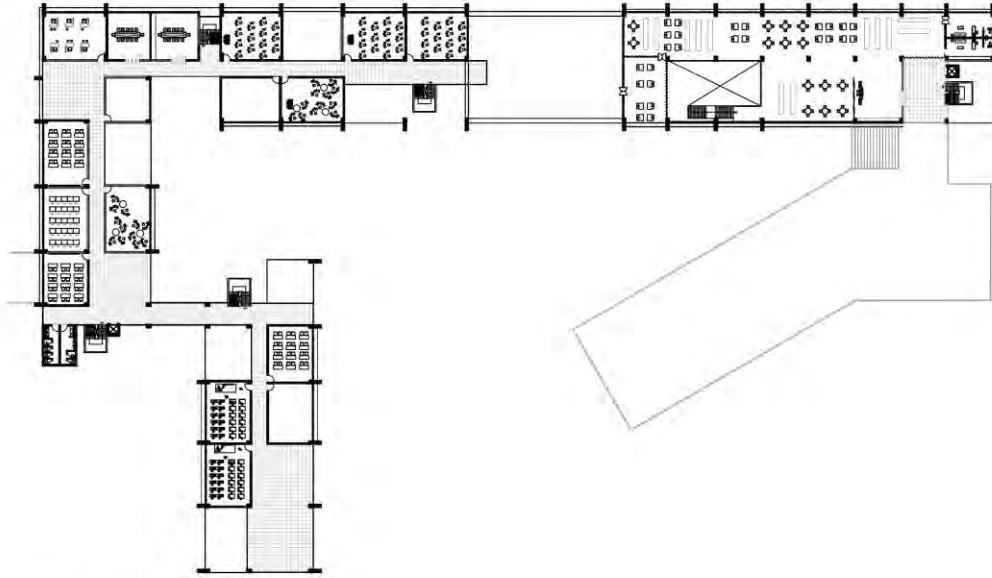
Form then developed creating green courtyards in the middle of them and shifted to the water side to enjoy the view. There is an existing banyan tree in middle of the site and that space is designed as a gathering place for not only the insiders but also for the outsiders to increase interaction.



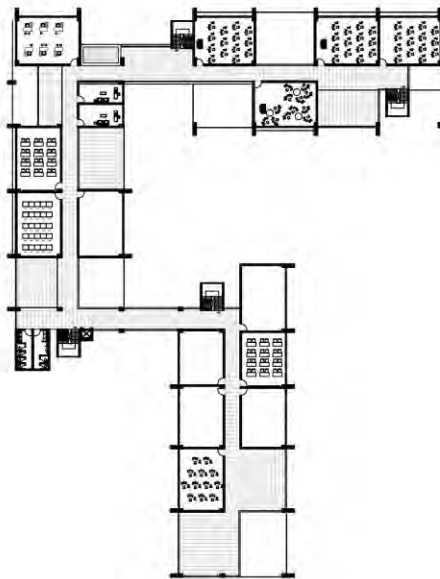
Zoning was mainly in two parts. West part includes the academic section while the east part consists of the admin section, library, canteen and multipurpose hall.

6.2 Final Drawings

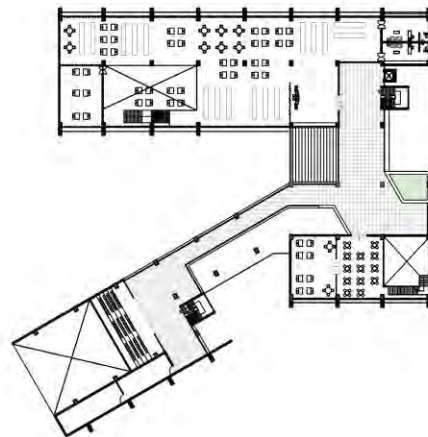




2ND FLOOR PLAN
SCALE: 1/16"=1'-0"



1ST FLOOR PLAN
SCALE: 1/16"=1'-0"

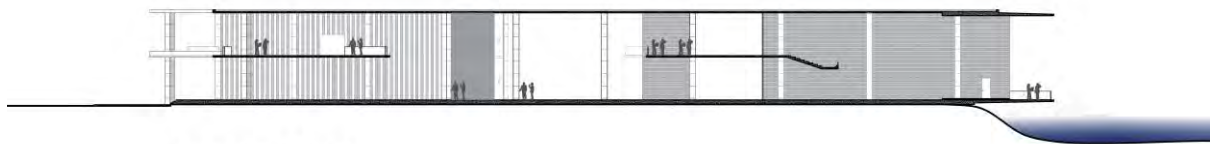




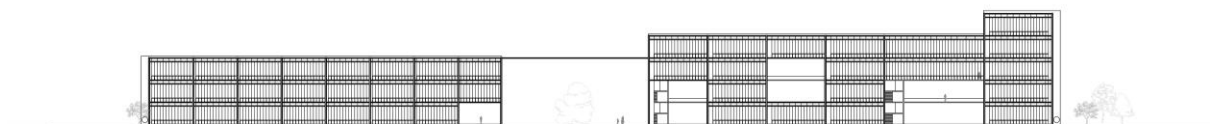
SECTION AA'



SECTION BB'



SECTION CC'



NORTH ELEVATION

6.3 Renders







6.3 Images of Models









Conclusion

The stated above chapters include the process & journey of completion design. This project is dedicated to Jahangirnagar University to accommodate their students with devoted functions and spaces which will revitalize our cultural practice. The purpose of the project is to promote our traditional awareness by giving scopes to study the parts of culture. The whole effort to complete the project & learning acquired through the journey is dedicated to the art & culture of Bangladesh.

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