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INLA FILM COMPLEX: THE AID OF ARCHITECTURE IN THE RISE OF THE PHILIPPINE FILM INDUSTRY

Almira Claire Matanguihan CALARA
Julius Frank Ledesma ESPIRITU
Hanna Jerem Lara MARIANO

Ar. Armando Dela Vega

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Abstract

The Philippine film industry, despite producing countless masterpieces and being globally recognized, has been facing a long-term battle in its own territory, and the need for intervention has always been its loudest cry. This thesis explored the roots, and the current situation of the Philippine film industry, which strengthens the need to establish a new home and cradle not just for films and the arts, but also, for the aspirants in the field. The objective of this study was to propose and design a film complex that would support the Philippine film industry.The study involved interviews and surveys with reliable personalities from the industry and the end-users, who gave insights as to how their varying social engagement, perception, and encounters unveil what lies in between the society and the industry in able to make the project essential to one another. Furthermore, results from consolidating the analyses of film complexes articles, case studies on existing film studios and film complexes, site selection, feasibility study, and spatial translations, were incorporated to the proposed design. All these will be beneficial to the nation's economic growth and efficiency, and cultural development, as it shall open the eyes of the community regarding the capability of the Filipino films to stand out and make an impact on the industry. Also, the recognition from the locals shall result in the growth of tourism, which shall boost the economic stability. A functional, accessible, and Filipino-inspired design that promotes the culture of the Philippines is what the proposed project has to offer.

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Definition of Terms

backlot – an area behind the film complex that is used for outdoor scenarios in filmmaking or for any temporary set designs

controlled environment – a setting in a film wherein the artists are able to control the production set environment, which involves the positioning and location of cameras, the vibrancy of lights, and the volume of sounds

creative environment – a setting in a film wherein the artists are able to illustrate the fantasy-like concept of a film through green screens or sound studios

independent film – also known as 'indie film' is film that is produced outside the major film studio, and is produced by independent entertainment companies; these are the films that are on-a-budget, as indie filmmakers only try to utilize the most out of what they have

mainstream film – the types of movies that cost so much to make and are intentionally produced to generate profit

production set design – a method done by a production designer that allows the audience to dive into what a certain film wants to portray. It involves creation of style and look of a film through the use of props, costumes, or choices of location.

soundstage – a soundproof building that embodies Computer Generated Imagery or green screens, and can be used for both film and television productions

sustainable – the architecture that attempts to decrease the harmful effects of structures to the environment through proper choices of building materials and moderation in the use of energy

Introduction

Reckoned to be the youngest of the Philippine arts, and has evolved to become the most popular of all art forms, are the movies. Since the introduction of films in 1897, it is something the Filipinos have always related to. Viewers come in different ages and from all walks of life, gaining public acceptance and shaping one's consciousness as it portrays the lives and the beliefs of the public. The gradual development from inaudible, black and white flicks, to the talkies and animations, they have seen it all. Although the industry is still in an unsteady condition, Philippine cinema has continued to thrive and to flourish. Motion pictures have been a piece and a reflection of the Philippine culture, society, tradition, and basically, the life of the Filipinos. It says a lot about who Filipinos are. It springs from culturally-motivated subjects and goes on through different aspects of life as it compels to make the viewers feel alive.

The Philippines is considered to have one of the oldest film industries. Greatly influenced and brought by foreign entrepreneurs and immigrants, the first moving pictures in the country began on January 1 1897, at Salon de Pertierra, the first movie house in the Philippines. The first four movies namely, "Un Homme Au Chapeau" (Man with a Hat), "Une scene de danse Japonaise" (Scene from a Japanese Dance), "Les Boxers" (The Boxers), and "La Place de L' Opera" (The Place L' Opera), were shown through a 60mm Gaumont Chrono-photograph projector at the Salon de Pertierra at no. 12 Escolta. To keep up with the rising western films or the Hollywood industry, extensive capital was needed; this is why the industry mainly began through foreign enterprise. Year 1919 was the time when Filipinos started creating their own movies.

"This industry is on auto-pilot now. No wonder Cardo doesn't die in Probinsyano. Until we've figured out how to woo the audience back, let's just keep Cardo alive for now."(Matti, nd)

From the booming, to its sudden downfall, and now, the industry is getting back to its feet; actor and film enthusiast Mon Confiado said he has seen it all. According to him, what the Philippines should be proud of, and what the Filipino films would be renowned for is "The story of the Filipinos". They have the soul that would definitely capture the hearts of every nation, and films bagging award from different film festivals worldwide are the proof for this. But as per one of the country's prominent film directors, Erick Matti, despite the "industry being on its busiest in the past three years", the industry cries for the government to intervene. Regardless of the recognition and admiration that the Philippine films get worldwide, and the impact they impose to the country, they suffer from the consistent threat of declining ticket sales and box-office figures. But that is just merely the problem, they should be aware of the tangled interchange of culture and economics inside of the Philippine cinema that digs into the opposing movements of the mainstream and independent film making. According to BabyruthVillarama (2019), a film director and producer's take on this is that they barely have enough funds to suffice the film production itself. She implies that the political will is the answer, if only people would take measures. To further corroborate the issues, a film student, Darren Bacani added that lack of proper facilities that are open for any film maker in the country results to them looking for an alternative, and an escape to this predicament-- which is to shoot in the open streets and to even consider filming abroad. Therefore, who's to blame? "Is it no one? Or everyone?" said Erik Matti. It's about time anyone, from architecture mediate and try to revive and uplift one of the most influential industries that keep the culture and the economy alive.

The main objective of the research was to design a film complex for the Philippines that could do the following: (1) provide a venue that will cater the needs of the Filipino film industry; (2) create an area in the facility for aspiring artists, actors, directors, and film writers; (3) increase attraction through the facilities offered for end-users; and (4) establish a creative and a controlled environment for film sets.

The state of the Philippine film industry has been fluctuating, and it will be of a huge help to have a facility that will open doors for stakeholders—producers, directors, actors— to utilize, as the proposed complex will showcase a variety of studios and indoor and outdoor settings that will open their doors to experiment on different kinds of techniques and even a variety of movie genres for them to explore. As an effect, a lot of cultural and economic opportunities will be present for the industry, as it will be available not only for the stakeholders, but also for the public to visit.

Through the proposed film complex, other countries from all over the world will be able to grow an interest on how Filipinos actually are through the films produced by the country; thus, creating a domino effect on different aspects that will be affected as the said project pushes through.

Scope and Delimitation of the Study

The research focused on designing venue that will cater to the needs of filmmakers and aspiring people who are interested in having their way through the film industry. The film complex will be available for both private and public use. Rentals of facility will only be limited for movie, film series, and commercial shootings, but will not cater to television show productions that require a live audience. The theater was designed suitable for events, such as premier nights and awards night, but it may also cater to events such as theatrical plays and concerts.

Review of Related Literature

Historical Background of the Philippine Cinema

The Philippine cinema seems to have been going through a continuous series of developments since its advent in the country. It is now at the stage of processing and developing its own protocols and, in the process, getting in close contact with the bustle in the other arts, while giving serious critical attention and concern to people with a broader interest in culture. It exists to carry on the main current of sensibilities and ideas that shape other artistic forms, such as literature, painting, the theatre, and it will remain that way. As an art form, the rise of Philippine cinema is inevitable. Neither can it escape from the reality of social life, which, after all, is the source of all artistic expressions.

Sine Pilipino or the cinema of the Philippines started with the arrival of the first moving pictures on January 1, 1897 at the Salón de Pertierra in Escolta, Manila (Figure 1).



Figure 1. Salon de Pertierra, The First Movie Theater in The Country, Salon de Pertierra, Established in March 1896

In 1898, Antonio Ramos, a Spaniard, shot local scenes on film for the first time using Lumiere Cinematography. Amidst the reign of wealthy enterprising foreigners and immigrants who made and produced films in the country, a movie based on a popular musical play, was the first movie made and released on September 12, 1919 (Figure 2). “The Father of Philippine Cinema”, Jose Nepomuceno (Figure 3), marked the start of the Philippine cinema as an art form, with this work, “Dalagang Bukid”.



*Figure 2.*Collage Showing a Few of The First Filipino Films During The 30s and 40s



Figure 3. Jose Nepomuceno (1893-1959), The Father of Philippine Movies

Movies are still considered as one of the popular forms of entertainment around the world, despite the never-ending problems that the motion pictures face each year. Among the Filipinos, movies or the film industry directly employs 260,000 people and annually generates PHP2 B revenues.

Origin and Early Development of Philippine Films

On January 1, 1897, the first four movies namely, “L’ Homme Au Chapeau”(Man in the Silk Hat), “Une Scene de Danse Japonaise”(Scene from a Japanese Dance), “Les Boxers”(The Boxers), and “La Place de L’ Opera”(The Place L’ Opera), were shown via a 60mm Gaumont Chrono-photograph projector at the Salon de Pertierra at No. 12 Escolta. On the same year, Antonio Ramos was able to be the pioneer in shooting local scenes through Lumiere Cinematography, while Liebman and Peritz presented the first movies on Lumiere Cinematography. From Paris, Lumiere Cinematograhy was brought to the Philippines by Carlo Naquera. Naquera was a Spanish soldier from Aragon who used his savings for the investment and the milestone for the Philippine cinema, and Liebman and Peritz were two Swiss entrepreneurs who aided this through financial backing.

By August, 1897, Liebman and Peritz presented the first movies on the Lumiere Cinematograph in Manila, fascinating the audience by presenting documentary silent films showing recent events and natural calamities in Europe. Held in the new cinema set up in Escolta during that time was a test preview to a limited number of guests on August 28, 1897, the film was presented to the public on August 29, 1897.

Film showing in the Philippines resumed in 1900, when the establishment of movie houses began as another foreign entrepreneur entered the industry. Walgrah, a British entrepreneur opened Cine Walgrah at No. 60 Calle Santa Rosa in Intramuros. 1902 was when the second movie house opened. Its Spanish owner, Samuel Rebarbe, named the building,located in Quiapo,*Gran CinematógrafoParisino*. In 1903, the first Filipino-owned movie theater was set up by Jose Jimenez.

Silent movies and American colonialism soon arrived, and during the early years, expansive ventures and capital were needed to keep up with the Hollywood industry. Despite the competition, Hollywood set up standards and imparted examples that the early Filipino film makers followed.

Aside from the competition and the struggling audience patronage, the industry also faced inadequate capital for the expansion and development of the film industry.

The limelight for the Filipino-released movies started with “Dalagang Bukid” (Country Maiden) by Jose Nepomuceno. This has set the trend for Philippine films that dig into traditional theatre form for character types, plot twists, familiar themes and protocols in acting. From the komedya of the sarswela, the typical Filipino*aksyon* movie was to develop.

War Time and Colonial Periods. The Japanese occupation that started way back 1941 introduced two new things to the industry— a new player, which was the Japanese; and a new role for film, which was the propaganda. The Pacific War had brought desolation when the Japanese navigated the industry, stopped the film activities when the invasion arose, and then took film as paraphernalia for their propaganda needs. The halt on filmmaking activities also rhapsodized the Filipino-Japanese friendship and resulted in some propaganda works such as “The Dawn of Freedom” made by director by Abe Yutaka and associate director Gerardo de Leon. Another one was a less propagandized work from a Jose Esperanza Cruz’s novel, directed by Gerardo de Leon, and written for the screen by Tsutomu Sawamura, titled “Tatlong Maria”.

While facing the destruction and challenges brought by the war, the people sought time for entertainment. Movies were either made or imported, and these soon turned into live theater, which provided alternative jobs for the movie people. Unfortunately, the films did not appeal to the audience as much as the Hollywood or locally-made films did. Japanese films had been imported to the Philippines since the late 1930, but without great success. It continued until 1945, but was only limited to short documentary and educational films.

Despite not becoming a center for feature films under the Japanese, the Philippines was a strategically important film market for Japan. This is mainly because by time the Japanese colonized the Philippines, there were many large, well-equipped motion picture theatres already, which were stocked with significant Hollywood products. Some of those were confiscated and exported back to Japan and used as educational materials to train Japanese filmmakers. Also, production facilities were better in the Philippines than in any other market in the Japanese empire. One of the Japanese film companies that created a branch in the country and opened in 1942 was Nanyo Film Association and Film Distributors.

Golden Age of the Philippine Cinema. After the Second World War ended in 1945, the revival of Visayan films came about through LapuLapu Pictures. And by the 1950s, the time of “rebuilding and growth” started to flourish. After the decade had witnessed the frantic activities in the film industry, the Filipinos had relentlessly produced distinguished films. Sampaguita Pictures and LVN reopened and produced movie after movie, making up for the drought in the industry caused by the war.

The ‘50s was clarified by the critics as the “Golden Age” for the Filipino films because the cinematic techniques achieved an artistic breakthrough in that decade. Local and international awards brought further development to the new consciousness.

Awards were first instituted that decade. First, the Manila Times Publishing Co. set up the Maria Clara Awards, then the FAMAS (Filipino Academy of Movie Arts and Sciences) Awards were handed out. More so, Filipino films started garnering awards in international film festivals. This established the Philippines as a major filmmaking center in Asia.

The Decline of the Philippine Films. The 1950s were the golden years. Films were allover the place, giving more opportunities for the art, which kept the industry thriving and prevented the development of independent cinema by producing films after another and progressing into different genres.

But the decade after was the start of its downfall. There was rampant commercialism and artistic tail off; as the 1960’s high-grossing films were foreign, sensationalizing violence and soft-core sex films that were banned from the past. To get an audience to stay interested

in watching their films, the independent producers had to take their cue from these imports. The result was a plethora of films. This resulted in the profusion of films that turned the local audience curious and made independent producers import movies.

Labor management conflicts soon emerged in the 1960s. Under the siege of studio systems from the growing labor movement, the four biggest studios were replaced by new and independent producers. The first studio to close was Lebran, followed by Premier Productions, Sampaguita and LVN. This gave way for the independent and new producers to take place in the industry.

This was also the decade when the emergence of youth revolts manifested their will to rebel against adult institutions and establishments. The rise of new genre was invented just to cater to the revolt. Romantic pairings of the '50s were the prototypes of the "teenage loveteam" revolution. Young audiences made up of outspoken supporters, who were in search of role models who could take the place of elders which the youth revolt had taught them to mistrust.

Different genres embodied revolt during the early times of the industry's decline. Such genre included action movies that directly reflected the "disaffection of the status quo", depicting the society destroyed by criminality and corruption. Another was the "bomba" genre, the most notorious of all.

Taxes and Government Recognition on Cinema's Relevance. In 1912, the government established the Board of Censors for cinematographic films, and this was later on replaced by the Board of Censorship for Moving Pictures in 1929. This is what is recognized today as the Movie and Television Review and Classification Board (MTRCB)**.**

The government also implemented the first taxes on films in 1915, the same year when income taxes were imposed. Income taxes are direct taxes that are raised on the income or profits of the person who pays it, rather than on goods or services. This direct tax was rebuked by the national government on "kinetoscope, biographs, cinematographs, magic lanterns and similar picture-projecting devices."The current tabulation of taxes in films and the movie industry is shown in Figure 4.

SUMMARY OF TAXES (FILM & MOVIE INDUSTRY)		
TAX TYPE	**TAX RATE**	**TAX BASE**
Corporate Income Tax	30%	Taxable Income
Personal Income Tax	5%-32%	Taxable Income
Amusement Tax	Not more than 30%	Gross receipt from admission fees
Final Withholding Taxes:		
A. Dividend	10%*	Cash and/or property actually or constructively received.
B. Interest	20%	Interest Income
C. Royalties	30%	Royalty payment
*For resident citizen individual		

Figure 4. Summary of Taxes in Films and Movie Industry (Source: National Internal Revenue Code & Local Government Code)

The imposition of government amusement tax or the G.A.T. caused criticisms and oppositions from the film industry people. Producers and distributors pleaded that the tax made motion pictures a luxury despite the fact that it has provided more people not just the Philippines, but the entire world, with the wholesome entertainment at a price that everybody, regardless of the social classes, would afford. The tax is usually included in the admission price. Amusement taxes are taxes allocated to all forms of entertainment, such as movies, plays and concerts.

The Bureau of Internal Revenue started collecting taxes on films in 1916. Compared with 188 other economies, The Philippines ranked 126th in the ease of paying taxes with a total tax rate (percent of profit) of 42.9 percent.

Unfortunately, there is one more local tax collected from the proprietors, lessees or operators of theaters, cinemas, concert halls and other places of amusement or entertainment at a rate of not more than 10 percent of the gross receipts from admission fees.

Films that have obtained an “A” or “B” grading from the council pursuant to Sections 11 and 12 of Republic Act (RA) 9167 shall be entitled to the amusement tax reward. A grade “A” or “B” film shall entitle its producer to an incentive equivalent to the amusement tax imposed and collected on the graded films by cities and municipalities in Metro Manila and other highly urbanized and independent component cities in the Philippines pursuant to Sections 140 and 151 of RA 7160 at the following rates - For grade “A” films, 100 percent of the amusement tax collected on such films; and, for grade “B” films, 65 percent of the amusement tax collected on such films. The remaining 35 percent shall accrue to the funds of the council.

A Presidential Decree was issued creating the Film Academy of the Philippines. Under its umbrella were the different organizations of the industry's working forces:

1. MOWELFUND - Movie Welfare Fund
2. KAPP - Katipunan ng mgaArtista ng Pelikulang Pilipino
3. KDPP -Kapisanan ng mga Director ng Pelikulang Pilipino
4. DGPI - Directors Guild of the Philippines, Inc.
5. SGP - Screenwriters Guild of the Philippines
6. FEGMP - Film Editors Guild for Motion Pictures
7. FPDGP -Production Designers Guild of the Philippines
8. STAMP - Sound Technicians Association for Motion Pictures
9. ADPM - Assistant Directors and Production Managers
10. FSC - Filipino Society of Cinematographers
11. UFIMDAP- United Film Music Directors Association of the Philippines
12. OSFILM - Organization of Specialized Filmmakers
13. AFW - Actor's Workshop Foundation
14. PMPPA - Philippine Motion Picture Producers Association
15. MPDAP - Movie Producers & Distributors Association of the Philippines

Mainstream and Independent Films

Two battling classifications of films target different audiences, yet keep the debate going as to which kind of films is better— mainstream or independent films; a better distinction of the two would give more sense as to why and what happened to the industry.

Mainstream movies are believed to be profit-oriented, usually revolving around the romance, action, comedy, and romantic-comedy genre, for the reason that it carries out light-hearted and distressing stories that aim to attract and to cater to as wide an audience as possible, or the “masa”, and from there, create revenue. These movies are considered to be high-budget and are mostly produced by the biggest production companies in the country, such as Star Cinema, Regal Films, Viva Films, and GMA Films. These are usually screened and released in malls nationwide (Figure 5).



Figure 5. A Collage Showing Two Filipino Mainstream Movies (Motion Picture,Philippines: ABS-CBN Film Productions, Inc.)

What is referred to as the “alternative films” is the opposite of this. The rise of the “indie”, or the independent films started way back the 70s, the Second Golden Age of the Philippine cinema. Years after, it was considered as the Soul of the Philippine cinema, depicting movies that discuss poverty, oppression, sex, and the reality that the Filipinos live by. This certain type of movies is low-budget, produced by smaller and sometimes, starting production studios (Figure 6).Although these films are not screened generally in famous movie houses, there are a lot of film festivals held throughout the year, all over the country, to accommodate and to give opportunities to more aspirants. Most indie films are recognized in different film festivals worldwide, yet film festivals also happen all over the country throughout the year, giving opportunity and exposure to starting film makers and producers. Some of the major festivals are the Cinemalaya Festival, CineFilipino Film Festival, and Cinema One Originals Film Festivals. Other than that, there are 24 more festivals nationwide.



Figure 6. A Collage Showing Two Filipino Independent Movies (Motion Picture, Philippines: ABS-CBN Film Productions Inc. and Octobertrain Films, The IdeaFirst Co.)

Film Organizations and Festivals in the Country

As the industry progresses, numerous organizations are formed to strengthen the industry itself, to help Filipino artists and filmmakers gain recognition in films, to promote talents globally and to protect and empower people through film cultural heritage and film development. Some of the noble organizations in the country include the Metro Manila Film Festival, Pista ng Pelikulang Pilipino, Film Academy of the Philippines, Filipino Society of Cinematographers, Film Development Council of the Philippines, National Film Archive of the Philippines, and Manila Workers Welfare Foundation of the Philippines.

Cinema is a democratic art, connecting people of different races, religions and whatnots, and film festivals are a vital link in the chain of global film culture. It encourages the broadness and variety of views and perspectives on films, crossing the communication channels, regardless of the barriers and diversity people encounter. Film festivals offer filmmakers a platform to introduce their work and discuss topics shown in the film, as well as the filmmaking process. Hence, festivals encourage and create dialogue between people. There are 5 major film festivals in the Philippines celebrated annually; and 24 more local festivals that are also open for foreign entries.

Film Archive

Walter Benjamin wrote that cinema is an art that is not based solely on the visual and which, like architecture, is connected to physicality, to movement and touching; both actions require a sense of direction, attention and intention (Bader, 2018) This article focuses on the relationship between museum and cinema through the cognition of an active interaction between a live organism and its environment and emotional perception of architectural representations. The role of the museum in film is to promote a sensuous-emotion space. The cinematic representations of the city and the museum are used to prove their role in establishing everyday life in the cinema. The architectural

space of the museum and the city's everyday life routine composes of the representation of the city, and the museum itself makes up the unique experience for such space.

Bader (2018) discussed representations of the museum's architectural space in films from architectural, cultural, and phenomenological perspectives. The analysis explained the role of the museum in cinema, and clarified the structure of the subject's everyday experience. While exploring the existence of museums in the cinema, it was evident that built spaces turn into an emotional space through the space's ambience and location in the building. Bader analyzed the cinematic representations of the museums and pointed out the characteristics that make it unique, and it varies from the architectural, symbolic, and cultural role. It tends to capture and overpass the present and preserve the future by bringing a sense of humanity, which is another vital aspect in the human life.

Cinema and Theater Design

The need for a space to perform such activities started to increase when humanity began telling stories and presenting scenes from everyday life in front of an audience. Theater design evolved from the Greek and Roman open-air amphitheaters to the state of the forms and structures we see today. Although some forms work better for particular types of performance, there is no ideal shape or size of a theater. Choices of the best form and scale vary in the functional purpose, such as movies, lectures, stage performances, and musical representations, and the size of staging requires the number of audiences to be accommodated.

The basic rules for designing a theater are comprised of the following:

Designing of a functioning auditorium based on the type of performance and number of audiences. This is also referred to as the "house". This includes the lobby, coat check ticket counters, and restrooms. The required amount of space for each auditorium depends on various factors, but following guides based on modern seating design helps.

Keeping the standard for a comfortable audience seating. The space allotted on both sides, with rows of seats on one side and wall on the other improve the safety when the theater lights are shut off during the performances. The edges of these aisles are marked with a row of small lights. The usual two types of arrangement seen on most theaters are: multiple-aisle arrangement, which consists of 14-16 chairs per row, with access to an aisle on both ends. The other arrangement is the continental seating plan, which can accommodate more seatings within the same place.

Wise choosing of stage. As an architectural feature, the stage may consist of a platform or a series of platforms. These can either be temporary or adjustable, depending on the type of production and the size of staging that requires a number of audiences to be accommodated.

Keeping the scenery low for better visibility. The audience is placed close to the action, and the stage is located in the center of the audience-- this puts intimacy and involvement but also puts major restrictions on the amount and kind of visual spectacle that can be provided and might block the audiences' view of the onstage action.

Going with the thrust stage for greater intimacy with the audience. It extends into the audience on three sides and is connected to the backstage area through the upstage end. It basically gives the audience a view of the stage from three or more sides, creating great intimacy between the audience and performers.

Keeping the theaters flexible. Flexible stage theaters are those that do not establish a fixed relationship between the stage and the house. Promoting good sound quality means promoting good visibility. Performances are visually challenging and poor sound might ruin the better days. Just as you need good sightlines, you also need good sound-lines. Apart from the obvious comfort and size considerations, it is imperative that the auditoria are designed with internal sound insulation, services and equipment noise control, and acoustics.

Sound Stage Design

The majority are totally or are not fully aware and informed on what goes about and into the outline of film set and soundstage. Motion pictures and all the works are indeed appreciated, but what is neglected is the creation process and the brain that formulated and designed it.

This starts with the creation originators getting ready for a sound stage, a sound-wrapped territory where motion picture scenes will be set up. In many cases, obviously,an excess of one sound stage will be fabricated, but for budgetary purposes, a few scenes will frequently be gotten ready for one sound stage.

Creation originators and set producers must be familiar with various set specialties, including fundamental development, display building and confinements, lighting schemes, and part of set enhancements to suit eras that a film will be shot in. Sound stages aim to make the scenes in motion picture look genuine and indistinct from the genuine article. Having a budget to consider is one of the anticipated difficulties, given that the large amount they make may or may not be sufficient for what is needed to be funded.

This is the reason why talented film sound stage creation originators are dependably popular around the world, with necessary impact. When one builds up a renowned facility, they will never have an issue in finding an occupation, because they generate income through the facility.

Filmmaking

The film making process is defined as the process of making a film. It involves a number discrete stages, from script writing, casting, shooting, editing, dubbing, all the way to the releasing and distribution of the final outcome to the public (Wikipedia). Film making is composed of multiple complex processes with different individuals, including actors and artists, comprising different departments that work together to create an entire motion picture masterpiece. The entire process is divided into key stages such as development, pre-production, production, post production, and distribution.

Development. This marks the start of a project. It usually varies depending on the type of film, but it is the most important part of the film making process. It all begins with development of the script, or the transition of books or words into pictures. The written screenplay also goes through the discussion and buying of rights. The result or the final outcome will be sent off to the producer after the director and writer have collaborated in it. Financing is also discussed and settled during this stage.

Pre-production. This is where the planning takes place. Before the camera starts rolling,film making preparations are made. Cast and crews are hired, location is finalized, all permits are secured, and all sets are to be built. In this stage, the film is pre-visualized and storyboarded with its corresponding production budget. The typical tasks in this phase include finalizing the script, scheduling, budgeting, casting, signing of crew contracts, storyboarding, location scouting, and renting of equipment.

The process of pre-visualization is also done by hiring sketch artists so that the actors, directors, make-up artists, etc. are set to get the story clear. The size and type of crews vary, depending on the type of film and production, whether it is produced by large companies or is independently produced. These are the typical crew positions in the pre-development stage:

a. Story board artists. They create visual images to help the director and the production designers communicate to the team. They are also composed of the writers; they analyze screenplays, books, and stories for the film execution.
b. Film producers.The film producers are in charge of hiring the film’s crew. With them is a unit production manager to manage the production budget and production schedule, and report to the financer, and a location manager who finds locations and settles the places needed for the shooting.

c. Production designers.They create the visual conception of the film, who also works with the art director who manages the entire art department that makes the set, including the make-up and hair artists and costume designers.

d. Casting directors.They are responsible for the hiring of actors. Choreographers are also part of this team.

Production. This is the beginning of work. The film is created and shot during the production phase. More crew will possibly be recruited as the days push through.

A typical day of shooting starts with the arrival of technical and lighting personnel, the art director, including the entire art and location department. Setting up could take up hours to several days. After this, actors arrive on days of their calling, or of their said day of shoot. Upon arrival, they go to their respective dressing areas, and get ready.

Other members of the casthave their respective dressing areas depending on their needs and parts. In coordination with the directors, rehearsals are done, and are set for the final shoot. A “cut!” from the director stops the recording and raw clips are collected. Different crews work simultaneously on different setups.

A recent study by Shrestha of Nepal Engineering College (2004), who also studied filmmaking in film studios, listed the following as the typical production crew:

a. Unit production manager - reports the daily financial operation of a production

b. Line producer - supervises the movie’s budget, including the star’s salary and daily costs and spending for the equipment

c. Production manager - usually deals with the crew and arranges for the production technical needs

d. Director - is primary responsible for all the creative aspects and decisions, especially regarding the acting; usually comes with an assistant director who manages the shooting schedule

e. Continuity person – logs how many times the scene was shot, how long the slot lasted, and actors who are in the scene, making sure that there are no unnecessary and different setups

f. Cinematographer - directs the lighting, the frames, the lenses, and all other elements of the movie scene, the cinematographer helps create the look of the entire movie

g. Gaffer - the chief electrician

h. Camera operator

i. Assistant cameraman

j. Film loader

k. Production sound mixer- also called recordist, is responsible for mixing soundtracks.

l. Boom operator- manages and handles the microphone boom and follows the actors during takes

m. Key grip - is in charge of the grip on set. Grips create shadow effects with lights and operate camera cranes, dollies, and platforms as directed by the cinematographer

n. Dolly grip - places and moves the dolly track, then pushes and pulls the dolly along the track. A dolly is a cart that allows the camera to move smoothly from place to place.

o. Best boy - handles both electric and grip

p. Stunt coordinator – is responsible for the professional stunt people to hire and assures safety regulation

q. Visual effects coordinator

r. FX coordinator

s. Property master - finds, maintains and places all essential props onto the scenes

t. Lead man - answers to the set designer, sets up the set, and handles the dressing department

u. Set dresser - is responsible for everything on the set except for props. He/she selects items such as drapes, artworks, linen, dishes, etc., to make the set up as realistic as possible.

v. Costumer – is in charge of all the wardrobe decisions and of keeping them in good condition

w. Make-up artists

x. Body makeup artists

y. Hair dresser

z. Production Assistant – is often called as the 'runner' on set

aa. Production Office Coordinator – coordinates with the crew, does the paper works and answers the phone

bb. Unit publicist - makes sure the media are aware of a production by sending out press conferences, interviews and on-set visits

cc. Production caterer - provides all meals for the production throughout the entire shooting days

dd. Craft services - are responsible for coffee, beverages, and snacks on these

ee. Transport coordinator

ff. Day player - an actor hired on a daily basis

Post-production. Lastly, the editing and sharing phase takes place. The post-production stage is for the final and finishing touches. The assembly of raw footage, editing, dubbing, visual effects and other sound elements are mixed into the movie. The crew in this stage are:

a. Post production supervisor – oversees the finishing of the entire film once the shooting ends

b. Editor – works with the director in the editing decisions

c. Negative cutter – takes the negative of a movie, and the final prints of the film are made from this conformed negative

d. Automatic Dialogue Replacement (ADR) director- supervises the process of re-recording the dialogues that are not heard from the shot, and matches the newly recorded sounds to the actor's mouth on film

e. Matte Artist - a special member that helps create locations that never existed by constructing backgrounds that is merged with the live action filmed on set

f. Foley artist – creates the sound effects like footsteps, thunders, and all the other sound effects used in filmmaking

Distribution. In this phase, the movie is now available for viewing. Professional film distributors, also determine the marketing strategy. This involves the study on what and where the biggest possible audience that will gather the largest return is. The publicity and different styles of marketing are also executed in this stage.

Methodology

The study focused on the concept of “looking back to move forward”, and in order to fulfil the objectives of the proposed film complex, certain types of methodologies were administered with the aim to come up with reliable information in designing a film complex for the country.Figure 7 shows the summary of the research process:

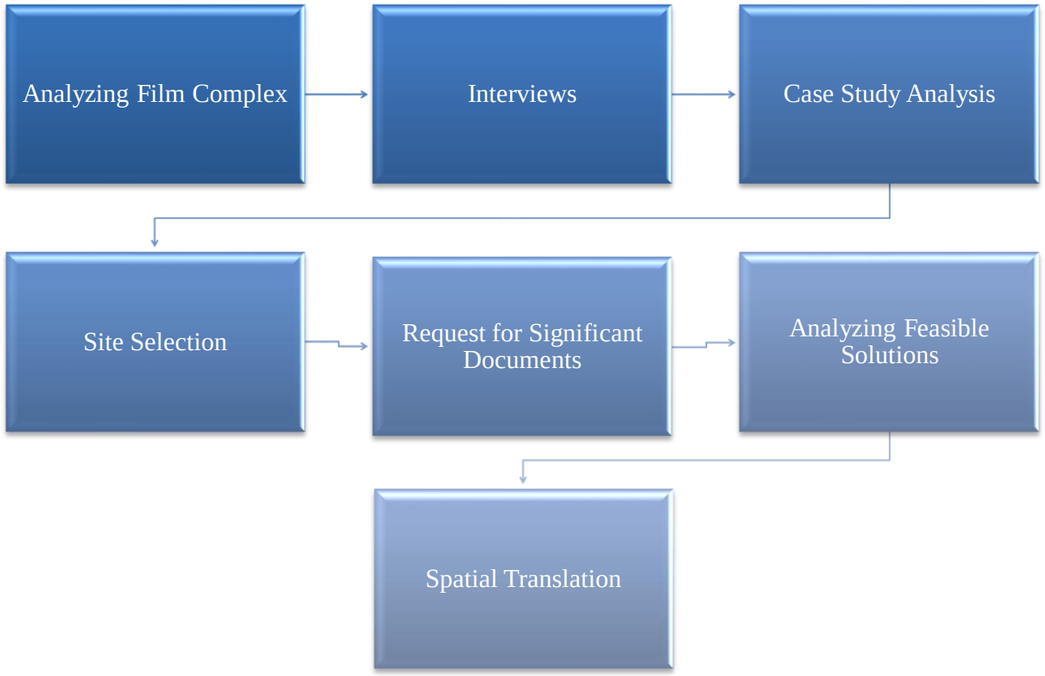


Figure 7. Flow Chart of the Research Methodology

Analysis of Film Complex

The researchers determined the challenges faced by the Philippine film industry and identified solutions and ways to hugely add up in boosting the current situation of the industry.

Interviews

Various interviews were held by the researchers, which involved people who are the priority in designing the project. Their opinions mattered most during the whole process because they are the ones knowledgeable in the field. Ontological and epistemological methods were used by the researchers. Coming up with possible solutions to the project would not be complete without further experience in the field of the Philippine cinema. In order to identify the concrete problems faced by the industry, the researchers interviewed reliable people from the Philippine film industry.

Case Study Analysis

The researchers gathered information from different articles, case studies, and people from the film industry. All these were made to strengthen the foundation and to have a better understanding of the project approach.

Site Selection

Different factors were considered in choosing the site that would suit the project. The researchers compared and analyzed two different site locations. The study of the chosen site varied from the site’s accessibility, land use, climatic study, topography, and SWOT analysis.

Request for Significant Documents

The researchers collected significant documents from the municipality of Sta. Maria, Bulacan and Carmona, Cavite. The documents included (1) tax declaration of real property, (2) transfer certificate of title, and (3) comprehensive land use plan.

Spatial Translation

The researchers used various softwares during the process of the study. For the discussion of the data gathered, Microsoft Word and Microsoft Excel were used. On other hand, for the design features, architectural software such as AutoCAD, Revit, Sketchup, and Lumion were used.

Microsoft Word and Microsoft Excel are both developed by Microsoft. Microsoft Word is a digital processor that is practically used for writing, while Microsoft Excel is commonly used for illustration of gathered data, which makes the data more understandable for its readers.

AutoCAD is a computer aided design program which is used to create 2-dimensional and 3-dimensional models. The software served as the primary ground of the researchers in designing the architectural plans.

Revit and Sketchup are primarily used to create 3-dimensional drawings. The building perspectives in the study was designed using Revit and Sketchup.

Lumion is a visualization software that makes 3-dimensional drawings more realistic, which gave the researchers a chance to express the designs more vividly. All the entourage, topographic visuals, and more detailed architectural elements can be applied through Lumion.

Results and Discussion

Interview Results

Interview with Mr. Ramon "Mon" VeroyConfiado, an actor for over 25 years(Figure 8).Confiadodescribed how he was able to witness the constant fluctuations of the Philippine film industry. Several challenges are currently faced by the industry, and what he would like to advocate most is the continuous reinforcement of the Filipino traditions and culture in the local movies as a way to transparently promote the country internationally. He even used America as an example to prove his point, "I have only been to the United States recently, but it's like I have already known them as a nation for such a very long time. It is because that is how they cater their movies to the world - bold and transparent." He also stated how the Philippines lacks so many facilities and support from its people when it comes to film when, in the first place, it could be the greatest tool for the country to be recognized all over the world.



Figure 8. Interview Day with Mr. Ramon Confiado in Taytay Municipal Hall, Rizal

Interview with Mr. Elijah Filamor, a 24-year old actor under Direk Brillante Mendoza(Figure 9).Filamor stated how it is not possible for the film industry to be completely perish, *"Kung talagangpatayna ang cinema ng Pinas, edi sanawalanaakongginagawa."*The main problem is the support that the industry is getting. The genres of the Philippine movies that usually reach the highest nationwide gross income are too boring and overrated, while the movies that show the most realistic state of the Philippines are the ones that get the least support from the Filipino people but are able to reach or be nominated in different international film festivals.



Figure 9. Interview Day with Mr. Elijah Filamor in Calamba City

Interview with Mr. Darren Bacani, a 21-year old film student from Malayan Colleges Laguna. Bacani gave more emphasis on the different technicalities of filmmaking and the importance of having a film complex for the industry. A concrete example is having proper open spaces for set designs, as these will serve as a blank canvas for the production team to be able to do anything with the space or whatever they want the set to look like, justifying the fact that with a film complex, filmmakers will be introduced to the idea of having a lot more movie genres to choose from other than the mainstream Filipino films, creating a domino effect on aspects such as economic and cultural. His advocacy is no different from the other interviewees, which is to look back on how bold the content of classic Filipino films are, and add a touch of modernity as an improvement.

Interview with Mr. Ivan Khalil Descartin, a professor from Malayan Colleges Laguna and a resident writer and a film reviewer at juan.com.ph. Upon knowing of the Proposed INLA Film Complex, Descartinmentioned how it will be beneficial to the Filipino film industry, especially to the stakeholders who are still pledging their way into the industry. Just like what Mr. Mon Confiado said, he emphasized how important it is to take root or look back at the history of how the love-for-film started in the first place; in short, the classics, and through that, the Filipino's interest for film shall be reignited!

Interview Conclusion. The researchers elaborated the concept and the aim of the proposed film complex, and the people mentioned above —who has broad experiences in the industry of film— all agreed on how it will be of a huge help to the Philippine film industry in a lot of aspects that support the researchers' study.

Case Study Analyses

Case Study #1: Pinewood Studios, London, United Kingdom. Located in Iver Heath on the outskirts of a major town bordering London is this renowned British film and television studio. Pinewood was built on a country estate in 1936. Over the years, it has been the base and home of many productions and some of top-grossing and large-scale films and television programs and commercials.

Objectives

1. To identify the different types of studios and facilities in a film complex.
2. To identify how the spaces are inter-related to one another.

Site Location. The site is located in the village of Iver Heath in Buckinghamshire. The location map of the site is shown in Figure 10.



Figure 10. Location Map of Pinewood Studios, London, United Kingdom

Site Development Plan. The site development plan of Pinewood Studios shows the existing design, arrangement, and its land uses. The site development plan of the site is shown in Figure 11.

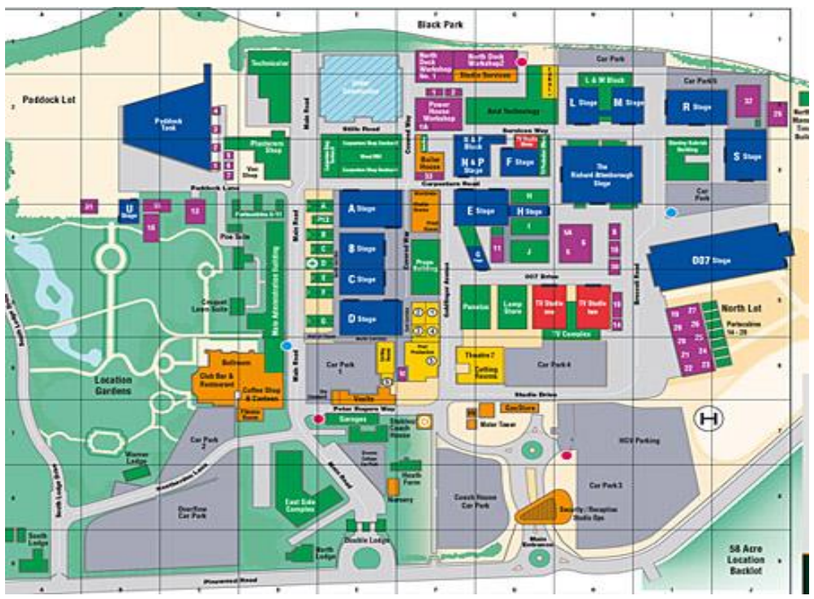


Figure 11. Site Development Map of Pinewood Studios

Analysis of the site through different zoning. Pinewood Studios is the home of award-winning productions, from James Bond, Star Wars and Marvel Universe. It has been meeting the needs of international entertainment productions and community for more than 80 years. The stages and facilities can be classified into:(1) stages; (2) production accommodation; (3) backlots; (4) water; (5) lot locations; and (6) theaters.The relationship between workshops and filming locations is illustrated in Figure 12.

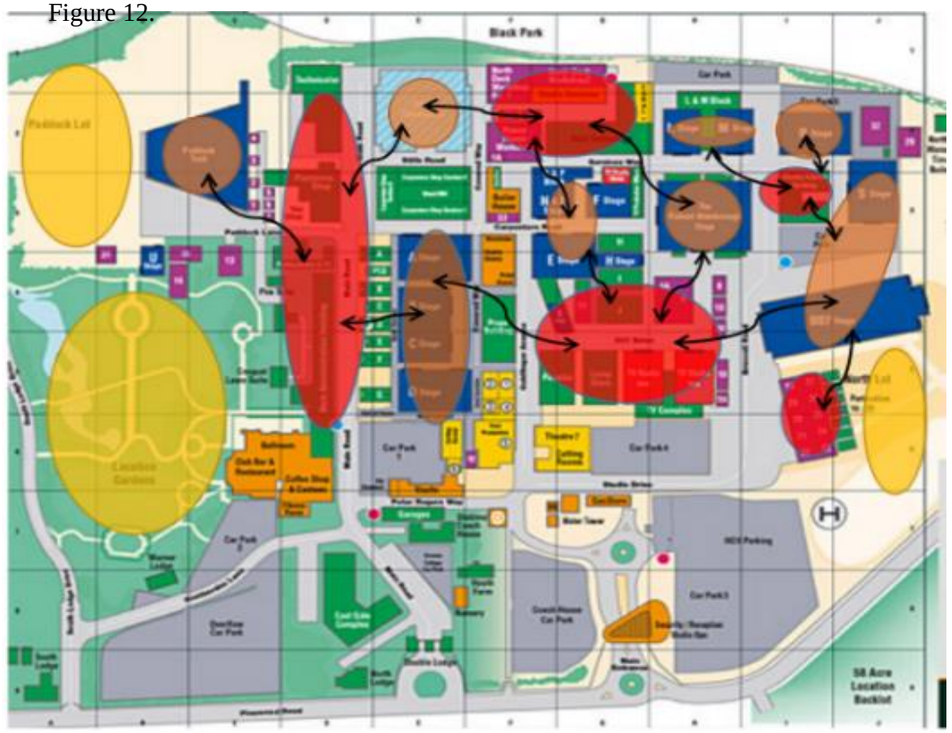


Figure 12. Workshops and Filming Locations(Stages Workshops Backlot)

Regardless of the sizes mentioned in Figure 12, the adjacency of each stage spaces makes them equally accessible to numerous workshops, to prevent work congestion, to easily transport production necessities such as props and other

paraphernalia Also, back lots and outdoor shooting locations are placed close enough for these spaces to perform transition on filming and prod settings.

The circulation of movement from the entry points of the site is discussed in Figure 13.

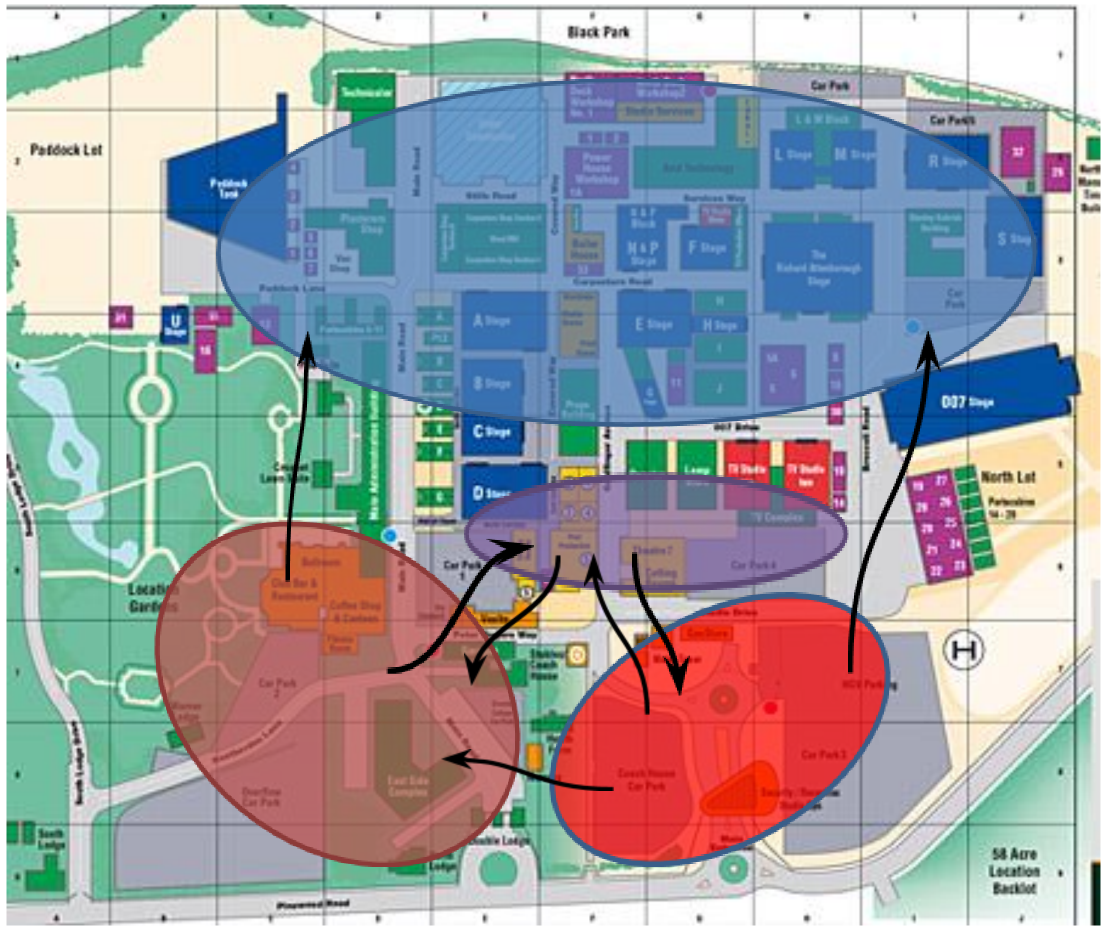


Figure 13. The Dissemination of the Spaces FromThe Entry Point

- Entry points are already close to large parking areas, imposing security and organization.
- The orange area is the rest area for the cast and crews. Conveniently accessible and close to entry points.
- The blue area consists of the filming sets, and the stages, which are near the offices and workshops-- these spaces are evidently indented, creating barriers that prevent distractions.

Production Accommodation.Offering over 900,000 sq. ft. of accommodation, which includes a wide-range of production facilities that are adjacent to the stages shown in Figures 14 to 23.

Offices. Fully-serviced offices that are furnished and interconnected that suit all departments, and also provides studio-based prod shooting location.



Figure 14. Pinewood Studios' Group Office

*Workshops.*Workshops range from 1,000 to 11,000 sq.ft. spaces that are conveniently close to the stage, and some workshops are interconnected to each other. They can accommodate plastering, carpentry, SFX, props, poly sculpturing, paint or steel work, action vehicles, armory, greens, CFX, costume and wardrobe, crowd, drapes, electrical, fiber glass, foam, prosthetics, SFX, spraying and transport.



Figure 15. Pinewood Studios' Warehouses for Workshops

Dressing rooms. There are five types of dressing rooms that provide a relaxed environment and are located close to stages.The choice includes:

a. Super Star: living areas and en-suite bathroom facilities— 2 sofas, 1 armchair, 2 coffee tables and up-lighters. Square shelving unit and a make-up unit.
b. Deluxe Star: en-suite bathroom facilities, 2 sofas, a coffee table, uplighters and make-up unit.
c. Star: a sofa, a coffee table and a make-up unit.
d. Standard Plus: a sofa and a coffee table
e. Standard: a sofa and a coffee table



Figure 16. Pinewood Studios' Deluxe Star Dressing Room

Make-up and hair. Hair and make-up rooms come in various sizes, from single to six positions. They include make-up and back wash chairs, fresh towels and enough space to accommodate prosthetic and full body cast work.



Figure 17. Pinewood Studios' Hair and Make-Up Room

Meeting room. Whether it is for a production meeting or a read-through, flexible meeting spaces range from traditional boardrooms to formal classroom are to be chosen upon the production's needs.



Figure 18. Pinewood Studios' Meeting Room

*Wardrobes.*In convenient locations across the lot, wardrobe facilities are available in a range of sizes for all costume needs, from design offices to breakdown workshops.



Figure 19. Pinewood Studios' Wardrobe Facility

Wardrobe facilities are enclosed areas with a vast space for the production team to utilize and build their closets depending on the way they prefer it to be.

Utility and storage. Versatile utility rooms range from 150 to 11,000 square feet, which can cater to all production needs, whether it is for crowd-holding, rehearsals or camera and sound equipment storage.



Figure 20. Pinewood Studios' Utility and Storage Rooms

*Back Lots.*Pinewood Studios' back lots can be classified into two, (1) North Lot (Figure 21), and (2) Paddock Lot (Figure 23). The North Lotis a hard-standing, open area that can accommodate huge standing sets, while the Paddock Lot is located to the south of the Exterior Tank and Underwater Stage.



Figure 21. Pinewood Studios' Vacant North Lot



Figure 22. Pinewood Studios' North Lot Showing a Film Production Setting



Figure 23. Pinewood Studios' Paddock Lot

Findings and Implications

a. Entry point must be placed in a way that it must easily bring access to all significant spaces while keeping the boundary between the public and private parts of the site. This is to not bring any necessary distraction to both businesses, and keep the security of the place.
b. In accordance with the statement above, two entry points shall be considered; one for the public and once service entry. Cast and crews must be given places to stay at near the entry points, provided with proper security measures.
c. The spatial relationship between the film production spaces (workshops, outdoor settings, and sound stage) must be kept conveniently close to each other, to efficiently maximize the functions of one another.

d. A large area must be allotted for parking lots for expected volume of people during events and parking areas must be scattered around the film production area to meet the demand for shoots and filming needs.
e. Studios and soundstages must be of varying sizes and flexible characteristics in able to meet the varying and changing demands and needs of the industry.
f. Internal access roads lead to all functional spaces as well.

Case Study #2: Dadasahaeb Phalke Chitranagari, also known as "Film City" in Mumbai. The Indian film industry has undergone amazing technological changes, and is still in its booming phase. At present, the Indian film industry is also incorporating, globalizing and attracting massive international interest. To accelerate this growth, the government has created a ready-to-shoot, pollution-free infrastructure to give momentum to artistic passions in Film City.

Film City is an integrated film studio complex situated at Goregaon, Mumbai in India. According to their website, it has several recording rooms, gardens, lakes, theatres and grounds that serve as the venue of many Bollywood film shootings. The state government has built this project to give support to the industry through the provision of facilities and concessions to the film industry.

It was renamed Dadasaheb Phalke Nagar in memory of the Marathi producer-director-screenwriter Dadasaheb Phalke, who is the father of the Indian film industry.

Site Location.The Dadasaheb Phalke Chitranagari Film City is lays over approximately 177.3 hectares of land located in Goregaon, Mumbai, Maharashtra. (Figure 24).

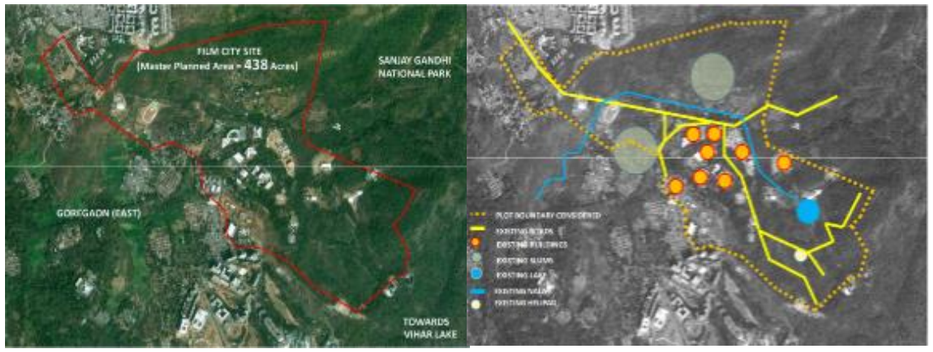


Figure 24. Site Plan and Current Site Condition of Film City

Film City is home to approximately 42 outdoor shooting locations and various natural topographies, which include hills, valleys, ravines, flat open spaces, natural woods, shrubbery and water bodies. With their own environmental policies that comprise issues on plantations, cleanliness, and wastes disposal, Film City is an ecological jewel in the center of the concrete jungle of Mumbai's suburban area, which is needed to be preserved that way.

There are 16 studios of different sizes available for the varying needs of films, TV series, and advertisements. Film City has one of the largest indoor shooting facilities in India. It has over 100,000 sq. ft. of high-tech studio space, which can be summed up to 16 air-conditioned and non-air-conditioned. One of these is a multi-faceted studio that presents different elevations facades on three sides that can be used as a jail, courtroom, police station, etc. Also, over 85 make-up rooms, overnight rooms, dressing rooms are attached to most of the location and shooting floors.

In addition to its natural scenic beauty, Film City has created several outdoor locations like temples, helipads, playgrounds, lakes, dam, bungalow, gardens, bridges, etc., all which are crowd-free shooting environments.

Design Process.Built forms are dynamic. Zoning is clearly defined with buildings built along its centerline. Structures are located on a flatter plateau and outdoor shooting areas are flexible and can be used depending on the needs of the specific production (Figure 25).



Figure 25. Built Form of Film City Showing The Site's Zoning Pattern

***Planning Strategy*.** Since the main security zone is the main entrance, where various people and tourists enter, the way to ensure and to promote security is to have the site surrounded and protected by tall compound walls. Watchtowers are placed on strategic locations of heavily contoured areas. Also, heavy duty motorized gates are installedin different entry points. To maintain crowd-free shooting scenarios and additional security for the artists and production team, tourists are separated and segregated from the production areas through area restrictions (Figure 26).

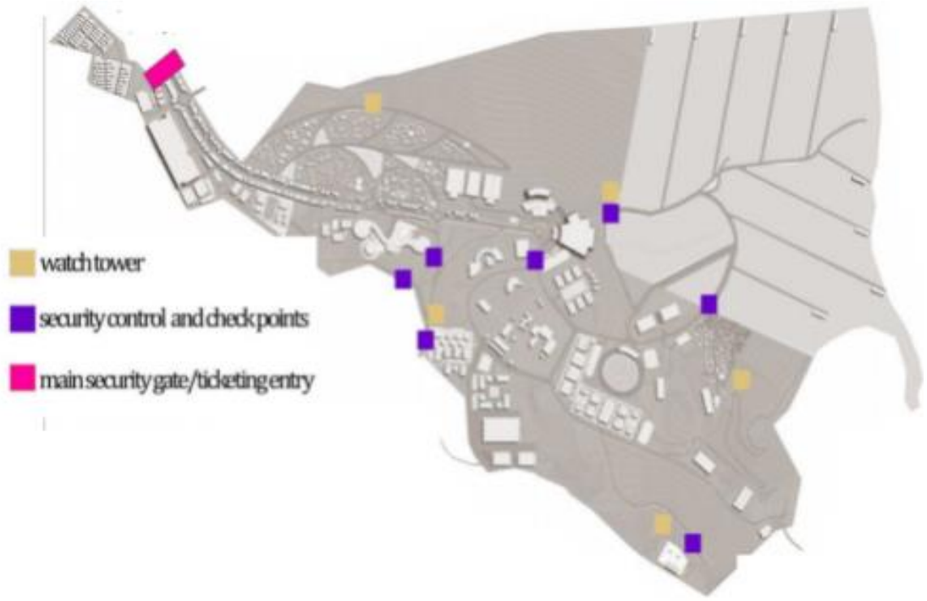


Figure 26. Security Points around Film City

Different areas and zones are connected by the main road at the center line at the axis line of the project. However, the outdoor shooting location was placed in a slightly secluded area to avoid public commotion and necessary noise and interruption. Path finding or way finding is aided not just by signage, but also by accommodating the landscape, interiors, lighting and cognitive landmarks that would help guests and staff familiarize themselves in the city. It is about the design of spaces that will assist the end users in spatial problem solving by providing consistent clues throughout the spaces (Figure 27).

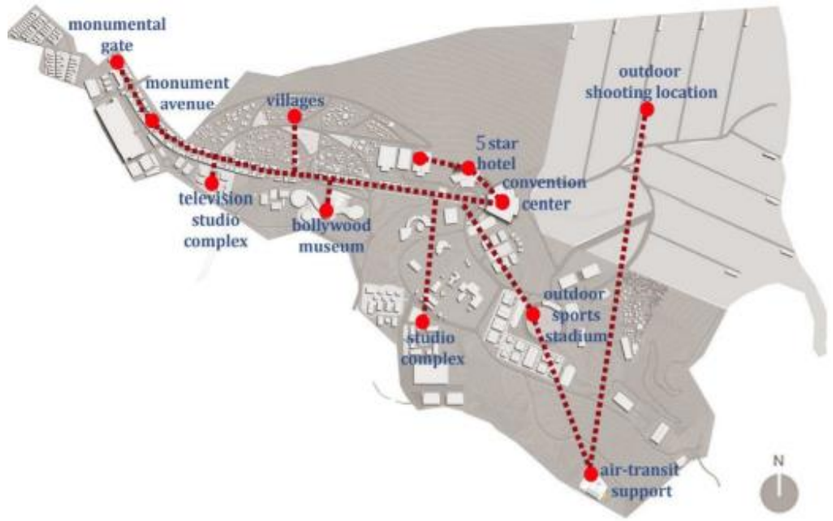


Figure 27. Way-Finding System of Film City

An electrical network system carries a direct relationship with the land use. Street and security lighting are also part of the electrical power system. The scheme indicates the proposed areas required for utility services while retaining to the maximum extent possible the existing facilities to meet future requirements (Figure 28).



Figure 28. Electrical Network System of Film City

The complex is provided with a water supply, wastewater and storm water servicing scheme (Figure 29). The design philosophy for water supply distribution system is that all zones of the complex will get sufficient water supply. Three (3) major water reservoirs are installed at the points in the figure and maximum amount of water will be required in the studios, hotel and convention area and the TV complex. In order to manage equipment/system failure, each zone may operate as a stand-alone system withsome arrangement to interconnect zones.

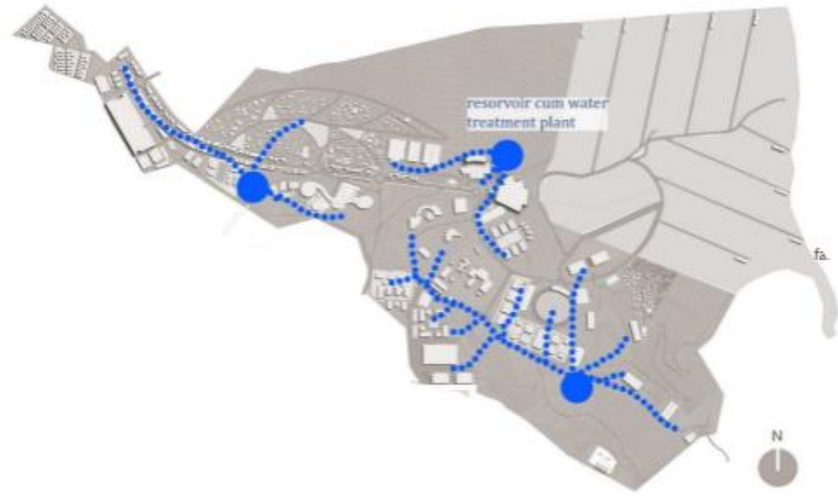


Figure 29. Water Supply Scheme of Film City

Findings and Implications

a. Security points must be strictly implemented and maintained, especially at the exit/entrance points.
b. Security watch towers shall be placed on larger areas for better supervision, but it should still be accessible in case of any unfortunate events.
c. Zoning and placement of buildings play a significant role in the overall organization of the site. Therefore, they must cluster depending on users, and its functions.

d. Utilities such as water treatment and water system, electricity supplies, and others related to such, must have a proper scheme; that way, its function is maximized but not interrupted.

e. For outdoor activities, it is essential to place a nearby source of water scenery that can be converted depending on the type of scene to be filmed.

Applicable Technologies and Innovations

Managing a building complex requires superior work power and a plan for budget, especially in the long run, all with regards to its maintenance upon operation. To be able to diminish the expenses of the building complex, the researchers gathered information on innovative technologies and sustainable design ideas. These were the technologies applied in the proposed project. With the applied development in the structure, the need for annual restoration will be reduced; thus, resulting in lesser expenses.

Building Acoustics. Building acoustics is concerned with enhancing sounds in rooms; it may involve reducing the background noise in a studio or placement of acoustic treatments on walls to make the sound in a hall better. Diffusers are utilized in areas where acoustics is a basic necessity. They can be utilized to enhance speech intelligibility in theaters and auditoriums where the quality of sound is significant.

Micro-perforated acoustic panels (Figure 30) provide a high level of sound absorption, and also allow sound energy to be scattered around a certain area, instead of allowing its reflection to bounce back.



Figure 30. Micro-Perforated Acoustic Panels and Acoustic Diffuser Panels

Light Emitting Diode. LED light bulbs are efficient in energy and last longer than the traditional bulbs. It produces less carbon, which is significant in getting rid of the negative effects on the environment.

Passive Cooling. Passive Cooling is an approach that is also considered as an alternative to expensive cooling systems, as it is a non-mechanical way of cooling certain areas. The approach works by controlling the heat that enters the structure and vitalizing its disappearance.

Rainwater Collection. Sudden industrialization and disposal of waste into water bodies result in vitalizing water pollution; thus, the supply of fresh water has a low chance of increase. Harvesting water is an alternative method made by collecting and storing rainwater in the purpose of using it in the future. Figure 31 is an illustration of how rainwater collection works.



Figure 31. Process of Rainwater Harvesting

Green Walls. Incorporation of green walls onto building facades makes the structures more efficient in energy, which leads to a decrease in carbon emissions. Green walls also serve as a protective fencing that guards a structure from solar radiation and the penetration of heat from the outside. There are three (3) types of green walls:

1. Wall-climbing green wall – the usual and traditional green wall method, although its process is time-consuming, the plants climbing the walls cover it naturally.
2. Hanging-down green wall – it can easily create an outright vertical green on a multi-storey building by the plants existing on each storey of the structure.
3. Modular green wall – it requires a more complex design considerations before it pushes through. It also is the most expensive method of establishing green walls.

Solar Panels. Solar energy is considered to be a clean source of power, as it replaces fossil fuels such as gas and coal for electricity production, which modular produces land, water, and air pollution. An hour of sunlight is good enough to meet the annul energy needs of all human beings.

Site Location Analysis

To select a feasible site for the project, the researchers considered various parameters for choosing a site. Since the center of the industry is all around Manila, the researchers came up with the idea of establishing the project within the vicinity of Manila would not be the best for the project, since the area is already too congested.Therefore, a site on the North, which is in Sta. Maria, Bulacan and another on the South, which is in Carmona, Cavite, were considered.

Site Selection. The researchers considered two possible locations that may be viable for the proposed project. In the search for possible sites, the standard criteria for aspects of site location were considered. The sites are located in (1) Barangay Sta. Clara, Sta. Maria Bulacan, and in (2) Barangay Cabilang Baybay, Carmona Cavite. In choosing the suitable site for the project, several factors were put into consideration as numerated in Table 1.

Table 1
Criteria for Site Selection

Criteria	Site A	Site B
Location	1	1
Lot Size	1	1
Land Use and Zoning	0	1
Physical Sustainability	1	1
Security and Safety	1	1
Potential for Future Development	1	1
Access to Target Users	1	1
Utilities	1	1
Economic Standards	0	1
Total	7	9

It can be seen from the table thatSite B has the most attributes that will fit the project; therefore, the chosen site for the Film Complex was Site B, which is located in Carmona, Cavite.

The chosen site (Figure 32) has a total lot area of 9.84 ha and has a 20-meter road right of way, specifically located at Governor's Drive, Carmona Cavite. Carmona is considered to be a first-class municipality.



Figure 32. Location Map of The Chosen Site

Natural and Physical Attributes

Climate. The municipality has a climatic classification that is divided into two: wet and dry seasons. The extent of rainfall typically occurs from June to September. The annual mean temperature in the municipality is 27.2ºC; the month of May is the warmest, while January is the coldest. The average humidity of Carmona is 81%. This makes the municipality cooler than the Metropolitan Manila area, where the average humidity is higher.

The wind direction originates from the southwest in the months of June to September and comes from the northwest in the months of October to January, while from February to April, the wind originates from the southeast, and originates northeast mainly in the month of May.

Soil Classification. The municipality's soil is composed of volcanic ash and pyroclastic sand mixed with clay loam. With volcanic ash, the fertilization of plants is utilized andthe regeneration and water retention of the soil is promoted.

Topography.The topography of Carmona is somehow flat; however, it is sloping towards the east. Land elevations from the sea level are shown on the right side of the topographic map. The site's elevation is about 33 meters above sea level; therefore, making the municipality flood-free (Figure 33).

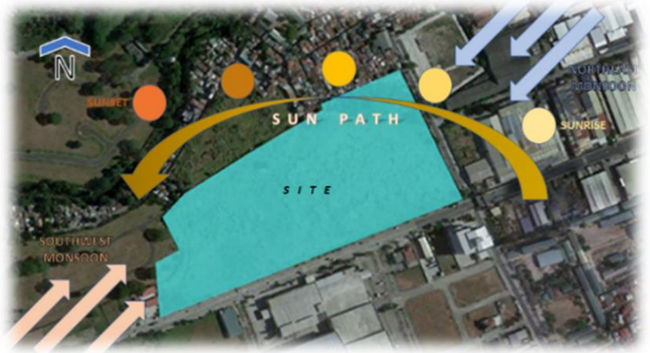


Figure 33. Topographic Map Emphasizing The Location of The Proposed Site B

Sun Path. The sun path analysis of the chosen site in Carmona, Cavite focuses on showing where the sun rises and sets along with the direction of the wind from southwest and northeast monsoons. (Figure 34).



*Figure 34.*Sun Path Analysis of The Chosen Site

Physical Infrastructure

Water Resources. The municipality has the Carmona Water District, which provides water services to households. The rest gets water from deep wells, rivers, or streams, while some use bottled water for drinking purposes; only a small percentage gets water supply from tanks and truck peddlers.

Power Resources. Meralco is the prominent source of electricity of the whole municipality, including all establishments and street lightings in the vicinity. Even the Carmona Water District generates power from Meralco. No other independent power supplier exists in the municipality.

Materials Recovery Facility. A program called *BasuraPalitGamit at Iba Pa* was launched by the MENRO to intensify the application of proper solid waste management. Its main goal is for the citizens to find value in their wastes. The collections are brought about by garbage collectors, rolling MRF, 20 Functional MRFs installed in different barangays or directly to Central MRF. On the other hand, industrial establishments have their own private collection system, which is collected by private transporters.

Natural Hazards

Ground shaking.The map (Figure 35) shows where the fault line lies in the municipality and it is estimated to be in the outer west of Carmona. Despite the past earthquakes that occurred in the municipality, there has never been a record of drastic damage of the aftermath of the earthquake. As show in the map, there is no possibility of earthquake-induced landslides occurring in the vicinity of the chosen site.

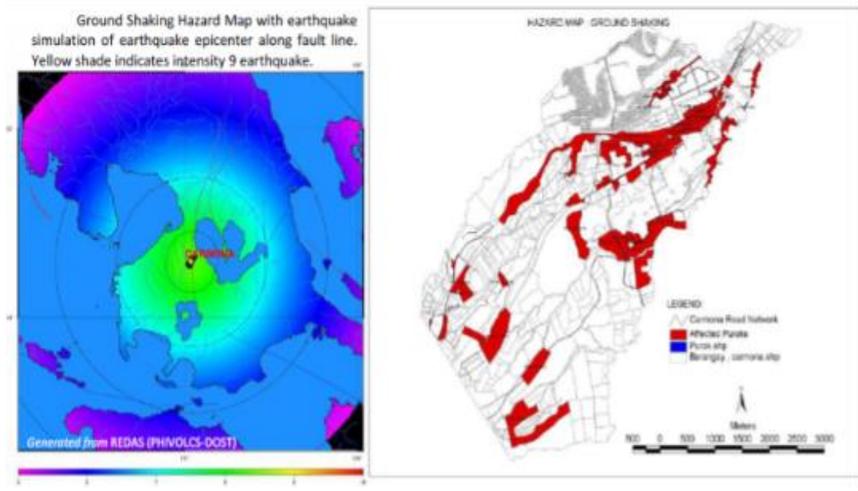


Figure 35. Ground Shaking Hazard Map of Carmona Cavite

According to the Philippine Institute of Volcanology and Seismology (PHIVOLCS), Barangay Cabilang Baybay in Carmona—where the INLA Film Complex is proposed to be located—is located at an approximate distance of 4 kilometers away from the West Valley Fault. However, earthquake-induced landslides and low intensity landslides are not likely to happen in the chosen site, as shown in Figures 36 and 37.

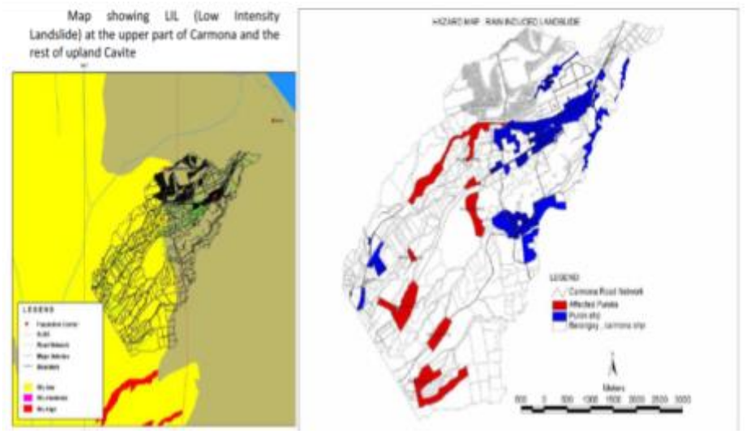


Figure 36. Low Intensity Landslide Hazard Map

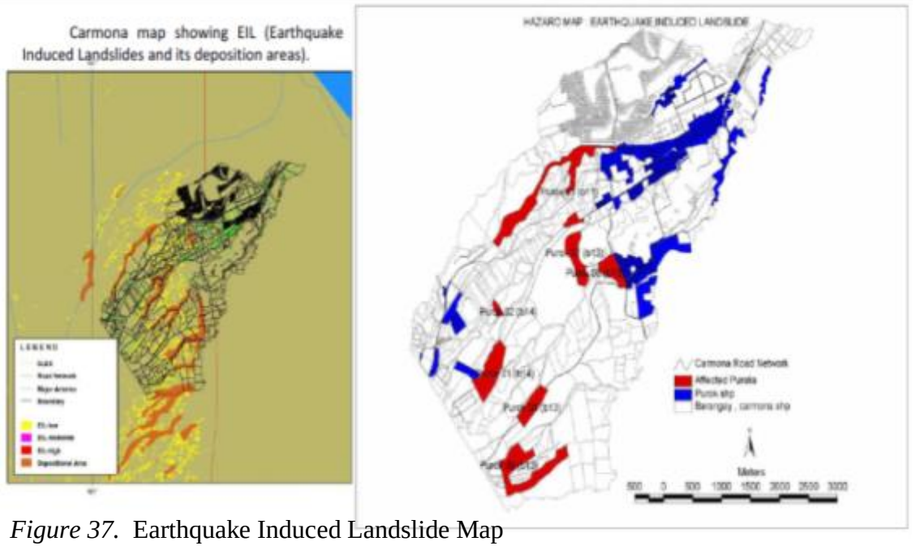


Figure 37. Earthquake Induced Landslide Map

Flooding. The municipality mostly has low to moderate liquefaction and among all the 14 barangays, 13 are under low susceptibility. The map on Figure 38 shows that the chosen site is not prone to flooding.

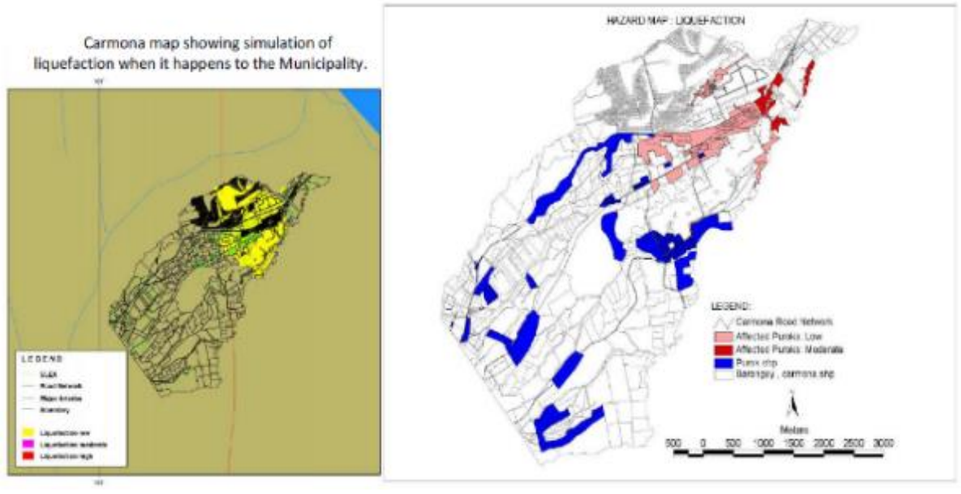


Figure 38. Map Showing The Simulation of Liquefaction in Carmona Cavite

Accessibility. The site is located along the main highway of Governor's Drive (Figure 40), which makes it accessible for transportation and pedestrians. The site is approximately 1.80 km away from the SLEX Carmona exit. (Figure 39)

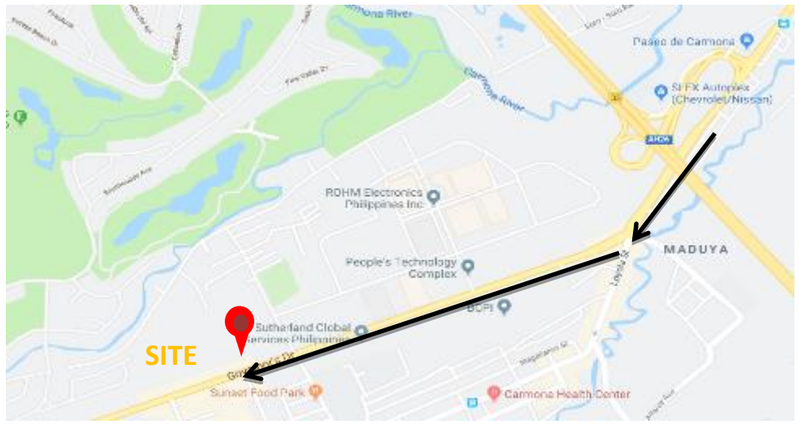


Figure 39. Map of Accessible Routes FromSLEX Exit to The Chosen Site in Carmona, Cavite



Figure 40. View of The Chosen Site From Governor's Drive Highway

Transportation. With the site being nearthe SLEX exit and just along the main highway where public and private vehicles pass through going to the other parts of Cavite, it is assured to be accessible for public and private modes of transportation.

Nearby Developments. The satellite maps (Figure 41 and Figure 42) show some of the developments near the site. Establishments around the location of the site vary from industrial, institutional, commercial, and residential.



Figure 41. Right Side Map Showing Developments Near The Chosen Site in Carmona, Cavite



Figure 42. Left Side Map Showing Developments Near The Chosen Site in Carmona, Cavite

Nearby Establishments. The distances of nearby establishments from the site are presented.

1. Industrial buildings
    a. Accel Carrageenan Corp. 0.04 km
    b. Santa Clara International Corp. 0.08 km
    c. Sutherland Global Services Philippines 0.22 km
    d. Chuayuco Steel Manufacturing Corp. 0.24 km
    e. Pigmentex Inc. 0.31 km
    f. Rgbofal Garments and Fashion Accessories 0.45 km
    g. Almazora Motors Corp. 0.51 km
    h. People's Technology Complex Special 0.60 km
    i. Best Chemicals & Plastic Inc. 0.60 km
    j. ROHM Electronics Philippines Inc. 0.72 km
    k. Trendy Plastic Manufacturing 0.80 km
2. Institutional buildings
    a. Carmona Hospital and Medical Center 0.02 km
    b. Carmona National Elementary and High School 0.19 km
    c. Iglesiani Cristo Church 0.29 km
3. Commercial buildings
    a. Total fuel station 0.01 km
    b. Mcdonald's 0.02 km
    c. Shakey's Pizza Parlor 0.02 km
    d. Walter Mart Carmona 0.02 km
    e. Puregold Carmona 0.25 km
4. Residential buildings are 0.36 km away, south of the chosen site, while 0.03 km away, north of the chosen site with trees and open land as barriers.

SWOT Analysis. Table 2 shows the strengths, weaknesses, opportunities, and threats, which are all significant factors in choosing the appropriate site.

Table 2
SWOT Analysis of the Chosen Site in Carmona, Cavite

STRENGTH	WEAKNESSES	OPPORTUNITIES	THREATS
9.8 ha lot area	Nearby residential area	Expose nearby developments and passers-by to the film complex facility	Noise from nearby developments and from the main road
Located in an industrial area	Along the highway	Lift the economic state of Carmona Cavite	
Accessibility for pedestrians, commuters, and private vehicles	Nearby intersection	No competitors	
Commercial, industrial, institutional, and residential developments nearby			
Flood-free			

Design Analysis

The researchers compiled a summary of various design criteria used in planning the film complex, such as the design identity (Figure 43), design function (Figure 44), design security (Figure 45), adaptive innovations applied (Figure 46), and the project's sustainability (Figure 47).

DESIGN IDENTITY

ETYMOLOGY

"Inla" as the name of the proposed facility, is a *Tagalog* word which means *"pupil of the eye"*. Also described as the hole located at the center of the eye which allows light to enter and then be translated to the brain.

The proposed film complex will provide the film industry a venue wherein people from the industry are able to get together with the end-users through an interactive environment; thus, increasing the attraction of the place. It will also serve as a place for aspiring actors, directors, writers, and editors to expand more of their knowledge through the provision of training facilities. Most importantly, the film complex will also be providing sound studios and open areas for film shootings that will instill more creative and controlled environment which will be very helpful for film productions.

DESIGN PHILOSOPHY

The design philosophy of the proposed project is ***"Look into the past and see the future"*** which is in line with the design concept that is *"inla"* or pupil of the eye. The flow and the floor plan of the complex is inspired and will be designed in comparison with the pupil of the eye, which aims for the users to connect with certain parts of the film complex just from where they are standing.

"Look into the past" denotes the traditional Filipino habitat design concepts, while "see the future" suggests the idea of having traditional Filipino habitat design concepts be used in the building complex and cultivates the Filipino culture as it rises along with the industry.

The philosophy also associates with the needs of the Philippine film industry which is to be globally competitive, and to be able to achieve it, the pure characteristics of a true Filipino shall be unleashed.





DESIGN CONCEPT

The design concept of the proposed project is 'pupil of the eye'. The film complex is comparable with the pupil of the eye, as it will serve as an eye-opener for the Filipino people regarding the need to cultivate the film industry of the Philippines through various facilities that it will offer.

Despite having a barrier in between, the backlot which functions as a widely open area for film shootings will be visually accessible for the public. It is to show transparency on what actually is a production setting and on how a certain kind of film shooting is filmed; it is for the users to have an idea regarding the various scenes that happens within, and it shall make them more interested in patronizing local films.

Figure 43. Design Identity

DESIGN FUNCTION

The whole complex is divided into three different zones along with their individual function. These areas are the (1) administration zone and utilities, (2) entertainment facilities, and (3) technical facilities. Despite being zoned apart, all structures are interconnected to each other as one building's function compromises the other.



Administration Zone & Utilities



The administration zone is composed of the main admin office building. The offices inside are planned in order to obtain easier communication between the employee's and end-users, as it will lessen the need to go back and forth the building complex for inquiries.

Watch houses, security checkpoints, and MRF are under the utility zone of the complex. Security checkpoints are present in each building, especially the ones for public use, and it includes the museum-cinema, training facility, and theater; while watch houses are present in all public and private entry and exit ways of vehicles.

Entertainment Facilities



The entertainment facilities will also be a way for the complex to generate income as it will be composed of the cinemas, theater, and museum with commercial spaces within that will be available for rent. All these amenities will be made available for the public to utilize.

Technical Facilities



The technical facilities are particularly the training facility, sound stages, and backlot. These facilities are designed for all aspiring actors, directors, and writers; while the backlot and sound stages will be available for team productions to rent; thus, it will also be one of the income sources.

Figure 44. Design Function

DESIGN SECURITY

Security is not only limited to the physical aspects of a human being, it also includes the valuable things such as documents and data. Each security system applied has their specific responsibilities but the main goal stays the same: ***to protect valuables.***

Security Checkpoints



Security checkpoints are situated within the vicinity of the building complex in order to monitor the access of pedestrians and vehicles. Watch houses are particularly allotted at the service area, at the road network entrance to private building, and at the parking area assigned for public use in order to keep the parking area secured and exclusive for the building complex users.

To ensure tight security, the roadway is exclusive for technical facilities, and service are will be exclusive in a way that an RFID and personal IDs will be required for anyone who will go through the said access way,

Biometric Systems



Authentication always requires identification; thus, the application of biometrics is mainly useful for the administration office building as the offices handling all the necessary documents and data of the complex are placed in the area.

Fingerprint and facial recognition are the types of biometric sensors that will specifically be applied.

All these will make the building exclusive only for the authorized personnel.

Control Room



The control room of the complex is stationed in the private buildings, particularly at administration buildings to make it accessible for people who manage the facility.

All security surveillance cameras are connected to the control room which will help in tightening the security of the facility.

Security Fencing



Privacy fence is a type of security fencing which keeps people with harmful intentions off of the building complex, and will also serve as a protection against unwanted elements.

With the provision of a security fence, the building complex shall obtain privacy, security, and safety.

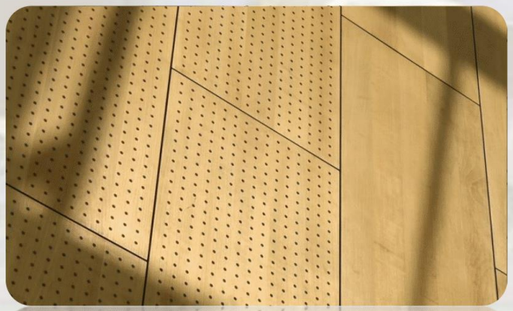
Figure 45. Design Security

ADAPTIVE INNOVATION

In a production studio, the most significant aspect is the quality of sound. The area must be isolated from all unnecessary noises and let the sounds being produced be crystal clear.

Sound studios and training facilities are designed next to each other, and one way to ensure the blocking of unnecessary sounds is to install acoustical panels.

Three-dimensional Volumetric Diffuser

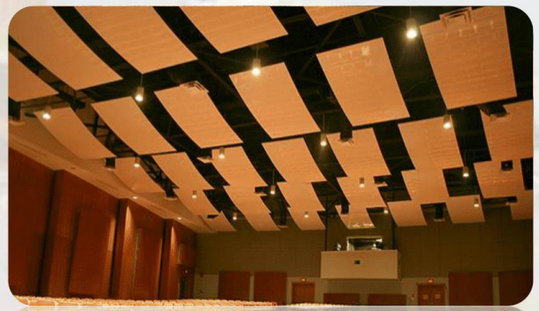


A Three-dimensional Volumetric Diffuser is an acoustical innovation composed of alternated parallel acoustic panels positioned in the ceiling, and it will be applied in the cinemas of the building complex.

When the sound travels onto the acoustic panels, it reflects and increases the number of sound reflection which makes the sound appear to be bigger than it actually is.

Having an acoustical panel like such will be beneficial to the audience as they will be able to hear the sounds better.

Micro Perforated Acoustic Panel



Another adaptive innovation called Micro Perforated Acoustic Panels can also be applied to the building complex. It is made of various materials; it comes in various sizes which can be moved around in order to obtain a desired effect that is suitable for a certain event.

These kind of panels are impact-resistant and rigid, the perforated acoustic panels are designed to resist reactivity to seasonal changes in temperature or humidity, making them really ideal for use in the interior spaces of the building complex.

Figure 46. Adaptive Innovation

SUSTAINABILITY

Passive Cooling



This type of design strategy works as an alternative to expensive cooling systems. Passive designs are applied at the training facility, administration building, utility areas of the sound stages, and at some areas of the museum-cinema. The main advantage of applying passive cooling systems is the energy-saving costs, not only on the environment but also in terms of financial expenses of the end-users.

Solar Panels & Lampposts



The existence of five warehouses and the total lot area of the site have been taken advantage to install solar panels and solar-powered lampposts. Advantages in the utilization of solar powers include energy efficiency, reduced electricity bills and low maintenance costs.

Landscape Design



Proper placement of plants in the complex contributes in lowering energy consumption for both cooling and heating, specifically on path walks and parking areas where end-users are most exposed to.

Light Emitting Diode



One beneficial factor of LEDs is its long service life that may run up to 10 years, also the frequent switching on and off is not a downside on its service life. According to Greenie Poland Company, LEDs are the most-efficient when it comes to consumption of energy compared to the usual incandescent, fluorescent, or mercury lights. This contains no toxic materials which are harmful for the environment. The only disadvantage is it is more expensive than the traditional light sources; however, it is much better to visualize its impact in the long run.

Green Walls



Application of green walls is one of the ways to enhance a building's aesthetic appearance, improve air quality, and improve energy levels on the users as it offers an inviting environment. These walls are considered to be natural air filters which are able to get rid of toxins, while releasing oxygen at a certain area.

Green walls also contributes in absorbing sound waves which means it can be used as a barrier between spaces, and this concept will be very helpful for the building complex as acoustics is one of the major focuses in designing the sound studios

Rainwater Harvesting

Most building roofs in the complex are capable catchment areas for the harvesting system. It demands less work since rain water just freely falls onto the roof of the buildings and all it needs is a tank to contain all the collected water for later use. It is mostly applicable for the plants and landscape irrigation in the building complex, since it has no chemicals such as chlorine and fluoride.

Figure 47. Sustainability

Spatial Translation

Site Development Plan. INLA Film Complex has a total lot area of 9.84 ha and is located along Governor's Drive in Carmona, Cavite. The site can be classified into three major zones which are the (1) administration and utility zone, (2) entertainment facility, and (3) technical facility. (Figure 48)

Administration and Utility Zone

1. ***Admin building***: The administration building is mostly composed of offices that are operated by the people in charge of handling the whole facility. The area is within a roundabout and is divided by a walkable space (Figure 49).The offices include the logistics office and accounting office, with restrooms parallel to it, and the manager's office, with an area for meetings, and a small pantry. The other side has the human resource office, the director's and the assistant director's office, marketing office, and a centralized meeting area(Figure 50).The total building elevation is 5.725 meters (Figure 51).
2. ***Watch houses****:* The whole complex has a total of three access points from the outside, which means that it also has three small watch houses that will utilize security. The guard houses are located by the parking area, service area, and the main entryway to the private facilities.
3. ***Materials Recovery Facility***: The MRF has a total area of 150 sq. m. located at the corner of the complex near the open field with an access from the service area at the back of the facility.

Entertainment Facility

1. ***Museum-Cinema***(Figure 52):The ground floor of the building has the museum gallery at the center and a total of twelve commercial spaces with al fresco spaces on both sides where users will be able to spend their leisure time while overlooking the view of the inside of the complex (Figure 53).There are four cinemas on the second level (Figure 54), with an approximate capacity of 360 people per cinema unit. Above the cinemas are the rooms for audio-visual projections, which are necessary in a cinema unit, as it serves as the main source of visuals for the movies. The building has a basement parking with a total of 125 parking slots (Figure 55). The total building elevation is 23.225 meters from the natural ground line (Figure 56).
2. ***Theatre****:* An area mainly functional for events and performances, which has an approximate capacity of 1,800 people; the area will also be available for rent(Figure 57). The ground floor of the building has an approximate area of3300 sq. m.(Figure 58), while the second floor has 1,992.6 sq. m., approximately (Figure 59). The total building elevation is 25.04 meters from the natural ground line (Figure 60). Sectional drawings of the Theatre are illustrated in Figure 61 along with the Museum-Cinema building section.

Technical Facilities

1. ***Training facility***(Figure 62): This building has a total of six training rooms for workshops, two theatre rooms with audio-visuals, and two recording booths; all these are exclusive for the users of the training facility (Figure 63), while the second floor of the building is designed for the admin and director offices (Figure 64). The total building elevation is 10.735 meters from the natural ground line (Figure 65). Sectional drawings of the Training facility are illustrated in Figure 66.

2. ***Sound stages***(Figure 67)*:* Three of the five sound stages cover a total area of 2,300 sq. m. each (Figure 70) and a total elevation of 16.52 meters from natural ground line (Figure 69), while the remaining two are smaller, with an area of 1,600 sq. m. each (Figure 68) and a total elevation of 13.305 meters from natural ground line (Figure 71). All sound stages have their individual lounges, make-up and dressing rooms, workshops, and storage areas.Sectional drawings of the sound stages are illustrated in Figure 72.
3. ***Backlot:*** A space where team productions will be allowed to do whatever set designs are needed for their projects, be it an outdoor or an indoor scenario, as they will be the one responsible for constructing the temporary set designs. The backlot has an approximate area of 9,400 sq. m.

SITE DEVELOPMENT PLAN

INLA Film Complex: The Aid of Architecture in the Rise of the Philippine Film Industry

NORTH

PUBLIC PRIVATE SEMI-PRIVATE

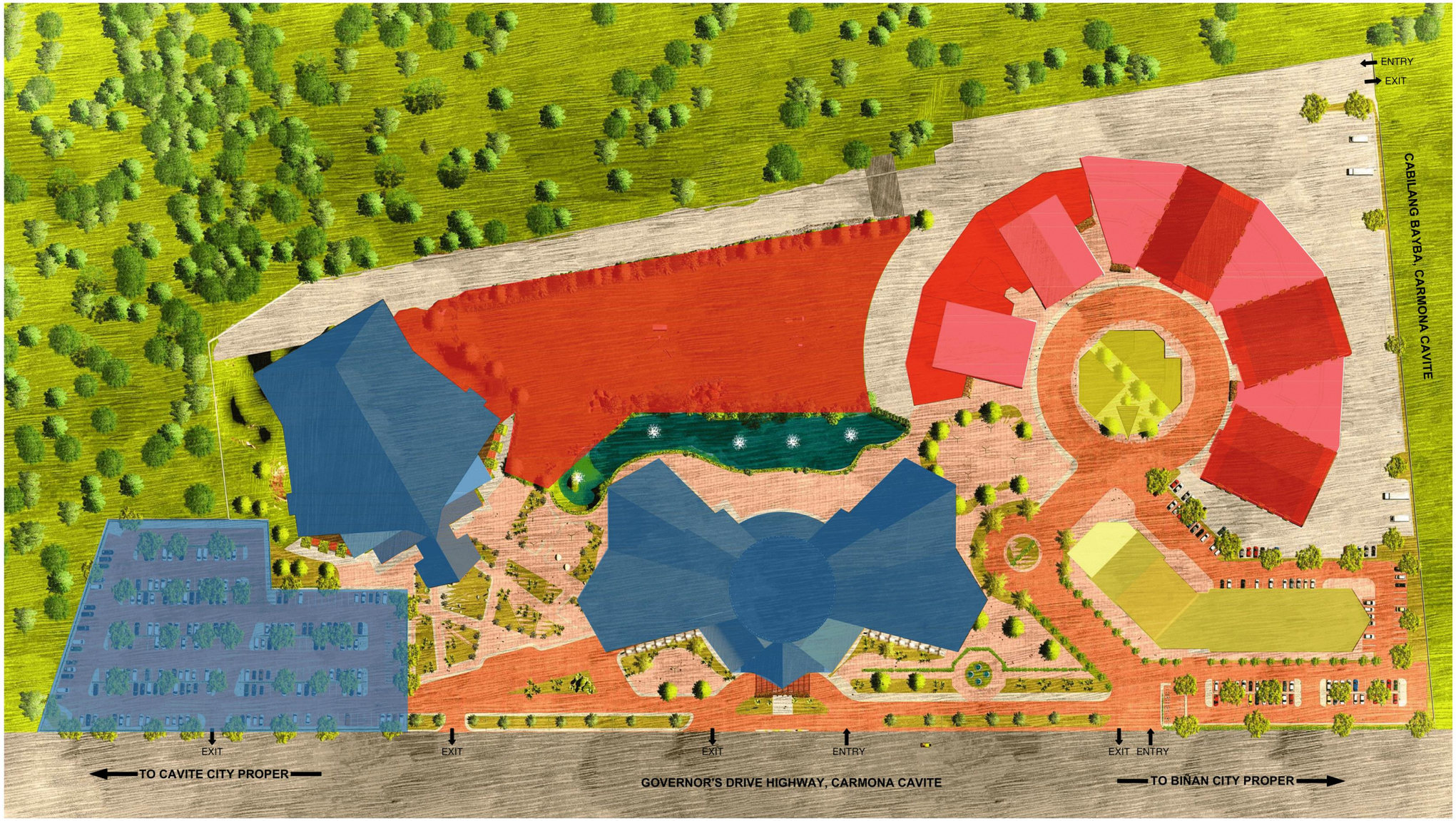


Figure 48. INLA Film Complex Site Development Plan



Figure 49. Administration Building Perspectives

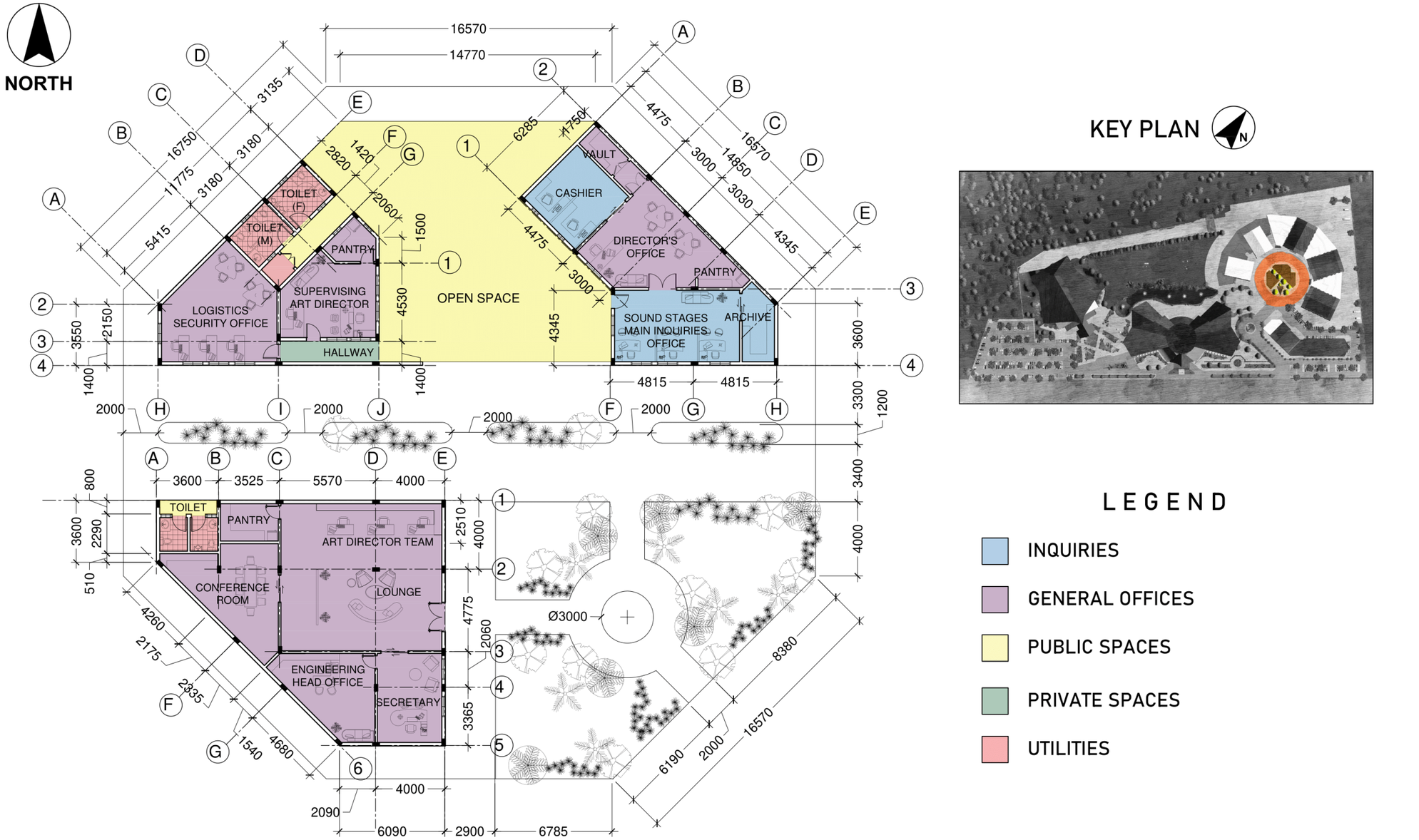
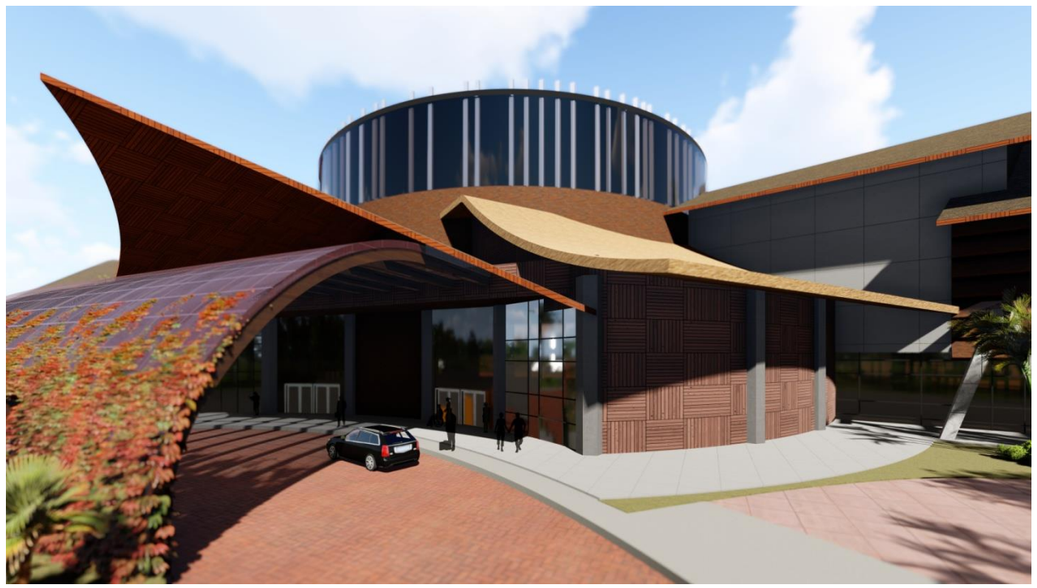


Figure 50. Administration Building Floor Plan





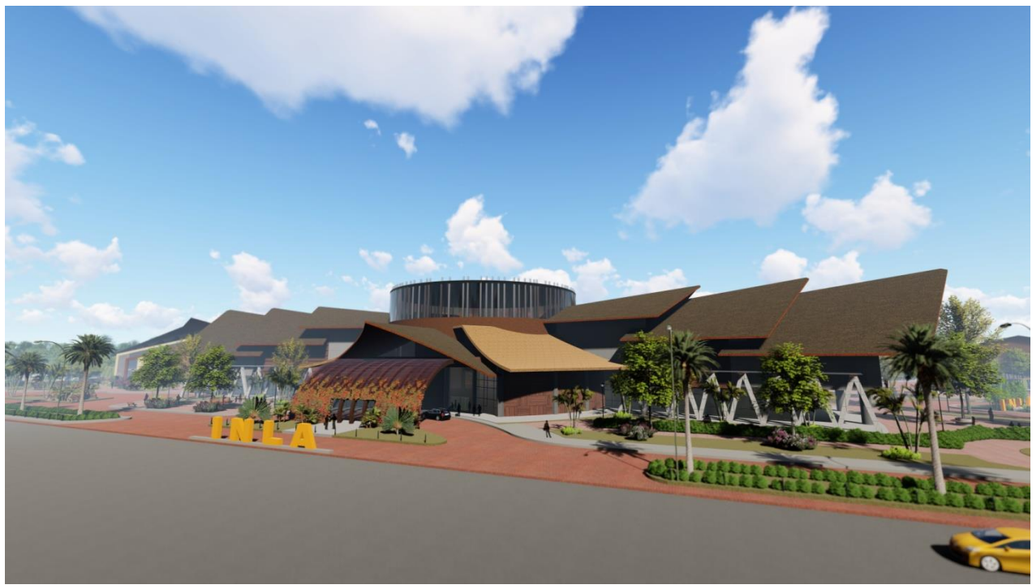


Figure 51. Museum-Cinema Building Perspectives

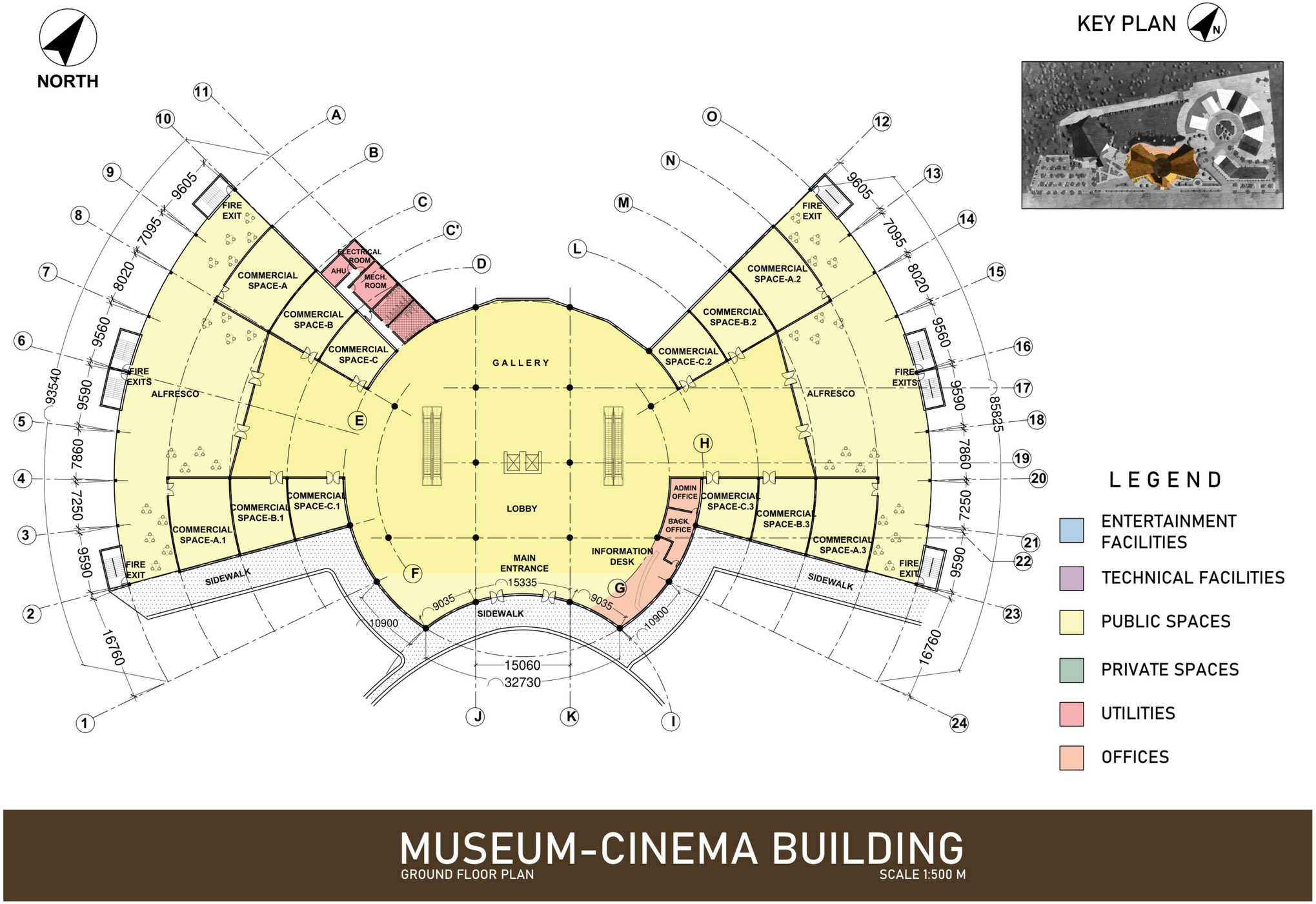


Figure 52. Museum-Cinema Building Ground Floor Plan

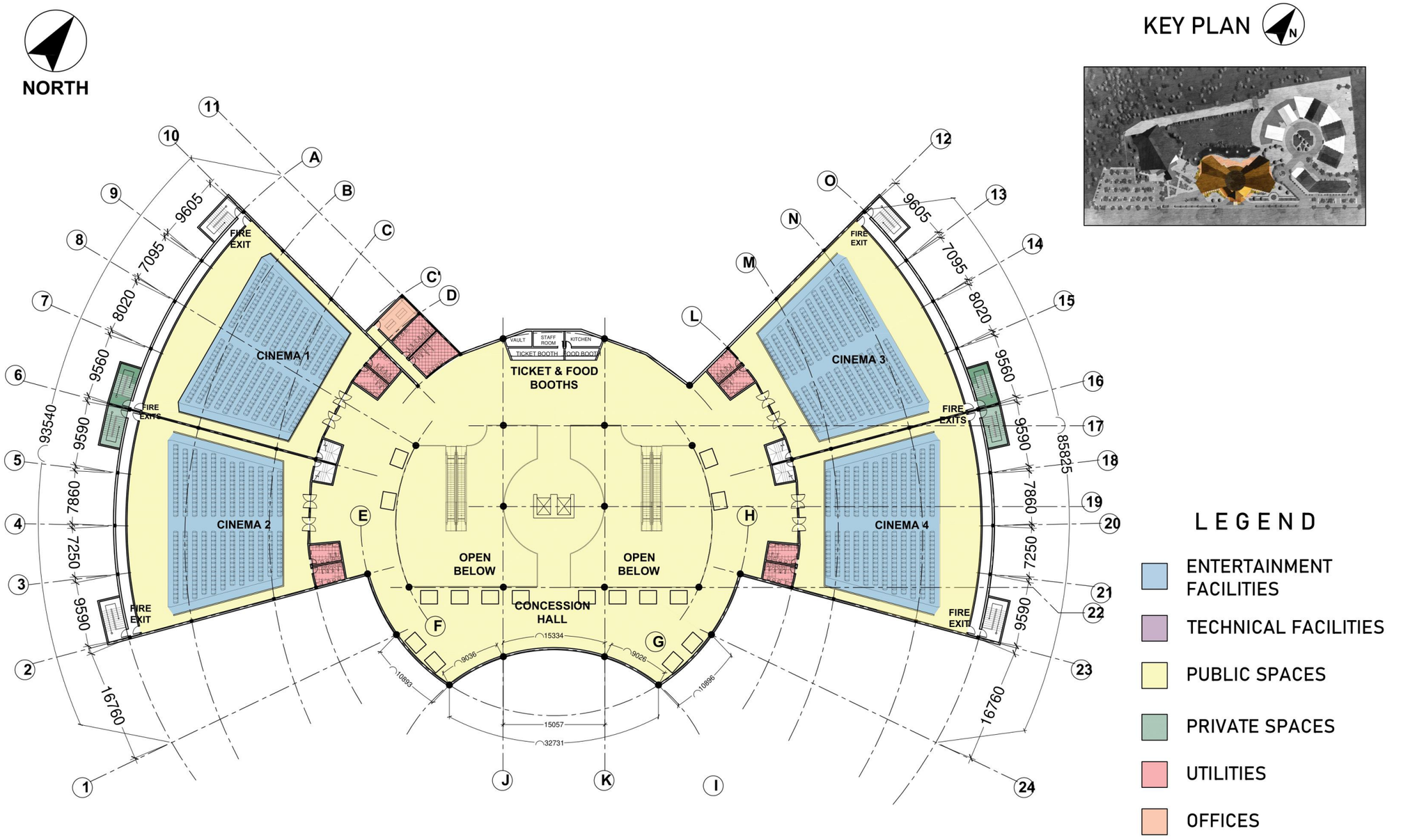
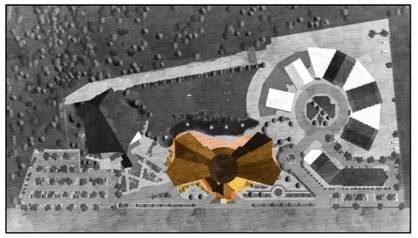
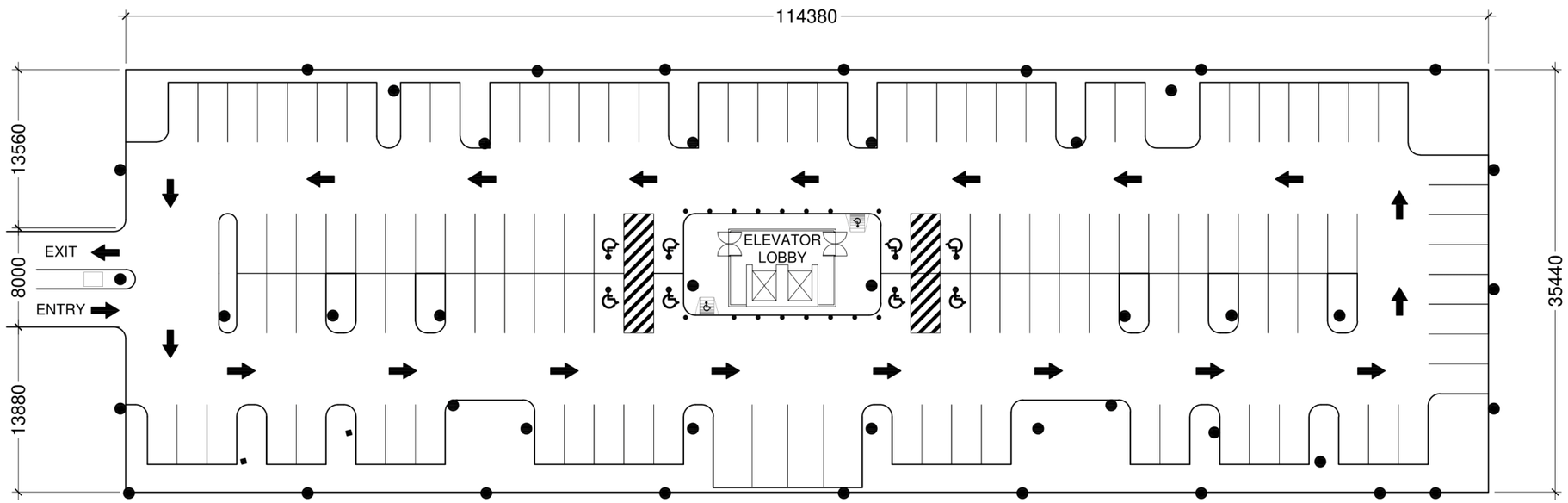


Figure 53. Museum-Cinema Building Second Floor Plan

NORTH

KEY PLAN



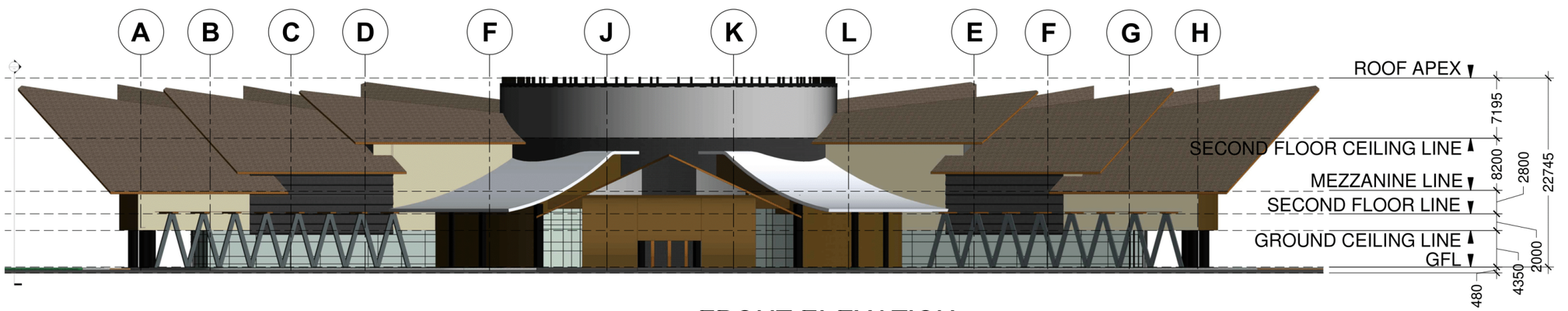


TABULATION OF BASEMENT PARKING SLOTS	
TOTAL PARKING FOR PWD	8
TOTAL NO. OF PARKING SLOTS	**125**

BASEMENT PARKING

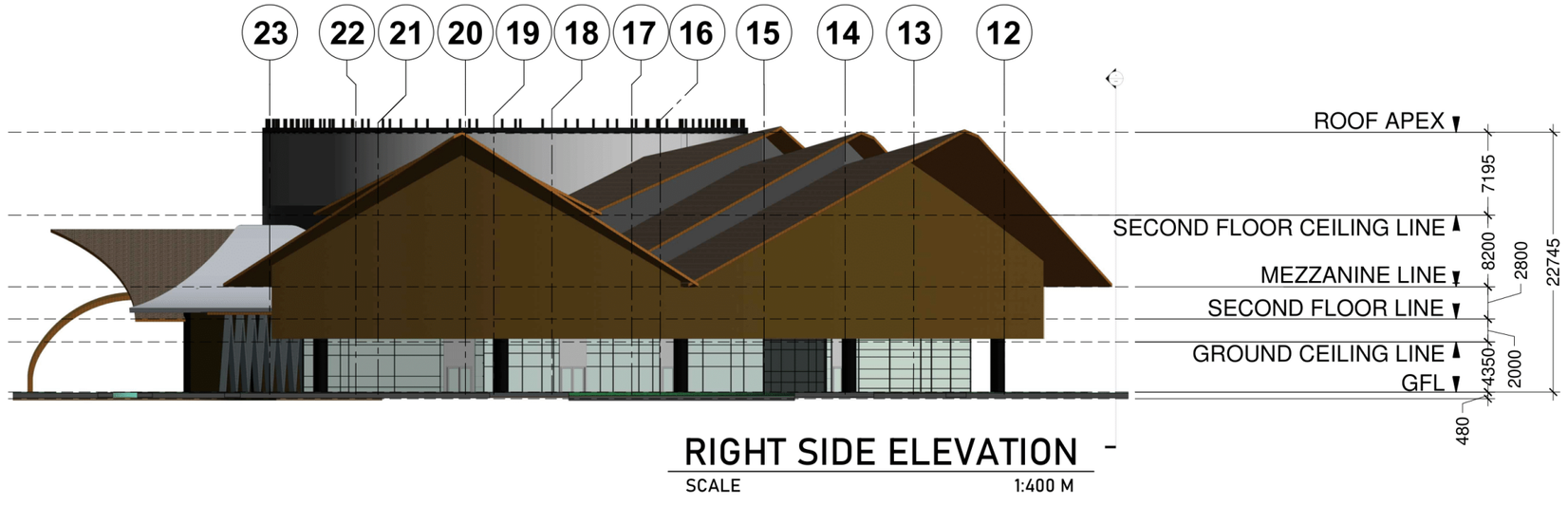
SECOND FLOOR PLAN SCALE 1:350 M

Figure 54. Museum-Cinema Basement Parking Plan



FRONT ELEVATION

SCALE 1:450 M

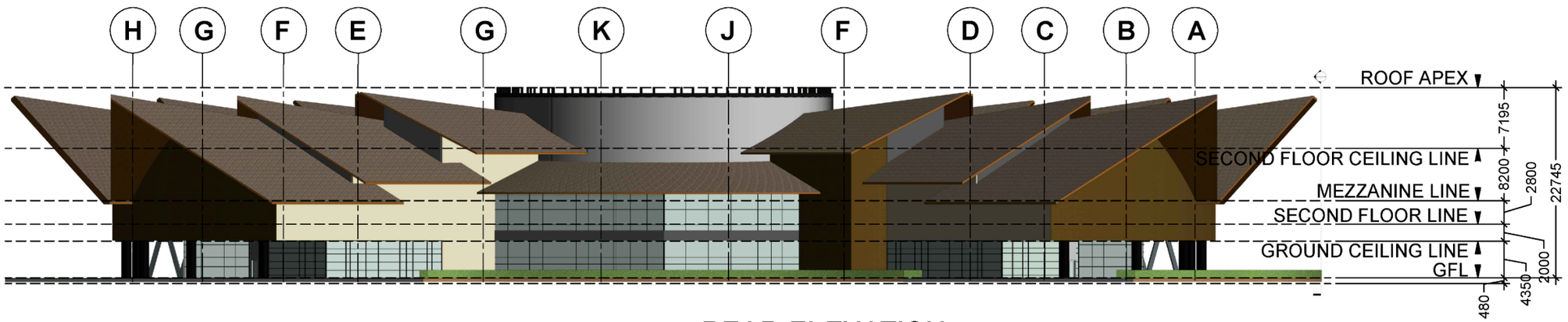


RIGHT SIDE ELEVATION

SCALE 1:400 M

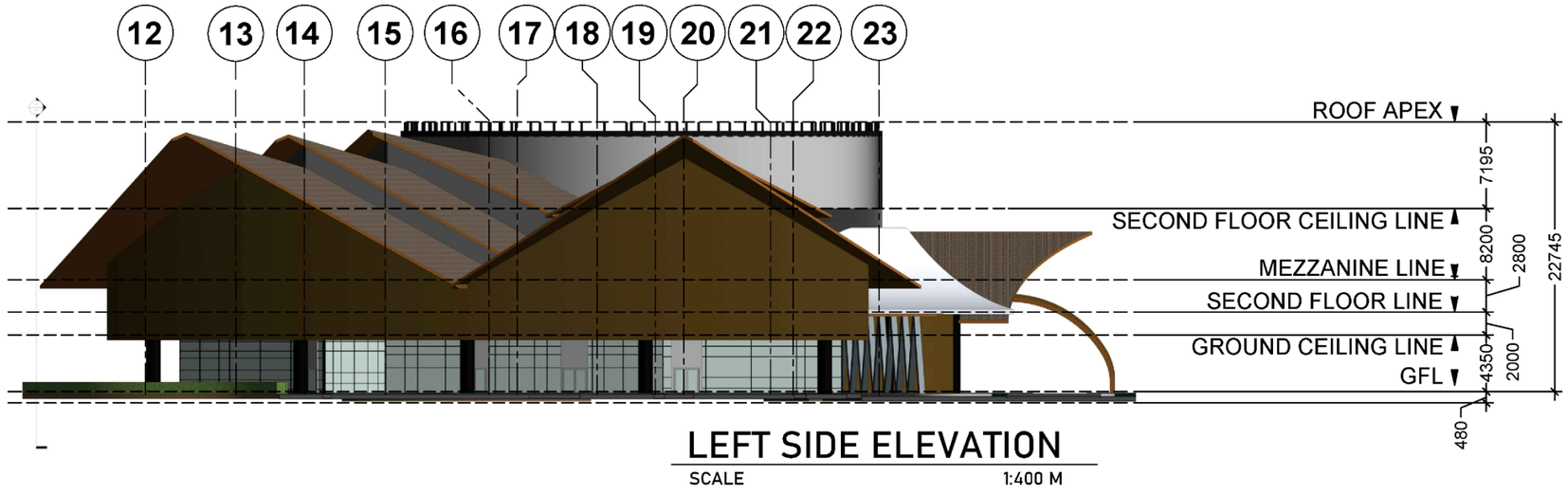
MUSEUM-CINEMA BUILDING

Figure 55. Museum-Cinema Building Elevations



REAR ELEVATION

SCALE 1:450 M



LEFT SIDE ELEVATION

SCALE 1:400 M

MUSEUM-CINEMA BUILDING

Figure 55 Cont'd



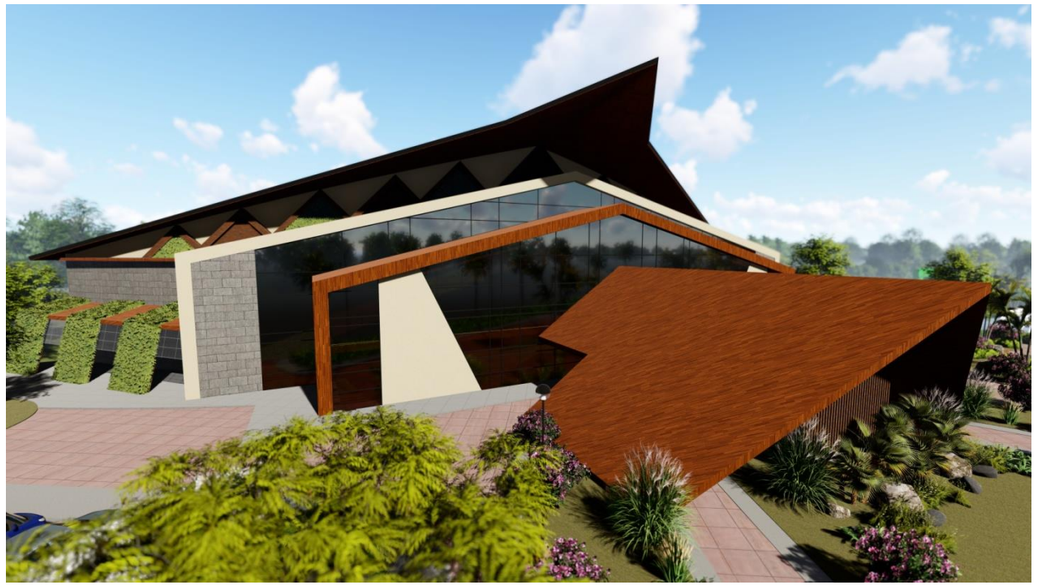
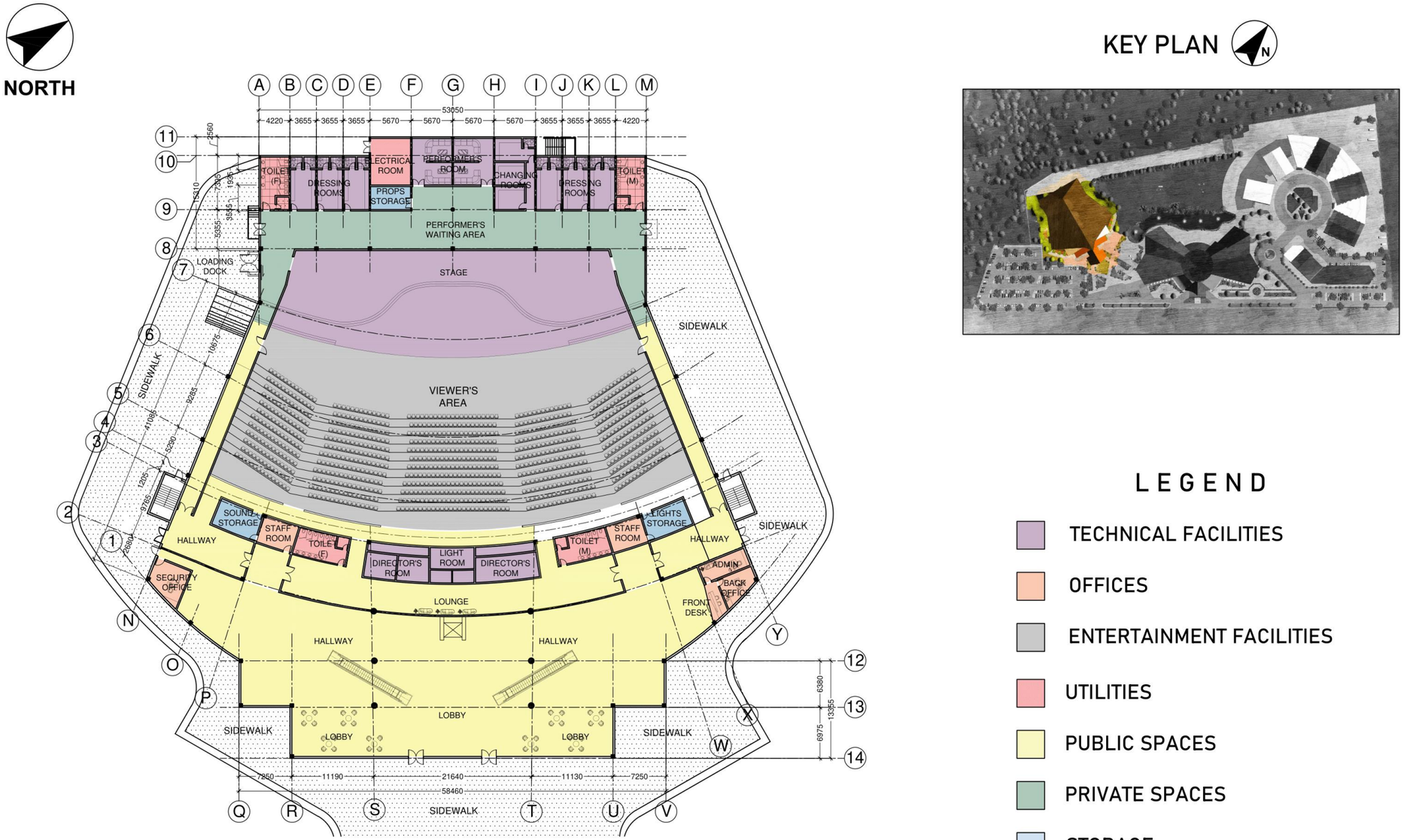




Figure 56. Theater Building Perspectives



KEY PLAN

LEGEND

- TECHNICAL FACILITIES
- OFFICES
- ENTERTAINMENT FACILITIES
- UTILITIES
- PUBLIC SPACES
- PRIVATE SPACES
- STORAGE

THEATER BUILDING

GROUND FLOOR PLAN SCALE 1:500 M

Figure 57. Theater Building Ground Floor Plan

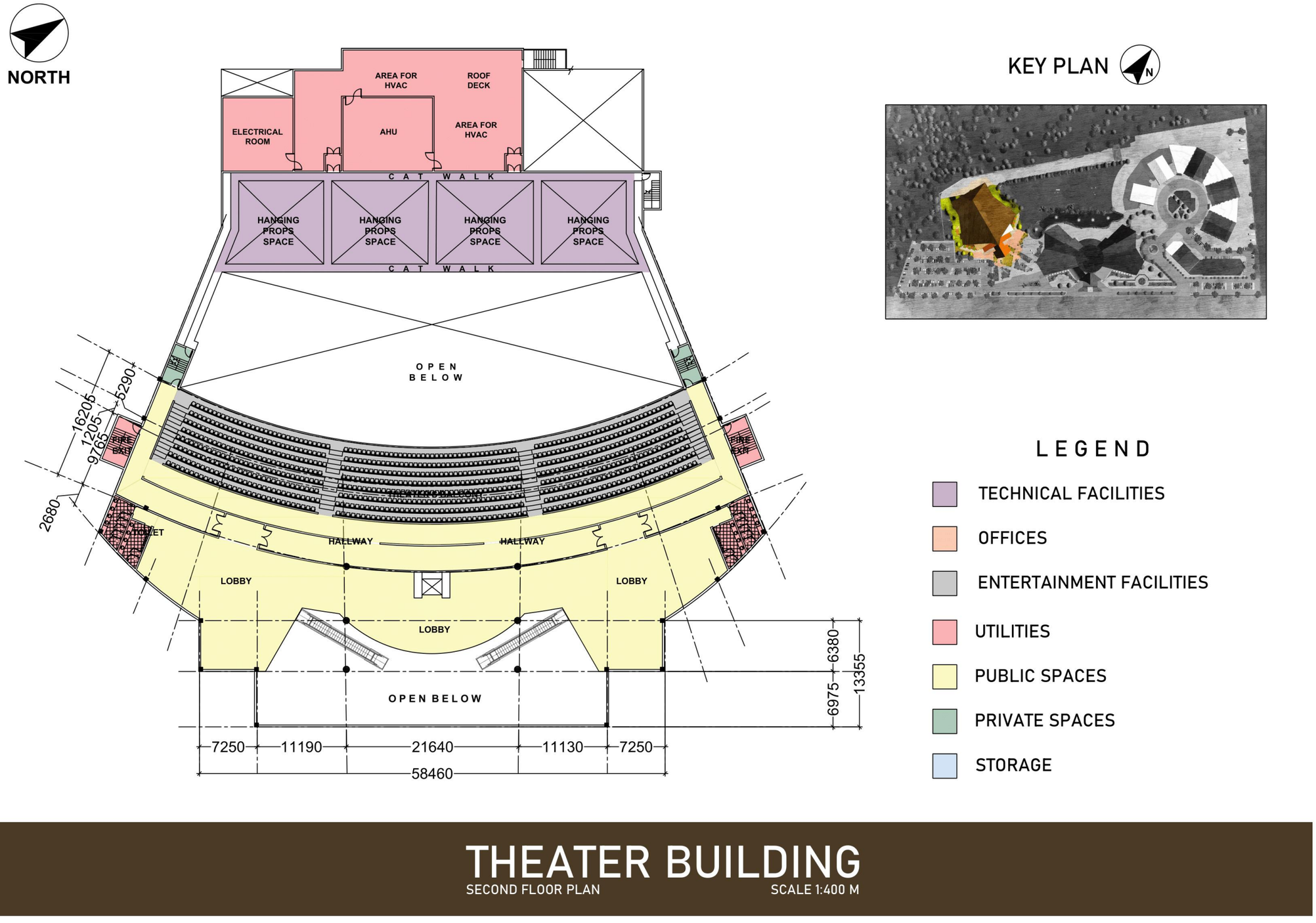
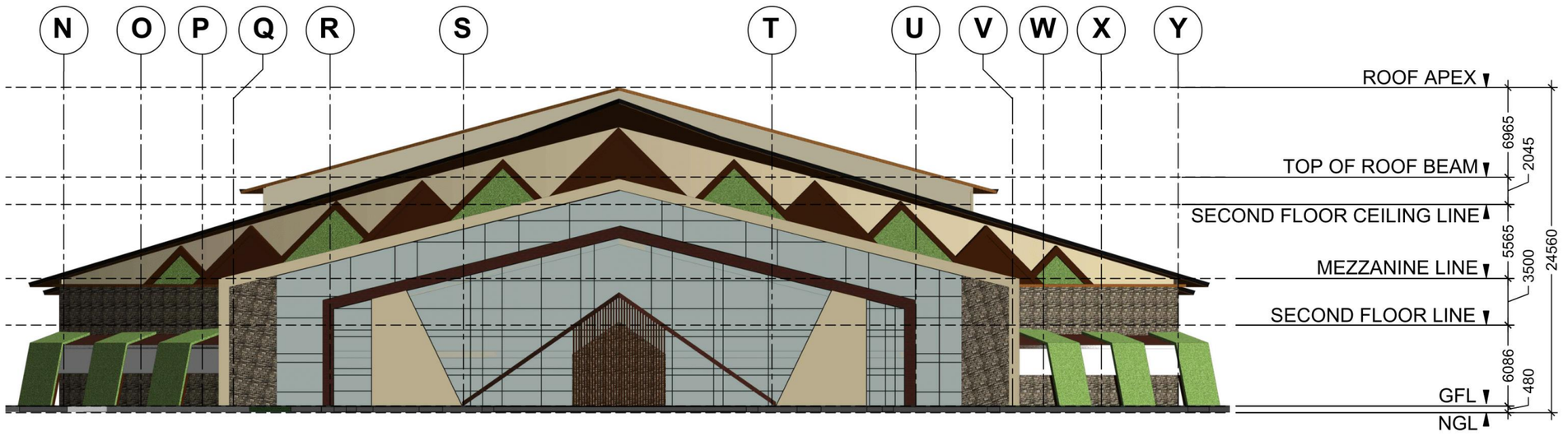
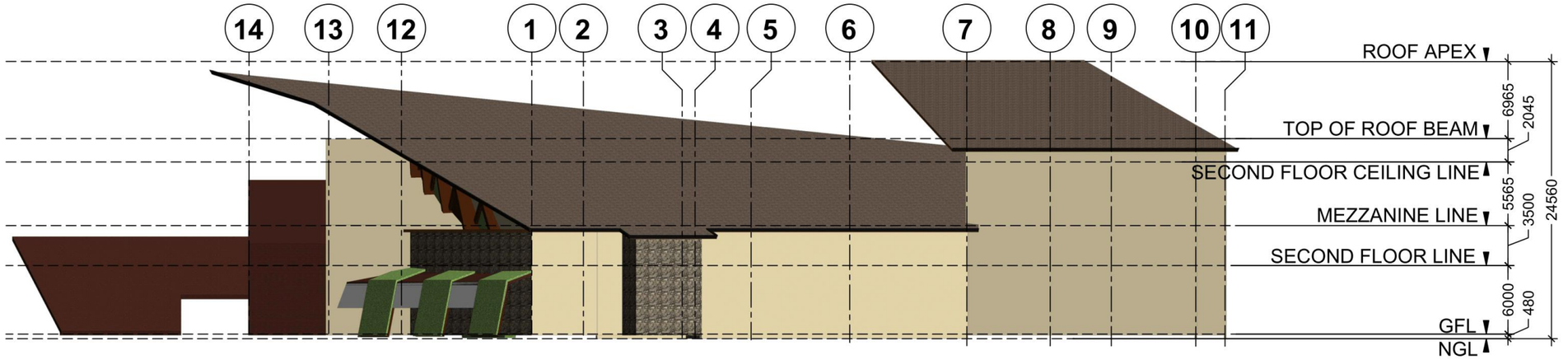


Figure 58. Theater Building Second Floor Plan



FRONT ELEVATION

SCALE 1:300 M

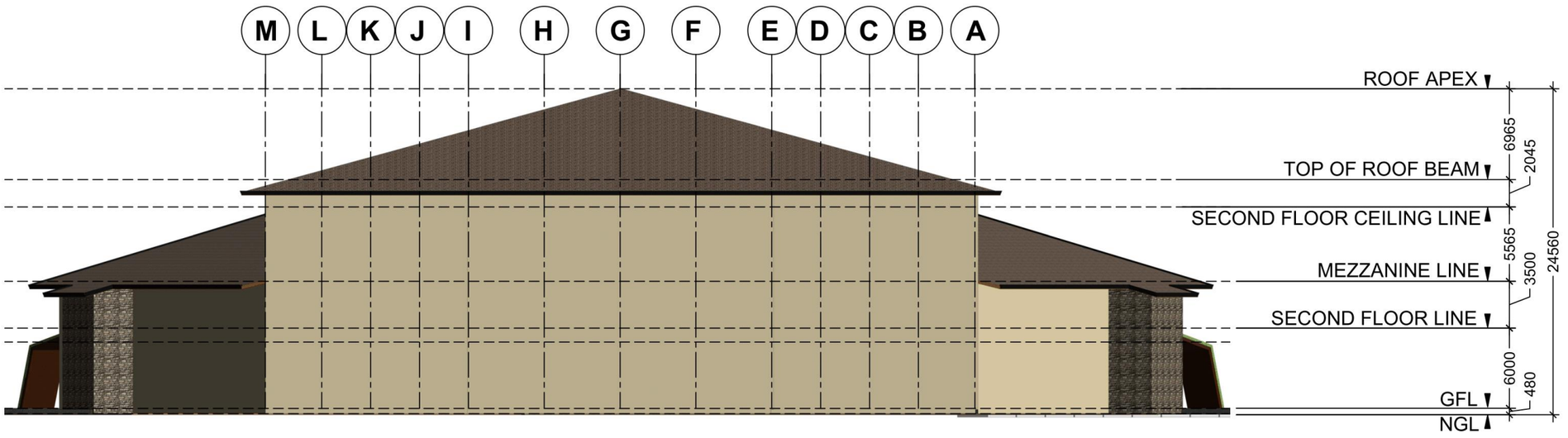


RIGHT SIDE ELEVATION

SCALE 1:350 M

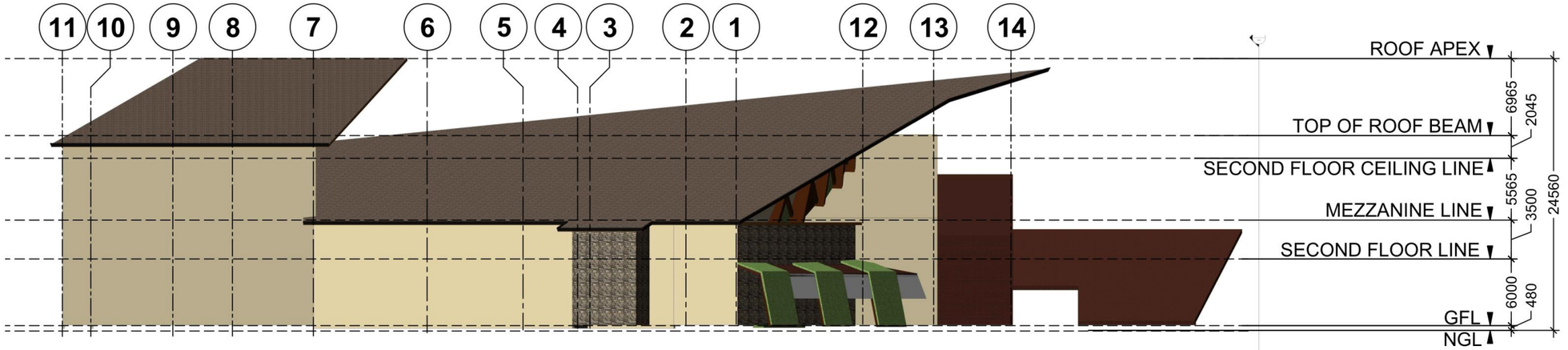
THEATER BUILDING

Figure 59. Theater Building Elevations



REAR ELEVATION

SCALE 1:300 M

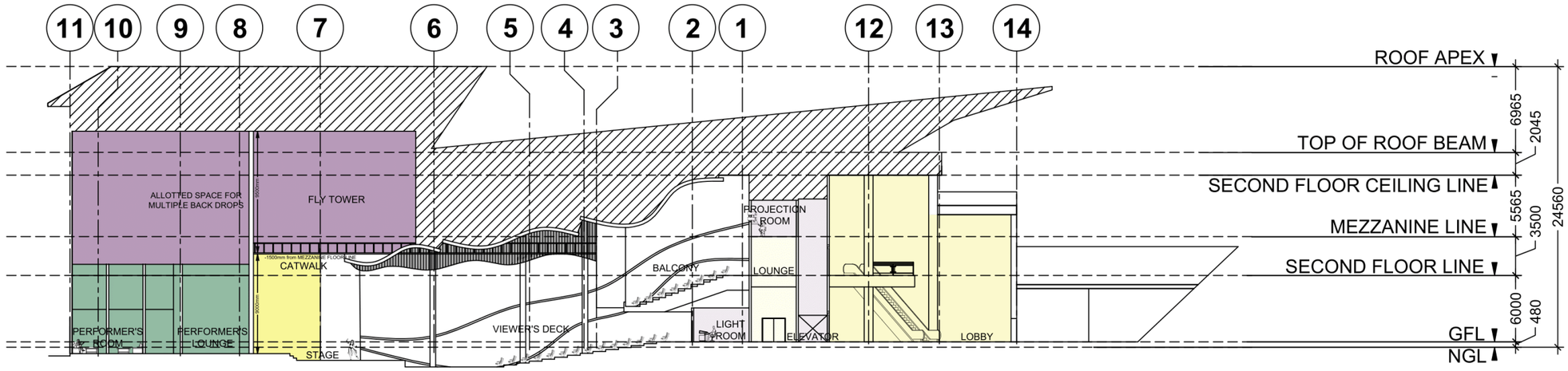


LEFT SIDE ELEVATION

SCALE 1:350 M

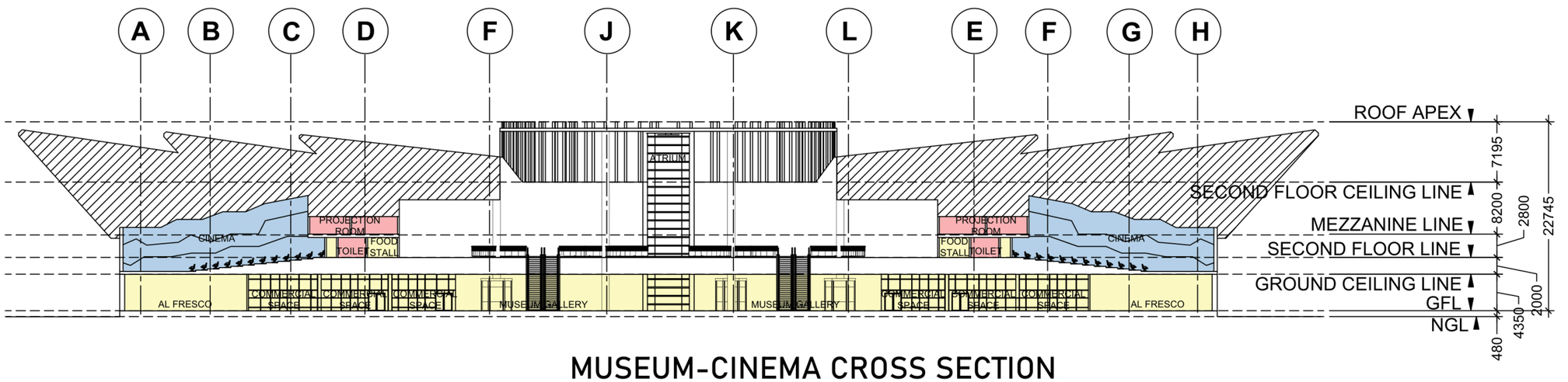
THEATER BUILDING

Figure 59 Cont'd



THEATER BUILDING LONGITUDINAL SECTION

SCALE 1:350 M



MUSEUM-CINEMA CROSS SECTION

SCALE 1:450 M

BUILDING SECTIONS

Figure 60. Museum-Cinema and Theater Building Sections



Figure 61. Training Facility Perspectives

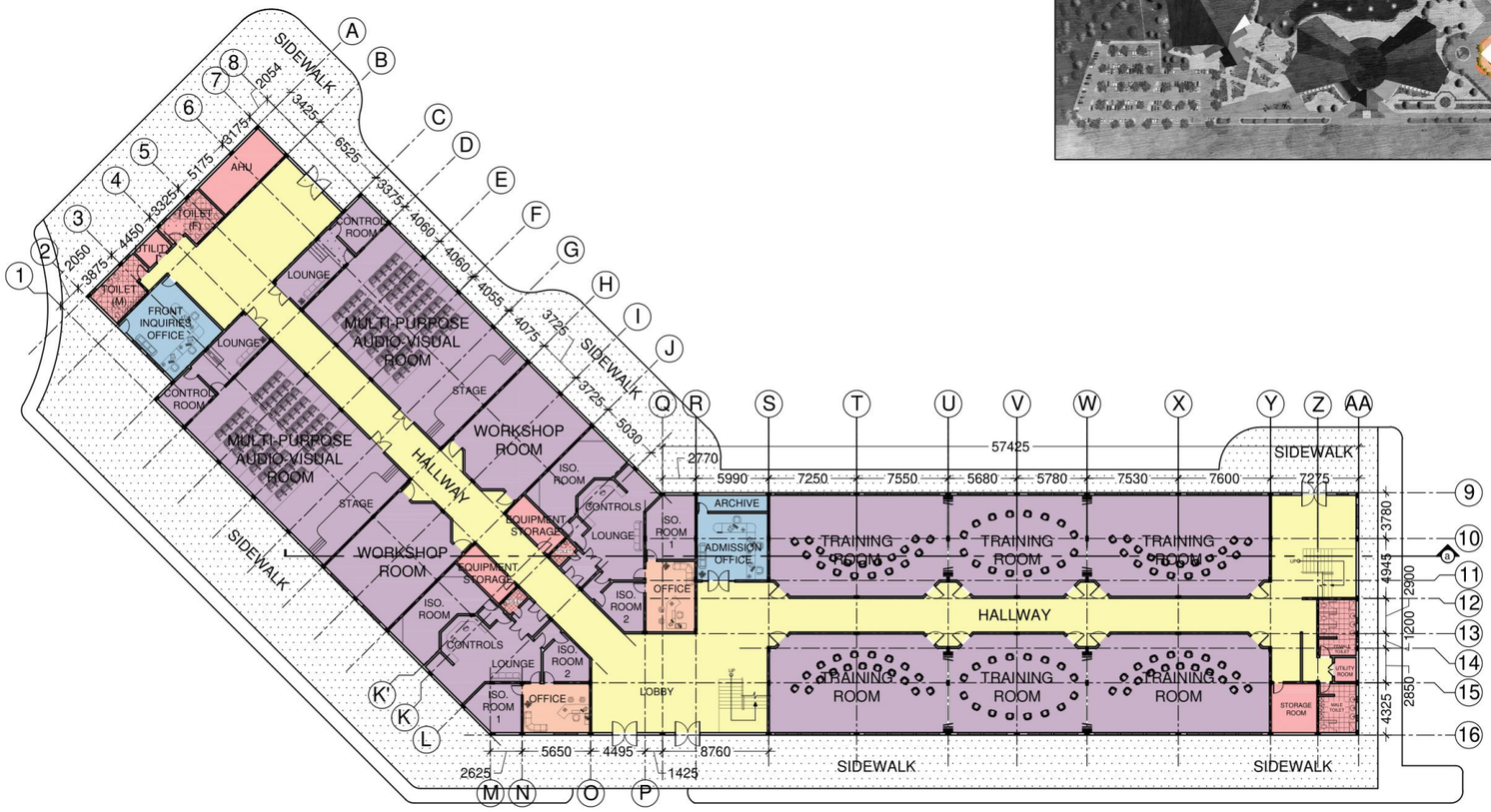
NORTH

LEGEND

- INQUIRIES
- TRAINING FACILITIES
- OFFICES
- PRIVATE SPACES
- PUBLIC SPACES
- TECHNICAL FACILITIES & UTILITIES

KEY PLAN





TRAINING FACILITY BUILDING

GROUND FLOOR PLAN

SCALE 1:400 M

Figure 62. Training Facility Ground Floor Plan

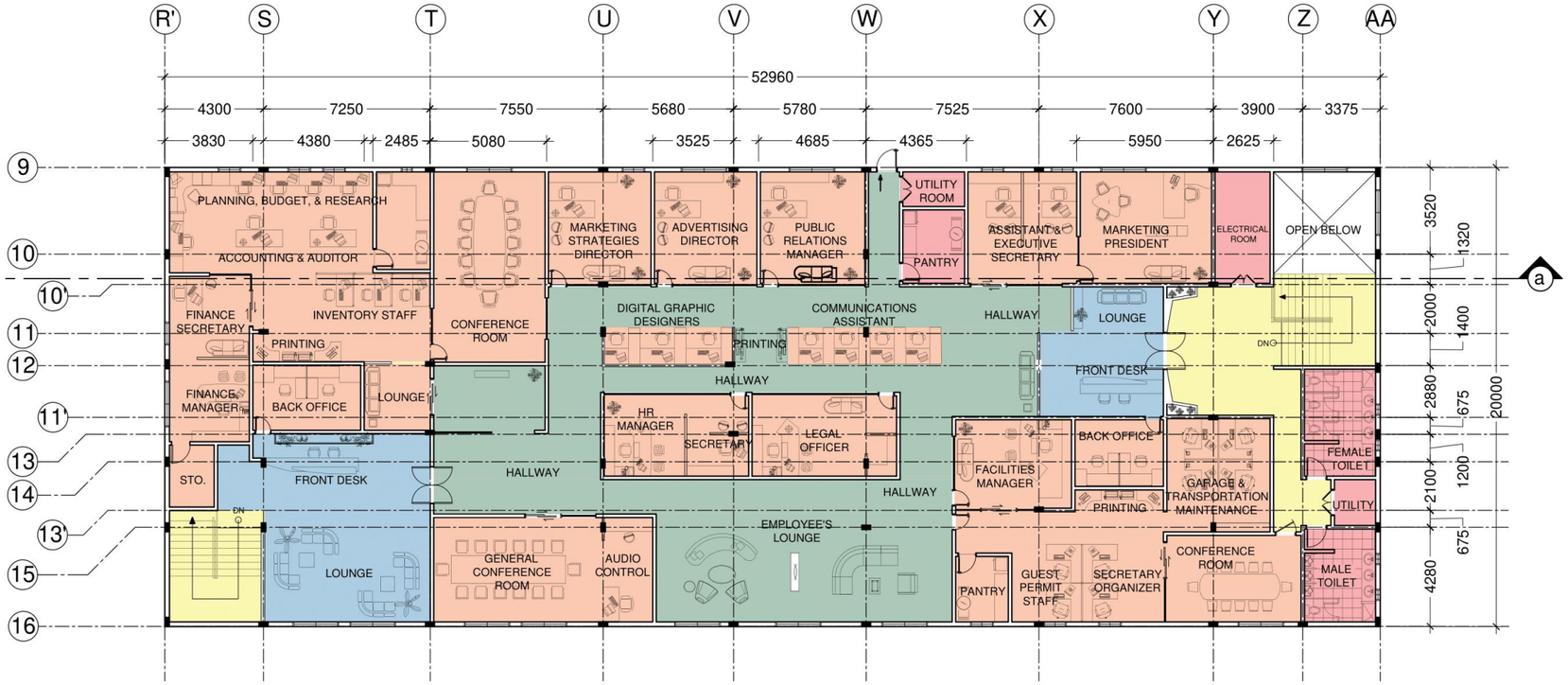
NORTH

LEGEND

- INQUIRIES
- TRAINING FACILITIES
- OFFICES
- PRIVATE SPACES
- PUBLIC SPACES
- TECHNICAL FACILITIES & UTILITIES

KEY PLAN



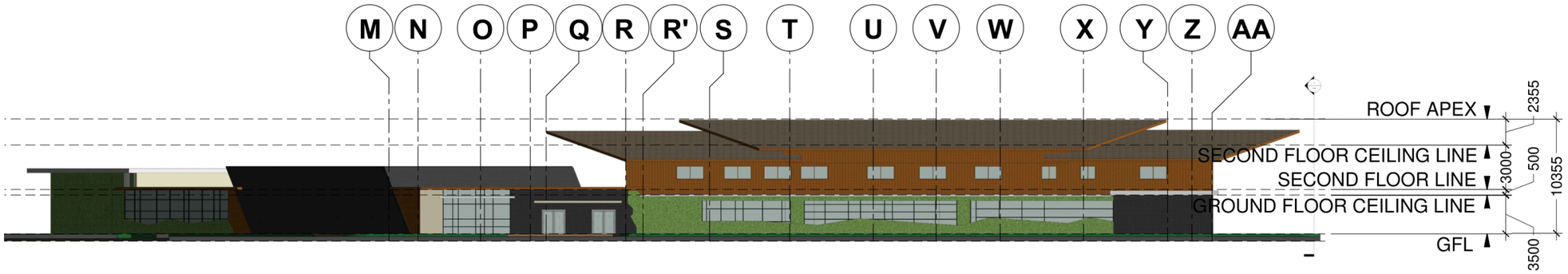


TRAINING FACILITY BUILDING

SECOND FLOOR PLAN

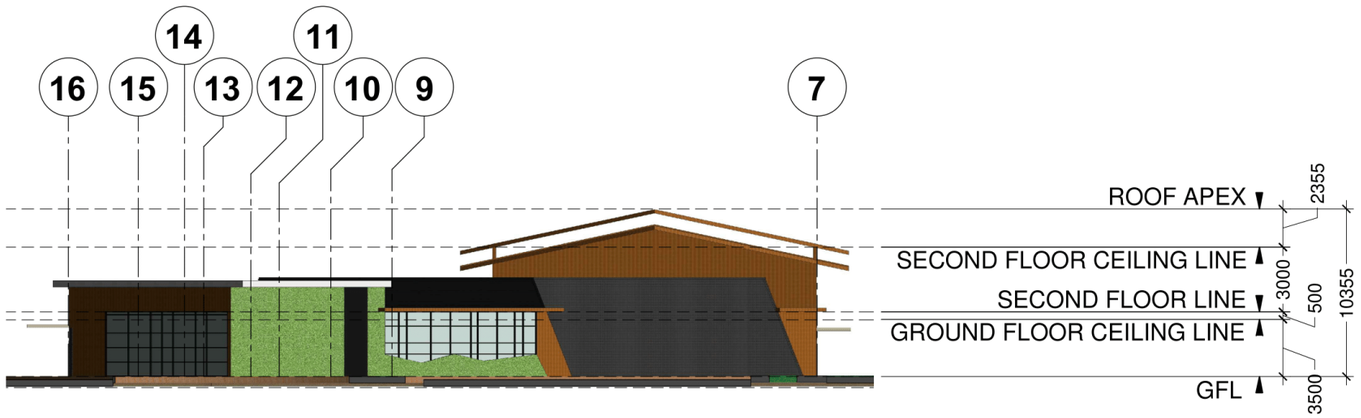
SCALE 1:400 M

Figure 63. Training Facility Second Floor Plan



FRONT ELEVATION

SCALE 1:350 M

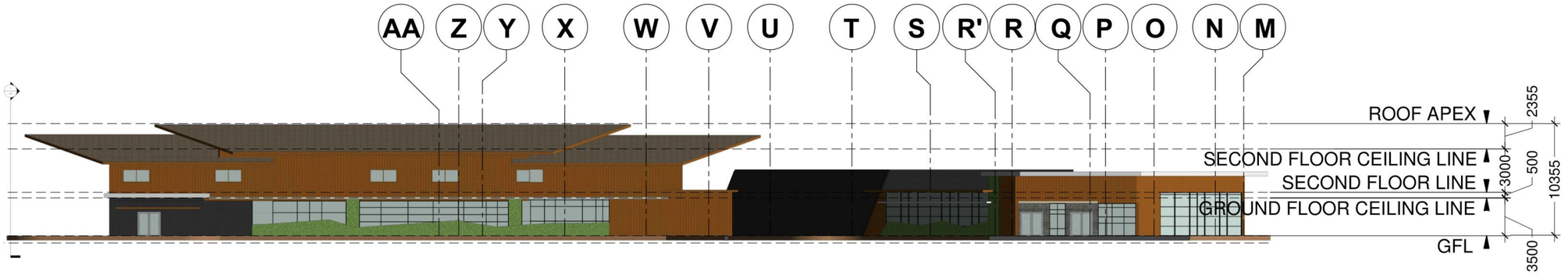


LEFT SIDE ELEVATION

SCALE 1:300 M

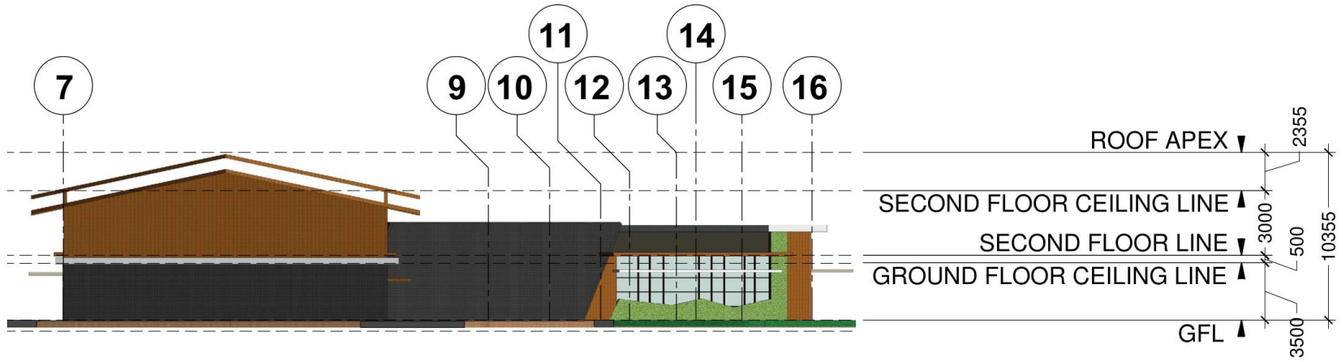
TRAINING FACILITY BUILDING

Figure 64. Training Facility Elevations



REAR ELEVATION

SCALE 1:350 M

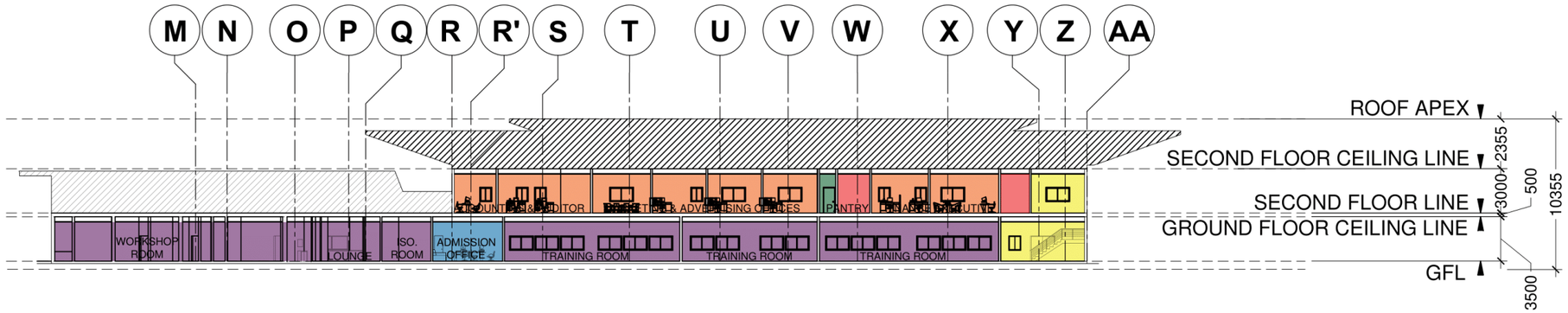


RIGHT SIDE ELEVATION

SCALE 1:300 M

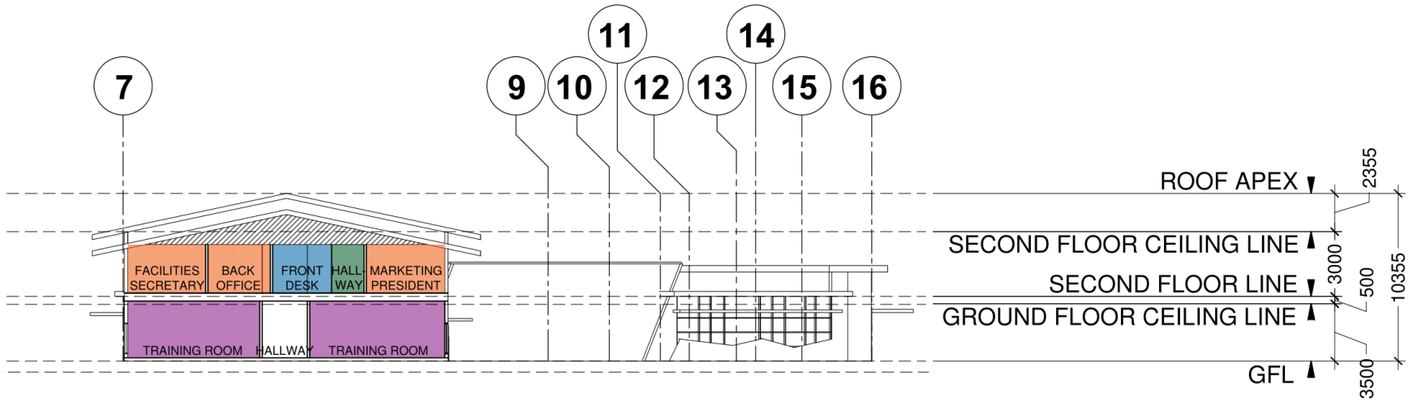
TRAINING FACILITY BUILDING

Figure 64 Cont'd



TRAINING FACILITY BUILDING CROSS SECTION

SCALE 1:350 M



TRAINING FACILITY BUILDING LONGITUDINAL SECTION

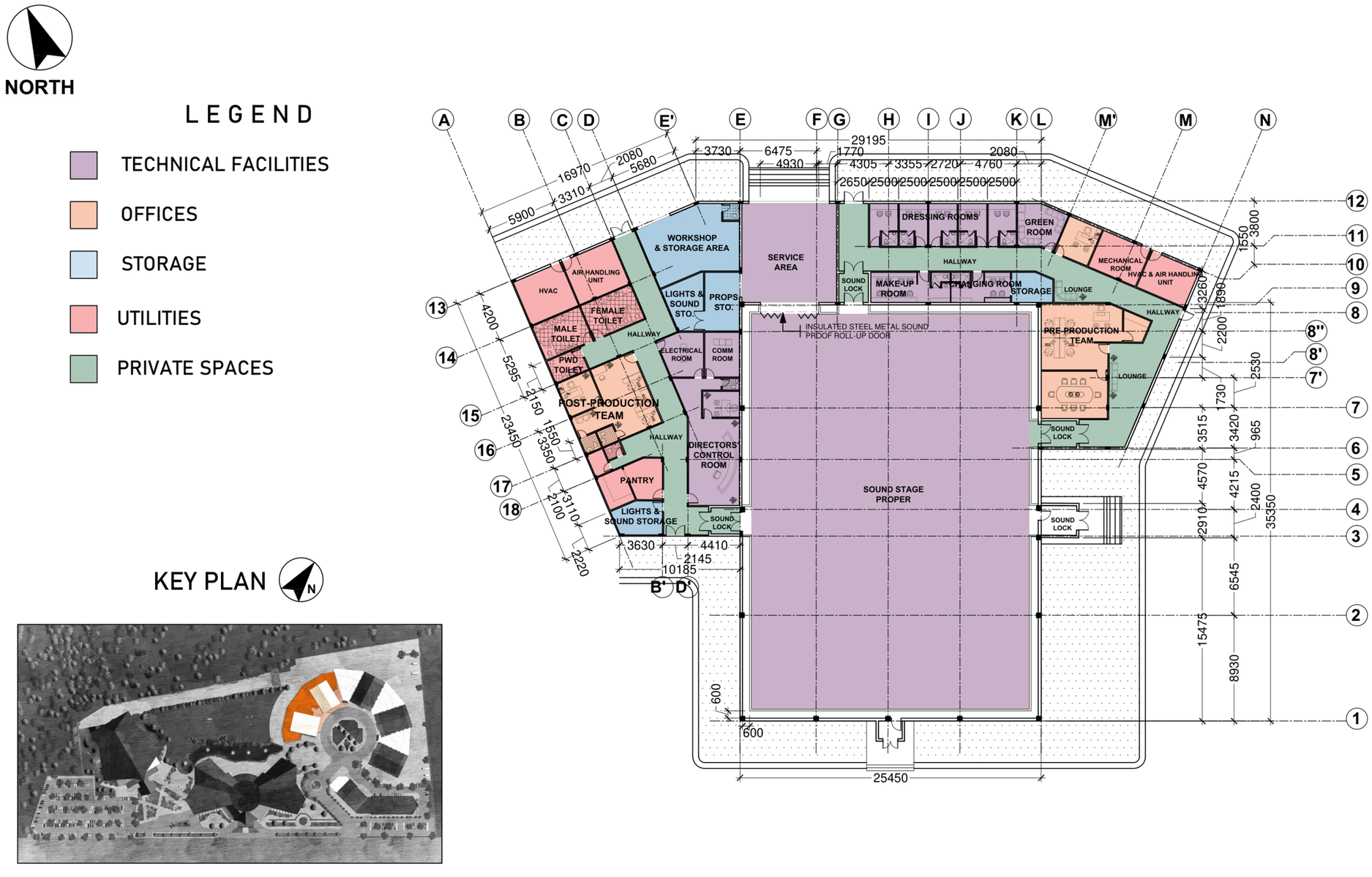
SCALE 1:300 M

BUILDING SECTIONS

Figure 65. Training Facility Sections



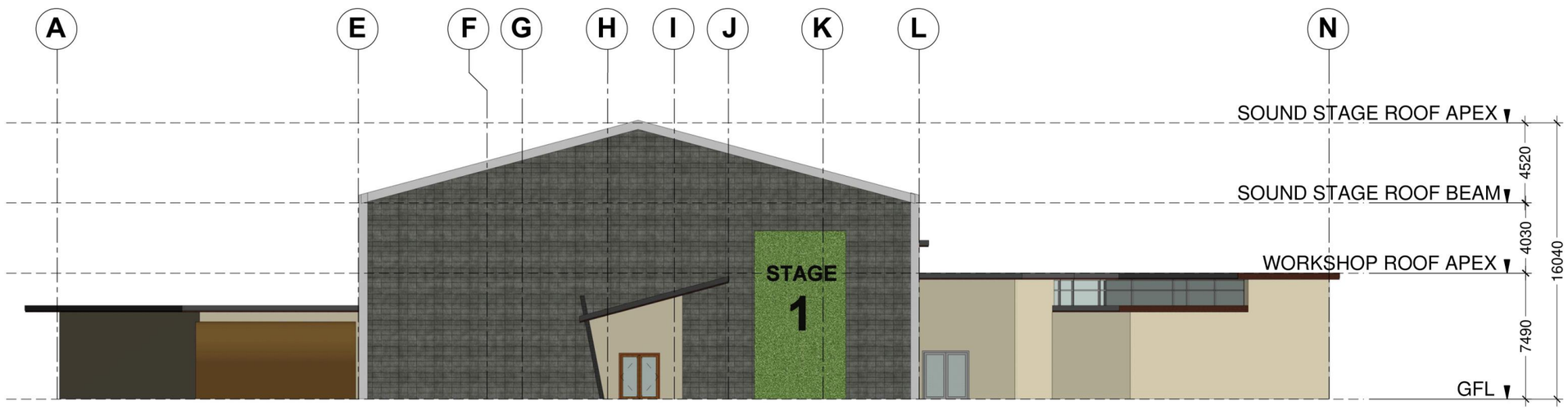
Figure 66. Sound Stages Perspectives



SOUND STAGE - S

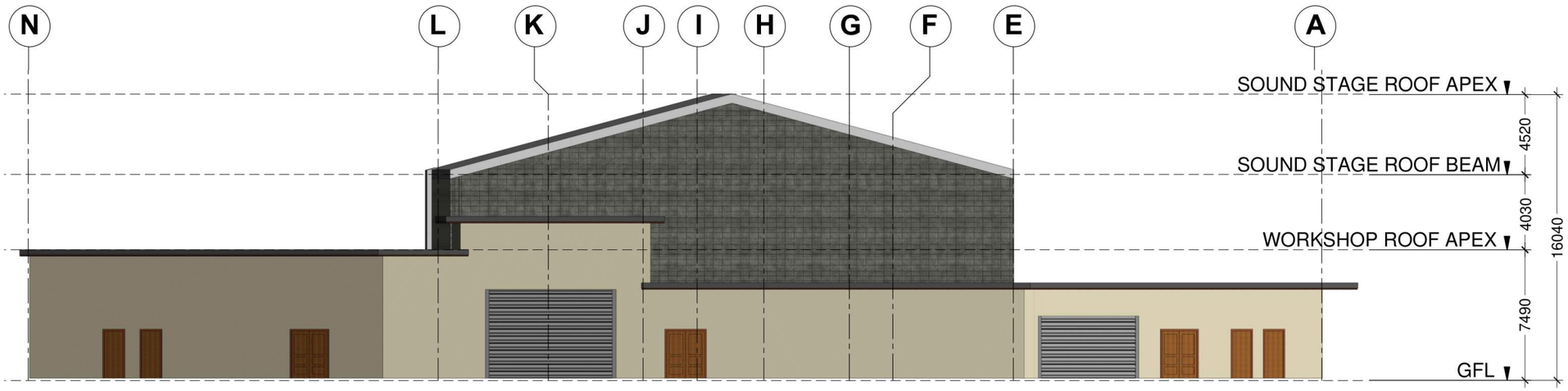
TYPICAL FLOOR PLAN SCALE 1:300 M

Figure 67. Sound Stage-S Floor Plan



SOUND STAGE & WORKSHOP FRONT ELEVATION

SCALE 1:200 M

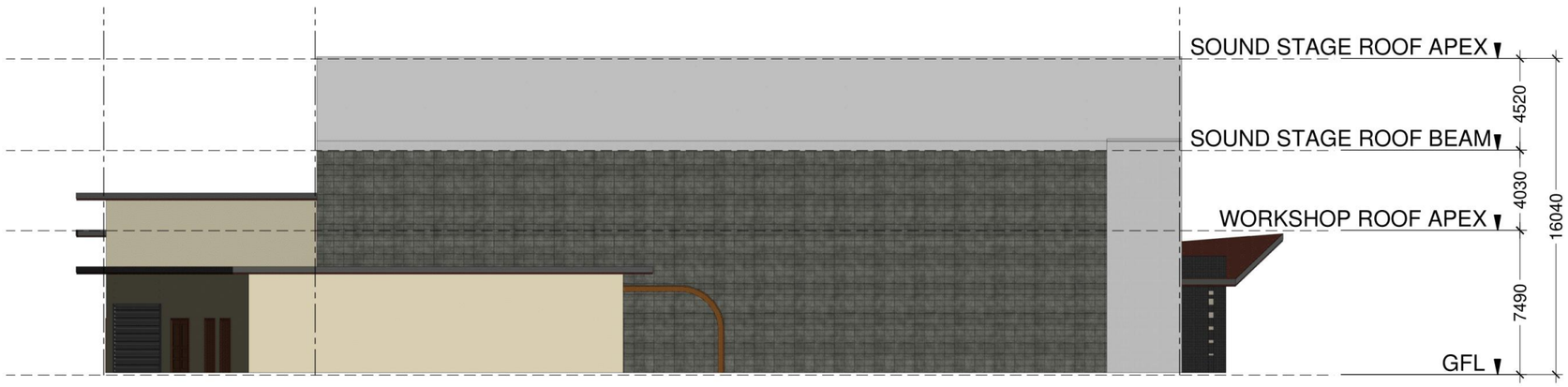


SOUND STAGE & WORKSHOP REAR ELEVATION

SCALE 1:200 M

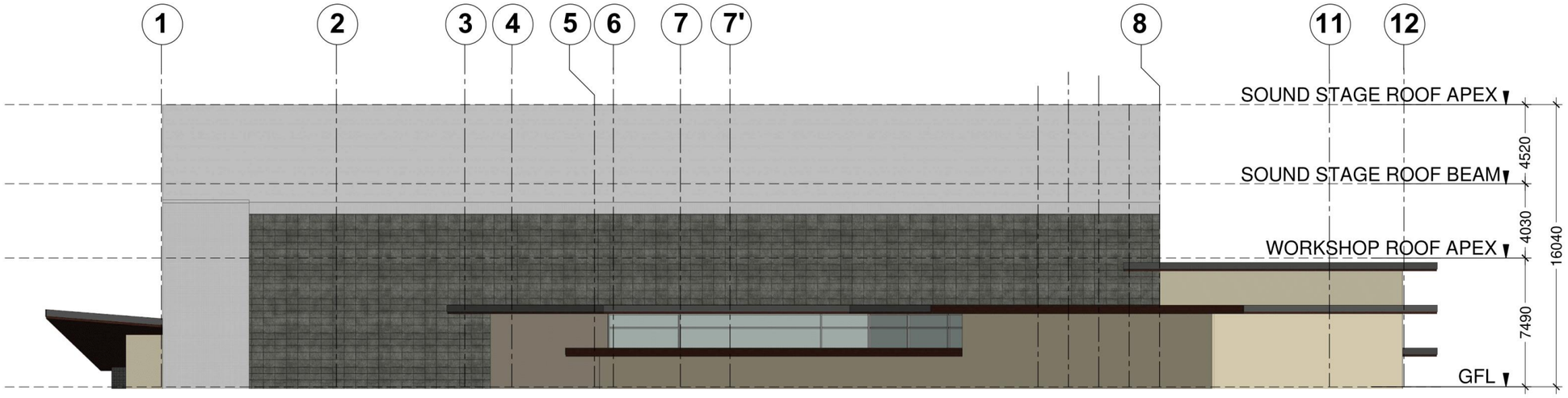
SOUND STAGE - S & WORKSHOP BUILDING

Figure 68. Sound Stage-S Elevations



SOUND STAGE & WORKSHOP LEFT SIDE ELEVATION

SCALE 1:200 M

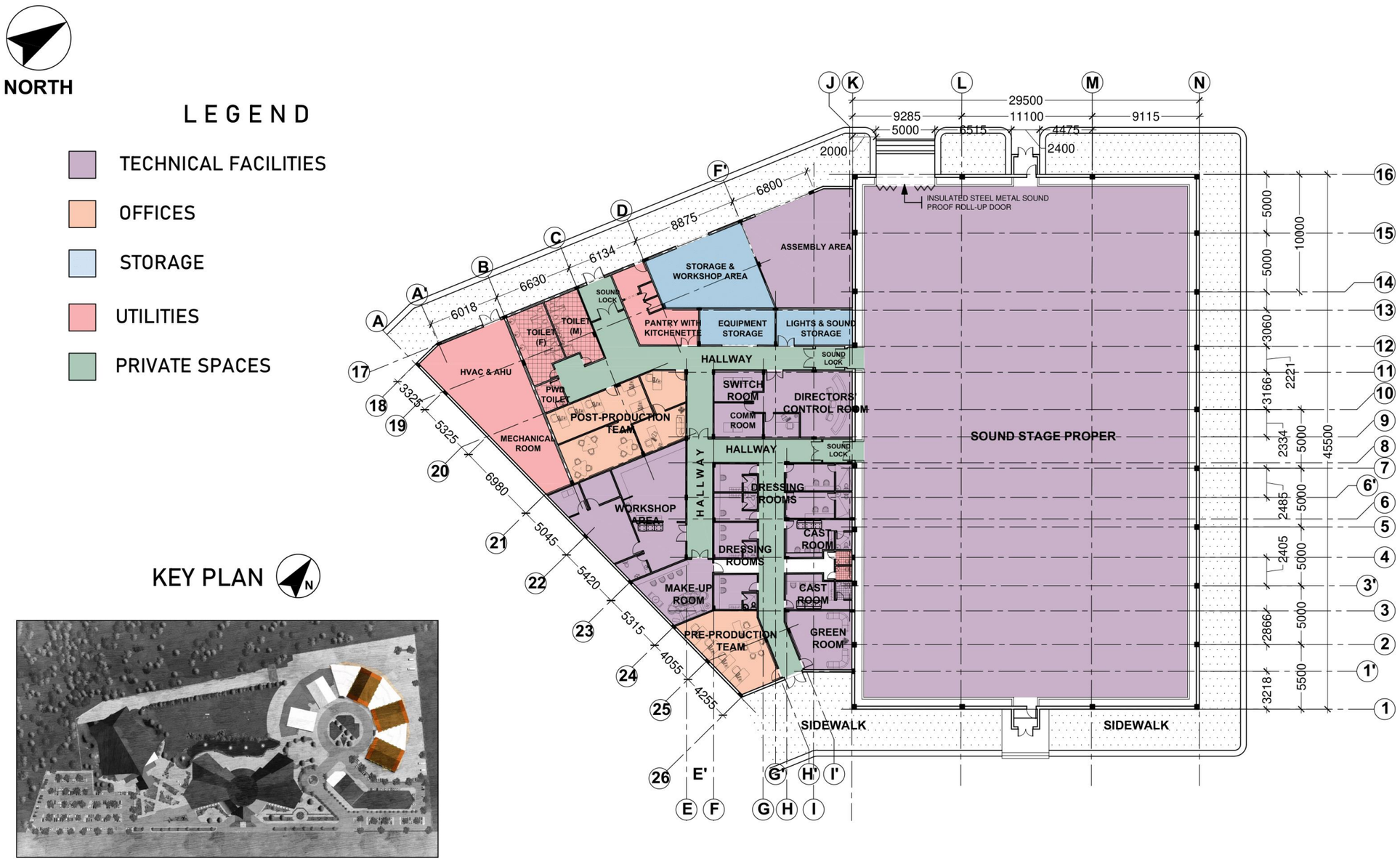


SOUND STAGE & WORKSHOP RIGHT SIDE ELEVATION

SCALE 1:200 M

SOUND STAGE - S & WORKSHOP BUILDING

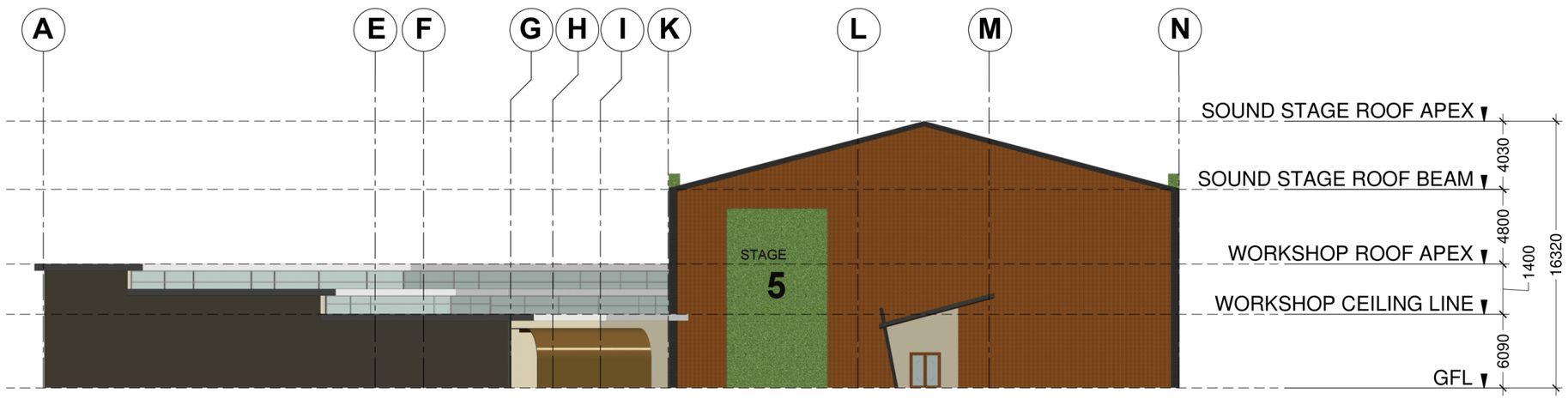
Figure 68 Cont'd



SOUND STAGE - B

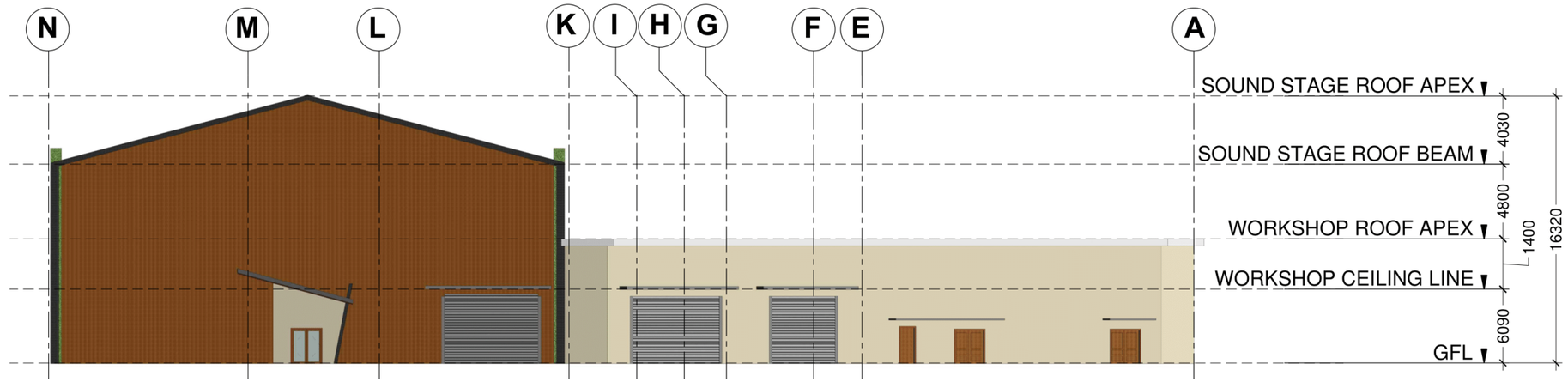
TYPICAL FLOOR PLAN SCALE 1:300 M

Figure 69. Sound Stage-B Floor Plan



SOUND STAGE & WORKSHOP FRONT ELEVATION

SCALE 1:200 M

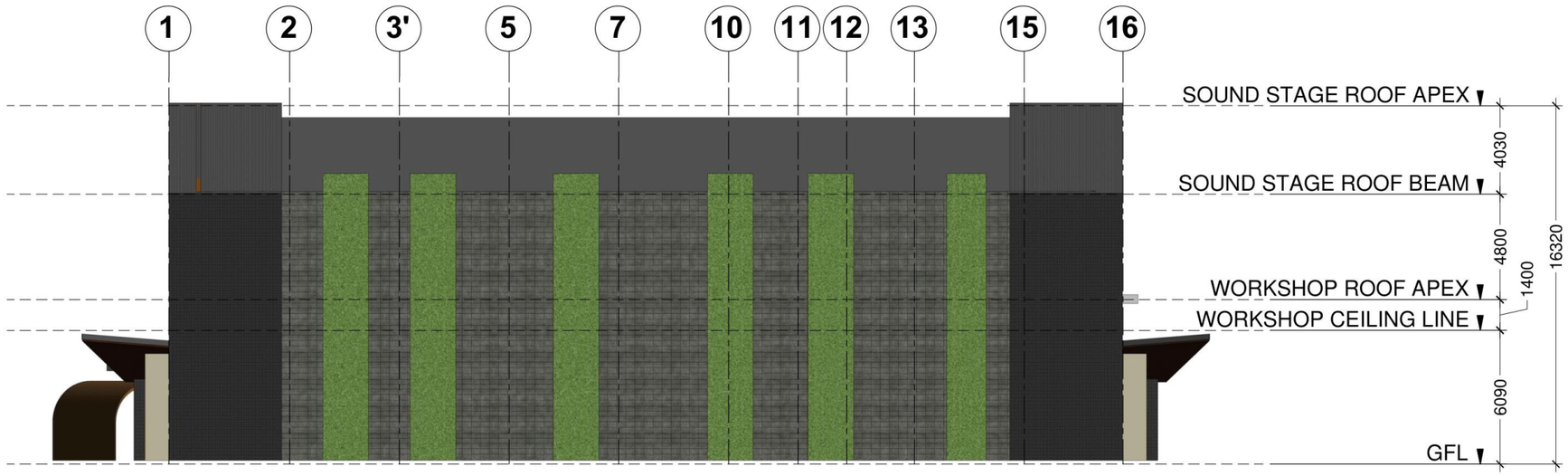


SOUND STAGE & WORKSHOP REAR ELEVATION

SCALE 1:200 M

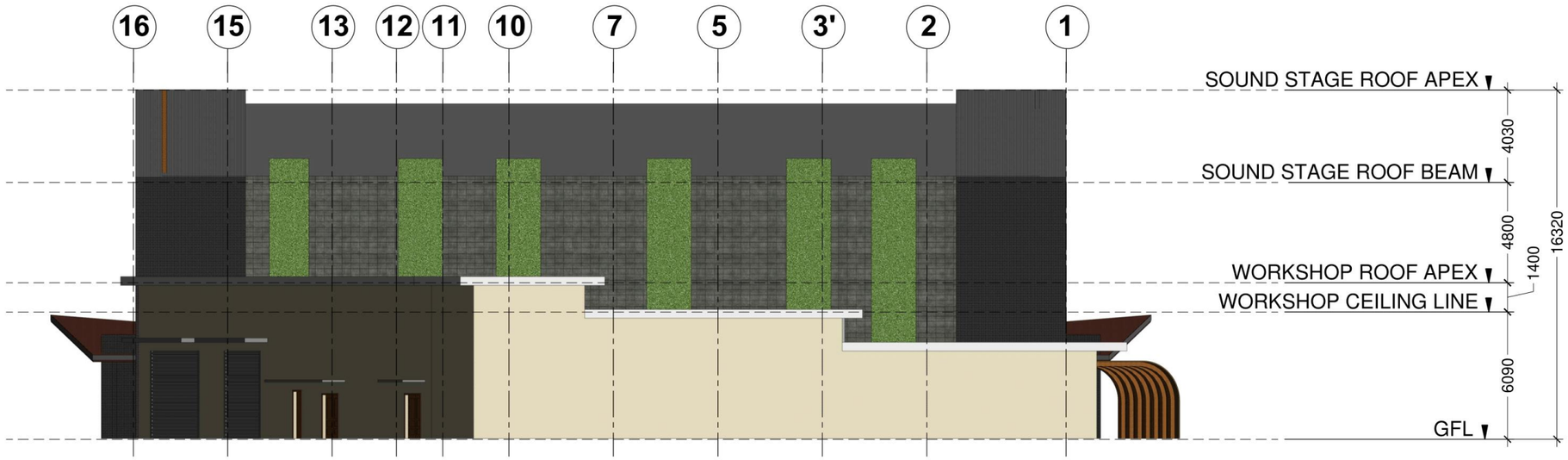
SOUND STAGE - B & WORKSHOP BUILDING

Figure 70. Sound Stage-B Elevations



SOUND STAGE & WORKSHOP RIGHT SIDE ELEVATION

SCALE 1:200 M

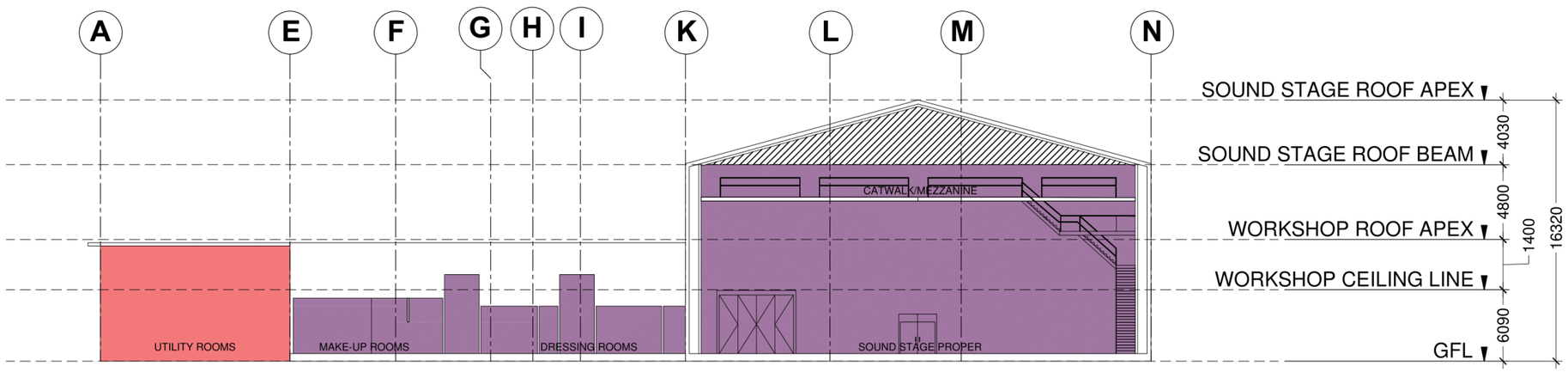


SOUND STAGE & WORKSHOP LEFT SIDE ELEVATION

SCALE 1:200 M

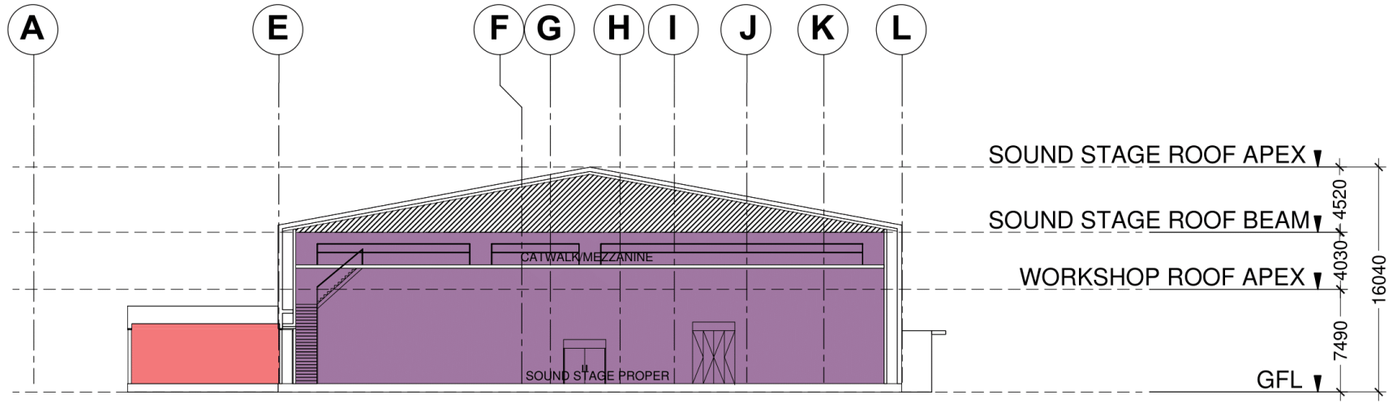
SOUND STAGE - B & WORKSHOP BUILDING

Figure 70 Cont'd



SOUND STAGE - B & WORKSHOP CROSS SECTION

SCALE 1:200 M



SOUND STAGE - S & WORKSHOP LONGITUDINAL SECTION

SCALE 1:300 M

SOUND STAGES SECTIONS

Figure 71. Sound Stages Sections

Conclusion

The research was configured in a form of an exploratory search where responsiveness was a key factor. The collection of data gathered through research, case studies, interviews, and surveys helped the researchers in establishing the points and arguments of this study. Through the interviews and data collection, the researchers have determined what was lacking in the industry, and it showed unsurprisingly interconnected to one another. The lack of patriotism rises due to the end user's lack of knowledge towards the history, the current issues and the technicalities in the industry. With that being said, all these can be rooted from the lack of support the industry receives from both the government and the end users themselves; therefore, to strengthen the aim of the study, the researchers came up with such concept that will open the eyes of the Filipinos about the remarkable importance, the barely recognized success, and the unseen potential of the Philippine film industry. The results made the researchers come up with the best possible design solution to compensate for the current problems stated in order to generate lasting solutions.

To ensure that the project would be efficiently running, functional and design appropriate innovations, technologies, and techniques were incorporated.

Privacy and security play a pivotal role in the entire project, that is why the overall planning required the placement of multiple security points and security features such as biometric system, CCTVs, control rooms, and security fences.

Moreover, the most significant aspect in almost all the amenities is the sound quality, this is why the application ofadaptive innovations such as three-dimensional volumetric diffusers and micro perforated acoustic panels as building acoustics were incorporated.

Efficiency requires the utilization of all possible resources to maintain the sustainability of the project and the use of rainwater collection system, solar panels, LED lights, and green walls were applied. The climatic condition of the country also contributes significantly to the effectiveness of the design. To keep the plan viable, the use of passive cooling was considered in throughout the design process.

The researchers believe that this Proposed Film Complex will enhance the industry of film in the country in terms of movie quality and content. On the other hand, according to Trading Economics, revenues from corporate tax rate are a significant source of income for the government of the Philippines. Since the proposed project will be able to generate income, it will be beneficial for the economic state of the country through the taxes collected by the government. Most importantly, it will enhance tourism and cultivate the culture of Filipino cinema. With numerous organizations that support the industry of film in the country, the researchers concluded that the proposed project is feasible with valid reasons and statements to support what the researchers have concluded in this proposal.

Recommendation

With all the issues going on in the country, there is a need to build a facility that is as relevant as this proposal, and it is recommended that further research be made especially in this fast-paced world. The researchers recommend the focus on adaptive technologies that will be useful for the project security, safety, and sustainability.

The involvement of either government or non-government organizations must take place in order to carry out projects like this, which will greatly affect the economy and pride of the Filipinos, as there are no existing facilities that can cater to the needs of the film industry. There are existing organizations with the capacity to allocate their interest and attention in constructing entertainment facilities like this, which will also contribute to the enhancement of the economy and the Filipino nation.

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Appendices

Appendix A

Letter of Request and Transfer Certificate of Title in Santa Maria, Bulacan

MALAYAN COLLEGES LAGUNA
Mapúa Institute of Technology at Laguna
College of Architecture

Registry of Deeds
Trece Martires

Good Day!

We, the students listed below, are BS Architecture students from Malayan Colleges Laguna. We would like to request your good office some useful information for our thesis proposal entitled **"Film Complex: The Aid of Architecture in the rise of the Philippine Film Industry"** in partial fulfillment of the course requirements for Architectural Design 9: Thesis Research Writing.

Our thesis aims to develop and nurture our design skills as future architects. We have come up with this particular project as we believe it will be of a huge help in cultivating the Philippine Cinema in a lot of aspects, and it can also bring impact to our country economically, environmentally, and culturally, including the increase in the scale of Philippine tourism. The facility will consist of abundant film studios, a museum or archive that is related to the Philippine cinema, various indoor and outdoor scenarios for shootings, and different offices that will cater people who manages and uses the whole vicinity.

Our team would like to request your good office to *assign us the lot* within the vicinity of Santa Maria, Bulacan which absolutely fits our said project, in terms of accessibility, lot size, and classification. Together with it, we would also like to request for the following documents of the lot that will be assigned to us:

- Transfer Certificate of Title

We have chosen to get this information personally so that we could assess and proceed with our research as soon as possible. We assure to keep those information very confidential and strictly for educational and research purposes only. Lastly, we are thankful and very gratified if our request is granted and rest-assured every data and information will be returned, if it deems necessary.

Respectfully yours,

ALMIRA CLAIRE M. CALARA
Student No. 2011100702
Contact No.: 0908-343-2305
Email: claire.calara@gmail.com

JULIUS FRANK C. ESPIRITU
Student No. 2013107138
Contact No.: 0905-306-8138

Approved:

HANNA JEREM L. MARIANO
Student No. 2011107043
Contact No.: 0916-457-8832

Ar. ARMANDO DELA VEGA, MSP
Thesis Adviser

Judicial Form No. 109
(Revised Feb 2013)

REPUBLIC OF THE PHILIPPINES
DEPARTMENT OF JUSTICE
Land Registration Authority
QUEZON CITY

Registry of Deeds for Province of Cavite

Transfer Certificate of Title

No. 057-2014012635

IT IS HEREBY CERTIFIED that certain land situated in POBLACION, MUN. OF CARMONA, PROV. OF CAVITE, bounded and described as follows:
A PARCEL OF LAND (LOT 711-F (LOT 1955 OF THE CAD. SURVEY OF CARMONA CAD. 285, PLAN CSD-04-001925-D LRC CASE NO. B-80-16 LRC REC. NO. N-559900), SITUATED IN THE POBLACION, MUN. OF CARMONA, PROV. OF CAVITE. BOUNDED ON THE NE., FROM PTS. 1-3 BY LOT NO. 711-G, LOT NO. 1956 (Continued on next page)

IT IS HEREBY CERTIFIED that certain land situated in POBLACION, MUN. OF CARMONA, PROV. OF CAVITE, bounded and described as follows:
A PARCEL OF LAND (LOT 711-F (LOT 1955 OF THE CAD. SURVEY OF CARMONA CAD. 285, PLAN CSD-04-001925-D LRC CASE NO. B-80-16 LRC REC. NO. N-559900), SITUATED IN THE POBLACION, MUN. OF CARMONA, PROV. OF CAVITE. BOUNDED ON THE NE., FROM PTS. 1-3 BY LOT NO. 711-G, LOT NO. 1956 (Continued on next page)
is registered in accordance with the provision of the Property Registration Decree in the name of

Owner: CALEB ANG, OF LEGAL AGE, FILIPINO, MARRIED TO JOSEPHINE T. ANG.
Address: UNIT 1, 2ND FLOOR FACILITIES CENTER, 548 SHAW BOULEVARD, MANDALUYONG CITY

as owner thereof in fee simple, subject to such of the encumbrances mentioned in Section 44 of said Decree as may be subsisting.

IT IS FURTHER CERTIFIED that said land was originally registered as follows:

Case No.:
Orig. Reg. Date: 08 30 1982
Original RD : PROVINCE OF CAVITE
Volume No.: O-14
Original Owner:

Record No.: N-66900
Decree No.: N-155839
OCT No.: OCT-O-2029
Page No.: 19

Marites Correa Tamayo
Deputy Register of Deeds

CONSULTA RAISED BY REGISTRANT : MEMORANDUM
CONSULTA NUMBER:057-2014-000015
CONSULTA RAISED BY REGISTRANT: RE: NOTICE OF ADVERSE CLAIM UNDER ENTRY NO. 2014059420 DATED Nov 14 2014 10:01AM , TO THE ADMINISTRATOR, LRA

Marites Correa Tamayo
Deputy Register of Deeds
DATE OF INSCRIPTION: Dec 1 2014 2:12PM

CANCELLATION OF MEMORANDUM OF CONSULTA : CONSULTA RESOLUTION
CONSULTA NUMBER:057-2014-000015
BY VIRTUE OF THE FINALITY OF RESOLUTION DATED WHICH STATES, THUS:

WHEREFORE, PREMISES CONSIDERED, THIS AUTHORITY HOLDS THAT THE NOTICE OF ADVERSE CLAIM IS NOT REGISTRABLE. WE SUSTAIN THE DENIAL MADE BY THE REGISTER OF DEEDS.

THE MEMORANDUM OF CONSULTA DATED Dec 1 2014 2:12PM IS HEREBY CANCELLED.

RESOURCES, INC. - COVERING THE PARCEL OF LAND DESCRIBED IN THIS TITLE FOR THE SUM OF SEVENTY TWO MILLION PESOS (PHP 72,000,000.00), SUBJECT TO THE TERMS AND CONDITIONS STIPULATED IN THE CONTRACT OF MORTGAGE, EXECUTED BEFORE THE NOTARY PUBLIC FOR MAKATI, RUBEN T.M. RAMIREZ (DOC. NO. 228; PAGE NO. 47; BOOK NO. XIX; SERIES OF 1998).
DATE OF INSTRUMENT - SEPT. 16, 1998
DATE OF INSCRIPTION - JUNE 8, 2010 @ 2:00 P.M.

(SGD) ATTY. EDGAR D. SANTOS
REGISTER OF DEEDS

. : ENTRY NO. 385-182 SECRETARY'S CERTIFICATE - ALEJANDRO P. RUIZ, JR., CORPORATE SECRETARY - RESOLVED THAT BENNIE CUASON, PRESIDENT AND/OR CHONG SO PO, TREASURER OF THE CORPORATION ARE HEREBY AUTHORIZED TO SIGN, EXECUTE, MORTGAGE THE PARCEL OF LAND DESCRIBED IN THIS TITLE, AS PER SECRETARY'S CERTIFICATE SUBSCRIBED AND SWORN TO BEFORE THE NOTARY PUBLIC FOR MAKATI; RUBEN T.M. RAMIREZ (DOC. NO. 150; PAGE NO. 31; BOOK NO. XIX; SERIES OF 1998), COPY ON FILE IN THIS REGISTRY.
DATE OF INSTRUMENT - SEPT. 3, 1998
DATE OF INSCRIPTION - JUNE 10, 2010 AT 2:10 P.M.

(SGD) ATTY. EDGAR D. SANTOS
REGISTER OF DEEDS

Judicial Form No. 109
(Revised Feb 2013)

TCT No.: 057-2014012635
Page No.: 2

TECHNICAL DESCRIPTION *(Continued from page 1)*

(ROAD WIDENING); ON THE SE., FROM PT. 3-5 BY LOT NO. 711-B, LOT NO. 1954 (CARMONA DASMARIÑAS ROAD) 20.00 M. WIDE), ON THE W., FROM PT. 5-9 BY LOT NO. 660 AND ON THE NW., FR. 9-16 BY LOT NO. 660; AND FROM PT. 16-1 BY LOT 711-M; LOT NO. 1957. BEGINNING AT A PT. MARKED "1" ON PLAN BEING N. 8 DEG. 07'W., 679.50 M. FR. BLLM NO. 1, CAD-285, CARMONA CAD. THENCE S. 26 DEG. 27'E., 33.52 M. TO PT. 2; THENCE S. 25 DEG. 55'E., 224.57 M. TO PT. 3; THENCE S. 68 DEG. 55'W., 231.10 M. TO PT. 4; THENCE S. 69 DEG. 01'W., 297.59 M. TO PT. 5; THENCE N. 2 DEG. 58'W., 53.89 M. TO PT. 6; THENCE N. 62 DEG. 22'E., 24.19 M. TO PT. 7; THENCE N. 30 DEG. 19'E., 40.38 M. TO PT. 8; THENCE N. 27 DEG. 43' W., 68.78 M. TO PT. 9; THENCE N. 36 DEG. 36'E., 42.24 M. TO PT. 10; THENCE N. 57 DEG. 54'E., 103.84 M. TO PT. 11; THENCE N. 56 DEG. 49'E., 51.58 M. TO PT. 12; THENCE N. 60 DEG. 89.14 M. TO PT. 13; THENCE N. 60 DEG. 05'E., 39.14 M. TO PT. 12; THENCE N. 60 DEG. 05'E., 89.14 M. TO PT. 13; THENCE N. 26

Judicial Form No. 109
(Revised Feb 2013)

TCT No.: 057-2014012635
Page No.: 3

MEMORANDUM OF ENCUMBRANCES

. : ENTRY NO. 8467-181 - IN FAVOR OF PROSPERITY CREDIT RESOURCES, INC. - COVERING THE PARCEL OF LAND DESCRIBED IN THIS TITLE FOR THE SUM OF SEVENTY TWO MILLION PESOS (PHP 72,000,000.00), SUBJECT TO THE TERMS AND CONDITIONS STIPULATED IN THE CONTRACT OF MORIGAGE, EXECUTED BEFORE THE NOTARY PUBLIC FOR MAKATI, RUBEN T.M. RAMIRE2 (DOC. NO. 228; PAGE NO. 47; BOOK NO. XIX; SERIES OF 1998).
DATE OF INSTRUMENT - SEPT. 16, 1998
DATE OF INSCRIPTION - JUNE 8, 2010 AT 2:00 P.M.

(SGD) ATTY. EDGAR D. SANTOS
REGISTER OF DEEDS

TCT No.: 057-2014012635
Page No.: 4

Marites Correa Tamayo
Deputy Register of Deeds
DATE OF INSCRIPTION: Aug 16 2017 9:10AM

Entry No.: 2016006869 Date:February 16,2016 01:47:34PM

NOTICE OF LIS PENDENS : FILED BY ATTY. GAUTTIER T. DUPAYA, COUNSEL FOR BENNIE T. CUASON, GIVING NOTICE THAT A CASE HAS BEEN FILED AND IS NOW PENDING BEFORE THE REGIONAL TRIAL COURT NATIONAL CAPITAL JUDICIAL REGION, MANILA, DOCKETED AS CASE NO. 15133065, ENTITLED BENNIE B. CUASON, REPRESENTED BY HIS ATTORNEY-IN-FACT, OSWALDO F. GABAT, AND WELDEN DEVELOPMENT CORPORATION, PLAINTIFFS, -VERSUS- SPOUSES CALEB ANG AND JOSEPHINE ANG, PROSPERITY CREDIT RESOURCES, INC., REPRESENTED BY ITS PRESIDENT, CALEB ANG, AND THE REGISTER OF DEEDS OF CAVITE, DEFENDANTS, FOR: DERIVATIVE SUIT WITH ANNULMENT OF REAL ESTATE MORTGAGES, EXTRAJUDICIAL FORECLOSURE, AUCTION SALE, CANCELLATION OF ENCUMBRANCES AND RECONVEYANCE. DATE OF INSTRUMENT - FEBRUARY 15, 2016.

Dominic B. Robosa
Deputy Register of Deeds

16-1 BY LOT 711-M; LOT NO. 1957. BEGINNING AT A PT. MARKED "1" ON PLAN BEING N. 8 DEG. 07'W., 679.50 M. FR. BLLM NO. 1, CAD-285, CARMONA CAD. THENCE S. 26 DEG. 27'E., 33.52 M. TO PT. 2; THENCE S. 25 DEG. 55'E., 224.57 M. TO PT. 3; THENCE S. 68 DEG. 55'W., 231.10 M. TO PT. 4; THENCE S. 69 DEG. 01'W., 297.59 M. TO PT. 5; THENCE N. 2 DEG. 58'W., 53.89 M. TO PT. 6; THENCE N. 62 DEG. 22'E., 24.19 M. TO PT. 7; THENCE N. 30 DEG. 19'E., 40.38 M. TO PT. 8; THENCE N. 27 DEG. 43' W., 68.78 M. TO PT. 9; THENCE N. 36 DEG. 36'E., 42.24 M. TO PT. 10; THENCE N. 57 DEG. 54'E., 103.84 M. TO PT. 11; THENCE N. 56 DEG. 49'E., 51.58 M. TO PT. 12; THENCE N. 60 DEG. 89.14 M. TO PT. 13; THENCE N. 60 DEG. 05'E., 39.14 M. TO PT. 12; THENCE N. 60 DEG. 05'E., 89.14 M. TO PT. 13; THENCE N. 26 DEG. 86'W., 5.00 M. TO PT. 14; THENCE N. 45 DEG. 06'E., 8.03 M. TO PT. 15; THENCE N. 24 DEG. 59'W., 7.52 M. TO PT. 16; THENCE N. 59 DEG. 34'E., 161.86 M. TO THE PT. OF BEGINNING, CONTAINING AN AREA OF NINETY EIGHT THOUSAND THREE HUNDRED SIXTY TWO (98,362) SQUARE METERS, MORE OR LESS. ALL PTS. REFERRED TO ARE INDICATED ON PLAN AND ARE MARKED ON THE GROUND BY BEARINGS TRUE; DATE OF ORIGINAL SURVEY, AUG. 1940-MAY 1941 AND THAT OF THE CONS. SUBD. SURVEY, AUG. 6-16, 1980 AND PUBLISHED IN THE OFF. GAZETTE AS ITS ISSUE OF AUG. 17, 1981, VOL. NO. 77; NO.

Appendix B

Letter of Request and Tax Declaration of Real Property in Carmona, Cavite

MALAYAN COLLEGES LAGUNA
Mapua Institute of Technology at Laguna
College of Architecture

Municipal Assessor's Office
Carmona, Cavite

Good Day!

We, the students listed below, are BS Architecture students from Malayan Colleges Laguna. We would like to request your good office some useful information for our thesis proposal entitled "**Film Complex: The Aid of Architecture in the rise of the Philippine Film Industry**" in partial fulfilment of the course requirements for Architectural Design 9: Thesis Research Writing.

Our thesis aims to develop and nurture our design skills as future architects. We have come up with this particular project as we believe it will be of a huge help in cultivating the Philippine Cinema in a lot of aspects, and it can also bring impact to our country: economically, environmentally, and culturally, including the increase in the scale of Philippine tourism. The facility will consist of abundant film studios, a museum or archive that is related to the Philippine cinema, various indoor and outdoor scenarios for shootings, and different offices that will cater people who manages and uses the whole vicinity.

Our team would like to request your good office to *assign us the lot* within the vicinity of Santa Maria, Bulacan which absolutely fits our said project, in terms of accessibility, lot size, and classification. Together with it, we would also like to request for the following documents of the lot that will be assigned to us:

- Tax Declaration of Real Property

We have chosen to get this information personally so that we could assess and proceed with our research as soon as possible. We assure to keep these information very confidential and strictly for educational and research purposes only. Lastly, we are thankful and very gratified if our request is granted and rest-assured every data and information will be returned, if it deems necessary.

Respectfully yours,

ALMIRA CLAIRE M. CALARA
Student No. 2014106703
Contact No.: 0998-243-2585
E-mail: claire.calara@gmail.com

JULIUS FRANK L. ESPIRITU
Student No. 2013107118
Contact No.: 0905-306-8130

HANNA JERRAI L. MARIANO
Student No. 2014107305

Approved:

Ar. ARMANDO DELA VEGA, MAP
Thesis Adviser

RPTA FORM NO. 4-2004

TAX DECLARATION OF REAL PROPERTY

TD No. 04-0009-03397 PIN: 022-04-0009-032-02
Owner: Caleb Ang, mrd. to Josephine T. Ang TIN: 100-767-781
Address: Unit 1, 2nd Floor Facilities Center, 548 Shaw Boulevard, Mandaluyong City Telephone No:
Administrator/Beneficial User: TIN:
Address: Telephone No:
Location of Property: Cabilang Baybay (Barangay/District) Carmona, Cavite (Municipality&Province/City)
(Number and Street)
OCT/TCT/CCT/CLOA No. 057-2014012635 Survey No. Csd-285, Csd-04-001925-D
Dated: 02/27/2014 Lot No. 711-F (Lot 1955)
Cadastral Lot: Blk. No.
Boundaries:
North: (NE) (Brgy. Road) South:
East: (SE) 05 (Lot no. 711-B), 05 (lot no. 1954, Road) West: 01 (Lot no. 660) (NW) 01 (Lot no. 660)

KIND OF PROPERTY ASSESSED:

☒ LAND ☐ MACHINERY
Brief Description:
☐ BUILDING ☐ Others:
No of Storeys: Specify:
Brief Description:

Classification	Area		Market Value	Actual Use	Assessment Level		Assessed Value
Industrial	98,362.00	Php	89,509,420.00	Industrial	50	% Php	44,754,710.00
	Total	Php	89,509,420.00			Php	44,754,710.00

Total Assessed Value: FORTY-FOUR MILLION SEVEN HUNDRED FIFTY-FOUR THOUSAND SEVEN HUNDRED TEN
(Amount in Words)

Taxable ☒
Exempt ☐

Effectivity of Assessment/Reassessment: Qtr. 2015 Yr.

Approved By:
RAYMUNDO D. SALAZAR — Provincial Assessor
THELMA DG. DE LEON — Asst. Provincial Assessor
02/28/2014 — Date

This declaration cancels TD No. 04-0009-01613 Owner: Welden Development Corporation
Previous A.V.(Land) Php 44,754,710.00 Improvement Php
Memoranda: TT: OR#4917617; P527,518.20; 2/25/14; PTO
RT 2014: 0032216; P716,075.36; 12/27/13; Carmona (as per cert. dtd. 1/17/14)
CGT-CAR2013 00303309; 2/27/14; Editha A. Calipusan; 054-A, TMC
P6,344,345.00/1,590,000.00/100.00

Notes * This declaration is for real property taxation purposes only and the value indicated herein are based on the schedule of market values prepared for the purpose and duly enacted into an Ordinance by the *Sangguniang Panlalawigan* Under Ordinance No. 09-004 dated March 16, 2009. It does not and cannot by itself alone confer any ownership or legal title to the property.

Printed 2/28/2014

Appendix C

Return on Investment

Operating hours a day: 16 hours

Average Cinema Tickets Sold per day: 500

Average Parking Tickets Sold per day: 200

Total Investment

Building	Cost Per sqm (Php)	Quantity	Area (sq. m.)	Estimated Cost (Php)
Museum-Cinema	30,000.00	1	5,250	157,500,000.00
Sound Stage	38,000.00	5	4,860	923,400,000.00
Make-up Room	25,000.00	4	1,760	176,000,000.00
Administration Office	18,000.00	2	990	35,640,000.00
Training Facility	27,000.00	1	2,466	66,582,000.00
Theater	30,000.00	1	5,950	178,500,000.00
Watch house	10,000.00	5	11	562,500.00
Road Network	8,000.00	N/A	36,169	289,354,643.20
Landscape	6,500.00	N/A	32,543	211,532,227.40
Lot Value	910.00	1	98,362.00	89,509,420.00
Total Investment				**2,128,580,790.60**

Monthly Operating Costs

Particulars	Operating Costs Per Month	Total Operating Costs
Electricity	420,000.00	5,040,000.00
Water Supply	47,000.00	564,000.00
Salaries and Wages	1,500,000.00	18,000,000.00
Utilitiy Expenses	103,000.00	1,236,000.00
Accounting and Legal Fees	90,000.00	1,080,000.00
Repairs and Maintenance	160,000.00	1,920,000.00
Promotion and Marketing Cost	180,000.00	2,160,000.00
Total Operating Costs	**2,500,000.00**	**30,000,000.00**

Revenues

Amenities	Quantity	Time	Revenue (Php)	Total Revenue (Php)
1. Rentals				
Theater	1	hourly *	32,000.00	186,880,000.00
Training facility room, as Studio	1	hourly *	4,000.00	23,360,000.00
Backlot	1	daily	50,000.00	18,250,000.00
Sound Stage A (3)	3	daily	130,000.00	142,350,000.00
Sound Stage B (2)	2	daily	95,000.00	69,350,000.00
Commercial Spaces (12)				
class A (4)	4	monthly	38,000.00	1,824,000.00
class B (4)	4	monthly	30,000.00	1,440,000.00
class C (4)	4	monthly	24,000.00	1,152,000.00
Total Rentals				**444,606,000.00**
2. Ticket prices				
Cinemas **		per person	180.00	32,850,000.00
Parking fee ***		flat rate	40.00	2,920,000.00
Total Ticket Prices				**35,770,000.00**
Total Revenue				**480,376,000.00**

*Operating Hours a Day	16
**Average Cinema Tickets Sold per Day	500
***Average Parking Tickets Sold per Day	200

Profit/Loss Statement

Revenue	480,376,000.00
Operating Costs	30,000,000.00
Net Income	**450,376,000.00**

Total Government Tax per Year

Amenities	Quantity	Annual Revenue	Tax per Year
1. Rentals			
Theater	1	186880000	56064000
Training facility room, as Studio	1	23360000	7008000
Backlot	1	18250000	5475000
Sound Stage A (3)	3	142350000	42705000
Sound Stage B (2)	2	69350000	20805000
Commercial Spaces (12)			
class A (4)	4	1824000	547200
class B (4)	4	1440000	432000
class C (4)	4	1152000	345600
Total Rentals		**444606000**	**133381800**
2. Ticket prices			
Cinemas **		32850000	9855000
Parking fee ***		2920000	876000
Total Ticket Prices		**35770000**	**107310000**
Total Revenue		**480,376,000**	**144,112,800**

Return on Investment

Net Income	450,376,000.00	
Total Investment	2,128,580,790.60	
Return on Investment		**21%**

Appendix D

Facility Schedule

General Facility Schedule

Time	Activity
06:00	Security Shift 1
08:00-09:00	Opening Preparations
09:00	Opening
	Start of Maintenance Rotation
12:00-1:00	Asynchronous Lunch Break
14:00	Security Shift 2
	Resume of Maintenance Rotation
17:00	Offices Close
	Closing Duties and Maintenance
18:00	Security Shift 3
22:00	Security Shift 4

Schedule of Activities at the Cinema

Time	Activity
08:00-09:00	Opening Preparations
09:00	Start of Film Showing
(30-minute maintenance break after each showing)	
	Start of Maintenance Rotation
17:30	Office Closes
18:00	End of Ticket Selling
21:00	Closing and Maintenance Duties

Schedule of Activities at the Commercial Spaces

Time	Activity
07:30	Opening Preparations and Deliveries
09:00	Opening
20:00	Closing

Appendix E

Request Letter for Funding

Partners and Affiliates of MOWELFUNDS

MALAYAN COLLEGES LAGUNA
Mapua Institute of Technology at Laguna
College of Architecture

Movie Workers Welfare Foundation, Inc.

Good Day!

We are BS Architecture students from Malayan Colleges Laguna. We would like to request your good office some useful information for our thesis proposal entitled **"INLA Film Complex: The Aid of Architecture in the Rise of the Philippine Film Industry"** in partial fulfilment of the course requirements for Architectural Design 9: Thesis Research Writing.

Our team would like to request relevant information in order for us to develop our thesis. We would like to ask your good office regarding the funding and budget allotment for the proposed project. The estimated construction cost of the proposed project is shown below:

ESTIMATED CONSTRUCTION COST

BUILDING	COST PER SQ. M.	QUANTITY	AREA (sq. m.)	ESTIMATED COST
Museum-Cinema	P 30,000.00	1	5250	P 157,500,000.00
Sound Stage	P 38,000.00	5	4860	P 923,400,000.00
Make-up Room	P 25,000.00	4	1760	P 176,,000,000.00
Administration Office	P 18,000.00	2	990	P 35,640,000.00
Training Facility	P 27,000.00	1	2466	P 66,582,000.00
Amphitheatre	P 30,000.00	1	5950	P 178,500,000.00
Watch house	P 10,000.00	5	11.25	P 562,500.00
Road Network	P 8,000.00	N/A	36169.3304	P 289,354,643.20
Landscape	P 6,500.00	N/A	32543.4196	P 211,532,226.80
TOTAL		**P 2,039,071,370.60**		

We have chosen to get this information virtually so that we could assess and go on with our research. If possible, we would like to conduct the interview as soon as possible as this would be very helpful for the research of our team. We assure to keep these information confidential and strictly for educational and research purposes only. Lastly, we are thankful and very gratified if our request is granted.

Respectfully yours,

ALMIRA CLAIRE M. CALARA
Contact No.: 0998-243-2505
E-mail: claire.calara@ymail.com

JULIUS FRANK L. ESPIRITU
Contact No.: 0905-506-8130

HANNA JEREM L. MARIANO
Contact No.: 0916-487-8832

Approved:

Ar. ARMANDO DELA VEGA, *uap*
Thesis Adviser

Appendix F

Interviewees' Bio Data



RAMON CONFIADO

VETERAN ACTOR

BACKGROUND

Ramon Confiado, also known as "Mon" is a Filipino Actor who has starred since 1993 in more than 300 local films and over 700 TV appearances and guestings. In 2008, he won the Best Supporting Actor Award at the prestigious FAMAS (Filipino Academy of Movie Arts and Sciences), equally regarded as the Academy Award of America in the film of National Artist for Film, director Eddie Romero, "Faces of Love."

He is also a Theater Actor who has performed several stage roles in various theater groups.

WORK EXPERIENCE

Entrepreneur

BAR & RESTAURANT OWNER

- Owner of several bars and restaurants in Manila and Cebu City
- He also co-owns Rock Street, ILoveSteak Steak House and Fab Body Spa, Salon and Nail Bar along with his siblings

Actor

AN ACTOR FOR OVER 25 YEARS

EDUCATIONAL BACKGROUND

Mapua Institute of Technology

BACHELOR OF SCIENCE IN CIVIL ENGINEERING

AWARDS

CineFilipino Film Festival

2018 | Nominee: Jury Prize | Best Supporting Actor | Best Ensemble

FAMAS Awards

2019 | Nominee | Outstanding Performance by an Actor in a Leading Role
2018 | Winner | Best Supporting Actor
2008 | Winner | Best Supporting Actor

FAP Awards, Philippines

2019 | Nominee | Best Supporting Actor

Sinag Maynila Film Festival

2018 | Nominee | Best Actor

Star Awards for Movies

2016 | Nominee | Movie Supporting Actor of the Year

Young Critics Circle, Philippines

2017 & 2018 | Nominee | Best Performance by Male or Female, Adult or Child, Individual or Ensemble in Leading or Supporting Role

CONTACT

INSTAGRAM: @monconfiado
Facebook: Mon Confiado

REFERENCES

Mon Confiado. (n.d.). Retrieved from https://www.imdb.com/name/nm0174566/bio?ref_=nm_ov_bio_sm

Mon Confiado. (n.d.). Retrieved from https://www.imdb.com/name/nm0174566/awards?ref_=nm_awd

Mon Confiado. (2020, May 14). Retrieved from https://en.wikipedia.org/wiki/Mon_Confiado



ELIJAH FILAMOR

ACTOR

BACKGROUND

An artist in the field of film, under Director Brillante Mendoza. He started attending acting workshops in 2014 at Centerstage Production, Inc. Elijah starred in various films & series and continues to pursue his career in acting and music.

WORK EXPERIENCE

Freelancer

IN THE WIDE SPECTRUM OF ACTING & MUSIC

- Focuses on the said technical skills

EDUCATIONAL BACKGROUND

Saint Benilde International School Calamba, Inc.

HIGH SCHOOL, BATCH 2011

Malayan Colleges Laguna

BACHELOR OF MULTIMEDIA ARTS, 2012

Lyceum of the Philippines University - Laguna

BACHELOR OF SCIENCE IN PSYCHOLOGY, 2013

MOVIES STARRED

Alpha: The Right to Kill (2018)

R16 | 1h 34min | Crime, Drama, Thriller | Released 16 January 2019 in the PH

Amo (2018)

Netflix Series | Crime | Released 21 April - 14 July 2018 in the PH

Pailalim (2017)

1h 24min | Crime, Drama | Released 4 April 2019 in the PH

Best. Partee. Ever. (2016)

R-16 | 2hr | Drama | Released 15 October 2016 in the PH

MUSIC

L.A. GOON$

- "Miracle Nights" by ALLMO$T (ft. L.A. GOON$ & Peso Mercado)
- "Incognito" by L.A. GOON$
- "None of You Can Do" by L.A. GOON$
- "CALAMBA $IN CITY" by L.A. GOON$
- "Holidaze" by L.A. GOON$

TECHNICAL SKILLS

- Acting
- Singer-Songwriter
- Film Shooting
- Photography

CONTACT

INSTAGRAM: @elijahfeels
Facebook: Goodboy Filamor
Phone: +63 966 205 7559

REFERENCES

Malayan Colleges Laguna
Pulo-Diezmo road, Cabuyao, Laguna 4025
Facsimile: +63 (2) 8519-4632 | (049) 520 8975

Lyceum of the Philippines University - LAG
Km. 54, Pan-Philippine highway, Calamba, Laguna 4027
Phone: (049) 502 8946

Direk Brillante Mendoza
Filmmaker/Producer
CEO at Centerstage Production, Inc.
Facebook: Brillante Mendoza

L.A. GOON$
Artist/Music Producer
Calamba City, Laguna
Email: goonsmusicph@gmail.com

Peso Mercado
Manager - ALLMO$T Music
Phone: +63 915 889 5338
Email: bookings.allmostmusic@gmail.com



TECHNICAL SKILLS

- Writing
- Film Review
- Visual Communication
- Media Studies

CONTACT

Facebook: Ivan Khalil Descartin
www.ivan-thoughts.blogspot.com

REFERENCES

Malayan Colleges Laguna
Pulo-Diezmo road, Cabuyao, Laguna 4025
Facsimile: +63 (2) 8519-4632 | (049) 520 8975

UP Open University
Los Baños, Laguna, Philippines
Contact: (+6349) 536-6001 to 06 local 710

Juan.com.ph
Media/news company
Facebook: Juan.com.ph

IVAN DESCARTIN

RESIDENT WRITER / FILM REVIEWER

BACKGROUND

Ivan Khalil Lijauco Descartin, also known as "Bam", graduated cum laude with a bachelor's degree in Communication Major in Multimedia Arts from Malayan Colleges Laguna (MCL), where he has been teaching under the College of Arts and Science since 2014. Currently, he is working on his thesis for his Master of Development Communication program at the University of the Philippines Open University.

WORK EXPERIENCE

Resident Writer
JUAN.COM.PH

Film Reviewer
JUAN.COM.PH

Faculty Member
COLLEGE OF ARTS & SCIENCES, MALAYAN COLLEGES LAGUNA

EDUCATIONAL BACKGROUND

University of the Philippines Open University
MASTER OF DEVELOPMENT COMMUNICATION PROGRAM, 2015 TO PRESENT

Malayan Colleges Laguna
BACHELOR OF SCIENCE IN COMMUNICATION MAJOR IN MULTIMEDIA ARTS, 2009 TO 2012

TEXTBOOKS CO-AUTHORED

Understanding the Self and Ethics courses



TECHNICAL SKILLS

- Film Editing
- Film Directing
- Script Writing
- Film Shooting
- Various Illustration

CONTACT

INSTAGRAM: @inakab_
Facebook: Darren Inakab | Darren Bacani
Email: darrenb0998@gmail.com

REFERENCES

Malayan Colleges Laguna
Pulo-Diezmo road, Cabuyao, Laguna 4025
Facsimile: +63 (2) 8519-4632 | (049) 520 8975

MINT College
2F CIP Building, McKinley Hill 1030, Campus Avenue, Taguig, 1634 Metro Manila
Contact: (02) 8551 9650

DARREN BACANI

MULTIMEDIA ARTS STUDENT

"As a BMMA student, we are gearing up as visionaries through technical skills and theories of how to communicate proper design."

BACKGROUND

A visual artist in the fields of filmmaking, photography, and painting exploring abstractions physically and metaphysically. In 2018-2019, Darren also became the President of 'Pilak', a Malayan Colleges film organization.

WORK EXPERIENCE

Freelancer
IN THE WIDE SPECTRUM OF FILMMAKING
- Focuses on the said technical skills; more like of an all-around person

EDUCATIONAL BACKGROUND

Don Bosco College, Canlubang
HIGH SCHOOL, 2010 TO 2014

Malayan Colleges Laguna
BACHELOR OF SCIENCE IN ARCHITECTURE, 2014 TO 2015
BACHELOR OF MULTIMEDIA ARTS, 2017 TO PRESENT

MINT (Meridian International Business, Arts and Technology) College, Taguig, Metro Manila
BACHELOR OF ARTS IN FILM, 2016 TO 2017

SHORT FILMS DIRECTED

- Tago (2019)
- Kung Lilisan Tayo (2017)
- Pahimakas sa Pagkadalisay (2016)
- Gising (2016)
- Mulat Clara (2015)
- Do you (2015)

Appendix G

Types of Sound Stages and Facilities

SOUND STAGES	AREA (Sq. Ft.)	DIMENSIONS (L x W x H in ft.)	DESCRIPTION
Large Stages			
007 Stage	59,092	374 x 158 x 41 ft	Indoor tank specifications: Dimension: (300 x 72 x 8) Area: 21,600 ft. - The stage's construction cost $1.8 million
Roger Moore Stage	38,804	218 x 178 x 50 ft	Second largest stage on site
Stage 3	34,444	218 x 158 x 50 ft	One of Pinewood's newest stages, Stage 3 is also adjacent to workshops.
Q Stage	30,104	212 x 142 x 50 ft	Purpose-built film and television stage 5,000 square feet of production accommodation, workshops and production offices adjoin the stage.
The Richard Attenborough Stage	30,044	203 x 148 x 50 ft	Purpose-built film and television stage this stage serves the needs of both film and television production.
Stage 4	24,742	178 x 139 x 50 ft	Stage 4 is one of the newest stages at Pinewood and is adjacent to workshops..
Stage 2	24,742	178 x 139 x 50 ft	Stage 4 is one of the newest stages at Pinewood and is adjacent to workshops..
Stage 1	24,742	178 x 139 x 50 ft	Stage 4 is one of the newest stages at Pinewood and is adjacent to workshops..
R Stage	19,140	165 x 116 x 35 ft	Access to production offices and dressing rooms in The Stanley Kubrick Building, R Stage is close to the North Lot and workshop space.
S Stage	19,140	165 x 116 x 35 ft	Access to production offices and dressing rooms in The Stanley Kubrick Building, R Stage is close to the North Lot and workshop space.
Medium Stages			
L Stage	9,450	105 x 90 x 30 ft	L Stage is next to M Stage, with adjacent production accommodation in L&M Block.
M Stage	9,450	105 x 90 x 30 ft	L Stage is next to M Stage, with adjacent production accommodation in L&M Block.
B Stage	8,910	110 x 81 x 34 ft	B Stage has an underfloor tank and is accessed via the Covered Way.
C Stage	8,910	110 x 81 x 34 ft	C Stage has an underfloor tank and is accessed via the Covered Way.
N Stage	8,320	104 x 80 x 19 ft	Home to centroid motion capture
Additional Stages			
H Stage	3,192	11 x 28 x 35 ft	Connected to E Stage via elephant doors

SOUND STAGES	AREA (Sq. Ft.)	DIMENSIONS (L x W x H in ft.)	DESCRIPTION
Interior Tank			
A Stage	18,150	165 x 110 x 35 ft	With underfloor tank.
D Stage	18,150	165 x 110 x 35 ft Tank: 40 x 30 x 8	Wth underfloor tank and accessed via the Covered Way.
E Stage	34,444	165 x 110 x 35 ft Tank: 40 x 30 x 8	Connected to H Stage by elephant doors and can form a large 23,050 square foot stage and includes an underfloor tank.
F Stage	7,500	100 x 75 x 35 ft Tank: 20 x 20 x 7	For both film and television Has an underfloor tank. Used for both film and TV, it is located next to TV three and K Block which houses an HD Gallery.

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