



CONTEMPORARY ART CENTRE

AGARGAON, SHER-E-BANGLA NAGAR

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ABSTRACT

Contemporary art is categorized in the stretch of freedom where various artistic notion talks about thousands of thoughts which highlights contemporary belt of art. Moreover, contemporary art keeps distance from the typical zones, rules, regulations, specific norms and conventions of the ordinary functional character and territory of everyday life. This seminar paper is a descriptive write-up discussing the various aspects, thoughts, notions and considerations explored during the thesis project design of the Contemporary Art Centre in Agargaon Dhaka, Bangladesh. The aim of this project was to describe the objective, the various relevant factors which were required to understand and establish the design exercise considering contextual matters. In addition to that, the concept of this project is to design an art centre with breathing space for the city which can respond to the social, environmental, economic and artistic hunger of the human mind as an urban public space. The special quality of the art centre is the hierarchy of urban spaces which would stimulate as a canvas for representing climatic issues, political condition, social practice, remarkable events, religion based matters & people's emotions, lifestyle and life through the eye of contemporary art.

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REFERENCE

1.1 INTRODUCTION OF THE PROJECT

Contemporary art is the art that reflects the artistic notion of present period of time. From cave painting to post modernism period there was a sharp line that expressed art in different ways. Moreover, contemporary art is the manifestation of art that develops from post modernism art. (Post modernism: 1960 to present) Likewise, contemporary art is a dynamic combination of concept and subjects having challenges and traditional boundaries that reflects present art form in every possible way. Furthermore, it is a part of cultural dialogue that concerns larger contextual frameworks including culture and nationality.

Art centres are excellent place to learn about art as it has connection with history, culture and society. Centre for art can represent the evaluation of our understanding from history, culture and society too. Innovative works like art are the symbols of how humans perceive the world. Furthermore, it enhances and encourages us to understand basics of our culture with essence of history and society. Art centres are no longer space for exhibit things only; it offers people more than that. People get chance in different interactive ways of knowing art. Now days, art centres have become a combined place of children's learning space along with artist's studio including exhibition hub.

Contemporary art showcases the creative achievement, technical development, innovation and application of artistic notion. About art and artistic notion there were appreciation and criticisms both, but there was always a desire of good artworks from society that pushed them to create art in innovative way and the need of art centres were observed from that period. Every country of the world has its own identity and heritage where there is effort to exhibit art through seminars and movies. By adding other public facilities along with functional facilities of art centre contemporary art centre can add a new dimension to represent society, culture, tradition through artwork and hold country's creativity in front of the world.

1.2 PROJECT BRIEF

1.2.1 Name of the project: Contemporary Art Centre

1.2.2 Project type: Cultural

1.2.3 Client: Ministry of Cultural Affairs, Government of Bangladesh

1.2.4 Location: Agargaon, Sher E Bangla Nagar, Dhaka, Bangladesh

1.2.5 Site area: 6.5 acre (2,83,140 sft)

1.3 BACKGROUND OF THE PROJECT

Louis I Kahn designed the National Assembly Building of Dhaka in 1962. He developed the master plan for Sher E Bangla Nagar. Agargaon was allocated for different sectors like assembly, secretariat, hospital, housing and civic sectors. Ministry of Cultural Affairs, Government of Bangladesh proposed a land for contemporary art centre from the civic sector land. Later it was decided according to the master plan that these areas should have wider roads and for the overall city it can contribute to the users and targeted group.

1.4 RATIONALE OF THE PROJECT

Dhaka is growing fast but it lacks in proper and sufficient public place. As it lacks in adequate amount of public space, people have limited scope for sharing ideas, view and notions. Now the concept of public place is limited to cafes and restaurants for hangout and gathering. Therefore the society is becoming introvert which may affect our country's prosperity and development. Art is something that has the potential to make people's mind free and it is the platform where people would share their ideas and will certainly help citizens to think about the society and culture in broader perspective. Moreover, In Bangladesh there is a huge population who are devoted to creative and art works. Contemporary art is focused on socio cultural things and this art is more socially conscious than the previous era. Having a contemporary art centre can play an important role to the growth of urban space integrated with breathing space for city life with artistic notion and with the concept of conservation of art and artistry of our country till today which will reflect on present period of time.

1.5 AIM OF THE PROJECT

The aim of this project is to preserve and exhibit contemporary art which will maintain and continue the meticulous exercise of contemporary art for sharing mind, thought, idea and perception of the artists and viewers through various programs and facilities. Addition in function and program like children learning space and archive will give more chance to involve general people. Likely, studio facility for artist will inspire towards more creative work and art, it will also draw the attention of foreign artists along with the local artists.

1.6 REASONS FOR CHOOSING THE SITE

The site that has been chosen for this project is in civic section of Agargaon, Sher E Bangla Nagar. Several important structures like National Assembly, National library, Liberation war museum, Air force museum, National museum of science and technology can be highlighted here. Agargaon has not fully developed yet and as it is a developing area, there is scope and spaces with diverse urban development opportunities. Moreover, it has an approximate central location with wide roads and dedicated public spaces. Radio station, computer city, and science museum and liberation war museum are very close to the site which is attractive one for a diverse group of age, tourists and foreigners. Considering all the positive vibe and site surroundings the chosen site can be a perfect space for contemporary art centre along with public facilities integrated with urban breathing space.

1.7 PROJECT OBJECTIVE

- Understanding the context, inner and outer relationship between spaces.
- Creating an integrated urban space along with the festive vibe which is very important for a creative space like art centre.
- Generating a space of interaction for artistic minds and art loving souls.

- To build a platform where art works can be formed with the notion of contemporary art and represent art which will represent contemporaneous situation.

1.8 PROGRAMS

Contemporary art centre is originated with the idea of basic functions of art centre along with other functions that supports context, society, time and culture. Art centre functions along with public functions and urban breathing space can add a new dimension to the concept of contemporary art centre. Workshop, seminar, art event, lecture series can add new value and add to make complete complexity for today's contemporary art which will be a gathering space for music, craft, dance and other art loving souls. With a notion and view of educating people archives, library can be provided. In order to inspire fresh minds children's space and activity can play a vital role also. Every aspect that blends with the basic ideas of contemporary art centre like permanent gallery space, temporary gallery space, multipurpose hall, seminar hall, library, café, performance place, children's space, workshop, studio for artist administration, movie heater, service and facilities can give them a better platform for expressing their artistic notion and creative work. List of proposed programs are given below:

- | | |
|-----------------------|------------|
| • Administration | 4400 sqft |
| • Permanent gallery | 58000 sqft |
| • Temporary gallery | 28000 sqft |
| • Multipurpose hall | 5400 sqft |
| • Seminar hall | 4000 sqft |
| • Library | 4200 sqft |
| • Cafeteria | 2200 sqft |
| • Art workshop | 4800 sqft |
| • Studio for artists" | 3200 sqft |
| • Souvenir shop | 400 sqft |

CHAPTER: 02

LITERATURE REVIEW:

2.1 ART CENTRE

An art centre is a functional community centre with an explicit remit to encourage arts practice and to equip related facility. Provisions such as theatre space, gallery space, space for musical performance, workshop areas, educational facilities, technical equipment, shop, interaction space, cafe etc can be included in art centre. Centre for art are generally either platform for establishments geared towards exposing ideas and foundation for generating and making accessible art making to arts-interested individuals or space where artistic souls who are involved in art making and creating various forms of art (Selim, 2018). Moreover, art centre is a centre which showcases a collection of artifacts, collect and exhibit objects of scientific, artistic, cultural, traditional transformation or historical importance and make them available for public through manifestations which can be permanent or temporary(Elkins, Carroll and Carroll, 2001). Mostly art centres are located in civic sector of city throughout the world and more local ones exist in smaller cities, towns and even though the countryside. Previously, art centres began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artifacts. Now the modern meaning of art centre can be traced to the new dimension for display of art piece.

2.2 CONCEPT OF CONTEMPORARY ART CENTRE

The Contemporary Arts Center was originated as the Modern Art Society. In 1939 three women who made the first effort to display art work among people. Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman were able to raise enough money through donations to display and exhibit modern art at the Cincinnati Art Museum(Elkins, Carroll and Carroll, 2001).Moreover, an early advice and incitement was offered by both Edward M.M. Warburg, a friend of the Pollak family, as well as Alfred H. Barr. After that society's very first exhibit, modern painting from Cincinnati Collections, opened in December of the same year. Later, In 1954 the Modern Art Society elected and chose its current name, the Contemporary Arts Centre.

From the history, the Greeks and Romans are the first who wanted and attempted for collecting art piece. They started to keep records of the collections of valuable objects, art work and art pieces. The concept "need of space for art exhibit " was first used during this Renaissance period for showing respect towards art work and for exhibiting

art pieces.. When enthusiasm for the products of classical antiquity and a sense of history first developed, art offertory began with Italian Renaissance. From that period artistic notion and ideas evolved. In 15th century first formal setting of exposition was done by Bramante in Vatican. Additionally, the exposition method was completely different at that time. Art lovers, viewers and artistic minds had to find what object attract or touch them and make their own connection or link with that object and art piece.

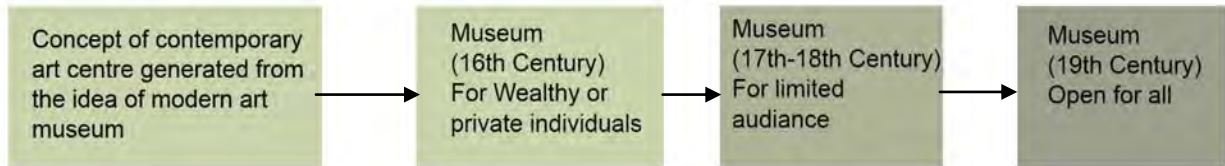


Fig: 01 Concept of contemporary art
Source: Aisha (2018)

2.3 CONTEMPOARY ART CENTRE

2.3.1 DESIGN OF CONTEMPORARY ART CENTRE

Contemporary art centre must fulfill the basic criteria of art centres. Good space quality, accessibility, proper lighting, display of art pieces, organization of collection are some of the important features that is required must work properly in a designed contemporary art centre. Starting from basic design to ergonomic arrangement every single place of gallery or exhibition space that connects with other functions must be treated equally with architectural design.

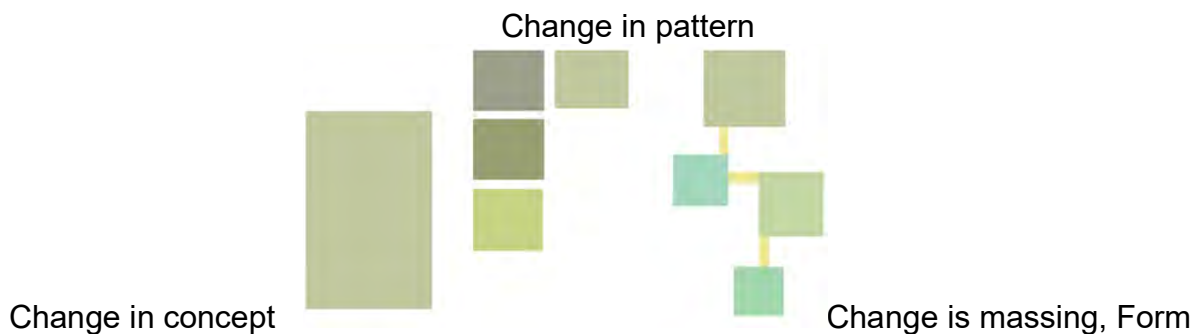


Fig 02: Change in concept of contemporary art centre
Source: Aisha (2018)

2.3.2 SPACE QUALITY

Good space quality is a must for any art centre. Proper spacing along with the basic purpose of art exhibit and quality space for display is important. Art centres demands adequate space for exhibition space, gallery and other related functions. Sufficient space for art exhibit, walking space, space for movement, transitional space with in space, turning points, space for direction, recreational space along with the breathing space are some of the needed space that should maintain quality of space. The idea of space within a space must work properly with required features.

Enhanced flow of space



Fig: 03 Flow of space with hierarchy and quality space with variation

Source: Aisha (2018)

2.3.3 ACCESSIBILITY

Proper accessibility is a must for art centre, facilities for handicapped or differently able and special children must be there in a designed space. Art centre can be a focus of urban regeneration in a less active area. It has heavy emphasis on children and education. Moreover, 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 city's changing identity and it should be an integral and approachable part of its neighborhoods.

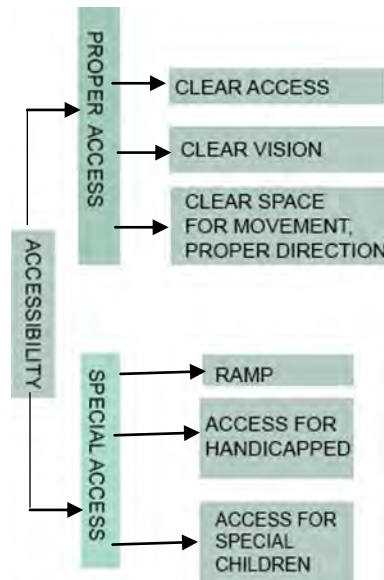


Fig 04: Accessibility for visitors, Source: Aisha (2018)

2.3.4 PROPER LIGHTING

Art centres rank among the most demanding and exacting of all lighting applications. In addition to that, viewers and visitors come from far and wide to see the exhibits and exposition. Art works and art pieces must be displayed in the best possible light as well as emblematically with proper acoustic arrangement. So, this means they must not only be easy to see but also to enjoy, encourage and appreciate by all the way down to the smallest detail and it must look attractive, satisfactory and exactly the way artists intended to express or exhibit their art pieces. Additionally, the use of light for long-term can damage original texture or color of artwork. Moreover, artifact complicated matters can be seen as objects come in a variety of shapes, sizes, colors and textures all of which can have impact and vary with the lighting equation. Lighting in art centres and art galleries plays a key role in a visitor's ability to perceive and feel, see and enjoy both the artifacts in art centre and in the building in total. In order to develop and establish a successful lighting scheme, a museum or art centre lighting designer must satisfy requirements and features related to it. Their primary concern is effectively illuminating artwork, but they can be constrained by energy conservation standards and dimensions which require light levels below 15 foot candles in some exhibit spaces. As an additional concern, they must consider the visual comfort of visitors. Dramatic variations in light levels from exhibit to exhibit or from exterior to interior, color to texture, tone to stroke can affect a visitor's ability to appreciate and perceive artwork.

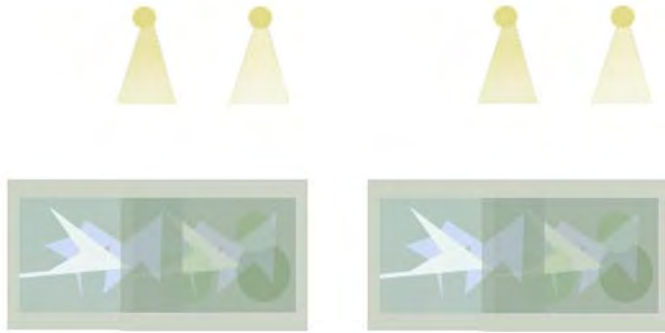


Fig 05: Sufficient light, height and acoustic arrangement for artwork
Source: Aisha (2018)

2.3.5 DISPLAY OF ART EXHIBITS

Showcasing art pieces in art centre is important because it helps to give the proper essence of artistic notion of current period. People can have the opportunity to understand and know the current situation of their country and world as contemporary art exhibits and gives the message of current ongoing situation. Knowledgeable features and information through art by artists can be displayed in art centre which can play an important role.



Visual distance with proper arrangement

Fig 06: Display of art piece with proper arrangement
Source: Aisha (2018)

2.3.6 ORGANIZATIONS OF COLLECTIONS

Most of the early museums or art centres were organized on immutable plans. There was a common pattern of museums or art centres. Typically there used to be a corridor with wide aisles and the exhibit rooms were flanking from that direction to another. Moreover, no spatial experiences were thought of and functionally with no concern of aesthetics. The great exhibition of 1851 was a milestone in the development and establishment of museums. Experiment went on, exhibits displayed on curved walls and changes of level added new dimension in the development. Furthermore, during 1950s and 1960s, exhibition design were evolved by two distinct lines: the Italian influenced style where a minimum number of objects and artifacts were carefully displayed in dramatically detailed settings with the intention of enjoyment and joy rather than instruction, and that which presented the exhibition as theatre. So presentation and

organization of collection is important as it reflects on the overall arrangement, sometimes on visitor's perception too.

2.3.7 PORTRAYING ART WITH ACCURATE INFORMATION

Representation of accurate information about art pieces and artist is important. Description of art piece and proper explanation can help other artistic minds to understand art because contemporary art portrays the current state of a nation, culture or society. Social values, moral values and essence of culture can be determined through the accuracy of information through art.

2.4 MESSAGE OF ART CENTRE

Contemporary art centre is an art object itself and portrays artistic notion through artifacts. Example can be highlighted here to understand this. Bilbao Guggenheim illustrates the continuous container verses content conflict and it has six rectilinear classical rooms in the ground floor different in shapes are accommodated to ensure sculptural spaces in between (Cornellpress.cornell.edu, 2018). Moreover, there is no fix parameter or keygen for each space which is a combination or compilation of free flowing space with non-interrupted spatial qualities.

Additionally, art centre must offer quality space having relation with the public plaza which may convey the message of useful gathering place for artistic souls.

2.5 IMPORTANCE OF ART CENTRE WITHIN COUNTRY

Art centre showcases the history & evolution of a culture or a country with the aspects of human living in that particular society, culture including its diversity, lineage, race, challenges etc. Likewise, it gives an idea about the fact or national character of the people, the unity and dialogue of a nation as well as the diversity connected and related to it.

Furthermore, it also showcases the creative achievements, technical development, innovation, application, transformation, positive changes etc(Cornellpress.cornell.edu, 2018). So, this is a Statement of progress & progression what actually can reveal through the selection of displays, art pieces and exhibits.

Art centre is the representation of the way of thinking, point of view or perspective, reflection and scenario of the times & the artists which shows and reflects the contemporary art. Moreover, artists interpreted & chose to represent reality through their eyes, craft, ability & vision. It may or may not be factua. but it does reflect and express the times how much freedom, change, development & patronage artists received, international exchange or influence. Besides, some works can also be symbolic, memorable & may have encoded true or deeper meaning or reflection.

2.6 THE ROLE OF THE ART CENTRE

2.6.1 THE ROLE OF ART CENTRE FROM TODAY'S PERSPECTIVE

The basic idea of art centre has changed with time and flow, it is now more interactive, interrelated and more open with its extended branches. Art centre has to be welcoming and needs to communicate and interact to the widest possible audience and viewers. Moreover, art centres should not house or exhibit only art or sculpture, but also should house people and their point of view, their emotions, notions and feelings.

Today's museum represents and exemplify how a society and culture sees itself. Furthermore, it is the symbol of commercial, social and cultural, economical, political achievement of a country (Stecker, 2018). It is a place for visitor's attractions, which might help in global tourism and in learning process.

2.6.2 THE ROLE OF ART GALLERY IN DIGITAL AGE

The art gallery used to be the place where art was displayed and admired with certain features and explanations. In today's world of flicker, Instagram, Facebook, and instant photo sharing technology, images today are more easily accessible and reproducible than before. If the art gallery used to be the place where art was contained and contextualized, then the question raise about the role of the art gallery in today's world. Technology has been able to decontextualize art removing it from galleries and art centres repositioning it in places where it was never intended or directed to be seen. Sculpture, painting on the wall has been replaced and removed by Facebook or Instagram through which any picture can be reproduced or downloaded and making it available in any size, anywhere, for any purposes. Art has spilled over onto the digital world. Though art galleries still exist and they're becoming more museum-like than before, the art gallery is becoming a space where original artworks are relied but it's no longer the only space where art can be enjoyed, it offers and encourages to take more than that.

2.7 MODERN TECHNOLOGIES AS A THREAT OF REPLACING ART CENTRES AND ART GALLERIES, NEED OF CONTEMPORARY ART CENTRE IN DHAKA

Modern technology is changing and upgrading its features constantly in today's society and the advanced electronics and media is gradually replacing many areas of our real lives compared to other notions. Furthermore, people can watch exhibitions through television or internet at home due to modern technology and media. So this is threatening for art galleries will can be disappeared soon. But it should not be done because exhibition on internet or television will never be able to give the same knowledge, idea as an art centre can do. Sometimes advanced technology can't provide the realistic feeling, idea, understanding and knowledge to audiences and viewers. But according to the recent research experts and researchers suggested that the lifestyle of individuals in modern society is unhealthy because they lack in ideas and knowledge exchange, physical exercise and face-to face communication which is a must for human being.

Art centres can promote or uplift the development of tourism and travelling. Many tourists prefer to visit an art centre to realize and understand local culture and trends as well as to enjoy artworks from masters. Travelling to a place is much better than viewing the landscape of that place on phone or photos, so the best method or way to learn one thing is to experience or feel it.

2.8 CONTEMPORARY ART IN BANGLADESH

Contemporary art can be explained or expressed as the art produced in the point of present time or also those forms of art produced after the World War II. Moreover, art produced between 1860 - 1970 is referred to as modern art, within which an overlap or highlight same thing of contemporary art occurs. As said earlier the art after the 1950s is called contemporary art, which can often be said or declared to be a part of the movement or motivation of modern art which too had various segments or sectors of schools of art. Contemporary art is also referred, advised and inspired 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 and important names in the field of contemporary art in the global perspective. Likewise, this style emerged and evolved as the Bengal school of art around the 1940s. This style later leaked and spread into the practice of the art style or pattern in Bangladesh, which was then East Pakistan. After that In 1947 a group of muslim artist having migrated from Kolkata to Dhaka had started and developed 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 marked and followed by the likes of Mohammad Kibria, Qayyum Chowdhury, Rafinun Nabi and Hashem Khan. Monirul Islam, Samarjit Roy Chowdhury, Abu Taher , Kajol

hawlader, Anwar Jahan of the 1960s. The following decade saw a different and new league of work under the names of Kalidas Karmakar, Shahid Kabir and Mahmudul Haque. Through Rabindranath Tagore, his nephews Abanindranath and Gagendranath Tagore, followed by Jamini Ray, then Nandalal Bosu and Ramkinkar modern and contemporary art emerged and spread into the Indian subcontinent. Among the women artists, Farida Zaman, Novera Ahmed, Dilara Begum Jolly, Rokeya Begum and Kanak Chapa Chakma are prominent and remarkable names contributing to contemporary art.

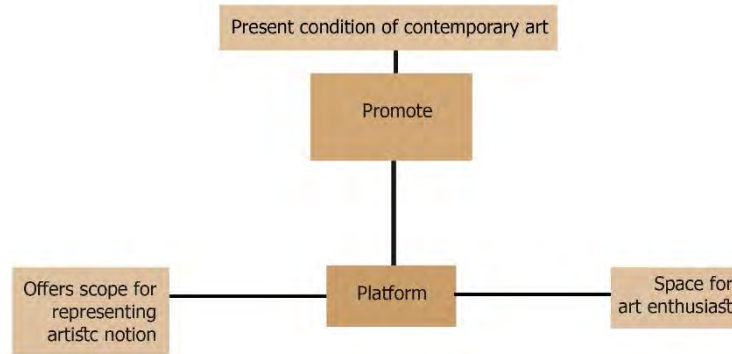


Fig 07: Present condition of contemporary art in Bangladesh
Source: Aisha (2018)

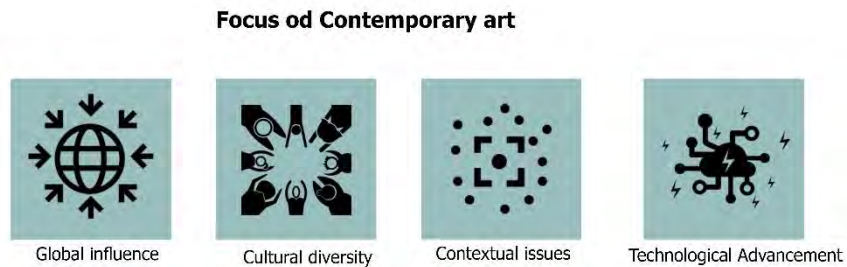


Fig 08: Focus of contemporary art in Bangladesh
Source: Aisha (2018)

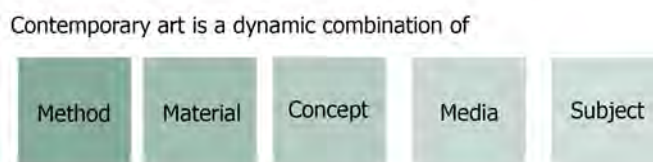


Fig 09: Combination of contemporary art in Bangladesh
Source: Aisha (2018)

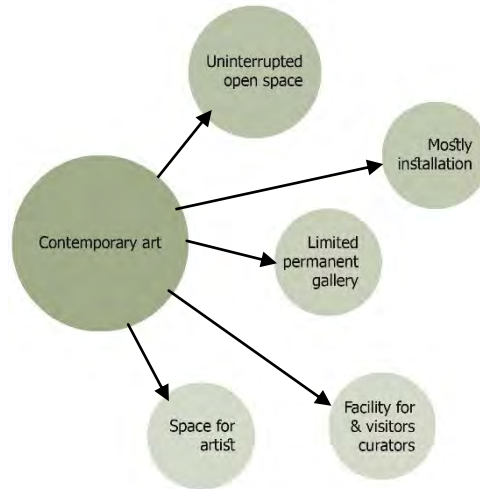


Fig 10: Concept of contemporary art
Source: Aisha (2018)



Fig 11: Artwork of Rafiqun Nabi, Source: Google



Fig 12: Artwork of Kajol Hawlader, Source: Google



Fig 13: Artwork of Monirul Islam, Source: Google

2.9 TYPES OF CONTEMPORARY ART:

There is no fix media or medium for contemporary art. It can be two dimensional, three Dimensional both. There is no restriction in scale and presentation. 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. Music and dance are also included in contemporary art. Moreover sculptural art, clay art, wooden art work are also part of it.

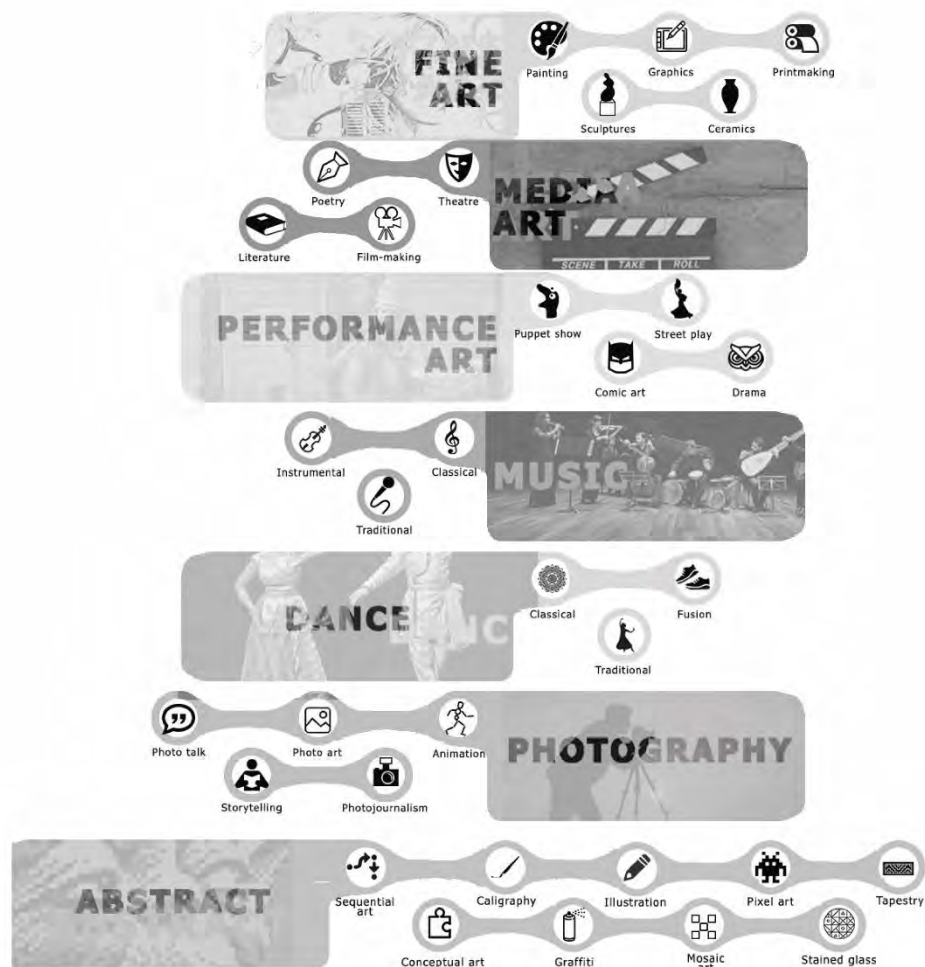


Fig 14: Types of contemporary art in Bangladesh
Source: Aisha (2018)

2.10 WHY CONTEMPORARY ART CENTRE IS NEEDED

Contemporary art is a snapshot of what it was like to live in our present or current day society, which is going to be valuable in the history of art. Moreover, contemporary art is concerned with the relationship between art and life. Writer James Frey said that “There are no categories in contemporary art. There are no rules. Artists are given the freedom to make and create whatever they please and call it whatever they please. I identify with that system, or lack of system, much more than I do the landscape of contemporary

publishing.” Likewise businessman Victor Pinchuk quoted that, “Contemporary art will help me to modernize our society.” Furthermore, “What is extraordinary about contemporary art is the energy - it has our energy. New energy. Pieces hundreds of years old are beautiful from an aesthetic point of view, but without our modern energy.” was one of his quoted collection of words. According to Rabindranath Tagore’s quote, “The world speaks to me in colors, my soul answers in music.”

CHAPTER: 3

SITE AND CONTEXT ANALYSIS

3.1 CONTEXTUAL ANALYSIS

3.1.1 HISTORICAL ANALYSIS& TIMELINE MAPPING

History declares that Agargaon area which is located in Sher-e-bangla nagar, Dhaka grew gradually with time. Previously, this area was covered with greenery, water body, few buildings and empty land (Selim, 2018). Gradually, with time and need noticeable changes were there. According to Kahn's master plan that area grew with the identity of civic sector. Several important buildings are there for civic service. Agargaon area developed with the concept of civic service with urban developed facilities.



Fig 15: Timeline mapping of Agargaon, Source:Aisha(2018)

3.1.2 GEOGRAPHY

Agargaon is located in Sher-e-bangla nagar in the west side of Agargaon passport office. The basic feature of the site is a flat land with natural water body in it. Moreover, there has no great variation in the elevation of land. To the north it is still undeveloped and to the west the settlement is formal offices and other civic facilities.

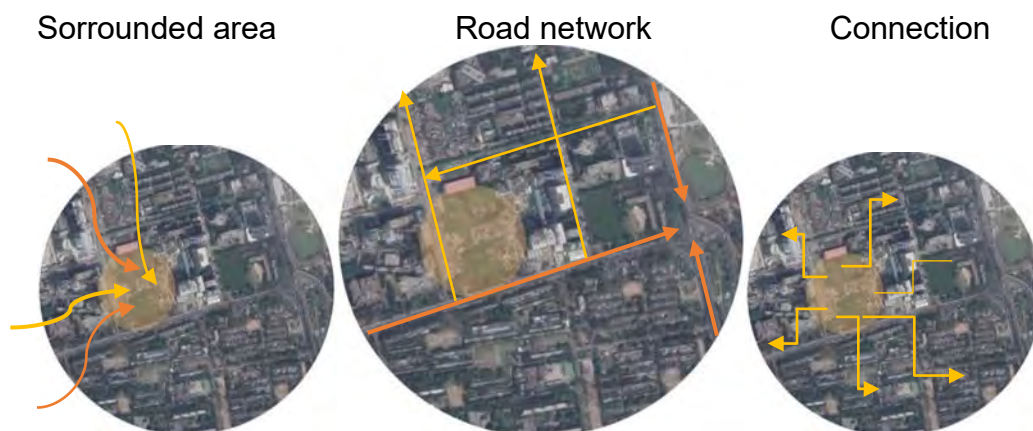


Fig 16: Connection with road and flat land, surroundings, Source: Aisha(2018)

3.1.3 ECONOMY

There has been a significant development in city infrastructure with advanced urban planning and facilities. Moreover, the roads have been reconstructed and widened. Agargaon has significantly expanded with civic facilities like LGED, IDB Bhaban, BCS computer city, Passport office, National achieve, Science museum, Islamic foundation,

National institute of local government, forest department, Local government engineering department which plays an important role by holding the key of economic development.

3.1.4 SOCIAL AND CULTURAL DEVELOPMENT

This gradual development of Agargaon area brought changes from social and cultural point too. Social development along with economy and historical transformation and development of Sher-e bangla nagar brought change of culture as well. Context plays a vital role in city development and changes through its features and notions with time.

3.1.5 ENVIRONMENTAL ISSUES

Temperature, Heat and rainfall analysis can help to resolve design decisions according to the orientation of site. Season to season temperature and rainfall ratio varies.

Temperature	Month	Maximum (Degree C)	Minimum (Degree C)
Dry-Summer	March-June	40	35
Monsoon	July-October	30	32
Winter	Nov-February	26	28

Fig 17: Temperature chart of Agargaon
Source: Weather.mirbig.net,Agargaon. (2018)



Fig 18: Temperature chart of Agargaon
Source: Weather.mirbig.net,Agargaon. (2018)

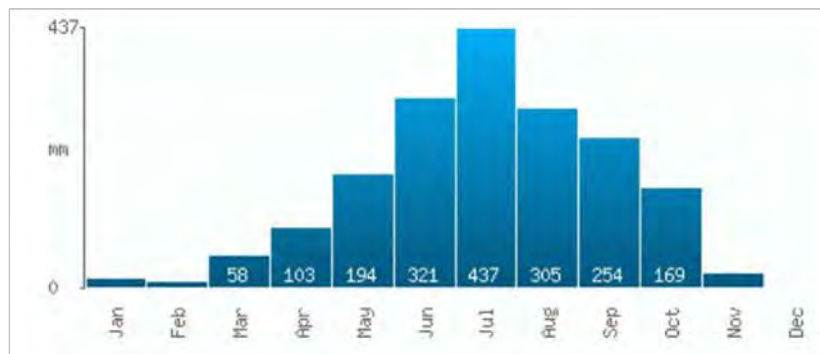


Fig 19: Rainfall chart of Agargaon
Source: Weather.mirbig.net,Agargaon. (2018)

3.2 SITE LOCATION

3.1.1 Location of the site: Agargaon, Sher-e-Banglanagar, Dhaka, Bangladesh

3.1.2 Site area: 4.62 acre (201247 sq.ft.)

3.1.3 Altitude: 9m from sea level

3.1.4 Latitude: 23°46' N

3.1.5 Longitude: 90°22'E

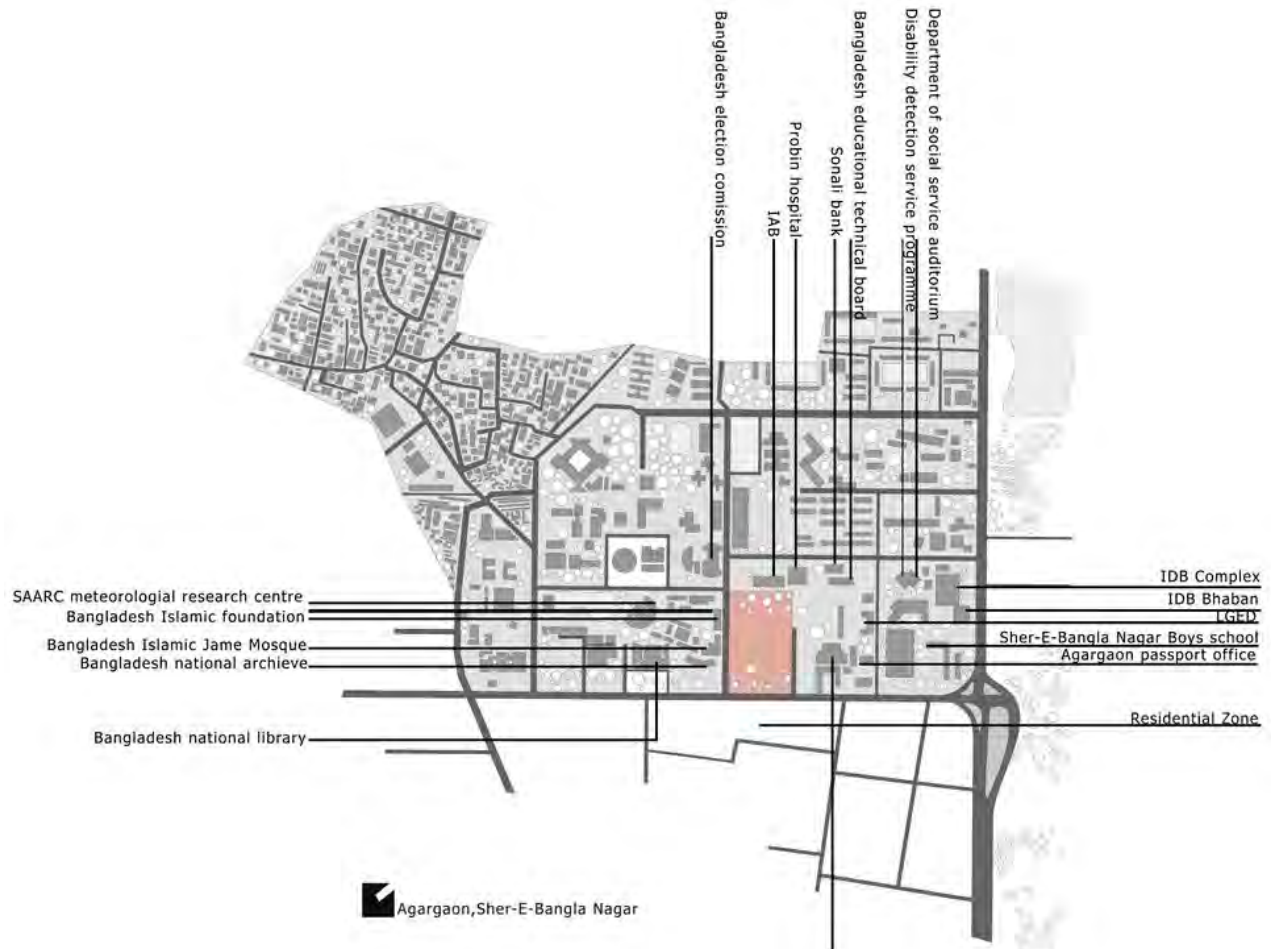


Fig 20: Location map of Agargaon for Contemporary art centre
Source: Aisha(2018)

3.3 SITE AND SURROUNDINGS

3.3.1 EXISTING SITE

This site is in Agargaon, which is a part of the master plan of Sher-E-Bangla Nagar. Shere-e-Bangla Nagar is the heart of Dhaka city where all the government office and parliamentary offices are situated. Agargaon is divided into six sectors, the location of the chosen site is at the civic sector.

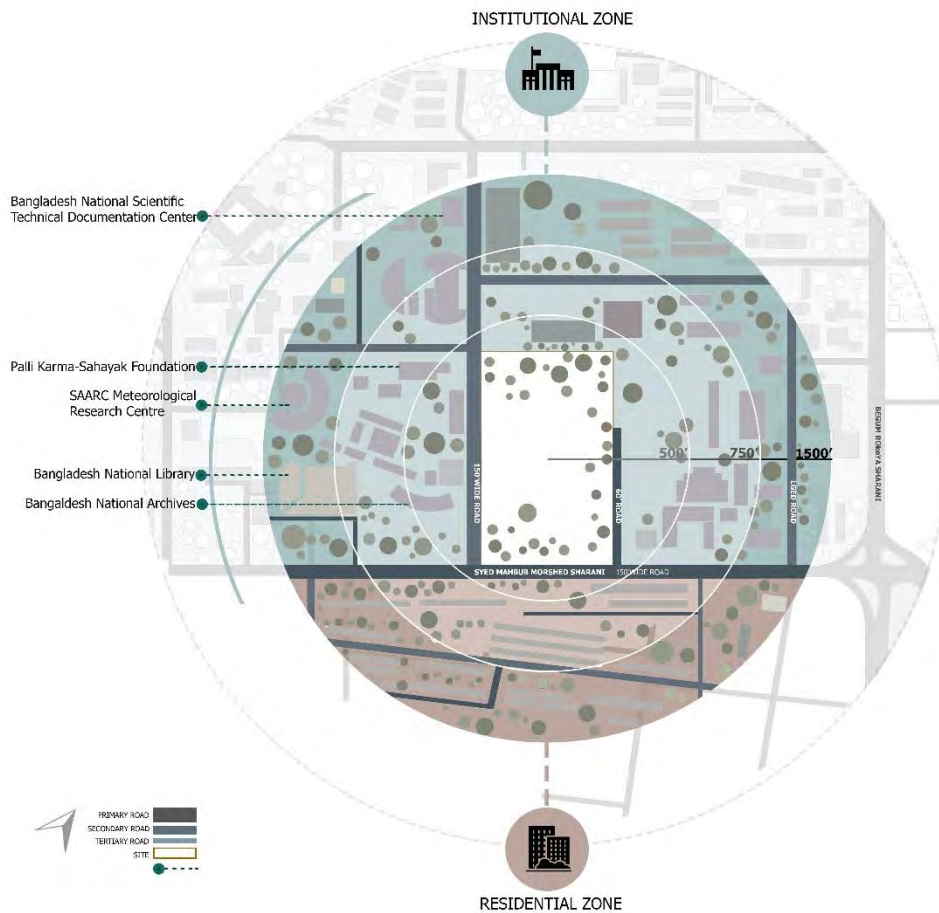


Fig 21: Site location for Contemporary art centre
 Source: Site Plan E and F block, Sher-e bangla nagar, RAJUK

3.3.2 EXISTING LAND USE

Contemporaneous site is occupied with tea stalls, rickshaw garage, van garage, nursery, illegal slum and mostly vacant land.

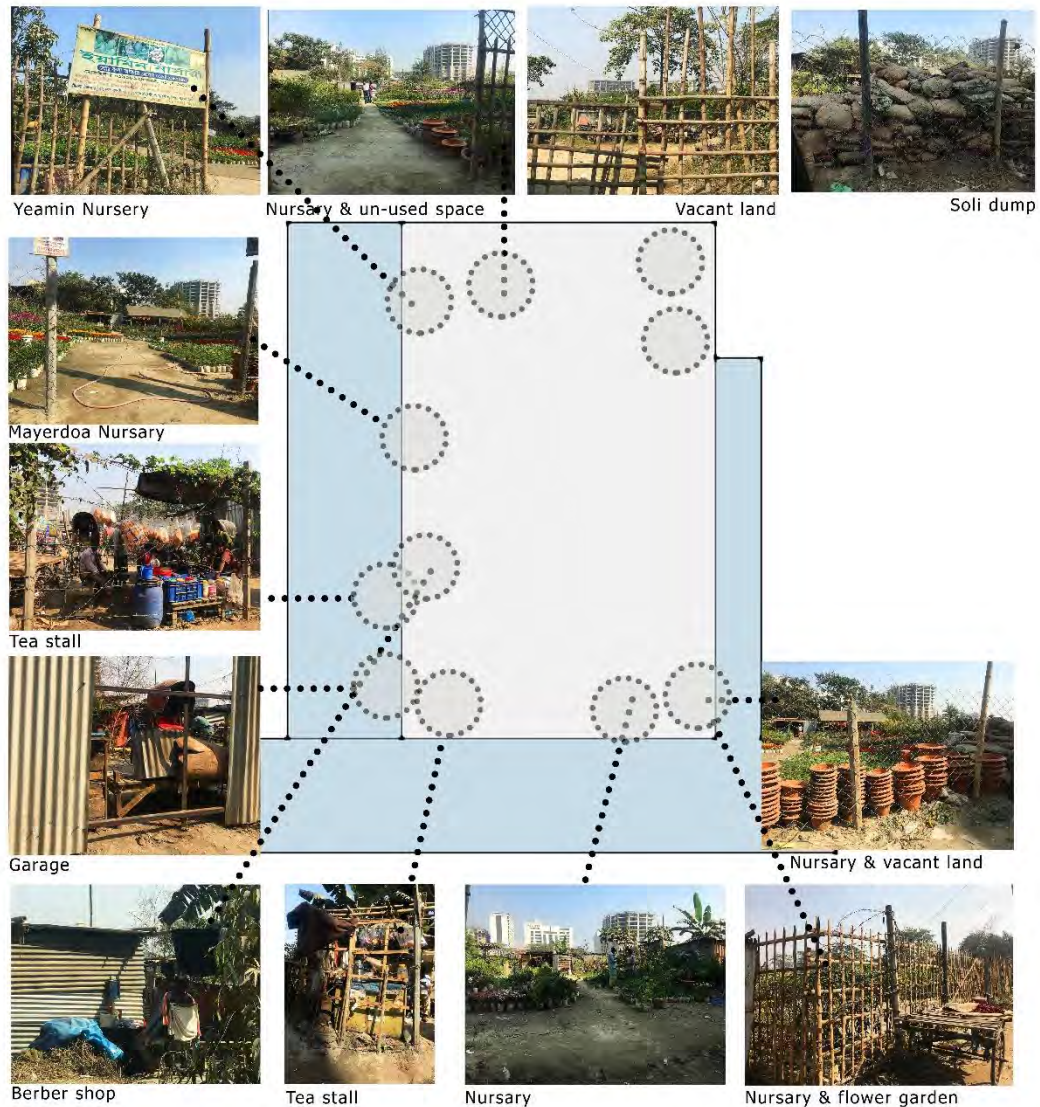


Fig 22: Existing site photo (Tea stall, rickshaw garage, van garage, nurseey, slum, vacant land)

Source: Aisha (2018)

3.3.3 ADJACENT LAND USE

Chosen site is located in a mixed use zone of Agargaon, According to Kahn's master plan this area is divided into six sectors.

Assembly sector

Housing sector

Secretariat sector

Hospital sector

Civic sector

Extension of civic sector are part of this.

North to south land is used and allocated for housing section and from west to east that land is used and allocated for civic sector. Moreover, chosen site has several site forces which includes civic facilities and service.



Fig 23: Sher-e-bangla nagar map,RAJUK, adjacent land zoning

Source: Site Plan E and F block, Sher-e bangla nagar, RAJUK

3.3.4 BUILDING TYPE AND HEIGHT ZONING

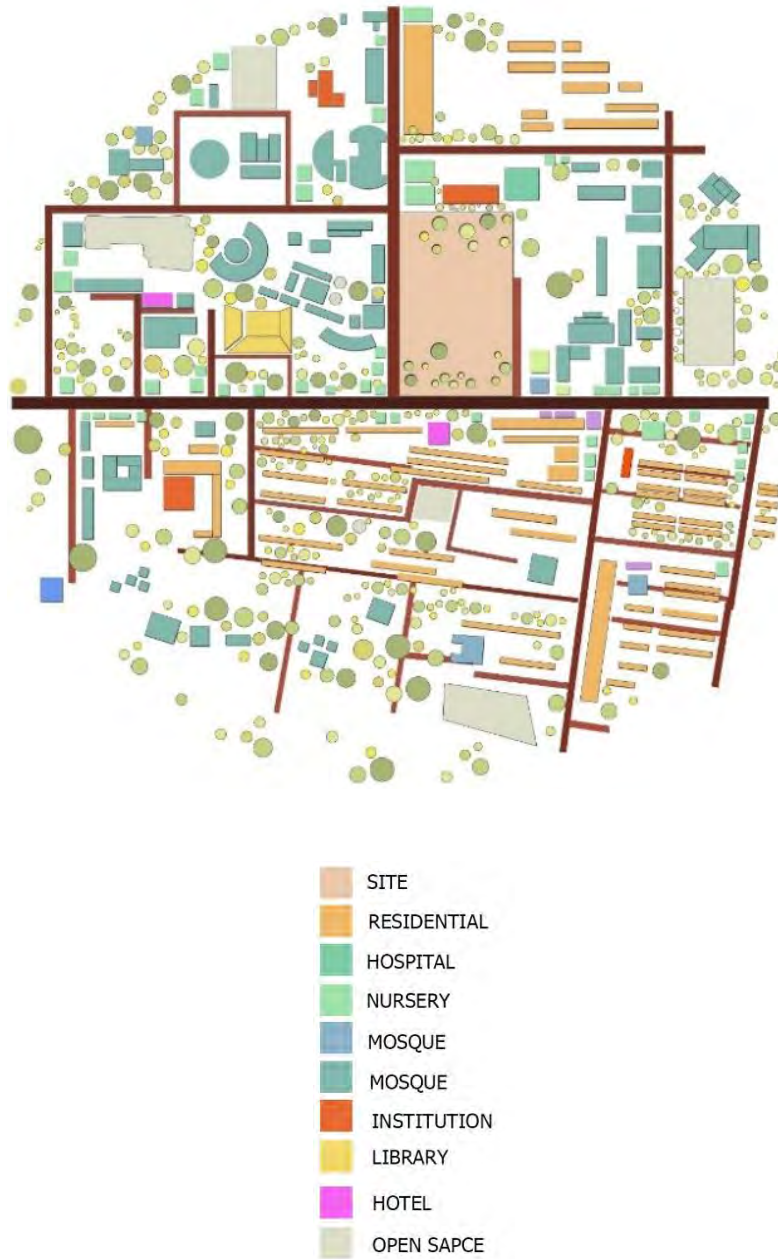


Fig 24: Zoning and landuse pattern
Source: Aisha (2018)



Fig 25: Building height
Source: Aisha (2018)

3.3.5 ROAD NETWORK AND CIRCULATION

This site has easy access which is very permeable, the joining road from Begum Rokeya Sharani and Mirpur road. In addition to that, it's the corner plot of two roads on Syed Mahbub Hossain Sharani.



Fig 26: Road network, Source: Aisha (2018)

3.3.6 TRAFFIC ANALYSIS

The road adjacent to the site is less traffic congested. Moreover, load of transport and vehicular movement on this road is comparatively less than any other road of the city. Likewise, this road has proper accessibility and accessibility for all types of vehicle which adds positive dimension for this project (Fig 20). Rickshaw movement, car movement and pedestrian movement can be highlighted for this road. Chosen site has connection with pedestrian which adds extra value to this land. People can choose both vehicular access and pedestrian access to the site.

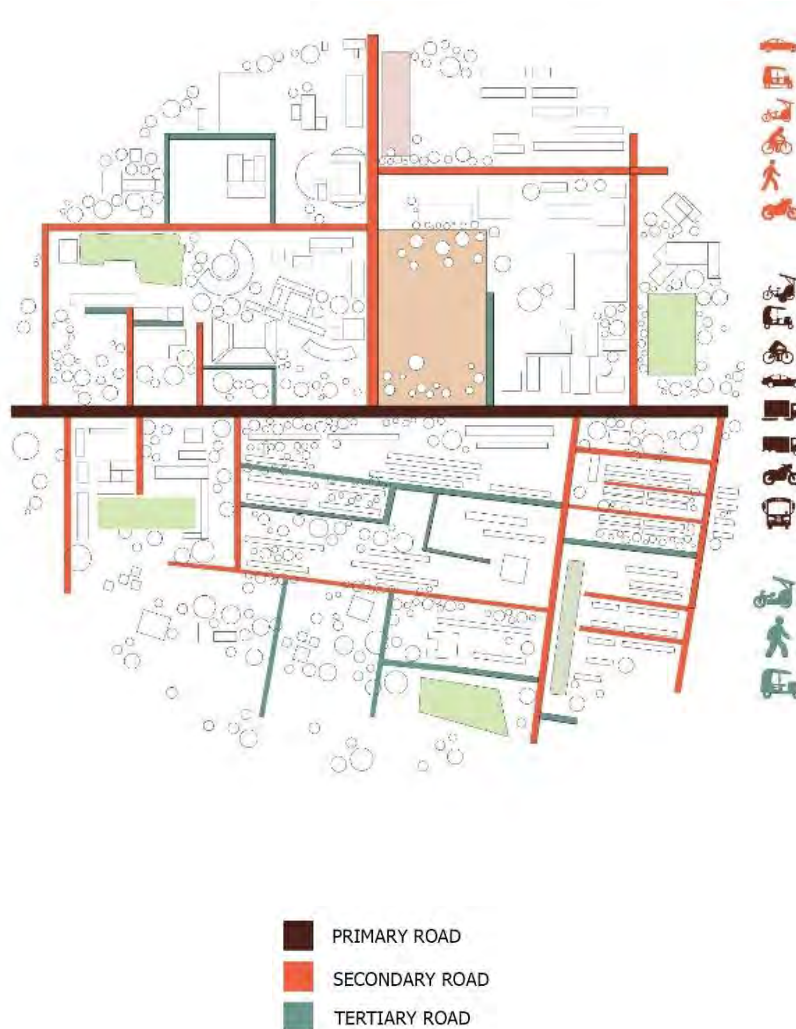


Fig 27: Traffic analysis, Source: Aisha (2018)

3.3.7 GREENARY AROUND SITE

There are very few trees of about 20"/25" high are scattered in the site. Some are about 15"/20". Some shrubs on the front part of the site can be observed.



Fig 28: Green and water body, Source: Aisha (2018)

3.3.8 SOLID VOID:

Solid and void ratio helped to understand the placement of mass on site.



Fig 29: Solid & Void,Source: Aisha (2018)

3.3.9 SHADOW ANALYSIS:

From shadow analysis probable placement of massing decision was taken which was determined by several design elements.

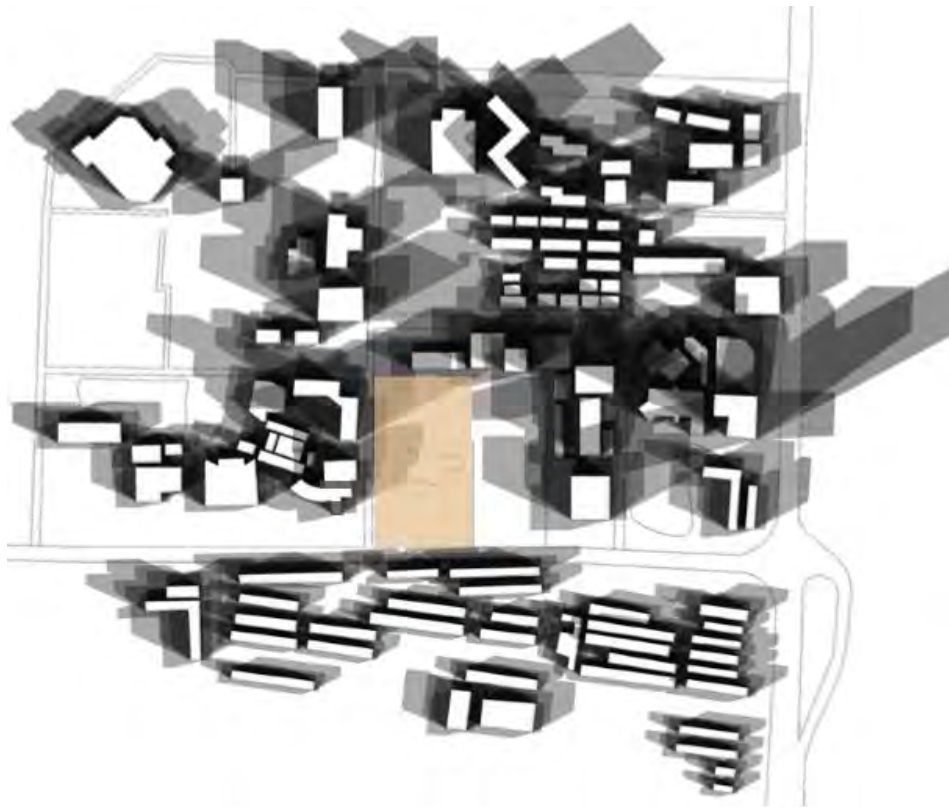


Fig 30: Shadow analysis, Source: Aisha (2018)

3.4 ENVIRONMENTAL CONSIDERATION

3.4.1 TOPOGRAPHY

The topography of the site is a flat land with a small and shallow natural water body in it. Change in level and land cannot be observed on that land. There has no great variation in the elevation and level change.

3.4.2 HABITATION

To the north it is still undeveloped and to the west the settlement is formal offices and national archive. Several public office buildings are also included in it. There is height variations from twenty storied to two storied in this area.

3.4.3 CLIMATIC CONSIDERATION

The site receives constant southern breeze as the building height of the southern site is not more than two storied. That is why fresh air from south is a bonus point here. Moreover, west side is blocked with buildings and they don't need any shading. It receives sufficient amount of diffused north light and protects buildings and other things from west heat and glare.

3.4.5 SOIL CONDITION

The soil condition of the site is good for the construction and a project like art centre with medium height can be built with other climatic considerations.

3.5 SWOT ANALYSIS

3.5.1 STRENGTH

- Agargaon is a developing area and hasn't fully developed yet. Gradual development of this area is a highlighted issue. So the site has the potential of becoming a good urban public place.
- This place can be the centre of creative work and a platform for artist to refresh their mind by practicing and exhibiting art piece within the country as the chosen site is in civic sector.(Fig 22)
- Centrally located and easily accessible.
- Wide roads are connected along with the secondary road. Clear connection and access is there. So there is no rush of traffic which results in less traffic congestion.
- The science museum, computer city, radio station around attracts tourists & foreigners, writers, poets and invites a diverse age group.

- Exhibitions, cultural programs saturate and bring change in the public life at different times of the year and important public spaces are nearby.
- Hospital, Police station are there which gives a positive vibe for chosen site
- West side of the site is mostly filled with building structure which provides sufficient shade and saves from west heat.

3.5.2 WEAKNESS

- Unused spaces are surrounded by the site.
- Negative space created by unused spaces and dumping zones.
- At night the area becomes insecure because of vacant land and slums.
- The site and surrounding is not properly taken care by the authority.
- Two sides of the site face high rise buildings, which blocks view, air circulation and hides the way of proper direction from the specific spot.

3.5.3 OPPORTUNITY

- Other public buildings around the site would make a positive force for the site and it can support related function of this project.
- Open spaces are around and can be utilized in a positive way, landscaping can be a strong statement for this.
- Art centre can be a vibrant & useful public hub & civic space.

3.5.4 THREAT

- As the site lacks in proper care and if it's not handled properly, then the area might have a negative effect on the community and adjacent area.
- Unplanned development may spoil the environment and vibe of the civic sector.

CHAPTER 4: PROGRAM AND PROGRAM ANALYSIS

4.1 RATIONALE OF THE PROGRAM

With the concept of making that art centre more complex and public several programs were proposed. Permanent gallery can exhibit art pieces which will reflect the time frame with demonstration of current situation of country from social, cultural, political notion. In addition to that, temporary art galleries can provide the scope of exhibition of artist's art pieces which can be produced in workshops and artist's studio. Moreover workshops can be arranged in studio blocks along with needed facilities. Artists can have the facility to work in individual studios where they can prepare for the exhibition of their art work. Likewise, archive and library can give the opportunity to acquire knowledge about art, time, situation and current scenario. Furthermore, children space

can add new dimension to it which will encourage young mind to involve themselves more into creative work. Additionally, people can have café facilities along with the seminar and multipurpose hall.

Contemporary art centre can be a great platform for art practicing and art loving souls who can do poetry on art through their artistic expressions.

4.2 PROPOSED PROGRAMS

4.3 PROGRAM DERIVATION

There are several programs in the proposal. Previously, galleries were the only noticeable function in art centre. Now, other functions along with galleries are highlighted in the list of functions. Earlier on, the concept of art centre was surrounded by the notion and function of gallery but now the concept of art centre has changed. Multiple related functions with interconnection function have added extra value to art centres. After analyzing other contemporary art centres more programs were added to it with the notion to add new dimension. Souvenir shop, children's space, art shops, library are included in the program list.

4.4 FAR(Floor Area Ratio) CALCULATION

Site area, A = 201247 sqft

Road width around the site = 100'(highest) and 60'(lowest)= 30m and 18m

For any public centre or institute, FAR = 5.5

MGC = 50% of A = 100623 sqft

Total Built Area. TBA = FAR X Site Area = 5.5 X 201247 = 1106885 sqft

Total floors can be built on the site (maximum) = 11 = TBA

Setback for site:

Front: 1.5m = 5"

Back: 3m = 10"

Each side = 3m = 10"

4.5 PROGRAM DEVELOPMENT

4.5.1 DEVELOPED PROGRAM AND ANALYSIS ADMINISTRATION

Zoning	Functional Activity	Quantity	Area in sqft
Administrative	Lobby	2	400
	Reception	2	200
	Office space	10	1400
	Toilet	2	60
	Complex superintendent	6	300
	Conference room	100	1400
	Toilet	2	80
	Staff room	6	400
	Toilet	2	60
	Total		4400

Fig 31: Functional activity for administration
Source: Aisha (2018)

PERMANENT GALLERY SPACE

Zone	Functional Activity	Quantity	Area in sqft
Permanent Gallery Space	Lobby		2000
	Exhibition space		44000
	Store		680
	Toilet	4	120
	Workshop		1200
	Total		48000

Fig 32: Functional activity for permanent gallery space
Source: Aisha (2018)

TEMPORARY GALLERY SPACE

Zone	Functional Activity	Quantity	Area in sqft
Temporary Gallery Space	Lobby		1000
	Gallery		22000
	Store		880
	Toilet	4	120
	Total		24000

Fig 33: Functional activity for temporary gallery space
Source: Aisha (2018)

MULTIPURPOSE HALL

Zone	Functional Activity	Quantity	Area in sqft
Multipurpose Hall	Lobby, Ticket Counter		800
	Seating	350	4000
	Projection Room		200
	Store		220
	Toilet, Changing room(4+2)	6	180
	Total		5400

Fig 34: Functional activity for multipurpose hall, Source: Aisha (2018)

SEMINAR HALL

Zone	Functional Activity	Quantity	Area in sqft
Seminar Hall	Lobby		300
	Seating	300	3400
	Chair Closet		280
	Toilet	4	120
	Total		4000

Fig 35: Functional activity for seminar hall
Source: Aisha (2018)

LIBRARY

Zone	Functional Activity	Quantity	Area in sqft
Library	Lobby		200
	Information desk		200
	Reading area	40	2600
	Store		280
	Stack area		600
	Toilet	4	120
	Librarians room		400
	Total		4200

Fig 36: Functional activity for library
Source: Aisha (2018)

CAFÉ

Zone	Functional Activity	Quantity	Area in sqft
Cafe	Serving area		400
	Cash Counter		100
	Store		200
	Eating area		1400
	Toilet	3	100
	Total		2200

Fig 37: Functional activity for café, Source: Aisha (2018)

ART WORKSHOP

Zone	Functional Activity	Quantity	Area in sqft
Art Workshop	Combined workshop		3000
	Store		680
	Lecture room		1000
	Toilet		120
	Total		4800

Fig 38: Functional activity for art workshop
Source: Aisha (2018)**STUDIO FOR ARTIST**

Zone	Functional Activity	Quantity	Area in sqft
Studio For Artist	Studio space		2500
	Common space for interaction		580
	Toilet		120
	Total		3200

Fig 39: Functional activity for artist's studio , Source: Aisha (2018)

SOUVENIR SHOP

Zone	Functional Activity	Quantity	Area in sqft
Souvenir Shop	Shop		400

Fig 40: Functional activity for souvenir shop

Source: Aisha (2018)

OTHERS:

Daily good shop (1)	400sqft
Coffee shop (2)	800sqft
Café (2)	2,000sqft
Restaurant (1)	6,000sqft
Printing & Publication (1)	3,000sqft
Training & Classroom (1)	6,000sqft
Curator's space (1)	10,000sqft
Rooftop restaurant (1)	6,000sqft
Lounge in every floor (6)	24,000sqft

4.5.2 DESCRIPTIVE PROFILES AND CONNECTION OF MAJOR FUNCTIONS:

- Administration Block: Administration facilities should be accessible from the entry point and visitors must be able to access all other functions or facilities along with the administration facilities within the site.
- Permanent gallery: Permanent gallery is a space where artists exhibit their art work through new ideas. Moreover, permanent gallery is a gallery where works are kept for exhibition to present and contextualize artist's work which establishes a dialogue between artist and audience.
- Temporary gallery: Temporary gallery houses art works for exhibition for a certain period by which artist can portray their artistic notion through artwork.
- Multipurpose Hall: Multi-purpose hall is a must for art centre where visitors can learn from performance, exhibition and their art work. Different cultural activities music, dance, recitation can take place in these halls.
- Seminar Hall: Seminar hall is for lecture series, discussion, important talk and meetings which is an essential part of art centre.
- Library: Library is a function which can be an important part of art centre. Books on artist, art info and pattern can be a part of library which can enlighten art loving people with information. Viewers and visitors will come here to gain knowledge to share knowledge, so this function should be accessible from all other functions.

- Cafeteria: Every public space and space like art centre demands cafeteria or café. Cafe is another source of refreshment from modern point of view where people can have food, exchange thoughts and point of views.
- Art workshop: Workshop plays an important role to educate people. Through different type of workshop people get to know different and new things which is helpful for knowledge sharing, gaining and exchange.
- Studio for artists: Studios should have large spaces where every artist can have a separate personal space where they can interact among themselves and also work on personal development and progression of art piece. Open studios are considered in the proposed program that can help to have interaction between artist and viewers.
- Souvenir shop: Souvenir shop is proposed in the program list with a view to represent things that will represent our country or remind our country with a piece of memory. For foreigners and other people who lives far way souvenir shop is a great spot of interest.
- Performance space: Open performance place with the amphitheatric space can add new dimension to the drama of space. People can enjoy performance under the open sky which will enhance interaction with nature too.
- Children's space: Children's space can be a great plot of interest in art centres. Children loves to play with color, clay and water. Children's space in art centre can be an amazing platform for children's to spend some time with art, exhibition and art competitions as well.
- Large open space: Art centre requires dramatic spaces that will allow visitors and viewers to enjoy the space. Landscaped spaces, large spaces with variety of space where viewers can gather and make conversations.

4.6 CONCEPTUAL LAYOUT

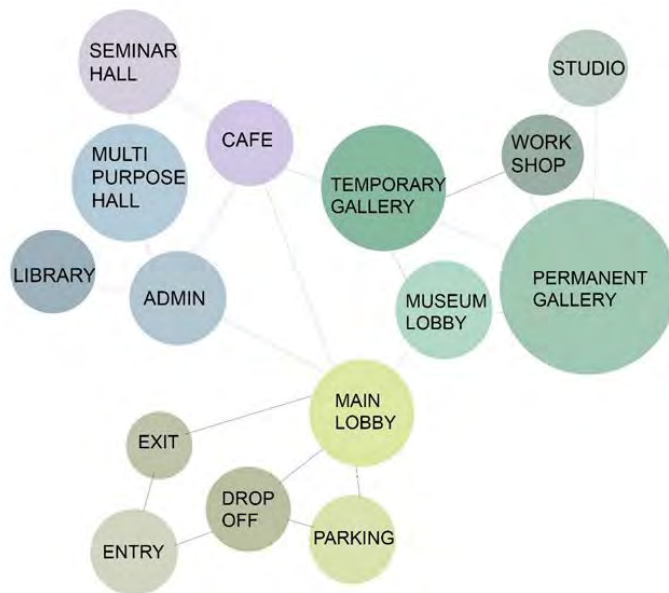


Fig 41: Conceptual layout diagram of the functions
Source: Aisha (2018)

4.7 STANDARD'S ANALYSIS

Tools for paintings:

1. Canvas
2. Easels
3. Donkey
4. Drawing table
5. Cabinet
6. Stage for models

Canvas: Different sizes of canvases can be used:

12X12
12X16
16X16
16X20
20X20
20X24
24X24
24X30
30X30
28X36
40X40
36X48

Easels:

- Maximum height: 60".
 - Will hold canvases up to 38" high.
 - Base width/depth: 26" x 26".
 - Adjusts for sitting or standing.

Donkey:

- Maximum canvas height: 27".
- Full height: 52".
- Bench height: 18".
- Bench width: 24"
- Total length: 4"

Drawing table:

- Top Surface: 24" x 36"
- Finger Touch Adjustable Angle Top
- Top Angle adjusts to 45 degrees
- 2 Side Trays for Paints, Brushes, Pens, and Other Accessories
- Slide-up Pencil Tray
- Overall Dimensions: 40"W x 26"D x 30.75"H -Main Surface: 35.5" W x 24"D - Tempered Blue Safety Glass -Top Angle Adjustment up to 70 Degrees -3 Plastic Molded Slide out Drawers for Storage -Can be used as a Light Table

Print Making:

- Print size: 22" x 35"
- Phenolic plate: 1/2" thick", 23 5/8" x 36"
- Felt: 22 1/2" x 36" x 1/4" Gray Cushion Blanket
- Upper roll: 4.25" diameter, 22.75" long (solid steel)
- Lower roll: 3" diameter, 22.75" long (solid steel)
- Working height: 35" with stand •Base dimensions: 26" x 33" (width does not include turning wheel)
- Total clearance around the machine is 2" per side.

Sculpture:

- Clay sculpture welding or woodcarving can utilize a common area.
- Major items of Equipment include floor and table sculpture stands, several sets of hand chisels grinding Buffer arbor, welding equipment, a heavy anvil, workbenches and stools etc.
- Built to handle heavy work, this steel floor sculpture stand has an adjustable height of 39-1/2" to 44".
- The base of this unit is 29" wide and connected to the adjustable center shaft is a 12" square wood top.

Ceramics:

- Ceramic activities may be conducted within the common area. This includes work areas for designing, forming and glazing.
- Kilns that generate a great amount of heat should be separated from the general work area.
- Working with clay can be dusty and where and where possible, should be separated from other craft works. Room surface should be non-porous and easily cleaned. Correct operation of the kilns is crucial and should be under the visual control of a supervisor.
- Outside covered workspace is desirable in moderate climates. This is especially true for high heat generating kilns, which can be built out doors. Major items of equipment include wedging boards, kiln carts, kilns.
- Portable clay storage cabinets, drying cabinets, potter's wheels, worktable with metal tops, spray booths etc. 16" x 18" x 17" (2.83 cubic foot) firing chamber capacity.

4.8 ART AND ERGONOMICS

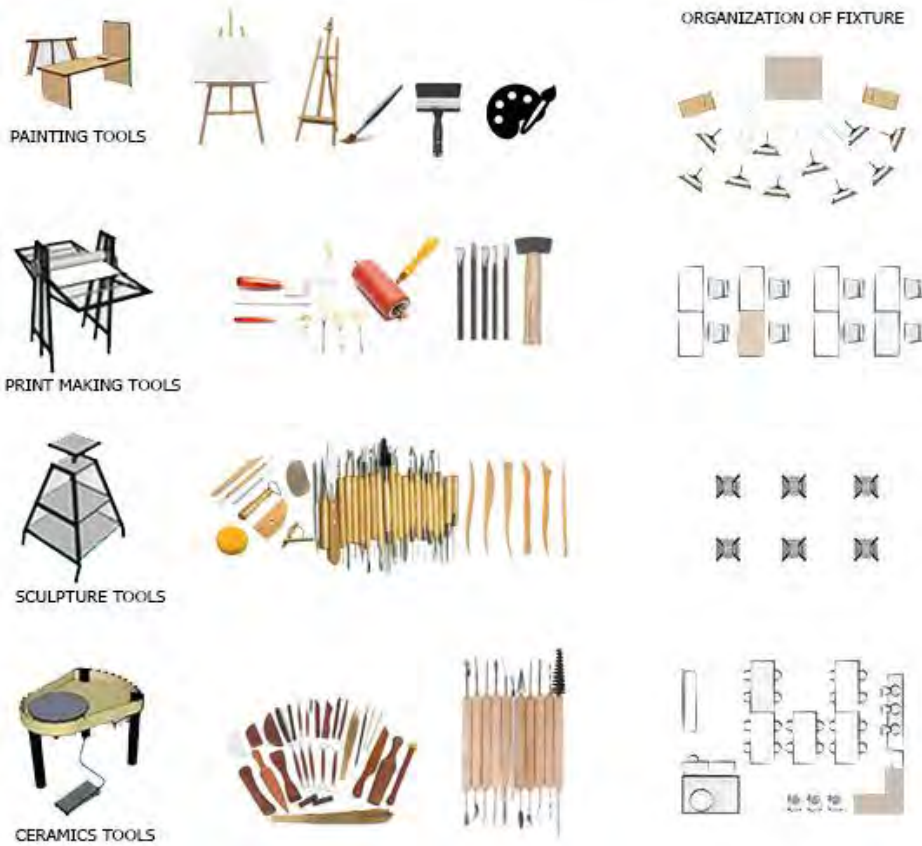


Fig 42: Tools and organization of fixture, Source: Aisha (2018)

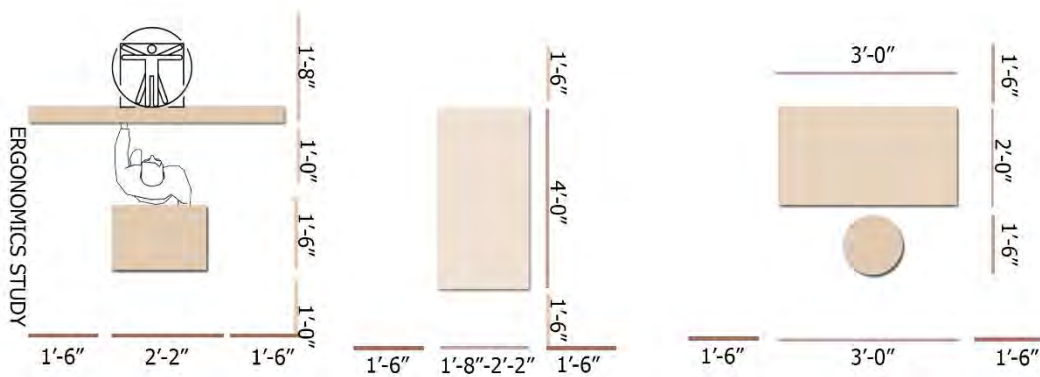


Fig 43: Ergonomics of fixture, Source: Aisha (2018)



Fig 44: Print making process, Sculpture material, Ceramic making process
Source: Aisha (2018)

CHAPTER 5: CASE STUDY

5.1 ROSENTHAL CENTER FOR CONTEMPORARY ART

5.1.1 PROJECT BRIEF

Architect: Zaha Hadid

Location: 44 E 6th St, Cincinnati, OH 45202, United States

Established In: 2003

Building Type: Contemporary Art Museum

Building footprint: 11,000 sqft

Total area: 80,000 sqft

Floors: 7

Style: Modern

Material: Concrete, Steel, Glass



Fig: 45 Rosenthal Centre for Contemporary Art

Source: Fiederer, L. (2016). Rosenthal Center for Contemporary Art/Zaha Hadid .ArcDaily

5.1.2 ARCHITECTURAL FEATURE

- This museum smoothly blended with the site and urban context.
- Acoustic and lighting sources have been distributed properly by one major source.(Fig 45)
- There are galleries which are different with height are accommodated and connected.
- Building gives a floating impression.



- Interior Space
- Day light welcoming design
- Sculptural Stair
- Sculptural space



Fig 46: Interior space of Rosenthal Centre for Contemporary Art
Source : Fiederer, L. (2016). Rosenthal Center for Contemporary Art/Zaha Hadid
.ArcDaily

5.1.3 FINDINGS

- This museum has relation and connection with the existing buildings.
- There are atriums and hierarchical circulation system in the building.
- Elliptical exhibition space with sculptural space.(Fig 46)
- There are several entries which fulfills its purpose, four entrances.
- External membrane, double glazed skin, semitransparent finish was used in this museum to reveal both the internal and external aesthetics.
- There is interior complexity with functions.

5.1.4 ANALYTICAL STUDY



Fig 47: Analytical study of site
Source : Google Map

In Rosenthal centre for contemporary art there was proper access to the site because circulation and access to the site is very important. The art centre merged with site and surrounding very well (Fig 47) and it supports the context as it is located in civic sector of Cincinnati.

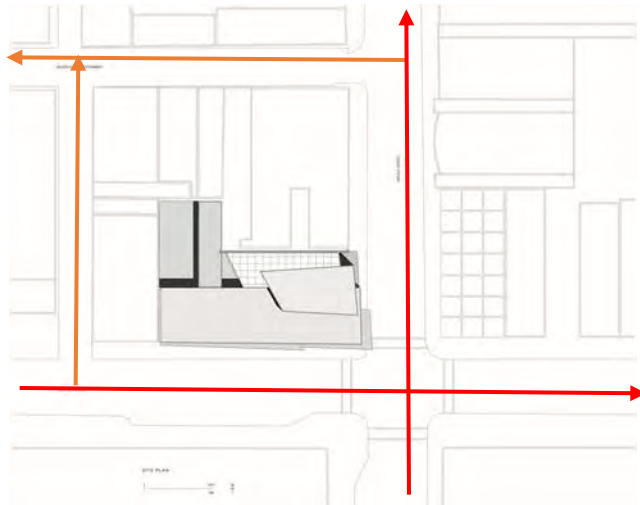
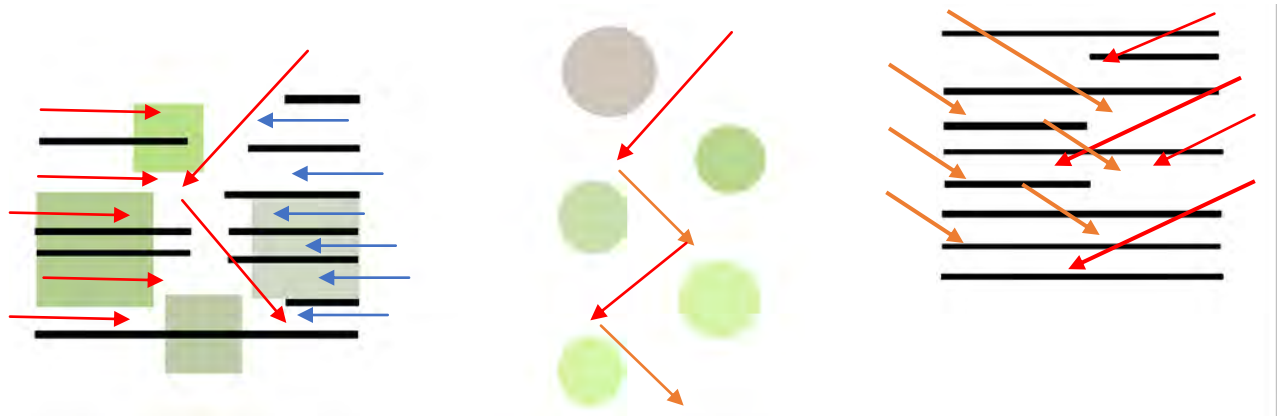
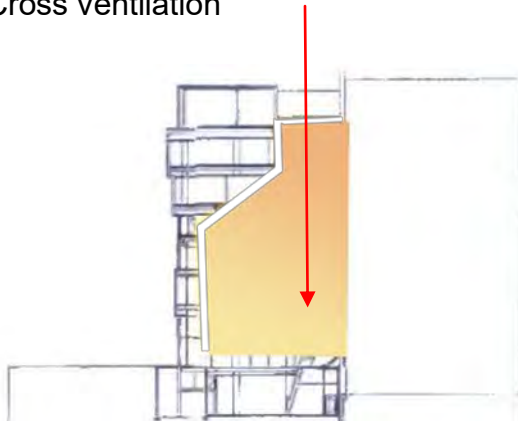


Fig 48: Clear access and direction
Source : Fiederer, L. (2016). Rosenthal Center for Contemporary Art/Zaha Hadid
.ArcDaily

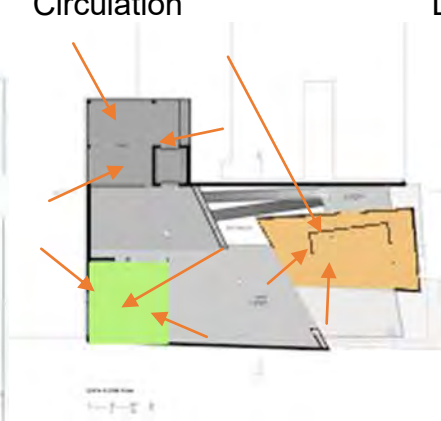
Clear road access and direction (Fig 48) to the site can be observed in this project. These two things are very important because it can help to have a proper notion about a built form. Placement of building along with the surrounded facilities on the site is a must cause placement of a building or mass decides whether the space is going to have hierarchical drama of space or not.



Cross ventilation



Circulation



Daylight in space

Vertical circulation

Connection

Fig 49: Analytical diagram of daylight, connecton and circulation
Source: Aisha (2018)

Proper lighting, welcoming daylight through punches and atrium, proper circulation and ventilation (Fig 49) are some of the key objective of this project. Overall massing and floors were arranged in a way so that it can welcome natural sunlight and daylight can be used for work purpose. Ventilation and wind flow were treated very well which made the place very well ventilated. Stair, core and placement of other things were done properly according to the demand of space which gave the best possible solution through design.

5.2 LOUVRE ART MUSEUM

5.2.1 PROJECT BRIEF

Architect: Jean Nouvel

Location: Saadiyat Island, Abu Dhabi

Established In: 2017

Building Type: Contemporary Art Museum

Total area: 260,000 sq ft

Style: Modern

Material: Concrete ,Steel, Translucent sheet

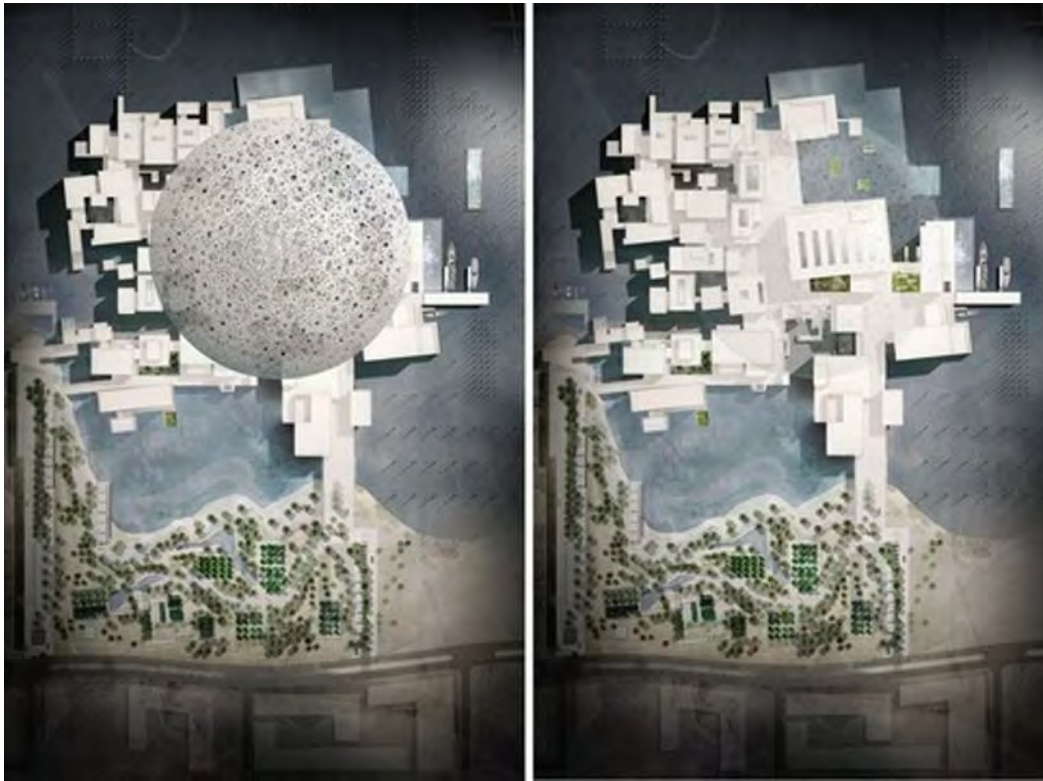


Fig 50: Louvre art museum

Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

5.2.2 ARCHITECTURAL FEATURE

- Fascinating work for its essentiality.
- Interwoven structure (Fig 50)
- Amazing transposition of light
- Sense of prominent fluidity.
- Translucent sheet and dome structure with steel and concrete evoked the ramifications of trees.



Fig 51: Louvre art museum dome structure with steel and concrete
Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

5.2.3 FINDINGS

- This project re-established contact with the culture of its context.
- Simple space considered with respect of climatic features.
- Interdependency between the intense heat of location and cooling effect generated
- Proper wind flow
- Landscape merges with site

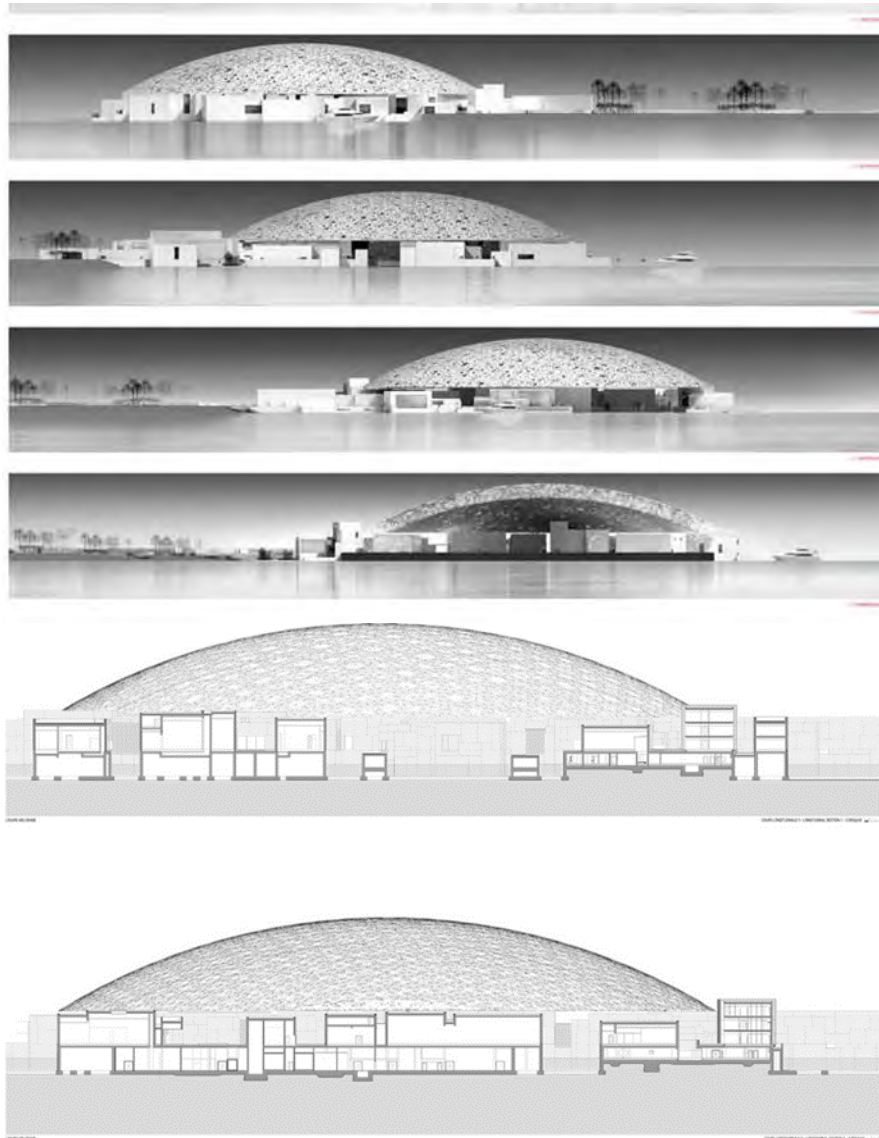


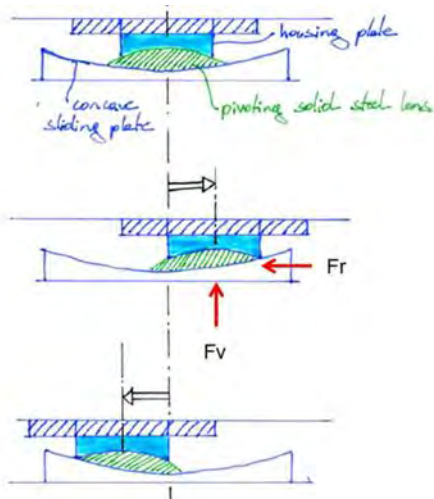
Fig 52: Louvre art museum elevation and sections
Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel.ArcDaily

Understanding of mass (Fig51), volume and roofing (Fig 52) from this project which includes proper circulation, lighting system, welcoming day light system and zoning.



Fig 53: Louvre art museum plan study
Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

Connection of masses are noticeable. Connection with mass blends with the site very well which has a proper direction and circulation. (Fig53)



Understanding of mass from diagram

Fig 54: Louvre art museum understanding and form generation
Source: Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

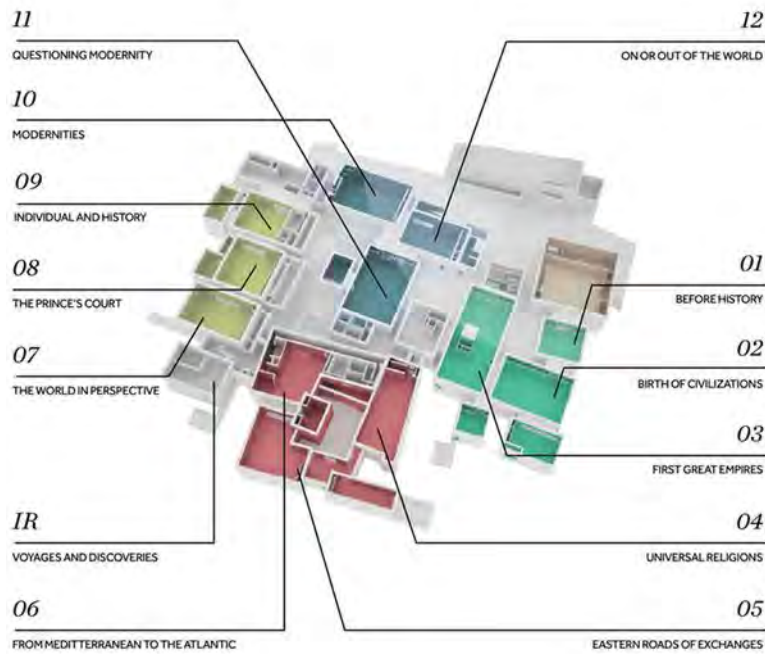


Fig 55: Louvre art museum zoning with functions
 Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily



Fig 56: Louvre art museum dome structure study
 Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

Proper zoning (Fig 49) can be noticed in this project which is very helpful for the visitors to understand the space (Fig 50) and functions.

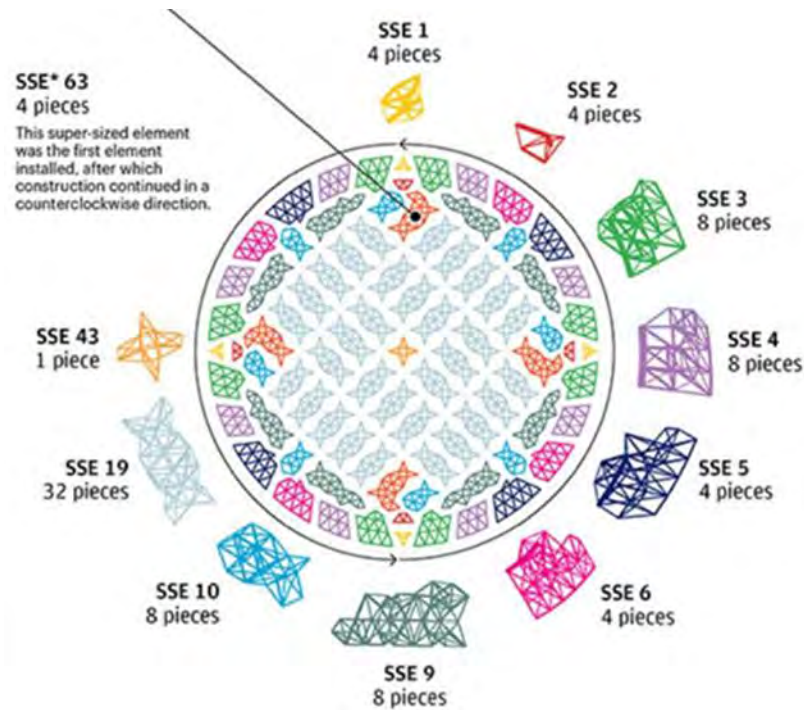


Fig 57: Louvre art museum dome structure study

Source: Castro, F. (2016). In progress: Louvre Abu Dhabi/Jean Nouvel. ArcDaily

Study of structural system and joinery including the piece to piece connection of material. Perforation system (Fig 50) that enhances day light with proper shading system.

5.3 MODERN ART MUSEUM

5.3.1 PROJECT BRIEF:

Architect: Tadao Ando
Location: Fort Worth, Texas, United States
Established In: 2003
Building Type: Contemporary Art Museum
Total area: 44354.4 m²
Style: Modern
Material: Concrete, Steel, Translucent sheet, Glass



Fig 58: Modern Art Museum study
Source: Yuosheng, L.(2002).Modern Art Museum/Tadao Ando. ArcDaily

5.3.2 ARCHITECTURAL FEATURE

- Ratio of concrete work and translucency where necessary.
- Relation of solid & void
- Amazing transposition of light
- Sense of prominent fluidity.
- Merges with nature with its solid void combination.



Fig 59: Modern Art Museum study, Source: ArcDaily

5.3.3 FINDINGS

- This project re-established contact with the culture of its context.
- Simple space considered with respect of climatic features.
- Interdependency between the intense heat of location and cooling effect generated.
- Amazing vista and space quality.
- Landscape merges with site.

5.4 LUNEBURG UNIVERSITY'S LIBESKIND BUILDING

5.4.1 PROJECT BRIEF:

Architect: Daniel Libeskind

Location: Luneburg, Germany

Established In: 2011

Building Type: Academic Building

Style: Modern

Material: Concrete, Steel, Translucent sheet, Glass



Fig 60: Modern Art Museum study

Source: Furuto, A..(2011).Luneburg University's Libeskind Building/Daniel Libeskind. ArcDaily

5.4.2 ARCHITECTURAL FEATURE

- Composition of punch according to its need and requirement.
- Ratio of concrete work and translucency where necessary and relation of solid & void.
- Amazing transposition of light and air flow calculation.
- Process of welcoming daylight into space.
- Merges with nature with its solid void combination.

5.4.3 FINDINGS

- Connection with the culture of its context and concept.
- Understanding the type of project and simple space considered with respect of climatic features.
- Interdependency between the intense heat of location and cooling effect generated.
- Amazing vista and space quality considering aesthetic value supporting natural ventilation, light & circulation.

CHAPTER 6: DESIGN DEVELOPMENT:

6.1 THOUGHT PROCESS:

According to the project proposal the motive was to create an urban public space including the community gathering space. Moreover, from study and analysis it can be established that the motive of this project was to create a platform for community participation, learning, sharing and entertainment through art and artistic notion.

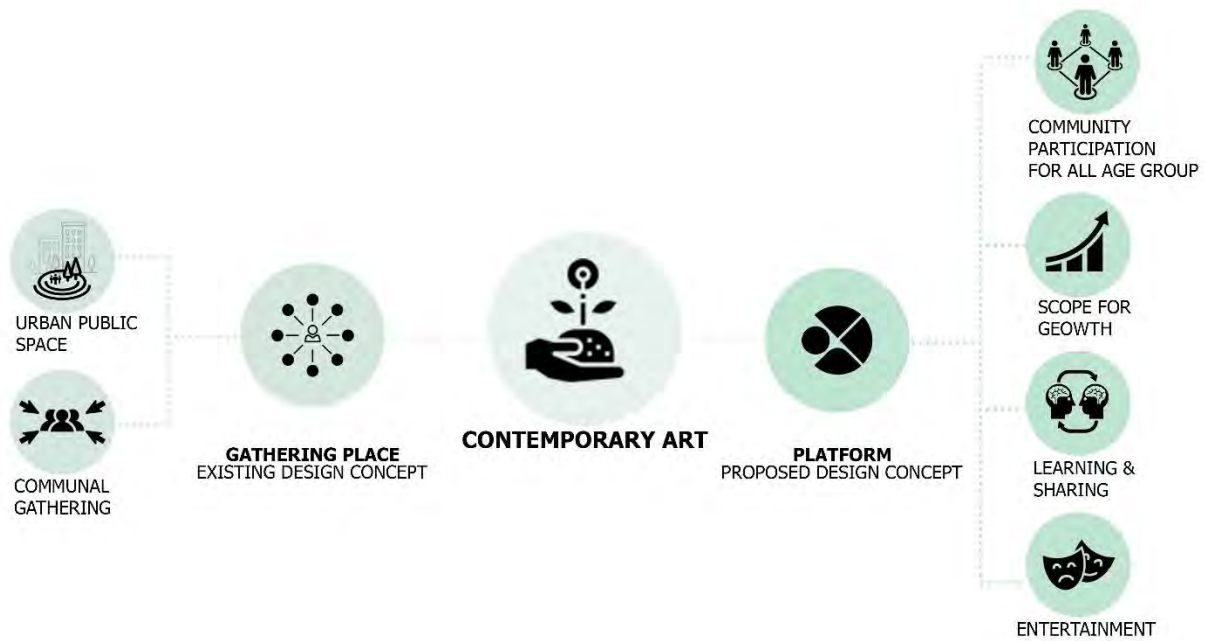


Fig 61: Motive of contemporary art in Bangladesh
Source: Aisha (2018)

6.2 CONCEPT: The concept of this project was to create a platform which would offer facilities and scope for growth for a target group which includes all age & income group and participants which includes art enthusiast, students, children and communal people.

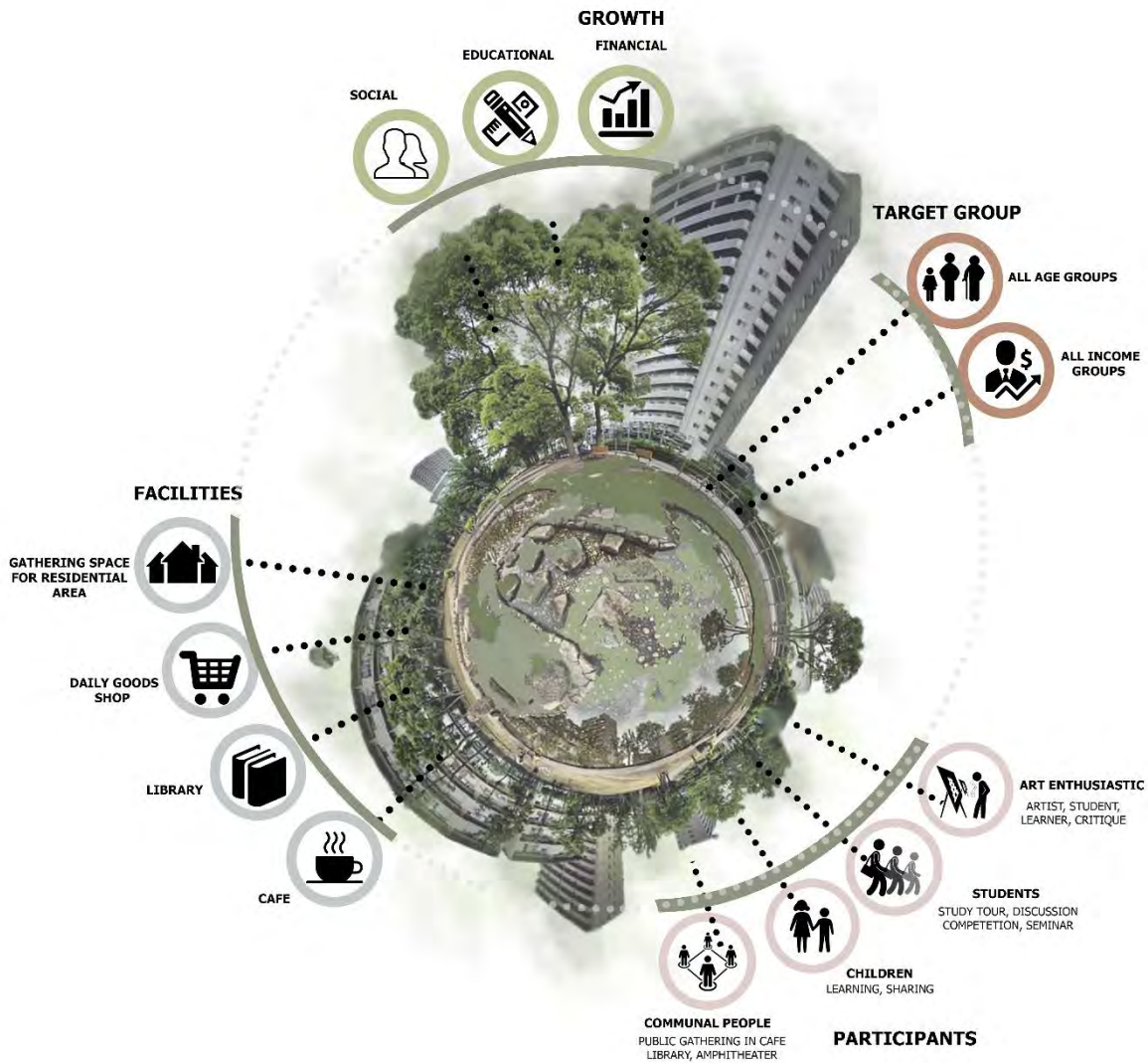


Fig 62: Conceptual illustration
Source: Aisha (2018)

6.3 ZONING AND DESIGN DECISION:

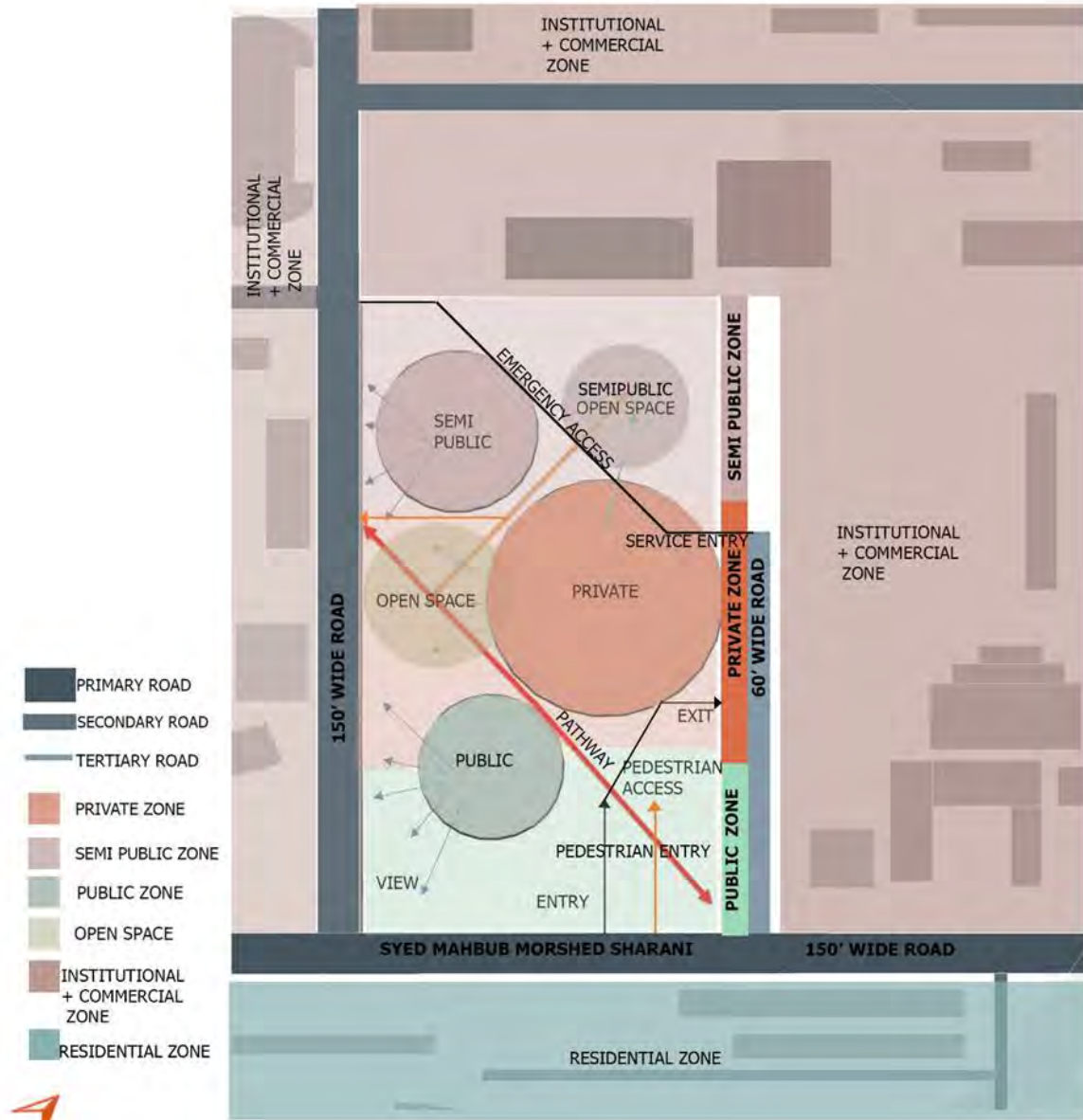


Fig 63: Design decision & zoning
Source: Aisha (2018)

6.4 FORM DEVELOPMENT:

Initially „L” patterned form was taken with the placement of courtyard and then that was placed in a different way considering its circulation. Later, it was divided into 4 masses according to the space requirement and it was shifted with the idea of circulation and ventilation. Moreover, this mass was rotated according to north south orientation for better ventilation & circulation. Gradually other elements of design were added with that placement of mass.

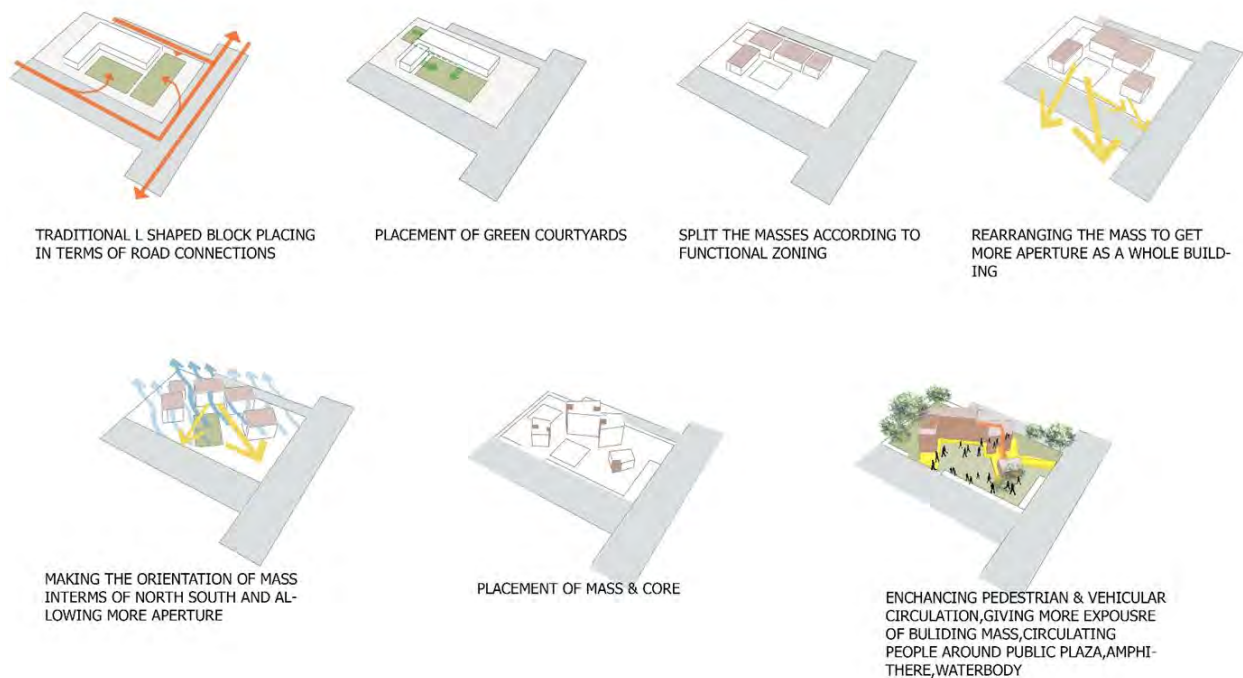


Fig 64: Form development
Source: Aisha (2018)

6.5 PLACEMENT OF MASS & FUNCTION

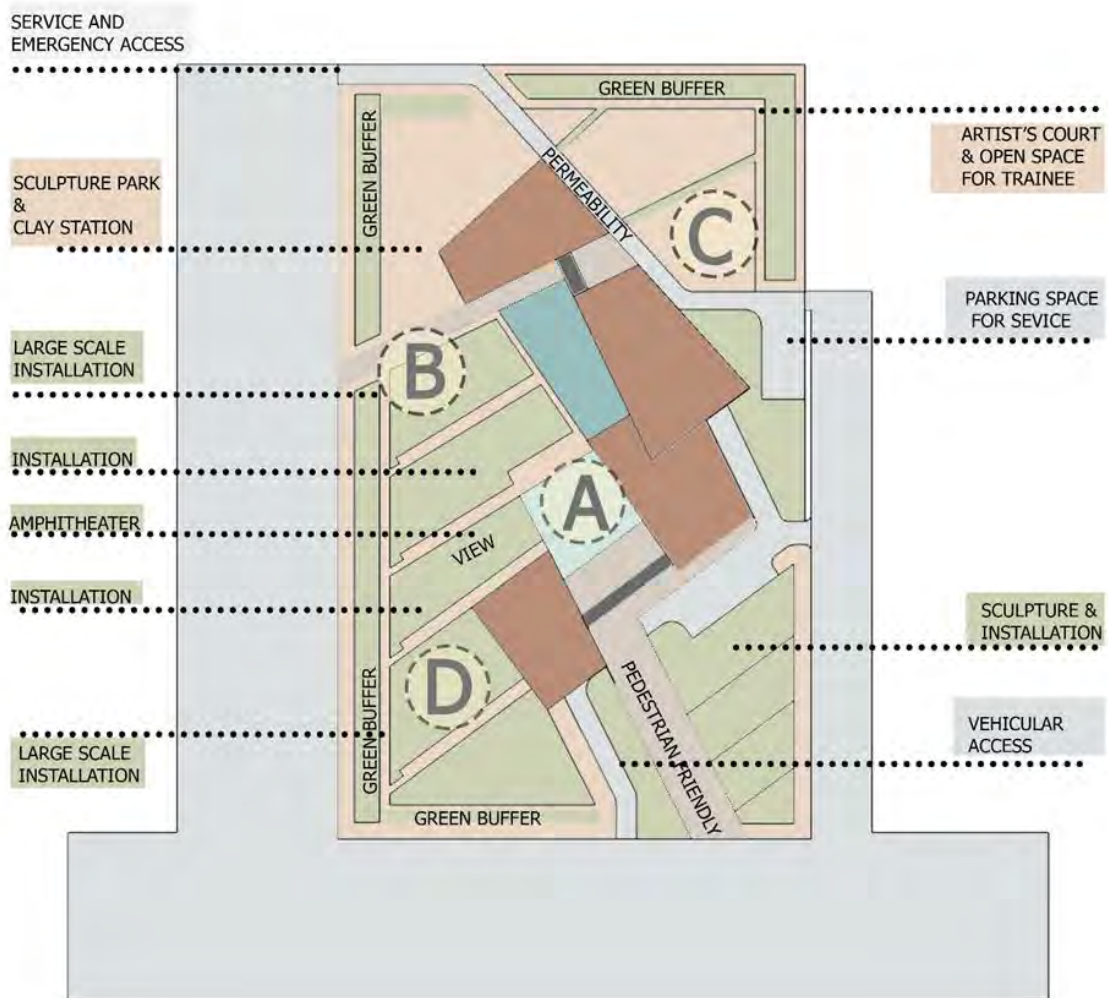


Fig 65: Placement of mass and activity
Source: Aisha (2018)

6.6 FUNCTIONAL LAYERING LAYOUT

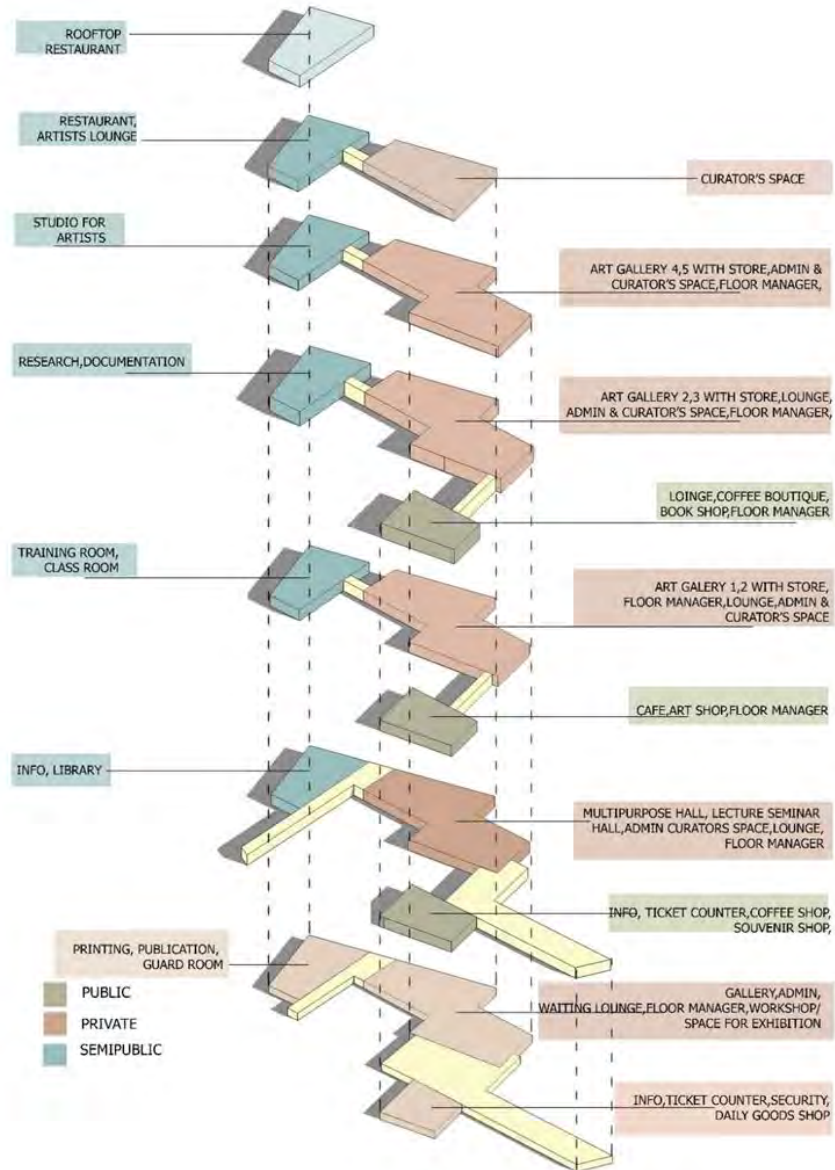


Fig 66: Functional layering
Source: Aisha (2018)

6.7 MASTERPLAN

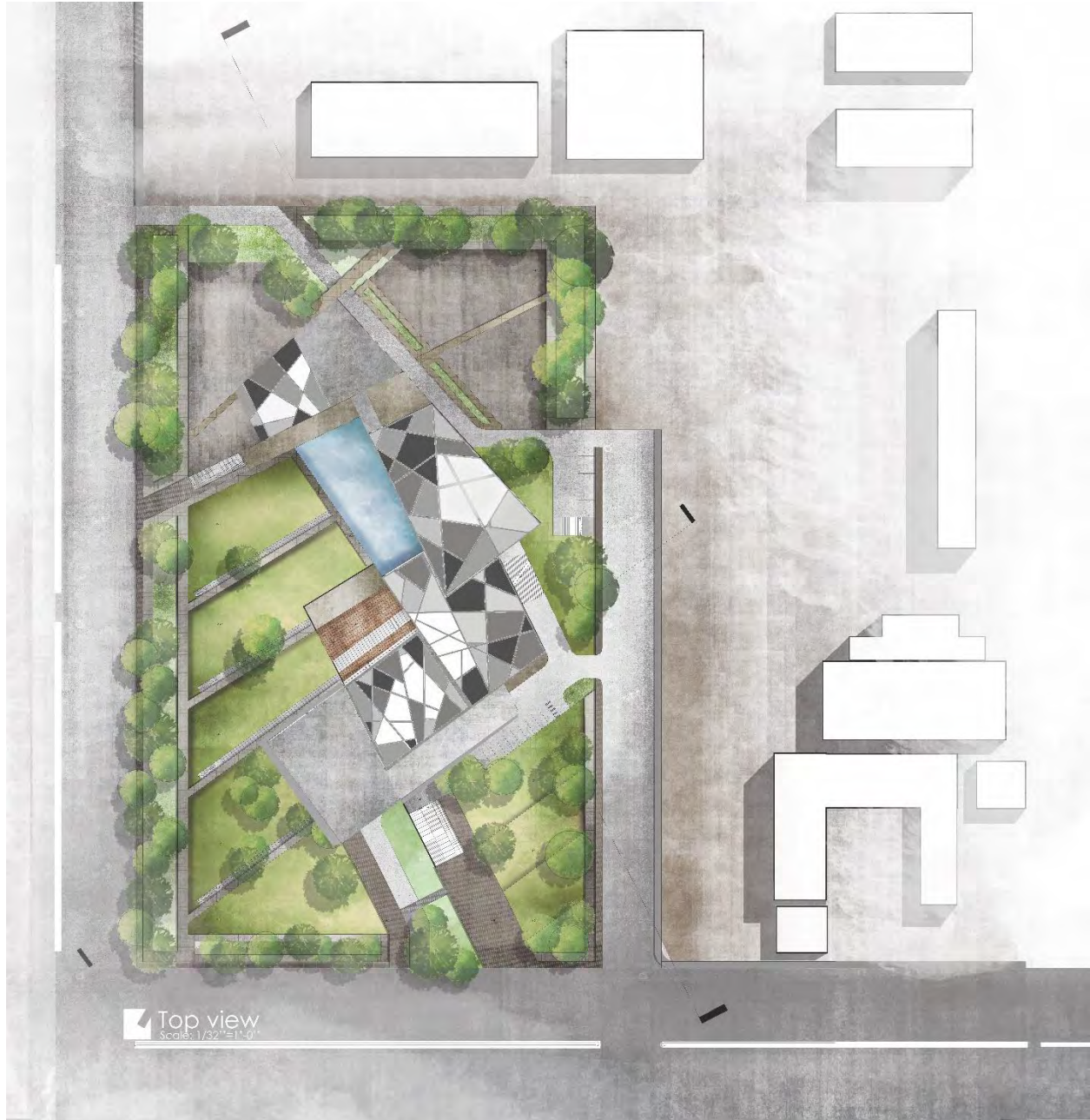


Fig 67: Site plan
Source: Aisha (2018)

6.8 FLOOR PLANS

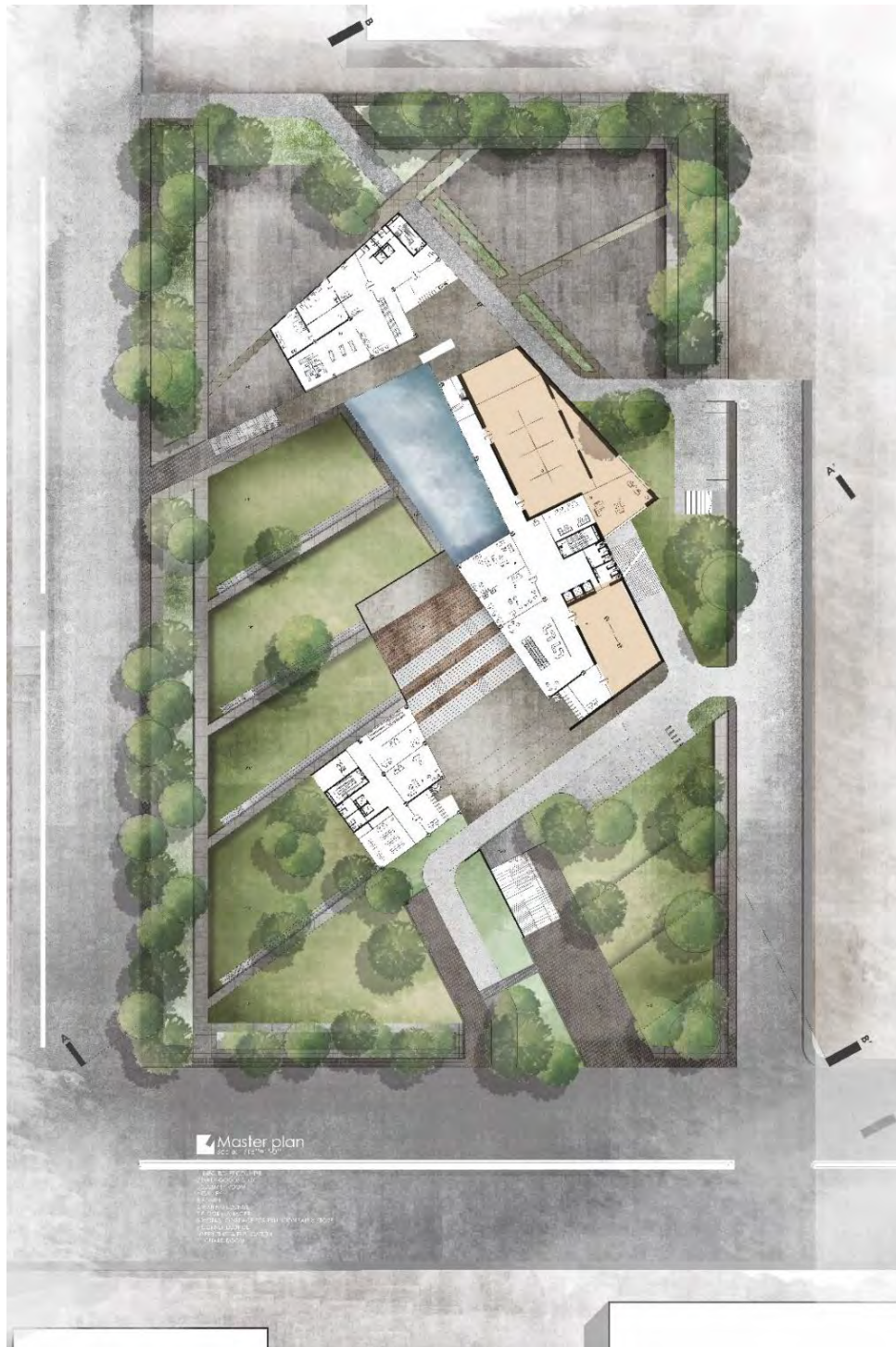


Fig 68: Ground floor plan
Source: Aisha (2018)



Fig 69: First & Second floor plan
Source: Aisha (2018)

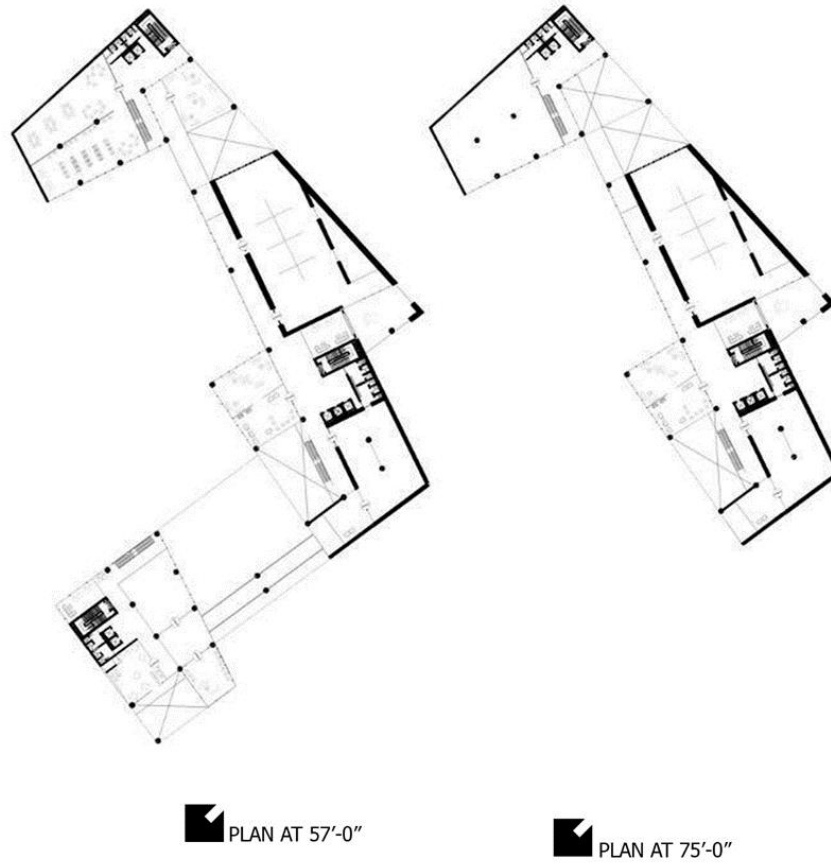
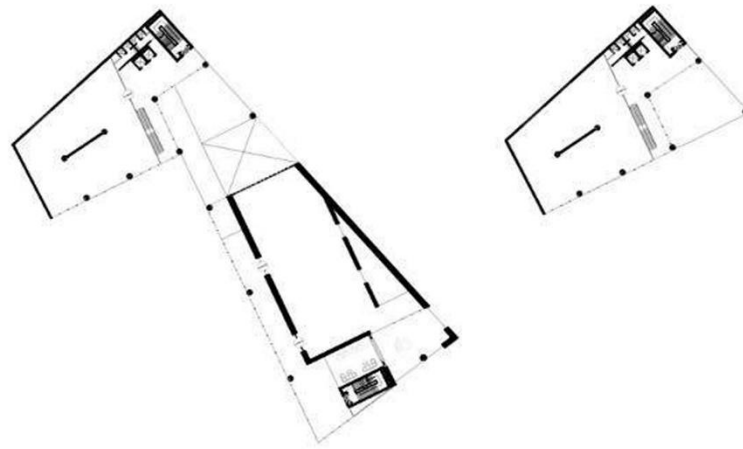


Fig 70: Third & Fourth floor plan
Source: Aisha (2018)



PLAN AT 93'-0"

PLAN AT 111'-0"

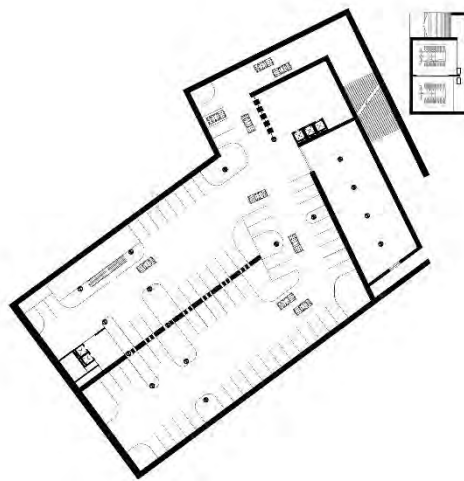


Fig 71: Fifth, Sixth floor & Basement plan
Source: Aisha (2018)

6.9 SECTIONS



Fig 72: Section AA
Source: Aisha (2018)



Fig 73: Section BB
Source: Aisha (2018)

6.10 SECTIONAL ELEVATIONS:



Fig 74: Sectional elevation AA
Source: Aisha (2018)



Fig 75: Sectional elevation BB

Source: Aisha (2018)

6.11 PERSPECTIVES:



Fig 76: Perspective view of plaza entry
Source: Aisha (2018)



Fig 77: Perspective view from bridge
Source: Aisha (2018)



Fig78: Perspective view from amphitheater ground
Source: Aisha (2018)



Fig 79: Perspective view from plaza ramp
Source: Aisha (2018)

6.12 INTERIOR SKETCHES:



OUTDOOR INSTALLATION



PERFORMANCE ART



INDOOR INSTALLATION



ART GALLERY



ROOFTOP RESTAURANT



ARTIST'S LOUNGE



LIBRARY

Fig 80: Interior sketches
Source: Aisha (2018)

6.13 MODEL:

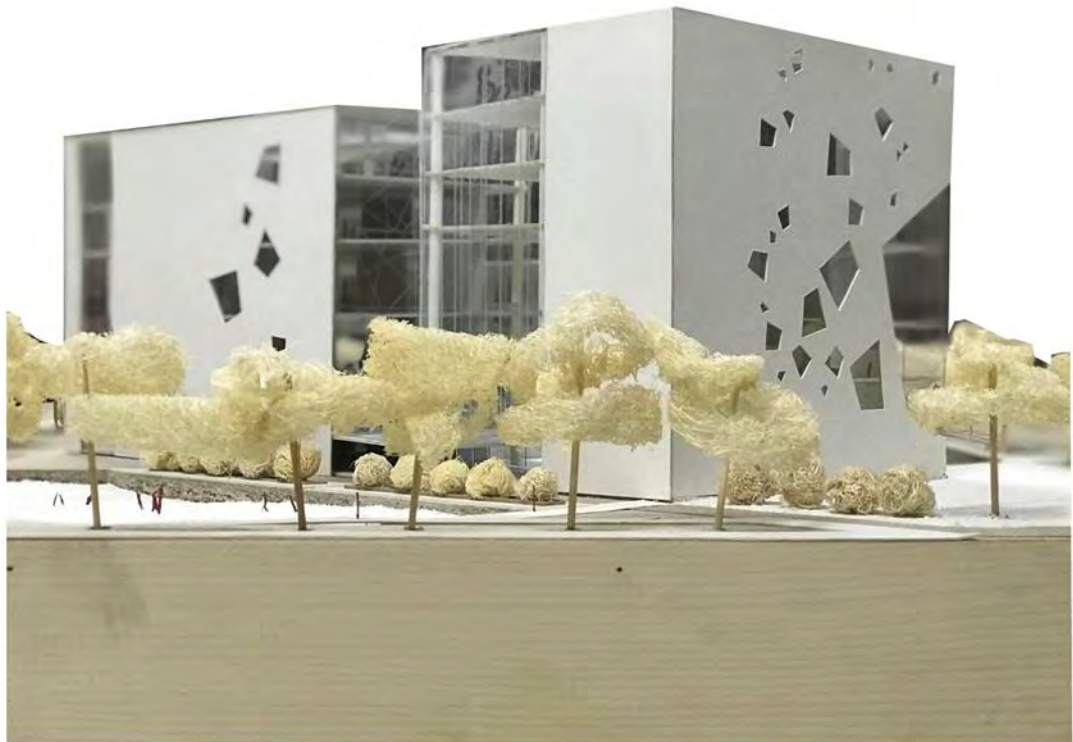




Contemporary Art Centre, Agargaon



Contemporary Art Centre, Agargaon



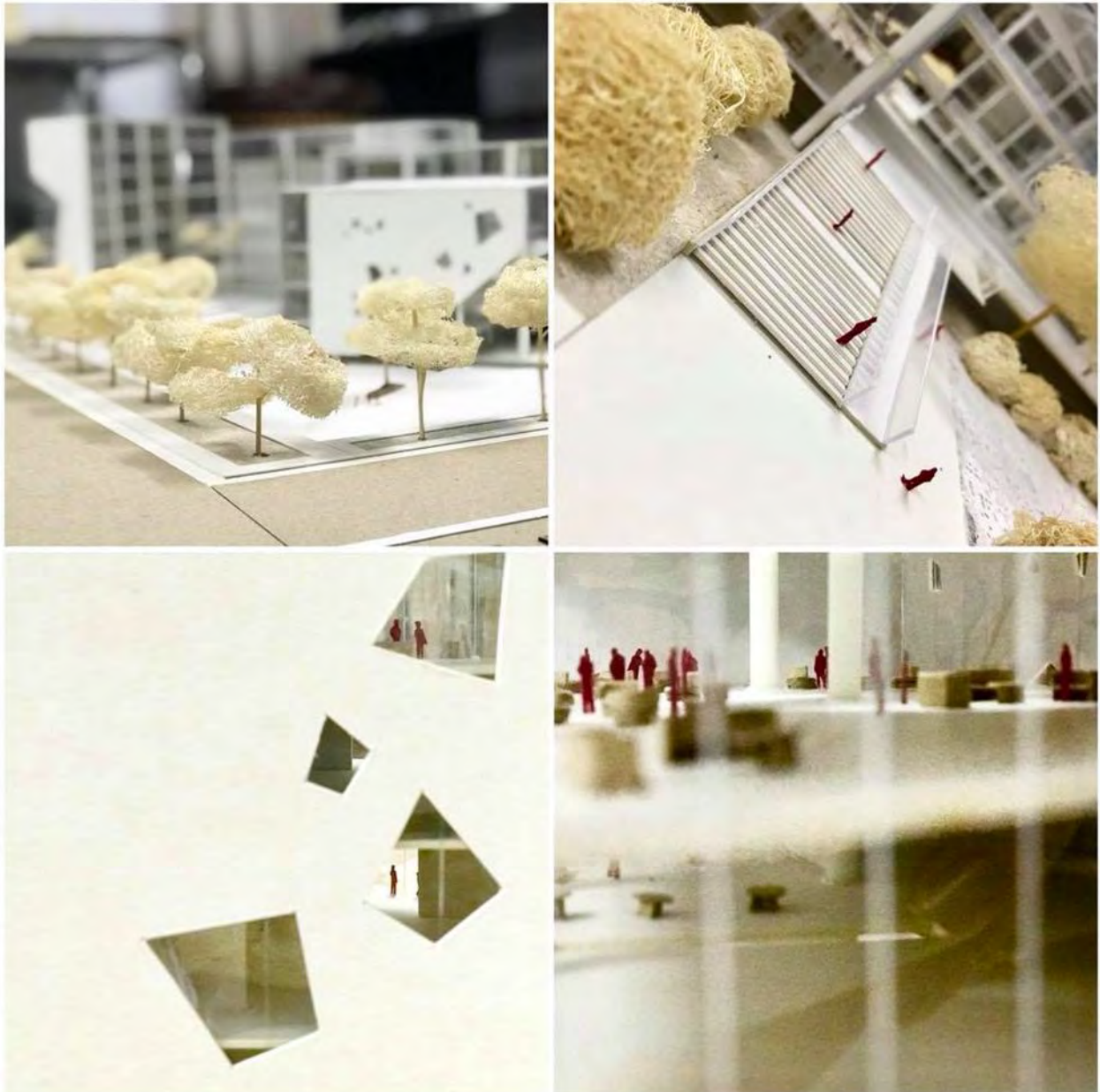




Contemporary Art Centre, Agargaon



Contemporary Art Centre, Agargaon



CHAPTER 7: CONCLUSION

The stated above chapters highlighted the objectives & ideas of a contemporary art centre and emphasized with notable explanation of the need of contemporary art centre with in a country. Moreover, the main idea of this project was to create quality spaces along with breathing space for artists, users and visitors. The whole site is an event platform that will add a new dimension to an urban public place by accommodating daily gatherings, cultural-social events, exhibitions which will brings piece of relief for human mind .Art and urban breathing space will convey food for soul along with some modern facilities supported by the basic contextual matters through contemporary art centre.

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