

ZAINUL ABEDIN ART INSTITUTE

By

**Farhan Ishraq
14108009**

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

Department of Architecture
BRAC University
Spring 2021

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Declaration

It is hereby declared that

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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.
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Farhan Ishraq
14108009

Approval

The thesis/project titled “ Zainul Abedin Art Institute ” submitted by Farhan Ishraq (14108009) of Spring, 2021 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Architecture on 27 - 5 - 2021.

Examining Committee:

Supervisor:
(Member)

Iftekhar Ahmed, PhD
Associate Professor, Department of Architecture
BRAC UNIVERSITY

Departmental Head:
(Chair)

Zainab Faruqui Ali, PhD
Professor and Chairperson, Department of Architecture
BRAC UNIVERSITY

Abstract

Art, the outmost expression of human creativity demands careful cultivation. Both art practice and exhibition has been deeply rooted in the history of humankind. Creating spaces essential to nurturing, preserving and exhibiting works of art is an essential element in propagating art through human culture. The following chapters in this academic paper provides a thorough insight into the process of designing an institution dedicated to art practices. Inspired by the notion of the contemporary Bengali artist, Zainul Abedin, the idea of such an institute has been conceived. Zainul Abedin art institute constitutes of a museum housing the masterpieces of Abedin along with an Arts facility and public galleries to host exhibitions. Geographically located on the banks of Brahmaputra, the site holds great strength in its existing setting of both people and place. Finally, cohesive thinking with the existing setting deeply guided through the organizational aspect of the institute.

Keywords: Art institute; Contemporary; Public; Museum

Acknowledgement

I would like to express my sincere gratitude to my faculties Zainab F Ali, Iftekhhar Ahmed, Abul Fazal Mahmudun Nobil and S M Kaikobad for the continuous support throughout the design process. I would always be thankful for the patience, enthusiasm, motivation and immense knowledge that they have presented me with through their guidance.

I thank my fellow mates Nazmus Sakib, Shihab Mohammed Shibly, Kazi Monisha Sams, Pranoy Das for being their throughout the process. Without them, I could have never completed such immense volume of works before deadlines. Last but not the least, I would like to thank my parents for supporting me throughout my lifetime.

Contents

Declaration	i
Approval	ii
Abstract	iii
Acknowledgement	iv
Contents	v
INTRODUCTION	1
CHAPTER 1 BACKGROUND OF THE PROJECT	2
1.1 Project background and History	2
1.2 Project specifications	3
1.3 Aims & objectives of the project	3
1.4 Programs required for the project	4
1.5 Problem statement	4
1.6 Rationale of the project	4
CHAPTER 2 LITERATURE REVIEW	5
2.1 History of art institute	5
2.1.1 Local perspectives on art institute	6
2.2 History of art museum	7
2.3 Shilpacharya Zainul Abedin	8
2.3.1 Style & Works of Zainul Abedin	9
2.3.2 Contributions to modern art in Bangladesh	10
CHAPTER 3 SITE AND CONTEXT ANALYSIS	11
3.1 Site analysis	11
3.1.1 Site location	11
3.1.2 Site surrounding and images	12
3.1.3 Mapping	13
3.1.4 Climate analysis	13

3.1.5 SWOT analysis	14
3.2 Context analysis	16
3.2.1 About Mymensingh	16
3.2.2 Geography	16
3.2.3 Demography	17
3.2.4 Economy	18
3.2.5 Historical and social background.....	18
CHAPTER 4 PROGRAM AND PROGRAM ANALYSIS	19
CHAPTER 5 CASE STUDY	24
5.1 Local case study : INSTITUTE OF FINE ARTS, DHAKA UNIVERSITY	24
5.2 International case study: KIMBELL ART MUSEUM.....	28
CHAPTER 6 CONCEPTUAL AND DESIGN DEVELOPMENT	31
6.1 CONCEPTUAL DEVELOPMENT	31
6.2 FORM GENERATION	38
7.1 DESIGNED MASTER PLAN	40
7.2 FLOOR PLANS	42
7.3 SECTIONS	46
7.4 RENDERED PERSPECTIVES.....	47
CONCLUSION.....	54
References	55

INTRODUCTION

Conservation and the study of the art works by experts had led us into vividly understanding our historical development of arts. It also plays a very important role in the growth and evolution of the concepts of arts of the future.

Shilpacharya Zainul Abedin is one of the major contributors to the history of modern art practices along with its academic practice. Through the later half of the last century, his works had a great influence in the perception of arts by Bengali artists along with artists worldwide. His works have expressed his culture along with significant events in history.

The works of such a great artist should be well conserved in order to allow future generations to experience and learn from them. The project aims to create an appropriate environment to experience such works of art along with institutional art practices.

CHAPTER 1 | BACKGROUND OF THE PROJECT

1.1| Project background and History

Arts have greatly persevered the history and culture of any particular timeline. Proper forms of preservation and exhibition of important artworks promotes the learning and perceiving of the knowledge of arts by any community.

Shilpacharya Zainul Abedin (29 December 1914 – 28 May 1976) is the founder of contemporary modern arts in the Bengal region. His works have been displayed in the museum built in a piece of land in Mymensingh, Bangladesh which is owned by the painter himself. But through the decades the assigned authority failed to handle the works of conservation of such important works. Also, the lack of a proper facility to embrace such works of art, hinders the interest of most people to experience such important strokes in history. Thus, such a project would provide valuable spaces to appreciate and study artworks in a more invigorating way.

1.2| Project specifications

Project name	Zainul Abedin Art Institute
Project type	Museum and Art institute
Client	Ministry of Cultural affairs, Government of Bangladesh
Site location	Mymensingh, Bangladesh
Site area	7.5 ac.

1.3| Aims & objectives of the project

One of the key features of the project is to house the works of the great painter Zainul Abedin. Along with that the project would provide with a proper facility that would promote the study, creation, analysis and critique of Arts of variant forms. The location of the site on the banks of the river Brahmaputra would allow for spaces integrated with the river, allowing both locals and visitors to experience the river bank. Moreover, the institute would host a platform for the arts and house the magnificent works of the maestro.

1.4| Programs required for the project

- Museum
- Administration
- Library
- Drawing studio
- Print-making studio
- Sculpture studio
- Lecture room
- Cafe
- Outdoor work area
- Lounge
- Parking

1.5| Problem statement

There are no steps taken in providing a more appropriate museum that would house the artworks by Zainul Abedin; a museum that is more responsive in showcasing his works. Also, such a facility to enhance the practice of arts is a necessity to preach the message and vision of the great artist.

1.6| Rationale of the project

Zainul Abedin played a vital role in developing contemporary art in the context of Bangladesh. Along with that, his works are well appreciated by the critiques all around the world. In order to experience the works a proper facility has never been established by the designated authority. Also, having a very pleasant site at the river banks purchased by Zainul Abedin himself allows for such a project to be constructed.

CHAPTER 2 | LITERATURE REVIEW

2.1 | History of art institute

A art school is an instructive foundation with an essential spotlight on the visual expressions, including artistic work – particularly representation, painting, photography, sculpture, and visual communication. Workmanship schools can offer rudimentary, auxiliary, post-optional, or undergrad programs, and can likewise offer a wide based scope of projects. There have been six significant times of art school curricula and every one has had its own hand in creating present day establishments worldwide all through all degrees of training. Art schools additionally show an assortment of non-scholarly abilities to numerous understudies.

There have been six complete educational program since the commencement of art schools. These are "apprentice, academic, formalist, expressive, conceptual, and professional". Each of these educational plans have helped not just the way that advanced art schools instruct, yet additionally how students find about art.

Art schools started being seen as authentic colleges in the 1980s. Before this, any art programs were utilized absolutely as extracurricular exercises, and there were no techniques for evaluating works. After the 1980s, nonetheless, art programs were incorporated into a wide range of sorts of schools and colleges as real courses that could be assessed. While some contend that this has debilitated innovativeness among present day art students, others consider this to be an approach to treat expressive arts similarly in examination with other subjects.

(Source | Wikipedia, 2020)

2.1.1 | Local perspectives on art institute

It begins from with the foundation of Charukola establishment in Bengal. In 1785, the underlying idea of accepting art as a piece of training came up from an outsider named Hon. He came to India and offered to show craftsmanship/drawing on installment, as a real scholastic subject at his home. The primary Bengal art organization was set up around the 1800s and was known as the Mechanic Institute" In mid-1800s, Commercial Art College was set up by a gathering of society individuals knows as Bihtun, they empowered Commercial Art and showed model making close by. In 1855, Chairman for the schooling council, Goodwin proposed the Government Commercial Art Establishment which was later appeared. Because of absence of financing, the organization was very nearly being closed down, when the public authority dominated and renamed it 'The Government School of art'. In the last part of the 1800s, Calcutta Art Society facilitated a workmanship show in the Indian Art Gallery. It displayed works of art done by celebrated Indian and European specialists of that time. The general public facilitated some more displays throughout the year at that point in the long run was failed to remember over the long haul. In 1892, Upendrakishor Ray Chowdhury began a presentation exhibition, naming it Indian Society for Promotion of expressive arts of National Gallery to advance mark Indian works of art. They likewise had a program of sending youthful specialists to another country to try in the information on craftsmanship, however the general public didn't endured over two years Indian Art College and Indian College of Art and Draftsmanship, gone before a while later also, was one of the most established Commercial Art Institute.

2.2 | History of art museum

A museum is a structure or foundation which houses an assortment of antiques.

Exhibition halls gather and care for objects of logical, imaginative, or recorded significance and make them accessible for public review through shows that might be perpetual or transitory. Most enormous galleries are situated in significant urban areas all through the world and more neighborhood ones exist in more modest urban communities, towns and even the open country. Early historical centers started as the private assortments of rich people, families or establishments of craftsmanship and uncommon or inquisitive common items and antiques. There are galleries everywhere on the world. (Source | Wikipedia, 2020)

2.3 | Shilpacharya Zainul Abedin



Born in Mymensingh, Bangladesh in 1914, Zainul Abedin was deemed an artist of exceptional talent and international repute. One of his most significant contributions to the artistic community of Bangladesh was his pioneering role in the modern art movement in Bangladesh. This movement began with Zainul Abedin setting up the government Institute of Arts and Crafts (now known as the Institute of Fine Arts) in 1948 at Dhaka of which Zainul Abedin was the principal.

Zainul Abedin was known for his exceptional leadership qualities in organizing artists and art activities in a setting with no recent history of institutional or professional art. Through the efforts of Zainul Abedin and some of his colleagues the tradition of modern art took shape in Bangladesh over a period of one decade. It was for these artistic and visionary qualities of Zainul Abedin that the title of “Shilpacharya” had been bestowed upon him. (Source | Wikipedia - Zainul Abedin, 2005)

2.3.1 | Style & Works of Zainul Abedin

When Zainul Abedin had joined the Calcutta Government Art School in 1933, he had adapted the British European academic style that the school diligently followed, and he continued in this laid-back, romantic style even after joining the faculty until in 1938 he had won the all-India exhibition award in 1938, as mentioned earlier. This encouraged him to develop a style of his own which was dominated mostly by bold brush strokes and sharp lines. (Islam N.) Throughout his artistic career, Zainul Abedin had experimented with various media and subject matters as he learned from examples from all around the world and derived inspiration from a variety of circumstances.

The first iteration of his unique style was most famously showcased in 1943 when he drew a series of sketches on the man-made famine that had spread throughout Bengal in the 1940s killing hundreds of thousands of people. The sketches were done in Chinese ink using brushes on cheap packing paper. This series, known as the “Famine Sketches” were haunting images of the cruelties and depravity inflicted by “the merchants of death”. (Source | Wikipedia - Zainul Abedin, 2005)

2.3.2 | Contributions to modern art in Bangladesh

His idea of modernism was not confined to merely abstracted, non-representational styles but developed to a deeper understanding of the term “modernity” itself, in which social progress and individual dynamism are two leading components.

These works demonstrate the essential idea of modernism, in that it is the realization of the limits of the individual: hence, his works centralized around men and women who labor and struggle against all odds and realize their potentials. This was presented in the sixty five foot wide scroll painting entitled “Nabanna”, celebrating the 1969 mass movement, or the thirty foot wide scroll painting, “Manpura”, commemorating the hundreds of thousands who died in the devastating cyclone of 1970. During this course, Zainul Abedin had painted nature and the human scene (including the private moments of village women), but his predilections for speed, movement and an interactive space are evident in the paintings of the late sixties and seventies. (Source | Ahsan, 2006)

CHAPTER 3 | SITE AND CONTEXT ANALYSIS

3.1 | Site analysis

3.1.1 | Site location

Park road, Mymensingh | Latitude & Longitude : 24°46'13.4"N 90°23'40.9"

Site Area : 7.5 ac.



Figure 1 | site map

Source | Google Earth



Figure 2 | Mymensingh District Map

Source | (Mymensingh, 2016)

3.1.2 | Site surrounding and images

The site is located in the banks of the river Brahmaputra which provides a magnificent view and the embankment offers a paved pedestrian walkway which stretches several kilometers. The surrounding environment has a rich vegetation and an adjacent park.

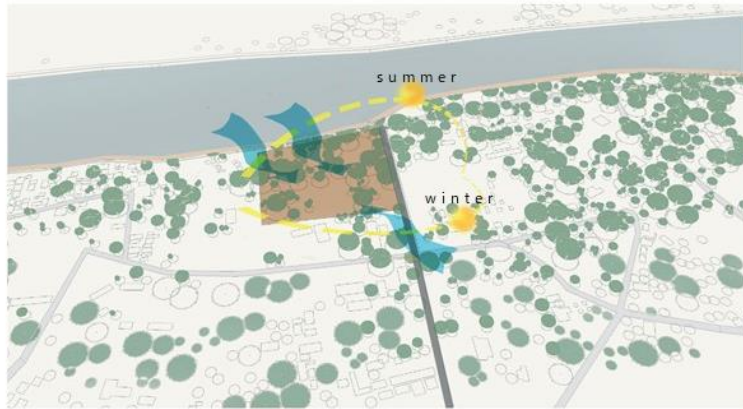


Figure 4 | Images of the site surroundings

Source | Farhan I.

3.1.3 | Mapping

CLIMATIC SETTING

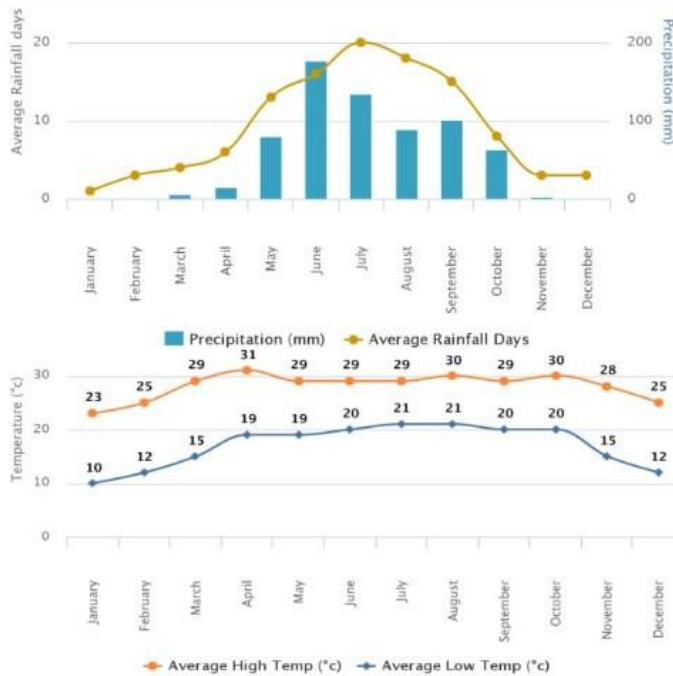


ACTIVITY MAPPING



 RECREATIONAL ACTIVITY

3.1.4 | Climate analysis



Climate data for Mymensingh

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Yearly
Daily mean °C (°F)	17.5 (63)	20.7 (69)	25.1 (77)	27.8 (82)	27.9 (82)	28.0 (82)	28.5 (83)	28.5 (83)	28.4 (83)	27.2 (81)	23.4 (74)	19.6 (67)	25.22 (77.39)
Average low °C (°F)	11.0 (51)	13.8 (56)	18.4 (65)	22.3 (72)	23.7 (74)	25.0 (77)	25.8 (78)	25.6 (78)	25.5 (77)	23.6 (74)	18.2 (64)	13.5 (56)	20.5 (68.)
Average relative humidity (%)	42	36	32	46	61	75	74	75	72	68	55	46	56.8

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

Figure 5 | Climate data of the region
Source | Wikipedia

3.1.5 | SWOT analysis

3.1.5.1 | *Strength*

Positive parts of the site which may impact the plan and consider fortifying of the plan utilizing existing assets.

- The Brahmaputra river streams on the North-East side of the site giving a spectacular view and riverside vehicular access
- The site is encircled by surrender green on all sides which adds characteristic style to the nearby site climate just as adding to an innately cool, concealed site microclimate.
- Surrounding built structures are lower in height
- The site is found simply outside the downtown area and right on the start of the city edges; less thick fabricated texture and away from city chaos
- Easy vehicular access from Mymensingh-Dhaka Highway
- It is a protected region since it is encircled by official's province
- No spontaneous development of constructed structure is conceivable since the encompassing terrains are under government designation

3.1.5.2 | *Weakness*

Negative parts of the site highlights which may impact the plan and require extra fortifying of existing conditions.

- Risks of River contamination
- Might pull in undesirable sellers

3.1.5.3 | Opportunities

Potentially certain parts of the site highlights which will provide a useful help to the task if assets are used successfully.

- Ample green gives tranquil spot to learning, unwinding and development
- Proper vehicular street and stream makes simpler admittance to the site
- The area being on the edges of the downtown area will give a tranquil spot for learning and unwinding
- Pedestrian and vehicular access can be kept independent

3.1.5.4 | Threats

Potentially negative parts of the site highlights which may block or in any case contrarily influence a few elements of the plan.

- River disintegration might have been an issue however because of the bank on the riverside would guarantee flood free zone
- River contamination and undesirable merchant may be an issue to be thought of and to be worried about later

3.2 | Context analysis

3.2.1 | About Mymensingh

Mymensingh is located in the northern part of Bangladesh. As indicated by the most recent report of Land Records and Survey, it includes a territory of 4394.57 Sq. Km. Somewhere in the range of 24°02'03" and 25°25'56" north scope and 89°39'00" and 91°15'35" east longitude. Previously known as "Nairabad", its name changed during the Mughal period to "Momensahi" – named after the holy person Momensahi. It's a place of history, tradition and literature.

3.2.2 | Geography

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

It is at the foot of Garo hills of Meghalaya, and on the bed of the Old Brahmaputra

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

3.2.3 | Demography

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

Sex ratio: 99:100

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

Agro products: Jute, Paddy, Wheat, Sugarcane, Puse, Betel leaf, Brinjal

Cauliflower, etc.

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

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

3.2.4 | Economy

Revenue Earner: Jute production, Agriculture, Fisheries

Livelihood of most unskilled and semi- skilled: Hawkers, Rickshaw puller, Taxi drivers, Mechanics and other such Proletarian professions.

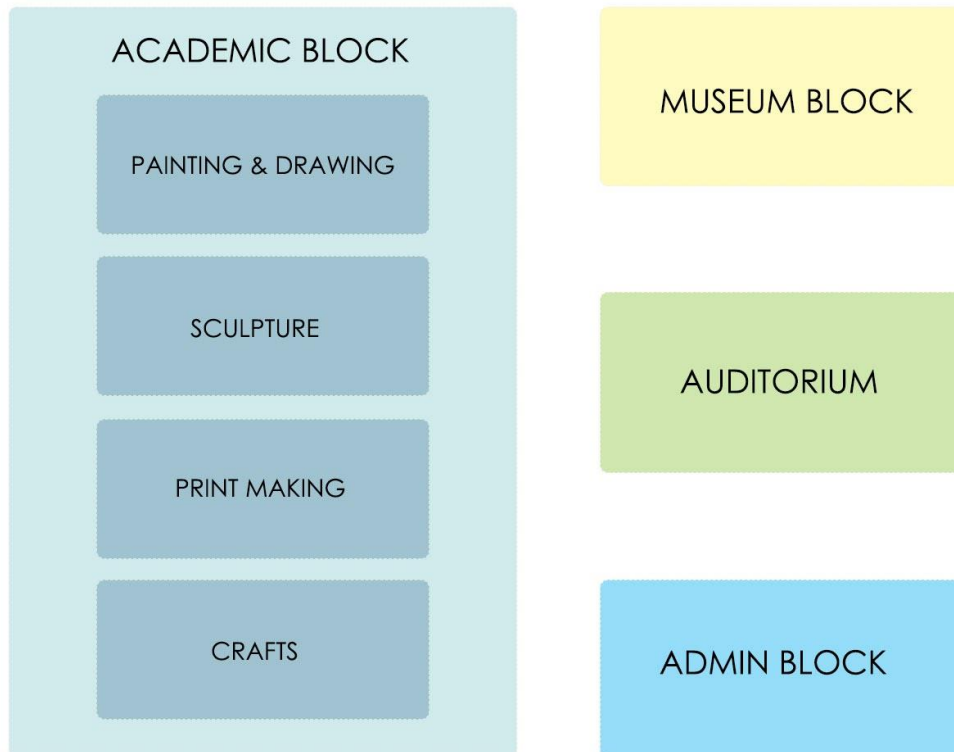
3.2.5 | Historical and social background

Aside from visits paid by first class individuals like King Edward VII of United Kingdom and the Nobel laureate, Poet Rabindranath Tagore, Mymensingh has something reasonable in the Freedom battle of Bangladesh. The Pakistani Air Force bombarding over Shambhuganj, Mymensingh, set off in viciousness which followed for seven ceaseless days, bringing about the demise of more than 30,000 Bihari individuals. Mymensingh was liberated from conflict on the tenth of December followed by the taking over by the "Mukti Bahini" (Liberation Forces), on the eleventh, five days before the assertion of triumph by Bangladesh on the sixteenth of December, 1971.

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CHAPTER 4 | PROGRAM AND PROGRAM ANALYSIS

- **MUSEUM BLOCK**
- **ACADEMIC BLOCK**
 - PAINTING & DRAWING
 - SCULPTURE
 - PRINTMAKING
 - CRAFTS
- **ADMINISTRATION BLOCK**



F U N C T I O N S

MUSEUM BLOCK

Function	Area SFT
Lobby	1200
Reception	500
Exhibition	5000
Work area (store, preservation & restoration)	1500
Toilet	300
Total	8500
Circulation 30%	2550
NET TOTAL	11050

ACADEMIC BLOCK

DEPARTMENT OF PAINTING & DRAWING

Function	Quantity	User number	Area per user	Area SFT
Studio	5	25	50	6250
Preservation room	1			500
Display area	1			1000
Storage area	1			200
Wash area	1			200
Teacher's room	1	10		1000
Toilet				500
Total				9650
Circulation 30%				2895
NET TOTAL				12545

DEPARTMENT OF SCULPTURE

Function	Quantity	User number	Area per user	Area SFT
Studio	4	10	120	4800
Foundry room	1			500
Workshop	1			500
Soil preparation space	1			500
Storage area	1			300
Teacher's room	1	6		1000
Toilet				500
Total				8100
Circulation 30%				2430
NET TOTAL				10530

DEPARTMENT OF PRINTMAKING

Function	Quantity	User number	Area per user	Area SFT
Studio	4	20	40	4800
Foundry room	1			500
Wash area	1			500
Common work space	1			2000
Storage area	1			200
Teacher's room	1	6		1000
Toilet				500

Total		9500
Circulation 30%		2850
NET TOTAL		12350

DEPARTMENT OF CRAFTS

Function	Quantity	User number	Area per user/function	Area SFT
Studio	5	15	70	5250
Wash area	2		500	1000
Workshop	4		500	2000
Storage area	1			300
Teacher's room	1	6		1000
Toilet				500
Total				10050
Circulation 30%				3015
NET TOTAL				13065

COMMON FUNCTIONS

Function	Quantity	User number	Area per user/function	Area SFT
Lecture room	8	30	20	4800
Computer lab	3	25	30	2250
Library	1			3000
Toilet				500

Total				10550
Circulation 30%				3165
NET TOTAL				13715

ADMIN BLOCK

Function	Area SFT
Lobby	1000
Reception	300
Open office space	1500
Admin secretary	300
Assistance director	250
Conference room	600
Storage area	200
Records room	200
Toilet	400
Total	4750
Circulation 30%	1425
NET TOTAL	6175

NET TOTAL FOR ALL PROGRAMS = 79430 SFT

CHAPTER 5 | CASE STUDY

5.1 | Local case study : INSTITUTE OF FINE ARTS, DHAKA UNIVERSITY



Figure 6 | Road side perspective of the institute of fine arts

Source | Wikipedia

Dhaka around then was starting to receive terrible instances of "harsh" worldwide style and the work before that was profoundly affected by its provincial legacy. At the point when we were going to grasp the frontier style of design, our general public confronted the 'advancement' in our own unique situation. The institute of fine arts was the extraordinary illustration of it.

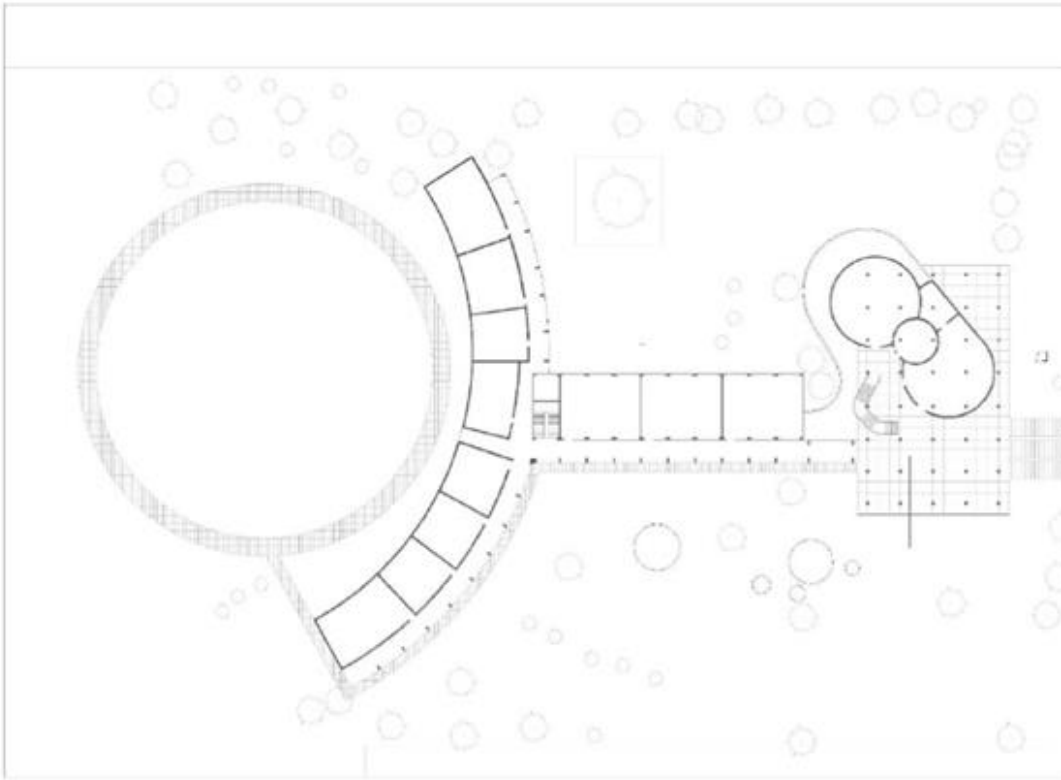


Figure 7 | Ground floor plan

Source | Ali 2001

Brief

Architect: Muzharul Islam

Location: Shahbag, Dhaka

Year of construction: 1955

Client: Ministry of Education

Site area: 3,200 Sqm

Type: Art Institute

Total cost: 9,00,000 BDT

With the initiative of Shilpacharya Zainul Abedin the prominent Artists Anwarul Huq, Quamrul Hasan, Khawaja Shafique Ahmed, Safiuddin Ahmed and Habibur Rahman begun Government art Institute, as of now known as Faculty of Fine Art (FFA) in Dhaka. Workforce of Fine Art (FFA) was an Institute of Dhaka University. The Institute transformed into Faculty in 2008. This instructive foundation which set up in 1948 was the primary arts instructive foundation in this district and turned into the principle focus of art and social practice. It's as of now arranged in Shahbagh, in Dhaka city, near the National Museum. Architect Muzharul Islam planned the organization. The site that was given with the end goal of the organization was dabbed with lovely trees with an enormous roundabout gloom toward the finish of the site. Muzharul Islam chose to come up with a plan conspire that will hold all the trees on the site. His plan was moreover atmosphere responsive and had huge nonstop verandahs concealing the internal dividers and windows of the homerooms and studios. The plan echoes the toilet and inward house plan of country Bangladesh. It likewise changes 'Jalees' (grids) and 'beras'(punctured screens) into magnificent screens that isolates and makes edges. One goes into the front structure, a magnificent structure that houses exhibitions on the ground floor and educators and basic rooms and so on the first. A superb sculptural steps interfaces the two levels around a great inside patio. Past the structure are the study halls and studios and in the far end enclosing the round melancholy are the print studios. A lotus lake and sitting region turns into the open heart of the entirety organization. The ground on the south both is a consolation and a spot to accumulate. This ground also, the entire structure itself changes to have numerous exercises like the Bengali New Year "Pohela Boishakh" and various art classes and rivalries for

youngsters. Blocks of the venture were additionally uniquely crafted planned by Architect Muzharul Islam as are the earthenware screens. Sublime concealing gadgets and pergola type subtleties forestall driving rain and permit one to appreciate the magnificence of our storm and quietly ponder its fury.

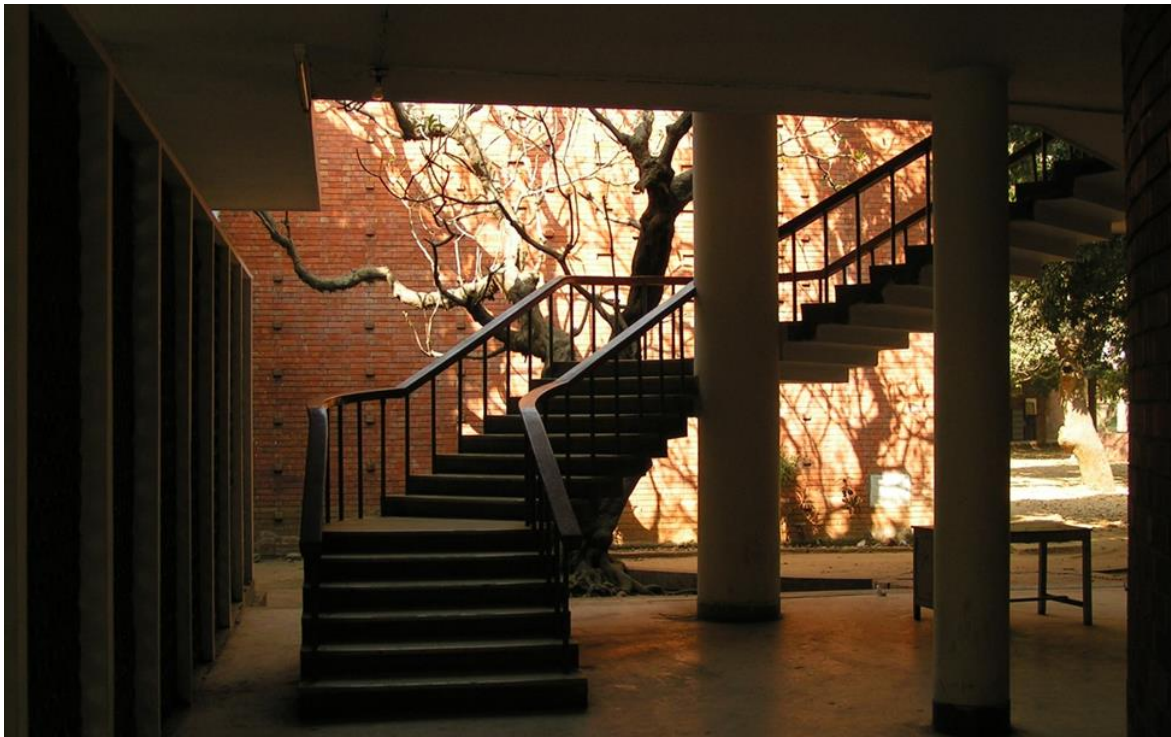


Figure 8 | Sculptural staircase inside the Fine arts institute

Source | Wikipedia

5.2 | International case study: KIMBELL ART MUSEUM



Figure 9 | Images of Kimbell Art Museum
Source | Archdaily

Located in Fort Worth, Texas, the Kimbell Art Museum by Louis Kahn has become a mecca for all who are interested in modern architecture. The element of natural light is the main focus of the design, and creates elegant spaces that are perfectly suited for the art that it houses.

The distinct form of the Kimbell Museum's cycloid barrel vaults are rimmed with narrow plexiglass skylights, providing room for natural light to penetrate into the spaces. To diffuse this light, pierced-aluminum reflectors shaped like wings hang below, illuminating the smooth surfaces of the concrete vault while providing elegant and enchanting light conditions for the works of art.

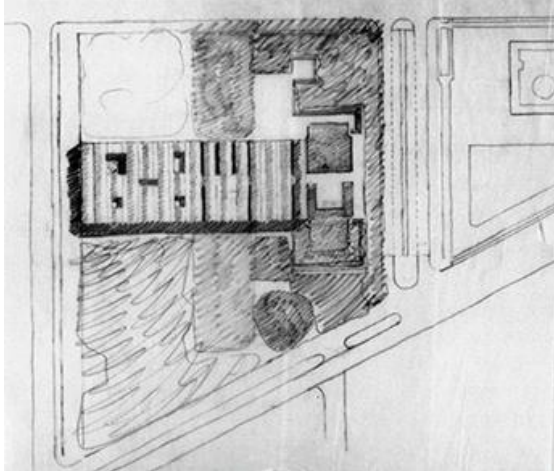


Figure 10 | Initial sketches by Kahn Source | Archdaily

Three 100-foot bays that are each fronted by a barrel-vaulted portico comprise the main facade to the west, where the central entrance is marked by its glazing and recession from the rest of the facade. The building is punctuated by three courtyards, allowing for more light, air flow and relationships between interior and exterior spaces.

Completely modern in its revivalist detail and lack of ornament, the hints of Roman architecture include the grand arches and vaults. These were made possible by the use of concrete, travertine and white oak, all the key materials of the project. Most of the galleries are located on the upper floor, to allow for most natural lighting. Air ducts and mechanical services are located in the spaces where edges of vaults come close to meeting.

Kay Kimbell and his wife Velma Fuller set up the Kimbell Art Foundation in 1935 as an established art institute. Upon his death in 1964, they had collected one of the best selections of old masters, and so the estate was bequeathed to the foundation with the intentions of building a first class museum. A "Policy Statement" by the foundation director Richard Brown set clear guidelines regarding the new building as a work of art.

He specified that "natural light should play a vital part" in the design, and interviewed many architects including Marcel Breuer, Mies van der Rohe, Pier Luigi Nervi, Gordon Bunshaft, and Edward Larrabee Barnes, but commission was awarded to Kahn.

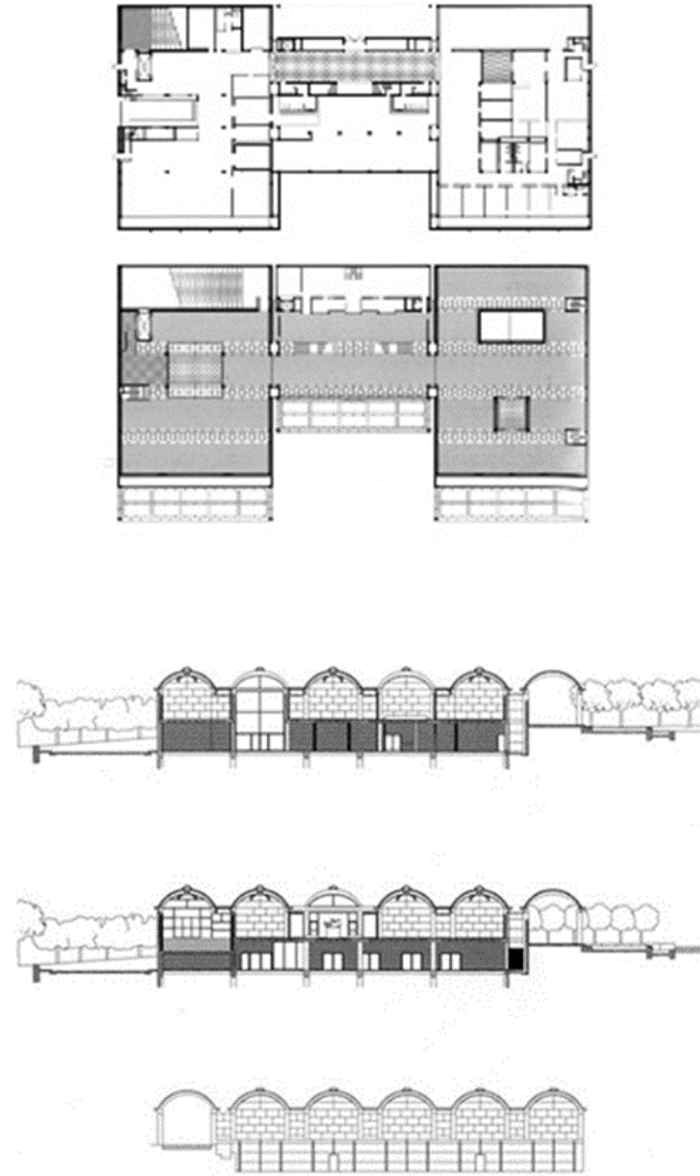


Figure 11 | Drawings of Kimbell Art Museum

Source | Archdaily

CHAPTER 6 | CONCEPTUAL AND DESIGN DEVELOPMENT

6.1 | CONCEPTUAL DEVELOPMENT

The conceptualization began with the idea of achieving coherence while the various functions were embedded. A unified system of creating and exhibiting art shall coexist harmoniously, while the museum housing the works of Zainul Abedin would be the hierarchy of the institute.

C O N C E P T

C O H E R E N C E

A UNIFIED SYSTEM OF **ART**
CREATION AND **EXHIBITION**
COEXISTING HARMONIOUSLY

WITH THE MUSEUM AS THE
HIERARCHY

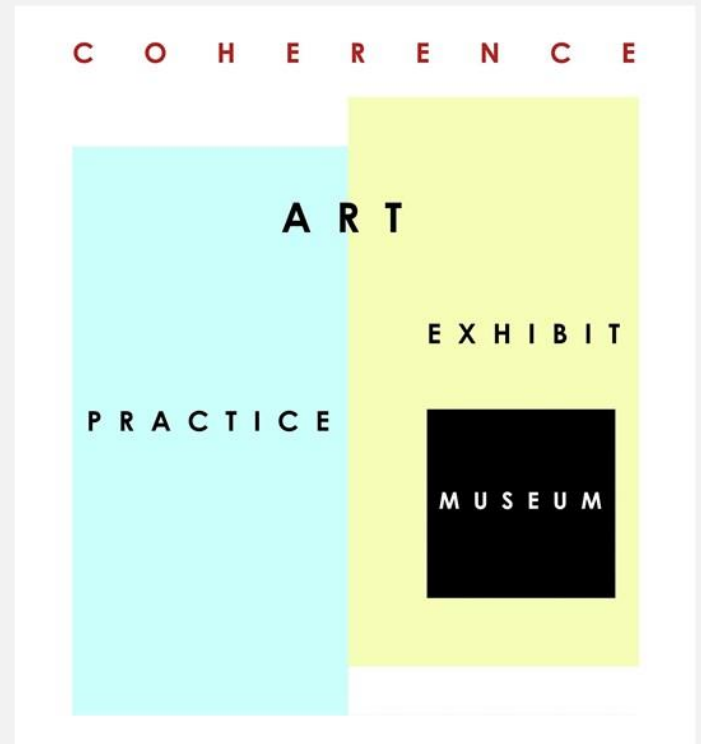


Figure 12 | Concept diagram

Various works and styles by Zainul Abedin have been analyzed in order to interpret the attributes of the artist's decisions while creating art. These interpretations were later translated into an architectural expression which clarifies the connection between the Artist and the institute.



**ZAINUL
ABEDIN**
1914 - 1976

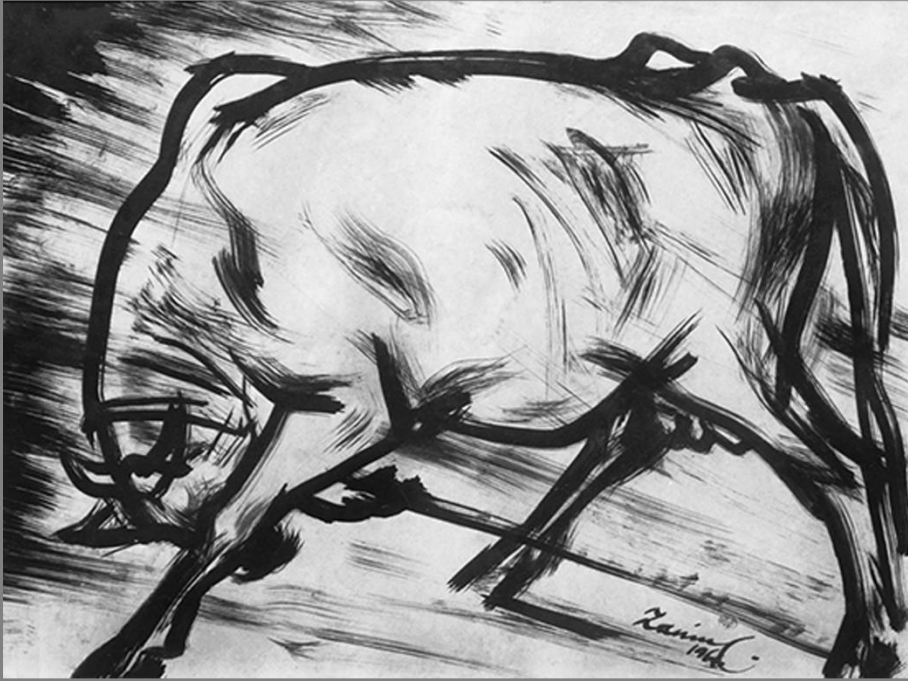
PIONEER OF MODERN
ARTS IN BANGLADESH

LEADER OF THE CULTURAL
MOVEMENT DURING THE
LIBERATION MOVEMENT

FOUNDING FIGURE OF THE
FACULTY OF FINE ARTS IN
DHAKA



Figure 13 | Zainul Abedin's art works



LINE

CURVED AND DIAGONAL LINES
THE DIAGONALS CONVEYS KINETICS

SHAPE & FORM

PARADOXICAL CONJUNCTURE
OF 2D AND 3D VISUALS

SPACE

DISPROPORTIONATE QUANTITY OF
POSITIVE SPACE ACCENTUATES
THE EXISTANCE OF THE SUBJECT

COLOR

MONOCHROMATIC

TEXTURE

MINIMAL SURFACE TEXTURE
INTEGRATED TEXTURE CREATED BY
EACH DISTINCT BRUSH STROKES

Figure 14 | Art analysis 1



LINE

CURVED AND STRAIGHT
VERTICALS
ROUGH LINES OF VARIANT
THICKNESS

SHAPE & FORM

GOVERNED BY LINES
ESSENCE OF 3D BY THE USE
OF MILD SHADES

SPACE

FAIRLY PROPORTIONATE
QUANTITY OF NEGATIVE
AND POSITIVE SPACE

COLOR

DISTINCT DULL COLORS IN A LIGHT
COLOR VALUE SETTING

TEXTURE

MINIMAL SURFACE TEXTURE

Figure 15 | Art analysis 2



LINE

COMBINATION OF MULTI DIRECTIONAL
CURVED AND STRAIGHT LINES

SHAPE & FORM

FLAT 2D SHAPES

ABSTRACT EXPRESSION OF OBJECTS
AND NATURAL FORMS

SPACE

DISPROPORTIONATE QUANTITY OF
POSITIVE AND NEGATIVE SPACES

COLOR

MONOCHROMATIC



TEXTURE

TEXTURE IN THE LINES OF THE BRUSH
STROKES THAT DEFINES THE SHAPE
ABSENCE OF SURFACE TEXTURE

Figure 16 | Art analysis 3



LINE

MOSTLY CURVED LINES DEPICTING
HUMAN FORM

SHAPE & FORM

PARADOXICAL CONJUNCTURE OF 2D
AND 3D VISUALS

SPACE

DISPROPORTIONATE QUANTITY OF
POSITIVE AND NEGATIVE SPACES
PEOPLE AS HEIRARCHY

COLOR

MONOCHROMATIC

TEXTURE

MINIMAL SURFACE TEXTURE

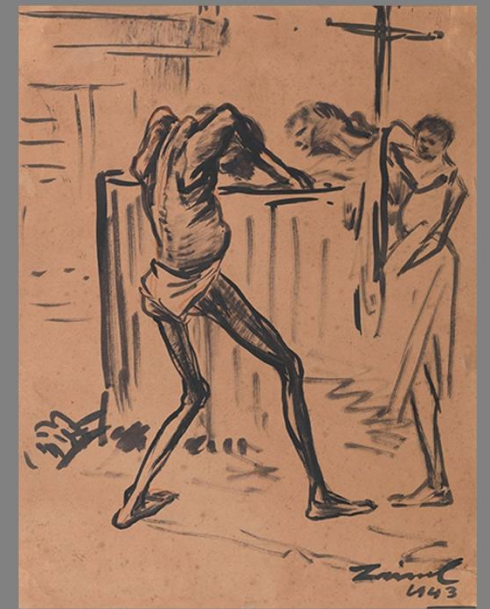


Figure 17 | Art analysis 4

INTERPRETING ATTRIBUTES OF THE ARTIST'S DECISIONS IN MAKING ART

IMPRESSIONISTIC TRANSLATIONS INTO AN ARCHITECTURAL EXPRESSION

FORM GIVING THROUGH LINES

USE OF PLANES TO HOLD VOLUMES

DYNAMICS AND MOTION

USE OF MULTI DIRECTIONAL PLANES
TO CONVEY MOTION

EXPRESSING THE TOOLS OF CREATION

EXPOSED COARSE MATERIAL THAT REFLECTS
CONSTRUCTION

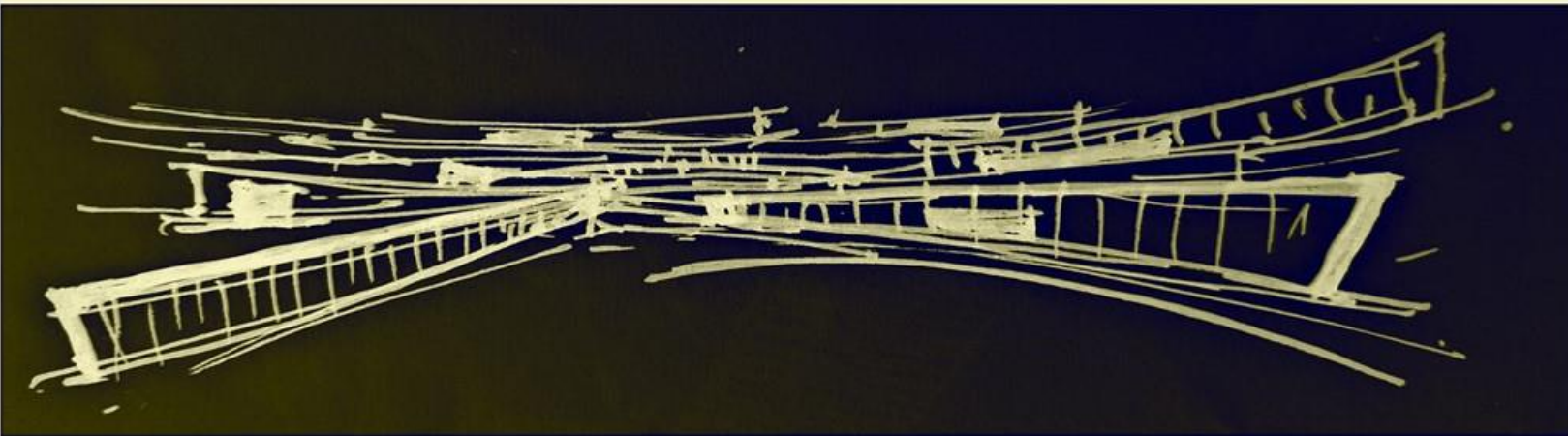


Figure 18 | Art analysis 5

6.2 | FORM GENERATION

The form has been primarily derived from the zoning of the site. The zoning itself corresponds to the concept of coherence in terms of the contextual setting. As most of the surrounding area is used for recreational purpose, one of the key ideas was to make the site part of the existing fabric. Thus, the public facilities like the museum and the auditorium complex have been zoned adjacent to the road while the fine arts facility have been zoned in a more intimate region. While they are zoned separately, they are interconnected with a thoroughfare that runs along the site. Lastly, abstract use of multidirectional arc and lines are imposed into the form in order to resonate with the Artist's dynamic take on art.

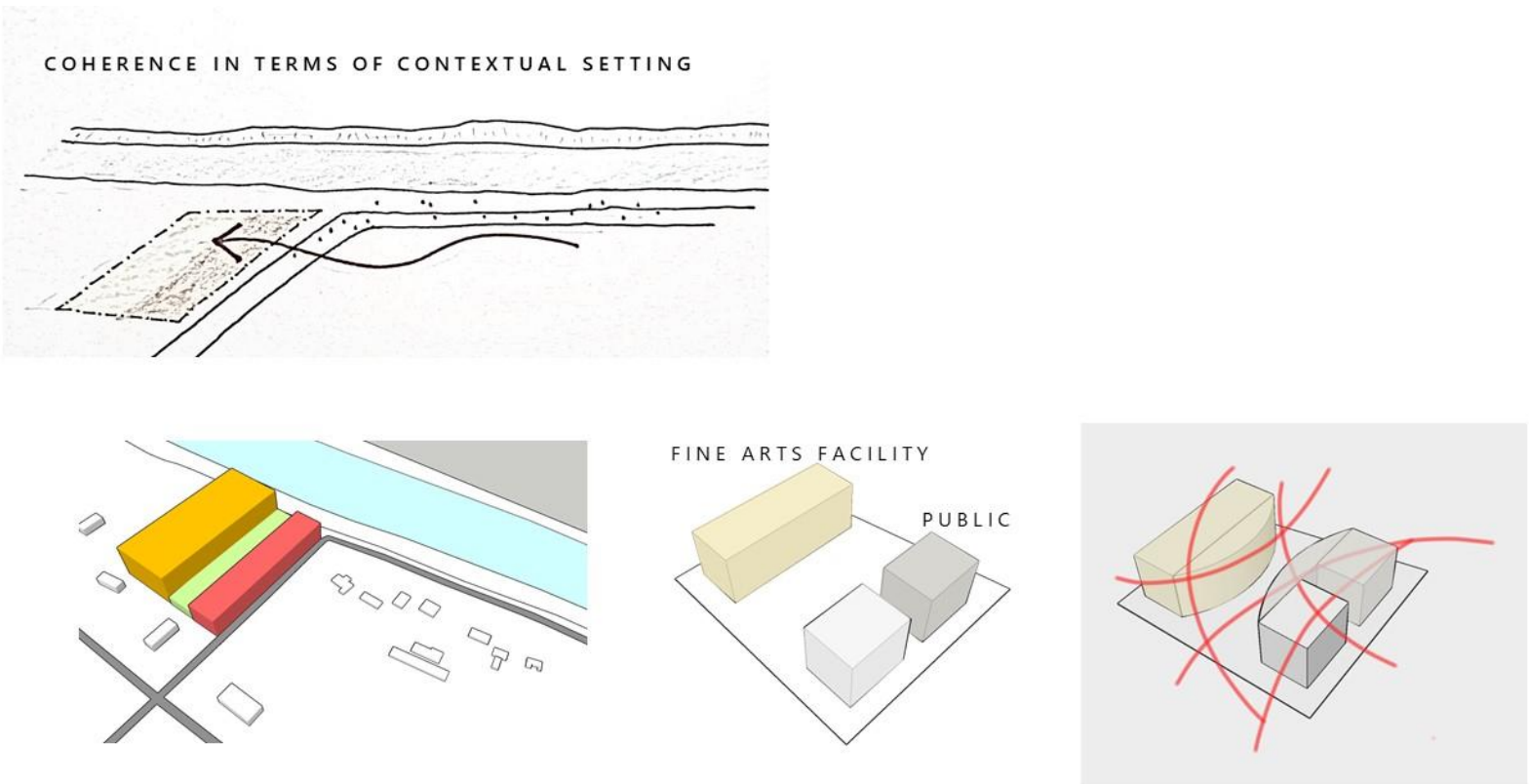


Figure 19 | Form derivation

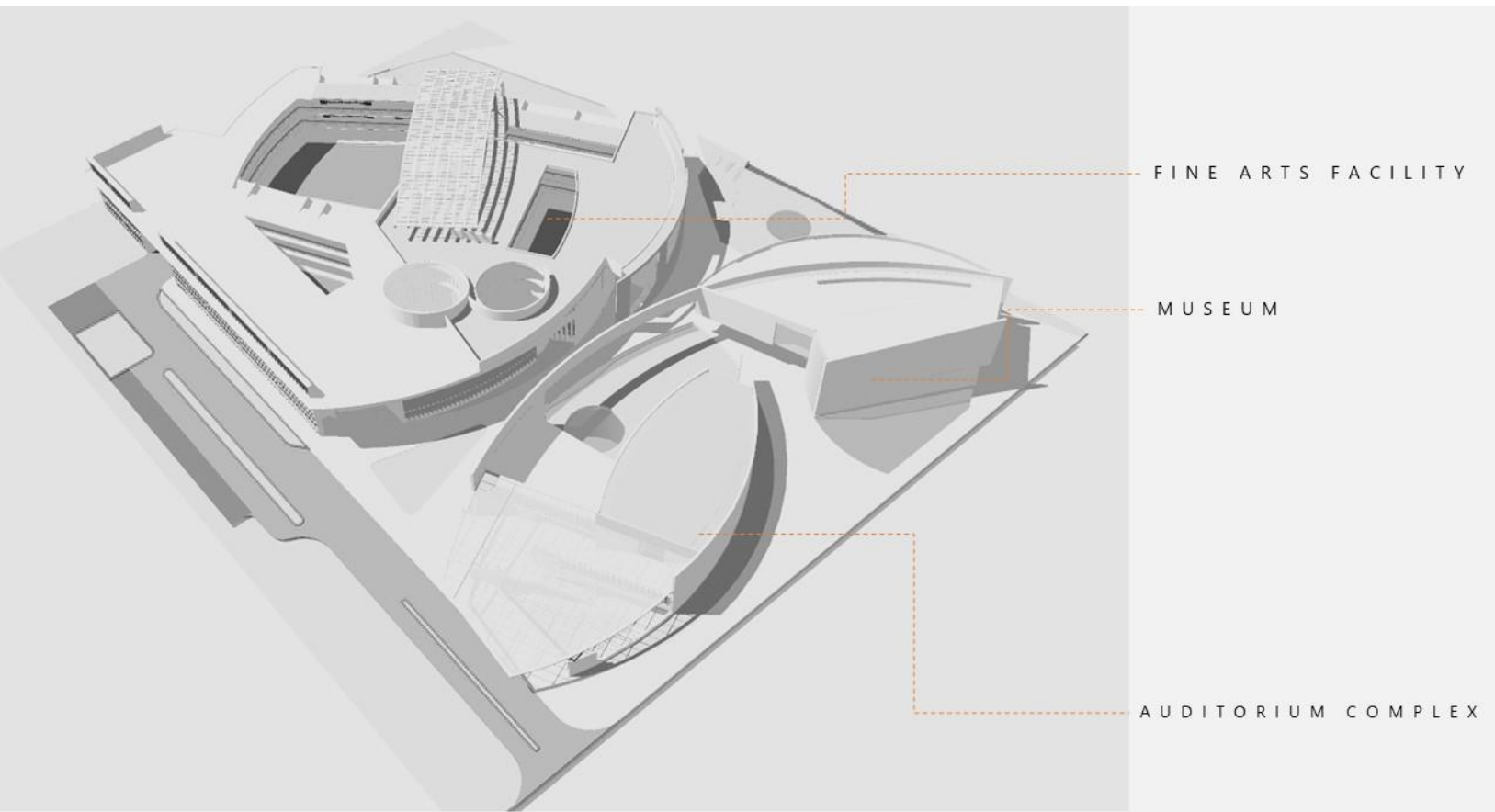


Figure 20 | Components of the form

CHAPTER 7 | FINAL DESIGN

7.1 | DESIGNED MASTER PLAN

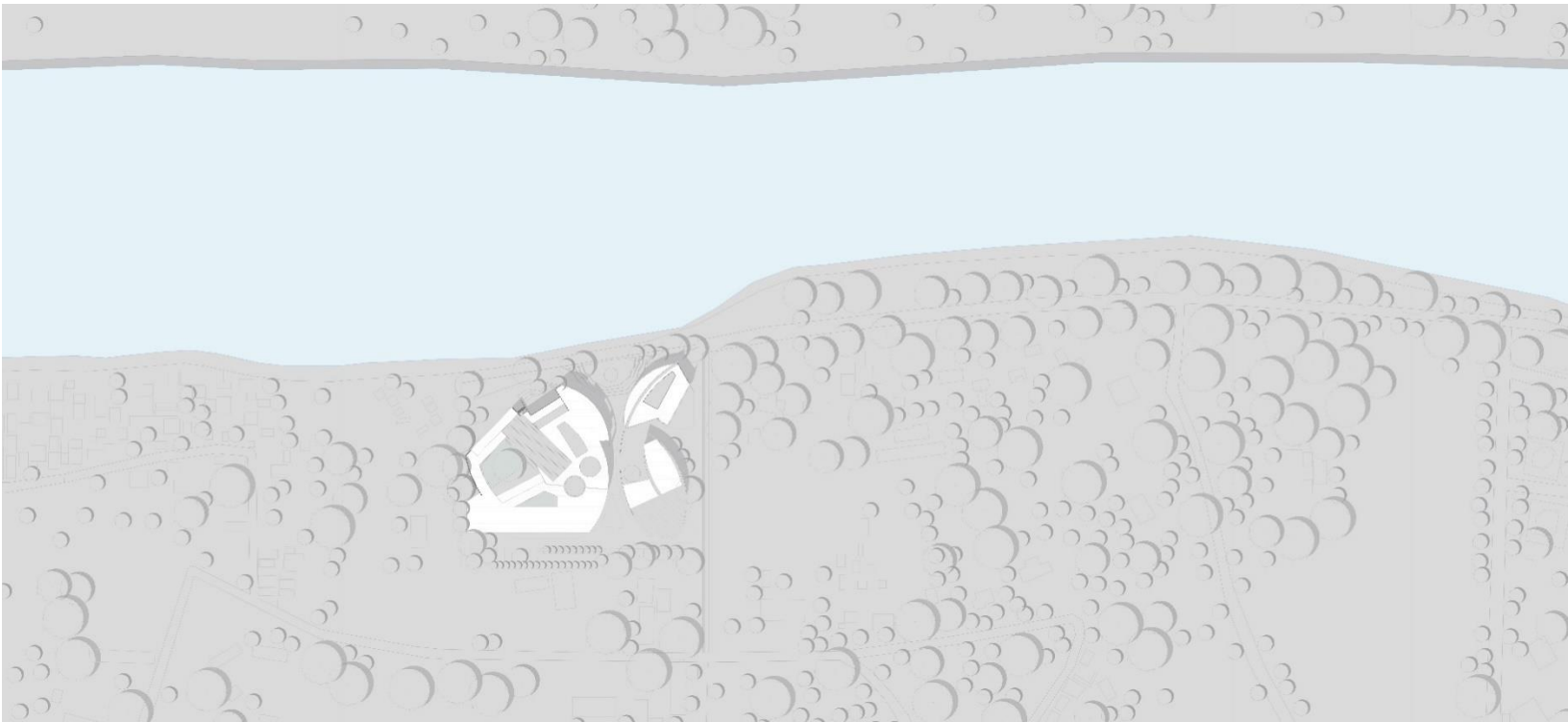


Figure 21 | SITE PLAN





Figure 22 | GROUND FLOOR PLAN

7.2 | FLOOR PLANS

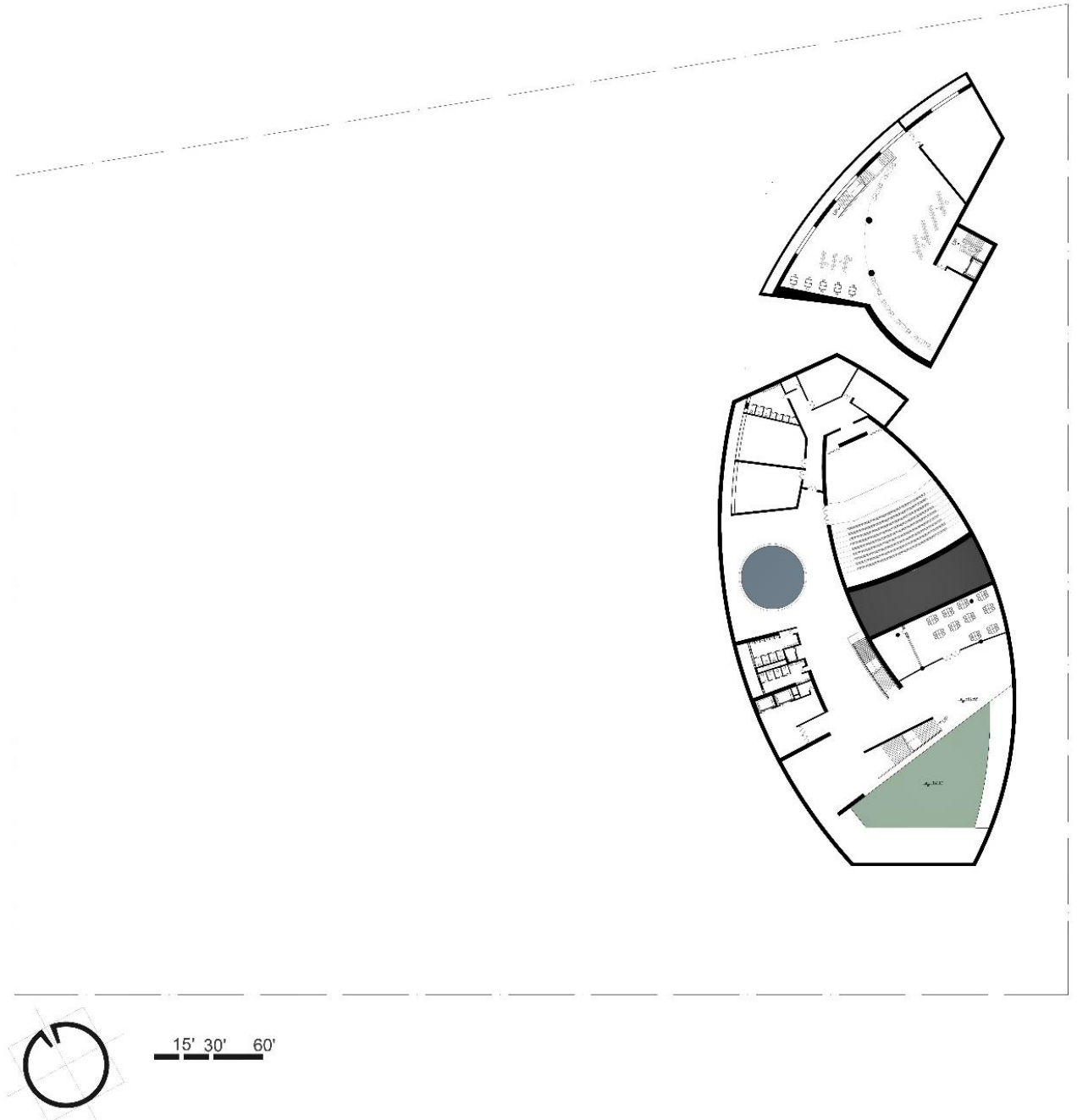


Figure 23 | PLAN AT -10'-0"

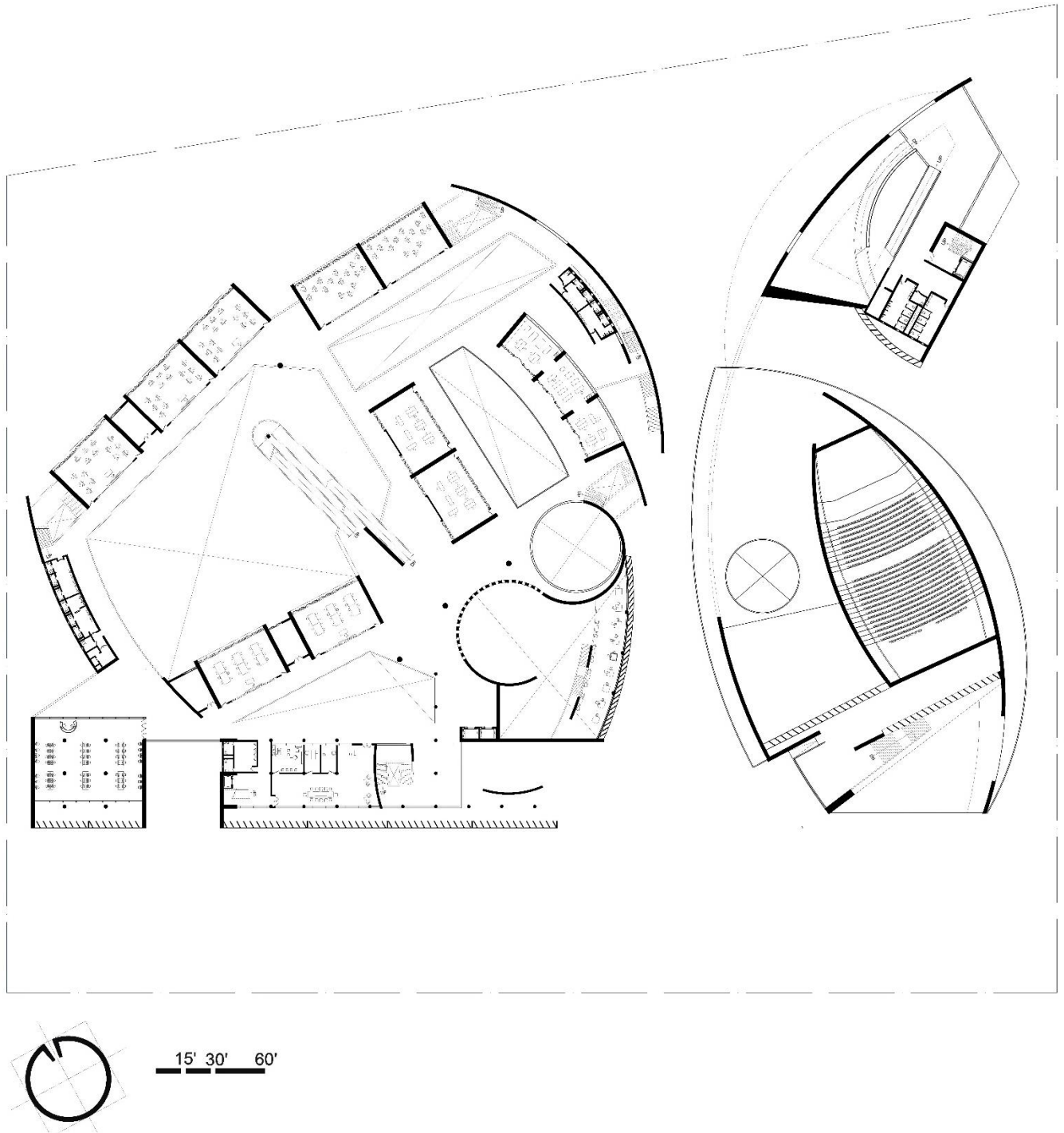


Figure 24 | PLAN AT 20'-0"

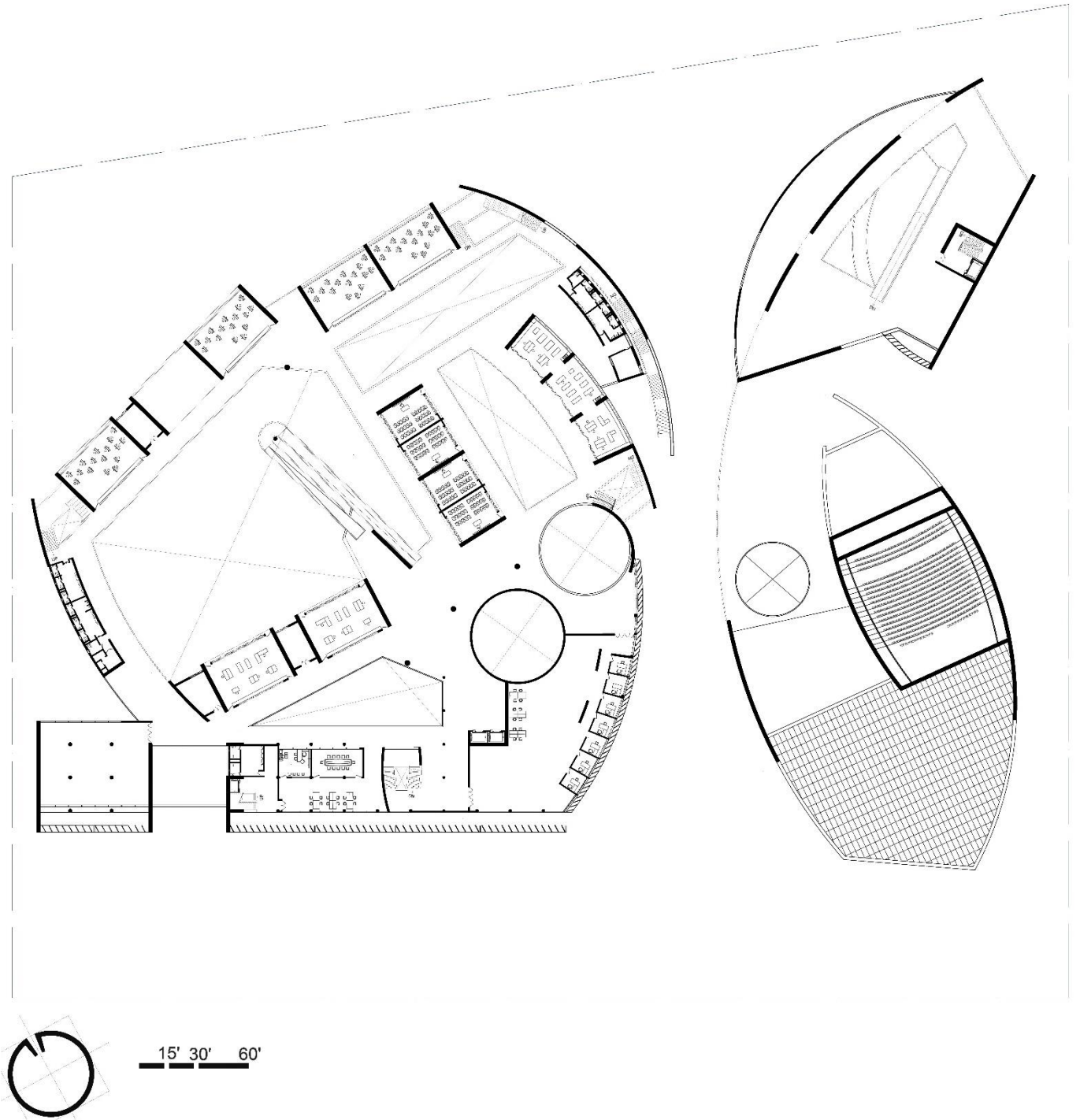


Figure 25 | PLAN AT 35'-0"

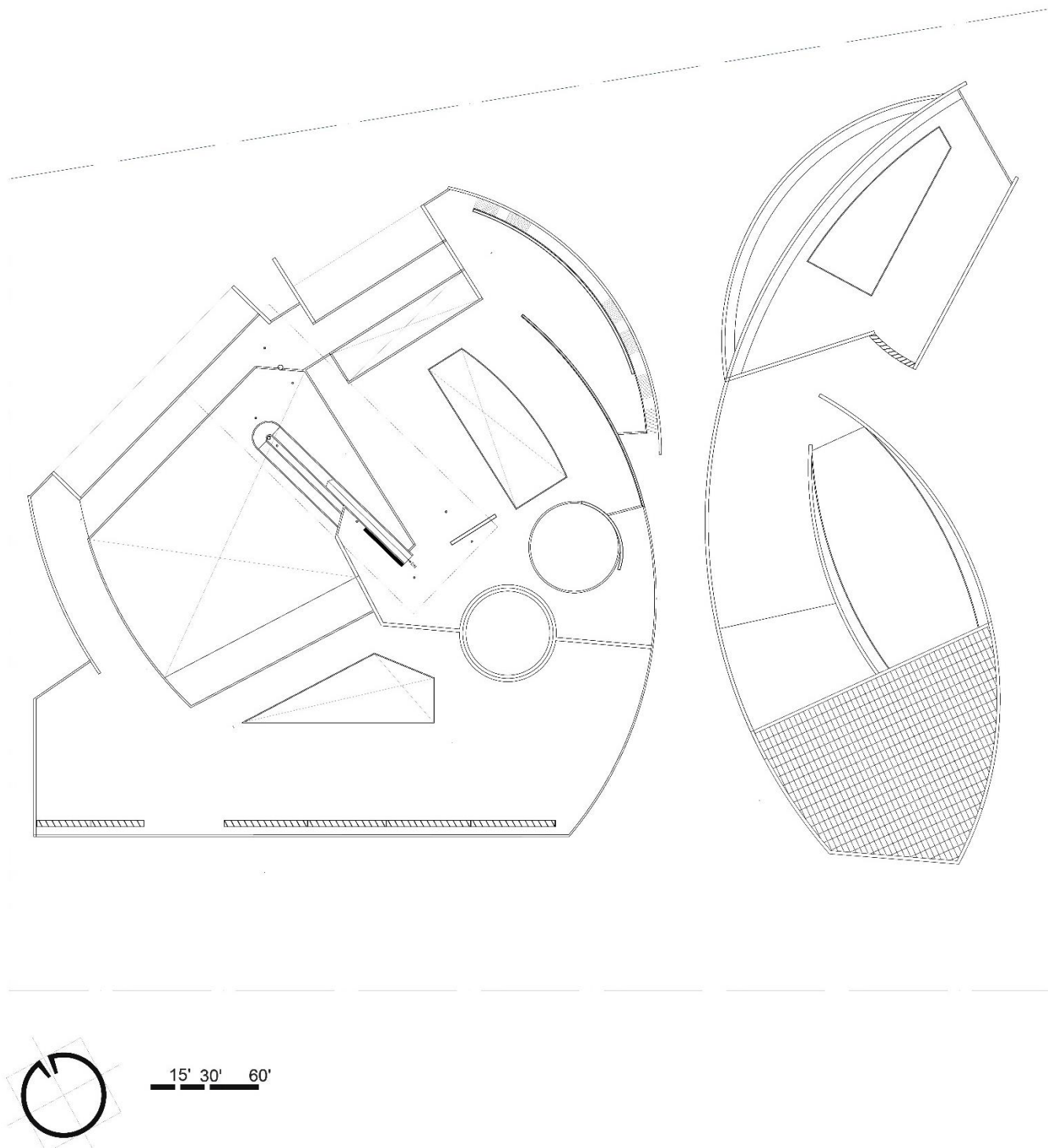


Figure 26 | PLAN AT 50'-0"

7.3 | SECTIONS

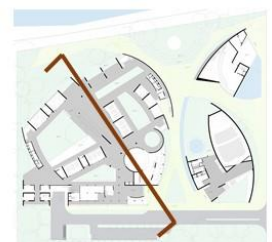
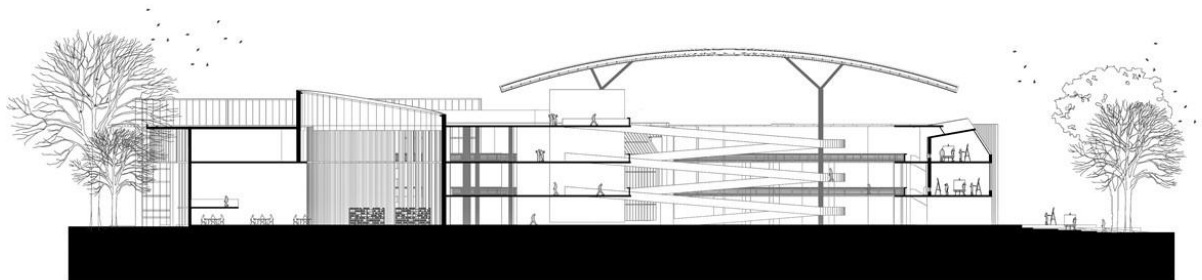
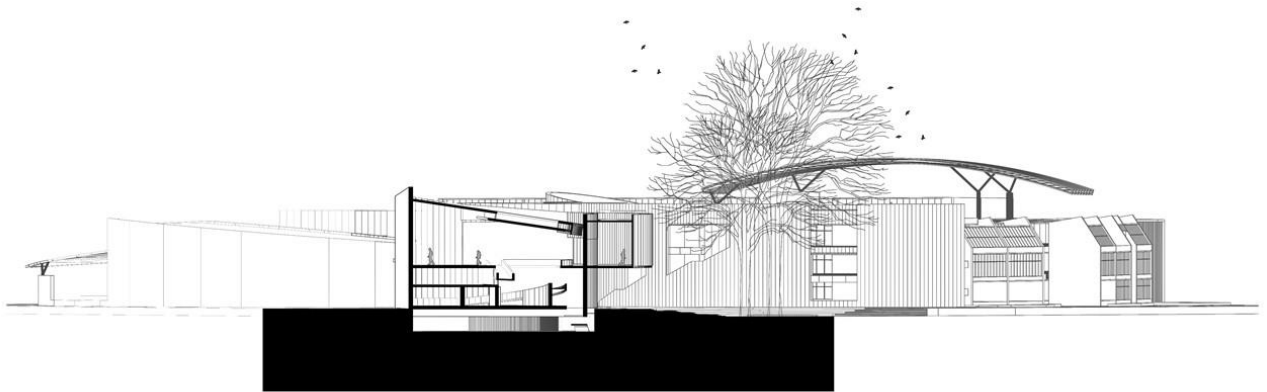


Figure 27 | SECTIONS

7.4 | RENDERED PERSPECTIVES



Figure 28 | AERIAL PERSPECTIVE



Figure 29 | THOROUGHFARE



Figure 30 | MUSEUM INTERIOR



Figure 31 | ART FACILITY ENTRY



Figure 32 | AUDITORIUM COMPLEX

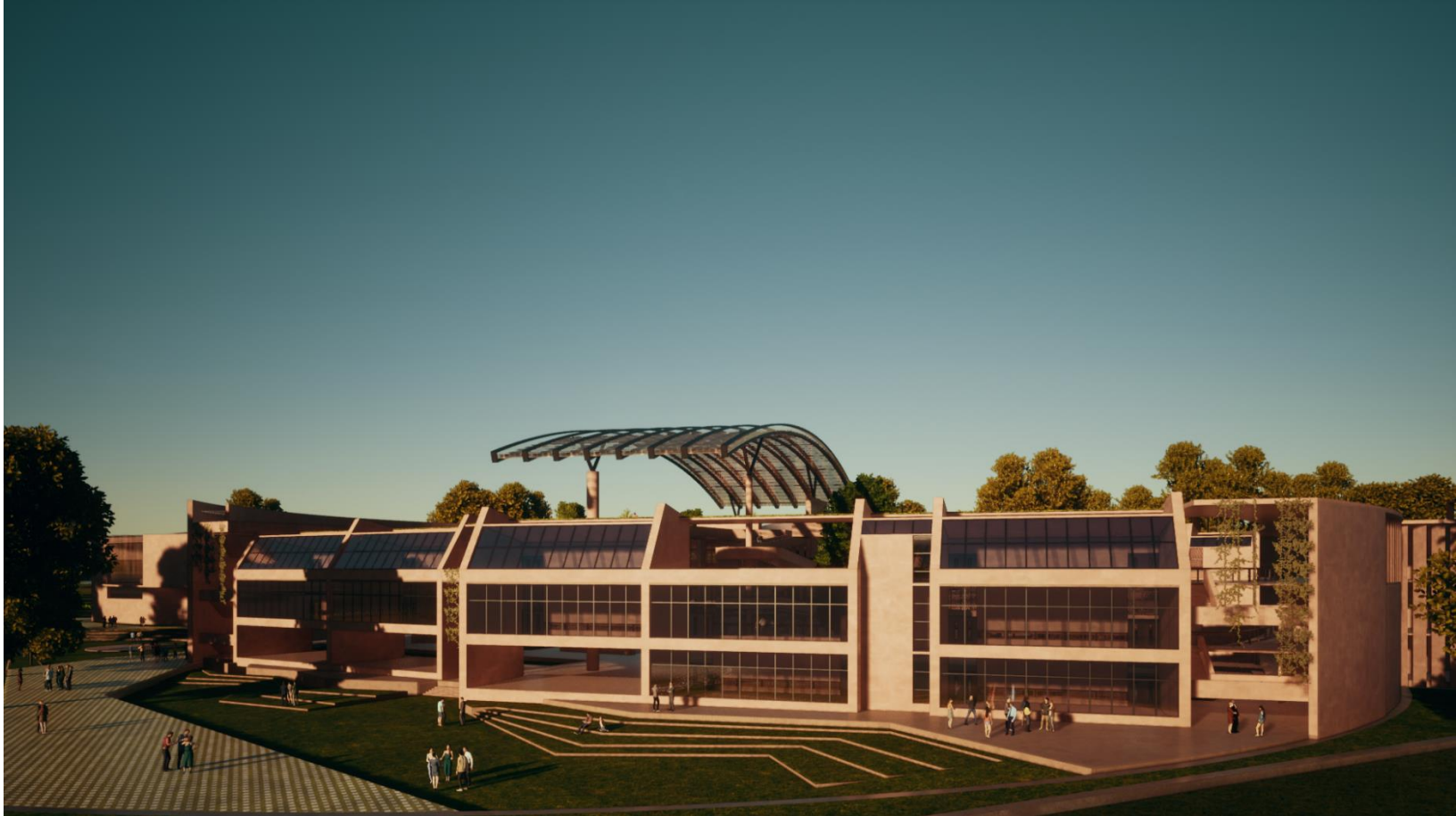


Figure 33 | NORTH FACADE



Figure 34 | RAMP INSIDE THE FACILITY



Figure 35 | COURTYARD INSIDE FACILITY

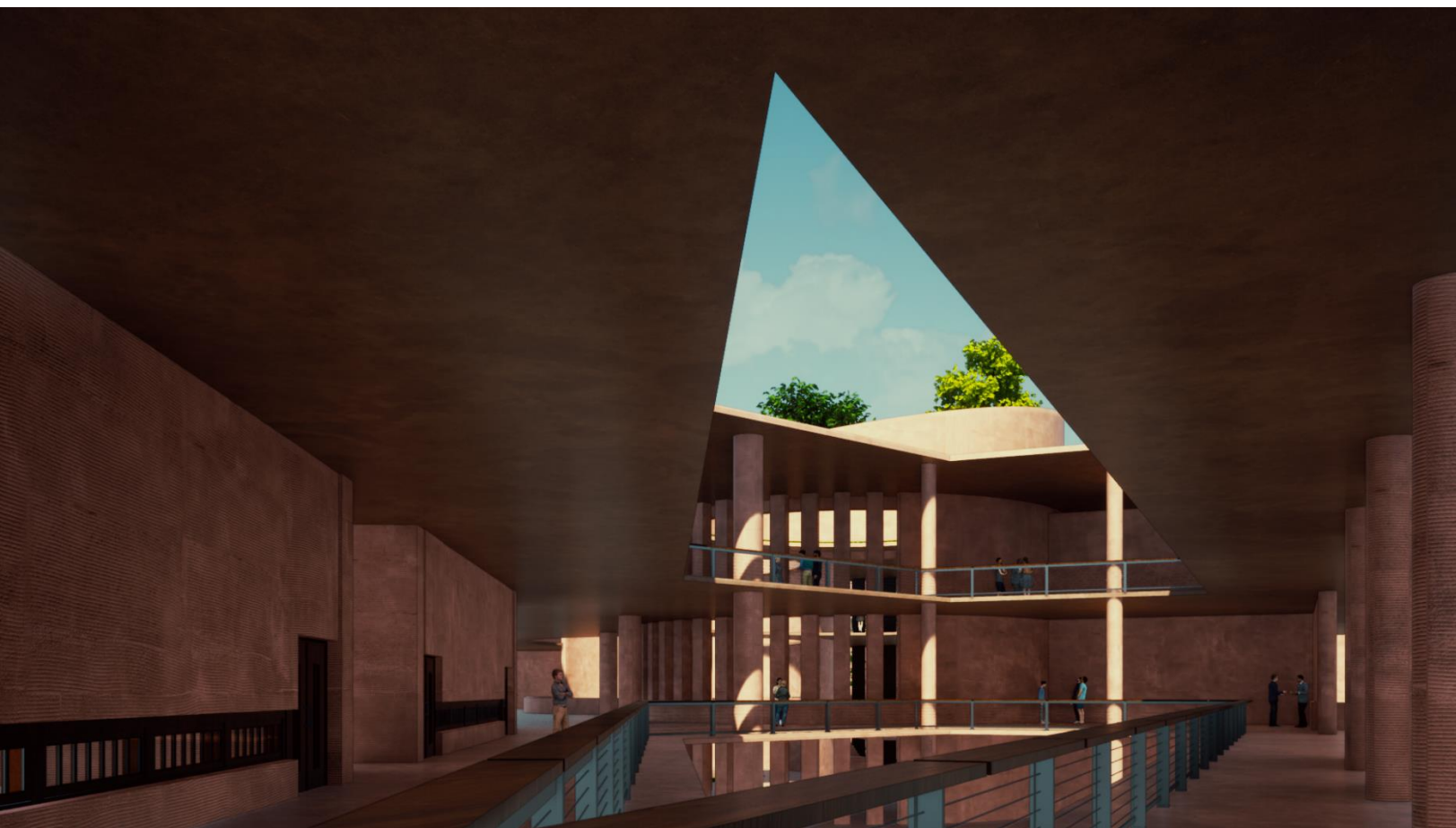


Figure 36 | CORRIDORS INSIDE FACILITY



Figure 37 | GREEN ROOF 1



Figure 38 | GREEN ROOF 2



Figure 39 | VIEW FROM AMPHITHEATRE

CONCLUSION

This paper documents the complete journey of working with this particular project.

In conclusion, the design has been carefully crafted in order to resonate with the thoughts and works of the great maestro, Zainul Abedin, whose guidance have significantly directed the notion of modern art practices in the Bengal region.

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