

BITA CULTURAL AND DEVELOPMENT CENTER

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

Department of Architecture
Brac University
December , 2020

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Declaration

It is hereby declared that

1. The thesis submitted is my/our 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.
4. I/We have acknowledged all main sources of help.

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Approval

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Abstract

BITA CULTURAL AND DEVELOPMENT CENTER located in Patiya region of Chittagong.

It will be well situated since it is in a serene location and is located far away from the bustle of the city. This Cultural center aspires to ensure the community development of the area as well as cultural involvement between the people of Chittagong. This would help create an interactive environment for the students and people coming the cultural center. Moreover, natural openings with clear circulation will be incorporated, confirming the constant contact of citizens with the natural world. This accessible and inviting to people who may be coming for enjoying theater and exhibition. Incorporating the existing natural environment and existing building in to the design. A good public interactive space will be created for the people outside and inside the area.

Keywords: Cultural center, Theater, Exhibition, Learn, Music, Dance, entertainment, recreation,

Acknowledgement

I would like to convey my gratitude & appreciation to those people whose valuable guidance has been a great assistance in the development of my project as well as the dissertation.

At first my gratitude goes to all of my teachers of architecture discipline of BRAC University. Their important advice, thoughtful suggestions, information & examples were invaluable and went a long way in the successful execution of my project. Special thanks to my supervisor Abul Fazal Mahmudun Nobil sir. Infinite praises go to my guide teachers Fuad Hassan Mallick sir, Muhammad Faruk sir, Huraera Jabeen mam, Iftekhar Ahmed sir. I am forever grateful to my teachers for everything I have learnt on my thesis.

Finally and most importantly, I would like to convey my deep gratitude & appreciation to my parents, my brother & Classmates for their endless support and inspiration throughout my thesis project work.

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Chapter 1: Introduction

1.1 Introduction to the Project

Various philosophical developments have influenced human civilization from an early age. Consequently, religion, art, tradition, literature and culture which are media for such philosophical development play a vital role in molding people's lives and lifestyles. Bangladesh has a wide array of their cultures. Festivals and recreations played an important part in life.

Southern part of Bengal has a great cultural significance. This part of Bangladesh has its own sense, color and culture that adds color to the country's canvas too. The city of Chittagong bears a large portion of this significance as the country's second largest city. In every city, therefore, a cultural center is required to promote, conserve and present its cultures and art. BITA created a revolutionary theater process with help from PETA (Philippines Educational Theater Association) and BITA developed the theater based on this process. BANGLADESH INSTITUTE OF THEATER ARTS (BITA) is a non-governmental organization that has launched its development work through various theater interventions. BITA has an existing building in patiya, Chittagong where they have a pond and rooms for training and seminar. The institution is also in need as time passed, as it is not capable enough to serve the city's different cultures and make it an active gathering place. The city requires a common platform along with a cultural center for people of all ages, races, religions and groups.

1.1.1 *What is BITA?*

BANGLADESH INSTITUTE OF THEATRE ARTS (BITA) is a non-governmental organizations, which has initiated its development activities through various modes of theatre interventions. BITA took into account that respect and dignity, social belonging, cultural identity, institutional accountability are also important factors of influence over their lives.

1.1.2 Aims of BITA

- To create consciousness among children and women on cultural heritage and highlight the important issues on women, environment, human rights, awareness on poverty alleviation etc. through cultural activities specially T.F.D.[Theatre For Development]. Search for traditional and customary practice of theatre arts and taking effective steps for their complete revival.
- To improve level of professionalism of the performers and activists of both urban and rural areas.
- To involve grass root people in various cultural activities.



Figure 1 (Source: BITA)



Figure 2 (Source: Author)

1.1.3 Project rationale

- Improvement of theatre arts in Bangladesh and take steps to exchange of views and practical training at national and international arena.
- Search for traditional and customary practice of theatre arts and taking effective steps for their complete revival.
- Identification, preservation, documentation and initiation of research programs on the traditional theatre.
- It will become a center for exchanging inter-cultural views on the theatre for development process and also contribute to support researchers, practitioners, with reference material.



Figure 3 (Source: Author)

1.2 Aim and Objectives of the Project

- To preserve national culture & heritage especially involving the grass root people.
- To create consciousness among children on culture heritage and highlight the important issue on women, environment, human rights, awareness on poverty alleviation etc. through cultural activities.
- To improve level of professionalism of the development performers and activities of both urban & rural area.
- To involve poorest of the grass root people in various cultural activities.

1.3 Project Summary

Name of the Project: BITA CULTURAL AND DEVELOPMENT CENTER

Implementer of the Project: BITA

Location: Patiya, Chittagong

Site area available for the Project Development: 6 acres (271005.504sft)

Proposed built-up area of the Project: 1, 22,556 sqft

Financing Authority: Heinrich Boll Foundation, Germany

1.3.1 Proposed Program of the Project:

Academic block

Administrative block

Dormitory and guest house

Children's space

Exhibition

Library

Drama Theater

Open space for theatrical

Cafeteria

Open space for mela

Parking

Chapter 2: Literature Review

2.1 Culture

Culture is a particular group of people's characteristics and knowledge, including language, religion, cuisine, social habits, music and the arts. This can be seen as the growth of a group identity fostered by group-specific social patterns. Culture refers to the collective deposit of knowledge, experience, beliefs, principles, behaviors, perceptions, hierarchies, religion, conceptions of time, responsibilities, spatial relationships, universe concepts, and material objects and possessions acquired by a group of people through individual and group striving over the centuries (Zimmermann 2017). Culture is a "shared understanding" developed in situations where all orientation relates to how others orientate to the situation (Becker 1982). It combines a well-chosen bias with the social relations that are to be maintained (Thompson/Ellis/Wildavsky 1990). Culture thus is part of the "operation bootstrap" by which social systems emerge as independent from organic and environmental conditions (Parsons 1977, p. 179). It is that part of the operation which settles down as symbols.

2.1.1 Layers of Culture

People even within the same culture carry several layers of mental programming within themselves. Different layers of culture exist at the following levels:

- The national level
- The gender level
- The generation level
- The social class level
- The corporate level. (Hofstede, G.1997).

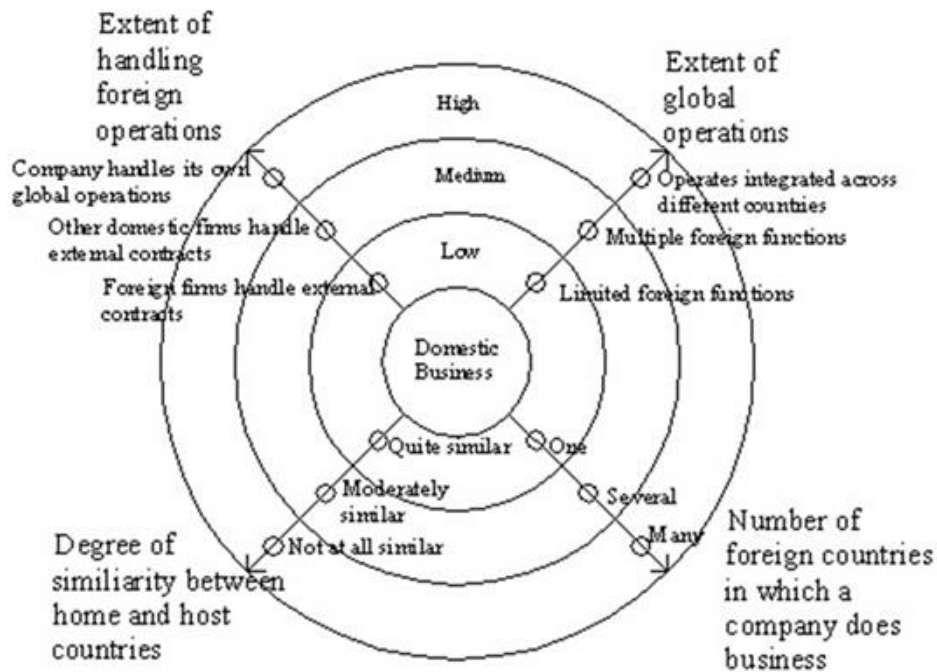


Figure 4 Cultural Awareness and Extent of Global Involvement

2.1.2 Manifestations of Culture

Cultural differences manifest themselves in different ways and differing levels of depth. Symbols represent the most superficial and values the deepest manifestations of culture, with heroes and rituals in between.

- Symbols are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture.
- Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.
- Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out

most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc.). (Hofstede, G.1997).

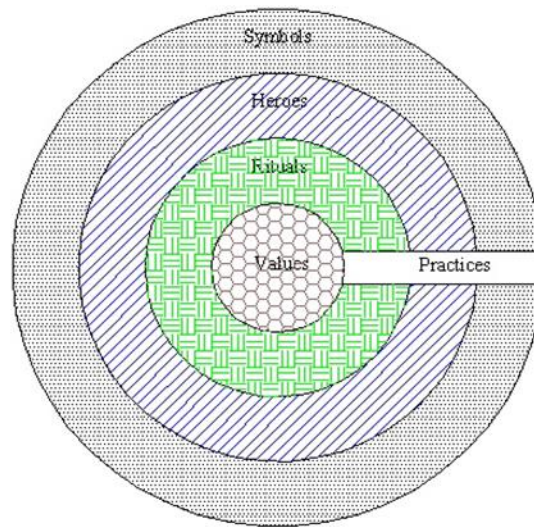


Figure 5 Manifestation of Culture at Different Levels of Depth

2.2 Culture of Chittagong

Chittagong is a major seaport city and financial center in our country's south-eastern part. This city has a population of over 2.5 million making it the second largest city of our country. The city is located on the banks of Karnafuli River between the Chittagong hill tracts and the Bay of Bengal. Mount sitakunda is the highest peak in Chittagong district with an elevation of 1,152 feet. The Chittagong inhabitant is called Chittagonian in English. The ancient networks of trade have left a lasting impression on its language, culture and cuisine. Despite its enormous potential, Chittagong faces great shallows due to high population growth, dispersed industrial sites and poor infrastructure, which have reduced its charms as a desirable city to live in South Asia (Herrmann & Svarin, 2009; Hossain, 2001; Mahmood, 2011; Uddin & Firoj, 2013).

- An inhabitant of Chittagong is called Chittagonian in English. . Its historic trade networks have left a lasting impact on its language, culture and cuisine.

- The urban Chittagonian dialect of Bengali has many Arabic, Persian, English and Portuguese loanwords.
- The immensely popular traditional feast of Mezban features the serving of hot beef curry with white rice.
- Prominent dargahs include the mausoleum of Hazrat Shah Amanat and the shrine of Bayazid Bastami the Bastami shrine hosts a pond with the world's last remaining population of black soft-shell turtles.



Figure 6 Cheragi Pahar Chittagong and Pahela Baishakh at CRB (Source: Local guides connect)

Chittagong was a flourishing center of medieval Bengali literature particularly during the Hussain Shahi dynasty of the Bengal Sultanate the city was home to prominent poets like Abdul Hakim Daulat Qazi and Shah Muhammad Sagir.



Figure 7 (Source: Jila Shilpakala Academy)



Figure 8 (Source: Muslim theater Institute)

Major cultural organisations in the city include the Theatre Institute Chittagong and the Chittagong Performing Arts Academy. The city has a vibrant contemporary art scene. Being home to the pioneering rock bands in the country like Souls and LRB Chittagong is regarded as the "Birthplace of Bangladeshi rock music".



Figure 9 Famous baizid bostami dargah (Source: Local guides connect)

2.3 History of Chittagong

Chittagong has been a seaport since ancient times. Arabs traded with the port from the 9th century AD. Sultan fakhruddin mubrak shah of sonargaon conquered Chittagong in 1340 AD.

- The Mughals, similar to the Afghans who came earlier, also built mosques having a rich contribution to the architecture in the area.

- In 1824 the British increasingly grew active in the region and it fell under the British Empire the people of Chittagong made several attempts to gain independence from the British, notably on November 18, 1857.



Figure 10 Pahartali Station (Source: Local guides connect)

- The Mughal commander shayesta khan and his son Buzurg Umed Khan expelled the Arakanese from the area in 1666 and established Mughal rule there.
- Sultan Fakhruddin Mubrak shah of sonargaon conquered Chittagong in 1340 AD
- Two decades after Vasco Da Gamas landing in Calicut the Bengal Sultanate gave permission for the Portuguese settlement in Chittagong to be established in 1528. It became the first European colonial enclave in Bengal.
- The Bengal Sultanate lost control of Chittagong in 1531 after Arakan declared Independence.

2.4 Theater for Development

Theatre scholars have made several attempts to link theatre and creation. Indeed the attempt to connect theater and production definition, whether local, national or global, has a long history (akashoro, kayode and hosseini 2010). Through songs, dances, music, mimes and dramatic enactments, theatre can be deployed to help people internalize core values and beliefs that are germane to development (Nasidi 2003).

The theater of the oppressed is a method of elaborate by the Brazilian director Augusto Boal, who was influenced by the work of paulo freire, starting from the 60s, first in Brazil then in Europe. These method uses theater as means of knowledge and transformation of the interior reality in the social and rational field. The public become active, so that the “spectators” explore, show, analyze, and transform the reality in which they living. Cardboard citizens, the Uk’s premier practitioner of forum theater, uses Forum Theater to empower homeless and former homeless people.

2.4.1 Forum Theater

Forum Theater is a style of theater developed by Augusto Boal, a creative and influential practitioner. He calls this “Theatre of the Oppressed “.In this process, the performers or members of the audience might interrupt a play, often a brief scene in which a character was in any way oppressed. (Stetson 2008)

- In an effort to alter the result of what they heard, the crowd would recommend multiple acts for the performers to perform on-stage.
- This was an initiative to undo the conventional actor divide and incorporate members of the crowd into the show.

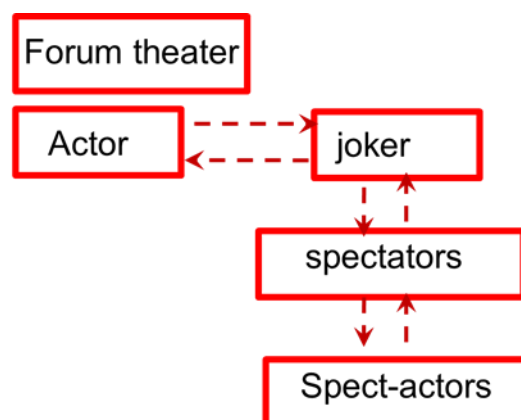


Figure 11 Forum Theater (Source: Author)

Chapter 3: Site Appraisal

Proposed site of the BITA CULTURAL AND DEVELOPMENT CENTER is in Patiya, Chittagong. Village: Meherati Union: Yakubdandi, 1.25km away from Nayarhat bazar
Upazilla: Patiya, 20 km from Chittagong metropolitan, Chittagong.

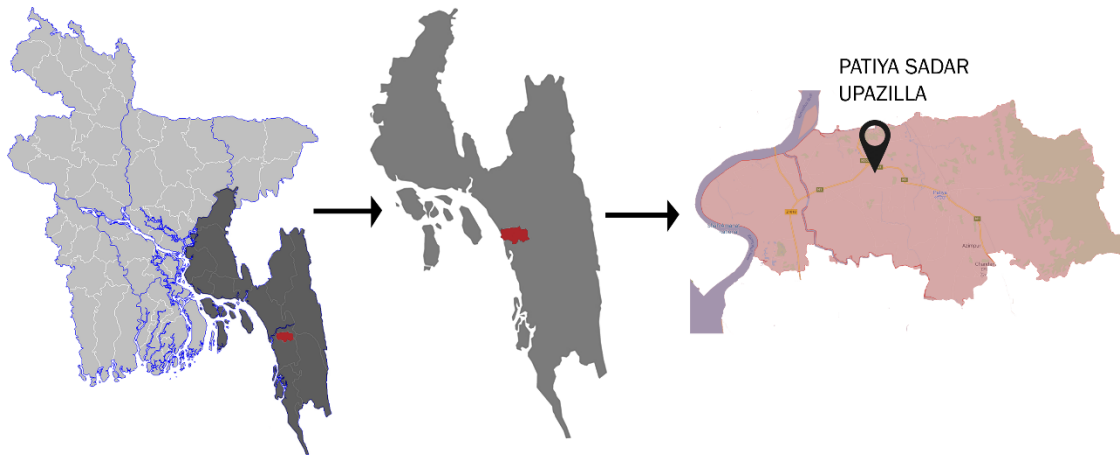
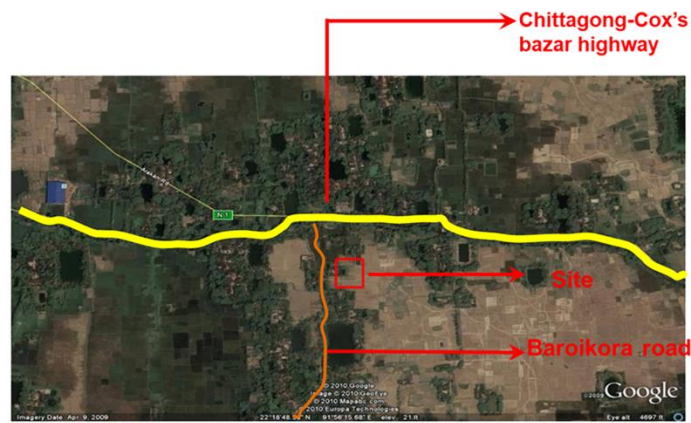


Figure 12 Site (Source: Author)

3.1 Site surroundings

The site basically in a remote area of the village where hardly any buildings up to 6 stories can be found.

- Site context is very natural free from urban crowd & noise
- Site is surrounded by contours & open green lands
- Has good road network
- Public transportation is not that much good
- Distance is high from Chittagong city main center
- Local transportation system is not good
- Natural & ecological context is sensitive for building construction



–Chittagong-Cox's bazar highway at the north of the site.
 –20' wide Baroikora road at the west of the site.



Figure 13 Site Patiya (Source: Author)

3.2 Historical Development of the Site

History of patiya is bright. In 1971 people of patiya Upazilla played an important role in independence war. However, despite of being very active in war very little amount of establishments were done for the development of patiya. Later the patiya upazilla area became slightly developed but the infrastructure of the villages are still poor. The proposed site area has good road network as BITA already has existing training center there.

3.3 Geographical Characteristics of the Site

Patiya is at 91.9833 ° E at 22.3000 ° N. It has 70,218 families, and an area of 316.47 km² in total. One of them, "Budbudir Chora" has enormous green forest and wildlife. Local tourists go there every year for its green forest, small canals and animals such as deer ones, birds and butterflies.

- Contour side has a good view
- Land configuration is hilly & unfertile
- Total site context is very natural & green

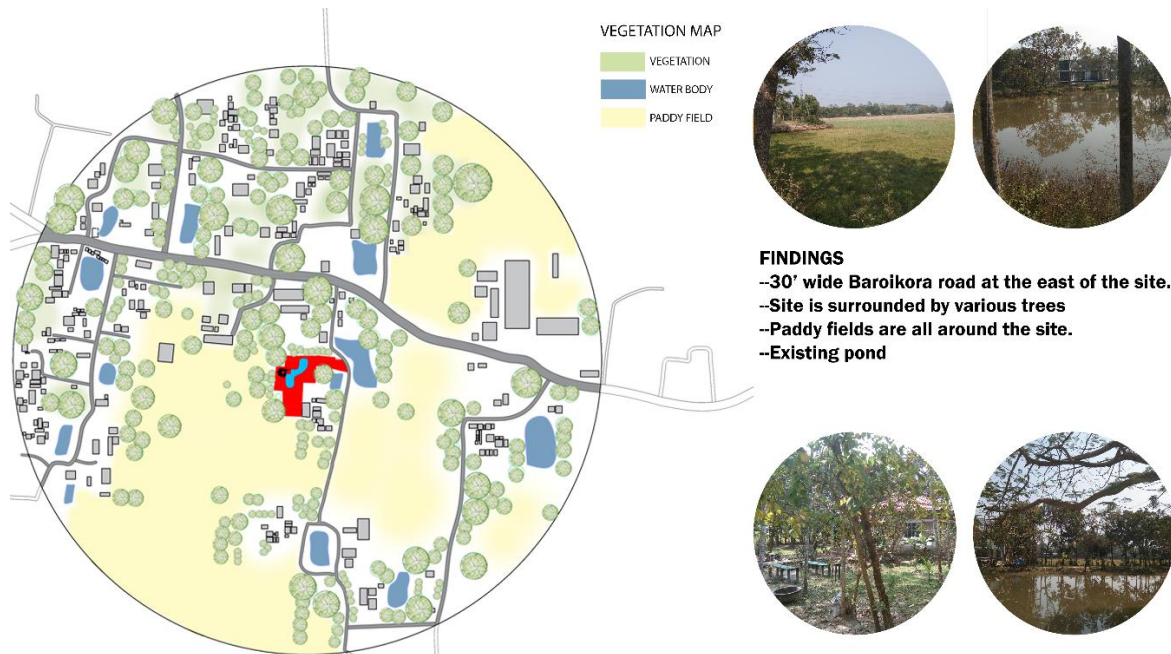


Figure 14 Vegetation Map (Source: Author)

3.4 Land-use Pattern of the Surroundings

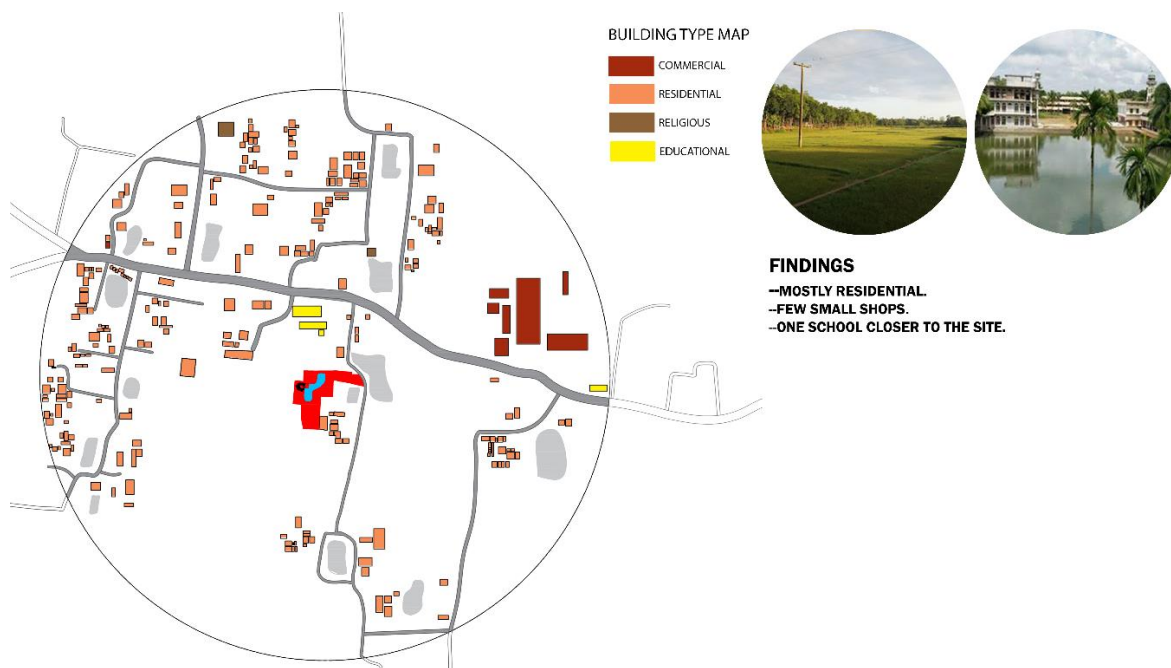
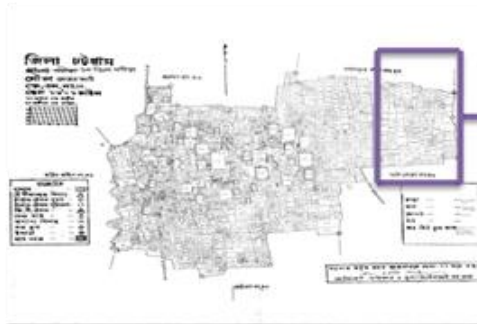


Figure 15 Building type Map (Source: Author)

MOUJA MAP



3.5 Accessibility and Connectivity

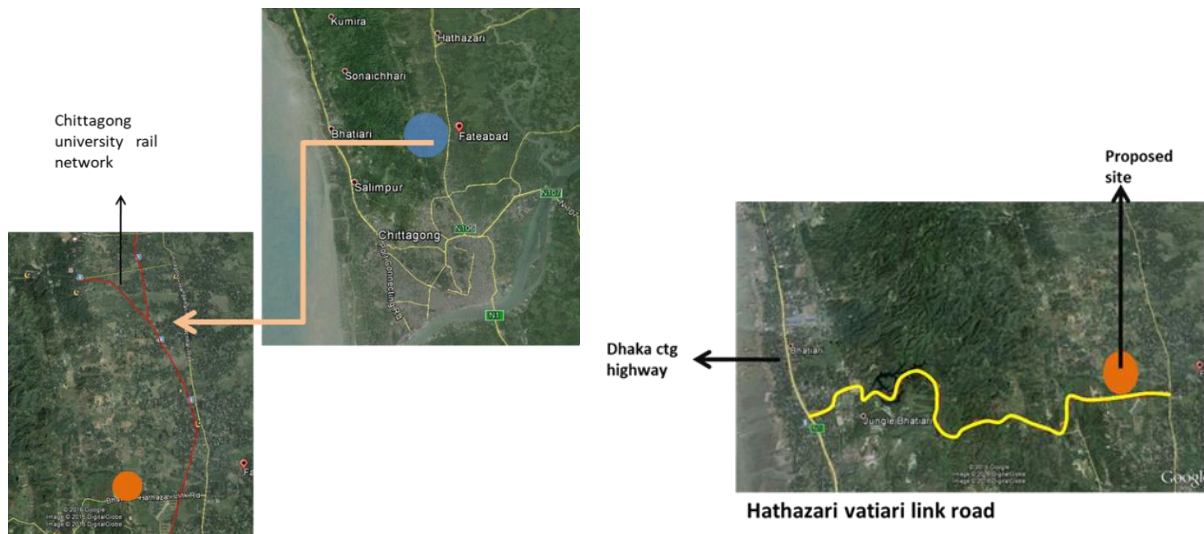


Figure 16 Connectivity (Source: Author)

- Distance from Chittagong main city to fateabad 21 km
- Distance from Airport to fateabad 35 km
- Distance from CU to fateabad 4 km
- Distance from Oxygen to fateabad 16km

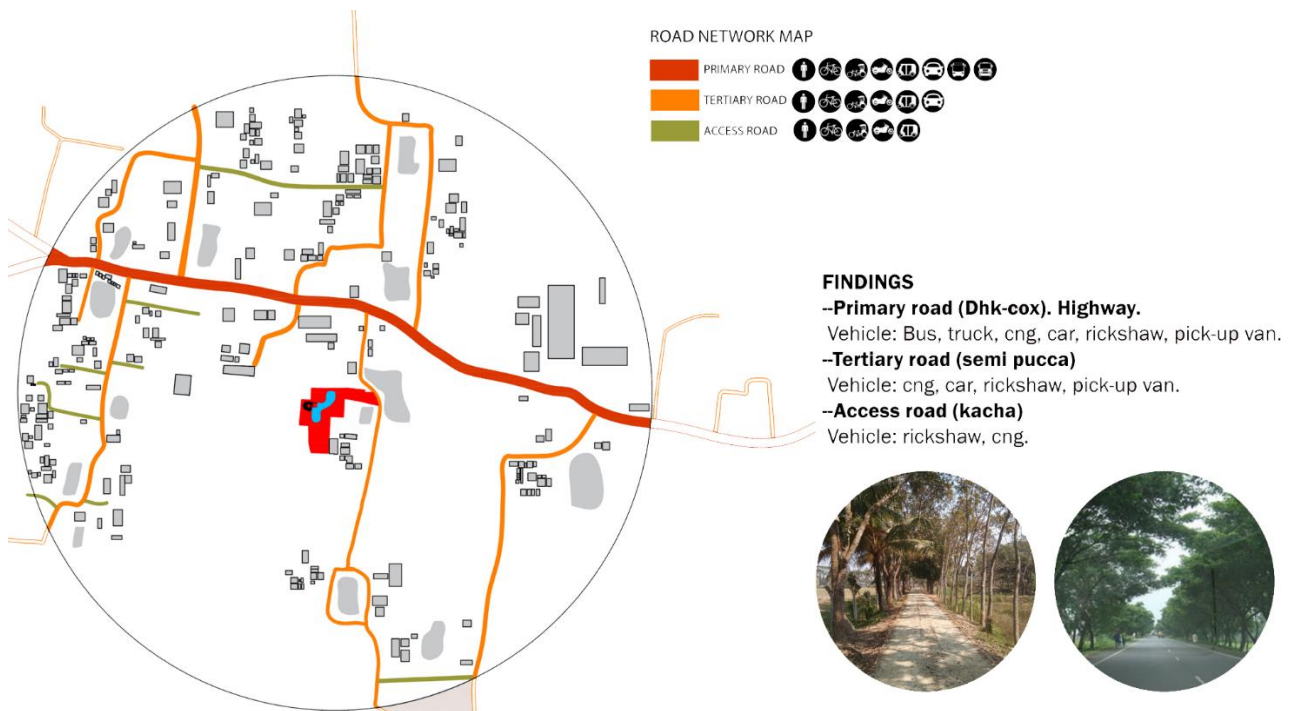
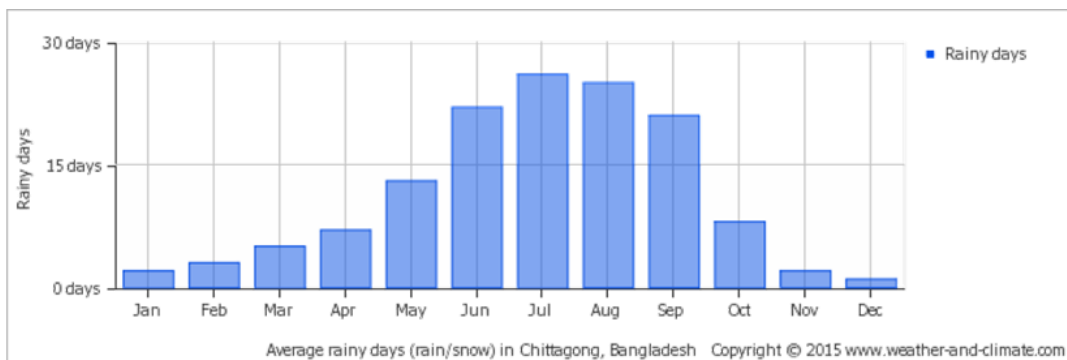
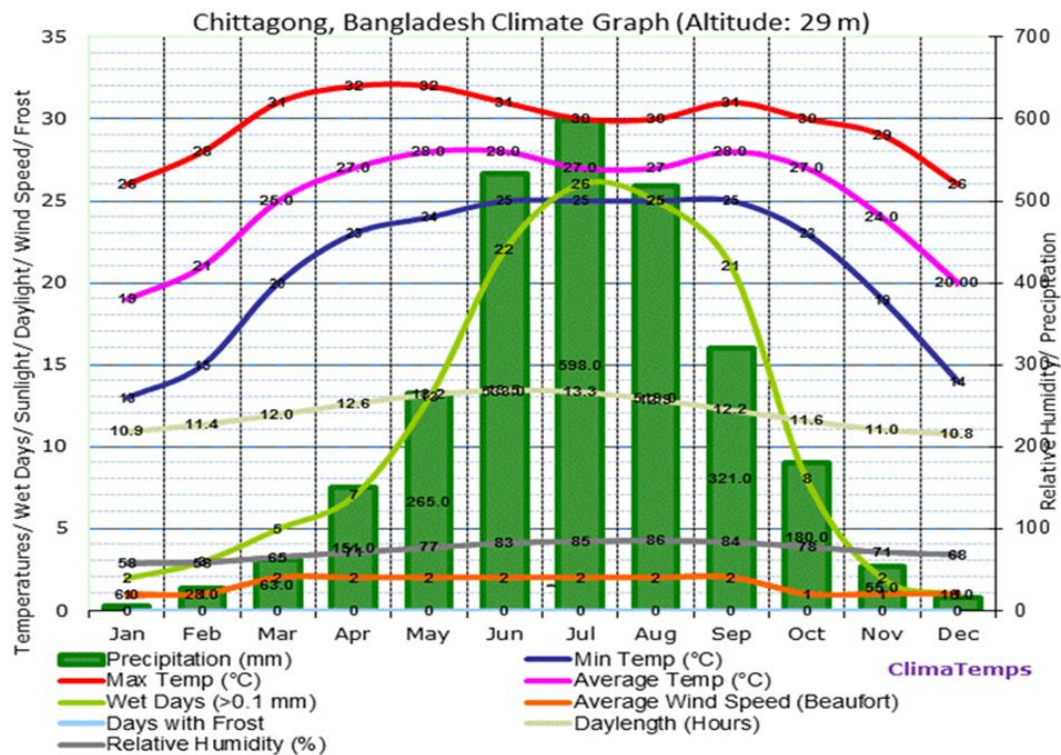
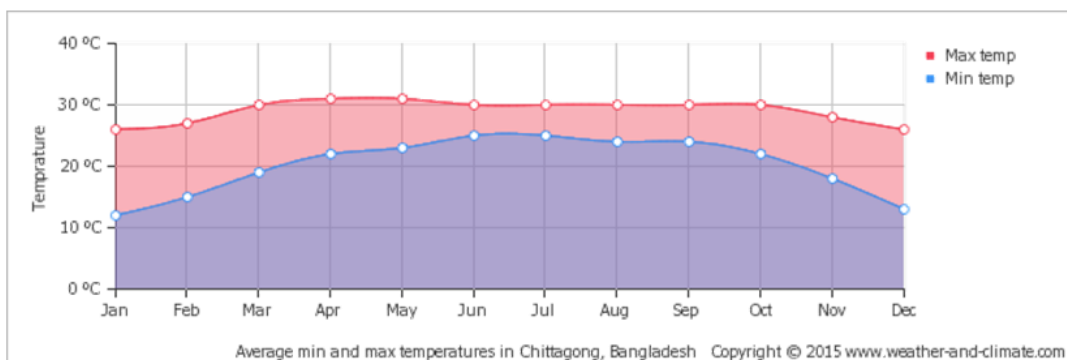


Figure 17 Road Network Map (Source: Author)

3.6 Climatic Conditions



Average rainfall in ctg



Average min & max temperature in ctg

3.7 Socio-Cultural and Economic Contexts

- Patiya is culturally diverse area. It has a lot of mosques and temples and few Buddhist pagodas, biharas and churches. Noted religious institutions: Musa Khan Mosque, Killapara Innar Mosque, Al Jamia Islamia Mosque, Tagore Puni Mandir, Rai Bhaban Mandir.
- Cultural organizations Library 2, club 350, theatre group 4, cinema hall 3, women organization 2.
- Tourist spots Kharana Tea Garden, East Haidgaon Forest.
- Literacy rate and educational institutions Average literacy 59.81%; male 56.33%, female 47.16%
- Economic of this upazilla is mainly dependent on agriculture.

3.8 Images of Existing Site Condition

Image 1:



Image 2:



Image 3:



Image 4:



Source: Author

Chapter 4: Case Study Appraisal

The segments are divided into environmental, function and typology of the spaces. Then analysis of the data is done where concepts and plans are studied for the distribution of the values. Two cases from local platform and two international building were selected. Those are, Chayanat Bhaban, Shilpakala Academy from Bangladesh context. Jawahar kala kendra from India and Getty center from USA to understand the concept of designing such cultural complexes as well as using the information in creating well designed platform for BITA.

4.1 Chhayanaut Bhaban

Architect: Bashirul Haq Location: House no. – 72

Road no: 15A, Dhanmondi, Dhaka

4.1.1 Environment and micro-climate

Chhayanaut is a cultural organization in Dhaka, Bangladesh. It was founded in 1961 in Dhaka.

- Focuses on the passive day lighting strategies which collects and reflects light throughout the building.
- Ensures proper ventilation along with air conditional facilities based on the environmental condition of Dhaka.



Figure 18

4.1.2 User behavior and requirements

The Chhayanaut organization acts as a music school, integrating lessons in music, singing, and dance. It is moreover connected to the quest for a Bengali cultural identity.

- Devoted to practice and preserve the cultural heritage of the country.
- Encountered obstacles regarding music and dance.
- Celebration of various kind of cultural festival are performed like, Tagore's birth centenary, Pahela Baishakh, Pahela Falgun etc.

4.1.3 Form and Function

- Entry
- Waiting
- Office
- Music class room
- Art class room
- Dance class room
- Library
- Auditorium
- Canteen
- Teacher's room



Source: Author

4.1.4 Circulation, landscape detailing and parking details

Horizontal circulation consists of elements such as the corridors and lobbies of chhayanaut is given in this section. At the entry of the building there is a green belt surrounded which gives a subtle refreshment in this vast urban area. Parking is in the ground floor which mostly dedicated for the teachers and other respected artists. 16 cars at once can be parked.

GROUND FLOOR

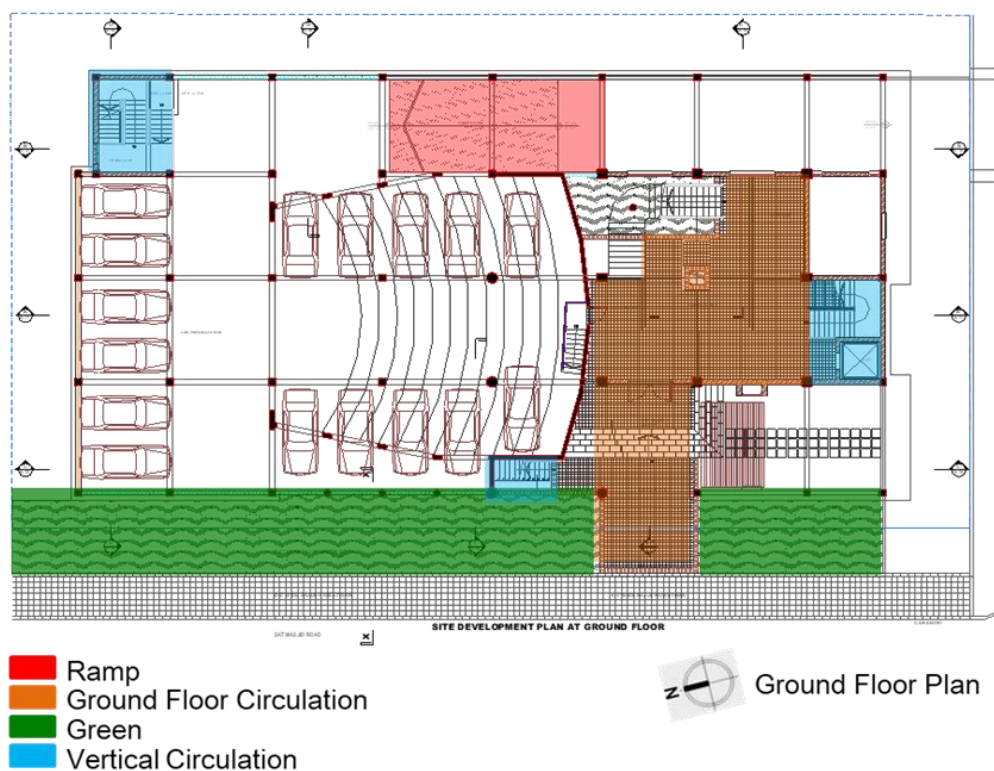


Figure 19: view from the street and entry

GREEN TERRACE

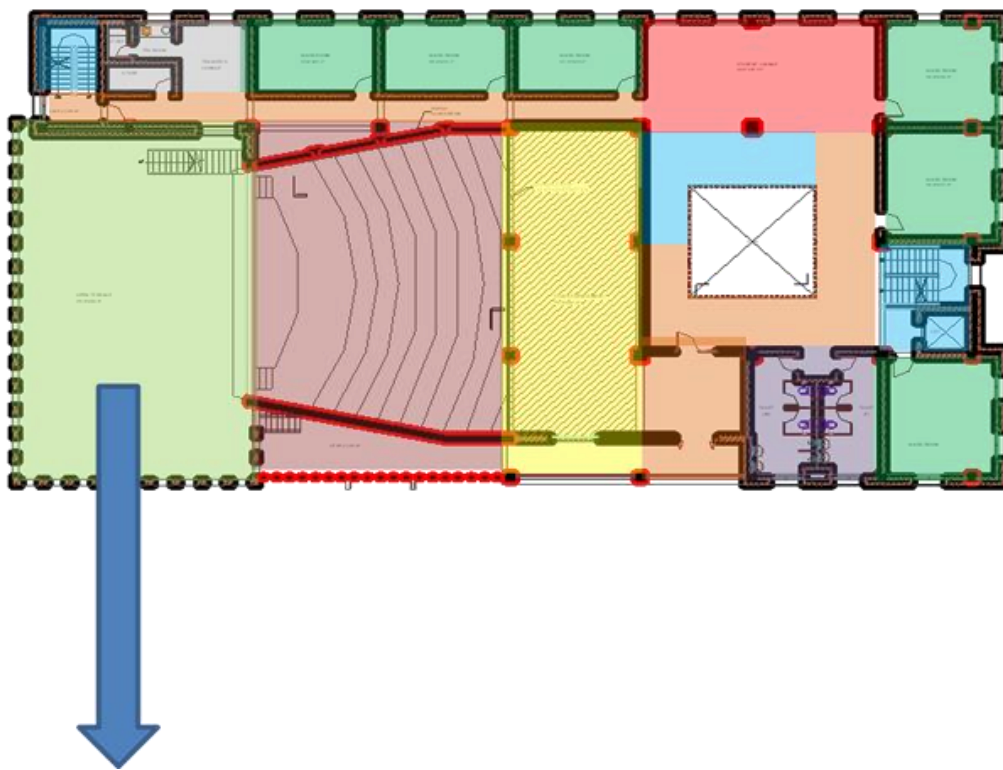
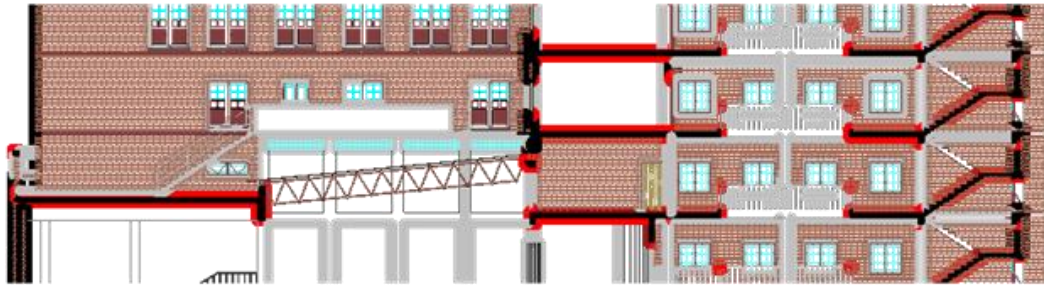
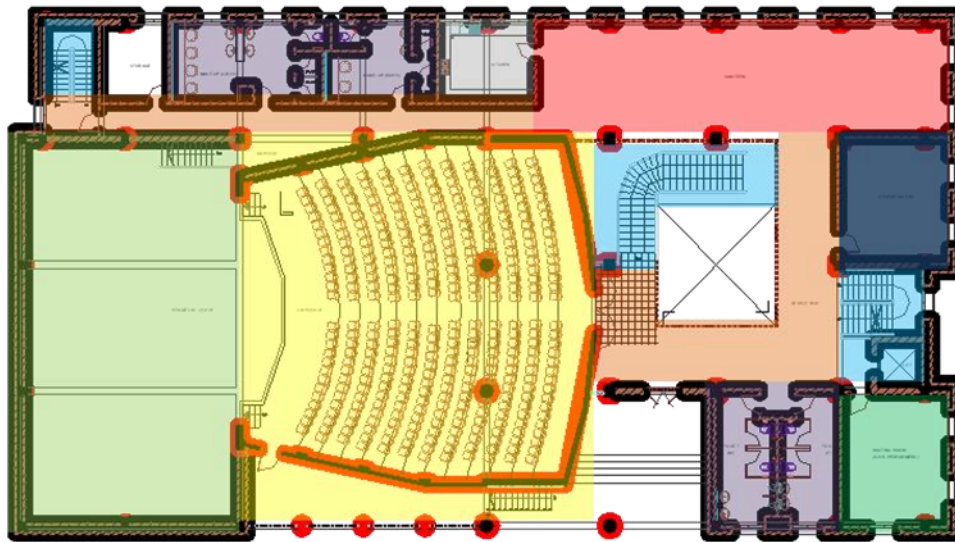


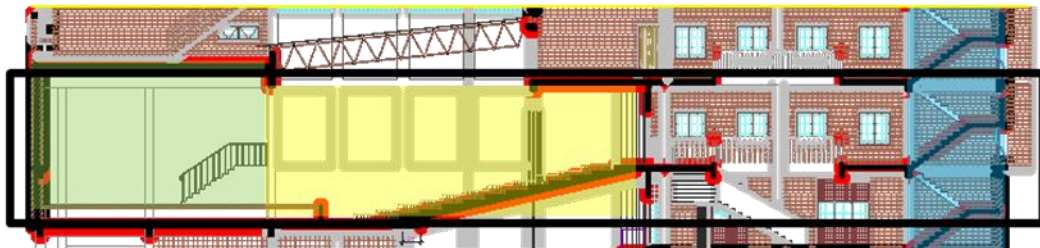
Figure 20: green terrace

4.1.5 Utility planning

FIRST FLOOR



First Floor Plan



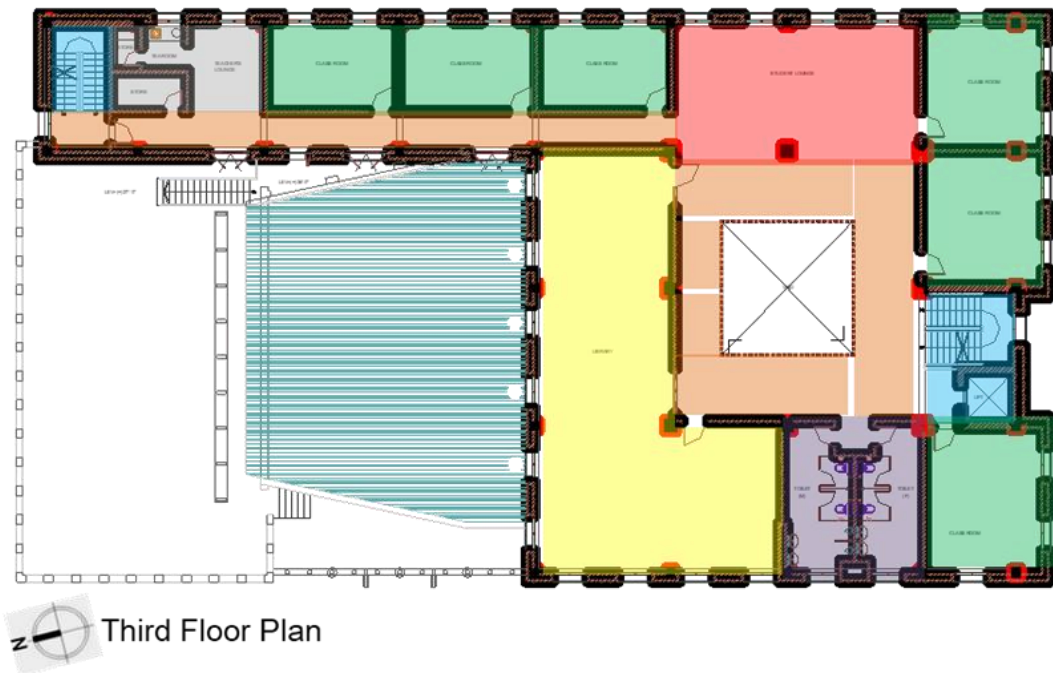
Section through First Floor

- 1st Floor Circulation
- Back Stage
- Vertical Circulation
- Canteen
- Kitchen
- Rehearsal room
- Toilet / changing room
- Waiting room
- Auditorium

HVAC is used in auditorium section.

Fire exit is accessible from all corners of each floors.

THIRD FLOOR



- 3rd Floor Circulation
- Vertical Circulation
- Student Lounge
- Teacher's room
- Toilet
- Class room
- Library room

4.1.6 Structural details

Understanding and analyzing the structural details is also important. Load bearing columns are constructed. Large span structures such as Auditoriums trusses are used. It has used brick cladding for the facade. Brick masonry construction is used.

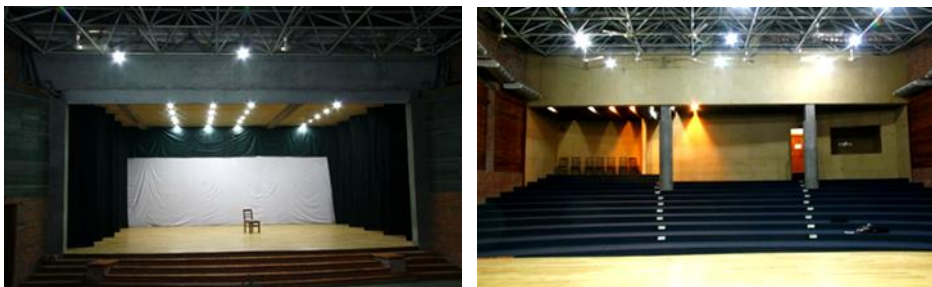


Figure 21: inside of the auditorium

4.1.7 Design detailing

Implementation of the Barrier-free architecture has been prioritized in the design for comfortable access to disabled people. Most public buildings have mandatory accessibility systems for the disabled. There are also some things which was not considered,

- Entry is not well defined
- Exposed red brick increases the building temperature
- Roof terrace green has no relation with other functions.
- Columns in auditorium make visual disturbance
- Horizontal circulation is not enough for school purpose.
- Exterior building expression is very monotonous & dull.

4.2 Shilpakala academy, Dhaka

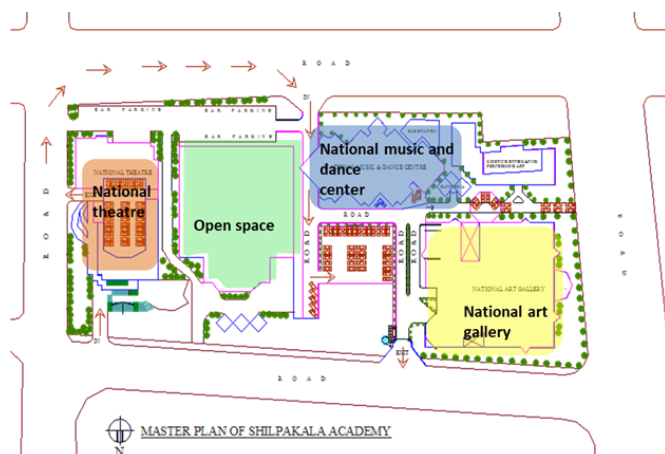
Location: Shegunbagicha, dhaka

Client: Ministry of cultural affairs

Consultant: prokolpo upodeshta limited

Consulting architect & engineers.

Architect: Yeafesh osman, Shahidul hasan azad, Ferdous ahmed.



4.2.1 Environment and micro-climate

Situated in a very congested area of Dhaka.

The building creates an example of freshness with its large field and tall trees for the students and visitors. Various festivals like pith utsab, pahela baishakh, pahela falgun, tribal new year etc are organized here.



Figure 22: Entry and exterior of the auditorium building

4.2.2 User behavior and requirements

Shilpakala Academy was established at Segunbagicha, Dhaka in 1974 by the Ministry of Cultural Affairs, Govt. of Bangladesh. The principal objectives of this institution are presenting the Culture of Bangladesh and fostering the arts including fine arts, music, dance and drama.

This complex consists of,

- National art gallery
- National theater
- National music & dance center

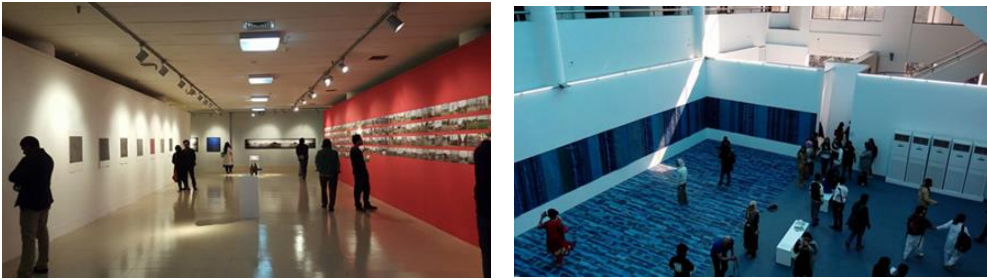
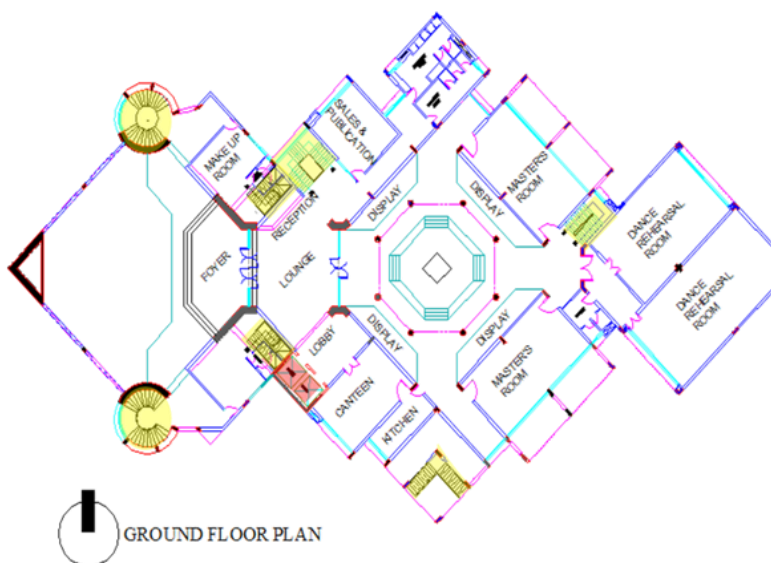


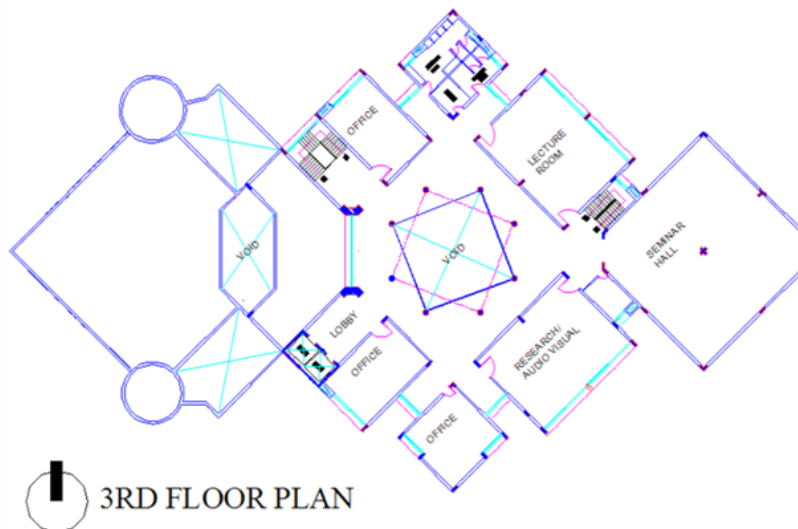
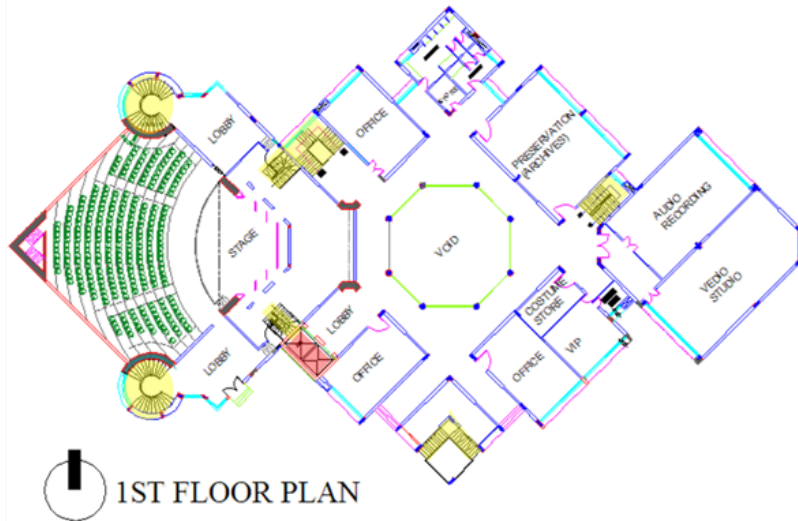
Figure 23: exhibition spaces

4.2.3 Form and Function

National music & dance center:

- Lobby – lounge
- Dance rehearsal room
- Masters room
- Makeup room
- Publication media and sales
- Display
- Canteen + kitchen
- Toilet





Auditorium:

- Capacity- 330
- Three numbers of stair works as the structure for the hall
- Height – 50'
- Walls are decorated with sound absorbing
- and reflective materials- (wood , velvet)

Stage:

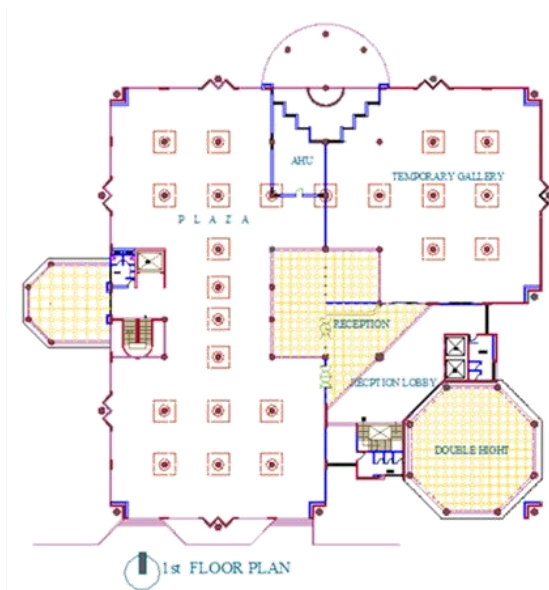
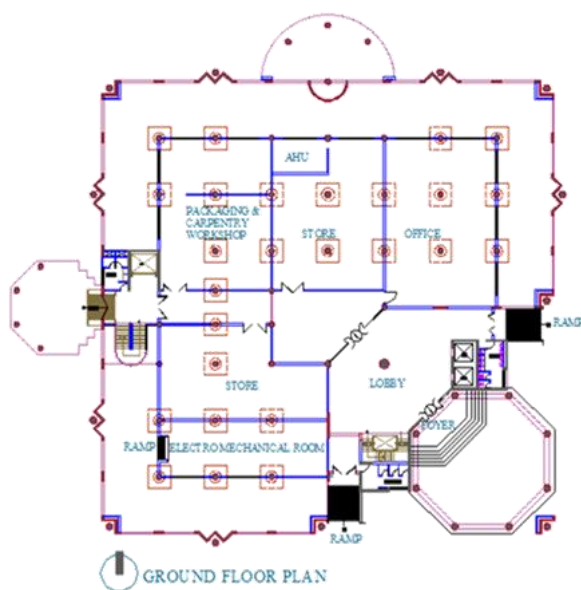
- Width – 25’
- Height from the level of first row- 3’
- Height above the stage -24’
- Distance from first row to stage- 7’

Library and research area – 33’ *22’, Archive area – 28’* 40’.

Office area – 15’ * 15’.

National Art Gallery:

- Lobby
- Office
- Packaging and carpentry
- workshop
- Store
- Electro mechanical room
- AHU



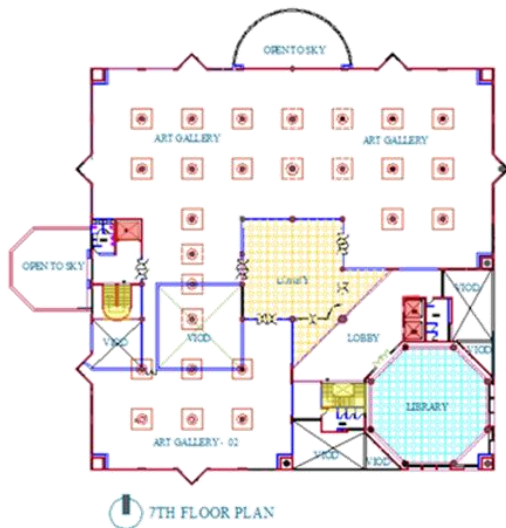
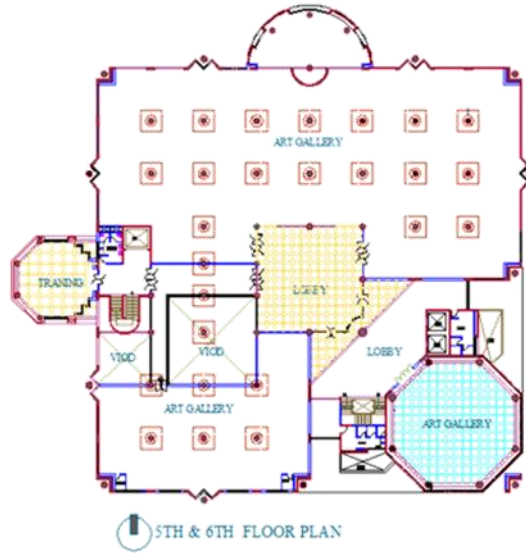
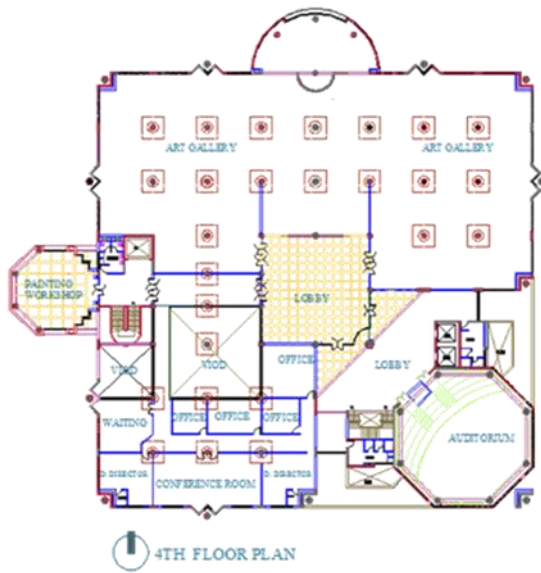
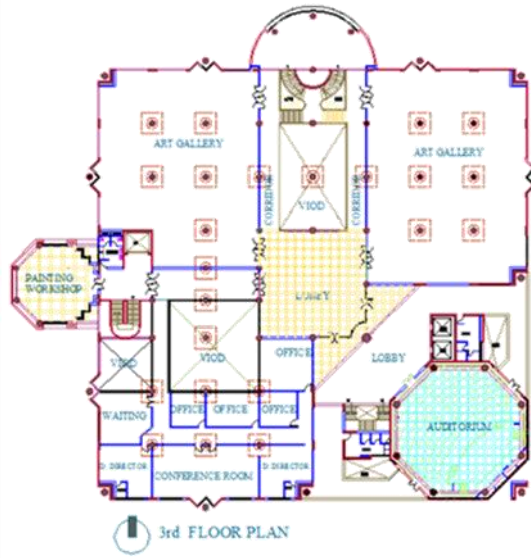
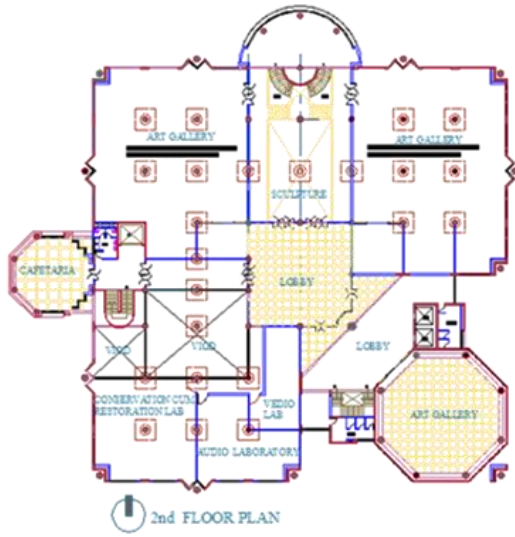




Figure 24 National art gallery entrance

National theater:

- Lobby
- Security
- Workshop
- Store
- Electromechanical room
- Restaurant
- Cafeteria
- Kitchen

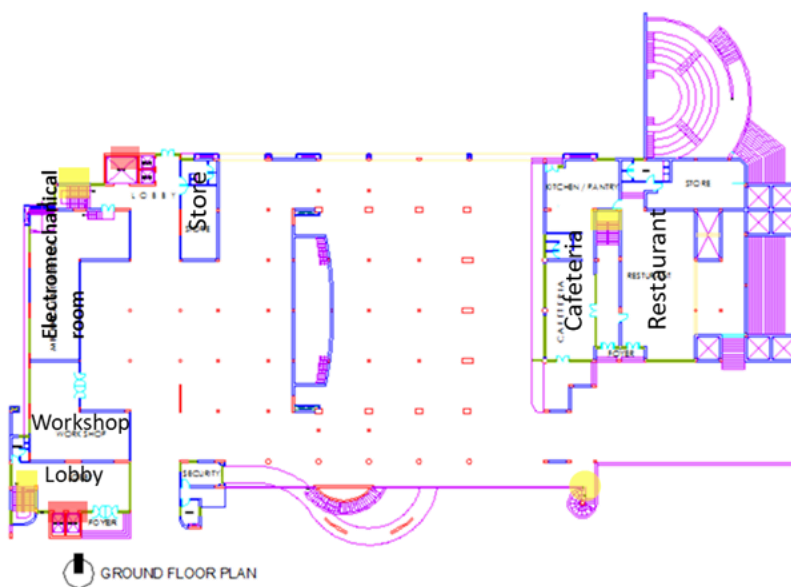




Figure 25: entrance of national theater

4.2.4 Site Planning and Landscape detailing

Site has large amount of green space, the field in the middle is surrounded by the buildings beautifully which doesn't block the view.



Figure 26: landscape

4.2.5 Design detailing

- Entry of each building is grand and inviting.
- As a public building lobby- lounges are enough large and interesting.
- Well design gathering space.
- In exhibition space circulation is very clear.
- Keep provision for flexible partition to convert one gallery to four temporary gallery.
- Double height, triple height spaces make the area very interesting
- Flexible design.

There are negative sides were found while in the design consideration,

- This complex has no defined character.
- Has no relationships among the buildings.
- Surface parking in central space makes disturbance
- Has no central public gathering well defined space.

4.3 Jawahar Kala Kendra

Location: Jhalana Doongri, Jaipur, Rajasthan, India. Architect: Charles correa

4.3.1 *Environment and micro-climate*

This cultural center for the city of Jaipur, is dedicated to the memory of India's great leader Jawaharlal Nehru. The center has been made in eight blocks housing museums, one amphitheater and the other closed auditorium, library, arts display rooms, cafeteria, small hostel and art-studio. It also houses two permanent art galleries and three other galleries and host its own theater festival each year.

- Light shafts have step profiles with marble capping.
- Smaller openings
- Light shaft at the corner of every unit
- Central court to bring in light and air.



Figure 27: Amphitheater and Entrance

4.3.2 User behavior and requirements

Correa's plan for the Kendra invokes directly the original navagraha or nine house mandala.

- One of the squares is pivoted to recall the original city plan and also to create the entrance.
- The plan of Jaipur city based on the nine square Yantra in which one square is displaced and two central squares combined.
- The squares is defined by 8m high wall, symbolic of the fortification wall along the Jaipur old city.

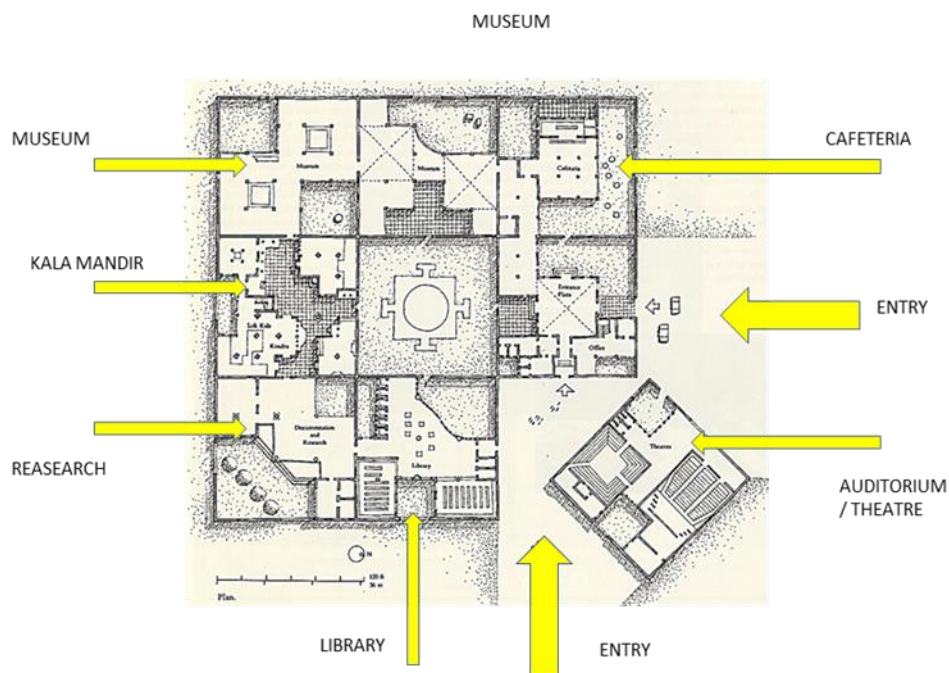


Figure 28: function distribution (Source: Archinomy)

4.3.3 Form and Function

The centre is an analogue of the original city plan of Jaipur drawn up by the Maharaja, a scholar, mathematician and astronomer, Jai Singh the Second, in the mid-17th century. His city plan, guided by the Shipla Shastras, was based on the ancient Vedic mandala of nine squares or houses which represent the nine planets (including two imaginary ones Ketu and Rahu).

Due to the presence of a hill one of the squares was transposed to the east and two of the squares were amalgamated to house the palace.

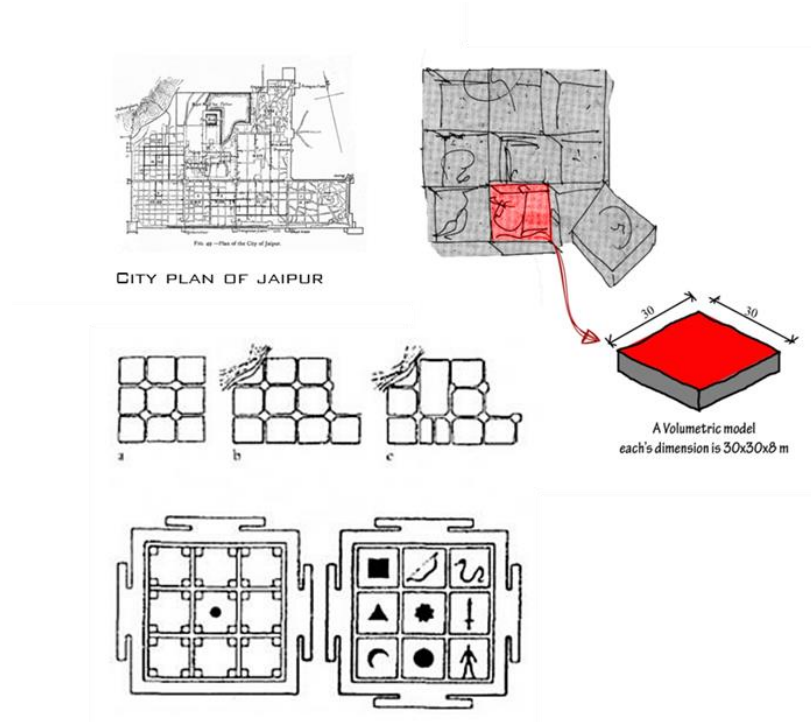


Figure 29: form derivation (Source: Archinomy)

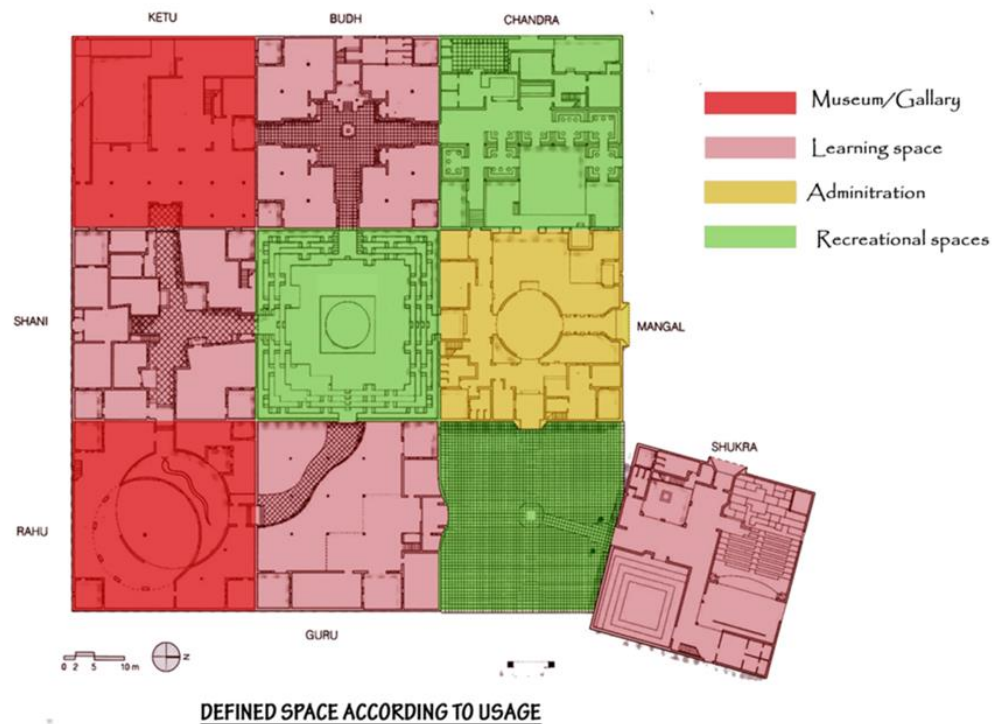


Figure 30: zoning of the programs (Source: Archinomy)

4.3.4 Circulation and site planning

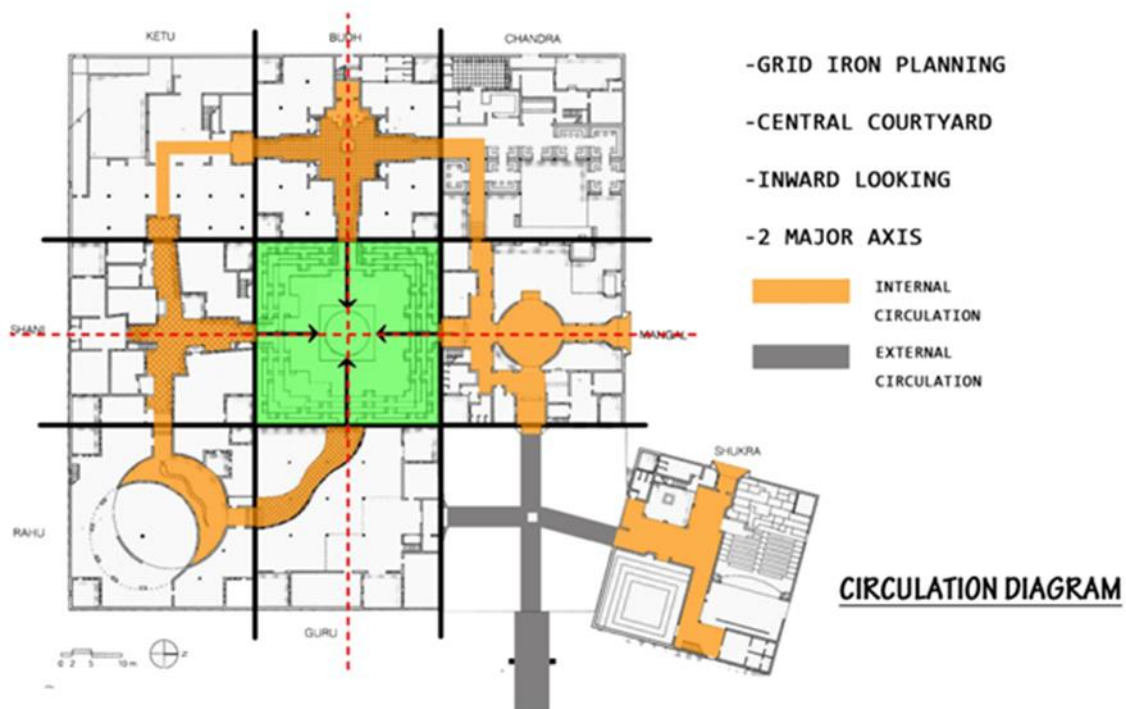


Figure 31: Circulation (Source: Archinomy)

4.3.9 Design detailing

- The place has an amazing interplay of light, shadow and colours, evoking emotions in the user and invite him to move further.
- The flow of spaces changes the moods of the user, but the overall circulation lacks of continued covered corridor, which makes the place unusable during summers and rains.
- The open air theater is only good to look at, it is enclosed by the high walls which create acoustic and ventilation problems at the time of crowd.
- The high walls with no fenestration in the façade makes the building enclosed and it does not open up to the city.

Chapter 5: Program Appraisal

Initially programs are divided into some sections to have clear idea about what and how the place is envisioned. Analyzing the data according to the requirements respecting the site. The following metrics were used to make design decision and determine the performance of the model.

5.1 Administration

The office is the most controversial problem facing the space planner. The assignment of private offices & the type of partitioning to be used are issues to be settled by the top management acting on the advice & recommendations of the space planner. Private offices should be assigned primarily for functional reason. i.e. nature of work, visitor traffic or for security reason.

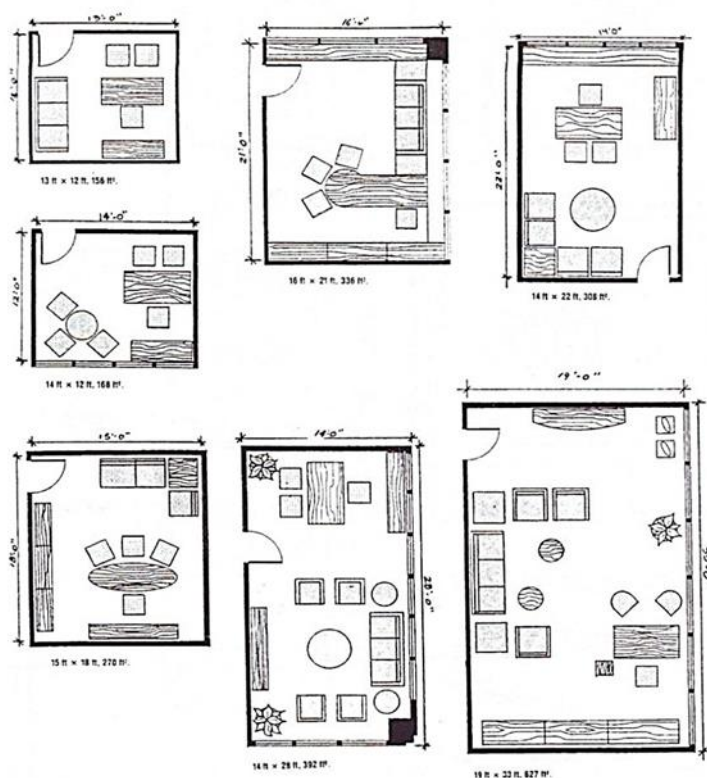


Figure 32: office module

Administrative block							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
01.	Directors rm		1	1	15x20	394	394
	P.A		1	1	8x8		
	toilet		1	1	5x 6		
02.	Registers office		1	1	15x10	244	244
	P.A		1	1	8x8		
	toilet		1	1	5x6		
03.	Clerical sec.			1	15x20	300	300
	Account sec			1	10x10	100	100
	Maintenance sec.			1	10x10	100	100
	services	Toilet, tea etc				100	100
	Conference rm		20	1	30x40	1200	1200
	Computer sec.		4	1	10x20	200	200
	Teachers rm	Individual rms	15	15	10x10/1	1500	1500
	Teachers common rm		15	1	30x40	1200	1200
	Research sec.	Research officer and	1	1	30x30	900	900

		space for documentation					
	Toilet	For teachers rm		2	5x6	60	60
04.	total	+30%circulation					8100

5.2 Academic

Academic block							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
01.	Class room	Theory classes	30	5	960	4800	5400
		Music class	30	1	600	600	
02.	Theatre lab	Drawing class	15	1	30x20	600	
06.	Make up class	Practical working	15	1	30x20	600	1225
07.	Costume designing class	Practical work space	15	1	30x14	420	420
08.	Video and film projection room	Facilities for recording	15	1		600	1225
09.	Set preservation room and paint shop	Practical classes		1	30x20	600	900
10.	Store			2	20x20	800	800
	Toilet			2	128	256	256
09.	total	+30%circulation					23975

5.3 Exhibition

Exhibition							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
01.		Foyer		1	150	150	750

	Entry and visitors waiting	Enquiry		1	50	50	
		Lobby		1	350	350	
		Toilet		1	200	200	
02.	Display facilities	Gallery (painting And sculpture, costume etc)		1	10000	10000	18800
		Gallery (photography)		1	2000	2000	
		Temporary display		1	4000	4000	
		Store		1	2000	2000	
		workshop		1	800	800	
03.	office				350	350	350
04.	total	+30%circulation					17910

5.4 Library

Population served	Shelving Space			Reader space, sq ft	Staff work space, sq ft	Estimated addition space needed, sq ft	Total floor space, sq ft
	Size of book collection, volume	Linear feet of shelving	Amount of floor space, sq ft				
Under 2499	10000	1300	1000	Min. 400 for 13 seats, at 30sq ft per reader space	300	300	2000
2500-4999	10000, plus 3 capita for pop. over 3500	1300, Add 1ft of shelving for every 8 vols. over 10000	1000, Add 1sq ft for every 10 vols. over 10000	Min. 500 for 16 seats, add 5 seats per 1000 over 3500 pop. Served, at 30sq ft per reader space	300	700	2500 Or 0.7sq ft per capita, which ever is greater

Library (5000 books)							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
		Enquiry		1	100	100	
		Lobby		1	1000	1000	
		Toilet		1	400	400	
		Space for readers		1	700	700	
		Estimated additional space for utilities, circulation, and miscellaneous			800	800	
		Staff work space and store		1	500	500	
03.	office				350	350	350
08.	total	+30%circulation					5085

5.5 Dormitory and guest house

Dormitory (boys)							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
01.	Beds	Standard beds		75	30	2250	2250
02.	2 bed guest rms			4	144	576	576
03.	Toilet			1	250	250	250
	Lounge n TV rm					500	500
	total	+30%circulation					4300

Dormitory (girls)							
Sl no.	Function	Space Description	No of Person	No of Quantity	Area (sft)/ unit	Sub total	Total (sft)
01.	Beds	Standard beds		75	30	3600	1800
02.	2 bed guest rms			4	144	576	576
03.	Toilet			1	250	250	250

	Lounge n TV rm					500	500
	total	+30%circulation					4300

Staff dormitory							
Sl no	Function	Space description	No of person	No of quantity	Area (sqft / unit)	Sub total	Total (sqft)
01	3 bed room		6	2	15*12	450	360
02	Toilet			1			50
	Total	+ 30% circulation					533

5.6 Theater

Drama theater for 400 seat (experimental theater)							
Sl on	Function	Space description	No of person	No of quantity	Area (sft/unit)	Sub total	Total (sqft)
01	Entry	Lobby					1700
02	Seating		400		8.5		3400
	stage						1700

	Make up room						850
	Green room						850
	Rehearsal room						850
	store						400
	Projection sound & light control						300
	Services						500
	Total	+30% circulation					13715
800 seat open air theater							
Sl no	Function	Space description	No of person	No of quantity	Area (sqft/ unit)	Sub total	Total (sqft)
01	Open air theater	Seating	800		8.5	6,800	11,000
		Stage		1		2500	

		Other facilities (green room, dressing, make up, services)				1200	
		Toilet (m/f)		2	250	500	
	total	+30% circulation					14,300

5.7 Cafeteria

Cafeteria for 150 people							
Sl no	Function	Space description	No of person	No of quantity	Area (sqft / unit)	Sub total	Total (sqft)
01	Dining		150		81/4 person		3038
02	Service				½ of dining		1519
03	Wash room			2	200		400
	Total	+ 30% circulation					6,444

5.8 Open space for mela and Parking

Open space for mela							
Sl no	Function	Space description	No of person	No of quantity	Area (sqft / unit)	Sub total	Total (sqft)
01	Space for shop						7000
	Total						9100

Parking space							
Sl no	Function	Space description	No of person	No of quantity	Area (sqft / unit)	Sub total	Total (sqft)
01	Space for car	Parking		30	16 *8	1,040	3,840
	Total	+ 30% circulation					4,992

Total sft of programs: 1, 22,556 sft

Chapter 6: Design Considerations

Analyzing all the present condition of the site and cultural condition of Chittagong this project intend to fill the gap of the shortcoming of connectivity, community connections. There are some design considerations are taken into account. Design consideration are,

6.1 To create consciousness among people on culture heritage and highlight important issue through cultural activities.

It can be done in various ways to inform people of the compelling necessity of promoting cultural heritage, awakening people's consciousness and interest in making them feel apprehensive by promoting cultural heritage, such as: heritage festivals, freedom walks, heritage trails, heritage walks, heritage awards, street plays, heritage newspapers and promotion of heritage in educational field. In order to make the general public understand the urgent need for the acquisition, promotion and propagation of cultural heritage, the development of knowledge and promotion of cultural heritage is a decisive issue.



Figure 32 Creating Interactive space (Source: Author)

6.2 Improve the level of professionalism of the development performers and activities of both urban and rural area.

Their values, traditions, activities, and social conduct, as well as the availability of human and technical resources, differ in rural and urban areas. The quality objectives are the same, providing secure, effective, patient-centered, timely, efficient, and equal treatment, but the means of achieving these goals which vary. Rural communities must draw on their strengths when tackling the quality challenge. Ironically, these strengths derive directly from the main weakness, the lack of services and suppliers, in providing treatment in rural areas. Providers will be more eager and able to work together, and with their patients and communities, to establish a community health system that better serves the needs of individual patients and the entire population in rural communities where the demand for care greatly exceeds the supply available.

6.3 Poorest of the grass root people of the area who doesn't get opportunity to involve themselves into various cultural activities.

Creating conditions in all cultures and communities so that all human rights are protected (including the right to engage in decisions that impact your life, health care, to be registered when you are born, the best possible standard of education, the right to decent work and rights at work, the right to decent housing, the right to a healthy environment, access to culture and art, the right to decent work and rights at work, the right to decent housing, the right to a healthy environment, access to culture and art. It is a very successful and sustainable way of addressing the specific needs of individuals and families affected by poverty, hunger and unemployment, not just in developing countries but also in developed countries, from the point of view of the fundamental units of society and the economy.

Chapter 7: Design Suggestions

The previous chapters help set up the project's architecture strategy. In conjunction with the differences in activities and recreational interventions, the spaces needed to construct a playful, healing and learning atmosphere for children are visualized. Design decisions were carried out with the intention of achieving the previously discussed goals.

Existing Site Condition

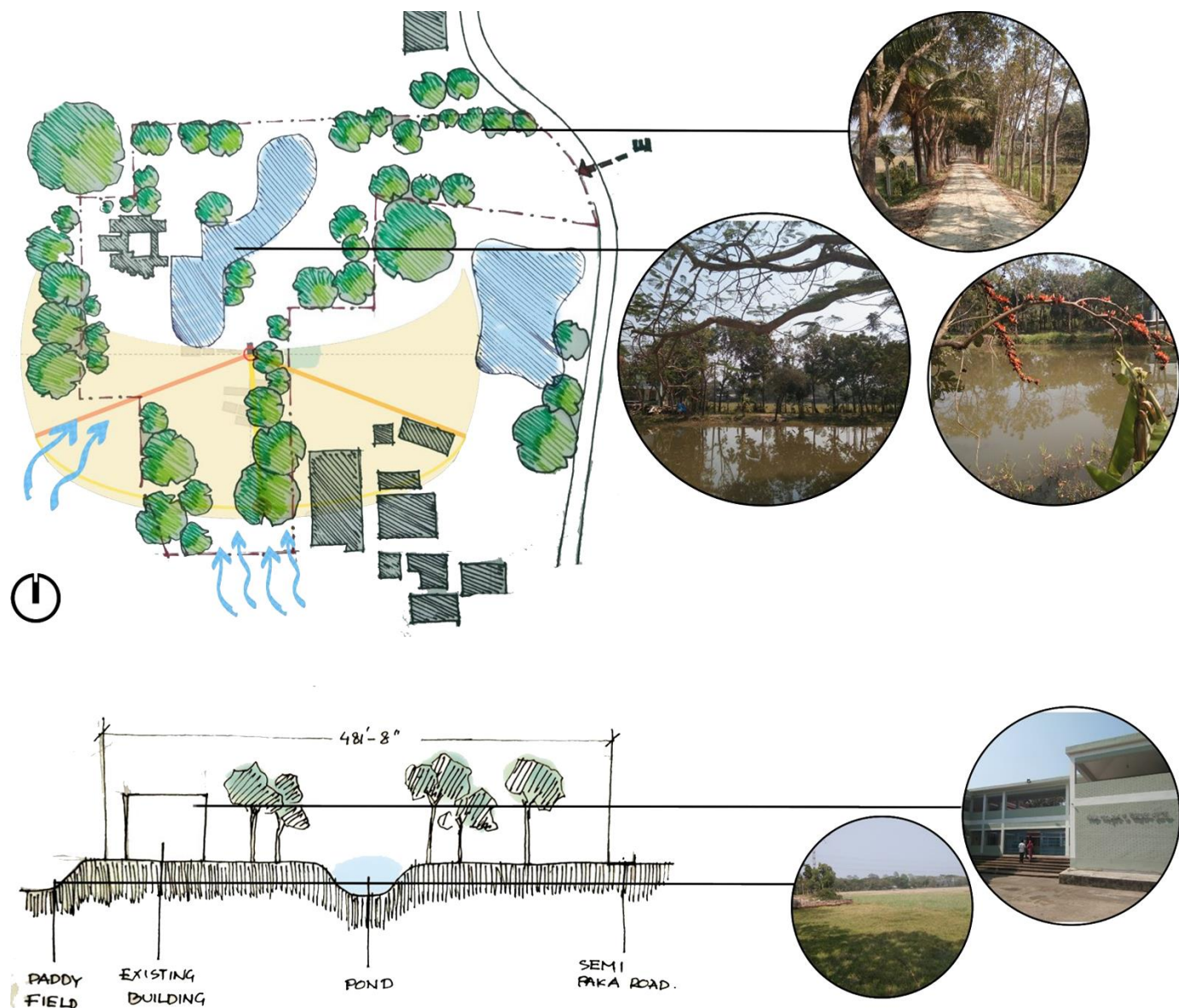


Figure 33 Plan and Section of Existing Site (Source: Author)

7.1 Design approach

The BITA Cultural Center design strategy was introduced with the goal of leveraging the site's north-south linearity to establish a journey by linking events across courtyards. These routes will be shaded, semi-shaded and exposed to the stars. As the Existing Building has courtyard, the approach is to introduce the same concept in the new buildings. On several levels, immersive open spaces are built to allow natural air and light to penetrate and provide visual permeability through the linear site and its surroundings.

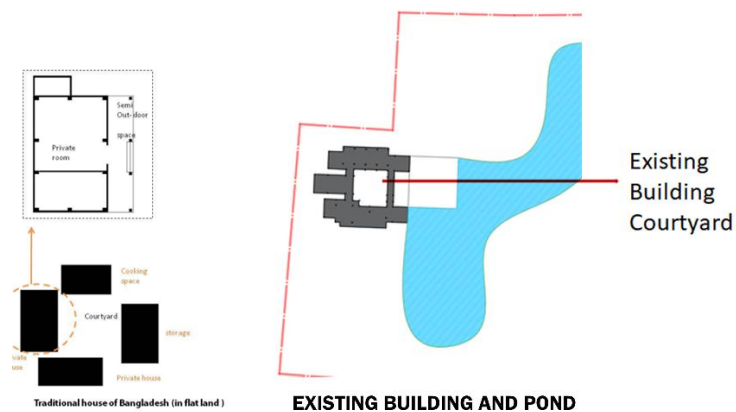
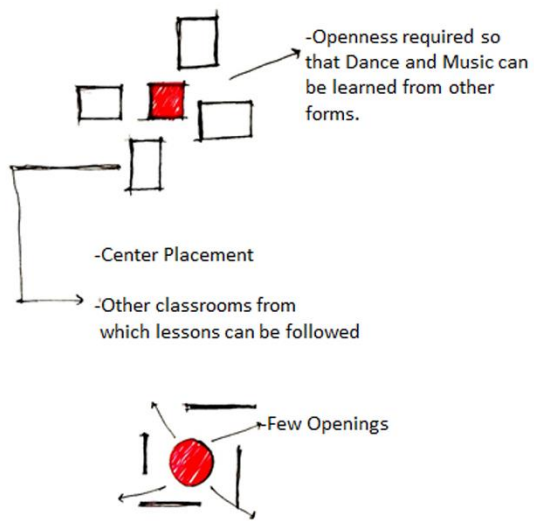


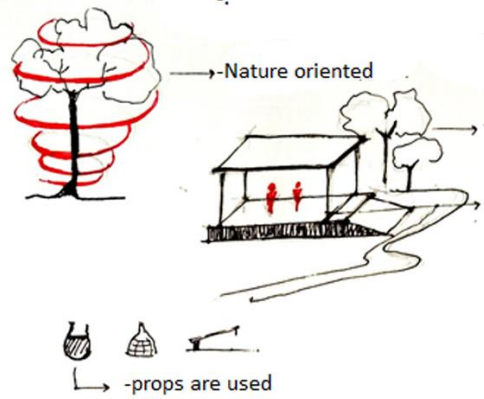
Figure 34 Courtyard of Existing Building (Source: Author)

7.2 Concept development

General classrooms



Folk



Classical

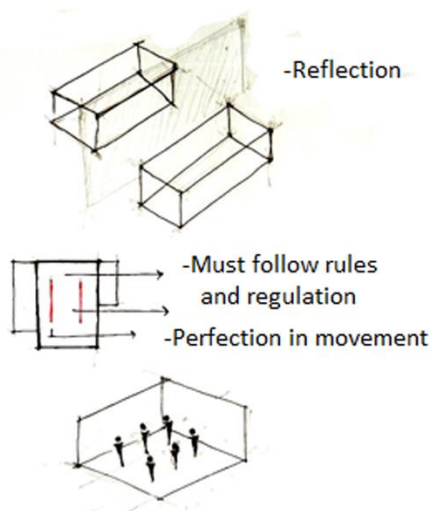


Figure 35 Conceptual Sketches of classroom (Source: Author)



7.3 Zoning

BUBBLE DIAGRAM

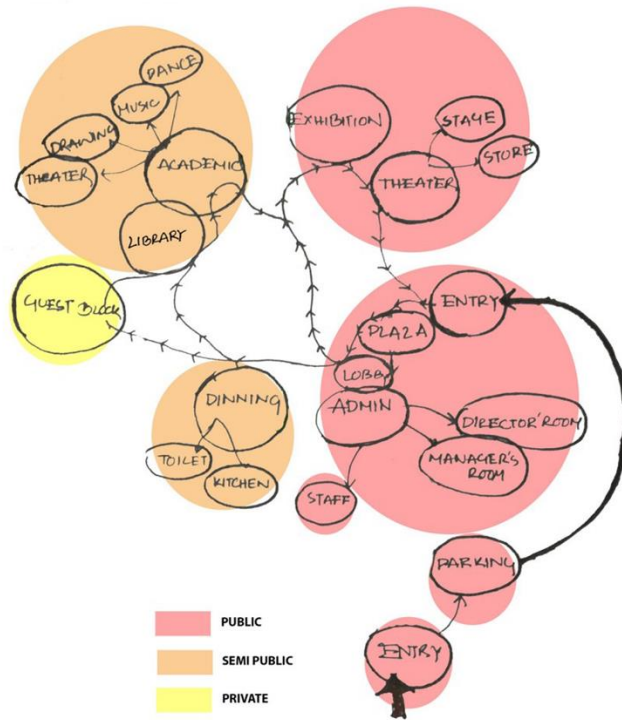


Figure 35 Bubble Diagram (Source: Author)

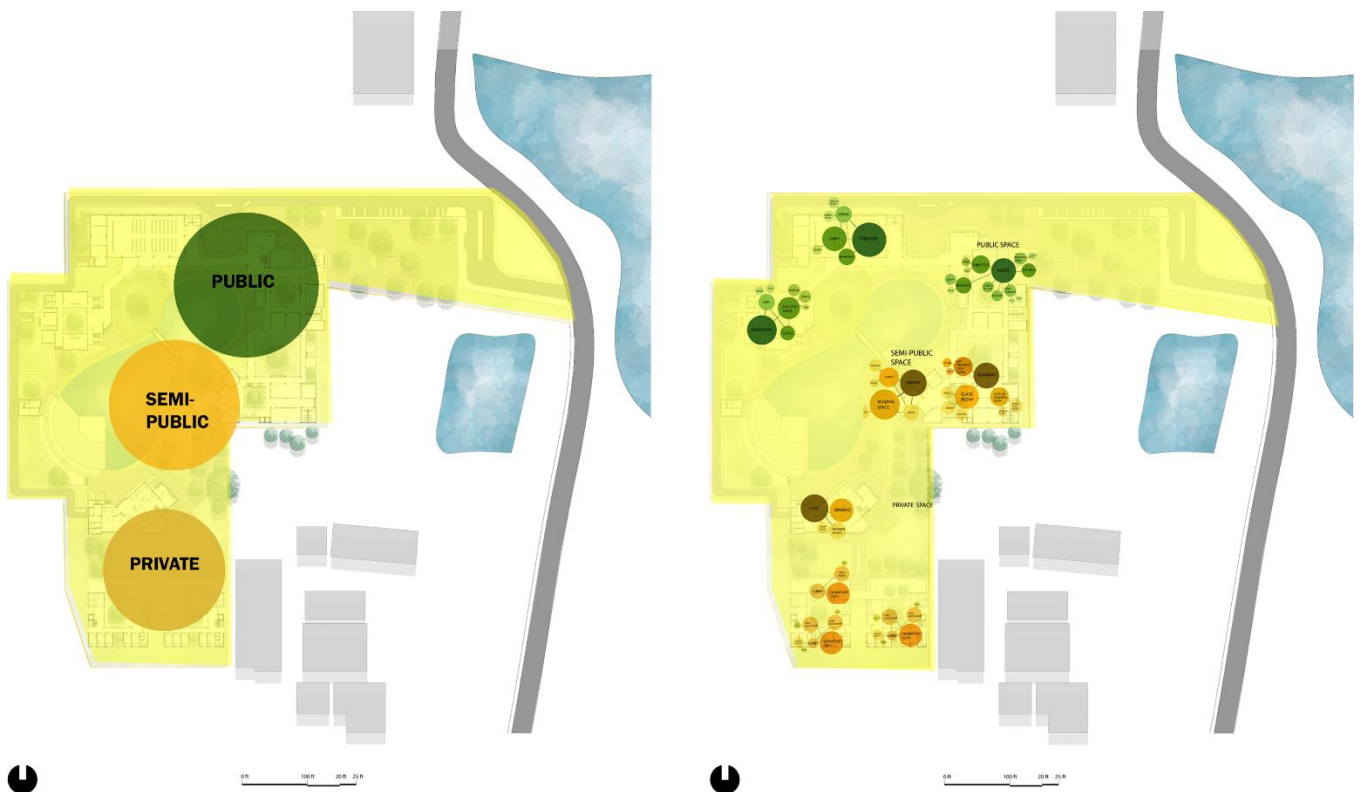


Figure 36 Zoning (Source: Author)

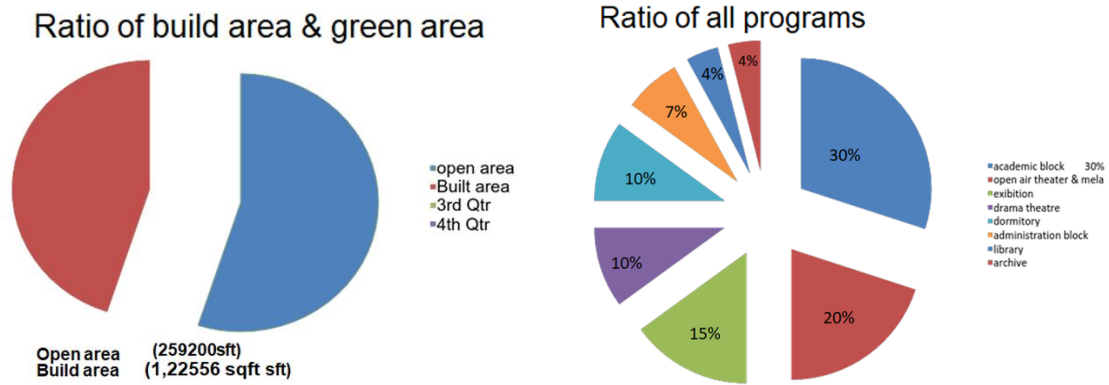
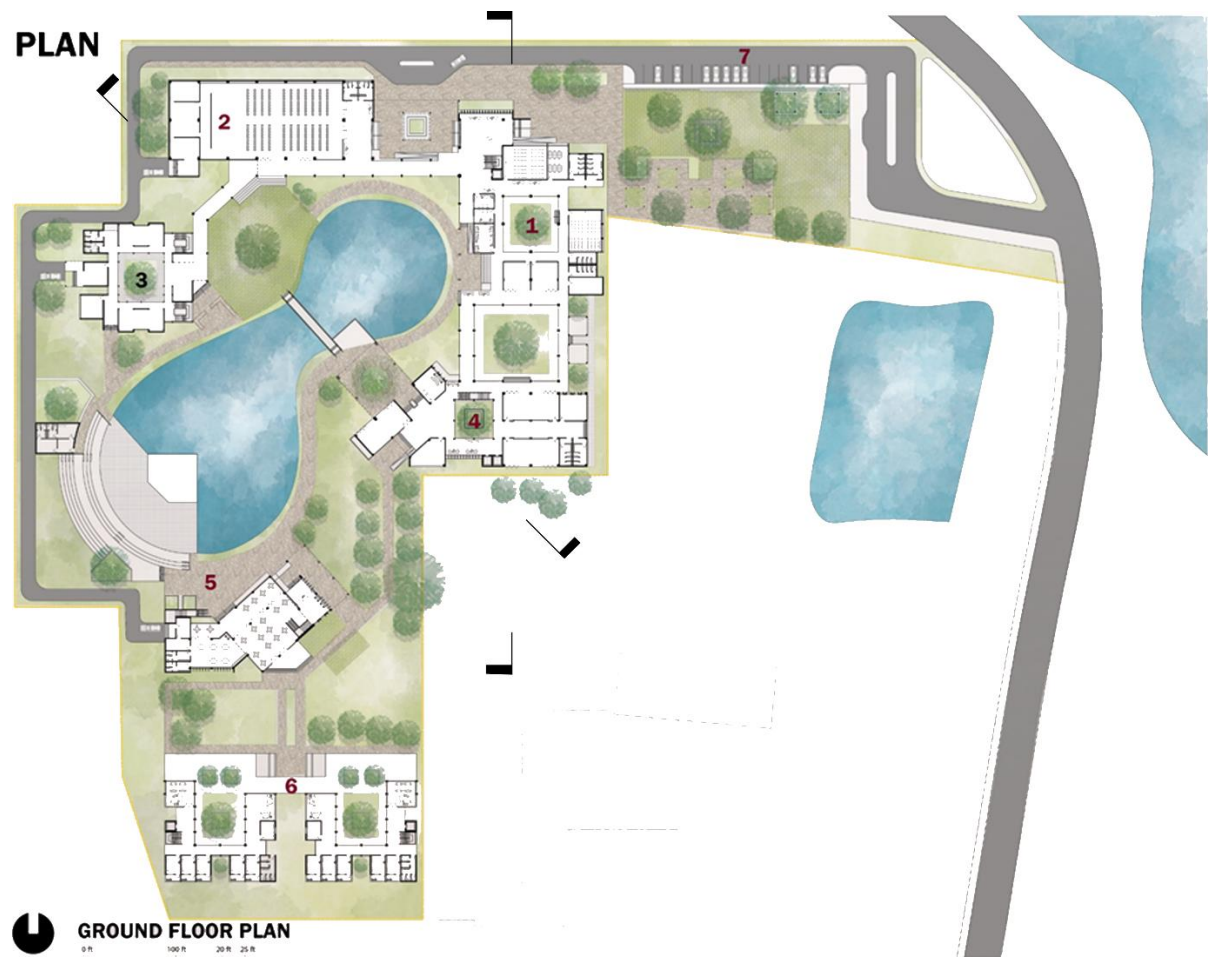


Figure 37 Diagram (Source: Author)

7.4 Floor Plans



LEGENDS

1. Administration
2. Auditorium
3. Exhibition
4. Academic
5. Cafeteria and Amphitheater
6. Dormitory
7. Parking

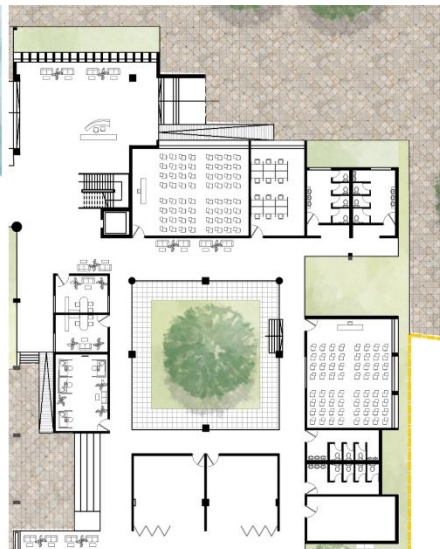
7.4.1 Admin



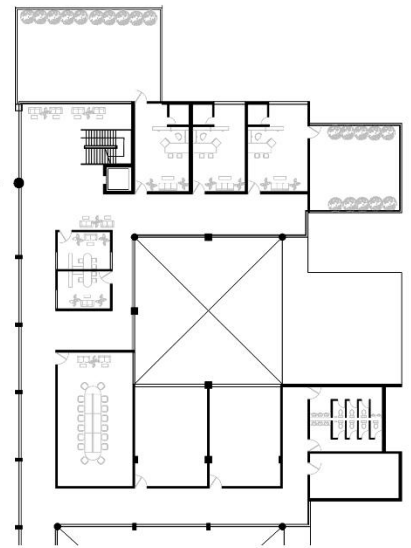
GROUND FLOOR PLAN

Administration

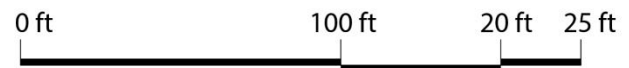
1. Directors room
2. Deputy directors room
3. Manager's room
4. Meeting room
5. Seminar rooms
6. Staffs
7. Workshops
8. Toilet



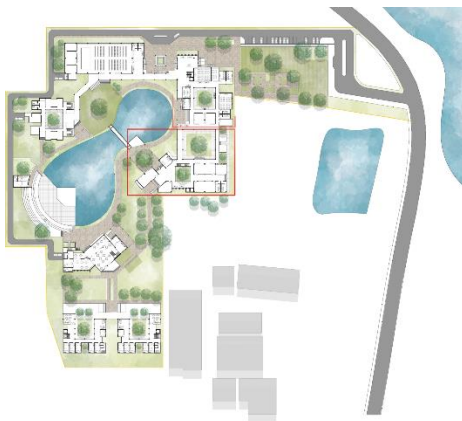
GROUND FLOOR PLAN



FIRST FLOOR PLAN



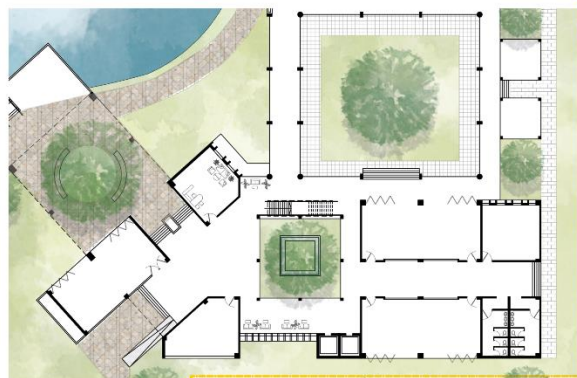
7.4.2 Academic



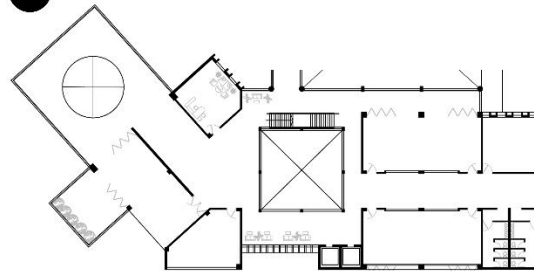
GROUND FLOOR PLAN

Academic

1. Lobby
2. Dance classrooms
3. Music classrooms
4. Painting classrooms
5. Equipment room
6. Office
7. Workshops
8. Toilet



GROUND FLOOR PLAN



FIRST FLOOR PLAN



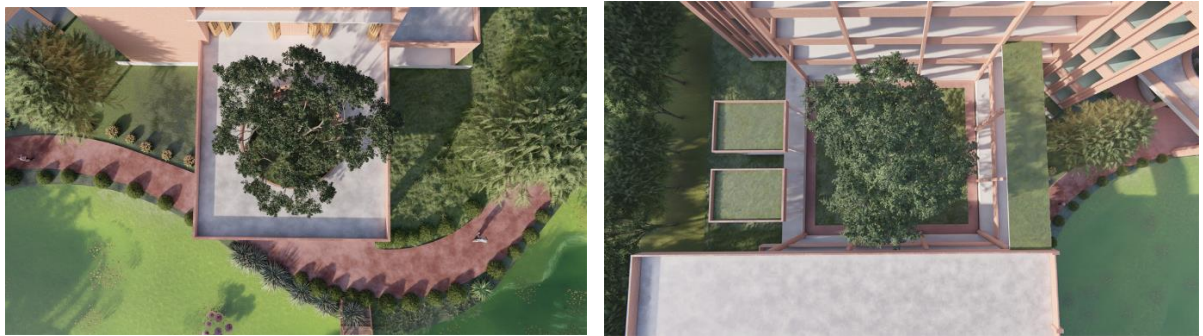
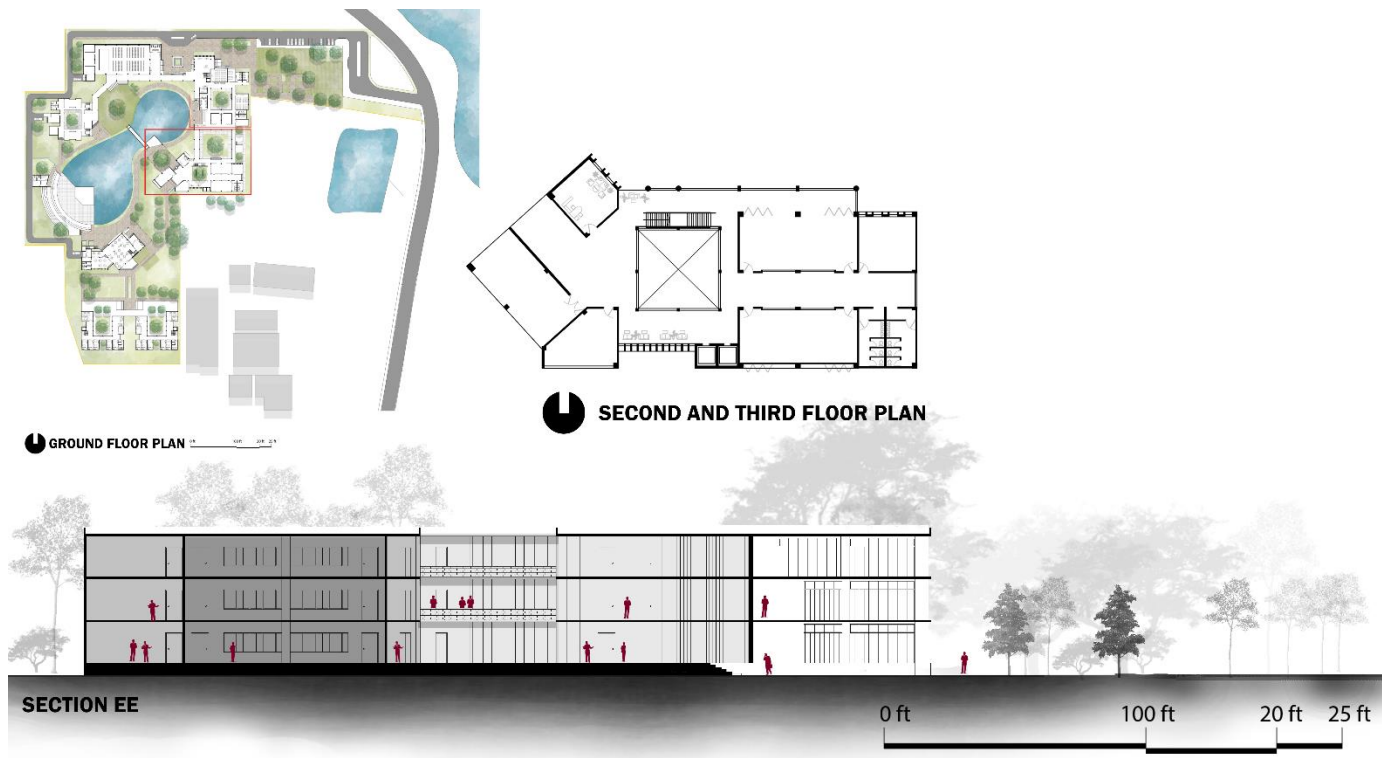


Figure 38 View of the courtyards (Source: Author)



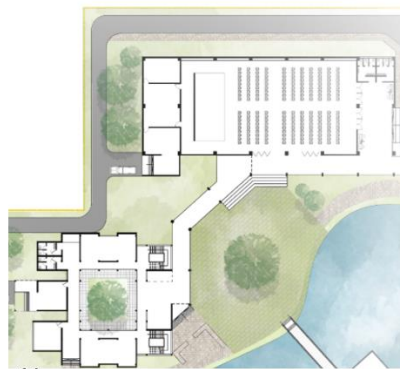
Figure 39 View of the Classrooms and corridor

7.4.3 Exhibition and Theater



GROUND FLOOR PLAN

- | Auditorium | Exhibition |
|---------------|-----------------|
| 1. Lobby | 1. Lobby |
| 2. Auditorium | 2. Gallery room |
| 3. Back stage | 3. Storage |
| 4. Service | 4. Service |
| 5. Toilet | 5. Toilet |



GROUND FLOOR PLAN

THINGS FOR THE EXHIBIT



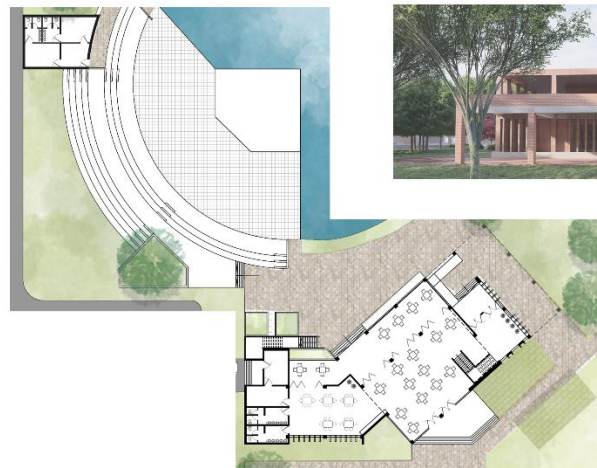
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7.4.4 Cafeteria and Amphitheater

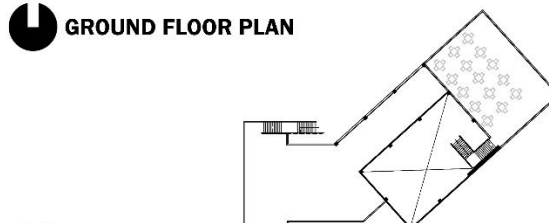


GROUND FLOOR PLAN

- | Cafeteria | Amphitheatre |
|----------------|------------------|
| 1. Lobby | 1. Stage |
| 2. Dining area | 2. Seating space |
| 3. Kitchen | 3. Preparation |
| 4. Pantry | 4. Storage |
| 5. Service | 5. Toilet |

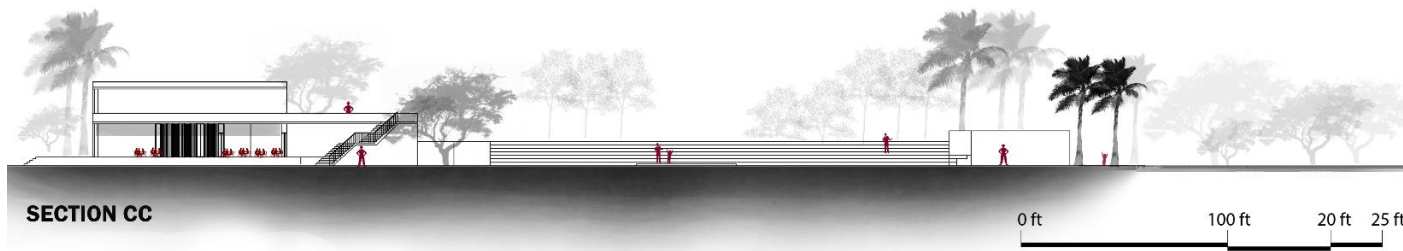


GROUND FLOOR PLAN

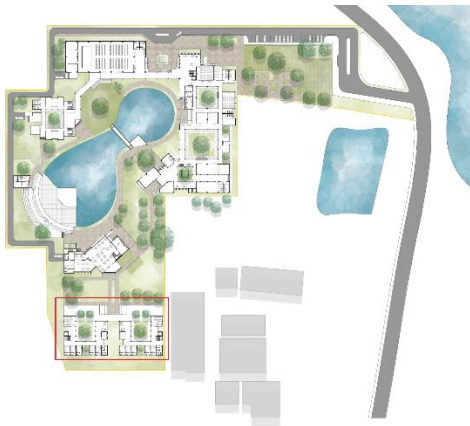


FIRST FLOOR PLAN

0 ft 100 ft 20 ft 25 ft



7.4.5 Dormitory

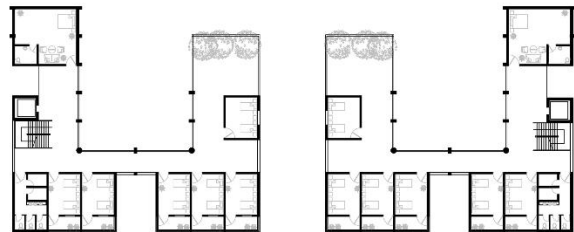


GROUND FLOOR PLAN

- Dormitory**
1. Lobby
 2. Dining area
 3. Double bed room
 4. Single bed room
 5. Toilet

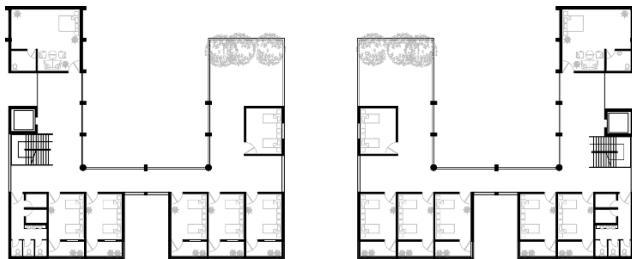


GROUND FLOOR PLAN



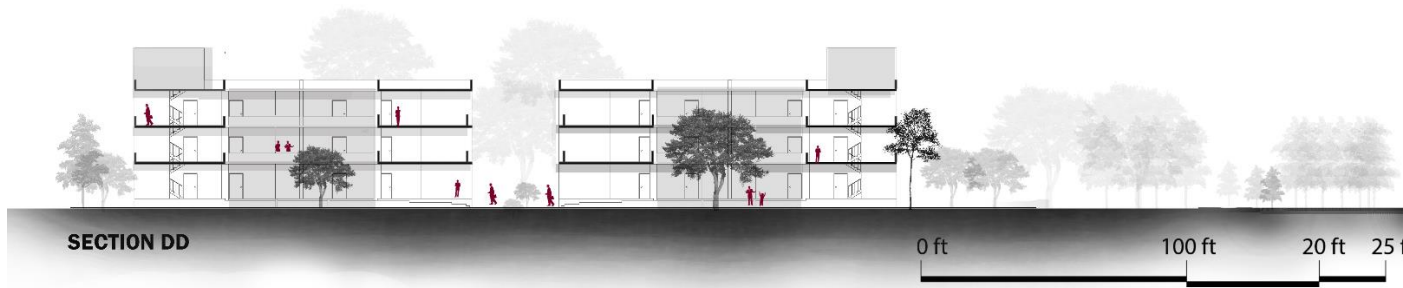
FIRST FLOOR PLAN

0 ft 100 ft 20 ft 25 ft



SECOND FLOOR PLAN





7.5 Sections and Elevations

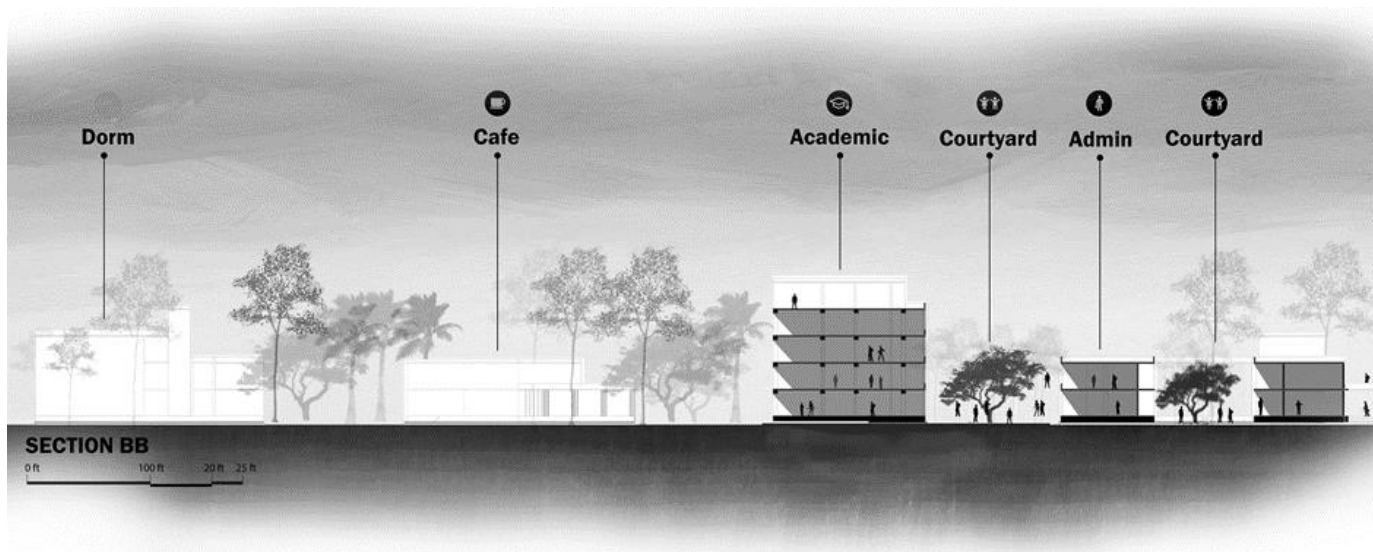
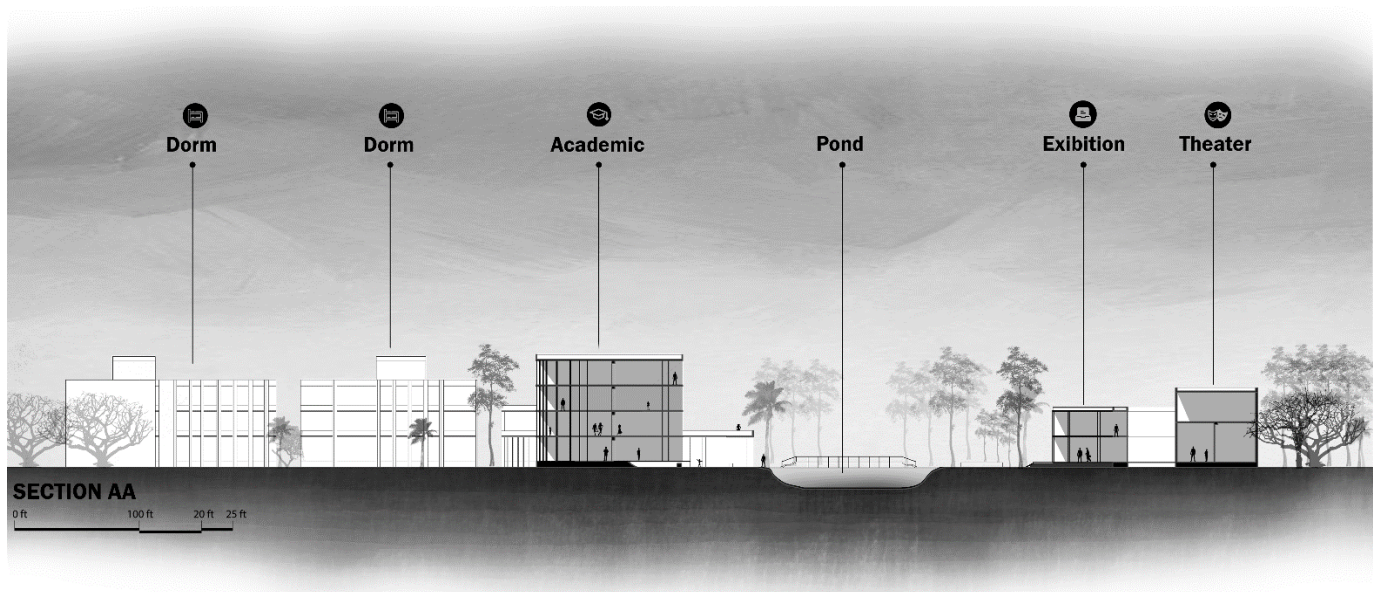


Figure 40 Sections (Source: Author)

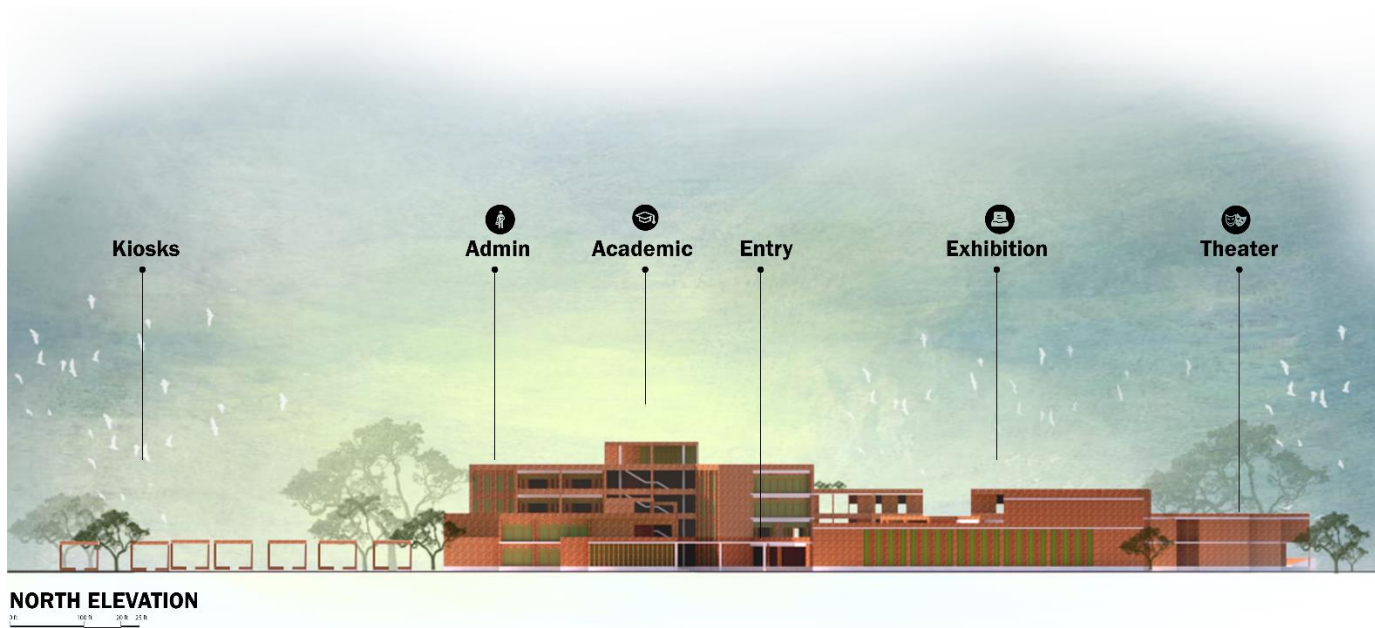


Figure 41 Elevations (Source: Author)

7.5 Rendered Images



Figure 42 Academic Building (Source: Author)



Figure 43 Theater and pond side (Source: Author)



Figure 44 Amphitheater (Source: Author)



Figure 45 Entrance (Source: Author)

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