BANGLADESH FILM CITY

KALIAKOIR, GAZIPUR

BY

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Abstract

Film is one of the most popular form of art. People may fail to understand the idea of art, but everyone can relate to the concept of film. It is film, which brings the story telling to life. In a developing country like our, the film industry is becoming more and more insignificant every day. One of the reasons are the lack of infrastructure to support the industry. To explore the horizons of this particular form of art, one of the most important thing is to build a platform, create a space; a space where all the artists and film enthusiasts can gather, appreciate the art, feel the volume, feel the depth in terms of the whole process of film making. Some if the developed country and even our neighbor country India has film cities where people can not only just shoot movies but also experience the whole process. It is very much needed in poor country. Not for the people to experience the environment, but also to give a platform to the artists and the film enthusiasts to celebrate. But there are people who work hard for it and also spend a fortune making it what it is, so a film city will give them a proper infrastructure which is missing at the present time.

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Chapter 01: Introduction

Film is something that we have been relating with since the day we learned to understand things. There is not a single human being we know of that is not aware of this media. Film or motion pictures has always been a part of our lives. It can be called a young medium in the sense that it took time to flourish but in today's world, it's playing a great role and its influence in our lives in undeniable.

Even tough films has been playing a great role in our lives and giving us joy ever since we can remember, Film industry in our country could not flourish as expected. There was an era when audience used to be excited about releasing of a Bangla cinema, but now all the excitements has been somehow switched into Bollywood and Hollywood films.

It is not just actors or actresses that helps make a great movie. It's the work behind it. And to do these sort of extensive work, particular amount of resources is needed. Bangladesh film industry has been failing to support with these sort of resources, as a result the quality if this film industry has been compromised. Which is why people are now leaning towards foreign language films.

Bangladesh film industry has potential undouble. It has already gained many international awards for its excellence. But what it lacks is technical support.

Besides that, the general people or the industry never a proper infrastructure that has been solely dedicated to the industry. This creates a great confusion among the mass people and also question the quality of the films made today. The lack of infrastructure is holding back the flourishment of a very potential industry in our country. A proper film city studio with proper facilities can be a great start for this industry.

A Film City is a studio complex that brings in all the facilities required for making a film. The development of film is accredited to two wings: the technical development and the creative side. A Film City would facilitate a film maker with all the technical facilities for film making along with an atmosphere for outdoor shooting, post production facilities and finally serve as the melting pot of artists of the silver screen of Bangladesh.

The materialization of a Bangladesh Film City will be an approach towards creating a favorable atmosphere for better quality Bangladeshi Films. It will definitely change the way films are made in Bangladesh and would serve as a one-stop film destination. A proper planning and execution of the services could reduce the cost and duration of a film made in Bangladesh and attract foreign film makers to make it a destination for film making.

1.1.   Background of the project:

Location of the project:

Division: Dhaka

District: Gazipur

Upazilla: Gaziour Sodor, Kaliakoir.

Total area (proposed by the Government): 105 acre

Fig.1.1.1. Proposed map of Bangladesh Film City Source. www.googlemap.com

1.2.   Project description:

Project title: Bangladesh Film city

Sponsoring ministry: ministry of information

Executing agency: Bangladesh Film development Corporation, Tejgaon, Dhaka (BFDC).

1.3.   Importance of the project:

1.3.1. Local context:

Bangladesh film industry has been lacking behind for many reasons, but one of the core reason is lack of proper infrastructure. By building a proper infrastructure the aspired quality of the films can be achieved and it will give and exposure to the general people. But for this proper planning of a film city is very much needed.

1.3.2. International context:

This will give our industry a greater platform in the international market. It is expected that the facility will provide shooting area for foreign films as well.

1.4. <u>**Aims and objectives:**</u>

a) Creating outdoor shooting facilities

b) Reduce risk and increase security of filmmakers, artists and related to technical equipment.

c) Increase the quality of the films.

d) Creating indoor sets with proper technical support.

e) Increasing public attraction.

f) Giving a proper infrastructure for the industry.

Chapter 2: Site appraisal

2.1. Location

2.2. Surrounding

2.3. Climatic analysis

2.4. Photographs of the site

2.5. SWOT analysis

Chapter 02. Site Appraisal

2.1. Location
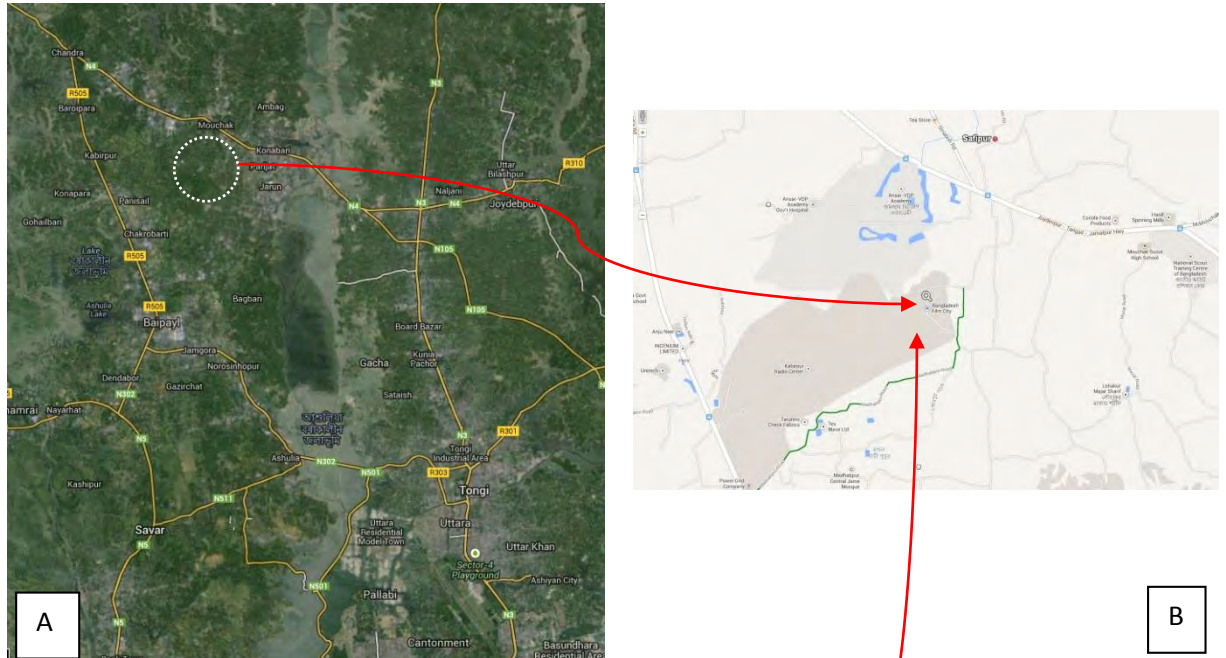
Fig.2.1.1 A and Fig.2.1.2 B: Location of the site
Source: www.google.com
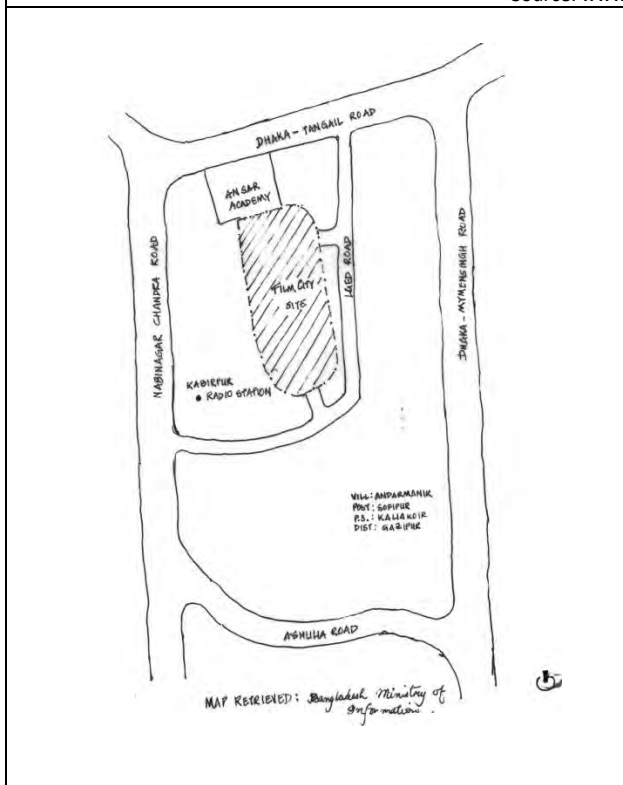
Fig.2.1.2. Site Plan
Source: Ministry of Information, Bangladesh Govt.
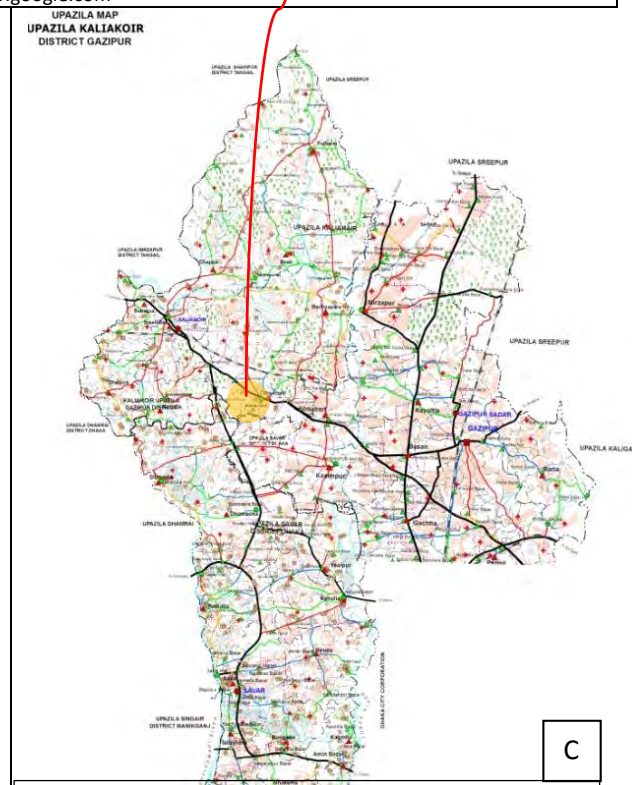
Fig.2.1.1.C Site PlanSource: Ministry of Information,
Bangladesh Govt

2.2 Surrounding
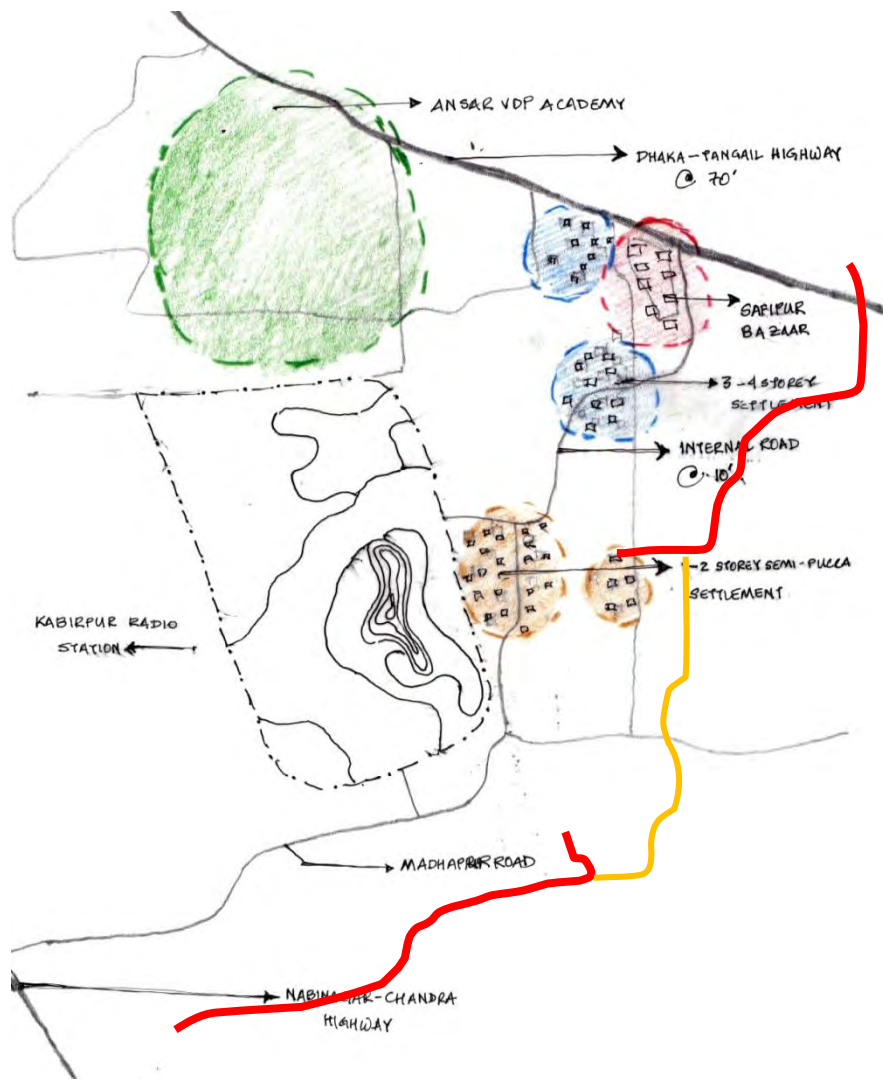
Fig.2.2.1. Surrounding areas around the site

Fig.2.2.2.Photographs of the existing entry into the site

2.3. Climatic Analysis

Ansar Academy

high

medium

low

Radio Station

high medium low
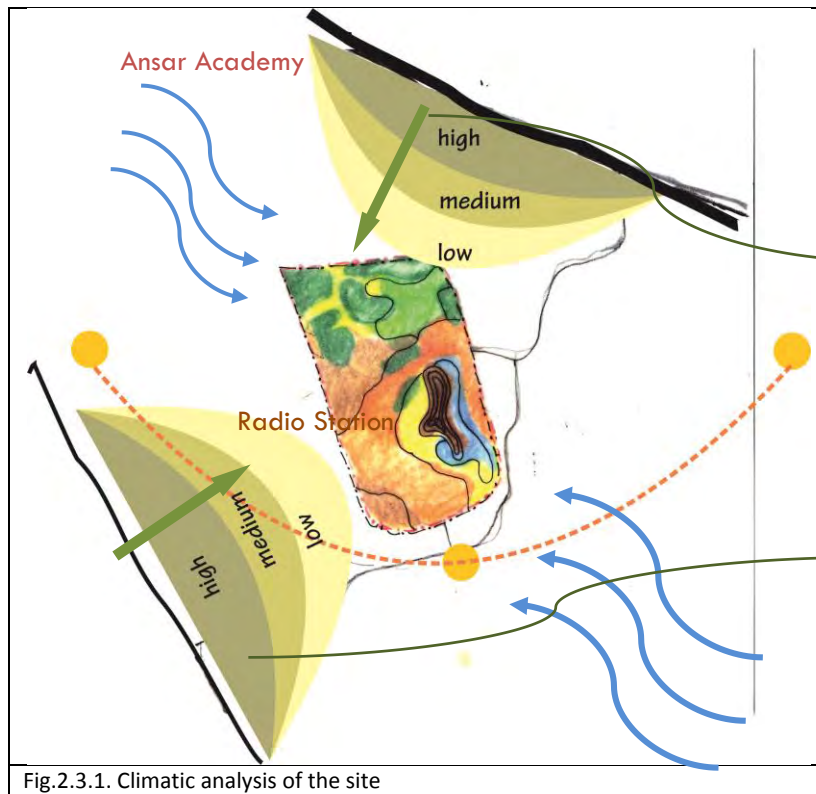
Since the site is behind the Academy and almost 1.5 km from the Dhaka-Tangail Highway, the sound does not hamper the site from the NORTH-EAST side.

Since the site is behind the Kabirpur Radio Station and almost 1 km from the Kabirpur Chandra Highway, the sound does not hamper the site from the SOUTH-WESTERN side.

Fig.2.3.1. Climatic analysis of the site

Vegetation

Fig .2.3.2. Map showing different types of Existing Landscape
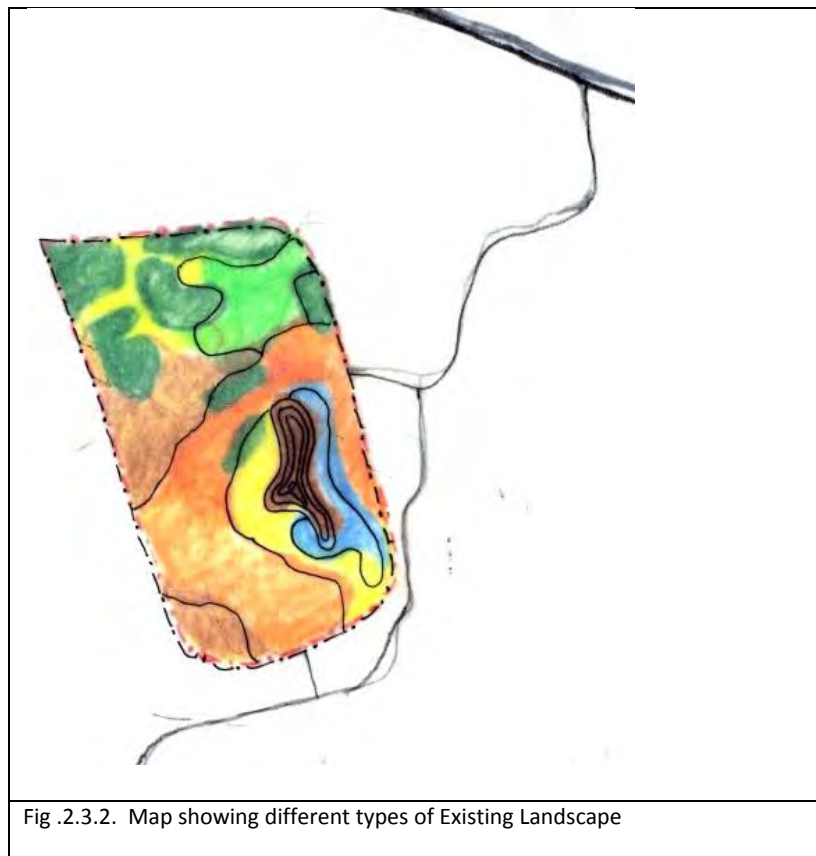
Picture 3,4,5 showing existing condition

2.4. Photographs of the Site:

Fig. 2.4.1   Source: Author

Fig. 2.4.2   Source: Author

Fig. 2.4.3   Source: Author

Fig. 2.4.4   Source: Author

Fig. 2.4.5   Source: Author

Fig. 2.4.6   Source: Author

2.5. SWOT analysis

The SWOT analysis are explained below.

Strength

1. There are a lot of vegetation in the site which gives plenty of opportunity to landscape.

2. The site is in the outskirts of Dhaka. Which will not cause any traffic congestion inside of the city.

3. Being away from the city gives more privacy to the shooting location.

Weakness

1. The location is far away which might a reason for people not wanting to come.

2. Shops or stores are quiet far away which could be a problem in case of an emergency.

Opportunities

1. The construction of the infrastructure might help this particular place to be more active and attractive.

Threats

1. As the area is secluded there might be some security issue.

Chapter 3: Literature Review

3.1. Historical development of films

3.1.1. Birth of concept of motion picture

3.1.2. Journey of films from silent era to talkies

3.1.3. Film evolving as an art

3.2. Historical background of film industry in Bangladesh

3.2.1. Origin

3.2.1. Silent era

3.2.3. Early development

3.2.4. Pakistani era

3.2.5. Present time

Chapter 3. LITERATURE REVIEW

This section will guide you through the journey of motion picture around the world and how it entered Bangladesh and evolved as an art in this land.

3.1. Historical Development of Films

Film, a young form of art started its journey in the late 19th century but no single individual can be entirely credited with its inception. Thomas Edison in the United States, the Lumiere Brothers and Georges Melies in France are some great names in the inception of this art but each inventor added to the progress of other inventors, eventually culminating in the progress of the entire art and industry. The development of movie can be accredited to two distinct aspects: the technical aspect (how the material evolved) and the creative aspect (the way the contents were made possible). However, the basic concept was "moving photographs" projected onto a large screen for viewing. These simple principles lead to the birth of a whole new industry that has captivated the audience for the last century.

3.1.1. Birth of the Concept of Motion Pictures

While Thomas Edison is credited with the invention of the first motion picture camera called the Kinescope in 1891, the origins of this machine could be traced back to 17th century invention of the Magic Lantern. This Magic Lantern had its own evolutionary lineage from the pinhole camera. The primitive pinhole camera developed in to a darkened box using lenses to reflect pictures became known as Camera Obscura. This developed into the Magic Lantern showing pictures with some speed, allowing the illusion of motion. However, it took a long time before these crude projection machines were advanced enough to stimulate motion.

Louis Daguerre in France and Talbot in England were amongst the first to make an actual picture using chemicals of a camera obscure image by using Film Paper. Using the properties of light and chemical, huge breakthroughs were being made in the world of photography. Now it was possible to capture the vision of an image without the help of a painter and multiple copies could be made. George Eastman developed the first device using rolls of paper to shoot pictures, culminating in the invention of the celluloid film in 1889. Where, on one hand inventors were busy trying to figure out better ways to capture images onto a flimsy piece of paper, others were trying improved ways of projecting them to an audience that was always excited and eager to watch moving pictures. Throughout most of 19th century, the idea of moving pictures remained grounded in the use of static photographs stills projected rapidly.

Fig.3.1.1: Magic Lantern, 1818, Musée des Arts et Métiers
Source:
http://en.wikipedia.org/wiki/File:Magic-lantern.jpg

The concept of continuous live action did not occur until 1872 when British photographer Eadweard Muybridge was hired by California governor Leland Stanford to win a bet that all four hooves of a race horse left the ground when it ran. He set up twelve still cameras along a horse track and as it rushed by, trigger the cameras and thus making pictures. So instead using one camera and shoot some pictures and showing them fast in a certain order, he actually shot a movie, the idea was a major breakthrough. This process was further developed

by Muybridge himself and his other competitors. In 1882, Etienne Jules Marey was the first to develop a single camera that could shoot multiple images taking 12 photographs in one second. Marey'sChronophotographs finally showed that a much more fluid motion was possible.
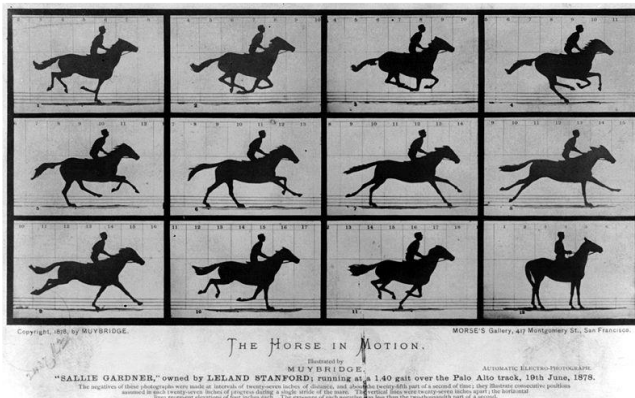
Fig.3.1.2. The Horse in Motion by Eadweard Muybridge**.**
Source: http://en.wikipedia.org/wiki/File:The_Horse_in_Motion.jpg

Fig.3.1.3.1896 poster advertising the Vitascope
Source: http://en.wikipedia.org/wiki/File:Vitascope.jpg

It was Thomas Edison of America and the Lumiere Brothers of France who picked up these pieces to later weave them into the actual process of film making. What was interesting around the last decade of the 19th century was the huge amount of time and labor given in the research of creating a visual companion.

In 1888, Thomas Edison patronized the idea of setting up research laboratories and hiring employees to pursue the concept of motion picture. Project director, William Laurie Dickson started from the Eastman's celluloid film and soon realized that motion pictures depended on the light passing through the frame. Cutting the film sheets into strips and perforating the edges- an idea also approached by Praxinoscope inventor Reynaud_ Dickson used a stop motion device that took picture onto the strips of emulsion covered celluloid. From the negatives, Dickson made a positive print placed it in a box like structure propelled by a battery operated motor and ran the strips on a loop between an electric lamp and a shutter. This was the creation of what is considered the first motion picture film, and Dickson's experiments were the first actual motion pictures recorded. The films were recorded onto the Kinetograph and viewed by looking through a slit in the top of a box called the Kinetoscope.Both were patented by Edison and Dickson in 1891. Those first movies were three films Dickson had en-titled "Monkeyshines" and consisted of Dickson's laboratory co-workers making hand motions in front of the Kinetograph to test the device. The date of the recordings of the films range from 1889 to 1890, at least a year after the footage shot by Le Prince. However, due to Edison's prestige and popularity and because Le Prince's pictures were shot on unstable paper rolls, these have been credited historically as the first Celluloid motion picture camera and the first continuous-film projector.

The period between 1888 and 1894 was a race to invent and capture the patents for motion pictures. As the progress into the technique of capturing motion and projecting them onto a screen was quickly evolving, the film industry exploded with new ideas. The viewing of these images was done via a peep-hole viewer at the top of the Kinetoscope. Soon Kinetscope parlors were set up all around America and audiences were charged for viewing these materials. The content of these shows would contain mostly actualities ranging from music

hall sequences, comic sketches, historical reconstructions and the most popular- boxing matches. These small portable viewing devices were gaining popularity throughout the world and had fancy names in different parts of the world- Panopticon, Eidoloscope, Phantasmagoria and many other names. Edison on the other hand bought the Phantascope, changed it a bit technically and called it Vitascope. Nonetheless, what eventually followed was the first film studio in New Jersey in 1893 called the "Black Maria" in which the footage of Fred Ott's sneeze was shot.

Filmmakers quickly realized that the way forward for this industry would be unearthing ways to project to a mass audience and that comedy, sports, action and provocative images would sell tickets. Robert W. Paul duplicated and successfully sold his version of the Kinetoscope in England in 1894, and followed it up with the invention of a smaller, portable camera similar to that of Edison and Dickson's design. He followed this up with the creation of the Bioscope, a projector that took into account persistence of vision, thus effecting intermittent motion. This allowed the eye time to register and "take in" the images better, creating less of a perceived flicker in the viewing persistence of vision and affected intermittent motion. He demonstrated his Bioscope in February of 1896.

It was France that would earn the credit of showing the first large-screen projected films, led by brothers Auguste and Louis Lumière. The Lumières' December 28, 1895, debut before a paying audience garnered them with instant fame throughout Europe and the US.Thecinematographe, a product out of the photographic equipment factory of the Lumiere brothers was a light weight, hand cranked machine that had the dual quality of recoding motion photography and throwing the images onto a large screen for mass viewing.

With the screening of "Arrival of a Train at La Ciotat Station" around 1896, filmmakers reconsidered the way the cameras were operated. Apart from the contents of the footages, the technicians also started to manipulate with the location, position and even the angle of the cameras. The footage is a single shot of a train in the distance approaching the station, the camera never moving but allowing the train to hurtle past it. The camera angle the filmmakers selected created a sequence of events, varying from distant shot to close-up, and displayed a new way of presenting the un-staged.

Different types of shots soon entered the dictionary of cinematographers such as Close Up shot, Medium Shot, High Angle Shot, Eye-level Shot, Long shot and many more. This lead to the creation of innovative shots which gave birth to another sense: continuity in shots. Cutting from a long shot of an actor standing by a tree to a similar shot of just his face near the tree created a sense of continuous action, even though the shots may have been filmed on different days. Stage-bound presentations, which had actors performing in the proscenium-like frame of the film without moving the camera, soon gave way to bold *close-ups*, *medium shots*, and *tracking shots* under the direction of film pioneers Alice Guy Blache of France and Edwin S. Porter and D.W. Griffith of the U.S., among others.

Another important introduction into this industry was the stop motion procedure. This used the concept of stopping the film at one point and changed the scene in the same set and started the film again from that point. Magicians such as Melies stepped into the boots of a filmmaker and used his on stage techniques to create footages. This replacement of a scene with a new one opened the doors for several filmmakers.

Méliès began incorporating special effects through his use of editing based on his stage illusions. In such films as "The Vanishing Lady" in 1896, Mèliés stopped the camera and substituted a skeleton for a woman. The magician was the first filmmaker to bring fantasy, science fiction, horror and dark comedy to the cinema, as well as one of the first to begin writing skits with actors, bypassing the idea of shooting actualities.

All of a sudden a concept of storytelling had evolved, shooting multiple scenes with lighting from various angles and each scene stitched together which eventually resulted in a departure from the documentary style of Lumiere Brothers to a narrative-style. Filmmaking devices were being invented at a pace almost equal to that of the films being made and each of them setting up studios and applying for patent ship. Certain legal actions by US filmmakers was one of the reasons for the power shift of the industry in the late 19th century with European cities of London, paris, Brussels, etc getting a hand on the screening and production houses. Leon Gaumont actually owned an entire film empire and studios upon which modern studios are based on.

Everything remained very much conventional till 1902. The release of "The Great Train Robbery" around 1903 was another milestone in film history with placing the viewer in the middle of the action and providing the audience with fast paced movies with storylines. As it happens in almost every infant industry, there was a need to create an integrated community of filmmakers to ensure the rights and protect the industry. This did happen with the formation of Motion Pictures Patent Company. However, independent filmmakers were not happy with the monopolizing policies of this club which lead to the formation of conglomerate of independent filmmakers such as William Fox, Keystone and Independent Motion Pictures Company.

With numerous film production houses entering the business, the cramped old studios were no longer meeting the demands of the filmmakers. There was a move into the wide open spaces in the suburbs of California in the eastern US. This suburb would eventually be named- "Hollywood", the home of film stars. Audiences started to recognize stars in the films and soon a star system had gotten its tag into films. Stars like Charlie Chaplin, Douglas Fairbanks and Mary Pickford had become household names. One reel films had started 1902 and got wiped out in 1915. There was a demand for longer films and several reel films of narrative style with star studded cast were a demand in the market. The art of cinematography and camera techniques were going through a revolution (Manley, B. 2011).

3.1.2. Journey of Films from the Silent Era to the Talkies

Films till the 1920s were dominantly of the silent genre even though experiments conducted in Edison's laboratory and elsewhere were trying to incorporate sound into the motion pictures. Interestingly, there is a debate as to whether films were really silent at all. While the term "silent" refers to the lack of synchronized sound, early films were far from being silent as per the screening process. From the nickelodeon era till the 1920s, screening of films was primarily accompanied by live music conducted by orchestra or small musical groups and "descriptive Talkers" or "lecturers" who narrated the films. However as feature films became the central output of the film industries, narratives declined and sound on film was the way forward. A struggling production house, Warner Brothers was quick to quench this demand by

creating the Vitaphone, a sound on disc system in 1925. The releases of "Don Juan" in 1926 marked the end of silent era and lead the path towards the modern talkies. The sound on disc system was quick to surrender to its more versatile "Movietone" sound on film system which eventually leads to several advancements in this field of sound on films.

The sound on film system had opened up new problems for the production process. Since sounds were picked up while the shot was taken, the noisy cameras gave way to unwanted noise which resulted in a new way to contain the sound within some enclosure. This made the camera heavy and less mobile. Multiple shot cameras were introduced to combat the problem of noise but eventually technological advancements resulted in an efficient way to incorporate sound into films in the post production process.

Sound had given the films a whole new identity from semi manufactured goods to final products that were viewed as a single event. Viewers were no longer waiting for the narrators and live music to give life to these moving images. A marriage between moving images and synchronized sound presented a film text that the viewers enjoyed as a single entity. The art of writing dialogues matched with the art of cinematography was shifting the benchmark for judging films. Soon, actors were recognized by their sound on films which were now a fresh quality that these actors should have in the repertoire of skills.

Certain adjustments had to be made in the studios:

> Building walls had to be sound proof
>
> Hissing arc lamps and humming cameras had to be silenced
>
> Had to employ different kinds of personnel (electrical engineers and sound

engineers)

A talking picture became the prisoner of its own language when these films were exported across nations. A musical picture was easier to relate to but pictures with too many dialogues had difficulty in creating a positive impact in the hearts of people who are not linguistically connected. In 1932, the problem to language barrier was solved through the process of dubbing. Most of the studios around the world started to convert to sound but even then there was resistance against dubbing in some countries. They preferred the subtitling process which reminded that there was a gap between the places of production and the place of reception. Where Hollywood was going through tough times as they could not internationalize their films due to the language barrier which was not there during the silent era, their European counterparts capitalized on it by gaining on the drawbacks they had.

The other element that needed some correction was a move from its black and white era to the color world. From the very beginning of this media, the focus was mostly on the light, shade, form and movement of the contents in the film. Color and sound had to take a backseat in the initial progress of the motion pictures. Just as sound found its way into the movies, color would also have its glory in the cinema. Initially hand painting and spray painting through stencils dominated the process of introducing color into films but later on immersion of film prints in baths of colored dyes were used. Then the Technicolor arrive which compelled film makers to think of color as not a separate component of film but an integrated part. Soon, the color was also taken into consideration but studios found it expensive to have it while actors found the lighting intensities to be too daunting for color film production. With refinements and extensive research, it too got sophisticated and excelled in producing natural colors.

It is hard to believe the world of cinema without the services of sound and color. The Czech films were reborn with the advent of sound while their American counterparts were struggling to overcome the language barrier. Without sound and color, Indian cinema would not have moved up the ladder of success. It is amazing to see throughout the film history, that whatever problems this industry had faced, someone rose up to the occasion to come up with new inventions which spiraled onto some other problem and thus some other solution. Contemporary film industries have access to a number of the technologies which when combined with the creative prowess of the film making crew rendered wonderful outputs (Oxford1996, p. 216).
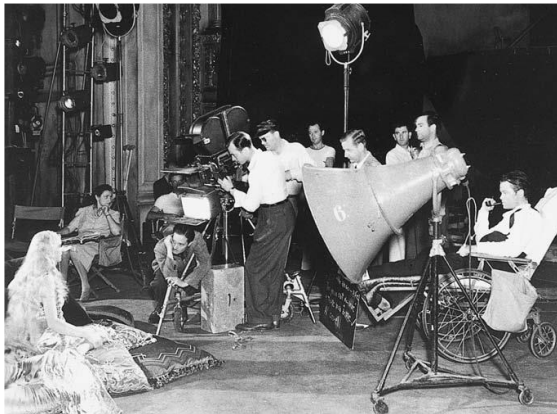
Fig.3.1.4. Massive equipment's on the set of*Citizen Kane*
Bordwell,D.(n.d.), Film Art and Filmmaking**,**
Source: http://highered.mcgraw-hill.com/sites/dl/free/0073535060/410534/Bordwell_Ch01.pdf

Fig.3.1.5. Sound recording devices hidden inside the Bouquet when sound was incorporated in motion pictures

Source: Geoffrey Nowell-Smith ed., The Oxford History of World Cinema (Oxford 1996, p. 216)

3.1.3. Film Evolving as an Art

A film takes us on a journey, offering a patterned experience that engages our minds and emotions. It doesn't happen by accident. Films are designed to have effects on viewers. The men and women who made films discovered that they could control aspects of cinema to give their audience richer, more engaging experiences. Cinema is an art because it offers filmmakers ways to design experiences for viewers, and those experiences can be valuable regardless of their pedigree. Films for audiences both small and large belong to that very inclusive art we call *cinema.*

Film Art is all about decision making. Right from the inception of a script down to the last shot, everything needs to be clearly pictured in the mind. The sum total of all such decisions culminates in a finished film. Since the film makers were the narrators of the story, they have the power to play with the minds of their audiences. Long shots, medium shots, close ups, high angle shots, eye level shots, quality of light, intensity of light, contrast, depth, texture, everything started to become important factors in creating a particular shot. As compared to shooting actualities, shooting a pre-planned script required much greater skill and patience (Bordwell& Thompson, 2009).

A film requires a smooth flow of sequences in a logical order with appropriate pacing to keep the audience interested at all times. A film can compress time or even stretch it, create the most fictitious space or even portray the most common thoughts, but yet create a meaning in the minds of its audience. People can interpret it differently but the artistic qualities depend on the level of detail a film maker is ready to dive into. It requires a collective effort and with the technological advancements, film making has a new dimension on its own. Visual effects, animation, 3D or even 4D experiences are taking film to a whole new sphere in the 21st century.

A film maker has to be very careful as to what he/she is trying to portray through the film. The visible sounds or the invisible sounds, the explicit or the implicit content and the point of views, all need to be well researched before embarking on such an expedition. With time being money, the routine has to be well organized and maintained in order to achieve professionalism. Cinema has the power to create emotions and feelings in the minds of its audience with the skillful use of its cast, crew, technicians and other resources (Film Editing: Manipulating Time and Space, 2002).

3.2. Historical background of film industry of Bangladesh

3.2.1. Origin

The history of the cinema of Bangladesh dates back to 1898, when the Bradford Bioscope Company arranged the screening of a film at the Crown Theatre near Dhaka Harbor, which became the first film ever to be released in Bangladesh. Bangladesh started the journey of its own production in 1913, with "New Picture House" becoming the first theater to be built in present day Bangladesh.

On 28 December 1895 in Paris De Café, the Lumiere brothers started the first commercial bioscope show. After 6 months, the Lumiere Brothers started the screening of their films in Dhaka, becoming the first established bioscope of the subcontinent. The first ever films to be released in Bangladesh were The JubliMichil, Greek-Turkey Battle, The Jump of Princess Diana, The Game of Snow and The French Underground Railway (Cholochitro, 2011).

3.2.2. Silent Era

The first Bengali silent film, "Bless the World" was released on 8 November in 1919 under the direction of Jotish Banerjee from the French Madden Company. There were eighty theaters in Bangladesh during that time. In 1927-28, the Dhaka Royal family stepped forward and produced a short film named *The Good Gir* (Kamal Mustafa, 2014).

After the success of The Good Girl, the Royal family went for a bigger venture. They set up the Dhaka East Bengal Cinematograph Society and produced a full-length silent movie titled *The Last Kiss*, the first Bangladeshi full-length silent film. (AnasKhawja, 2010)

3.2.3. Early development

By 1947, there were around 80 cinemas in what is now Bangladesh.

The first Bengali organization for producing and exhibiting films was the Royal Bioscope Company, established in the 1890s in Calcutta by Hiralal Sen. Although feature films were made in Bengali as early as 1919 (*BilwaMangal*), most production was done in Calcutta. The Nawab family of Dhaka produced *Sukumari* (1928–1929) and *The Last Kiss* (1931).

(Hayat Anupam, 2006)

Fig.3.2.1. Poster of Akashebongmati

Source: https://en.wikipedia.org/wiki/Cinema of Bangladesh

3.2.4. Pakistani Era

After the partition of India in 1947, the first film made in East Pakistan was a newsreel about the visit of Mohammad Ali Jinnah, produced in 1948 by the radio broadcaster Nazir Ahmed.

The first full-length feature film with sound made in East Pakistan was *Mukh O Mukhosh*, which was produced by Abdul Jabbar Khan and released on August 3, 1956. Editing, printing and all other film processing for this movie were done in Lahore, Pakistan.

The East Bengal Provincial Assembly established the East Pakistan Film

Fig.3.2.2. Screenshot of mukh o mukhosh

Source: https://en.wikipedia.org/wiki/History_of_film

Development Corporation (EPFDC) on April 3, 1957. The first film produced by this organization was *Asiya* (*The Life of a Village Girl*, 1960), directed by FatehLohani. During the late 1960s, 20-35 films were produced every year.

In the 1960s one of the prominent directors of East Bengal was ZahirRaihan. Some of his work was KokhonoAsheni, KancherDeyal, Dui Bhai, Shangam, Let there be light, JibonThekeNeya. In 1971 he made a documentary on the "Liberation War of Bangladesh," Stop Genocide, which was one of the first internationally acclaimed films of Bangladesh(Hayat Anupam, 2006).

3.2.5. Present

During mid 1990s, Bangladeshi films started losing a large sector of audience because of lack of quality. The film directors started giving more attention to film's music, dance and other elements instead of story and screenplay. Some also began to add action and intense scenes. A few directors began to imitate and copy foreign films, mostly Indian films. Hence, the fims could attract only the urban living small income people.

During 2000s, Bangladeshi films began doing poor business and initially, the numbers of films decreased. The term 'Bangla Cinema' became a matter of joke among the people. Though there always have been some independent film makers who attempt to make movies in a good manner, their work attract only a few audience.

After a drastic decline in the 2000s, the Bangladeshi film industry bounced back after 2009. With the help of the Bangladeshi Government and the emergence of giant production companies, the Bangladeshi film industry is growing at a fast pace. Since 2013, Bangladesh has developed several large production and distribution companies, such as Monsoon films, Jaaz Multimedia and Tiger Media Limited and the films produced by them have been doing better business than others for their large budget and glamorous appearance. But these films hardly attract the educated audience living in rural and urban areas.

The year 2014 has been the most profitable year yet, while the previous record is expected to be surpassed in 2015, with some of Bangladesh's biggest films lined up for release. Bollywood's Reliance Entertainment Limited has expressed their interest in producing Bangladeshi films. However, the Bangladesh Film Corporation didn't respond due to the ban on Indian films in Bangladesh (Bangladesh pixel, 2014).

Chapter 4: Case study

4.1. Local case study

4.1.1. Bangladesh film city (FDC)

4.2. International case study

4.2.1. Goregaon Film city

4.2.2. Pinewood studios

4.2.3. Filmport Studios

Chapter 4: case study

4.1. Local case study

4.1.1. Bangladesh film city, (FDC)

There was no film industry until 1957 in this region. The East Bengal Provincial Govt. of newly created state of Pakistan took initiative to start a film division in 1953-54 and for that purpose a studio and laboratory went in to operation in 1955 in Tejgaon, Dhaka. The East Bengal Provincial Assembly established the East Pakistan Film Development Corporation (EPFDC) on April 3, 1957. The Film Development Corporation (F.D.C.) was established by the legislation of East Bengal Provincial Assembly in 1958. It opened a new vista for the film industry of Bangladesh. In the meantime, there were several attempts to produce films in Dhaka between 1931 and 1956. The results were The Last Kiss (1931), Salaam (1954) and Mukh-O-Mukhus (1956) which is said to be the first feature film. The first film produced by this organization was Asiya (The Life of a Village Girl, 1960), directed by FatehLohani.

The number of films that came out of this place after the liberation was quite promising. Starting from 30 films a year to 50 films or so in 1979 and over 90 films a year during 1990s, the rate of production was quite high. What lacked at this point was the quality of films and the competition to which this industry was exposed to. In 1993, the government introduced film incentive which was a boost to the industry.

The existing capacity of machinery of Film Development Corporation is 100 feature films per annum, but due to the heavy demand FDC possess, it produces over 140 feature films at the cost of quality for which the foreign buyers are indignant to purchase, as internationally acceptable standards are hardly met. Apart from the technological impairment, the outdoor facilities have shrunk considerably and became very prototype and typical inside FDC with no variation of outdoor space.

The flowchart of the complex:
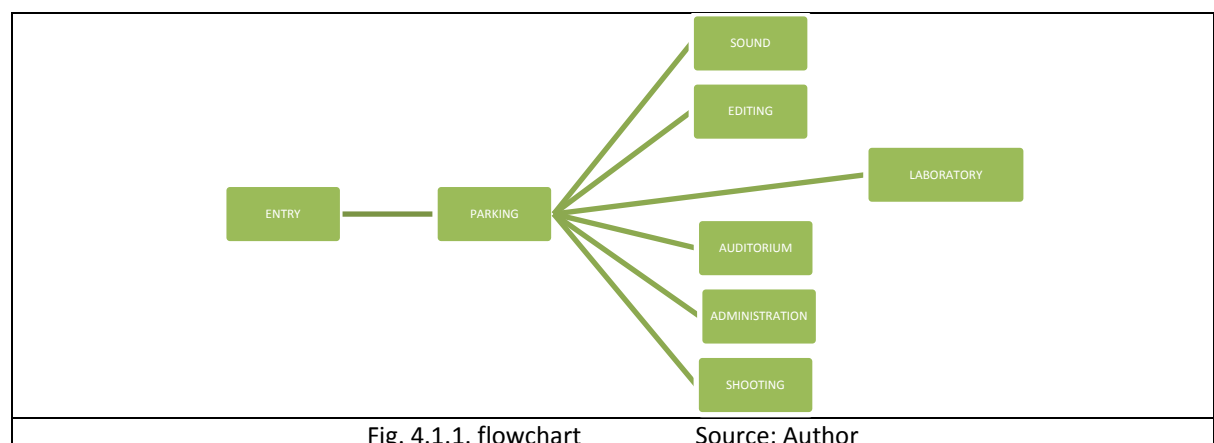
Fig. 4.1.1. flowchart   Source: Author

The number of approved posts in the Bangladesh Film Development Corporation is 550 approximately.

Administrative	155
Accounts	11
Procurement	5
Store	7
Camera	80
Sound	48
Editing	40
Laboratory	80
Maintenance	25
Art	40

The different functions that FDC has include:

FUNCTION	TOTAL AREA	NUMBER OF FLOORS
Administrative Building (Administrative block, producers, officers, bank, etc.)	24 000	3
Cine Auditorium	17 200	1
Laboratory	48 600	4
Sound Complex (inclusive of dubbing and scoring theatre)	16,200	2
Editing	17 200	2

Fig.4.1.2: Shrinking outdoor shooting area in BFDC in the last 50 years
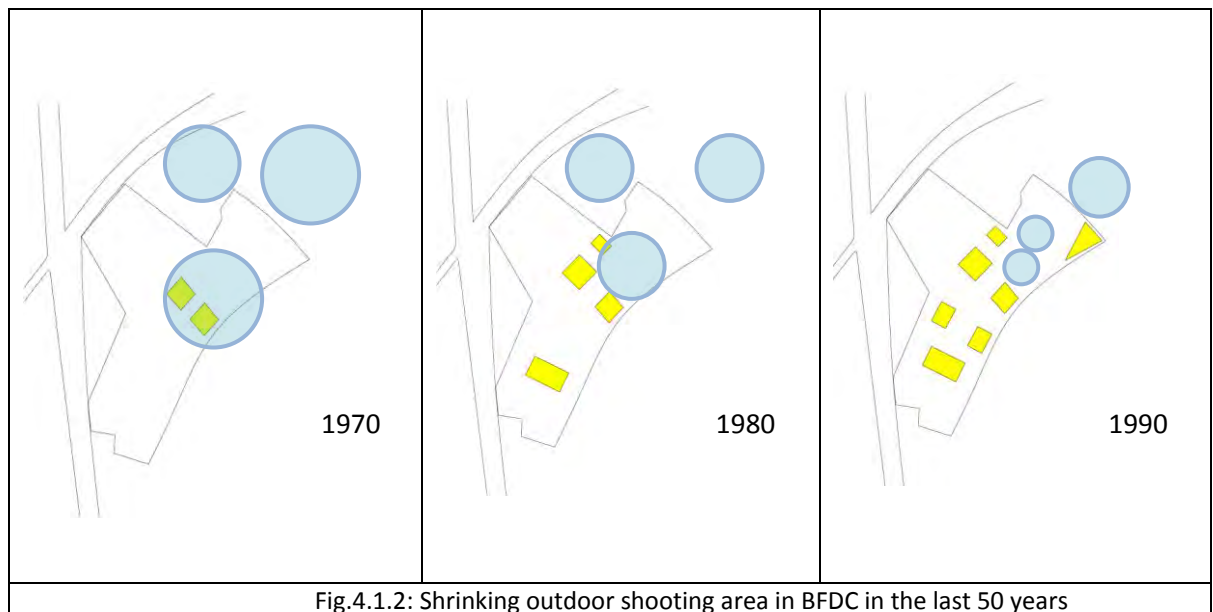
Constraints of BFDC:

- Not enough outdoor shooting space
- Chaotic functional flow
- Lack of expert technicians
- Lack of flexibility

The flowchart of the laboratory:
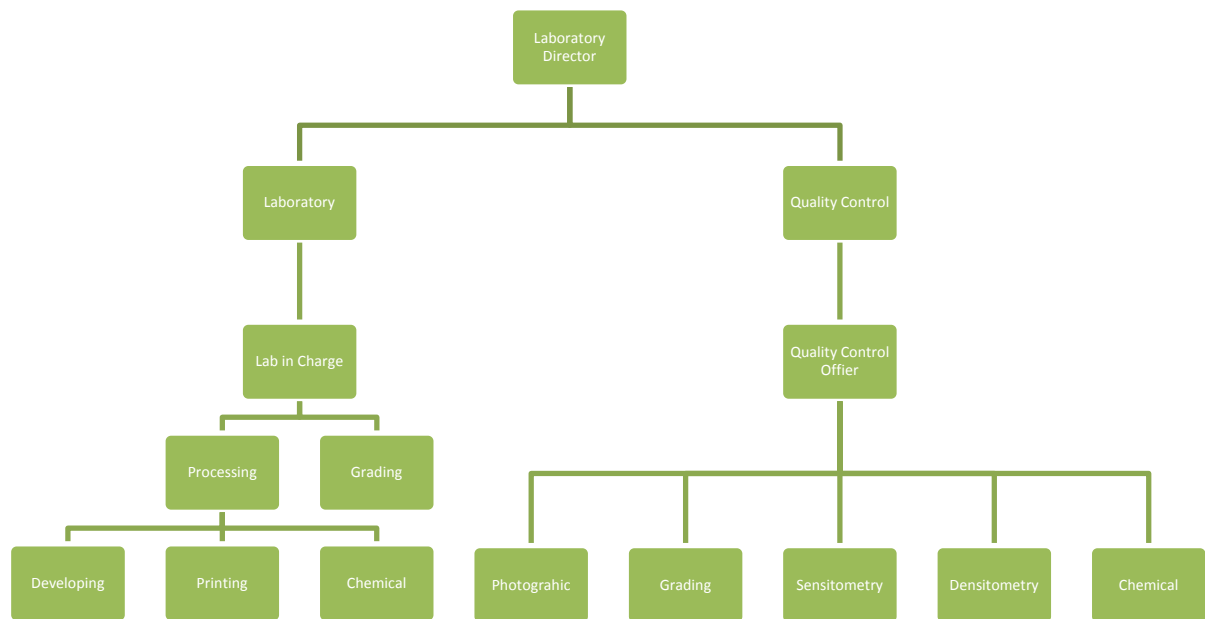
Fig.4.1.3: Flowchart of the current Laboratory services

CURRENT PROGRAM OF THE LABORATORY IN BFDC:

FUNCTION	AREA(sft)
GENERAL OFFICE	1000
LAB IN CHARGE: B/W & COLOR	300
CHIEF CHEMIST + SENIOR CHEMIST + JUNIOR CHEMIST (4) OFFICE ROOMS	1600
GRADING ROOM	950
PROCESSING LAB (B/W + COLOR)	5000
NEGATIVE LOADING (2)	550
NEGATIVE CUTTING AND CLEARING (2)	600
NEGATIVE ASSEMBLY (2)	350
NEGATIVE VAULT	2000
POSITIVE ASSEMBLY	600
ANALYZER ROOM	500
PRINTING ROOM (8)	1500
RAW FILM STORE	900
CHEMICAL ANALYSIS AND CONTROL	2000
CHEMICAL STORE	1750
REPLENISHES STORE	2200
PHOTOGRAHIC	1500
QUALITY CONTROL OFFICE	200
SENSITOMETER AND DENSITOMETER	200
FILM DISPATCH RELEASE	300
STORE KEEPER	200

4.2. International Case study

Since Bangladesh has only the Film Development Corporation as an integrated studio complex, most of the case studies are related to international studio complexes. Now that the world of cinema is globally connected and the competition is very tough, a proposal of a film city in Bangladesh should look into the future as a competitor in this global competition. In order to match up to the international standards, these case studies have been chosen carefully to help a designer to conceptualize the overall spatial planning of the complex and the complexities of the technical functions.

Objectives of Choosing Case Studies

Case Study	Location	Objectives
Goregaon Film City	Mumbai, India	*How are the facilities of a studio complex integrated in a masterplan?*
Pinewood Studios	London, UK	*What are the different types of studios a film studio complex should have?*
Filmport	Toronto, Canada	*How a Film Studio Complex Rejuvenate an urban condition.*

4.2.1. Goregaon Film City

Established on setember 26, 1977, the Film City stretches over around 500 acres of land on the outskirts of mumbai. It is known as the Dadasaheb halke Chitranagari or Film City, Mumbai. It is a small city in itself with temle, lake, forest, bridge, isolated roads assing through jungle and what not. It is a oular destination for several indian tele-serials and famous Bollywood hits. The current Maharashtra Film, Stage and Cultural Develoment Cororation (MFSCDC) Limited is all set to give this lace a new set of looks. They have hired architect Sandee Shikre and acclaimed art Director Nitin Chandrakant Desai to groom in a new masterlan for this 500 acre of film haven.

Site and Surrounding:
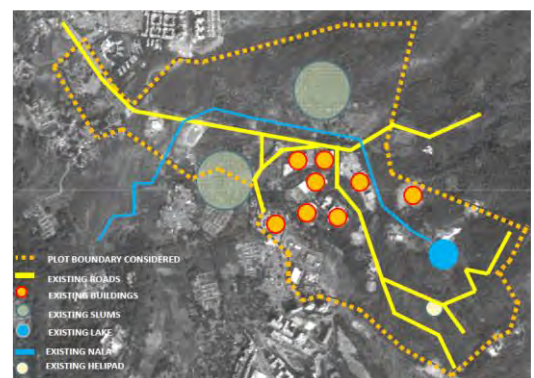
Fig.4.2.1: Site Plan Source: *www.filmcitymumbai.org/MasterPlan.pdf*	Fig.4.2.2: Existing Functions Source: *www.filmcitymumbai.org/MasterPlan.pdf*

The site has an existing 12 m access road that runs from West to East through the centre of the site. The site has many hills, natural water bodies and natural diverse vegetation.

Fig.4.2.3: Built conditions inside the Mumbai Film City
Source: www.google.com

Apart from planning the services in an order and emhasizing on Film Production and Film Tourism, MFSCDC plans to erect a Bollywood Museum, Jurassic Park Ride, 007 James Bond Gallery, Virtual Rides of Famous movies along with a Biodiversity Park. The studio complex plans to upgrade its number of studios from 15 to 35.

"*We plan to provide scrpit to screen facility in Film City. One will have to come up with only the scrpit and we will take care of completion of film/tele-serial/audio programme till post-production activities.*" (Laxmikanth Deshmukh, MFSCDC, march 3, 2013, *Sunday Forum*)

Analysis of the Proposed Planning of the Film City

Fig.4.2.4: Proposed Built to Unbuilt ratio of the Site

Built forms are dynamic

Buildings built along with the axis of the central spine

Structures are located on a
flatter plateau

Clearly defined zones

Outdoor shooting areas can be used according to the script
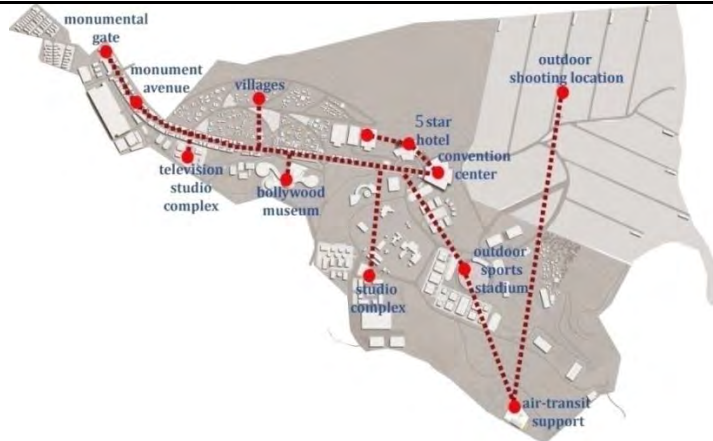
Right from the entry till the convention centre, it is more of a central spine with an easy clue of the zones

The studio complex is channeled off from the central spine to avoid commotion of the public spaces

Figure 4.2.5: Proposed vehicular across the entire site

Source:*www.filmcitymumbai.org/MasterPlan.pdf*

The entrance is the main security zone

To control the Film Tourism, segregated watch towers and security checks provide additional security to the artists

Figure 4.2.6: Security points all across the complex perimeter

Source:*www.filmcitymumbai.org/MasterPlan.pdf*

The electrical network system is in direct relationship with the land use

Street and security lighting are also part of the electrical power system and is required during outdoor shooting

The scheme indicate the proposed areas required for utility services

Fig.4.2.7: Passage of Services into the site

Source:*www.filmcitymumbai.org/MasterPlan.pdf*
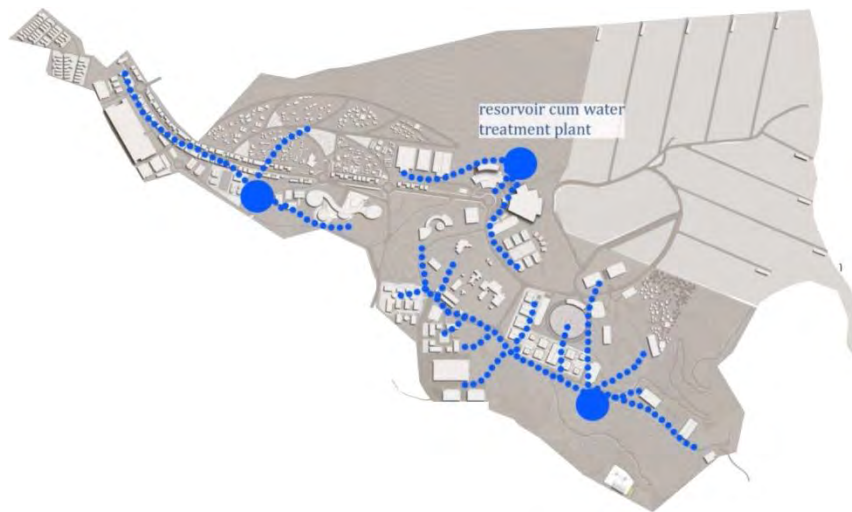
Maximum amount of water will be required in the studios, hotel and convention area and the TV complex Thus 3 major water reservoirs are installed at these points

The design philosophy for water supply distribution system is that all zones of the complex will get sufficient water supply.

Each zone may operate as a stand alone system and there will be some arrangement to interconnect in terms of failure of any one of the systems

Fig.4.2.8: Water and sewage points in the boundary of the complex

Source:*www.filmcitymumbai.org/MasterPlan.pdf*

Findings of the Proposed Planning of the Film City

- Security of the entire site is very important and should not have multiple entry exit points
- All over the complex, several watchtowers and security checkpoints are installed
- All the functions spread out from a single spine
- Indoor studios are located at the extreme point of the site next to the outdoor locations
- Since film tourism is also an earning source for the Film City, any crowd is more interested in seeing outdoor shooting taking place which is why, on one side of the major access road, all the outdoor locations are arranged while the other half consist of the indoor facilities
- For a 500 acre site of which approximately 30 acre has been built, 5 major electrical stations are set up from where these can supply electricity.
- There is also a stadium that can facilitate in shooting a film
- The accommodation for the artists in a film is centrally placed in terms of functional arrangement to make studios, outdoor locations and the exit point in an approximately equal distance.

4.2.2. Pinewood Studios

Pinewood was built in 1936 on a country estate. New stages, viewing theatres and cutting rooms were added in the 1960s and other facilities upgraded. Two new sound stages were opened in 1999, and two digital widescreen television studios were added in 2000-01. Pinewood is approximately 20 miles north-west of London.

Site and Surrounding:
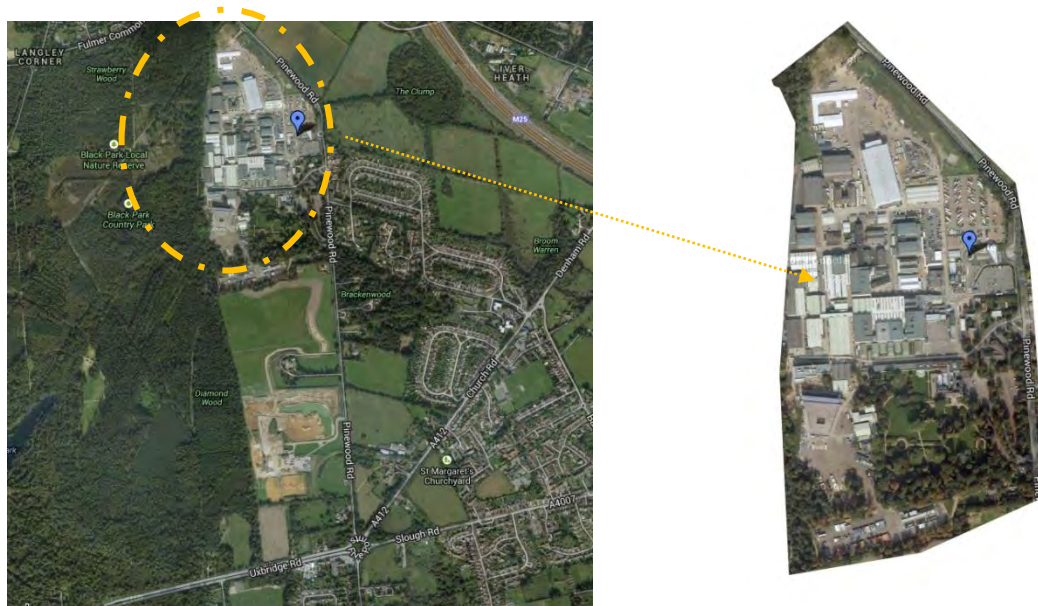
Figure 4.2.9: Site Location of Pinewood Studios
Source: www.googleearth.com

Existing Masterplan:

Fig.4.2.10: Masterplan of the Pinewood Studio Complex
Source: www.pinewoodstudios.co.uk

Analysis of the Masterplan of the Studio Complex:

Indoor stages and supporting Offices are all buffered from the main street

Resting area for the cast and crew

Post production services

Heavily secured Entry point with enough parking places
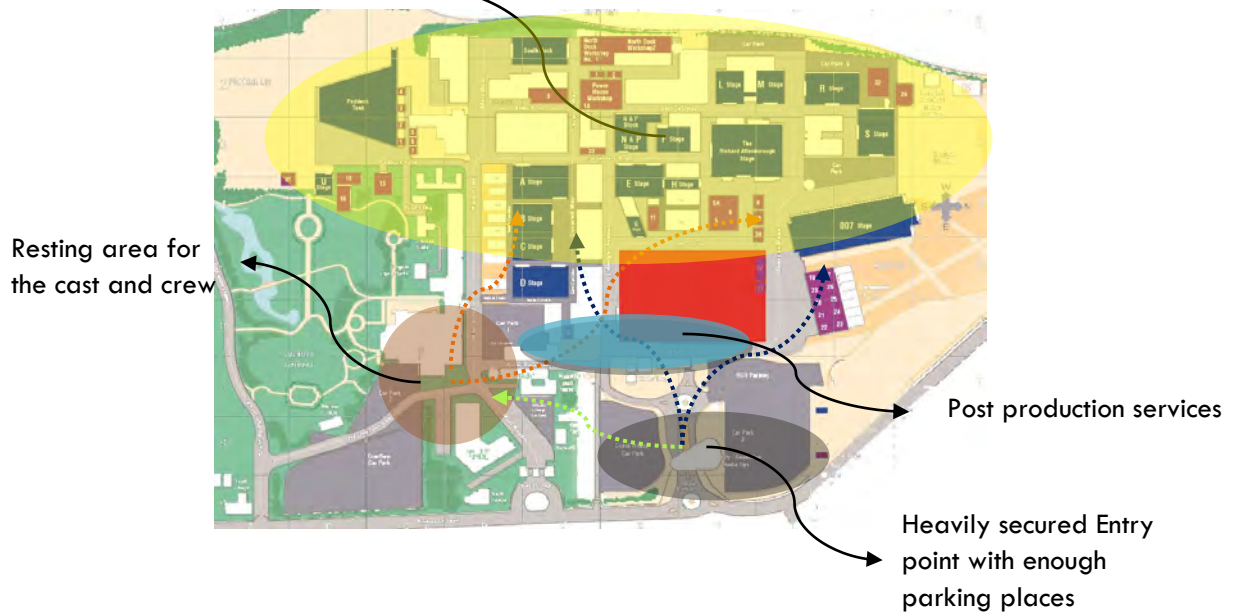
Fig.4.2.11: Zoning of the Complex and the dispersal of the Functions from the entry point

Indoor stages (large)

Workshops situated next to studios

Backlots where outdoor sets are built

Backlot next to workshops

Outdoor Shooting area

Workshops situated next to studios
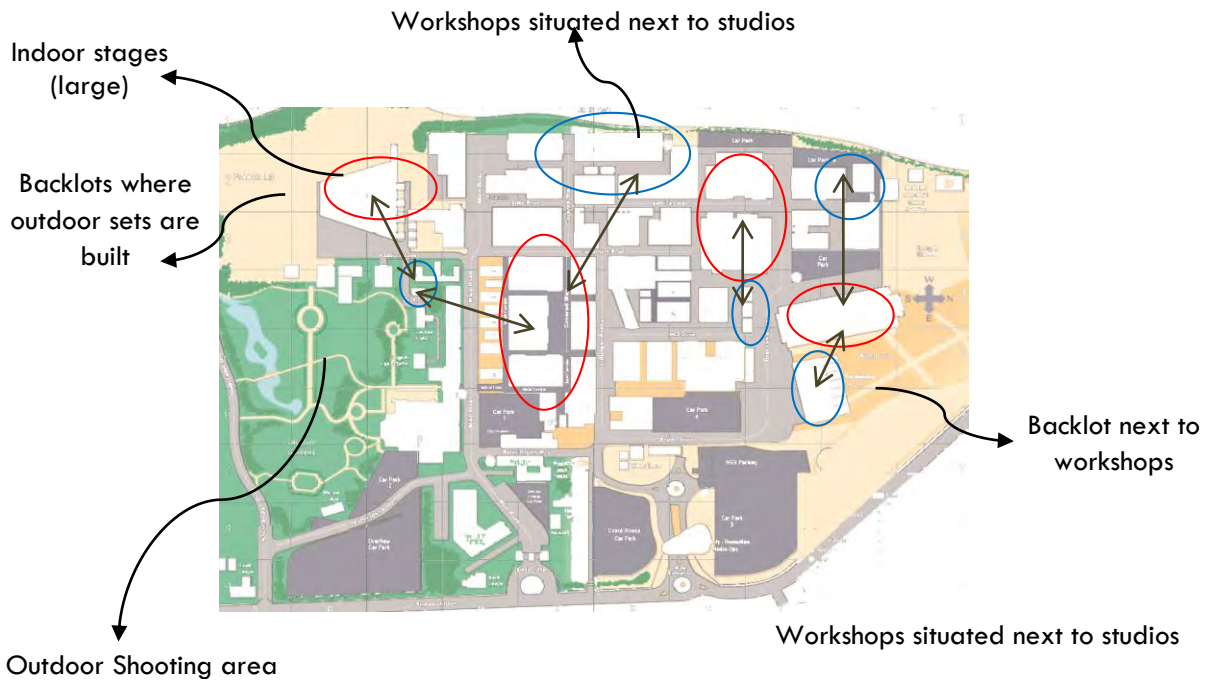
Fig.4.2.12: Relationship between workshops, studios and backlots

Different Sizes of Sound Stages in Pinewood Studios

SOUND STAGES	AREA (sft)	DIMENSIONS (L x W x H in ft.)
Large Stages		

A	18 150	165 x 110 x 35 ft
D	18 150	165 x 110 x 35 ft
E	18 150	165 x 110 x 35 ft
R	19 140	165 x 116 x 35 ft
S	19 140	165 x 116 x 35 ft
007 Stage	45 424	334 x 136 x 40.5 ft
South Dock	16 704	174 x 96 x 28 ft
Medium Stages		
B	8910	110 x 81 x 34 ft
C	8910	110 x 81 x 34 ft
F	7500	75 x 100 x 35 ft
J	8880	111 x 80 x 29.25 ft
K	8880	111 x 80 x 29.25 ft
L	9450	105 x 90 x 30 ft
M	9450	105 x 90 x 30 ft
N/P	8320	80 x 104 x 19 ft
Large process	4900	175 x 28 x 28
Small Stages		
G	2646	54 x 49 x 23 ft
H	3249	89 x 36.5 x 28 ft

WATER TANK	EXTERNAL		221' narrowing to 105' X 198' long X 3.5' deep
	INTERNAL	Stage A	40 X 30 X 8
		Stage D	40 X 30 X 8
		Stage E	40 X 30 X 8
		Stage F	40 X 30 X 8
		007 Stage	40 X 30 X 8

PRODUCTION SERVICES	Workshops; Wardrobe; Storage area; Dressing area; Production Offices; Client areas and Green rooms; Construction equipment hire; Transport offices; Backlot
POST-PRODUCTION SERVICES	Sound editing; Sound Transfer; Optical Transfer; 6 Sound recording Theatres; 40 Film Cutting Rooms; Film Storage; Preview Theatres.

Table : Facilities at Pinewood Studios
Source: www.pinewoodstudio.co.uk

Findings of the Study

- Entry into the site should be positioned in such a manner in order to access all other fuctions easily from that point
- Only one entry is desired along with a service entry
- The zone where the cast and crew will reside should be near the entry
- Studios, workshops and backlots should be placed in close proximity
- The huge variatiion in the size of studios require greater demand for energy but the supporting fuctions can serve many studios at a time
- The functions are spread out but arranged within the range of the internal access roads

- Huge areas are dedicated for car parking at different points which tries to meet the demand for both film shooting and tv studios
- Since the demand in terms of area is much less in TV studios, most of its studios and supporting functions are placed in a single building mass, even though they can use the filming studios
- The Post Production Offices are near the entry point and next to TV studio complex in order to serve people who can only avail the post production services without affecting the ongoing shooting areas

4.2.3. Filmport Studios, Toronto, Canada

Toronto is a hub of creative excellence. Filmport is located just minutes away from the downtown and its luxurious hotels, exquisite cuisines, bountiful shopping and nonstop entertainment. Filmport is connected to the highways and waterways. Where international airports and stations are linked via the highway, the waterway connects it to the vibrancy of the island and the beach.

Site and Surrounding:

Fig.4.2.13: Acquired Site for the Complex

Certain information regarding the project:

Total site area: 50 acres Total expected size: 3,000,000 sft Total number of studios: 07 Studio Lot area: 25 acre Total Film Production Facility: 550,000 sft Mega Stage Size: 45,500 sft	 Fig.4.2.14: Perspective View of the Complex Source: *www.rosecorp.com/pdfs/filmport_brochure.pdf*

Analysis of the Masterplan of the Studio Complex:

Green Parks where maximum urban gathering takes place thus makes the surrounding area vibrant

High tech area with technical supplies to the Filmport Studios thereby rejuvenating the business in that area

People use the waterway for travelling which is also used by the studios for various filming activities
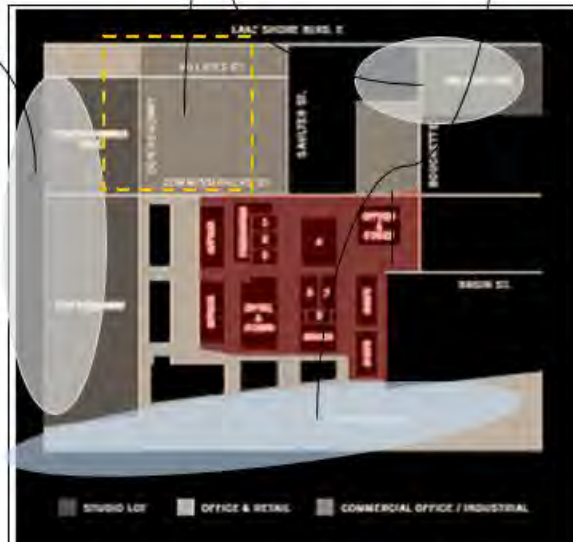
Fig.4.2.15: schematic plan of film port.

Source: *www.rosecorp.com/pdfs/filmport_brochure.pdf*

A: Invitational space for the public along the riverside

B: Filmport's Commercial Campus

C: Studio Lot and other amenities

Fig.4.2.16 A, B and C: Overview of the spaces inside the Filmport Studios
Source: www.rosecorp.com/pdfs/filmport_brochure.pdf

Findings of the Study

- Apart from the facilities an integrated studio complex provides, the atmosphere inside permeates into the surrounding area
- The surrounding services are enhanced
- Greater economic benefit for the ancillary services around the complex
- The urban space integrates itself within the compound, thereby creating greater interaction between the public and the artists
- A lot of people are employed within the complex thereby enhancing the livelihood of the people
- The film makers can use the common urban park and water body for shooting purposes without creating much of a nuisance for the greater public since they are also surrendering some of their spaces for the public.

Chapter 5: analysis

5.1. Social context

5.1.1. Demand

5.2. Physical context

5.2.1. Landscape

5.2.2. Vegetation

Chapter 5: Contextual analysis

5.1. Social context

5.1.1. Demand

Bangladesh is a country where people take an interest in motion pictures. But there is a very little scope for everyone to explore what happens behind the silver screen. Besides with the lack of expertise and technology, the whole country is falling behind in terms of this art.

As mentioned in the history before, the platform can make a great opportunity for this form of art to flourish.

5.2. Physical context

5.2.1. Site landscape

Dhaka is an overcrowded place which is why the movie makers do their outdoor shoots mostly outside of Dhaka.

Fig. 5.2.1: Outdoors location of bangle cinema

Source. www.youtube.com

His location and the size of the site actually promises a lot of scope to build outdoor sets replicating real life locations. Which will not just save a lot of cost but also an it will shrink the time today we take to make each movie. As the traveling distance will be lesser.

5.2.2 Vegetation

The location is surrounded will paddy fields. Which means that this site has a very fertile land. So growing trees for landscaping and indoor location are going to be easier and quick. In years it will be possible to build a suitable parks of outdoor locations. So there's always a possibility to use the vegetation for affirmative changes.
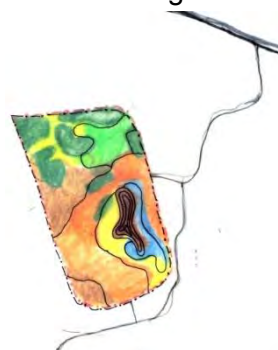

Fig.5.2.2: vegetation of the site.

Chapter 6: Program

6.1. Program stating general functions

6.2. Detailed Program

Chapter 6: Program

This section covers the required amount of space allocation for the different functions a Film City should be able to serve. As there was no such detailed program lay out, the program brief was prepared after understanding the project through case studies and multiple visits to the lone Film Development Corporation that this country has.

In order to develop a program for an integrated studio complex, the major aspect is to ensure that a film should be able to start its Production Processes and finish with the Post Production Processes within the complex. Moreover, one should keep in mind that a Film City should be able to boast a 30-60 film output annually.

Fig: 6.1. Basic Stages in Film Making
http://google.brand.edgar-online.com
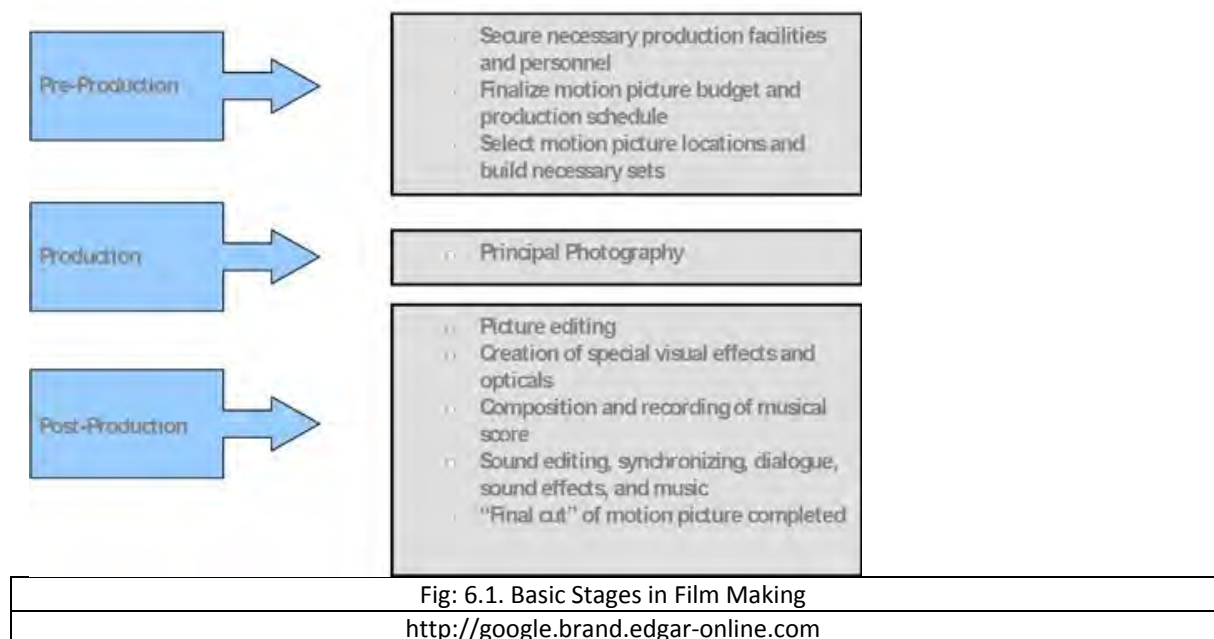
6.1. Program stating General Function Requirements

A Film City is majorly involved in the Production and Post Production segment of film making. Based on the case studies, the outline of the program is as stated below:

General Administration	Accounts, Logistics, Security,etc.	1000 sft
Production Services	Film Shooting Stages, Production Offices, Green Rooms , Café , Storage, Workshop	25000 sft
Post Production Service	Post Production Offices, Sound Complex, Color Lab, Editing, Cine Auditorium	5200 sft
Common Facilities	Cafeteria, Prayer Area, Auditorium	5000 sft
Total		36200 sft
30% Circulation included		10,830 sft

6.2. Detailed Program

FUNCTION			AREA (SFT)	TOTAL AREA (SFT)
General Administration				
	Entry		100	
	Lobby		400	
	Director's Office		100	
	Assistant Director		100	
	Manager		100	
	Office		100	
	Accounts		100	
	Marketing		200	
	Logistics		100	
	Human Resource		100	
	Transport		100	
	Security		50	
				1650
Production Services				
Indoor Stages	Film Shooting Stage(2 small)	2500	5000	
	Film Shooting Stage(4medium)	8000	32000	
	Film Shooting Stage(4 large)	15000	60000	
Production Offices	Director's Room		50	
	Producer's Room		50	
	Cinematographer's Room		100	
	Manager's Room		50	
Dressing Area	Green Rooms(M)		100	
	Toilet		50	
	Green Rooms(F)		100	
	Toilet		50	
	Crew Restroom		200	
	Crew Toilet (M)		50	
	Crew Toilet (F)		50	
Café & Lounge			400	
Workshop (12)	Manager's Office		150	
	Meeting Room		200	
	Timber		300	
	Paint		200	
	Metal		300	
	Raw Material Store		50	
	Toilet		50	

Storage	Lighting		50	
	Camera		50	
	Props		50	
	Common Store		50	
				1,00,700
Post Production Services				
	Reception/ lounge		200	
	Offices	Manager's Room	50	
		Chief Recorder's Room	100	
		Sound Engineer's Room	50	
	Recording Theatre(Background Recording)		500	
	Recording Theatre(Optical Transfer)		500	
	Dubbing Suite		200	
	Foley Suite		200	
	Review Theatre(1)		200	
	Review Theatre(2)		200	
				1,700
	Reception/Lounge		200	
	Offices	Lab in Charge	100	
		Chemists' Room	250	
		Quality control officer	50	
	Chemical Processing Zone		500	
	Chemical Store		100	
	Negative Processing Plant		500	
	Negative Vault		250	
	Positive Processing Plant		400	
	Color Analyzer Room		130	
	Printing Room		100	
	Film Checking Studio		50	
	Projection Room (1)		100	
	Projection Room (2)		100	
	Store		100	
				2530
	Reception/ lounge		200	
	Offices	Chief Editor	100	
		Assistant Editor	50	
		Meeting Room	50	
	Editing Rooms with Editing Panels		500	
			3200	
				3,430
Common Facilities				
	Cafeteria	Kitchen	500	
		Served Area	2000	
	Prayer Area (100 people)		250	

	VIP Rooms (10)	2500	
	Crew Guestrooms (50)	1000	
	Auditorium (100)	1000	
	Auditorium (100)	1000	
	Storage	250	
	Guard Room	50	
	Entry Offices	250	
			8,850

PROGRAMS

PRE PRODUCTION	PRODUCTION	POST PRODUCTION	PUBLIC & PRODUCTION
WRITING A NARRATIVE SCRIPT	**SHOOTING** INDOOR AND OUTDOOR	OFFICE SOUND COMPLEX	LOBBY LOUNGE
ORGANIZING THE PROJECT	**INDOOR**	COLOR LAB	PRODUCERS ROOM
PLANNING THE PORJECT	SOUND UNDERWATER ARTIFICIAL SETS	EDITING AUDITORIUM	DINING ROOM CAFÉ
REHEARSAL SOUND RECORDING MAKE UP	**OUTDOOR** BACKLOTS ARTIFICIALLY CREATED NATURAL ENVIRONMENT ACTUAL LOCATION		FILM THEATRE GYMNASYUM PARKING WAITING

Figure 6.2. Programs devided according to production needs

Chapter 7: Conceptual Stage and Design Development

7.1. Introduction

7.2. Concept

7.2.1. Pre-Production

7.2.2. Production

7.2.3. Post production

7.3. Design development

7.3.1. Form development

7.3.2. Zoning

7.4. Drawings

7.5. Renders

7.6. Model Images

7.1. Introduction

The aim of the project provide a proper space for the film makers. The artists whom are closely involved with this the film making process can get a better environment and a better space to produce their art. This will not only help by just providing space for them, but also, improving the whole film making process but fulfilling each and every need of the artists. This project was proposed intending for a better future for the movie and television industry of Bangladesh, which will help to explore the new horizons of these two industry.

7.2. Concept

The concept for the project was to create interest foot the visitors to explore the film city as well as provide an accurate environment for the people who work in the industry. For this I tried to understand how a film is made. Along with my research I came to know the process of film making is divided in tree parts. These are: Pre-Production, Production and Post-Production.
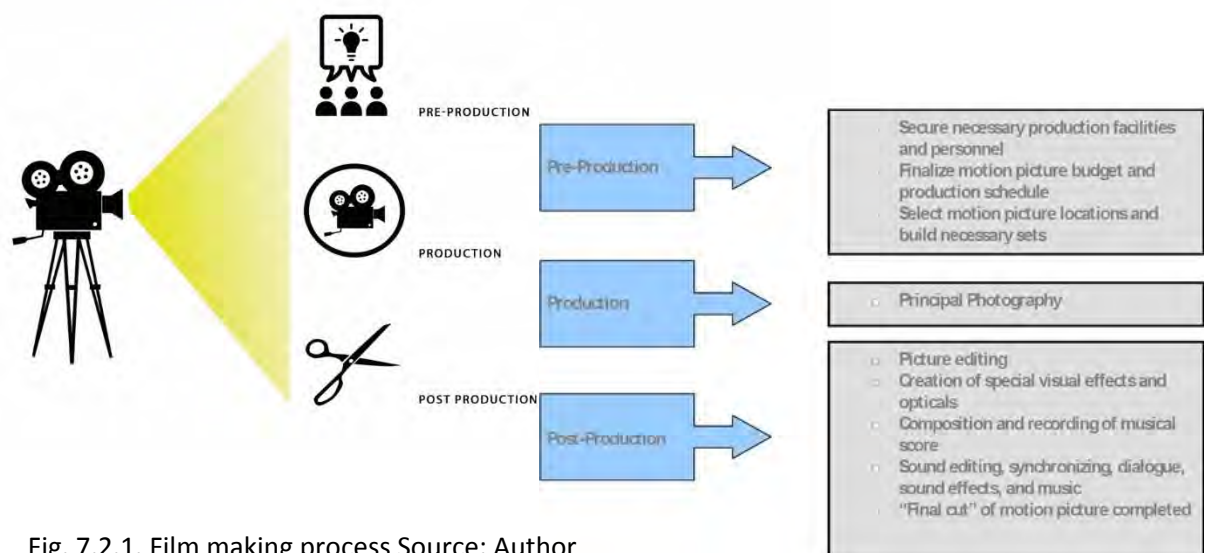

Fig. 7.2.1. Film making process Source: Author

7.2.1. Pre-Production

Pre-production works are done before the movie goes to production for all the preparation before the movie stars shooting.

These works could be research based for which extensive amount of research is required. Which includes reading, discussion and workshops.

As a very generous amount of money is spent for making movies, budget is one of the biggest concerns of pre-production.

A movie cannot be made without the cast, decisions about the cast members and also stage and dance rehearsals are done during the pre-production period.
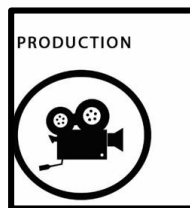
Fig. 7.2.2. Stages of Pre-Production   Source: Author

7.2.2. Production

Production is the time when the shooting of the movie begins. Usually there are two types so production spaces where the movie is shot, indoors and outdoors.

Outdoor studios are built in film cities or some outdoor locations according to the artist's needs. Indoor studios are mostly built in indoor stages of the film city.

Fig. 7.2.3. Stages of Production   Source: Author

7.2.3. Post production

Post production work is done basically after the entire shooting of the movie is done. These are basically, movie editing and color correction, sound mixing and dubbing and lastly credits compilation and special effects.

The editing part is done in a editing studio with cinema screening, the sound part is don't at a dubbing studio with soundproofing and final compilation is also done an editing studio.

Fig. 7.2.4. Stages of Post-Production   Source: Author

The final intention was to making a masterplan with the references of these tree stages. And involving public and the artists with all the stages of the film making process through the design of the masterplan. So that general people are not deprived from the over view of the whole process.

Fig. 7.2.5.   Source: Author

7.3. Design development

7.3.1. Form development

1. Any artists working in the industry spend a lot of time in the film city. Shooting for somethings takes months and sometimes years, for that the shooting goes day long.in out culture, people who are not able to go out of the boundary used to spend a lot of time in the courtyards. As there is not much formal expression left for the studios as they are supposed to be rectangular or square shaped with a slanted or an oval roof I wanted to create courtyard spaces for breathing?

Fig. 7.3.1. Courtyards   Source: http://design.fr/architecture/the-courtyard-house-

2. I intended to create courtyards between studios to give the artists some privacy, at the same time courtyards between two blocks so that place can be used to sets and also be used as a bigger breathing space.

Fig. 7.3.2. Variation of courtyards size   Source: Author

3. According to main requirements of a film city, it has to have vehicular access all along, so in my first approach all the roads were curved but it was very hard to feel the curves in a smaller scale and vehicular access was the main priority so later on the roads were changed into orthogonal roads.

7.3.2. Zoning

1. Using the research based on the three phases of film making, I divided to zoning onto three parts where each part is designed for serving that particular phase in terms of functions.
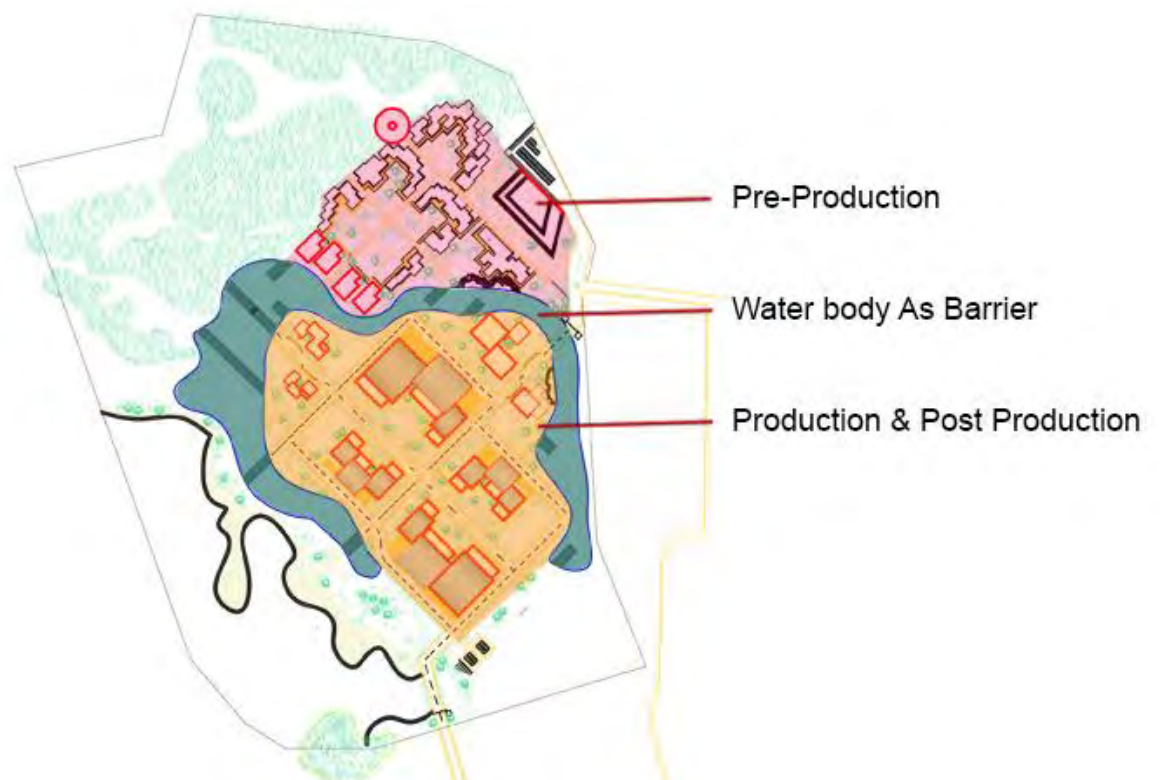

Fig. 7.3.3. Overall Zoning   Source: Author

2. The nearest zone from the entry is dedicated to the public and it serves all the functions for the post production zone.
A watch tower was located at the end for the overall view of the complex.

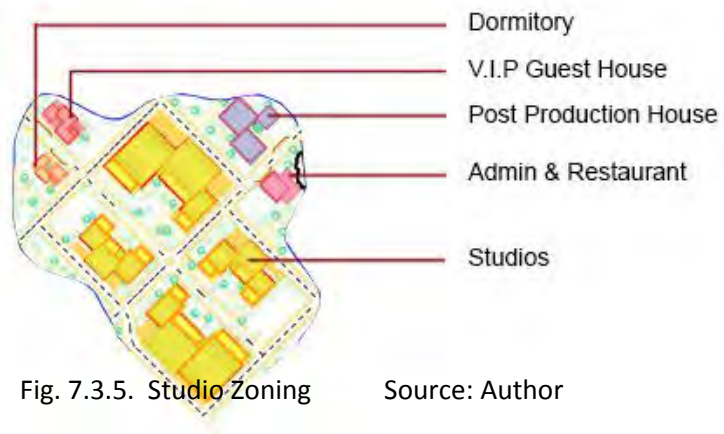Fig. 7.3.4. Public Zoning
Source: Author

Fig. 7.3.5. Studio Zoning   Source: Author

Dormitory
V.I.P Guest House
Post Production House
Admin & Restaurant
Studios

3.   Waterbody was used as barrier as the production and post production zone needs to be more secured. Post production zone is nearest from the entry as it ca be used for movies which are not made inside the city and the production zone is in the middle with vehicular access and are hidden from outside with the help the vast trees that were already there before.

7.4. Drawings

Fig. 7.4.1. Roof plan   Source: Author

Fig. 7.4.2. Masterplan   Source: Author

GAMING AND ENTERTAINMENT

FOOD COURT

-3'00"

-3'00"

STA

STAGE 04

STAGE 05

STAGE 06

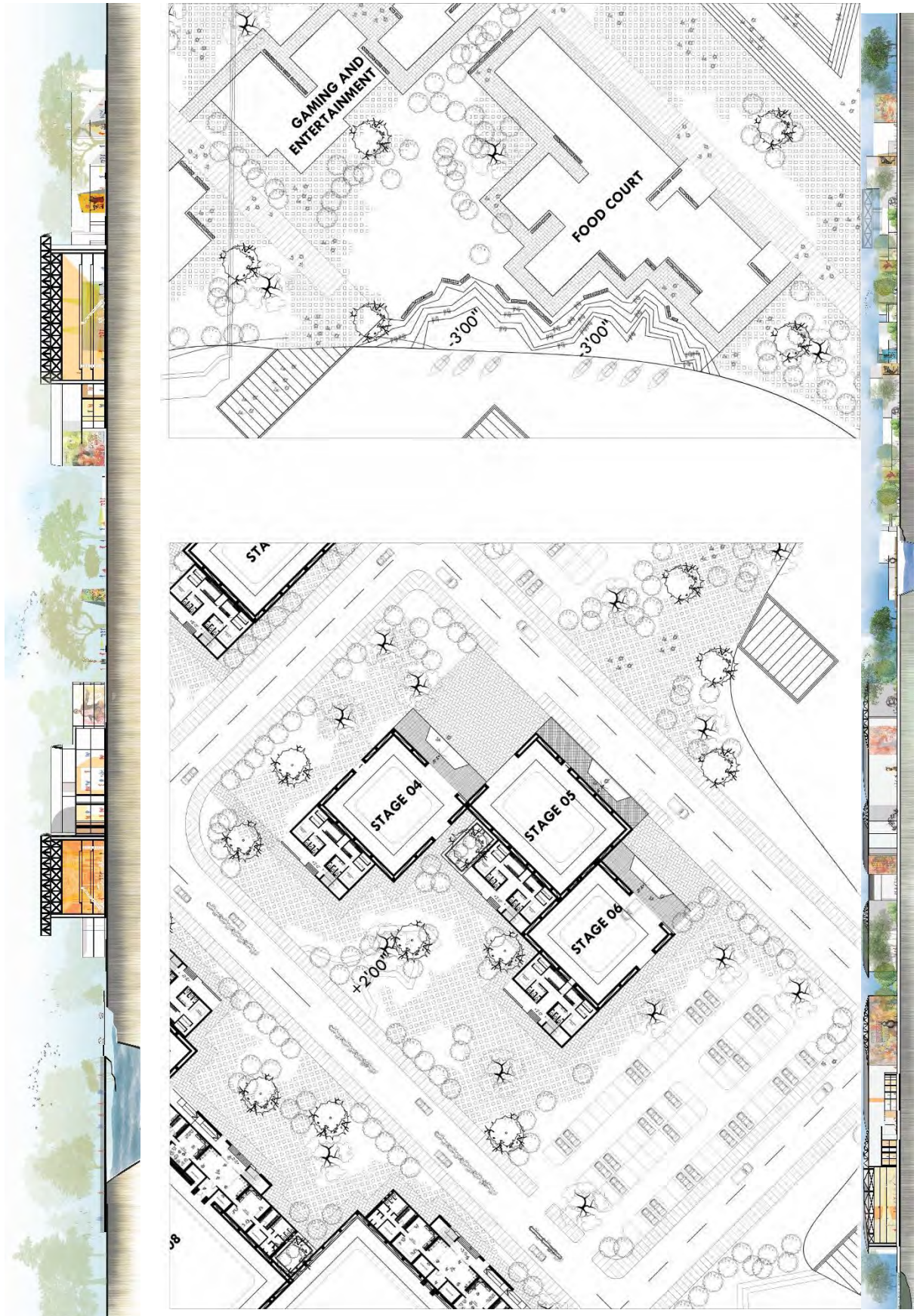+2'00"

58

Fig. 7.4.3. Blowup plans and Sections   Source: Author

7.5. Renders

Fig. 7.5.1. Courtyard between Studios   Source: Author

Fig. 7.5.2. Birds eye view   Source: Author

Fig. 7.5.3: Public Zone   Source: Author

7.6. Model Images

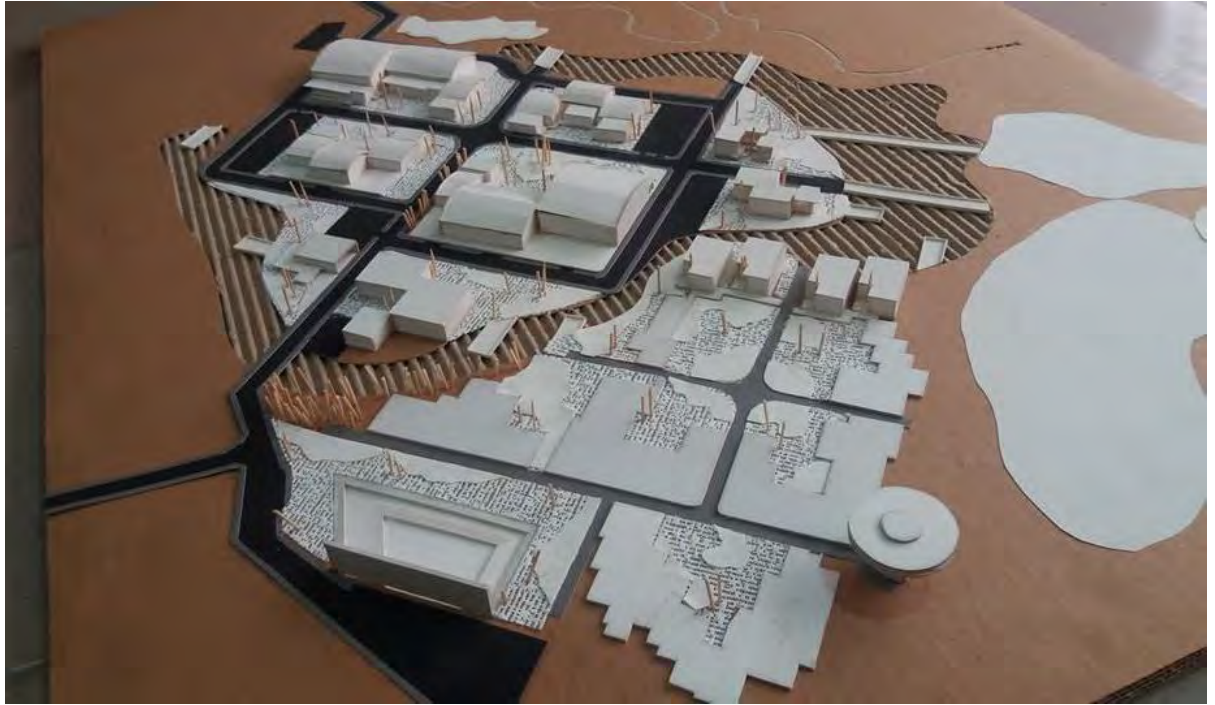Fig. 7.6.1. Model Image 1   Source: Author

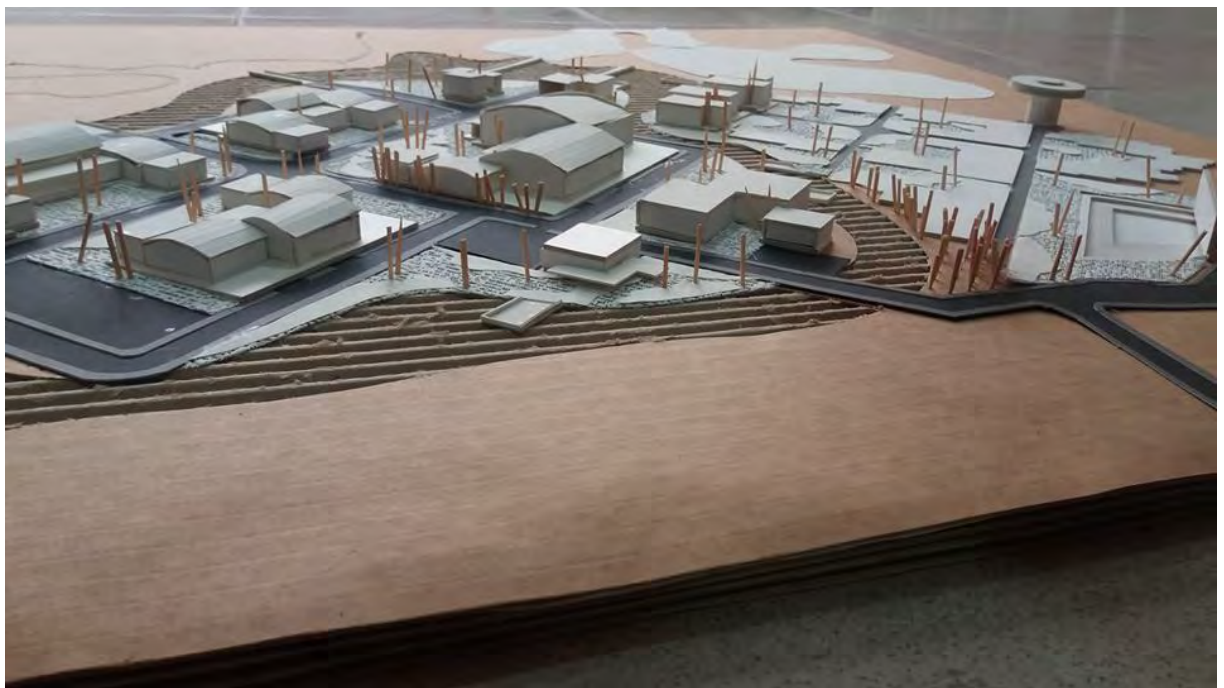Fig. 7.6.2. Model Image 2   Source: Author

Fig. 7.6.3. Model Image 3   Source: Author

Chapter 8: conclusion

Chapter 8: conclusion

Just because we don't have a proper infrastructure right now, doesn't mean that our country cannot make good movies. There are extremely talented artists out there, whom are may be not getting the chance because of the extreme high costs or lack or organizations. By building the film city, the opportunity will increase for the artists. Besides that, in our country, we do not the chance to experience the whole process of film making, the film city will provide these opportunities the general people and finally film will be more than just a two dimensional experience, people will be able to physically experience the whole journey, and we can hope they are going to appreciate the hard work more.

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