

PARDAY KE PECHAY



By

Najjiya Imtiaz

316037

**Bachelor of Architecture
Architectural Design Studio**

Instructor

Ar. Abdullah Omer

School of Art Design and Architecture (SADA),
National University of Sciences and Technology (NUST),
Islamabad, Pakistan.
(June 2024)

This page is intentionally left blank

A thesis submitted for evaluation to the School of Art, Design and Architecture on 5th June 2024, in partial fulfillment of the requirement for the degree of B.ARCH.

(Signature)

Thesis Coordinator

(Signature)

Deputy Director Examination (SADA)

School of Art Design and Architecture (SADA),
National University of Science and Technology (NUST),
Islamabad, Pakistan
June 2024

Declaration

This research report is the result of my own investigations, except where otherwise stated. Other sources are acknowledged by giving references.

Signed_____ (candidate)

Date_____

Statement 1

I am familiar with the NUST Plagiarism Policy, and I understand the potential consequences should my graduation project and report be found to contain plagiarized content or violate this policy in any other way.

Signed_____ (candidate)

Date_____

Statement 2

I hereby give consent for my research report, if accepted, to be available for photocopying and for inter-library loan and for the title and abstract to be made available to an outside organization. I authorize the school to make a digital copy of my report for the purposes of interlibrary loan, the supply of copies and as the archival copy for permanent retention in substitution for the original copy.

Signed_____ (candidate)

Date_____

To my family for the silent support that has always been offered

To my friends for making sure I made it to the finish line

To my instructor for his never ending patience

To the guardian angel in the exam office for making this five year degree possible

And finally to my jurors for making me the 'Last Architect'

Abstract

The decline of theatre culture within the twin cities of Islamabad and Rawalpindi signifies a broader erosion of the social and cultural fabric historically embedded in the region's vibrant performance arts. Post-partition, Urdu theatre in Pakistan witnessed a gradual deterioration, exacerbated by the restrictive political regimes, capitalism etc., which stifled creative expression and marginalized the arts. This period of cultural stagnation saw the once-thriving theatres and cinemas, such as Odeon and Plaza in Rawalpindi, fall into neglect and disuse. These venues, once pivotal in fostering community engagement and intellectual discourse, now stand as relics of a bygone era, overshadowed by the encroachment of commercial interests and the lack of institutional support.

The revival of these abandoned cinema sites is not merely an architectural endeavor but a sociocultural renaissance aimed at reclaiming the lost moeurs¹ (conventions) within Rawalpindi's urban landscape. This project explores the integration of a dynamic theatre and drama school complex within the historical framework of Odeon and Plaza Cinema. Through adaptive reuse and contemporary design strategies informed by principles of context sensitivity, this project aspires to rejuvenate the theatrical arts, transforming these sites into vibrant centers of intellectual and cultural activity. By fostering human expression and community engagement, this intervention aims to restore the essential role of performance arts in shaping societal identity and cultural heritage within Rawalpindi.

Parday ke Pechay is a term often used in theatrical jargon in order to talk about things which take place off-stage and are not visible to the audience. It is also used as a casual phrase in the Urdu language to insinuate that there's more to than what meets the eye. Hence, 'Parday ke Pechay' serves as a metaphor which embodies the notion to look beyond the negative connotations attached to the performance arts, by presenting a physical commentary on the backdrops² and forgotten performers³ in the current commercialized milieu of Rawalpindi.

Keywords: adaptive reuse, performance arts, drama school, genius loci, collaborative memory, life between buildings

¹ *moeurs: (noun) the customs and conventions characteristic of a society or community.*

² *backdrops : existing abandoned buildings within the urban sprawl. (Odeon and Plaza cinema)*

³ *forgotten performers: the decline of the performance arts within Rawalpindi*

Contents

Abstract.....	5
Contents	6
List of Figures.....	9
CHAPTER 1	10
The Table Read	10
1.1 Introduction	10
1.2 Background.....	10
1.3 Thesis Statement.....	11
1.4 Objectives	11
1.4.1. To Offer a Space of Intellectual Discourse Amongst the Masses:.....	11
1.4.2 Preserving the Performance Arts through Proper Institutionalization of a Drama School:.....	12
1.4.3 Providing a Space for Students and Youth to Cultivate Their Creative Skills:	12
1.4.4 To Uplift the Talents Present within the Twin Cities Theater Scene:.....	12
1.4.5 A Reawakening of the Theater Within Rawalpindi:	12
1.4.6 Restoration and Adaptive Reuse	12
1.5 Rationale.....	12
1.6 Scope	Error! Bookmark not defined.
1.7 Research Methodology	Error! Bookmark not defined.
1.8 Conclusion.....	Error! Bookmark not defined.
1.9 Strategic Plan.....	12
CHAPTER 2	19
The Intangible Act	19
2.1 Introduction	19
2.2 Historical Evolution of the Performance Arts in Pakistan:	19

2.2.1 The Present Day Realities of the Theatrical Arts in Rawalpindi	Error! Bookmark not defined.
2.3 Importance of theatre for social reform	Error! Bookmark not defined.
2.4 Literature Review	Error! Bookmark not defined.
2.4.1 Reclaiming and humanizing space within the Urban Sprawl	Error! Bookmark not defined.
2.4.2 The Genius Loci of Space and Cultivating Human Experience	Error! Bookmark not defined.
2.4.4 Relationship of Architecture with Theatre Spaces	Error! Bookmark not defined.
2.5 Precedent studies	Error! Bookmark not defined.
2.5.1 International Precedents	Error! Bookmark not defined.
2.5.2 Local Precedents	Error! Bookmark not defined.
2.6 Local theatre and auditorium spaces (Primary Research)	Error! Bookmark not defined.
2.6.1 Conclusion	Error! Bookmark not defined.
2.7 Conclusion	Error! Bookmark not defined.
CHAPTER 3	40
The Stage	40
3.1 Introduction	Error! Bookmark not defined.
3.2 Rawalpindi: The History	Error! Bookmark not defined.
3.3 Why Odeon and Plaza cinema?	Error! Bookmark not defined.
3.3.1 Historical Significance	Error! Bookmark not defined.
3.3.2 Architectural Heritage	Error! Bookmark not defined.
3.3.3 Urban Context and Accessibility	Error! Bookmark not defined.
3.3.4 Socio-Cultural Impact	Error! Bookmark not defined.
3.3.5 Economic Revitalization	Error! Bookmark not defined.
3.3.6 Conclusion	Error! Bookmark not defined.
3.4 Odeon and Plaza Cinema: The History	Error! Bookmark not defined.
3.4.1 Lansdowne Trust	Error! Bookmark not defined.

3.4.2 Odeon Cinema.....	Error! Bookmark not defined.
3.4.3 Plaza Cinema.....	Error! Bookmark not defined.
3.5 Site Analysis.....	Error! Bookmark not defined.
3.5.1 Access to the Site	Error! Bookmark not defined.
3.5.2 Climatic Analysis	Error! Bookmark not defined.
3.5.3 Current Condition of the Site	Error! Bookmark not defined.
3.4.4 Surrounding Context	Error! Bookmark not defined.
3.6 Original Plans and Site Documentation.....	40
CHAPTER 4.....	49
The Casting.....	49
4.1 Introduction	Error! Bookmark not defined.
4.2 User Typology for Theater and Drama School Integration.....	Error! Bookmark not defined.
4.3 Program Rationale	Error! Bookmark not defined.
4.4 Program Breakdown	52
.....	53
CHAPTER 5.....	54
The Script	54
5.1 Concept Development	54
5.1.1 The Three Scales of Intervention	Error! Bookmark not defined.
5.2 Design Strategies	Error! Bookmark not defined.
5.3 The Three Zones of Intervention	57
Chapter 6	60
The Production.....	60
6.1 Introduction	Error! Bookmark not defined.
6.2 Thesis Statement Justified	Error! Bookmark not defined.
6.3 Design Description	Error! Bookmark not defined.

6.4 Conclusion **Error! Bookmark not defined.**
References63

List of Figures

Figure 1. The Historical Evolution of Theatre	21
Figure 2. Site Documentation	48
Figure 3. Program Breakdown	52
Figure 4. Program Breakdown	53
Figure 5. Concept Collage	54
Figure 6. Design Strategies	57
Figure 7. Zones of Intervention.....	59

CHAPTER 1

The Table Read

1.1 Introduction

Chapter one of this architectural thesis provides a comprehensive foundation for understanding the context, purpose, and methodology of the proposed project aimed at reviving the theatre culture in Rawalpindi. This chapter is structured to offer a detailed exploration of the various aspects that underpin this initiative, including the rationale behind the project, its aims and objectives, the research methodology employed, and the scope of the study.

1.2 Background

The timeline of Rawalpindi's social development is intricately linked to its vibrant history of performing arts. Historically, the city was a cultural hub, with theatres and cinemas playing a pivotal role in fostering community engagement and intellectual discourse. The performing arts in the subcontinent, dating back to the 3rd century BC, have been an intrinsic part of cultural, educational, and religious practices. Rawalpindi was no exception, boasting a flourishing theatrical culture that significantly contributed to the region's rich cultural fabric.

In the early 1990s, Rawalpindi was home to more than 25 cinemas, including iconic venues like Odeon and Plaza Cinema, which served as cultural landmarks. These theatres were not just entertainment venues but were integral to the city's social and cultural life, often filled to capacity with audiences eager to engage in the collective experience of storytelling and performance. As Yar Muhammad Yaro, a senior artist and director, reminisced, "In 2001, tickets for shows were in such high demand that people used influence to secure them" (Daily Times). This era, often referred to as the golden age of Rawalpindi's theatres, saw active participation from diverse social groups, including women who occupied nearly half of the audience seats at venues like Liaquat Hall (Daily Times).

However, the cultural landscape began to shift post-2005 when Liaquat Hall was handed over to the National College of Arts (NCA), marking the beginning of a decline in theatrical activities. The socio-political turmoil, rise of technology, and commercialization further

exacerbated this decline, leading to the closure or repurposing of many theatres. From being centers of vibrant cultural activity, many cinemas were converted into commercial spaces, erasing significant cultural landmarks (Daily Times).

The once-thriving performance arts scene in Rawalpindi now struggles to survive, with only a few venues remaining functional. Despite these challenges, artists remain hopeful for a revival, emphasizing the need for government support and community engagement to reclaim the city's rich cultural heritage (Dawn). This thesis project seeks to contribute to this revival through the adaptive reuse of the historic Odeon and Plaza Cinema sites, integrating them into a dynamic theatre and drama school complex. By doing so, it aims to restore these spaces as vibrant centers of cultural and intellectual activity, fostering human expression and community engagement.

1.3 Thesis Statement

Parday ke Pechay: a commentary on the abandoned moeurs (conventions) within the social and cultural context of Rawalpindi through the revival of forgotten spaces and the marginalised performance arts.

1.4 Objectives

The objective of this research endeavour is multifaceted and holistically attuned to address the need for the establishment of a drama school in the twin cities, envisioned to be an invigorating epicentre of discourse and socio-cultural revival. These aims and objectives include:

1. 4.1. To Offer a Space of Intellectual Discourse Amongst the Masses:

In this case, the idea of placing a drama school within the theatre envisions the construction of a foundation that enables an intellectual dialogue. As a platform for people to engage in discussions across different disciplines, this initiative aims to be a melting pot of ideas that address societal challenges.

1.4.2 Preserving the Performance Arts through Proper Institutionalization of a Drama School:

The institutionalisation of the drama school serves a bastion for nurturing and passing down the rich legacy of performance arts. In that way, it ensures the perpetuation of theatrical traditions and facilitates its contemporary evolution.

1.4.3 Providing a Space for Students and Youth to Cultivate Their Creative Skills:

The purpose of the initiative is to foster creativity and talent in the young generation. This being the case, the given objective ensures students and youths are provided with an artistic environment in which they can develop their talents hence, become the next generation of artists and cultural representatives.

1.4.4 To Uplift the Talents Present within the Twin Cities Theater Scene:

This venture aims to tap into and amplify the inherent capabilities existing in the theatre circuit in Islamabad. It aims at providing the necessary insight and guidance to aspiring artists that have not been discovered yet, thereby nurturing creativity in the city.

1.4.5 A Reawakening of the Theater Within Rawalpindi:

At its core, the project aims to pave the way for a renewed interest in the theatre scene in Rawalpindi. It aims at rekindling interest in performing arts by redesigning the space of the new drama school and a theatre thus, breathing new life into the cultural landscape of the area.

1.4.6 Restoration and Adaptive Reuse

To restore and repurpose the Odeon and Plaza Cinemas, integrating modern functionalities while preserving their historical essence.

1.5 Rationale

Urban regeneration of derelict areas in the contaminated colonial fabric of Rawalpindi is vital for meeting the cultural and recreational needs of the public. Earlier, Rawalpindi boasted a rich theatre scene that not only acted as a source of entertainment but also edified audiences willing

to engage in socio-cultural and intellectual pursuits. The closure of theatres and cinemas including Odeon and Plaza mean that many early twentieth-century sites have gone out of the business. This decline has been caused by various factors such as political instability, economic challenges, and the commodification of the arts. The need for recreational spaces in Rawalpindi is crucial, as these spaces provide essential opportunities for residents to engage in cultural activities, promote mental well-being, and promote community-building.

Approaching these architectural monuments for adaptive reuse not only preserves local heritage but also stimulates the local economy, reinvigorates the rich social fabric of the surroundings, and enhances quality of life. Therefore, the purpose of this project is to revitalise the dwindling state of the performing arts, stifled even further by a lack of institutional support. It is imperative to institutionalise performance arts as a means to foster and support cultural activity. Lack of such support hinders the growth of theatre and other artistic practices as it faces major constraints like inadequate funding, training infrastructure, and support for new talents.

The Punjab Arts and Culture Policy Framework underscores the necessity of institutional backing for performing arts, emphasising the need for dedicated academies and structured support systems (Information and Culture Department, Government of Punjab). The establishment of a theatre and drama school complex in Rawalpindi aligns with these recommendations, addressing the current deficiencies in the sector. It provides a formal platform for nurturing talent, promoting cultural exchange, and ensuring the sustainability of performance arts in the region.

Furthermore, the revival of theatre culture can serve as a countermeasure to social issues such as youth delinquency and drug addiction, providing constructive outlets for expression and creativity. As highlighted in local news sources, the potential for theatre to positively impact social dynamics is significant, and there is a pressing need for resources and security to support this cultural revival (Shirazi).

In sum, this project is not only a call to an architectural intervention, but a holistic approach towards cultural revitalization of the city and its people, reclaiming lost heritage and providing much needed cultural and leisure activities.

1.6 Scope

This particular architectural thesis is concerned with the principles of cultural revitalisation with reference to Rawalpindi city and the general dearth of theatrical arts in the region. The research focuses on discussion of general strategies towards adaptive reuse of historical buildings and then brings focus on the Odeon and Plaza Cinemas. The purpose is to explore the potential of using these territories as a means of cultural and intellectual revitalisation of the city.

In order to do this the thesis will include detailed historical analysis of Rawalpindi and its performing arts industry and what led to its decline, further exploring possible ways in which the industry can be revived. The scope of this research includes:

Historical Context: Thorough investigation on the history of Odeon and Plaza Cinemas and their contribution in the overall cultural perception of Rawalpindi.

Cultural Impact Assessment: Analysing the socio-cultural impact of the rehabilitation of these sites and analysing how it can benefit the community and culture.

Adaptive Reuse Strategies: First, analysing different architectural and design precedents that can be used as reference points in order to repurpose these closed spaces into active cultural hubs.

Community Involvement: Involving local artists, cultural stakeholders, and residents in the decision-making process to better address their needs and also receive feedback regarding proposed changes.

The limitations of this thesis are inherent in its geographical and cultural focus on Rawalpindi. The findings and strategies developed may not be directly applicable to other regions with different cultural and historical contexts.

1.7 Research Methodology

The research method used here is tripartite, consisting of architectural survey, historical assessment, and sociocultural analysis. Through a combination of both quantitative and qualitative analysis, this study aims to find an optimum way of explaining the effect of architectural change on the cultural and the historical revival of the region.

Literature Review: To gain robust knowledge on the culmination of the theatrical scene in Pakistan, started making a thorough literature review of the academic papers, industrial reports, case studies, and publications. During the course of the research about the theatrical experience in Pakistan, several sources were examined in parallel with research about the development of the theatrical scene in Pakistan, aiming to understand the essence of drama schools, curriculum, their key components, and best practice identified guidelines for the

Surveys and Questionnaires: Conducting surveys and questionnaires to collect information from the users including students, dramatic and theatrical arts professionals of Pakistan, drama school teachers, and prospective investors to identify their needs and issues.

Site Analysis and Case Studies: Conducting a site survey of possible locations of a drama school in Rawalpindi, assessing aspects like accessibility, availability of infrastructural facilities, closest intention target audience (students / aspiring performers etc) etc. Secondly, by researching case studies of such schools at an international as well as context-specific levels so as to understand their planning & designing concepts, implementation protocols, operational strategies, and overall spatial contextualism as a means to better understand the intended user type.

Contextual Analysis: It is necessary to make contextual research of the demographic of the given area by comparing the current state of social life and determining typical user types, problems, and preferences. This shall be used in the further development of the concept of the theatre and drama school as the component shall be integrated in the concept of the project aiming to enhance cultural appeal.

1.8 Conclusion

In conclusion, the premise for the architectural intervention discussed and recommended in this work is based on the context, goals, methodological framework and scope stated and defined in Chapter 1 of this thesis. Expanding on these, the next chapters will provide a more detailed view of the design and development of the project which aims to revitalise Rawalpindi's theatre culture and reestablish the city as a hub for the performing arts.

1.9 Strategic Plan

	<i>Week 01</i>	<i>Week 02</i>	<i>Week 03</i>	<i>Week 04</i>
<i>August</i>			1. Finalising the topic and exploring the niche and research 2. Concept development, preliminary ideation	1. Concept development 2. Brainstorming on urban and city scale
<i>September</i>	1. Determining the site selection criteria 2. Detailed site & contextual analysis 3. Refining concept and proposal of the project	1. Detailed site analysis 2. Locking the site 3. Research on the background of theatre in Pakistan 4. Research on the tangible	1. Content research on the current nature of theatres in Pakistan 2. Precedents based on typology 3. Establishing a	1. Research on the historical significance 2. Architectural research on theatre spaces and drama schools to highlight the various spatial

	4. Defining Objectives	and intangible heritage of Performance Art	baseline for the abstract	requirements
<i>October</i>	1. Finalising questionnaire and distributing 2. Compiling research	1. Compilation of sheets for jury 2. 11 th Oct: Quarter Jury 3. Research and development on jury feedback	1. Completion of left over research 2. Architectural based precedents	1. Completion of research based on identified gaps 2. Architectural based precedents 3. Finalising chapter 1 of the report
<i>November</i>	1. Visualisation of the architectural language of the theatre/drama school 2. Programmatic Development 3. On site programmatic zoning	1. On site zoning development 2. Schematic master planning 3. Compilation of updated work 4. Finalise chapter 2	1. Compilation of work 2. Mid Jury Week	1. Research and development on mid jury feedback 2. Planning (design development) 3. Maquettes (form development)
<i>December</i>	1. Design development 2. Physical models	1. Design development 2. preparing for pre-final jury 3. Finalise chapter 3	1. Pre-final Jury Week	Make minor changes according to jury feedback 1. design development

<i>January</i>	<p>elevation/sectional details</p> <ol style="list-style-type: none"> 1. start compilation for final jury 	<ol style="list-style-type: none"> 1. Final Jury Week 2. Finalise chapter 4 	Winter Break	Winter Break
<i>February</i>	<p>Make changes according to jury feedback</p>	<ol style="list-style-type: none"> 1. Research and development on mid jury feedback 2. Planning (design development) Maquettes (form development) 	<ol style="list-style-type: none"> 1. Design Development 2. Planning 	<ol style="list-style-type: none"> 1. Design Development 2. Planning
<i>March</i>	<ol style="list-style-type: none"> 1. Design Development 2. Form Iteration 	<ol style="list-style-type: none"> 1. Physical Model of Odeon and plaza cinema 2. Maquettes 	<ol style="list-style-type: none"> 1. Design Development 	<ol style="list-style-type: none"> 1. Design Development 2. Write chapter 5
<i>April</i>	<ol style="list-style-type: none"> 1. 3D Visualisation 	<p>Eid Holidays</p>	<p>Mid Jury week</p> <ol style="list-style-type: none"> 1. making sheets 	<ol style="list-style-type: none"> 1. Making Changes according to Mid Jury Feedback
<i>May</i>	<ol style="list-style-type: none"> 1. Finalising Plans 2. Drafting Elevations and Sections 3. Digital Model 	<ol style="list-style-type: none"> 1. Digital Model 2. Write Chapter 6 3. Make relevant changes to thesis report 	<ol style="list-style-type: none"> 1. Make Sheets for Final Jury 2. Physical Model 	<ol style="list-style-type: none"> 1. Final Jury Week

CHAPTER 2

The Intangible Act

2.1 Introduction

The second chapter analyses the historical development of theatre spaces in the subcontinent and proceeds towards contemporary Pakistan; particularly focusing on Rawalpindi and Islamabad. It begins the exploration of the timeline to decipher the ever so complex structure of theatres and how they evolved through periods of significant cultural prosperity and transformation. This paper examines some of the causes of the decline of theatre which include political failure, economic instability, and social changes. Furthermore, it conducts a thorough literature analysis, navigating ideological realms where theatre and architecture intersect. This chapter develops a comprehensive theoretical background for the assessment of the impact of theatre and lays a foundation for the architectural revitalization plan, offered in the concluding part of the work, based on a critical analysis of precedent research and main research conducted by the writer.

2.2 Historical Evolution of the Performance Arts in Pakistan:

The chronicles of theatre in the region of the Indian subcontinent are rich and layered, propagated by pluralism and diversity. This chapter traverses the trajectory of theatrical evolution, encompassing its ancient roots to contemporary expressions, contextualising its profound influence within the cultural tapestry of Pakistan. With the lens of analysis that cuts across social, political and cultural, as well as aesthetic spheres, this discourse sheds light on the dramatic stage of Pakistan..

Historical evolution of the theatre

3RD CENTURY BC

Theatre happens to be one of the oldest traditions known to South Asia, dating back to as early as **third century BC**. In the subcontinent, as a culture growing on the banks of River Indus, theatre was heavily influenced by **Hinduism** at the time.

URDU THEATRE APPEARS IN THE 19TH CENTURY

FIRST URDU PLAY



1853 INDRA SABHA

Urdu theatre is not nearly as old. It started developing during the 19th century - commercial theatre specifically first appeared in the region in 1853, with Urdu drama.

Inder Sabha ("The Heavenly Court of Indra") by Agha Hasan Amanat was the first entirely Urdu play.

1873 - 1935 PARSI THEATRE

INFLUENCED BY THE BRITISH RAJ



Parsis, were active from 1873 to 1935.

Many plays were inspired by adaptations of Shakespeare.

During the British Raj, theatre evolved from stories and myths to reflect the realities and sufferings of the poor.

Ancient Origins and Traditional Theatrical Forms

The history of theatre in the sub-continent can be dated back to pre-Hindu period which included rituals and fable presentation including ‘Nautanki,’ ‘Ramlila,’ and ‘Jatra.’ ‘These were communal performances that were done by the indigenous people, they were both entertaining and educational, as they preached moral values of the time. This heritage laid the groundwork for subsequent theatrical expressions in Pakistan..

Mughal Patronage and Theatrical Flourishment

The Mughal era was characterised by cultural patronage that nurtured dynamic theatrical forms like "Mughal Opera" and "Ras Leela." The interplay of diverse influences that existed within the Mughal empire combined with support from the rulers catalysed a theatrical renaissance during this time period. Notably, the era fostered poetic recitations and dramatic performances that laid a foundation for the dramatic heritage that is seen in present-day Pakistan.

Colonial Influence and Modern Theatrical Renaissance

Following the partition of India, Pakistani Urdu theatre saw a significant evolution. The early Urdu theatre, for example, Agha Hashar Kashmiri and his play ‘Rustom o Sohrab’, introduced the practice of combining social commentary with dramatic narratives. This period was a junction where indigenous forms and Western dramatic conventions came to merge, thereby shaping the contours of modern theatre in Pakistan.

Ajoka Theatre and Its Influence on Pakistan's Social Context

The advent of the aloof Ajoka Theatre in the 1980s served to be a trigger for social discourse. Detailing Social Drama – Ajoka Theatre was instrumental in evoking people’s social consciousness, and plays such as Shahid Nadeem’s “Jis Lahore Nai Dekhya”



After the partition of the subcontinent and the formation of Pakistan, dramas were staged on the themes of the largest migration in history in 1947, the blood-shed and atrocities of the Sikhs and the problems of the refugees. In this regard, plays written and derived by Manto are staged event today.

At the same time, Khawaja Moinuddin emerged with his outstanding plays that include "From Lal Qila to Lalu Kheet", "Taleem-e-Balighaa (Education for Adults)" and "Mirza Ghalib on Bandar Road".



Between the 70s and 80s, it is commonly believed that there was a period of stagnation in Pakistani theatre. This was brought on by a decline in quality. It was also down to the political and social climate of the time. Two key factors were the censorship of Zia-UI-Haq and the taking away of state support for theatre deemed religiously inappropriate.



A parallel theatre movement also emerged. It is during this period that troupes such as Tehreek Niswaan and Ajoka Theatre gain popularity. They were known for their social justice and political commentary.



reflected on the issues of social cleft and historical perception. Ajoka stood out for her courageous messages about female emancipation, embodying societal liberties and religious tolerance in the midst of civil unrest.

Stagnant Period of Performance Arts under Zia ul Haq's Rule

The dictator Zia ul Haq's regime proved to be a stand-still period for performance arts. By repressing basic freedoms of expression, creative minds were forced to work within repressive and limiting parameters. However, creatives such as Anwar Maqsood and his show "Aangan Terha" continued to make a positive impact, even under restrictions that aimed to restrict the depiction of societal realities.

Contemporary Theatrical Landscape in Pakistan

In contemporary Pakistan, theater endures as a platform for diverse expressions. Contemporary playwrights, directors, and actors navigate an intricate socio-political landscape. Works like "Kyun Nikala" by Sheema Kermani and "Bulha" by Ajoka Theatre echo societal narratives, contributing to a dynamic theater scene in Pakistan.

Throughout the historical evolution of theater in the Indian subcontinent and Pakistan, each period has significantly contributed to social reform. Ancient traditional forms like "Nautanki" and "Ramlila" disseminated moral teachings through communal entertainment. The Mughal era fostered a cultural renaissance, enriching the dramatic arts and embedding societal values. The colonial and post-partition periods introduced modern theatrical forms, intertwining indigenous and Western conventions to address social issues. Ajoka Theatre's emergence in the 1980s catalyzed social discourse, challenging societal norms and advocating for justice. Even during restrictive regimes, resilient voices utilized theater to subtly critique and reform. Contemporary theater Today, theatre continues to exist in modern Pakistan as an artform that advocates for a range of societal issues while navigating a complex socio-political matrix. Sheema Kermani's play "Kyun Nikala" or Ajoka Theatre's "Bulha" echo societal narratives that collectively make up for the vibrant theatre culture of Pakistan.



Figure 1. The Historical Evolution of Theatre

Every period in the evolution of theatre in the Indian subcontinent and Pakistan has played a great role in galvanising social change. Popular forms of traditional plays, such as ‘Nautanki’ and ‘Ramlila’ have served as a medium of imparting moral lessons to the audience. The Mughal era, popular for fostering a cultural renaissance, enriched the dramatic arts by diversifying its role from being a means of entertainment to a forum for imparting societal values and moral lessons. The colonial period and the period following the partition introduced new types of theatre which combined local and European forms to address social issues. The appearance of the Ajoka Theatre in the 1980s contributed to initiating a discourse in society, and came up with ideas of liberation of women and work against injustice. During periods of repression, there were times when public leaders used theatre to protest and revive order. Even during restrictive regimes, resilient voices utilised theatre to subtly critique and reform. Contemporary theatre continues this legacy, addressing pressing societal issues and fostering communal dialogue. The enduring influence of theatre underscores its profound role in shaping social consciousness and promoting cultural cohesion.

continues this legacy, addressing pressing societal issues and fostering communal dialogue. The enduring influence of theater underscores its profound role in shaping social consciousness and promoting cultural cohesion.

2.2.1 The Present Day Realities of the Theatrical Arts in Rawalpindi

Within the sociocultural context of twin cities, the current theatrical scene is in decline despite a richness of cultural identity. As the arts get labelled as vulgar the decline in Pakistani theatre becomes multifaceted, stemming from the absence of training institutions, financial investments, socio-economic audience divisions, and dwindling performance frequency. Urdu theatre, once catering to the masses, steadily declines.

Unfortunately, governmental policies have neglected mass-audience theatre, relegating it to be a marginal practice. The government arts councils continue to support theatrical productions that may be of interest to the upper classes while more recent private endeavours such as the World Performing Arts Festivals in Lahore’s RPTW have attempted to bridge the gap.

Addressing this issue is imperative. Theatre serves as a significant conduit for societal reflection, political discourse, and historical contextualization, pivotal in a nation grappling

with identity conflicts. The success of Karachi's National Academy of Performing Arts underscores the necessity for state patronage, elevating the quality and frequency of theatrical productions in a short span.

Envisioning the performing arts as a commercially viable industry that is capable of sparking tolerance and pluralism, and therefore, expanding it to a larger scale is imperative. Such initiatives not only enrich the artistic landscape but also stimulate social cohesion in a country that is home to one of the most diverse bodies of population.

2.3 Importance of theatre for social reform

Richard Schechner, in "Performance Studies: An Introduction," delves into the profound impact of performance arts, particularly theatre, as a medium for societal expression and cultural comprehension (Schechner). Schechner has provided a comprehensive explanation of how performance arts can function at various levels to present a microcosm of society and to transform norms that are destructive or oppressive to society and foster the essential behaviour of understanding and acceptance among people of different cultures. Here, theatre is not just the means to enjoy and pass time but as an influential tool, as a lens which captures social stories, as a megaphone which gives expression to stories and as a narrator to society's tales. Augusto Boal strengthens this argument in "Theatre of the Oppressed" and as theatre activist poised the call for the change through the use of theatre practices that integrate the powerless groups into the societal mainstream practices (Boal). According to Boal, to conduct any sort of performance is to encourage a mode of theatre that is not restricted to the proscenium arch, to face the suppressors and make the spectators be active participants in a text that demands change. These foundational works collectively assert the role of theatre as a powerful catalyst for societal transformation, advocating for its potential to transcend entertainment and instead serve as a platform for social dialogue, empathy cultivation, and constructive societal change.

2.3.1.1 Case Study on importance of theatre within society

The study by Jay P. Greene, Heidi H. Erickson, Angela R. Watson, and Molly I. Beck, titled "The Play's the Thing: Experimentally Examining the Social and Cognitive Effects of School Field Trips to Live Theater Performances," sheds light on the profound significance of theatre in societal development. The study thus underlines the substantial effect of live theatre

performances on the self-image of an individual through a carefully implemented field experiment with 24 schools, 670 students in Arkansas.

The utilisation of a randomised controlled trial (RCT) allows the study to understand the social and cognitive impact of live theatre viewing. In simplest terms, the researchers ensure that the students get some theatre exposure while at the same time ensuring that other factors that are likely to influence the outcome of the study do not affect the results obtained from the study since the students are randomly selected and divided into groups of students who are to attend live theatre performances and groups of students who are not to attend live theatre performances.

The research revealed several compelling findings regarding the impact of live theatre experiences:

Enhanced Social Tolerance: A direct contact with live theatre showed to enhance students' perspectives on other people by increasing their ability to empathise with people in situations different from their own.

Improved Content Knowledge: Audience members demonstrate a better grasping of the activities and plots of the plays thus showing better comprehension of plays and appreciation of complicated information.

Increased Interest in the Arts: These specifically foster a more profound appreciation to the art form due to the students' apparent propensity to attend live theatre performances and be inclined to participate in various related activities.

The findings underscore the critical role of theatre in educational curricula and societal development. Thus, it is possible to conclude that based on purposefully enriching students' knowledge of literary and historical backgrounds, evaluating prosocial abilities, and contributing to the growth of ideas, theatre education emerges as a crucial component of comprehensive learning. These findings call for increased support for arts education in policies regarding education, claiming that arts education is something that needs to be continuously funded in schools. In summary, Greene's study provides compelling evidence that theatre

serves as a catalyst for social reform and personal growth, reaffirming the intrinsic value of theatre to society.

2.4 Literature Review

Theatre, as a repository of human expression and cultural heritage, intersects profoundly with architectural spaces, inviting exploration into the nuanced relationship between performance arts and spatial design. This research synthesises existing literature to elucidate pivotal facets essential for understanding the integration of a drama school within a theatre, reshaping the twin cities cultural landscape.

2.4.1 Reclaiming and humanising space within the Urban Sprawl:

Jan Gehl, a renowned urban designer and architect, has extensively explored the dynamics of public spaces and their profound impact on urban life. In his seminal work, "Life Between Buildings," Gehl emphasises the importance of creating environments that foster human interaction and communal activities. This literature review delves into Gehl's ideologies, particularly focusing on the concepts of vibrant public spaces and their relevance to the adaptive reuse of urban spaces, with a specific application to the revitalization of Rawalpindi's abandoned sites for cultural and performance arts purposes.

Gehl's Ideologies on Public Spaces

Jan Gehl's ideologies revolve around the central premise that urban spaces should prioritise human experiences. He argues that well-designed public spaces encourage social interaction, enhance community engagement, and improve the overall quality of urban life (Gehl 13). According to Gehl, three key activities occur in public spaces: necessary activities (e.g., commuting), optional activities (e.g., leisure), and social activities (e.g., conversations). The latter two are significantly influenced by the quality of the urban environment.

Gehl asserts that the physical design of spaces can either encourage or discourage social activities. He identifies several principles for creating vibrant public spaces:

1. **Human Scale:** Design should cater to human dimensions and senses, fostering comfort and accessibility (Gehl 27).
2. **Inviting Spaces:** Public areas should be aesthetically pleasing and functional, offering opportunities for rest, recreation, and interaction (Gehl 33).

3. **Safety and Comfort:** Ensuring safety through lighting, visibility, and accessible pathways enhances the usability of public spaces (Gehl 41).
4. **Inclusivity:** Spaces should be accessible to all demographic groups, promoting social cohesion and cultural integration (Gehl 47).

We pay special attention to the topic of adaptive reuse and various principles suggested by Jan Gehl. Such solutions as adaptive reuse refer to the re-adaptation of existing buildings or structures serving different functions or being poorly utilised, to serve new objectives, thus providing a sustainable vision of city planning. These principles can be of immense benefit in the adaptive reuse, since the latter will contribute to the social needs and urbanity of the spaces. In the context of Rawalpindi, the advocacy for changing the use of vacant land for cultural and performance arts can greatly be done under Gehl ideologies. The city might invigorate these areas by making these buildings into lively cultural centres and also offer its inhabitants much-needed leisurely activities and creative outlets.

1. Human Scale in Adaptive Reuse:

- **Application:** The access of the subject sites for redesigning should consider the human scale as this aims to create comfort and the necessary openness required in the spaces. This entails the furniture to be installed, the spaces to be left open and the models of the touch screens that have to be instituted.
- **Impact:** This may create the spaces as places that are appealing for people to spend their time thereby motivating them towards social related activities hence contributing to the revival of cities.

2. Creating Inviting Spaces:

- **Application:** These are public rolls and spaces and therefore the clarity and design aspects of these areas should be enhanced. Spatial and temporal diversity at the festival can be achieved through art installations, green zones, and performance spaces.
- **Impact:** : Such enhancements can attract fairness groups so as to create a community and togetherness feeling.

3. Ensuring Safety and Comfort:

- **Application:** To this end there is a need to have well illuminated places, well labelled signs, and well maintained physical structures. **Constraints:** Also, it is important to have

security measures to ensure that none of the users participating are put at risk particularly during events held at night.

- **Impact:** Consistent usage is fostered by safety means and comfort that provides the needed space and makes it the familiar part of the community daily routine.

4. Promoting Inclusivity:

- **Application:** The design should cater to all age groups and abilities, with ramps, seating areas, and activity zones for different interests. Community involvement in the planning process can ensure that the space meets diverse needs.
- **Impact:** This makes it important for the architectural element to support the objective of social inclusion; in as much as it provides opportunity for different communities to interact, interlace and share the experiences of other cultures.

Applying Gehl's Ideologies in Rawalpindi

Residential structures, which are the most common building types occupying abandoned sites in Rawalpindi, should be converted to cultural and performance arts facilities to cater for the lack of recreational spaces in the city. Drawing from Gehl's ideologies, the project can address several urban challenges: Drawing from Gehl's ideologies, the project can address several urban challenges:

1. Revitalising Abandoned Sites:

- **Approach:** The idea of changing unused spaces in cities into unique cultural spaces would save the urban environment by resolving the issue of urban blight and beautification.
- **Outcome:** Development of streets and construction of nearby properties with improved aesthetic nature and higher calibre of areas close to the facilities.

2. Enhancing Social Interaction:

- **Approach:** Optional works and social interactions help in building close knit communities and therefore architectural designs that promote them should be encouraged.
- **Outcome:** The positive social impacts include formation of a more sociable and compact community that would be able to interrelate and participate in many communal functions and exchanges.

3. Supporting Cultural Development:

- Approach: It remains important to promote cultural development and the performance arts together with the spaces to support them.
- Outcome: Culturally alive and vibrant centre that is visited by crowds of both locals and travellers, boosting the cultural and commercial image of the city.

4. Fostering Sustainability:

- Approach: The use of buildings for the purpose other than for which it was originally designed is sustainable because it saves on the costs of development of new structures with enhanced architectural designs that reflect our modern society.
- Outcome: Other advantages include the diminished use of the world's resources, and improved environmental conditions due to little wastage.

Conclusion

Jan Gehl's thoughts on public spaces are radically important in recognising opportunities for revitalisation of abandoned sites in Rawalpindi. Turning to the values of a cultural city, such as human scale, open spaces, safety and accessibility, it is possible to change the unused territories into the heart of culture. It also contributes towards the rejuvenation of the city, social and cultural life of Rawalpindi in turning it into a more vibrant city. The integration of performance arts to these recreated spaces is a critical factor that enhances engagement of citizens, as well as cultural growth; hence, the success of the adaptive reuse project.

2.4.2 The Genius Loci of Space and Cultivating Human Experience:

The Concept of Genius Loci

Genius loci refers to the unique atmosphere of a place, encompassing its physical, emotional, and cultural characteristics. Christian Norberg-Schulz, a prominent architectural theorist, emphasises that genius loci is fundamental to creating meaningful and memorable spaces. According to Norberg-Schulz, architecture's primary role is to make the spirit of place visible and tangible, thereby enhancing human experience (Norberg-Schulz 5).

Human Movement and Physical Space

The interplay between human movement and physical space is pivotal in shaping social interactions and communal activities. Urban spaces designed to facilitate natural human movement tend to foster more vibrant and dynamic environments. Jan Gehl, in his seminal work "Life Between Buildings," asserts that the quality of urban spaces significantly influences the nature and frequency of social interactions. Gehl categorises activities in public spaces into necessary, optional, and social activities, with the latter two being highly dependent on the spatial environment (Gehl 12).

2.4.4 Relationship of Architecture with Theatre Spaces:

Marvin Carlson's "Places of Performance: The Semiotics of Theatre Architecture," delves into the semiotics of theatre architecture and its profound impact on human expression within performance spaces (Carlson). Carlson focuses on investigating the semiotic and performative functions of the theatrical stages and also comprehends how the architecture of different theatrical spaces is to perform signs and how those functions form human communication in theatrical performances. His process reveals how different spatial organisation, shape or disposition and decisions on design affect the performances' overall execution and appreciation. While intensively drawing on Lefebvre and others to underpin his thesis that architecture is a form of spatial practice, Carlson also momentarily transcends the bodily enactment of spaces, looking at those sign systems built into buildings and following Pallasmaa in emphasising that the role of performance art is on the architecture: that it supports and shapes human communication.

2.5 Precedent studies

Following the literature review of the previous section where the concept of architecture in, particularly, the aspects of experience generation is discussed in further detail, the architectural philosophy is discussed here. This section of the chapter builds on how one translates philosophy into the physical application. The precedent study is consequently classified into adaptive reuse projects and theatre projects.

2.5.1 International Precedents

2.5.1.1 The Louvre Museum

This study is being analysed due to the continuous changing of the site's use and different architectural modifications that were made trying to address new issues that arise in a developed urban area.

Context and Location

The Louvre Museum which is located in Paris, France is one of the most famous and popular art museums globally. Located on the Right Bank of the River Seine the museum is centrally located in Paris with many other important Parisian landmarks nearby. The Louvre was constructed as a fortress in the late twelfth century during the reign of King Philippe Auguste, and in the sixteenth century it was turned into the royal palace and then, in 1793, made into a public museum.

Architectural Evolution

Due to its long history, the Louvre has been expanded and modified many times and this is reflected in the various styles exhibited in the current structure ranging from Gothic to Renaissance and even modern architecture. The latest addition is the clear glass pyramid facade which was designed by the Chinese-American architect I. M. Pei and completed in 1989. This intervention was intended to update the entrance area of the museum and enhance the movement of people through the architecture space but at the same time respond to the historical structures of the buildings.

I. M. Pei and the Pyramid

As shown from the pyramid design of I. M. Pei, the addition of this architectural wonder complements the existing Louvre palace in a way that is appropriate for contemporary architecture. The architectural wonder that acts as the main entry point is the glass pyramid in the Cour Napoléon and is flanked by three smaller pyramids that admit natural light to the subterranean lobby. The main pyramid is 21 metres high The main pyramid was built with the help of several ramps of varying sizes, including the largest one with a length of 46 metres. It

stands 6 metres (71 feet) tall and is made from 673 glass panes in a highly geometrical order. The angle of 51 degrees chosen for the Louvre pyramid alludes to that of the Great Pyramid in Egypt, connecting the Louvre collection to ancient cultures, and at the same time utilising modern materials and construction methods.

Structural and Material Analysis

The construction of the pyramid is remarkable; it is made of a network of steel beams that hold the glass pane. The use of glass makes it possible to bring natural light into the underground spaces, and, therefore, the atmosphere is warm and pleasant. At night it is illuminated, which, turning it into a glowing structure, looks like a striking contrast to the stone of the historical buildings. This duality underlines the tradition of the museum while at the same time highlighting its development into the future.

Unique Architectural Interventions

Light and geometry are also incorporated into the design through an inverse pyramid that Pei designed and incorporated into the Carrousel du Louvre shopping mall. This inverted pyramid serves as a skylight; it creates an interesting focal point in the commercial environment and makes people notice some architectural shapes.

Analysis and Conclusion

The Louvre's architectural journey is a testament to its adaptive reuse and continuous evolution. I. M. Pei's intervention with the glass pyramid is particularly noteworthy for its bold yet respectful integration into a historic context. The pyramid has become a symbol of the Louvre, blending contemporary design with the rich historical fabric of the museum. Pei's work not only addresses practical concerns of visitor circulation but also elevates the museum experience through its innovative use of light and space. In conclusion, the Louvre exemplifies how modern architecture can harmonise with historical settings, enhancing functionality while preserving and celebrating cultural heritage. The success of Pei's pyramid underscores the potential for architectural interventions to create enduring icons that reflect both the past and the present. In conclusion, the Louvre exemplifies how modern architecture can harmonise with historical settings, enhancing functionality while preserving and celebrating cultural heritage. The success of Pei's pyramid underscores the potential for architectural interventions to create enduring icons that reflect both the past and the present.

2.5.1.2 The Juilliard School and Alice Tully Hall, New York

This study is being analysed due to the adaptive reuse, its nature as a performance space for the performing arts school and the intervention of an auditorium space.

Context and Location

Juilliard School main building and Alice Tully Hall are situated in 60 Lincoln Center Plaza, Manhattan, New York City. As affiliates of Lincoln Center, they are situated in an arts complex along with such landmark establishments as the Metropolitan Opera House and the New York Philharmonic. These structures are located in the vital area of New York's performing arts, thus they are valuable as cultural and architectural landmarks.

Historical Background

The Alice Tully hall was initially constructed in 1969 and was designed by the architect, Pietro Belluschi. The hall is a part of The Juilliard School and was designed in 2009 by Diller Scofidio + Renfro in cooperation with FXCollaborative after a renovation and expansion project. This renovation was envisaged to update the structures and bring them to the current standards without losing their historical and cultural significance.

Architectural Design and Style

The redesign of the school by Diller Scofidio + Renfro established a new sophisticated image for the Juilliard School and Alice Tully Hall. The architectural design of the building has a large glazing area that brings openness and visibility over the street. This is especially due to the fact that the design and construction materials used are of the contemporary style, whereas the main building was constructed in the brutalist manner of the mid-twentieth century.

Unique Architectural Intervention

Perhaps the most dramatic of these strategies is the "floating" of the Juilliard School, in which a new section of the building is built in front of the existing structure to provide additional space while not increasing the building's overall footprint. This design solution addresses the issue of vertical space and brings the school closer in relationship to Alice Tully hall. The change of the hall also reflects the update of the acoustics and the interior to improve the quality for the audience.

Structural Analysis and Materials

New features involved the use of glasses, steel and other modern materials for the acoustic panelling. This had to be done to ensure that the structural engineering of the cantilevered design was effectively managed with complex load distributing techniques. The application of glass does more than enhance the aesthetic aspect of the building, it also optimises the natural light, thereby increasing the density of people that can be accommodated.

Adaptive Reuse

The project exemplifies adaptive reuse by seamlessly blending the old with the new. The preservation of the original brutalist elements, combined with the contemporary interventions, creates a dialogue between different architectural eras. This approach respects the building's historical significance while providing functional upgrades necessary for modern use.

Analysis and Conclusion

The Juilliard School by Diller Scofidio + Renfro with Alice Tully Hall represents a good example of how to renovate a building. These changes increase practicality and aesthetics, transforming the building into a cultural icon that is relevant in the contemporary context while acknowledging the past. Through the discussion of this case, this paper also demonstrates how adaptive reuse has grown to be a significant component of architecture practice.

2.5.2 Local Precedents

2.5.2.1 Walled City Lahore

Context and Location

The Walled City of Lahore is located in the northeastern part of Lahore, Pakistan's second-largest city. Enclosed by a brick wall and several gates, the area is a dense urban fabric of narrow streets, historic buildings, and bustling bazaars. It has been the cultural and commercial hub of Lahore for centuries.

Historical Significance

The Walled City or Old City was developed during the mediaeval era and was established during the rule of the Mughal Empire in the 16th century. It also functioned as the capital of Punjab under the Mughals and contains examples of early Mughal architecture at its best. Some

of the monuments are Lahore Fort, Badshahi Mosque and Shahi Hammam all of which depict the Mughal era architectural beauty and city planning.

Techniques of Preservation and Restoration

The restoration of the Walled City has involved meticulous planning and execution to preserve its historical essence while revitalising the area for contemporary use. Key techniques include:

Documentation and Research:

Field surveys and historical studies formed an essential foundation for identifying the preexisting conditions and transformations of the structures. These were used in restoration since historical documents, photographs and interviewing of people with any known information were used to ensure that restorations were as accurate as possible.

Structural Stabilisation:

Structures that had weakened over time were supported with traditional construction material, lime mortar and wooden beams that are in line with the existing architectural style. Advanced technical and engineering concepts were incorporated to make the structures safe today while maintaining their original characteristics.

Conservation of Facades:

Conservation of exterior and interior was done by washing, mending and rebuilding of stucco, wooden carving, paintings and bricks respectively. Original materials and techniques were used in order to maintain the artistic and cultural essence of the buildings.

Infrastructure Upgrades:

The physical structures such as water, sewage and electrical installations were improved for better living standards and for the city to support sustainable living. Street furniture and paving, important features of the historical streetscape were preserved, while underground utilities were updated.

Community Involvement:

There were awareness programs and training workshops for the locals to make them participate and invest in the restoration works. There was the provision of economic incentives and support

for local artisans to ensure that they carried on with their work, which was essential in the preservation of these traditional skills and crafts.

Adaptive Reuse:

For the present use, the new generation of buildings was made from new structures and materials; however, historic buildings were adapted for modern uses like transforming havelis, which are mansions, into hotels, museums, or cultural hubs. Adaptive reuse made it possible to have economic benefits and usefulness in the future, as well as to preserve history.

Analysis and Conclusion

The restoration of the Walled City of Lahore exemplifies a comprehensive approach to urban heritage conservation. By balancing historical preservation with modern needs, the project has revitalised the area, making it a vibrant cultural and tourist destination. The techniques used ensure the longevity of the structures while preserving their historical and architectural significance. This case study underscores the importance of integrating traditional methods with contemporary conservation practices to safeguard architectural heritage for future generations.

2.5.2.2 Khaplu Fort

Context and Location

Khaplu Palace, also called Yaggo Khar, is situated in the town of Khaplu in the Gilgit-Baltistan Province of Pakistan. Located in the Karakoram range of mountains, the palace is at an altitude of around 2600 metres. Its location provided a good defensive position and a stunning view for miles so it became an important cultural and historical landmark.

Historical Significance

Khaplu Palace was constructed in the mid nineteenth century and was the palace of the rulers of the Khaplu Valley Yabgo dynasty. The palace is an architectural wonder, which has elements of Tibetan, Kashmiri, Balti and Central Asian styles. It was the political, social and cultural centre of the region making it a symbol of regional heritage.

Techniques of Preservation and Restoration

The restoration of Khaplu Palace, spearheaded by the Aga Khan Trust for Culture (AKTC), involved several key techniques to preserve its historical integrity:

Historical Research and Documentation:

A lot of time was taken to study the literature, blue prints and patterns that were used in construction initially. This work has been accomplished with the help of historical records, photographs, and individuals' testimonies to the appearance of the building.

Structural Stabilisation:

Strengthening the building structure and the foundations was critical in order to repair the damage that had resulted from active seismic activities and general negligence. This included the use of timber and stone that were used in construction in a traditional method that complied with current methods.

Restoration of Architectural Details:

Intricate wood carvings, frescoes, and other decorative elements were carefully restored by skilled craftsmen. This ensured the preservation of the palace's unique architectural features.

Use of Traditional Materials:

To achieve architectural authenticity, such materials as timber, stone, and mud plaster were used, all acquired locally. These materials were sourced responsibly and were chosen to best replicate the original materials.

Infrastructure Upgrades:

Modern amenities such as plumbing, electrical wiring, and heating were integrated discreetly to enhance functionality while preserving the historical ambiance.

Adaptive Reuse:

The palace was later converted to a hotel that has a strong heritage element as well as a museum. This adaptive reuse assures the economic viability of the site, with the visitors and tourists coming to use the current buildings, bringing in revenue for the constant maintenance and preservation of the site.

Outcomes of Design after Adaptive Intervention

Economic Revitalization:

This transformation of the palace into a heritage hotel has increased the promotion of local tourism and has provided job opportunities and contributed to the economy of a region.

Cultural Preservation:

The restoration project has promoted the use of traditional crafts and construction methods thus promoting cultural values and preserving intangible heritage .

Educational Impact:

The palace has been preserved today as a historical centre, which shares information on the history and construction of the area and its people. It offers accommodation services for holding workshops, tours and exhibitions.

Sustainable Tourism:

The project promotes sustainable tourism, balancing visitor access with the preservation of the site. This approach ensures the palace's longevity as a cultural landmark.

Analysis and Conclusion

Khaplu Palace is a fine example of the adaptation and restoration of heritage structures for modern use. It has been made very vibrant by adopting modern standards of architectural design and functional amenities thereby giving the palace a new lease of life as a symbol of rich culture and economic booster. This case shows that while it is vital to preserve and restore historical sites and buildings, it is equally crucial to take into consideration the current and future uses of the structures to avoid becoming a burden to the communities they are built in.

These precedent studies are useful in the successful execution of an adaptive reuse project. Through analysing the interventions that have been made in Khaplu Palace and the Walled City of Lahore, important lessons can be learnt concerning the approaches to preservation, choice of materials, and the incorporation of the contemporary uses while preserving the character of the historic building. These studies stress the need for documentation, involvement of the

community members as well as healthier and longer lasting research methods. In addition, the studies in theatre subject areas also play a vital role in that they present the best ways of circulation and positioning of the theatre that would ensure that the aspects of people flow, acoustics, visibility, and accessibility are well considered.

2.6 Local theatre and auditorium spaces (Primary Research)

Despite the presence of numerous auditorium spaces within Rawalpindi and Islamabad, estimated to be around 30+, these venues remain largely underutilised due to a myriad of challenges.

The Farm in Bani Gala, although offering an open-air experience, is located far from the city centre and lacks formal seating and stage arrangements.

The Gandhara Citizens Club's stage is too small for large productions, limiting its utility for significant theatrical endeavours. The amphitheatre in F-9 Park, though easily accessible, is largely unknown to the public and imposes high rental fees, discouraging frequent use.

Lok Virsa, while accessible, faces the challenge of outdoor weather conditions and offers limited seating in its indoor theatre, making it exclusive and less accommodating.

PNCA's auditorium in F-5, despite its adequate facilities, is criticised for being highly exclusive and financially burdensome for most productions.

Ciros Theatre in Saddar suffers from a lack of intellectual content and primarily hosts morally controversial productions.

The Islamabad Club, once a popular theatre space, has been converted into a cinema due to the decline in theatre culture.

The NCA Auditorium, managed by students, remains one of the few actively run theatres, open to the public on performance days. The underutilization of these spaces is compounded by stringent censorship boards, exorbitant rental fees, accessibility issues, and security concerns, creating significant barriers to the revival and flourishing of the theatrical arts in these twin cities.

2.6.1 Conclusion

Despite the considerable number of auditorium spaces in Rawalpindi and Islamabad, theatre shows are still in decline. This situation raises the question of whether there is a lack of an interested audience. However, this argument is negated by data collected through questionnaires and surveys:

- 66% of the people are interested in watching theatre performances.
- 33% of the population is aware of more than one theatre or auditorium space within the twin cities, and
- 72% miss out on performances due to location and commute issues.

An analysis of these factors reveals that the successful operation of the NCA Auditorium, which is actively run and open to the public, highlights the vital need for institutionalising the performance arts. Such institutionalisation ensures consistent quality and accessibility, fostering audience growth. Furthermore, establishing a theatre venue that is centrally located, easily accessible, and secure is crucial. This would likely attract a greater audience, addressing the spatial and informational barriers currently hindering the theatrical arts' revival in Rawalpindi and Islamabad.

2.7 Conclusion

The conclusion of this chapter stresses on the importance of integrating performance arts in easily reachable, safe, and central premises. Not only does it bring new life to the local theatre scene, but it also helps to work toward the improvement of society, the bettering of people's thinking, and the strengthening of communities. This paves way for the subsequent chapters where actual design proposals and strategic plans for designing lively cultural places that are sensitive to the local context and enliven the public space will be discussed.

CHAPTER 3

The Stage

3.1 Introduction

In the next chapter, the writer explores an extensive site analysis for the proposed intervention for Odeon and Plaza Cinema. The rationale for choosing these sites, each of which has played a significant role in history, is explained in this chapter, as is the brief history of each site and the current conditions of the sites. It also discusses the given context and pays attention to socio-cultural and urban environments that define these places as pivotal for reviving the theatrical and cultural life of Rawalpindi. Furthermore, this chapter outlines the facilities that exist and the adaptive reuse potential and constraints associated with them. In conclusion, this discussion highlights the potential of considering history, contemporary situations, and contextual meanings of Odeon and Plaza Cinema in order to set up the bases for suggesting meaningful design interventions.

3.2 Rawalpindi: The History

Rawalpindi, often referred to as the "Garrison City," boasts a rich and varied history influenced significantly by both the Sikh and British eras. The city's strategic location and historical significance have made it a crucial military and administrative centre over the centuries.

Sikh Influence

The British East India Company took over Rawalpindi after the Treaty of Amritsar in March 1846 when the Sikhs were defeated by the British. Lahore became a part of the Sikh Empire after Maharaja Ranjit Singh, the Emperor of the Sikhs, conquered the city in 1818. Rawalpindi grew exponentially during the Sikh period when traders and soldiers flocked to the city. The Sikhs erected many structures such as forts and serais or inns to strengthen the city's protective structure. The architectural features including buildings constructed in the traditional Sikh style and the bazaars, which remain a core part of Rawalpindi, can still be seen today representing the architecture of this period

Lai ke Par

Rawalpindi came into the possession of the British East India Company in 1849 after the defeat of the Sikhs in the Second Anglo Sikh War. Understanding the strategic value of the place, the British sought to develop it into a large military base. They built military complexes, barracks, hospitals, and offices for the military and civil authorities, which played a significant role in altering the city fabric. The British also enhanced connectivity of Rawalpindi by constructing a railway track with other parts of the country.

Like many other cities in Pakistan, Rawalpindi underwent a significant transformation when it was under British colonial rule. Some reminders of British architecture are still present today, the most notable one being the Rawalpindi Railway Station as well as a plethora of various governmental buildings. Furthermore, the cantonment area, which was established during this time and is still an integral part of the layout of the city, emphasises its military role.

The historical evolution of Rawalpindi from a key Sikh trading post to a significant British garrison city has shaped its current identity. The Sikh and British influences are deeply embedded in its architecture, urban layout, and cultural heritage, making Rawalpindi a unique blend of historical richness and strategic importance.

3.3 Why Odeon and Plaza cinema?

The selection of Odeon and Plaza Cinemas as the sites for intervention in this thesis project is driven by several compelling reasons that underscore their historical, cultural, and urban significance.

3.3.1 Historical Significance

Odeon and Plaza Cinema are the two most historic cinema halls of Rawalpindi. These cinemas were established during the early part of the twentieth century and at one time were vibrant social hubs that people from all classes flocked to. They were an essential component of the social and cultural fabric of the city as they acted as a forum where people went to watch films, interact and participate in various communal activities. The rich history associated with these cinemas provides a strong foundation for their revitalization, aiming to restore their past glory while adapting them to contemporary needs.

3.3.2 Architectural Heritage

Both Odeon and Plaza Cinema are exemplary representations of the architectural styles prevalent during their time of construction. Odeon Cinema, with its Art Deco façade, and Plaza Cinema, reflecting elements of traditional and colonial architecture, contribute to Rawalpindi's architectural diversity. Preserving and repurposing these buildings not only honours their historical and aesthetic value but also prevents the loss of important cultural heritage. The adaptive reuse of these structures will celebrate their architectural uniqueness while integrating modern functionalities.

3.3.3 Urban Context and Accessibility

The Odeon and Plaza Cinemas were established in the socio-spatial context of Rawalpindi's urban core, and it can be argued that they are easily reachable for a significant segment of the population of the city. They are ideal candidates for revitalization due to their central location therefore having the potential to be transformed once again into central focal points for communities. This can be done to bring life to these sites and fill the gaps of accessible cultural locations in Rawalpindi for the diverse demographics existing within the population.

3.3.4 Socio-Cultural Impact

The Rawalpindi society can benefit greatly from the reopening of Odeon and Plaza cinemas. These cinemas have the potential to not only be the places where people can watch movies, but also versatile cultural, educational and social hubs. The specific goals of the project include the reactivation of the sites in order to bring in new residents, promote exchange of culture and support art. This is with the aim of improving the standard of living for the people of Rawalpindi in particular by having better access to cultural and leisure facilities.

3.3.5 Economic Revitalization

It is also important to note that the restoration and adaptive reuse of Odeon and Plaza Cinema could revitalise the economic base of the locality. With its potential to increase footfall and promote local commerce, these revamped locales can help bolster the economy of Rawalpindi. The project holds the potential to develop sustainable cultural and commercial activities which will provide employment opportunities and boost the economy.

3.3.6 Conclusion

In summary, the selection of Odeon and Plaza Cinema for this thesis project is rooted in their historical and cultural significance, architectural heritage, strategic urban location, and potential for socio-cultural and economic revitalization. By transforming these neglected sites into vibrant cultural hubs, the project seeks to preserve Rawalpindi's heritage while meeting contemporary needs and fostering community development.

3.4 Odeon and Plaza Cinema: The History

The Rawalpindi Cantonment area is surrounded by British colonial landmarks, which include various public buildings such as housing domains, hospitals, educational institutes, and churches. It is also hard to ignore the influence of the previous generations of Sikhs in the locality, who significantly contributed to the architectural character of the city, which can be seen in various structures including homes as well as buildings that were later repurposed for other uses (for example the Fatima Jinnah University, banks, motels, restaurants, etc.). It should also be noted that the Odeon/Plaza Cinema, a property originally owned by the Lansdowne Trust, was established by Sikh benefactors.

3.4.1 Lansdowne Trust

The Lansdowne Trust was set up in 1891 by its founders Sardar Kirpal Singh Rai Bahadar and Sardar Sujjan Singh Rai Bahadar. Its purpose was to create a communal platform for the general public. The trust allocated land for various public amenities including the Odeon Cinema, ancillary apartments, a public library, and recreational facilities such as a swimming bath and tennis court. The management of the library was initially under the general officer commanding of the district, commissioner Rawalpindi division, deputy commissioner Rawalpindi district, and the cantonment magistrate. In 1897, the management was transferred to the Rawalpindi Cantonment Board (RCB), which has been managing it since, paying Rs100,000 annual rent to the trust. The offices of Rawalpindi and Chaklala cantonment boards are also located within the Lansdowne Trust building.

3.4.2 Odeon Cinema

Originally known as Lansdowne Cinema, the structure which houses Odeon Cinema today was constructed in 1891 with the intent of providing educational and recreational facilities to the

garrison city's inhabitants. It also intended to be a source of income for the adjoining library. However, the decline of the film industry and various legal disputes lead to financial difficulties for the cinema. The owner failed to meet the rent terms with the RCB, leading to numerous lawsuits. Eventually, RCB succeeded in getting the petition dismissed, and the cinema was closed. It is now used as a dumping yard for property confiscated by RCB.

3.4.3 Plaza Cinema

Plaza Cinema which was recently located near Odeon Cinema was one of the famous cinema in Rawalpindi city in the decade of 1960 and 1970. This was formerly called Lyons' Cinema and was owned by Mr W. Lintott who is also known for his café in Murree. This cinema specifically screened English movies and was a favourite gathering spot for the youth, especially during the era of the Beatles, Elvis, and Cliff Richard. Mr. Ehsan Shah, the owner, saw his cinema frequented by local dignitaries and luminaries. It was a multipurpose structure that included cafes, book and CD stores. Currently, it serves as real estate offices, car workshops, and living quarters for families.

3.5 Site Analysis

Nestled along the main Peshawar Road, Rawalpindi, the Odeon Cinema stands as a cultural landmark with a rich historical tapestry. It symbolises the kind of architecture that anchors itself within the metropolitan tapestry and represents the city's past and present movie-going experience as a work of art while also being an ideal site for the architectural experiment envisioned in this thesis project. It is important to remember that the cinematic venue is an exceptional architectural structure that has a profound historical background; therefore, its interior should be redesigned in a suitable manner that alludes to its past and opens up a wide range of opportunities for the future. As the focal point of this architectural inquiry, Odeon and Plaza Cinema becomes a canvas for the convergence of theatre, architecture, and the cultural pulse of Rawalpindi, inviting a transformative intervention that harmonises with its surroundings and catalyses a renewed appreciation for the performing arts within the cityscape.

3.5.1 Access to the Site

- *Major Roads:* The Cinemas are strategically located along the Main Peshawar Road, a prominent arterial road connecting Rawalpindi and Peshawar. This major road provides

direct accessibility to the site, facilitating ease of transportation for both local residents and visitors.

- *Minor Roads:* Harding Road

3.5.2 Climatic Analysis

- *Climate Zone:* Rawalpindi experiences a subtropical climate with hot summers and cool winters. Considering this climatic context, the design of the Odeon Cinema should incorporate strategies for temperature control, shading, and ventilation to enhance the comfort of occupants and visitors.
- *Sun Path:* Analysing the sun path is crucial for optimising natural light and minimising heat gain. Understanding the direction of sunlight throughout the day aids in designing spaces that balance illumination and thermal comfort.
- *Wind Patterns:* Studying wind patterns is essential for creating well-ventilated spaces. Identifying prevailing wind directions informs the placement of openings and design features that harness natural ventilation.

3.5.3 Current Condition of the Site

3.5.3.1 Odeon Cinema

Dispute

The problem occurs in the case of the Odeon Cinema where various changes took place due to the downfall of the cinema business. Firstly, the owner tried to minimise the financial risks by showing local Urdu dramas after realising that the English films do not generate traffic. But this strategy failed and the owner was unable to pay the monthly rent of the building to the Rawalpindi Cantonment Board (RCB). The business generated from the cinema failed to meet the RCB's demands on rent increment hence leading to the owner's inability to make payments. Consequently, the RCB approached other parties to submit an offer to take over the property through tender. The original owner contested this decision and brought a stay order from the court, but the RCB ultimately succeeded in having the petition dismissed. As a result, the cinema was closed to the public in 2008 by the directive of the then Station Commander Brig Sajjad Azam, due to the lessee not fulfilling the rent obligations.

Current State of the Cinema

The historical building housing the Odeon Cinema, along with a library, was at risk of commercialization. The Rawalpindi Cantonment Board (RCB) planned to demolish the 120-year-old structure and replace it with a shopping mall. However, after facing extensive criticism from the general public, the RCB decided in 2019 to renovate the cinema to its former glory. Since then, the front façade of the cinema has been reconstructed and painted to reproduce the 1910 design. However, it is disheartening that the interior of the Odeon Cinema has remained dilapidated even with these efforts. It is currently being used as a storehouse for materials seized by the Capital Development Authority, which includes carts, cycles, and other items seized from vendors. The projector room and other areas in the cinema including the projection booth are used by the homeless as a shelter.

3.5.3.2 Plaza Cinema

Dispute

Plaza Cinema, built after the Odeon Cinema, was a prominent entertainment venue in Rawalpindi, known for screening English movies and frequented by the city's elite during the 1960s and 1970s.. The cinema experienced legal disputes over ownership between the local owners and the RCB. One of the lessee holders was Mrs. Kaneeza Sayeda, who sought a legal injunction against the RCB with the view of restraining them from arranging parking in such a manner that disrupted the cinema business. The matter reached the Lahore High Court, with the RCB eventually publishing an auction for the property in 2002. However, this decision was not taken very well by the lessee holders and this led to protracted litigation.

Current State of the Cinema

At the moment, Plaza Cinema lies dormant and abandoned, in desperate need of repair. It has been sublet in parts to real estate agents and other commercial entities such as restaurants and other eateries. It has undergone transformations and has ceased to be used for its intended purpose, which means that it no longer fulfils its function as a historical and cultural venue for communal entertainment. Notably, stamp vendors and typists are also found on site with permission from the civic authority, thus further erasing the historical significance of the building.

3.5.4 Surrounding Context

The site is strategically located at main Peshawar Road near Rawalpindi Cantonment Board (RCB) Office. This is a prime area of the city characterised by high commercial activity in the surrounding areas. The recent construction of the five-story building known as Avalon Plaza has further increased the commercial space available in the location. This entire stretch of Peshawar Road is filled with various kinds of commercial units including banks, chemist shops, and restaurants forming an active and lively commercial zone. Additionally, significant landmarks such as the Military Hospital, Infantry Mess, and FG Girls College are in the immediate vicinity, enhancing the site's accessibility and prominence within the community.

3.6 Original Plans and Site Documentation

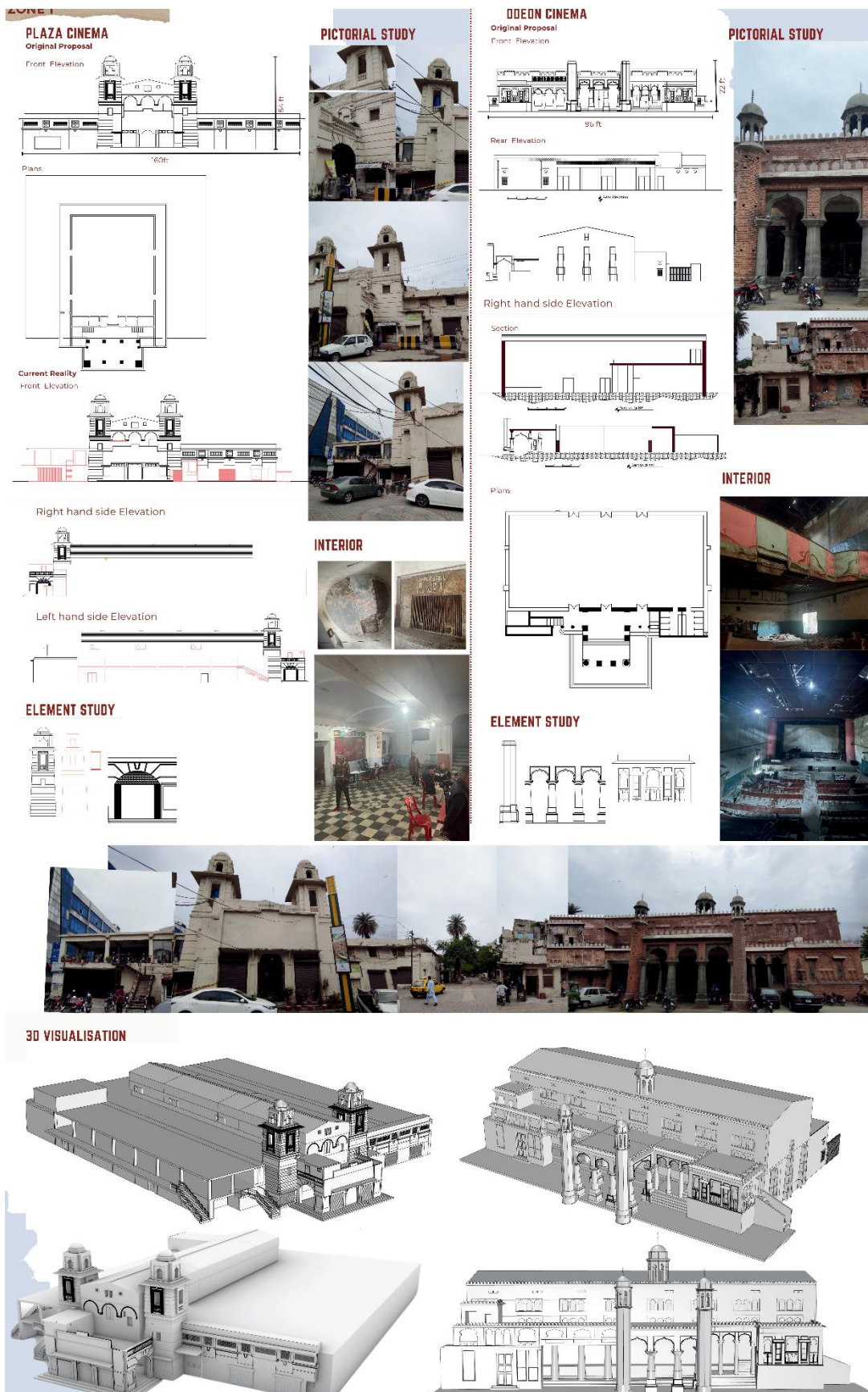


Figure 2. Site Documentation

CHAPTER 4

The Casting

4.1 Introduction

This chapter delves into the detailed aspects of the program breakdown, the user, and space occupation for the adaptive reuse project of the Odeon and Plaza Cinemas. Through functional analysis of these structures, demographic distribution, and spatial needs, the intent is to achieve an understanding of how these historical structures can be adapted to meet the requirements of the present day while at the same time retaining their historical and architectural value. The data gathered from this analysis will guide the design work to make the restored areas usable as well as appealing to the public.

4.2 User Typology for Theater and Drama School Integration

1. Audience Members:

Demographics: Looking at the various aspects of the target groups that attend theatrical performances.

Behavioural Patterns: Audience behaviour, expectations and preferences during a live performance.

Socio-Cultural Background: How the socio-cultural factors affect the audience's engagement with performances in the theatre.

2. Students of Drama School:

Educational Background: Analysing the educational and creative experience of the learners who want to enter the drama school.

Learning Styles: This paper focuses on the identification of learning styles and pedagogy required for teaching the students who want to become performers.

Artistic Aspirations: The role of students' career interests and artistic passions that define their educational purpose.

3. Performers and Artists:

Professional Experience: Exploring the professional experience of actors that perform in theatre plays.

Artistic Specialisations: Grouping performers in the manner of their specialisation (acting, directing, set design, etc.).

Collaborative Dynamics: An analysis of artists and their artwork focusing on the degree and nature of their cooperation and interactivity.

4. Faculty and Staff:

Teaching Expertise: The evaluation of qualifications and experience of faculty in the specialised field of theatre education.

Administrative Roles: Exploring the bureaucracy in the drama school especially the responsibilities of the administration.

Mentorship Dynamics: Exploring the kind of support that faculty offers to the young talent intending to take up arts as a profession.

5. Production and Technical Crew:

Technical Proficiency: Evaluating the technical competence of the crew members who are involved in handling production factors.

Collaborative Workflow: Some of the topics include; coordination and working relationships between technical crews and performers in productions.

Logistical Management: Investigating the potential part of the logistical organisations in the handling of stagecraft, lighting, sound, and other related technical elements.

6. Community and Stakeholders:

Local Community Engagement: Community profiling of the local people and stakeholders' participation in theatre and drama school.

Cultural Influences: Exploring how people in the community can affect the programs of offerings and arts.

Support Networks: Assessing the contingents and affiliations that strengthen the institution's culture reach.

This typology focuses on the various stakeholders operating within the context of the integrated theatre and drama school environment and seeks to better understand their individuality and their dynamics within the context of the arts and education system.

4.3 Program Rationale

The amount of land required for a public theatre that can host 500 patrons and a drama school that will enrol 500 students may vary depending on the design and structural complexity of the building, the code requirements that dictate the size and distribution of the area for the facility, and the availability of additional space for other related services. Nevertheless, a preliminary estimation delineates the following spatial requirements:

For the theatre, accommodating an audience of 500 individuals necessitates meticulous consideration of ergonomic seating arrangements, stage dimensions, backstage infrastructure, welcoming foyer areas, and requisite technical spaces. A conservative projection approximates a spatial requirement ranging between 15,000 to 20,000 square feet to ensure an encompassing and comfortable theatrical experience.

Conversely, the spatial requisites for a drama school accommodating 500 students encompass multifaceted amenities comprising classrooms, studios conducive to artistic creation, administrative offices, recreational zones, and versatile performance spaces. This comprehensive array of facilities entails a substantial land area, projected to span from 30,000 to 50,000 square feet, accommodating the diverse academic and creative requisites of a thriving educational institution specialising in performing arts.

To support the estimations provided for the spatial requirements of a theatre and drama school, the "American National Standard for Facilities and Spaces for the Performing Arts" by the United States Institute for Theatre Technology (USITT) offers comprehensive guidelines for designing performing arts spaces. This standard provides detailed specifications for theatre spaces, including audience seating, stage areas, backstage facilities, and technical spaces. Additionally, educational facility design guides such as the "Educational Facility Planner's Guide" by the Council of Educational Facility Planners International (CEFPI) offer insights into designing optimal learning environments, which can validate the spatial needs of a drama school accommodating 500 students.

4.4 Program Breakdown



ZONE 1 ————— **of recreation**

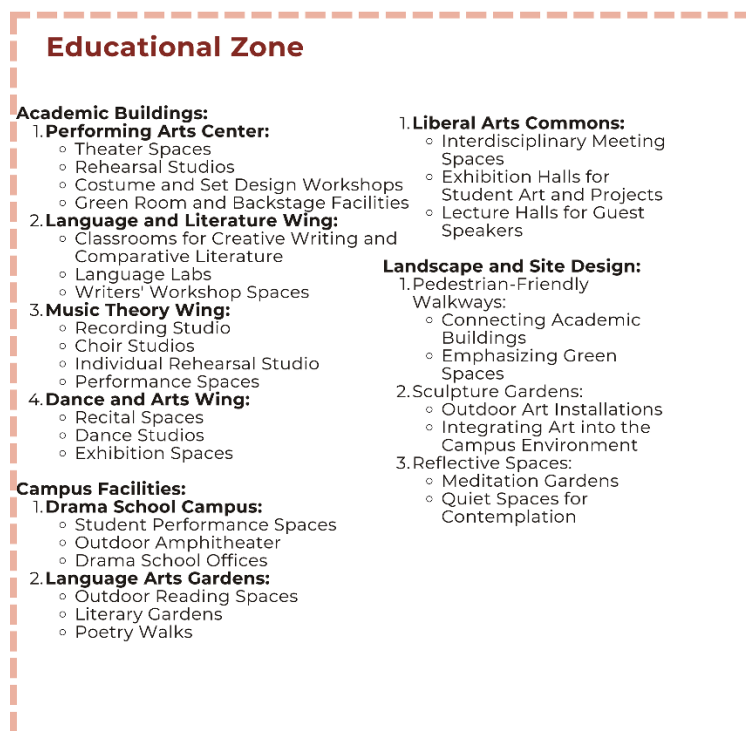


Figure 3. Program Breakdown

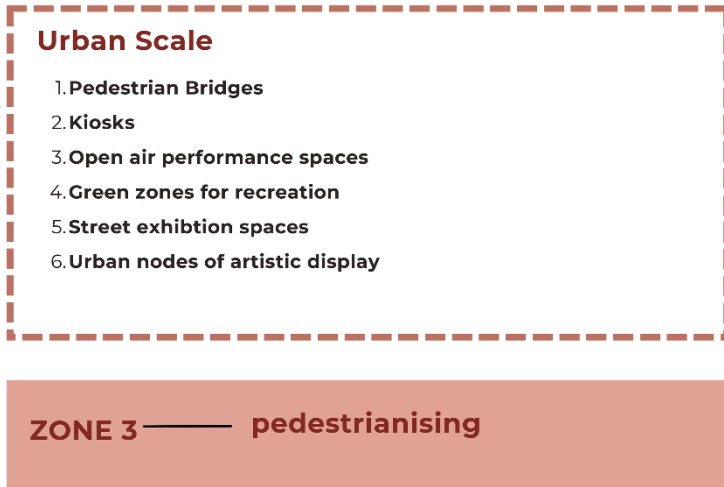


Figure 4. Program Breakdown

CHAPTER 5

The Script

5.1 Concept Development

Guided by the crossroads of theoretical frameworks and contextual considerations discussed in this thesis process, the architectural idea for the renewal of Odeon and Plaza Cinemas into a vibrant theatre and drama school becomes the manifestation of the interconnection between theatre, architecture, and social context in this thesis journey.

The conceptual framework of this project is based on the concept of ‘collaborative memory and architecture’ which seeks to intertwine the rich historical narratives and collective memories of Rawalpindi with contemporary adaptive reuse strategies. Collaborative memory is the memory of the community, it includes the histories, stories, and memories or the collective memory of people and their experiences, the tangible and intangible history of a place. Therefore, architecture is used here as a medium to express and reconstruct these memories, making a conversation between the past and the present possible.

Drawing from Jan Gehl's ideologies, the project's conceptual development emphasizes the

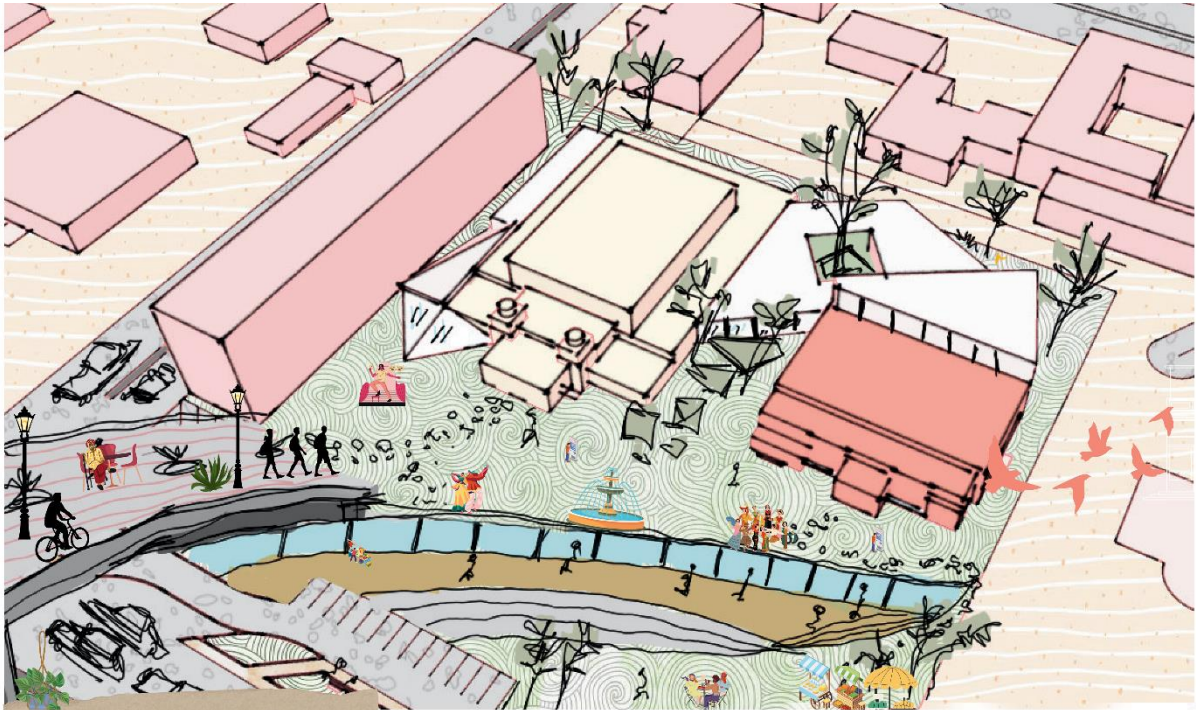


Figure 5. Concept Collage

human experience and the vitality of public spaces. Gehl's principles of life between buildings advocate for creating spaces that foster social interaction, accessibility, and engagement (Gehl, 2010). By reimagining the Odeon and Plaza Cinemas, the project aims to transform these historically significant yet neglected structures into vibrant cultural nodes that resonate with the community's collective memory.

The choice of Odeon and Plaza Cinemas as the sites for intervention is deeply rooted in their historical and cultural significance. These cinemas were initially built to offer leisure amenities to the residents of the garrison city. Due to various socio-economic and administrative factors, these structures have been abandoned and they are in a very poor state as compared to the time they were constructed.

Conceptually, the strategy for these spaces is to rearticulate and reimagine them with modern functions that honour their origins. This involves a meticulous process of adaptive reuse, which not only conserves the architectural integrity of the buildings but also infuses them with new functions that would be relevant to contemporary society. The focus on accessibility, security, and central location can be echoed with the study's discovery that the target audience exists in large numbers, but has limited access to cultural performances due to distance and transportation challenges. It is intended to attract a wider audience by placing the revitalised cinemas within the context of urban concentrated areas and designing them as safe and easily accessible spaces to foster the rebirth of the city's cultural scene.

5.1.1 The Three Scales of Intervention

When we speak of interventions in architectural parlance we are not only talking, in the most basic sense, of the act of changing physical structures within the environment; it is in fact an all-encompassing entity that encompasses the complexity of human actions, societal structures and management of the physical environment. This chapter delves into the expansive terrain of architectural intervention across three distinct scales: The three scales that are relevant for the work are the human scale, the community scales and the environmental scales. Each scale can be regarded as an aspect of Design Thinking that reflects diverse approaches and strategies for managing the intricacies of design in relation to people's requirements and dreams as well as the community and environment.

- **Human:** At a personal level, architectural intervention includes the comprehensive study of human nature, ways of moving within an environment, and spatial behaviour. It is critical to consider space ergonomics since it defines the degree of comfort, efficiency, and health of a user. In line with this, structures can be made to facilitate the gestures of movement, social interaction and perception and thus, develop a balance between the person and the surroundings.
- **Community:** The way that the built environment transcends the user level and takes into account the community's desire and requirement for architecture. The principles of place-making appear as the key constituent, to design and develop the inclusive and accessible environment with social density and interaction. As architects, we need to design in a manner that will create public buildings and spaces that will foster unity and stewardship beginning with using architectural techniques like siting of common areas, public facilities, and cultural monuments and heritage sites. Through understanding and utilising the genius loci of the context, architects can engage with the intricate cultural and social aspects of the community and integrate them into the architecture of the space as a way of crafting socially relevant spaces that can foster communal identity and character.
- **Environment:** At the environmental scale, architectural intervention carries profound implications for sustainability, resilience, and ecological stewardship. Informed architectural intervention seeks to minimise environmental impact and maximise resource efficiency through strategies such as passive design, renewable energy integration, and green building technologies

5.2 Design Strategies

Measured against the above observation, the design strategies that were used in altering the Odeon Cinema is comprehensive in the sense that it takes into consideration the functionality of the space as well as the experience that the space offers. Hence, the programmatic needs and demands presented by the spatial zoning plan are being accommodated in the design with an aim of achieving the juxtaposition of tradition and modernity on the one hand, and the conservation of the heritage and its effective utilisation on the other hand. Drawing on the principles of sustainability, an attempt is made to reduce the negative influence on nature and at the same time, enhance the level of comfort and satisfaction for the users. Loose arrangements of space allow for the versatility of theatre plays, learning processes, and social

interactions while they enhance the experience by integrating accessibility. In addition, careful consideration of what materials are used, the kind of light that is installed, and the acoustics created add a further dimension to the sensory experience, thereby improving the quality of the environment. Socio-cultural integration is a key component of design since the design process involves input from stakeholders and members of the public, and the final built form should reflect the ideals of the people.

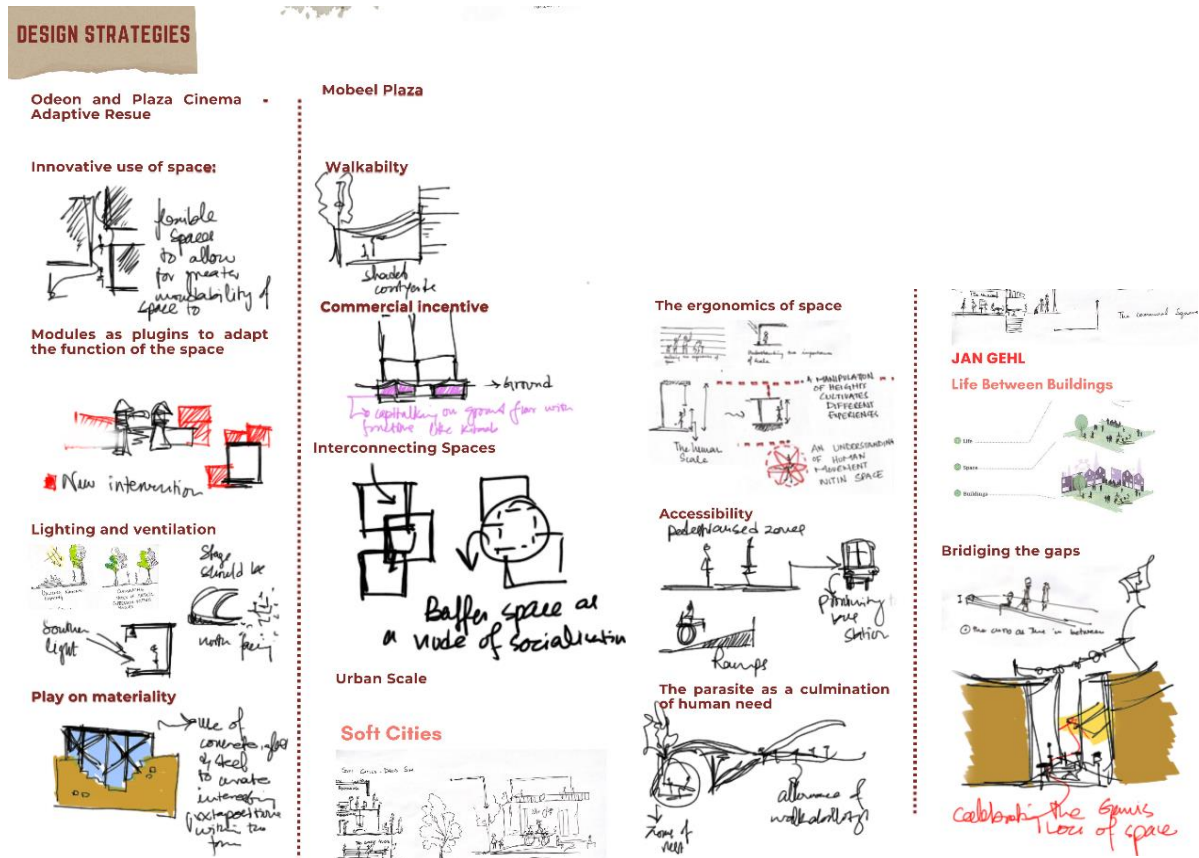


Figure 6. Design Strategies

5.3 The Three Zones of Intervention

Zone 1: Restoration of the Cinemas

In Zone 1, the Odeon and Plaza Cinemas are to be carefully renovated with special attention directed to the facades. Since these structures have historical and architectural value, one should take special care not to compromise the visual aspect of the building. The restoration efforts will involve the following key activities: The restoration efforts will involve the following key activities:

- **Facade Restoration:** The external façade of the two cinemas will be redecorated to match the original look of the building with special attention to architectural features that signify history.
- **Structural Stabilisation:** Due to this, to make the buildings long lasting and safe new structural components will be included. This will rectify any defects that the structures have and solidify them to ensure that there is a strong foundation while retaining the historical looks.
- **Removal of Encroachments:** Cinemas and theatres have over the years been subjected to a number of intrusions in the immediate vicinity. These constructions will be demolished in order to restore the preexisting spatial organisation of the cinemas and enhance the legibility of their architectures.

Zone 2: Adaptive Reuse and New Infrastructure

Zone 2 is focused on the aspect of adaptive reuse of the new infrastructural addition in the context of the modern functional requirements of the cinemas, while retaining the historical attributes. This zone will particularly focus on incorporating a drama school which will in effect change the face of the cinemas and turn them into active cultural centres. The interventions will include:

- **New Infrastructure:** Some of the key aspects that will be discussed include modern facilities and spaces that would be needed for the proper running of a drama school. This pertains to practise playing areas, instructional facilities, offices, and other auxiliary spaces.
- **Adaptive Design:** The construction will integrate the new structures with the older ones so that the adaptive reuse will not overpower the history but rather enhance it. The adaptive interventions principles that will be followed will be the principles that seek to maintain most of the architectural features intact as the new functions are incorporated.

Zone 3: Pedestrianization and Urban Landscaping

Zone 3 increases the scale of the intervention to the project area to encompass the redesign of the urban environment around the cinemas. This zone will strive to make the area more accessible and friendly to the people by means of adopting pedestrian strategies. Key components of this zone include:

- **Redesign of the Park:** The parking beside it will be revamped to act as a continuation of the culture offered by the cinemas. There will be gardens, strolling, and open-air ballets and concerts, as well as other recreational locations.
- **Urban Nodes:** Some of the urban nodes will be created through landscaping and hardscape in a manner that will be strategically required. These nodes will create social and cultural functions and assist in improving the public domain and promote end user interaction.
- **Pedestrianization:** Overall, the accessibility for pedestrians will be enhanced while the movements of automobiles will be restricted, thus making the area more friendly and easy to maneuver. It will enhance the general experience of the city while making the cinema and the drama school section more conspicuous and attractive to pedestrians.

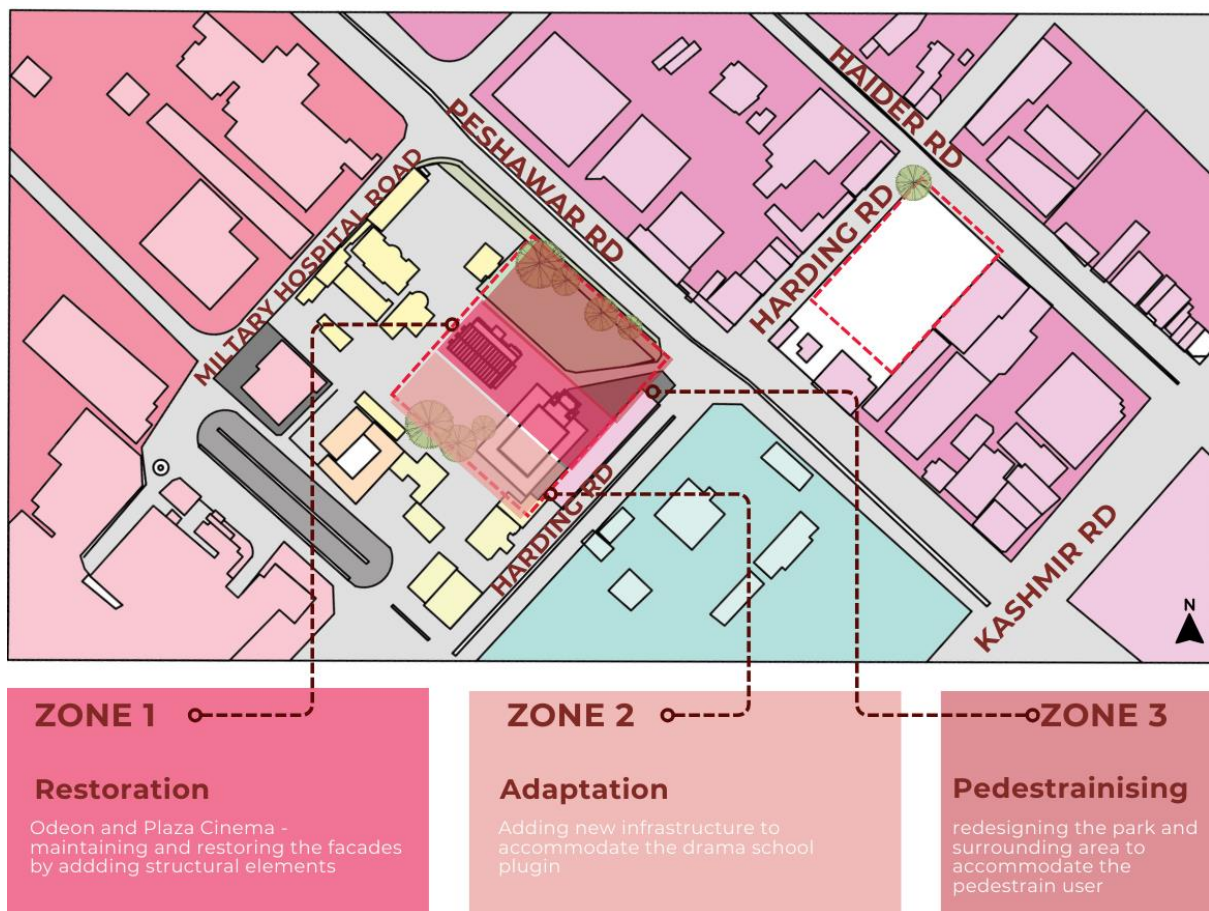


Figure 7. Zones of Intervention

Chapter 6

The Production

6.1 Introduction

Chapter 6 delves into the culmination of the conceptual, analytical, and design efforts detailed in the preceding chapters. This chapter aims to provide a comprehensive overview of how the thesis statement has been realised through the design interventions at the Odeon and Plaza Cinemas. It will also describe the final design outcomes, emphasising context sensitivity, and conclude with reflections on the project's anticipated impact.

6.2 Thesis Statement Justified

The thesis statement has been formulated to state that through adaptive reuse of historical structures for contemporary purposes, such as the Odeon and Plaza Cinemas, it is possible to revitalise the cultural hubs of the city while maintaining its historical legacy, all the while engaging the public. This has been achievable through the process of revitalization under the project that has entailed restoring, adapting, and urban landscaping.

1. **Restoration of Historical Identity:** The façade of the cinemas has been well renovated and strengthened and in their interiors to retain the culture and history of their structures. This not only creates a history of the city but also helps people in the future to know about the various cultures that are part of their society.
2. **Adaptive Reuse:** That is why when opening a drama school inside the restored cinemas, the given project revitalises these spaces and makes them functional cultural centres. Therefore, this reconstruction strategy proves that it is possible to use the historic buildings and spaces for the modern needs without adversely affecting the historic features of the edifices.
3. **Community Engagement:** The replacement of the sidewalk with a more comfortable and spacious one and the redesign of the park around creates physically comfortable and energetic common public areas for social concentration. This involved creating new urban nodes and well-planted landscapes as a means of enhancing the public domain, and therefore the public realm as it were, for a range of social and cultural activities.

These interventions collectively demonstrate that the adaptive reuse of historical buildings, coupled with thoughtful urban design, can effectively rejuvenate urban spaces, aligning perfectly with the thesis statement.

6.3 Design Description

The final design of the project involves the utilisation of the historical elements while at the same time incorporating modern applications of the structure and the integration of the project into the community. Key elements of the design include:

1. **Restored Cinemas:** The exteriors of the Odeon and Plaza Cinemas will be returned to their former glory with secure interior modifications to make the buildings long-lasting. The facades are to be kept in their original form, giving the people a view of the rich culture of the city from the past.
2. **Drama School Integration:** The adaptive reuse part includes the integration of a drama school into the existing cinemas. This includes the rehearsal spaces, classrooms, offices for the administration and support spaces that are all required in contemporary buildings but are seamlessly connected to the historical structures. The adaptive interventions are sensitive to the contexts and thus reconstruct the building's environment while enhancing new uses.
3. **Pedestrianized Park and Urban Nodes:** The surrounding park, one of the distinctive elements of the project, will be designed as an area for pedestrians only, which will include green zones, pedestrian paths, and zones for holding open-air performances. In the area of landscaping and hardscaping, urban nodes must be developed to allow for social and cultural activities, which will bring people together.
4. **Context Sensitivity:** It has strong connections to the context of Rawalpindi city and it stands as a new complex for cinemas, but at the same time, it makes a reference to the history of the city and tries to solve the modern urban problems. The interventions that are proposed are appropriate to the urban setting and this way, the new construction created does not overpower the historical aspects.

The final outcome is a revitalised urban cultural node that preserves historical identity, accommodates contemporary uses, and fosters community engagement.

6.4 Conclusion

Chapter 6 has described how all the design interventions of the project have effectively realised the thesis statement and how adaptive reuse could bring new life into old historical urban buildings. Through the adaptive reuse of the historical Odeon and Plaza Cinemas thus ensuring that new functionalities are incorporated with the old structures and the improvement of the adjacent urban environment, the project fosters the formation of a lively cultural quarter. The architectural focus is on context sensitivity that means the interventions shall not disrupt the existing urban structure and shall guarantee sustainable and inclusive city regeneration. This approach is a sign of the strong relationship between memory and architecture in creating strong and adaptive city spaces.

References

- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. Rizzoli, 1980.
- Marshall, Benjamin. *The Architecture of Theatres: The Evolution of a Social Function*. Cambridge University Press, 2018.
- Gehl, Jan. *Life Between Buildings: Using Public Space*. Island Press, 2011.
- Richmond, Farley. *Indian Theatre: Traditions of Performance*. Motilal Banarsidass, 1999.
- Strong, Judith. *Theatre Buildings: A Design Guide*. Routledge, 2008.
- Boal, Augusto. *Theatre of the Oppressed*.
- Schechner, Richard. *Performance Studies: An Introduction*.
- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*.
- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*.
- Butt, Ayesha. "No plan for regaining dying culture of theater in Rawalpindi." *Daily Times*. Retrieved from <https://dailytimes.com.pk/596819/no-plan-for-regaining-dying-culture-of-theater-in-rawalpindi/>
- Hussain, Sajjad. "Lights, sound, action: Revival of theatre in Rawalpindi." *Dawn*. Retrieved from <https://www.dawn.com/news/1492632>
- "Punjab Arts and Culture Policy Framework." Information and Culture Department, Government of Punjab, <https://icd.punjab.gov.pk/system/files/Punjab-Arts-and-Culture-Policy-Framework.pdf>.
- Shirazi, Qaiser. "After cinemas, stage plays face uncertain future." *The Express Tribune*, 22 July 2017, <https://tribune.com.pk/story/1463572/cinemas-stage-plays-face-uncertain-future>.
- "Aga Khan Development Network: Khaplu Palace." Aga Khan Development Network. Retrieved from <https://www.akdn.org/our-agencies/aga-khan-trust-culture/historic-cities-programme/kproject/khaplu-palace>.
- "Alice Tully Hall and Juilliard School by Diller Scofidio + Renfro." *Dezeen*. Retrieved from <https://www.dezeen.com/2009/02/24/juilliard-school-and-alice-tully-hall-by-diller-scofidio-renfro>.
- "Juilliard School / Diller Scofidio + Renfro." *ArchDaily*. Retrieved from <https://www.archdaily.com/37969/juilliard-school-diller-scofidio-renfro>.
- "Khaplu Palace Conservation." *ArchNet*. Retrieved from <https://www.archnet.org/library/sites/3798>.

"Restoration of the Walled City of Lahore." Aga Khan Trust for Culture. Retrieved from <https://www.akdn.org/our-agencies/aga-khan-trust-culture>

"UNESCO: Khaplu Palace Restoration." UNESCO. Retrieved from <https://whc.unesco.org/en/tentativelists/5987/>.

"UNESCO: Walled City of Lahore." UNESCO. Retrieved from <https://whc.unesco.org/en/tentativelists/1276/>.

"1920 Lyons Cinema and Cafe." Rawalpindi City Blog, 2015, <https://rawalpindi-city.blogspot.com/2015/07/1920-lyons-cinema-and-cafe.html>.

"Jewel of Pindi Cantonment: Odeon Cinema's Lost Glory to be Restored." *The Express Tribune*, 2018, <https://tribune.com.pk/story/1883610/jewel-pindi-cantonment-odeon-cinemas-lost-glory-restored-islamabad-city>.

"Odeon Cinema to be History Next Month." *Dawn*, 2012, <https://www.dawn.com/news/697789/odeon-cinema-to-be-history-next-month>.

"Odeon Being Restored to Former Glory." *The Express Tribune*, 2021, <https://tribune.com.pk/story/2331124/odeon-being-restored-to-former-glory>.

"Historic Odeon Cinema Being Restored." *Dawn*, 2019, <https://www.dawn.com/news/1520277>.

"Odeon Cinema Faces the Wrecking Ball." *Dawn*, 2017, <https://www.dawn.com/news/1336496>.