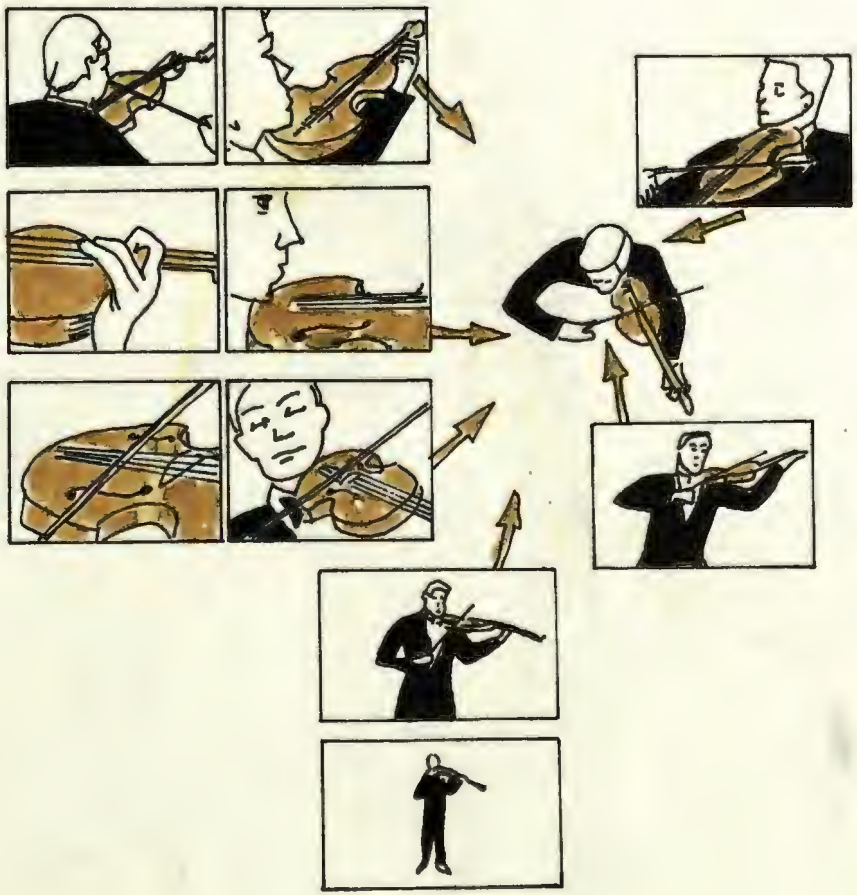
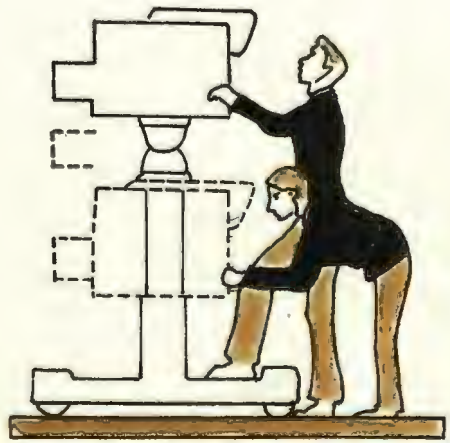
"MEDIA FOR COMMUNICATION" CENTER

RAS BEIRUT





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"MEDIA FOR COMMUNICATION"
CENTER, RAS BEIRUT.
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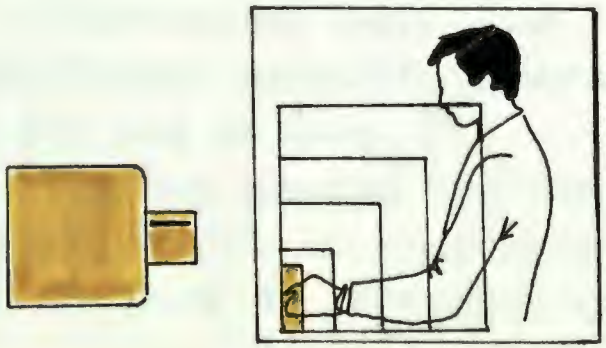

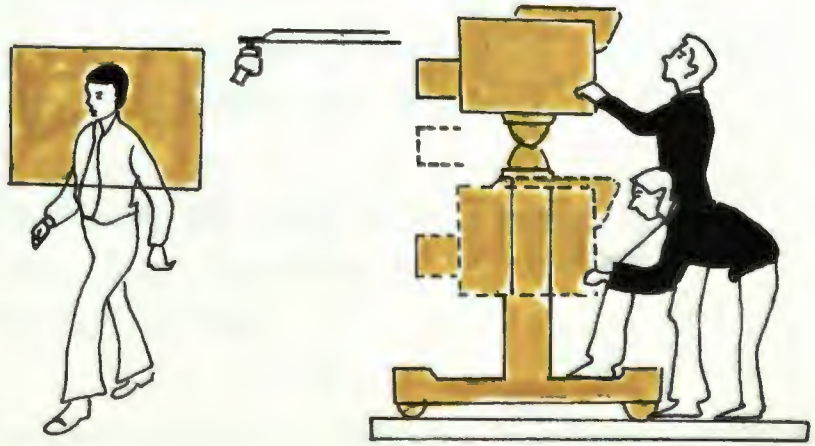

a. PERSONAL OBJECTIVES / STATEMENT OF THE PROBLEM.

The heart of all communication is the sharing of meanings by a communicator and a receiver of the communication. The ability to share meanings is what makes us uniquely human. The essence of human communication, whether it is Face to Face communication or a television message sent to millions, is the achievement of parallel sets of meanings between those sending and receiving the message. When communication does occur, the communicator and receiver are linked by their experience of parallel sets of meanings, they "share" the meaning of the message.

Today, there is a widespread belief, especially among educators that broadcasting and particulady television exert over the public some extraordinary almost hypnotic power, which is supposed to be much more sinister and dangerous than anything that the printed word threatens. The criticism arises from the simple fact that broadcasting is a mass medium, a mass communication, and thus part of popular culture, it's an easy target for simple manipulation.

"Television was supposed to be a national park, a great resourse to be used for the public good, instead it's has become a money machine" (1)

"Television unlike print, favors movement over stillness, simplification over complexity specificity over abstraction, personality over conceptualization and the present over the past and the future" (2)

Today, it is estimated that 90% of households have at least one television set yet neither television nor broadcasting stations have been responsive to the needs and interests of the communities in which they are located.

✳ PROSPECTS OF CABLE TV.

- All the broadcasting services have a common characteristic: There is a limited number of channels. Beyond a certain point if you try to broadcast more signals over the air in one area, the signals interfere with each other. This scarcity of channels influences the content of television. In any area the number of channels is small and each station tries to appeal to all the people in the area; its content is therefore aimed at a heterogeneous not a specialized audience.

- CABLE television, called toll television or pay television is a special method of transmission in which the signals are scrambled at the sender's end. Unless the receiver has a device for decoding it, no image can be viewed.
  Whereas regular broadcasting delivers programs for a vast, heterogeneous audience, programs on pay television, like a speciality magazine can be targeted to limited homogeneous audiences. First run movies, leading ballets, plays etc...
  It is the television of "abundance".
  Cable television may be a good alternative for promoting better standards and answering a variety of tastes, needs, pertaining to different age groups and backgrounds.
  In the future, the needs of television audience will be more sophisticated because of higher level of awareness created by this age of multimedia communication.

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(1) From "Dialogue" n°72. p60 FRED W. FRIENDLY.
(2) Ibid - Rushworth M. Riddler p60.

b-SOCIAL PURPOSE.

In spite of the raging war which has been going on for almost eleven years in Lebanon, it is surprising that there still remains a wide public motivated by selective if not sophisticated interests in media production.

LEBANON has still been producing 34% of printed media production (books) in the arab countries. It is also home for many young bachelors holders in the field of communication and art sciences (film, TV, art) who have produced interesting projects (drama, film...) which have been applauded in the middle east for their creativity and "avant-garde" youthful spirit. example: Marun Baghdadi, Burhan Alawiyya, Roger Assaf and the "hakawati group" etc...

This project aims at giving Beirut one more chance in promoting its cultural standard in the region, by offering more opportunities for its local community. The center intends to bridge the gap between communication at an interactive local level and mass communication as a broad experience catering for hundreds of thousands. It will be the joined effort shared by different educational, artistic, cultural, informative institutions of both public or private sector. These will channel their production, ideas, creative works and sometimes their needs to this center so that the whole community inclusive of these institutions will find in it a platform for their performances, seminars, exhibits etc...

All these efforts will aim at creating a continuous communicative climate,

which will result in a perpetual challenge in these concerned institutions and therefore will play a role in the creativity.

The obvious goal of the program is to develop a sophisticated audience with selective and developed standards and an intense awareness of the needs on the local level. The program will therefore be ready to assimilate new trends, new ideas in order to create further needs and the ability to answer them.

All this communicative process as it becomes richer, is entitled to be organized and recorded in a regular way so as to reach a wider participating audiences through mass broadcasted media.

If this center is to respond to the needs of that public it also aims at widening its scope and its number. The media will act as a tool for information, experimentation and innovation, and will always be motivated by the interests of its sophisticated audience.

THE ECONOMIC BASIS

The project is a joined effort between a private investor, a lebanese film producing co. and a board of public and private educational + cultural institutions. The investor will pour his money for the realization of the cable system which is profit oriented : the first step aims at providing a cable network system which could be a joined project with the public authorities when the development of the telecommunication services at the national level will take its due course. Then the investor will be responsible for the earth station, the antenna dish connected to a control room equipped with a discrambler.

The programs are received via satellite, recorded and transmitted according to a schedule set by the station. The clients have to pay once for their discrambler, TV set, along with their cable. As they become subscribers, they will pay regularly a fee, every 3 or 6 months. They will be saving on the cost of video films, and the antenna (to catch local TV stations).

The institutions will be shareholders in the company. They will invest in the building of the communication or performance facilities which ultimatly will serve to channel their own productions. Private or public grants will be collected and poured in the realization of this part.

These institutions will elect a board of trustees, who will be responsible for establishing guidelines and schedules for the activities' production and

programming. For each event, an individual sponsorer among the institutions or others will be identified. He will be covering the expenses from his institutions' subsidies funds. These funds could occasionally come from the government itself when the program permits, since provision for cultural events is considered on national level.

THE PROFITS

They come from each production (exhibition, performance) etc... The sponsoring institution and the "performing" party will get established percentages. Provision for a 10% percentage goes for the preparation costs and maintenance fees.

As the TV cable system gets the exclusive permission for the coverage of the activities, regular money is collected from the TV CABLE Board to cover the salaries of full-timers.

Other profits are generated from the media production, which includes: the sale of produced materials such as regularly filmed programs (the center's production), commissioned programs, the activities' coverage material dubbed versions of recorded films, off-center recorded material, video-taped licensed reproductions etc... in addition to subscriptions to TV cable system.

These profits will have to balance the production expenses, crew's salaries, equipment cost and maintenance in the TV station.

LAND VALUE.

It is estimated that the cost price per m^2 is 10 000 lebanese pounds, and the building cost is equally 10 000 LL/m^2 (inflation prices).

The land is considered as part of the primary investment by both parties (TV cable system+ board of trustees), the shares will be established according to the initial investment of each individual institution or private investor.

The land could be bought by the government and donated to the center since one of the potentially interested parties in the center's program, is the lebanese university.

SCOPE OF PROGRAM

The different facilities provided by the center can be grouped into two major parts namely the "performance center" and the "media production center." The performance center consists of the following facilities:

a). The exhibition spaces: one will be dedicated to a permanent collection "the theatre museum" which will be conveyed to the public through two stages, a study exhibition then a display exhibition illustrating the main theatre "genres". This section of the "museum" will constantly be rewied and enriched through out the year (total area 250 m^2). Another exhibition hall is basically for temporary collections (250 m^2). Its use is determined in advance by the schedule set in the center at the beginning of each year. A curator is responsible for organizing this activity.

b). The auditorium theatre: (for 550 people). It aims at accomodating a flexible range of performances mainly "average straight drama", "chamber ballets", chamber music (recitals), folk dance etc... These, along with other scheduled events, will be produced for TV by the center.

c). The studio theatre: This hall is characterized by its flexible use. it aims at offering an experimental dimension to "avant-garde" shows and may offer the flexibility of a studio. It may not have any fixed seating arrangement but is studied so as to allow different space combinations for different performances: folk dance, drama, balls, shows. Its users are student groups or "experimental" professional or semi-professional groups. (350 people)

d) Lecture hall for 200 people: it is intended to be used for seminars, debates, demonstrations, it accomodates projection facilities.

e) 2 meeting rooms: (75 people each): they have no fixed seating arrangement, however provision for media illustration (projection) is considered.

All events occuring in the performance center are likely to be produced for TV. Adjacent technical facilities are provided (control rooms) along with the technical assistance of the media production center. Its administration is in direct relationship with the central management.

The media production center consists of:

a)- four studios for TV film production ($50m^2$, $100m^2$, $150m^2$, $250m^2$ respectively). They are supported by technical services: control rooms (video, sound, intercom.), recording facilities, telecine, editing suites; the other production services are:

b). the dressing, fitting, make up, costume design ...

. the scenery design, preparation, assembly and storage

c) As mentioned before, the technical facilities which range from editing to video tape recording, to sound effect etc.. are dedicated for the finishing of a filmed production as well as duplication for sale to other networks.

d) On the other hand, the earth-station with a dish receiver, the transmission room, and programming control facilities have the responsibility of recording programs via satellite, mixing them with other locally produced programs according to a pre-set schedule, then transmitting them through the cable system to subscribers.

e). the responsible administration consists of operational management, production management, sales management and programming board. These work closely with the central administration which is common to both the "media" and the "performance" parts.
In addition to that, a documentation department serves as a research tool for programs, seminars and performances preparation as well as to forecast the future needs of the center. Close to the central administration and to the documentation center, a computer room will be located.
The cafeteria-restaurant will provide lunch to two groups:.the centers' full timers namely, the administration, techniciens, as well as performers or lecturers during rehearsal hours.
. The audiences that will be present all day long during a full-day event for a filming purpose (example : entertainment show at the main auditorium).

DESIRED IMAGE

It's a center for "communication", inviting interaction between different groups and creative production at the community level. It is to be read as a community project erected in an urban environment, capable of creating an interesting catch point in the area but still able to maintain a seggregative relationship among its different users. It's a place for innovation, culture, experimentation, and serious production, therefore offering a strong innovative and expressive character. As a modest cultural landmark in the Ras Beirut neighborhood, it suggests an image of a youthful, creative community open to discussions, debates and innovation.

CHOICE OF THE SITE

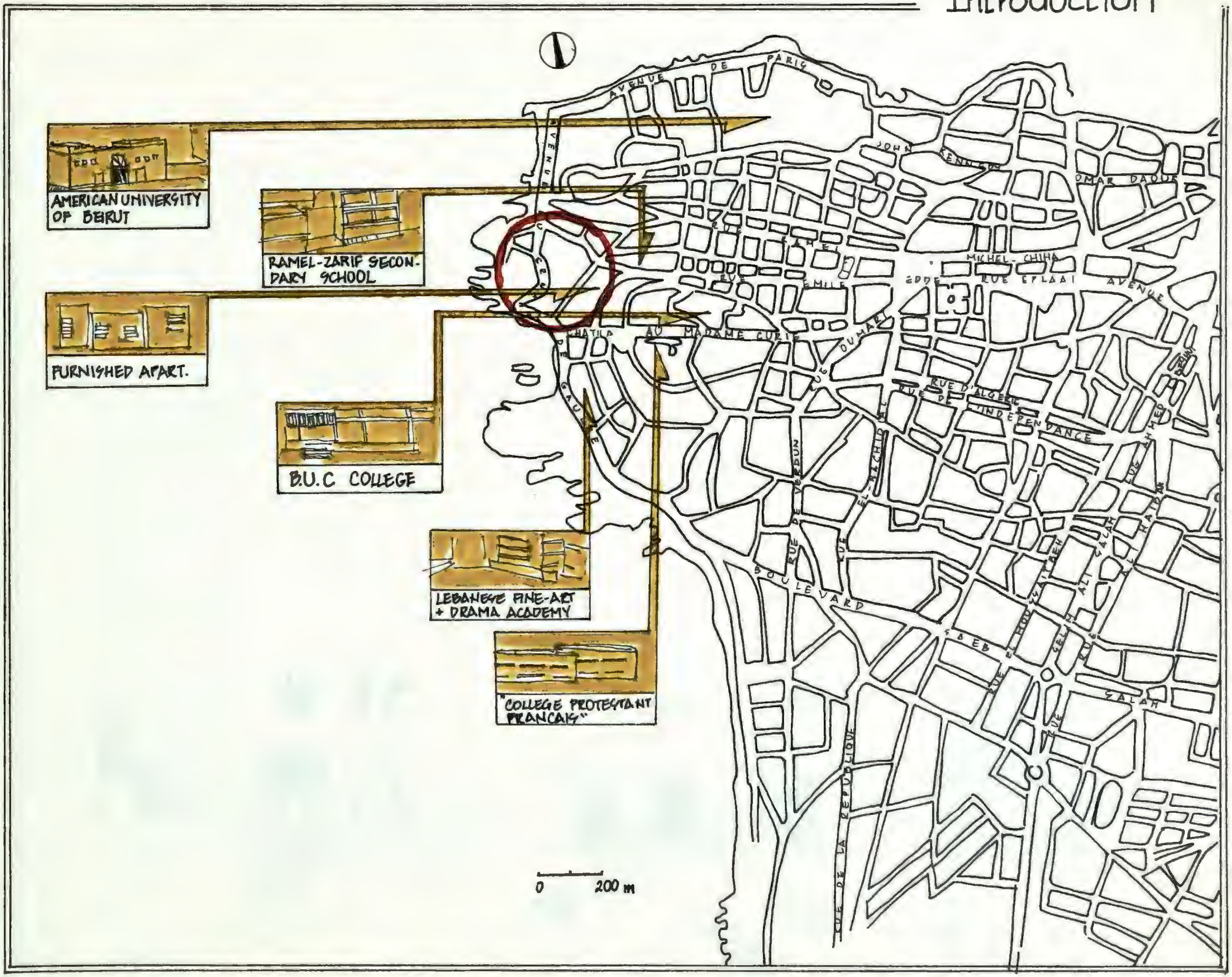
The site has been intentionally chosen in the RAS BEIRUT neighborhood for different considerations which are mainly summarized under the following:

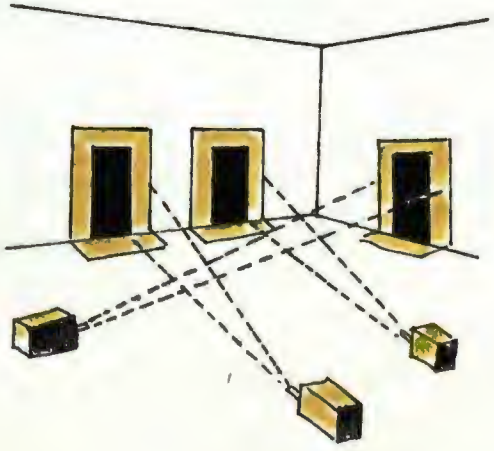
- It's close to different educational institutions namely AUB, BUC, College protestant français, Ramel el Zarif public secondary school, fine art school + drama school of the lebanese academy. The maximum walking distance considered = 900 m. These institutions may provide potential users of the center's facilities in both its productive and interactive aspects.

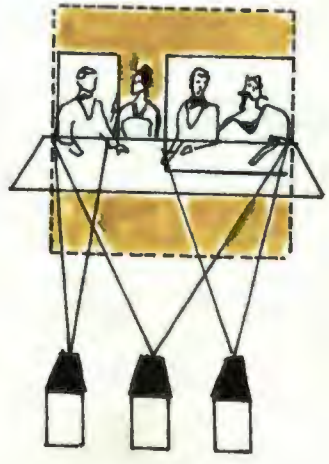
- It is located in an area which is purely residential (immediate neighborhood), therefore offering no conflict with any previous program of equally active prospects. Traffic is considered normal since no commercial or educational development is close.

- The center may create an interesting active nucleus of cultural nature far enough from the dynamic Hamra and bliss area, yet still well centered in the neighborhood of Ras Beirut.

- Furnished apartments blocks which are considerable in number in the immediate neighborhood may serve the center in terms of providing temporary housing facilities for visiting lecturers, performers, crews.


AMERICAN UNIVERSITY OF BEIRUT
RAMEL-ZARIF SECONDARY SCHOOL
FURNISHED APART.
B.U.C COLLEGE
LEBANESE FINE-ART + DRAMA ACADEMY
"COLLEGE PROTESTANT FRANCAIS"
AVENUE DE PARIS
JOHN KENNEDY
OMAR DAOUK
RUE HAMRA
MICHEL CHIHA
RUE EMILE EDDE
RUE SPEARS
MADAME CURIE
CHATILA
RUE D'ALGER
RUE DE L'INDEPENDANCE
RUE DE VERDUN
BOULEVARD SAEB SALAM
RUE DE LA REPUBLIQUE
0 200 m





THE USERS

There are different user groups which are involved in the "making" of events in the center We can identify, the administration, the "performers" or "event-makers", the technical assistance and last the public or audience.

THE ADMINISTRATION

The central administration is involved at the first level of decision making. It consists of a board of trustees which represents the different institutions as shareholders along with delegates from the TV-media production center. These appoint a president and a vice-president who are full timers, responsible for the overall management. The board members meet during the months of Sept-Oct. to establish the main guidelines and propositions for:

A. The program of the activities in the "performance hall" and its schedule: these activities can be summarized under the following categories:

a) A proposed event by a certain institution who has a delegate on the board, He will be fully responsible for its preparation and execution example: student drama production, yearly book exhibit.

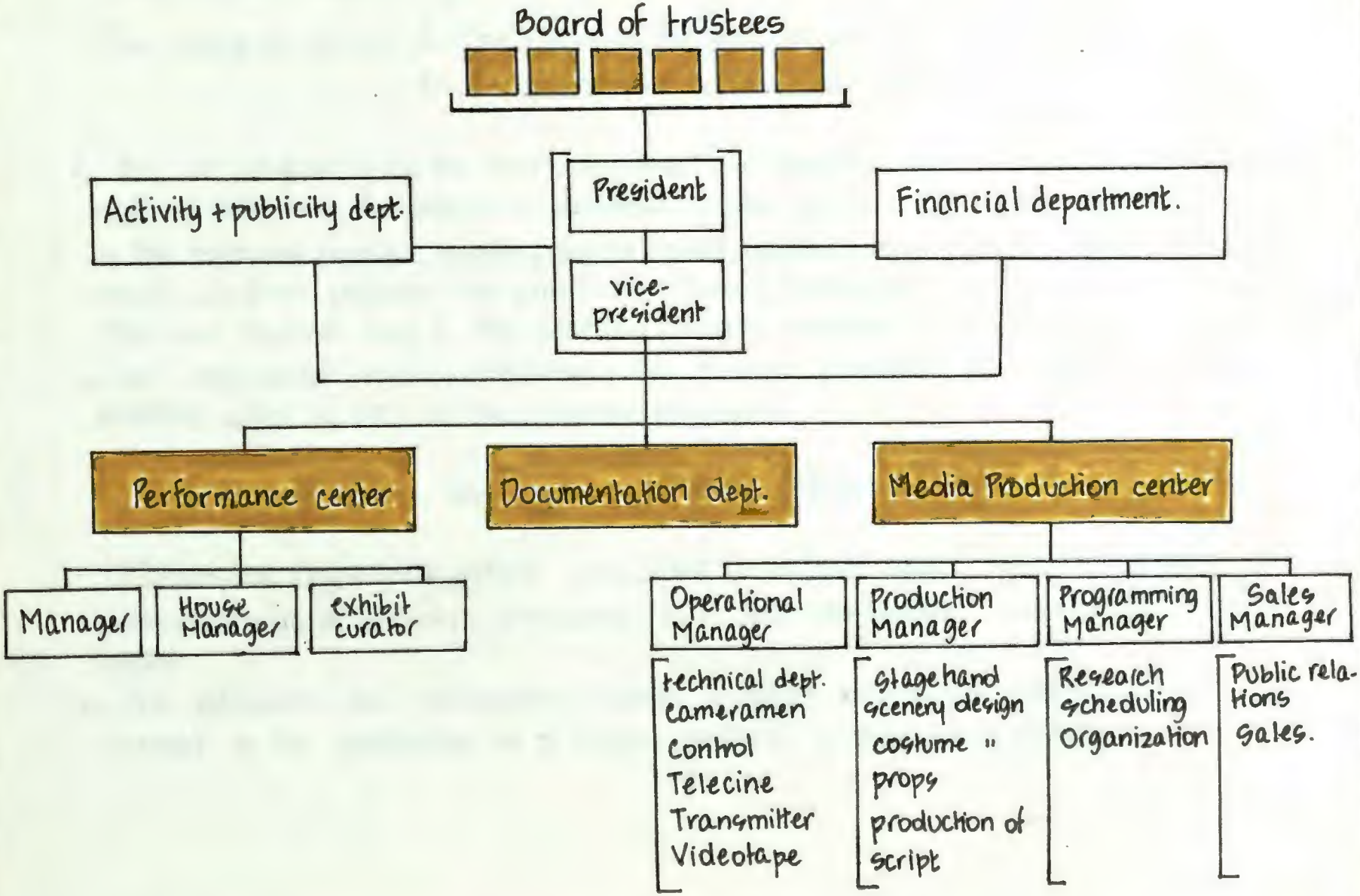
b) The different delegates on the board agree on a topic for seminars or symposium and appoint researchers from interested institutions as part timers to document, prepare and organize the event.

c) A professional group, association or team is invited for a performance or event.
d) After agreement of all delegates a facility is rented by a professional performing group, or academic activity for a defined period of time.

B. The media center activities; they include:
a) The general directives for the choice of programs to be purchased via satellite, according to polls, statistics which determine age, interest, broadcasting time of subscribers' groups
b) percentage of filmed material to be produced by the center.
c) percentage of commissioned media production to be accepted.

C. The financial profit of the year and the subsequent funds to be allocated for different departments, jobs, tasks.

THE ADMINISTRATION



"THE EVENT-MAKERS"

This category groups A. The users of the "performing center"
B. The performers in the media production.

A. They are, depending on the scheduled event : a) students from educational institutions such as AUB, BUC, the lebanese academy of fine art etc... they will produce projects in the following media : .théâtre (drama, mime, demonstration, recital, ballet, jazz, folk dance), as final projects for graduation. These productions are performed only once. They are repeted only if the schedule makes provision for that.
. Art : organized regular exhibitions in painting, sculpture etc... seminars (if the students' group is part of the seminar organizers.

b) Professional troups, repertoires, association of artists etc...

c) Professors, researchers people specialized in defined topics; They are lecturers or participants in a seminar, associated with the responsible institution or invited as guests.

B. The performers are professional actors or artists or invited guests who are involved in the production of a filmed material located in a studio.

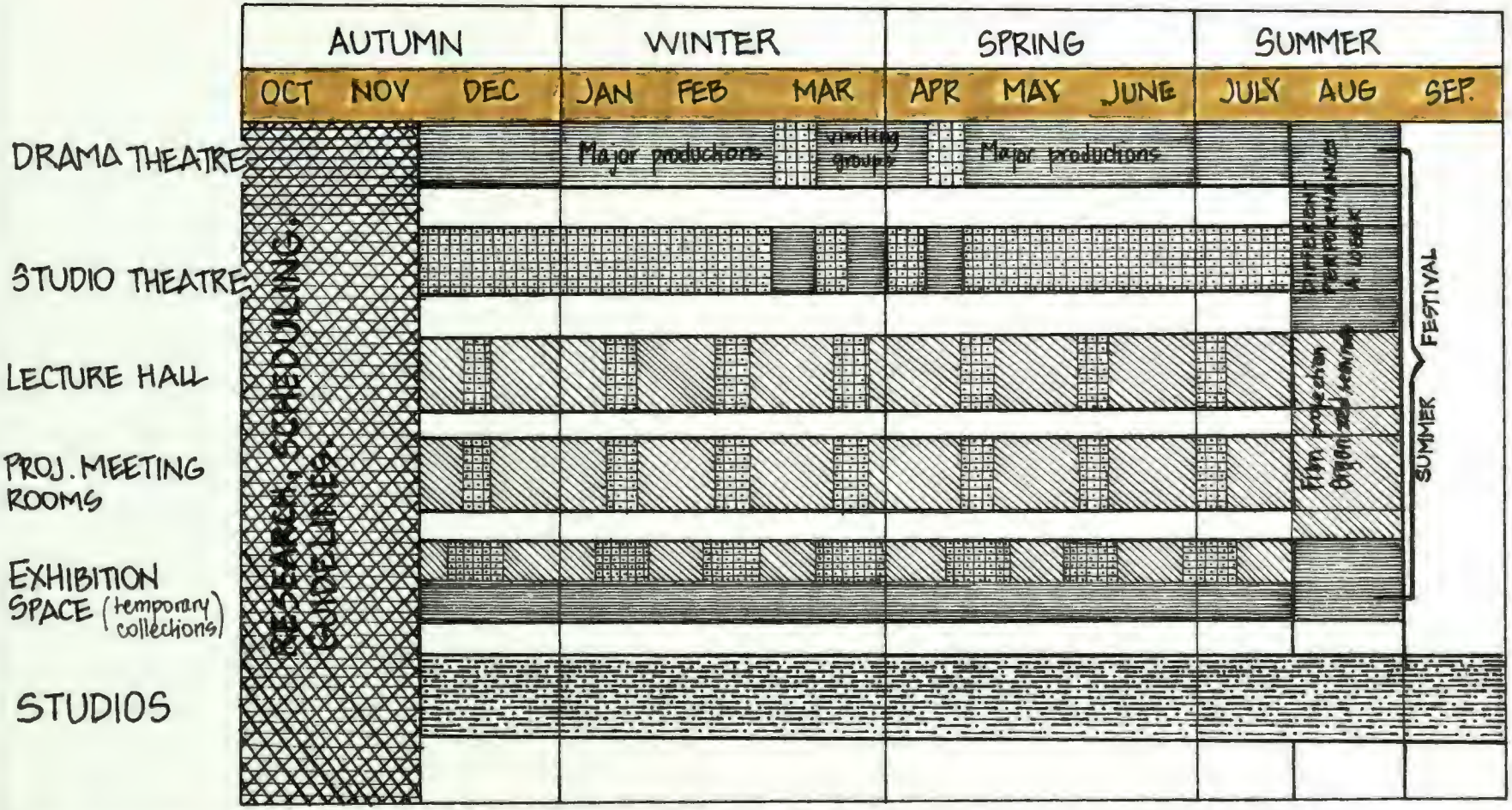
THE TECHNICAL / SERVICE ASSISTANCE

It includes a full-timer technical or professional team for different support services needed for a studio recorded production. In case of a technical assistance in theatre productions, seminars, lectures, exhibitions... the house manager at the "performance center" coordinates with the operational and production departments of the media center to help him fulfill these jobs: . lighting , video projection, sound control, costume design and making , scenery design and making , make up assistance, props, filming of "events".

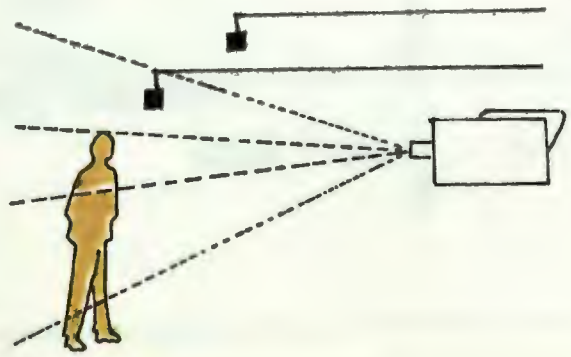
In the case of a student production, most of these tasks are the responsability of individual students who are graded upon their achievement. On the other hand both these operational and production departments at the media center have the opportunity to appoint additional techniciens on part-time basis depending on the task involved example : the producer for a filmed-material will end his conflict upon the end of the project.

THE PUBLIC / AUDIENCE

The public attends the productions, seminars, exhibits, . Some activities are paid such as professional theatre whereas semi-professional or experimental productions are free. In some cases, invitations are issued to specific interested groups.



* This is a proposed time-table for the events scheduled in the center.



SPACE	NET m²	STAFF	OCCUPANTS
ADMINISTRATION			(capacity)
a. central administration.			
• reception waiting	30		10
• chairman	28	1	
• vice president	24	1	
• secretary + waiting	25	1	
b. administrative council			
• meeting / conference	35		20
• 8 offices 8x15m²	120	8	
• Finance department	27	3	
• Publicity + activity dept.	50	6	
• Archives	15		
• kitchinette	6		
• toilets	12		
• janitor	9	2	
• lounge	20		12
35 % circulation			
GROSS TOTAL	541,35	22	

SPACE	NET m²	STAFF	OCCUPANTS
Computer centre			
• Main processing room	45	4	
• storage.	18		
35% circulation total	63		
Gross	85,05		
Media center management			
a) • Operational department			
• Operation manager	24	1	
• waiting + secretary	30	1	
• maintenance supervisor	24		
• meeting / lounge	30		
• Engineer's offices 17,5x5	87,5	5	
• toilets	6		
total net	201,5	11	
35% circulation Gross	272		

SPACE		NET m²	STAFF	OCCUPANTS
b) PRODUCTION DEPT.				
• head manager		25	1	
• waiting + secretary		35	1	
• stagehand supervisor		24	1	
• archives		15		8
• meeting		30		
• design studio		70	6	
• costume design		50	4	
• archives		15		
• storage		15		
• offices for head designers	2x12 =	24	2	
• offices for directors/scripts	12x15 =	180	12	
• lounge coffee		28		15
• toilets		12		
	total net	523	27	
35% circulation	Gross	706		

SPACE	NET m²	STAFF	OCCUPANTS
c) PROGRAMMING DEPT			
. head manager	24	1	
. research team offices.	35	5	
. waiting + secretary	12	1	
. meeting + lounge	25		12
. archives	12		
total net	98		
35% circulation Gross	132,3		
d) SALES DEPARTMENT			
head manager	24	1	
assistant	18	1	
waiting + secretary	30	1	
projection room	20		5
toilet	6		
total net		10	
35 % circulation Gross	132,3		

SPACE		NET m²	STAFF	OCCUPANTS
DRAMA / CONCERT HALL				550
• Foyer		100		
• cloakroom		20		
• stage + orchestra pit		240		14 musicians
• camera positions (fixed)		40		
a) Backstage services				
• Communal dressing	3,4x2=33,2	33,2		20
• toilets + showers	3.45x4	14		
• single dressing rooms (+wc)	15.7x4	62,8		4
• changing for musicians	1.5x14	21		14
• conductor's suite		18		1
• Green room		25		
• rehearsal room		81		
• instrumental rehearsal		60		20
• instruments' store		20		
• stage doorkeeper		7		1
• Fitting room		12		
• props		20		

SPACE	NET m²	STAFF	OCCUPANTS
general storage	40		
b) PRODUCTION OFFICES			
• stage manager	12	1	
• sec + waiting	22	1	
• electrician / equipment	12	1	
• Director	12	1	
• Artistic director	12	1	
• production manager	15	1	
• secretary	10	1	
• toilets	12		
• lounge	25		12
• control rooms	40	2	
total net	1487	9	
35% circulation Gross	1933,1		

SPACE	NET m²	STAFF	OCCUPANTS
DOCUMENTATION DEPT.			(capacity)
• lobby + control	45		
• circulation + loan desk	12	1	
• card catalogue	18		
a) readers service			
central stacks	300		(30 000 volumes)
• reference point	40	1	
• study tables	40		16
• study carrels	25		10
. Microfilm reading	25		
. Microfilm lab	20	1	
, storage general	20		
. audiovisual proj. room	9		
. Audio-visual collection (magnetic / tape / microfish)	50		
. Duplication	9		

SPACE	NET m²	STAFF	OCCUPANTS
b) Management			
• head librarian	16	1	
• assistant	16	1	
• subject specialist	16	1	
• secretary	9	1	
• accountant	16	1	
• acquisition	25	2	
• cataloguing	25	2	
• Bibliography + indexing	25	3	
• translation + archives	25+16	2	
• Binding + preparation	25	1	
• exchange + gift	12		
• Mailroom / unpacking	16		
• coffee point	3		
• computer terminal point	15		
• Dark room	9		
• general storage	20		
• WC	12		

SPACE	NET m²	STAFF	OCCUPANTS
c) PUBLISHING DEPARTMENT			
. waiting area	20		
. editor in chief	20	1	
. assistant	12	1	
. secretary	9	1	
. general archives	20		
. Art director	25	1	
. assistant	12	1	
. storage	9		
. WC	6		
. lounge	25		
total net	1072	23.	
circulation 30% Gross	1393,6		

SPACE		NET m²	STAFF	OCCUPANTS
PERFORMANCE HALL				
general lobby / distr. space		130	2 (Box office/recept.)	
toilets		12		
a) management				
• manager		24	1	
• waiting area		30		
• secretary		12	1	
• six offices	6 x 17,5 =	105	6	
• house manager		24	1	
• lounge / meeting		30		
• coffee point		4		
• exhibition curator		24	1	
• secretary / waiting		20	1	
• janitors	9x2	18		
• storage		15	2	
• pressroom		36		10
• total net		484	15	
35 % circulation Gross		653,4		

SPACE	NET m²	STAFF	OCCUPANTS
b) exhibition spaces			
• permanent exhibition space	250		
• temporary collections	250		
• reception / orientation	40		
• kitchinette	12		
• toilets	12		
• superintendant office + unpacking distribution.	40	2	
• registration + photography	16	1	
• archives	12		
• storage	40		
c) cafeteria + snackbar			
• entrance / lobby	50		
• dining hall (one)	264		500
• dining hall (two)	84		175
• snack bar	75	2	
• receiving office (kitchen)	20	1	
• storage space	70	1	

Space requirements

SPACE		NET m²	STAFF	OCCUPANTS
• preparation + cooking		200	6	
• manager + lounge		20		
• lockers / washrooms		20		
total net		1475	13	
25% circulation	Gross	1843.75		
d) lecture hall				200 people
• auditorium	200x0.7	140		
• stage		32		
• proj room / control room		15	1	
• translator booths	3x3	9	2/3	
• camera positions	5m²x2	10		
• Backstage restroom + WC		15,7		
storage		12		
e) two meeting rooms				75 x 2 = 150
• projection rooms	2x12	24		
• auditorium space	2x(75x1.7) incl. circulation	255		

SPACE		NET m²	STAFF	OCCUPANTS
translator booths		9	3	
camera stations	(5x2)x 2 =	20		
f) Studio theatre				350
• auditorium 350x0.9		315		
• stage		200		
• backstage : dressing	8,4x3 =	25,2		12
• WC	6x2 =	12		
• storage for props		15		
• green room		25		12
• loading / aisles		20		
• galleries for camera positions		20		
total net		1185,9	7 (not permanent).	
30% circulation Gross		1465,17		

Space requirements

SPACE		NET m²	STAFF	OCCUPANTS
RECORDING FACILITIES				
• STUDIOS 250+150+100+50		550		
• control rooms : 40x4		160	8 (max)	
• control room in performance hall		40	2	
• Newsrecording / press room		40		4
• equipment storage	35x5 =	175		
• Maintenance workshop		70	3	
total net		1035	* not to be compiled (capacity depends on programs)	* not to be compiled (depends on users/programs)
60% circulation		1656		
• Technical support.				
• editing suite		70		
• video-tape recording		80		
• telecine.		60		
• sound recording [narrator, vocalist, mixing, projection]		50		

SPACE		NET m²	STAFF	OCCUPANTS
• master control		60		
• video storage		70		
• switching room		25		
• earth station		40		
• transmitting / control		40		
total net: 495		495		
40% circulation	Gross	693		
SUPPORT FACILITIES				
• dressing communal	5x8,4	50,4	* (not to be compiled)	20
• make up hair	3x8,4	25,2	"	12
• single dressing	4x15,7	62,8	"	4
• fitting rooms	4x18	72,	"	
• showers	1	40		
• first aid		18		
• green rooms	30x2	60		
• rehearsal rooms	20x4	80		
• music rehearsal		60		30
• instrument storage		25		
• darkrooms		35		

SPACE	NET m²	STAFF	OCCUPANTS
total net	493,4	(* staff on part-time basis, called when needed)	-
40% circulation Gross	690,76		
WORKSHOPS + STORAGE			
• woodwork shop	160	4	
• head carpenters 12x2	24	2	
• assembly area	50	1	
• paint area	50		
• offices for headpainter 9x2	18	2	
• crew's lounge	20		
• scenery materials store	60		
• scenery storage 80x4	320		
• costume + props storage	80		
• Dressmaking workshop	45	3	
• wig's shop	20		
• shoes' shop (storage)	25		
• materials storage (raw) continued	35		
• Delivery / mail	20		

Space requirements

SPACE	NET m²	STAFF	OCCUPANTS
total net	907	12	
60% circulation Gross	1451,2m²		
BUILDING GROUNDS			
POWER SUBSTATION	60		
MECHANICAL ROOM	100		
OFFICES / MAINTENANCE	30		
total net	190		
TOTAL BUILT UP AREA	12182,93 m²		

* spaces in recording + support facilities are compiled as to work at full capacity. Storage areas for scenery + costumes are average. Provision for storage outside the site could be taken into consideration.

THE THEATRE-AUDITORIUM

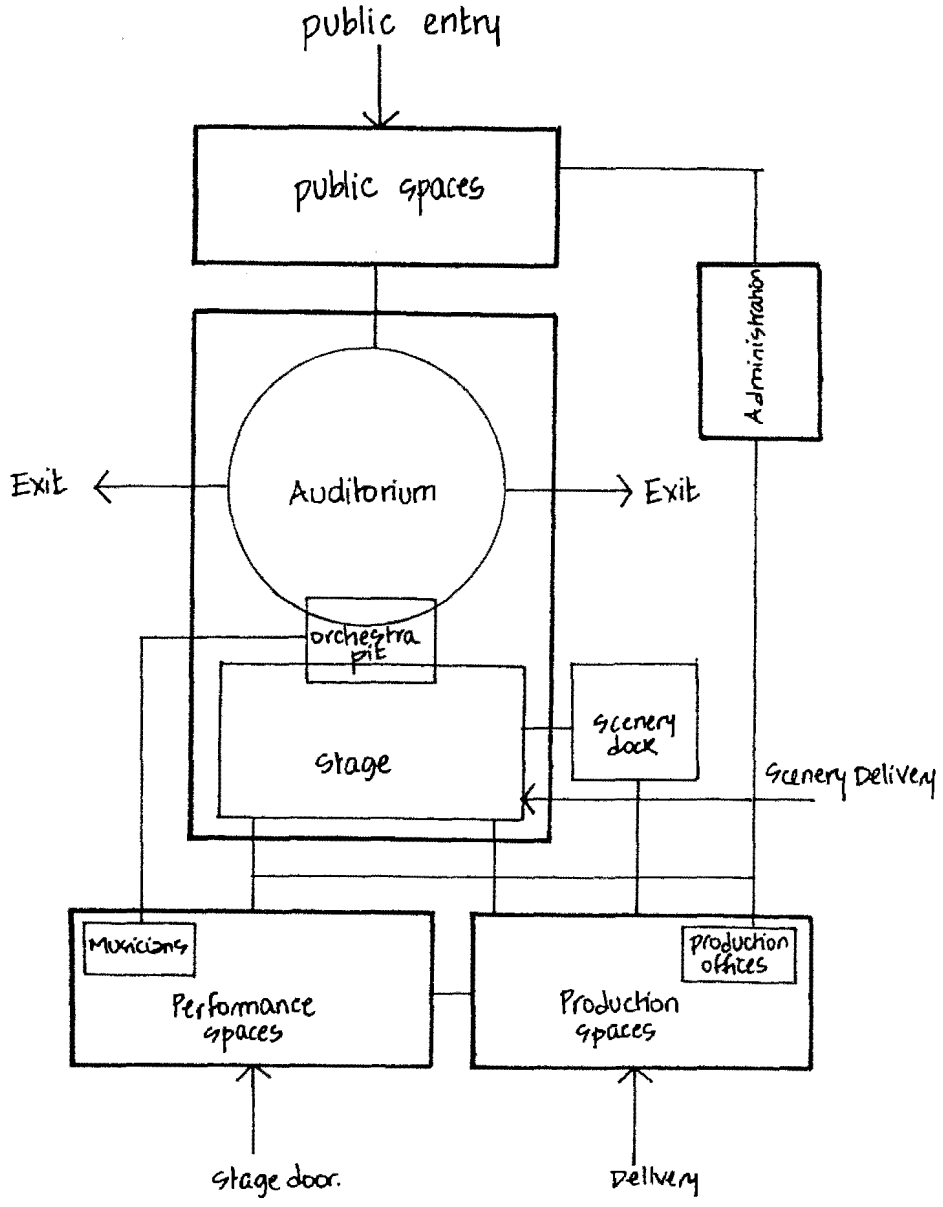
the proscenium théâtre : It's a conventional arrangement of theatre which has the following attributes: it affords the maximum confrontation of performers and audience and is best for lectures, concert singers, recitation, chamber ballet or chamber music and dramatic presentation.

It establishes a limited orientation of performers to audience. The audience being in one compact group within a narrow horizontal angle, the performers can relate their actions to the whole audience simultaneously. It also permits the director and designer to relate performers to scenery, secure in the knowlege that the whole audience will perceive the relationships in the same way.

It is the form most conductive to the production of total uniform effect.

The main spaces provided are grouped under five headings :

(a) Auditorium / stage house
(b) Public spaces Front of house
(c) Performance spaces
(d) Production spaces.



BASIC DATA.

AUDITORIUM SEATING: No seat should be more than from the stage front if the performance is to be seen and heard clearly.

The choice of seating arrangement is affected by the width of the seatway, the unobstructed vertical space between rows when the seats are tipped up and the design of the seat itself. The minimum dimensions are :

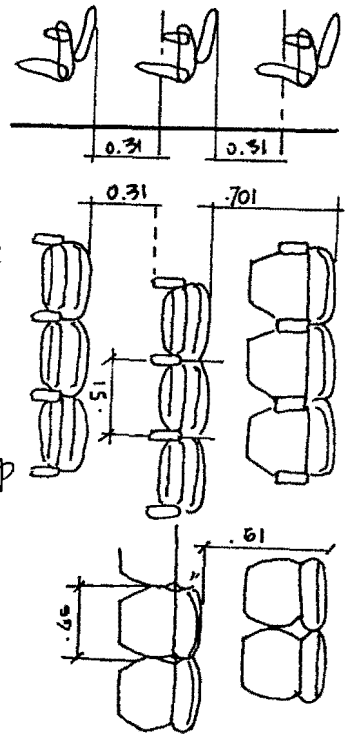
a. Back to back distance between rows of seats with backs : 760mm (minimum)

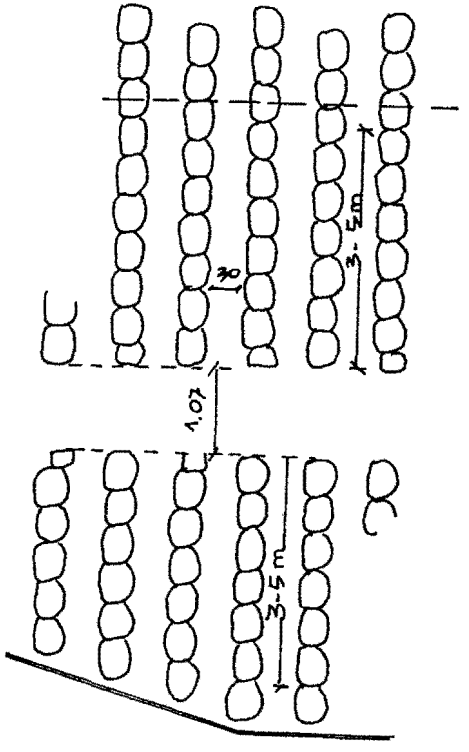
b. width of seats with arms 510 mm.

c. Unobstructed vertical space between rows (seatway) 305 mm. (minimum)

d. Normal distance of seat from gangway 30,6 m.

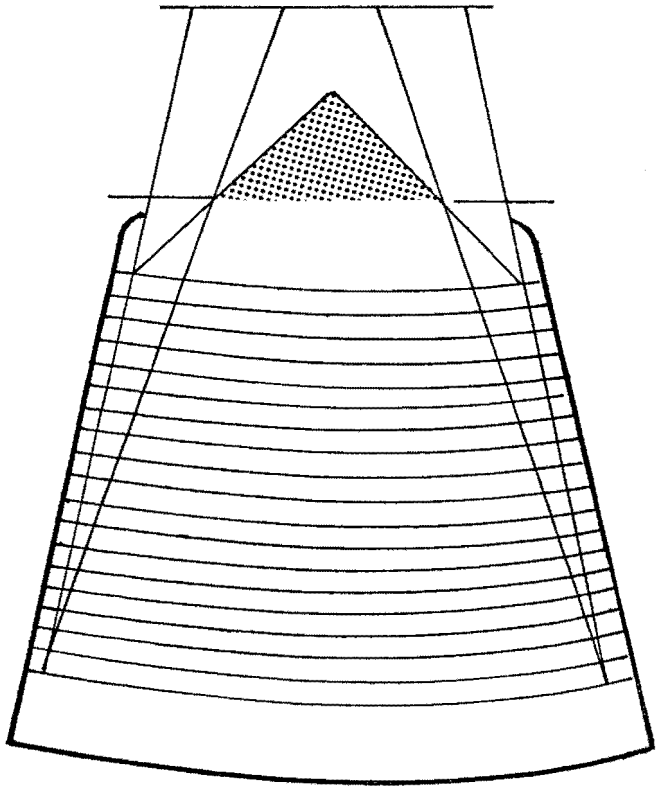
e. Minimum width of gangway. 1,07 m.





VISUAL LIMITS: horizontal sight lines are most critical in theatre with a proscenium stage. Sight lines from side seats restrict the amount of the stage that can be used as acting area. The addition of a false proscenium will limit the acting area still further. The horizontal angle to the center line of which objects on stage, upstage of the curtain line, cease to hold the intended relationship to the objects onstage and the background is approximately 60°.

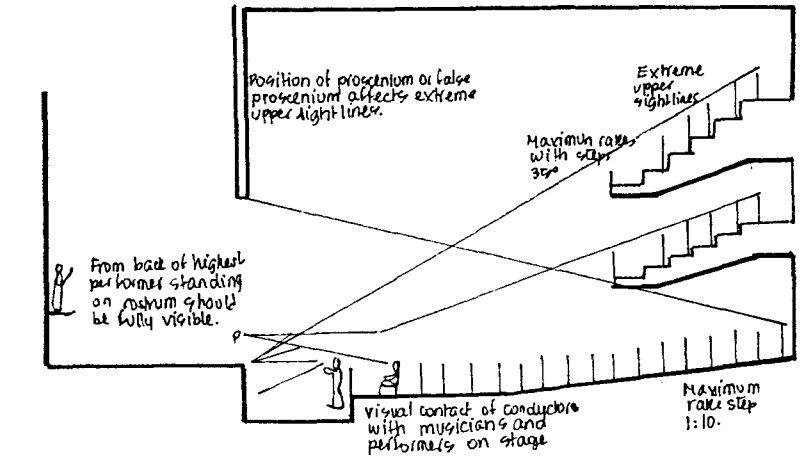
In the case of a proscenium opening, a fan shaped arrangement provides additional seating space of minimum sacrifice of sight lines. To relate better the audience to the performance, the rows of seats are curved. The center of curvature is located on the center line of the auditorium approximatly the depth of the house behind the the proscenium.

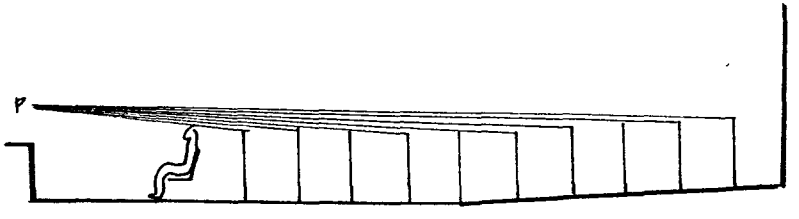


SIGHT LINES: good views of the acting area are essential and for all practical purposes, this means that members of the audience should be able to see over the heads of the people in front of them. The rake of the auditorium floor is worked out graphically as following:

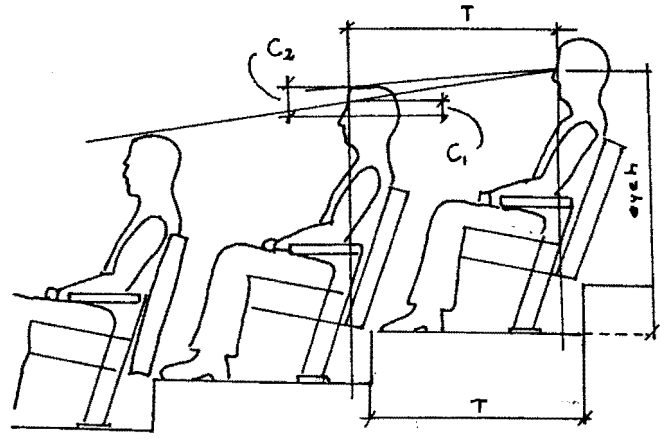
The lowest and nearest point which the whole audience should be able to see clearly is first established. The eye level A of a person in the front is plotted. h= 1120mm. A sight line projected back from P over the head of the person in the first row will cross the vertical line at the eye level (B) of a person in the second row. The height allowed above eye level to clear the head is normally 100mm.

Staggering seating can improve views of the stage, but the different viewing sections through the auditorium should nevertheless be re-checked finally.





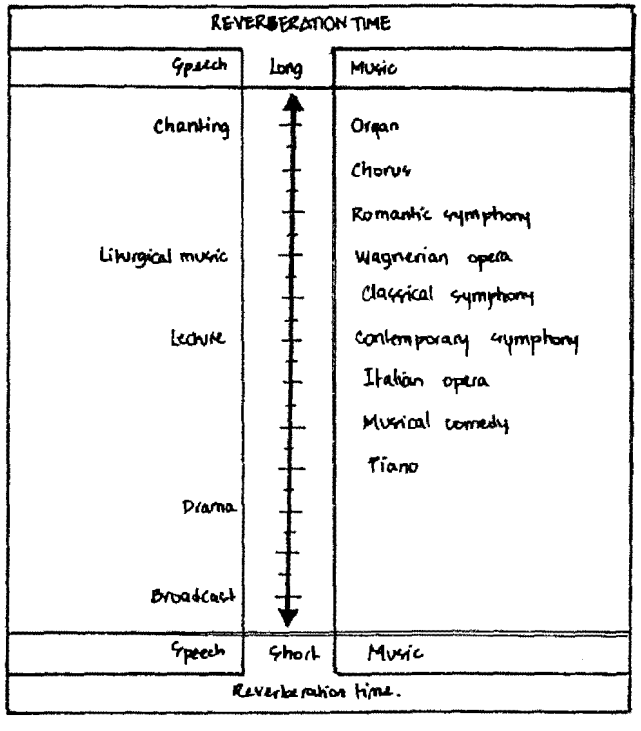
When we stagger the seats to provide better visibility:
The eye height is 1.12m ± 0.10
The tread of the seating tier (row spacing) T is 80-1.15m
Head clearance C
C_1 = 0.065 m, minimum clearance/row assuming the spectator will see between heads of the row in front.
C_2 = 0.13m allows the average spectator to see over the head of the average spectator in front.



TYPICAL SEATED SPECTATOR

ACOUSTICS.

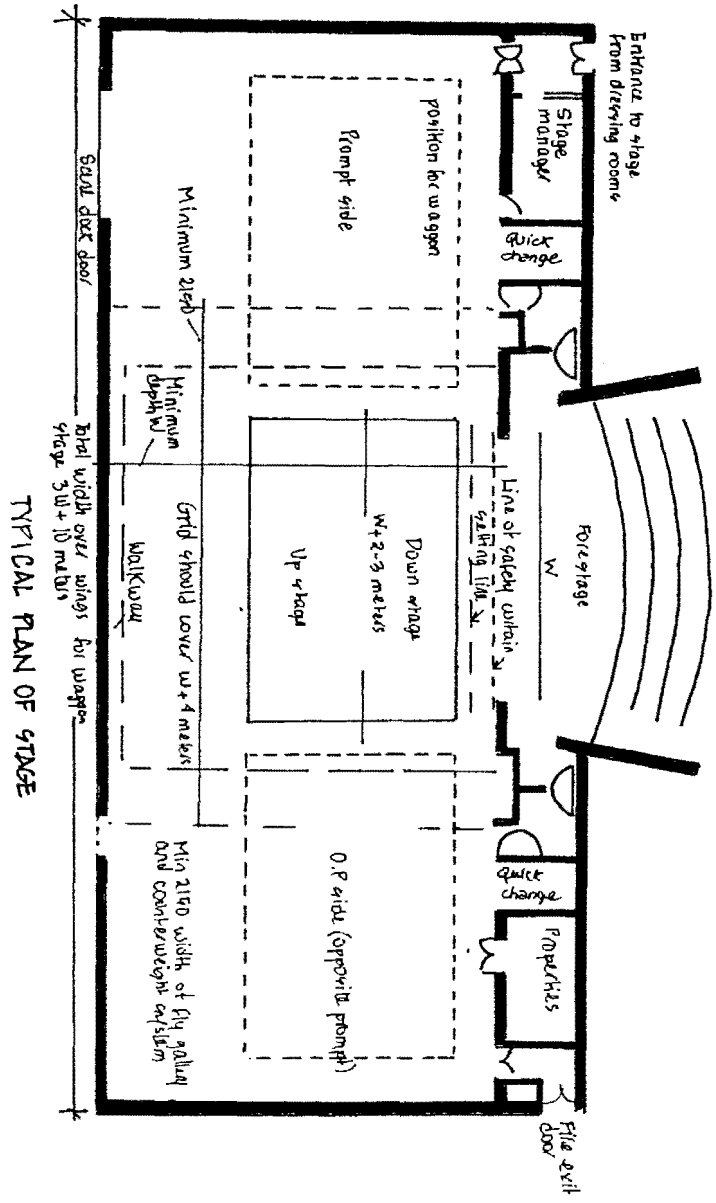
Acoustic limits: the acoustic characteristics of a space are dependent upon the behavior of sound reflections and on the period of reverberation. This is short for clarity of speech and is usually longer for music, and longer for choral singing. It depends on the amount of sound absorbed and reflected by the surfaces of the auditorium and the volume of the auditorium and stage.
A volume of $3m^3$ per person should give optimum conditions for the production of a 0.8 - 1.0 second reverberation time, most suitable for speech. The most common conditions for the production of echoes are parallel reflecting surfaces, which produce "flutter" and curved or faceted distant walls which concentrate delayed reflected sound. One way of reinforcing sound from the stage is to provide reflectors above the front part of the auditorium to direct the sound to the back seats, or the auditorium ceiling might modify it's reflecting surface.



Relative ideal reverberation for various types of performed music and speeches

THE STAGE

The proscenium arch should not exceed 20m in width 6 to 7 m in height. A good proportion to follow in determining the depth of the stage is that it should be 75% of the width of the proscenium arch, and this depth should continue on both sides of the stage. The offstage areas should store a number of stage sets and should be readily accessible to adequate dressing room space. These should be approximatly one half the size of the stage + 10%.
The most flexible arrangement in provision for storing scenery adjacent to the stage is to accomodate for both fly tower and stage wings. Adequate space must also be provided for the prompt corner and stage manager's control desk without interrupting the performer's circulation space.

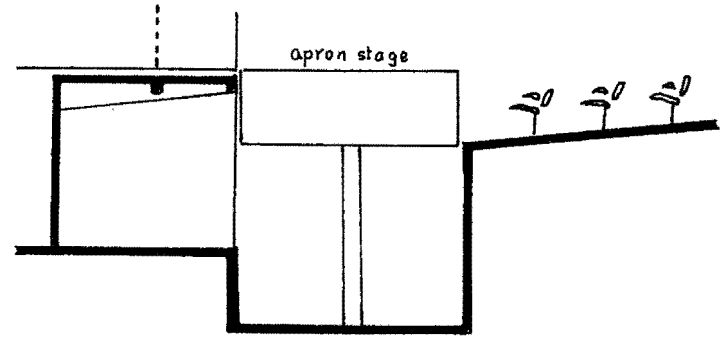


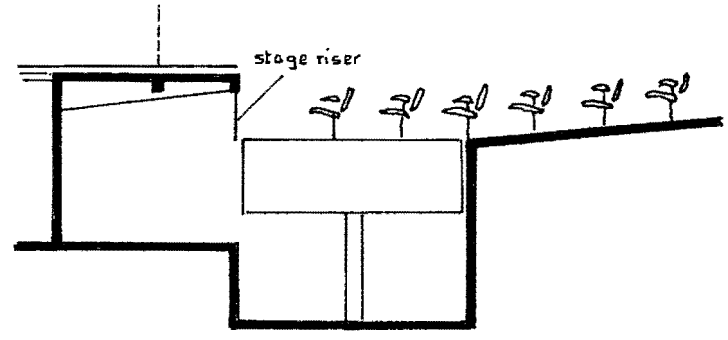
ORCHESTRA PIT

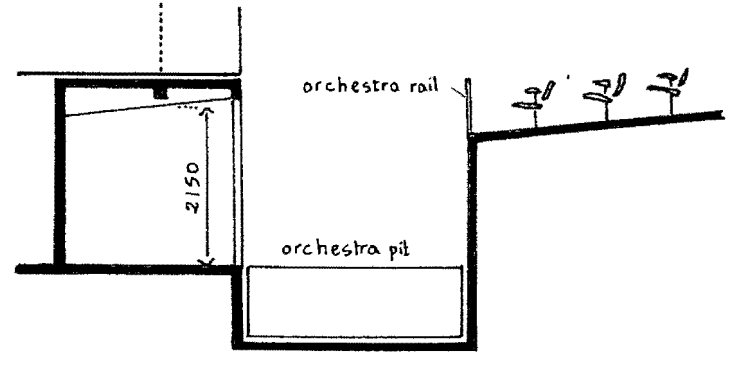
to avoid the orchestra being too obtrusive, it is usually accomodated in a pit part of which is below the front of the stage. The floor of the pit should be 2-3m below stage, preferably adjustable. We allow around $2m^2$ per player. ($1m^2$ for performer, $5m^2$ for piano, $2m^2$ For conductor).

to give opportunities for variety in stge set and production, the stage is sometimes divided into areas capable of being raised or lowered with stage lifts.

For any kind of stage adaptability, some form of basement is needed below the acting area, especially if traps are to be performed or cut in the floor. The stage can be completly demountable with the facility to remove individual sections of the stage if required.

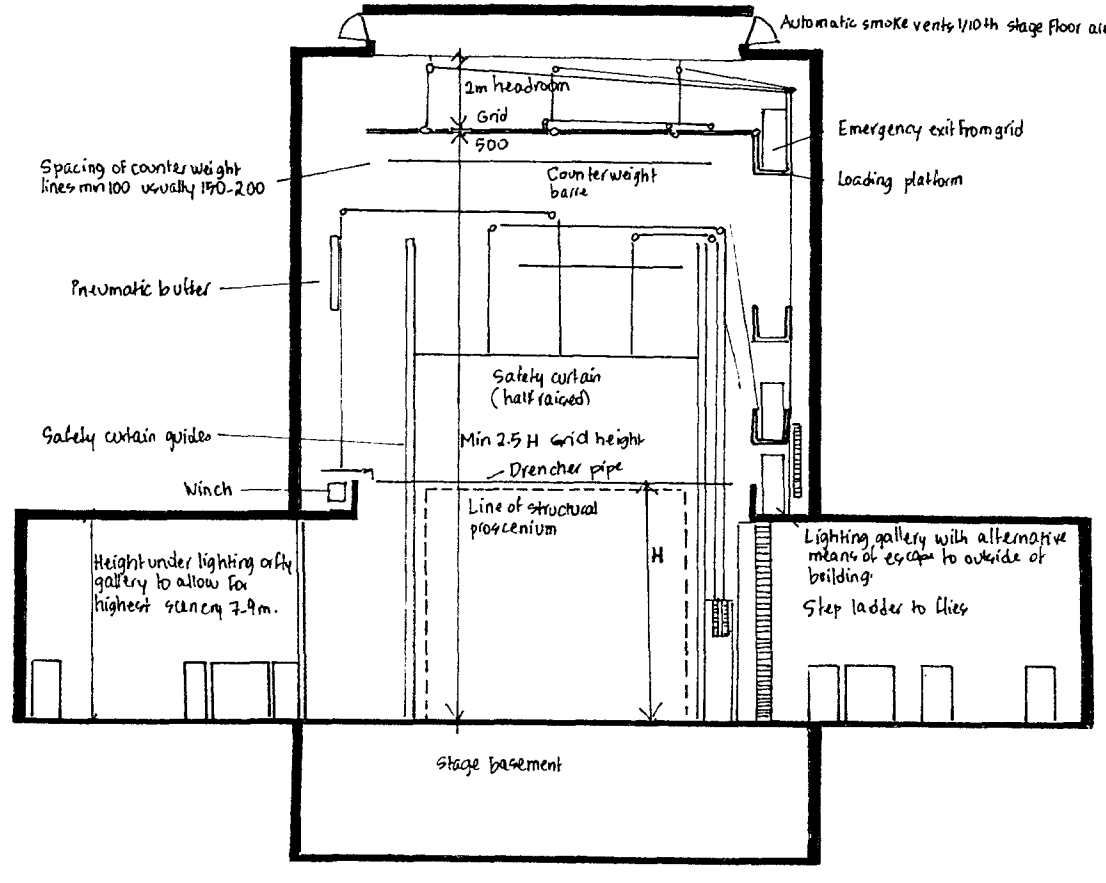






FLY TOWER

The height of the grid, a plateform of steel slats over the stage, should be at least two and a half time the working height of the proscenium opening to ensure that sets can be taken up out of sight. A further 2m above the grid should be allowed for working space. The minimum width of the grid should be at least 4m wider than the proscenium opening and the internal width of the fly tower a further 2m each side. The grid should run the full depth of the stage. If wings are provided which extend beyond the fly tower, a double purchase counter-weight system must be used to reduce the height required for suspension cables.



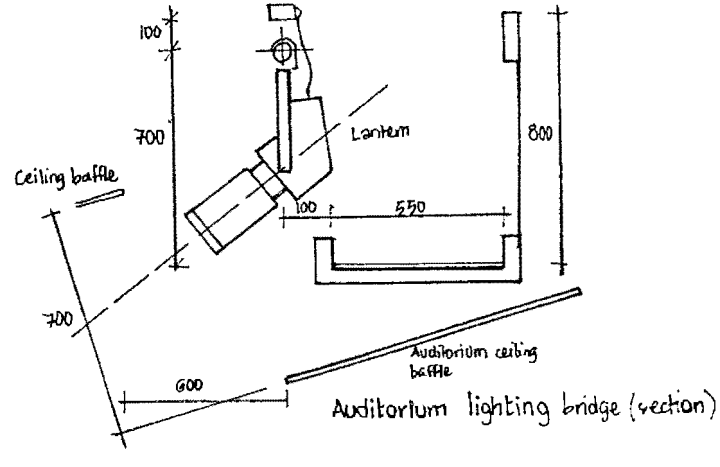
LIGHTS

The amount of lighting and the types required will depend on the design of the auditorium. Front lighting from slots in the auditorium ceiling serviced by catwalks is highly desirable. Borderlights and sometimes spotlights are employed for toning.

The stage switch board may be located at the rear of the auditorium in a lighting booth. A dimmer system should be part of the installation.

CONTROL ROOMS

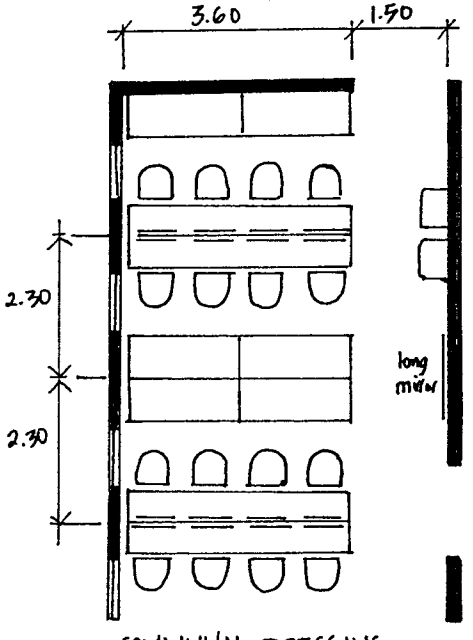
Both lighting + sound control rooms could be placed at the rear of the auditorium. The stage manager operates from the side of the stage to communicate with all parts of the théatre. Provision for camera tracking space during a filming session of a live performance should be considered. The control room gives an adequate position for an eye-level frame, if located on the first tier.



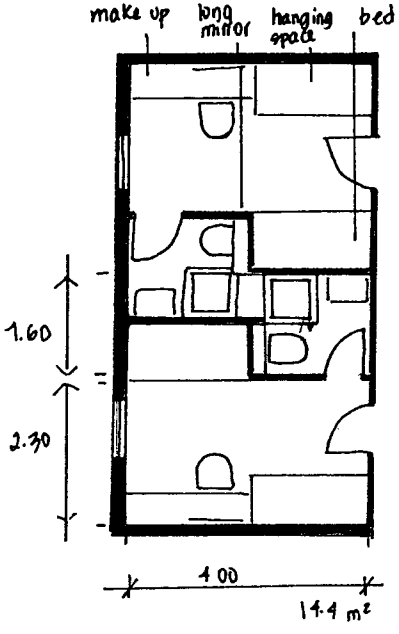
Auditorium lighting bridge (section)

DRESSING ROOMS

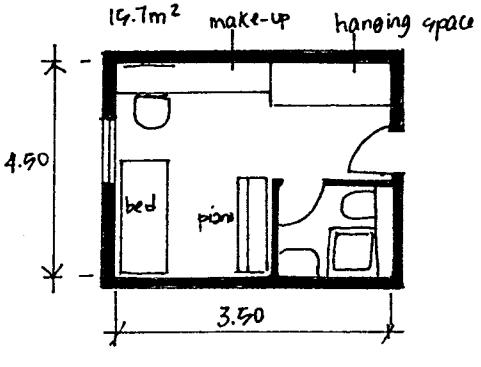
The layout of dressing rooms should allow adequate facilities for performers to put on their costumes, store their normal clothing and personal items. There should be provision for hand and face washing and convenient access to toilets.
There should be a minimum of one toilet and one shower per six actors and one wash basin per four actors.
Single dressing room ≃ 15.7m²
communal dressing room 8,3 m² each bay.



COMMUNAL DRESSING ROOMS
8.3m² each bay



SINGLE DRESSING ROOMS

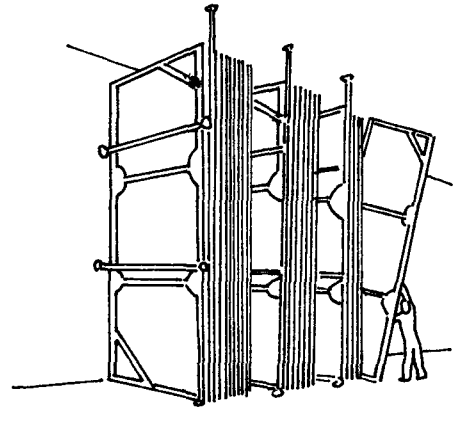


CONSTRUCTION AND PAINTING OF SCENERY:

Flats are used, constructed of frames covered with stretched canvas. Other simple pieces of furniture are built in the workshop.

STORAGE OF SCENERY

Construction and repair of scenery should be within easy reach of the stage. All storage should be easily accessible from backstage. Scenic flats need to be stored in pairs, face to face, resting on the bottom rail to prevent warping. Their size is around 1.2 x 5 m. Racks must be provided in the scenery store.



THE EXHIBITION SPACES

a) The theatre museum: This is a permanent collection that will be conveyed to the public through two stages:

- A study exhibition: It is a pictorial display characterized by reading and seeing photographs. Visitors are first directed to it and from there they disperse to the other exhibition spaces. It will serve as an introductory phase to the exhibition, so it will be located nearest to the lobby. At this stage, the history of the théatre is summarized under main sections that explain a chronological evolution from fourth century B.C. Epidaurus till today. The visitors leave this space after getting main cues which will orient them to the explanatory sections (the display section).
- The display exhibition: It offers visual illustration to the main theatre "genres". The main sections or chapters are the following : tragedy, comedy, melodrama, realism, new théatre, audience, stage design.

Each "chapter" is illustrated by different materials :

- copies of manuscripts of some historical importance
- reproduction of costumes used in traditional plays (Molière, Shakespeare etc...)
- small scale displayed models of set designs, props etc...
- sequence of photos pertaining to scenes, make-up shots etc...
- Filmed material to be displayed on video monitors showing illustrative documentories it may be accompanied by sound tracks prepared + edited by the media center.

This section of the exhibition may constantly be reviewed and enriched through out the year.
The museum of the theatre or the "theatre museum" being a permanent collection with additions every now and then, suggests that the exhibition space should have a stable setting accomplished by lighting, color, space, form, use of similar partitioning stands etc... There are different design considerations:

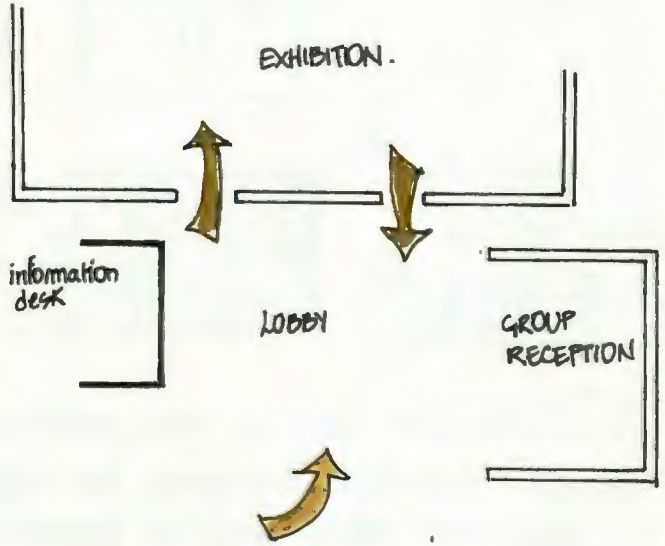
. isolation gives emphasis through the placement of an exhibit apart from other objects, or by restraining the number of exhibited objects in order not to have overcrowding.

. sometimes it's preferable to exhibit in an enclosed space so as not to be distracted by windows.

. circulation patterns within spaces are related to door location. Doors can be placed towards the center or along the periphery.

. Large slowly moving audiences tend to bunch up at interesting exhibits. The material must be displayed in an arrangement such that a group can see it and still allow sufficient circulation space for passers by.

. The entrance lobby or orientation space is needed with



provision for an information desk, bookshop, notice board.

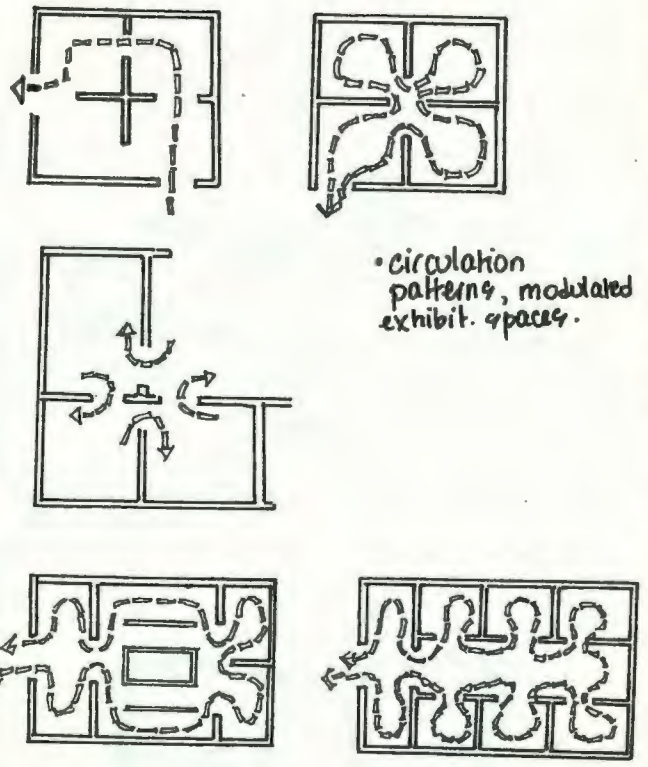
. Access to WC

. entrance + exit into vestibule from exhibition space.

. the curator is directly accessible to study exhibition.

. A system of modulated exhibition spaces could adopt well to varying chapters (a medium size exhibition room is 7.5 x 5)

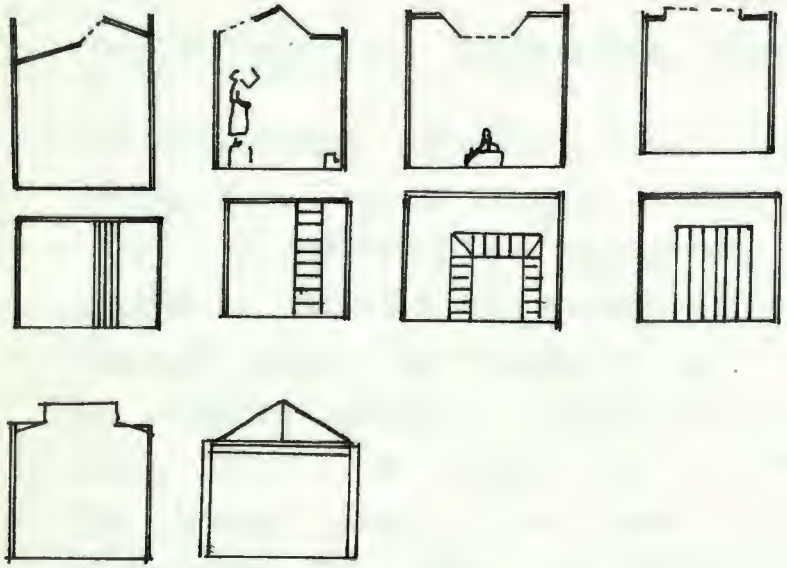
b) <u>The other exhibition spaces</u> : A large unbroken space not disturbed by structural walls could be provided. It can be divided by movable low panels either suspended or free standing which can be manipulated and arranged to meet the varying demands of changing exhibitions.



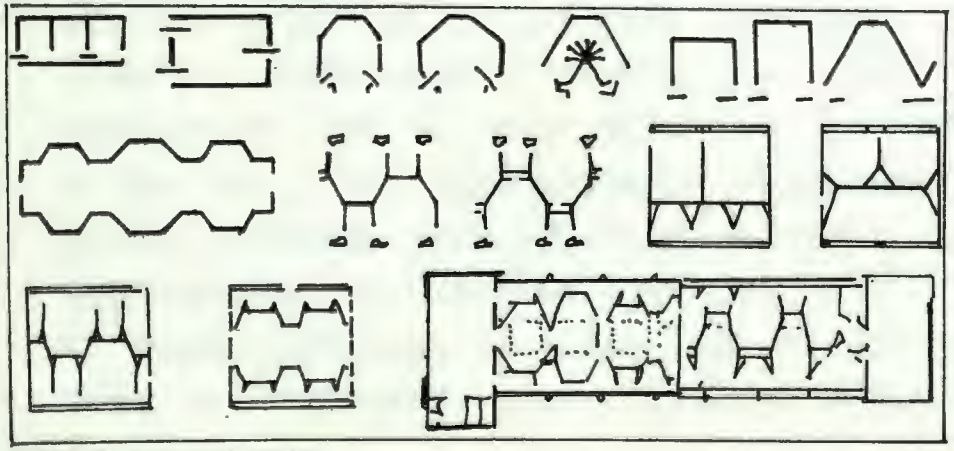
• circulation patterns, modulated exhibit. spaces.

lighting: Daylight source gives minimum overhead lighting, if windows are incorporated, this will provide the rooms with air and keep them at even temperature. It provides better lighting on groups and individual exhibits. Overhead lighting has its advantages which are the independance of orientation, the easy regulated light value more widely spread over the exhibit area. The disadvantages are the heat build-up and the restricted diffused light tonality.

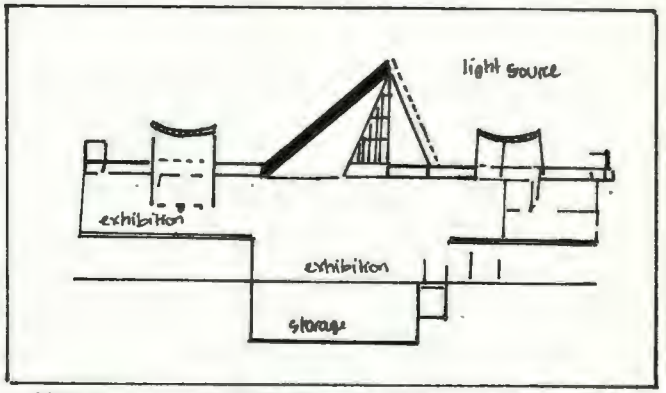
PROTOTYPICAL EXAMPLES



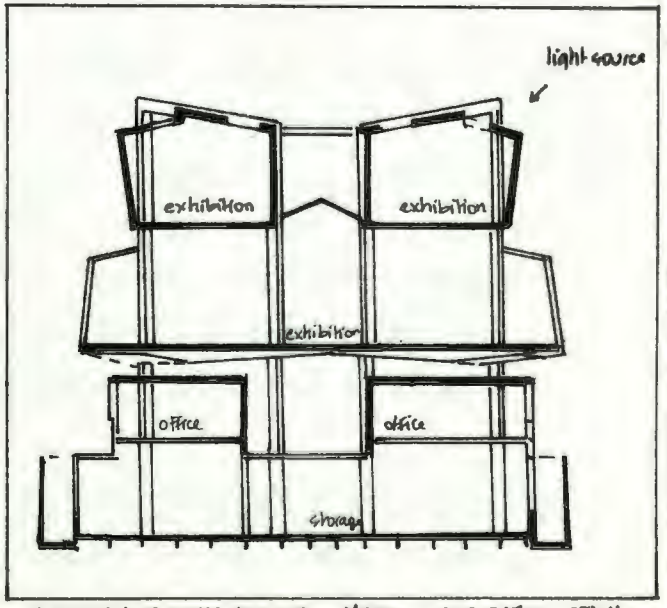
DIFFERENT WAYS OF ADMITTING NATURAL LIGHT.



TYPES OF EXHIBITION SPACES.



SECTION AND LIGHT SOURCES ARCH LE CORBUSIER — MUSEUM OF WESTERN ART. TOKYO



SECTION AND LIGHT SOURCES. MUSEO CIVICO TURIN ITALY
ARCH. BAGGI BOCHIETTI

INSTRUMENTAL REHEARSAL ROOM

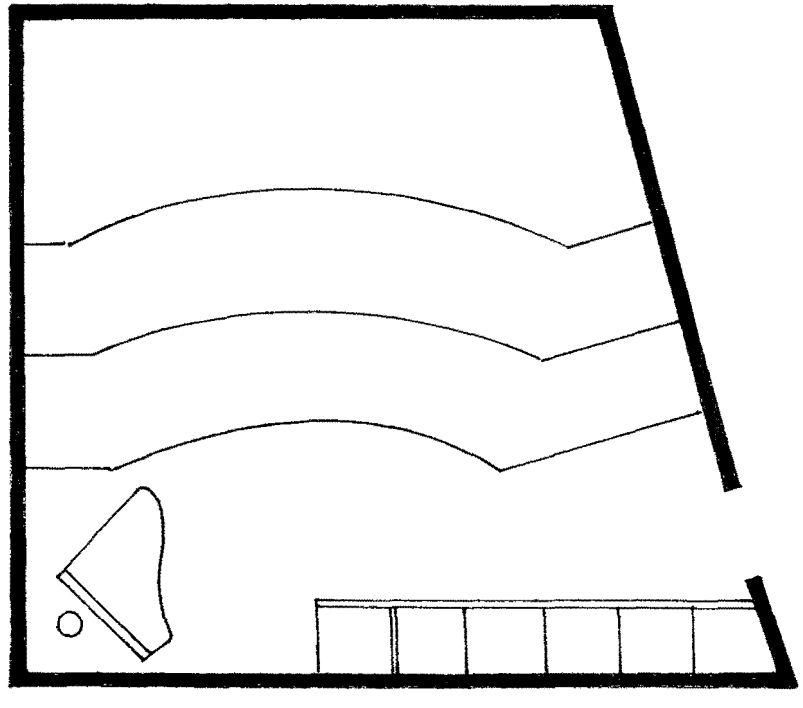
An instrumental rehearsal room should be large enough to combine the largest group expected to use the orchestra pit in the big auditorium.

Size: in estimating the approximate number of square meters of floor space that should be provided for instrumental groups, one should allow 1.8 to 2.0 m^2 / student. This will provide the necessary space for aisles, music stands, and other equipment. No musician should sit against the wall or stand within 2m of the ceiling. This is especially true of the basses and percussion instruments, which are frequently placed on the highest risers in the back of the ensemble.

Room height: the height of an instrumental rehearsal hall depends on the number of musicians involved as well as the shape of the room. One of the common faults of music facilities is the lack of sufficient ceiling height. Ceiling height must be planned for acoustic purposes even if a split level effect is created on the floor above the music suite. Not all such rooms are designed with a ceiling that is parallel to the floor, the average height is between 4.20 and 5.50m. Another check to ensure adequate space for proper acoustics is a rehearsal room is to allow approximately 400 cubic feet / performer (11 m^3).

Risers: differences of opinion will be found concerning the desirability of providing risers in instrumental rooms. Musicians sitting in the back of the room or on

the far sides may have some difficulty in seeing the conductor unless they are seated on an elevation of some sort. With the use of risers, additional room height will be needed; semi permanent or portable risers solve the problem and provide room flexibility. If risers are used, a width of 150 cm for most terraces will prove adequate, being wide enough for a single row of instrumentalists. The top riser should be wider, 3m, since the back of the room usually accomodates the larger percussion and bass instruments. An elevation of 15-20 cm is adequate. A white strip of paint or rubberized non-skid tread on the edge of all risers provides an element of safety. The number of terraces will range from on to five, depending on the size of the room and the needs of the performers. Instrument storage must be provided.



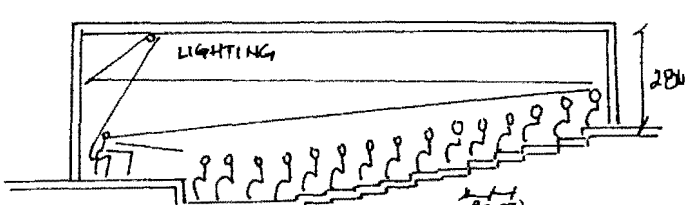
THE LECTURE HALL

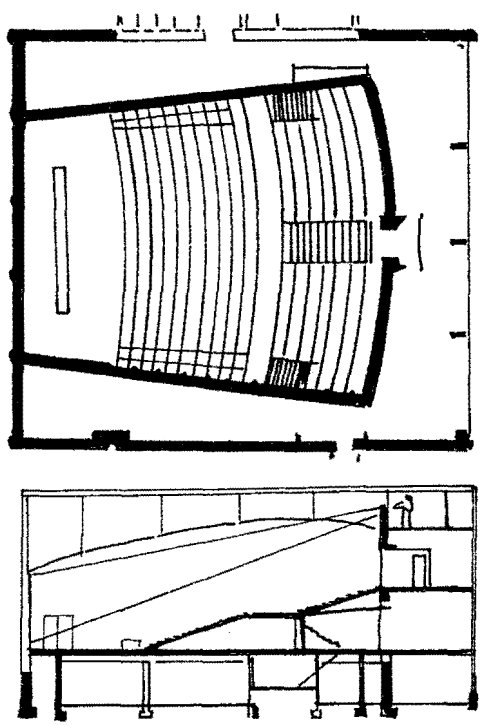
It's a place to hold symposia and cinema projection, therefore a projection room (front projection) and storage space are to be provided. The minimum area/person depends on the seat type.

0.46 m² (armless movable seats) 450 center to center
0.6 m² (fixed seats with arms) 500 center to center

In case of a symposium, automatic translation is considered and translation booths are to be accomodated near the technical control area. 6m² each.

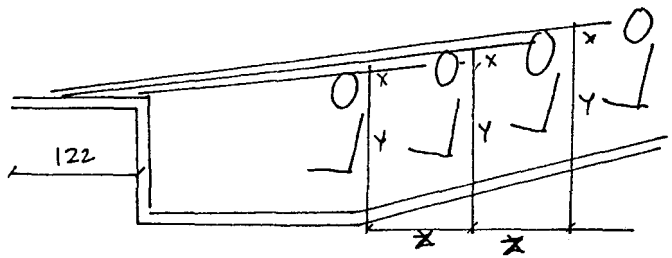
Basic shape: the shape of a lecture theatre becomes more important as size and volume increases; small capacity lecture rooms up to 80 persons can have flat floor and squarish plan, however large capacity lecture halls for > 80 persons, require ramped floor (max 1:10) or stepped floor, achieving uniform change of eye level in a seat row, minimum is 60 and the medium 125 cm.





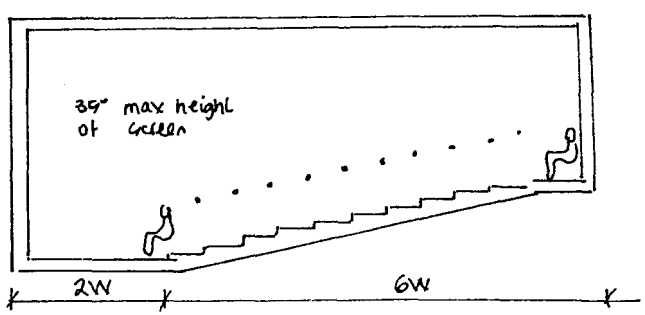
lecture hall. Tech. University Darmstadt Germany - plan. section.

viewing: in a lecture hall audience should be able to see and hear a lecturer; in case of placing a cinema screen, the criteria for good viewing provided the seating is on a stepped floor:
- max horizontal viewing angle 30°
- max vertical viewing angle 35°
- critical angle of projector 12°
- max viewing distance 6xw of screen.
- minimum viewing distance 2xw of screen.



Method of establishing good sight lines based on one row vision

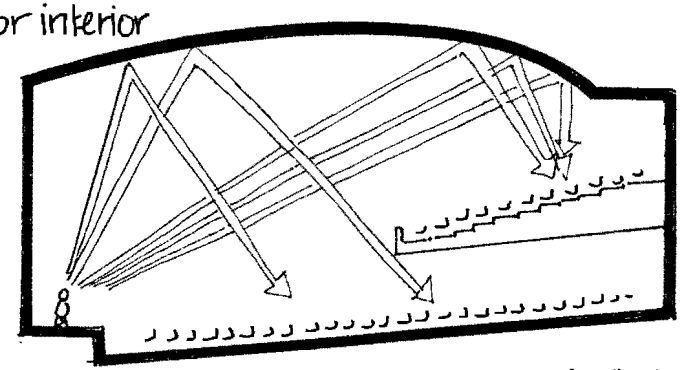
X = 125 mm
Y = 112 cm
Z = 90-100cm



Preferred viewing distances for projection.

the acoustics: learning conditions in any lecture hall are considerably affected by purely architectural considerations such as :

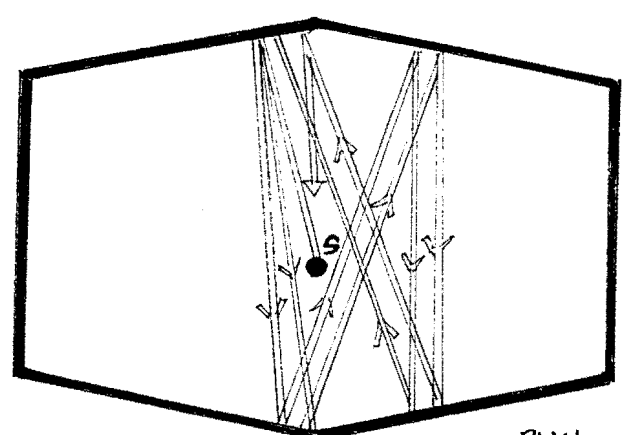
- room shape
- dimensions
- seating arrangement and number.
- volume
- surface treatment
- materials for interior decoration.



SECTION

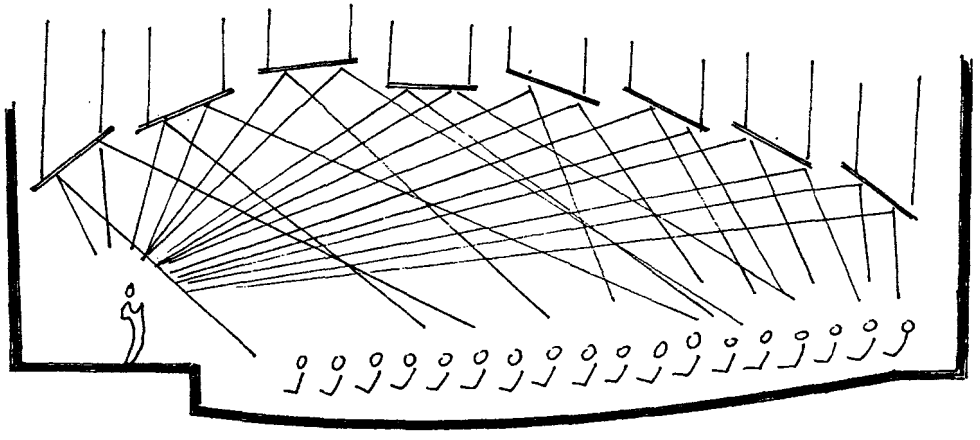
the requirements for good hearing conditions are :

- adequate loudness particularly in the remote seats, optimum reverberation characteristics should be provided, the room should be free from acoustical defects such as echoes, long delayed reflections, Flutter, sound concentration, room resonance. Noises and vibrations which would interfere with listening should be excluded or reduced.



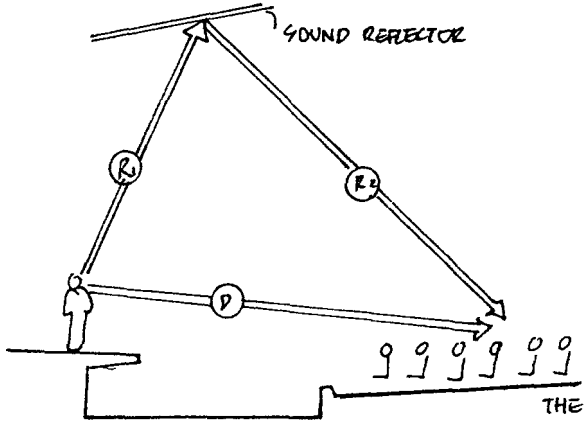
PLAN

- In order to supply additional sound energy to the audience area, reflectors could be layed out in such a way that the initial time delay gap between direct and reflected sound is relatively short not exceeding 30 milliseconds.

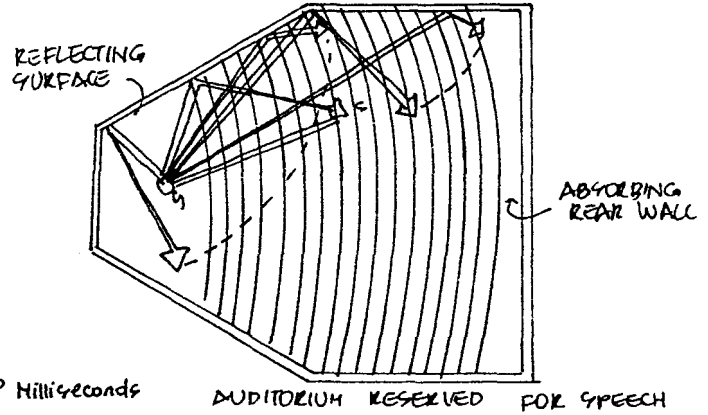


- We avoid paralleism between reflective boundary surfaces, to eliminate undesirable back reflections to the sound source.

- We provide for sound diffusion by applying abundantly surface irregularities (reasonnably large) or sound absorptive treatment alternating with sound reflective surfaces.



THE DELAY $< \frac{R_1 + R_2 + D}{0.34}$ Milliseconds



AUDITORIUM RESERVED FOR SPEECH

The requirements for good hearing conditions are:

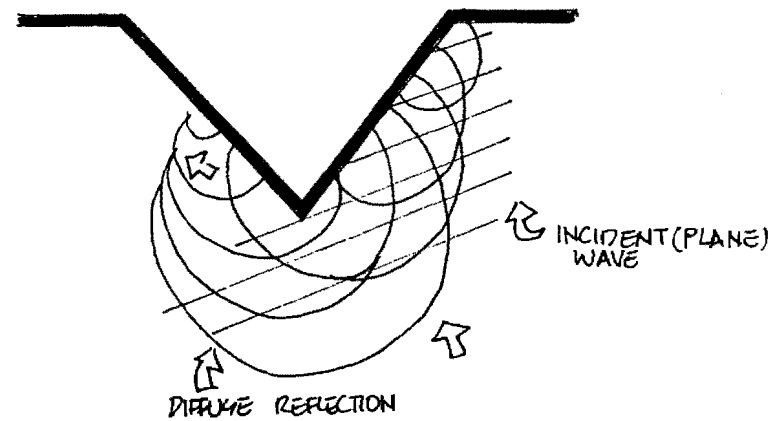
- adequate loudness particularly in the remote seats, optimum reverberation characteristics should be provided, the room should be free of flutter or other acoustical olefects such as echoes, long delayed reflections, sound concentration, room resonance. Noises and vibrations which would interfere with listening should be excluded or reduced.

Adequate loudness can be provided by the following means:

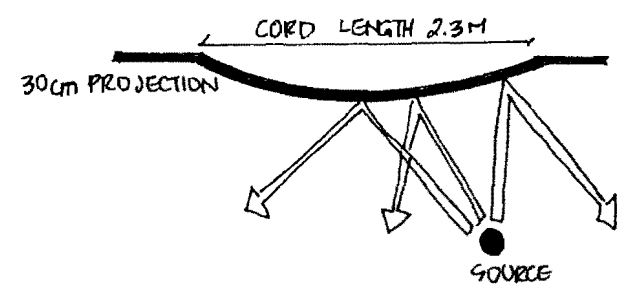
- The lecture hall should be shaped so that the audience is as close as possible, reducing the distance the sound will travel.

- The sound source should be raised in order to secure free flow of direct sound waves to all listeners.

- The Floor area and volume of the lecture hall should be kept at a reasonable minimum shortening the distance that direct + reflected sound must travel.



THE TRIANGULAR DIFFUSER IS ON OF THE MOST EFFICIENT SHAPES FOR SCATTERING OF SOUND



SCATTERING OF SOUND BY A CONVEX DIFFUSER

OFFICES

space standards:

- private offices: the room sizes are determined by standards which allocates area and enclosure to different staff levels. These depend on two basic choices : a) A complete modular integration
  b) A rough range of room sizes 15m², 20m², 25m², and 30m².

The acceptable range of room proportions should not exceed the ratio of 1/1.5.

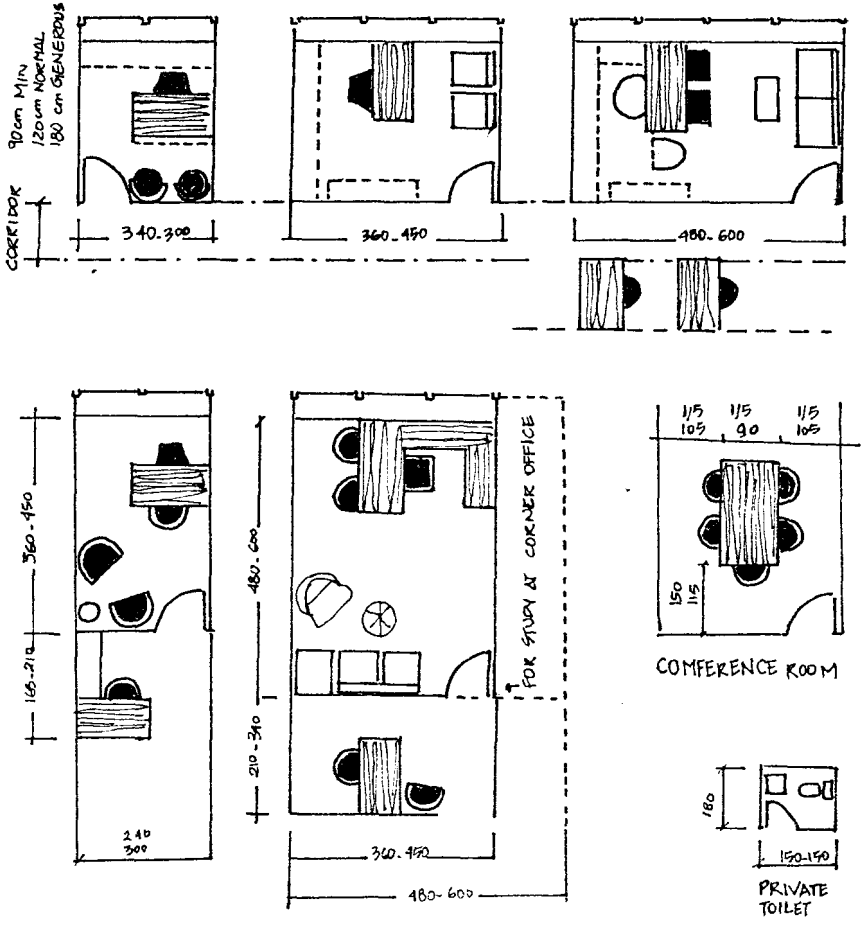
The private office type is provided for :

a) high ranking staff

b) confidential discussions (conference room)

c) staff close to noisy area.

A private office accomodates one person + one visitor seating + outside space for private secretary and a private toilet. The president's office should have direct access to a conference room for 20 people, used during the meeting of the board. The assistant fellow's office is nearby, with a secretarial space and a waiting lounge for visitors. for conference : 1.5 - 2m²/ person.

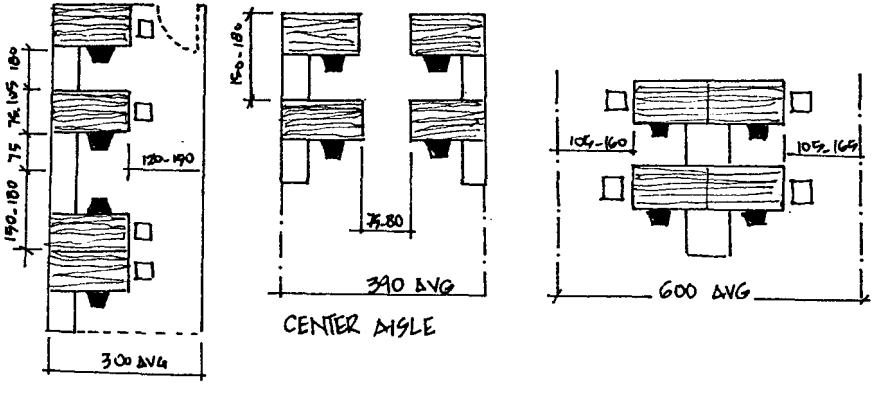


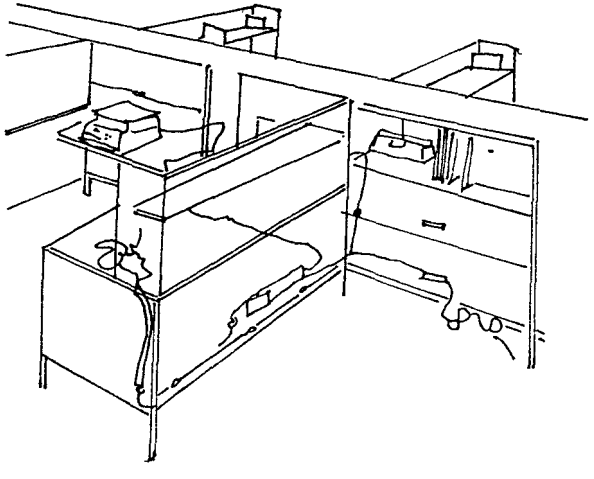
SEMI-PRIVATE OFFICES.

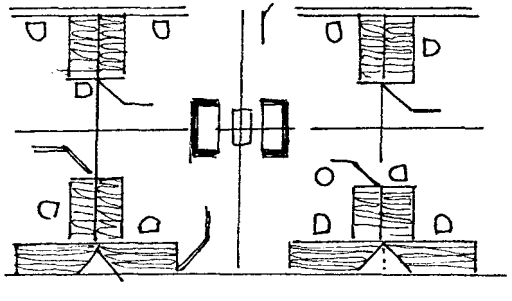
The private office type is provided: a) for 2 or more people. b) for members of a work team assigned to a common task. c) to facilitate contact for group work.

The finance department, and activity+ publicity department, need team work so semi-private type is needed.

The space can be partitioned or just segregated by furniture layout. The two departments should be close to each other to facilitate contact for common work procedure. A small kitchinette should be provided for staff coffee breaks and visitors. The reception space should accomodate a receptionist lounge with seating for visitors and staff breaks, it should give access to a small kitchinette + WC.







OFFICE LAYOUT

There are three constructional elements that affect office layout: the ceiling module, the window module, the services.

The ceiling grids affect office design, depending on kind of lighting:

a) if smooth finish suspended ceiling, we may have surface mounted light fittings.

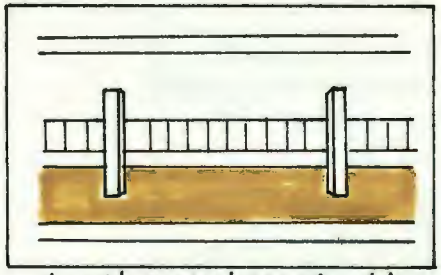
b) if one directional linear grid suspended ceiling, we have one directional pressed lightings.

c) coffered or waffle grid.

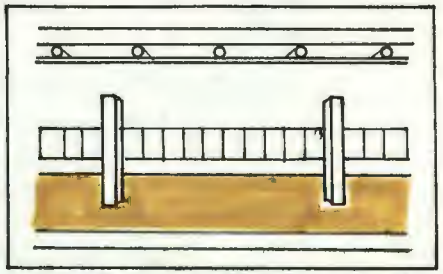
The window module affects office layout by integrating the module with the office size.

a) partitions can fit within solid wall zones or along mullions.

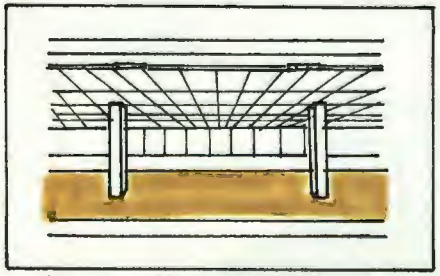
b) partitions can be totally detached from window walls (more flexible office layout).



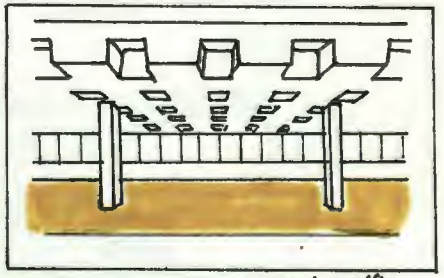
No grid, exposed concrete slab surface mounted light fittings.



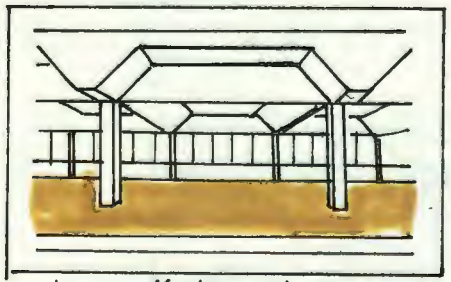
No grid, smooth finish, suspended ceiling, surface mounted light fittings.



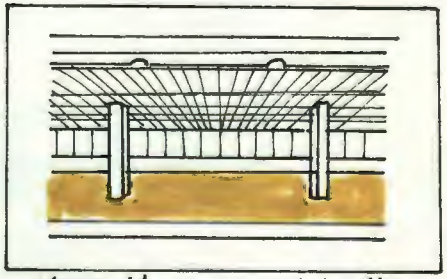
Linear grid, dry suspended ceiling, 1 directional recessed lights.



2 way small structural waffle grid.



Larger coffer/ bar grid

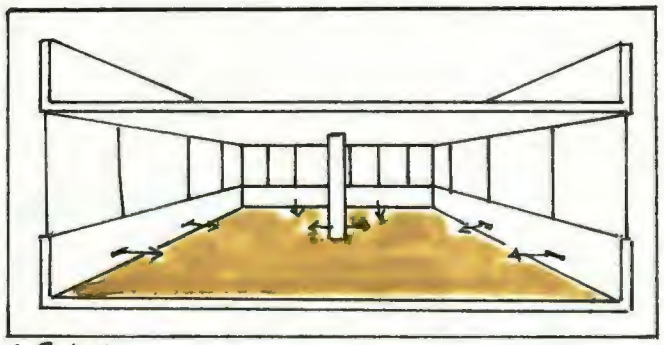


Linear grid, dry suspended ceiling continuous 1- directional recessed light fittings.

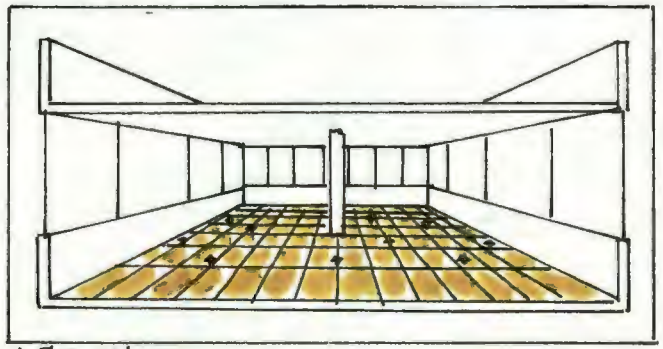
SERVICES

the precise need for connections cannot be predicted, it is essential to provide a grid to which each work can have easy access :

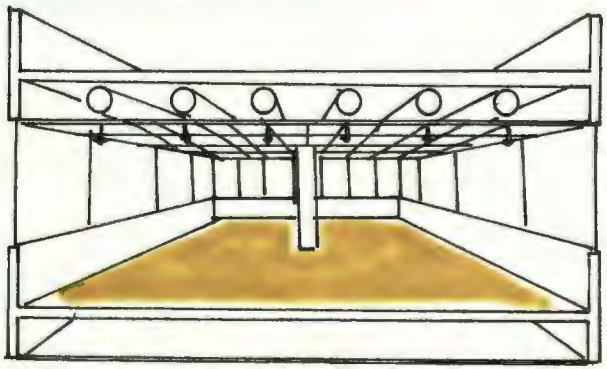
a) At parameter and through partitions
b) Through floor grid.
c) Through ceiling or thin walls.



a. Perimeter servicing



b. Floor grid

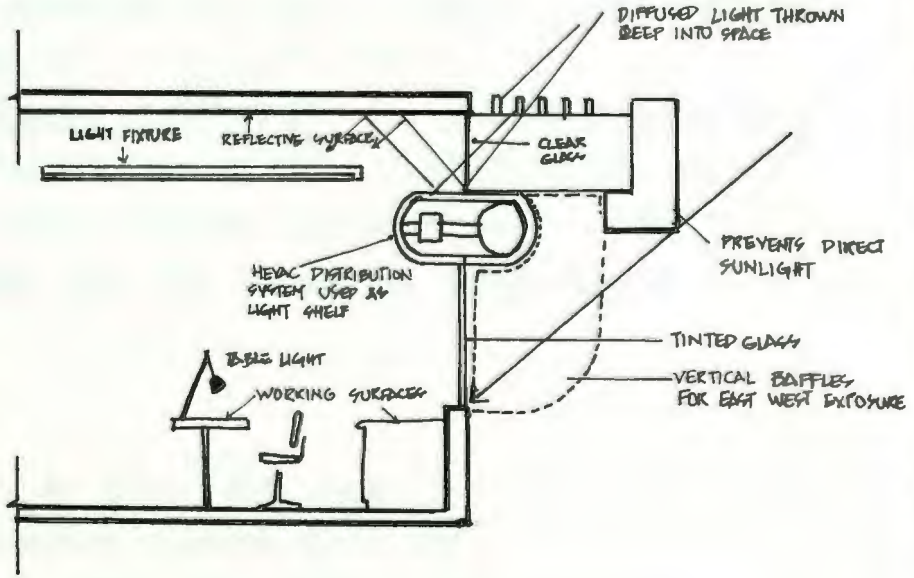


c. False ceiling servicing.

LIGHTING

general recommendations:

a) to provide good natural daylight for efficient work.
b) to provide glare control, preventing direct sunlight and heat gain.
c) to provide shading devices to diffuse light.
d) prismatic glass bricks which reflect light.



NOISE CONTROL

generally typing equipments, telex and other office machines produce disturbing noises for people who are working. Noise sources create two types of disturbances:

A) Air born sound
B) Solid born sound.

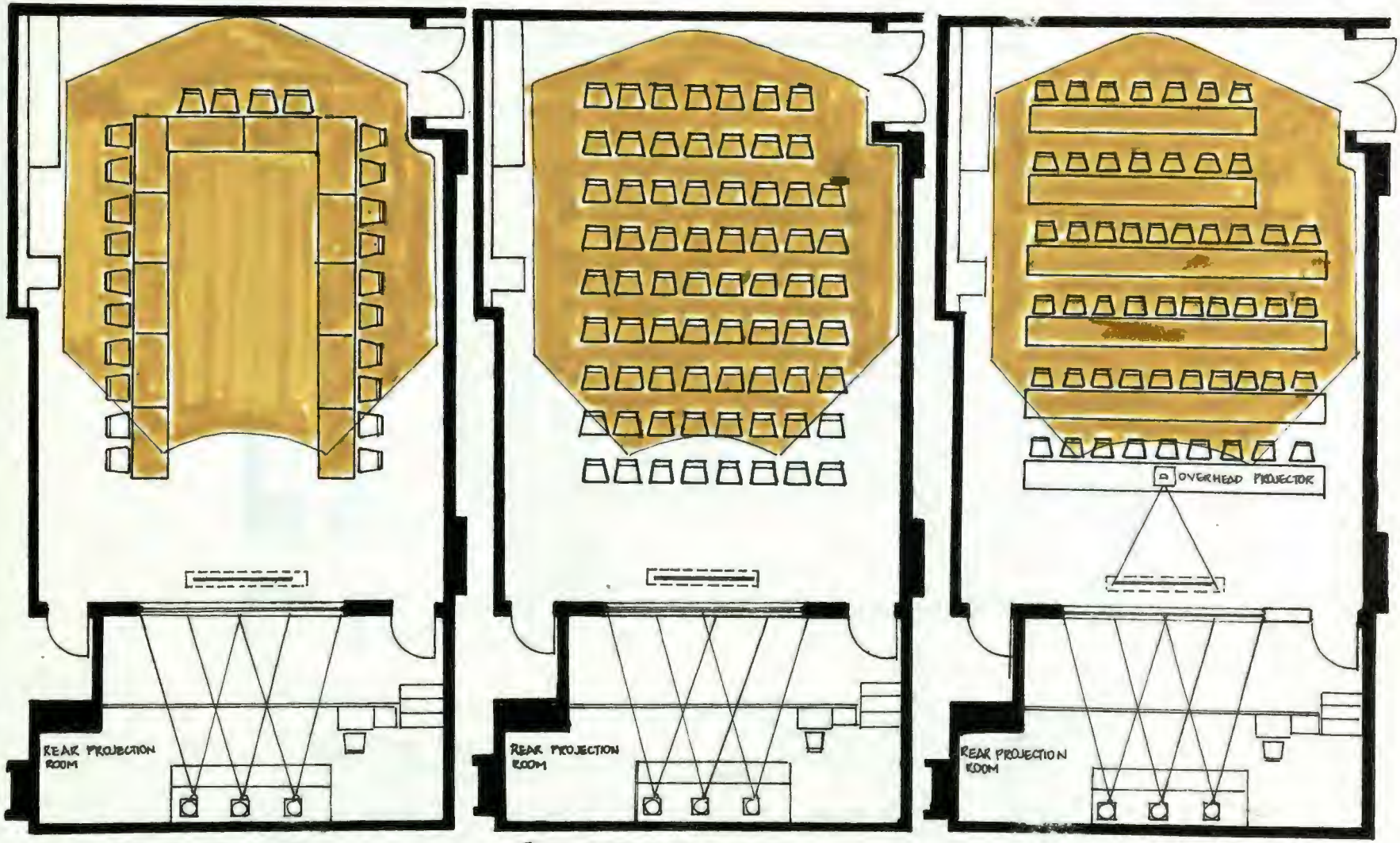
Sound reduction of air born sounds off walls and floors is achieved by using absorbent porous materials or vibrating panels in suspended ceiling grids, + carpeting floors.

THE MEETING ROOMS

. the conventional method is to allow 1.7m²/ person including circulation. The rooms require enough Flexibility to accommodate several options: U shaped, herringbone auditorium, or classroom style.
• special ceiling height requirements for flat auditorium: the ceiling height is a function of the size of the projected image. The aspect ratio in the relationship of width to height of a 35 mm slide is (1.9m x 0.4m), for video image and 16 mm film it's 4:3 (1.2m x 0.9m).
The screen size which accomodates both formats is 1.9m x 1.9m, the minimum ceiling height is 3.20 m. In order to allow the viewer in the last raw to read 14 double-spaced lines of alphanumeric text, that distance should not exceed 8 times the height of the image, and the space needed to seperate the front viewers from the screen is approximatly 2x width of the projected image (≃2m).

rear projection:
It requires its own room behind the screen to project the image. It has advantages:
. The audience is hardly aware of audiovisual systems while they are at work.
. It allows light levels in the room to be higher than with a front projection.
. Shadow cannot be inadvertently cast on a screen by a member of the audience or the presenter.
The rear projection room must be deep enough to allow " throw distance" ; the distance the light beam must cross between the lens and the screen in order to produce an image of the correct size. The minimum depth of a rear projection room should be 3 times the height of the required image. The alternative of using mirrors to eliminate the throw distance is not

recommendable for mirrors need constant realignment and cause warping of images because of dust accumulation. The space taken by the rear projection room could not be maximized by using a single rear projection space to serve 2 seperate rooms. This is possible provided the use of the rooms remain mutually exclusive, for each projector beam will intrude on the other presentation and the result is a washed out image.

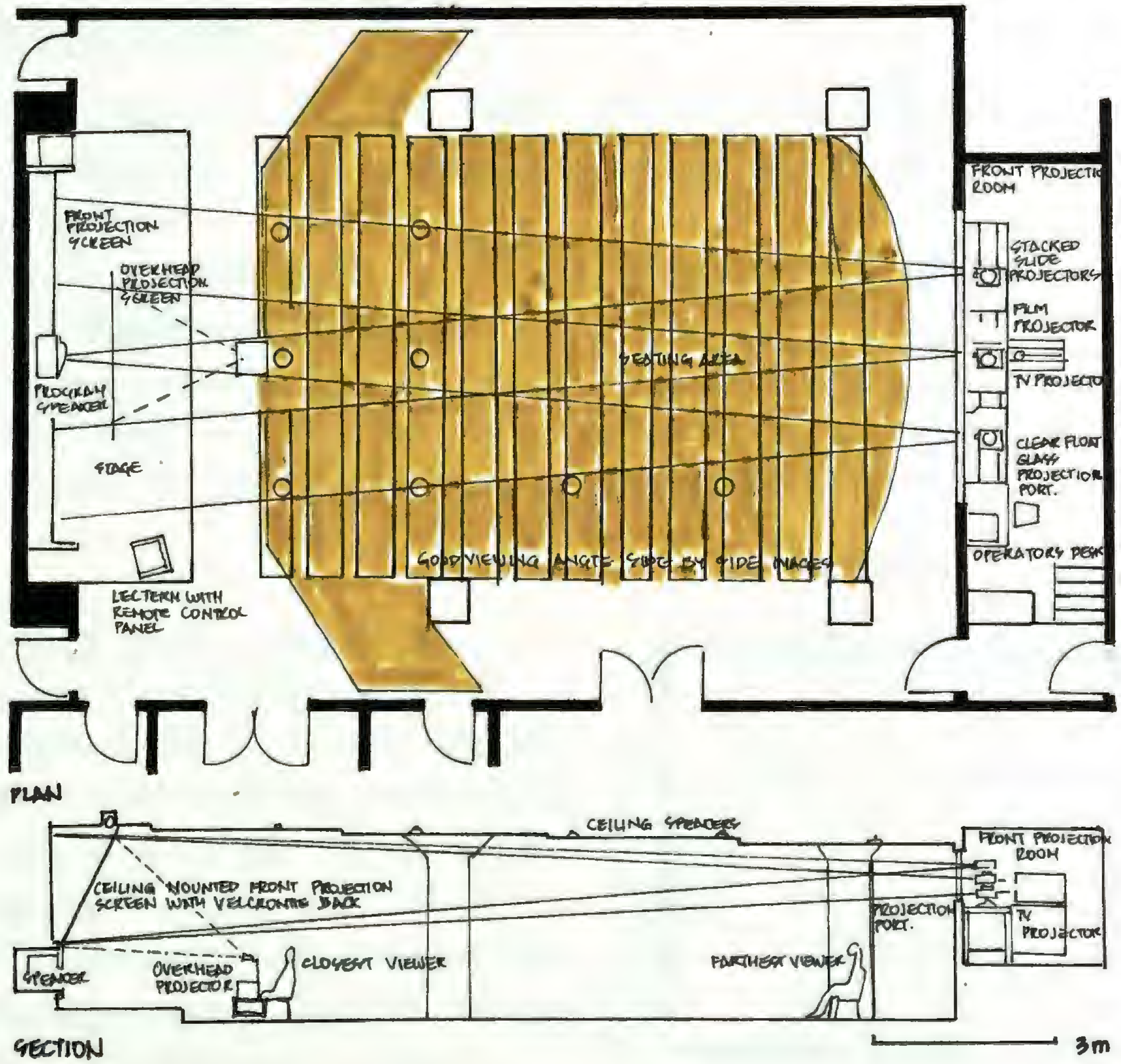


PLAN: CONFERENCE SEATING

PLAN: AUDITORIUM SEATING

PLAN: CLASSROOM SEATING

*the delimited area is that of good viewing conditions. (source PA).



CONFERENCE ROOM FOR THE *DAILY NEWS*
DESIGNED BY NEVILE LOUIS ASSOCIATES

THE COMPUTER CENTER.

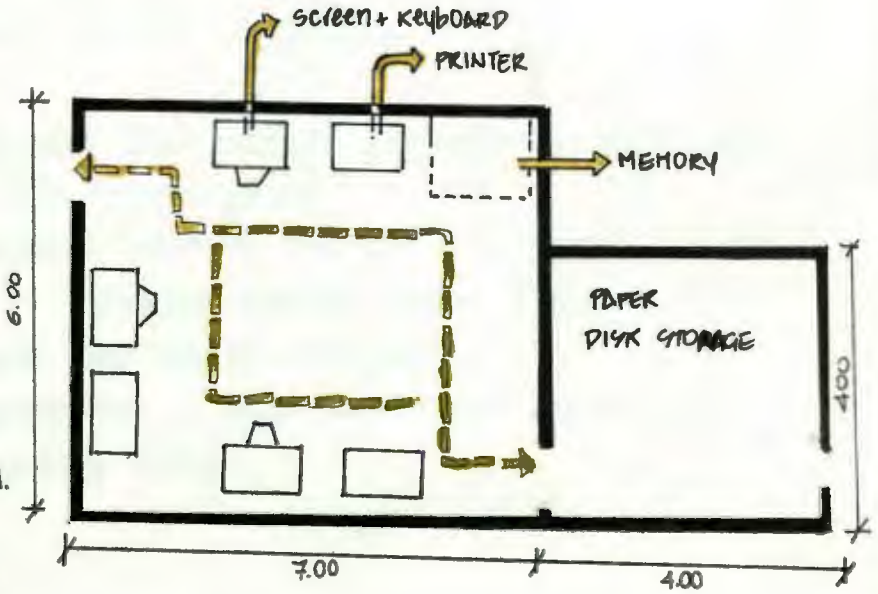
The computer center is an important facility that serves the whole center. It's an extension of the main administration and documentation departments. The administration relies on it for:

a) processing statistics
b) documenting administrative records.
c) financial documentation and references.

The documentation center relies on it for : a) indexing books. b) storing valuable books. c) retrieving any information according to subject, author, serial number... etc...
d) to retrieve lists of publishing firms used in advanced topic research phases.

space standards:

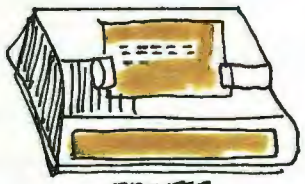
The computer center should be located in a centralized manner, such that it is near and directly accessible to the main administration, library reference, translation and documentation services. It should be located in private staff zones, away from the public zones. All technical activity on machines is performed in the main computer room where all machines are found. An office for programmers and assistant is provided. There is a computer terminal in each of the main departments.



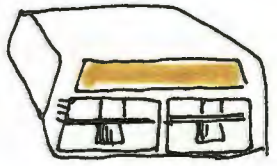
the system consists of the following units :

- CPU (central processing unit) a screen + keyboard, dimensions 0.4 x 0,6 m².
- memory , size 1x1 m².
- secondary memory
- printer size 0.45 x 0.6 m².
- hard disk drive size 1.5x1 m²
- stabilizer.

C.P.U



PRINTER



HARD DISC DRIVE

ventilation: the space must be airconditioned in order to provide a temperature between (15-10°C)

- prevention of humidity in paper and disc storage space.
- Air- tight space to prevent air drafts.
- fenestrations tightly closed to prevent dust particle accumulation.

LIGHTING: we avoid direct sunlight and prevent dust particle accumulation, fluorescent lighting or diffused natural light are recommended.

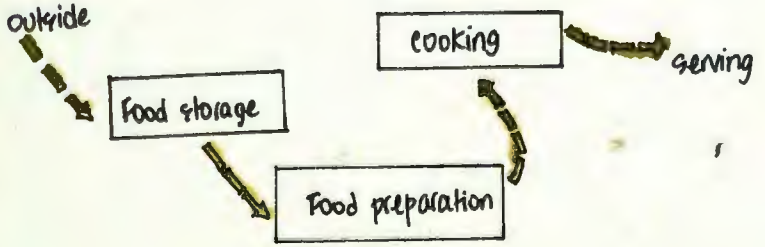
ACOUSTICS : The computer units generally produce sounds that are disturbing to staff working nearby. Sound control is achieved through carpet flooring, false ceiling with porous tiles , door seals for sound insulation.
The use of false ceiling is recommended to hide and house transmission lines between C.P.U , memory and secondary memory.

THE CAFETERIA

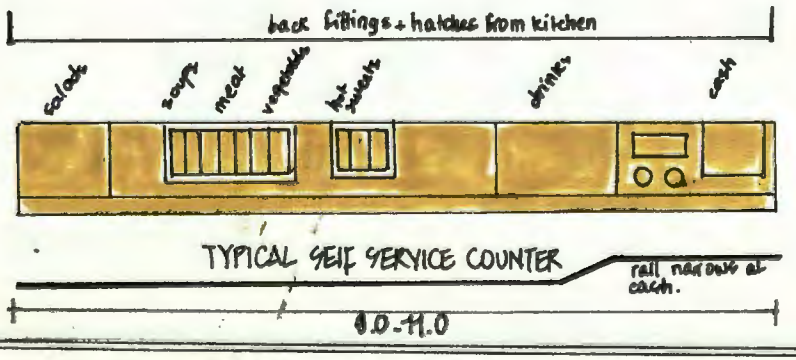
The cafeteria is to serve mainly the lunch meal to 2 different groups:
a) The staff in the studios (technical crews), the administration, the production management, the design workshops, and documentation department. (≃ 175 peak)
b) The audience participating in filmed shows, events on occasional basis. (500 peak)
Provision is made for the performers or actors rehearsing around noon. (including invited casts).
The main parameters are : • the number served
• the self-service cafeteria.

The operations in sequence are: service access → storage → preparation of food → serving → eating → washing.

The main functions are kitchen, serving, seating.
The frequency is calculated as following : 2,5 person per seat per hour.
Unit area = 1,5 m² / person including circulation.



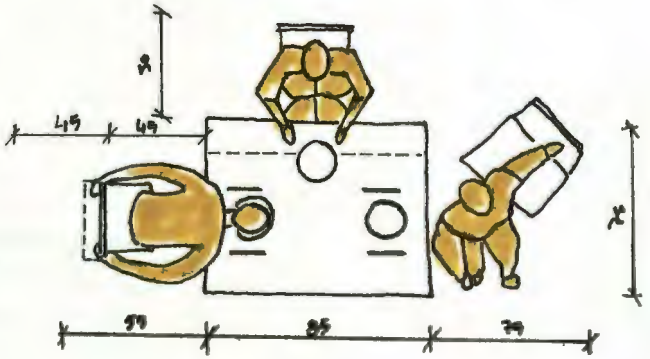
Food traffic pattern.



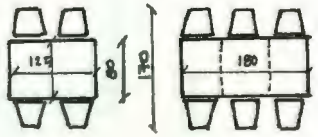
circulation for diners should be one way only. It can be achieved by correct disposition of tables and sitting of columns at corners of tables to avoid waste of space.

Kitchen :. servery (service) and storage area between 40% and 50% of refectory.

- Food preparation 20% of kitchen; Desirable design on one level with convenient stores delivery
- to avoid staircases and elevators if possible.
- The Kitchen should be big enough for work in uninterrupted sequence without opposing traffic flows from storage to servery.



Good ventilation is required to draw air from dining areas and kitchen and we should avoid the flow of air from kitchen to dining area.



MODULAR TABLES USED FOR REARRANGMENT

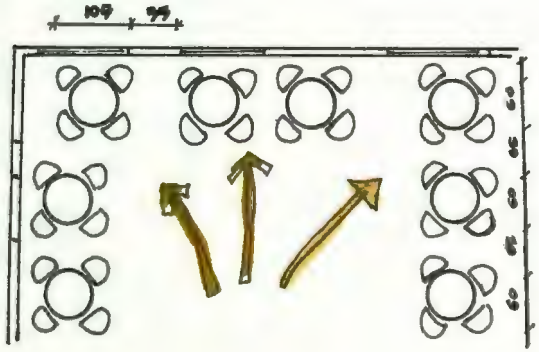
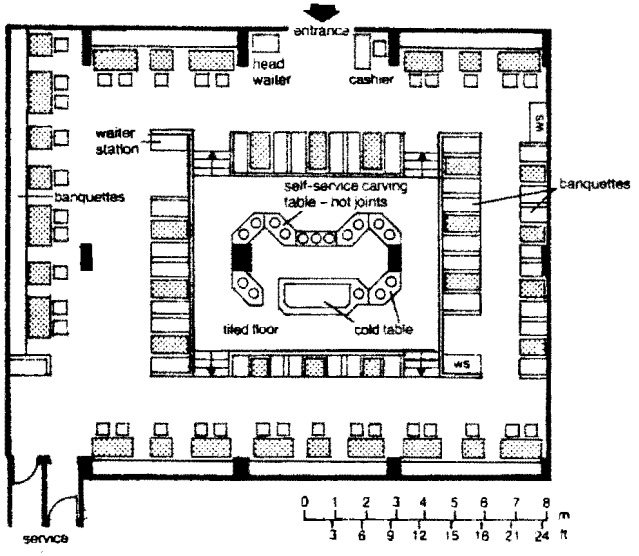
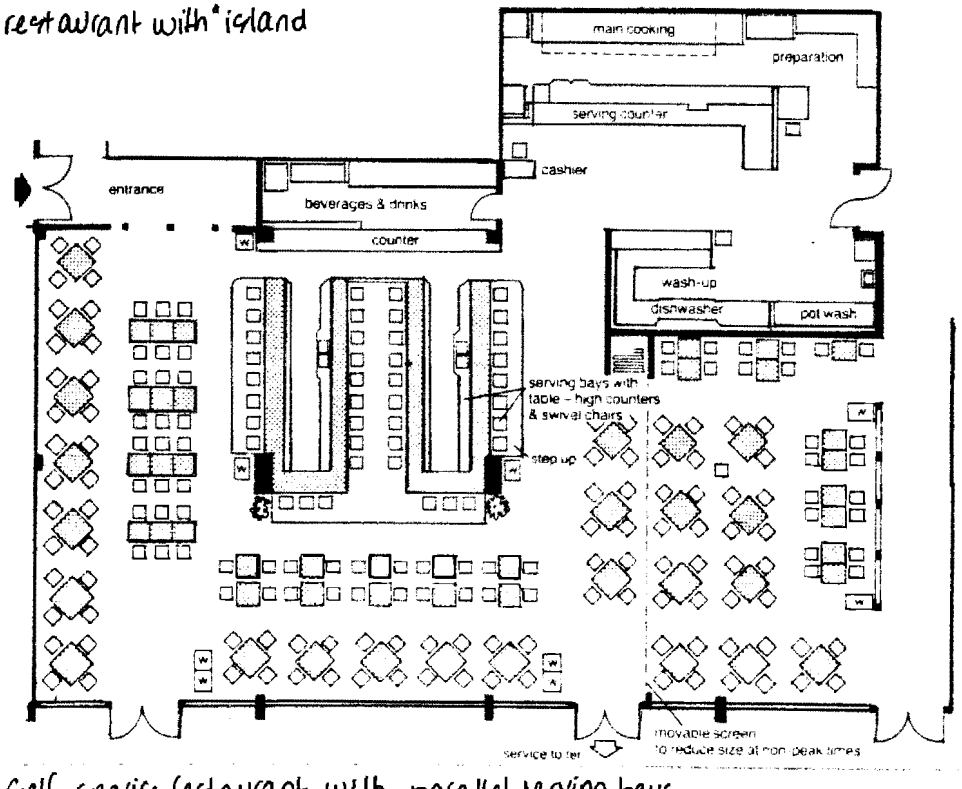


TABLE LAYOUT AND DIMENSIONS

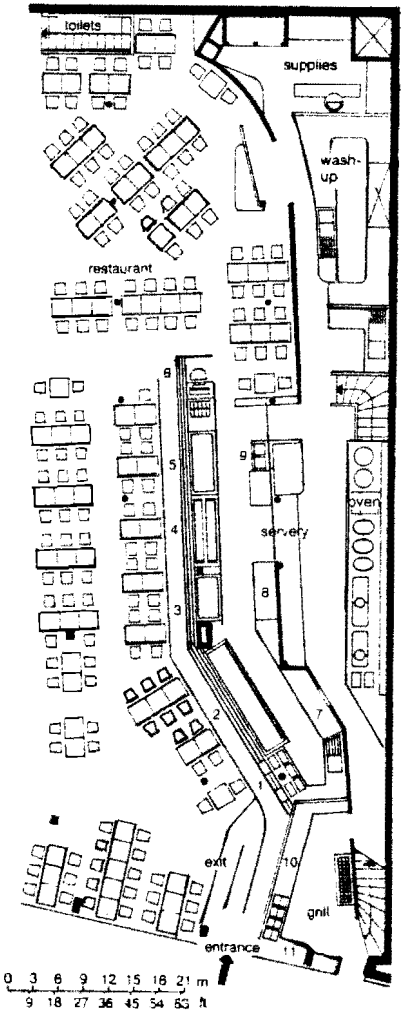
SELF-SERVICE RESTAURANTS (examples).



Self-service restaurant with "island counter"



Self-service restaurant with parallel serving bays.



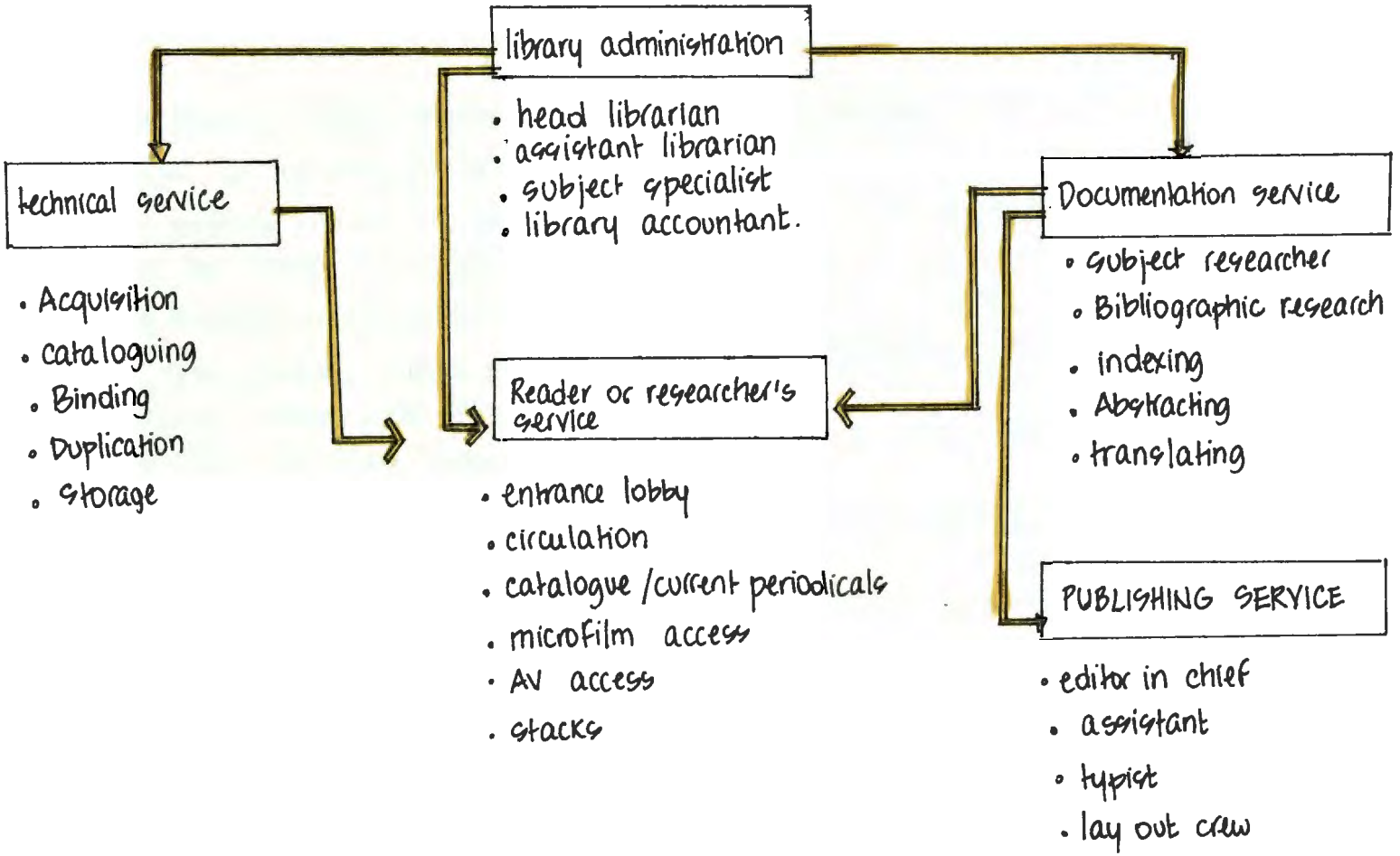
Self-service restaurant, Paris

THE DOCUMENTATION DEPARTMENT

It aims at serving the participant institutions in preparing their organized seminars, including the audiovisual material to be filmed as illustrative support documentaries. Once proposed topics are selected for a coming year, the documentation department has to support and carry out the following activities :

a) Selecting information in whatever media whether in print or non-print (books, periodicals, reports, pamphlets, AV material etc...)
b) Acquiring this media through the proper procedures of acquisition
c) Analizing
d) Classifying and cataloguing.
e) Indexing
f) Abstracting
g) Translating
h) Storing whether on shelves, files or computer etc...

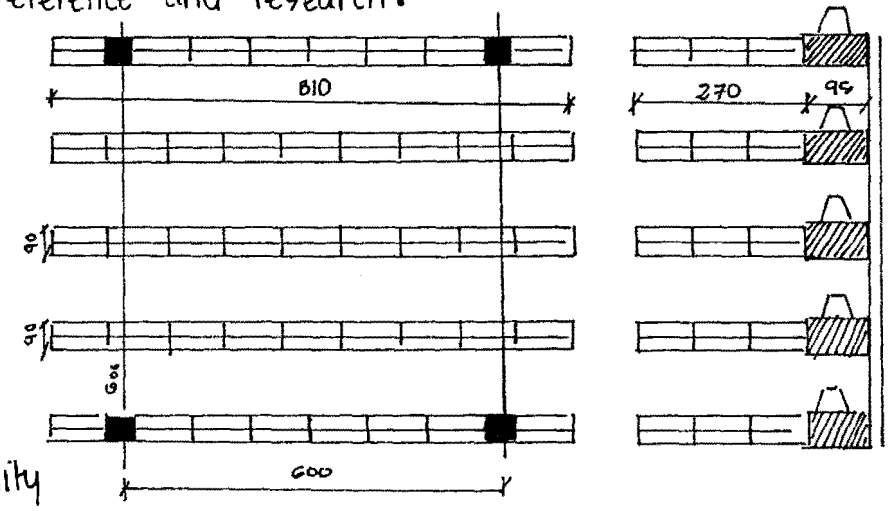
This procedure better known as SELECTIVE DISSEMINATION OF INFORMATION AND CURRENT AWARENESS SERVICE, aims at facilitating the retrieval to the right person or researcher at the right time.
As a result of indexing, abstracting, and translation, a quarterly bulletin or newsletter is published. It updates on the activities taking place inside the center.
This will be of interest for other communication or academic centers, in Beirut and the middle-east.


library administration
• head librarian
• assistant librarian
• subject specialist
• library accountant.
technical service
• Acquisition
• cataloguing
• Binding
• Duplication
• storage
Reader or researcher's service
• entrance lobby
• circulation
• catalogue / current periodicals
• microfilm access
• AV access
• stacks
Documentation service
• subject researcher
• Bibliographic research
• indexing
• Abstracting
• translating
PUBLISHING SERVICE
• editor in chief
• assistant
• typist
• lay out crew

BASIC DATA

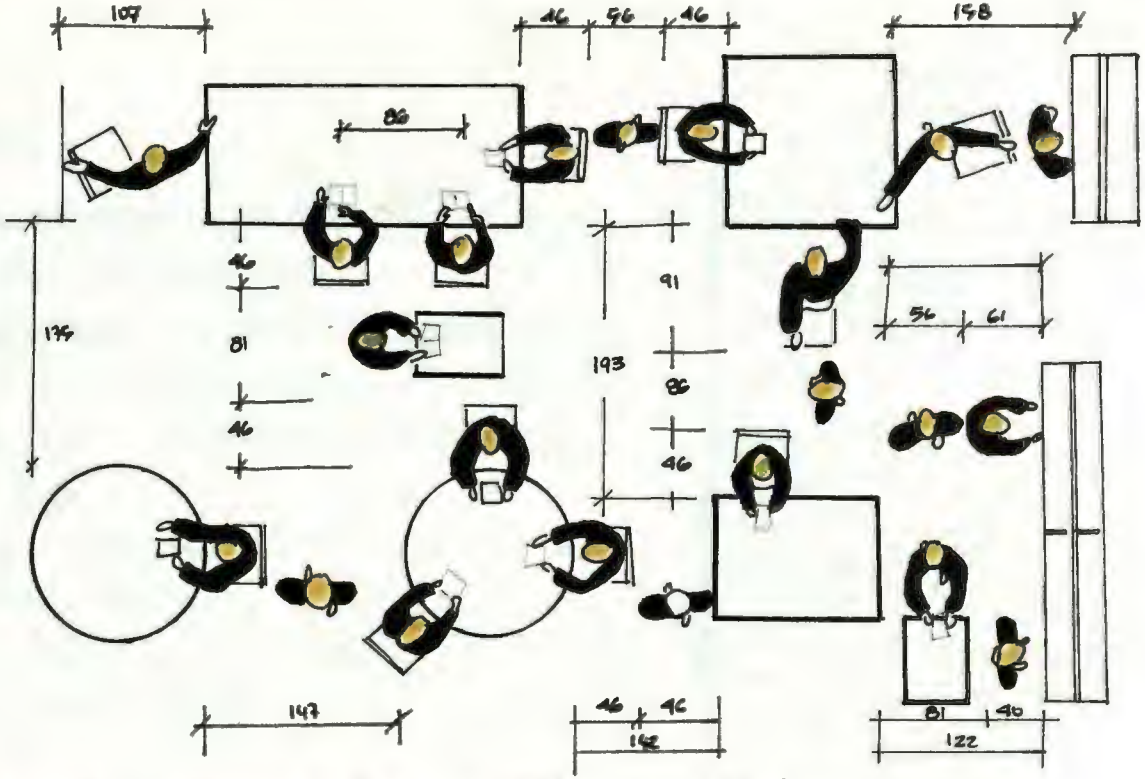
This center houses 25 000 volumes, few thousands periodicals, reports, articles are to be stored on microfilm + AV material purchased or locally produced. It can be categorized as a specialized library in selected topics, primarly used for reference and research:

- Provision for integrated readers' area to facilitate research, small study offices with desk and shelves closed off by a low partition, some staff should be integrated with the open stack space in order to help readers and direct them.



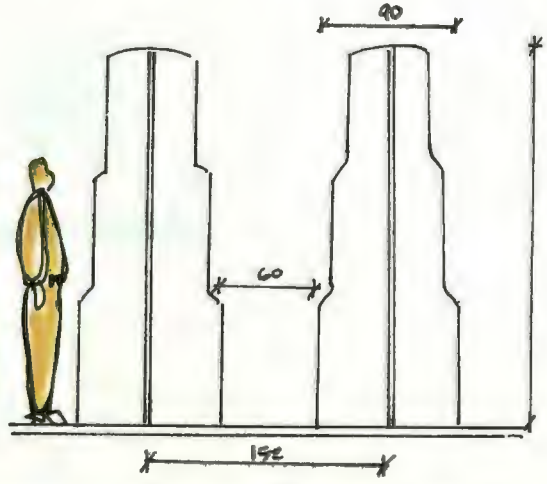
Column spacing:

- stack area : in order to provide more flexibility square bays are recommended. Derived from stack centers, the economic structural grid dimensions are : 5.4 m, 6 m, 6,85 m, 7,3 m, 7m
  column size 0,45 x 0,45.
- seating accommodation: column spacing is less important in this case.



Book stacks spacing: • centers of ailes are 1.52m. one aisle has 6 shelves of 90cm width and 1m depth.

- optimum length of shelving 6 units = 5,4 m
- provide ceiling height above stacks = 2.62m
- provide a maximum horizontal distance from bookshelves to exit or book elevator approximatly 3,3m
- Provide main routes width = 1,8 m
- Minor routes width = 1.2m.



reading area:

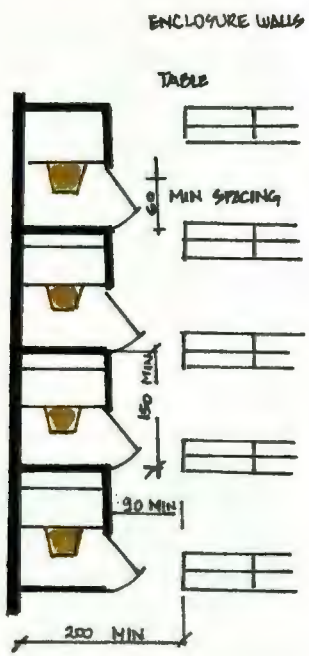
.provision for different types of seating accomodation: a) tables for four persons

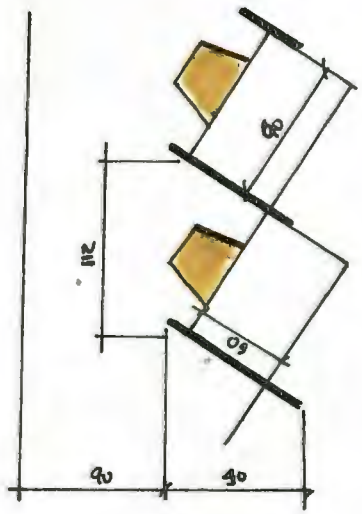
b) individual carrels:. partially segregated, or totally closed by a low partition and small door, with desk and shelves to be locked for use over a period of time.

• distributed individually or in small clusters within stack alcoves

• informal seating, small alcoves.

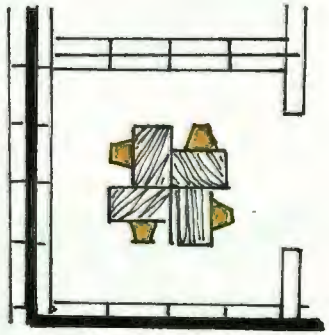
c) small seated lounges.

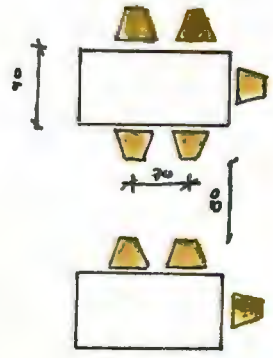




The recommended planning for seating arrangement:

• table seating recommended to take 4-6 persons; placed in an open space parallel to natural lighting + view.

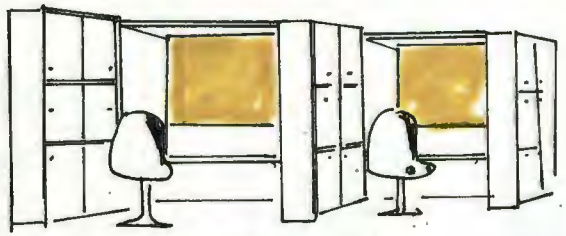




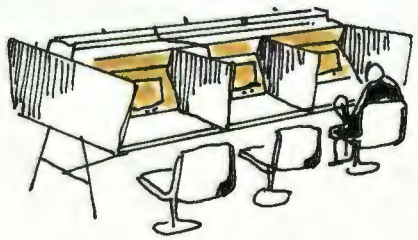
- placing of carrels along wall with view
- placing them on perimeter of stacks
- creating alcoves by clearing bays of stacks but with a good means of lighting + view.

It is preferred to put 3 or 4 units in a cluster.

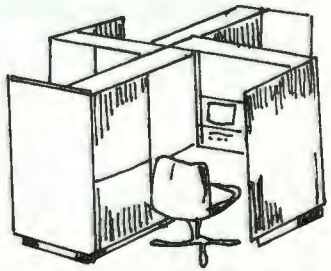
In audio-visual section, carrels are to be provided with audiovisual sets installed;
It is preferable if the set is along a wall so as not to be disturbed by circulation.



CARRELS WITH STORAGE LOCKERS



CARRELS WITH AUDIOVISUAL EQUIPMENT BUILT IN.



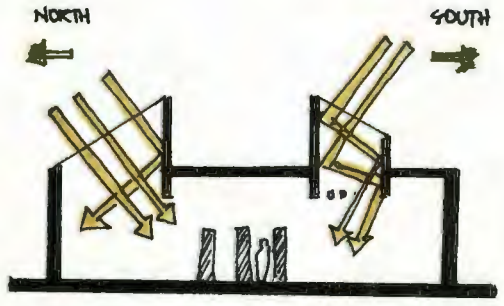
CARREL ARRANGEMENT USING STANDARD BOOKCASES + TABLES.

CARREL PROVIDED WITH TYPING UNIT.

ENVIROMENTAL NEEDS

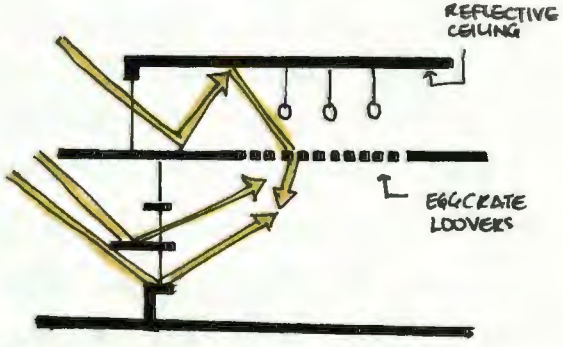
lighting: - providing north light for reading areas. This light is softer, cooler and more uniform, it produces good reading conditions.
- to prevent entry of north light to the stacks or to provide indirect diffused light or use of artificial fluorescent.
- restricted areas need darkness (microfilms, videos) consequently these can be located in the central part of the library.
- lobby or circulation desk area could be illuminated by lightshafts or skylights.

ventilation: - to provide good ventilation, preferably artificial to avoid dust and to minimize heat gain and noise from outside
- For books humidity recommended is 55%.



LIGHT SHAFTS FOR DIFFUSED LIGHT

INTEGRATED LIGHT + DAYLIGHT



BOUNCING DAYLIGHT OFF SURROUNDING SURFACES TO SOFTEN AND SPREAD

THE STUDIO THEATRE

Nowadays, contemporary directors often have more interest in the "total environment", that which includes both audience and actors. They want to get away from a theatre of illusion, of painted scenery and actors on display like commercial products.
They believe that all aspects of production should make their own statements not only support the words of a text.

The studio-theatre intends to allow the performing groups to experiment with drama tools by providing flexibility in seating arrangement and space definition. Depending on the type of production, the stage will change shape, increase or decrease in dimension.

The flexible element is the seating system itself which either fills space or is removed altogether (maximum capacity 350).

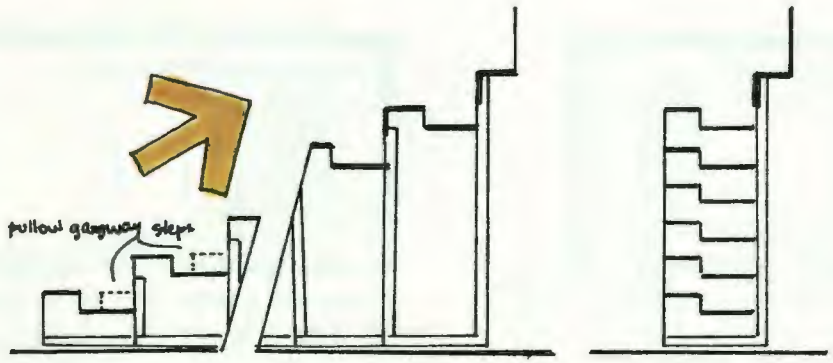
The alternatives are different = a minimum area could, for example, be allocated for fixed seating, thus fixing the basic sight lines direction and the public access from the lobby. Extra seats could be added in a way to modulate the form of the "negative" space (the stage). Provision for backstage facilities is minimal. Possibility for scenery access and removal is considered thus a minimum height of five meters below the lighting grid is required. No cyclorama is necessary but the end stage could be backed with a wall that acts as a cyclorama and that could provide the actors with a cross-over passage. During the filming of a performance, cameras could be placed on a gallery level sideways and overlook both audience and stage.

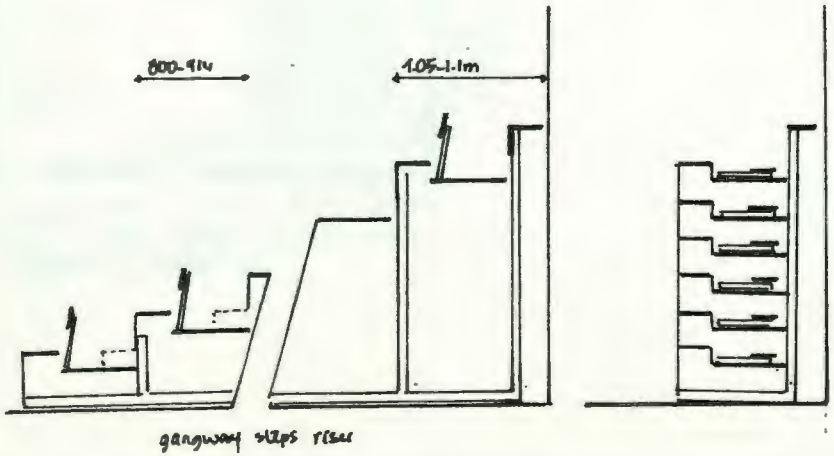
stage area:
An adaptable forestage area can be filled with seats to form a proscenium theatre or emptied for concerts with a stage given over to seating for choir or additional audience. The area can also be floored over completly for social gatherings or community meetings, or dancing etc... It can also be floored partly over to form a forestage with a small pit, with or without proscenium (music players).
"Thrust stage" as well as "full theatre in the round" configuration are possible alternatives.

services:
An overhead grid with catwalks could be included in the design. This grid can support lighting, loudspeakers, and can co-exist with air-handing units. Since it's a studiolike theatre, the acoustic is relatively dead, designed for speech and amplified music. A mechanically assisted resonance can modify it. The use of retractable reflectors are suitable but they can't turn the studio into an opera-house.

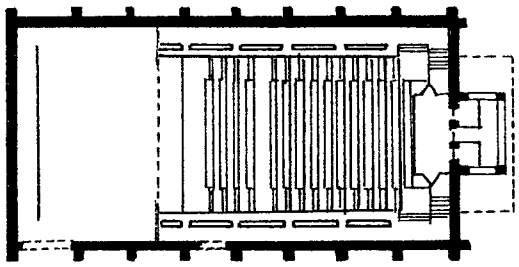
seating:

Removable or raked seating to occasionally leave open floor area or for surrounding stage areas could be used. When retractable or mobile seating units are to be provided, adequate zones must be allowed to store and set out seating in various formats. Loose seats or benches could be handy around the stage area.

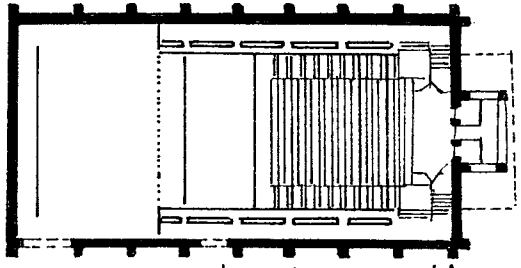




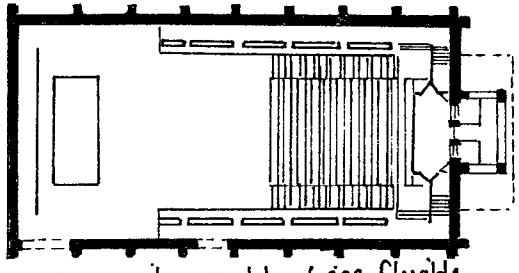
EXAMPLE : WINCHESTER COLLEGE'S THEATRE.



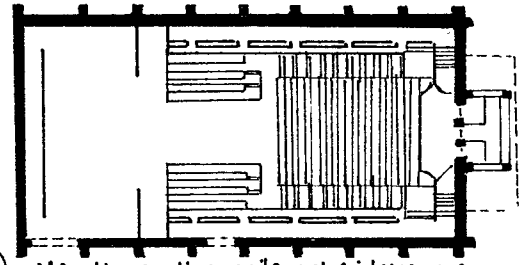
(A) Proscenium or "end" stage with seating units filling the flexible forestage.



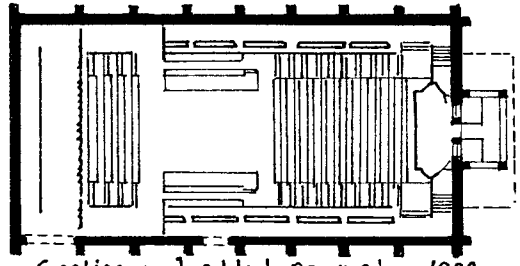
(B) Rostrum units and seating removed to form orchestra pit with proscenium format



(C) Rostrum units used to bring flexible area to stage height to form max spaces for dances etc...



(D) Movable seating units set sideways on, to form a thrust stage configuration

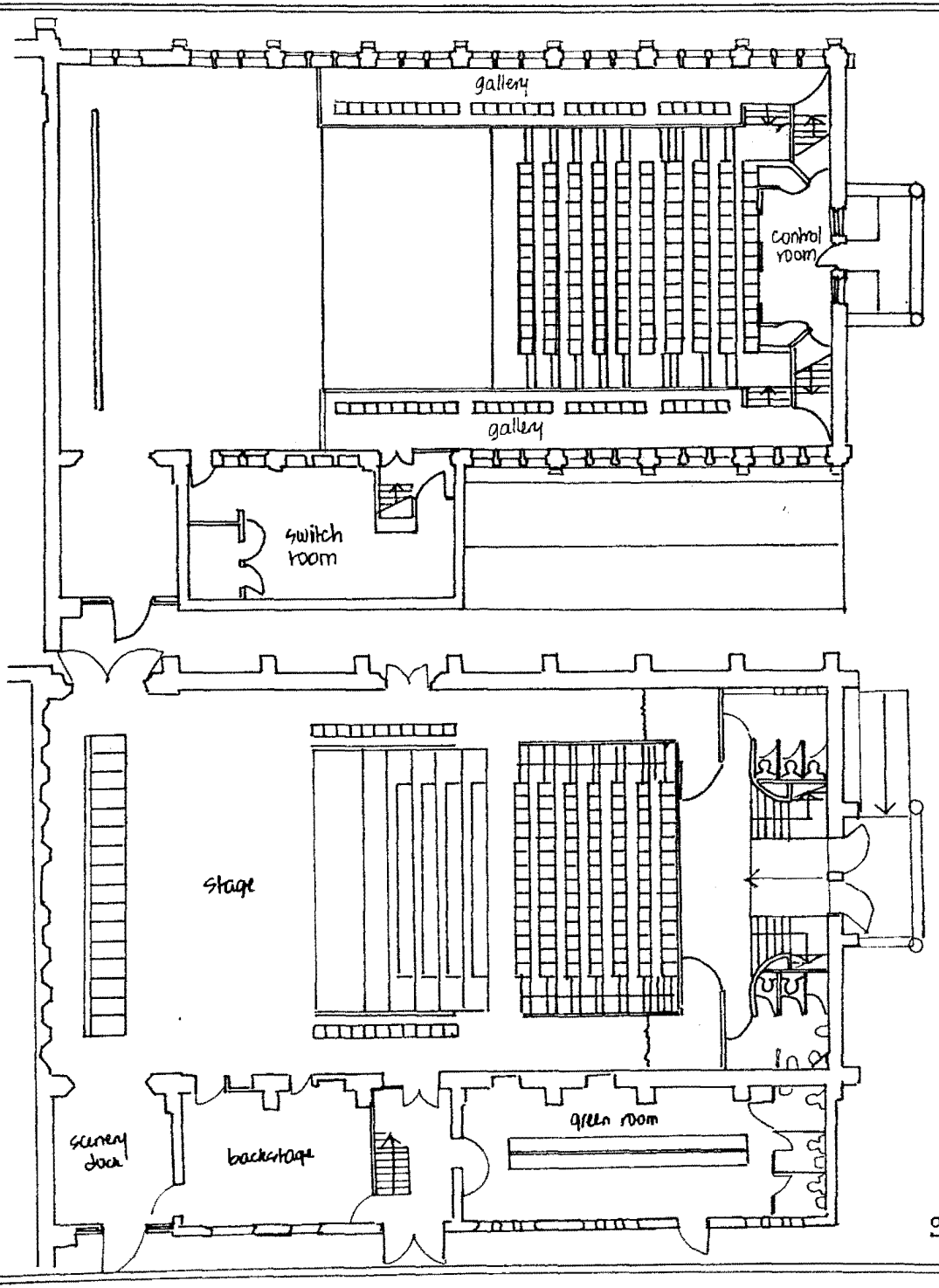


(E) Seating unit added on main stage to close off the space and form a full theatre in the round.

- the adaptibility of Winchester College's theatre centers around a flexible forestage area between the main stage and permanent seating.

Winchester has a simple end stage, backed with a white plastered wall that acts as a cyclorama and provides the actors with a cross-over passage behind the acting area.

Space analysis



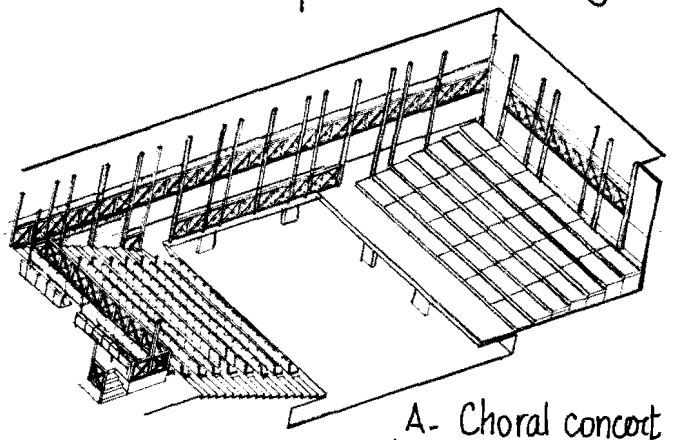
EXAMPLE : QUEEN ELIZABETH II THEATRE
WINCHESTER

edward Cullinan Architects

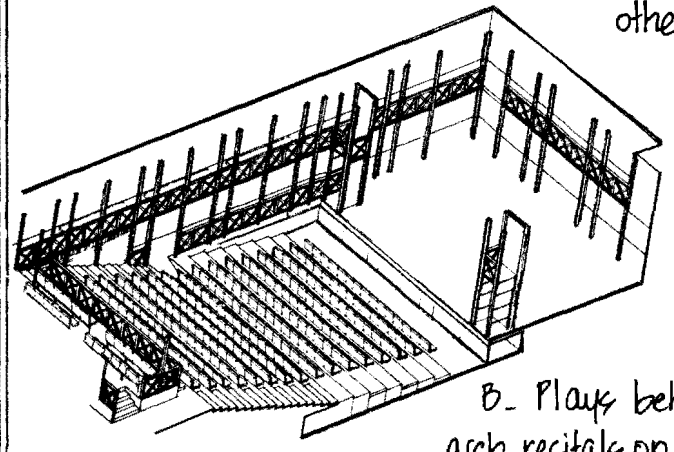
• Ground Floor plan. The raked seating links the upper gallery to the lower gallery at stage level, with the side seating, overlooking the flexible area which can become a thrust stage, pit, or seating as requi- for particular performances.

EXAMPLE : THE LORETTO THEATRE. ENGLAND.

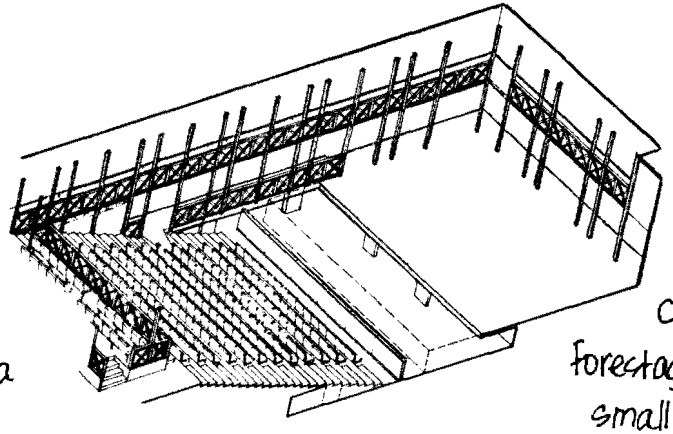
• The loretto theatre in contrast to Winchester, is asymetric in its distribution of galleries; there is no gallery in the cutaway side in these drawings. The adaptable forestage area can be filled with seats to form a proscenium theatre, emptied for concerts. Thrust stagging is also possible, as well as other configurations.



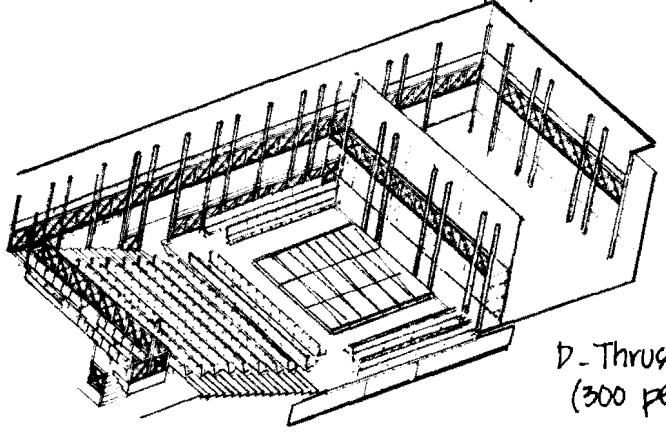
A- Choral concert and orchestra 200 people



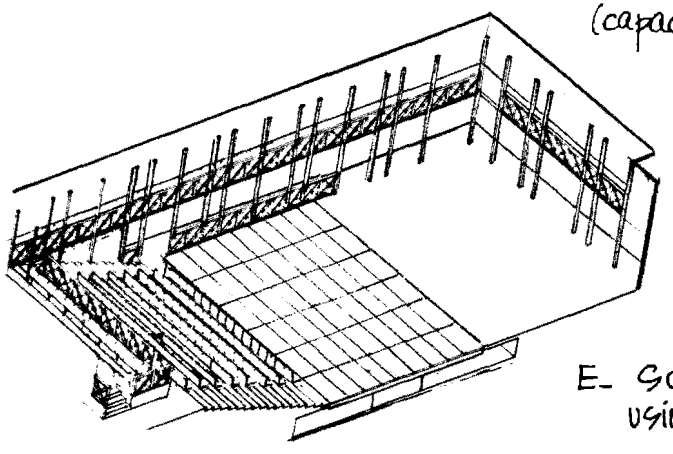
B- Plays behind proscenium arch, recitals on stage or cinema 350 people (capacity)



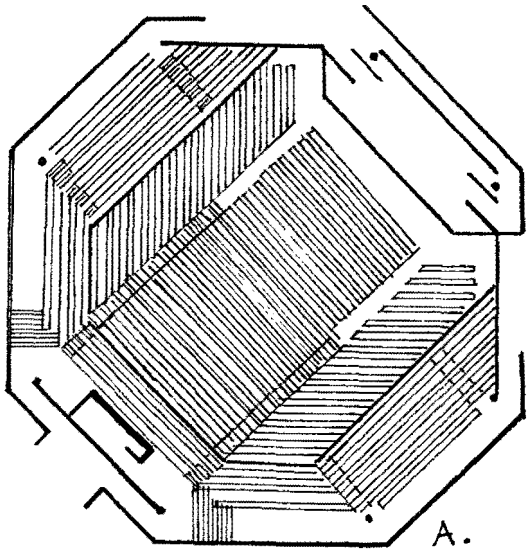
C- Plays using forestage or events using small pit. 275 people (capacity)

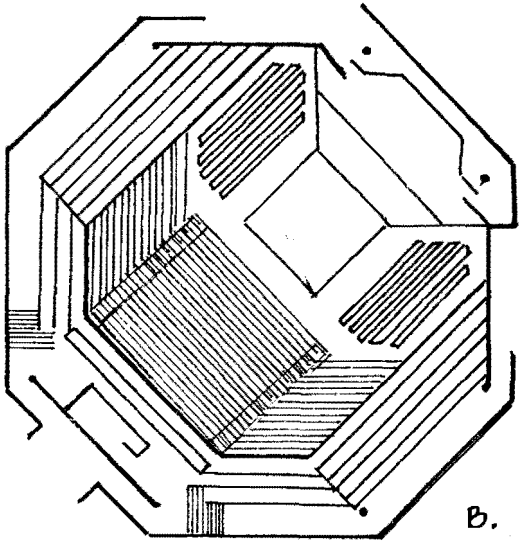


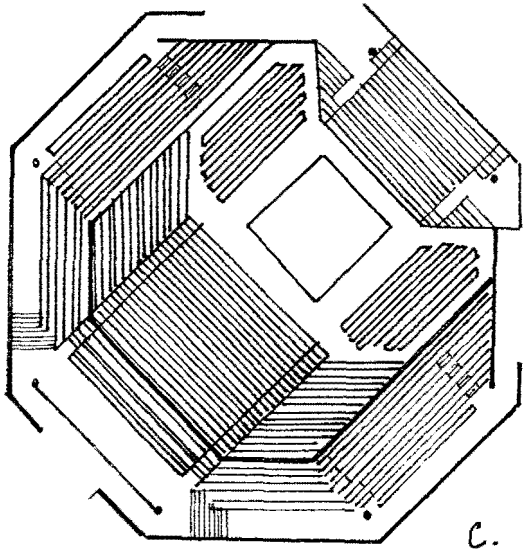
D- Thrust stage (300 people)

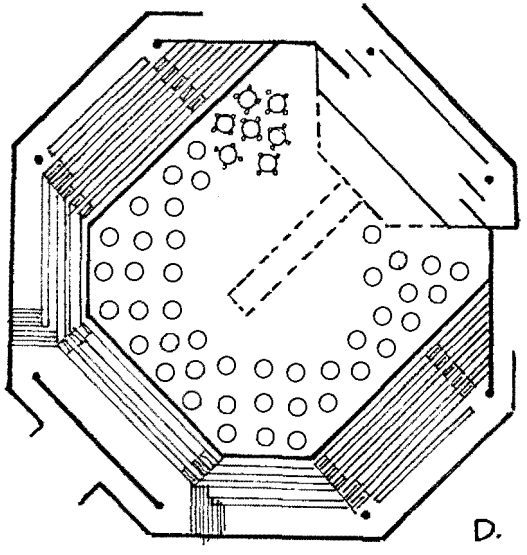


E- Social gatherings using Flat floor.









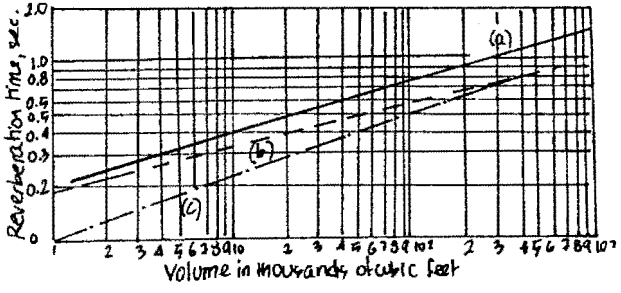
EXAMPLE : Embassy centre
London.

- predesigned "options" for multipurpose use at the Embassy center.
- option a. proscenium type stage (for music hall, theatre, conference, cinema).
- option b: projecting stage or thrust stage. bleacher seating extended, loose seats around stage (for small performance, community meeting, talent competitions, demonstrations).
- optionc : "theatre in the round". loose seats on stage and around ring (snooker, some dance / folk / pop music events)
- option d: seats in circle, bleacher seating retracted, tables are set (cabaret, dancing)

THE STUDIOS

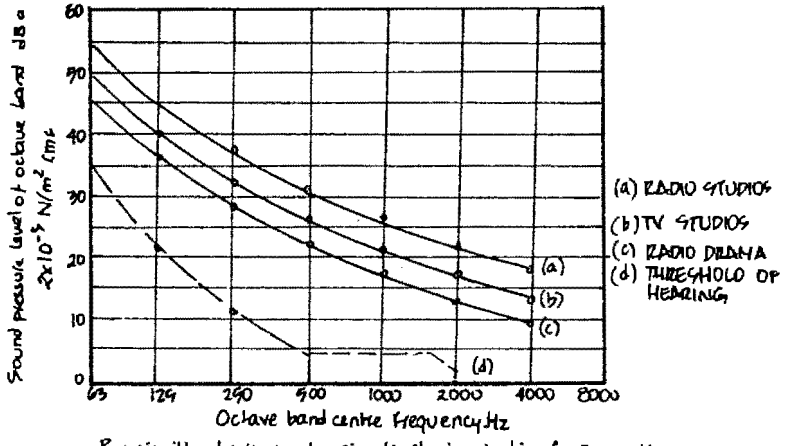
There are four studios of different dimensions, 250m², 150m², 100m³, and 50m³ respectively. Their usage depends on the scale and nature of the project to be Filmed.
Considering the fact that one hour program may require five continuous hours of preparation, a studio is entitled to remain untouched with its fixed equipment (lights, scenery, audio) until the production of a serial is over. The smallest studio is likely to be used daily by program announcers, small interviews, news coverage.

- Acoustics: Nowadays the increasing use of zoom lenses rather than camera tracking has led to boom microphones being located further away from the performers in extreme situations and this in turn means that reverberation time must be extremly low. This is achieved by treating walls and ceilings as absorbant surfaces.
(400 mm are added to each horizontal dimension
200 mm to the vertical dimension).



(a) highest
(b) optimum
(c) lowest.

Optimum reverberation time for TV studios



Permissible background noise levels in studios for TV + radio

BASIC DATA

The horizontal dimensions should give a length to breadth ratio of approximately 1.15 x 1.25. The height to the ceiling grid dictated by lighting has a minimum of 4.5m. It can be varied to avoid obstruction to a doorway (scenery access) or to an observation window. An additional 2,5m should be provided between the bottom of the lighting grid and the ceiling. (minimum width of the catwalk 1.25m). Within the area defined by the lighting galleries, a cyclorama track is required. It's an opaque curtain which provides a backdrop to scenery, and conceals the walls outside the production area.

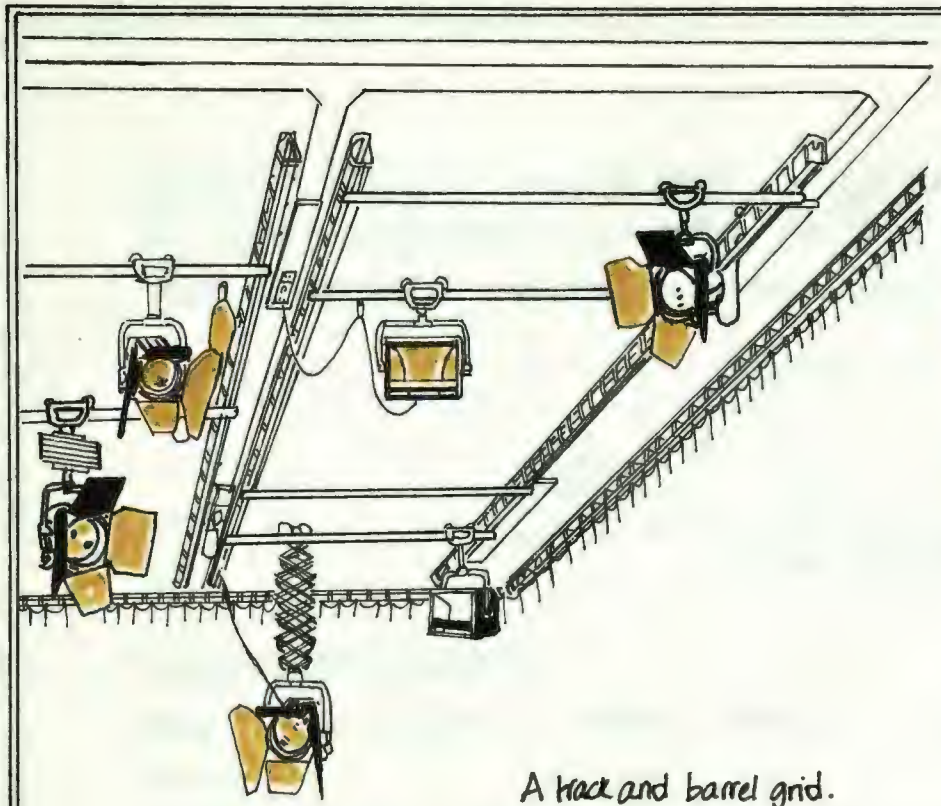
LIGHTING: . the track and barrel system: smaller studios, particularly those of limited height, are ideally suited to the track and barrel system. This comprises pairs of tracking (similar to that used for industrial sliding doors or for suspended cyclorama tracking) mounted directly to the studio ceiling. The barrel is fitted with a roller carriage at each end which runs in the tracking enabling the barrel to be moved along the length of the studio.
The luminaires are mounted on the barrel by means of a roller carriage which allows them to move the length of the barrel or on a pantograph which gives the additional facility of individual height adjustment. It can be seen that this arrangement provides a very high degree of flexibility in positioning the luminaires and enables the minimum number of luminaires to be installed.

. the fixed barrel system: This is the simplest form of installation, and one that is adequate for presentation studios or small to medium size studios where a fixed lighting installation as for example when the same sets are used for each production or with very little change

in the scene. The fixed barrel system comprises barrels mounted accross the full width of the studio just below the studio ceiling. The luminaires are attached to the barrels with clamps and no attempt is made to provide facilities for height variation or lateral mouvement. A more sophisticated version can be achieved through the use of ladder beams which provide the stability required for spanning greater widths that can be achieved with a single barrel, and enables greater loads to be carried. For a larger studio, a lighting grid is necessary. It may be serviced by a catewalk system which permits placement and adjustment of the luminaires from above.

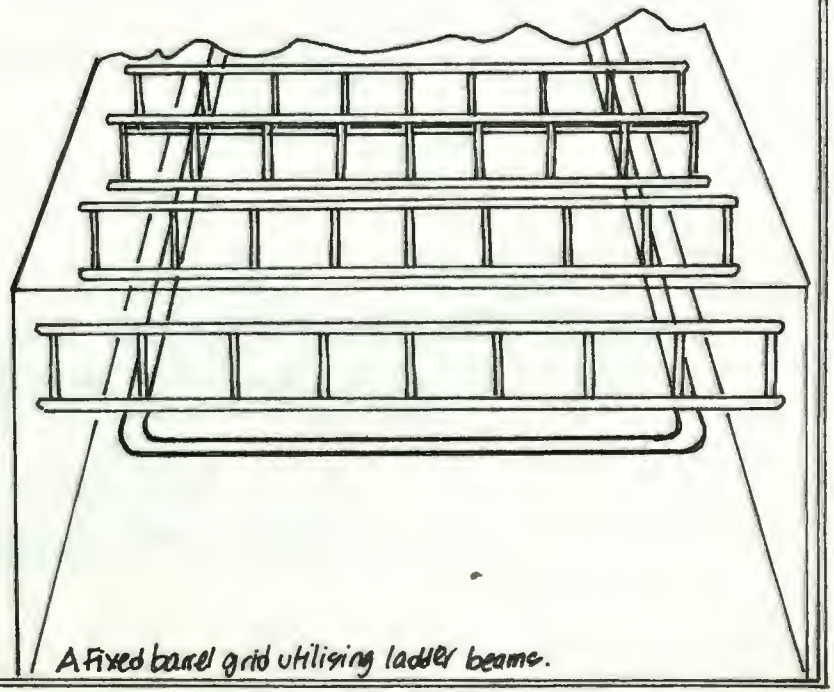
In this category motorised hoists are used. The hoists are mounted at regular intervals along the length and accross the width of the studio to enable luminaires to be mounted at almost any required position.

As all the luminaires normally remain on the barrel, de-rigging the studio at the end of a production can simply consist of raising all barrels to maximum height through a single master control.



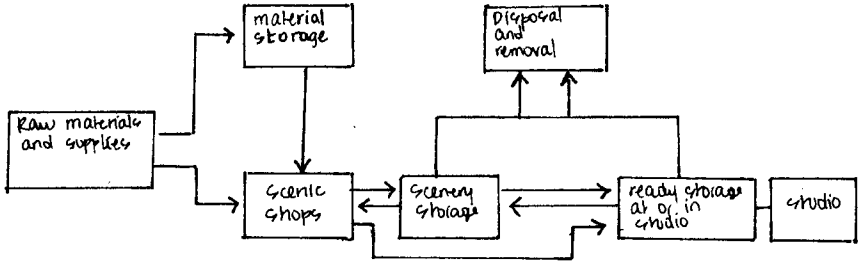
A track and barrel grid.

A motorised hoist



A fixed barrel grid utilising ladder beams.

- <u>materials handling</u> : scenery props used in the studios may be both bulky and heavy. Entrance for large scenery flats is essential. The clear opening of doors should be 4.3m x 3m. They are normally electrically operated on "lift and slides" principle.



STUDIO SUPPORT FACILITIES:

These are rooms which are basically similar to corresponding spaces in theatres and will not be discussed in detail.

a- rehearsal rooms: kept away from the studio to minimize sound problems.

b- wardrobe rooms.

c- Dressing rooms.

d- Make up rooms

e- green room or the talent lounge for performers.

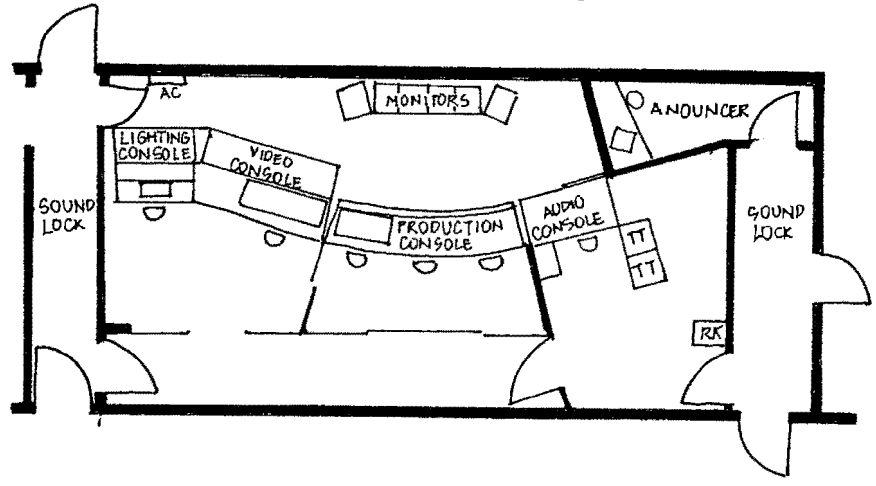
f. multipurpose rooms: These are rooms about the size of a chorus dressing room which can be used as the occasion demands, for dressing rooms, rehearsal of small groups, lounge, music origination.

g- Ready storage for scenery and props.

h- Crew's lounge: This should be convenient to the studio area.

i- storage for cameras, microphones, and lighting equipment, This should be convenient to studios and if possible to the maintenance shop.

. the control rooms: they contain electronic equipment for monitoring and controlling the studio output. They may have seperate compartments or consoles for sound (audio), picture (video) and lighting control. (consoles dim. 1.5x2x0.85). In addition, the production console which shows on TV monitors the output of each individual camera in the studios, may allow for direct editing (through intercom with the studio's crew).
The control rooms must be accessible to the studio which they serve. Direct contact may not be necessary depending on operating practices. (Min. floor area = 30m²). Acoustically it's ~~the~~ a dead room. (0.35s reverberation time).



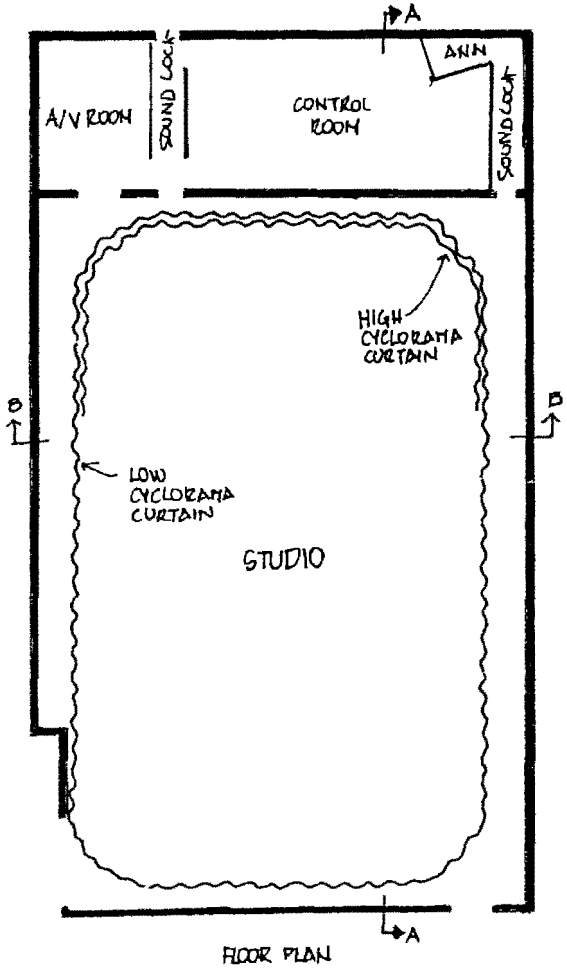
TECHNICAL FACILITIES

These house the extensive electronic equipment which supports the production and broadcasting operations.

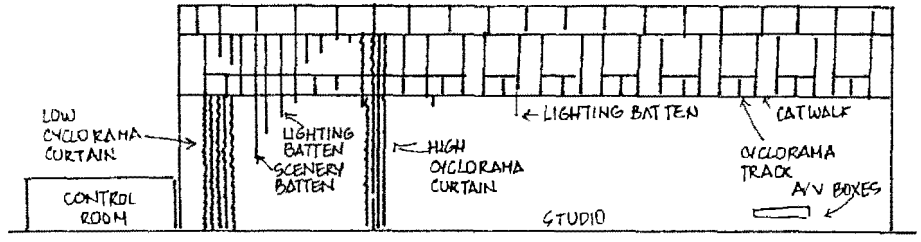
. videotape recording: the usual medium for TV recording is a videotape recorder (VTR) which is a very elaborate magnetic sound tape recorder. The VTR area may need more than six machines for reproduction of recorded programs ranging from 3/4 inch tape (professional) to 2 inch and 1/2 inch tape (home use)

. telecine: Despite the advantages of magnetic tapes, much television programming will continue to originate as motion picture film. (off-station news, and special events are easier to record with portable motion picture cameras). Telecine room contains assemblies that combine motion picture with a television camera. each (1,2m x 1,2m x 2m). It is advisable to

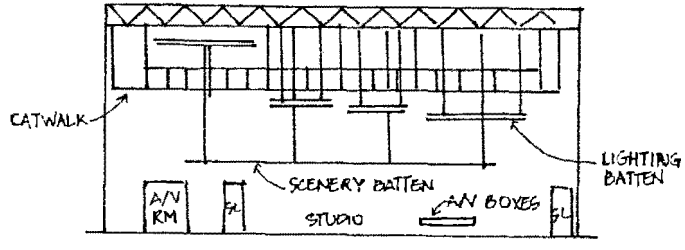
j- viewing (screening room): A viewing room may not be related to the audio or technical facilities. It should allow for the use of a 16 mm projector, as well as television monitoring. It's used for showing programs to prospective sponsors. It may be also designed as a conference room.



FLOOR PLAN



SECTION A-A



SECTION B-B

TYPICAL STUDIO LAYOUT

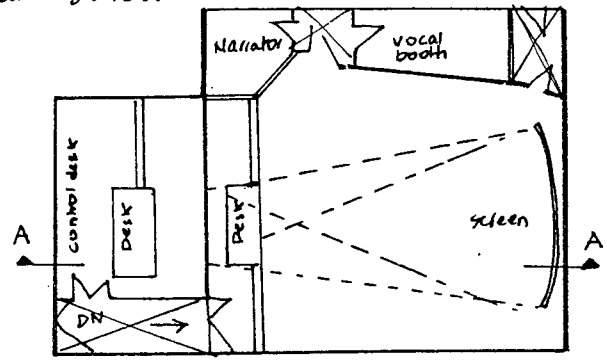
to house VTR or telecine machines in cubicles seperated with accoustically treated walls. All cubicles should be under the surveillance of a central control position.

• editing rooms: If editing is not directly done during a shooting session, this operation is undertaken later. It involves also, material filmed off-station, or in the "performance hall". (editing console dim. $1.5^m \times 2^m \times 0.9^m$).

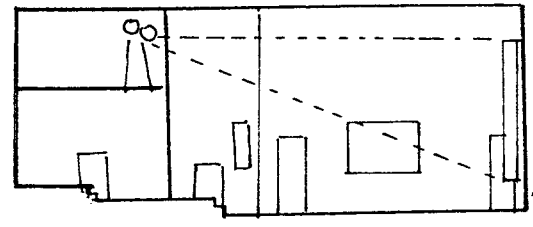
• film dubbing / sound recording: This facility is dedicated to sound tracks recording. It can be combined with the dubbing operation when a projection facility must be added. It must be located over and behind the control desk (2x1.5) in the studio thus generating a minimum ceiling height of 4m. The studio should accommodate a narrator booth. This facility may assume the role of a "preview theatre" for a program sales.

• Master control rooms: they are responcible for programming the sequence on a channel according to a preset schedule. They have recording + editing facilities (each $20m^2$).

• transmitter control: It's the facility which gets the final edited and recorded copy for transmission on a channel It houses the machines that play the program. These are linked to a computer terminal or scrambler which codes the broadcasted audio and video track than



Combined general purpose / dubbing studio



transmits them thrû the cable system. (Each machine or console set is 2,5 x 1.7 max).

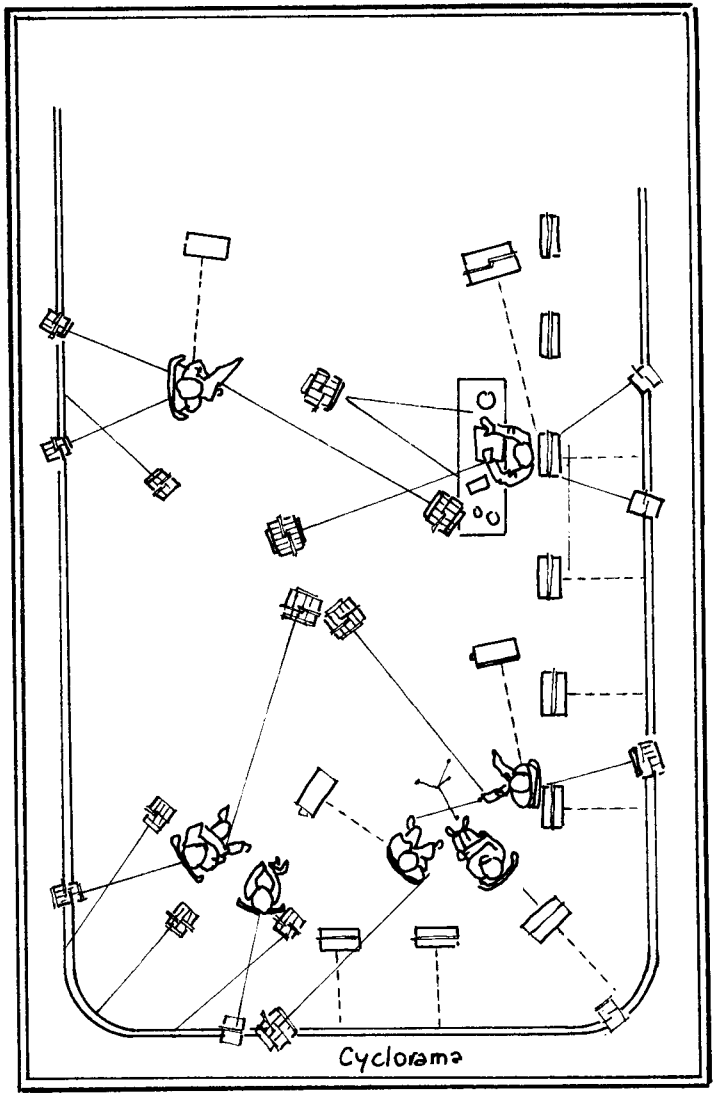
- the earth station: It's provided with a satellite receiver which is linked to a descrambler that decodes the signals on the spot. The picture and audio-track are automatically received on a TV monitor. Therefore the program is recorded on videotape and stored for later transmission. The satellite receiver or the disk antenna has a 3 m diameter. It's location and orientation is independant of any micro-climatic consideration.

- Utilities: Color television production requires very intense lighting 75 watt / ft² of production area ; the heat generated must be removed by air conditioning.
It's also advisable to seperate the power generating plant for electronic equipment from that serving the building equipment. Emergency power should be provided.

STUDIO LAYOUT EXAMPLES

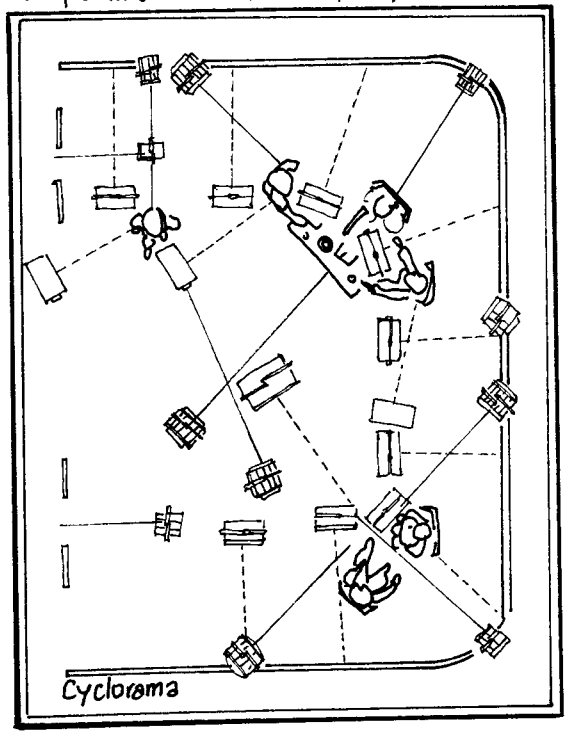
100m²

Simple interview situation (plan)



50m²

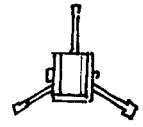
Simple interview situation (plan)



KEY

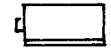
1kW Spot

1kW Spot on Scenery Flat

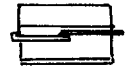


Floor stand

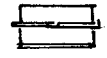
1kW Profile Spotlight



1250w Soft Light



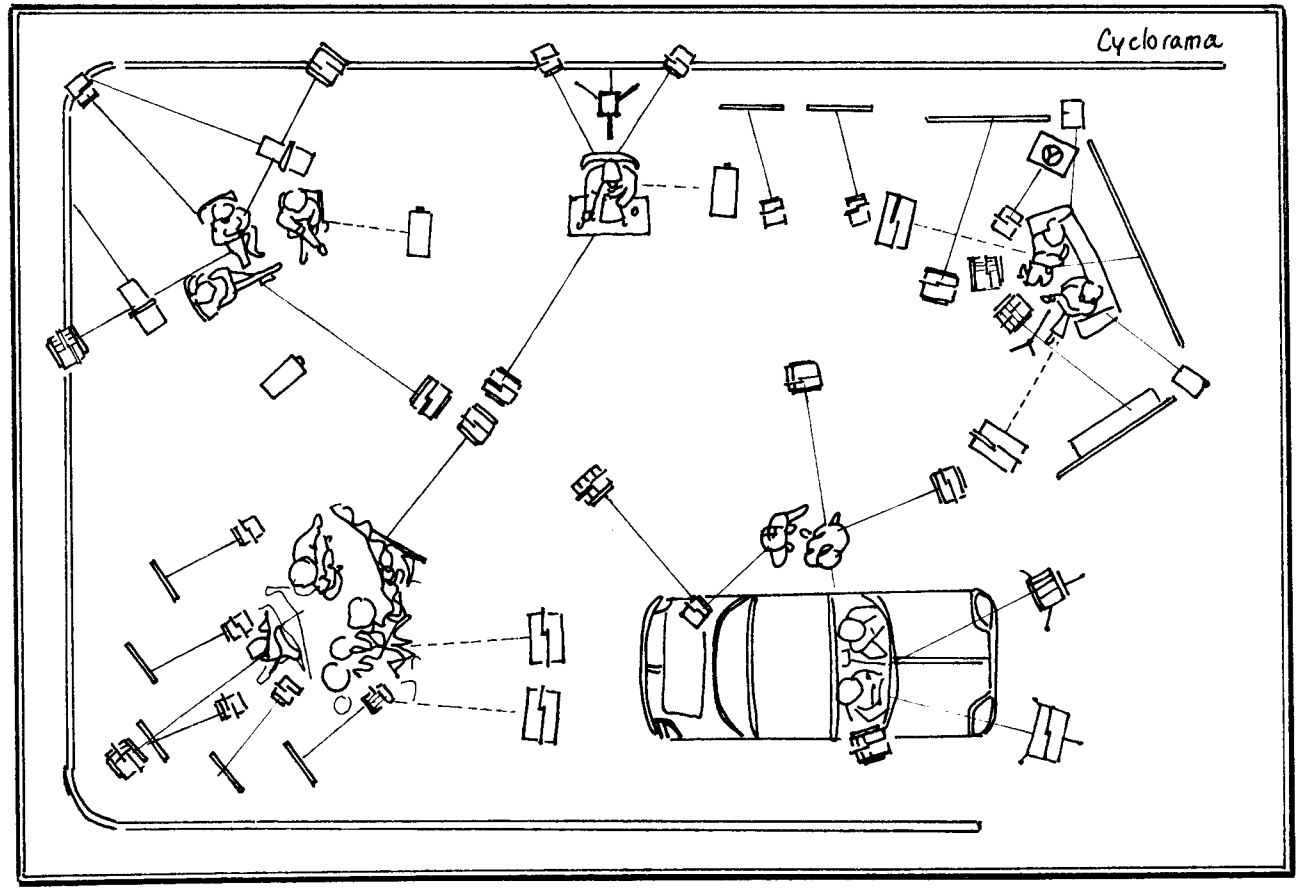
2.5kW Soft Light



625w Top cyc unit

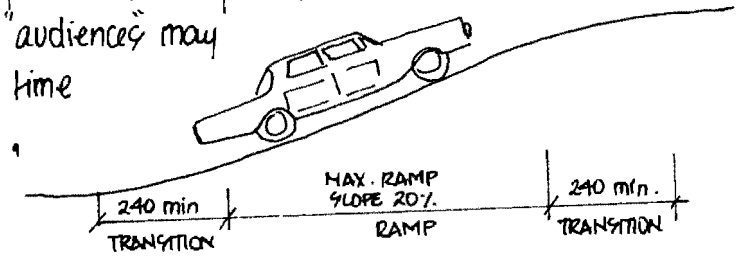
150m2

Magazine type programme lit for a number of different subjects (plan)

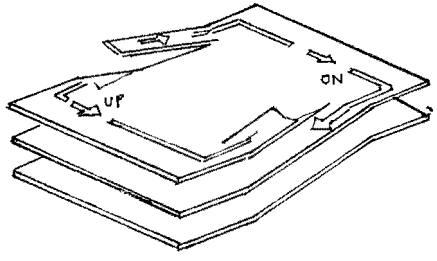


THE PARKING

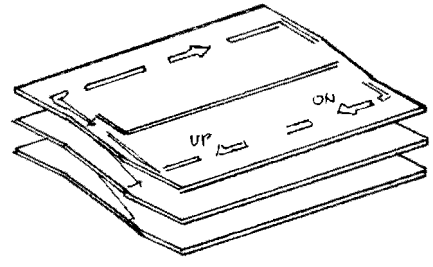
Being in an urban site, where the car is dominating the pedestrian, an underground parking is mostly adequate where at the ground level major activities + green landscaped areas will be located. The parking should be easily accessible and visible by any visitor. Seperation should be made between the administration + staff + technical crews' parking on one hand, and the visitors' parking on the other. It is taken into consideration that the public bus stop is 200m away on the corniche, therefore it is estimated that "audiences" may take the bus to get to the center; However at peak time 550 people (main auditorium) + 200 (staff + performers).



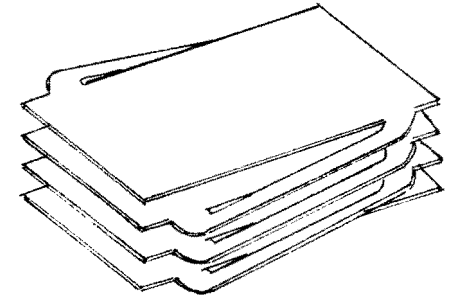
PARKING TYPES



CLEARWAY TYPE
EXIT AND ENTRY ON DIFFERENT ROADS



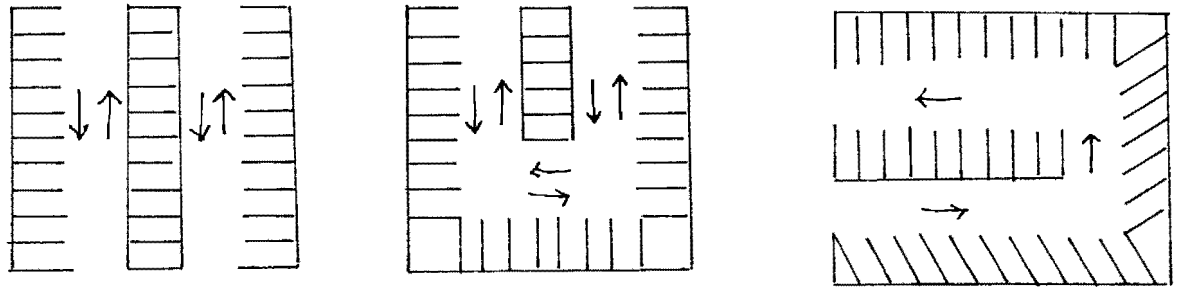
STAGGERED FLOOR RAMP SYSTEM
EXIT AND ENTRY ON THE SAME ROAD



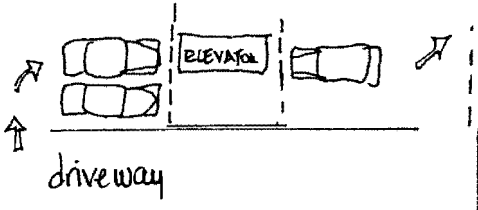
CURVED RAMP SYSTEM

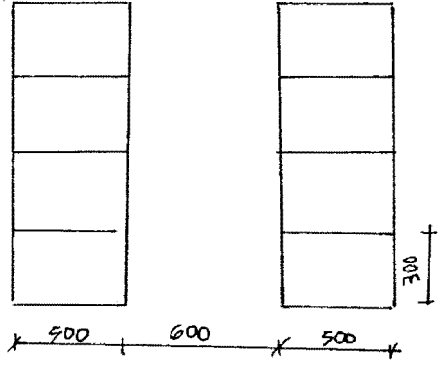
will be present. This is a reasonable estimation though at peak load (summer festival) a higher number is around. 550+200 = 750 people 750 ÷ 4 = 187.5 ≃ 200 cars.

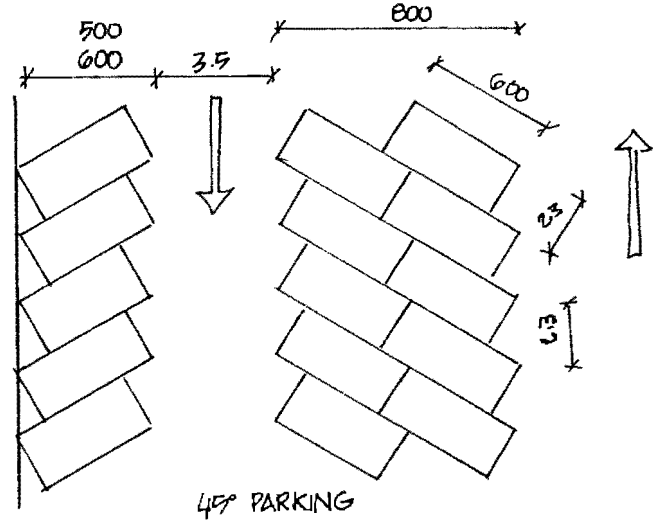
- 200 x 30m²/car = 6000 m² total area of parking.
- elevators or vertical circulation should be accounted for linking directly with the main lobby or distribution areas.
- off-station filming vehicles (9 x 2.5) are to be accomodated close enough to the editing-Finishing areas.



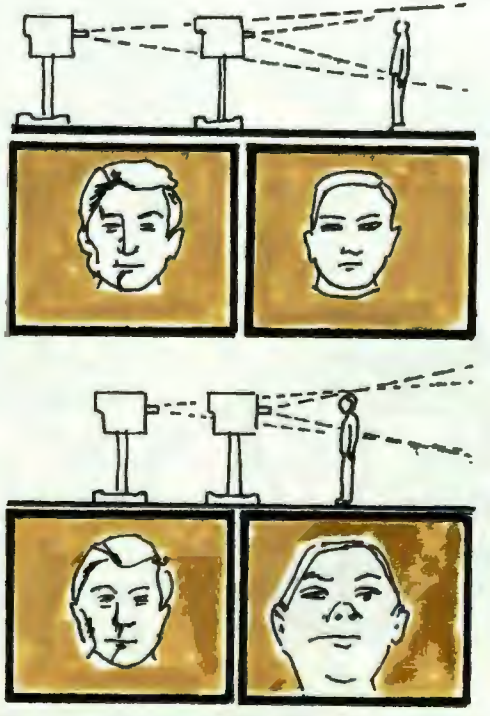
PARKING LAYOUT.

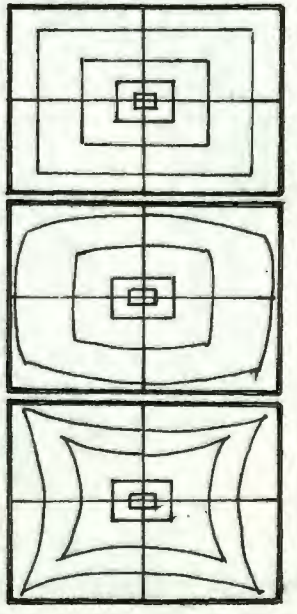


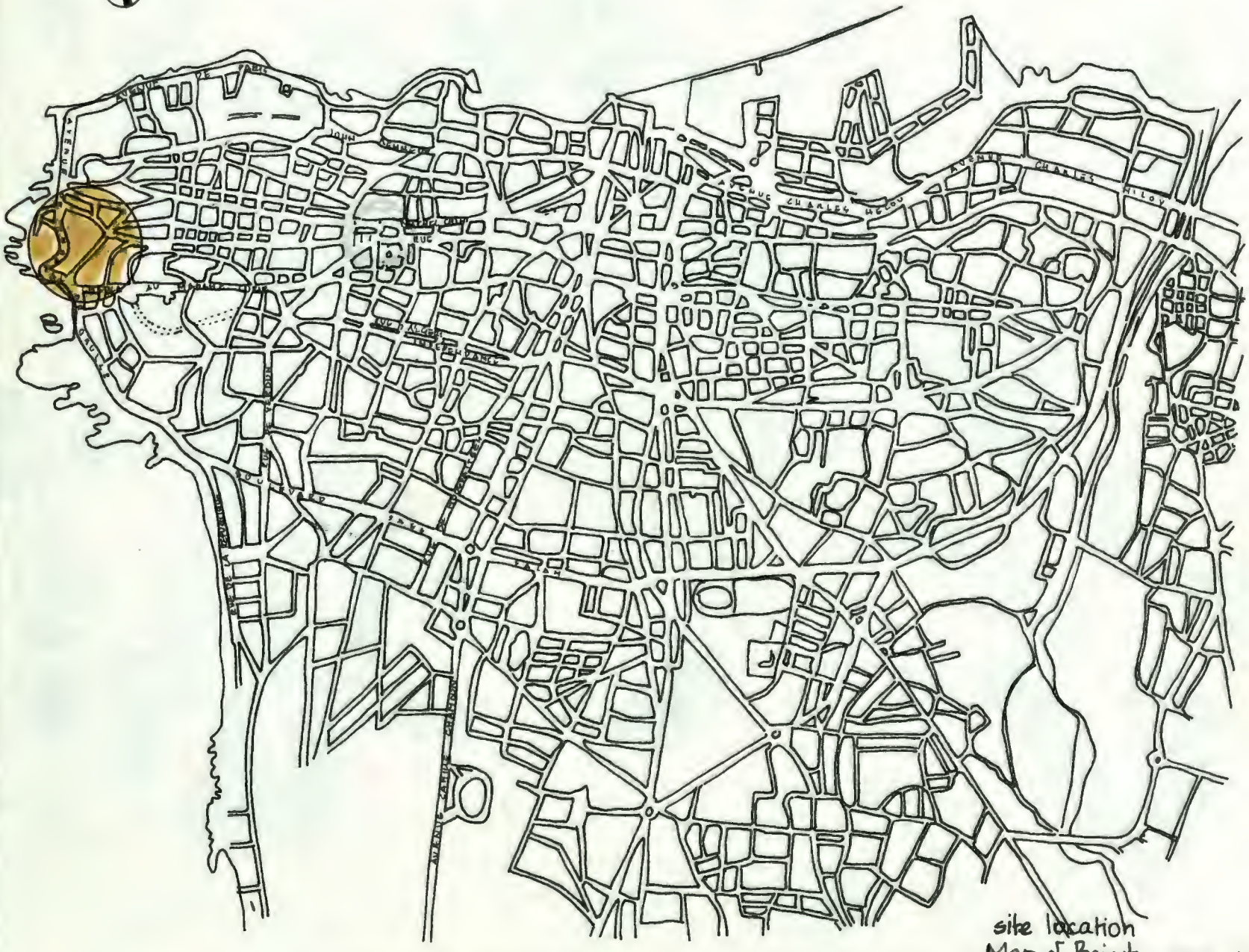




45° PARKING







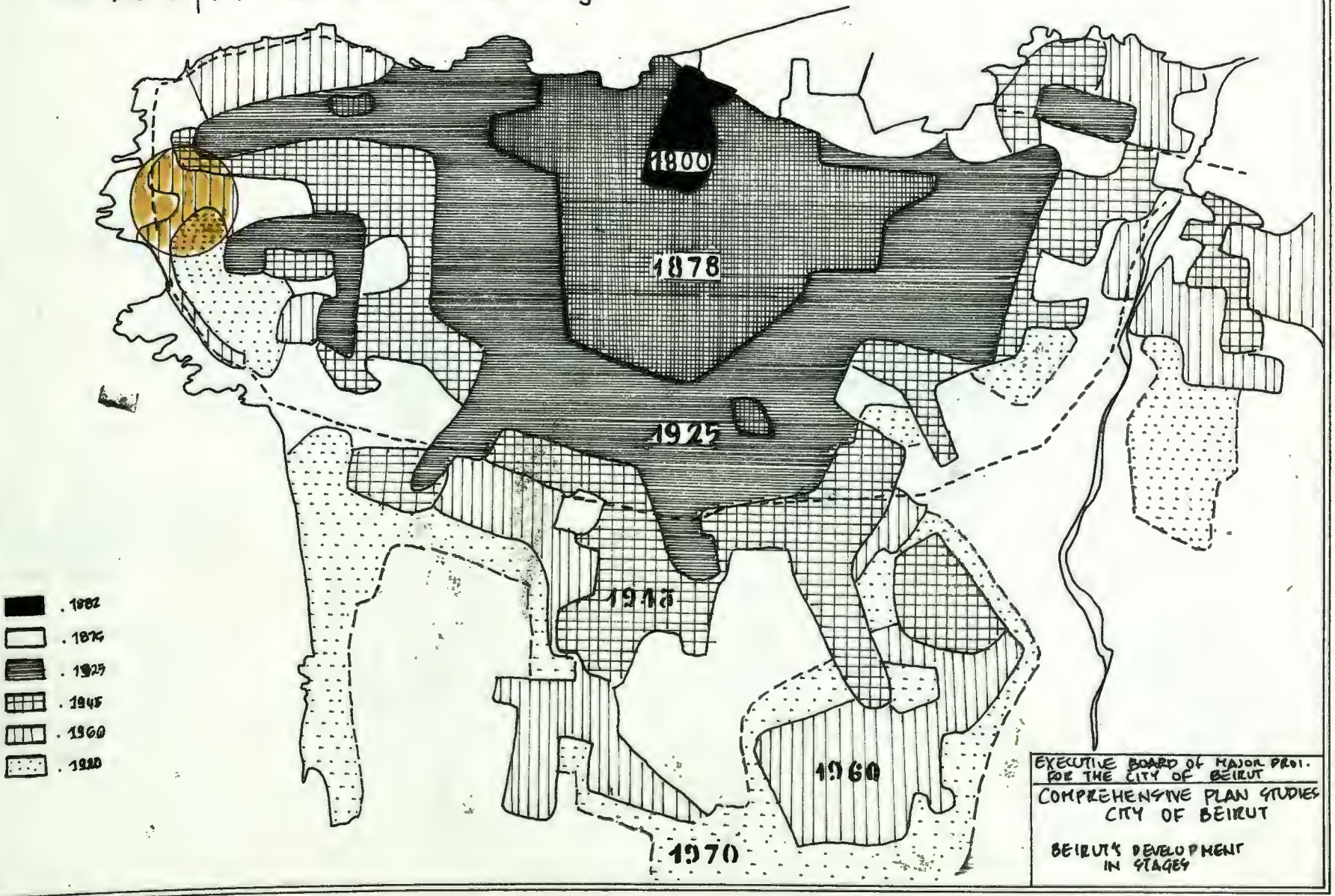
site location
Map of Beirut SCALE 1:20,000

Site analysis

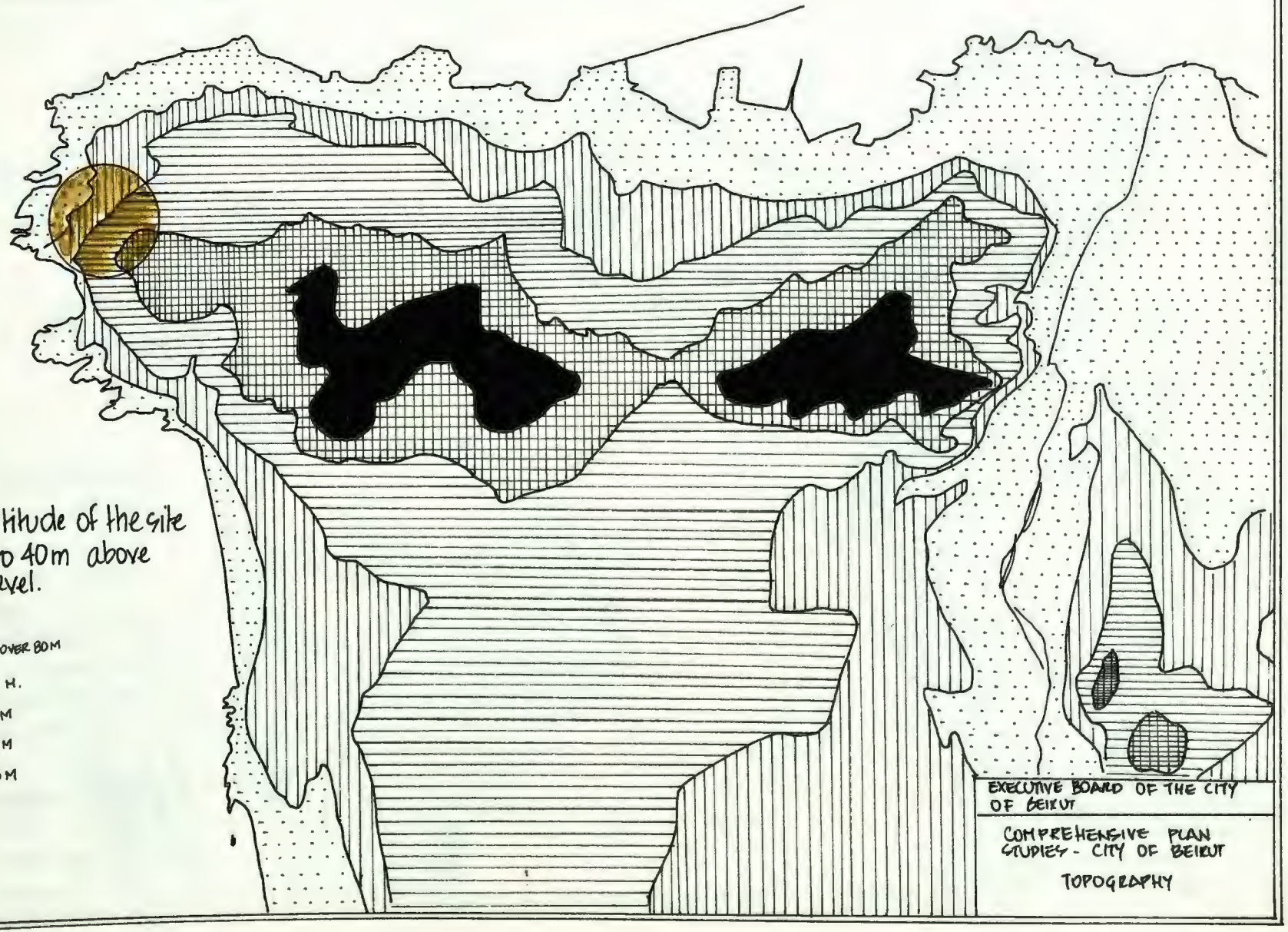
(site location)

HISTORY

the site is part of Beirut since 1960, mainly.

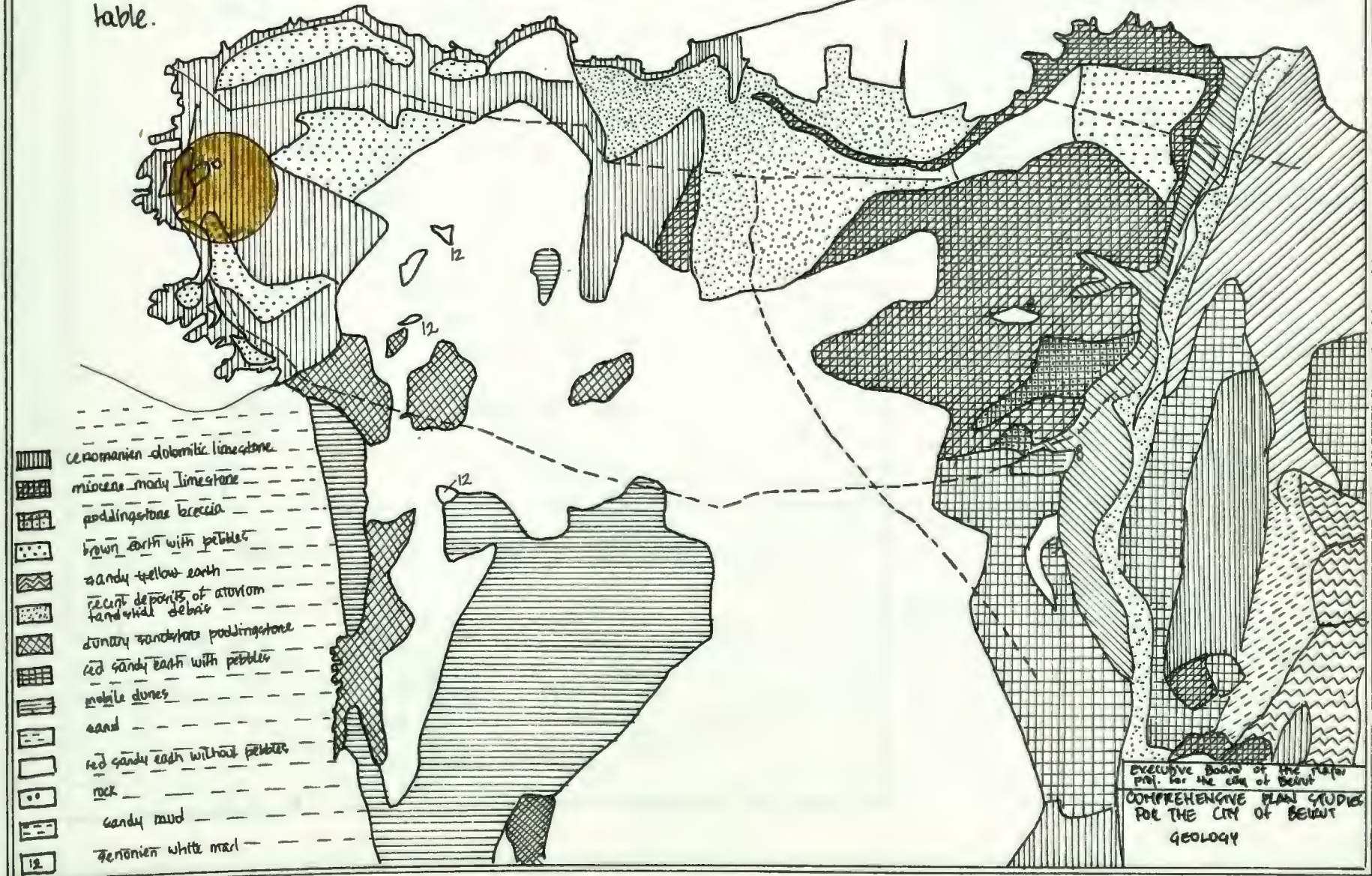


TOPOGRAPHY

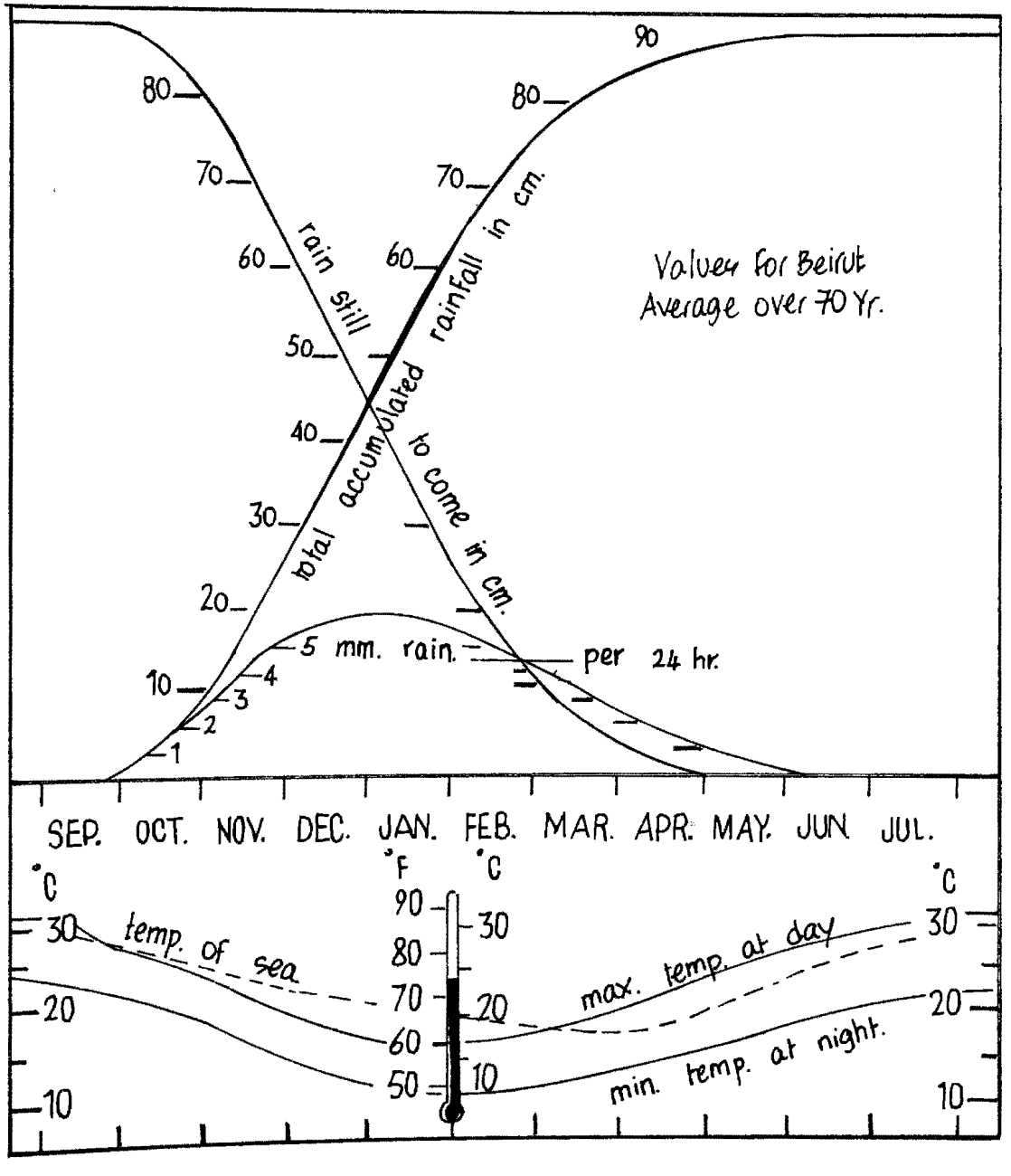

the altitude of the site is 39 to 40m above sea level.
LAND OVER 80M
60. 80 M.
40- 60 M
20_40 M
0_20 M
EXECUTIVE BOARD OF THE CITY OF BEIRUT
COMPREHENSIVE PLAN STUDIES - CITY OF BEIRUT
TOPOGRAPHY

GEOLOGY AND SOIL

the site is made of crenomanien dolomite limestone. The land formation goes back to cretacious ages. The crenomanien formation is said to hold very good water potential, thus the possibility of having a high water-table.

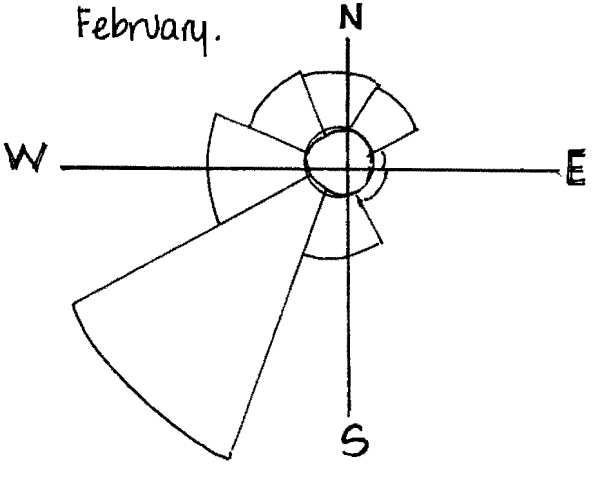


BEIRUT WEATHER THE YEAR ROUND AT A GLANCE

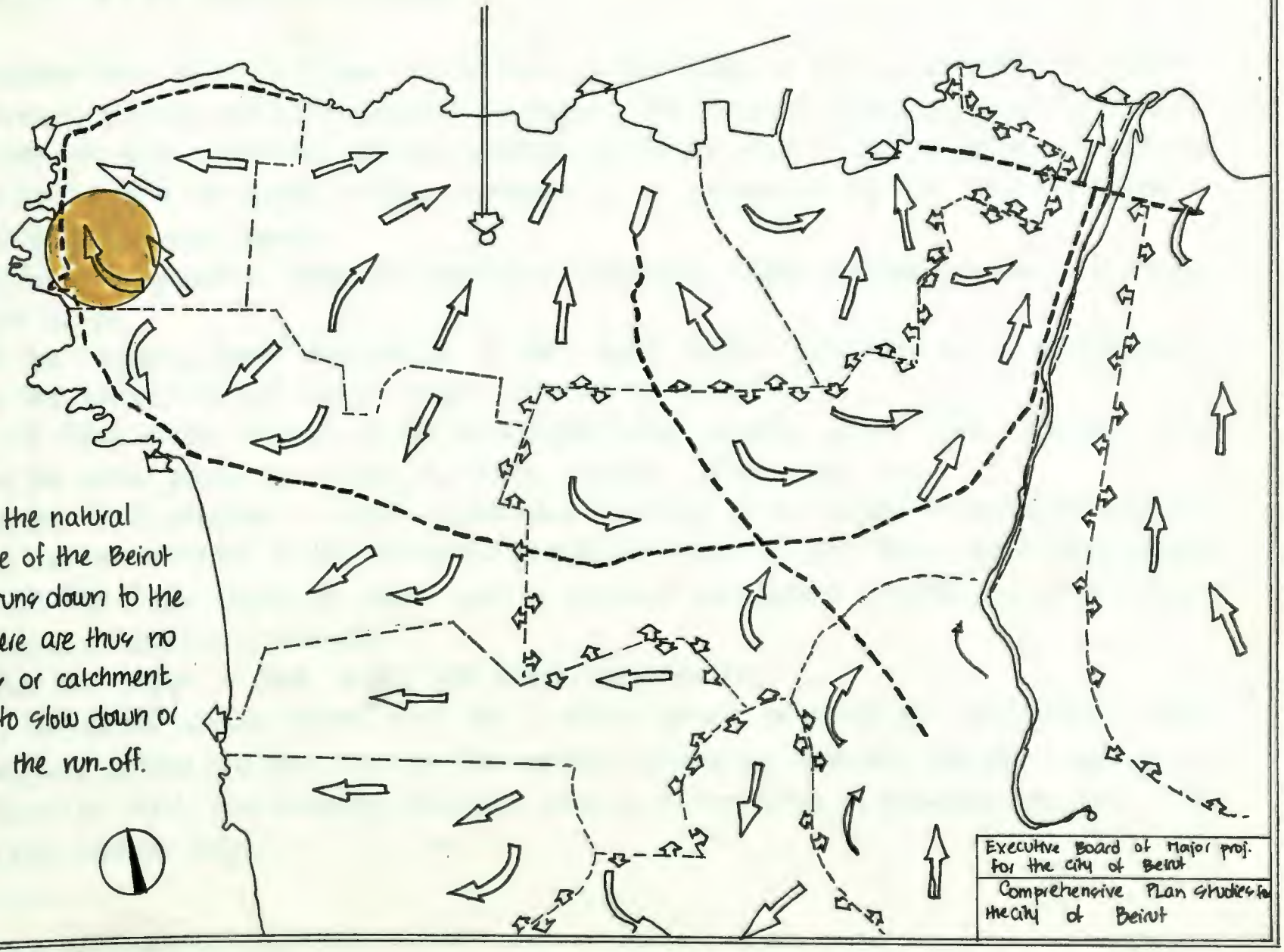


CLIMATE

Beirut enjoys an equable Mediterranean climate with mild winters and hot summers.
The spring and autumn seasons are very short and agreable.
Rainfall is seasonal & Falls mainly in heavy downpours. The prevailing breezes are southwesthy which is typical of this coastal area (more noticeable in the afternoon)
The number of calm windless afternoons is very small. Most of the rain falls during the months of December to February.



HYDROLOGY
natural drainage



Most of the natural drainage of the Beirut region runs down to the sea. There are thus no bassins or catchment areas to slow down or utilize the run-off.

Executive Board of Major proj. for the city of Beirut

Comprehensive Plan Studies for the city of Beirut

ARCHITECTURE ELEMENTS ANALYSIS

Buildings have started to fill the area as early as 1945. They are still around today, few yellow apartment buildings with central staircase arrangement. The historical chronology is best represented by the late 40's apartment buildings, whereas the service shaft is shifted to the site or inside the building, and the number of floors increases to six approximatly. By then some characteristic architecture elements appear:

- a) The pure geometric lines of "void/close" horizontal stripes defining a balcony balustrade or parapet.
- b) The "organic tempo" most visible in the round shaped balconies, set at building corners.
- c) The introduction of slender round columns or "pilotis".

A later phase is that of the early fifties where buildings acquire more modernistic outlooks

- a) The yellow plaster is replaced by facing materials of one tonal colour.
- b) The front elevation is clearly subdivided according to a studied horizontal/vertical grid.
- c) The predominance of the horizontal parapet line on the roof top of the building, whereas the first floor stands on pilotis with a glasswall set behind (reminiscence of Le Corbusier's "unité d'habitation ā Marseilles").

- The later phase is that of the late fifties, early sixties:

- a) The vertical slender stripes work as a visual curtain to protect the "all glasswall" which replaces window and door openings. The window mullions are cast iron. No sun-shade protection device is used. The building elevations read as a composition of glasswalls and solid planes. (Mies van der Rohe).

b) The balustrade's ironwork is geometrically simplified in vertical or horizontal stripes.
The last predominant group of buildings are modern dating from 1975 onward.
More elaborate and varied facing materials are used. Aluminum work replaces cast-iron wooden rolling shutters are predominant.

THE LAND USE

The surrounding site composition is mainly residential. Few shops selling non-nutritive commodities occupy some buildings' basements / ground floors. As we approach the coast (300m) the touristic and leisure development increase. The last blocks to be built in the immediate environment were furnished apartments' buildings. This business has particularly prospered in the area during the last Fifteen years.

INFRASTRUCTURE

The existing roads surrounding the site follow a two way traffic pattern. There are some proposed roads by the municipality which have not been executed yet. They are the following:

- A north-west road (2 way-traffic) which delimits the site and links it directly to the corniche.
- Two "service" roads (2 way) intersect inside the site peremeter linking upper and lower border lines (east to west).

These roads have been proposed as a result of an anticipated residential development in the area; they could be retained if necessary to the project, provided the land use has been altered.
It is important to mention that a bus line (public transport.) along the corniche still prevails; bus stops accomodation is 200 meters away from the site.

LEGAL CONSTRAINTS

The chosen site is in zone 5 of Beirut, the building codes for that zone are the following :
- unlimited height which means, buildings can exceed the 40m limit
- surface exploitation : 40%, being at a corner we can add 40% + 20% of 40% = 48%
- total exploitation factor : 2,5 . Since the site is at a corner (intersection of two roads) we add = 2,5 + 20% of 2,5 = 2,5 + 0,5 = 3

Therefore the total built up area of all floors = 48% of site x3

- site area = (85x35)÷2 + 85x120 = 11687,5 m²
- surface exploitation: 48% of 11687,5 = 5610m² (footprint)
- total exploitation factor = 5610x3= 16830m²

- setbacks: From any road, the setback is 3m minimum from adjacent site limits 2,5m min.

- special considerations: The site has been already subdivided into lots to be serviced by planned roads. The client should get a building permit after explaining the project's nature and the need to join the different subdivided lots into one big site. After hearing his case the governments' authorities may grant him this permission providing that the project is for the public good. The surface exploitation may be increased too.
IF any public institution (Ministry of Education) is an interested investor or shareholder, the public authorities may easily grant the permission or even buy the land on a deal basis (example = use of the facilities by the Academy des beaux arts' students).

CABLE Broadcasting has not been allocated any legal status by government regulations, therefore the license is that of any other commercial investment.
The main prerequisite for this project's proposal, is the anticipated development of the communication network system in Beirut. Once the situation is back to normal, this step is most likely entitled to be carried out by the public networks' authorities. Provision for extra cable systems or telecommunication distribution services will be taken into consideration since this field is prospering on an international level.

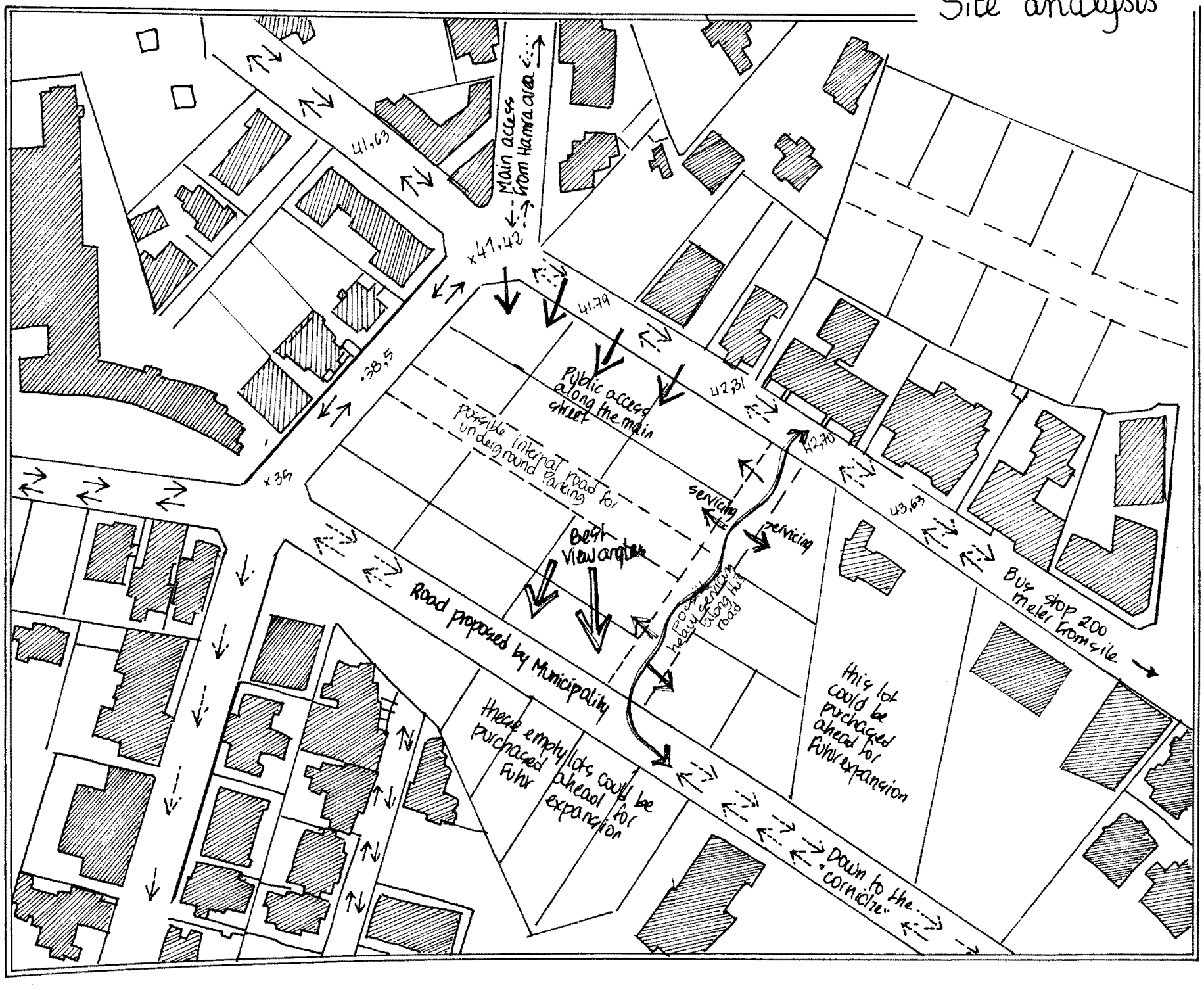
SAFETY STANDARDS

The international codes recommend some safety measures regarding some facilities. Even if these are not indicated by any public regulation or code, the prospective clients will take them into consideration as a mean to safeguard their investment and reduce maintenance or accidental costs. These measures include: Fire exits, temperature and humidity regulations, accoustic insulation, proper electrical wiring design, provision for an extra electric plant, proper duct channelling for ventilation, etc....

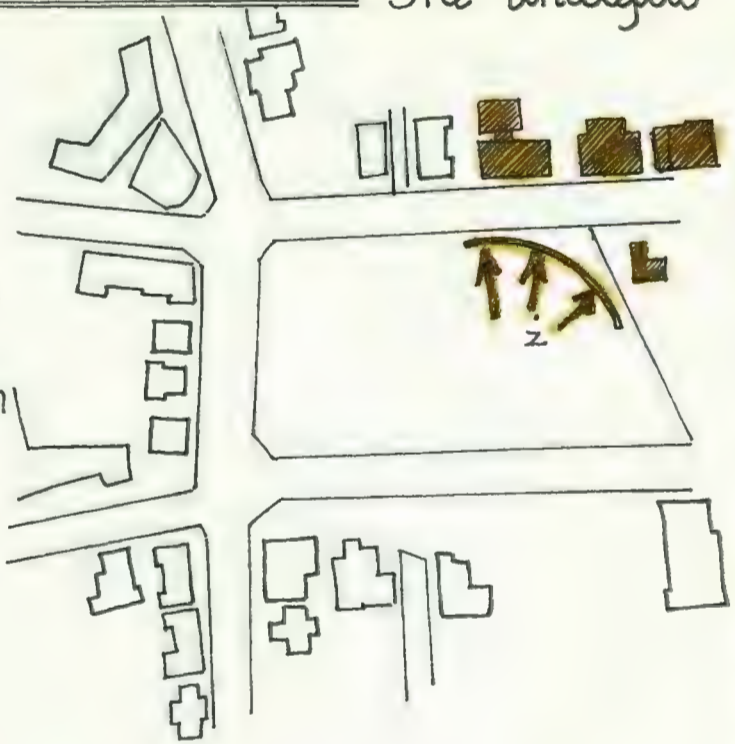
THE SITE'S ASSETS

It can be accessible from three sides therefore provision for parking entrance/exit, public entrance and other secondary access points is facilitated. The municipality has anticipated the servicing of the small lots inside through internal roads. These may be retained as service roads linking the upper road down to the "avenue de Paris". Great equipment + scenery components are shuffled in and out of the studios / workshop area, therefore servicing along these internal roads may be a good solution. It will prevent any disturbance to the public areas which are to show the cultural face of this center.

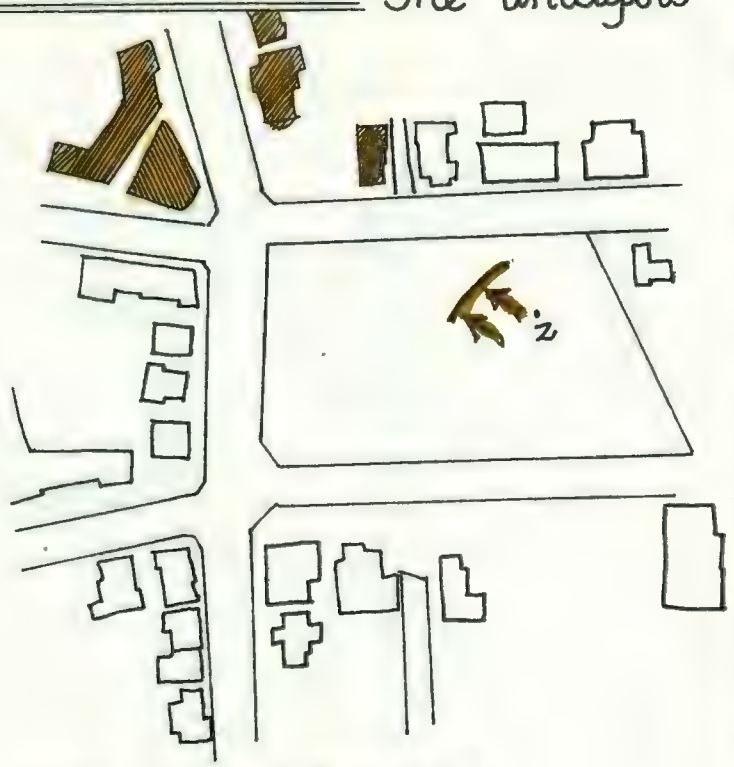
Site analysis



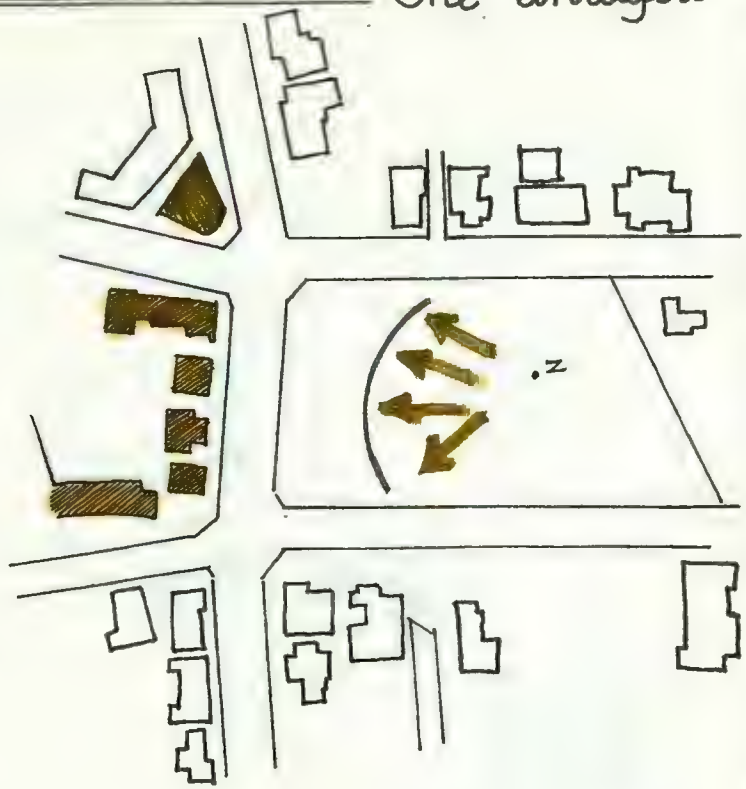
- predominance of the horizontal parapet line on the roof top of the building mark these late 50's apartment bldgs. The first floor stands on "pilotis" with a glass wall set behind (reminiscence of Le Corbusier's "unité d'habitation à Marseille").



architecture elements: late 1940's buildings are the reminiscence of the yellow building tradition. However by then the service shaft is no longer right in the middle. The Facade doesn't even indicate its location (far left and center bldgs below).
An "organic tempo" is easily detected in the round shaped balconies.
The Hawai tower belongs to the late 70's period. Elaborate combination of facing materials, aluminum windows.
Far right: a yellow lebanese townhouse with the traditional 3 arched facade, still co-exists with the new surrounding.



Site analysis



. small bld in the middle: 1945 apartment building. Still the service shaft is in the midde. a symetrical planning is undertaken.

. right: early 60's building: the front elevation is clearly subdivided into a horizontal/vertical grid.

Vertical slender stripes work as a visual curtain wall to protect the "all glass plane" which replaces window and door openings. The window mullions are cast iron. The building elevations read as a composition of glasswalls and solid planes.

Site analysis

Far left: late 40's apartment building; pure geometric lines of void/ close "horizontal stripes define the balcony balustrade; organic rounded balconies set at the corner; introduction of slender round columns.
The other buildings belong to the late 70's period. The elevations are more elaborate. The most visible characteristic is the predominance of · . horizontal stripes.
Elements are resolved into planes, opaque (Facing materials), or transparent (door/window).

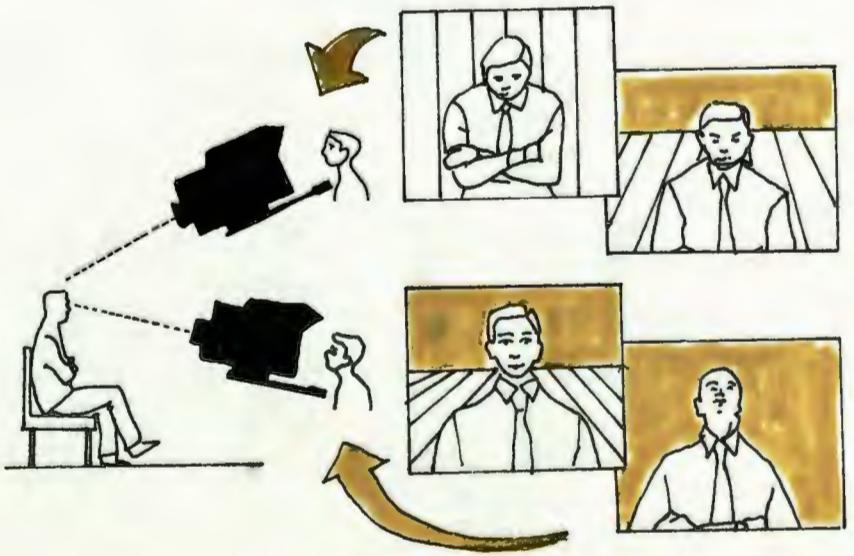
Far left: early 1970's buildings. The tradition of Mies Van der Rohe is best presented by the introduction of "glass" as a predominant element. Maximum light and sun are admitted, no shutters are "accepted".
middle: late 40's beginning 50's. The yellow plaster is replaced by a facing material of one total colour. Organic influence best seen on the facade with its curved corners.

Site analysis

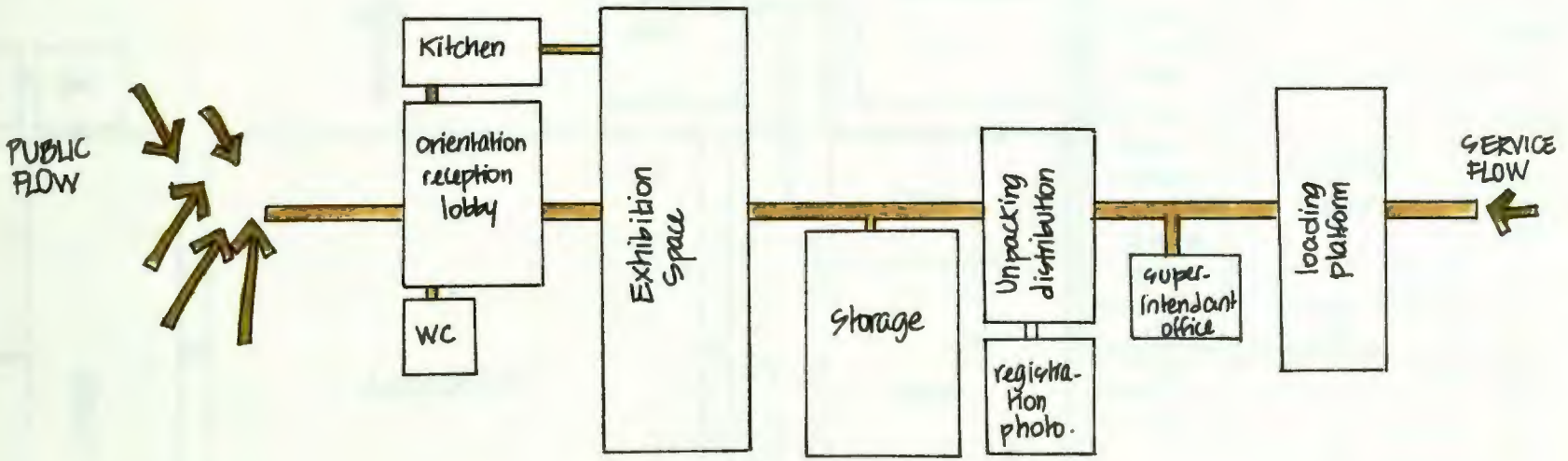
- late 70's period: predominant horizontal lines. This apartment building (far right) is the beginning of a long-lasting developed "model" in residential planning. It marked the emergence of private apartment tradition with shared bld services.

- the best view is from this angle.

- PANORAMIC VIEW FROM POINT z.

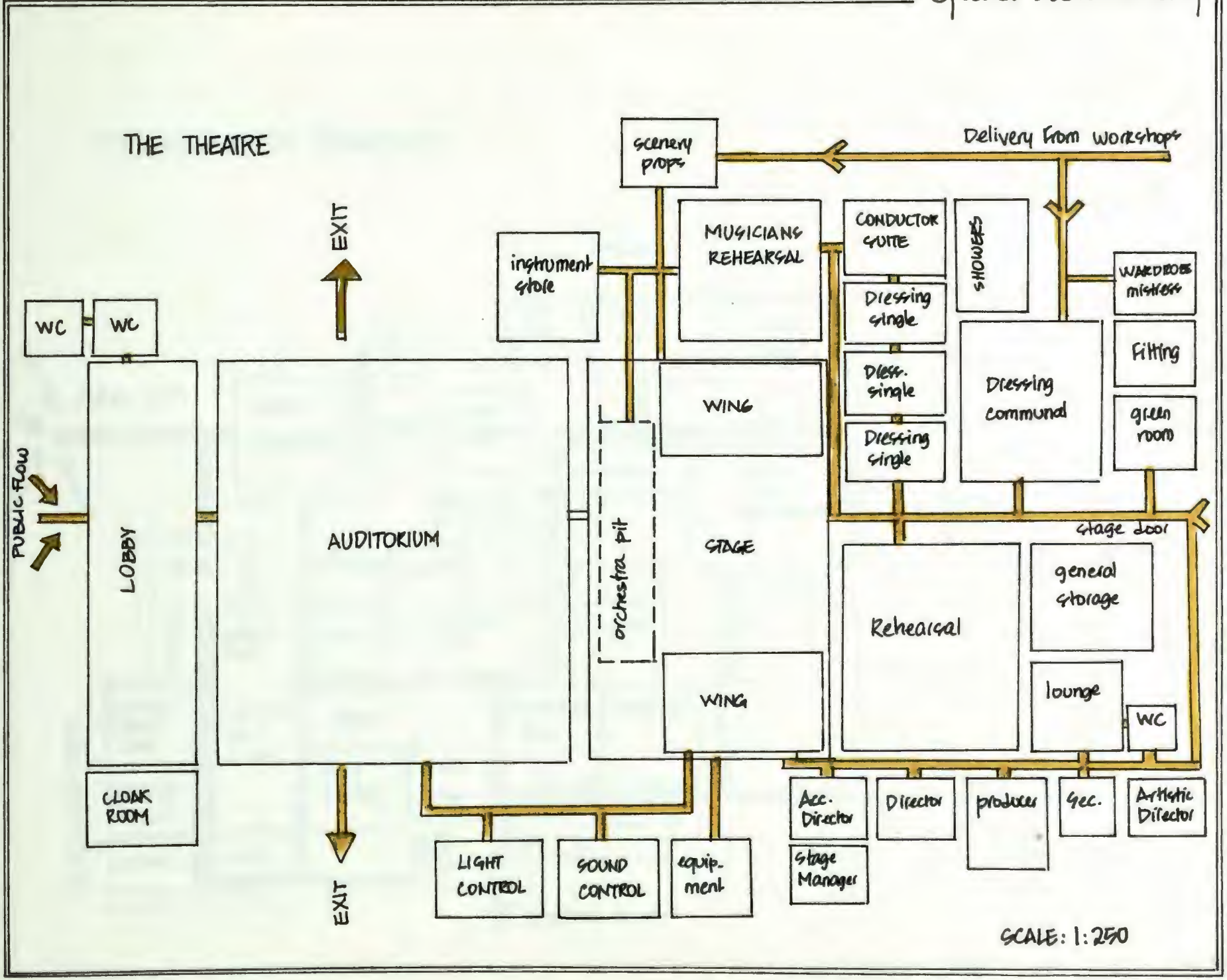


EXHIBITION SPACE

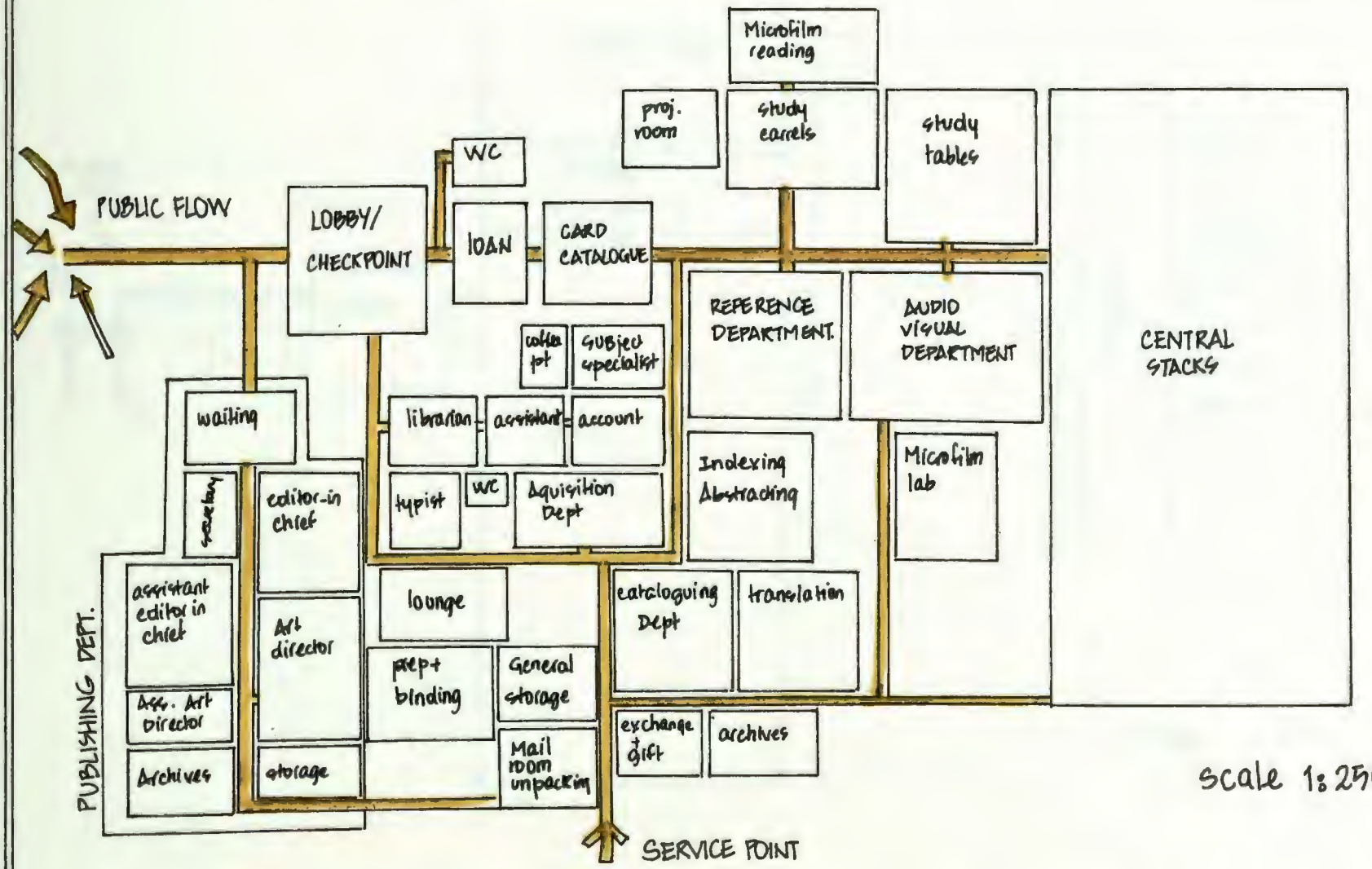


scales 1: 250

Space relationship

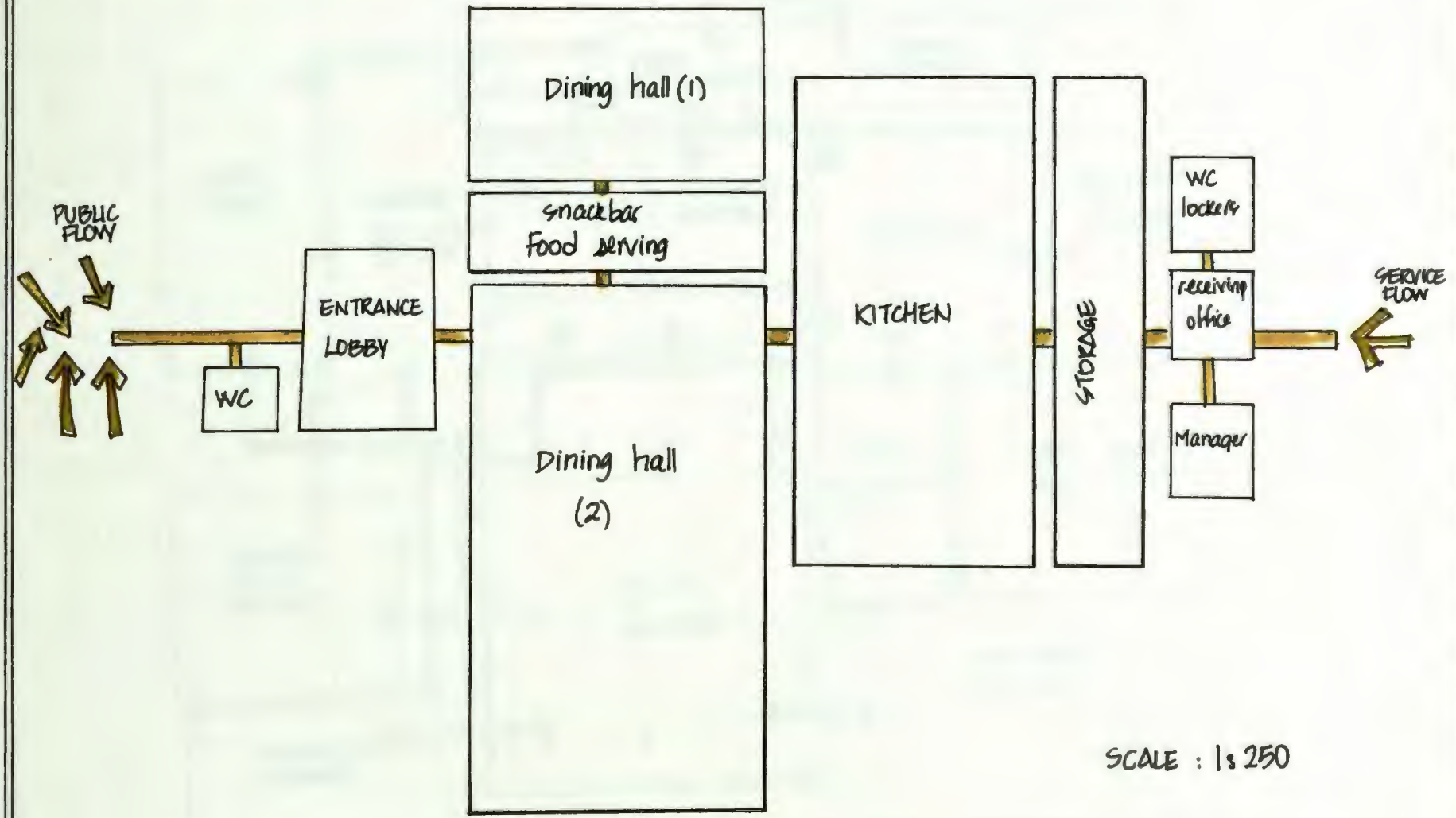


DOCUMENTATION DEPARTMENT.

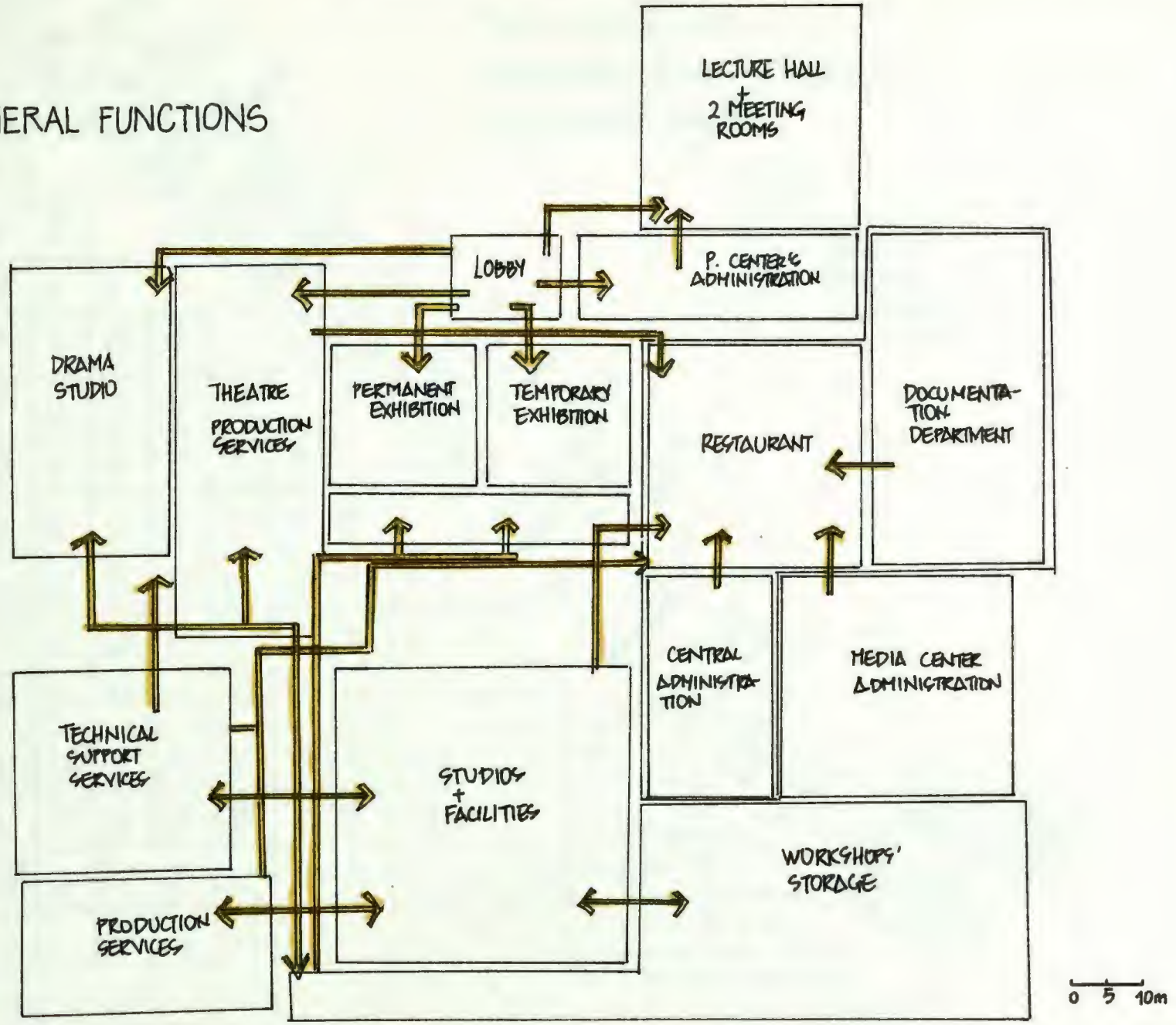


scale 1:250

CAFETERIA + SNACKBAR



SCALE : 1:250


GENERAL FUNCTIONS
LECTURE HALL + 2 MEETING ROOMS
LOBBY
P. CENTER'S ADMINISTRATION
DRAMA STUDIO
THEATRE PRODUCTION SERVICES
PERMANENT EXHIBITION
TEMPORARY EXHIBITION
RESTAURANT
DOCUMENTATION DEPARTMENT
CENTRAL ADMINISTRATION
MEDIA CENTER ADMINISTRATION
TECHNICAL SUPPORT SERVICES
STUDIOS + FACILITIES
WORKSHOPS' STORAGE
PRODUCTION SERVICES
0 5 10m

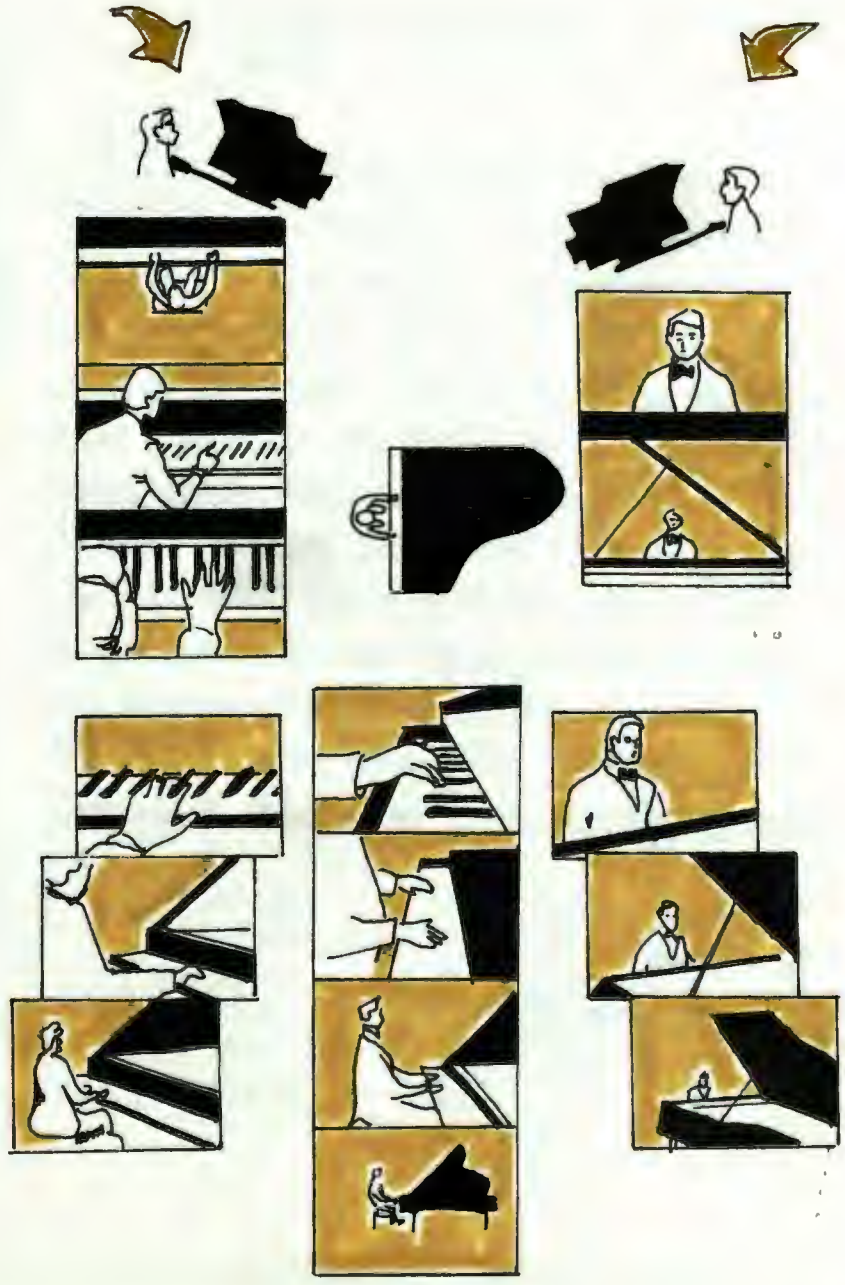
THE "MILEAGE CHART"

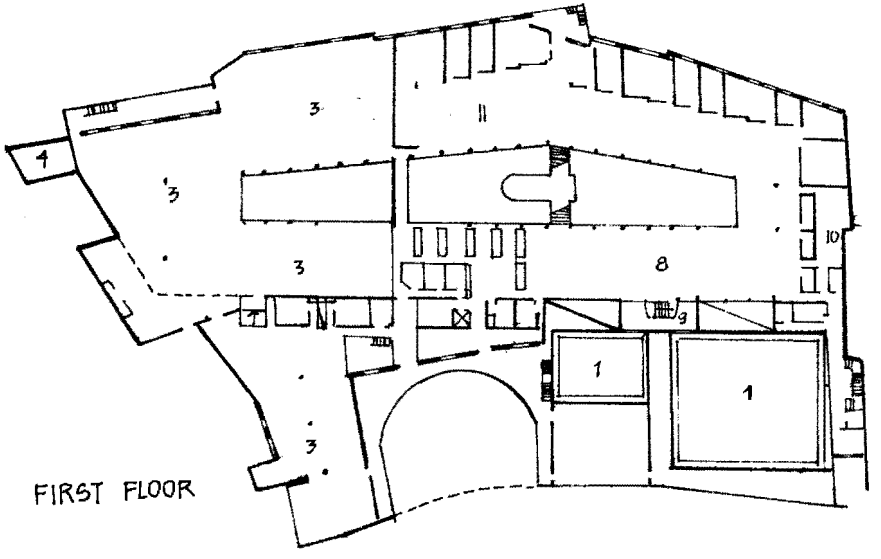
- interrelation of spaces / proximity
- the general functions

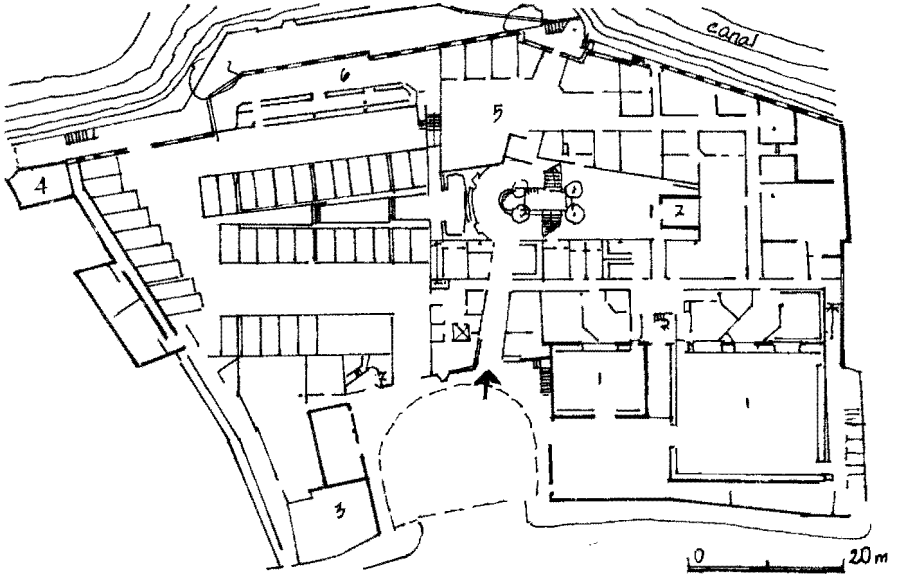
CODE
M - Mandatory
D - Desirable
P - Possibility
U - Undesirable

	• main lobby (perf. center)	• lecture hall (200 people)	• two meeting rooms (75 P. each)	• PERFORMANCE CENTER ADMINISTR.	• TEMPORARY EXHIBITION	• PERMANENT EXHIBITION	• DRAMA STUDIO (350 people)	• Main auditorium (DRAMA) (550 people)	• theatre production services	• DOCUMENTATION DEPARTMENT	• CENTRAL ADMINIST.	• Restaurant	• Media center Administration	• Workshop's storage	• studios	• technical (video editing support services telecine...)	• production (costumes make-up scenery (studios) making...)
• main lobby (perf. center)	M																
• lecture hall (200 people)	M	D															
• two meeting rooms (75 P. each)	M	D	D														
• PERFORMANCE CENTER ADMINISTR.	P	D	D	D													
• TEMPORARY EXHIBITION	P	P	P	D	P												
• PERMANENT EXHIBITION	D	U	U	D	P	M											
• DRAMA STUDIO (350 people)	D	U	U	D	D	M	P										
• Main auditorium (DRAMA) (550 people)	U	U	U	U	U	U	M	M									
• theatre production services	U	U	U	D	U	U	U	U	U								
• DOCUMENTATION DEPARTMENT	P	D	D	D	P	D	P	P	U	D							
• CENTRAL ADMINIST.	U	D	D	M	D	D	M	M	P	M	M						
• Restaurant	U	U	U	P	U	U	U	U	U	P	D	M					
• Media center Administration	U	U	U	U	P	P	D	D	M	P	U	U	U				
• Workshop's storage	U	U	U	U	U	U	U	U	P	U	U	P	P	D			
• studios	U	U	U	U	U	U	U	U	U	U	U	P	D	D	D		
• technical (video editing support services telecine...)	U	U	U	U	U	U	U	U	P	U	U	P	D	M	D	P	
• production (costumes make-up scenery (studios) making...)																	

similar projects







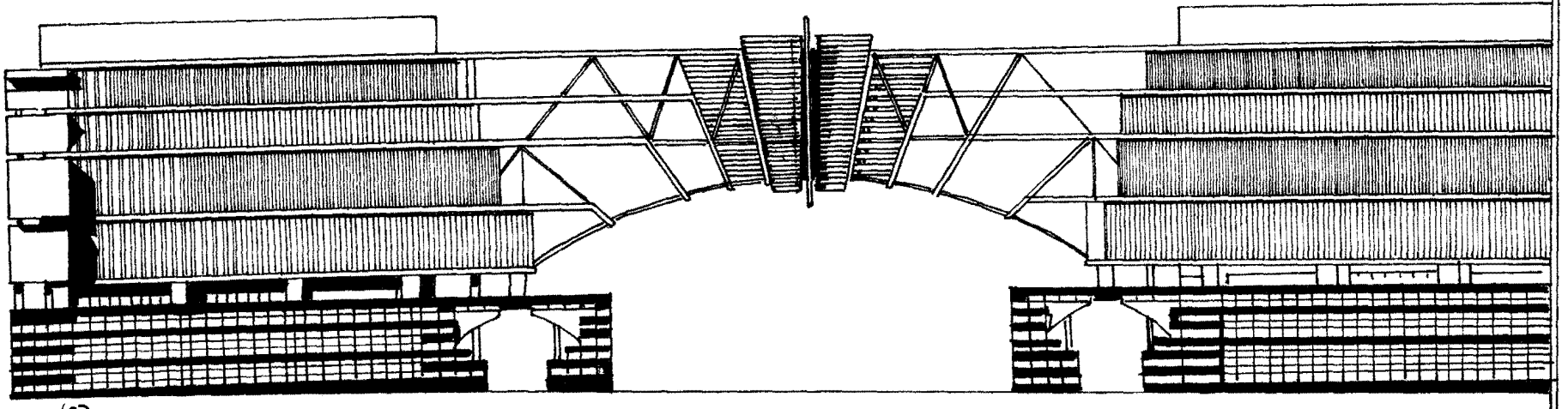
TV-am Camden Town headquarters
architect : Terry Farrell

"(...). Farrells building presents two very different faces to its hard wooed public. Layered between Hawley Crescent, a narrow and ugly backstreet and the delights of Camden Lock, TV-am changes character dramatically and appropriately. The street facade is an industrial play on an essentially classical theme, all corrugated metal rustication and coloured metal steel courses. The walls are meant to be read upwards, from the black tiles up through surfaces of ever brightening colour to the sun flared parapet metalling as one enormous sunrise motif (see next page). Beneath the illuminated sunburst keystone one is encouraged through the courtyard, past the rather

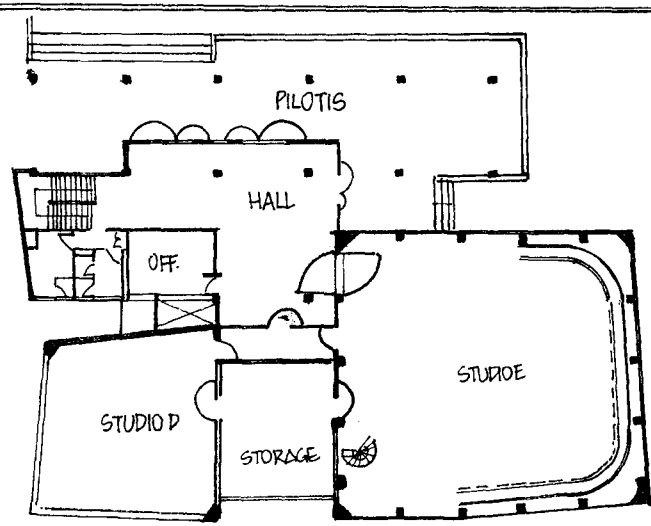
1_ STUDIO
2- HOSPITALITY SUITE
3_ SUBLET
4_ HOUSE
5_ SALES OFFICE
6_ CAFETERIA / BAR
7_ SUBLET RECEPTION
8_ NEWS DEPARTMENT
9_ VIEWING BRIDGE
10_ BOARDROOM
11_ FINANCE DEPARTMENT.

Memphis inspired desk, towards the ziggurats of the Mesopotamian inspired [illegible] staircase at the heart of the atrium. The Mesopotamian staircase is the building's junction, a busy meeting point leading to the studios, concealed car park and sales offices and up to the bustling open plan offices. It is and inventive and clever device. But then invention abounds in this building.
Yet however ephemeral and no matter how forced the architectural jokes, the building works. Away from the jazz aspects, the interiors of the studios, computer rooms and ancillary spaces are strait-laced Modern - neatly detailed, eminently Functional. The architects have enjoyed the rollercoaster ride the building is receiving bags of attention in the popular press and people are stopping to stare and smile as they walk by. (1)

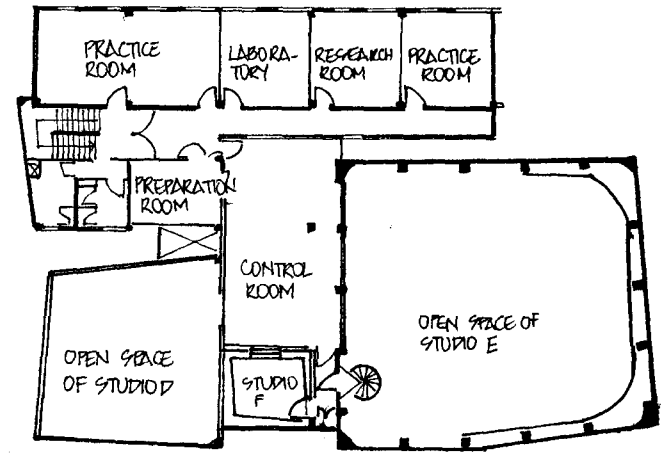
(1) Jonathan Glancey. Arch. Journal Feb 83. p26-28
(2) Hawley Crescent elevation. Corrugated and tiled Classism concealing studios and car park. (below).



(2)



FIRST FLOOR PLAN scale 1/400



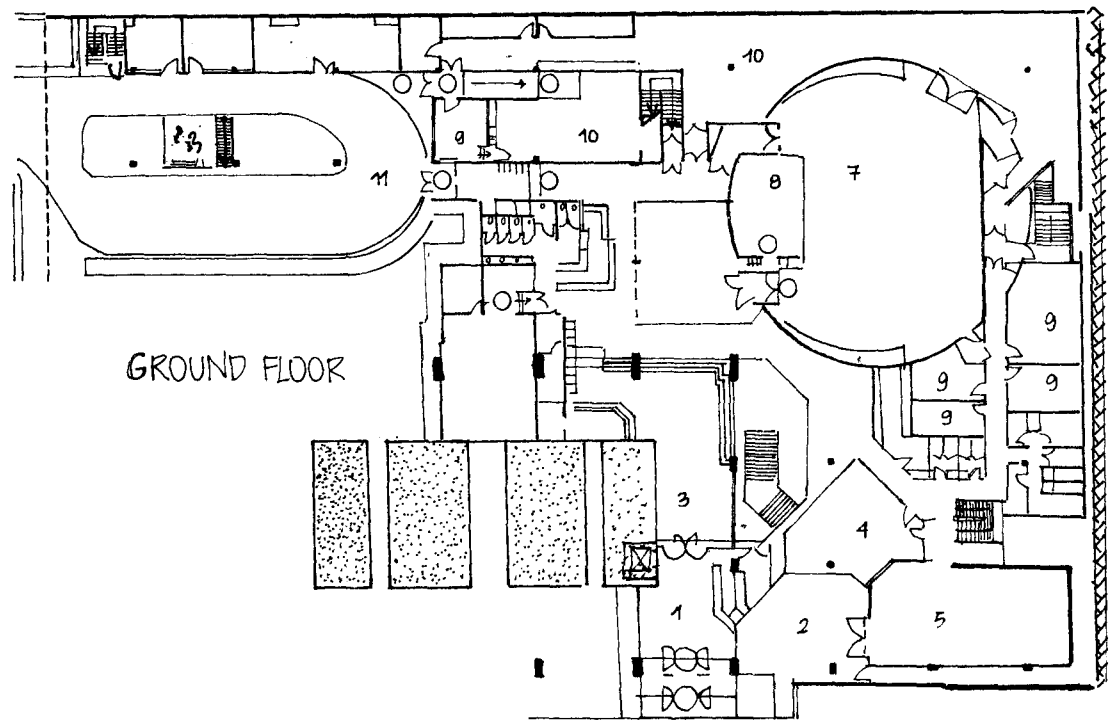
SECOND FLOOR PLAN

PRIVATE TV STATION. OSAKA JAPAN.

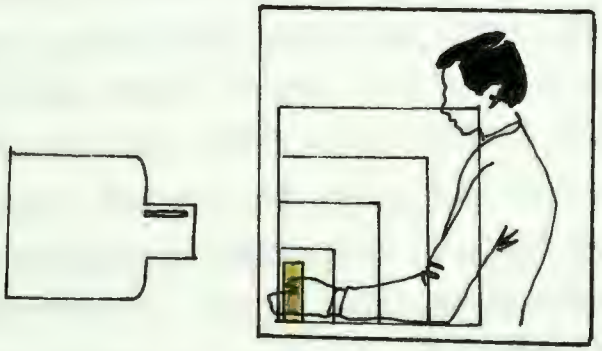
CANAL PLUS

arch. Patrick Sandoz

1. lobby, control
2. secondary access
3. Main lobby
4. Production studio 1
5. Studio 1
6. T.D.F
7. Studio 2
8. master control
9. offices
10. Maintenance
11. Drive-in.



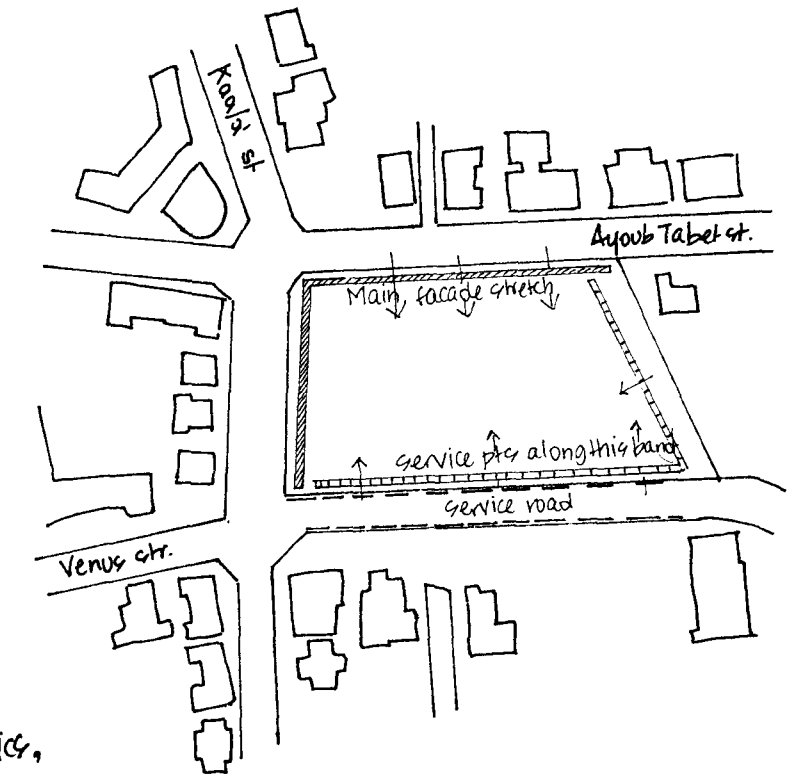
GROUND FLOOR



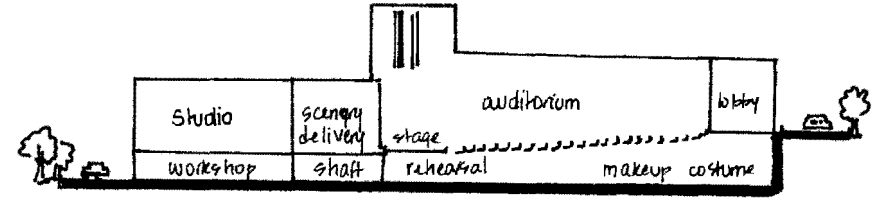
Access points

The location of the project is at the intersection of two interesting and active streets: Kalaa' and Ayoub Tabet. It is advisable to locate the public access points to the "performance" part along Ayoub Tabet street which is bordered by a relatively harmonious facade band that stretches up to the corniche junction (yildizlar restaurant. Since the bus stop is located 200m away on this same direction line, public transport might be the easiest way for audiences to reach the center.

On the other hand, the axis which starts at Sadat bld. (below BUC lower gate) and continues thrü Kalaa street, is the main approach from Hamra area which is considered the "heart" of Ras Beirut. This axis is to be emphasized in the design alternative which will be adopted. One way is to emphasize "the landmark" image that the project has to convey to the area, by stressing on its salient characteristics, and not hiding them ei.: the big dish-receiver may be used as a landmark "curiosity" by locating it appropriatly along a "cleared" visual axis. The lower street will mainly act as a service road: since the existing bld facades bordering its lower edge are oriented towards the sea, a "less-prominent" facade may develop there, along which service point will be located.

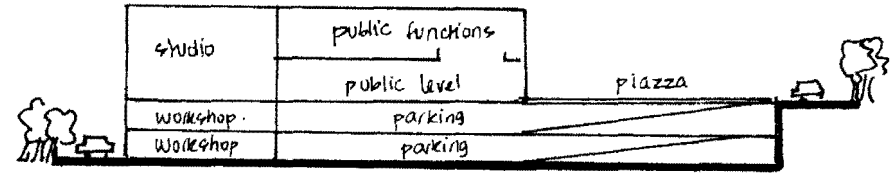


- The level difference (7m) between the upper road (Ayoub Tabet str) and the lower one which defines the site's lower edge, could be taken as an advantage in organizing interrelated functions.
- in section a-a : the studios and the stage share a common distribution zone which facilitates the delivery of scenery elements from the workshop area.



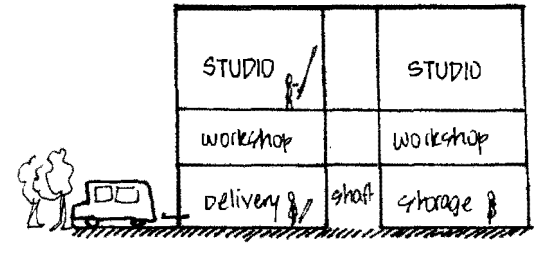
section a-a

- in section B-B : The studios are back to back with the public functions therefore technical assistance in media production (shooting of events) is made easier.



section b-b

- A vertical seggregation in the production functions (studios) can best be achieved by layering the spaces from most heavily serviced to "least to be disturbed". The first level could be that of delivery of materials, storage of pieces; the level on top is a workshop (costumes). The higher to reach is the level of the studios where components (finished pieces) are delivered and set in place.



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