

A Proposed Film Village for Nollywood Production of Nigeria
(Building Acoustic on The Design of a Film Village)

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In Partial Fulfillment of the Requirements for the Award of Master Degree (MSc) in Architecture

Certification

This is to certify that **I Oladoyin Jumoke HENRY-GREAT** with matriculation number **LCU/PG/002136** carried out this research work title Building Acoustic on the design of a Film village in the department of Architecture, Faculty of Environmental Design and Management, Lead City University, Ibadan, Oyo State, for the award of Master Degree in Architecture and that this has not been previously submitted.

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Dedication

This thesis is dedicated to Almighty God for His Unmerited Favour

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Acknowledgement

I express gratitude to the Highest God for His unmerited favor that never ceases flowing in my life.

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Even though the above- mentioned institutions and persons have assisted in the process of this research work, I alone stand responsible for the errors, if any, found in the work.

Abstract

The acoustic quality in sound-sensitive spaces, like music studios, recording rooms, acting studio, and Auditorium is the backbone of how usable and productive these spaces will be, every part and component in these spaces ensures better sound quality, from the structural elements to doors and fittings, it is important to note that these spaces cannot be certified until Echo and traveling sounds are eliminated. This document aim and objectives to provide general solutions for acoustic problems in film village, particularly its studio environment, the fundamentals of architectural acoustics in studio that are simply enough for the typical person to grasp and use them, through literature review and use of a case studies, the study would address specific utility space, to control noise problems and the potential improvement of natural voice projection. Even though it was impossible to control every component of studio acoustics, the goal was to give them a helpful tool to assist them grasp the important problems related to performance space acoustics. Ideally, any designer who takes into account acoustics in their designs may utilize this knowledge to assess their current environment and make adjustment as time and money allow.

Keywords: Acoustics, film village, studio, sound, Reverberation time, Background noise, Speech intelligibility.

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Chapter One

Introduction

Acoustics is a science that examines how sound is created, how sound waves are affected and how sound waves are transmitted via diverse media, including interference, reflection, refraction, diffraction, and absorption (Cemca, Sound coustic Lesson 4, 2022) The quality of sound produced by a source, such as a human vocal cord or an electromechanical speaker, depends on the medium through or from which it travels after but it depends upon the medium through or from which it comes after reflection, refraction, diffraction, absorption or interference. As a result, acoustic plays a crucial to the process of producing sound (Cemca, Sound coustic Lesson 4, 2022)

The Architectural acoustics is the science and engineering of producing a good sound in a building. (Lau,k.k.l, & Choi, C.Y, 2021) which focuses with building enclosed spaces to improve hearing speech or music. Architectural acoustic which highlights the reflecting and absorptive qualities of sound and specifies how sound waves move inside a space, can also be thought of as the area of architecture that handles the control of sound. However, in the design of the film village studio, acoustics remains a prime consideration from the initial stages of design to eschew acoustics pitfalls of the background noise hearing in the studio. (S. Subhash Desphane, N. Sanjay Patil, K, Anil Gupta, 2022)

Building acoustics is the science studying the managing of noise in buildings, which includes reducing noise transfer between rooms and regulating the properties of sound within spaces. (wiki, 2021)

Room acoustics is related to the quality of sound, e.g., studio acoustic, the sound reaction the reverberation time, total noise levels, and speech intelligibility in an enclosed space (wiki, 2021; the U.K., 2018), while the building acoustic is more related to

unwanted sound that is when hearing as little as possible of what is going on in the adjacent room. Audible speech within a building involves constructing enclosed areas to enhance hearing speech or music (M. Mijic and Masovic, 2010).

A film village means an integrated studio complex spread over a minimum of ten acres that provide the physical facilities for the film's production (Wikipedia, 2022), (McLemore, 2018) including the pliability use of outdoor and indoor spaces for film production and all ancillary facilities needed (Wikipedia, 2022). It mainly represents a hub of filmmaking, a city or town that is solely dedicated to the industry of filmmaking (Dalvi, 2019). That town is strategically developed to house film studios, productions, training, distribution and marketing of films. All other related events, including premiering of movies and film festivals, can be organized in the village. (Baidoo, 2016)

The internal environment's quality aspects, which affect users' pleasure, comfort, and well-being, include the acoustic performance of the interior space environment. However, the user's convenience is significantly influenced by the film village studio's physical surroundings. Thus, acoustics is one of the major elements that influence the standard of the studios in the film village; It is essential to comprehend the reliable elements, metrics, and indices that contribute to improving it (Braun, 2017).

This will be the subject of this study.

1.2 Statement of the Problem

Audibility of speech in every building type has its acoustic requirement; therefore, it is proper to know the use of a building for practical acoustic purposes. The planning process for space criteria in the architectural outlines dimension and places with all necessary room and circulation should address functionality in the production foreseen.

Architectural Acoustics deals with room and building acoustics problems (BSWA, 1998).

Various situations need sound quality in a confined environment, addressing inference

difficulties that need to be treated acoustically. Thus, showing the importance of studio acoustic, which is one of the things this study will be addressing.

In addition, one of the most crucial physical elements is reverberation time for studio acoustic, in which the sound frequency is affected and the environmental dimensions (M. Mijic and Masovic, 2010). It is essential to design a studio with a reverberation time matching the use of the room.

A film village needs acoustic treatment because of problems such as interferences; echoes as different activities related to sound can run simultaneously in the film village.

1.3 Aim and Objective

Aim

This study aims to investigate architectural strategies that can be used in achieving good acoustics in buildings toward the design of a film village at Moniya along Ibadan- Oyo Expressway Ibadan, Oyo State.

Objectives

- (i) To carry out case studies to identify the acoustic consideration in a film village
- (ii) To identify architectural strategies that can be employed toward designing acoustic in a film village.
- (iii) To inculcate the identified strategies into designing an acoustically sound film village.

1.4 Research Questions

- (i) What are the acoustic considerations of a film village?
- (ii) What architectural strategies can be employed toward achieving good acoustic in a film village?
- (iii) How can the identified strategies be applied in the design of a film village?

1.5 Significance of the Study

The purpose of the research is to highlight the significance of acoustics and acoustical remedies in a well-known guideline before designing the film village buildings in order to control the noise; to avoid acoustic problems or later adjustments to generate satisfying work, the fundamental acoustic issues in studio design should be specified in the early design stages.

The acoustic materials used in architectural surfaces' design should reflect sound, absorb sound, or diffuse sound. To ensure that the acoustic materials are used as effectively as possible, their location should be based on how sound travels through the space. (wiki, 2021). The building's acoustics planning approach places noise-sensitive activities away from substantial sources of noise and noisy activities away from tasks that call for a certain level of calm. (S.Subhash Desphane, N. Sanjay Patil, K, Anil Gupta, 2022).

They can be especially important in settings like recording studios, where the clarity and quality of the sound are crucial (J. Paul, Guyer, P.E, R.A., 2009).

The acoustic use in the entire film village and understanding of how these systems are interrelated is required with visualization tools. (Meng, O., An, Y., & Yang. D., 2021)

The relevant pieces must be woven together by people with the necessary skills, acoustical performance, structural, ventilation, electrical, and fire-suppression knowledge. (Thomas, M. & MacLeod S., 2022)

1.6 Scope of the Study

The study's scope will be constrained to film village studios complex, film institute, and back lots only; the basic sound theory shall consider in an attempt to outline the architectural solutions to acoustic Design in studios.

1.7 Limitation of the Study

The project requires wide facilities in order to give the film industries a befitting place for acting their movies rather than disturbing different private homes and facilities. Nigerian are just finding it as necessity to have a fully built-up facilities place for film shooting. This makes it difficult for this research to have well detailed case studies in Nigeria, most film villages are under construction and also on the proposed stages.

1.8 Operational Definition of Terms

A Studio: is a space created especially for the creation of movies, television shows, or videos. It will have every piece of required audio and lighting gear, as well as, occasionally, a control room or post-production facilities. (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

Acoustics: The characteristics of a room or building, in relation to sound or hearing, govern how sound is conveyed. (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

Sound: A disturbance in an elastic material produces sound, which is perceptible. By definition, noise is a "unwanted sound."

Vibration: A disturbance in a stable, elastic medium that could result in audible motion.

A film village: is a building that offers all auxiliary facilities required in the film production, as well as all ancillary facilities needed in the film industry.

Interference: A new wave is created when two or more sound waves from different sources are present at once and interact with one another. The combination of all previous waves results in the new wave. Interference is the term for wave interaction.

Acoustic Design: is centered on regulating lovely sound within while also providing the best noise protection from impact and airborne noise, whether externally or internally.

Architectural Acoustic: is the study of sound in buildings and how to design the structures for best acoustic performance.

Acoustic Materials: This is a material made to guide, control, and work with sound waves. Depending on the needs of a specific place, the material might either improve or worsen the sound quality.

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CHAPTER TWO

Literature Review

The chapter assessed by the numerous researches in the literature, acoustic design and performance. There were several key research findings included to understand the main concepts needed for the film village studios' design. Firstly, the studio's acoustics are evaluated in light of physical and psychoacoustic factors (Alsanusi, 2019). The psychoacoustic aspects are essentially connected to how an individual perceives the sound qualities, while the sound's physical characteristics are specified and relationships among the different variables are developed about film villages.

2.1 Conceptual Review

2.1.1 Description of a Film Village

A film village is a studio complex that combines all the facilities needed to make a movie, such as a school and lodging. Technical development and artistic development are recognized as two wings of film development. A film village would provide a filmmaker with all the necessary technical resources for filmmaking, as well as a setting for post-production and outdoor filming resources, and would ultimately act as the industry's creative nexus. The facilities comprised several studios such as, recording studios, theatre studios, and gardens that serve as the venue for film shootings. It along with indoor and outdoor sets, back lots. This include a Several production and post-production services are available with enough capacity to host several film industries production simultaneously, and opens opportunities for parallel teaching, learning, and training in film making in close connection with the industry for which the talent is to be prepared. (Choudhary, access 2022)

2.1.2 Spatial Component of a Film Village

Film village comprises film production, film institutes and other support facilities, while skills are developed under the direction of qualified educators. After creation, student and film actors can showcase their work in the film village. (Street, 2021)

(Film production facilities: based on pre-production, post-production, another service)

2.1.2.5 Pre-production Facilities

Production cubicles are included in the producer's lab, which also has cutting-edge budgeting and scheduling tools and high-speed internet connectivity. meeting space an area for student conferences that is primarily used for screenwriting projects Studio for production design: The room has drafting tables, whiteboards, and pin-up boards, and serves primarily as a space for artists to work on storyboards. design studio for costumes and makeup: (Saucier & Perotte, 1997) (Rolfe, 2016)

2.1.2.2 Production Facilities

Sound stage: A single, acoustically-isolated area with the fundamental practical setup for shooting 35mm film, 16mm film, and digital video projects is referred to as a sound stage. For the positioning and management of lighting in a multi-camera studio, studio for special effects, or studio for building models or sets, a full lighting grid is strung from the ceiling. (Saucier & Perotte, 1997) (Street, 2021)

2.1.2.3 Post-production Facilities

Video editing laboratory, the computer lab is equipped with the newest software, and a huge sound recording or mixing studio. and small sizes, Audio editing suites, dubbing suite: a room with a screen and mixing console for finishing sound and film editing that is acoustically isolated. (Saucier & Perotte, 1997) (Street, 2021)

2.1.2.4 Other Support Facilities

Server room, Equipment store: the store gives students access to the supplies they need to finish their project assignment. The film Institute facilities: Reception, Large Auditorium: utilized as the main public spaces for exceptional occasions like film festivals. Academic functions which add "film study" screening, as well as the editing of students' work, lecture rooms, Cafeteria, Super-mart, acting studio, music studio, dance studio, workshop, library and Offices

2.1. 3 The Era of Nigeria Film Village Industries

To determine the inception of film production in Nigeria would be arduous. Earlier in 2016, Nigeria's president, Muhammadu Buhari, pledged \$10m to establish a film village in the Kano State. Unfortunately, the Muslim clerics in the area kicked against the idea for fear of the project instigating a wave of immorality in the region. The commitment exhibited by the president is enough proof of the level of conviction some governments have in the movie industry. (Graphic showbiz,2016).

December 22, 2021, storyland studios set to design and master plan a film city Nigerian city of Lagos in the advanced stages of development, the project sponsor, Del York International Group, in collaboration with the Lagos Government, aims to establish the state as a focal point for the entertainment industry, particularly film and its ancillary industries, where both new and traditional media will be produced and celebrated for future generations.

The building is envisioned as a haven of leisure, entertainment, and learning where members of the film industry and other creative professionals can live, work, and study in a tranquil setting with top-notch facilities mixed in with amenities and amenities infrastructure that support a modern lifestyle. film village. Lagos film city will establish

the infrastructures Nollywood needs to grow and thrive beyond its current capacity. The film village Campus will be located the Ejirin City neighborhood of Lagos Epe.

2.1.4 Architectural Acoustic

Architectural acoustic is "the study of sound in buildings and the design of those structures for optimal acoustic performance" (Henke, 2022). Understanding the acoustics of architecture allows studio designers to control the sound transmission, sound behavior in a room, speech intelligibility, reverberation time, background noise and sound isolation. Each of these factors can be run down into more detailed categories, but all determine the listening experience within any given space (Henke, 2022).

2.1.5 Acoustical Properties of Enclosed Space

The fundamental element that influences acoustical circulation in an enclosed space includes the enclosure's dimensions and shape and the material used in the room's construction. (Milo, 2020) Therefore, acoustic requirements for a good acoustic in an enclosed surface prefaced the following;

1. . A sound level that is appropriate
2. Providing all listeners in the space with an equal amount of sound
3. A decay rate (reverberation) appropriate for the room type
4. Reduction of background noise and outside noise to a manageable level
5. Lack of echoes and other comparable acoustic flaws.

Also affecting the acoustics is the room size; rooms for speech require a shorter reverberation time than for music. Variances in the number of people attending each program also greatly affect sound absorption. (Milo, 2020)

2.1.6 Behaviour of Sound in a Room

The separation between the sound source, the listening surface, and receiver is the primary physical aspect that influences the acoustics of a room. The radius around where the sound source's direct and reflected volumes are equal. is the measured distance, known as the reverberation radius? A listener must be inside the reverberation radius, also known as the crucial area, in order to obtain good sound quality. Equation (1) can be used to get the reverberation radius r_c and is valid for the source axis with the highest intensity. (chad, 2019).

$$r_c = 0.057 \sqrt{\gamma V}$$

T

V stands for the volume of the space in m^3 , T for the reverberation period, and γ for the directivity factor of the sound source. (Bright Izuu Joseph, Mrs. Daibi-Oruene Waaka Divine, Prof. Imaah Ono, Napoleon & Moses Agbete A , 2021)

2.1.7 Reverberation Time

Reverberation is a process that defines how sound propagates from its source, reflects off nearby objects, and is absorbed by surrounding air and other substances. Reverberation's usefulness primarily depends on the room's operation. While venues with an audience may need a higher or more particular reverberation, sociable spaces must have a lower reverberation. The reverberation time was established as a crucial design parameter for acoustic design because of its significance in describing how long it would take a sound to reflect from its source on a surface. (Augustine A. McAsule, Alexander Nwabueze Amah, Iorkyaa Ahemen, Newton Gesa, 2018), (Oniku S.A, Bello T.A, 2011)

The decay time necessary for a sound energy to drop by 60 dB to one millionth of its initial intensity is known as the reverberation time. (M. Mijic and Masovic, 2010)

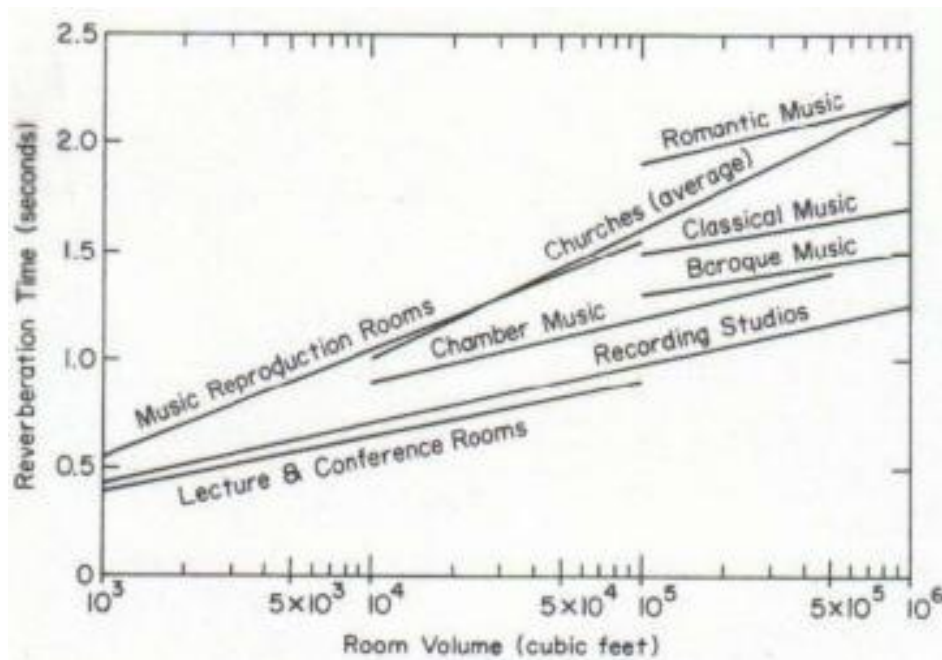


fig 2.1 Recommended ideal reverberation times for various types of venues
source: Building service acoustic, 2018

2.1.8 Speech Intelligibility

Together with the spatial hearing factor, speech intelligibility is a property of auditory perception that is being researched. Both variables mostly depend on the listener's hearing sensitivity. Being able to understand speech well is one of the key objectives in particular situations because speaking is one of the necessary actions for social interaction. According to studies, more sound reverberation makes speech more difficult to understand. (Kunchur, 2019) (Cavanaugh, W.J., & Wikies J.A, 1999). From the definition, speech intelligibility is a metric used to assess how well speech can be understood in a given situation when both internal and external sound reverberations are present calculating the noise level to the ratio of speech and reverberation allows for the measurement of speech intelligibility. . (Kunchur, 2019) (B.shinn-Cunningham, 2003).

The metric is quantified using the signal-to-noise ratio since noise has been shown to obstruct communication and people's ability to understand it in their environment through the signal-to-Noise Ratio (SNR) (Subramaniam N, Ramachandraiah A., 2006). The

clarity and capacity for speech definition of the listener are key indicators of speech intelligibility. The better the speech intelligibility, the early energy portion of the sound is higher when there is less reverberation of the sound, which also increases sound reflection and voice transmission from the speaker to the listener. (Latham, 1979).

2.1.9 Background Noise

The term "background noise" refers to any sound signals produced by sources other than the main one that is intended to be present in a specific area. (McNeer R.R, Bennett C.L, Horn D.B & Dudaryk R, 2017). By obscuring 90% of the speech, the noise level has a direct negative influence on speech understanding. However, it is noted that a soft background noise improves speech comprehension (Gabrielle Allegro, Alessio Fascista & Angelo Coluccia, 2022) , (B.shinn-Cunningham, 2003). Studies have also shown that background noise fluctuations affect speech intelligibility (Latham, 1979). The impact of the recording studio's ambient noise in the film village is significant. The basic aim is to insulate against noise. Noise reduction is achieved through the use of sound-proof doors and windows.

2.1.10 Acoustics Resonance

Is it a fact that acoustic systems will enhance waves of sound whose frequency corresponds to one of their inherent vibration frequencies? Since most acoustic tools include resonators, such as the violin's strings, body, and length a flute's considering the shape of a drum membrane, acoustic resonance plays a significant role. concept for tool builders to consider. For hearing, acoustic resonance is also crucial. For instance, hair cells on the rigid structural component known as the cochlea's basilar membrane in the inner ear can sense sound through resonance. (Muhammad Hunain Memon, Zakir Khan, Muhammad Hammad Memon, Shuo Chen & Fujiang Lin, 2018)

(The membrane in mammals exhibits narrow resonances along its entire length, resulting in high frequency intensities at one end and low frequency intensities at the other.) (Wikipedia 2022,)

2.1.11 Sound Pressure Level and Sound Power Level

Sound pressure and sound power are two variables., measure the sound that a source emits, and each one characterizes the sound measurement dependent on where the reading was taken. While the sound power level measures the sound strength from the source in Watt (W), which is emitted in all directions, the sound pressure level measures the effect of the sound source in dB with a reference pressure of 0 dB or in another unit 2×10^{-5} Pascal, which is the threshold of human hearing. (McNeer R.R, Bennett C.L, Horn D.B & Dudaryk R, 2017).

Acoustic design parameters include the measurement of sound force level and sound power level. In order to ensure the psychological wellbeing and hearing security of the people using the area, it is imperative to attain these values in any situation. High sound pressure levels can lead to tension, rage, and a rise in blood pressure. (AlZubi, 2018); According to previous studies, the psychological effects of sound pressure levels on people inside a location might influence their mood and conduct. (Picu, 2009).

2.2 Empirical Review

2.2.1 Empirical Data

Architectural Strategies: The strategies that various author had employed in the design of studios and their result, that gives actualization of acoustic by incorporating data into design that could improve an efficient film village. (Secchi, S., Astolfi, A., Calosso, G., Casini, D., Cellai, G., Scamoni, F., & Shtrepi, L., 2017)

NRC: Noise reduction co-efficient

Type of space	Preferred NRC Range	Ceiling Treatment	Wall Treatment
Private offices, big offices, little offices, labs, and conference rooms workspace and store	0.65 to 0.75	Full	None required
Lobbies, corridors	0.65 to 0.75	Full	Yes
Classrooms, large meeting room	0.65 to 0.75	Partial	Yes
Kitchens, Cafeteria	>0.75	Full	Usually none required
Computer equipment	>0.75	Full	Yes
Auditoriums, theatres, studios, Music practice room, audio visual facilities, laboratories,	These space in particular require special study to determine the appropriate type,		

	amount and location of sound-absorbing treatment		
Open offices	>0.80	Full	Yes

Table 2.1: Spaces and various treatments needed

Source GSJ volume 10, Issue 5, may 2022

	Percentage reflected	Percentage absorbed and transmitted	Sound absorption coefficient(x)
Open window 1ft x 1ft	0	100	1.0
1 ½ thick glass fibre	20	80	0.80
4'' thick brick	98	2	

1ft of perfect absorption is equivalent to 1 sabin

Table 2.2: Percentage of sound absorbed and reflected based on opening and materials Source GSJ volume 10, Issue 5, may 2022

Floors, walls and ceilings (sound Reflecting Materials)	NRC (Noise Reduction Number)
Marble glazed tile	0.00
Steel	0.10
Wood 1-in paneling with air space behind	0.10
Walls (sound absorbing)	NRC
Heavyweight drapery, 18 02/yd2 , draped to half area	0.60
Shredded-wood fibre board, 2 in thick on concrete (mtg.A)	0.60
Carpet, heavy, on 5/8 in perforated mineral fiberboard	0.70

with airspace behind	
Floors(sound reflecting materials)	NRC
Concrete or terrazzo, marble, glazed tile	0.00
Linoleum, rubber, or asphalt tile on concrete	0.05
Wood	0.10
Wood parquet on concrete	0.05
Floors(sound absorbing materials)	NRC
Carpet, heavy on concrete	0.30
Carpet, heavy on foam rubber	0.55
Ceiling (sound reflecting materials)	NRC
Concrete	0.00
Gypsum board	0.05
Plaster on lath	0.05
Plywood, 3/8 in thick	0.15
Ceiling (Sound absorbing materials)	NRC
Acoustical board ^{3/4} in thick, in suspension system	0.95
Shredded-wood fibre board, 2 in thick on lay-in grid	0.65
Sprayed cellulose fibre, 1 in thick on concrete	0.75
Glass-fibre roof fabric, 1 in thick on concrete	0.08
Polyurethane foam, 1 in thick, open cell, reticulated	0.30
Parallel glass-fibre board panel, 1 in thick by 18m in deep, spaced 6 ^{1/2} in apart, suspended 12 in below ceiling	0.85

Table2.3: Selected materials for sound reflecting and absorbing used on walls, floors and ceilings.

Source GSJ volume 10, Issue 5, May 2022

NRC (Noise Reduction Coefficient) is a material's sound absorption coefficient is rated using a simple quantity called NRC (Noise Reduction Coefficient). Use this average with caution as it only covers coefficients that apply to frequencies between 250Hz and 2000Hz. Because the NRC omits the's at 125Hz and 400Hz, one should be cautious when choosing a product based solely on its NRC; it should not be used to evaluate material for spaces where music or voice perception is important.

2.2.2 Interpretation and Result of Investigation

A good acoustic enables Design Synthesis to direct toward complete fusion of essential aspects with project design requirements and aims towards addressing the acoustical issues with the design. The acoustic treatments are highly required in the studio to address all problems with sound and the impact of noise that would have an impact on the space's ability to produce. (Hong, J.Y, Lam .B. Ong, Z.T., Ooi, K., Gan, W.S., Kang, J., & Tan, S.T., 2019). A good studio must provide a place where speech can be hear with a high level of understanding. A film village should be located in an area with less or not prone to noise. (Rey Gozalo, G. & Barrigon Morillaz J.M, 2017)

Every acoustical circumstance can describe three components are needed for sound transmission: a sound source, a sound path, and a sound receiver. The receiver can occasionally be made more attentive by eliminating distractions or more tolerant of the disruption by altering the source strength, the path, and these factors.

2.2.3 Architectural Strategies to Achieve the Acoustic Requirements

The studio's or room's shape is intended to prevent standing waves, which act as the source of sound is raised to achieve a free flow of direct sound waves, strategies to enhance acoustic with insulation, one of several methods to improve acoustics in a building is to use sound-blocking or absorptive insulation. Other methods include

isolating the sound and disguising it, which can be achieved in any of the following:
(Islam, 2019) (Anyanakaye, Victor O, Ferdinand Daminabo, 2021)

2.2.3.1 Noise control in wall Partition

The most typical method for improving noise control in wall partitions is to add bulk and insulation. Wall partitions divide regions within a building. Added options to increase mass include adding another layer of gypsum board and filling the wall cavity with a sound-absorbing material like plastic, fiberglass, plywood, or mineral wool. The additional mass and insulation add resistance for the sound waves to pass through. Any sound transmission must be accompanied by an appropriate perimeter wall sealing and door gasketing. Avoid surfaces with great reflection potential, such as those that are opposite and parallel. (Knauf, 2020) (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

2.2.3.2 Sound Absorptive Insulation for Suspended Ceiling System

Ceiling systems can be improved for sound that made more soundproof by adding composite ceiling panels, which are often constructed of mineral or glass fiber. The range of cast mineral fiber panels' NRC performance ratings is 0.65 to 0.95. For dry-felted glass fiber panels, the NRC ratings range from 0.95 to 1.0 (Jongkwan Ryu, Hansol Song, Yonghee Kim, 2018).

2.4 Basic Principle for Dimensioning of Room to Achieve Good Acoustics

A general rule of thumb states that the larger a room is, the longer the reverberation period will be. This is based on geometrical and statistical analysis of the room's acoustic rising waves theory. Conversation or work is disrupted by long reverberation times. In a large space, it's best to avoid having too many parallel surfaces that cause sound to bounce back and forth from wall to wall, ceiling to floor, and vice versa, lengthening the reverberation duration. Results and conclusions were used to the design of a space to alter

its shape in order to avoid parallel surfaces, to consider adding protrusions to the walls and ceilings, and to install sound diffusers on those surfaces. (Anyanakaye, Victor O, Ferdinand Daminabo, 2021)

2.2.4.1 Reduce noise level and Reverberation Time:

If the glass is angled to reflect sound to the ceiling, sound absorbers installed on the ceiling will trap some of the sound, and screens can be built to block out some of the sound. The angle fit or sound diffusing elements to walls opposing glass façade and other hard surfaces, alter the angle of the glass by six degrees. (Aguilar, A.J, de la Hoz-Torres, M.L Martinez-Aires, M.D & Ruiz, D.P, 2022)

2.2.4.2 The shape of the ceiling:

Is crucial to a room's acoustics, and a ceiling with the wrong shape can be quite disruptive. Concave shapes in the ceiling transport the sound around the dome, whereas convex shapes disperse it across the room. A vaulted or domed ceiling, which concentrates the sound at a specific spot, can give the area an almost religious quality. (siniat, 2022)

2.2.4.3 Ratio between length and width:

It is harder to predict how sound will behave in a non-rectangular room than it is in a rectangular space because of how the form of the room affects how sound behaves. Non-rectangular spaces might vary in their ability to create mirror points unintentionally or improve sound quality. In a small space, panel absorbers are required; however, since sound propagation is a major issue in large spaces, extra diffusion or barriers should be added in the ceiling. (Rindel, 2021)

2.2.4.4 Room height

Sound waves in rooms with low ceilings are reflected off the ceiling before they reach the walls, so absorbers should be installed there. Sound in a small space is reflected off the walls before it reaches the ceiling, therefore wall-mounted absorbers are ideal. In general, many absorbers or sound diffusers should be installed to the walls of a room if it is wide and tall so that they are installed above the standard height. (siniat, 2022)

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3.1 Preamble

The case studies selected for this study's purposes have been appropriately evaluated to act as instruments for achieving the stated goals and objectives and to allow the researcher to examine their performance in order to develop design solutions and making an assessment of their general impact and built forms. A critical analysis of the merits and demerits also helped to see such projects in retrospect and serve as a guide in the formation of new design solutions from which attempts will be made to eliminate such demerits as identified as well improving on the merits of such projects so as to conform with what is obtainable in other parts of the world. (Belkayalı, N., & Kaymaz, I, 2021)

Six case studies were carried out on existing film villages from three foreign countries and three local film villages in Nigeria which comprise of film institute and theatre. Most film city and villages are under construction. The Cases studied are: Cape Town film Studio (Eersterive Dubai Media City; Pinwood studios UK; Ramoji Film city Hyderabad India; Film City Abuja; National Art Theatre Iganmu Lagos.

3.2 Case Study One Cape Town Film Studio E, South Africa

3.2.1 Description

The Cape Town film studio is the first world-class custom-built hollywood style, film studio complex in Africa, and rated has the best film studio complex of its kind, with state-of-the-art support services. It has been dedicated hub for media, new media entertainment, film and related industries in South Africa.

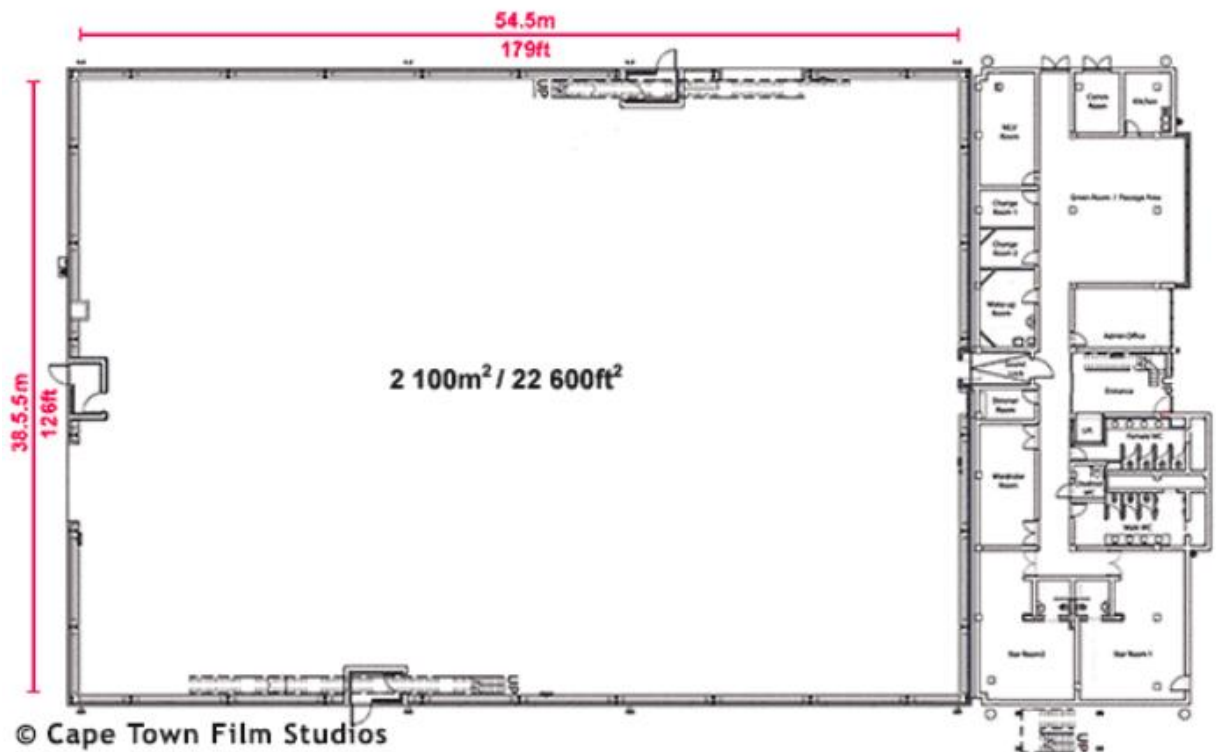


Fig: 3.2.1 Stage 1 studio

Source: Cape town film studios website

stage 1 (2 100m² or 22 600ft²) has a roof height of 20 m (65.6ft) with a lighting gantry at 15m (49.2ft) height with 1,5m (4.9 ft) walkways. The lighting gantries has a hanging capacity of 150kg/m² and a point load of 1,8 tonnes. A full range of guaranteed electrical supply options (2.5 MVA Eskom supply and 2 x 500 KVA back-up generators) and a soundproof rating of 55 DB ensure production proceeds without any interruption.



Plate 3.1: Interior of stage1 Cape Town studios Plate 3.2: Interior of stage1 Cape Town studios

Source: cape Town film studios website



Fig 3.2.2 Stage 2

Source: cape Town film studios website

Stage 2 (1 850m² or 19 910ft²) has a roof height of 17 m (65.6ft) with a lighting gantry at 12m (39.4ft) height with 1,5m (4.92ft) walkways, length 5118m, width 35.6m. The lighting gantries has a hanging capacity of 150kg/m² and a point load of 1,8 tonnes. A full range of guaranteed electrical supply options (2.5 MVA Eskom supply and 2 x 500 KVA back-up generators) and soundproof rating of 55 DB ensure production proceeds without any interruption.



Plate 3.3: Interior of stage2 Cape Town studios
Source: Cape town film studios website

Plate 3. 4: Interior of stage2

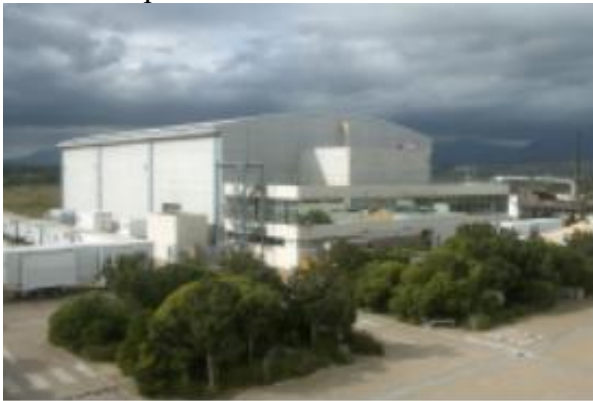


Plate3. 5: Exterior the studios
Source: Cape town film studios website

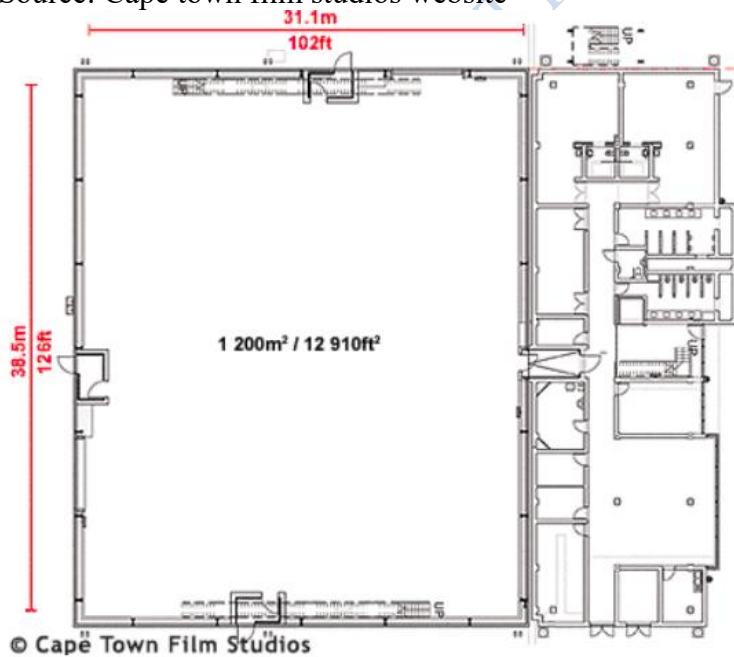


Fig: 3.2.3 showing stage 3 plan of Cape Town film studio
Source: cape Town film studios website

Stage 3 (1 200m² or 12 910ft²) has a roof height of 17 m (65.6ft), width 38.5m 126ft height to gantry 12m with a lighting gantry at 12m (39.4ft) height with 1,5m (4.92ft)

walkways. The lighting gantries has a hanging capacity of 150kg/m² and a point load of 1,8 tonnes. A full range of guaranteed electrical supply options (2.5 MVA Eskom supply and 2 x 500 KVA back-up generators) and a soundproof rating of 55 DB ensure production proceeds without any interruption



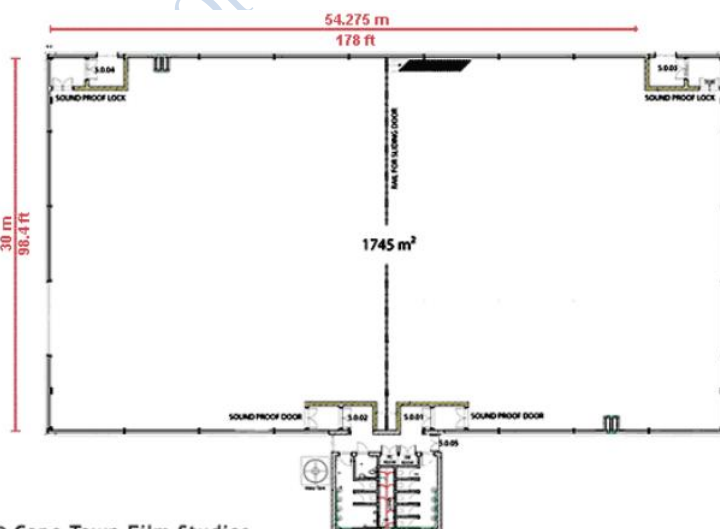
Plate 3.6: Interior of stage 3
Source: Cape town film studios website



Plate 3.7: Interior of stage 3
Source: Cape Town film studios website



Plate 3.8: Interior of stage 3
Source: Cape Town film studios website



© Cape Town Film Studios

Fig: 3.2.4 stage 5 ground floor plan of Cape Town film studio
Source: Cape Town film studios website

Stage 5 (1 745m² or 18 783ft²) has a roof height of 15.74m (51.6ft with a lighting gantry at 12m (39.37ft). The lighting gantries has a hanging capacity of 150kg/m² and a point load of 1,8 tonnes. A full range of guaranteed electrical supply options (2.5 MVA Eskom supply and 2 x 500 KVA back-up generators) and a soundproof rating of 55 DB ensure production proceeds without any interruption



Plate3. 9: showing exterior of stage 5 of Cape Town film studio
Source: Cape Town film studios website

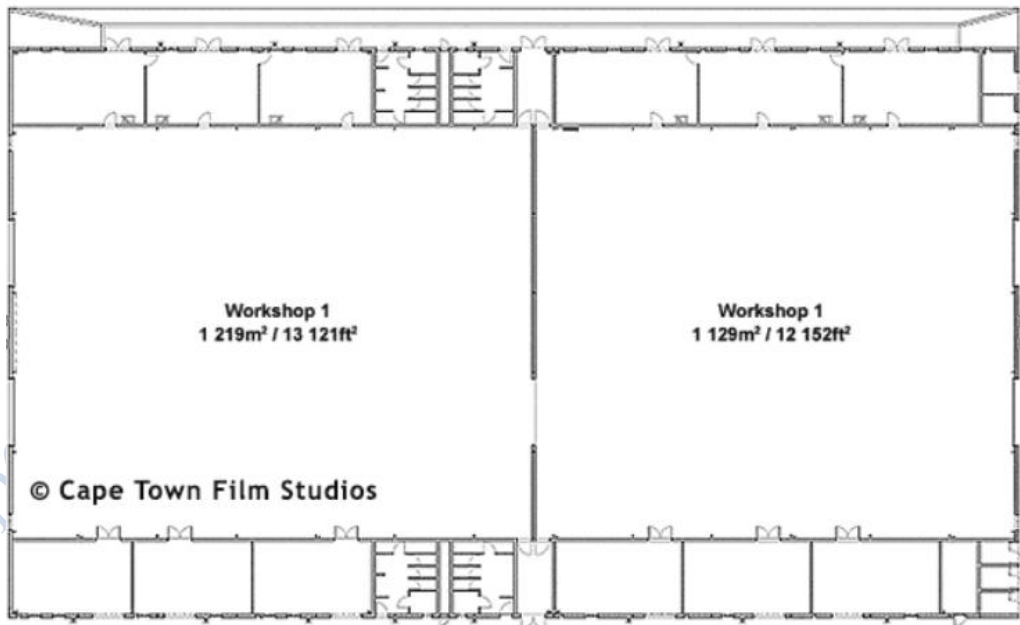


Fig: 3.2.5 showing workshop of Cape Town film studio
Source: Cape Town film studios website

Workshop 1 has a total workspace of 3 157m² (33 981.7 ft²), height 6m to gantry available for set construction, art department, wardrobe and storage space.



Plate 3.10: showing interior workshop of Cape Town film studio
 Source: Cape Town film studios website



Plate 3.11: showing interior workshop of Cape Town film studio
 Source: Cape Town film studios website

Size	2 100m ²	22 600ft ²
Height to Gantry	15m	49ft
Length	54.5m	179ft
Width	38.5m	126ft

Table 3.1 showing studio measurement
 Source: Cape Town film studios website

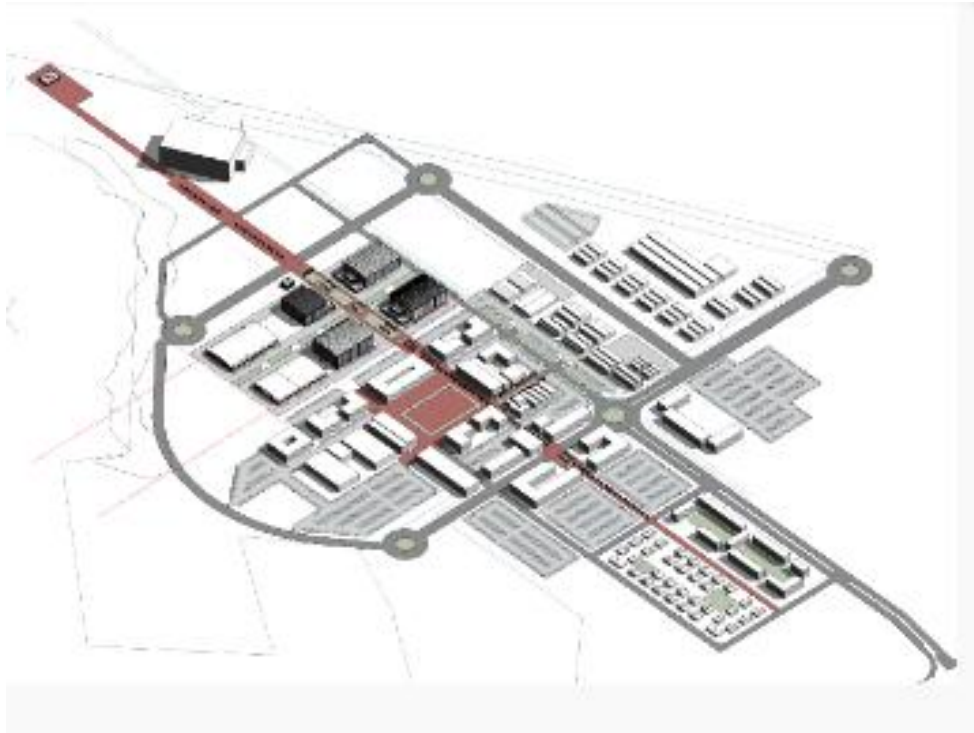


Fig 3.2.6 Aerial view of Cape Town studios
Source: Cape Town film studios website



Plate 3.12 Aerial view of Cape Town studios
Source: Cape Town film studios website



Plate 3.13. Perspective view of Cape Town Studio
Cape Town website, 2022

3.2.2 Features

15,000 square meters. film center, Sound stages, Hazardous waste facility, Studio Gardens, Film Water tanks, Artist support, Exterior green wall, Workshops, Ships, Production office, Back up energy center, Back lot sets

3.2.3 Appraisal

Merits

- Provision of International Architectural Masterpiece
- Artistic interior timber paneling
- Adaptability of studios for different events
- Aesthetic exterior using reliefs with good finishes
- Adequate services

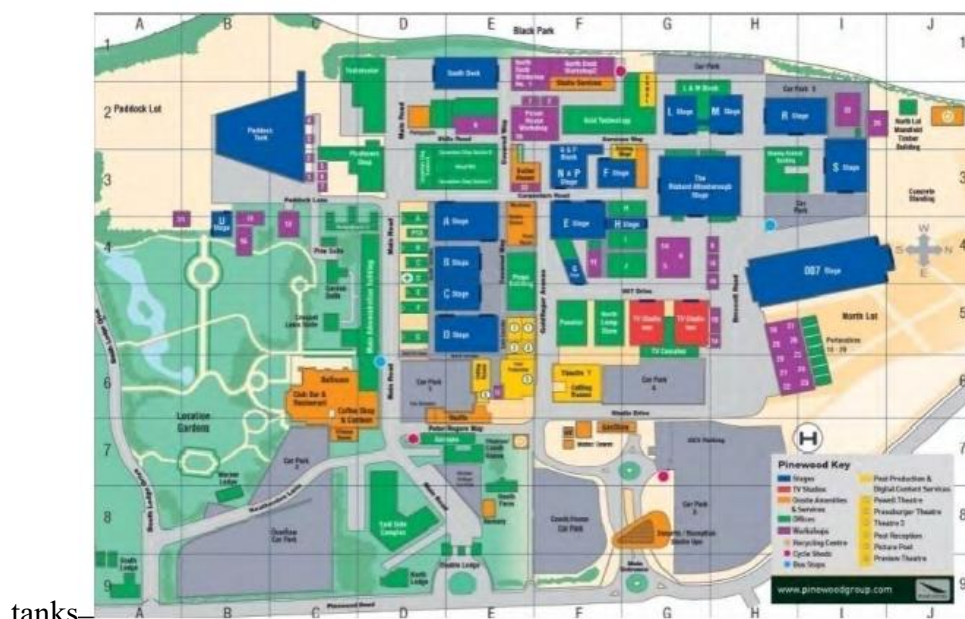
3.3 Case Study Two Pinewood Studios United Kingdom

Location Iver, England, UK

3.3.1 Description

The world's Pinewood Studios are popular places for those who create movies, television shows, advertisements, and video games. Pinewood was constructed in 1936 on a farm. In the 1960s, more stages, viewing theaters, and cutting rooms were erected, and other facilities were improved. In 1999, two brand-new soundstages were opened.

December 2021. Pinewood studio approved to plan expansion of Uk studios, including visitor attraction the studios comprises 59,000 square foot 007 stages are among the 40 stages. The world's first underwater movie sets and one of Europe's largest outdoor



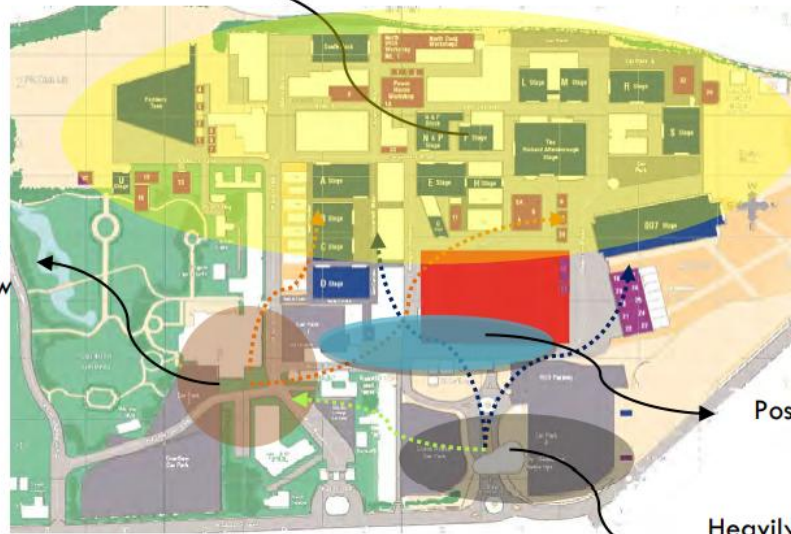
tanks

Fig 3.3.1 showing Master plan of the pinewood studio complex

Source: www.pinewoodstudios.co.uk

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

Resting area for the cast and crew



Post production services

Heavily secured Entry point with enough parking places

Fig: 3.3.2 Analysis of Site Plan
Source: www.pinewoodstudios.co.uk

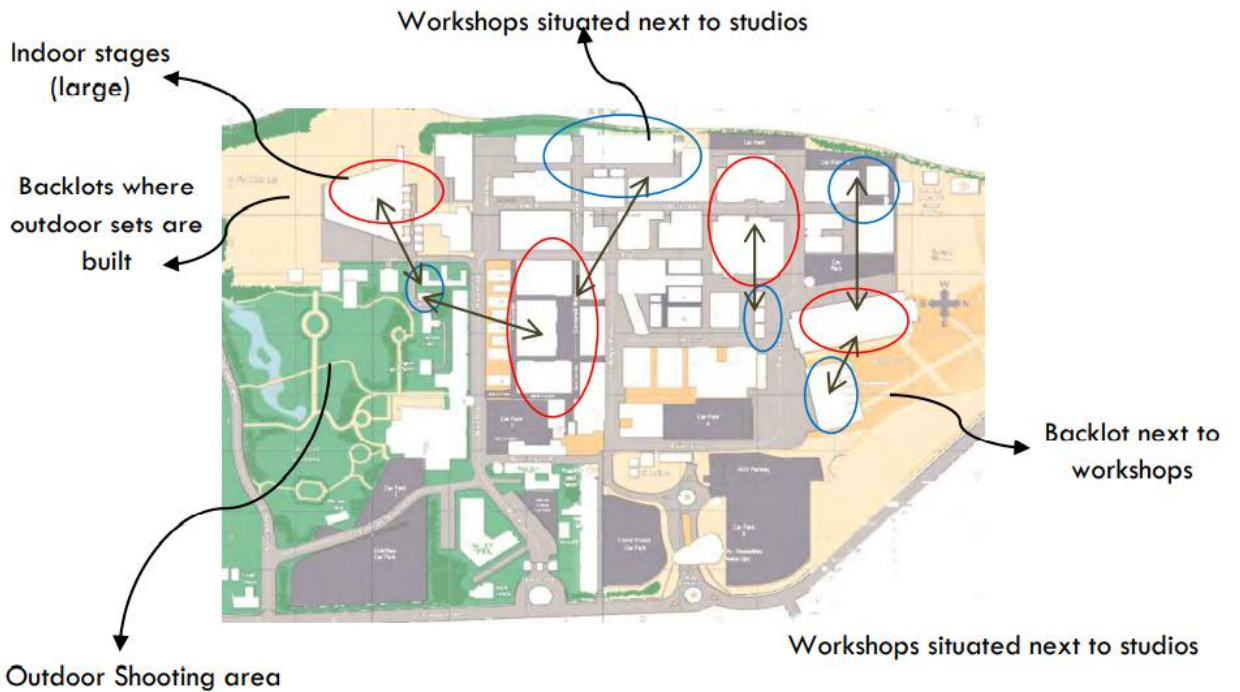


Fig 3.3.3 showing Master plan of the pinewood other facilities
Source: www.pinewoodstudios.co.uk



Plate 3.14 showing the facilities within the pinewood studio

Source: www.pinewoodstudios.co.uk

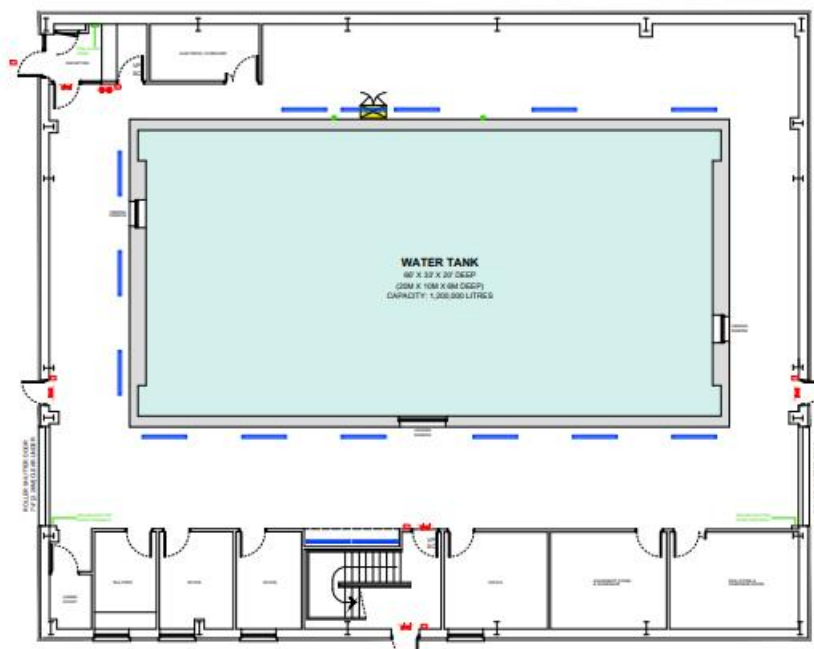


Fig 3.3.4 Stage 1 Pinewood studio

Source: www.pinewoodstudios.co.uk



Plate 3.15. Showing Aerial view of Pinewood film studio Uk
Source: www.pinewoodstudios.co.uk



Plate 3.16: showing the BackLot
Source: www.pinewoodstudios.co.uk

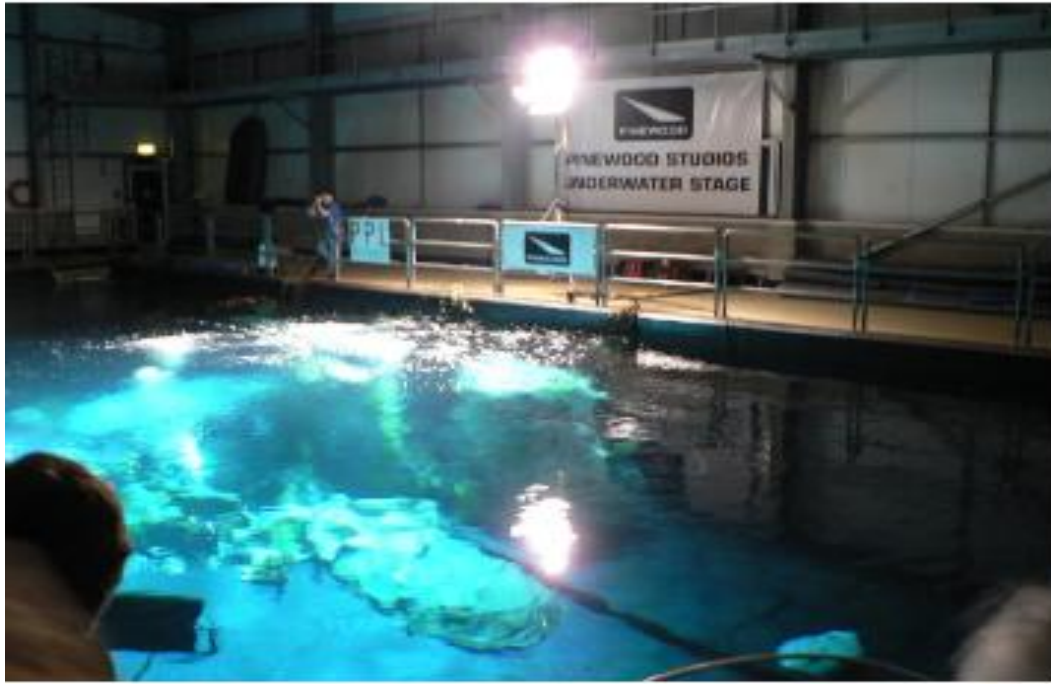


Plate 3.17: water tank film stage
Source: www.pinewoodstudios.co.uk



Plate 3.18: Multi camera studio film stage
Source: www.pinewoodstudios.co.uk



Plate 3.19: Showing rendering of the upgrading of Pinewood film studio
Source: www.pinewoodstudios.co.uk



Plate 3.20 Showing studio hall of Pinewood film studio
Source: www.pinewoodstudios.co.uk

3.3.2 Different Sizes of Sound Stages in pinewood studios (RAHMAN, 2015)

SOUND STAGES	AREA (sft)	DIMENSIONS (L x W x H in ft.)
Large Stages		
A	18 150	165 x 110 x 35 ft
D	18 150	165 x 110 x 35 ft
E	18 150	165 x 110 x 35 ft
R	19 140	165 x 116 x 35 ft
S	19 140	165 x 116 x 35 ft
007 Stage	45 424	334 x 136 x 40.5 ft
South Dock	16 704	174 x 96 x 28 ft
Medium Stages		
B	8910	110 x 81 x 34 ft
C	8910	110 x 81 x 34 ft
F	7500	75 x 100 x 35 ft
J	8880	111 x 80 x 29.25 ft
K	8880	111 x 80 x 29.25 ft
L	9450	105 x 90 x 30 ft
M	9450	105 x 90 x 30 ft
N/P	8320	80 x 104 x 19 ft
Large process	4900	175 x 28 x 28
Small Stages		
G	2646	54 x 49 x 23 ft
H	3249	89 x 36.5 x 28 ft

WATER TANK	EXTERNAL		221' narrowing to 105' X 198' long X 3.5' deep
	INTERNAL	Stage A	40 X 30 X 8
		Stage D	40 X 30 X 8
		Stage E	40 X 30 X 8
		Stage F	40 X 30 X 8
		007 Stage	40 X 30 X 8

PRODUCTION SERVICES	Workshops; Wardrobe; Storage area; Dressing area; Production Offices; Client areas and Green rooms; Construction equipment hire; Transport offices; Backlot
POST-PRODUCTION SERVICES	Sound editing; Sound Transfer; Optical Transfer; 6 Sound recording Theatres; 40 Film Cutting Rooms; Film Storage; Preview Theatres.

Table 3.2: Facilities at Pinewood Studios
source: www.pinewoodstudio.co.uk

3.3.3 Appraisal

Merit

- High flexible workspace
- Adequate Natural ventilation with generous volume and Excellent day lighting

3.4 Case Study Three Dubai Media City

3.4.1 Description

The Dubai Media City was established and built in 2000 by the government of Dubai to boost UAE's Media foot hold. It is has become a regional Hub for Media Organization including News Agencies, publishing, online media, advertising, production and broadcast facilities. The groundwork for infrastructure (such as Fiber option Cables) was already in place for firms to set up easily and its visa and operational procedures are relaxed for firms operating with Dubai media city.

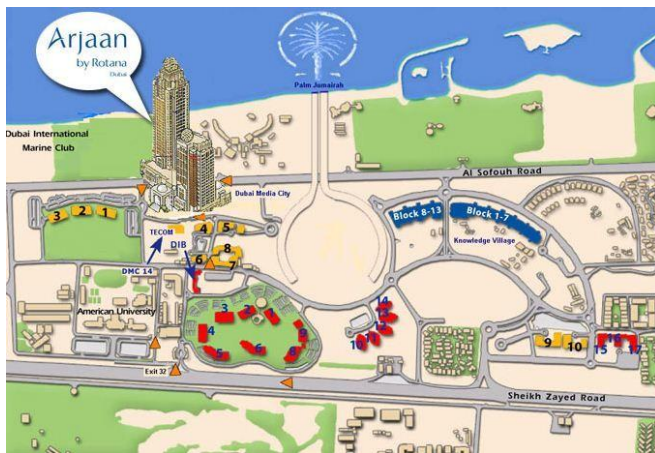


Plate 3,21: showing Street layout
Source: Dubai media city website



Plate3. 22: Viewing showing of Dubai Media city
Source: Dubai media city website

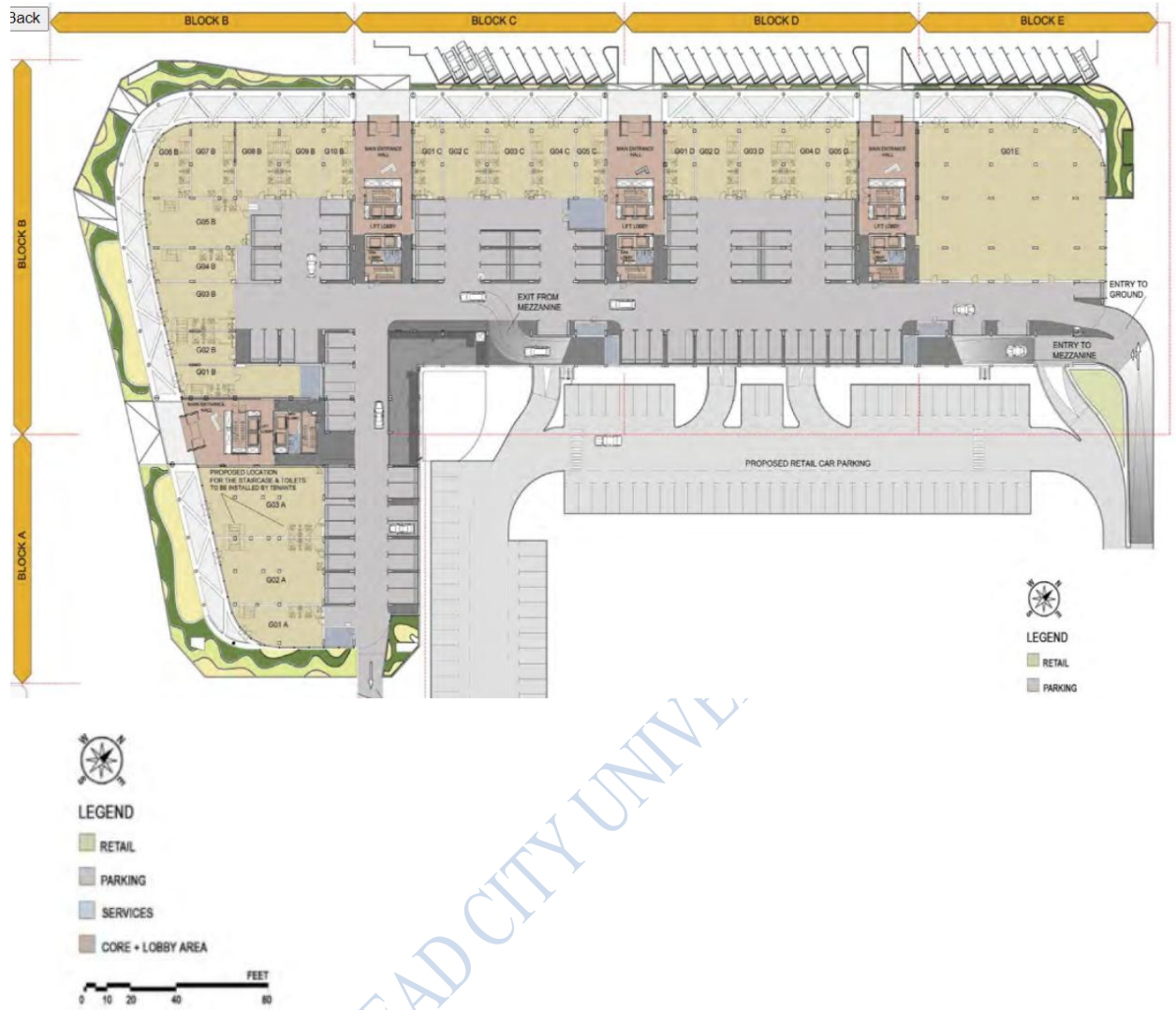


Fig 3.4.1 Dubai media city Floor Plans
 Source: Dubai media city website

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Fig 3.4.2 second Floor Plans
 Source: Dubai media city website

3.4.2 Features

The building mass of 36.000m², adding 10.000m², and the new area will be approximately 46.000m². In its new shape, the building will consist of a base of six full floors, of an area of 4.300m, providing very rational and flexible film office space. Above the base there are two flanking towers with the height of 10 floors and one tower.

3.4.3 Appraisal

Merit

- Its serves as regional Hub for Media organizations
- Its improved the groundwork for infrastructure such as Fiber Optic Cables) for firms to set up easily

3.5 Case Study Four Ramoji Film City

Location Hyderabad, India

3.5.1 Description

Ramoji Film City is the largest integrated film city in the world which has the largest studio complex. With area of 365H(1,666 Acres) It was built by Telugu film producer in 1996. Also known as popular tourism and recreational centre containing both natural and artificial attraction including an amusement park within the premises. The film city is the brainchild of film maker Ramoji Rao, who needed to manufacture a studio like the ones in Hollywood. On obtaining the land, he marked craftsmanship executive Nitesh Rao to outline the complex. It is one of the real films making office of the nation offering everything identified with pre and post film creation. The design of the studio and the extensive of settings make it one of the most loved spot for some movie producers. With an ability to suit near 50 film units in the meantime



Plate3 23: Showing master plan of Ramoji Film City
Source: Ramoji film city website



Plate3. 24: Showing map guidance of Ramoji Film City
 Source: Ramoji film city website



Plate3. 25 Showing building Facilities with network road
 Source: Ramoji film city website



Plate 3.26: Showing building Facilities with network road
 Source: Ramoji film city website

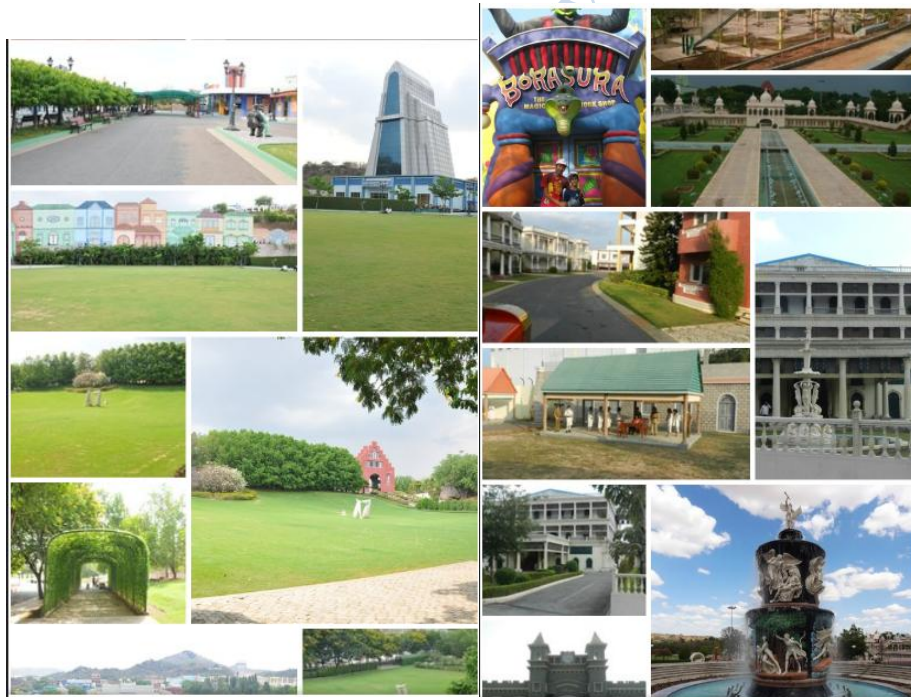


Plate 3. 27: Showing landscaping and recreation facilities
 Source: Ramoji film city website

3.5.2 Features

Production Accommodation- Production facilities include make-up rooms, wardrobe facilities, dressing/changing rooms, an arts department, workshops (for woodworking, painting, building props, and other crafts), utility/storage, restrooms for actors and producers, and lounge places for young artists.

•Post Production- Video Editing Studios (Grading Studios), Recording Studios (Foley Studios, Dubbing Studios, Re - Recording Studios), Audio Editing Studios (Foley Studios, Dubbing Studios, Re - Recording Studios), Screening Studios, Archival and Restoration Facility, Media Transfer Facility. film school Shooting areas, acting studios, dubbing studios, photography studios, multimedia labs, libraries, auditoriums, theaters, dance studios, music studios, equipment labs, cafeterias, workshops, reception areas, conference rooms, and faculty rooms, among other amenities. A museum, a movie theater, an exhibition space, a café, a restaurant, a retail store, a children's play area, an office space, a vertical circulation core, a landscape zone, or any form of gathering place

3.5.3 Appraisal

Merit

- Beautifully constructed shooting range with spectator areas



- Recreational gathering control
- Segregation of public and artist

3.6 Case Study five: Abuja Film City

3.6.1 Description

Abuja film city plan to establish a location where film makers from Nigeria and all over the world can come for Pre-production planning, production, post- production and premiering of their films.

Design by Arc. Adenowo Jumoke

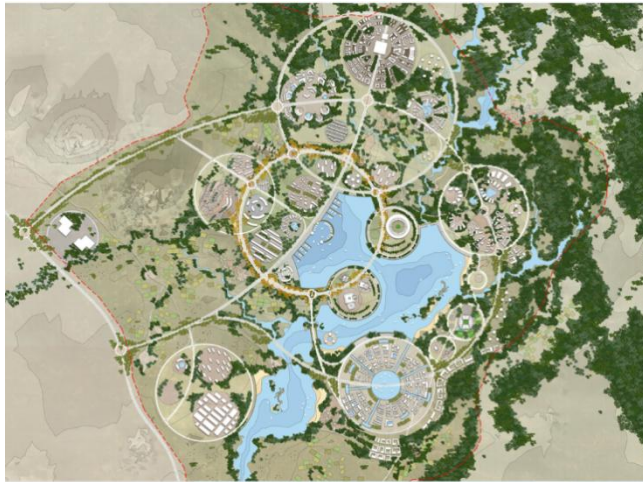


Fig 3.6.1: showing master plan of Abuja film city
Researcher's Field work, 2022



Plate 3.28 Showing Approach view of Abuja film City
Source: Google search

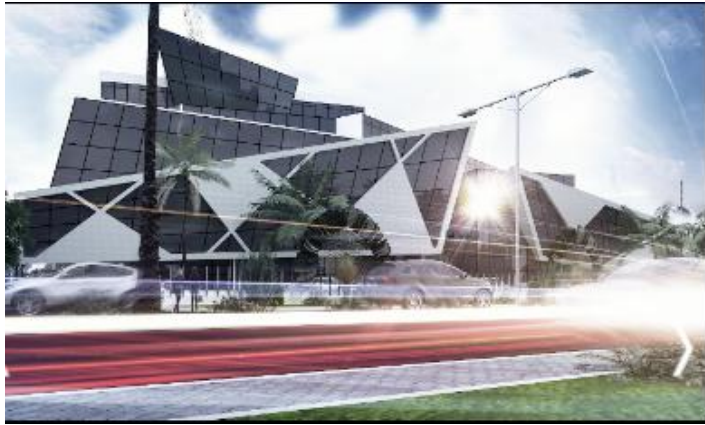


Plate3.29 Showing side view of Abuja film City
Source: Google search



Plate 3.30: Showing Aerial view of Abuja film City
Source: Google search

3.6. 2 Appraisal

Merit

- Aesthetically pleasing

3.7 Case study Six: National Theatre Iganmu

3.7.1 Description

The National Arts Theatre serves as Nigeria's main performing arts hub. In Lagos State's Iganmu, the monument may be found. For the 1977 Festival of Arts and Culture (FESTAC), construction was finished in 1976. A portion of this structure houses the collection of the National Gallery of Modern Nigerian Art. During Olusegun Obasanjo's military rule, the National Arts Theatre was constructed. Its exterior has a military hat-

like shape. It contains a 5,000-seat Main Hall with a foldable stage, two cinema halls with seating capacities of 700–800, and more. All of these spaces have equipment for simultaneous translation of eight languages, among other things. The National Arts Theatre is similar to the Palace of Culture and Sports in Varna, Bulgaria, and was designed and built by Bulgarian construction companies (completed in 1968).

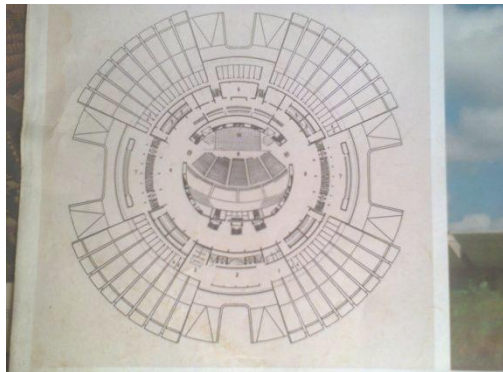


Fig 3.7 Showing Floor plan of National theatre Iganmu



Plate 3.31: Showing Aerial view



Plate 3.32: showing facade



Plate 3.33: main Banquet Hall

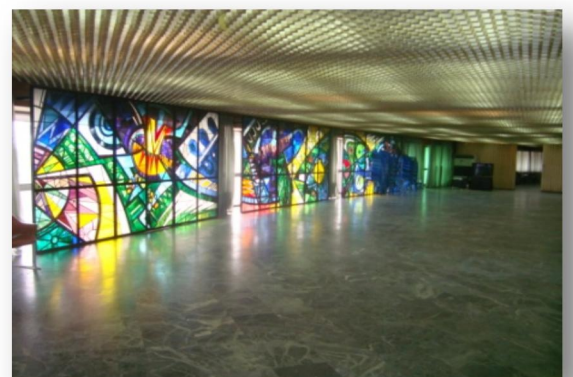


Plate 3.34;VIP lobby leading to lounge

3.7.2 Appraisal

Merit

- Circulation is functional with use of direction cards
- Use of durable materials and fittings
- Lush gardens and lawns
- Chiller Centre cooling system.

3.8 CASE STUDY SYNTHESIS

3.8.1 COMMON SPACES /FACILITIES IN ALL THE CASE STUDIES

Hectares of Lands

Pre-Production (Producer's Laboratory, meeting rooms, a make-up and costume design business, and a production design studio)

Production (Sound stages, multi-camera studios, special effects studio, model or set building studio) (Sound stages, multi-camera studios, special effects studio, model or set building studio)

post-production (laboratory for video editing, sound recording or mix studio, Large recording, small recording, Audio editing suite, dubbing stage, offices)

Hazardous waste facility, Studio Gardens, clinic, police post, Water tanks, Artist support, Exterior green wall, Workshops (carpentering, tailoring. Tie and dye, e,t.c) Suburban Train mock up Ships, Back up energy center. Back lot sets, Open lots

Film Institute (offices, management, meeting room, lecture room, Library, Large Auditorium, Informal lecture room, Tea room and lounge).

3.8.2 Distinct Spaces /Facilities in Each Case Studies

Case study One: Cape Town film Studio

Water tanks, Ships, Back up energy center and Hazardous waste facility

Case Study Two: Pinewood studio United Kingdom

Water tank film stage, Sound Stages of different sizes

Case study Three: Dubai Media City

Office spaces

Case Study Four: Ramoji Film City

Recreation facilities, Movie theatre, Museum

Case study Five: Abuja film city

Case study Six: National theatre Igamu

Movie theatre

3.8.3 Knowledge Learnt to Adapt into Design

In view of all the case study I have adopted the following for my design:

Provision of multi- use spaces (use of collapsible walls)

The use of wood paneled wall and ceiling in the theatre for sound control

The use of glazing to harness natural lighting along common areas and meeting rooms

Well landscaped site and the use of trees to help minimize external noise

The best location for a sound studio complex is the center side to the entrance.

The slope of seating in Auditorium should not be less than 12 degrees, for better audibility and visibility.

3.9 Deduction from The Case Studies Solution

1. Provision of specification of Acoustic material from the initial design stage
2. Provision of multi- use spaces (use of collapsible walls)
3. The use of solid mass with less fenestration to control noise
4. The use of wood paneled wall and ceiling in the theatre for sound control
5. The use of glazing to harness natural lighting along common areas and meeting rooms
6. Well landscaped site and the use of trees to help minimize external noise
7. The best location for the Back Lot is the east side to the entrance.

CHAPTER FOUR

Site Analysis and Design Synthesis

4.1 Study Area



PI

ate 4.1 showing Site actual picture
Source: researchers' field work 2022

4.1.1 Site Location

The proposed site for the Film village is located along New Ibadan/Oyo expressway Moniya, Ibadan. The site is sited along the expressway for easy traffic flow, though the area is less densely populated than areas with vested property to accommodate the film village and can be easily accessible to the people. There is no existing structure on the proposed site which makes it suitable, the topography of the site is relatively flat, with dense vegetation. The location is $6^{\circ} 35' 48''$ North and $3^{\circ} 20' 35''$ East. Height: 40 GMT +1, the standard time zone. GMT+1 6:40 AM Sunrise 6:55 PM GMT+1

SITE LOCATION

MAP OF AFRICA

MAP OF NIGERIA

OYO STATE

MONIYA

PROPOSED SITE

HENRY-GREAT OLADDYIN JUMOKE
LCU/PG/002136
ARC 731

FILM VILLAGE
FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA

CRITICS
DR. ARC ADEDIRE FUNMILAYO,
ARC. AJEOLA ADEMOLA, DR. AYANLEKE OLUWATOSIN
ARC. AJIJOLA OLUWAKEMI

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plate 4.2 Site map
Source: Google/researchers' field work 2022

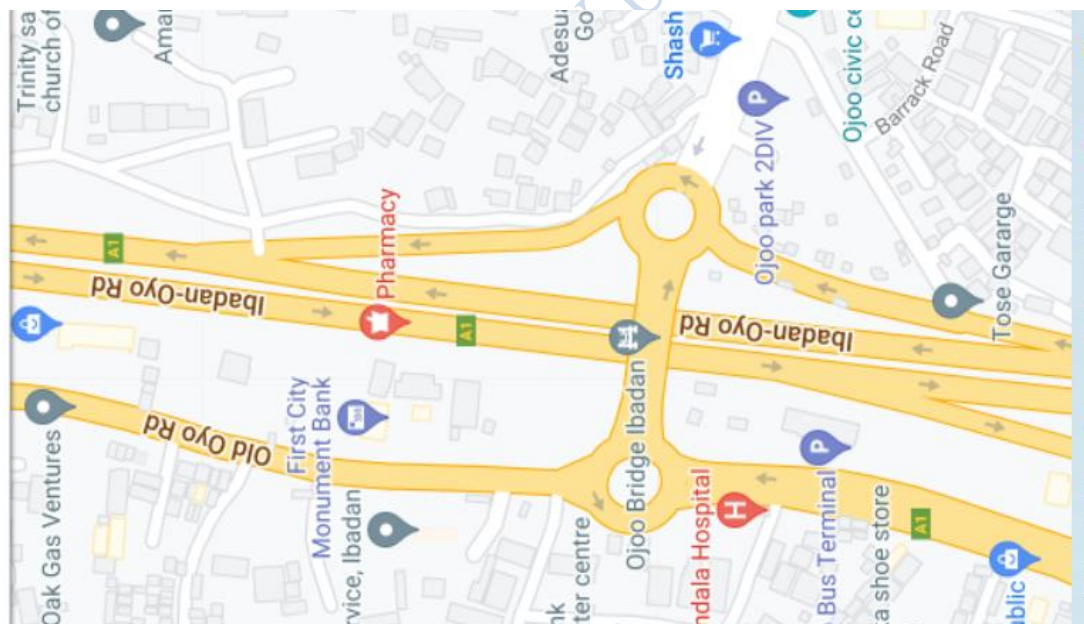


plate 4.3 Site location
Source: Google/researchers' field work 2022

4.1.2 Site Selection Criteria

This site was selected because of the following criteria:

Ibadan is a very vibrant city which has a lot of activity, to locate the school here would be advantageous because it will be noticed even more and not be hidden. Also Ibadan has a thriving social life which the center can borrow from and enhance.

Accessibility- the site location is very accessible with new railway station closed to the site. The roads have good road network and bus route running through and fro at all times, so movement will be easy. The close street at the right side of the site will however be used to access the site in the design.

Traffic pattern- The location has a very low or even no traffic at all. There is a high level of serenity in this area due to nature of activities that take place there.

Noise control- The site sits not at the center heart of the city, noise produce on the edge of a residential/commercial neighborhood is minimal, less noise coming into the site as the design will have some noise sensitive areas.

Land mark – The land use at the location of the site is a mixed use of light commercial and light residential buildings with other recreational buildings around it which is appropriate for the design. The film village within this large framework of improvements aimed at revitalizing and restoring this vibrant location in the Heart of Ibadan

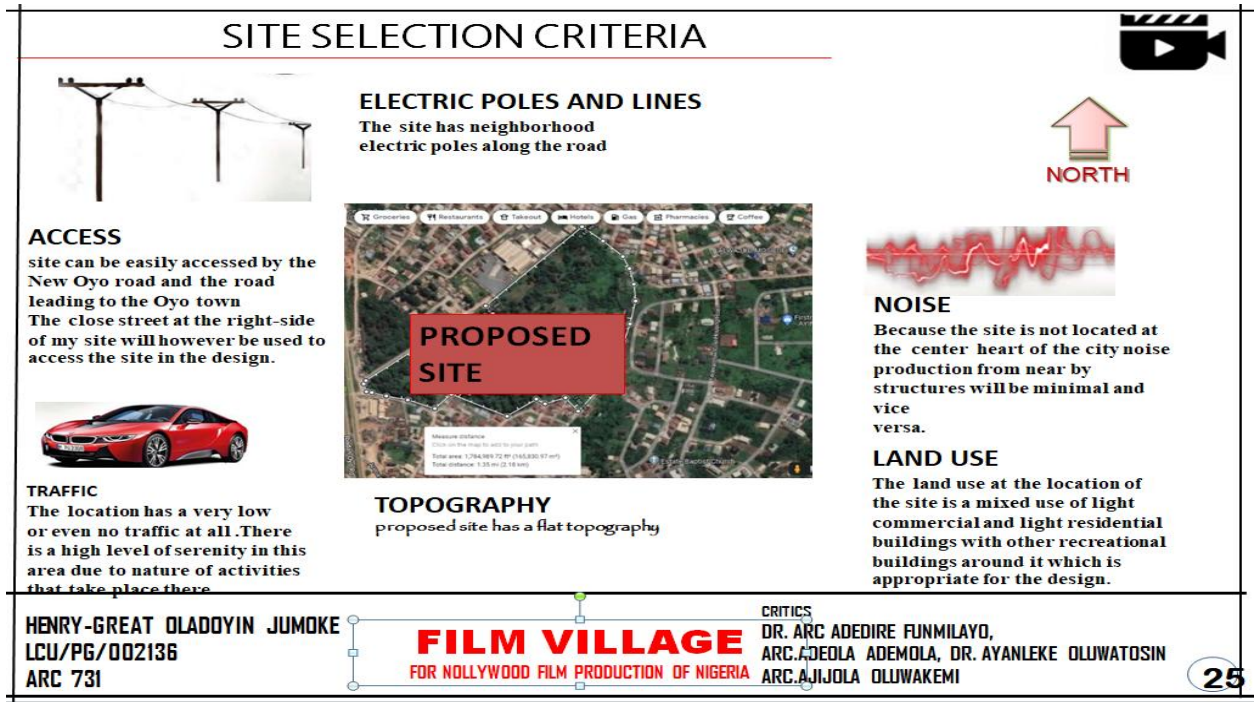


Fig 4.1 Site selection criteria
Source: researchers' field work 2022

4.1.3 Site Analysis

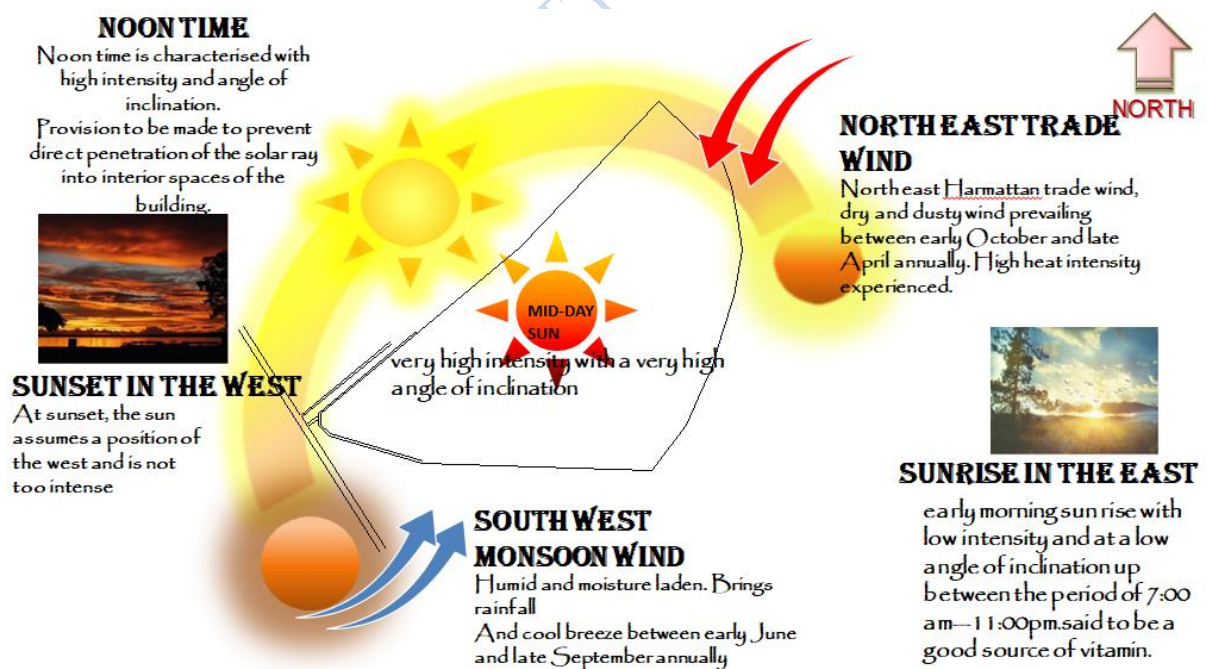


Plate 4.4 Site Analysis
Source: researchers' field work 2022

4.2 Project Analysis and Design Synthesis

In the design of a film village project, certain parameter must be taken into cognizance in ensuring through organization and use of space, the comfort of the users and the functionality of the total environment in meeting their educational physiological, protective and social needs. A proper location of building achieved harmony, increased functional, efficiency and minimized drainage problem. The quality of comfort attained can be influenced by the direction, plan organization, building's architecture, and the materials utilized and minimized cost.

4.2.1 Brief Analysis

The Client, the Nollywood film production of Nigeria requires a film village that will be an Iconic facility located strategically along the Ibadan-Oyo expressway, Moniya serving the film industries from disturbing private/individual homes for film shooting. The facility would house film institute, Studio complex, Back lot and Sit out functions within the proposed site. However, considering the accommodation unit and future growth development.

The Film Village design must be acoustically, cost effective, aesthetically pleasing, innovation in the use of form, material and construction method.

4.2.2 Brief Development

The proposed Film Village for Nollywood Film Production of Nigeria will be a place for film shooting enthusiasts, student to immerse in the world of film production. The brief developed, looking to introduce buildings which would catalyze interaction by creating a platform to learn the art of film making and to promote the production of films by bringing together producers and film makers on a unified platform.

4.2.3 Design Criteria

The following design conditions were taken into consideration:

Shape form: the geometric form of the building to create an aesthetical pleasing and help in the acoustic control of the film village buildings.

Noise control: the optimal use of space for a good user experience

Lighting: The integration of natural light into internal spaces of the buildings and manipulation of natural light through transparent roof (Atrium), curtain walls to aid user's experience

Landscape: Essential tool in ensuring good traffic flow around the site. Diverse site elements will be used to direct traffic flow keeping pedestrian and vehicular traffic with minimal contact.

Circulation: Provision of adequate space and easy aids to movement such as stairs, lifts, ramp and lobbies. The lobbies especially serve not only as a space for movement but also as communal space for users, also escape route in case of emergencies should be considered.

Support Services: are very important in Film village as they are indispensable to the functions and event being hosted in the facility. They include the gen house, and eatery.

4.2.4 Design Consideration

The motion picture industry, also known as the film industry, is made up of the high-tech and commercial elements of the filmmaking process, including film production companies, film studios, cinematography, animation, screenwriting, pre-production, post-production, film festivals, casting, and other members of the cast and crew. A site is any location where performance and speech are captured during the shooting of a movie. Filmmakers frequently opt to shoot on location because they think that by using a "genuine" setting, they may attain a higher level of realism. Budgetary concerns are

frequently the driving force behind location shooting. and ease of regulatory compliances.

The design considerations are based on

1. Sound control
2. Access private /public /physically challenged
3. Ventilation
4. Aesthetics

4.2.4.1 Sound Control

The shape of a room affects the sound control; for example, in the recording studio, where the structure is built specifically to satisfy acoustic needs, rooms are built with angled walls, no parallel walls, and the complex, reflective surfaces are treated with absorbent materials to reduce sound wave reflection. The way a room is shaped affects how sound waves travel through it. (Abraham Pyamene, Enwin Dornubari Anthony, 2022) . To guarantee the best performance from the material, its placement should be based on how sound travels in that specific space.

The cubic volume and surface area of two rooms with different shapes may be the same. If they both have the same volume, they can accommodate the same quantity of sound. However, the sound will dissipate more quickly in the space with the bigger surface area. On the other hand, two rooms with different shapes could share the same surface area yet have different volumes. The larger room will be able to hold more sound, and it will take longer for that sound to disappear in the bigger room. A room with a low ceiling will sound louder than a room with a high ceiling when the volume is the same. Larger spaces have greater volume and may contain more sound than smaller spaces.

Additionally, they have slower absorbing hits per second and longer free flight times.

Larger spaces can hold people for longer than smaller spaces. (siniat, 2022)

4.2.4.2 Room Shape: Similar to how light is reflected, sound waves are reflected when they hit a surface. According to the law of reflection, the angle of reflection will be evenly in the plane of incidence and equal the angle of incidence. (Clauda POP, Riduan OSMAN, Julia KNIGHT, 2019)

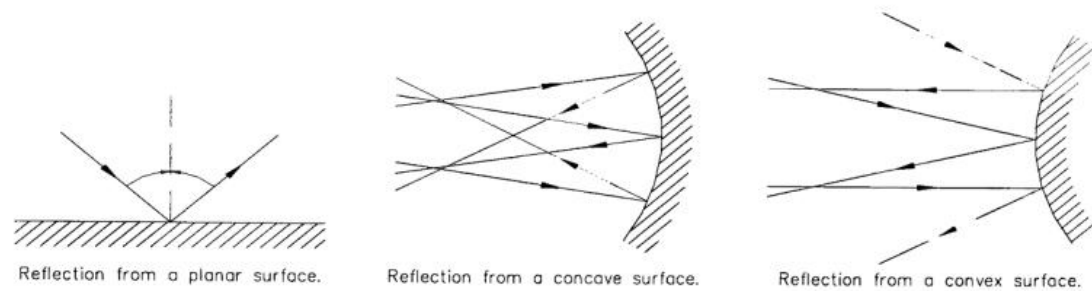


Fig4.2 Diagrams Illustrating surface reflections
Source: Acoustical designing in architecture, 2001(42)

As a general rule of thumb, the loudest area of the room is where the sound is kept. It will appear echoic in a space with a tiny floor area and a high ceiling. The congregation is further affected by the reverberant effect because of the high peaked roof. A room with vaulted (slanted) ceilings has a greater volume at one end than the other. Strong reflections from the back wall occur in rooms that are quite lengthy. How sound decays in a room is also influenced by its shape. Because it hits a surface four times more frequently than end walls and twice as frequently as side walls, vertical sound typically decays the fastest. Flutter echo, often known as room flutter, is an unfavorable acoustical phenomenon connected to a room's form. The recurrent inter-reflection of sound energy between opposing parallel sound-reflecting surfaces is frequently the culprit. When one pair of opposite walls in a rectangular room is smooth and highly reflecting, and the other pair is coated with sound-absorbing materials, this phenomenon is most noticeable. (Leslie, L. Doelle B., 1964 edited 2021)

A hand clap or other single impulsive sound will cause the two opposing walls to mirror the impulse, creating a flutter echo. Room flutter can be avoided by redesigning the walls

to avoid parallel surfaces or by providing deep sound absorption treatment. Splays, doors, windows, or patches of absorptive material can be used to break up the uniformity of smooth wall surfaces and prevent room flutter.

The best possible conditions for the creation, transmission, and dissemination of pleasant sounds inside a space should be supported by architecture. The acoustical performance of a room is significantly influenced by its volume and shape. The ideal ratio varies depending on the size and shape of the seating arrangement and whether a sound-reinforcing system is used, but in general, the length should be bigger than the breadth. Most rooms have been found to be adequate with length to breadth ratios between 2:1 and 1.2:1. (Leslie, L. Doelle B., 1964 edited 2021)

Diverging side walls can be used to successfully manage sound to the rear of the auditorium while also bringing the audience closer to the stage. Diverging walls will also stop the flutter that happens when surfaces are parallel. The rear of a big room can benefit from sound distribution and reflection from the ceiling. Equal sound dispersal will be reinforced by ceiling splays near the stage or correctly inclined ceiling parts. For sound absorption purposes, side walls with irregular or rough surfaces are frequently used. A pleasant listening environment must be created by combining several acoustical techniques.

Wall shape	design consideration	potential problems	Solution
Flat	Reflective surfaces can cause acoustic anomalies	Echoes, uneven sound spreading	Angle walls to direct sound to audience; use absorptive or diffuse materials on walls that would cause 100ft path delay
Parallel flat walls	Reflective surfaces can Cause acoustic anomalies	Echoes, flutter echoes, standing waves	Avoid parallel reflective wall or treat one wall with absorptive material.
Concave	Minimize reflective domes and other concave reflective surfaces.	Hot and dead spot.	Either eliminate dome and concave surfaces, use absorptive spray on material, or cover absorptive material with concave, acoustically transparent material.
Convex or uneven	Allow for even spreading of sound (diffusion)	Excessive reverberation	Add absorption to room surfaces.

Table 4:1 Design tools for different Building shapes

Source: acentech & Cowan,2000

4.2.4.3 Room Texture/Materials and Their Acoustics Impact

The quantity and positioning of sound-absorbing materials in a room must be chosen based on the ideal reverberation time. In general, the surfaces around the stage should reinforce sound by reflecting it, whereas the back wall should be built to absorb sound to prevent delayed sound reflection. (Olanrewaju., 2018) Typically, from just above the audience's head to the ceiling, the rear wall needs to have a highly absorbent surface with an absorption coefficient over 0.75. Any additional sound-absorbing material needed should be spread evenly between the side walls in patches or panels that are three to five feet wide, starting with the surfaces that face the stage. Improved diffusion and flutter echo prevention will result from evenly spaced sound-absorbing surfaces. (Leslie, L. Doelle B., 1964 edited 2021)

According to the ideal reverberation time, Sound can be absorbed by all types of construction materials and coatings. When sound hits a surface, it will either be reflected or absorbed; the energy of the sound that is absorbed by the absorbing material will be partially converted into heat energy but will primarily be transmitted to the opposite side of the absorbing material unless such transmission is restrained by a backing of a complex, impervious, and heavy barrier. In other words, an effective sound insulator is also an effective sound transmitter and vice versa. On the other hand, a sound-insulating enclosure that is suitable will stop sound from traveling from one aid to the next.

Amongst various Film village are following panel absorbers, including wood and hardboard panels, gypsum boards, suspended plaster ceilings, furred out plasters, stiff plastic boards, windows, glazing, doors, wood floors and platforms, etc., will greatly contribute to low-frequency absorption in finishes and structures. It is obvious that when choosing acoustical finishes, a number of factors must be taken into account because

architectural acoustical materials are intended to combine the functions of sound absorption and interior finish. are to be met,

- a) The audience is always a zone of complete immersion.
- b) The room enclosures close to the sound source are typically treated reflectively in order to achieve acceptable loudness and uniform sound distribution; as a result, it is practically difficult to accommodate any acoustical treatment in this area.
- c) To prevent the emergence of echo or excessively long-delayed reflections from this wall, the back wall of an auditorium (facing the source of the sound) primarily provides an uninterrupted area of absorptive treatment. However, if the main goal is to establish a uniform (flat) reverberation diagram across the full audio frequency range, then those acoustical finishes must be chosen as they will together produce a uniform (not necessarily high) absorption characteristic.

If the use of high-frequency absorbents (such as slit resonator absorbers or perforated panel resonators) is preferred, their rather excessive high-frequency absorption.

Installing a sufficient number of low-frequency panel absorbers balances them out. Acoustical materials having a high absorptive character must be applied to the hazardous reflecting surfaces if acoustically harmful back reflections (echoes, excessively delayed corner reflections, etc.) are to be reduced or avoided. (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

The reverberation periods, which are once again measures taken, will now be smaller than in the unpack case, assuming that the material has more excellent sound absorption than the room surface on which it is fixed. A thick carpet and underlay can approach 1 compared to a hard-concrete surface, which has a relatively low sound absorption coefficient (lower than 0.05 at most frequencies). To determine the reverberation periods of particular buildings, acoustic experts use the absorption coefficients of materials.

Mineral wool board is used for the recording studio's reverberation time, and thin sheets of outer fiber fabric are used for the walls. Indoor high-frequency reverberation takes a long time, and particularly porous glass wool felt and mineral wool felt are used. In order to decrease the indoor high-frequency reverberation time, additional porous sound-absorbing materials must be used. These materials should have breathable features, such as glass fiber cloth, as well as a certain strength for the surface layer.

Notes: Reflection and diffusers improve the sound in an area. The proportion that practically vanishes when a sound wave strikes a body or surface is known as sound absorption. The decrease in sound power that occurs when sound passes through a partition is known as transmission loss (TL). The figure below illustrates the sound transmission loss in various building materials; the higher the power lost, the higher the TL. The reverberation time of a room is also measured in order to assess sound absorption. As a result, whenever possible, we construct a place to have the shortest possible reverberation period.

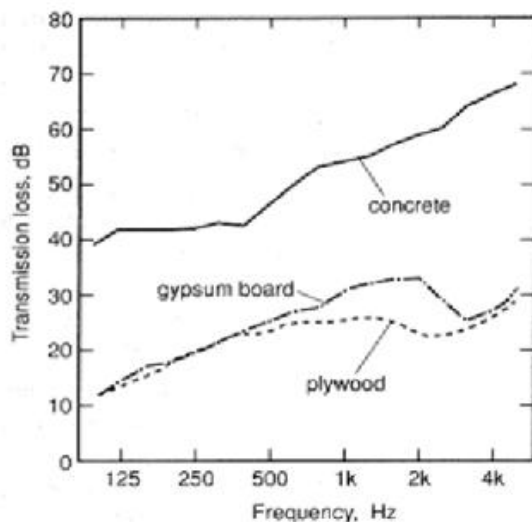


Fig 4.2 sound transmission loss through building materials
Source: acoustic properties of building materials, 2007

The importance of making the right building material choice cannot be overstated in order to create an acoustically stable space that will improve speech understanding and pleasant musical rendition.

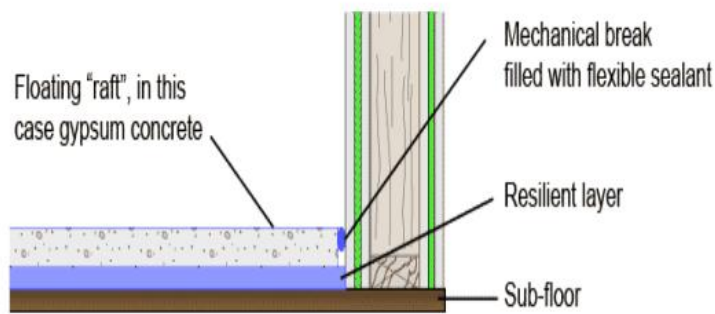


Plate4.5 Floating floor using a layer of resilient material to attenuate impact noise
Source Green Glue Company LLC,2006

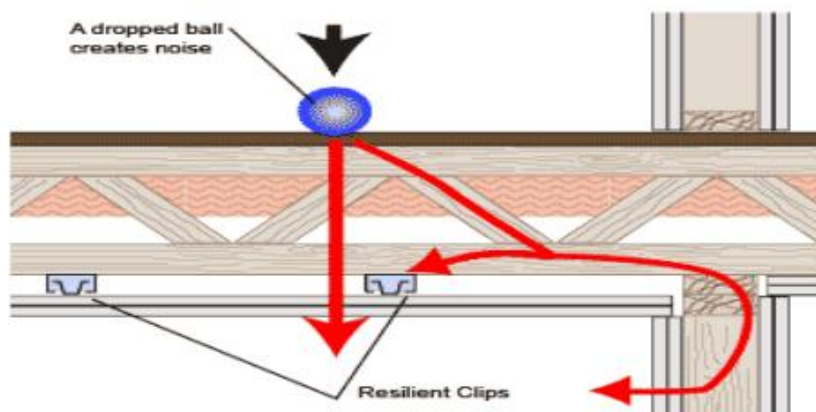


Plate 4.6 Floating floor using a layer of resilient material to attenuate impact noise
Source Green Glue Company LLC, 2006

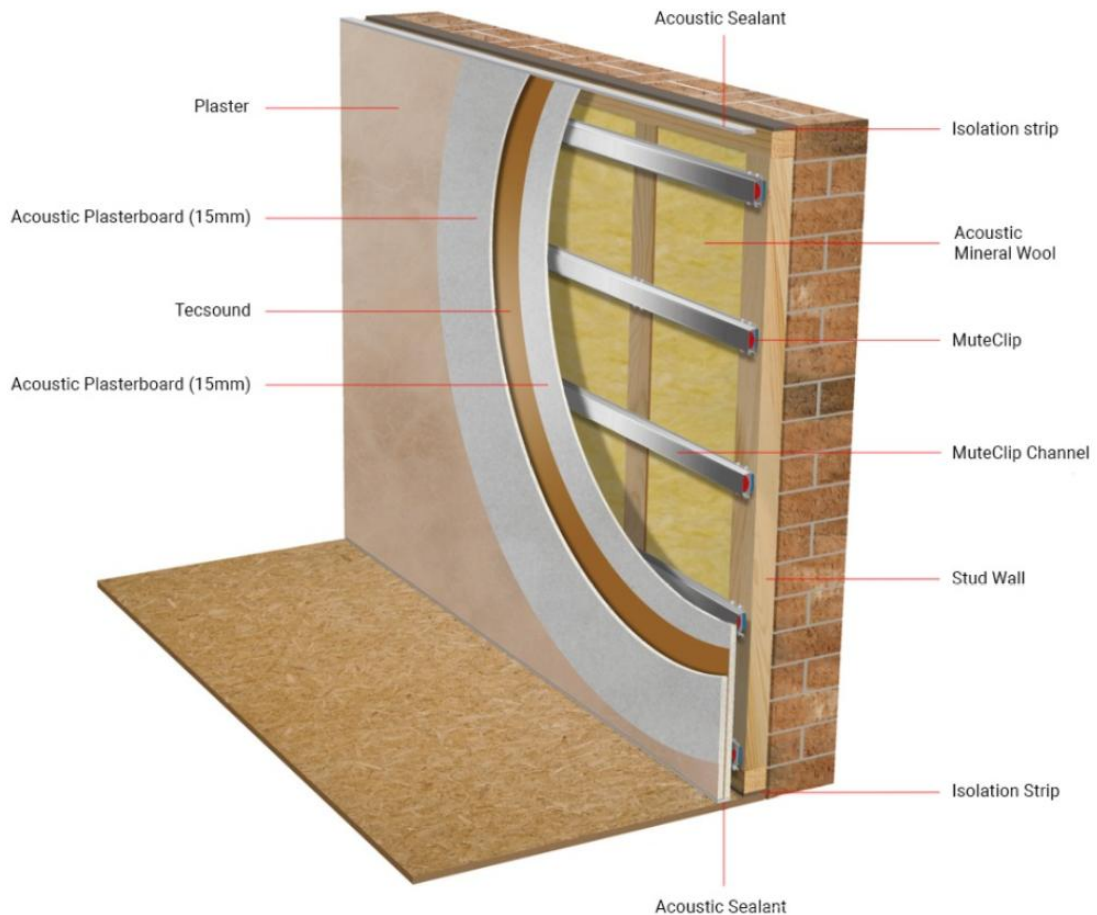


plate 4.7 showing wall finishes
 Source Green Glue Company LLC, 2006

4.2.4.4 Access Private /Public /Physically Challenge

The need to access film village is not one that we need to contend with. Persons with the physical challenge should also have access to the film village facilities. By physical access, one would mean that any person, irrespective of the limitations of their physical abilities, can access and uses all section of the film village independently, safely and comfortable

4.2.4.4.1 Ramps and handrails

Ramps should be provided whenever stairs prevent pedestrians, particularly those in wheelchairs and those with mobility issues, from passing freely. For ramps, an external

position is recommended. Ramps should not be used indoors because they take up a lot of room. The ramp's entrance should ideally be just next to the steps.

Ramp configuration:

1. Any of the following arrangements are possible for ramps.
2. 1. Straight ahead (Fig 2.6)
3. 2. 90 turn (Fig 2.7) (Fig 2.7)
4. 3. Reverse or 180 degrees (Fig 2.8)

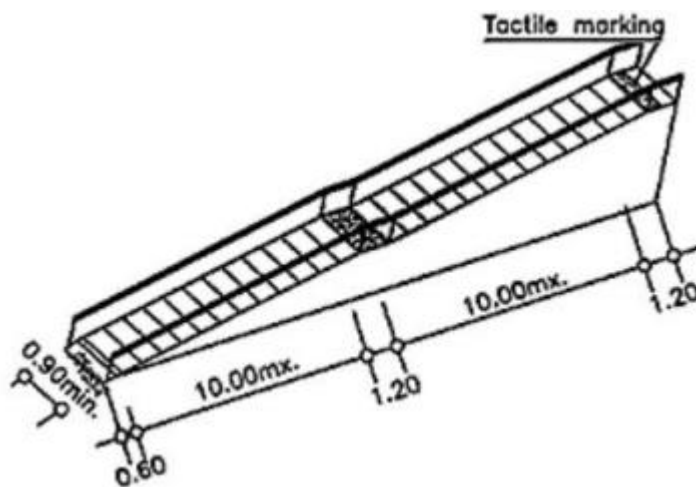


Plate 4.8 Showing ramp configuration
Source: United Nations Enable, 2003

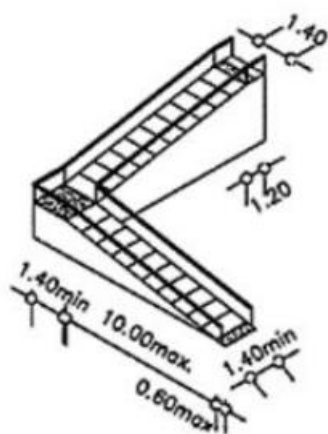


Plate 4.10 Showing ramp configuration
Source: United Nations Enable, 2003

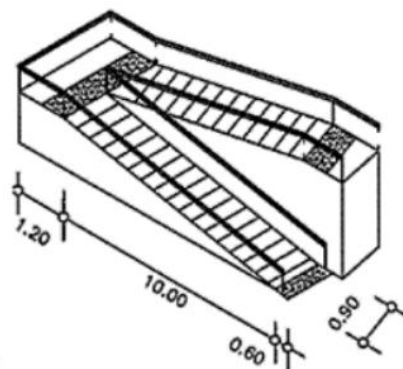
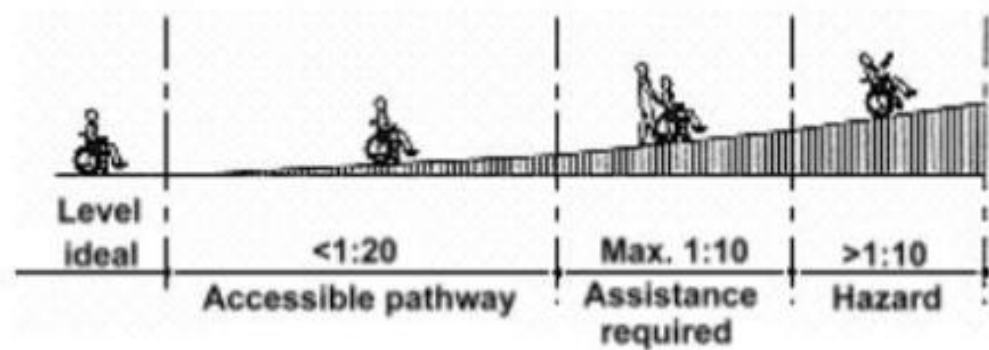


Plate 4.11 Showing ramp configuration
Source: United Nations Enable, 2003

Width: It varies depending on use, arrangement, and slope. The width must be at least 0.09 cm.

Slope: 1:20 is the maximum suggested slope for ramps, though in some circumstances, depending on the distance to be traversed, steeper slopes may be



permitted.

Fig 4.4 showing the maximum recommended slope of ramps

Source: United Nations Enable, 2003

Landings:

1. Ramps with landings should be available for navigating, stopping, and avoiding going too fast.
2. Every 10 meters, at every direction change, and at the top and bottom of every ramp, landings should be available.
3. The landing should be at least 1.20 meters long and have the same minimum width as the ramp.

Handrail:

1. All ramps must have a protective handrail that is at least 0.40 m high.
2. An intermediary railing could be provided for ramps wider than 3 m.
3. When both handrails are used for holding, the space between them should be between 0.90 m and 1.40 m. (fig 4.10)

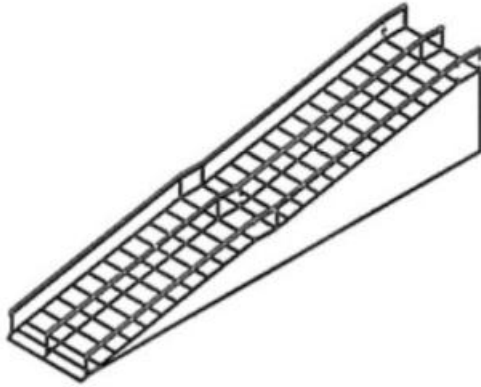


plate 4.12 showing a protective handrail placed along the full length of ramps
Source: United Nations Enable, 2003 (Oladayo, 2018)

Surface:

- I. The ramp's surface should be slippery-free and difficult.
- II. You should avoid using carpets.

Tactile marking:

- I. To warn those who are blind to the location of the ramp, there should be a colored, tactile signal at the top and bottom of the ramp.
- II. The width of the marking strip must not be less than 0.60 m.

Mechanical ramps:

- I. Mechanical ramps can be employed in sizable public structures, but people with physical disabilities shouldn't use them.
- II. If a person in a wheelchair utilizes the ramp, the slope shouldn't be greater than 1:12.
- III. In order to prevent slippage, the maximum width should be 1 m.

4.2.4.4.2 Lift

The fundamental idea behind this is to create accessible elevators with the proper dimensions. The following factors need to be taken into account in order to achieve this:

- I. All floors that the general public typically accesses should be served by the accessible elevator.
- II. Long elevator cabs should be avoided in favor of wide ones.

III. The internal elevator must be at least 1.00 m x 1.30 m in size to accommodate one wheelchair passenger alone.

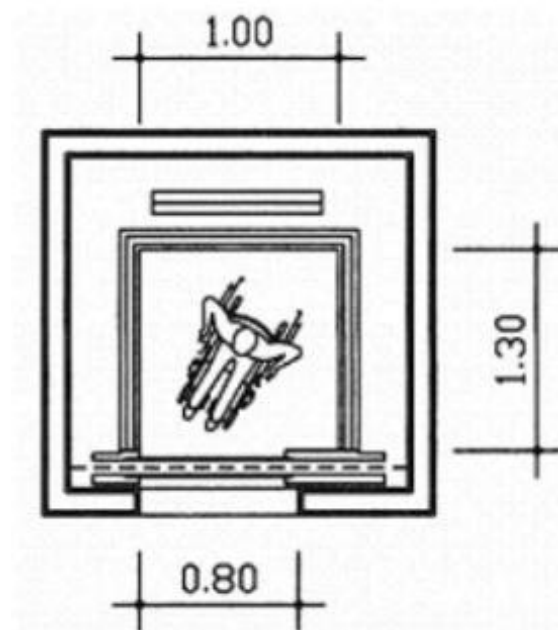


Plate 4.13 showing the minimum internal elevator dimensions, Allowing for one wheelchair passenger alone
Source: United Nations Enable, 2003

- I. The door opening must be at least 0.80 meters wide.
- II. There should be handrails on three sides mounted 0.80 to 0.85 meters off the ground inside the elevator.

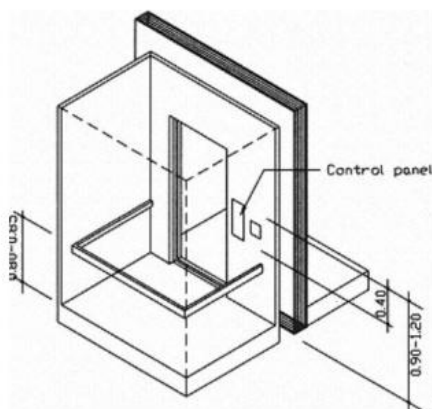


Plate 4.14 showing the handrail on three sides fixed within the elevator, 0.80-0.85 from the floor
Source: United Nations Enable, 2003

4.2.4.5 Ventilation

In a recording studio, room noise is notoriously exacerbated by poor ventilation. Ventilation is necessary, but if it's done improperly, the system may damage the room's ability to isolate sound from the outside world and may also cause the entrance of a considerable amount of self-generated fan noise. Introducing a soundproof ventilation duct and using a duct muffler to soundproof air into the studios.

4.2.5 Conceptual Development

The concept of the design is gotten from conceptual psychology of sound wave that is generated from the word spoken. Film village is basically on communication that gives a high sound/ pitch to the voice focal word. The sounds wave are diffuse around the site which the conceptual is to scatter the building on the site and a pragmatic approach was taken towards the generation of the building form of shape and arrangement of spaces as part of method to control sound acoustically within the building, Curve plan shape have been used in the studio design to give good direct sound, ceiling can be controlled and lateral reflections can be achieved.

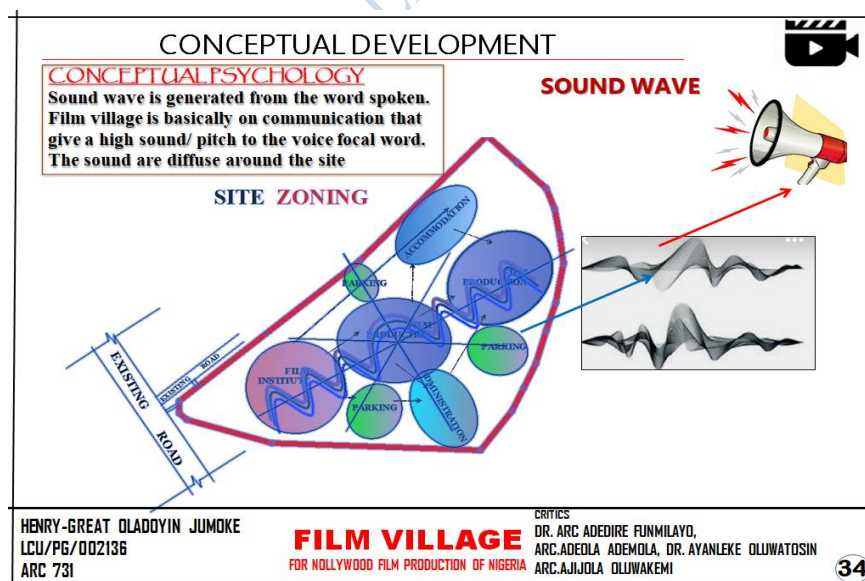


Plate 4.15 Conceptual development
Source: researchers' field work 2022

4.2.6. Functional Relationship

Bubble Diagram of Studio Complex

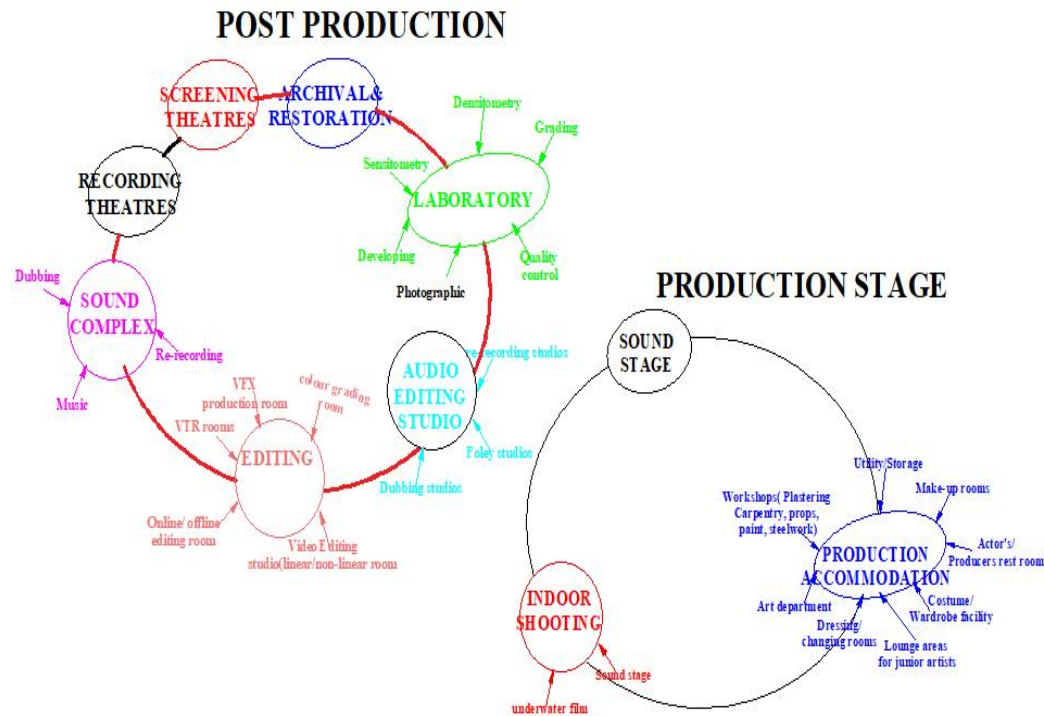


Fig 4.5 Bubble diagram of studio complex
Source: researchers' field work 2022

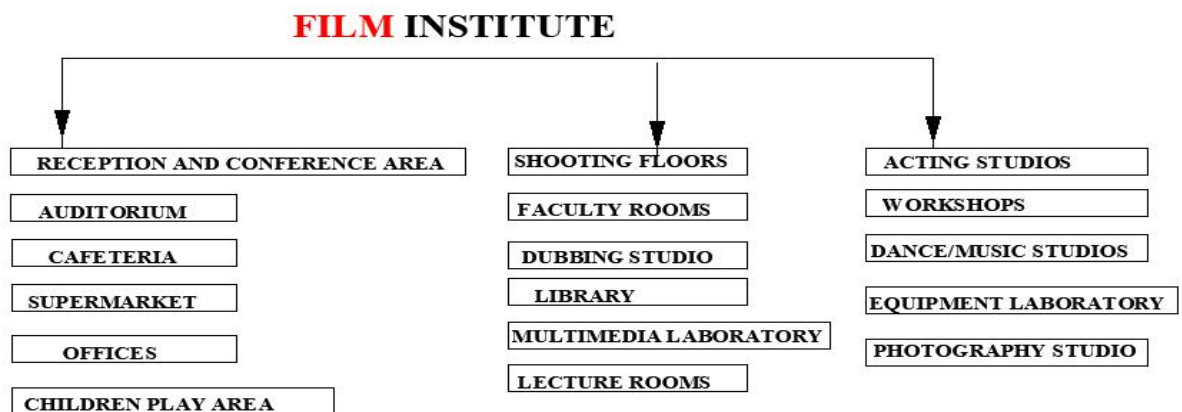


Fig 4.6 Functional space diagram of Film Institute
Source: researchers' field work 2022

4.2.7 Space Allocation /Schedule of Accommodation

4.2.7.1 Spatial Requirements

The spaces in the film village have been zoned into four categories to understand the relationship between them and to promote the functioning of the facility.

Film Institute spaces: These is a place for students and film production activities of the building

Studio complex: To provide some necessary facilities that a fully functional film village requires. The studio has multiple function that are needed in the process of film making and the various stages of production a film, the components of a film studio, spatial and technical details of various film studios and workshop.

Back lot: An outdoor area usually adjoining a film studio where large exterior scene sets are made use with object used that can be easily re transform to other function,

Auxiliary Spaces: These deals with services, site and entourage.

4.2.7.2 Space Allocation

Space allocation is a result of the functional requirements of spaces, it also determined by a hierarchical property as well as its relationship to other proposed spaces. A film village as a public building should therefore be devoid of obstructions to movement. It should be able to incorporate the free flow of users, equipment's, materials as well as services. This will be reduced traffic builds up, prevent accidents, and increase efficiency of services and ultimately user satisfaction. Activities in a film village revolve around study and film art.

SPATIAL PROGRAMMING

ACOUSTICS ANALYSIS

ACOUSTIC CONSIDERATIONS FOR THE AUDITORIUM

To design the acoustic provisions of a theatre auditorium Largely depends on a lot of factors which determines the Acoustic solution that would be best effective and functional.

Such factors include:

- Size of the auditorium
- Total height of auditorium
- Material specification.
- Permissible noise level

To achieve good acoustics in large concert halls is a major challenge for both acousticians and architects. In spite of many advances, areas of uncertainty still remain. Whenever a new hall is completed, there is anxiety before music is played for the first time. The acoustic reputation of an auditorium can be volatile, especially when a hall opens. A concert-

Figure 3.2 The subjective effects with music of a single side reflection as a function of reflection level and delay relative to the direct sound (azimuth angle 40°)

Figure 3.4 Impulse response (as in Figure 2.11(b)) illustrating the initial-time-delay-gap

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ARC 731

FILM VILLAGE
FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA

CRITICS
RC ADEDIRE FUNMILAYO,
DEOLA ADEMOLA, DR. AYANLEKE OLUWATOSIN
JIJOLA OLUWAKEMI

Fig 4.7 Acoustic consideration for Auditorium
Source Architect's data

SPATIAL PROGRAMMING

SEATING ARRANGEMENT

Kuva 3.
50 paikan ja yhden katsomopaikan tilantave, 1:200 ja 1:50.

WATER TANK

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FILM VILLAGE
FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA

CRITICS
DR. ARC ADEDIRE FUNMILAYO,
ARC.ADEOLA ADEMOLA, DR. AYANLEKE OLUWATOSIN
ARC.AJIJOLA OLUWAKEMI

Figure 4.8 showing Seat arrangement and water tank stage
Source Architect's data

SPATIAL PROGRAMMING

ACOUSTICS ANALYSIS

ACOUSTIC is a science that deals with the production, control, transmission, reception, and effects of sound."

SOUND AND VIBRATIONS

Sound is a vibration in an elastic medium such as air, water, most building materials, and the earth. While Noise can be defined as unwanted sound, that is, annoying sound made by others or very loud sound which may cause hearing loss.

FREQUENCY OF SOUND

Frequency is the rate of repetition of a periodic event. Sound in air consists of a series of compressions and rarefactions due to air particles set into motion by a vibrating source. The frequency of a sound wave is determined by the number of times per second a given molecule of air vibrates about its neutral position. The greater the number of complete vibrations (called cycles), the higher the frequency. The unit of frequency is the hertz (Hz).

WAVE LENGTH

Wavelength is the distance a sound wave travels during one cycle of vibration. It also is the distance between adjacent regions where identical conditions of particle displacement occur

Wavelength scales: 44m, 22m, 11m, 5.5m, 2.8m, 1.4m, 0.7m, 34cm, 17cm, 8.6cm, 4.3cm, 2.1cm, 1cm

Frequency (Hz): 8, 16, 31.5, 63, 125, 250, 500, 1000, 2000, 4000, 8000, 16,000, 32,000

CRITICS: RC ADEDIRE FUNMILAYO, DEOLA ADEMOLA, DR. AYANLEKE OLUWATOSIN, JIJOLA OLUWAKEMI

Fig 4.9 Acoustic Analysis

4.2.7.3 Spatial Programming

Film Institute Building

Space name	Level	Area(m ²)	Number
Reception	Ground floor	481	1
Acting Studio	Ground/First floor	315/485	4
Eatery	Ground floor	335	1
Supermarket	Ground floor	345	1
Lecture room	Ground floor	440	2
Play ground	Ground floor	996	1
A.T.M Gallery	Ground floor	510	2
Workshop hall	Ground floor	705	1
Dance studio	First floor	770	1
Music	First floor	560	1

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Auditorium	First floor	680	1
Faculty office	First floor	770	1
Dubbing studio	First floor	260	1
Animation lecture room	First floor	110	1
Photography	Second floor	295	1
Multimedia laboratory	Second floor	67	1
Library	Second floor	615	1

Studio Complex			
Reception	Ground floor	230	1
Video editing room	Ground floor	240	1
Sound editing room	Ground floor	91	1
VFX Production room	Ground floor	260	1
Recording studio	Ground floor	380	3
Screening	Ground floor	207	3
Densitometry room	Ground floor	197	1
Sensitometer	Ground floor	105	1
Grading	Ground floor	119	1
Developing	Ground floor	109	1
Quality control	Ground floor	80	1
Photography	Ground floor	43	1
Recording studio1	First/second floor	339	3
Screening studio 1 & 2	First/second floor	380	3

Archive/Restoration	First floor	136	1
costume	First/second floor	180	2
Changing room	First/second floor	233	4
Music studio	First/second floor	390	1
Recording studio	Ground/First/ second floor	699	3
General store	second floor	272	1
Lift lobby	Ground/First/ second floor	43	3
Ladies	Ground/First/ second floor	25	4
Gent	Ground/First/ second floor	21	
Waiting		152	

Table 4.2 Schedule of Accommodation

Source: researchers' field work 2022

4.2.8 Construction Methods and Materials

It's crucial to take into account the aesthetic appeal, initial cost, and durability when choosing building materials, initial and ongoing costs, durability and availability of the material and must importantly the acoustic implication of the material and how flexible can the material be used for. The correct choice to be made when selecting the materials to be used in a construction, it has to happen consciously, taking into account factors like the project's cost, ease of operation and maintenance, distance from the place of production, thermal and acoustic performance, and so on. This will help the project become more integrated into the location where it will be installed and have a smaller environmental impact.

4.2.8.1 Materials selected include:

Concrete Boards / Cement Board

Cement and reinforcing fibers were used to create this into boards which can be used for various things like cladding, compared to backing board, cement board strengthens and provides impact resistance to the wall surface. other non-metallic cladding materials and it's also serves as good acoustics absorbers preventing the transmission of noise from outside into the space, to enable bending for curved surfaces, cement board is also made in thin sheets using cements that have been treated with polymers. (Islam, 2019)

Wood Boards

They are thin boards made from wood used as finish cladding in construction. Wood has a better sound conducts in a longitudinal direction of the grain than perpendicular. (Gupta, 2019)

Steel (Space Frame)

A steel building is a metal construction where the outside or interior cladding is made of steel. But in this design it will be woven to make a space frame structure Steel is essentially a material that exhibits linear elastic properties; it has a great tensile strength that enables it to be bent into any desired shape, and it also possesses a compressive strength that is roughly equal to that of its tensile strength. It differs from concrete in that, as we all know, concrete has a high compressive strength but a very low tensile strength. Steel and other metals will, however, stop acting elastically and start acting plastically when enough force is applied to them.

Concrete

On earth, concrete is the man-made substance that is most frequently utilized. It is a crucial building component that is widely employed in structures including buildings, bridges, highways, and dams. It can be used for structural purposes as well as for

pavement, kerbs, pipelines, and drains. Portland cement, water, and aggregate make up the bulk of the composite material known as concrete (gravel, sand or rock). These ingredients combine to create a manageable paste that, as time passes, gradually becomes harder. (Islam, 2019)

Glass

Architectural glass is glass that is incorporated into construction. Most frequently, it serves as a clear glazing material for building envelope components like wall windows. Glass is also employed as an architectural element and for interior dividers. Glass of the safety kind, such as reinforced, toughened, and laminated glasses, is frequently used in structures. (Gupta, 2019)

4.2.8.2 Construction method Stages

A. Pre-Construction Stages

The contractor and other relevant entities work through the preconstruction phases. The stages include:

- Evaluating the health and safety aspects of the project.
- Providing documentation on-site.
- The accessibility and security of the facility.

A preconstruction seminar will assist all parties in comprehending the actions taken during the contractor submission process, including sample and testing, site inspections, third-party inspections, demands for payment, claims and disputes, unforeseen construction circumstances, and change. structure demands should be arranged.

B. Substructure stage

The foundation is primarily in the building's substructure. The site's soil is firm, tightly packed, has adequate load-bearing proportions, and chunks of rock flow beneath the soil layer. Due to the soil's preferred properties, would use a strip foundation. The foundation

materials' high quality will provide chemical resistance and sufficient compacting strength, helping to transfer the building's load without any noticeable settling. The substructure stage mainly involves the following steps:

i. Site clearing:

Every block on the track should be absorbed by the buildings and is supposed to move aside. The trees and plants that survive on the construction site must be left.

ii. Site hoarding:

The site's security and protection of tools, materials and supplies are improved by the erection of a barricade along all of the site's sides. Corrugated galvanized zinc sheets fastened to timber frames make up the hoarding material.

iii. Removal of topsoil:

Over the area of the land where the buildings are located, topsoil must be removed. The topsoil on the other areas ought to be saved for planting landscapes. 150 mm is the typical depth at which the topsoil is removed.

iv Setting out:

Setting out is transferring dimensions from the architectural designs to the location. The existing road, which serves as the structure's reference point, must be parallel to the building's layout. Theodolite use is required for the setting to attain a better accuracy level than other techniques.

v. Excavation to trenches:

Promptly once the consultants have completed and verified the plan. Excavators must Dig the trenches at the depth directed by the structural engineer. Prior to being blinded is installed, the tracks must be examined and phished.

vi. Casting of blinding, foundation footing and column bases:

All the concrete piles will have pile caps, which will lower deep into the water bed and must adjust the footing for the foundation to the site's slope. According to the position and requirements provided by the structural engineer, must strengthen the column bases

vii. Laying of foundation block wall:

The stretcher bond construction of 230mm concrete block walls is required for the foundation block walls. The foundation block walls must have concrete poured into them completely. The concrete will improve the foundation block wall's stability.

viii. Hard-core filling:

The hardest rock should be weathered rock that is 300 mm thick. It should be level and tightly compacted.

ix. Damp proofing

Three plies of bituminous felt should be used to cover the area of the foundation with the damp-proofing material. It is done to prevent water from capitalizing up to the floor slab.

x. Casting of in-situ ground floor slab:

The structural engineer will determine the thickness of the ground-level slab. The floor slab has to be strengthened. Before work can begin, the structural engineer must review and approve it.

C. Superstructure

The structure of the building will be made of concrete. Concrete reinforcement will be used to build slabs, columns, and beams. Use lightweight, non-flammable concrete partitions for the walls. Most of the flooring will be covered in non-slip vitrified tiles made of different materials with different textures. The ceiling and doors will be fire rated. We'll utilize finishes that resist fire. However, automated anti-fire technology will support

anti-fire activities. The superstructure comprises five fundamental parts: the ceiling, walls, doors and windows, floors, and roof.

i Floors:

The floor shall adhere to standards outlined in the structural specifications as a structural member. It must be able to endure applied loads and keep moisture out. It should be able to withstand fire while absorbing heat and sound, be simple allow for easy upkeep and a beautiful appearance, be comfortable, be safe, be clean, etc. The floors are constructed from reinforced concrete floor slabs and are completed with cement screed, PVC tiles, marble tiles, vitrified tiles, and ceramic tiles.

ii. Walls:

The majority of a building's image and appearance are created by its walls. Should make it with good aesthetics, wind, dust, and animal protection. The most crucial factors are resistance to moisture, stability, insulation from heat and sound, and fire resistance. Will use Concrete hollow blocks measuring 225mm for internal and external walls. For ease, some of the walls will be constructed of hollow 150mm concrete blocks as fire defenses and to make it easier and safer for people to leave the building in the event of a fire, stair walls should be composed primarily of concrete.

iii. Doors and Windows:

Internal and external doors must have a minimum height of 2100mm and a minimum width of 750mm, 900mm, 1200mm, 1500mm, or 1800mm.

iv. Ceiling:

Modern designs have produced new ceiling materials, ranging from dry to wet ones. Most spaces will use suspended ceilings to help house large light fixtures and consider acoustics; the ceiling materials used is 600x600mm cellulose ceiling boards. Must follow the architect's prescribed pattern for installing the boards.

v. Roof

A roof requisite be as follows as specifications: strength and stability, durability, fire resistance, and, on occasion, lights, ventilation, and soundproofing. The range and type will decide the building techniques are employed in each unit. Furthermore, there will be a flat concrete roof. A reinforced frame in space serves as the roof. construction that is supported by steel. Concrete columns with insulated roof panels made of aluminum 60 mm thick. A single slope shed-type roof with a 600mm roof gutter is the most common roof style, as a roof drainage system.

4.2.9 Building Services

The purposes of the services must be to make the building as useful as possible. Circulation, ventilation, lighting, water supply, energy supply, sewage disposal, and fire prevention are among those that are of utmost importance.

4.2.9.1. Circulation

The flow of people moved from one area of the property to another. Access points for vehicular and pedestrian traffic in the proposed plan. Moving both vertically and horizontally is impossible in movie village structures. This layout allowed for the movement of both people and equipment between floor levels. There are sizable circulation areas available. throughout the village for simple and free movement of artists, students, and other residents because circulation is a crucial component in the design of a film village and people.

4.2.9.2 Ventilation

In general, ventilation can be either natural or artificial/mechanical. Artificial ventilation treats to set and keep the required requirements for temperature, humidity, and air circulation in an interior environment. A sufficient temperature difference or wind action are required for natural ventilation to produce air movement. Will use natural and

artificial ventilation to cool and ventilate the film village building. Combining a central air conditioner with exhaust fans provides artificial ventilation.

4.2.9.3. Lighting

Due to its physiological and psychological effects on people, lighting is a critical consideration in the design of a film village. The direction that comes with being connected to the outside and feeling well-being comes with day lighting. Created the film town with access to daylight in mind. (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

4.2.9.4 Acoustic

One of the most crucial design factors for film village studios is good acoustics. In order to create a particular room sound, the precise dimensions, and finish materials of a given space must be determined, as well as the positioning and design of surfaces that reflect and absorb sound. These requirements are dependent on the room's planned use and occupancy. The proposed film studio rooms will have their acoustics managed by using absorbent materials such as fibrous materials, volume resonators, foam, and acoustic tiling on the walls and ceiling. At the same time, the other areas of the film dubbing studio would use curved surfaces of gypsum board and other rigid construction materials, glass, masonry, and concrete, to achieve acoustics. (Abraham Pyamene, Enwin Dornubari Anthony, 2022)

4.2.9.5 Electrical Systems

The Power Holding Company of Nigeria will provide electricity to the structure. (PHCN) lines from the moniya environment. A distribution network on the property must be set up to supply the necessary power to every floor and area. Must construct a carefully planned wiring system following all electrical engineer and services engineer criteria. There must be excellent conductivity and good resistance in the wire cable type. Additionally, a

backup power source (generator) will be available to meet the demand for electricity in the event of a power outage. When the PHCN electricity fails, the generator automatically kicks in.

4.2.9.6. Fire Protection

Due to the many people, it can house, it must carefully film village structures safeguarded from a fire outbreak. Fire protection is necessary to stop the spread of smoke, stop the initiation and growth of a fire, and make it easier for people to flee or rescue. In the case of an outbreak, we will implement active and passive safety measures to put out fires successfully. One example of an active precaution is installing heat-activated sprinklers, which stop a fire at its source by releasing discrete quantities of water adequate to put out a fire. Operational precautions are devices that are automatically deployed in the case of a fire. Smoke and heat detectors, smoke and fire alarm systems, water spray extinguishers, CO₂ extinguishers, and others should all be easily accessible and well-marked. Construction solutions in the building and its parts that will aid in limiting the spread of fire are known as passive precautions. These consist of the structure of supporting floors, installation of fire doors and windows, casings and coatings, and minimal structural sections.

4.2.9.7 Sewage Disposal

Access granted to waste management facilities for regularly handling, storing, and collecting trash. It must be disposed of properly and must make users aware. Both the garbage of how to do so. Additionally, waste is collected separately on each floor and carried to a collection station on the main floor in a big container. Every floor has a garbage chute, and the ground floor serves as the collecting location. There are also incinerators available at the site.

4.2.9.8. Water Supply

Direct water supply system from all of the reservoirs of the Oyo State Water Corporation. Additionally, a commercial borehole and an electricity-operated pump must be provided for continuous water supply to the building. Each building must have a cistern storage area where a pipe connection can supply water to the primary source storage on the property.

4.2.9.9 External Works

The external works, such as sewage treatment plant, kerbs, soft landscaping, and trend landscaping, will start once the external scaffold and the good hoist have been entirely removed, the tower cranes dismantled, and the floors at crane position have been closed

i. Plant

Lawns, trees, bushes, ground cover, and seasonal Planting are all examples of plant designs. Planting as much as possible to improve environmental quality and help contain and eradicate harmful pests and pathogens.

ii. Parking

Unless specified in the specific need or task order, shall pave parking lots. When finances and site conditions permit, porous pavements are preferred.

iii. Side Walk and Road-ways

The project will normally include new pavement for the roads, walkways, and kerbs.

iv. Street Tree

The entire tree on the property must accommodate new street trees, and the necessary tree pits and grates must be installed.

v. Drainage

The on-site, underground drainage system is where must collect the surface storm water.

Area grading must ensure drainage away from buildings to minimize runoff and limit the amount of paved and other impervious surface.

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Chapter Five

5.1 Project Appraisal

The proposed project of film village has learnt from the literature review and case studies which the lesson learnt are observed in the design process. The following are lesson learnt

1. Especially in large enclosed spaces, the sound is reflected, transmitted, or absorbed by the materials it comes into contact with while in motion.
2. Acoustic waves are generally absorbed by soft surfaces like fabrics and insulating materials, stopping them from moving further.
3. Sound waves tend to reflect off of hard surfaces like floor tiles, gypsum board, and wood. Creating reverberation and echo.
4. Bricks and concrete can either transmit or absorb sound waves.
5. It is tough to transmit high-frequency sound waves, such as a whistling sound

However, low-frequency sound waves can be absorbed by a solid material like concrete or bricks. They permit easy transmission (Bass)

5.2 Conclusion

Building design should incorporate noise control to achieve more effective outcomes in satisfying user needs. Find a shared language; this calls for both the sensibility of architects and the diligence of acousticians. Several construction components adhere to acoustics. As much as is practical should be done to fulfill obligations. And this ought to be carried out at the preliminary design stage; since usability, comprehensibility, and utility are priorities, building. It is crucial to keep in mind that various acoustical techniques to provide a welcoming setting for listening.

5.3 Recommendation

Must take Design aesthetics and acoustic performance into account from the very beginning of the design process for them to be fully integrated. The architecture in a theater should support sound production, transmission, and perception. A room's acoustic performance will significantly influence its shape and volume. It's crucial to keep in mind that to produce a conducive listening environment, one must utilize many acoustical techniques. It advised that, when designing, the length should always be greater than the width. Most rooms are adequate, with distance to breadth ratios between 2:1 and 1.2:1.

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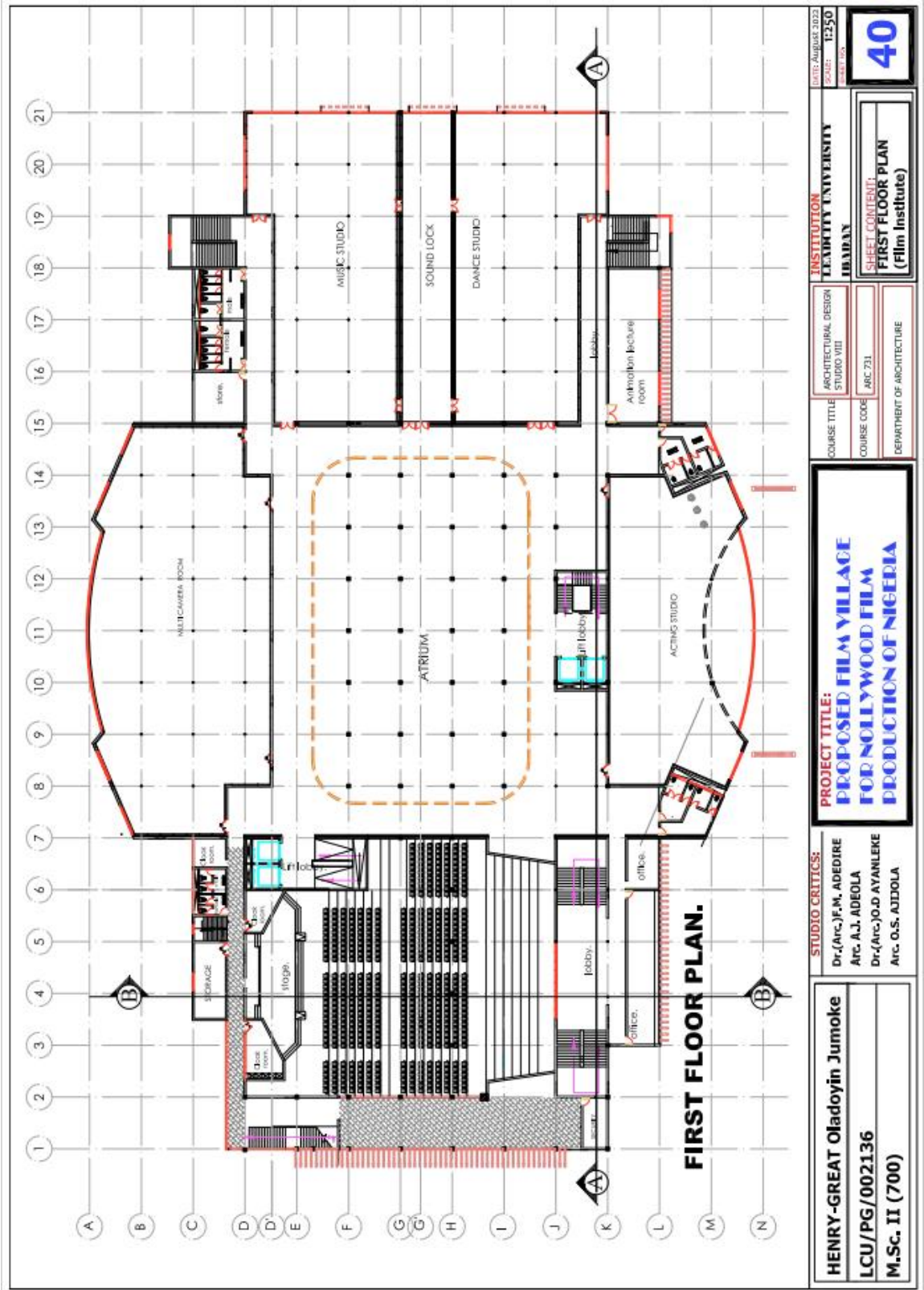
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APPENDIX 1 PRESENTATION DRAWINGS

DO NOT COPY. LEAD CITY UNIVERSITY, NIGERIA.



HENRY-GREAT Oladoyin Jumoke		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		INSTITUTION LEADERSHIP UNIVERSITY		DATE: August 2023	
LCU/PG/002136				ARCHITECTURAL DESIGN STUDIO VIII		SCALE: 1:350	
M.Sc. II (700)				IBADAN		SHEET NO:	
				COURSE CODE ARC 731		38	
				DEPARTMENT OF ARCHITECTURE		SHEET CONTENT: SITE PLAN	
				STUDIO CRITICS: Dr. (Arc.) F. M. ADEDIRE Arc. A. J. ADEOLA Dr. (Arc.) O. D. AYANLEKE Arc. O. S. AJIDOLA			



INSTITUTION
LEADERSHIP UNIVERSITY
 JIBABAY

COURSE TITLE
 ARCHITECTURAL DESIGN
 STUDIO VIII

COURSE CODE
 ARC 731

DEPARTMENT OF ARCHITECTURE

PROJECT TITLE:
**PROPOSED FILM VILLAGE
 FOR NOLLYWOOD FILM
 PRODUCTION OF NIGERIA**

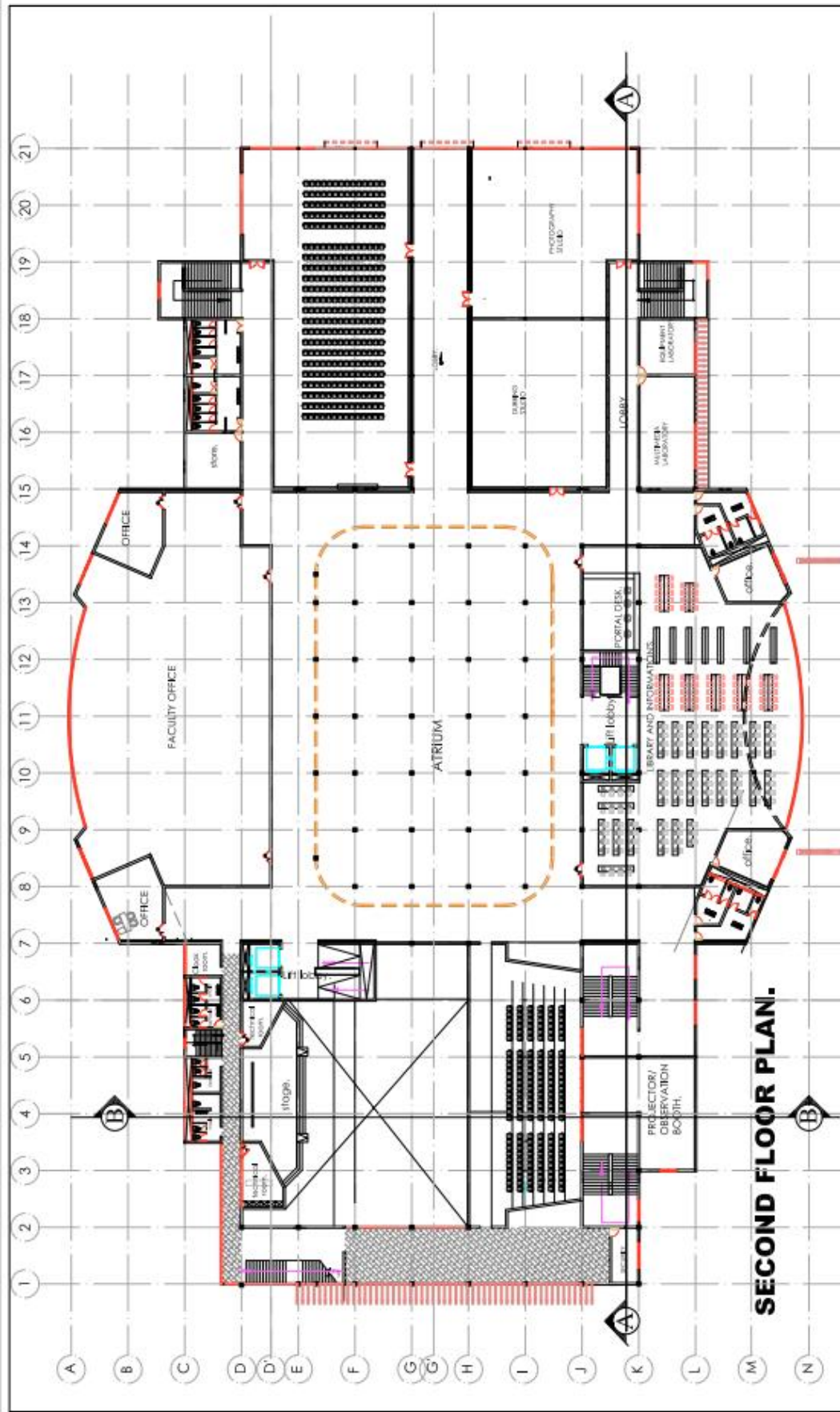
STUDIO CRITICS:
 Dr. (Arc.) F. M. ADEDIRÉ
 Arc. A. J. ADEOLA
 Dr. (Arc.) O. D. AYANLEKE
 Arc. O. S. AJIDOLA

HENRY-GREAT Oladoyin Jumoke
 LCU/PG/002136
 M.Sc. II (700)

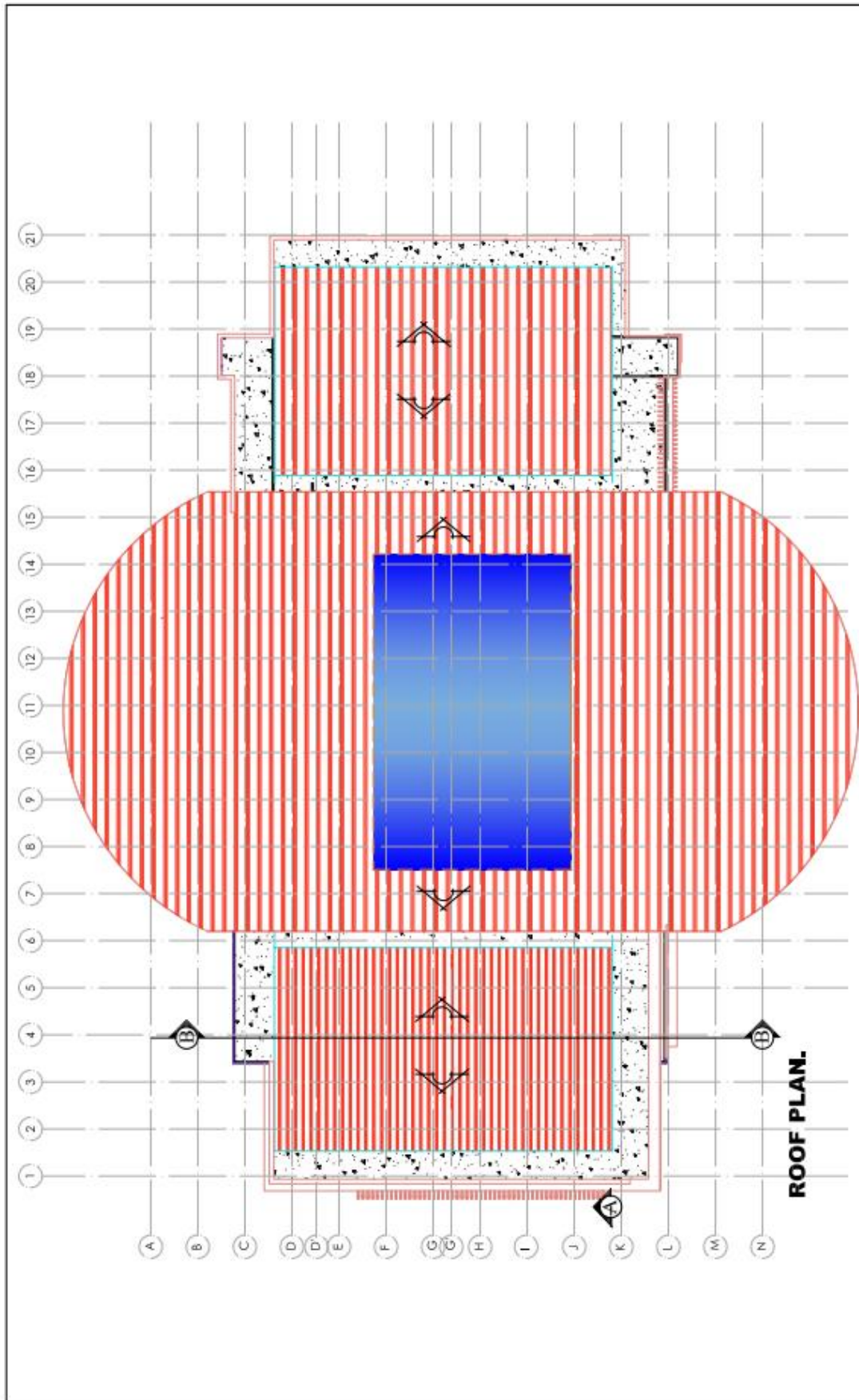
DATE: AUGUST 2022
 SCALE: 1:250

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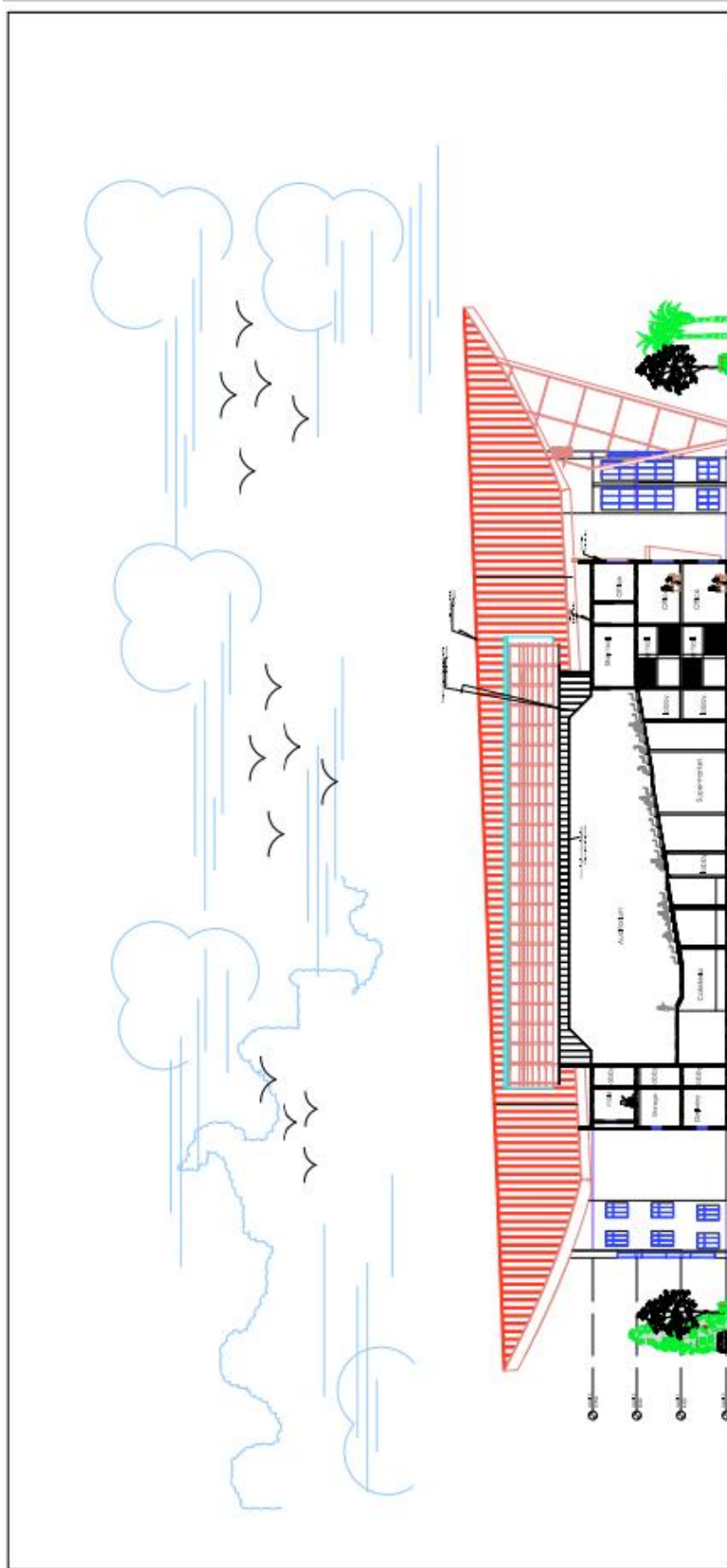
SHEET CONTENT:
**FIRST FLOOR PLAN
 (Film Institute)**



HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	STUDIO CRITICS: Dr.(Arc.)M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.J.D AYANLEKE Arc. O.S. AJIDOLA	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	INSTITUTION LEADITY UNIVERSITY IBADAN	DATE: August 2022 DRAWING NO: 1250 SHEET NO: 41
	ARCHITECTURAL DESIGN STUDIO VIII	COURSE TITLE STUDIO VIII	DEPARTMENT OF ARCHITECTURE	SHEET CONTENT: SECOND FLOOR PLAN (Film Institute)



INSTITUTION LEADERSHIP UNIVERSITY IBADAN		DATE: August 2023	
COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII		SHEET: 1250	
COURSE CODE ARC 731		SHEET NO.	
DEPARTMENT OF ARCHITECTURE		42	
PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA			
STUDIO CRITICS:			
Dr. (Arc.) F. M. ADEDIRE			
Arc. A. J. ADEOLA			
Dr. (Arc.) JO. D. AYANLEKE			
Arc. O. S. AJDOLA			
HENRY-GREAT Oladoyin Jumoke			
LCU/PG/002136			
M.Sc. II (700)			



SECTION B-B

HENRY-GREAT Oladoyin Jumoke
 LCU/PG/002136
 M.Sc. II (700)

STUDIO CRITICS:
 Dr. (Arc.) F. M. ADEDIRE
 Arc. A. J. ADEOLA
 Dr. (Arc.) O. D. AYANLEKE
 Arc. O. S. AJIDOLA

PROJECT TITLE:
**PROPOSED FILM VILLAGE
 FOR NOLLYWOOD FILM
 PRODUCTION OF NIGERIA**

COURSE TITLE:
 ARCHITECTURAL DESIGN
 STUDIO VIII

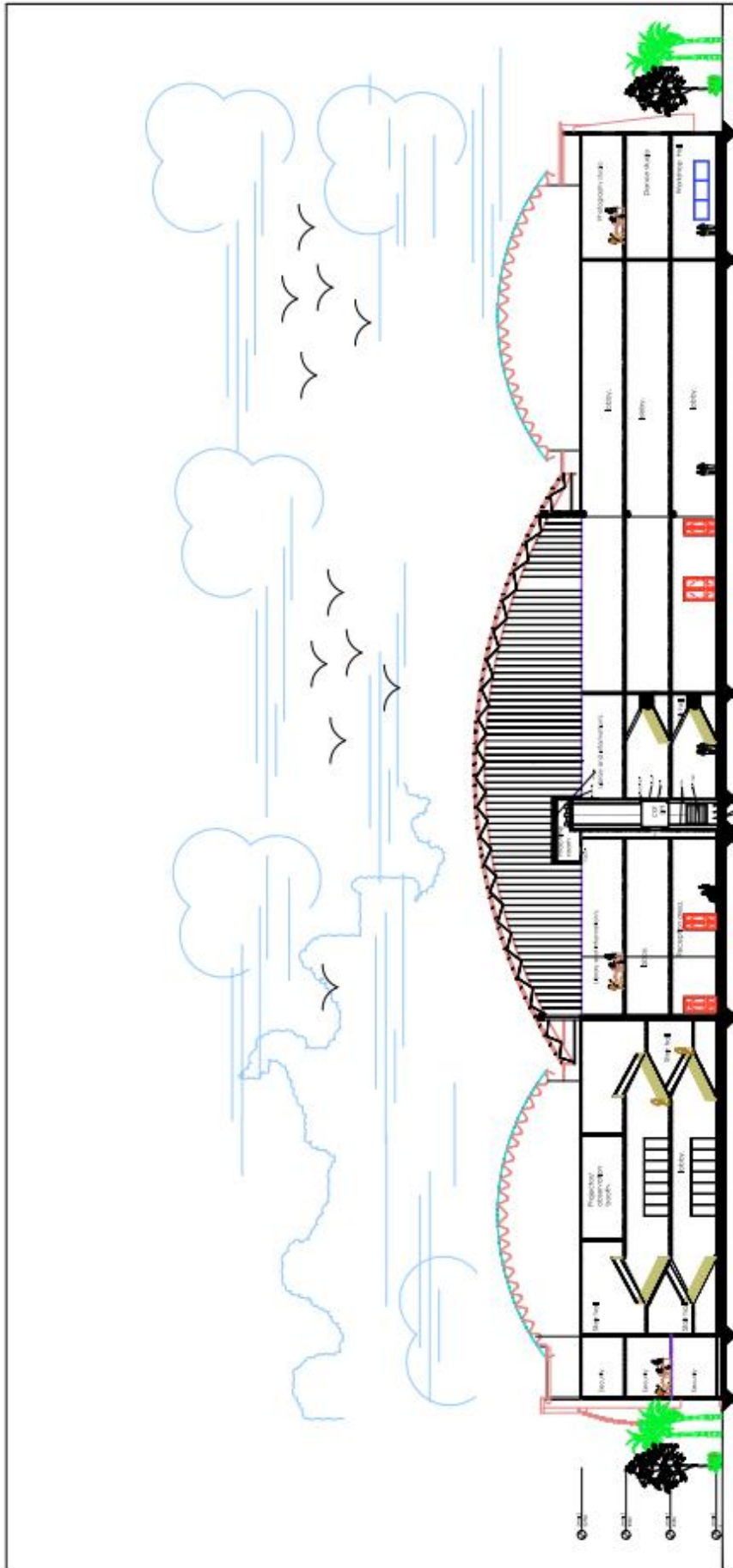
COURSE CODE:
 ARC 731

DEPARTMENT OF ARCHITECTURE

INSTITUTION:
 LEADERSHIP UNIVERSITY
 IBAIDAN

SHEET CONTENT:
 SECTION
 (Film Institute)

DATE: August 2023
 SCALE: 1:250
 SHEETS: **43**



SECTION A-A

HENRY-GREAT Oladoyin Jumoke

LCU/PG/002136

M.Sc. II (700)

STUDIO CRITICS:

Dr. (Arc.) J. M. ADEDIRI

Arc. A. J. ADEOLA

Dr. (Arc.) O. D. AYANLEKE

Arc. O. S. AJIDOLA

PROJECT TITLE:

**PROPOSED FILM VILLAGE
FOR NOLLYWOOD FILM
PRODUCTION OF NIGERIA**

COURSE TITLE ARCHITECTURAL DESIGN
STUDIO VIII

COURSE CODE ARC 731

DEPARTMENT OF ARCHITECTURE

INSTITUTION
LEADERSHIP UNIVERSITY
IBADAN

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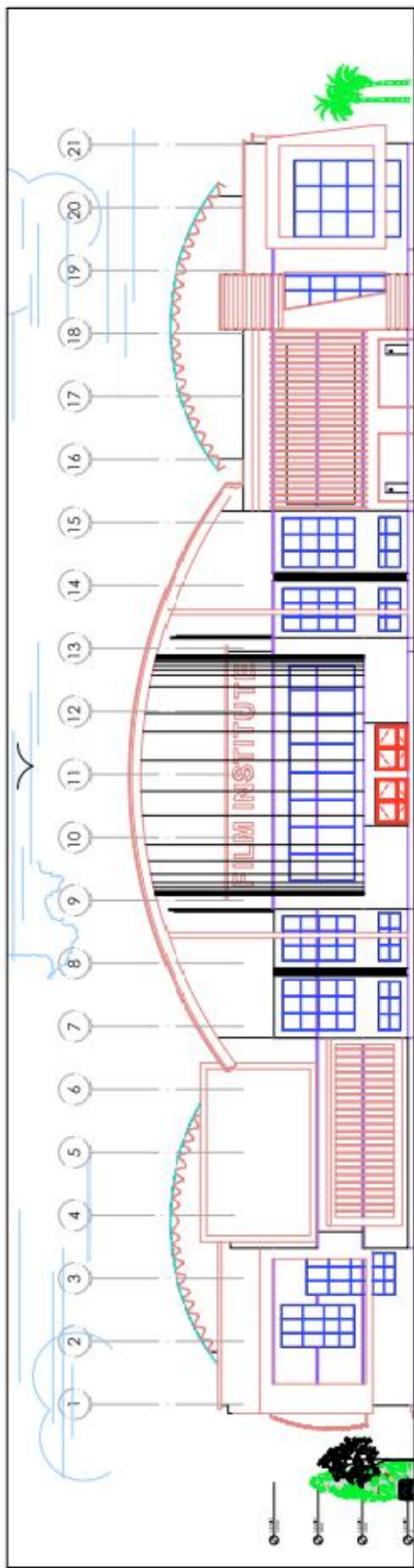
SECTION
(Film Institute)

DATE: August 2022

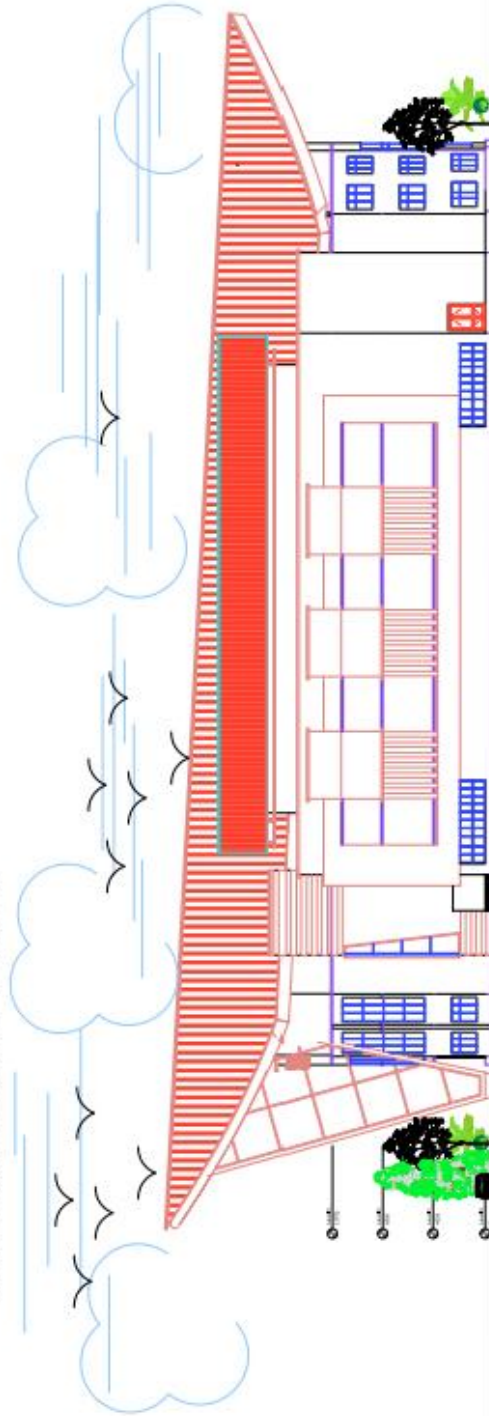
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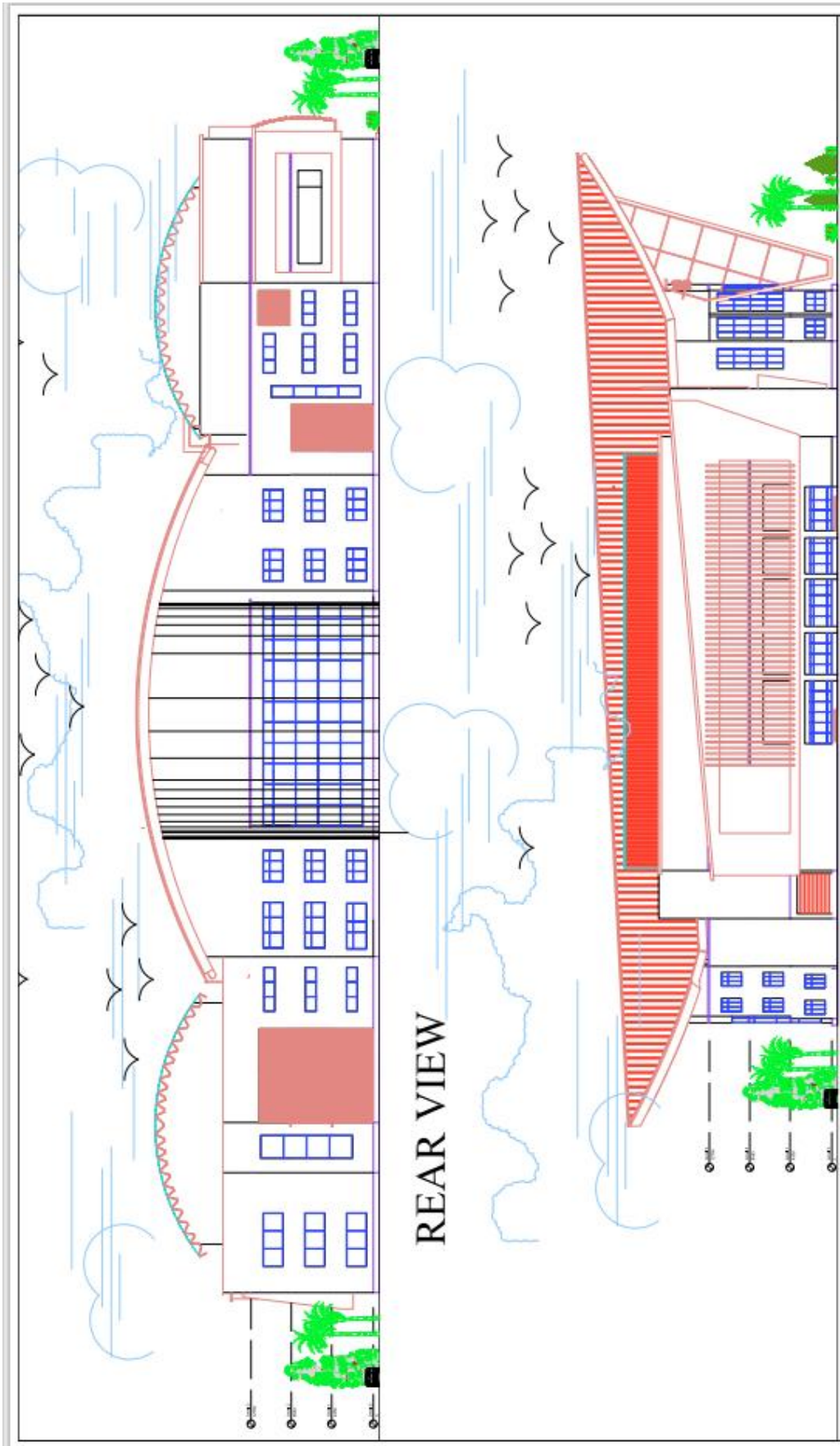


APPROACH VIEW



RIGHTSIDE VIEW

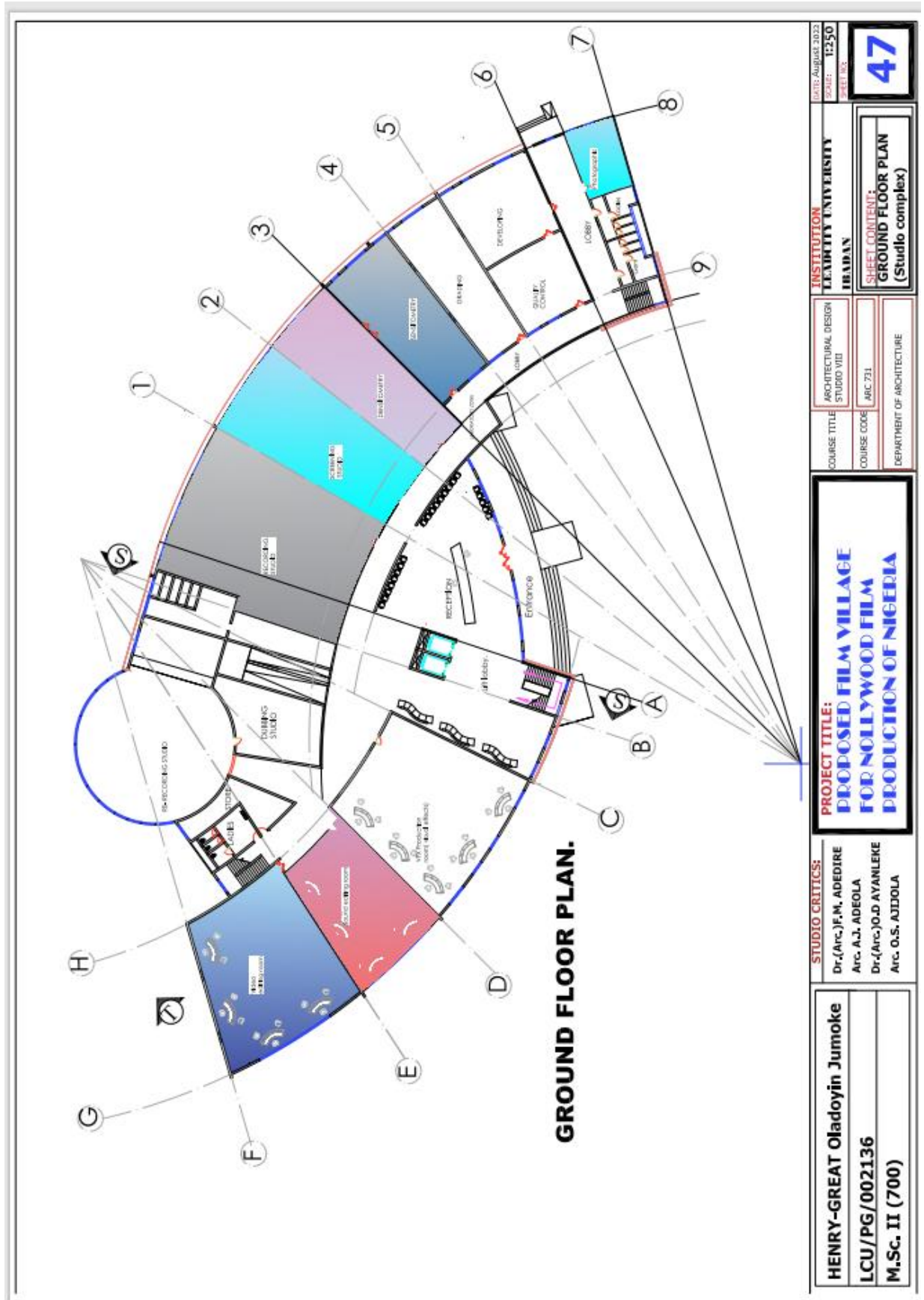
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						DEPARTMENT OF ARCHITECTURE					



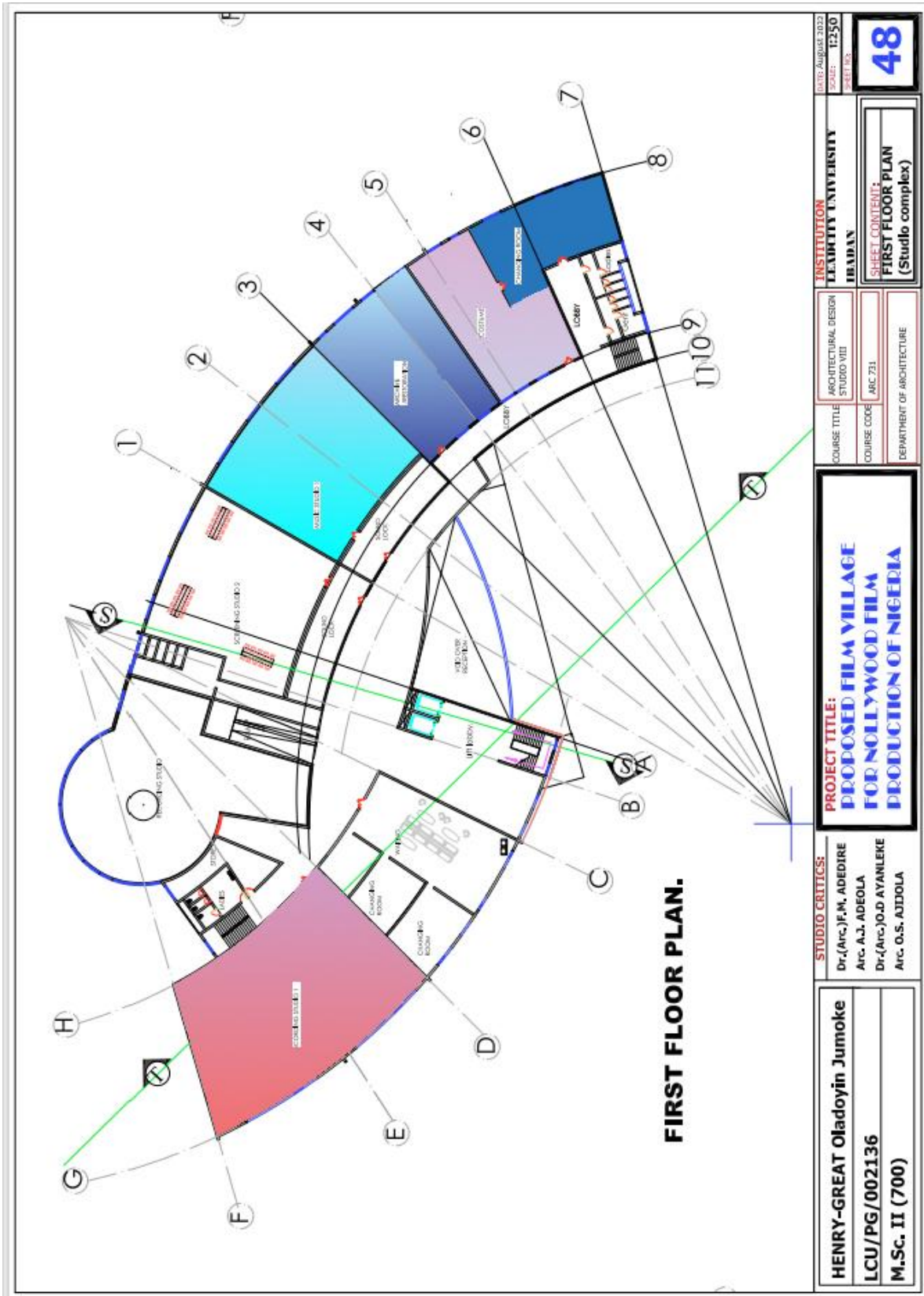
REAR VIEW

LEFT SIDE VIEW

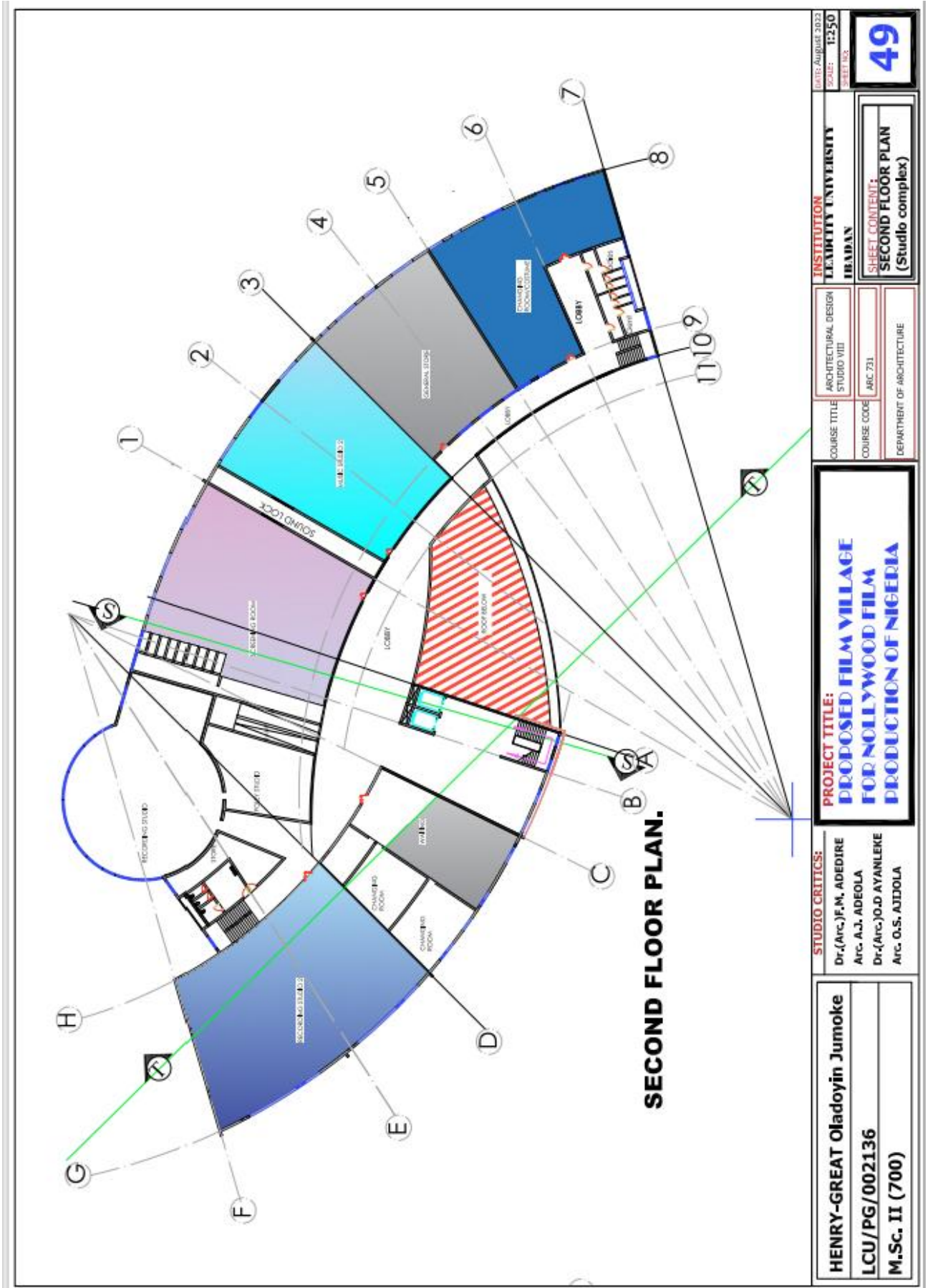
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	SHEET CONTENT: ELEVATION (Film Institute)					



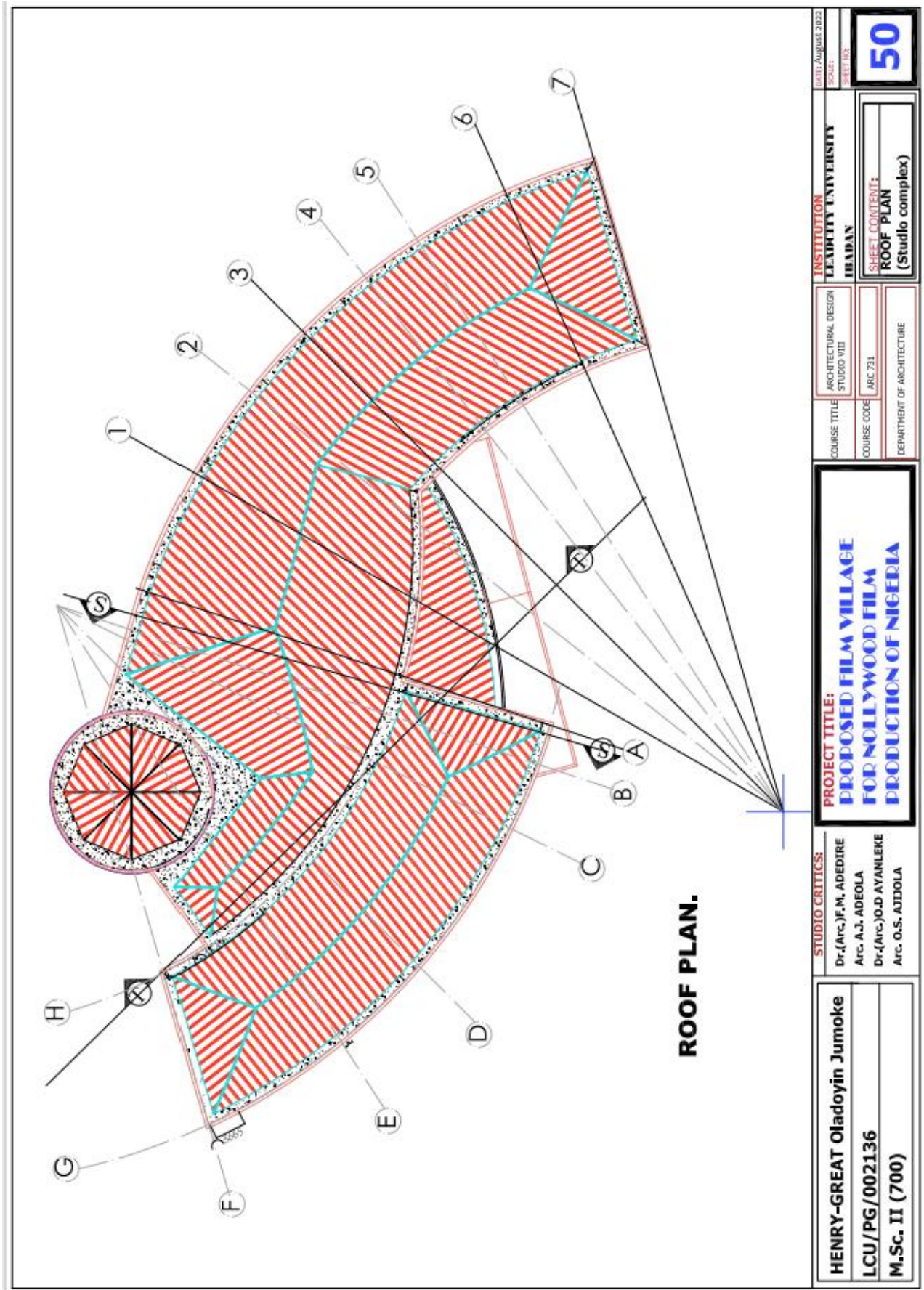
HENRY-GREAT Oladoyin Jumoke		STUDIO CRITICS:		PROJECT TITLE:		INSTITUTION		DATE: August 2022	
LCU/PG/002136		Dr. (Arc.) J.F.M. ADEDIRE		PROPOSED FILM VILLAGE		LEADERSHIP UNIVERSITY		SCALE: 1:250	
M.Sc. II (700)		Arc. A.J. ADEOLA		FOR NOLLYWOOD FILM		IBADAN		SHEET NO.:	
		Dr. (Arc.) JOJD AYANLEKE		PRODUCTION OF NIGERIA		SHEET CONTENT:		47	
		Arc. O.S. AIDOLA				GROUND FLOOR PLAN			
						(Studio complex)			
						DEPARTMENT OF ARCHITECTURE			



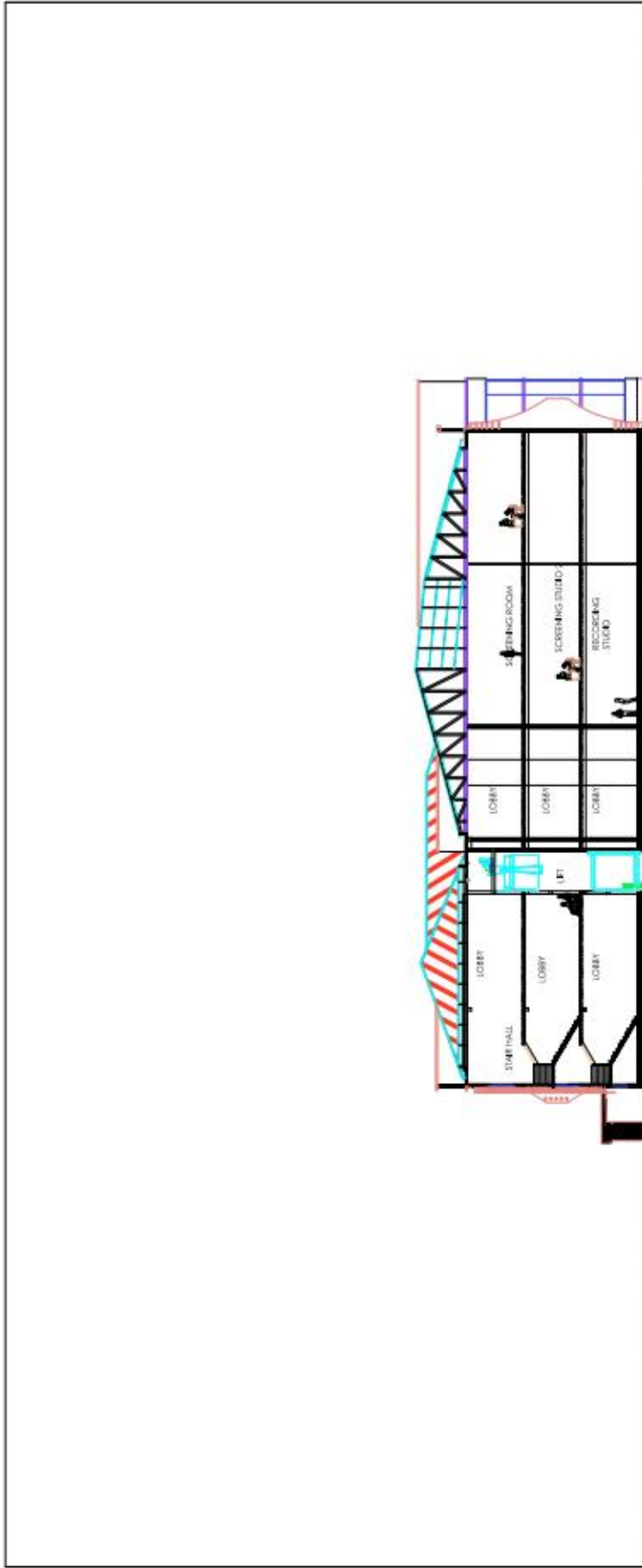
HENRY-GREAT Oladoyin Jumoke	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	STUDIO CRITICS: Dr.(Arc.)J.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.J. AYANLEKE Arc. O.S. ADIOLA	INSTITUTION LEADERSHIP UNIVERSITY IBADAN
LCU/PG/002136	COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII	COURSE CODE ARC 731	DATE: August 2022 SCALE: 1:250 SHEET NO.:
M.Sc. II (700)	DEPARTMENT OF ARCHITECTURE		48
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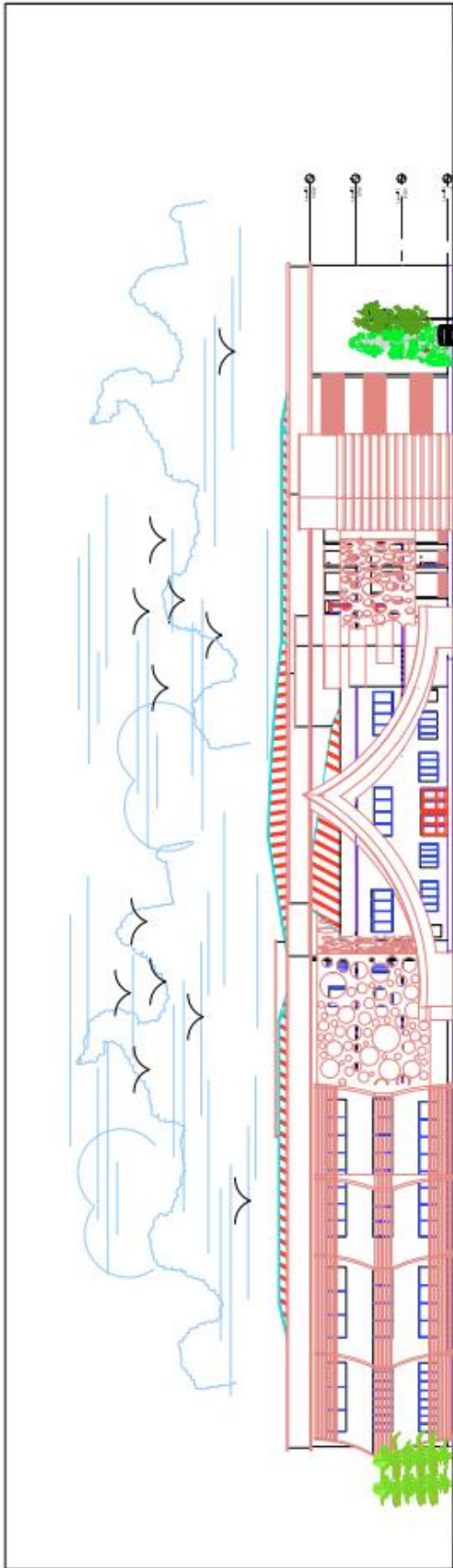
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				COURSE CODE: ARC 731 DEPARTMENT OF ARCHITECTURE						



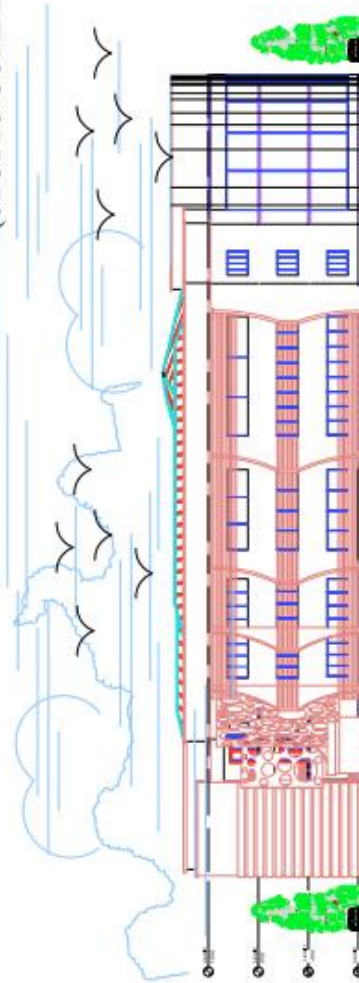
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<p>COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII</p>		<p>COURSE CODE ARC 731</p>	
<p>DEPARTMENT OF ARCHITECTURE</p>		<p>SHEET CONTENT: ROOF PLAN (Studio complex)</p>	
<p>DATE: AUGUST 2022</p>		<p>50</p>	



HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	STUDIO CRITICS: Dr. (Arc.) F. M. ADEDIRI Arc. A. J. ADEOLA Dr. (Arc.) O. O. AYANLEKE Arc. O. S. AJIJOLA	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII	INSTITUTION LEARNITY UNIVERSITY IBADAN	DATE: August 2022 SCALE: 1:200 SHEETS:
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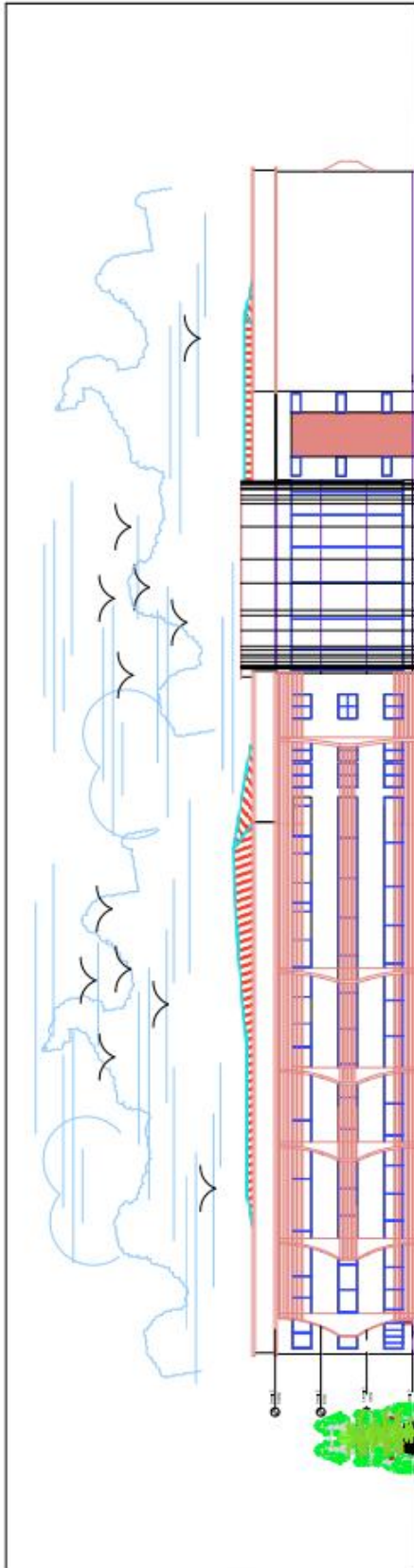


APPROACH VIEW
(STUDIO COMPLEX)

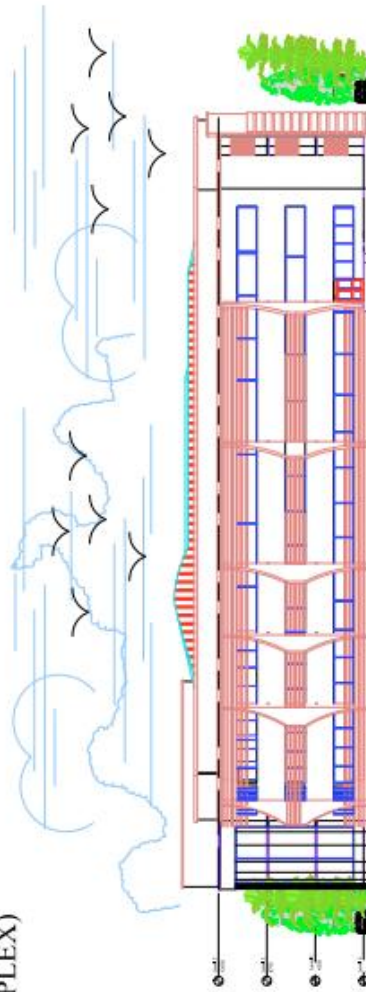


LEFT SIDE VIEW
(STUDIO COMPLEX)

HENRY-GREAT Oladoyin Jumoke		STUDIO CRITICS: Dr. (Arc.) F.M. ADEDIRI Arc. A.J. ADEOLA Dr. (Arc.) O.D. AVANLEKE Arc. O.S. AJIDOLA		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VIII		INSTITUTION: LEADERSHIP UNIVERSITY IBADAN		DATE: August 2022 SCALE: 1:250 SHEET NO.:	
LCU/PG/002136						COURSE CODE: ARC 731		SHEET CONTENT: ELEVATION		52	
M.Sc. II (700)						DEPARTMENT OF ARCHITECTURE		(Studio complex)			



REAR VIEW
(STUDIO COMPLEX)



RIGHT SIDE VIEW
(STUDIO COMPLEX)

HENRY-GREAT Oladoyin Jumoke
 LCU/PG/002136
 M.Sc. II (700)

STUDIO CRITICS:
 Dr. (Arc.) F. M. ADEDIRE
 Arc. A. J. ADEOLA
 Dr. (Arc.) J. O. D. AYANLEKE
 Arc. O. S. AJIDOLA

PROJECT TITLE:
**PROPOSED FILM VILLAGE
 FOR NOLLYWOOD FILM
 PRODUCTION OF NIGERIA**

COURSE TITLE:
 ARCHITECTURAL DESIGN
 STUDIO VIII

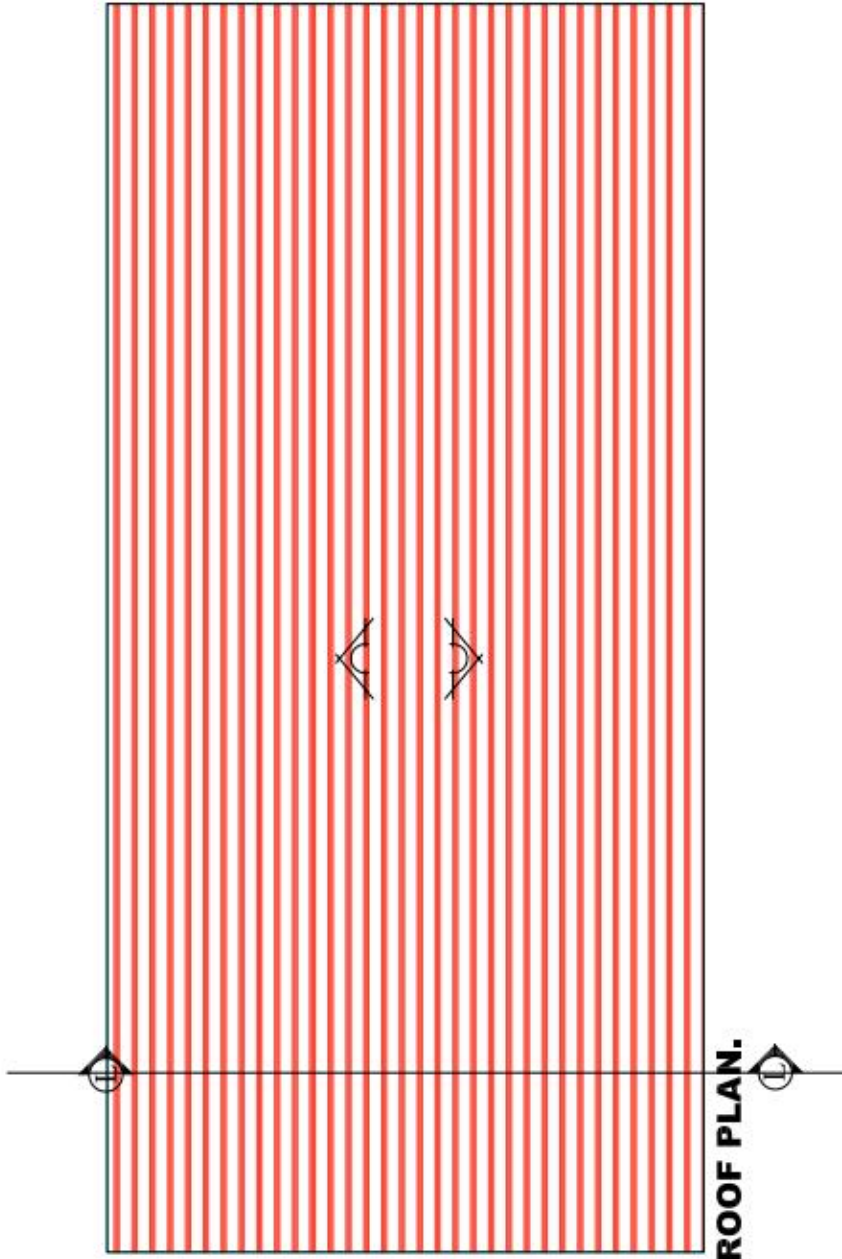
COURSE CODE:
 ARC 731

DEPARTMENT OF ARCHITECTURE

INSTITUTION:
LEARNITY UNIVERSITY
IBADAN

SHEET CONTENT:
**ELEVATION (Studio
 complex)**

DATE: August 2023
FOUNT: 1250
SHEET NO: **53**



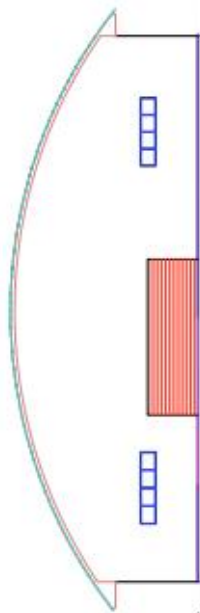
ROOF PLAN.

HENRY-GREAT Oladoyin Jumoke		INSTITUTION LEADERSHIP UNIVERSITY IBADAN		DATE: August 2022
LCU/PG/002136		ARCHITECTURAL DESIGN STUDIO VIII		SCALE: 1:200
M.Sc. II (700)		COURSE CODE ARC 731		SHEET NOS: 55
		DEPARTMENT OF ARCHITECTURE		
PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA				
STUDIO CRITICS: Dr. (Arc.) F. M. ADEDIRE Arc. A. J. ADEOLA Dr. (Arc.) O. D. AYANLEKE Arc. O. S. AJIDOLA				
SHEET CONTENT: ROOF PLAN (BACK LOT)				

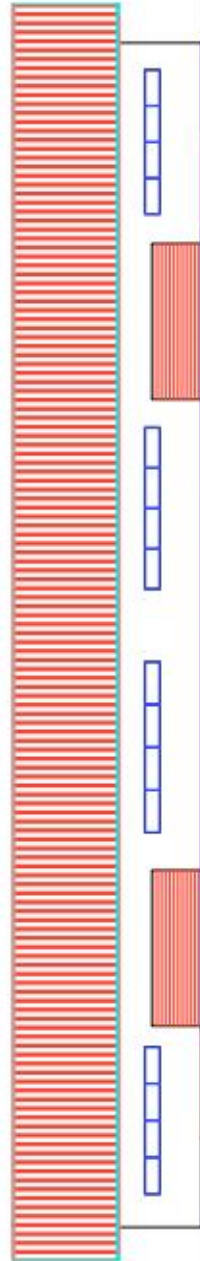
APPROACH VIEW

LEFT SIDE VIEW

HENRY-GREAT Oladoyin Jumoke	STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D AYANLEKE Arc. O.S. AJIDOLA	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	INSTITUTION LEADERSHIP UNIVERSITY IBADAN
LCU/PG/002136	ARCHITECTURAL DESIGN STUDIO VIII	COURSE TITLE ARCH 731	DATE: August 2022
M.Sc. II (700)	COURSE CODE DEPARTMENT OF ARCHITECTURE		SCALE: 1:200
			SHEET NO. 56
			SHEET CONTENT: ELEVATION (BACK LOT)



RIGHTSIDE VIEW



REAR VIEW

HENRY-GREAT Oladoyin Jumoke		STUDIO CRITICS:		INSTITUTION		DATE: August 2023
LCU/PG/002136		Dr. (Arc.) F. M. ADEDIRE		LEADERSHIP UNIVERSITY		SCALE: 1:200
M.Sc. II (700)		Arc. A. J. ADEOLA		IBADAN		SHEET NO. 57
		Dr. (Arc.) O. D. AYANLEKE		SHEET CONTENT:		
		Arc. O. S. AJDOLA		ELEVATION		
				(BACK LOT)		
				ARCHITECTURAL DESIGN		
				STUDIO VIII		
				COURSE TITLE		
				ARC 731		
				COURSE CODE		
				DEPARTMENT OF ARCHITECTURE		



PERSPECTIVE VIEW
(FILM INSTITUTE)

HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.J. AYANLEKE Arc. O.S. AJIDOLA		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		ARCHITECTURAL DESIGN STUDIO VIII COURSE CODE ARC 731 DEPARTMENT OF ARCHITECTURE		INSTITUTION LEADERSHIP UNIVERSITY IRADAN SHEET CONTENT: PERSPECTIVE VIEW (Film Institute)		DATE: August 2023 SCALE: N.T.S 58	
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PERSPECTIVE VIEW
(FILM INSTITUTE)

<p>HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)</p>	<p>STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D AYANLEKE Arc. O.S. AJIDOLA</p>	<p>PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA</p>	<p>COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII</p> <p>COURSE CODE ARC. 731</p> <p>DEPARTMENT OF ARCHITECTURE</p>	<p>INSTITUTION LEADERSHIP UNIVERSITY IBADAN</p> <p>SHEET CONTENTS: PERSPECTIVE VIEW (Film Institute)</p>	<p>DATE: August 2022 SCALE: N.T.S. SHEET NO. 59</p>
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PERSPECTIVE VIEW
(FILM INSTITUTE)

HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D AYANLEKE Arc. O.S. AJIDOLA		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII		INSTITUTION LEADERSHIP UNIVERSITY IBADAN		DATE: August 2023 SCALE: N.T.S SHEETS:
						COURSE CODE ARC 731 DEPARTMENT OF ARCHITECTURE		SHEET CONTENT: PERSPECTIVE VIEW (Film Institute)		60



PERSPECTIVE VIEW
(STUDIO COMPLEX)

<p>HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)</p>	<p>STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D AYANLEKE Arc. O.S. AJIDOLA</p>	<p>PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA</p>	<p>COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VIII</p> <p>COURSE CODE: ARC 731</p> <p>DEPARTMENT OF ARCHITECTURE</p>	<p>INSTITUTION: LEADERSHIP UNIVERSITY IRADAN</p> <p>DATE: AUGUST 2022 SCALE: N.T.S SHEET NO.:</p>	<p>61</p>
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**PERSPECTIVE VIEW
(STUDIO COMPLEX)**

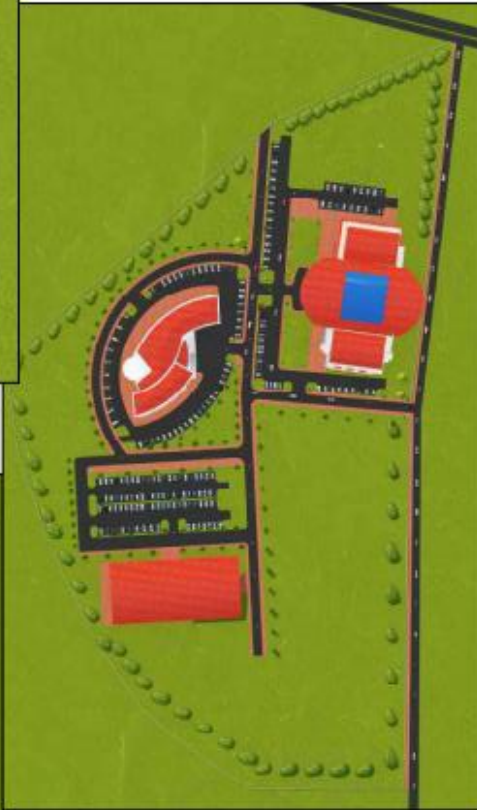
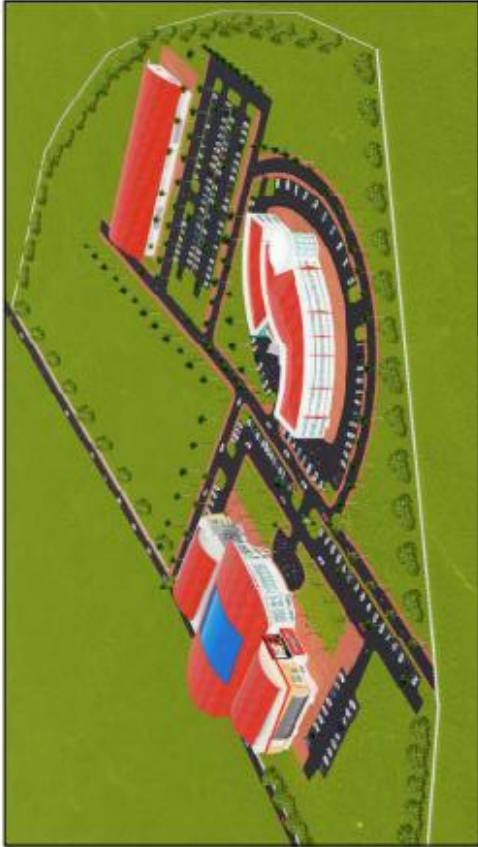
<p>HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)</p>	<p>STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D AYANLEKE Arc. O.S. AJIDOLA</p>	<p>PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA</p>	<p>COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII</p> <p>COURSE CODE ARC 731</p> <p>DEPARTMENT OF ARCHITECTURE</p>	<p>INSTITUTION LEADERSHIP UNIVERSITY IBADAN</p> <p>SHEET CONTENT: PERSPECTIVE VIEW (Studio complex)</p>	<p>DATE: August 2022 SCALE: N.T.S SHEET NO: 62</p>
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PERSPECTIVE VIEW

(BACK LOT)

<p>HENRY-GREAT Oladoyin Jumoke</p> <p>LCU/PG/002136</p> <p>M.Sc. II (700)</p>	<p>STUDIO CRITICS: Dr. (Arc.) J.F.M. ADEDIRE Arc. A.J. ADEOLA Dr. (Arc.) O.D. AYANLEKE Arc. O.S. AJIDOLA</p>	<p>PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA</p>	<p>COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII</p> <p>COURSE CODE ARC 731</p> <p>DEPARTMENT OF ARCHITECTURE</p>	<p>INSTITUTION LEADERSHIP UNIVERSITY IRADAN</p> <p>SHEET CONTENT: PERSPECTIVE VIEW (Back lot)</p>	<p>DATE: August 2022 SCALE: N.T.S. SHEET NO: 63</p>
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**PERSPECTIVE VIEW
(SITE)**

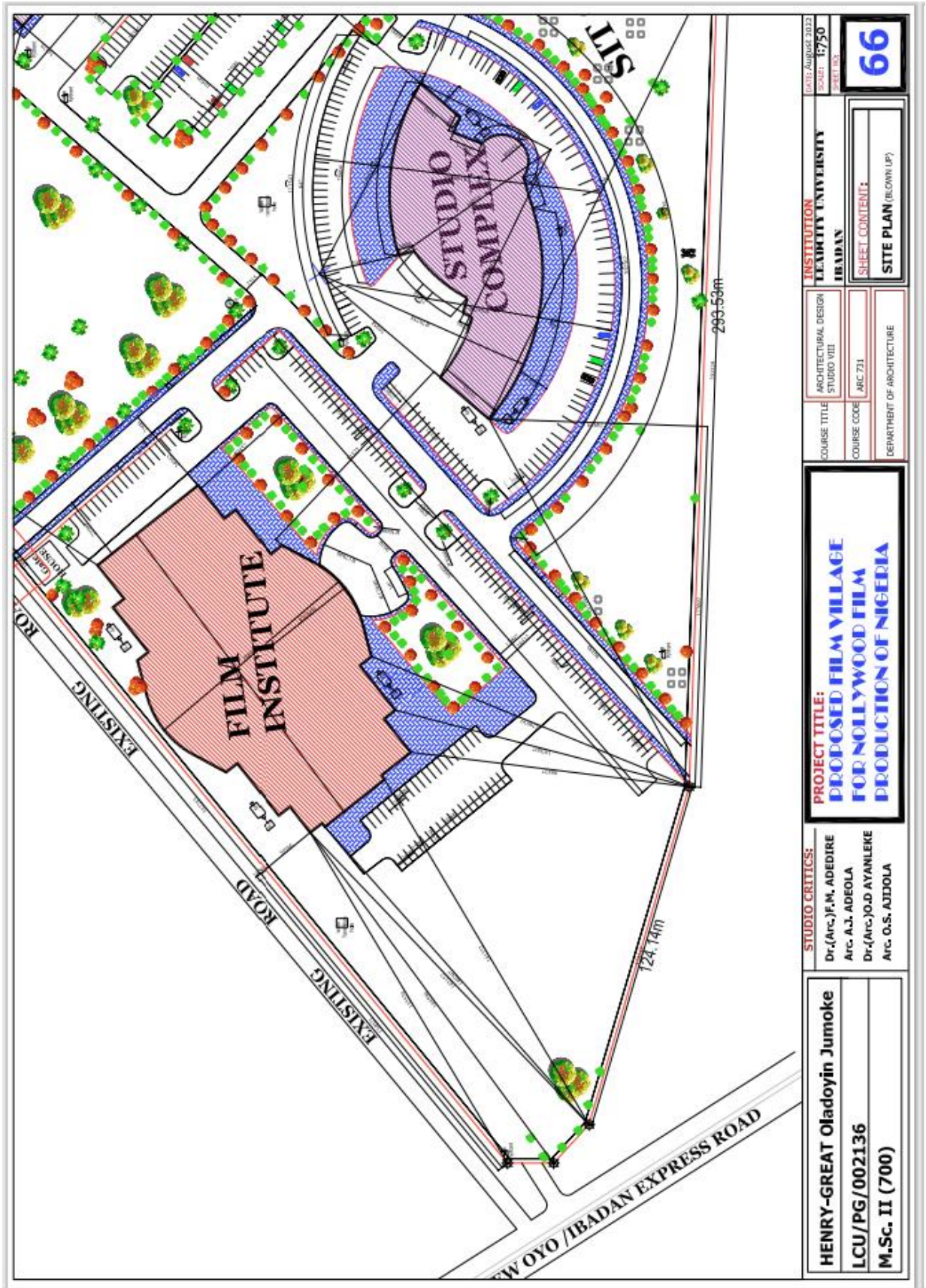
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		COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII		COURSE CODE ARC 731		SHEET CONTENT: PERSPECTIVE VIEW (site)			
		DEPARTMENT OF ARCHITECTURE							

APPENDIX II WORKING DRAWINGS/ DETAILS DRAWINGS

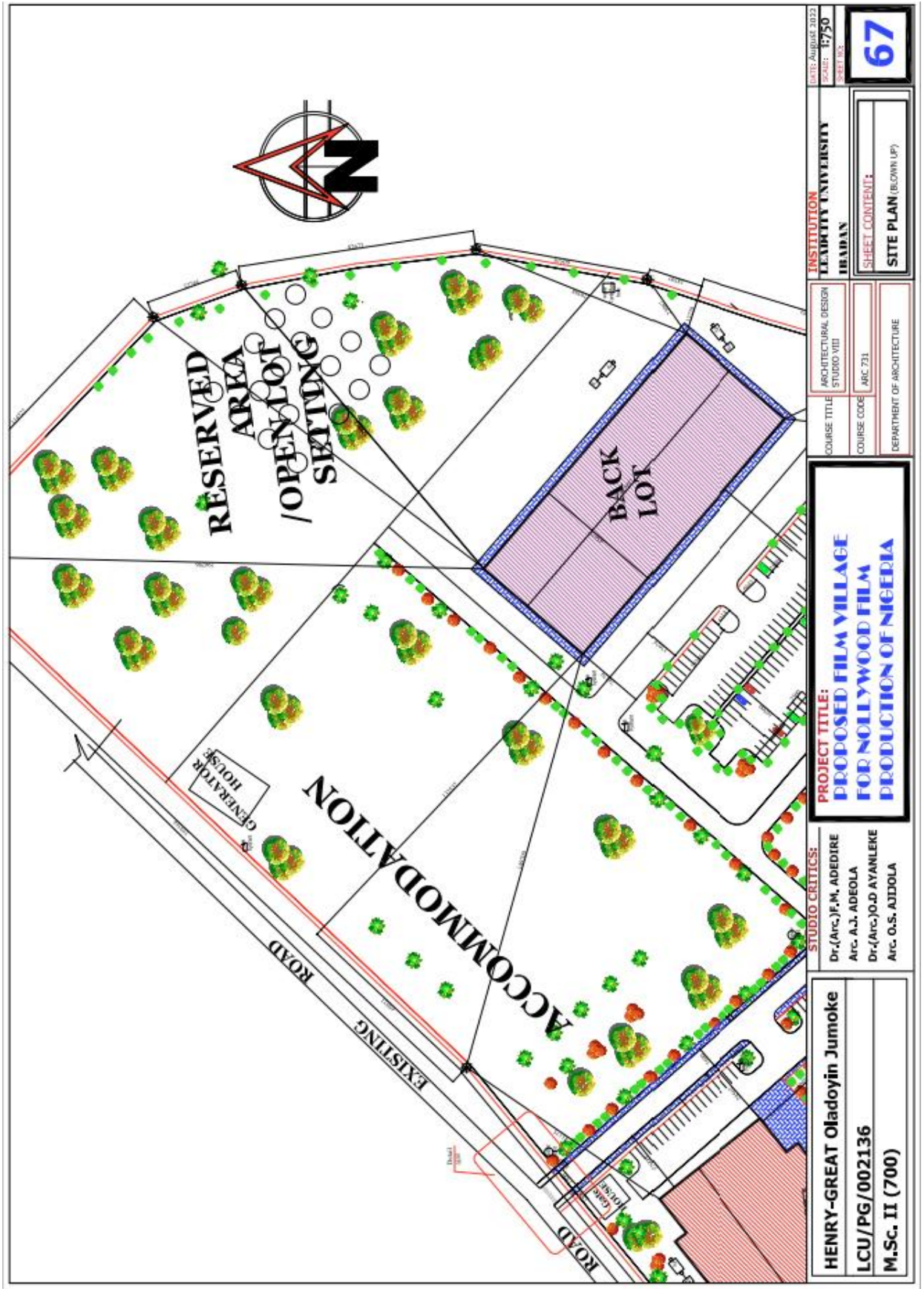
DO NOT COPY. LEAD CITY UNIVERSITY, NIGERIA.

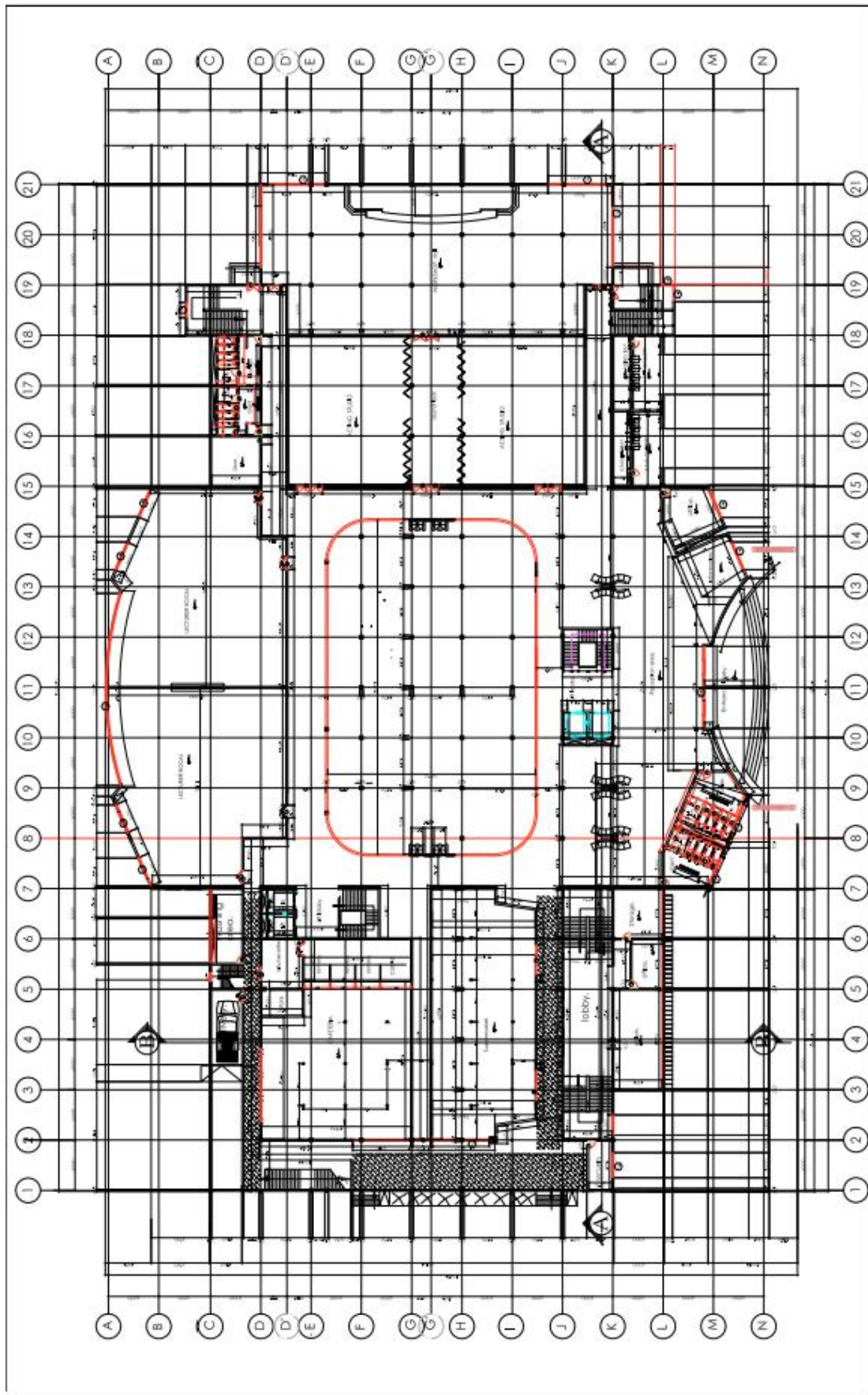


INSTITUTION LIAQUITY UNIVERSITY IBADAN		DATE: August 2022 CODE: 11350 SHEET NO.	65
PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		ARCHITECTURAL DESIGN STUDIO VIII COURSE CODE ARC 731	SHEET CONTENT: SITE PLAN
STUDIO CRITICS: Dr.(Arc.)F.M. ADEDIRE Arc. A.J. ADEOLA Dr.(Arc.)O.D. AYANLEKE Arc. O.S. AJIDOLA		HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	
COURSE TITLE STUDIO VIII		DEPARTMENT OF ARCHITECTURE	

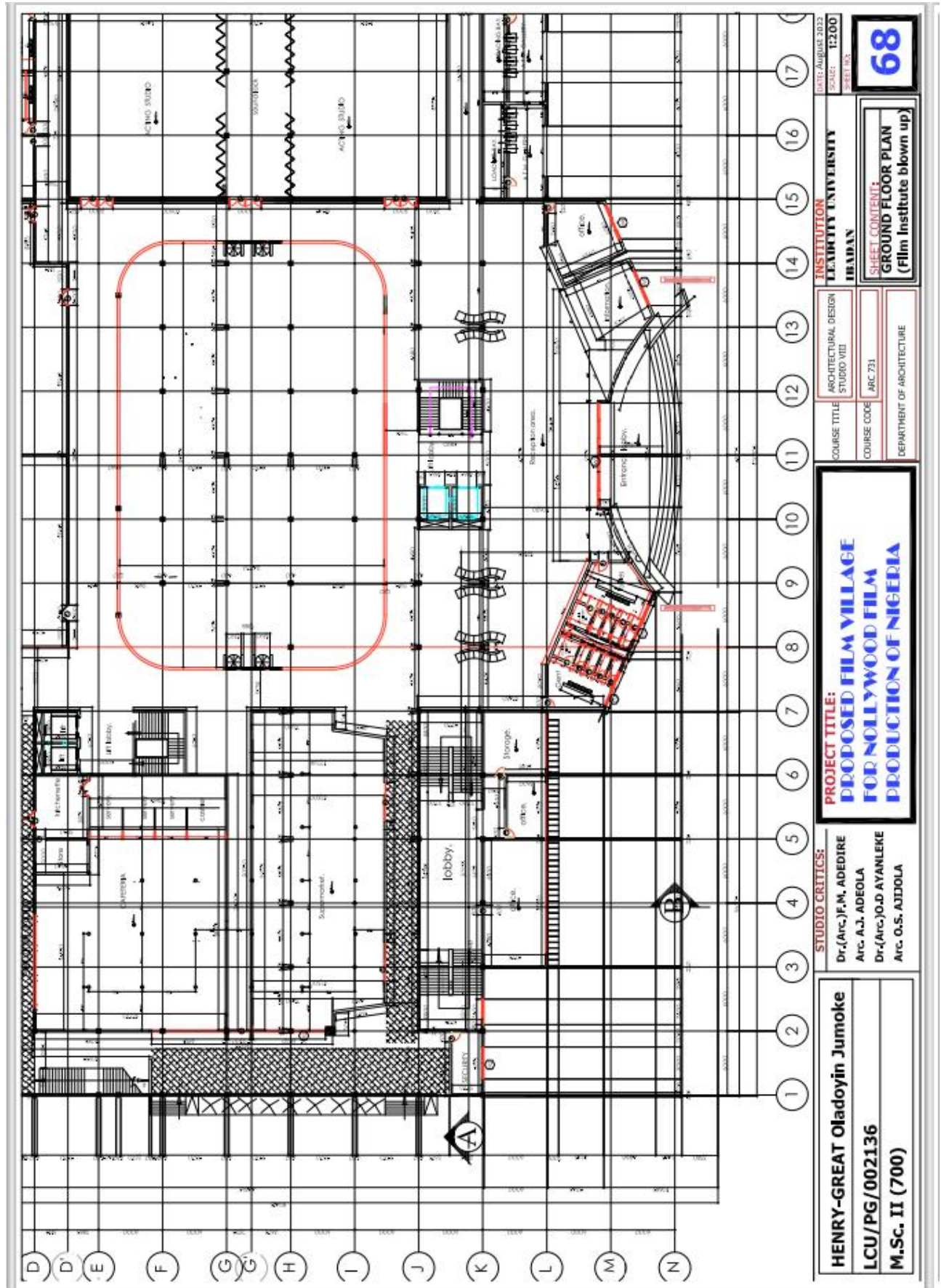


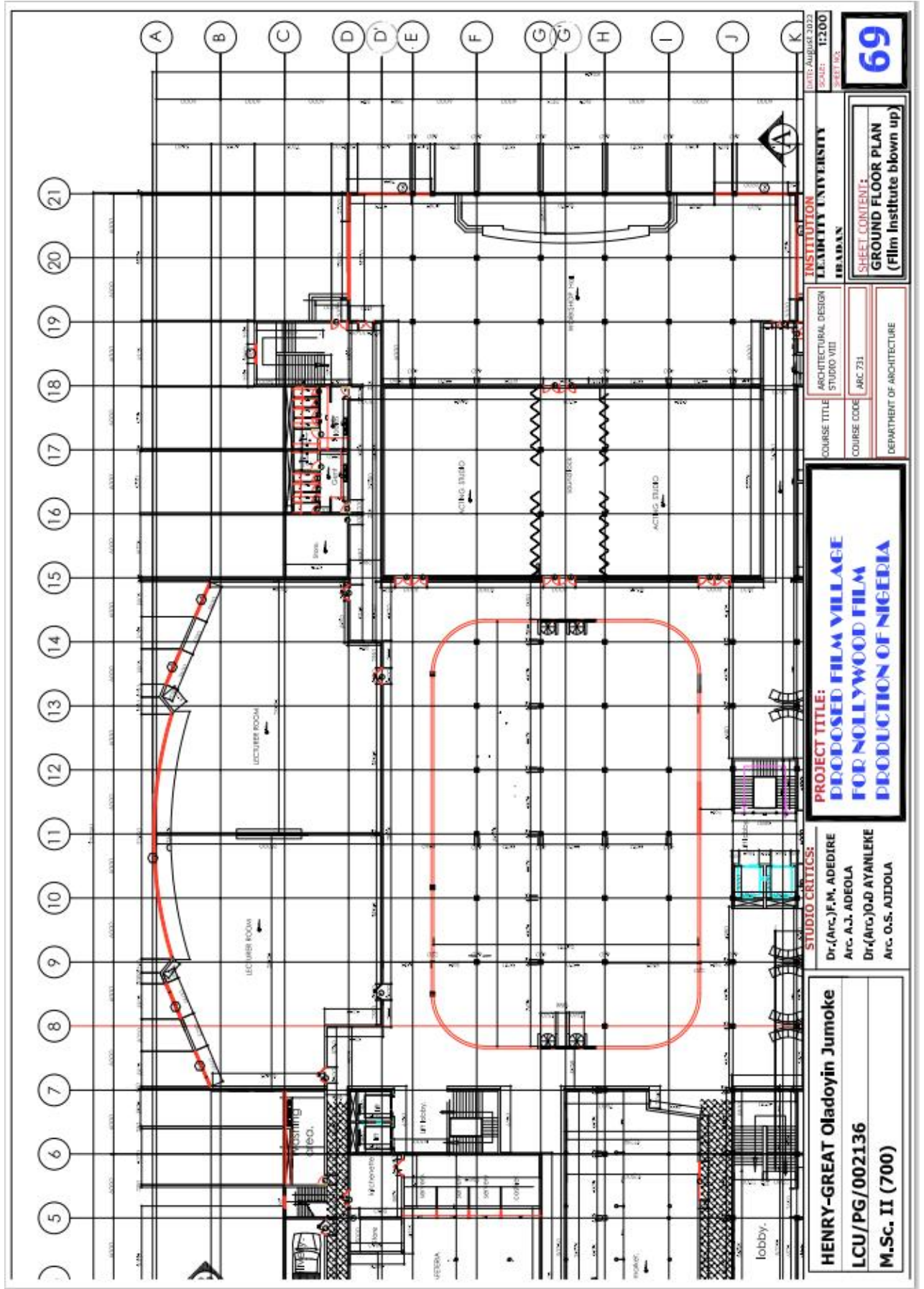
HENRY-GREAT Oladoyin Jumoke		INSTITUTION LEADERSHIP UNIVERSITY IBADAN		DATE: AUGUST 2022	
LCU/PG/002136		ARCHITECTURAL DESIGN STUDIO VIII		SCALE: 1:750	
M.Sc. II (700)		COURSE CODE ARC 731		SHEET NO. 66	
		DEPARTMENT OF ARCHITECTURE		SHEET CONTENT: SITE PLAN (BLOWN UP)	
		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA			
		STUDIO CRITICS: Dr. (Arc.) F.M. ADEDIRE Arc. A.J. ADEOLA Dr. (Arc.) O.D. AYANLEKE Arc. O.S. AJIDOLA			





HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		INSTITUTION LECADITY UNIVERSITY IBADAN		DATE: August 2023 SCALE: 1:300 SHEET NO: 68	
STUDIO CRITICS: Dr. (Arc.) F.M. ADEDIRE Arc. A.J. ADEOLA Dr. (Arc.) J.O.D. AYANLEKE Arc. O.S. AJIDOLA		COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VIII		SHEET CONTENT: GROUND FLOOR PLAN (Film Institute)		COURSE CODE ARC 731 DEPARTMENT OF ARCHITECTURE	





INSTITUTION
LEADERSHIP UNIVERSITY
 Ibadan

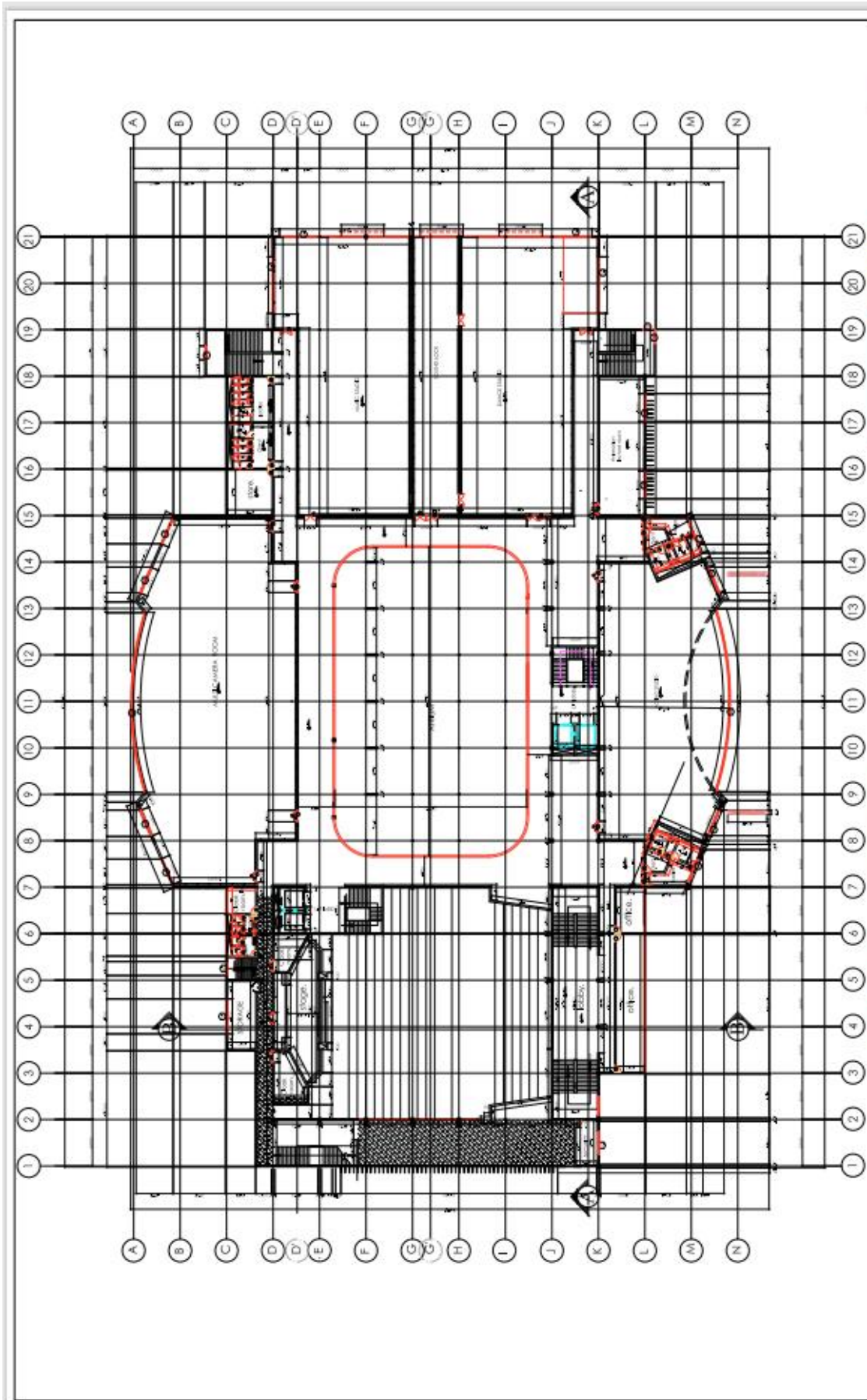
DATE: August 2023
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 SHEET NO: **69**

COURSE TITLE: ARCHITECTURAL DESIGN
 STUDIO VIII
 COURSE CODE: ARC 731
 DEPARTMENT OF ARCHITECTURE

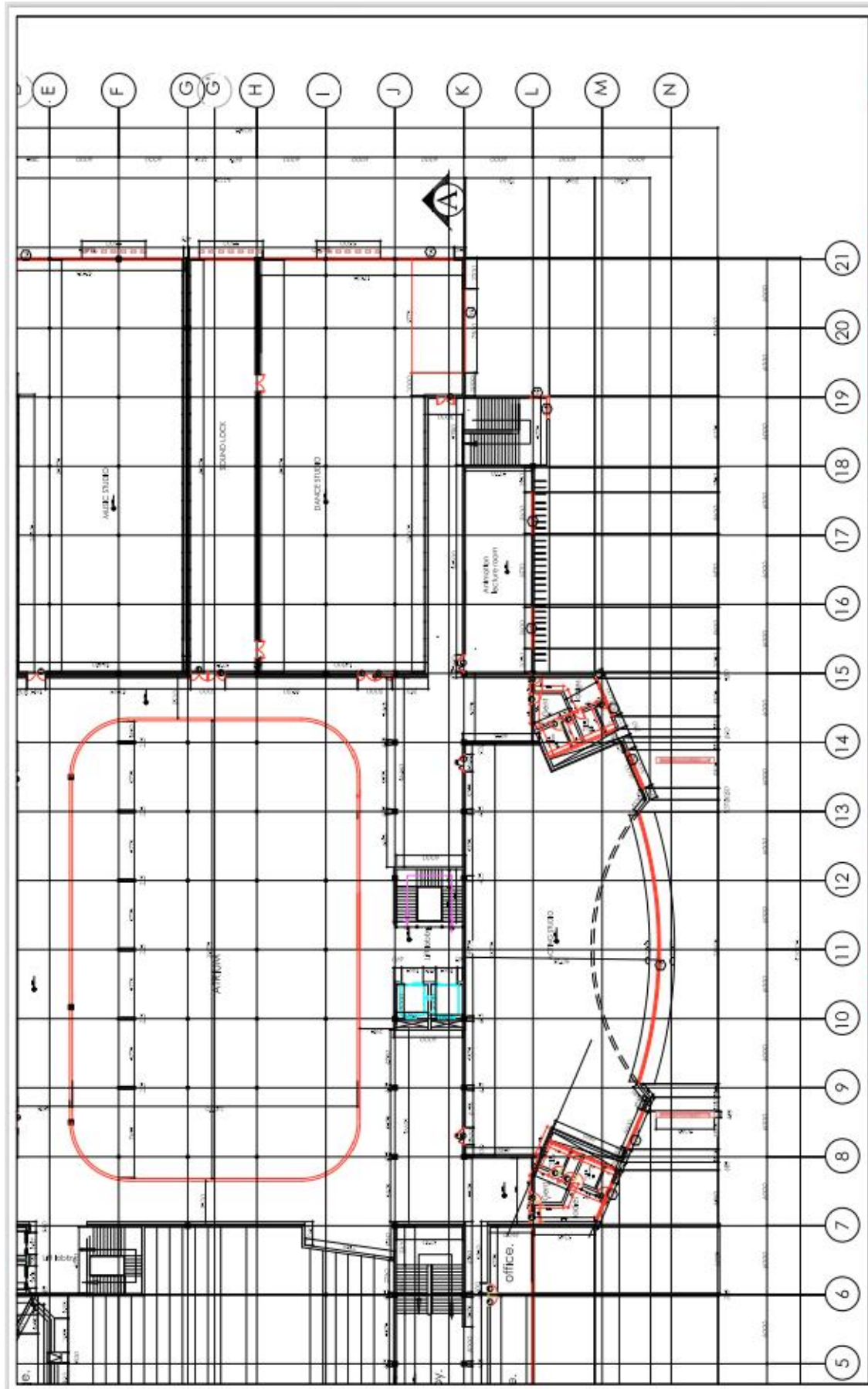
PROJECT TITLE:
**PROPOSED FILM VILLAGE
 FOR NOLLYWOOD FILM
 PRODUCTION OF NIGERIA**

STUDIO CRITICS:
 Dr. (Arc.) F. M. ADEDIRE
 Arc. A. J. ADEOLA
 Dr. (Arc.) O. D. AYANLEKE
 Arc. O. S. AJIDOLA

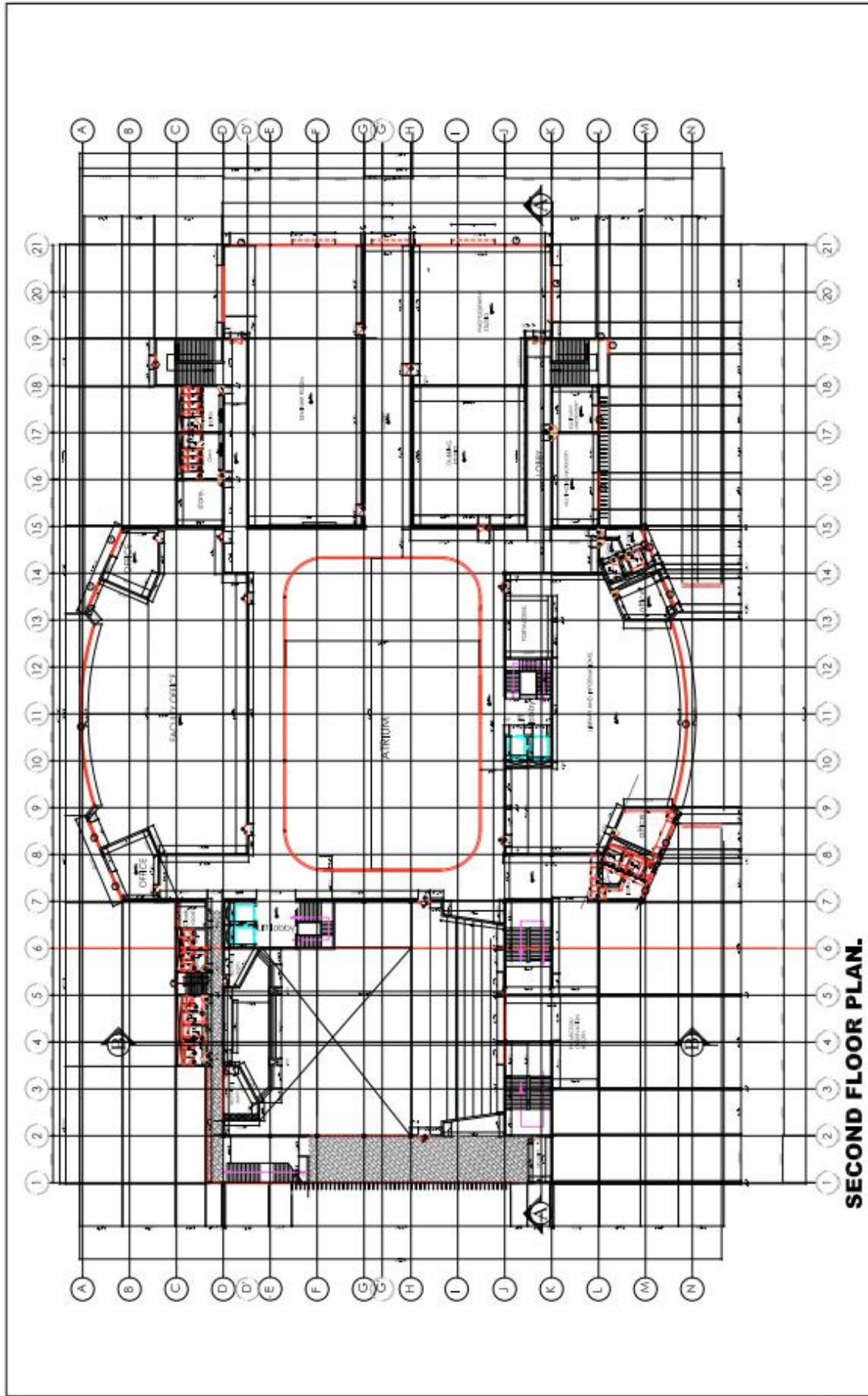
HENRY-GREAT Oladoyin Jumoke
 LCU/PG/002136
 M.Sc. II (700)



HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	STUDIO CRITICS: Dr.-(Arc.)J.M. ADEDIRE Arc. A.J. ADEOLA Dr.-(Arc.)JO.D AYANLEKE Arc. O.S. AJDOLA	INSTITUTION LEADERSHIP UNIVERSITY IBADAN	DATE: August 2022 SCALE: 1:300 SHEET NO.	71
				COURSE TITLE ARCHITECTURAL DESIGN STUDIO VIII	

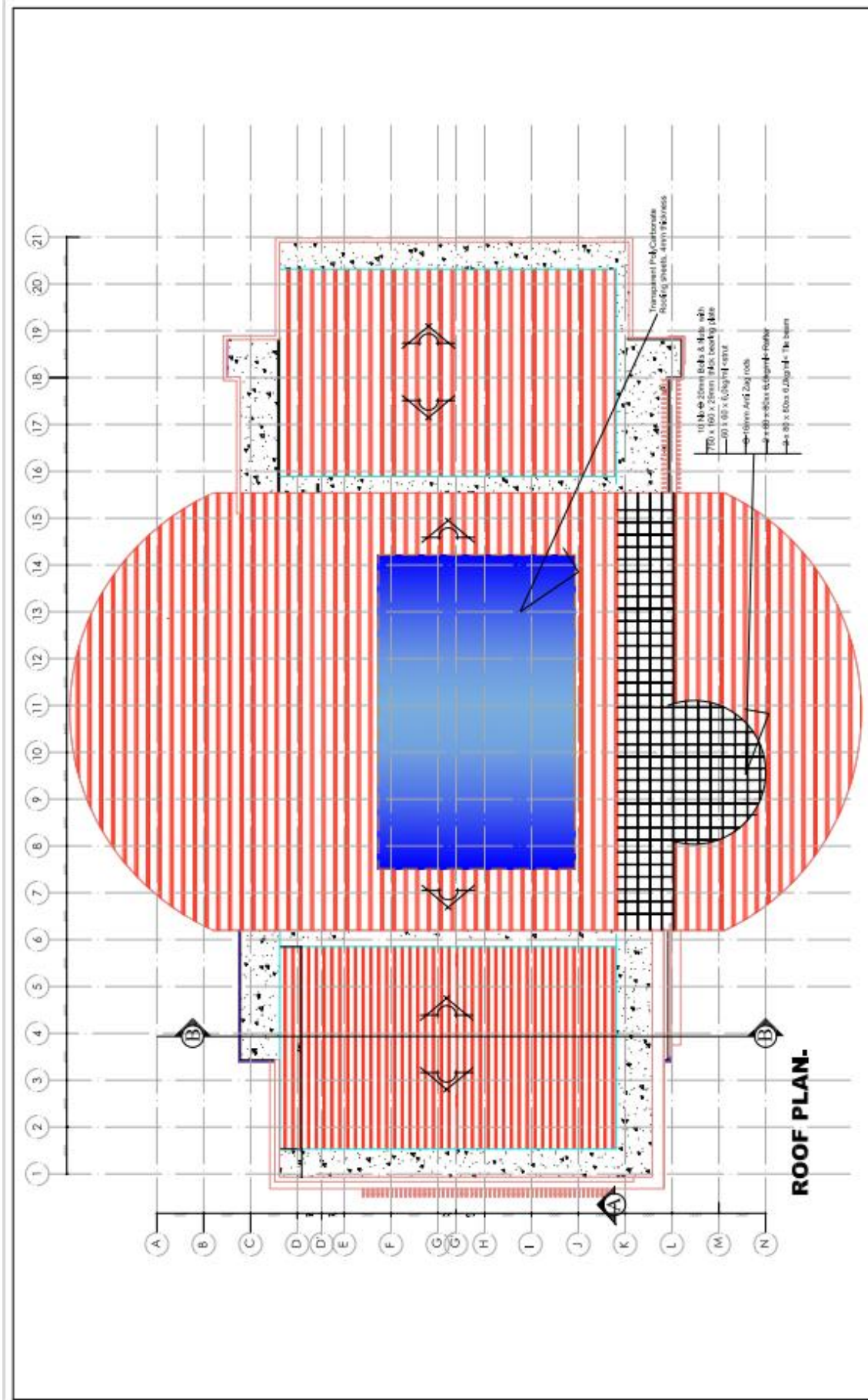


<p>STUDIO CRITICS: Dr. (Arc.) F. M. ADEDIRE Arc. A. J. ADEOLA Dr. (Arc.) O. D. AYANLEKE Arc. O. S. AJIOOLA</p>	<p>PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA</p>	<p>INSTITUTION: LEADERSHIP UNIVERSITY IBADAN</p> <p>SHEET CONTENT: FIRST FLOOR PLAN (Film Institute)</p>
<p>HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)</p>	<p>COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VIII</p> <p>COURSE CODE: ARC 731</p> <p>DEPARTMENT OF ARCHITECTURE</p>	<p>DATE: August 2022 SCALE: 1:200 SHEET NO.: 73</p>

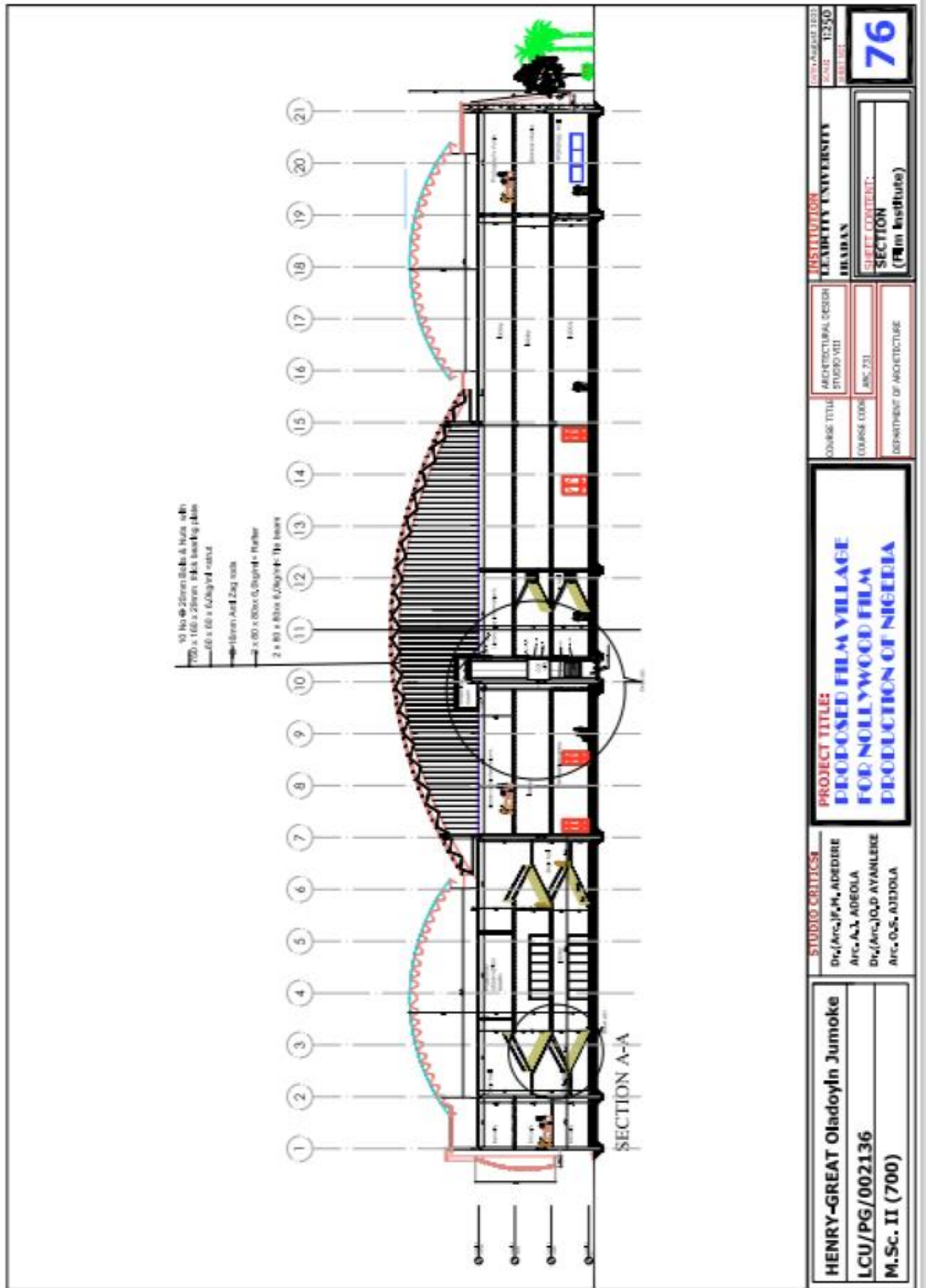


SECOND FLOOR PLAN.

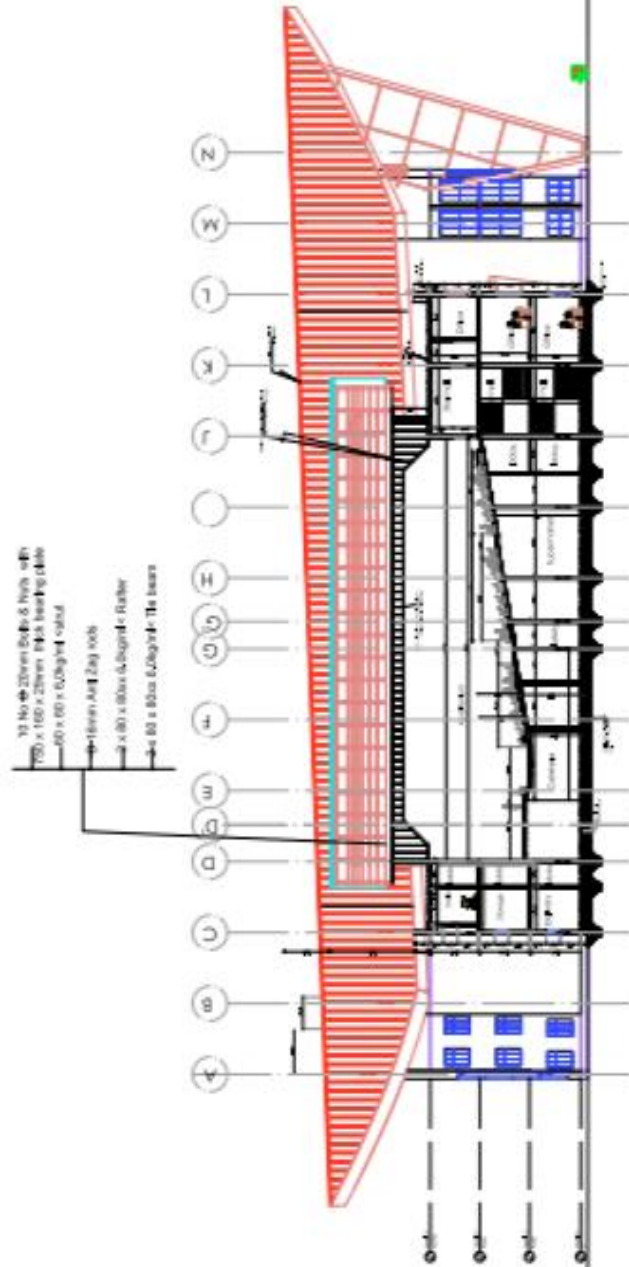
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STUDIO CRITICS: Dr. (Arc.) F.M. ADEDIRE Arc. A.J. ADEOLA Dr. (Arc.) J.O.D AYANLEKE Arc. O.S. AJIDOLA		COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VIII		SHEET CONTENT: SECOND FLOOR PLAN (Film Institute)		
		COURSE CODE: ARC 731		DEPARTMENT OF ARCHITECTURE		



HENRY-GREAT Oladoyin Jumoke		INSTITUTION LEADERSHIP UNIVERSITY		DATE: August 2022
LCU/PG/002136		ARCHITECTURAL DESIGN STUDIO VIII		SCALE: 1:250
M.Sc. II (700)		COURSE CODE ARC 731		75
		DEPARTMENT OF ARCHITECTURE		SHEET CONTENT: ROOF PLAN (Film Institute)
PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA				
STUDIO CRITICS: Dr. (Arc.) F.M. ADEDIRE Arc. A.J. ADEOLA Dr. (Arc.) O.D. AYANLEKE Arc. O.S. AJIDOLA				

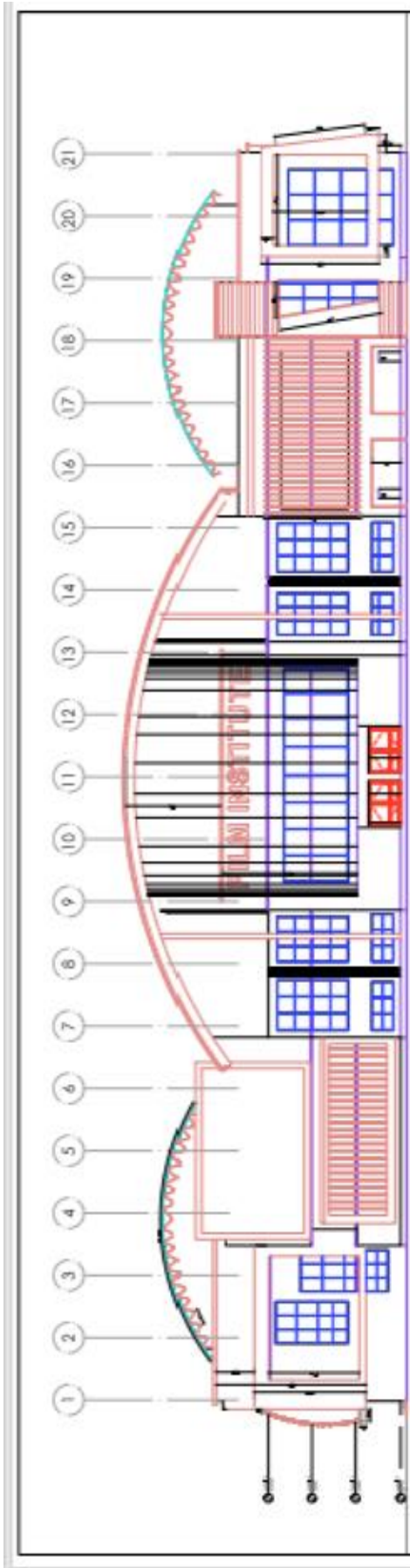


HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	STUDIO CRITICS Dr. (Arc.) P. M. ADEDIRI Arc. A. J. ADEOLA Dr. (Arc.) O. D. AYANLEKE Arc. O. S. ADIODOLA	PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	INSTITUTION LEADERSHIP UNIVERSITY IBADAN	COURSE TITLE STUDIO VIII	ARCHITECTURAL DESIGN	SEMESTER
						76
				COURSE CODE ARC 731	DEPARTMENT OF ARCHITECTURE	

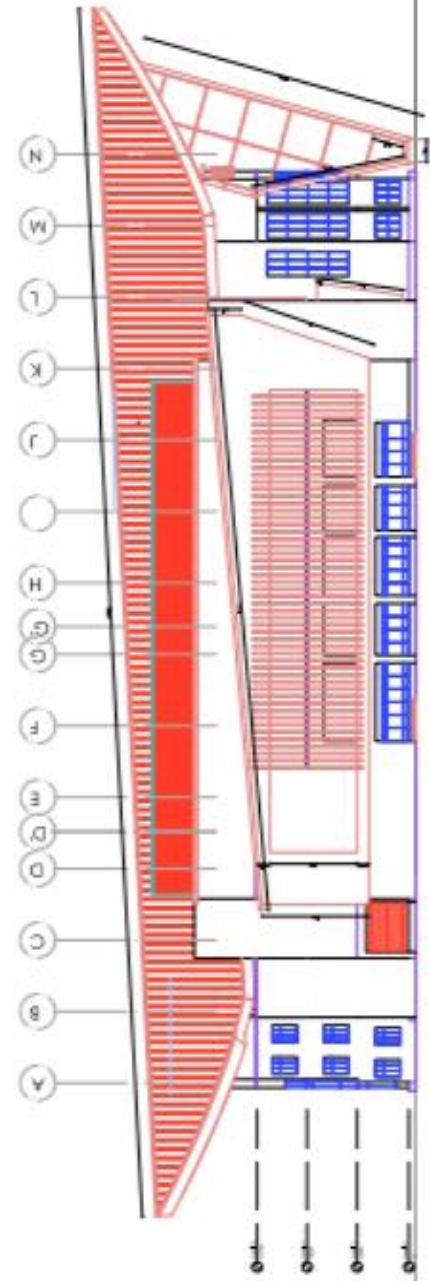


SECTION B-B

HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		STUDIO CRITICS Dr. Arc. J. M. ADEDIRI Arc. A. J. ADEOLA Dr. Arc. JOLD AYANLEKE Arc. O. S. AIDOLA		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		INSTITUTION LEADERSHIP UNIVERSITY IRADAN		COURSE TITLE: STUDIO VII		ARCHITECTURAL DESIGN		DEPARTMENT OF ARCHITECTURE	
						COURSE CODE: ARC 271		ARCHITECT: (Name)		DATE: 12/20		SCALE: 1:100	
								SHEET CONTENT: (Firm Institute)		77			

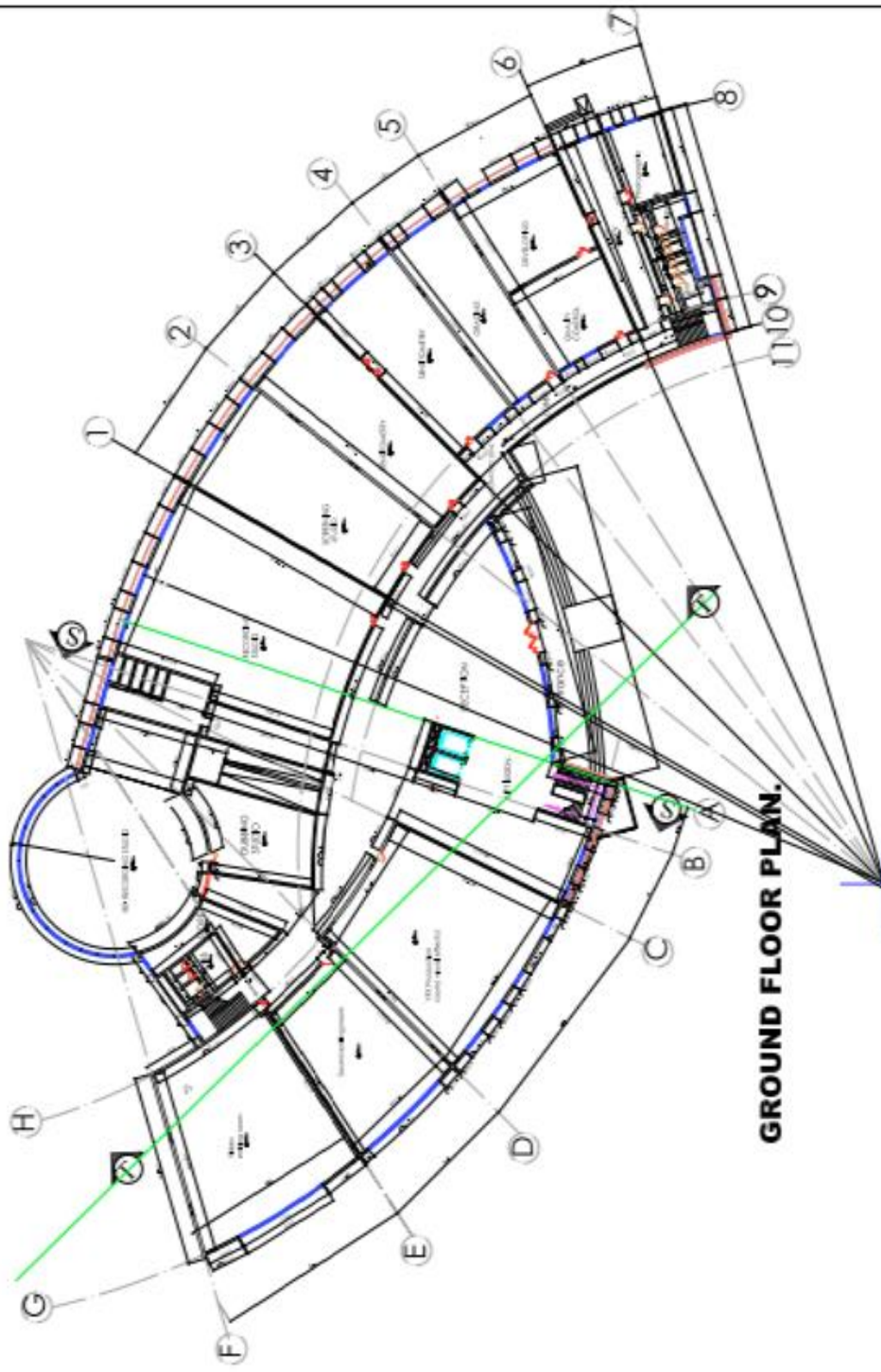


APPROACH VIEW



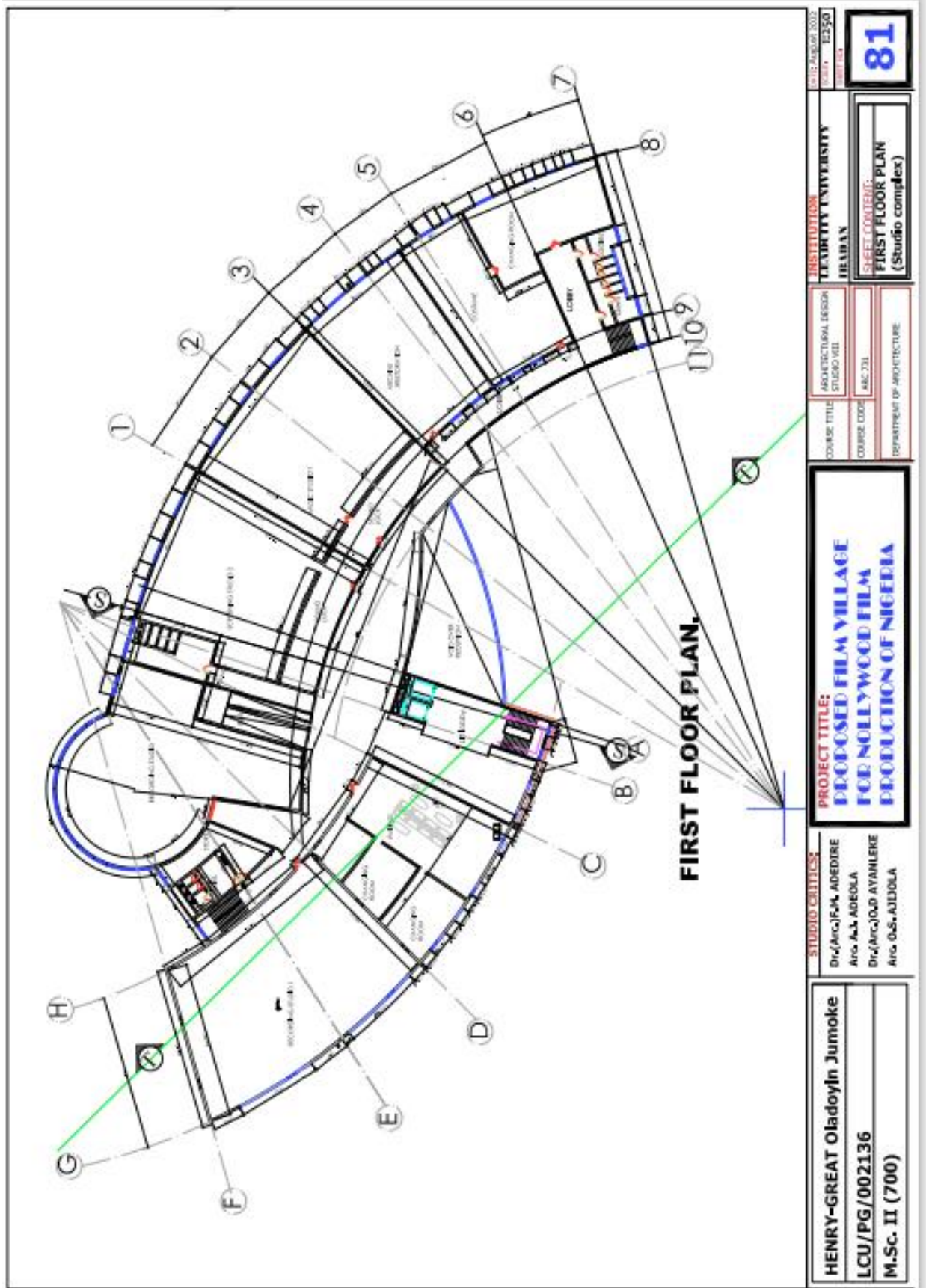
LEFT SIDE VIEW

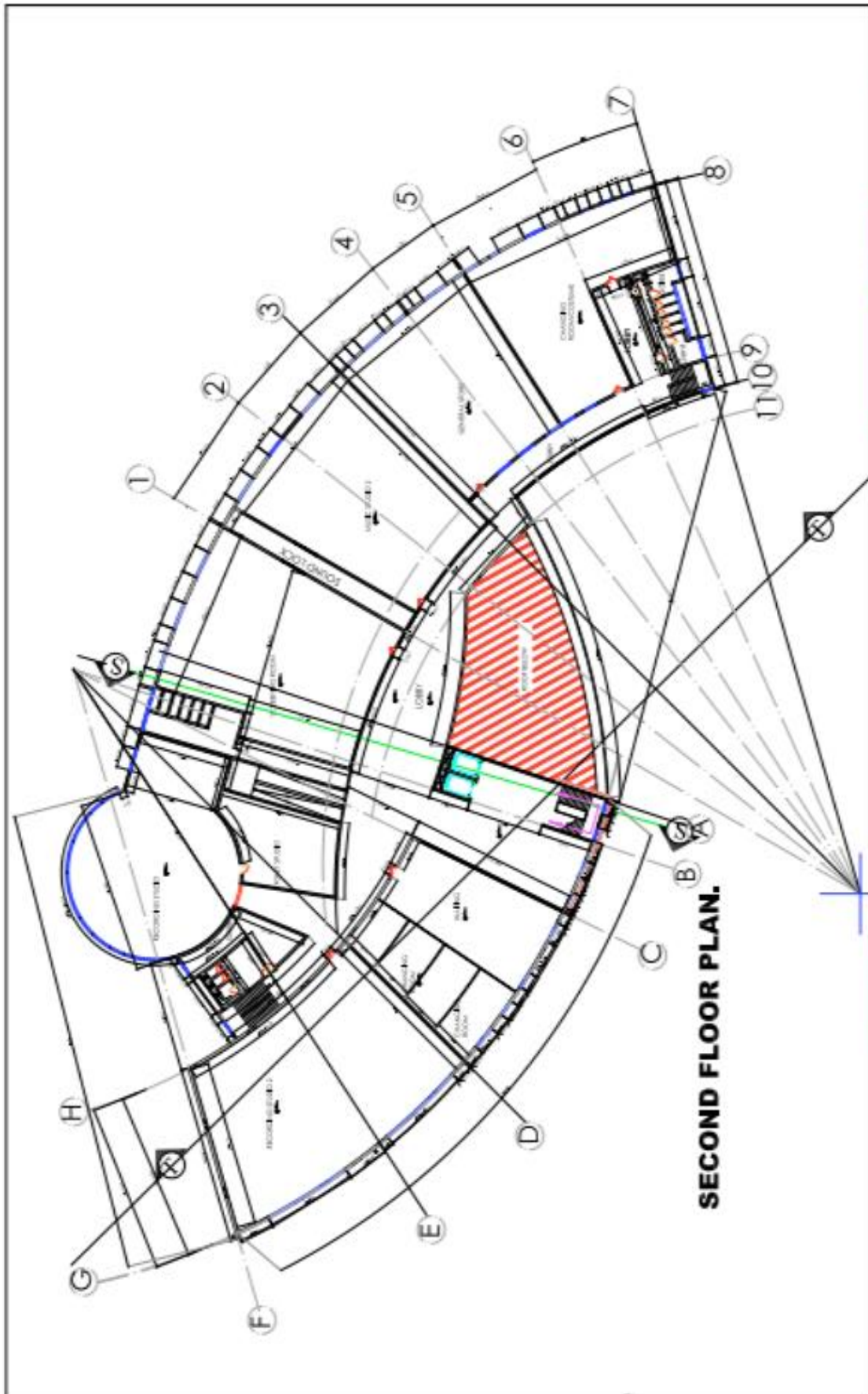
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		COURSE TITLE: ARCHITECTURAL DESIGN (STUDIO VII) COURSE CODE: ARC 731 DEPARTMENT OF ARCHITECTURE		SUBJECT COURSE: ELEVATION (Film Institute)		78		



GROUND FLOOR PLAN.

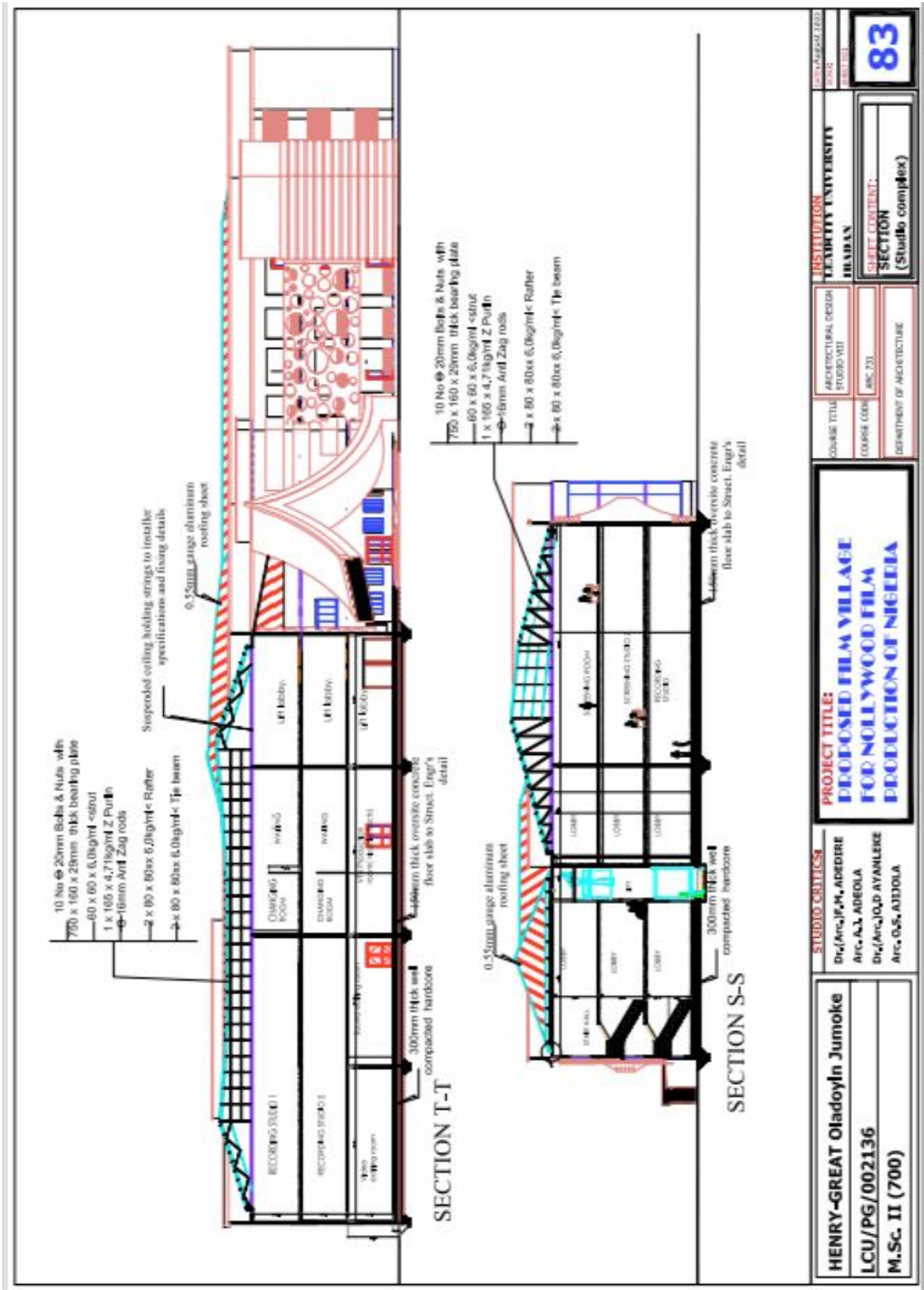
HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		STUDIO CRITICS DR.(Arc.)/P.H. ABEDERE ARC. A.J. ADEOLA DR.(Arc.)/O.D. AYANLEKE ARC. O.S. AJEDOLA		PROJECT TITLE: PECEPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VII		INSTITUTION: LEBRITY UNIVERSITY IBAJAN		SCALE: 1:250 DATE: 2022	
				DEPARTMENT OF ARCHITECTURE		COURSE CODE: ARC 731		SHEET COUNT: GROUND FLOOR PLAN (Sheet/complex)		79	





SECOND FLOOR PLAN.

HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)		PROJECT TITLE: PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA		INSTITUTION: LEADERS UNIVERSITY IBADAN		DATE: 12/30 SCALE:		82	
STUDIO CRITICS: Dr. Arc. P. M. ADEIRE Arc. A. A. ADEOLA Dr. Arc. J. O. D. AYANLEKE Arc. O. S. ADEJOLA		ARCHITECTURAL DESIGN: STUDIO VIII (ARC. 73)		COURSE CODE: (ARC. 73)		SHEET CONTENT: SECOND FLOOR PLAN (Studio complex)		DEPARTMENT OF ARCHITECTURE	



10 No ϕ 20mm Bolts & Nuts with
750 x 160 x 25mm thick bearing plate
80 x 60 x 6.0g/m² -stud
1 x 100 x 4.71g/m² Z Pull in
 ϕ 16mm Awd Zag rods
2 x 80 x 80 x 6.0g/m² Rafter
 ϕ 8 x 80 x 80 x 6.0g/m² Tie beam

Suspended ceiling holding strings to installer
specifications and fixing details
 ϕ 5mm gauge aluminum
roofing sheet

10 No ϕ 20mm Bolts & Nuts with
750 x 160 x 25mm thick bearing plate
80 x 60 x 6.0g/m² -stud
1 x 100 x 4.71g/m² Z Pull in
 ϕ 16mm Awd Zag rods
2 x 80 x 80 x 6.0g/m² Rafter
 ϕ 8 x 80 x 80 x 6.0g/m² Tie beam

150mm thick overcast concrete
floor slab to Street, Eng's
detail

0.55mm gauge aluminum
roofing sheet

300mm thick wall
compacted hardcore

HENRY-GREAT Oladoyin Jumoke LCU/PG/002136 M.Sc. II (700)	STUDIO CRITICS Dr _c /Arc _c J.F.M. ADEDEJI Arc _c A.L. ADEOLA Dr _c /Arc _c J.O.D. AVANLEKE Arc _c O.S. AIDOLA	PROJECT TITLE: DEPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA	INSTITUTION: LADARAY UNIVERSITY IHRABAN	COURSE TITLE: STUDIO V01	ARCHITECTURAL DESIGN	DATE: 2023
			COURSE CODE: ARC 731	DEPARTMENT OF ARCHITECTURE	SHEET CONTENT: SECTION (Studio complex)	83

APPENDIX 3 DETAILS DRAWINGS

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DOOR SCHEDULE (FLOOR PLAN)				
TYPE	DIMENSION (mm)	QTY.	DESCRIPTION	SKETCH
D 1	900 x 2100mm	44	Laminated wooden flush door thickness of door leaf is 40mm, door frame is 20mm	
D 2	900 x 2100mm	2	Single leaves imperforated security steel door bullet proof	
D 3	750 x 2100mm	48	Laminated wooden flush door thickness of door leaf is 40mm, door frame is 20mm	
D 4	1500 x 2100mm	21	double leave laminated wooden swing door protected with durable layer of steel, thickness of door leaf is 40mm, door frame is 20mm	
D 5	1500 x 2100mm	15	Steel acoustic door, fabricated from 2.0mm thick steel sheet filled with sound absorbing and damping element insulation 1.4w/m2K 43-45DB each leaf with 49mm thick	
D 6	3600 x 2100mm	2	Sliding glass acoustic door insulation 1.4w/m2K 43-45DB 64mm thick	
TOTAL			132 doors	

Door schedule

WINDOW SCHEDULE	
TYPE	DESCRIPTION
W 1	1500 x 1500mm
W 2	1500 x 1500mm
W 3	1500 x 1500mm
W 4	1500 x 1500mm
W 5	1500 x 1500mm
W 6	1500 x 1500mm
W 7	1500 x 1500mm
W 8	1500 x 1500mm
W 9	1500 x 1500mm
W 10	1500 x 1500mm
W 11	1500 x 1500mm
W 12	1500 x 1500mm
W 13	1500 x 1500mm
W 14	1500 x 1500mm
W 15	1500 x 1500mm
W 16	1500 x 1500mm
W 17	1500 x 1500mm
W 18	1500 x 1500mm
W 19	1500 x 1500mm
W 20	1500 x 1500mm
W 21	1500 x 1500mm
W 22	1500 x 1500mm
W 23	1500 x 1500mm
W 24	1500 x 1500mm
W 25	1500 x 1500mm
W 26	1500 x 1500mm
W 27	1500 x 1500mm
W 28	1500 x 1500mm
W 29	1500 x 1500mm
W 30	1500 x 1500mm
W 31	1500 x 1500mm
W 32	1500 x 1500mm
W 33	1500 x 1500mm
W 34	1500 x 1500mm
W 35	1500 x 1500mm
W 36	1500 x 1500mm
W 37	1500 x 1500mm
W 38	1500 x 1500mm
W 39	1500 x 1500mm
W 40	1500 x 1500mm
W 41	1500 x 1500mm
W 42	1500 x 1500mm
W 43	1500 x 1500mm
W 44	1500 x 1500mm
W 45	1500 x 1500mm
W 46	1500 x 1500mm
W 47	1500 x 1500mm
W 48	1500 x 1500mm
W 49	1500 x 1500mm
W 50	1500 x 1500mm
W 51	1500 x 1500mm
W 52	1500 x 1500mm
W 53	1500 x 1500mm
W 54	1500 x 1500mm
W 55	1500 x 1500mm
W 56	1500 x 1500mm
W 57	1500 x 1500mm
W 58	1500 x 1500mm
W 59	1500 x 1500mm
W 60	1500 x 1500mm
W 61	1500 x 1500mm
W 62	1500 x 1500mm
W 63	1500 x 1500mm
W 64	1500 x 1500mm
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W 67	1500 x 1500mm
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W 69	1500 x 1500mm
W 70	1500 x 1500mm
W 71	1500 x 1500mm
W 72	1500 x 1500mm
W 73	1500 x 1500mm
W 74	1500 x 1500mm
W 75	1500 x 1500mm
W 76	1500 x 1500mm
W 77	1500 x 1500mm
W 78	1500 x 1500mm
W 79	1500 x 1500mm
W 80	1500 x 1500mm
W 81	1500 x 1500mm
W 82	1500 x 1500mm
W 83	1500 x 1500mm
W 84	1500 x 1500mm
W 85	1500 x 1500mm
W 86	1500 x 1500mm
W 87	1500 x 1500mm
W 88	1500 x 1500mm
W 89	1500 x 1500mm
W 90	1500 x 1500mm
W 91	1500 x 1500mm
W 92	1500 x 1500mm
W 93	1500 x 1500mm
W 94	1500 x 1500mm
W 95	1500 x 1500mm
W 96	1500 x 1500mm
W 97	1500 x 1500mm
W 98	1500 x 1500mm
W 99	1500 x 1500mm
W 100	1500 x 1500mm

Window schedule

HENRY-GREAT Oladoyin Jumoke
LCU/PG/002136
M.Sc. II (700)

STUDIO CRITICS
Dr.(Arc.)F.M. ADEDIRE
Arc.A.L. ADEOLA
Dr.(Arc.)O.D. AYANLEKE
Arc. O.S. AJIJOLA

PROJECT TITLE:
PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA

COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VII
COURSE CODE: ARC 721
DEPARTMENT OF ARCHITECTURE

INSTITUTION: LEADERSHIP UNIVERSITY IBADAN
SHEET CONTENT: DOOR/WINDOW SCHEDULE
84

PAVED DRIVE-WAY PLAN

DETAIL @ H

DETAIL @ O

STAIR CASE DETAIL

HENRY-GREAT Oladoyin Jumoke
LCU/PG/002136
M.Sc. II (700)

STUDIO CRITICS
Dr.(Arc.)F.M. ADEDIRE
Arc.A.L. ADEOLA
Dr.(Arc.)O.D. AYANLEKE
Arc. O.S. AJIJOLA

PROJECT TITLE:
PROPOSED FILM VILLAGE FOR NOLLYWOOD FILM PRODUCTION OF NIGERIA

COURSE TITLE: ARCHITECTURAL DESIGN STUDIO VII
COURSE CODE: ARC 721
DEPARTMENT OF ARCHITECTURE

INSTITUTION: LEADERSHIP UNIVERSITY IBADAN
SHEET CONTENT: DETAILS
85

Biodata

A. Personal Data:

1. Name: oladoyin Jumoke HENRY-GREAT
- Permanent Home Address: Lane 5, Ifesowapo Street, Alafara Estate
Ologunerun Ibadan, Oyo State, Nigeria
- Contact Address: Close F, no 2/019 Sam Ewang Estate, Abeokuta,
Ogun State.
- Email Address: dokelabi@gmail.com
- Phone Number: 08078939128
2. Date of Birth: 30th March, 1982
- Place of Birth: Ibadan, Oyo State
- Marital Status: Married
3. Nationality: Nigerian
4. Next of Kin: Dabar A. Henry-Great
Close F, no 2/019 Sam Ewang Estate, Abeokuta,
Ogun State.

B. Education Background with Date

1. Institution Attended with Dates

- i. Lead City University Ibadan, Toll gate Oyo State 2018 to 2020
- ii. Lead City University Ibadan Toll gate, Oyo State 2020 to 2022
- iii. The Federal University of Technology Akure, Ondo State 2011 to 2013
- iv. The Polytechnic Ibadan Oyo State 2006 to 2008
- v. The Polytechnic Ibadan Oyo State 2003 to 2005
- vi. Onireke High School Onireke G.R. A Ibadan Oyo State 1993 to 1999
- vii. Sacred Hearth Nursery & Primary Onireke G.R.A Ibadan 1986 to 1993

2. Qualification with Dates

- i. MSc Architecture: 2022
- ii. BSc Architecture: 2020
- iii. Post Graduate Diploma Architecture 2013
- iv. Higher National Diploma Architecture 2008
- v. Ordinary National Diploma Architecture 2006
- vi. NECO 2000
- vii. First School Leaving Certificate: 1999

C. Working Experience with Date

Architect I: Federal Medical Centre Abeokuta Idi – Aba, Ogun State 2018 to till date

Telecommute Architect: Arkibest En-konsult Ltd. !3 M Fadahunsi Onilegogoro street, Premier Hill Ibadan Oyo State 2022 to till date

Project Architect: Arkibest En-konsult Ltd 13M Fadahunsi Onilegogoro street, Premier Hill, Ibadan Oyo State 2010 to 2018

Physics Teacher: Government Day Senior Secondary School Garba Chede, Bali L.G Taraba State (NYSC) 2009-2010

Site Clerk: International Architect: 13M fadahunsi Onilegogoro Premier Hill Ibadan, Oyo State. 2008 to 2009

I.T student: Ab.dt Partnership 3rd floor Brooking House, Femi Johnson Dugbe, Ibadan, Oyo State. 2005 to 2006

I.T student: OT Consult No 11 Oyo Road Mokola Ibadan, Oyo State 2004

D. Membership of Professional Bodies

Graduate Member of Nigeria Institute of Architect (NIA)

E. Publication

Reinventing the use of traditional building materials for affordable housing in Ibadan
(Unpublished)

Building Acoustic on the design of a film village (Unpublished)

F. Referees

1. Arc.(Dr.) Funmilayo Adedire
Principal Lecturer
Lead City University Ibadan
Architecture Department
Toll gate Ibadan Oyo State.
08080997437

2. Arc. Oyenekan 'Lola
Arkibest En-Konsult Ltd
13 M Fadahunsi Onilegogoro premier Hill
Mokola Ibadan Oyo State
08063630345

3. Bldr. Justina Adeyemi
Director of Works and Maintenance
Federal Medical Centre Abeokuta, Idi-Aba
Ogun State
08036708456

4. Engr. Yinka Abokede
Olu-Ola & Associate
13 M Fadahunsi Onilegogoro premier Hill
Mokola Ibadan Oyo State
09022142122

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University Compliance Form

This is to certify that this thesis by Oladoyin Jumoke HENRY-GREAT with Matriculation Number LCU/PG/002136 in the Department of Architecture, Faculty of Environmental Design and Management, Lead City University, Ibadan is in full compliance with the approval of the University's format and style.

Signature

Date

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