ACOUSTICAL DESIGN OF BROADCASTING AND RECORDING STUDIOS

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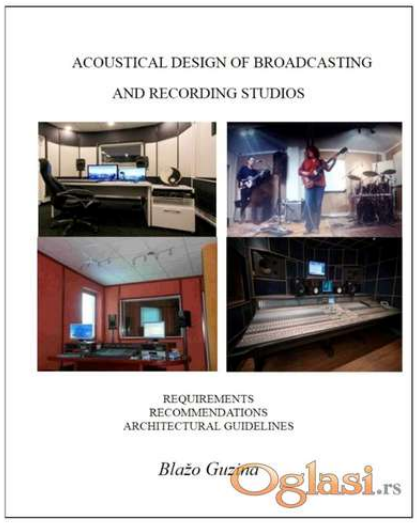

Dodatne informacije:

Tekst oglasa:

New book by Blažo Guzina published, available on Amazon.com: Acoustical Design of Broadcasting and Recording Studios: Requirements, Recommendations, Architectural Guidelines eBook : Guzina, Blažo: Books Delivery price subject to change, depending on current despatch rates and geographical region of purchase. ACOUSTICAL DESIGN OF BROADCASTING AND RECORDING STUDIOS Requirements, Recommendations, Architectural guidelines Cover pictures source: www.BlazoGuzina.yolasite.com Top left - ''Grey'' Control Room, MD Audio Wizard, Belgrade, Serbia Top right - Studio ''Odbij'', Novi Sad, Serbia Bottom left - Control Room, Radio Dedal, Leštane, Serbia Bottom right - Control Room, Studio ''Barba'', Belgrade, Serbia About the book Studio acoustics as a part of architectural acoustics can be defined as the study of the generation, propagation and transmission of sound in rooms and buildings in general. Correct application of the principles of studio acoustics can considerably improve the quality of recording and broadcasting of sound. Some sounds are desirable and need to be emphasized, such as the speakers' voice in the talks programme, or music in a concert hall. Other sounds are highly undesirable, such as a noise or excessive reverberant sound in a room, and need to be reduced or prevented. Although it is well known how great a role of studio acoustics is in radio, television, film, internet, and audio business in general, acoustical design of studio premises will often inevitably be a matter of compromise, due to high investment costs. For this reason, not merely technical but equally the economical aspects of studio acoustics - especially the sound insulation requirements in sound recording studios, radio and television centres - are considered with respect to the relevant technical recommendations and architectural guidelines. Acoustical design of studio facilities starts with appropriate determination of the geometrical shape and dimensions. A correct ratio of length, width and height of a room helps from the very

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beginning to avoid unwanted sound phenomena and to spare a cost of potential additional refurbishments with possible unfavourable effects. The same applies for noise reduction, where elaborate layout of studio premises may easily be more effective then later costly investments in complex acoustical insulation measures involving massive structures and expensive, heavy doors. Having this in mind, the introductory Chapter 1 and Chapters 2 to 8 deal with the rules of internal acoustical treatment of recording and broadcasting studios, in radio, television and film industry. The basic physics and phenomena such as reverberation, the influence of acoustical space, permissible noise levels, monitoring loudspeakers layout and psychoacoustics have been explained from the standpoint of the operator/listener in the control room or the performer in the studio. In part II, Chapters 9 to 13 are dedicated to the recommendations for acoustical design of studio facilities in radio and television. In the appendices in Chapter 14, a brief comparative analysis and commentary on the similar technical requirements of the British Broadcasting Corporation as well as European Broadcasting Union are presented. Unlike various national and international guidelines and recommendation where a reader is expected to derive the technical data from diagrams and formulae, in the recommendations presented hereby the reader will just have to read the extracted, detailed data ready to be applied with no further effort, in a – what you see is what you get – approach for various types of studios, depending on their size and content of recorded/broadcast programme. For the purpose of film studios, due to the great extent of similarity, the requirements for television recording and postproduction studios as well as for radio drama studios may be applied. The closing Chapter 15 contains the drawings with cross-sections of acoustical insulation constructions and internal walls, floor and ceiling treatment, double and four glazed studio observation windows, impact sound insulation floating floors, lightweight ''box within a box'' structure, various constructions of studio absorbers and cable ducts. e-mail: blazo_guzina@yahoo.com Blažo Guzina | LinkedIn Krajnji iznos troškova promenljiv, zavisno od uslova isporuke i geografskog područja naručioca.