A TECHNICAL PROJECT REPORT

ON

PROPOSED MUSIC STUDIO

FOR

ROYAL FM RADIO STUDIO ILORIN KWARA STATE.

BY:

SHITTU RIDWANULLAHIBABATUNDE

HND/23/ARC/FT/0010

SUBMITTED TO

THE DEPARTMENT OF ARCHITECTURALTECHNOLOGY, INSTITUTE OF ENVIRONMENTAL STUDIES, KWARA STATE POLYTECHNIC, ILORIN.

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF HIGHER NATIONAL DIPLOMA (HND)

IN ARCHITECTURAL TECHNOLOGY.

JULY 2025

DECLARATION

I declare that this Project/Dissertation is a product of my personal research work. It has not been presented for the award of any degree in any Polytechnic/University. The ideas, observations, comments, suggestions herein represent my own convictions, except quotations, which have been acknowledged in accordance with conventional academic traditions.

SHITTU RIDWANULLAHIBABATUNDE _____

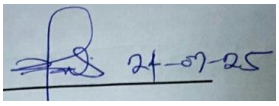
HND/23/ARC/FT/0010 **SIGNATURE/DATE**

CERTIFICATION

"I certify that this Research Project/Dissertation entitled MUSIC STUDIO" was carried out by SHITTU RIDWANULAHHI BABATUNDE with Matriculation Number HND/23/ARC/FT/0010**,** under my supervision and has been approved as meeting the requirements for the award Of Higher National Diploma in Architectural Technology, of Kwara State Polytechnic, Ilorin, Kwara state, Nigeria.

ARC. FAMILUA O.S

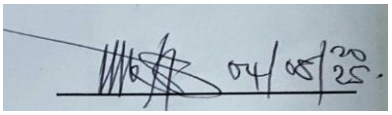
(Project Supervisor



SIGNATURE/DATR

ARC. OLAREWAJU F.A

(Project coordinator)



SIGNATURE/DATE

ARC. J.M TOMORI.

(Head of Department)

SIGNATURE/DATE

EXTERNAL SUPERVISOR

SIGNATURE/DATE

ACKNOWLEDGEMENT

This ultimate dominion still belong to Almighty GOD. All praises to GOD,no partner has He, there is no deity worthy of worship than Him ,He is the final resurrection. Peace and blessing be upon the The ALMIGHTY ALLAH.H is companionon everyone of us who adhere to his teaching till the day of judgement. I also recognize the support,love,care and guidance of my precious parents in person of **mrs shittu**, I pray Almighty GOD reward you abundantly ,may you reap the fruit of your labour and shall be blessed more than your imagination (Amen) My sincere gratitude goes to my supervisor ARC. **FAMILUA O.S** for sparing his time to take me through all the stages and exhaustible efforts and constructive remarks in writing this project. Never must I forget the indefatigable and untiring efforts of my family, my lovely sister **mariam** and my lovely brother **abdulalim olarewaju** , Lastly I want to appreciate my lovely friends who render their service for me when I needed them may Almighty GOD bless you all abundantly. (AMEN)

In appreciation to my HOD ARC J.M Tomori and Director IES ARC BYF Abdulazeez, I appreciate your support for our HND studies. Your guidance and resources have been invaluable. Thank you for creating an enabling environment for us to thrive. Your leadership and vision inspire us to excel. We're grateful for your mentorship and backing."

DEDICATION

This Project is dedicated to: God almighty for his protection and provision throughout my Higher National Diploma [HND] Program. And also, my loving family, for their unwavering support, encouragement, and understanding throughout this journey. Your belief in me has been my greatest strength. And In Loving of my MOM **SHITTU ABDULAHHI** whose spirit and love continue to be a source of inspiration and guiding light in all that I do.

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ABSTRACT

This design project covers the developmental nature of MUSIC STUDIO including its relevant influence on its immediate environment. Chapter one covers the historical background, introduction, definition, scope of the study, justification etc. while Chapter two covers the relevant/related literature and the case studies. Chapter three on the other hand covers fact about the proposed site which includes; Brief history of Ilorin, the climatic consideration, site location, site description, site analysis, existing infrastructure, site selection criteria and site planning. Chapter four also cover project concept, design scopes and briefs, analysis of the scopes and briefs, details of the parapet / drainage, expansion joint, steel roof details and space allocation etc. Chapter five cover design solution e.g. acoustic, ventilation, lighting, orientation, fire protection and control, services, landscape design, construction specification and materials finishes and maintenance, project summary, conclusion, references and appendix.This study explores the design of a music studio, emphasizing the importance of site analysis and conceptual development. Through a comprehensive examination of the site's acoustic properties, spatial relationships, and user needs, this research aims to inform design decisions and create a functional concept. The analysis will consider factors such as soundproofing, lighting, and equipment layout to develop a music studio that fosters creativity and productivity, ultimately enhancing the music production experience for artists and producers.

CHAPTER ONE

1.1 INTRODUCTION

A music studio is a creative hub where musicians, producers, and audio engineers come together to record, produce, and perfect musical performances. These studios are designed to provide an optimal environment for capturing high-quality sound, equipped with state-of-the-art technology, acoustic treatment, and specialized equipment. Music studios serve as a platform for artists to express themselves, experiment with new ideas, and bring their musical visions to life. From recording and editing to mixing and mastering, studios offer a range of services that cater to diverse musical needs. Whether it's a professional recording studio or a home setup, music studios play a vital role in the music industry, enabling artists to produce and share their music with the world. With advancements in technology, music studios have become more accessible, allowing artists to create and produce music in various settings.

1.2 DEFINITION

A music studio is a specially designed space for recording, producing, and creating music. Equipped with professional equipment, acoustic treatment, and software, studios provide an optimal environment for capturing high-quality sound. Music studios cater to diverse musical needs, from recording and editing to mixing and mastering, for various genres and artists.

1.3 HISTORICAL BACKGROUND

The historical background of music studios dates back to the early 20th century, when recording technology emerged. Pioneering studios like Abbey Road (1931) and RCA Victor's Studio A (1920s) revolutionized music production. Multitrack recording, introduced in the 1950s, allowed for greater creative control. The 1970s and 1980s saw advancements in digital technology, while the 1990s and 2000s brought about the digital audio workstation (DAW) revolution. Today, music studios continue to evolve, incorporating cutting-edge technology, innovative design, and sustainable practices. From analog to digital, music studios have played a crucial role in shaping the sound of music across genres and generations. Their impact on the music industry remains profound.

1.5 AIM AND OBJECTIVES

1.5.1 AIM

my aim for this project is to design a music studio for Royal FM radio station in Ilorin that showcases innovative broadcasting technology, fosters engaging content creation, and provides a dynamic work environment for staff, while promoting the station's brand identity and delivering high-quality entertainment, news, information and music to listeners in Kwara State

1.5.2 OBJECTIVES

1 To Design a Broadcasting Capabilities Incorporate cutting-edge technology to ensure high-quality audio production, transmission, and streaming.

2: To designs a stimulating work environment that inspires creativity and innovation in programming, scripting, and presenting.

3 To designs Create interactive spaces for live shows, interviews, and audience participation, enhancing listener experience and loyalty

4 To functional layouts, workflows, and systems for seamless broadcasting, reducing errors and increasing productivity.

1.6 JUSTIFICATION FOR THE PROJECT

The design of Royal FM radio station in Ilorin is justified by the need for a modern, efficient, and creative broadcasting facility that can effectively serve the community, promote local talent, and provide high-quality entertainment, news, and information to listeners, thereby contributing to the socio-economic development of Kwara State.

1.7 CLIENTS BACKGROUND, PHILOSOPHY, OPERATIONAL STRUCTURE

Royal FM in Ilorin has a notable history since its launch in 2010. As the first indigenous radio station in Ilorin, Kwara State, North Central Nigeria, Royal FM has played a significant role in promoting local content and culture. The station's focus on classic music and informative programming has made it a popular choice among listeners in the region.

With its modern studio in Ilorin and a backup studio in Lagos, Royal FM has been able to maintain a high standard of broadcasting. The station's commitment to showcasing local talent and promoting indigenous stars has contributed to its success. Royal FM's content is designed to appeal to a wide audience, with a focus on entertainment, news, and information. Throughout its history, Royal FM has remained dedicated to its mission of providing high-quality programming to its listeners. The station's impact on the community is evident in its ability to bring people together through music and information. With its strong presence in Ilorin and beyond, Royal FM continues to be a leading voice in the region's media landscape.

1.8 SCOPE OF STUDY

- GATE HOUSE
- PARKING LOT
- PROPOSED BUILDING
- SECURITY HOUSE
- GENERATOR HOUSE
- SEPTIC TANKS
- SPACE FOR FURTHER DEVELOPMENT

1.9 LIMITATION OF STUDY

1. Budget constraints: Limited funding may restrict the scope of the project, impacting technology, staffing, and programming.

2. Space constraints: Physical space limitations may affect studio design, equipment layout, and staff accommodations.

3. Technical challenges: Signal interference, equipment failure, or technical issues may impact broadcasting quality and reliability.

4. Regulatory compliance: Adherence to broadcasting regulations, licensing requirements, and industry standards may impose constraints on programming and

1.10 BRIEF DEVELOPMENT OF THE PROJECT

- ENTRANCE POUCH
- RECEPTION HALL
- BOOKING ROOM
- VISITORS TILET
- ACCOUNTANT OFFICE
- MANEGER PARKING LOT
- SECETORY TO MANEGER
- MANEGER OFFICE
- STAFF ROOM
- LIVE SECTION
- CONTROL ROOM LIVE SECTION)
- ADMIN OFFICE
- CHANGING ROOM (MALE/ FEMALE)
- CONTROL ROOM (RECORDING SECTION)

- GENERAL STORE AND ACHIVE
- COURT YARD
- CONFERENCE ROOM
- EXIT

1.11 RESEARCH METHODOLOGY

Various avenues were explored as regard the method of research in order to arrive at a functional and appealing design concept. The following research methods were employed;

- **Oral Interview:** This is an interview conducted and gathered by professional Body so as to know the efficiency and deficiency of the project.
- **Literature Reviews:** To provide focus, references to tolerate ideas from various writer were consulted in other to attain usefulness on an important past work on similar project.
- **The Internet:** This research was done in other to gain more insight and to gain more collective data.
- **Case Studies:** This was done by synthesis analysis of existing similar structures (Buildings), through writing, sketches, diagrams and photos. To understand the various aspects of the project designing and construction methods.

CHAPTER TWO

2.1 REVIEW OF RELEVANTLITERATURE

2.1.1 REVIEW OF LITERATURE ON THE BUILDING TYPE

2.1.1.1 EVOLUTION OF MUSIC STUDIO TOPOLOGY.

1. Analog to Digital: Transition from analog recording equipment to digital technology, enabling greater flexibility and precision.

2. DAWs (Digital Audio Workstations): Software-based recording systems like Pro Tools, Logic Pro, and Ableton Live have revolutionized music production.

3. Home Studios: Advances in technology have democratized music production, allowing artists to create high-quality recordings in home studios.

4. Virtual Instruments and Plugins: Software instruments and effects plugins have expanded creative possibilities.

5. Collaboration and Remote Recording: Technology enables remote collaboration and recording, facilitating global music production.

2.1.1.2 IMPORTANT ISSUES AND PROBLEMS PECULIAR TO MUSIC STUDIO

TECHNICAL ISSUES:

1. Noise and Interference: Electrical noise, electromagnetic interference, and acoustic noise can compromise sound quality.

2. Equipment Maintenance: Regular maintenance is crucial to prevent equipment failure and ensure optimal performance.

3. Software and Hardware Compatibility: Ensuring compatibility between different software and hardware components can be challenging.

CREATIVE AND PRODUCTION ISSUES:

1. Creative Block: Artists and producers may experience creative block or writer's block, hindering the production process.

2. Time Management: Managing time effectively to meet deadlines and deliver quality work can be a challenge.

3. Artistic Vision: Balancing artistic vision with commercial expectations can be a source of tension.

BUSINESS AND FINANCIAL ISSUES:

1. Budget Constraints: Limited budgets can restrict equipment upgrades, talent acquisition, and marketing efforts.

2. Copyright and Royalties: Managing copyright and royalty issues can be complex, especially in international collaborations.

3. Competition: The music industry is highly competitive, and studios must differentiate themselves to attract clients.

ACOUSTIC AND ENVIRONMENTAL ISSUES:

1. Acoustic Treatment: Ensuring optimal acoustic treatment in the studio is crucial for accurate sound reproduction.

2. Sound: Preventing sound leakage and external noise interference requires careful studio design and construction.

3. Environmental Factors: Temperature, humidity, and lighting can impact equipment performance and artist comfort.

HUMAN FACTORS:

1. Communication: Effective communication between artists, producers, and engineers is essential for successful collaborations.

2. Stress and Pressure: Working under tight deadlines and high expectations can lead to stress and pressure.

3. Health and Safety: Prolonged exposure to loud sounds and poor ergonomics can pose health risks.

2.1.1.3 FUNCTIONS AND RELATIONSHIPS BETWEEN SPACES COMMON TO MUSIC STUDIO.

1. Recording Studio: Where music is recorded, often with isolation booths, control rooms, and live rooms.

2. Control Room: Where audio engineers mix and produce recordings, equipped with consoles, monitors, and software.

3. Live Room: A space for live performances, rehearsals, or recording sessions.

4. Isolation Booth: A soundproofed space for recording individual tracks or instruments.

5. Lounge/Waiting Area: A space for relaxation, waiting, or socializing.

RELATIONSHIPS:

1. Studio Layout: The layout of the studio should facilitate workflow, communication, and collaboration between artists, engineers, and producers.

2. Acoustic Considerations: Each space should be designed with acoustic considerations in mind, such as soundproofing, absorption, and diffusion.

3. Visual Connectivity: Visual connectivity between spaces, such as between the control room and live room, can enhance communication and collaboration.

FUNCTIONS:

1. Recording: The primary function of a music studio is to record high-quality audio.

2. Production: Studios often provide production services, including mixing, editing, and mastering.

3. Rehearsal: Studios may offer rehearsal spaces for artists to practice and refine their performances.

4. Collaboration: Studios can facilitate collaboration between artists, producers, and engineers.

2.2 REVIEW OF LITERATURE ON THE SUB-TOPIC OF THE THESIS

1 Music Education and Social-Emotional Development: Research highlights the connection between music education and social-emotional skill development, suggesting that music education can have a positive impact on students' emotional intelligence and well-being.

2 Positive Instruction in Music Studios: Studies propose new frameworks for music studio teaching, such as the Positive Instruction in Music Studios (PIMS) model, which aims to infuse positive psychology into music education.

3 Collaborative Learning in Music Education: Research explores the benefits and challenges of collaborative learning in music education, including its impact on student outcomes and learning experiences.

4 Material Space in Studio-Based Education: Systematic reviews examine the role of physical space in studio-based education, highlighting the importance of material space in shaping learning experiences.

5 Music and Literature: Scholarship investigates the relationship between music and literature, including the intersections between written and oral texts, performance, and cultural context.

SOME NOTABLE FINDINGS AND IMPLICATIONS INCLUDE

1 Music education can have a positive impact on students' social-emotional development and well-being.

2 Innovative teaching frameworks, such as PIMS, can enhance music studio instruction.

3 Collaborative learning can be beneficial for music students, but requires careful planning and implementation.

2.2.1 IN THE SPECIFIC CONTEXT OF MUSIC STUDIO, SOME OF THE IMPORTANT ISSUES AND PROBLEMS INCLUDE:

TECHNICAL ISSUES:

1. Equipment failure: Malfunctioning equipment can disrupt recording sessions and impact sound quality

2. Software compatibility: Incompatibility between software and hardware can cause technical difficulties.

3. Noise and interference: External noise and interference can compromise sound quality.

CREATIVE ISSUES:

1. Creative block: Artists and producers may experience creative block or writer's block,

hindering the production process.

2. Artistic vision: Balancing artistic vision with commercial expectations can be a source of tension.

3. Collaboration challenges: Collaborating with other artists, producers, or engineers can be challenging.

LOGISTICAL ISSUES:

1. Scheduling conflicts: Scheduling conflicts can arise between artists, producers, and engineers.

2. Time management: Managing time effectively to meet deadlines and deliver quality work can be a challenge.

ENVIRONMENTAL ISSUES:

1. Acoustic treatment: Inadequate acoustic treatment can impact sound quality.

2. Noise pollution: External noise pollution can disrupt recording sessions.

3. Comfort and ergonomics: Poorly designed studios can lead to discomfort and fatigue.

BUSINESS ISSUES:

1. Marketing and promotion: Attracting clients and promoting the studio can be challenging.

2. Competition: The music industry is highly competitive, and studios must differentiate themselves.

2.2.2 ARCHITECTURALLY RELATED MERITS AND DEMERITS OF THE PROJECT

MERITS:

1 Acoustic Quality: A music studio with excellent acoustic design ensures optimal sound quality, minimizing echo, reverberation, and external noise interference.

2 Flexibility and Adaptability: A versatile studio design can accommodate various types of music production, rehearsal, and recording, adapting to different needs and technologies.

3 Comfort and Ergonomics: A comfortable and ergonomically designed studio enhances the productivity and creativity of musicians and producers, providing a conducive environment for long hours of work.

DEMERITS:

1 Acoustic Challenges: Poor acoustic design can lead to sound quality issues, such as echo, reverberation, or external noise interference, compromising the studio's functionality.

2 Space Constraints: Limited space can restrict the studio's functionality, making it difficult to accommodate necessary equipment, personnel, or different types of music production.

3 Inflexibility: A studio design that is not adaptable to changing needs or technologies can become outdated or limiting, reducing its effectiveness and usefulness.

CHAPTER THREE

3.0 CASE STUDIES

3.1 SELECTED CASE STUDIES

Case studies are of paramount important. It is an experimental research or analysis carried out on existing building or group of building functionally similar to the one which the researcher is working.

For any technical design to be meaningful there is always need for Preliminary research effort to be made on this proposal as a very necessary groundwork.

The following case studies of **MUSIC STUDIO** school both private and public were visited and been carried out include the following:

PHYSICAL CASE STUDIES

1. CASE STUDY ONE: LAX MUSIC STUDIO, AT ELEYELE, IBADAN, OYO STATE

2. CASE STUDY TWO: SMITH MUSIC AND EVENT, AYEDUN, OGBOMOSHO

3. CASE STUDY THREE: MELODY MUSIC AND ENTERTAINMENT, ABIOYE WAY OSUN STATE.

ONLINE CASE STUDY

1. CASE STUDY FOUR: THE MORE WITH MUSIC STUDIO, UNITED STATES

3.2 CASE STUDY ONE

LOCATION; LAX MUSIC STUDIO, AT ELEYELE, IBADAN, OYO STATE BRIEF

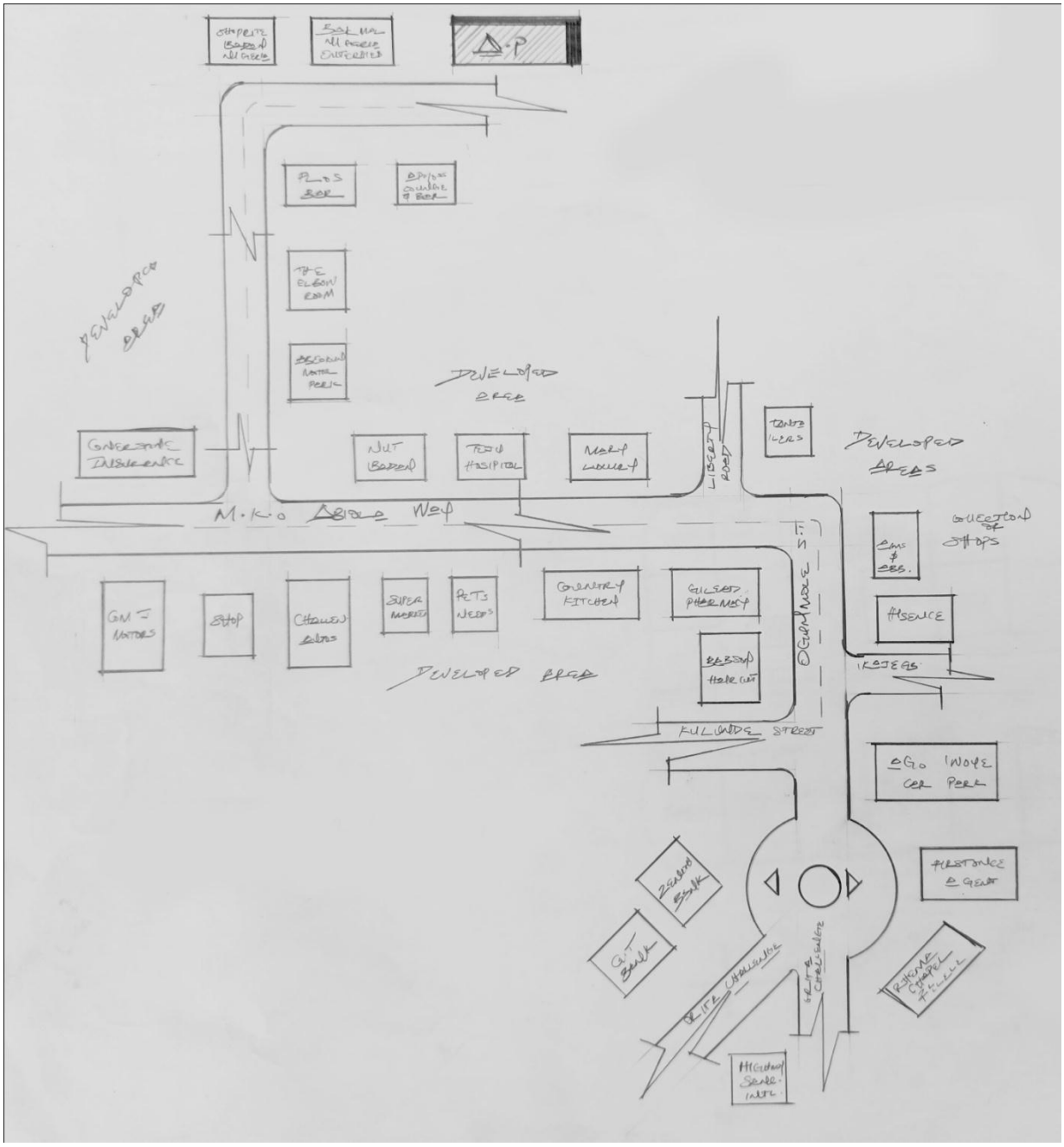


FIG. 3.2.1. LOCATIONAL PLAN OF CASE STUDY ONE

FIG. 3.2.3 GROUND FLOOR PLAN OF CASE STUDY ONE

PLATE: 3.2.1 - FRONT ELEVATION OF CASE STUDY ONE

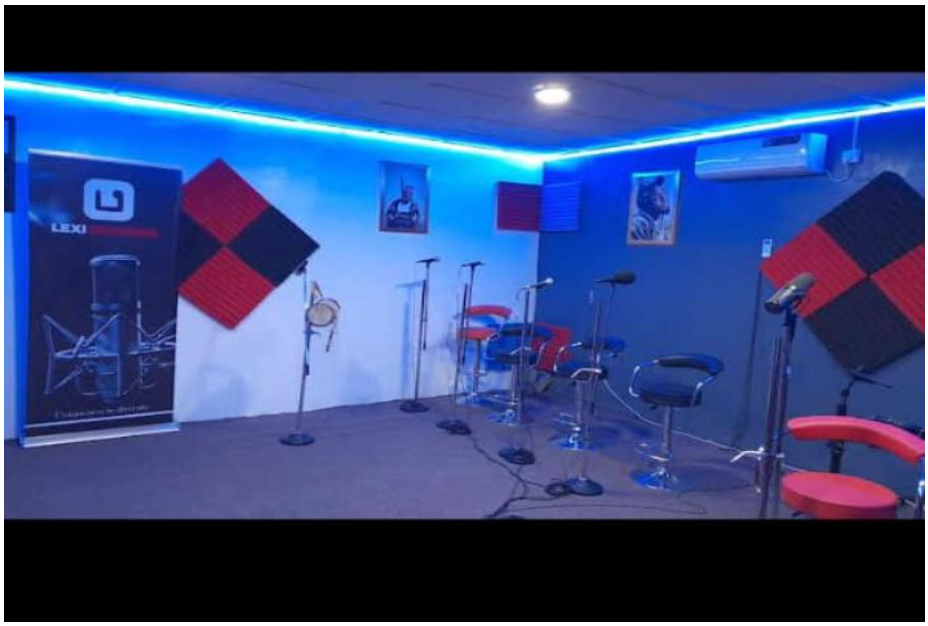


PLATE: 3.2.2 – INSIDE VIEW OF CASE STUDY ONE

OBSERVATION

MERITS

1. The building is properly Oriented

2. Access to each shop is well taken or observed

3. Movement and Pedestrian Connection was Resolved.

4. It had a good convenience space.

5. A Good Functional settings

6. A Good and Well Functional parking spaces

DEMERITS.

1. Ground Floor did not have convenience space.

2. It has too much hard landscaping

3.3 CASE STUDY TWO

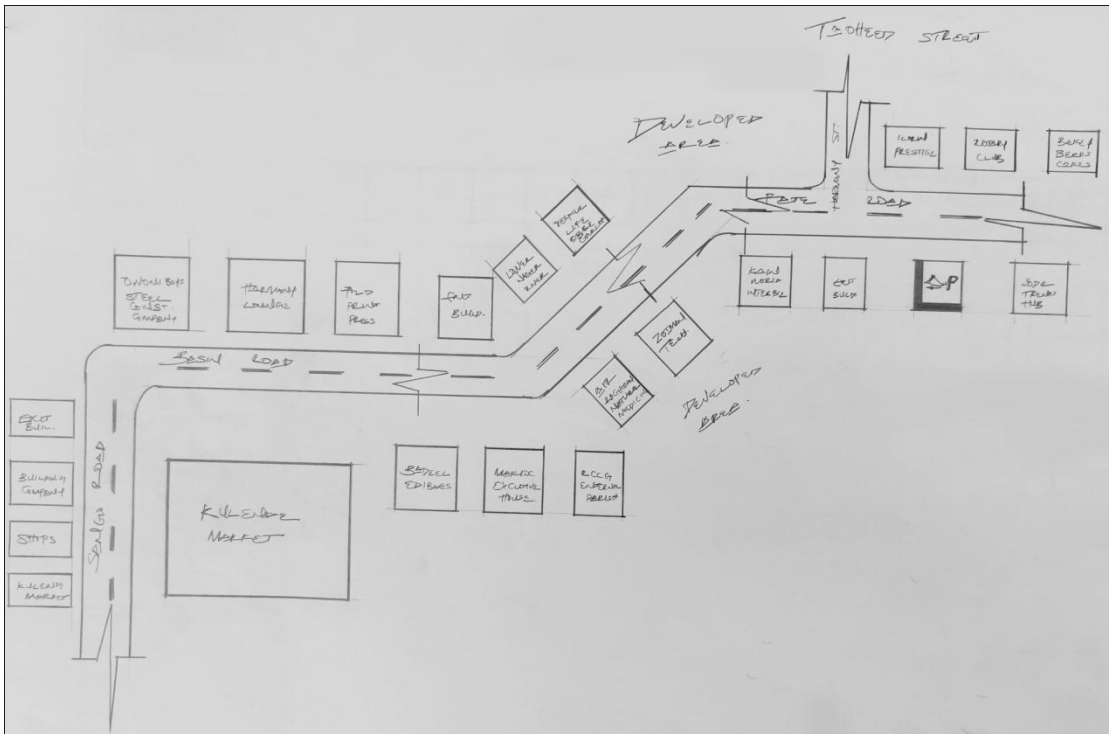


FIG. 3.3.1 LOCATIONAL PLAN OF CASE STUDY TWO

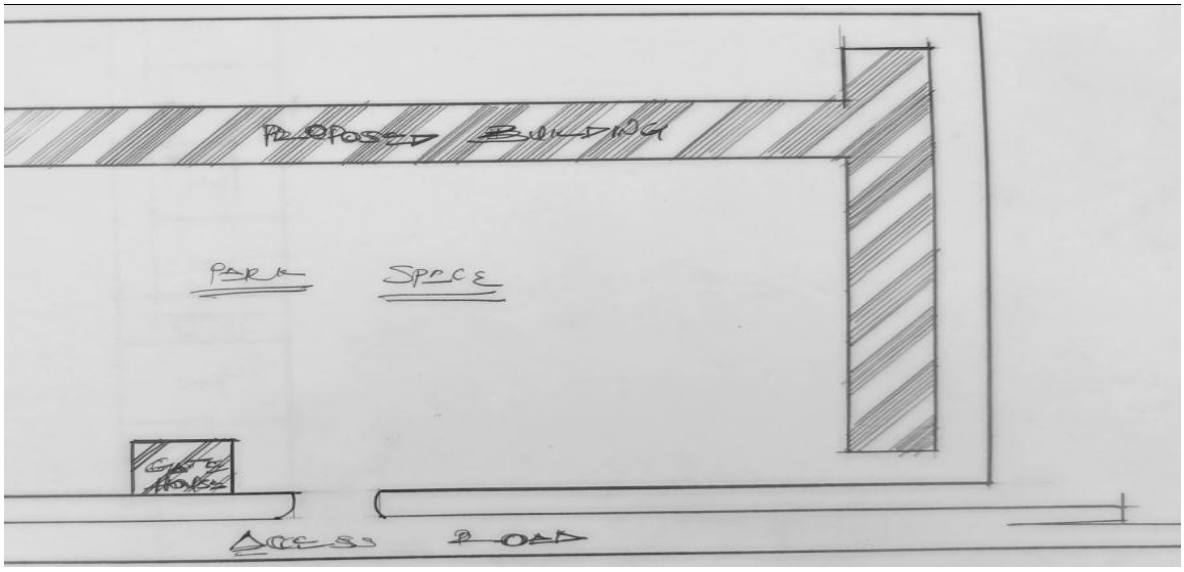


FIG. 3.3.2 SITE PLAN OF CASE STUDY TWO

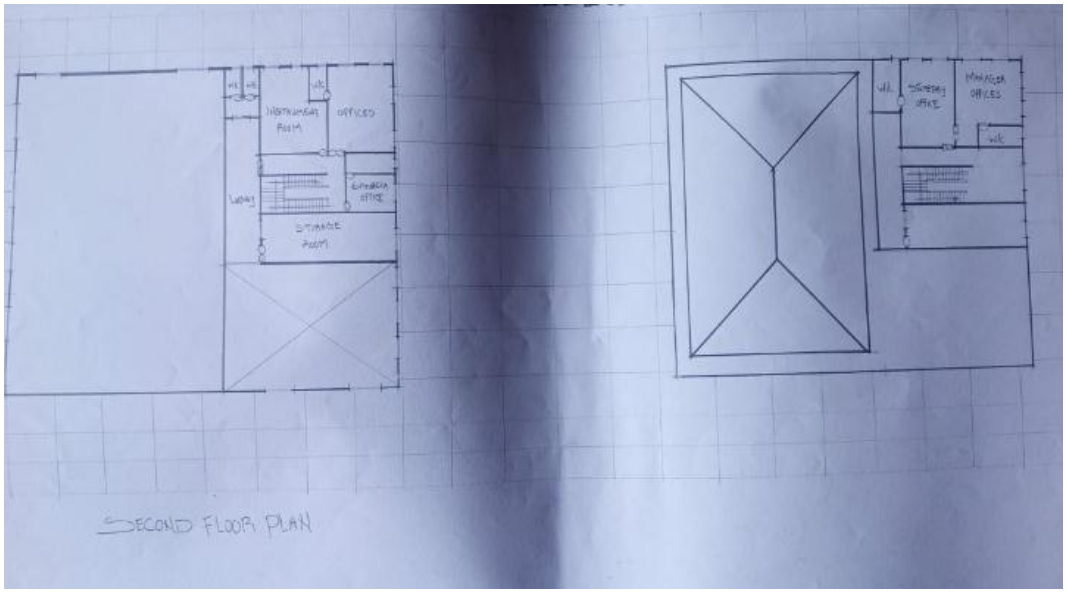


FIG. 3.3.3 TYPICAL FLOOR PLAN O CASE STUDY TWO

PLATE: 3.3.1 - FRONT ELEVATION OF CASE STUDY TWO

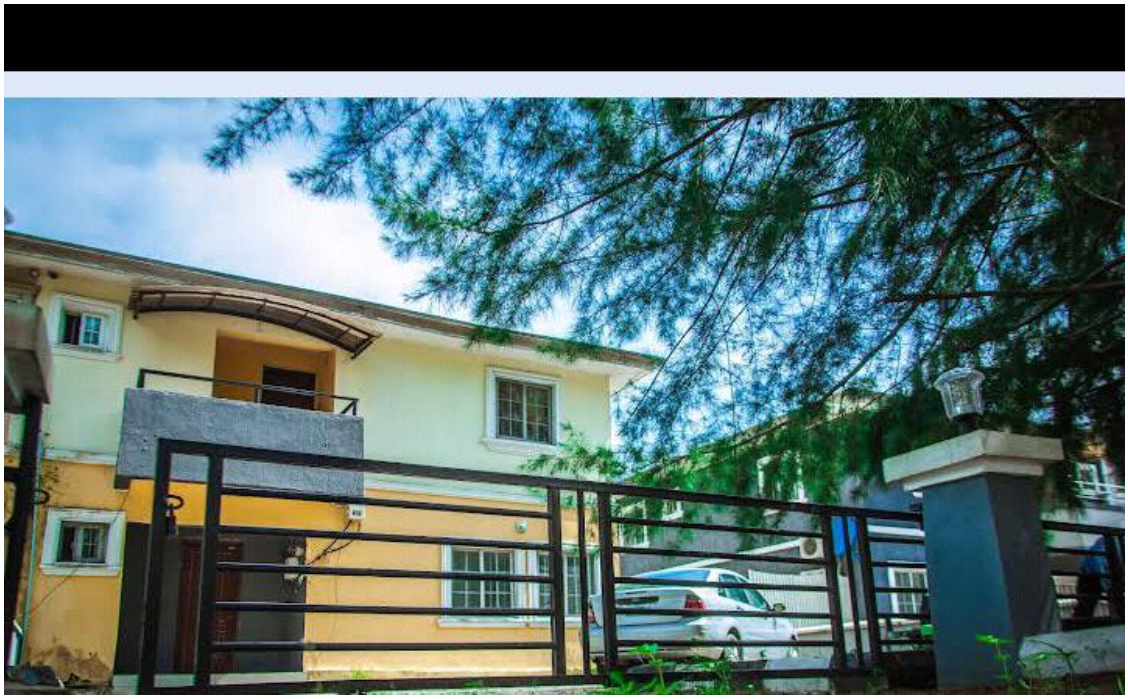


PLATE: 3.3.2 - BACK ELEVATION OF CASE STUDY TWO

OBSERVATION

MERITS

1. Good and Perfect Parking Spaces.

2. Building is well ventilated.

3. Very easily accessible stair case to access the upper floor.

4. Good Functionality

5. Good Convenience Spaces

DEMERITS

1. Accessibility to some shops is not easily to locate

2. Does not meet architectural standards when talking about aesthetic senses

3. Convenience Spaces such as toilet is too far from reach

3.4 CASE STUDY THREE

LOCATION; melody music and entertainment, abioye way osun state**.**

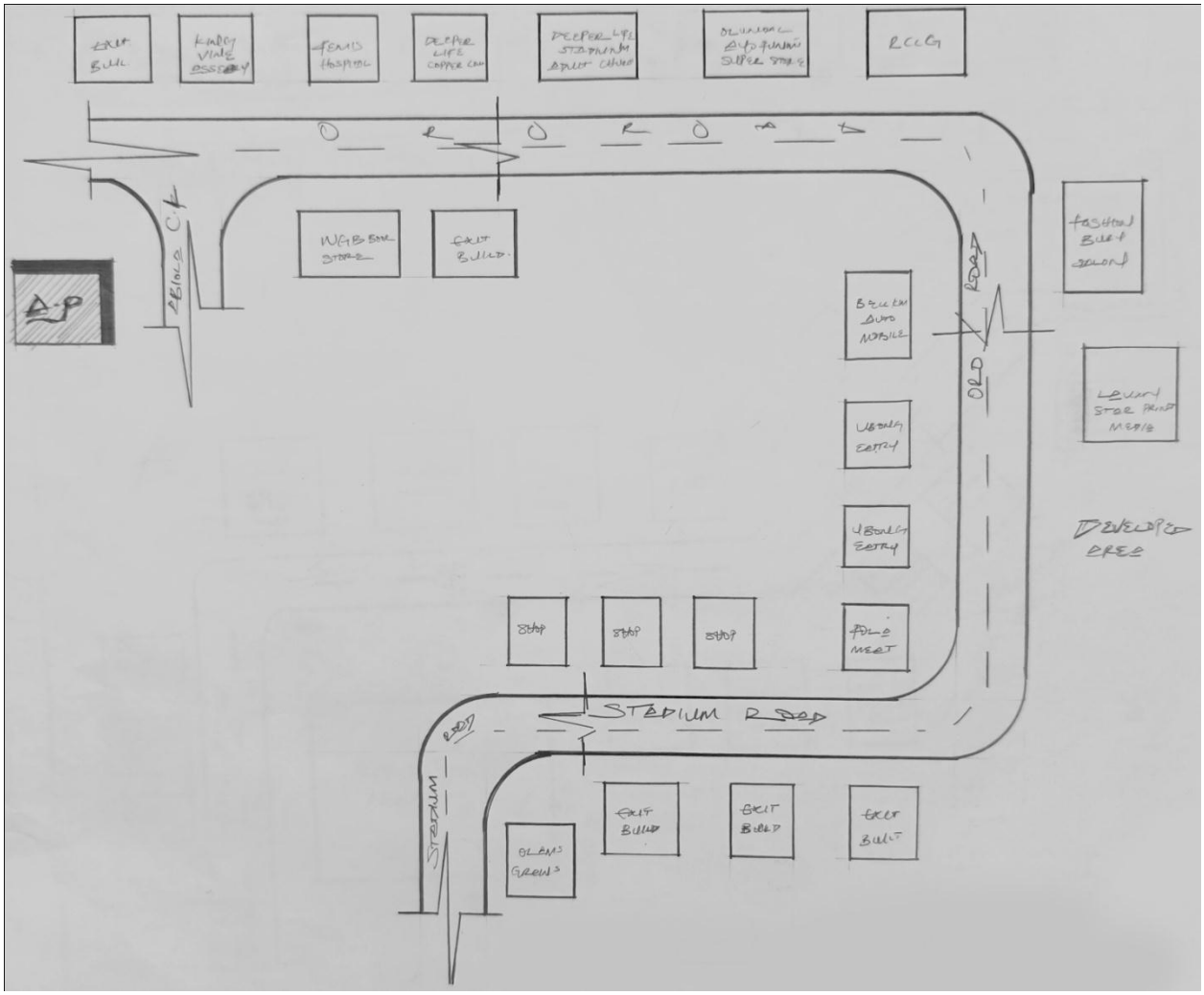


FIG. 3.4.1 LOCATIONAL PLAN OF CASE STUDY THREE

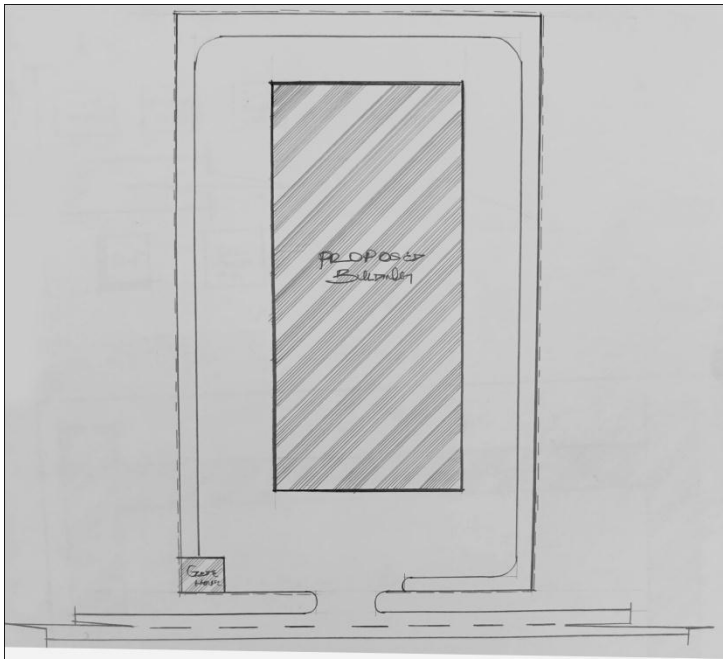


FIG. 3.4.2 SITE PLAN OF CASE STUDY THREE

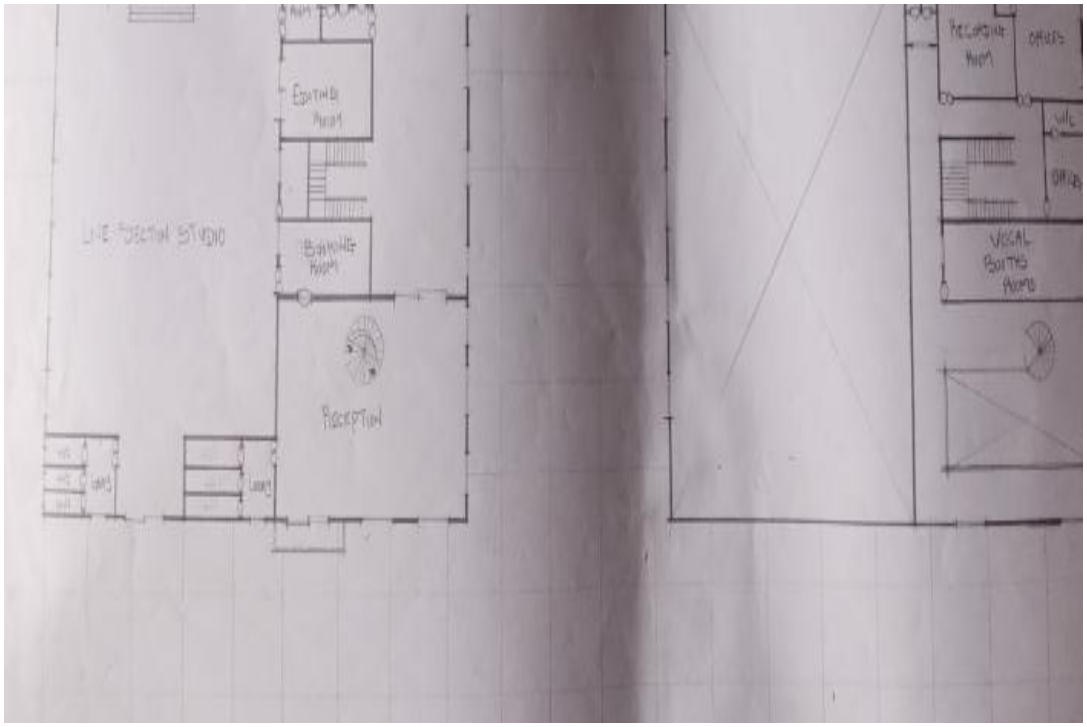


FIG. 3.4.3 FLOOR PLANS OF CASE STUDY THREE

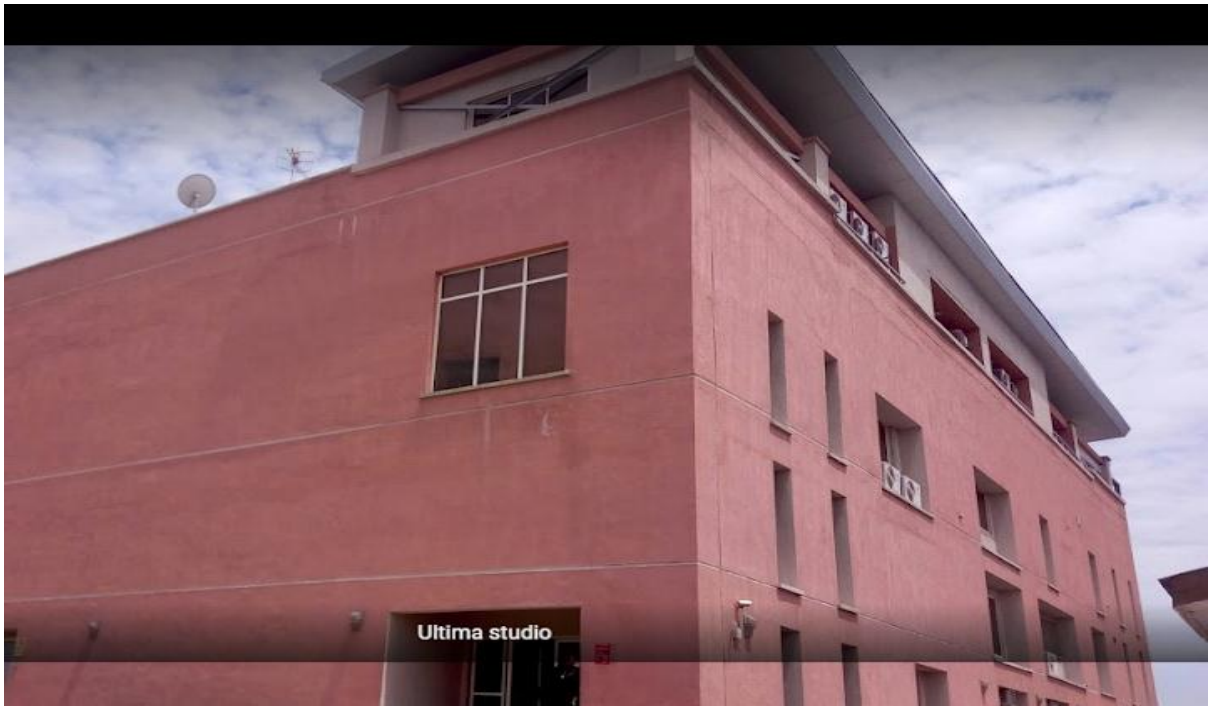


PLATE: 3.4.1 - FRONT ELEVATION OF CASE STUDY THREE

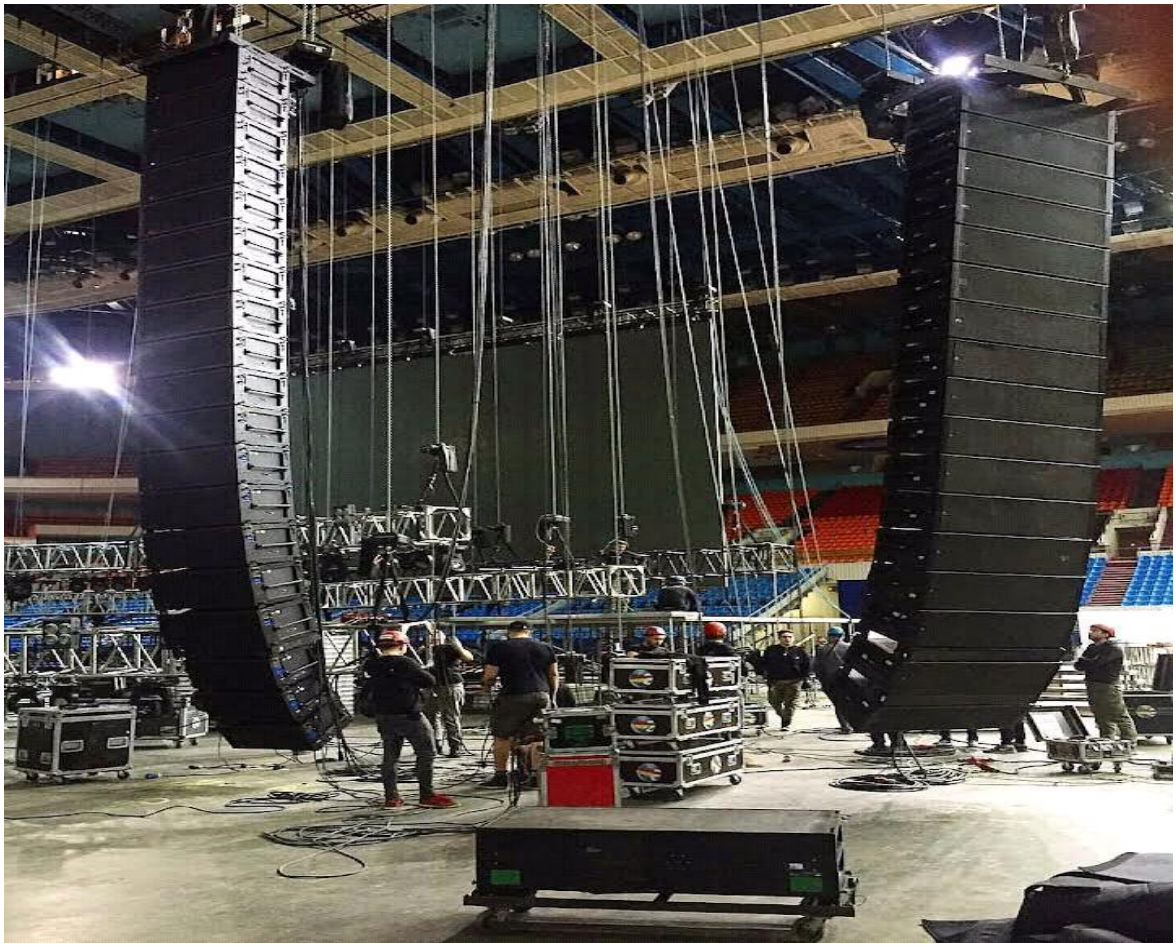


PLATE: 3.4.1 – INTERIOR VIEW OF UPPER FLOOR OF CASE STUDY THREE

OBSERVATION

MERITS

1. The Functional Relationship of the shop was well arranged.

2. Good Ventilation in the sense of Natural lightening

3. Good Aesthetic sense

4. Was properly oriented

5. Geometric Balance was a success

DEMERITS

1. No space for parking lots

2. The site has too much hard landscaping

3. Convenience rooms is not easy to locate

4. Pedestrian walkway is limited

5. No pedestrian connection planning considered

3.5 CASE STUDY FOUR [ONLINE CASE STUDY]

THE NICKLE , CLEVELAND, OH, UNITED STATES

PLATE: 3.5.1 – FRONT ELEVATION OF ONLINE CASE STUDY

PLATE: 3.5.2 – INETERNAL PERSPECTIVE OF ONLINE CASE STUDY

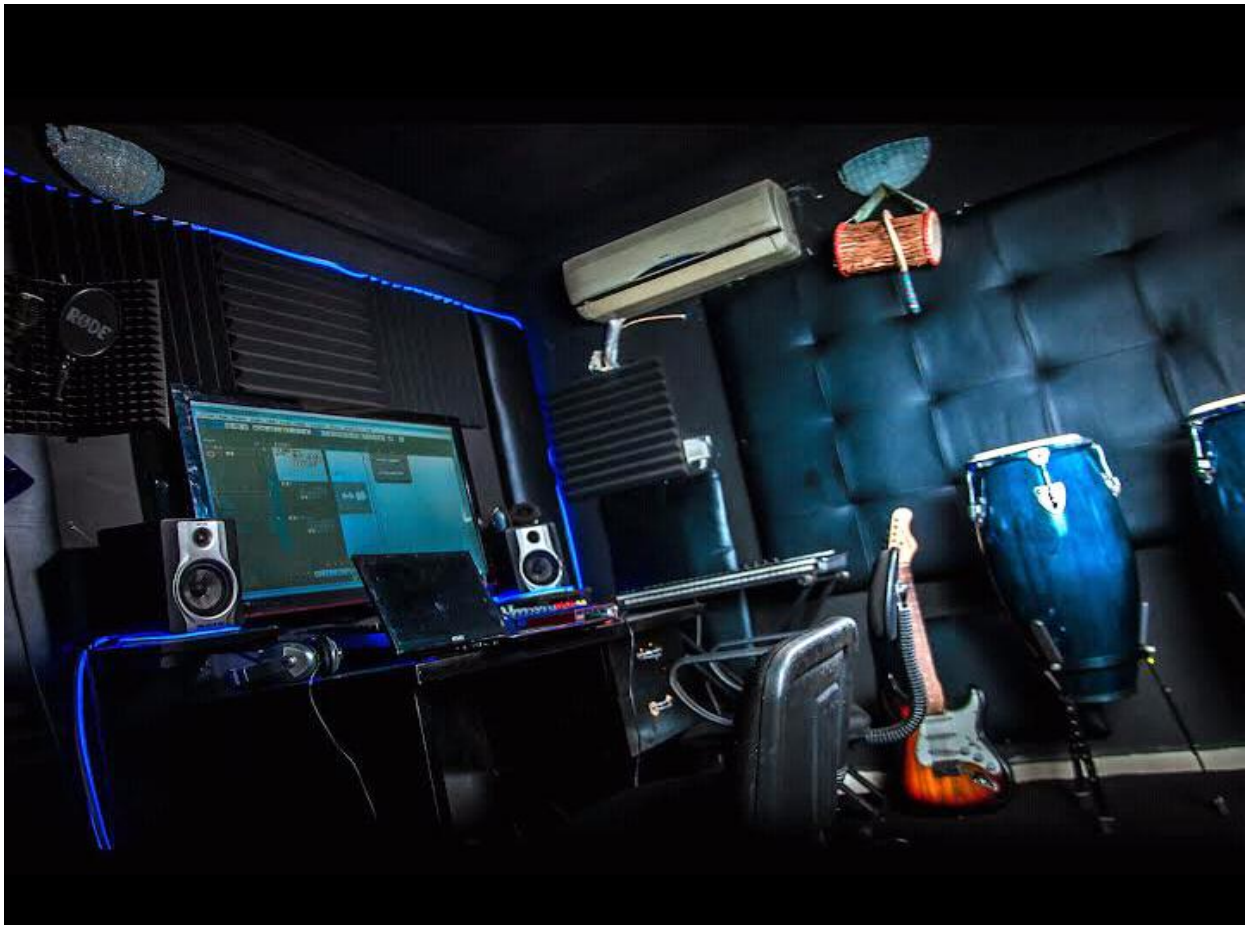
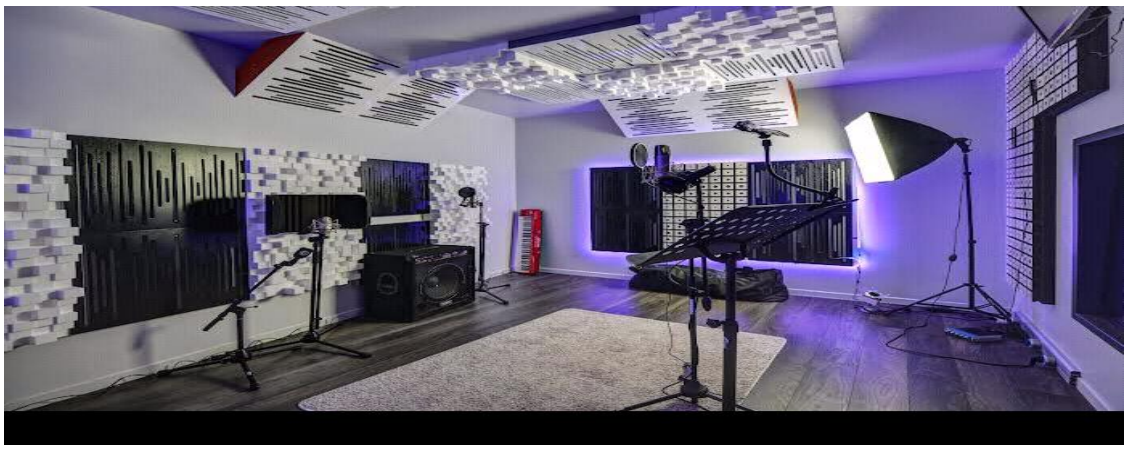


PLATE: 3.5.3 – INETERNAL PERSPECTIVE GROUND FLOOR OF ONLINE CASE STUDY



CHAPTER FOUR

4.1 STUDY AREA/PROJECT SITE

4.1.1. INTRODUCTION OF STUDY AREA/SITE SELECTION

A music studio in the Amoyo area of Ifelodun LGA could cater to the cultural and musical interests of the local community. Given Ifelodun's rich cultural heritage and the presence of various religious groups, a music studio could play a role in promoting local music and arts. The studio could serve as a hub for musicians, artists, and music enthusiasts to create, record, and showcase their work, contributing to the cultural vibrancy of the area. By fostering music development, the studio could enhance community engagement and provide opportunities for local talent to emerge

SITE SELECTION

Site Selection for a Music Studio in Amoyo, Ifelodun LGA, Kwara State Considering the topic of site selection for a music studio in Amoyo, Ifelodun LGA, Kwara State, here are some key points about Amoyo and Ifelodun LGA:

- **Location: Amoyo** is in the Idofin district of Ifelodun Local Government Area (LGA), Kwara State, Nigeria. Ifelodun LGA is one of the 16 local government areas in Kwara State, with its headquarters in Share.

- **Zip Code**: The zip code for Amoyo is 241112.

- **Ifelodun LGA Details**: Ifelodun LGA includes towns like Igbaja, Idofin, Agunjin, Ile-Ire, Oke-Ode, Omupo, Ora, and Share. The local government has a mix of cultural

practices with Christianity, Islam, and traditional religions being practiced among residents.

- **Population and Culture**: The people of Ifelodun are predominantly of Igbomina origin with roots in Ife, Oyo, and Ketu. The area has a rich cultural heritage.

Considerations for Site Selection

- Accessibility: Consider how accessible Amoyo is for potential clients and staff. Accessibility can impact the studio's usage and success.

- **Local Music Scene**: Ifelodun LGA's cultural heritage and local music scene could impact the studio's success. A music studio could play a role in promoting local music and arts.

- **Infrastructure:** Availability of necessary infrastructure like electricity, internet, and security in Amoyo is crucial for operating a music studio effectively.

- **Community Engagement**: A music studio in Amoyo could serve as a hub for musicians, artists, and music enthusiasts to create, record, and showcase their work, contributing to the cultural vibrancy of the area.

1 **Accessibility**: Proximity to major roads and public transportation

2 **Space**: Adequate land area for facilities, including classrooms, dormitories, sports fields, and recreational spaces

3 **Safety**: A secure environment with minimal risks from environmental hazards

PROPOSED SITE BENEFITS

ACCESSIBILITY

The site is easily accessible from AJASE IPO ROAD OPPOSITE JABSON FILLING STATION AMOYO, KWARA STATE.

LOCATION

The site is located at AMOYO PHASE 2, AMOYO COMMUNITY, IFELODUN LOCAL GOVERNMENT AREA (LGA) OF KWARA STATE, ILORIN KWARA STATE. It is located opposite the Federal Road, before getting to Eternal Filling Station close to ganmo Junction.

URBANIZATION

Situating the site in amoyo is a method of urban development in the Area. It's a means of adding to the infrastructural facilities in the environment.

INFRASTRUCTURAL FACILITIES

Facilities such as water, electricity, telephone network and road network etc.

Hence, it can be easily tapped to the proposed site.

SOIL STRUCTURE

The soil has a very high load bearing capacity; thus, the structure will lie in hard crust and firm land.

TOPOGRAPHY

The topography of the site is a gentle slope towards west which can assist for the sanitary system on the site e.g drainage.

4.1.1.2 SITE LOCATION/ DESCRIPTIONS/ CRITERIA

1. Accessibility: The site should be easily accessible from major transportation routes, including highways, railways, and airports. Proximity to major roads and public transportation hubs is essential to ensure convenient access for both suppliers and customers.

2. Demographics: Consider the surrounding population and demographics. A location with a high concentration of residents, as well as proximity to commercial and residential areas, can ensure a strong customer base for the secondary school.

3. Visibility and Foot Traffic: A prime location with high visibility and significant foot traffic is desirable. This could include areas near popular landmarks, educational institutions, or commercial centers.

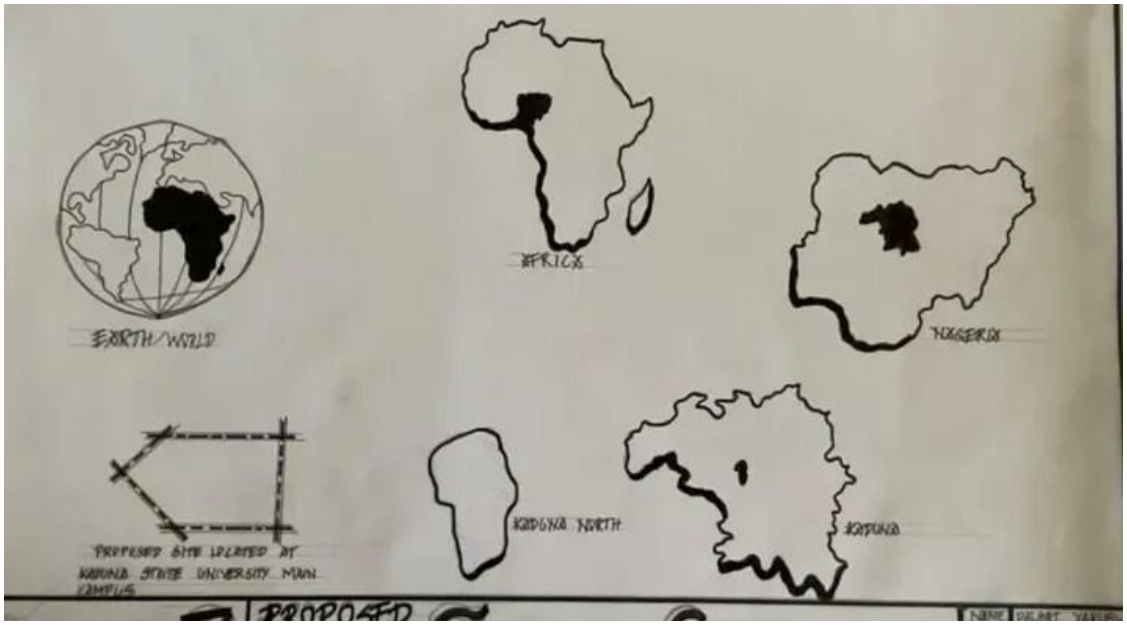
4. Size and Infrastructure: The site should offer ample space for the secondary school, including parking facilities for customers and delivery vehicles. Additionally, the availability of necessary infrastructure such as water, electricity, and waste management services is crucial.

5. Zoning and Regulations: Ensure that the chosen site complies with local zoning regulations and permits for commercial development. It's important to conduct due diligence to avoid potential legal or regulatory issues.

6. Competition and Complementary Businesses: Consider the presence of existing retail establishments and complementary businesses in the vicinity. A location that offers synergy with other businesses can enhance the appeal of the secondary school.

7. Market Potential: Analyze the market potential for the specific products and services that the aims to offer. Understanding the needs and preferences of the local consumer base is vital for the success of the venture.

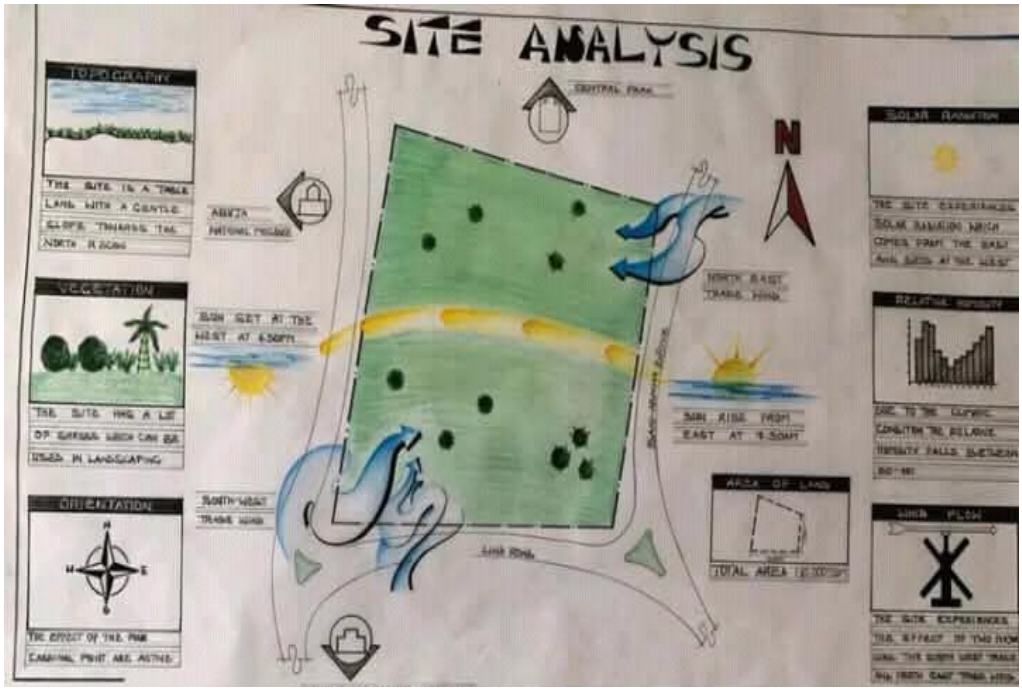
8. Future Development Plans: Consider any upcoming infrastructure or development projects in the area, as well as potential changes in traffic patterns or urban growth that could impact the long-term viability of the site.



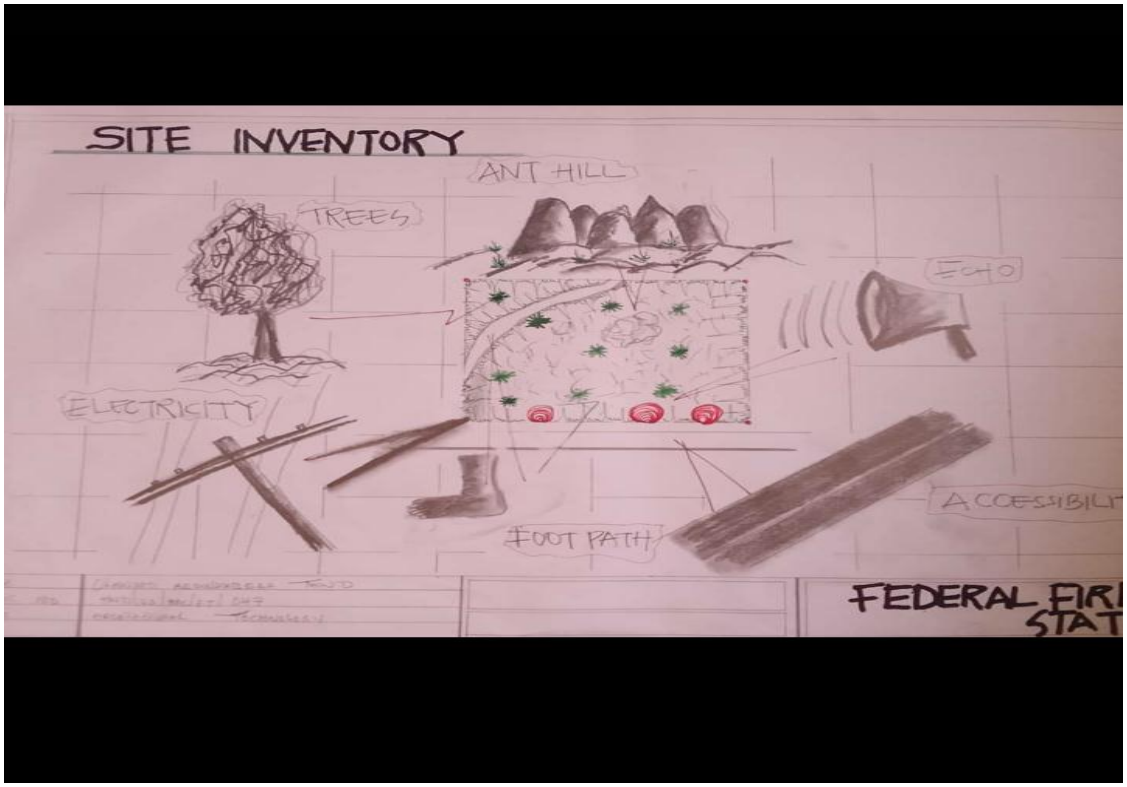
LOCATION MAPS

LOCATION PLAN

4.1.1.3 SITE INVENTORY/ANALYSIS

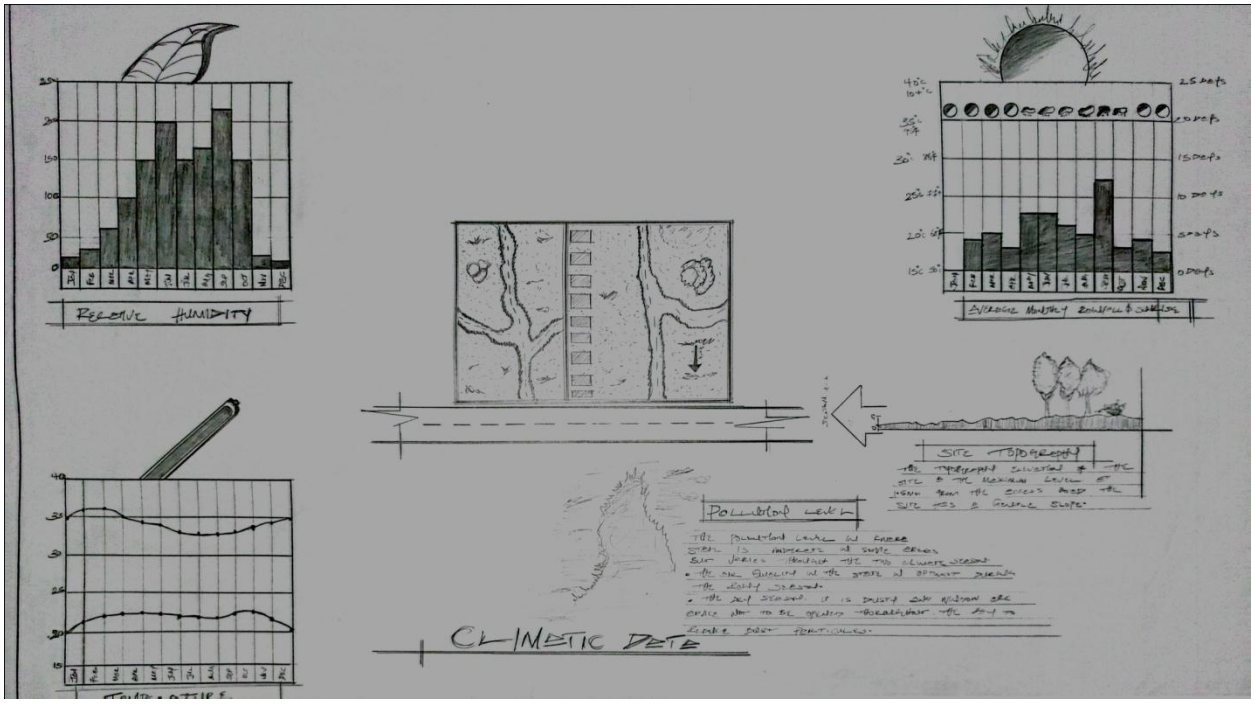


SITE INVENTORY



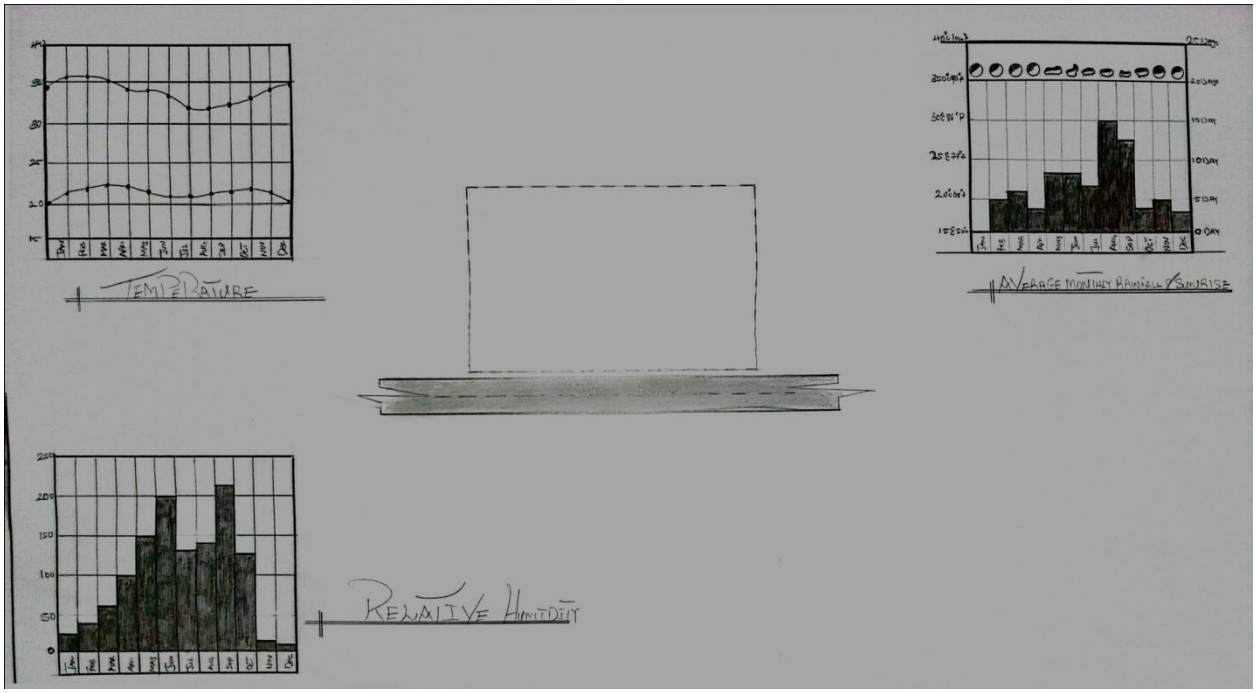
SITE ANALYSIS

4.1.1.4 GEOGRAPHICAL/CLIMATIC DATA



CLIMATIC DATA OF THE AREA

4.1.1.5 ANALYSES OF THE IMMEDIATE ENVIRONMENTAL CONDITIONS OF THE SITE.



4.2 PROJECT ANALYSIS/ DESIGN CRITERIA

4.2.1 PROJECT GOALS

- **Promote Local Music and Arts**: Foster music development and contribute to the cultural richness of Ifelodun LGA.

- **Community Engagement**: Serve as a hub for local musicians, artists, and music enthusiasts for creation, recording, and showcasing work.

- **Support Local Talent**: Provide opportunities for local talent to emerge and develop in music production, recording, and performance.

4.2.2 FUNCTIONAL/SPATIAL CRITERIA

- **Recording Spaces**: Adequate space for recording studios with soundproofing for quality sound capture.

- **Control Room**: Space for mixing and mastering with appropriate equipment and acoustics.

- **Additional Spaces**: Potential areas for teaching, rehearsals, or equipment storage based on studio goals.

- **Accessibility and Flow**: Layout should facilitate easy movement and access for users and equipment.

4.2.3 APPRAISAL OF PROPOSED SCHEMES IN THE SPACES, SIZE AND RELATIONSHIPS BOARDING DAY SECONDARY SCHOOL

-**Spaces**: Balance between recording areas, control rooms, and potential additional spaces like teaching areas or lounges.

- **Size**: Adequate size for intended activities, considering equipment needs and user comfort.

- **Relationship:** Spaces should relate functionally for efficient workflow (e.g., proximity of control room to recording spaces).

Appraising the proposed scheme for the music studio in Amoyo involves evaluating spaces, size, and relationships between areas for functionality and efficiency. Spaces should include recording studios with soundproofing, a control room for mixing/mastering, and potentially additional areas like teaching spaces. Size considerations involve ensuring adequacy for intended activities, equipment, and user comfort. Relationships between spaces should facilitate workflow (e.g., proximity of control to recording rooms). The appraisal considers alignment with project goals, cultural context of Ifelodun LGA, and operational needs. Evaluating the proposed scheme ensures the studio meets functional requirements for music production while considering local needs and practices in Amoyo.

EQUIPMENT AND OPERATIONS

Equipment for the music studio in Amoyo includes recording gear like microphones, interfaces, monitors, and software for music production. Operations involve smooth functioning for recording, mixing, mastering, and potentially teaching or rehearsals. Acoustic treatment is crucial for sound quality. Operations should ensure user comfort and efficiency for musicians and engineers. Equipment selection considers project goals, budget, and local music production needs in Ifelodun LGA. Maintenance and reliability of equipment are essential for consistent performance. The studio's equipment and operations should align with the cultural and musical context of Amoyo for relevance and effectiveness.

PERFORMANCE REQUIREMENTS

Performance requirements for the music studio in Amoyo focus on sound quality, user experience, and reliability. High-quality sound capture and playback are essential for professional results. User experience involves comfortable and efficient use of space for musicians, producers, and engineers. Reliability and maintenance of equipment ensure consistent performance. Performance requirements align with project goals of promoting local music and supporting talent in Ifelodun LGA. Considering the local context, performance criteria ensure the studio meets needs for music production in Amoyo. Overall, performance requirements emphasize sound quality, usability, and operational reliability for the music studio.

4.2.4 EQUIPMENT AND OPERATIONAL AND PERFORMANCE REQUIREMENTS

EQUIPMENT REQUIREMENTS MUSIC STUDIO

- **Recording Equipment**: Microphones, interfaces, monitors, and software for music production.

- **Acoustic Treatment**: Soundproofing and acoustic treatment for optimal sound quality in recording and control spaces.

- **Operations**: Smooth operation for recording, mixing, mastering, and potentially teaching or rehearsals.

Performance Requirements

- Sound Quality: High-quality sound capture and playback for professional results.

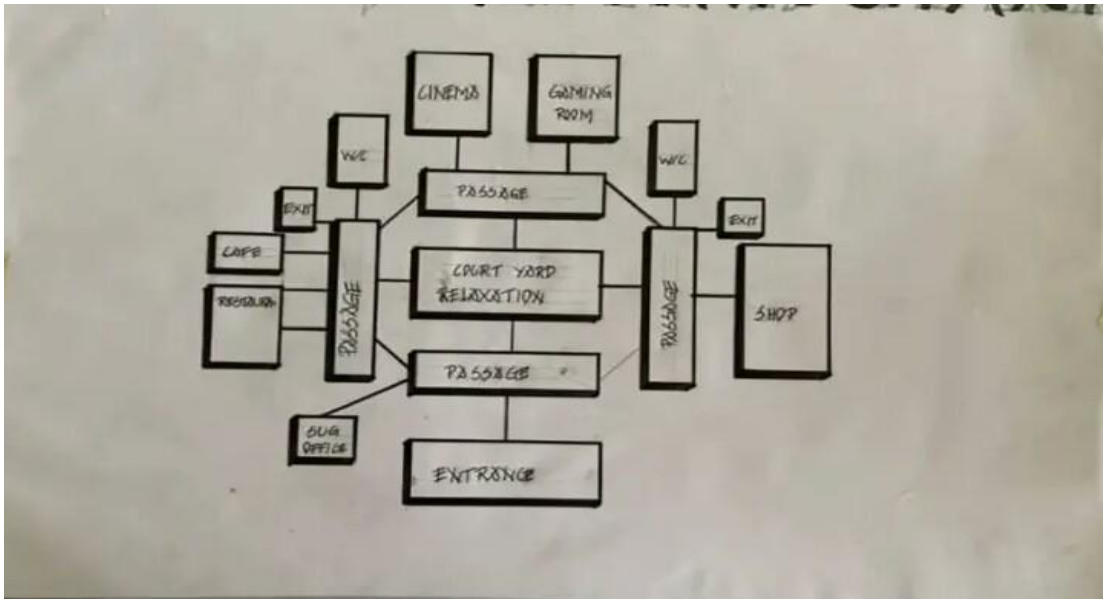
- User Experience: Comfortable and efficient use of space for musicians, producers, and engineers.

4.2.5 SPATIAL ALLOCATION / SCHEDULE OF ACCOMMODATION

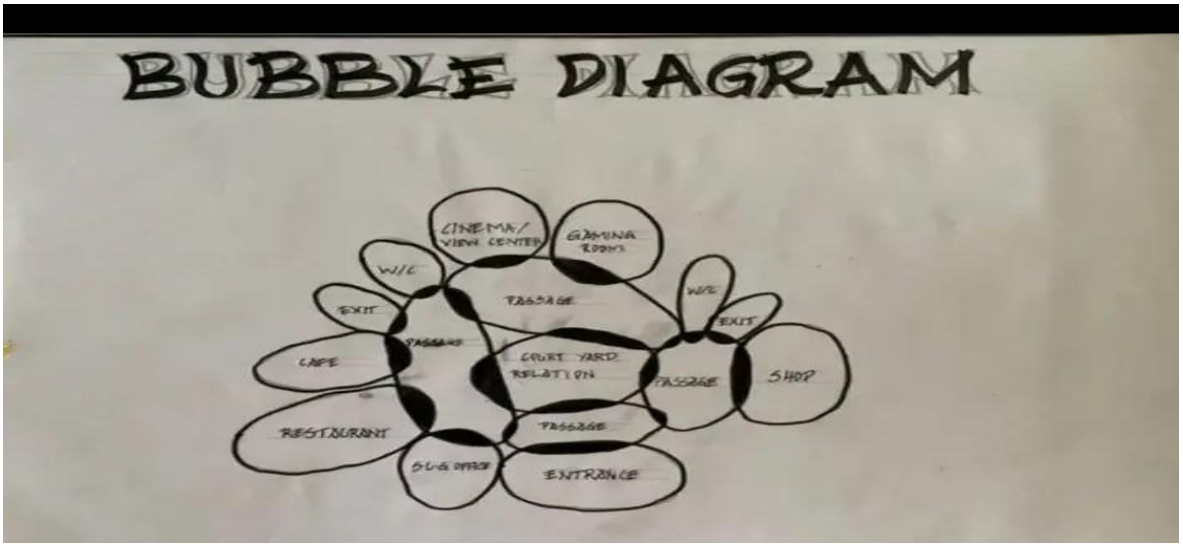
TABLE FIG. 4.1

S/N	UNITS	LXB	AREA M^2
1.	ENREANCE POUCH	6.9 X 3.9	26.91
2.	RECEPTION	3.9 X 4.5	17.55
3.	BOOKING ROOM	3.9 X4.5	17.55
4.	ACCOUTANT OFFICE	4.5 X 3.9	17.55
5.	STAFF LOUGE	3.9 X 4.5	17.55
6.	UTILITY	3.9 X4.2	16.38
7.	DIRECTIR OFFICE	3.9 X 4.5	17.55
8.	VISITOR TOILET	1.2 X 2.1	2.52
9.	LIVE ROOM (MUSIC SECTION)	4.5 X 6.9	31.05
10.	CHANGING ROOM	6.9 X 4.5	`31.05
11.	CONTROL ROOM(LIVE SECT)	3.9 X 4.5	31.05
12.	RECORDIGN STUDIO	3.9 X 4.5	31.05
13.	VOICE VOCAL ROOM	4.5 X 3.9	`31.05
14.	GENERAL STORE	4.5 X 3.9	31.05
15.	EXIT	1.5 X 3.9	16.05
16	CONTROL UNIT	4.5X3.9	31.05
17		1.6 X 4.5	16.2

4.2.6 FUNCTIONAL RELATIONSHIP



UPPER FLOOR



4.2.7 BUBBLE DIAGRAM

CHAPTER FIVE

5.1 APPROACH TO THE DESIGN/DESIGN REALIZATION

5.1.1 THE DESIGN IDEAS/CONCEPTS AT DIFFERENT LEVELS OF THE DESIGN PROCESS (SITE /BUILDING)

CONCEPTUAL DESIGN LEVEL

1 Inspiration from Nature: Incorporate elements of nature, such as organic shapes, natural materials, and abundant natural light, to create a soothing and inspiring environment.

2 Sound Waves: Use sound wave patterns and forms to influence the design of walls, ceilings, and other architectural elements, creating a visually dynamic and acoustically informed space.

3 Music Genre-Specific Design: Design the studio with a specific music genre in mind, incorporating elements that reflect the genre's aesthetic and cultural identity.

SCHEMATIC DESIGN LEVEL

1 Acoustic Zones: Divide the studio into distinct acoustic zones, such as areas for recording, mixing, and rehearsal, each with its own unique acoustic characteristics and design considerations.

2 Flexible Layouts: Design the studio with flexible layouts and modular elements, allowing for easy reconfiguration to accommodate different types of music production and recording.

3 Technology Integration: Incorporate state-of-the-art technology, such as digital audio workstations and advanced recording equipment, into the design, ensuring seamless integration and optimal functionality.

DESIGN DEVELOPMENT LEVEL

1 Material Selection: Select materials that meet specific acoustic and aesthetic requirements, such as sound-absorbing materials, natural woods, and durable finishes.

2 Lighting Design: Develop a lighting design that enhances the studio's ambiance and functionality, incorporating a range of lighting types, from ambient to task-oriented.

3 Sustainability: Incorporate sustainable design principles and materials, reducing the studio's environmental impact and promoting eco-friendly practices.

5.1.2 TECHNOLOGICAL AND ENVIRONMENTAL CRITERIA

TECHNOLOGYICAL CRITERIA

Include smart building systems, digital signage, Wi-Fi connectivity, security, and e-commerce integration.

ENVIRONMENTAL CRITERIA

Involve energy efficiency, sustainable materials, natural ventilation, daylighting, water conservation, green infrastructure, and waste management.

5.1.3.1 CONSTRUCTION METHODOLOGY AND MATERIAL /FINISHES DESIRED BY THE CLIENTS

CONSTRUCTION METHODOLOGY

1. Prefabrication and modular construction techniques to minimize on-site construction time and disruption.

2. Use of sustainable construction practices such as minimizing waste, recycling materials, and utilizing renewable energy sources during construction.

3. Incorporation of smart building systems for efficient management of construction processes and resources.

MATERIALS AND FINISHES

1. Sustainable building materials such as recycled steel, reclaimed wood, and low-impact concrete.

2. Energy-efficient glazing systems for natural daylighting and insulation.

3. Green roofs or living walls to improve insulation, reduce stormwater runoff, and provide a visually appealing environment.

4. High-quality, durable finishes such as low-VOC paints, sustainable flooring materials (e.g., bamboo, cork, or recycled content carpet), and eco-friendly wall coverings.

5. Integration of digital signage and interactive displays to enhance the overall shopping experience.

ROOF

In areas experiencing tropical climate condition such as Ilorin South where there is rainfall, roof should preferably not be of light weight construction. A corrugated iron sheet should absorb as little solar energy as possible.

CEILING

Acoustic Ceiling Tiles are to be used. These are popular for their sound-absorbing properties, which can help reduce noise levels in a busy shopping arcade. They come in a variety of styles, textures, and colors, allowing for design flexibility.

WALL

The structural walls of the building are to be constructed with 225mm engine molded sand/cement hollow blocks.

Brick walls can add character and warmth to to the shopping arcade, especially in a rustic or industrial design theme. Brick walls can also provide a sense of history and authenticity to the space.

DOORS

The door type and size depends on the door location, but generally range from Sliding doors, revolving doors, metal and panels doors of sizes from 750mm, 900mm, 1200mm, 1500mm, 2100mm etc..... Some doors are purposely made swinging doors for durability, fire resistance and noise control.

WINDOWS

The windows that are to be used range from Glass, Fixed light, and casement windows etc with metal and aluminum frame.

WALKWAYS

The walkways are interlock with " foreign interlock stone" with aligned kerbs which allows for easy movement and appealing walkway for the public including people with range of disabilities within the site.

5.1.2.2 SERVICES REQUIRED: CIRCULATION, VENTILATION, LIGHTING, PLUMBING AND ELECTRICAL INSTALLATION, ACOUSTICS, WASTE DISPOSAL, FIRE PROTECTION AND EXTERNAL WORKS.

CIRCULATION

Efficient circulation spaces are crucial for any shopping arcade. They should be planned in such a way that encourages visitors to explore the entire space without any difficulty. Walkways should be wide enough for the expected crowd, escalators, lifts, and stairs must also be appropriately positioned.

VENTILATION

A well-planned HVAC system should be installed to maintain air quality and temperature, ensuring that customers are comfortable.

LIGHTING

Ambient and accent lighting is critical to create an inviting atmosphere. Natural light should be utilized wherever possible, and synthetic lighting should supplement it, especially in areas that do not receive adequate daylight.

PLUMBING AND ELECTRICAL INSTALLATIONS

Restrooms should be strategically placed and well-maintained. Water drinking points can also provide relief to customers. Electrical installations, such as outlets for shops, lighting, and HVAC, should be planned early in the design process.

ACOUSTICS

Shopping arcades can become quite noisy, so acoustic treatment is necessary. Strategic placement of noise-absorbing materials can help create a more comfortable environment.

WASTE DISPOSAL

A centralized waste disposal area should be planned, and shops should be educated about waste segregation. It's important to have recycling bins in well-seen places to promote sustainable habits among shoppers.

FIRE PROTECTION

A comprehensive fire protection system should include smoke detectors, fire alarms, extinguishing systems, and clear signage to guide people towards exits during an emergency.

EXTERNAL WORKS

Adequate parking is a must, with clear signage to guide visitors. Landscaping should be appealing and benches can be placed strategically for people needing a break.

5.1.3.3 ENVIRONMENTAL CONDITIONS TO BE ACHIEVED

1. Natural Light: Maximizing the use of natural light can improve the ambiance, save energy, and increase customer satisfaction. Skylights or large, strategically placed windows can be used to achieve this.

2. Air Quality: Indoor environments should be comfortable, clean, and have good air circulation. This can be achieved with efficient ventilation and air conditioning systems.

3. Temperature Control: Proper insulation and HVAC systems are needed to maintain a comfortable temperature throughout the year. Designs should also consider local climate and weather patterns.

4. Noise Control: With lots of people and activities, shopping arcades can get very noisy. The architectural design should use noise-barrier materials and techniques to maintain a pleasant on-site sound environment.

5. Green Spaces: Including indoor plants and green spaces not only enhances aesthetics but also improves air quality and contributes to a sense of well-being.

6. Sustainable Materials: Use of locally sourced, sustainable construction materials reduces the building's carbon footprint and supports local businesses.

7. Energy Efficiency: Design elements should prioritize energy efficiency – this could involve energy-saving lighting systems, efficient HVAC systems, and possibly renewable energy sources (like solar panels).

8. Water Management: Provision for rainwater harvesting and the use of water-efficient systems can help reduce the arcade's water footprint.

9. Waste Management: Adequate facilities for the segregation and collection of waste, including recyclable waste can promote sustainable practices.

5.1.2.4 PERFORMANCE STANDARDS

1. Natural Light and Temperature Control: The design should ensure good indoor climate, using natural light and efficient heating/cooling systems for comfort.

2. Air Quality, Noise Control, and Safety: The design should include efficient ventilation and noise barrier materials, while adhering to safety standards.

3. Sustainable Use of Resources: Using sustainable, locally-sourced materials, and incorporating energy/water-efficient systems are essential.

4. Green Spaces and Waste Management: Including green spaces can enhance aesthetics and air quality, and a comprehensive waste management strategy is crucial.

5. Performance Standards: compliance with safety and accessibility codes, set measures for building efficiency, air quality, lighting, thermal comfort, acoustics, waste management, and sustainability certifications. Visitor satisfaction is also a key indicator of performance.

5.1.3 LEGAL ISSUES AND PLANNING REGULATIONS

1. Planning Permissions: The Kwara State Town Planning and Development Authority (KTPDA) oversees physical development and planning permissions in the state. You'd have to submit your building plans and receive approval before you could start construction.

2. Zoning Laws: The project site must align with Ilorin's zoning policies. Certain zones may be designated specifically for commercial use and you'll want to make sure your shopping arcade fits into the approved zone.

3. Building Codes: Nigeria has a National Building Code that all buildings must adhere to. These codes ensure safety, health, and welfare in both public and private buildings.

4. Environmental Laws: This includes legislation like the National Environmental Standards Regulatory and Enforcement Agency (NESREA) Act, which addresses environmental impact assessments and potential pollution from construction and operation.

5. Land Use Act: In Nigeria, this act controls land ownership and property rights. You need to ensure that you have the legal right to develop the property.

6. Public Health Laws: You will need to abide by public health laws, especially in the design of food and beverage outlets within the arcade.

7. Physical Planning and Development Regulations: These control aesthetic appearances, space optimization, and functionality of the design.

8. Nigerian Urban and Regional Planning Law: Oversees the planning, development, and management of urban and regional areas to ensure sustainable, orderly, and coordinated environments.

5.2 SUMMARY, RECOMMENDATION AND CONCLUSION

5.2.1 SUMMARY

The proposal for a music studio in Amoyo, Ifelodun LGA, Kwara State, focuses on promoting local music and arts, fostering community engagement, and supporting local talent development. The studio aims to contribute to the cultural richness of Ifelodun LGA by serving as a hub for musicians, artists, and music enthusiasts. Key considerations include functional and spatial criteria for the studio's design, equipment and operations for music production, and performance requirements for sound quality and user experience. The project aligns with the cultural context of Ifelodun LGA, considering local music practices and needs. Overall, the music studio project in Amoyo seeks to enhance community engagement, promote local music genres, and provide opportunities for local talent to emerge.

5.2.2 RECOMMENDATION

Based on the project analysis for a music studio in Amoyo, Ifelodun LGA, recommendations include tailoring the studio's design and operations to fit the local cultural and musical context. The studio should prioritize sound quality, user experience, and equipment reliability for effective music production. Engaging with the local community to understand specific music needs and practices in Ifelodun LGA is crucial for the studio's relevance and success. Recommendations also involve ensuring

accessibility and functionality of the studio for local musicians and artists. Budget and resource considerations should balance with project goals for feasibility. By following these recommendations, the music studio in Amoyo can effectively serve the local community and contribute to cultural development.

5.2.3 CONCLUSION

In conclusion, a music studio in Amoyo, Ifelodun LGA, Kwara State, has potential to promote local music and arts, foster community engagement, and support local talent development. By considering functional and spatial criteria, equipment and operations, and performance requirements, the studio can align with the cultural context of Ifelodun LGA. The project goals of cultural contribution, community involvement, and local talent support are achievable with careful planning and implementation. With recommendations for tailoring the studio to local needs and ensuring sound quality and user experience, the music studio in Amoyo can be a valuable resource for the community. Overall, the conclusion emphasizes the project's potential for positive impact on local music and cultural development in Ifelodun LGA.

5.3 REFERENCES

TOP MUSIC STUDIOS IN LAGOS

1. **Timbaland Studios:** Known for its state-of-the-art equipment and experienced producers.

2. **PlayStation Studios:** Offers a range of services, including recording, mixing, and mastering.

3. **DevJac Productions:** A popular studio for Afrobeats and hip-hop productions.

4. **Kemi Ogunyemi Studios:** Provides high-quality recording and production services.

5. **Ruggedman Studios**: A renowned studio for music production and recording.

TOP MUSIC STUDIOS IN ABUJA:

6. **DotStar Studios:** Offers professional recording and production services.

7. **Kennis Music Studios:** A popular studio for music production and recording.

8. **Mixx Masta Studios:** Known for its high-quality mixing and mastering services.

9. **Studio 37:** Provides a range of services, including recording, mixing, and mastering.

10. **Abuja Beats**: A popular studio for music production and recording

OTHER NOTABLE STUDIOS:

11. **Yaba Beats Studios**: Offers professional recording and production services.

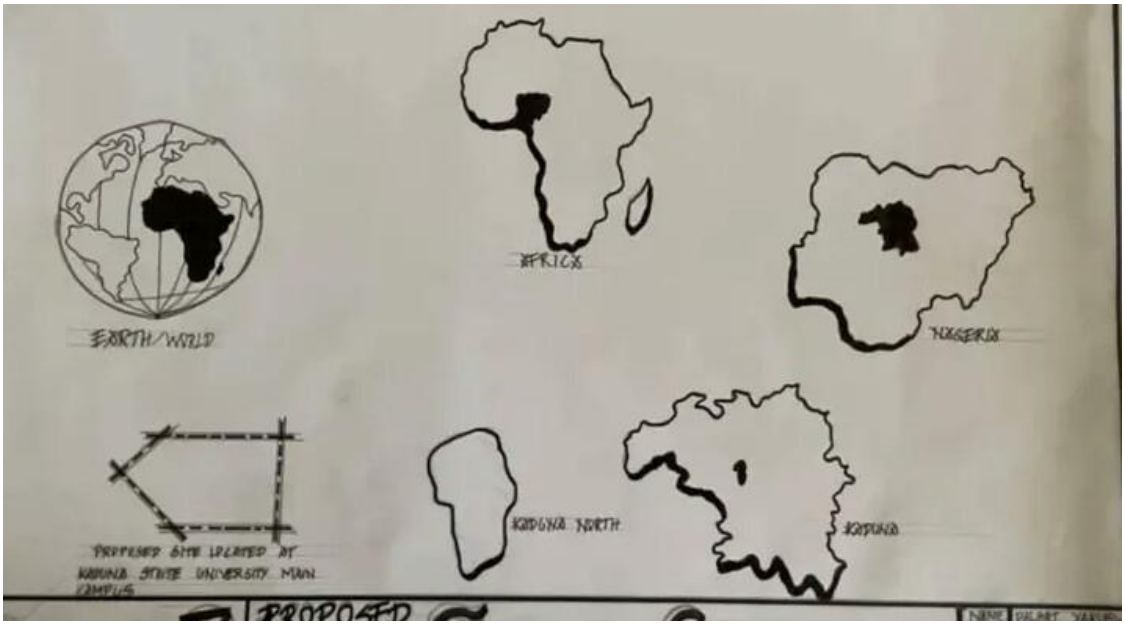
12. **Pheelz Studios**: A popular studio for Afrobeats and hip-hop productions.

13. **SarZee Studios:** Provides high-quality recording and production services.

14. **G-World Studios**: Known for its state-of-the-art equipment and experienced producers.

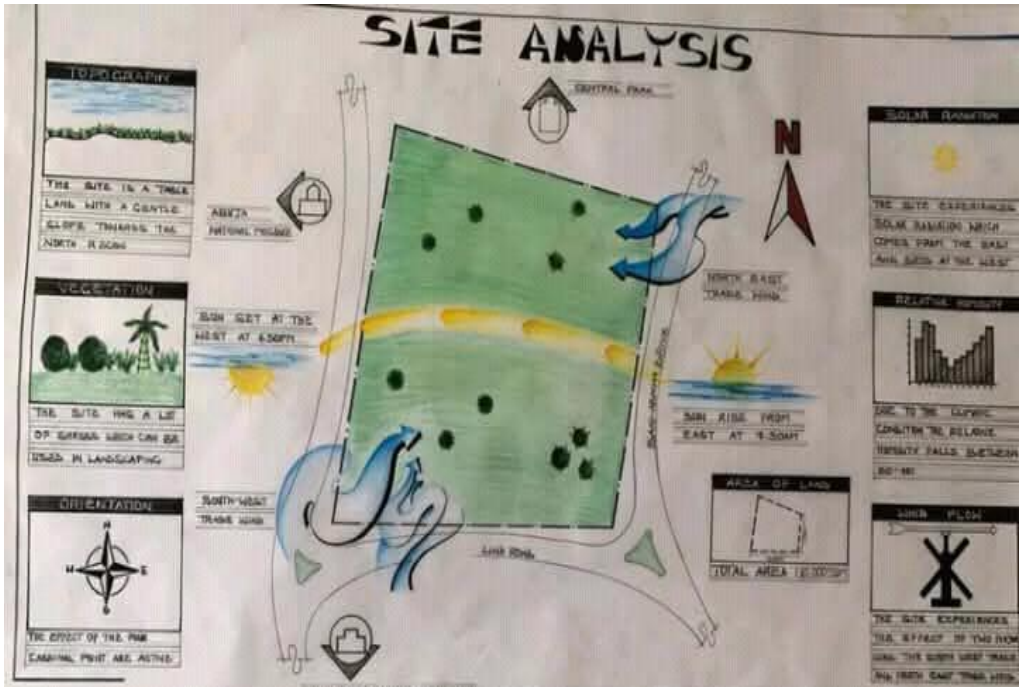
15. **Studio 54:** Offers a range of services, including recording, mixing, and mastering

LIST OF APENDIX

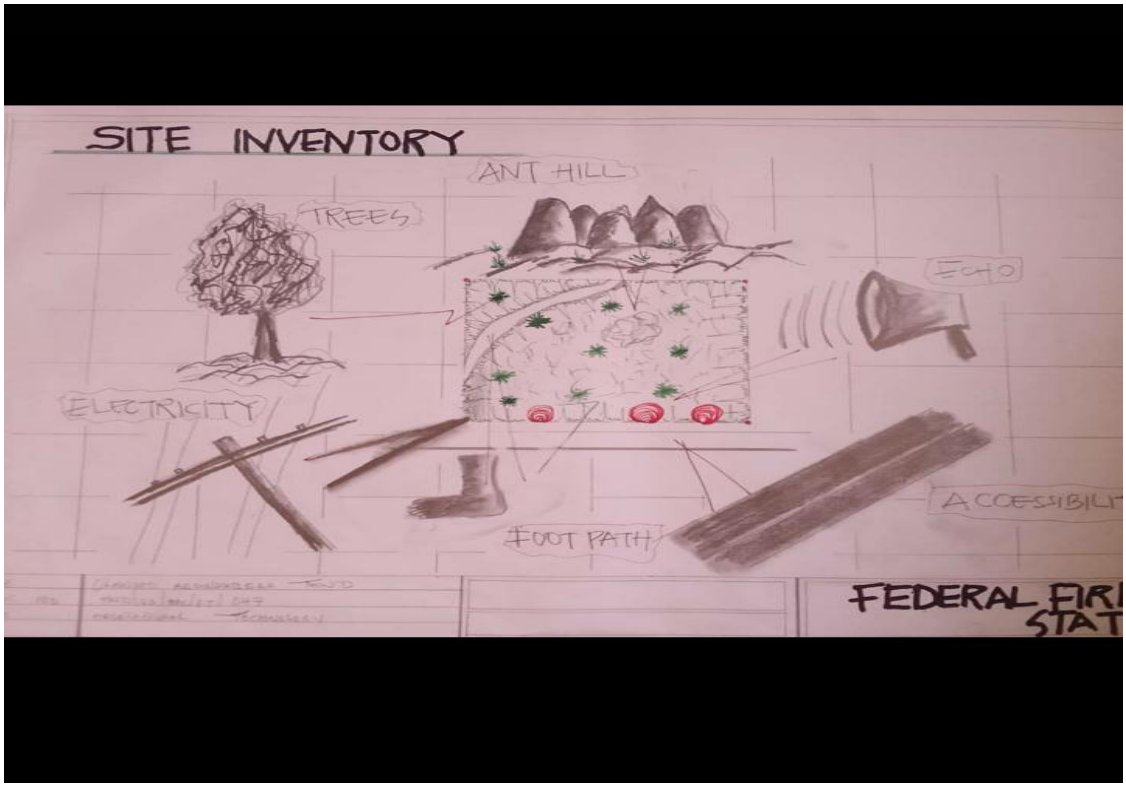


APENDIX 1 ; LOCATIONAL MAP

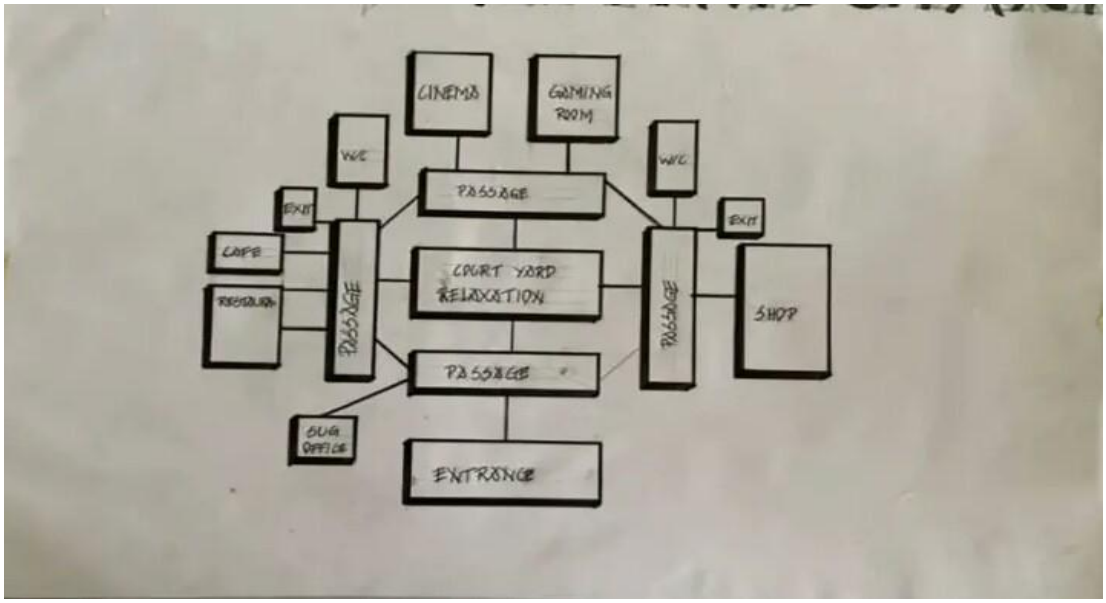
APENDIX 2 ; LOCATIONAL PLAN



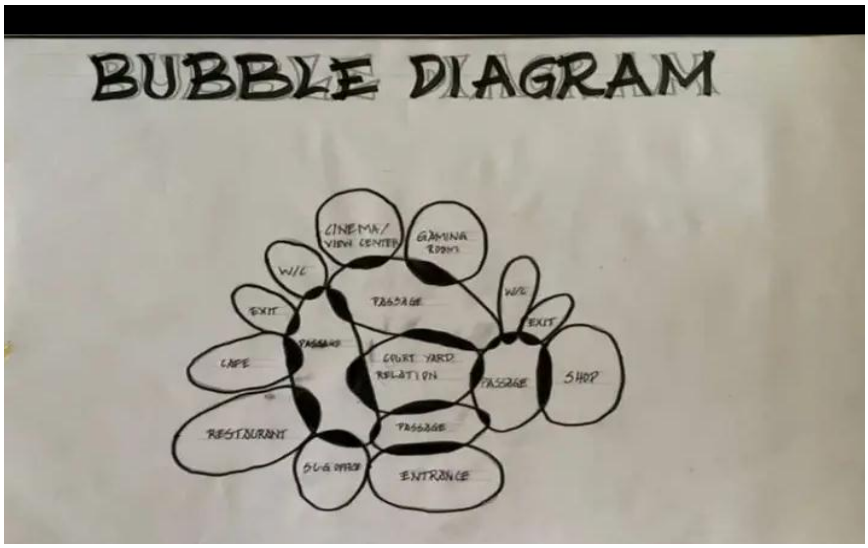
APPEDIX 3 ;SITE ANALYSIS



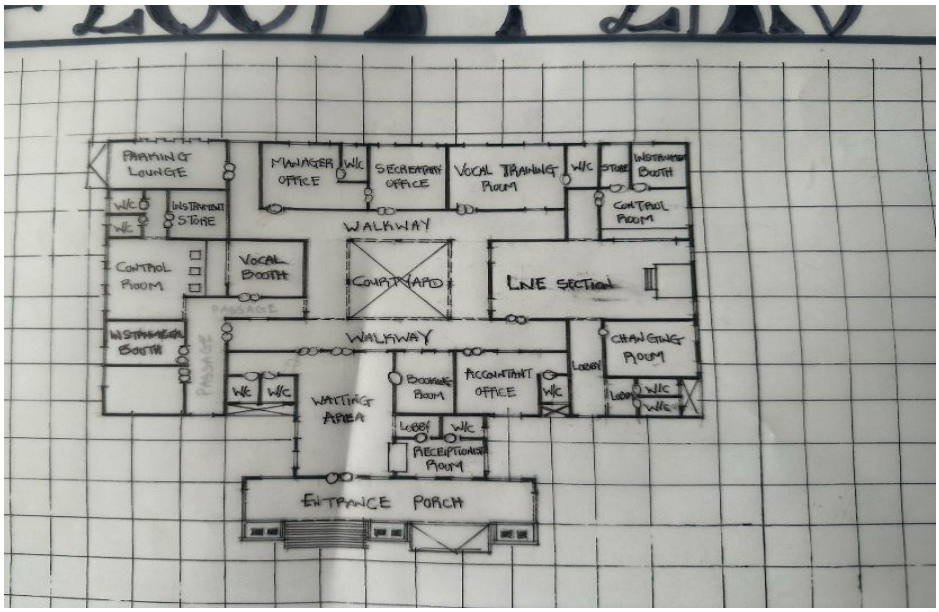
APPENDIX 4 ; SITE ANALYSIS



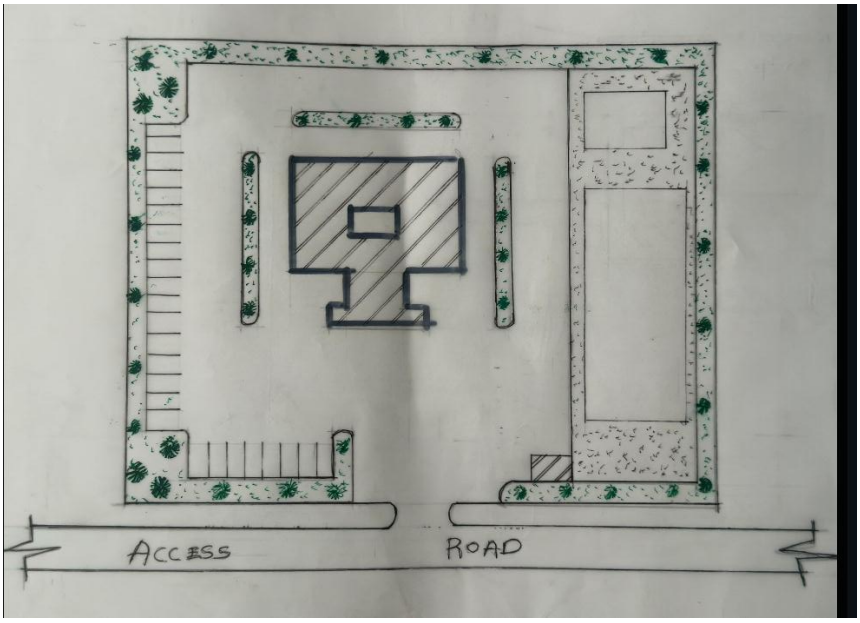
APPENDIX 5 ; FLOW CHAT



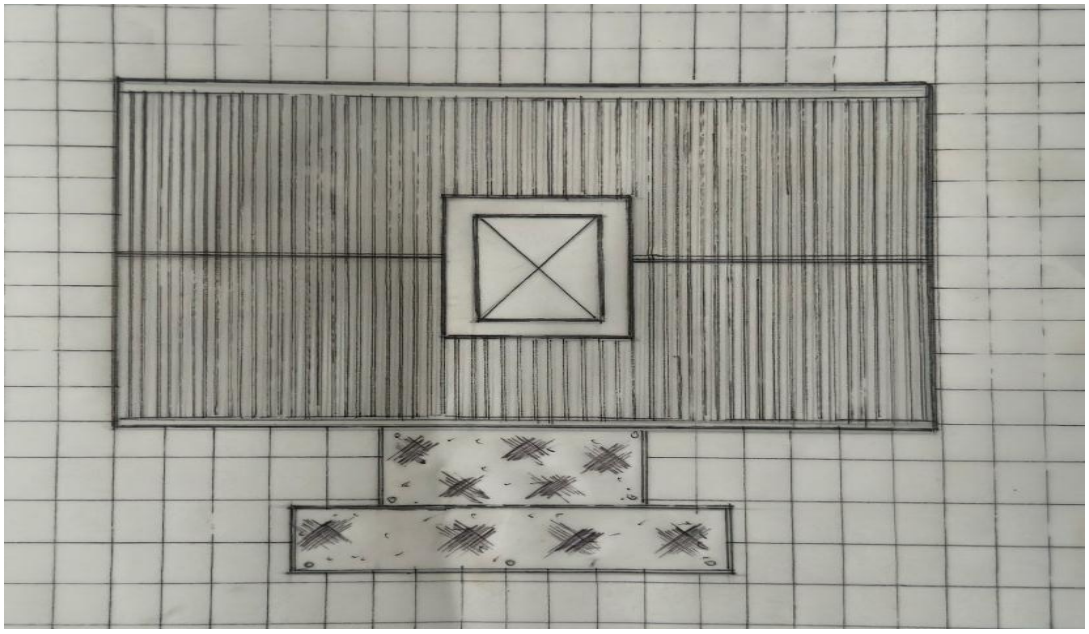
APPENDIX 6 ; BUBBLE DIAGRAM



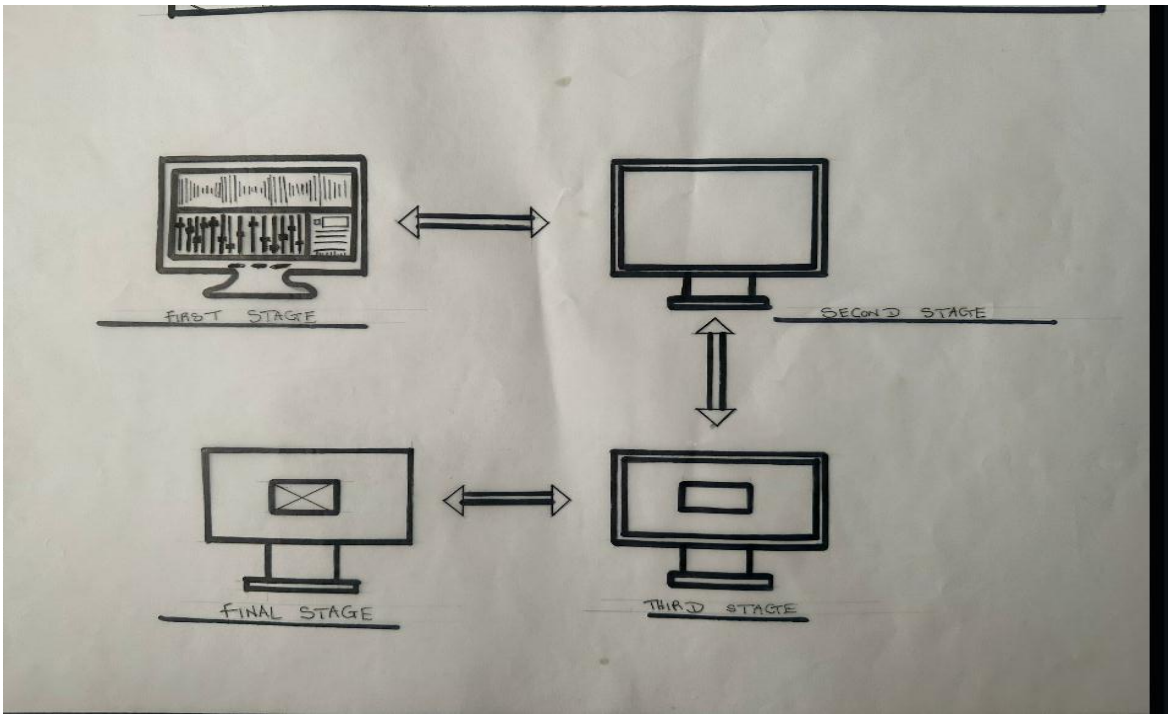
APPENDIX 7 ; FLOOR PLAN



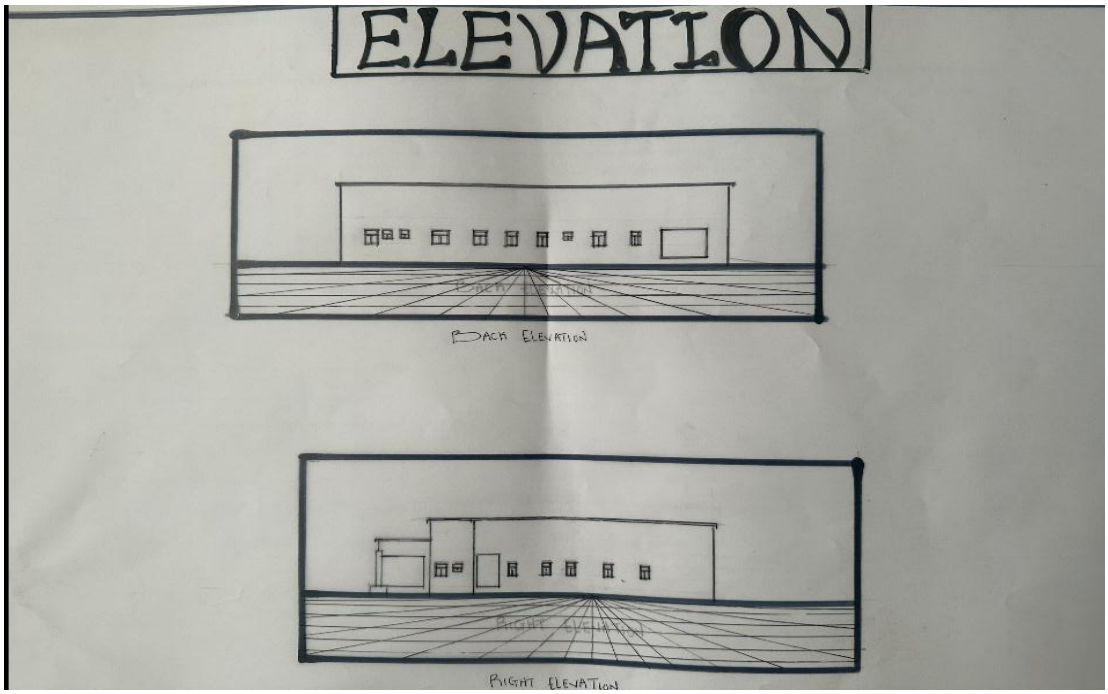
APPENDIX 8 ; SITE PLAN



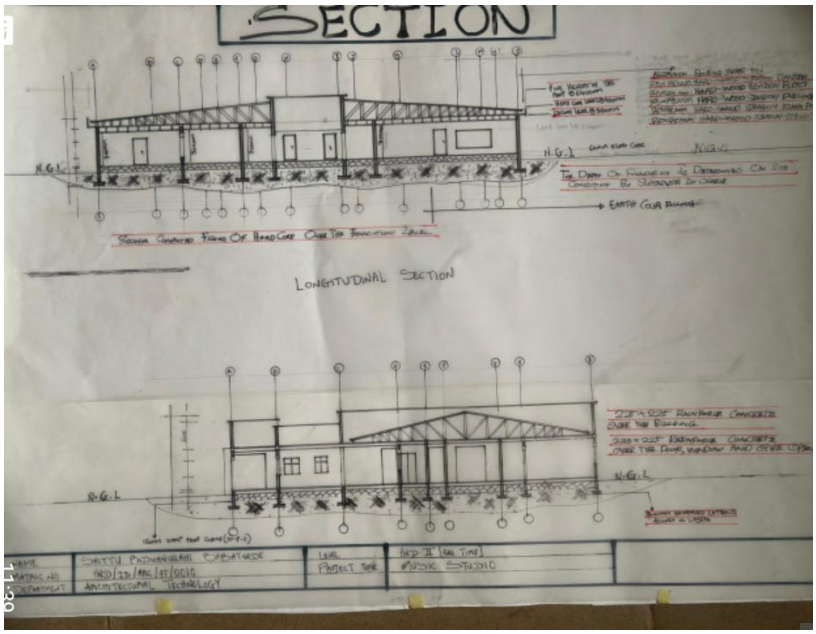
APPENDIX 9 ; ROOF PLAN



APPENDIX 10 ; CONCEPTUAL DEVELOPMENT



APPENDIX 11 ; ELEVATION



APPENDIX 11 ; SECTION