

EXTENSION OF CULTURAL COMPLEX OF GULISTAN PARK

By

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A thesis submitted to the Department of Architecture in partial fulfillment of the
requirements for the degree of
Bachelor of Architecture

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
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Abstract

'Gulistan' is an extremely important place of Dhaka city with many memories of its old cinema hall complex and also because of its importance as a hub. Gulistan Park therefore is an extremely sensitive area because it needs to live on as a significant urban place besides its identity as a park. There are two different parts of the project: Cultural and Religious. Both of the parts are developed over the idea of revitalizing the inactive part of Gulistan Park by creating visual porosity and accessibility with an urban plaza. The plaza dissolves into the green of the park while introducing many new public facilities. With respect to the park, the form generated to offer a seamless transition of the park to the sloped green roof, ensuring visual and pedestrian experience.

Keywords: Cultural Complex, Building and Landscape, Mosque, Madrasa, Park

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Chapter 1

Introduction

1.1 Project Introduction

Gulistan, referring 'Flower Garden' has a drama center established in 8th May, 1999. It was first named after the last landlord (shesh jamidar) of Sonargaon, Dhaka. Later it was named Dhaka Mahanagar Natya Mancha and currently known as Kazi Basir Milonayaton. The Mancha appears to give space for meetings on its plaza and an auditorium for about 600 people for various purposes such as seminars, dramas, dance performances, cultural performances, and prize giving ceremony etc. It has a small restaurant but it is no longer active. The area is currently in its worst condition since the surroundings are usually poor people building temporary home for living and using the pond without maintaining it. On the other hand, there is an illegally built informal mosque just beside the auditorium even though there is an existence of Gulistan Central Mosque for around 2200 people in that area. Moreover, the interior of the main structure is as poor as its exterior. An informal Madrasa is also present in the site but it is so congested that there is no proper environment to function it. Therefore, the Madrasa is also in demand of new construction respecting the other functions and maintaining its proper entrance. The footpath is crowded with vendors of Gulistan streets. New construction demands proper space for these vendors and clear pedestrians. On the other hand, there happens to be local food service demand on the site since many people work around the surroundings of Gulistan's commercial zones. A new restaurant offering local food service is considered to be a major need in this site. The important places around this commercial area are Golap sha Mazar, Gulistan Shopping Complex & Underground Market, Bangabhaban, Bangladesh Olympic association, Maulana Bhashani National Hockey Stadium and many more.

1.2 Importance of the Project

Dhaka South City Corporation took step to reconstruct the project of Gulistan Park and Mahanagar Natyamancha and the project is currently handling by Architect Nurur R. Khan. He has already designed the Gulistan Park and this part is currently in construction. But the Natyamancha part is still untouched and not yet been designed. The surrounding of the Gulistan area making itself a very important place for commercial purpose and this theater is a major recreational source of the people of this area. But since it is in its worst condition and not functioning well it has become a burden for the society. The site is in need of a good construction and proper maintenance. Respecting the scenario of newly designed Gulistan Park, Dhaka Mahanagar Natya Mancha needs to be designed in a way that will serve the society. While on the other hand, restaurant offering local food service & an informal Madrasa needs to be constructed respecting other functions properly. The existing mosque is currently functioning well but the entrance of the mosque is not properly designed. Therefore, new entrance with proper arrival and departure from the site is in need and the mosque is demanding to be face-lifted.

1.3 Drama as a Resource of Entertainment in Bangladesh

The story of dramas and theaters are never old in Dhaka city. Bangladesh, as a developing city is mostly involved with its busy life where the demand of recreational place is very high. Drama is one of the resources of recreation which needs more platforms to serve for entertainment. Dhaka Shilpokola Academy, Shishu Academy, Chhayanaut Cultural Center and Rabindra Shorobor are some of the recreational spaces where Dramas can be seen but not in a major scale. One dedicated platform only for drama and theater can never be seen in Dhaka city in this time period. Public seek for the demand of these type of recreational spaces in a great scale.

1.4 Project Rationale

A new dimension of public space has become very essential for Dhaka city. Old Dhaka is very rich with our traditional cultural activities and Gulistan Mahanagar Natya Mancha should be included in them. The current scenario of this site seems in a very poor condition occupied by illegal temporary structures. The plaza can be a transformation of an amphitheater where the projection screen can play a role for public recreation. Besides this, rebuilding the auditorium with a restaurant offering the areas famous foods has become a major to be a part for preserving Old Dhaka's cultural.

1.5 Project Brief

Project:	Extension of Cultural Complex of Gulistan Park
Type:	Cultural Complex
Client:	Dhaka South City Corporation, Bangladesh

Project Implementation Time

Starting date:	January, 2020
Ending Date:	June, 2024
Site area:	5 Acre (approx.)
Site Location:	Gulistan Park, Dhaka

1.6 Project Objectives

The creation of a proper platform for Dramas and Theaters can bring the gist of Bangla Culture and preserve it. This platform can also offer open spaces to fulfill public demands. The poor scenario of the site can be managed with proper design. Smooth arrival and departure from the site can solve the traffic problem of the particular area. While establishing International standard for Dramas and Theaters there need to be a new construction of a restaurant offering local foods. Re-designing the existing Madrasa which is not properly maintained can offer the 100 students to study well in a manner. The problem of busy pedestrians around the site,

crowded with many vendors can be solved offering proper space location for the vendors inside the site maintaining the entry and exit of public.

1.7 Programs

Cultural Complex

- Theater of 500 People Capacity
- Back Stage Facilities
- Dressing Room and Locker
- Control and Equipment Rooms
- Cinema
- Exhibition Spaces
- Administration
- Restaurant
- Service
- Storage
- Shops
- Vendors Locate in plaza
- Amphitheatre
- Parking

Religious Complex

- Mosque for 2000 people
- Ablution Space
- Madrasa for 50 Student
- Dining
- Seminar Hall
- Class Rooms
- Accommodation
- Administration
- Service
- Storage

Toilet
Dressing Room and Locker
Indoor Games Facilities
Library
Study Room

Chapter 2

Literature Review

2.1 Dhaka City

Dhaka city, the capital of Bangladesh is a thriving, colorful and congested metropolis of some 18 million people characterized by its busy urban life and rich diverse cultures and its deeply rooted heritage is thoroughly reflected in its architecture, literature, music, dance, history and culture. Dhaka's one of the most cultural valuable parts, old Dhaka is full of traditional festivals and sites of interests. There is a good list of heritages in Dhaka city such as Lalbag fort, Choto Katra, Bara Katra, Gol talab, Ahsan Manzil, Nawab Bari mosque, Dhakeshwari Temple etc. But maximum of them are in old Dhaka. Dhaka is holding its tradition not only with its heritages but also with performing arts and media, cinema, theaters, festivals, cuisine, clothing, religion, museums and many more.

2.2 Culture, People & Public Recreational Spaces in Dhaka City

Culture develops by beliefs, faith, practices, customs, way to live, art, intelligence, language, food habits, and economy etc. The traditional music, tribal dances, drama and theatres are the source of entertainment for Bangladeshis. People of Dhaka are mostly influenced by modern music, public events, recent programs following the tradition and culture of this country. Bengali music encompasses a number of traditions and mirrors some of the country's poetry. Both vocal and instrumental music are in demand. However, modern music is becoming more

popular and is practiced widely. Tribal dances, drama and theaters are also recreational demands for Bengalis. More than a dozen theater groups in Dhaka City have been regularly staging locally written plays for hundreds of years. Many have also started adopted some plays from European writers. (Radwan Chowdhury, March 26TH 2015, Discover the Diverse Culture of Bangladesh). But the lacking of proper auditoriums and the location of them are creating a huge limitation for theater plays. Even though Dhaka is so enriched with its culture, recreational public spaces in this city are not huge in number. There are few numbers of parks including Gulistan Park, Ramna Park, Bahadur Shah Park etc. and some popular places like Rabindra shorobor, Shilpokola academy, Dhaka University area, Dhanmondi Lake, Baily Road etc. which are not very good amount in number for public recreation. Consequently, the demand of these types of recreational space is very high in Dhaka city.

2.3 Gulistan in Urban Scale

Gulistan, referring ‘flower garden’ with no existence of any garden, overcrowded with heavy traffic flow and street vendors is one of the busy commercial areas of Dhaka city. Several important streets are connected to Gulistan and the street is full of roadside shops which makes it busy and crowded. Thousands of people visit this place for their daily purposes. The road is always occupied with traffic vendors and passersby. One of the oldest transports of Dhaka City ‘Tom Tom’ can be seen in this street. The road is always busy with street selling, continuous moving of rickshaw, bus and bike. Along with multistory market all around roads side of Gulistan has temporary hawker’s shops. Marginalized community general low income people are the main customer of this market. There are more than two thousands hawker shops where more than 20000 people works in this area. There is a shrine right at the middle of the road. It is called “Golap Shah’s Shrine”. Thousands of people show their devotion to this shrine every day and make donations so that their desire can be fulfilled. There is one major bus stand situated in Gulistan, called the Gulistan (Fulbaria) Bus Station. Bango Bazar is the prime

shopping place here. New and fashionable clothes can be found here with reasonable price. Dhaka was all along a city that loved cinema.

There used to be a Cinema complex (Gulistan Cinema Hall) here which was one of the oldest architectural monuments. Even though the design was not eye catching and the structure was bizarre, it was one of the modern buildings in Dhaka city.

The 11-km-long Gulistan–Jatrabari Flyover was opened in October 2013 to ease traffic jams and reduce travel time from the usual one hour to just five minutes. (dhakatourismbd.com, September 7TH 2018, Gulistan, Dhaka, Bangladesh) Osmani Uddyan Park, Dhaka City Corporation, Dhaka GPO, Bangabandhu National Stadium, National Mosque Baitul Mukarram and many other important infrastructures are very close to this street.

It's hard to get a glimpse of green in Old Dhaka. Shahid Matiur Shishu Park in Gulistan, popularly known as Gulistan Park, is one of the few places where people of the old city can come close to nature. Mahanagar Natya Mancha is located just beside Gulistan Park. However, Gulistan Park & Mahanagar Natya Mancha are two different places as per the city survey.

Other infrastructures in Gulistan area are Maulana Bhashani National Hockey Stadium, Gulistan Shopping Complex, Bangabhaban Garden, Rajdhani Unnayan Kartripakkha, Bangladesh Olympic Association, Shekih Russel Rolling Skating Complex.



*Fig 2.1: Banga Bandhu Square Monument
Gulistan Crossing, in Dhaka, for the Memory of
Sheikh Mujibur Rahman.*



Fig 2.2: In front of Gulistan Cinema Hall



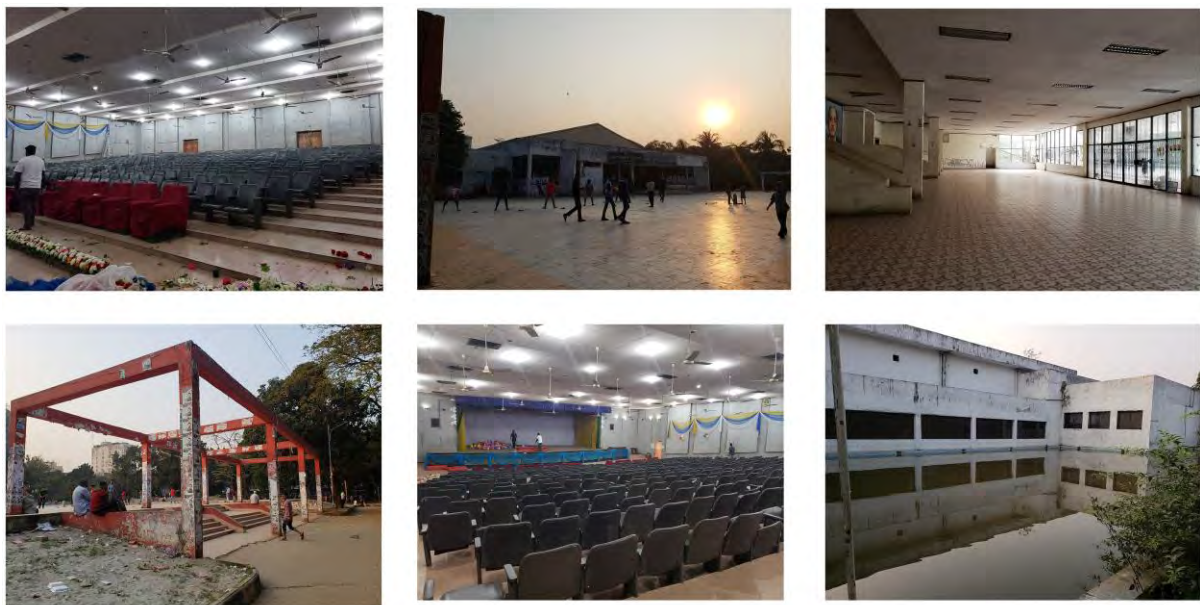
*Fig 2.3: Gulistan area under martial Law towards
"Gulistan Cinema Hall" Dhaka (1954)*



Fig 2.4: Busy street scene of Gulistan area (1974)

2.4 Mahanagar Natya Mancha

Mahanagar Natya Mancha was constructed by Dhaka City Corporation and established in 8th May, 1999 to stage shows and conduct rehearsals. It was constructed during the tenure of Awami League government due to intense lobbying by the Group Theatre Federation. Theatre groups arranged shows and drama festivals there. But after a year and a half the Natyamancha started to be used for political functions following changeover in power. At the same time, theatre groups stopped going there giving reasons that the auditorium lacked adequate facilities for stage plays and the area was anything but suitable for theatre practice as it lacked security.



CURRENT SCENARIO OF MAHANAGAR NATYA MANCHA

Fig 2.5

The structure of auditorium for about 600 people was first named after the last landlord (shesh jamidar) of Sonargaon, Dhaka and later it was named Dhaka Mahanagar Natya Mancha. The current scenario is so poor that the major demand of the site is new construction of it. Unhealthy, unhygienic surroundings and illegal temporary homes of poor people around the Mancha are impacting the whole site very negatively. Likewise, the new construction of public

toilets, a restaurant of local foods for demand and placing the vendors in an ordered and planned way has become a major necessity of the site.

2.5 Drama & Theater

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

This is where theatre comes in. Drama, as in a play, is meant to be performed on a stage in front of an audience at the theatre. So, drama refers to the script, while the word theatre is the performance of the script. While it might seem completely disconnected from what we mean when we say drama today, consider it this way. Someone who is dramatic is sort of a performer on a stage, hoping for everyone's attention.”

(What-Is-Dramadoc, coursehero.com) & (Heather Carroll, What is Drama? - Terms, Time Periods and Styles, study.com)

2.5.1 TYPES OF THEATER

Proscenium stage: Proscenium means “picture frame”. This type of theater means where the frame of the picture is placed on the front of the playing area. The stage is usually a little higher than the first few rows of the seats. That means the audience in those seats has to look upwards to see the actors.

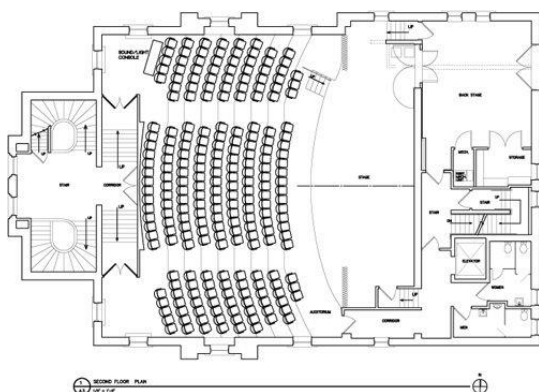


Fig 2.6: The proscenium theatre (source: pinterest)

The stage is often quite small and shallow and that limits the amount of scenery and props that can be used. There is limited space for the actors to move around.

Thrust Stage: “In theatre, a thrust stage is one that extends into the audience on three sides and is connected to the backstage area by its upstage end. A thrust has the benefit of greater intimacy between performers and the audience than a proscenium, while retaining the utility of a backstage area.” (Wikipedia)

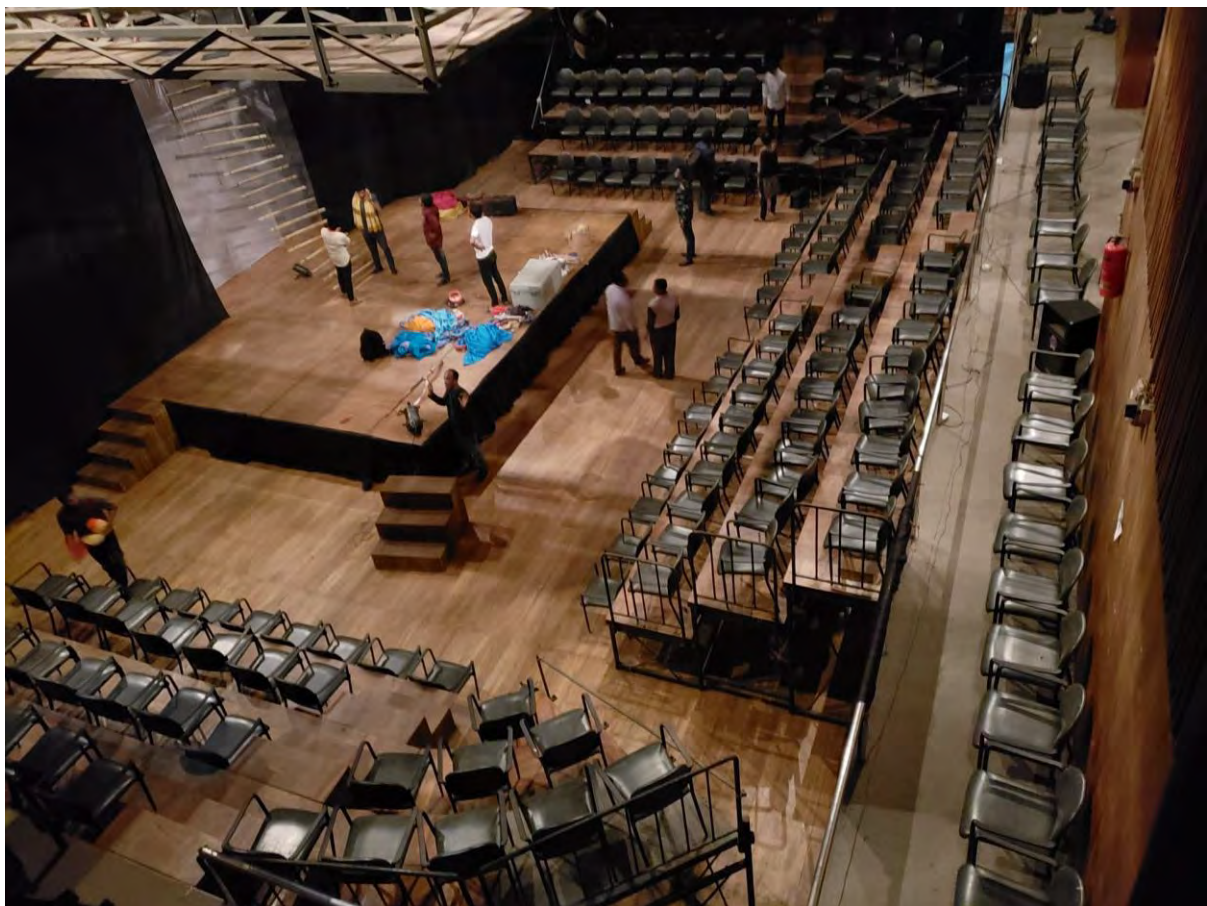


Fig 2.7: Shilpokola Academy Thrust Stage (source: author, 2019)

“Entrances onto a thrust are most readily made from backstage, although some theatres provide for performers to enter through the audience using dormitory entrances (Fig 2.7).” (Wikipedia)

End Stage: In this type of theater there is audience only on one side of the stage. End stages are thought to focus the full attention of the audience onto the production since the shape of this type of theater is mostly rectangular or square.

‘End stages also simplify blocking, allowing actors’ movement patterns to be more easily composed into aesthetically appropriate shapes, and they greatly simplify the display of scenery and special effects.’ (Theatre Forms, britannica.com)

Arena Theatre: Arena theater has audience around the stage on its four sides. Therefore, arena theaters are often known as amphitheaters, island stage theaters or center stage theaters.

This type of theaters stages can be round, oval, octagonal, square, rectangular or irregular shapes. Special effects are not possible in this type of stages because nothing can be hidden from the audience. The arena theater nor likely to have balconies since the all-around seating of the arena form seems to satisfy seating capacity demands without balconies.



Fig 2.8: Arena Theatre, Houston (source:groupon.com)

“It is necessary to elevate successive rows of seats more than in proscenium form as a partial solution of the insoluble problem of actors covering other actors from some spectator’s direction.” (Joseph De Chiara & John Callender, *Times Saver Standards for Building Types*, page: 405)

Flexible Theatre: Flexible stage theatres are those that do not establish a fixed relationship between the stage and the house. This stage and seating is not fixed. Instead, each can be altered to suit the needs of the play.

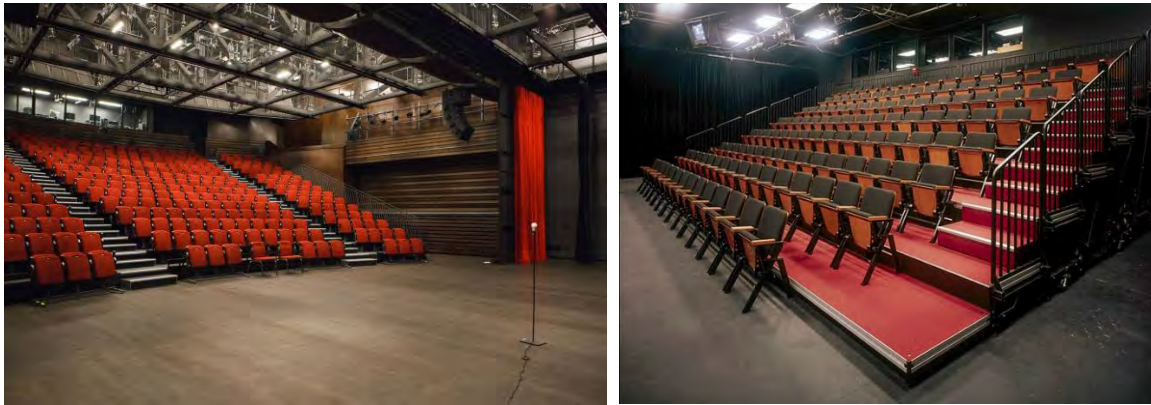


Fig 2.9: Flexible theatres with portable seating (source: performance.stageright.com)

2.6 History of Drama

The history of drama stretches back to some of mankind's earliest civilizations. The drama and theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. Mathematics played a large role in the construction of these theatres, as their designers had to be able to create acoustics in them such that the actors' voices could be heard throughout the theatre, including the very top row of seats.

Drama as we know now, started back in ancient Greece. The Greeks' understanding of acoustics compares very favorably with the current state of the art, as even with the invention of microphones, there are very few modern large theatres that have truly good acoustics. The first seats in Greek theatres (other than just sitting on the ground) were wooden, but around 499 BCE the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens.

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. These plays are still popular as theatrical productions, they also greatly influenced playwrights throughout the history.

(Source: Jenney Cheever, A Brief History of Drama, academia.edu)



*Fig 2.10: Louis Bouwmeester as
Oedipus in a Dutch production
Of Oedipus Rex, c. 1896*

(Source: artandpopularculture.com)



Fig 2.11: Antigone in front of the dead Polyneices by (Wikipedia)

‘During the period between 350 BC and 250 BC, comedy came to be much more prominent in the theater. Eventually, modern comedic playwrights took refined place. However, the dark age of drama and theater started on this time and theaters were on its way of extinction. The Christians opposed theatrics, thus there was no theater in the Roman empires during this time.’

(Source: Jenney Cheever, A Brief History of Drama, academia.edu)

The renaissance gave a re-birth of drama during 16th and there became 3 forms of drama:

TRAGEDY: 1st tragedy written in Italian - Sofonisba (1515) by Giangiorgio TRISSINO. He followed the Greek formula. Followed/overshadowed by CINTHIO. Orbecche (1541) 1st Italian tragedy performed, followed Senecan formula.

COMEDY: originally copied Romans/Greeks (subject/settings as well as structure). Evolved to Italian subjects/settings - well-established by 1540.

PASTORAL: A love story, featuring romanticized characters such as shepherds and shepherdesses, nymphs and satyrs, in an idealized rural setting.

(Source: THEATRE HISTORY - Beginning through the Renaissance, southeastern.edu)

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 2.12: Shakespeare first play was a history play called Henry VI Part II. It was first performed in 1590-1591.

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 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.

(Source: Jenney Cheever, *A Brief History of Drama*, academia.edu)



Fig 2.13: *Rosencrantz and Guildenstern Are Dead* a Famous Play by Tom Stoppard

In the new millennium, 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 love of drama is as strong as ever.

(Junitia Dewi Voa, History of Drama, scribd.com)

2.7 History of Bengali Theaters

The beginning of theaters in Bangladesh was in 4th century AD in the form of Sanskrit drama. Urban folks started to practice Sanskrit theater which was mostly influenced by northern India because of the conquest of Bengal by the Guptas and Aryan culture was the trend then. Consequently, Bengali theatre got traced with the construction of Calcutta theatre back in 1779. However, nothing remarkable happened till the end of 1794. The first Bangla theatre was founded by lebedeff, a Russian intellectual. He established the 'Bengali Theatre' in 1795 at in Calcutta and staged a drama in Bangla translation called Kalpanik Sangbadal on 27 November. 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 started to write plays based on British realistic manikins whilst ideally weaving them with classical dance & music. Rabindranath Tagore's 'Raktakarabi' became an important part of this attempt. The first theater in Dhaka was Crown Theatre Stage which was established near the Nawab Palace in Old Dhaka between 1890 and 1892 and later shifted to Islampur. In the time period from 1897 to 1991 many theaters were established and demolished in Dhaka city such as Diamond Jubilee Theatre, Lion Theater, Mahila Samiti Auditorium and many more.

After the partition of India in 1947 one theatre house called Mahbub Ali Institute was established in Dhaka (1950). The theatre drama helped the freedom fighters of Liberation War of Bangladesh by inspiring them to fight against enemy. After the Independence of Bangladesh the art of theatre started on regular basis. No new stage was established in Dhaka for a long

time following the independence of Bangladesh in 1971. After the Independence, the famous theater groups that have made their mark are Dhaka Theater; Nagarik; Arranyak; Nandonik and Dhaka Padatik. There are some popular theatre writer, actor, actress in this country who are the star of this industry such as Syed Shamsul Huq, Abdullah, Al Mamun, Mamun Ur Rashid, Selim Al Din, Masum Reza are most popular persons.



Fig 2.14: Dhaka University staged Sajhbelar Bilap at Natmandal of DU (Source: newagebd.net)



Fig 2.15: “Chitrangada” at the Studio Theatre Hall of Bangladesh Shilpakala Academy (thedailystar.net)

In Dhaka there are few places where theatre is being performed and among them only Shilpokola Academy (Jatio Nattoshala), founded in February 19, 1974 has the proper auditorium according to the actors. In 1999 'Dhaka Mahanagar Natyamancha' (Dhaka Metropolitan Theatre) was established at Gulistan in Dhaka which was mainly used for staging plays. 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 has become one the well-organized art form.

(Source: Theatre Stage, 2 February 2015, banglapedia.org)

Chapter 3

Site Analysis

3.1 Site Appraisal

Site of the proposed project Mahanagar Natya Mancha is currently located in Gulistan Park, Dhaka which is also in process of construction. The current scenario of the site is so poor that Dhaka South City Corporation decided to demolish the main auditorium as well as the public toilets while creating some space for the vendors and designing the whole structure newly. The site has demands of constructing a restaurant for public and redesigning the existing Madrasa for 50 students.

Gulistan is a source of commercial hub with all of its important surroundings. All commercial building of this area are mostly old and some of them needs to be reconstructed similarly to Dhaka Mahanagar Natya Mancha.

3.2 Site Location

Gulistan is one of a very significant places of Dhaka city. It is a very busy and popular area with so many important surroundings. Gulistan means ‘Flower Garden’ in Persian, which led to the speculation that in medieval times there might be prominent flower gardens.



Fig 3.1: Dhaka Mahanagar Natya Mancha Located in Gulistan, Dhaka.

Gulistan is an area with so many important streets. Consequently, these connections of streets make the area very crowded and noisy. On the other hand, road side shops and thousands of people visiting these vendors in this area has made this place extremely chaotic. The roads of this area are always occupied with heavy traffic and street passerby.

Mahanagar Natya Mancha is one of the most isolated recreational places of Gulistan. The site is very poorly maintained. Just after one and a half year of its construction many political parties started to throw political functions in here following the changeover in power.

Currently, the auditorium of almost 600 people only servers the political parties for seminars, prize giving ceremonies and political conferences.

3.3 Site Surrounding

Numerous important surroundings in Gulistan make the place vibrant and crowded. There is a famous shrine right in the middle on the road of Gulistan called ‘Golap Shah’s Shrine’ where thousands of people visit to show their devotion to this shrine every day. They also make donations so that their desire can be fulfilled. Fulbaria bus station is the major bus stand of Gulistan. Huge amount of passengers use these public buses daily to go to their destinations whereas the number of the bus are very few than the passengers. Extreme rush on the roads of Gulistan every other day is a common scenario. Banga Baza, stadium market, Gulistan underground market and Gulistan shopping complex are the prime shopping places here. Verities of goods and products are available in these shopping places in reasonable price. There used to be a Cinema complex (Gulistan Cinema Hall) here which was one of the oldest architectural monuments. It is now transformed into Gulistan Shopping Complex. The 11-km-long Gulistan–Jatrabari Flyover was opened in October 2013 to ease traffic jams and reduce travel time from the usual one hour to just five minutes. Osmani Uddyan, Maulana Bhashani National Hockey Stadium, Bangladesh Olympic Association, Dhaka City Corporation, Dhaka GPO, National Mosque Baitul Mukarram and many other important infrastructures are very close to this street.

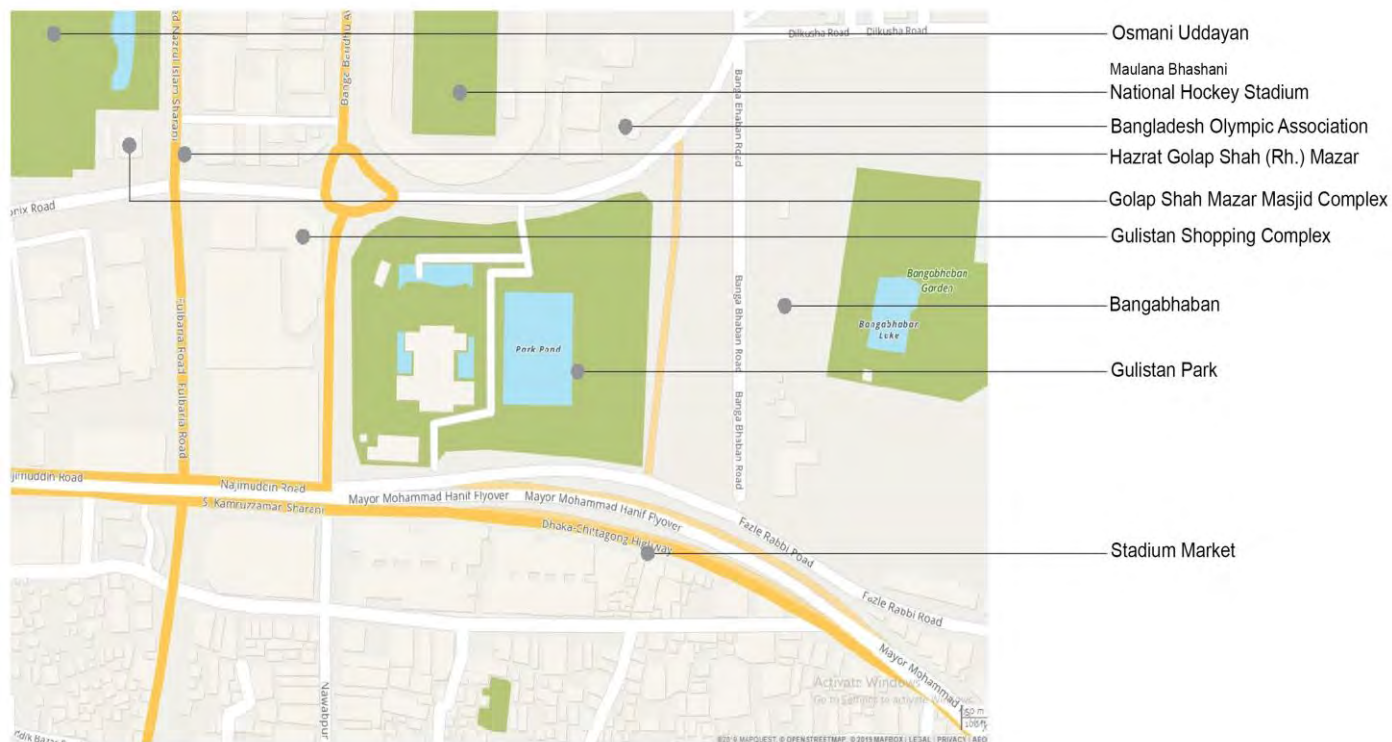


Fig 3.2

3.4 Existing Structure on Site

Currently Dhaka Mahanagar Natya Mancha, located in Gulistan has only one entrance. The Under Ground Market entry is outside of the boundary of the site. There seems to be illegally built Mosque inside the site, even though the Gulistan Central Mosque providing for about 2200 people is existing and functioning in a manner.

The entry of this particular Mosque is from the south of the site but not directly from the entrance of Natya Mancha area. The generator room of the theater is just beside the illegally built mosque. There happens to be only one public toilet inside the site in a very poor condition. Around this public toilet there is an open garbage disposal place. The plaza of the theater is currently in use of street children for playing. On other times political functions are being held here. The main auditorium has a canteen inside it. However, it is not being in use of a canteen

anymore since the political affairs are involved with it. They use it for their own purpose. There is a police box and a water tank present in the site which are also considered to be demolished. An informal Madrasa is also present in the site but it is so congested that there is no proper environment to function it.

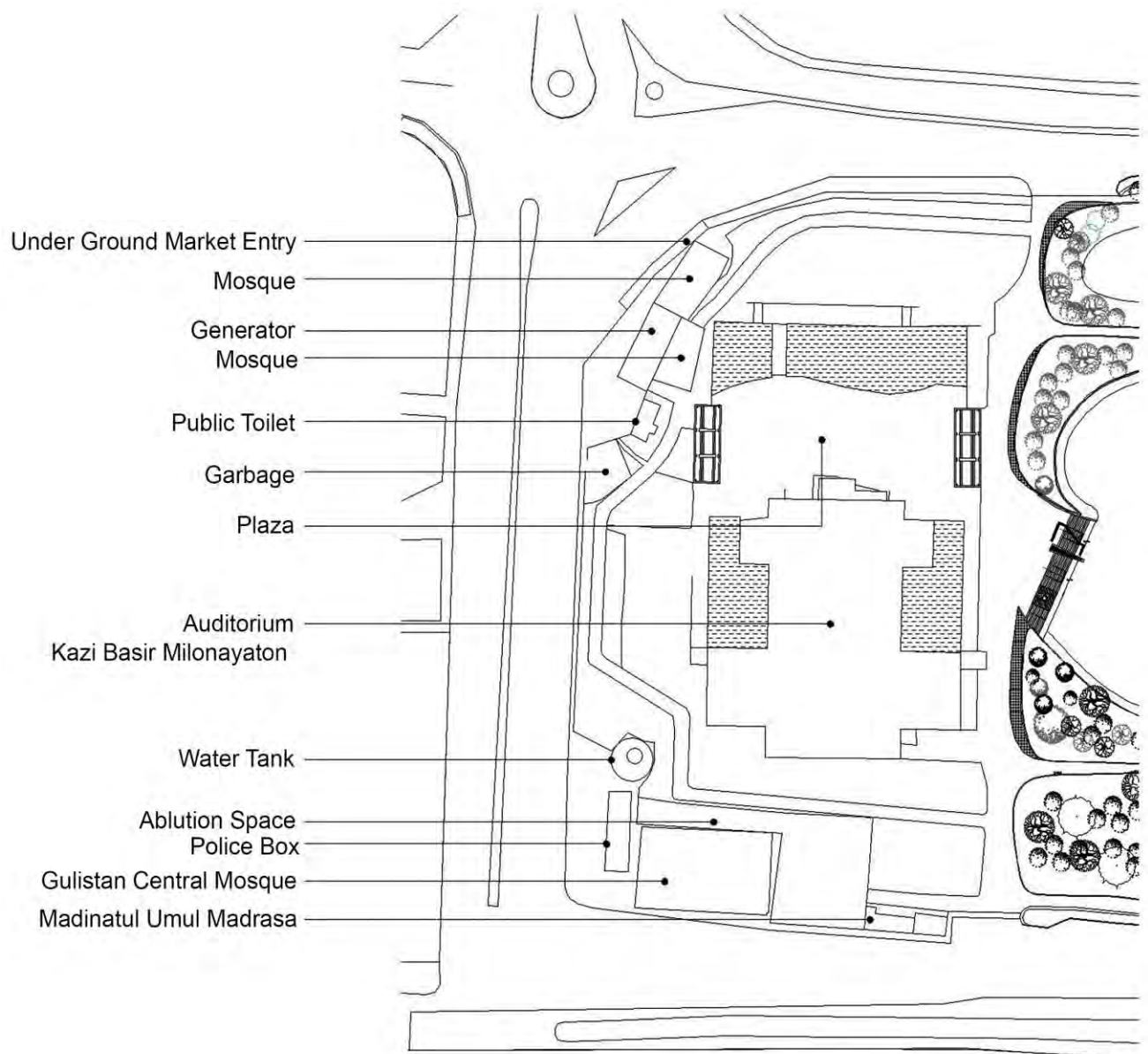


Fig 3.3

3.5 Current Condition of the Site

'Gulistan' is an extremely important place of the city with many memories of its old cinema hall complex, nearby stadium and also because of its importance as a hub. Mahanagar Natya Mancha of Gulistan therefore is an extremely sensitive area because it needs to live on as a significant building-landscape besides its identity as a recreational place. At this point it has become extremely neglected because it has been isolated with boundaries, which has created unwanted encroachment from the outside and generated unwanted activities within it. The public toilets, the garbage dumps, the unwanted– buildings on the west side, all has cut off the identity of the theater from the city. This auditorium within Gulistan Park and its front plaza has become a failure from lack of maintenance and misuse. The beautiful park is not seen or enjoyed by the passerby and its isolation has led to unwanted activities.



CURRENT SCENARIO OF GULISTAN PARK



Fig 3.4

3.6 Climate & Topography

The climate is tropical in Dhaka. The summers here have a good deal of rainfall, while the winters have very little. Average temperature in Dhaka is 25.9 °C. In a year, the average rainfall is 2022 mm.

3.6.1 CLIMATE GRAPH

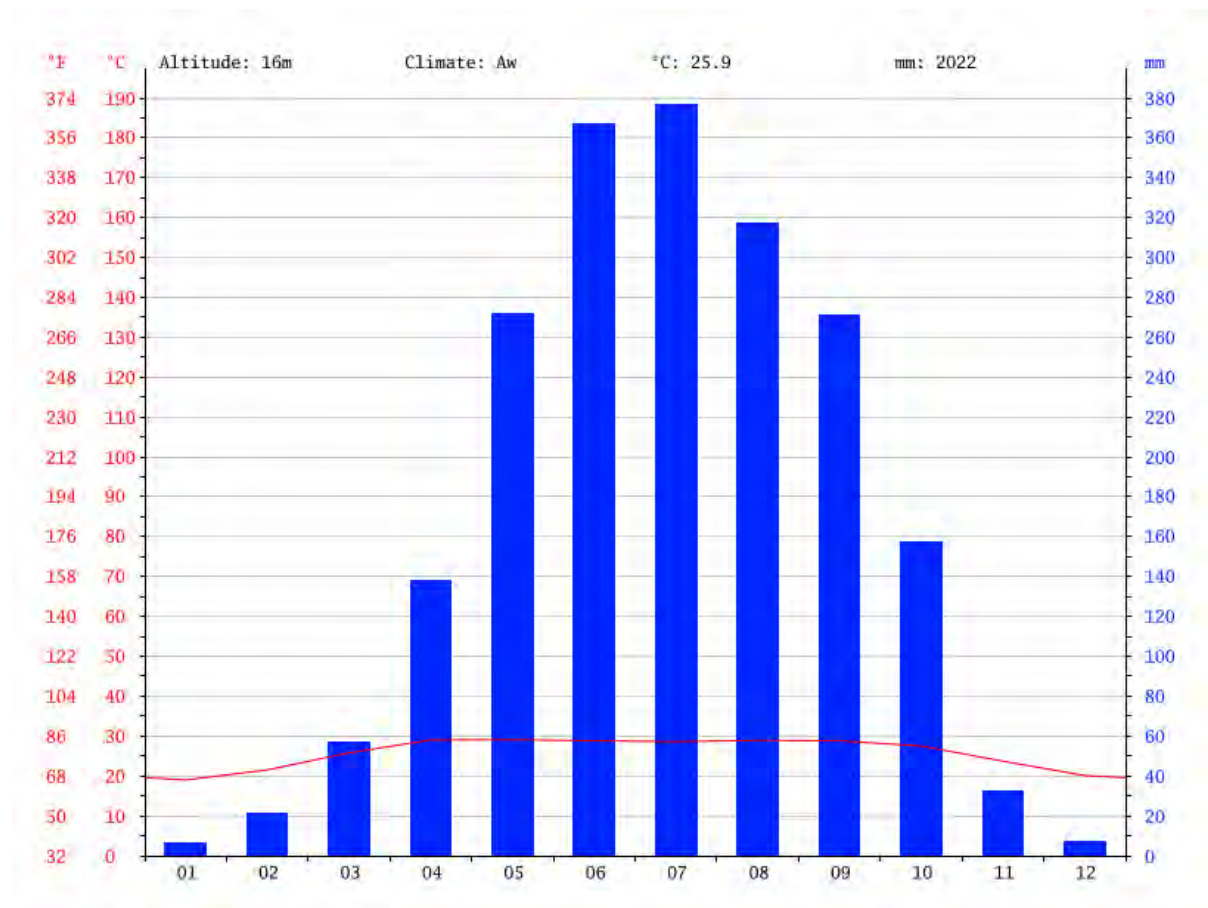


Fig 3.5: Dhaka Climate Graph by Month (Source: climate-data.org)

3.6.2 TEMPERATURE GRAPH

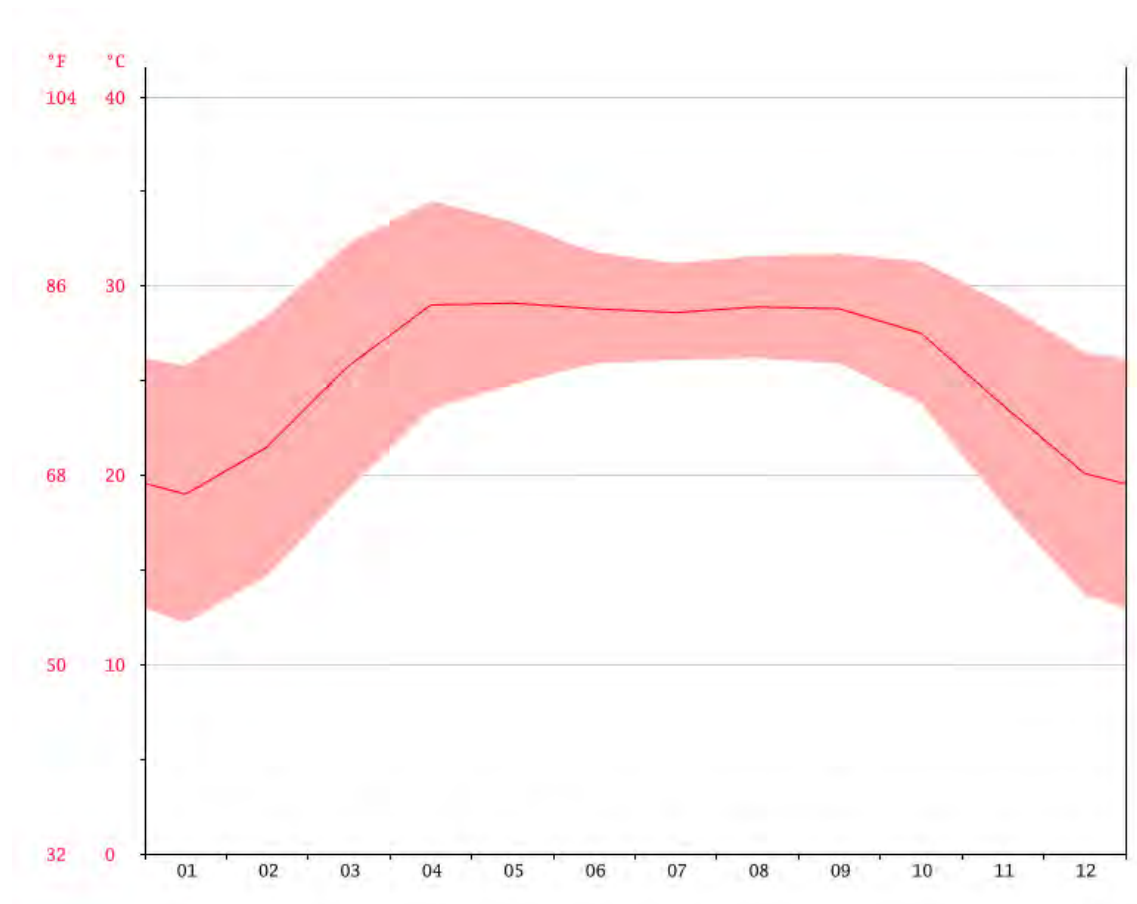


Fig 3.6: Average Temperature of Dhaka

Source: climate-data.org

3.6.3 TOPOGRAPHY

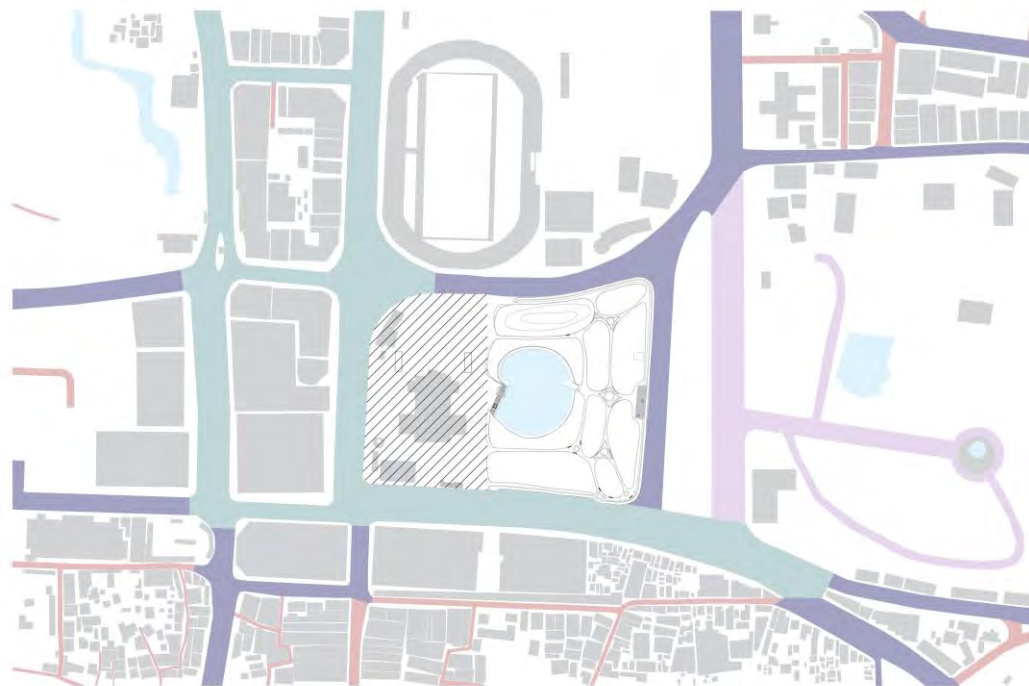
The topography of the site is plain land. The soil condition of the area is good. It is in the low danger zone in the site amplification map of Dhaka City for earthquake. The area is also free from flood affected zones.

3.7 Mappings



TRAFFIC MAP

Fig 3.7 Traffic Map



ROAD NETWORK

- Primary
- Secondary
- Tertiary
- Restricted

Fig 3.8 Road network Map

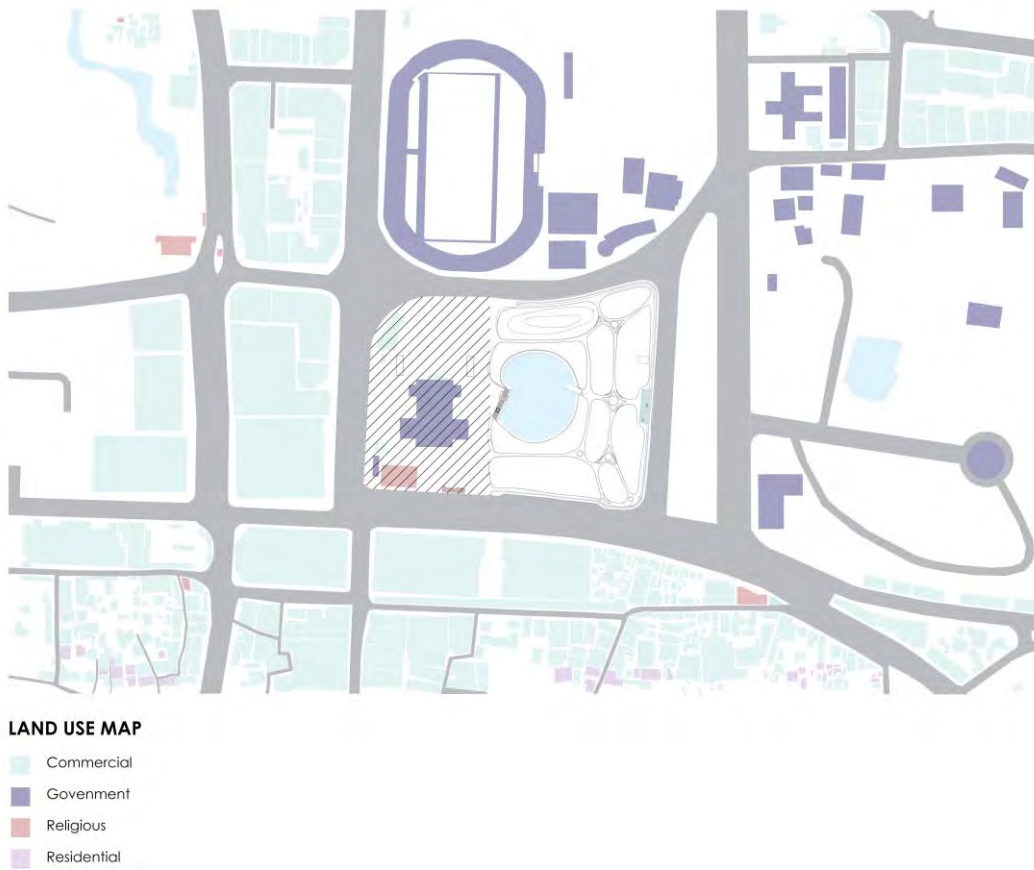


Fig 3.9 Land Use Map

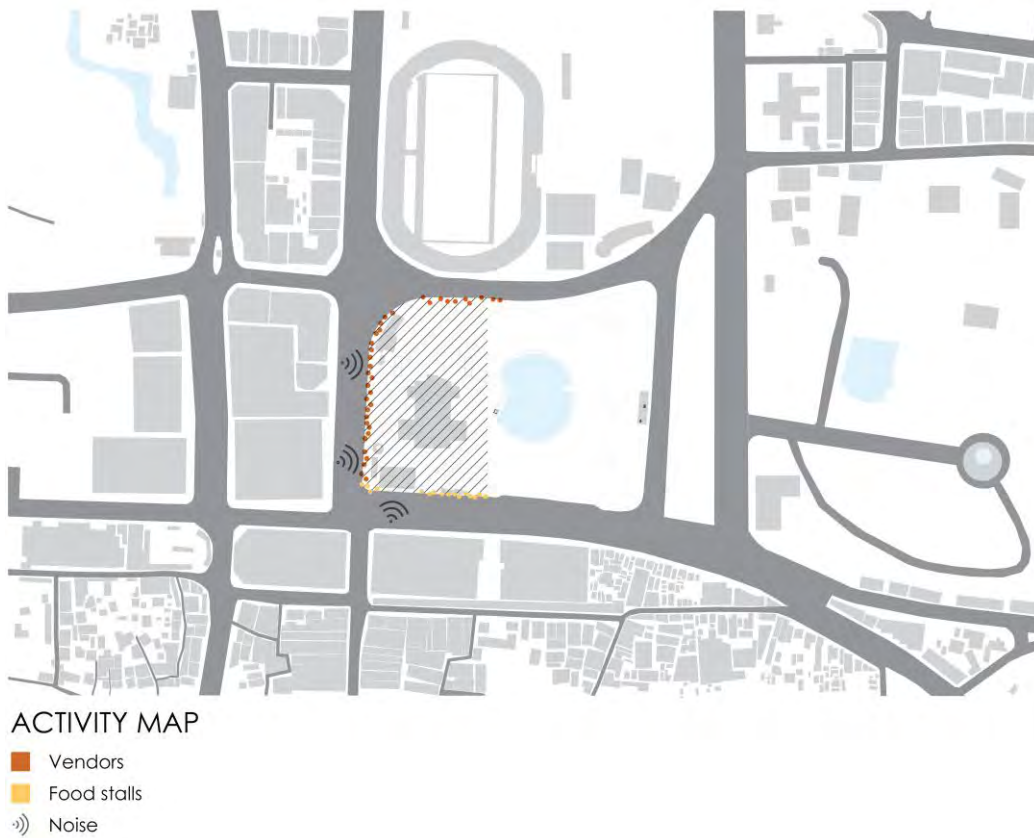


Fig 3.10 Roadside Activity Map

3.8 SWOT Analysis

3.8.1 STRENGTH

- The commercial surrounding of the site is quiet friendly to offer a proper theater for public recreation.
- Gulistan is one of the most connected place of the city.
- The area is close to landmark and important structures.
- Other recreational surroundings such as the National Hockey Stadium, Osmani Uddyan etc. can balance the environment of the theater as another recreational space.

3.8.2 WEAKNESS

- The area is very busy with heavy traffic congestion.
- The waste management is in poor condition
- The pedestrians are blocked and crowded with many vendors creating a situation for public to offer them walking on streets.

3.8.3 OPPORTUNITIES

- The site has the potential to be a part of public recreational space.
- Can offer public green and open amphitheaters.
- Develop a breathing space just beside the Gulistan Park.
- Increase the facilities for public amenities.

3.8.4 THREAT

- Misuse of government plot while turning it into industrial zone.
- Threat of developing unplanned commercial spaces.
- Can be transformed into commercial dead zones, isolating public facilities.
- Destroy the greens of the area

Chapter 4

Case Studies

4.1 Chhayanaut Cultural Center, Dhaka

The Chhayanaut organization functions as a music school, combining music, singing and dance lessons. More than that, it is linked with the search for a Bengali cultural identity, hence the whole nation was mobilized to participate in its construction. Construction funds were raised through individual contributions, and the Government of Bangladesh contributed the land.

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.

4.1.1 BASIC INFO

Location: Dhanmondi, Dhaka Bangladesh

Year: 2001-2006

Land Area: 6.7 Bigha

Architect: Bashirul Haq

4.1.2 CONCEPT

The building itself reflects the openness and accessibility of the organization, flanked by greenery and stepped back from the street, it stands apart from its corporate-like neighbors. This also has a functional benefit of shutting off the external noise, providing a respite from the busy city.



Fig 4.1: Chhayanaut Shangshkriti Bhavan (source: archnet.org)

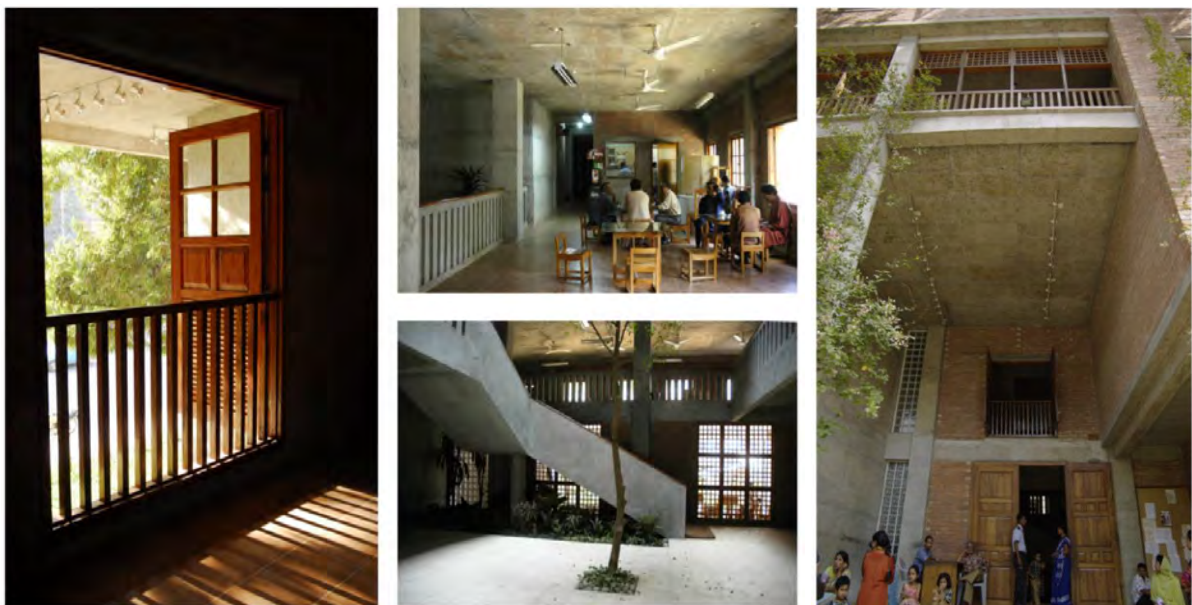


Fig 4.2: Entrance and Interior (source: author)

4.1.3 DETAIL DRAWINGS

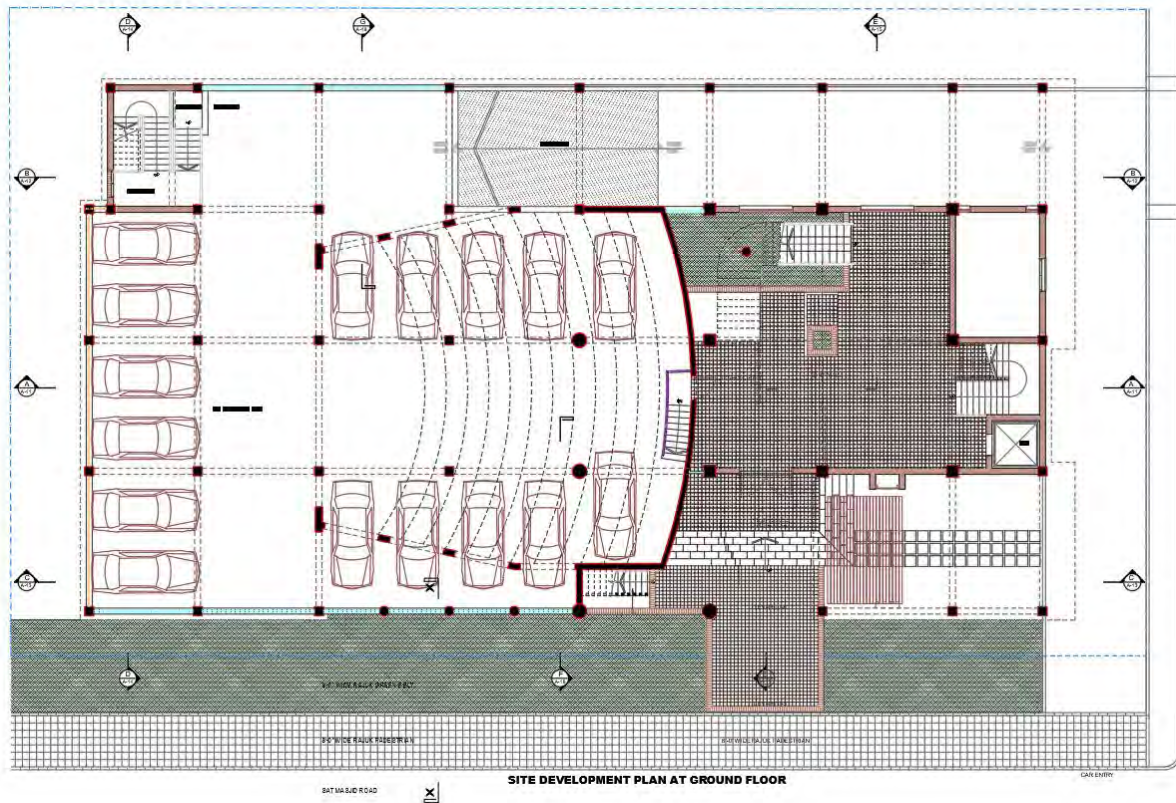


Fig 4.3: Ground Floor plan (Chhayanaut)

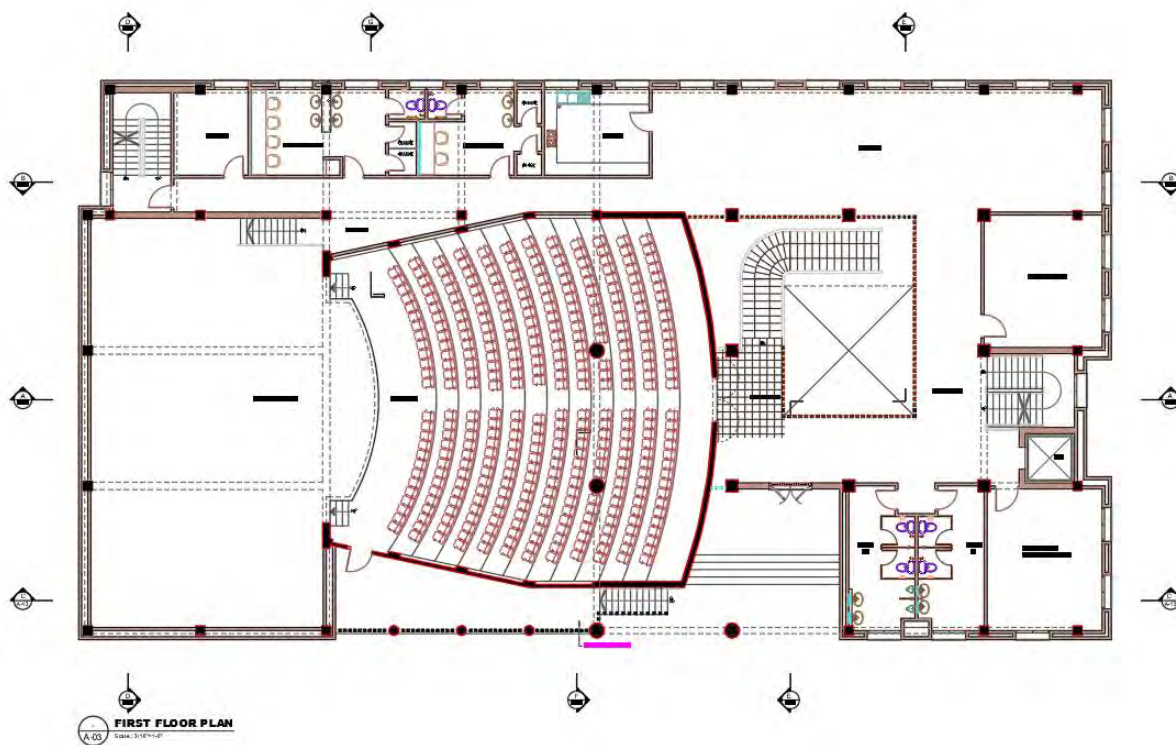


Fig 4.4: First Floor Plan (Chhayanaut)

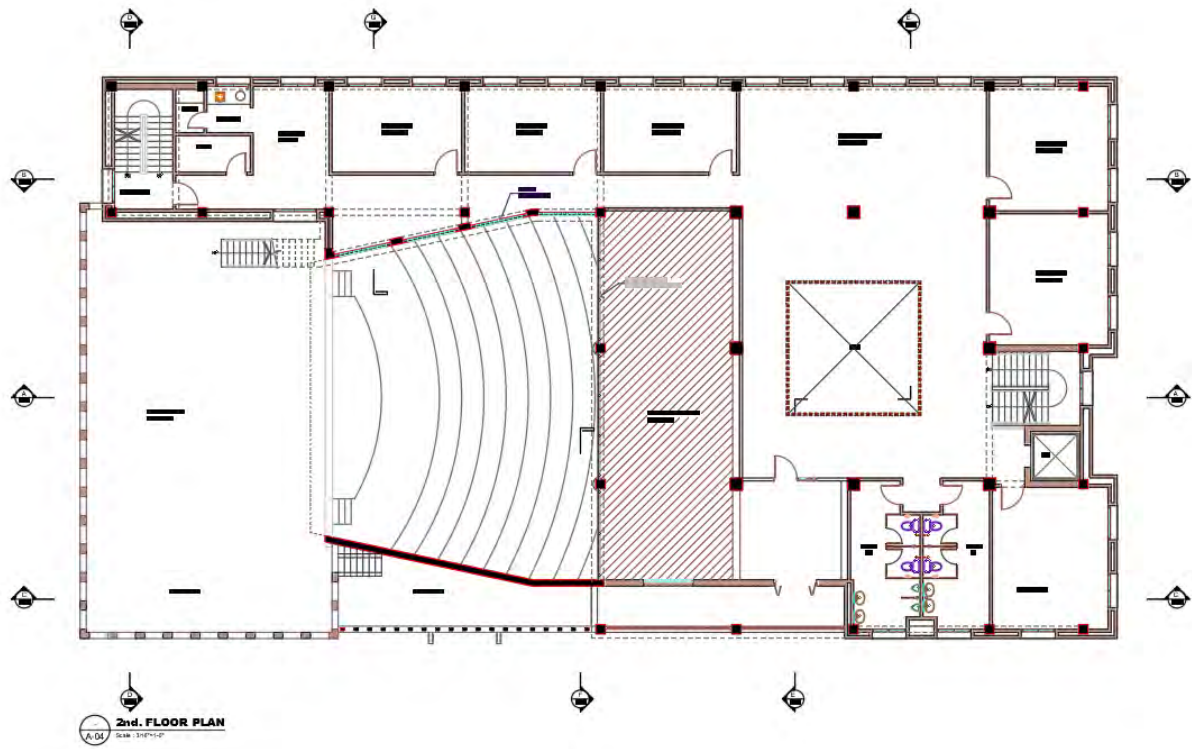


Fig 4.5: Second Plan (Chhayanaught)

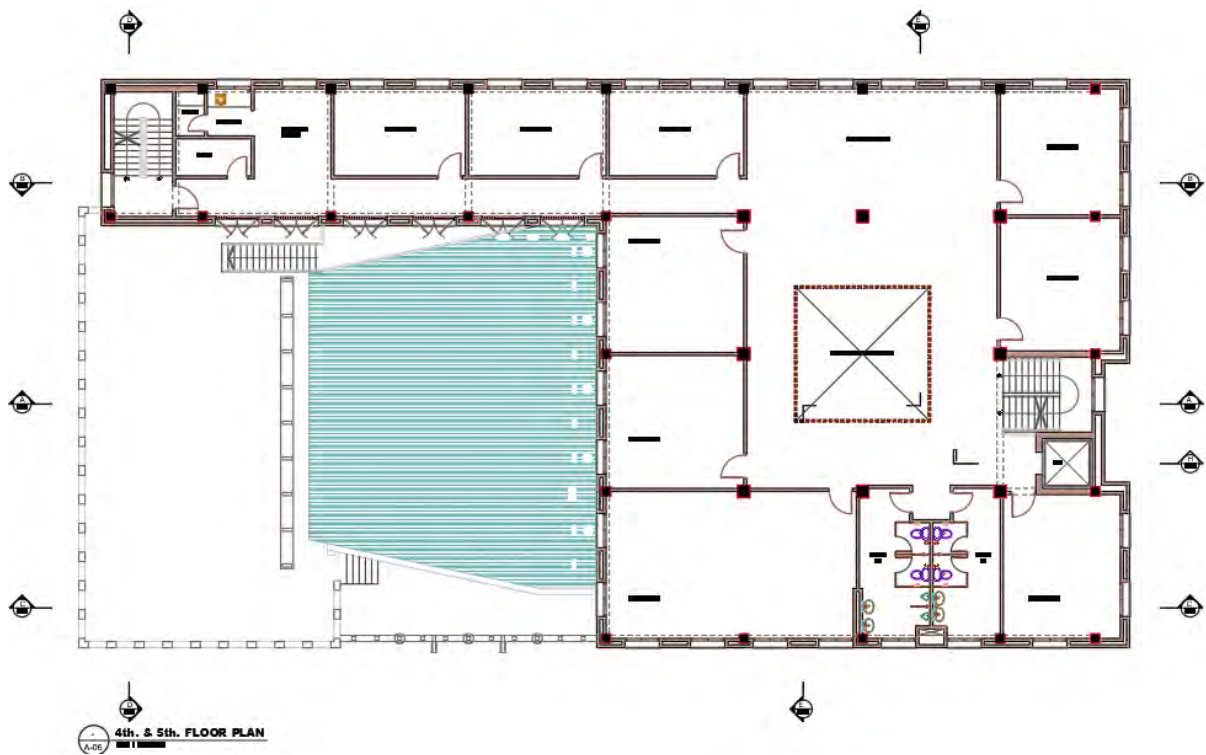


Fig 4.6: 4th & 5th Floor Plan (Chhayanaught)

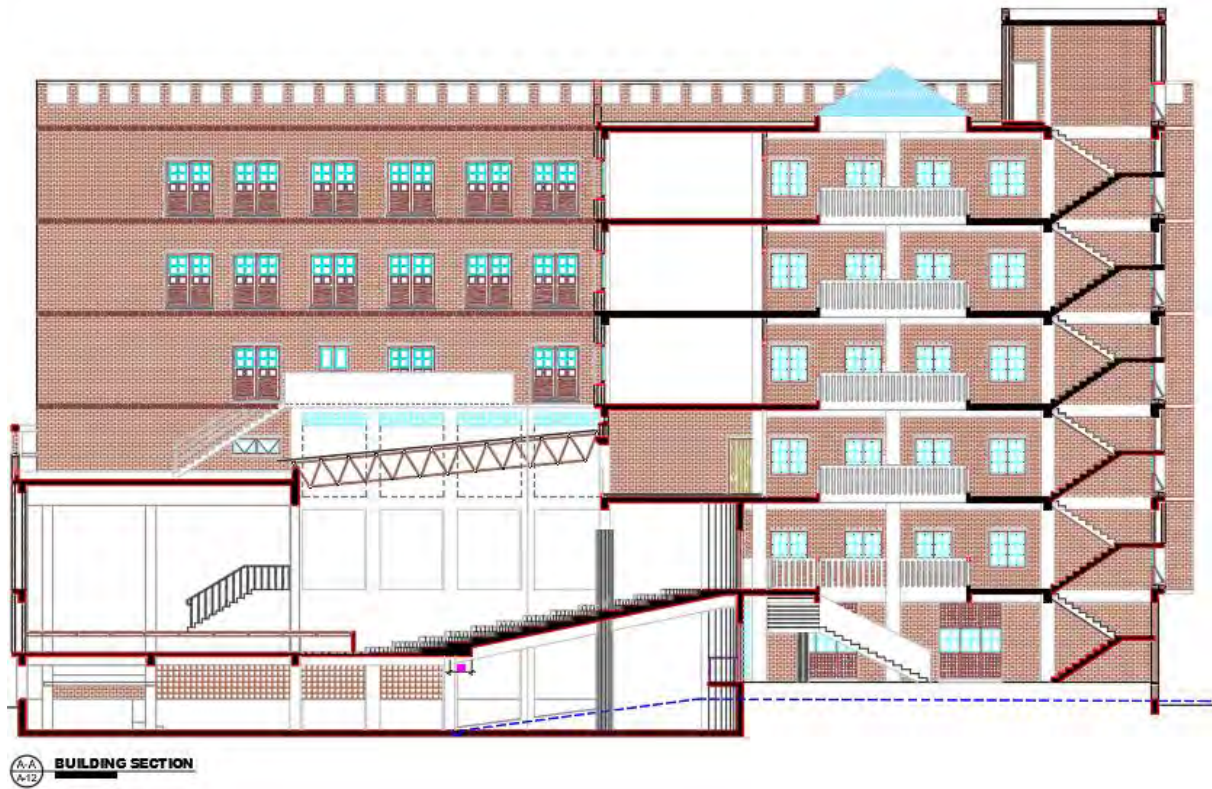


Fig 4.7: Section A-A (Chhayanaught)

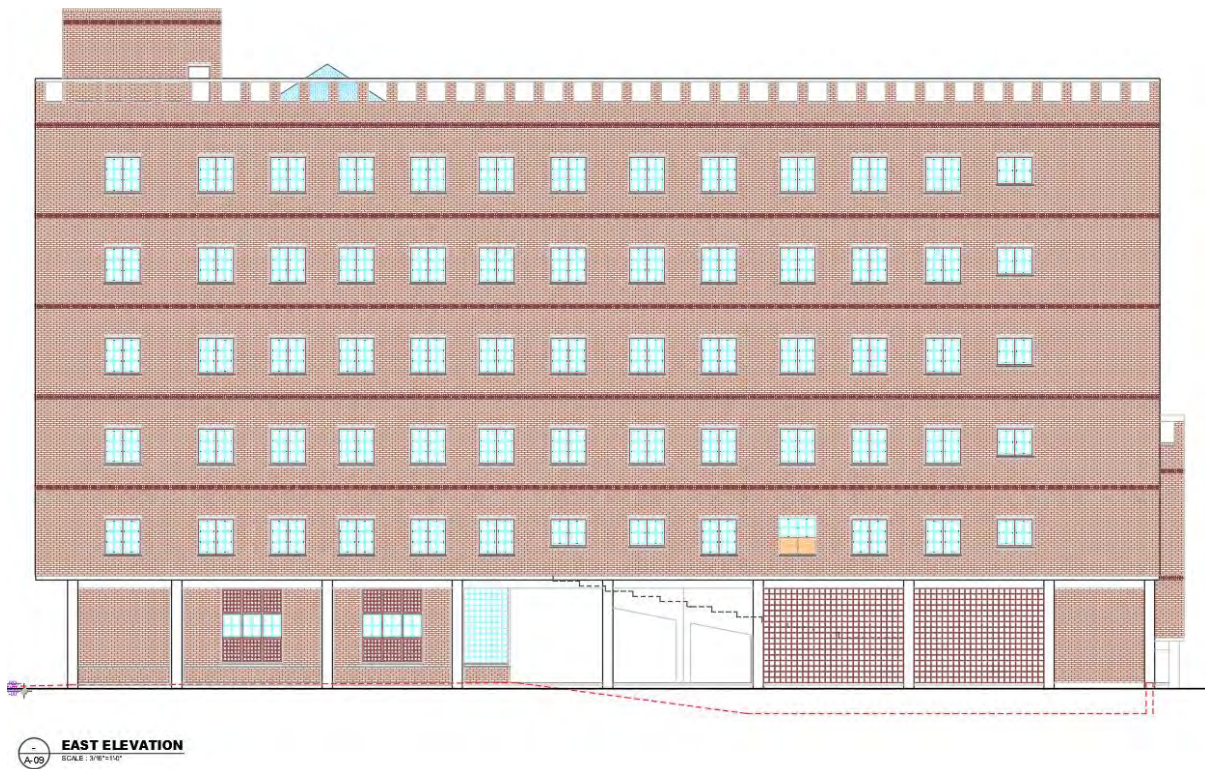


Fig 4.8: West Elevation (Chhayanaught)

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 area.
- The research rooms are arranged on different floors according to many famous personalities of the Bengali literature.

(Source: Afrina Islam, August 2011, Seminar II, BRAC University)

4.2 Kala Academy

On the site along the Mandovi River in Panaji, the capital of Goa, this center for the performing arts provides a number of facilities including a 100 seat auditorium, a 2000 seat open- air amphitheater and a special “black box” for experimental productions. There is also accommodation for visiting troupes and facilities for teaching dance as well as doe Indian and Western classical music.

4.2.1 BASIC INFO

Architect: Charles Correa

Location: Panaji, Goa, India

Year: 1973- 1983

Area: 6.3 acres

Building Type: Institution

4.2.2 CONCEPT

The built form is kept low, ranging from one to three floors. The main feature of the building is the large pergola above the entrance spaces acts as an extension to the foyer of the main auditorium and amphitheater. This entrance space acts as a funnel to the building from the Campal (one of the major tree-lined avenues of the city) towards the trees along the water. Also, the stadium’s street side façade is designed in such a way that reflects their local architecture and materials.



Fig 4.9: View from the river to the Academy with its small open-air in the foreground. Entrance with its pergola of bamboo beams covering the extended foyer. (Source: Charles Correa: Kala Akademi, archnet.org)



Fig: 4.10: Real and illusionary elements & Entrance foyer- the illusion commences. (Source: Charles Correa: Kala Akademi, archnet.org)

The wall of the auditorium are painted illusions of an old Goan theater, complete with boxes and typical local inhabitants by the renowned Goan artist Mario Miranda. Behind the gigues in the boxes real curtains may be pulled to reduce reverberation time in the space.



Fig 4.11: The Auditorium (Source: Charles Correa: Kala Akademi, archnet.org)

4.2.3 DETAIL DRAWINGS

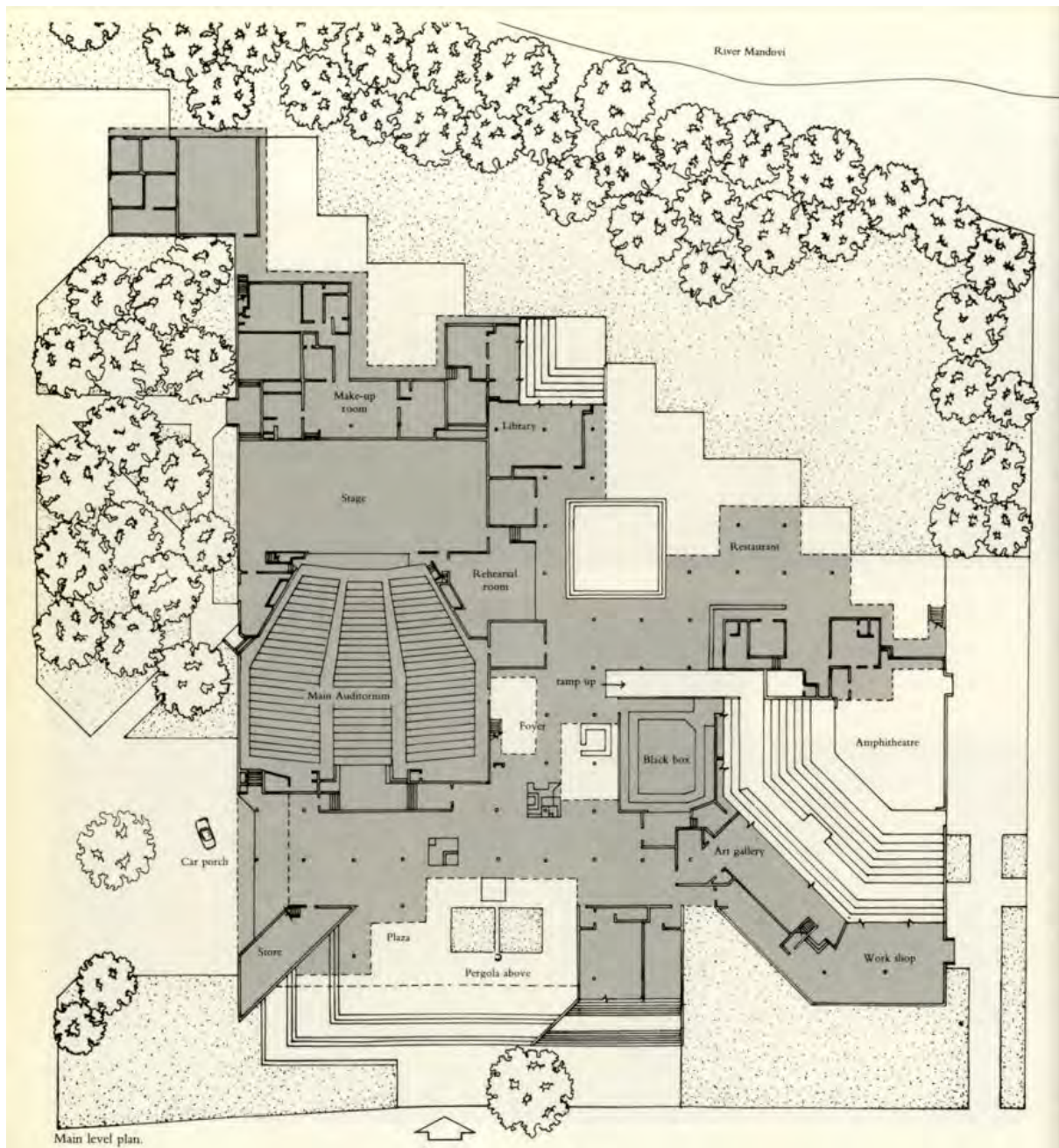


Fig 4.12: Ground Floor (Source: Charles Correa: Kala Akademi, archnet.org)

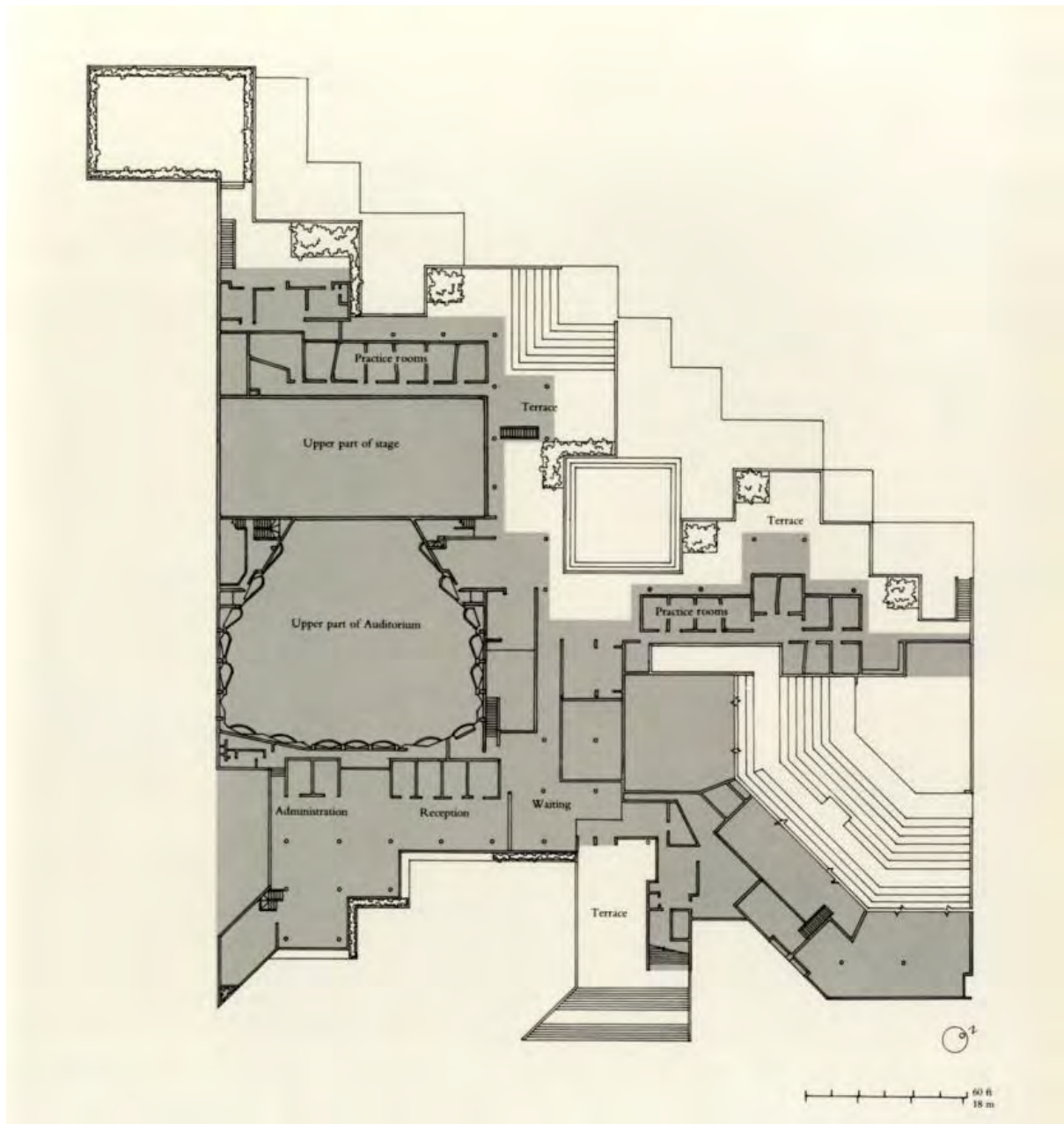


Fig 4.13: Upper Level Plan (Source: Charles Correa: Kala Akademi, archnet.org)

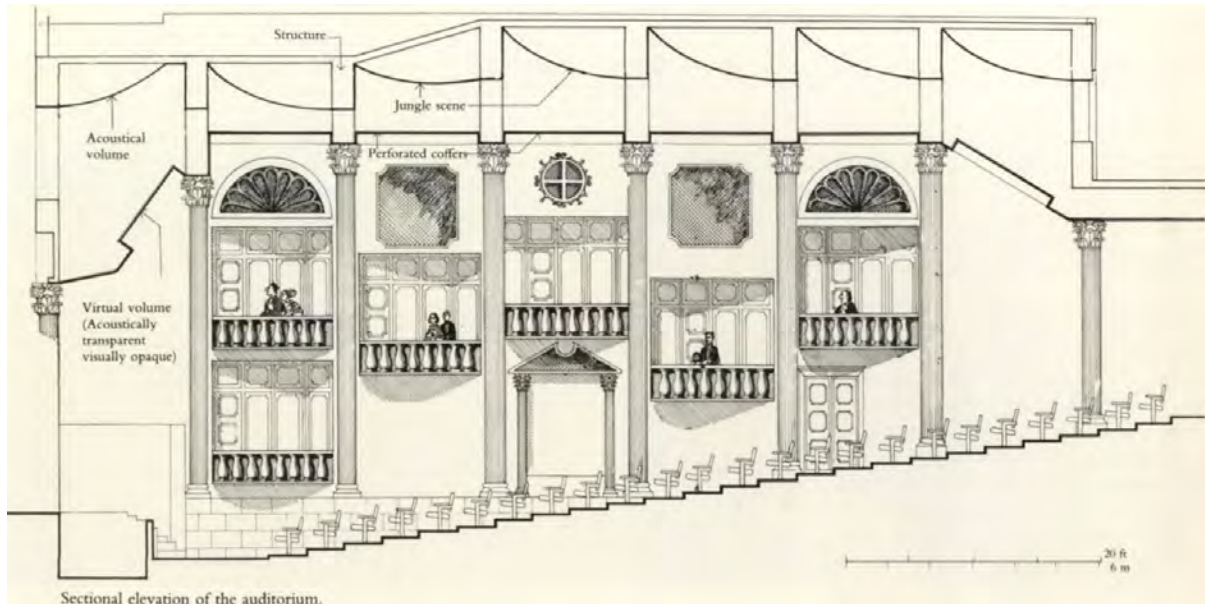


Fig 4.14: Sectional elevation of the Auditorium (Source: Charles Correa: Kala Akademi, archnet.org)

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 by a Goan artist.
- 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.

4.3 Cinema Center in Matadero de Legazpi

Ch+qs architectos faced a great challenge, in 2011, when they were asked to convert a 2.700m² old slaughterhouse, in Madrid, into a public cinema center. Reinventing the space for a completely different use, while respecting its inherent past and without compromising its integral beauty was a thought-provoking task. Their design managed, however, to beautifully tie the past with the present, and simultaneously create a remarkable separation between story and history.

(Source: Eleftheria Athanasopoulou, 7th June 2012, Title: Cinema Center in Matadero De Legazpi, delood.com)

4.3.1 BASIC INFO

Architect: Churtichaga & Quadra Salcedo Architects

Location: Madrid, Spain

Type: Cinema

Client: Madrid City Council

Year: 2011

Area: 2888.0 m²

4.3.2 CONCEPT

They based their brilliant design on three inspirational concept dynamics; “the magical backlight and contrast of the films, the architects’ childhood fascination with basketry and weaving and the technical human infinite geometries”. As a result, they constructed the walls,

ceilings and floors from dark gray slats of pine wood, this way creating an antithesis between the sleek new design and the exposed bricks of the old slaughterhouse.



Fig 4.15: Cinema Center in Matadero de Legazpi outside (Source: Fernando Guerra | FG+SG, archdaily.com)



Fig 4.16: Cinema Center in Matadero de Legazpi outer facade (Source: Fernando Guerra | FG+SG, archdaily.com)



Fig 4.17: Interior and Auditorium (Source: Fernando Guerra | FG+SG, archdaily.com)

Particular emphasis was placed on lighting; illuminated woven orange hoses resembling “floating figures” and “huge vibrant baskets” set the ambience and tell the story. Silently defending the history of the space, the architects created a stunning attraction, a centerpiece project of urban culture, housing a film archive, two cinemas, a tv studio and a summer film studio.



Fig 4.18: The Auditorium of Cinema Center in Matadero de Legazpi (Source: Fernando Guerra | FG+SG, archdaily.com)

4.3.3 DETAIL DRAWINGS



Fig 4.19: Master plan of Cinema Center in Matadero de Legazpi (Source: Fernando Guerra | FG+SG, archdaily.com)

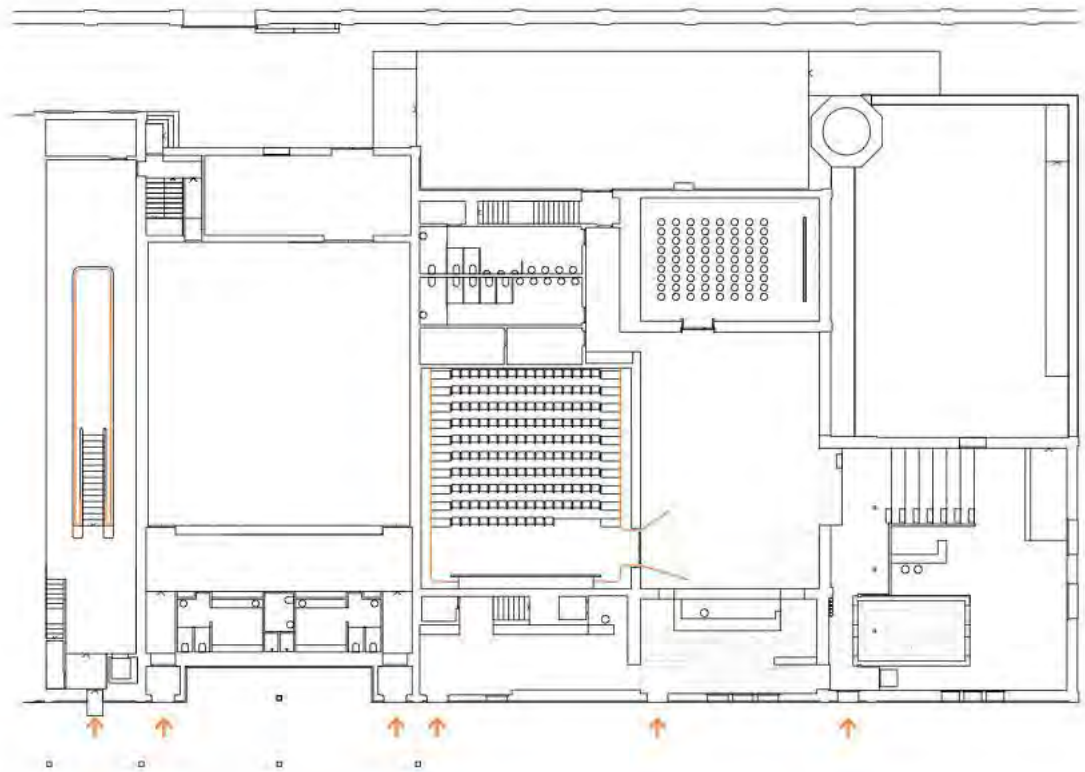


Fig 4.20: Plan 1 of Cinema Center (Source: Fernando Guerra | FG+SG, archdaily.com)

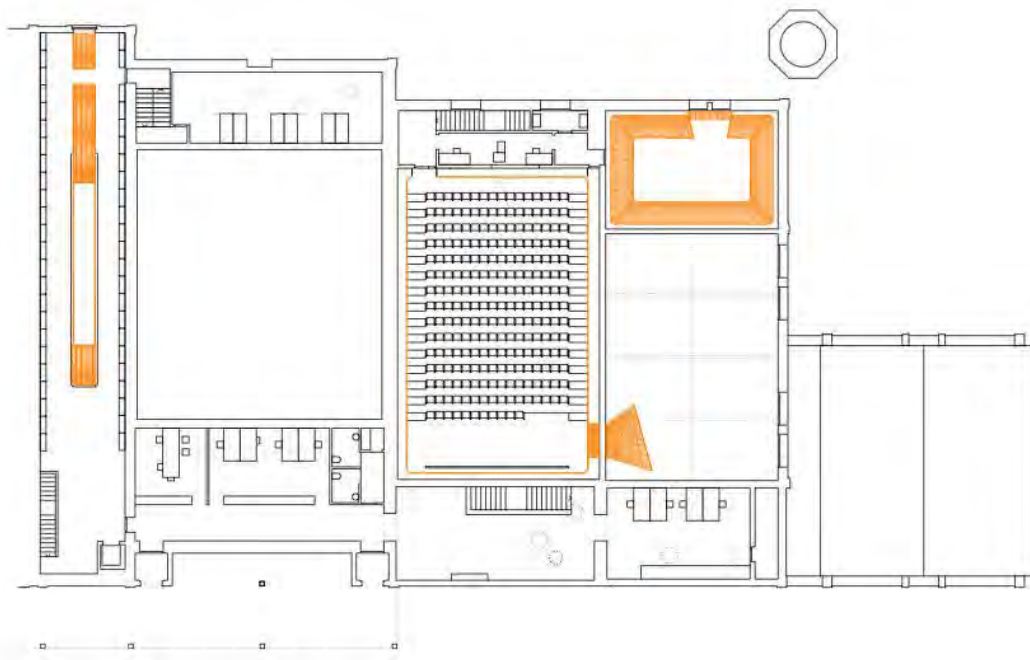


Fig 4.21: Plan 2 of Cinema Center (Source: Fernando Guerra | FG+SG, archdaily.com)



Fig 4.22: Section 1 of Cinema Center (Source: Fernando Guerra | FG+SG, archdaily.com)

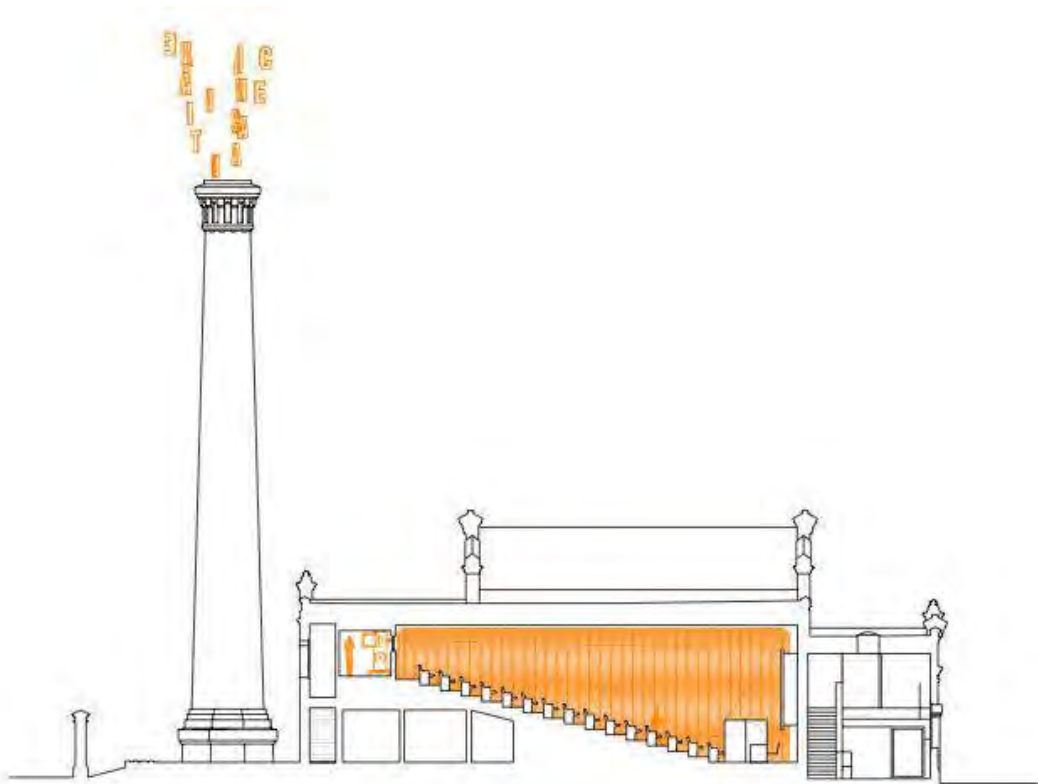


Fig 4.23: Section 2 of Cinema Center (Source: Fernando Guerra | FG+SG, archdaily.com)

Chapter 5

Program Analysis

5.1 Detail Program Chart

1. CULTURAL COMPLEX

Programs	Area (sft)	Quantity	Total Area (sft)
Auditorium for 500 people	7000	1	7000
Reception Lobby & Pre-function area	4000	2	8000
Food Corner	2000	1	2000
Toilet	800	4	3200
Exhibition Area	15000	2	15000
Gallery	8200	1	8200
Cinema	5000	1	5000
Projection Room	400	1	400
Storage	300		300
Amphitheatre	4000	1	4000
Back Stage Facilities			
Lobby and Reception of Backstage	1200	1	1200
Makeup & props rooms	500	2	1000
Changing and Toilet Area	400	2	800

Lighting & Acoustic Control room	900	1	900
Equipment & Storage	300	1	300
Administration of Cultural Complex			
Maintenance	150	4	600
+30% circulation			75270

2. RESTAURENT

Programs	Area (sft)	Quantity	Total Area (sft)
Serving area	11000		11000
Kitchen	700	1	700
Service & Storage	400		400
Toilet & Hand wash	700		700
+30% circulation			16640

3. SHOP

Programs	Area (sft)	Quantity	Total Area (sft)
Shop	24700		24700
Service & Storage	1000		1000
Toilet	620		620
+30% circulation			34216

4. MOSQUE

Programs	Area (sft)	Quantity	Total Area (sft)
Prayer Space for Men	25000		25000
Prayer Space for Women	15000		15000
Ablution Space	1080	2	2160
Toilet	700	2	1400
+30% circulation			56628

5. MADINATUL UMUL MADRASA

Programs	Area (sft)	Quantity	Total Area (sft)
Administration	1100		1100
Seminar Room	2700	1	2700
Dining	1350	1	
Service & Storage	1000		1000
Lobby	2000	1	2000
Classrooms	450	6	2700
Ablution Space	500		500
Toilets	750		750
Shower & Locker Space	800		800
Accommodation		13	6300
Study Room	1200	1	1200
Indoor Games	1200	1	1200
Library	1500	1	1500
Kitchen for Dinning	580	1	580
+30% circulation			29029

6. PARKING

Programs	Area (sft)	Quantity	Total Area (sft)
Car Parking		103	50000
Driver's Waiting	1800	1	1800
Toilets	500		500
Service & Control	1000		1000
			53300

SUBTOTAL CALCULATIONS

Cultural Complex	75270	Sft
Restaurant	16640	Sft
Shop	34216	Sft
Mosque	56628	Sft
Madrasa	29029	Sft
Parking	53300	Sft
Total Built Area	2,65,083	Sft

5.2 Rationale of the Program

Gulistan is losing the status of being the cultural hub. That is why it is required to have one Cultural Complex to serve sufficiently for the society, while at the same time respecting the original requirements of Gulistan Park which is in process of construction the existing mosque and madrasa need to be re-designed.

Mahanagar Natya Mancha (Theatre)

An auditorium dedicated for around 500 people with pre-function area and reception has to be designed. Toilet facilities, costume room, dressing rooms, makeup area, props room, storage and rehearsal room are the major requirements for the main auditorium.

Cinema, exhibition space, gallery and shops can be a part of the cultural complex to make it more live.

A Restaurant

Designing a restaurant offering local food for about 150 people with kitchen, toilet and storage facilities became a major need for the dedicated project.

An Amphitheater

The plaza area of the existing mancha needs to be develop as well. It happens to be a plus point for the society if the plaza can offer of an amphitheater for public which can be used as a platform for projection screen play.

Public amenities

The current site does not provide any parking space for the auditorium. Public toilets are in very poor condition and lacking of maintenance created the surroundings of the site very unhygienic.

Vendors occupied on pedestrian needs to be cleared up and relocate inside the site with proper circulation

Administration

The office requires to be not huge but accommodating one main office, four maintenance and storage facilities.

Madinatul Umul Madrasa

For about 50 students and 3 teachers, an informal madrasa needs to be reconstructed providing ablution space, instructor's room and locker facilities, seminar room, studies, dining, library and accommodations.

Mosque

An existing mosque for about 2000 people needs to be re-designed as well.

Chapter 6

Design Development

6.1 Concept and Design Considerations

Gulistan Park has an existing entry from North. Since the site is surrounded by 3 major roads around it the idea is to bring people from the easy access to the site. The survey brought up the studies of people coming into the site using the zebra crossing from North.

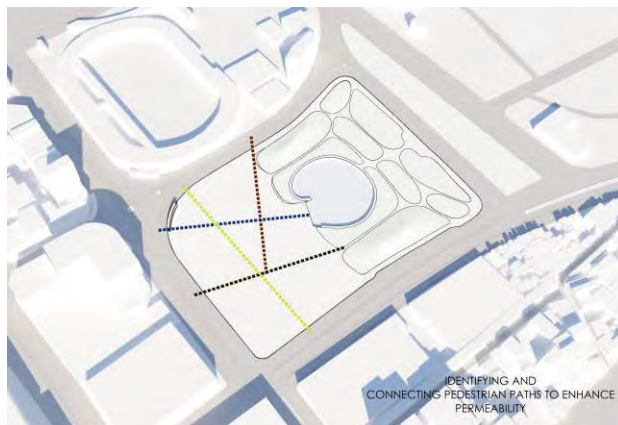


Fig 6.1: Identifying and Connecting Pedestrian Paths to Enhance Permeability (source: author)

The idea started with welcoming people into the site by keeping the existing North entry and connecting it with the opposite road through one path. Similarly, introducing two new paths, one is connecting directly to the water body and Gulistan underground market entry, while the other connecting the road of west side and the plaza.

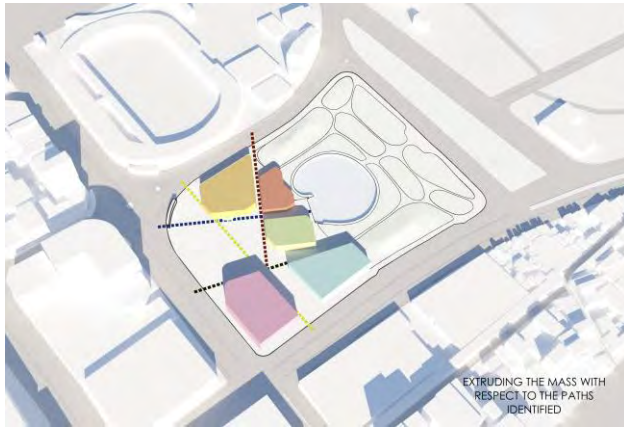


Fig 6.2: Extruding the Mass with Respect to the Paths Identified (source: author)

Consequently, the paths generated the forms of building masses. There are two different parts of the project: Cultural and Religious. Both of the parts are developed over the idea of revitalizing the inactive part of Gulistan Park by creating visual porosity and accessibility with an urban plaza.

The cultural part includes 3 forms: Theater block, Restaurant and Shop while the Religious part includes two blocks of a Mosque and Madrasa.



Fig 6.3: Merging the Mass to the Landscape (source: author)

With respect to the park, the forms generated to offer a seamless transition of the park to the sloped green roof, ensuring visual and pedestrian experience. The landscape merged roof of the cultural part of the project offers people to walk over it which gives the park one whole look rather than separating it from the different functions under it.

6.2 Detail Drawings

6.2.1 PLANS AND SECTIONAL PERSPECTIVES



Fig 6.4: Site Plan (source: author)



Fig 6.5: Sectional perspective of restaurant (source: author)



Fig 6.6: Sectional perspective of Theater Block (source: author)



Fig 6.7: Ground Floor Plan (source: author)

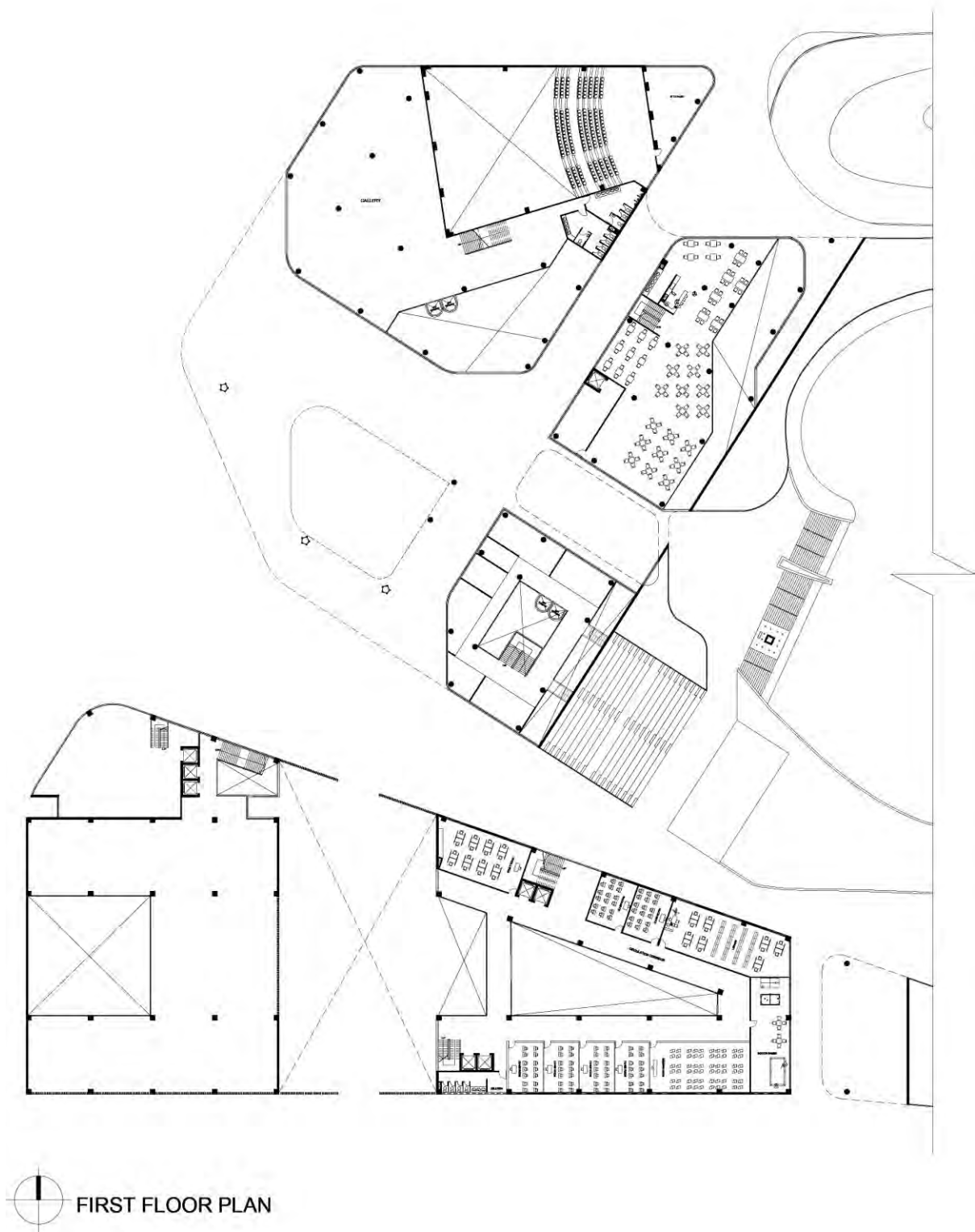
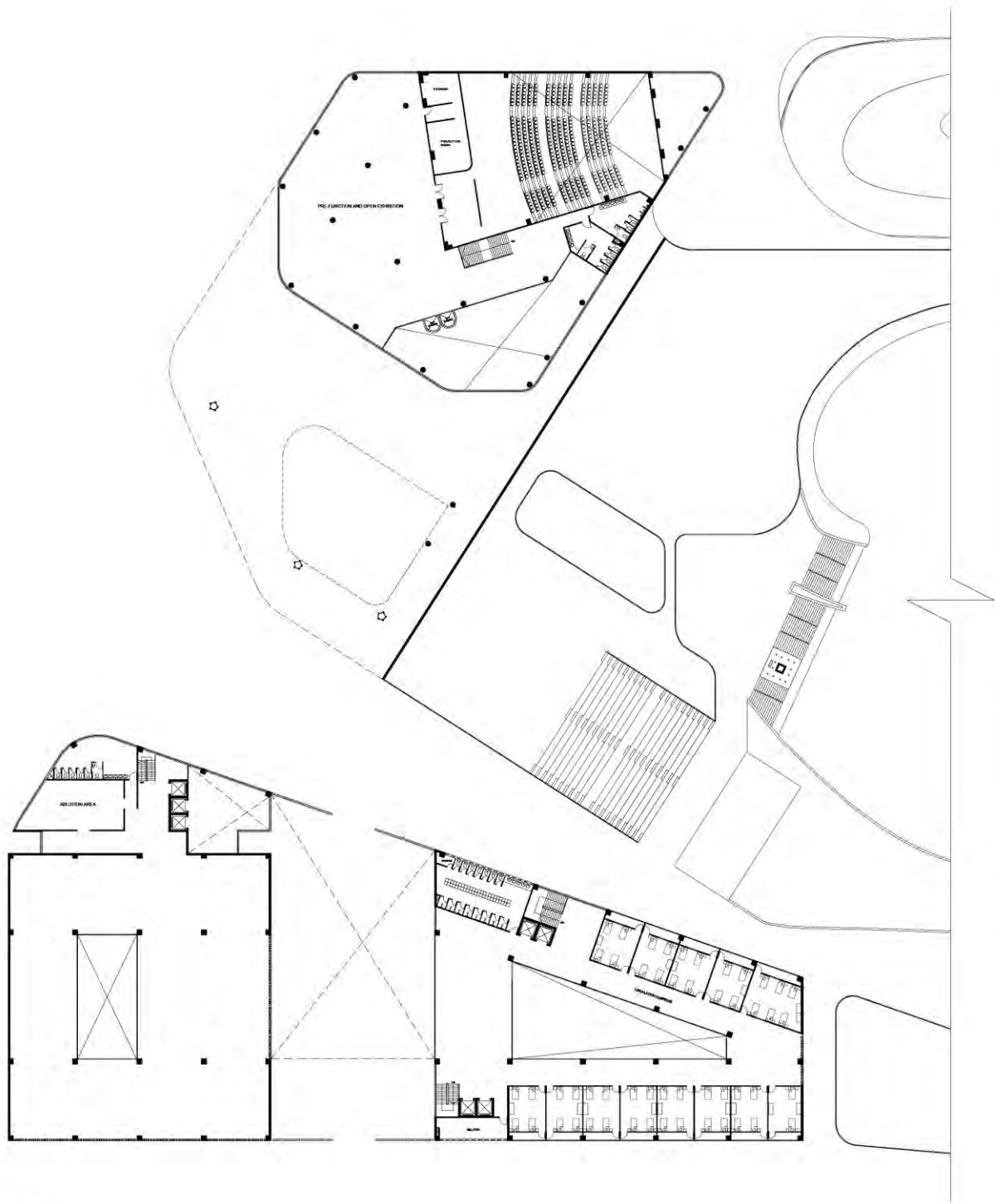


Fig 6.8: First Floor Plan (source: author)



 SECOND FLOOR PLAN

Fig 6.9: Second Floor Plan (source: author)



Fig 6.10: Basement Plan (source: author)

6.2.2 ELEVATION AND SECTION

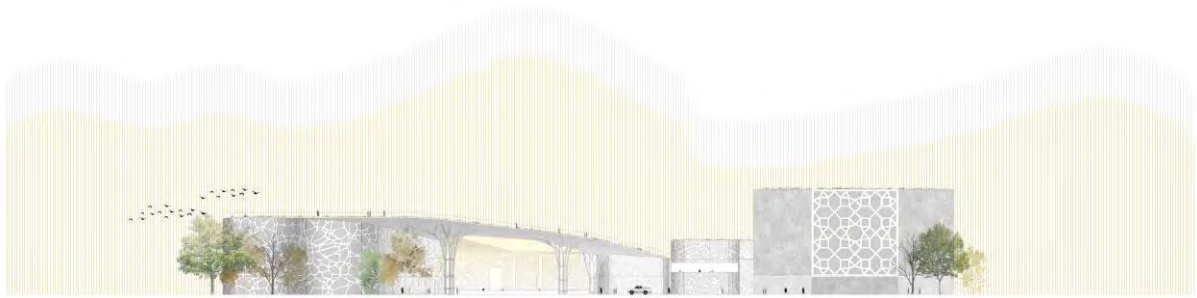


Fig 6.11: West Elevation (source: author)



Fig 6.12: Section AA (source: author)

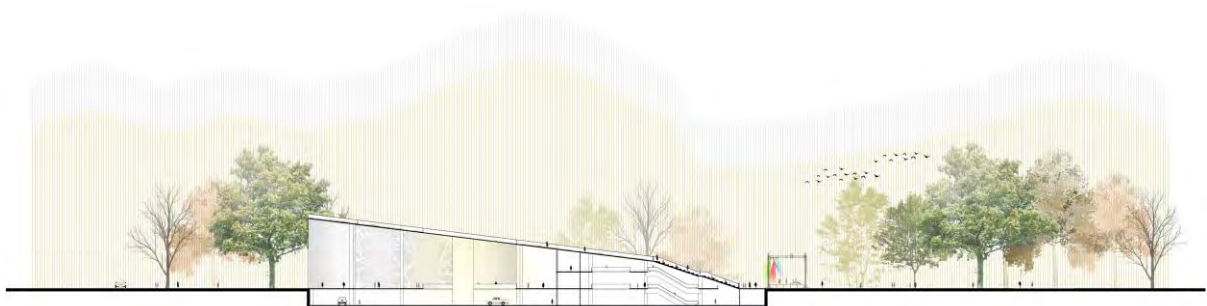


Fig 6.13: Section BB (source: author)

6.2.3 RENDER IMAGES



Fig 6.14: Plaza Activities (source: author)



Fig 6.15: View of Amphitheater through stage (source: author)

6.3 Model



Fig 6.16: Landscape Merging (source: author)

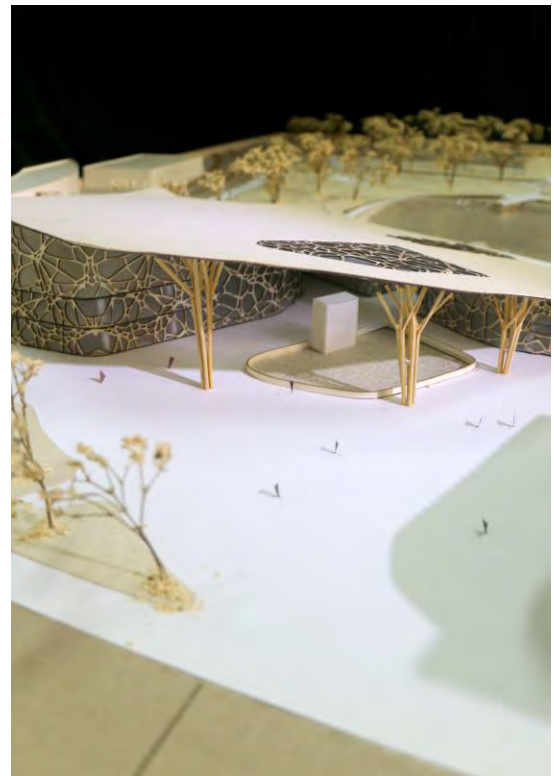


Fig 6.17: Plaza & Park (source: author)

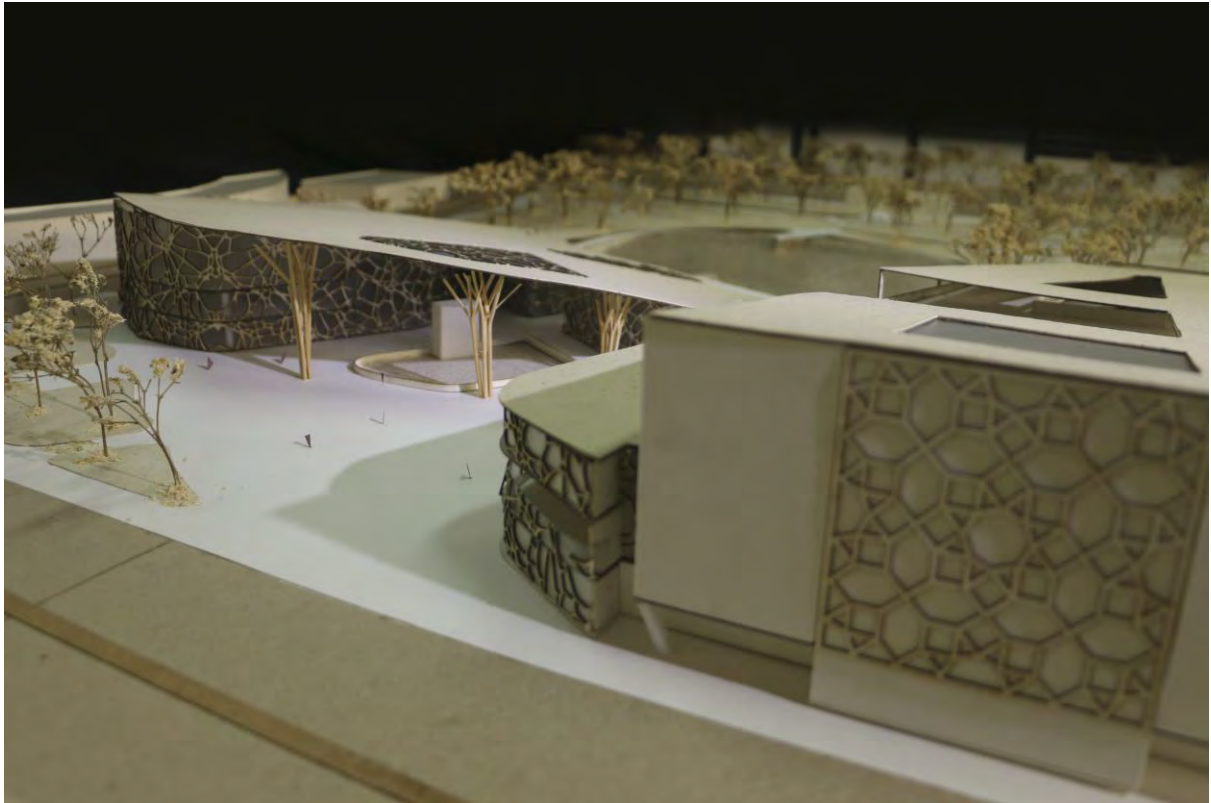


Fig 6.18: Religious & Cultural Block (source: author)



Fig 6.19: Extension of Cultural Complex of Gulistan Park (source: author)

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