



MONCHO KABBO

Purbachal New Town

Submitted by

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All graces to the Almighty for everything I have achieved and I have become. I am thankful to my family for their unconditional support, encouragement and sacrifices. I would like to take the opportunity to show my full gratitude to my mentors and Architecture department of BRAC University, who have guided me throughout this journey, taught me to see not just to preview but to perceive and explore different perspectives of life and cherish the simple details even in the most insignificant things nature has to offer.

Abstract:

If we try to find out the sources of entertainment or recreational activities in our life we will see people go for movies, concert, restaurants, clubs, sports centers, amusement park, parks and galleries and there are few who goes to Theatre. Theatre is an ancient source of entertainment in world history and now a days it is becoming extinct day by day. One reason behind this is lack of proper auditoriums and the location of them.

In Dhaka there are few places where theatre is being performed and among them only Shilpokola Academy (JatioNattoshala) has the proper auditorium according to the actors. MohilaShomity and Bangladesh girl's guide association auditorium is under renovation. So if we took them under consideration we will see all these auditorium is on the south side of Dhaka, therefore the north demands a proper auditorium too.

Thus Monchokabbo is a theatre complex which will be a theatre village, or Theatre Park, a platform for the artist related to the field, a place where they can celebrate "Theatre" and interact with the interested audience. It is also a platform for the students who wants to learn more about drama and its related culture. A theatre club to promote the essence of theatre and to bring back the Theatre tradition among new generation.

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CHAPTER 01: BACKGROUND OF THE PROJECT

1.1 Introduction

1.2 Background of the Project

1.3 Project brief

1.4 Reason for choosing the project

1.5 Suggested Functions and programs for the proposal

1.1Introduction

Theatre complex is a proposal to serve the community that loves theatre & drama. The complex is a combination of different types of theatre, drama school, exhibition spaces and different types of interactive zone between the audience and the artist . The complex is proposed to have modern theatres & offices for the organizations.

1.2Background of the project

Bangladesh has always been rich in its culture, literature, music, drama, and even art.

Bengali literature began long ago, and has a strong emphasis on the culture and tradition of the

country. Among all, theatre also plays an important role enriching Bangladeshi culture.

In Bangladesh the practice of drama performing is becoming weak day by day. Dhaka, the capital of the country consists of only three auditoriums where regular theatres take places. MohilaShamitiAuditorium , Girls Guide Auditorium and Shilpakala Drama

Theatre. But the first two auditoriums were not designed for theatre performances. So these two auditoriums are being found congested and poor in terms of services, back stage facilities are not adequate. Condition of green room and makeup room is poor.

There is no scope for storage or property placement or costume storage in Mohila Shamiti. Even there is no service entry for lighting, setting equipment circulation. There is no lounging facility for audience. Only the new Shilpakala Theatre have proper design. Theatre workers of Bangladesh are demanding for a theatre auditorium for 20 years. Different Government assured the fulfillment of their demand but no step has

been taken in all these years.

In the mean while group theatre federation once tried to collect the fund for this project.

However the huge budget was impossible for them.

The proposal for a theatre is an old issue now. The demand for a theatre school is also there. The present Government had given the word for a theatre by this time. Drama Department have been introduced in Chittagong University/Jahangirnagar and Dhaka University.

National School of Drama is one eliminated program of these requirements. Where there will be scope for academic course and at the time there will be auditorium, Experimental theatre, open-air theatre for student and public performance. And an office space for Bangladesh Group Theatre Federation. Cultural ministry of the Government will be the sponsor of the project.

1.3 Project brief

Name of the project: Theatre complex (working title)

Site location: Purbachal, Dhaka

Project type: cultural center

Client: Bangladesh Group Theatre Federation

1.4 REASONS FOR CHOOSING THE PROJECT

This project is a way of reviving the art of drama and enhances our cultural dignity. Now

adays students are inspired to have degrees in drama and other performing arts so a 'Theatre complex' will be a good platform for the upcoming artist. Its activity will encourage young people to hold the great opportunity of reviving our culture through drama. The project will also encourage public gathering as it will be a place for public entertainment

1.5 Reason for choosing the site:

The required programs show that **TheTheatre Complex** will be a public space of cultural entertainment. So the lake side area is appropriate for this purpose. The location is near ProgotiShoroni which is a major road of Dhaka city. The 250 feet wide road which is adjacent to the site is directly connected to the ProgotiShoroni.

There are residential zones around the site which is major factor for this project.

1.6 Suggested Functions and programs for the proposal

SI no	Function	Total(sft)
1	500 seat Drama Theatre	27040
2	Experimental Theatre	19247.8
3	Studio Theatre	10000
4	Natyashangrahashala	17660
5	Academic Block	23975
6	Club for Artist	1000
7	Café	6000
8	Library (5000 books)	5000
9	Open Air Theatre	10000

Total 119922.8

CHAPTER 02: Site Appraisal

2.1 Site Location

2.2 Site surrounding

2.3 Background and current condition of the site

2.4 Land use and Topography

2.5 SWOT Analysis

2.1 Site Location

The site is located in Sector 19 of the new model town of Purbachal. The site can be accessed by a 100ft wide road branching in from the 160ft wide road, which cuts across Purbachal on the Eastern side. This 160ft road is a part of the Dhaka city bypass stretching North-west towards Tongi, and South East towards the N105 Highway.

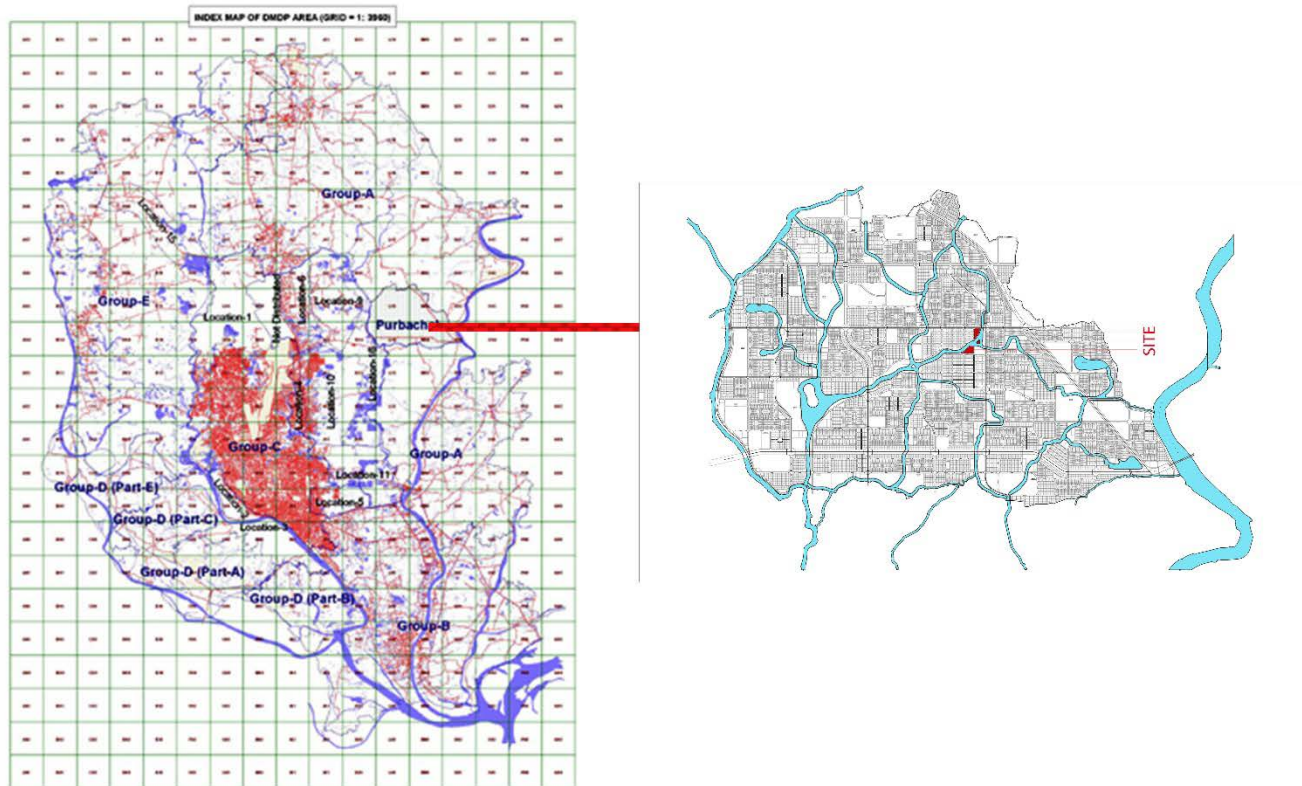


Fig 2.1.1: Location of Purbachal in comparison to Dhaka Metropolitan Development Plan(Source: rajuk)



Fig 2.1.2: Satellite Image of Purbachal (with site marked)

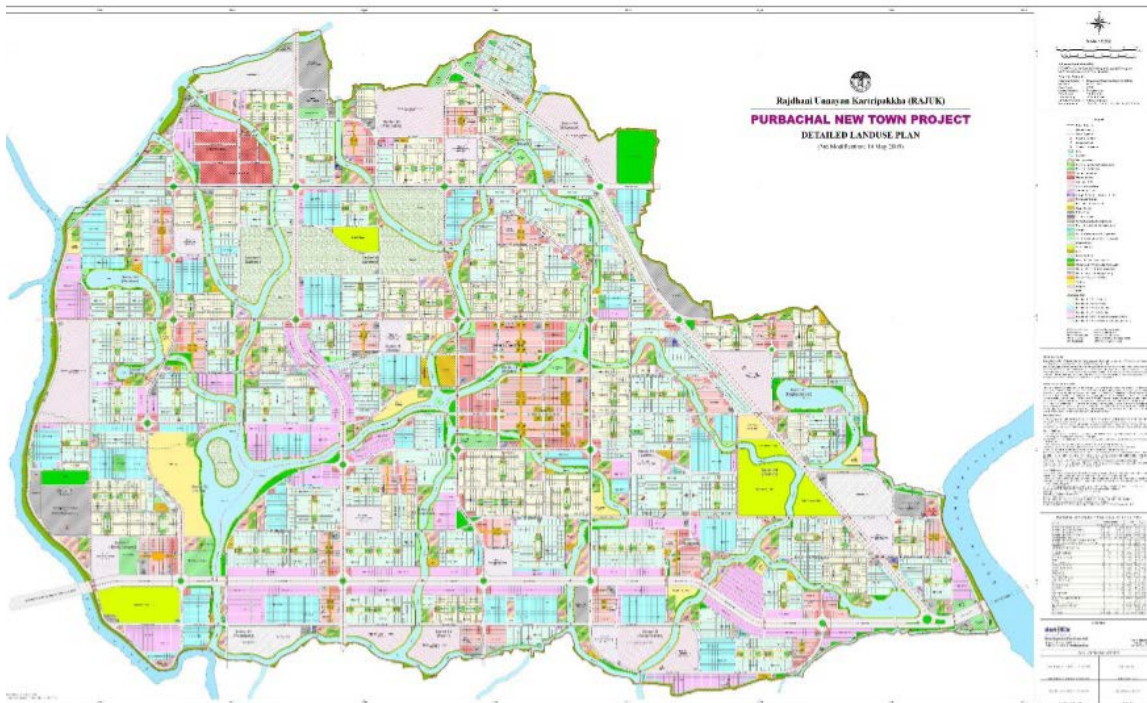


Fig 2.1.3: Detail Plan of Purbachal New Town Project(source: Rajuk)

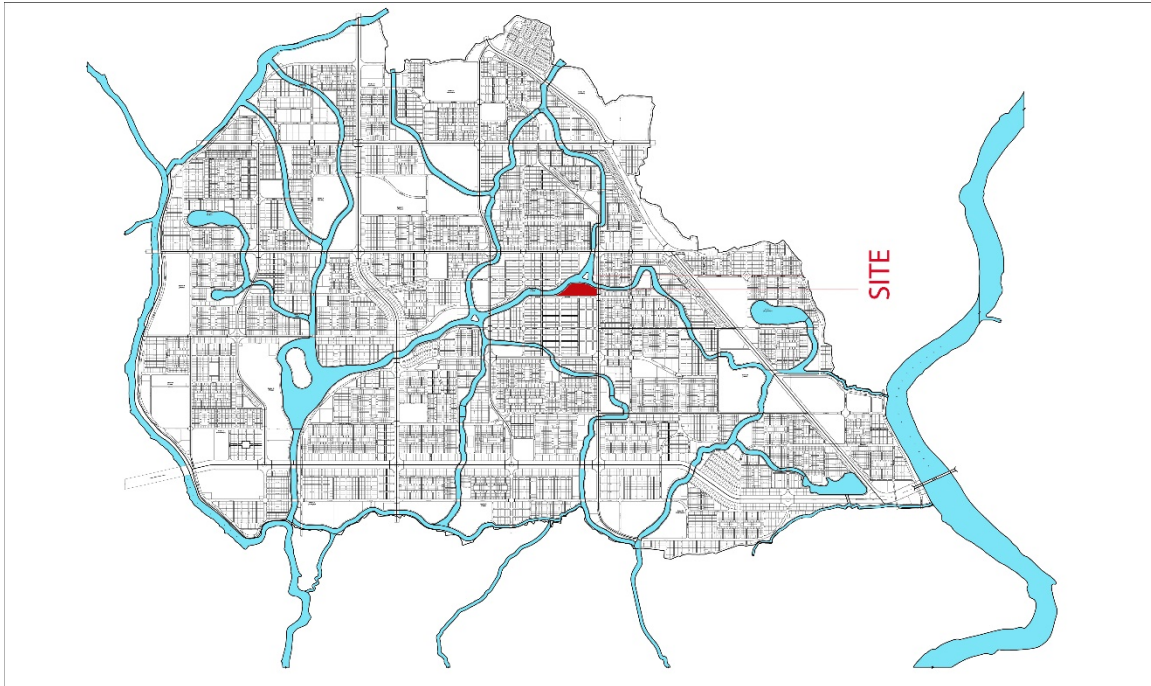


Fig 2.1.4: Road Network Layout and Water bodies of Purbachal New Town Project
(source: Author)

2.2 Site Surrounding

The site is an approximately 16 acres of land, eastern side and northern side, the site faces residential plots, while on the western side, it faces some administrative plots and southern side commercial plots. A 75ft wide road runs along the southern side of the site and 100ft wide road runs on the western side.



Fig 2.2.2: Road Network Layout surrounding the site



Fig 2.2.3: Urban Green, Green Belt and Vegetation surrounding the site.

2.3 Background and Current Condition of the Site

Purbachal is the biggest planned township in the country. The Project area comprises of about 6150 acres land located in between the Shitalakhya and the Balu River at Rupgonjthana of Narayanganj district and at Kaligonj Thana of Gazipur district, in the north-eastern side of Dhaka. The township will be linked with 8 lane wide express way from the Airport Road/Progatiswarani crossing.

The site lies in Sector 19, on the absolute center business district side of Purbachal and is currently used as agricultural land by local residents. The site is currently being developed by land filling with sand and soil. Road network development is still in its rudimentary levels

2.4 Landuse and Topography

The site land is flat land, whereas there are a few mild contours in the surrounding. Having an extensively connected water-body right beside, gives the site a much substantial advantage.

The site falls under the allocated landuse of Social Infra Structure. The site falls in a bordering state between a complete residential zone, and a more industrial and urban amenity oriented zone.

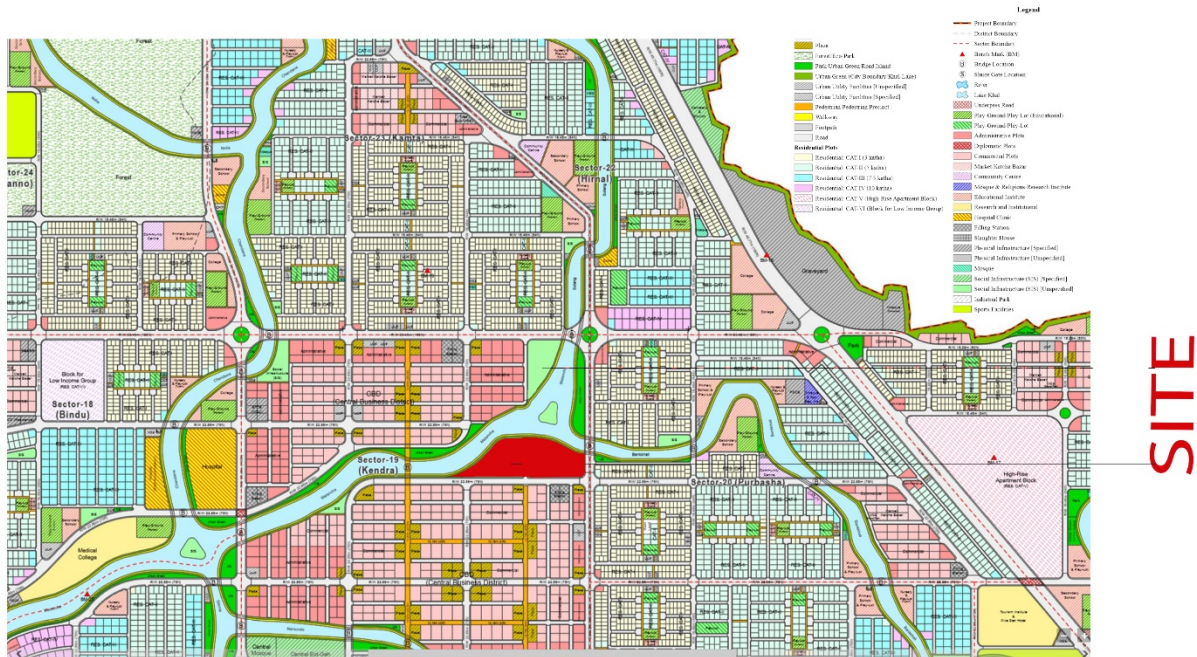


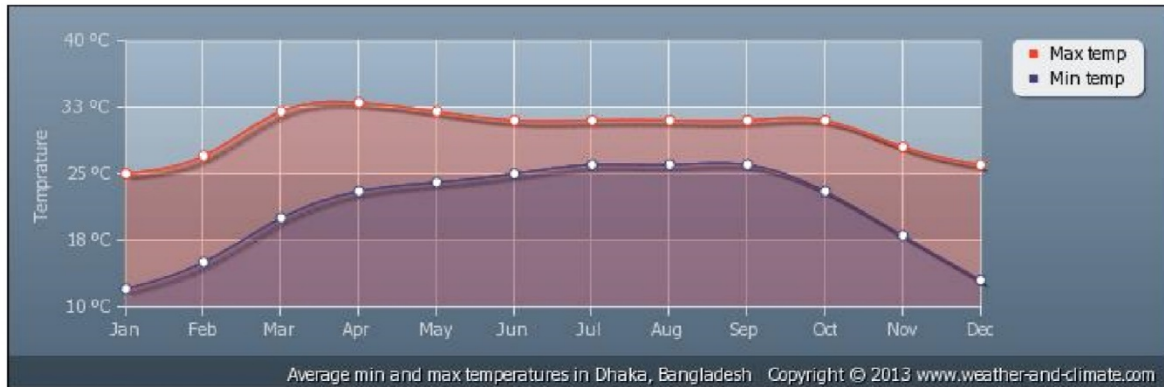
Fig 2.4.1: Landuse pattern surrounding the site.(source: Rajuk)

2.5 Climate

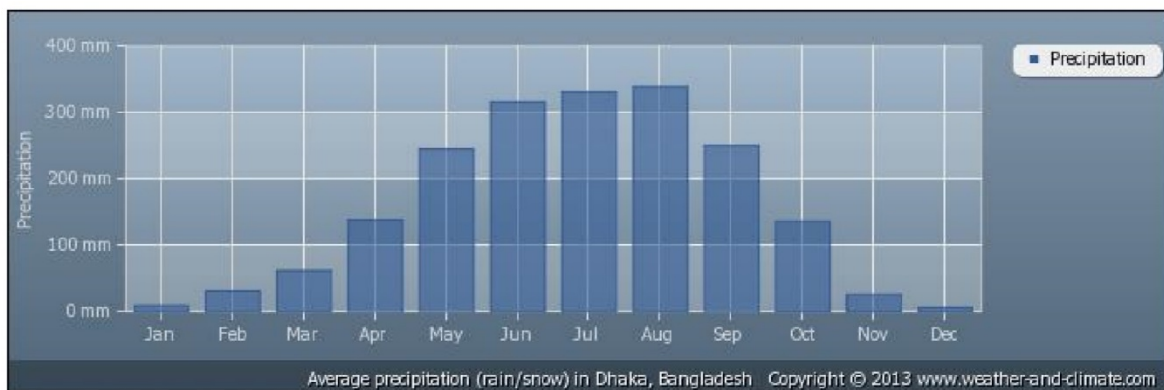
Temperature

The climate of Dhaka is fairly equable, the maximum temperature recorded in Dhaka is 42.22°C, the minimum 5° C and the average temperature is 25.66°C. Good weather begins in November and for four months the climate is fairly pleasant. In March, however, the days grow hot. May to June is hotter. January is the coldest month

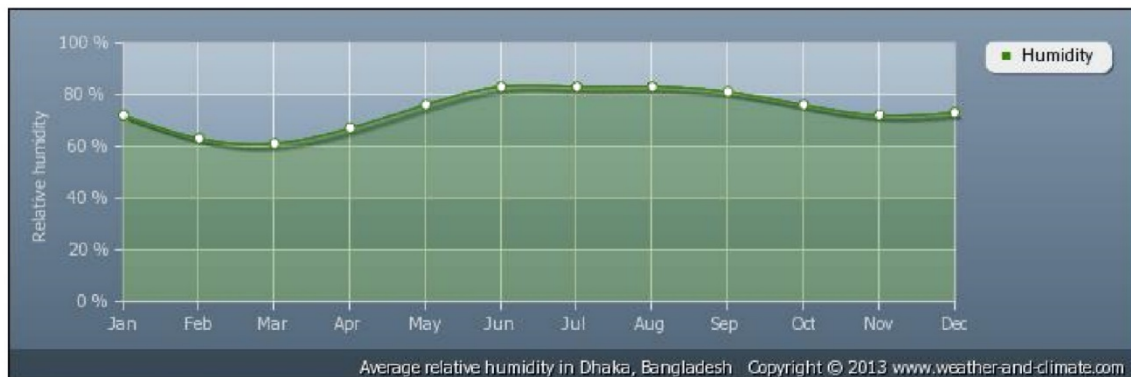




Rainfall



The maximum rainfall recorded in Dhaka is 2633 mm. the minimum is 1197 mm. and the normal is 1863 annually. During the dry season (from November to March) the total rainfall is 133 mm.



Prevailing Winds



From November to March the prevailing winds are often from the north and north-west. In March sudden storms from the north-west are by no means uncommon and are a source of considerable danger to the light crafts cruising in the rivers. From April to October the wind is generally from the east and south-east. It is heavily laden with moisture, but it does much to mitigate the rigorous of the climate

2.6 SWOT Analysis

Strength

- ☐ The site is located very close to the Dhaka City Bypass, thus having an easy access
- ☐ The site is located right beside a water body which can act as a strong platform for positive activities and functional uses can be generated with the development of the project and its surroundings.
- ☐ The site is located on the central business district, surrounded by mixed used development, such as on the eastern side and northern side, the site faces residential plots, while on the western side, it faces some administrative plots and southern side commercial plots. People from all age group surrounds the site

Weakness

- ☐ Being part of a proposed township, the site has got no existing urban life or features to analyze and predict accordingly.
- ☐ The site is still empty and will take much time to develop as per desired design goals.

Opportunity

- ☐ The site is located in a very strategic position, and can provide an interesting platform for all age group.
- ☐ The site is located in a new and barren development, and holds the strength in controlling the urban sprawl that shall direct to a new visualization of the township.

Threat

- ☐ The site and its surrounding land can turn into a dense and busy city like Dhaka.
- ☐ The urban development shall disrupt the present green landscape and cause environmental harm if not addressed at with proper design.

CHAPTER 03: LITERATURE REVIEW

3.1 What Is Drama?

3.2 The history of drama

3.2.1 Drama in Ancient Greece

3.2.2 The Rise of Comedy

3.2.3 Theater Returns

3.2.4 Let the Women Speak

3.2.5 From Romance to Realism

3.3 The history of drama in Bangladesh

3.4 Theatre Practice in Dhaka

3.5 Theatre spaces

3.1 What Is Drama?

In literature, the word drama defines a genre, or style of writing. Drama is a play that can be performed for theatre, radio or even television. These plays are usually written out as a script, or a written version of a play that is read by the actors but not the audience.

This is where theatre comes in. Drama, as in a play, is meant to be performed on a stage in front of an audience at the theatre. So, drama refers to the script, while the word theatre is the performance of the script. While it might seem completely disconnected from what we mean when we say drama today, consider it this way. Someone who is dramatic is sort of a performer on a stage, hoping for everyone's attention. See, they're more related than you thought. (source: study.com)

3.2 The history of drama

The history of drama stretches back to some of mankind's earliest civilizations. It's always fun to learn the history of a play that you're watching. You could be seeing something that people have enjoyed for hundreds or thousands of years.

3.2.1 Drama in Ancient Greece

Drama as we know it got its start back in ancient Greece. Many of the plays written during the Classical period, from 525 BC to 385 BC, are still performed today. Antigone, Oedipus Rex and Medea are among the plays written during this time. Not only are these plays still popular as theatrical productions, they also greatly influenced playwrights throughout history.

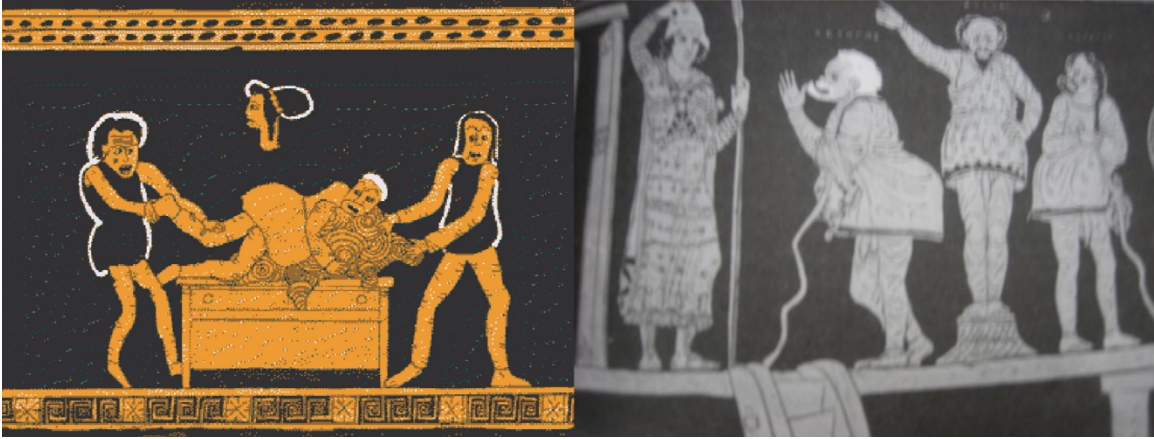


Fig 3.1: Ancient Greece drama practice (source: Afrina Islam)

3.1.2 The Rise of Comedy

During the period between 350 BC and 250 BC, comedy came to be much more prominent in the theater. Outlandish buffoonery, political farces and sexual innuendo were prominent features of the comedy plays of this era. Eventually, comedy became a bit more refined; it was this New Comedy that then influenced modern comedic playwrights. Sadly, the Dark Ages was a time when drama became nearly extinct. The Christians opposed theatrics, thus there was no theater in the Roman empires during this time. Ironically, the church that nearly obliterated theater was also responsible for its resurgence; the Christian church began to present the Passion Play, a popular dramatic interpretation of the Resurrection during Easter services.

3.1.3 Theater Returns

The Renaissance saw a huge resurgence in all types of art, including theater. It was during this time that Commedia Dell'arte flourished and the first Elizabethan playhouse opened. William Shakespeare, one of the world's most renowned playwrights, wrote and produced many plays that are still performed regularly even today. Shakespeare was one of the first to weave comedic elements into tragedies. He also developed a structure and several types of characters that are still common in modern drama.



Fig 3.2: "A tale told by an idiot, full of sound and fury, signifying nothing." - A line from William Shakespeare's *Macbeth*, from Act 5, Scene 5 (source: Afrina Islam)

3.1.4 Let the Women Speak

Prior to the 17th Century, the world of drama belonged to men. Even Shakespeare's plays were performed by entirely male casts. In the mid 1600s a few pioneering women began to pave the way for women in the theater. It would be quite some time before acting was considered an acceptable profession for women.

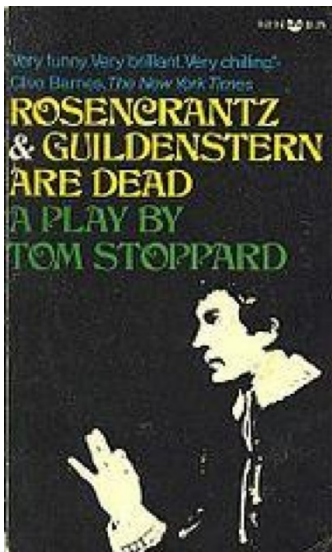
3.1.5 From Romance to Realism

The 18th century was a time when more plays were being written for and about the middle class. Toward the end of the century, the Romantic period began in Western Europe, which heavily influenced the theater of that era. Romanticism focused on emotion rather than intellect. This movement continued through the beginning of the 19th century.

Romanticism gave way to Realism during the 19th century, paving the way for the era of contemporary drama in the 20th century. Contemporary drama shows the influence of all that has come before. Modern drama involved much experimentation with new forms and ideas. In the early part of the 20th century, musical drama came to dominate stages

in New York and England, although each theater season saw the release of straight dramatic plays as well

Drama schools and drama classes once taught an exaggerated acting style. During the 20th century, this gave way to a more natural dramatic style. Realism was prominent for much of the 20th century, even as experimentation and absurdity were becoming more popular. During the 1960s and 1970s, playwrights such as Tom Stoppard, Sam Shepard and David Mamet began writing plays in which the main focus was the language and dialogue of the play, with very little action.



In the new millenium, the classic works of the Greeks and Shakespeare remain popular as high-art drama. Many of the wilder experiments of the late 20th century have fallen out of fashion, although the absurdist comedies still draw crowds. Modern musicals have scaled back from the lavish productions that graced Brodway and the West End, largely due to high production costs. The public fancy changes through the decades, but our love of drama is as strong as ever.

Source: Jenney Cheever.life123.com

3.2 The history of Bangladesh theatre

The history of Bengali theatre is rich. The beginning of Bengali theatre can be traced with the construction of Calcutta theatre back in 1779.however, nothing remarkable happened till ihe end of 1794. In 1795 for the first time Bengali witnessed theatre as

Russian dramatist HorasimLebedev along with a Bengali connoisseur Goloknath Das staged translation on two English comedies, „Disguise“ & „Love is the best doctor“ in Calcutta. By the year 1831 Bengali theatre became a whole new art form to mirror the then Bengal. „Hindu Rangamanch“ by Prasanna Kumar, „Uttar Ramacharitam“ by Bhababhuti etc. were some of the great examples. Bengali theatre which was already rich as an art form then became a reflection of mass society. In late 19th century young Bengalis of Calcutta to write plays based on British realistic manikins whilst ideally weaving them with classical dance & music. Rabindranath Tagore“s „Raja“ & „Raktakurabi“ became an important part of this attempt. It was much later the very concept of Bengali theatre as representation of the age old British colonialism gradually faded away became a lot more naturalistic. The trend after independence was to reflect the daily life, social & political issues of Bengal. The trend which started is still continuing & today the contemporary Bengali theatre with its distinct aura & „Natya“ has become one the well organized art form.



Actress Kunjalata
 Shahjahan
 Takh-E-Taus
 Karnarjun by Harishchandra
 Old Bengali Theatre by D.L. Roy by Premankur
 Atarthi
 Apareshby Amritalal Basu
 Mukhopadhyaya

Fig 3.3: Acting Figures

Source: discoverybangladesh.com

3.3 Theatre Practice in Dhaka

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, NagarikNattyaSampraday 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.



Fig 3.4: A scene from BehularBhasan presented by department of theatre University of Dhaka, Bangladesh at Shri Ram Centre

Source: discoverybangladesh.com



Fig 3.5: Dhaka Padatik stages „PaichoChorerKissa”

Source: discoverybangladesh.com



Fig 3.6: The 1st Dhaka International Theatre Festival ended on May 30 through the staging of Rabindranath Tagore's "Dakghar".

Source: discoverybangladesh.com

Theatre Spaces:

Theatre: a space where a performance takes place, a large machine in the form of a building specialized for presenting performances.

Stage types:

Proscenium stage: A proscenium theatre is what we usually think of as a "theatre". Its primary feature, is the Proscenium, a "picture frame" placed around the front of the playing area of an end stage.

The frame is the Proscenium; the wings are spaces on either side, extending off-stage. Scenery surrounds the acting area on all sides except side towards audience, who watch the play through frame opening. "Backstage" is any space around the acting area out of sight of the audience.

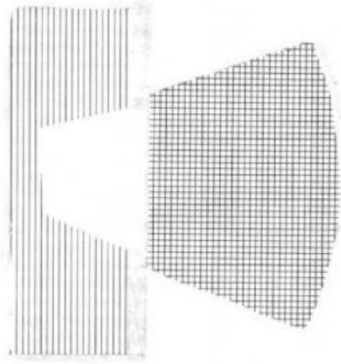


Fig 3.7: The proscenium theatre

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

Thrust theatre:

A Stage surrounded by audience on three sides. The Fourth side serves as the background. In a typical modern arrangement: the stage is often a square or rectangular playing area, usually raised, surrounded by raked seating.

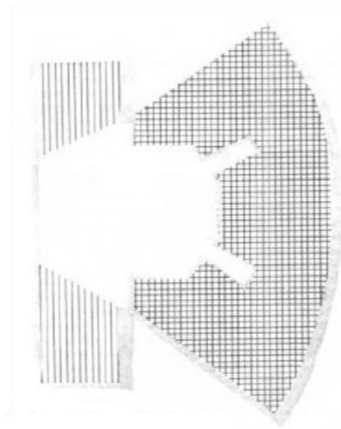


Fig 3.8: The open-thrust theatre

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

End Stage:

A Thrust stage extended wall to wall, like a thrust stage with audience on just one side, the front.

"Backstage" is behind the background wall. There is no real wing space to the sides, although there may be entrances there. An example of a modern end is a music hall, where the background walls surround the playing space on three sides. Like a thrust stage, scenery primarily background.

Arena Theatre:

A central stage surrounded by audience on all sides. The stage area is often raised to improve sightlines.

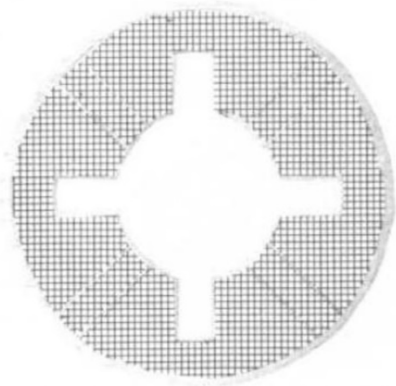


Fig 3.9: The arena theatre

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

Flexible theatre:

Sometimes called a "Black Box" theatre, these are often big empty boxes painted black inside. Stage and seating not fixed. Instead, each can be altered to suit the needs of the play or the whim of the director.

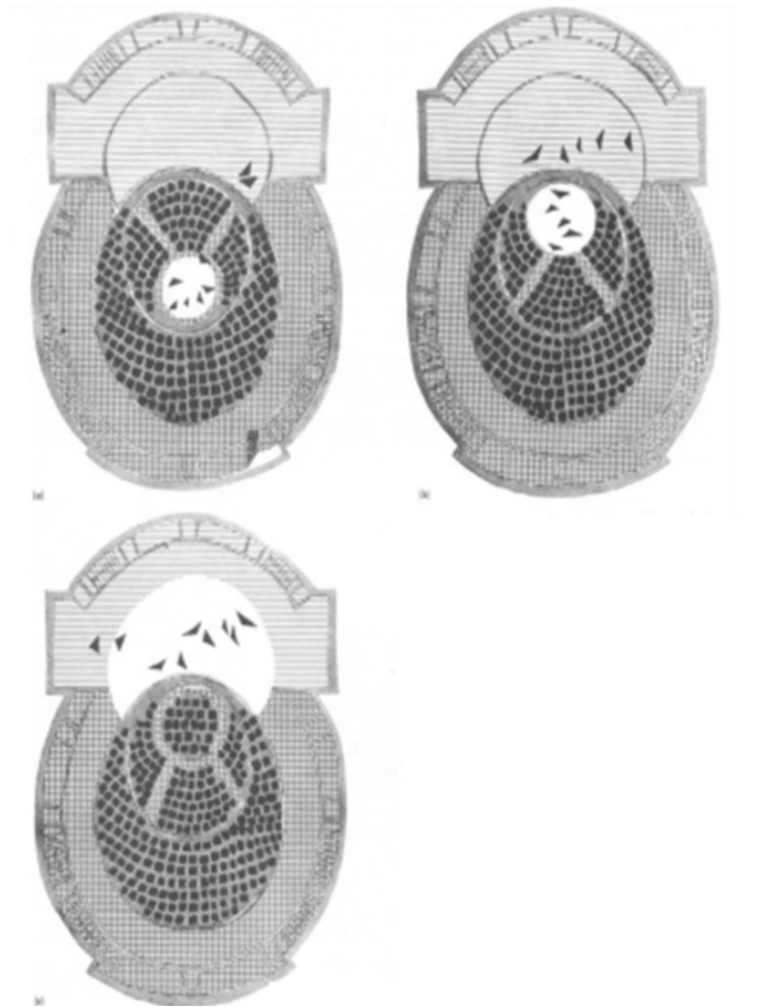


Fig 3.10: The Multi-choice theatre

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

Profile Theatres:

Often used in "found space" theatres, i.e. converted from other spaces. The Audience is often placed on risers to either side of the playing space, with little or no audience on either end of the "stage". Actors are staged in profile to the audience. It is often the most workable option for long, narrow spaces. Scenically, is most like the arena stage; some background staging possible at ends, which are essentially sides. A non-theatrical form of the profile stage is the basketball arena, if no-one is seated behind the hoops.

Source: Theatre%20Types.htm

Sight Lines:

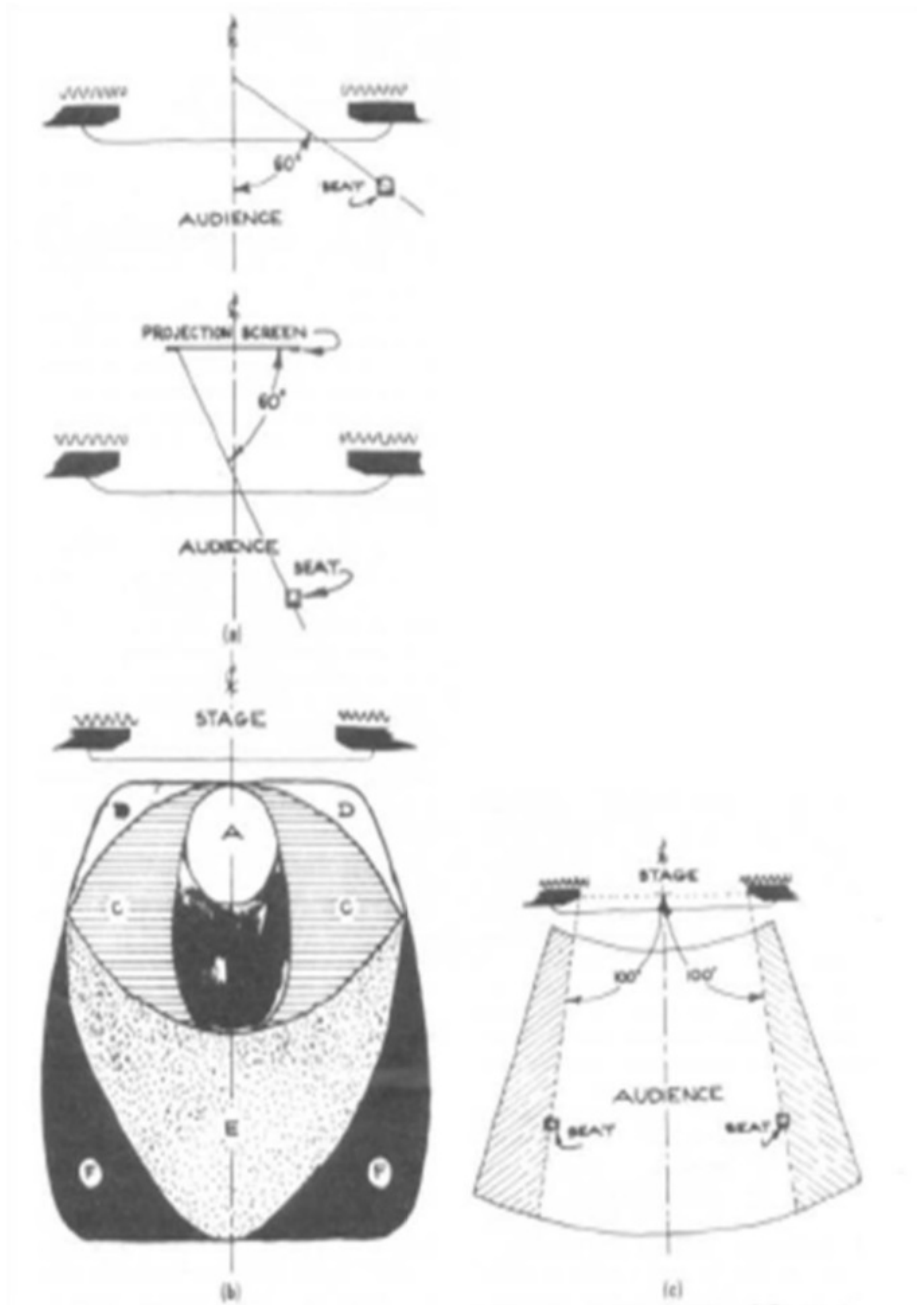


Fig 3.11: Sight lines

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

Backstage:

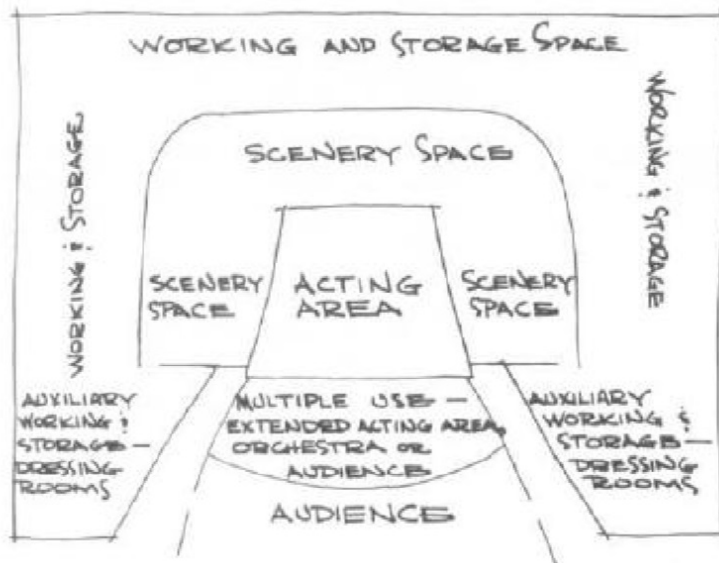


Fig 3.12: position of back stage areas relative to each other

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

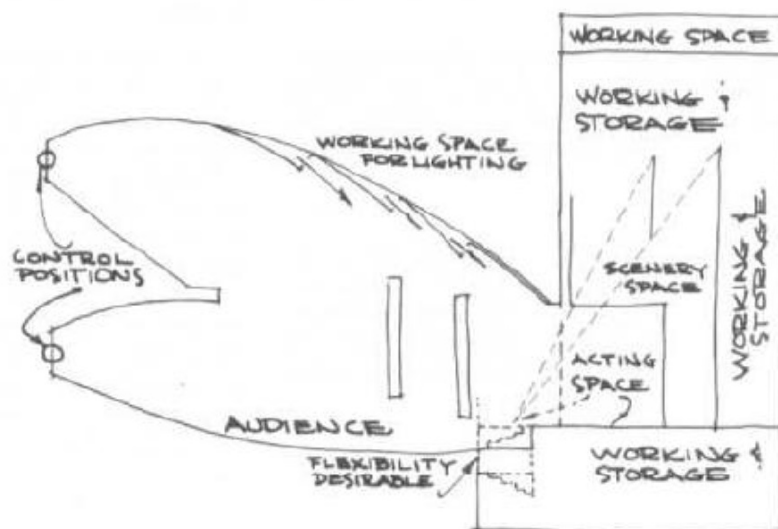


Fig 3.13: position of back stage areas relative to each other

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

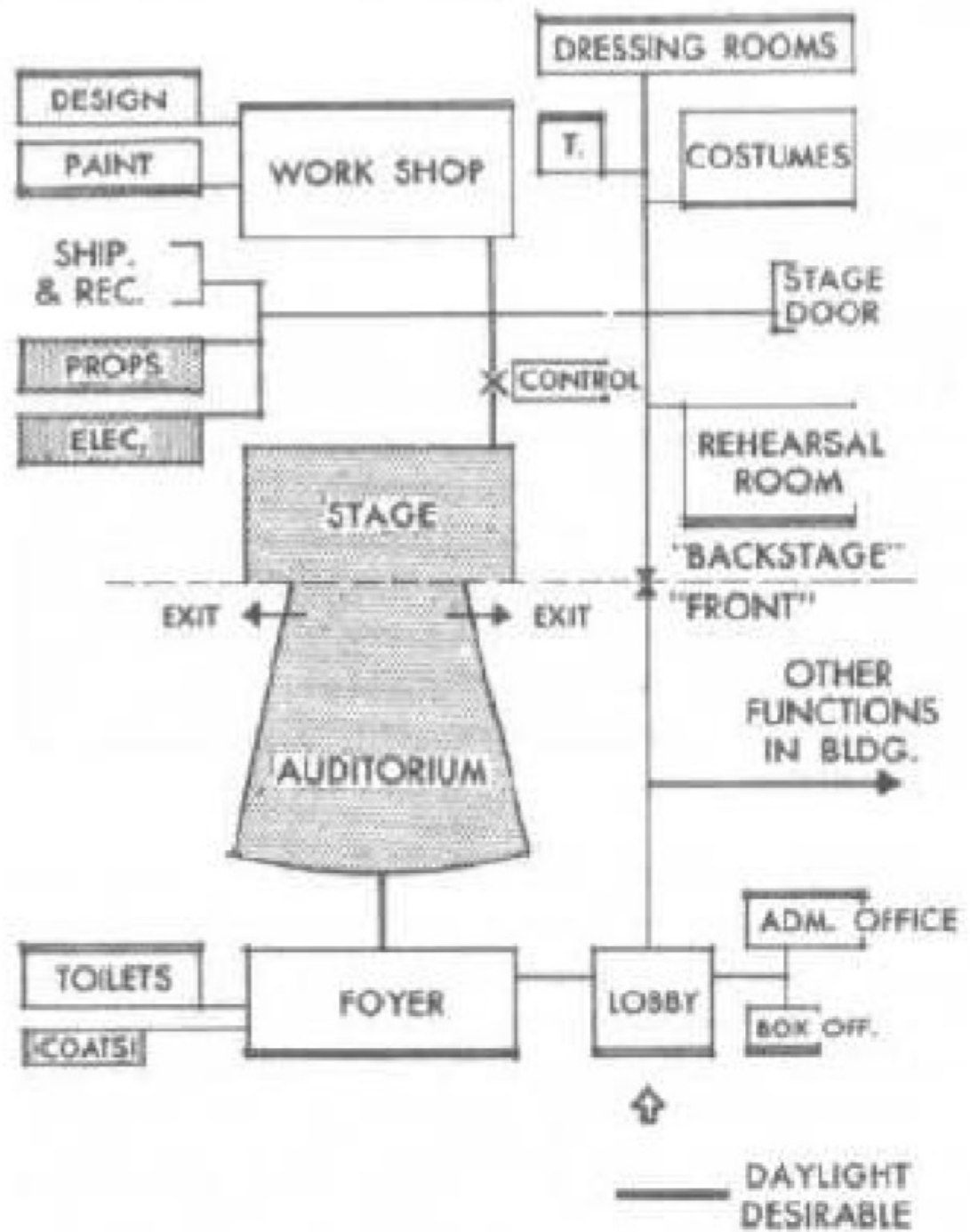


Fig 3.14: organization chart

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

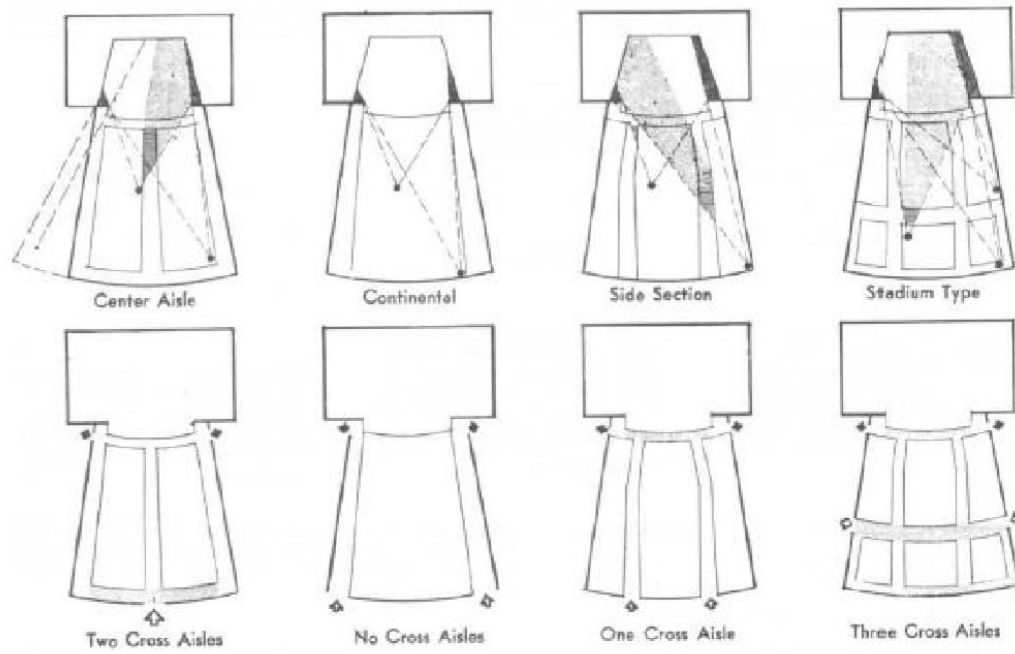


Fig 3.15: seating & aisle arrangements

Source: Joseph De Chiara (1990). Time saver's standard for building types. Singapore: McGraw-Hill, Inc.

CHAPTER 4: CASE STUDY

4.1 Local Projects

4.1.1 Chayanat, Dhaka (Architect Bashirulhaq)

4.2 International Project

4.2.1 Kala Academy, Panaji, Goa, India (Architect Charles Correa)

4.2.2 Genexis Theatre (Architect: Aru)

4.3 General Findings and intension of case studies

4.1.1. Chayanat, Dhaka

Location: Dhanmondi,Dhaka

Land area: 6.7 bigha

Architect: Bashirulhaq

The building of art school is performing for music,arts, dance training, library and a research center for art performance are arranged in a single building structure. The auditorium accommodates for 350 seats. The classes/practice rooms of music, art and dance are arranged on different floors according to their levels. The car parking is on the semi-basement floor.



Fig 4.1.1: exterior corridor

(source: Afrina Islam)



Fig 4.1.2: entrance

(source: Afrina Islam)

A central court is designed in the middle connecting all the facilities surrounded it.



Fig 4.1.3: inner court(source: Afrina Islam)

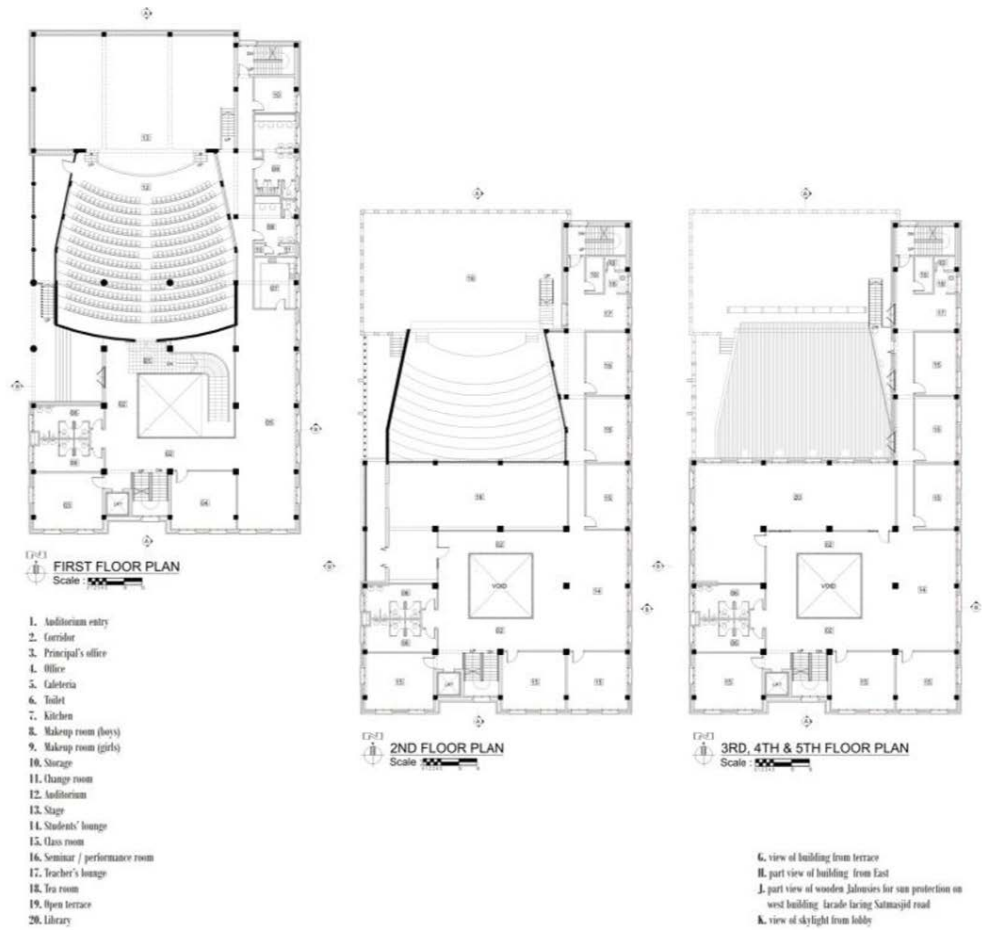


Fig 4.1.4 floor plans(source: Afrina Islam)

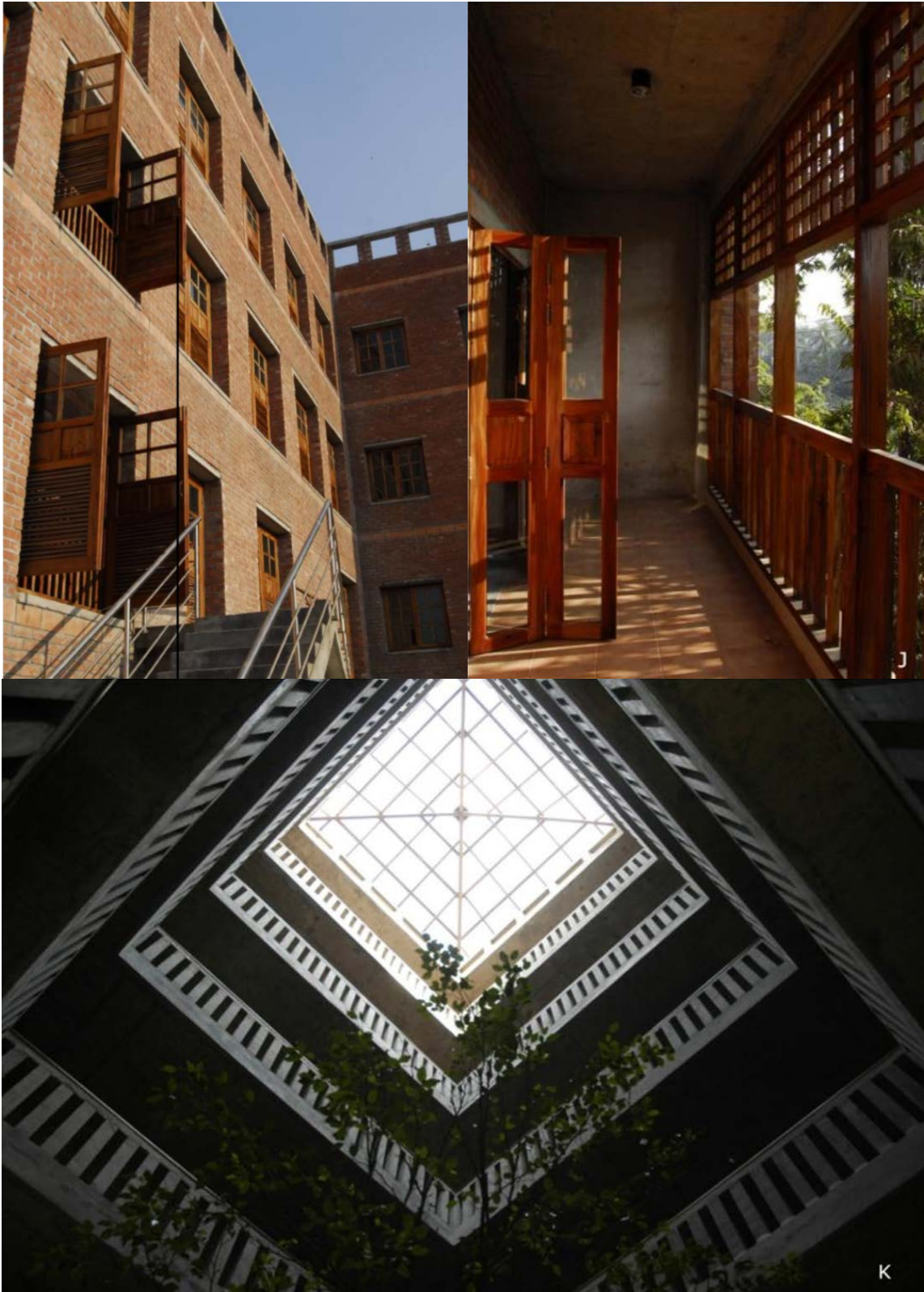


Fig 4.1.5: skylight(source: Afrina Islam)

Architectural features

- ☐ All the facilities are arranged in a single building providing the central court.
- ☐ All the class/practice rooms are arranged in a linear order surrounded the central court so that all the facilities are well defined and have clear accessibility.
- ☐ The central court is located in the middle having the sky light from the top of the building.
- ☐ The entry of the building is well defined having a grand entrance for the pedestrian coming and an entry lobby space in the building.
- ☐ The auditorium has the separate entry for the public.
- ☐ The library is located on 4th floor of the building with a separate access with a huge accommodation of book facilities and reading.
- ☐ The research rooms are arranged on different floors according to many famous personalities of the Bengali literature.



Fig 4.1.8: library

(source: Afrina Islam)



Fig 4.1.9: material brick

(source: Afrina Islam)



Fig 4.1.10: east side(source: Afrina Islam)

Findings

Very nicely designed indoor outdoor relationship

Selection of building material was very sensitive.

Introvert design.

Worked with shade and shadow.

Entry is clearly defined.

4.2.1 Kala Academy, Panaji,Goa,India

Location: Panaji, Goa, India

Architect: Charles Corre

This academy is on the river bank of Mandovi in Panaji, the capital of Goa. This art center provides an auditorium of 1000 seats, a 2000 seats open-air amphitheater, a special „black box” for experimental productions and an accommodation for visiting troupes and dance training center and western classical music for Indian. The building also provides an art gallery adjacent to the open-air amphitheater, workshop, a library and a restaurant. The total building complex has the entrance from the opposite of the river side. But the building faces to the river Mandovi through the open spaces having the terraces.

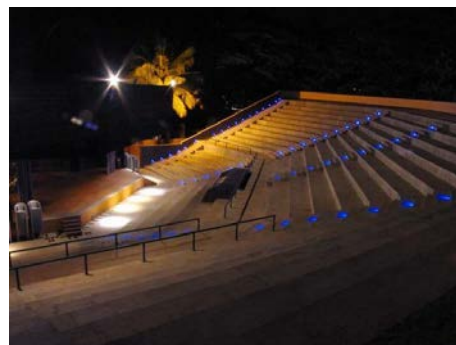


Fig.4.2.1. the exterior(source:google)

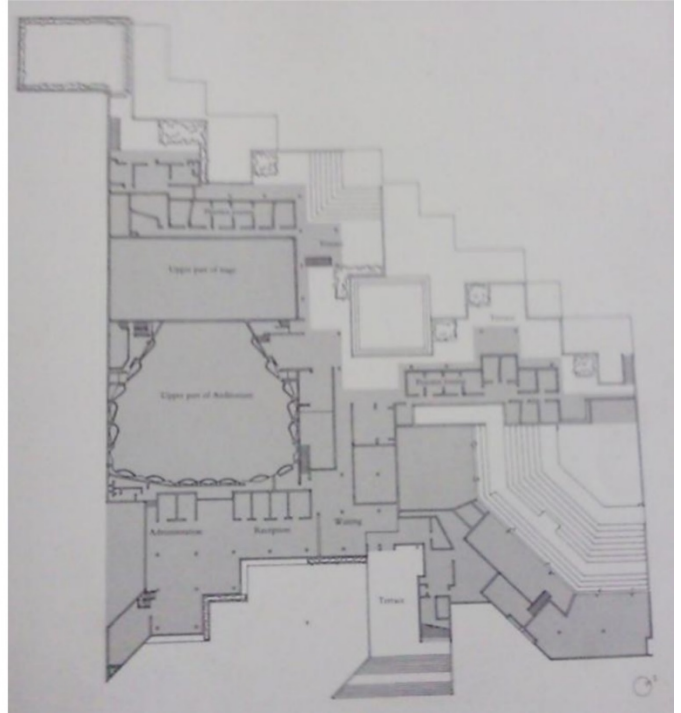
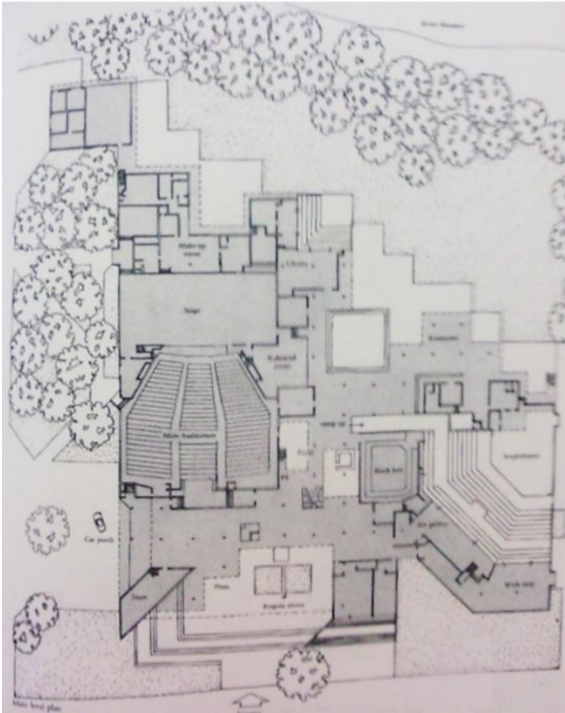


Fig 4.2.2. the architectural drawings(source:google)



Fig 4.2.3 the interior of the auditorium (source:google)



Fig 4.2.4 the interiorspace (source: google)

Architectural Features

- ☐ The main feature is the pergola above the entrance acting as an extension of the foyer of the auditorium.
- ☐ The auditorium is treated with acoustical especially for speech and play to sitar recitals and orchestral arrangements.
- ☐ The transparent false ceiling is treated for acoustical changes using absorbent materials.
- ☐ The walls of the auditorium are printed illusions of an old Goan theater.

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- ☐ The balconies painted on the walls of the auditorium are arranged with illuminated painted figures. These figures are faded gradually while dimming the lights during the starting of the show.
- ☐ The walls and ceiling of exhibition spaces are decorated with spotlights and a

combination of illusion and reality.

□ A sense of illusion and reality is depicted in design of the complex.

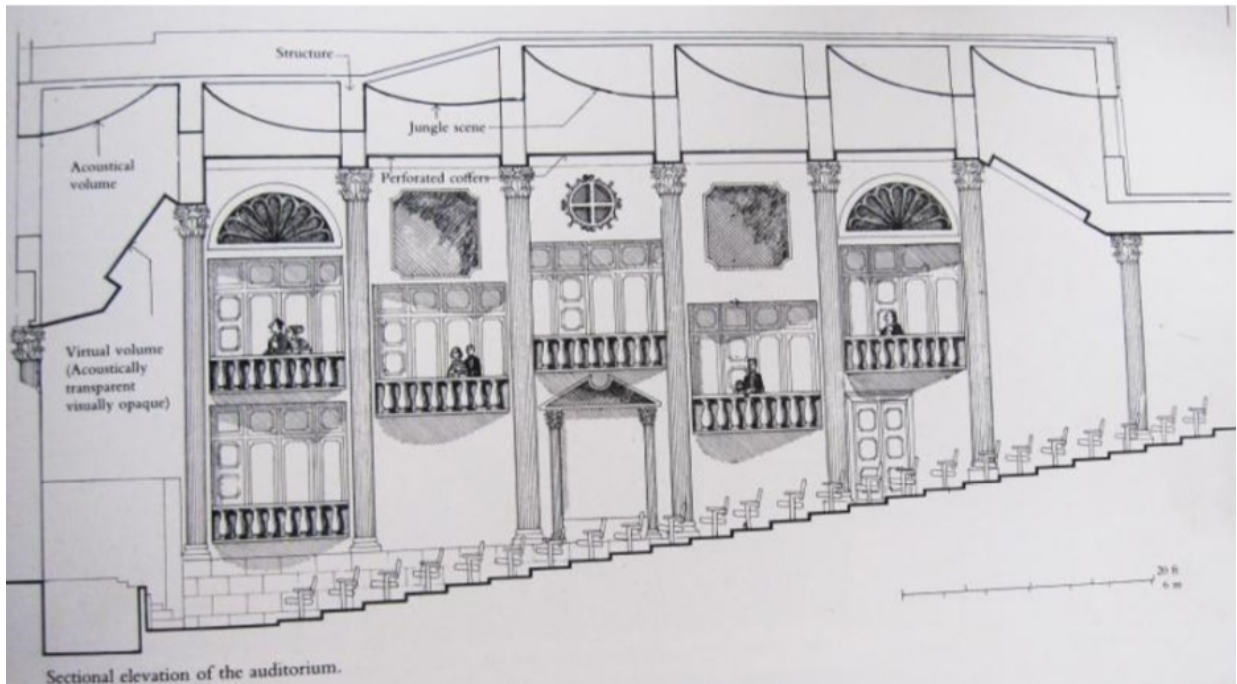


Fig 4.2.5 section through auditorium (source :google)

Findings

The auditorium allows a variety of acoustical conditions.

Welcoming environment and intimate hierarchy of spaces create more public interest to come and know about the culture.



4.2.6 interior space(source :google)

4.2.2 Genexis Theatre

Location: Singapore

Architect: Aru

The experimental theatre is equipped with cutting edge technology and facilities to support multimedia-based performances that integrate science, technology and the arts.

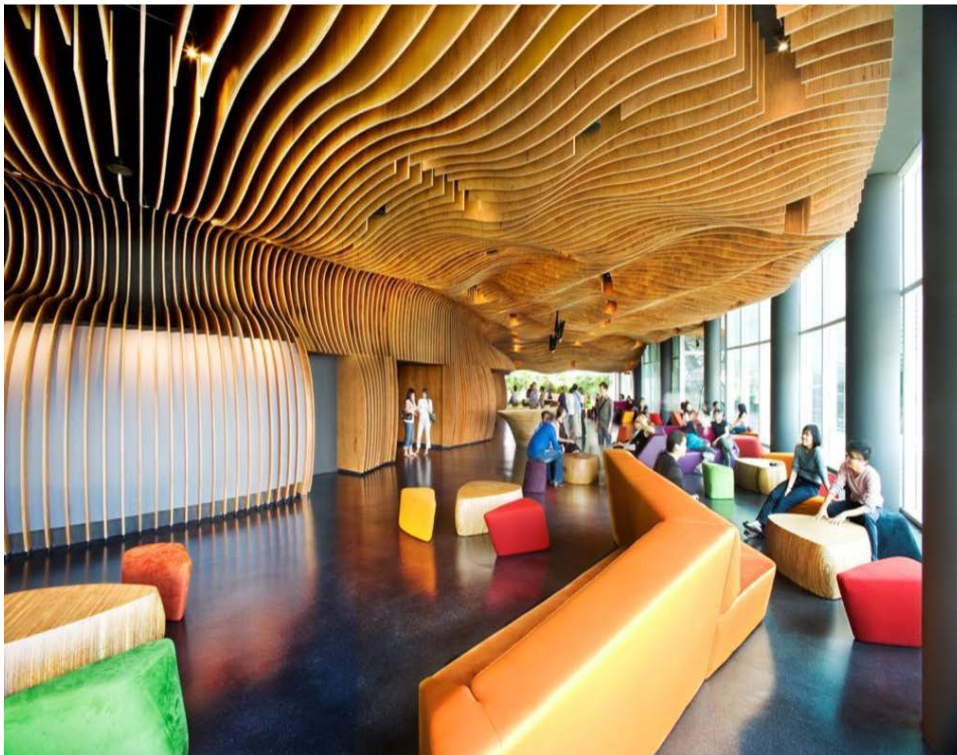


Fig 4.3.1: Interior view of the lobby

Source: Worldbuildingsdirectory online database

Architectural Features

□ Genexis breaks many of the traditional rules of theatre design in terms of access, acoustics and its spherical shape

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□ Architecturally, the theatre is suspended between the translucent blue tower blocks on a single structural column that appears to float over the Fusionopolis podium

□ Economical use of structural steel. The complex's plans originally called for 1,000 tonnes of steel, but this amount was reduced by one-fifth, thanks to the design refinements worked out by Arup

□ Seamless, aesthetic fire engineering. Given the theatre's unusual suspended position and shape, ensuring the safety of patrons in case of emergency was an important early consideration of the designers, who called in the global leader in fire services, Arup Fire to devise evacuation routes and other emergency precautions. Remarkably, although the unusual theatre presented a fire engineering challenge, the practical solution Arup's experienced people devised in no way compromised the concept's integrity. The solution called for minor changes to the linking sky-bridge's inner and outer walls, along with emergency protocols that would prioritise the theatre's occupants.

□ The theatre has 560 adjustable seats that can move in all directions to fit different configurations. The configurations can be done in less than an hour. The seats can be relocated or stored away under the control platform, to facilitate multiple configurations for seminars, product launches, exhibitions and performances. To ensure maximum flexibility, there is no raised stage in the theatre.



Fig 4.3.3: Interior view of the auditorium

Source: Worldbuildingsdirectory online database

□ The interior of the theatre features an acoustic wall covered with 400,000 timber beads – a first in Singapore. The use of 400,000 timber beads lining the internally curved walls of an ovoid space is an ingenious acoustic solution that simultaneously provides a richly textural curtain that works particularly well with the spherical space. It is both visually captivating and distinctively functional. The beads serve to diffuse the sound evenly across the curved surfaces of the theatre. The lined curved walls offer controlled acoustics suitable for amplified sound, while maintaining sufficient clarity necessary for the spoken work.

□ The installation of the tension wire grid is another first in Singapore and this allows for quick and safe access to technical equipment above the theatre's seating space. Automated rigging allows for quick turn-around and a reduction in manpower requirements



Fig 4.3.4: timber beads in interior wall

Source: Worldbuildingsdirectory online database

□ The building

"s exterior and public lighting

from Arup. The exterior lighting can be programmed with dynamic lighting shows to suit events with additional spotlight projectors that can cast images and lettering for an extra visual layer.

Findings

The theatre rises to the challenge of extremely difficult site.

Innovative design

Use of cutting edge technology

4.3 General Findings and intension of case studies

- These case studies helps to understand the relationship between the spaces of the auditorium. How the back stage works, how a stage can be used flexibly
- The auditorium in Chayanat is different from other auditorium we see frequently. There we need to open our shoes and then we need to enter the auditorium and sit on the ground, no chairs are there. I would like to incorporate such facility in my project.
- Through the example I understand how the acoustic works.
- The choice of appropriate material is needed

Chapter 05

5.1 Program and development

5.2 Rationale of the program

5.1 Program and development

The theatre complex consist two auditoriums, backstage facilities & offices for theatre. A drama school for the students interested in this field.

The office buildings for the organizations require different spaces. Seminar halls, training halls will be shared. Dorm facilities for girls are provided separately. Shops & food court & library are for public use.

SI No	Function	Space Description	Area(sft)/unit	Sub Total	Total(sft)
1	Entry and visitors waiting	Lobby and lounge	3600	3600	4700
		Ticket	100	100	
		Reception	200	200	
		Toilet(m/f)	400	800	
2	Administration	Office	350	350	850
		Store	400	400	
		Directors room	100	100	
3	Makeup room(m/f)	Costume Room	150	300	2606
		Dressing room(6)	96	192	
		Makeup Area	200	400	
		Waiting space	180	360	
		Props Room	400	800	
		Iron Room	25	50	
		Toilet	252	504	
4	Rehearsal room	Stage size(3)	2800	8400	25900
		Smaller than Stage	2500	17500	
5	Monitoring	Light & Sound	400	400	2900
		Spotlight booth	200	200	
		Recording Room	200	200	
		Projection Room	100	100	
		Elec. & Mech. Room	2000	2000	
6	Performance	Stage	2800	2800	12600
		Wings	2800	2800	
		Orchestra	1000	1000	
		Seating(500)	6000	6000	
7	Small café(for the artist at backstage)		400	400	400

3	Monitoring	Light & Sound	400	400	2900
		Spotlight booth	200	200	
		Recording Room	200	200	
		Projection Room	100	100	
		Elec. & Mech. Room	2000	2000	
4	Performance	Stage	2800	2800	7700
		Wings	2500	2500	
		Seating(500)	2400	2400	
Total		+30% circulation		19247.8	

Studio Theatre

SI no	Function	Space Description	Area(sft)/unit	Sub Total	Total(sft)
1	Entry and visitors waiting	Reception and	400	400	652
		lobby	252	252	

		Toilet			
2	Makeup room(m/f)	Costume Room	100	200	680
		Dressing room(6)	32	64	
		Makeup Area	60	120	
		Waiting space	60	120	
		Iron Room	25	50	
		Toilet	63	126	
3	Performance area		8000	8000	8000
Total		+30% circulation		12131.6	

Natyashangrahashala

SI no	Function	Space Description	Area(sft)/unit	Sub Total	Total(sft)
1	Entry and Visitors waiting	Foyer and Lobby	750	750	750
2	Display Facilities	Gallery(painting, sculpture ,costume .photographs, set, posters)	15000	1500	5800
		Temporary	4000	4000	
		Store	3000	3000	
3	Workshop		800	800	800
4	Office		350	350	350
5	Toilet(m/f)		250	500	500
Total		+30% circulation		10660	

Academic Block

SI no	Function	Area(sft)/unit	Total
1	Directors Room	120	120
2	Account. Sec	100	100
3	Maintenance	100	100
4	Service	100	100
5	Conference Room	1200	1200
6	Research. Sec	900	900
7	Teachers comm. room	360	360
8	Class room(theory)(30)(2)	960	1920
9	Lab. Room(studio theatre)(2)	4800	9600
10	Experimental purpose	1600	1600
11	Costume design class	840	840
12	Projection Room	1225	1225
13	Set preservation Room	900	900
14	Toilet	350	350
Total		+30% circulation	25109.5

Club for Artist

SI no	Function	Space Description	Area(sft)/unit	Area(sft)/unit
1	Entry and Visitors waiting	Lobby & reception Toilets (m/f)	400 250	400 500
2	Small café	Kitchen & sitting	400	400
3	Indoor games room		1000	1000
4	Prayer Room(2)		400	800
5	Conference Rom		360	360
6	Administration	Account. Sec Manager Maintenance service	100 100 100 100	100 100 100 100
7	Multipurpose		600	600
8	Projection room		600	600
9	Guest House		3660	3660
Total		+30% circulation		11336

Café

SI no	Function	No. of person	Area(sft)/unit	Total(sft)
1	Dining	150	81/4 person	3037.5
2	Kitchen		1000	1000
	Store		500	500
	Hand wash		50	50
3	Gen. Toilet		400	400
Total		+30% circulation	6483.75	

Library (5000 books)

Sl no	Function	Space Description	Area(sft)/unit	Sub Total	Total(sft)
1	Entry and visitors waiting	Foyer	300	300	1800
		Enquiry	100	100	
		Lobby	1000	1000	
		toilet	400	400	
2	Reading and stacking	Space for book collection	1000	1000	3500
			700	700	
		Space for readers	800	800	
		Estimated additional space for utilities and miscellaneous	500	500	
		Staff work space and store	500	500	
		Audio visual			
3	office		350	350	350
Total			+30% circulation	5085	

Open Air Theatre

Sl no	Function	Space Description	Area(sft)/unit	Sub Total	Total(sft)
		Seating	10	8000	13500
		Stage	1500	1500	
		Production	500	500	
		Other facilities(green room, dressing, makeup, store)	3000	3000	
		Toilet(m/f)	250	500	
Total			+30% circulation	13950	

Sl no	Function	Total(sft)
1	500 seat Drama Theatre	77042.8
2	Experimental Theatre	19247.8
3	Studio Theatre	12131.6
4	Natyashangrahashala	10660
5	Academic Block	25109.5
6	Club for Artist	11336
7	Café	6483.75
8	Library (5000 books)	5085
9	Open Air Theatre	13950

Total

181045.45

Parking needed = 60 cars

Area for parking = $60 \times 128 = 8000$ (without driveway)

5.2 Rationale of the program

5.2.1 Academic block:

A substantial, symbolic and distinguished structure, the academic building should be the most prominent facility. It will be separated from the other buildings which will serve the general public. Private courtyard will be there for student's activity purposes. There will be open and semi open area for drama rehearsal. Library, computers lab, common rooms, open space for gathering. There will be separated space for teachers. In design, we favor the idea of a spacious, attractive entrance atrium, which could serve also as the venue for students meetings-possibly a daily meeting. Because the academy building will be such a busy, central space, with a swirl of varied institutional activities, it will face both outward from the campus and toward the central, oriental green space.

5.2.2 Theatre with 750seats:

There will be a theatre with 750 seating arrangement. It will provide every technical and mechanical equipment facilities for acoustical problems and lighting. It should provide proper stage area, backstage with makeup rooms, dressing rooms, rehearsal room, sound and light control rooms etc. Every detail of theatre hall should be standardized.

Student will use this theatre hall for academic purpose. Different organization can rent the hall by taking permission of the director.

5.2.3 Experimental theatre and NatyaSangrahashala:

Experimental theatre is a small scale theatre hall with every technical facility. It should have lighting and sound control system. Here stage is not fixed. Seating arrangement is flexible. Stage can be moved from one place to another. Sometimes drama is played middle of the audience. At any position performer can form a stage. This is also known as flexible theatre. Dressing room and make up room facilities should be there.

The Natyashangrahashala will provide all the documents related to drama and theatre of home and abroad. There should be proper space for reading and watching documentary related to drama. There will be gallery spaces for photography, sculpture, and costume exhibition etc.

5.2.4 Open amphitheatre:

There is a requirement for an open amphitheatre with 800 seats. The amphitheatre should be located at a space where public gathering will be the most. The light and sound facilities should be provided. The orientation should be given priority so that the audience can have the proper view.

5.2.5 Library:

There is one big library, which will play an important role for the complex. It will provide books, journals, records, documents, slides, as well as general information. There will be provision for individual study and group study. It should be a part of academic block. Each component of the library should be standardized.

5.2.6 Cafeteria:

The cafeteria should have the capacity of 300 people, as it will serve both the academic

and administration as well as the general public. The kitchen should have a service entry.

5.2.7 Admin block:

There will be an office for the 'Bangladesh Group Theatre Federation' which will consist of a general office, space for documentation, individual office for the director and assistant director and a conference room for meetings.

Chapter 6: Conceptual Stage and Design Development

6.1 Introduction

6.2 Concept Development

6.3 Form Development and Programmatic Layout

6.4 Final Design Drawings

6.1 Introduction

Upon carrying out a relatively thorough study, one of the main findings that was brought into light was that in Dhaka even the Shilpokola Academy's Jatiyo nittoshala didn't have that proper facilities for the performer. The performers demand is taken into account and

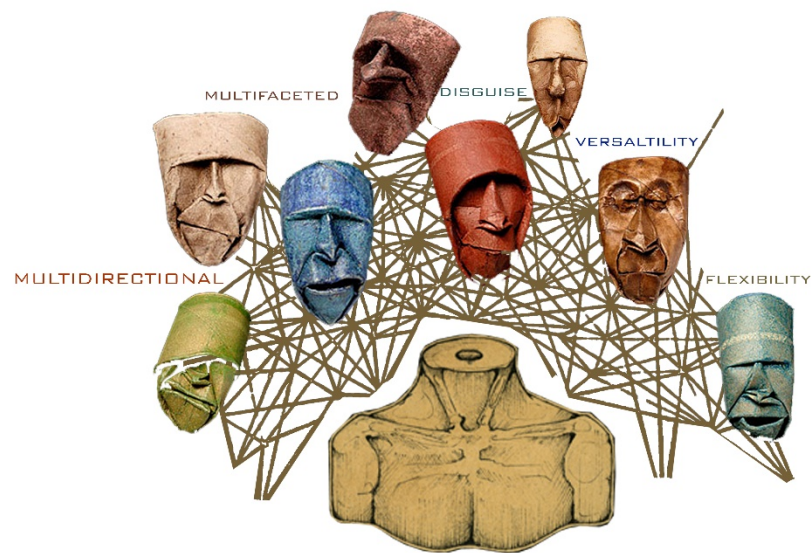
as per their requirement the whole project is designed. A place where they can gather after the show, festivals can be arranged and as well as the workshops.

6.2 Concept Development

The initial idea of the project was to design such a place where both the performer and the audience can celebrate the theatre altogether.

If we think about only the theatre, it basically mimics our society and the medium through which it comes in front of us is the performer. The performer is one of the major parts of the theatre. The performer possesses dual personality

- The real me
- Multifaceted character

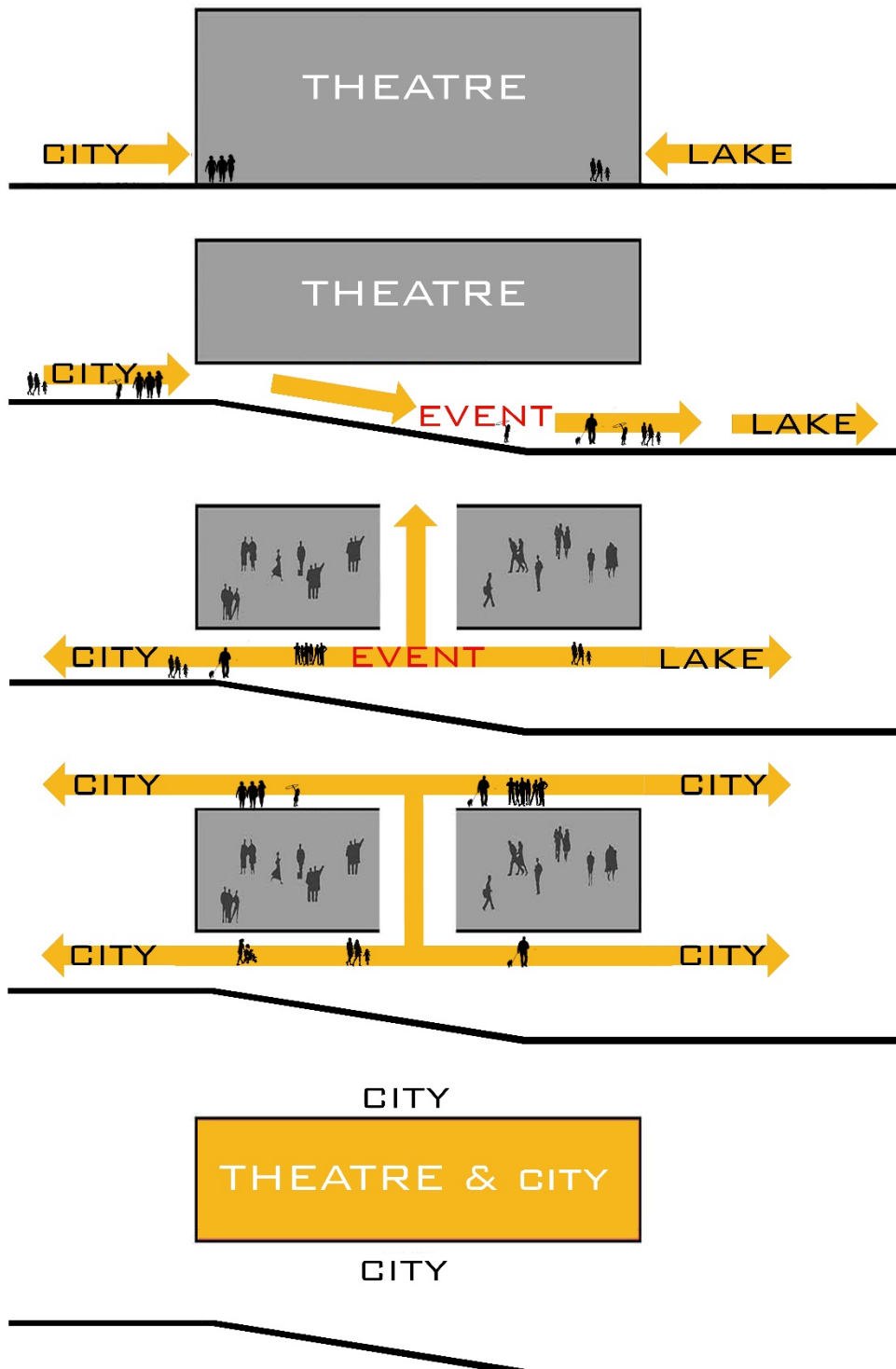


These characteristics of the performer will be portrayed in the main form of the building. If one sees the building from the road side it is more solid and if seen from the lake side it is

more open, more dynamic.



Since the performer's character is mysterious, adding more mystery to the form, the entry of the form is made mysterious. When a pedestrian walks beside the form he does not get the idea that it is beside the lake and once he gets to the form he gets to discover the lake and the spaces it holds likewise when we see a performer perform we only get to see the things he wanted to show us but gradually when we interact with him we get to discover the real me.



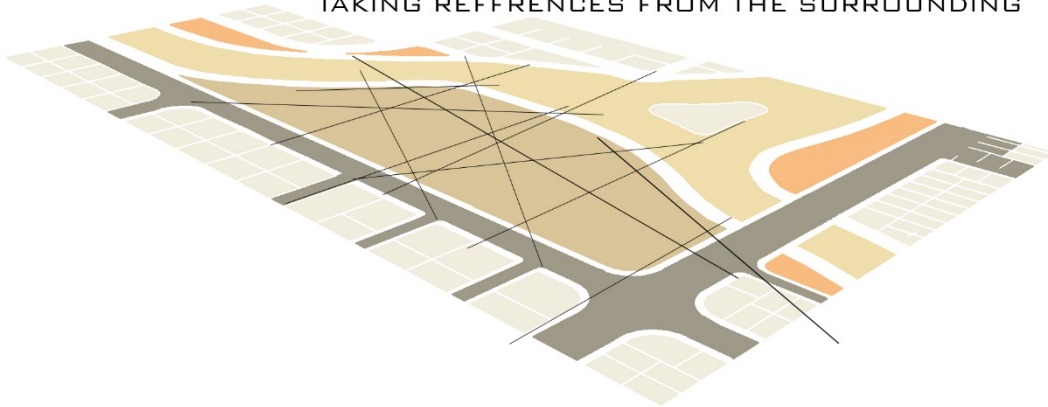
6.3 Form Development and Programmatic Layout

To derive a form using the conceptual ideology, the first thing that was done was to understand the site and its surrounding nature and amenities.

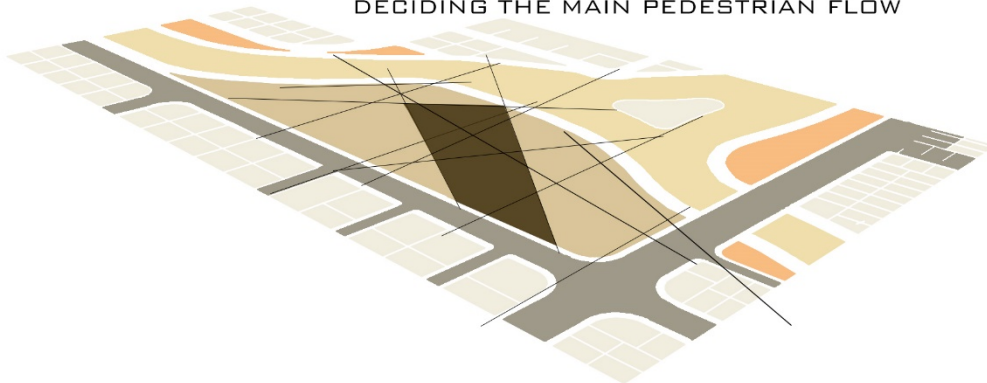
IDENTIFYING THE SITE AND SURROUNDING AMENITIES

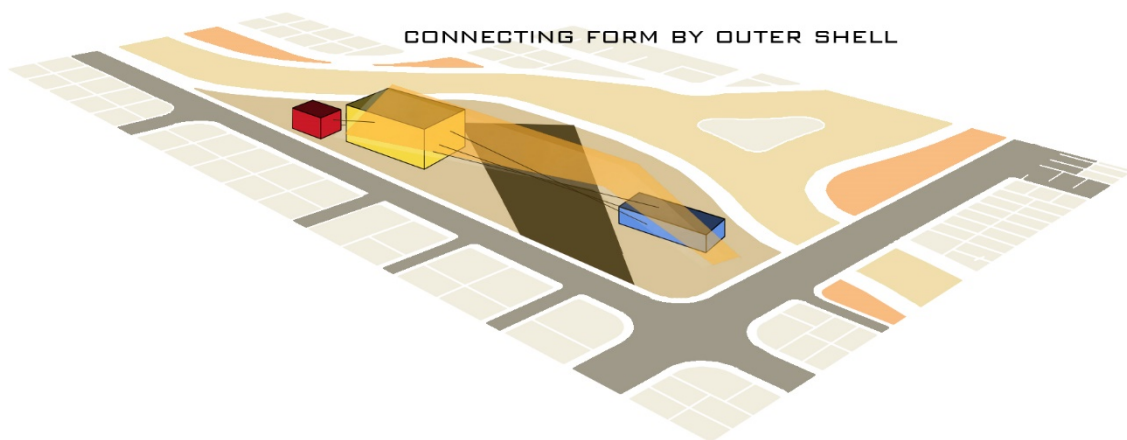
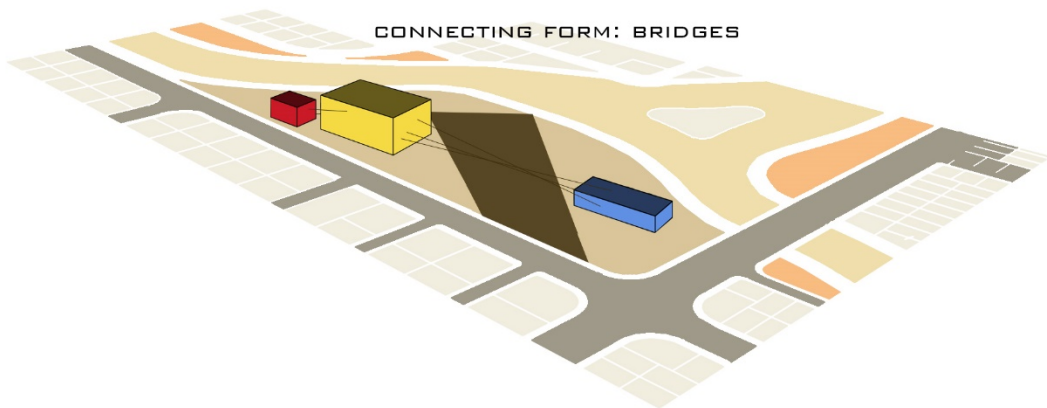
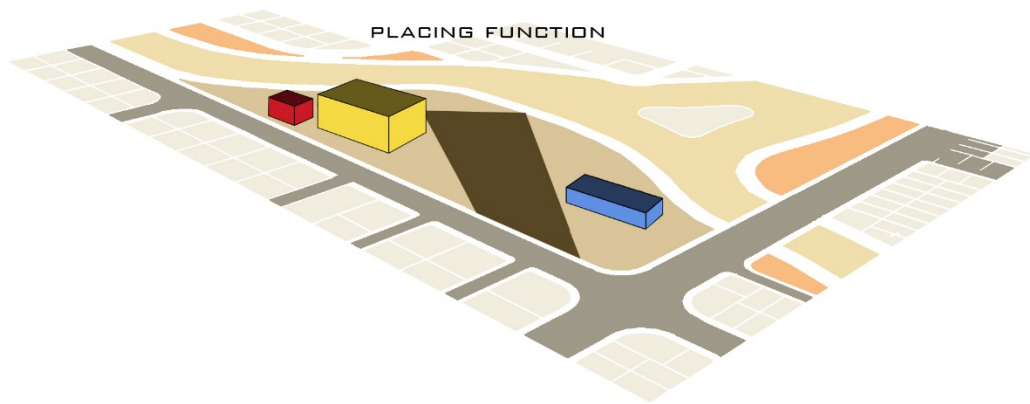


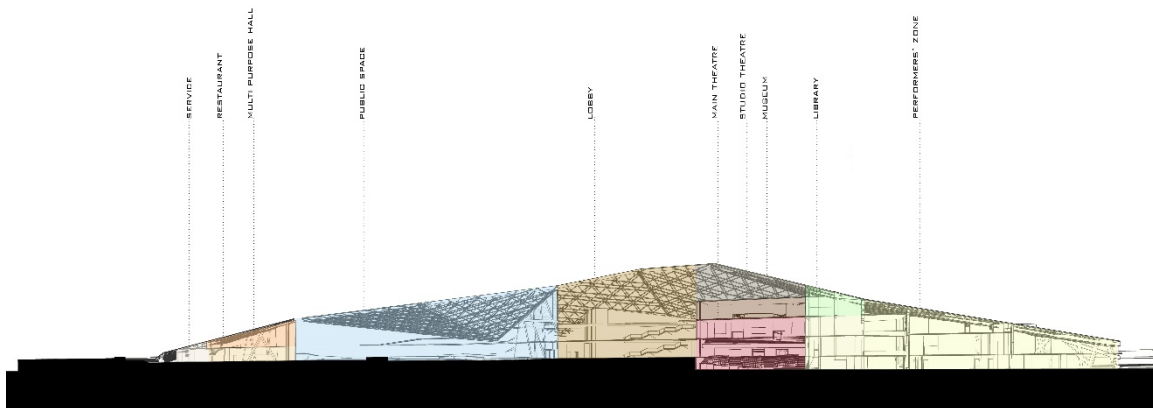
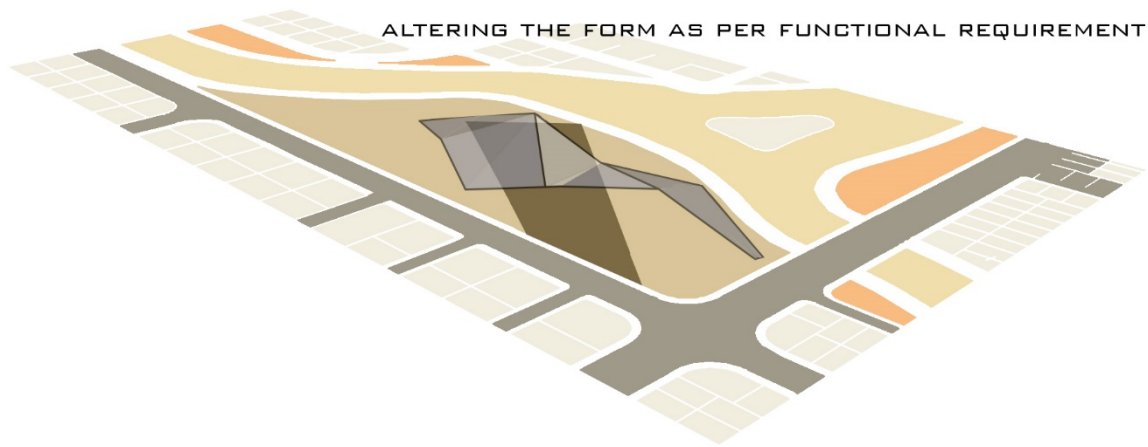
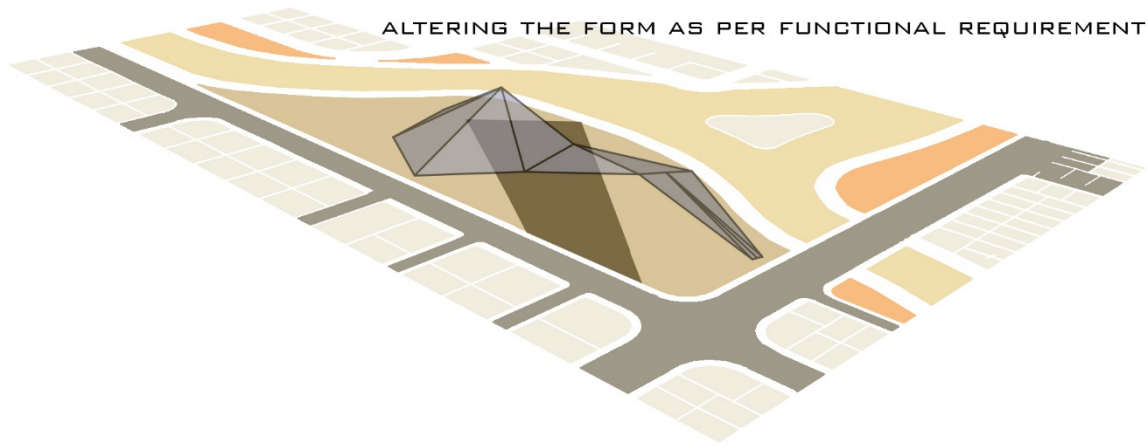
TAKING REFERENCES FROM THE SURROUNDING



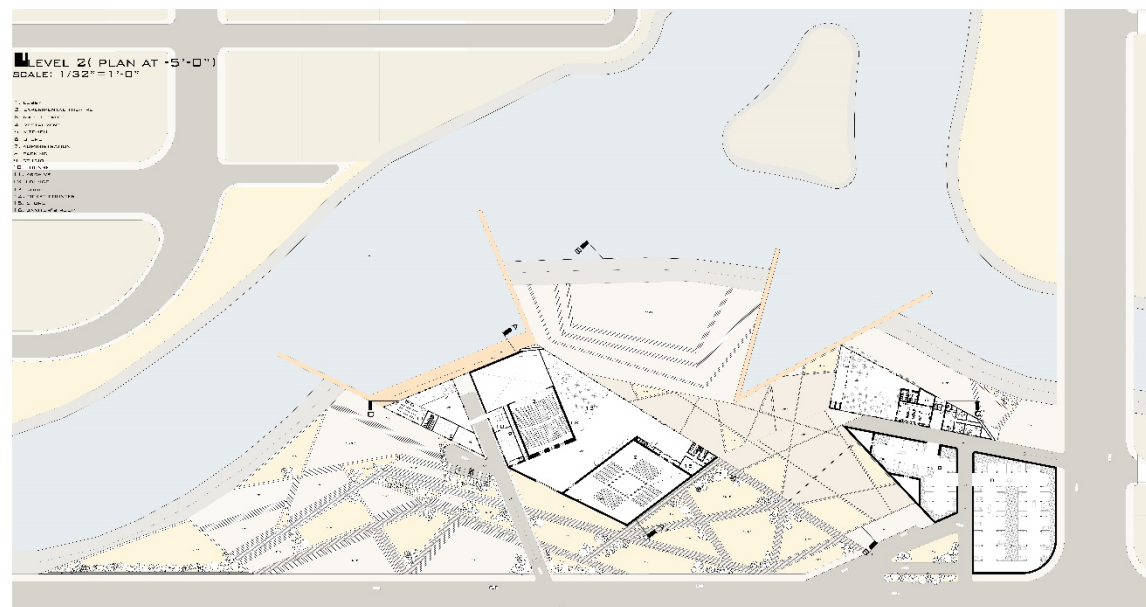
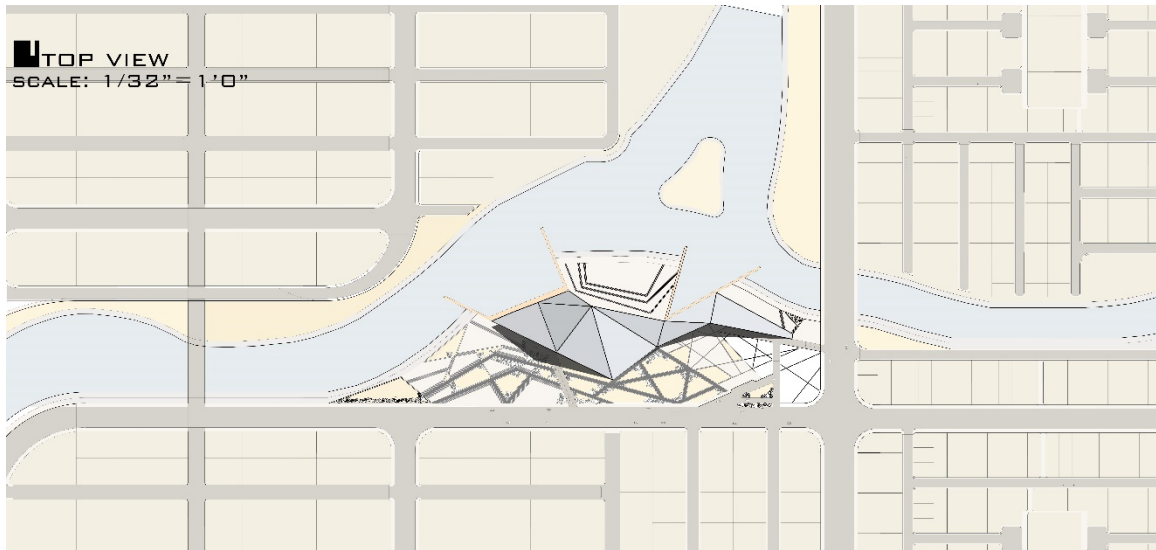
DECIDING THE MAIN PEDESTRIAN FLOW

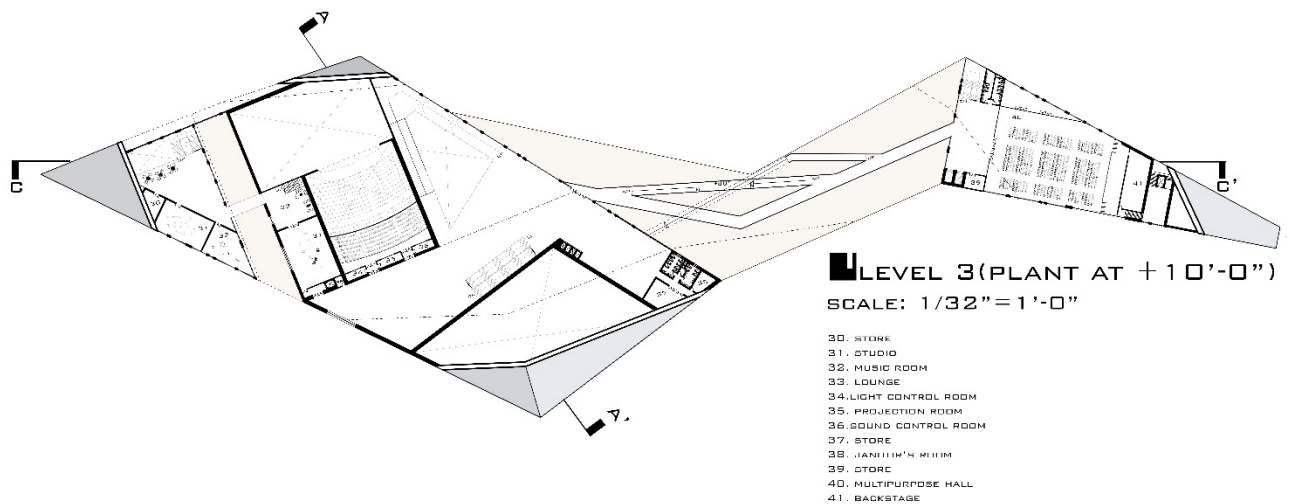
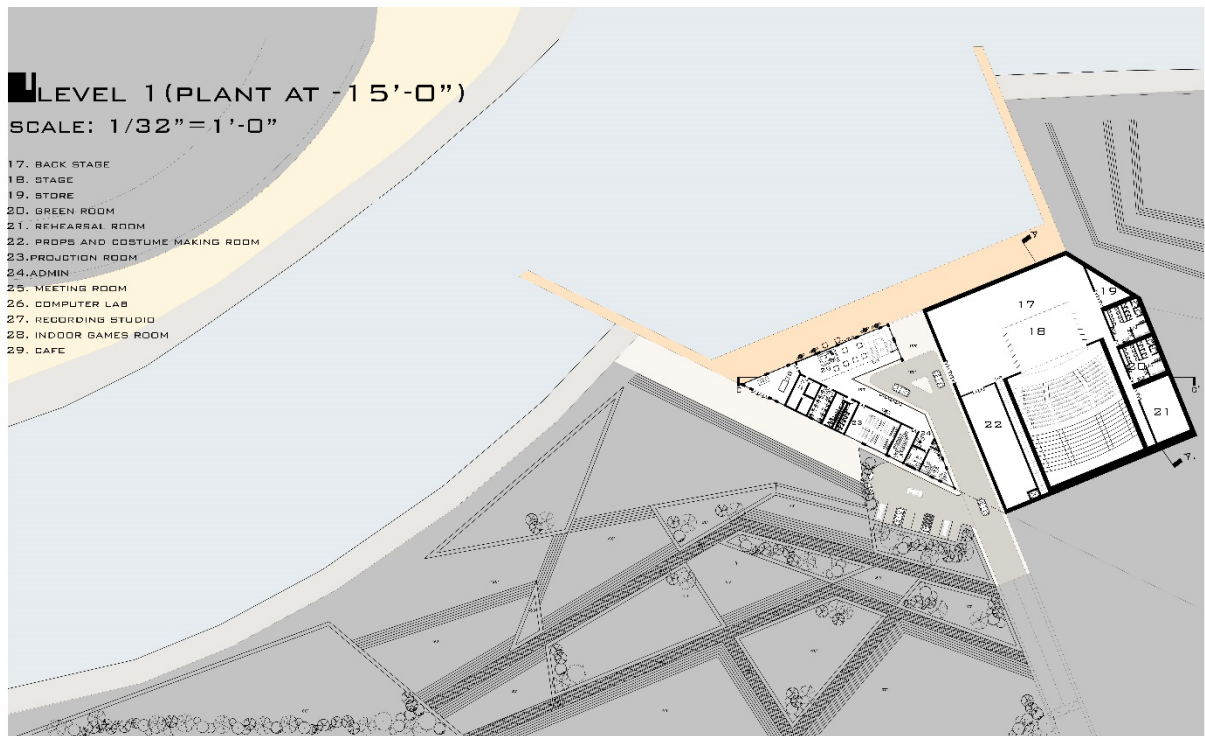


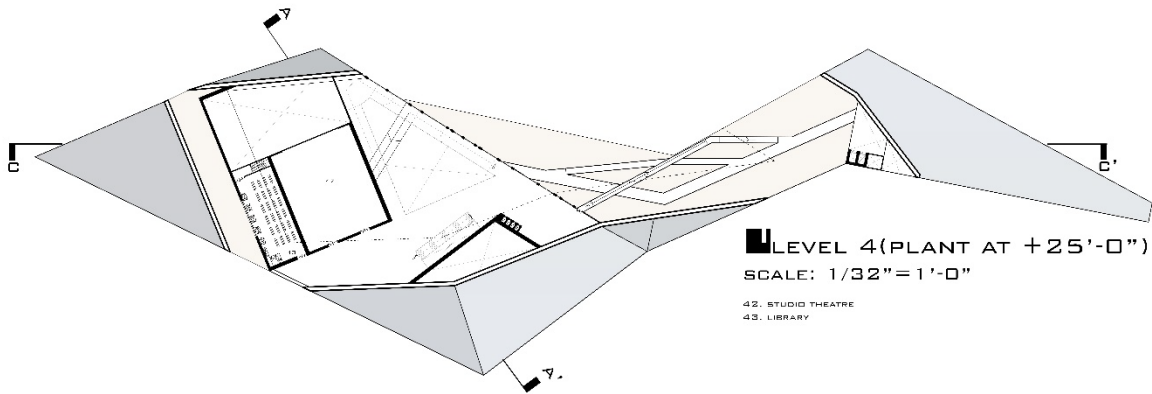




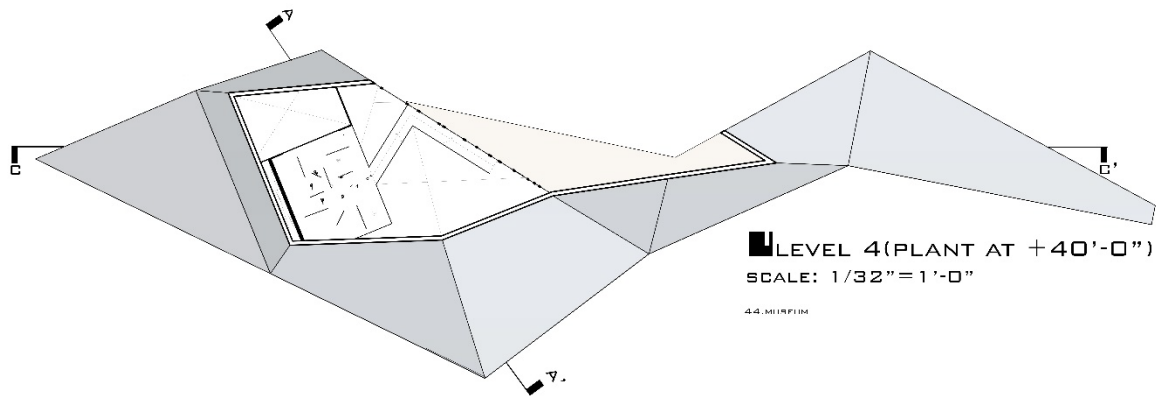
6.4 Final Design Drawings

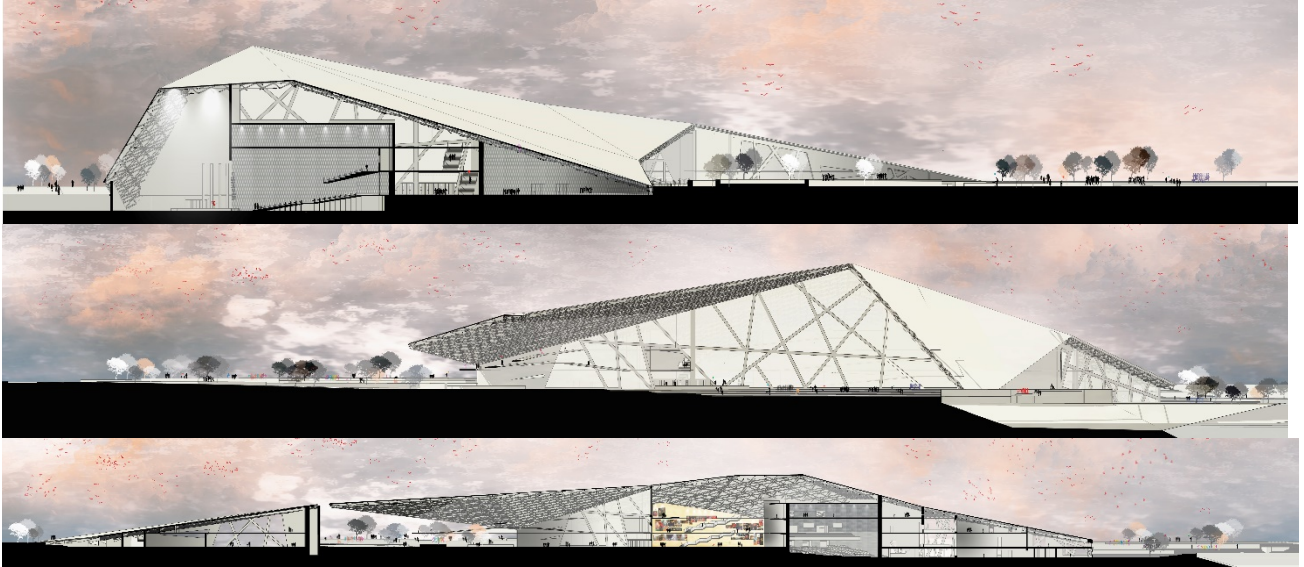




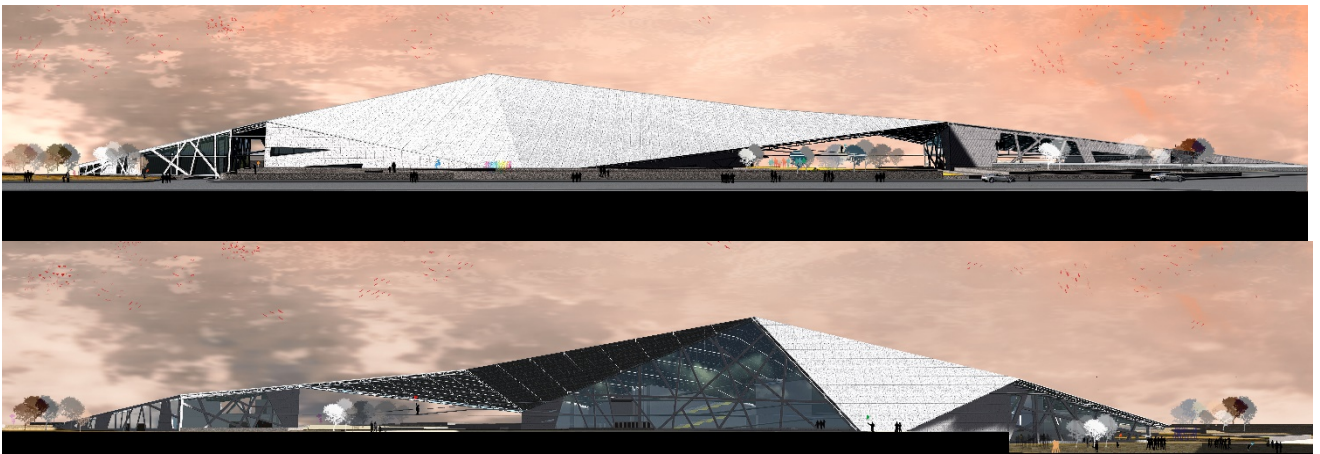


41. BACKSTAGE

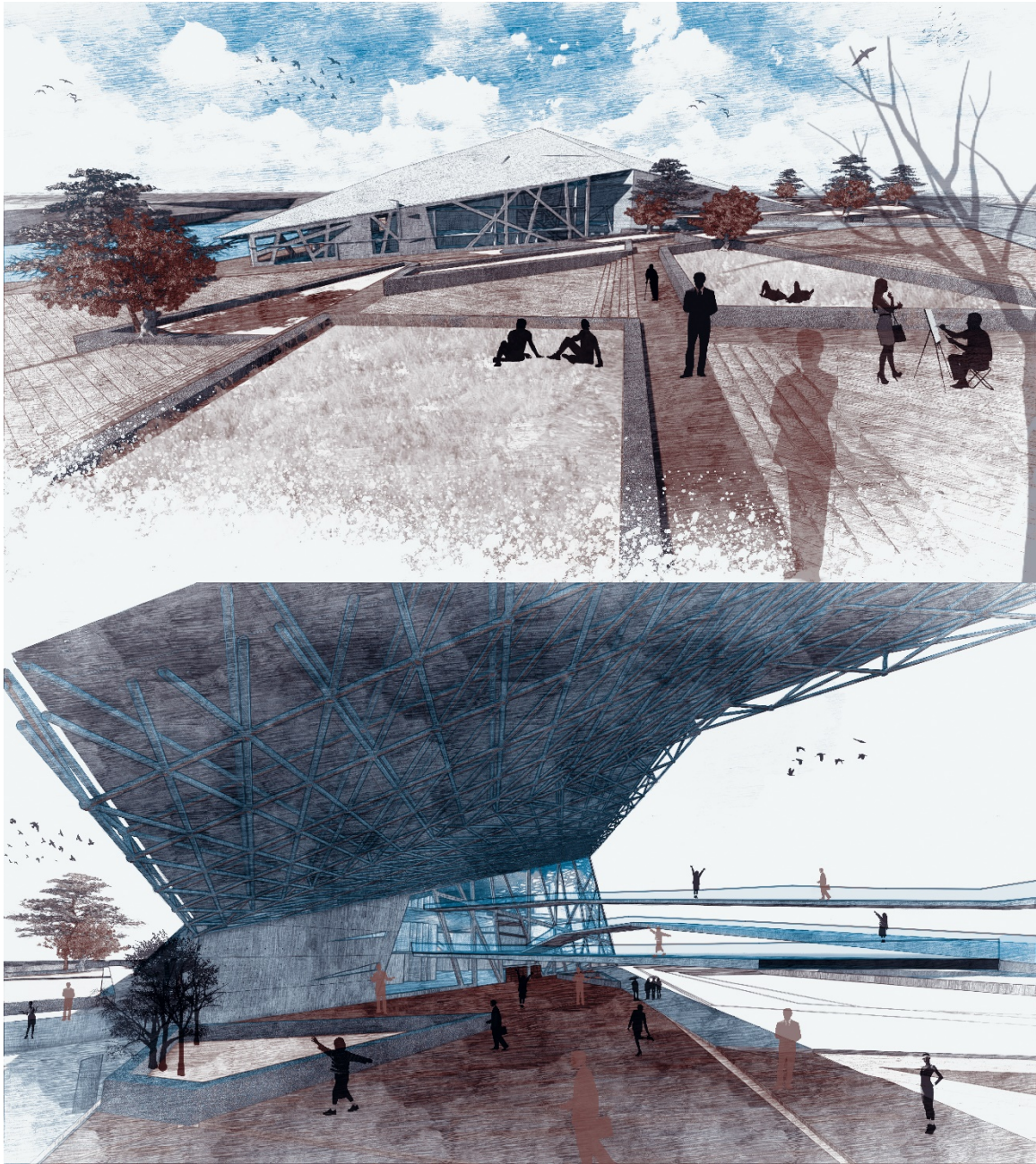


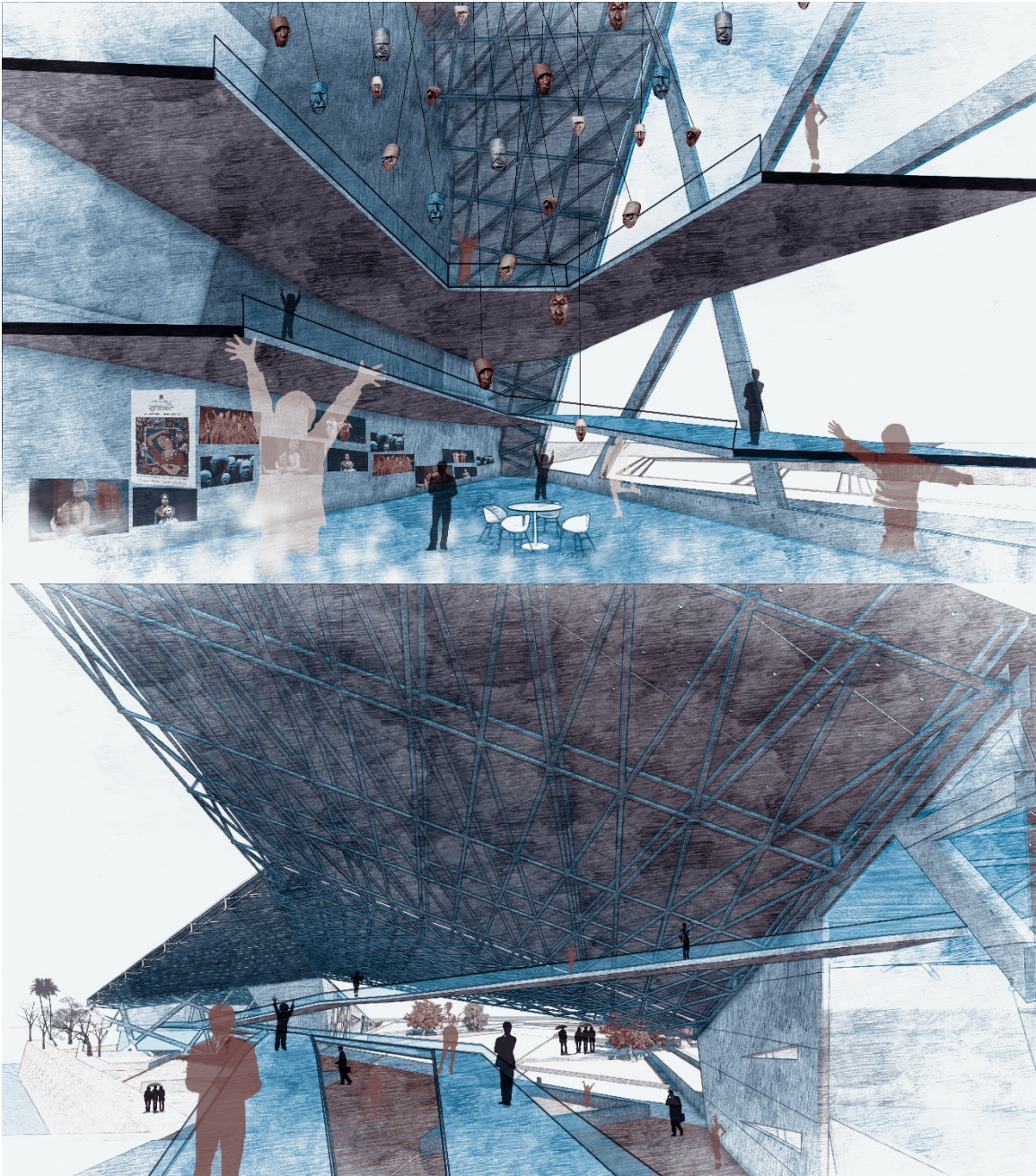


Sections



elevations





Conclusion:

The learning acquired through this journey of making this project meet its ultimate end, only hopes to make people realize the true worth of our tradition and consequently

dedicated to all those artists related to this form of art. The design is a contemporary and abstract interpretation of the element of the theatre. MonchoKabbowill have a significant role in the drama practice of Bangladesh. This will turn in to an important place for the people living in the northern part of Dhaka city since there is no such recreational space in north Dhaka. This will promote the lost theatre culture of our country.

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