

## SEMINAR II

শিশু স্বর্গ

**S. M. Sultan Academy for Art and Culture**

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**BRAC UNIVERSITY**

**FALL 2017**

## **ACKNOWLEDGEMENT**

I am grateful to my Creator for giving me the scope and ability to complete this course. All praise goes to Him, Alhamdulillah.

The completion of my Thesis project and the journey of these entire five years of my bachelor's degree could not have been possible without the endless support, encouragement and assistance of so many people whose names may not all be enumerated. Their contributions are sincerely appreciated and gratefully acknowledged.

However, I would like to express my deep appreciation and gratitude particularly to the following:

First and foremost to my course instructors- Dr. Sajid-Bin-DOZA and Abul Fazal MahmudunNobi. Thanks to Saad M Kaikobad sir for his support. Special gratitude towards them for their strong guidance and for pushing us to the fullest to bring out our potential, without their strict guidance and strong feedbacks I would not have been able to reach what I have achieved in my Thesis project.

To my helping friends and juniors- Mahmud Zawad, Sanad Mirza, Ibrahim Khalil, Fateen Faiyaz, Ishtiaque Anok, Tanvir Islam, Naymul Hasan, Asif Ibn Rahman, Sakib Intisar and special gratitude to Rayeed Md. Yusuff and Mahmud Zawad.

I would like to Thank Akram Shahid, Hanif Sheikh, Suvas Biswas and Sadia Rahman for sharing knowledge, especially for the Literature and Case study part of my paper.

My mother, Sohely Parvin and father S. M. Akram Shahid who has been my sole inspiration for studying Architecture and for their confidence in me. My sister Tanzim Mimma For her endless support in every possible way and understanding spirit.

To all relatives, friends and others who in one way or another shared their support, either morally, financially and physically, thank you.

## ABSTRACT

Master painter S M Sultan is famous for his unique genre of artwork in both home and abroad. Government has decided to establish “S M Sultan Academy for Art and Culture” to dignify the artist. This would be one of the national level institution for the progress and prosperity of art and culture of Bangladesh. The Site has been selected in Narail, the home of the artist on the bank of the river Chitra. Through this project people could come closer to Sultan’s ideology which will inspire people to think in a more humanitarian way. The institution for art and culture would fulfill the dream of Shishu shwarga by Sultan. This project would also help to preserve the dream Boat of Sultan and art works of S.M Sultan. The architecture of this project would reflect S M Sultan’s philosophy of “Sensitivity of belongingness, inner strength and practicing art under the nourishment of nature.”



Fig: 1 Source: Author

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## CHAPTER 01

### **1.1 Introduction**

Artist S.M. Sultan is one of the most admired artist both in home and abroad. The government has decided to establish “S. M. Sultan Academy for Art and Culture” in the memory of the artist. This will be one of the national level centre for the pursuit and development of art of Bangladesh .The Site for the Project has been selected in Narail; the home of the artist on the bank of the river Chitra. Through this project people could find an example of Architecture of different concept based on Sultan’s ideology which will inspire people because it includes other emotional, intellectual and aesthetic needs of Human life. Sultan believed the finer corner of human mind grows from very early age through artistic education. This project also helps to preserve and perpetuate the art works of S.M Sultan.

### **1.2 Project Brief:**

**Project name:** S. M. Sultan academy for Art and Culture

#### **Client and funding for the project:**

S. M. SULTAN ACADEMY FOR ART AND CULTURE at Narail, Bangladesh dedicated to the famous painter S.M. Sultan. This proposal was given by Ministry of culture, Govt. of Bangladesh with the help of Shilpa kala academy Bangladesh.

#### **Site Location:**

The site is situated in the village Kurigram of Machimdia mouza, in the district of Narail in Khulna Division. The district is bounded by Magura and Faridpur districts on the north, Jessore district is the east, Khulna and Jessore districts on the South and Faridpur and Gopalgang districts on the east.

**Site Area:** The area of the site is 6.4 acre.

## 1.3 PROJECT RATIONALE

### 01. RESPECTING THE ARTIST



Fig: 2 S M Sultan with his paintings. Source: Nasir Ali Mamun

The nation will pay esteem and Honor an Artist of great national importance.

### 02. PRESERVATION



Fig: 3 Source: Author



Fig: 4 Source: Author



Fig: 5 Source: Author



Fig: 6 Source: Author

A gallery will be established, which will attract people from far and wide and inform them about the painter, his philosophy of life and style of painting.

A museum will be ensuring both security and make possible exhibition if the valuable pieces of the art work of artist Sultan.

### **03. TRAINING ON ARTS AND CRAFTS**

The project plays an important role providing education in performing arts and Fine arts.

To enhance, bring alive the past heritage of the cottage crafts of the region, a crafts centre will play a vital role. It will help the people learn indigenous arts and crafts and engage in fruitful employment and be financially independent.

### **04. CULTURE**

There will be facilities for different types of outdoor cultural activities, like cultural functions, to be held on different important days around the year at the proposed site.

### **05. VISITOR'S RETREAT**

Facility for residence would be there for Visitors, researchers , journalists from home and abroad. They can come and stay for their work and can observe and experience the culture what Sultan has established.



## **06. PRESERVING THE BEAUTY OF RIVER CHITRA**

Natural beauty of the area in the banks of river CHITTRA is located within the municipal area of the town has to be preserved and maintained as a scenic spot as well.

### **1.4 SCOPES OF THE PROJECT**

The project will preserve and eternalize and honor a unique style of the artist S.M. SULTAN.

Conserve the philosophy of the artist that learning from nature would produce minds of finer qualities and make world a better place to live in.

The indigenous arts and crafts will solve our employment problem.

The centre will not only enhance cultural activity in the locality but it will also enhance the cultural activity in the Whole country.

The country can find an example of architecture of different ideology which inspires people because it includes other emotional, intellectual aesthetics needs of human life.

### **1.5 AIMS AND OBJECTIVES**

Through this project people could find an example of Architecture of different concept based on Sultan's ideology which will inspire people because it includes other emotional, intellectual and aesthetic needs of Human life .Sultan believed that the finer corner of human mind grows from very early age through artistic education.

Aims and objectives of this projects are

- To conserve the works of Artist.
- To expose the children to nature.

- Practice of art.
- Inspired by the nature.
- Inspire them in social work.

To ensure his life time dream of establishing a center of art and education in terms of the philosophy of the artists.

## CHAPTER 02

### Literature Review

#### 2.1 Biography of S. M. Sultan:

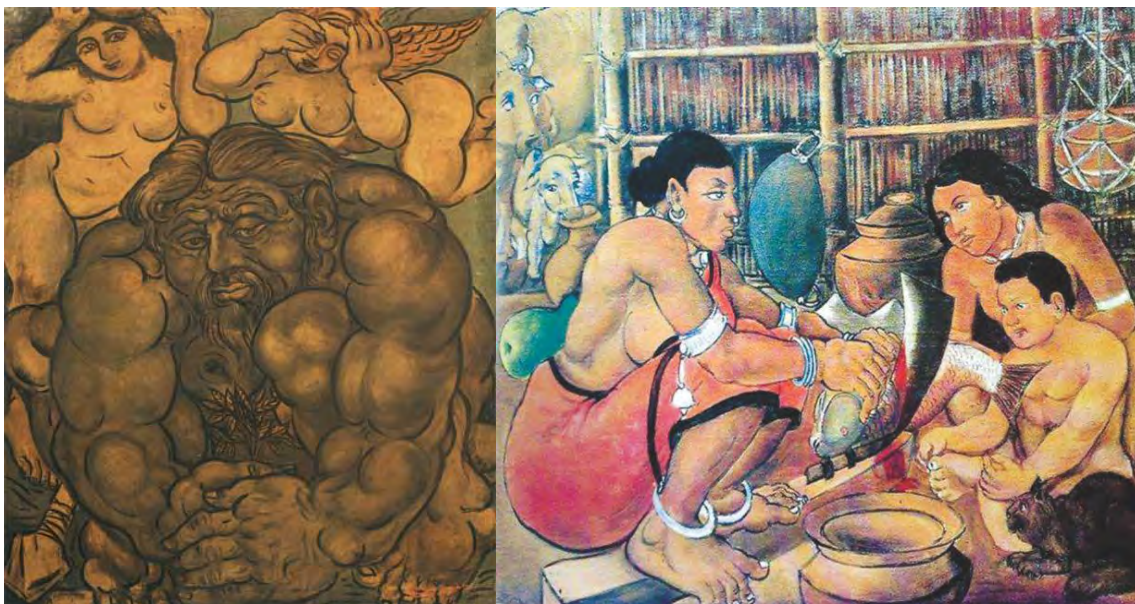
Sheikh Mohammed Sultan (better known as SM Sultan) has created a genre of painting in the artistic tradition of Indian sub-continent. Sultan was born in Narail district. He travelled around the world to learn and explore nature, art, philosophy and humanity. After returning his hometown he decided to work and live with the native people for rest of his life. He started to teach the children drawings, teach people about philosophy and humanity. His works depicted farmer's stoic heroism, power of survival and ceaseless commitment to the land. He founded an art school for the children named Shishu Shawrga. Sultan built a boat which is a part of Shishu Shawrga and wished to take the children for boat journey so that they could learn and explore about the world. Sultan died in 10 October 1994. People of Narail are highly influenced by the philosophy of S M Sultan. This paper addresses the issues that how Sultan became a tradition for Narail. Sultan festival is held by the folks of Narail twice in a year.

Sheikh Mohammed Sultan (10 August 1923 - 10 October 1994) better known as SM Sultan. His nick name was Laal Miah. Sultan was a Bengali avant-garde artist who worked in painting and drawing. His fame rests on his striking depictions of exaggeratedly muscular Bangladeshi peasants engaged in the activities of their everyday lives [Selim, Lala Rukh (2014)]. He also used to play flute and he was popular for giving shelter to wild animals in his house. He is the son of Sheikh Mohammed Meser Ali & Mosammad Meherunnesa known as Maju Bibi by the folks.

S. M. Sultan studied at the Government Institute of Arts (presently Government College of Arts and Crafts, Kolkata) from 1941 to '44. He participated in an exhibition at Victoria Embankment, Hamstead, and London, along with Picasso, Dali, Braque, Klee and many others. He received the "Ekushey Padak" (highest national civilian

award) for contribution in the field of culture in 1982, Independence Day Award in 1993, the Charushilpi Sangshad Honor in 1986 and since 1984, was accorded special honor as “Resident Artist” by the Government of Bangladesh. Sultan established the Kurigram Fine Arts Institute at Narail in 1969 and “Charupeeth” (School of Fine Arts) at Jessore in 1973 [Bengal foundation(2014) ].

Every year people of Narail conduct Sultan festival twice for his birth and death remembrance. One in late August and another is in December. It happens at the premises of Narail GOVT Victoria College. Sultan festival has become a part of the culture of Narail.



Paintings of Sultan

Source: <http://www.dainikocean.com/bn/2016/10/10/6013>



Fig: 7 \_\_Tomb of S M Sultan\_ Source: Author



Fig:8 \_ Motor driven boat named Shishu Shawrga \_ Source: Sohanul Alam



Fig: 9 \_ Sultan with his flute \_ Source: Nasir Ali Mamun

## **2.2 Philosophy of S.M. Sultan:**

His paintings represent the inner strength which is nothing but the inner sense of dedication for progress of common people. This is not a style, this is sultan's dream.

Sultan thought inner strength of the development should be grown up from very early age of the human life.

So the artistic education of the children in touch of nature develops affection for nature and mankind which will secure them from all evils and illness of the society and become dedicated for progress, as a whole they can bloom their mind.

For continuation of these thought he established Shishu Shawrga and a boat for artistic education in with Mother Nature.

## CHAPTER 03

**3.1 THE SITE:** The site is situated in the village Kurigram of Machimdia mouza, in the district of Narail in Khulna Division.



### **3.2 SITE LOCATION:**

Narail is situated approximately between 23°00' W and 23° 20' North Latitude and 86° 20' and 89° 00' East Longitudes. The district is bounded by Magura and Faridpur districts on the north, Jessore district is the east, Khulna and Jessore districts on the South and Faridpur and Gopalgang districts on the east.

**3.3 AREA:** The area of the site is 6.4 acre.

### **3.4 TOPOGRAPHICAL FEATURES:**

According to the physiographic region of Bangladesh, Narail district is located within the mixed Young and Old Ganges Mender Floodplains of the silt loams Sara.

Narail district region has the characteristics of a wide alluvial plain intersected by numerous rivers, which again are connected by interlacing cross channels, called Khals. These rivers formerly received their supply of water from the Padma and its tributaries. The rivers of Chitra and Nabaganga pass through Narail district. The Madhumati River flows along the eastern boundary of the district and divides the subject district from Faridpur and Gopalganj districts. However, the water from the Madhumati River is used for irrigation purposes. As such, the district is naturally divided into three parts. The northern most part is beyond from tidal range and a fairly dry, the central part is dotted with large marshes and the southern part is a network of swamps and rivers / canals.



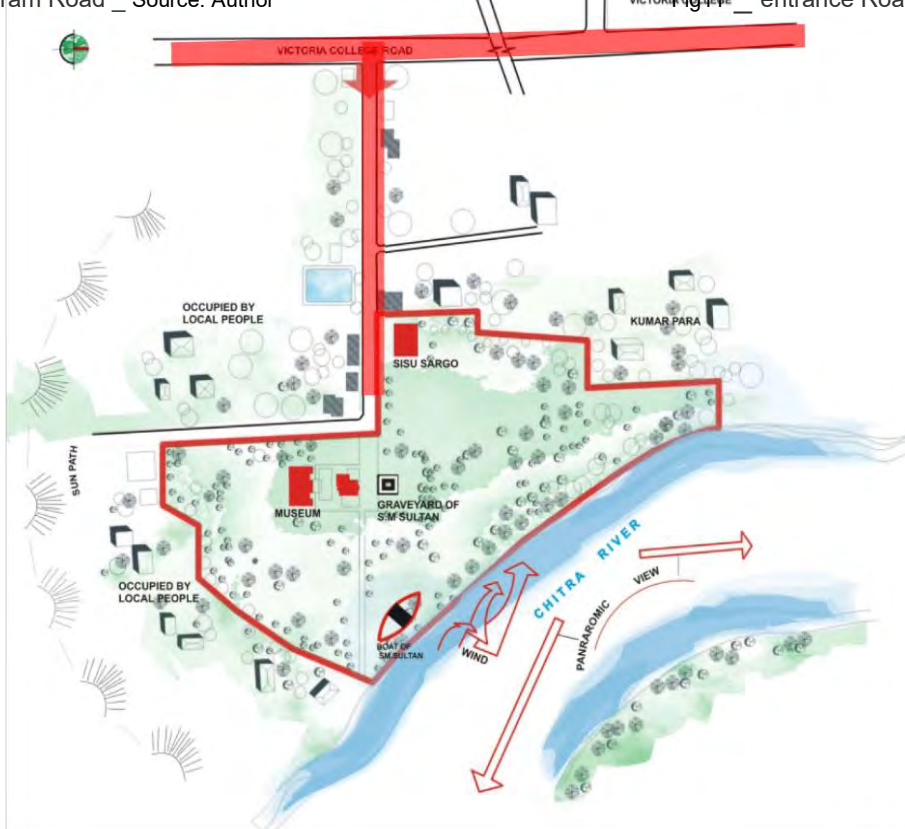
### 3.5 EXISTING ACCESS:



Fig: 10 \_ Kurigram Road \_ Source: Author



Fig: 11 \_ entrance Road \_ Source:



### 3.6 BOTANICAL FEATURES:



Fig: 12 \_ Source: Author



Fig13 \_ Source: Author



Fig: 14 \_ Source: Author

- Trees, shrubs' and bushes
- Most of them are natural and few of them were planted by sultan.

The artist had and special attachment to trees and often sat Relax under the shade of trees.



Fig: 15 \_ Sultan's tomb \_ Source: Author

- The site is covered with extremely vegetation.

That's why perhaps, the place was chosen by the artist SULTAN for his place of abode, an inspiring creative surrounding and a place for MEDITATION.



Fig: 16 \_\_ site surrounding \_ Source: Author

### **3.7 VIEW and VISTA:**

Calm and scenic natural environment.

Deep greenery of the site excites and inspires everyone.

Panoramic view of the river and the wood across the river is picturesque.

3.8 EXISTING SITE FEATURES:



Museum



Sultan's home



Shishu Shawarga



Sultan's tomb



River Chitra



Sultan's boat

Fig : 17 \_ Existing Features \_ source: Author

### 3.9 SITE SURROUNDING FEATURES:

Narail Government Victoria College



Community



Kumar Para(pottery)



Sultan moncho (Sultan stage)



Nishinath Bot Tola



S. M. Sultan Bridge



Jamindarbari Bandha Ghat



Fig : 18 \_ Site Surrounding \_ source: Author

**3.10 TEMPERATURE:**

The average temperature of Narail is the temperature between 23°00 W 23° 20 North Latitude and 86° 20 and 89° 00 East Longitude. It is as follows:

Month	Temperature
January	18.6
February	21.5
March	26.6
April	30.2
May	30.5
June	29.9
July	28.9
August	28.9
September	27.5
October	23.5
November	23.3
December	19.9

**3.11 WIND FLOW:** The wind direction and the wind speed of Narail District are as follows:

Month	Prevailing wind Direction	Prevailing wind speed (Nautical mile)
Jan	N-W	2.6
February	N	2.1
March	W	2.9
April	s	4.5
May	s	2.4
June	S-E	2.9
July	S-E	2.6
August	S-E	2.2
September	S-E	2.8
October	N-E	2.8
November	N-W	2.3
December	N	2.3

Source: Meteorological Department.

## CHAPTER 04

### CASE STUDY

#### 4.1 FINE ARTS INSTITUTE, DHAKA

Situated at Shahbag near public library and national museum next to the main campus of Dhaka University.

Dhaka at that time was beginning to adopt 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.

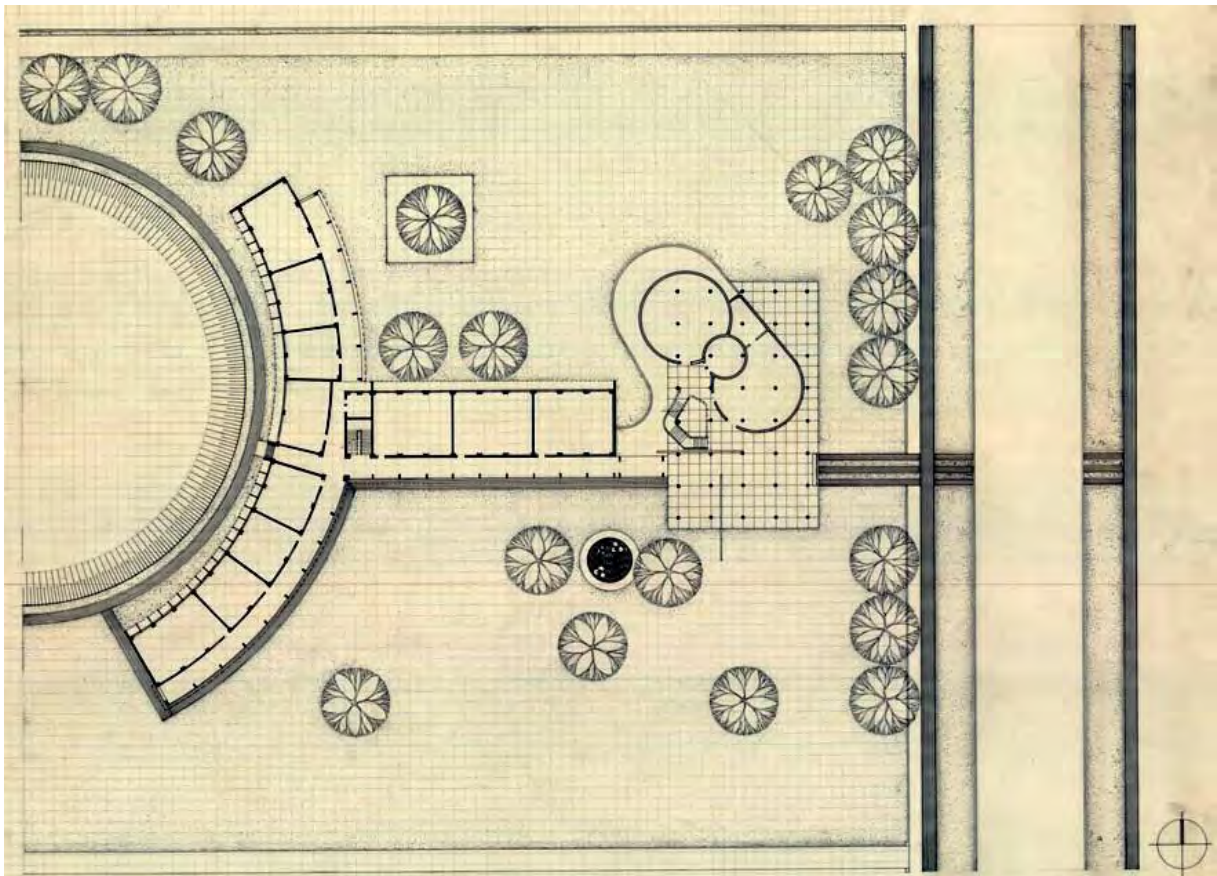


Fig : 19 \_ Charukala plan \_ source: Milon Shaha

## 4.2 Project Brief

Architect: Muzharul Islam

Total cost: 9, 00,000 BDT

Location: Shahbag, Dhaka

Year of completion: 1955

Client: Ministry of Education

Covered area: 3,200 Sqm

Type: Art academy

Area: 13.5 acres

## 4.3 History and Background

With the leadership of Shilpacharya Zainul Abedin the eminent artists Anwarul Huq, Quamrul Hasan, Khawaja Shafique Ahmed, Safiuddin Ahmed and Habibur Rahman started Government art Institute, currently known as Faculty of Fine Art (FFA) in DNMI Hospital building at Jonson road in Dhaka. Faculty of Fine Art (FFA) was an Institute of Dhaka University. The Institute turned into Faculty in 2008. This educational institute which established in 1948 was the first art educational Institute in this region and became the main centre of art and cultural practice. It's currently situated in Shahbagh, in Dhaka city, close to the National Museum. Architect Muzharul Islam designed the institute.

## 4.4 Setting up the forms and architects thoughts

The site has a circular pond in the middle which was created from a bombings in World War II. That is the main source of form generation of the complex initially.

Majharul Islam took the reference of circular shape for print making wing with which the drawing and painting department made a perpendicular placement to from an axis



towards the entry which invites people beside the gallery beneath the hanging louvered mass of the administration block.

Later on interesting circulation pattern led towards other departments which are situated.

#### 4.5 Implementations of Design Principles

In this Project the prevailing architectural design principles and principal design factors and parameters of the Charulaka Institute of Fine Arts which would prove resourceful in the design of Zainul Abedin Art Museum:

- Use of locally sourced materials to produce aesthetically pleasing surfaces
- Geometric forms and spaces used to provide students and faculty with serene spaces for artistic contemplation and inspiration.
- Environmental considerations for climatic conditions
- Use of landscape elements to enhance the experience of space.

#### 4.6 PROGRAM ANALYSIS

01. Drawing and painting department.
02. Graphics design department.
03. Print making department.
04. Sculpture department.
05. Oriental art department.
06. Ceramics department.
07. Craft department.
08. Art history department.

## 01. Drawing and Painting Department

Six studio in each floor 1200sft beside there is store facilities. Connected with the administration block via corridor. Orientation east west & facing South.

## 02. Graphics Design Department

Covers an area of 5000sft 3 storied building.

4 class rooms.

1 computer room (300 sft) Store.

Teachers' room.

Opposite to oriental art department making an intermediate court.

## 03. Print Making Department

3 class room.

1 lithography press room.

1 etching room (2 machines) Orientation of the 2 storied wings is arc shape and parallel to the main road.

## 04. Sculpture Department

3 storied building.

3 class rooms.

3 studios.

1 store Studios made by partition in a long elongated space

Display takes place in front of the building in the premises.

## 05. Oriental Art Department

3 class rooms (2 class rooms-50'x20', other-20'x20').

Teachers' room.

1-tinshed. Opposite to the graphic design building.

## 06. Ceramics Department

North West of the complex.

Two storied building with tin shed kiln.

7 class rooms.

Building area 3600 sft and kiln area is 600 sft.

## 07. Craft Department

West of sculpture department.

3200 sft in area.

3 class rooms.

Studio has the same nature of sculpture department.

## 08. Art History Department

Smallest of all buildings departments.

Segregated from the rest of the buildings in south eastern corner of the complex 200 sft in area.

3 class rooms associated with the drawing and painting department.

Beside there is a library adjacent to the admin block with 15000 books.

The administrative block is over the circular galleries which are approached by a sculptural stair which is one of the attractions of the complex.

The galleries were previously common room which was transformed later on.

## 4.7 DRAWINGS AND PHOTOGRAPHS

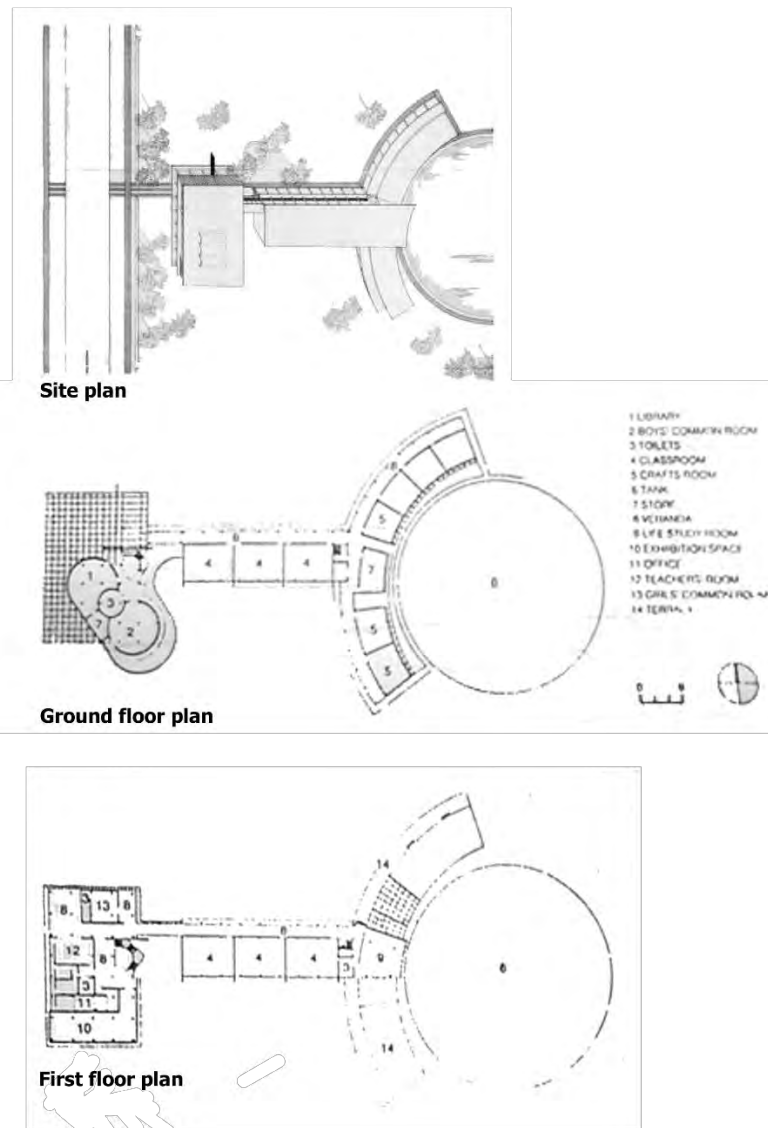
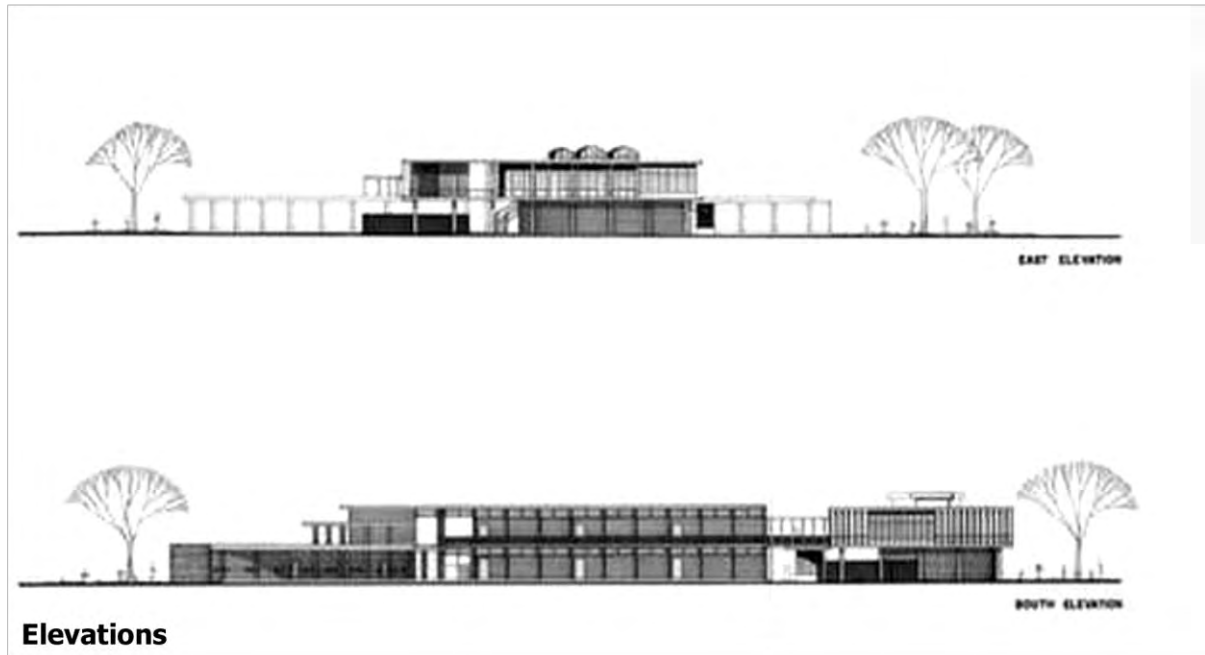


Fig : 20 \_ DU Charukala Plans \_ source: Milon Shaha



**Photograph's**

Fig : 21 \_ DU Charukala Plans \_ source: Milon Shaha

## 4.8 Crafts Museum, Delhi, India

Design period: 1975

Architect : Charles Correa

Location : Delhi, India.

The great Hindu and Buddhist temples of the past such as those in Bali (Besaki), Java (Borobudur), and southern India (Srirangam) were structured around an open-to-sky ceremonial path. Correa's Crafts Museum is organized around a central pathway, revealing a sequence of spaces along the pedestrian spine.

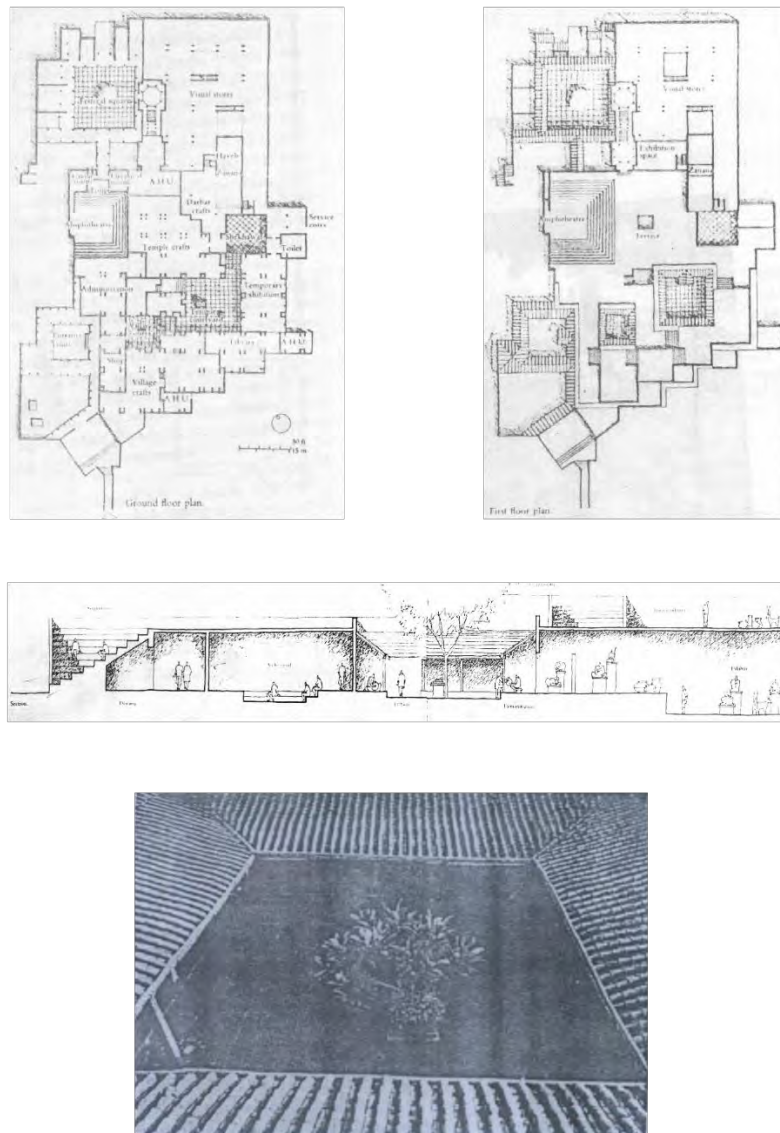


Fig : 22 \_ source: Millon Shaha

Exhibits, such as in the village court and the temple court, lie along the path in the connected courtyards. Off these courts are particular exhibits such as village crafts, etc. The exhibits may be viewed individually or seen as an unfolding of "events" along the way. The sequence ends with the exit via the roof garden, which forms an amphitheater for folk dances, as well as an open-air display of large terra cotta horses and other handicrafts.

#### 4.9 Jawhar Kala Kendra, India

**Project name** : Jawhar Kala Kendra

**Location** : Jaipur, India, 1986

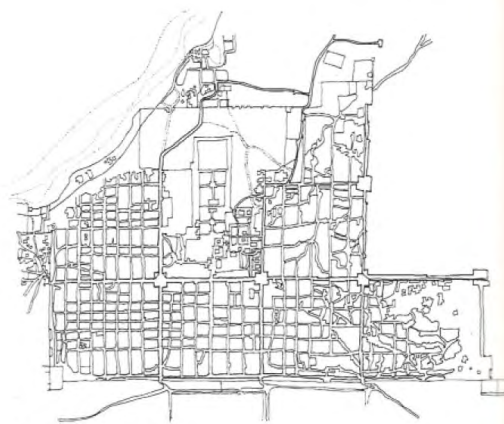
**Architect** : Charles Correa

**Site area** : 3.5 acres

**Programs** : Museum, Performing lokkala, Library, Documentation and Research, Theaters, Cafeteria and Administration.



*Jantar Mantar, Jaipur: monitoring the sun and stars*

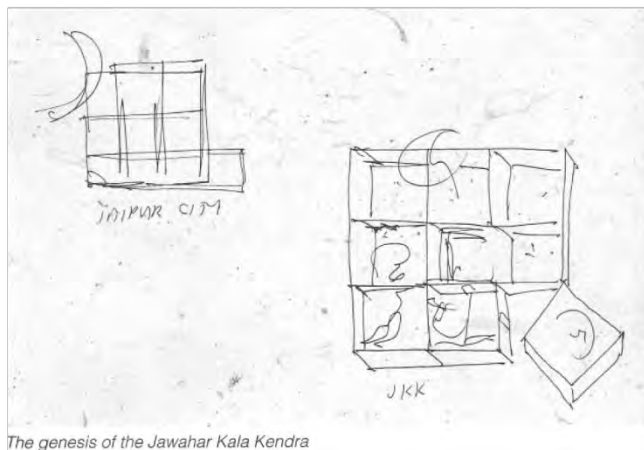
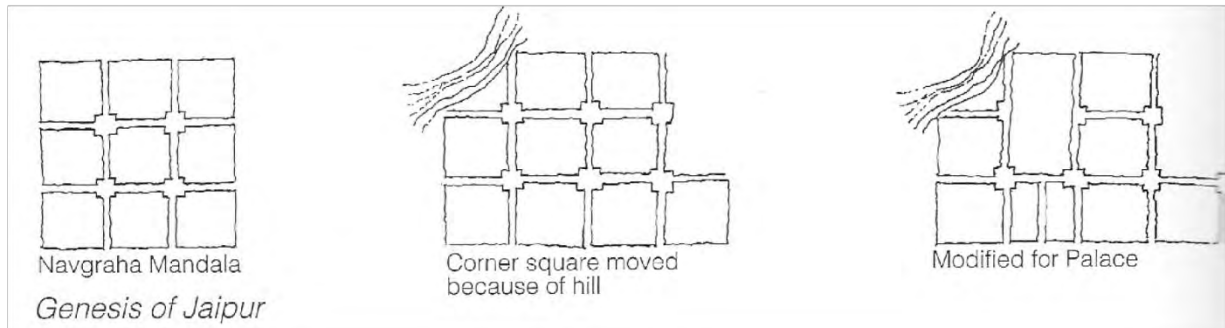


*Jaipur city plan.*

Fig : 23 \_ source: Milon Shaha

This cultural center for the city of Jaipur is dedicated to the memory of India's great leader, Jawharlal Nehru. The centre is an analogue of the original city plan of Jaipur, drawn by The Maharaja, a scholar, mathe-matician and an astronomer.

Correa's plan for the Kendra invokes directly the original navagraha or nine house mandala. One of the squares is pivoted to recall the original city plan and also create an entrance.



The genesis of the Jawahar Kala Kendra

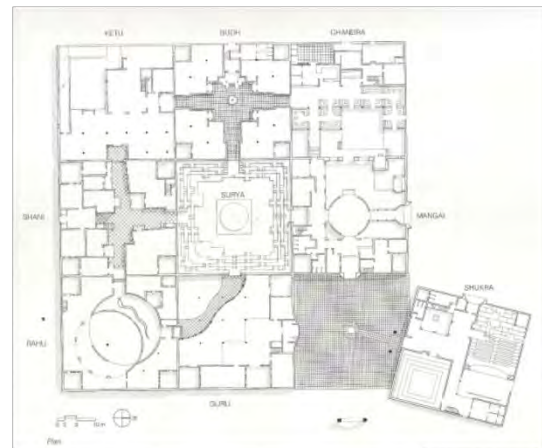


Fig : 24 \_ source: Milon Shaha

Each of the squares is defined by 8 meter high walls. The building program has been desegregated into eight separate groupings corresponding to the my represented by that particular planet, for instance, the library is located in the square of the planet Mercury which traditionally represents knowledge, and the theaters are in the house of Venus, representing arts.





Fig : 25\_ source: Milon Shaha

The astrological symbol of each planet is directly expressed in a cut out opening along its external wall. The central square as specified in the Vedio Shartxas is a void, representing nothing which is everything.

The flooring pattern in this square is a diagram of the lotus representing the sun. It is one of an example where formalism and symbolism has been the dominant theme in the design approach.

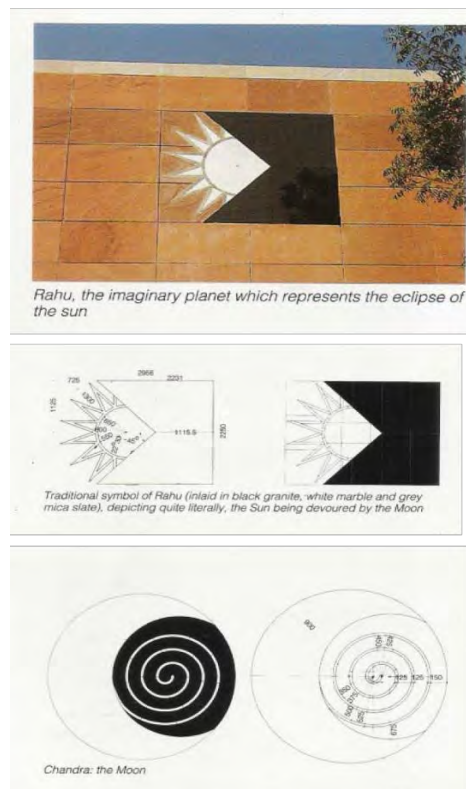


Fig : 26 \_ source: Milon Shaha

It is one of example where formalism and symbolism has been the dominant theme in the design approach.

## CHAPTER 05

### PROGRAM REQUIREMENT, ANALYSIS and DEVELOPMENT

SL    FUNCTION    PREFERENCE (function)    PER PERSON sft    USER    AREA    PREFERENCE (space req)

<b>5.1</b>	ADMIN	Shilpakala academy				
	Director's room			1	400	Case study
	Meeting room			24	600	Case study
	Toilet male				250	Standard
	Toilet female				250	Standard
	Guard room			2	200	
	Reception + waiting			1 + 5	200	
	Lobby				550	
	Office			6+	1050	
	Record room				100	
	Conference/ Seminar room		25	45	1125	
	store				200	
			Sub total		4925	
			30% circulation		1477	
			TOTAL		6402	

#### 5.2 SCHOOL AREA

	School of ARTS	Shilpakala academy				
	Painting studio		38	40	1500	Case study
	Sculpture studios		50	30	1500	Case study

	School of Performing ARTS					
	Dance studio		60	25	1500	Case study
	Music Studio (2 nos)		42	40	1680	Case study
	Digital Studio		75	20	1500	Case study
	Open exhibit				3500	
	Head master's room				400	
	Teacher's room			12	700	
	store				200	
	Toilet male				200	
	Toilet female				200	
			Sub total		12880	
			30% circulation		3864	
			TOTAL		16744	

### 5.3 COMMON FACILITIES

	Auditorium	Shilpakala academy				
	lounge				2500	
	Lobby				900	
	Audience Seating		12	300	6000	
	Stage				1000	
	Changing room male				250	
	Changing room female				250	
	Projection room				200	
	Stage Craft				500	

	Coffee/sn acks bar				350	
	Toilet male				200	
	Toilet female				200	
			Sub total		12350	
			30% circulation		3705	
			TOTAL		16055	

<b>5.4</b>	Exhibition Space	Shilpakala academy				
	Reception & Sales			1	100	
	Lobby		9	100	900	
	Cloak room				80	
	Permanent gallery				5000	
	Temporary gallery				3500	
	Collection Storage				500	
	Workshop				100	
	Toilet male				100	
	Toilet female				100	
			Sub total		10380	
			30% circulation		3114	
			TOTAL		13494	

<b>5.5</b>	Library	Shilpakala academy				
	Reception			1	100	
	Lobby		9	100	900	
	Reading area				700	
	Stack				1000	
	Librarian & Staff				500	

	Toilet male				100	
	Toilet female				100	
			Sub total		3400	
			30% circulation		1020	
			TOTAL		4420	

<b>5.6</b>	CAFETERIA	Designer's proposal				
	Dining		20	80	1600	
	counter				200	
	wash				100	
	kitchen				500	
	Staff room				150	
	Toilet male				100	
	Toilet female				100	
			Sub total		2750	
			30% circulation		825	
			TOTAL		3575	

<b>5.7</b>	Existing Museum	Existing			2880	Site analysis
<b>5.8</b>	Additional space				2000	Design development
<b>5.9</b>	Sultan's Shamadhi	Existing			1400	Site analysis

<b>5.10</b>	SHOPS	Designer's proposal				
	Permanent souvenir shop(2 nos)				200	
	Temporary souvenir				500	

	shop(5 nos)					
			Sub total		700	
			30% circulation		210	
			TOTAL		910	

<b>5.11</b>	Outdoor Performing Area	Shilpakala academy			3000	
<b>5.12</b>	GHAT OF CHITRA	Shilpakala academy			Open As Required	
<b>5.13</b>	Sultan's BOAT	Shilpakala academy			2000	Site analysis
<b>5.14</b>	Circular ramp				2000	
<b>5.15</b>	Parking			10	1600	
<b>GRAND TOTAL PROGRAM AREA</b>					<b>80895</b>	

## CHAPTER 06

### CONCEPTUAL STAGE AND DESIGN DEVELOPMENT

#### 6.1 CONCEPT

At initial stage of concept development first concern was to keep in one axis the entrance approach, Sultan's tomb and the boat which is the existing tangible part of Sultan's dream. So that when people would visit the complex they can see sultan's tomb and Sultan's dream at first glance. Which would be leading towards the river Chitra to the infinity.



Fig : 27 \_ Conceptual Sketch \_ source: Author

## 6.2 INITIAL DIAGRAMMATIC SKETCHES

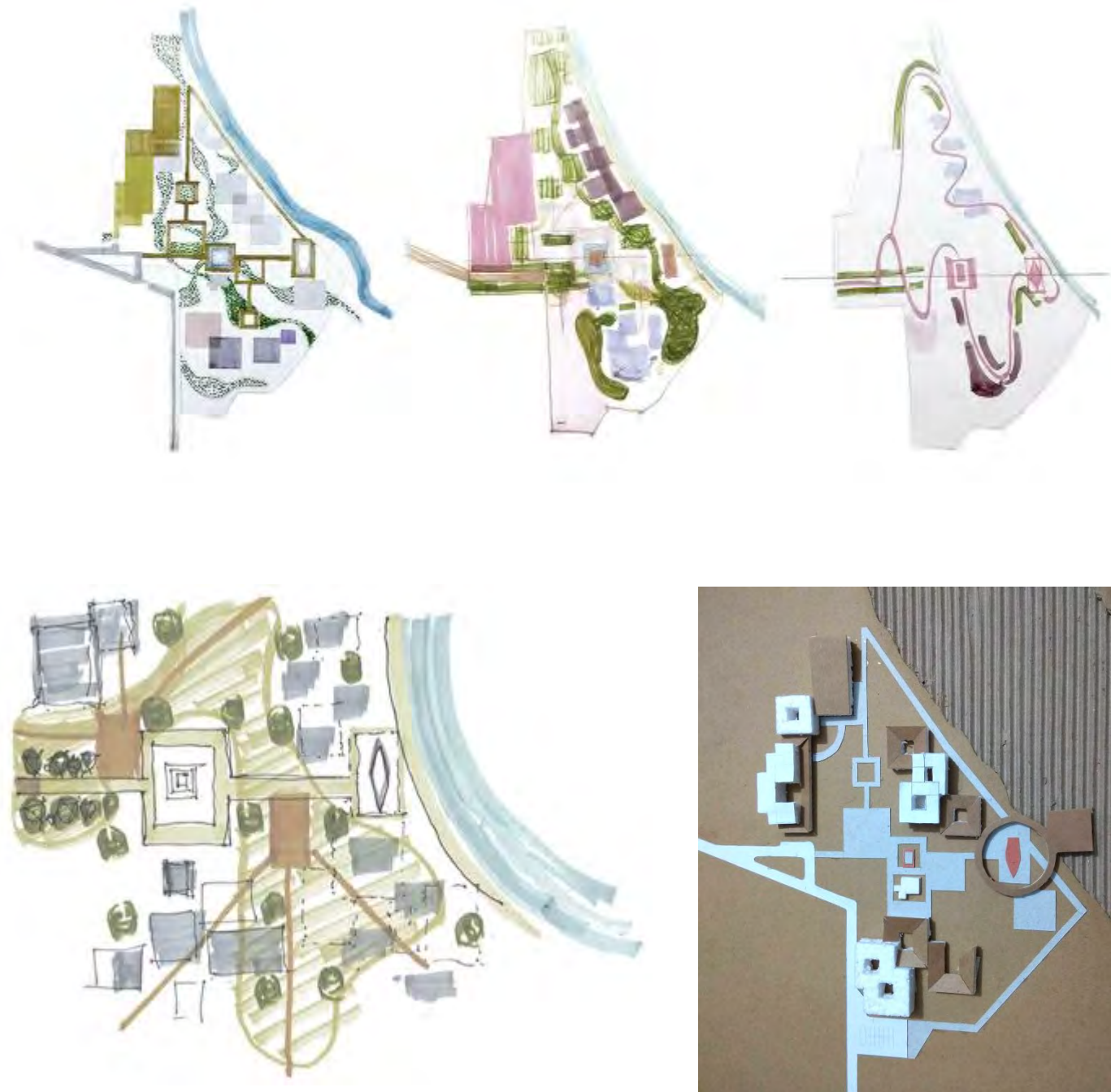


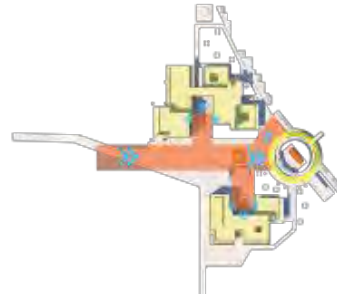
Fig : 28 \_ concept Diagrams \_ source: author



### 6.3 AXIS



### APPROACH



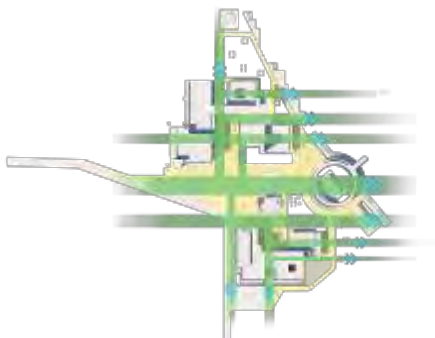
### ZONING



### CIRCULATION



### VISUAL CLARITY



### RIVER VIEW



Fig : 29 \_ Diagrams \_ source: author

## 6.4 GROUND FLOOR PLAN



Fig : 30 \_ ground floor plan \_ source: Author

6.5 SPOT SECTIONS

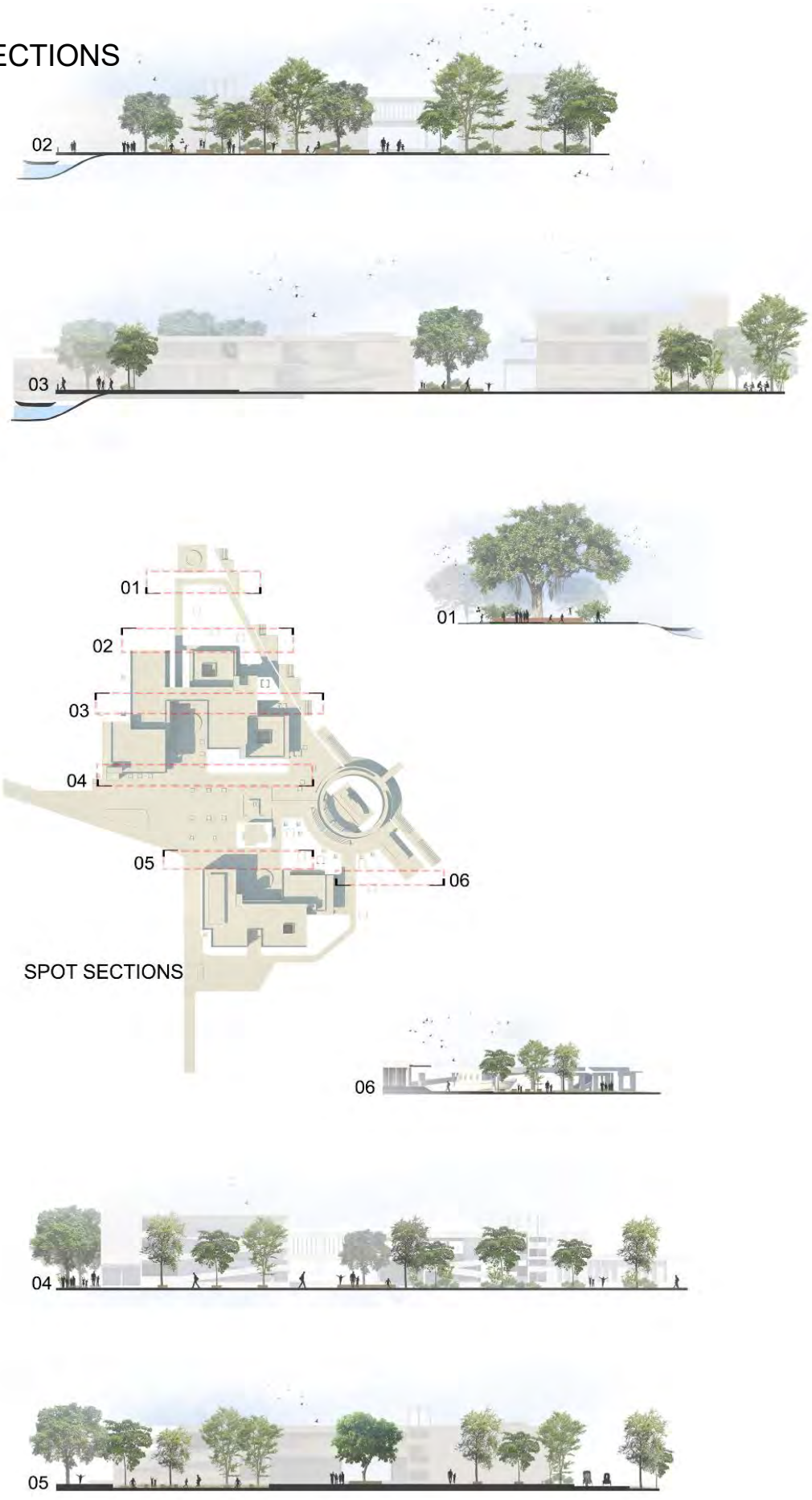


Fig : 31 \_ concept Spot Sections \_ source: Author

## 6.6 EAST ELEVATION



## 6.7 SECTION AA'



## 6.8 SECTION BB'



## 6.9 VISUAL PERSPECTIVE OF NOUKA BAICH



Fig : 33 \_ rendered images \_ source: Author

6.10 MODEL





Fig : 34 \_ Model Images \_ source: Author

## CHAPTER 06

## CONCLUSION

It was master painter S M Sultan's dream to create an academy where children can learn practice art in the nourishment of Mother Nature. Because, he believed that whoever practices art they remain out of the reach from negativity. In this project the main concern was simplicity, boldness and sensitivity of belongingness. Which were the philosophy of Sultan.

The idea was to keep in one axis the entrance approach, Sultan's tomb and the boat which is the existing tangible part of Sultan's dream. So that when people would visit the complex they can see sultan's tomb and Sultan's dream at first glance. Which would be leading towards the river Chitra to the infinity.

Visitors would experience a journey where they can know about Sultan and his dream both tangibly and intangibly. And the journey ends by the river where will be transformed in memory.

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