SCHOOL OF ART AND ARCHITECTURE
ULAB

Umme Hani

10308009

Seminar II

Submitted in Partial Fulfillment of the requirements

For the Degree of Bachelor of Architecture

Department of Architecture

BRAC University

ACKNOWLEDGMENT

As I reflect on my five years in architecture, I realize I have come a long way from the confused fresher back in 2010. I have learned and experienced so much and I am ever so grateful to the Almighty for giving me that opportunity.

I would start out with a clichéd expression in the architecture community-“Architecture is not a career or a profession but it’s a lifestyle”. Throughout my undergraduate period, I have understood how righteously this was said and I am thankful to those who have helped me get acquainted with this lifestyle, offered assistance when I fell back and guided me during my crucial hours. The teachers have been more than helpful. Some of them really believed in me and inspired me to push it to my limits. Their words of wisdom have always helped me to see the light at the end of the tunnel whenever I was in doubt and over time I have realized how important this could be. I would like to mention some of them and offer my gratitude for helping me come this far:

Shams Mansoor Ghani

Nesfun Nahar

Abul Fazal Mahmudun Nobi

Hafiz Hasan

Zainab Faruqui Ali

Muzibur Rahman

Shakil Ahmad Shimul

There’s another set of people without whom I would have been entirely lost in my thesis. Without the help of these people, it would not be possible for me to develop my project and bring it this far. I owe so much to them for helping me see things clearly and offering fresh perspectives when I was at a loss, for guiding me throughout the study and design phase and for helping me see the project’s potential when I failed to do myself. This acknowledgement is for those significant people who have been a constant support and inspiration during my thesis.

Mohammad Habib Reza (Course Instructor)

Abul Fazal Mahmudun Nobi (Course Instructor)

Shakil Ahmed Shimul (Course Instructor)

Nandini Awal (Seminar Advisor)

Mohammad Faruk (Seminar Advisor

Nurur Rahman Khan

Timmy Aziz

I would also like to acknowledge those people without whose help I would not have the courage to undertake and complete the huge volume of work within such a short time- my kamlas and my friends. I would be eternally grateful to Jamil, Subhi, Rochana, Adhora, Anika, Jane, Momo, Abid, Rizvee, Tousif, Mashuk, Sadaf, Upama, Samina for their relentless support throughout the presentation week and for boosting my morale when I needed it the most. It is because of their struggle and belief in me that I was able to complete my thesis successfully. And lastly I would like to thank my family who have always been my first source of support. Without them people I truly could not have managed to survive these 5 years. They had faith in me even when I did not and that has helped ease things throughout this journey.

Abstract:

The objective of this paper is to make readers understand the necessity of interdisciplinary learning in case of art and architecture and how that is transformed into a university design project by carefully planning and designing the course curriculum and programs. School of Art and Architecture, as the project title states, is a new campus of ULAB dedicated solely to Fine arts and Architecture. It is a university designed to explore interdisciplinary learning at its height and to re-create the essence of Charukola designed by Architect Mazharul Islam. The many possibilities that such a university can bring are explored in this project and along the process readers can visualize the many dimensions in which such a university can offer to the public, to a city and to a nation.

This paper shreds light onto the matter that art and architecture are merely two branches of a closely connected discipline and they should be taught in an integrated way for each discipline to flourish. The paper further addresses in depth the entire study and design phase of School of Art and Architecture, ULAB which is a new university proposed by ULAB (University of Liberal Arts Bangladesh) to be built in Ramchandrapur. Reflecting on the present scenario of private universities in Bangladesh, ULAB saw the dire need of a university that would teach art and architecture in a correct approach and hence became the ideal client for this project. Studying the programs of MICA and Fine Arts, and emphasizing strictly on context, the programs for such a university were designed and throughout the design phase possibilities were explorer as to maximizing interactions with public to increase people's inclination and curiosity regarding art.

Throughout my undergraduate study period I had longed for the opportunity to first explore my strengths and then decide which field of art to major in. Sadly, the curriculum in most of the universities in Bangladesh do not give us that freedom. Also, I had looked into the hundreds of brochures abroad and wished my architecture school had 'environment' that itself teaches you architecture and art instead of merely studio and theory lectures. Thus, during my dissertation period, I seized the opportunity to design that university myself and explore the depths of it.

CONTENTS

CHAPTER 01:
INTRODUCTION

1.1 Project brief

Project Title: School of Art and Architecture,ULAB

Project Location: Ramchandrapur,Dhaka

Site area: 19 acres

Proposed built area: 4, 42600 sq ft approximately

Client and funding body: University of Liberal Arts Bangladesh

With an aim to provide quality education over a wider field of art, ULAB proposed a new campus for Art and Architecture.

School of Art and Architecture, ULAB is that new campus that concentrates on the branches of Fine Arts that are most relevant to our culture and on Architecture. This new school identifies the need for

1. Interdisciplinary and peer learning
2. Learning from expert professionals
3. Learning from nature

And has its programs and course curriculum designed accordingly.

The site is an area of 19 acre located in Ramchandrapur, Dhaka. Away from the chaos of the metropolitan, the site with its adjacent water body and ample green, provides the perfect environment for learning art.

1.2 Background of the project

Bangladesh is a land of beauty, one that inspires art, poems and beautiful architecture. In the eyes of Tagore and Jashimuddin, one can experience the true beauty of this riverine country. But over time, the art is getting lost in the process of globalization. The young minds are ignorant of the rich culture and heritage that our motherland possesses. The reason behind this is the lack of initiatives taken to seep the culture into their minds.

Similarly, the architecture of our country is also losing touch with our culture. The present scenario of Bangladesh is such that most architects build from western influence. The concept of having a courtyard or ‘uthan’ that speaks of our vernacular architecture is replaced by western ideas.

As an architecture student, I understand how spaces can influence one’s thinking, cognition development and one’s way of life. An environment like Charukola would inspire you to paint whereas an environment that lacks the touch of art would slowly fade away the touch we have with culture.

To change that, the young minds need to be educated. Only then would the architecture of our country speak of its nation's heritage and culture. Only then would Bangladesh's unique identity be highlighted in front of the whole world

Thus the idea of a school of art and architecture was conceived.

1.3 Aims and Objectives of the project

The project aims to

- Educate young minds about the art heritage of our country
- Promote studio learning as contrast to the typical way practiced these days
- Create an environment that would maximize interdisciplinary learning
- To create a major center for learning that would draw architects and artists under one platform and achieve excellence

With a university as the one proposed, there would be the perfect environment for learning art. Not just inside the studio classrooms but the outdoor spaces would promote learning from nature. The public hub in the form of art pavilion and amphitheater would draw architects and contemporary artists for seminars and weekly ‘shobha’ which would further enrich the young minds and increase their exposure to the outside world. The TSC or Teacher-student-center would be the perfect platform for teachers and students to brainstorm together and come up with innovation. Students would be taught about the artwork and architecture of Bengal with the intention to broaden their horizons and they would constantly be in an environment that would promote art and architecture reminiscent of our culture. Getting inspiration from Tagore’s work or Mrinal Haque’s sculptures, students would automatically incline towards realizing the true potential of the art and architecture of Bangladesh. Thus, architecture that would speak of our culture would flourish, as contrast to the thousands of westernized buildings that are being constructed every day and Bangladesh would thrive in art and stand out amongst the hundreds of other nations with its own unique identity of art and heritage. A vision to bring a change in the architecture of the country and to revive or resurface our art rich heritage in the process is the main objective of this project.

CHAPTER 2:

SITE APPRAISAL

2.1 Site for School of Art and Architecture, ULAB

University of Liberal Arts, Bangladesh has their main campus located in Dhanmondi road 4/A. The new campus that they proposed is to be built in a 19 acre land in Ramchandrapur.

The site is currently used as the cricket ground of ULAB. Most of the existing buildings around the site are low rise which provides a spectacular obstacle-free of the river Turag which is located on the west. Turag River once used to be a very significant water transport system and is still used by many local tradesmen for carrying business goods. The site is bound by a water body that is a narrow strip of Turag on the southern and eastern side. Overall the site has a quiet, pollution-free environment away from the hustle and bustle of Dhaka Metropolitan city and is in close proximity to Turag River that is an important river in shaping the growth pattern of Dhaka city. The site is far from being heavily urbanized and has great potential of giving students the chance to bond with nature something which is an essential characteristic in an art and architecture faculty. Overall, the site has much good potential and if the design responds to the site forces appropriately, it has the opportunity to provide an excellent environment for an art and architecture faculty for ULAB.

Fig 2.1.1: Google earth image of site

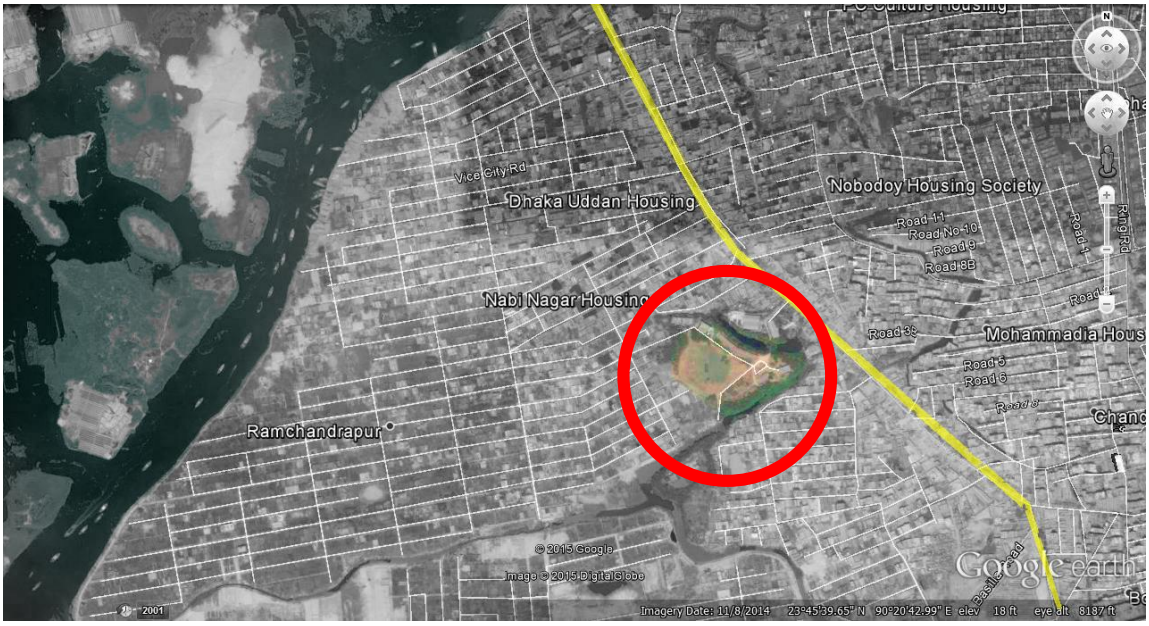


Fig 2.1.2 Mouza Map of Ramchandrapur

2.2 Site surroundings

The site is an open space of 19 acre area amidst many new housing projects like Baitul Aman housing, Chandrima housing and Nobodoy housing. It is located adjacent to Sadarghat-Gabtoli road. There are no commercialized zone around the immediate surroundings of the site which ensures a noise and chaos-free environment that is ideal for an educational institute. On a zoomed out scale, the site is located 12 km from Hazrat Shahjalal International airport, and 3 km each National Parliament building and Dhanmondi residential area. Gabtoli bus stand is at a distance of only 2.5 km from the site which is also a huge advantage as public transport accessibility is one of the key requirements of a public institute.

Site pictures:

Fig 2.2.1 secondary roads around site (top left)

Fig 2.2.2 Water body adjacent to site (top right)

Fig 2.2.3 panoramic view of site

Fig 2.2.4 site (bottom left)

Fig 2.2.5 Site flora (bottom right)

2.3 Climate (specific to site)

The site is located near Ramchandrapur canal that is an important flood retention pool. A recent study shows that almost 73% of the canal has been grabbed. The canal should be freed from the land grabbers in order for the flood retention to function properly. Care should be taken so as not to disrupt this system when designing in this area. Since one the core ideologies of ULAB are sustainability, they aim to approach the new campus design with a solution to this problem, minimizing disruption to the existing ecosystem and by not damaging the existing flora and fauna. That is where the design poses a challenge and guidance at the same time.

According to the locals, there is no rainwater retention in that area even during very heavy rainfall. Wind velocity is fairly higher as it would be the case in an area without the obstruction of mid-rise and high-rise building structures.

2.4 Social and cultural background of the site

The land price in Ramchandrapur is relatively less, only 8-10 lacs per Katha. Most of these plots are still empty. The ones that are inhabited are mostly by middle income group who find it within affordable range. The tertiary roads aren’t fully developed yet. The area is entirely residential with only a few shops within the alleys. There is very minimal chance of recreation in the area. Rajuk currently has no proposals to provide any. Thus the art and architecture faculty also needs to address this issue through the design and curriculum,

2.5 SWOT analysis

Strength: Free from the chaos of rapid urbanization;

Free flowing wind pattern with the absence of mid and high rise

Close to nature

Located near to public transport system

Pollution free environment

Accessibility from the heart of Dhaka city

Spectacular view of Turag River

Weakness: Flood retention zone

Infrastructure not fully developed

Fewer site forces in contrast to a fully urbanized area

Opportunity: Revival of Ramchandrapur canal to ensure flood retention activity

Sustainable design innovation to address the issue of flood

The campus is located on an area that is yet to be urbanized and thus provides plenty of opportunities to integrate nature into the design

Threats: Drug abuse in the neighborhood

CHAPTER 3: LITERATURE REVIEW

3.1 What is Art?

Art is any expression through any medium. It has to have meaning to both the artist and the viewer. Art is an expression of a person's thoughts and feelings. The artist needs inspiration through stimulation of visual, sonic, and mental senses in order to create art. Art is never without reason. Art has to continue to change for it to be relevant. The artist is a conveyer of free thinking and knowledge. The viewer has a task to research the artist and their ideas. Art is often hard to understand without some research about the artist's moods, the events of the time, and the events in the artist's life.

Art has always been controversial and disagreed upon and probably always will be. The controversy and the newness are what make art dynamic and exciting. A person's thoughts are often abstract so it is only natural for their expression of art to be obscure and abstract. Art is an outlet for humankind's most complex ideas and emotions.

3.2 What is Architecture?

Architecture is the shape or form of things, and it is the shape and form that affects our experience. Architecture is a passion, a vocation, a calling – as well as a science and a business. It has been described as a social art and also an artful science. Architecture must be of the highest quality of design. Vitruvius, the great Roman architect and historian defined architecture with the three words "firmitas, venustus and utilitas"

Architecture provides a sense of place and support of all types of human activity. Architecture helps the man-made fit in harmony with the environment while promoting health and well-being, enriching lives aesthetically and spiritually, providing economic opportunities, and creating a legacy that reflects and symbolizes culture and traditions.

3.3 History of Art and architecture

History of art:

Art has been prevalent since prehistoric times- existing in various forms in each time frame. Early man has been known to carve out his tools for hunting which too was a primitive form of art. Scientists have studied the art characteristic of each time and have tried to derive a timeline as to the evolution of art by means of the artwork discovered across the world.

Fig: 3.3.1, 3.3.2, 3.3.3 (left)Lascaux Cave paintings
Fig: 3.3.4 Sculpture of Venus (right)

Prehistoric Art

Prehistoric art comprises of all arts and crafts that are produced in cultures that lack the development of written language and record-keeping. The Lascaux cave paintings and the Venus of Willendorf are some of the examples of prehistoric art. These are the oldest form of art discovered and give us an insight of the art of that time era.

Fig:3.3.5 Mesopotamian art

Ancient Near East The development of art can be seen by the many art pieces unearthed from civilizations such as Mesopotamian, Sumerian, Akkadian, Neo-Sumerian, Babylonian, Hittite, Elamite, Assyrian, Neo-Babylonian, Achaemid, Persian, and Sassanian.

Fig: 3.3.6 Sculpture of Eqyptian queen
Fig: 3.3.7 Hieroglyphs
Fig 3.3.8 Paintings on papyrus

Ancient Egyptian Art

This art category includes art that belong to the civilization located in Nile Valley from 5000 BC to 300 AD. Egyptian artwork was very stylized and symbolic in this period, with painting and sculpture being the most popular art.Their writings on papyrus and the fresco paintings tell us a great deal about the Egyptian pharaohs, their queens and the entire culture.

Fig:3.3.9 Greek sculptures

Greek Art

Greek art mainly mainly specialized in sculptures. They were known to make human sculptures of ideal proportions. Most of these were of their brave warriors. Their excellent work inspired art in Europe for many generations.

Fig: 3.3.10 Roman sculptures

Roman Art

While Roman art is believed to have borrowed from Greek art, it also contains elements from Etruscan, Egyptian, and native Italic culture. A prominent historian of Rome, Pliny, wrote that while many art forms advanced during Greek times remained more advanced than Roman art even during Rome's prominent periods.

Fig 3.3.11: Byzantine paintings

Byzantine Art

Byzantine art refers to art created in the territories of the Byzantine Empire between the fourth and fifteenth centuries. The most prominent feature of Byzantine art was that it became more abstract, favoring symbolism rather than realistic representations.

Fig: 3.3.12 Islamic calligraphic art

Islamic Art

This category encompasses art produced in the seventh century and onwards by people residing in places inhabited or ruled by culturally Islamic populations. Islamic art includes the extensive use of decorated calligraphy and the use of arabesque, the geometrical repetition of vegetal or floral designs.

Fig 3.3.13 Gothic painting

Gothic Art

Gothic art followed from a Medieval art progression that grew out of France from the Romanesque art tradition in the mid-twelfth century, spearheaded by the development of Gothic architecture. Prominent Gothic art include panel-painting, sculpture, illuminated manuscript, fresco, and stained glass.

Fig 3.3.14: Renaissance painting

Renaissance Art

Early Renaissance art emerged in the Italian city-state of Florence. While there are no distinct “Renaissance” styles per se during this period, art by High Renaissance masters are all characterized by astounding technical skill. Artists could declare divine inspiration, raising the level of art to a status formerly limited to poetry.

Fig 3.3.15: Baroque painting: angel of fire

Baroque Art Baroque art grew during the 17th and 18th centuries. Baroque art placed great emphasis on high detail and overly ornate decorations. It would develop into Rococo in the mid-18th century, which was even more richly decorated and gaudy.

Fig 3.3.16, 3.3.17, 3.3.18 Painting from 18th-19th century

Art between 18-20th century

18th century art includes late Baroque in the early 18th century, Rococo in the mid-18th century, Neo-Classicism in the 18th to 19th century, and Romanticism in the late 18th and 19th century. Neoclassicists sought to revert to the simpler art of the Renaissance out of their distaste for the grandeur of Baroque and Rococo styles. Romanticism grew out of a certain group of individuals' rejection of Enlightenment ideas and the art of Neoclassicists. Romantic art focused on the utilization of motion and color to convey emotions. Art in the 19th century began with the continuation of Neo-classicism and Romanticism into the mid-century. After that, a new classification of art became popular: modernism. 20th century art came to be known as modernism, which began in the 19th century. Movements such as Post Impressionism and Art Nouveau from the previous century led to Die Brucke in Germany as well as Fauvism in France. The heart of Die Brucke led to what was called Expressionism which called for the emotions. Kandinsky of Munich led another German group called the Der Blaue Reiter, which associated the blue rider imagery with spiritual/mystical art of the future. Cubism by

Picasso rejected the plastic ideas of the Renaissance by introducing multiple dimensions to 2 dimensional images.



Fig 3.3.19, 3.3.20,
3.3.21 Contemporary paintings

Contemporary Art

Contemporary art is most commonly associated with produced since World War II. Exhibitions of contemporary art are typically at museums and other similar art institutions. These places are artist-run and are supported by the likes of awards, grants, prizes, and direct sales of exhibited works.
Contemporary art institutions are often criticized for their exclusivist behaviors, or more specifically, their tendencies to regulate what can or cannot be considered contemporary art. Outsider art, technically contemporary because they are created in present times, might be largely ignored by contemporary art institutions because the artists are self-taught and are therefore working beyond any art historical context.

History of Architecture

Early humans are often thought of as dwelling in caves, largely because that is where we find traces of them. The flints they used, the bones they gnawed, even their own

bones - these lurk forever in a cave but get scattered or demolished elsewhere. During summer, confronted with the need for a shelter against sun or rain, the natural instinct is to lean some form of protective shield against a support - a leafy branch, for example, against the trunk of a tree. This was the earliest form of architecture.

From tents to round houses: 8000 BC Once human beings settle down to the business of agriculture, instead of hunting and gathering, permanent settlements become a factor of life. The tent-like structures of earlier times evolve now into round houses.

Straight walls with windows: 6500 BC One of the best preserved neolithic towns is Catal Huyuk, covering some 32 acres in southern Turkey. Here the houses are rectangular, with windows but no doors. They adjoin each other, like cells in a honeycomb, and the entrance to each is through the roof.

Stone Age graves and temples: 5th - 2nd millennium BC The massive neolithic architecture of western Europe begins, in the 5th millennium BC, with passage graves. The name reflects the design. In any such grave a stone passage leads into the centre of a great mound of turf, where a tomb chamber - with walls made first of wood but later of stone - contains the distinguished dead of the surrounding community.

Mesopotamia and Egypt: 4th millennium BC The two areas which first develop civilization - Mesopotamia and Egypt - share a natural product which is ideal for relatively small buildings in a warm climate. Bundles of reeds can be bound together to form pillars and beams. Their tops can even be bent inwards and tied to shape an arch or a dome. And the spaces in the frame can be filled with smaller branches and mud to complete a weather-proof shelter.

Egyptian mastabas and pyramids: 3000-2500 BC From early in the 3rd millennium BC the pharaohs and their nobles are buried beneath mastabas. These rectangular flat-roofed buildings, made of mud brick, cover the burial chamber. They also contain the supplies of food and other items which will be needed in the next world. In about 2620 BC the pharaoh Zoser entrusts his chief minister, Imhotep, with the task of providing a royal tomb which is out of the ordinary. Imhotep builds a mastaba of stone (in itself an innovation) and then places on top five successively smaller rectangular mastabas. In doing so he creates the first pyramid - the 'step pyramid' of Saqqara.

The contribution of Greece: 7th - 5th century BC No place or period has been so influential in the history of architecture as Greece in the 7th to 5th centuries BC. Here there emerge the various elements of the classical style which will recur at many periods of later history - delicately fluted columns, with shaped tops or 'capitals', supporting horizontal lintels (usually made up of two layers, architrave below and frieze above), and at the front of the building a triangular pediment, often decorated with sculpture, to conceal the shallow pointed roof behind.

The Chinese architectural tradition: from the 1st c. BC No architecture survives in China from the early dynasties (with the spectacular exception of the Great Wall) because the Chinese have always built in wood, which decays. On the other hand, wood is easily repaired. Han imperial architecture is already of a kind familiar today in Beijing's Forbidden City, the vast palace built in the 15th century for the Ming emperors. Carved and painted wooden columns and beams support roofs with elaborate ornamented eaves.

Vitruvius: late 1st century BC A Roman architect sets out the principles of his craft in ten volumes. He deals with all aspects, from general principles to materials, and from

the Orders of architecture to stucco work, painting, aqueducts and machinery. “De architeqtura” written by Virtruvius subsequently guide the classical revival in the Renaissance. Since then the proportions and theories of Greek and Roman architecture - as enshrined by Vitruvius - have remained the basis of architectural tradition.

Arch, vault and dome: from the 1st century BC The greatest achievement of Roman architecture and technology lies in the development of these three architectural forms. The arch, the vault and the dome are all applications of the same concept. The vault, or open-ended tunnel, is only an exceptionally deep arch. The dome is in effect a collection of arches all sharing the same centre. In each case the pressure of gravity on the material forming the arch will hold it together as long as the outward thrust is contained by buttresses.The Roman achievement in all these forms is greatly assisted by their development of concrete. An arch or dome bonded into solid form by a strong inner layer of concrete sits as one unit, exerting its weight downwards rather than outwards. This makes possible such miracles as the 1st-century Pont du Gard or the 2nd-century dome of the Pantheon.

Stupas and temples: from the 1st century BC: The most significant architectural feature of southeast Asia is the Buddhist stupa, known in India from the 1st century BC but no doubt dating from earlier. The stupa is a brick and plaster hemisphere with a pointed superstructure. Enshrining a relic of the Buddha, it serves as the sacred centre around which ritual occurs in an open-air setting.

Ajanta, Ellora and Elephanta: 1st c. BC - 13th c. AD

India is the country with the greatest tradition of rock-cut temples, and all the region's three indigenous religions are involved. The earliest site is Ajanta, where elaborate

pillared halls are carved into the rock - from an almost vertical cliff face - from about the 1st century BC to the 8th century AD. The Ajanta caves are chiefly famous for their Buddhist murals, surviving from at least the 5th century AD.

Basilicas, secular and sacred: 2nd c. BC - 4th c. AD The Roman public hall, known as a basilica, is a rectangular building with side aisles behind the rows of columns which support the main walls. The focus of attention is at the end opposite the entrance, where a raised platform is sometimes set within an alcove or apse.

The Dome of the Rock: The Dome of the Rock, completed in 691 and the earliest surviving example of Muslim architecture, borrows in spectacular fashion the themes of Byzantine mosaic and domed roof. This city of Jerusalem, taken from the Christians only half a century previously, still has the skills and crafts first developed for use in imperial churches.

Romanesque: 9th - 12th century Romanesque, a word not coined until the 18th century, is first used to describe the architecture of western Europe from about the 9th to 12th century. It has become applied by extension to other arts, in particular sculpture. But the term remains most appropriate to architecture, where the round arches of Romanesque can easily be seen as what the name implies - a continuation of the Roman tradition.

The vaulted stone roof: from the 11th century: Achievements of Roman architecture, but the Romans are content to cover their large rectangular buildings (or basilicas) with wooden roofs. This remains the case with the first Christian churches, based on the Roman basilica. And it is still the case with all rectangular Romanesque churches until the last few decades of the 11th century. Before that time naves are either covered with flat wooden ceilings or are open up to the timbers of the roof.

Gothic: 12th - 15th century: The Gothic style, though also used in secular buildings, is most associated with the great cathedrals of Europe. There are certain immediately

recognizable characteristics in any Gothic cathedral.The interior gives an impression of lightness and height, with slender columns framing large tall windows and reaching up to support a delicately ribbed stone roof. The exterior is encrusted with a filigree of delicate ornament, again essentially slender and vertical, made up of a blend of elegant statues, bobbly pinnacles, the skeletal patterns of the stone tracery in the windows, and the open fretwork of flying buttresses.

Baroque as a style: 17th - 18th century: Europe in the 17th century, and in particular Roman Catholic Europe, revels in a new artistic style embracing architecture as well as painting and sculpture. In many contexts, such as church interiors, the baroque combines all three arts in an unprecedented way to create a sense of emotional exuberance. This mood is very different from the dignified and often severe masterpieces of the Renaissance.

Neoclassicism: 18th - 19th century: Ever since the Renaissance, successive generations of artists and architects have turned to classical models for inspiration. The 19th century acquires, through neoclassicism and the Greek Revival, a conventional style of considerable vigour. Architects of important new buildings, whether churches, parliaments or banks, will now consider a sprinkling of Greek columns as one serious option. The other, resulting from another 18th-century revival, is to go Gothic.

Gothic Revival: 18th - 19th century: The Gothic Revival begins at the same time as the first stirrings of neoclassicism, in the mid-18th century. Though entirely different in their results, the two movements share a similar impulse. After a century and a half of baroque each looks nostalgically to the past for a purer source of inspiration. However the Gothic revivalists do so at first in a more frivolous mood than the earnest archaeological advocates of neoclassicism.

The eclectic century: 19th century: The 19th-century fascination in Europe with the architecture of the past begins with Greek temples and Gothic cathedrals, but soon extends to encompass a bewildering range of other historical styles - Egyptian, Byzantine, Romanesque, Venetian Gothic, Muslim Indian, and even, in a final convolution, the many Renaissance styles which are themselves a response to earlier periods.This most self-confident of centuries takes what it likes from these many sources, mixes and matches them, develops and distorts them to create magnificent buildings. The effect is of its time, but the ingredients are not. Only one feature of 19th-century architecture is entirely new in the west - the use of cast iron.

Glass, iron and prefabrication: 1837-1851: The public first becomes aware of the glorious potential of cast-iron architecture in the 1840s, when extraordinary conservatories are erected at Chatsworth and in Kew Gardens. Arched brick floors, on cast-iron beams and pillars, become the standard factory and warehouse interior of the 19th century. But it is Paxton's building for the Great Exhibition of 1851, the astonishing Crystal Palace, which reveals to the millions the potential of the new architecture.

The Crystal Palace is gigantic compared to its predecessors in cast iron and glass. The statistics of the Crystal Palace are bewildering (3300 iron columns, 2150 iron girders, 250 miles of sash bar, 293,635 panes of glass), but the crucial detail is that these all conform to a basic 24-foot module. The fact that this palace of glass is created, from scratch, in less than 200 days unveiled a world of opportunities.

3.4 Art and architecture of Bengal: The independence of the subcontinent from British rule in 1947 was followed by the partition of the country into two separate states, India and Pakistan. Bengal was divided and its eastern part became East Pakistan which, together with West Pakistan, many hundreds of miles to the west, constituted a separate homeland for Muslims. In 1952 people died for the Language Movement, which gradually expanded to become the movement for autonomy and finally, for liberation. West Pakistan had supplanted the British as colonial oppressors and resistance became a powerful unifying force for Bengalis and other groups that occupied the former East Pakistan. Artists were integrated into the slowly expanding group of intelligentsia of Dhaka and became vocal against the injustices of Pakistani rulers. This was perhaps the beginning of the long involvement of artists with political struggles in Bangladesh.

Against this backdrop, Zainul Abedin, Safiuddin Ahmed, Quamrul Hassan, and S. M. Sultan (1923-1994), became the mainstay of the art movement which began to develop in what was then East Pakistan. Their art addressed the environment and society within which they were situated. Abedin, the most influential artist of ‘East Pakistan’, founder of the Institute of Fine Art, and the Folk Art Museum, was committed to creating an environment conducive for art. Though he was highly skilled in academic techniques, his work showed a synthesis of a variety of methods. The depiction of rural Bengal in the paintings of Mukul Dey and Ramendranath inspired him. The Famine series of 1943 brought Abedin unprecedented fame and this was probably why some of the characteristics of the series remained permanent features in his work

Indeginism is also observable in the work of Quamrul Hassan who was a disciple of Gurusaday Dutt. He was tremendously inspired by the Bratachari movement, established in 1932 by Gurusaday Dutt with a view to consolidating the richness of Bengali heritage against colonialism. He also borrowed elements of drawing from

Picasso’s Cubism and the colour perspective of Matisse, thus synthesizing folk and modern artistic languages.

Safiuddin Ahmed adopted simplified abstract formal language after his early representative phase. His work was also transformed after the Language Movement. The people of Bangladesh, boats, water and water borne life appear in his work.

In 1948, Zainul Abedin, along with other leading local artists like Quamrul Hassan, Safiuddin Ahmed, Anwarul Huq, Khawaja Shafique established the Dhaka Art Institute to evolve the art tradition in Bangladesh.

Since the establishment of the art institute, the artists in Bangladesh started to gain the much required professionalism and also started to attach commercial value to it. This prompted them to organize art exhibitions to showcase their work to the audiences. By the 1960s the artists started to link with the art traditions of other parts of the world which gained them a pretty clear understanding of contemporary art in those countries. Many artists went to Europe and Japan for training and came back with new ideas and latest techniques, but they were also steeped in the traditions of indigenous art forms.

After the independence of Bangladesh, Bangladesh Shilpakala Academy was set up in 1974 which later started to organize regular art exhibitions and festivals involving both national and international artists. By this time, Bangladeshi art also began to get international recognitions and appreciations.

Architecture of Bengal: The architecture of Bangladesh has a long history and is rooted in Bangladesh's culture, religion and history. It has evolved over centuries and assimilated influences from social, religious and exotic communities. The architecture of Bangladesh bears a remarkable impact on the lifestyle, tradition and cultural life of Bangladeshi people. Bangladesh has many architectural relics and monuments dating back thousands of years.

The remains of the ancient archaeological sites bear ample testimony to the fact that the art of architecture was practiced in Bangladesh from very early period of her history. The Somapura Mahavihara, a creation of the Pala ruler Dharmapala, at Paharpur, Bangladesh, is the largest Buddhist Vihara in the Indian subcontinent, and has been described as a "pleasure to the eyes of the world."

The Kantajew Temple in Dinajpur, built in navaratna style contains one of the finest examples of terracotta ornamentation of the late period of the art.

The Sixty Dome Mosque in Bagerhat has been described as "the most impressive Muslim monument in the whole of the Indian subcontinent." The Lalbagh Fort is considered as one of the greatest examples of Mughal architecture.

The influence of European architecture is also noticeable which is visible in several colonial monuments and churches in the country. The most significant one is Ahsan Manzil, the former residence of the Nawabs of Dhaka, later turned into a museum.

In modern context, Bangladeshi architecture has become more diversified comprising reflections of contemporary architectural attributes, aesthetic artistic and technologically advanced forms. Since the inception of Bangladesh, economical advancement has boosted the architecture from its traditional forms to contemporary context. With the growing urbanization and modernization, the architectural form is turning into modernity covering a wide range of its heritage and tradition.

Mazharul islam: The pioneer of modern architecture in Bangladesh:

Mazharul Islam’s pioneering works from the 1950’s onward marked the beginning of modernism in Bangladesh (then East Pakistan). He brought about a massive change in

the contemporary scene of International Style Architecture of Bangladesh. Being a teacher, architect, activist and politician he has set up the structure of architectural works in the country through his varied works. His commitment to societal changes and his ethics for practicing architectures is visible in his work. These thoughts are more like a means of progress towards transformation and changes rather than drawing a conclusion by themselves.

Muzharul Islam is denoted as an Architect with a Vision. This Visionary architect has always thought of the betterment of the nation through his contribution as an Architect. His intense creative genius and a foresight initiated Modern Architecture in Bangladesh and also inspired the contemporary Architects of the Nation.

“The practical aspects of architecture are measurable – such as, the practical requirements, climatic judgments, the advantages and limitations of the site etc. – but the humanistic aspects are not measurable. The loves of one’s own land is the eternal source of creative power, which in turn, makes a proper architect.” – Architect Muzharul Islam.

Some of the works of Mazharul Islam include:
Fine Arts Institute, Dhaka; Chittagong University; Polytechnic Institute; NIPA building

3.5 Significance of Art and Architecture in a nation

The general value of arts and culture to society has long been assumed, while the specifics have just as long been debated. Try to imagine society without the humanising influence of the arts, and you will have to strip out most of what is pleasurable in life, as well as much that is educationally critical and socially essential.

Life without the collective resources of our libraries, museums, theatres and galleries, or without the personal expression of literature, music and art, would be static and sterile – no creative arguments about the past, no diverse and stimulating present and no dreams of the future. Of course the inherent value of arts and culture is, in part, a philosophical assertion that can't be measured in numbers.

When we talk about the value of arts and culture, we should always start with the intrinsic – how arts and culture illuminate our inner lives and enrich our emotional world. This is what we cherish. But while we do not cherish arts and culture because of the impact on our social wellbeing and cohesion, our physical and mental health, our education system, our national status and our economy, they do confer these benefits and we need to show how important this is. We need to be able to show this on different scales – on individual, communal and national levels – so that we can raise awareness among the public, across the cultural, educational and political sectors, and among those who influence investment in both the public and private sectors. We need this information to help people think of our arts and culture for what they are: a strategic national resource. We also need this information to see where the impact of our work is felt, and where we don't yet reach. We want to understand how we can do better, so that arts and culture can be truly enjoyed by everyone.

ARTS AND CULTURE AND PLANNING PRACTICE

Historically, planners utilized art and culture as a community revitalization tool; more recently, however, planners are realizing the potential contributions of art and culture to other social, economic, and environmental aspects of community life. Arts and culture provide a medium to:

- preserve, celebrate, challenge, and invent community identity;
- engage participation in civic life;
- inform, educate, and learn from diverse audiences; and
- communicate across demographic and socioeconomic lines.

Artistic and cultural activities can be used to engage the public more fully in planning practices, such as:

- long-range community visioning and goal setting
- plan making
- reviewing development and infrastructure projects
- supporting economic development
- improving the built environment
- promoting stewardship of place
- augmenting public safety
- preserving cultural heritage and transmitting cultural values and history
- bridging cultural, ethnic, and racial differences
- creating group memory and identity

A sign of a healthy community is its simultaneous ability to preserve and invent its culture — that is, to conserve its history and heritage and at the same time develop new

expressions for current times. Arts and cultural activity and the leadership of artists, historians, folklorists, anthropologists, planners, and other community leaders play important roles in preserving the history and heritage of a place, as well as easing tensions and encouraging respect for the changing cultural landscape. Despite the importance of history and heritage, preservation is rarely seen as a potential basis for innovation and advancement. As a result, too often sufficient resources are not dedicated to preserving significant meaningful spaces and objects, documenting stories from elders, and recording a community's contemporary cultural practices.

Community Character and Sense of Place

Artistic, cultural, and creative strategies help to reveal and enhance the identity — the unique meaning, value, and character — that underlies the physical and social form of a community. As part of an overall strategy to explore community context, embrace and nurture community diversity and uniqueness, and build upon and celebrate community character, planners can utilize artistic and cultural inventories, community visioning processes, design guidelines, arts and culture programming, master plans, and public financial investments in urban design and place-making. All of these elements require the consideration of all community interests in key decision-making processes; the integration of arts and cultural resources in a contextual civic framework; and the recognition and balancing of the inherent, conflicting nature of past, present, and future social values.

3.6 Integrating art and Architecture

While every form of art need not be architecture, every form of architecture ought to be an art. Architecture is an epitome of installation art with assemblage of constituent elements which create the spatial narratives. Moreover, in architectural installations perceiver is always an integral aspect of space and therefore cannot escape the emotions and interactivity of the space. Like any form of art, architecture is a process of communication where the designer encodes the messages and the perceiver decodes the same. The communication succeeds when intentions match the experience. Every form of art has its own tools, media and palette. The tools of architecture are: the form and massing, light and shadow, texture and colour. Its medium is the space and the palette is elements of space making such as column, wall, floor, roof, fenestrations.

Architecture relies on visual percept as primary faculty of its communication and aesthetics. However, contrary to popular perception, art in architecture is not all about the appliqué external layer as embellishment alone, but instead is an inherent nuance of its resolute physicality.

Art in architecture, in addition to the visual, have spatial and notional role to play as well. Spatial role refers to modulation of scale, proportioning, nature of movement as well as perceived sense of belonging and boundaries. The notional role refers to associations and meanings it manages to conjure.

There are three basic approaches seen for integrating art in architecture. One of which is where building itself is conceived as an art form. The second one is where art is seen as the space modulator. The third approach is about conceiving art as to embellish architecture. For time immemorial architecture has instinctively been overlaid with art. Historically speaking, right from the cave dwellings it has been human endeavour to integrate art in architecture. With the exuberance of intricate carving and the enhanced

opulence of the filigree for the grandeur of the palaces and public buildings man managed to express his supremacy within the terrestrial world.

The creative challenge is to see that art becomes more than visual entity in architecture. It has to participate in the mutual process of encoding and decoding of space by the perceiver and assume spatial as well as symbolic role. Semantics that art can bring to architecture can also prove quite effective in mutual communication with perceiver and thereby the conditioning his behaviour. For example the popular menace of spitting all over the public corridors have been very effectively checked by planting religious tablets of Gods and Goddesses. Thus in essence art and architecture are inseparable. Art finds its place in architecture through structure, spaces or surfaces and inspires from nature, material, engineering or even the philosophy.

Although art form remains subservient to the fundamental space making, even to the purist architecture, art remains an opportunity to humanise, particularise and emphasise the space while to involve, interact and engage the perceiver into these timeless spatial narratives.

4.1 CASE STUDY: Bauhaus, Germany

Fig: 4.1.1, 4.1.2 BAUHAUS

Bauhaus, was an art school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicized and taught. It operated from 1919 to 1933. At that time the German term Bauhaus was understood as meaning "School of Building".

The Bauhaus was first founded by Walter Gropius in Weimar. In spite of its name, and the fact that its founder was an architect, the Bauhaus during the first years of its existence did not have an architecture department. Nonetheless, it was founded with the idea of creating a "total" work of art in which all arts, including architecture, would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, Modernist architecture and art, design and architectural education. The Bauhaus had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design and typography

The Bauhaus School’s culture is founded in the idealist basis of the school:

- An artist must be conscious of his social responsibility to the community

- On the other hand, the community has to accept the artist and support him.

Students on the course undertook a preliminary training period of six months called the “Vorkurs” before entering separate studios dedicated to a number of skills including textiles, woodwork and metalwork. The idea of the Vorkurs was to provide students with basic skills so as to cut down on wastage of materials and poor results in the workshops. The Vorkurs was initially taught by JohannesItten, an artist with previous training as an elementary school teacher. The Vorkurs has influenced the majority of art and design schools throughout the world who now begin instruction with a foundation course. The central goal of the curriculum was to explore “Bau” or building. Gropius exclaimed “the ultimate aim of all creative activity is the building!”

4.2 CASE STUDY: School of Architecture, Ahmedabad

Doshi's primary concept for the CEPT University was that "it should be an open place with hardly any doors." He was determined to use such accessibility not only for academic freedom, but also for environmental responsiveness.Again Doshi decided to treat both inside and outside as educational space

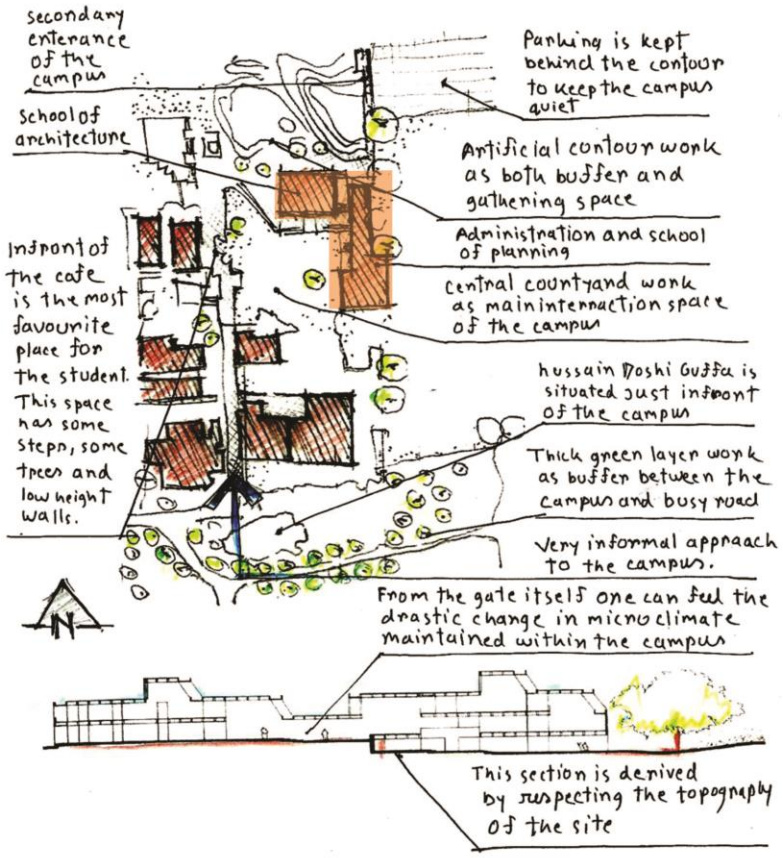


Fig. 4.2.1 Master plan and section of CEPT

Form justification:

- School of architecture is located on the north side of the side.
- Building is designed to create shaded areas of multistage.
- The architect has very expertly handled the existing contours on the site and has created interesting play of levels.

- The open as well as semi-shaded areas have been very well merged with the undulating topography confirming
- The volume created and voids generated are very interesting. Suits the purpose very well apart from being functional the simplicity of form with marvelous play of volumes and voids makes it visually pleasing. It is expensive of its function at the first look.

Architectural system

It comprises of parallel walls, follow a typical section which is altered at every point to create a multiplicity of spaces and variety within the school. Apart from providing North lighting, visual connectivity, variety of volumes, cool basements, multifunctional spaces and air movement.

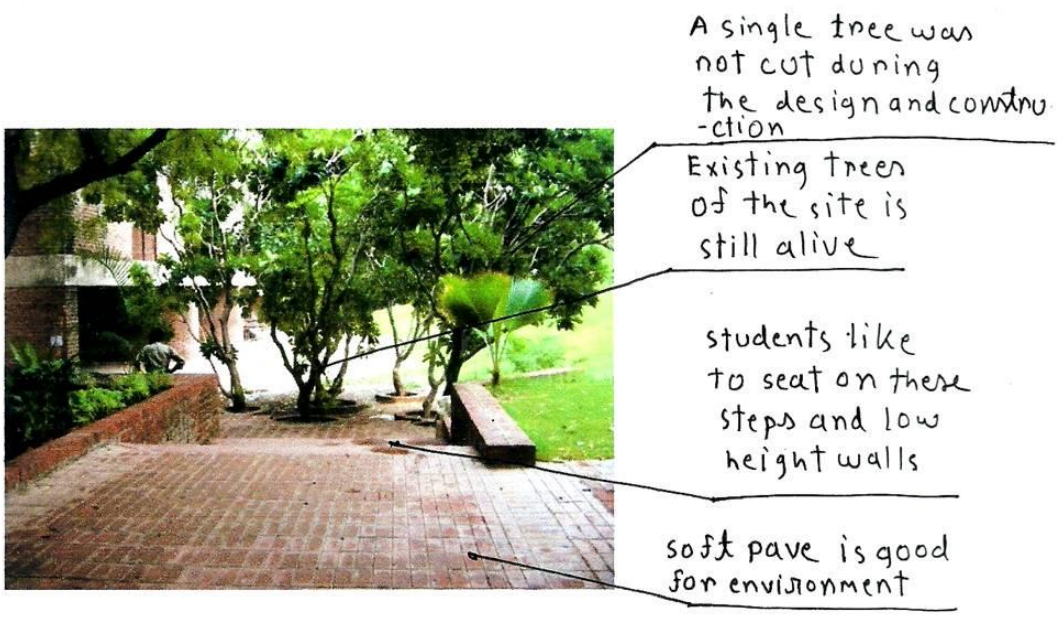


Fig. 4.2.3 landscaping

Design studios

- The design studios are designed in a manner of a factory with north-south axis for the studios as each studio receives sufficient natural light from the north and breeze penetration is facilitated from the south side.
- The duplex section of the studio has been designed for easy communication
- Between two studios and the surrounding space but at the same time is at some times audio-visually disturbing too.
- The space usage pattern reflects independence in the working party of individual student. The area of the studio is 36’ X 51’ is flexible in furniture layout.
- For visual privacy and individualistic environment students subdivide the space with movable partitions which provide adequate display area for exhibition of the student work and pin-up space while working.
- Entry to the studio is through a large pivoted door 10’ X 10’ the scale of which gives the feeling of invitation to the working environment.
- The north side has height inclined glare free uniform light important to the kind of activities to be performed inside the studio.
- However for ventilation purposes swinging wooden panels have been provided to collect the southern wind and recessed deep inside to avoid glare.
- This arrangement on one hand provided to collect the southern wind and recessed deep provided to collect the southern wind and recessed deep inside to avoid glare.
- This arrangement on one hand has certain drawbacks and at the same time as the windows is placed too high for any interaction with surrounding and also gives a feeling of privacy and claustrophobia.

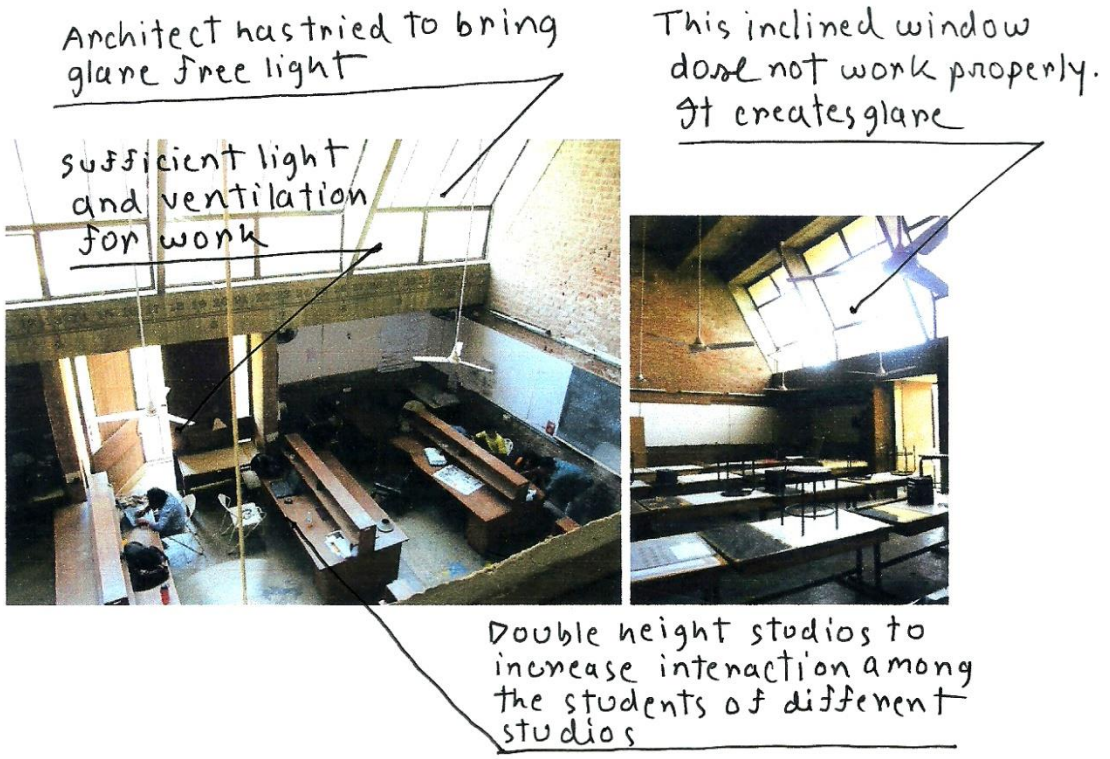


Fig. 4.2.4 interior of studio

Special features of the studio:

- The physical scale in feet and meters engraved on the concrete beam gives to the students a sense of architectural scale which helps in their design process since one
- Doesn't have to stipulate about a certain distance physically.
- The student feels that this helps them relate physical measurements to the built environment and helps them in their design thought and transfer them on the sheets.
- The design studios held in informal way in the concept of open exchange of knowledge which can be observed often.

Basement:

The basement has been designed as a multifunctional space. It is a very active space of the campus as one side of the rising contours that protect it from the road thereby helping it create its own environment and on the other side are the combinations of steps leading to other active

spaces of campus i.e. the central courtyard thus avoiding north and south walls. This space is being put to use for number of activities.

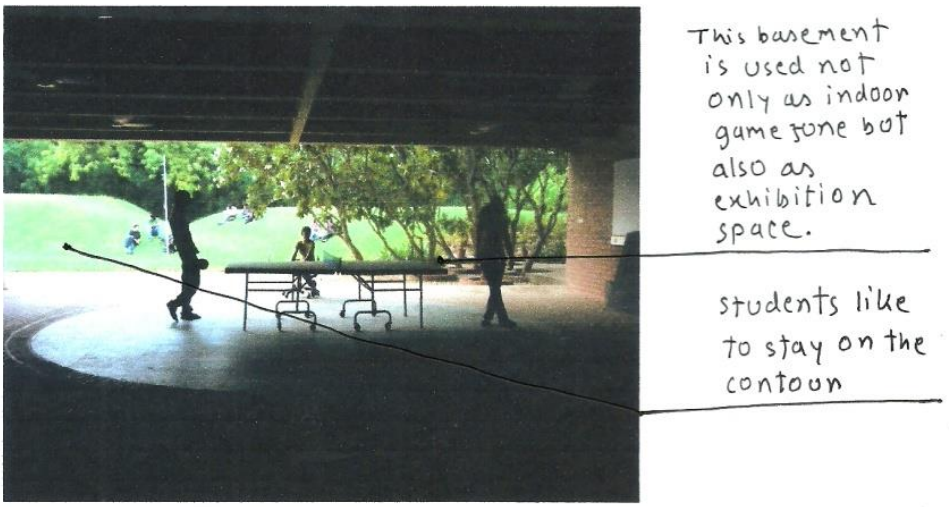


Fig. 4.2.5 Basement

Circulation:

- The courtyard and the basement circulation has been designed as open and on a very large scale where as the circulation inside the building is very restricted one as available area has been used for maximum utilization of space and compactness of design.
- Hence most of the interaction between students and the faculty member occurs in the courtyard and basement.
- The staircase entrance to the studio block is very interesting and on the human scale.
- The extent of informality is to such a point that while going to ones own studio one has to pass through seniors studio-along the edge of the mezzanine so that juniors don't remain totally ignorant of the proceeding in senior classes.
- Movement pattern is loosely structured meandering in nature.

Landscape

- Extremely well linked with internal spaces and serves the purpose very well.

The central courtyard

- The courtyard forms another very attractive space within the campus and provides a relaxing environment to the students and faculty and supposedly is the nodal point of the various pedestrian entries.
- They can have refreshment in the canteen which is very informal and provides the interaction configuration of students.

Other zones of interaction:

- Entrance walkways, multiuse spaces, stairs and steps, open air seating, steps to the courtyard.
- The basement is linked with courtyard gradually by creating different levels in between thus giving a visual control of surrounding environment and also diminishing the feel of climbing.
- Steps have multipurpose use i.e. during film shows and other group activities.
- Link presents in informal presentation for the students.
- Wall of the work shop acts with murals acts as a fantastic back drop for students involved in discussion and also acts as physical boundary providing privacy and security.
- Staircase entrance is a great point of interaction as it connects the courtyard with the stairs. The scale of the stair is also very comfortable and is visually very inviting.
- It forms the part of circulation from the studio to the library and the basement.

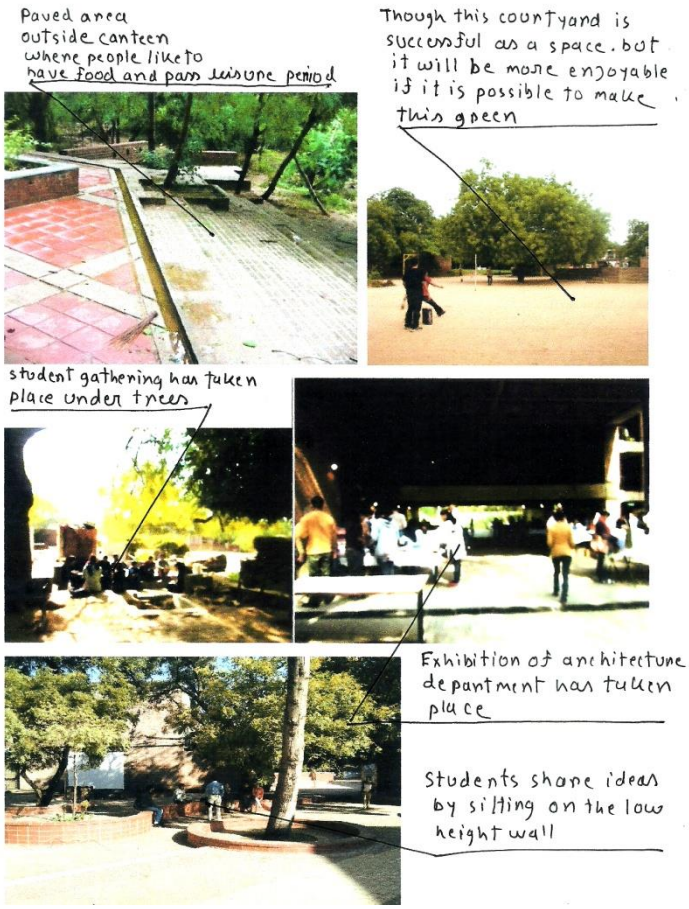


Fig 4.2.6 area of interaction

The Architect is much influenced by the modernist philosophy of both Le Corbusier and Louis I. Kahn. He has used Corbusier's ground floor freeing formula quite perfectly that helped a campus area to become more enjoyable for the students and users. It is really joyous to walk through such a naturally lighted and ventilated space of this school. The entire ground is pretty well connected with the surroundings where students use to play indoor games as well.

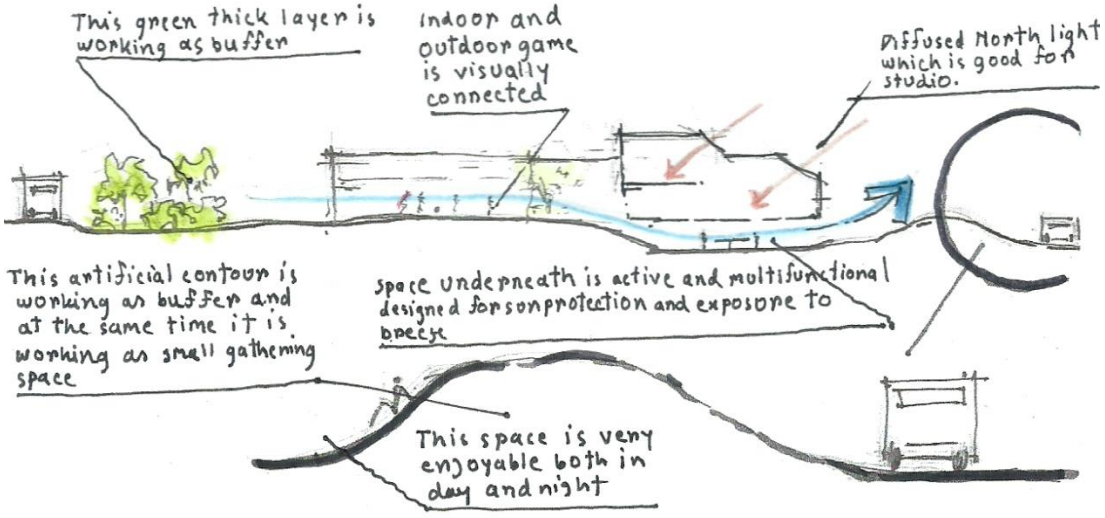


Fig. 4.2.7 section

- East and west facades are blocked by the brick veneers so that the heat can not enter into the building

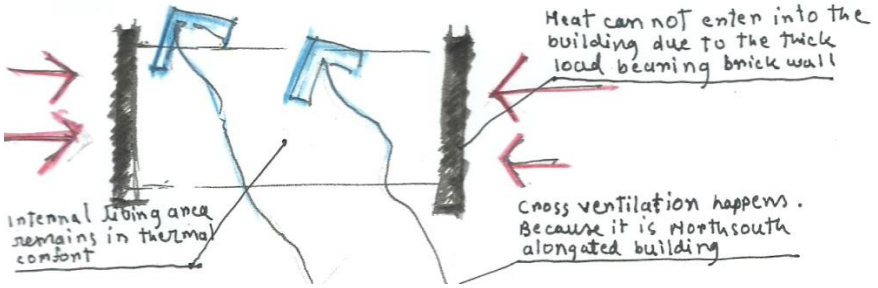


Fig. 4.20 ventilation system

- Here, Architect Doshi has emphasized a lot on lighting system and shading device. These systems are really working properly. It has given a suitable environment for the student indeed.
- To keep the academic building free from the noise a thick green layer and artificial contour is created beside the road

- North light has less glare and is good for drafting. So the north façade is tilted into the studios using clear glass and to create an excellent lighten environment inside the studio rooms and a perfect working mode for the students. But these lighting system dose not always work properly. Sometime it creates glare instead of giving diffused light.
- South facade actually creates sun glare and air also flows from south. So the Architect kept south class rooms shaded inside so that it prevents glare beside allows air flow into the building.

.

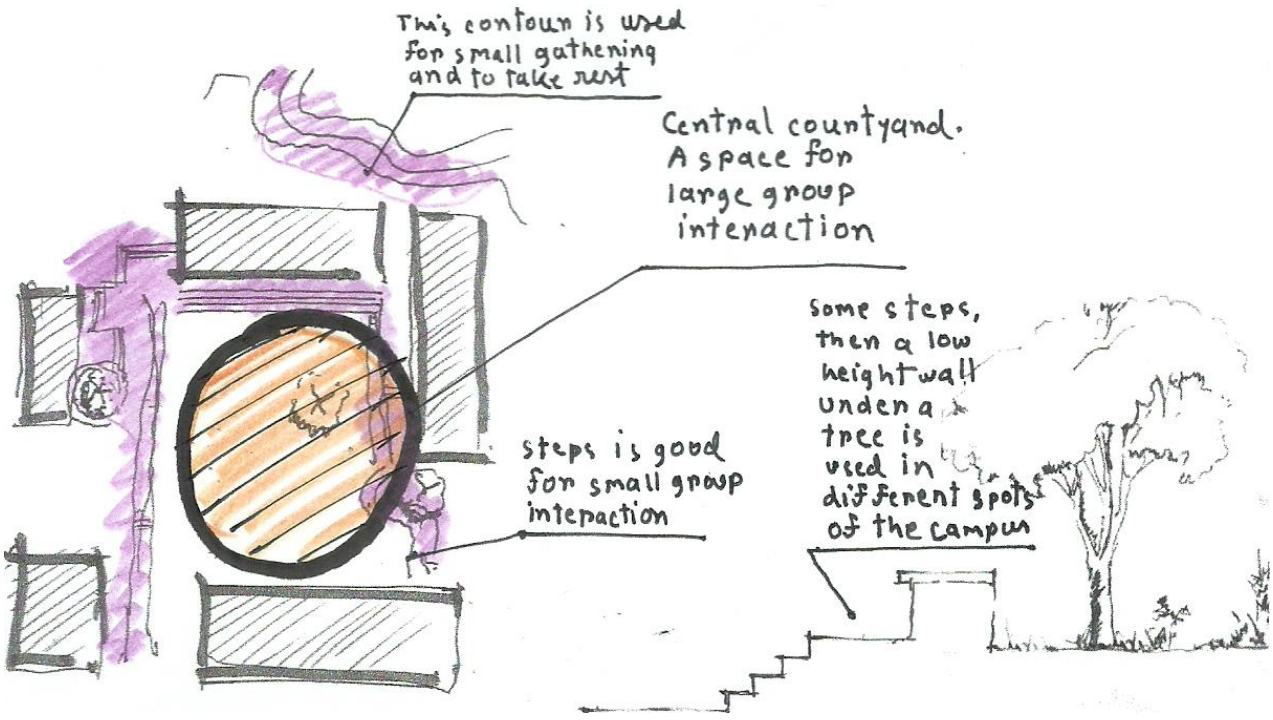


Fig. 4.2.7 landscaping

- Central courtyard is using as large gathering space. At the same time level changes and low height wall is using as small gathering space which is very important for a campus.

4.3 CASE STUDY: Institute of Fine Arts, Dhaka University

Faculty of Fine Art (FFA) was an Institute of Dhaka University. The Institute turned into Faculty in 2008. This educational institute which established in 1948 was the first art educational Institute in this region and became the main centre of art and cultural practice. It's currently situated in Shahbagh, in Dhaka city, close to the National Museum. Architect Mazharul Islam designed the institute.

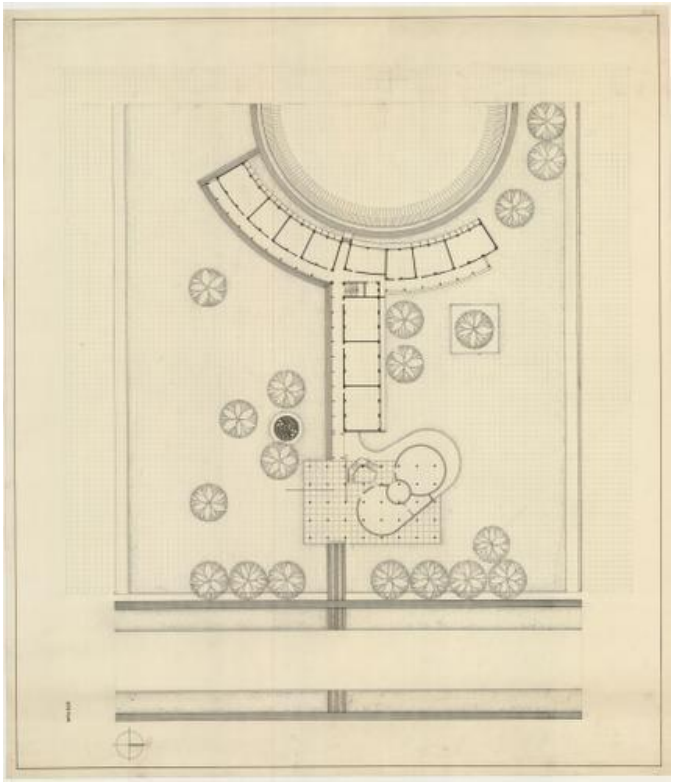


Fig 4.3.1 Plan of Fine arts institute

The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Mazharul Islam decided to come up with a design scheme that will retain all the trees on the site.

His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios. The design echoes the outhouse and inner house scheme of rural Bangladesh. It also transforms ‘Jalees’ (lattices) and ‘beras’

(perforated screens) into wonderful screens that separates and creates thresholds.

One enters into the front pavilion, a wonderful structure that houses galleries on the ground floor and teachers and common rooms etc. on the first. A wonderful sculptural stairs connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the far end encircling the round depression are the print studios. A lotus

pond and sitting area becomes the open heart of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year ‘Pohela Boishakh’ and numerous art classes and competitions for children. Fig. 4.3 screen

Bricks of the project were also custom designed by Muzharul Islam as so are the terracotta screens. Marvelous shading devices and pergola type details brick our driving rain and allow one to wonder at the wrath and beauty of our monsoon. The trees are lined with the play of birds. Their varied foliages and shades of greens at different seasons continue to provoke the minds of young artists.

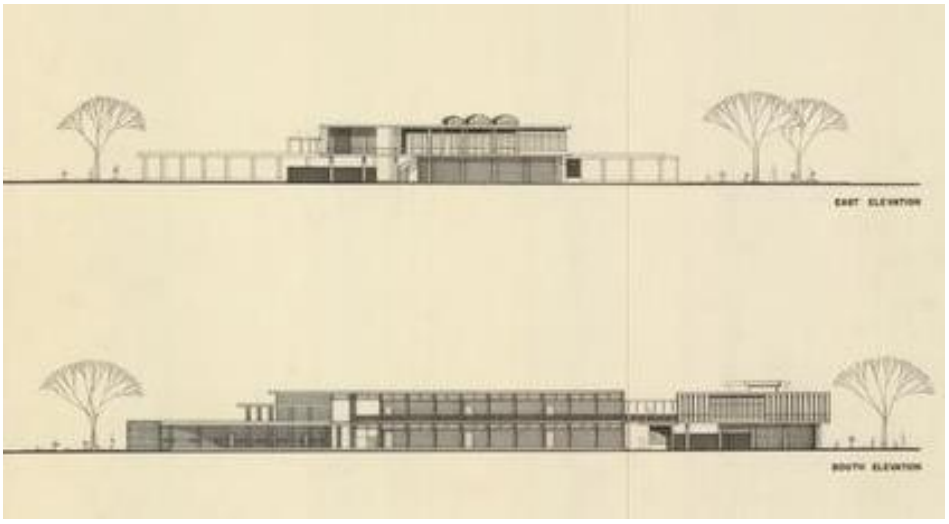


Fig: 4.3.2 Elevations

The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charm at the kaleidoscope of nature's ragas throughout the different seasons.

As Karl Khalid Ashraf writes the pavilion-like openness of the buildings, pathways through varieties of enclosures, garden spaces, and a natural as well as sensorial ambience, create a campus ideal for the contemplation and teaming.

Fig 4.3.3 South side of Charukola

Fig 4.3.4 Corridors

This masterpiece is a wonderful display of a harmonious integration of architecture and landscape Sensitive response to climate not just 'climate in negative role' but to provide the scope to charm at its different nuances. It is a proud statement of our rich building heritage in brick and terracotta. In its lines and forms it is a true reflection of a 'Bengali Modernism'.

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

Fig 4.3.5, 4.3.6 Public festivals in Fine Arts Institute

This institute consists of the following departments:

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

Painting Department

The department led the students to create a form with enthusiastic light and shade, or to make a flawless journey through sketch or painting with human figure, animals landscapes etc. Different media such as pen, pencil, brush, water color, acrylic and oil colors are used to depict a complete drawing or sketch.

There are seven rooms in the ground floor and 1st floor are used as classrooms. Most studios size is 39'x29' for 20 students. Most of the studios are facing north south direction. In painting studios all windows are facing in north direction and south part use as a circulation, so direct sun light can't come in studios and all the studios are full of natural light. In south part all the partition wall carrying louver on top and bottom, so all the studios carrying natural ventilation system as well as privacy.

Sculpture Department

This department takes in 10 students per year in undergraduate level and 10 students in post Graduate level. The whole department is run by 5 teachers. The department requires lofty spaces with multiple heights so that huge sculptures can be made work out.

Due to recent changes in the framework the department requires facilities like theory class rooms, workshops, computer labs, digital laboratories. As sculpture department requires huge amount of materials to be transported to the department it requires a dock where vehicles can come to drop off machines and materials. Provision for huge machines should be kept in this department along with spaces that merge outdoor and indoor spaces. Storage spaces are also important in sculpture departments. A sculpture garden is preferred near the department.

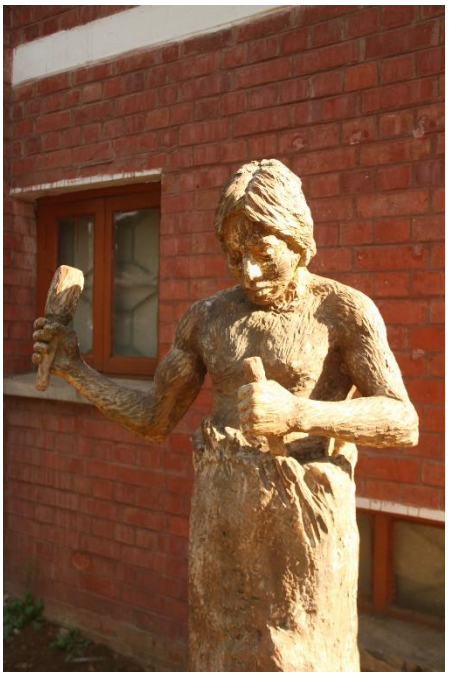


Fig 4.3.7, 4.3.8 Sculptures made by Fine arts students

Graphic Art Department

Different tools such as water color, poster color, oil color, pencil and pen are used to create the drawing, sketch, still life, poster, logo, book cover, illustration, advertisement etc. graphic department borders with a queer green belt. The students are trying to flourish the quality of the design with the help of sophisticated technology including computer and photographs. After completing the MFA degree, students work for different advertisement firms as graphic designer or art director. The artists from this department implement various companies' product design that persuades the consumers to buy their product.

Oriental Art Department

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

It is known to us that the necessity of oriental style was against the aggression of western art. Oriental art, especially the indigenous heritage of Bengal was waning day by day. The students got acquainted with the new realm of the traditional art of India, China and Bangladesh. Three teachers are working relentlessly to bring out the expected expansion of the department.

Print-Making Department

Eminent artist Salauddin Ahmed founded this department. Artist Habibur Rahman also joined as a wood -engraving teacher and Sheikh Anwar was enlisted as a pressman in 19401.At present, the number of students reached nearly 60. Two lithograph machines and two etching machines are now in use. Its own building has six rooms. Students do their work with three different media such as woodcut etching and lithograph. Artist Rokeya Sultana is serving as the head of the department Four teachers are involved with the department.

This department is currently run by 5 classrooms 20' by 30 average sizes. They have comparatively a bigger number of student ratios like 10 students in undergraduate level per year and this student continues to do their masters in the same department. This department requires three lecturers and four professors therefore a total of seven teachers like all other departments they require a theory classroom, digital laboratory, painting room where all the machines would be kept. Every student requires a table for themselves. Exhibition space is needed for this department

Ceramic Department

This department started in 1961 and currently has an intake of 10 students per year in undergraduate level and ten students per year in post graduate level. There are about four teachers in the department. Various kinds of machines are required for the department. Their sizes vary from 5’ by 3’ to 5’ by 5’. Ceramic department like sculpture department requires huge store space, exhibition space, kiln to dry their works, computer/ digital lab, theory classrooms.

Craft Department

In the syllabus the teaching method is divided in two criteria--applied art and commercial art. Tapestry, woodwork, screen print, print and sketch are done in this department. There are three teachers in the department.

Fig. 4.3.9 Bubble diagram showing activity in craft making process

Fig 4.3.10 Crafts studio

To understand art and Art related space in our context.

To develop a program how Fine Arts Institute work.

This building also a climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios. The design echoes the outhouse and inner house scheme of rural Bangladesh. It also transforms ‘Jalees’ (lattices) and ‘beras’ (perforated screens) into wonderful screens that separates and creates thresholds.

A lotus pond and sitting area becomes the open heart of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year ‘Pohela Boishakh’ and numerous art classes and competitions for children.

The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charm at the kaleidoscope of nature’s ragas throughout the different seasons.

This masterpiece is a wonderful display of a harmonious integration of architecture and landscape. This build insensitively response to climate not just -‘climate in negative role’ but to provide the scope to charm at its different nuances.

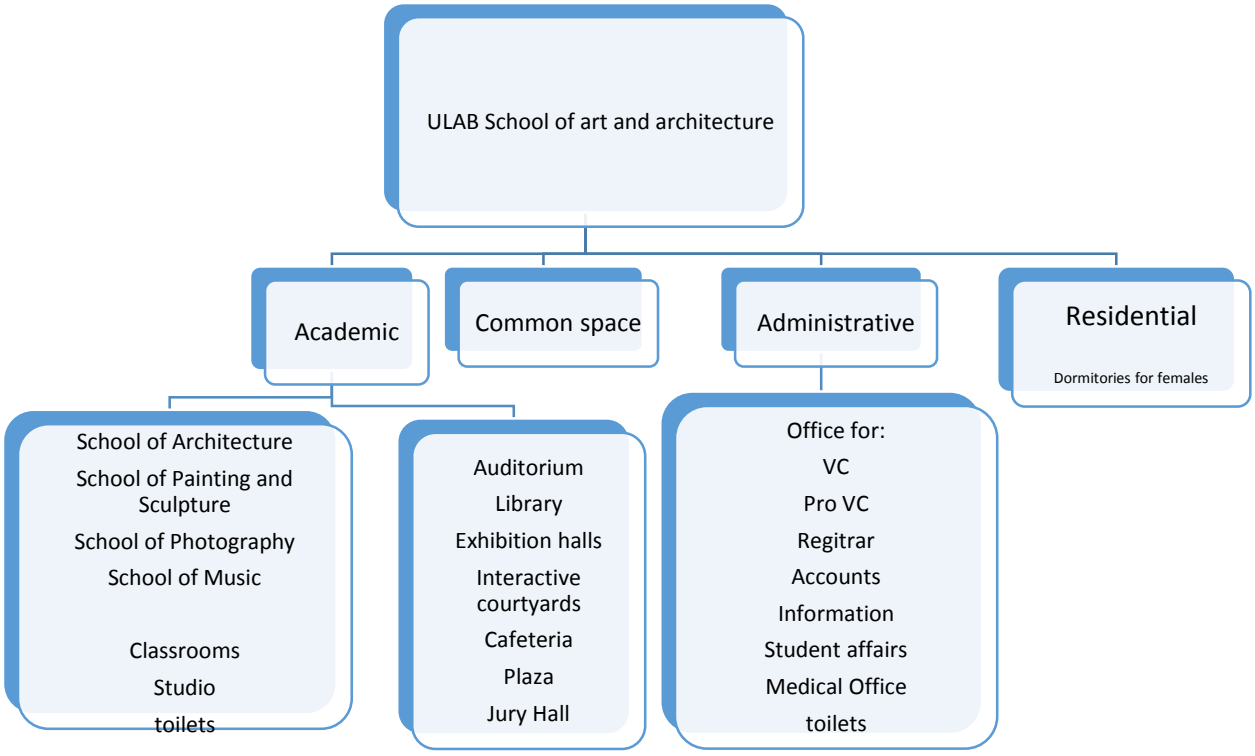
Good usage of **natural light** renders the building and the use of **material** very vividly making the space very **vibrant** and **full of light** .As a result the interaction rate of the building with the users become friendlier.

Segregation of the **public and private** section is smartly dealt with. As a result the visitors to the building can enjoy the spaces and the public function without disturbing the academic functions.

The existing **vegetation** were deliberately kept unseated by **minimum intervention** in to it, while construction making the whole built structure a good merge with the green.

CHAPTER 05:

5.1 Proposed program



5.1 Developed Program

Activity Type	No of user	Quantity	Space/user	Space required
Administration		1		100
Foyer		1		300
Admin Secretary		1		200
Waiting	1	1		150
P.A to Dean	1	1	150	225
Officer	1	1	225	225
conference room'	10	1	225	600
store room		2	60	300
Record room		1		150
Toilet		4		200
Circulation				735
Total				3185

Academic Section

Sculpture, Ceramics and Crafts

Activity Type	No of user	Quantity	Space/user	Space required
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers' room	5	5	40	200
Toilet		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	60	3	30	1800
Undergraduate studio	120	1	75	9000
Store room		1	75	200
Workshop		3		9000
Toilet (studio)		8		400
Circulation				6915
Total				29965

Architecture, Graphic Art and Painting

Activity Type	No of user	Quantity	Space/user	Space required
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Deparment	1	1	100	100
Teachers' room	5	5	40	200
Toilet		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	60	3	30	1800
Undergraduate studio	120	1	75	9000
Store room		1	75	200
Workshop		3		9000
Toilet (studio)		8		400
Circulation				6915
Total				29965

Photography and Printmaking

Activity Type	No of user	Quantity	Space/user	Space required
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Deparment	1	1	100	100

Teachers' room	5	5	40	200
Toilet		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	800
Theory classroom	40	3	30	1200
Undergraduate studio	80	1	75	6000
Store room		1	75	200
Workshop		3		6000
Toilet (studio)		8		400
Circulation				4815
Total				20865

Cafeteria

Activity Type	**No of user**	**Quantity**	**Space/user**	**Space required**
Dining area		1		40
Kitchenette		1		120
Toilet		8		40
Store room		1		400
Circulation				180
Total				780

Multipurpose Hall

Activity Type	**No of user**	**Quantity**	**Space/user**	**Space required**

Foyer	800
Hall	3000
Toilet	100
Store room	400
Total	4300

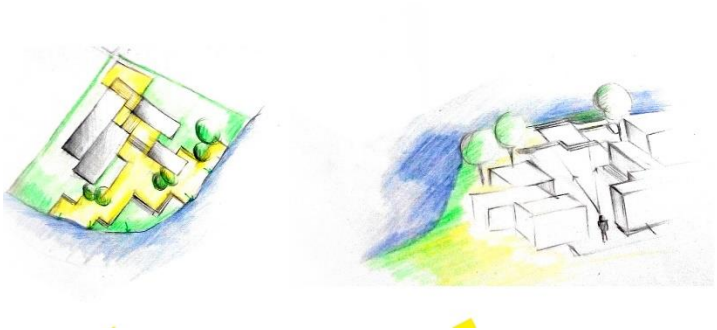
Library

Activity Type	**No of user**	**Quantity**	**Space/user**	**Space required**
Lobby				**300**
Stack area				4000
Reading space				4200
Staff				300
Digital lab				1000
Store				300
Toilet				100
circulation				3060
Total				13260

Activity Type	**No of user**	**Quantity**	**Space/user**	**Space required**
Parking		**70**	**130**	**9100**

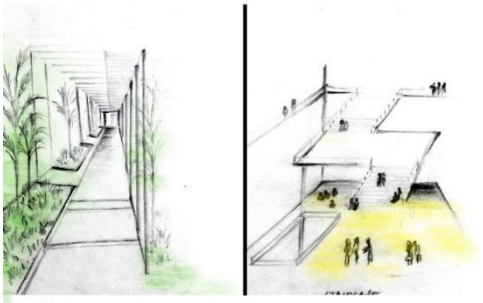
CHAPTER 06: DESIGN DEVELOPMENT

6.1 Initial ideas



The initial idea was to design a campus that would offer vista of the water body from every point in the site, to closely connect the forms by means of courtyards which would direct the users towards the water.

Fig: 6.1.1 Sketches showing concept of dissemination towards water



The most interactions in a university occurs in the corridors and staircases, so the design started with special attention to these zones, with an attempt to make the circulation area livelier.

The challenge in master plan generation was that it was as important to create a personal court-like plaza for students' interaction as it was to open up the place towards the water for recreation. It was necessary to find a balance between the two criteria and also to connect the academic buildings with the rest of the other facilities which were a bit far towards the south.

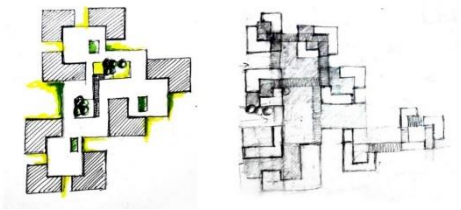


Fig: 6.1.2 sketches showing visualized spaces

Fig: 6.1.3 sketches showing master plan generation

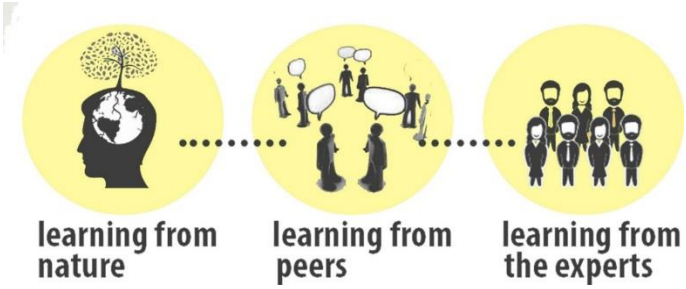


Fig 6.1,4 Conceptual diagram showing the 3 forms of learning

The main focus on the curriculum of the university was to encourage learning in 3 stages.
Learning from nature, from peers and from experts.

Throughout the design phase, special emphasis was given to open up the spaces towards the outdoors, breakout spaces were designed to encourage peer learning, one-studio for all departments was designed at the first floor level to encourage passive learning and places like art pavilion and open amphitheater were added to encourage artists and architects to come for weekly seminars and informal discussions.

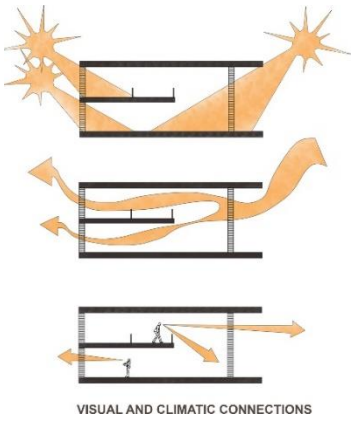


Fig 6.1,4 Conceptual diagram showing the stages of learning art

Fig 6.1.5 Natural ventilation and lighting diagram

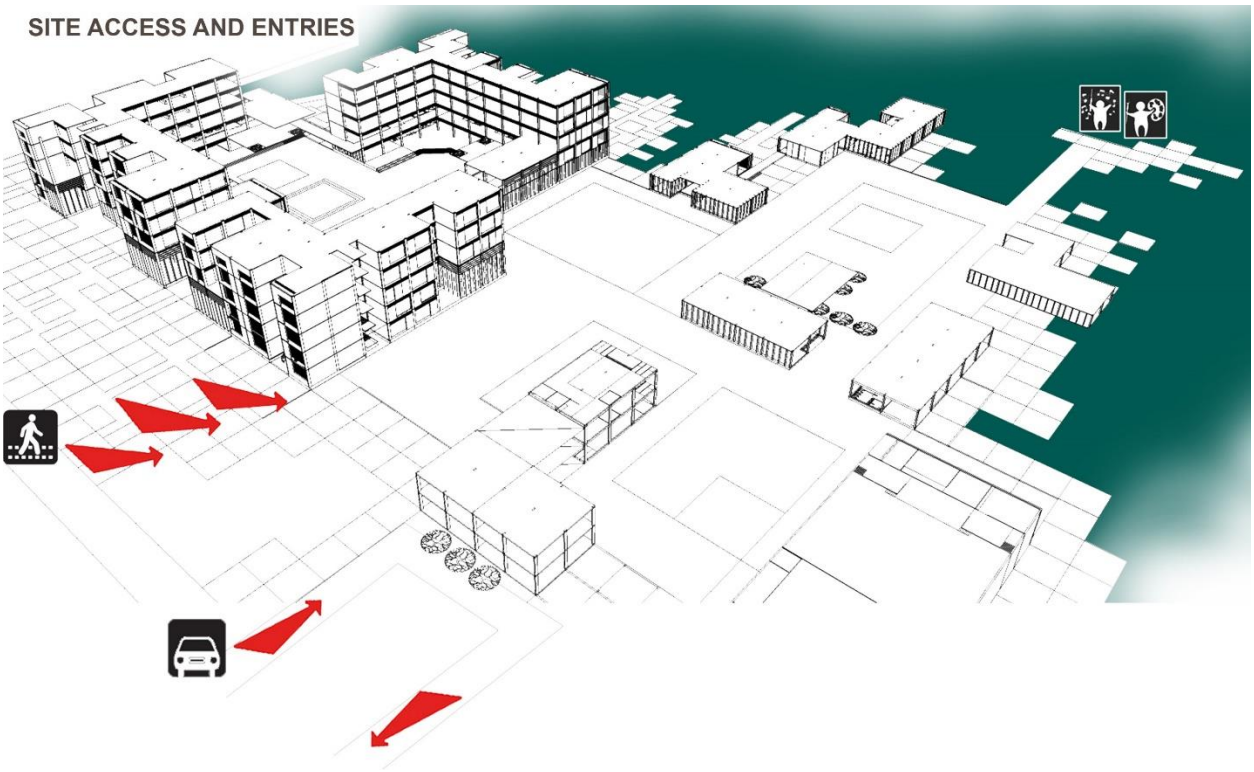


Fig 6.1.6 Site access and exit

6.2 Form generation

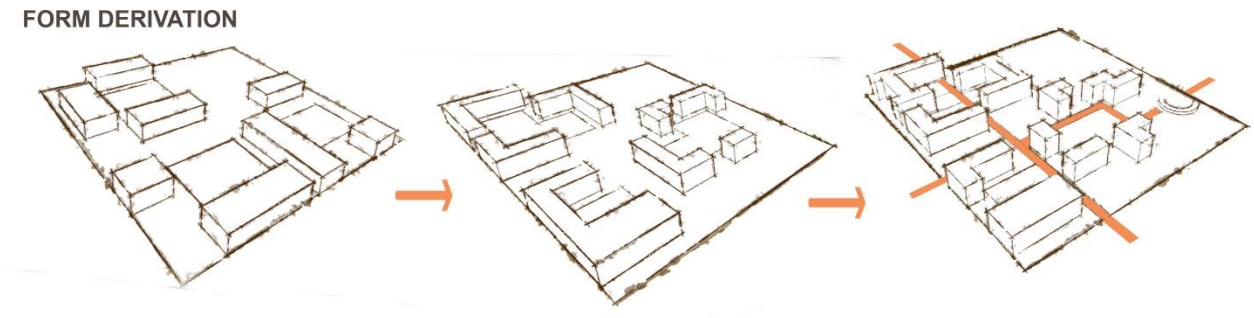


Fig 6.1.7 Form generation phases

6.3 Organizational layout for the programs

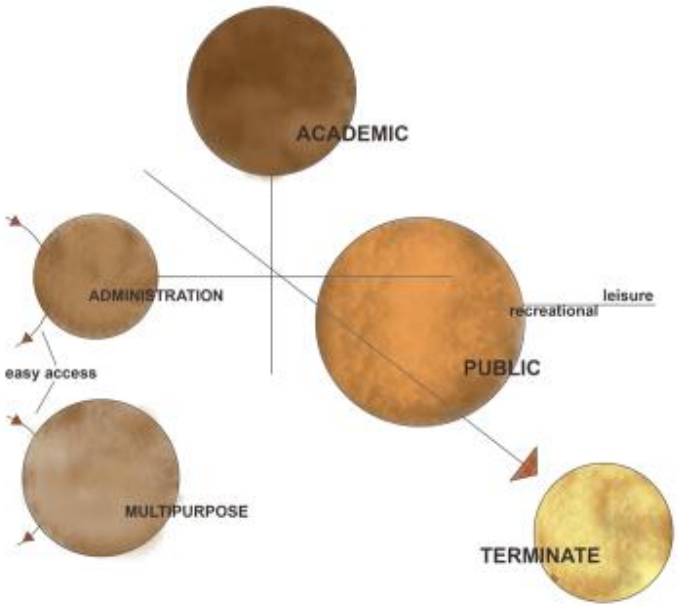
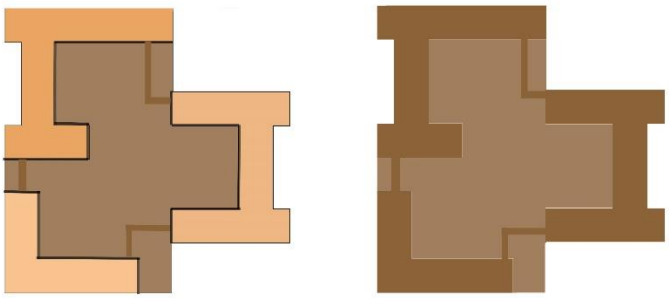


Fig 6.1.8 Organizational layout for the programs



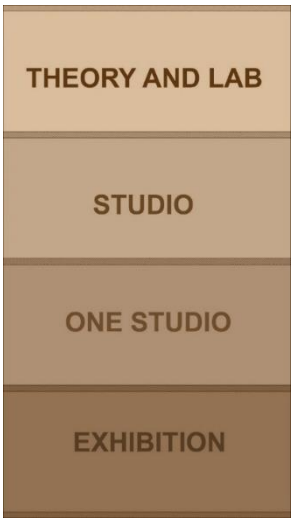


Fig 6.1.8 one studio concept diagram

Fig 6.1.9 Organizational layout for the program 2

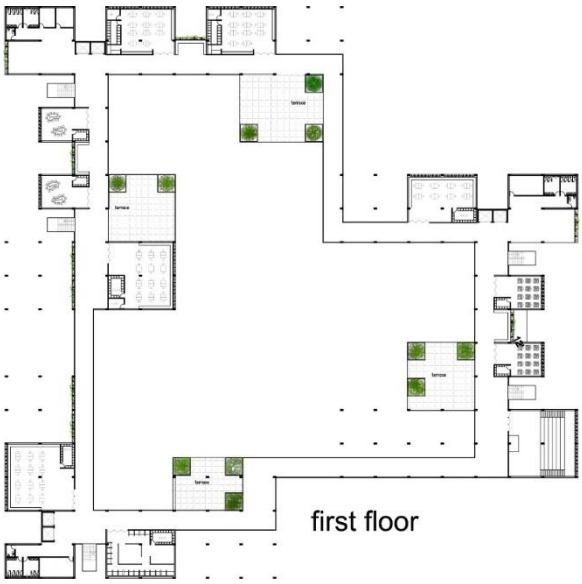
CHAPTER 07: FINAL DESIGN

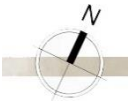
7.1 Master plan and site plan

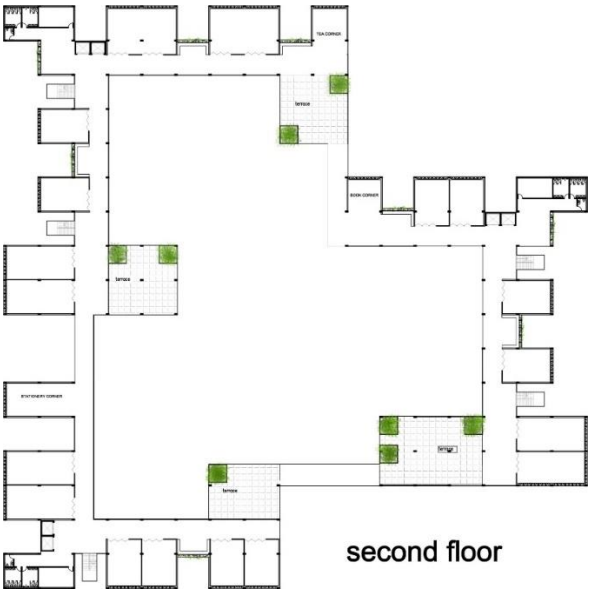
Fig 6.1.10 Master plan

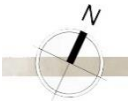
Fig 6.1.10 Site plan

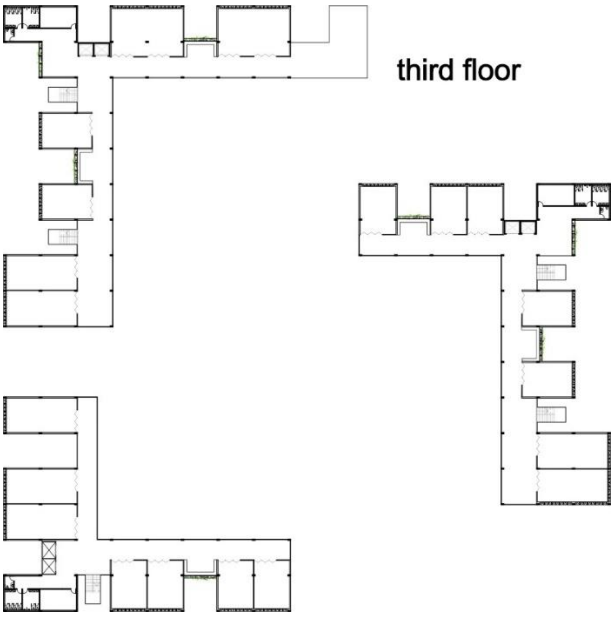
7.2 Plans, elevations and sections



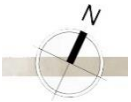


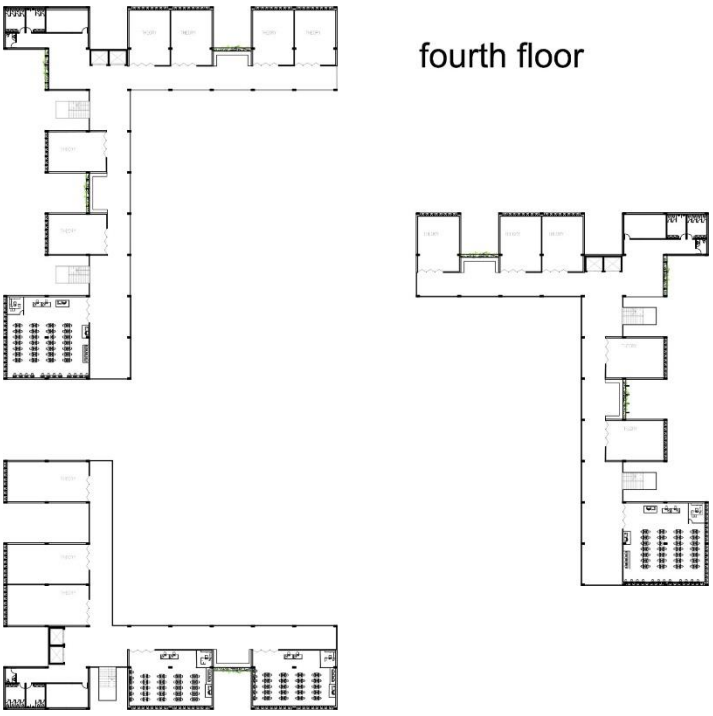




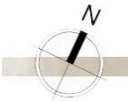


third floor





fourth floor



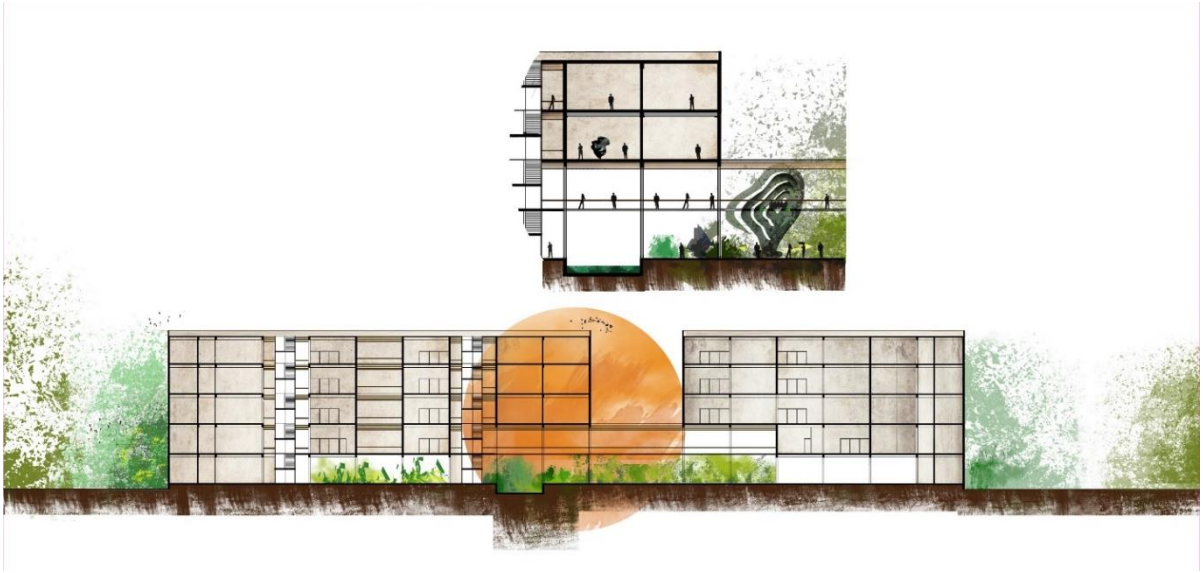


Fig 6.1.11 Section through the exhibition space and bridge

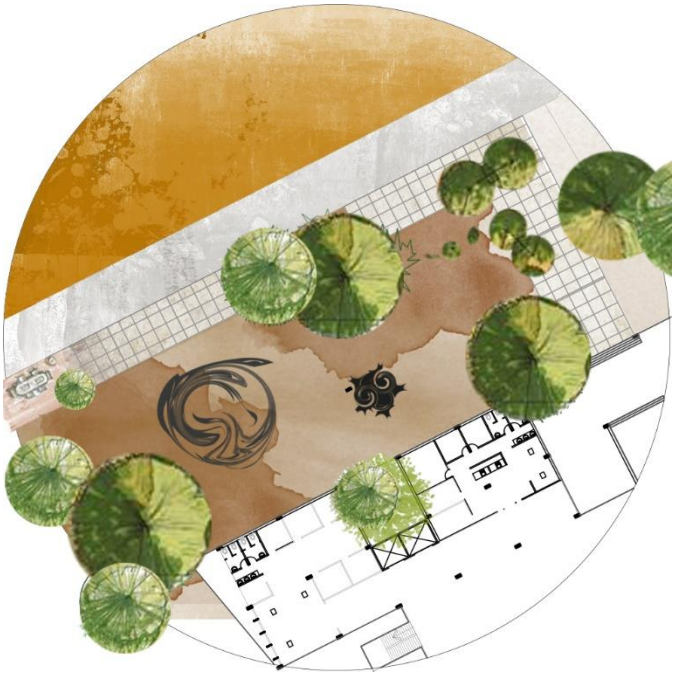


Fig 6.1.12 Blow up plan showing sculpture garden

Fig 6.1.13 West elevation

Fig 6.1.14 South Elevation

Rendered images:

Fig 6.1.15: West view of academic buildings (top)

Fig 6.1.16: plaza within the academic block

Fig 6.1.17 View towards the south from the bridge

Fig 6.1.18 Campus during sunset

Fig 6.1.19 view towards exhibition space from bridge

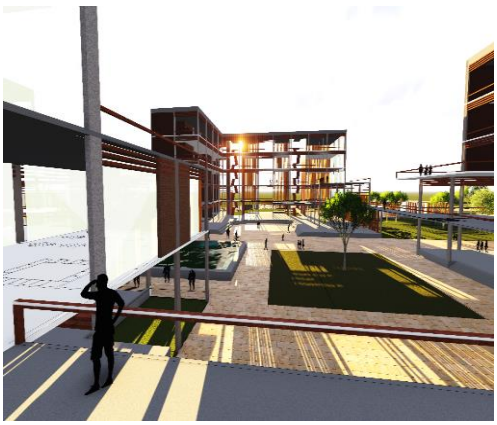
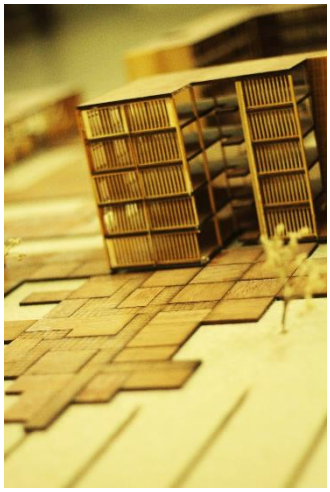


Fig 6.1.20 view from terrace

Model photographs:






Model photographs

CHAPTER 8: CONCLUSION

What is interesting about designing a university is that it offers plenty of opportunities to create spaces that promote learning. It is about understanding a child's psychology and designing accordingly to get the best out of him. There are a wide variety of spaces in a university and each has its own characteristics- some are meant to be interactive, some are to provoke the artist to think while others like the library are meant to concentrate all focus on one objective- studying.

Designing a university can itself be a challenge as well as a huge opportunity. If one understands the functions, addresses the context and the theme of the project and is able to represent it in their design, there is plenty of chance for the project to be a successful one.

BIBLIOGRAPHY

1. https://en.wikipedia.org/wiki/Vitruvius

2. http://www.historyworld.net/

3. http://www.arthistoryarchive.com/

4. http://www.archdaily.com/425761/what-is-architecture-steven-holl-describes-it-in-four-words/

5. http://totallyhistory.com/art-history/

6. https://en.wikipedia.org/wiki/History_of_architecture

7. http://www.visual-arts-cork.com/prehistoric-art.htm

8. http://www.evoanth.net/2013/07/23/why-did-prehistoric-people-make-cave-art/

9. http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2815939/

10. http://besthistorysites.net/art-history/

List of Figures: