

NATIONAL CENTRE FOR FOLK ARTS, DHAKA, BANGLADESH

By

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Abstract

Folk art is an art of the folk, by the folk and for the folk. This is an indigenous art practiced by the people for their own consumption and use. Folk Art is characterized by a naive style, in which traditional rules of proportion and perspective are not employed. Closely related terms are Outsider Art, Self-Taught Art and Naïve art. Folk art reflects traditional art forms of diverse community groups — ethnic, tribal, religious, occupational, geographical, age- or gender-based — who identify with each other and society at large.

The proposal of National center for folk arts arises from the need of preserving the rich field of folk arts and crafts of our country. The goal of this project is to create an environment from where a person will get knowledge about the deep rooted traditions of our country. The Centre will help to preserve and display the traditional arts and cultural heritage of the nation.

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CHAPTER 01

Introduction of the project

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- 1.6 Aims and objectives
- 1.7 Programs

CHAPTER 01: Introduction of the project

1.1 Project Brief:

Name of the project:	National Centre of Folk Arts
Site location:	Dhaka University, at shahbagh node, Bangladesh
Site area:	6.2 acre
Project type:	Cultural
Client:	Ministry of Cultural Affairs, Bangladesh Government

1.2 Project introduction:

In the pre-historic period men were free and independent in their everyday life. In their activities like food gathering, agriculture, childbirth and war, etc. favor of nature was considered as one of the important factors. Since the hoary past art-activity of all kinds centered round the social functions by the ancient people and these grew in a natural environment. In those days various magical arts were evolved in the belief that these might help increase the fertility of the soil and with that end in view they tried to satisfy the gods and goddesses through songs, music and dances. Thus came into being the cultural art activities by men. Folk art is one of the oldest practices of men which had its beginning with the dawn of civilization. As in other countries of the world, so in this subcontinent too. the people of rustic, and primitive ideas developed folk-art. Because of this the structure and growth of the folk-art of Bangladesh are filled with pure and simple vigor of the rural Bengali folk. These art efforts are the symbolic representations of hope, aspiration and the sense of beauty. Thus these art activities symbolizes their traditional sense of beauty of the rural folks, their aesthetic value and depict the easygoing life in rural Bengal. The only source that was active in gaining more and more health by the people of the remote past was the agricultural activities. In this way the folk-art of Bangladesh began assuming a tangible shape.

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

1.3 Background of the project:

The proposal of center for folk arts and crafts arises from the need of preserving the rich field of folk arts and crafts of our country. In this project our goal is to create an environment from where a person will get knowledge about the deep rooted traditions of our country. The Centre will help to preserve and display the traditional arts and cultural heritage of the nation.

1.4 Rationale of the project:

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

Center of folk and tribal arts and crafts can help to revive aesthetic taste and the quality of contemporary crafts. The collection itself can become the reference library for the craftsmen. If they are interested and consciously involved in the programs of the museum, they can recognize the superior quality of craftsmanship, design and materials and will strive to achieve this again today.

Moreover, a museum of this type can invite craftsmen to come and demonstrate the various processes of their craft. This will generate appreciation for labor intensive handicrafts in the minds of the people. How much of a person's labor, patience, collectively inherited sensibility and age-old experience is involved in making just one jamdani sari has to be seen to be believed. If these things are seen being made by the magical fingers of the craftsman, they are better appreciated and this contributes to patronage of traditional crafts.

As well as, folk dances and folk dramas and folk music will enhance our deep rooted traditions to flourish more, in outer part of our country. The practices of these folk arts will take our rich field of art to a broader perspective.

1.5 Reasons for choosing this site:

Shahbag is already a folk culture influenced place. Because of the four institution, **National Museum, Public library, Charukola, T.S.C.** and huge public arena and green, recourse field, Ramna Park and Dhaka University, shahbag arena become center of urban activities of Dhaka and the center of youth and celebration. And because of charukola, our colorful traditions are celebrated here all around the year.

Every country has its own art heritage and identity. Everywhere there is an effort to exhibit them through museums and share the ideas of art through them. Art centers add a lot to it. People can see artist works, share their opinions. The environment has become richer to add public function with it such as learning space, libraries, plaza, performance place, cafes, workshops

spaces, etc. Folk art and crafts centers offer a public gathering place to know more about our country's creative work.

1.6 Aims and objectives:

Center for folk arts and crafts will collect the traditional monuments of Bangladesh folk art & crafts elements along with preservation and exhibition artistically and restore the present and future generation. This center will maintain the regular exercise of folk art for the greater purpose of art, communicate and share the ideas of artists and viewers with rest of the folk world through various programs. The addition of learning spaces and archive will give more chance to involve general people. Studio facilities will inspire towards more creative works. It will also encourage the engagement of foreign artists. The plazas or the event space will gather people to know more about the arts and crafts. This space will give a platform for festivals and fairs.

1.7 Programs:

- Permanent gallery
- Temporary gallery
- Multipurpose hall
- Documentation department
- Library/ archive
- Book shop/ Museum shop
- Cafeterias
- Open theatre/ Performance space
- Learning space
- Workshops
- Studios for artists
- Administration/offices
- Accommodation
- Auditorium
- Research and publication

CHAPTER 02

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CHAPTER 02 : Site appraisal

2.1 Location of the site

Location: Dhaka University, at shahbagh node, Bangladesh (opposite of National Museum)

Site area: 270072 sqft

6.2 acres

25090.50981888 sqm

Altitude: 9m from sea level

Latitude: 23.45' N

Longitude: 90.50' E



Fig 01: map of bangladesh
Source : www.dhakacitymap.com

Fig 02: Dhaka division map
Source : www.dhakacitymap.com

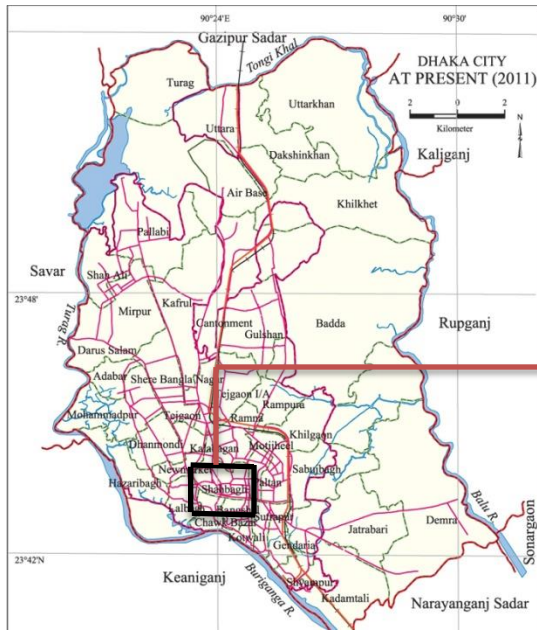


Fig 03: Dhaka city map
Source : www.dhakacitymap.com

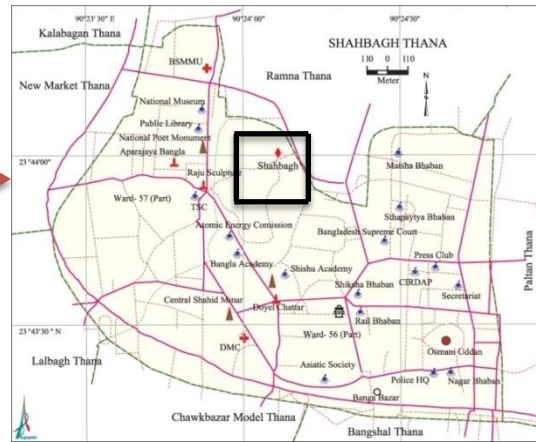


Fig 04: shah-e-banglanagar thana map
Source : www.dhakacitymap.com

Location: Dhaka University, at shahbagh node, opposite of National Museum, Bangladesh.

The site is located in shahbagh node, where now the shahbagh police station situated; it is just opposite of the National Museum, Public library and fine art institute.



Fig 05: Location of the site.
Source : Google Earth Map.



Fig 06: key areas around



2.1.1 Considerations :

junction between two contrasting sections of the city— Old Dhaka and New Dhaka— which lie, respectively, to its north and south. The Shahbag Intersection is one of the major public transportation hubs in Dhaka, along with Farmgate, Gulistan, Mohakhali, and Maghbazar.

Located at the juncture of two major bus routes – Gulistan to Mirpur and Motijheel to Uttara Shahbag Intersection serves as a public transport hubs in Dhaka, where the population commutes exclusively by the city bus services. So I think this place needs a gathering space which is now missing over there.

2.2 Site and Surroundings

2.2.1 Existing site



Fig 07: sit view



Fig 08: site view

The site is originally owned by Dhaka university authority. In the British period, there was a British officer's mess. But later the area was brought for Dhaka University, by a group of elite people of Bangladesh lead by nawab solimullah, which was the basic requirement for establish a university.

But after British period, when Bangladesh was east Pakistan, the Pakistani government took many lands from Dhaka university property, which is now used as buet university, silpokola academy extension, Bangladesh sthapotto audhidopter etc. institution.

But the area of the site was, unused till 1995. Recently it is being used as shahbagh police station.



Fig 09: panaroma from the node.



Fig 10 : Way to the site

The site is located in shahbagh node, where now the shahbagh police station situated; it is just opposite of the National Museum, Public library and fine art institute. It is in the transitional point or in the thresh hold of urban concrete jungle and An actual jungle of green (rescores park).

2.2.2 Adjacent land use

The site is a government land & surrounded by dedicated public spaces, institutions & facilities.

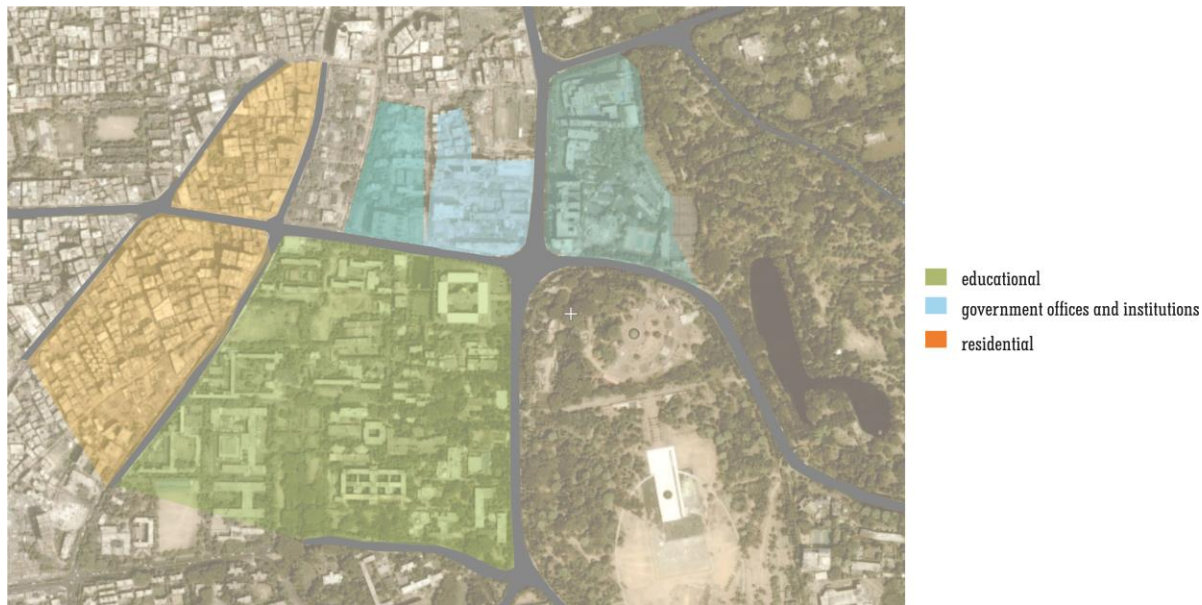


Fig 11 : Adjacent land use

The site is located at the edge of the Dhaka University area by northern side, at shahbag node. This area is the most vibrant place of urban Dhaka city.

On Northern part:

Aziz super market:

This super market is mainly famous for book, publication, Bangla fashion, cultural and alternative literature practices. Along with cultural practices through the products, marketing even in art thinking, there is a number of cultural and art training centers, cyber café and computer training center.

Aziz super market is also famous for “adda” (gossiping). In every afternoon the poets, writers, philosophers, artists and think tankers particular the young generation join in the open “adda”.

Ibrahim diabetic hospital, P.G. hospital, bangabondhu medical college hospital, Ibrahim cardiac hospital : a huge group of people come here from around the city

Betar somprochar kendro and Bangladesh film archive:

is also one of the important related establishment for these site.

On, western part:

National Museum of Bangladesh:

one of the place where at glimpse we can see our history and heritage,

Department of fine art institute, Dhaka University:

Faculty of Fine art is an important centre of Modern art practice in Bangladesh.

Flower market:

the largest flower market of Dhaka urban city, where each day flowers are sold of more than 5 lakh taka.

On eastern side:Ramna Park and rescources filed:

one of the large green chunk or breathing space of Dhaka city, also historically important ground,

where our "sadhinota stomvo" and "sikha onirbaan" situated.

Shishu park :

largest government owned children amusement park, just adjacent to the site.

On southern side:Teacher's student's council (T.S.C.):

meeting place for young creative minds

Bangla academy:

"ekushey book fair" hold in here, each year, in February.

Bangladesh Sishu academy:

leaning place for children, to enhance their creativity.



Lash of green spaces in a macro view.

Fig 12 : waterbody and green

2.2.3 Site activities

activities surrounding my site

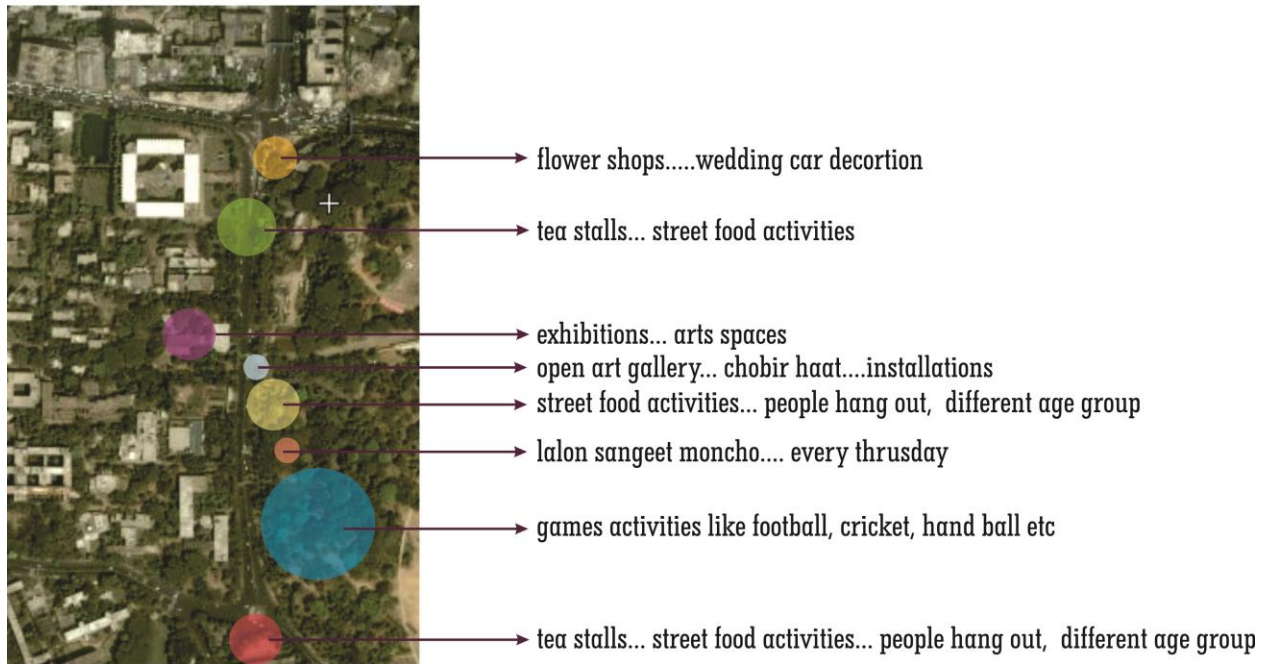


Fig 13 : Site activities map

2.2.4 Road network urban connection

The site has very easy access from everywhere.. The site is permeable. **Since the site is on the road, it will be feasible to enter from the main road.**

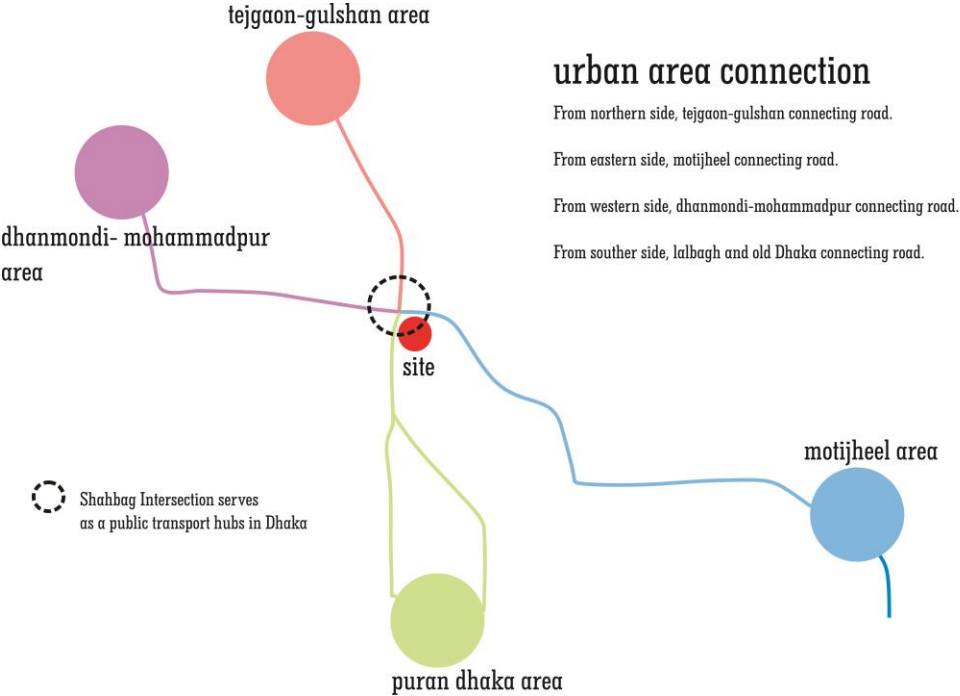


Fig 14 : Urban connection to the site

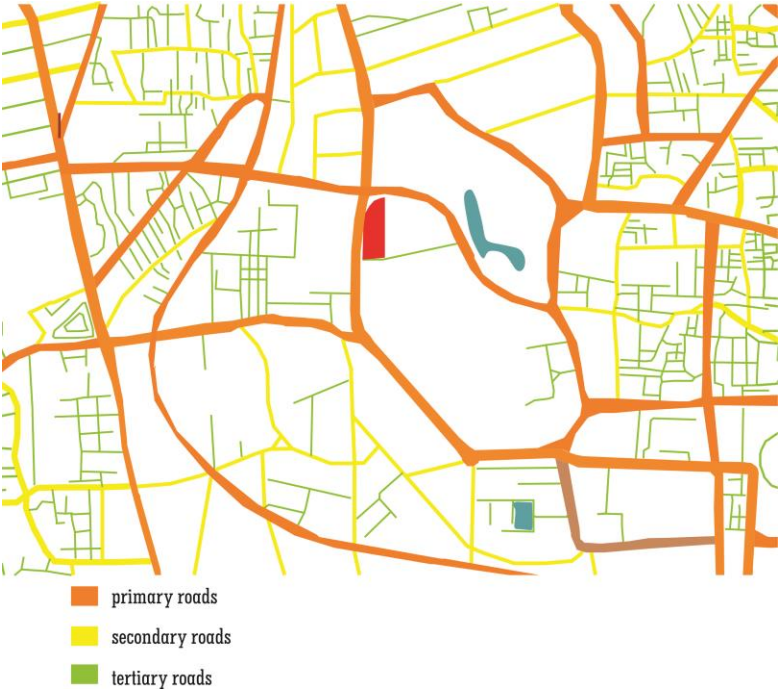


Fig 15 : road network

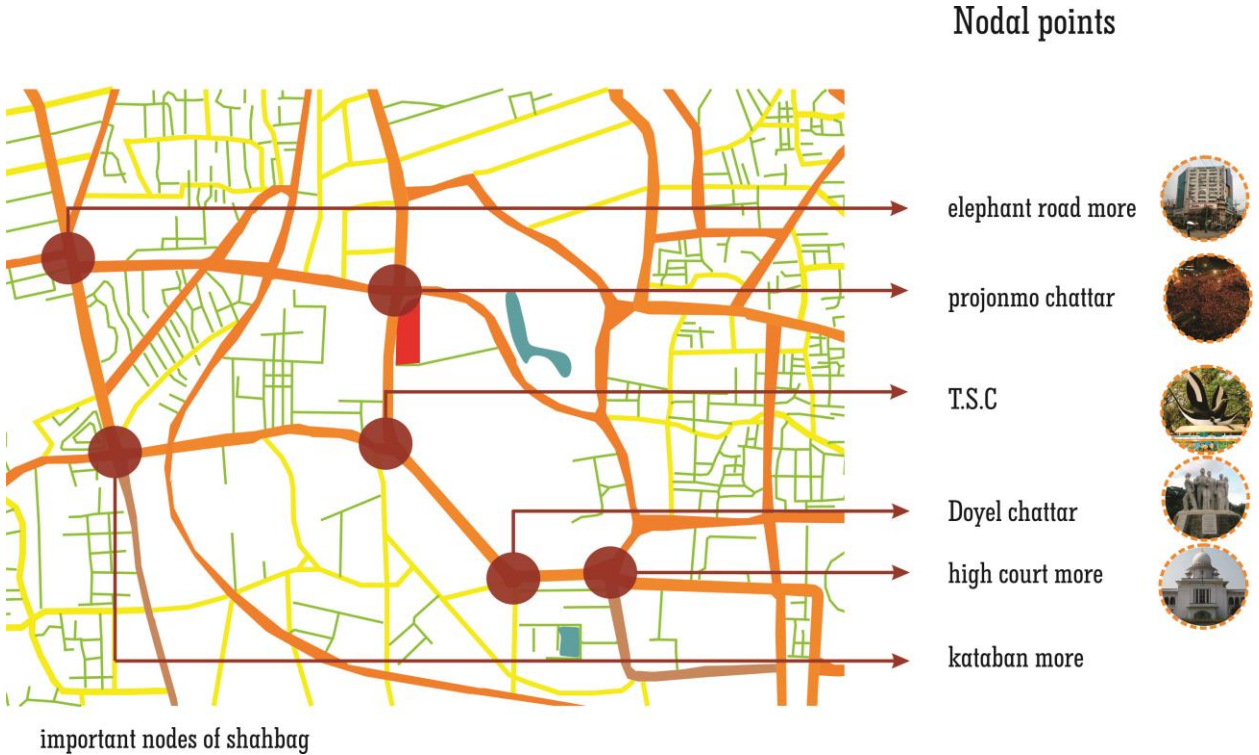


Fig 16 : modal point

2.2.5 Traffic analysis



Fig 17 : Traffic analysis map

2.3 Environmental Considerations

2.3.1 Topography

The topography is flat land and no significant elevation variation.

2.3.2 Habitation

To the northern spare, Tejgaon, gulshan, banani etc. mixed commercial-residential zone situated. Which are also called elite class habitant spare, of the Dhaka urban city.

To the southern spares, The most old and dense habitation, old Dhaka situated. Lalbagh, shutrapur etc.

To the eastern spare, a large chunk of green, as sauradi uddayan and Ramna Park situated and then government offices. So, on a large portion of the eastern spare are without residential area. And after office time become vacant. Then motijhel (commercial place), place at the outer spare.

To the western side, Elephant road, dhanmondi residential area, hazaribagh etc residential places situated.

2.4 Climatic Considerations

The site receives **constant breeze** as the building height of southern side is not more than two storied. so the west side does not need any shading. It also receives ample amount of light from the all sides.

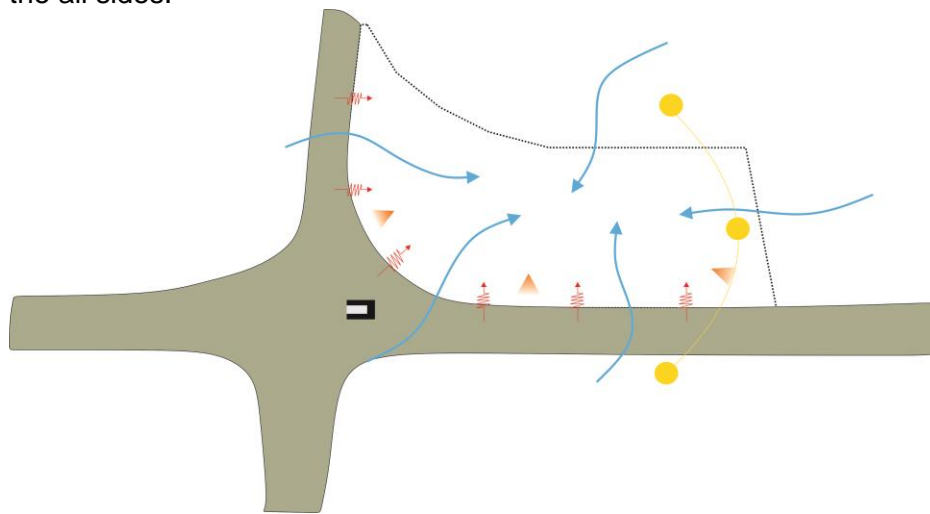


Fig 18 : Site climate map

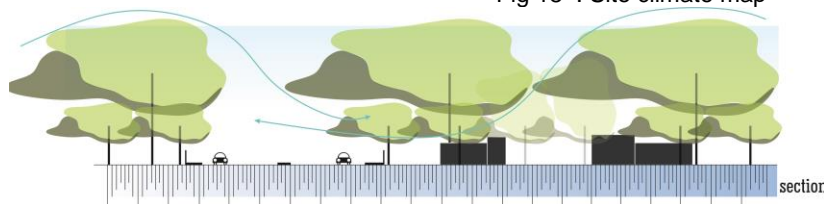


Fig 19 : Site section

2.4.1 Macro climate

The site is located on a hot and humid climate. According to the graph the temperature will be maximum at 35 deg C and lowest at 26 deg C, which is a lot hot too. All the sides are exposed to sun. As a result **deep shading is necessary to cool the wind blowing from the south.**

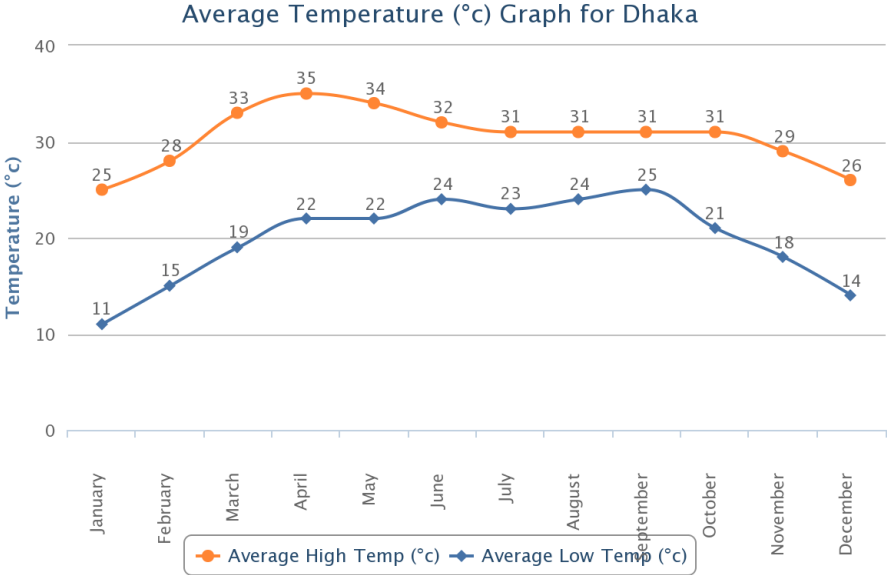


Fig 20 : average temperature graph
Source: google

The site needs a water body to serve as a heat sink and bring in wind which is going to have a cooling effect.

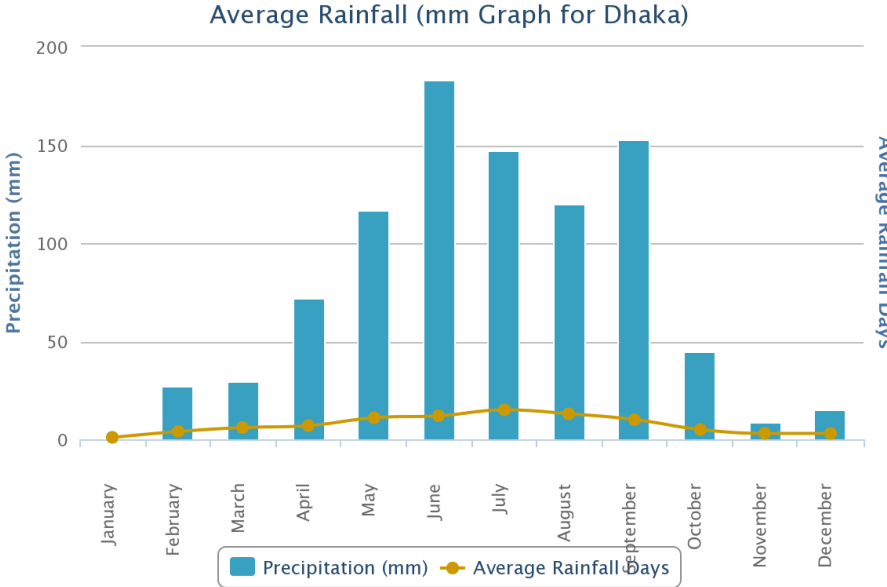


Fig 21 : average rainfall graph
Source: google

2.5 Photographs



Fig 22 : top view of the site



Fig 23 : way to the scenerio



Fig 24 : top panorama



Fig 25 : Surroundings



Fig 26 : Surroundings



Fig 27 : Surroundings



Fig 28 : Surroundings



Fig 29 : Surroundings



Fig 30 : Surroundings



Fig 31 : Surroundings



Fig 32 : Surroundings

2.6 S.W.O.T analysis

2.6.1 Strength

- Offers a variety of choices to the public to engage in
- The museum, public library and institute of fine arts, Shahbagh market, hospitals define the node as a secondary heart of the city.
- Open recreational spaces- Ramna park, Sohrawardy uddyan

2.6.2 Weakness

- Too much services, at one place.
- No well-defined public streets although a lot of public services- library, museum, and hospitals exist.
- Hoodlum, beggars use the dividers in an unregulated manner.

2.6.3 Opportunity

- Some of the open spaces specially Sohrawardy uddan opposite to institute of fine arts can be redesigned for better public use.
- The transport hub can be redesigned to serve better ends

2.6.4 Threat

- The unplanned growth when coupled with the essence of a city centre can result in it's failure.

2.7 The C.H.I.P. data:

2.7.1 Culture:

- Invites a diverse age group
- The street shops imbibe the idea of providing junctions for people to congregate
- The Institute of Fine Arts encourages artists. Students of the Dhaka university enliven the place -Exhibitions, cultural performances saturate the public life at times.

2.7.2 Heritage:

- National museum -Shwardi Uddyan: A place that reflects the past
- Art history depicted at the Institute of Fine Arts.
- An important place during various festivals

2.7.3 Infrastructure:

- Diverse height profile
- Massive built forms
- Wide roads
- Public spaces
- Diverse population group entertained
- Important transportation hub -Important public infrastructure such as Public Library, Specialized Hospitals, market, amusement park, park, educational institution, religious institution.

2.7.4 Preservation:

- Preserve its nature as an intermediate space between old and new town
- The public spaces -The green spaces -The floral shops

CHAPTER 03

Background Study

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- 3.12 Design of a Museum
- 3.13 Functions of a Folk art center
- 3.14 Space and physical requirements for the Folk art center

CHAPTER 03: Background Study

3.1 History of Art:

History of art was initially developed in the Renaissance, with its limited scope being the artistic production of western civilization. However, as time has passed, it has imposed a broader view of artistic history, seeking a comprehensive overview of all the civilizations and analysis of their artistic production in terms of their own cultural values (cultural relativism), and not just western art history. The first tangible artifacts of human art are found from the Stone Age , periods when the first demonstrations that can be considered art by humans, appear. During the Paleolithic (25 000-8000 BCE), man practiced hunting and lived in caves, where cave painting was developed. After a transitional period (Mesolithic, 8000-6000 BCE), in the Neolithic period (6000-3000 BCE), when man became sedentary and engaged in agriculture, with societies becoming increasingly complex and religion gaining importance, the production of handicrafts commenced. Finally, in the Bronze Age (c. 3000-1000 BCE), the first protohistoric civilizations arise.

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

The history of art is often told as a chronology of masterpieces created in each civilization in the world. It can thus be framed as a story of high culture, epitomized by the Seven Wonders of the World, which is somehow different from vernacular expressions. They are usually referred to as **folk arts or craft**. The more closely that an art historian engages with these latter forms of low culture, the more likely it is that they will identify their work as examining visual culture or material culture, or as contributing to fields related to art history, such as anthropology or archeology. In the latter cases art objects may be referred to as archeological artifacts.

3.2 Timeline of Art periods:

Medieval art c. 200 - c. 1430

Renaissance c. 1300 - c. 1602

Renaissance to Neoclassicism c. 1520 - c. 1830

Romanticism c. 1790 - c. 1880

Modern Art (late 19th century - c. 1970

Contemporary art - 1946 – present

3.3 Definition of Folk Arts :

Folk Art:

Folk art encompasses art produced from an indigenous culture or by peasants or other laboring tradespeople. In contrast to fine art, folk art is primarily utilitarian and decorative rather than purely aesthetic. Folk Art is characterized by a naive style, in which traditional rules of proportion and perspective are not employed. Closely related terms are Outsider Art, Self-Taught Art and Naïve art.

Characteristically folk art is not influenced by movements in academic or fine art circles, and, in many cases, folk art excludes works executed by professional artists and sold as “high art” or “fine art” to the society’s art patrons. On the other hand, many 18th- and 19th-century American folk art painters made their living by their work, including itinerant portrait painters, some of whom produced large bodies of work.

Other terms that overlap with folk art are naïve art, tribal art, primitive art, pop art/popular art, outsider art, traditional art, tramp art, self-taught art, and working-class art/blue-collar art. As one might expect, these terms can have multiple and even controversial connotations but are often used interchangeably with the term “folk art”.

Folk art expresses cultural identity by conveying shared community values and aesthetics. It encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal and more. If traditional materials are inaccessible, new materials are often substituted, resulting in contemporary expressions of traditional folk art forms. Folk art reflects traditional art forms of diverse community groups — ethnic, tribal, religious, occupational, geographical, age- or gender-based — who identify with each other and society at large. Folk artists traditionally learn skills and techniques through apprenticeships in informal community settings, though they may also be formally educated.

Types of folk art:

Performing: This includes folk dances, folk dramas such as jatra-pala, rythming and rope-jumping, folk carniculture, folk gestures.

Non performing: This includes folk painting, sculpture, arts and crafts embroidered quilt, doll making, images of god and goddesses, alpana, design on cakes, on furniture, body painting, ornaments, archery, costumes, traditional swastika, emblems etc.

3.3.1 Media of Non performing Folk Art

Architecture

The focus here was on simple dwelling houses and religious buildings. Examples of "folk architecture" include the steep Alpine roof designed for snowy conditions; the cave dwellings of the Iberian peninsula; the American log cabin and the Mexican adobe hut. See also American Architecture (1600-present).

Painting

Votive paintings (eg. icons), in oil, water colour or pastel were not uncommon, but most painting was in the form of decorative embellishment of other objects or structures (including murals on interior and exterior walls). Thus for example, painting on textiles, glass items, chests, often using stencils, was widespread. Illustration of texts was also seen. A major artist who was influenced by folk art, is Natalia Goncharova (1881-1962), one of the most valuable Russian artists in history. A twentieth century school which utilized elements of populist folk art, was the Mexican Murals movement conceived by education minister Jose Vasconcelos (1882-1959), and put into practice by Diego Rivera (1886-1957), Jose Clemente Orozco (1883-1949), David Alfaro Siqueiros (1896-1974), and others.

Sculpture

Figurative sculpture, as well as some sort of incised relief decoration, can be seen in almost every society. In "folk art" the most common type of sculpture was wood-carving, followed by sculptured stone monuments. Wood-carving was particularly popular, and involved everything from large totem poles to miniature ships in bottles. Other popular applications of plastic art included *papier-mâché*, often used for **large-scale objects/figures especially in carnivals**.

Printmaking

The natural medium for making "folk prints" was the woodblock (woodcuts) , which was usually cut very simply and then crudely coloured or stenciled. Block-printing was utilized to make games, simple forms and announcements, as well as signs.

Textiles

In addition to standard practices including crochet, embroidery, felt-making, knitting, lace-making, macramé, and quilting, folk artists also developed highly specialist skills, involving carpet-weaving, and tapestry.

Applied art

For obvious practical reasons, the general category of applied arts was invariably the most important and most avidly practiced of all arts and crafts in folk communities. The range of activities varied according to the resources available, but included some or all of the following: basket weaving, doll-making, enameling, furniture-making, Wood-turning, lacquer ware, ceramics or pottery (earthenware, stoneware), leatherwork, metalworking, knife-making, mosaic art, jewelry -making, stained glass (see also stained glass materials/ methods), tattoo art and toy-making.

3.4 History/Origin of Folk Art:

The acceptance of "folk art" as a special category did not happen until the late 19th century, and was first confined to European peasant art - the "art of the land". The intellectual and cultural climate of the time attached an exaggerated Romanticism to the simple life lived by the common people. Their art, in particular, hand-crafted with traditional tools, had a great appeal for the post-Industrial Revolution urban mainstream. This unrealistic appreciation of rural life, fuelled by the aesthetics of the Arts and Crafts Movement championed by William Morris and others, led to a consideration of "folk art" as anything non-elitist, primitive or homemade - art that preserved some kind of cultural heritage.

In other words, "folk art" is a term invented by 19th century white Christian well-educated urbanites to describe the quaint arts and crafts of rustic societies. Because the concept was

invented by people well-versed in cultural history, they excluded arts from the major civilizations (eg. Chinese, Japanese, Egyptian, Minoan, Persian, and so on), and from Classical Antiquity (Ancient Greece and Rome), and Islamic societies. These cultures were deemed too well-developed to give rise to "folk art".

3.5 Example of Folk Arts center:

- Bang Sai Royal Folk Arts and Crafts Centre, Thailand
- Folk Arts Center of New England
- Novgorod Regional Folk Art Centre
- Niagara Folk Arts Multicultural Center
- Southern Highland Craft Guild Folk Art Center
- Folk Art Center Asheville
- Tyrolean Folk Art Museum
- Lukang Folk Arts Museum
- Museum of Greek Folk Art

3.6 Folk Arts of Bangladesh :

As in other countries of the world, the people of rustic, and primitive ideas developed folk art in Bangladesh. Because of this the structure and growth of the folk-art of Bangladesh are filled with pure and simple vigor and the symbolic representations of hope, aspiration and sense of beauty of the rural Bangladeshi folk. The environment and the agricultural activities greatly helped to enrich the traditional folk-art of Bangladesh. It uses traditional motifs reflecting the land and its people. Different forms of folk art tend to repeat these common motifs. For instance, the lotus, the sun, the tree-of-life, flowery creepers etc. are seen in paintings, embroidery, weaving, carving and engraving. Other common motifs are fish, elephant, horse, peacock, swastika, circle, waves, temple, mosque etc. Many of these motifs have symbolical meanings. For example, the fish represents fertility, the sheaf of paddy prosperity, the lotus purity and the Swastika good fortune. Another factor, most important perhaps, that has influenced the art and culture of this land is the six seasons.

Non performing arts:

The folk art of Bangladesh has been largely contributed by the rural women because of the aesthetic value as well as the quality of their work. A key reason behind it was that in most cases their art has been non-commercial, whereas the folk art produced by men has a commercial value attached to it. Thus, artists like blacksmiths, potters, cobblers, painters, goldsmiths, brass-smiths, weavers earn their livelihood from what they produce while traditionally, from the past, **Alpana** artists or **Nakshi kantha** needle women were working within the home and received no monetary recompense for their labor. Both **Alpana** and **Nakshi kantha** are some of the most attractive forms of Bangladeshi folk art. Pottery and Ivory are also some popular forms of the art.



Fig 33 : folk arts
Source: google



Fig 34 : folk arts
Source: google



Fig 35 : folk crafts
Source: google



Fig 36 : folk crafts
Source: google

Performing arts:

Folk drama is combination of dance, song, music, and acting called as Bhasan, jatra, pala gan, ghatu, gambhira, alkap, kavigan, puppetry, etc. It can be for entertainment or educational purposes. Jatra is the most popular form of Folk drama. In Jatras, legendary plays of heroism, mythological stories, folktales of love and tragedy, and similar countless themes are enacted in open air theatre. While some folk dramas emphasise songs, others stress dancing or acting. Folk drama are commonly based on stories of Rama and Sita, Arjun and Draupadi, Radha and Krishna, Nimai Sannyas, Behula and Laksindar, Isha Khan Dewan, Firoz Dewan, Zainab and Hasan, Sakhina and Kasem, Hanifa and Jaigun, Rahim Badsha, Rupban, Baidyani etc. Folk dramas usually have a mythical, historical, religious and political flavour.

The musical tradition of Bangladesh is lyrics-based, with minimal instrumental accompaniment. We can classify folk songs in seven categories: love, ritual, philosophy and devotion, work and labour, profession and occupation, satire and fun, and mixed. On the other side there are different forms of Folk music, Baul, Gombhira, Bhatiali, Bhawaiya, kavigan, ghatu gan, jhumur, baramasi, meyeli git, jatra gan, sari gan, etc. The Baul tradition is a unique heritage of Bangla folk music, and there are numerous other musical traditions in Bangladesh, which vary from one region to the other. Gombhira, Bhatiali, Bhawaiya are a few of the better-known musical forms. Folk music of Bengal is often accompanied by the ektara, an instrument with only one string.

3.7 Defination of Museum :

A museum is an institution that cares for (conserves) a collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Museums have varying aims, ranging from serving researchers and specialists to serving the general public. The continuing acceleration in the digitization of information, combined with the increasing capacity of digital information storage, is causing the traditional model of museums (i.e. as static “collections of collections” of three-dimensional specimens and artifacts) to expand to include virtual exhibits and high-resolution images of their collections for perusal, study, and exploration from any place with Internet

3.8 Origin of Museum and Galleries:

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

3.9 Public Museum and Galleries:

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

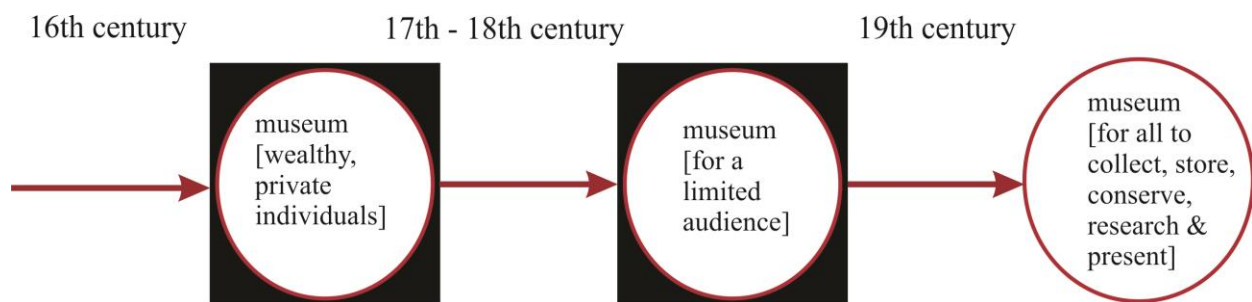


Fig 37 : development of museum

3.10 Role of the museum from today's perspective :

The concept of museum has changed with time. Now its more interactive and more open. The museum has to be welcoming, should have an all-embracing image. It needs to communicate to the widest possible audience. It should not only house art or sculpture, it should also house people, their emotions and feelings. Today's museum is how a society sees itself as well as being a symbol of commercial and cultural achievement. It is a place for a visitors attractions, which might help in global tourism. Now it is a place of multiplicity of functions, which has to combine traditional roles of interpreting and conserving a wide range of artifacts, large scale retail area and new technology. People who will be coming here will be wishing to shop, relax. It acts like a art market where artists are being promoted. Temporary galleries welcome a huge number of people in the museum. Large scale installation projects, video and performance make the whole museum livelier participatory and interactive. Exhibits are not displayed in static form. It is flexible spaces has multiple functions.

3.11 Relationships with the surrounding area :

A museum can be a focus of urban regeneration in an area. It can also be a public civic space which is physically integrated with the life of a town. Museum is an aspiration symbol of its host city's changing identity. It should be an integral and appropriate part of its neighborhoods. Sometimes museum becomes the natural fulcrum for both residents and visitors. It can also be a place to learn about the town, its history and places of interests. In Stuttgart, the Neue Staatsgalerie by James Stirling Michael Wilford & Associates has its entrance approach as a progression across terraces and sloping ramps, with the incorporation of public right of way. The building is a woven into the historical urban fabric by means of a pedestrian path.

3.12 Design of a Museum :

3.12.1 Planning , space requirements

Design issues and criteria

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

High capacity floor loading is an important consideration for locations of the heavy items in the exhibition and storage areas. Provision for delivery and construction materials should be considered as well. A large number of people and spaces work behind the main museum which is the museum workshop.

The average ratio of gallery to non gallery space is 48:52 with permanent display taking upto 40% of total area.

3.12.2 Display and storage requirement

Museum types	display (% ground floor area)	storage (% ground floor area)
National	35	29
Local authority	57	25
Independent	58	12
All museums	53	19

Fig 38 : chart for % of display and storage
Source: wikipedia

3.12.3 Access and circulation:

Planning, public space, orientation

Museum design is focus more on routes and progression. How one creates the drama from starting to end of the journey in the museum that is important. Visitors who will be visiting the museum, need to have a clear idea about the layout. So people don't feel lost. A central atrium always helps in visibility. It gives a person freedom to choose his route I the museum. Access for the differently abled should be given everywhere.

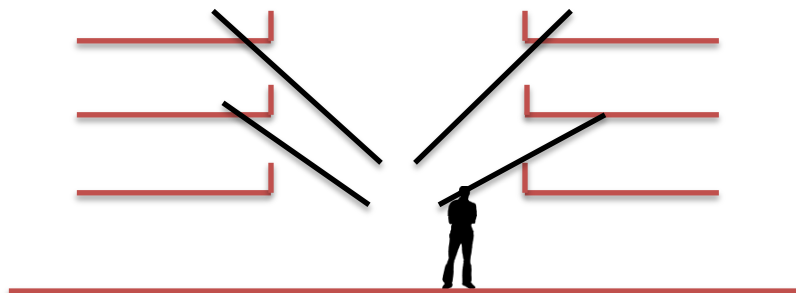


Fig 39 : central atrium increases visibility

3.13 Functions of a Folk art center :

The function can be divided into two major parts. One is gallery part, another is workshops and studios. "A Folk art gallery is a place where folk arts are shown for exhibition and/or for sale. The term "art gallery" is commonly used to mean art museum (especially in British English), the rooms displaying art in any museum or in the original sense, of any large or long room." The function of an art center is to support artists by providing studios in an inclusive international community, honoring creative work as the communication of spirit through form.

In addition, these kinds of centers accommodate space for permanent exhibitions, temporary exhibition. To facilitate more, art centers accommodate archives, learning space for children,

movie halls, multipurpose hall and workshops. Main focus is to provide space for artists and then functions are added to share their ideas with the public.

3.14 Space and physical requirements for the Folk art center :

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

3.14.1 Wood workshop :

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

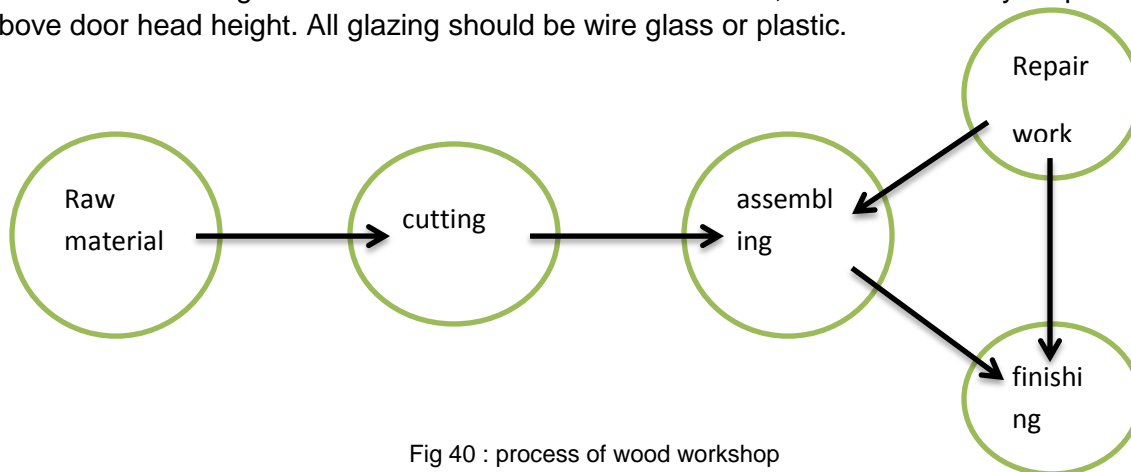


Fig 40 : process of wood workshop
Source : time savers standards for building types

3.14.2 Clay workshop :

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

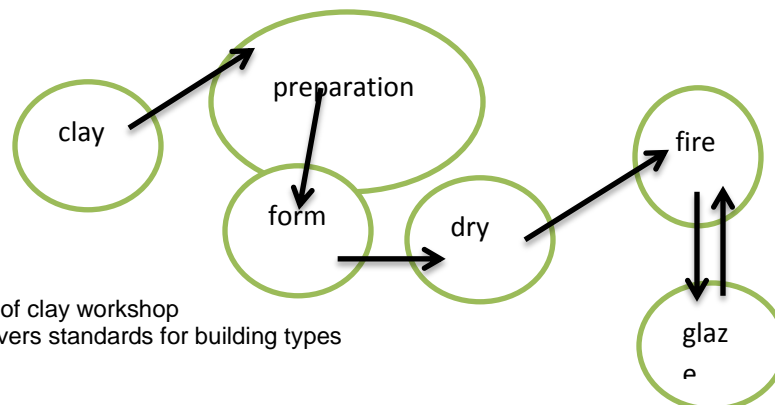


Fig 41 : process of clay workshop
Source : time savers standards for building types

3.14.3 Metal workshop :

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

3.14.4 Photographic workshop :

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

3.14.5 Auditorium :

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

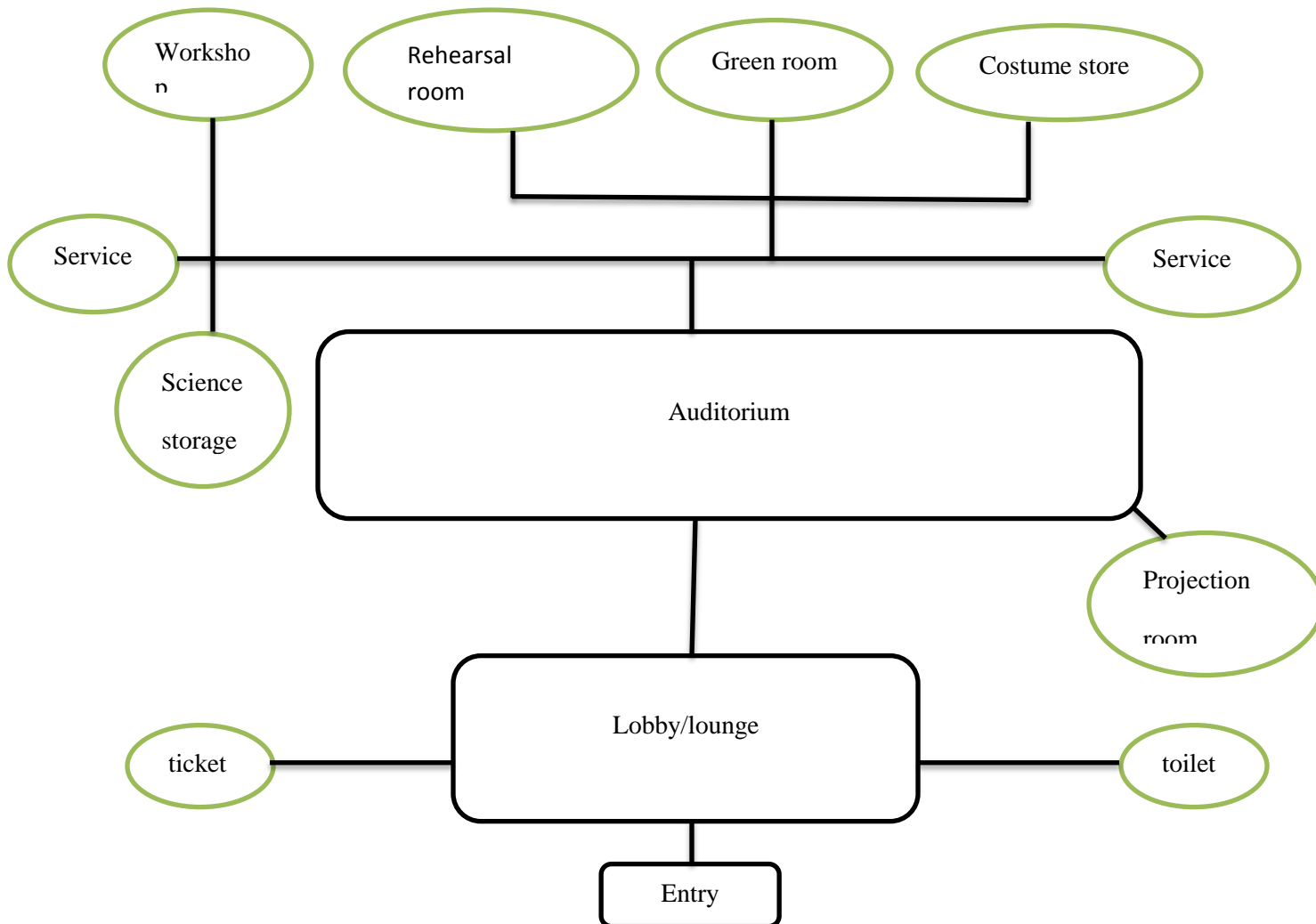


Fig 42 : auditorium layout
Source : time savers standards for building types

3.14.6 Library :

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

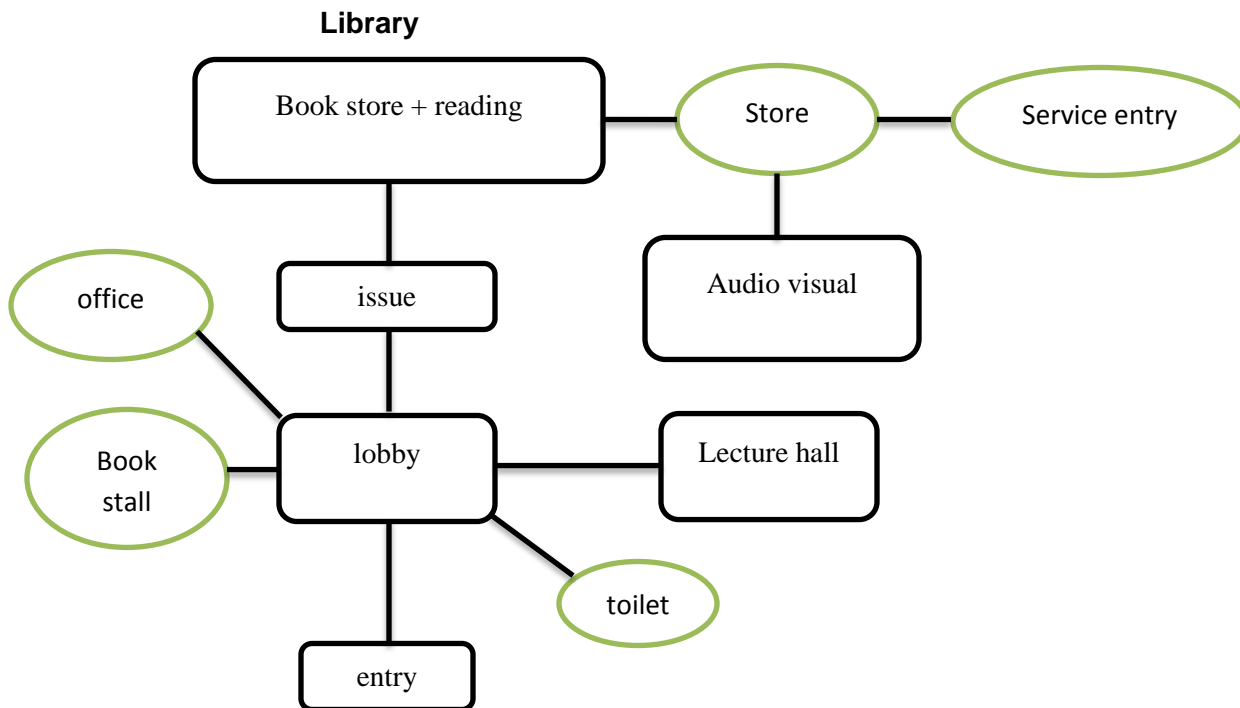


Fig 43 : library layout
Source : time savers standards for building types

3.14.7 Exhibition gallery :

As it is an exhibition for folk art, the galleries should be comparatively flexible than any other gallery space. There should be enough space for art of any type and size. Light is an important issue in the galleries. Direct light could be harmful for painting. Diffused light is always preferable. In temporary galleries might get more light than the permanent galleries as exhibits will be constantly changing. The service process is very important. The public should not be interrupted by the service spine. The circulation should be clear to the public. The gallery height is generally higher than the usual function.

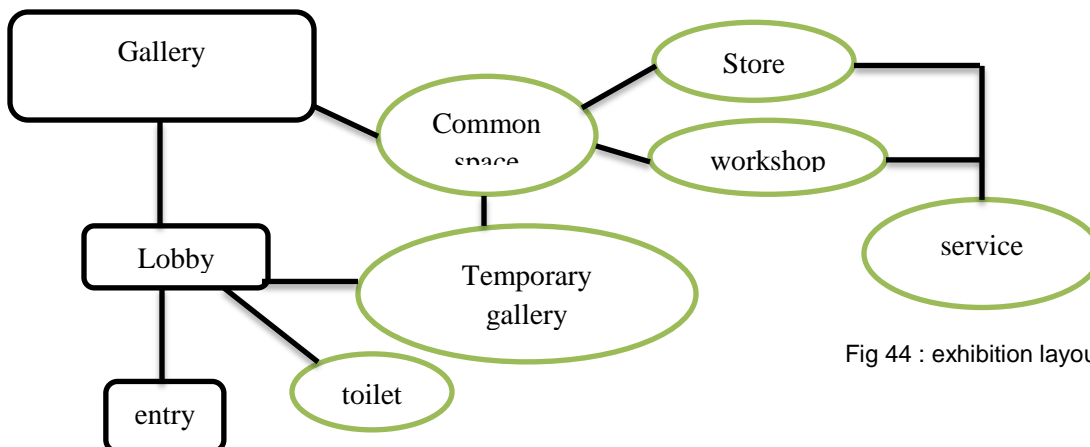


Fig 44 : exhibition layout

3.14.8 Detailed design and environmental issues :

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

3.14.9 Service and linkages :

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

Serve	Backgorund service
1. Permanent gallery	archive, workshops (conserve)
2. Temporary gallery	workshop (creation) , studio
3. Library	books repair / new books
4. Workshops	machines, materials
5. Cafe	Raw materials
6. Studios	entry and exit, personal belongings

Fig 45 : chart of service

CHAPTER 04

Literature review

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4.1 Art

4.2 Folk arts

4.3 Vital for the development of village economies

4.4 The Current Status of village economy through art

CHAPTER 04: literature review:

4.1 Art:

We all know that the term 'art' means a creative expression of artist, which has communicated and attracted all general people in all ages and all times. Folk-art is a branch of art, which has verbally transmitted and developed in folk-groups and in folk societies. folk-art, generally formed by the illiterate or semi-illiterate village people. It is true that they are very poor in economic condition and do not have any modern technological concept of art. But the general concept of art has existed in their blood. we may observed that this type of folk-art is ethnic in nature and in form it is very colorful, and also it bears traditional and cultural element of country's rich heritage.

4.2 Folk arts :

The American art world of 1920s coined the term folk art for the creations of those who are not formally trained. In the 1960s folklorists proposed a more specific alternative meaning like any other form of folk expressions, folk visual art is handed on informally within the community.

"Art, especially the traditional arts, continually demonstrate the vital principle that sameness and differences always go together. A Texan and a Missouri fiddler may play the same tune, but they will not sound the same."

- Bess Lomax Hawes, folklorist

Art is an important part of everyday life. It is not only the work of well-known artists in renowned art museums, but it is also the art of distinctive societies and subcultures. This is folk art—that develops its styles, techniques, and subject matters within the culture and history of a social group.

Many things, some biological and some historical, define who we are—gender, age, ethnicity, region, religion, language, or occupation. Thousands of artistic expressions come out of our collective American cultural roots in the form of rituals, objects, celebrations, dance, music, and stories passed on from elder to child, from artist to apprentice, and from neighbor to neighbor. Some traditions are as ancient as storytelling, others as new as jump-rope rhymes and poetry slams. Folk art represents the traditions and practices of closely connected groups, preserving cultural and community identity through artistic expressions such as music, dance, art, and craft.

Anna Mary Robertson Moses (1860-1961), was known as "Grandma Moses."

"Generally older, self-taught artists record scenes from their early life and in the process document a way of life that was rural, less complex, and free from the changes wrought by improved communications and transportation in America during the twentieth century. Their idyllic renderings have immense popular appeal. Probably the best known of these twentieth-century artists are **Grandma Moses, Mattie Lou O'Kelley, and Kathy Jakobsen.**"

That is not to say that one must be “older” or that one must paint pictures in order to be a folk artist. In further discussion of categories of contemporary folk artists, the same article described folk artists as representing “an individual vision that reflects the artist’s concern with oneself, one’s place in society, and one’s highly personal point of view.” That is a description that can include self-taught artists of all ages and cultures, one reflecting the expansive variety of what can be seen as folk art.

4.2.1 Education and Special Programs in Folk Arts:

Young people absorb their own cultural traditions from family members, friends, neighbors, and spiritual leaders. Experiencing cultural traditions of others through local programs offered by museums and other cultural institutions helps young children learn about others.

Six- to eight-year-olds gain knowledge about folk arts in many settings: home, school, community centers, libraries, museums, festivals. Quality educational programs integrate folk arts into language arts, social studies, math, science, visual art, music, theater, and dance. This approach teaches literacy, civic responsibility, and cultural curiosity in an authentic, meaningful fashion. In today’s schools, folk artists share their talents with students by demonstrating cultural traditions and performing stories, songs, or dance.

For example, a local artist may visit the school to show students the art of Navajo basket weaving. Encourage your children’s teachers to strengthen school-community connections by incorporating folk arts into their ongoing lesson plans.

4.2.2 Folk arts of Bangladesh :

The folk art of Bangladesh has been largely contributed by the rural women because of the aesthetic value as well as the quality of their work. A key reason behind it was that in most cases their art has been non-commercial, whereas the folk art produced by men has a commercial value attached to it. Thus, artists like blacksmiths, potters, cobblers, painters, goldsmiths, brass-smiths, weavers earn their livelihood from what they produce while traditionally, from the past, Alpana artists or Nakshi kantha needlewomen were working within the home and received no monetary recompense for their labor. Both Alpana and Nakshi kantha are some of the most attractive forms of Bangladeshi folk art. Pottery and Ivory are also some popular forms of the art.

Bangladesh has a strong folkloric and cultural heritage. Bangladesh’s folk art has been greatly influenced by various ethnic groups that have resided in the land throughout the years.

Floor and wall paintings or nakshi kantha are included in folk art while the products of potters, carpenters and weavers as well as articles made of bamboo, cane, shola, conshell, ivory and bell metal are referred to as crafts. There are however some folk arts that cannot be categorized separately. For instance an earthen pot on which fish, leaves and other designs have been painted as well as some mats designed of trees, birds, mosques etc. are a combination of both art and handicrafts.

Rickshaw painting is another indigenous form of art that is unique to this region. In Bangladesh, **R. K Das** has been considered a pioneer of rickshaw painting since the 1950s. His subjects range from movie stars to depictions of village life and colourful cityscapes to pictorial interpretations of social issues to flora, fauna and animals. His work is exceptional in its combinations of colour and imagery. His painting “A Colourful City” looks striking on both white and blue walls. It is strongly reminiscent of our culture and tradition.

“Sarachitra” is another popular form of art. Sara refers to the lid of a clay pot. Folklorist **Gurusaday Dutt** once wrote that there was a time when each and every house in Bengal was like a little piece of art. Women of the households were known to decorate their walls, doors and windows by hand paint.

4.3 Vital for the development of village economies:

The artisan sector (or traditional village industry) is a primary, small scale, village based manufacturing sector, which provides the essential manufactures, functions and services, that cater to local communities, and now by default, is increasing export markets. It is thus a critical and essential element for the village economy and its self-sufficiency. Artisans contribute their knowledge of local materials and give form to human experience.

Most importantly in any traditional culture, ‘folk arts or crafts signify such levels in an art language as folk poems and lore do in literature or folk songs and dances in the performing arts – levels which involve larger numbers of people in a society in creative expression, and, in the process, keep their sensibility counts high. So a society in which folk arts are alive is a more colorful and creative society than one in which art activity is confined to a privileged few.

Culturally, the artisan sector has in the past seen its enlightenment and peak of sophistication, as for instance the Dhaka Muslin. This was acquired through generations of masterly craft practices, which have become hallmarks of quality and superiority in hand made items. A rediscovery of that excellence will not only give a thrust to village economies, but will contribute substantially towards the nation’s progress.

4.4 The Current Status of village economy through art:

Due to the ‘industrialization’ process there is also an influx of factory made ‘modern/cheaper/export rejects/surplus’ into the system. Because of this, tens of thousands of these artisans and crafts people have lost or on the way of losing their livelihoods.

In Chittagong, 70 odd families of potters were out of business as with the introduction of cheaper and more durable plastic products in the market their work had become redundant. Most of these potters have landed up selling their labor, collecting fuel wood from adjacent forests to be sold in nearby markets, making *bidis*, pulling *riskshaws*, or hawking. The same is the fate in other places, for handloom weavers, leather workers, metal workers, and so on. Power-loom made textiles, factory made shoes,

plastic and nylon nets, and other products, are causing a death knell to the industry. Most of the artisans are today struggling for survival. Many have given up and have moved away from their

traditional occupations. Others cling on desperately not knowing what else to do or whom to turn to. Their skills evolved over thousands of years are being dissipated and blunted. Capital-intensive production processes¹ and technologies are ever increasingly replacing human friendly processes.

The same set of people who once were the backbone of the village/region/nation's economy, providing much of the products and services, have moved away (or are moving away) from their traditional occupations and are being reduced to sell their labor, or do things which do not take into account their expertise or skill levels. They also happen to be amongst the poorest of the poor.

CHAPTER 05

Contextual Analysis

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5.2 Importance of a center of folk arts and crafts in Bangladesh:

CHAPTER 05: Contextual Analysis

5.1 Folk Art of Bangladesh:

- **Non performing :**

The people of rustic, and primitive ideas developed folk art in Bangladesh. The structure and growth of the folk-art of Bangladesh are filled with pure and simple vigor and the symbolic representations of hope, aspiration and sense of beauty of the rural Bangladeshi folk. The environment and the agricultural activities greatly helped to enrich the traditional folk-art of Bangladesh. It uses traditional motifs reflecting the land and its people. Different forms of folk art tend to repeat these common motifs. For instance, the lotus, the sun, the tree-of-life, flowery creepers etc. are seen in paintings, embroidery, weaving, carving and engraving. Other common motifs are fish, elephant, horse, peacock, swastika, circle, waves, temple, mosque etc. Many of these motifs have symbolical meanings. For example, the fish represents fertility, the sheaf of paddy prosperity, the lotus purity and the Swastika good fortune. Another factor, most important perhaps, that has influenced the art and culture of this land is the six seasons.

The folk art of Bangladesh has been largely contributed by the rural women because of the aesthetic value as well as the quality of their work. A key reason behind it was that in most cases their art has been non-commercial, whereas the folk art produced by men has a commercial value attached to it. Thus, artists like blacksmiths, potters, cobblers, painters, goldsmiths, brass-smiths, weavers earn their livelihood from what they produce while traditionally, from the past, Alpana artists or Nakshi kantha needlewomen were working within the home and received no monetary recompense for their labor. Both Alpana and Nakshi kantha are some of the most attractive forms of Bangladeshi folk art. Pottery and Ivory are also some popular forms of the art.

Among the dozens of crafts and art forms, the most important are **terracotta, basketry, metal work, textiles, painting**. A brief account of some of these crafts is given to provide a background to the nature and scope of the Museum of Folk Art and Crafts of Bangladesh.

5.1.1 Terracotta:

The term terracotta is used to refer to items made out of this material and to its natural, brownish orange color, which varies considerably. In archaeology and art history, "terracotta" is often used of objects not made on a potter's wheel, such as figurines, where objects made on the wheel from the same material, possibly even by the same person, are called pottery; the choice of term depending on the type of object rather than the material.

The terra cotta art used in the Kantajee temple of Dinajpur is remarkable in terms of texture and quality. The "Neelpadma" found in the Lalmai of Comilla is unparalleled. Some of these artifacts have been kept in the site museums at various locations. The folk arts of these categories are now being used most tastefully in modern design.

5.1.1.1 Terracotta art as building materials:



Fig 46: kantajir temple
Source : google



Fig 47: terracotta work
Source : google

5.1.1.2 Terracotta art as decorative products:



Fig 48: terracotta art
Source : google



Fig 49: terracotta art
Source : google



Fig 50: terracotta art
Source : google

5.1.2 Basketry:

Bangladesh is endowed by nature with a variety of **bamboos, canes, grasses** and **reeds** which can be 'woven' into innumerable objects of daily use. Almost anything that is needed for basic living, such as the house with its walls and roof, the bed, the mat, containers, cupboards, chests, fishing equipment, sieves, etc. are made from these materials.

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The Sylhet and Noakhali regions are famous for their exquisitely patterned prayer mats and common mats for daily use. These are woven by women using a combination of natural coloured warp and red dyed weft. A remarkable range of geometrically conceived motifs such as arches, boats, huts, chairs, hukkas, birds and animals are woven in these soft and comfortable mats.



Fig 51: basketry art
Source : google



Fig 52: basketry art
Source : google



Fig 53: basketry art
Source : google

5.1.3 Jute:

Bangladesh is rich in jute. From twisted and untwisted jute fibre shika (pot hangers), bags, containers, partition screens, curtains, floorcoverings, hammocks, etc. are made, often adorned with colourful tassels.



Fig 54: jute art
Source : google



Fig 55: jute art
Source : google



Fig 56: jute art
Source : google

5.1.4 Metal work :

Metal objects for daily use being simple and elegant, easy to lift, carry, handle and clean, valuable even when old and broken, were a part of the socioeconomic life of the people. In addition to a whole range of ritual accessories such as the bowls and plates for storing ritual ingredients, temple lamps, bells, seats for installing the cult images, incense burners, etc., a large variety of household objects such as cooking pots and pans, plates, lids, pitchers, spouted pots, boxes and containers, sieves, winnowing fans, measuring bowls, oil bottles, containers for women's beauty culture, hair-drying pins, combs, etc. were designed to combine beauty with utility. Surface ornamentation was created by simple hammering, punching, dye casting or in casting itself. A unique feature of the metal work of Bangladesh is that of making metal objects by using the basketry technique, wherein strips cut from a metal sheet are utilized for 'weaving' the required object.



Fig 57: metal work art
Source : google



Fig 58 : metal work art
Source : google



Fig 59: metal art
Source : google

5.1.5 Ornaments:

Ornaments of silver, gold, brass, copper and bell-metal with extremely delicate patterning of flower and foliage are traditionally fashioned by the gold and silver smiths of Bangladesh. Techniques of casting repousse dye casting, filigree (twisted wire construction), granulation, inlay work, etc. are known and practised. Amulets, armlets, wristlets, anklets, earrings, nose-rings, necklaces, precious boxes, perfume sprinklers, etc. were a part of an age-old tradition of the land. Dhaka, Rangpur, Dhamrai and Mymensingh are among the more renowned centres of ornament making.



Fig 60: ornament
Source : google



Fig 61 : ornament
Source : google



Fig 62: ornament
Source : google

5.1.6 Conchshell work

An entire street in old Dhaka is inhabited by conchshell workers. Using a specially made heavy saw for cutting the shell these craftsmen make bangles, finger and toe rings, cufflinks, earrings, etc., mainly used by the Hindus. These are adorned with incised patterns. Slight irregularity of shape arising out of the natural form of the conch itself imparts a certain charm to these items.



Fig 63: ornament
Source : google



Fig 64 : ornament
Source : google



Fig 65: ornament
Source : google

5.1.7 Textiles

The single item of textile craft which has made Dhaka and Bangladesh famous all over the world is the proverbial Dhaka muslin.- References to the fine cloth of Bengal can be traced in ancient literature. Dhaka muslin was so finely woven that often it tended to be almost invisible when spread out on any surface. The jamdani or the 'figured muslin' traditionally woven in Bengal, may be considered to be one of the finest products to come out of the looms of Bangladesh. Here, cotton fabric is brocaded with cotton or gold threads. Jamdani is woven by transfixing the loose pattern thread between 'a greater or less number of the threads of warp, in proportion to the size of the design', and then throwing the shuttle to pass the regular weft. By repeating this process, wherein the size and placing of cut thread is in accordance with the character of the pattern, the jamdani weaver produces a range of intricate designs.

Another famous textile craft of Bangladesh which deserves to be mentioned here is the nakshi kantha, or the embroidered-quilted textile. Nakshi-kanthas were traditionally made by women by quilting together together old dhotis and saris and embroidered with old 'indigo and madder-dyed threads', recycled from old materials. These covers, wrappings and bags (for storing areca nuts or the holy Koran) embroidered in a variety of running and darning stitches are made for household use and as gifts. One traditional type of kantha had always a central lotus medallion and four trees in the four corners.



Fig 66: nakshi kantha
Source : google



Fig 67 : jamdani
Source : google

5.1.8 Painting

Bangladesh has an old tradition of narrating stories with the help of a picture-scroll. itinerant picture showmen carrying a hand-painted vertical or horizontal paper scroll depicting multi-coloured illustrations of the particular legend travelled from place to place. Gathering village audiences, they told stories in prose and verse and showed the panels of the painted scroll as illustrations. The painters were skilled enough not only in drawing and painting but had devices of narrative painting in which they could tell most of the story pictorially in a small space. The same painters were also adept in painting the terracotta discs devoted to Lakhi, as well as the masks of gods and demons needed for ritual and theatre.



Fig 68: painting
Source : google



Fig 69 : painting
Source : google

5.1.9 Wood carving

Shallow relief carving with figurative and geometric work used in the construction of temples, household shrines and chariots, as well as architectural features of palatial houses, have been discovered in large quantity. The shallow relief which is so typical of the wood carving of Bangladesh has little concern for three-dimensional modelling but, on the other hand, has tremendous strength of line. These sculptures were overpainted and therefore the surface details were only cursorily treated while carving. Figures of men, women, Europeans, Hindu gods, etc. were important themes of the wood carving traditions of Bangladesh.



Fig 70: wood carving
Source : google



Fig 71 : wood carving
Source : google



Fig 72: wood carving
Source : google

5.1.10 Stone objects

Stone is rare in Bangladesh and therefore its use in architecture and household items is extremely limited. However circular stone discs having deeply incized patterns with floral or geometric (sometimes figurative) work were used by housewives as ornamental moulds for making cakes. The variety of motifs provide an interesting study of the social life of rural Bangladesh.



Fig 73: stone products
Source : google

5.1.11 Daruchitra:

The art of wood engravings is an ancient crafts used for decorating door frames, pillars, windows, palanquins, boat prows, toys and dolls. The designs are carved out and the plain surfaces are then painted. Door frames and pillars are painted with creepers, palanquins with flowers, creepers and geometric patterns and boats with swastika, the moon, stars, bird and fish.



Fig 74: dollwood
Source : google

5.1.12 Dewalchitra:

Dewlchitra or wall painting, images of deities are painted on the walls of mud houses in northern Bengal in the belief that these images will protect the house and its inmates from evil. Flowers and leaves are painted to beautify the dwelling place. Apart from alpana designs, motifs include the swastika, the goddess Laksmi seated on a lotus, the heroes of the puranas, sheaves of paddy, creepers, peacocks and elephants. Scenes from the story of Krishna or Rama are painted as murals.



Fig 75: dewalchitra
Source : google

- **Performing:**

5.1.13 Folk dances:

Folk dancing in Bangladesh is a very popular pastime and forms an integral part of many religious, cultural and social gatherings. Chhokra, Ghatu and Leto dances are primarily attended by Muslims, but they also attract people from other communities, showing that music and dance can very often transcend any perceived barriers among people of different religions and backgrounds.

Chhokra dance, literally meaning “dances by young boys”, is performed by youths who take on the roles of women and young girls. The dance is accompanied by Alkap songs and is performed on a stage in an open field or mango grove. The performance includes a large team of singers, musicians and dancers, with a clown forming part of the troupe. The musicians sit along the sides of the canopied stage, while the dancers wait in the dressing room for their cue to perform. As with many other Bangladeshi folk dances, the saga of Radha and Krishna is a well-liked theme.

Ghatu dance, accompanied by Ghatu songs, has no specific religious or social significance. Its purpose is simply to entertain the audience by playing out the story of Radha and Krishna, or

other popular love stories. The main instruments used to provide the music for the show include the drum, cymbals, the flute and sarinda – a traditional stringed instrument similar to a fiddle, with three strings and played with a bow. Ghatu dance can get quite risqué and is aimed at an adult audience. In the past these performances would take place in secluded areas away from the general population, but these days Ghatu dance is performed on modern stages in the Dhaka Division's districts of Kishoreganj and Netrokona.

Leto dance features a boy dressed as a girl, singing and dancing to the accompaniment of Leto songs. This popular form of entertainment is generally presented at poetry contests, which is a fitting venue seeing as in his youth renowned Bangladeshi poet, musician, philosopher and revolutionary, Kazi Nazrul Islam, also known as the “Rebel Poet”, composed Leto songs and even took part in performances.



Fig 76: dance
Source : google



Fig 77: dance
Source : google

5.1.14 Folk dramas:

Drama in Bangladesh has an old tradition and is very popular. In Dhaka more than a dozen theater groups have been regularly staging locally written plays as well as those adopted from famous writers, mainly of European origin. Popular theatre groups are Dhaka Theatre, Nagarik Nattya Sampraday and Theatre. In Dhaka, Baily Road area is known as 'Natak Para' where drama shows are regularly held. Public Library Auditorium and Museum Auditorium are famous for holding cultural shows. Dhaka University area is a pivotal part of cultural activities.

Jatra(Folk Drama) is another vital chapter of Bangalee culture. It depicts mythological episodes of love and tragedy. Legendary plays of heroism are also popular, particularly in the rural areas. In near past jatra was the biggest entertainment means for the rural Bangalees and in that sense for 80% of the population since the same percentage of the population lived in rural Bangladesh. Now-a-days jatra has been placed in the back seat in the entertainment era. Gradually western culture is occupying the place of traditional culture like jatra.



Fig 78: drama
Source : google



Fig 79: drama
Source : google

5.1.15 Folk music :

The store of folk song abounds in spiritual lyrics of Lalan Shah, Hasan Raja, Romesh Shill and many anonymous lyricists. Bangla music arena is enriched with Jari, Shari, Bhatiali, Murshidi and other types of folk songs. Rabindra Sangeet and Nazrul Sangeet are Bangalees' precious heritage. Modern music is also practiced widely. Contemporary patterns have more inclinations to west. Pop song and band groups are also coming up mainly in Dhaka City.

Musical Instruments, Bangladesh has a good number of musical instruments originally of her own. Originally country musical instruments include, Banshi (bamboo flute), Dhole (wooden drums), Ektara (a single stringed instrument), Dotara (a four stringed instrument), Mandira (a pair of metal bawls used as rhythm instrument), Khanjani, Sharinda etc. Now-a-days western instruments such as Guitar, Drums, Saxophone, Synthesizer etc. are being used alongside country instruments.

5.2 Importance of a center of folk arts and crafts in Bangladesh:

The importance of a museum in the everyday art of a people cannot be underestimated. At one time the so-called household art objects were sold as common items in the market places of the world. They were made for use in daily life and not as art objects to be displayed in museums. But as the forces of industrialization and modernization emerged these fine traditional handicrafts, which combined aesthetics with utility and skill, began to disappear to give place to machine made and mass produced objects. Now most of the wonderful examples of exquisite arts and crafts have started to disappear and be forgotten. That proverbially fine Dhaka muslin which was among the wonders of the world disappeared with the advent of mechanized textiles, and today we do not have even a sample of that material to show to posterity. If the old style jamdani saris or nakshi kanthas made today are inspected the difference between what was possible once and what is not possible today in spite of advanced technology is clearly demonstrated. Only a museum can save these objects and serve as a source of reference for reviving and improving craftsmanship and design. If collection is not made now, more crafts will meet the same fate as the muslin, jamdani and nakshi kantha, of which very few good examples have survived. Twenty years ago it was still possible to find dozens of objects of museum quality, but today few remain.

Museum of folk and tribal arts and crafts can help to revive aesthetic taste and the quality of contemporary crafts. The collection itself can become the reference library for the craftsmen. If they are interested and consciously involved in the programmes of the museum, they can recognize the superior quality of craftsmanship, design and materials and will strive to achieve this again today.

Moreover, a museum of this type can invite craftsmen to come and demonstrate the various processes of their craft. This will generate appreciation for labour intensive handicrafts in the minds of the people. How much of a person's labour, patience, collectively inherited sensibility and age-old experience is involved in making just one jamdani sari has to be seen to be believed. If these things are seen being made by the magical fingers of the craftsman, they are better appreciated and this contributes to patronage of traditional crafts.

CHAPTER 06

Case Studies

Contents

- 6.1 Case Study 01 : **Bangladesh Folk Art & Crafts Foundation**
- 6.2 Case Study 02 : **Rosenthal Centre for Contemporary art:**

CHAPTER 06: Case studies

6.1 Case Study 01 : Bangladesh Folk Art & Crafts Foundation

6.1.1 Background of the project

Location: Sonargaon , Narayanganj

Site area: 50 hectare

Client: Ministry of Cultural Affairs

Established : Bangladesh Folk Art & Crafts Foundation was established on 12th march in 1975.

The Law of the Foundation : Bangladesh Folk Art & Crafts Foundation Law -1998

6.1.2 Project brief:

Bangladesh Folk Art & Crafts museum is mini replica of the country. The main objective of this unique organization is to preserve and display the traditional art and cultural heritage of the nation. This museum began its journey at Sonargaon in March 1975 at the initiative of Shilpacharya Zainul Abedin, the great painter of this country.

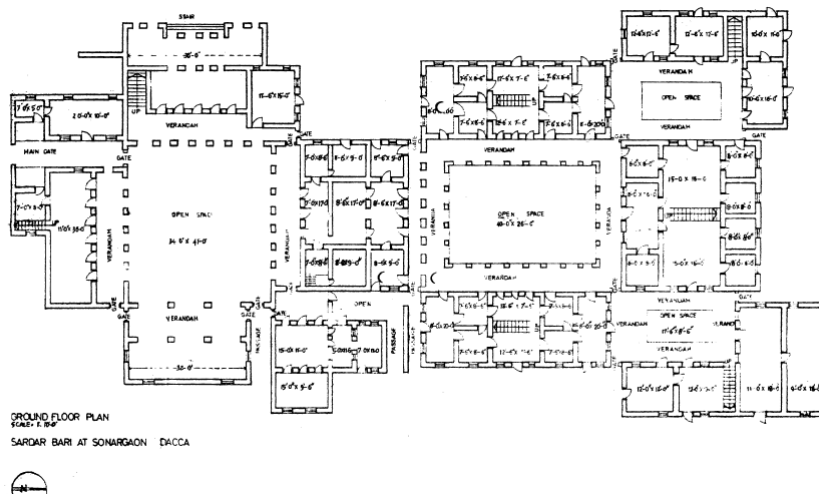


Fig 80: Bangladesh Folk Art & Crafts museum
Source : google



Fig 81: Bangladesh Folk Art & Crafts museum
Source : google

6.1.3 Planning and design considerations :

Bangladesh folk arts and crafts museum is spread out on a big complex of 150 bighas of land. It includes a big artificial lake on a land of 55 bighas, six ponds, a library, documentation center, sales center of crafts, a folk stage, two folk restaurant, a rest house, a godown and three bridges, craft village, local fruit, forestry, medicinal trees and charming garden of fruits and flowers.

The museum has a very rich collection of folk objects of different materials and forms of aesthetic and utilitarian values. These undoubtedly reflect the sentiments, impulse, temperament, moods, idiosyncrasy, skill and expertise of the artists and artisans. It is a national institution which represents traditional art heritage of Bangladesh, exhibiting objects of exceptional design and skill.

There are also two folk art and craft museums to showcase traditional folk art and craft and folk culture as if they were living and never ending. One is folk art and craft museum and the other is Shilpacharya Zainul Abedin Museum.

6.1.4 Galleries:

1. There are 10 galleries in folk art & crafts museum-

Gallery for wooden crafts.

Environment for village life gallery.

Gallery for scroll painting and mask.

Gallery for different kinds of boats of Bangladesh.

A Tribal life gallery.

Gallery for folk musical instrument and pottery Terracotta Doll, Tile.

Gallery for agricultural implements and other iron products.

Gallery for Brass and bell metal.

Gallery for folk ornaments.

Gallery for Bamboo, cane crafts.

2. Two galleries are in shilpacharja Zainul Abedin folk Art & Crafts museum-

a) Gallery for wooden crafts.

b) Jamdani sare and Nakshikantha gallery.

Statistics of the Museum

antics:

Total antics 4300 nos

Display (in the gallery) 938

In store 3362 nos

Library & Documentation center : Number of books in the library 9985.
Number of publications of the foundation are 49.



Fig 82: crafts
Source : google



Fig 83: inside view
Source : google



Fig 84 crafts
Source : google

6.1.5 Functions:

The functions of Bangladesh Folk Art & Crafts Foundation are:

- to preserve traditional Folk Art & Crafts of Bangladesh;
- to create training facilities on traditional folk are & crafts;
- to establish folk are & crafts Museum in different regions of the country;
- to establish a crafts village at Sonargaon;
- to conduct research on folk art & crafts and publish the research findings;
- to preserve folk art & crafts;

to formulation and implementation of plan, programmes and projects for the development of folk art & crafts;

to help and cooperate with individuals and organizations engaged in research on folk art & crafts;

to assist the Government in formulating folk art & crafts policy and advise the Government, local authority or any other organization in the matter;

to identify areas of cooperation and chalk out joint programmes on traditional on traditional folk art & crafts with other countries; and

6.2 Case Study 02 : Rosenthal Centre for Contemporary art:

6.2.1 Project brief:

Architect: Zaha Hadid
 Location: Cincinnati, USA
 Site area: 11,000 square feet

6.2.2 Idea:

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



Fig 85: Rosenthal Centre for Contemporary art
 Source : google

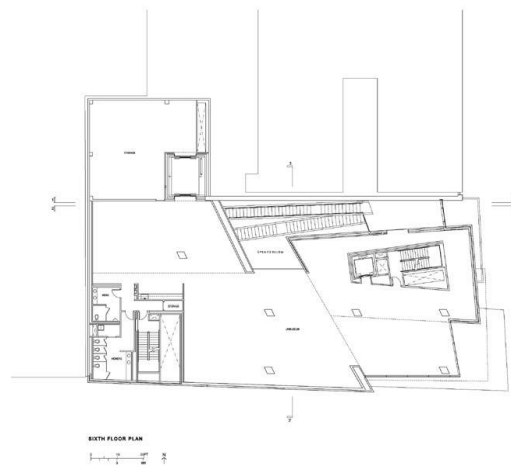


Fig 86: Rosenthal Centre for Contemporary art
 Source : google

6.2.3 Main architectural features:

- The lighting sources have been distributed properly in the building. One major source and others are supporting sources.
- The building is smoothly blended with the urban context.
- Different heights galleries have been accommodated on the art center.
- The building seems as if it is floating.

6.2.4 Major design features:

- **Urban Carpet**
 To draw in pedestrian movement from the surrounding areas and create a sense of dynamic public space, the entrance, lobby and lead-in to the circulation system are organized as an "Urban Carpet." Starting at the corner of Sixth and Walnut, the ground curves slowly upward as it enters the building, rising to become the back wall. As it rises and turns, this Urban Carpet leads visitors up a suspended mezzanine ramp through the full length of the lobby, which during the day functions as an open, daylit, "landscaped"

expanse. The mezzanine ramp continues to rise until it penetrates the back wall, on the other side of which it becomes a landing at the entrance to the galleries.

- **Jigsaw Puzzle**

In contrast to the Urban Carpet, which is a series of polished, undulating surfaces, the galleries are expressed as if they had been carved from a single block of concrete and were floating over the lobby space. Exhibition spaces vary in size and shape, to accommodate the great range of scales and materials in contemporary art. Views into the galleries from the circulation system are unpredictable, as the stair-ramp zig-zags upward through a narrow slit at the back of the building. Together, these varying galleries interlock like a three-dimensional jigsaw puzzle, made up of solids and voids.

- **Skin/Sculpture**

The building's corner location led to the development of two different, but complementary, facades. The south facade, along Sixth Street, forms an undulating, translucent skin, through which passersby see into the life of the Center. Offices - organized along this side to provide daylit working environments and views of the city - provide the facade with human animation. The east facade, along Walnut, is expressed as a sculptural relief. It provides an imprint, in negative, of the gallery interiors.

6.2.5 Material:

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

6.2.6 Programs:

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

6.2.6.1 Interior Breakdown:

Lower Level

Performance space: 2,366 sf

Lobby: 1,160 sf

Entry Level

Lobby: 3,512 sf

Reception: 184 sf

Museum shop: 960 sf

Second Floor

Galleries: 6,145 sf

Third Floor

Offices: 3,737 sf

Fourth Floor

Galleries: 5,442 sf

Offices: 1,379 sf

Board Room: 834 sf

Terrace: 381sf

Fifth Floor

Members' Room: 540 sf

Galleries: 4,854 sf

Sixth Floor

UnMuseum: 6,621 sf

Totals

Total Gallery Space: 16,441 sf

Performance Space: 2,366 sf

Education Space: 6,621 sf

Total Building Square Footage: 82,265 sf

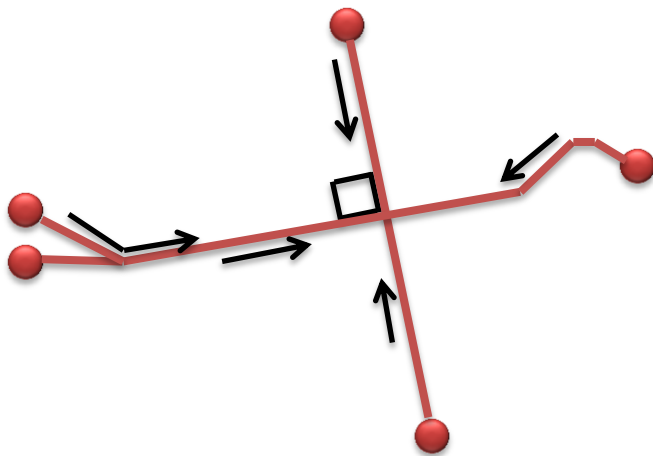
6.2.7 Findings:

Fig 87: location map analytic study
Source : google

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

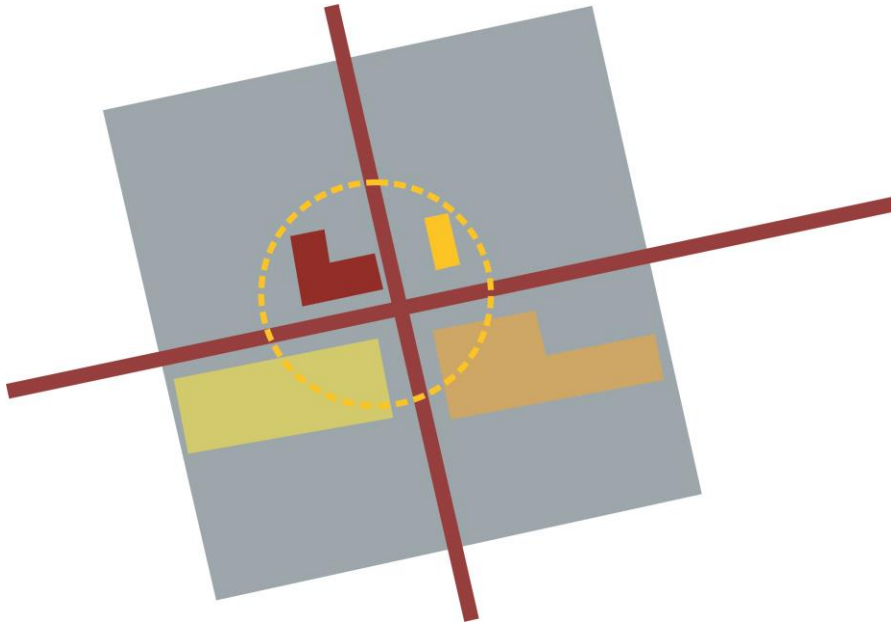


Fig 88: surrounding function analytic study
Source : google

The site has surrounding functional effect on the center. As it has several food courts around it the center does not accommodate food facility

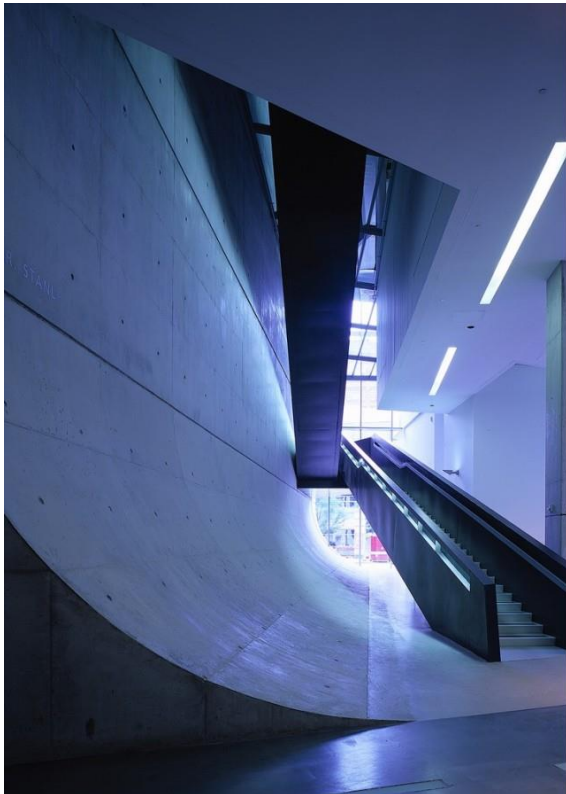


Fig 89: light source from the top
Source : google

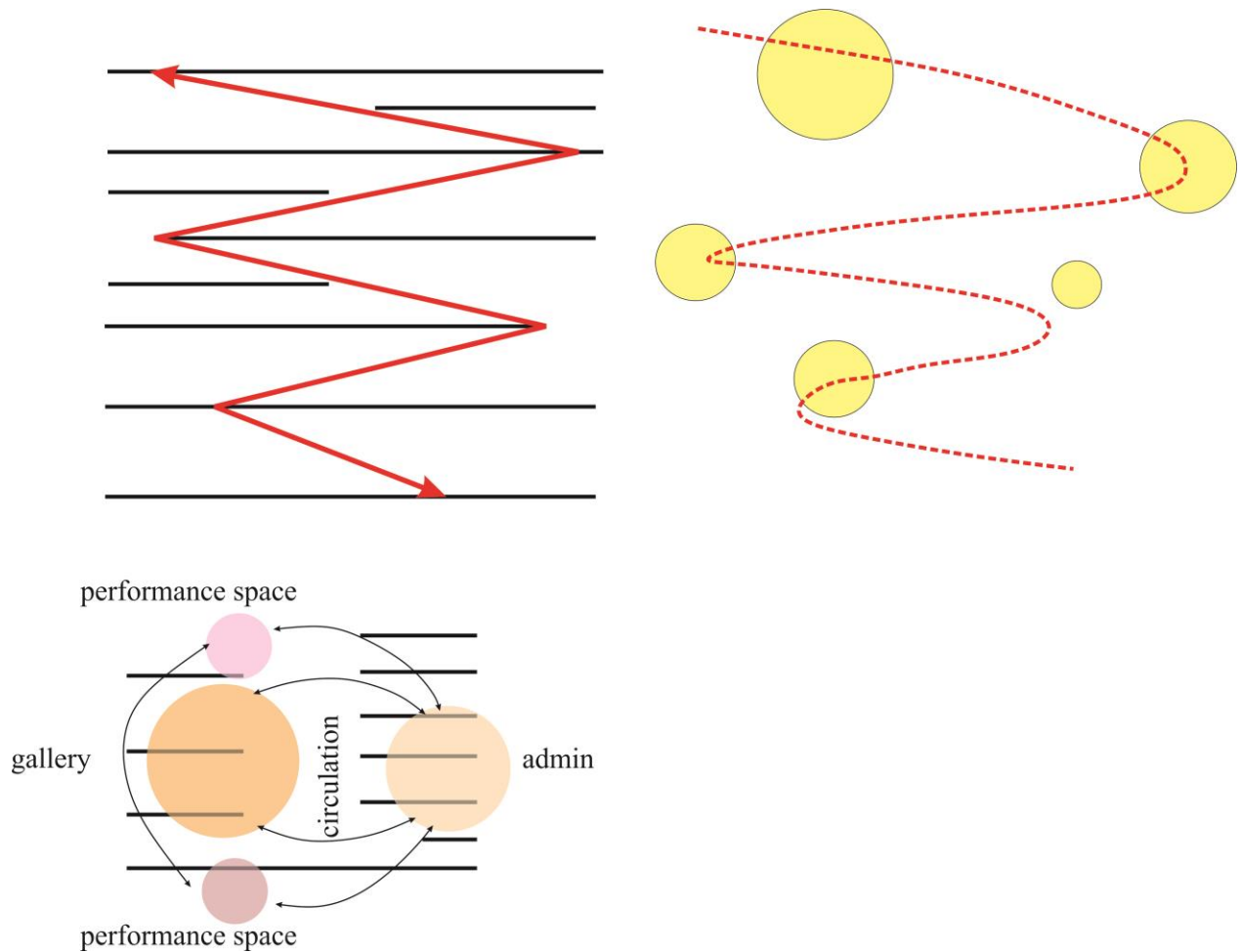


Fig 90: analytic diagram

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

CHAPTER 07

Program and development

Contents

7.1 Rationale of the program

7.2 Program derivation

7.3 Functional flow and program zoning

7.4 Program with required area

7.5 Functional development

7.6 Developed Program

7.7 Proposed function & spaces

CHAPTER 07: Program and development:

7.1 Rationale of the program:

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

7.2 Program derivation :

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

7.3 Functional flow and program zoning :

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

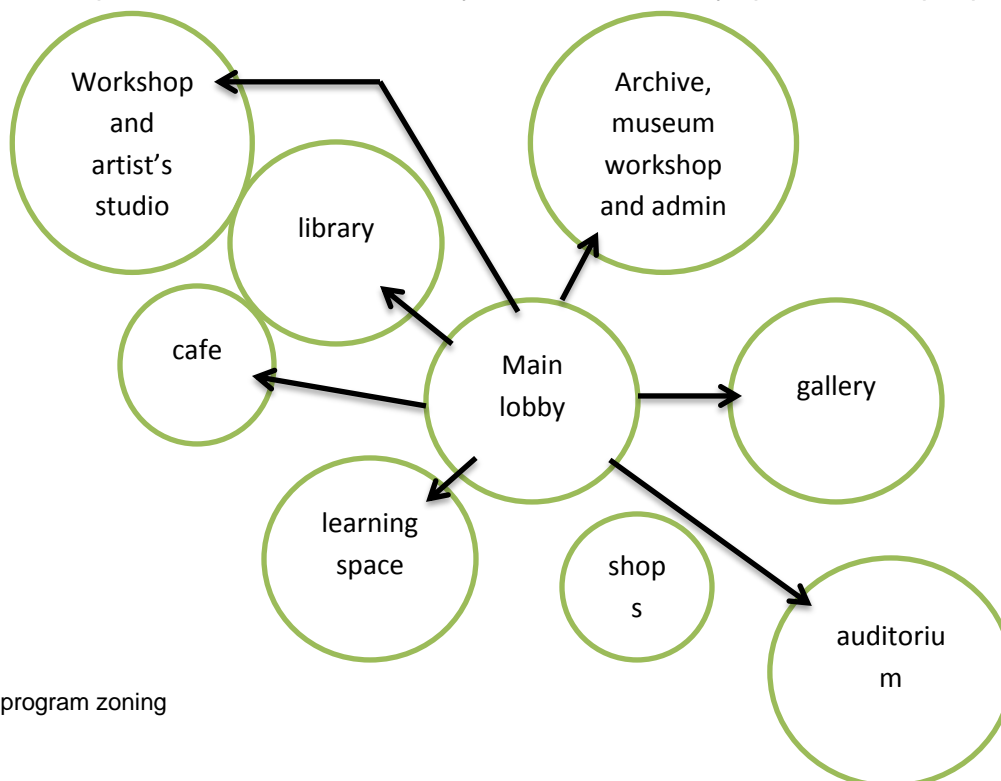


Fig 91: program zoning

7.4 Program with required area :

Broad program	Area (sq.ft)
1. Permanent gallery space	28200
2. Temporary gallery space	58000
3. Multipurpose hall	4800
4. Seminar room/ Documentation room	4500
5. Library/ archive	6200
6. Book shop/ Museum shop	400
7. Cafeterias	2400
8. Open theatre/ Performance space	4400
9. Learning space	6000
10. Workshops	29750
11. Studios for artists	7000
12. Administration/offices	5500
13. Accommodation of staffs	6000
14. Auditorium	8000
15. Research and publications	5000
Total program area	1755468
Circulation 30%	52557
Total built area	227749
Parking for 127 cars	

Detailed program with square feet :

Admin	Quality	Area (sqft)
entry		
Lobby	1	400
Reception	1	100
Toilet		486
office		
executive director	1	300
deputy director	1	300
executive engineer	1	200
assistant director	2	400
display officer	1	200
artisan instructor	1	200
collection officer	1	200
research officer	3	360
preservation officer	2	120
sub-assistent engineer	1	120
registration officer	1	120
guide lecturer	2	160
accountant cashier	1	80
personal assitent	1	80
photographer	1	80
conservation assistant	1	80
caretaker	1	80
storekeeper	1	80
lab assistant	1	80
technician	7	120
receptionist	1	80
Complex Superintendent	6	300
Conference room	100 persons	1200
Staff room	10 persons	800
Toilet	men-1, women-1	100
Total		6826

Permanent Gallery Space	Area (sqft)
Space for exhibition	30500
store/ archive	1000
workshop/repair unit/ conservation	2000
Toilets	486
Total	33986

Temporary Gallery Space	Area (sqft)
Lobby space	400
space for exhibition	20000
store/ archive	2000
Toilets	486
Total	22886

Research	Quantity	Area (sqft)
Lobby and lounge	1	300
conference room	25 person	525
documentary room	1	450
researcher's room (head)	1	300
conservation laboratory	8	1500
audio-visual	3	300
store	1	200
snacks room	1	100
toilets	1	486
Total		4161

Workshops	Quantity	Area (sqft)
general workshop	2	2000
crafts workshop	2	4000
Total		6000

Learning space	Quantity	Area (sqft)
learning space (common space)	1	1000
Toilet		486
classrooms		
music classrooms	2 x 30' x 35'	2100
dance classrooms	2 x 1550 sqft	3100
drama classrooms	2 x 30' x 35'	2100
Green room/dressing room		323
Set, prop & costume store		215
craft classrooms		
painting		
Studio:	30 students (2 rooms)	3000
Preservation room:	1	500
Display Area :	1	1000
pottery and ceramics		
Studio:	30 students (2 rooms)	3000
storage	1	500
grinding space	1	300
printing rm	1	300
sculptures		
Studio:	30 students (2 rooms)	3000
storage	2 (500 per room)	1000
foundry room	1	300
soil preparation	1	500
wood work		
Studio:	20 students (2 rooms)	3000
storage	2 (500 per room)	1000
weaving, textiles and general handicrafts		
Studio:	30 students (2 rooms)	3000
Preservation room:	1	500
Display Area :	1	1000
jewellery and art work		
Studio:	30 students (2 rooms)	3000
Preservation room:	1	500
Display Area :	1	1000
trainers area		
Teacher's Room: 1	(42 teacher)	800
department head: 4		1000
meeting room	25	525
Total		38049

Documentation department	Quality	Area (sqft)
video recording		
recording Studio	1	552
control and editing	1	552
Lighting storage	1	180
Props and scenery storage	1	600
makeup room	1	200
Equipement storage	1	180
resting base	1	80
rehearsing studio	1 (15 x 20)	300
Toilets		486
audio recording		
voice recording Studio	1	552
rehearsing studio	1	300
control and editing	1	552
resting base	1	80
storage	1	100
display area	1	100
collection	1	300
music booth	5	5 x 6 = 30
sales counter	1	70
Photographic Laboratory		
dark room	1	150
processing room		
colour lab	1	200
B/W lab	1	200
film room	1	200
storage	1	200
Toilets		486
Staffs area		
department head:	3	750
staffs	20	850
Total		8250

Auditorium	Quality	Area (sqft)
Lobby and lounge	1	300
snacks bar	1	300
ticket counter	1	200
projection room	1	200
store	1	200
back stage	1	500
hall	500 persons	5280
media library		200
toilets		486
Total		7666

Plaza/ open theatre/ performance place	Quality	Area (sqft)
performance place (outdoor)	1	2000
Total		2000

Library	Quality	Area (sqft)
Lobby	1	400
Information space	1	250
Toilet		486
Reading space	400 persons	3200
Storage	1	250
Stack area	1	2000
Librarians room	2	500
digital archive	1	500
audio/visual section		
staffs area		500
	Stack area	250
	individual listening/ viewing	500
Total		8836

Seminar/ Multipurpose Hall	Quantity	Area (sqft)
Lobby space	1	300
Toilet		486
seating	500 persons	26160
Total		26946

accomodation	Quality	Area (sqft)
single room	10	$10 \times 15' \times 25'$ $= 3750$
lobby	1	200
Total		3950

Publication	Quality	Area (sqft)
office	6 persons	400
space for compose	1	100
processing room	1	100
pasting	1	100
plate making	1	100
printing	1	150
binding	1	150
storage	1	200
Total		1300

Cafeteria	Quality	Area (sqft)
food court		500
eating space		500
kitchen		250
Service area		800
Toilet		486
store		200
Total		3736

other facilities	Quality	Area (sqft)
mechanical room n electrical room	1	300
collection storage	1	500
security monitoring room	1	150
rentable shops		
book shop		300
souvenir shop		300
flower shops	49	2520
food stores	4	480
Total		4550

7.5 Functional development:

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

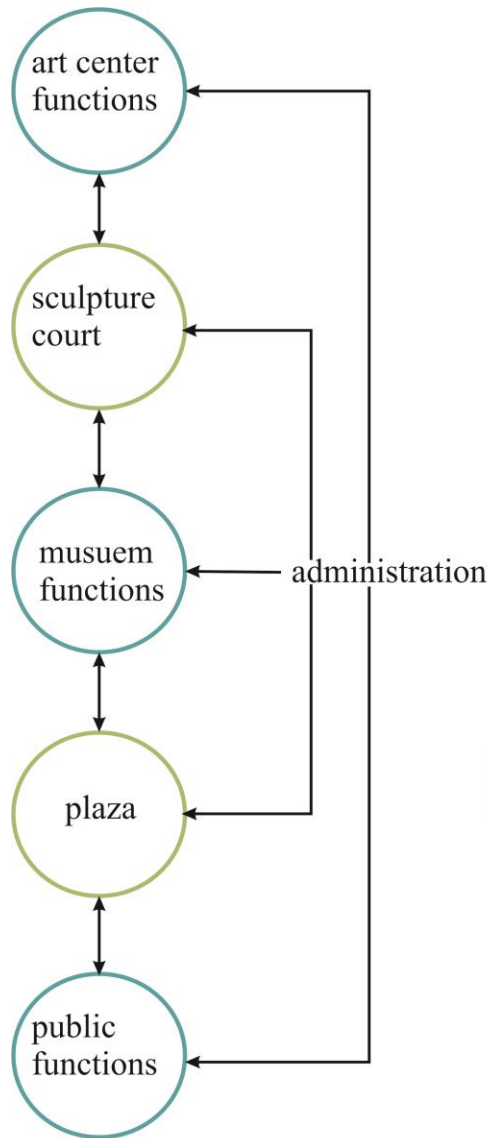


Fig 92: functional zoning

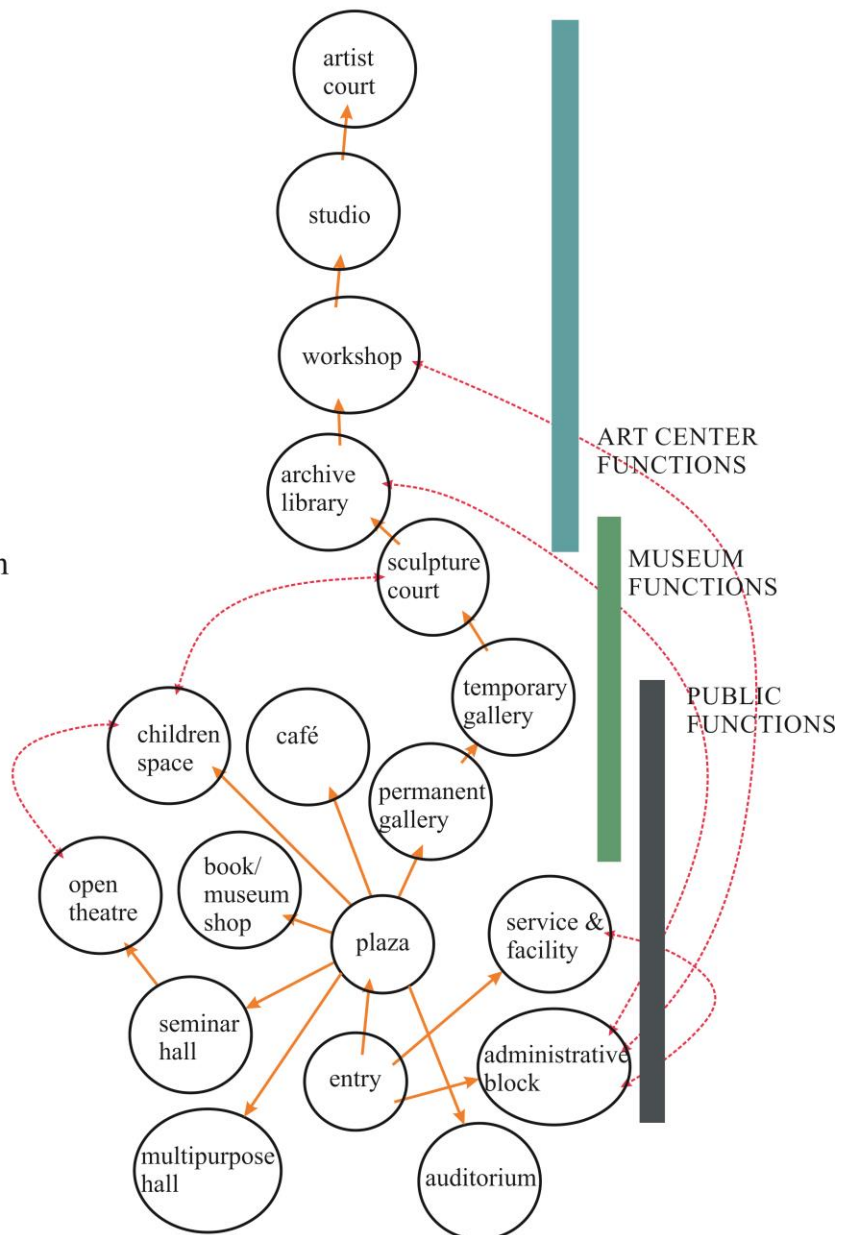


Fig 93: functional development diagram

7.6 Developed Program

Site Area ,

$$A = 270072 \text{ sqft}$$

$$= 6.2 \text{ acres}$$

$$\text{Road width around the site} = 100' \text{ (highest)}$$

$$= 30 \text{ m}$$

$$\text{FAR} = 6.5$$

$$\text{MGC} = 50\% \text{ of } A = 135036 \text{ sqft} \qquad \text{paved} = 135036 \times 25\% = 33759$$

$$\text{Total Built Area, TBA} = \text{FAR} \times \text{Site Area}$$

$$= 6.5 \times 270072$$

$$= 1755468 \text{ sqft}$$

Set back for the site :

$$\text{Front} = 1.5 \text{ m} = 5'$$

$$\text{Back} = 3 \text{ m} = 10'$$

$$\text{Total floors can be built on the site (maximum)} = \text{TBA/MGC}$$

$$1755468 / 135036$$

$$= 13 \text{ floors}$$

$$\text{total built area(without circulation)} : 175,192 \text{ sqft}$$

$$\text{total built area(with 30\% circulation)} : 175,192 + (30\% \times 175,192)$$

$$= 175,192 + 52557$$

$$= 227,749 \text{ sqft}$$

$$200 \text{ square meter} = 1 \text{ car}$$

$$2152.782083341944 \text{ sqft} = 1 \text{ car}$$

$$\text{total number of cars} : (227,749 - 7666) / 2152.782083341944$$

$$= 220083 / 2152.782083341944$$

$$= 102 \text{ cars}$$

$$\text{for 20 seat} = 1 \text{ car}$$

$$\text{total number of cars} = 500/20 = 25 \text{ cars}$$

$$\text{so total number of cars} = 102 + 25$$

$$= 127 \text{ cars}$$

7.7 Proposed function & spaces

1. Permanent Gallery:

A 28200 sqft gallery space used as the main exhibition space of the center . Exhibiting the history, origin & evolution of folk art. Getting people familiar with the traditional folk art of bangladesh.

2. Temporary Gallery:

A 58000 sqft gallery spaces have been provided to exhibit works produced in the workshops.

3. Multipurpose Hall :

A 4800 sqft hall used for any occasion or programs. It is also rented for public purpose. Located at the ground level & commonly used by public & institution people.

4. Documentation room :

A 4500 sqft documentation or seminar room to create training facilities on traditional folk arts & Crafts.

5. Library/ Archive :

A 6300 sqft Library/ Archive will give an opportunity to acquire knowledge about art.

6. Book shop/ Museum shops:

A 400 sqft book shop will act as a earning media for the folk artists, to sell their arts and crafts, to the people.

7. Cafeterias:

A public cafeteria with 100 people sitting at a time. Situated at the plaza level. Serving the the public mass.

8. Learning space:

Learning space of 6000 sqft will encourage the young mind to involve more into creative work. People would be able to know about folk art through exhibition spaces.

9. Studios for artist:

Individual art studios of about 7000 sqft will facilitate the artist to work in silence. Artist's studios will be rentable for weeks. Once in a week, artists' studios will be opened for public to see their work.

10. Workshops:

Workshops can be arranged in the studios. People would be able to work in different types of specialized workshops and general workshops. artwork will be created and conserve.

11. Auditorium:

An auditorium for 500 audience of around 8000 sqft with control rooms, backstage & performers area, which includes a movie screen or projection screen for arranging regular shows & otherrelated performances of folk art.

12. Research facilities:

Facilities to arrange for research on folk art and crafts and to publish the findings to encourage the study and practice of folk art of traditional values. To design and carry out its execution for the promotion of folk art and crafts and to help any person engage in pursuing research on folk art and crafts and to help the government in drawing up a policy for developing folk arts and crafts.

CHAPTER 08

Design development

Contents

8.1 Introduction

8.2 Concept Development

8.3 Master Plan Development

8.4 Structural development

8.5 Development Phase

CHAPTER 08: Design development

8.1 Introduction:

After studying numerous examples of art centers and the character of folk art the conclusion was, the center should be a space of flexible multi used spaces. Installation projects needed open spaces, semi open ground. To make more public come to the building, an attractive entry was essential. Since my site is on the nodal point, my site invites a huge amount of pedestrian. My primary concept was to create a pathway between the two zones. Creating plazas at the ends extending the exhibitions of chobir haat on to it. So that when a person walks in he could see exhibitions of folk art and installations done by folks. Idea was to merge the plaza with the existing fabric and make this area more vibrant and colourful.

8.2 Concept Development:

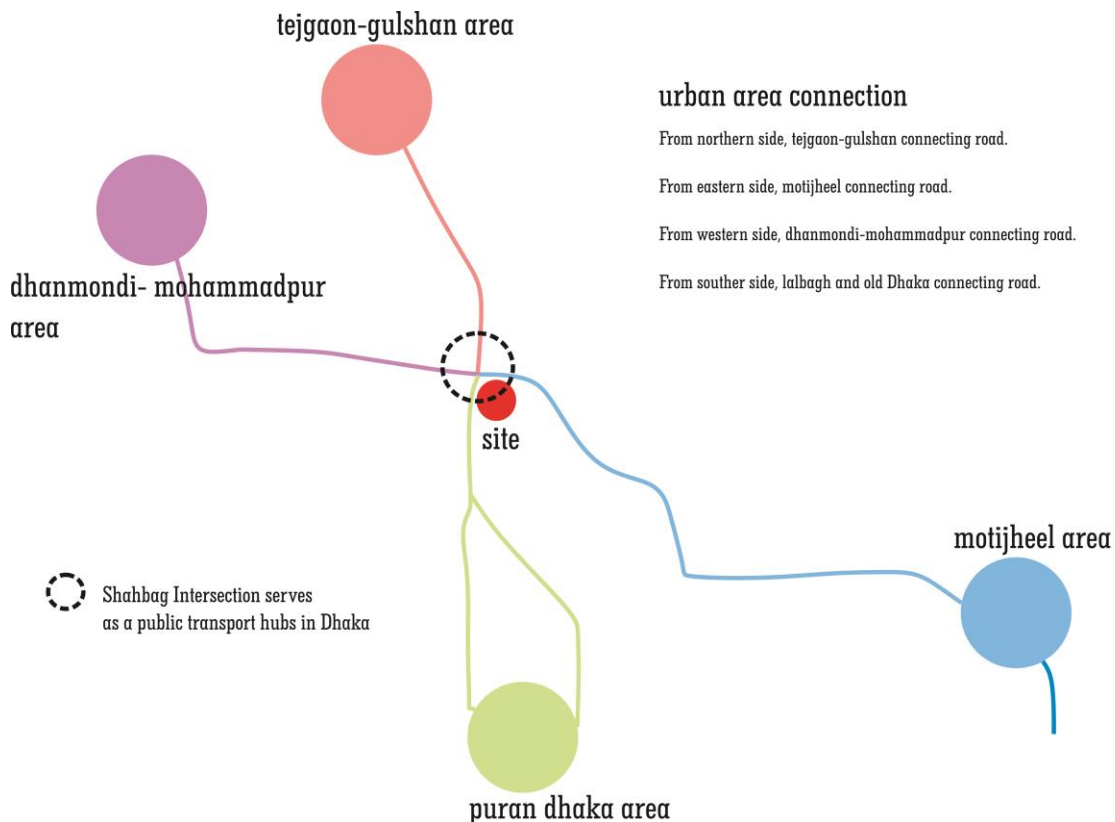
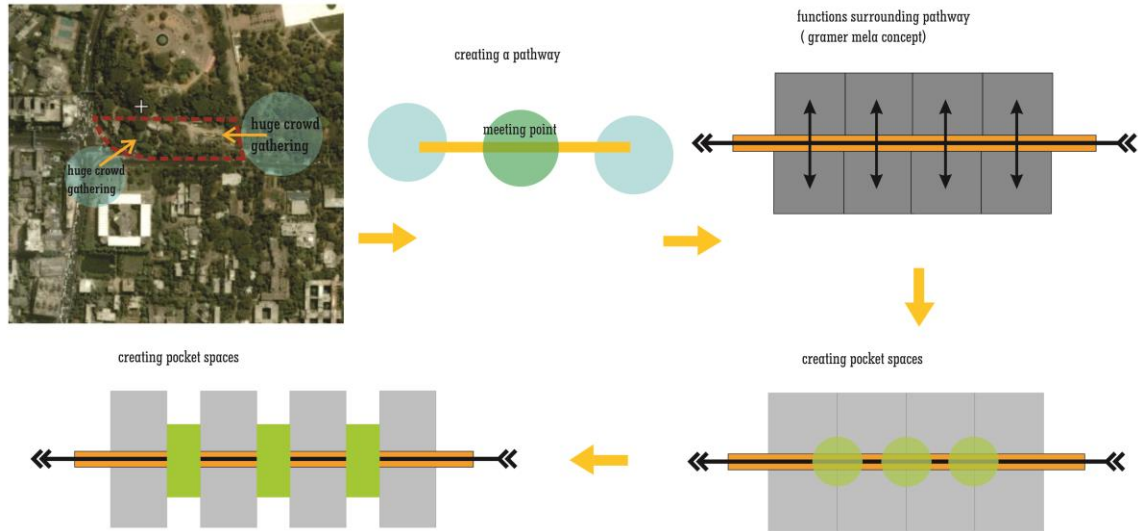


Fig 94: urban area connection

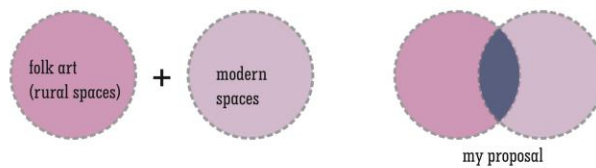
My primary concept was to create a pathway between the two zones. Creating plazas at the ends extending the exhibitions of chobir haat on to it. So that when a person walks in he could see exhibitions of folk art and installations done by folks. As in gram mela concept, all functions are along the linear pathway. So my basic concept was to design a pathway and all my functions will be accessible from the pathway.

CONCEPTUAL DIAGRAMS



My primary concept was to create a pathway between the two zones. Creating plazas at the ends extending the exhibitions of chobir haat on to it. So that when a person walks in he could see exhibitions of folk art and installations done by folks.

8.2.1 Elements inspired from:



folk arts will be practised and preserved giving the people new dimension of spaces for the folks of bangladesh

elements inspired from.....

- _hangout zones on pathways
- _ 'pukur paar'
- _ pocket space along the pathway
- _ activity space along the pathway
- _ lalon moncho



8.2.2 placement of blocks:

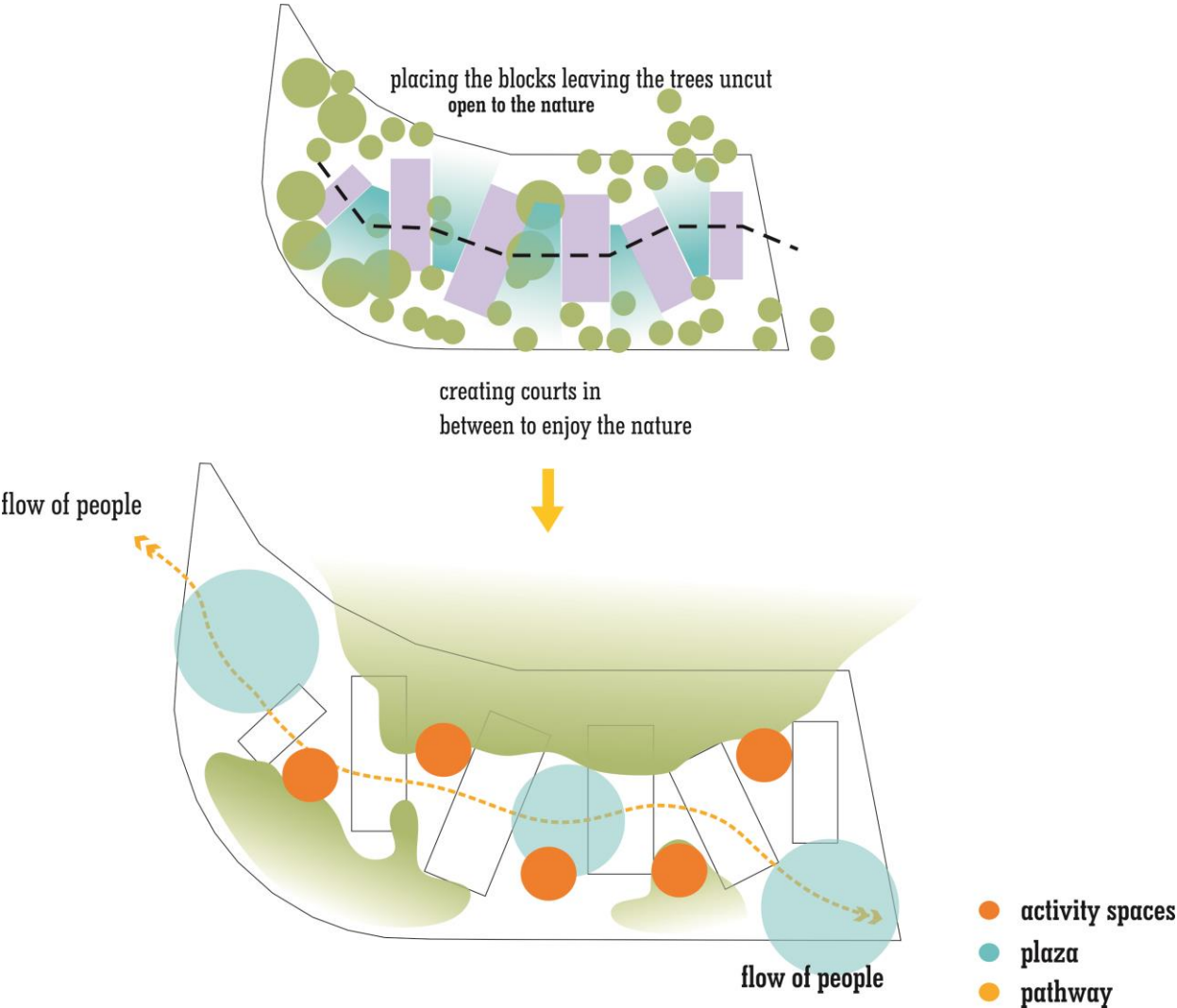


Fig 95: diagram

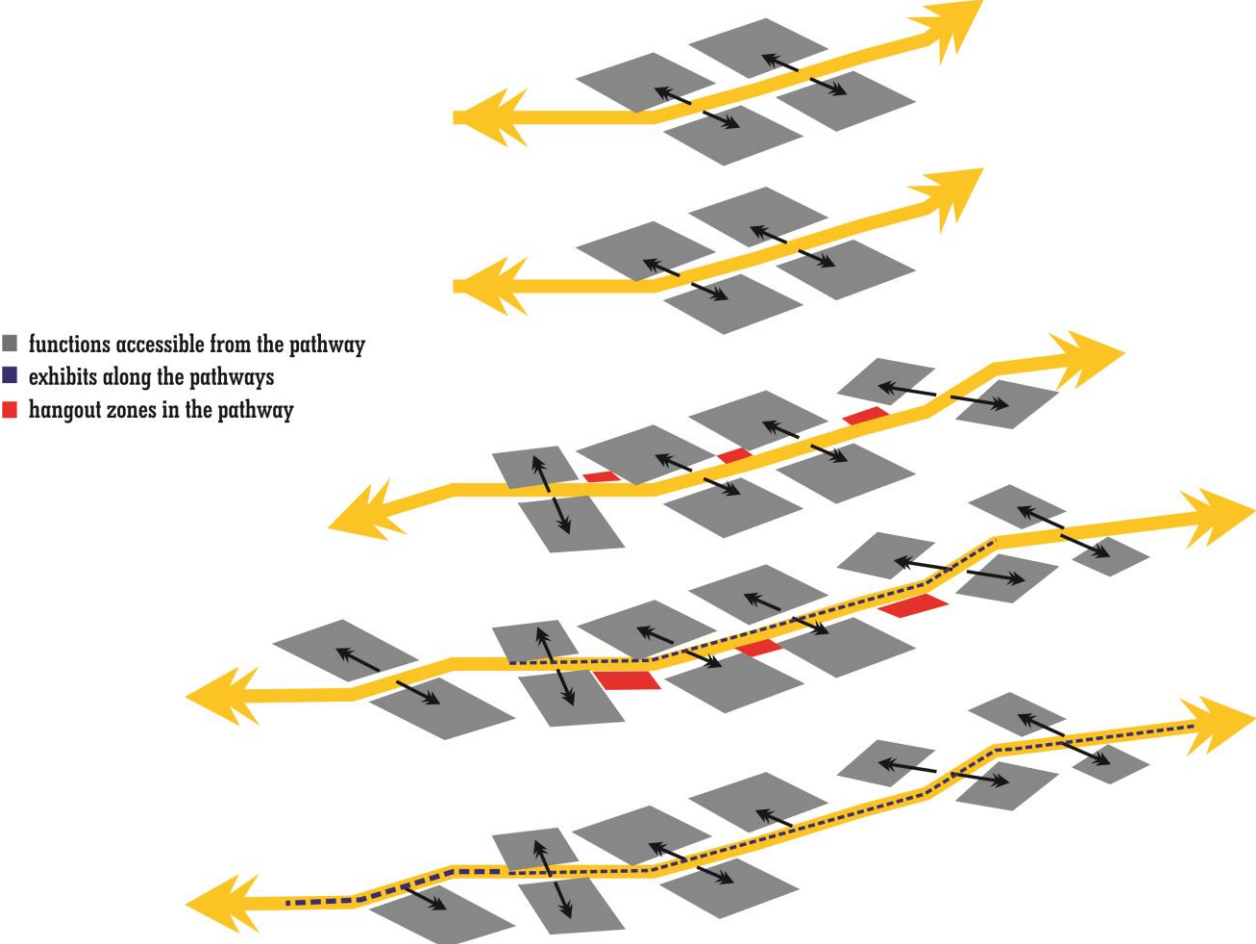


Fig 96: diagram

As in gram mela concept, all functions are along the linear pathway. So my basic concept was to design a pathway and all my functions will be accessible from the pathway.

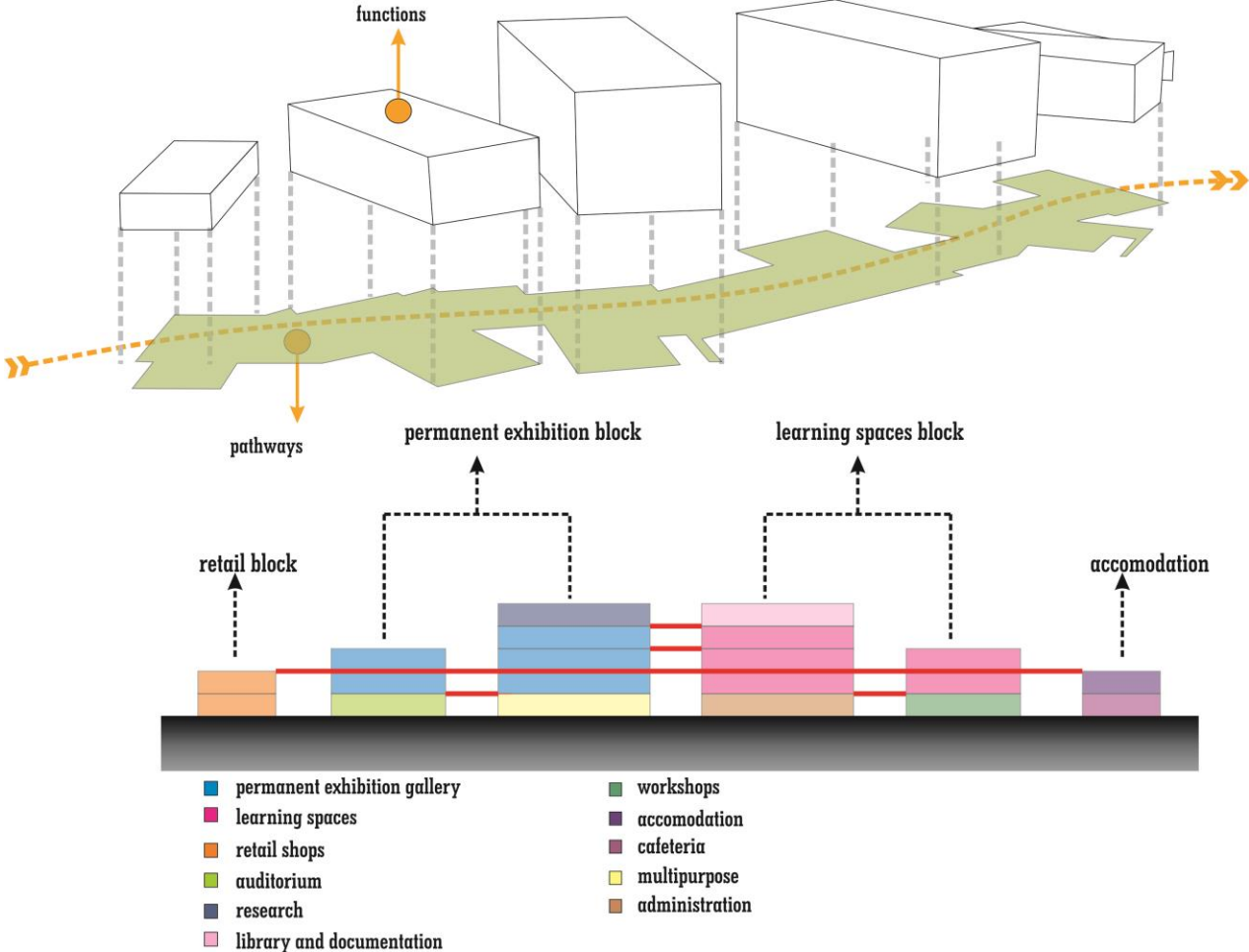


Fig 97: schematic section

Since in the pathways, different stalls functions differently, so keeping that in mind, I have distributed my functions, having each block of individual functions, not mixing with eachother.

8.2.3 Axonometric layout:

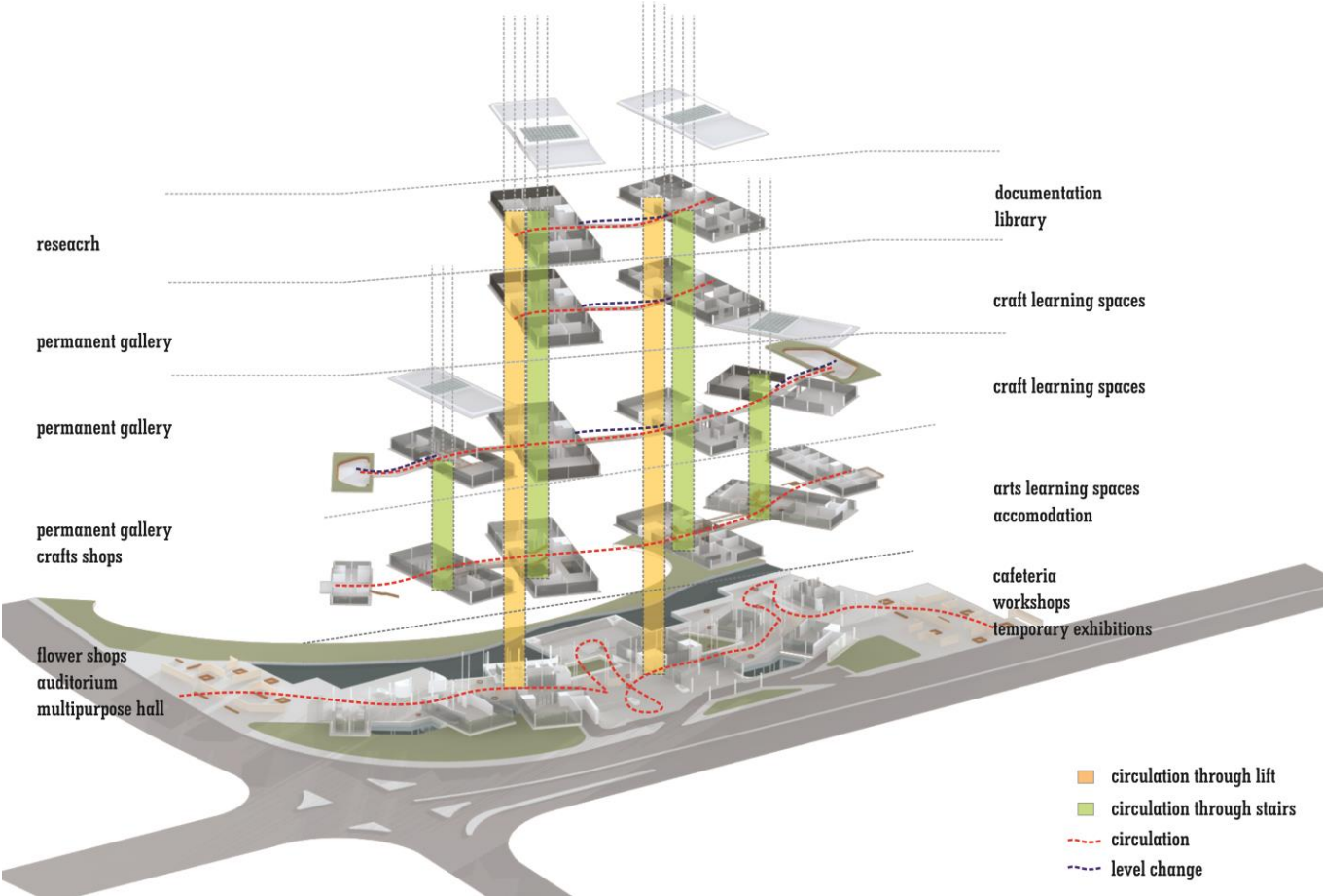


Fig 98:axonometric layout

8.3 Master Plan Development:

My primary concept was to create a pathway between the two zones. Creating plazas at the ends extending the exhibitions of chobir haat on to it. So that when a person walks in he could see exhibitions of folk art and installations done by folks.

The master plan developed with two major concerns. Create public spaces surrounding the site, which will have a direct relation with the auditorium and exhibition gallery, seminar/workshops etc.

That is why all this functions were kept on the ground floor. And uses of glass façade were also a step to create visual connections.

Where as there is also a space for fairs and festivals, at the back portion of the site, open to the nature. There are spaces for stalls. The space is near the waterbody to keep a feel of the village “pukur paar” hangout space concept.

Also, by creating wide water body, instead of boundary wall is also steps to make feel that there are no barriers.



Fig 99: ground floor layout

8.4 Structural development:

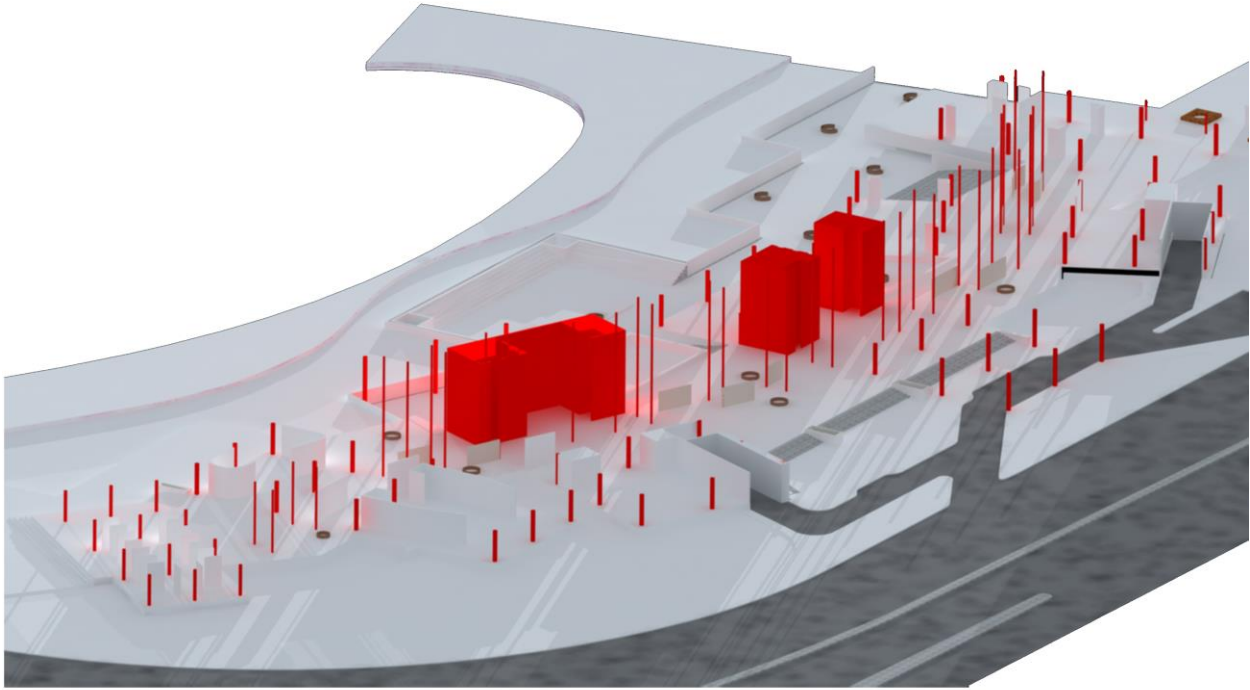


Fig 100: structural layout

The whole layout was in column and beam structure. The bridges were solved separately while the functional space was solved separately.

8.5 Development Phase

Phase 01:

inviting huge group of people from the two points

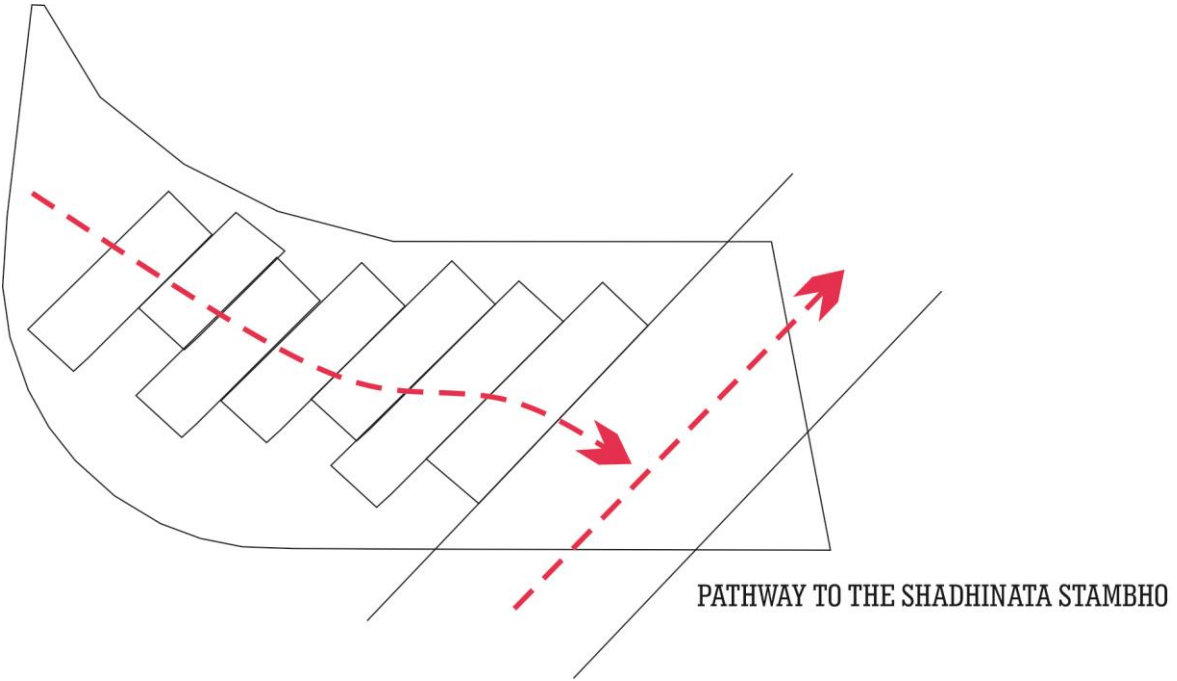
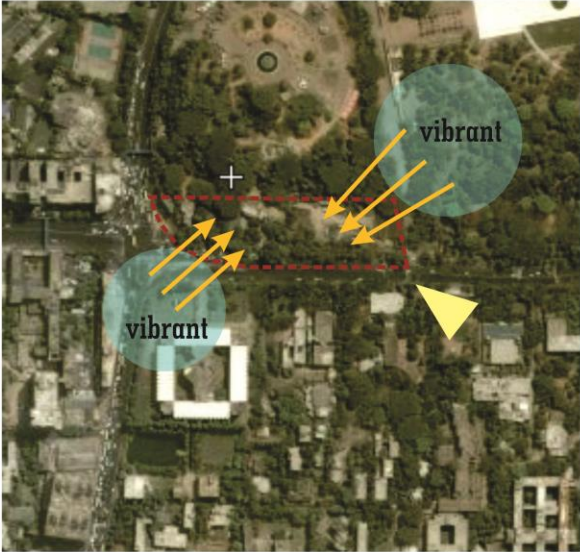


Fig 101: phase 1

Phase 02:

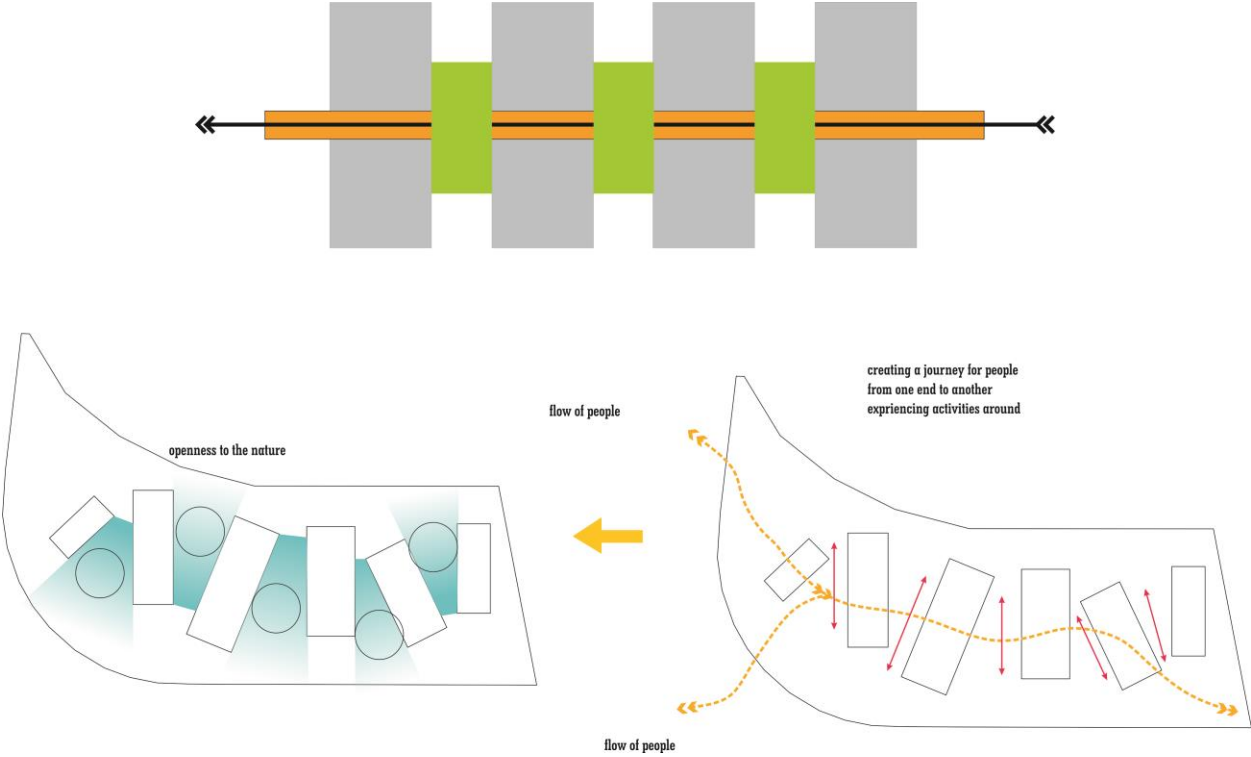


Fig 102: phase 2

CHAPTER 09

Final Design

Contents

9.1 Designed Site & Master Plan

9.2 Sustainability Issue

9.3 Floor Plans

9.4 Sections

9.5 Elevations

9.6 Three Dimensional Perspective Views of Spaces

9.7 Models of the Project

CHAPTER 09: Final Design

9.1 Designed Site & Master Plan

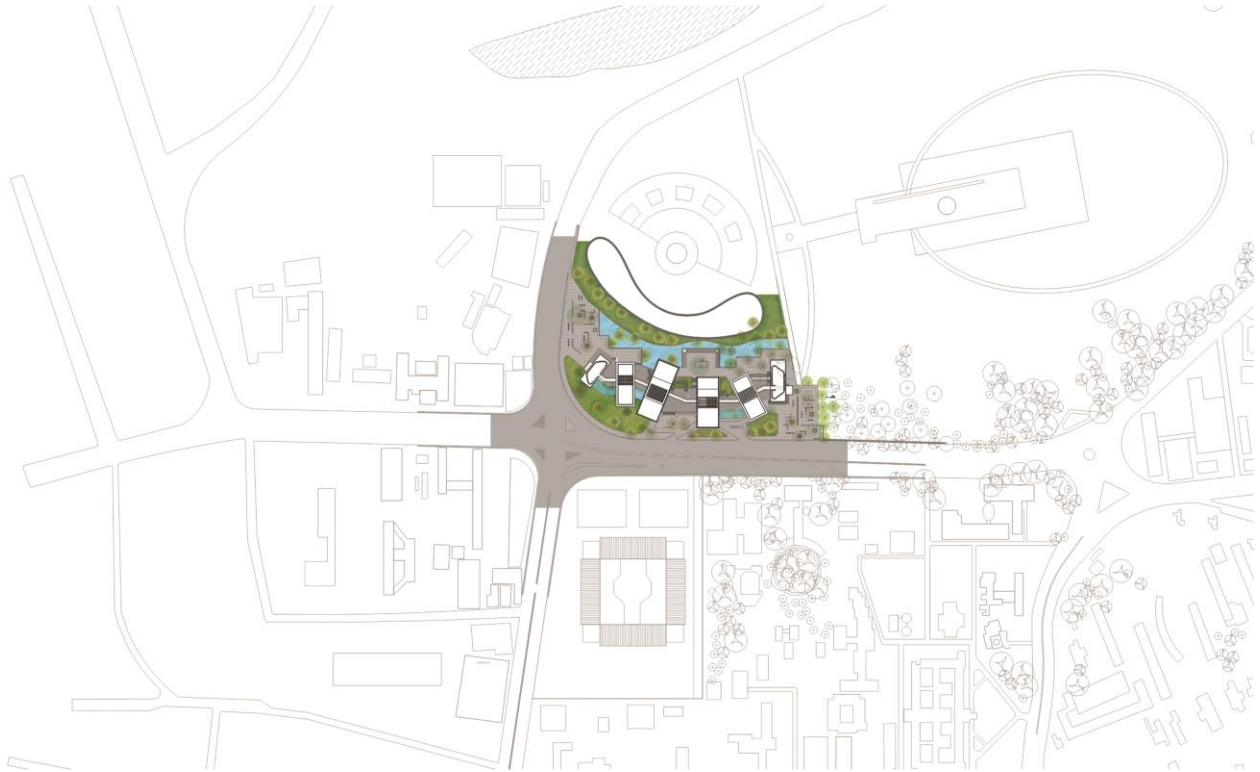


Fig 103: master plan with surroundings



Fig 104: master plan without surroundings

9.2 Sustainability Issue

Screens on the facades exposed most to the sun. dense on those particular facades, spreading to the whole, opening the inner spaces open to the nature. people inside would be able to see the nature, enjoy it from inside giving people a visual comfort.

The interior spaces therefore have variant patterns of light and shadows.

OPENING TREATMENT:

glass and louvre has been used to keep all the functions visually open to the nature and louvre has been used to keep the inner spaces naturally ventilated, when needed.

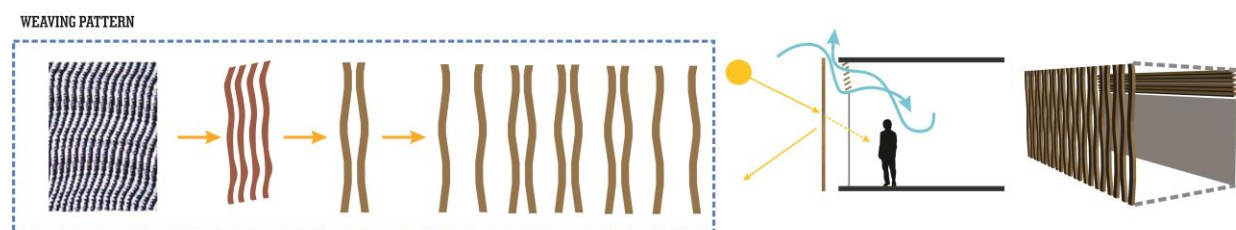


Fig 105: screen pattern

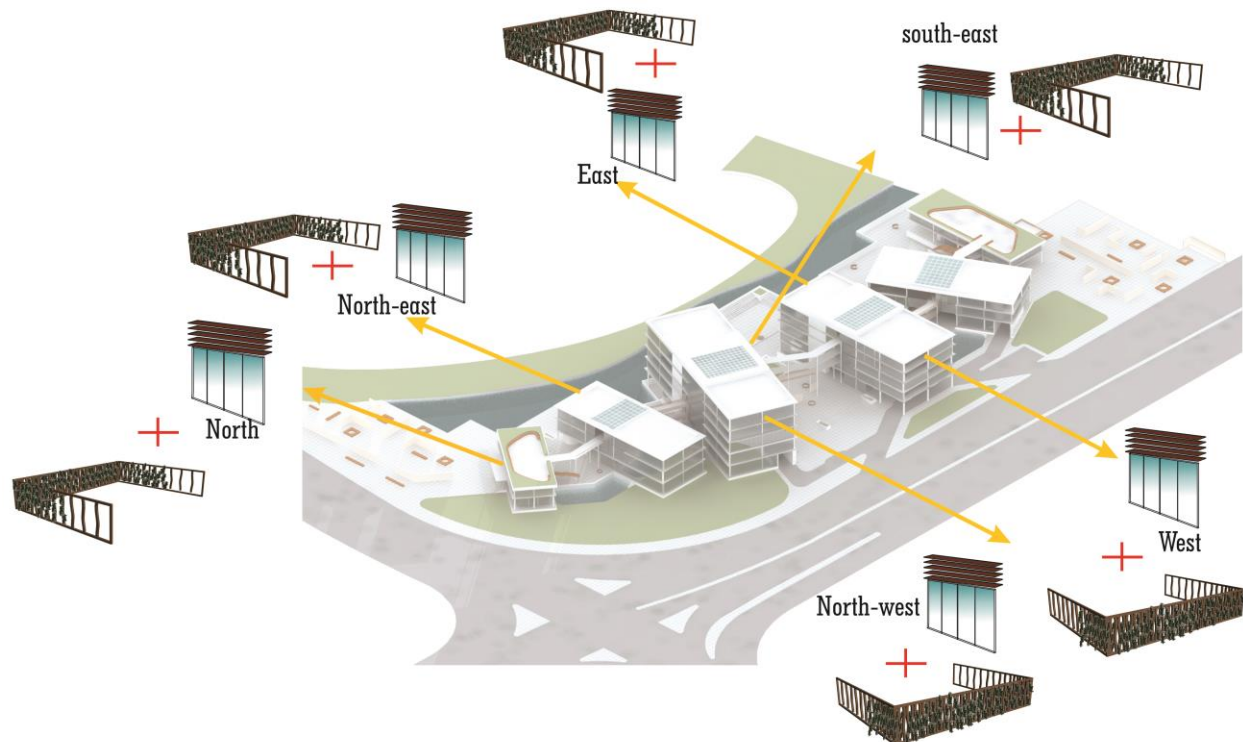


Fig 106: Sustainability Issue

9.3 Floor Plans

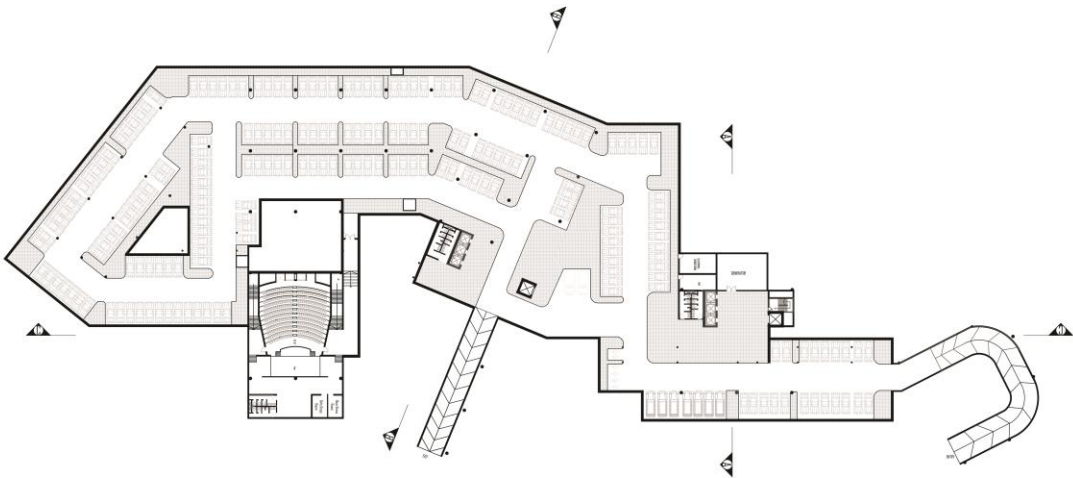


Fig 107: basement plan

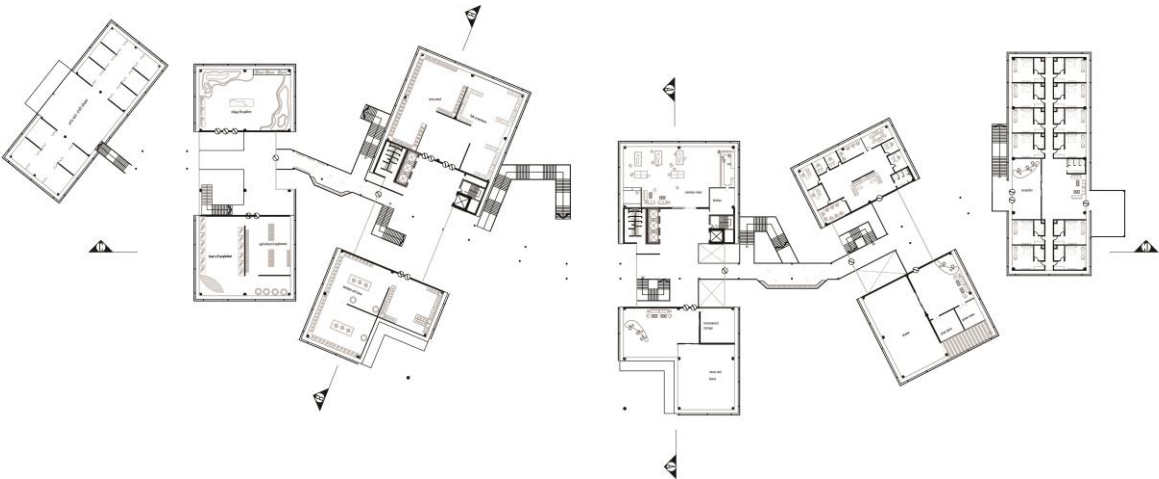


Fig 108: first floor plan

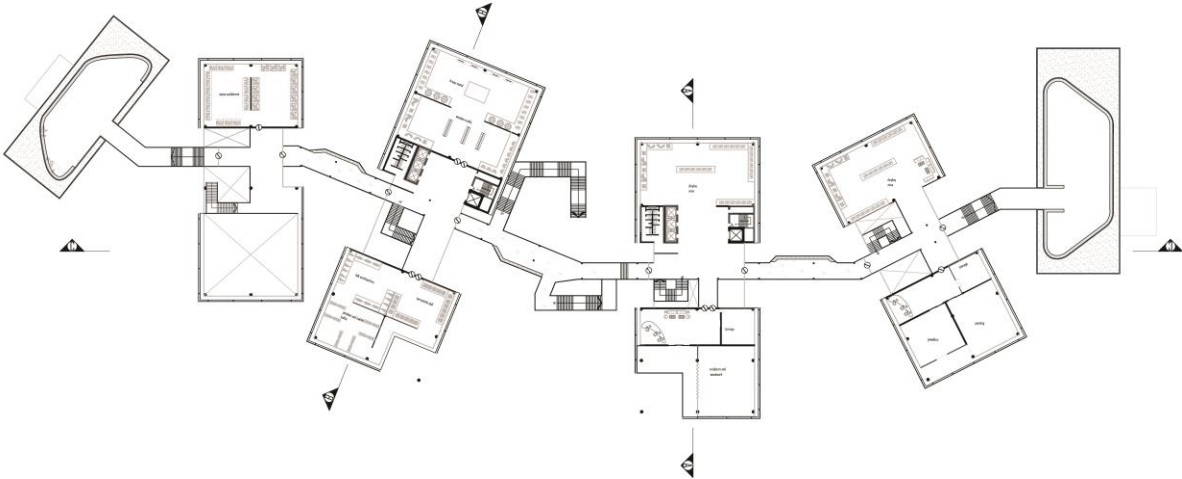


Fig 109: second floor plan

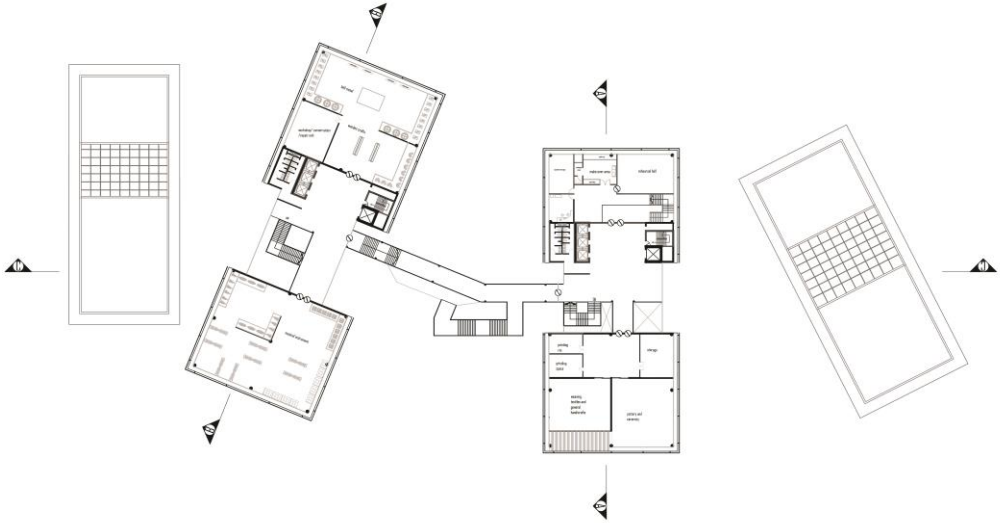


Fig 110: third floor plan

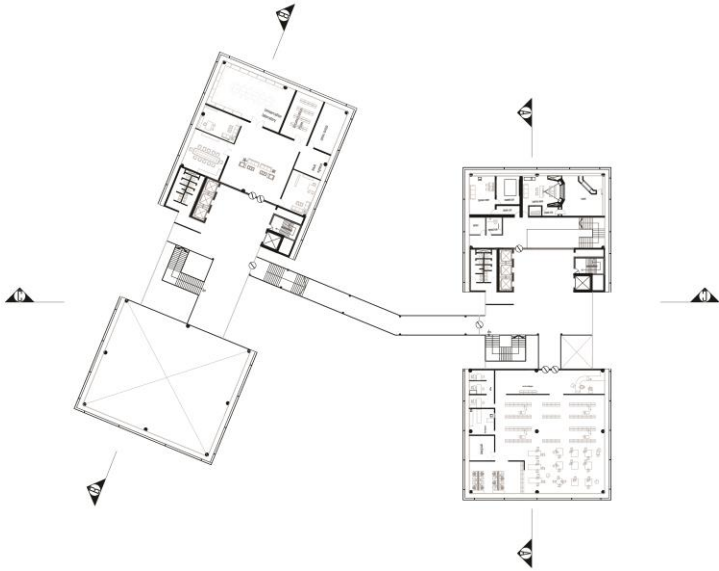


Fig 111: fourth floor plan

9.4 Sections

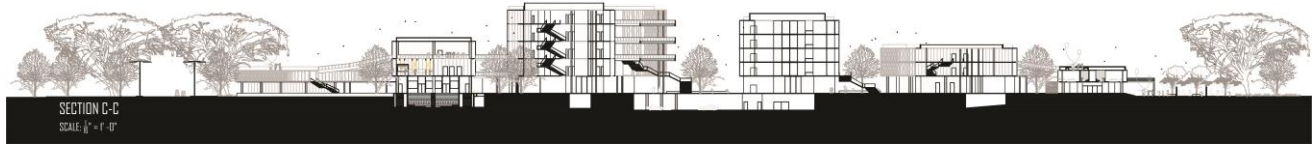


Fig 112: Section C-C



Fig 113: Section A-A



Fig 114: Section B-B

9.5 Elevations



Fig 115: front elevation



Fig 116: back elevation



Fig 117: right elevation



Fig 118: left elevation

9.6 Three Dimensional Perspective Views of Spaces



south plaza



entry



bridges



moncho



ground pathway



inner courts



flower shops



north plaza



exhibitions



entry from the north



ground pathway exhibitions



inner court activities



exhibitions



sunken plaza



moncho



waterbody space



sunken plaza activities



exit from the sunken plaza

9.7 Model





Conclusion:

The stated above chapters include the process & journey of completion of the design of a National center for folk arts. A center having all activities regarding folk art, whether its museum & institution, can have a huge impact on Bangladesh & the rest of the world regarding the cultural heritage of our nation. The whole effort to complete the project & the learning acquired through the journey, is dedicated to the folks of Bangladesh, who have amazing talents in them and they are taking the nation recognized internationally through those talents.

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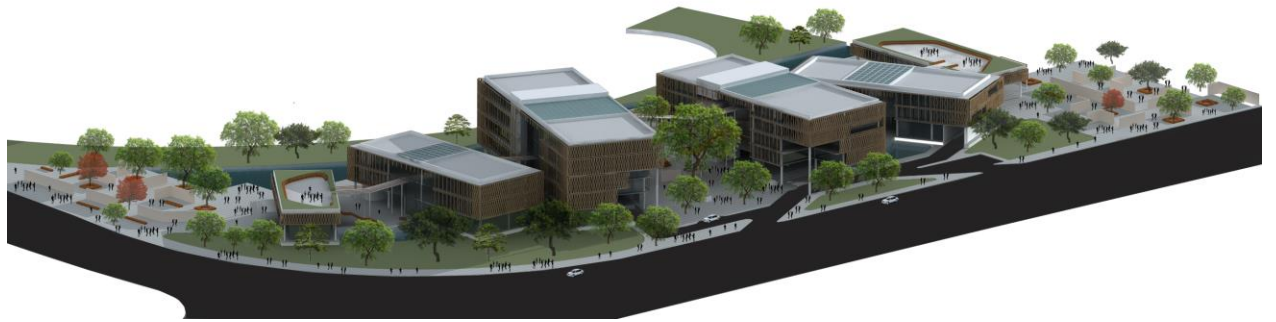
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NATIONAL CENTER FOR FOLK ART

By

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09208012