

THEATRE COMPLEX

Bailey Road, Dhaka, Bangladesh

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Table of contents

Acknowledgement.....	05
Abstract.....	06

CHAPTER 01: INTRODUCTION

1.1 Key aspect of the project.....	08
1.2 Background of the project.....	08
1.3 Rational of the project.....	09
1.4 Reasons for choosing the program.....	09

CHAPTER 02: SITE APPRISAL

2.1 Location of the site.....	12
2.2 Environmental consideration	18
2.3 History & Social development.....	19
2.4 SWOT Analysis.....	26

CHAPTER 03: LITERATURE REVIEW

3.0 Literature review.....	28
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CHAPTER 04: CASE STUDY

4.1 Local Projects	
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4.1.1 Chayanat, Dhaka (Architect: Bashirul haq).....	42
4.2 International Project	
4.2.1 Kala Academy, Panaji, Goa, India (Architect Charles Correa).....	48
4.2.2 Genexis Theatre, Singapore (Architect Arup).....	52

CHAPTER 05: PROGRAM DEVELOPMENT

5.1 Programme and development.....	58
5.2 Rationale of the program.....	62
5.2.1 Auditorium.....	62
5.2.2 Administration.....	62
5.2.3 Library.....	63
5.2.4 Shops & Food Court.....	63

CHAPTER 06: Conceptual stage design development

6.1 Phase I: Conceptual development.....	65
6.2 Phase II	67
6.3 Phase III.....	68
6.4 Phase IV	68

6.4.1functional & final dev.....	69
----------------------------------	----

CHAPTER 07: Conclusion

7.1 Conclusion.....	81
---------------------	----

7.2 Reference.....	83
--------------------	----

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I would also like to thank my family for their continuous support.

Abstract

Theatre complex is a proposal for combining 'Mahila samity', 'Girl's guide association' & 'Professional & business women's club.' The goal & function of three organizations are towards the benefit of women & society through seminars & trainings by trained professionals they help deprived women & children. The introduction of the theatre with Mahila samity & Guide house was for the creating a media of art & entertainment & for the financial support of the authority. The theatre became the heart of practicing stage drama. Many famous artists began their career from these auditoriums. But through time this is extensively important to modernize the theatres. At the same time the modern facilities for the organizations are also required. The site Bailey road & the street life are prime & crucial features of the complex. The union of the theatre, the institutions & the street life is the major achievement of the project.

Chapter 01

Introduction of the project

Introduction

Theatre complex is a proposal to serve the community that loves theatre & drama. The complex is a combination of three different organizations; 'Mahila Samity' & 'Bangladesh girl's guide society' & 'The girl's guide association'. The complex is proposed to have modern theatres & offices for the organizations. And the prime site will also enhance the lively & active life of Bailey road.

1.1 Key aspect of the project:

Name of the project: Theatre Complex

Location: Bailey Road, Dhaka

Land area: 2 acre

Client: Girl's guide association, Mahila samity & Professional & business women's club

1.2 Background of the project

'Mahila Samity' & 'Bangladesh girl's guide society' are private institutes that work for social development of women. 'The girl's guide association' is a semi private organization that works for the same purpose. Mahila samity & Guide house both have auditoriums which are famous as drama theatres. These are one of the first cores for

the theatre society. Though the theatres are not equipped with modern facilities they are very famous. Even the street is named theatre street in 2005.

1.3 Rationale of the project

Drama theatre history of Bangladesh is not very old but it is a sector full of possibilities. Addition of a theatre with modern facilities can flourish the theatre society. The site is already renowned for drama practice. & the three organizations work for the same motto. They have many functions that are common. Combining them as one organization will facilitate all three of them. & that will ensure maximum use of the site area.

1.4 Reason for choosing the program

The site of Theatre complex is located at Bailey road and the total land area for the whole complex is 2 acre. The site is placed in the alongside the main street, around the residential and commercial zones. To create an active cultural street and to create an urban breathing space in the middle of the city the site is chosen.

Programs are chosen according to the requirement of the organizations. Suggested programs are chosen according to the activity of the organization. Programs are as following as:

- a) Administrative Office.....3150sft
- b) Main Auditorium Complex.....9850 sft
- c) Shops.....1000sft

d) Office spaces.....	1600sft
e) Library.....	9650sft
f) Multipurpose hall.....	1000sft
g) Dorm.....	2500sft
h) Seminar halls.....	2400sft

Activities:

- Seminars and discussion
- Dance and drama shows.
- Arrangements of local fairs and festivals.
- Fairs.
- Library
- Dorms for working women
- Social awareness program.
- Welfare activities.
- Exhibition etc.

Chapter 02

Site appraisal

2.1 Site:

Baily Road is a well-known thoroughfare in Dhaka, the capital city of Bangladesh. It runs through Shantinagar, connecting the Kakrail-Ramna road with the Siddheshwari junction, including both Nailey Road proper and the New Baily Road. It is generally regarded as one of the classier areas of the city Fact|date=February 2007. Baily Road was featured in a song of the same name by Ayub Bachchu, lead singer of the popular rock band **LRB**. Baily Road was officially renamed Natok Saroni ("Theater Street"), in recognition of the road's contributions to performing arts in the capital.



Fig 2.1.1: Location of the site in Dhaka

Source: Internet & Afrina

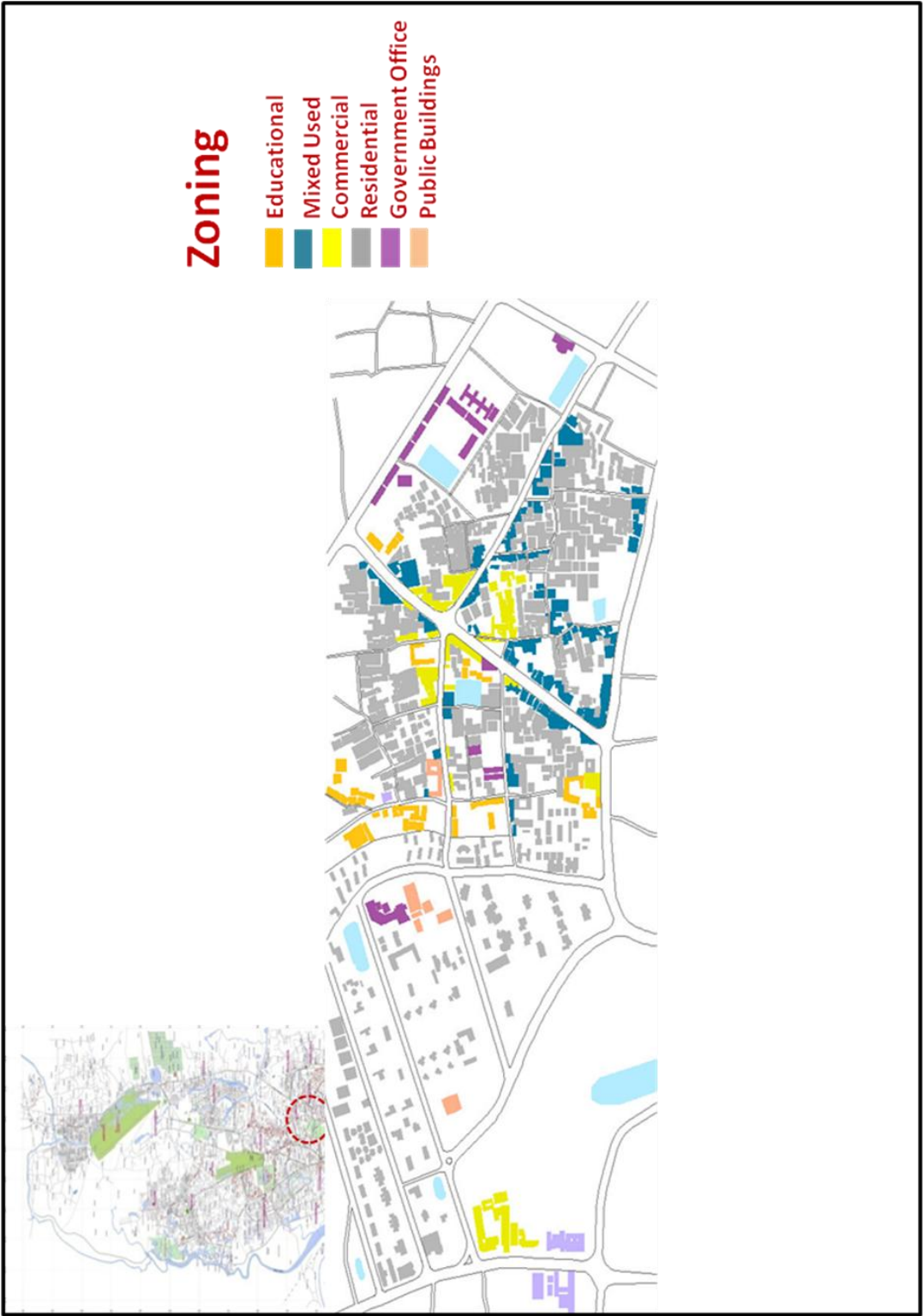


Fig 2.1.2: Site zoning

Source: Afrina

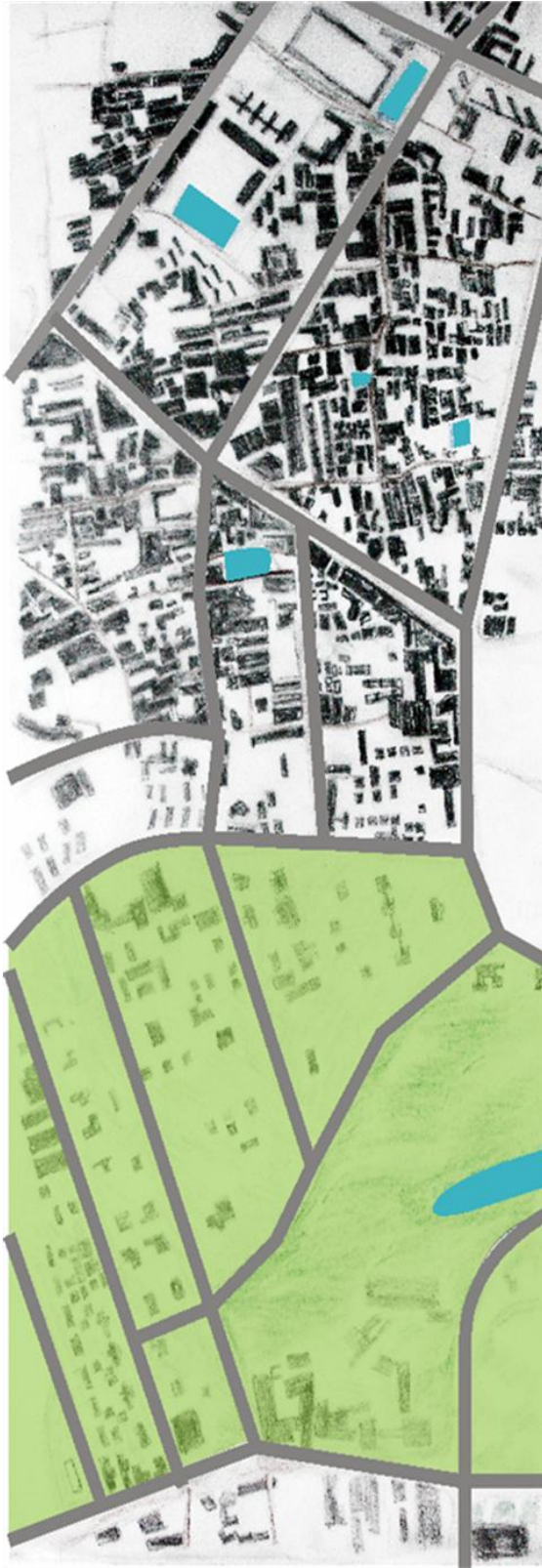
Road Network

- Primary Road
- Secondary Road
- Tertiary Road



Source: Afrina

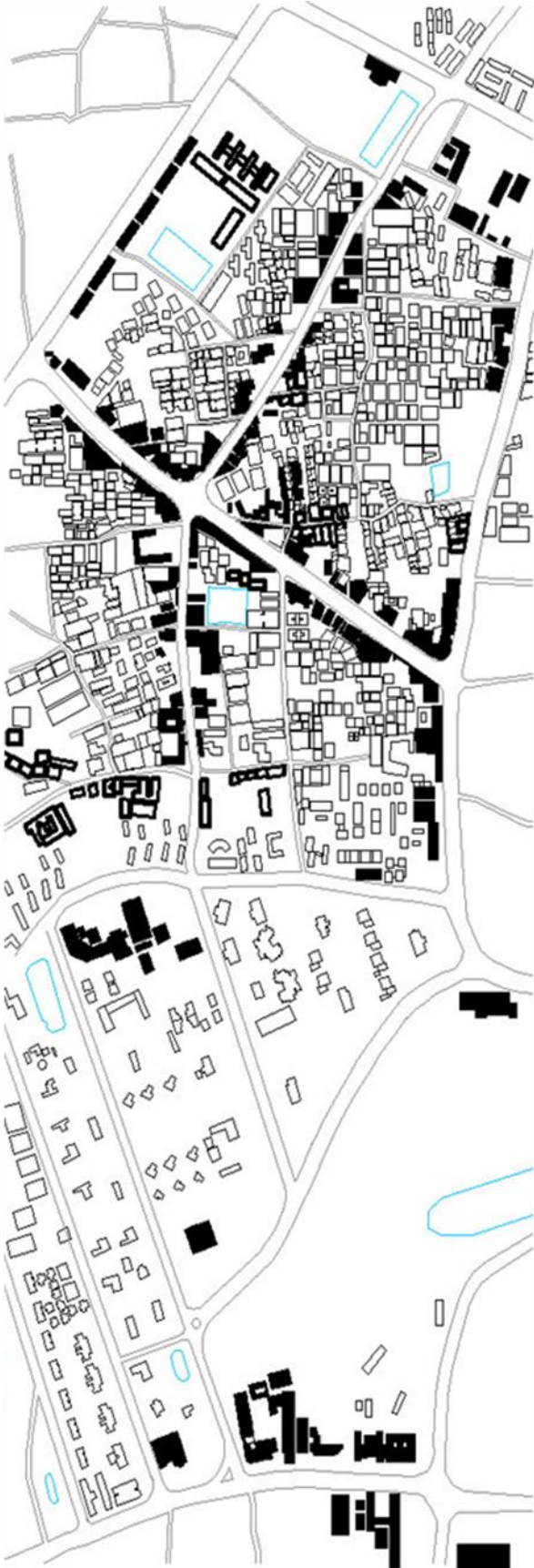
Solid Void Relationship



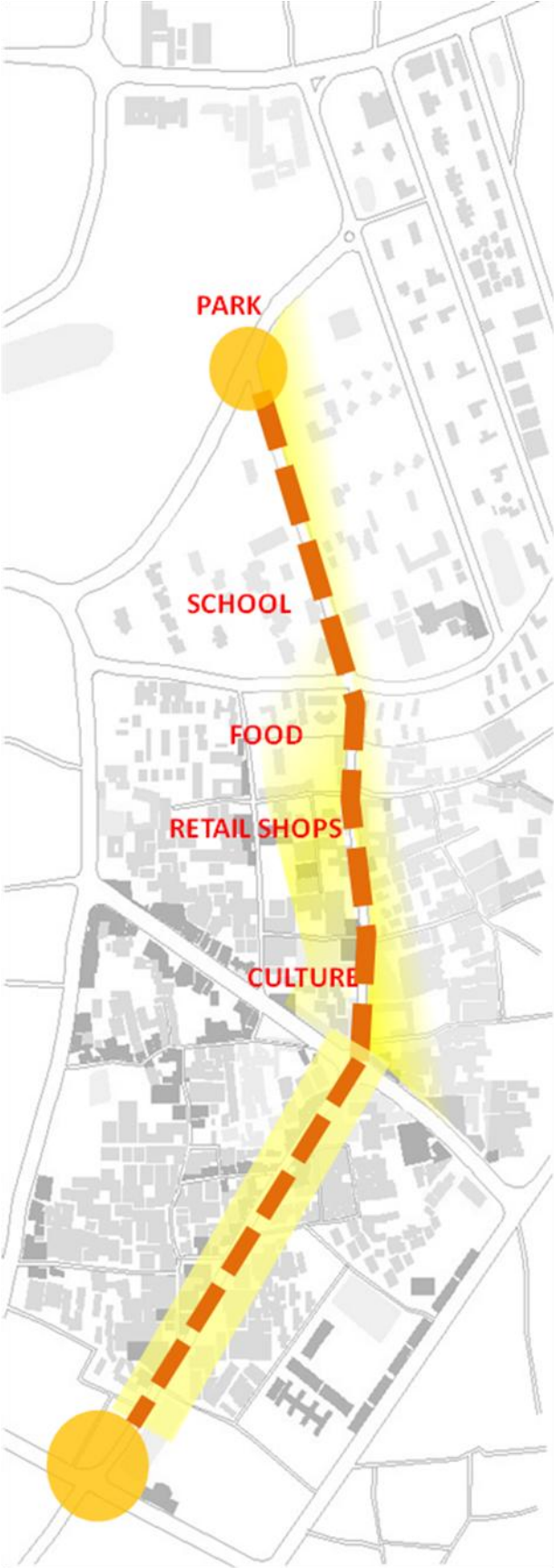
Source: Afrina

Public-private Relationship

Public
Private



Source: Afrina



Source: Afrina

2.2 Environmental consideration:

- There is a pond at the south so the wind which will blow will be cold
- There will be a street view at the south
- The west side will be very hot

2.3 Development of Bailey Road



PHASE_01

Source: Afrina

PRIVATE RESIDENCE WITH LAWN



PHASE_02

Source: Afrina

STREET EDGE COMMERCIAL WITH RESIDENTIAL BACKGROUND



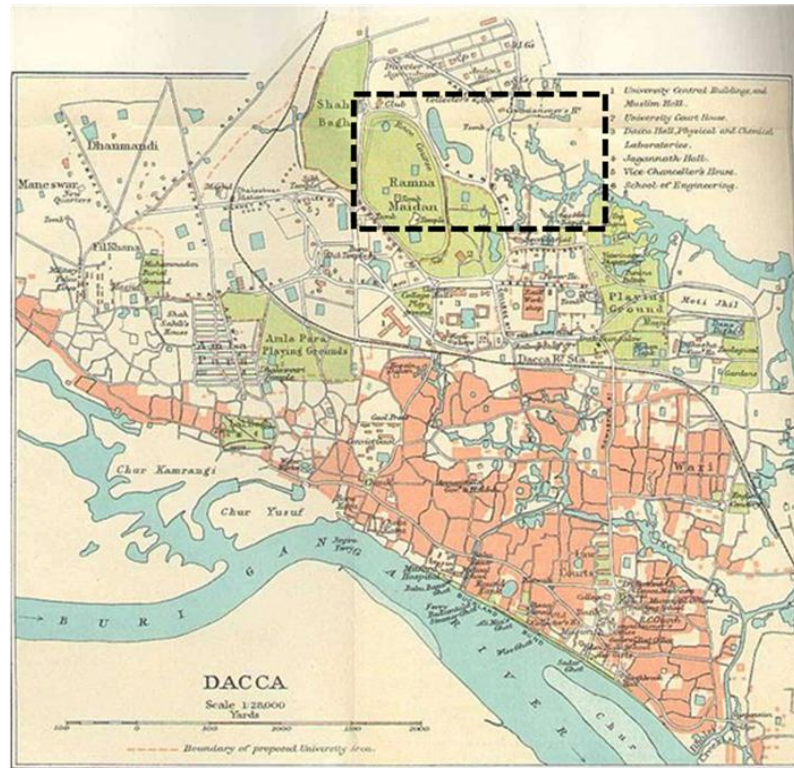
Source: Afrina

BAILEY ROAD NEW TREND : HIGHRISE RESIDENTIAL BUILDINGS WITH COMMERTIAL PODIUM

2.4 History of Bailey Road

Ramna was a forest like area during the British rein. Initially, Charles dos, the magistrate of Dhaka was responsible for its development. He transformed that area into a race course and garden, where the high class and rich people of that time used to visit. At 1840 developed into a small town. Gradually people started building houses at the north side of Ramna. In 1859 surveyor general divided Ramna into two different parts, and they are the Ramna plains and the race course. Government tried to modify the Ramna plains and turn it into the new capital city. He wanted to achieve this by building roads through 100 acre of Greenland. Beside the roads where several great buildings made for the residence of higher officials such as governor, justice, council members, secretary and division heads. Coming back from the scenes of Mughal Empire, even today Ramna has remained as one of the most notable and sophisticated areas. Baily road which lies between Ramna is also one the most prominent and prestigious road in Dhaka. Baily Road was named in honor of Sir Stuart Colvin Bailey , Lieutenant-Governor of Bengal from 1879-1882. However, in recognition of Bailey

Road's importance to the theatre community of Dhaka, on 26 August 2005 the Mayor of Dhaka, Sadek Hossain Khoka, announced that the name of the road would change to Natok Soroni, meaning "Theatre Road".



Source: Internet & Google Earth

Baily Road played an important role in popularizing the junk food culture in Dhaka. Fact|date=February 2007. The area features fast food shops "Palki", "New Dahlia's", "La Vista", "Golden Food", "Helvetia", "Euro-Hut" and "Domino's Pizza". It also features "Pitha Ghar", a place for indigenous Bengali sweetmeat (known as "Pitha") and "SwissBakery", one of the oldest confectioneries in Dhaka. The major boutiques in Baily Road includes the handloom sari shops, like "Tangali Sari Kutir" and "Jamdani Sari Kutir". Baily Road is perhaps best-known as the heart of Dhaka's theater world. The stage productions of Dhaka's major drama companies are usually performed in Baily Road. Over the years, its theaters have played host to some of the country's best actors and actresses. The major theaters on the road are:

***Guide House Auditorium:** The Guide House was established in 1964 to spearhead the movement of the Bangladesh Girls' Guide Association and the auditorium was built in 1982 as a means of raising funds for the organisation. In 2003-04 the auditorium went through structural upgradation with advice from eminent theater personalities M Hamid, Jamaluddin and Nasiruddin Yusuf.

***Mahila Samiti Auditorium:** A centre for stage productions that introduced ticketed stage plays in the 70s. The centre is located in the building of the Bangladesh Mahila Samiti.





Source: Afrina & Internet

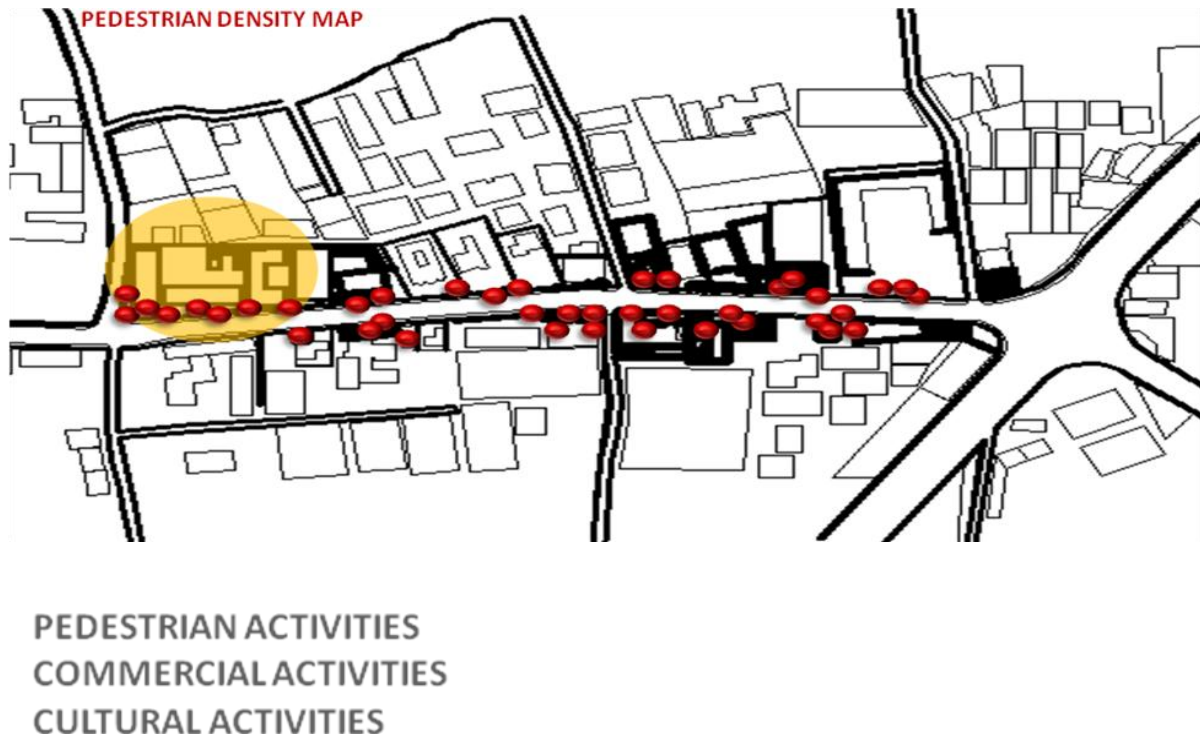


Fig 2.2.2: Site surroundings

Source: Afrina



Source: Afrina

COMMERCIAL ACTIVITY MAP

Strengths:

- Theatre
- Dynamic Commercial Activities (shops, restaurants, hawkers different at different time etc.)
- Residential area
- Educational Institutes
- Social organizations (mahila samity, Professional & business women's Club, Girl's Guide Institute) who arrange many events & fairs in the street.
- Being the secondary street doesn't face primary street traffic congestions.
- Famous hangout place

Weaknesses:

- Old Theatre buildings which don't serve modern demands
- Recent Commercial growth & building pattern
- Broken footpath & street
- Electric poles in the street
- Lack of Green & Street Light
- Lack of sitting & gathering space
- Unplanned parking on the street
- Footpath not suitable for physically disabled people
- Thresholds of building & footpath are simply walls that creates division

Opportunities:

- Enhancing pedestrian friendly features & limiting vehicular congestions
- New & modern theatre complex that connects with the street

Threats:

- Current pattern of buildings that might destroy the original hangout friendly character.

Chapter 03

Literature Review

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.

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

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.

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

Let the Women Speak

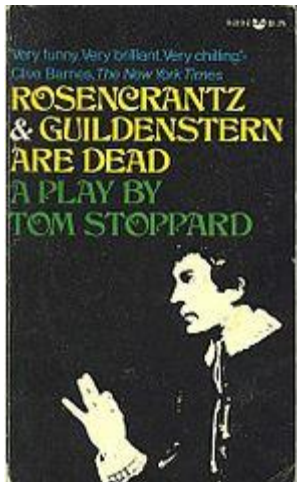
Prior to the 17th Century, the world of drama belonged to men. Even Shakespeare's plays were performed by entirely male casts. In the mid 1600s a few pioneering women began to pave the way for women in the theater. It would be quite some time before acting was considered an acceptable profession for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

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 Broadway 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

History of Bengali 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 the end of 1794. In 1795 for the first time Bengali witnessed theatre as Russian dramatist Horasim Lebedev 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 wrote 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 of the well organized art forms.



Fig 3.3: Acting Figures

Source: discoverybangladesh.com

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, Nagarik Nattya Sampraday and Theatre. In Dhaka, Baily Road area is known as 'Natak Para' where drama shows are regularly held. Public Library Auditorium and Museum Auditorium are famous for holding cultural shows. Dhaka University area is a pivotal part of cultural activities.



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

Source: discoverybangladesh.com



Fig 3.5: Dhaka Padatik stages 'Paicho Chorer Kissa'

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".

It's 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.

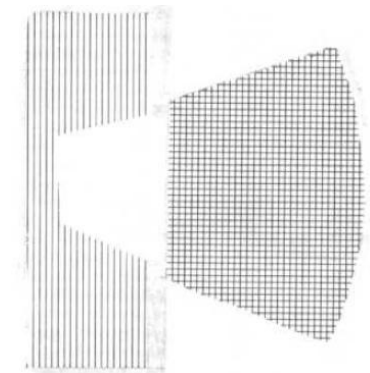


Fig 3.7: The proscenium theatre

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 wingspace 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.

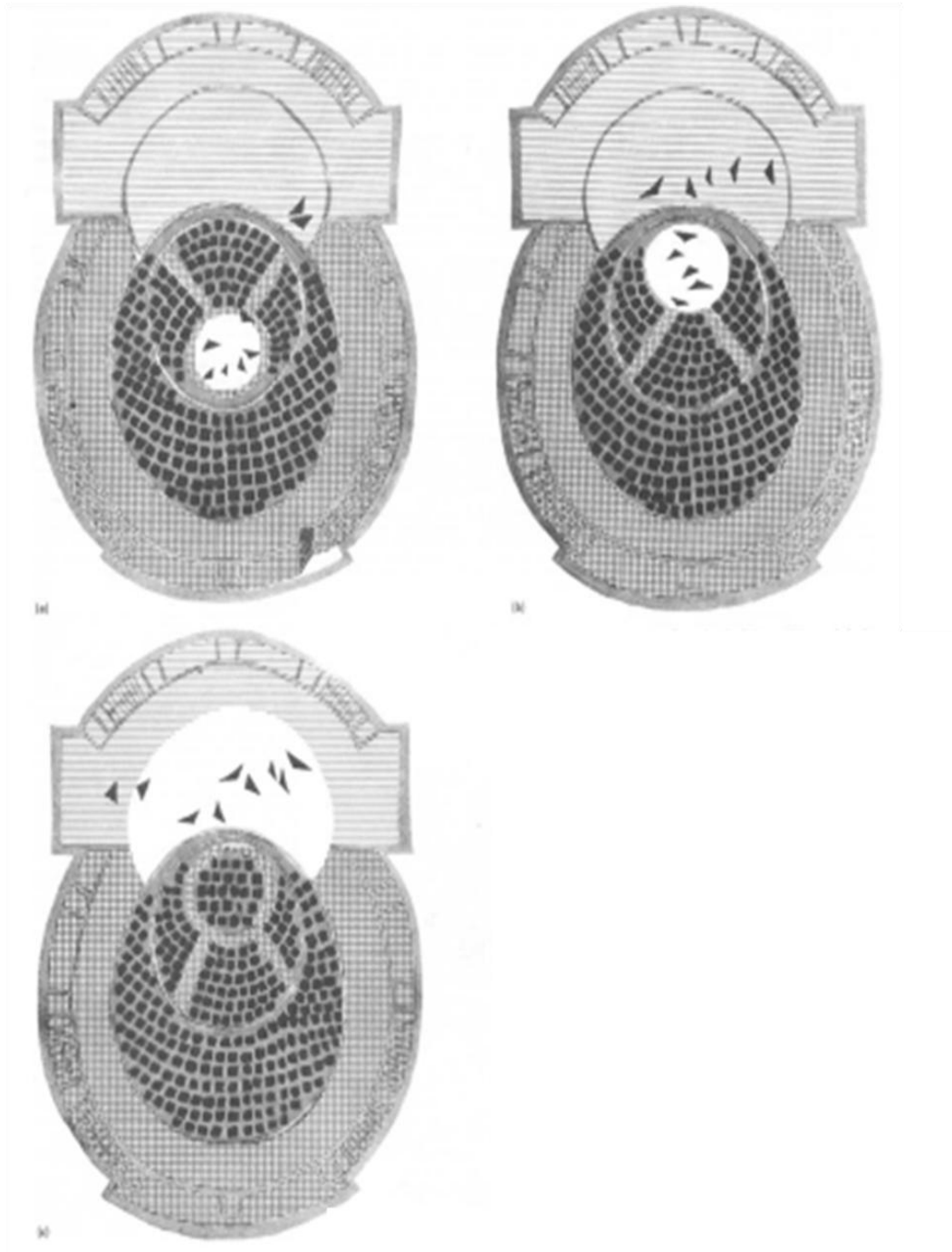


Fig 3.10: The Multi-choice theatre

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:

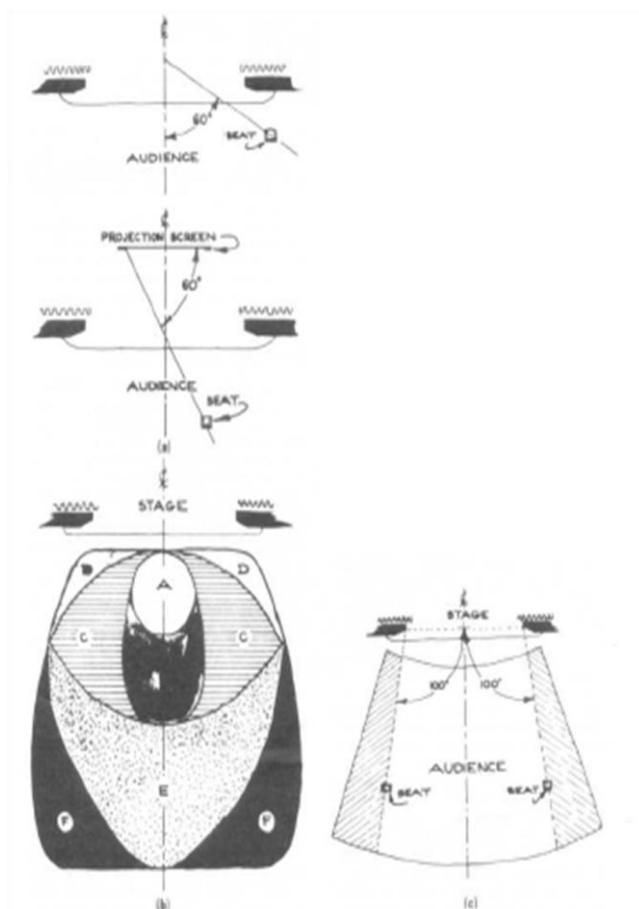


Fig 3.11: Sight lines

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

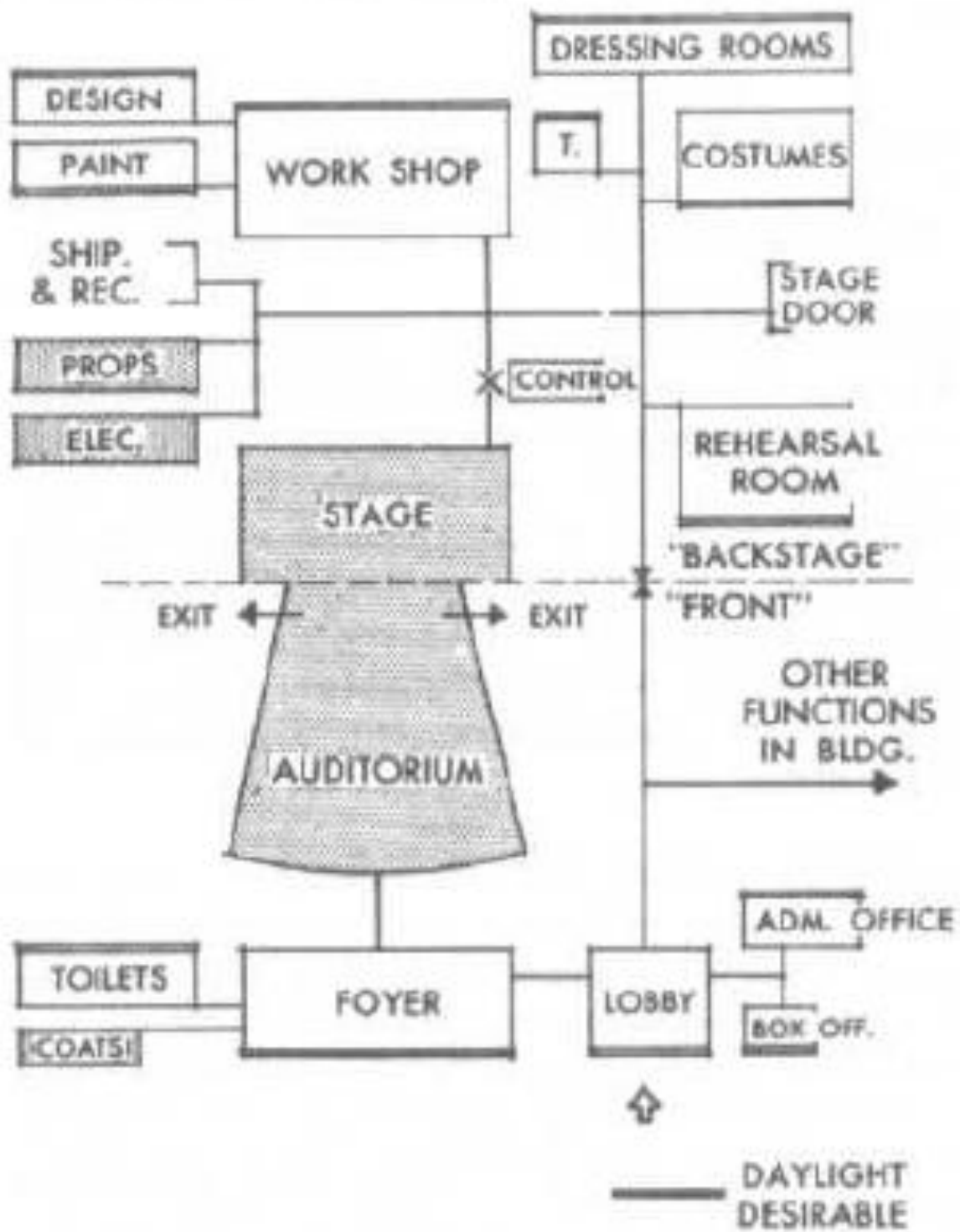


Fig 3.14: organization chart

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

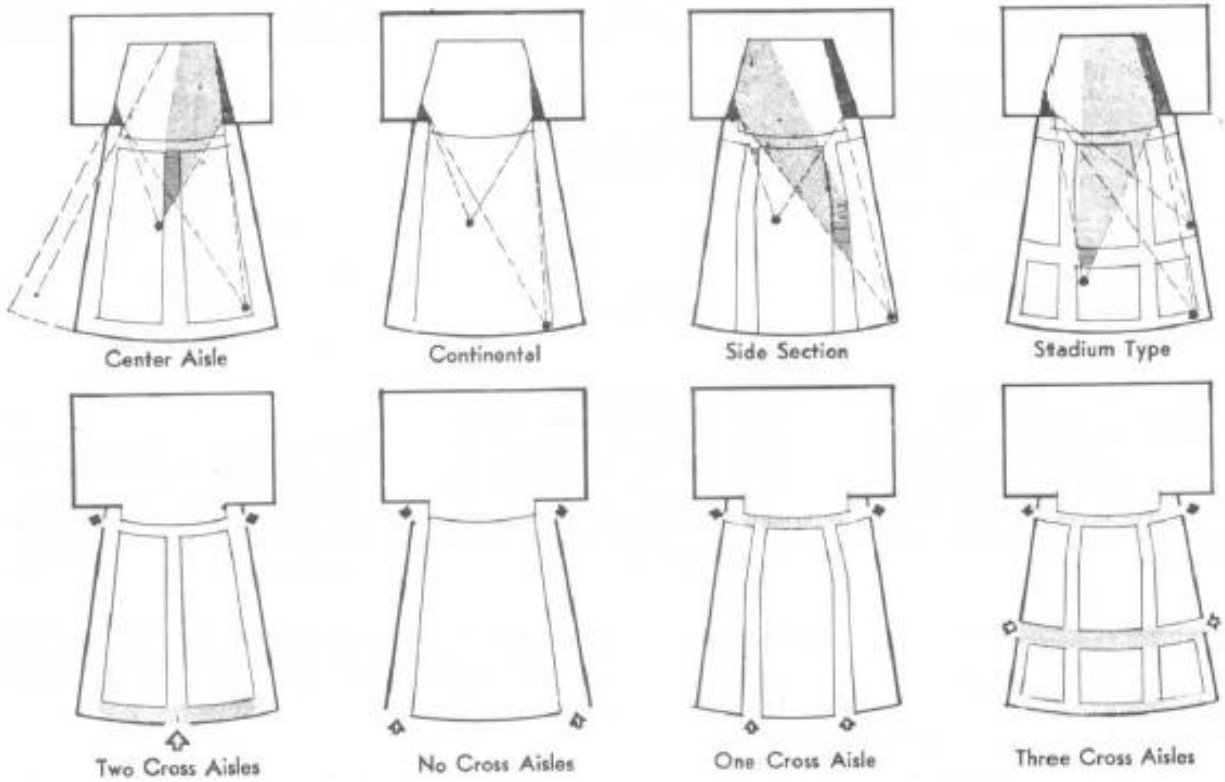


Fig 3.15: seating & aisle arrangements

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

Chapter 04

Case Studies of similar projects

Local Projects

4.1 Chayanat, Dhaka

(Architect Bashirul haq)

International Project

4.2 Kala Academy, Panaji,Goa,India

(Architect Charles Correa)

4.3 Genexis Theatre, Singapore

(Architect Arup)

4.1. Chayanat, Dhaka

Location: Dhanmondi,Dhaka

Land area: 6.7 bigha

Architect: Bashirul haq

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



Fig 4.1.2: entrance

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



Fig 4.1.3: inner court

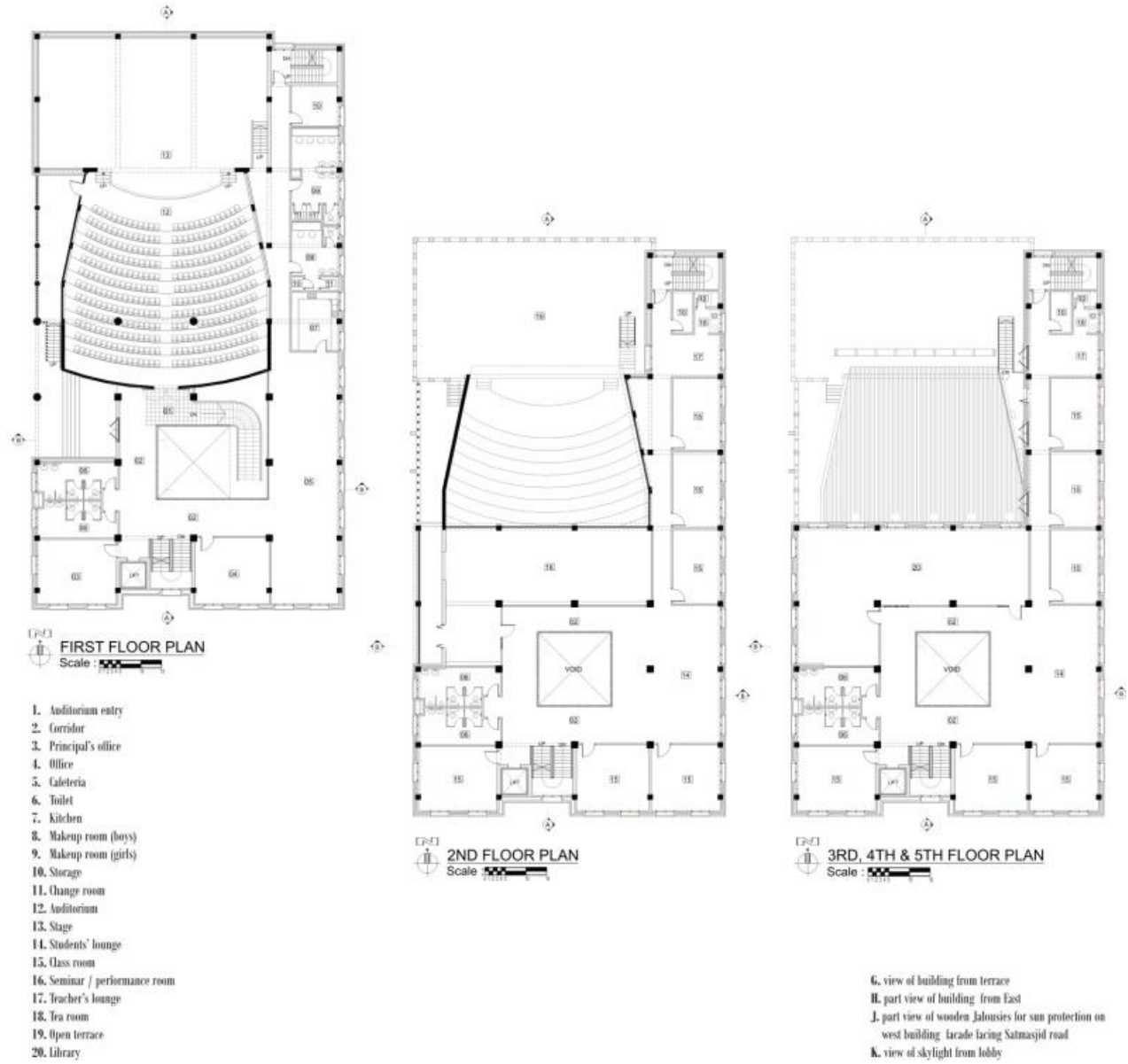


Fig 4.1.4: floor plans



Fig 4.1.5: View from court

Wooden window



Fig 4.1.6: skylight



Fig 4.1..7: veranda

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



Fig 4.1.9: material brick



Fig 4.1.10: east side

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. Kala Academy, Panaji,Goa,India

Location: Panaji, Goa, India

Architect: Charles Correa

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: view from the river to the academy.



Fig 4.2.2: The upper level looking towards the river

Source: Kenneth Frampton. Charles Correa.

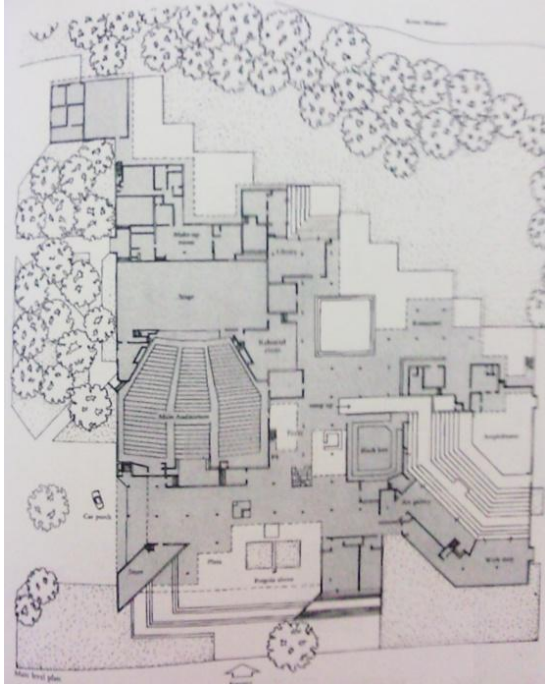


Fig 4.2.3: ground floor plan

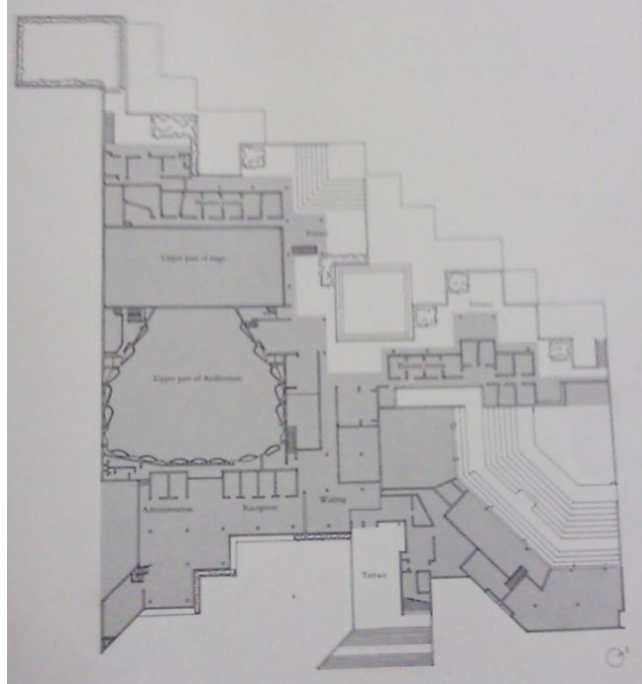


Fig 4.2.4: upper level plan

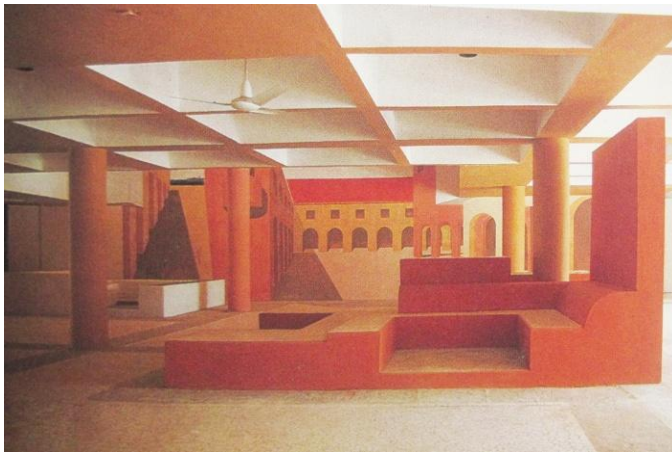


Fig 4.2.5: Real and illusionary space



Fig 4.2.6: Real and illusionary element

Source: Kenneth Frampton. Charles Correa.

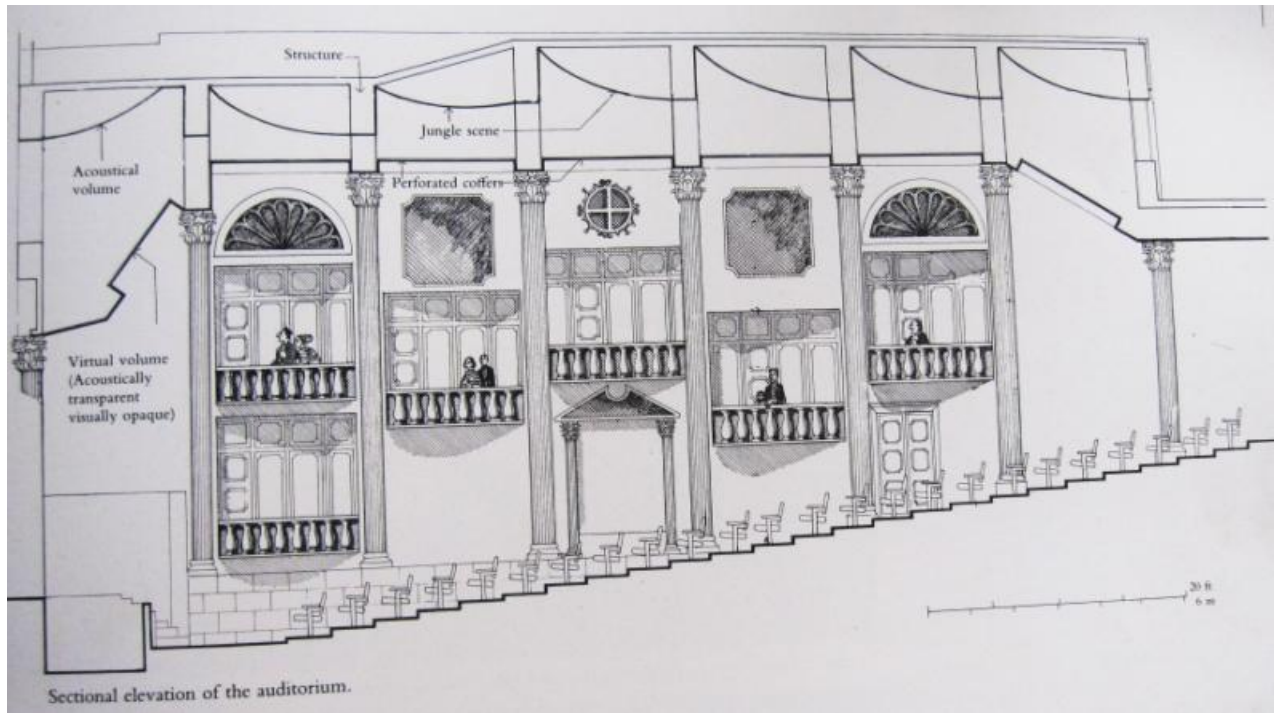


Fig 4.2..7: Sectional elevation of the auditorium

Source: Kenneth Frampton. Charles Correa.

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.

- 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.

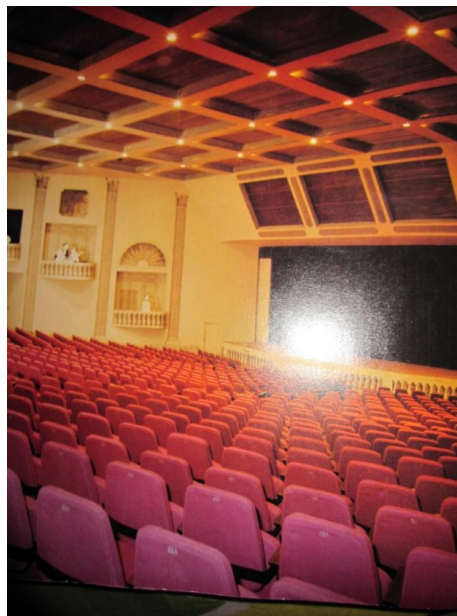


Fig 4.2..8: Interior view of the auditorium

Source: Kenneth Frampton. Charles Correa.

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.

4.3. Genexis Theatre

Location: Singapore

Architect: Arup



Fig 4.3.1: Interior view of the lobby

Source: Worldbuildingsdirectory online database

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

Architectural Features

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

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



Fig 4.3.2: exterior view of the auditorium

Source: Worldbuildingsdirectory online database

- Economical use of structural steel. The complex's plans originally called for more 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.

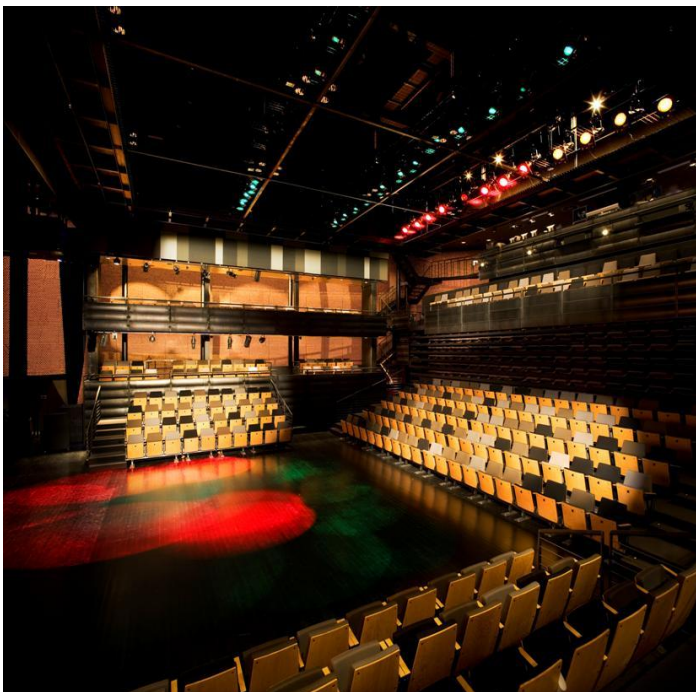


Fig 4.3.3: Interior view of the auditorium

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.

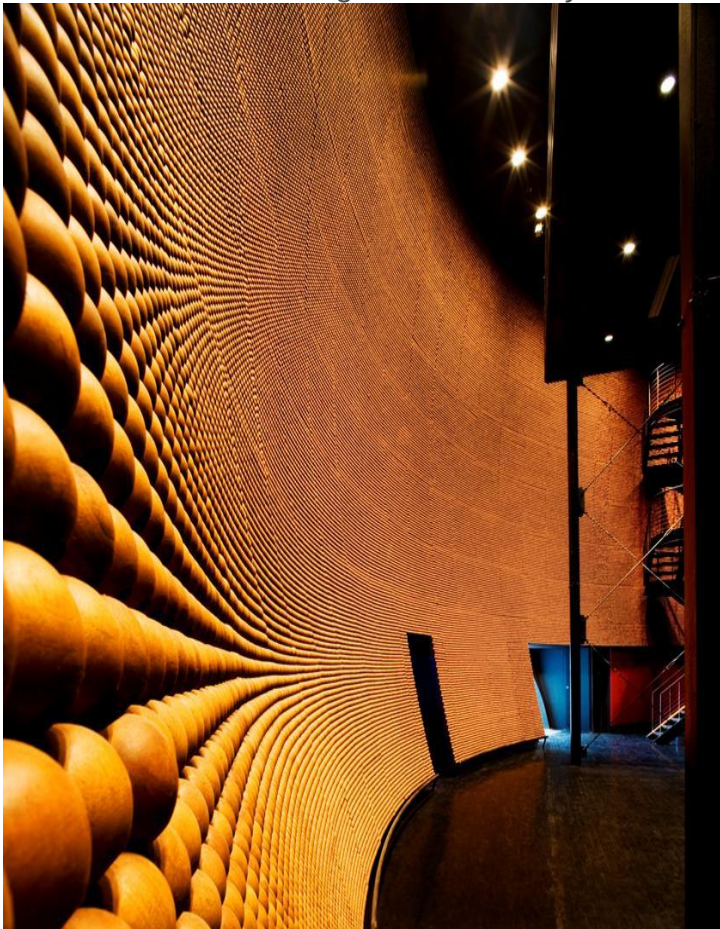


Fig 4.3.4: timber beads in interior wall
Source: Worldbuildingsdirectory online database

- 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

- The building's exterior and public lighting was designed by lighting specialists 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

Chapter 05

Program and development

5.1 Program and development

The theatre complex consist two auditoriums, backstage facilities & offices for theatre.

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.

Administrative office

Space	No	No of User	Area (sq. ft)	
Reception Lobby			550	
Directors Room	1	1	300	
Secretary	1	1	150	
Art Directors Office	1	2	200	
General Office	1	10	850	
Conference	1	18	400	
Tea Room	1		150	
Security & Supervision		4	150	
Mech. Dept		4	150	
Toilet			250	
Total			3150	
Mahila Samity Office				
Managing directors room	1		400	
Secretary	1		100	
General Office	1	10	850	
Toilet (Male&Female)			800	

Total			2150	
BANGLADESH GIRL'S Guide Association				
Managing directors room	1		400	
Secretary	1		100	
General Office	1	10	850	
Utility Room	1		150	
Toilet (Male&Female)			800	
Business & Professional womens Club				
Directors Room	1	1	300	
Secretary	1		100	
General Office	1	10	850	
Toilet (Male&Female)			800	
Indoor Games Room	1		4000	
Total			6050	
Seminar/Conference Room	3	3*18 each	2400	
Computer/Internet Facilities	1		1200	

Shops

Space	No	No of User	Area (sq. ft)	
Traditional Products & Crafts	1		500	
Book shop	1		500	
Total			1000	

Library

(for Book Collection of appx 20000)				
Public Areas				
Reception & Lobby			400	
Space for Book Collection			2500	
Space for Readers			2000	
Archive Room	2		1600	
Catalogue Area			200	
Toilet(For Male & Female)			500	
Staff Areas				
Librarians Room	1	1	150	
General office	1	4	400	
Toilet for general office			150	
Library Storage/book mobile stack			400	
Total			9650	

Food Court

Dining Area				
Dining Space			2000	
Service Counter			400	
Handwash & Toilet			650	
Production Area				
Employee Chck in n Change room	2		400	
Loading/unloading			100	

Food Storage	2		500	
Food Preparation			200	
Cooking Area			250	
Washing Area			150	
Trash Storage			50	
Toilet			150	

Main auditorium complex

Space	No	No of User	Area (sq. ft)	
Reception			250	
Sitting area	2	2*350 each	5600	2800*2
Working & Storage space	2		4000	2000*2
Total			9850	

Parking

Cars	40		2560	
Total	2		3610	

Total

Grand Total	No	No of User	Area (sq. ft)	
Total			107970	

5.2 Rationale of the program

Bailey road is losing the status of being the cultural hub. That's why it is required to have theatre to serve sufficiently for the society, while at the same time keeping the original requirements of Mahila Samiti, Bangladesh Professional & Business Women's Club & Bangladesh Girl's Guide Association. And for being situated at one of the of lively thoroughfare makes it more important to encourage activities for people.

5.2.1 Auditorium:

One of the two auditoriums is accommodated for 500 seats & other one accommodate 150 seats for the performance of art, music, drama and dance for the detail knowledge of the culture, tradition and history of bangle. Two auditoriums will ensure more spaces for practicing drama at the same time which is highly demanded.

5.2.2 Administration:

The administration has four sections as there are three different organization working at the same site & one is to control the theatre activities.

5.2.2.1. Theatre Office:

The theatre office is required to control and manage all the aspects of theatre, starting from theatre rent, schedule, technical difficulties etc.

5.2.2.2. Mahila Samiti Office:

Mahila samiti office requires office spaces for their officials & meetings.

5.2.2.2. Bangladesh Girl's Guide Association:

Except for spaces for the officials they require dorm space, exhibition space & storage space.

5.2.2.3. Bangladesh Professional & Business Women's Club:

Club requires office space & dorm facility for working women.

5.2.2.4. Seminar Rooms & Workshop:

All three organization organizes seminars for development of society & women get recognition & support of the society. as their motto & need is same that's why instead of giving separate seminar halls they can use multiple seminar rooms & workshops to use separately at different times.

5.2.3 Library:

Library is used for visitors and also for the academic students. Library has two parts one reading section and another music and video section. Main archive is accommodated for 3000 books of Bengali language, literature and other related subjects and culture, tradition and heritage, history of Bengal drama, music and art.

5.2.4 Shops & Food Court:

As Bailey road is known for its lively street food & shops, the addition of shops will bring more liveliness in the street life & commerce for the organizations.

Chapter 06

Conceptual Stage & Design Development

6.1 Phase I: Conceptual Development

Site :

Name of the project: Theatre Complex

Location: Bailey Road, Dhaka

Site area: 2 acres

Maximum ground coverage: 35717 sft

Total built area: 128344 sft

Project Brief:

'Theatre Complex' is a proposal of collaborating three different institute 'Mahila Samity', 'Bangladesh Girl's Guide Association' & 'Business & Professional women's club. These three organizations separately work for the social & economic development of women. Mahila samity & Guide house each contains an auditorium which is used for staging drama for many years. The theatre also serves as an earning source to run the organization. The project aims to achieve a building that will serve 2 auditoriums & a office building to serve three organizations at the same time. The organizations are going to share the common facilities like seminar halls, multipurpose hall, library & dormitory. As a part of Baily road the project aims to create more connection with the public by introducing shops, food court & plaza which can alternatively be used as a stage for events.

Concept:

- Designing two theatres with modern facilities.
- Designing spaces for the organizations to facilitate the office, workshops etc.
- Designing a building that will serve for public & as an undivided part of the Bailey road.
- Creating spaces for open air activities, fairs & programs.

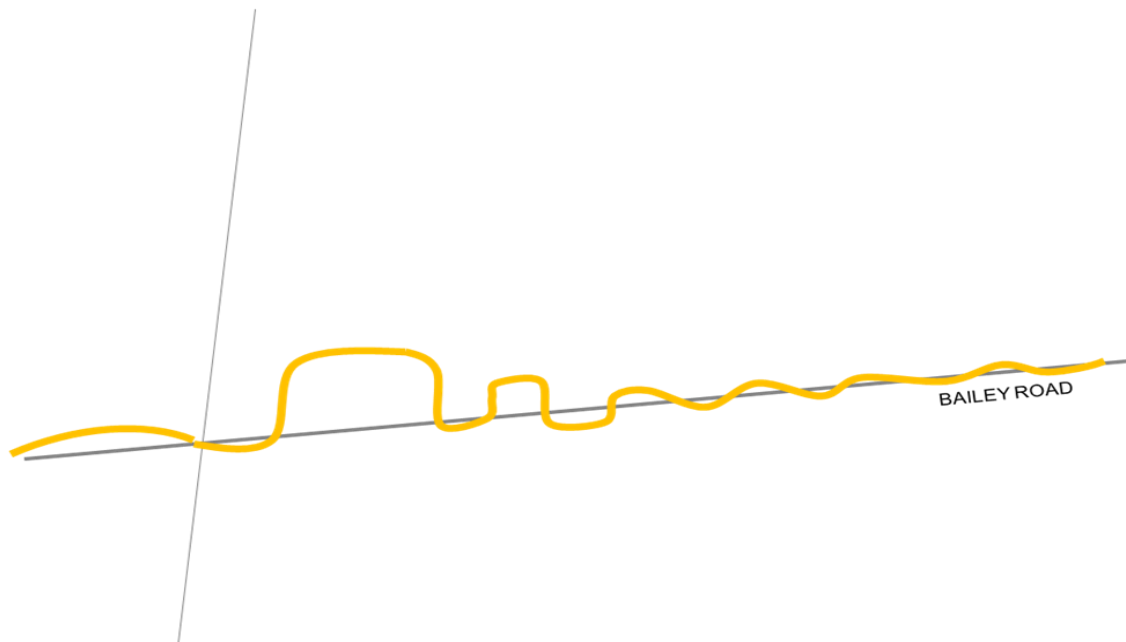


Fig 6.1.1: Concept: Creating pocket spaces along the street

6.2 Phase II:

Zoning:

The complex consists of four different sections:

- Theatre block (two theatres, theatre office)
- Offices block (offices for three organizations, seminar rooms, multipurpose hall etc.)
- Public block (shops, food court, library)
- Dorm (for working women & guide house girl's)

The entry to the site is mainly through the south side which is connected with the bailey road. The office block, public block & dorm is compiled in a high rise building that decreases the foot print. The complex consist a public plaza that leads to the office building & the auditorium building, which also can be used for various events like small fair or exhibition around the year. Otherwise it will only serve as gathering plaza.

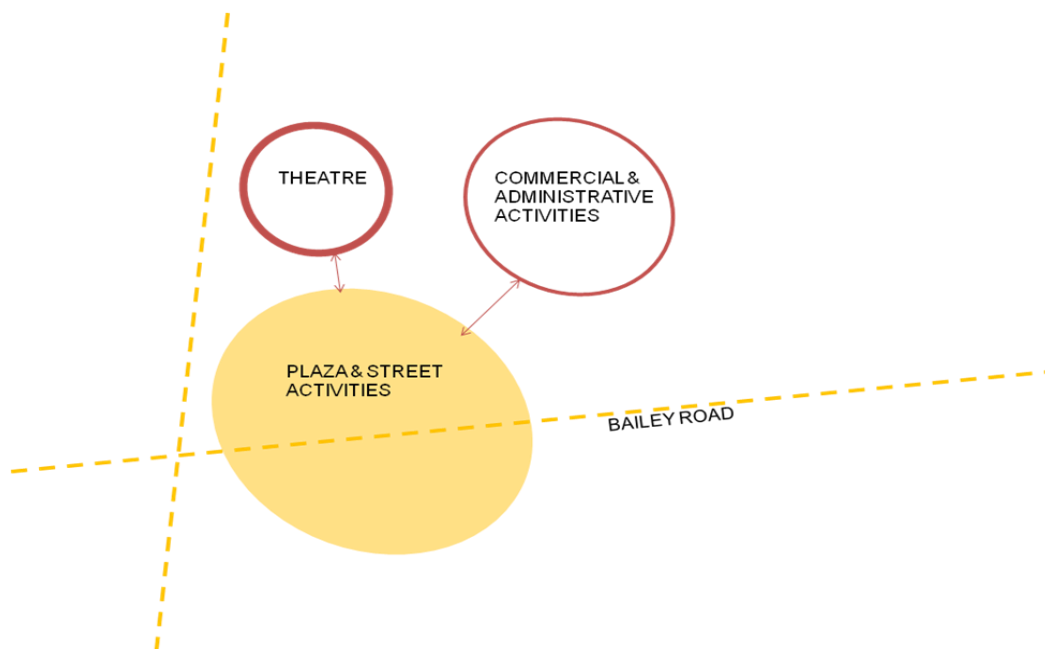


Fig 6.2.1: Zoning: Theatre & other activities are separated & connected by a plaza

Development phases:



Fig 6.2.2: Setting the building on the ground blocks the whole site.

6.3 Phase III:



Fig 6.3.1: The building overhead opens the space for public yet divides the space from the street.

6.4 Phase IV: Final Development



Fig 6.4.1: The building underground makes the plaza an undivided part of the street.

6.4.1 Functional and final development:

- ❑ The theatre & other functions are divided in two separate buildings connected by a plaza & pathway.
- ❑ The auditoriums placed underground while the roof works as a grand stair & entry leading to the theatre lobby
- ❑ Shops, food court, library, offices, seminar halls, classrooms, dorm are placed vertically in an eight storey building.
- ❑ Public functions (shops, food court, library) are placed is first three floors which are directly connected to the plaza. This will encourage public gathering.
- ❑ Office areas are according to the need of the organizations.
- ❑ Privacy of the dorm is ensured by using jali.
- ❑ The buildings are oriented to ensure natural ventilation & optimum use of natural light.
- ❑ The plaza is placed in the southern side. That is why it is provided sufficient amount of trees.

NEW THEATRE COMPLEX



Fig 6.4.2: Site plan

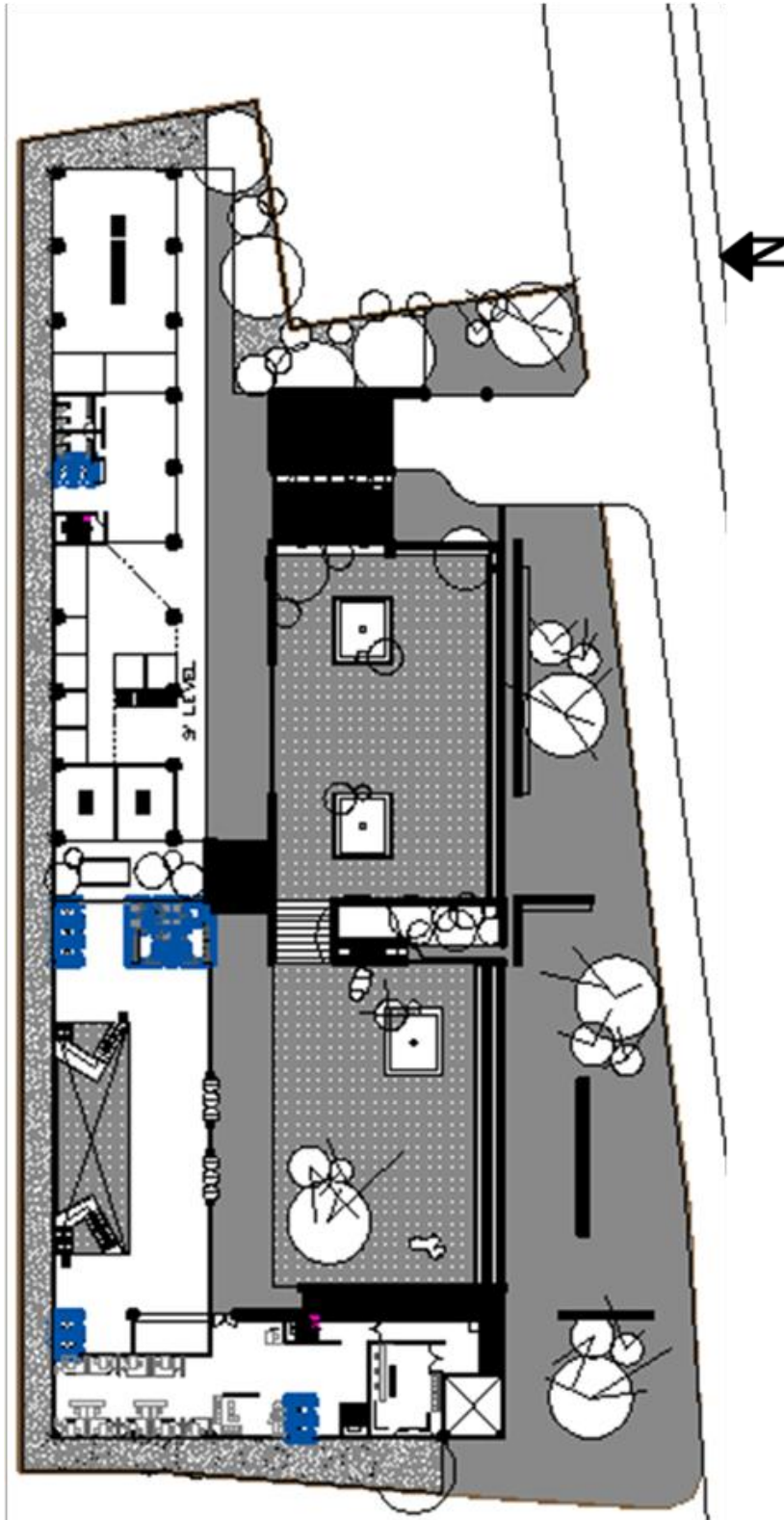


Fig 6.4.3: master plan

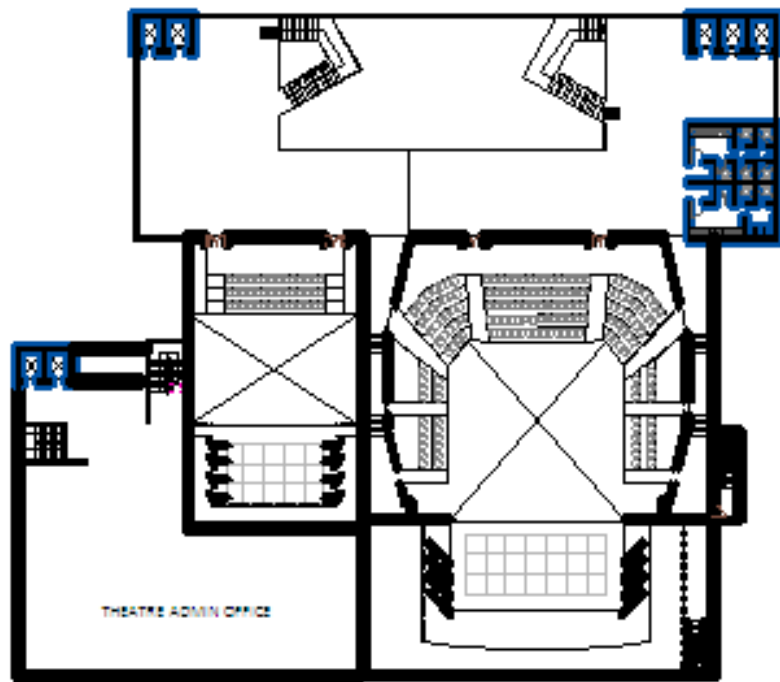


Fig 6.4.4: plan at -15' level

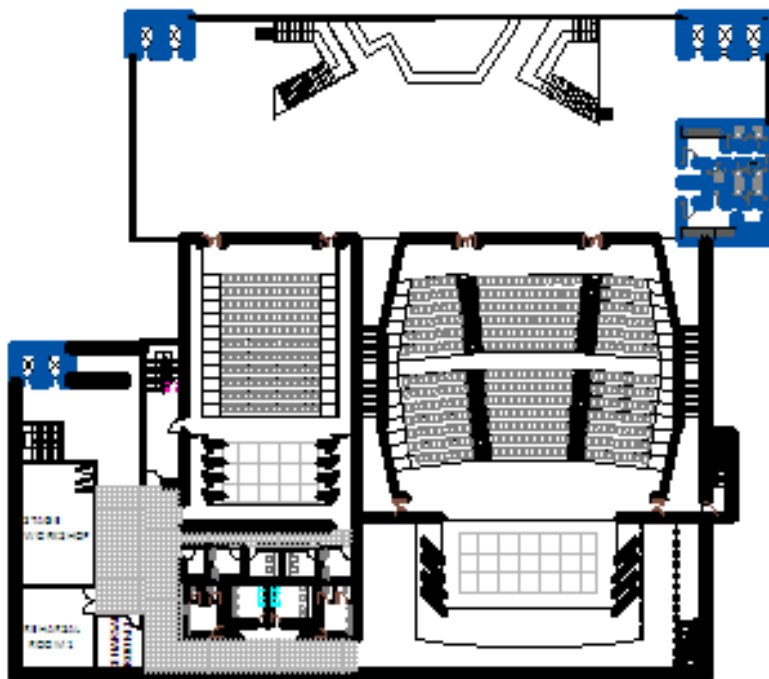


Fig 6.4.5: plan at - 30' level

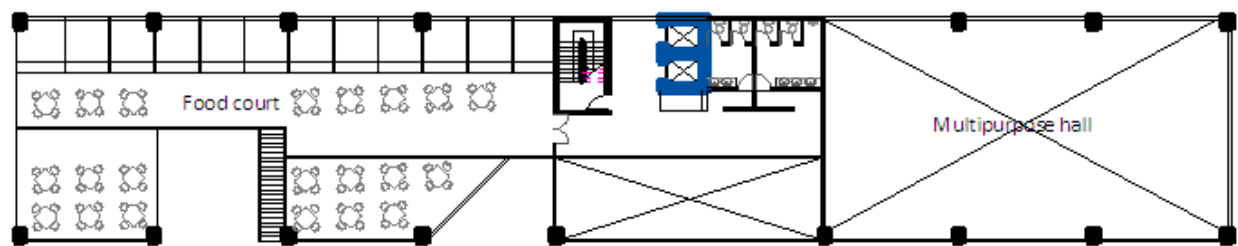


Fig 6.4.6: 1st floor plan

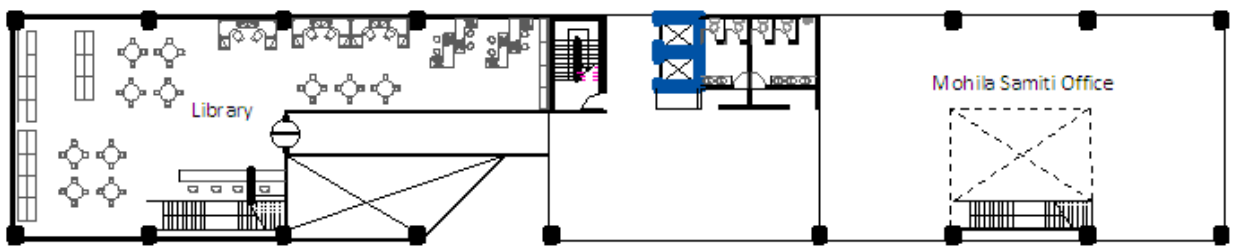


Fig 6.4.7: 2nd floor plan

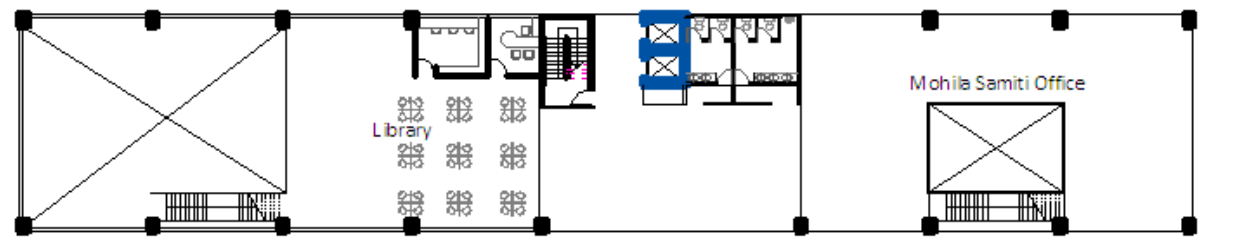


Fig 6.4.8: 3rd floor plan

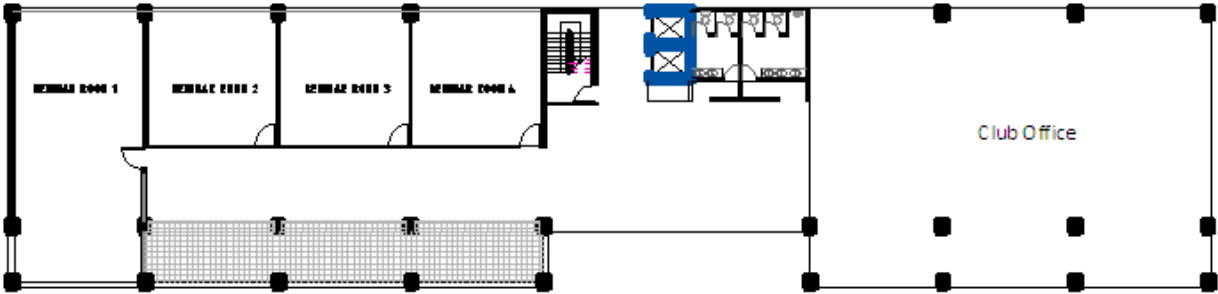


Fig 6.4.9: 4th floor plan

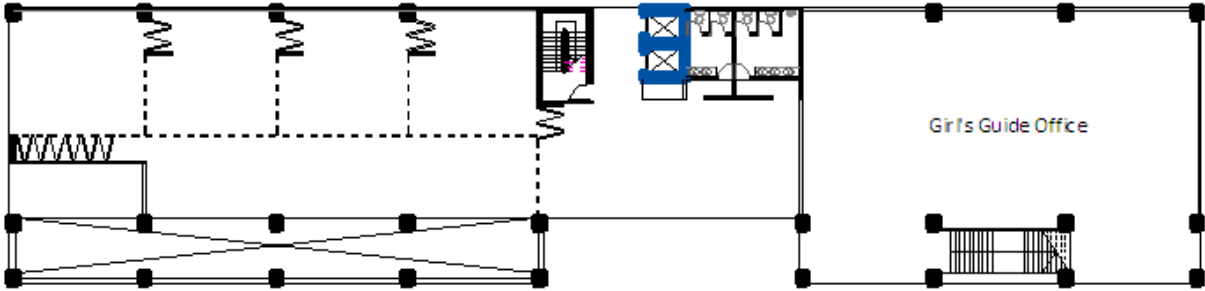


Fig 6.4.10: 5th floor plan

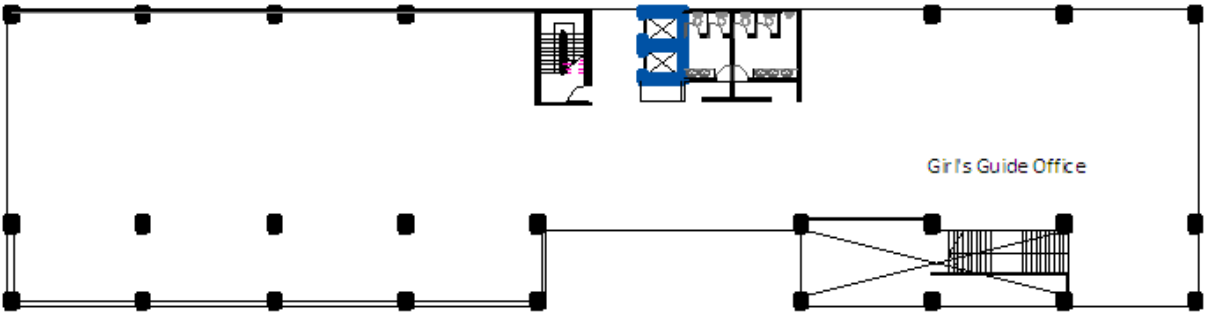


Fig 6.4.11: 6th floor plan

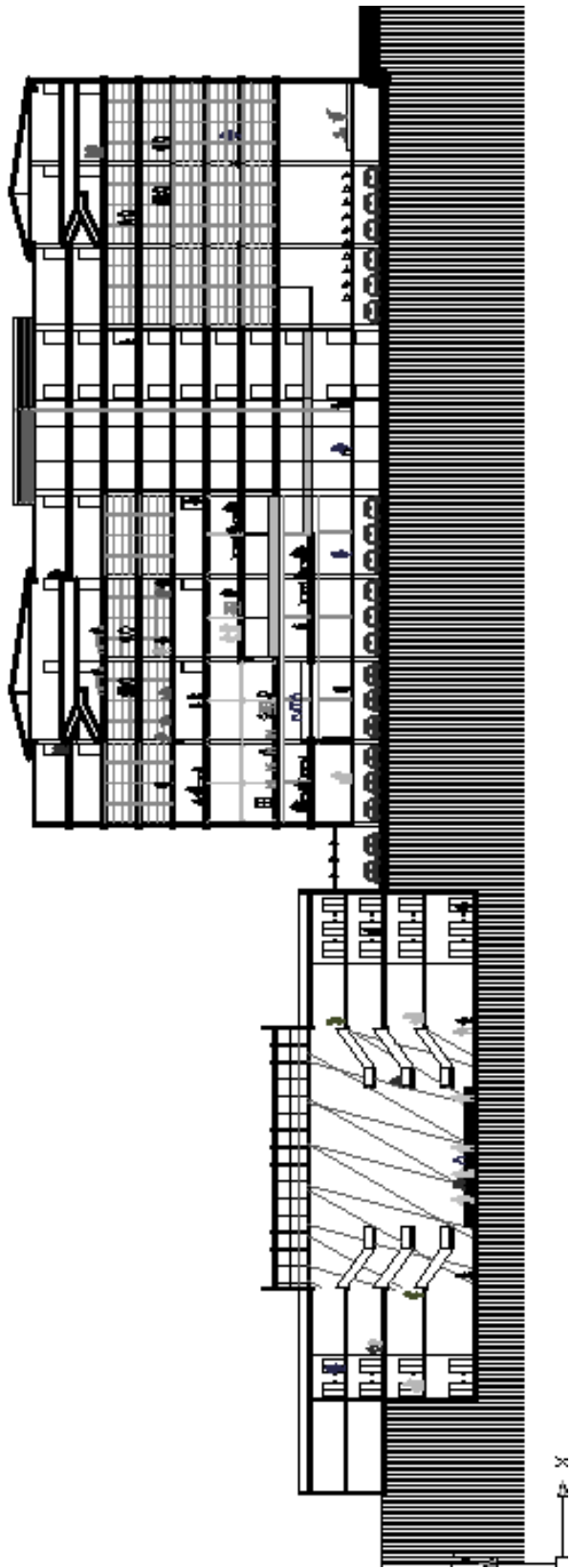


Fig 6.4.12: section AA

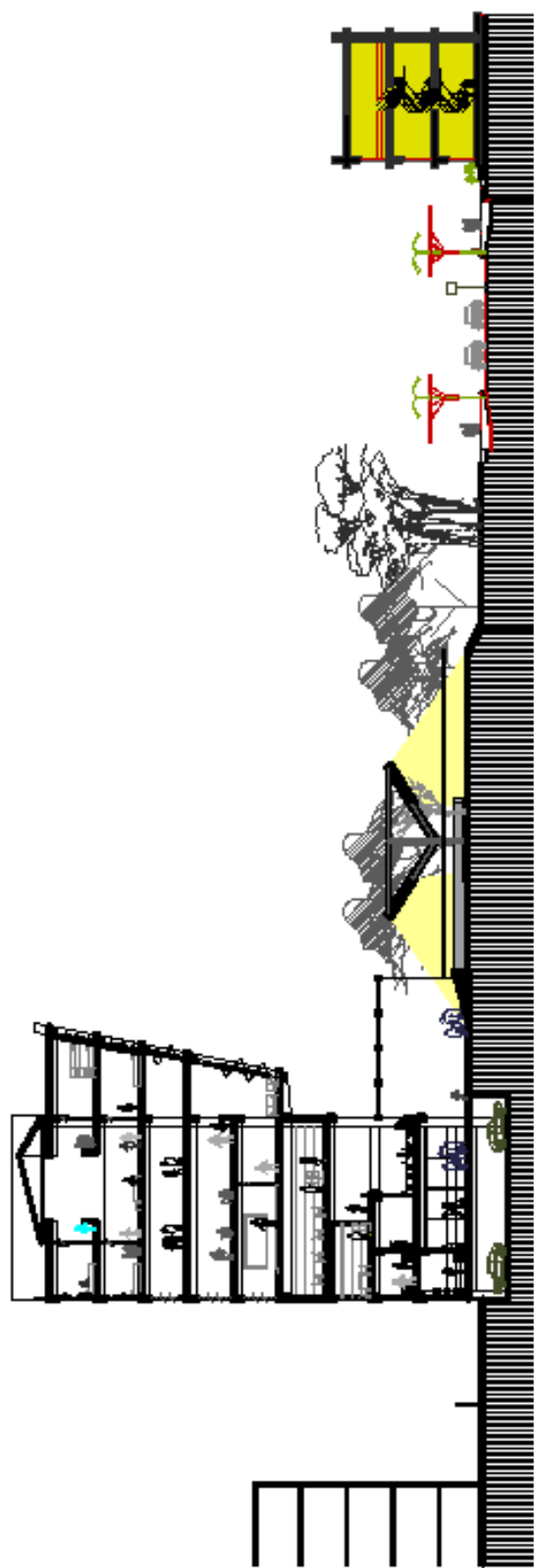


Fig 6.4.13: section BB



Fig 6.4.14: section CC_the smaller theatre for 100 seats. The seats are retractable for creating a open acting area

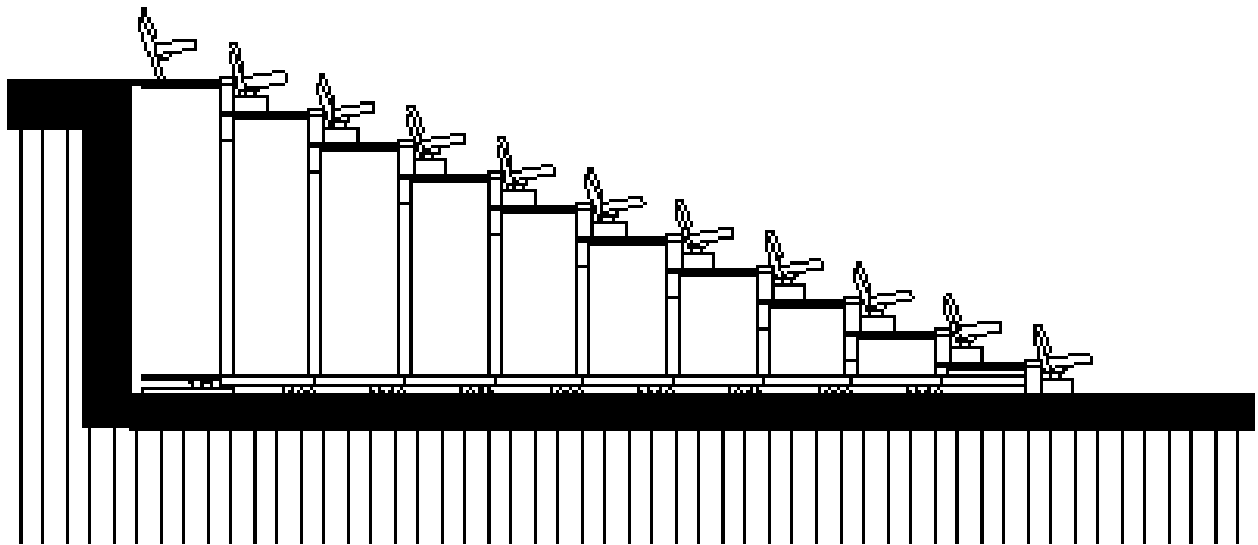


Fig 6.4.15: Detail showing retractable seats



Fig6.4.16: section DD_theatre for 350 seats



Fig 6.4.17: South Elevation

Chapter 07

Conclusion

7.1 Conclusion:

Theatre complex has a significant role in the stage drama practice of Bangladesh.

'Mahila samity', 'Girl's guide association' & 'Professional & business women's club' are working for the welfare of the society & women. The earnings from the theatre are also used for the use of the organizations. Besides being a very important building the site itself improvises a huge significance. Bailey road is one of the most famous hangout spots of Dhaka. The enchantment of the street inside the site interconnects the street , the theatre & the noble motive of the organizations together for everybody.

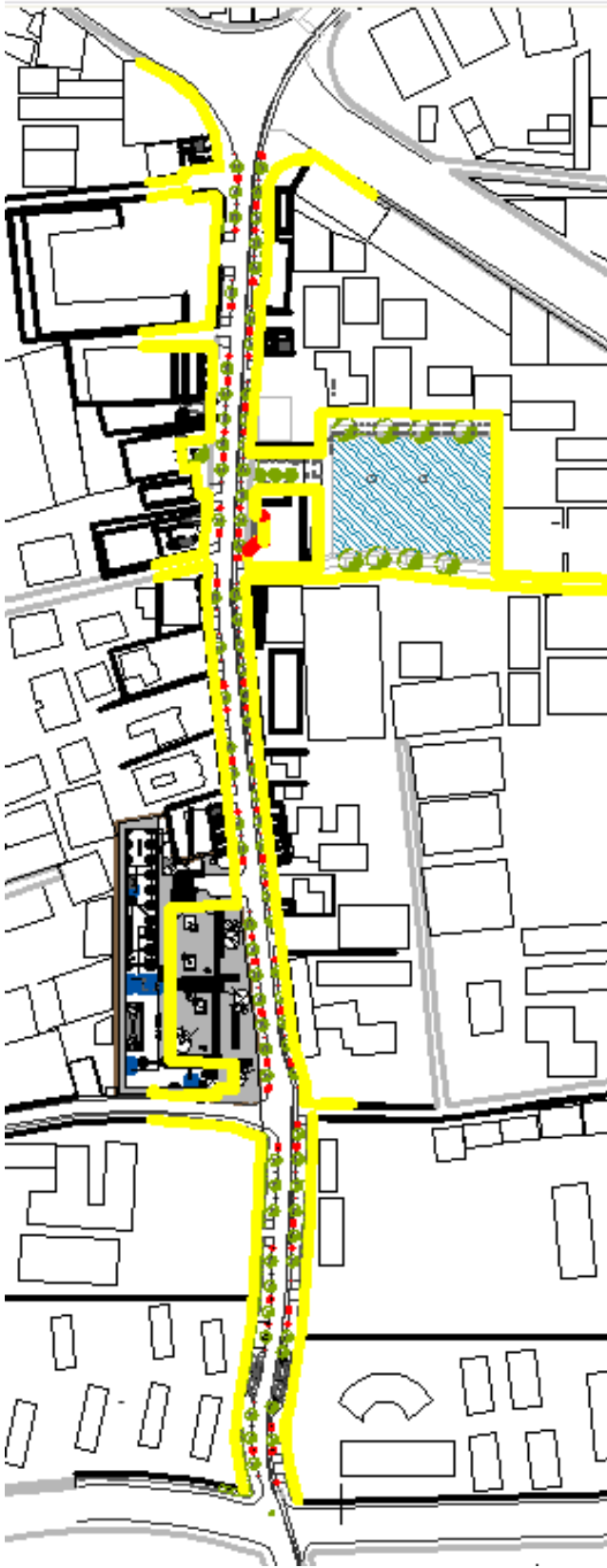


Fig 7.1: new streetscape of Bailey road

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