

IMPRESS GROUP HEADQUARTERS FOR ELECTRONIC AND PRINT MEDIA

SAQIF SERAJ
11108017

SEMINAR II
Submitted in Partial Fulfillment of the requirements
for the degree of Bachelor of Architecture

DEPARTMENT OF ARCHITECTURE
BRAC UNIVERSITY

Abstract

Impress Group marked its entrance into electronic media with the founding of the television production house known as 'Impress Telefilm Limited' back in 1997 and the later success of which made ground for the company to commence the first digital television channel in Bangladesh, "Channel i". With growing businesses and the just valuation of the 11.5 bighas of land at Tejgaon, the company is planning to build new offices that will serve specifically as the Headquarters of the Electronic and Print Media, housing the offices and studios of the company's successful television channel "Channel i", the offices of their supporting concerns of or related to the electronic media, and the offices of the several magazines and weeklies. Their vision is to create a state of the art establishment that meets the current standards equivalent to the benchmarks of the world arena, and bring the nation under the radar of the exponentially synchronic global village. The ideology of the design is to include public access as much as possible into the project while maintaining all the required security measures for a television station office. This paradoxical requirement was met through proper arrangement of functions, buffers and accessibility- these functions were initially separated in three sections, which eventually were connected to each other with other common functions, surrounding a public plaza. This project represents the growth of this nation's progress, encompassing the very ideals of the modern day Bangladesh, reflecting upon the company's age old motto, 'Hridoye Bangladesh'.

Acknowledgement

Firstly, I would like to thank my parents for their unconditional love and endless support, for always being there for me and encouraging me to be myself.

Secondly, I am grateful to the mentors of Department of Architecture, BRAC University, who have guided me through the past five years.

I am also grateful to my brother, my cousins and my friends for their constant moral support...and everyone else who kept me in their prayers.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1 | INTRODUCTION

- 1.1 Project Brief
- 1.2 Project Introduction
- 1.3 Aims and Objectives of the Project
- 1.4 Basic Program

CHAPTER 2 | SITE APPRAISAL

- 2.1 Location of the Site
- 2.2 Site Analysis
- 2.3 Site Images
- 2.4 SWOT Analysis

CHAPTER 3 | LITERATURE REVIEW

- 3.1 Media
 - 3.1.1 Evolution of Media
 - 3.1.2 Types of Media
- 3.2 Development of Media in Bengal
 - 3.2.1 Concerning History
 - 3.2.2 A More Recent History
 - 3.2.3 Current Scenario of the Electronic and Print Media
- 3.3 Impact of Electronic Media
- 3.4 The Perpetually Changing Role of Media
- 3.5 Studio
 - 3.5.1 Types of Studio

CHAPTER 4 | CONTEXTUAL ANALYSIS

- 4.1 History of Tejgaon Industrial Area
- 4.2 Overview of Tejgaon Industrial Area
- 4.3 Urban Layout

CHAPTER 5 | CASE STUDIES

- 5.1 CCTV, China, Beijing, 2002
- 5.2 Fuji Tv Headquarters, Tokyo, Japan, 1996
- 5.2 BBC Broadcasting House

CHAPTER 6 | PROGRAM FORMULATION

- 6.1 Television Station Office
 - 6.1.1 News Section
 - 6.1.2 Studio Section
 - 6.1.3 Printing Press Section
- 6.2 Public Section
- 6.3 Media Institute
- 6.4 Commercial Tower
- 6.5 Other Requirements

CHAPTER 7 | DESIGN DEVELOPMENT

- 7.1 Conceptual Development
- 7.2 Final Design

CHAPTER 8 | CONCLUSION

References

List of Figures

Figure 1.2.1: Overview of Impress Group (Source: Author)

Figure 1.4.1: Overview of Program (Source: Author)

Figure 2.1.1: Site Location (Source: Google)

Figure 2.2.1: Solid Void Map (Source: Author)

Figure 2.2.2: Infrastructure Map (Source: Author)

Figure 2.2.3: Building Use Map (Source: Author)

Figure 2.3.1: Existing Office (Source: Author)

Figure 2.3.2: Existing Parking Lot (Source: Author)

Figure 4.2.1: Tejgaon Thana

Figure 5.1.1: CCTV Headquarters (Source: Google)

Figure 5.1.1 Section and Diagram (Source: Google)

Figure 5.2.1 Fuji TV Headquarters (Source: Google)

Figure 5.2.2 Section (Source: Google)

Figure 5.3.1 BBC Broadcasting House (Source: Google)

Figure 5.3.2 The new east wing and the connecting wing between old and new buildings
(Source: Google)

Figure 7.1.1: Conceptual Diagram, stage 01 (Source: Author)

Figure 7.1.2: Conceptual Diagram, stage 02 (Source: Author)

Figure 7.1.3: Conceptual Diagram, stage 03 (Source: Author)

Figure 7.1.4: Conceptual Diagram, stage 04 (Source: Author)

Figure 7.1.5: Conceptual Diagram, stage 05 (Source: Author)

Figure 7.1.6: Conceptual Diagram, stage 06 (Source: Author)

Figure 7.1.7: Conceptual Diagram, stage 07 (Source: Author)

Figure 7.1.8: Conceptual Diagram, stage 08 (Source: Author)

Figure 7.1.9: Conceptual Diagram, stage 09 (Source: Author)

Figure 7.1.10: Conceptual Diagram, stage 10 (Source: Author)

Figure 7.1.11: Conceptual Diagram, stage 11 (Source: Author)

Figure 7.1.12: Conceptual Diagram, stage 12 (Source: Author)

Figure 7.1.13: Conceptual Diagram, stage 13 (Source: Author)

Figure 7.2.1: Plan at +10' (Source: Author)

Figure 7.2.2: Plan at +20' (Source: Author)

Figure 7.2.3: Plan at +35' (Source: Author)

Figure 7.2.4: Plan at +50' (Source: Author)

Figure 7.2.5: Plan at +65' (Source: Author)

Figure 7.2.6: Plan at +80' (Source: Author)

Figure 7.2.7: Plan at +95' (Source: Author)

Figure 7.2.8: Plan at -05' (Source: Author)

Figure 7.2.9: Plan at -15' (Source: Author)

CHAPTER 1 | INTRODUCTION

- 1.1 Project Brief
- 1.2 Project Introduction
- 1.3 Aims and Objectives of the Project
- 1.4 Basic Program

CHAPTER 1 | INTRODUCTION

1.1 Project Brief

Project Title : Impress Group Headquarters for Electronic and Print Media

Location : 40, Shahid Tajuddin Ahmed Sarani, Tejgaon I/A, Dhaka-1208

Site Area : 6.21 Acres

Client : Impress Group

1.2 Project Introduction

The inception of Impress Limited occurred in the late 80s. Initially, the concerns of the company were garment industries and a printing press. Over time, their business expanded and a range of newer businesses were developed. Presently, the Impress Group has under its wing over 20 business ventures and concerns sprawling over 4 continents. Impress Group marked its entrance into electronic media with the founding of the television production house known as 'Impress Telefilm Limited' back in 1997 and the later success of which made ground for the company to commence the first digital television channel in Bangladesh, "Channel i", which commenced its satellite airing in 1999 within the confines of a two-storey makeshift offices in an apartment building in Siddeshwari.

Over the course of time and staggering success through innovations and breakthroughs in the electronic media, the TV channel served as a proving ground for creating an array of new jobs and dimensions of newer opportunities through their endless endeavors the result of which spawned other associative wings like a television news agency, film production house an advertising agency, media and research institutes, magazines et cetera. These expansions demanded a dire need for a significantly larger and purposefully designed headquarters for operations, hence the acquisition of their current

offices located at Tejgaon. The offices here were renovated out of a derelict four storey Pepsi factory previously existing at the site and currently houses the Channel i offices and studios, news section, magazines and a printing press, television production houses, the Head Offices and the head offices of Incepta Pharmaceuticals Ltd.

With growing businesses and the just valuation of the 11.5 bighas of land at Tejgaon, the company is planning to build new offices that will serve specifically as the Headquarters of the Electronic and Print Media, housing the offices and studios of the company's successful television channel "Channel i", the offices of their supporting concerns of or related to the electronic media, and the offices of the several magazines and weeklies. Their vision is to create a state of the art establishment that meets the currents standards equivalent to the benchmarks of the world arena, and bring the nation under the radar of the exponentially synchronic global village.

**IMPRESS GROUP
HEADQUARTERS FOR
ELECTRONIC &
PRINT MEDIA**

.....



Channel i
Impress Telefilm Ltd.
Impress Audio Vision Ltd.
iPositive Communications Ltd.
Dhaka Telefilm Ltd.
iCon Telefilm Ltd.



Utshab TV
Impress Film Ltd.



Ananadaalo Magazine
Shaptahik Magazine
Impress Printing Ltd.



Radio Bhumi

.....

OTHER CONCERNS

Incepta Pharmaceuticals Ltd.
Impress Fashion Ltd.
Impress Wear Ltd.
Fashrobe Garments Ltd.
Impress-Newtex Composite Textiles Ltd.
Impress Energy & Services Ltd.
& many more

Figure 1.2.1: Overview of Impress Group (Source: Author)

1.3 Aims and Objectives of the Project

The project has the potential to be a playground for a myriad of ideas, the design process of which can be of invaluable importance in terms of the scope of contemporary ideas that can be implemented and experienced. A subject matter such as this, can prove itself to be a rare opportunity to undertake as the need for such a modern establishment begs the acknowledgement of its belonging from a socio economic, cultural and environmental context, the pursuit of which can allow me to undergo a fruitful and potent conquest. Furthermore, this project, if done correctly and optimally can be a model that represents the growth and standing of this nation's progress, encompassing the very ideals of the modern day Bangladesh, reflecting upon the company's age old motto, 'Hridoye Bangladesh'.

I believe, doing so, would enhance the essence of the project from being more than just another television station. It can be thought of as a landmark that showcases all that is progressive about the country, address its looming issues, and uphold the ideals deeply rooted in our culture. This sort of establishment will provide me with the ability of acquaint and experiment with socio economic, cultural and environmental considerations from a relevant and relative stand point. Furthermore, the location of the site in a very accessible and centered area such as Tejgaon, can open a new dimension of possibilities in terms of how the design is responsive in addressing to crucial needs of the city.

1.4 Basic Program

Channel i Offices

- Program section (workspaces for creative, editing suites, audio/visual studios)

conference rooms)

- News section (workspace for reporters, executive offices, editing suites, conference rooms)
- News Studios with News Control Rooms

- Master Control section
 - Producers wing
 - Executive Offices wing
 - Office Cafeteria
 - Prayer Hall

Impress Telefilm and Dhaka Telefilm

- Creative Wing
- Executive Wing
- Editing Suites
- Sound Stage Studios with control rooms
- Audience Studio
- Artist's Lounge
- Rehearsal Area
- Workshop for Studio

i Positive (Advertising Agency)

Print Media Offices

- Office Space for Anando Alo Magazine
- Office Space for Shaptahik Magazine
- Printing Press

Impress Group Head Offices

- Suites for Board of Directors
- Lounge, dining area
- Gymnasium
- Swimming Pool with Spa

- Conference Room
- Prayer Area

Other requirements

- Open Plazas with accessible green surfaces to have pluralistic uses such as the hosting of festivals, events et cetera.
- Auditorium/ Movie Theater
- Cafeteria/ Restaurant
- Purpose specific dormitories
- Exhibition Space
- Convention Center
- Media Institute
- Amphitheater
- Commercial Tower
- Executive Parking and General Parking Space

PROGRAM



Office & Studio Space for,
Channel i
Impress Telefilm Ltd.
Impress Audio Vision Ltd.
iPositive Communications Ltd.
Dhaka Telefilm Ltd.
iCon Telefilm Ltd.



Office Space for,
Utshab TV
Impress Film Ltd.



Office Space for,
Ananada Alo Magazine
Shaptahik Magazine
Impress Printing Ltd.



Office & Studio
Space for,
Radio Bhumi

OTHER CONCERNS

Office Space for,

Incepta Pharmaceuticals Ltd.
Impress Fashion Ltd.
Impress Wear Ltd.
Fashrobe Garments Ltd.
Impress-Newtex Composite Textiles Ltd.
Impress Energy & Services Ltd.
& many more

ADDITIONAL REQUIREMENTS

Auditorium / Movie Theater
Convention Hall
Media Institute
Commercial Space
Gymnasium
Amphitheater

& Public Plaza for
hosting year-round cultural events

Figure 1.4.1: Overview of Program (Source: Author)

CHAPTER 2 | SITE APPRAISAL

- 2.1 Location of the Site
- 2.2 Site Analysis
- 2.3 Site Images
- 2.4 SWOT Analysis

CHAPTER 2 | SITE APPRAISAL

2.1 Location of the Site

The site is located at 40 Shahid Tajuddin Ahmed Sarani at Tejgaon I/A, Dhaka. The following is a satellite image of the site.



Figure 2.1.1: Site Location (Source: Google)

It is located in the Tejgaon industrial area. The site has two secondary roads running on the north and the south and primary road, Shahid Tajuddin Ahmed Sarani running on the

east; this road is primarily used for access to the site now. To the west of the site, there is a medical college and further west the urban fabric breaks into small organic tissue and becomes the residential area for Nakhalpara. Therefore, a strict distinction is seen in both the urban fabric, lifestyle and figure ground map of the site. The east has a strict grid iron pattern and mostly consists of factories and industries, whereas, the west comprises of residential area and shows the spontaneous organic growth of the area.

2.2 Site Analysis

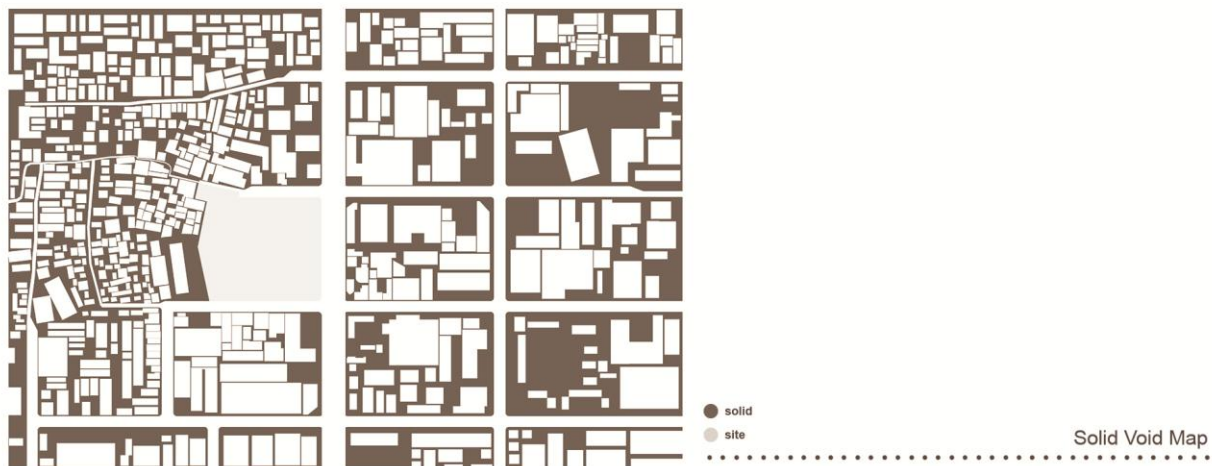


Figure 2.2.1: Solid Void Map (Source: Author)

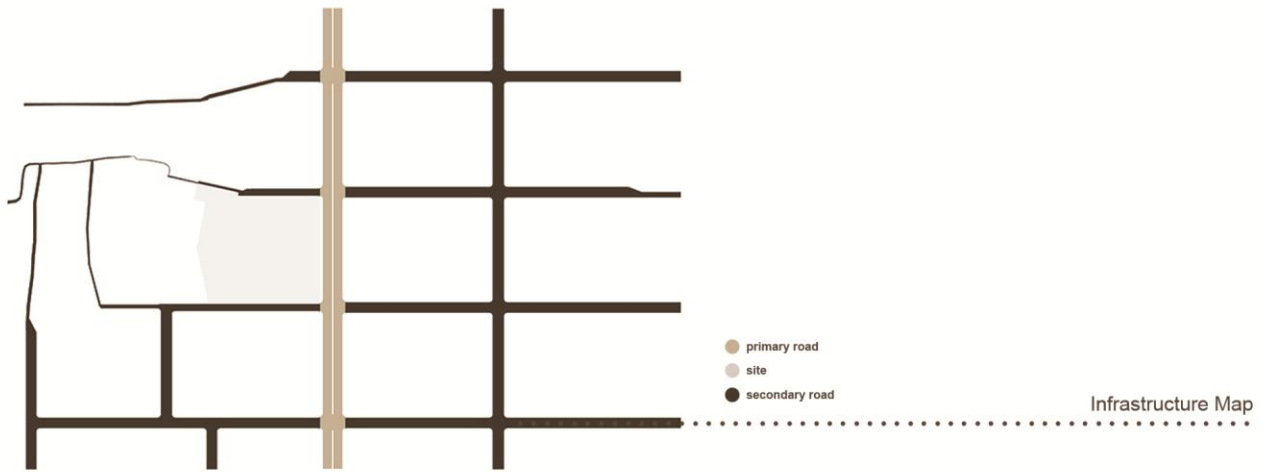


Figure 2.2.2: Infrastructure Map (Source: Author)



Figure 2.2.3: Building Use Map (Source: Author)

2.3 Site Images



Figure 2.3.1: Existing Office (Source: Author)



Figure 2.3.2: Existing Parking Lot (Source: Author)

2.4 SWOT Analysis

Strengths:

- Located on a major junction of the city, adjacent to an important main road that is highly accessible, hence advantageous to the context of the building.
- The main avenue runs through the East along a north-south orientation, and two secondary roads stretch along east west on the north and south side of the site, meaning that the site is bounded by streets on three main sides.
- Easy public access due to transportation stations and stops located at very close proximities to the site.
- Pedestrian access is ensured by wide footpaths lining the main road.
- Being in an industrial area, there are not many buildings over the limit of 6 storey.

Weaknesses:

- Surrounded by relatively dense industrial establishments, some of which are contributors of the percentage of pollution in the proximity.
- Relative less growth of green, of flora and fauna in the area, compared to surrounding areas.
- Height restriction is an issue, due to the location of the Old Tejgaon Airport in close proximity.
- Prone to high traffic density in peak hours of the day.

Opportunities:

- Due to its prime location and the company penchant for hosting public events on a monthly basis, the site can have boundless advantages if designed to accommodate gathering crowds.
- The sheer size of the site allows opportunities to entertain the Dhakaites with green civic spaces and public activities enhancing the quality of urban life.
- The establishment can be a testament to the modern progress of our country and be a landmark attaining all the attributes that comprise and instill the culture, heritage and essence of the people.

Threats:

- Due to it being in a city hot spot, with the addition of it being located in an industrial area, the risk of fire or outbreak of any urban hazard can carry a credible impact.
- Congestion of traffic might hike with the addition of civic spaces introduced to the surrounding of the to be designed building.
- The overly accessible nature of the site may also introduce a risk of security to the establishment.

CHAPTER 3 | LITERATURE REVIEW

3.1 Media

3.1.1 Evolution of Media

3.1.2 Types of Media

3.2 Development of Media in Bengal

3.2.1 Concerning History

3.2.2 A More Recent History

3.2.3 Current Scenario of the Electronic and Print Media

3.3 Impact of Electronic Media

3.4 The Perpetually Changing Role of Media

3.5 Studio

3.5.1 Types of Studio

CHAPTER 3 | LITERATURE REVIEW

3.1 Media

Media

/ˈmiːdiə/

noun

the main means of mass communication (television, radio, and newspapers) regarded collectively.

Media are the collective communication outlets or tools that are used to store and deliver information or data. It is either associated with communication photography, advertising, cinema, broadcasting (radio and television), and/or publishing. media, or the specialized communication businesses such as: print media and the press, photography, advertising, cinema, broadcasting (radio and television), and/or publishing.

3.1.1 Evolution of Media

Until Johannes Gutenberg's 15th-century invention of the movable type printing press, books were painstakingly handwritten, and no two copies were exactly the same. The printing press made the mass production of print media possible. Not only was it much cheaper to produce written material, but new transportation technologies also made it easier for texts to reach a wide audience. It's hard to overstate the importance of Gutenberg's invention, which helped usher in massive cultural movements like the European Renaissance and the Protestant Reformation. In 1810, another German printer, Friedrich Koenig, pushed media production even further when he essentially hooked the steam engine up to a printing press, enabling the industrialization of printed

media. In 1800, a hand-operated printing press could produce about 480 pages per hour; Koenig's machine more than doubled this rate. (By the 1930s, many printing

presses had an output of 3000 pages an hour). This increased efficiency helped lead to the rise of the daily newspaper.

In the 1830s, the major daily newspapers faced a new threat with the rise of the penny press—newspapers that were low-priced broadsheets. These papers served as a cheaper, more sensational daily news source and privileged news of murder and adventure over the dry political news of the day. While earlier newspapers catered to a wealthier, more educated audience, the penny press attempted to reach a wide swath of readers through cheap prices and entertaining (often scandalous) stories. The penny press can be seen as the forerunner to today's gossip-hungry tabloids.

In the early decades of the 20th century, the first major non-print forms of mass media—film and radio—exploded in popularity. Radios, which were less expensive than telephones and widely available by the 1920s, especially had the unprecedented ability of allowing huge numbers of people to listen to the same event at the same time. Radio was a boon for advertisers, who now had access to a large and captive audience. An early advertising consultant claimed that the early days of radio were “a glorious opportunity for the advertising man to spread his sales propaganda” thanks to “a countless audience, sympathetic, pleasure seeking, enthusiastic, curious, interested, and approachable in the privacy of their homes.”

Broadcast television was the dominant form of mass media. There were just three major networks, and they controlled over 90 percent of the news programs, live events, and sitcoms. Broadcast technology, including radio and television, had such a hold of imagination that newspapers and other print media found themselves having to adapt to the new media landscape. Print media was more durable and easily archived, and allowed users more flexibility in terms of time—once a person had purchased a magazine, he could read it whenever and wherever he'd like. Broadcast media, in contrast, usually aired programs on a fixed schedule, which allowed it to both provide a

sense of immediacy but also impermanence—until the advent of digital video recorders in the 21st century, it was impossible to pause and rewind a television broadcast.

3.1.2 Types of Media

Modern media comes in many different formats, including print media (books, magazines, and newspapers), television, movies, video games, music, cell phones, various kinds of software, and the Internet. Each type of media involves both content, and also a device or object through which that content is delivered.

Print Media

The term 'print media' is used to describe the traditional or "old-fashioned" print-based media, including newspapers, magazines, books, and comics or graphic novels. Historically, only wealthy publishers had access to sophisticated type-setting technologies necessary to create printed material, but this has changed in recent years with the widespread accessibility of desktop publishing software and print-on-demand publication services.

Advertising Media

Advertising media selection is the process of choosing the most cost-effective media for advertising, to achieve the required coverage and number of exposures in a target audience.

Electronic Media

Electronic media are media that use electronics or electromechanical energy for the end user (audience) to access the content. This is in contrast to static media (mainly print media), which today are most often created electronically, but do not require electronics to be accessed by the end user in the printed form.

News Media

The news media or news industry is those elements of the mass media that focus on delivering news to the general public or a target public. These include print

media (newspapers, newsmagazines), broadcast news (radio and television), and more recently the Internet (online newspapers, news blogs, etc.).

Mass Media

The mass media are diversified media technologies that are intended to reach a large audience by mass communication. The technology through which this communication takes place varies. Broadcast media such as radio, recorded music, film and television transmit their information electronically.

Film

A film, also called a movie, motion picture or photoplay is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession.

Social Media

Social media are computer-mediated tools that allow people to create, share or exchange information, ideas, and pictures/videos in virtual communities and networks. Social media is defined as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0; and that allow the creation and exchange of user-generated content."

Published Media

Publishing is the process of production and dissemination of literature, music, or information — the activity of making information available to the general public. In some cases, authors may be their own publishers, meaning: originators and developers of content also provide media to deliver and display the content for the same. Also, the word publisher can refer to the individual who leads a publishing company or an imprint or to a person who owns/heads a magazine.

3.2 Development of Media in Bengal

3.2.1 Concerning History

Journalism in its limited sense of reporting incidents and dissemination of information was there in Bengal and other parts of India even in ancient and medieval periods. In ancient India, inscriptions engraved on rocks or pillars served as a medium of information. Emperor Asoka, for example, had his Rock Edicts and Pillar Edicts posted all over his empire and even beyond. He engaged spies and overseers to collect information. During the Sultanate period, the Barid-i-Mamalik or commissioner of intelligence used to serve the authorities with the information of the empire. The munhis or spies of Sultan Alauddin Khalji communicated even the most trivial things to the Sultan. The Mughal government had a network of news-services-the waqai-navis, sawanih-navis, and khufia-navis. In addition to them there were harkarah and akhbar-navis for serving the royalties with general information. The bhats, kathaks and narasundars provided the people with social and cultural information. However, due to despotic forms of government and impossibility of reporting objectively, the proto-journalism of Mughal Bengal could never grow into journalism in its proper sense.

Journalism with its modern characteristics originated from Europe in the eighteenth century. Due to colonial reasons, however, it began in Bengal ahead of all countries of Asia. The history of modern journalism in Bengal was inaugurated by Augustus Hicky by publishing a weekly journal, Hicky's Bengal gazette, at Calcutta in January 1780. An advertisement of the paper read, "a weekly political and commercial paper open to all parties, but influenced by none".

The year 1818 marks the beginning of Bengali journalism. This year witnessed the publication of three Bangla newspapers - Bengal Gazeti (Calcutta), Digidarshan (Calcutta) and Samachar Darpan (Serampore). Bengal Gazeti is said to have been published first which was followed by Samachar Darpan and Dikdarshan. The

first Bangla newspaper, Samachar Darpan, was published from Serampore in 1818. The first weekly within the territory of today's Bangladesh, Rangpur Bartabaha, was

published in 1847 from Rangpur and the first weekly from Dhaka, Dacca News, was published in 1856. The long lasting Dhaka Prakash was first published in 1861 and Dhaka Darpan in 1863.

Journalism as a profession took a new turn from the beginning of the twentieth century. Nationalist agitation, rise of Muslim nationalism, the First and Second World Wars and the introduction of representative government contributed to the rapid increase in newspaper readership. The Partition of Bengal in 1947 and emergence of Dhaka as the capital of East Bengal was another important factor that contributed to the growth of journalism in Eastern Bengal. At present, about 1,800 newspapers and periodicals are published from different parts of Bangladesh. It speaks of a massive development in the field of journalism since 1947.

Until very recently, journalism was practiced by people who rarely had any formal training in the profession. The craft of journalism is learnt through apprenticeship and long association with the profession. Training in journalism originates from the USA and now it is an established institution in Bangladesh as well. Most universities of the country teach journalism and related subjects in independent departments. In addition to this, journalism is taught and journalists are trained in several public institutes and centers.

3.2.2 A More Recent History

From its beginnings as an arm of the nationalist movement in the 1960s to its uneasy existence during the military dictatorships of the 1970s and 80s to its post-1990 liberalization, expansion and deregulation, the Bangladeshi media has come a long way. During its time, the media has undertaken a variety of functions: as a tool of political protest against repressive governments, a discursive space for battling political parties and coalitions, an extension of owners' personal ideological beliefs, a conduit for social education and as a means of cultural self-expression for the people, albeit predominantly the elite, and subsequently, the middle classes. Over time, the media has undergone a

succession of repressive regulatory regimes, and is currently regulated by the relevant Constitutional laws and the Press Council of Bangladesh. The changing face of the media has reflected the increasing literacy (41.1% [UNDP 2005]), purchasing power and sophistication of the Bangladeshi polity. However, media penetration in Bangladesh continues to be extremely low, as can be deduced from the overall low levels of telephone and cellular access, as well as extremely low Internet use (UNDP 2005). Despite its continuing trials and tribulations, the industry's continuing growth and professionalization look set to continue. However, this expansion and taking on of new roles has brought with it a range of problems that are fully discussed in section five. The study of the media is severely handicapped by the lack of available academic resources on its history, role and governance.

The pre-Independence media is marked by a pro-nationalist and anti-establishment politicization. During that time the weekly *Holiday* and the *Dainik Ittefaq* both functioned as opposition to the day's political regime, the former as a leftist antiestablishment publication and the latter as a mouthpiece for the nationalist movement. Due to its limited experience within an extremely politicized context, the post-1971 media continued to function as a political tool. During this time, the *Dainik Ittefaq* asserted itself as the market leader in news coverage, while *Holiday* continued to be daring in its unique willingness to confront the new nation with unpleasant truths. Political crises within the ruling Awami League lead to the establishment of one party rule and the imposition of state ideology adverse to dissenting views. The subsequent closure of independent media outlets and presence of four state approved newspapers – two English and two Bangla dailies – was consistent with this political strategy. The imposition of the first martial law regime of General Zia in late 1975 began a period of unconstitutionality and state control of the media that carried through until the end of H. M. Ershad's dictatorship through a mass urban upsurge of the people.

In the media, this period was marked by the "lack of due process, low accountability and connection capitalism". However, media owners and practitioners despite being under coercive regimes created strong and innovative News products that served people's need for information to the best of its ability. During the 1970s and 80s, the weekly news and current affairs magazine *Bichitra* began to represent the emerging aspirations and

ideology of a burgeoning urban middle class. The weekly Jai Jai Din was the first to introduce newsprint based magazine publishing that increased people's access to publishing. The 80s saw the proliferation of several small underground publications, but

this trend did not last and the media became a collaboration of wealthy investors and professional middle class workers'. The Daily Inquilab was the newspaper of the conservative, rightist and pro-Islamic segment of the society, a role that it carries out to this day. Other notable publications during this time were the weekly Bichinta, an anarchic alternative to the mainstream Khoborer Kagoj, which itself offered an alternative to the by then establishment Ittefaq and was a precursor to today's existing mainstream dailies.

3.2.3 Current Scenario of the Electronic and Print Media

The 1990s saw a media boom in the entrance of many new players into the media market. The Daily Star's entry and consolidation of its readership saw it eventually overtake the Bangladesh Observer as the highest-circulated English language newspaper in the nation, although the latter still generates strong government advertising revenue. The Daily Star has established itself as not only the market leader, but also as the "prime elite media outlet". Currently, the second highest circulated English daily is New Age, which is a relatively new entrant to the milieu, while other English dailies trail significantly behind in circulation. According to compiled data from field reports by the Dhaka Hawkers Union, the total national readership for English newspapers is less than 65,000 (2006). The leading English newspapers, while small in readership compared to the vernacular dailies, have a strong impact within policy circles as they are read by the bureaucratic and business elite and, most importantly, by diplomats, lending agencies and development partners.

Bangla dailies like Ajker Kagoj, Janakantha, Jugantor, Amar Desh, Naya Diganta, Samakal and Prothom Alo have also entered the media fray during the past 15 years. While the media at large is finally beginning to cater to the non-political demands of their readership, Prothom Alo pioneered a brand of journalism that combined information provision, entertainment and social action that has proven extremely popular with

readers and advertisers alike. According to field reports compiled by the Dhaka Hawkers' Union, within a total national circulation of approximately 550,000, the most highly circulated Bangla daily is Prothom Alo, followed by Jugantor, Ittefaq, Amar Desh and Naya Diganta (2006).

Reports of the numbers of registered news publications vary greatly and many of these are published irregularly, both in and outside the capital. As seen in the table below, according to the Ministry of Information (MOI), there are currently a total of 743 registered news publications with an official total circulation of 6,107,616. In terms of circulation, figures provided by the government in regards to both English and Bangla newspapers are widely contested by the industry, and the newspapers hawkers' union is often consulted for correct information, as above. Daily newspapers are published in sixty districts out of sixty-four and 45 districts have regularly published weeklies. Reports state that only a total of 20-22 daily newspapers are regularly published. However, media practitioners and observers at all levels expressed concern over both the print and electronic media licensing system and the poor implementation of a flawed regulatory framework.

Until 1990, the electronic media was limited to the state-run terrestrially beamed Bangladesh Television, and Bangladesh Betar (Radio), often the only source of news and information for the rural population. After the advent of democracy in 1990, the need for a private electronic media sector was obvious. The private radio channel Radio Metrowave began limited broadcasts in 1999 with the permission of Bangladesh Betar and the National Broadcasting Authority (NBA) but has since closed down. However, entertainment radio channel Radio Today has started broadcasting in June 2006, with news of other FM radio channels in the offing.

The mid-1990s saw the birth of ATN Bangla, Channel i (owned by Impress Group) and Ekushey TV. These channels presented a new mode of programming to its viewers that emphasized a wide-range of programs and attractive packaging. However, due to problems with its license, Ekushey TV was closed down in 2002. The boom in satellite broadcasting continues with a total of 8 satellite TV channels currently operating. Currently, BTV World, Channel i, ATN Bangla, RTV, NTV, Channel 1, Bangla Vision, Baishakhi and Falguni TV (a music channel) are in operation. In addition, Channel S (UK

based) and STV (US based) are two foreign-owned Bangla satellite channels operating in Bangladesh. These relatively new TV channels competitively combines newscasts, entertainment, politically based talk shows and discussion programs in a manner that offers viewers with a wide range of viewing options, and provides an alternative space

for political governance related debate that is not available in institutional political forums. A recent survey carried out by the market research company AC Nielson shows a dramatic rise in both TV ownership and viewing over the last decade in Bangladesh, finding that 41% of households own a TV in 2006, as compared to 8% in 1995. The survey also states that over 65% of Bangladeshis aged 15 or over watch TV at least once a week, indicating a substantial and growing market for satellite TV channels.

3.3 Impact of Electronic Media

Comparing the last 10-12 years demonstrates that there is a significant change in our traditional culture. Due to easy exposure and other reasons this change has occurred in the various dimensions of culture. Due to this change, consumers preference towards some of aspects have increased like the increase in fashion awareness, quality preference etc. On the other hand aspects like bargaining habit, attraction towards the traditional songs, reading habit et cetera has decreased where as for some of the aspects there is no change. To understand the influence of satellite TV on the culture of Bangladesh consumers are asked to consider the influence of satellite TV ignoring the other possible reasons for the cultural change. For collecting the data a five point rating scale is used ranging from strong influence to no influence. The data is shown table 7 in the appendix. The survey result shows the respondents' view about how the cable TV has influenced the cultural changes. The changes in the dimensions on which the respondents think that satellite TV has strong influence are increase of fashion awareness, brand preference, following foreign customs and for the decrease in social bondage, home based fantasy, interest of foreign music/movie. 70% of the respondents think that satellite TV has strong influence for increased fashion awareness, 58% think it has strong influence for increased fast food consumption habits and another 63% think it to be the influencer for increasing interest in foreign music/ movie. On the other hand

Cable TV has moderate influence for increases in quality preference, gender balance, and knowledge based society and for the decrease in interest of Bangla movies music. The area where the cable TV has less influence is the increase in eating out, children's participation in decision making, and for the decrease in religious bindings. For the change of other dimensions like decrease in bargaining habit, and for reduced family

size the respondents think that there is no influence of cable TV. They think that there are other reasons for this change like changes in education level, social awareness, technological change and other need driven changes. A general pattern is observed in the result that the people of middle/ lower middle class think that the cultural changes is mainly due to the influence of Cable TV whereas the upper class people think that there are other important reasons for this cultural change. This view of the upper class people is possibly due to their more exposure to other media/latest technology and greater awareness about the changing society.

The respondents were also asked if there are any negative impacts of satellite TV or not and what is the influence of satellite TV for those negative aspect. The opinion was taken on a four point rating scale ranging from strong influence to no influence. One of the reasons for asking the consumer about the negative impact was to find out the respondents' attitude towards the Cable TV more clearly. The result shows that the respondents are almost on a common footing and admit that Cable TV has certainly some negative impacts. Two of the aspects which most of the respondents have identified as having strong influence of Cable TV are the tendency of wearing indecent/short dresses especially by the ladies and the disturbance of study for the children. For both the cases 55% of the respondents think that Cable TV has strong influence.

Respondents also think that Cable TV has influence for the increase of social crime and sexual violence. In this regard the percentage of respondents who think cable TV has strong influence for these aspects are 40% and 37.5% respectively. The others who think it has moderate influence are 40% and 42.5% respectively. Besides, a few respondents think that it has some degree of influence for attraction towards smoking/drugs by the young people. Despite these impacts the respondents' general view is positive towards cable TV and they still think of it as the main media for

recreation. The study also shows that the negative role cable TV is playing is very insignificant for the present state of our social insecurity and there are other important reasons behind this. By taking few of the measures we can reduce this state of insecurity by a significant amount. The measures on which the respondents strongly agree are the improvement of law-order situation, the increase of social awareness and undertaking local motivational/religious programs for building the social value within the general people. Side by side the controlling of action/sex-violence driven channels will also help in this respect.

3.4 The Perpetually Changing Role of Media

In the current milieu, the media is at a transitional stage where it is experiencing an expanded social role, a wider framework of operation, greater competition and increasing professionalization. Given the weak accountability relationship between the state and its policy and the dysfunctional intermediary democratic institutions, the media provides a discursive space for governance issues and people's democratic demands. The current issues in relation to the media concern the industry's expansion and the threat of market saturation; the heavily partisan and politicized coverage culture prevalent in the industry; the structural impediments to effective functioning and weak regulation of the media and finally, the lack of resources and capacity within the industry.

Leading editors claim that post-1990 the media has taken on the role of governance watchdog and helped to shape the public's political perceptions. However, this role has been heavily impeded by the media's often-unquestioning subjugation to and reinforcement of the partisan political culture. This reduces the media's credibility, offers it little protection against being maligned by governments and oppositions alike and reduces the scope for impartial analysis of social, economic and political issues. This is especially true of the print media, as the electronic media's superficial news coverage and lack of analytically based programming gives it the veneer of impartiality.

The high production costs of print and electronic media outlets and the highly competitive market for media readership and audience mean that market saturation and

unprofitability are constant threats. The tax on imported newsprint that officially stands at 25% but amounts to approximately 57% upon the payment of all other taxes and surcharges is considered a huge impediment to the profitability and growth of the print media. As Bangladesh has to import over 75% of its newsprint due to low local

production capacity and poor quality, this is a source of constant financial strain for media houses.

The lack of a right to information law is widely discussed in media circles as a hindrance to more effective, accountable and widespread reporting of governance issues. Another area of concern is the continued presence, if not application, of a regressive system of laws that can be used to effectively muzzle the media should the government so choose. In addition, TV channel operators are apprehensive of new legislation under consideration that will require previously licensed operators to acquire new licenses and apply stringent controls over the broadcast content, fining operators for programming deemed to be contrary to the nation's interests. The media are still impeded by issues of state control and involvement in its business activities, as many newspapers are reliant on government advertisements due to the limited market for commercial advertisements.

Poor internal governance and lack of capacity of the media is another area that directly links to the media's usefulness as a governance watchdog and compromises its independence. Observers note that the media's autonomy and efficacy in functioning is severely compromised by the media's ownership and direct linkages with business houses and political actors. The dysfunctional, partisan and anti-freedom stance of the Press Council of Bangladesh and its lack of credibility continue to alarm media practitioners and observers alike. Media practitioners report that the various journalists associations' partisanship and inability to impose standards of conduct among media outlets endangers the integrity of the media. One of largest constraints to improved media coverage on governance related issues, both in the print and electronic media, other than a paucity of funds, is the limited financial, managerial and professional capabilities of its members.

3.5 Studio

A studio is an artist's or worker's workroom, or the catchall term for an artist and their employees who work within that studio. This can be for the purpose of acting, architecture, painting, pottery (ceramics), sculpture, woodworking, scrapbooking, photography, graphic design, filmmaking, animation, industrial

design, radio or television production broadcasting or the making of music. The term is also used for the workroom of dancers, often specified to dance studio.

The word studio is derived from the Italian: studio, from Latin: *studium*, from *studere*, meaning to study or zeal.

The French term for studio, atelier, in addition to designating an artist's studio is used to characterize the studio of a fashion designer. Atelier also has the connotation of being the home of an alchemist or wizard.

3.5.1 Types of Studio

Mastering studio

In audio, a mastering studio is a facility specialized in audio mastering. Tasks may include but not be limited to audio restoration, corrective and tone-shaping EQ, dynamic control, stereo or 5.1 surround editing, vinyl and tape transfers, vinyl cutting, and CD compilation. Depending on the quality of the original mix, the mastering engineer's role can change from small corrections to improving the overall sound of a mix drastically. Typically studios contain a combination of high-end analogue equipment with low-noise circuitry and digital hardware and plug-ins. Some may contain tape machines and vinyl lathes. They may also contain full-range monitoring systems and be acoustically tuned to provide an accurate reproduction of the sound information contained in the original medium. The mastering engineer must prepare the file for its intended destination, which may be radio, CD, vinyl or digital distribution.

In video production, a mastering studio is a facility specialized in the post-production of video recordings. Tasks may include but not be limited to: video editing, colour grading correction, mixing, DVD authoring and audio mastering. The mastering engineer must prepare the file for its intended destination, which may be broadcast, DVD or digital distribution.

Acting studio

An "acting studio" is an institution or workspace (similar to a dance studio) in which actors rehearse and refine their craft. The Neighborhood Playhouse and Actors Studio are legendary acting studios in New York.

Movie studio

A movie studio is a company which develops, equips and maintains a controlled environment for filmmaking. This environment may be interior (sound stage), exterior (backlot) or both.

Photographic studio

A photographic studio is both a workspace and a corporate body. As a workspace it provides space to take, develop, print and duplicate photographs.

Radio studio

A radio studio is a room in which a radio program or show is produced, either for live broadcast or for recording for a later broadcast. The room is soundproofed to avoid unwanted noise being mixed into the broadcast.

Recording studio

A recording studio is a facility for sound recording which generally consists of at least two rooms: the studio or live room, and the control room, where the sound from the studio is recorded and manipulated. They are designed so that they have good acoustics and so that there is good isolation between the rooms.

Television studio

A television studio is an installation in which television or video productions take place, for live television, for recording video tape, or for the acquisition of raw footage for post-

production. The design of a studio is similar to, and derived from, movie studios, with a few amendments for the special requirements of television production. A professional television studio generally has several rooms, which are kept separate for noise and practicality reasons.

CHAPTER 4 | CONTEXTUAL ANALYSIS

- 4.1 History of Tejgaon Industrial Area
- 4.2 Overview of Tejgaon Industrial Area
- 4.3 Urban Layout

CHAPTER 04 | CONTEXTUAL ANALYSIS

4.1 History of Tejgaon Industrial Area

Tejgaon was used by the European traders as centers of their factories and vegetable gardens during the Mughal period to be precise from the middle of the 17th century. These European traders were mainly the Portuguese, the Dutch, the English and the French. Although the Factory Houses were later moved to the main centre of the city in the south, the area continued to be used as vegetable gardens, and there was also a sizable settlement of local population in the area. With the end of the Mughal rule this area lost much of its population and importance owing to the decline of city subsequently caused by the harmful policies adopted by the British.

With the departure of the British in 1947 this area for that matter the whole of present day Dhaka North began to be settled by the new population who migrated to Dhaka for various reasons. Many of the vacant areas or cultivated lands were bought and settled by the migrants. The government also acquired land and developed areas for settlement.

However, Tejgaon is in the centre of Dhaka, the capital of Bangladesh. In 2006, the boundaries of the thana were redrawn when Tejgaon Industrial Area Thana was created out of the former larger area, and again in 2009 when Sher-e-Bangla Nagar Thana was created.

This is an important area of Dhaka city as prime minister's office is located here. It is bounded by Mohakhali to the north, Old Airport Road to the east and Moghbazar-Malibagh to the south and Dhanmondi to the west. It consists of several localities, including Tejgaon Industrial Area, Kawran Bazar, Nakhalpara, Shaheen Bag, Arjat para, East Raja Bazar, West Raja Bazar, Tejturi Bazar and Tejkunipara.

4.2 Overview of Tejgaon Industrial Area

Tejgaon Industrial Area Thana (Dhaka metropolitan) area 4.38 sq km, located in between 23°45' and 23°46' north latitudes and in between 90°23' and 90°25' east longitudes. It is bounded by Gulshan thana on the north, Ramna and Tejgaon thanas on the south, Gulshan, Rampura and Ramna thanas on the east, Tejgaon and Cantonment thanas on the west.

Population: Total 174593; male 101877, female 72716, Muslim 168604, Hindu 4940, Buddhist 928, Christian 95 and others 26.

Administration: Tejgaon Industrial Area Thana was formed on 7 August in 2006.

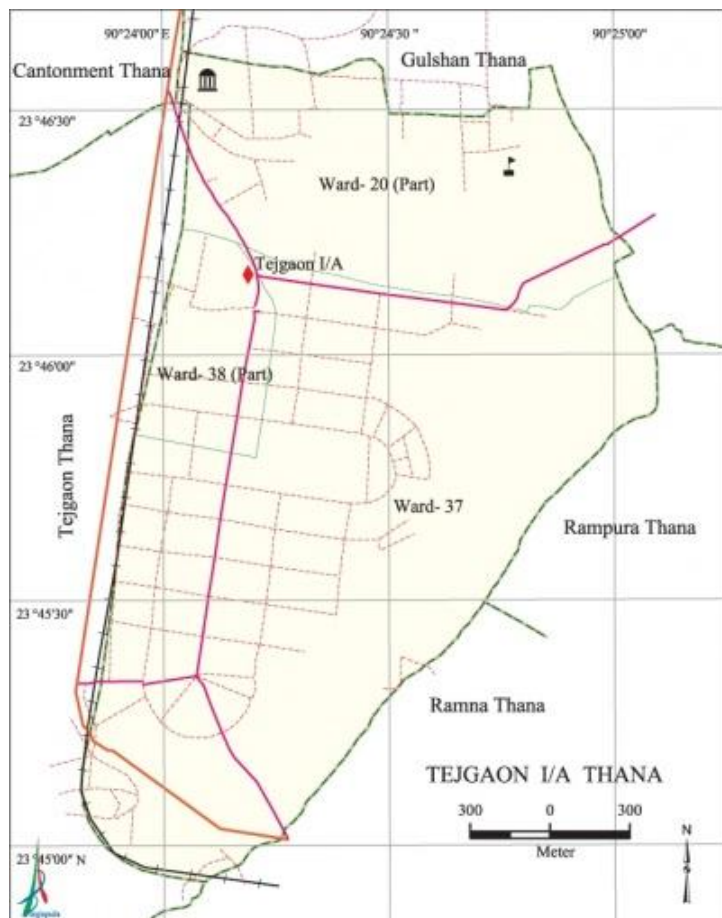


Figure 4.2.1: Tejgaon Thana

Religious institution: Rahim Metal Jami Mosque is notable.

Literacy rate and educational institutions: Average literacy 69.56%; Male 75.8%, female 61.06%.

Notable educational institutions: Ahsanullah University of Science and Technology, Dhaka Poly Technique Institute, Rajdhani Poly Technique and Textile College, Bangladesh Textile Engineering College, BG Press High School, Nakhal Para Hossain Ali High School.

Important installations: Mohakhali Bus Terminal, Bangladesh Film Development Corporation, Department of Land Record and Surveys, Survey of Bangladesh, Government Printing Press, Bangladesh Oxygen Company (BOC), 33/1 KB Substation.

Main sources of income: Agriculture 0.69%, non-agricultural laborer 1.52%, industry 5.04%, commerce 21.49%, transport and communication 9.53%, service 44.64%, construction 3.35%, religious service' 0.12%, rent and remittance 1.52% and others 11.78%.

Ownership of agricultural land: Landowner 59.89%, landless 40.11%.

Main crops: Vegetables.

Extinct or nearly extinct crops: Paddy, jute.

Main fruits: Mango, jackfruit, papaya, guava, plum.

Communication facilities: Total roads: 33.93 km.

Extinct or nearly extinct traditional transport: Bullock cart, horse carriage.

Noted manufactories: BSTI, Institute of Glass and Ceramics, Kohinoor Chemical Company Limited, Lalbagh Chemical Company Limited, ACI Company Limited, Finish

Company Limited, Navana Paint, Novelties Company Limited, Incepta Pharmaceuticals Limited, Jayson Pharmaceuticals Limited, Pharmadesh Pharmaceuticals Limited, Orion Pharmaceuticals Limited, Gaco Pharmaceuticals Limited, Central Pharmacy, Essential Drug Company Limited, Houque Biscuit Company Limited, Mimi Chocolate and Ice-cream Company Limited, Nabisco Company Limited.

Hats, bazars and shopping centers: Shapna Shopping Mall (East Nakhla Para Samity Market), Aarong Shopping Mall (Gulshan), Tibet Colony Market, East Nakhla Para Samiti Bazar is notable.

Main exports: Medicine, chemical, ceramics, biscuits, chocolate, ice-cream.

Access to electricity: All the wards of the thana are under electrification network. However 94.60% of the dwelling households have access to electricity.

Sources of drinking water: Tube-well 10.97%; tap 79.95%, pond 0.34%, and others 8.74%.

Sanitation: 61.00% of dwelling households of the thana use sanitary latrines and 35.21% of dwelling households use non-sanitary latrines; 3.79% of households do not have latrine facilities.

Health centers: Thana health complex, metropolitan hospital.

4.3 Urban Layout

Historically, the area has been a centre of industrial activity in the city. Numerous plants and factories are located in Tejgaon, in such diverse industries as garments, food processing, metal works, pharmaceuticals, etc. Indeed, the names of various places in Tejgaon indicate as much, for example:

- Nabisco junction (named after the Nabisco biscuit factory)
- Tibet bus stop (named after a famous cosmetics manufacturer)

- Rahim Metal Mosque.
- Nakhalpara Sapra Mosque
- MP Hostel
- Technical Teachers Training College (TTTC)
- Bashundhara City

CHAPTER 5 | CASE STUDIES

5.1 CCTV, China, Beijing, 2002

5.2 Fuji Tv Headquarters, Tokyo, Japan, 1996

5.2 BBC Broadcasting House

CHAPTER 05 | CASE STUDY

5.1 CCTV – Headquarters, China, Beijing, 2002

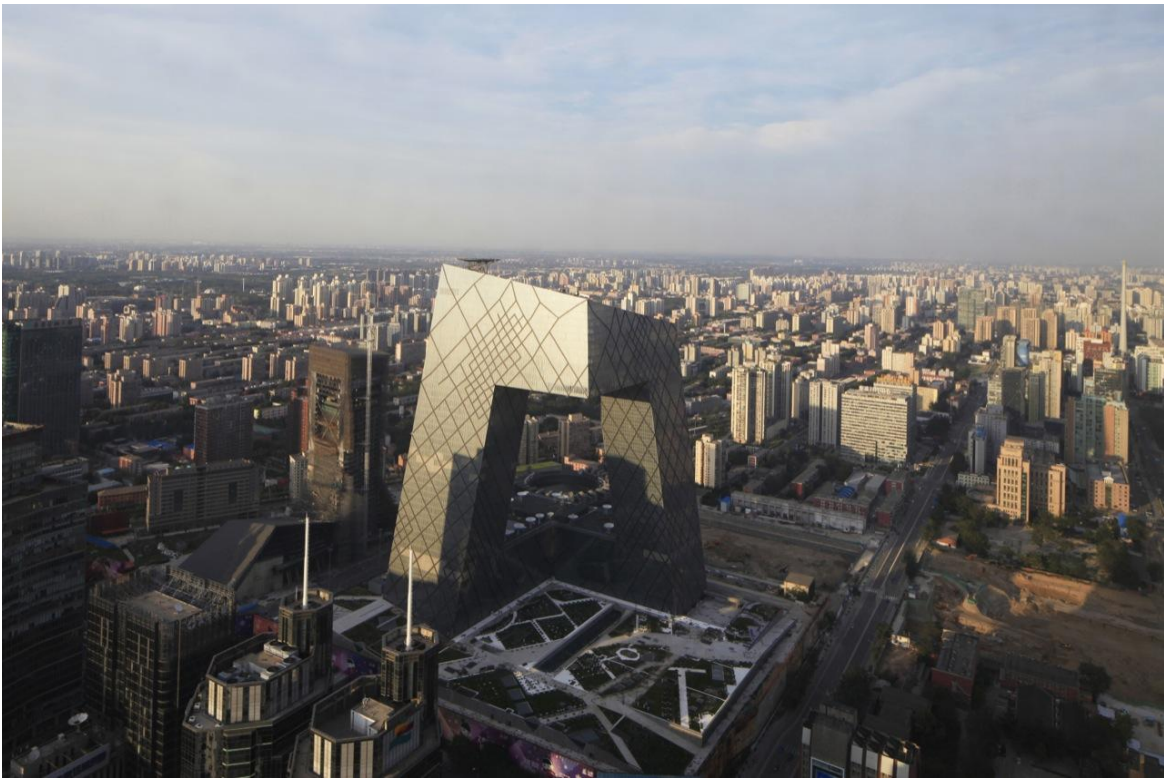


Figure 5.1.1: CCTV Headquarters (Source: Google)

The CCTV headquarters aims at an alternative to the exhausted typology of the skyscraper. Instead of competing in the race for ultimate height and style within a traditional two-dimensional tower 'soaring' skyward, CCTV's loop poses a truly three-dimensional experience, culminating in a 75-metre cantilever. The building is visible from most of Beijing; it sometimes comes across as big and sometimes small, from some angles strong and from others soft.

CCTV's form facilitates the combination of the entire process of TV-making in a loop of interconnected activities. Two towers rise from a common production studio platform, the Plinth. Each tower has a different character: Tower 1 serves as editing area and offices,

and the lower Tower 2 is dedicated to news broadcasting. They are joined by a cantilevering bridge for administration, the Overhang.

The innovative structure of the building is the result of long term collaboration between European and Chinese engineers to achieve new possibilities for the high-rise. The forces at work within the structure are rendered visible on the façade: a web of triangulated steel tubes - diagrids - that, instead of forming a regular pattern of diamonds, become dense in areas of greater stress, looser and more open in areas requiring less support. The façade itself becomes a visual manifestation of the building's structure.

The self-supporting hybrid facade structure features high performance glass panels with a sun shading of 70 percent open ceramic frit, creating the soft silver-grey color that gives the building a surprisingly subtle presence in the Beijing skyline.

The 10,000-square metre main lobby, in Tower 1, is an atrium stretching three floors underground, and three floors up. It has a direct connection with Beijing's subway network, and will be the arrival and departure hub for the 10,000 workers inside CCTV headquarters. Connected to the lobby, 12 studios (the largest is 2,000 square metres) perform the main function of the building: TV making.

The CCTV headquarters also facilitates an unprecedented degree of public access to the production of China's media: a Public Loop takes visitors on a dedicated path through the building, revealing everyday studio work as well as the history of CCTV, and culminating at the edge of the cantilever, with spectacular views towards the CBD, the Forbidden City, and the rest of Beijing.

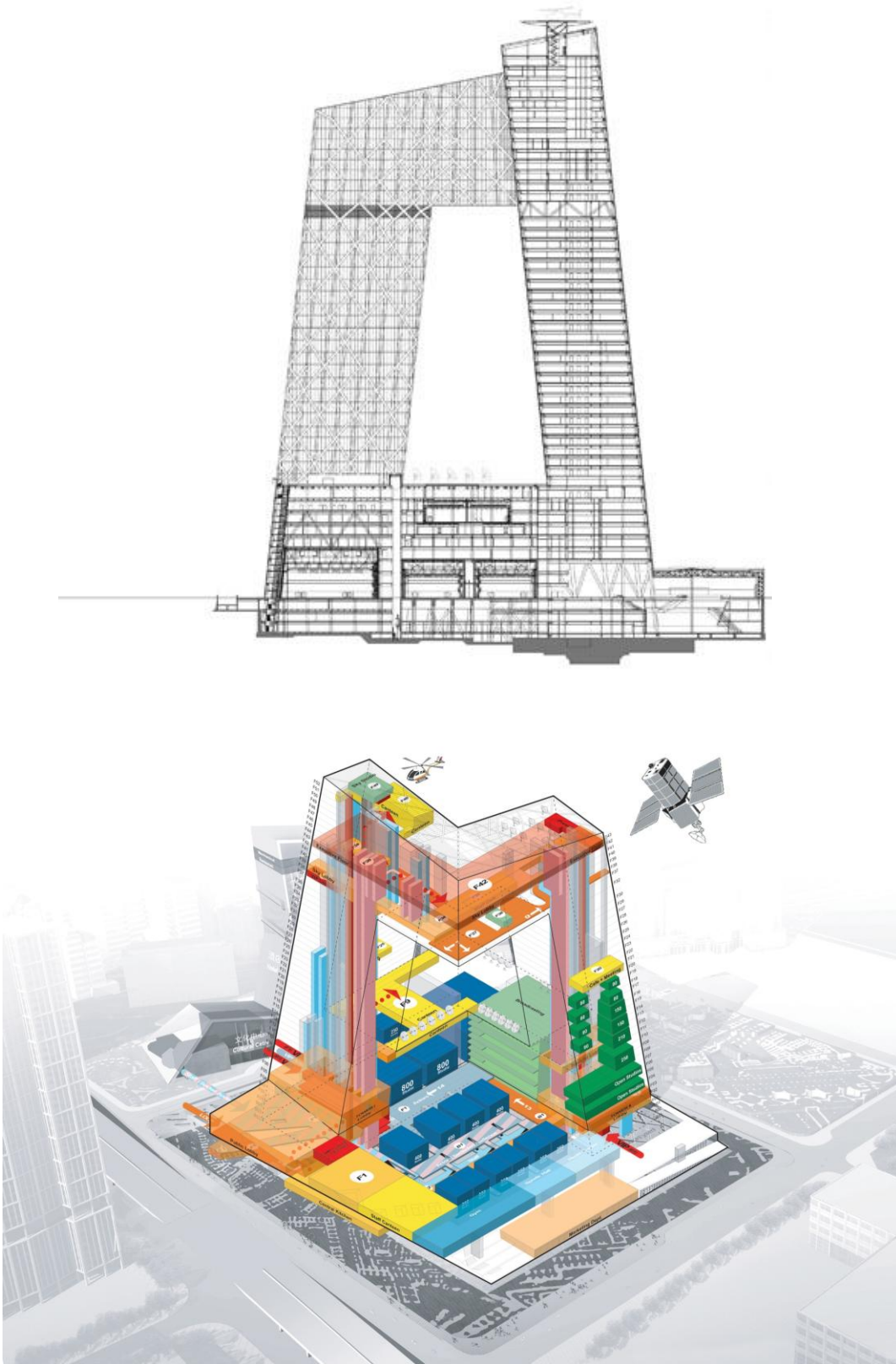


Figure 5.1.1 Section and Diagram (Source: Google)

5.2 Fuji TV Headquarters, Tokyo, Japan, 1996



Figure 5.2.1 Fuji TV Headquarters (Source: Google)

Construction of Fuji Television's new headquarters - the Fuji Television Building - in the waterfront area of Tokyo's Minato district has been completed, and broadcasting from the new location commenced at the end of March 1997. The new building - designed by Kenzo Tange Associates - adds to the dynamic skyline and is a superb complement to the architecturally innovative buildings of the waterfront area.

More than just a building with a unique design, the new headquarters houses a high-profile next-generation broadcasting center with an eye to the future. The building, which in many ways captures the essence of what's best about Japan, has quickly attracted

attention and thus a crowd of visitors and is destined to become a Tokyo landmark. A *new landmark*

The new Fuji Television Building can be seen from the recently opened Yurikamome monorail that leaves from Shimbashi station. On the left side of the new headquarters is the media tower, which is also home to the Nippon Broadcasting Company, and on the right is the office tower. Between the towers is a group of large studios arranged side by side. The media and office towers are connected by three enclosed pedestrian bridges dubbed "sky corridors."

Structure

The headquarters has 25 aboveground and 2 underground floors. Just to the left of the media tower is a unique spherical observation platform, with 53 square meters of floor space and a 32-meter diameter. The building stands 123.45 meters high and comprises a total floor space of 142,800 square meters. Construction began in May 1993 and was completed in June 1996. The project totaled nearly 185 billion yen, with construction costs coming in at 130 billion yen.

An important consideration when designing this kind of building is ensuring adequate space for people to gather and exchange ideas. The headquarters' 4.8-meter-wide corridors provide not only convenient walkways but valuable space for casual talk and impromptu discussion. The building's design emphasizes space and openness, which are important concepts to the image that Fuji Television wants to project. Kajima engineers used the "Mast Column" construction method, which features four steel-frame pillars grouped together, symbolic of the consolidation of our group companies, each supporting the other.

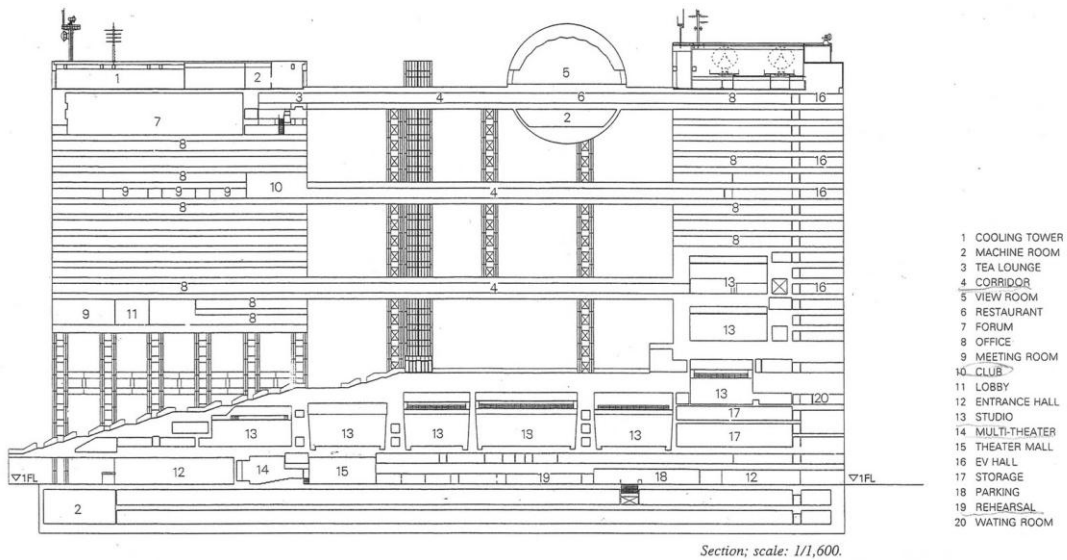


Figure 5.2.2 Section (Source: Google)

Spherical observation platform

The design of Fuji Television's new broadcasting station, located within the headquarters, emphasizes the company's concept of openness. Now open to the public, the spherical observation platform is certain to become a popular spot from which visitors can view the city. To the west are unobstructed views of such landmarks as Tennouzu-Isle, the NEC Corp. headquarters, Tokyo Tower, the Tokyo Metropolitan Government Office, and St. Luke Garden as well as a glorious view of Mt. Fuji at dusk. The water provides a relaxing backdrop, and the night view of Tokyo is spectacular.

Raising the observation platform into position was a major task for the crew; besides weighing 1,350 tons, the platform's center of gravity is not at its core. Two or three options were considered, but in the end it was decided that the platform would be constructed on the rooftop garden of the seventh floor, where it was balanced

horizontally on and supported by three beams, and then raised by hydraulic jacks. On the day the platform was raised' a beautiful day with almost no wind' around 1,300 people, including Hisashi Hieda, president of Fuji Television, and Kenzo Tange were in attendance.

The observation platform's external surface is salt air damage resistant titanium that features an appealing reflective finish with a crisp color that is pleasant to the eye. Aluminum curtain wall was used for the outside walls of the building to project a transparent image in line with the idea of a broadcasting center open to new ideas and the public.

Although the new building has less floor space than the 36-story Kasumigaseki Building, which at one time was a Tokyo landmark, the complex design of the new Fuji Television Building has resulted in an outer wall area three times greater than that of the earlier building, which has a standard four-wall design. The construction of the exterior of the headquarters presented a few problems, so we enlisted the help of 10 curtain-wall makers and unified the management team.

Acoustic design

A great deal of time and energy went into creating the broadcasting studios, which were designed for state-of-the-art functions. One of the challenges we faced along the way was that of acoustics. In this new multimedia and multichannel era, high-definition television is becoming the norm, and with the change from analog broadcasting to digital, the need to transmit large quantities of information is more important than ever. In addition, viewers have become more quality-conscious as well as more astute in recognizing quality sound. For this reason, such facilities as tilted cycloramas, the walls used by studios for backdrops, were introduced to deliver the best sound available.

The studios were designed to shut out the noise of trains, cars, escalators, and even radio waves from passing ships. Glass wool insulation was used for the studio floor as well as the walls and ceiling to absorb obtrusive sounds.

The majority of television studios have taken to using two-sided cycloramas, which help to make the background appear infinitely wide and high. In this new era of wide-screen and high-definition television, Fuji Television decided to go one step further, introducing three-sided cycloramas; however, this caused sound to bounce back and forth between the walls. To deal with this problem, we decided to tilt the walls of the cyclorama inward,

although there was a chance the picture could distort and dust gather on the walls. This was the first attempt to tilt the walls of a cyclorama, and numerous sound tests with the walls positioned at varying angles were performed using a scale model one-twentieth the studio's actual size.

With a floor space of 1,000 square meters, the class V4 studios at the new headquarters are Japan's largest. Moreover, studios and sound rooms are being adjoined and there are plans for 150 more rooms. People place great emphasis on sound quality, and there are many areas of sound improvement that have yet to be explored.

5.3 BBC Broadcasting House



Figure 5.3.1 BBC Broadcasting House (Source: Google)

Broadcasting House is the headquarters of the BBC, in Portland Place and Langham Place, London. The first radio broadcast was made on 15 March 1932, and the building was officially opened two months later, on 15 May. The main building is in Art Deco style, with a facing of Portland stone over a steel frame. It is a Grade II* listed building and includes the BBC Radio Theatre, where music and speech programs are recorded in front of a studio audience, and lobby that was used as a location for filming the 1998 BBC television series *In the Red*.

As part of a major consolidation of the BBC's property portfolio in London, Broadcasting House has been extensively renovated and extended. This involved the demolition of post-war extensions on the eastern side of the building, replaced by a new wing completed in 2005. The wing was named the "John Peel Wing" in 2012, after the disc jockey. BBC London, BBC Arabic Television and BBC Persian Television are housed in

the new wing, which also contains the reception area for BBC Radio 1 and BBC Radio 1Xtra.

The main building was refurbished, and an extension built to the rear. The radio stations BBC Radio 3, BBC Radio 4, BBC Radio 4 Extra and the BBC World Service transferred to refurbished studios within the building. The extension links the old building with the John Peel Wing, and includes a new combined newsroom for BBC News, with studios for the BBC News channel, BBC World News and other news programming. The move of news operations from BBC Television Centre completed in March 2013.

The official name of the building is Broadcasting House but the BBC now also uses the term new Broadcasting House in its publicity referring to the new extension rather than the whole building, with the original building known as old Broadcasting House.

5.3.1 Construction

Construction of Broadcasting House began in 1928. Programmes transferred gradually to the building. On 15 March 1932 the first musical programme was given by the bandleader Henry Hall and the BBC Dance Orchestra. Hall also wrote and performed, with his Dance Band, Radio Times, the name of the BBC's schedule publication. The first news bulletin was read by Stuart Hibberd on 18 March. The last

transmission from Savoy Hill was on 14 May, and Broadcasting House officially opened on 15 May 1932. George Val Myer designed the building in collaboration with the BBC's civil engineer, M. T. Tudsbery. The interiors were the work of Raymond McGrath, an Australian-Irish architect. He directed a team that included Serge Chermayeff and Wells Coates and designed the vaudeville studio, the associated green and dressing rooms, and the dance and chamber music studios in a flowing Art Deco style.

The building is steel framed and faced using Portland stone. The radio studios were in the central core, with the offices encasing them on the outside, so that they could be away from the noise of the radio operations and have access to daylight. Objections by local residents caused the structure to be changed. The east side of the building blocked

out the light and after complaints and seeking the right of ancient lights, the building was altered so that the east side had a sloped roof. Underground structures, including hundred-year-old sewers, presented problems during construction. The building is above the Bakerloo line of the London Underground: the Victoria line was tunneled beneath in the 1960s, and presented problems for construction of the Egton Wing. Noise from passing trains is audible within the radio theatre, but generally imperceptible in recordings.

The ground floor was fitted with floor-to-ceiling windows overlooking the street, as it was believed that to finance such a project they would need to let the ground floor as a retail unit. The rapid expansion of the BBC meant this never occurred.

The building showcases works of art, most prominently the statues of Prospero and Ariel by Eric Gill. Their choice was fitting since Prospero was a magician and scholar, and Ariel a spirit of the air, in which radio waves travel. There was, reportedly, controversy over some features of the statues when built and they were said to have been modified. They were reported to have been sculpted by Gill as God and Man, rather than Prospero and Ariel, and that there is a small carved picture of a beautiful girl on the back of Prospero. Additional carvings of Ariel are on the exterior in many bas-reliefs, some by Gill, others by Gilbert Bayes. The reception area contains a statue of 'The sower' by Gill.

5.3.2 Renovation



Figure 5.3.2 The new east wing and the connecting wing between old and new buildings

Broadcasting House, beginning in 2003, underwent major renovation during the BBC's W1 Programme, with the aim of refurbishing the building and combining a number of the BBC's operations in a new extension. This houses the television and radio operations of BBC News, relocated from Television Centre; the BBC World Service relocated from Bush on 12 July 2012,[11] and BBC Radio, with the exception of BBC Radio 5 Live and 5 Live Sports Extra, which have moved to Salford Quays.

To make way for the renovation, BBC Radio 2 and BBC 6 Music moved from Broadcasting House to new studios in nearby House, where they remain.

The building work was completed in two phases. It began with the demolition of two post-war extensions to the original building.

First phase

The first phase consisted of the renovation of the original building, which was starting to show its age and needed structural repair, and a new wing to the east.

In the old building the sloped "cat slide" slate roof was taken off and many of the rooms stripped back to their walls, although much of the Art Deco architecture was retained and preserved. Much of the work focused on the lower walls and ceilings, which did not include Art Deco features. The reception area was renovated to include a new desk, while retaining the message and statue as the attention piece. Many rooms had ceilings removed, such as the south tower, and new reinforcement joists were added.

The new Egton wing is roughly the same shape as the main building, with a modern design and window arrangement but retaining features such as Portland stone. Towards the rear a large block was created in the side, mirroring that created in the main building when the sloping roof was removed.

The design of the extension, intended to equal the original in "architectural creativity", was carried out by MacCormac Jamieson Prichard. Construction was completed in 2005 and the refurbished Broadcasting House and the new Egton wing were opened by Queen Elizabeth II on 20 April 2006 as part of her 80th birthday celebrations. All areas of the Egton Wing were fully fitted out and completed by 2007.

In 2012, it was announced by the then Director-General Mark Thompson that the Egton Wing would be renamed the 'John Peel Wing' to commemorate the late Radio 1 Disc

jockey, whom he described as a "great radio talent". Thompson described the wing as a "fitting tribute to a man who personified so much of what the BBC stands for".

It houses BBC London, BBC Arabic Television and BBC Persian Television, together with the reception area for BBC Radio 1 and BBC Radio 1Xtra.

Second phase

The second phase was the creation of the large wing to the rear of the building, joining the two buildings, and creating a plaza between them. The original architects were replaced for not agreeing to cost-related revisions, as Sir Richard MacCormac was unwilling to sacrifice the quality of his design. Construction was completed by Bovis Lend Lease in 2010, and control handed over to the BBC in 2011. While the rebuilding process was under way, many BBC radio stations moved to other buildings near Portland Place.

The extension contains the BBC News and Journalism departments, and state-of-the-art technical equipment and new studios to house the BBC News bulletins on television, the BBC News Channel and BBC World News, the BBC Arabic Television service and the BBC Persian Television service. At the heart of this is a new newsroom, the largest live newsroom in the world.

A walkway above the newsroom allows the public to view the work of journalists, connecting the foyer to the Radio Theatre and a new café for staff and the public. Complemented by the outdoor plaza, which could act as an outdoor arena and theatre, this is designed to engage the public with the television and radio making process. The extension is glass-covered in the plaza area and curved to contrast both wings either side and to continue the glass on both sides high up the building. On the Portland Place side, it continues the same use of Portland stone and glass as in Egton wing.

On Monday 18 March 2013 at 1pm, following the BBC News Channel's final broadcast from Television Centre, the first news programme from Broadcasting House was aired: the BBC News at One, on BBC One and the BBC News Channel. BBC World News was the first of BBC's news services to move into the new building on Monday 14 January 2013, beginning with "GMT" at 12 noon.

Queen Elizabeth II officially opened the extension on 7 June 2013. The second phase development won the ' Programme of the Year' award at the 2013 annual awards of the Association for Project Management.

CHAPTER 6 | PROGRAM FORMULATION

6.1 Television Station Office

6.1.1 News Section

6.1.2 Studio Section

6.1.3 Printing Press Section

6.2 Public Section

6.3 Media Institute

6.4 Commercial Tower

6.5 Other Requirements

CHAPTER 06 | PROGRAM FORMULATION

6.1 Television Station Office

Requirements	User/unit	Number of units	Area in square ft
Security office	4	1	1500
Visitors' lounge and reception	Variable	1	7000
Office Cafeteria	Variable	1	9500
Kitchen	Variable	1	4000
Executive Cafeteria	Variable	1	3000
Restaurant	Variable	1	8000
Service (Restaurant)	Variable	1	1500
Prayer hall (male)	70	1	1200
Prayer hall (female)	35	1	600
Service (Prayer hall)	Variable	2	300x2 = 600
Open office space	Variable	-	35,000 - 40,000

Master control room	25-30	1	2500
Producers' room	8-10	8-10	300x10 = 3000
Editing suites	8-10	8-10	300x10 = 3000
Director's room	2	2	1500x2 = 3000
Conference room	20-25	1	1500
			89,540
Circulation 30%			35,960
Total			1,25,860

6.1.1 News Section

Requirements	User/unit	Number of units	Area in square ft
Office space	Variable	1	3000
Editing suites	10-12	10-12	100x10 = 1000
Control room	8	1	500
News studio	8-10	1	4000
Recording studio	4	3	100x3 = 300
Control room	3	1	100
Archive	-	1	500

			9400
Circulation 30%			3760
TOTAL			13000

6.1.2 Studio Section

Requirements	User/unit	Number of units	Area in square ft
Studio 01	-	1	8000
Control room (studio 01)	12-15	1	1000
Studio 02	-	2	3500x2 = 7000
Control room (studio 02)	5-6	2	500x2 = 1000
Studio 03	-	1	5000
Control room (studio 03)	-	2	500x2 = 1000
Workshop	-	1	5500-6000
Artists' lounge	-	1	2500
Artists' green room	-	1	5000
Make up and dressing room	-	1	2000
Participating audience	-	1	4500

lounge			
			43000
Circulation 30%			17200
TOTAL			60200

6.1.3 Printing Press Section

Requirements	User/unit	Number of units	Area in square ft
Raw material storage	-	1	1200
Finished goods storage	-	1	1400
Press area	-	1	7000
Archive	-	1	1200
Press office	8-10	1	5000
Manager's office	1	1	300
Conference room	-	1	700
Reception	-	1	1000
			17800
Circulation 30%			7120

TOTAL			25000
--------------	--	--	--------------

6.2 Public section:

Requirements	User/unit	Number of units	Area in square ft
Multipurpose lobby and reception	Variable	1	4000
Convention center office	10	1	1200
Convention center foyer	Variable	1	4500
Convention center	500	1	16000
Green room	-	2	600x2 = 1200
Kitchen	-	1	3500
Toilet	-	2	750x2 = 1500
Storage	-	1	1200
Auditorium/ Movie theater lobby	-	1	10000
Auditorium/ Movie	400	1	7000

theater			
Stage area	-	1	2000
Green room	-	1	2000
Workshop	-	1	1200
Projection room	10-12	1	1200
Exhibition space	-	1	7000
Curators' room	8-10	1	1000
Storage	-	1	1200
Rooftop restaurant	-	1	5000
Kitchen	-	1	1500
			73,200
Circulation 30%			29,280
TOTAL			1,02,480

6.3 Media Institute:

Requirements	User/unit	Number of units	Area in square ft
Lobby and Reception	-	1	4500
Administration	10	1	1000
Library (Stack area)	-	1	2000
Library (Reading area)	-	1	1800
Seminar hall	200	1	3500
Instructors' lounge	-	1	1000
Classroom	50	4	1400x3 = 5600
Studio	-	1	1500
Control room	-	1	300
Recording studio	2	2	500x2 = 1000
Computer laboratory	55	1	3000
Game room	-	1	3500
Amphitheater	-	1	15000
			43,700
Circulation 30%			17,500
TOTAL			62,000

6.4 Commercial Tower:

Requirements	User/unit	Number of units	Area in square ft
Lobby and reception	-	1	8,000-10,000
Security office	-	1	700
Tower office	-	1	2000
Restaurant	-	1	4500
Gymnasium lobby	-	1	2500
Gym office	-	1	1200
Gym space	-	1	7300
Swimming pool	-	1	2200
Lounge	-	1	3000
Sauna, spa	-	1	1500
Shower and locker	-	2	1500x2 = 3000
Conference Hall	250	1	6000
Lounge	-	1	3000
Office space	-	-	2,20,000-2,50,000
Rooftop lounge		1	3500
			3,00,400

Circulation 40%			90,120
TOTAL			3,90,520
GRAND TOTAL			7,98,000

6.5 Other Requirements:

- Public Plaza
- Executive Parking
- Public Parking
- Private Parking
- Loading/ Unloading Area
- Helipad
- Multipurpose Sports Court x 2
- Green Terrace Space
- Helipad

CHAPTER 7 | DESIGN DEVELOPMENT

7.1 Conceptual Development

7.2 Final Design

CHAPTER 07 | DESIGN DEVELOPMENT

1.1 Concept

Since the project was highly functional, it was dealt functionally from the very beginning- the design was conceived through dividing the functions in public and private zones and placing them according to use and climatic consideration. Even though providing a public plaza was a requirement and a dire need, it fueled security concerns since it is an office for a television station. Hence, two water bodies were introduced to ensure security without disrupting visual access.

The television station office gradually rose above and became the commercial tower. The whole structure has green terrace space all around, the idea was to provide terrace space for every two-three floors. The television station office has a grand staircase, it ensures connectivity throughout the floors which is conducive to creative output.

The public plaza rose above the studio mass, creating a stage area; it is also sandwiched within the auditorium and convention center mass, this creates the expo space. The auditorium mass finally connects with the institute mass to the west.

Finally the public and the private sectors are connected with a bridge which houses the news section; since news is literally the medium between public to the media.

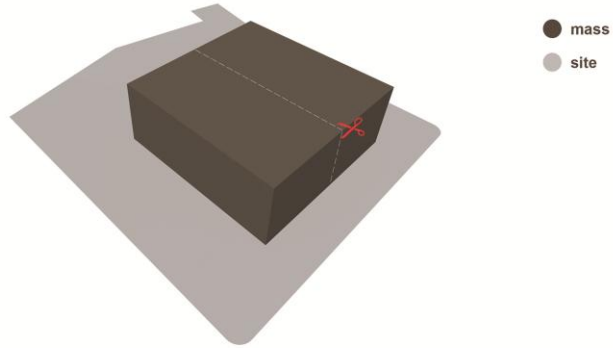


Figure 7.1.1: Conceptual Diagram, stage 01 (Source: Author)

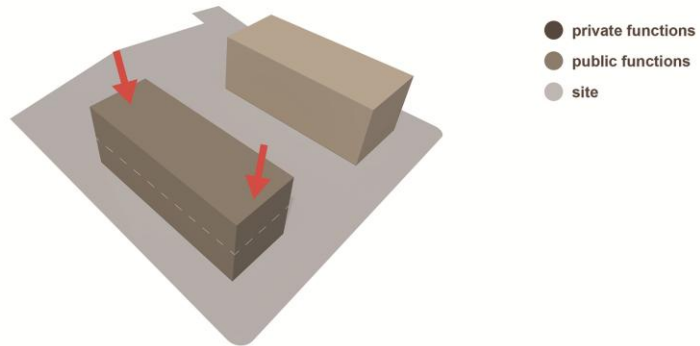


Figure 7.1.2: Conceptual Diagram, stage 02 (Source: Author)

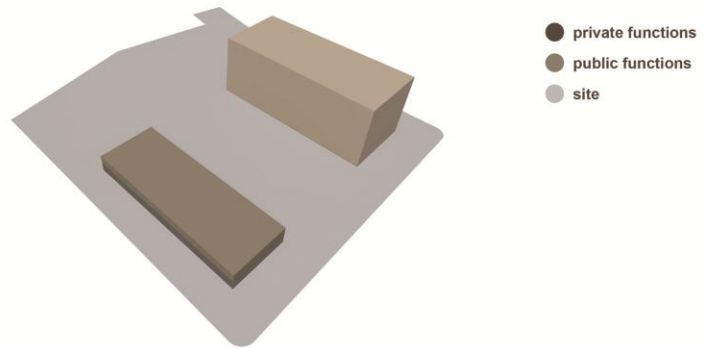


Figure 7.1.3: Conceptual Diagram, stage 03 (Source: Author)

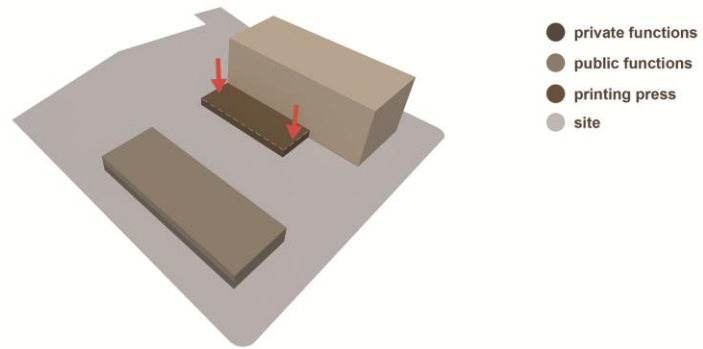


Figure 7.1.4: Conceptual Diagram, stage 04 (Source: Author)

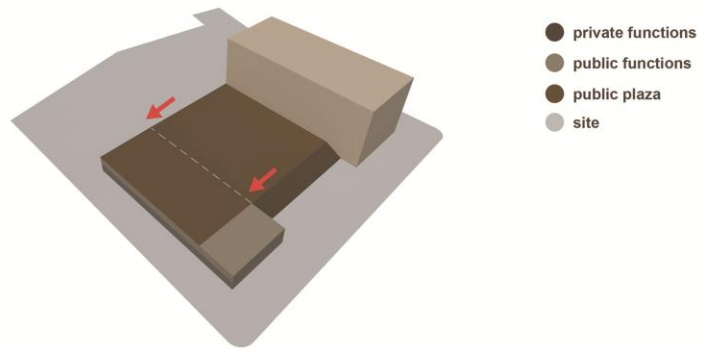


Figure 7.1.5: Conceptual Diagram, stage 05 (Source: Author)

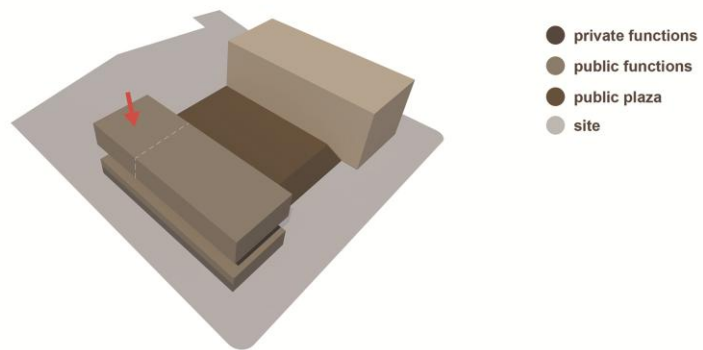


Figure 7.1.6: Conceptual Diagram, stage 06 (Source: Author)

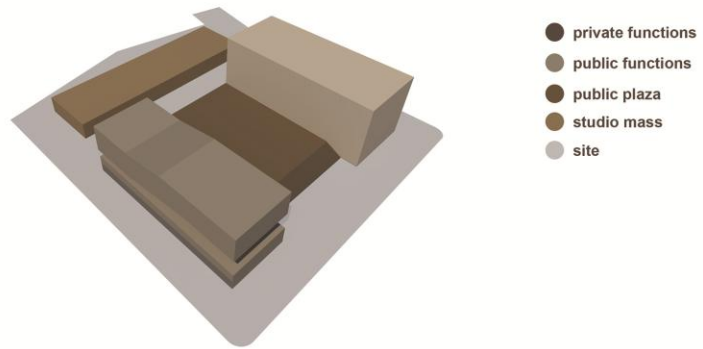


Figure 7.1.7: Conceptual Diagram, stage 07 (Source: Author)

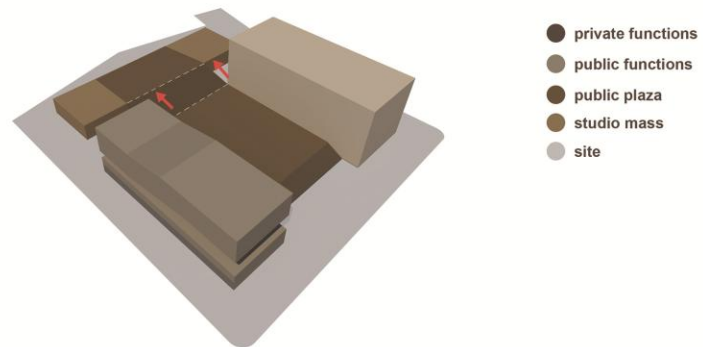


Figure 7.1.8: Conceptual Diagram, stage 08 (Source: Author)

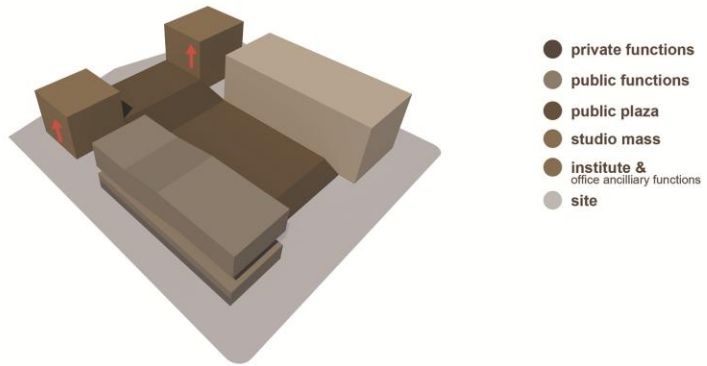


Figure 7.1.9: Conceptual Diagram, stage 09 (Source: Author)

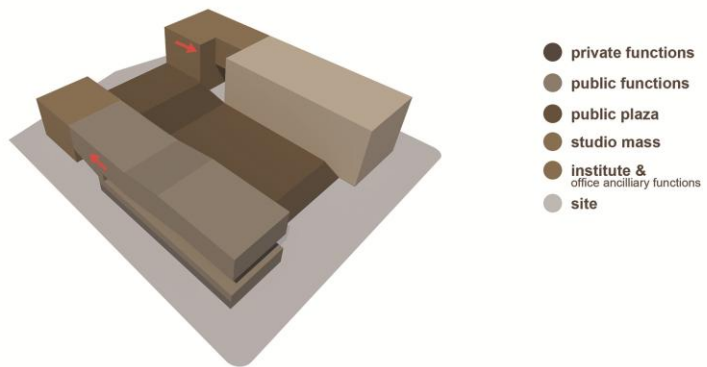


Figure 7.1.10: Conceptual Diagram, stage 10 (Source: Author)

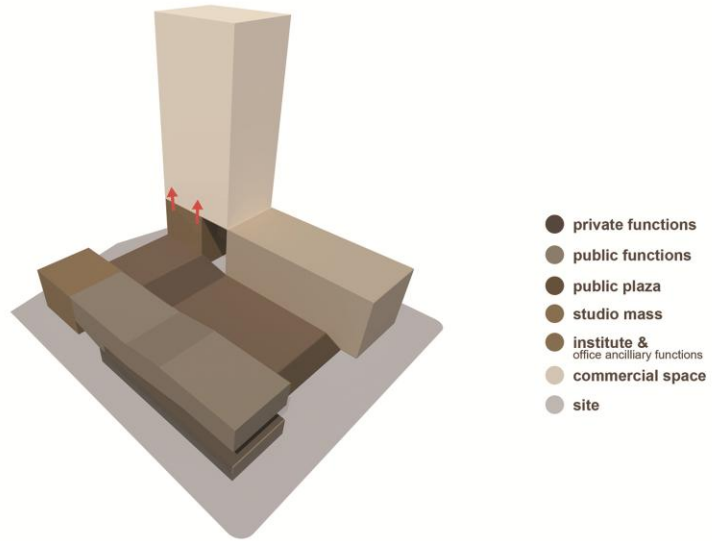


Figure 7.1.11: Conceptual Diagram, stage 11 (Source: Author)

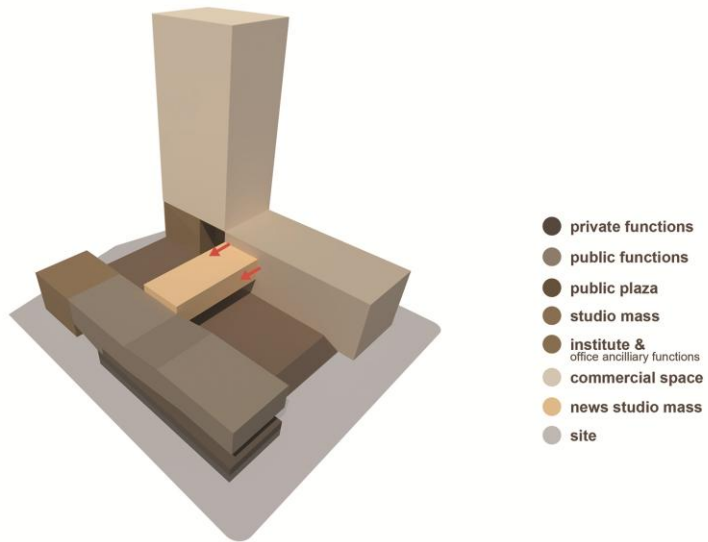


Figure 7.1.12: Conceptual Diagram, stage 12 (Source: Author)

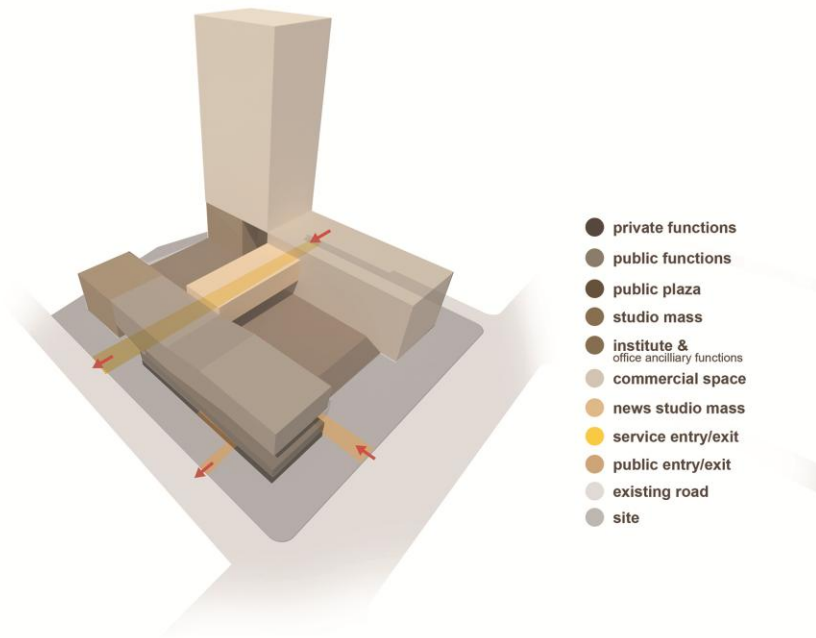


Figure 7.1.13: Conceptual Diagram, stage 13 (Source: Author)

7.2 Final Design

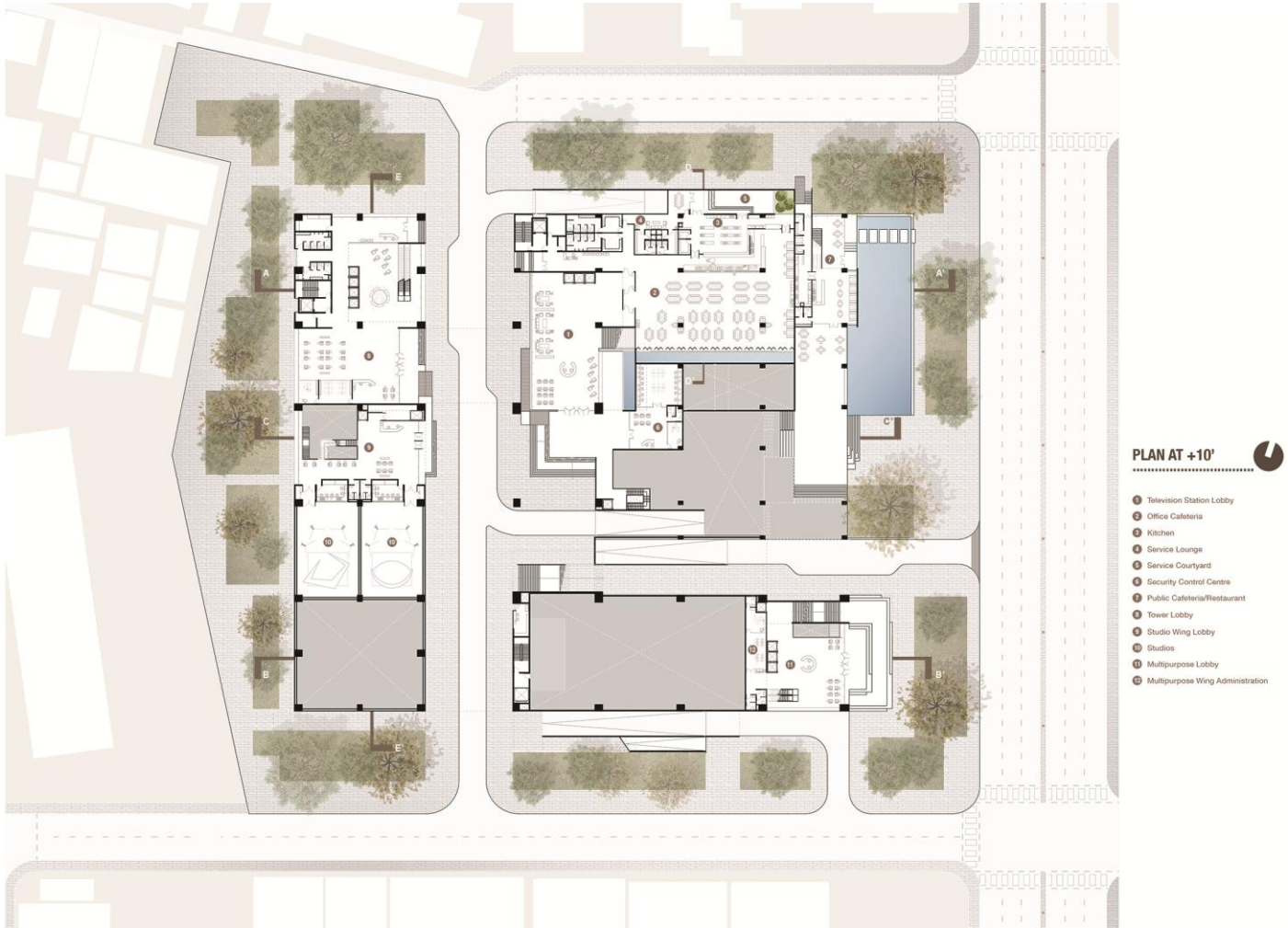


Figure 7.2.1: Plan at +10' (Source: Author)



Figure 7.2.2: Plan at +20' (Source: Author)

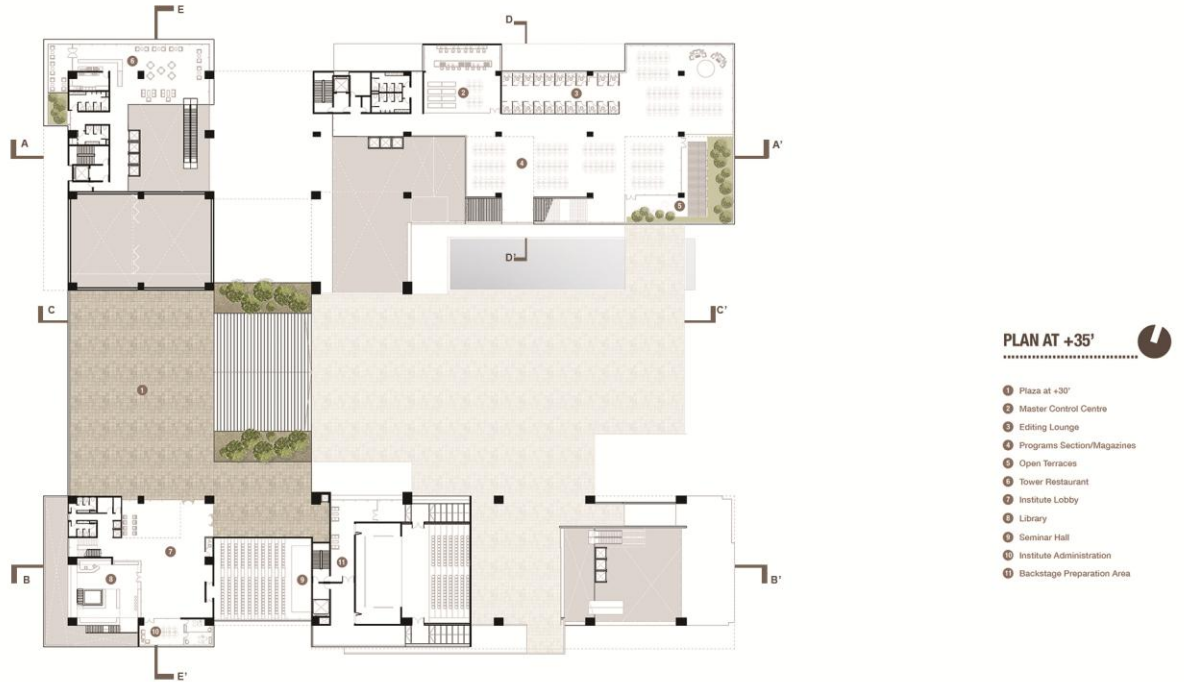


Figure 7.2.3: Plan at +35' (Source: Author)

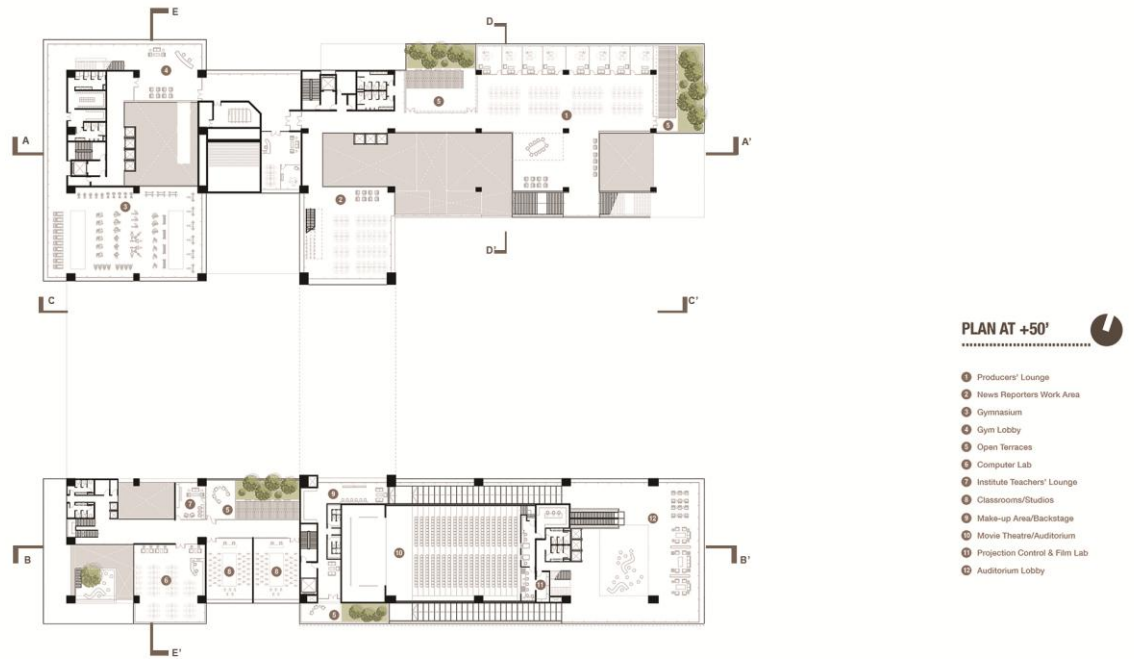


Figure 7.2.4: Plan at +50' (Source: Author)

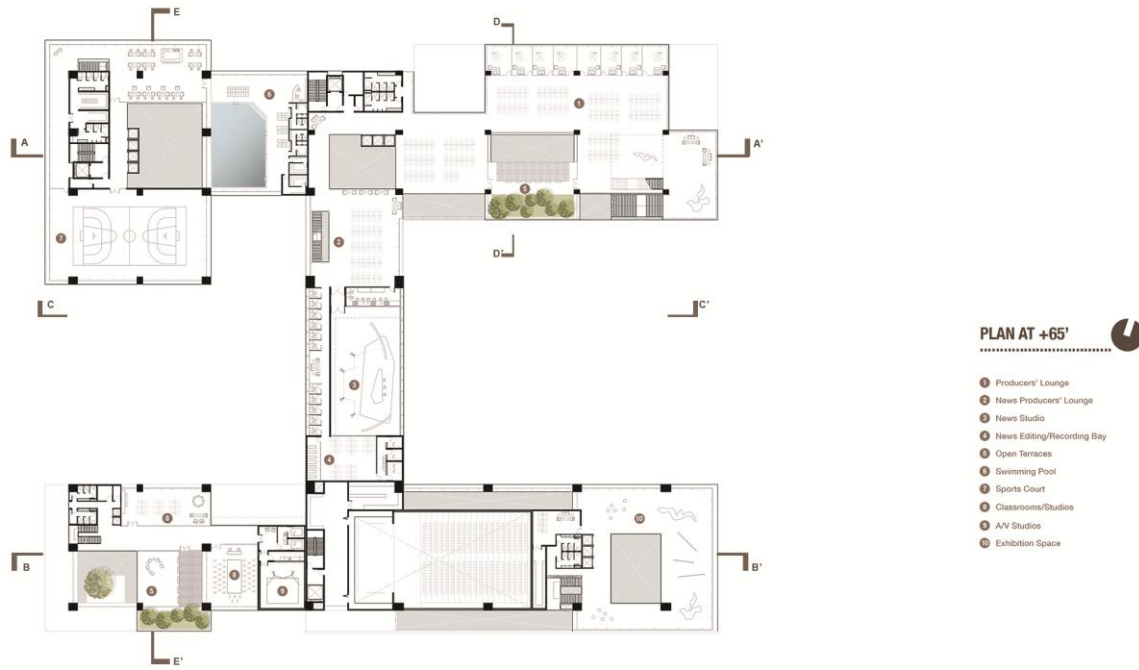


Figure 7.2.5: Plan at +65' (Source: Author)



Figure 7.2.6: Plan at +80' (Source: Author)



Figure 7.2.7: Plan at +95' (Source: Author)

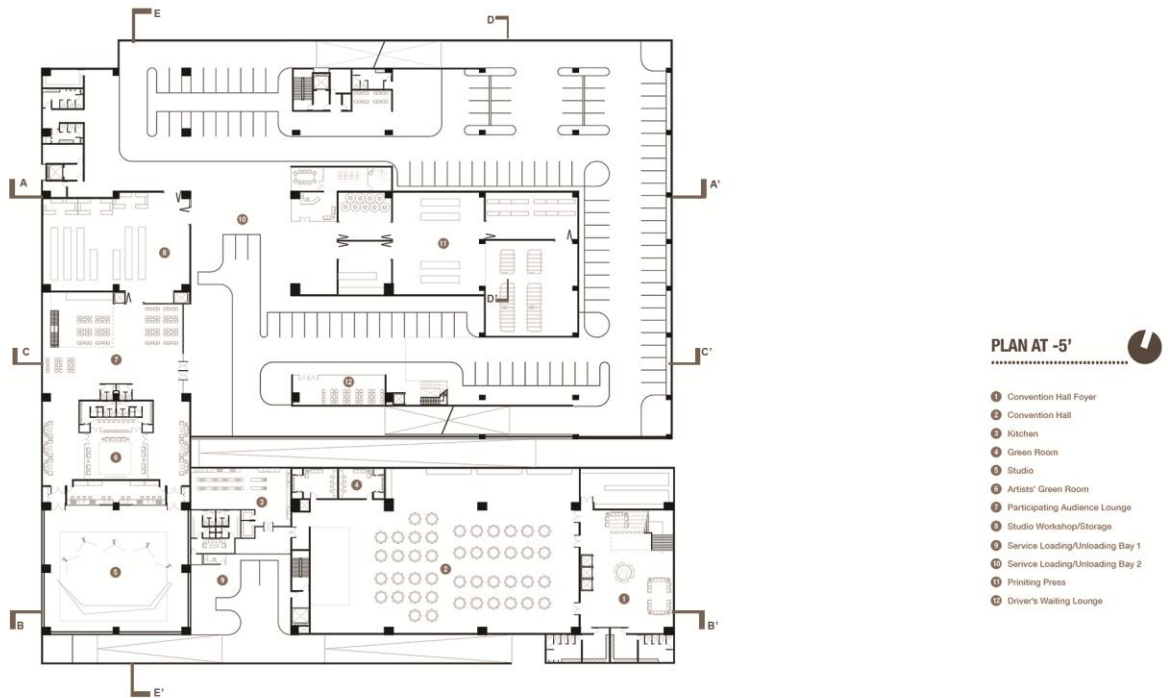


Figure 7.2.8: Plan at -05' (Source: Author)

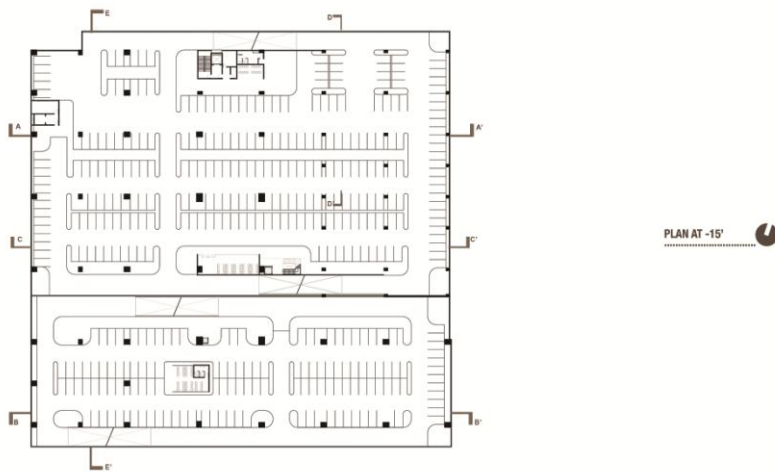


Figure 7.2.9: Plan at -15' (Source: Author)



SECTION AA'

- 1 WATERBODY
- 2 PARKING
- 3 TELEVISION STATION LOBBY
- 4 OFFICE CAFETERIA
- 5 RESTAURANT
- 6 TELEVISION STATION OFFICE
- 7 SWIMMING POOL/ SPA
- 8 TOWER LOBBY
- 9 CONFERENCE HALL
- 10 TOWER RESTAURANT
- 11 COMMERCIAL SPACE
- 12 HELIPAD

SECTION BB'

- 1 MULTIPURPOSE LOBBY
- 2 PARKING
- 3 CONVENTION HALL FOYER
- 4 CONVENTION HALL
- 5 CONVENTION HALL KITCHEN
- 6 SERVICE ROAD
- 7 STUDIO
- 8 SEMINAR HALL
- 9 INSTITUTE LAB
- 10 INSTITUTE CLASSROOM
- 11 LIBRARY
- 12 AUDITORIUM BACKSTAGE
- 13 STAGE
- 14 AUDITORIUM / MOVIE THEATER
- 15 PROJECTION ROOM
- 16 KITCHEN
- 17 AUDITORIUM FOYER
- 18 EXHIBITION SPACE
- 19 ROOFTOP RESTAURANT





SECTION CC'

- 1 PRINTING PRESS
- 2 PARKING
- 3 LOADING/ UNLOADING BAY
- 4 STUDIO WORKSHOP
- 5 SERVICE ROAD
- 6 STUDIO
- 7 SECURITY OFFICE
- 8 TELEVISION STATION ENTRANCE
- 9 NEWS STUDIO
- 10 WORKSPACE (NEWS)
- 11 PUBLIC PLAZA
- 12 STAGE
- 13 PARK



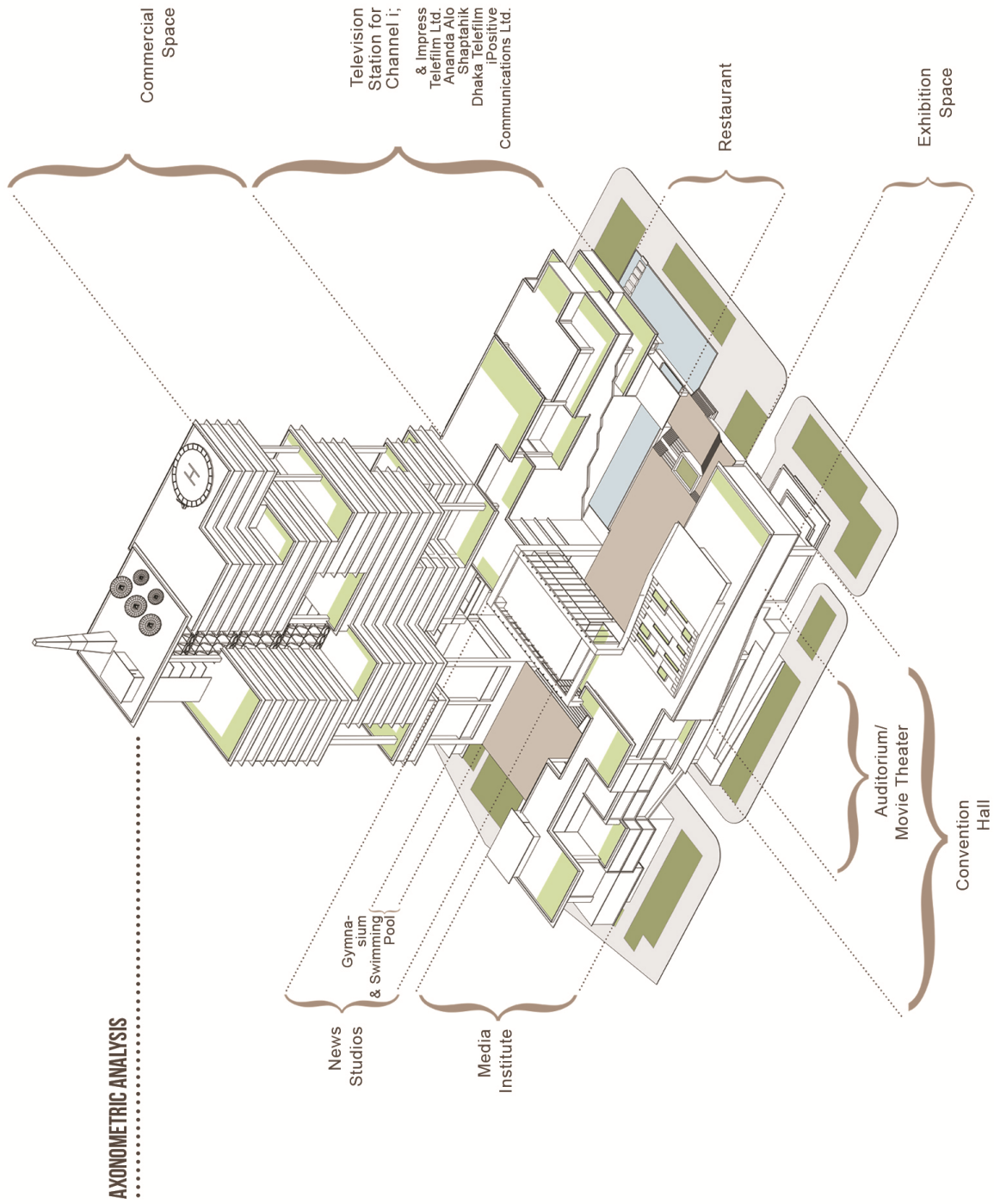
SECTION DD'

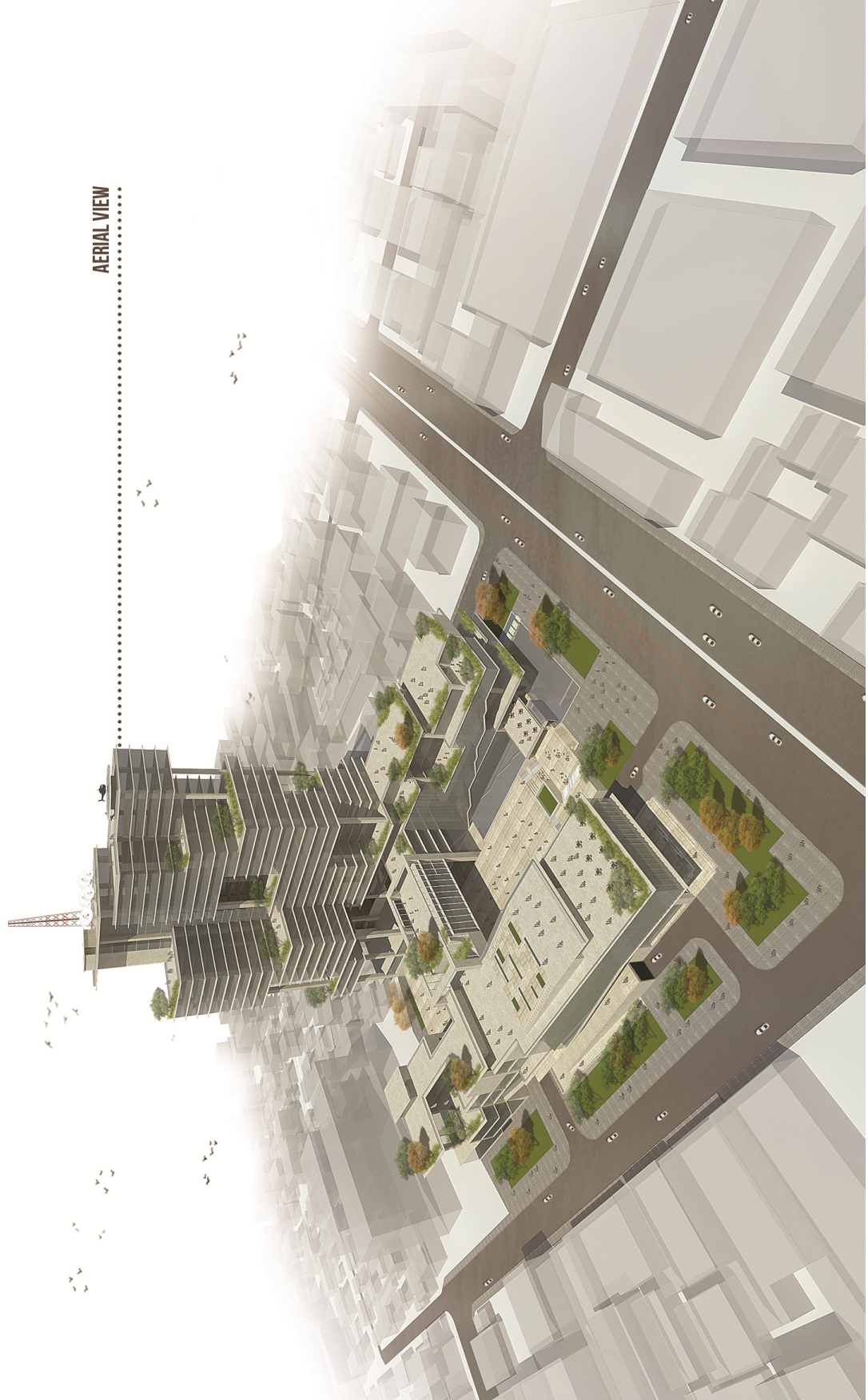
- 1 STUDIO
- 2 PARKING
- 3 STUDIO WORKSHOP
- 4 ARTISTS' LOUNGE
- 5 CONTROL ROOM
- 6 LIBRARY
- 7 INSTITUTE LOBBY
- 8 COMMERCIAL SPACE
- 9 TOWER ENTRANCE
- 10 TOWER ATRIUM



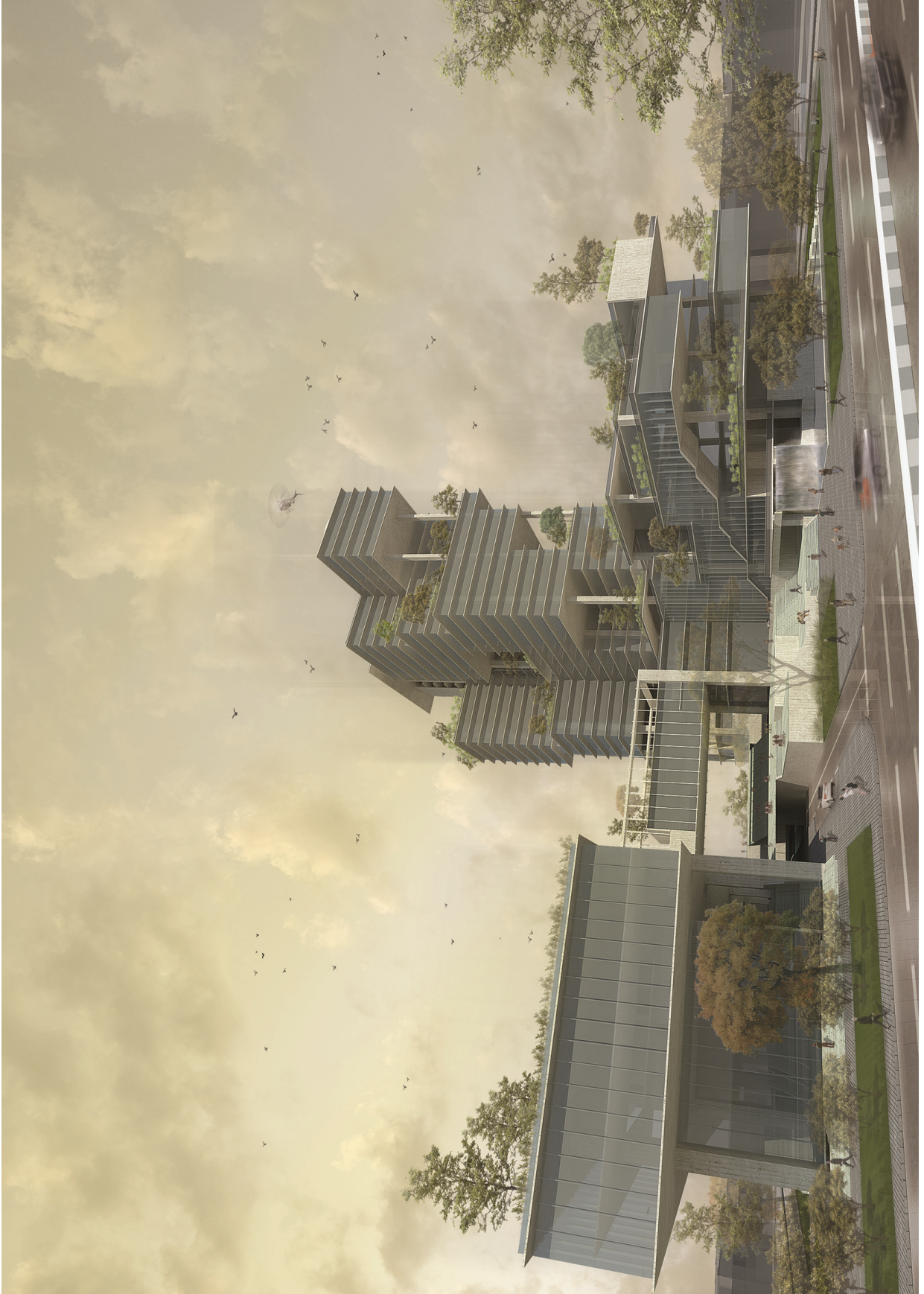
SECTION EE'

- 1 PRINTING PRESS
- 2 PARKING
- 3 SECURITY OFFICE
- 4 TELEVISION STATION ENTRANCE
- 5 KITCHEN
- 6 OFFICE CAFETERIA
- 7 PUBLIC PLAZA
- 8 WATERBODY
- 9 TELEVISION STATION WORKSPACE
- 10 PRAYER HALL





AERIAL VIEW



CHAPTER 08 | CONCLUSION

Impress Group Headquarters for Electronic and Print Media, is a complex project. The core challenge was to deal with the varied types of functions and fitting them in the same structural system. The requirement was to give something back to the city, incorporating the public with the project. The main achievement of this project has been the arrangement of the functions, according to their needs- fulfilling all the requirements, which resulted in a functionally and structurally sound and also aesthetically pleasant structure.

This project allowed me to experiment with a range of functions, climatic consideration, and structure; moreover the location of the site is in a very accessible and centered area, Tejgaon industrial area, which will eventually be converted to a commercial district with high-rise structures, housing commercial spaces, on both sides of the road. This created an opportunity to make the design responsive by addressing the crucial needs of the city. However, with all the functional requirements, this project aims to be more than just a television station; it is an endeavor to create a common platform for the aspiring artists and all the organizations related to media, in order to meet the standards corresponding to the measures of the rest of the world.

References

- Akande,W. (2002). "The Drawbacks of Cultural Globalization", Yellow Times.
- Berger, G., (2002) "Theorizing the Media – Democracy Relationship in Southern Africa, *Gazatte: The International Journal for Communication Studies* , Vol. 64, No.1, London : Sage Publications.pp21-22.
- Bukhari, B. (2002). *The effect of television programmes on youth*. Unpublished master's thesis, department of Mass Communication, University of the Punjab, Lahore, Pakistan.
- DellaVigna, S. and Ethan K., (2007) "The Fox News Effect: Media Bias and Voting," *Quarterly Journal of Economics*, 122 , 1187-1234.
- El Fawal, Nagwa, head of the Mass Communication Unit, the National Center for Criminological and Sociological Studies. Personal interview, Cairo, 2001
- Fahmy, A. (1997). "Uses and Gratifications of Egyptian Women for Satellite Television." *The Egyptian Journal of Mass Communication Research*, volume 1, number 2
- Finnegan, J. R., Jr., and Viswanath, K. (1997). "Communication Theory and Health Behavior Change: The Media Studies Framework." In *Health Behavior and Health Education*, 2nd edition, eds. K. Glanz F. M. Lewis, and B. K. Rimer. San Francisco: Jossey-Bass Publishers.
- Gentzkow, M. and Jesse , S. (2004) Media, Education and Anti-Americanism in the MuslimWorld," *Journal of Economic Perspectives*, 18, pp.117-133.
- Gerbner, G. (1983). "Field Definitions: Communication Theory." In *1984–85 U.S. Directory of Graduate Programs*, 9th edition. Princeton, NJ: Educational Testing Service.
- Huda, Z . (2008) "Emergence of Satellite Television and Enigmatic Geo-Political Strategy of Bangladesh government"
- Huda, Z. (2005). "Problem of National Identity of the Middle Class in Bangladesh and State-Satellite Television". PhD Thesis(unpublished), University of Warwick.

Hillard L.R. and Keith C.M. 1996. *Global Broadcasting Systems*. Boston: Focal Press

Katz, E., and Lazarsfeld, P. (1955). *The Part Played by People in the Flow of Mass Communications*. New York: Free Press.

Kreps, G. L., and Thornton, B. C. (1992). *Health Communication Theory & Practice*. Prospect Heights, IL: Waveland Press.

<https://en.wikipedia.org/wiki/Media>

https://en.wikipedia.org/wiki/Electronic_media

https://en.wikipedia.org/wiki/Mass_media

https://en.wikipedia.org/wiki/Tejgaon_Thana

