

CENTER FOR CONTEMPORARY ART, DHAKA, BANGLADESH

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An abstract line drawing of a spider-like figure, possibly representing a web or a network, positioned to the left of the 'ABSTRACT' heading.

ABSTRACT

A museum is not supposed to be a place where visitors come, go around, see and leave. The art society and general public needed a common platform of interaction from a very long time. This museum is designed in such a way where the building, the plaza, the spaces changes with season and occasions; where people learn, takes part, interact and render the buildings quality. With its colorful activities, it becomes an oasis for the society.

The Center for Contemporary Art in Dhaka is dreamed as a center that would respond to the social, environmental, economical and artistic hunger of the human mind. The idea is to represent people's emotion and life. The spatial quality of the museum was thought to be a journey. An impulse that would make the visitors grasps the space.

ACKNOWLEDGEMENT

All graces to the Almighty without who's mercy completion of this thesis was never possible.

I am thankful to my Abbu and Ammu, who kept awake with me almost every single night with their endless prayers. I am grateful to my siblings who were always on duty to wake me up on time. I appreciate the encouragement of my dear friends and university Mamas'.

Last but not the least I show my full gratitude to my extraordinary teachers Shama miss, Nabi sir, Sazid sir and Shimul bhai to push me till the end, to inspire my aspirations & ambitions for the project, to make me dream; who always used to say " never lose the courage to implement what you have dreamt for your museum. " I value the guidance of my other teachers who were helping me as friends all through my thesis and my well-wishers who constantly kept me in their prayers.

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CHAPTER 01: BACKGROUND OF THE PROJECT

- 1.1 Introduction
- 1.2 Project brief
- 1.3 Background of the project
- 1.4 Rationale of the project
- 1.5 Aim of the project
- 1.6 Reasons for choosing site
- 1.7 Program and Reasons for choosing the program

CHAPTER 01: BACKGROUND OF THE PROJECT

1.1 Introduction:

From the very beginning of the human civilization peoples connection to creative works has always been in a great intimacy. Starting from the cave painting of pre historic art to now-a-days contemporary art depicts almost the same relationship with human mind. There were appreciations as well as criticisms for it. But it was the desire of good artworks that pushed the society to show creativity in more innovative ways.

Once the display of creative work was limited compare to todays world. With time the tradition has changed. Now all the creative work can be easily seen by the blessing of technological advancement and the concept of museum. The beginning of this new century will surely go down in history as a golden age for museum. Since an ongoing boom in museum building started in the 1990s, the public has greeted opening of new museums with enormous excitements. The typical definition of museum has been changed to a better one. Museum or exhibition centers are no longer only the houses to exhibit things. It offers people different interactive ways of knowing art. These centers have become a combined place of restaurant, shops, lecture halls, archives, artists' studios and exhibition hub.

Every country of the world has its own art heritage and identity. Everywhere there is an effort to exhibit them through museums and share the ideas of art through seminars and movies. Contemporary art centers add a lot to it. People can see artist works, share their opinions. The environment has become richer to add public function with it such as children learning space, libraries, plaza, performance place, cafes. Contemporary art centers offers a public gathering place to know more about any country's creative work.

1.2. Project Brief:

Name of the project : Center for Contemporary Art

Project type : Cultural

Location : Agargaon, Sher-e-Banglanagar, Dhaka, Bangladesh

Site area : 6.5 Acres

Client : Ministry of Cultural Affairs, Bangladesh Govt.

1.3. Background of the project

In 1962 when Louis I Kahn designed the National Assembly Building of Dhaka, he developed a master plan for Sher-e-Banglanagar. The land was allocated for different sectors like assembly, secretariat, hospital, housing and civic sectors. Later Ministry of Cultural Affairs, Bangladesh Govt. proposed a land for contemporary art center from the civic sectors land. According to the master plan, these areas should have wider roads. Therefore, for the overall city it can contribute a lot for the people.

1.4. Rationale of the project

Dhaka is growing fast towards north. But it lacks proper and sufficient public spaces. People have limited place for sharing ideas and views or just hanging out. Therefore, our society is becoming introvert. In the long run, it may affect our country's prosperity. Art is something that has the potential to make peoples mind free. Center for contemporary art would be such a platform where people would share their ideas and will certainly help to make the citizens think for the society in a broader perspective. In Bangladesh, there is a huge population who are devoted to creative works. Since contemporary art is more socially conscious than the previous era, it deals more with people and society. Having a center like this would play as an urban center for the city life. So, the project will contribute rich significance locally and overall nationally- will give its citizen a good breathing place.

1.5. Aim of the project:

Center for Contemporary art will preserve & exhibit contemporary art, will continue & maintain the regular exercise of contemporary art for the greater purposes of art, communicate & share the ideas & sentiments of the artists and viewers with rest of the contemporary world through various programs. The addition of children learning space and archive will give more chance to involve general people. Accommodation and studio facility for artist will inspire towards more creative works. It will also encourage the engagement of foreign artists.

1.6. Reasons for choosing site:

Agargaon area hasn't been fully developed yet. A demand for public space can be seen here. It has many public functions but not well connected. A new dimension of public place has become very essential for the area. For the city, it has an approximately central location. The national assembly, national archive has its architectural significance on the area. By this type of civic amenities the site can be developed to a great extent.

1.7. Program and Reasons for choosing the program:

Center for contemporary art is mixed of different functions. It has primarily three parts. The museum function, the public function and the art center function. Though the basic functions are the workshops, many other functions have been added to make a complete complex for today's contemporary art. To educate the people about contemporary art, archive library has been provided. To inspire the fresh minds children's space will play an important role. Artist studios will give them a proper environment to make creative work.

The Center for Contemporary Art houses the following programs:

Programs	Area(sq.ft)
1 Permanent Gallery Space	28200
2 Temporary Gallery Space	58000
3 Multipurpose Hall	4800
4 Seminar hall	4500
5 Library	6200
6 Book shop/museum shop	400
7 Café	2400
8 Open theater/ performance place	4400
9 Children's space	6000
10 Art Workshop	29750
11 Studio for artists	7000
12 Administration	5500
13 Service and Facility	4600
Total Program Area	157250
Circulation 30%	47175
Total built area	204425
Parking for 100 cars	

CHAPTER 02: SITE APPRAISAL

- 2.1 Location of the site
- 2.2 Site and surrounding
- 2.3 Environmental considerations
- 2.4 Climatic considerations
- 2.5 SWOT Analysis
- 2.6 Functional Development

CHAPTER 02: SITE APPRAISAL

2.1 Location of the site:

Location : Agargaon, Sher-e-Banglanagar, Dhaka, Bangladesh

Site Area : 6.5 Acre

Plot no : d-30.

Altitude : 9m from sea level.

Latitude : 23.45' N

Longitude : 90.50' E

The site for Center for Contemporary Art is located in Agargaon, Sher-e-Banglanagar. It is located on a secondary road opposite of Islamic Foundation.



Fig 01: Location map of "Center for Contemporary Art"

Source: Transport Route map (Dhaka City), www.dhakacitymap.com



Fig 02: Satellite image of the site

Source: Flash Earth

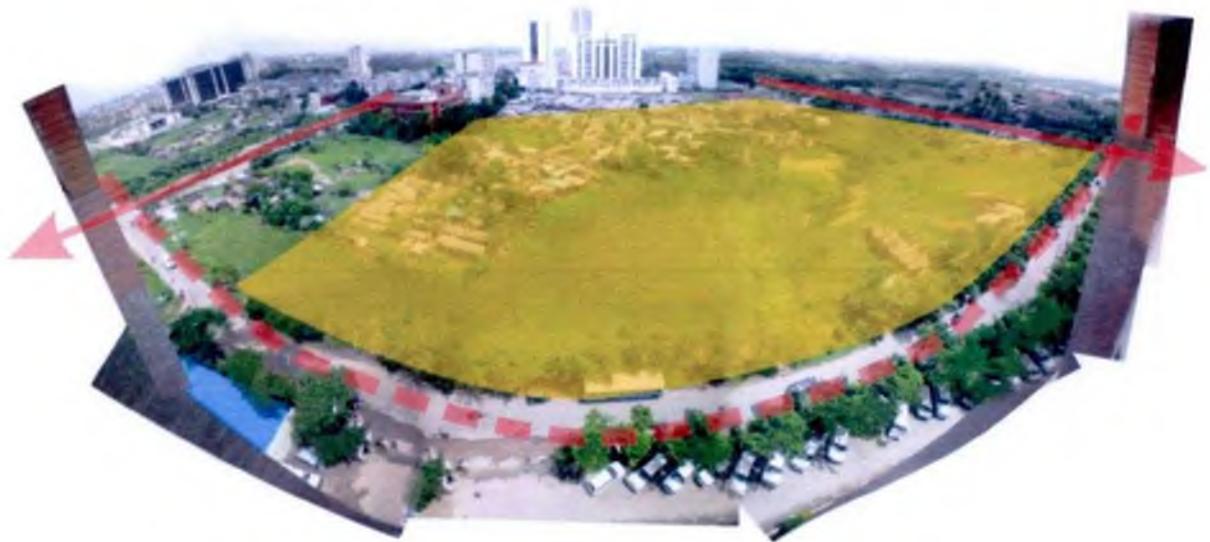


Fig 03: Panoramic view of site
Source: Farzana (2011)

2.2 Site and surrounding:

2.2.1 Site area

The area of the site is approximately 2, 83,140 sft or 6.5 acres.

2.2.2 Existing land use

Currently the site is occupied with illegally build slum, tea stalls, temporary Bus stand, and a portion of it used by the police. Maximum land area is now marshy low lying vacant land.



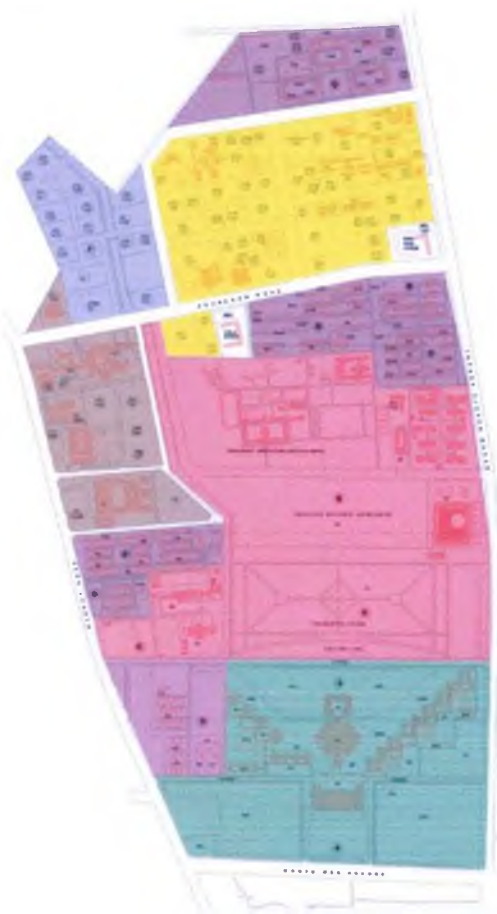
Fig 04: Existing panoramic site condition
Source: Farzana (2011)



Fig 05: Existing site condition from the west
Source: Farzana (2011)

2.2.3 Adjacent land use

The site is located in a mix use land of Agargaon according to Kahn's master plan. To the north and south, land is used for housing sector. To west and east is used for civic sectors. The site is surrounded mostly by schools, different offices, conference hall and museum.



- A. Assembly sector
- B. Secretariate sector
- C. Hospital sector
- D. Housing sector
- E. Civic sector
- F. Civic sector (extension)

Fig 06: Sher-e-Banglanagar master plan by Kahn
Source: Arch Society



Fig 07: Adjacent land use zoning map

Source: Farzana (2011)

2.2.4 Road network and circulation

The site has a very easy access from anywhere. It sits on the joining road of Mirpur and Begum Rokeya Sharani. It's the corner plot of two roads on Syed Mehbub Hossain Sharani. The site is very permeable.

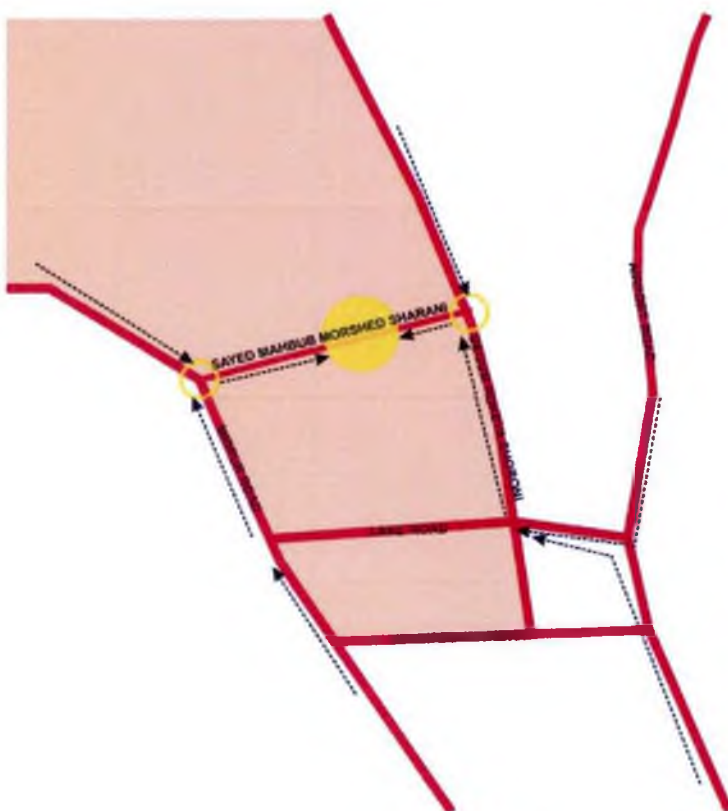


Fig 08: Road network & circulation map

Source: Farzana (2011)

2.2.5 Traffic analysis

The road adjacent to the site is not currently overloaded by traffic. Every kind of vehicle has accessibility to the site.

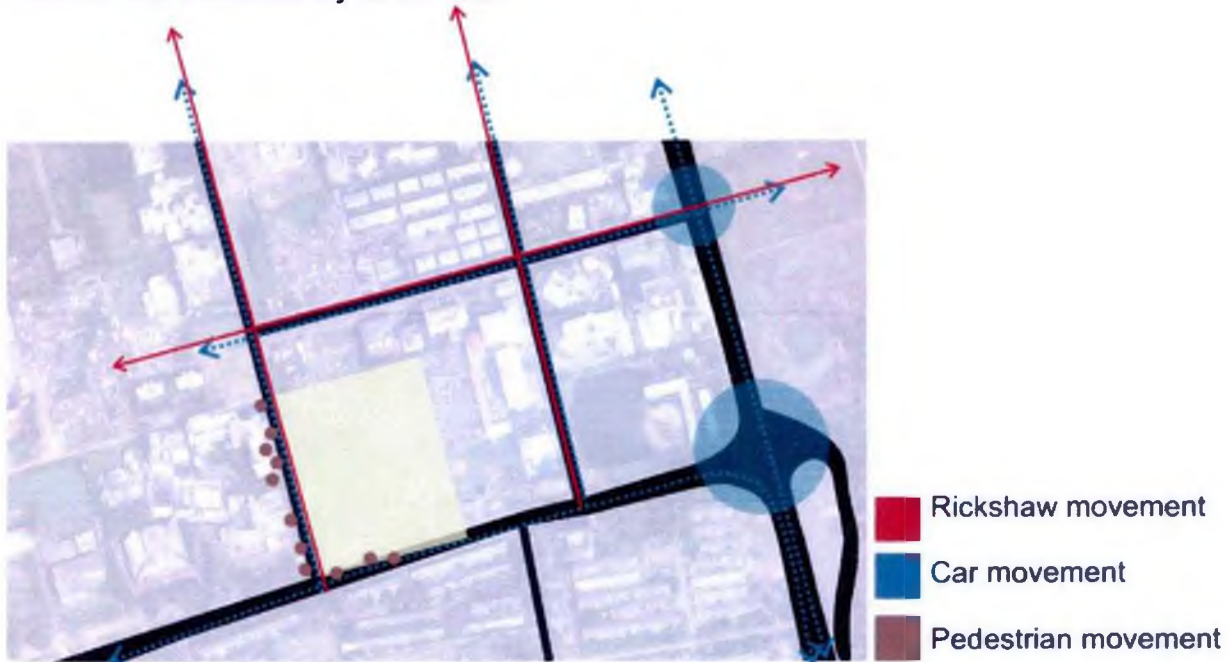


Fig 09: Traffic analysis map

Source: Farzana (2011)

2.2.6 Site forces

Since the nearby buildings have impact on the site, it's really necessary to address those build structures and their distances.



Fig 10: Site force map

Source: Farzana (2011)

2.2.7 Views of site and surroundings

The neighboring buildings have impact on the site. View is very important for the site.



Fig 11: Site & surroundings

Source: Farzana (2011)



Fig 12: Site & surroundings

Source: Farzana (2011)

2.3 Environmental considerations:

2.3.1 Topography

The topography is almost flat. There has no great variation in elevation.

2.3.2 Habitation

To the north it is still undeveloped. To the west the settlement is formal offices and national archive. There is height variations from twenty storied to two storied.

2.4 Climatic considerations:

The site receives constant southern breeze as the building height of southern side is not more than two storied. West side is blocked with buildings, don't need any shading. It also receives ample amount of north light.



Fig 13: Site climate map

Source: Farzana (2011)

2.5. SWOT Analysis:

Strength

- Agargaon hasn't fully developed yet, so the site has a potential of becoming a good urban public place and will speed up the process of development.
- The place can be a center of creative works of the country.
- In this center artists from outside the country can be accommodated, therefore it will leave a mark globally.
- The site is located in lash of green.
- The site has no rush of traffic which will be helpful for creative works.
- It is located almost centrally in the city and easily accessible.
- The adjacent 150 feet under construction road would ensure that in future, potential of the site will increase.
- The huge site would provide vast open green spaces.
- The West side is mostly filled with build structures, so it will provide sufficient shade.



Fig 14: Central location of the site gives a positive point for becoming a good public space

Source: Google

Weakness

- The present access road is very narrow.
- At night the area becomes insecure.
- The site is larger in the east-west side, so it should be handled sensitively.
- The site and surrounding is not properly taken care by the authority.

Threats

- If the site is not handled appropriately, it might make a bad effect in the community.
- The environment would be affected if the ratio of build area and green is not properly balanced.

Opportunity

- As the area does not have any proper public place, this site will give a chance to flourish the idea of public place in the city.
- The other public buildings around the site would act as positive forces for the center. In most other countries they have developed an area for public. After the completion of the museum, Agargaon will become a place like that.
- It will initiate a new kind of development in the area.

2.6. Functional Development:

The art center is mixed with three types of functions. The art center, museum and the other facilities like seminar hall, movie hall, children space, archives. So the function was developed by keeping these three zones. It might be slightly separated by small courts or plazas. All the functions are controlled and maintained by the administrative and service block. Sometimes these functions are interconnected.

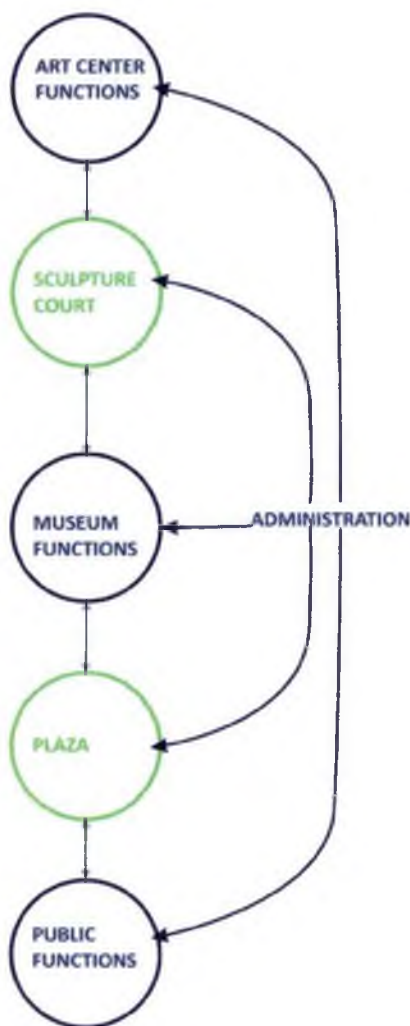


Fig 15: Functional zoning
Source: Farzana (2011)

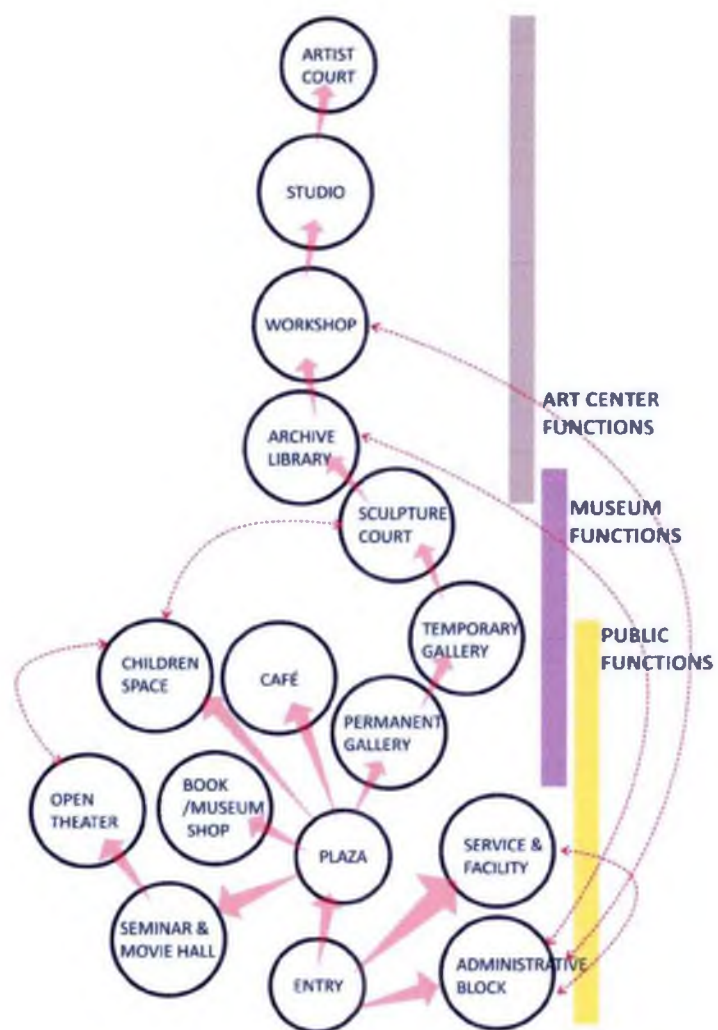


Fig 16: Functional development diagram
Source: Farzana (2011)

CHAPTER 03: LITERATURE REVIEW

- 3.1 Origins of museum and galleries
- 3.2 Public museum and galleries
- 3.3 The organizations of collections
- 3.4 The role of the museum from today's perspective
- 3.5 Accessibility
- 3.6 The message of the building
- 3.7 History of art
- 3.8 Timeline of art periods
- 3.9 Definition of Contemporary art
- 3.10 Contemporary art in Bangladesh
- 3.11 Types and media of Contemporary art
- 3.12 Design of the museum
- 3.13 Function of contemporary art center
- 3.14 Space and physical requirements for the art center

CHAPTER 03: LITERATURE REVIEW

3.1 Origins of museum and galleries:

In history, the Greeks and the Romans at first started to keep records of the collections of precious objects. Art collecting began with Italian Renaissance, when enthusiasm for the products of classical antiquity and a sense of history first developed. In 16th century first formal settings of display was done by Bramante in Vatican. The term "Museum" was first used during this Renaissance period. The displaying method was completely different at that time. All the art works were jumbled together in the walls, ceilings. Their purpose was to delight; viewers had to find what object attract them and make their own connection with that object.

3.2 Public museum and galleries:

After the exhibition of Uffizi in 1591, the first museum was Tower of London, the university museum at Basel and Ashmolean at Oxford University in 1683. The Museums of that time were supported by public revenues such as British Museum of 1753. In 19th century there was a dramatic rise of museums. In that time museum was designed as a piece of ceremonial architecture in which the idea of the sacred was translated into secular or national or civic term. 19th century's museums were supported by an educated and refined although a limited audience, now there is a much broader audience.

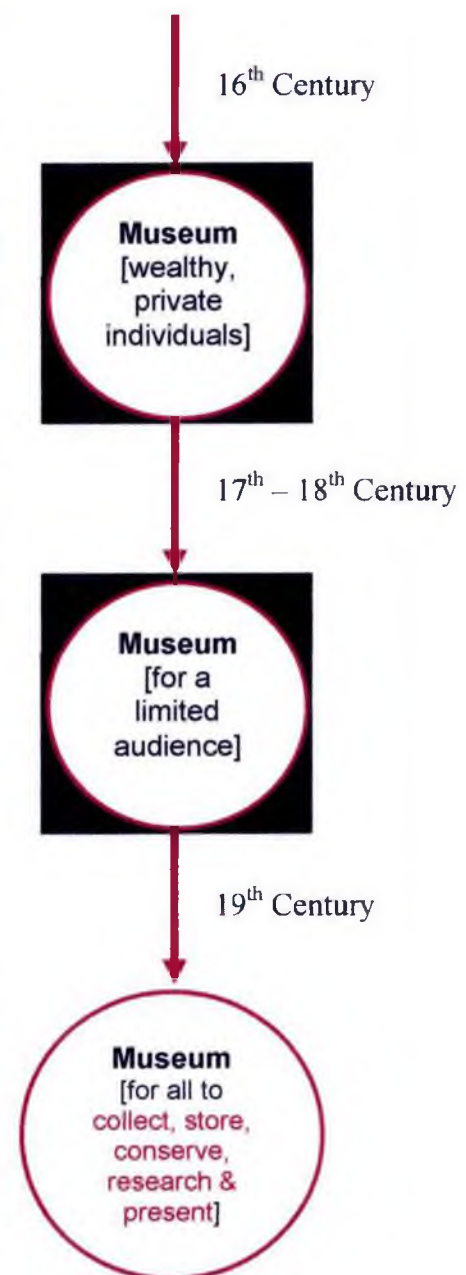


Fig 17: Development of museum

Source: Farzana (2011)

3.3 The organizations of collections:

Developments of layouts

Most of the early museums were organized on rigid plans. Typically there used to be a corridor with wide aisles, and the exhibit rooms were flanking from that. No spatial experiences were thought of. Functionally it was sound but it was a question in terms of aesthetics. The great exhibition of 1851 was a milestone in the development of museums. In the 1920 new ideas emerged with design philosophies of the Bauhaus. Experiment went on. Exhibits displayed on curved walls and changes of level added new dimension in the development. It was named Deutscher Werkbund Exhibition which was arranged by Gropius and Bayer. During 1950s and 1960s, exhibition design developed along two distinct lines: the Italian influenced style, where a minimum number of objects were carefully displayed in beautifully detailed settings, with the intent of enjoyment rather than instruction, and that which presented the exhibition as theatre, in the "evocative" style.

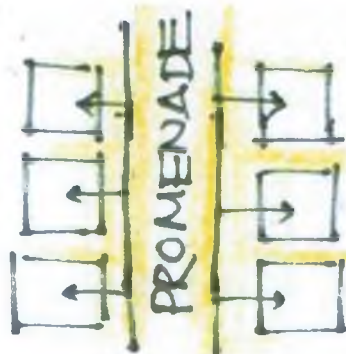


Fig 18: Early Rigid Plan
Source: Farzana (2011)

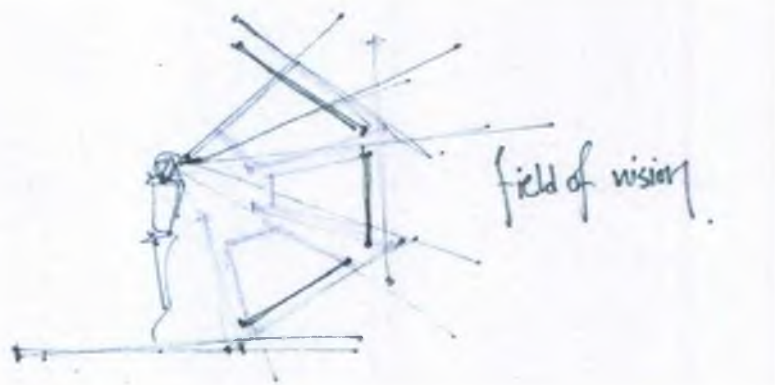


Fig 19: Deutscher Werkbund exhibition catalogue:
diagram of field of vision
Source: Farzana (2011)

3.4 The role of the museum from today's perspective:

Duty, aim and objectives

The concept of museum has changed with time. Now it is more interactive and more open. The museum has to be welcoming, should have an all-embracing image. It needs to communicate to the widest possible audience. It should not only house art or sculpture, it should also house people, their emotions and feelings. Today's

museum is how a society sees itself as well as being a symbol of commercial and cultural achievement. It is a place for visitor's attractions, which might help in global tourism. Now a day the definition of museum has changed a lot in contemporary museums. Now, it is a place of multiplicity of functions, which has to combine traditional roles of interpreting and conserving a wide range of artifacts, large scale retail area, and new technology. People who will be coming here will be wishing to shop, relax and have a seminar. It acts like a art market where artists are being promoted. Temporary galleries welcome a huge number of people in the museum. Large scale installation projects, video and performance make the whole museum livelier participatory and interactive. Exhibits are not displayed in static form. It is flexible, spaces has multiple functions.

3.5 Accessibility:

Relationship with surrounding area

A museum can be a focus of urban regeneration in a depressed area. It has heavy emphasis on children education. It can also be a public civic space which is physically integrated with the life of a town. As an example name of Bilbao by Frank Gehry or War museum by Daniel Libeskind can be mentioned here. Museum is an aspiration symbol of its host city's changing identity. It should be an integral and approachable part of its neighborhoods. The Tate Modern by Herzog & de Mouron is described as "not at all precious" it "gives a sense that the building.... Would be one

that young and old people want to use... And that groups from the neighborhood would not be intimidated by" It gives an opportunity to create a coherent place in the town. Sometimes museum

becomes the natural fulcrum for both residents & visitors. It can also be a place to learn about the town, its history and places of interests. In Stuttgart, the Neue

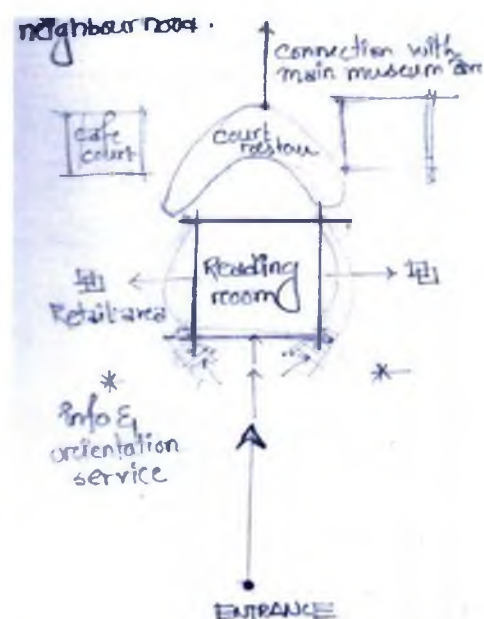


Fig 20: Circulation plan of British Museum Great Court

Source: Farzana (2011)

Staatsgalerie by James Stirling Michael Wilford & Associates has its entrance approach as a progression across terraces and sloping ramps, with the incorporation of a public right of way. The building is woven into the historical urban fabric by means of a pedestrian path.

3.6 The Message of the Building:

Symbolism, determinism, character of the building

The contemporary museum is an art object in itself. One example would be illustrated here to understand this. The Bilbao Guggenheim illustrates the continuous container verses content conflict. It has six rectilinear classical rooms in the ground floor different in shapes are accommodated to ensure sculptural spaces in between. There is no fix parameter for each space. It is a combination of free flowing space. Even the lift core is not typical; it has added a sculptural value in the museum. The museum itself has regenerated the bank of the river. It has a much intimated relation with the public plaza. Even though the museum stands there as a monument, it has trend for public building.



Fig 21: Circulation plan of Bilbao

Source: Farzana (2011)

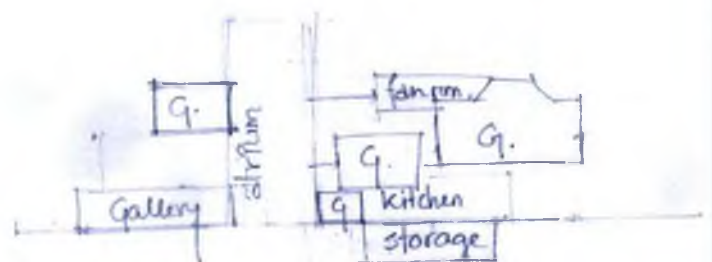


Fig 22: Functional section of Bilbao

Source: Farzana (2011)

3.7 History of art:

The field of "art history" was developed in the West, and originally dealt exclusively with European art history, with the High Renaissance (and its Greek precedent) as the defining standard. Gradually, over the course of the 20th century, a wider vision of art history has developed. This expanded version includes societies from across the globe, and it usually attempts to analyze artifacts in terms of the cultural values in which they were created. Thus, art history is now seen to encompass all visual art, from the megaliths of Western Europe to the paintings of the Tang Dynasty in China.

In modern times, art history has emerged as a discipline that specializes in teaching people how to evaluate and interpret works of art based on their own perspective. Art history has frequently been criticized for its subjectivity because the definition of what is beautiful varies from individual to individual. Learning to evaluate what you see by building on the art forms you already know can develop your aesthetic understanding. Claude Monet once said, "It's on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly."

So, art is not something that has exact meaning, rather it varies from time to time and to individuals. Art somehow placed between architecture and aesthetics. Sometimes it's so vague, that it never lies in some definite boundary, it is always in the grey area of architecture and aesthetics.

3.8 Timeline of art periods:

Through time different types of art period was established by the style and use of media. From the very early period human had connection with art. To express feelings and Inner thought art was one of the best media. According to time line art period was divided into below phases:

1. Medieval art (c. 200 - c. 1430)
2. Renaissance (c. 1300 - c. 1602)

3. Renaissance to Neoclassicism (c.1520- c. 1830)
4. Romanticism (c. 1790 – c. 1880)
6. Modern art (late 19th century - c. 1970)
7. Contemporary art (c. 1960-present)

3.9 Definition of Contemporary art:

Contemporary art is of the post 1960 – modernist period. It was this period of the late 1900s which saw major socio-economic, cultural, political and also educational changes the world over, which undoubtedly influenced art, amongst many other productive fields.

The rigidity in defining types of art was lost to a large extent during this time and this is what came to define contemporary art. Its flexibility aside, contemporary art deals with issues directly related to its present day world. This type of work gave artists the freedom to call almost anything art. It also created an escape from political and social turmoil throughout the ages. Some of the different categories of modern art include expressionism, cubism, and surrealism. Contemporary artists include artists such as Andy Warhol, Georgia O'Keefe, and Pablo Picasso, to name a few. Contemporary art seems to be a form that people either really love or really dislike. Probably the most interesting thing about contemporary art is that it can be anything. Before contemporary art, there were strict rules about what could and could not be art. After the modern art came along there were no boundaries anymore.

Contemporary artists try to highlight the idea or impulse behind their work rather than concentrate on the medium or method used. They unlike earlier artists were not deterred by the thought of using various media and techniques in combination. Open to experimentation, these people pioneered the concept of setting their audience thinking about the subject as the most important aim of the artwork.

Topics like racism, global warming, cloning and biotechnology, international

politics, human rights, spirituality and economics are reflected in the work of contemporary artists.

The beginning of contemporary art broke the chain by artists to move from the conventional inclination towards aesthetic beauty and purity to address subjects such as politics, which affect the lay man. Therefore, the gap between the common man and artist became less. The artist didn't seem 'high and mighty' like the old days. Contemporary art is basically the reflection of today's world. Everyone has the right to express anything in the society. The practice of contemporary art has made the people of the world free thinker and conscious.

3.10 Contemporary art in Bangladesh:

Contemporary Art can be explained as the art produced in the point of present time or also those forms of art produced after the World War II. Even though the meaning of the word 'contemporary' can support the first view, but however the museums of contemporary art generally define their collection as the art which have been produced after the World War II. Art produced between 1860 - 1970 is referred to as modern art, within which an overlap of contemporary art occurs. As said earlier the art after the 1950s is called contemporary art, which can often be said to be a part of the movement of modern art which too had various segments of schools of art. Contemporary art is also referred to as post modern art.

Artist like Pablo Picasso, Henri Matisse, Salvador Dali, Paul Cezanne, Andy Warhol, Paul Gauguin are some of the most prominent names in the field of contemporary art in the global perspective.

Undivided India being a central hub of the British Colonies, it too saw a reflection of the art movement occurring globally. Through Rabindranath Tagore, his nephews Abanindranath and Gagendranath Tagore, followed by Jamini Ray, then Nandalal Bosu and Ramkinkar modern and contemporary art emerged in the Indian subcontinent. This style emerged as the Bengal school of art around the 1940s.

This style later leaked into the practice of the art style in Bangladesh, which was then East Pakistan. After 1947 a group of muslim artist having migrated from Kolkata to Dhaka had started a movement which was like a trail of the Bengal school of west Bengal. Zainul Abedin, Quarul Hasan, S M Sultan, Saifuddin Ahmed were the pioneers of modern and Contemporary Art into the newly formed East Pakistan. The pioneers were followed by the likes of Mohammad Kibria, Qayyum Chowdhury, Rafiqun Nabi and Hashem Khan. Monirul Islam, Samarjit Roy Chowdhury, Abu Taher , Anwar Jahan of the 1960s. The following decade saw a different league of work under the names of Kalidas Karmakar, Shahid Kabir and Mahmudul Haque. Among the women artists, Farida Zaman, Novera Ahmed, Dilara Begum Jolly, Rokeya Begum and Kanak Chapa Chakma are prominent names contributing to contemporary art.



Fig 23: Artwork of
Monirul Islam
Source: Google



Fig 24: Artwork of
Kajol Hawlader
Source: Google



Fig 25: Artwork of
Rafiqun Nabi
Source: Google

3.11 Types and media of Contemporary art:

There is no fix media for contemporary art. It can be two dimensional, three dimensional. There is no restriction in scale. The basic fields that contemporary art covers are drawing, painting, sculpture, architecture, photography, film, printmaking, installation projects etc. Basically this type of art offers limitless flexibility.



Fig 26



Fig 27



Fig 28



Fig 29

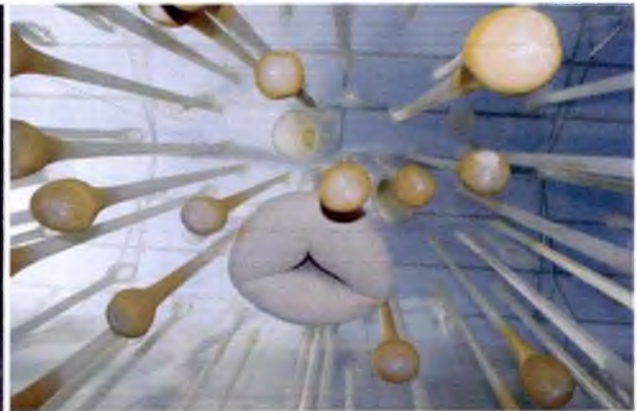


Fig 30



Fig 26, 27, 28: Contemporary Sculpture

Fig 29, 30, 31: Conceptual Contemporary art

Source: Google

3.12 Design of the museum:

3.12.1 Planning, space requirement

Design issues & criteria

Space requirement are governed by the size of the collection, the method of display, the size of the artefacts and the projected rate of growth of the collection. Generally, larger artefacts require significantly more display space if their full impact to be communicated.

High capacity floor loading is an important consideration for locations of heavy items in exhibition and storage areas, and has to be provided for anticipated numbers and likely distribution of visitors. Provision for delivery and construction material should be considered as well. A huge number of people and spaces work behind the main museum which is the museum workshop.

The average ratio of gallery to non-gallery space in the UK is 48:52, with permanent displays taking up 40% of total area.

3.12.2 Display and storage requirement

Museum Types	Display (% ground floor area)	Storage (% ground floor area)
National	35	29
Local authority	57	25
Independent	58	12
All museums	53	19

Fig 32: Chart for % of display & storage

Source: Wikipedia

3.12.3 Access & circulation

Planning, public space, orientation

Museum design is focus more on routes and progression. How one creates the drama from starting to end of the journey in the museum that is important. Visitors who will be visiting the museum, need to have a clear idea about the layout. So

people don't feel lost. A central atrium always helps in visibility. It gives a person freedom to choose his route in the museum. Access for the differently abled should be given everywhere.

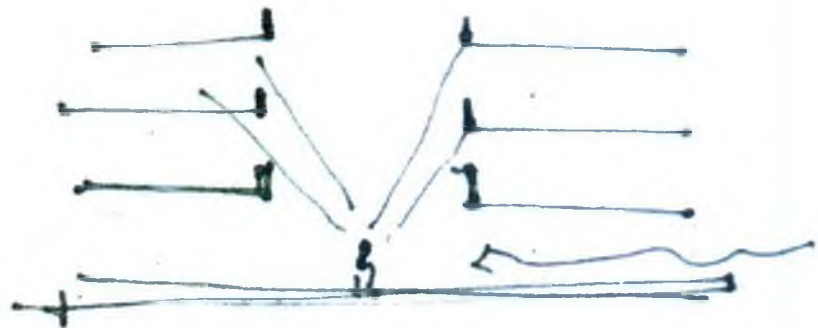


Fig 33: Central atrium increase visibility
Source: Farzana (2011)

3.13 Function of contemporary art center:

The function can be divided into two major parts. One is gallery part, another is workshops and studios. "A contemporary art gallery is a place where contemporary art is shown for exhibition and/or for sale. The term "art gallery" is commonly used to mean art museum (especially in British English), the rooms displaying art in any museum, or in the original sense, of any large or long room." (Wikipedia)

The function of an art center is to support artists by providing studios in an inclusive international community, honoring creative work as the communication of spirit through form.

In addition, these kinds of centers accommodate space for permanent exhibitions, temporary exhibitions. To facilitate more, art centers accommodate archives, learning space for children, movie halls, multipurpose hall and workshops. Main focus is to provide space for artists and then functions are added to share their ideas with the public.

3.14 Space and physical requirements for the art center:

The art center has some basic functional areas. It contains general workshop, wood, clay, metal workshop, audio-video lab, photographic laboratory, publication workshop, auditorium, library, galleries.

3.14.1 Wood Workshop

This workshop requires space and equipment for a variety of general carpentry. Within the woodworking area, space must be provide for: receiving and storing lumber, using fixed power equipments, building projects both large and small, using hand tools, finishing, hand sanding, storing projects. Noisy, dusty machines should be separated from the general work area. Finishing and drying needs a separate dust free space. Floor can be in concrete. Wooden floor offer a softer walking surface. Low windows are not desirable, but windows may be provided above door head height. All glazing should be wire glass or plastic.

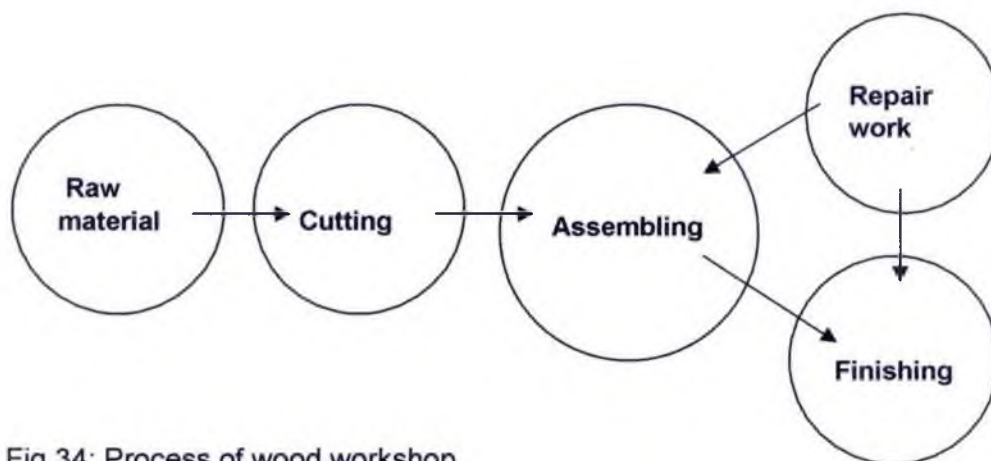


Fig 34: Process of wood workshop

Source: Time Savers Standards for Building Types

3.14.2 Clay Workshop

This workshop needs space for clay preparation, forming, decorating, firing and glazing. The firing equipment generate a great amount of heat, should be separated from the general work area. Working in the clay can be dusty and preferable if separated from the general workshop area. Outside covered workspace is desirable.

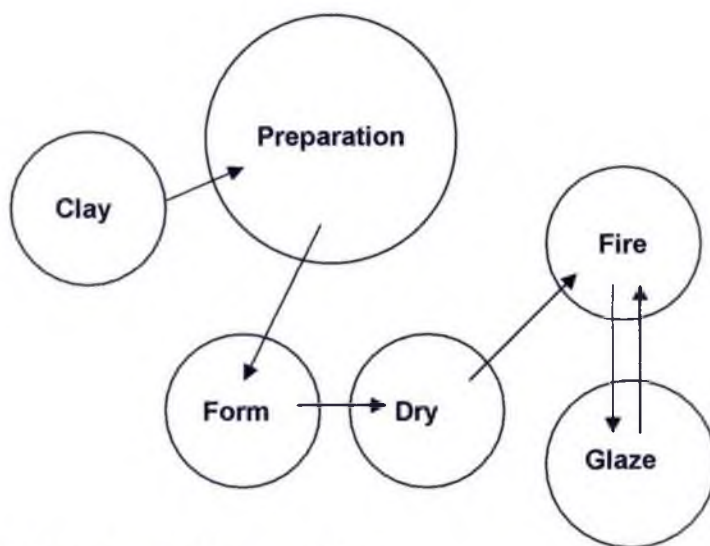


Fig 35: Process of clay workshop

Source: Time Savers Standards for Building Types

3.14.3 Metal Workshop

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

3.14.4 Photographic laboratory

This laboratory includes the functions of loading, developing, enlarging, and print washing, drying, trimming and mounting. It should have effective light control at windows to bar extraneous light. The photo process area needs a complete dark cubicle. The finishing work area needs not to be a particularly specialized character.

3.14.5 Auditorium

Auditorium has certain functions linked with it. The diagram shows the linkage with other facility.

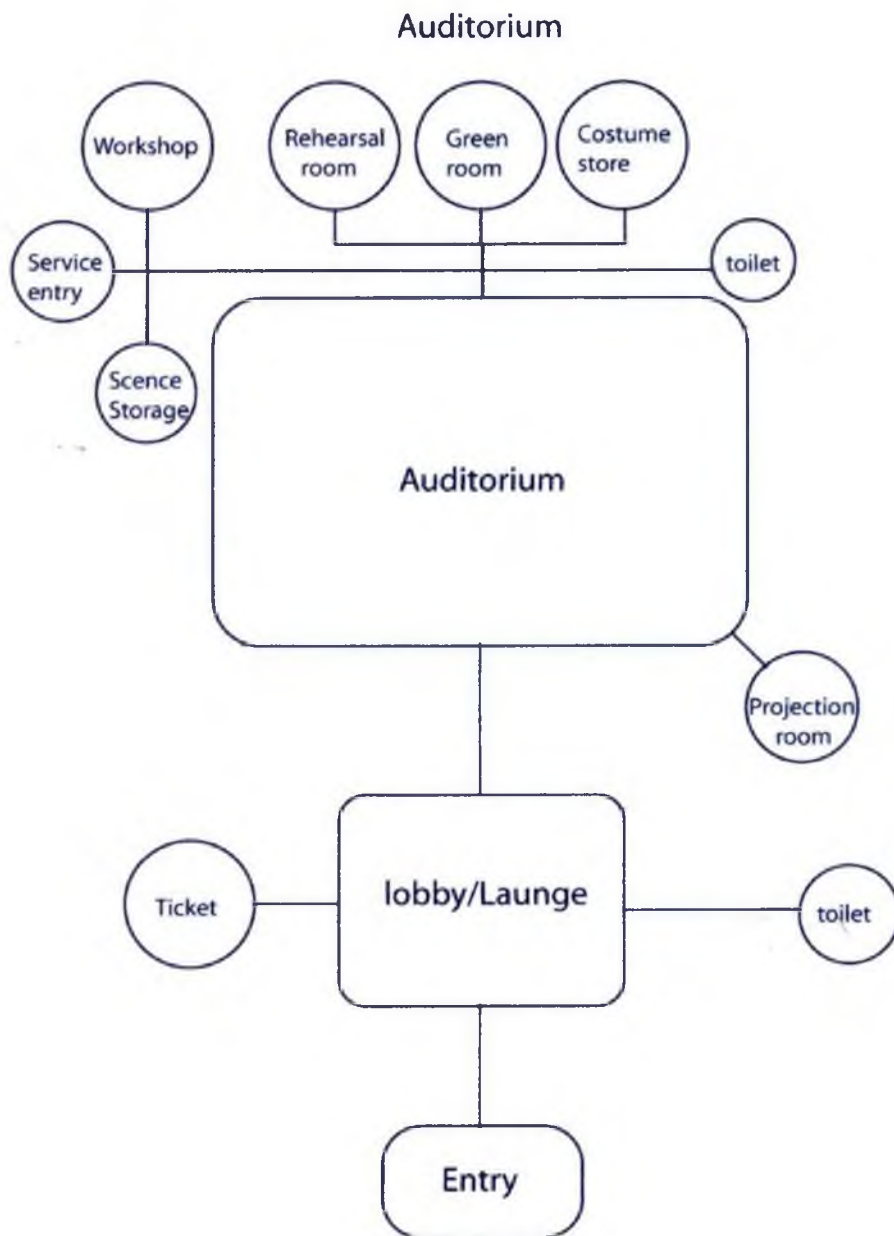


Fig 36: Diagram

Source: Time Savers Standards for Building Types

3.14.6 Library

Library has other functions related to it. These functions work according to the diagram

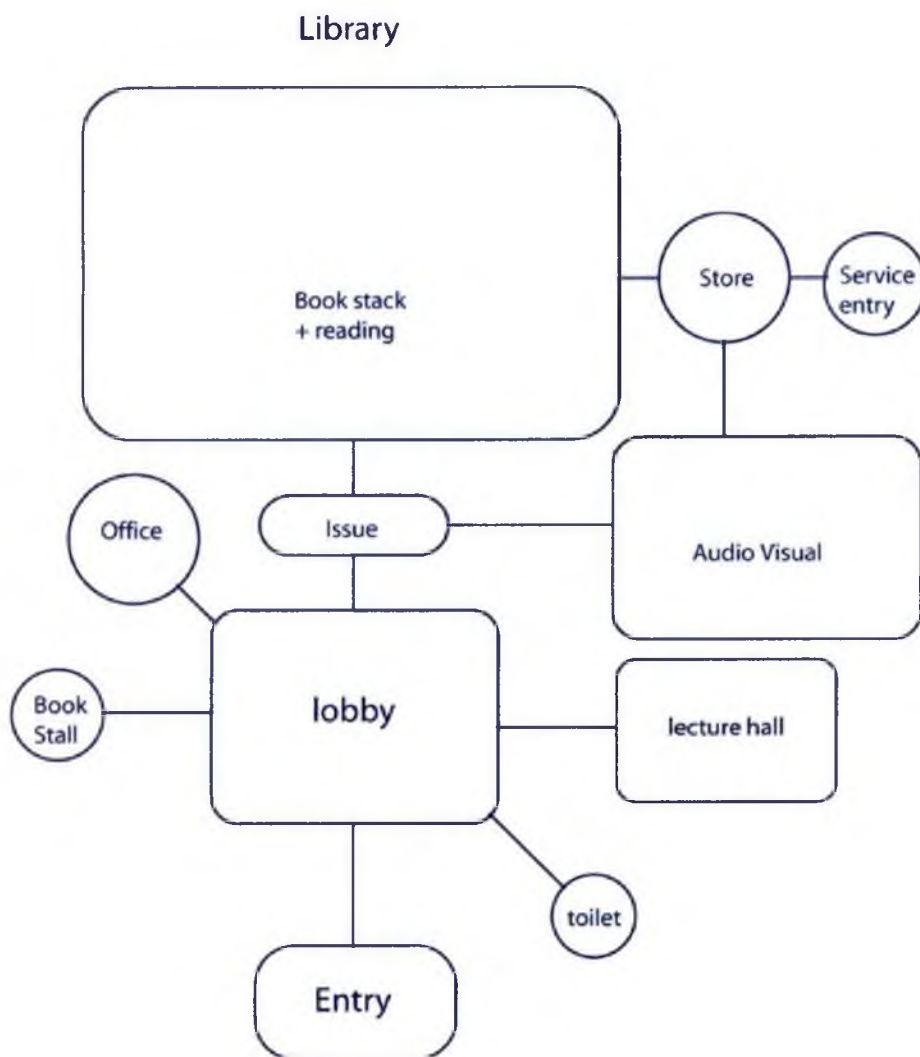


Fig 37: Diagram

Source: Time Savers Standards for Building Types

3.14.7 Exhibition Gallery

As it is an exhibition for contemporary art, the galleries should be comparatively flexible than any other gallery space. There should be enough space for art of any type and size. Since in some cases contemporary arts are made for certain time on the spot and then dismantled, space should be given to large scale arts. Light is an important issue in the galleries. Direct light could be harmful for painting. Diffused light is always preferable. In temporary galleries might get more light than the permanent galleries as the exhibits will be constantly changing. The service process of the gallery is very important. The public should not be interrupted by the service spine. The circulation should be very clear to the public. The gallery height is generally higher than the usual function.

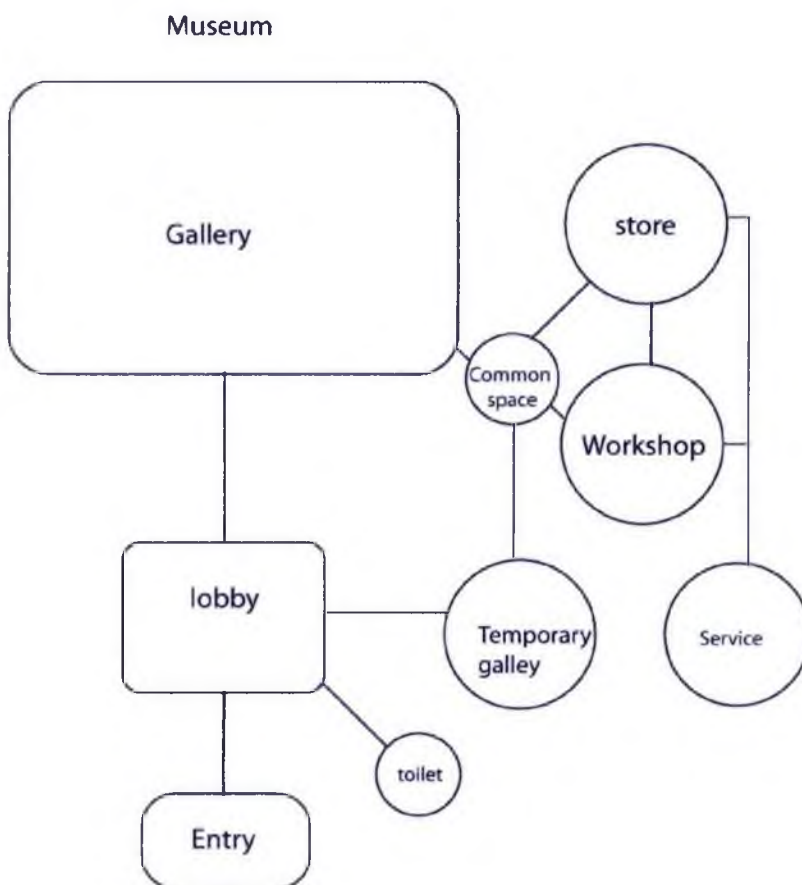


Fig 38: Diagram

Source: Time Savers Standards for Building Types

3.14.8 Detailed design & environmental issues

Workshop walls can be fabric covered or plaster-board clad hardboards. It is easily repaired and can be fixed directly to the wall. Sometimes porous materials help to control humidity by absorbing & releasing moisture. Floors should be comfortable, hard-wearing, light reflective, high capacity of taking loads. It can be wood, stone or carpet. Along with the display there should be information panels. It can be a screen system. Information technology can play an important part in museum. Micro galleries offering computerized image of art & information add a new dimension. Among the environmental issues controlling temperature, humidity, light, pollutants are the main. Passive design feature can be accommodated. Studios and galleries need ambient, accent and natural lighting depending on the functions.

3.14.9 Service and linkages

In museum, service is very important to function it smoothly. Each and every function has a huge background service. Permanent and temporary both of the galleries have workshop. But Permanent gallery's workshop is for conserve and temporary gallery's workshop is for creation.

Serve	Background service
1. Permanent Gallery	Archive, Workshops(conserve)
2. Temporary Gallery	Workshop(creation), studio
3. Library	Books repair/ new books
4. Workshops	Machines, materials
5. Café	Raw materials
6. Studios	Entry & exit, personal belongings

Fig 39: Chart of service

Source: Farzana (2011)

CHAPTER 04: CASE STUDY

4.1 Case 01: Rosenthal Center for Contemporary Art

4.2 Case 02: Carpenter Center Visual Art

4.3 Case 03: Alvaro Siza Ibero Camargo Museum (ICM)

CHAPTER 04: CASE STUDY

4.1 Case 01: Rosenthal Center for Contemporary Art:

4.1.1 Project brief

Architect: Zaha Hadid

Location: Cincinnati, USA

Site area: 11,000 square feet



Fig 40: Rosenthal Center for Contemporary Art

Source: Arcspace

4.1.2 Idea

Zaha Hadid wanted to represent the forces of the people of the city. The masses show the energy of people.

4.1.3 Main architectural features

- The lighting sources have been distributed properly in the building. One major source and others are supporting sources.
- The building is smoothly blended with the urban context.

- Different heights galleries have been accommodated in the art center.
- The building seems as if it is floating.

4.1.5 Material

The concrete, steel and glass building features undulating levels and ramps to accommodate the varied shapes, scales and media of contemporary art. The galleries, that appear to float over the main lobby, connect and interlock like a three dimensional jigsaw puzzle, allowing for unobstructed viewing from all sides.

4.1.4 Programs

The six-story 87,000 square-foot Center features 17,000 square feet of gallery space, the UnMuseum (a children's education center for participatory art installations, hands-on projects and other programs) and a 150-seat performance space, a bookstore, cafe kiosk and office facilities.

4.1.6 Findings



Fig 41: Location map analytic study

Source: Google

The center is located in a corner plot of a secondary road in the downtown. Thus it gets the positive impact of the surrounding. It is situated on a busy road, but perfectly performs its function.

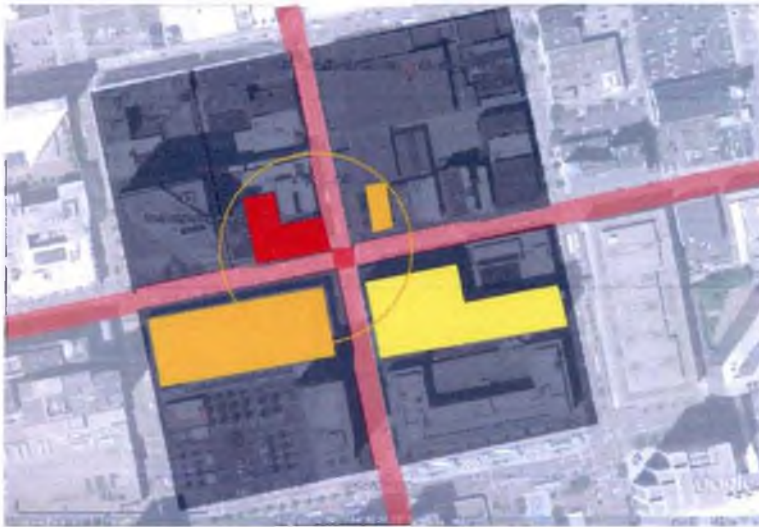


Fig 42: Surrounding function analytic study

Source: Google

The site has surrounding functional effect on the center. As it has several food courts around it the center doesn't accommodate food facility.

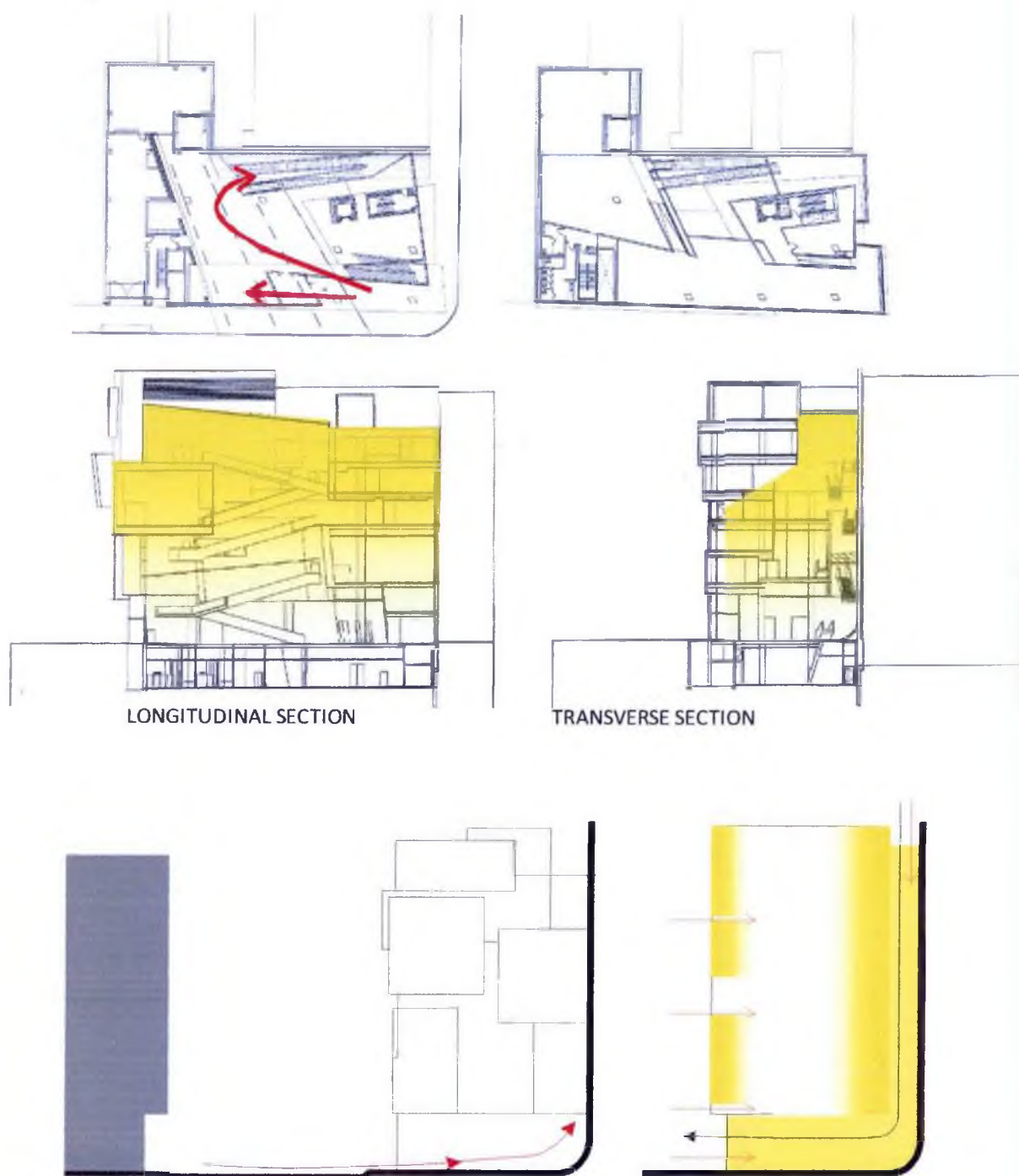


Fig 43: Analysis for light

Source: Farzana (2011)

The approach for light is very easy and simple. It has the major light source which is from the top of circulation way. Other sources are from the side of the building.



Fig 44: Major light source from the top

Source: Google (2011)

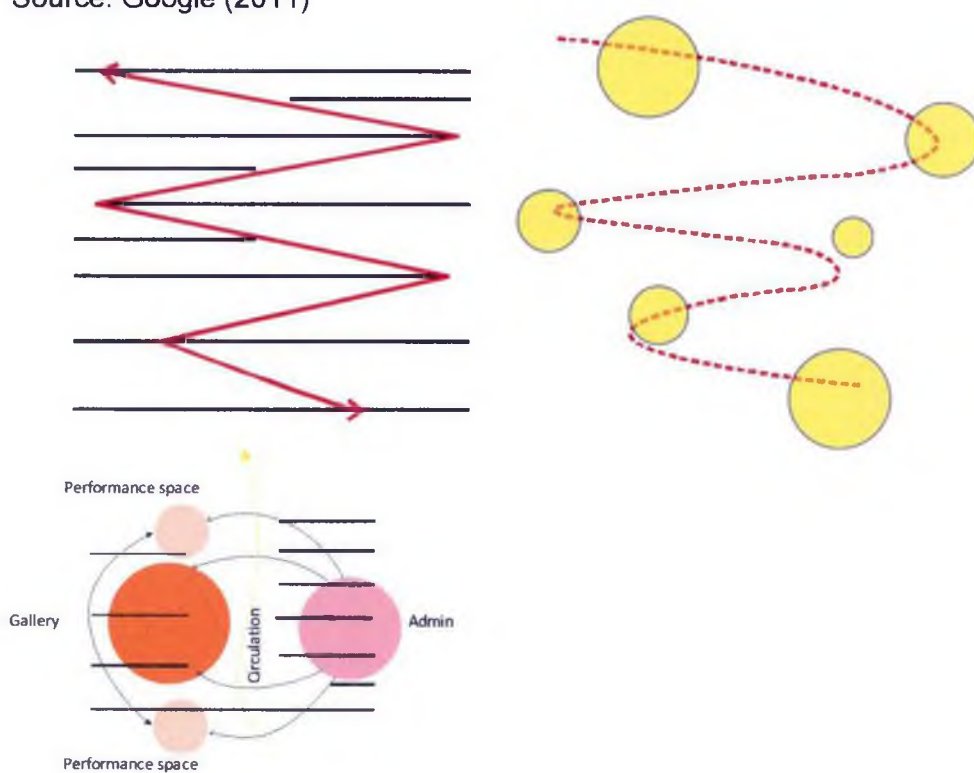


Fig 45: Analytic diagram

Source: Farzana (2011)

This project has some most simple ways to make it an experiential space. The stair plays a drama in the building. Rather than a straight cut stair for a boring vertical access, it helps people to think more deeply with its slow motion movement. The zoning is done keeping the administrative in middle. Performance spaces are in underground and in top floor. The exhibition spaces are accommodating in middle. The whole building flows with the urban context.

4.2 Case 02: Carpenter Center Visual Art:

4.2.1 Project brief

Architect: Le Corbusier

Location: Boston



Fig 46: Rosenthal Center for Contemporary Art

Source: Arcspace

4.2.2 Idea

The site is located between two streets. The main idea was to make the connection of two streets by a ramp which will work as an intermediate street. At the same time, an effort was given to engage people by giving a glance of studios.

4.2.3 Main architectural features

- The studios are facing north
- It has use of brise soleils
- The building is smoothly blended with the urban context.
- The building can almost be seen as having an inside-out plan, with interpenetrations of exterior and interior through both the design and the use of glass—both clear, as in the numerous large windows, and distorted, as in the glass blocks of the stairwell.
- The ramp and architectural promenade is particularly strong at the Carpenter Center.
- At the center of the building is a cubic volume from which the curved studios spaces are hung on a diagonal axis.
- Unlike traditional structures, which rely on load-bearing walls, the Carpenter Center relies on a grid of load-bearing columns.
- Each of the five levels of the building is designed to be configurable through movable partitions that extend well short of the expansive ceiling.

4.2.4 Programs

It has flexible working spaces for painting, drawing, and sculpture, galleries for exhibition of contemporary art, film archive.

4.2.5 Materials

The basic material is concrete and glass.

4.2.6 Findings



Fig 47: Site Location and connection

Source: Google

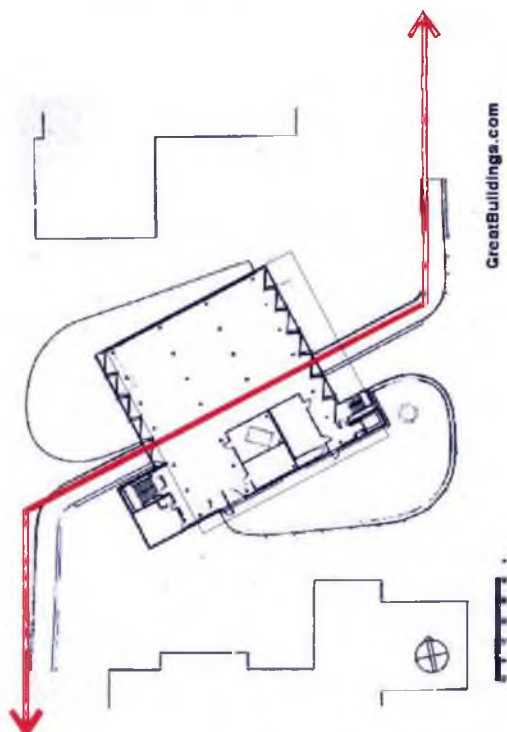


Fig 48: Connection through the building

Source: greatbuilding.com

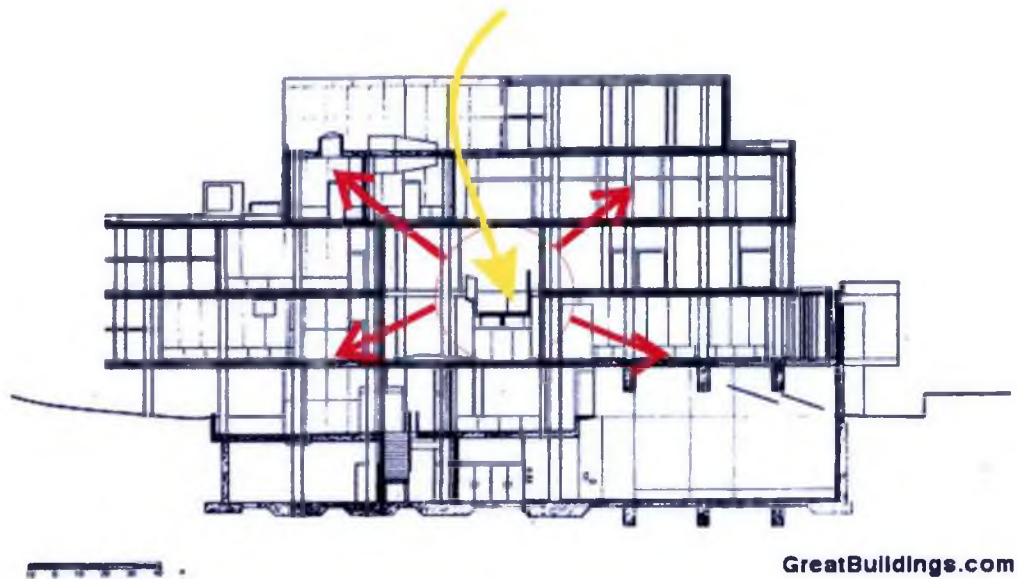


Fig 49: Main source for light and access

Source: greatbuilding.com

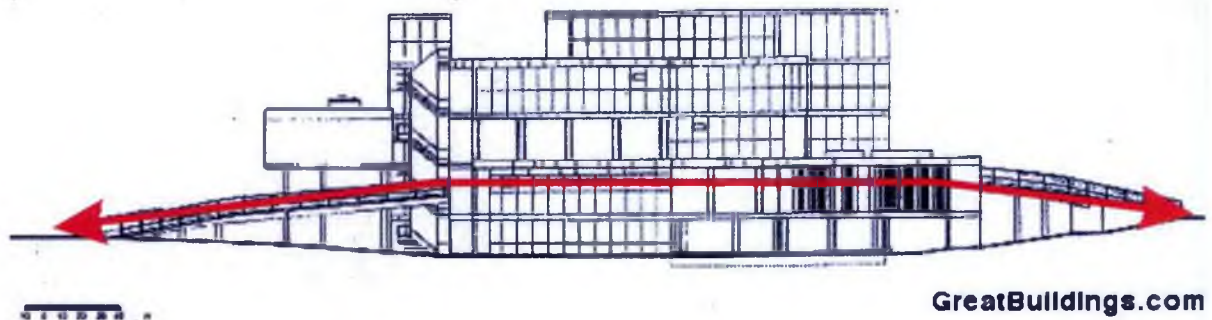


Fig 50: Main access through the building

Source: greatbuilding.com

The center itself connects two roads. The building is very accessible for the pedestrians. The connecting ramp is the source of light. Also, the light comes from the top. It has a good visual connection in the studios, but privacy isn't hampered by people.

4.3 Case 03: Alvaro Siza Ibere Camargo Museum (ICM):

4.3.1 Project brief

Architect: Alvaro Siza

Location: Porto Alegre, Brazil

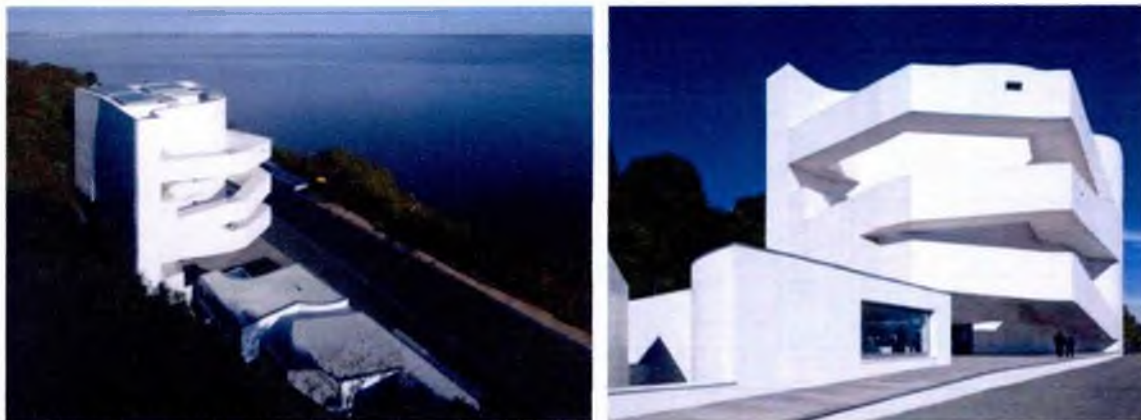


Fig 51: Alvaro Siza Ibere Camargo Museum (ICM)

Source: Arcspace

4.3.2 Idea

"Because of the steepness of the slope, the museum had to be developed as a vertical construction." - Álvaro Siza

4.3.3 Main architectural features

- The museum is located into a lush green hillside like a giant sculpture.
- The base of the building is a long platform, 0.90 meters above street level, under which part of the program areas are located. The main building volume cuts through the escarpment.
- The building is smoothly blended with the hilly site.
- The entry of the museum is under the concrete ramps that define the vertical space; open to the sky.
- The nine galleries and circulation ramps surround a towering central atrium, with the ramps extending to the exterior as enclosed walkways cantilevered across the front facade.

- Natural light enters the central atrium space through skylights or openings in the curved walls.
- The galleries are open to the atrium, or enclosed by four meter tall removable panels that allows for light to enter between them and the ceiling. The galleries on the top floor receive natural light, supplemented by artificial lighting, through double glazed skylights.

4.3.4 Programs

The museum accommodates the function of print shop, artists' studios and a café.

4.3.5 Materials

The basic material is white concrete as a means to establish a dialogue with modern Brazilian architecture.

4.2.6 Findings

The museum itself is an artwork. Each space from one gallery to another gives an experience. Architect has played with different shape punches and light. Sudden framing to see outside green provides visitors a good pause. The building barely has indoor and outdoor as it has merged with the environment. The circulation ramps are a special feature in this museum. Gallery spaces are also unusual. Curved ways, skylight, view of piece of blue sky-everything makes the whole space very artistic. The section shows flexible exhibition spaces and irregularity of museum journey.



Fig 52: Site plan

Source: Arcspace

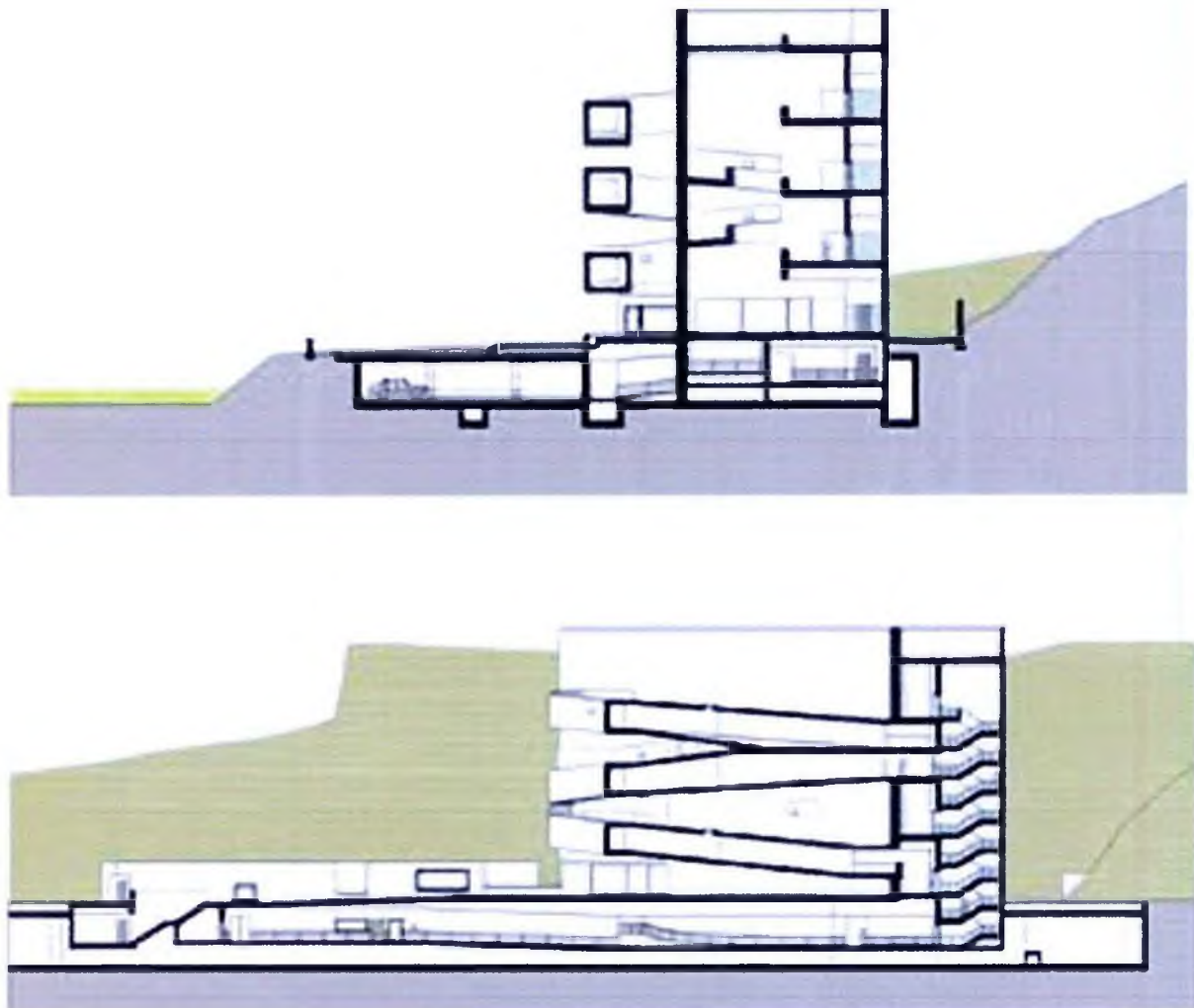


Fig 53: Sections
Source: Arcspace



Fig 54: Interior spaces
Source: Arcspace

CHAPTER 05: PROGRAM DEVELOPMENT

5.1 Rational of the program

5.2 Program derivation

5.3 Functional flow & program zoning

5.4 Program with required area

CHAPTER 05: PROGRAM DEVELOPMENT

5.1 Rationale of the program

The program has been selected to make the complex more public. The center houses all the functions which will help to make a contemporary art. Temporary gallery spaces have been provided to exhibit the works produced in the workshops. Individual art studios will facilitate the artist to work in silence. Artist's studios will be rentable for weeks. Workshops can be arranged in the studio block. People would be able to work in different types of specialized workshops and general workshop. Once in a week, artist's studios will be opened for public to see their work. Archive will give an opportunity to acquire knowledge about art. Children space will encourage the young mind to involve more into creative work. People would be able to know about contemporary art through the exhibition spaces. The museum will have two types of basic workshops, where artwork will be created and conserve.

5.2 Program derivation:

The proposal has certain programs. After scrutinizing lots of contemporary art center's programs, addition and subtraction was done. Children space was added later. Rather than focusing on the museum to be an introvert building, public facilities were given importance along the museum program. Book shop, art shops, library was added to make this place more alive.

5.3 Functional flow & program zoning:

The functional flow is based upon the zoning of the museum premises. The foreground functions are the public accessible ones and the background are the service sector of the museum complex, sometimes occasionally accessible. Gallery spaces are kept upstairs.

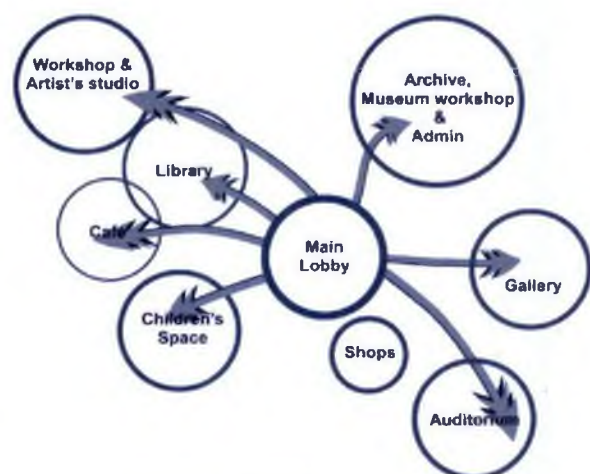


Fig 55: Program zoning

Source: Farzana (2011)

5.4 Program with required area

Broad Program		Area(sq.ft)
1	Permanent Gallery Space	28200
2	Temporary Gallery Space	58000
3	Multipurpose Hall	4800
4	Seminar hall	4500
5	Library	6200
6	Book shop/museum shop	400
7	Café	2400
8	Open theater/ performance place	4400
9	Children's space	6000
10	Art Workshop	29750
11	Studio for artists	7000
12	Administration	5500
13	Service and Facility	4600
Total Program Area		157250
Circulation 30%		47175
Total built area		204425
Parking for 100 cars		

Detail Program

1. Permanent Gallery Space	Area(sq.ft)
Space for exhibition	22000
Highly Secured Gallery	2000
Store/Archive	1000
Air Handling Unit	1000
Workshop/ repair unit/conservation	2200
Total	28200

2. Temporary Gallery Space	Area(sq.ft)
Lobby space	4000
Highly secured gallery	50000
Air Handling unit	2000
Store/ Archive	2000
Total	58000

3. Multipurpose Hall	Quantity	Area(sq.ft)
Lobby	1	1000
Toilet	men-8, women-6	300
Ticket Counter	1	100
Seating	325 persons	3000
Store	1	100
Projection room	1	200
Total		4800

4. Seminar Hall	Quantity	Area(sq.ft)
Lobby	1	300
Toilet	man-6, women-4	300
Seating	300 persons	3500
Chair Closet	1	250

Total		4500
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5. Library(10,000 volume)	Quantity	Area(sq.ft)
Lobby	1	400
Information Centre	1	250
Toilet	man-10, women-7	400
Reading Space	66 persons	3200
Storage	1	250
Stack Area	1	1200
Liberians Room	2	500
Total		6200

7. Café	Quantity	Area(sq.ft)
Service area	1	800
Store	1	200
Toilet	man-8,women-7	400
Eating space	1	1000
Total		2400

8. Plaza/ open theater/ performance place	Quantity	Area(sq.ft)
Performance place (indoor)	1	2000
Toilet	man-8,women-7	400
Performance place (outdoor)	1	2000
Total		4400

9. Children's space(art learning school)	Quantity	Area(sq.ft)
Learning space (common space)		1000
Toilet	man-8,women-7	400

Class rooms	10 (20 X 20)	4000
Exhibition space		600
Total		6000

10. Art Workshop	Quantity	Area(sq.ft)
Combined Workshop Area	1	5000
Store	1	1000
Toilet	man-8,women-7	400
Kitchenette	1	200
Virtual Information research	1	1000
Lecture Room- 3	1000 X3(78 persons)	3000
Audio Video Lab		
Lecture Room	20 persons	350
Audio Recording Room	1	200
Video Recording Room	1	200
Control Room	1	250
Tape Lock Room	1	250
Photographic Laboratory		
Dark Room	1	150
Processing Room	1	200
Color Lab	1	400
B/W Lab	1	300
Film Room	1	150
Finishing Work Area	1	200
Storage	1	200
Publication		
Office	6 persons	400
Space for Compose	1	100
Processing Room	1	100
Pasting	1	100
Plate Making	1	100

Printing	1	150
Binding	1	200
Storage	1	5000
Wood workshop	1	5000
Metal workshop	1	5000
Clay workshop	1	29750
Total		

11. Studio for artists	Quantity	Area(sq.ft)
Studio space	15X(20X20)	6000
Toilet	man-8,women-7	400
Common space for interaction		600
Total		7000

12.Admin	Quantity	Area(sq.ft)
Lobby	1	400
Reception	1	100
Toilet	men-5,women-3	250
Curator	1	200
Curators PA	1	100
Toilet	1	50
Complex Superintendent	6	300
Office Space	18 persons	2000
Conference Room	110 persons	1200
Staff Room	6 persons	800
Toilet	men-1,women-1	100
Total		5500

Food Court	1	1000
Space for Packing and unpacking	1	1000
Carpentry Room	1	500
Mechanical Room & Electrical	1	400
Collection Storage	1	500
Security Monitoring Room	1	300
Rentable Shops	10	900
Total		4600

CHAPTER 06: CONCEPTUAL STAGE AND DEVELOPMENT

6.1 Conceptual stage

6.2 Phase 01

6.3 Phase 02

6.4 Phase 03

6.5 Phase 04

6.6 Final phase

After studying numerous examples of art centers and the character of contemporary art the conclusion was, the museum should be a space of flexible multi used spaces. As sometimes contemporary sculptures can be very high or conceptual arts are big in size, all that it needed was spaces of different dimensions. Installation projects needed open spaces, semi open ground. To make more public come to the building, an attractive entry was essential in the project. The core idea was to merge the plaza with existing fabric and make this area more vibrant and colorful. The museum itself would be an exhibit object, an art. The site also has many important structures both architecturally and socially important which contributes a lot to the site and surrounding.

6.1 Conceptual stage:

Art is thought to be a representation of people's emotion and life. It has changed through the implementation of the contemporary styles with the passage of time. The spatial quality of the museum was thought to be a journey. An impulse that would make the visitors grasps the space.

Inspired by Piranesi's sketches, the ramps are a major design element and are treated as exhibition spaces, with a purpose of exhibiting different art works from various angles and scales.

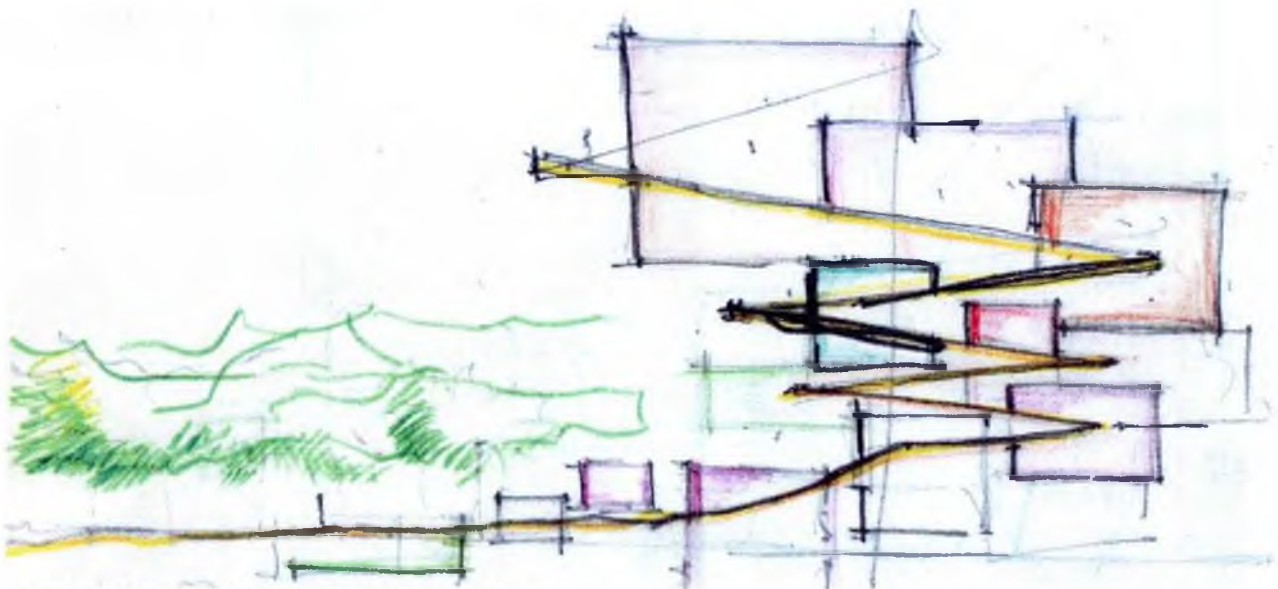


Fig 56: Conceptual sketch-The Journey

Source: Farzana (2011)

The conceptual sketch reflects the effort to make the space merge with outdoor green. The journey starts from the entry plaza and people travel through different spaces, activities and ends to a place where the whole greenery of the area can be seen. As the National Assembly Building is located just in the same axis of the museum, as if it is also displayed as a contemporary art. [Figure 56]



Fig 57: Conceptual section

Source: Farzana (2011)

The above conceptual section shows the atrium space was thought to be a space where one can observe a same exhibit from different perspectives and levels. The middle space was thought to be a well lighted vibrant space with full of activities. The ramps would not only be a means of vertical circulation but also an exhibit place. [Figure 57]

The workshop and the studio part would not have direct public access. Therefore, idea was to at least let the visitors see what's going on inside. The ground floor was thought to keep open for outdoor installations. The levels were split so that it increases the visibility from ground floor. [Figure 58]

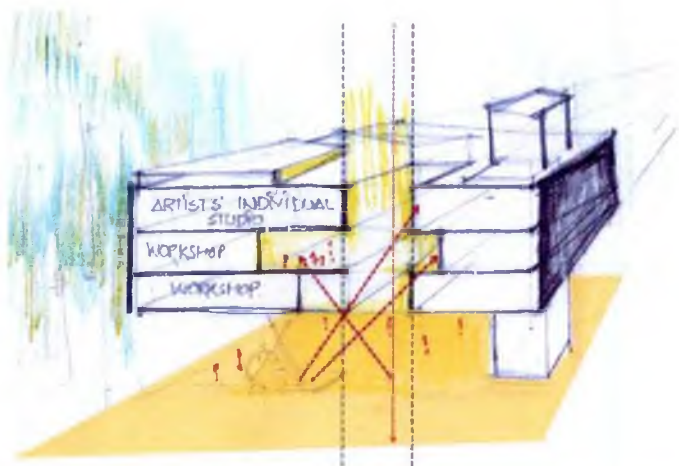


Fig 58: Conceptual sketch of studio and workshops

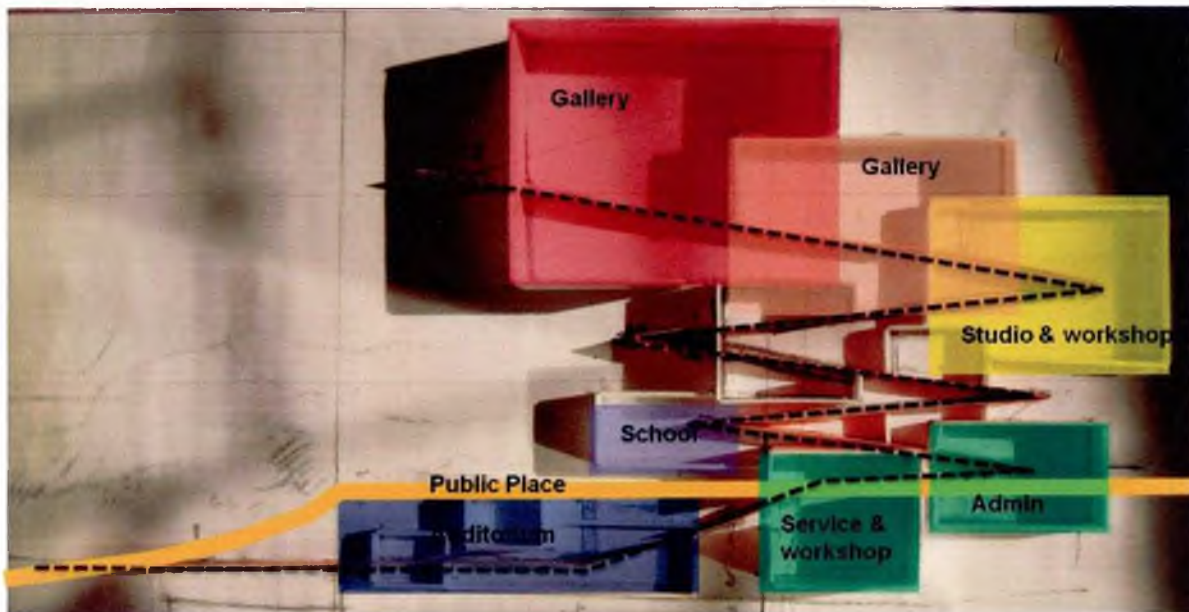
Source: Farzana (2011)

In the first phase, a model was made in different sectional planes to zone the functions and to define the journey and circulation. The basic zoning of the museum actually derived from this model. The more public functions where less control is needed, were accommodate near the ground floor, such as auditorium, plaza, children's space, outdoor installation areas. Museum workshops and archives have been kept in ground floor for easy loading and unloading.

[Model 2]

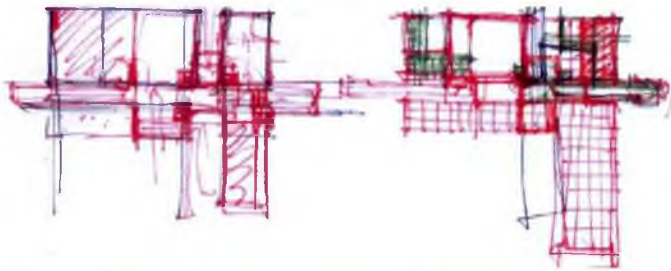


Model 1: Sectional model from conceptual sketch

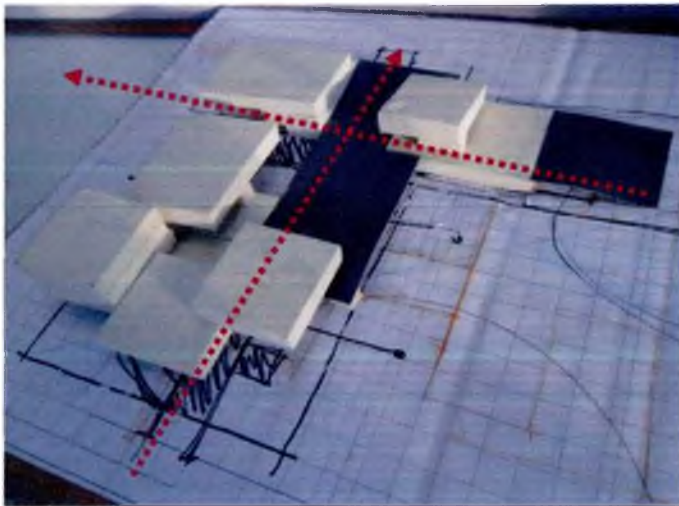


Model 2: Zoning of functions from sectional model

The museum was positioned in L shape arrangement in the site. Therefore it creates an intimate scale court and a public plaza. A long water body was introduced along the north-south axis to ensure cooler natural ventilation. Idea was to make people walk through a long welcoming plaza; the museum building would be a piece of art. The plaza and the ramps were considered to be the place to observe the building. [Figure]



Calculating the area needed for each function it was stacked up on each other. Main circulation was in two axes. Attempt was to design the void spaces for public. [Model 3,4]



Model 3: Phase 2

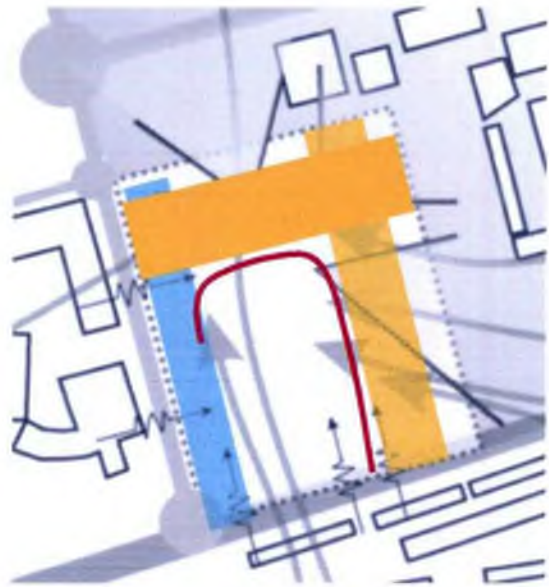
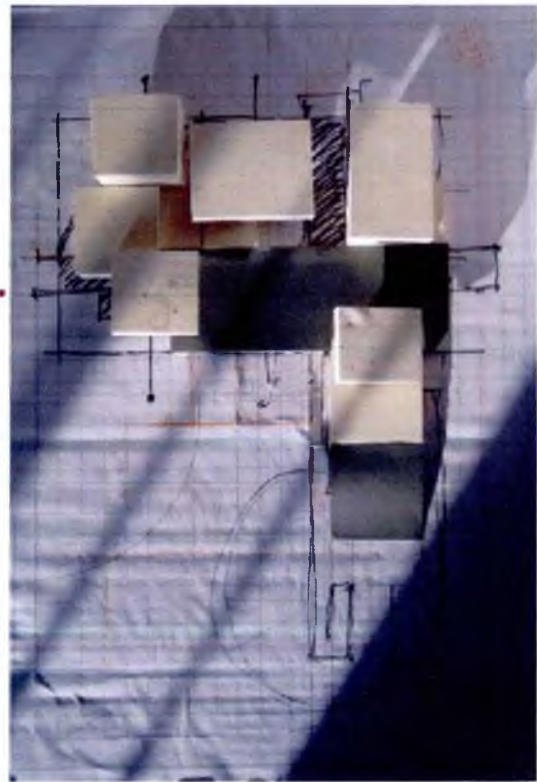
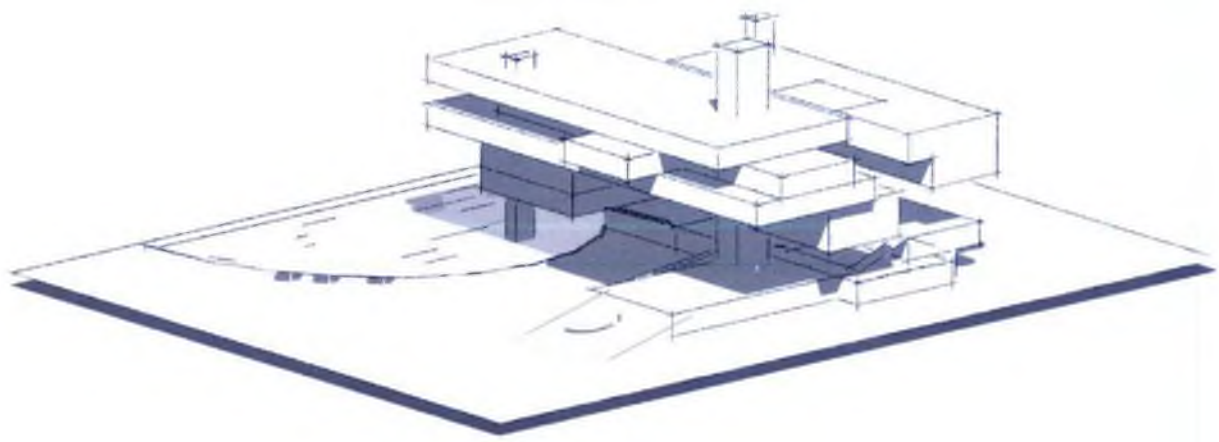


Fig 59: Building positioning
Source: Farzana (2011)



Model 4: Phase 2

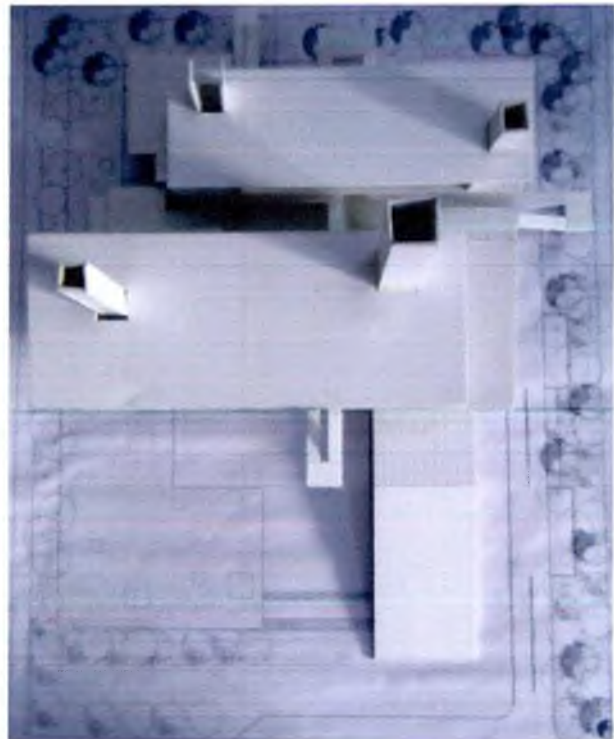


Model 5: 3D model of phase 2

The problem of this phase was, the functions needed to be combined in a common line. The functions were very much scattered that it was hard to find a massing for the museum. Also, it was hard to find a common link of circulation.

6.4 Phase 03:

In the very next phase a new structural system was developed. Four main service core was decided to be the structure. The galleries were divided into 2 parts- northern and southern gallery. Outdoor exhibition space, café were accommodated. A free flowing public space was targeted to create. Main circulation was designed by ramps. Studio-workshops and galleries have different ramps for their circulation. The ramps were not giving expected experiential spaces, needed to change the ramp circulation.



Model 8: Plan View of phase 3



Model 7: Front view of phase 3

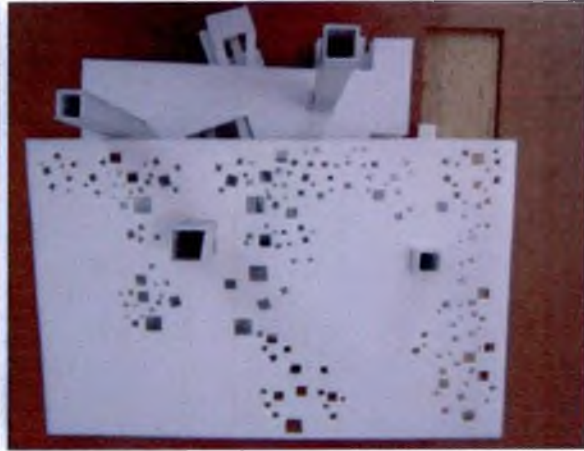


Model 8: Rear view of the museum

This was the last phase before going for the final design decisions. In this phase, an idea of super roof was implemented to protect the ramps from rain. Several types of roofs were tried. In terms of environmental aspect, this super roof works as a parasol roof. Idea of hanging the ramps from roof was also experimented in this phase. An effort was made to merge indoor and outdoor spaces through ramp circulation.



Model 9: Plan view without super roof



Model 10: Plan view with super roof



Model 11: Entry of the museum



Model 13: Museum exterior



Model 12: The atrium



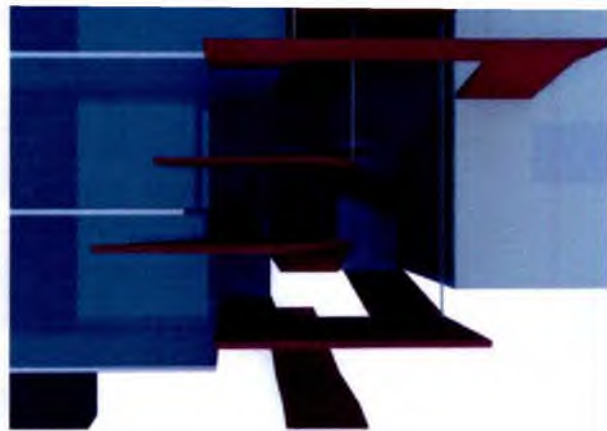
Model 14: South-east view



Model 15: South-west view



Model 16: 3D modeling of studio block



Model 17: 3D modeling of studio block

This phase was almost in a final position. Structural core demanded to be shifted in same line for structural stability. The punches of roof were not really expressing the character of elevation, therefore, it was needed to be changed.

6.6 Final phase:

Final phase is the wrap up session of all ideas and concept. The structural core was shifted. Roof was changed according to its elevational character. The museum scheme is simplified in an approach of ramps gradually going up. There is a vertical link with each common pause within the galleries. Main circulation for galleries was solved by ramps, which acts also as exhibit ramp. Clear height spaces were achieved in 3 places for accommodating higher contemporary sculpture. Each gallery gets 18' high ceiling. Northern and southern gallery split in every 9' of height. The formal expression of the museum ended up with an artistic value. The volume also blends with the city scale. A vast amount of open space before reaching the museum lobby gives a feeling of a floating mass. The idea of the museum complex was to provide a platform to house the activities of existing fabric and promote various social, cultural and political events. Focus was to design the void space and how it goes vertically up and merge with the sky.

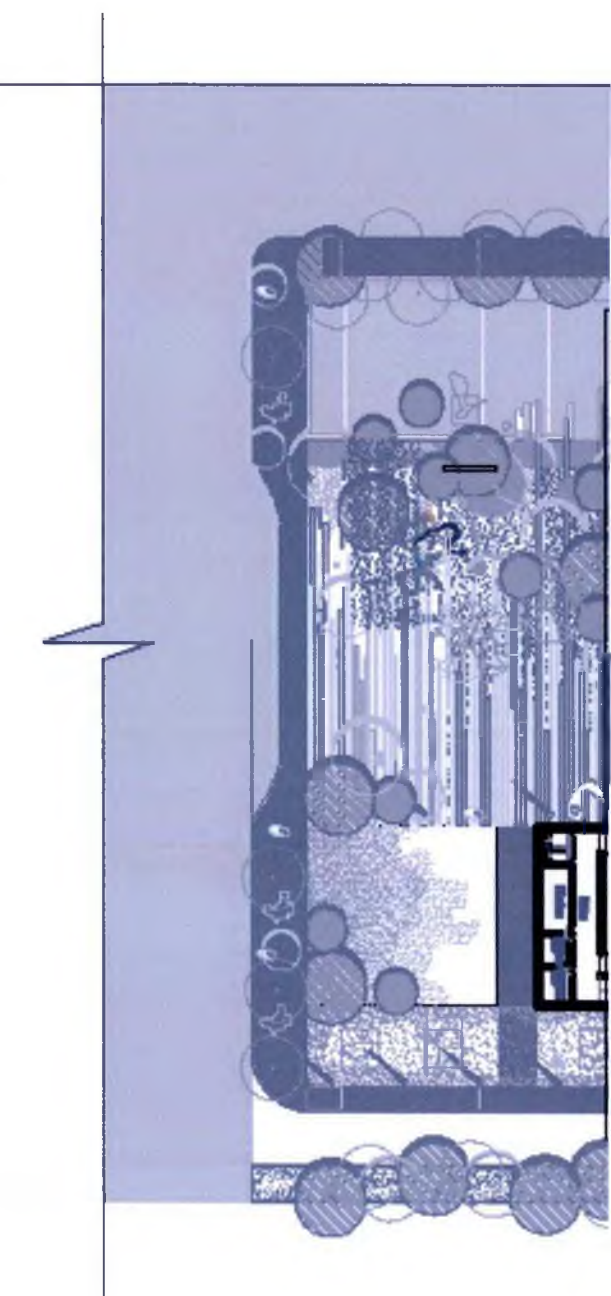
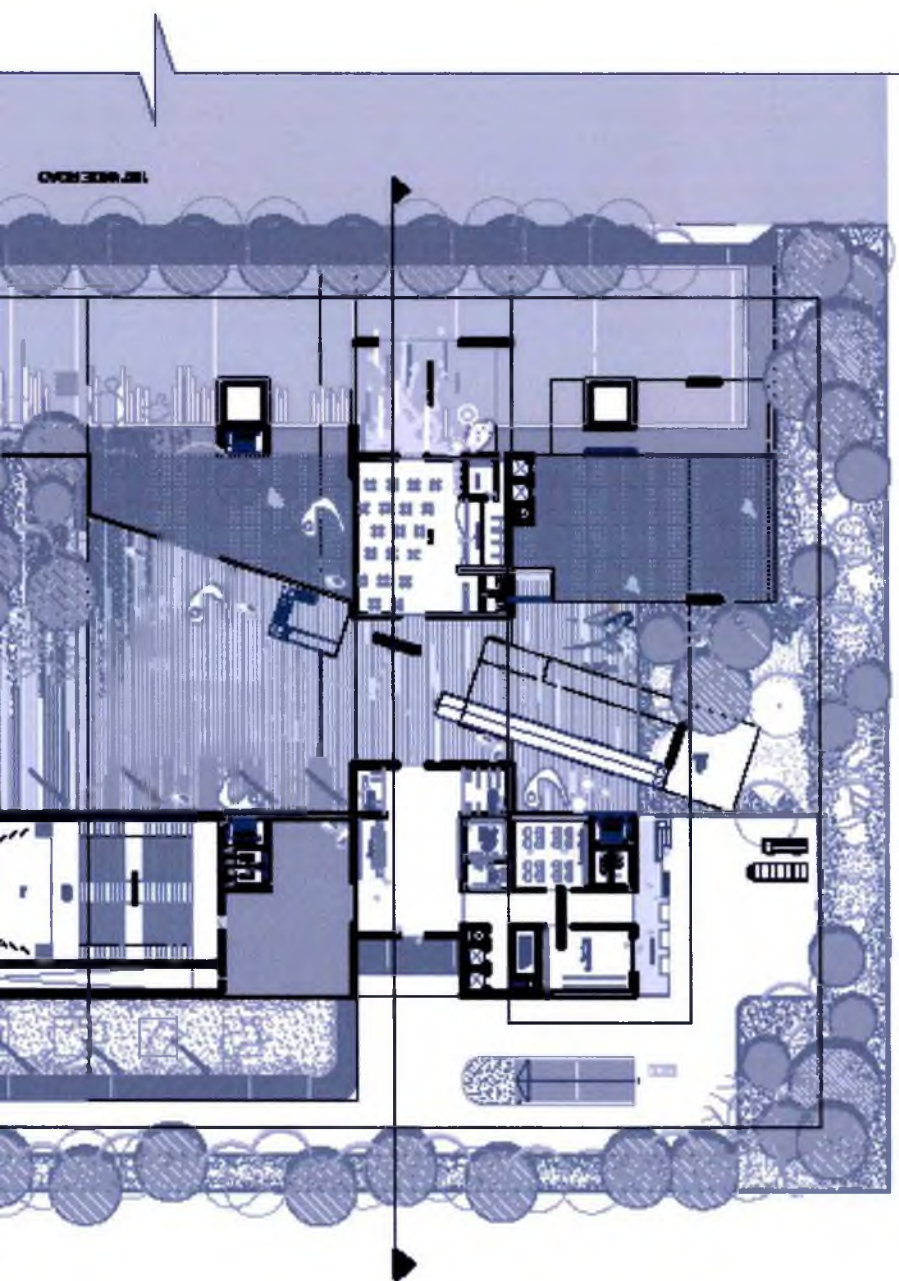
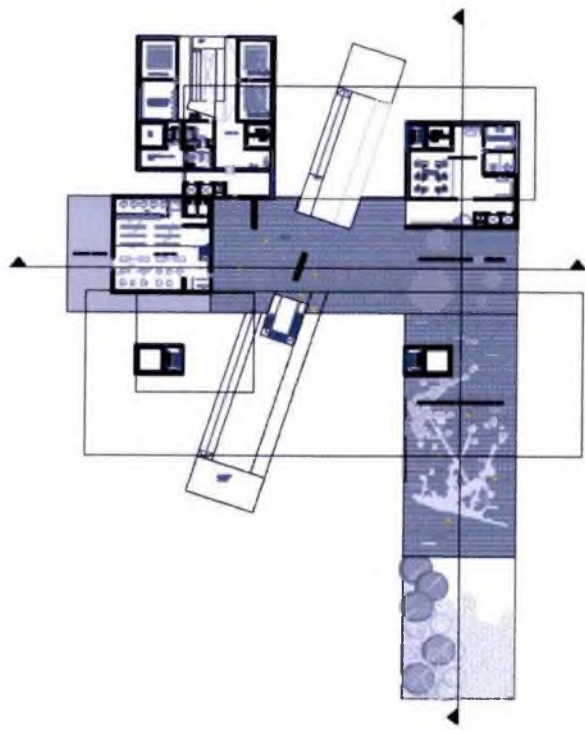


Fig 60: Ground floor plan

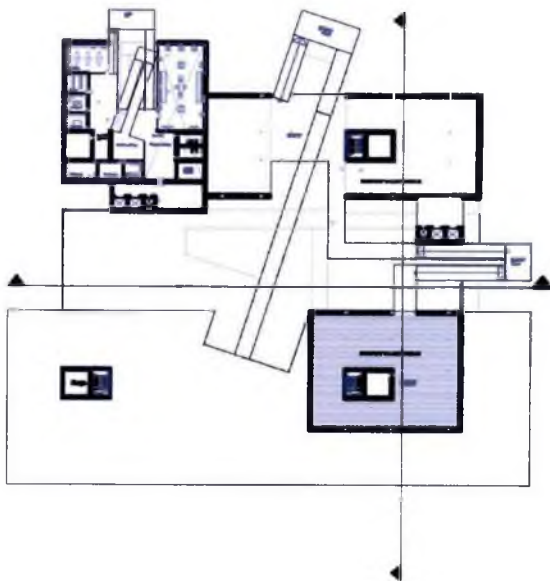




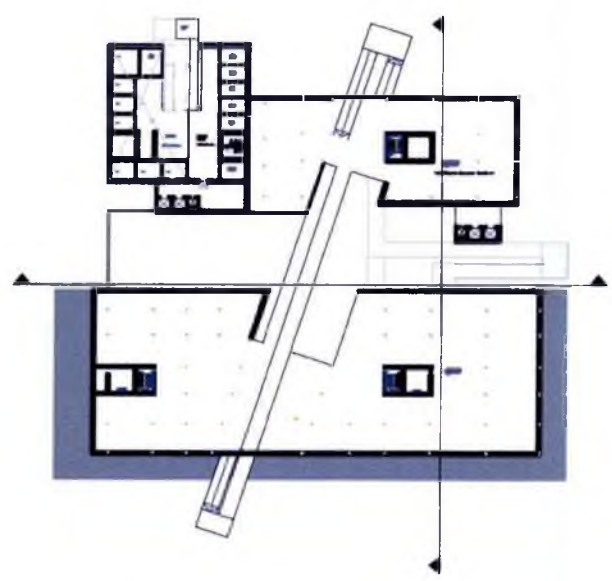
LEVEL 01



LEVEL 02

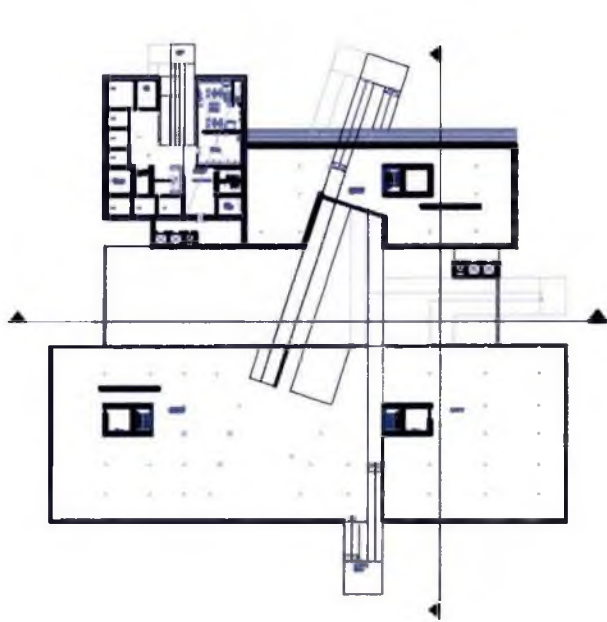


LEVEL 03

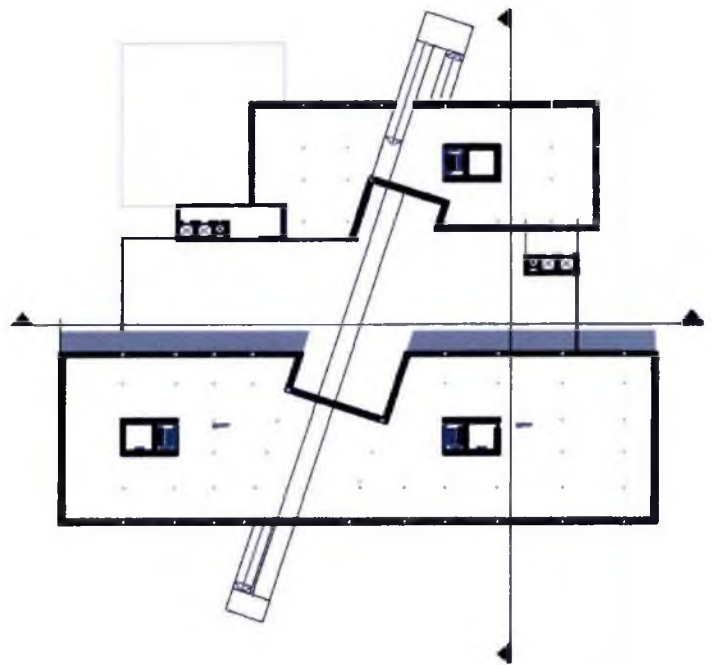


LEVEL 04

Fig 61: Floor plans



LEVEL 05



LEVEL 06

Fig 62: Floor plans

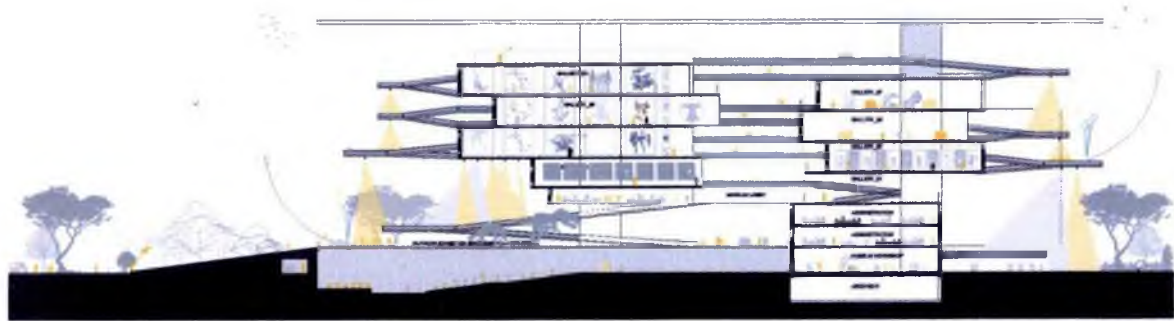


Fig 63: Transverse section

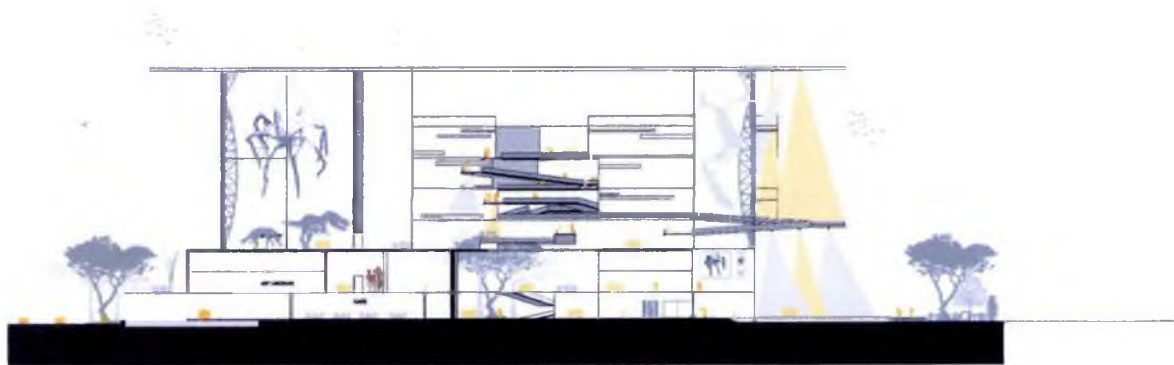


Fig 64: Longitudinal section

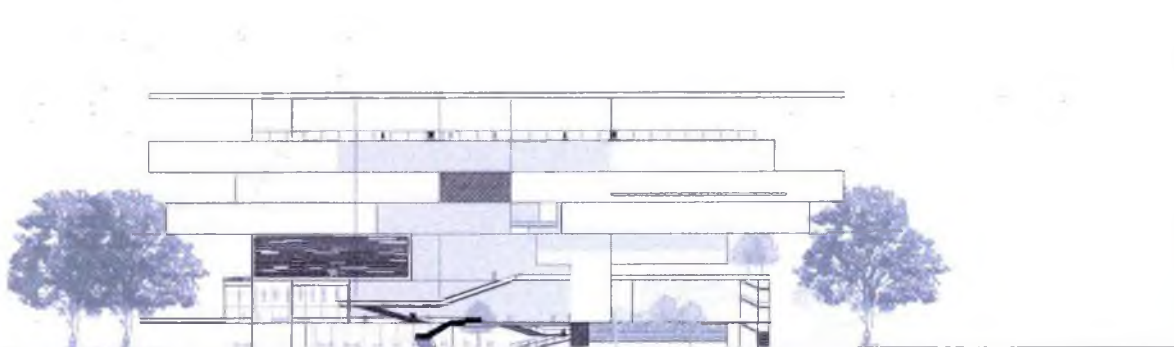


Fig 65: Front elevation

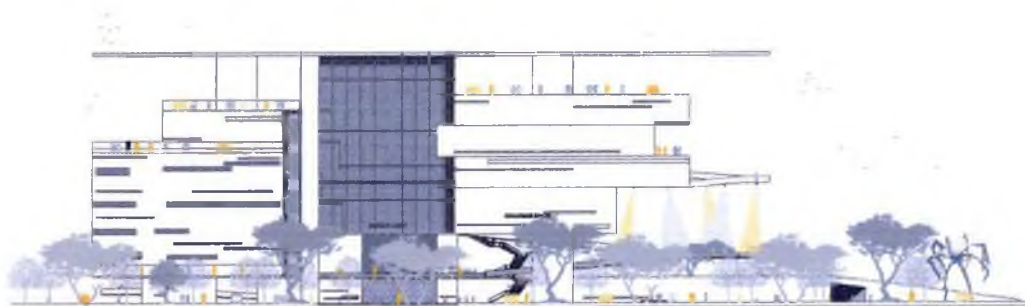
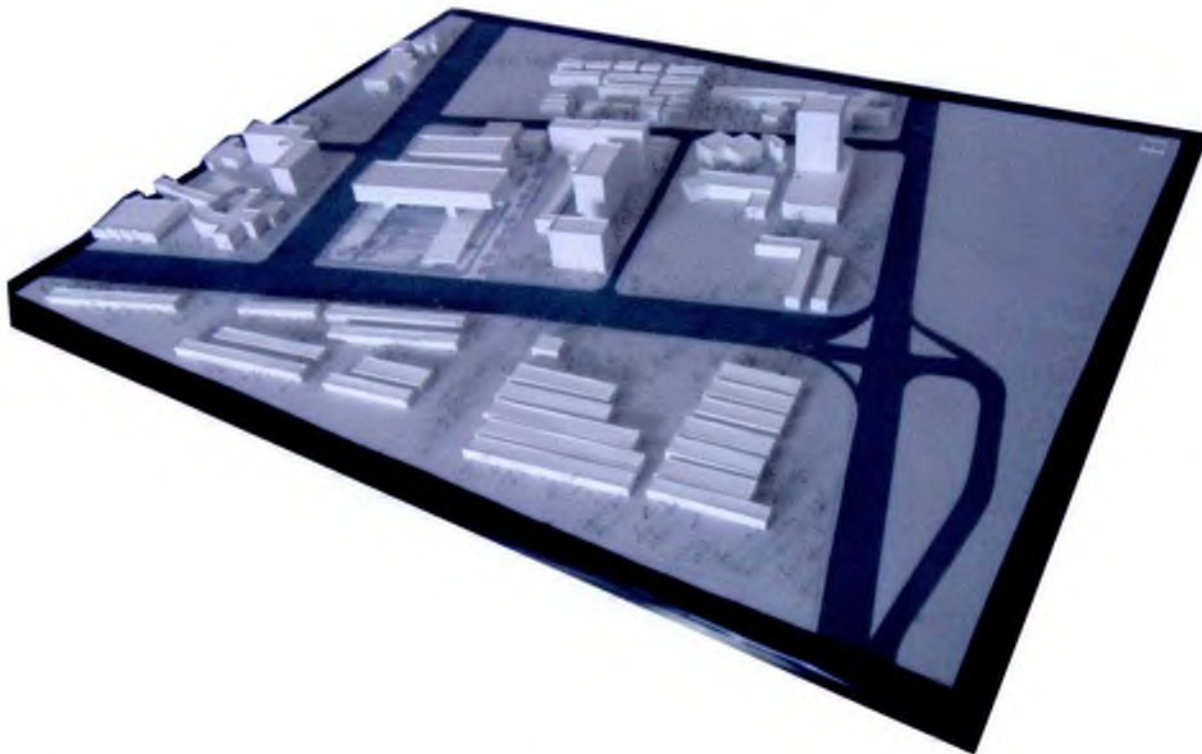


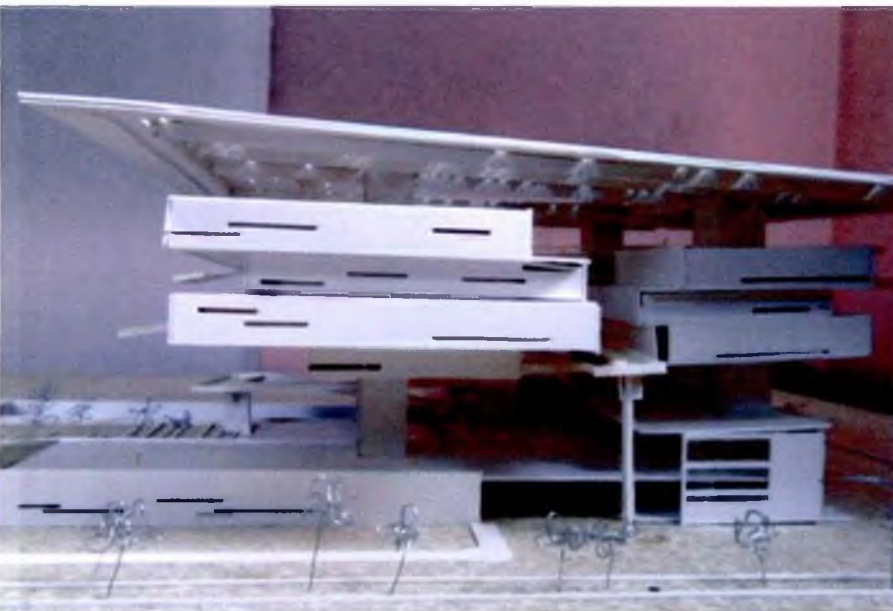
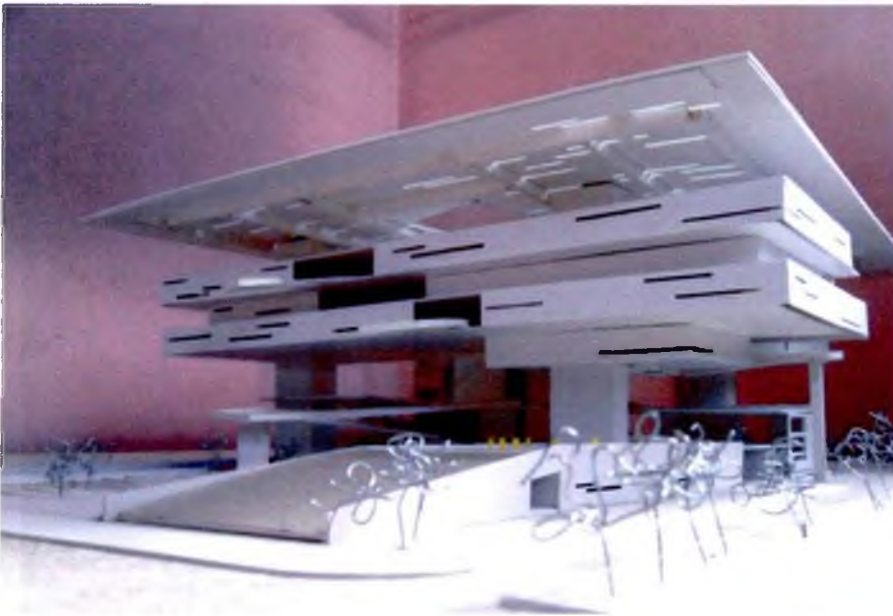
Fig 66: West elevation



Model 18: Site model-Birds eye view



Model 19: Center for Contemporary Art-Birds eye view



Model 20: Center for Contemporary Art



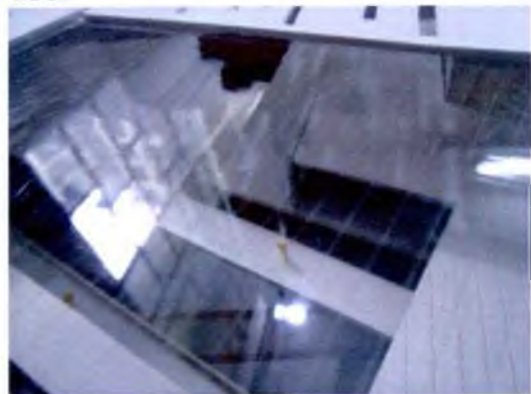
Model 21: The translucent roof



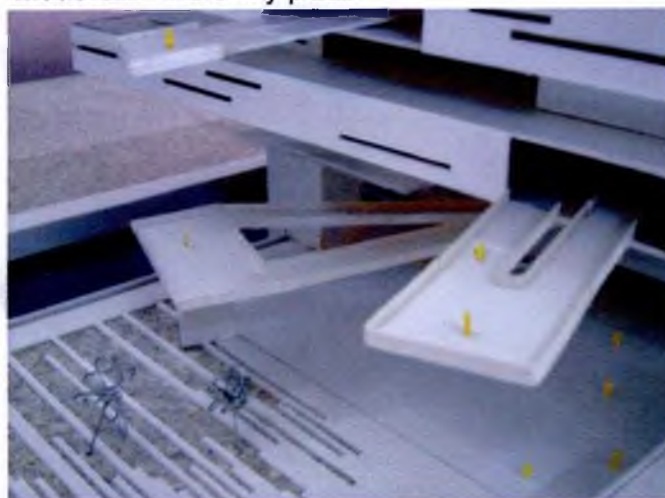
Model 24: Open Gallery on top floor



Model 22: The Entry plaza



Model 25: Roof top



Model 23: Ramos at different levels



Fig 67: 3D modeling

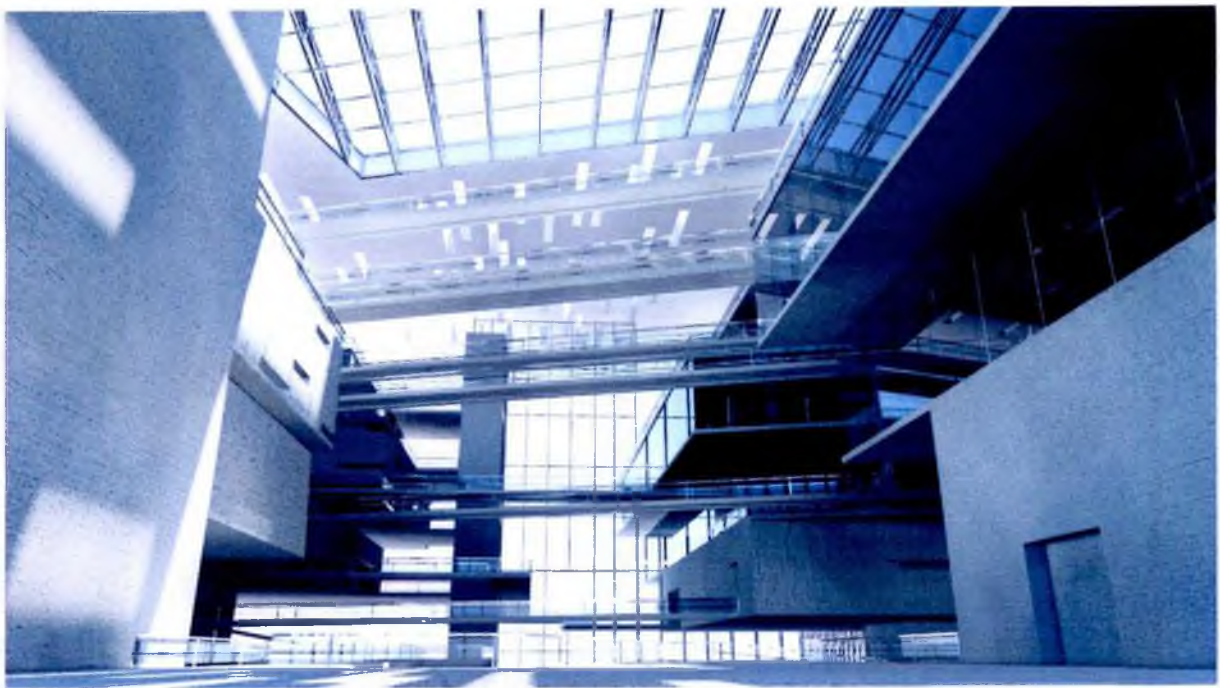


Fig 68: 3D Interior space

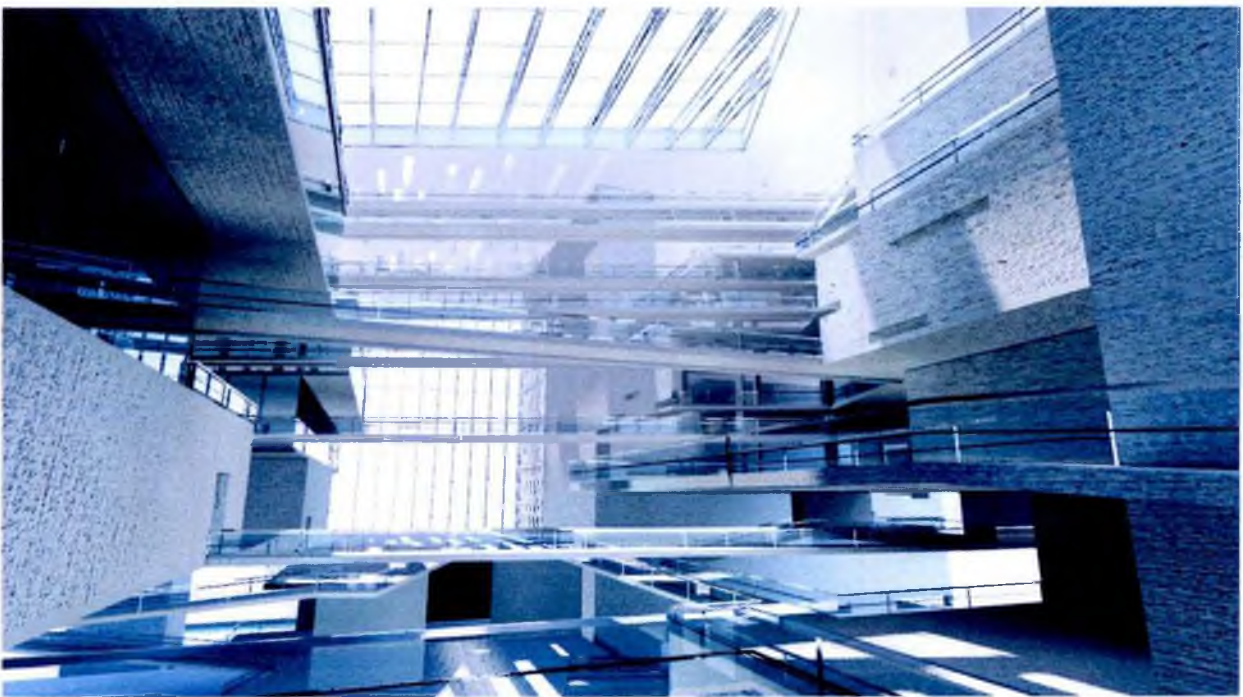
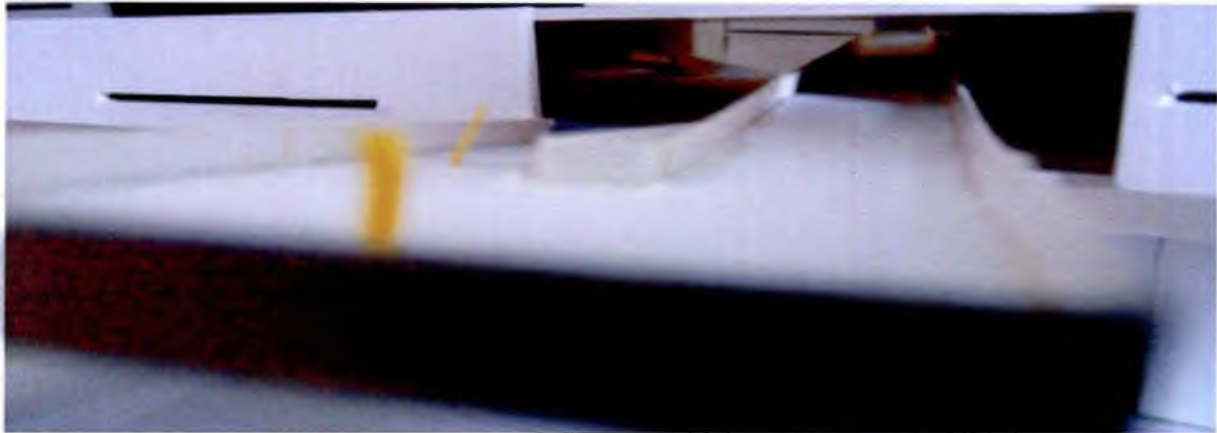


Fig 69: 3D interior Space

In conclusion, I would like to say the idea of this project was to break the conventional thought of structure, to create spaces that have changeable qualities. A need of a publicly interactive building meets its end. The main plaza gets active by the users; it's a relief for citizens of this concrete city. The plaza is an event platform that accommodates daily gatherings, cultural-social events and reflects on people's life.



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