IKENGA CULTURAL CENTRE

A CASE STUDY OF IGBO TRADITIONAL ARCHITECTURE

BY

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DEPARTMENT OF ARCHITECTURE,
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SEPTEMBER, 1999.

DECLARATION

I ANOSIKE CHUKWUDUBEM STANLEY O. hereby declare that this thesis was composed by me and it is the record of my research work. It has not been presented previously in application for a higher degree. All quotations are distinguised by quotation marks and the source of information duly acknowledge by means of reference.

Sgd. 04/01/2000

ANOSIKE, CHUKWUDUBEM, STANLEY O.

CERTIFICATION

This project report/thesis/dissertation entitled. Ikenga Cultural Centre. A case of Igbo Traditional Architecture meets the regulations governing the award of the degree of Master of Science in Architecture of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This Thesis is dedicated to God Almighty.

"The Alpha and Omega".

ACKNOWLEDGEMENT

In the quest of accomplishing a qualitative project research of this magintude geared towards obtaining a masters degree in Architecture, I would like to express my profound gratitude to all the people that contributed positively towards the actualization of this project. I am indepted to my supervisor Prof. H. T. Sa'ad whose constructive criticism and advices made the completion of this research a reality.

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ABSTRACT

The decline in the respect for culture due to the blind embrace of westernism and the ghost of intellectual dependency has continued to haunt the whole gamut of African Academia, living little or no space for the preservance of our culture, values, traditions and norms. This attitude seems to lower the integrity, dignity and the quality of our people as it made our culture and way of life inferior to that of the western world.

To seek the truth in the context of our focus, a systematic search for facts and non-influenced scientific investigation should be conducted to at least enlighten our people on the rich and abundant cultural inheritance that is inherent in Africa which we are part.

Nigerians have developed many socio-cultural activities geared towards upholding their culture, values, traditions and norms of her people at large. These activities are vital for both the socio-cultural and socio-political identification and development of the people.

Today, architecture is recognised as satisfying tremendously the psychological as Well as the cultural aspirations of man. It is seen as the symbol of a people's culture and an indication of both their level of civilization and technological heights.

In the quest to resolve and preserve in totality, the culture of our people, the thesis design is thus to provide an ideal architectural solution - a centre for performance and projection of the culture of the Igbos (Ndi-Igbo). The cultural centre

thus becomes an idea of how architecture could help promote and develop the culture of the Igbos while still striking a balance of awareness of the Igbo culture to it's contemporaries.

This design thesis has been executed in two major parts viz:

i The thesis report and

ii • The architectural design Proposal

It is a documentation of the researches and studies done to equip the author analyse, synthesize and propose an ideal or architecturally workable cultural centre for the promotion and preservation of Igbo culture to be located at Akwa.

The architectural design proposal invariably is the up-shoot of thoroughly synthesised thesis report, that is the thesis report is prerequisite to the architectural design proposal.

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CHAPTER 1

1.0 GENERAL INTRODUCTION

1.1. PROBLEM STATEMENT AND DEFINITION

From time immemorial, the evolution of human culture is closely linked to the development of technology, through which mankind has exploited the environment in increasingly complex ways. Culture has been defined by anthropologist and other social scientist as learned behaviours acquired by individuals as members of a social group. Thus needed to be promoted and preserved. This situation establishes the need for a centre where socio-cultural activities will be held for optimum performance.

1.1.1 THE CONCEPT OF CULTURE AND CULTURAL CENTRE

In defining a matter that is both of general or broad interest and also of particular interest to some, holding deeper insights, it is of benefit to begin with a general understanding before proceeding to a fuller and more wholesome unravelling of the subject. It is appropriate therefore to begin this excursion into the "idea of culture" before proceeding to the meaning of cultural centre which at by and large means a centre that houses all the elements of culture as at stated therein.

International Encyclopedia Britannica states that:

"Culture (human) is a learned behaviour acquired by individuals as member of a social group".

Yet another definition by a reknown British anthropologist by the name Edward B. Tylor (1871) stated culture as:

"That complex whole which includes knowledge, belief, art morals, law, custom and any other capabilities and habits acquired by man as a member of any defined society".

Thus, the idea of a cultural centre from the foregoing is:

"A place that diffuses the idea of cultural awareness to people that forms a part of a setting and to others who wishes to learn the culture and traditional norms of other people hence an educational faculty, a repository of objects of art and culture and a forum for observation, study and appreciation of culture.

1.2 MOTIVATION

The decline in respect for culture due to the gospel of westernism and the ghost of intellectual dependency which has continued to haunt the whole gamut of African academia living little or no space for the preservance of our culture and embarrassed by the contemptuous western remarks made by some misguided historians that the Igbos (Ndigbo) are a "people without history, culture and origin". This has really made me come up with this thesis work.

The present work borders on the region of a patriotic attempt to use architecture as a tool to solve problem"Architecture as a machine" and according to the Corbusier "Architecture is the translation of the spirit of an epoch into space".

The author like most architecture students is "possessed" by the following desires:

i the desire to produce a reliable information on the culture and origin of Igbos in relation to Architecture for the reference of students, researchers and others whom may be interested in the topic.

ii. The desire to express his strong ideas and dreams for the purposes of thesis project and to prove his indept understanding and knowledge of architectural principles.

iii To cater effectively for the historical and cultural values of Africa and the Igbos which are almost lost to westernism.

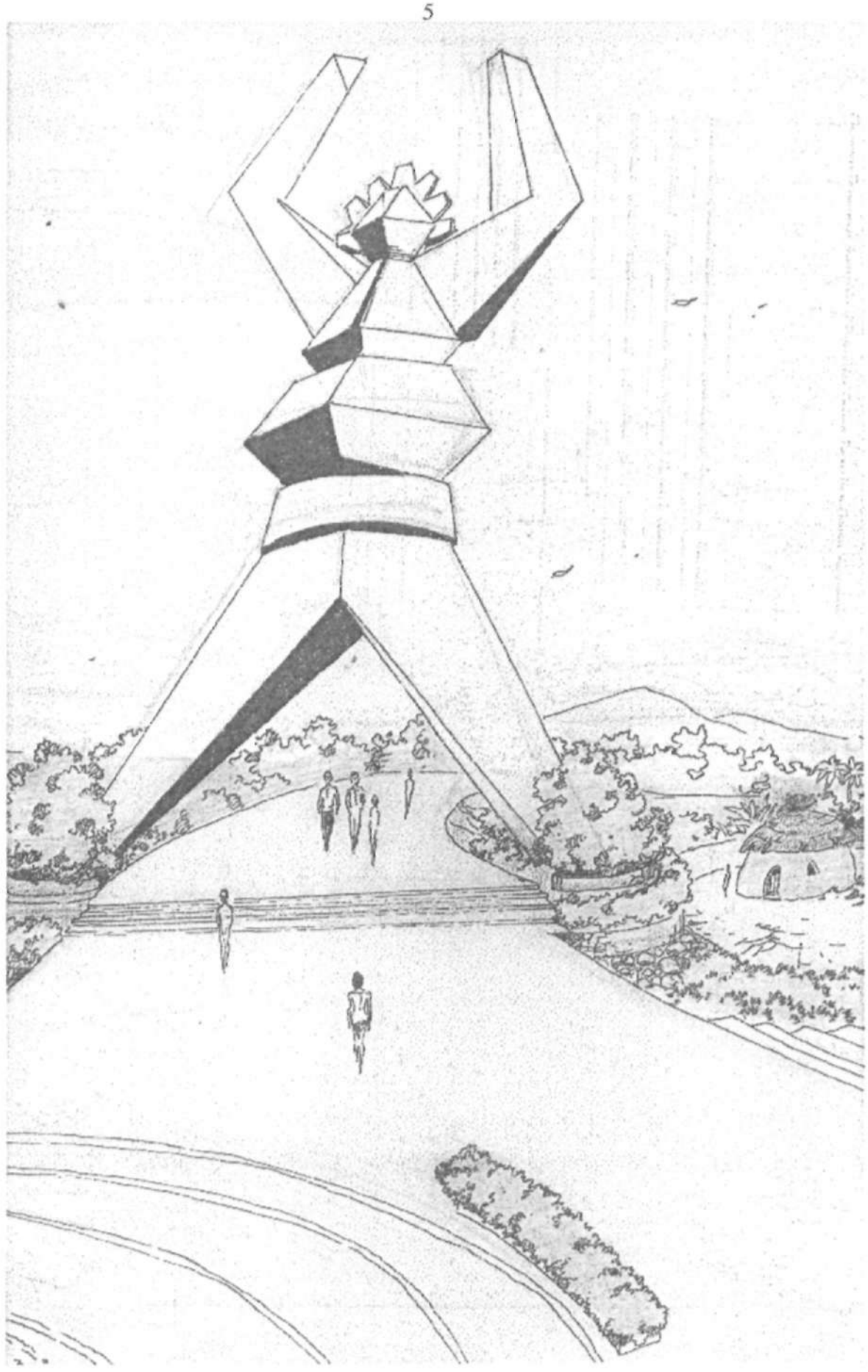
iv To resolve through architecture some challenging problem inherent in man; his culture and environment and the desire to produce a project that could be realiable.

1.3. AIMS AND OBJECTIVES

The project aims to promote and project the socio-cultural, historical and architecture identification of the Igbos (INDIGBO) using Ikenga (a spiritual force that lies within the individual which is responsible for his strength of achievement, success, manliness and ability to wade into life of difficulties and mysteries) as a cultural element and hopes also to achieve the following among others.

i To provide a functional, responsive, flexible and an integrated cultural centre to preserve and promote both objects of cultural heritage and information about them, Accommodation for both functions and partakers of functions and to incorporate rest areas to eliminate fatigua in the centre.

ii Providing a well celebrated approach for a better appreciation of the centre while still maintaining elements of traditional or vernacular architecture juxtaposed with the morden.





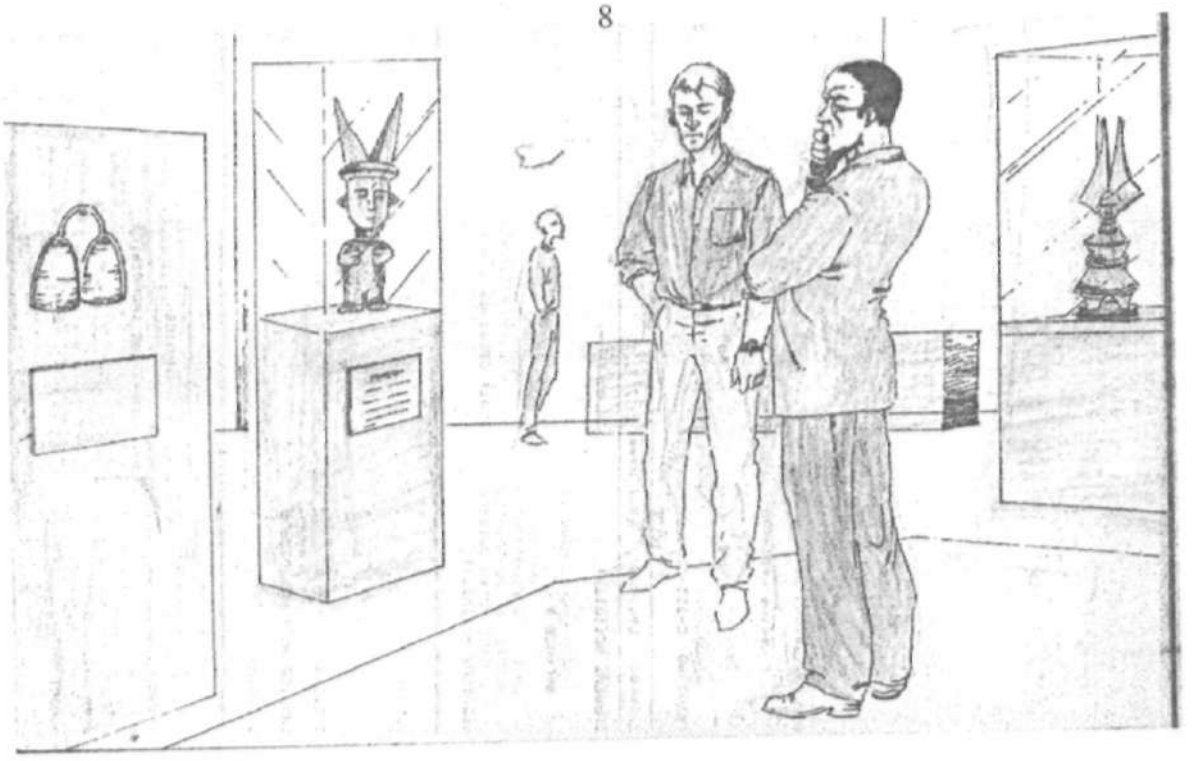


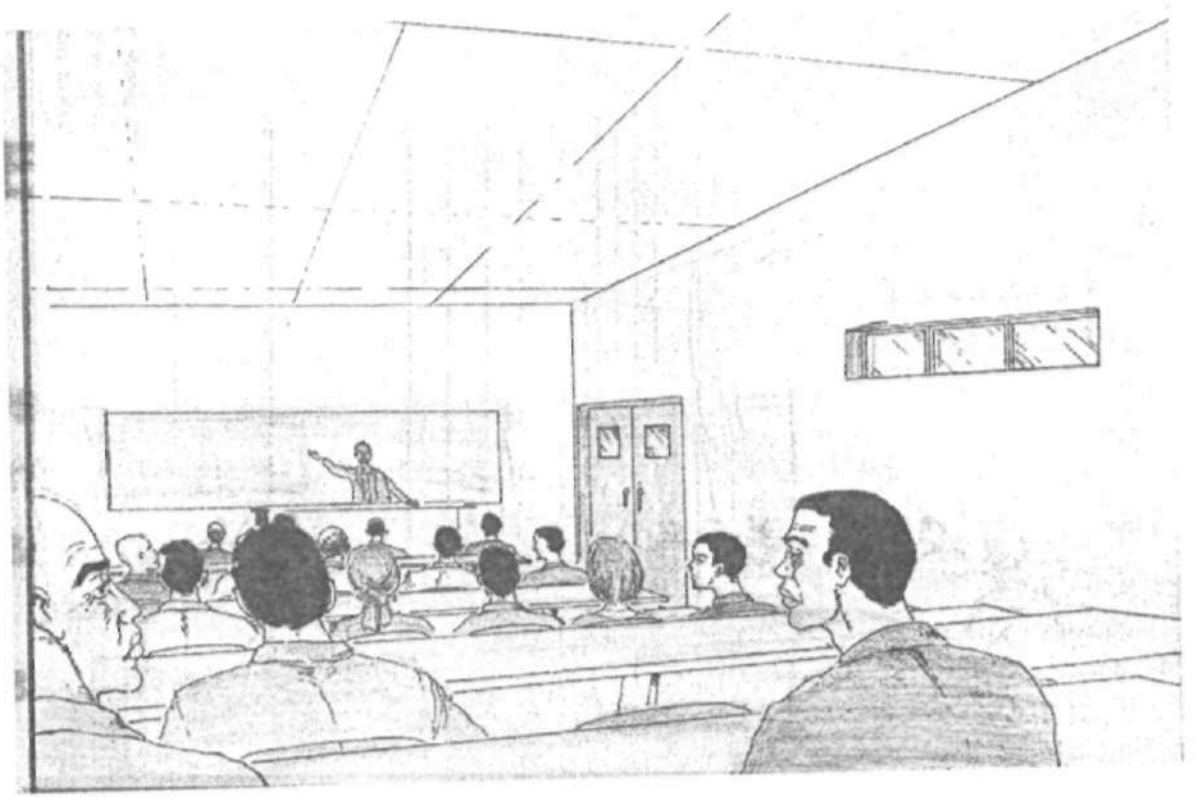
THE MAIDEN DANCE



THE AMABA MASQUERADE GROUP







iii Memorial flame would be achieved by the use of good landscape in the entire environment which will invariably stimulate a cool environment through planting of trees, strubs and flowers.

1.4. SCOPE DELIMITATIONS

The design thesis "Ikenga cultural centre Awka" is to be executed in two major parts, namely:

i The thesis report and

ii The design proposal

The thesis report will be a documentation of the researches and studies done to equip the author to analysé,synthesize and propose an architecturally workable cultural centre at Awka for some noteable Igbo cultural festivals. The report will be made up of preambles pages, introduction chapter, literature review and other back ground research information, the case studies of existing cultural centres, studies of the proposed site, design goals, objectives and determinants of the design and the design brief. The report will be illustrated with sketches diagrams, pictures and tables where deemed necessary.

The design proposal is to be presented with the following presentations:

Drawings

Plans

Elevations

Sections

Perspectives and Some other working drawing plans, elevations, sections and unique details. Also models(s) will be used to explain the composition of the architectural forms in terms of volumes geometry and spatial relationships.

1.5. RESEARCH METHODOLOGY

This thesis research will be conducted through the following proceedings:

i Documentation of Igbo Cultural Festivals

ii *Literature review*

iii Case studies of existing similar situations

iv Interviews with mentors and users where necessary

v Informal discussion with people and

vi Architectural texts and journals.

1.6. STUDY CONSTRAINTS

Within the limits of this research the following constraints were encountered in the course of the studies for the thesis project:

I Financial constraint in funding a thesis project particularly in data collection and representation.

ii Non-availability of some basic data and poor representation of some where they are available.

iii Low level of awareness of some of the officers encountered in the course of data collection.

iv Disinterest and attaching of negative implications to participation in an environmental planning procese.

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CHAPTER 2

2.O LITERATURE REVIEW

2.1. THE IGBOLAND AND ITS PEOPLE

Although there are many hypothesis surrounding the origin of the Igbo people, it is not yet possible at the moment to find a common source from which the Igbo people originate historically, culturally and socially. Dr. Emmanuel Obiechina in "Igbo Traditional Life, Culture and Literature" state as follows.

> "Unless one is prepared to invest tribal myths of so-called common historical origins with the seriousness of proven scientific facts, one must regard the common sense identity of the Igbo, expressed in a common name, in a linguistic traits (in spite again of local variations) as a much more solidly based criterion for establishing the indicability of Igbo life and civilization than the dubious and highly suspect "aristocratic" fiction of the racial emergence from one commodious ancestral bosom" (1956 p.22).

Dr. Obiedina also emphasized that fact that "that the Igbo always have known themselves as a common people is a truth. That hardly needing a proof. Personally, I believe that the totality of Igbo world is embodied in the expression "IGBO-KWEENU". The apparent Igbo divisive traits are best understood in the light of what the early greek philosophers called "unity in

diversity" Thus when Igbo-kweenu is enthusiastically shanted, the apparent Igbo culturaldifferences vanishes like a soap bubble.

Most probably all the people who now constitute the Igbos did not originate from one common ancestor and we cannot as yet say when the first settlement began, but archeological findings in Igbo-ukwu and other parts of Igboland according to Professor Thurstan shaw dates back as early as Nineth century A.D. (about 850 A.D) proving that a certain level of civilization was already flourishing in some parts of Igboland. Moreso the archeological discoveries of Professor Hantle (at Afikpo and Bende) dated from 935 B.C through 670 B.C to the first century A.D and they show that the area of the Cross River Basin has long attracted settlement.

From the earliest time Ndi-Igbo have retained five distinct cultural Divisions which suggests five possible origins. These cultural divisions are namely:

i The western (Riverian) Igbo

ii The Northern or Awka Igbo

iii The Southern or Owerri Igbo

iv The Cross-River Igbo

v The Ogoja Igbo

The western Igbo includes such places as Ugwashi-uku, Agbor, Asaba, Aboh, Kwale, Ahoada and environs. This division was influenced by Bini ancient monarchs.

The Northern or Awka Igbo extended to the confines of Nsukka and Okigwe. It includes such important places as Onitsha, Nnri, Aguleri, Igboukwu, Agulu, Enugu, Nnewi, Agwuand environs. These areas were influenced more by the activities around the Niger coast and Northern neighbour of the Igala Kingdom.

The southern or Owerri Igbo extends to the confines of Port-Harcourt and Orlu. It includes such places like Umuahia, Aba, Diobu, Owerri and Orlu environs.

The Cross River Igbo are people of Afikpo, Bende, Arochukwu and environs.

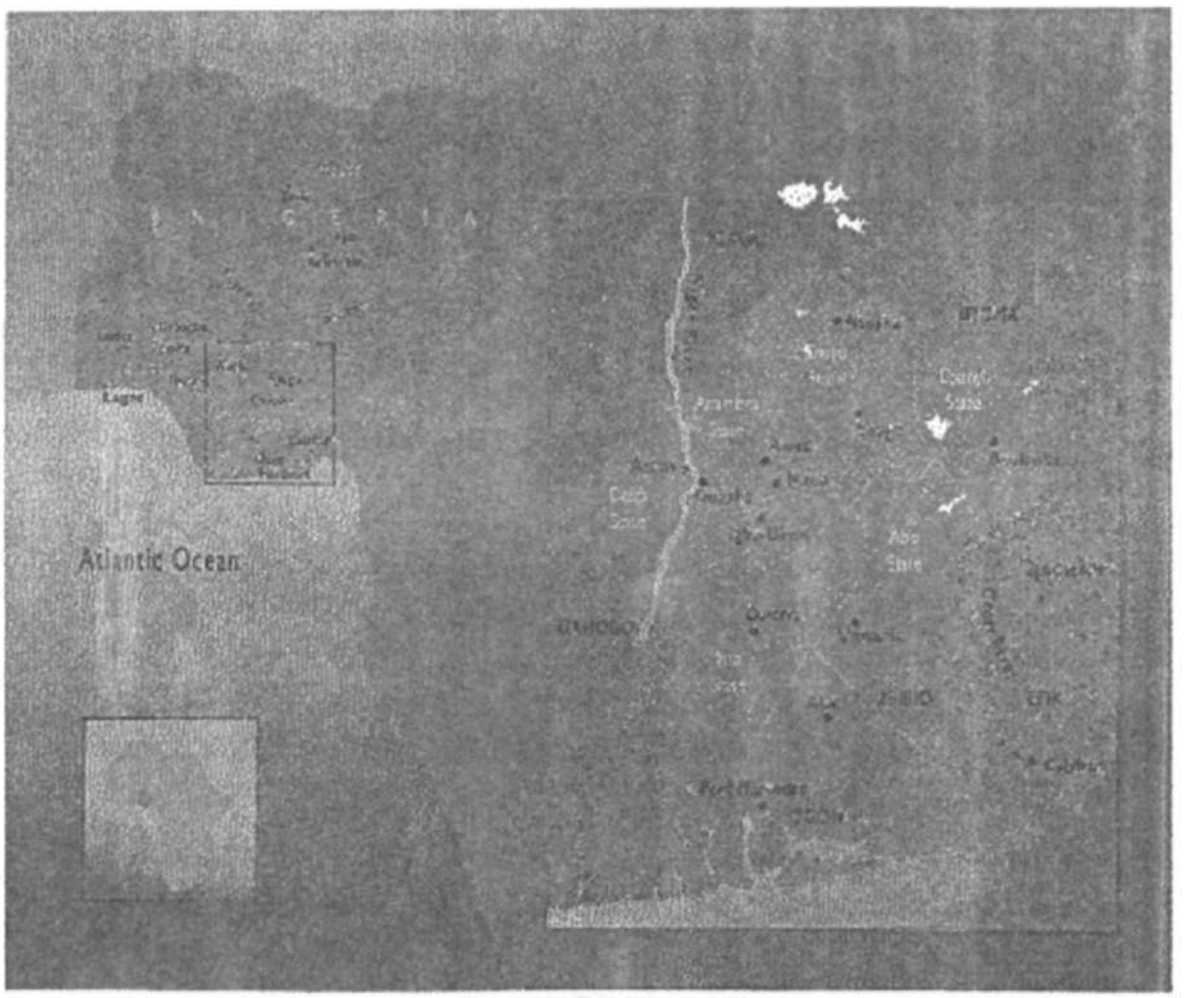
The Ogoja Igbos are the people of Abakaliki settlements and its environs.

Hence, in tracing their history of origin rather than blindcling to legend and myth, the Igbos basically prefer to build it on the religious concept of "Chiokike", the Creator God. Thus when an Igbo man gives his child the names like Chukwuma, Chikelu, his mind goes back to reflect these concepts. This conclude that the Igbos fall into the category of patriarchal religionist who appreciate their origin in terms of Adamic progeny.

Although the Igbos quite understandably might have not used the word Adam rather than "Eri" to refer to their origin. They traced their ancestry to Chukwu Okike (The Supreme God who created) we can safely draw the conclusion that the Igbos both learned and illiterate, have common belief in the special act of God in fashioning the first parent.

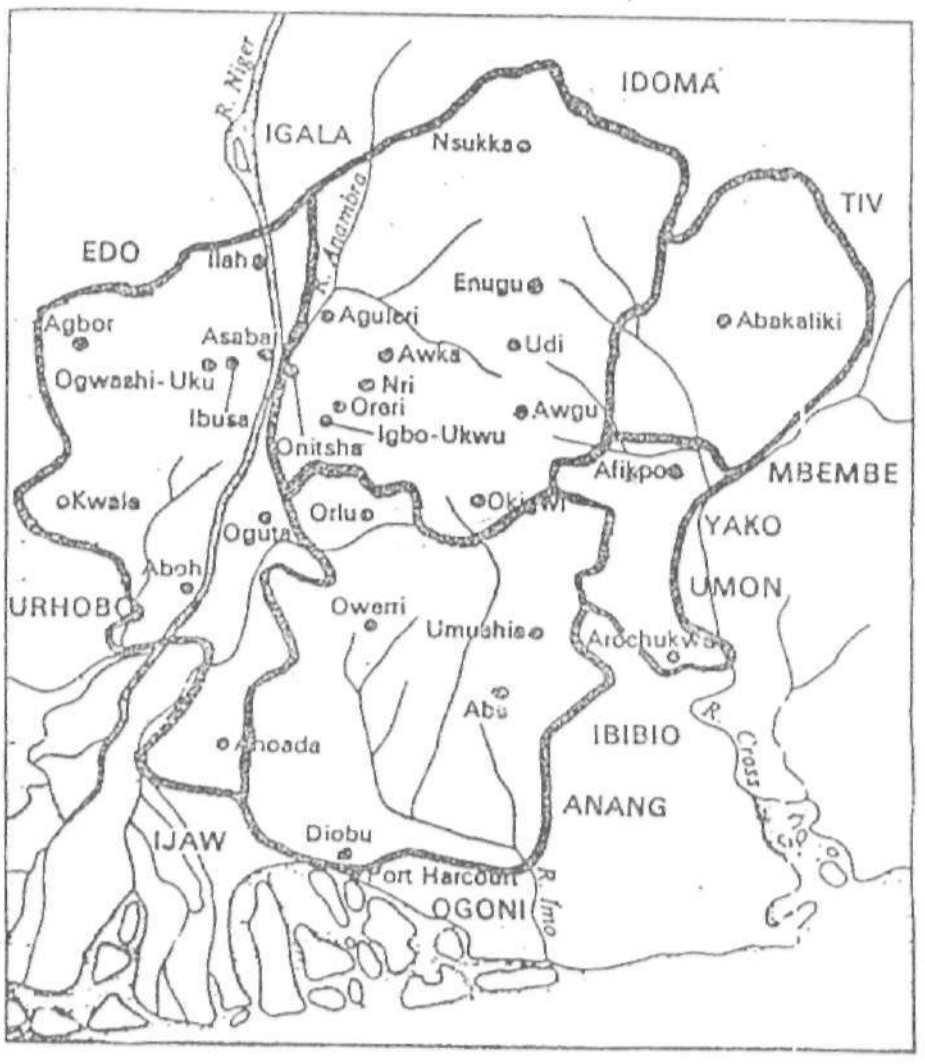
As for geographical migrations and settlements, majority of Ndi-Igbo are satisfied to accept the Israeli hypothesis supported by the triple testimony of oral tradition of Eri migration, The biblical evidence of Eri as a true historical descendant of isreal and the archaeological evidences of which some are now lodged by Anambra State Government at Igbo-Ukwu Museum, suggesting Eri' migration from the stock of Israeli in Egypt and settled near the present Nnri with his entourage.

The Delta Igbos on the other hand generally refered to as Ndi-olu orNdimili meaning slaves or water side people are equally believe to have two origins. Some migrated from Bini Kingdom while the remaining others were slaves freed by the White that previously engaged on slave trade along Niger River basin.



Igbo region, southeastern Nigeria

THIS MAP SHOWS THE FIVE CULTURAL DIVISIONS OF IGBO LAND WITH THEIR TRIBAL NEIGHBOURS.



2.1.1 WHO ARE THE IGBOS (NDIGBO)?

The geography of the Igbos is located in the eastern part of what is known today as Nigeria. The Igbo people have boundaries with the Ibibios on the east, Ijaws on the southwest and the people of Igala in the direction of North who have a very close cultural inheritance with the Igbos.

The Igbos form one of the three largest ethnic group in Nigeria. Like their neighbours, they belong to the Negro race in Africa and speak a language that belongs to the Kwa group of languages found in the west and central Africa. Their language is "Igbo" or some-times spelt as "Ibo" with many local dialects.

Igboland area falls within five main vegetational belts namely: Mangrove Forest, Freshwater Swamp Forest, Rainforest, derived Savanna and Guinea Savanna with tropical rainforest being the dominant feature of the Igbo physical environment. Across the river Niger, the Igbo-land boundary extends to the confines of Benin having Agbor as the out-post and of the thirty six states of the present Nigeria, the Igbo people are found in great number within the seven states of the same geographical area.

These are:

Anambra, Enugu, Imo, Abia, Delta, Ebonyi and River states.

In terms of longitude and latitudes one can say, Igboland is roughly circumscribed between 6° and 8½° East longitude and 4½° and 7¼° North latitude.

2.1.2 POPULATION

Apart from the traditional habitats of the Igbo that spans from Anambra, Enugu, Imo, abia, Delta, Ebonyi and Rivers states, the Igbos are seen scattered all over the length and breath of Nigeria and beyond pursuing some gainful occupations, trade and industry, agriculture and other public service as they may be available. For this reason therefore, it is very difficult to determine the exact population of the Igbo people (Ndi-Igbo).

Moreso, due to the amazing density of Igboland and overwhelming nature of Igboman's participation in trade and commerce, fixed reasonable population of the Igbos has not been very easy but 1963 population census in Nigeria puts the Igbos number to roughly ten million (10,000,000) people in their geographical area, while the entire Igbo population the was put to roughly fifteen million (15,000,000) people.

2.1.3 IGBO AESTHETICS

The Igbo aesthetics is dynamic, multi-dimensional and non-linear in character. A look at the ways in which white and black (or light and dark colours, more accurately) are conceptualized and used in various contexts, the complexity of aesthetic thought becomes evident. White chalk, white kola

and white eagle feathers represent the best in moral and aesthetic terms. White-faced masks are overwhelmingly good, beautiful and feminine. Light complexions are prefered, though considered somewhat "weak" and effeminate. Black or dark things have converse meanings. They are associated with night, mystery, power, masculinity, strength, ugliness and death. The earth goddess, "Ala" is considered dark, but, however when her image appears in an Mbari house her skin is made light to honour her and avoid her wrath. While "Amadioha", god of thunder and lightening is said to be fair-skinned.

The principles of repetition are important in all arts, whether visual, musical or dancing. Panel carving, wall and body painting and mask costuming have dense recurring patterns. Such patterns could be dominant or appear as backgrounds on which other designs are superimposed. Pottery, cloth, basketry and some metal work have finally textured patterns creating rich surfaces that are sometimes further embellished. These design ideas occur in Igbo-Ukwu bronzes and ceramics, as well as in several media and countless variations of more recent date.

Igbo arts merge the practical with the ideological, everyday life with cosmology. Many arts seem to be outlets for tension, competition and creative passion serving also to order space and human conduct. In style, the female arts are freehand, curvilinear and asymmetrical and they are mostly transient embellishments. On the other hand, male arts (carvings and metal

work) tend to be more hardedged, angular, symmetrical, geometric, solid and enduring.

2.1.4 IGBO CULTURAL FESTIVALS

One of the things that strike the ethnographer about African traditional societies is the sheer numerical importance of ritual festivals and ceremonies. Indeed, it has been said that the earliest Europeans who came to Africa were so struck by the number and frequency of such ceremonies that they thought our people had nothing else to do. The truth is that every human society has its peculiar norms which not only characterize it but determine the life of its members. In traditional African societies, this role is played by the festivals and ritual ceremonies. This situation is so with the Igbos, their festivals are characterized by music and dances. Music is provided with such traditional instruments as the drum, flute, gong, etc. Dancing is performed by men or women or in some cases by both sexes depending on festival and society.

Festivals are the fullest expressions of Igbo aesthetic values and the world view of which they are a part. Many part forms are invoked and given focus and visibility in these celebrations of the continuity of mankind and its interactions with the environment. Festivals are infact, the public ornamentation and embellishment of rituals honouring the gods and sealing

man's allegiance to them. Most festivals are cosmologically determined to coincide with propitious periods in the agricultural calendar and they occur in yearly cycles stretching back to indeterminate ancient origins. Regeneration is implied in all festivals and explicitly addressed in a few. Spiritual, social and even political renewal is made visible in the arts. The charts of Igbo cultural festivals indicating their origin and period of performance will be discussed in chapter three.

2.1.5 THE SIGNIFICANCE OF MASQUERADE IN IGBOLAND

Once in a while, the spirits of ancestors came as ghosts to the human world. Diviners saw them and mortals saw them too in lonely afternoons or in the darkness of the night or even bumped into them, with dire consequences. More often than not, masquerades represented the visit of the ancestral spirits. The ***Omaba*** is popular among the Savannah north-eastern Igbo people, ***Mmanwo*** among the south-western Igbo, Mmono and a host of secret societies (Obon, Akang, Ekpe) among the Cross River Igbo. All the masquerades signify the incursion of the spirit world into the life of the living with profound ethical implications. The seasoned factor in these appearance merely reflects the predominant concerns of the community at various points in the agricultural cycle.

A masquerade must be defined as a display of a sensory manifestation which is assumed to make present, or activate the presence of

some other mystic being while the identity of the sensory phenomenon is concealed. Many ideas are involved in this conception of the masquerade: a sensory manifestation, the concealment of its particular identity as the "significant", the new being which is made present through the display and finally the authority that creates the interpretation of what the display stands for i.e. the "signification". In so far as the signification is not what is directly manifestated, the Masquerade could be an illusion. but in so far as the association of its signification to sensory cues is deliberately created and commonly accepted, it is better refered to as symbolic presentation of ritual symbols. The facts signified in the masquerade go far beyond the sensory level into the ideological.

Deeply set in Igbo cosmology and part and parcel of Igbo traditional religion is the belief that this world has both visible and invisible elements, materials and spiritual. Masquerade is a ritual symbol which is varied in its signification and which depends on the immediate community to which it belongs. The dominant signification is the expression of the community's consensus, a collective conscience, of the dominant social group of a village society. The Igbo concept of beauty and aesthetics in the plastic and moving are embodied in the masquerade figures and performances.

Masquerades in Igbo land have been grouped as symbolizing 3 elements.

i The supernatural element

ii The display element (in dancing skills) and

iii The mimetic element (the ability to imitate life activities).



The presence of a masked figure in a community is a display of some sort with hypnotic effect as it attracts and draws crowds. Religious and supernatural airs and mysticism also surround the mask, both in the way it is respected and the feats it is often believed to be capable of. The masquerade has also been able to compel people to perform certain acts, it has been used to adjudicate some civil cases, to guard property against intruders and other things of similar nature.

The role played by masquerades and secret societies needs greater clarification. Some masquerades, such as Omaba, were directly connected with ethical control. When sojourning among the living, the probed human conduct and morals, and their return to the spirit world would leave the community tense and expectant, thus providing a compelling reason to observe moral codes. Less significant masquerades appear in the intervening period as reminders and signals. Some masquerades such as Ikenga in the north-west and ite odo and ite nsị in Cross River, which celebrate the cult of stength, did not enforce morality, but reinforced requisite values for survival. Other masquerades such as Ulaga and Ojionu provided entertainment, but utilized their mask to satirize.

Another set of masquerades, the Mmanwu, is linked to secret societies and its manifestations are personifications of dangerous spirits who purnish both the overt and covert offence. These are more powerful in communities where secret societies are a part of the political system.

Otherwise, their wild behaviour during seasonal appearances could become dysfunctional. In the south and Cross River Igbo Okonko exists and the masquerade served as law enforcement agency in some places, while they were merely entertainment masquerades in others were this secret society was not an arm of the political order.

2.2 EVOLUTION OF CULTURAL CENTRES

According to the Encyclopaedia Britannica, "The concept of a cultural centre as an architectural entity rather than a district is relatively modern". Cultural centres could be traced to the Ancient Architectural periods. For instance, the Roman architecture was characterized to a significant extent with the existence of certain public centres solely to make possible the coming together of the communities for the purpose of socialization. "The Forum" was a central open space used as meeting place, market or rendezvous for political demonstrations. An example is the forum of Trajan, Rome -AD 98-113, (Fletcher: 1975).

Therma or palatial public baths of imperial Rome which were probably derived from Greek gymnasia, portray the manners and customs of the pleasure - loving populace and are a characteristic of Roman Civilization as areamphitheaters.

The therma were not only designed for luxurious bathing, but were resorted to for news and gossip, and served like a modern club as a

sprang up as against independent basic facilities in open spaces scattered in a particular area or district that formed a cultural district as acknowledged by the Encyclopaedia Britannica. Fine examples of the cultural centres are the Lincoln Centre for the performing arts in New York city (1962) and Sydney Opera House, which includes various theatrical facilities. In smaller areas, the cuituralcentre can be attached to or integrated into the civic centre.

Presently, cultural centres as an architectural entity abound in the cities of the world. Amongst others are the Chiba prefectural culture centre, the Ishikawa Cultural centre, Kanazawa and the Shinshukan Community centre all in Japan. Also there is the cultural centre, Madrid, Spain and Arab cultural centre, Paris.

Here in Nigeria before the early 1970s, socio-cultural activities were held in community squares, town halls and stadiums. Later on multi-purpose halls and civic centres were built for such activities. However, in the light of the Black Cultural Revolution led by Affair heads of government, academicians and professionals in various areas of culture there was the need to build cultural centres in African States. This need became more vital after the establishment of the Black Festival of Arts and culture.

When the second edition of the festival (FESTAC '77) was scheduled to hold in Nigeria, the Federal as well as state governments initiated the building of cultural centres to host the festival. The National Theatre, Igammu which was seen as an adequate edifice was built by the

Federal Military Government of Nigeria to host the festival. While, the governments of the South Eastern, Mid-Western and Western States of Nigeria started the building of the cultural centres in Calabar, Benin and Ibadan respectively in a bid to attract some of the events of the FESTAC '77.

2.3 TRENDS IN ENVIRONMENTS FOR CULTURAL CELEBRATION

A general direction or tendency in environments for cultural celebration is difficult to trace perhaps as a result of the multifariousness of culture itself. A culture centre usually has a theme based on one of all the following factors: the culture of the area its serving, the site situations and the impression the architect wants to create. Thus unlike such easily internationally standardized architectural projects like hotels, hospitals, etc cultural centres have refused to follow rigidly any internationalized architectural concepts or trends. Various architectural trends in environments for cultural celebration in different cultures over different periods have been identified in "the Evolution of cultural centres" treated above. However, a faintly unified trend in environments for cultural celebration has been in terms of space planning and management of cultural centres. These are the concepts of the use of cultural centres for the revitalization of functionally dead districts or buildings and as the binding force for different city districts. Refer to "space planning and Management of cultural centres" below.

Nevertheless, an assessment or review of some recently completed cultural centres in various cities of the world would go a long way to keeping one abreact of the diversified trends. First is the preview of the social centre designed by Enric Miralles and Carine Pinos at the project stage. The social centre for a small Catalan town near Barcelona ispreviewed at project state simply for its bravura, almost awkwardly angular panache. It has been described as "Catalan constructivism" by Peter Buchanan (Architectural Review, October, 1987 P. 57/10). Where the wriggling main street of Hostalets, Catalan straightens as it enters the more regular blocks of the nineteenth century extension, the wedge-shaped hall of the new social centre will plough deep into an orchard.

The social centre, which should start on site soon, is just one of several exhilarating designs now commissioned. To those coming from the centre of town the first things visible are the steps and gate at the corner that lead up to the garden. There are two adjacent tall entrances, the narrower of which tucks its doors around the end of a curved wall. Above the top of this wall the roof flies away from the entrances while clerestory glazing between wall and roof lights the stairs off the narrow entrance stacked along the curved street wall.

A multi-purpose hall is on the ground floor level while club rooms and meeting rooms are on the first and second floor levels respectively. The

main access to these upper levels is via the stairs and stepped ramps that lead up from the street entrance.

On all levels, the rooms look both outward and in towards the multipurpose hall providing it with light as well as views. All unshaded external windows are protected from thesun by shutters that fold up vertically, the joints between them cut at syncopated slopes so that when they are opened in different degrees they add yet more slashing angles to an already very dynamic composition.

Though this exuberant dynamism is probably excessive and a reflection of the architects' youth, this project has little in common with the largely graphic exercise now so popular amongst many young architects.

Another cultural centre worthy of study for its relative newness and uniqueness of form is the Shinshukan community centre, Japan, designed by Atelierzo. Built in 1980, the building is both a symbol of the town, until recently a small rural settlement in the Kanto Plain but now engulfed by metropolitan Tokyo, and an attempt to re-establish links with the land and architectural traditions of Japan all but overwhelmed in the production of contemporary `everyday landscapes'. The projects complexity arises from a determination to confront these contradictory impulses, and from a way of working which challenges orthodox architectural practice and aesthetic norms.

The community centre occupies the corner of a block and is organised radially around a sloping lawn. Two light passages rise abruptly

from the two-story mass, announcing the buildings presence and forming entrances to circular corridor from which most of the rooms are accessible large halls are placed at either end of the building, and smaller meeting andother rooms grouped between the passages. The corridor extends to form the main entrance and there are several further entrances from the lawn and narrow garden between the south side of the building and the road. Above the corridor an open arcade marks the edge of the lawn which steps down in a series of concrete-edged plat forms, which in turn dissolve into rings of stones.

The jagged forms of the building are characteristic of Atelier 20's work: they frequently use the term `giza-giza' (literally meaning jagged, latticed or notched) in describing their projects.

There is yet another unique cultural place for cultural celebrations that will be of interest in the study of trends in such places is the concert Hall and Museums, Cologne, Germany designed by Busmann and Haberer. This complex was built adjacent the main railway station and the Cologne city Cathedral. It takes its architectural cues from the railway station or more precisely from the trains that trundle in and out of its at a rate of 1000 a day. On plan, or from the air, its parallel strips of north-light roof might be passenger carriages standing in sidings. In three dimensions the building is an indeterminate burdle of extruded forms at different heights.

According to Colin Davies, "to put it bluntly, the new concert hall and Museum looks like a factories, (Architectural Review October, 1987,

P.40/10). This image is apparentlydeliberately evoked, perhaps on the assumption that if a railway station can look well next to a cathedral, then so can a factory. Museums and galleries, even modernist ones, wear rather respectable city clothes. But this building wears zinc overalls and rather creased ones at that. While the likes of venture and stirling hide their gallery top lighting devices away behind parapets, or at least make them secondary aspects of the architecture, Busmann and Haberer let them dominate the whole building.

Factory-like it may be, but the resemblance is superficial. The building is no simple functional enclosure. beneath the north-light roofs lies a complex iceberg of a building. Its biggest space, the 2000 seat concert hall, is completely underground or apparently so. In reality the ground level is artificial. The concert hall sits precisely between the highest and lowest levels of the sloping site. Its roof is a new-paved pedestrian square set at the level of the cathedral square to the west and falling steeply via a system of steps and ramps to the river bank.

This sleight of hand the largest space in the building disappearing completely from view - achieves two objectives. First, by digging in as deep as the water table will allow, it reduces the height of the building so that views of the cathedral from across the river are not obstructed. Secondly, it creates uninterrupted pedestrian links from the cathedral square to the river: both to the far bank, via the footbridgeattached to one side of the railway

bridge and to the near bank via the steps and ramps. This last connection is especially important in the overall plan for the centre of cologne because of the recently completed reconstruction of Alstadt and the tunnelisation of the autobalin which once cut off all contact with the river.

2.4 CULTURE AND ARCHITECTURE

Culture is on one hand the whole gamut of a people's way of life. It includes the way a people dance, sing, play, work, their ideas, institutions etc. The Encyclopaedia, britannica states that culture is the concepts, habits, skills, art, instruments, institutions, etc. of a given people in a given people in a given period and civilization; the totality of a peoples way of life.

While, Architecture is on the other hand, the proper manipulation of spaces to achieve desired functions. Bruce Allsopp States that "building is a fundamental necessity for mankind: people and industries must be housed; but there is a phenomenon, revealed throughout human history, which we call architecture. This can turn a hut, a bridge, a factory, an office, a ship, a place of worship into something more than it is of its own right. This is architecture - significant building. (Allsopp: 1977, p.2).

The different forms taken by dwellings are a complex phenomenon for which no single explanation will suffice. Allpossible explanations, however, are variations on a single theme: people with very different attitudes and ideals respond to varied physical environments. Those

responses vary from place to place because of changes and differences in the inter-play of social, cultural, ritual, economic and physical factors. These factors and responses may also change gradually in the same place with the passage of time.

In the beginning, man's primary needs were food, shelter and clothing. As such he became contented with essentially temporary structures erected from sticks, free trunks, mud, thatch etc. When he began to live a settled life, he made intricate and ecorative objects of arts to reflect the intricacy and beauty inherent in nature. Shelter (later the house) got its own share of the influences of such advancement in arts and aesthetics.

Now, the house is an institution, not just a structure, created for a complex set of purposes. Since building a house is a cultural phenomenon, its form and organisation are greatly influenced by the cultural milieu to which it belongs. Very early in recorded time the house became more than a shelter for primitive man, and almost from the beginning function was more than a physical or utilitarian concept. Also religious ceremonies have almost always preceded and accompanied its (house) foundation, erection and occupation. If provision of a shelter is the passive function of the house, then its positive purpose is the creation of anenvironment best suited to the way of life of a people - in other words, a socio-cultural unit of space.

Today, Architecture has been recognised as an art that satisfied psychological as well as cultural aspirations of man. Le Corbusier states and

"Architecture is translation of the spirit of an epoch into space". The world over, it is seen as the symbol of a people's culture and an indication of their level of civilization.

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CHAPTER 3

3.0. IGBO TRADITIONAL ARCHITECTURE

Generally, traditional architecture is the architecture that emerges as a result of way of life and the cultural values of the people, climatic conditions of the area as well as the availability of materials and technology of the people in question. It is agreeable that in most cases, indigenous architecture is mistaken to be the traditional architecture. Although both may have some elements in common, there is no doubt that they are different, the later can be adopted to meet certain goals while the former remains a response to a deep understanding of the socio-cultural characteristics of the people, climatic conditions of the area as well as the availability of materials and technology expressed in a particular architectural style.

The *Igbo* indigenous architectural style, an architecture whose positive purpose is in the creation of an environment best suited to the way of life of its people has probable creadle of civilization in the *Igbo* areas of Cross River and Anambra valley-Nsukka district.

The ninth century site of Nri, ruled by a priest - king and originally isolated from external influences, because the nucleus from which the proto-Igbo civilization that goes in line with architecture difted southward, to centres which later because Owerri Okigwe, Orlu and Awka divisions. These cultural level of the ninth century was made known by architeological discoveries which reveals a very high standard of artistic and technological

development. Most probably. This was matched by equally praise worthy architectural forms. (Shaw, 1970).

3.1. PLANING

3.1.1 Planning of a Traditional Igbo Lay-Out

The Igbos have an excellent level of planning which measures with the mordern day naming of streets when carefully examined. This is very conspicious in the layout of villages according to kindreds and naming them after their fore-fathers, hence the name of the roads leading to one's family named after them. This is same with such practice of today where streets are named after people to immortalize them.

Their planning also show concentration of residential areas located away from the farm area. The concentration of houses gives room to the Igbo concept of duality. The constant rainfall during the raining season made it wise for them to have backyard farms located in thier residential areas. It is here that they gather some food items during constant rains.

An intensive study of their lay-out shows that the coming of westernism and Christainity which protested agains the existing local gods made them to site churches near the shrines so that at the end, the stronger one might eliminate the other. The Osus (out caste) are never allowed to tive together with the diala (free borns) hence they locate them near the shrines where they

belong. Hierachial planning of space is reflected both in their buildings and lay-out of kindreds.

3.1.2. Planning of a Traditional Igbo Compound

Following D forde's and J.I Jone's segregation of Igbo lands into five main divisions (Northern or Onitsha Igbo, southern or Owerri Igbo, western Igbo, eastern or Cross River Igbo and North-East Igbo). Most of these divisions and their sub-divisions developed a variety of compound design consequent upon the general plan of the village, which in turn depended manily on socio-cultural factors.

The compounds, to whatever extent they varied in shape, as a rule formed distinct entities, each sheltering a whole family group. They were protected by a boundary wall with single main entrance which were strongly built, yet in certain examples contained some defensive contrivances. Quite often, there is another back door to the compound, used in case of necessity or as an escape route.

As in other regions of Nigeria, there is much in Igbo architecture that should inspire the creators of modern Nigerian design. It display an extremely rich variety of plan mostly within a rectangular or circular outline frequently possessed with indigenous strructural devices which in turn forms a harmonious spatial composition and decoration.

In all, the planning of a typical Igbo compound as can be seen in fig (7) is such that the "Obi" which is usually used for reception purpose is suited directly opposite the main entrance of the compound the master's bedroom is attached

to the Obi since most reception is done by the compound head. The planning of the master's bedroom at this point is done both for security and cultural purposes. Other units (block) for the wives are located at the back-side of the compound facing the courtyard, each wife is expected to house herself and kids. The barn which is ment for storage of yam tubers is sited directly at the central end of the court-yard and probaby opposite the wifes blocks to enhance security of such farm produce. The grown-up sons are equally not left out. They are housed away from the wives, most times in between the bann and the Obi while toilets, kitchen and the animal pens are located at the terminal ends of the compounds.

3.2. ANALYSIS OF IGBO TRADITIONAL ARCHITECTURE

3.2.1. Materials and Technology

It is of interest to note the complete dependence of Igbo indigenous architecture on locally available material of construction and technology.

This can be seen in wall construction where earth, and loam are predominatelly used as materials. Roofs equally have a frame-work ranging from bamboo sticks to timbers before being covered with palm thatches or elephant grass. Sometimes the roof frame work as well as it's reinforcement for the walls is done using palm mid ribs.

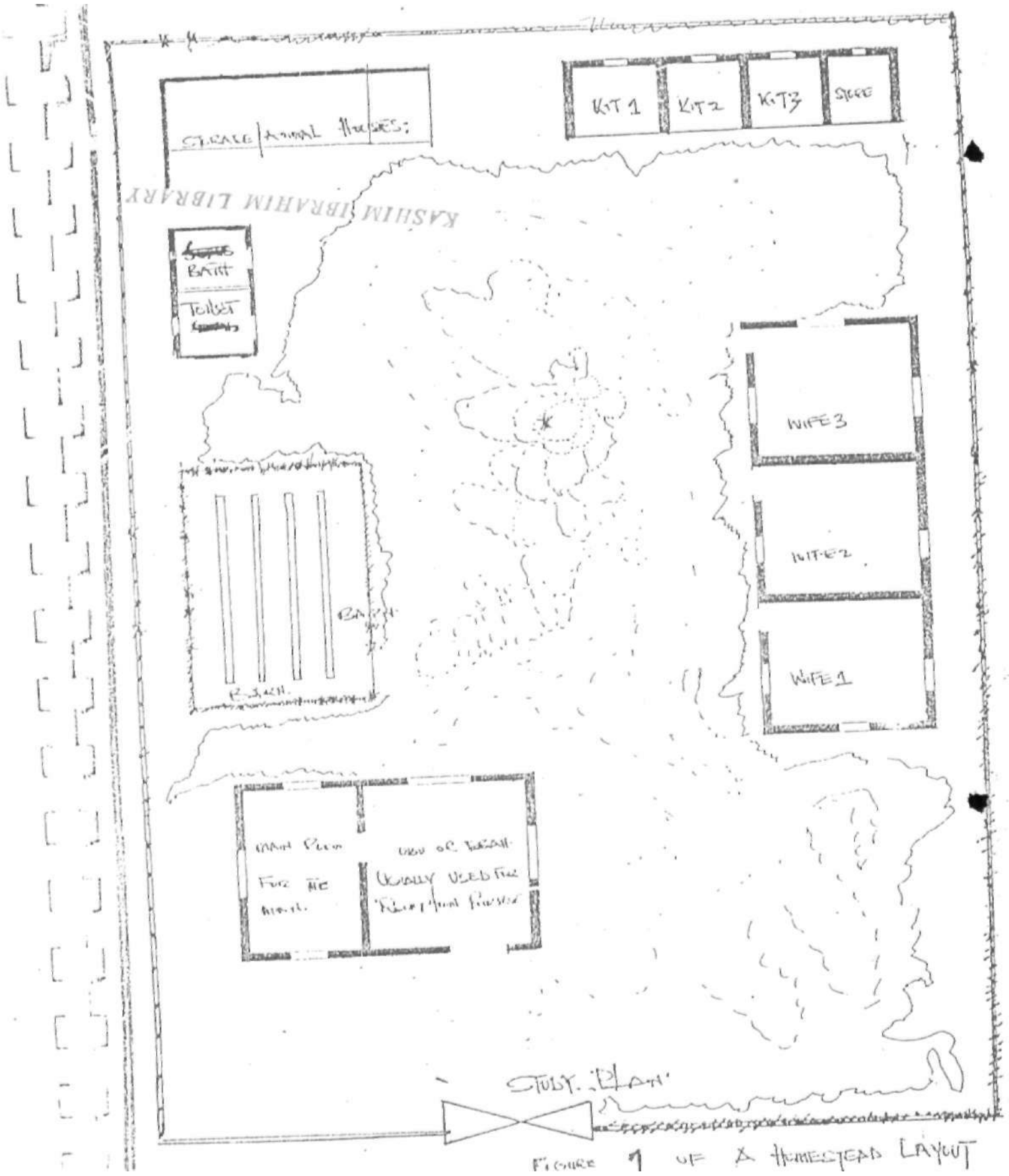


FIGURE 1 OF A HOMESTEAD LAYOUT

3.3. BUILDING STRUCTURE

The structure of most indigenous houses in Igboland comprises essentially of walls of load bearing capacity which serves as the basic supporting elements. The walls bear the loads from the roof and have such loads transfered to the soil via the foundations.

The roof structure rests on the bamboo beams to which they are tied. These beams are in turn supported by forked posts. The roof covering is principally of mats (Atani) prepared from palm leafs and tied to the prefabricated roof skeleton in rows. Sometime elephant grass (aju) is used as a roof covering in Igbo indigenous architecture.

3.3.1 Walls

There are two basic method of wall construction namely the monolithic wet wall construction and the framework, wattle and daub method.

In the monolithic wet wall system, wet and well kneaded mud which had been made workable is used to build up the wall usually the wall is laid in courses of 50cm and are left to dry before the next course is laid.

In the wattle and daub method, the major structural elements are the forked posts. Intermediate sticks are also put in place vertically. Tiny long sticks (usually split palm leaf ribs or bamboo) forming the horizontal elements of the framework are tied to the vertical sticks and post using ropes (Ekwele) gotten from raffia palm tree. All these pieces of sticks are strongly tied to one

another so that at the end, a grillage will be formed which distributes any force(s) almost uniformly to the external walls and ultimately to the foundation, wet and kneaded mud is normally thrown on these frame work to cover it.

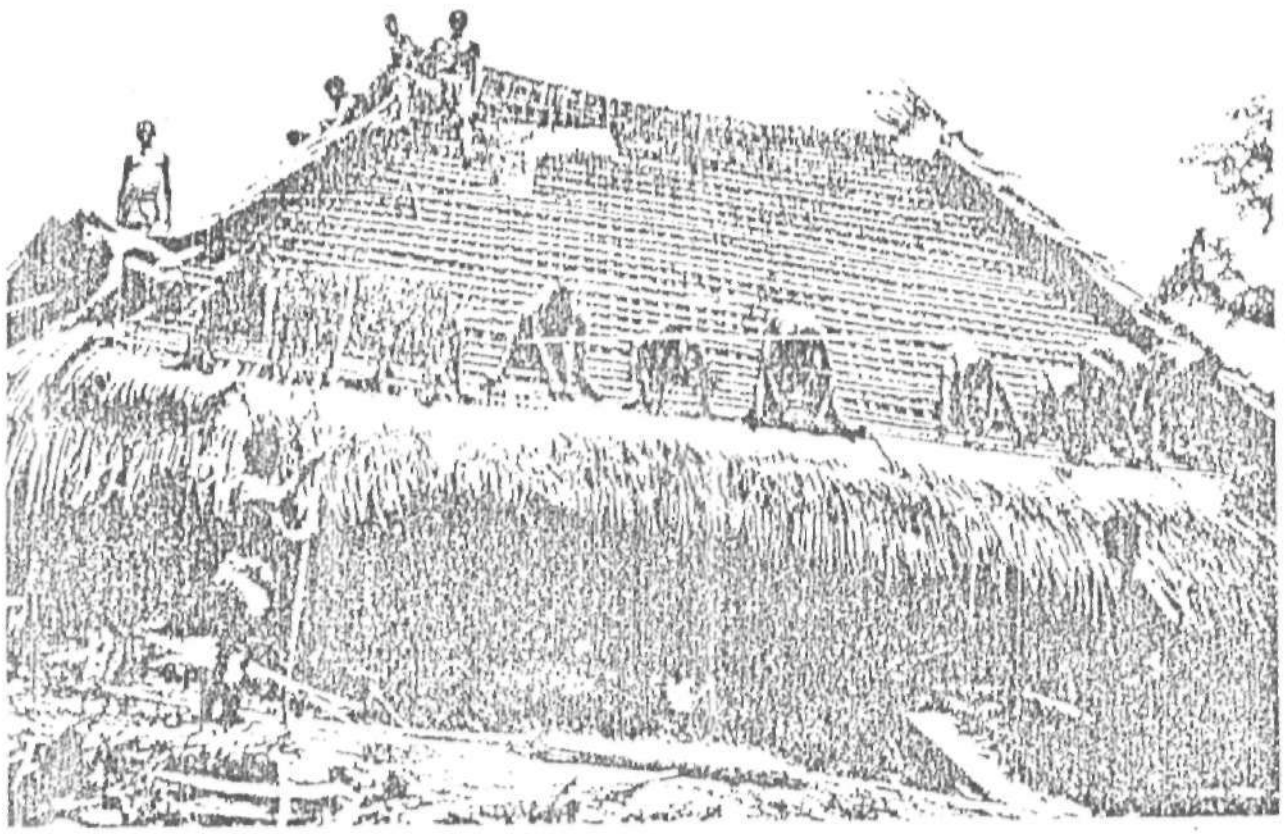
3.3.2 Roofs

The roof are essentially formed on frameworks of raffia palm leaf rib covered with palm thatch (Atani) or elephant grass (Aju). In the framework of raffia palm ribs, some are left intact and act as the 'rafter' while others are split to serve as 'purlins' and it is to these purlins that the mat or elephant grass is tied to.

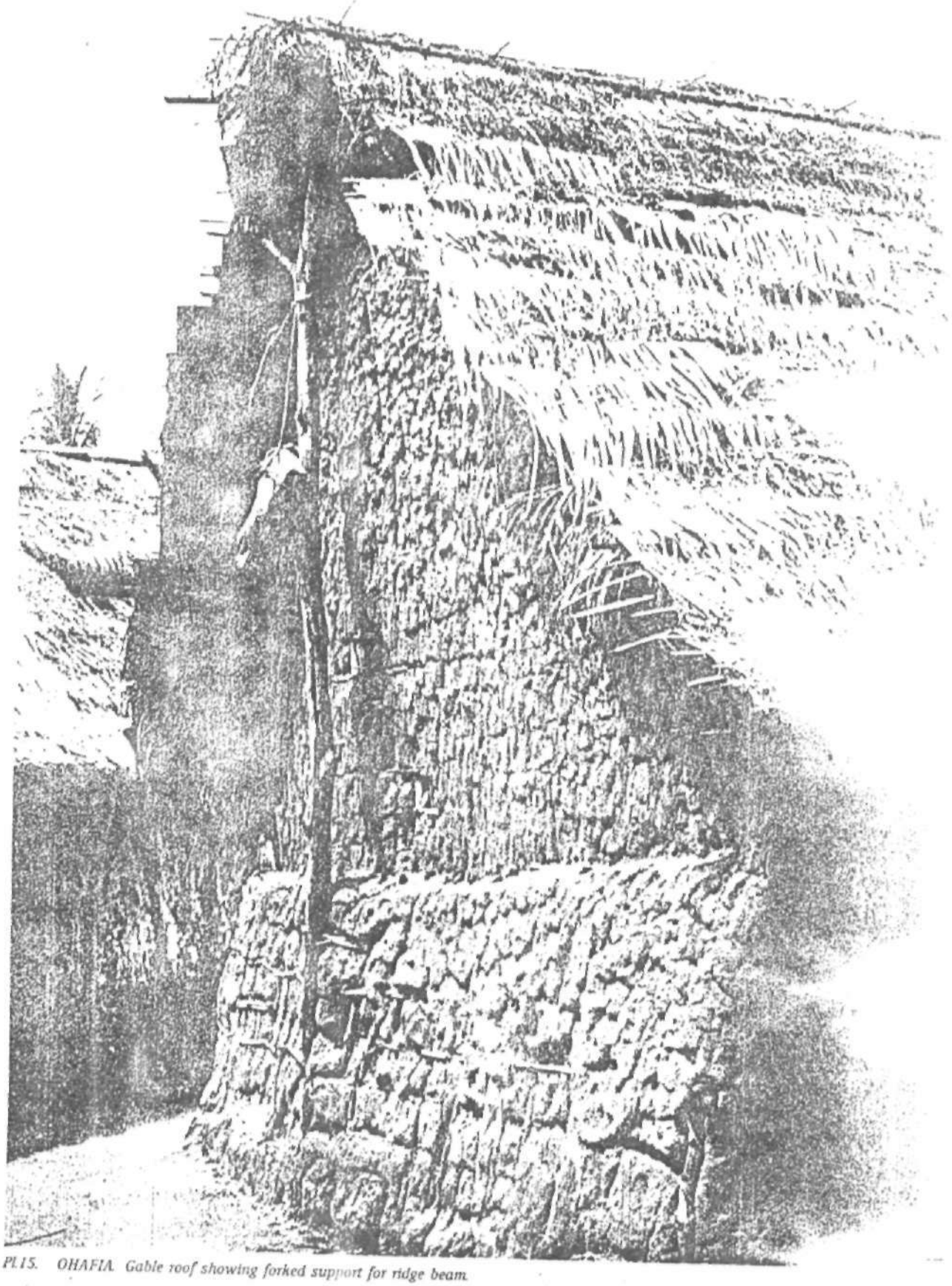
See photo fig. 3.A and 3.2 showing Igbo house under construction, eastern Nigeria, about 1921. The roof is being thatched with palm-leaf mats conststing of two halves of a palm leaf plaited together. The roof was taking the weight of the fourteen people on it without any obvious signs of strain.

The roof framework is rested on beams of bamboo or other heavy sticks carried by the forked posts. The mats (Alani) which serves as the roof covering are usually tied to the purlins in rows with subsequent rows overlapping each other to prevent rain penetration.

116 *Ibo house under construction, eastern Nigeria, about 1921.* This roof was being thatched with palm-leaf mats consisting of two halves of a palm leaf plaited together. The roof was taking the weight of the fourteen people on it without any obvious signs of strain.



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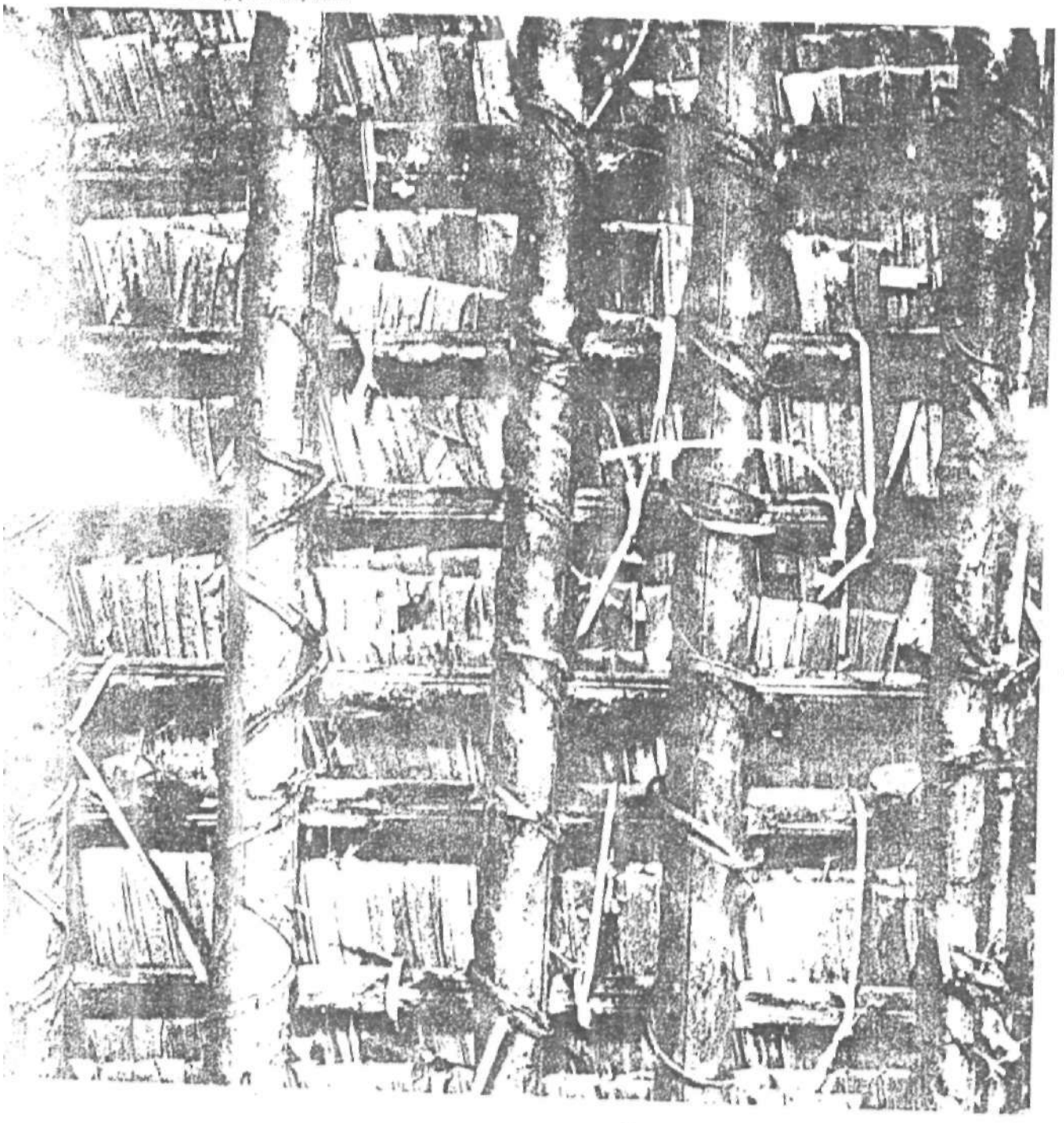


Pl.15. OHAFIA. Gable roof showing forked support for ridge beam.



Pl.225. AFIKPO. Interior of ulo ogo

AWKA *Roof interior showing palm-leaf mats*



LIBRARY

3.3.3. Doors and Windows

One remarkable thing about doors and windows in the Igbo indigenous architecture is their limited number. Even when they are provided, the sizes are usually small. The low height of doors for example compells the users to stoop before passing through it.

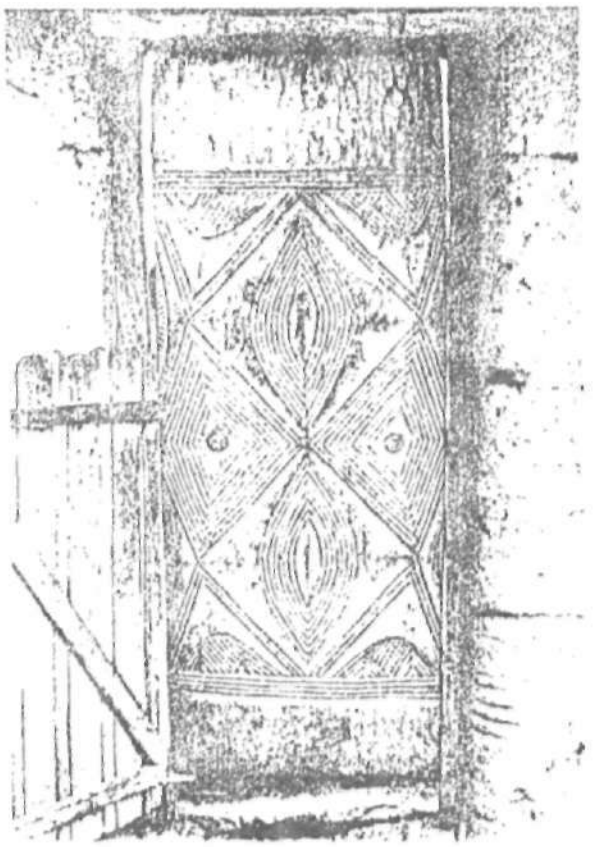
Two reasons are propably responsible for this phenomenon. The first is structural, - There difficulty in providing lintels to span wide openings over doors and windows. The second is traceable to the difficulty of proper adhersion between the mud and wood resulting to gaps developing around doors and windows. Thus local buiders of mud houses usually provide few openings.

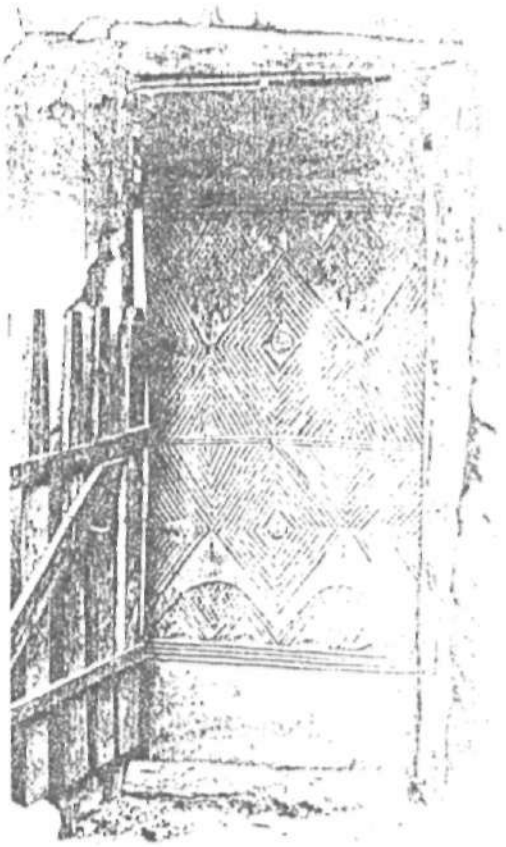
Moreso, doors and windows are decorated to show affluence and to commemorate valour in wars.

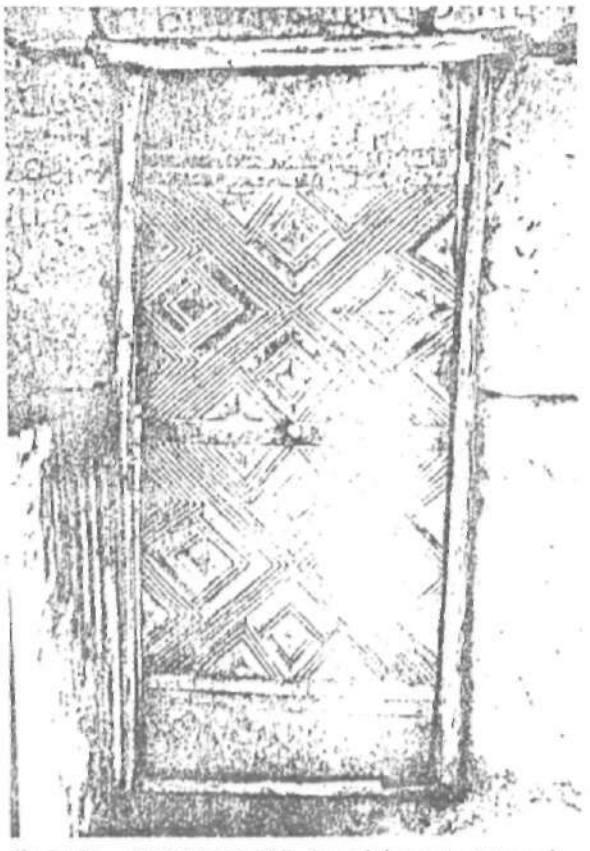
See photo plate: pls 29-32, Ibo carved Babels, Akoka, eastern Nigeria about 1959 carved panels and doors on Ibo houses, like these at Awka seem to be confired to the Onitsha and Degema areas.

3.3.4. Floors

Floors of buildings in Igbo traditional (indigenous) architecture are usually constructed of mud that has been rammed and well compacted. This compaction makes it very strong and durable, thus able to withstand the pressure from users and the ability of water penetration from the ground. Floors are raised up to 50 centrimeters above ground level.









Pls. 29-32. AWKA-EBENEBE. Carved doors to compounds.

3.5. CONCEPT AND DESIGN

Traditional architecture of the Igbos is largely influenced by the people's lifestyle, needs, limitation of building materials and construction skills. The people had need for spaces to rest, sleep, to cook etc. and these spaces needed to be enclosed by walls and capped with roof.

The shape of the space are usually rectangular. This is because sleeping places (mud bed) which are usually built in, are more easily adapted to rectangular shapes. However, circular shapes where sometimes used to design the reception house Obi since it's curvilinear nature provides a better seating arrangement.

Spatial organisation is largely determined by the availability of materials and skills of construction which are the essential form givers. Due to the crudity of materials and construction techniques, employed in indigenous architecture, there is a limitation to possible spans hence the interior spaces are normally small and comprises of possible small sub-divisions.

The figs. below shows a homestead layout and different shapes and concepts of Igbo traditional architecture.

3.6. ACCESS

Access to individual houses in Igbo indigenous architectural compound is through a covered porch to the main entrance door way. This entrance door

way leads off foot path that are in turn off shoots to the major circulation spines or pattern which link the various compound cluster to the village square.

3.7. SERVICES

Most services are provide outside the house cooking activities usually takes in the detached units made for it.

Moreso, provision are equally made outside for drying maize, okro, and pepper. Special devices are made for drying fish.

Provision is also made for laterine and bath places and these are usually at the rear of the house-wells are dug in compounds court-yard depending on it's nearness to stream or other water bodies to the household.

3.8. STORES

Adequate provision for storage is made in most homes. There are usually a yam barn (Obaji) for yam storage. Cocoyam is stored in shallow hollow dug into the earth. Other items like maize, pepper, okro are stored over cooking fire places within the kitchen unit. Moreso, some other form of provision are made in the roof for over head storage using wood to prepare the framework.

3.9. SECURITY

Although in tradtional societial setting, there is usually a low level of crime and security consciouness because of limited threat to life and property, some efforts is still made to safe-guard the compounds.

The first measure is the fencing of all compounds with only one major entrance and possibly a secondary entrance at the back of the compound which leads to the garden (Mbubu).

The second security measure is the deliberate location of the Obi to ensure an ample view of the entrance door way. This was to enable the head of the family to oversee and monitor all incoming human traffic in and out of the compound.

3.10. MAINTAINANCE

Because of the suspected performance of local building materials in construction, there is a constant need for maintainance. Cracks on walls and floors are constantly patched up using mud or red earth that has been plasticised. Floors are also periodically washed and polished (ite uno) to maintain it's shine and gloss.

Roof coverings are also periodically replaced usually after every raining season. In all, an excellent level of sophisication to reduce maintainance has been greatly achieved in Igbo indigenous architecture whereby fence (Aja ngwe) are capped to reduce erosion of materials.

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CHAPTER 4

4.0 INTRODUCTION

To the Igbos, the idea of Ikenga suggest a spiritual force that lies within the individual which is responsible for his strength of achievement, success, manliness and ability to wade into life of difficulties and mysteries.

Ikenga when conceptualised into visual form, represents a figure with two upthrusting protuberances and according to Obiora udechukwu, some people say that ikenga's two upthrusting protuberances represents the horn of a ram, meaning strength and power. This seems to support the evidence of some ikenga figures whose horns are curved like that of a ram. Others maintain it that they stand for hands help up above the head and showing the palms symbolizing straight forwardness, uprighteousness and justice (Udechukwu O. 1978, The People and Ikenga pp. 90)

He further maintained that Ikenga object has different forms designed to portray the image of the possessor. Hence we have Ikenga Agha (Ikenga for warrior) symbolised with a matchet and severed head and Ikenga nta (Hunter's Ikenga) symbolised with skulls of animals hanging all over the body.

4.1. MEANING OF IKENGA

Ikenga to an Igboman has meanings which differs from one person to another. In form (visúal), it is symbolised differently in carried images, while in concept, it is the igboman's right arm of velour.



IKENGA SMOOKING PIPE

A SIGN OF AFFLUENCE



IKENGA WITH A MATCHET ON THE RIGHT HAND AND A HUMAN BEING ON THE LEFT

MEANING A WARRIOR



IKENGA WITH A MATCHET, AN ELEPHANT TUSK, SEATED

MEANING A TITLED MAN AS WELL AS A WARRIOR



IKENGA WITH A PIPE AND A SMALLER IKENGA

REPRESENTING A BIG PERSON IKENGA AND SMALL PERSON IKENGA RESPECTIVELY

Ikenga is not devilish as in most cases mistaken due to it's nature and outward appearance. It is quite different from Juju or Alusi. In this case, it is wise to attempt defining Juju and Alusi in line with Ikenga's definition. Thus explaining Ikenga should be in two distinctive dimensions:

i As an Object

ii As a Concept.

a. IKENGA AS AN OBJECT

Ikenga as an object has various symbol in carved form more often, it takes the form of a human being, it may be seated, standing or spuatted at times. The base is normally raised on a platform (The stool) carved jointly with the Ikenga form as a single log of wood.

The Ikenga object is design to portray the image of the possessor, hence we have Ikenga Agha (Ikenga for a warrior) symbolised with a matchet and severed head and Ikenga nta (Hunter's Ikenga) symbolised with skulls of animals hanging all over the body. The Ikenga object is never used to depict a dead person. It is made up of three permanent features, the base or stool, the torso (body) and the horn (in most cases referred to as the hands). The face and the horn are said to be that of a ram. Symbols of various types are always attach to it in order to portray the image of the owner. Such symbols are dane guns, matchet, severed heads, pipe etc. which symbolises valour and nobility as can be seen in figure 17-20 attached therein.

b. ***IKENGA AS A CONCEPT***

Ikenga as aconcept has only one dominant interpretation and that is, the epitome of Igboman's right arm of valour. This is as a result of the belief of the Igbo people that the right hand leads to success and hence is superior over to the left hand. They therefore discourage children from using left hand. As a result, any gift to an Igboman with a lefthand is always rejected. The right hand is seen as the go-getter with which a man works his way to success, hence highly venerated.

c. ***ALUSI AND JUJU***

As Ikenga has been explained above, Alusi in it's own is a carved wooden object that represent different gods and are worshipped by the it's faithfuls from time to time.

Juju on it's own side could be defined as a superstitions object or fatish concept employed in different means for political, social as well as economic gains and interest. This can be used both for positive and negative endavours.

4.2 SIZES OF IKENGA

Ikenga is carved in different sizes which of course does not depict it's importance. There are small sizes that is containable in a travelling leather bag, a medium size which is kept in the house and then the large size that is kept in the shrines.

Achievements of the possesor of Ikenga are always attributed to the Ikenga. In most cases, it is celebrated by killing a white fowl or goat on the Ikenga for a poorman, kalanut is used to celebrate Ikenga and hence saying ***Ikenga Onye Ubiam na-ata so orji*** which means that a poor man's Ikenga eats only kolanults.

4.3 MATERIAL FOR IKENGA

Ikenga can be carved only from certain specified wood. These woods are Oji (Iroko), Oji (Kolanut tree), Ogilisi (New bouldia leavis) and Akanta.

All these are local trees but more often, Orji and Akanta are of superior quality due to their durability.

4.4 ACQUISATION OF IKENGA

The mode for acquisation of Ikenga differs from one place to the other while a woman might acquire her own Ikenga in places like Ogurugo, it might not be so in other places. Ikenga is carved from wood and the Igbo notion is that wood sculpture is art form the men folk and the pottey is mainly for the women folk. As woman are not allowed to acquire Ikenga, in some places, women are allowed to sacrifice their husbands Ikenga for their own achievements.

For children to acquire Ikenga in some places like ifite - ogwari and umunbo close to Igala, if a male child is born, an Ikenga is set up for him. It will be the duty of the father then to maintain the Ikenga until the time when the child will be able to take care of it.

In other places like Ogurugo, Ikenga is acquired for a child at the instance of a diviner. The diviner could suggest to parents the need for an Ikenga to guarantee the child's happy existance. This suggestion usually come up as a result of the parents' consultation at the birth of a child to know what the future has for the child. It could be also in cases where the child is sick and a diviner is consulted.

Once this Ikenga is acquired for the baby, he might acquire another Ikenga only in the event of damage to the first Ikenga, otherwise he keeps to the first one.

4.5 IKENGA STRUCTURAL RANGE AND VARIATIONS

Despite the fact that there are enough evidences to show the sophisication of Igboman art of carving (see photo fig 2A) showing carved panels, at Awka which are stated to commemorate valour in war, Ikenga art form exhibits a considerable variation in their stylistic range, structural and overall formal design.

Some Ikenga are simply two horned "Hour glass" form of about five to six inches in height. In some others, the hourglass structure which is sur-mounted by a small face with schematic features are elaborated, increasing

the size of wood to make it more complex. At times the figure approaches the life size of a human being.

Other features are emblems of status and authority which are held in one or both hands like the metal staff in mineature Ikenga object includes such regular items that are held in the right hand (like knife) and a victim's head on the left hand. Other variations includes the type that are rendered as alterpiece mounted on either a square or rectangular platform.

The basic structure of Ikenga is the shape of an hourglass or two cones joined from their pointed ends. The middle are is loaded with numerous symbols such as ***ukwu na ije*** (cult of the legs safety and profitable adventure) ***ubochi ajo njo*** (cult of good luck). At times borders of this platform may be decorated with carved animals in the form of a dog known as ***oje ozi agwu*** (messenger of divination god). It can also be seen rendered as a standing figure with upthrusting hands. All these symbols tend to define the conceptual world of the possesor in terms of his material and spiritual vitality. The Ikenga ***ihu ano*** (four faced Ikenga). These four faces represents the four market days in Igboland namely: Eke, Orie, Afor and Nkwo.

4.6 IKENGA CULTURAL SIGNIFICANCE IN IGBOLAND

Ikenga is as old as the Igbo people itself and for one to seek for the origin is the same as trying to produce the ultimate history of the Igbo people, it has not been an easy one hence Afigbo stated that the latter is

presently a hot soup that must be licked from sides (Afigbo A.E, 1981. "The Age of Innocence").

So many people have given Ikenga different interpretations. Frank startweather stated that the word "Ikenga" means "Ike" strength and power and the suffix "Nga" means place of strenght.

Odita said that Ikenga means the "strength with whcih I move" which still admits the importance of strength. "Ike" in Ikenga concept (Odita 1973 African studies review vol. 16, pp 73-83).

Talbot who is an anthropologist has this to say: Ikenga means success in trade, war, hunting and farming (Ikoro vol. v Nos 1&2 p. 62, 1984).

All these and more interpretation has been given to it and in each case, the preffix "Ike" (Strength) and it's importance has been admitted in Ikenga concept while "Nga" can at best be admitted or accepted as a convinient possibility. The missionaries observed the importance of Ikenga in the family that G.T Basden who spent so many years in Igboland stateed that Ikenga is exclusively a man's god and without it, he noted that no house holder would rest in peace and indeed it's absence would be considered fatal (G.T Basden 1966).

In all, there has been so many contributors to this topic which at large and by sumed up that Ikenga both as an art object and as a concept that is very central to Igbo Comos. The ritual expression in Igboland is the cult of right hand and a man's god of fortune known as Ikenga. The Ikenga therefore in Igboland symbolised the male principle in their life and ability of an individual

to strive to achieve on the basis of talent (akalaka) whether in trade, hunting, farming etc. The extent of which one achieves is determined by his "Chi" (personal god) who gives the talent. The Igbo people believe that what comes from gods, such as talents forms the basis for manipulating one's Chi into aiding one to achieve success, sicne no one is greater than his/her own Chi (Onye ka Chi?) mean who is greater than his personal god? One can only influence his/her Chi or at least negotitate with it.

Ikenga Igboman's lifeforce enables one to make positive thrust in life, the ultimate fulfilment of which finds expression in material and spiritual plentiade. This include an assurance of seat (with adequate burial) among the venerated ancestors. The Igbó economic and social system, political organisation and leadership roles as well as notions of creactivity are structured to reflect this important principle which make Ikenga Central to Igbo Cosmos.

4.7 IGBO WORLD VIEW AND CONCEPTULAIZATION OF IKENGA

The Igbo people belief strongly in all poweful, ALmight God "Chukwu" who could be regarded as the chief God with lesser gods and goddesses as Ala (Earth goddess), Igwe (The heavenly power), Anyanwu (god of sun) etc. who they regard as the intermidiary or mediator between man and God. They feel that the Great God is too powerful to be approached directly. They believe also that the almighty God at the time of birth assigns a particular portion of his divine essence ***Chi*** who inturn determines one's Ikenga. The ***Chi***

guides everry individual in all his endavours. This defines best the popular notion about the Igbos as being very individualistic, achievement orientated and aggressively competitive among themselves and their neighbours. This can be proved from their altitude towards trade and commerce and politics where they believe that their is no need for a centralised political system, athough has encured them with many negative interpretations.

Their social structure is equally egalitarian in looks and this ensures that social mobility is open to anyone to enter for. This means that individual struggle and competition is the answer to success. This if achieved elevates one to be a spokesman of the people which in trun ensures greater prestige and status within the community thus imples that one posses a big Ikenga.

In all, this world view could be seen in the corpus (body) of Ikenga art work which is highly proliferated in various parts of Igboland and which goes to reinforce the societal belief which generated them. One's Chi (personal god) and the ancestors are not left out in the individuals' achievements. While Chi is seen as a personal guardian spirit, the dead ancestors are regarded as dead saints of the family. These two can merge into one. An example of this is that the ancestorial spirit can come back in subsequent re-incarnation to influence the Chi and Ikenga of a new born baby. When the two various belief systems are survived, Ikenga forms an integral part of Igbo Cosmos and believes that it reinforces.

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CHAPTER 5

5.0. SITE STUDIES AND ANALYSIS

5.1. SITE SELECTION CRITERIA

The space planning and management of cultural centres has continued to change from one civilization to the other. Presently, cultural centres have become powerful foci of civic archritecture and awareness in the late twentieth century. They represent the kind of opportunities for civic display and formal excperiment that the town hall offered in the last century.

Thus, for an effective selection of site for the proposed cultural centre, the following criteria were considered:

i. Setting of site

ii. Accessibility

iii. Geographical Centrality

iv. Proximity to cultural opportunity/potentials

v. Recreational and tourist potentials

vi. Expansion potenials

vii. Existing land use

viii. Services: Electrical, Telephone, water supply.

5.1.1. Setting of Site

The setting of site is one of the most important criteria for the selection of the site for a cultural centre. This importance is a result of the cultural, tourist and historic signficance of a cultural centre. Thus the type of buildings, activities, the land use and infact the total outlook of the immediate environment affect the sitting of a cultural centre.

Refer to space planning and management of cultural centres in chapter seven.

5.1.2. Accessibility

Accessibility is yet another important criterium for the sitting of a cultural since it is a public building meant for the entire populace.

5.1.3. Geographical Centrality

The geographical centrality of cultural centre is necessary to achieve the "democration of culture" and for it's use as a binding force for the different districts of a particular cultural setting or entity.

5.1.4. Proximity to Cultural Opportunities/Potentials

Cultural activities of various kinds takes place at various periods of the year or day. Thus the proximity of cultural opportunities should be put into consideration to such cultural centre sitting.

5.1.5. Recreational/Tourist Potentials

The cultrual centre is both a recreative and tourist attraction. Thus for an effective sitting of such a centre, there should be a consideration for other recreative and tourist potentials that will compliment it.

5.1.6. Expansion Potential

The cultural centre is as comprehensive and dynamic as the culture itself. Therefore, the need for an adequate space for it's development and future growth can not be over-emphasized.

5.1.7. Existing Land Use

An understanding and consideration of the existing land use is inevitable for a proper architectural/environmental planning. Such a consideration will avoid the imposition of a contradictory space use on an existing land use.

5.1.8. Services

The availability of basic services and infrasturcture like telephone network, electricity, water supply etc. is of importance for the sustenance and maintenance of a civic building like a cultural centre.

5.2. ALTERNATIVE SITES CONSIDERED FOR THE LOCATION OF THE CULTURAL CENTRE

Three alternative site were considered for the location of the cultural centre. The three sites are as follows:

5.2.1. Site A

The site is located off court road beside Udoka housing estatee maped out by the state government as an open area in Udoka layout.

5.2.2. Site B

The site is located along Enugu/Onisha express way under Agu-Awka layout in the state capital territory. The site is maped by government of the state for industrial development.

5.2.3. Site C

The site is located along Enugu road and is in the premises of the Anambra state council for Arts and culture. The site is located on the Northern part of Awka main town, named Ikenga lay-out and shares boundaries with Ikenga Hotel Royale, Awka.

This site has been considered premium because there is accessibility potentials being located in-beteween the designated green belt area and the Agu-Awka layout and has good visual impact.

Site Comparism and determination



° Site 'A'

THE SITE IS LOCATED OFF COURT ROAD BESIDE UDOKA HOUSING ESTATE.

THE STATE GOVERNMENT MAPED IT OUT FOR OPEN AREA

Site 'B'

THE SITE IS MAPED OUT FOR INDUSTRIAL DEVELOPMENT
IT IS LOCATED AT AGU-AWKA.

Site 'C'

THE SITE IS LOCATED NON ENUGU ROAD AND IS A PREMISES OF ANAMBRA STATE COUNCIL FOR ARTS AND CULTURE.

HAS THE PREMIUM POTENTIALS.

COMPARATIVE ANALYSIS OF THE ALTERNATIVE SITES

S/No	Criteria	Maximum Weighting %	Site A % Score	Site B % Score	Site C % Score
1.00	Setting of Site	20.00	5.00	5.00	20.00
2.00	Accessibility	20.00	8.00	20.00	15.00
3.00	Geographical centrality	10.00	2.00	8.00	8.00
4.00	Proximity to cultrual opportunities and potentials	20.00	10.00	10.00	10.00
5.00	Recreational/Tourist Potentials	5.00	2.00	1.00	3.00
6.00	Expansion Potenital	15.00	5.00	-	10.00
7.00	Existing land use	5.00	2.00	1.00	4.00
8.00	Services	5.00	5.00	5.00	5.00
		100%	39%	50%	75%

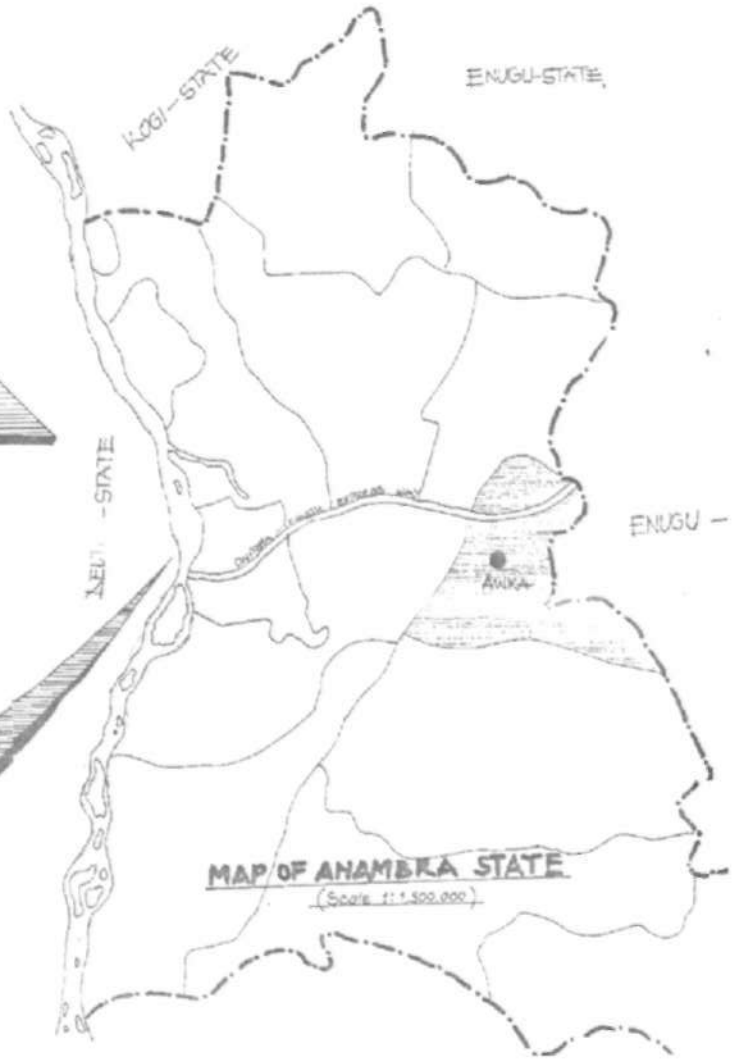
THE SELECTED SITE - SITE C

From the above comparative analysis, site C beside Ikenga hotels with a total score of 78% is most suitable site for the cultural centre, Owerri and thus has chosen.

5.3. LOCATION/THE SETING OF SITE

AWKA is the capital of Anambra State of Nigeria, and is located at latitude 05° 30' North of the Equator and longitude 07°01 East (Barbour, K.M; 1982).







Site



Awka proposed land Use

The site for the cultural centre, Awka is at Ikenga lay-out Awka, within the area designated as civis centre it is bounded in the north by the green area, on the south by Ikenga Hotel, Royale, on the east by hilly area and on the west by the an area designated for housing staff of state house, all within the neighbourhood of the site.

5.3.1. Topography and Drainage

Awka, situates in the northern part, east of Niger of eastern Nigeria. The slope is southwards in sympathy with the dip of the rocks from about 165m at the northern margin to about 30m in the south. Awka is within the southern belt of forest soils.

The project site however slopes gently westwards it is naturally well drained.

5.3.2. Climatic Information

WIND: From Feburary to December, Awka is under the influence of the south-west trade wind blowing across the Atlantic Ocean. The wind is warm and moisture-laden while from Novermber to January Awka is under the influence of the North-East trade wind blowing across the sahara desrt, characterized by coldness, dryness and dust.

5.3.3. Temperature and Humidity

Awka shows a relatively small annual range of temperature of 9°C and an annual mean temperature of about 28°C. Throughout the whole year Awka shows a relative humidity between 60% and 85%.

5.3.4. Evaporation

Potential evapo-transpiration (P.E) reaches it's highest value between November and February when the sky is clear, but falls to it's lowest value during the rainy season (when there is cloud cover). Dry season values between 100mm and 150mm while rainy season records vary from 40mm to 60mm.

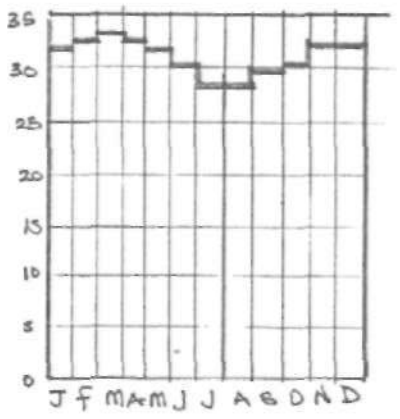
5.3.5. Land use and Zoning

The cultural centre is a civic building and the project site is located in an area designated as civic centre at the Ikenga lay-out, basically a mix-use zone sandwiched between two major residential neighbourhood in Awka.

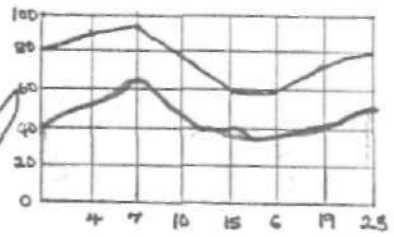
5.3.6. Set Back Requirements

The adjacent access road to the project site, the Enugu road fall under the arterial highways in the Awka main town. Awka Capital Development Authority requires a minium setback of 15 meters from the centre of the arterial high way.

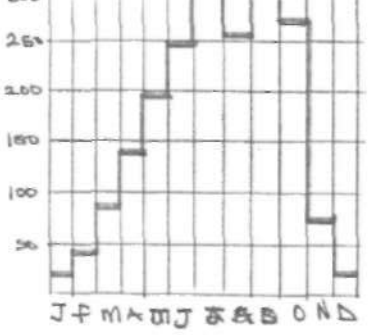
Site Analysis



TEMPERATURE



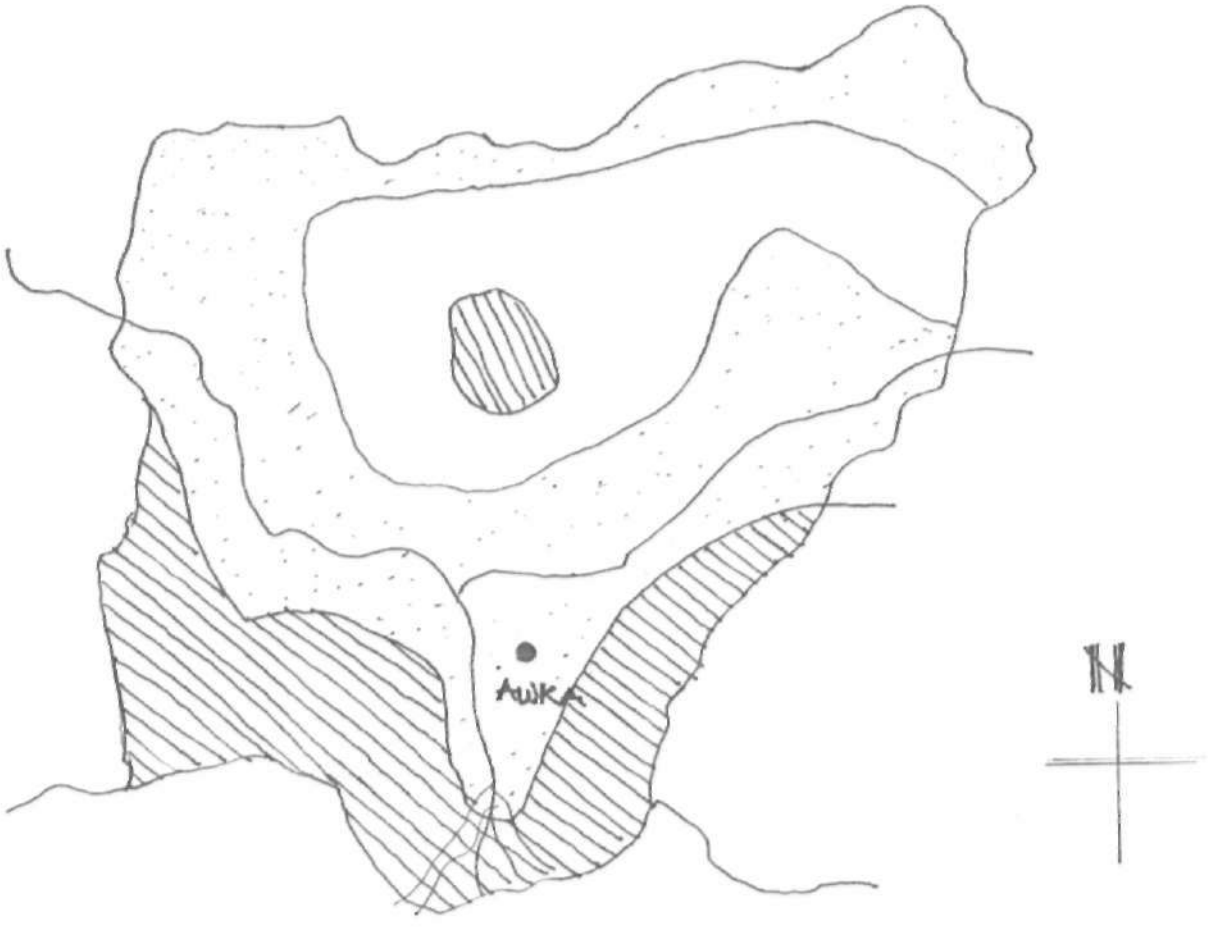
RELATIVE HUMIDITY



RAINFAL

TOPOGRAPHY AND DRAINAGE

THE SITE IS COVERED WITH SHRUBS AND TREES AND HAS A VERY GENTLE SLOPE WHICH AIDS GOOD DRAINAGE.



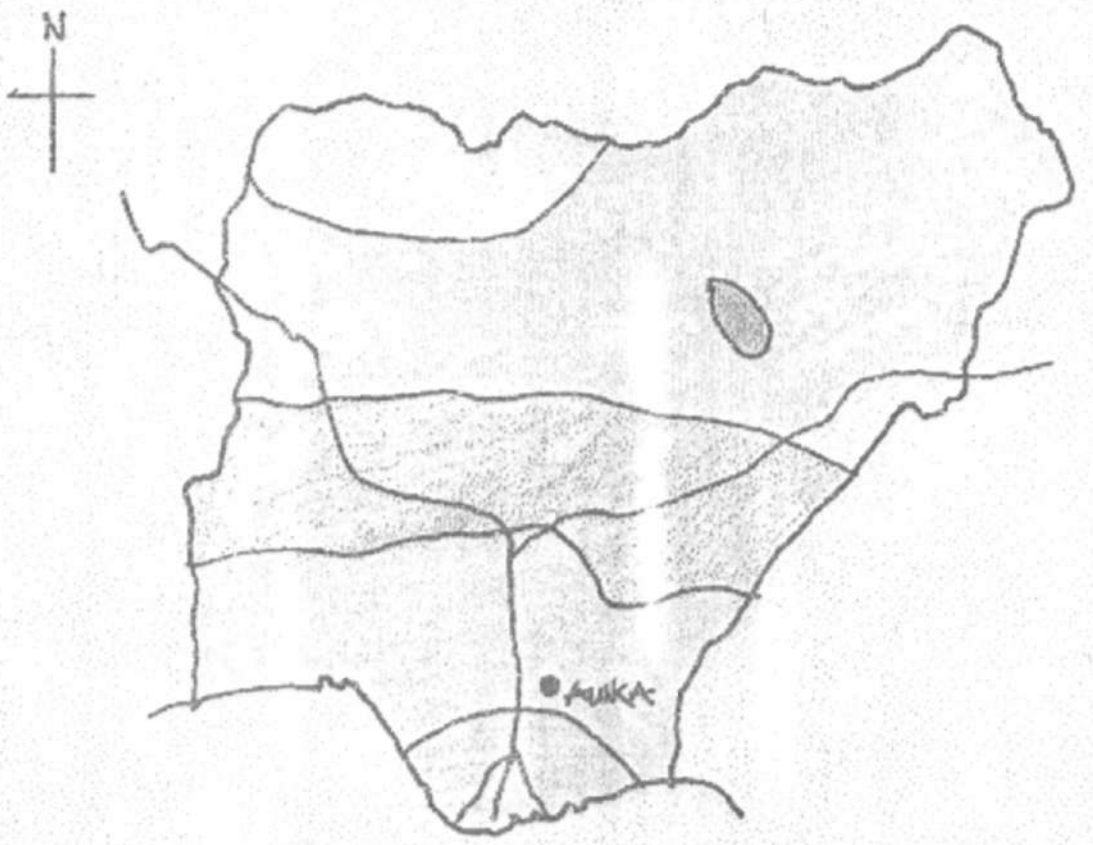


MODERATELY HOT AREA 24°-27°C [76°—80°F]

HOTTEST AREA OVER 27°C

COOL AREA 24°C [76°F]

MEAN ANNUAL TEMP. DISTRIBUTION



RELATIVE HUMIDITY IN JANUARY

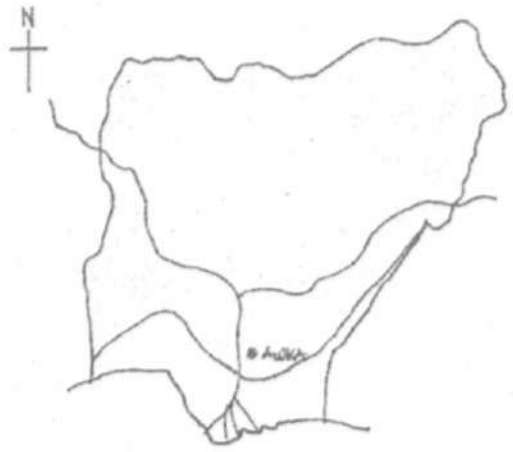
LESS THAN 20%
20% – 40%
40% – 60%
60% – 80%
OVER 80%

MEAN ANNUAL TEMPERATURE DISTRIBUTION



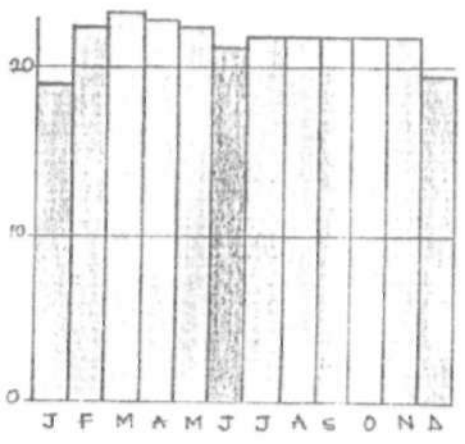
HOTTEST AREA (OVER 27°C)
MODERATELY HOT AREA (24—27°C)
COOL AREA (24°C)

RELATIVE HUMIDITY IN JULY

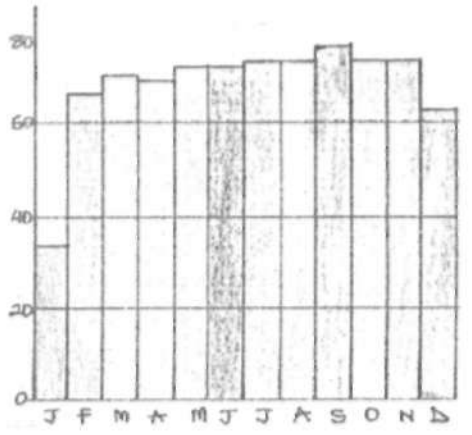


60% — 80%
OVER 80%

MEAN MONTHLY MINIMUM TEMPERATURE FOR ANKA



MEAN MONTHLY CLOUD COVERAGE FOR ANKA



KASHIM IBRAHIM LIBRARY

CHAPTER 6

6.0. CASE STUDIES

6.1. CASE STUDY 1

KADUNA CULTURAL CENTRE

CLIENT:

The Government of Kaduna State of Nigeria.

ARCHITECT:

YEAR COMMISSIONED:

SITE: Located within the Central Business District (C.B.D.) of Kaduna North Local Government of Kaduna State.

SPACE PROVISION: The following spaces are provided in the cultral centre.

(i) Conference Hall

(ii) Cinema Hall

(iii) Main Theater

(iv) Rehearsal Room

(v) Dressing rooms designed for both sexes

(vi) Shops

(vii) Toilets and other public conviniences

FUNCTIONS: The cultural centre performs the following functions:

(i) Performance of cultural arts

(ii) Films and documentation to enhance education of the public on cutural values.

(iii) Preparation of state contigents for both National and international competitions and performances.

(vi) Encouraging the public for proper participation in cultural activities.

MERITS:

(i) The shape enployed (irregular) has high acoustical advantage thus good for it's function.

(ii) There is performer - Audience intimacy within the Auditorium.

(iii) Stage and Audience seating are free within one space.

(iv) Positioning public toilets on the ground floor level.

(v) Extended wind of shape creating flower beds for better aesthetics value.

DEMERITS:

(i) Public entrance are all to the back.

(ii) Rectangular and horizontal seating, creating bad sight line for the edge seat audience.

(iii) Toilets are at the facade of the auditorium.

(iv) There is no public entrance towards the stage area.

(v) Rehearsal room is way close to the auditorium.

APPRAISAL AND EVALUATION

Elevations though appearing plain, they are still aesthetically composed.

6.2. CASE STUDY 2

KANO CULTURAL CENTRE

CLIENT: Kano State history and culture Bureau.

USERS: Inhabitants of Kano and visitors.

SPONSORS:Kano State Government

SOCIAL ENV: The ethnic groups within Kano mainly Hausas, Fulani and immigrants.

SPACE PROVISION:

(i) Main Auditorium

(ii) Offices

(iii) Reception/waiting area

(iv) Rehearsal room

(v) Dressing rooms designed for both sexes.

(vi) Shops

(vii) Toilets and other public conviniences

FUNCTIONS:

(I) Performance of cultural arts

(ii) Films and documentation to enhance education of the public on cutural values.

(iii) Preparation of state contigents for both National and international competitions and performances.

(vi) Encouraging the public for proper participation in cultural activities.

MERITS:

(i) The Auditorium was Buffered with functions like shops, changing room, toilets, offices, reception and wating room lobbies for extensive noise control.

(ii) The building was elevated from the ground and therefore free from external noise impact.

(iii) Enjoyed all the advantages of fan shape design for theatres.

DEMERITS

(i) Scattered parking spaces

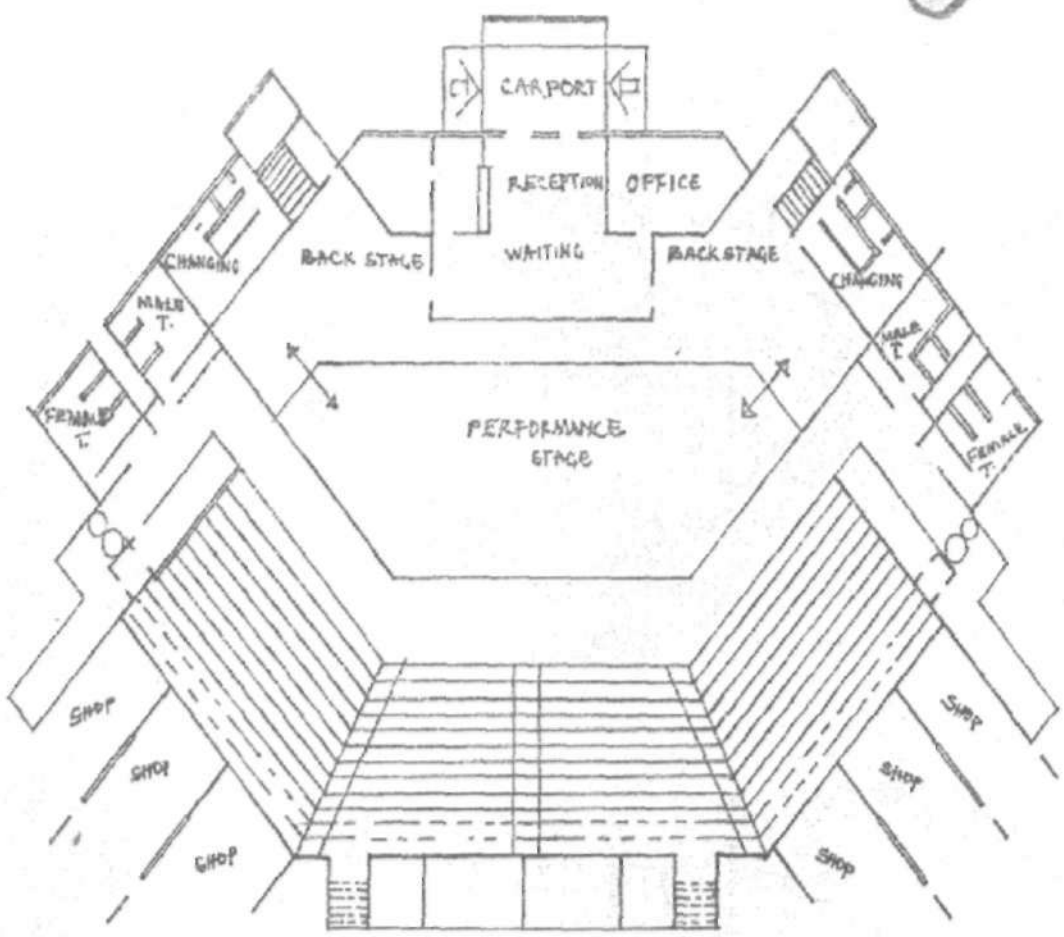
(ii) The Reception is directly behind the stage and back stage functions.

(iii) Functions were close to staircase as well as mixed up with offices.

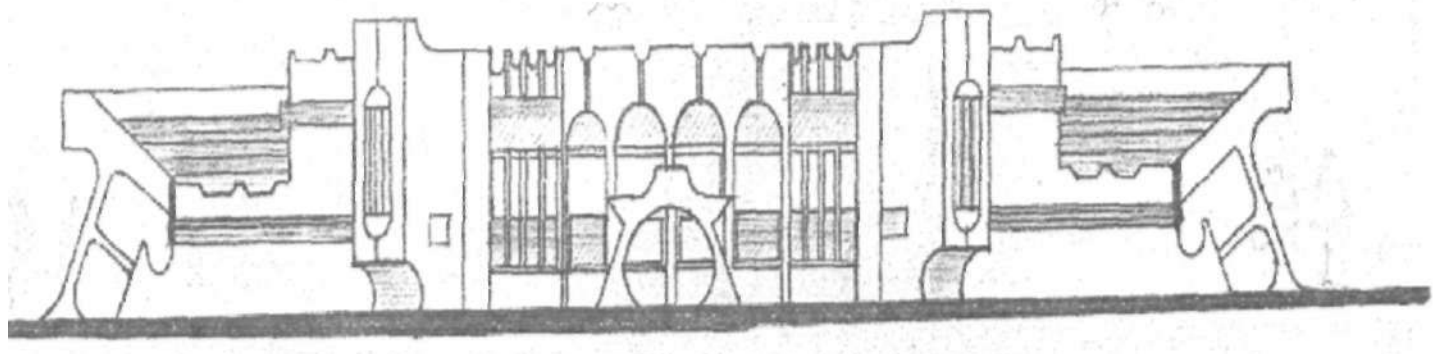
APPRAISAL AND EVALUATION

It is quite a simple and functional design with expressive and receptive elevations.

Case Study 2



PLAN OF KANO CULTURAL CENTRE



6.3. CASE STUDY 3

NATIONAL ART THEATRE, IGANMU - LAGOS

CLIENT:The Federal Rublic of Nigeria, through the Ministry of Information and culture.

ARCHITECTS: The Regional Designing office, Varna, Bulgaria.

YEAR COMMISSIONED: The project was commissioned on September 30th, 1976.

COST:The cost of the project was estimated at N30 - N40 million.

SITE Project is located near the Lilipond junction of Bridge and Ijor Causeway, bordering on Iganmu area.

SPACE PROVISION: The following functional spaces are provided in the National Arts Theatres

(i) The main bowl with a raked seating capacity of about 5,000 persons.

(ii) Cinema hall

(iii) Conference/Banquette hall

(iv) Exhibition hall

(v) Snack bars and stores

(vi) Post Office

(vii) A gallery of modern arts

(viii) Rentable office spaces

(ix) Staff offices.

FUNCTIONS: The National Theatre is multi-purpose in function and the following activities are performed in the complex.

(i) Drama

(ii) Musicals

(iii) Film shows

(iv) Exhibitions

(v) Sports (Boxing, Wrestling)

(vi) Symposia, Conventions, Seminars, workshops

MERITS:

(i) Concept of form meaning the military cap was carefully carried through

(ii) Disposition of spaces correspond to nice space relationship.

(iii) The scope of the project is comprehensive

(iv) The project is mounmental and an edifice.

DEMERITS:

(i) The five major entrances amount to multiplicity of spaces and facilities.

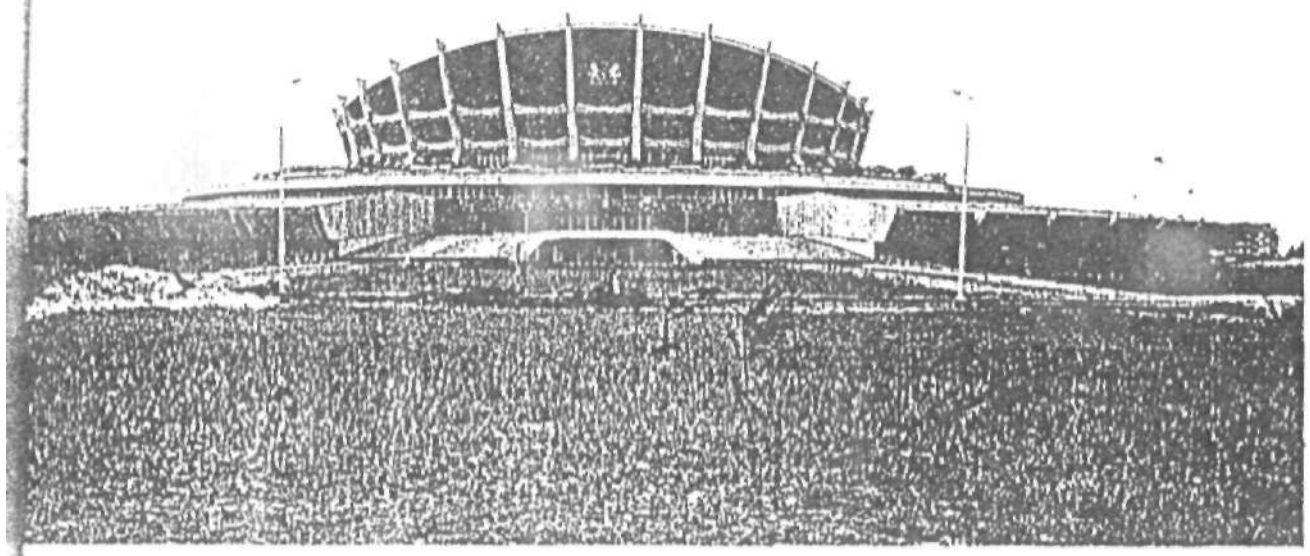
(ii) A multi-purpose spaces as is common in the theatre demands a lot of compromise in the planning which makes it not the best for any particular performance.

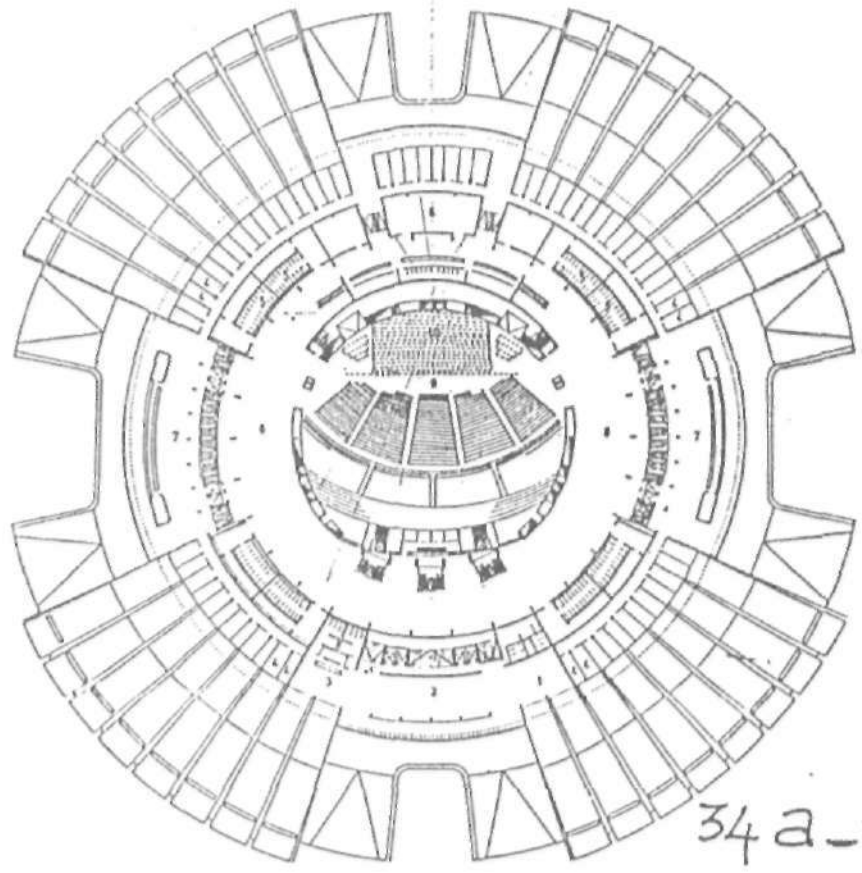
(iii) The design is not tropical: most of the indoor space are not conducive without artificial lighting and airconditioning.

APPRAISAL AND EVALUATION

The design has an expressive and cultural approach.

Lagos.





34 a - plan

6.4. CASE STUDY 4

ODUDUWA HALL OF OBAFEMI AWOLOWO UNIVERSITY ILE-IFE

CLIENT: Obafemi Awolowo University

USERS: University Community and Ile-Ife inhabitants

SPONSORS: Federal Government of Nigeria

SOCIAL ENV: The Academic group, Students and inhabitants of Ile-Ife town.

SPACE PROVISION:

(i) Main Auditorium

(ii) Amphitheatre.

(iii) Offices

(iv) Reception/wating terrace

(v) Rehearsal/Dressing rooms

(vi) Shops

(vii) Toilets and other public conviniences

FUNCTIONS:

(i) Performance of cultural arts

(ii) Films and documentation to enhance education of the public on cultural values.

(iii) Preparation of state contigents for both National and international competitions and performances.

(vi) Encouraging the public for proper participation in cultural activities.

MERITS:

(i) The plan looks like the shape of Oduduwa statue itself thus gives the complex a regional concept.

(ii) Has good seating arragement for good visiual line in the theatre.

(iii) There is a define circulation pattern

(iv) There is good ventilation dué to absence of walls around the various theatres.

(vi) There is good management of space by the creation of under theatre units which serves as a buttres for good structural stability of the structure.

DEMERITS:

(i) The site of the complex does not have adequate parking space for uses.

(ii) There is poor Acoustic control within the theatres due to absence of walls.

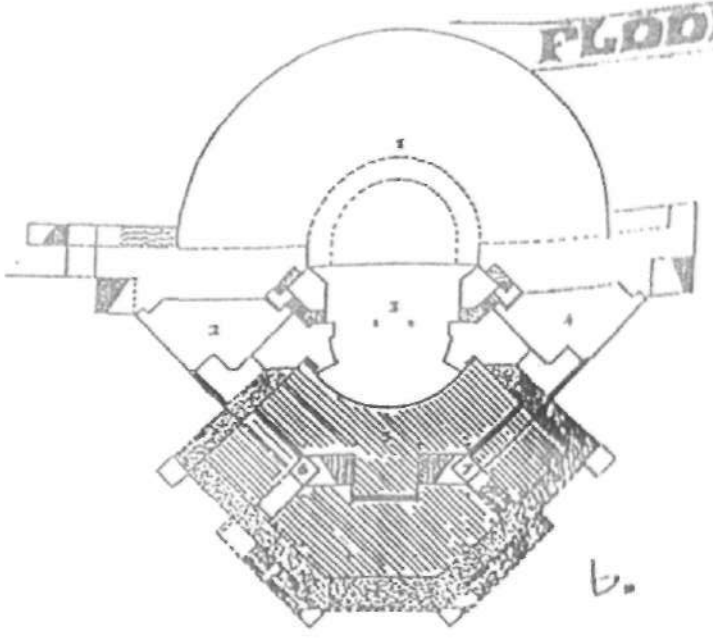
(iii) The theatre can be infested by noise coming from the premises and envions.

APPRAISAL AND EVALUATION

The design has a good regional concept which encourages symbolism.

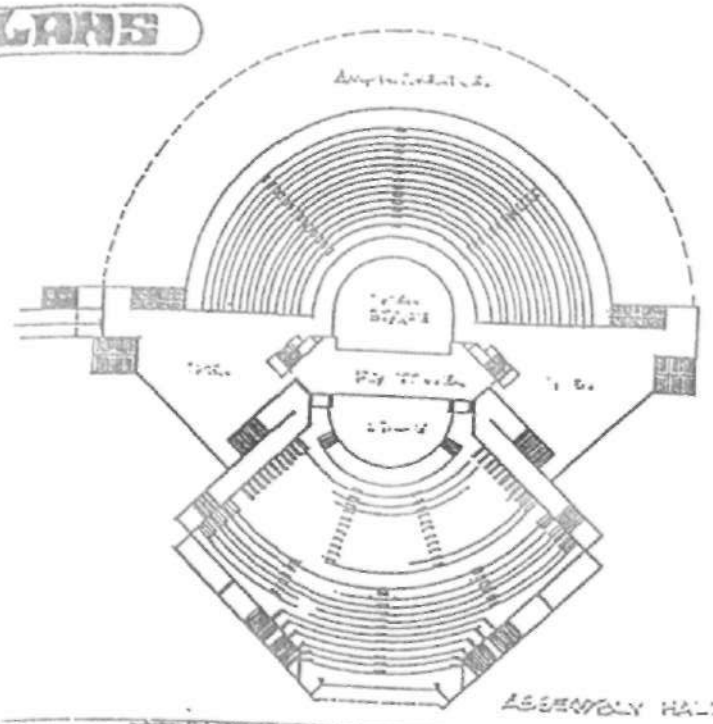
ODUDUWA HALL, OAU ILE-IFE.

FLOOR PLANS



b.

GROUND FLOOR PLAN



C.

ASSEMBLY HALL.

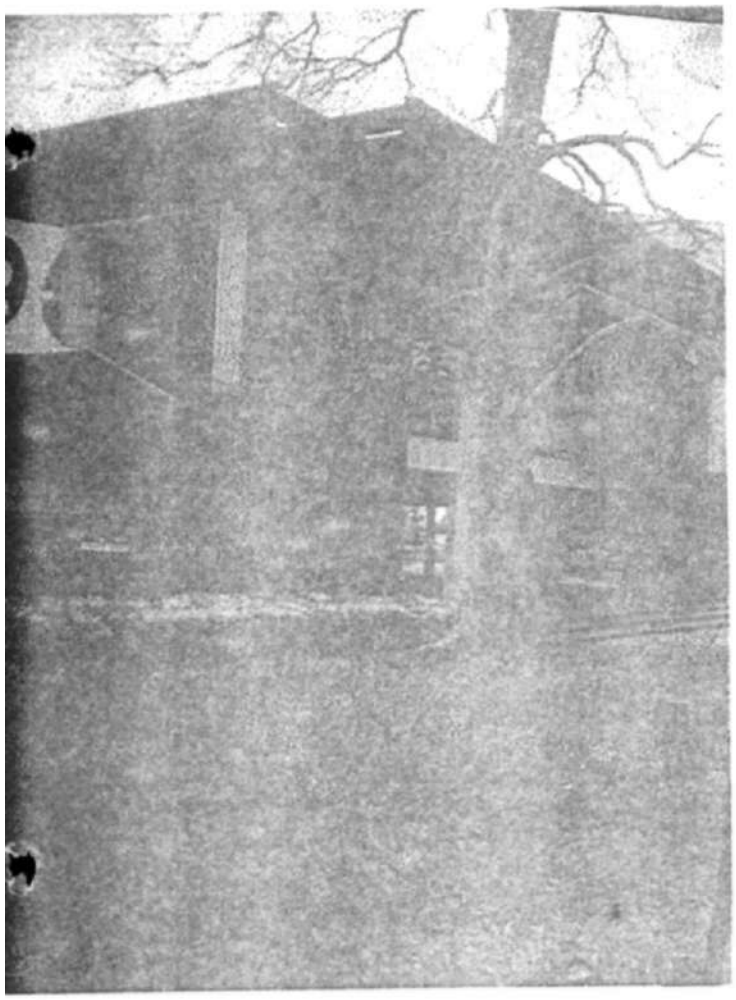
THE GROUND FLOOR PLAN CONSISTS OF:

1.

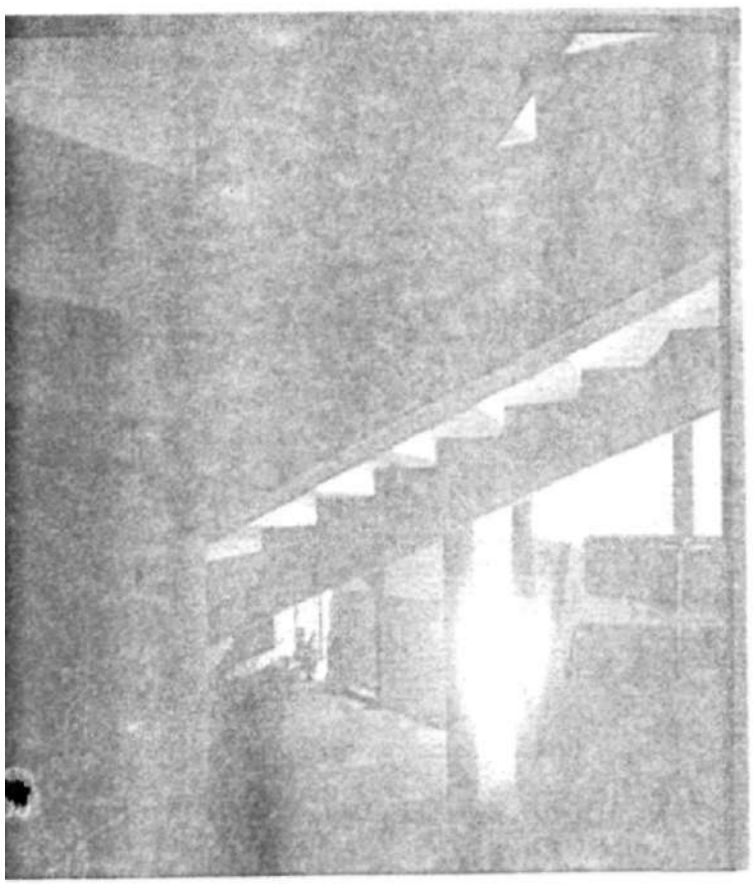


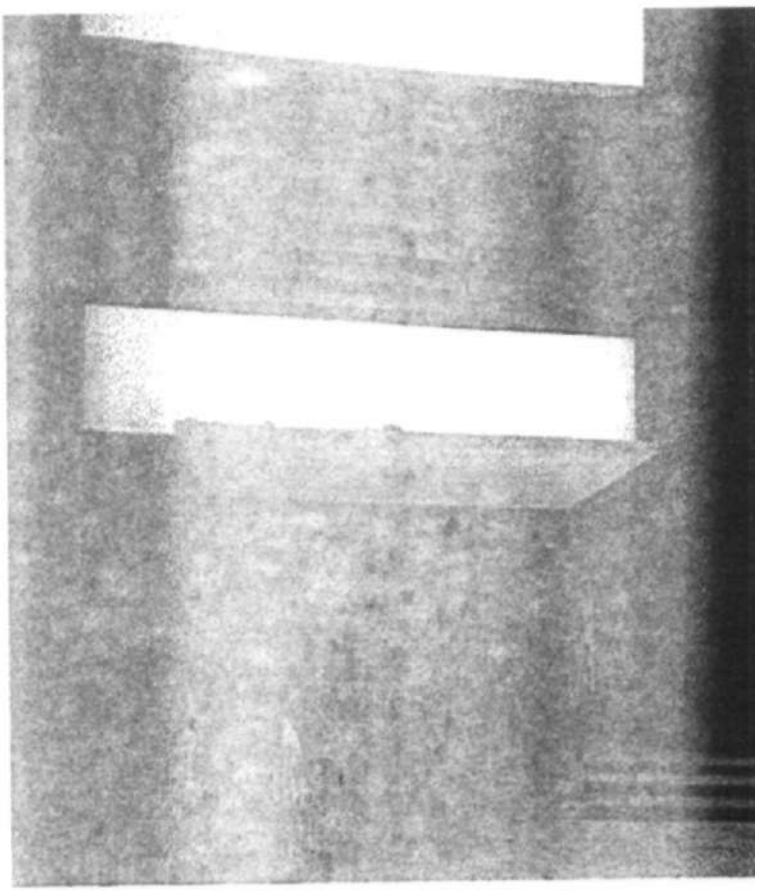
d. perspective vie

SUATIONS:









6.5. CASE STUDY 5

STADTHAUS AT MEDIEVAL SQAURE MUNSTERPLAT GERMANY

CLIENT: Ulm municipal council Germany

USERS: Inhabitants and visitors of the city.

ARCHITECTS: Richard muer and partners, architects.

SPACE PROVISIONS:

(i) Main Auditorium

(ii) Offices

(iii) Restaurant

(iv) Reception/waiting terrace

(v) Shops

(vi) Toilets and other public conviniences

FUNCTIONS:

(i) Performance of cultural arts

(ii) Films and documentation to enhance education of the public on cutural values.

(iii) Preparation of state contigents for both National and internationai competitions and performances.

(vi) Encouraging the public for proper participation in cultural activities.

(vii) Houses public offices.

MERITS

(i) The building is characterized by the generous use of space, with the cantilevered staircase and sweeping curve of the facade enclosing meier Hall mark tall open area.

(ii) There are many places where visitors can step outside onto a small balcony, terrace or the roof, making the building feel permeable, and hence readily accessible.

DEMERITS:

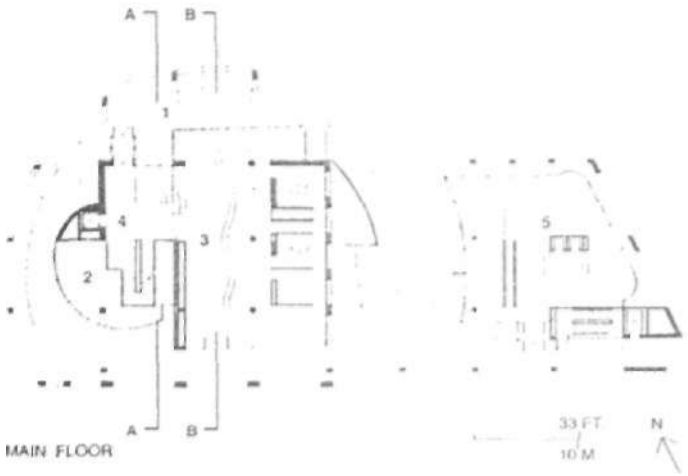
(i) There is absolute use of glaszing with glass which can be dangerous in case of emergency.

(ii) There will be high maintenance cost because of the circular spaces.

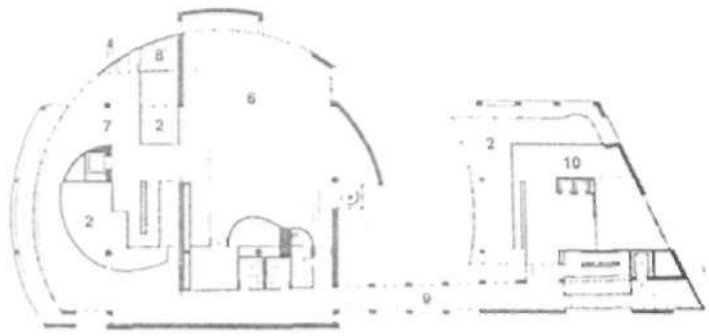
(iii) There was capital involvment in cost in the actual construction process.

APPRAISAL AND EVALUATION

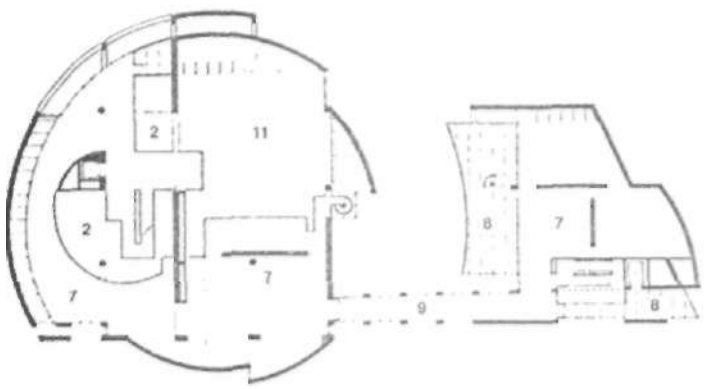
The design concept enhances good lighting, ventilation and psychological safety of users.



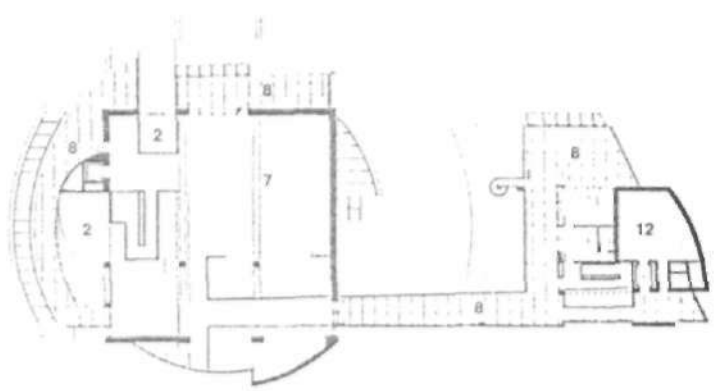
MAIN FLOOR



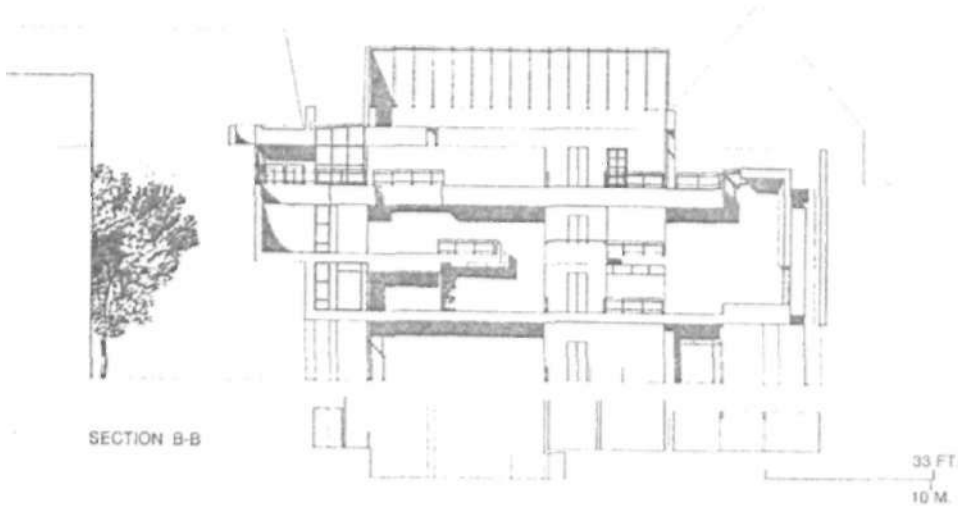
FIRST FLOOR



SECOND FLOOR



THIRD FLOOR



SECTION B-B



On the main square of Ulm, the Münsterplatz, the 13th-century Gothic cathedral has a new partner in a sparkling-white civic building, designed by Richard Meier in response to Ulm's invited competition for the square. The building exterior is comprised of a series of round facades enclosing a square core. A generous staircase connects spaces for services with the auditorium and two gallery levels.



SECTION A-A

6.6. CASE STUDY 6

DEER VALLEY ROCK ART CENTRE PHOENIX, ARIZONA

CLIENT: U.S. Army Corps of engineers

USERS: U.S. Army Corps and visitors of the site.

ARCHITECT: William P. Pruder Architects.

FUNCTIONS: The deer vally Rock Art Centre performs the following functions:

(i) Research laboratory for U.S. Army Corps

(ii) Provision of films and documentation for educational purpose.

(iii) Good archeological hammer thus opens up layers of human and natural structure to perusal.

(iv) Preparation of contingent for both national and international competitions and performances.

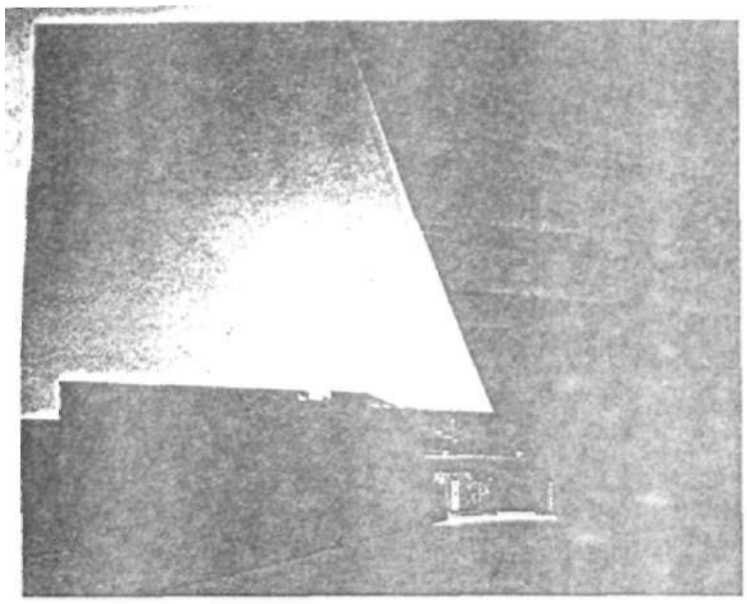
(v) Encouraging the public for proper participation in Aztes cultural acitivies.

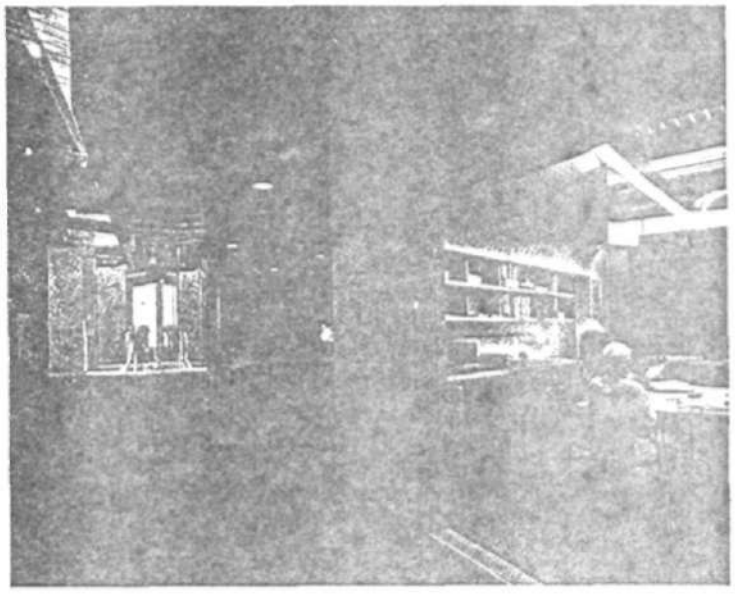
MERITS:

(i) The building is restled in hills near phoenix a desert urban, thus serving as a good shetter against the harsh weather conditions.

(ii) There is adequate and proper marriage between landscape and technology in form of both material and form.

(iv) Like an extension of Archeologist hammer, the Deer Valley Rock Art Centre opens up layers of human and Natural structure to perusal.



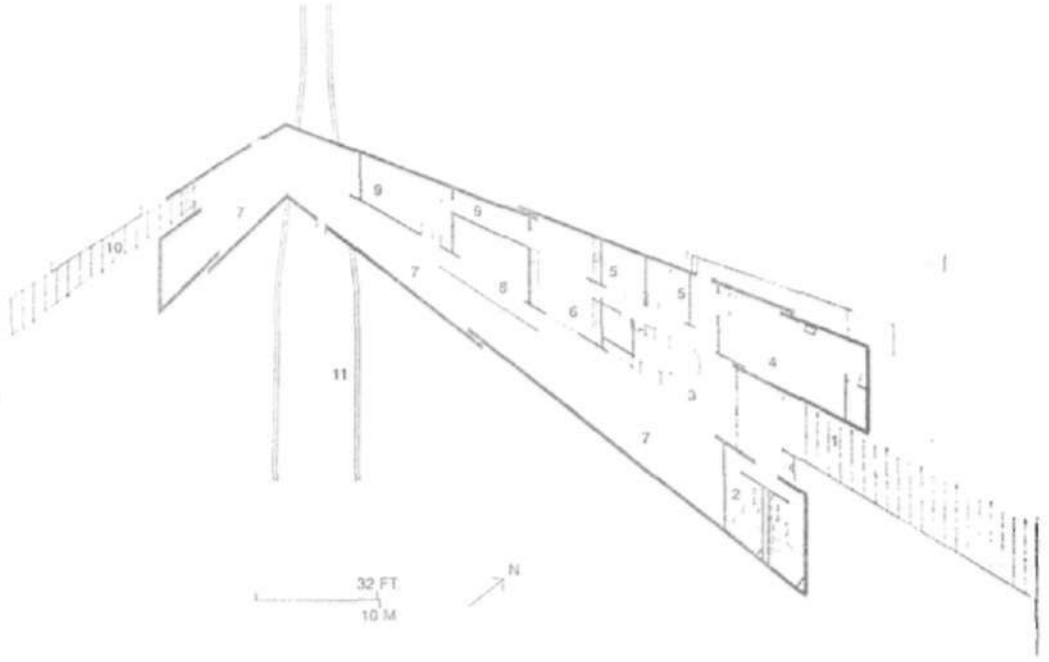


Expressing only as much shading and hvac equipment as necessary to make the desert habitable, the Deer Valley Rock Art Center is stripped to the bare bones to serve as a gateway from the city to the desert and its art

Credits
Deer Valley Rock Art Center
Phoenix, Arizona
Clients: *U.S. Corps of Engineers*
Arizona State University
Architect: *William P. Bruder*
Architect—Will Bruder, Wendell Blumette, Bob Adams, Beau Dromiack, Rick Joy, Maryann Bloomfield, design team
Engineers: *Robin Parke & Associates (structural); C.A. Energy Designs (electrical)*
Landscape Architects:
Peridian; The Planning Center

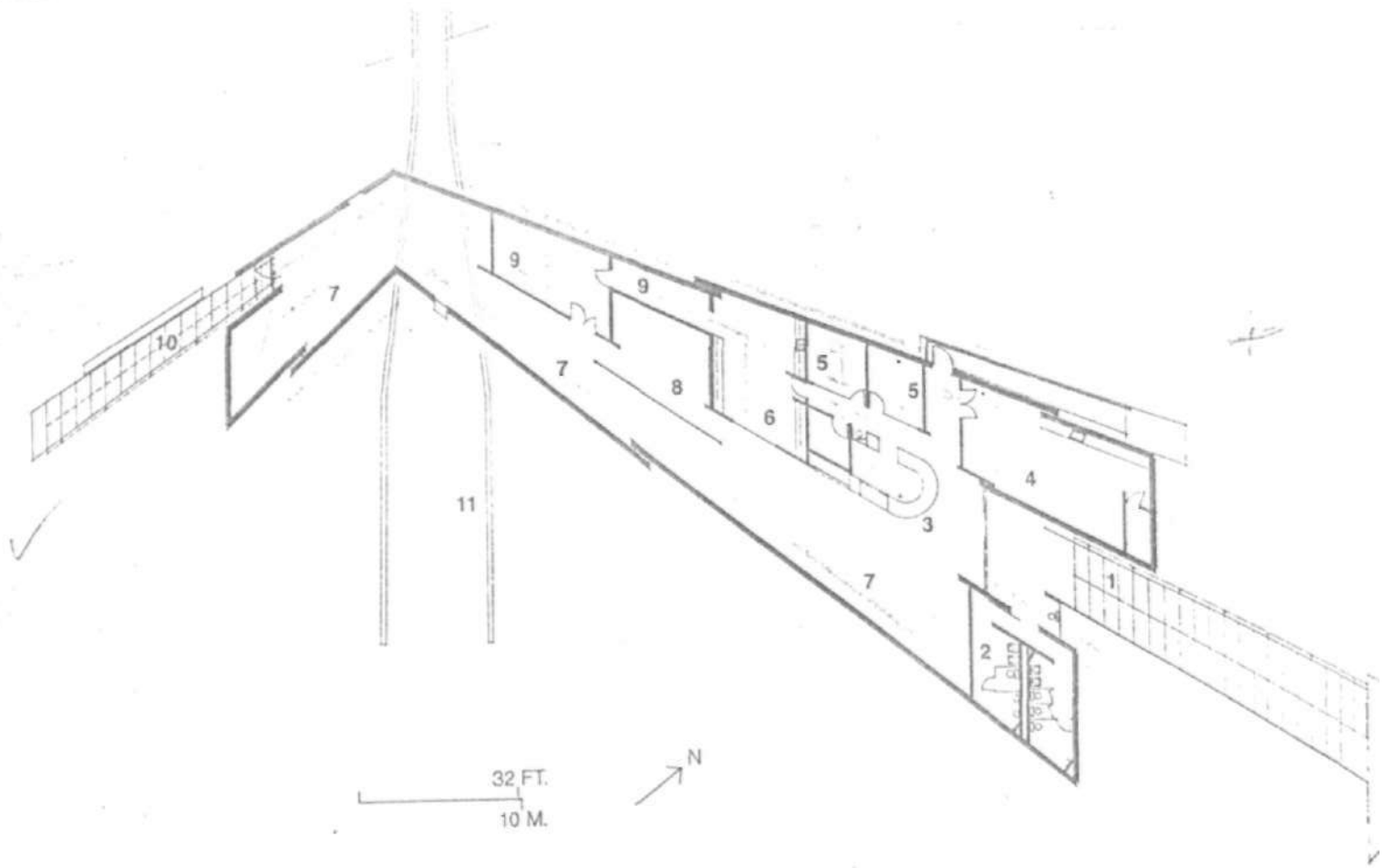


1. *Entry ramp*
2. *Restrooms*
3. *Reception area*
4. *Classroom*
5. *Office*
6. *Laboratory*
7. *Exhibition gallery*
8. *Video presentation*
9. *Curation storage*
10. *Exit to petroglyph site*
11. *Adobe-dam outlet channel*

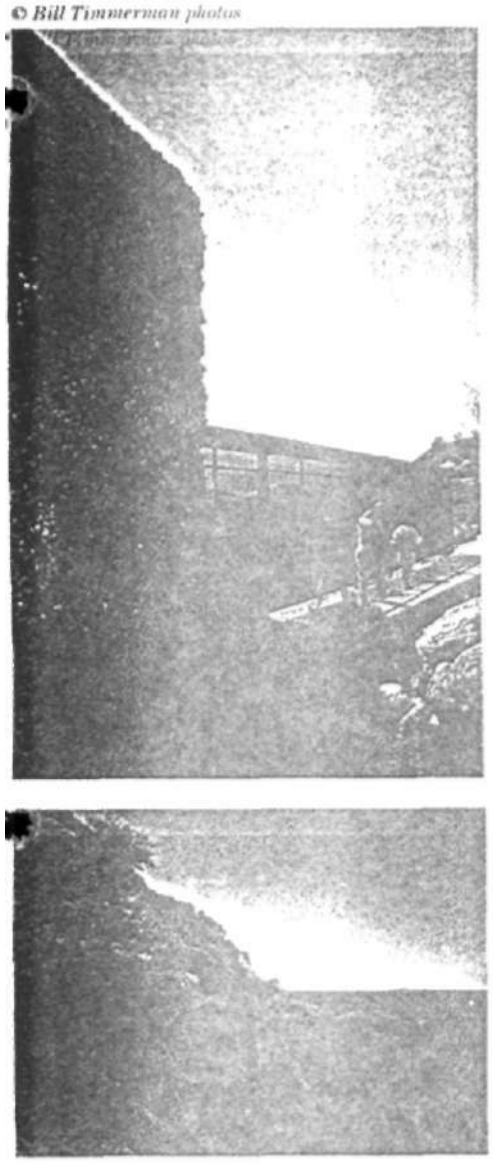




1. *Entry ramp*
2. *Restrooms*
3. *Reception area*
4. *Classroom*
5. *Office*
6. *Laboratory*
7. *Exhibition gallery*
8. *Video presentation*
9. *Curation storage*
10. *Exit to petroglyph site*
11. *Adobe-dam outlet channel*



© Bill Timmerman photos



Like an extension of the archeologist's hammer, the Deer Valley Rock Art Center, which is still an active archeological site, opens up layers of human and natural structure to perusal.

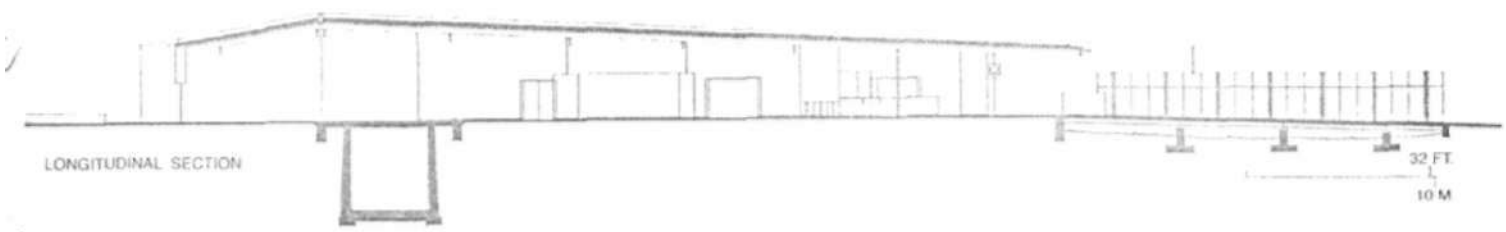
Out on the edge of the desert near Phoenix, two tides meet. One is the visible flow of red-tile roofed subdivisions gobbling up acre after acre of this seemingly barren terrain. The other only shows up periodically, when spring rains stream off the high plateaus and threaten to inundate those same suburban plains. Where these two meet, the U.S. Army Corps of Engineers drew a line in the sand: a two-mile long dam that marks the edge of where it is safe to build.

Here, Will Bruder has drawn his own line, a "stealth building" that directs visitors away from this confrontation between wilderness and settlement, to a place where human beings once inscribed their actions on the rocks. The Deer Valley Rock Art Center is a 7,000-square-foot building at one end of the dam. It introduces visitors to petroglyphs drawn by the Hohokam Native Americans, on a pile of rocks known as the Hedgepeth Hills. The Corps of Engineers paid for the building, which is now operated by Arizona State University. It is both an educational institution and, as director Peter Welsh points out, "an urban oasis that serves as a natural and a cultural exhibit."

In its design, Bruder, a local architect, sought to marry landscape and technology in both material and form. He constructed the building using the same technique as many non-residential structures in Phoenix: tilt-up concrete panels. The strips of bare concrete are covered with an aggregate of dark mining tailings, the material left over when rock is crushed to retrieve the ore inside. The tailings came from Superior, an old Arizona mining town. "The color," he points out, "is natural to the desert." It also makes the building disappear against the shape of the dam. The interpretive insertions of the Center continue in a series of pavilions that mark a path out to the actual petroglyphs for which Bruder used black steel that is deliberately being allowed to rust. Thus, he says, "the wind and the rain will create their own calligraphy." These marks will become, in time, a shadow of the pavilions that faintly echoes the lines the Hohokam painted on the rocks.

The Center is merely an occurrence that allows visitors to experience the full view of the dam, then brings them inside to learn about its site and history through exhibitions and in classrooms. The building bridges over a ravine, moving the viewer from civilization out to the petroglyph preserve. Slots in the walls keep the interior from becoming too oppressive, while windows lead the eye out to the rocks beyond. At the same time, the exposed ducts and unpainted surfaces of the spaces, says Welsh, "make no excuses and offer no impediment while bridging you over the gap."

"This is like a built ruin," Bruder explains. "Although I wonder about our fascination with ruins, I also think they get us beyond temporal and surface considerations, down to the bare root. Every culture here has scarred the earth. This may be a desecration, but it also leaves a site that has to be investigated and re-investigated." *Aaron Betsky*



CHAPTER 7

7.0 SPACE PLANNING AND MANAGEMENT OF CULTURAL CENTRES

The space planning and management of cultural centres have continued to change from one civilization to the other. These changes have followed the pace of the evolution of the cultural centres from the ancient times to this modern day. However, for the purpose of this presentation, only the space planning and management of cultural centres in this present time is relevant.

Cultural centres have become powerful foci of civic architecture and awareness in the late twentieth century. For us they represent the kind of opportunities for civic display and formal experiment that the town hall offered last century. For instance in Europe in the last century, civic architecture, like the museum (a newly invented institution) was usually a demonstration of the power of a state anxious to educate and improve the cultural standards of its citizenry. They were great palazzi where the inherited (or looted) artistic wealth of the nation could be put on display to the preserve of the bourgeoisie avid for culture and prestige.

Also in High Modernism the gallery, for instance, continued to be a palace, set apart from normal civic intercourse as shown in Wright's Guggesnheing Mies' Berlin National Gallery etc partly because of the gragmented nature of the contemporary American city.

There has been a conscious attempt to lock the civic centre into the fabric of the city and to make the "house" of culture more part of everydays living, more

permeable to all classes. In theory Schutte's schirn in Frankfurt, Germany, which is a cultural complex that incorporates major new civic elements (a gallery for temporary exhibitions, a multi-purpose hall, a home for the city's youth music school and a centre for the association for aid to the elderly and handicapped) should have carried this democratisation of culture even further. It consciously set out to make the 'house' of culture a strong formal linking element in the city. Yet it is terribly dead. It"s lack of life comes as much from the emptiness of its programme as from the emptiness of its forms. Thus, the achievement of democratisation of culture demands a density of functional incident. This density is perhaps achieved in the programme for Slaatto's Stavanger Cultural Centre; Norway.

In France, space planning and management of cultural centres have been influenced by ideological and political policies. The case of the new Institute of Arab World Building (the Arab cultural centre) opened in 1987 in Paris is a good example. With an officially approved budget of 50.3 million francs (about 5.3 million pound sterlings) and a total area of 26,900m^2 it was scheduled to be built on a site near Eiffel Tower. The institute was set up by France and 19 Arab countries in 1980 to increase knowledge of the Arab World, its language, cultural and spiritual values; to promote exchange and co-operation between France and the Arab World, particularly in the fields of science and industry.

After the Socialist government was elected in 1981, the plans for the siting of the Arabscultural Centre near the Eiffel Power were abandoned and architectural aspects of the project radically reconsidered. A new site was

selected at the very end of the Boulevard street, German on the Bank of the Seine of Jussieu. In a bid to sustain the institute's building a wide range of events like concerts, temporary exhibitions, meetings etc as well as more permanent attractions were provided for. The library for instance, has a threefold function: to inform the public on matters of current interest, to provide general information and to cater for specialist research. Meeting rooms, events and exhibition spaces, audio-vidual and computer facilities are therefore included in the library accommodation as well as more conventional reading rooms, books and magazines. Likewise the museum which has several departments, is equiped with both temporary and permanent display areas.

Moreover, there is yet another important concept of space planning and management of cultural centres which sees cultural centres as a means of enlivening dead districts or structures especially those historic or sentimental value. Peter Buchana states that "When faced with what to do with an old building which neither serves its original purpose nor, for sentimental or historic value, can be demolished, the automatic answer today is to creat a cultural centre" (Architectural Review: December, 1987).

All over Europe in even the smallest and most remote hamlets, monasteries, mills or hospitals are becoming cultural centres. Suerve Leid's Small Concert Hall on the Greig estate, Norway finds a place in this concept. Edvard Greeig, a composer was successful and estalished by the time he was 40 and works like "Peter Gynt" were internationally renowned. He felt secure enough to build a house in the west coast country which had provided inspiration for much

of his music. Though only five kilometres away from Bergen, the site seemed idyllically remote and completed in 1885. Seven years later, a small hut for Greig to work in was built near the lake at the foot of the Peninsula. And so everything remained until recently. In 1923 the house was turned into a Greig Museum. Concerts were held in the basement and, on summer nights, broadcast to an overflow audience in the grounds.

Another example of such a planning for cultural centres based on revitalization is the cultural centre Madrid, Spain. The centre has been progressively installed into a vast size of an eithteenth - century.

7.1 SERVICES FOR PUBLIC ASSEMBLY BUILDINGS

Public Assembly Buildings have peculiar services requirements as a result of the nature of space - large clear spaces - and the number of users at a given time, usually a crowd. Thus services for Public Assembly Buildings will be reviewed under the following: Mechanical, Electrical, Water supply and distribution, Fire fighting and control, security and Refuse Handling Services.

7.1.1 MECHANICAL SERVICES

Mechanical services in Public Assembly Buildings in the tropics include air conditioning and ventilation. Air conditioning distribution system needs careful planning to ensure economy in both the builders work and the subsequent use of the system. With air and water as possible distribution media the following distribution layouts are usually adopted.

i. Primary Horizontal Distribution.

The use of Primary Horizontial Distribution at ground level or roof level will depend on location of boiler or plant room. At ground level it may be in walkways or crawlways underground slab provided these do not conflict with foundations. At roof level distribution may be in pitched roof void or in extra deep ceiling void. Horizontal distribution above roof level is difficult to protect from weather and complicates roof drainage.

ii. Primary Vertical Distribution

Primary vertical distribution is by vertical duct spaces through building. Direction of horizontal connection at floor slab level should not be limited by adjacent stairwells or lift shafts. Trimming beams could also limit horizontal distribution.

Access to ducts should be adequate for maintenance work and for renewal of pipes etc which have shorter life span than that of the building. Access could be through access panels in the side or top of duct.

ESTIMATING VENTILATION/AIR CONDITIONING SIZES

For preliminary planning purposes ventilation/air conditioning ducts may be calculated from:

Low velocity: Cross sectional area of duct (m^2) = $\frac{\text{floor area served } (m^2)}{750}$

High Velocity: Cross sectional area of duct (m^2) = $\frac{\text{floor area served } (m^2)}{2250}$

Cross section of ducts should not exceed 1:4 short to long side and the best is square. High velocity ducts should be circular and a space of 100mm on all

sides should be allowed for insulation, flanges and supports.

VENTILATION

Ventilation for public entertainment building developed in the United Kingdom as licensing authorities required higher ventilation standards. Fresh air ventilation requirement is based on the number of persons accommodated and varies from 70-93 m^3/hr/P of input air. Where air conditioning system is installed at least half this quantity must be fresh air, with up to 50% filtered and recirculated.

7.1.2 ELECTRICAL SERVICES

Electrical services in Public Assembly Buildings include artificial lighting - stage lighting, direct and indirect lighting, concluser and boiler operations, other electrical systems include fire and burglar alarms, speaker wiring, internal telephones, induction systems for both deaf-aids and management call, closed circuit television, emergency public address and main switch - gear for control of ventilation, projection and stage equipment. Distribution systems for electrical services are the same as that for mechanical services above.

7.1.3 WATER SUPPLY AND DISTRIBUTION

Regular water supply is paramount for the servicing of sanitary systems and drinking fountains in Public Assembling Buildings. Like public power supply the public water suppply is usually unreliable in this part of the world. Hence there is the need for a water reservoir to service building for at least a week. Water supply distribution in building follows the mechanical distribution already discussed above.

The following table shows the required daily consumption of water in public buildings.

APPLIANCE	DAILY UNIT QUANTITY (LITRES)
W.C	180
Shower	250
Urinals	180
Wash Hand Basin	180
Sink	450
Yard Tap	90

Source: Fullerton, R. L.: 1968, Building Construction in Warm Climates, (pp-128-129), London, Oxford University Press.

7.1.4 FIRE FIGHTING AND CONTROL

Studies in fire incidences in public buildings indicate that some extent of damage depends on the use of materials, fire precaution devices, adequacy/inadequacy of exit routes, length of evacuation time and extent of panic generated in time of fire outbreak. In theatres greatest hazards arise from fire often originating from the stage.

SAFETY MEASURES

To avoic the spread of fire the following measures should be taken.

i. In theatres the fire should be confined to the stage by the use of fire curtain: fly towers help to draw heat and smoke away by powerful upward draught created by the chimney effect.

ii. Fire resistant materials should be used in areas of high fire risks

iii. Highly inflammable materials for wall, ceiling lining, light fitting etc should be avoided.

iv. Lobbies should be used to prevent sudden rush of air through exits.

v Automatic smoke vents and automatic smoke sensitive alarms should be installed in public buildings.

vi Fire fighting equipment and facilities like water hydrants, hand extinguishers, water sprinklers (automatic) etc.

vii. Emergency exits should be planned to provide ready egress from all parts and should be well lighted. In the case of the failure of main electricity supply, emergency lighting system should adequately light vital areas.

7.1.5 SECURITY

Generally, security in public assembly buildings is in the nature of safe guarding theft and vandalism. The following measures are necessary to provide security.

i. The number of entrance gates should be limited as much as possible.

ii. Building planning should be such that users will always have a sence of bearing within it.

iii. Adequate lighting both indoors and outdoors at night to eliminate dark spots that could create fears in users or be a security threat.

iv. Openess of building should ensure free movement of the expected crowd.

7.1.6 REFUSE HANDLING

To ensure effective cleanliness adequate refuse disposal in public buildings the following measures are necessary"-

i. Litter containers should be provided at strategic positions in and around the building to discourage littering.

ii. Accumulated litter on the floors at the end of the day are swept into main central bin.

iii. The provision of janitor and trash rooms at planning stage enhances refuse handling.

iv. Refuse collected could be burnt in the premises with incinerators or taken to public refuse handling department.

7.2 ANALYSIS OF DIFFERENT STAGE FORMS

The audience and the performers can be related to each other in a number of ways through the arrangement of the audience to the performaers on the stage. This degree of variation can be achieved through the change of stage shapes or audience seating arrangement.

7.2.1 ARENA FORM OF STAGE (360° ENCIRCLEMENT)

This form has the stage at the centre and the audience seats arranged round the stage in a ring form.

ADVANTAGES

i. It puts the audience in a close interaction with the performer

ii. It is cost saving

iii. No elaborate scenery as in the case of proscenium state

iv. This type of stage suits most of the African plays.

DISADVANTAGES

i. Audience views are normally blocked by actors

ii. Actors mask each other and are often seen against the background of a member of the audience on the other side of the stage.

iii. Access to the stage atimes is difficult for actors.

iv. Scenes cannot be changed easily.

v. Lighting effect becomes difficult.

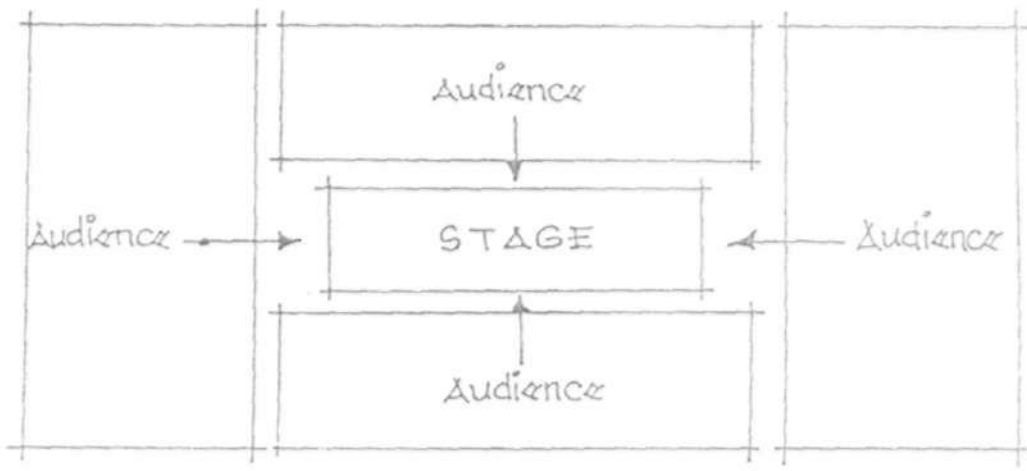


Fig. 16.

7.2.2 PROSCENIUM STAGE FORM (90°ENCIRCLEMENT)

The audience in a theatre with proscenium stage face the performing area on one side. The performing area which is the stage is at one end of the auditorium where the audience faces.

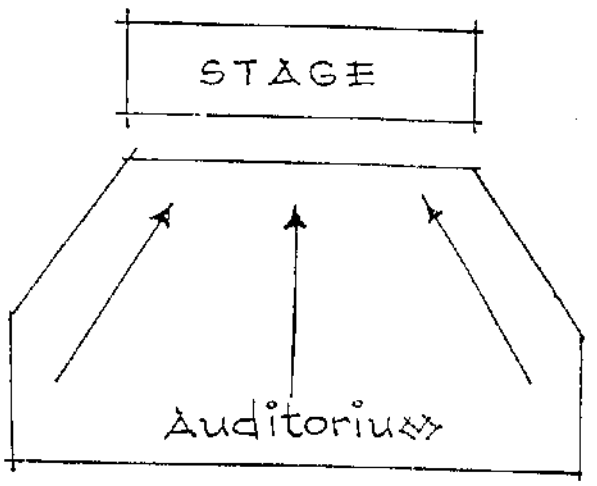


Fig. 17

ADVANTAGES

i. Its main advantage lies in the fact and ability to continue elaborate scenic effects and transformations, the mechanics of which can be concealed away from the audience maximally perceptible presentation.

ii. It provides good audience view to the performing area.

iii. It gives maximum total uniform effects along with good acoustical environment.

iv. Is a flexible type of shape in design and style of productions for performers and productions.

DISADVANTAGES

i. It provides less intimacy between the audience and the performers and it is very expensive to build.

ii. Since the audience can face the performing area from one side only; it is difficult to seat large audience close to the proscenium opening.

iii. It is limited by extreme sight lines.

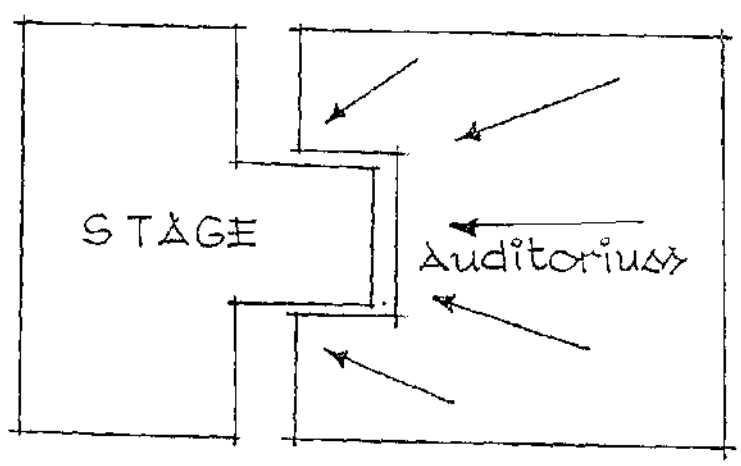


Fig. 18

7.2.3 OPEN THRUST STAGE FORM (180° ENCIRCLEMENT)

In a theatre with open thrust stage form the main performing area projects into the audience seating area with the audience surrounding it on several sides (3-sides). The audience and the performers are said to be contained within the same space, some acting can also take place behind openings of the back wall of the stag.

Advantages

i. This shape provides good intimacy between the audience and the performers, for they are contained within the same space.

ii. It reduces scenery and cost of production.

iii. The end of a play is not marked by sharp drawing of curtain as in proscenium theatre, it therefore diminish the illusionistic style of stage design.

Disadvantages

i. Entrances and exits of actors to performing area is difficult.

ii. There are difficulties in changing scenes.

iii. It has less uniform effect in orientation ie diffused types of orientation.

7.2.4 THRUST PROSCENIUM STAGE

This type of stage has a thrust stage in the front of the proscenium which projects into the audience at a wide fan of about 90 degrees along with a stage house and acting area of nominal size.

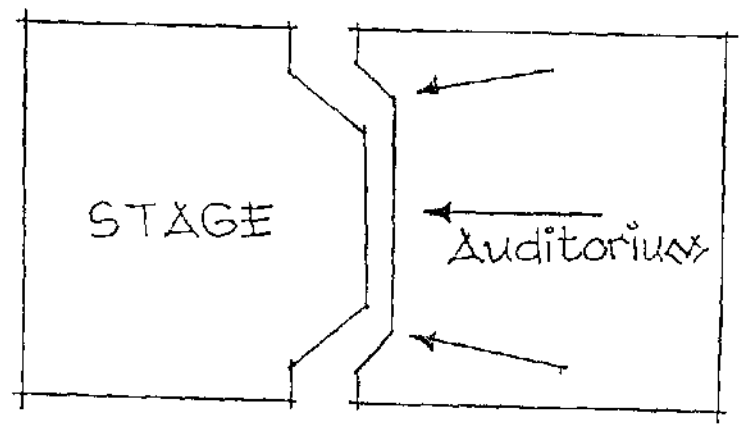


Fig. 19

Advantages

i. It gives an open stage thrust effect by bringing the performing area into the same space as the audience.

ii. It also reduces scenery and cost of production.

Disadvantages

i. Difficulties in getting good sight lines for both the thrust apron and the area behind the proscenium arch, especially from the balconies if introduced.

ii. Scenery used in front of the safety curtain may have to be incombustible itself.

7.2.5 MULTIPLE CHOICE IN A SINGLE THEATRE

This is the adaptability brought into present day theatre design by architects producers and accousticians through a long research of how withing the same theatre various types of stage forms can be realised so as to suit so many or all types of plays. This was achieved through various mechanical, acoustical and architectural designs, this type of theatre has now spread from the educators to the producers with an influence on the actors alike.

Advantages

i. It gives room for flexibility interms of stage shape to suit any type of performance.

ii. It is less expensive from its adaptability point of view.

iii. Audience - performers interaction can be varied to increase participation.

iv. Scenery can be varied or made less expensive to suit any type of performance.

Disadvantages

i. This type of stage formations has lead to an extreme complication in present day theatre designs.

ii. It is expensive to build.

iii. Lighting atimes is difficult

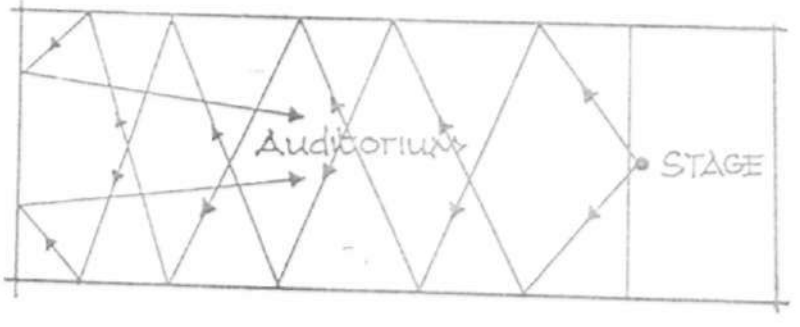
7.3 ANALYSIS OF DIFFERENT FLOOR SHAPES

Floor shapes affects the audience - performers relationship along with the acoustic behaviour generally in theatres. Studies were made on five different floor shapes towards a better understanding of each interms of their characteristics and acoustic effects.

7.3.1 RECTANGULAR SHAPE

Rectangular shape of floor in theatres for small hall may be of less problem when compared with the size of the stage as well as the acoustics, but when used for larger halls the auditorium width is likely to be too wide for the stage itself as

well as the production of bad sight lines.



Acoustic Effects

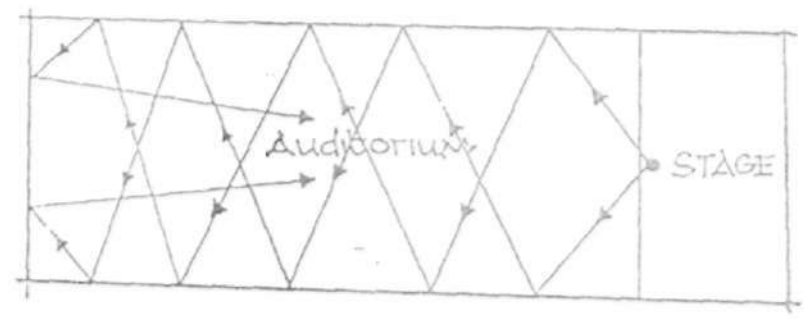


Fig. 20.

. This type of shape produces cross reflections and cross reflection between parallel surfaces causes flutter Echoes.

7.3.3 FAN SHAPE

This shape has the advantage of containing maximum number of people in a given angle for a specified maximum source-receiver distance. This type of shape enable the hall to fulfil the multi-purpose requirements, hence economical on the part of promoters.

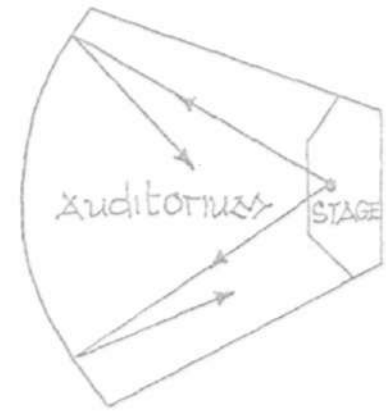


Fig. 21.

Acoustic Effects

Echoes or concentration of sound is likely to occur if the curved rear wall and the curved balcony front are not diffused or treated acoustically.

Horse-Shoe Shape

This shape also has the advantage of containing maximum number of audience hence it is also economical for promoters.

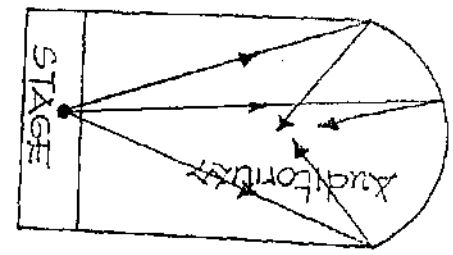


Fig. 22

Acoustic Effects

To avoid Echoes and sound concentration like in the fan shape there is the need for good acoustical treatment like sound absorbent or covering up with tiers of galleness or boxes on the concave wall surfaces.

This shape is the traditional shape for opera houses but its suitability for concert hall is doubted.

7.3.4 ENLOGATED HEXAGONAL SHAPE

This shape permits larger audience than the rectangular shape and is a compromise concert hall form, which if properly handled may overcome the acoustical limitations of the fan shape.

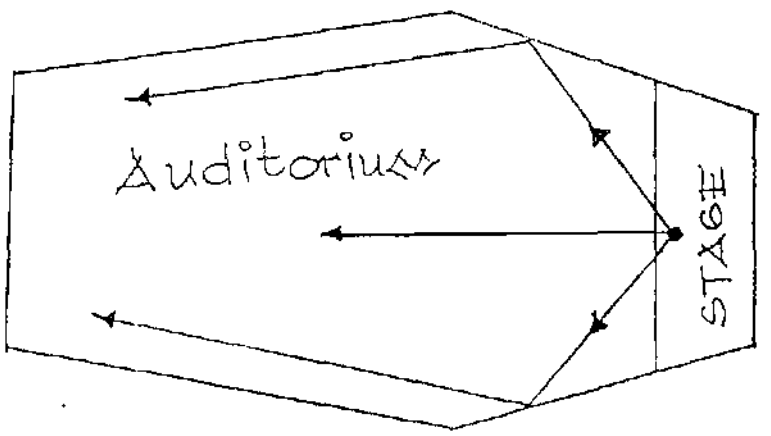


Fig. 23.

7.3.5 IRREGULAR FLOOR SHAPE

This floor shape can bring the audience usually close to the source of sound. Acoustical intimacy and definition is secured here because the surfaces produce short-delayed reflections which can easily be incorporated into the overall architectural design.

This floor shape layout provides the opportunity for random distribution of absorbent elements and diffuse surface irregularities.



Fig. 24

7.4 ACCOUSTIC REQUIREMENT IN THEATRES

Theatre design over the years has become a complex problem because apart from its various economical considerations, aesthetic, functional, technical and artistic requirements. an auditoriem often has to accomodate an unprecedented large audience.

Furthermore, theatre of today is standard often mean that the same space must be used for

various type of performances or programs.

The audience acceptability of a program in a theatre, signifies to

some certain extent that the accustics within the auditorium is sound. Hearing conditions in any type of auditorium are considerably affected by purely architectureal consideations, such as room shape, dimension and volume, seating arrangements, layout of boundary surfaces, audience capacity, surface treatment and material of interior decoration. Requirements for good hearing conditons in an auditorium areas follows:

1. There should be adequate loudness in all part of the hall or auditorium with particular reference to the remote seats behind.
2. Sound energy in the auditorium should be uniformly distributed i.e diffused within the room.
3. Optimum reverberation characteristics should be provided within the auditorium.
4. The room should be free of such acoustical defects as echoes, long delayed reflections, flutter echoes, sound shadow and sound concentration.
5. Vibrations and Noise which can interfere with listening or performance should be excluded or reduced significantly in every part of the room.

7.4.1 ADEQUATE LOUNDNESS

Adequate loudness in an auditorium can be achieved through the following ways:

i. The volume and floor area in an auditorium should be kept at a reasonable minimum, thereby shortening the distance that reflicted and direct sounds travels.

ii. The sound source should be closely and abundantly surrounded with large

sound-reflectives surfaces such as plywood, plaster, rigid plastic borad etc.

iii. The sound source should be raised as much to secure a free flow of direct sound waves.

iv. The auditorium should be shaped in such a way that the audience is close to the sound source as much as possible.

v. The audience floor should be properly raked, because sound is more readily absorbed when it travels over the audience at grazing incidence. As a matter of rule in theatre design and in the interest of safety, the gradient along the airsles where stairs are not used should not be more than 1:10 (6° - 10°). Raking in the case of a theatre with balcony should not exceeds 35°.

vi. Parallelism between opposite walls should be avoided.

vii. Reflected sound adds to reinforce the direct sound if the time delay between them is relatively short i.e a mazimum of 30 metre per second.

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CHAPTER 8

8.0. PROJECT BRIEF, CÓNCEPT, SUMMARY AND CONCLUSION

8.1. PROJECT BRIEF/PROPOSED SCHEDULE OF ACCOMODATION

The proposed Ikenga Cultural Centre Awka, Anambra - State, from various studies and analysis made so far is to have the following facilities so as to fulfil its aim in promoting cultural activities in Anambra - Sate and Igboland at large.

8.1.1. Admin, Museum, Research, Publication and Documentation Arm

This arm will house the body that will be in charge of promoting activities within the centre in terms of offices. The arm will also incorporates Museum, documentation and publications of facts for sales to the public. Hence this arm is a fact finding and money yielding arm of the proposed centre. It will also have the catering services for staffs and other patrons to the centre.

8.1.2. A ADMINISTRATIVE UNIT (GENERAL ADMINISTRATION)

TITLE	NO OF PROVISION	TOTAL AREA (M^2)
Director	1.00	48.00
Secretary to director	1.00	28.00
Asist. Director	1.00	35.00
Secretary to Asst. Director	1.00	21.00
Executive lounge	1.00	56.00
Council chamber	1.00	30.00
Conference Room	1.00	75.00
Library	1.00	112.00
Librarian	1.00	20.00

Ikenga Museum	1.00	128.00
Museum Director	1.00	24.00
Technical Officer Admin.	1.00	15.00
Technical Officer Theatres	1.00	21.00
General Office	1.00	70.00
Accountant	1.00	23.00
P.R.O.	1.00	23.00
Pavillion Officer	1.00	35.00
Lobby (Admin.)	1.00	35.00
Lobby (Exhi Hall)	1.00	35.00
Toilet (Admin)	14.00	98.00
Toilet (Exhi Hall)	8.00	40.00
Enquiry (Admin.)	1.00	14.00
Enquiry (Exhi. Hall)	1.00	14.00
Business office	1.00	45.00
Entrance Hall	1.00	28.00
Restaurant	2.00	90.00
Service Bay	1.00	3.00
Kitchennet	1.00	10.00
TOTAL FLOOR AREA		1176m^2

B. CENTRAL BLOCK

TITLE	NO OF PROVISION	TOTAL AREA (M^2)
Exhibition Hall	1.00	396.00
Toilets (Exhi Hall)	4.00	20.00
Lobby (Exh. Hall)	1.00	35.00

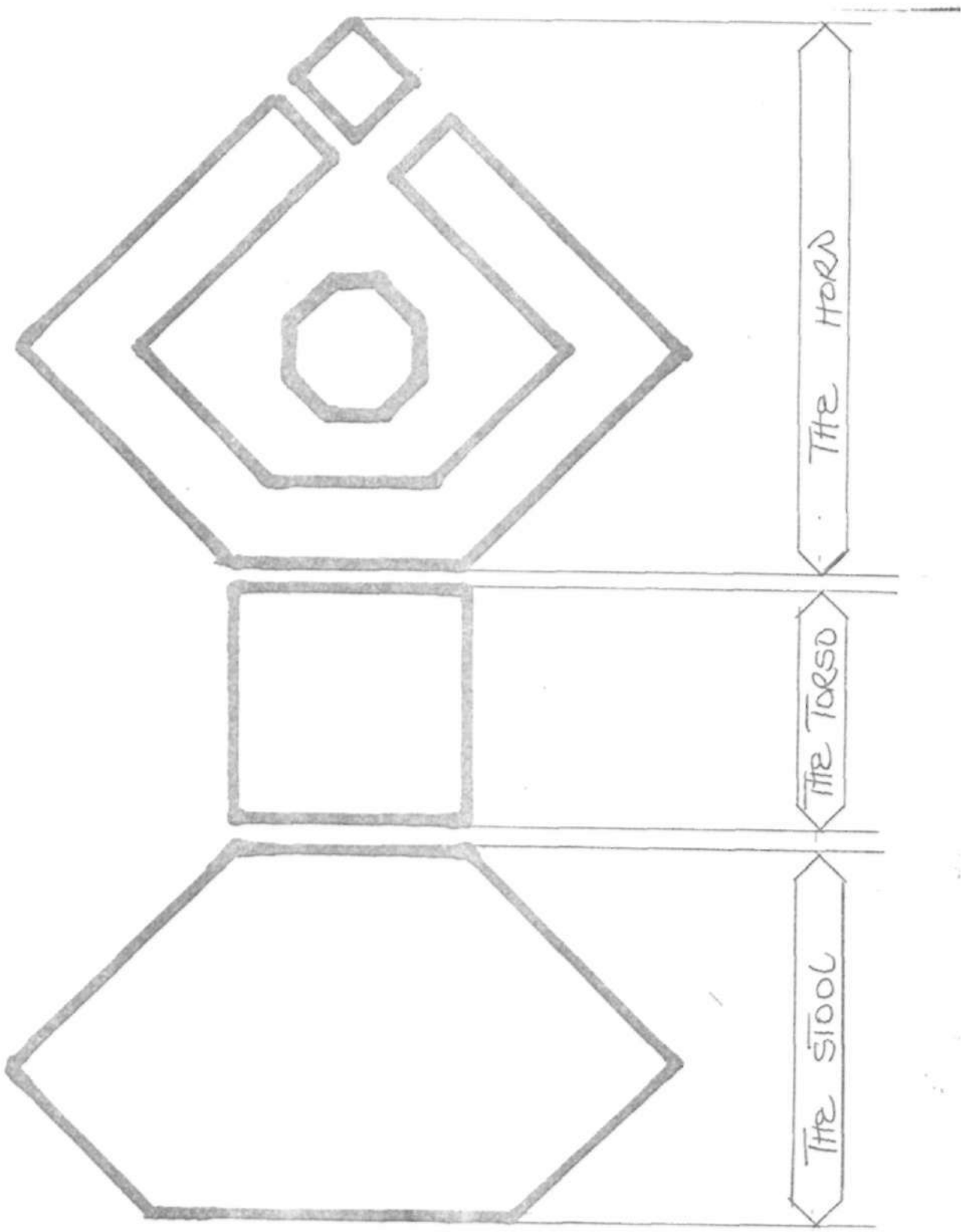
Assembly Hall	1.00	252.00
Dressing room (Assem. Hall)	2.00	48.00
Toilet (Assem. Hall)	4.00	16.00
TOTAL FLOOR AREA		767 m^2

C. AMPHITHEATRE UNIT

TITLE	NO OF PROVISION	TOTAL AREA (M^2)
Amphitheatre	1.00	700.00
Dressing room	2.00	15.00
Toilet (ampitheatre)	4.00	8.00
Shop	6.00	90.00
Lobby		62.00
Toilet/Bath		56.00
TOTAL FLOOR AREA		931m^2

8.2. DESIGN CONCEPT

The very design concept used in this thesis was constructively deduced from the forms of Ikenga which forms the major focus of the thesis write-up.



Chapter 9

9.0. SUMMARY AND CONCLUSION

In the course of this project, the aim is beyond creating a cultural centre. There will be provision of adequate facilities that will enhance further research into some lost cutural elements.

At this level of participation in a thesis write up coupled with a design proposal. It is expected that a veritable source of inspiration must be drawn from the context. The work having met certain objectives as initiated by the researcher to foster better understanding of Igbo culture, the primary objectives are set-out to achieve among other things as follows:

i) Application of Ikenga concept tc an architectural design; Ikenga occupies a conscpicious position in Igbo culture; Thus aimed at establishing an indigenous expression firmly insuch a way that it must be readily identifiable, remains a veritable source of inspiration in the evolution of an indigenous language in modern architecture.

ii) Provision of facilities and units for both learning and performance of Igbo culture. A constructive criticism was carried out on how to achieve such with maximium satisfaction. This resulted to grouping the unit sections according to their respective useage. Moreso, the provision of both auditorium and amphitheatre resolves the problem of crowding up while still rendering ample services respectively. Much attention was accorded to the segregation of services,

vehicle and pedestian routes to avoid traffic problems.

Taking all these points above into cognisance with other activites proposed for the centre, the researcher is therefore recommending the following measures to facilitate the actualization of this project.

a. Appointment of a project committee by the state government, to be made up of people with rich knowledge of Igbo culture, professionals and the architect to map up modalities of achieving such a dream.

b. Fund raising lauching should be proposed by the committee to raise money for the project through government, philantropic citizens and the other form of contribution demed necessary.

c. Lastly, a tested and trusted hand, compitent enough should be employed to see to the general construction of the centre.

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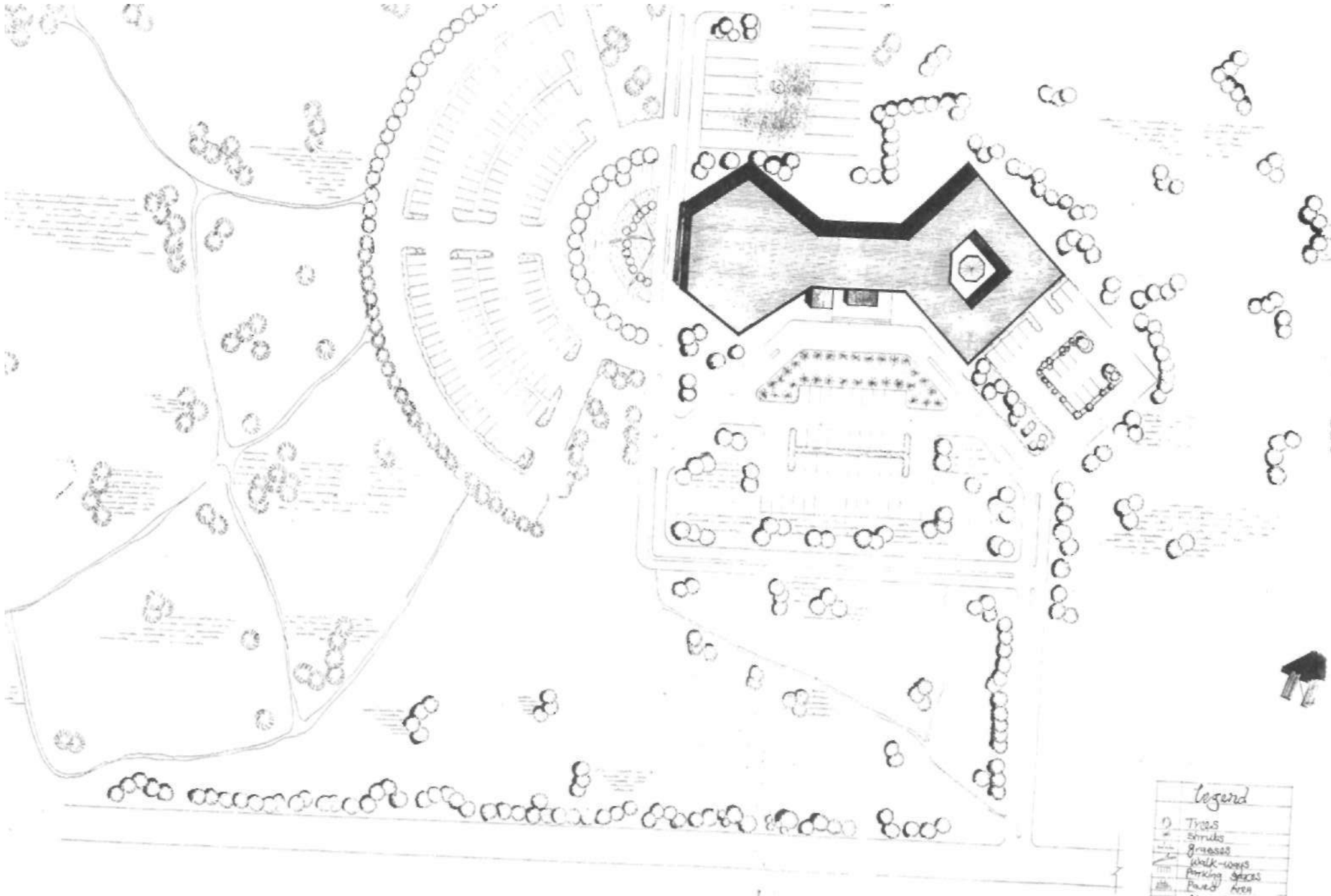
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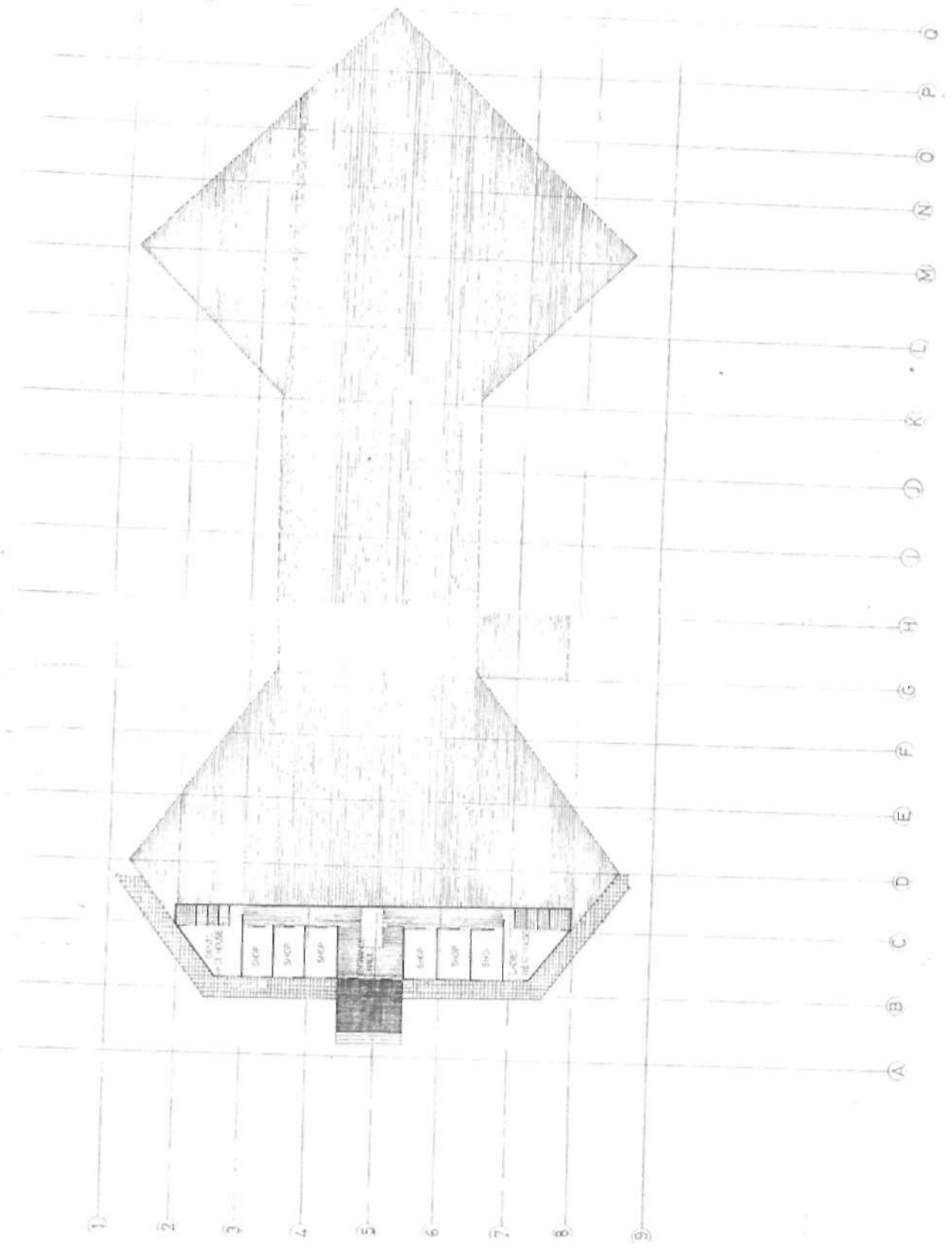
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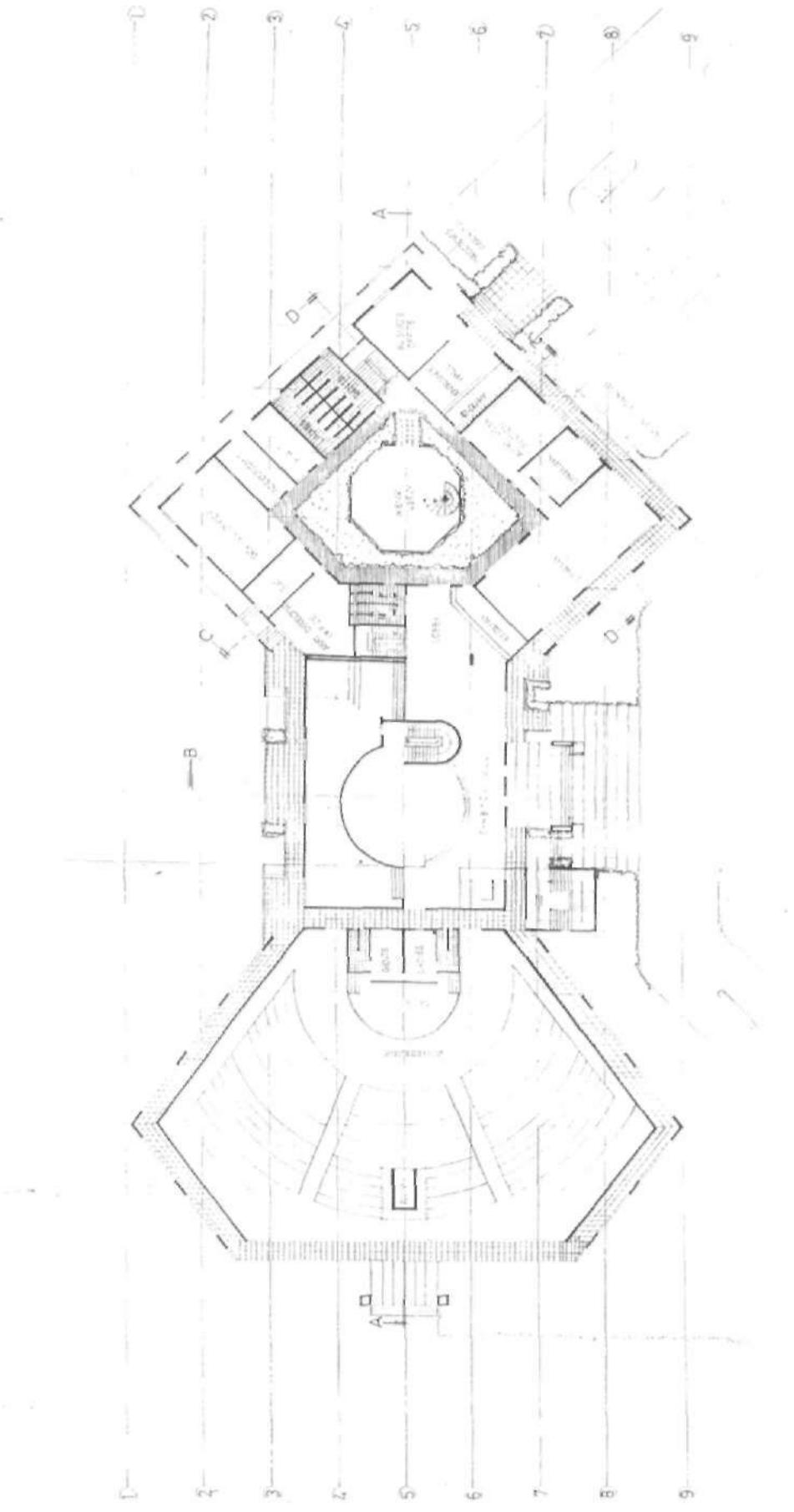
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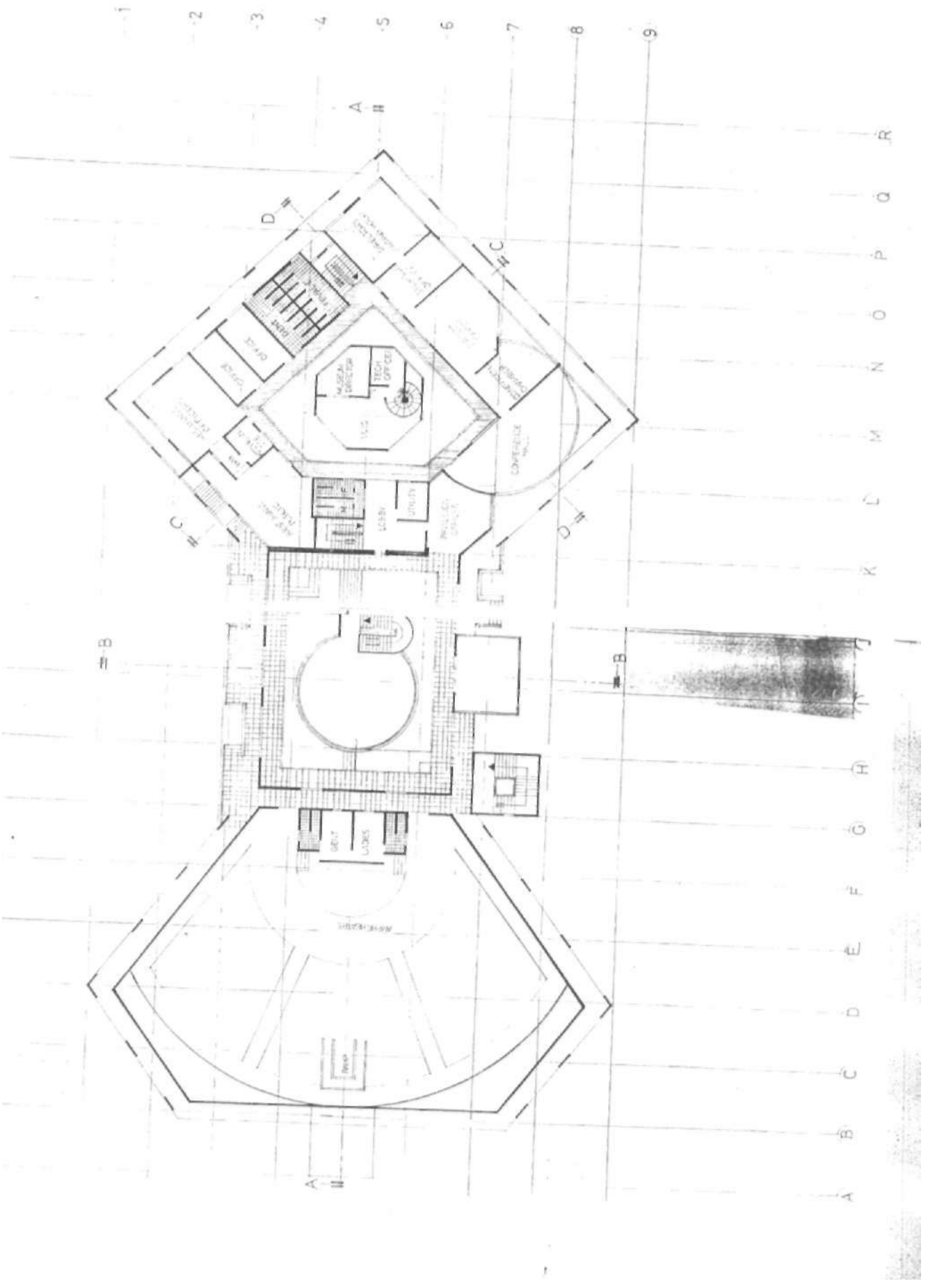
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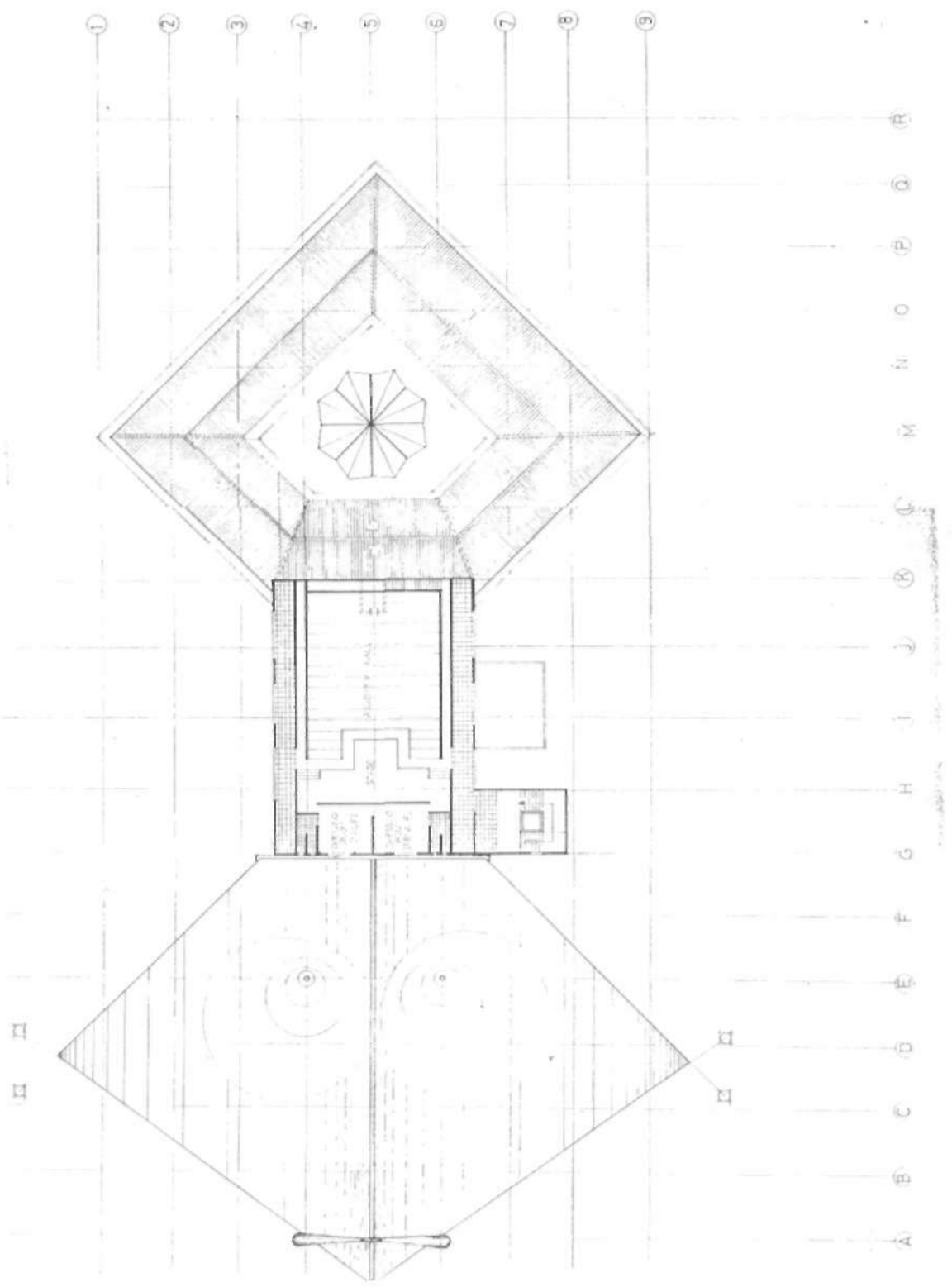

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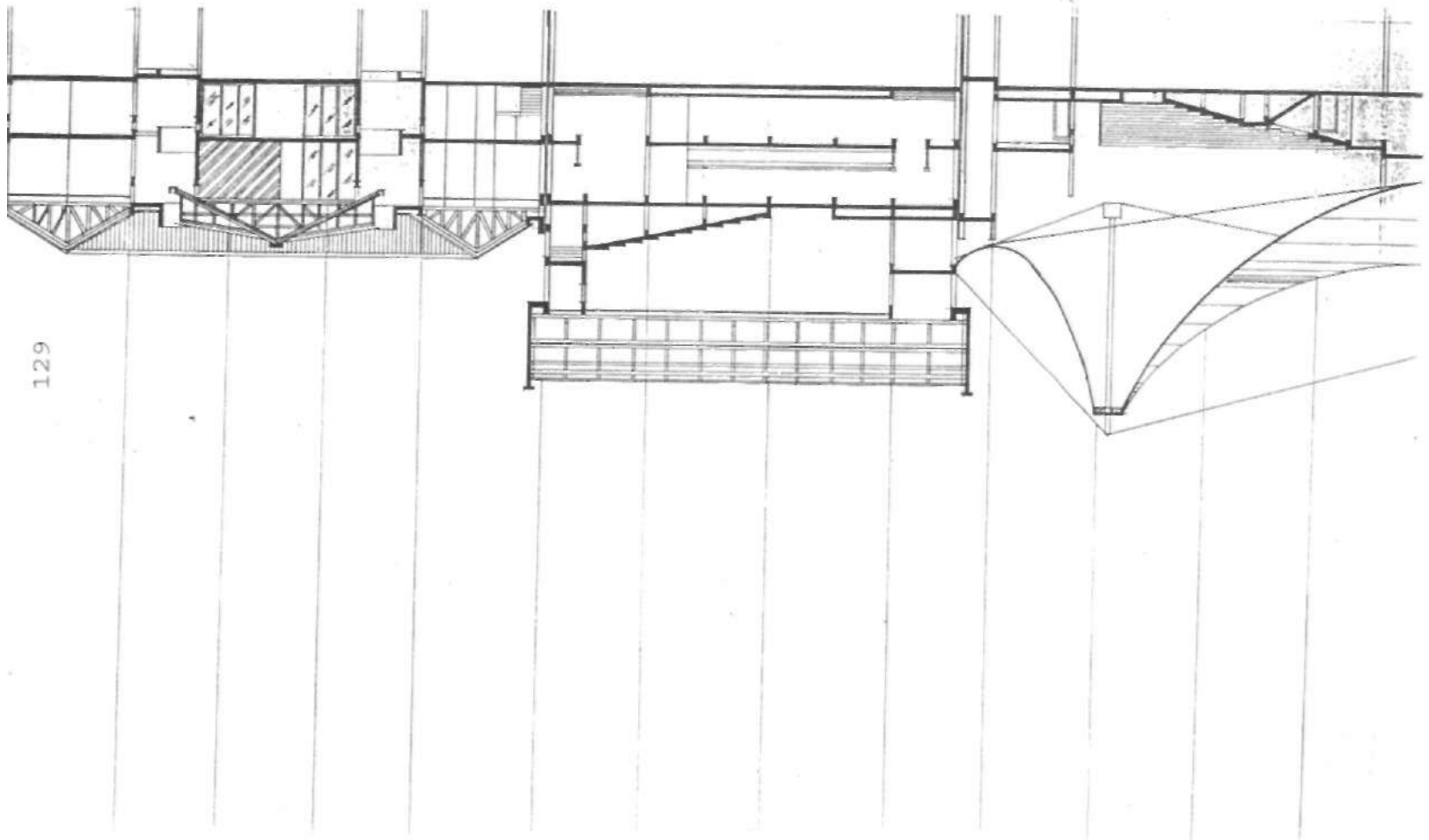

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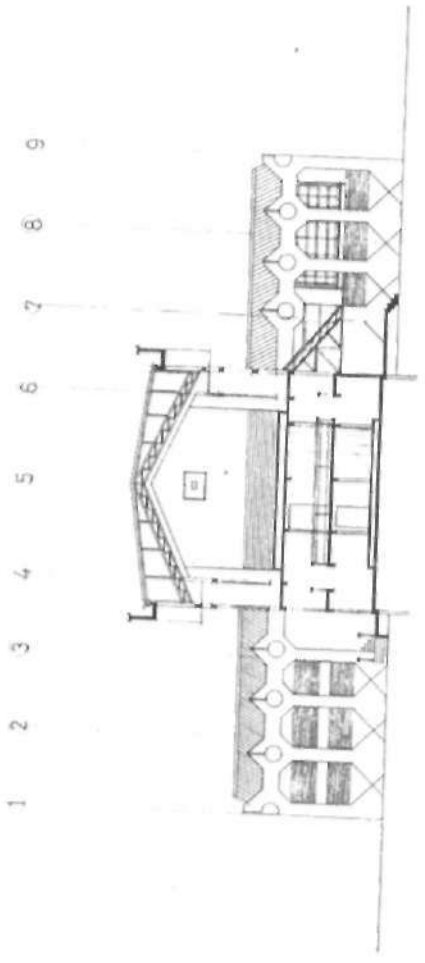

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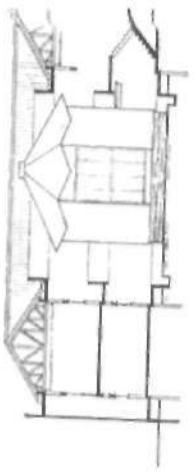

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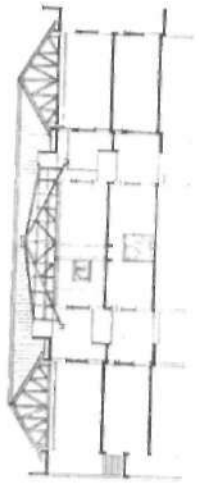




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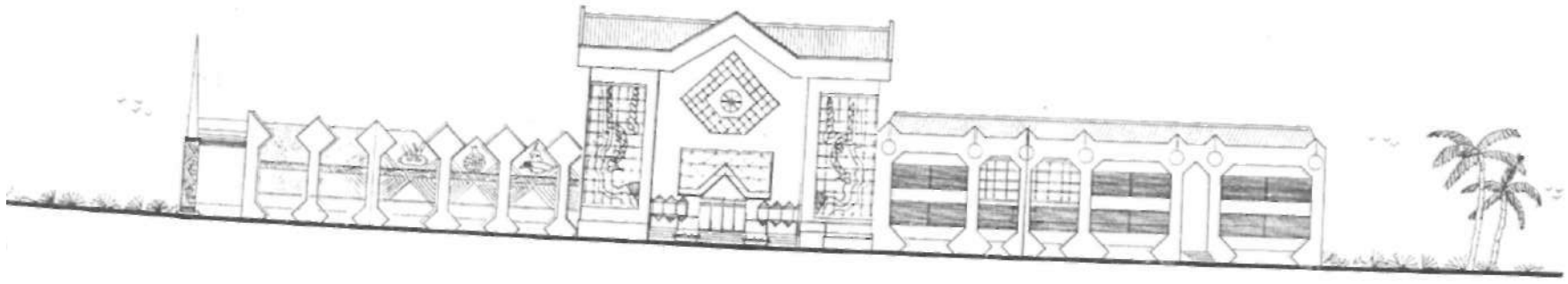


◉ SECTION D-D



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ELEVATIONS



APPROACH ELEVATION



REAR ELEVATION

ELEVATIONS

