

Impress Filmcity

by

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i thank

Almighty Allah

I dedicate

my project

to

*My Family*

*Mr. Faridur Reza Sagar*

*Mrs. Kona Reza*

*Ms. Meghna Reza*

## ABSTRACT

"It was poetry that invent the technique of montage, not Einstein"  
-Joseph Brodsky

Growing up in this era, we all are surrounded by the influences of the media. Regardless of how contradictory it may be, the media has a huge impact in our lives today. People have many opinions regarding this, some contradict on it promoting low self esteem while others appreciate it as a mode of self awareness, education and entertainment. However large or small the opinions may be, the media, to me was always fascinating. Fascinated with the making of entertainment, fascinated by Cinema producing such inception of plots with such intrinsic details however factious or not it may be.

My initial thought was just that, to show the audience a glimpse of that process. Regarding films, there are two kinds of people. First the people for whom it is all created, for the people who enjoy the magic on the screen in front of them. While the other set of people are the people behind the screens, the people that create this magic. The Idea was to create such a platform for both the audience and the artists, celebrating the magic that is brought to us through film making.

In our subcontinent, amongst India, Pakistan and Bangladesh. Pakistan hasn't managed to flourish in the film industry as much as the rest of the two. The Indian Film Industry with all its glory is segregated to individual states, such as South Indians and Bengolis. While in Bangladesh, there is just this one platform of media that intends on serving 16 Crore Bangladeshis.

Impress Telefilm has achieved great deal in the course of its film production. Since 2000 to present, they are on the list of National Film Awards. Although variety of theatres exist throughout the country and we have FDC to facilitate space, studios, opportunities, equipment that would provide people to make films. But a growing industry of film and media like our country, one film industrial space facility is not enough. By allowing film industry to expand, educate, advertise, etc. Impress Telefilm would want to create their own 'Film City' as they believe if our film-industry goes forward, it means our country is becoming enriched.

Further, being Bangladeshi, Impress Telefilm hosts year round events celebrating our Bangladeshi Culture. Starting from Robindro Mela to Ekushe February, Impress Telefilm intends on gathering the public together in one place to celebrate the gift of being Bangladeshi. This project attempts to grasp just that, the gathering of all Bangladeshis to celebrate the cinematic journey, celebrate being Bangladeshi.

We are a Developing Country, also a developing Film Industry. This platform intends to encourage the public, the audiences to feel the cinematic journey of film making, to inspire the creators of the journey and inspire the new generation of Bangladeshis towards the beautiful representation of our country, our culture, our Bangladesh through the art of film making.

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Chapter 1

# Background Of The Project

An exploration into the transformation of Film And Architecture

## 1. INTRODUCTION

*When I was kid, I thought that movies were made in an hour and a half and that they were shot in sequence. I was vaguely aware that there had to be a camera, but I imagined that it could change setups instantaneously.....It took a long time for me to realize that movies are made. I had to step back even further to notice that they are made of shots, that each shot is a unit in itself as well as part of the whole, and that it is possible for the way a film is shot to convey its meaning.*

*-Bruce F. Kawin, How Movies Work, 1992*

Film is a young medium, as compared to other forms of media (literature, poetry, theatre or dance which have existed for thousands of years). With a history of a bit more than hundred years, this newcomer has evolved into an energetic and powerful art form that has enthralled the audience.

Motion pictures have tied a knot with us in such a manner that we can hardly think about life without it. We carry them in our bags and press on the play button of our laptops and I pods to conjure up movies to our pleasure. Films offer us a window to experience emotions on a gratifying level. What our minds hardly notice is the painstaking process of film making and the facilities that bring a film to its fruition.

My initial thought was just that, to show the audience a glimpse of that process. Regarding films, there are two kinds of people. First the people for whom it is all created, for the people who enjoy the magic on the screen in front of them. While the other set of people are the people behind the screens, the people that create this magic. The Idea was to create such a platform for both the audience and the artists, celebrating the magic that is brought to us through film making.

The mission of the film city is to produce, promote and exhibit independent film and to further the skills, talents and careers of the people devoted to the industry itself. The industry will not only include accommodation for film production but also exhibition spaces, cinemas, studios, offices, and recreational zone. The overall intent is to produce an economically viable facility that would help fund the films being produced and keep the studios and building operable, thus being self sufficient.

In our subcontinent, amongst India, Pakistan and Bangladesh. Pakistan hasn't managed to flourish in the film industry as much as the rest of the two. The Indian Film Industry with all its glory is segregated to individual states, such as South Indians and Bengalis. While in Bangladesh, there is just this one platform of media that intends on serving 14 Crore Bangladeshis.

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A Film City is a studio complex that brings in all the facilities required for making a film. The development of film is accredited to two wings: the technical development and the creative side. A Film City would facilitate a film maker with all the technical facilities for film making along with an atmosphere for outdoor shooting, post production facilities and finally serve as the melting pot of artists of the silver screen of Bangladesh. The materialization of a Bangladesh Film City will be an approach towards creating a favorable atmosphere for better quality Bangladeshi Films. It will definitely change the way films are made in Bangladesh and would serve as a one-stop film destination. A proper planning and execution of the services could reduce the cost and duration of a film made in Bangladesh and attracts foreign filmmakers to make it a destination for film-making.

A Film City would simply concentrate the services required for filmmaking but simultaneously provide the flexibility to use the outdoor spaces for shooting purposes easily. As a filmmaker, once you step into the premises of the Film City, you would be able to walk out of it with the final print to be screened into the multiplexes.

## 1.1 PROJECT BACKGROUND

DIVISION : Dhaka

DISTRICT : Dhaka

UPAZILLA : Rupnagar Thana

LOCATION OF THE PROJECT : Ashulia, Beribadh

TOTAL AREA: 120 Bigha / 40 Acres / 14,40,000 Sqft

## 1.2. PROJECT DESCRIPTION

PROJECT TITLE : Impress Telefilm Film City  
 SPONSORING AGENCY : Impress Group Ltd.  
 EXECUTING AGENCY : Impress Telefilm Ltd.

PROJECT RATIONALE :

- a) Create outdoor shooting facilities
- b) To reduce the risk and increase security of film makers, artists and related technical equipment
- c) To increase the quality of films
- d) To increase the attraction for film makers (both local and foreign)
- e) To create job opportunities and increasing the overall income of BFDC

## 1.3. AIMS AND OBJECTIVE

\_This thesis will investigate the connection between architecture and film, and how each can enhance the other's development.

\_To design a facility that can accommodate the production of film and can also financially function on its own.

\_To design a multi-use facility with spaces that work functionally separate that can also work holistically.

## 1.4. IMPORTANCE OF THE PROJECT

### LOCAL CONTEXT:

Film Industry of our country requires proper infrastructure for better quality films. A Film City will provide that platform to improve the overall standard of filmmaking. A proper planning can enhance the environment for filmmaking and bring success to the industry.

### INTERNATIONAL CONTEXT:

A number of foreign filmmakers will be attracted to come to this country if such an integrated studio complex facility can be served up to them. Not only will this create a new window of film tourism in the country but would create a much more competitive atmosphere for better filmmaking. Bangladesh can project herself better to the world through this world of film and media.

## 1.5. GIVEN PROGRAMME

### Offices

- \_ Producer offices
- \_ Director Offices
- \_ Editors Offices
- \_ Writer office
- \_ Conferences
- \_ Common Area

### Multipurpose

- \_ Cine Auditorium
- \_ Auditorium
- \_ Seminar Hall
- \_ Multipurpose Hall

### Service

- \_ Supply room
- \_ Equipment room
- \_ Electric supplies
- \_ Sound effect
- \_ Special effect plug-ins

### Studio

- \_ Editing suites
- \_ Film coloring suites
- \_ Graphic art suites
- \_ Animation suites
- \_ Special effect suites
- \_ Production studio
- \_ Sound studio

### Sets

- \_ Filming set
- \_ Airplane set
- \_ Outdoor set

### Others

- \_ Library/Archives
- \_ Viewing Centre
- \_ Restrooms



Chapter 2  
Site Appraisal

## 2.1. SITE LOCATION

a site of 40 acres fuses the material language of space, matter, structure and light with an emotive use of all the non visual senses, cinema amalgamates narrative structure with visual expression as well as auditive and musical means with ideated sensation of movement, touch, smell and taste.

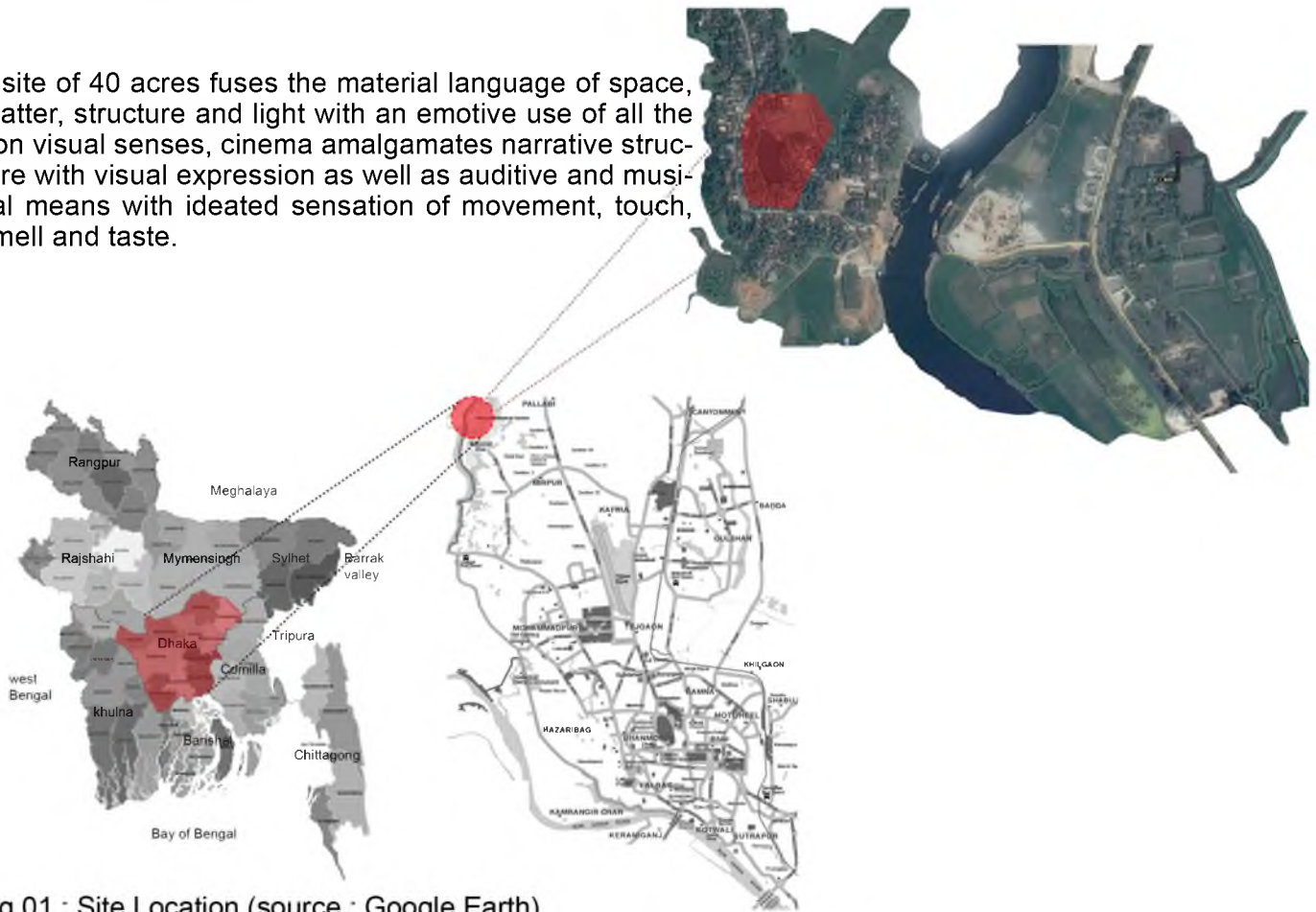


Fig 01 : Site Location (source : Google Earth)

## 2.2. SITE ACESSEBILITY

a newly constructed area which is proposed for mainly commercial use. it is situated right after the area of utara third phase. beyond the edge of the city, a space for producing cinema and inviting people to get a glimpse of an eventful city is what the client expects.



Fig 02 : Site Communication Way (source : Google Earth)

## 2.3. SITE ANALYSIS

Remote area where commercial spaces are being proposed after Uttara Third Phase, and maximum space are filled with temporary settlements

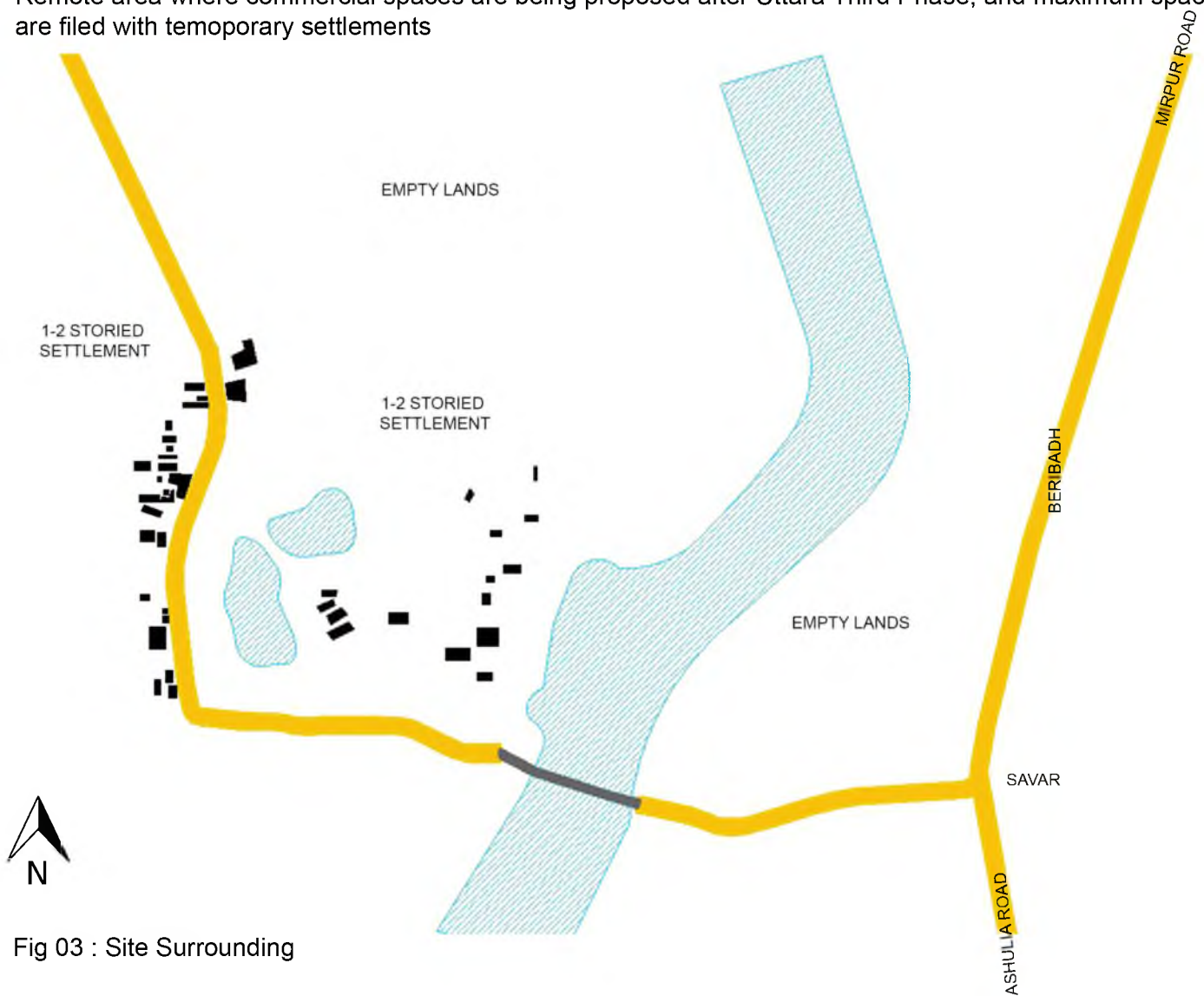


Fig 03 : Site Surrounding

### 2.3.1 SITE SURROUNDING

A natural topography with huge waterbody and trees surrounding the whole area



Fig 04 : WaterBody and Landscape Relationship

### 2.3.2 SITE TOPOGRAPHY

A naturally absorbed contour site, a game of levels in grasses is creating drama within themselves, where the decision was instantly made of no changing of the natural surrounding and built within the flat areas remaining.

The level of -4' was the maximum of flat area, where proposed builtform is designed.



Fig 05 : Site Topography

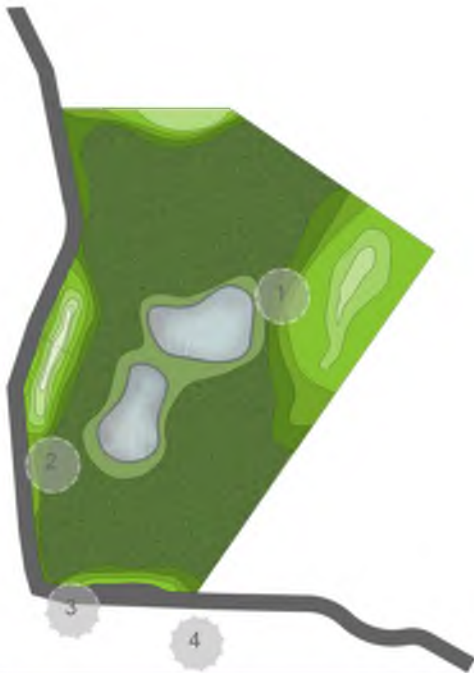


Fig 06 : Narrow Walkway



Fig 07 : The level segregation in the site



Fig 08 : Entry slope from the roadway



Fig 09 : Temporary settlement around the site

### 2.3.3 CLIMATIC CONDITION

#### Temperature

The variation of temperature is relatively small. The maximum temperature occurs during April-May period and stays between 90-100 Fahrenheit while the minimum occurs in January-February period and ranges from 41-54F. The high temperature causes perspiration to get rid of the excess heat. So adequate cure is to be taken during design consideration to reduce the effect of high temperature.

#### Precipitation

Rain occurs mostly in the May-September period. Total rainfall throughout the year is more than 80". The lowest and highest recorded rainfall at Dhaka are 47.12" and 103.68" respectively.

The temperature is brought down during the months of heavy rainfall building surfaces are affected by rain, so it needs good detailing for surface water drain off. To prevent the rainwater from getting inside the building the openings should carefully designed in detail.

#### Wind

During summer the prevailing wind blows from southeast and southwest to northwest and in winter from northwest to north to southwest and south.

#### Humidity

The humidity is very high particularly in the month of heavy rainfall. The average humidity is 80% which becomes high from /May to October and may reach 90% from November to April the average relative humidity ranges between 65 and 81.

#### Sun

Sunshine hours are usually during June to September, even though the day length hours are quite high.

During the summer months when the sun rays are most undesirable in the occupied space, it is mostly from the east, west and south and partly for the north of east and west during early and late hours of the day.

### 2.4 SWOT ANALYSIS

#### Strength

A newly proposed area not way far away from Dhaka city and a scope of a new dimension of urban development.

#### Weakness

Remote area and inviting people at the first phase can be a little difficult. Newly constructed media and film method is also a challenge.

#### Opportunity

A new way to invite people for entertainment. Surrounded nature is a opportunity of treating the whole project.

#### Threat

A little close to the highway and no other road for entering this beautiful area.

Chapter 3  
**Literature Review**

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

### 3.1. HISTORICAL DEVELOPMENT OF FILMS

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

([http:// www.filmbirth.com/world.html](http://www.filmbirth.com/world.html))

#### 3.1.1. BIRTH OF THE CONCEPT OF MOTION PICTURES

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

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

The concept of continuous live action did not occur until 1872 when British photographer Eadweard Muybridge was hired by California governor Leland Stanford to win a bet that all four hooves of a race horse left the ground when it ran. He set up twelve still cameras along a horse track and as it rushed by, trigger the cameras and thus making pictures. So instead using one camera and shoot some pictures and showing them fast in a certain order, he actually shot a movie, the idea was a major breakthrough. This process was further developed by Muybridge himself and his other competitors. In 1882, Etienne Jules Marey was the first to develop a single camera that could shoot multiple images taking 12 photographs in one second. Marey's Chronophotographs finally showed that a much more fluid motion was possible.

(Manley, B2011, <http://www.csa.com/discoveryguides/film/review.pdf>)

It was Thomas Edison of America and the Lumiere Brothers of France who picked up these pieces to



Fig 10 : Praxinoscope, 1870s (source : Google)

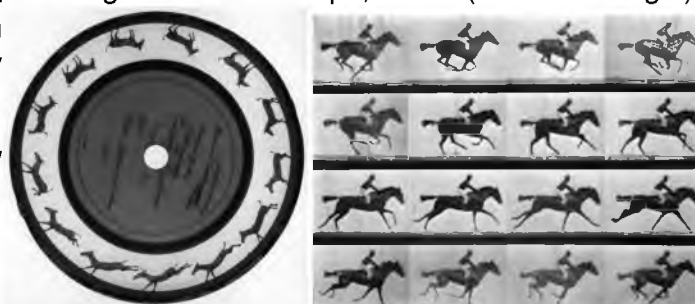


Fig 11 : Zoopaxinoscope, 1880s (source:Google)



later weave them into the actual process of film making. What was interesting around the last decade of the 19th century was the huge amount of time and labor given in the research of creating a visual companion.

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

The period between 1888 and 1894 was a race to invent and capture the patents for motion pictures. As the progress into the technique of capturing motion and projecting them onto a screen was quickly evolving, the film industry exploded with new ideas. The viewing of these images was done via a peep-hole viewer at the top of the Kinetoscope. Soon Kinetoscope parlors were set up all around America and audiences were charged for viewing these materials. The content of these shows would contain mostly actualities ranging from music hall sequences, comic sketches, historical reconstructions and the most popular- boxing matches. These small portable viewing devices were gaining popularity throughout the world and had fancy names in different parts of the world- Panopticon, Eidoloscope, Phantasmagoria and many other names. Edison on the other hand bought the Phantascope, changed it a bit technically and called it Vitascope. Nonetheless, what eventually followed was the first film studio in New Jersey in 1893 called the "Black Maria" in which the footage of Fred Ott's sneeze was shot.

(Manley,B. 2011, <http://www.csa.com/discoveryguides/film/review.pdf>)  
(<http://www.filmbirth.com/world.html>)

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

It was France that would earn the credit of showing the first large-screen projected films, led by brothers Auguste and Louis Lumière. The Lumières' December 28, 1895, debut before a paying audience garnered them with instant fame throughout Europe and the US. (Manley, 2011, p.6) The cinematographe, a product out of the photographic equipment factory of the Lumiere brothers was a light weight, hand cranked machine that had the dual quality of recoding motion photography and throwing the images onto a large screen for mass viewing.

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

Different types of shots soon entered the dictionary of cinematographers such as Close Up shot, Medium Shot, High Angle Shot, Eye-level Shot, Long shot and many more. This lead to the creation of innovative

shots which gave birth to another sense: continuity in shots. Cutting from a long shot of an actor standing by a tree to a similar shot of just his face near the tree created a sense of continuous action, even though the shots may have been filmed on different days. Stage-bound presentations, which had actors performing in the proscenium-like frame of the film without moving the camera, soon gave way to bold close-ups, medium shots, and tracking shots under the direction of film pioneers Alice Guy Blache of France and Edwin S. Porter and D.W. Griffith of the U.S., among others.

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

(Manley,B. 2011, <http://www.csa.com/discoveryguides/film/review.pdf>)

(Film Editing: Manipulating Time and Space, 2002 Academy of Motion Picture and Sciences.pdf)

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

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

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

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

(Manley,B. 2011, <http://www.csa.com/discoveryguides/film/review.pdf>)

### 3.1.2 JOURNEY OF FILMS FROM THE SILENT ERA TO TALKIES

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

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

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

(Bernard Happe Memorial Lecture, 1997, The History of Sound in Cinema. pdf)

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

Certain adjustments had to be made in the studios:

- Building walls had to be sound proof

- Hissing arc lamps and humming cameras had to be silenced

- Had to employ different kinds of personnel (electrical engineers and sound engineers)

(Dibbets,K. 1996, Sound: The Introduction of Sound, Oxford History of World Cinema)

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

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

It is hard to believe the world of cinema without the services of sound and color. The Czech films were reborn with the advent of sound while their American counterparts were struggling to overcome the language barrier. Without sound and color, Indian cinema would not have moved up the ladder of success. It is amazing to see throughout the film history, that whatever problems this industry had faced, someone rose up to the occasion to come up with new inventions which spiraled onto some other problem and thus some other solution. Contemporary film industries have access to a number of the technologies which when combined with the creative prowess of the film making crew rendered wonderful outputs.

(Bernard Happe Memorial Lecture, 1997, The History of Sound in Cinema. pdf)

(Dibbets,K. 1996, Sound: The Introduction of Sound, Oxford History of World Cinema)

### 3.1.3. FILM EVOLVING AS AN ART

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

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

(Bordwell & Thompson, 2009, Film Art: An Introduction, <http://www.davidbordwell.net//pdf>)

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

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

(Bordwell & Thompson, 2009, Film Art: An Introduction, <http://www.davidbordwell.net//pdf>)

(Film Editing: Manipulating Time and Space, 2002 Academy of Motion Picture and Sciences.pdf)

### 3.2. THE SPREAD OF STUDIO COMPONENTS AND COMPLEXES

The "National Film Studio" idea evolved round the 1920s and circulated till the 1950s when these National Film Studios represented their respective countries. These studios typically employed huge number of film workers and were established on the basis of the shape and dimension of domestic production and the manner in which they influenced international attraction. This was more of a governmental effort to institutionalize and centralize the film making process. While the "National Film Studio" concept was circulating in Europe, certain private enterprises wanted to become the 'majors' in these studio complexes with a more commercial mandate.

Since 1960s onwards, a new type of studio complex was being conceptualized with the idea of attracting international productions. These studio complexes did not have the huge number of sound stages as compared to its previous style. Rather, the requirements were addressed on film by film basis which required a greater room for flexibility. Over time these complexes can grow and newer additions can be installed based upon the growing reputation of the complex which demanded huge areas of land for the complex to be built upon.

Advancements in technology have enabled film making processes to be widely distributed. Now that people are globally connected and information can be filtered quite easily, the film making process has advanced accordingly. The basic division in film making can be broadly divided into:

PRE PRODUCTION

PRODUCTION

POST PRODUCTION

Pre-production can take place anywhere starting from the script writer's own domicile right into the hustle and bustle of the city life while location production might take place in a completely foreign location followed by a dispersed post production facility in some other land. Even with all these facilities being widely spread out all over the world, there is also a huge demand for the concentration of these services. A key common feature in the international film making industry has been the existence of studio complexes with the co production services. The term "studio-complex" has been termed because these:

- Incorporate multiple sound stages of varying sizes to aid the film making process
- Provide a range of production and post production services
- Are flexible to the needs for setting up outdoor shooting facilities along with the indoor studios
- Consist of huge backlot areas, storage facilities and integrated workshops

While the film industry is a booming business in many parts of the world, producing at least a hundred films or film related programs using resources from dispersed locations is a difficult task to keep up with. The argument that can be placed at this point is to what extent can these studio complexes recreate the shooting locations for film production and where should it be located. The answer can be that these studio complexes cannot be "anywhere but nowhere", but rather "anywhere and somewhere". Studio complexes are characterized by its sheer size and scale with the perception of producing large-scale budget films. The site should have the liberty of ample green spaces that can be altered according for shooting purposes and well connected to roads and highways to avail the services from the neighboring cities.

Erecting studio-complexes not only cater to the needs of the film makers but also create an ideal atmosphere for set designers, prop manufacturers, costumiers, makeup artists and so on. Workshops attached to high quality working conditions eventually provide a huge pool of skilled designers and decorators, which is a selling point for the complex. Moreover the security of the artists and equipment is largely ensured and a freedom to work without attracting unwanted crowd increases the level of outcome. One must understand that such an infrastructure should take the advantages of the local condition and provide the platform for national and international production services.

(Goldsmith & Reagan, 2003, Cinema Cities, Media Cities: The Contemporary International Studio Complex)  
(Smith, G.F., 1996, Oxford History of World Cinema)

### 3.3. TECHNICAL CONSIDERATIONS

This section focuses on the various facilities that are required for film making in the Production and Post Production processes. Certain examples are cited for references and average working space and the technical aspects are highlighted in this segment.

#### 3.3.1. OVERALL PLANNING OF THE STUDIO COMPLEX

The planning of a studio complex is of utmost importance. Remembering that a huge amount of land is acquired for establishing the facilities of a film city, it must make sure that the site is well connected to the roads and service facilities. Certain undulations in the topography always assist in allocating the facilities. The outdoor shooting facilities and indoor shooting facilities should be clearly demarcated. Certain levels of buffer from the main streets should always be maintained to reduce the noise levels in the outdoor shooting performances. Another major segregation that needs to be ensured in the overall planning is the extent to which tourists would be allowed.

For the overall planning strategy, factors that need to be addressed include:

- ☒ Built and un-built spaces
- ☒ For outdoor shooting, make optimum use of the topography
- ☒ Security control, check points, numerous watchtowers and a main security gate
- ☒ Designing of the entire electrical network in direct relationship with the land use
- ☒ Water supply, wastewater and storm water management servicing schemes
- ☒ Fire fighting services
- ☒ Proper drainage of the overall site
- ☒ Use of renewable sources of energy

Apart from keeping these factors in mind in the overall planning strategy, one must remember that the services that a studio complex need range from heavy lorries to light weight vehicles, flammable to non-flammable materials, working with humans as well as animals and providing flexibility to the setting up of temporary

outdoor sets along with huge areas to store some of the sets for future use. Another aspect that is extremely important is the provision to expand the indoor studios in future.

(<http://www.capetownfilmstudios.co.za>)

(<http://www.pinewoodstudios.co.uk>)

### 3.3.2. OUTDOOR FACILITIES

In a studio complex, there should be ample space for outdoor shooting. Even though film makers often prefer going out into actual locations for shooting, it is not always easy to avail that option. To mention a few problems that film makers encounter include massive crowd control troubles and damage to filming equipments. Just as indoor studios have certain dimensions within which the shots are taken depending on the set designers' expertise to maneuver the space; outdoor locations cannot be strictly defined. One of the major aspects of these spaces should be its flexibility.



Fig 12 : Types of outdoor shooting areas



Fig 13 : Backlot and Artificial sets of Ramoji Filmcity

#### BACKLOTS:

Thus, studio-complexes around the world have a space named as Backlots that can accommodate massive standing sets. These sets are changed according to the need of the script and the demand of the film maker.

This area should:

- ☒ have accessibility via a vehicular road to bring in services to construct sets
- ☒ be in close proximity to the workshops
- ☒ be adequately connected to electrical system
- ☒ preferably have a green background (forests,hills,etc.) on one or more sides
- ☒ have storage facilities nearby

**ARTIFICIAL SETS OR NATURAL SETTINGS:**

Along with the backlots, an integrated studio complex can design vast open spaces resembling dense forests, hills, dams, fountains, paddy fields, Helipads, rail-tracks, straight and serpentine roads, gardens and other natural settings. Another facility that a film city can offer its film makers are ready made sets of Village setting, Urban Street, Office buildings, Jails, Courts, Stations etc. over which the façade can be altered according to the film makers liking. The Ramoji Film City, Universal Studios and many other studio complexes are providing many such on the spot facilities.

Creating these sets would mean giving extra attention to the overall landscape of the site. Ranging from the different types of trees that would surround this zone, transitions between paved, semi-paved and lush green spaces should be well organized.

**ACTUAL LOCATIONS:**

This is the most desirable mode of filming although this increases the cost of a film manifold. Ranging from seeking permission from the government of different countries to managing the cast and crew in that location, the essence of that place is always a difficult task to recreate artificially in a studio complex.

In the recent past, many films have been extensively shot in foreign locations:

Movie	Country
Zindagi Na Milegi Dobara	Spain
Rockstar	Czech Republic
Alexander	Morocco
Good Morning Vietnam	Thailand
Slumdog Millionaire	India
Khoj: The Search	Malaysia
Lal tip	Paris

Again at times you have multiple locations for a single film. The film, Transformers 4 had 22 locations for shooting. Right from Moscow, Cambodia down to different parts of USA, Transformers 4 was not only filmed in studios or in a single location.

(<http://www.imdb.com/title/tt1399103/locations>)

**3.3.3. INDOOR FACILITIES**

The indoor facilities are broadly categorized into production facilities, post production facilities along with the ancillary services.

**PRODUCTION FACILITIES:**



Fig 14 : Types of Indoor Shooting



Fig 15 : Underwater Filming



Fig 16 : Sound Stage Shooting

## SOUND STAGES:

A sound stage is a very large and secured property designed for film related constructions and filming. They are built as enclosed, sound-roof structures with catwalks, rigs and ceiling lights that play a crucial role in film shooting. These stages aid in the preparation of sets, props and conduct tests and experiments to finalize a movie's various shots.

Apart from the various undesired sounds that one has to overcome during location shooting, a sound stage provides the framework to work within the perimeter of a soundproof zone and controlled security. Here the production doesn't have to worry about the sun's angle or the sudden cloud cover but rely heavily on electricity, lighting and their required positions.

Shooting on a sound stage or studio helps minimize travel time for the production. It can already serve as multiple locations for the movie. This is done by simply dividing the very large space into different areas with the right sets and props for each division. A sound stage also has large entrance and exit points for easy transferring of very large sets and props. Even smaller studios typically provide such accessible areas as well. At the same time, these shooting locations offer the convenience of large parking spaces for the many trucks and trailers used by the production.

The size of these studios can vary greatly. The following are some of the studios that are currently operating around the world:

### CAPE TOWN FILM STUDIOS, South Africa:

	Stage Size	Length	Width	Gantry Height
Stage 1	2100 m <sup>2</sup> (22 600 ft <sup>2</sup> )	54.5m (179 ft)	38.5m (126 ft)	15m (49.2 ft)
Stage 2	1850 m <sup>2</sup> (19 910 ft <sup>2</sup> )	51.18m (168 ft)	35.9m (118 ft)	12m (39.4 ft)
Stage 3	1200 m <sup>2</sup> (12 910 ft <sup>2</sup> )	31.1m (102 ft)	38.5m (126 ft)	12m (39.4 ft)
Stage 4	1850 m <sup>2</sup> (19 910 ft <sup>2</sup> )	51.18m (168 ft)	35.9m (118 ft)	12m (39.4 ft)

### FILMPORT STUDIOS, Canada:

	Stage Size	Power Rating(kW)	Ventilation
Stage 1	150'(length) X 80'(width) X 29'(height)	350	Artificial
Stage 2	150'(length) X 100'(width) X 29'(height)	250	Artificial
Stage 3	150'(length) X 100'(width) X 25'(height)	250	Artificial

Fig 17 : Table of Size of the Stages (Source : Google)

## UNDERWATER FILMING:

These studios are a bit special in the sense that they require a water tank within the studio. The heights of these tanks vary while some studios tend to place these stages near a natural or artificial outdoor water body in order to take the advantage of a horizon. Another important factor is the drainage system of these studios and certain amount of natural light and natural ventilation should also be ensured. One of the comprehensive underwater filming facilities are available in Pinewood Indomina Studios.

Tank Dimensions: 60,546 sq ft

Tank size: 246 ft x 246 ft (75m x 75m) x 4.59 ft (1.4m) deep

Inner Tank: 65 ft x 65 ft (20m x 20m) x 11.8 ft (3.6m) deep

8 acre water effects facility including:

☑ Horizon Water Tank - 60,546 sq ft with natural ocean horizons, blue screen capabilities, inner tank with ramp access and viewing window which is 65 ft x 65 ft, and at 4,300 sq ft can also be utilized as a stand alone FX tank for smaller shoots.



- ☒ Only tank of its type and size in the region
- ☒ Fully equipped diving and marine department
- ☒ The tank can be used for model units or live action sequences. The inner tank will allow for the depth needed for stunts or complex set construction within the tank.

#### HVAC system:

In filming studios which are huge volumetric spaces, the HVAC system should be intelligently designed. The basic principle is to ensure a controlled environment inside the indoor shooting stages while a proper zoning is indispensable to reduce cost and cut down on energy requirement.

In selecting a suitable air conditioning system for a particular application, considerations are given to the following:

#### Architectural Constraints:

- Floor space and clear heights to accommodate HVAC equipment and distribution elements
- Aesthetics
- Size and appearance of terminal devices
- Coordination of reflected ceiling plans with lighting, fire sprinklers/detectors
- Acceptable noise levels
- Space available to house equipment and its location relative to the conditioned space
- Shaft spaces available for routing ducts/pipes, etc.
- Climate and shading
- Indoor and outdoor equipment preferences
- Acceptability of components projecting into the conditioned space
- Codes and standards of smoke removal systems
- Usage patterns
- Occupancy.

#### System constraints:

- Cooling/heating load
  - Zoning requirements
  - Humidification/dehumidification needs
  - Energy availability and efficiency
  - Redundancy and equipment configuration
  - Type of equipment
  - Reliability of operations
  - Control scheme
  - Zone/individual control
- A large indoor stadium should have “All air” single duct system.
  - A large commercial building office complex should have “Multiple zone, single duct” system.
  - Individual rooms of a large hotel should have “Air -water” (star hotels) or All –Water systems (small inns and guest houses).
  - An existing building with good ventilation requirement should have “Air-water” system.
  - An existing, small office building should have “Unitary” systems
  - A large precision laboratory should have “Constant” air volume system
  - Perimeter zone of a building should have “Variable” air volume system
  - Areas demanding simultaneous cooling and heating should have “Dual duct or VAV” system.
- (Source: A. Bhatia, Design Options for HVAC Distribution Systems)

All sound stages are cooled by means of a central condenser water system which has cooling towers and pumps situated in the Chiller Plant.

- ☒ Each sound stage has mobile air-conditioning units.
- ☒ Mobile units in stages are supplied from the chiller plant room feeding chilled water through site to all stages
- ☒ Fresh air is also introduced into the Sound Stage at a 4m high level as well as at the catwalk level.
- ☒ Smoke extraction is activated by a smoke or fire signal or if needed from plant room.

☒ Each production support HVAC is run from the plant room on top of the building with a VRV unit for each level and one supplying the stage.

Another important factor that needs to be taken into account is the Fire Fighting system. Since shooting of a film requires huge amount of electricity along with sequences where blasts and fires are common, a clean and easy mode of escape route should be designed.

☒ All areas are covered by means of analogue addressable fire detector/beam detectors to statutory requirements.

☒ The stages' fire detection will be inhibited during a film shoot by means of the "Director's Remote".

☒ The fire detection is connected via radio link to the local fire authority providing two-way communication as well.

☒ Each level of production support should have at least 1 fire hose reel with extinguishers

☒ Each stage should have multiple fire hose reels with extinguishers.

☒ Each workshop should have fire hose reels with extinguishers inside and additional extinguishers per gas store, one at each paint store and external fire hose reels.

☒ Chiller plant, energy centre and gatehouse should also have extinguishers.

☒ Extra extinguishers can be supplied as per required from Production

☒ Hydrants are spread over the site to supply water for firefighting equipment.

☒ Fire-spread has to be prevented from one compartment to another, which can be achieved, for example by a composite slab between the office and industrial space.

#### Service Integration:

For indoor studios and workshops which predominantly resemble the requirements of an industrial building would require proper planning in its initial stages. Position and size of ducting and servicing machineries are very important to create a coherent appearance. Centralization of the building services offer advantages towards easy maintenance. Natural ventilation reduces reliance on the air conditioning system but certain considerations in service design are inherent, such as:

Odor extraction

Control of humidity

Control of air tightness

Acoustic insulation

The possible affect of elements of solar protection on air exchange (Euro Build in Steel Project, 2008, Best Practice in Steel Construction-Industrial Buildings)

#### Lighting:

The concept and arrangement of openings to provide natural lighting permit diversity in architectural design. Roof lights and gabled glazed roofs are common along with light bands. Openings for natural lighting can serve as smoke and heat outlets in case of

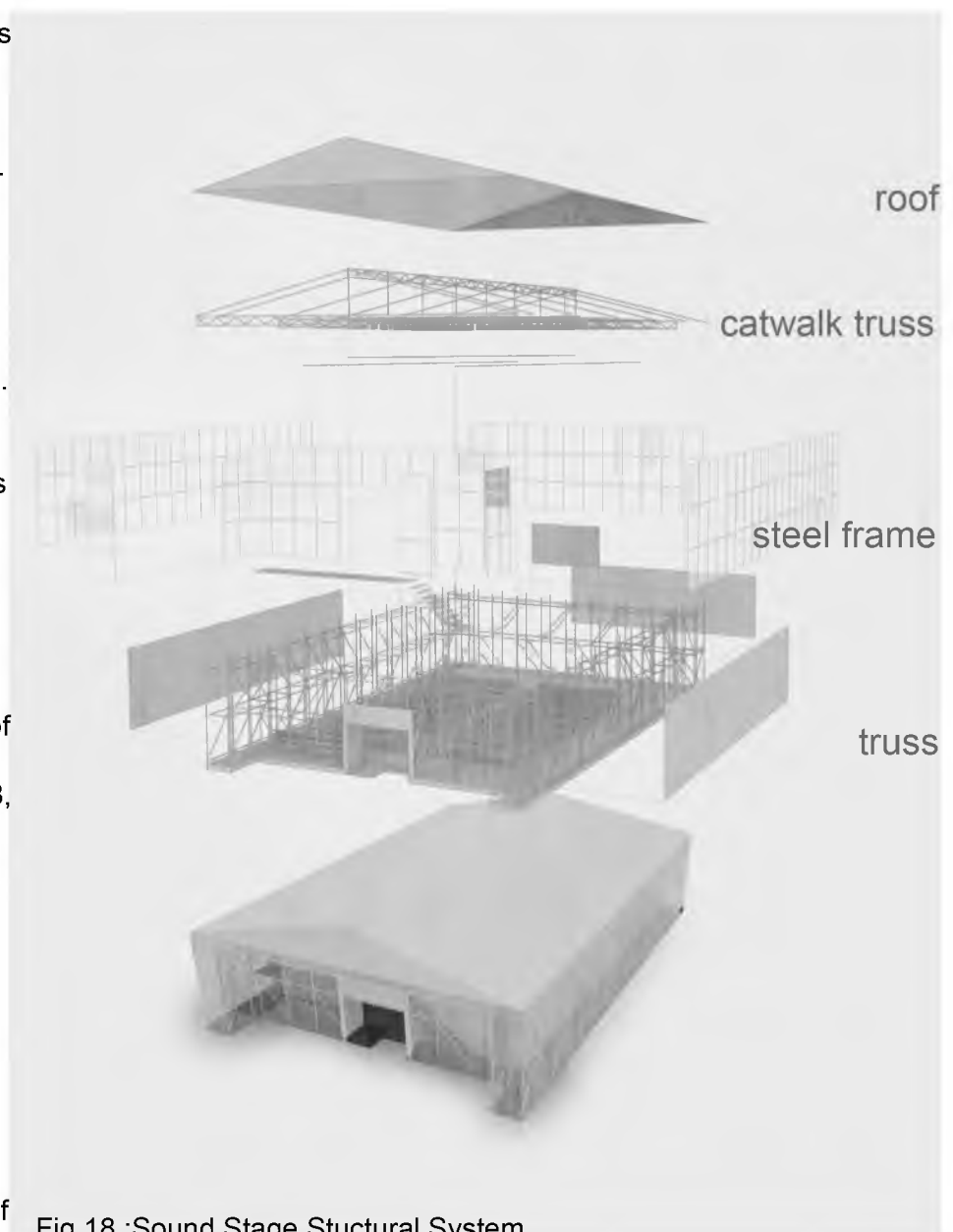


Fig 18 :Sound Stage Structural System

fire. However, excessive solar gain should not lead to a reduction in the comfort level.  
(Euro Build in Steel Project, 2008, Best Practice in Steel Construction-Industrial Buildings, p.14)

#### POST PRODUCTION:

As each individual shots have been carefully executed at each stages of the production process, it is the stitching together of these isolated shots in unison that creates a language of a film, a story-telling capacity to create meaning in the minds of the audience. This articular segment is dependent on the technology that is available to the film makers in the post production studios. Right from incorporating sound into the film, color correction, lighting balance down to the minutest detail is carried out in this part of the film making.

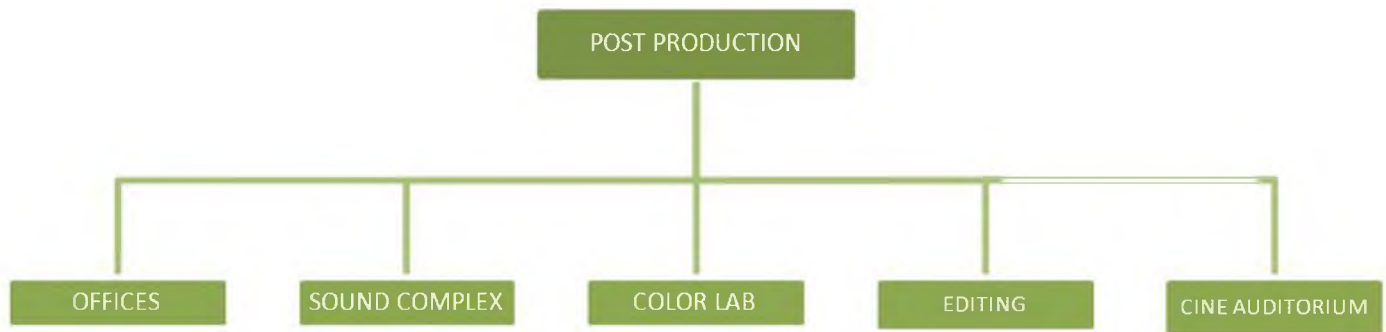


Fig 19 : Major Functions involved in Post Production Process

#### A. POST-RODUCTION OFFICES:

These are offices for the technicians, maintenance and administration of the post production sector. Since the post production process requires laboratory and the involvement of chemical storage which is likely to be highly flammable, it is regarded that this section is separated from the production zone. These offices can have an open plan with separate rooms for directors, chief technicians and chief engineers.

#### B. SOUND COMPLEX

With the onset of sound in the film making process, technologically advanced equipment required highly efficient and sophisticated zones. Apart from the use of sound stages where the dialogues and surrounding sounds are picked up while the shooting process, careful attention had to be given to the post production process of incorporating sound into films. A complete film production involves several kinds of sound activity such as:

- A. Dubbing
- B. Music
- C. Re-recording

#### C. LABORATORY

The function of the motion picture laboratory is to provide all the photographic processing and associated services required for the production of a film and to produce the release prints for general distribution to cinema theatres. Services to the studio are more specialized while that of producing the prints is of mass production type. The function of the motion picture mainly goes through the following processes:

- A. Negative developing
- B. Rush Printing
- C. Release Printing



Fig 20 : Editing Studio Panel, Theatrical Dubbing-Editing Studio, Sound Studio (from the left)

## D. EDITING

Modern film technology is highly dependent on the editing process in the complete outcome of a film. It is the test between the aesthetic qualities and technical expertise of the editor. It is the sequential arrangement of the shots in the production stage and synchronization of the additive elements that creates the synergy that the viewers see on screen. Editing involves the following functions:

- A. Rush editing
- B. Sound editing
- C. Synchronization of picture and sound film
- D. Final Editing

### 3.4. HOW FILMS ENTERED BANGLADESH

Films touched the surface of the Indian subcontinent back in the 19th century. It was a product that flew in from a touring company of the Lumiere Brothers. The first bioscope show was held at Watson Hotel in Bombay on 7th July, 1896. A little later the bioscope arrived in Calcutta, the capital city of undivided Bengal. According to Bengali weekly Dhaka Prokash, the Dhakaities had their first views of bioscope in 1898 at The Crown Theatre which was located at Patuatuli near Sadarghat in Dhaka city. A Calcutta-based company named Bredford Bioscope Company arranged the exhibition. Nonetheless, Dhaka was just privileged with the viewing facilities like so many of its neighboring states back then.

Calcutta was quick to grasp onto this novel form of art. Hira Lal Sen was so attracted to it that he eventually became the first film director producer of undivided Bengal. What were being shot at that time were the actualities that the entire world was exposed to at that time. While Calcutta flourished with the film production facilities due to some individuals that would be remembered in the history of film making in subcontinent, Dhaka was largely devoid of these facilities. It largely remained as the viewer. Even amidst the stark inequality of the facilities, a group of Napa fan-duly at the Dhaka University at first initiated to produce short film 'Sukumari' (The good girl) as a test case. It was successful which paved the path for bigger ventures.

In 1947, Dhaka became the capital of East Pakistan. With this, new hopes were seen for the film industry in this part of the country. , Abdul Jabbar Khan ventured a full length film Mukh-O~Mukhus' (The face and the mask) in 1954. A film studio and laboratory was established in Tejgaon, Dhaka by the Provincial Govt. which started operation in 1955. In 1957 the East Pakistan Film Development Corporation (EPFDC) was established by the elected Provincial Govt under the initiative of Labour, Trade and Industry. The first film from the wombs of this corporation was Asiya(The life of a Village Girl). The sixties were dominated by general themes like style, presentation, subject, business, artistic inquest, urdu language, folklore, history. Among the 16 feature films of 1964, Zahir Raihan's Sangam (The union) was the first color picture of Pakistan while Subbash Dutta struck the international scene with Shootrang (Hence) in the Asian Film Festival of Frankfurt.

With the onset of the 1971 liberation war, the dynamics of the industry changed. On 16th December, 1971 Bangladeshis were freed from Pakistan and in the following year film activities took a new turn. 29 feature films were released during that year. 1973 received 30 films while technicians and story-tellers had stories of war to portray in their films. Now, films from Bangladesh received commendation in the international arena. Zaihar Raihan's "Stop Genocide" got SIDLOC award in New Delhi which encouraged and injected confidence in the film makers from this nation. Fantasy and action dominated the decade of eighties in Bangladesh film scene. . A new generation Murshedul Islam, Tarik Masud, Tanvir Mukammel, Enayet Karim Babul, Mustafa Kamal, Ismail Hussain, Habibur Rahman Habib, Dilder Hussain appeared on the cinematic frontier with new visions under the leadership of director teacher Alamgir Kabir. They started the short film movement in 1984. In the nineties new faces, love romance-song drama dominated the Bangladesh screen. Just as an educated audience was interested in the films that were being made in Bangladesh, the Bangladesh government announced the re-introduction of Film Grant Fund to subsidize films to compete in the film industry.

The introduction of the cable network was a huge competition to the film industry. Bangladesh, who boasted around 1000 cinema halls, was quickly declining due to the 14" television that was plaguing every household round the nineties. The foreign competition that was nipped off after the liberation war by banning their screening in Bangladesh, the people of Bangladesh took refuge in the television program that reduced the number of cine-goers. Just as the quality of the films deteriorated, lack of infrastructure had its fair share in the decline of the industry.

(<http://www.filmbirth.com/bangladesh.html>)

3.4.1 TIMELINE OF THE HISTORY OF MOTION PICTURE

TIMELINE OF MOTION PICTURES

SILENT ERA


SOUND ERA

GOLDEN AGE

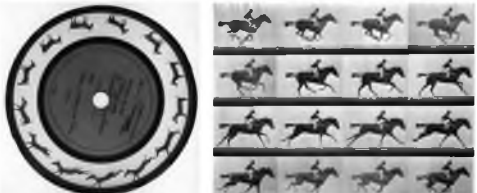
ENTERING BANGLADESH

THE AGE OF IMPRESS TELEFILM


**PRAXINOSCOPE (charles euiyve reynaud) THE ANIMATION DEVICE 1870S**




**ZOOPRAXINOSCOPE (eadward muybridge) FIRST MOVIE PROJECTOR DISPLAYING MOTION PICTURES 1880S**




**1895 Lumiere Brothers "L'arroseur Arrose" Silent comedy film**




**1902 Goerges Melies First idea of studio floor shooting**



**1902 Goerges Melies "A trip to the moon"**




**2011 The Artist Tribute to the "SILENT ERA"**




**1900S**  
\_A FILM STUDIO INTRODUCED EXPERIMENTAL SPECIAL EFFECT (goerges melies)

**1910S**  
RECEIVED SCREEN CREDIT FOR ROLE


**1920S**  
DURING WORLD WAR1



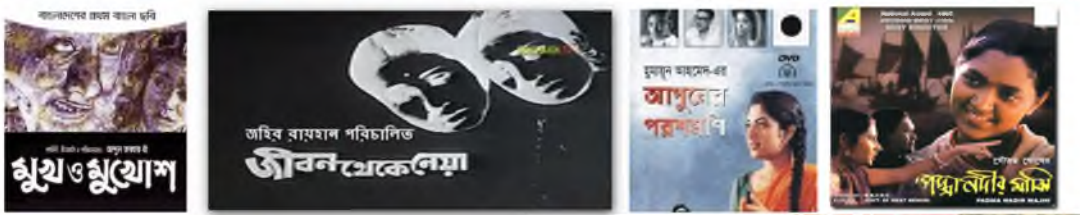
**1930S**  
\_REMAKES, MONSTERS, HORRORS, SEQUELS  
\_Motion Pictures Producers and Distributors Association



**1940S**  
RECOGNIZED BY ASIAN CINEMA



**1950S - PRESENT**  
OVER VIEW OF BANGLADESHI FILMS DURING



**2000- PRESENT**  
OVER 12 FILMS ARE MADE IN YEARS




Fig 21 : Timeline of the motion picture and how it estuarie's with Impress Telefilm

### 3.5. INCEPTION OF IMPRESS FILMCITY

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

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

The existing capacity of machinery of Film Industry is 200 feature films per annum, but due to the heavy demand FDC possess, it produces over 280 feature films at the cost of quality for which the foreign buyers are indignant to purchase, as internationally acceptable standards are hardly met.

In recent times, FDC cannot fulfill the requirements from various of private motion picture companies, therefore, companies like Impress Telefilm, who has been making films since 2000, and have been maintained a well reputation in the genre of films demands their own complex to indulge their creativity. Various shooting team selects outdoor spots to shoot, but a film city outdoor/indoor space will create an option to make their own designed spot. Special effect studios are also demanded from the company.

### 3.6 VISION OF A FILM CITY

*A Film City is very important for the overall development of films in Bangladesh. It will require a lot of research. Since we do not have any in our country, foreign complexes in Australia, USA and India can be a starting point for an upgraded version of an integrated studio complex.*

(Catherine Masud, Director)

*We need a lot of cinema halls with upgraded screening conditions. This will attract a lot of educated cine goers which will influence the whole fraternity to produce better films. The Film City should mainly ease the process of Production by providing good support facilities and technical support as well. I believe to compete in the global market, I need a place to experiment which I hope the Film City will be able to provide us with.*

(Raisul Islam Asad, Actor)

*The biggest problem that we face is providing the cast and crew with adequate accommodation. Washrooms have always been an eternal problem and I hope an integrated studio complex emphasizes on taking care of its artists very seriously. The other thing that I hope Bangladesh Film City has several sound stages for multiple shooting of films or other media programs. There should be huge storage areas and workshops to make sets for different scenes.*

(Esha Yousuf, Producer)

*The approach into the Film City is very important. You cannot expect artists to take narrow dark roads to reach a huge complex such as this. As cinematographers, we always take risks just as the stuntman does, probably a bit less but nonetheless, we need to have a clear measure of how a set is placed. It is very important to have flexible spaces and stages should not be in the second floor. All the sound stages should be in the ground floor. It is a lot easier to work. A medical center is very important to address injuries during shooting.*

(Shafiqul-Islam Swapan, Cinematographer)

*I have seen compartmentalization of the sound stages to accommodate shooting of various types in Shepperton Studios. I believe it is very effective. You need to address this in the Film City and it is not necessary that it will only house shooting of Films, there can be music videos, jingles, "natoks" and other shows as well.*

(Dr. G. M. Shahidul Alam, Head Department of Media and Communications, IUB)

*I would love to see variations in the outdoor spaces in the Film City. There should be paddy fields, rail tracks, hills, beaches, vegetation of various types, helipads and there can be some built sets as well.*

(Mohammad Ismail Sadek, Creative and Technical Director)

Chapter 4  
**Case Study**

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

#### 4.1. OBJECTIVE OF CHOOSING CASE STUDIES

Contextual studies on both : A.International B. Sub-continental

International Case Study :

01. Pinewood Studios, London, UK

Objective : How are the facilities of a studio complex integrated in a masterplan.

02. Purple Studios, Kolkata, India

Objective : How are the facilities are integrated within the studios and other function in buildings.

03. Ramoji Filmcity, Hyderabad, India

Objective : How various film production and recreational facilities works together in a large scale.

04. BFDC (Banglaesh Film Development Corporation, Dhaka, Bangladesh)

Objective : How to increase all the facilities which is not being proposed yet in the country.



## 4.2. CASE STUDY 01 : PINWOOD STUDIOS, LONDON, UK

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

### 4.2.1 SITE AND SURROUNDING

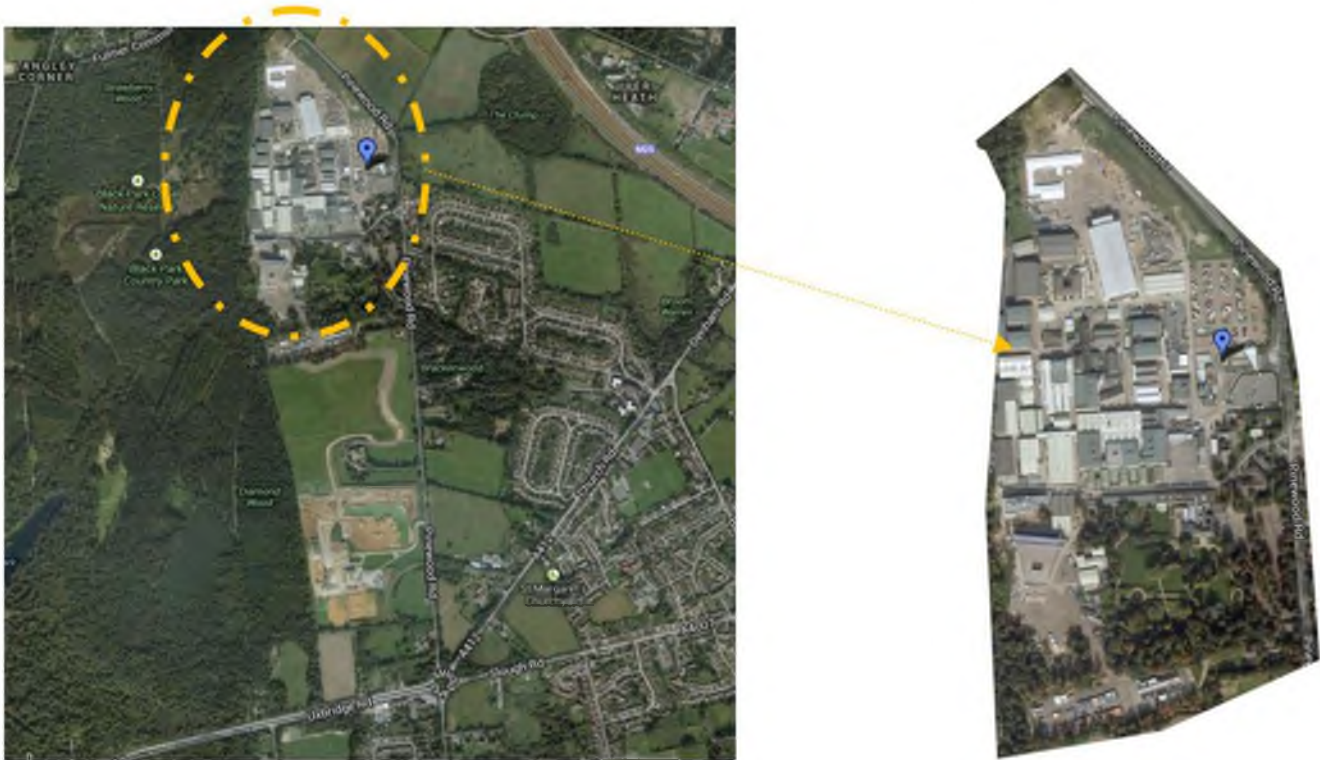


Fig 22 : Site location of Pinwood Studios (Source : Google Earth)

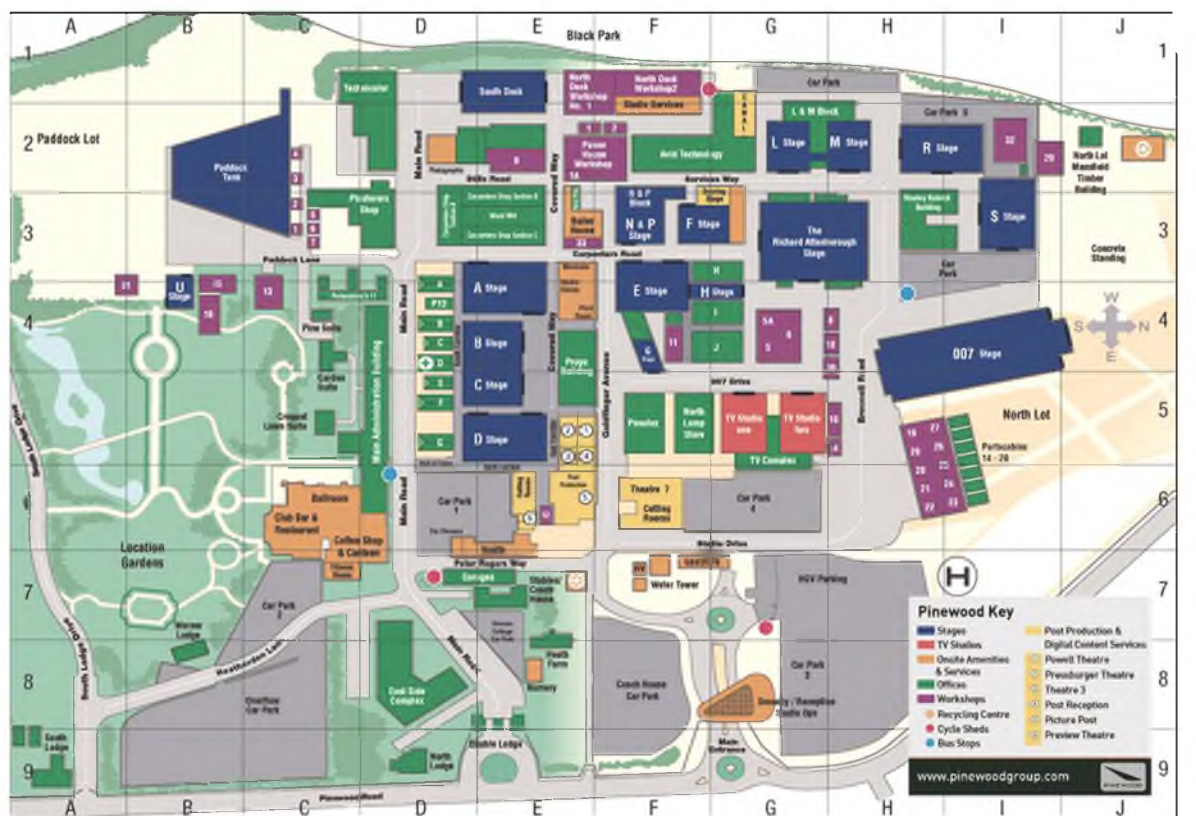


Fig 23 : Masterplan of the Pinwood Studio Complex (Source: www.pinewoodstudios.co.uk)

4.2.2 ANALYSIS OF THE MASTER PLAN OF THE STUDIO COMPLEX

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

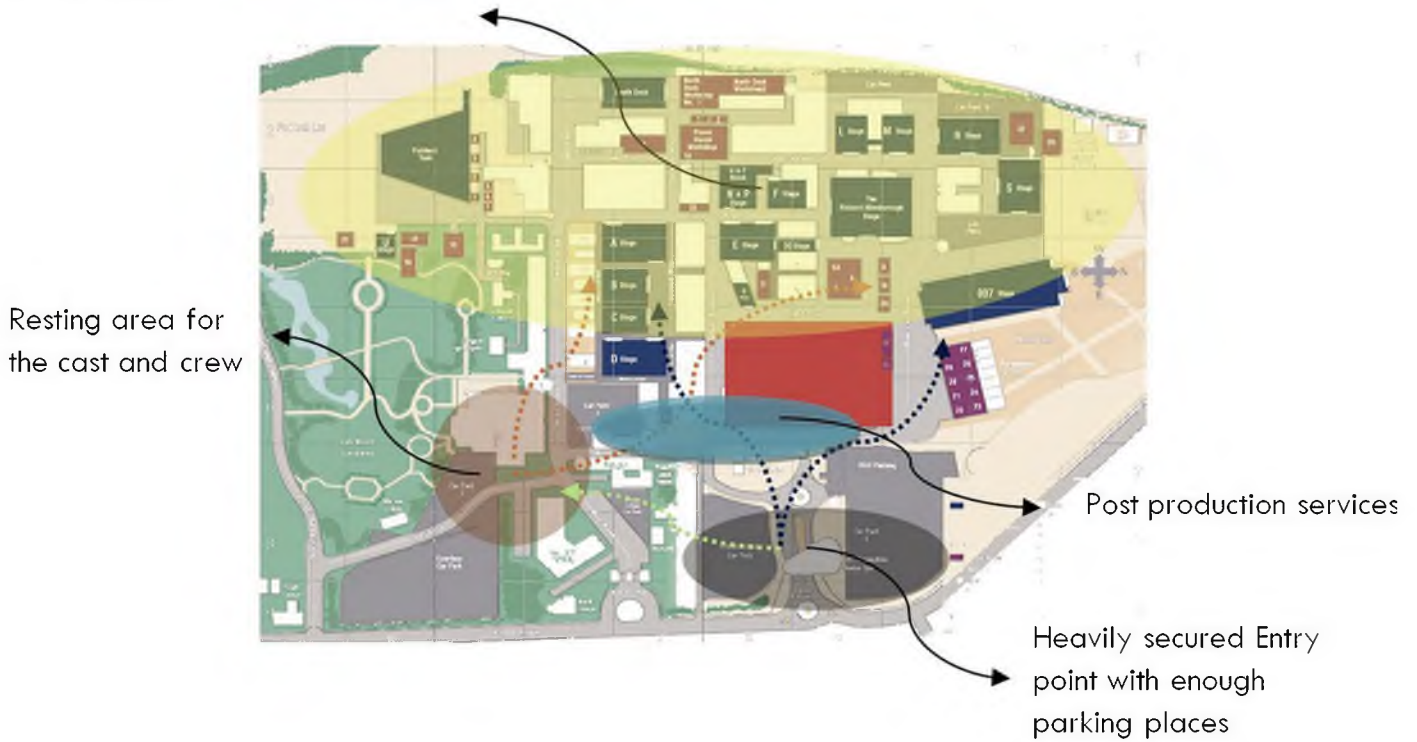


Fig 24 : Zoning of the Complex and the dispersal of the Functions from the entry point

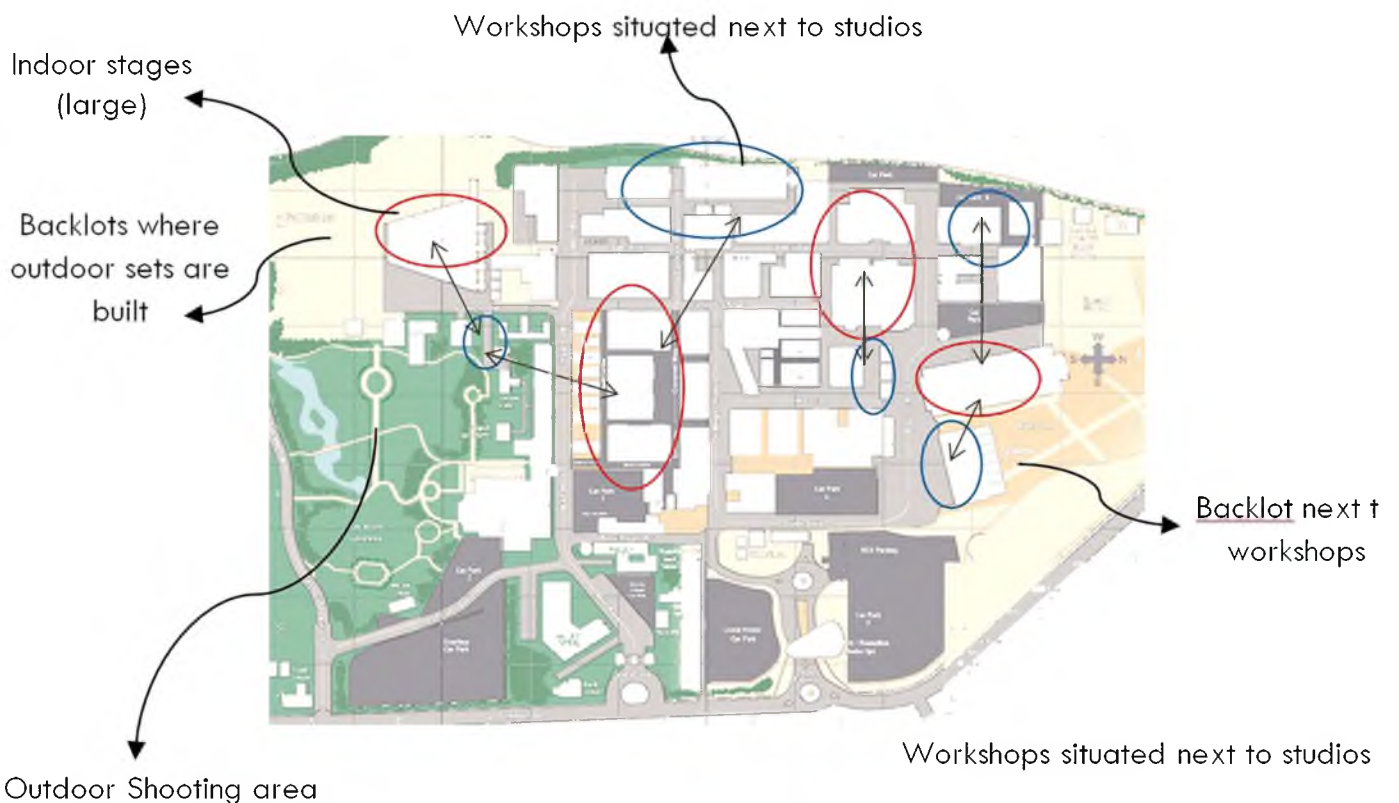


Fig 25 : Relationship between workshops, studios and backlots

#### 4.2.3 FINDINGS OF THE STUDY

\_Entry into the site should be positioned in such a manner in order to access all other functions easily from that point

\_Only one entry is desired along with a service entry

\_The zone where the cast and crew will reside should be near the entry

\_Studios, workshops and backlots should be placed in close proximity

\_The huge variation in the size of studios require greater demand for energy but the supporting functions can serve many studios at a time

\_The functions are spread out but arranged within the range of the internal access roads

\_Huge areas are dedicated for car parking at different points which tries to meet the demand for both film shooting and tv studios

\_Since the demand in terms of area is much less in TV studios, most of its studios and supporting functions are placed in a single building mass, even though they can use the filming studios

\_The Post Production Offices are near the entry point and next to TV studio complex in order to serve people who can only avail the post production services without affecting the ongoing shooting areas

### 4.3 CASE STUDY 02 : PURPLE STUDIOS, KOLKATA, INDIA

Established in 2002, Kolkata's purple studio is designed for modern TOLLYWOOD movies. In only 4 acres land, it facilitate different size of sound studios in 2 building along with various artificial indoor and outdoor stages. It is situated after the tollygong in a remote accessible arena.

#### 4.3.1 SITE AND SURROUNDING

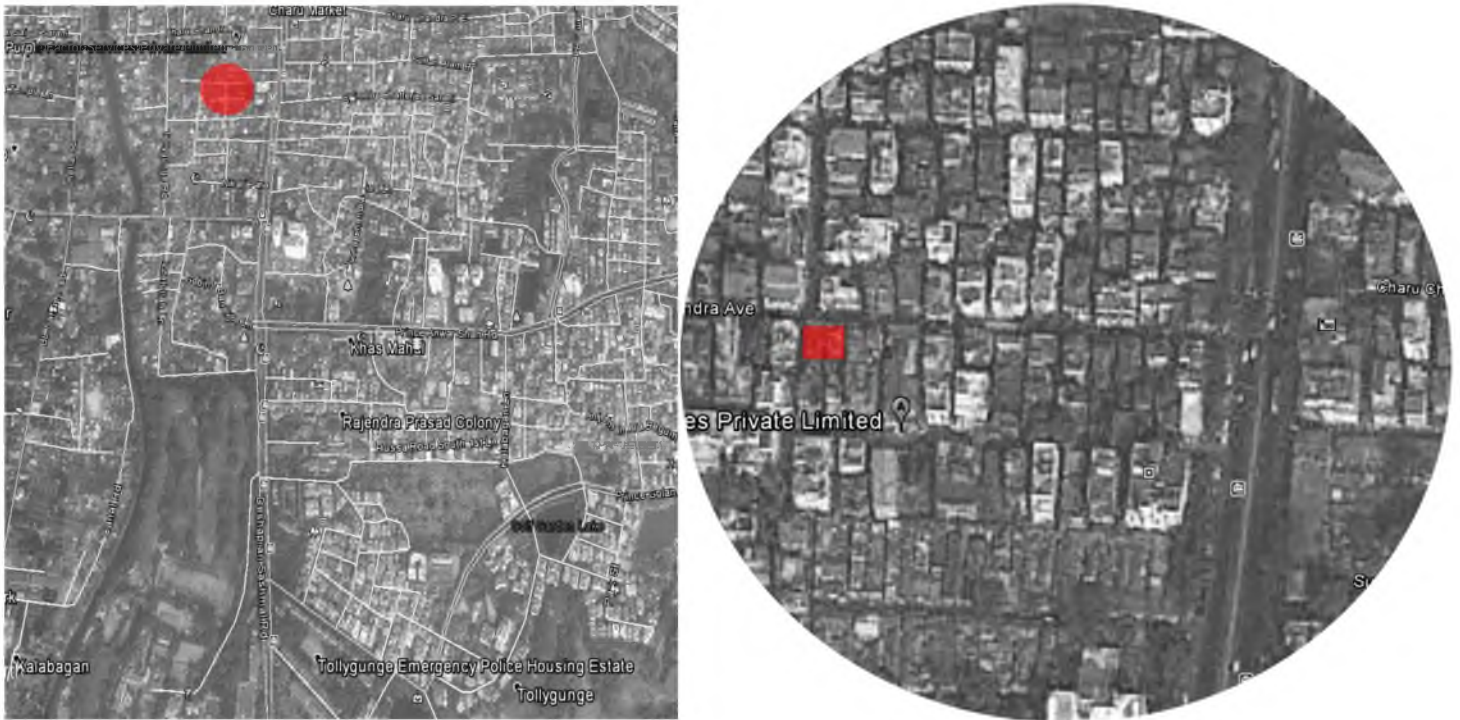
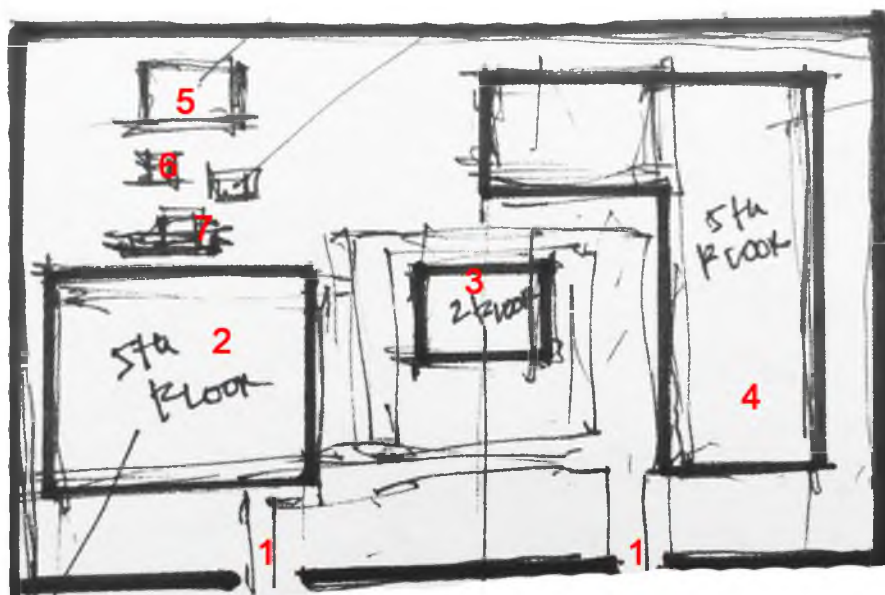


Fig 26 : Site location (source : Google Earth)



1. Entry
2. Purple studio building 01
3. Restaurant Studio
4. Purple studio building 02
5. Jomidar Bari Set
6. Village Set
7. Train Set

Fig 27 : Drafted site plan

### 4.3.2 ANALYSIS OF THE STUDIO COMPLEX



Fig 28 : Entry of the studio complex



Fig 29 : Set of Restaurant



Fig 30 : Train Set



Fig 31 : Jamidari bari set



Fig 32 : Indoor of a Airplane Interior Set



Fig 33 : Exterior of the plane set



Fig 34 : Studio Stage



Fig 35 : Catwalk of the studio stage

#### 4.3.3 FINDING OF THE STUDY

- \_Kolkata films are recently flourishing and it demands studios and spaces for filmmaker in various aspect
- \_Extension proposal can be made as a lot of land is empty in the surrounding
- \_Modern equipments and each floor and space is being used for shooting
- \_Large area for canteen and rest areas.

#### 4.4 CASE STUDY 03 : RAMOJI FILM CITY, HYDERABAD, INDIA

Mr. Ramoji owns almost 4000 acres land in Hyderabad, where this enormous large city is situated within 1555 acres and it functions for most of the BOLLYWOOD and KOLLYWOOD film shooting. It also provides recreational and accomodation facilities for public, who can enjoy the beautiful filmcity within.

##### 4.4.1 SITE AND SURROUNDING



Fig 36 : Site location (Source : Google Earth)



Fig 37: Signage of the city



Fig 38 : Outdoor Shooting arena

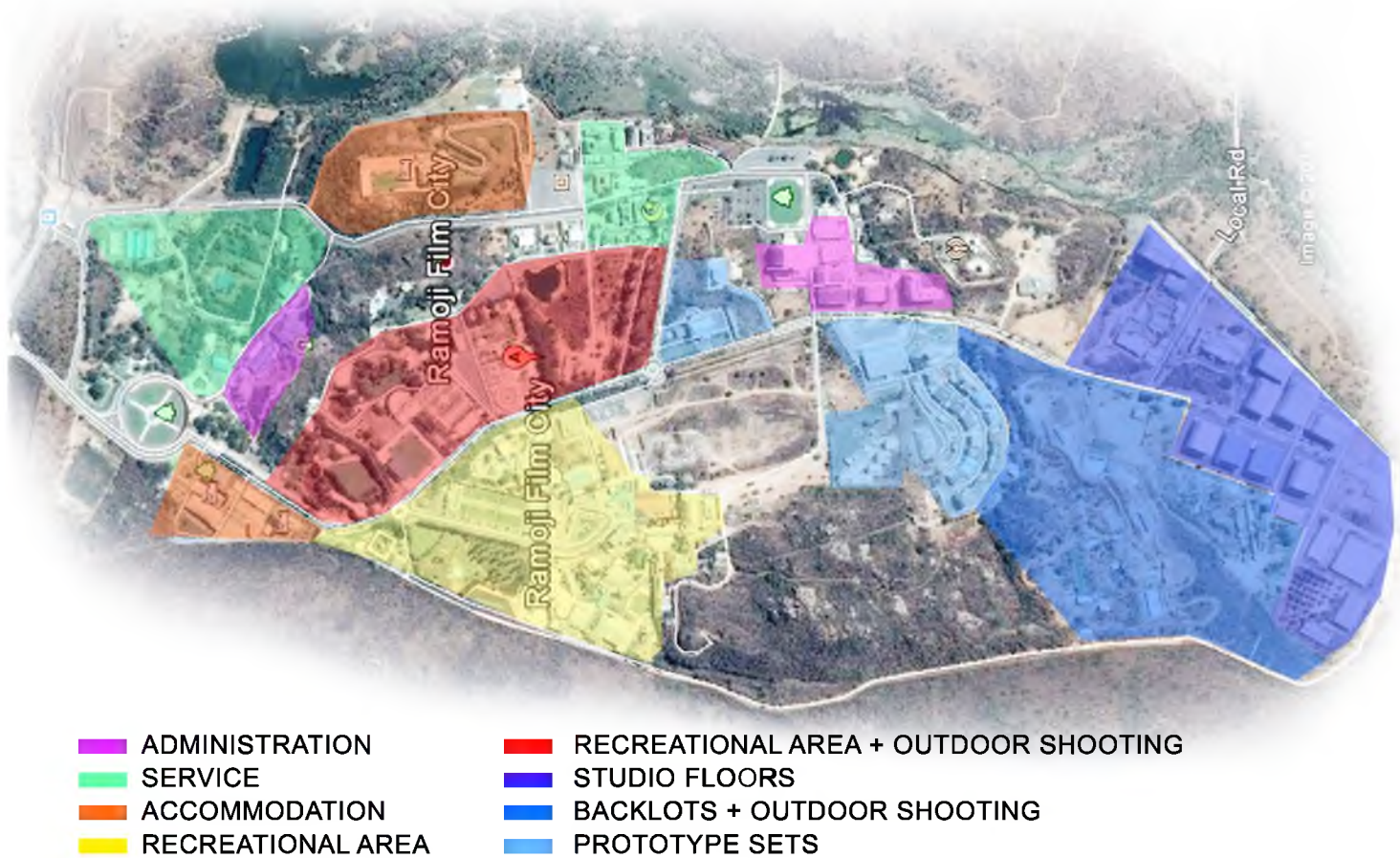


Fig 39 : Studio Area



Fig 40 : Mughal Emperor outdoor set

#### 4.4.2 ANALYSIS OF THE MASTERPLAN ZONING



#### 4.4.3 FINDINGS OF THE STUDY

- \_ How various kind of function is working within a large scale project
- \_ Segregation of public and artist
- \_ Beautifully designed buffer spaces, where public can visually enjoy shooting
- \_ Administration spaces secluded and also within business
- \_ Service blocks where they can stay and as well as work
- \_ Recreational gathering control
- \_ Entry and other function distribution



#### 4.5 CASE STUDY 04 : BFDC (BANGLADESH FILM DEVELOPMENT CORPORATION)

Established in 1949 at Tejgaon, Dhaka on 10 Acres of land. It is situated in a largely crowded commercial area of Dhaka. Where maximum number of DHALLYWOOD movies are produced. But largely provided commercial settlement is hampering the number of shooting used to place over the years and people are trying to make their own private spaces for shooting and film making.

##### 4.5.1 SITE AND SURROUNDING

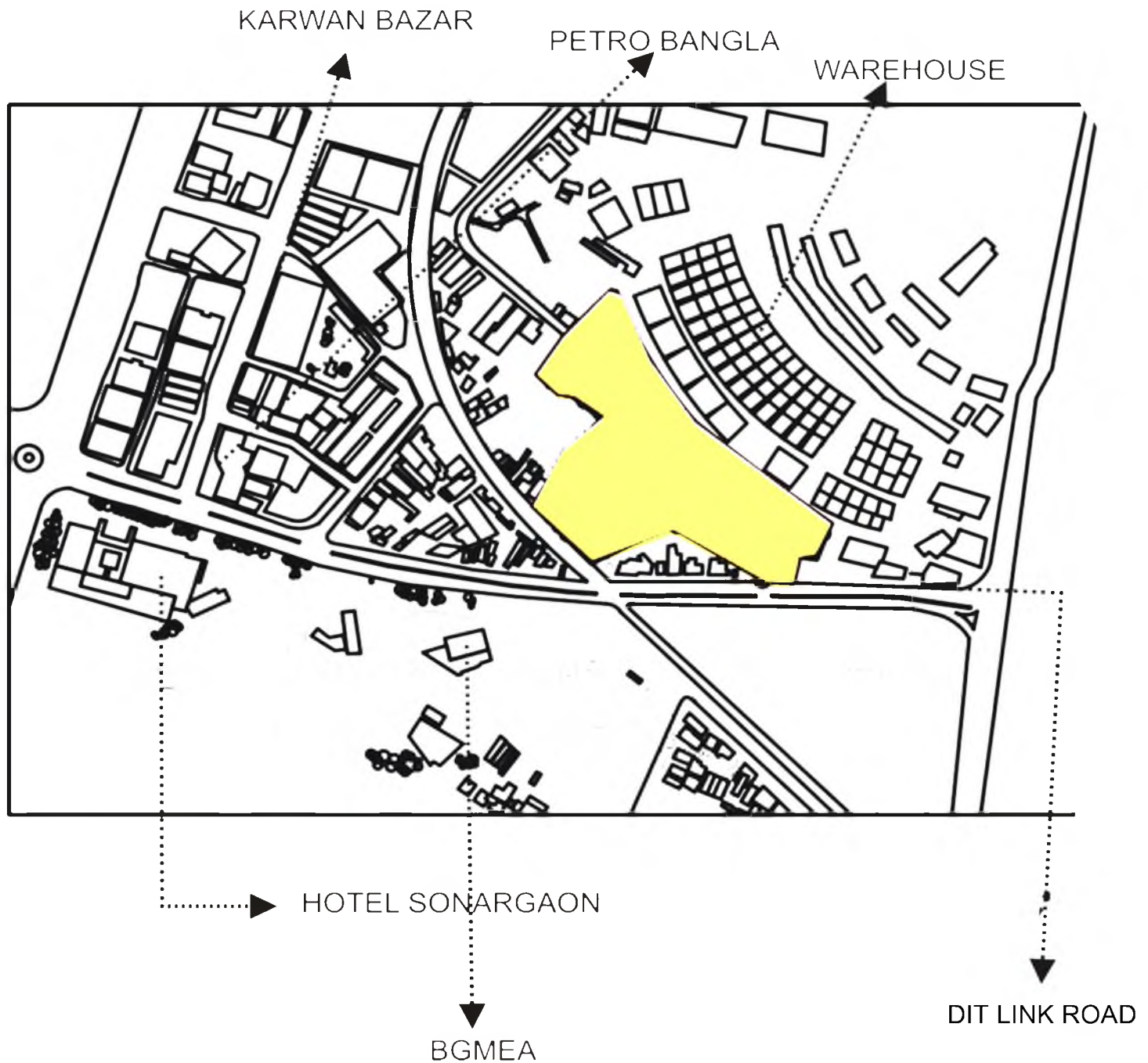


Fig 41 : Site location (Source : thesis project : Shudeshna Shireen Chowdhury, 2010)

#### 4.5.2 ANALYSIS OF THE MASTER PLAN ZONING

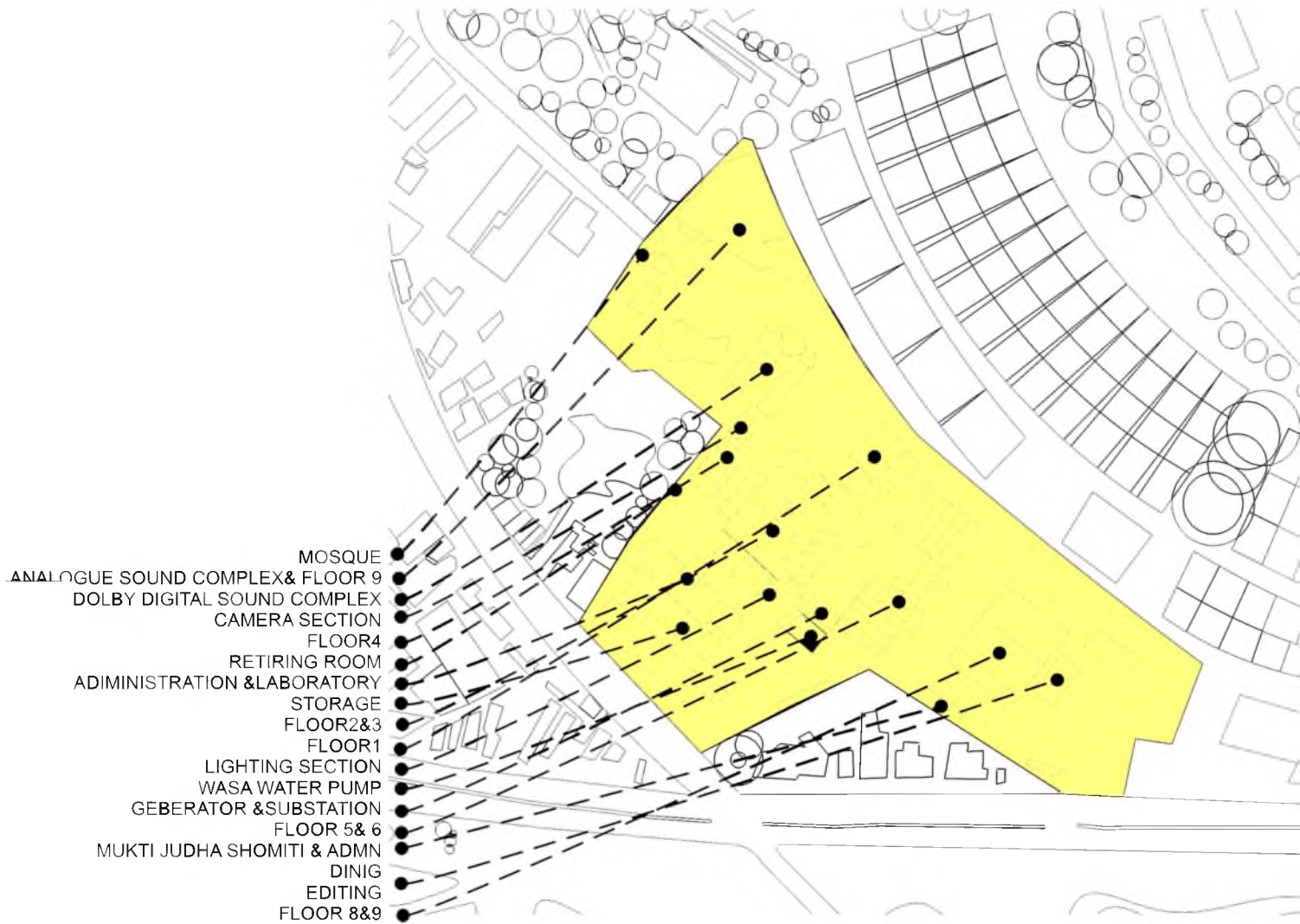


Fig 42 : Masterplan Zoning (Source : thesis project : Shudeshna Shireen Chowdhury, 2010)

#### 4.5.3 FINDINGS OF THE STUDY

- \_FDC cannot provide all the facilities a film maker need now a days
- \_Modern equipment is less provided
- \_Shooting stages are quite small for film shooting
- \_In the middle of the city placement of the film corporation is not really encouraged.
- \_Design of the whole masterplan is clumsy and clustered



Fig 43 : Editing Studio, Sound Complex, Outdoor Shooting space (From The left)

Chapter 5  
Program Development

## 5.1 PROGRAM ANALYSIS

GENERAL ADMINISTRATION			
FUNCTION		AREA (sq ft)	TOTAL AREA (sq ft)
Entry + lobby space + reception + waiting area		3500	
Offices	Chair person's office [attach restroom]	300	
	Managing director's office [attach restroom]	250	
	General Office [30 p]	2000	
	Meeting Room	600	
	Conference Room	1000	
Library and Archive	Reading Space	1000	
	Audio Visual Area	1000	
	Archive Office	600	
	Librarian office	200	
Rest Area	Sitting Space	1000	
	Dry Kitchen	600	
	Staff Rest Area	200	
Restrooms	General (M+F)	300	
	Office (M+F)	300	
	Staff (M+F)	300	
Storage		200	
			<b>13,350</b>

FOOD COURT, DINER AND SHOPS				
FUNCTION		AREA (sq ft)		TOTAL AREA (sq ft)
Food Shops (Minimum 8)	Food Shop	Pantry	200	
		Floor	400	
		Kitchen	400	1000
Shops (minimum 8)		600		
Sitting Area		6000		
Restroom	General (M+F) [2]	300	600	
	Service (M+F) [2]	300	600	
				<b>20,000</b>

MULTIPURPOSE				
FUNCTION		AREA (sq ft)		TOTAL AREA (sq ft)
Concert Hall (Indoor)	Backstage facility	600		
	Green room [6]	300	1800	
	Restrooms [M+F]	300		
	Stage Area	2000		
	Sitting Area [300 p]	3000		
	Control Room	800		
	Restroom [M+F]	300		
Cineplex [2]	Sitting Area [200 p]	3000		
	Projector Room	600		
	Sound Facility	300		
	Screen	1200		
	Restroom [M+F]	300	10800	
Prayer Area	Praying Area	1200	2400	
	Imam's Room	200		
	Ablution Area	150	300	
	Restrooms [M+F]	300		
				<b>22,800</b>

PRE-PRODUCTION				
FUNCTION		AREA (sq ft)		TOTAL AREA (sq ft)
Lobby + Reception + Waiting Area		3500		
Office	Producers Office [10]	10000		
	Directors Office [10]	10000		
	Storyboard Office	6000		
	Assistant Production Area	6000		
	Conference Room	1000		
	Rehearsal Hall [2]	1000	2000	
Rest Area	Common sitting area	1200		
	Dry Kitchen	600		
	Staff Area [Attach Restroom]	300		
Restroom	General	300		
	Office	300		
				<b>41,200</b>

PRODUCTION				
FUNCTION		AREA (sq ft)		TOTAL AREA (sq ft)
Indoor Shooting Floor	4 Small	5000	20000	
	6 Medium	10000	60000	
	2 Large	15000	30000	
	Production Control Room [22] (attach w/ floor)	400	8800	
	Make Up Room [20] (attach w/ floor)	400	8000	
	Workshop [20] (attach w/ floor)	300	6000	
	Store [20] (attach w/ floor)	200	4000	
	Restroom [44] (attach w/ floor) [ <del>male+female</del> ]	300	6600	
General Workshop	Props Shop	400		
	Tailoring	400		
	Material Supply	300		
	Equipment	300		
	Storage	200	1600	
				<b>1,45,000</b>

POST PRODUCTION				
FUNCTION		AREA (sq ft)		TOTAL AREA (sq ft)
<i>Sound Studio</i>				
Lobby + Reception + Waiting Area		2000		
Offices	Chief Sound Engineer's Office	300		
	Sound Engineers Office	300		
	General Office Space	1500		
	Meeting Room	600		
Sound Mixing Studio	General Mixing Studio	2000		
	Mixing Studio + Recording Theatre	2500		
Dubbing Studio	General Suite	1200		

	Dolby 5.1 Dubbing Suite		2000	
Sound Effect Studio [2]		2000	4000	
Review Theatre [2]	Projection Room	600		
	Console Area	400		
	Sitting Space	800		
	Screening Space	400	2200	
				<b>18,600</b>
<i>Color Lab</i>				
Lobby + Reception + Waiting Area			1500	
Offices	Lab In Charge		300	
	Chemist Office		200	
	General Office Space		1200	
	Meeting Room		600	
Chemical Processing Zone			2000	
Negative Processing Plant			2000	
Positive Processing Plant			1500	
Color Analyzer Room			500	
Printing Room			500	
Projection Room [2]		400	800	
Storage [general]			300	
				<b>11,400</b>
<i>Editing Studio</i>				
Lobby + Reception + Waiting Area			2000	
Offices	Chief Editor		300	
	Assistant Editor		300	
	General Office		1500	
	Meeting Room		600	
Editing Suite	VFX Studio Panel [2]	8000	16000	
	Graphic Studio Panel		4000	
	Special Effect Panel [2]	4000	8000	
	Film Editing Panel [3]	3000	9000	
Storage [per panel] [8]		300	2400	
Supply Room	Electric Supply		200	
	Special effect Plug in		200	
<i>Common Facilities</i>				
Rest Area	Sitting Area		1500	
	Dry Kitchen Area		800	
	Staff Area		400	
Restrooms	General [2 per dept. = 6]	300	1800	
	Offices [3]	300	900	
	Rest Area		300	
	Staff		200	
				<b>5900</b>
				<b>80,400</b>

### OTHER [OUTDOOR SPACE]

FUNCTION	AREA (sq ft)	TOTAL AREA (sq ft)
Outdoor Shooting Space		
Backlot Space		
Plaza Area		
		<b>10,29,950</b>

<b>TOTAL SITE</b>		<b>14,40,000</b>
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5.2 PROGRAM ANALYSIS THROUGH FLOWCHART

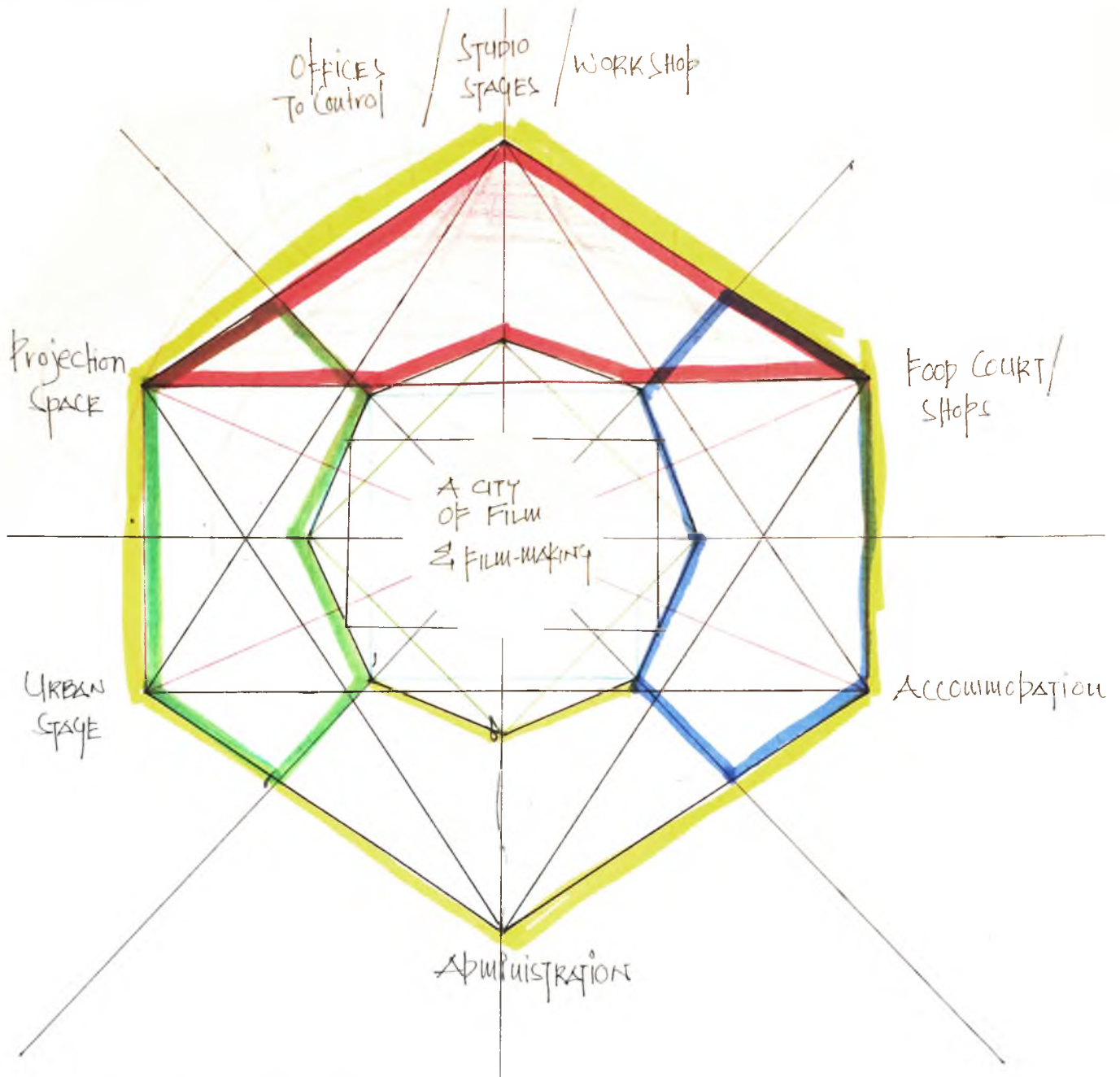


Fig 44 : Zoning study for masterplan

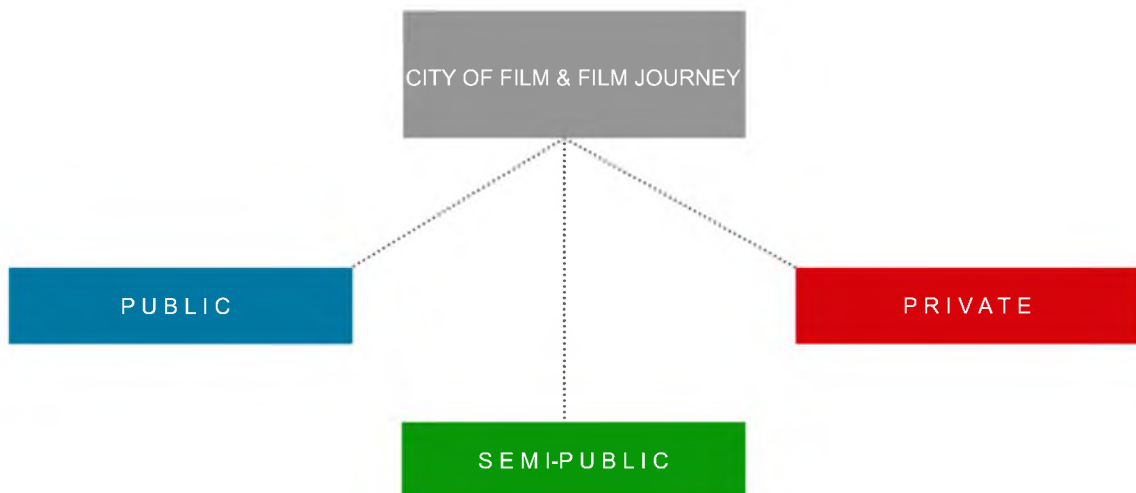


Fig 45 : Division of the Zoning

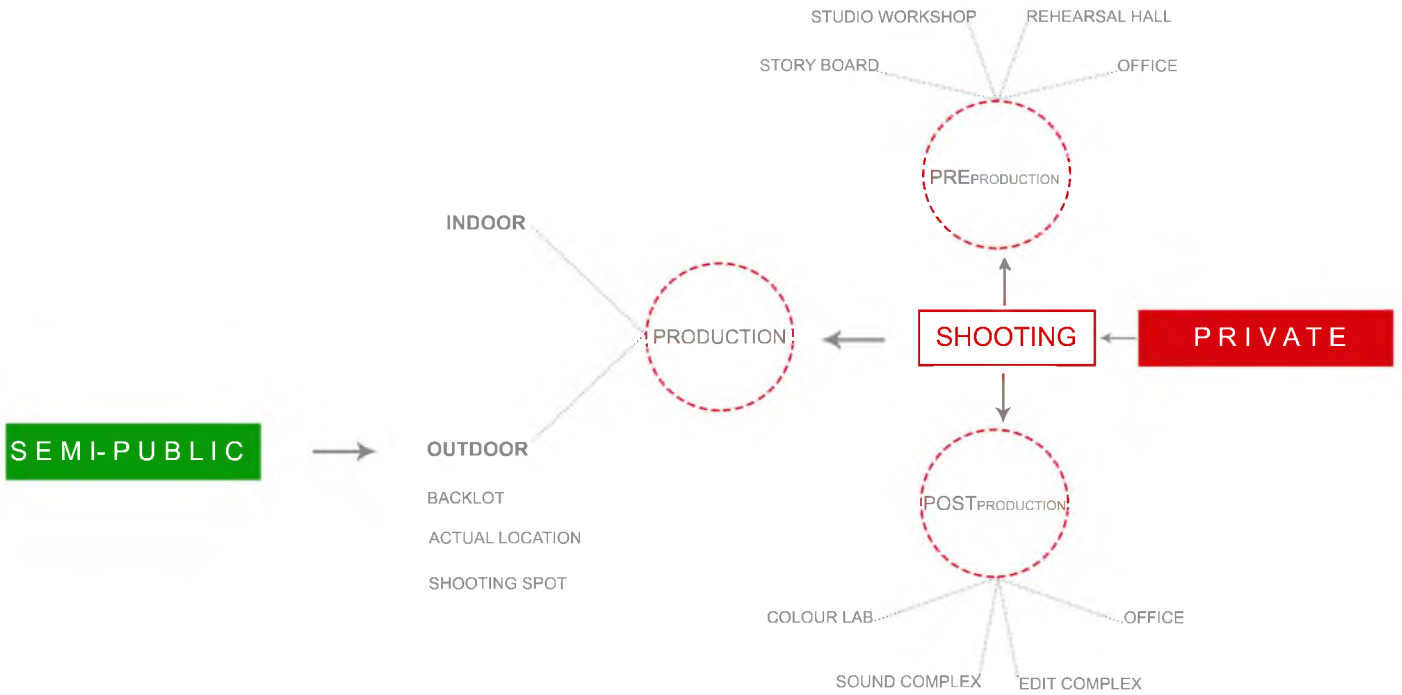


Fig 46 : Private and Semi Private Programme Distribution

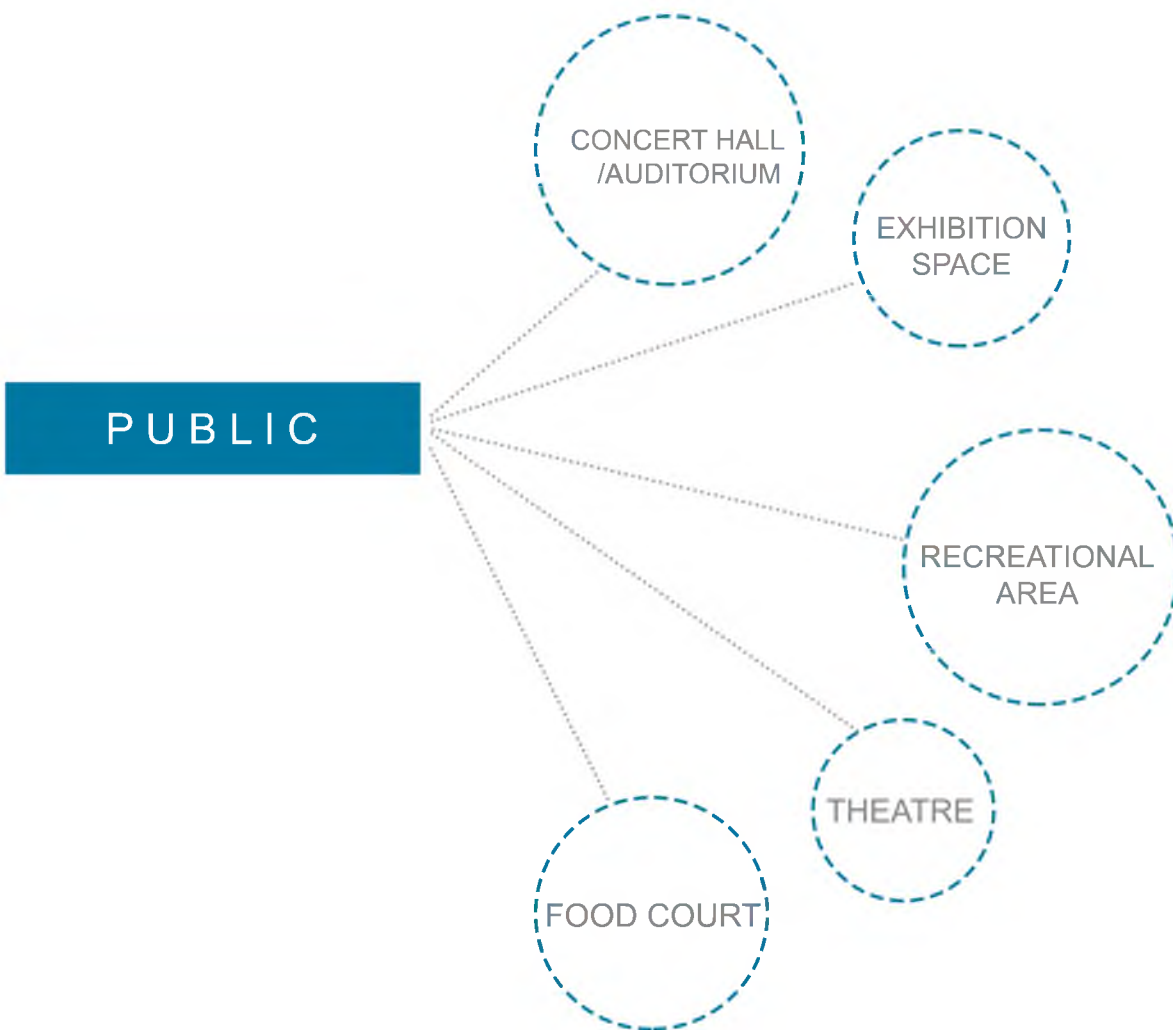


Fig 47 : Public Programme Proposal



5.3 PROGRAM ADDITION FOR THE EVENTS IN THE CITY



Annual events of Impress Group occurs in various rented space and their office parking lot where public and artists submingle together for the representation of Bangladeshi Culture. I propose a public space for the occurrence be more designed.



Fig 48 : Reality shows audition in the office parking lot



Fig 49 : Rang Tulite Shadhinota in the office parking lot



Fig 50 : Barsha Boron Function in China-Bangladesh Friendship Convention Centre Outdoor

Chapter 6

# Conceptual And Design Development

## 6.1 INTRODUCTION

a work of art, cinema or architecture is not a symbol that represents , or indirectly portrays something outside itself. it is an image object that places itself directly in our existential sphere and consciousness.

In a sequence of a cinema, or in a scene an image is created in space , where the film is being shot, the cinema has its own plot which can be defined as narration, a situation is there and the time zone is always made understood through the appearance and style of talking. Therefore, along with all the point, an image is created for the scene which is delivered through a film to our memory when we see it. when all this thing compact in one point and serves us a wonderful story in a film is the main concept of having a single axis roadway in the entire site.

## 6.2 DESIGN PHASE

Design Consideration :

- A. Topography
- B. Representable in international context
- C. Representing the country

Entire design process is divided into three phase :

### 1. MASTERPLAN

### 2. PRIVATE\_SHOOTING ZONE

### 3. PUBLIC\_MULTIPURPOSE ZONE

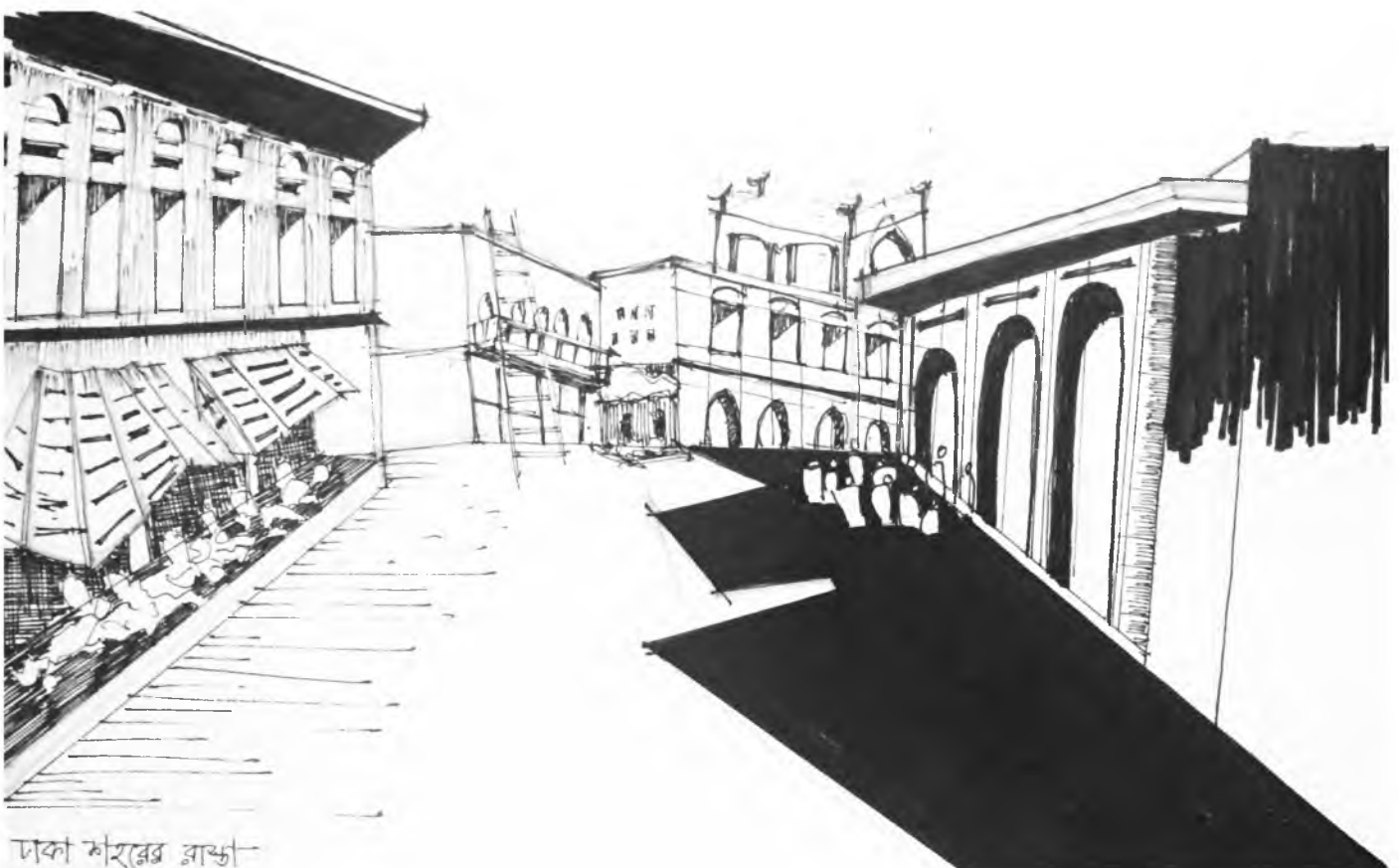


Fig 51 : Rough Sketch during brain storm

## 6.3 PHASE A : MASTERPLAN

### 6.3.1 CONCEPT



Fig 52 : Masterplan road access axis

in a sequence of a cinema, or in a scene an image is created in space , where the film is being shooted, the cinema has it own plot which can be defined as narattion, a situation is there and the time zone is always made understood through the appearance and style of talking. therefore, along with all the point, an image is created for the scene which is delivered through a film to our memory when we see it. when all this thing compact in one point and serves us a wonderful story in a film is the main concept of having a single axis roadway in the entire site.

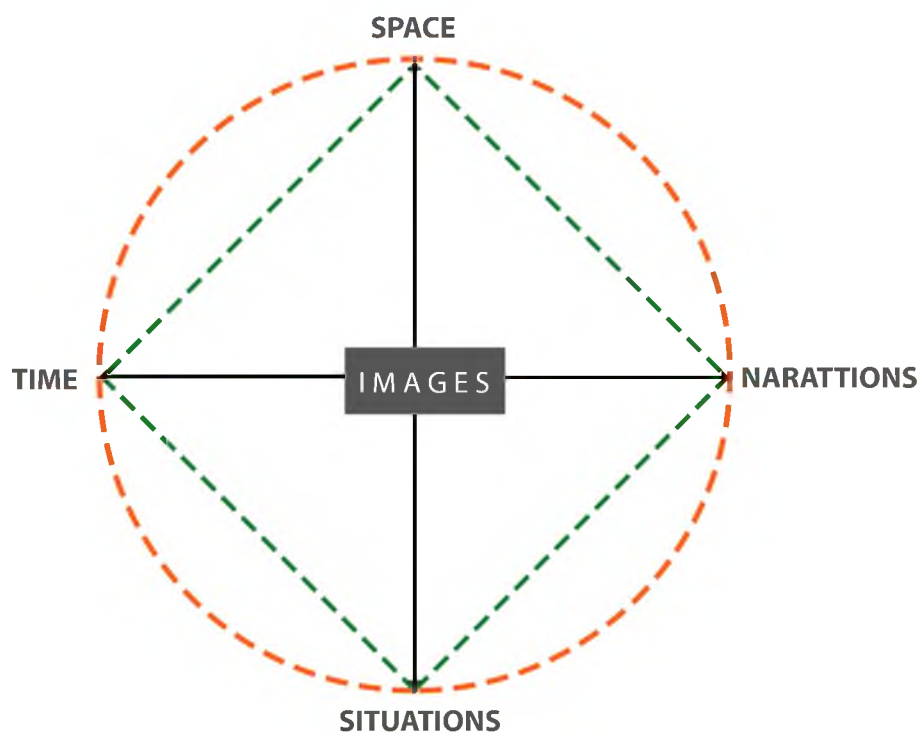
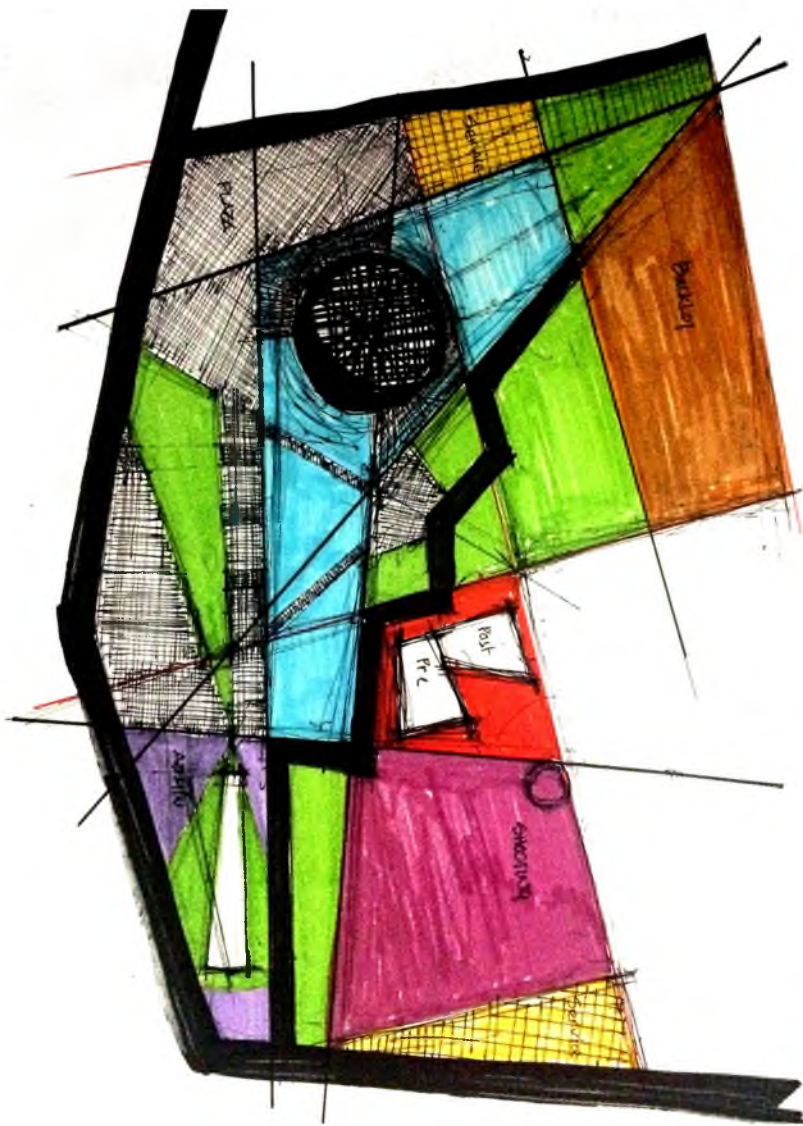


Fig 53 : Flowchart of a movie image and its component



the central notion in all arts and image. the image is multifaceted and ephemeral concept

Fig 54 : Conceptual sketches for masterplan

Fig 55 : Studying programme distribution in masterplan

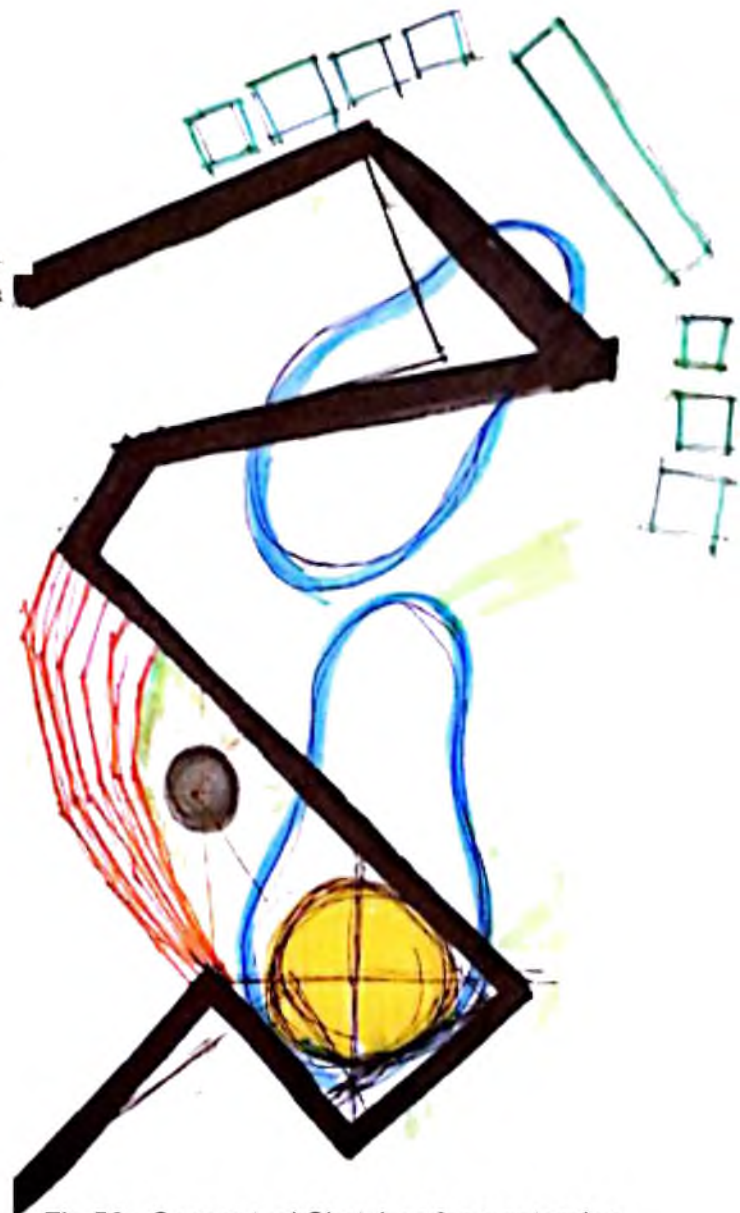
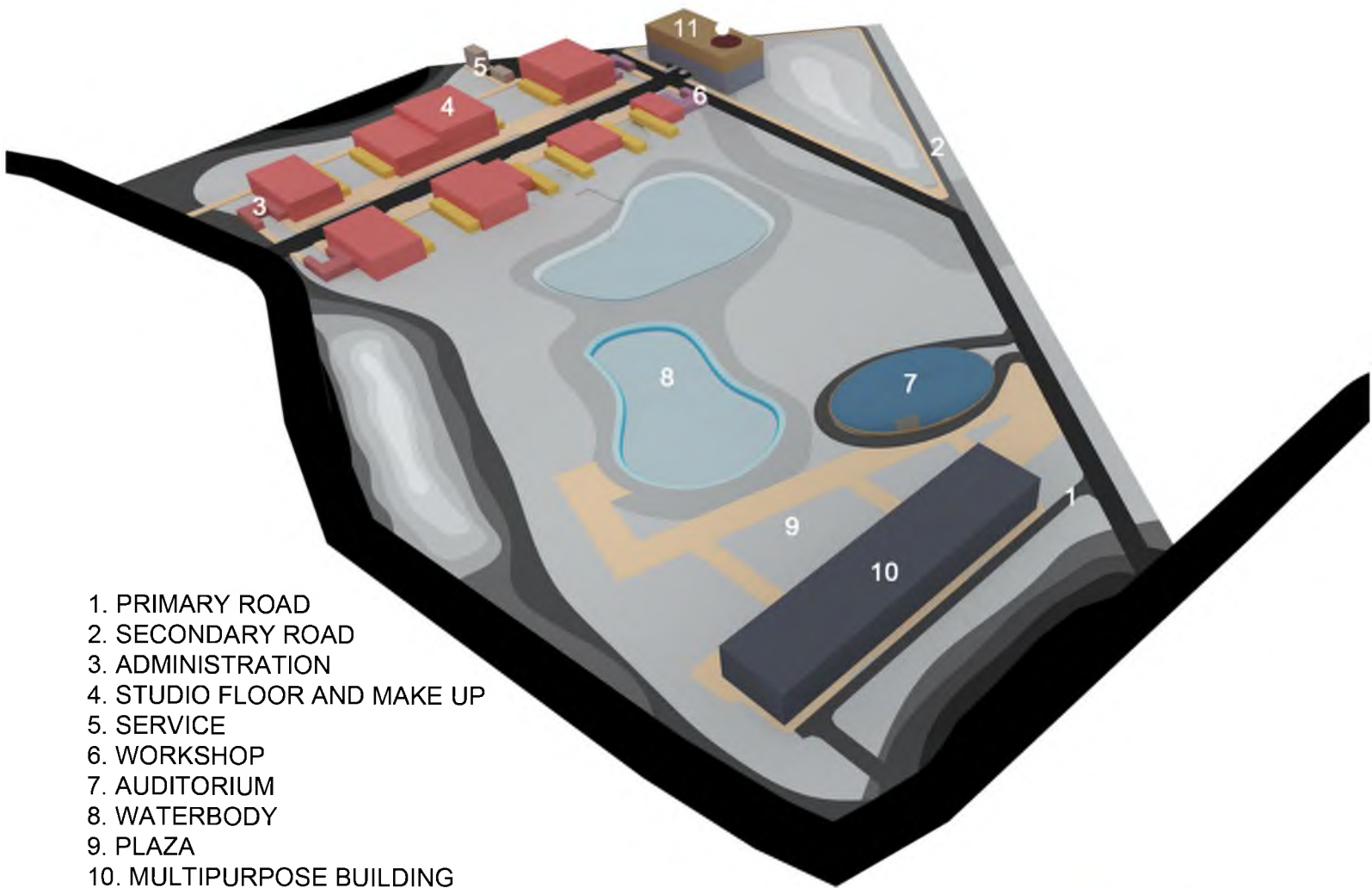


Fig 56 : Conceptual Sketches for masterplan

6.3.2 ZONING



- 1. PRIMARY ROAD
- 2. SECONDARY ROAD
- 3. ADMINISTRATION
- 4. STUDIO FLOOR AND MAKE UP
- 5. SERVICE
- 6. WORKSHOP
- 7. AUDITORIUM
- 8. WATERBODY
- 9. PLAZA
- 10. MULTIPURPOSE BUILDING
- 11. OFFICE AND ACCOMMODATION

Fig 57 : Zoning of the masterplan



Fig 58 : Zoning Sketch (Illustration : Maisha Hossain)

- PLAN: NOT TO SCALE
- SITE OUTLINE
  - WATERBODY
  - SHOOTING EDGE
  - PEOPLE'S BREAKTHROUGH
  - GREEN
  - SERVICE
  - BUFFER SPACE
  - ADMIN
  - ACCOMMODATION

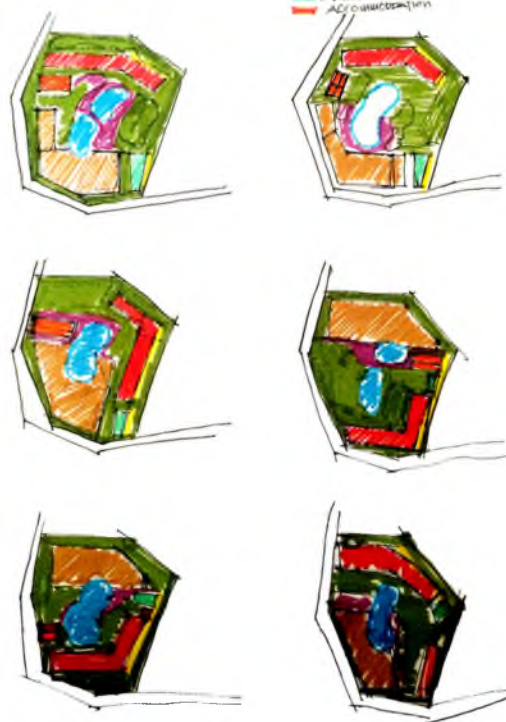


Fig 59 : Zoning Sketches

6.3.3 DESIGN

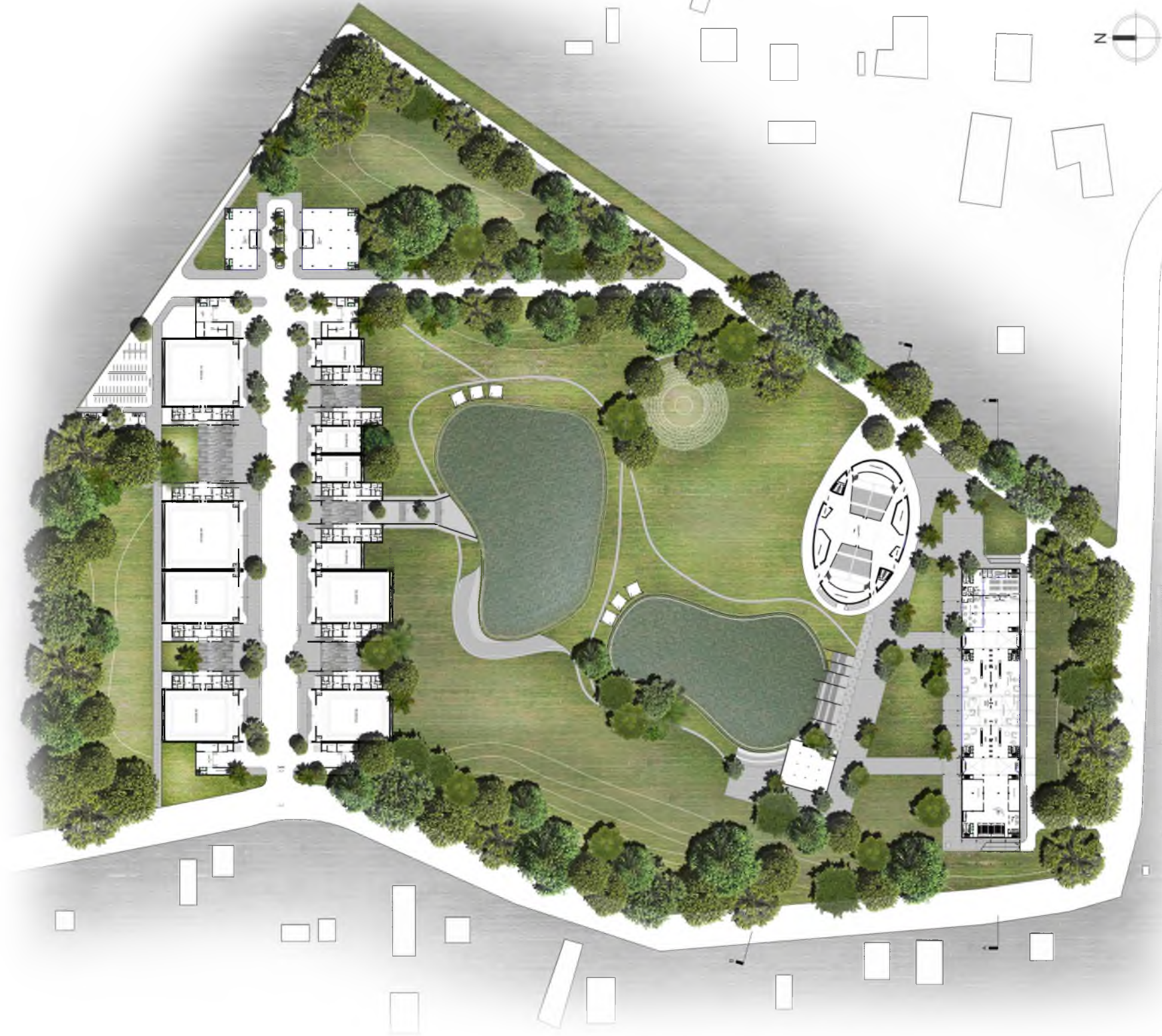


Fig 60 : Masterplan

6.4 PHASE B : SHOOTING ZONE

6.4.1 CONCEPT

*it was poetry that invented the technique of montage, not einstein.*

joseph brodsky

the magic is not created by the architecture of the studio, but what happens inside .

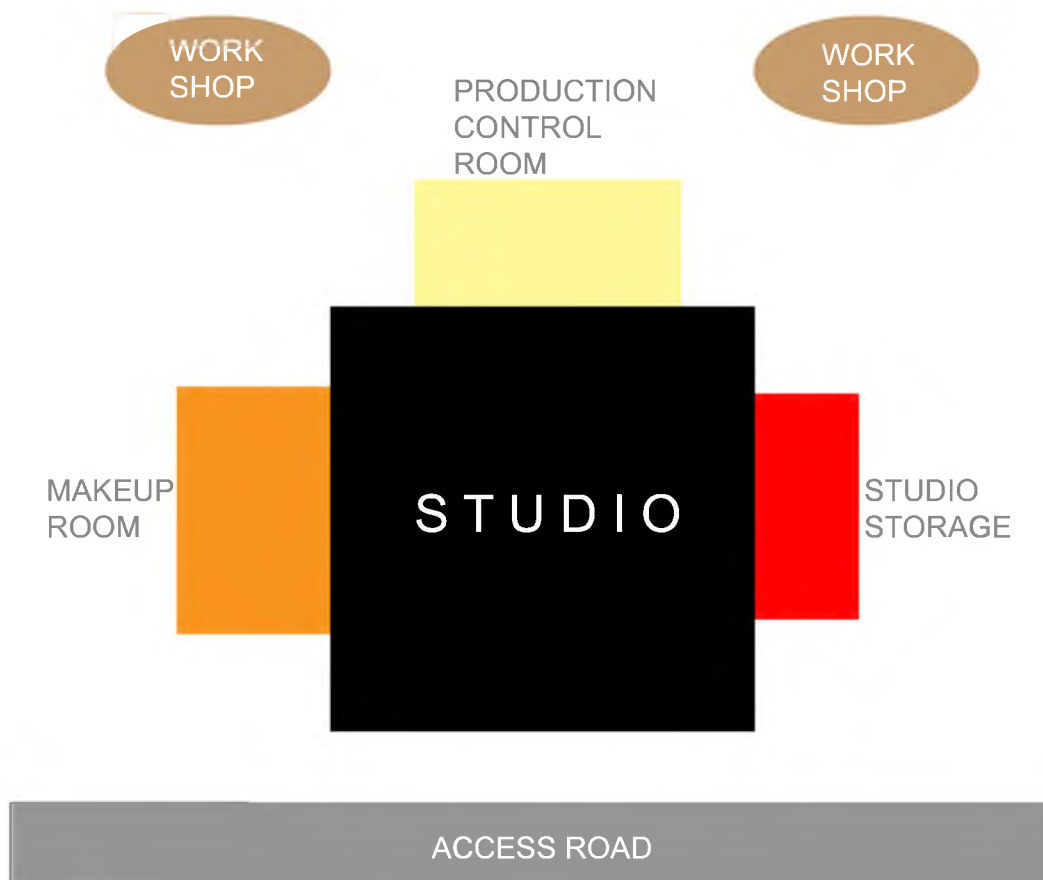


Fig 61 : Flowchart of Shooting Studio

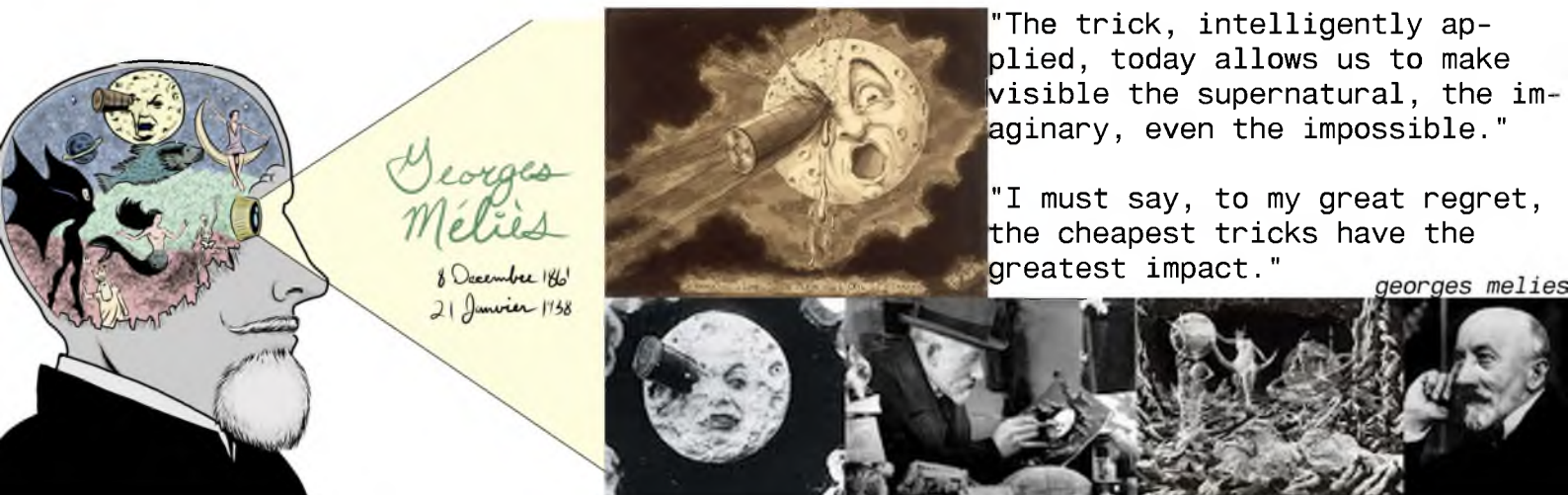


Fig 62 : Goerge Melies, the creator of shooting studio



6.4.2 DESIGN



Fig 63 : Blow-up plan of Shooting Zone

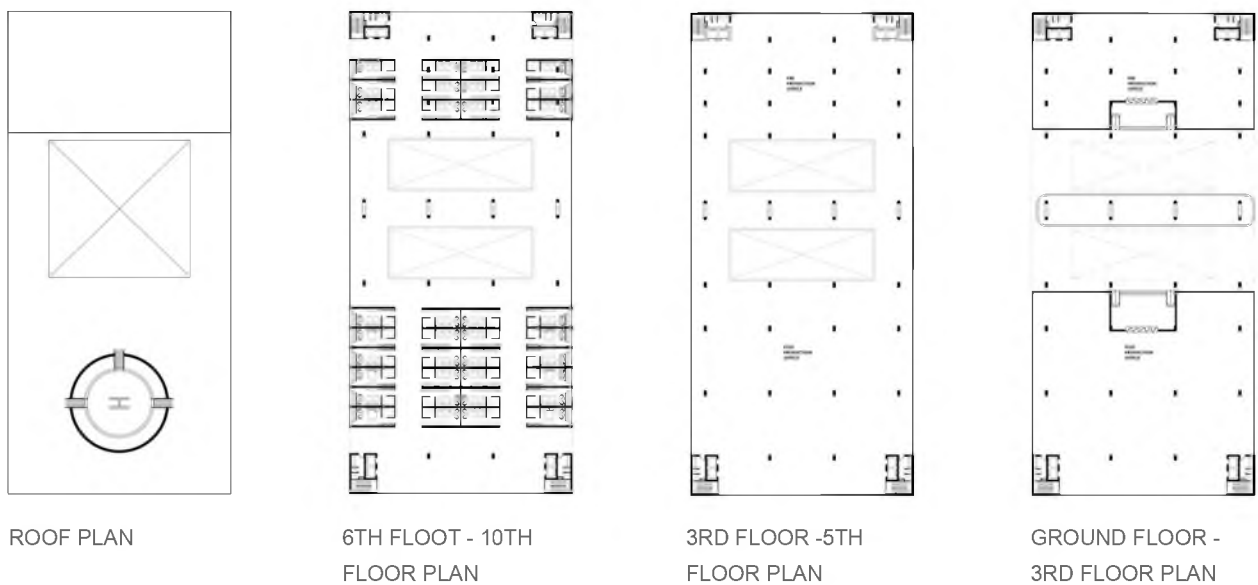


Fig 64 : Other floor plans of office

## 6.5 PHASE C : MULTIPURPOSE ZONE

### 6.5.1 CONCEPT

#### CINEMA

an art form that transform thought

to explore the phenomenon of 'movement' which forms the basis of the formation of a motion picture thereby understanding its importance in the development of the same as an art form

Cities involves several systems that work together as a network of urban relationship. These systems are in balance and they work as a whole that articulates urban life. But what makes a city memorable and special are it's events. Those magical situations where the uniformity of the experience stops and something unique arise.

Those are the moments where our memory is deeply engraved by a particular situation that will come back in our dreams and imaginative processes as an image.

Film is the main focus of the design and a way of understanding the relations among memory and it's space, architecture and film in the city.



Fig 65: Conceptual Sketch

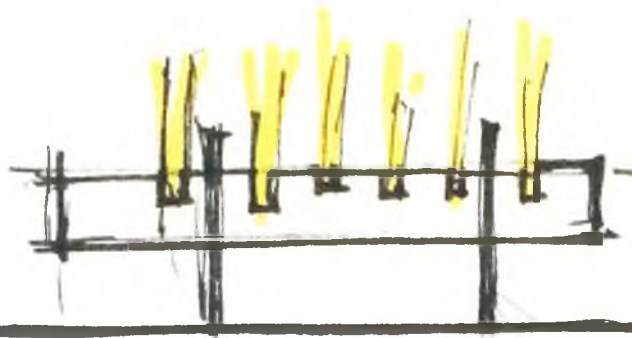


Fig 66 : Conceptual Sketch for Lighting study

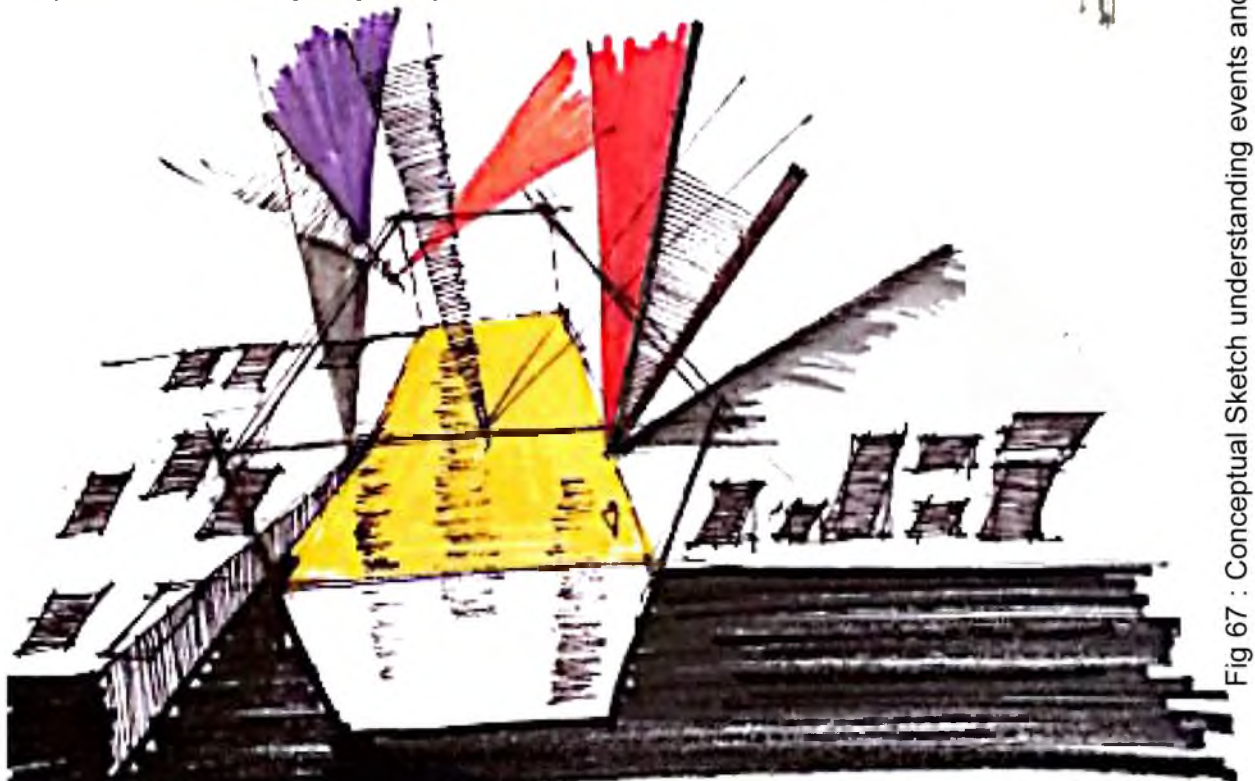


Fig 67 : Conceptual Sketch understanding events and colour with Illustration

a good space can't be neutral, for impersonal sterility gives no food for the imagination. a theatre has a magic and poetry of a ruin, and anyone who has allowed himself to be involved by the atmosphere of a ruin knows strongly how the imagination is let loose.

FILM

MEMORY

TIME

MOVEMENT

only with cinema we can think of a mode of seeing that is not attached to human eye.

cinema, offers something like a 'percept' a reception of data that is not located in a subject.

REAL

UNREAL

SOLID

VOID



Fig 68 : Studying Human Memory Through Film

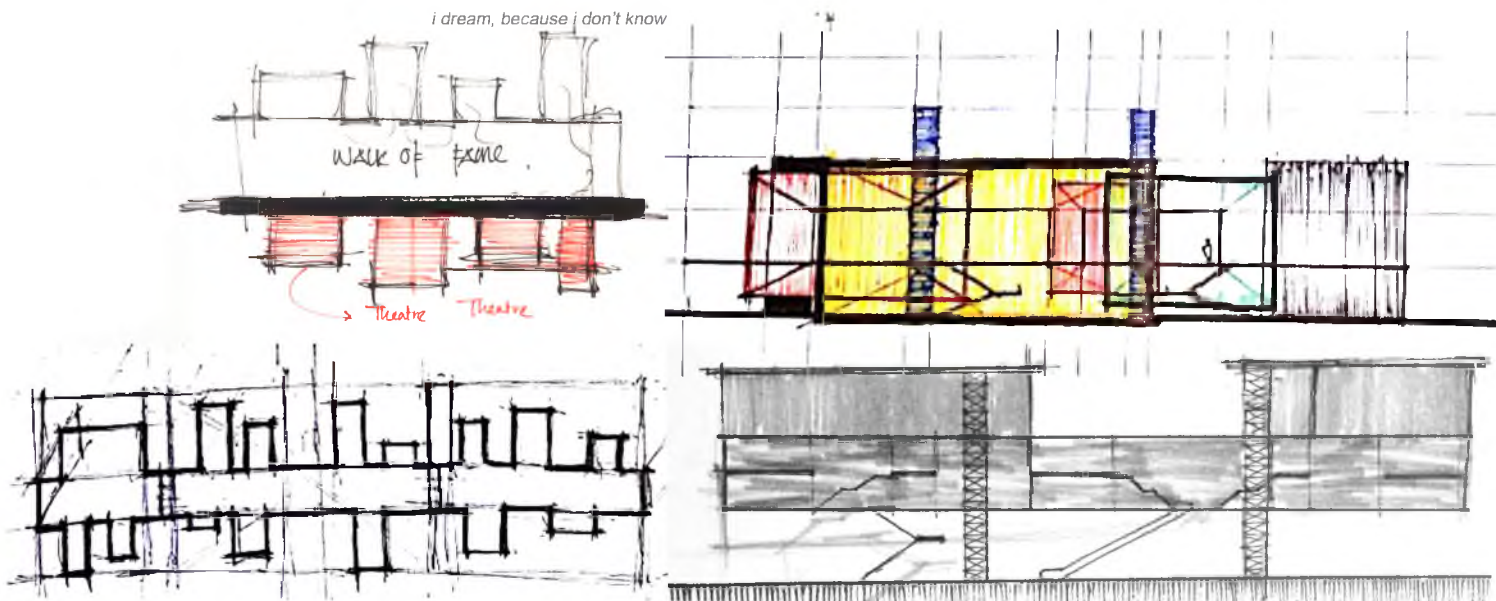


Fig 69 : Conceptual Sketches Of The Multipurpose Zone

6.5.2 ZONING

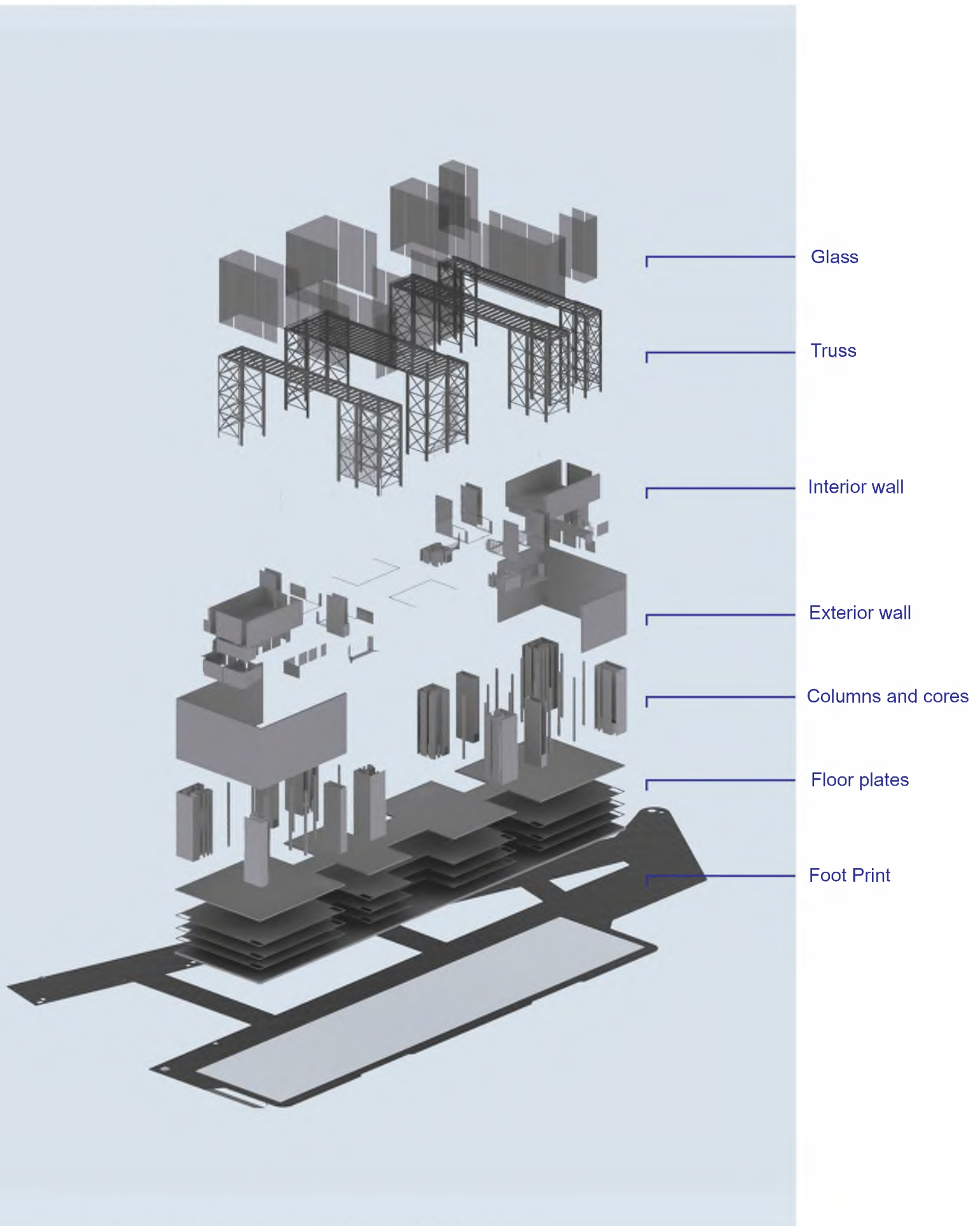


Fig 70 : Structural Placement and Zoning Of The Building

6.5.3 DESIGN

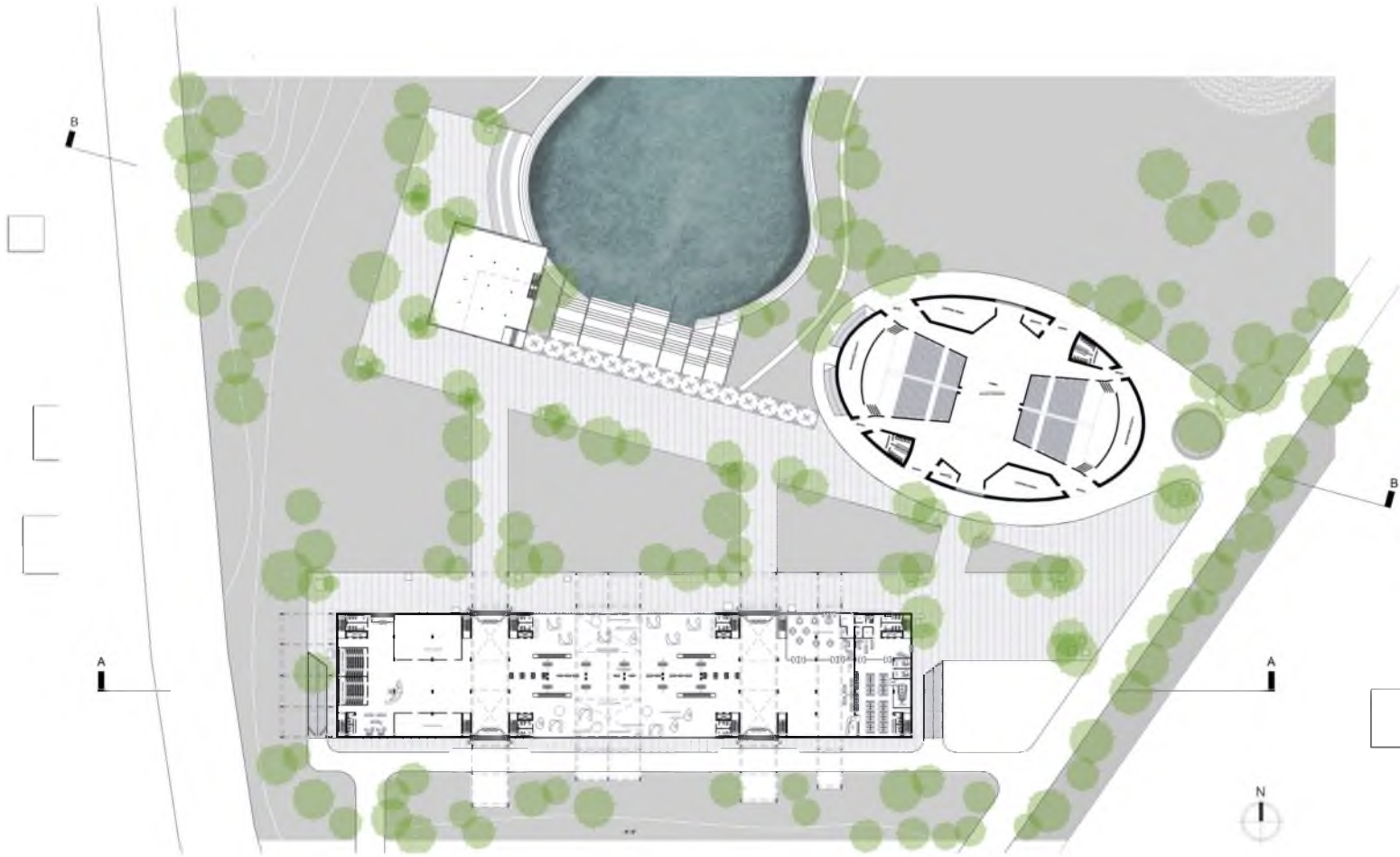


Fig 71 : Blowup Plan of Multipurpose Zone

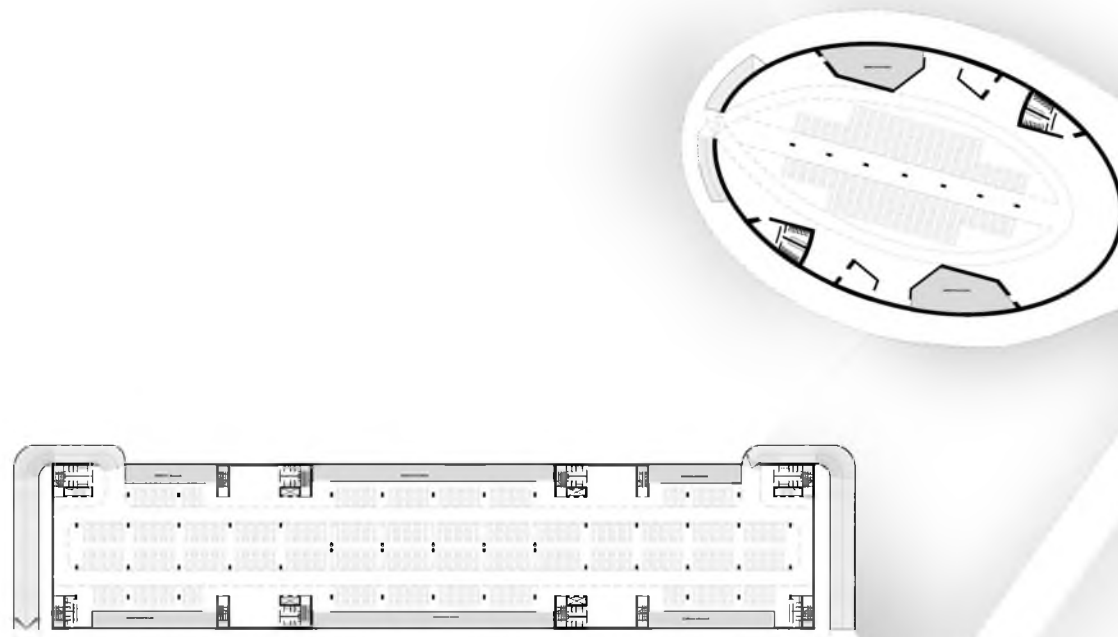


Fig 72 : Basement Plan

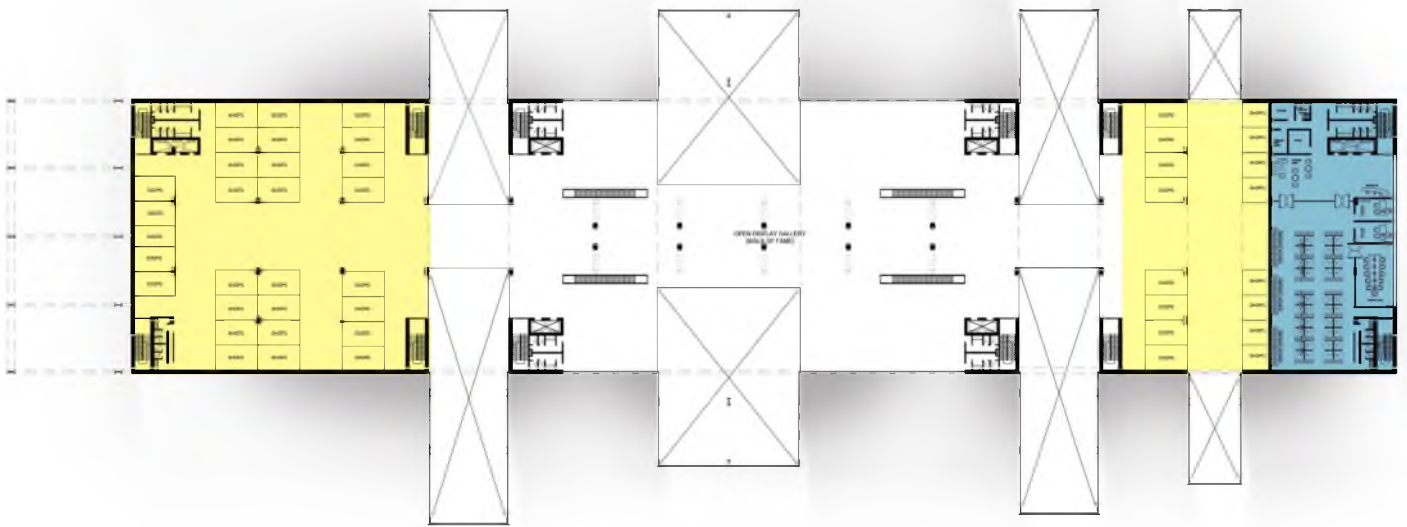


Fig 73 : First Floor Plan

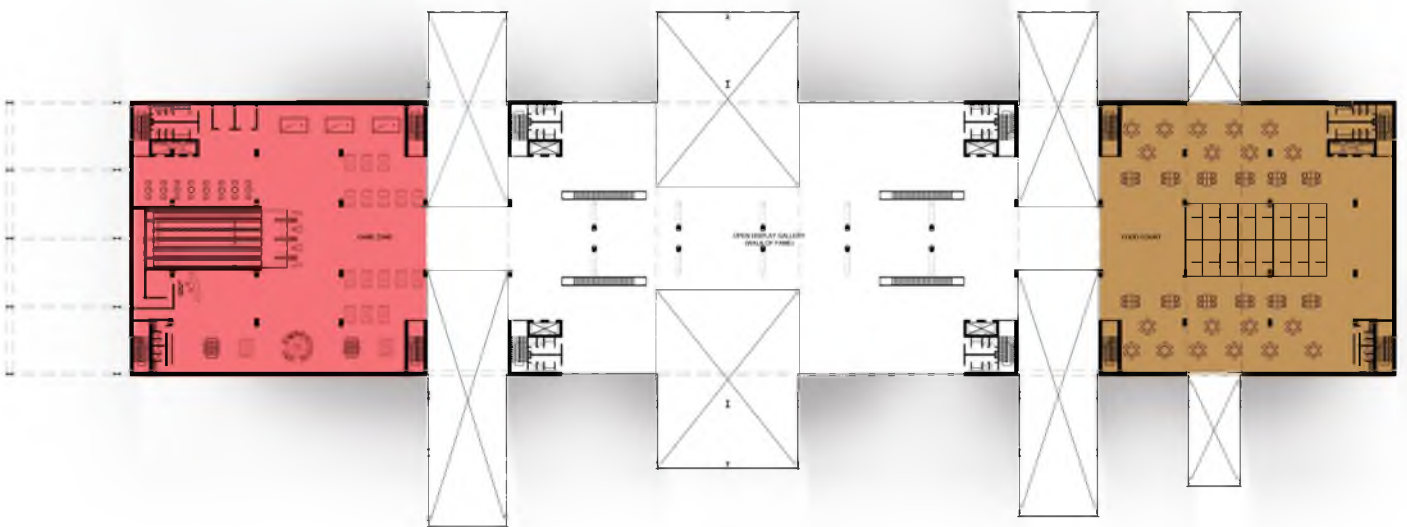


Fig 74 : Second Floor Plan

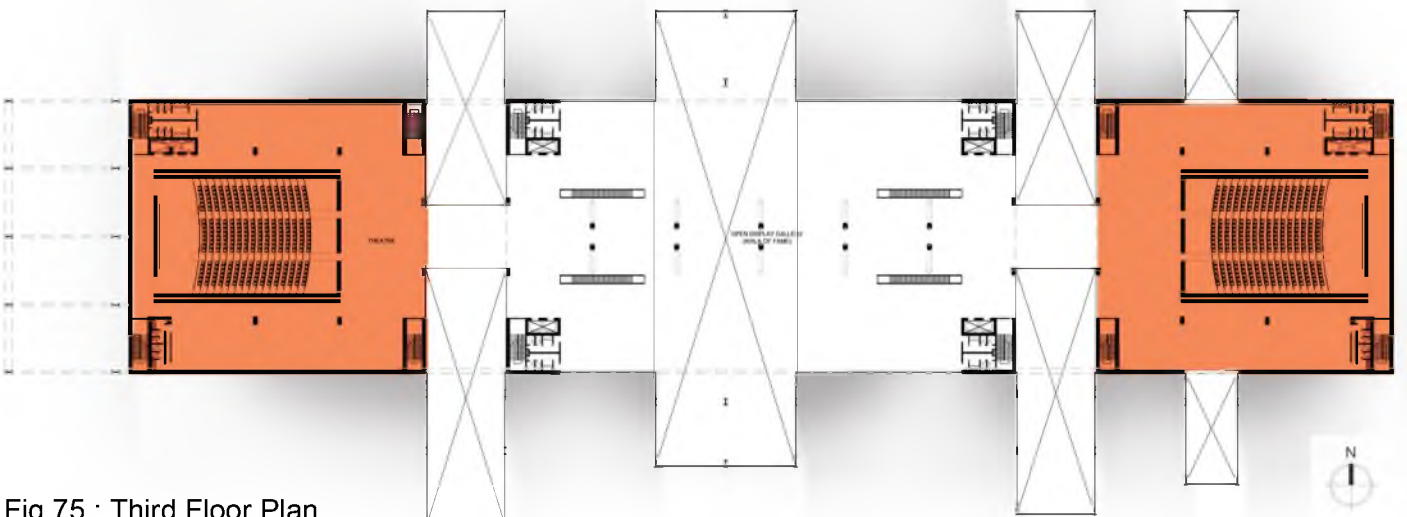


Fig 75 : Third Floor Plan

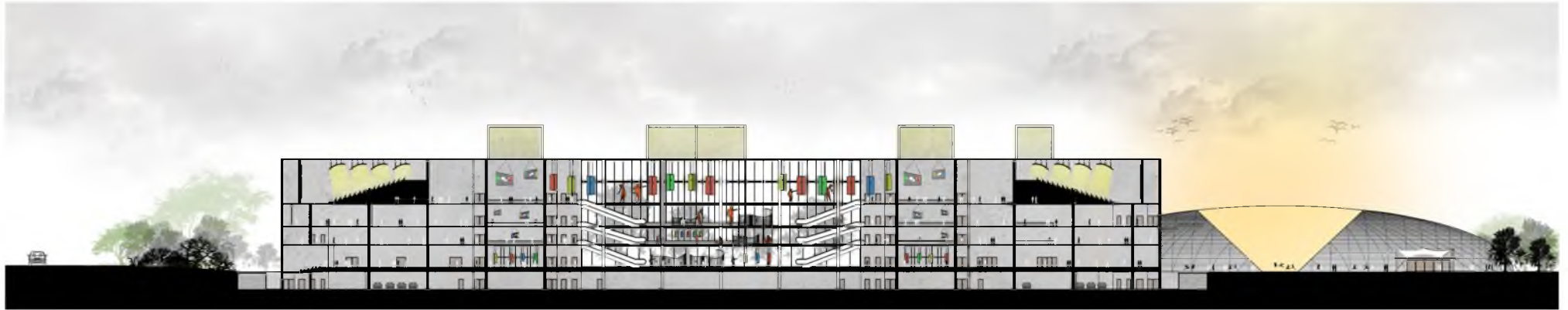


Fig 76 : SECTION AA



Fig 77 : SECTION BB

## 6.6 PERSPECTIVE VIEWS

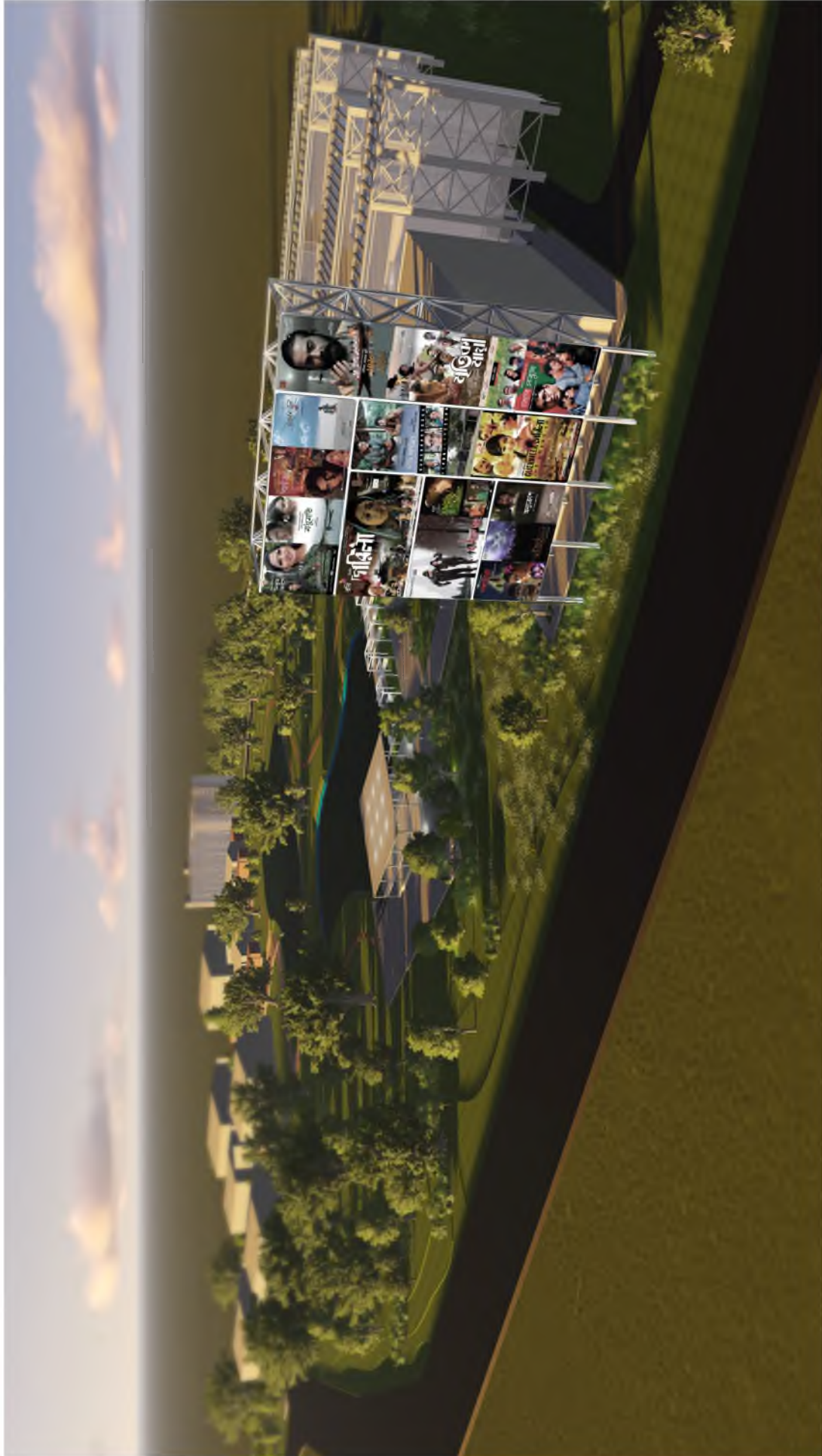


Fig 78 : An overview of the city





Fig 79 : Shooting Zone



Fig 80 : Events In The City



Fig 81 : Events In The City





Fig 82 : Events In The City



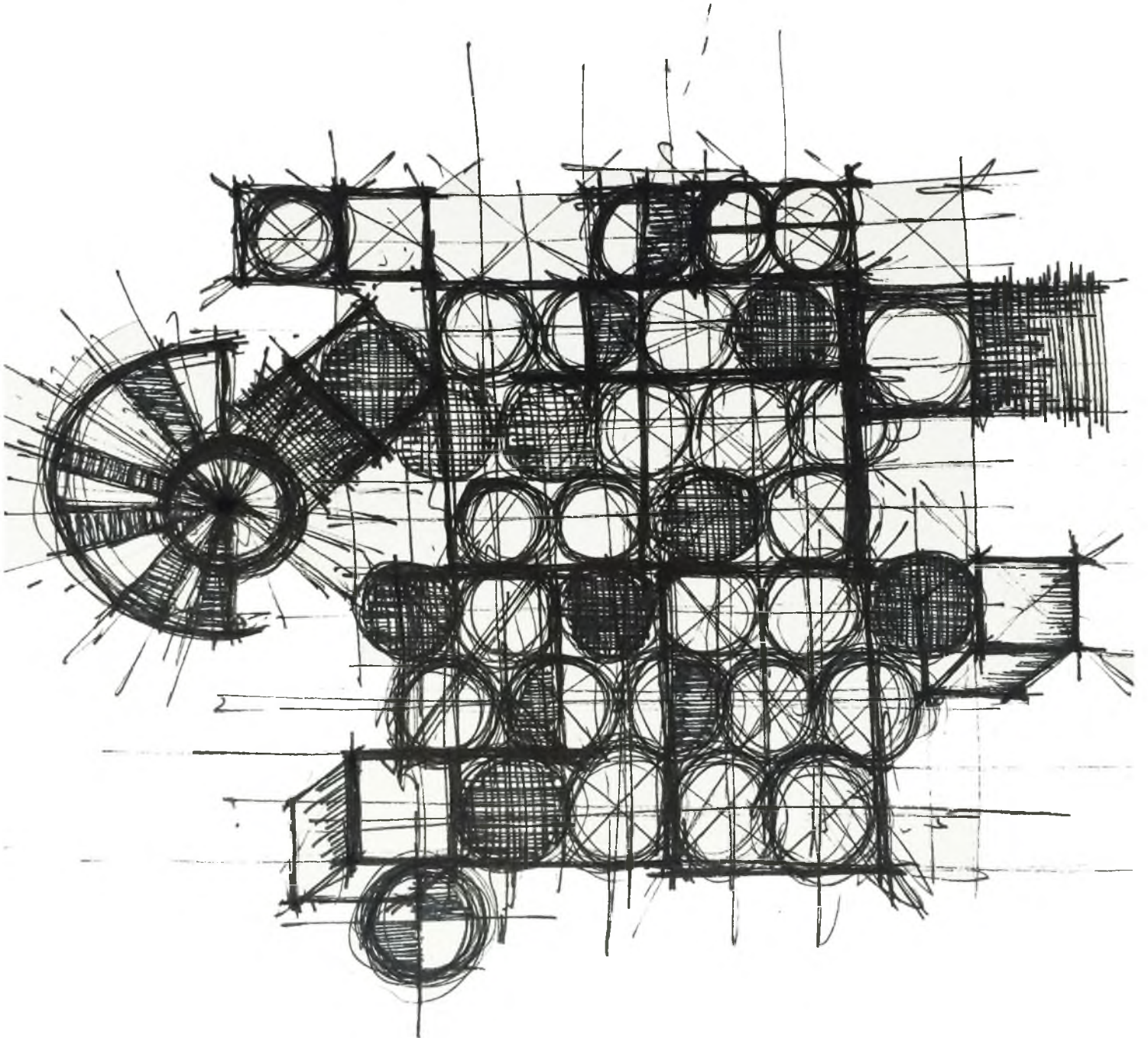
MAISHA | ovik | anisha | asif | tithi | sakib | walid | towhid | zabed | aneeka | aniqā | tanzina | momo |  
trina | thoiba

family and friends

dipu bhai | ehsanul alam | nipa saima sharmā | a k m shārfūl hoque  
lah | monjūrūl karīm | riaz ul islam | zakir uncle | lokman mama | anu bhai | kalsar bhai |  
nusrat marzā khan | rafaat khan | tommy hossain | sanjana islam muniā | safā binte safi-  
faridur reza sagar | kona reza | meghna reza | farhadur reza | nigar reza | spoursho arefin |

my teachers

EHSAN KHAN | NAIM AHMED KIBRIA | MOHAMMAD FARUK | RUBAIYA SULTANA



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