

**DESIGN PROPOSAL
FOR
KANO STATE HISTORY AND CULTURE
CENTRE- With Emphasis on Tourism
Development.**

M. TECH (ARCHITECTURE) THESIS

BY

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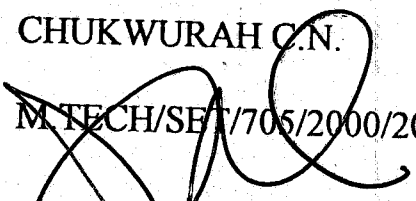
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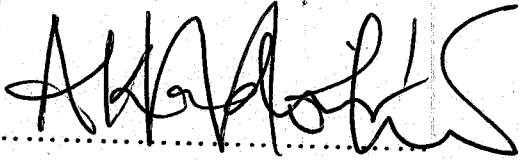
DECLARATION

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hereby declare that this thesis is an authentic design and research work
conducted by me under the supervision of Architect A. Mohammad.

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CERTIFICATION

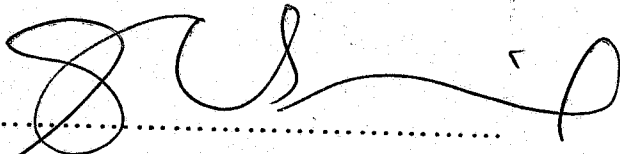
This thesis entitled **KANO STATE HISTORY AND CULTURE CENTRE, KANO** by **CHUKWURAH, C.N.** meets the regulation governing the award of the degree of Master of Technology (M.Tech) in Architecture of the Federal University of Technology, Minna, and is approved for it's contribution to knowledge and presentation.



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DEDICATION

This project is dedicated to the following:

- i. God, the Almighty and
- ii. To my future family.

ACKNOWLEDGEMENT

I will first, like to acknowledge the guidance and protection of God through the Lord Jesus Christ who saw me through all impossible hurdles through the Holy Spirit.

A mention of my parents, Barrister and Mrs. E.I. Chukwurah will not be out of place for their financial and moral support throughout my sojourn in Minna. I will also like to thank members of my extended family who were very concerned about my education most especially uncle Alexander Chukwurah, and also to my Paternal Grand Mother, Ogbuenyi Grace Chukwurah who always refers to me as "Nwa-Nigeria" meaning Nigeria's child.

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ABSTRACT

The cultural practices of the people as it is known today has not digressed from arts, the religions and such other practices that have characterised for lives of the people since it came into existence. These practices include marriages, occupation, births, burials, which cannot be treated in isolation when considering the culture of the people.

In making this consideration, however, the history of the people as it relates to the various clans having the same linguistic affinity must be taken into account. Many cultural practices which were handed down from generation to generation are today still in their original forms together under the same roof posing little or no problem, instead, will rub the minds of the people together for the successful up-bringing of the revived cultural practice.

This thesis on "Kano State History And Culture Centre" shall address the issue of culture as an identity of a particular people and its overwhelming importance. The information reported in this thesis shall be presented in the following sequence.

The introductory part of the thesis states the purpose of this thesis, its aim and objectives, justification and definition of general terms.

The literature review presented in chapter two, provide a general overview of art and culture.

The research area, which is "tourism development" was dealt with in the third chapter.

Case studies of existing structures and general data on Kano State was examined in the subsequent chapters, respectively. Also, the general appraisal and configuration of the intended site for the culture centre was evaluated.

The design requirements for the culture centre were stated in the seventh chapter, it's underlining factors and the eventual design proposal. The final chapter dealt with the services required for the successful running of the culture centre.

The conclusion and recommendations were also provided at the end of the thesis presentation, with the attached drawings.

CHUKWURAH, C.N.

CHAPTER ONE

1.0 INTRODUCTION

The origin of culture can be traced back to our forefathers. During that era, culture was the only thing that they used as a strong form of identification. The culture of a group of people is their entire way of life. Culture embraces various fields such as economic, technological and scientific methods of dealing with one's physical environment. It also includes rules for regulating political and social life and also languages, moral values, aesthetic and religious beliefs and practice.

The rich cultural heritage brilliantly displayed by the people of Kano State can be seen, or exhibited in diverse ways such as through architectural buildings clothing make up, hair do, dressing, occupation and other form of cultural aspects of the people.

Implement artefacts, paintings, figurine for religious observation and all integrative forces such as religion, are elements of culture. Sir James Ngugi (1977) defines culture as "a way of life fashioned by a set of people in their collective endeavour to live and come to terms with their institutions and their system of belief and rituals".

According to H.G. James (1976), "the culture of a set of people consists of patterns explicit or implicit and of behaviour acquired and transmitted by symbols constituting the distinctive achievements of human groups including their embodiments in artefacts".

The essential core of culture consists of traditional ideas and their attached values. The cultural system on one hand maybe considered as product of actions and on the other hand, as conditioning elements for future action. It therefore follows, that culture is more than just a heritage but also the expression of man's mode of living, something that individuals in each society must undergo as a kind of life.

Culture is an instrumental agent as another mode of interaction in our social and economic life.

Culture is an instrumental agent as another mode of interaction in our social and economic life. Culture is defined as the sum total of the material and intellectual equipments used by the people to satisfy their biological and social needs and adapt themselves to their environment.

A proof of the love of culture by the indigenes of Kano State was observed during the collection of data for this thesis work. Through my

research, I was able to find out that there was virtually no month of the year, which was free from one form of cultural festival in one local government area to the other. Some of these festivals are "rawar maharba", a festival where hunters come together to rejoice about their hunting of wild animals. "Rawan manoma", farmers dance which takes place during marriage ceremony or naming ceremony. "Wasan kwaikwayo", this is the traditional drama. Then there is the "Wasannin gargajiya", which is the traditional or local boxing. Amongst others, are the traditional procession, social entertainment, horse racing, aerobatics as well as many others.

Despite this rich cultural heritage, traditional drama and choreography are almost being buried alive and lying on the sands of time. This is because, there is not much appreciation for them in terms of finance, preservation and documentation thus, cultural practices are exposed to cultural piracy due to the exporting of some of our artefacts abroad by the whites, which are often sold at expensive rates. Civilisation has also dragged the culture of our people into the grave.

This thesis is to propose a centre where cultural activities can take place in order to minimize the rate at which our cultural heritage is vanishing.

A centre where cultural artefacts can be presented, and also where all the good indigenes of Kano State would be contributors and part-takers.

This project will not be therefore out of place if our cultural heritage are collected, preserved, developed, promoted, integrated, researched into various parts of arts and culture.

The centre shall aid in checking piracy and provide a spirit of oneness to all the ethnic groups in the state. It is a place of pride where effective display of indigenous and foreign ideas in arts and culture are inter-woven to form one family, which shall protect the image of the state and the Nation at large.

1.1 AIM AND OBJECTIVES OF THE STUDY

The aim and objectives of this thesis are as follows:

AIM

To create an indelible historical value of Kano cultural heritage and festivals;

To enhance tourism culture through the provision of a well articulated space basics for arts and culture.

- iii. To provide unity among the ethnic groups through organised and public enlightenment programmes;
- iv. To recognise, promote and give adequate government support especially in terms of patent right and development to originator of arts and culture;
- v. To bring to light, diverse cultures and also to write and show them the importance of their culture.

1.1.1 OBJECTIVES

- i. To provide a focal point for all cultural activities in the state;
- ii. A place in which cultural heritage and art can be preserved;
- iii. To provide a place where all the art and culture of the state will be represented so as to create understanding and oneness amongst it's people;
- iv. To provide a place where art and culture will be interchangeable between people of different ethnic groups of the state and the Nation in general;

development, encouragement and promotion of cultural practices and also, love for arts in the area. The proposed cultural centre will provide relaxation spot for picnickers; a well-landscaped environment with a little turf of nature will be perfect for a nice scenery. The cultural centre shall provide venues for art exhibitions, competitive fairs, poetry and performing arts that entail culture.

And also, since drama and choreography are a vital aspect of a people's culture, which is fast fading away, theatres shall be provided in the centre, which will be a pride to the people both in function and aesthetics.

In view of the following, the proposed cultural centre will be sub-divided into the various units.

- a. ADMINISTRATION/MANAGEMENT UNIT: - This will include the administrative section and maintenance of the centre. This unit is responsible for the day to day affairs of the centre;
- b. EXHIBITION UNIT: - This involves places where performance and exhibition of various forms of cultural

displays, fashion and art are made. It will consist of a multi-purpose theatre and an open-air theatre.

- c. PRESERVATION AND DOCUMENTATION UNIT: - This section is involved with the storing, photographing and discovering of cultural values. Apart from this section, a museum would be made available for ancillary purposes.
- d. ANCILLARY FACILITIES: Essential facilities such as standby generator set; water supply tank, effective security network, maintenance and medical attention shall be provided in conjunction with good vehicular and pedestrian road network.
- e. RECREATIONAL FACILITIES: - such as steak spots, viewing places like sculptural garden and gazebo.

LIMITATION OF STUDY

A diverse system of art, customs and beliefs and lack of homogeneity in cultural activities between the state and the ethnic groups in the federation is one of the major constraints in an attempt at achieving an all embracing

prototype design that will meet the demand and aspirations of the people. The issue of finance, is out of the question because, there are over 345 ethnic groups in Nigeria. Other constraints will have to be research problems as well as environmental constraints.

1.4 IMPORTANCE OF STUDY

The importance or relevance of this proposed centre is as important as time itself. Time is one instrument that has guided man over the years to gather as much cultural information as possible.

Culture, as we all know is a way of life. It is what guides a people on how to live. It is one that an individual or person is brought up to learn without explanation. The nature of Nigerian societies in the past did not call for the fact that village squares, rulers' palaces or large compounds or community centres belonging to influential members of the society served as the central meeting place for the consolidation of the important affairs of the society including cultural events.

However, traditional skills, arts and crafts were passed on from generation to generation-ensuring continuous presence and growth. This is

one major issue the cultural centre will provide so as not to allow the sweat of our fore-fathers be buried under the sands of time. Let us reflect our minds back to the fifth line of the Nigeria National Anthem.

“The labour of our heroes past shall never be in vain”.

Finally, in the contemporary setting, the proposed cultural centre will take the place of a village square, as an avenue for meeting people.

1.5 DEFINITION OF TERMS – MEANING OF CULTURE AND WHAT IT ENTAILS

The word “culture” is derived from the Latin word “colere” meaning to tend or to cultivate.

In some linguistic contexts, the word still has this concrete meaning, for example “the culture of bacteria. Already, from the Roman times, the word has acquired a derived meaning with an abstract sense. In Medieval Latin, “culture” was used to mean “cultivation of religious worship”. During the renaissance, the word culture was used in connection with literature and the arts but not until the 17th and 18th centuries did it come to be more generally used in English and French to denote “cultivation of mind”.

Recently, culture is conceived to include not only arts (as it has always been) but also the issue of mass communication and education.

Culture is the totality of the way of life evolved by a people in their environment – the social, political, economic, aesthetic and religious norms and modes of organisation, which together distinguish a people from its neighbours. Culture could be viewed as the aggregate of material and spiritual values produced by the creative activity of Man in society through the application of specific qualities possessed by him alone – the capacity for purposeful work, speech, thought and artistic activity.

Culture is the most important weapon used in colonization, domination or in liberation of a people it is also used in safe-guarding not only the identity of a people but also capable of assimilating elements of other culture and of being enriched rather than impoverished in the process. Thus, the desire of this project is to identify, collect and preserve historical monuments and records with archaeological sites and remains declared by the state and to administer museum and libraries other than the ones established by the government of the state.

From the on going and from most recommendations in inter-governmental conferences on culture, it is mandatory that government execute an effective co-operation of culture into overall development. All governments of developing countries do realise this, but there is a great abomination and taboo to forsake the goods. Many of the people who attempted running away from such practices discovered that poverty was knocking on their doors.

Culture, entails a lot in its context. It comprises religious beliefs, tradition and customs, marriages, arts and crafts, the way people live, eat, interact, dress and a lot other things.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 HISTORICAL BACKGROUND OF ART AND CULTURE

The term culture used by social scientists and humanistic scholars has a wide popular currency. The non-technical meaning of the term centred around the concept of an educated sophisticated person as a cultured individual, that is, a man who is polished and familiar with the fine things produced in civilized life.

Culture as a technical term emerged in the writing of anthropologists which refers to it as a complex whole of ideas and things produced by men in their historical experience. By 1910 American anthropologists were using culture to refer to distinctive group of traits characterizing particular tribal societies. In later years, culture became a term used to describe the distinctive human mode of adapting to the environment i.e. moulding nature to conform to man's desire and goals. There are other ways in which people can describe culture; however anthropologists agree that culture consist of

the learned ways of behaving and adapting as contracted to inherited behaviour patterns.

When we look at culture as a historical process, three things stand out. First, can be a way of distinguishing human behaviour from the behaviour of other mammals. Second, the mode of behaviour is cause and effect of human physical evolution. Lastly, by emphasizing symbols and language, cultural behaviour permitted and accumulation of ideas and objects through the ages.

In the light of the last process, culture is the accumulated whole of what we have assimilated, understood and integrated during our past which become an element of our present perception of the world outside. It therefore encompasses a peoples history, knowledge and custom. People's values, beliefs, art capabilities and habit.

However, culture is not stagnant rather it is dynamic and it has conservative values. It improves itself, elevates itself and updates itself especially when in contact with other cultures. Yet when culture of different strengths come in contact, the weaker culture will be changed, considerably, modified or even completely transformed but in every case the stronger culture will contribute certain of its qualities to it.

2.2 HISTORICAL EVOLUTION OF THEATRE

Evolution of dance is traced from its sources in community and religious rituals. Dance is said to be the oldest art. The first known dances were performed to the most primitive form of rhythm. The clapping of hands and the stamping of feet which were not even theatre or entertainment, but magic or religious rituals, done in response to the natural world, and in efforts to control it. These types of dances involved the entire community in one manner or the other and there were no passive spectators. To ensure success of hunt or harvest, victorious battle, fertile marriage, good weather, dances of "sympathetic" or "imitative" magic were performed.

In the west, the Greek festivals and Roman feasts were prominent. The early Christians, during the Roman Empire, danced in their Churches forming a circle around the altar. In the East, dance of the Hindu was prominent.

Theatre is taken to refer to the complex phenomenon associated with the performer – audience transaction, that is, with the production of communication of meaning in the performance itself and with the systems underlying it. The stage radically transforms all objects and bodies defined within it, bestowing upon them on over, riding signifying power which they

lack or which at least is less evident in their normal social function: on the stage things that plays the part of theatrical signs, acquire special features qualities and attributes that they do not have in real life.

Though no one really knows when the theatre began, yet the most widely accepted theory is that theatre evolved from ritual when human record began, people were already performing rituals which involved most of the elements required for fully developed theatre: a performance space, performances, actions, masks or make up costumes, music, dance and an audience. Theatre gradually passed out of this ritualistic phase and became an activity prized for itself. Theatre also stemmed in part from other impulses such as human beings love of story telling and imitation. The Greeks are usually considered to be the primary originators of drama because they were also the first to recognize the artistic value of theatre and drama and were capable of organizing theatrical elements into an experience of a high order.

Theatre is essentially the organizing of spaces needed to contain the basic relationship of actor – background and actor – audience. Whether in open air or closed building, the spaces, which are physically contained,

constitute theatre architecture. Theatre has been considered by some segments of society to be one of the most effective tools available to human beings in their attempts to understand themselves and their world. The provision of theatre in every government should venture to carry out.

The daily challenges in the social economic and political environment of man dictates that commonly in order to persist as a district entity, must make conscious efforts towards preserving it's unique beliefs and attitudes in other words culture.

2.3 THE HISTORICAL EVOLUTION OF CULTURAL CENTRE

Cultural centre evolve because of theatre development. Theatre developed as man developed a closer relationship with the movement of the earth, the stars and the sun, man has sought to establish harmony with these life forces, and the mind tends to reach out to the powers behind the life forces.

Eventually a pattern was developed first with dramatic activity, which later became ritual, which in turn became lethargically and finally the liturgy became theatrical performances.

2.4 AFRICAN THEATRE

Before colonization, nobody in Africa built structure specially designed as play houses, which served the purposes entertainment or dramatic instruction and nothing else. However, there were areas for performances they were not constructed in strict geometrical dimensions like those of the ancient Greeks. In order to ascertain the existence of an African theatre it is necessary to find out the word theatre in its social context.

The theatre is man's expression of his feelings, emotions and experiences. It is a creation by man and such, forms parts of his culture. The subject matter of theatre is man, and considering that the theatre finds its subject mainly in folklore, that is in aggregate of myths, legends, stories, then it can be said that an African theatre existed since the beginning of African Civilization.

The earliest manifestations of Negro African theatre came through religious and Conic ceremonies. The African traditional theatre finds its expressions in mythology, history and customs as given by the various forms of festival dramas found in Africa. African Theatre is functional in the sense that it serves a purpose within communities and cultures and is much greater

than a source of entertainment. The roots of African theatre are in rituals, seasonal rhythms, religion and the richness of its traditional theatre stems out from these facts.

2.5 THEATRE IN NIGERIA

A pioneering artist in this field of indigenous theatre is late Hubert Ogunde, looking at his numerous contributions in the course of projection, Nigeria's and indeed Africa's image to the outside world. Many groups that emerge within the Nigerian scene have shown in one form or the other, the display and arrangement of their plays which are in the form of motion drama performed in streets, squares, palaces and houses during the coronation of a king or victory at war. One of the major characteristics of these plays is the intimacy created between the actors and the audience, since the physical barrier in theatre are the audience themselves.

The African literacy drama is another form of drama with the sole aim of educating and raising the level of the people's awareness of the ruling class.

2.6 CHARACTERISTICS OF NIGERIAN THEATRE

- a. The feature of Nigerian theatre is the blend of music and dances highlighting an occasion in the form of acrobatics and gymnastics.
- b. The performing ground (stage) treated in symbolic solemnity than a physical reality.
- c. The relationship of the actor and the environment is of great value since they are normally selected most often at times during festivals signifying some ritual beliefs.
- d. The nature of Nigerian theatre has no audience visual limitations although crowding does not create a barrier as such, it does enhance the mode of occasion.
- e. Cultured different interpretation of theatrical performance, thereby emphasizing this cultural difference. Type of play, length of performance and audience participation are the determinants of these differences. A drama could be dramatic in itself but not a drama showing the level of exposition to

audience. This form of play could be found in the Fulani sharo dance.

2.7 POLICY OF ART AND CULTURE IN AFRICA

African cultures seem to be eclipsed by an imported and imposed foreign culture due to the understanding of languages. As a result of this African culture is not only disappearing at a fast rate but also losing its self respect personality and confidence.

In the light of this African independent countries must strengthen their freedom politically, socially and economically but also culturally. The recent policy is to try to revive African culture and free it from European influence. One way to achieve this is through festival of art and culture.

The idea of having a reoccurring African art and cultural festival was first discussed at the first international conference of Negro writer and Artist in Paris, 1956.

The first Art and cultural festival to take place was the first pan African cultural festival held in Algeria in 1969. The second black art festival was to be held in 1970 in Nigeria but had to be postponed due to

tense political situation there. This was later held in 1977 between January 15th and February 12 and was Tag Festac (Festival of art and culture). Then came panafes (Pan - AFRICAN HISTORICAL THEATRE FESTIVAL), which is aimed at establishing the truth about the history of Africa and the experience of its people using the vehicle of African art and culture. Also to promote unity between Africa as a continent and in the Diaspora. As well as affirming the common heritage of African peoples the world over and defining African contribution to world civilization.

2.8 POLICY AND PROMOTION OF ART AND CULTURE IN NIGERIA

Government policies toward assisting and promotion of art and culture have been quite encouraging. The development of performing and visual art maintaining the collection of the national museum and art galleries, collection of literary material and preservation of cultural heritage are few to be mentioned.

The federal government have also established the state council for art and culture in various states to aid the performance of visual and performing

art at state level. This with a motive to develop and improve knowledge, understanding and practice of the peoples culture.

Also to provide a channel of understanding and advancing various cultural clan to co-operate with government and private organization in order to promote and preserve cultural heritage.

The management and administration of all cultural activities are under the care of the ministry of information and culture. They are to deal with external and internal policies issue concerning culture, copyright research planning and maintaining and preservation of cultural heritage.

At the local level talent and resources abound and take various forms and there is an increase number of people with vested interest in all forms of cultural activities. Pottery woodwork and weaving have been one of the prominent art of the past and present generation. In the light of this the federal government has continuously devised ways of promoting unity among the different ethnic groups by approving cultural festival and exhibition of state and national level to highlight the richness of various ethnic culture. The government is also encouraging private organizations and individuals for necessary funding in form of sponsorship.

Financial assistance and advice could be obtained from the state councils to foster dances and dramas, to foster festivals of art and culture of the people. Also assistance could be offered by state council for promotion of exhibition and tours of dances and drama groups.

2.9.1 TYPES OF NIGERIAN THEATRICAL PERFORMANCES

RITUALS – This is a dance drama performed during sacred religious and cult observations.

MASQUERADE – It is the kind of drama performance that masquerades come out to perform in order to grace the occasion. It is common from the middle belt to the South of Nigeria.

CEREMONIES – The traditional dances are performed during occasions like marriages and naming ceremonies.

WARS – Here, the performance takes place before or after a battle signifying victory. Mock combats or pantomime rituals are staged to depict enemies in a confused form.

ACROBATICS – It is a gymnastic kind of dance, which highlights body agility of the performance.

VOCATIONAL – Here imitation and mockery are the main forms of expression, which is significant to certain profession.

SOCIAL ENTERTAINMENT – Here, the musical bonds are invited to grace the occasion and is accompanied by praise songs for the invited guests.

MAIDEN DANCE – It is a traditional dance performed by young girls at the pre-marital stage as an expression of Beauty and innocence.

2.9.2 TYPES OF TRADITIONAL ENTERTAINMENT

“Rawan maharba” (hunter’s dances)

This is popular among the hunters and is commonly seen during sallah festivals. The dance reflects the nature of craft and experience of hunters. The dance takes place at night and at pantomime moments amidst music dance and gun animals. The dance is best suited for open-air theatres than enclosures.

“RAWAN MANOMA” (FARMER’S DANCE)

This is popular amongst the farmers and is mainly performed at one of the patron’s wedding or naming ceremony. The dance is made up of series of dance forms based on the social expression of the various features of the

professional performances, movement and techniques of agricultural occupations.

The performance is accompanied by music from drums and traditional wind instruments. The dances consists of three or five men with hoes and dressed in shorts sometimes in shirts and an equal number of young ladies in wrapper tied to their chest holding calabashes and dancing to the tune of the music in various motifs of agricultural occupations such as ridges making, Weeding and planting, which are produced in stylised moments where by certain patterns, are emphasized in order to register same meaningful impact to the audience.

WASAN KWAIKWAYO" (TRADITIONAL DRAMA)

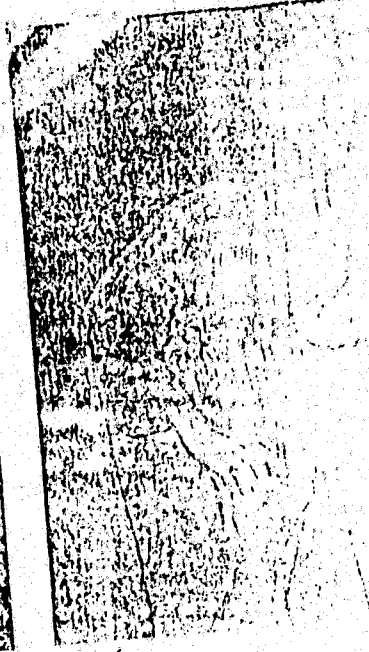
Traditional drama is mostly based on myth, history, legend and friction and the spatial requirements would be affected by it's informed nature which is an extension of everything domestic activities, as well as the daily happening in these society.

The convenient anthropometrics for traditional drama can not be over emphasized as it will be dictated by the kind of drama and actors, for

example the drama that portrays the way husbands beats their wives require more space than that where dancing is not involved, the semi-circular form of seating is more favourable, but care should be taken to see that there is need for intimacy between the audience and actors.

“WASANNIN GARGAJIYA” (TRADITIONAL SPORTS)

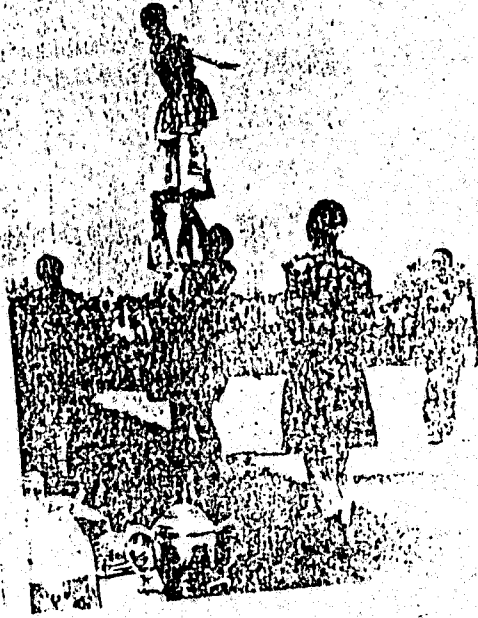
This consists of “Kokawa” (wrestling) and “Dambe” (Boxing) and is practiced mostly by the “mahauta” (Butchers). They are traditional pastime entertainment accompanied by musical drumming dancing and singing praises, which are considered as required stimulants in the endurance and test of personal fitness required for the game and sports like entertaining events. The events are suitable for open air.



RITUAL DISPLAY



RITUAL PERFORMANCE



ACROBATIC DISPLAY



DRAMA PERFORMANCE



TRADITIONAL GLASS WORK



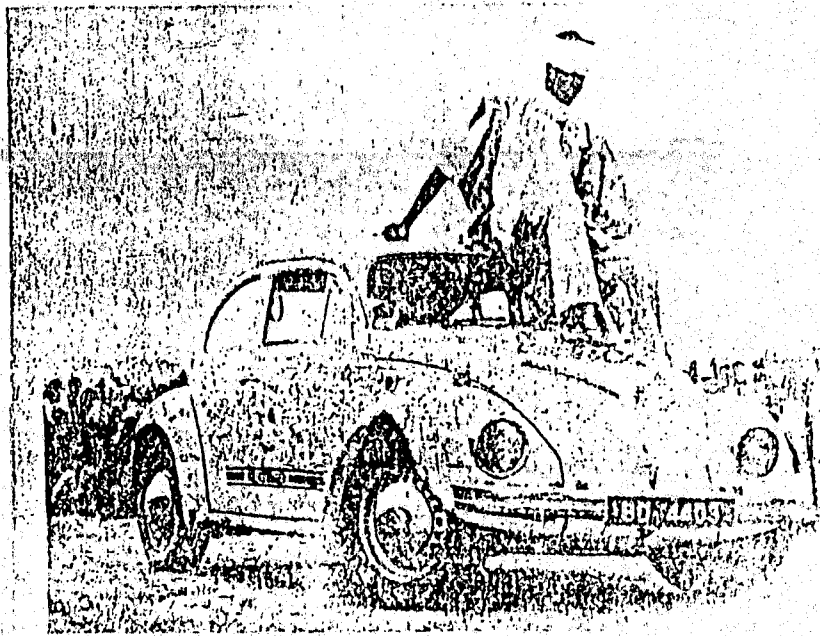
TRADITIONAL CRAFT



DANCE ENTERTAINMENT



MASQUERADE DISPLAY



RITUAL DISPLAY



MAIDEN DANCE

CHAPTER THREE

3.0 THE TOURISM INDUSTRY: AN OVERVIEW

The Concept and Nature of Tourism

- a. the free movement to and stay of persons at places of their interest outside where they normally live and work on the temporary short term visit;
- b. it involves at least an overnight stay at the destination including the activities that are undertaking there.
- c. Tourism covers the various provider of the service needed by those away from home from the time they leave home until they return:
- d. The impacts which such visit and stay have on socio-economic, political and physical environment of the host destination and the visitors themselves.

Tourism, therefore, concerns being away from home on a temporary short-term visit to and stay at places of interest outside one's domicile and work, the industry, which promote such travel and caters for those on the

move as well as the impacts, which the activities of the industry, the visitors and the visitees have on each other.

In view of the above Tourism can be:

- i. Domestic – people of the country visiting places of interest within their own country or
- ii. International – in which resident of a country visit places of interest in other countries.

The Tourist

The tourist is the focal point of tourism. It denotes the person who is involved in the free movement to and stay at places of his interest outside where he normally lives and work for at least one night and whose main purpose of visit is other than the exercise an activity remunerated from within the place visited.

The Tourist Travel

The main reason why Tourist Travel include leisure, recreation, pilgrimage, medical treatment, family affairs, festival and sporting events, conferences and study. Others are for the purpose of sales promotion, market exploration and commercial negotiation and for missing work (WTO).

3.1 FACTORS THAT DETERMINE THE PARTICIPATION IN TOURISM

Tourism as a service industry is an outcome of three main factors, viz:

- (1) High standard of living, which manifest in higher discretionary income and demographic structure (two income family, increase in real income, family structure and size etc).
- (2) Increase in leisure time which result from annual leaves, weekends and public holidays (all with pay)
- (3) Availability and low cost of transport and leisure facilities in real terms, and effective communication and information dissemination system.

Types of Tourism.

Tourism is viewed from the travel motivation as enumerated below:

- a) Pleasure/Holiday Tourism
- b) Cultural/Holiday Tourism
- c) VFR/Ethnic Tourism
- d) Eco/Safari Tourism

- e) Business Tourism
- f) Religion Tourism
- g) Rural Tourism
- h) Health Tourism
- i) Congress/Conference Tourism
- j) Beach Tourism
- k) Sport Tourism
- l) Incentive Tourism
- m) Event Tourism
- n) Social Tourism
- o) Youth Tourism

3.2 THE PRODUCT IN TOURISM:

The Tourism product is an amalgam of various components ranging from everything the Tourist purchase, see, experience and feels from the time they leave home until the return. The components consist of material and psychological elements and they include the following:

A) The Material Elements

These consist of all the activities and facilities required by area of function as tourist destination, which includes:

(1) Attractions – the primary motive for most movement. It could be just anything from physical features to socio-cultural activities/events.

(2) Infrastructure – the basic facilities, which forms the basis of human activity within this area. They include

- Transport facilities
- Water and energy supplies
- Refuse and sewage system
- Communication facilities
- Public conveniences
- Safety and security systems

Without infrastructure, attraction and superstructure will be inaccessible. They are provided by the government and are the most important requirement for the private sector investment in the industry.

3) Superstructure -

- 2) The expectation of the tourist in term of their dreams vis-à-vis the actual service provided to them.

In other words, the second element is concerned with the product-mix perception and the actual performance of the destination in relation to the expectation of the Tourism. The product characteristics.

The Tourism as seen above is;

1. Heterogeneous – an amalgam of various components. Hence it lacks uniformity in service standard.
2. Intangible – Service out put is only experience, therefore its benefits are not easy to convey to potential buyers
3. Perishable – cannot be stored for future use (e.g. load factor in transport and occupancy in the accommodation sub sectors.
4. Non-transferable – consumed mainly at the point of production.
5. Rigid vs Flexible – cannot be responsible for fast changes in the market place i.e. supply are rigid and demand is flexible.
6. Seasonal – demand concentration – peak and trough.

Trends in International Tourism

Tourism as we have seen is benign activities that generate great economic benefits to the host area and provides both direct and indirect employment for the local people, world over.

Furthermore, tourism is a multi-sectoral phenomenon that has defies the global economic recession in its growth trends (i.e. growth rate of 7% per annum over the last few decades, 10.7% of the total world GDP and 10.5% of the global employment generated WTO (1998).

In other words, Tourism generated only 25M international tourist arrivals and USS 2M in revenue in 1950.

By 1980, a period of 30 years, the figure has risen to 286M for international and US 105 billion in receipts. In 1998, international tourism generated 625 arrival and USS 445 billion revenue.

Interestingly, international tourism accounts for only 15% of the total tourist movements globally. The domestic tourism is responsible for the remaining 85% of the Tourism traffic.

Yet, the world Tourism Organisation (WTO an agency of the United Nation has forecasted that, international tourist will generate the following traffics by the years:

200 - 702 million

2010 - 1.0 billion and

2020 - 1.6 billion international tourism arrival globally. Even in Nigeria where no serious efforts are made towards tourism development, it received 640,000 international Tourism and earned USS 129M in 1998.

In view of the aforementioned facts and figures, it can safely be concluded at this juncture that few, if any economic sector has achieved such a consistently high growth rate over such a long period of time.

Given the above scenario, it is pertinent to point out that most countries of the world have long accepted tourism as a potentially valuable catalyst for rural development. The cases of France, Britain, Israel, Slovenia, Gambia, Kenya, Botswana, among others are classical examples worthy of emulation.

However, local government officials need to understand not only the benefits of tourism but its cost in order to make effective decision to enhance development in their areas. Prominent among such cost are:

- a) Tourism will bring strangers into your area whose activities socio-cultural background may conflict with those of the residents
- b) Tourism may cause environmental degradation
- c) Tourism may cause inflation in the area due to higher demand for facilities and services.

Notwithstanding, careful analysis, management and planning can help to enhance the positive and alleviate the negative impacts of Tourism development.

3.3 TOURISM POTENTIAL INVENTORY

Tourism is a composite phenomenon. The inventory of its component factors, therefore, must go hand in hand with knowledge of the general development objectives and characteristics of the area or region under consideration. No place is too remote to be visited, if the attractions are properly packaged and promoted.

See appendix 1 for example of some of the prominent attractions in Nigeria:

These attractions have been highlighted to enable participants appreciate the tourism potentials of these areas.

3.4 FACTORS TO CONSIDER IN THE INVENTORY OF TOURISM POTENTIALS

In considering the tourism potential of an area/region, the followings are the determining factor:

1) POTENTIAL ATTRACTION

a) Cultural attraction includes:

- i) Exoticism – seeking out the unusual
- (ii) Customs – tradition, handieraft etc
- (iii) Religion – pilgrimage, ceremonies
- (iv) History – sites and monuments
- (v) Modern culture – architecture, museum, festival.

2) TECHNICAL RESOURCES

a) Plans – possibilities of action in term of national, zonal, state or local level plans for tourism development in the area.

b) Means – Availability of

i) Manpower

ii) Training institutions

iii) Resources for public and private sectors investment

iv) Source of finance

c) Zoning possibility

Consider –

v) Climatic similarity

vi) General historic background

vii) Unity of landscape

viii) Linguistics

ix) Transportation linkages

x) Zonal agreements

A) **ECO-TOURISM** – Tourism related to natural resources e.g. flora and fauna i.e. plant and animal.

- Yankari National park, Bauchi State
- Kainji Lake National Park, Niger State
- Gashaka/Gumti National park, Adamawa/Taraba states
- Old Oyo National park, Oyo State
- Chad Basin National park, Borno State
- Cross River National park, Cross River State
- Jos Wildlife park, Plateau State
- Hadejia/Nguru Wetland and Birds Sanctuary, Edo State
- Okomu Wildlife Sanctuary, Edo State

- Lekki Conservation Centre, Lagos State

- Ranch, Cross River State.

(B) **BEACH TOURISM** – This Tourism relates to coastline and inland waterways in Nigeria. Examples include:

- Bar Beach, Lagos State

- Badagry Beach, Lagos State

- Tarkwa Beach, Lagos State

- Kaiyetero Maiyegun Beach, Lagos State

- Eleko Beach, Lagos State

- Lekki Peninsula, Lagos State

- Port Harcourt Tourist Beach, Rivers State

- Ibeno Beach, Akwa-Ibom State

- Nwaniba Beach, Akwa Ibom State

- Uta Ewa Beach, Akwa Ibom State

- James Town Beach, Akwa-Ibom State
- Calabar Beach, Cross River State
- Confluence Town Lokoja, Kogi State

C) NATURAL/PHYSICAL ATTRACTIONS

These include spectacular physical, geographical formulation or features such as:

FALLS

- Assop Falls, Plateau State
- Gurara Falls, Niger State
- Owu Falls, Kwara State
- Matsirga Water Fall, Kaduna State
- Erin Ijesa Waterfall, Osun State
- Kwa Falls, Cross River State

- Agbokim Waterfall, Cross River State

- Jeffy Falls, Borno State.

ROCK FORMATIONS:

- Olumo Rock, Ogun State

- Zuma Rock, Niger State

- Shere Hills, Plateau State

- Riyom Rock, Plateau State

- Oke Maria, Ondo State

- Aso Rock, Federal Capital Territory

HILL/HIGHLANDS:

- Mambila Plateau, Taraba State

- Obudu Cattle Ranch, Cross River State

- Idanre Hills, Ondo State

CAVES/TUNNELS:

- Marshal Caves, Yankari, Bauchi State
- Kwantarwoshi Cave, Zamfara State
- Ogbunike Cave, Anambra State

SPRINGS:

- Ikogosi Warm Spring, Ekiti State
- Wiki Warm Spring, Yankari, Bauchi State.

MAN MADE ATTRACTIONS:

These are tourist attractions created by man's ingenuity and they include the following:

THEME (AMUSEMENT) PARK

- Abuja Amusement Park, Federal Capital Territory
- Trans Amusement park, Ibadan, Oyo State
- Water Parks, Ikeja, Lagos State

- Frankid Amusement Park, Festac Town, Lagos state
- Hills and Valleys Amusement park, D/Kudu, Kano State.

RESORTS/HEALTH FARMS:

- Whispering Palms, Iworo – Badagry, Lagos State
- International Youth Tourism Centre, Kurra Falls, Plateau State
- Seam health Farm, Idiroko, Ogun State
- Murtala Mohammed Botanical Garden, Lagos State
- Helena Farms, Jos, Plateau State
- Rojeny Tourism Village, Oba, Anambra State
- Chama Park, Jibiya, Katsina, Katsina State
- Abuja Gardens, Abuja.

ZOOLOGICAL GARDENS

- U.I. Zoological Gardens, Ibadan, Oyo State
- Audu Bako Zoo, Kano, Kano State
- Jos Zoo, Jos, Plateau State
- O.A.U. Zoo, Ile - Ife.

CULTURAL TOURISM:

These are Tourism activities based on culture and religious beliefs.

Some of these are:

FESTIVALS

- Argungu Fishing Festival, Kebbi State
- Osun/Osogbo Festival, Osun State
- Kano/Katsina Durbars
- Mmanwu Festivals Enugu/Anambra States
- Ikeji Festival, Arondizuogu, Imo State

- Ovia Osese Festival, Ogori /Mangogo, Kogi State
- Sharo Festival of the Fulanis, Northern States
- Awon Mass Wedding, Shao, Kwara State
- Eyo Festival, Lagos State
- Igue Festival, Benin-City, Edo State

MUSEUMS AND MONUMENTS:

- Owo Museum, Ondo State
- National Museum, Lagos State
- National War Museum, Abia State
- Ife Museum, Ile-ife
- Jos Museum
- Museum of Natural History, Owerri
- Gidan Makama Museum, Kano

- National Museum, Benin-City
- Oro-Esie Stone images, Kwara State
- Nok Tewa Cota, Kaduna
- Gobirau Minaret, Katsina.

PALACES

- Emir of Kano's Palace
- Emir of Zaria's Palace
- Ooni's Palace Ile-Ife
- Iga Idungaran (Oba's Palace) Lagos
- Alafin of Oyo's Palace
- Erediauwa's (Oba of Benin) Palace

ARTS AND CRAFTS:

- Naraguta Leather Works, Jos
- Igun Bronze Casting, Benin City
- Kofar Mata Dyeing Pits, Kano
- Calabash Carving, Owode-Oyo, Oyo State
- Brass Works, Bida, Niger State
- Adire Cloths (Itoko) Abeokuta
- Mat Weaving Osun, Ogun State
- Aso Oke Weaving, Iseyin, Oyo State
- Akwete Weaving Centre, Abia State.

The Tourism Industry therefore should be properly and well positioned as a veritable source of revenue, employment generation and a stimulant for rural transformation and reengineering. Nigeria should without delay, reposition the tourism industry in the new millennium especially in the areas of

security. The rural areas should be aggressively opened to accommodate both the local and international tourists.

3.5 THE PROMOTION AND DEVELOPMENT OF TOURISM IN NIGERIA

The history of tourism in Nigeria dates back to the days of the Trans-Atlantic travels which could otherwise be referred to as international tourism.

Similarly, the various annual cultural and religious events in the ancient empires, kingdoms, emirates and city states confirm some degree of domestic tourism activities in what is today, Nigeria.

The coming of the colonialist generally facilitated the growth of international tourism in the country albeit without conscious efforts.

3.6 THE NIGERIAN TOURIST ASSOCIATION

The idea of modern day leisure travel and organised efforts at developing a viable tourism industry in Nigeria commenced in 1962 when the Nigeria Tourist Association was formed.

MEMBERSHIP

The members of this voluntary Association were drawn from both the public and private sector. Prominent among them were:

- i. The national carrier – Nigeria airways
- ii. Some foreign Airlines operating in Nigeria
- iii. Shell petroleum company
- iv. Private Hotel operators
- v. Nigeria tobacco company Plc.

ACTIVITIES

The associations were mainly centred on promotion-awareness creation facilitation of both domestic and international tourism-physical development of tourism plant-encouragement of recreational activities-management of tourist resorts and advising government on infrastructure and development policies.

ACHIEVEMENT

The single most important achievement of the NTA in its 15 years of operation was the acquisition of the membership of IUOTO now WTO (world tourism organisation).

PROBLEMS

However, the activities of the NTA were uncoordinated as a result of its dependence on the individual efforts and desires of the members. Hence, the growth of tourism in the country was painfully very slow.

CHANGES

Therefore, when in 1971, the African Development Bank (ADB) confirmed the enormous tourist potentials that about in Nigeria and coupled with the need to strengthen the National Economy, the Government decided to establish a parastatal to take over the responsibilities of the Association.

3.7 THE NIGERIAN TOURIST BOARD

This was how the Nigeria Tourist Board (NTB) came into being via Decreed 54 of 1976, charged with the statutory responsibilities of among others:

- i. To encourage people living in Nigeria to take their holidays in Nigeria and people from abroad to visit Nigeria; and
- ii To encourage the provision and improvement of tourist amenities and facilities in Nigeria including the development of Hotels and Auxiliary facilities.

The Board was also empowered to carry on any undertaking, which appears to it to be necessary for the promotion and development of tourist industry in the country.

TRAVEL BUREAU

Furthermore, it was to set up a Tour Operating company- National Travel Bureau – to operate tours within and outside Nigeria – on a commercial basis.

- Lack of investable funds for tourism development./

3.8 TOURISM POLICY

Once again, something has to be done to remedy the situation, and stereotypical of Nigerians, the structure was attacked.

More so, there was an urgent need to diversify the country's mono-economy base. In line with the foregoing therefore, the tourism sector was appraised and yet another machinery set in motion to ensure speedy growth of the industry. Hence the formulation of the tourism policy that was hitherto lacking, to provide comprehensive guide for tourism development. It accorded tourism a preferred sector status.

THE POLICY OBJECTIVES

The main objectives of the policy on tourism are to: -

- Generate foreign exchange
- Encourage even development
- Promote tourism based rural enterprises

- Generate employment
- Accelerated rural-urban integration
- Promote cultural exchange

THE POLICY GUIDELINES

The policy objectives are to be achieved through: -

- Encouraging local and foreign private sector investment by providing incentive package capable of attracting such investment;
- Identification and designation of centres of attraction for tourism development and promotion purposes by the three tiers of government in collaboration with the private sector
- Promotion of favourable environment for foreigners to visit Nigeria;
- Establishment of an effective organisation for the planning development, promotion and marketing of tourism in and outside the country including well defined roles for the three tier of government.

INSTITUTIONAL FRAMEWORK

For the successful implementation of the above strategies, the policy also put in place an institutional framework with implementation organs of the three tiers of government as follows:

- i) Federal level – Federal Ministry of Culture and Tourism (FMCT) is responsible for policy matters, funding nationally oriented matters. It also represents the nation's interest in international organisations.
- ii) National Council for Culture and Tourism (NCCT) - is charged with responsibility of coordinating tourism planning and development activities at the National level. It is the highest tourism policy discussion forum in the country with both the public and the private sector tourism organisations in attendance. The forum is chaired by the Hon. Minister of Culture and Tourism.
- iii) National Tourist Corporation – The policy further made provision for the transformation of NTB into an aggressive and commercially oriented National Tourism Corporation. The corporation is responsible for the promotion, marketing and

dissemination of information about the industry. It is to set out through publication of handbooks and general guidelines for operation of the industry and shall collaborate with the private sector and other tiers of government in complementing the policy directives and tourist project.

- iv) State Ministries for Tourism – State Ministries for Tourism on the other hand are to implement policies/directives from the FMCT, initiate projects, control land allocation and development of tourism in the state as well as regulate the operation of Hotels, Restaurants and other institutions in line with the Federal Government policies.
- v) Local Government Tourism Committees – The policy also in place LGTCs. They are responsible for identifying potential tourist attractions in their areas. They are serving as information centres and preserve and maintain monuments and museums in their areas of jurisdiction.

vi) Establishment of NTDC – In line with the policy provisions, NTB was transformed into NTDC via Decree 81 of 1992.

Functions – include to:

- Encourage people living in Nigeria to take their holidays therein and people from abroad to visit Nigeria;
- To encourage the provision and improvement of tourism amenities and facilities in Nigeria including the development of hotels and auxiliary facilities.

It also has power to –

- Provide advisory and information services;
- Promote and undertake research in the field of tourism;
- Render technical advice to the states and local governments in the field of tourism;
- Register, classify and grade all hospitality and tourism enterprises in such members as may be presented.

NTDC also has powers to

- Carry on any undertaking, which to it is necessary for the promotion and development of the tourism industry;
- Assist in the development of museums/historic sites, parks, games reserves, beaches, natural beauty spots, holiday resorts, souvenir industry etc;
- Advice appropriate authorities on ways of improving tourist facilities; publicise tourism; and
- Do all such things incidental to the foregoing functions, which in its opinion are calculated to facilitate the carrying on of the duties of the corporation under the enabling decree.

3.9 TOURISM DEVELOPMENT STRATEGY

This was produced in 1992 with the objectives of providing a sound basis and framework for the future development of the sector at a realistic and manageable pace.

It is based on the recommendations contained in the development strategy that NTDC embarked on –

- a) Manpower development activities through seminars and short courses conducted mainly by NIHOTOURS and a few others abroad;
- b) Physical development jointly with states or on its own – capt Bower's Tower Oyo State, Ikogosi Warm Spring, Ekiti State and international Youth Tourism Centre, Kurra Falls, Plateau State etc.
- c) Publicity/Promotional activities through participation in international tourism/trade fairs at home and abroad;
- d) Production/Distribution of collateral materials, etc.

PROBLEMS

Nigeria is blessed with abundant physical and socio-cultural resources for sustainable tourism development. The country's ecological diversity and cultural variety are enough to make it one of the leading tourist destinations in the world.

However, inspite of its rich tourism potentials – Nigeria still mono-economy based, its ignorance, want, poverty and disease. This should not have been so.

Unfortunately, only lip service is paid to tourism, which is claimed to have a preferred sector status in the economy.

- a) Poorly funded that it cannot make the desired impact;
- b) Infrastructure which is the most basic of all requirements of tourism is lacking in most of the attraction centres;
- c) Manpower, the most critical resource of every organization is in short supply in the tourism sector. It lacks adequate trained manpower to carry on the professional aspects of its activities;
- d) Policy implementation strategies directed towards achieving the policy objectives of tourism development are non-existent;
- e) Marketing and promotion is another problem area, as the industry has not been able to evolve an effective promotional and marketing

strategies oriented towards awareness creation and awakening of enthusiasm in the industry.

Given all of the above, the time is ripe for all hands to be on deck to remedy these problems. The present administration has already taken steps to do so. Each local government should be prepared to contribute its quota for its own benefits.

AGENCIES THAT PROMOTE TOURISM DEVELOPMENT IN NIGERIA

The following agencies are directly involved in promotion of tourism in Nigeria:

PUBLIC

- a) Federal Ministry of Culture and Tourism
- b) Nigerian Tourism Development Corporation
- c) Federal Ministry of Information
- d) Nigeria Customs Service

- e) Nigeria Immigration Services
- f) State Tourism Boards
- g) State Ministry for Tourism Matters
- h) Local Government Tourism Committee
- i) Federal Airport Authority of Nigeria
- j) National Commission for Museums and Monuments
- k) National Council for Arts and Culture
- l) National Parks Services
- m) The Nigeria Police Force
- n) The Federal Ministry of Foreign Affairs
- o) Federal Environmental Protection Agency

PRIVATE

- a) Federation of Tourism Association of Nigeria (FTAN)
- b) Nigeria Hotel Association (NHA)
- c) Association of Nigerian Journalist and Writers of Tourism (ANJET)
- d) Performing Musicians Association of Nigeria (PMAN)
- e) Board of Airlines
- f) National Union of Road Transport Workers (NURTW)

3.9.5 CONCLUSION

After all, we have the means and the where-withal to do so.

Nigeria must be among the League of Nations, since, tourism will be the dominant industry of the 21st century. However, we cannot be there by mere existence of untapped resources.

Comparative advantages are no longer natural. They are increasingly determined by comparative strategies, i.e. the conscious, innovative and creative use of human intelligence. We have to transform our comparative advantage into competitive success for tourism development objectives of this country to be realized.

These Agencies should be revitalised and strengthened to enable them make meaningful contribution to tourism development and promotion in Nigeria.

CHAPTER FOUR

CASE STUDIES

4.0 INTRODUCTION

The main purpose of case studies in any analysis is to serve as a guide towards a proper understanding of the design project in mind, to help in the development of the design brief and to determine the programme of facilities. Moreover in the case of this design proposal, the case studies will help in determining the extent to which architects in different parts of the globe have succeeded in portraying the cultural identity in their various design. Thus fulfilling the fundamental principle of traditional architecture and the traditional reassertion in architecture.

Three case studies were selected to have a wider review towards the success and failure of such projects in their different geographical regions.

4.1 CASE STUDY ONE

NATIONAL ARTS THEATRE, IGANMU, LAGOS

The National Arts Theatre which was built in Lagos during the preparation for the second world black and African Festival of Arts and culture held in Nigeria in 1977 is a major recreational centre which is used largely for entertainment, it covers an area of about 23,000m sq. and it's gradation of forms and contours, its proportions and radial development, give it characteristic deep shades and contrasts which form a fitting monument for the role it has been playing. It is located within the Lagos metropolis, board on the West by Wateco and Eastern by Water body.

4.1.1 SCOPE

The complex has the following facilities:

1. **MAIN HALL:** - This has a seating capacity of 3,500 when used in the proscenium arrangement and 5,000 when used as theatre in the round, which is made possible by the use of a revolving stage. The seating arrangement is on three different levels, which depends on the

Block and African arts and civilization while the other is used for exhibition of goods made in Nigeria.

5. **NATIONAL GALLERY OF MODERN ART:** - This is situated between the entrances B; it is functions as a museum for art works of Nigerian and Black artists.
6. **PRESS CONFERENCE HALL:** - The hall is designed to seat 80 people for press briefings and meetings and is equipped with electronic god gads such as close circuit television, telex machine, typing pool etc.
7. **ENTRANCES:** - There are 4 major entrances, which are highlighted; by ramps Entrance A is the V.P. Entrance, which bears the coat of Arms, Entrances B and D, are for the members of the public depending on the category of ticket. Entrance C leads to the artists dressing rooms
8. **MAINTENANCE:** - This is divided into sub-section viz - electrical electronics, machine shops, plumbing, re-refrigeration, painting and automobile. All these sections are stores which are

located near the box office are hired out to interested parties storages facilities which are situated under the ramps, restaurant and kitchen, clinic offices, banking services, box offices, dressing room and travel bureau. Hosting the World Black and African Festival of Arts and culture in 1977 (Festac '77) was the catalyst for the birth of the National Theatre? The Concrete arrangement for its establishment started in 1973. The design for the existing National Theatre in Lagos was taken from the palace of culture and sports in Varna, Bulgaria.

4.1.2 MERITS

- a. The national theatre naturally pulls crowd for activities especially for those to whom the event really matters.
- b. The craft huts are located close to the main gate therefore easily accessible.
- c. The tastefully furnished "vip" lounge which is maintained, as a reception area is well located at Entrance 'A' very good and well defined security of people and their properties,

spacious vehicle parking spaces provided at the 4 main entrances.

4.1.3 DEMERITS

1. No spaces for traditional crafts like block smith, gold smith etc.
2. The structures are makeshifts
3. No effective display area for works produced.

4.2 CASE STUDY TWO

U.K. BELLO ARTS THEATRE, MINNA

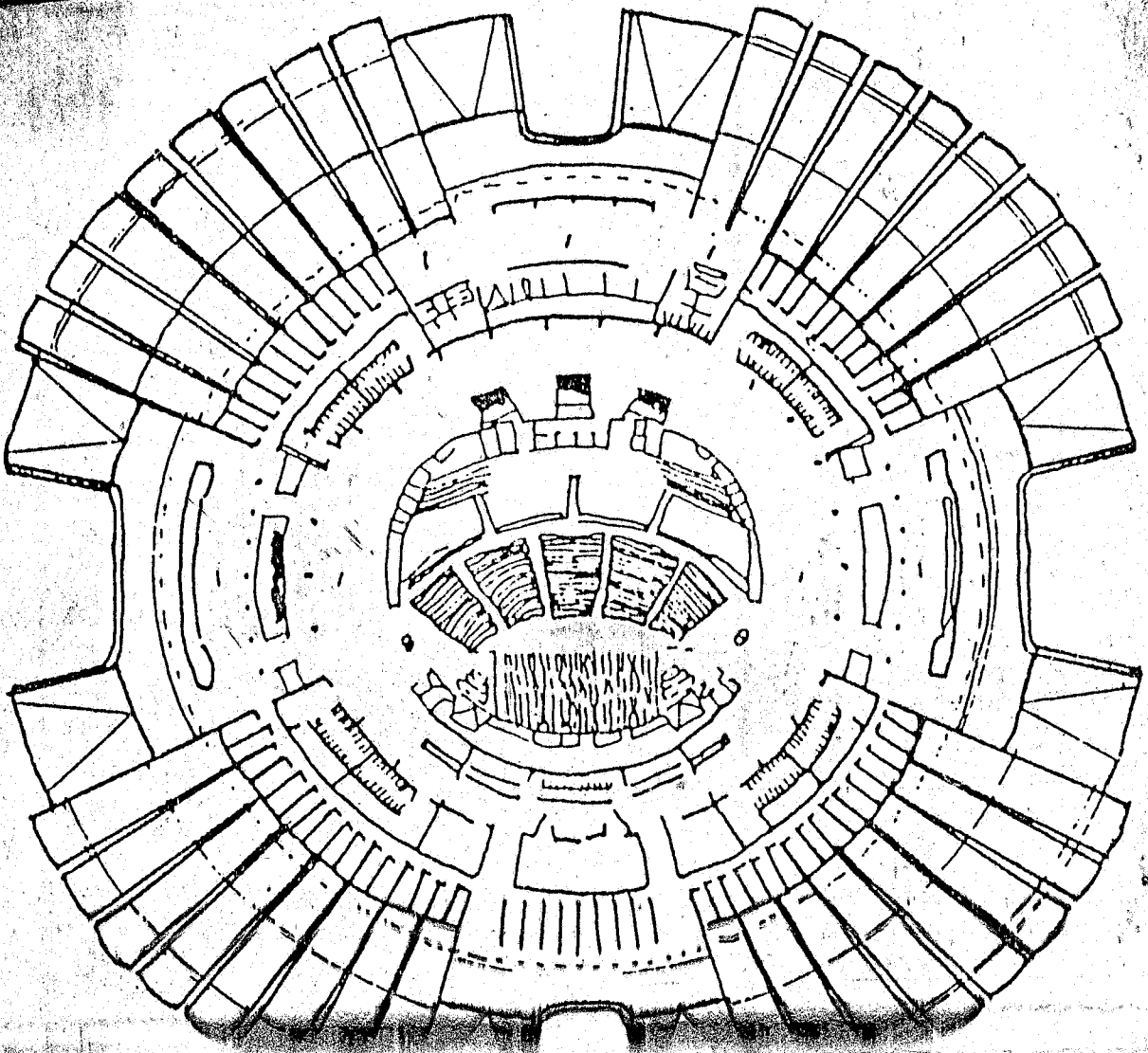
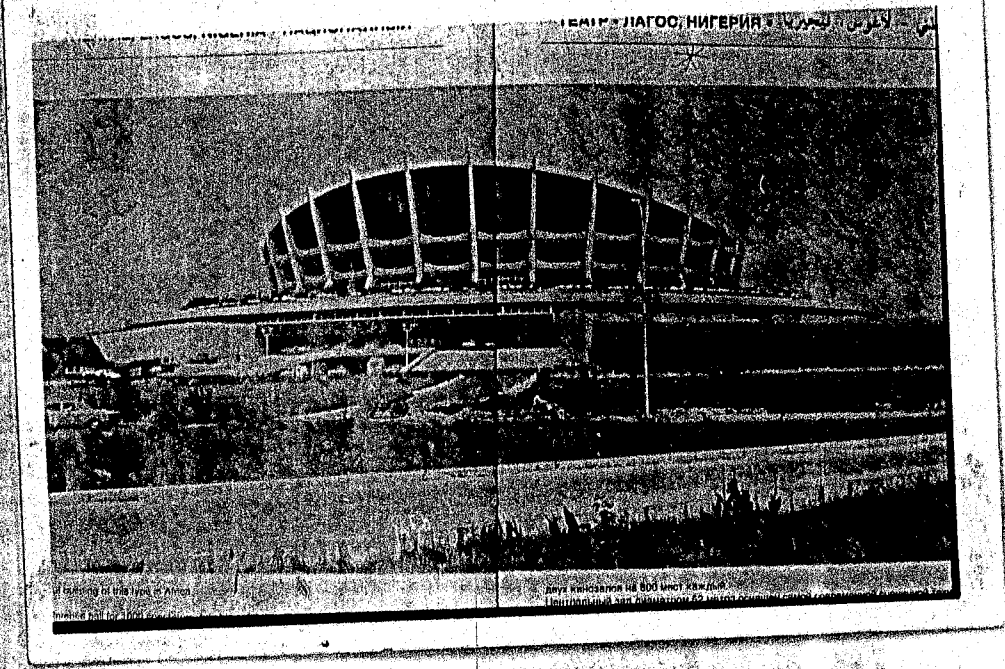
This was designed and constructed by Julius Berger Nigeria Limited. The Theatre was commissioned on the 25th May 1991 by the ex-president Ibrahim Badamasi Babangida. It is located along the old art council road. Otherwise known as the Hill Top road. The theatre is a well-conceived place with best acoustic standards introduced into its design.

- a) The wall finishes of the auditorium is with acoustic panelling of polished wood and placed at a reflective angle on the curvilinear wall.
- b) The Auditorium floor is raked and commissioned on the 25th May. It was carpeted for noise absorption course by feet. Floor nature gives sight lines.
- c) The ceiling finishing is with good acoustic ceiling boards with suspended rear reflector boards for sound reflection of the rear.
- d) The stage is designed for a movable screen projector room on the centreline. The interior is marbled and wood finishing, which gives a cool and comfortable interior, lighting, is purely artificial except the doors are open. However, the design prose is some loopholes like the use of high level windows, which does not give enough lighting. The functionality of the arm phi-theatre is not worthy of its purpose and very limited car parking spaces.

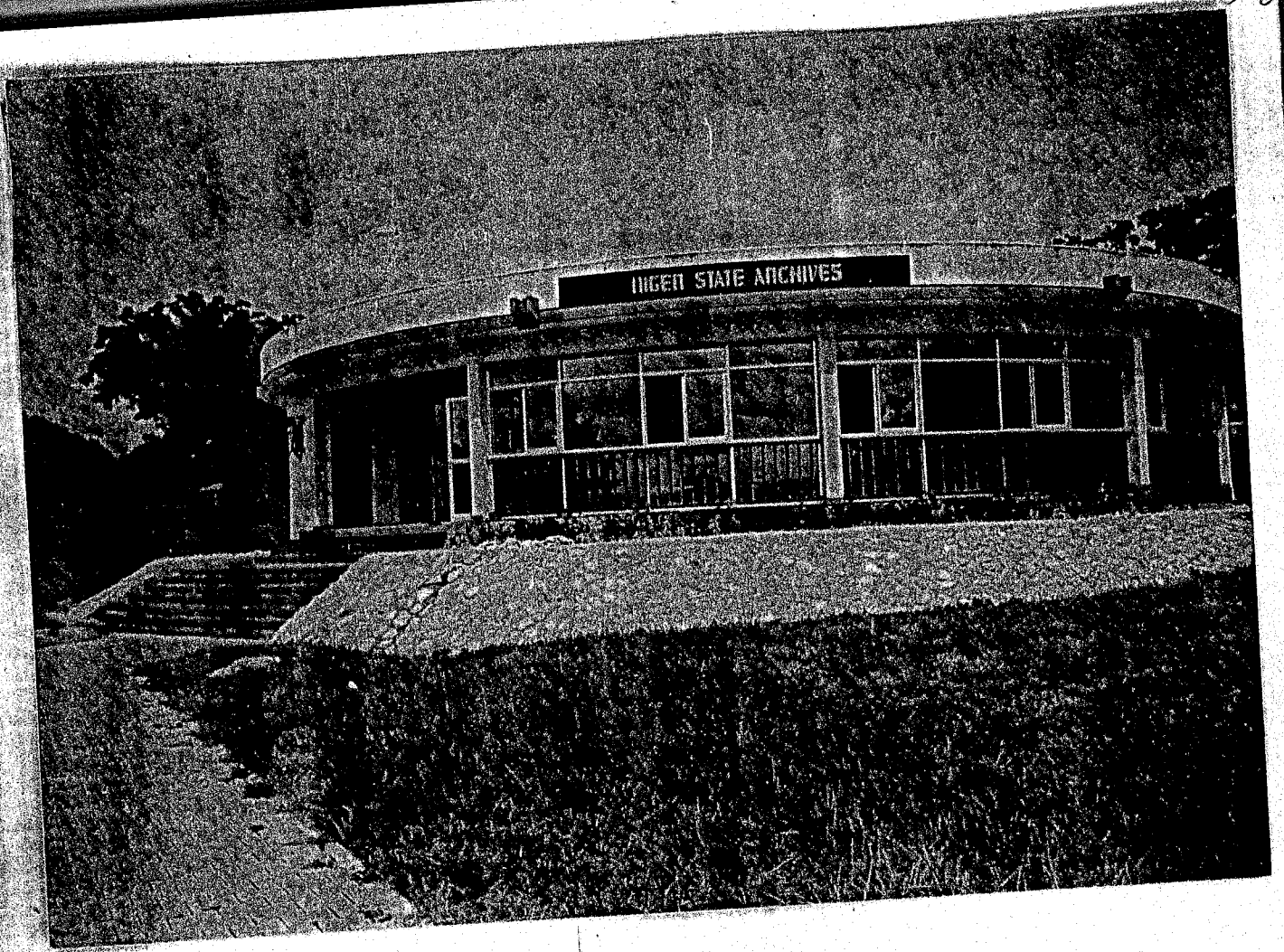
- e) A LARGE PARKING SPACE – This can conveniently accommodate over 500 cars, and where open air and other outdoors events could be held.
- f) A MODERN HAIRDRESSING SALON – This caters for traditional and modern hairstyles at moderate rates.
- g) A CRAFTS SHOP – for sale of arts and crafts works.
- h) A MODERN PHOTOGRAPHIC STUDIO – Which produces coloured, black and white photos passports etc.
- i) CRAFT VILLAGE – This consists of seven huts where craft and art works, which can be used as gift items, are produced. Most of the products are made from local materials.

Define spaces and units in the craft village are for:

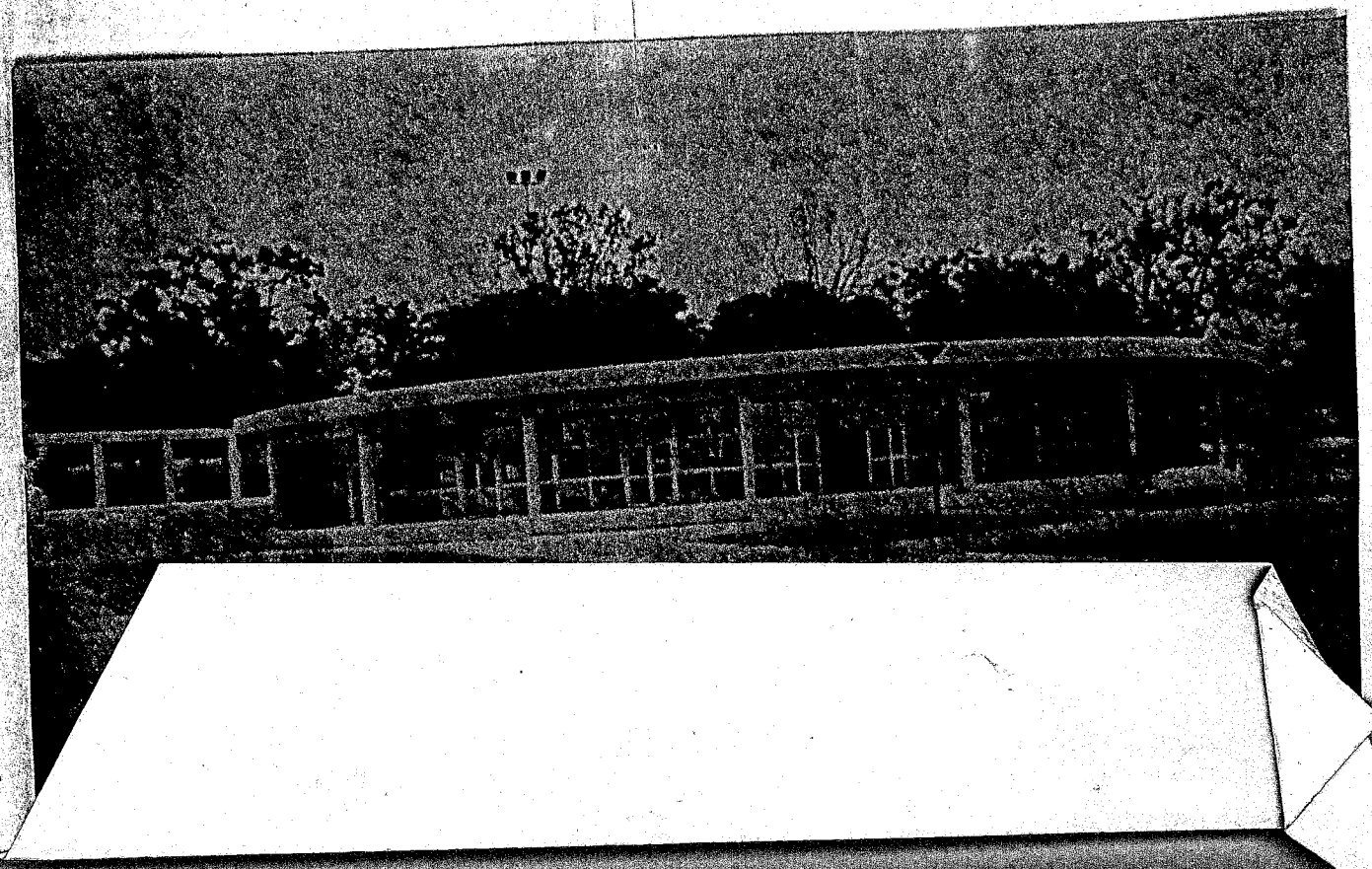
- a) Sculpture
- b) Salon
- c) Raffia



CASE STUDY 1



CASE STUDY 2



- d) Mosaic and thread work
- e) Bamboo and cane work
- f) Textile batik, tie and dye.
- j) **TECHNICAL SERVICES** – Which are rendered in two area of electronic and electrical. Members of the technical staff undertake repairs of electrical, radial cassettes, press irons etc.
- k) **CULTURAL CENTRE PERFORMING TROUP** – The performing troupe, which is made up of well-trained performers, is available to members of the public. The troupe can be contacted to entertain at specific ceremonies, houses worning and other social engagements.

4.2.1 MERITS

1. The entire complex is organically blended to the natural landscape.

2. There is an appreciable symphony in the general flow of basic functions in the centre.
3. Adequate parking spaces provided and this doubles as an enviable spaces for outdoor events
4. The choice of site is well commendable, in both topography and location.
5. Highly landscaped environment.

DEMERITS

1. It is a make shift arrangement, therefore such crafts as textile weaving (ash oke) could not be encouraged.
2. Limited number of arts and crafts is considered
3. Lack of adequate craft equipment and tools
4. The crafts shop meant for the sale of Arts and craft works is lacked in an obscure corner of the complex.
5. Poor security network

6. Inadequate manpower due to non-existent incentive leading to the closure of some of the units.

4.3 CASE STUDY THREE

CENTRE FOR ARTS AND CULTURE, ABUJA, F.C.T.

This centre is strategically located at Area 10 "Garki" "Stopping centre" junction. Festival Road and post office to the east border it; Agura hotel to the South and area 10 shopping center to the North. The cultural centre is two-storey – comprising of four blocks A, B, C, D with only block D having a basement.

BLOCK A

This is the commercial wing of the complex. It houses a restaurant and a snack bar on the ground floor. The first floor houses a restaurant, two firms of professional artists. While the second floor houses a restaurant, an office for Nigerian youth movement and has rentable office spaces just as it is with the ground and first floors. It is therefore said to, assume that block A is the commercial block.

BLOCK B

This is the Administrative block because most administrative issues are co-ordinated from the various offices in this block. The ground floor houses some other offices of the finance and supplies Division, Arts, Design Division, and studios. The second floor houses the office of Assistant Director, Personnel and the Personnel Division offices.

BLOCK C

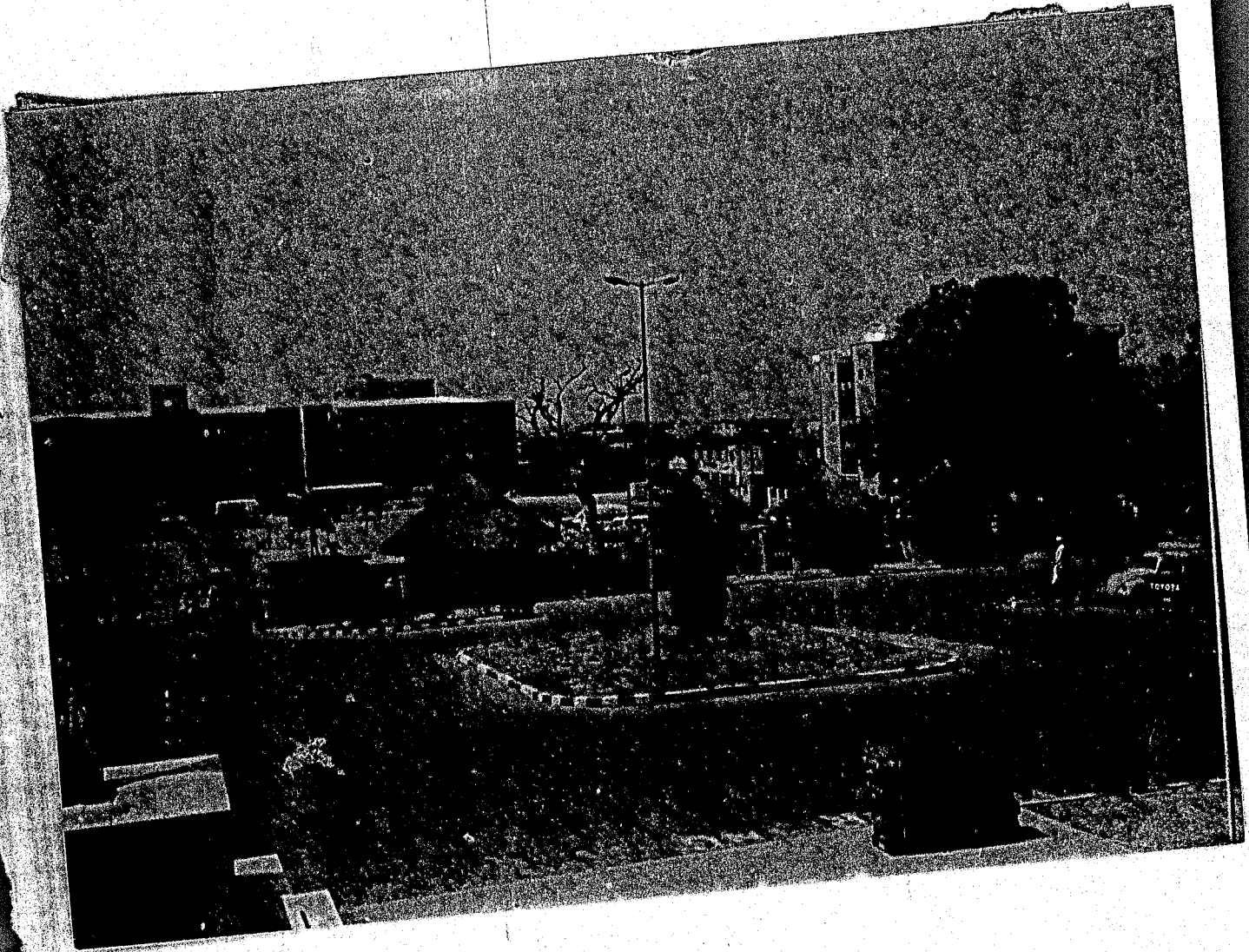
This ground floor houses the office of the assistant Director Arts and Design, Art Gallery, Head public relation, planning and statistics offices. Exhibition Hall, films and festivals offices, ceramic unit and studio.

4.3.1 MERITS

1. It is strategically located;
2. Well lighted;
3. Easy traffic flow in and out of the facility.

4.3.2 DEMERITS

1. There is no element of traditional Architecture depicted on any part of the main building
2. The traditional arcade is not easily accessible.
3. There is inconsistency in the use of roofing materials for building constructed with locally made bricks somewhere thatch roofed, some others roofed with corrugated roofing sheets.



CHAPTER FIVE

DATA COLLECTION

5.0 CLIMATIC CONDITIONS

Main Air current currents: Kano lies in the tropical continental northern climatic region, where the climate is dominated by the influence of two major wind currents; the tropical continental air mass (Harmattan winds) from the north-east with hot dry air lasing from October to March.

The maritime airmen from the SouthWest with cooler but warm humid air lasts from April to October.

During the months of December – January, the harmattan winds are at its height blowing thin dust over the state from the Sahara Desert.

5.1.1 TEMPERATURE

Temperatures are a determining factor designed construction for tropical regions.

The temperature in Kano rises to a maximum during the dry season. The coldest month is January with a mean daily minimum of 12.8°C and a mean daily maximum of 30.2°C. With the approach of inter-tropical convergence zone the temperature increases to a mean daily maximum of 38.5°C and a mean daily minimum of 1.0°C in April and May.

For comfort to be achieved in buildings, the use of mass construction-thick, solid walls, is therefore, applicable in the design.

5.1.2 HUMIDITY

The climate of Kano is somehow arduous with relatively wide and rapid changes in temperature and humidity. Humidity at times can rise up to 100, in an area considered characteristically dry. The mean daily maximum and minimum temperatures are 33.1°C and 15.85°C respectively.

For comfort to be achieved where the humidity is low, the use of large open courtyards, man-made pools will increase the velocity of the wind and remove the hot dehumanised air. Air-condition can as well be employed artificially.

5.1.3 SUNSHINE

The duration of sunshine is one determining factor in design. The mean daily hours of bright sunshine are very constant in Kano, 9 hours per day or slightly less for most of the year.

A need to cut down the amount of rays heating the interior of spaces is necessary to achieve a conducive working space. Use of sun-shading devices is therefore necessary for openings at east and west side of the building. Orientation of the building on north-south axis would be more appropriate with little or no openings at the East-West direction of the sun.

5.1.4 PRECIPITATION

In Kano, the wet season depending on the movement of the maritime air mass – lasts from May to September.

From March to May, the dry, cold air turns into dehumidified, sparingly hot air temperatures rising up to about 35°C. Rainfall is concentrated between June and September and the rains are preceded by violent dust storms followed by tornadoes mainly during the month of May,

and at the end of the rains in the months of September and early October. Annual rainfall is 870.20mm. It varies from year to year ranging from 635 to 889 mm. Rainwater is removed from the roofs of building with the use of large gutter and big spouts, which drains water from the roofs as quickly as possible.

5.1.5 GEOLOGY

The geology of Kano is characteristically big Precambrian basement complex rocks that outcrop widely throughout the area. They are mainly composed of gneiss and schist into which have been included the "older granites" forming the conspicuous in selberg of the region. The gneiss is altered at the surface into red laterite, varying from clay-sand gravel to sandy clay, passing down through grey lateritic rock into the unaltered bedrock at depths. At this time the temperature can fall as low as 10°C. The dry air facilitates the transmission of noise thus increasing problems in house design and siting of industrial zones. The combination of dry and still air during the draught season results in a noise problem. Sound is transmitted over great distances unless impeded by a buffer, natural or man-made.

5.1.6 TOPOGRAPHY

The city of Kano is situated in the north of Nigeria at latitude $12^{\circ}02''\text{N}$ and longitude $8^{\circ}32''\text{E}$ at the northeastern edge of the north central plateau area.

Kano belongs to the Sudan vegetation zone. The area around Kano city and its metropolitan area consist of an undulating plain. Only the Dala and the Goron-Dutse Hill in the West of the city form imposing landmarks with elevations of 518m and 534m above sea level. They rise above the surrounding areas some 30 to 40m. The present built-up areas are at elevations of between 455 and 490m.

5.2 HISTORICAL BACKGROUND OF KANO STATE

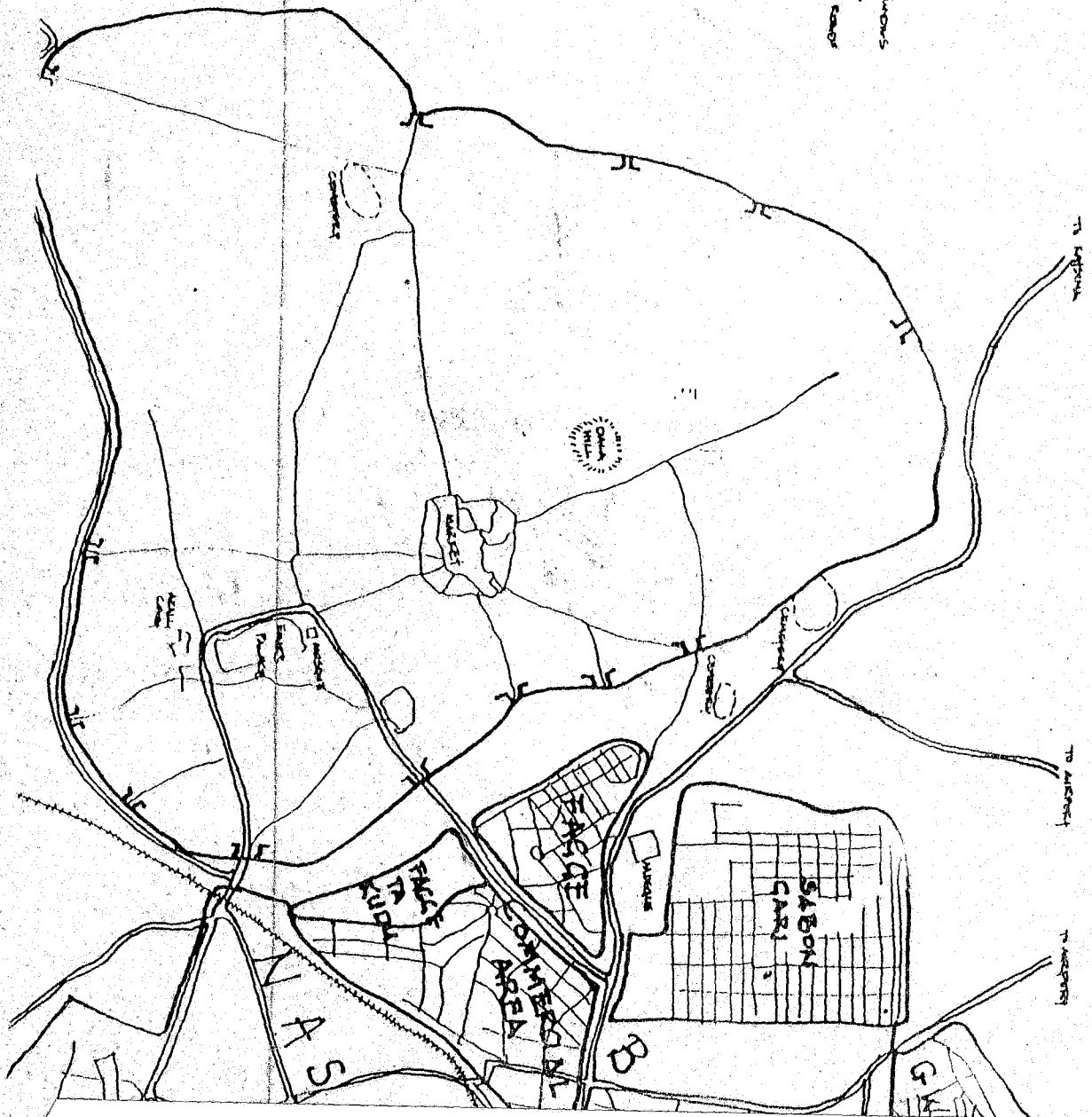
Kano State, one of the 30 states of the Federal Republic of Nigeria consists of Kano, Gumel and Kazaure Emirates with a total land area of 43,070 square kilometres and a total population of approximately 10 million. The indigenous population is homogenous, comprising substantially, people of Hausa, Fulani and Kanuri background. Also found among the indigenes, are people of Nupe and Arab descent. Islam is their principal religion, and

Hausa is their language of communication in business, administration at local level education and a host of other activities. They identify with social structure, material culture and oral art.

Kano, the state capital is Nigeria's second largest traditional commercial centre, a nucleus and distribution nerve centre of the Northern states, dealing in both local and modern products, with a long history of local industries, traditional architecture, education and administration.

The history of Kano as a cultural area and its accompanying development is tied down to, and in many cases very akin to the history other Hausa speaking areas of Northern parts of Nigeria and their link with the neighbouring Nigerian and African societies as well as the outside world. Kano is one of the seven Hausa states founded by the descendants of the legendary hero, Bayajida, who came to Aura from Baghdad. Two others of the remaining six Hausa states are in Kano. They are Rano and Biran the rest of the four Hausa states are Daura, Katsina, Zazzau and Gobir.

ADRA BARROWS
 MAIN ROAD
 SIDEWALK ROAD
 CITY CENTER



5.2.1 THE PEOPLE

Kano is predominantly peopled by Hausa and Fulani ethnic groups, others are the Nupe, Kanuri and a good number of Arabs. Next, the Ibo and Yoruba clearly follow the Hausa-Fulani majority in terms of numbers.

Another group prominent in Kano since the mid-seventies are the Shua Arabs who have filtered down from the Sahel following the devastation of the drought there. The Nupe and Kanuri present in Kano since the early days are largely regarded as natives of Kano having settled on large tracts of land, the Nupe quarter is known as Tudun Nufawa and that of the Kanuri is called Zagon Baribari.

The ethnic differences between the Hausa and Fulani are virtually indistinguishable, due to cultural intermingling and inter marriage, the people of Kano therefore, refer to themselves as Hausa-Fulani and the Hausa culture of the past has today been almost completely replaced by Islamic traditions.

5.2.2 CULTURAL DEVELOPMENT IN KANO STATE

Culture is a term which has very wide and varied definition and these definitions centrally point out that culture is the sum total of a society's learned and transmitted experiences such as traditions, customs, idea, techniques, values, philosophy and attitude. Culture is therefore, a unique phenomenon, a special and exclusive product of a society and is their distinctive quality in the cosmos.

The most apparent feature of culture is it's receptivity to outward changed and inward continuity, hence, elements of continuity and change are often present in the culture of every society. This is so because no society is culturally static. Certain salient features of the society persist, while others undergo tremendous growth and change as can be seen in both the abstract and material forms of culture. This dynamic nature of culture and society can only be appreciated through as systematic study of the society. To effect such a study, it is pertinent to see culture as bordering around the premise of systems, which progressively emerge from societal formation, religion, traditional authority, education, occupation and technology.

This approach allows for viewing culture as having evolved with a modest inventory of its' basic elements and facets, increasing in sufficiency and sophistication through improvements and inventions by some members of the society or importation into the cultural matrices of the society from neighbouring and foreign cultures. This is the perspective through which we will examine the development of culture in Kano State.

5.2.3 SETTLEMENT SYSTEM OF AUTHORITY

In no other cultural sector are the elements of continuity and change more glaringly exhibited than in the pattern of settlement and nature, instruments and general system of Authority known as Mulki or sacrauta (royalty).

The institution of sorauta as a group that have formed permanent settlements has been as old as the society itself from time immemorial. A society form of authority that organises the people caters for their welfare and provides them with some kind of defensive and offensive mechanism.

The Kano system of authority is said to derive originally from two sources.

Firstly, family units played important roles. Allegiance was paid to seniority in age and integrity. The senior head of a family exercised control over the whole family. Later as groups of families began to conglomerate to form nucleated hamlets, a senior, gentle and responsible person who might be distantly related, or not even related to some of the families in the newly formed community might be chosen to be the Hai Unguwa (Ward head).

The authority of such a mai unguwa might extend to the neighbouring kauyuka (villages) in which case his own Kauye attracted new settlers and become a gari (town). The expanding gari become birni (city), the fortified capital, the seat of the maigari or sarki, with dependant garuruwa (towns) and kanyuka (villages and hamlets). This in a nutshell was how Kano, Gumel, Kazaure and this dependant towns grew up.

Secondly, before the arrival of Bagauda to Kano from Daura in the 10th century, Kano was inhabited by Abagayawa who specialised in iron smelting and made settlements around Dala Hill Kano was then recognised as a centre of iron works, trade and pre-Islamic fetish worshipping with the giant

barbushe acting as their leader and a priest (boka), heading the isumburbura cult at Dala Hill.

Barbushe and fadawa (courtiers or deputies) who were assigned to control the neighbouring settlements of Kano, these settlements were characterised by rocks or hills as follows:

Damburu controlled Jigirya

Jandamusa controlled Magwan

Tunzagu controlled Goron Dutse

Hambarau controlled Tanagar

Gumbar Jadu controlled Fanisau.

These rock yearly settlement areas still constitute historical places for researchers and tourist attractions.

The absolute authority of Barbushe, the leaders, manifested itself at the annual gathering of the people from all the neighbouring settlements at Dala Hill for feasts and sacrificial rituals with the resultant foretelling of the future

and medical advice and treatment. On the eve of the ceremony, the subjects (clients for magico religious services) flooded Dala area, led by the heads (fadawa) of their respective settlements and brought along with them black dogs, chickens and male goats for sacrifice. On the day of the ceremony, Barbushe would emerge from his house at the top of Dala Hill face the crowd and make declarations, foretelling future events.

It was during one of such annual messages that he told the gathering of the impending coming of Bagauda, who would arrive from Dura, displace their dynasty, destroy their shrine, cut down the sacred tree, become the first sarki and establish new set of sarauta dynasties which would be characterised in due course by the worship of God in mosques.

Many years after Barbushe's prediction Bagauda arrived in the 10th century, with a group of people, including his officials of varying ranks, and established a dynasty, destroy their shrine, cut down the sacred tree, become the first sarki and establish new set of sarauta dynasties which would be characterised in due course by the worship of God in mosques.

Many years after Barbushe's prediction Bagauda arrived in the 10th century, with a group of people, including his officials of varying ranks, and established a dynasty of 42 successive rulers in Kano, ruling for about 800 years when their dynasty was, again, overthrown by the present Fulani dynasty as a result of the 19th century Jihad movement led by Shehu Usman Dan Fodio.

The Bagauda dynasty had established sarki with central authority, which was supported by functional and honorary holders of sarauta titles. The Bagauda retinue from Daura consisted of the following title – holders: Kuddufi, Buram, Isa, Baba, Akasan, Darman, and Goriba from which Damburam, Dan'arasa Dandarman are derived and still used in the sarauta system of Kano. Since then, Sarauta titles continued to be invented or imported, others dropped from the successors of Bagauda to this day.

The Bagauda dynasty (999 – 1035) had witnessed progressive innovations in the institution of sarauta. The influx of learned personalities and communities such as the Arabs notably Al-Maghili, the Wangarawa, and

the Fulani who brought the religion of Islam and its resultant educational system, the building of schools mosques and sharia as guide for ruling.

Consequently, the reign of Tsamiya (1307 - 1343) witnessed the complete destruction of Tsumburbura and its worshippers who were Maguzawa (pagan Hausas). They dispersed into rural areas and continued to some degree with their bori spirit worship. With this singular action of Tsamiya, born-blowing for the sarki was introduced in Kano palace, sounding congratulatory praise for his success in the uprooting of tsumbujrbura, and the expulsion of its worshippers into inter-villages: Zauna daidai, Kano garinka. (Take a firm stand, Kano is your domain).

The reign of Muhammadu Rumfa (1463 - 1499) introduced some new offices of state into his system of administration, such as the chief of treasury, ma'aji as recommended by Al-Maghili's constitution, which in addition, made sarauta to be oriented on theocracy from the late 15th century, which continues to this date with adjustments after both the Jihad of the 19th century and during the colonial period.

The Fulani dynasty after the Jihad made tremendous and significant improvement on the system of sarauta. In the first place, the Jihad witnessed a reform and transformation of the Hausa society who mixed Islam with pagan practices and whose rulers degenerated and became immersed in arbitrary and unjust rule. But in the main, the Jihad maintained the authoritarian structure of the sarauta, centralised the administration in Sokoto, the seat of the caliphate, and later adopted and added to some of the existing traditional sarauta administration such as taxes, instruments of office and other items of royal regalia, which add to the dignity of sarauta as exhibited in their totality at royal ceremonial outings by different emirs at different periods, as can be seen in the following examples:

Right from pre-colonial period, through the colonial period to the present, the sarki has dual role of temporal and spiritual leadership which earn him the overwhelming and absolute obedience of his subjects whom he rules through the hierarchy of officials ranging from hakimai, dagatai and masu unguwa for an effective centralised control of his emirate. This pattern of emirate administration obtains in Kano, Hadejia, Gumeland Kazaure, and indeed in other emirates of Northern Nigeria. In his subsidiary role, an emir

is the custodian, and a symbol of dignified tradition which is marked by pomp and pageantry with the royal regalia displayed at ceremonies such as religious festivals, installation ceremonies, reception of foreign visitors, staging of durbars, opening of new institutions and launching ceremonies.

5.2.4 EDUCATIONAL SYSTEMS

Education, be it formal or informal, is an important factor in the continuity and change in the culture of any given society. In this vein, it is pertinent to examine briefly the three systems of education – informal education, Islamic education and western education, which can readily be said to exist in Kano with a view to highlighting their roles in the cultural development of Kano.

By informal education, we mean any system of acquiring character training as well as occupational expertise imparted orally, not through formal schooling, which uses reading and writing skills.

The inculcation of societal values to children is reinforced through a systematic process of tarbiyya (character training), and horo (rigorous discipline) and various corrective measures, which range from kashedi

(serious warning), fada and duka (serious warning and beating). In addition, the media of oral art in the form of moralising tale legends and songs are used in teaching correct behaviour.

Besides oral modes of character training, the informal system of education is used in occupational training, which has been responsible for the production of a variety of the forms of the material culture found among the various strata of society. From early age, children are helping their parents at home, in the farms, at the market or in their industries and other working places where they serve as apprentices and gradually learn their parents occupations which range from farming and commercial activities, to crafts and other skilled works such as:

Table 1

Skill	Meaning	Industry	Products
Kira	Iron works, smiting	Makers (smitery)	Weapons, such as swords, spears, gun household utensils, farming implemen horse shoes, bracelets, doors, windows.

Sarka	Weaving	Masara	A variety of cloth
Rini	Dyeing	Marina (dye-pits)	A dyed cloth, clothes
Jima	Tanning	Marina (tannery)	Tanned goat or sheep skins and cowhides.
Duka nci	Leather works	Any shed	Shoes, horselery, amulets, bags.
Sassa ra	Carpentry, carving	wood Masassaka	Household utensils, such as ladles, dishes, knives, shoes, halves of farming implements, bows, mortars, pestles, drums, stools, doors and tables.
Gini	Building'	Places	Houses, shelters, grain-stores, shops, massions, monumental town walls and public buildings.
Ginin	Pottery	-	Pots, jars bowies, basins, lamps, and clay

Tuku nya			safes.
Dinki	Embroidery, sewing	Shops, etc.	Embroidered clothes of different caps pillowcases.
Wanz anci	Harber-doctoring	Places	Administering medicinal services tattooing, hair-cut, etc.
Kira	Music and songs	Places	Variety of oral poetry with musica instruments.

Craftsmen and their local industries are found in specialised homes in the various towns of Kano, Hadejia, Gumel and Kazaure emirates, and the products of such craftsmen form the basic items of the cultural heritage of Kano State, some of which are in display at Gidan Makama Museum and the exhibition halls of the Arts Council and Kano State Tourist Camp.

The monumental edifices of the skills of Kano traditional builders are still in the walls and gates of the major cities of Kano State. Such walls were

developed over the centuries. For example, according to Barkindo, the great walls and gates of Kano city were developed in four instalmental phases starting from the reign of Gijimasu in the 12th century and completed during the reign of Muhammadu Zaki in the 17th century. Such monumental works are comparable to one of the world's best. Besides the walls, typical traditional houses exist side by side with modern development in housing patterns.

But even the traditional types of architecture are given modern touches in their external plastering with cement. The typical traditional house with local finishing touches of yanbe or makuba are those preserved by the Kano State Government and the Gidan Makama, Gidan Dan Hausa and the Kano State Arts Council building. Such examples are found in Hadejia, Gumel Kazaure.

5.2.5 ISLAMIC EDUCATION

Islam and its accompanying aspects of oriental cultural achievements and civilisation such as the art of reading and writing, the sharia law, administration and sciences, are known to have reached Hausa land

sometime between the 12th and 15th centuries. The acceptance of Islam has produced a class of Islamic scholars of various grades and specialisation known as malamai who enjoy special recognition in the society, and who perform a variety of functional roles in the educational, spiritual and temporal aspects of the life of members of the society.

With such divergent roles of malamai, the long established Islamic education in Kano has a vivid resultant impact of Islamic civilisation on the culture and way of life of the society.

Over this long period, there developed a unique system of learning from the search for mastery of the Koran starting with the ascending grades of Kotso, kolo, Titibiri, Gardi, Likari, Gangaram Alaramma up to Gwani which is the highest status of a malamin Kur'rani, in the Koranic types of schools to search for specialisation in such branches of knowledge as jurisprudence, theology, syntax, logic, law, prosody and sciences of astrology and mathematics in the ilmi, types of schools through dalibci (studentship) up to shehu or Babban malami.

At the beginning of the 12th century, the British colonial administrators did admit in their various reports and books, the existence of and spread of Koranic and ilimi schools all over the north, putting the total figure of such schools at 5,215 in Kano alone, and 27,600 in the northern provinces. As a result, the British officials foresaw a problem in changing the orientation of a people who for so long are imbued with doctrinal education, which rather contrasts with their own system. As a result, the British officials foresaw a problem in changing the orientation of a people who for so long are imbued with doctrinal education, which rather contrasts with their own system. A problem indeed which still lingers on at least in Kano State, despite the proliferation of the western types of schools. The persistence and continuity of culture is here exhibited, giving little change to abrupt change.

5.2.6 WESTERN EDUCATION

The introduction of western type of education by the British in the early 20th century has brought with it new innovations in the culture and the life of the people of Nigeria. Their system of education is formal, taking place under a consciously planned atmosphere, which is the school, built

with cross-ventilation, and provided with educational tools which includes blackboard and wall-pictures. These educational institutions provide education at approximately three stages: primary, post primary and tertiary. The system has brought with it a method of grading people's positions and their associated income, based mainly on the levels of educational attainment. Subsequently, new sets of social positions emerge, predictable through the salary grade levels and titles of ranks. Hitherto, the society did not have such a system. These sets of positions are what one may progressive innovations introduced into the society. But as can be expected of a religious-oriented society, new things of innovations called bid'a have a religious connotation, which include all forms of hearsay. This is one of the reasons why the western education was nicknamed book and met with some resistance. Besides being new, it was introduced by nasara a word which connotes both Europeans and Christians, and therefore the teaching of Christianity was suspected to be introduced in the process.

In addition, there was a book in circulation among mallams called Tahzirul Muslimina Ala Madaris al-Nasara (meaning warning muslims against the schools of Nasara) by Yusuf al-Nabham which gives account of

how the Nasara operated their Christian schools in Lebanon and Syria by proselytising and indoctrinating muslim children there. Naturally, therefore, the muslims developed fear for the impending proselytisation.

Again, the atmosphere in the unique areas of Islamic culture of Nigeria, such as Kano, was then saturated with the 19th century Jihad literature, impending signs of the coming of the Mahdi (the Messiah), Yunwa (famine), rigingimu (social up-heavals), yajuju wamajuju (Gog and Magog), and Dujal (Anti-Christ). So apparently the coming of nasara can be interpreted as an evidence of apocalyptic expectations.

As if to prove right such fears, the British arrived, making their first impact by advancing from the south to the north with troops, occupying the major towns removing, deposing or uprooting some of the rulers of the emirates they reached.

Therefore, the resistance against the western education which now results in what is generally referred to as "educationally backward" states of the north which includes Kano as its repercussion was precipitated by

detractors which can be seen in terms of religion, economy and political domination.

Hence, despite the trend in Nigeria to go through the western system of education in order to cope with, and derive maximum benefit from the modern world of technological development and administrative efficiency in all facets of life, the fear of enculturation which has its genesis mainly in religion, and which unfortunately some western educated persons have proved to be true in their attitude to traditional way of life, has to a large extent contributed to the slow progress of Kano people in the field of education, together with its career training. This however, shows the extent of the Kano people's regard for traditional pattern of life, and their precaution in their response to change, although change in such an attitude is being brought about by the increased efforts of the agencies of education.

5.2.7 CONCLUSION

We have seen the importance of the cultural development in Kano State in all aspects of the expertise and life of the people. Proofs have been given to show that there have been continuity and change in the development

of the cultural scene of Kano State over the centuries. These cultural scenes have been developed by the society itself and influenced and nourished by the members of other societies with whom they came into contact in the course of the centuries.

It therefore remains the responsibility of the present administration of the state to preserve and guard against the destruction and banishment of the existing relics of our cultural heritage.

The famous walls of the towns and cities are eroding and getting chopped off by some individuals. But as they form part of the historical attractions for tourists, visitors and researchers, they should be guarded against disappearance.

5.3 DEMOGRAPHIC DATA

Kano is Nigeria's second most populated state with a population of 134 people per square kilometre based on the 1963 official census figures. The official census taken in 1963 put Kano state's population at 5.77 million. But Federal projections had estimated a population of 8.91 million inhabitants by 1980.

CHAPTER SIX

6.0 SITE ANALYSIS

For any design project to be successful, adequate consideration has to be given to the area where the project will be sited.

This clearly spells out what factors are of benefit to the designer. What factors are of disadvantage and then what factors should be put into consideration before allocation of space and zoning.

In any case, for effective analysis of a site, certain criteria dictate why a particular site is chosen as viable for a specific project.

6.1 CRITERIA FOR SITE SELECTION

This is wholly determined by the functions and design considerations of the project. Also, at this stage cost factors are monitored in respect to the physical nature of the soil.

There are two factors to be considered in a good site selection and they are the macro and micro factors.

The macro factors are as follows:

- i. A structure established on the allocated plot and well oriented.

- ii. A site located at proximity to the nearest city for inter and intra sector trend.
- iii. A site location that is well accessible
- iv. Discouraging traffic between sectors of the centre area and around the site.

The micro factors are as follows:

- i. Good transportation and traffic network
- ii. The marked out area on the city master plan.
- iii. Network of water, sewage, drainage, electricity, landscape, preservation and pilling care of existing relief.

Having considered the factors listed above, there is every need to have a place that has enough land area to accommodate the intended use and to go along the planning regulation of Kano metropolis. In addition, there must be easy access with minimal need to look for direction. Consequently, the Mohammed Muazu road area of Kano seem to satisfy the listed requirements hence, it's choice as the site for the proposed Cultural centre

6.2 LOCATION OF SITE

The chosen site is located along Mohammed Muazu road area of Kano in Kano Municipal Local Government Area of Kano State.

The site is accessed from the following routes;

- i. Fagge Round About
- ii. Tundun Wada
- iii. And from Fiat Assembly and G.R.A parts of the metropolis.

6.3 SITE CHARACTERISTICS

All access routes leading to the site are motorable and tarred which makes it easy to ply whenever one has recourse to want to find or locate the site to do whatever activity (cultural, that is) in the centre.

The site (land) slopes gently towards the road. Sparsely grown trees such as mango, shea butter, and acalia are evident on the site with absence of bushes.

6.4 ACCESS AND CIRCULATION

Access to the site from Fagge Round About and of the town is tarred dual carriage-way until one decides to either branch off into the following routes.

- i. Tundun Wada
- ii. From G. R. A.

The site is quite easily accessible from any route within the town.

6.5 UTILITIES

On the site presently, exist a number of service installations. Telephone poles have been placed from the main access road through the site and beyond along the street. Also on the apposite side of the road are electric poles supplying electricity to the are.

Although tap water does not regularly flow in the area, there have been water supply pipe laid also passing through the site.

6.6 SCENERY AND MAN-MADE FEATURES

Around the site exist mainly buildings. Just before the site, there is a fenced space, which is left undeveloped. Also, the opposite plot to the site

consists of purely Industrial and Educational Institutional buildings that are fairly neat and have medium occupancy rate.

6.7 ENVIRONMENTAL APPRAISAL

Environmental appraisal of the site is basically on physical basis.

The physical appraisal includes all that can be seen and felt on the site. Like it has been discussed earlier, the site is placed between a combination of Industrial and administrative areas.

CHAPTER SEVEN

7.0 DESIGN CONCEPT AND CONSTRUCTION

7.0.1 Introduction To Organic Synergetic

Architecture, although often described as the art and science of design of buildings to satisfy users' requirements, is much more than drawing. A lot of underground preliminary works have to be carried out by the would-be creator of human environment. Designs do not come out of the blues, but require the patience, creativity and imagination of the Architect who works with some outlined principle of design to bring an aesthetically pleasing, functional and cost-effective building.

Functions when related to form have a means of psychologically enhancing the functionality of a structure. When the form conspicuously represents the function of a particular structural unit, the first timer may not need to ask to discover what purpose a building structure serves.

By some masters and contemporary experience, it is obvious that architecture involves creative imagination in assembling materials and by the means of method it satisfies the yearning of man. The role of the Architect is to uphold architecture's purest and ultimate ends, the exploration of scale and

proportion. The architectural organization and expression of scale, the expression of materials, the enhancement of lyric construction, the development of new and significant forms and always the humanization and psychological enhancement of beautiful buildings.

There is a school of thought, which believes in organic synergetic which strongly believes in the conservation of nature and in the betterment of man's conditions in as much as they depend on the creation of efficient and humane societies.

Organic Synergetic is an attempt at reaching the optimum between that which is absolutely natural and that, which is controlled by the exigencies of technical geometry within the expressibility of man.

Inspiration is desired purely from nature, for nature has to set pace. What can be more beautiful? The endless changing seasons, the colour of vegetation from the evergreen of the equator to the grass in the savannah. The colour and texture of desert sands various species of birds and fish.

The utilization requirements of architecture or art can be satisfied by the machine. Computers have been known to churn out thousands of

workable alternative sketches for architectural problems. The duty of the Architect is to articulate the utilization with the artistic interpretation.

7.1 CONCEPT AND DESIGN

The design is geared towards solidifying the aspiration of unity through culture. In this regard, since the history of Cultural Centre is being sited in Kano, Kano State, the concept to be employed is the "calabash" which of course we know is synonymous with the local tradition amongst themselves. Kano being parts and parcel of this region.

Subsequently, in the design of the Cultural Centre, the concept i.e. calabash is used to finally evolve the main unit of the cultural centre which is the unit that accomodates cultural activities.

As a result, the concept outlined is analogical in nature.

7.2 MATERIALS AND CONSTRUCTION

7.2.0 MATERIALS

Diverse materials are employed in the design of the Cultural Centre. These include concrete, reinforced concrete, and glass, steel, aluminium

roofing blocks. The main important factor here is economy, weather, and resistance durability and maintenance handling.

7.2.1 CONCRETE

Concrete is a mixture of a paste binding together on inert filler, or aggregate. The paste is formed by the chemical reaction between cement and water. The usual proportions (by volume) range from 22% paste (15% water and 7% cement) and 78% aggregate for lean stiff mixture to 34% aggregate for rich nor leable mixture. Compressive strength, in addition to being the most important quality of concrete, is indicative of its other properties, tensile and shearing strength, modulus of elasticity, durability and unpermeability are all directly related to compressive strength.

PROPORTIONING OF CONCRETE

The paste of cementing medium is the fundamental basis of strength development of concrete. The inherent strength of the paste is a function of the ratio of it's two components, expressed in gallons of water per sack of

cement (known as the water -cement ratio). The different types of compressive strength of concrete are seen in two main types of cement.

- i. Normal Portland cement
- ii. High - early strength cement.

In a concrete mixture, the maximum amount of aggregate should be used to produce an economical mix with low shrinkage. The amount of aggregate used depends on the effect of the non-liability of consistency of a mix. The limiting amount, then is the maximum amount that can be used and still attain full completion of the concrete. Consistency is determined by slump test, which measures the number of inches a mass of concrete will settle after the slump cone has been removed from the concrete.

CURING

The purpose of curing is to influence the rate of chemical reaction between cement and water. Curing is an important consideration in structural concrete, particularly in pre-cast and pre-stressed work requiring high-early-strength development. Availability of water and control of temperature are the main requirements for curing. Pounding, sprinkling and saturating the

aggregate prior to its use are three of the methods used to ensure adequate moisture for continued hydration. Minimum temperatures for the air surrounding normal concrete are 70°F for the first three days after placement or 50°F for five days. If the amount of time available to develop the necessary strength is limited, the temperature should be increased.

In one method, saturated steam employing temperatures in the range of 140 to 150°F is used. Insulation, which retains the heat liberated from the reaction between cement and water will also contribute to rapid strength development. In the Indoor sports Complex, reinforced concrete will be used for the foundation of the main sports hall building, concrete for the floor.

7.2.2 BLOCKS.

These are extensively used for both load bearing and non-load bearing walls, externally and internally. A concrete block wall can be laid in about half the time and it costs up to half as much as similar brick wall. Light weight aggregate concrete blocks have good insulating properties against transfer of heat and are much more used for inner skin of cavity walls either with a brick outer skin or a concrete block outer skin.

The disadvantage of concrete blocks as a wall unit is that they suffer moisture movement which may cause cracking of applied finishes such as plaster.

To minimize cracking done to shrinkage by loss of water, vertical movement joints should be built into long block walls at intervals of up to twice the height of the wall. These movement joints may be either a continuous vertical joint filled with mastic or they may be formed in the bending of the blocks.

Because the block units are comparatively large and settlement movement in a wall will show more pronounced cracking in mortar joints than in the case with the small brick wall unit.

7.2.3 MORTAR

Mortar is an artificial stone-like material consisting of a hardened mixture of carefully selected and proportioned binders, fine aggregate (sand) and water. In contrast to concrete, mortar has no aggregate. Some special - purpose mortar may contain fine aggregates other than sand, mineral pigments and various admixtures.

According to their purpose, mortar may be classed into masonry mortars used for masonry walls and built up of bricks, rubble concrete blocks and clay files, finishing mortars used for plastering, stuccoing, decorative coating and ornamental castings and special-purpose mortars such as water proofing mortar, and grouting.

Basically, two kinds of mortars will be used:

- i. The masonry mortar for all masonry works; and
- ii. Finishing mortar to plaster over the walls where concrete blocks are used except foundation walls.

7.2.4 GLASS

Glass is a suspended liquid, one that is physically solid but uncrystallized, which has sufficient viscosity to prevent the foundation of crystals. It is a thermoplastic material that can be shaped at temperature above 2800°F (1261°C). In its molten state, the various chemicals tend to crystallize out of the solution. When crystallization takes place, the glass could be said to be "frozen". To avoid this situation, glass is carried through the crystallization temperature as quickly as possible so that it will form an

amorphous solid, characterized by hardness, brittleness, transparency and chemical neatness.

There are different types of glass. Some of which are sheet glass, plate glass, temperature glass, wineglass, laminated glass, figured glass, and heat absorbing glass, among others. Out of these glasses, three were chosen to be used in the construction of the Cultural Centre.

i. SHEET GLASS

Sheet glass is the most common material used for glazing purposes. This glass is transparent, relatively within (2 to 6mm), flat glass having glossy apparently plane and smooth surfaces, but having a characteristic waviness of surface which is visible when viewed at an acute angle or in reflected light. It transmits light rays of the visible portion of the spectrum (the light transmission being within 85 to 90%) and blocks practically all ultraviolet rays. The density strength and thermal conductivity of sheet glass are similar to those of soda-lime-silica glass. Sheet glass are predominantly used for glazing purposes (window interiors, doors, skylight). Sheets over

3mm thick are also employed in manufacturing multiple glass units and for glazing exterior doors, shops, windows and showcases.

ii. PLATE GLASS

Plate glass is thicker than window glass (over 6.5mm in thickness) and is available in large sheets (up to 4.5 x 3.5m). It is usually of better quality than window glass and shows no distortion of vision when viewing objects through it on any angle. It may be both polished and unpolished plate glass is usually flat, bent shapes being made to order. Polished plate glass has very high compressive strength (up to 1200mpa), its bending impact strength can be improved by tempering, on exchange, and other methods. The light transmission of plate glass amounts to 87%. Polished glass is obtained by mechanical grinding and polishing or by floating the molten glass on the surface of molten tin contained in a tank. Plate glass is used for glazing shop windows, shoe cases and partition. It is also found applicable in public building and manufacture of multiple glass units, mirrors, furniture and the like.

iii. **TEMPERED GLASS**

Tempered glass features high mechanical strength and heat resistance. It is manufactured by heating thick sheets (over 5mm thick) to a temperature of 700 to 900°C and then rapidly and uniformly cooling them with a stream of air or with a liquid (by immersion, spraying or hosing). Glass products to be tempered are fully shaped in advance, because tempered glass cannot be out-ground, drilled or otherwise worked.

The bending and impact strength of tempered glass is approximately 5 to 6 times, and its heat resistance is 2 times, as great as those for ordinary annealed glass.

Tempered glass is employed for glazing show windows and showcase. Also it is an excellent choice for public building fenestration, flush doors, partitions and other structures which must stand up well to impact loads.

7.2.5 **STEEL**

Steel used in the building industry can be classified according to their quality, manner of manufacture and treatment, and purpose. The quality steel is largely determined by the percentage of harmful impurities namely sulphur

(which impairs the mechanical strength of steel and is the cause of red short or cold brightness) and some non-metallic inclusion, the most used grade is common carbon steel. Although alloy steels also find quite a number of applications.

Structure steels are generally worked by hot rolling, cold drawing, pressing, forging and some combination methods. The ranges of rolled steel sections is extremely wide. It includes various shapes (for example, joists, beams, channels, angles, box sections and nails), sheets, plates and tubing, all generally made of low carbon steel. These are usually the cheapest products since the rolling is continuous.

7.2.6 ALUMINIUM

In the 1960s, an advanced manufacturing process was integrated into practice, which made it possible to combine the continuous casting of the metal with rolling. The aluminium alloy band manufactured by this technique is flat, corrugated and channeled aluminium alloy sheets. Their faces could be analysed or covered with polymer film to protect them against corrosion and to give them a pleasing appearance.

Exhibited alluminium-alloy used shapes:- Depending on the quality of the used shapes and cross-section dimensions, extended sections may used for load-bearing and filler structures, window casements, card sash, frame for stained – glasses panels and facing plates, bearing members of suspended ceiling, skirt board, filleted and the like.

CONSTRUCTION

Construction is generally of strip foundation type due to the good soil bearing capacity of the site. Though, subject to engineers detail or specification. The block walls with reinforced concrete columns and beams for walls. The seating tiers are to be precast concrete slabs supported by reinforced columns. The entire roof is of long span industrial aluminium roofing sheet apart from the staircases, which are concrete decked roof. Frame construction technique is suggested for the main cultural building.

7.4

SPACE REQUIREMENTS

Space is a very vital aspect in sports and recreation. Over provision of space would amount to wastage while inadequate provision of space would make it difficult to carryout an activity under the accepted rules.

Criteria for determining the allocation in each unit include: -

- i. The type of activities that would be accommodated;
- ii. The equipments to be used;
- iii. Reference to established standards.

Below is a list of space requirements for every unit provided for in this project;

CHAPTER EIGHT

8.0 DESIGN SERVICES

In simple terms, design services may be referred to as such facilities other than the building block which enhance safety comfort and usability of the building structure.

A careful selection and design is required in order to achieve efficiency in building utilization. Global technological advancement has clearly defined and enhanced specialization as regards building services. However, as an Architect, a good knowledge of materials and means will enhance the functionality of a building structure.

8.1 ELECTRICITY AND LIGHTING

The electricity to be provided on site, would be tapped from the National Electric Power Authority (N.E.P.A) plc, main supply line, that passes very close to the site. This shall be via the rear or side to avoid interference with the front view.

Of course, due to the size of the sports complex, a three-phase line will be of advantage when drawn to the proposed complex. Apart from the

N.E.P.A supplied electricity, a standby generator plant is recommended to be provided on site in case of power failure.

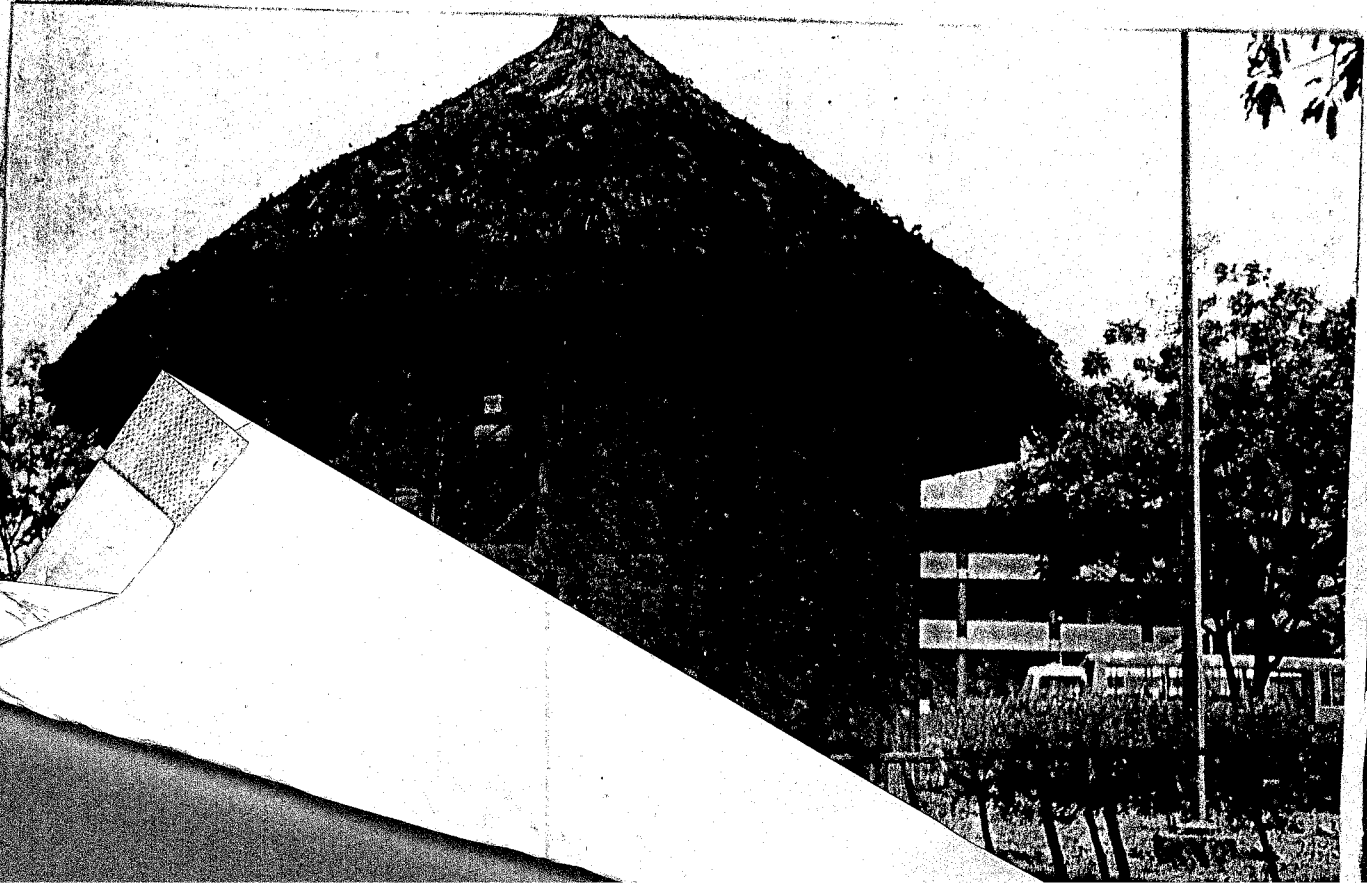
Internal lighting includes surface mounted appliances and recessed lighting to give a dramatic effect within the interior.

8.2 HEATING, COOLING AND VENTILATION

As observed from the analysis in chapter six, the location of the project is Kano, which is in the tropical Africa. As a result, heating is a natural phenomenon, which needs no artificial means to provide.

Infact, elimination of heat within a building's interior is what requires greater attention and not how to heat up the building.

However, cooling and ventilation deserve a lot of emphasis. Due to the cost and instability of electric power within the country, the design was made to have as much natural cooling and ventilation as possible.



8.3 WATER SUPPLY

Although, water supply pipes are laid on the site, the area hardly has water supply from the town's mains. A borehole needs to be provided to overcome the scarcity of water in the area.

For water supply through the town's mains, connections to the existing mains are to be made by the plumber. A stuffing box is clamped to the main, which is under pressure, and a hole is drilled in the mains and a plugged connection is made.

The building services pipe connection is made to the ferrule cock on the crown of the main and the service pipe is run to the stop valve nearest the site boundary of the centre. The purpose of the stop valve is to enable the plumber to disconnect the water supply where there is a waste of water in any of the arms of the complex. The service pipe is run underground and into the buildings.

8.4 DRAINAGE AND SEWAGE DISPOSAL

Surface water (storm water) is the term used for natural water, that is rainwater, from the surface of the ground including ground such as fields, paved areas and roofs.

Rainwater, falling on natural open ground will in part, lie on the surface of impermeable soils, evaporate to the air, run off to streams and rivers and soak into the ground. On permeable soils much of the rainwater soaks into the ground.

For storm water, paved areas are laid to falls to channels that drain to surface water drains.

The drains are constructed directly to follow the natural terrain of the site and are directed to flow into the main drain on site. The pipes are laid open-jointed to follow the natural depression and valleys of the land

8.5 REFUSE DISPOSAL

The main solid wastes produced here are pieces of papers, drink cans and other solid waste materials.

The disposal shall conform with the sanitary requirement on site and Kano waste disposal policy. Metal containers are to be provided at strategic

locations on site for collection of these waste. Subsequently, the waste will be evacuated by waste removing vehicles to the town's main refuse dump.

8.6 ACOUSTICS

Acoustic materials to be used in each of the arms of the centre are to be in accordance with the functional requirement. The main sport arena is located away from the major transit road from other public convenience to avoid extraneous noise. As this will hamper audibility within the arena/hall(s).

8.7 FIRE SAFETY

Fire safety within the centre has been considered to tackle three aspects; that is life safety, protection of property and prevention of conflagrations:

An attempt to discourage the ease of fire spread in site planning the buildings have all been separated and only allowed access by roads and walkways. Also within each unit of the centre, there is compartmentalization

to prevent fire spread and allow occupants escape at the nearest minimum time.

Chemical fire extinguishers are to be provided at strategic points within the centre for immediate use. Adequately protected fire exit access directly to the outside is provided in all the units. It is envisaged that automatic sprayer systems be provided at the main cultural hall. Also, smoke detectors and fire alarms are provided to notify occupants in the case of fire.

8.8 SECURITY

Security post are to be located at the main entrance to the cultural centre and main exit out of the centre and other strategic points within the centre. It is envisaged that security personnel would be provided with modern communication gadgets to monitor activities within the centre.

8.9 COMMUNITY

The community of the proposed cultural centre was a major criteria in the site selection for the proposed project. In the Kano land use and location

map, it was found out that residential dwellings surround the present site on the apposite side of the plot.

8.10 MAINTENANCE

Maintenance can be defined as work undertaken in order to keep, restore or improve every facility, its services and surrounds to a currently accepted standard and to sustain the utility and value of the facility.

Effective building maintenance requires current diagnosis of defects and implementation of correct remedial measures and all should be based on sound technical knowledge. Adequate routine maintenance has the functions of enhancing safety of occupants, aesthetics of building and prevention of deterioration. The two main aspects of maintenance are restoration and replacement. Replacement can be referred to as bringing back to good condition of an otherwise faulty system whereas replacement is changing of the faulty or malfunctioning part of the system.

With a facility that is expected to handle a large number of people on almost a daily basis, maintenance problems are usually caused by long term wear and tear. People tend to deface the walls with writings or posters.

Also, the roofs need special care and attention, hence, accesses were provided for the roofs. The sealant and felts used in covering of roof decks need to be given constant checks to prevent leakage.

8.11 SOLAR CONTROL

Solar radiation from the sun deserves to be considered in the orientation of buildings to prevent excessive heating of the buildings' interior or glare. The sun is an extremely high-energy source and solar radiation is by far the largest source of energy received by the earth.

The harsh reality of the excessive heat generated by the sun in this part of the world (Kano, Nigeria), further stress the need to make the buildings' occupants to be naturally conformable as possible. The use of steep roof, thick walls and windows provided are slightly tinted to reduce the harshness of the sunrays striking the interior.

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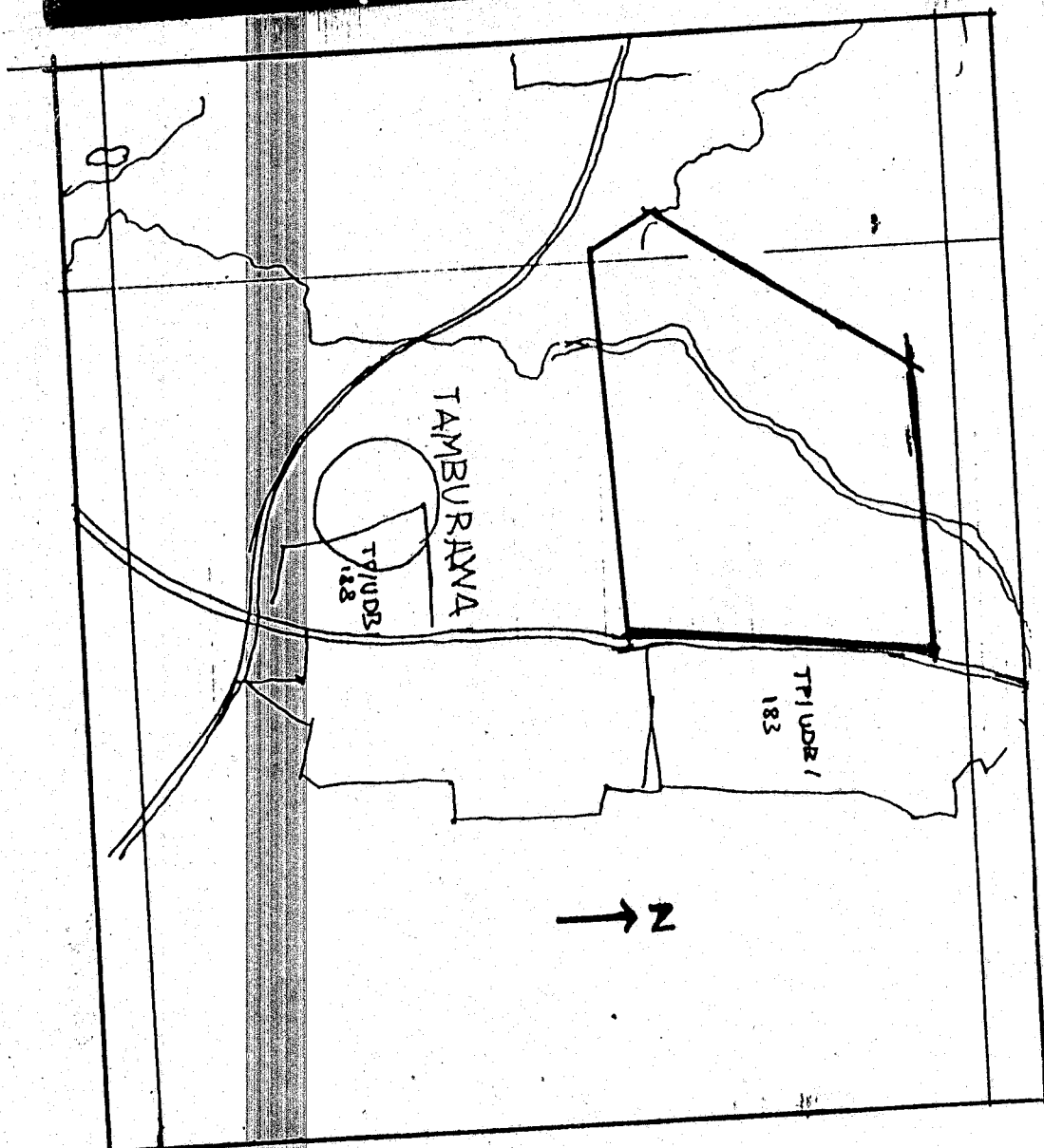
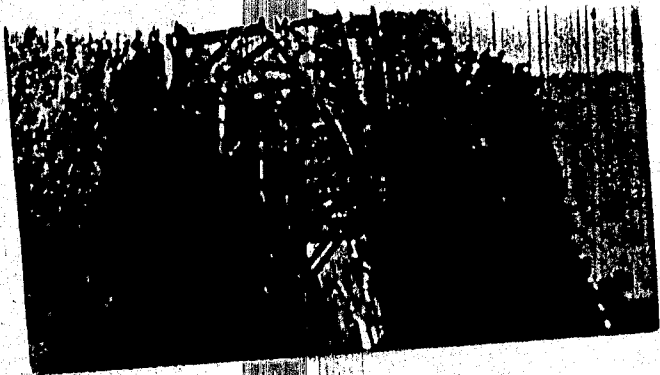
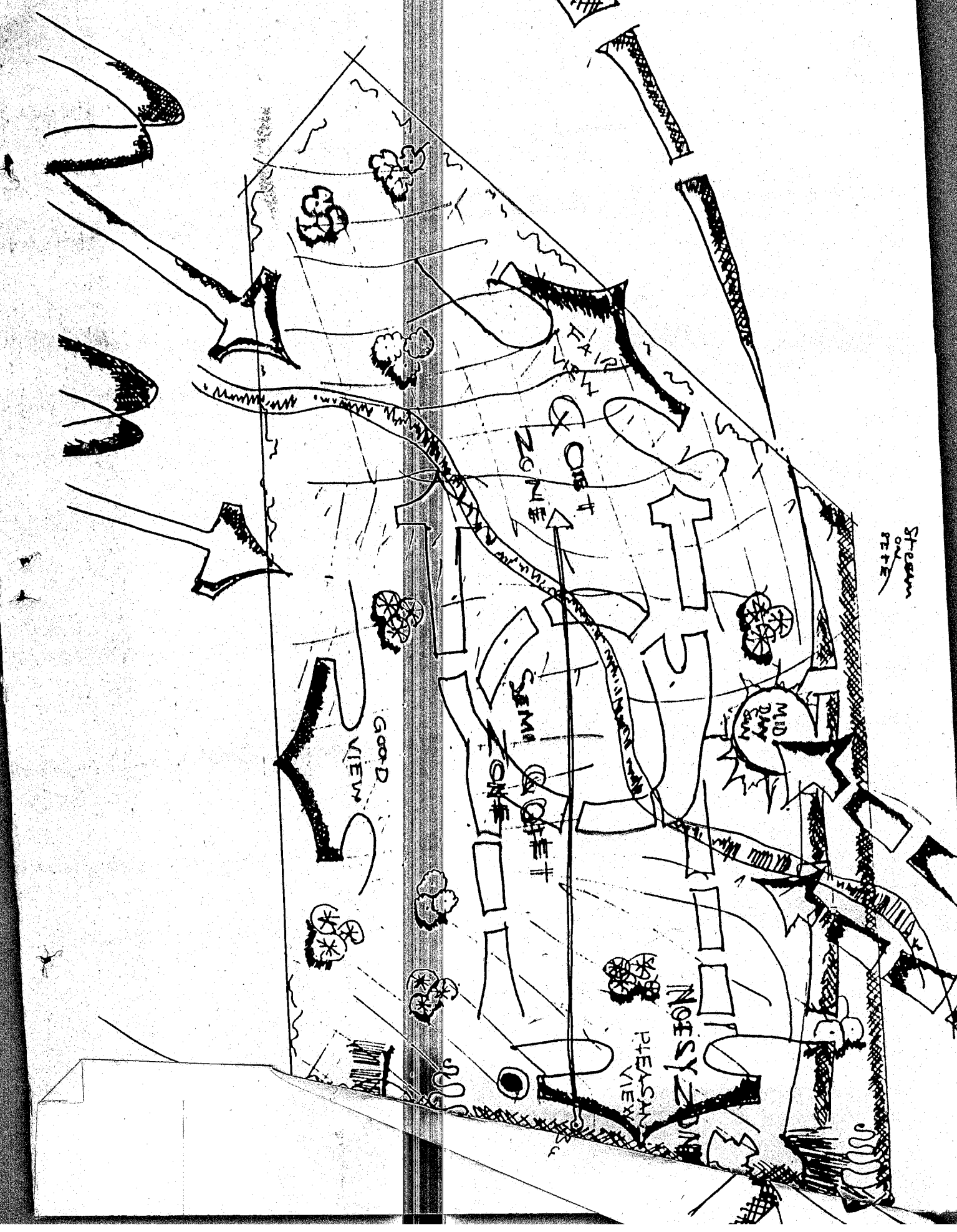


Fig 1

FOR:

INDONESIA NIM



Stream
on
PETE

MID
DAY
SUN

GOOD
VIEW

SEMI
OFFICE

NOISY
ZONE
PLEASANT
VIEW

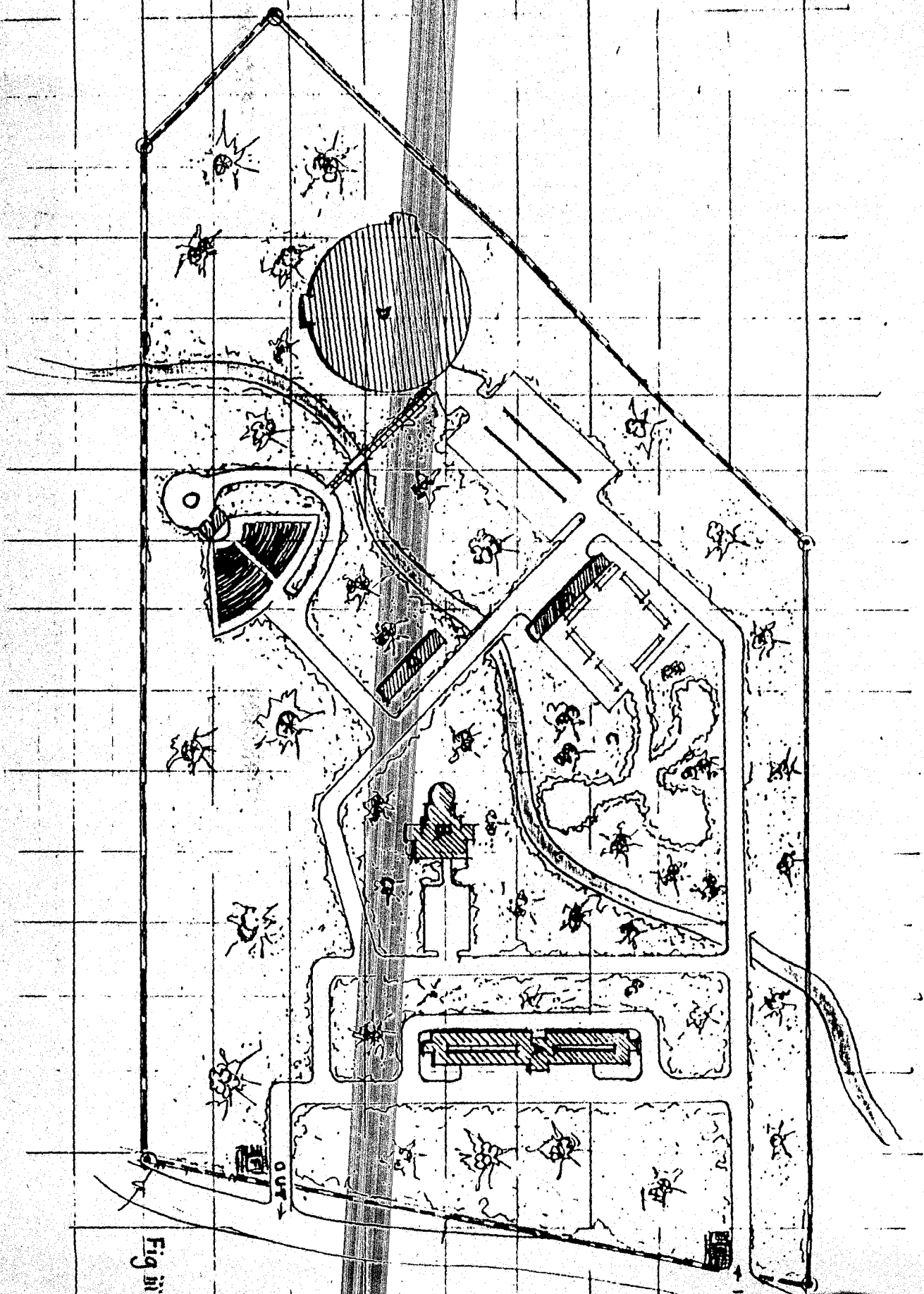
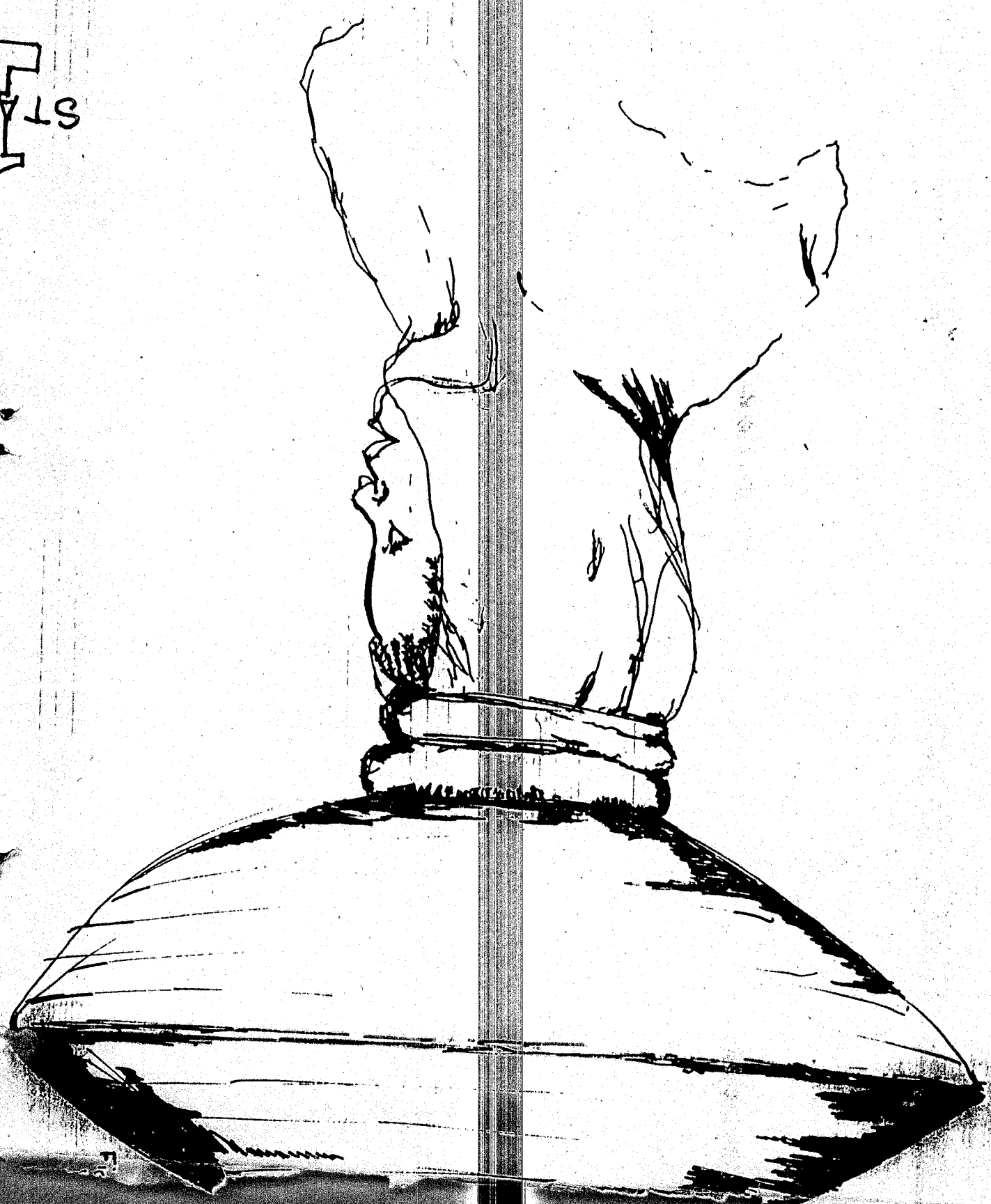
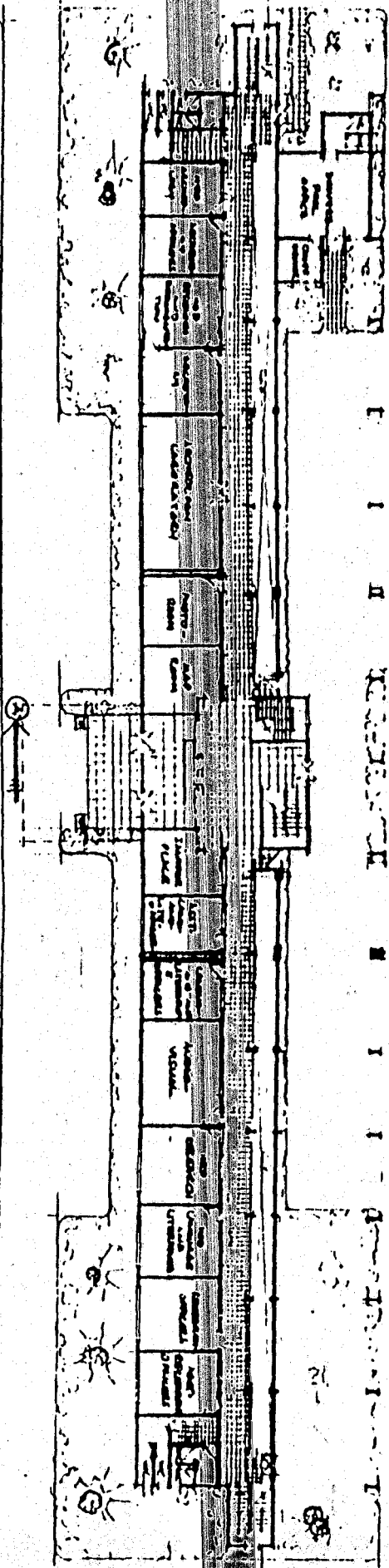


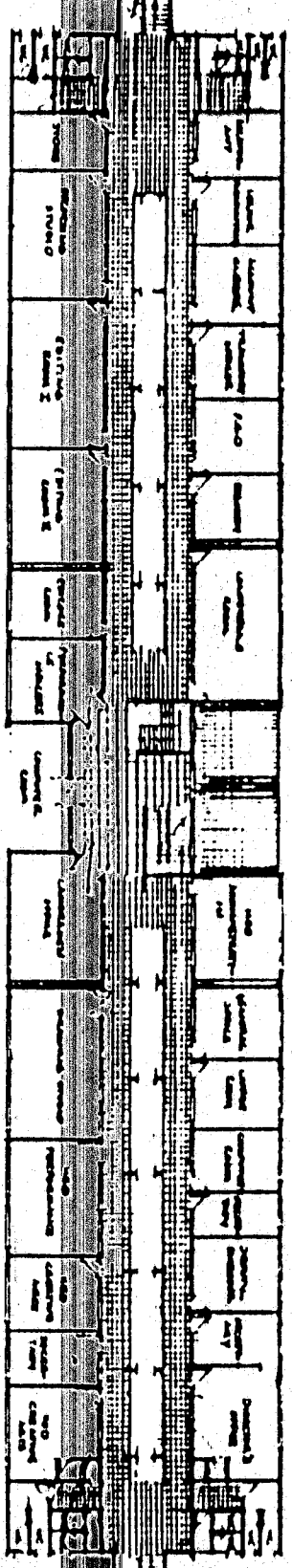
Fig 31

ST
LS



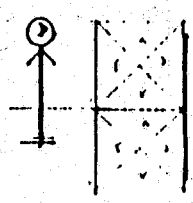
— GROUND FLOOR PLAN





①

②



FIRST FLOOR PLAN.

Fig 1

SECTION A-A

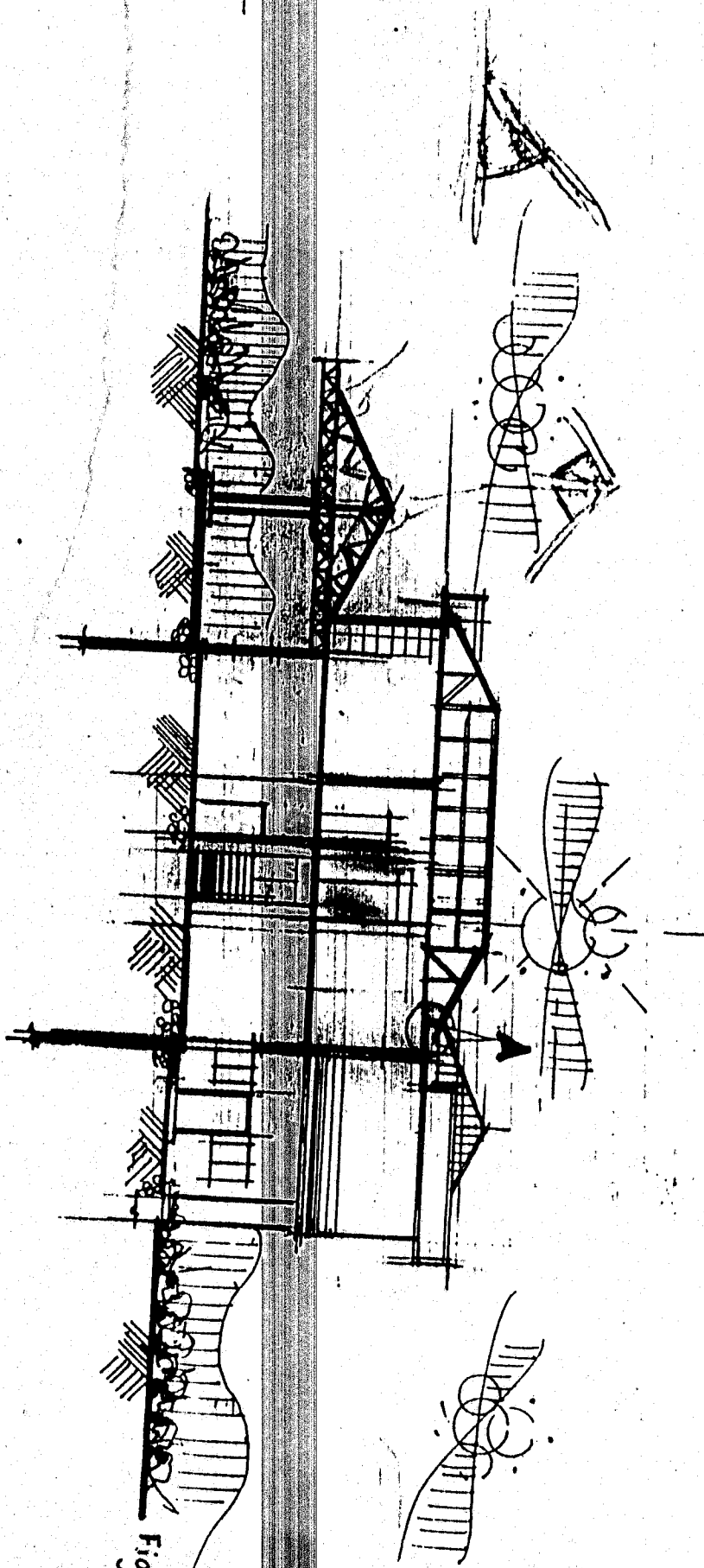
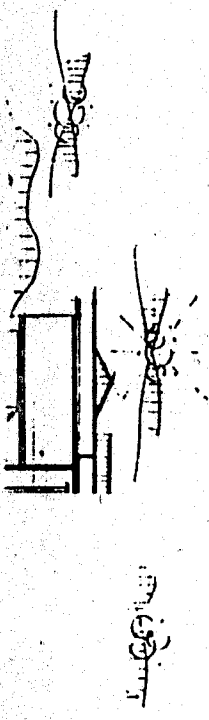
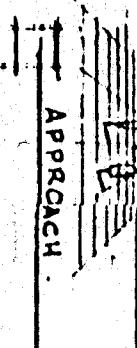
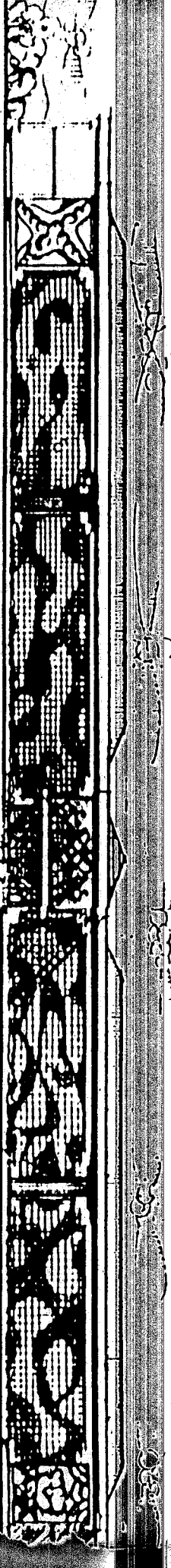
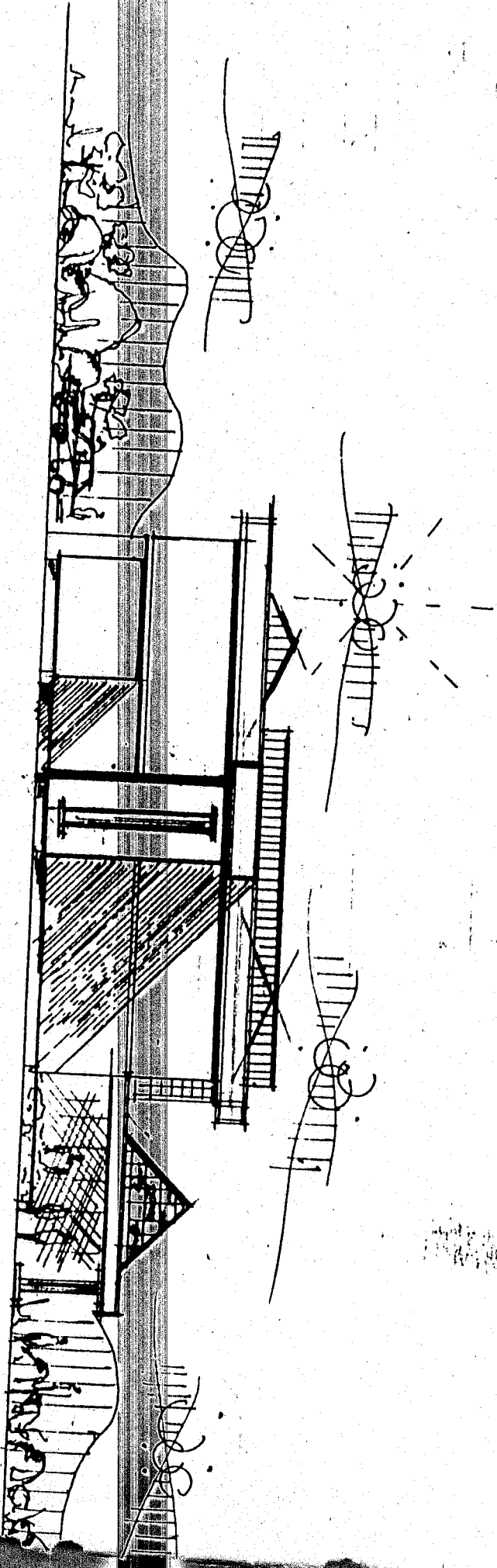


Fig vii

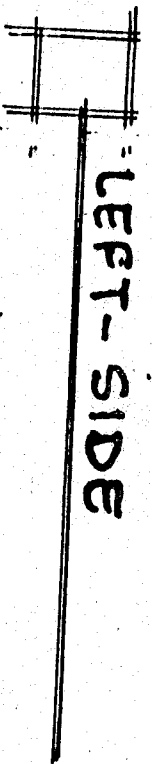
ADMINISTRATION.



APPROACH



LEFT-SIDE



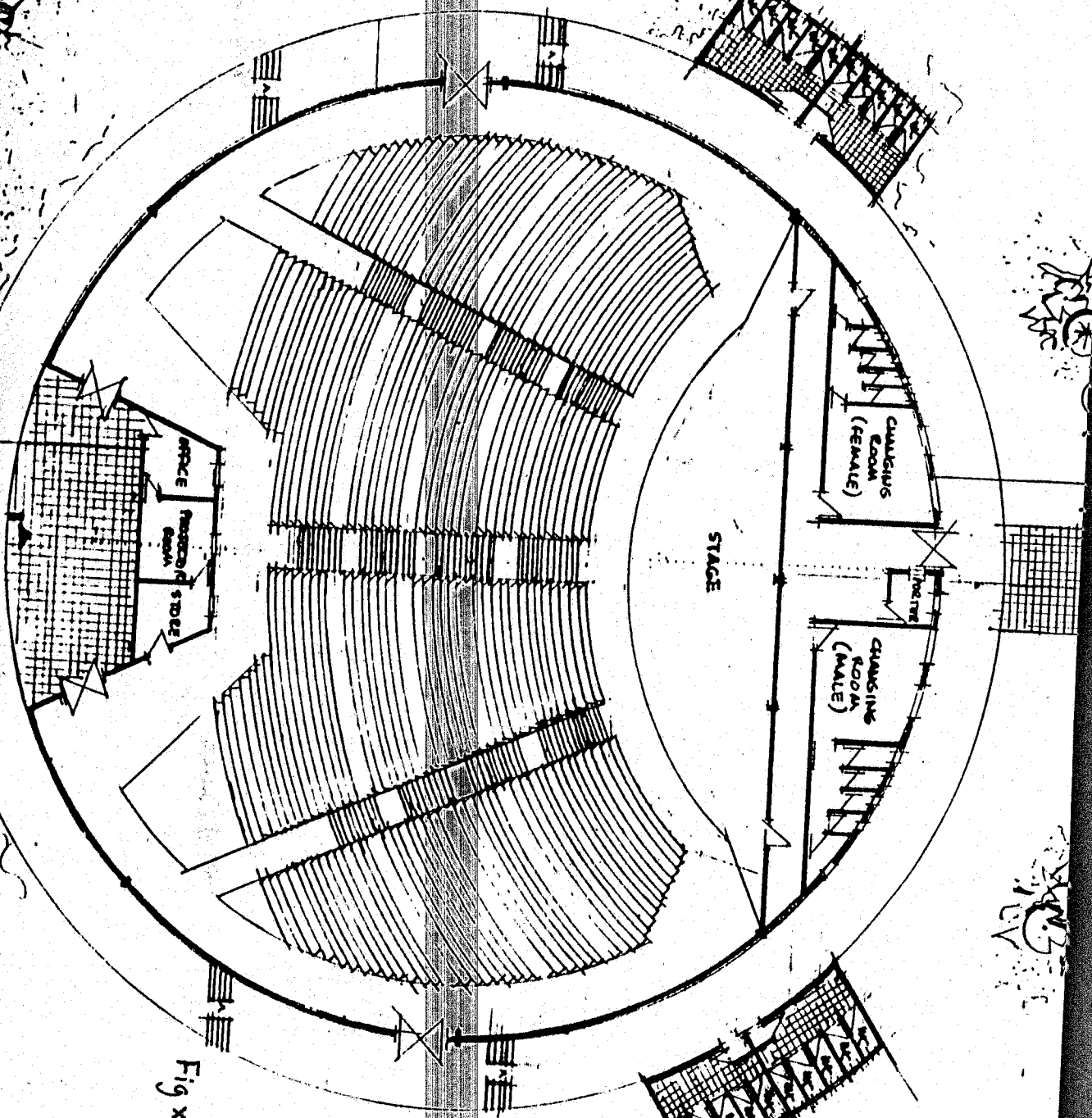
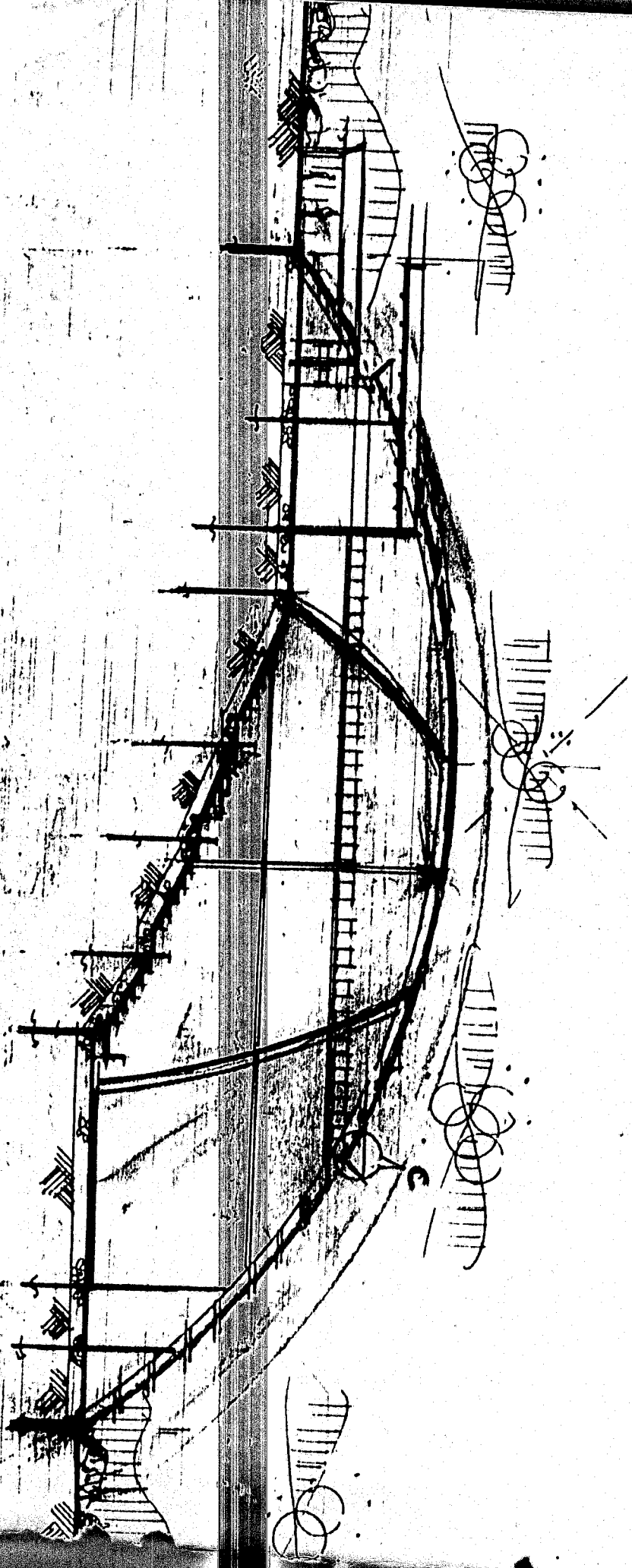


Fig x

SECTION A-A.

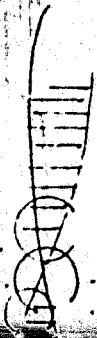
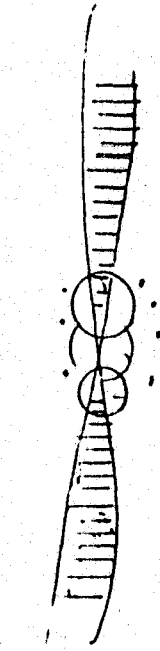
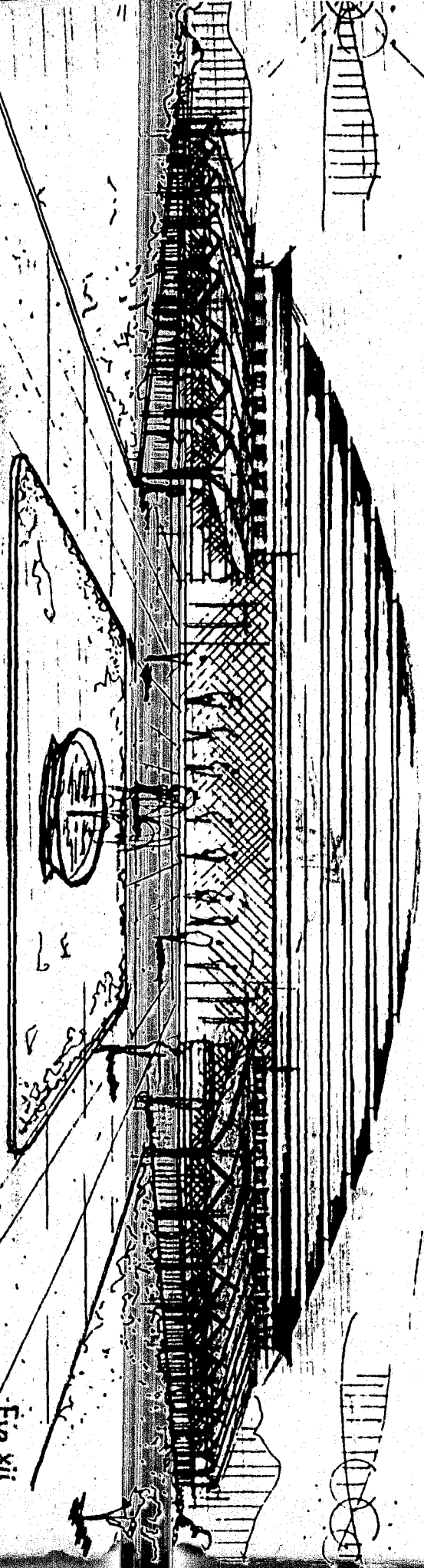


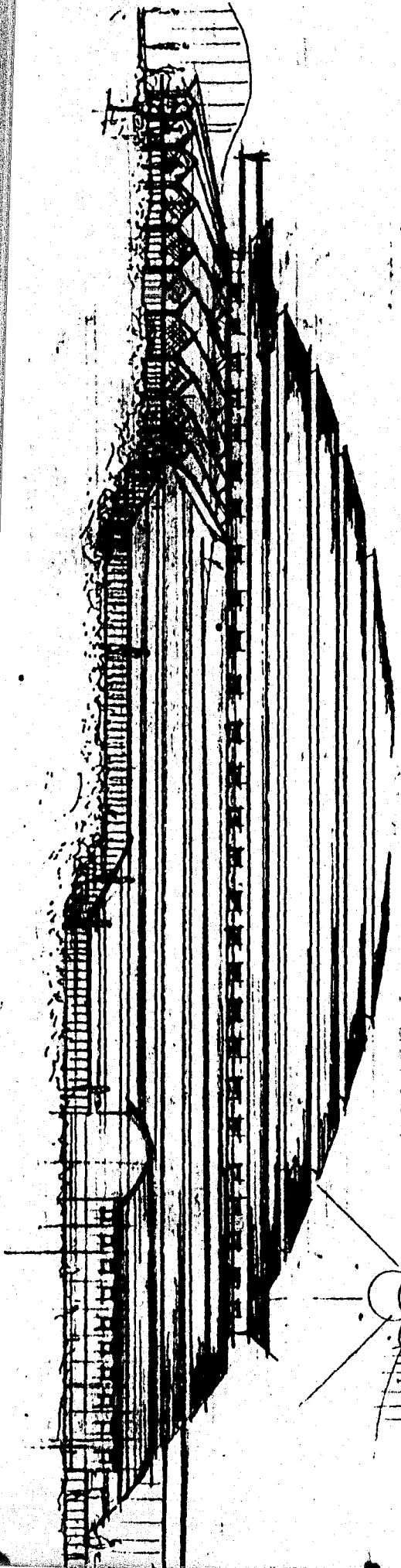
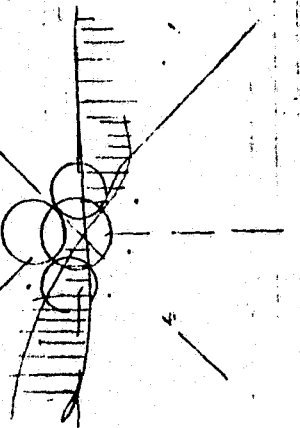
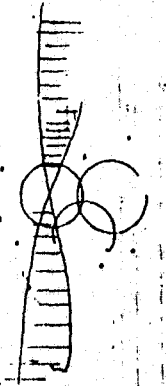
R & A



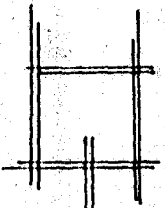
APPROACH.

Fig xii





RIGHT-SIDE.



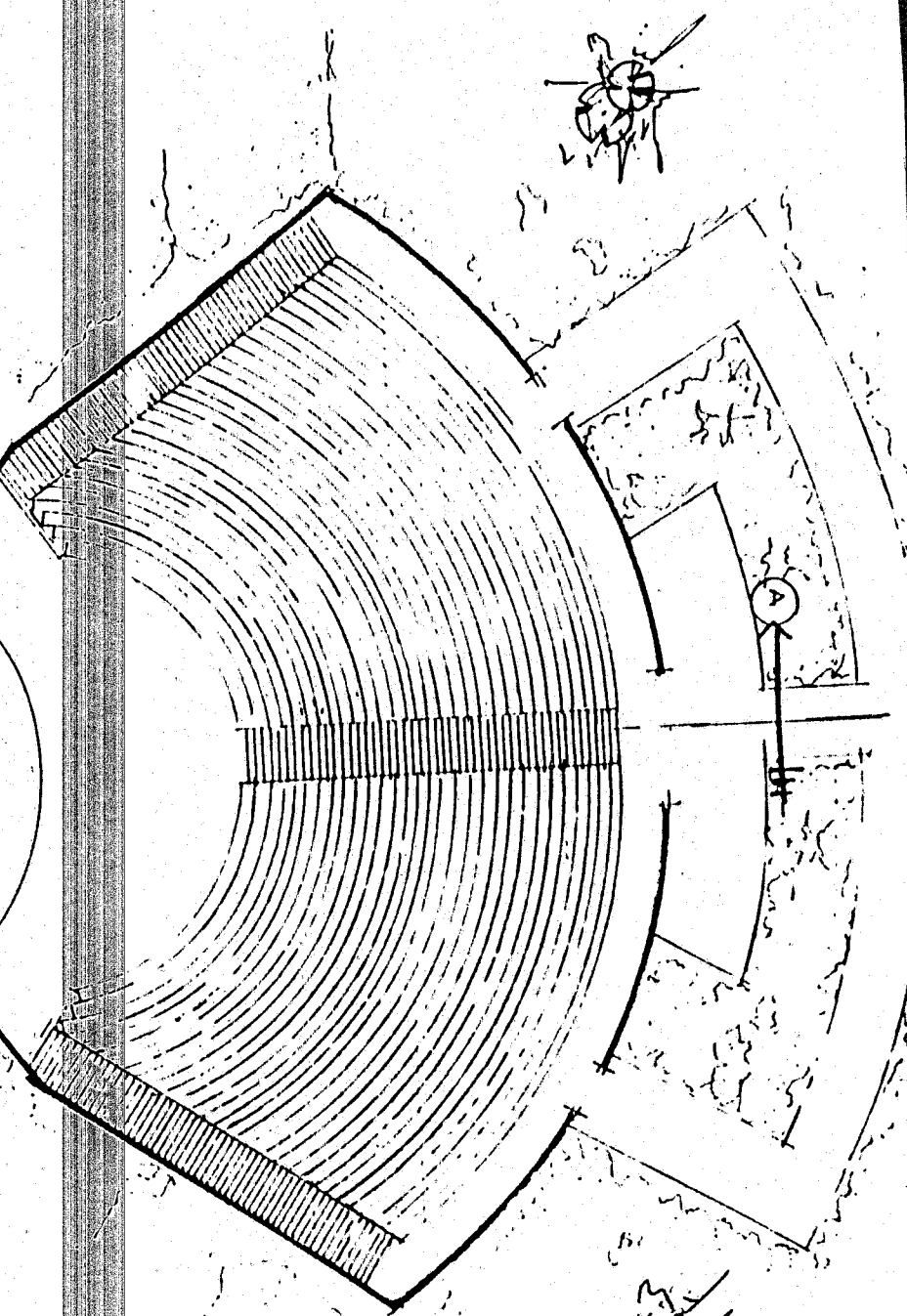
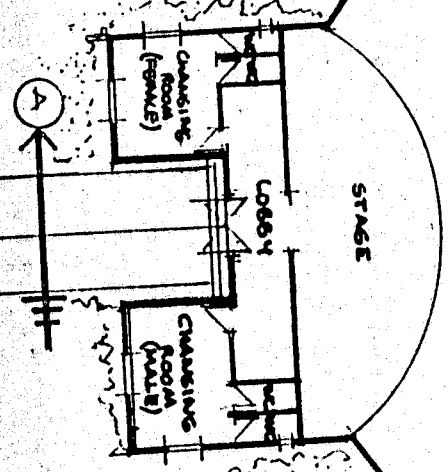
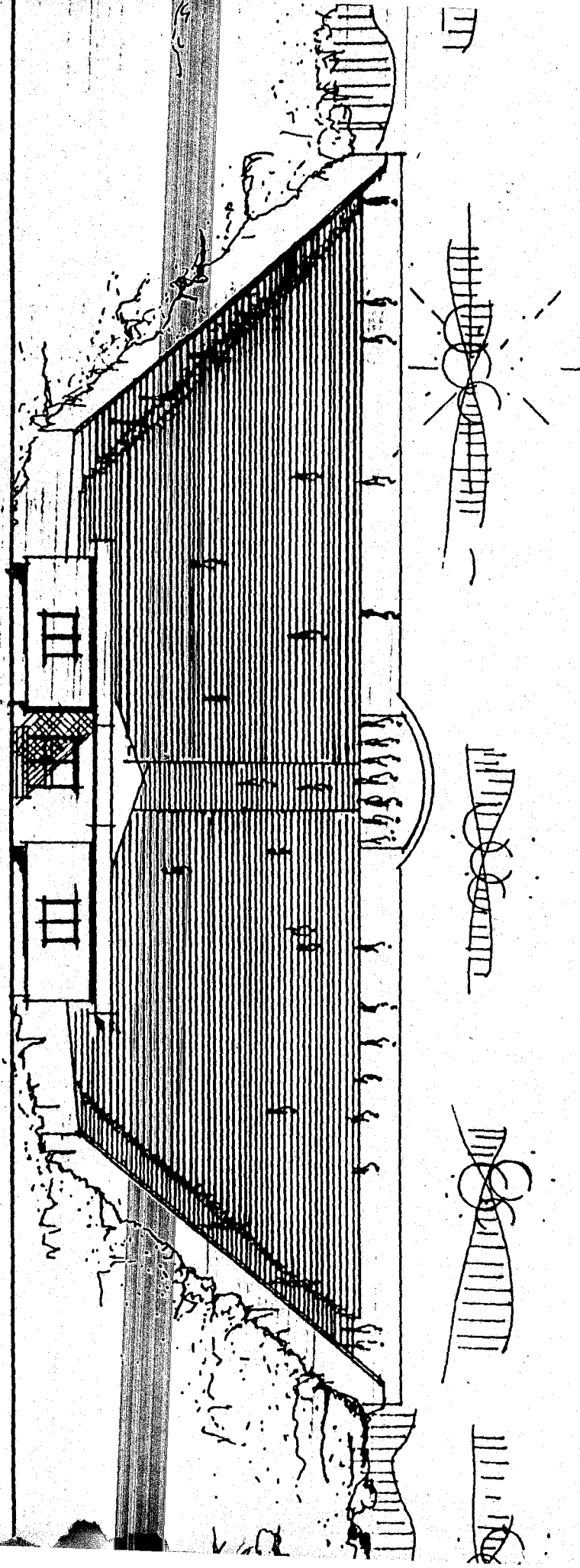


Fig XIV



CROSS SECTION OF A.I.V.

AIR THEATRE.



APPROACH

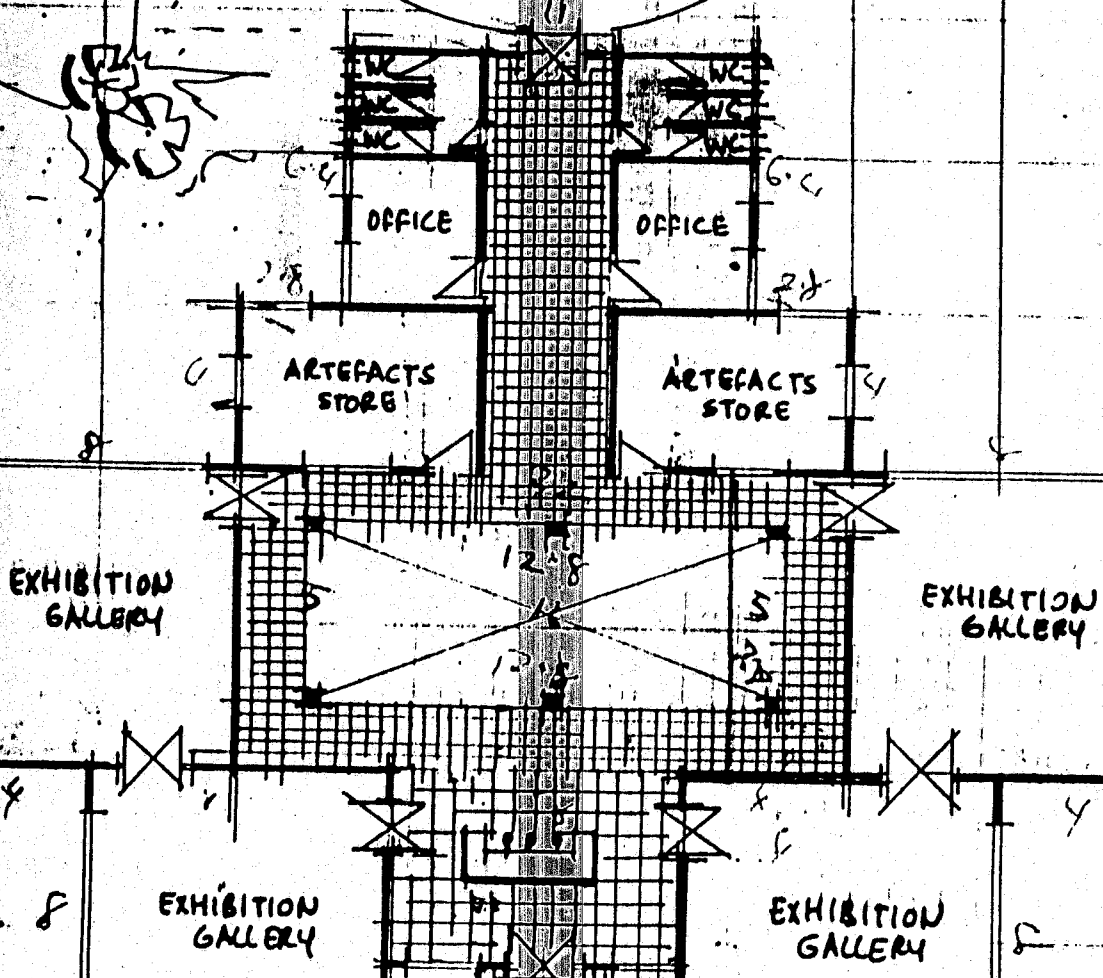
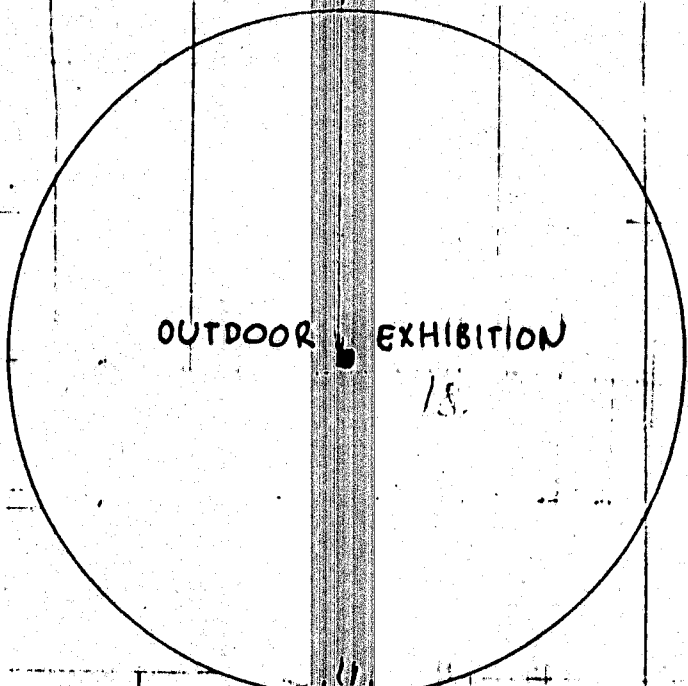
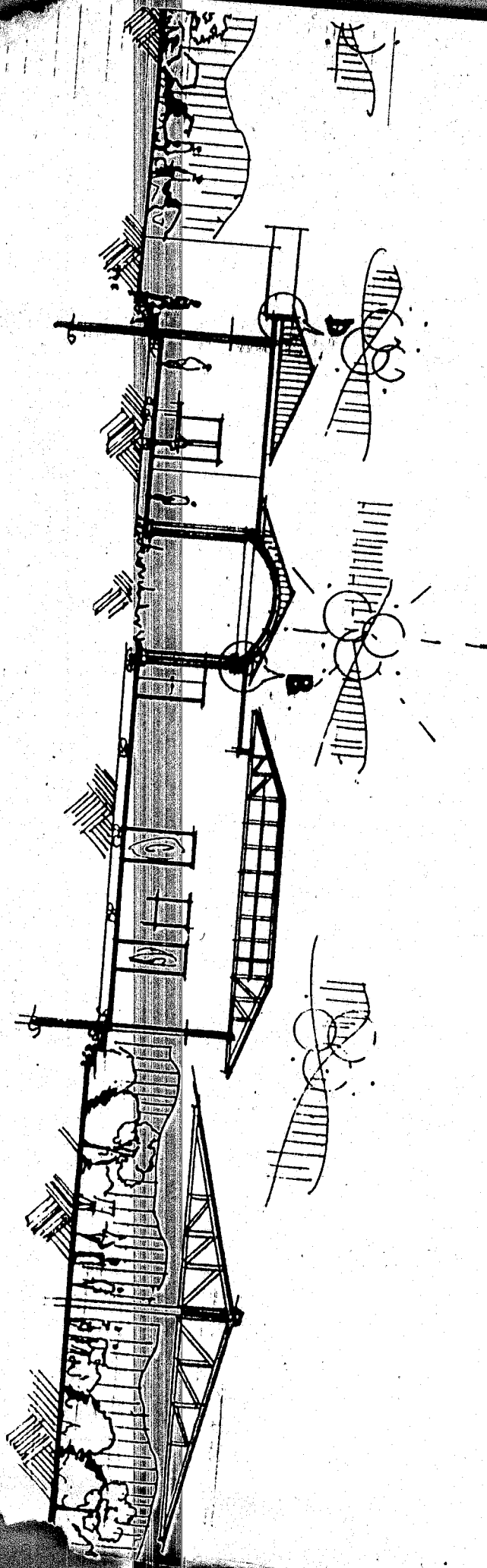
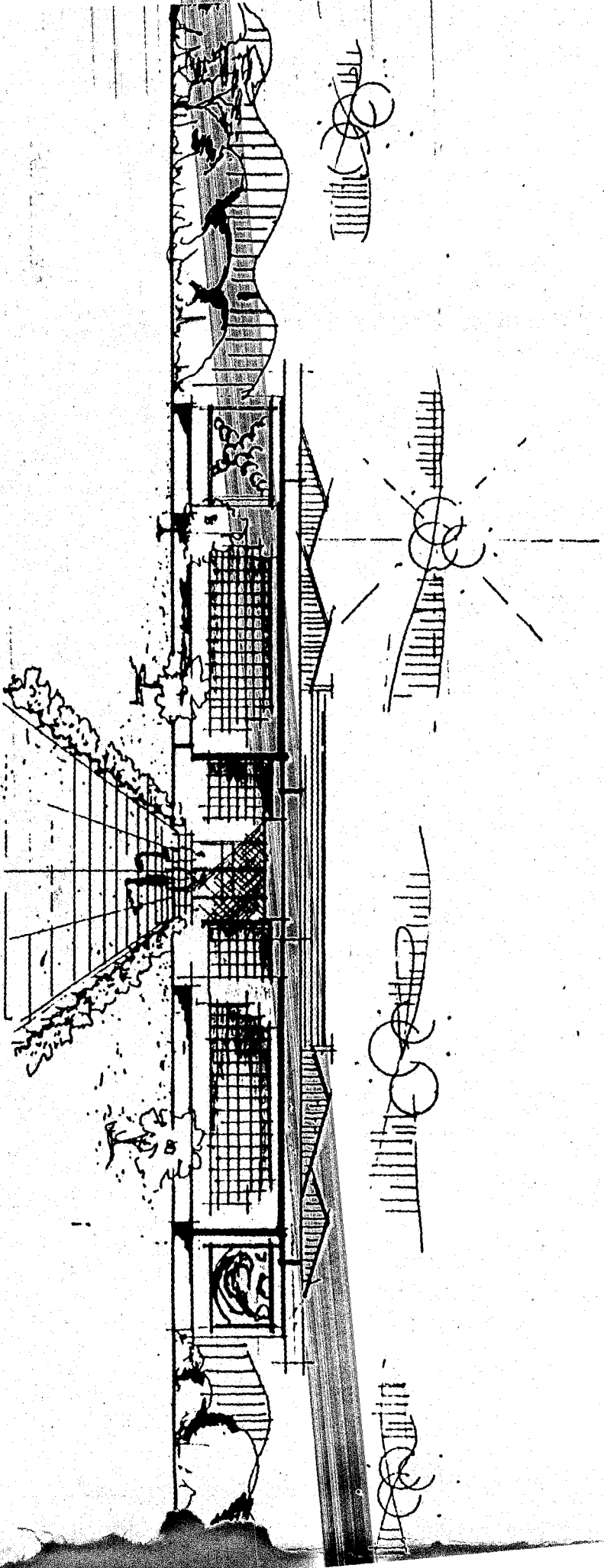


Fig XVI

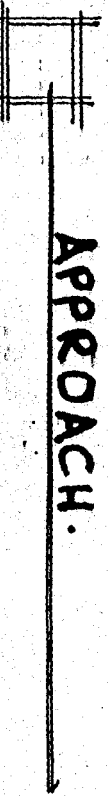
SECTION A-A-

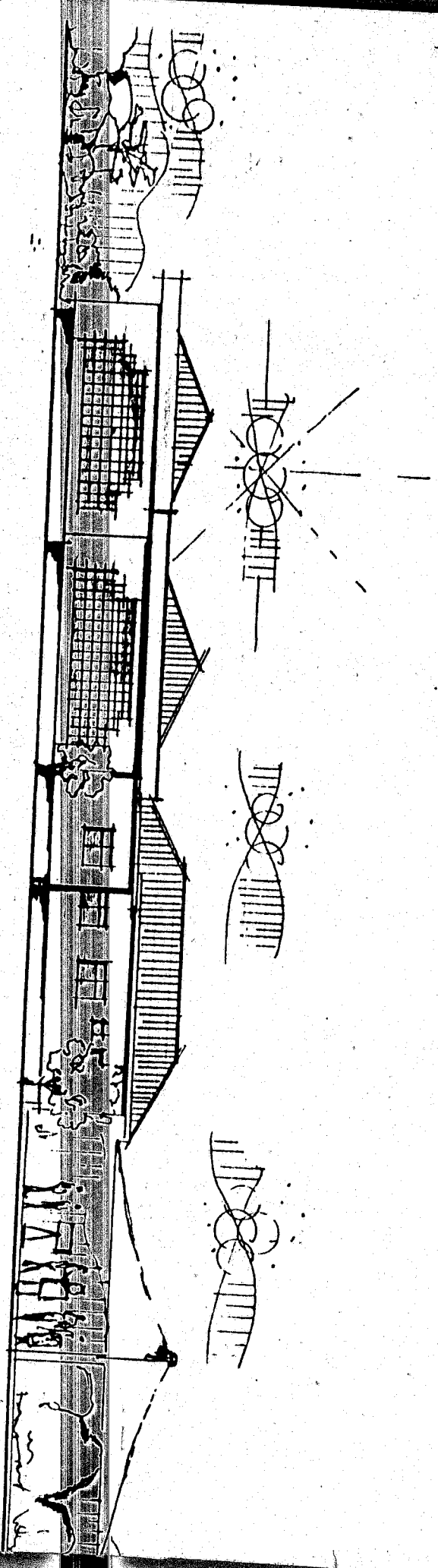


MINI-MUSEUM.



APPROACH.





RIGHT-SIDE