

NARAYANGANJ FINE ARTS INSTITUTE
THE NEW CULTURAL HUB FOR THE CITY
NARAYANGANJ, DHAKA

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

Department of Architecture

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Declaration

It is hereby declared that

1. The thesis submitted is my/our 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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Abstract

Narayanganj Fine Art Institute The new cultural Hub will be in Narayanganj city. The site is known as jhimkhana lake which is recently a ongoing urban development project of Narayanganj- Revival of Baburail Khal. The site itself has a cultural impact as there are two heritage mosque, one heritage temple and a madarasha and a fine art institute. Three types of fair helds every year in this site which makes the site vibrant that time. The city itself also has a cultural background. So this project will be the heart of Baburail Khal project which is a ongoing urban development project of Narayanganj.

Keywords: Cultural Hub, Fine art institute, Market, Mosque, Temple

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Chapter1:

Introduction

1.1Project Brief:

Project title: Institute of Fine Arts

Site location: Deobhog, beside Jimkhana Lake, Narayanganj

Area: 18 Acre,

Client: Narayanganj City Corporation



Figure 1 Site Location, source : Google Earth

1.2 Background of the Project:

Narayanganj Fine Arts Institute is located beside the Jimkhana Lake surrounded by several mosques, majar sharif, DIT market, School, temple, library, stadium bus terminal, launch terminal and railway station. And the presentation condition of the fine art institute is in threat. Lack of materials, facilities, session congestion, being in a distant area, political influences etc. are the problems being faced by the Institute itself. The classrooms are not sufficient, the hostel can't accommodate enough students and all the materials are old. The academic building is not even in a standard condition. Some of these problems have even become the primary concern of the Institute. The site itself is being polluted by waste, slums, and temporary structures. All these problems & specially the need of artists & students give the motivation to develop the Institute along with the surrounding area.

1.3 Historical background of the site:

If we see the historical background of the site there was Baburail khal beside the site which connected two main river the Shitolokkha river and the Dhalesshor river. In the evolution of time this Baburail khal was to be filled up by soil and many temporary structures have been built in the site from the beginning of when the site was landfilled. Recently there has been being an urban development in Narayanganj that the revival of Baburail khal . In this project the Jimkhana Lake is becoming an interactive place for all the citizens in the city. The Narayanganj Fine Arts Institute can become the heart of the project: Baburail Khal.



Figure 2 Historical background, source : author

1.4 Cultural background of the site:

The site itself has a cultural impact of its own. The traditional mohorrom mela organised by the DIT mosque held every year in the site. Also the Rathjatra fair held in this site for whole one month in a year organized by renowned Lokonath temple which is located near the site. Moreover a fair takes place in the site every year held by the cultural group called “Ullash” which is a strong force too.

So the site itself has a cultural impact from the very beginning and from the cultural background of Narayanganj city there should be a cultural hub for the city along with the baburail khal revival project where people can practice their own culture and the fine art institute will be the heart of this whole development.

1.5 Project Rationale:

Narayanganj is a developing city having a significant history. People from different countries and from different timeline have visited the city. This has influenced its arts and culture throughout time. The art & culture is going to fade away due to having no place for it to stay. People have to nowhere to go when they have some free time to spend. This can become a major problem if a city having rich cultural aspects can't create the platform to its own people. The proposal of this project arises from the need of above-mentioned circumstances. This project intends to create an interactive space within the city where art and culture can have a life on its own.

1.6 Aims and Objectives:

This project has these following aims & objectives:

- To create the cultural hub of Narayanganj

- To redevelop the condition of the Institute of Fine Arts
- To create a new public place for the citizen
- To create the harmony between local people & outsiders
- Enhancing beauty & providing a better environment with the security ensured.

1.7 Scope of Work:

These are the scopes of work that can be done in this project:

- Scope of creating a new public place
- Scope of creating the main cultural hub for Narayanganj city
- Scope of ending the bitterness of the bad environment.

Chapter 2

Literature Review:

2.1 History of Art

Paleontologists have uncovered sculptures, cave paintings, rock paintings, and petro glyphs from the upper Paleolithic era, dating back roughly 40,000 years – these may be some of the oldest forms of art created by mankind. However, the academic acceptance of their precise meaning as “art” has been somewhat disputed, since little is known of the creators or their intentions. The oldest pieces of “art” in the world – tiny drilled snail shells about 70,000 years old - have been discovered in caves in south Africa. (Source: Buchholz, Elke Linda; Art: A World History)



Figure 3 Venus of Willendorf, Cave painting of a horse, Lascaux caves, France, source : Goole Image

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.



Figure 4 Ancient Egyptian Art ,Ancient Greek Sculpture ,source : Goole Image

In Byzantine and Medieval art of the Western Middle Ages, much art focused on the expression of Biblical and religious truths, and used styles that showed the higher glory of a heavenly world, such as the use of gold in the background of paintings, or glass in mosaics or windows, which also presented figures in idealized, patterned (flat) forms. Nevertheless, a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the art of Catholic Europe.

Renaissance art had a greatly increased emphasis on the realistic depiction of the material world, and the place of humans in it, reflected in the corporeality of the human body, and development of a systematic method of graphical perspective to depict recession in a three-dimensional picture space.

In the east, Islamic art's rejection of iconography led to emphasis on geometric patterns, calligraphy, and architecture. Further east, religion dominated artistic styles and forms too. India and Tibet saw emphasis on painted sculptures and dance, while religious painting borrowed many conventions from sculpture and tended to bright contrasting colors with emphasis on outlines. China saw the flourishing of many art forms: jade carving, bronze work, pottery (including the stunning terracotta army of Emperor Qin), poetry, calligraphy, music,

painting, drama, fiction, etc. Chinese styles vary greatly from era to era and each one is traditionally named after the ruling dynasty.

The western Age of Enlightenment in the 18th century saw artistic depictions of physical and rational certainties of the clockwork universe, as well as politically revolutionary visions of a post-monarchist world, such as Blake's portrayal of Newton as a divine geometer, or David's propagandistic paintings. The late 19th century then saw a host of artistic movements, such as academic art, Symbolism, impressionism and fauvism among others.

The history of twentieth century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of Impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, etc. cannot be maintained very much beyond the time of their invention. Increasing global interaction during this time saw an equivalent influence of other cultures into Western art, similarly, the west has had huge impacts on Eastern art in the 19th and 20th centuries, with originally western ideas like Communism and Post-Modernism exerting a powerful influence on artistic styles. (Source: Stokstad, Marilyn; Art: A Brief History)

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 center 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 aid 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 Cezanne's 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 has been a great many movements and schools, some of which are not localized in any city or even country.

The concept of art has undergone radical changes since Plato's time. The great Greek philosopher was the first man who tried to define what art is. Plato said "Art is no less no more than a mirror". He believed it to be something useless, like a mirror's reflection it had width but no depth. This view however changed with time. Today art is believed to be at the very root of every civilization. Released from the rules of ancient academics Modern Art is an invitation of free expression of ones feeling. Picasso the greatest 20th century painter says "Art is a lie which allows us to approach the truth – at least in so far as truth is discernible to us". Today's art world is so complex and diversified the best way to define art would be - art has no specific definition.

2.2 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. (Source: Stokstad, Marilyn; Art: A Brief History)

2.3 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. (Source: Stokstad, Marilyn; Art: A Brief History)



Figure 5 M.C. Escher's Relativity, Statue of Venus De Mil ,source : Google Image

A genre is a set of conventions and styles within a particular media. For instance, well recognized genres in film are western, horror and romantic comedy. Genres in music include death metal and trip hop. Genres in painting include still life and Pastoral landscape. A particular work of art may bend or combine genres but each Genre has a recognizable group of conventions, clichés and tropes.

An artwork, artists, or movement's style is the distinctive method and form that art takes. Any loose brushy, dripped or poured abstract painting is called expressionistic. Often these styles are linked with a particular historical period, set of ideas, and particular artistic movement. So, Jackson Pollock is called an Abstract Expressionist.

Because a particular style may have specific cultural meanings, it is important to be sensitive to differences in technique. Roy Lichtenstein's (1923-1997) paintings are not pointillist, despite his uses of dots, because they are not aligned with the original proponents of Pointillism. Lichtenstein used Ben-Day dots: they are evenly-spaced and create flat areas of color. These

types of dots, used in halftone printing, were originally used in comic strips and newspapers to reproduce color. Lichtenstein thus uses the dots as a style to question the "high" art of painting with the "low" art of comics - to comment on class distinctions in culture. Lichtenstein is thus associated with the American Pop art movement (1960s). Pointillism is a technique in late Impressionism (1880s), developed especially by the artist Georges Seurat, that employs dots that are spaced in a way to create variation in color and depth in an attempt to paint images that were closer to the way we really see color. Both artists use dots, but the particular style and technique relates to the artistic movement these artists were a part of.

2.4 Fine Arts and Its Classification

Fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture."

The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline. This definition tends to exclude visual art forms that could be considered craftwork or applied art, such as textiles. The visual arts have been described as a more inclusive and descriptive phrase for current art practice. Also, today there is an acceleration of media in which high art is more recognized to occur.

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"

2.5 Two-dimensional work

Two-dimensional art consists of paintings, drawings, prints, and photographs, which differ from each other primarily in the technique of their execution. Probably, our initial response to

all four is a response to subject matter--that is, we first notice what the painting, drawing, print, or photograph is about. Such recognition leads us into the work's meaning and begins to shape 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)

2.5.1 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." (Source: Wikipedia.org)

2.5.2 Printmaking and Imaging

Printmaking is the process of making artworks by printing, normally on paper. Except in the case of immunotyping, 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)

2.5.3 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.

Since the 1980s, fiber work has become more and more conceptual, influenced by postmodernist ideas. For fiber artists, in addition to long-standing experimentation with materials and techniques, this brought "a new focus on creating work which confronted cultural issues such as: gender feminism; domesticity and the repetitive tasks related to women's work; politics; the social and behavioral sciences; material specific concepts related to fiber's softness, permeability, drapability, and so on.

2.6 Three-Dimensional Work

2.6.1 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.



Figure 6 M.C. Escher's Relativity, Statue of Venus De Mil ,source : Google Image

2.6.2 Conceptual Art

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 during 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.



Figure7 M.C. Escher's Relativity, Statue of Venus De Mil, source: Google Image

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 during 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.

2.7 Contemporary Art in Bangladesh

Bangladesh, which is today a distinct political entity, had once been a part of the Greater Bengal and shared similar cultural norms as those of the present-day West Bengal. Before the partition of Bengal, artists from both sides of the division traveled freely and the art of pre-independence

Bengal shows marked references to scenes and motifs specific to areas which are now in Bangladesh. Artists like Jogen Choudhuri who were born in areas which now fall into Bangladeshi land took inspiration from Alpana drawings practiced widely in Bangladesh villages. Many other present-day artists like Ganesh Paine and Prokash Karmakar had roots in Bangladesh.

An important artist and a contemporary of Zainul Abedin's were Chittoprosad Bhattacharya. He was born in Naihati (in West Bengal) but had traveled widely in Eastern Bengal as a member of the Communist Party of undivided Bengal. He painted alongside Zainul Abedin on Bengal Famine, the 1943's naval revolt and the Tebhaga movement. Very little of Chittoprosad's paintings are restored today, apart from a collection which is restored at the Dhaka Museum.

Quamrul Hassan, rated second in importance to Zainul Abedin in Bangladesh's contemporary art history was also a political voice and had painted on important political issues affecting the country. S.M. Sultan another important artist was born in Narail and had the opportunity to come to Kolkata in the year 1938. But after the partition of Bengal, he was lost completely to the art world.

2.8 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 “Chharukola” Institute began.

The first ever concept of art as an education started in 21 April, 1785. when a gentle man 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;

1. Elementary Drawings based on Drawings from model and nature.
2. 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:

- I. Modeling and molding department
2. Engraving and lithographic department
3. 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 first 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 Upendrakishor 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 were 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;

1. Functional art
2. Architecture and modeling art
3. 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 institutes 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 Mukul Dey 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. Shantiniketan 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 Analysis:

3.1 Site Appraisal:

3.2 Location of the Site:

Location: Deobhog, beside Jimkhana Lake, Narayanganj

Ward: 15 (DAP, NCC)

Site Area: 18 Acre, (Approximately)



Figure 8 Site surroundings, source: author

3.3 Site Surroundings:

There are many important aspects surrounding the site. On the north of the site there are Dhaka Narayanganj Highway and Dhaka Narayanganj Rail line and which ends to the station near to the Shitolokkha river which is situated on the north -east of the site. Near the rail station there are also a launch terminal and a bus stand which acts as a transportation hub too. On the north of the site there is Chashara node and Bangabandhu road starts from the Chashara node and goes all the way to Netaiganj node.



Figure 9 Site surroundings, source: author

From the North-West side of the site there is Deobhog Jame mosque. There is Morgan Girls High School situated in the north. The Majar of Shah Minnat Ali Chishti is situated at the opposite of the school. Beside the school the Chumka Library is being constructed at the moment. The library is going to be the one having all the facilities of a modern library in the Narayanganj city. The entrance of the library is from the east side at Bangabandhu Road. Going north from there a node comes called the Rail gate number 2. Here is a monument which is called the “Fire Dekha ‘71” which resembles the significant part of the liberation war of 1971. From this node there is a road which ends to the rail station, and beside this road there are local bazar and market where people come from nearby residential area for their daily needs. There are lots of temple and mosque surrounding the site. Notable among them are DIT Mosque, Deobhog boro mosque, Mondolpara jame mosque, Lokonath temple, Rajlokkhi temple, Laksmi narayan temple and so on.

3.3.1 Current Situation of Site Surroundings:





Figure 10 Site surroundings, source: author

3.3.2 Current Situation of Fine Art Institute:





Figure 11 Site surroundings, source: author

3.3.3 Current Situation of KALI Temple:



Figure 12 Site surroundings, source: author

3.4 Road Network:

The site is situated beside the Bangabandhu Road which is a primary road. The road is approximately 60 feet wide. It starts from the Chashara node and goes all the way to Netaiganj node. Then there is Deobhog Pakka Road & Mobarak Shah Road. One can approach to the site by taking any of these two secondary roads. Deobhog Pakka Road is approximately 25 feet wide. This road is beside the Jimkhana Lake. It starts from Bangabandhu Road and meets Mobarak Shah Road on the South. The Mobarak Shah road is considered as a secondary road. This is the main road that is being used to connect the two Rivers: Shitalakhhya & Dhaleswari River in the Baburail Khal project. There are other roads that are considered as tertiary roads. The road which is just beside the site was created 2 years ago. After the land filling the road was created by local people. Since then the main entrance of the Institute was used by the slum dwellers to get to their home & thus the privacy was hampered. However, the road meets to the Mobarak Shah Road which was going to happen in one way or another. Another tertiary road is situated at the south of DIT Boro Mosque. The road is mainly used to serve the wood workshops that are situated there. However, this road can be used as another entry to the site

when all the informal settlements will be uprooted.



Figure 13 Site analysis, source: author

3.5 Existing route of Rathjatra

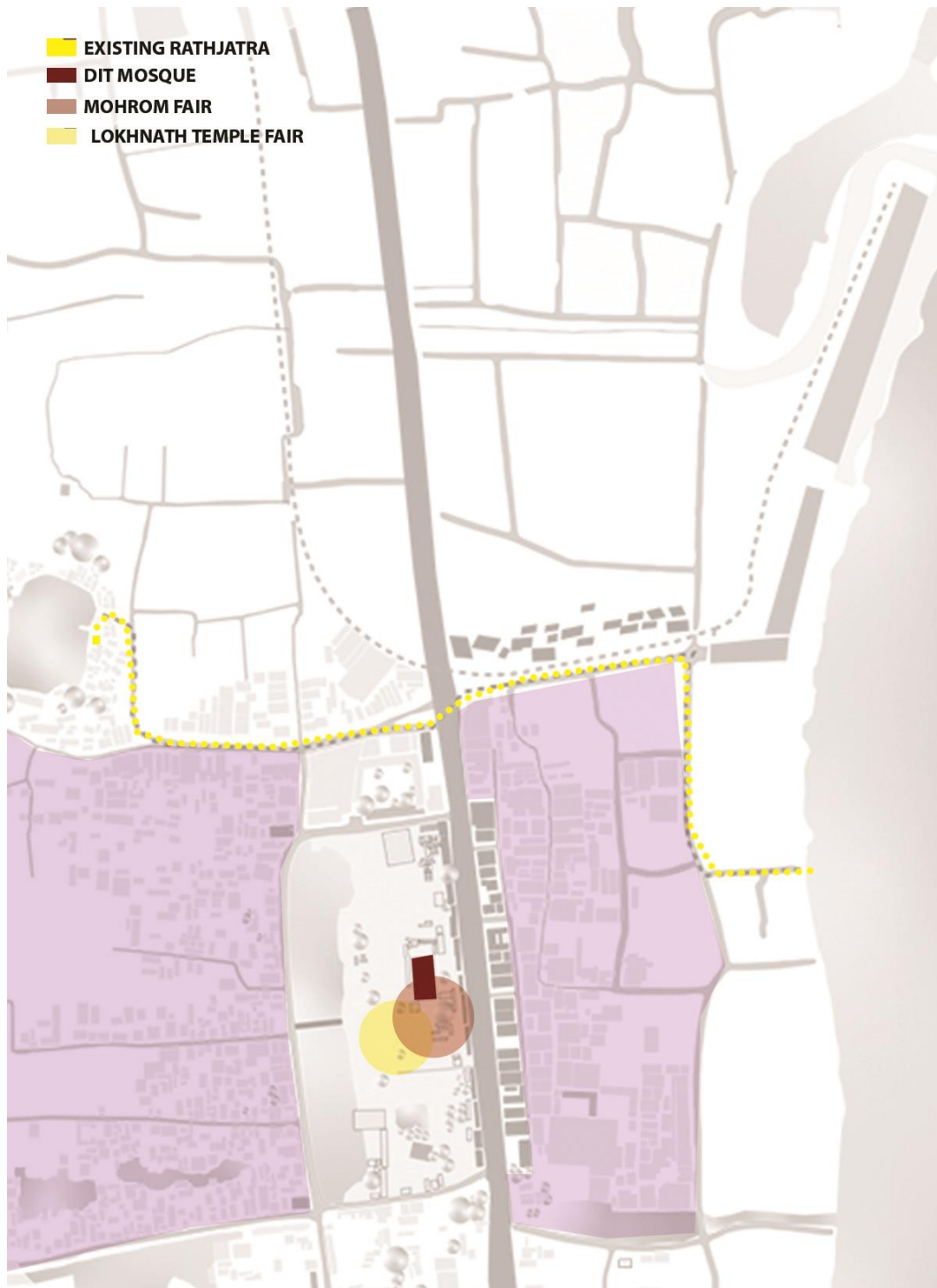


Figure 14 Site analysis, source: author

3.6 Traffic Congestion because of Rathjatra

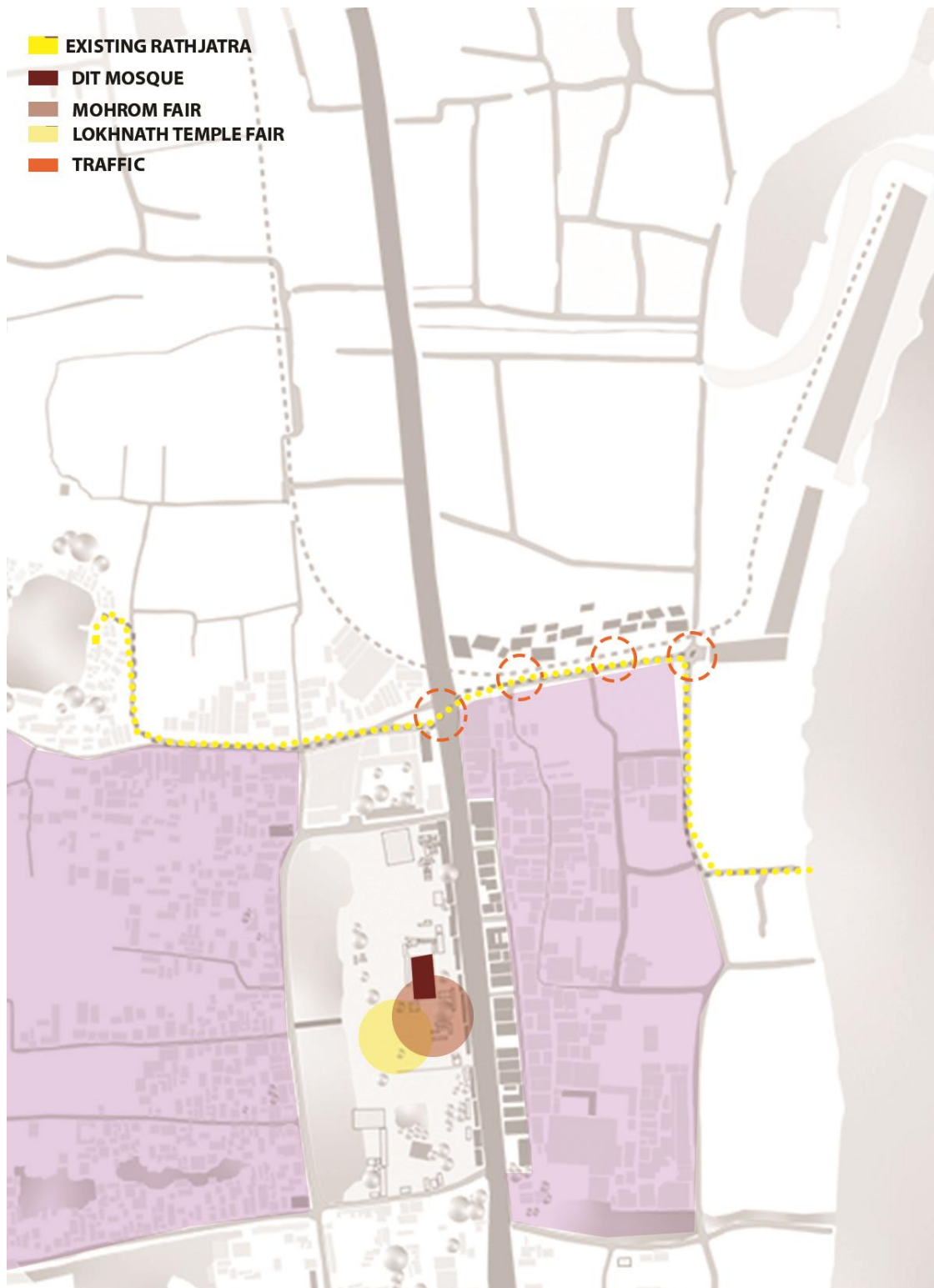


Figure 15 Site analysis, source: author

3.7 Existing Market and Route to the Market

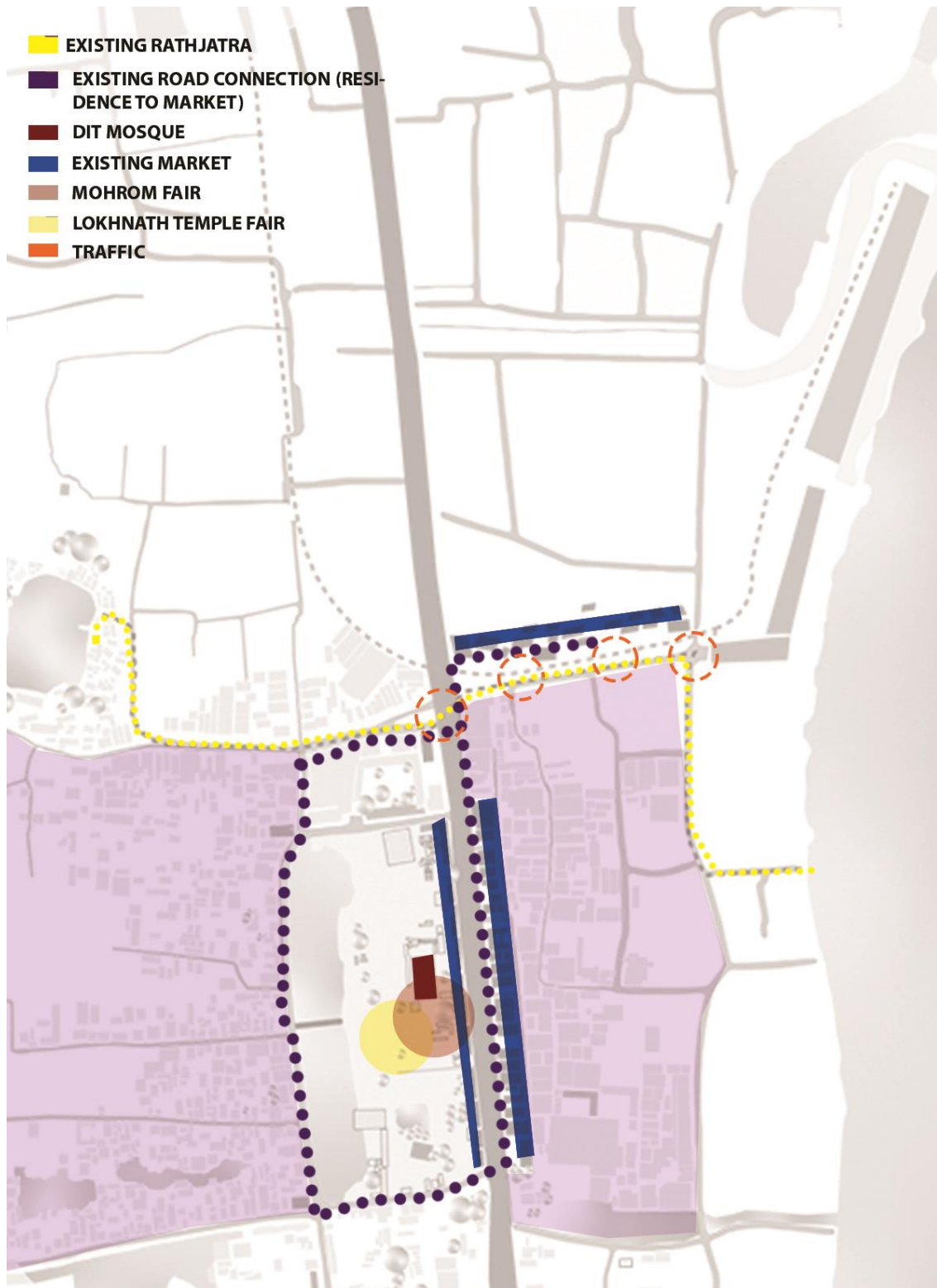


Figure16 Site analysis, source: author

3.8 Site Study:



Figure17 Site analysis, source: author

Opposite of the library there is a Gulsan Cinema Hall. The DIT market is from the node to the Mondolpara node on the west side of the road. The DIT market is an old market. Though the market has become backdated as modern markets has come in the area, the market is very important for the people of the city. Many people go and buy things from the DIT market. The DIT boro Mosque is situated behind the market. Though the mosque is big it can't hold the amount of people that come to pray in this mosque. Every Friday the Bangabandhu Road becomes blocked by the Jamat of Jummah prayer for a short time. There are other markets on the opposite side of the DIT market, but for being close, these are also called the DIT market by the local people. Beside the DIT market there is an ally which is occupied by wood workshops. By going through the ally there are more workshops. Furniture are made in these workshops by the slum dwellers that live in the site. Going a few steps there is the Mondolpara node. The Narayanganj Herat Foundation is situated beside the Mondolpara node. The Fire Station and quarters are just beside it. Going west from the Mondolpara there are several shops, workshops, hotels etc. and then comes the Jimkhana Lake. the west side of the Deobhog road is occupied with mainly residential buildings. And inside the site there are three mosque , a temple and a fine art institute. The south esast mosque of the site is Mondolpara Jame Mosque which was built in 1357 which is a heritage mosque.. The DIT mosque which is situated in the middle of the site was built in 1971. Beside this mosque on the north east side there is a KALI temple which was built in 1357 which is also a heritage temple. These temple and the mosque are situated beside the Bangabandhu road adjacent to the site. On the north edge of the site there is another mosque which was built in 1400 and there is also a madrasha adjacent to this mosque and beside the mosque there is a big 12 storied resedential building. There is also a fine art institute which is tin-shaded small buildings. And there are some informal settelement in the site also.

3.9 Climatic Condition:

As Narayanganj City is situated in a tropical climate, the weather is same as Dhaka. The average temperature is high from May to September, but it's not too humid at that time. The average rainfall is going from 240mm to 380mm in May but gradually falls down to 248mm in September and during winter it becomes very dry. However, being close to the Shitalakhhya River becomes an advantage to the site. A gentle breeze flows from the south east direction through the site almost all the time. Also, for the Jimkhana Lake the wind comes from south. Due to the direction of the wind, even if the temperature is too hot it becomes balanced.

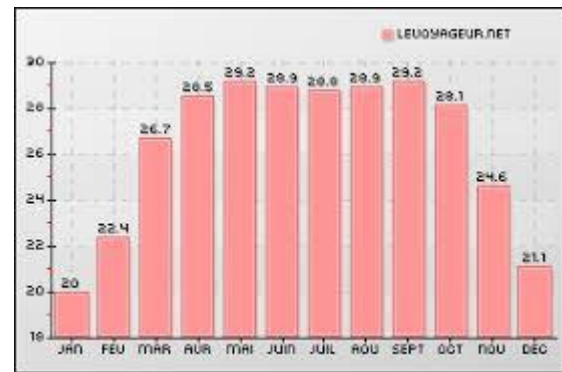
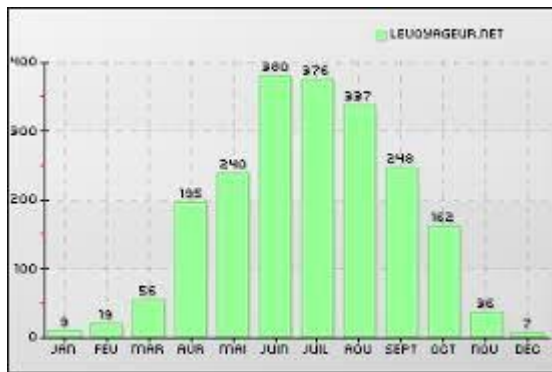


Figure18 Climatic condition of Narayanganj: source: Google Image

3.10 S.W.O.T. Analysis:

Strength:

- There is a big religious impact on this site.
- The site is adjacent to the river.
- The site is being developed.
- The site is in the city and urban area.

Weakness:

- The site is a victim of unplanned development

Opportunity

- The site can be considered as the main cultural hub of Narayanganj.
- The site has a great opportunity of becoming the biggest public place of Narayanganj
- The site will become a place for interaction, relaxation & recreation

Threat:

- The site has so many political influences that can change the objectives.
- All the religious building may cause an impact on the upcoming project.

Academic Programs: 71552 sft Public Amenities: 28211 sft

TOTAL: 108109 SFT

Chapter 4:

Case studies:

Local case study:

4.1 Institute of Fine Arts:

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.

4.1.1Project 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

4.1.2History 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.

4.1.3Design Analysis



Figure19Institute of Fine Arts Source: Google Image



Figure20 Institute of Fine Arts Source: Google Image

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.

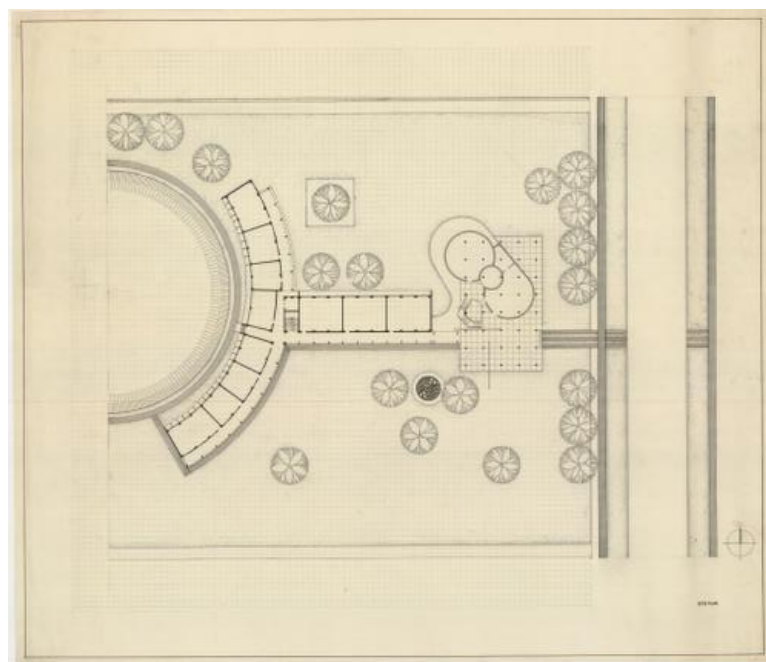


Figure21 Institute of Fine Arts Source: Google Image

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 stair 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 whole institute. The ground on the south both is a relief and place to gather. This ground and the whole structure itself transform to host many activities namely the Bengali New Year ‘Pohela Boishakh ’ and numerous art classes and competition for children.

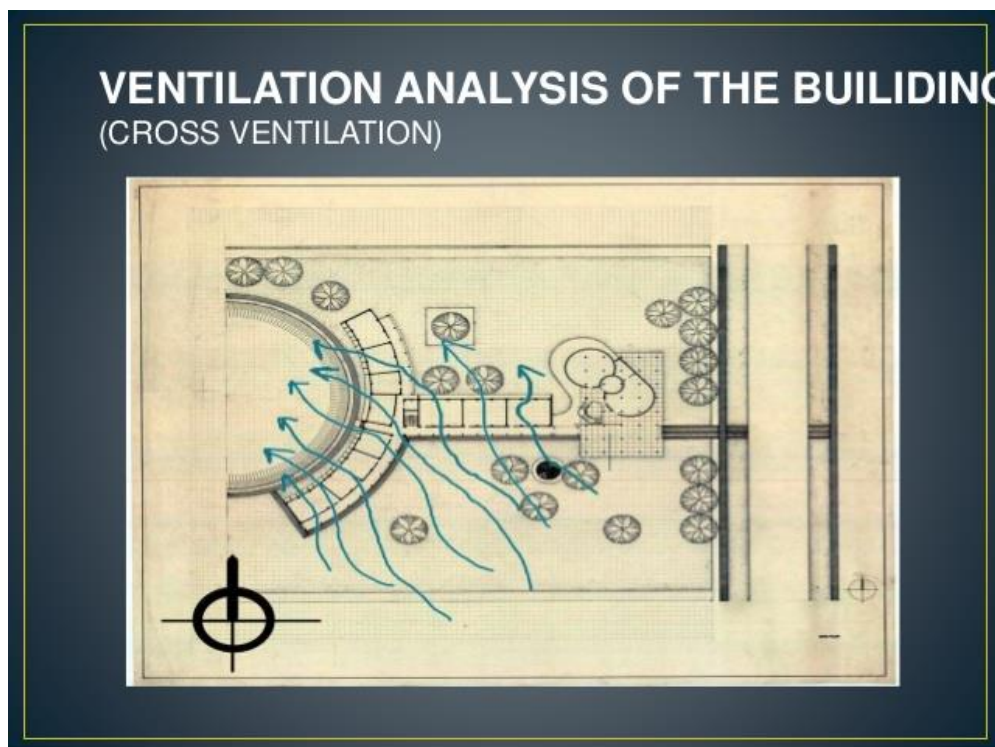


Figure 22 Institute of Fine Arts Source: Google Image

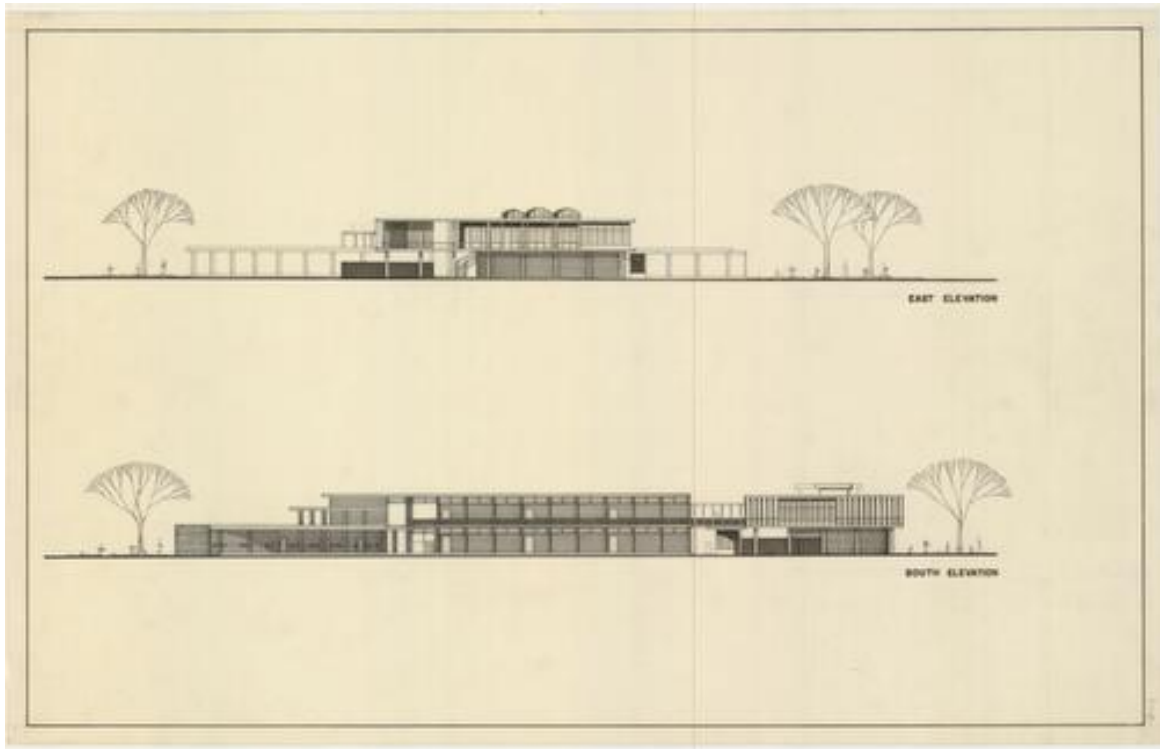


Figure 23 Institute of Fine Arts Source: Google Image

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'.



Figure24 Institute of Fine Arts Source: Google Image

4.1.4Socio Cultural Aspects

Different types of cultural program are arranged in there. This ground and the whole structure itself transform to host many activities namely the Bengali New Year ‘Pohela Boishakh’, exhibition gallery etc.

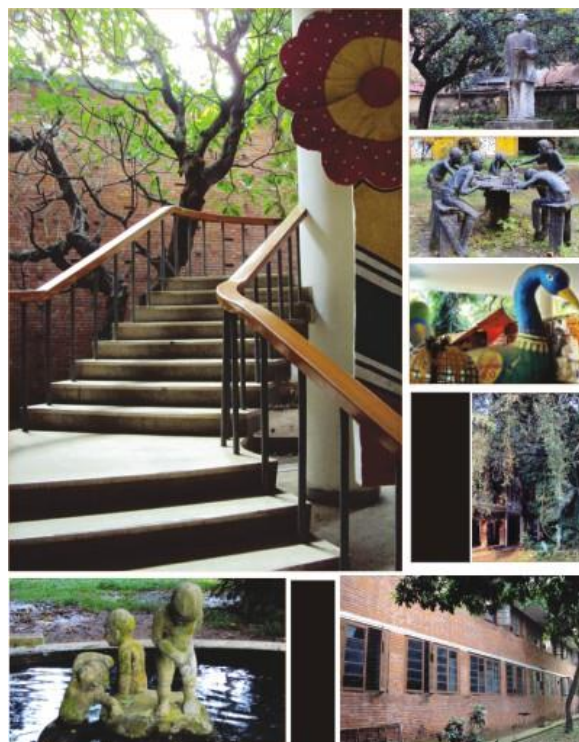


Figure25 Institute of Fine Arts Source: Google Image

4.1.5 Program Analysis:

This institute consists of the following departments:

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

4.1.6 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.

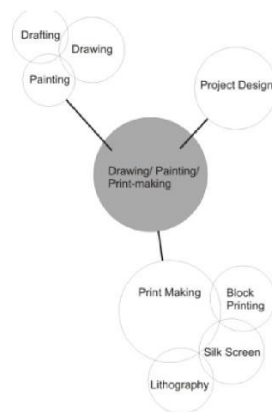


Figure26 Institute of Fine Arts Source: Study on Mujharul Islam work

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



Figure27 Institute of Fine Arts Source: Google Image

4.1.7Sculpture 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



Figure 28 Institute of Fine Arts Source: Google Image

4.1.8 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.

4.1.9 Oriental Art Department

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

It is known to us that the necessity of oriental style was against the aggression of western art. Oriental art, especially the indigenous heritage of Bengal was waning day by day. The students

get acquainted with the new realm of the traditional art of India, China and Bangladesh. Three teachers are working relentlessly to bring out the expected expansion of the department.

4.1.10 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.



Figure 29 Institute of Fine Arts Source: Google Image

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.

4.1.11 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.

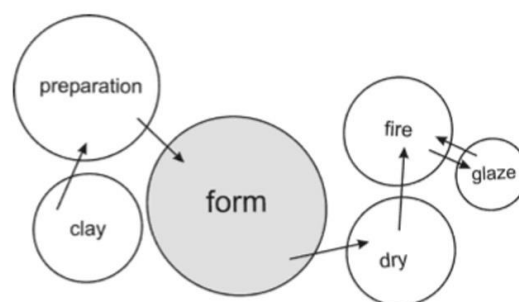


Fig. 5.11 Ceramic department

4.1.12 Craft Department:



Figure32 Institute of Fine Arts Source: Study on Mujharul islam work,Google

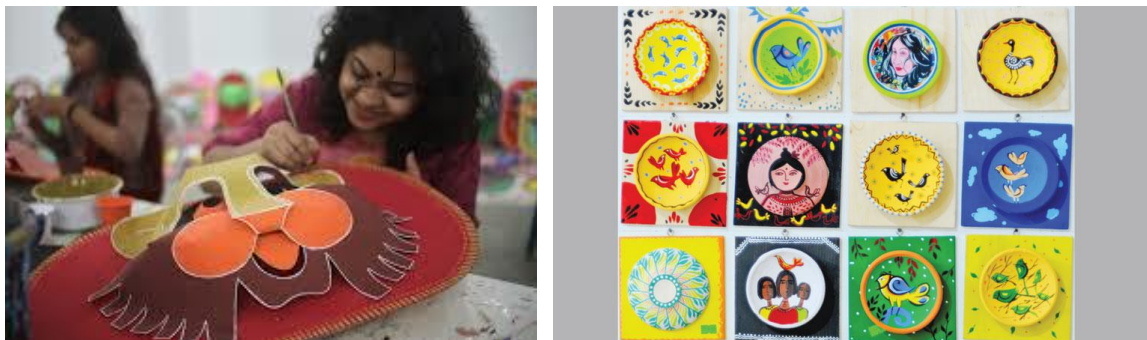


Figure33 Institute of Fine Arts Source: Google Image

International Case Study

4.2 The Mosque and Museum of Religious Harmony. TIRANA, RLB.

4.2.1 Basic Information:



TIR
THE MOSQUE AND MUSEUM OF RELIGIOUS HARMONY

TYPE: PREQUALIFIED COMPETITION
CLIENT: MUNICIPALITY OF TIRANA, ALBANIAN MUSLIM
COLLABORATORS: MARTHA SCHWARTZ LANDSCAPE, BURD HAPFOLD, GLESSNER GROUP, SPEIRS & MAJOR, LUTZENBERGER & LUTZENBERGER, AND GLOBAL CULTURAL ASSET MANAGEMENT
SIZE: 27000 M2
LOCATION: TIRANA, ALB
STATUS: IDEA
AWARDS: 2012 FAITH & FORM AWARDS UNBUILT WORK AWARD

Partners in Charge: Bjarke Ingels, Thomas Christoffersen
Project Leader: Leon Rost
Team: Alessandro Ronfini, Daniel Kidd, Erick Kristanto, Ho Kyung Lee, Julian Liang, Marcella Martinez, Se Yoon Park

The capital Tirana is undergoing an urban transformation including the complete re-conceptualization of Scanderbeg Square. To revitalize this important site a new cultural complex including a Mosque, an Islamic Centre, and a Museum of Religious Harmony is proposed. It will not only serve the Muslim community of the city and surrounding areas, but will educate the public about Islamic values and serve as a beacon for religious tolerance.

The buildings' forms emerge from two intersecting axes and formal requirements: the city grid of Tirana which calls for the proper framing of the square and a coherent urban identity, and orientation of the Mosque's main wall towards Mecca. Our proposal incorporates Tirana's grid by maintaining the street wall and eaves line, yet rotates the ground floor so both the Mosque and the plaza face the holy city of Islam. This transformation also opens up a series of plazas—two minor ones on the sides of the Mosque and a major plaza with a minaret in front—which are semi-covered and serve as an urban extension of the place of worship. By turning the mosque inside out and bringing the program and qualities of the Mosque to a public arena, the religion becomes inclusive and inviting, and the cool shaded urban space can be shared by all.

Surrounding the site are The Quran Gardens which symbolically feature the rich vegetation described in the Quran with each plant's quantity equivalent to the number of times they appear in the holy scripture.

Figure34 The Mosque and Museum of Religious Harmony..Source: BIG/Bjarke Ingels Group

4.2.2 Concept:

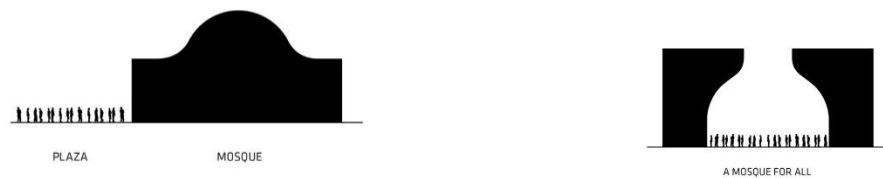


Figure35 The Mosque and Museum of Religious Harmony..Source: BIG/Bjarke Ingels Group

4.2.3 Conceptual analysis and Form Derivation

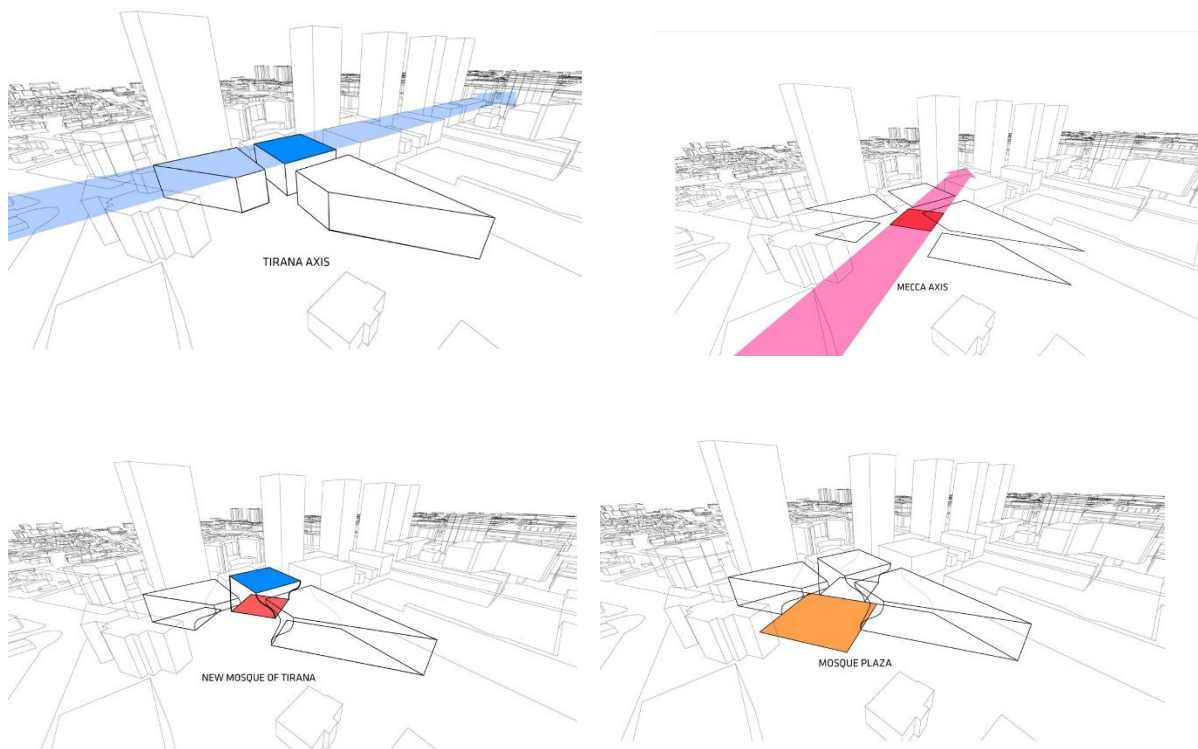


Figure36 The Mosque and Museum of Religious Harmony..Source: BIG/Bjarke Ingels Group

4.2.4 Interpretation:

- Idea of creating a relation with the city
- Idea of creating the plaza
- Also, the form derivation which makes the plaza more interesting and attractive



Figure37 The Mosque and Museum of Religious Harmony..Source: BIG/Bjarke Ingels Group



Figure38 The Mosque and Museum of Religious Harmony...Source: BIG/Bjarke Ingels Group

4.3 VIA 57 West

4.3.1 Basic information:

**VIA 57 WEST**

TYPE: DIRECT COMMISSION

CLIENT: THE DURST ORGANIZATION

COLLABORATORS: SLCE ARCHITECTS, STARR WHITEHOUSE, THORNTON TOMASETTI, DAGHER ENGINEERING, LANGAN ENGINEERING, HUNTER ROBERTS, ENCLOS, PHILIP HARRIS & ASSOC, UDARIS INC, RANCHO PACHES, VAN DEUSEN & ASSOC, CERRINI & ASSOC, CPP, RHRP, BRANDSTON PARTNERSHIP INC

SIZE: 77202 M2

LOCATION: NEW YORK, USA

STATUS: COMPLETED

AWARDS: 2015 P/A PROGRESSIVE ARCHITECTURE CITATION AWARD, 2012 NYRHA MERIT AWARD, FUTURE AWARD

Partners in Charge: Bjarke Ingels, Thomas Christoffersen, Beat Schenk

Project Architect: David Brown

Team: Aleksander Tokarz, Alessandro Ronfini, Alessio Valmoni, Alvaro Mendive, Benjamin Schulte, Birk Daugaard, Celine Jeanne, Christoffer Gottfredsen, Daniel Sundlin, Dominyka Mineikyte, Eivor Davidsen, Felicia Guldberg, Florian Oberschneider, Soren Grunert, Gabrielle Nadeau, Gul Ertekin, Ho Kyung Lee, Hongyi Jin, Julian Liang, Julianne Cola, Laura Youf, Lucian Racovitani, Marcella Martinez, Maria Nikolova, Maya Shopova, Mitesh Dixit, Nicklas A. Rasch, Ola Harin, Riccardo Mariano, Steffan Heath, Stanley Lung, Tara Hagan, Thilani Rajarathna, Tyler Polich, Valentina Mele, Valerie Lechene, Xu Li, Yi Li

Project Leader, Interiors: David Brown

Project Manager, Interiors: Beat Schenk

Team, Interiors: Aaron Hales, Alessandro Ronfini, Brian Foster, Christoffer Gottfredsen, Francesca Portesine, Ho Kyung Lee, Hongyi Jin, Ivy Hume, Jenny Chang, Lauren Turner, Mina Rafiee, Rakel Karlsdottir, Tara Hagan, Thomas Fagan, Tiago Barros, Valentina Mele

VIA 57 West is a hybrid between the European perimeter block and a traditional Manhattan high-rise, combining the advantages of both: the compactness and efficiency of a courtyard building with the airiness and the expansive views of a skyscraper. By keeping three corners of the block low and lifting the north-east corner up towards its 450 ft peak, the courtyard opens views towards the Hudson River, bringing low western sun deep into the block and graciously preserving the adjacent Helena Tower's views of the river. The form of the building shifts depending on the viewer's vantage point. While appearing like a pyramid from the West Side Highway, it turns into a dramatic glass spire from West 58th Street. The courtyard which is inspired by the classic Copenhagen urban oasis can be seen from the street and serves to extend the adjacent greenery of the Hudson River Park into VIA. The slope of the building allows for a transition in scale between the low-rise structures to the south and the high-rise residential towers to the north and west of the site. The highly visible sloping roof consists of a simple ruled surface perforated by terraces – each one unique and south-facing. The fishbone pattern of the walls are also reflected in its elevations. Every apartment gets a bay window to amplify the benefits of the generous view and balconies which encourage interaction between residents and passers-by.

Figure39 VIA 57 West Source: BIG/Bjarke Ingels Group

4.3.2 Concept:

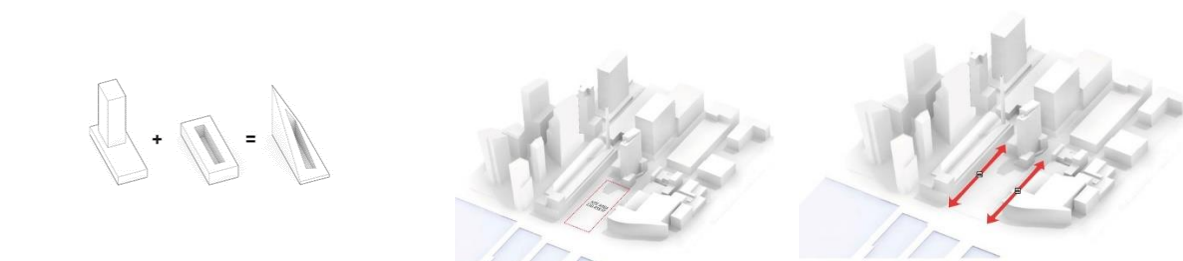


Figure 40 VIA 57 West Source: BIG/Bjarke Ingels Group

4.3.3 Conceptual analysis and Form Derivation

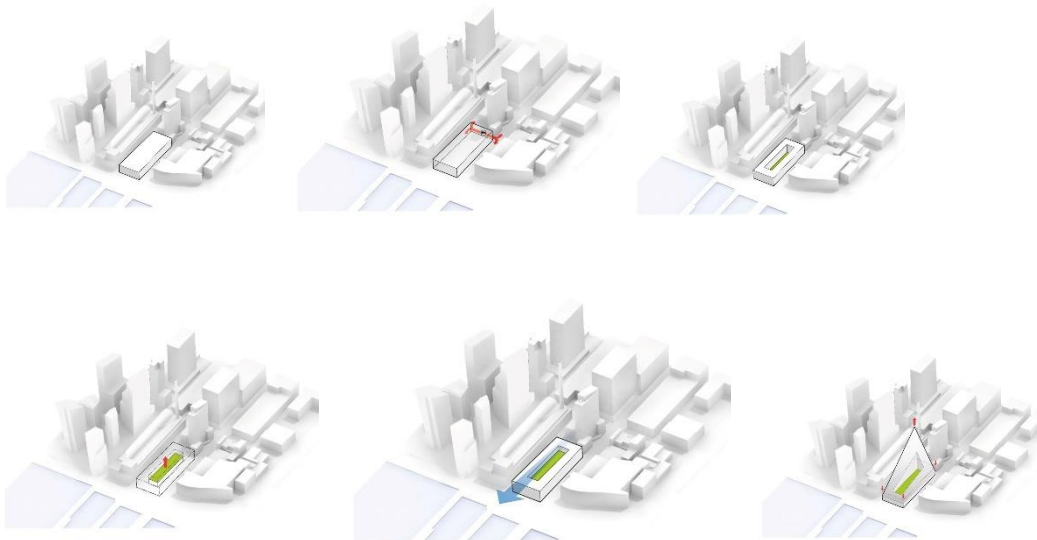


Figure 41 VIA 57 West Source: BIG/Bjarke Ingels Group

4.3.4 Interpretation:

- ☐ Idea of creating a relation with the city
- ☐ Idea of addressing the environment
- ☐ Also, the form derivation which makes the plaza more interesting and attractive



Figure 42 VIA 57 West Source: BIG/Bjarke Ingels Group



Figure 43 VIA 57 West Source: BIG/Bjarke Ingels Group

4.4 MIRVAC

ANA NARVAEZ

Mirvac Ditches Student Accommodation for Ann St Office Tower



Figure 44Mirvac Ditches Student Accommodation for Ann St Office Tower Source: Arch daily

4.4.1Basic Information:

The Ann Street site forms part of a larger acquisition made by Wee Hur in 2015 which also included a smaller lot at 71-97 Turbot Street that the developer intends to retain.

It was designed by Woods Bagot, the proposal includes the development of a 31-storey office tower with ground level retail and service space, comprising approximately 72,540sq m of gross floor area and office floor plates of greater than 1,500sq m NLA.



Figure 45 Mirvac Ditches Student Accommodation for Ann St Office Tower Source: Arch daily

4.4.2 Interpretation:

- ☐ Idea of creating a relation with the city
- ☐ Idea of creating the entry space
- ☐ Idea of attracting and inviting people through space.

Chapter 5:

Program analysis:

5.1 Current scenario of the institute:

- Degree: BFA Pass, BFA Honors
- Departments: Painting & Graphics design
- Academic Buildings: 4
- Administrative Building: 1
- Library: 1
- Total Classrooms: 3
- Hostel:1, accommodation: 10
- Total number of students: 115
- Students per semester: 20-35
- Total number of Teachers: 12

5.2 Proposed Facilities

All the Programs can be divided into 3 sections:

- (1) Academic Programs and Administrative Programs
- (2) Accommodation
- (3) Public Amenities

Administrative Programs:

- Chairman's room
- Deputy director's room
- Conference room
- General office room
- Official resource room

Academic Programs:

- Painting Studio
- Print making Studio
- Graphic design studio
- Sculpture studio
- Oriental art studio
- Crafts studio
- Ceramics studio
- Lecture room/gallery

Accommodation:

- Common Facilities
- Male and Female Dining
- Male and Female Prayer space
- Laundry
- Study Room
- Indoor Game
- Living Space

Public Amenities:

- A space for the fair
- Public market
- Religious space
- Multipurpose hall
- Cafeteria
- Library
- Exhibition Space

5.2.1 Administrative:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Chairman's Room + P.A.	800	1	800
Deputy Directors Room	400	1	400
Conference Room (2)	2000	1	2000
General Office	2000	1	2000
Lobby & Lounge	1000	1	1000
Official Resource room	400	1	400
Store	400	1	400
Toilet	40	5	200
Service & Circulation			1800
TOTAL			8000

5.2.2 Academic :

Drawing & Painting:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	8	6400
Teachers room	600	2	1200
Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service &			1500

Circulation			
TOTAL			10640

Graphics Design:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	8	6400
Computer room	600	2	1200
Teachers room	600	1	600
Dean's room	300	1	300
Dept. office	800	1	800
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			2000
TOTAL			11940

Print Making:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	6	4800
Teachers room	600	1	600
Dean's room	300	1	300
Dept. office	800	1	800

Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1800
TOTAL			8940

Sculpture:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	4	3200
Teachers room	600	1	600
Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1200
TOTAL			6540

Oriental Art:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	4	3200
Teachers room	600	1	600

Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1200
TOTAL			6540

Crafts:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	4	3200
Teachers room	300	1	300
Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1200
TOTAL			6240

Ceramics:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Studio	800	6	4800
Teachers room	300	1	300
Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1500
TOTAL			8140

Lecture Room:

Studio	600-800	12	7200
Teachers room	300	1	300
Dean's room	300	1	300
Dept. office	600	1	600
Common room	400	1	400
Toilets	30	8	240
Service & Circulation			1200
TOTAL			10240

5.2.3 Accommodation:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Dining	2500	2	5000
Indoor game	2000	2	4000
Study Room	1500	2	3000
Laundry	1000	2	2000
Living space	1000	68	68000
Toilet	300	7	2100
Circulation		2000	2000
Total			86100

5.2.4 Market:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Small Shops	80	150	2400
Show rooms	2500	15	37500
Branded Shops	2500	10	25000
Cinema Hall	2500	2	5000

Restaurant	1500	3	4500
Toilet	50	7	3500
Circulation		2000	2000
Total			42500

5.2.5 Mosque:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Accommodation	400	5	2000
Classroom	400	5	2000
Library	200	1	200
Teachers Room	200	1	200
Prayer Hall	4000	3	12000
Ablution Space	615	1	615
Toilet	400	1	400
Circulation		1000	1000
Total			18500

5.2.6: Temple:

BUILDING PROGRAM	AREA (SFT)	QUANTITY	TOTAL AREA (SFT)
Prayer Space	800	3	2400
Festival Space	2500	2	5000
Shops	200	12	2400
Library	200	3	600
Toilet	30	4	120
Circulation		800	800
Total			11320

Multipurpose Hall (250 Students): 3250 sft

Cafeteria: 3500 sft

Open Exhibition Space: 2000 sft

Library:5000 sft

Administrative Programs: 8000 sft

Parking: 4000 sft (110 car)

Grand Total: 245800 sft

Chapter 6

Design Development

6.1 Concept and Design Considerations:

In existing context people have to go to the nearby market for their daily needs. But because of zhimkhana lake the people from that residential area can't go to the market easily. They have to go long distance to reach the market. So while designing conceptually I proposed a pedestrian connection between this two residential area. So that people can come easily to the main road. Then I studied that there is a RATHJATRA which starts from the lokonath temple and ends to the river. And the existing route of this RATHJATRA is that road which goes to bus stand, launch terminal and rail station and this RATHJATRA holds for 1 month every year. Moreover during this festival they also arrange a fair which held in my site. Not only during this festival but also people individually go to the river from this temple and come back to the same place very often to fulfill their wish and to get the glory of god. Because of this RATHJATRA in the busy road of the city their regular traffic is hampered and is created traffic jam. Besides this fair there holds another fair called MOHORROM MELA arranged by DIT Jame mosque. And a Ullash mela also arranged by the fine art institute every year in this site.

6.1.1 Existing Situation

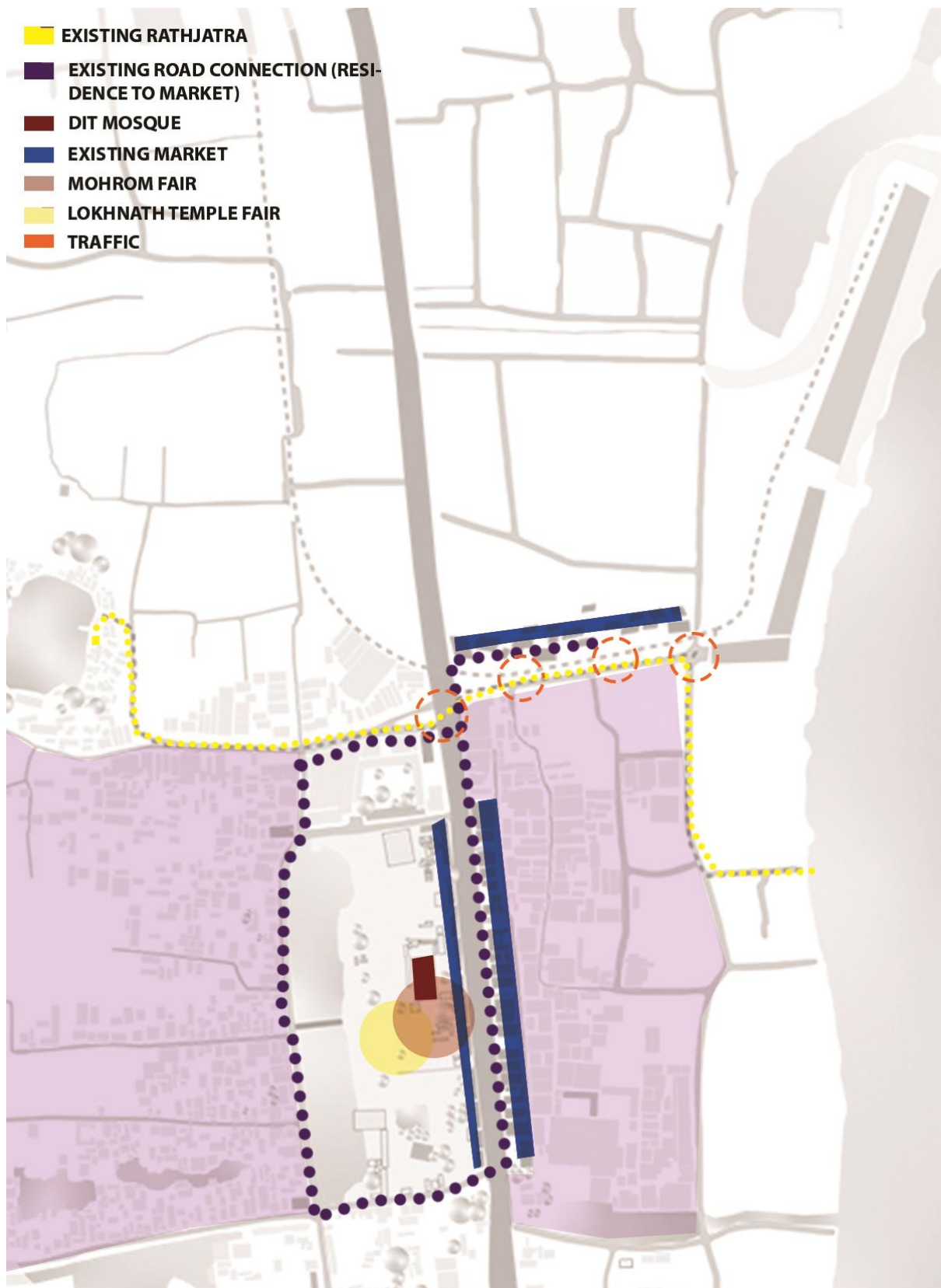
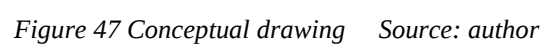


Figure 46 Existing context Source: author

6.1.2 Proposed Pedestrian Connection



6.1.3 Proposed Functional Zoning



Figure 48 Conceptual drawing Source: author

6.1.4 Conceptual Analysis and Form Derivation

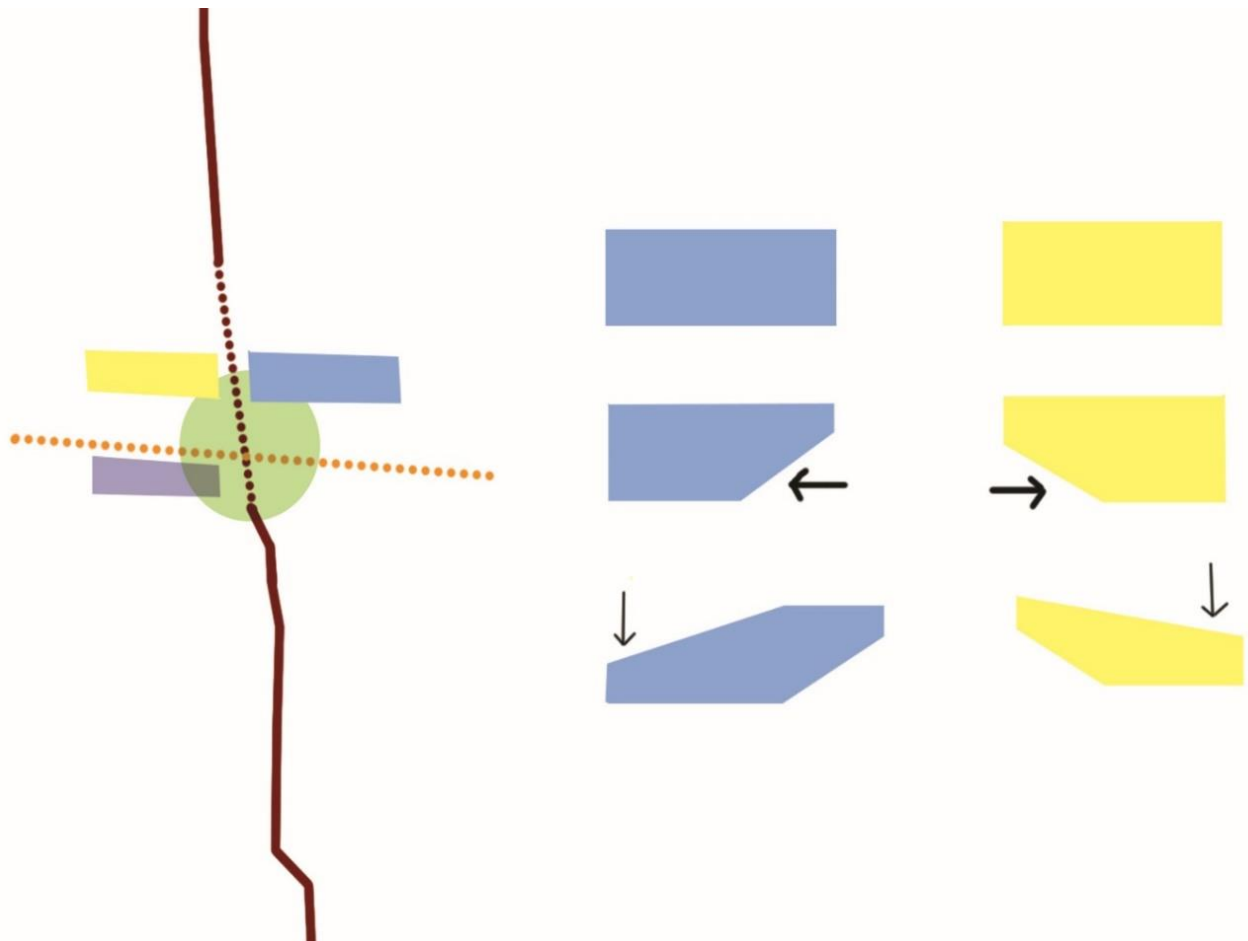


Figure 49 Conceptual drawing Source: author

After connecting two residential area and proposing of a new route of RATHJATRA three mosques in the site was connected through a pedestrian and considered the intersection point of this two-connecting point as fair space of Lokonath temple and also ullash fair and MOHORROM fair. And for functional zoning the university block was designed near the educational zone surrounding of the site and the accommodation block was near the residential area surrounding the site. And to create a space for the city people Infront of the KALI temple and DIT mosque the roadside DIT market was relocated and redesigned.

For form derivation there were three rectangle block and then to create a space in the proposed fair space the block was cut down angularly and created slope respecting the important building in the site and water body.

6.2 Plans and Elevations



Figure 50 Roof Plan Source: author



Figure 51 Ground Floor Plan Source: author

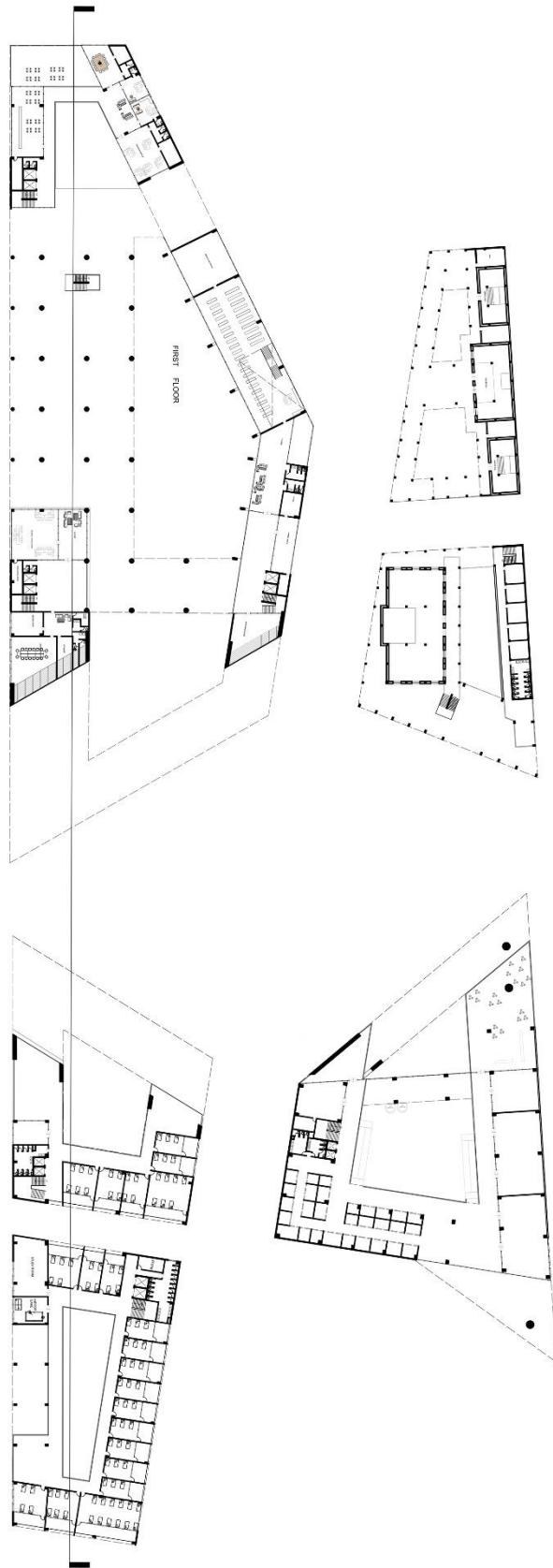


Figure 52 1st Floor Plan Source: author

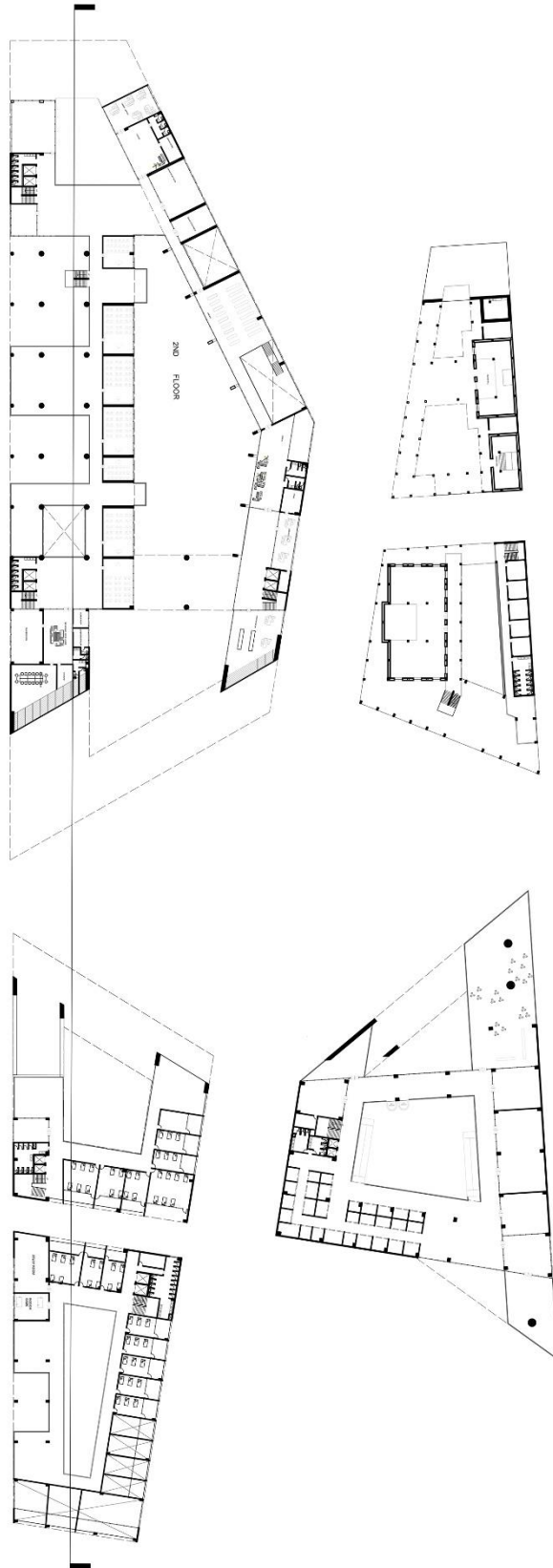


Figure 53 2nd Floor Plan Source: author

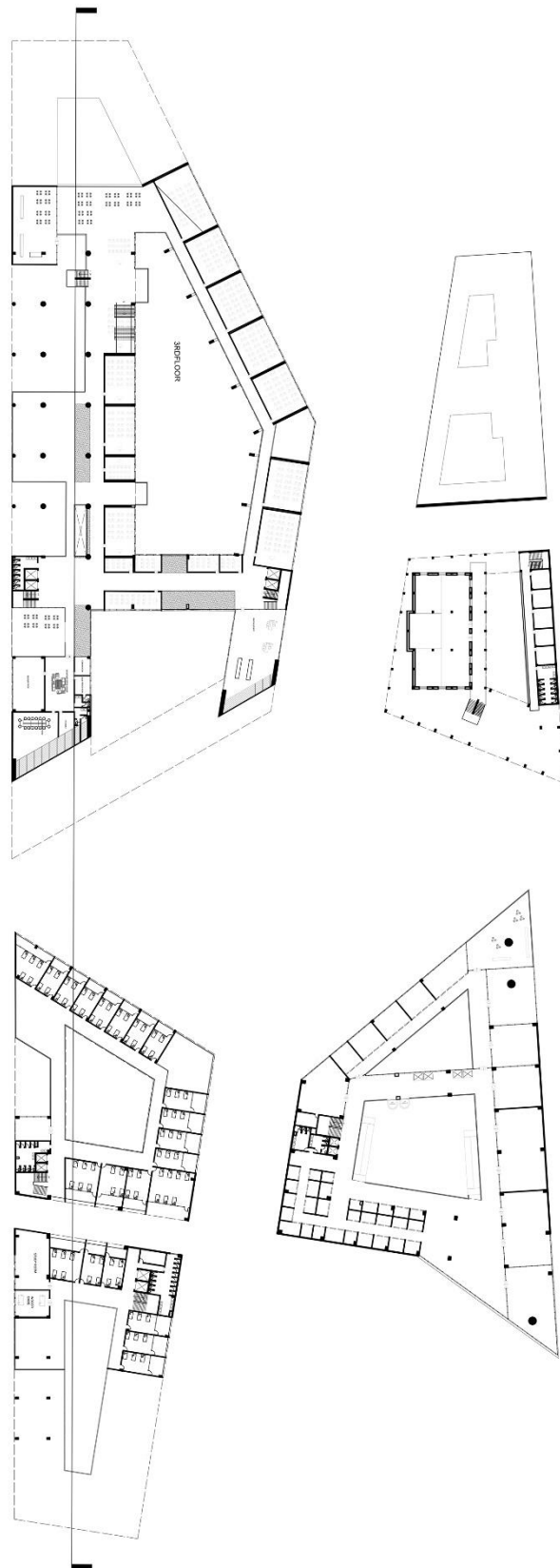


Figure 54 3rd Floor Plan Source: author

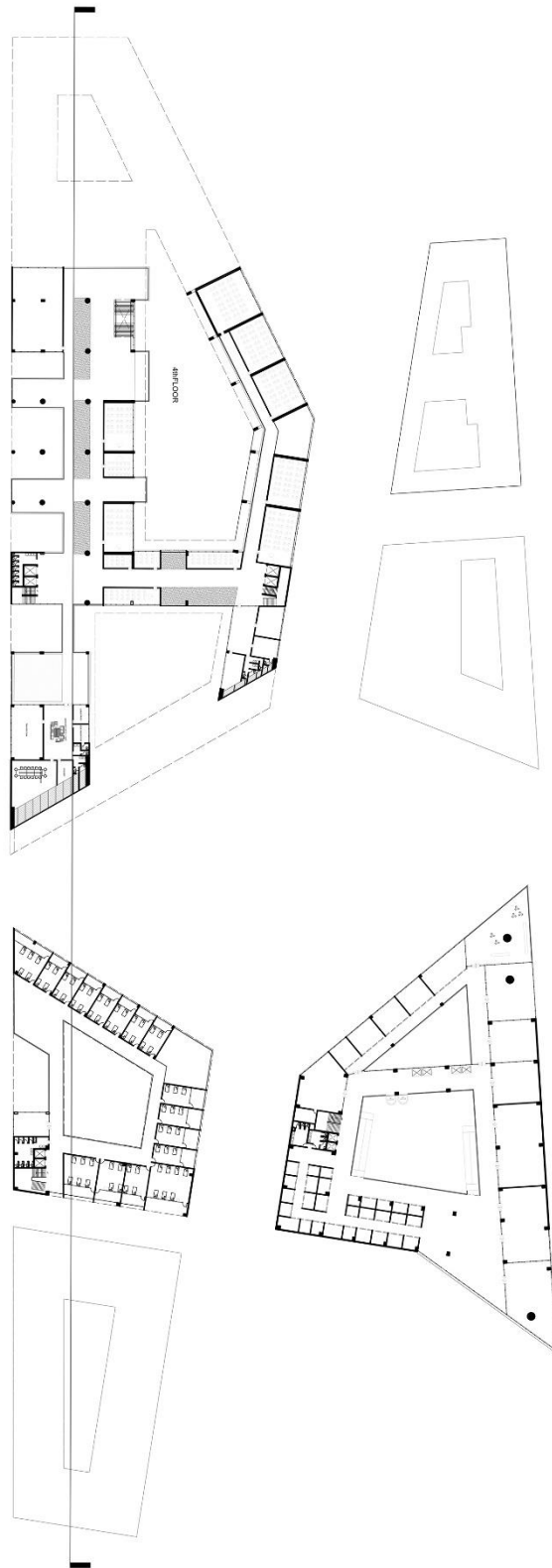


Figure 55 4th Floor Plan Source: author

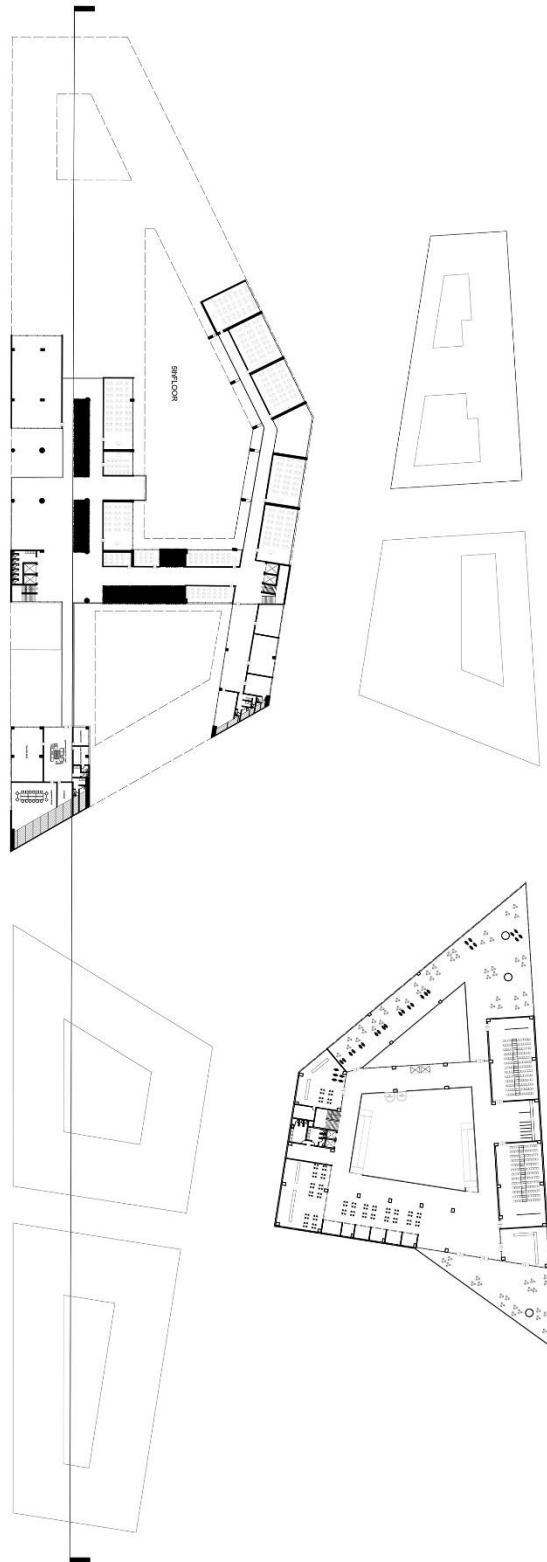


Figure 56 5th Floor Plan Source: author

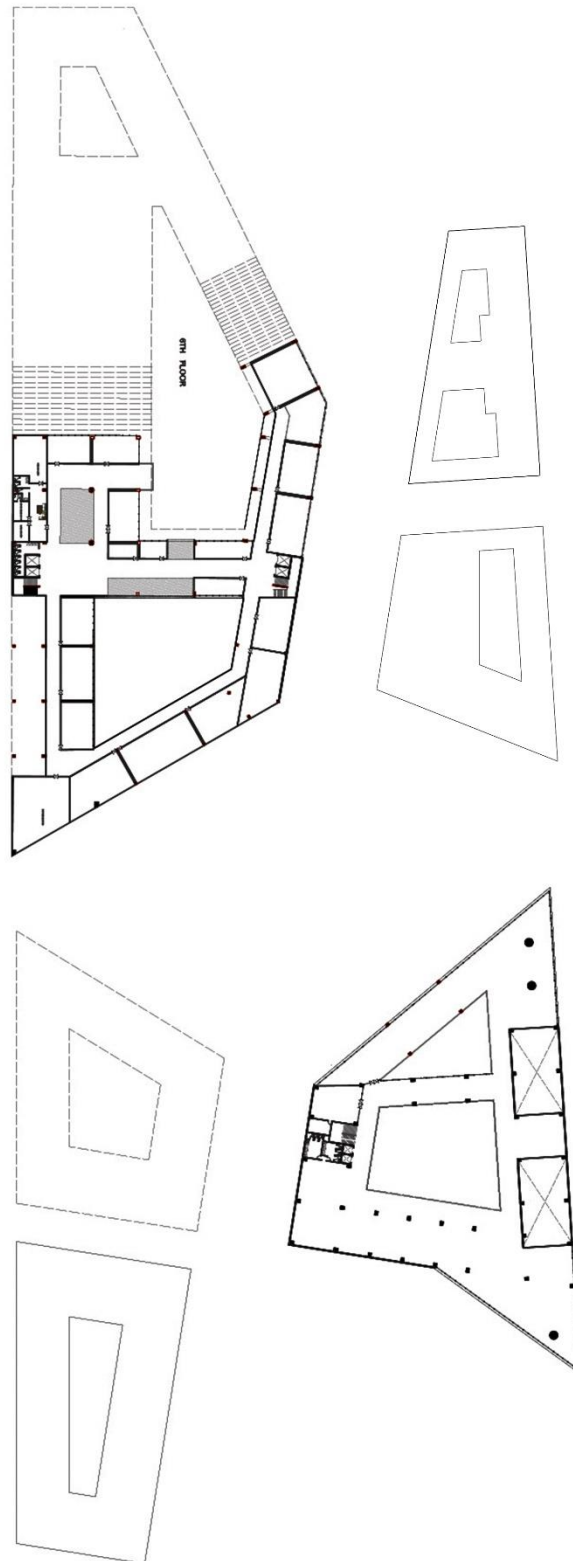


Figure 57 6th Floor Plan Source: author

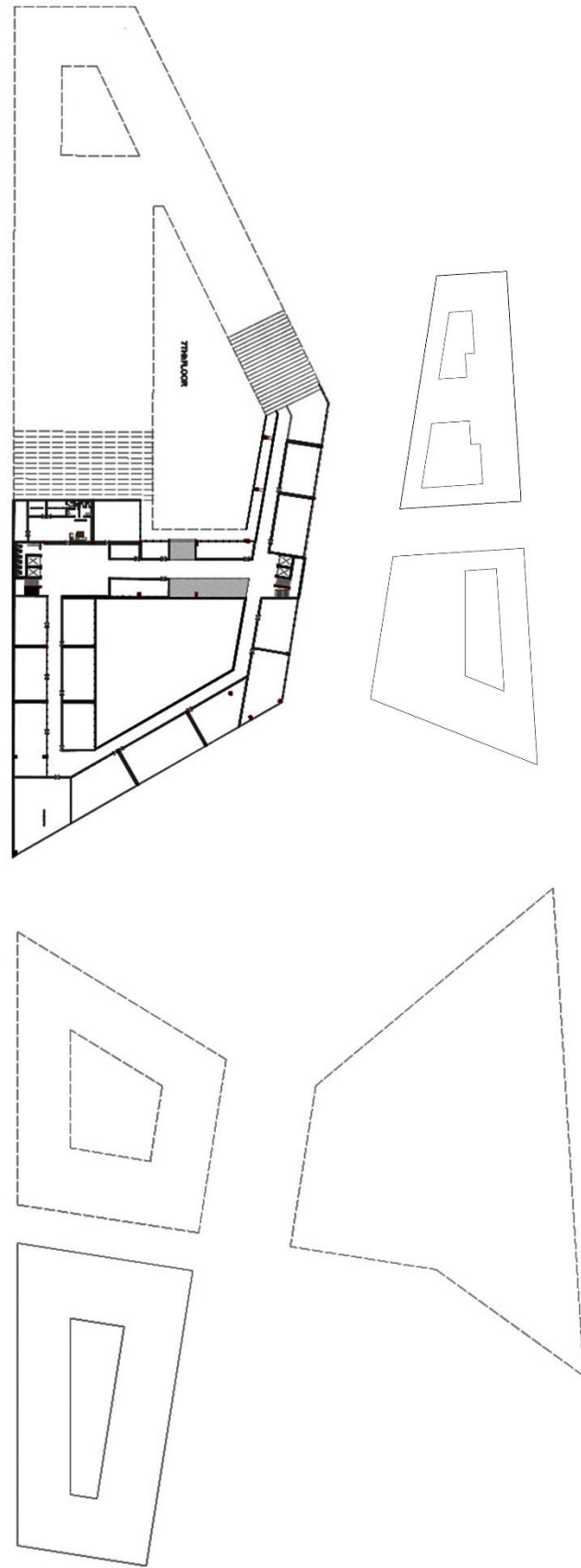


Figure 58 7th Floor Plan Source: author

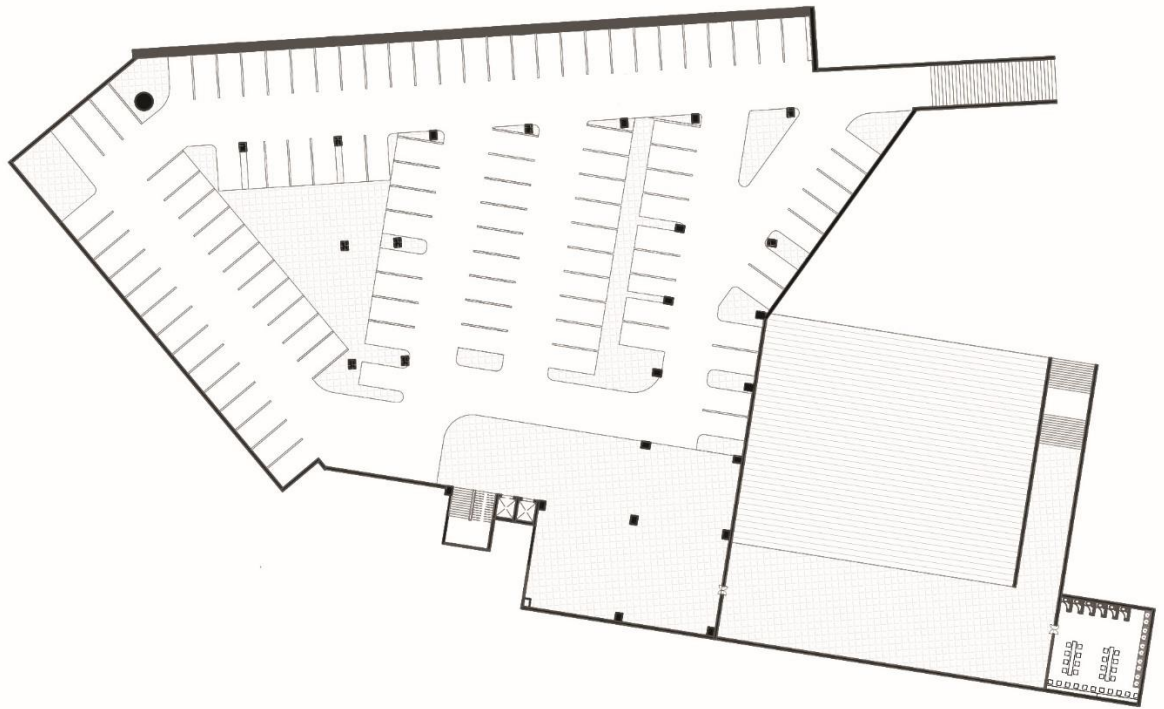


Figure 59 Basement Plan *Source: author*



Figure 60 West Elevation Source: author



Figure 61 South Elevation Source: author



Figure 62 West Elevation Source: author

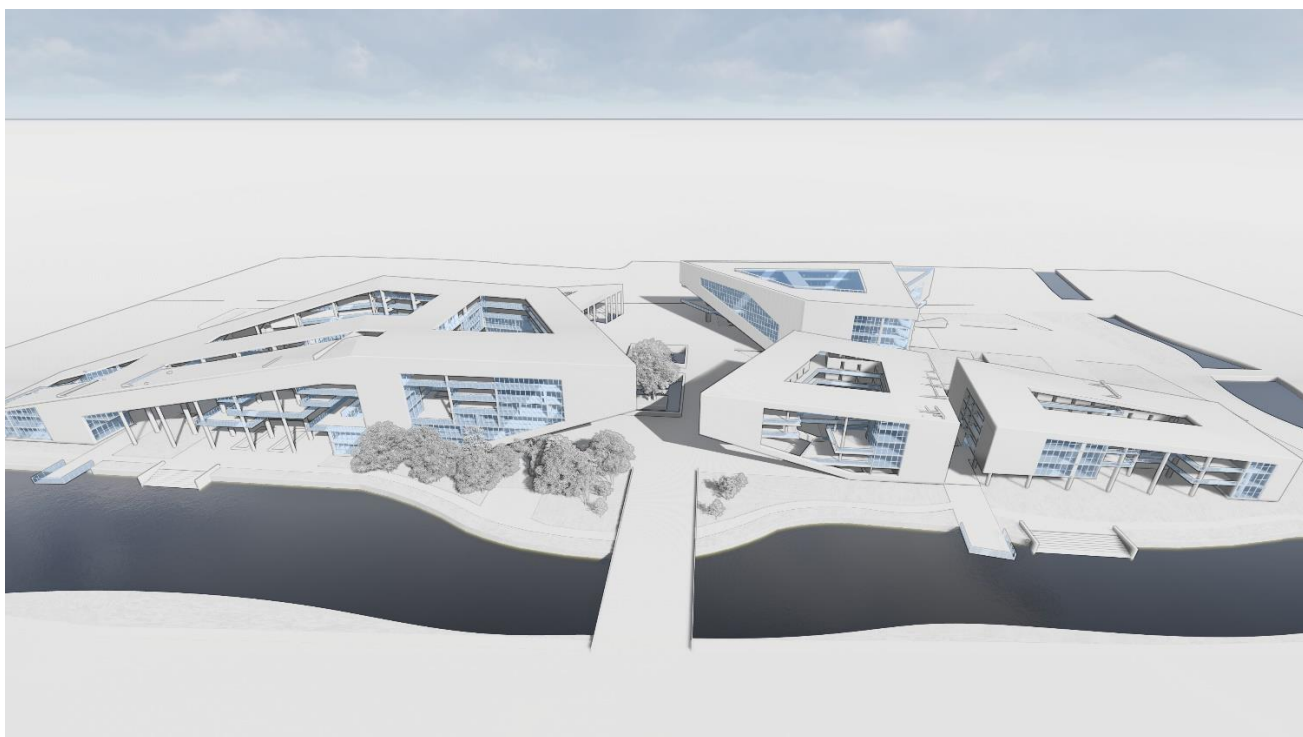


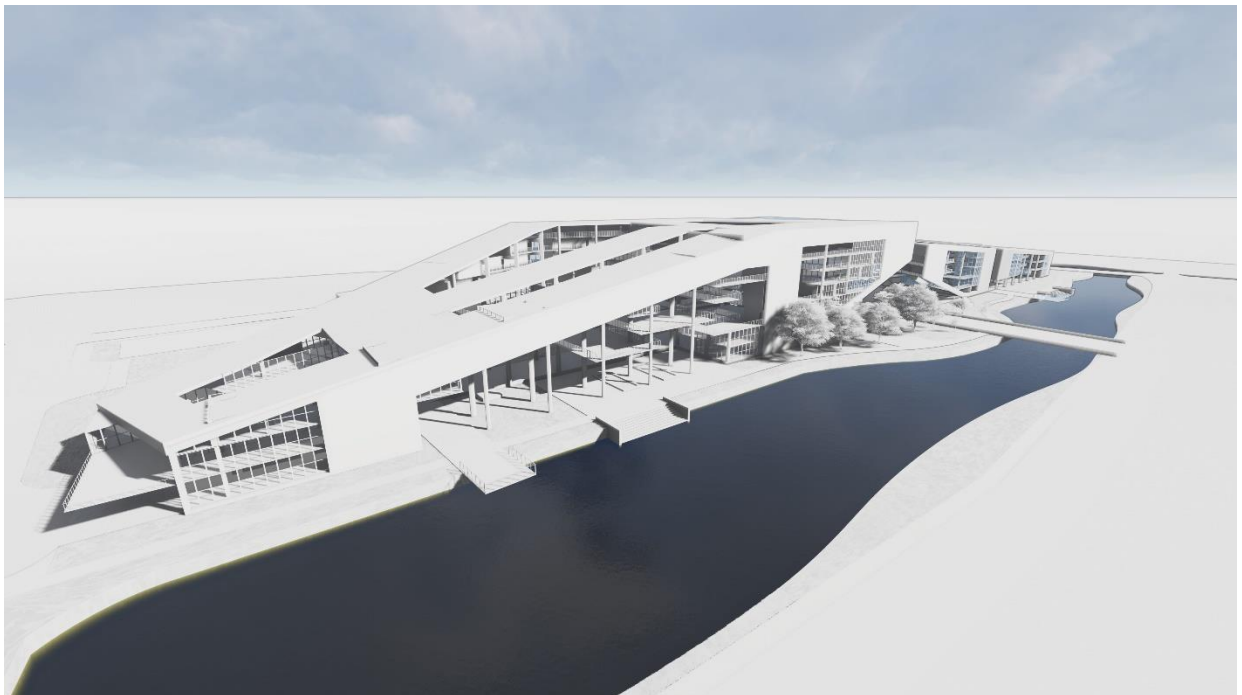
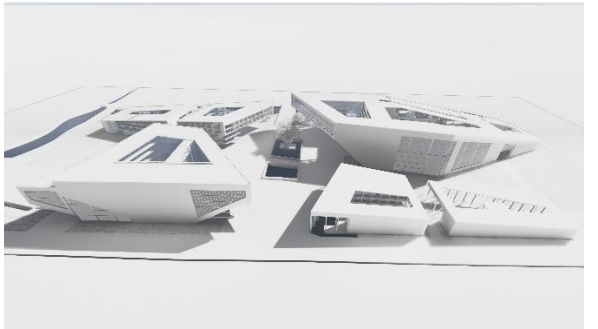
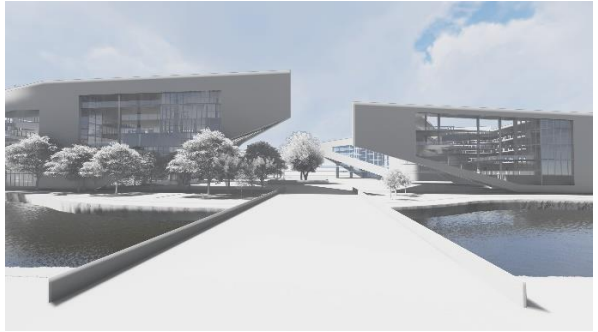
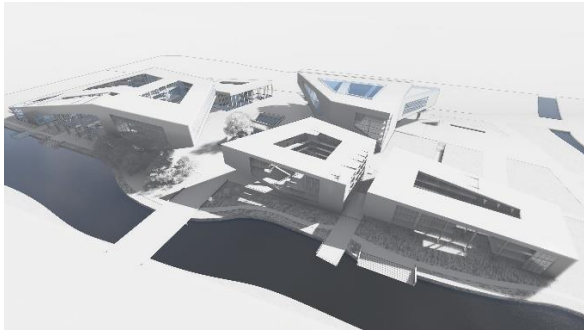
Figure 63 Section AA *Source: author*

6.3 Perspective Renders

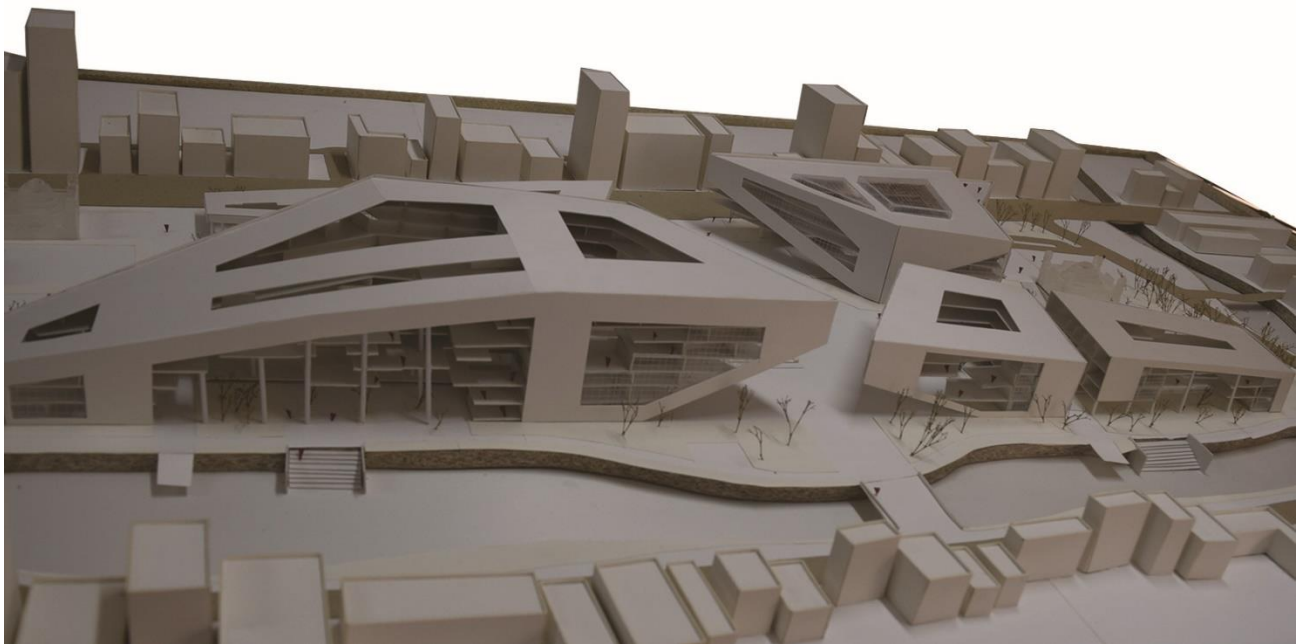








6.4 Model Images





References

[1] VIA 57 West: BIG/Bjarke Ingels Group

[2] Mirvac Ditches Student Accommodation for Ann St Office Tower Source: Arch daily

[3] Study On Charukola , Book on Mujharul Islam

[4] Narayanganj Climate Graph by Month, climate-data.org

[5] The Mosque and Museum of Religious Harmony. e: BIG/Bjarke Ingels Group

[6] [Online]. Available: en.climate-data.org.