NATIONAL GALLERY OF ART, ABUJA:

AN ARCHITECTURAL RESPONSE TO ART APPRECIATION

ODUNIYI, ALABA ABIODUN
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Department of Architecture,
Faculty of Environmental Design
Ahmadu Bello University, Zaria
Nigeria.

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DECLARATION

I ODUNIYI, ALABA ABIODUN of the Department of Architecture, Faculty of Environmental Design, Ahmadu Bello University, Zaria, hereby declare that the work presented in this thesis has not wholly or partially been presented for any other degree nor is it concurrently being submitted for any other degree, and that all quotations have been duly acknowledged.

Student's Signature.

CERTIFICATION

This thesis, entitled NATIONAL GALLERY OF ART, ABUJA - AN ARCHITECTURAL RESPONSE TO ART APPRECIATION by ODUNIYI, ALABA ABIODUN meets the regulation governing the award of the degree of Master of Science in Architecture (M.Sc. Arch) of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

M.H. MUKHTAR — 09/12/97
Chairman, Supervisory Committee — Date

ADE ADEMOLU, — 6 Dec., 1997
Member, Supervisory Committee. — Date

9-12-97
Member, Supervisory Committee. — Date

17/07/97
Member, Supervisory Committee. — Date

19.01.98
Head of Department — Date

03/07/01
Dean, Postgraduate School — Date

DEDICATION

This work is dedicated to my wonderful Father in heaven and the parents He gave me here.

ACKNOWLEDGEMENT

It is expedient here to acknowledge the contributions made by several people towards the completion of this work. Firstly, my thanks goes to Arc. Ade Adewolu my supervisor who kept me on track during my thesis period. Many thanks also to Arc. W.B. Qurix, Arc. A.A. Mbina, Arc. K. Suleiman and all the staff of the Department of Architecture, Ahmadu Bello University, Zaria for their worthy contributions.

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God bless you all.

Finally to Him, the MASTER ARCHITECT, my Lord and Master, God Almighty be thanks for the enabling grace. It is not by my power nor by my might, but by your spirit.

ABAHLIA LIB

A B S T R A C T

Contemporary Visual Arts is gradually becoming popular in Nigeria with the attendant need for the provision of exposition facilities. The proposal of the NATIONAL GALLERY OF ART, ABUJA is of great value, coming at this time when there is also the need to increase art appreciation in the people. This is because of the relevance of art to National awareness and development, the art of a people being the outward and visible symbol of their culture and civilization.

To this end a critical review of relevant literature and appraisal of existing case studies will proffer a good deal of information as to the pros and cons of gallery design. Art appreciation is in itself dependent on level of awareness and education, and on psychological make-up. As such it is the duty of the designer to study these factors indepth to evolve a proposal that will be responsive to art appreciation. Sequel to these the design is approached with all the inferences made from the study taken into consideration. This thesis proposes to do precisely this and apply all observations made in the ensuing design.

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CHAPTER 1



INTRODUCTION

1.1 PROBLEM DEFINITION

Nigeria is the Giant of Africa. An enormous country of about 923,733 square kilometers, and an estimated population of about 104 million. Nigeria is a land of infinite variety as more than 250 different ethnic groups exist within the country, each with its own distinct culture and history.

The country is rich in a variety of cultural and artistic expressions in such areas as the visual and performing arts. Over the years, attempts have been made by successive Governments, Non-governmental Organisations, as well as the Organized Private Sector and individuals to preserve these forms of art for future appreciation. Notwithstanding the efforts so far made, much is still desired especially in the area of preservation. Preservation here will be used to mean the act of keeping from theft and destruction, and of proper presentation.

The variety in contents and media of expressions of the cultural, artistic and even architectural inclinations across the Nigerian Social and Cultural terrain bare a vitality that can be shared, studied, consumed and enjoyed by visitors to the country and Nigerians themselves. It thus becomes expedient to create a base for the keeping and exposition of this heritage.

Down through history, people all over the world have shared what was considered valuable to them through music and dance, painting and sculpture (cultural heritage). Though great ancient civilizations have disappeared, they have left expressions of beauty and wonder which fill various museums and art galleries today. A gallery in its simplest form is a building that houses collections of art objects for inspection, study and

enjoyment. However for the object to be appreciated in the true form, the viewer-object relationship which is a visual communication deserves top priority.

The proposed National Gallery of Art, Abuja is an attempt to create an ideal environment for the appreciation of Nigerian art through architecture. The scheme is expected to be a positive force towards the exposition of Nigerian art. It will make an architectural statement in gallery design based on the author's views of contemporary architecture with an emphasis on Nigerian art and architecture.

1.2 MOTIVATION

> I believe that by taking objects out of their chronological environment and highlighting them in a harmonious or compatible setting, curiosity and close examination are encouraged. Whenever these objects are encountered in the future there is a good chance that they will be instantly recalled. They will become part of the endless and ever expanding truism:
>
> The more we see, the more we learn,
> The more we learn, the more we see and enjoy!
> -THURO, C. (1979)

In the month of September of the year 1989, the cultural policy for Nigeria was launched and strongly recommended the establishment of the National Gallery of Art. Decree No 86 of 1993 eventually established the National Gallery of Art as a Government Parastatal. These events followed an increased awareness of the importance of contemporary visual art in the Nigerian Cultural Matrix. It is hoped that learning, and therefore National awareness will be engendered by the activities of the gallery. However, since the establishment of the National Gallery of Arts, much has not been done especially towards the proper housing of the gallery.

The drive for this scheme is informed by the fact that the National Gallery of Art is currently housed within the National Theatre, Lagos in a most compromising manner. The accommodation besides not being purpose-designed, is inadequate. Numerous collections cannot be displayed for lack of space, and gallery staff have very little space for general administration.

1.3 AIMS AND OBJECTIVES

The proposed scheme is expected:

a - to serve as a repository for artistic creations;

b - to provide a harmonious and compatible atmosphere for art appreciation and education by the exhibition of Nigerian art and that of foreign artists;

c - to provide a conducive atmosphere for exchange and interaction between indigenous and foreign artists;

d - to evolve an appropriate environment for both formal and informal education.

e - to provide adequate and proper storage and security facilities for works of art;

f - to evolve a self sustaining and economically viable Art Gallery for both government and the artists;

g - to make an architectural statement of the creative accommodation of contemporary art and architecture.

1.4 ARCHITECTURAL SIGNIFICANCE OF STUDY

It is a known fact that buildings designed to house the Arts perform a function

quite unlike any other building types. They are most effective when they function in a clear and unobstrusive manner in use. In responding to art appreciation, the challenge here will be that the gallery must make art the true focus of the architectural creation.

The Gallery, being a national affair will be sited in the Federal Capital Territory - Abuja. It will be an architecture edifice that will give a lasting impression in the minds of all who behold it.

1.5 SCOPE OF WORK

A detailed study of basic requirements for the smooth functioning and running of an art gallery will be carried out. Based on the preliminary findings of this study, a design with adequate provision for the preservation and exhibition of works of art will be proposed. This will also take into consideration the need for recreational facilities, study areas, administration spaces and other ancillary facilities.

1.6 METHODOLOGY OF STUDY

The methodology to be employed in carrying not this study will include both primary and secondary sources. These are literature reviews, case studies, oral and written interviews and participant observation.

LITERATURE REVIEW - Collection of relevant informations from various books, magazines, journals publications and other printed matter;

CASE STUDIES - Existing facilities will be studied to determine and highlight low and high points in design;

ORAL/WRITTEN INTERVIEWS - First hand information will be sought from practitioners in the art world and patrons on how best the architecture of the gallery will

enhance art appreciation. Questionnaires will also be administered where necessary;

PARTICIPATION OBSERVATION - Personal observation and note on live trends in Nigerian art, and the responsiveness of the general populace. This will be done especially by attending art programs and exhibitions around.

1.7 CONSTRAINTS AND LIMITATIONS

Some difficulties were encountered in the process of carrying out this work. Prominent among them are the bureaucratic tendency experienced in most of the parastatals and facilities visited, the lack of adequate time for the detailed survey and of course the shortage of fund needed for travels and materials which is reflective of the nations economy.

CHAPTER 2



ART IN NIGERIA

The word 'art' is mostly associated with the visual arts - painting, drawing, sculpture, photography, ceramics, graphics and so on, but rightly it includes the arts of literature and music. Although in this text the major concern is with the visual arts, a definition of a common characteristic of all the arts is pertinent.

"All arts aspire to the condition of music". This remark by Schopenhaver (1968), has been the course of a great deal of misunderstanding, but it does express an important truth. In the abstract qualities of music, the artist appeals to his audience directly, without the intervention of a medium of communication common to other arts. For example, the architect must express himself in buildings which have some utilitarian purpose and the painter usually express himself by the representation of the visible world. It is only the composer of music who is free to create a work of art out of his own consciousness, and with no other aim than to please. But all the forms of art here in Nigeria and all over the world have the same desire to please.

2.1 HISTORICAL BACKGROUND AND MEDIA OF EXPRESSION

Nigeria has produced a great variety of art traditions, and her size, diverse geography and people have contributed to the artistic richness of the country. The individual styles include those of the Yoruba, Edo, Igbo, Ibibio, Ijaw, Ogoja, Nok, Hausa and a host of other groups of people.

The operations in the deep tin mining areas of Jos, revealed the first evidence of an ancient sculptural tradition in Terra Cotta that forms part of the cultural complex, known as the Nok Culture, which has been dated by radiocarbon to between 900 BC and

AD 200.

In 1938 some intricately executed bronze works were discovered in the small village of Igbo Ukwu near Awka, east of the River Niger. Also in the Yoruba city of Ile-Ife, a German ethnologists found terra cotta and bronze sculptures executed in a naturalistic style in 1910. This led to systematic excavations conducted in the city from 1943 onwards revealing a great quantity of sculptures which were made, on present evidence, between the 12th and 15th centuries AD.

Another accidental discovery of fragments of terra cotta sculptures led to a systematic excavation of a site, in Owo, which revealed the co-existence of two art styles - those of Ife and Benin. This site has been dated by radiocarbon to the early 15th century A.D. Benin City has produced so much that its bronze sculptures are to be found in most ethnographic museums of the world. The Benin Court art, as it is called has been in existence since about the 15th century A.D. Along side these trends in sculpture were various creations in textiles, painting and crafts in general. However it was not until artists began to receive training in schools - Universities and Polytechnics - that the more contemporary and now very common art trends of graphics, portraiture, photography, ceramics and all the various abstract expressions, start to receive attention.

Nigerian art is attractive because of its powerful emotional content and its beautiful abstract forms. The art of Nigeria is functional, its function being the purpose for which it was created whether economic, social, political or religious. There is, though, some art for its own sake, such as the decorative embellishments on pots, combs, walls and several everyday - use objects which would have performed their primary functions otherwise. It can be seen here that the Nigerian does not want to live without

pretty things around, thus Nigerian art is actually a way of living the world. All its forms , whether masks, sculpture, houses, fabrics, pottery, music or dance, render the invisible and reveal the boisterous life of the people.

Art in Nigeria is more of a concept of communal life as compared to the individual expressions seen in most foreign, especially western artists. To the Nigerian artist, community existed prior to the individual and the individual is just a small part of a long tradition.

There is also the spirituality upheld by some tribal traditions especially amongst the more rural dwellers. They set standards for art forms form birth through puberty, marriage and death. Masks, sculptures in the form of ancestral figures, painting, fetishes and ritual implements such as drums, rattles and so on conform to these traditions. Form is given to the supernatural and invisible by abstract imagery which does not even attempt to imitate concrete appearances.

The various expressions - in painting , drawings, sculpture, textiles, graphics and of course crafts and building - are an expression of equilibrium with nature. Nigerian art is closer to life than the art of other countries. Its art forms are within every man's reach. They are almost a necessity, an integral force, and part of living. As functional forms, they incite direct participation in their uses. This is the vitality of Nigerian art.

2.2 RELEVANCE OF ART AND ART EXHIBITIONS TO NATIONAL AWARENESS AND DEVELOPMENT.

> "Art is the safest and surest civilizer --- open your galleries of art to the people, and you confer on them greater benefit than mere book education; you give them a refinement to which they would otherwise be strangers"
> - FAIRBANKS, G.B. (1979)

The art of a people is the outward and visible symbol of there culture and

civilization. Too often, however, they are conceived in terms of magnificent pieces displayed and occasionally studied in national museums and galleries or esconced away and constantly admired in the private collections of the affluent. Art is linked generally with the past and in Nigeria the well-known Nok heads and figurines, the Ife terra cottas and the Benin bronzes provide incomparable examples of the artistic excellence once attained by the people of Nigeria. There is however more to art than that. It is the manifestation of the undying soul of a people. It is an aspect of their genius which is manifest in the great works no less than in the day-to-day utensils which they use. Awareness is latent in a nations art expressions as it is by this that many people get to know about their cultural heritage.

People communicate their deepest feelings and their clearest imaginings through the arts, as they can never describe them in words. Art is a wonderful language which all of us can understand. No wander governments all over the world solicit the services of the artist in information dissemination and propaganda. In Nigeria many artists focus on specific elements of tradition, and thereby boost national consciousness. Very often, such elements are drawn from various ethnic groups. Where this group is not that of the artist, the very fact of according respect to an ethnic group other than ones own contributes to the world views essential to the development of a National identity.

Various forms of temporary exhibitions, besides the conventional gallery of art exhibitions, are staged nationwide and show different elements in the expressions of the works. As vital activities of man are assembled and exhibited, the central message conveyed to the public is that of diverse interests that tend to unite man by the unity of human aspirations through art. The awareness usually generated by such exhibitions is a necessary ingredient for national development.

2.3 PUBLIC RESPONSE AND APPRECIATION OF NIGERIAN ART

There seems to be an increase in the appreciation of art around the country. As at now, art is being accepted as an integral part of everyday life. There is an upsurge in the patronage of art works. However, because of the high cost of many of these works, many of the patrons are the rich elites.

One interesting thing worthy of note is the reproduction of some works of the masters for sale at affordable prices. Mass production by print is also common. This can be understood when it is realized that many people, of lower income status, are not left out of the appreciation of art.

However, public response to works of Nigerian art has ranged from simple delight to astonishment and awe. Such reactions are products of a wide variety of materials and factors, including training and knowledge, perceptual and psychological make-up of the people. Of course, this is so because the appreciation of art cuts across people of different social, cultural, education, financial and even religious backgrounds, and these are known factors that come to bare on the perception and understanding of any work of art.

2.4 FACILITIES AVAILABLE TO NIGERIAN ARTISTS

At present, museum development in Nigeria since its inception in 1954 in Esie, Kwara State has been rather slow. Nearly all the museums in existence today were established during the colonial era. Before this period however, royalty was the main custodian of art works, such as decorative swords, pots, vases, sculptures and many other works of art. These were kept mainly as decorations in palaces of Obas, Emirs and Chiefs or Family Heads. The colonial lords saw the value of these art works hence, the

idea of the public museum came into being. The common interest was the preservation of materials of cultural heritage of the people of Nigeria. Practical steps taken by the British towards this end was to extend its campaign outside the country, by organizing exhibitions in London to garner support and funds for the development of museums in the country. Consequently the following museums were established - Ife, Museum, Oshun State, National Museum - Lagos State, Jos Museum - Plateau State, Oron Museum - Calabar, Cross River State, Kaduna Museum - Kaduna State. Between the late 60's and early 70's more museums were established in Owo, Ondo State, Sokoto, the war museum in Umahia and the Army museum in Zaria. There are now moves to establish museums in all the 36 states of the federation. These museums and many private galleries have been the main outlets for artists in Nigeria.

The visual artist in Nigeria have indeed come a long way. However, more still needs, to be done to provide standard studios and galleries for them. Until very recently studios which are mostly privately owned, were very few around the county. At the National Arts Theatre, Government in recognition of this need converted some buildings around the theatre to the National studios. Galleries are still very few also, even though there has been a commendable increase in recent times.

Materials such as paints, canvass, brushes, paper and other consumables are still imported into the country since they are seldom available. Where they are available, the prices are prohibitive and this is reflected in the overall cost of art works.

A few individuals and corporations have been very helpful in promoting Nigerian artists. Notable amongst them are the German Cultural Centre - Goethe Institute, the French Cultural Centre, the British Council, the United States Information Service and many more. No doubt this is in recognition of the excellent creations of many Nigerian

artists.

As more people are becoming art conscious, the coast of the artists is being expanded. Homes, Private and Government offices, Hotels, Schools, among others are being adorned with works of art many of which are by Nigerian artists. Similarly more specialised areas are being veered into.

CHAPTER 3



THE GALLERY OF ART

3.1 ORIGIN AND BACKGROUND INFORMATION

A gallery is a complex or buildings, that provide facilities for the exhibition of works of art. Further to this, gallery makes provision for the preservation and storage of such works. Visitors come in to appreciate the collections in an atmosphere of informal education.

Facilities for exhibitions have evolved over time to what we now have today. Exhibition of artifacts can be traced back to the times of Greek Mythology; when there was the sanctuary of the "Three Moses" - the goddesses. This term referred to any atmosphere conducive to detached contemplation or musing which was later used in reference to the Hellenistic Museum of Alexandria. This museum was in its time the worlds leading institution of higher learning and drew scholars, from all over the world, offering instructions in all known subjects (Fig.1). The museum was destroyed in A.D 391 by the king of Rome who was out to eradicate "vestiges of pagan leaning." The museum had, in addition to its collection of thousand of volumes of manuscripts, other objects ranging from hides and skins of animals, through impressions of rock paintings and carvings, to early astronomical instruments. In France the only museum opened to the public was wrought with problems. The masses, that had been promised much, were disappointed because, unlike their educated elites, they lacked the knowledge essential to the understanding and appreciation of the art treasures on display.

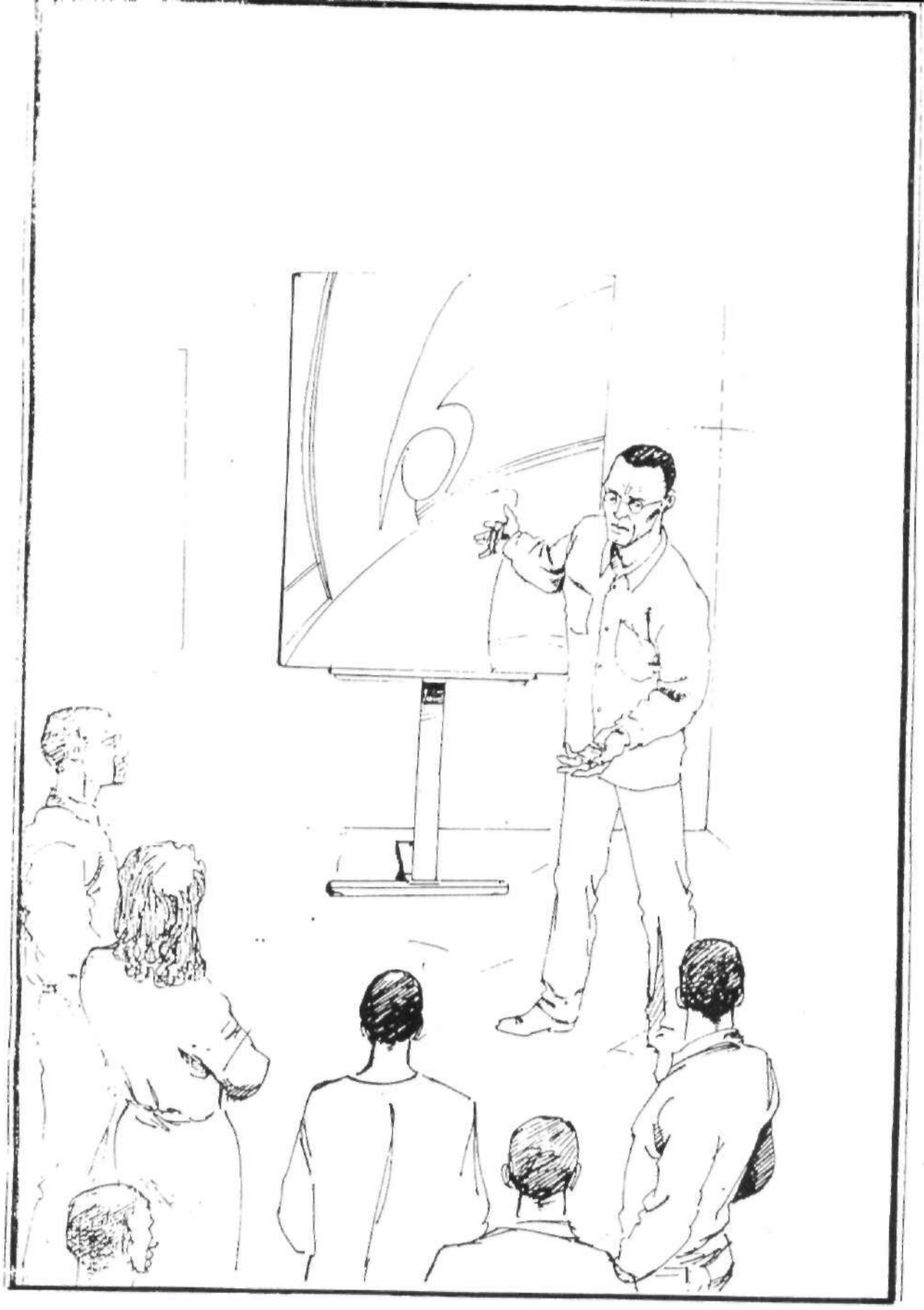


FIG. 1 – THE GALLERY OFFERING INSTRUCTIONS IN FIELDS OF ART.

The traditions in African States, especially of traditional rulership, was and is still replete with palaces and community squares usually adorned with great works of art. Although not intentional, the decorations especially in the palaces were displays of rich art and splendor, which many people sought to behold.

The Gallery of Art is in content and essence an art museum. It is devoted particularly to the collection, preservation, study and display of works of art for its visitors. The art museum as a public place is a phenomenon which started in the 19th century. Today the gallery is seen as a human institution which is created to serve human needs, and thus, because human needs are flexible, should be flexible in definition. It is the trend now to include recreational and other facilities, generally termed ancillary, to the main functions of the gallery. This is to add more life to the activity in the gallery, and the validity is recognised when it is considered that one could spend most of the day in the gallery (Fig.2).

3.2 ROLE OF THE GALLERY TO SOCIETY

The Gallery of Art is an institution in service to the society. It collects, preserves and brings to light, exhibits depicting cultural transformation and human development, and displays them for the purposes of education and entertainment. The exhibition facilities will enable the people to see themselves as part of the rapid process of social/cultural change. This is noticeable in the sequence of development of creative activities in human society displayed in a chronological manner.

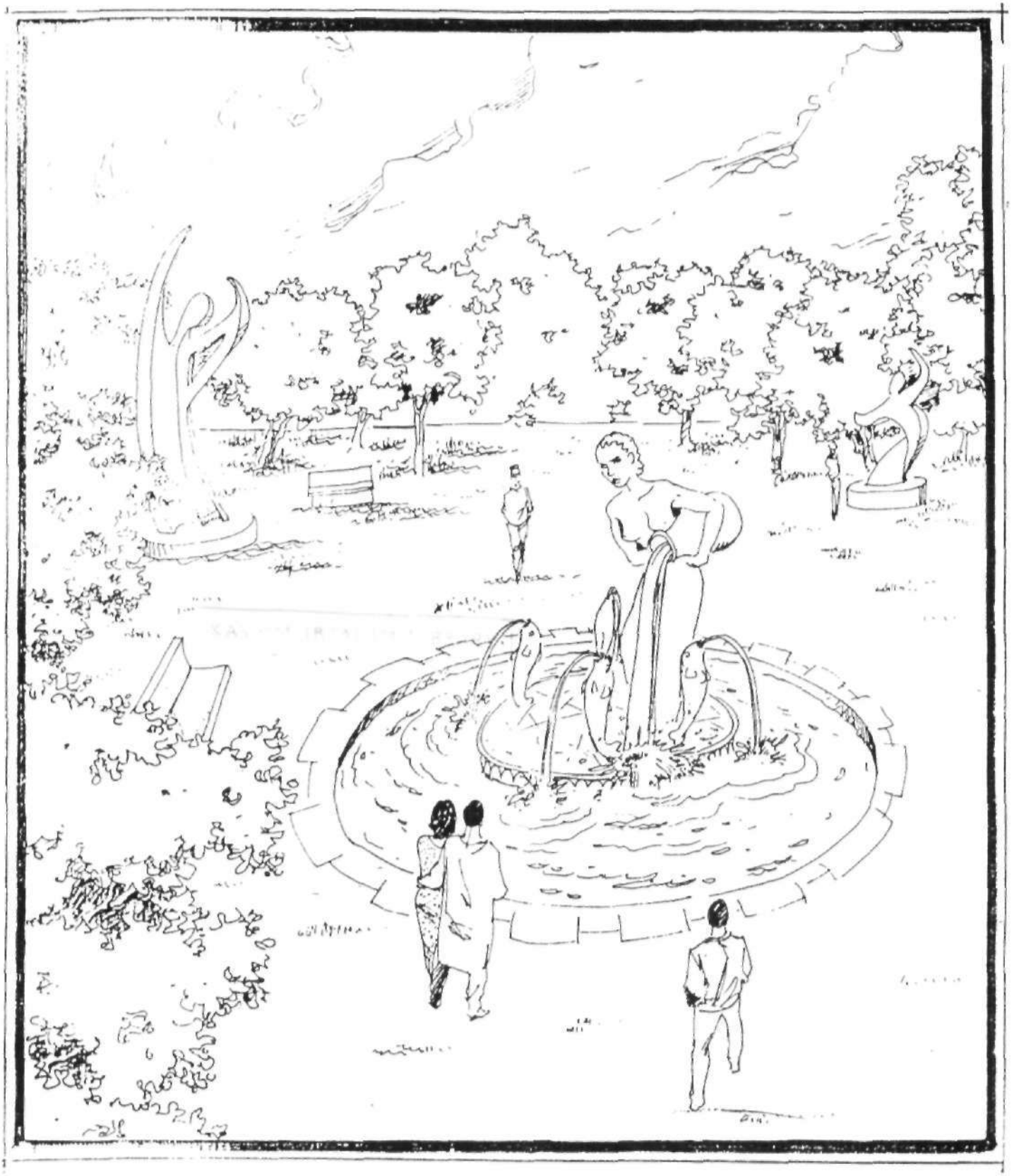


FIG.2 – RECREATION IN THE GALLERY

The central message to be conveyed through the gallery is to celebrate the great accomplishments in arts and culture over the past years and to highlight the vast and new opportunities in contemporary times. This role of the gallery is of particular importance to a country like Nigeria, especially in this era of cultural revival and looking inwards. Notwithstanding ethnic diversity, the essence of the gallery is to aim at unity in the diverse contents and themes of its exhibitions.

A major advantage of the educational aspect of the gallery is that the art expositions convey information more effectively than words. There is a philosophy of education which rests on the premise that we best remember things that are seen and felt; in other words, the more of our senses we employ as a result of an exhibition the greater the impact on our minds. By evolving an appropriate environment for informal learning, the bulk of the task is carried out by the learner (visitor to the gallery), observation is sharpened together with imaginative thought and enquiry.

With such facilities as libraries, preservation and documentation, a unique opportunity is offered for further research work in the field. Similarly a challenge to any good gallery is the provision of recreational facilities that will be beneficial to both the literate and illiterate, old and young. These are the challenges of the thesis.

3.3 ARCHITECTURAL CONSIDERATIONS

It is believed that the architectural maxim that "form must follow function" is the paramount consideration in planning a Gallery. Very often however the converse is the case; the functions of the museum or gallery are adapted to fit existing buildings. It is worthy of note here that the building that houses the gallery is just a vehicle or tool to facilitated the gallery operation. Besides all the technical considerations for a gallery, the ensuing architecture -

definition and articulation of spaces/ functions - add to the value of the appreciation of its contents. An architectural complex that is responsive to art appreciation has been a major problem in most galleries. Methods of resolving this will be discussed in subsequent sections of the thesis.

It is important to develop in one's mind a good picture of the functioning of the gallery in context. If the most important guide post in gallery architecture is that form must follow function, the next to it is the necessity to strike a balance between the building as an architectural splendour in its own right and its use as a natural setting for any type of exhibits. There is no question that an impressive building will attract the visitor and help put him into a receptive frame of mind (Fig.3).

3.3.1 LOCATION CRITERIA

A gallery of art may be located almost anywhere because, unlike industries, factories and so on, factors such as proximity to raw materials and manpower are not overbearingly important considerations. The raw materials for galleries, the art objects, are acquired form far and wide due to the broad based and open ended nature of art. However, it will not be out of place to consider the following:

a - Environmental Factors: The site must be easily accessible, with room for adequate parking, gardens and if possible expansion. The setting should be conducive and attractive and the site should be free from fire risks, noise and impure air.

b - Political and Geographical Factors: A gallery tends to bring together people and art from different locations. It is therefore wise to locate centrally for easy access from the various geographical locations.

c - Social Factors: It should be able to serve as a community centre with multiplicity of uses,

d - Economic Factors: Usually galleries are free to visitors. However tokens are received from time to time to give visits a dignified and purposeful rating especially when special displays are on. It will thus be wise if the base economy of the area is above average.

Besides the proper location of the gallery complex, other important design points, as are discussed below will aid the effective functioning of the gallery.

3.3.2 CIRCULATION

It is important that adequate vehicular and pedestrian paths are created where necessary to control movement around the gallery premises. The articulation of movement within the gallery has a bearing upon the appreciation of art by visitors. This will invariably affect the architecture of the building. Proper entrances and exist for visitors, lobbies and routes through halls should be provided. The various patterns in use include:

- Central horizontal spine with exhibition space on one side;
- Central Co-planer (Circular, Square, rectangular or any hy-brid) with exhibition spaces around it;
- Vertical Spine having exhibition spaces around and accessible to the spine, the spine being a lift, escalator or staircase (Fig. 4).
- Ramps could also be used with exhibition spaces along the ramp. This ensures both vertical and horizontal movement with continuity of display e.g. Guggenheim Museum (Plate 1).



FIG.3 - THE GALLERY BUILDING.
AN IMPRESSIVE BUILDING WILL ATTRACT THE VISITOR AND HELP PUT HIM IN A RECEPTIVE FRAME OF MIND.

3.3.3 DISPLAY METHODS

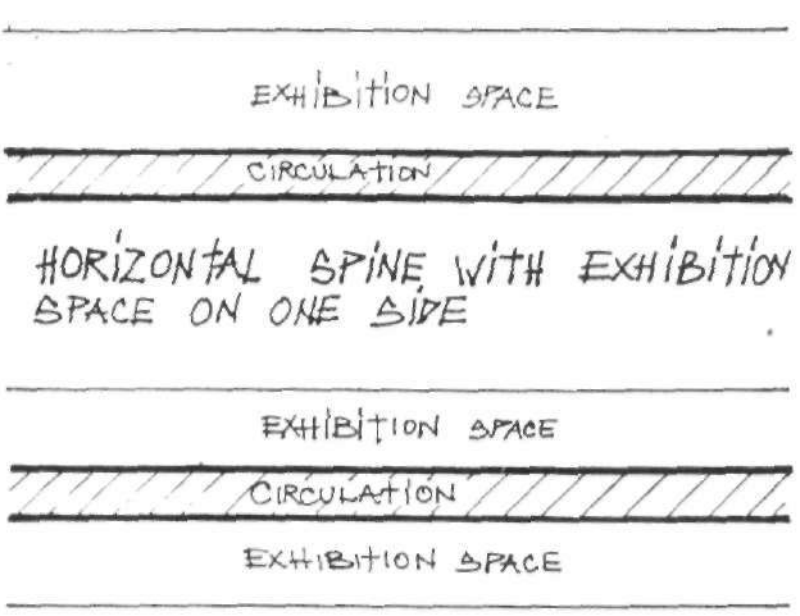
A gallery requires complete flexibility to permit a broad range of exhibition possibilities. Provisions for exhibitions which could either be permanent or temporary as may be needed is important.

Works on display are to present on interesting view, which should unfold in a logical or chronological order without much guidance. Display should be such that visitors routes are not encroached upon. Points of respite are very important along inspection routes to reduce physical and visual fatigue. Visitors must be able to relate to nature momentarily to actually see small slices of foliage, sky, sun and water. Thus a continuity between the inside and outside is important to reduce boredom that may be experience in instructive recreation.

The field of vision of an observer ranges between 35° and 40°. The total field of vision is greater than this and is more, horizontally, than vertically. As a result the amount of surface which can be seen at a certain distance can be found. Since only a limited area is seen at any one time it becomes possible to position the exhibits so that only a single object or a related group of objects is seen within the field of vision.

Walls have been readily available support surface for exhibits. Panels which are in effect additional walls, floors or ceiling planes, fulfil the same functions - support, background and space separation. They have the advantage that they are moveable, and so their positions can be altered as the need arises. Cases enclose objects and provide protection from dust, insects and adverse climatic conditions. Supports and pedestals serve to provide stability at desired heights. They also create emphasis on objects (Fig. 6).

Walls, floors and ceilings can be designed to have prepared positions for the location of supports. Objects in the air need extra protection from the elements.

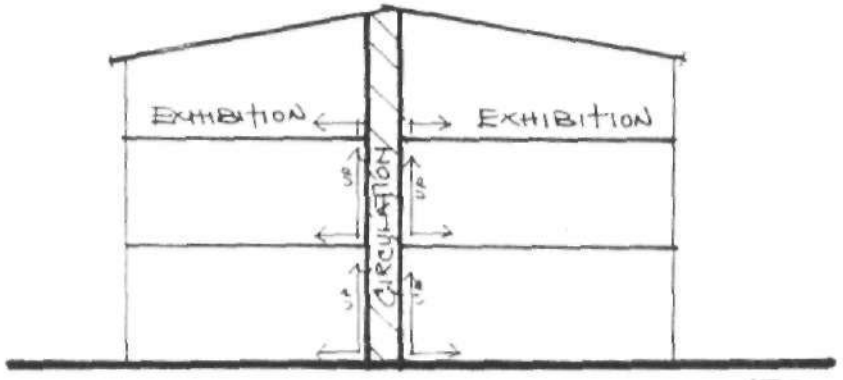


i – HORIZONTAL SPINE WITH EXHIBITION SPACE ON ONE SIDE

ii – HORIZONTAL SPINE WITH EXHIBITION SPACES ON BOTH SIDES



iii – CENTRAL CO-PLANER WITH EXHIBITION SPACES AROUND



iv – VERTICAL SPINE HAVING EXHIBITION SPACES AROUND AND ACCESSIBLE TO THE SPINE

FIG. 4 – CIRCULATION PATTERNS IN GALLERIES

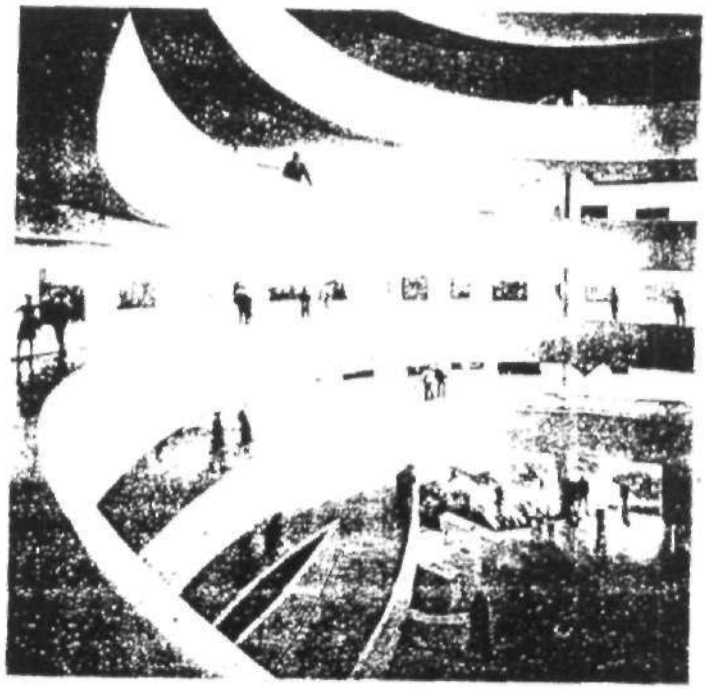


PLATE 1 INTERIOR OF GUGGENHEIM MUSEUM

A good display will ensure that the exhibits are safe and secure; visible - unobstructed and shown with minimum inconvenience and distraction; and catching to the eye i.e. an exhibit that visitors pass by is a failure (Fig. 7).

3.3.4 **NOISE CONTROL**

It is often thought that a gallery is a place where visitors go to "look at something", and if so, why bother about anything but the visual aspects of the environment? It should however be possible for visitors to converse with one another as they walk around the gallery without disturbing other people. It should be possible to have "gallery talks" for small groups without disturbance to others. To make no provision in the gallery design for the control of the acoustical environment is to disregard one of several attributes that will make it successful.

A room (a gallery, an entrance hall, a washroom or any other space) that is finished entirely in hard, sound reflecting materials (marble, concrete, brick, plaster or glass) is likely to seem noisy to its occupants. Any sound generated in such a room will be reflected back and forth many times from these hard surfaces. The duration of the sound is thus prolonged, and it seems to come from all directions. Every little sound in such a space becomes a major episode. One cannot always tell where the sound source is, because the sound is reflected many times from the surfaces of the room. This in itself is annoying. Such an environment calls attention unpleasantly to any sounds made there, and deprives the viewer of the opportunity of "being alone" or of feeling the freedom to speak to others.

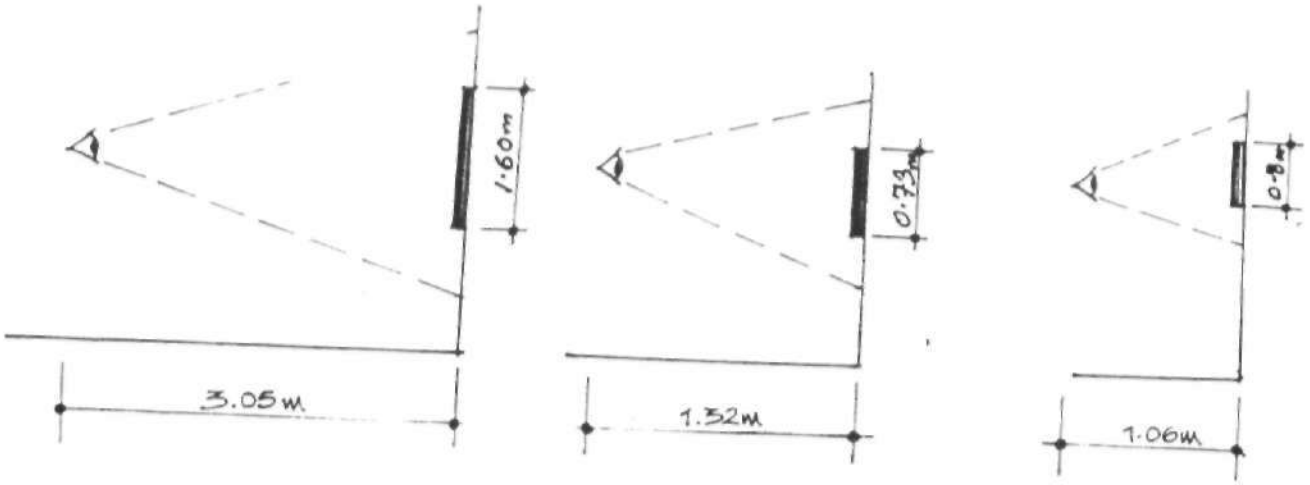
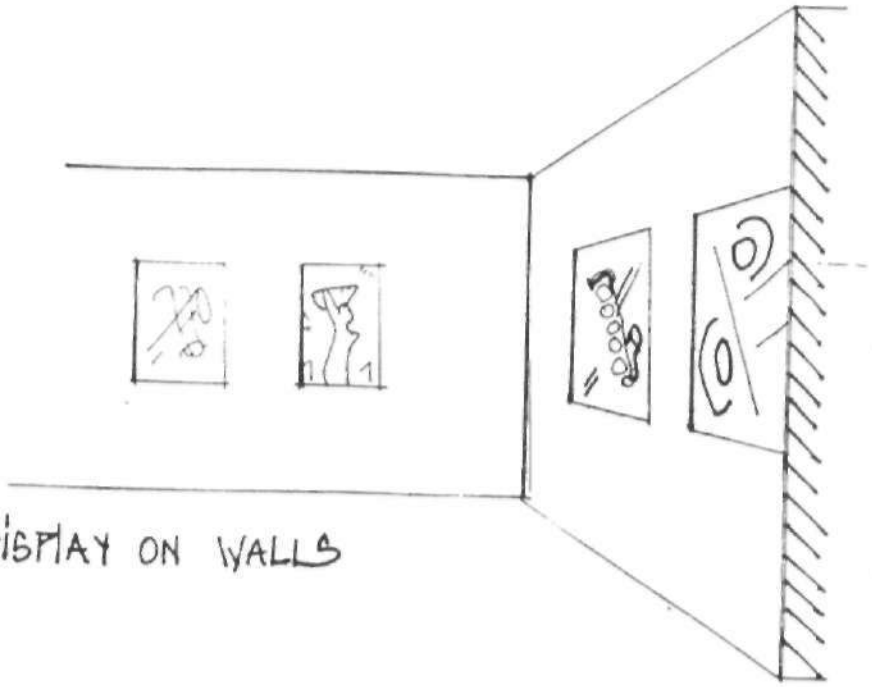
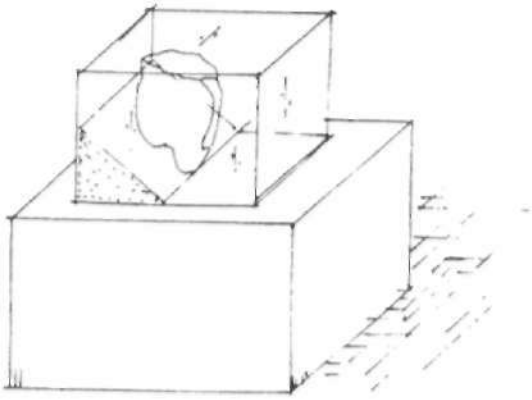


FIG. 5 — CONE OF VISIONS OF EYES



i- DISPLAY ON WALLS



ii- PEDESTALS

FIG. 6 — DISPLAY METHODS



FIG. 7 — A GOOD DISPLAY
- VISIBLE, UNOBSTRUCTED AND SHOWN WITH MINIMUM INCONVENIENCE AND DISTRACTION.

It is noted here that the gallery should not be only a visual delight, but an acoustical delight as well. Adequate treatment of gallery is thus necessary to reduce reflection. Sound absorption takes place when the molecules in the air moving to and fro i.e. sound waves, arrive at a porous sound - absorbing material and enter the interstices of the material. To provide adequate reverberation control in a gallery there should be an area of sound - absorbing treatment approximately equal to the floor area of the room. If for instance the entire floor is carpeted, there may be no need for other treatment. However, if the floor is hard surfaced, the entire ceiling might be covered with sound absorbing treatment. If both floor and ceiling are hard - surfaced, some wall areas must then be treated with a sound absorbing material.

3.3.5 LIGHTING (NATURAL AND ARTIFICIAL)

IBRA

It is impossible to overlook the importance of proper lighting in a gallery. Lighting plays an important role in design. The architect works with lighting as a design element to provide the proper amount and quality of light for each area. In the design at the gallery itself, the best lighting system is one that offers flexibility for changing exhibitions and programs. Visual discomfort such as glare and poor illumination should be avoided as the comfort of the visitor is as important as the proper illumination of works.

Natural lighting is preferred to artificial lighting by most curators and artists. The direction of the light has a great influence on the overall architectural design. If overhead lighting is chosen the exhibition sector can cover only one floor. When side lighting is chosen, the depth of the building from back to front is limited and if a north light is preferred, it is impossible to avoid a stereotyped positioning of the building from the initial stage onwards.

- SIDE LIGHTING

This permits multi-level design type and as such a large total floor area can be derived from little land space. However because of the fenestration on walls, wall area available for display is greatly reduced, as part of the wall is given up for windows. Also there is the effect of glare and because light is directed along the same axis as the viewer's eye level, no contrast is given and perception is thus made difficult. If, on the hand, the light is incident obliquely form above and the side, relative to the line of vision, perception is enhanced (Fig. 8).

- ROOF LIGHTING

The use of the total wall area is permitted in roof lighting. However, vertical design - type may not be feasible (Fig. 9). Also light incident from above generates shadows which hamper vision. Roof lighting may be preferred to side lighting because of large wall areas required for display. In such a case the incident light can be treated to improve it's quality and minimise the oxidation property of sunlight on works.

The treatment could be the use of:

- thermalux glass to remove colour distortion cause by the photos of day light,
- acrylic filters to remove ultra violet rays and
- adjustable reflective louvres to spot light display points and reduce glare.

Artificial lighting is quite expensive, and besides if it is not well designed it could destroy the appreciation of art works on display. Also the heat generated by this source of light could be a source of discomfort to visitors. The colour of light produced by artificial light source e.g. incandescent bulbs and fluorescent are not natural, thus it may not bring out the real qualities - colour and depth - of the works on display. Incandescent light is created from heat and thus has

a - red colour while fluorescent light has a blue colour. The lighting fitting itself can be a source of distraction in the gallery. From a survey carried out by Peter S. Kimmel and Mark J. Maves (1972), it was discovered that users preferred lighting systems that were integrated with an already - established element of the space, such as the structure. One reason for this could be that one dominant element protruding into the exhibit space provided more than enough distraction from the art works. It was not appreciated when the lighting system created another distraction.

With careful design however, and treatment with diffusers and filters, artificial light stands so compliment natural lighting (Fig. 11). The introduction of mechanical ventilation will take care of the generated heat. Where artificial lighting is the main source of light it will be possible to have the whole wall area for display.

By and large it is advisable to incorporate both natural and artificial lighting to harmonize the illuminating of the gallery. Here the natural lighting becomes an important factor in creating the tone of the space with artificial lighting providing basic illumination levels.

3.3.6 SECURITY

Galleries, by their very nature, must be security conscious. Security here embraces the building, its contents, staff and visitors. Items on display should be protected from fire, theft and disfiguration. During the hours when the gallery is open to visitors, guards can be positioned at strategic positions to ward off pilfering. Also items on display can be secured to their stands by mechanical means e.g. padlocks. Metal detectors may be installed at entrances to ensure that no weapons are carried in for safety of staff and visitors.

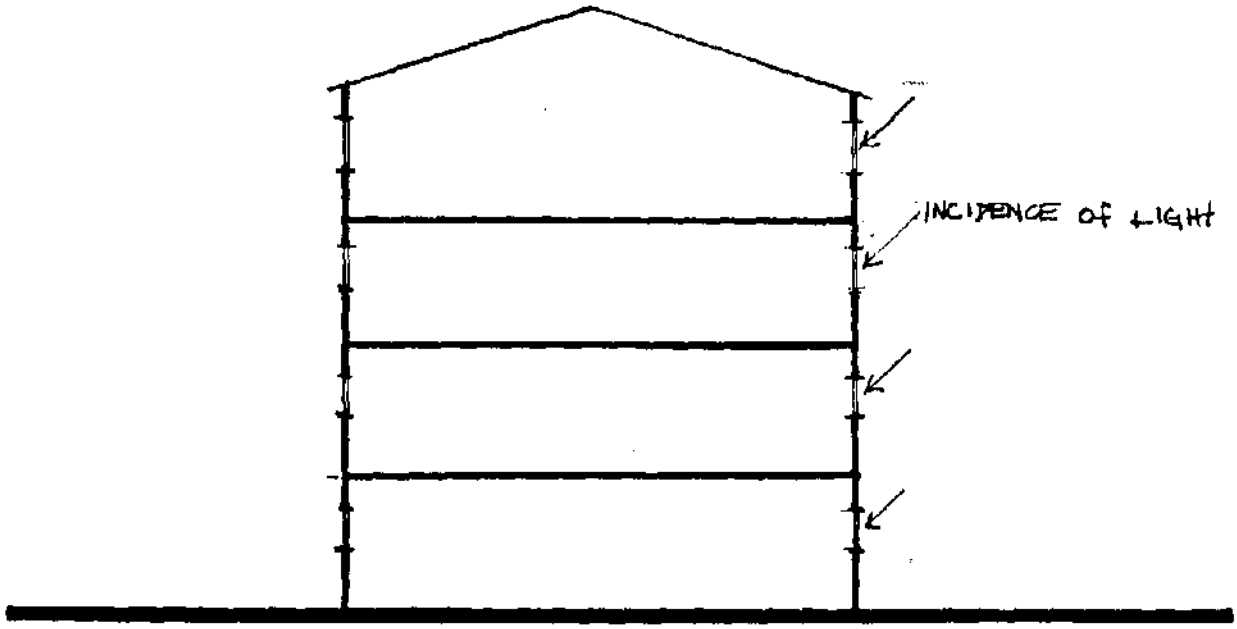


FIG. 8 — SIDE LIGHTING
- ALLOWS MULTI-LEVEL DESIGN TYPE.
- REDUCED WALL AREA FOR DISPLAY

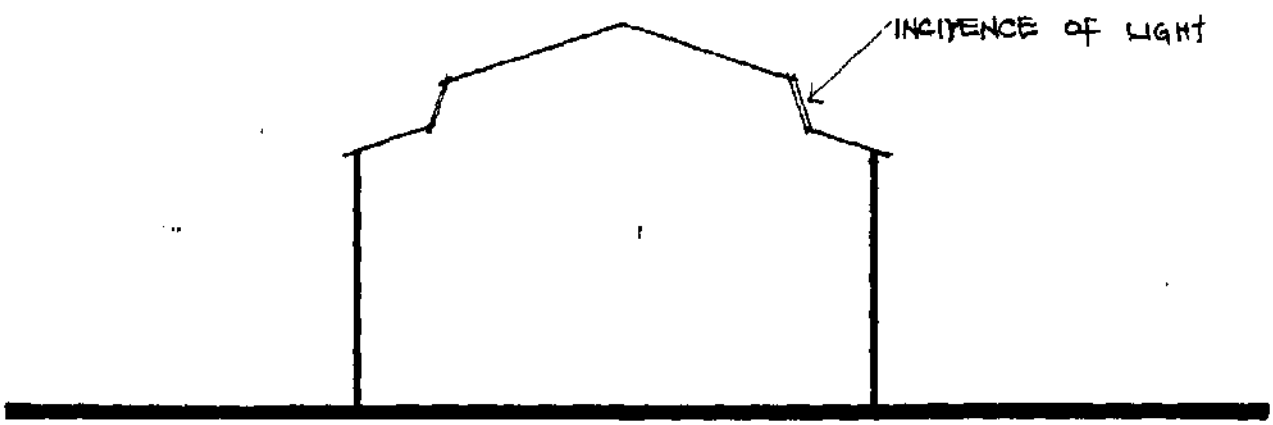


FIG. 9 — ROOF LIGHTING
- MULTI-LEVEL DESIGN TYPE NOT FEASIBLE
- USE OF TOTAL WALL AREA PERMITTED

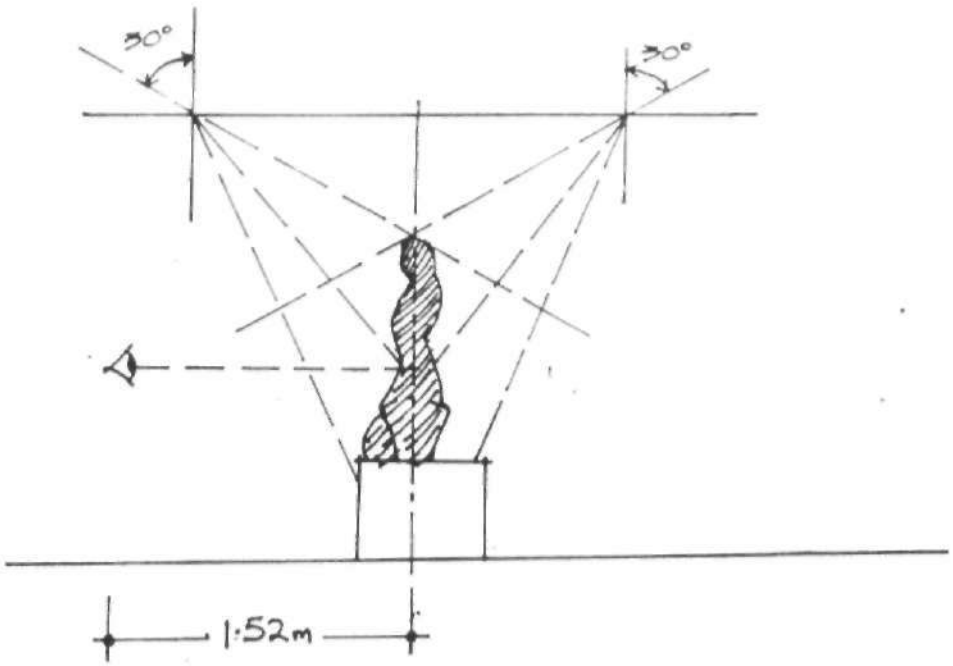


FIG. 10 — SCULPTURE LIGHTING ANGLES.

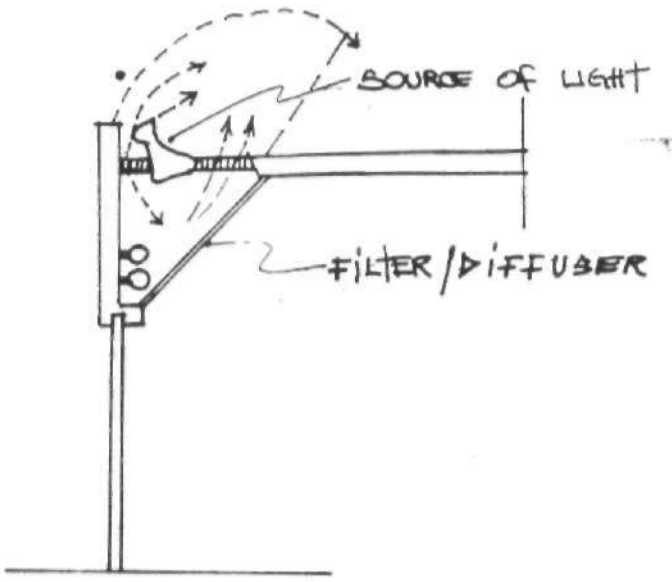


FIG. 11 — METHOD OF LIGHTING.

Further security can be achieved by the installation of infra-red detectors, pressure difference detectors and short circuit electronic security system at central security all connected to an alarm that goes off when activated. These are very useful for night security. In the case of fire, besides using materials that will not be easily inflamed for construction, smoke detectors and sprinkler systems could be incorporated.

3.3.7 STORAGE

A good gallery will have provision for good and adequate space "behind the scenes" for the organized storage of collections. It is the responsibilities of the gallery to care for all its collections, whether being exhibited or not. The well-known proportion, 40-40-20, means that of the total amount of space in the museum, 40 percent should be for collections, 40 percent for exhibits, and the remaining 20 percent for everything else (offices, rest rooms, hallways, janitor's closets, lobbies, auditorium, lunchrooms, workrooms, receiving room, carpenters shops, elevators, etc.). Obviously 20 percent may not be enough for all this. A more reasonable proportion might be 30-30-40. The main point is that at least as much space should be devoted to the collections that are not on exhibit as is in public areas where the exhibits are located.

The word 'storage' in context does not have the bad connotation of things out of or not in use. Rather a one-word characterization of proper storage is accessibility. This can be compared to stacks in a closed-stacks library.

3.3.8 CLIMATE CONTROL

Every exhibition gallery has an obvious responsibility to make certain that the objects will survive and will remain to communicate in the future. Deterioration of objects is caused mainly

by two factors; the action of the atmosphere and the effect of light. Clear air and a uniform environment at relative humidity (R.H.) of about 55% give the best conditions for the largest variety of items likely to be found in galleries.

Metals are, for instance, attacked by oxygen in the presence of moisture and this is hastened if hygroscopic particles of dust, fabrics or salt adhere to the metal, absorbing the water vapour in the air. Stone is attacked by acids and salts in the presence of moisture; these move inwards and outwards as the humidity level changes and this movement produces stresses which cause break-up. The growth of fungi and moulds usually occurs if the relative humidity is above 70% and temperature is less than 20%. This particularly affects wood, fabrics, canvas among others. To reduce the effect of climate conditions it becomes necessary to either by natural or mechanical means preserve stable climatic conditions and exclude as much pollution as possible.

3.3.9 ANCILLARY FACILITIES

For the smooth functioning of the gallery, some appendage facilities need to be provided. These include, administration offices, library and studios, lecture rooms and auditorium, rest rooms, shops, workshops, car parks and so on. All these are support facilities which will aid the all important appreciation of the gallery work.

3.4 SPACE ORGANIZATION

The functions of the gallery revolve around the notion of relationship; relationship between the objects on display and the visitor on the one hand and between the gallery staff and both the objects on display and the visitors on the other. There relationships are determined by the essential aim of the gallery, and hence the nature of the functions to be fulfilled if that aim is to be achieved . In a typical exhibition gallery, spaces are organized in the form of specially

defined areas to carry out these functions. The areas are basically public, administration, and service areas.

i) Public Areas: These areas handle the general and special reception, permanent and temporary exhibitions, reading rooms, lecture room, restaurant, garden, studio and auditorium or multi-purpose hall.

ii) Administration Areas: Here management conservation, documentation and general running of the gallery is handled.

iii) Service Areas: In these areas are workshops, staff premises, technical services and parking.

The most suitable location for the areas relating to a particular function is determined on the basis of specific criteria peculiar to each activity.

3.4.1 PUBLIC AREAS

i) General reception.

The reception of the public should be at street level, on the some level as access to gardens and car parks. Entry should be such as will attract people into the gallery.

The reception area is not a mere ambulatory. It also provides the following function; relaxation, information, conveniences, sale of items and tickets etc.

This implies that the reception should be able to function independent of the display part of the gallery, and may be isolated if desired. The main axis of movement through the gallery both vertically and horizontally begin and end here, making the reception a bearing.

ii) Permanent and temporary exhibitions.

The function of presentation or exhibition covers all the activities facilitating a direct relationship between object and visitor at the cultural, recreational or aesthetic level. The area in which this relationship occurs form the most important nerve centre of the gallery. There must be ready access to these areas from the general reception area. They are also in functional relationship with the storage areas and workshop even though these are isolated from them. Public means of access to the exhibition areas should be easily visible. Areas for permanent and temporary exhibitions are separated but adjoining, and the architectural setting should permit as much modification of the interval space as possible. As they are meant to hold large numbers of people moving about freely, the area needs to be spacious. The flow of movement should be fluid and easy. Strict surveillance should be enhanced against fire and theft.

iii) Reading and lecture rooms.

The function of reading and reference, usually in a library, may concern both staff and public alike and thus could be shared. These area need to be specially placed away form the main flow of movement, to reduce noise. They should however be easily accessible to both the offices and reception areas.

iv) Other events related to exhibits.

Areas set aside for other events related to exhibits often need to be 'Open Spaces', very flexible and without restrictions. They are strictly isolated from the other activities and may sometimes be in the open air.

v) Restaurant.

This covers all catering. They are usually isolated from the other activities in the gallery for reasons of both comfort (smell, noise etc.) and of security, because in some cases it

may open beyond normal exhibition and office hours, as well as functional reasons.

vi) Multi-purpose hall.

This provides for specially organised events for larger groups of people. This include performances, receptions, workshops amongst other uses. The hall could even be hired out to generate fund on a predetermined basis.

3.4.2 ADMINISTRATION AREAS

i) Administrative and Curatorial Offices.

Office activities cover several functions - personnel management, welfare services, budgeting, general services, etc. These areas may be partitioned offices (individual offices), semi-open plan, or open plan. In the definition and organization of these areas, only functional inter-service relations are taken into account.

Curatorial activities cover all the practical and technical tasks involved in the proper functioning of the gallery.

KAMUZU INSTITUTE LIBRARY

ii) Archives.

The area set aside for archives may be outside the general office area but should preferably be in direct and easy access to it.

iii) Sales.

These areas are located in reception halls and call for no particular specifications.

iv) Information and Orientation.

Depending on the size of the building and the adequacy of direction, at certain main intersections, there may be information and orientation points to back-up the facilities provided in the general reception area.

3.4.3 SERVICE AREAS

i) Workshops.

This term covers all areas in which production functions are carried out, that is building maintenance, restoration of exhibits, exhibition preparation and handling. Workshops may open directly to the outside, but it is preferable to have an intermediate buffer area which can be subject to supervision, in the form of loading and off-loading bays.

All electrical, air conditioning, plumbing and security and emergency systems are catered for in this section of the gallery complex.

ii) Stores and reserves.

Although their function is the same, it is necessary to distinguish between goods storage and art reserves. Stores serve for stocking ordinary consumer goods necessary for the proper functioning of the gallery. The reserves are devoted mainly to the storing of exhibits. Both should however be located between the areas they serve and the delivery.

iii) Parking.

This concerns both public and services. It includes parking for private vehicles and delivery vehicles. Points for service vehicles must respect special security regulations. Off loading areas should be directly connected to storage and reserve, to ease supervision for security.

The car park for private cars should be placed so as to minimize security problems and involve only a short walk to the reception areas.

CHAPTER 4



CASE STUDIES

4.1 NATIONAL GALLERY OF ART, EAST BUILDING WASHINGTON D.C.

The East Building of the National Gallery of Art, Washington D.C. was conceived as an extension to the old National Gallery and to provide such functions as display of art collections, storage of works, sales, education and recreation.

GENERAL HIGHLIGHTS AND FEATURES

The building, designed by I. M. PEI was opened in 1978. Leoh Ming Pei is an architect with a Chinese background but schooled and practices in America.

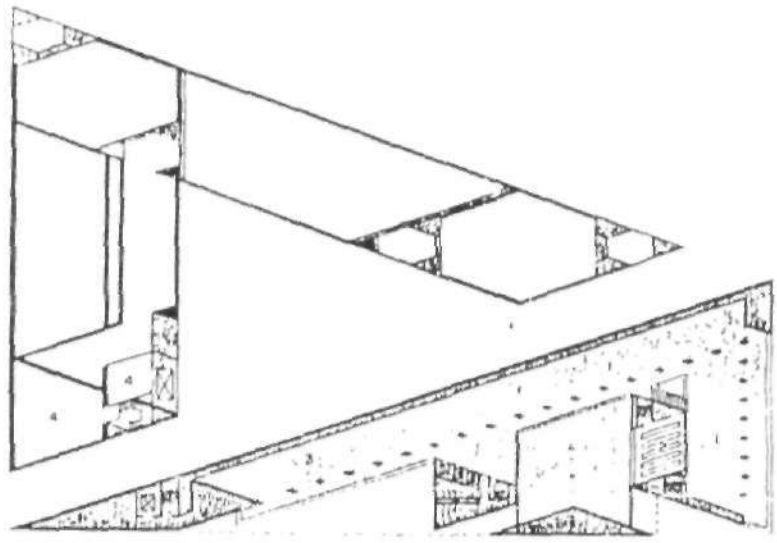
The design was informed by an inescapable Chinese sensitivity to light and space and a subtle control of how the user experiences a work of architecture. It is intended to be both an extension of the original museum and a centre for scholarly research.

The main structural material used for the construction is reinforced concrete. It is finished in pink Tennessee marble, cut into 75mm thick panels, that hung as a veneer on the reinforced concrete structure. The building is both monumental and animated, and has all the effects of the modernist - monster scale, large spread of plain marble walls, broken by curtain walls ordered geometrically and massive exterior walls.

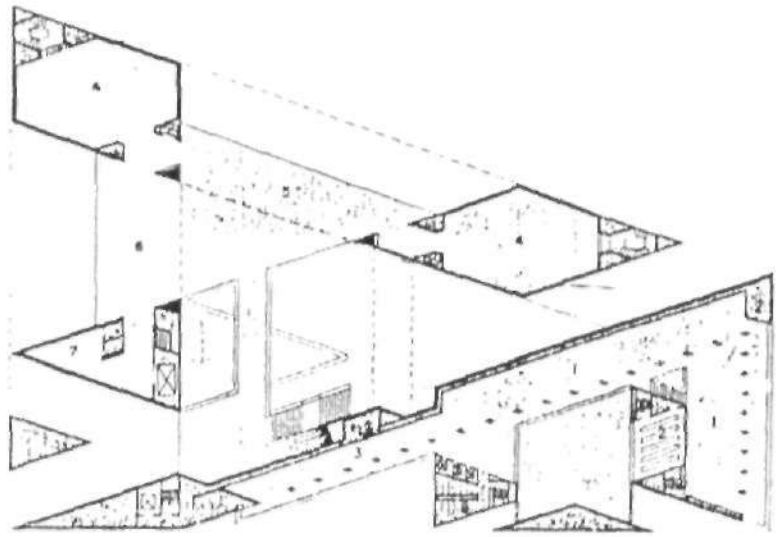
DESIGN HIGHPOINTS

- The form is a composition of basic triangular geometric shapes.
- The public entrance receives added emphasis from an enormous bronze sculpture, by Henry Moore, that stands like a sentinel to the left of the opening.

- The Gallery area of the structure is made up of 4 levels of three 33m high towers at the corner of the triangle.
- The towers were shaped like parallelograms and the acute angles in each would have created some impossible spaces in which to display works. Profiting from this adversity, the architect decided to wall these angles off, creating 3 hexagons, (each with 6 obtuse angles, all favourable to displaying works), and to use the left over corners for elevators, staircase, and utility lines.
- The Gallery areas in the towers were deliberately left unencumbered so that curators would be able to customize them according to the needs of a given exhibition.
- The uppermost ceiling in the 3 towers were equipped with hoists so that they could be raised or lowered according to the scale of the art on display.
- The study wing of the gallery is 7 floors with a 22.6m high triangular court in the reading room. This center has offices and a library for about 100,000 books and a large number of slides and photographs.
- A courtyard, more like an atrium 24m high, which is roofed with a skylight, is enclosed by the towers, to exploit the drama of the volume, the entrance to this space was deliberately made low. The visitor thus moves from a compressed environment to one that seems to explode. It is intended that the space be not only spectacular but purposeful. And the main purpose, in addition to providing for the display of art, is to give visitors a place in which to orient and refresh themselves.



LEVEL 5

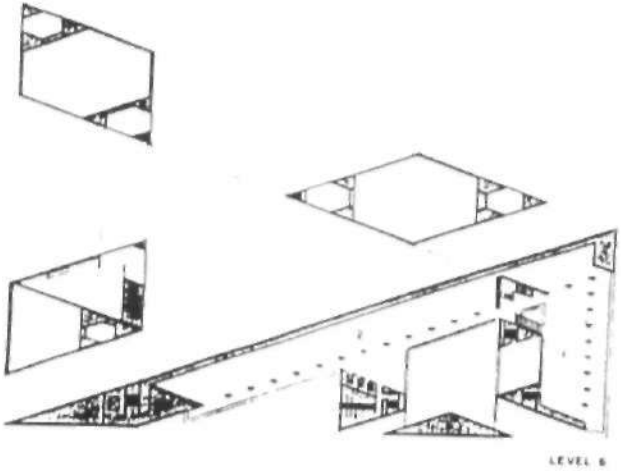


LEVEL 2 MEZZANINE

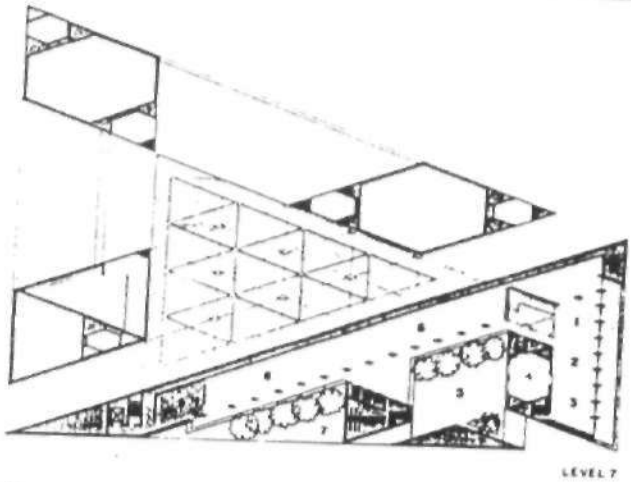
LEVEL 7

1. Assistant director
2. Director
3. President
4. Board room
5. Terrace
6. Offices
7. Roof garden
8. Refectory
9. Kitchen

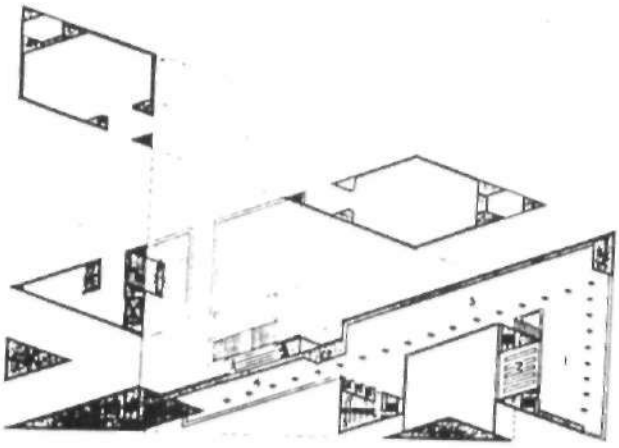
FIG. 12 — PLANS OF THE EAST BUILDING



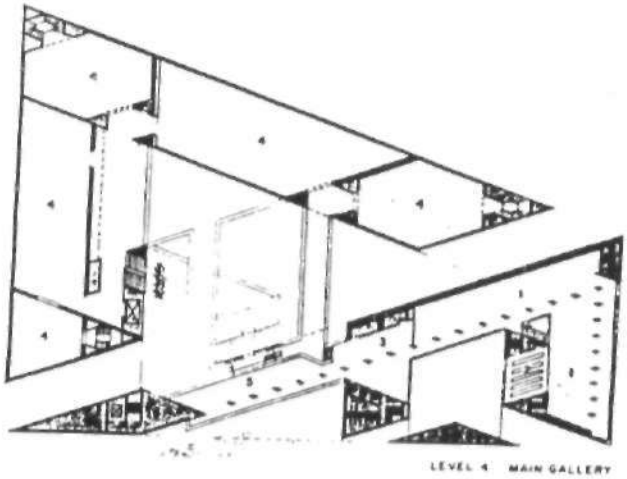
LEVEL 6



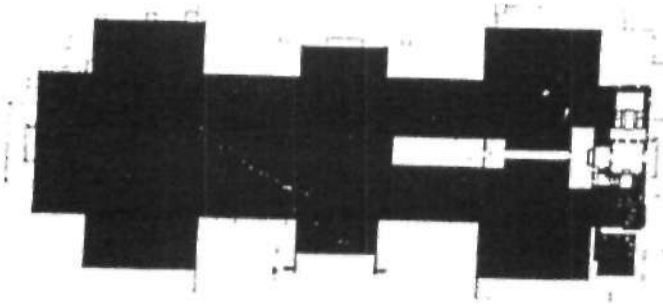
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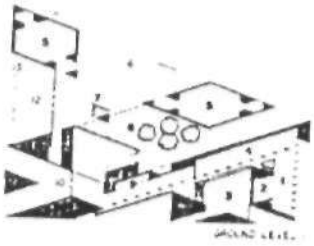


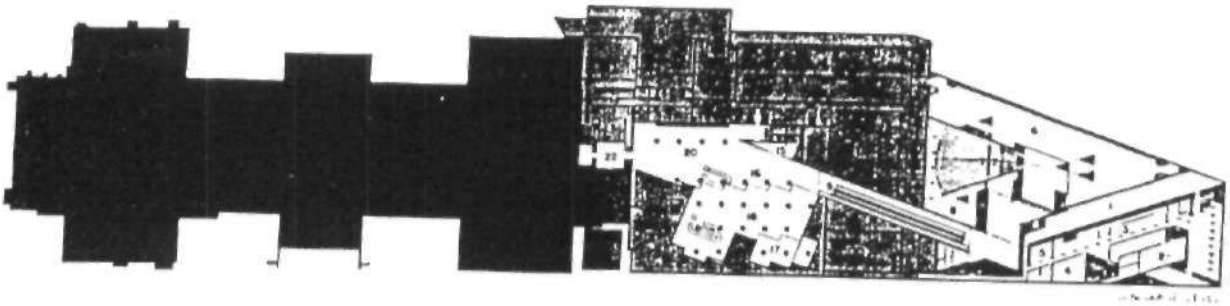
LEVEL 3



LEVEL 4 MAIN GALLERY







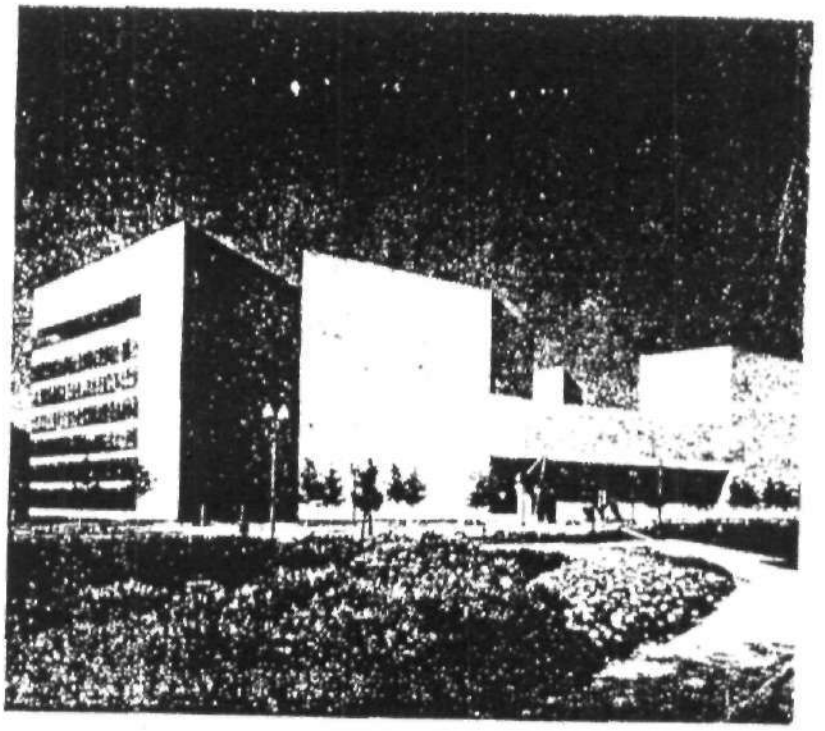


PLATE 2

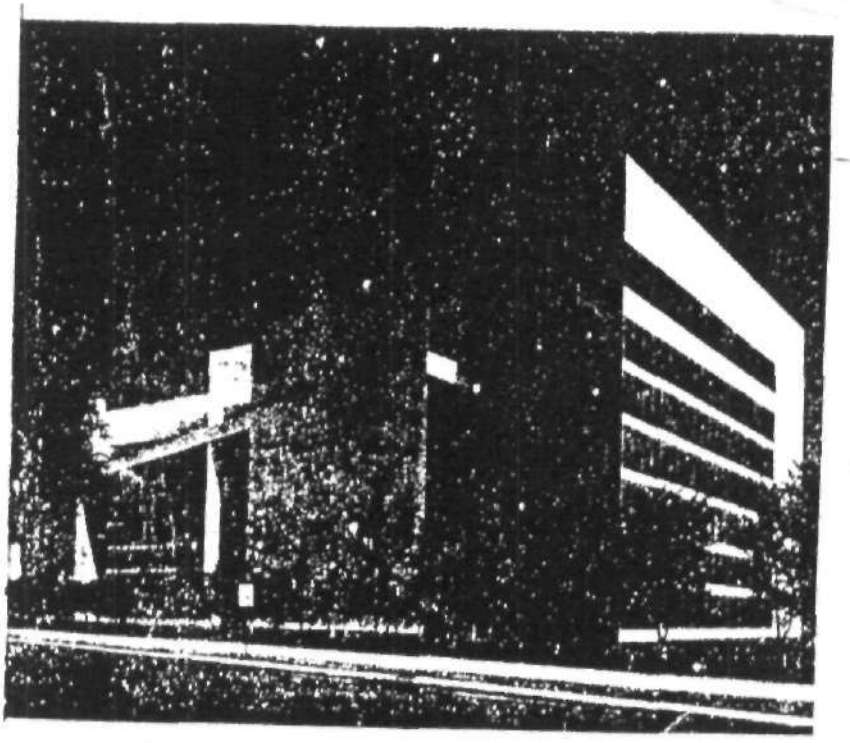


PLATE 3

PLATES 2 & 3 — VIEWS OF THE NATIONAL GALLERY OF ART, EAST BUILDING.

DEMERITS

Although the East Building to a great extent is responding to its functional needs the following are short comings observed.

- An unnecessarily large area of floor space is used for services because of the acute angles of the structure,

- The extensive use of reinforced concrete clad with marble is reflected on increased construction cost.
- It is unfortunate that the building gives no impression of the activities housed within it,
- The absence of green areas and soft landscape in the environment makes the general setting very artificial.

4.2 SOLOMON R. GUGGENHEIM MUSEUM

To understand the situation as it exists in the scheme for the Guggenheim Museum, one has to imagine clean beautiful surface throughout the building, all beautifully proportioned to human scale.

The museum designed by Frank Llyod Wright was a deviation from the more conventional museums of fixed rectangular rooms and corridors, which are unsuited to sequential viewing. Here Wright twisted a quarter mile- long gallery, around a central well, into a spiral ramp of 3% grade down which visitors ambled after an elevator ride to the top.

The walls and spaces of the museum are in substance and effect slanting gently

outward forming a giant spiral. Insitu concrete was the main structural material for the large, curved surface of the building. The ramps are like a coiled spring which tends to support itself, stabilized by occasional piers-without interior posts.

MERITS

- The museum achieves the objective of showing an entire collection and at the same time the development of a painter or an art movement over time _ expressing continuity, change, and totality all at once.
- Even though windows are unnecessary in a museum plenty of natural light was provided. The huge skylight supplemented by window slits under the ramp provided unusually abundant natural light.
- The cone shape of the building with the large spirals at the top, leaves ground space for small sculpture gardens and parking, in an otherwise tight site situation.

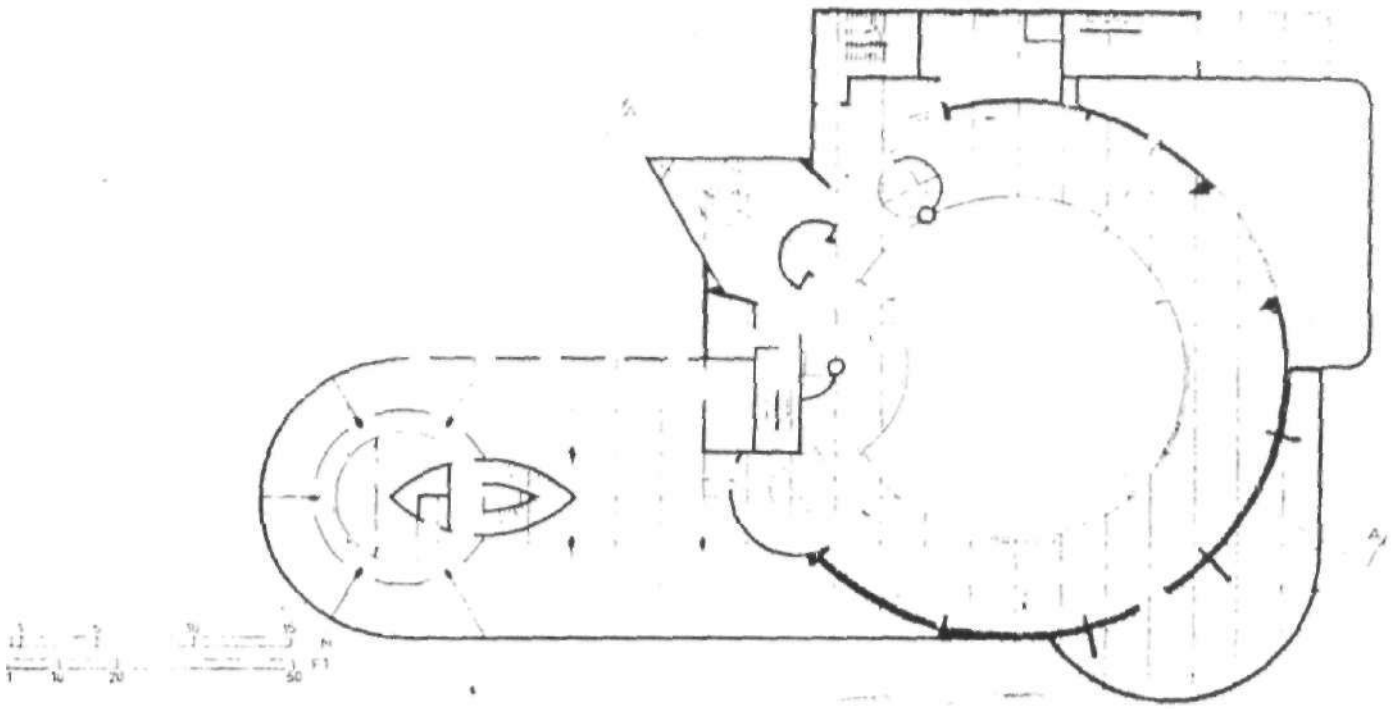


FIG. 13 - PLAN OF GUGGENHEIM MUSEUM

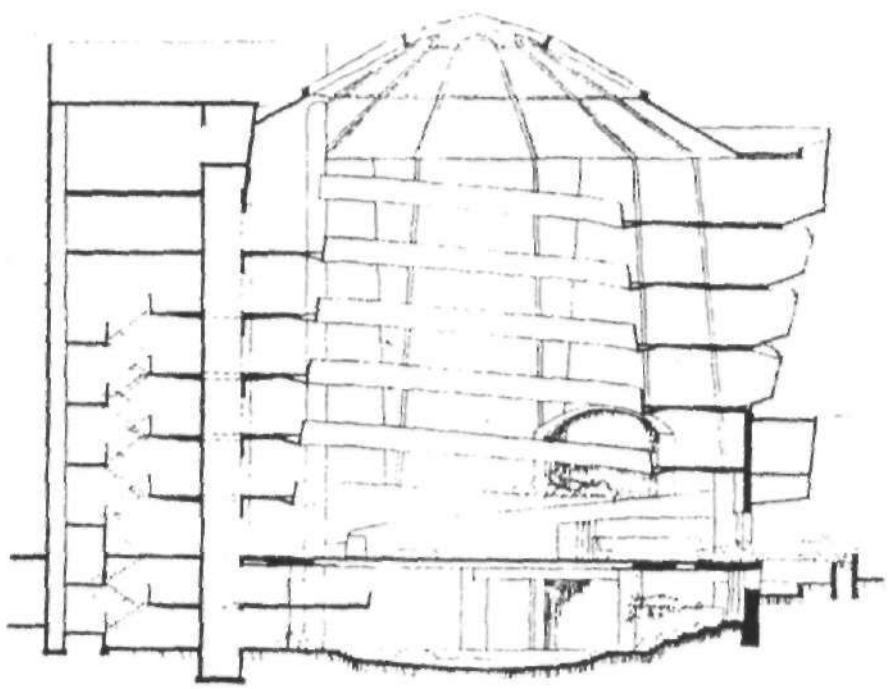


FIG. 14 - SECTION A-A

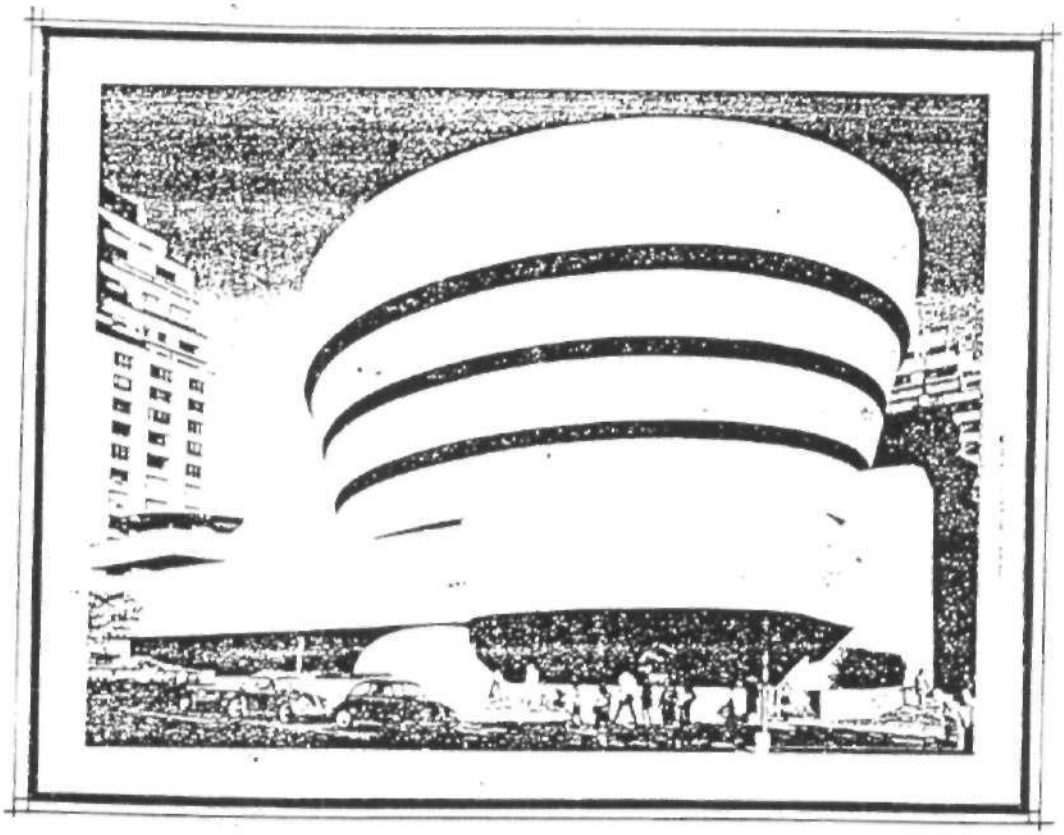


PLATE 4 - THE GUGGENHEIM MUSEUM
- GIVES THE FEELING OF A MULTI-STOREY CAR PARK

DEMERITS

- One major shortfall of this museum is that looking at the building, one has a feeling of a multi - storey car park. It does not readily reveal it's function;
- The land constraint necessitated several floors of galleries, which would otherwise have been spread over well landscaped ground,
- From the inside, there is no view of the outside. This may create a boring effect on viewers;
- The visitors have to stand inclined on the ramp to view works on display. This may not be very comfortable;
- Expansion is almost impossible in the complex.

4.3 NATIONAL GALLERY OF ART, LAGOS

The National Galley of Art is currently housed in the National Theatre, Iganmu Lagos, Nigeria. Located at entrance 'B' of the complex, the gallery has as its nucleus the National Galley of Modern Art.

The gallery is structured into two segments,- a lower and an upper floor. In the lower floor are the Portrait Gallery which contains portraits of some distinguished Nigeria historical figures and the leaders of the post independence Nigerian State and Governments. It is like a Hall of fame. Next is the unity section, which runs from the lower floor to the upper floor and highlights the pioneers, heroes and heroines in the literary, performing, theatre and the visual arts.

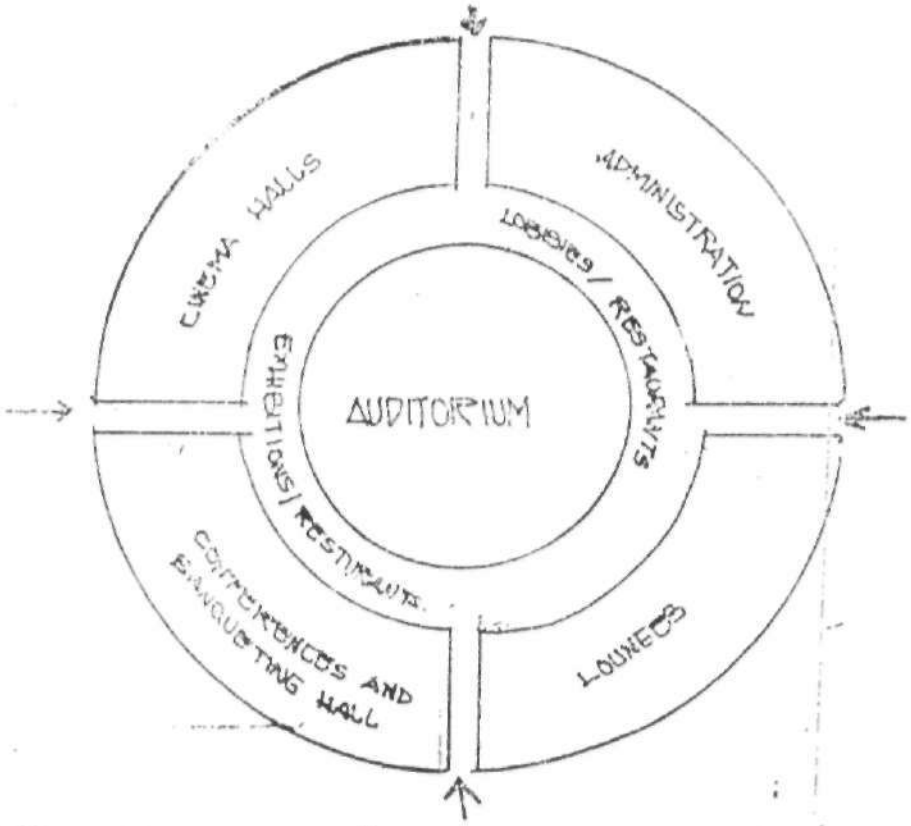


FIG. 15 - CONCEPT OF THE THEATRE

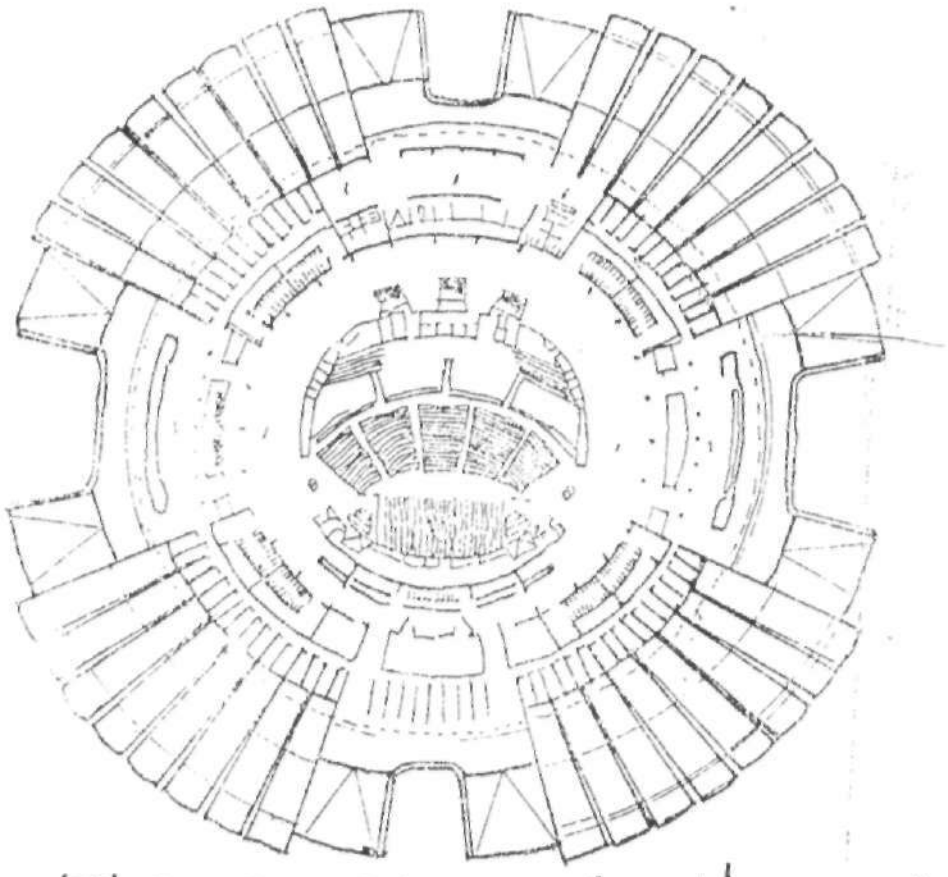


FIG. 16 - FLOOR PLAN (NATIONAL THEATRE)

On the upper floor are works of the Masters, the sculpture gallery, ceramics gallery and the Art from other lands which is located in the terminal section of the upper floor of the gallery. The General works and paintings' section contains further works and paintings of distinguished Nigerian Artists and is located on the lower level.

There is also the National Studios of Modern Arts, an ancillary to the National Gallery, which is an additional government assistance to develop the country's contemporary visual art. The studios are located in one of the existing bungalows on the National theatre premises. It houses reputed professional artists, executing art projects of various dimensions and mediums, from whom up - coming artists may benefit.

The Gallery is making the best possible use of facilities available to it. Gross demerits, however, mitigate against the smooth functioning and running of the National Gallery of Art. These include:

- Lack of adequate space for exhibition of works,
- Very little space available for both administration and storage of works not on display,
- Absence of educational facilities - library and lecture rooms,
- The enclosure of the gallery in the deeply planned theatre complex which excludes natural ventilation and daylight. Infact visitors are not allowed into the gallery when electric power fails. And this happens at any time.
- The National Studios, an ancillary to be gallery, is located some distance away from the gallery making it clumsy to inter-relate.

4.4 NATIONAL MUSEUM, LAGOS.

This museum is the biggest in Nigeria, and also the administrative headquarters of the other museums in Nigeria. It is located on King George V Memorial Park, Onikan, Lagos and is a stone throw from the Tafawa Balewa Square.

The design employs a courtyard which is used as a sculpture court, and is spread over two floors. Amongst the facilities provided are administration offices, library, workshops, galleries, stores the museum kitchen, crafts and gifts shops and a laboratory.

The plan form is simply rectilinear with a simple gable roof. The building looks institutional but may not be said to be monumental.

The National museum houses different works of art from various past civilizations. The main building houses the major museum exhibits and has a small gift shop in the foyer. The major attractions are the internationally acclaimed exhibits of "2000 Years of Nigerian Art" , and on the first floor, a gallery room containing Benin art. Other galleries are used for temporary exhibits which are staged from time to time.

On the right side of the main building are the museum kitchen, Exhibition of Governments yesterday and today, and a little green areas for relaxation.

MERITS

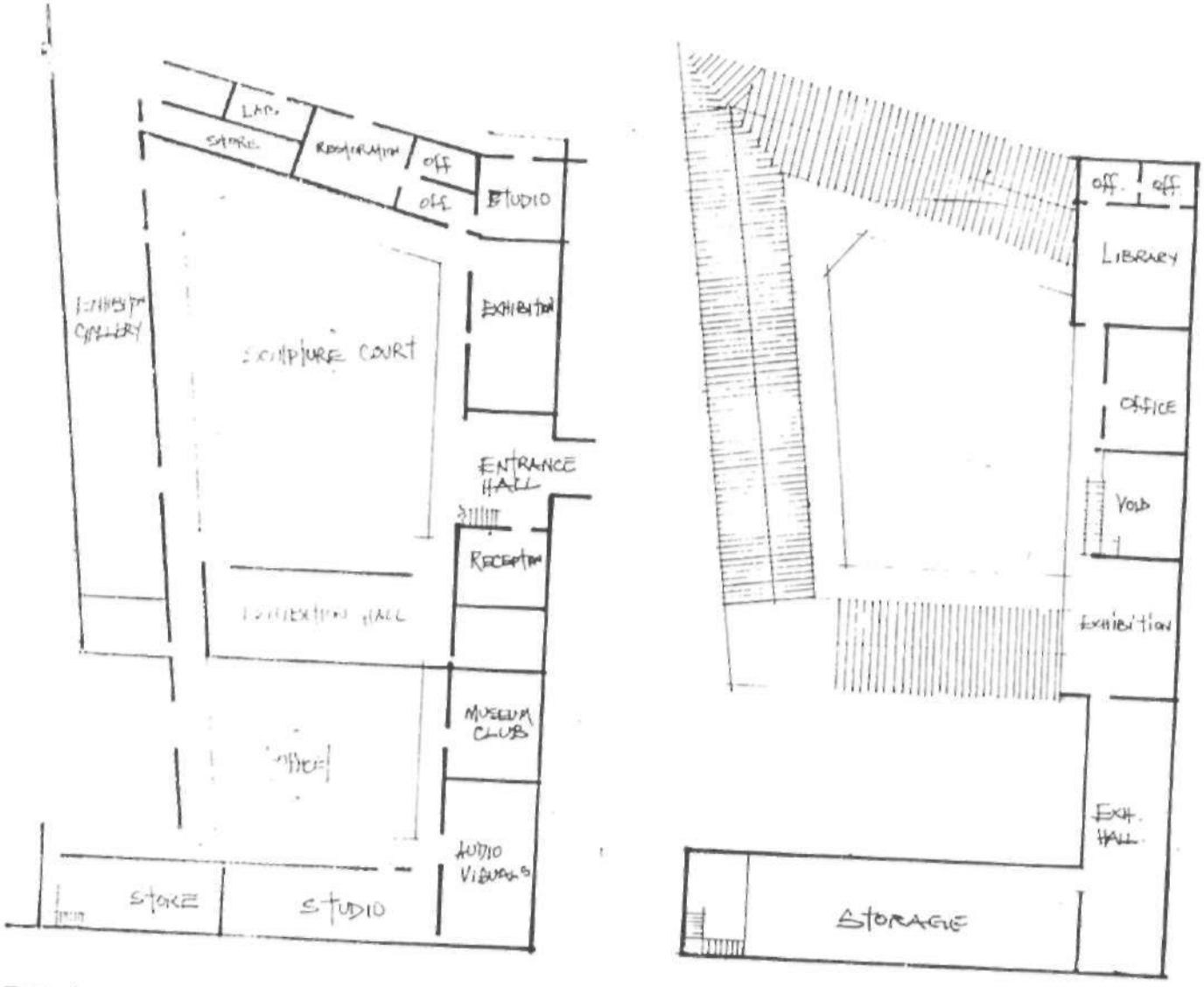
- The location is very ideal for the museum and the beautiful vegetation around gives the environment a cooling effect.
- Although most of its work is now administration, there is ample space for display of objects;
- The museum kitchen gives an added exposition in traditional Nigeria dishes, and allows for periodic theatre performances
- Every visitor has the opportunity of going home with a souvenir after

visiting the crafts and gifts shops which sell at moderate prices.

- The design of the main building ensures an adequate amount of lighting and ventilation in the areas where they are compulsory thus minimising the need for air-conditioning.
- Access to the facility is easy for both private and public transport and pedestrians.

DEMERITS

- The building does not look impressive, especially for its purpose which is monumental;
- Except for the sign board with NATIONAL MUSEUM inscribe on it, the building may remain unnoticed because it is set in within the site and obscured by the trees in front and the fence.
- The complex lacks a proper hall which can serve the performing arts as well as generate revenue for the museum as a community centre
- Proper advantage is not taken of the site especially in the foreground. It looks bare and unimpressive, lacking anything particularly artistic.



GROUND FLOOR PLAN

FIRST FLOOR PLAN

FIG. 17 – NATIONAL MUSEUM, ONIKAN, LAGOS

4.5 INFERENCES AND THESIS POSITION

Sequel to the studies so far made, it is the thesis position that for a gallery to function properly the following points need to be considered:

- The environment where the gallery will be located should be large and amend itself to being used as a recreational park. This factor greatly encourage public participation;
- The building housing the gallery should be able to invite visitors and put them in a receptive frame of mind. The architecture should thus encourage contemplation and stand out as a monument in itself;
- Within the building, a situation where it is possible to perceive many activities at the same time is preferred. This greatly enhances the unfolding of displayed items creating an interesting effect of anticipation;
- Spaces should be unencumbered, to allow for variations in display methods;
- As much light as possible should be allowed in even though many objects are best seen under treated natural or artificial light;
- Sufficient space for storage and other ancillary activities will greatly aid the gallery's performance;
- Where a community hall is located within the environment, more unlikely visitors are encouraged to take advantage of the gallery and its facilities.

CHAPTER 5



STUDY AREA

5.1 THE NIGERIAN NATION.

All over the world artists have emerged each with their own peculiar form of art expressions. Nigeria has indeed made a noticeable mark in the world of art through her varied and rich art content.

Nigeria is located in West - Africa, and is bounded by the Gulf of Guinea in its Southern shores, while the Southern edge of the Sahara desert marks its northern frontier. To the West is the People's Republic of Benin and the United Republic of Cameroon is her eastern neighbour.

The geographical entity called Nigeria has a short history. This started in 1914 by the amalgamation of some Africa states into one territory under a single administration. Nigeria was at this time a British colony governed by indirect rule, a result of the notorious 'Scramble for Africa'. The yoke of colonialism was broken by the uniting of Nigerians to form a singular force. With improvement in economy and increased political skills, total independence was won in 1960. Three years later, in 1963, Nigeria became a Republic.

Nigeria indeed is a land of infinite variety. There are about five major vegetation belts ranging from the Mangrove, and Rainforest in the South to Guinea, Sudan and Sahel Savannah up north. Variations in soil and Climate make it possible for Nigerians to produce a wide range of different crops - -food and raw materials for local consumption and export. There are 36 states in Nigeria which accommodate the over 250 ethnic groups in the country. The major

ethnic groups are Yoruba, Hausa, and Igbo. The Lingua Franca is English which has also been indegenized to form another more widely spoken language "pidgin English". There is however a recent move to make french a compulsory language in the primary, secondary and tertiary school curricula as a second National language. Nigeria is a secular state where Christianity, Islam , and various other traditional religions and sects exist and their adherents have liberty of worship.

Large mineral resource abound, prominent among which are crude oil, tin, iron, bitumen, bauxite and limestone, and these are being explored for export earnings. Nigeria is one of the world's major producers of oil and a member of OPEC. Revenue from oil especially is towering and is channeled into various capital projects.

The people of Nigeria are beautiful, receptive and creative. In the Southern Cities of Oyo, Ibadan, Ife, Benin amongst others, great art traditions of sculpture, painting, weaving, and various crafts have been explored and are of world re-known. There is also the art trend of geometric - patterned ornaments, pure geometric forms and lines, employed in designs on buildings especially as wall murals, which are usually very colourful. These can be noticed around the country. Up north, there are various forms of arts and Crafts - pottery, leather works and textile, just to mention a few.

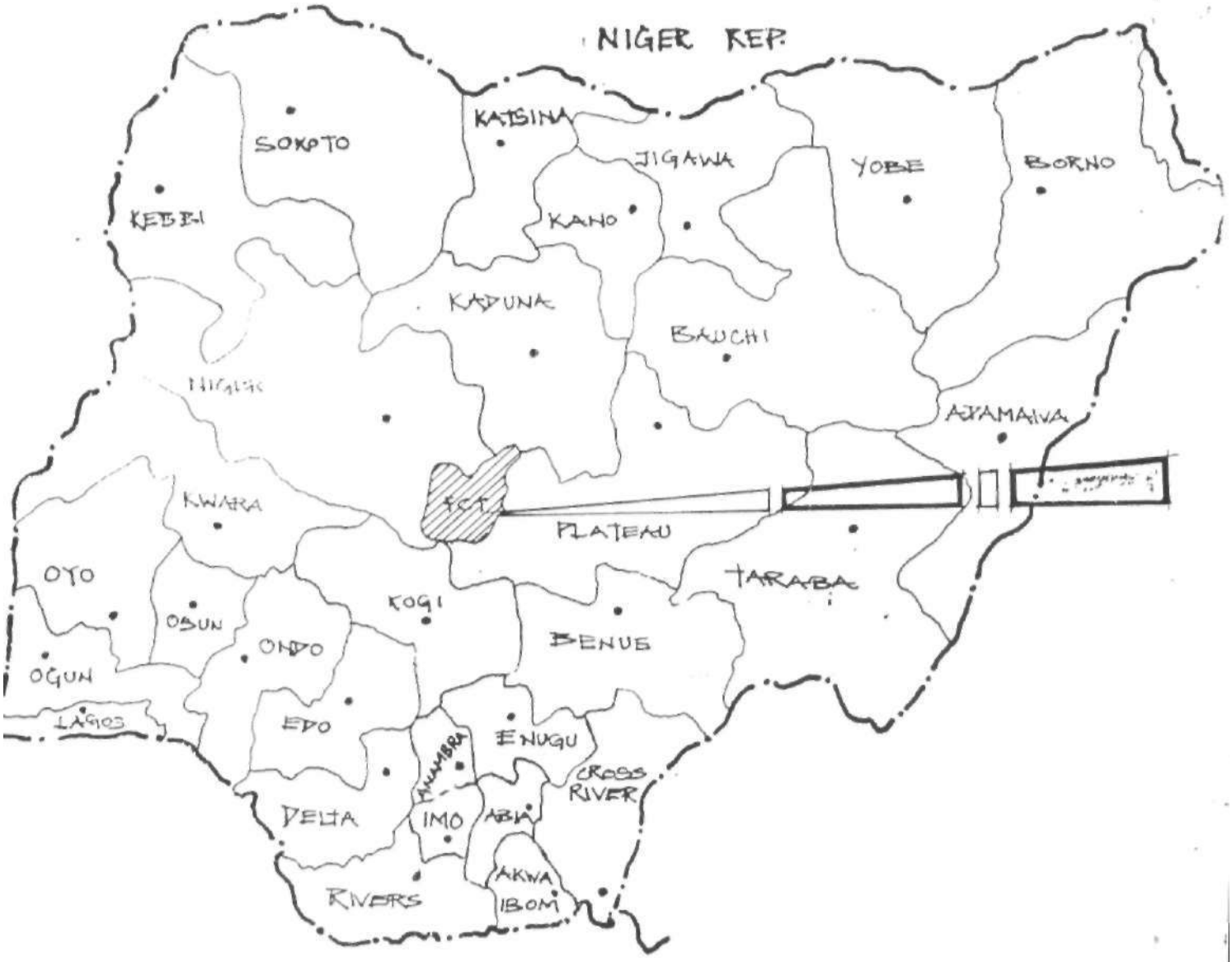


FIG. 18 MAP OF NIGERIA
- (F.C.T., ABUJA ARROWED)

Architecture in Nigeria has developed through time using building materials produced from raw materials available locally and imported ones too. The traditional building styles have been influenced by culture and custom, climate, available materials and level of technology. With the divergent ethnicities it is difficult to uphold a single architectural style.

In the South with communal living and where privacy is less emphasised, it is common to find courtyards and free entrances as focus of typical house designs. However in the north, in terms of content, the traditional hierachy and privacy is more emphasised and therefore space is more emphasised with ante - rooms (Zaures).

Climate also has its influence. All the elements of climate in varying combinations and intensities make different demands on individual buildings. They influence both design form and choice of materials, giving rise to different inclinations in the different climatic regions in the country. For example the north is characterised by thick walled buildings with small openings to reduce penetration of solar heating while in the South the reverse is the case.

It is however the thesis position that despite the variations mentioned above, there is still a meeting point for all the architectural styles expressed in the country and this lies in the influence our rich culture and decorative arts. An extensive exposition of the decorative motifs of indegenous art trends as morals or reliefs bares an identity that can be said to be truly Nigerian.

5.2 LIVING IN NIGERIA

Even though Nigeria is a fast developing nation, the old and new still co- exist in mind bugling harmony. Nigeria was a land of predominantly farmers and Craftsman who eked out meagre sustainance in their settlements. The people lived in simple houses, got water from wells, are very hospitable and cared for themselves medically by herbal remedies. Living was warm, cordial and enhanced by the extended family system.

The Nigerian landscape today is replete with modern state of the art houses supplied with electricity and pipe-borne water and other services. The cities are ever expanding - Lagos, Ibadan, Ife, Ilorin, Port-court, Enugu, Benin, Kaduna, Kano, Jos, Akure, Makurdi and Abuja, just to mention a few. Hospitals provide modern health care services; Industries and institutions provide well paid employment; entertainment is encouraged and enhanced by theatres, stadia and few galleries around.

Education from primary school to University level for Nigerians in diverse fields as architecture, medicine, engineering, art, law, humanities and social sciences have increased the basic standard of living of the people. It is interesting to note that even with the far reaching advancements, developments and improved standards of living, much of the old (traditional) values still exist in the area of crafts, dance and literature (folk art). Folk art is an essentially naive, non academic, frequently untrained type of art, founded on traditional techniques and concentrating on things rather than on idea. Contemporary art forms have also come into focus especially in the performing and visual arts with a background that has an appeal primarily to

the intellect. This, no doubt, is as a result of trained professionals graduated by the various institutions of higher learning across the country.

5.3 ABUJA, THE CAPITAL CITY

Abuja is conceived as a metropolitan city with all the diverse ethnic groups in Nigeria. The central location being justified as the seat of the National Government where all Nigerians are supposed to have equal access to. Nigeria's multi - ethnic constitution is reflected in the choice of Abuja as its culturally neutral capital. In fact one can dare to say that Abuja is a "mini Nigeria".

In October 1975, the Federal Capital Development Authority was established by the Federal Military Government. It was charged with the task of developing a new capital for Nigeria. After several proposals and feasibility studies, the committee headed by justice Akinola Aguda chose the present site of Abuja as the Federal capital for the country. Since then, large scale developmental projects in the form of roads and infrastructures, office buildings, hotels, schools, hospitals, residential buildings among others have been built. The construction was championed by government, the organized private sector, and individuals.

After the eventual move of the seat of government to Abuja in December of 1991, there has been an increased effort to install more facilities and infrastructures to meet the expanding needs of the people in a bid to project the image of the nation.

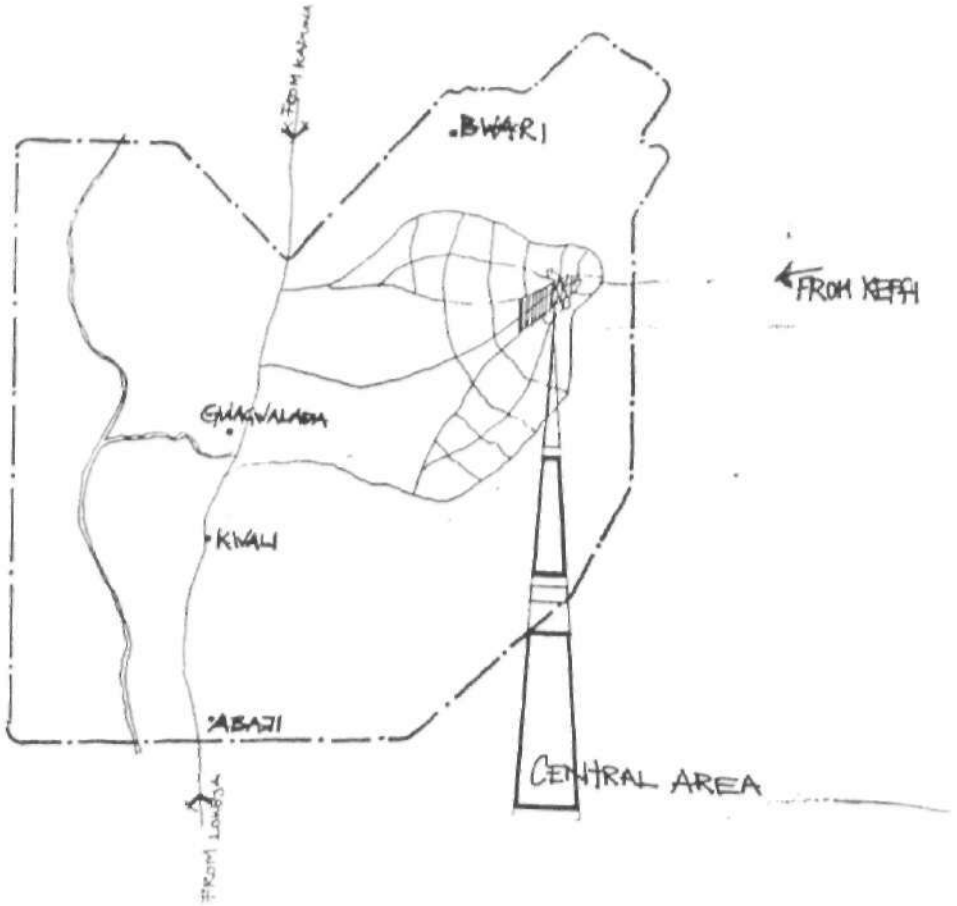


FIG. 19 – MAP OF ABUJA
(CENTRAL AREA ARROWED)

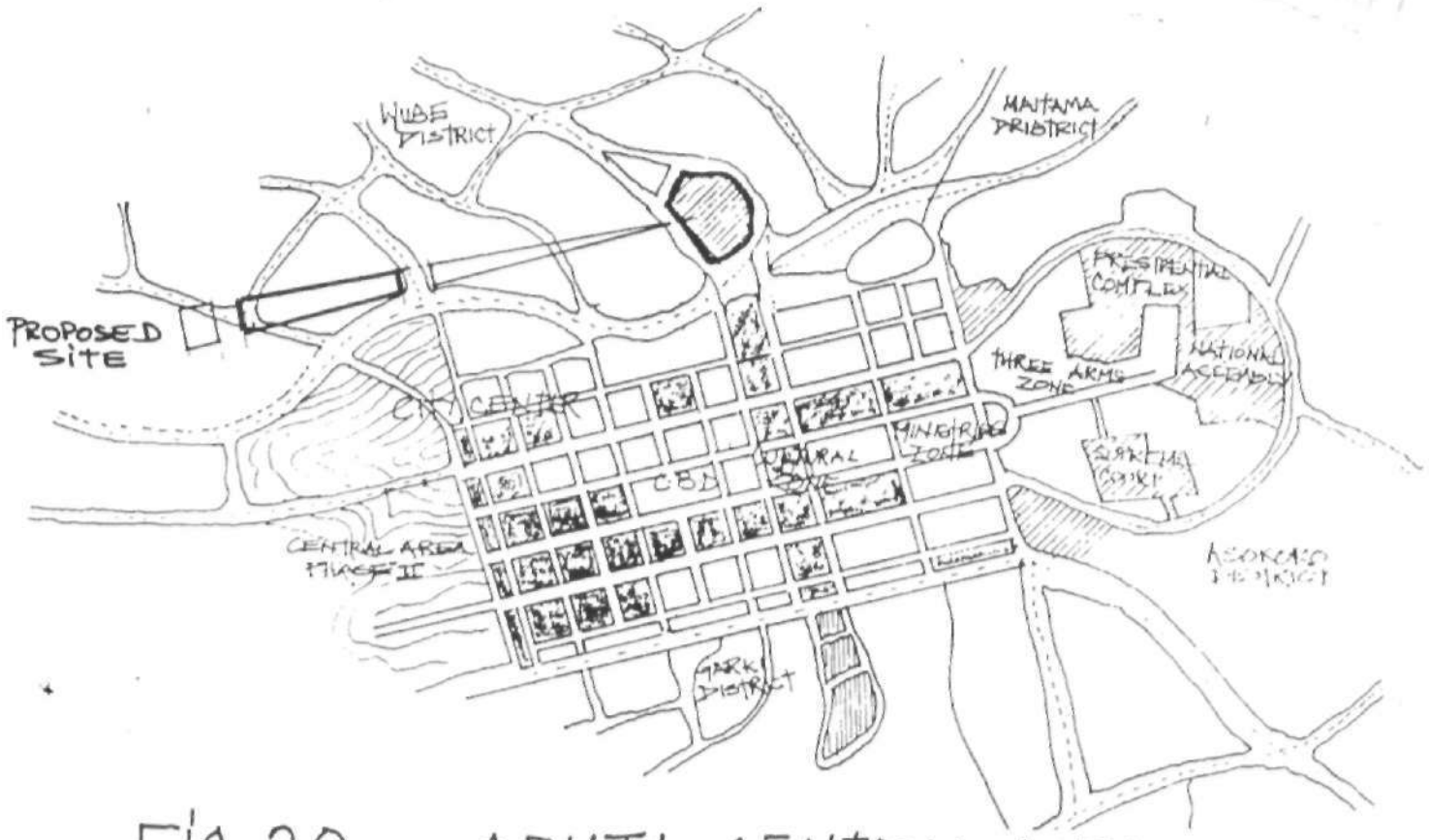


FIG. 20 – ABUJA, CENTRAL AREA
(PROPOSED SITE ARROWED)

The justification for the locating the National Gallery of Art in Abuja is further reinforced by this singular reason. As other organs of government are being relocated to or newly created in Abuja, it becomes imperative that a facility such as the Gallery, with its relevance to National awareness and development, be a top priority project.

5.3.1 VEGETATION

The general vegetation type around Abuja is parkland savannah. With the presence of water bodies, streams and rivers, some areas, where farming is now prevalent, have shrub savannah occurring. This allows for varied farm produce and, especially as it relates to the thesis topic, allows for easy horticulture in the landscape design.

5.3.2 CLIMATE

TEMPERATURE AND HUMIDITY

The highest temperature recorded in Abuja is 35°C and is usually during the dry season. This can be understood because during this period cloud cover is little. During the rainy season however, the temperature drops considerably as a result of the thick cloud cover experienced. Average temperature ranges between 27°C - 32°C while the maximum and minimum temperatures are 35°C and 17°C respectively. Temperature difference could be as much as 17°C in 24 hours, causing a high degree of thermal discomfort.

The relative humidity during the dry and rainy seasons are 20% and 95% respectively (Figs. 21 and 22).

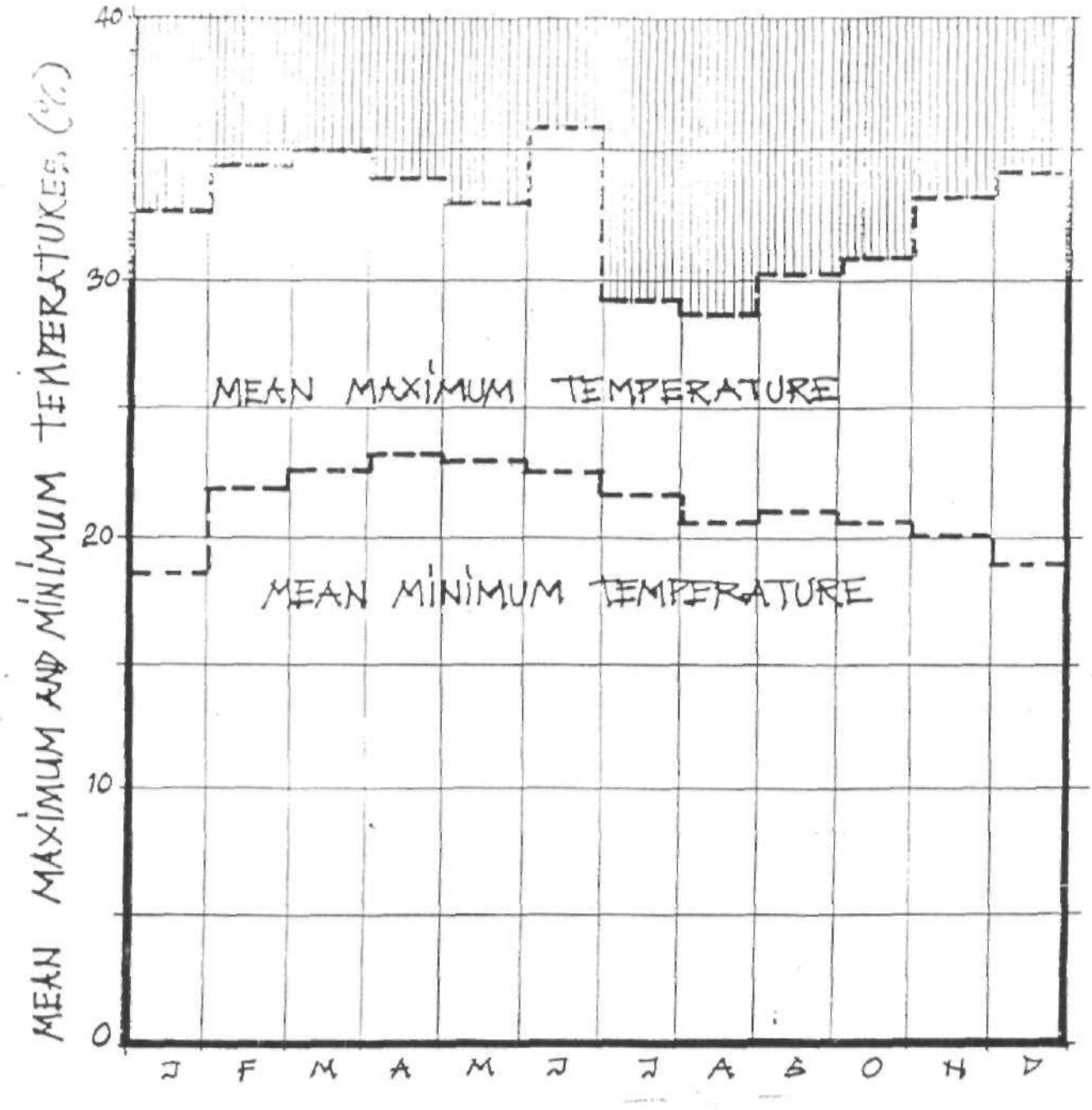


FIG. 21 – MEAN MAXIMUM AND MINIMUM TEMPERATURES.

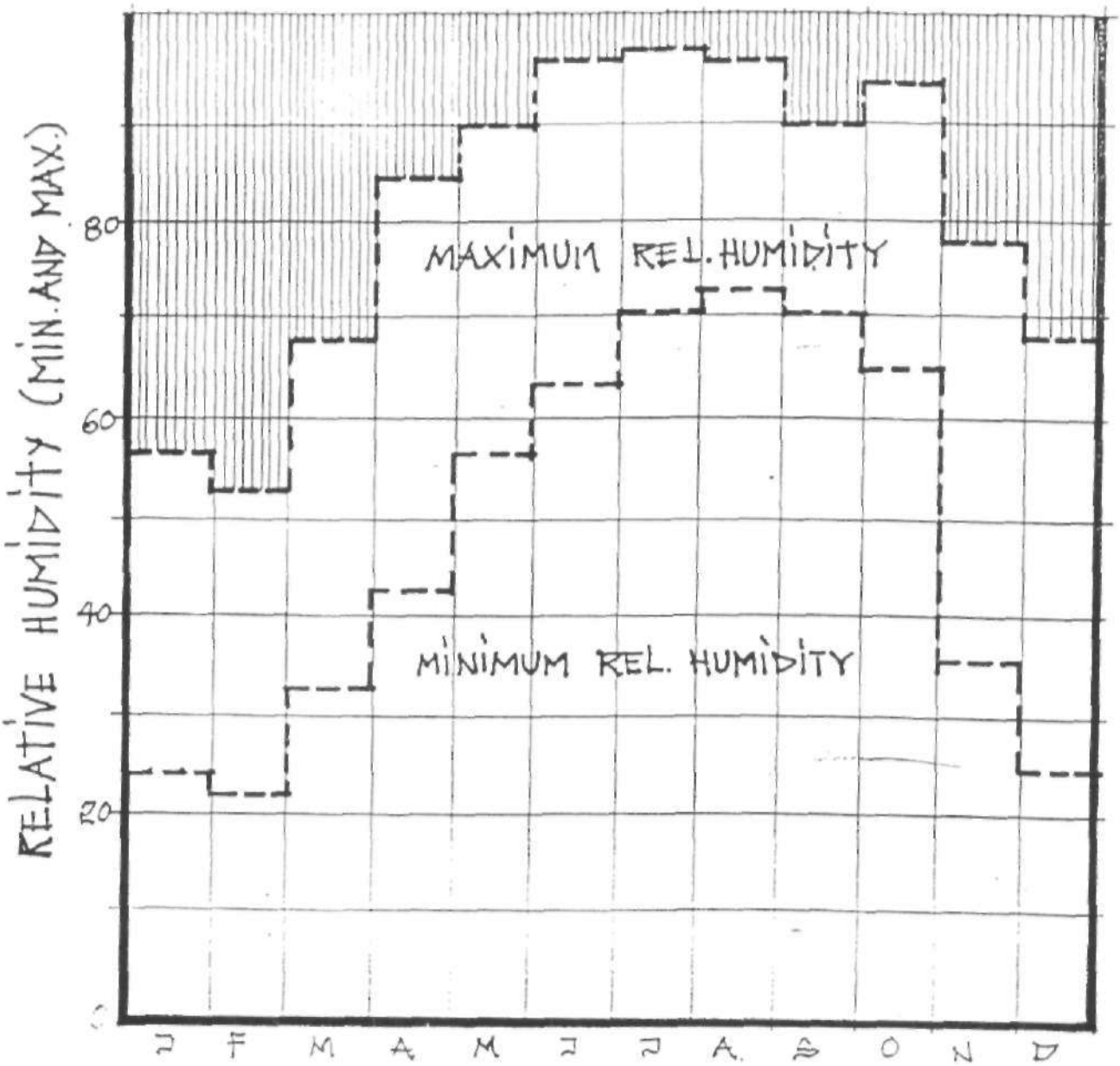


FIG. 22 RELATIVE HUMIDITY (MINIMUM AND MAXIMUM)

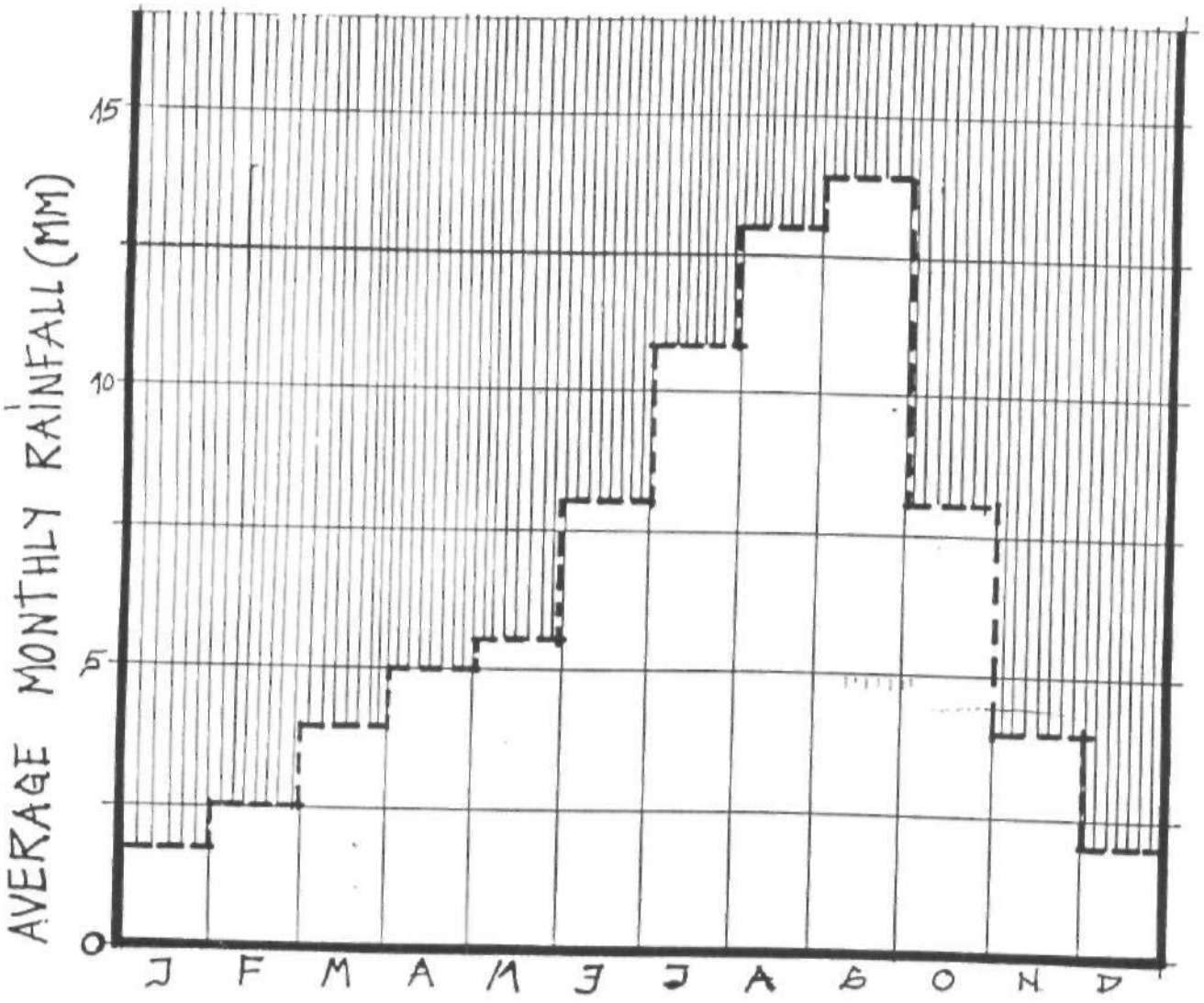


FIG. 23 AVERAGE MONTHLY RAINFALL

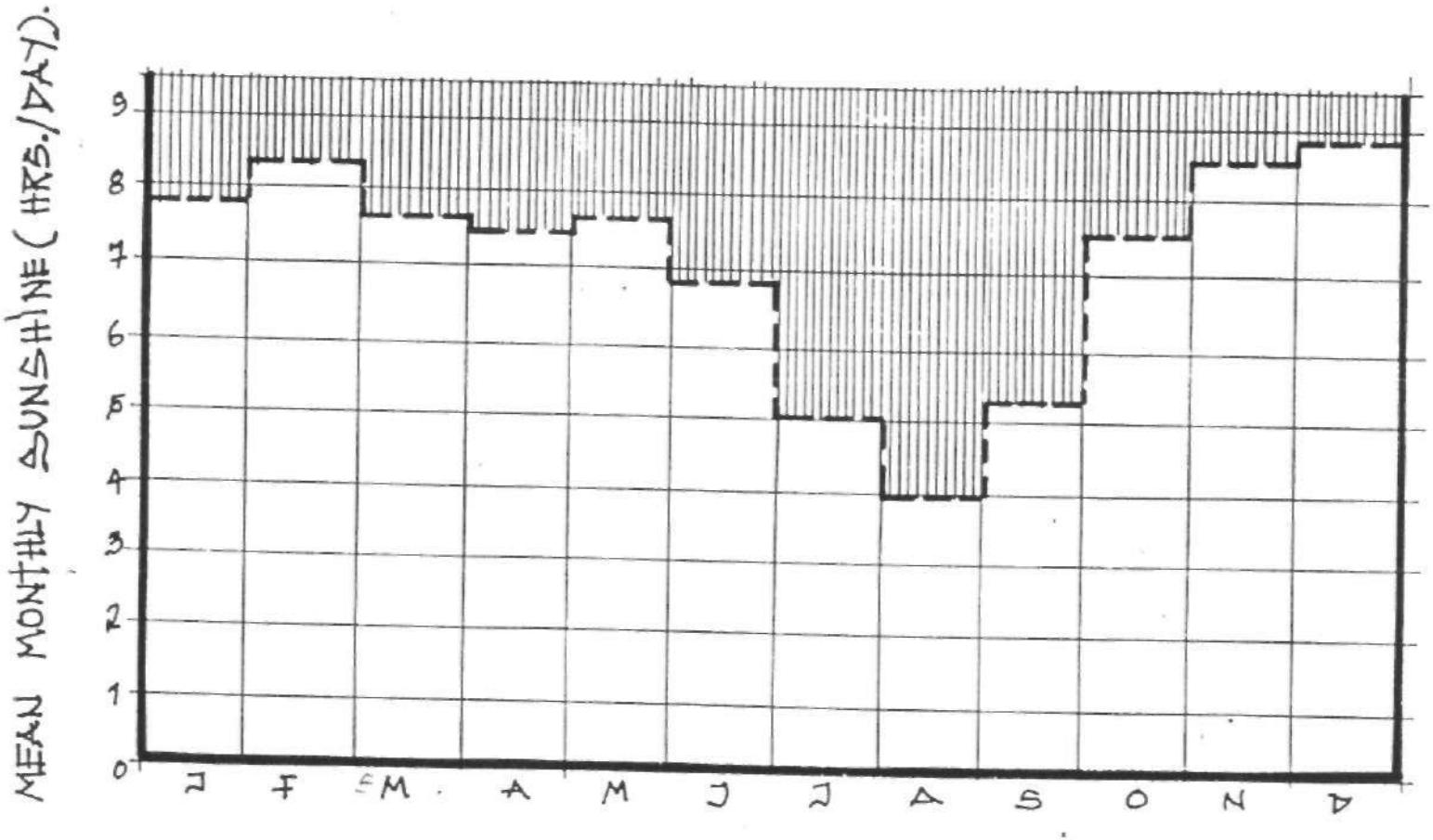


FIG. 24 - MEAN MONTHLY SUNSHINE

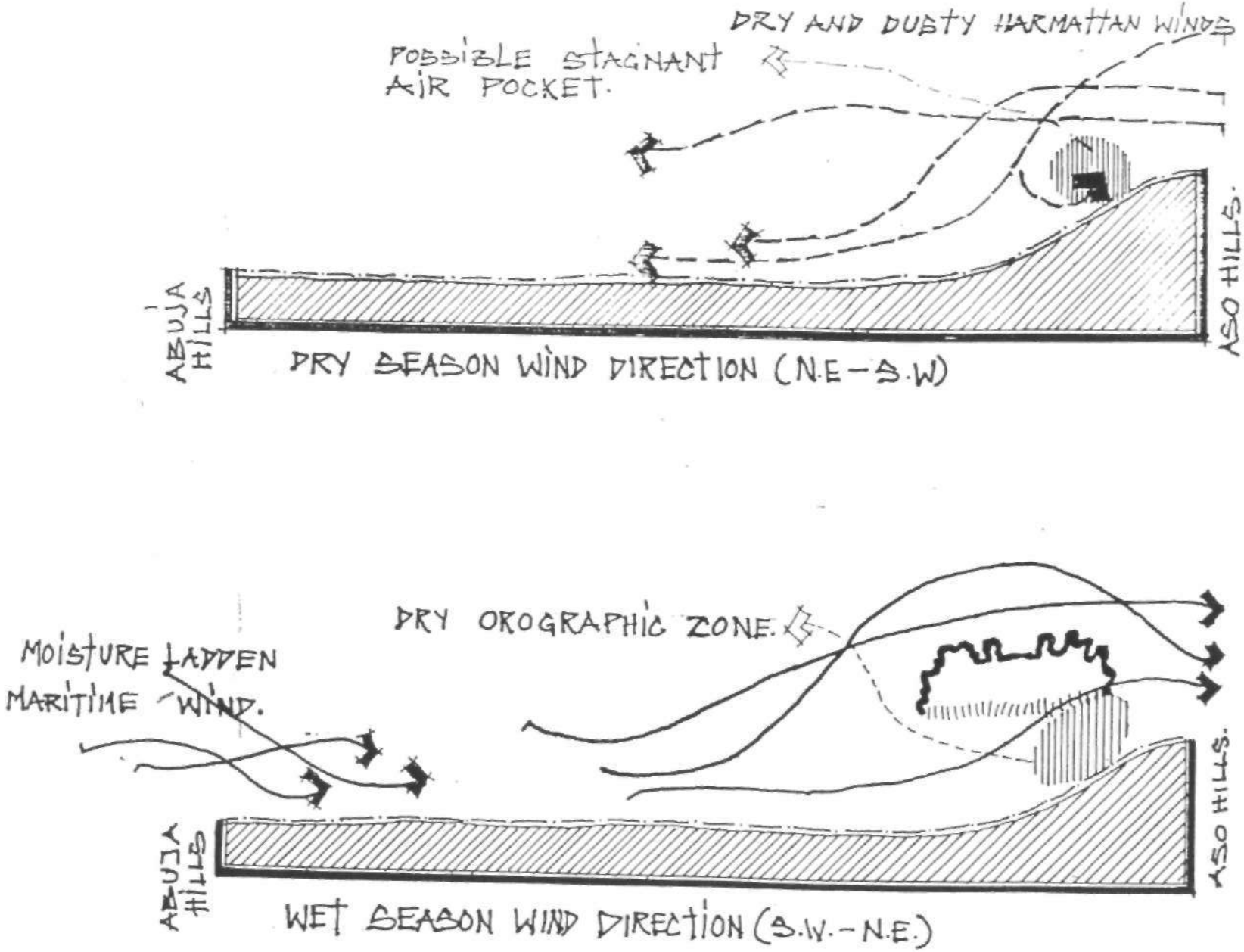


FIG. 25 - WIND DIRECTION

RAINFALL

The rains begin to fall about the month of April and end about October. The rains thus fall for a period of about 6 months with the maximum of 300mm recorded in September and the minimum of 40mm in January as shown in Figure 23.

SUN AND CLOUD COVER

Between November and April, when the rains have stopped, the average monthly sunshine hours hit a high of 275 hours. As shown in Figure 24, this reduces as the rains begin to pour because cloud cover becomes thicker reducing sunshine hours to an average of about 120 hours per month.

WIND-DUST

The climate of Abuja is characterised by two dominating air masses. These are the Southwest trade winds formed over the Atlantic Ocean to the South of the country and therefore warm and moist and the North-East trade winds developed over the Sahara desert and thus warm and dry. (Fig. 25).

In the month of June, the Northeast trade wind is weakened by the predominant southerly, and being moisture laden brings rain with. Around the month of September the North-East trade winds dominate through to March bringing with it dry, cloudless but dust-laden conditions characteristic of harmattan. The days are hot but the cloudless condition allows considerable loss of heat by radiation from the ground surface. There is a sharp drop in temperature even to dew point, giving rise to early morning moist or fog. This condition greatly

impares vision as it is even compounded by the settling of dust particles. Insolation clears the mist or fog by daylight but the dust particles remain in the air and gradually settle on objects around - trees, cars, houses, furniture etc.

5.3.3 TOPOGRAPHY

Abuja area is concentrated on elevations of between 360m - 570m above sea level capitalizing on climatic advantages of high altitudes.

The area is characterised by greatly undulating terrains, interlaced by riverine depressions. The central area and the Southern area including Abuja City itself consist of uplands and planes with a lot of inselbergs and other rock outcrops of varying sizes.

5.4 THE SITE

The Central Area of Abuja is designed around two perpendicular axis, one focusing on Aso Hill which is the dominant natural feature of the city and called the Central Axis and the Cultural Axis. The two axis intersect at the National Square (Fig. 26).

Along the Cultural axis are allocations for buildings of national status some of which are in different stages of construction and some completed. They include the Ecumenical Centre, the International Conference Centre, the National Mosque to mention a few.

A portion of land, well located and taking advantage of its boundaries has already been allocated to the National Council for Arts and Culture, part of which will be used for the National Gallery of Art (Fig. 27).

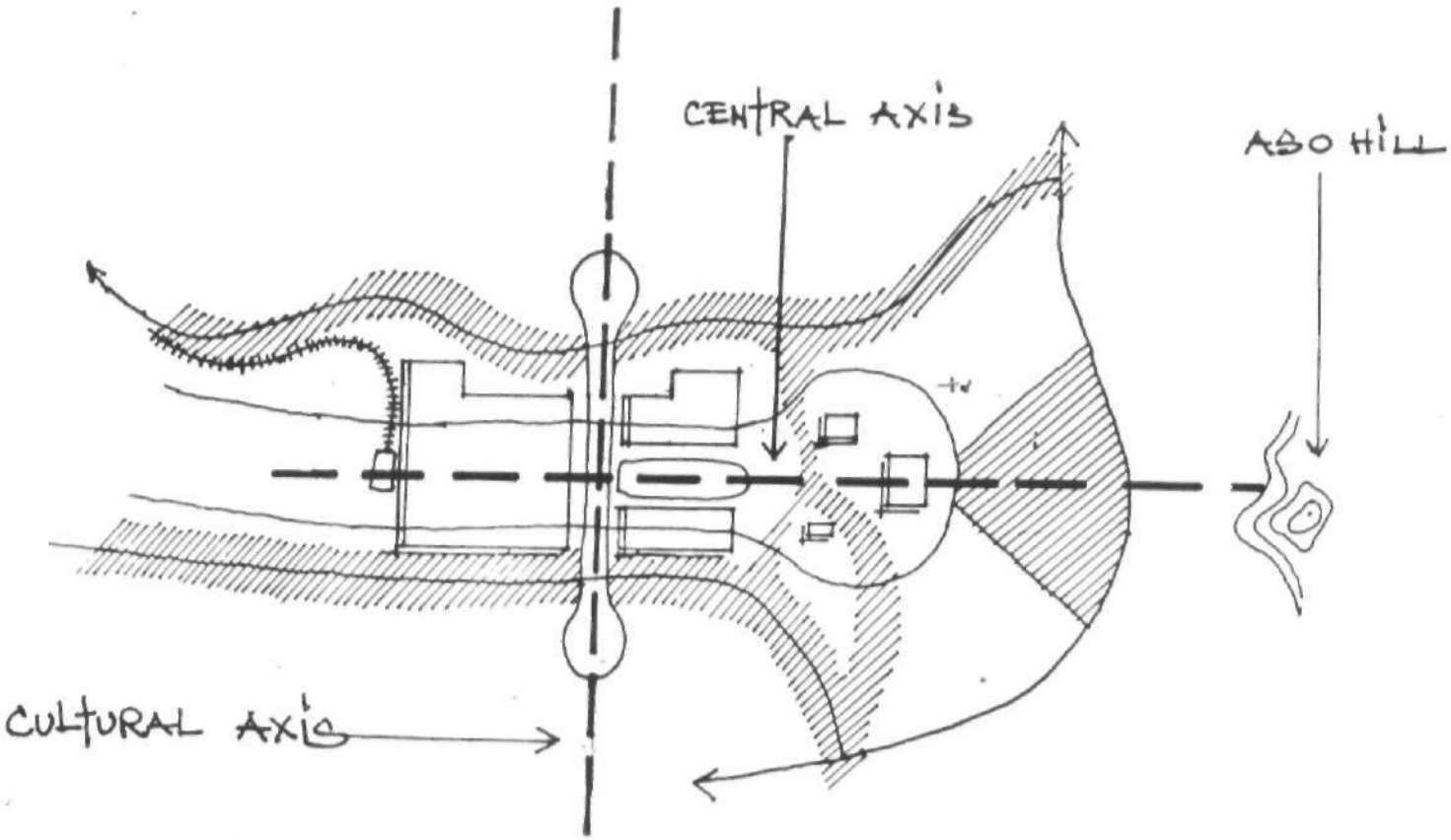


FIG.26- AXIAL CONCEPT (ABUJA CENTRAL AREA)

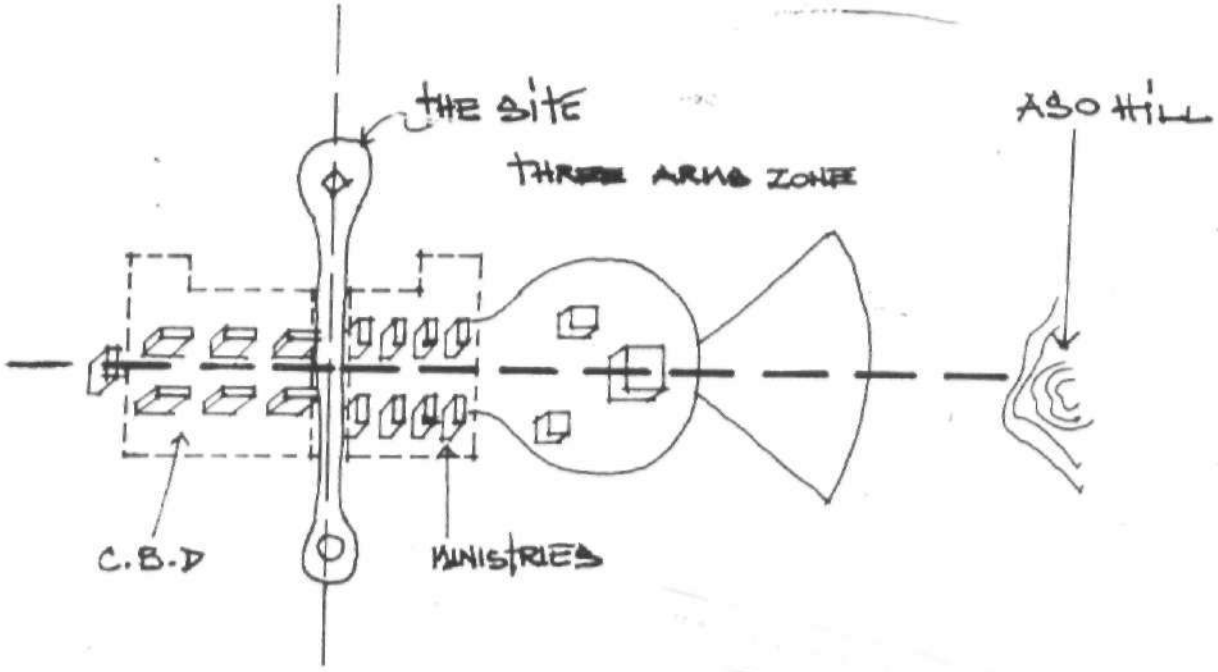


FIG.27-SITE LOCATION

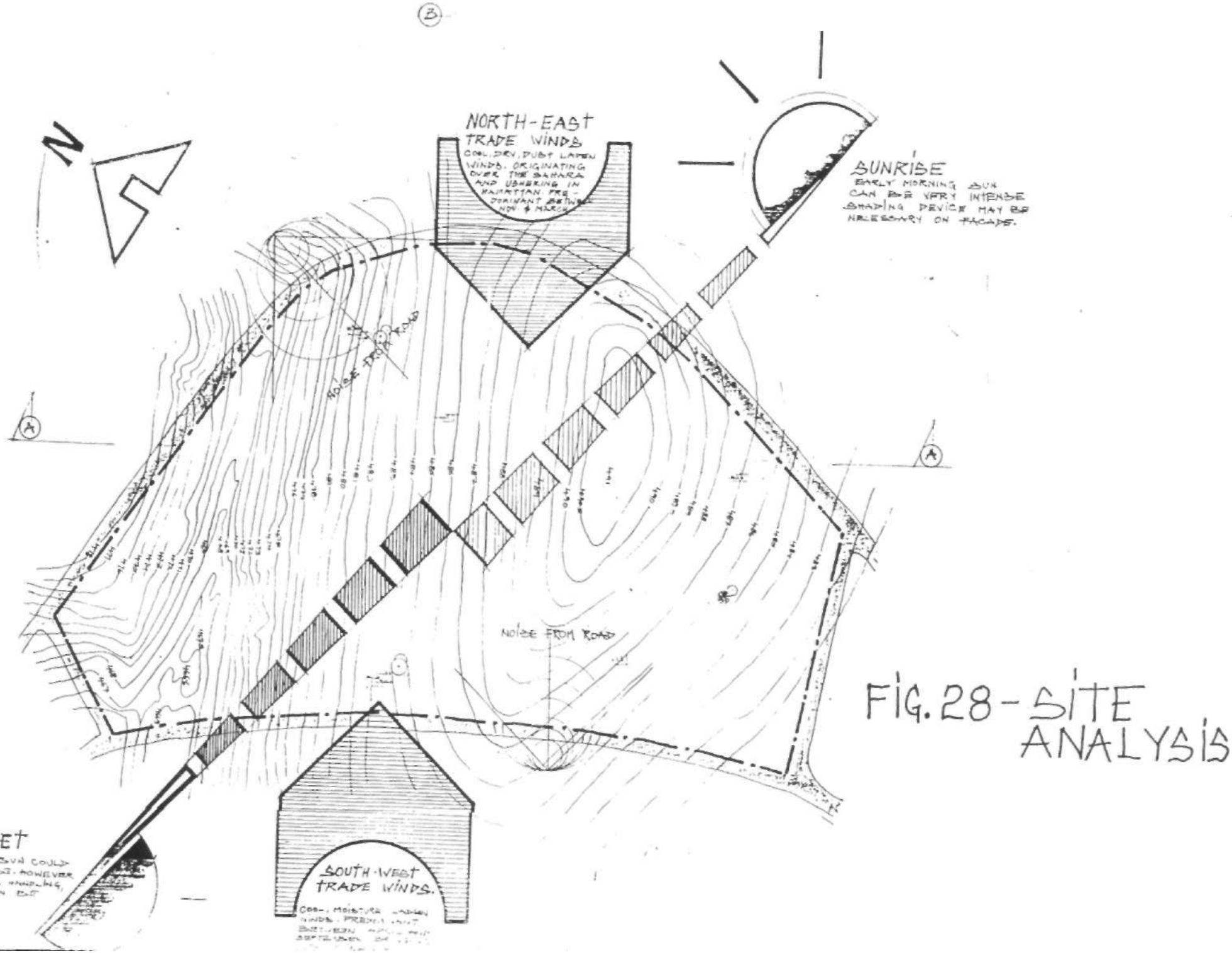
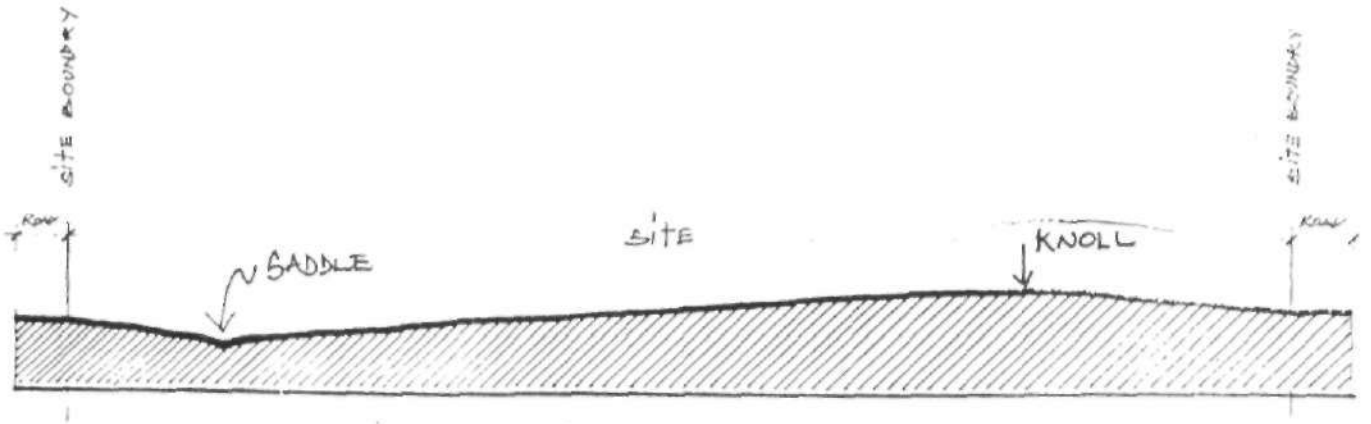
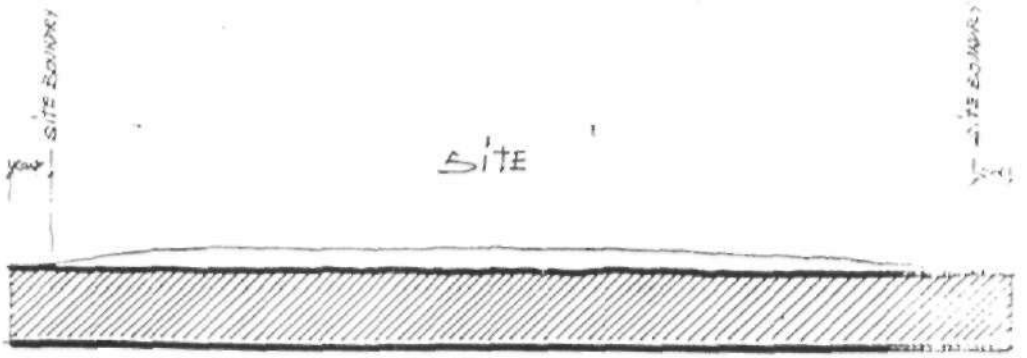


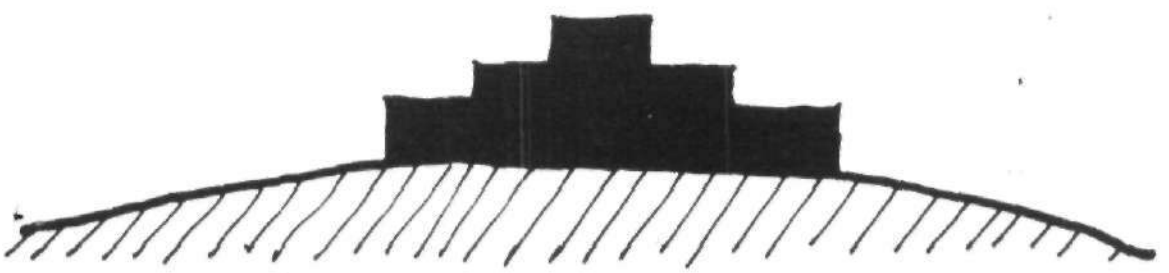
FIG. 28 - SITE ANALYSIS



i - SECTION A-A



ii - SECTION B-B



iii - SILHOUETTE OF COMPLEX AGAINST THE BACKGROUND SKYSCAPE

FIG. 29 - SITE SECTIONS

The site is looped by a one way traffic. It is bounded to the north by some private residential developments and the NICON NOGA Hotels in the background, to the East the three arms zone with Aso Hills are seen in the background. On its West side is the Sheraton Hotels and Towers, while to the South another undeveloped expanse of land separates it from the National Mosque.

The Site is uneven with slope gradients of up to 1:30 in some places and ultimately creating a saddle that cuts through the site. It is envisaged that the portion of land split on the northern part can be used as a National Botanical Garden (Park) making a display of rare plants in Nigeria as the soil is favourable to such. The rest of the site will then be used for the National Theatre, National Gallery of Art, Offices of the National Council for Arts and Culture, Crafts Booths and other ancillary facilities.

From the climatic analysis carried out in the previous section of this chapter, the following design implications for the National Gallery of Art have been noted:-

- Adequate cross ventilation of all habitable spaces is necessary for all year round comfort. Also the desiccating effect brought about by the high temperature - low humidity situation can be countered by effective shading devices
- The concentration of rainfall shows the need for adequate drainage of storm water.
- Since the Southwest trade winds are cooler and generally more desirable, building orientation should take advantage of the wind while the NorthEast trade wind can be controlled by the use of barriers such as trees, walls or by the building's proper

KASHIM IBRAHIM LIBRARY

orientation.

- As regards Solar radiation it becomes necessary to orientate the building along the East-West axis and to avoid too many openings on the east and west sides. Where openings cannot be avoided especially for reasons of ventilation and daylighting adequate shading will be provided.

5.4.1 SITE APPEAL

The combination of the previously discussed site elements have all made the site very appealing for the siting of the National Gallery of Art.

The Soil which is generally deep and well drained and fertile gives a great potential for landscape development. The topography of the site which steeps to a depression towards the north ensures that surface run-off of water is very fast hence there will be no accommodation of water, caused by difficult drainage, on the site.

The position of the site makes it easily accessible from all over the city by both private and public transport.

A knoll exists on the site (the highest point), and presents itself as a good "pedestal" for the building. This will highlight it as an object of exhibtion even the more.

CHAPTER 6



DESIGN PROGRAMME

6.1 BRIEF

The National Gallery of Art, Abuja, will provide spaces for visitors appreciation of art, artists and scholars and for the gallery staff. The core of the National Gallery Art will be the Gallery of Modern and Contemporary Art. The antique and history section will only compliment this, with spaces for temporary exhibitions. It is practise to relocate works of over 50 years to the National Museum.

The educational aspect includes a library, audio-visual room, lecture room and studios. These are to serve groups of between 5 - 20 people on pre-arranged terms, instructing them in chosen areas of art to ultimately increase the individuals perception and appreciation of art. Administrative offices will be provided for the smooth and effective running of the gallery.

The visitor here is the prime focus, thus facilities for recreation, which could lure even the most unlikely visitors to the gallery will be provided. These include a restaurant, recreational park in the form of a sculpture garden and multi-purpose hall for various social engagements. Again this will reinforce the notion of the gallery as an institution in the service of society.

For clarity of purpose and design convenience, the facilities are grouped into three thus:

- Exhibition Area
- Admin/Education Area
- Ancillary Services Area

Due to flexibility in the nature of the gallery operation, there need not be any rigid physical boundaries between the areas. The areas actually flow into each other as one compliments the other.

The following are the spaces proposed for the gallery complex:

EXHIBITION AREA

Reception/Entrance foyer

Gifts and Souvenir shops

Visitors Lounge

Exhibits Store

Exhibition Galleries

Conveniences

ADMINISTRATION/EDUCATION AREA

Studios

Lecture Room

Library

Audio-Visuals

Computer room

Administration Offices

Director's Office

Deputy Director's Office

Secretary's Offices

Accounts Office

Board Room

Staff Lounge

Publication Department

Acquisition Department

Education Department

Exhibition Department

Security Office

Orientation Office

Conveniences

ANCILLARY SERVICES AREA

Maintenance Unit

Workshop

Stores

Multi-Purpose Hall

Restaurant

Conveniences

Sculpture Garden

6.2 DESIGN PARAMETERS AND SPACE REQUIREMENT

Exibition Area

There will be provision for three main galleries, the gallery of modern and contemporary art, antiques and history gallery. One other gallery which will serve for temporary exhibitions will be co-located with the main entrance, reception, gifts and souvenir shops and the visitors' lounge.

The galleries will allow a total of 500 people at peak period. Allowable area per person = $0.8m^2$, therefore total area for 500 people will be $400m^2$. Thrice this area is recommended for circulation and display, thus total recommended area for exhibition is approximately 400 + 1,200 = $1,600m^2$.

ADMINISTRATION/EDUCATION AREA

i) Studios: (2 nos) at $5m^2$/artist allowing for drawing boards and circulation. With 10 artists per studio recommended space is approximately $100m^2$

ii) Lecture Room: recommended space = $48m^2$

iii) Library: allowing for 20 readers including shelves and circulation. Recommended space is approximately $120m^2$

iv) Audio Visuals: same as lecture room. Recommended space = $48m^2$

v) Administration Offices: Open office for general administration approximately $140m^2$

vi) The various departments: Education, Acquisition, Exhibition and Publications requiring approximately $30m^2$ each recommended space = $120m^2$

vii) Director and Secretary/Waiting = $60m^2$

viii Deputy Director and Secretary/Waiting = $48m^2$

ix) Board Room: at $1.5m^2$/person for a capacity of 20 people = $30m^2$

x) Other offices will have an approximate area of $24m^2$ as semi-open offices for 2-3 officers.

xi) Recommended Space per toilet = $0.96m^2$

Ancillary Services Area

i) Maintenance Unit and Workshop catering for electrical, plumbing and mechanical services. Space recommended is approximately $50m^2$.

ii) Stores: this includes reserves for collections and other utility stores requiring an approximate area of $120m^2$.

iii) Multi-Purpose Hall: including backstage and conveniences Catering for 400 people at $0.5m^2$ per person. Approximately $200m^2$.

iv) Restaurant: including kitchen, store, outdoor and indoor eating. Recommended space is approximately $180m^2$.

v) Sculpture Garden: Open air.

vi) Plaza: Open air

6.3 SCHEDULE OF ACCOMMODATION

Exhibition Area:

Space	Area (m^2)
Reception/foyer	80
Visitors lounge	60
Gifts and Souvenir Shops	20
Exhibition Galleries	2,000
Conveniences	90
T o t a l	2,250

Administration/Exhibition Area:

Space	Area (m^2)
Studios	130
Lecture room	60
Library	120
Audio Visuals	60
Computer room	60
Publications	48
Public Relations Office	24
Orientation Office	24
Security Office	24
Collections/Exhibition Preparation	48
Store	100
Chief Executive Officers	
Exhibition	24
Education	24
Collections	24
Instructors'/Artists Station	48
Office	9
Store	12
Director	48
Secretary	24
Deputy Director	36
Secretary	18
Admin Office (Open)	120
Archives	24
Board Room	36
Accounts Dept.	54
Staff Lounge	48
Office	24
Conveniences	30
Total	1,361

Ancillary Services Area:

Space	Area (m^2)
Maintenance Unit and Workshop	64
Stores	81
Multi-Purpose Hall	300
Changing Room	30
Rehearsals	40
Restaurant	120
Kitchen	50
Store	30
Total	715

Other open spaces encouraging casual encounters within the general landscape are provided.

6.4 DESIGN CONCEPT

The concept is a representation of the manner in which the design was approached with regards to several factors namely, user requirements, site configuration and aesthetic consideration (giving the building a monumental outlook). It evolved from the need to provide a building which will be nationally accepted as well as appreciated by visitors to the country.

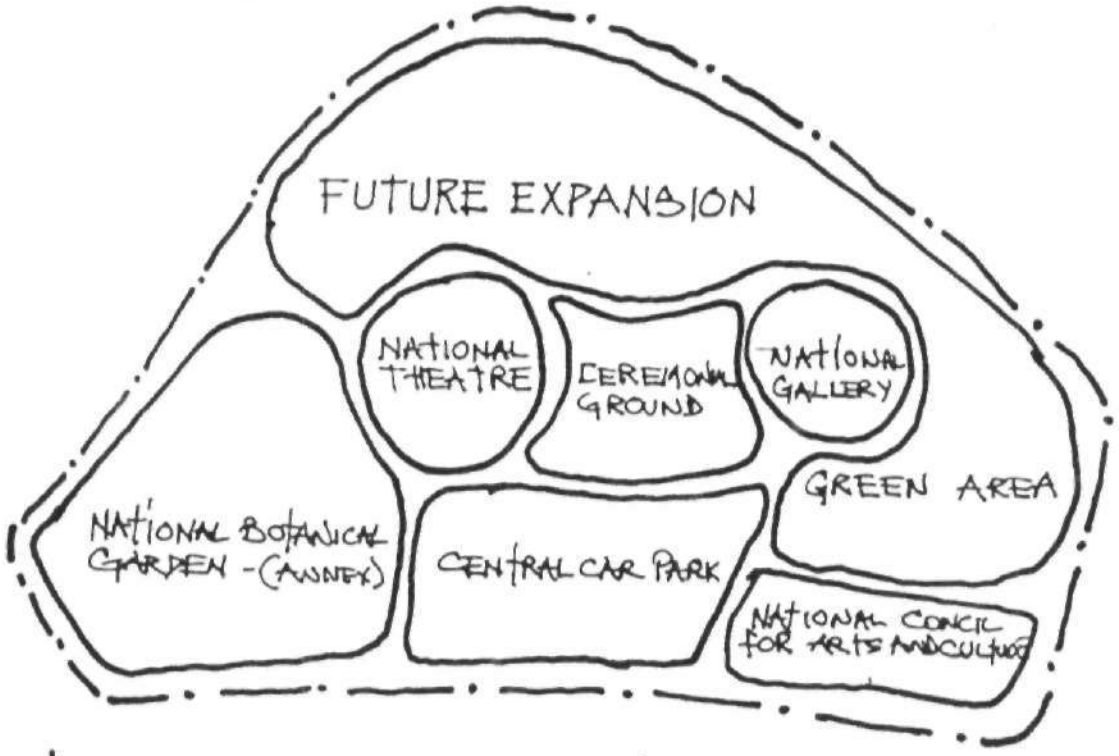


FIG. 30 - MACRO SITE CONCEPT

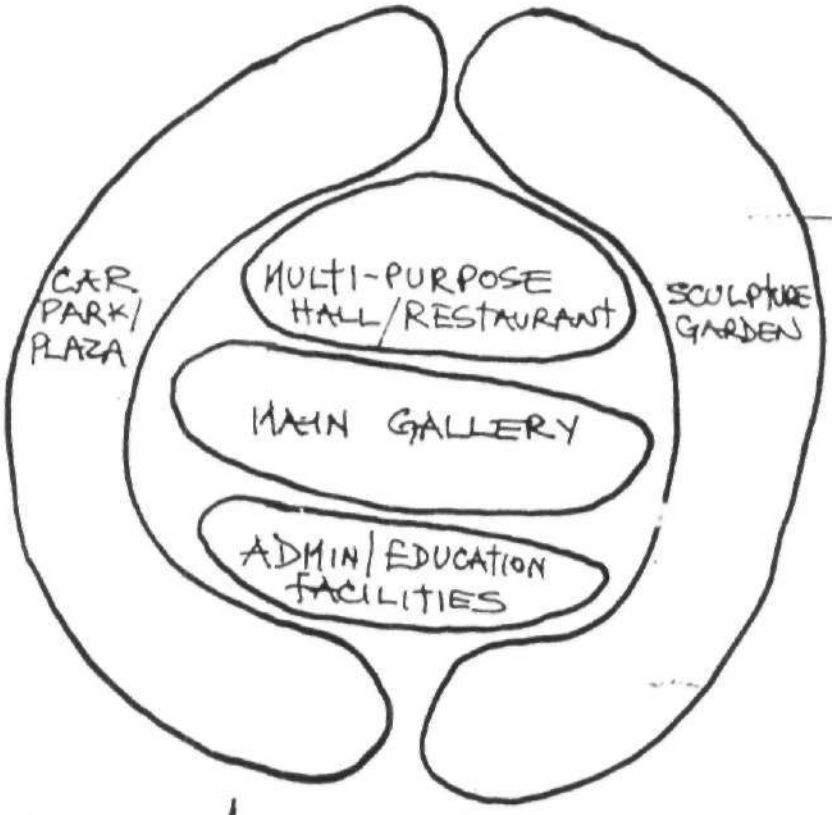


FIG. 31 - MICRO SITE CONCEPT

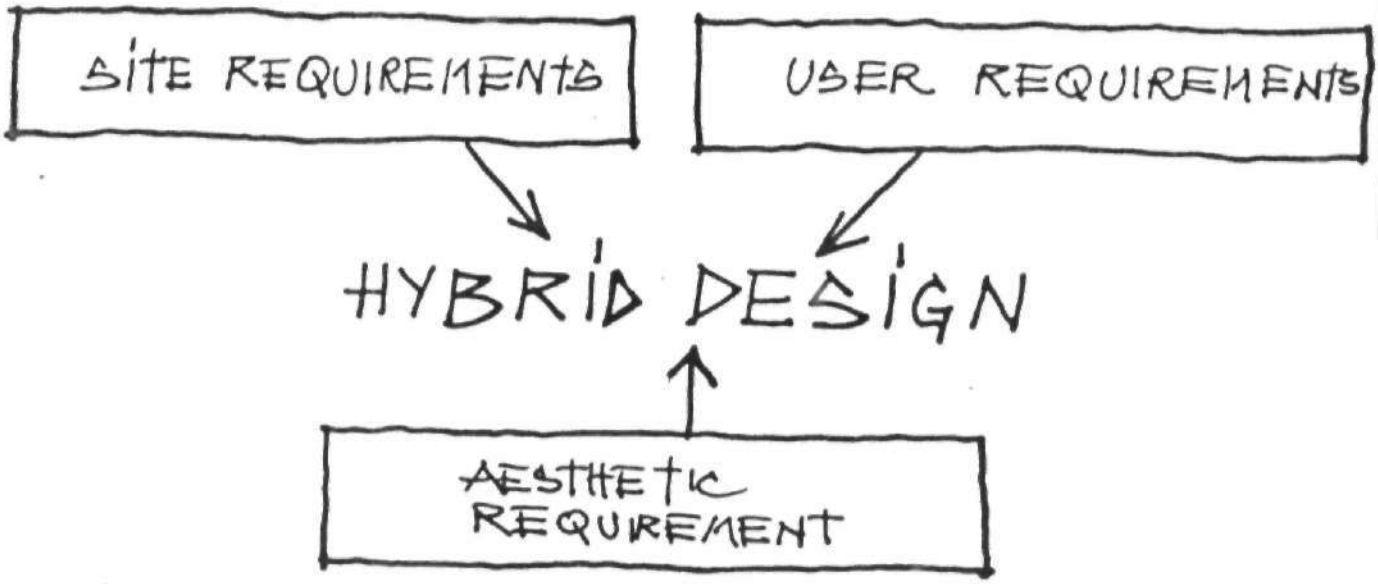


FIG. 32 - DESIGN CONCEPT

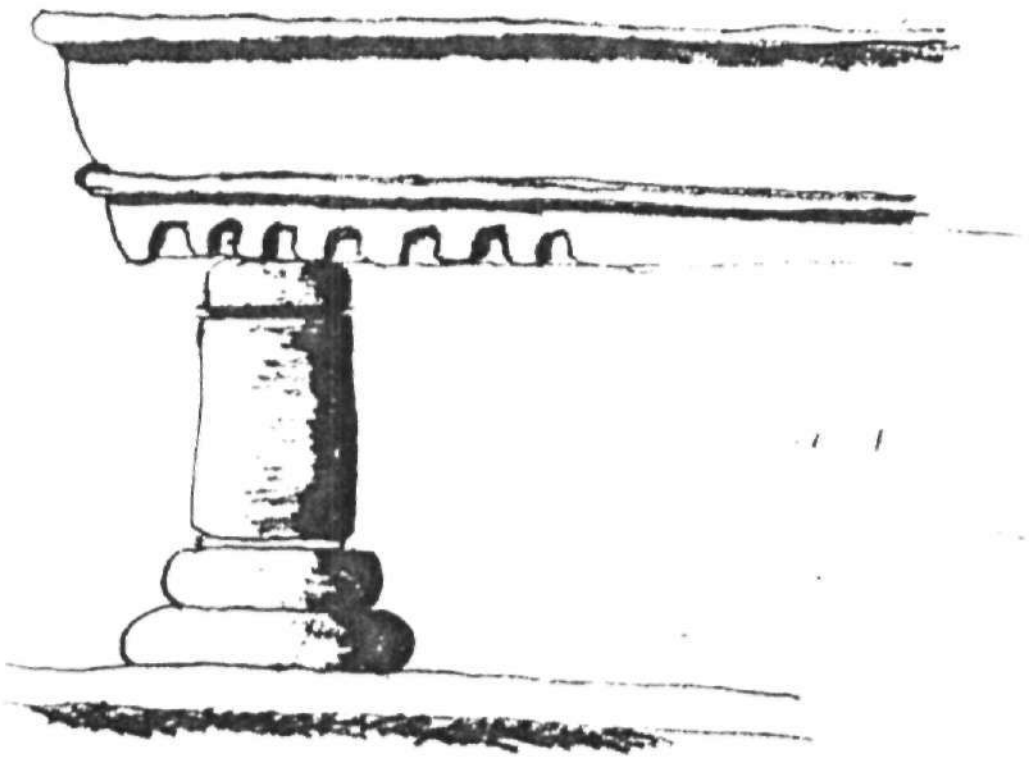


FIG. 33 - HYBRID DESIGN
- GENERIC ELEMENT USED FOR EMPHASIS (see fig. 29(iii))

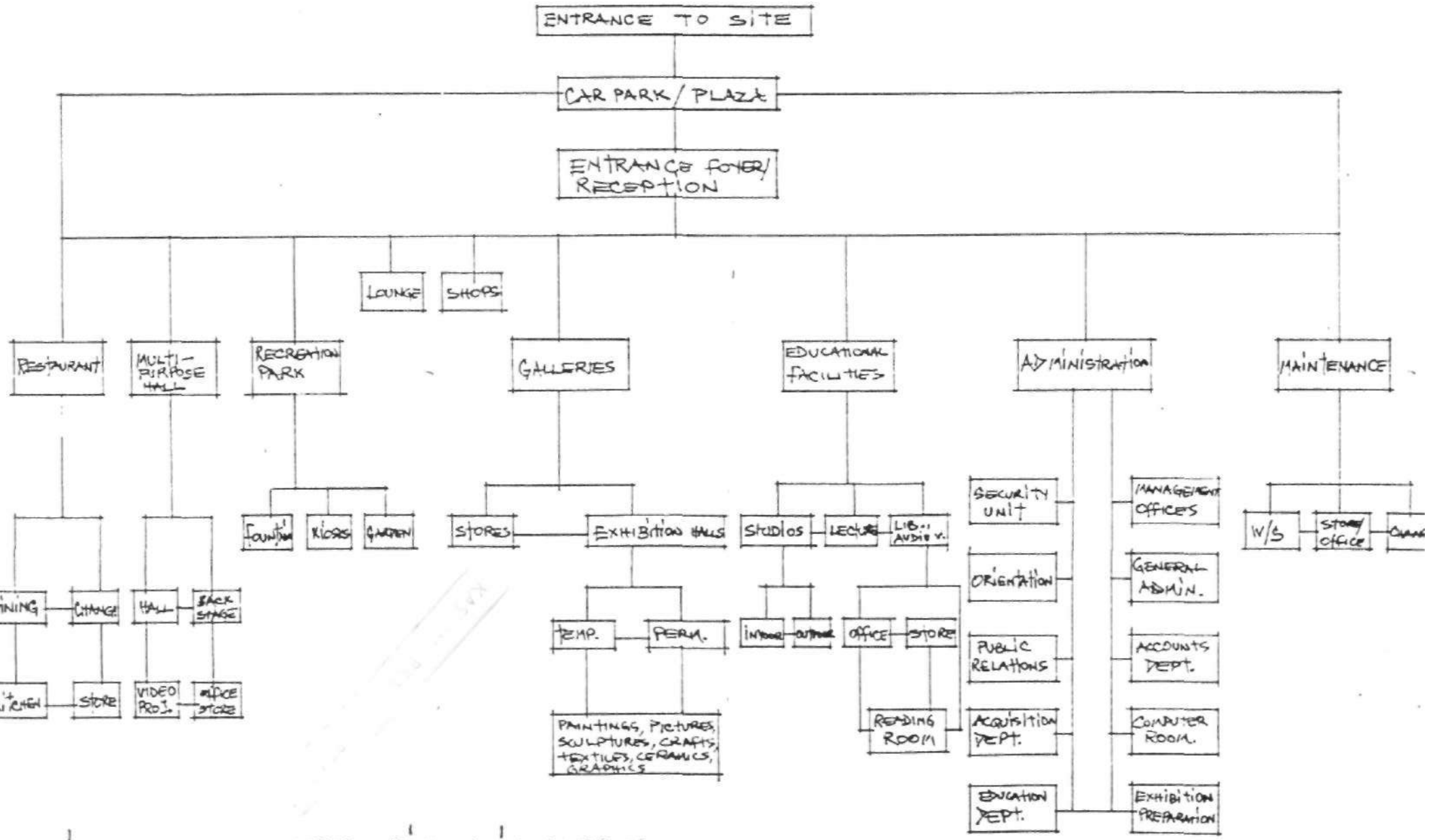


FIG. 34 - SCHEMATIC DIAGRAM.

The main concept boardered on simplicity and functionality of the form as a whole. The plan addresses itself strictly to the user requirements of both the visitor and staff and relates them to each other in a straightforward way. This approach tended to be rather rigid, but was countered by the inclusion of aspects that enhanced contemplation in the design. These include the opening of the main building activities into a sculpture court, like the famous courtyard system common in many Nigerian buildings. Also the education area is accessible to visitors thus promoting public participation.

The actual design was derived from the schematic Diagram (Fig. 34).

6.5 DESIGN APPRAISAL

The final hybrid design resulted from the three major factors considered namely, user requirements, site configuration and aesthetic considerations. The main aesthetic factor upheld is that the building depicts current architectural trends in Nigeria and thus can be said to be national.

A plaza is situated in the foreground of the building, providing articulately landscaped areas for refreshing ones self. It is purposely created to welcome visitors and put them in a receptive frame of mind for the unfolding activities of the gallery.

The approach elevation is dominated by large glass panes, plain mosaic walls and sturdy orders which immediately present the building as institutional as well as monumental. This is further enhanced by the articulate ordering of elements and controlled use of glass all around the building. Plain wall surfaces are used as backdrops for sculpture, providing the illusion of

a graphic composition. The entrance is unencumbered and allows for a large number of people to move in and out unobstructed.

Curiosity is aroused on entering the building by the immediate double volume above the visitor and the fact that one can begin to see glimpses of objects on display even on the upper floor. An arrangement of criss-crossing escalators is seen on entry but can only be reached after passing through the reception/information desks. Still on the ground floor, to the right is an alternative access up by means of a conventional staircase and a lift provided especially for the disabled and services. Further down are the studios, security and orientation offices, publications, exhibition preparation and exhibits store. Other facilities provided on the right wing are the workshop and maintenance unit with changing room and conveniences.

The main core, that is the exhibition spaces, are linked by the escalators which are within an atrium of an overwhelming scale which tends to humble the visitor, an appropriate effect for a building that is intended to be as much a monument as a gallery. A range of circular columns within the exhibition spaces serve the dual purposes of being strutural elements of the building and a vehicle for the expression of some form of art - the columns are essentially encassed in sculptured panels of either stone, wood, metal and so on, carved or moulded, expressing traditional Nigerian art forms. The exhibition spaces cover three upper floors and riding up escalators offer beautiful panoramic views of both displays within the building and the sculpture garden outside, and of fellow visitors in the gallery. The atrium is lit by a massive glass pyramid of 12m diameter (using a special fibre glass material called super-permaflex - 10, which allows light in and reflects off heat). Further excitement and motion are introduced into the

building by the open manner in which the galleries are planned. They all open into each other.

On two upper floors are the remaining administrative and education facilities. The first floor caters for the lecture room, computer room, library and audio visuals. The various departments, education, collections and exhibition and a spare curatorial office are also on the First floor.

The director of the gallery and the deputy director with their secretaries are on the Second floor. Also on the Second floor are the open administration office, accounts office, board room and staff lounge. All the offices except the director's and deputy director's are open plan type copiously designed and allowing for varied working arrangements and also minimising the incidences of truancy.

To the left of the main structure are the multi-purpose hall and restaurant which both overlook the sculpture garden. The multi-purpose hall has a capacity of about 400 and there is provision for artistes rehearsals and changing at the back stage. This wing is actually separated from the main gallery structurally, yet again to create a vista of activities beyond the buildings even at the arrival point. However, a space deck covered with fibre glass is used above the space created between the structures. This allows a measure of light casting shadows from members in the space frame upon visitors and the floor and generally creating a dynamic feel. Also, this protects visitors from the elements and provides a place to re-orient. The space thus, presents itself not only as spectacular but also purposeful. The Sculpture garden has a lot of activity going on around it. It is well landscaped with a large fountain, shaded rest (sitting) areas, water resistant or protected sculptural pieces and many clusters of trees and shrubs planted

in an ordered manner with allowance for free movement and spaces for casual encounters. These are all designed to reinforce an appreciation of how architecture interacts with it's natural surroundings.

Lighting fittings include tungsten filament bulbs, fluorescent lamps and halogen spot lamps on the outside. Special alarm systems are provided both as guard against theft and fire. They are wired to the security control room.

6.6 MATERIALS

The materials used in the building are sourced locally. This enhances the regionality of the building even though its style may have some international trait and helps in cutting down cost.

6.6.1 FLOORS

Structural ground and upper floors are plain and reinforced concrete respectively. Floors in circulation areas are mainly finished in polished terrazzo which have had pigments added into it for colour variety. The floors of offices, the lecture room, audio visual and computer room and library are carpeted for acoustic reasons. Studios, Workshops and Stores are finished with easy-to-clean polyflex vinyl floor tiles. The galleries are finished with polished granite slabs/tiles.

6.6.2 WALLS

Walls are made from sandcrete blocks and finished externally with mosaic tiles. Internal walls surfaces for the exhibition halls will be carpeted to conform with acoustic requirements in the gallery. Other spaces will be painted with high quality texcote paints on floated cement and sand rendering. Wet areas, kitchen and toilets, will however have ceramic wall tiles.

Parapet walls and some plain external wall surfaces will be adorned with relief cut into stone - an expression of one of the various decorative styles in Nigerian art.

6.6.3 ROOF

Roofing above most parts of the complex is of steel trusses. The slopes are a minimum of 15° allowing for proper run off during the rainy season. The roof covering is corrugated long span aluminum roofing sheets. The gutters collecting rainwater from the roofs are adequately treated with bituminous felt and flashing laid to fall into drainpipes of 150mm diameter. The pipes run down the walls in some areas, and are encased in columns on the approach elevation. The pipes are channeled into a ground drainage. The ground drainage is linked to the central drainage channel existing on the perimeter of the site.

6.7 LANDSCAPING

The landscaping of the complex is carried out with three basic functions in mind. These include channelization of movement, creation of respite points and the provision of vistas for improved visual communication. The materials employed are both soft and hard landscaping

materials. They include plants (trees, shrubs, flowers, carpet grass), concrete and stone pavings, a water fountain (water body), garden benches, sculptures on display and temporary/permanent structures for shades. These are organized with the introduction of changes in levels, especially from the approach ascending towards the building and beyond it towards the south (rear) of the structure, descending into the sculpture garden, following the natural topography of the site. This helps to achieve a harmonious environment.

6.8 SERVICES

Proper drainage has been taken care of by the design. Storm water is directed to storm drains and away from the site. This is channelled along the slope of the ground to the public sewer.

Pipe borne sewage is also directed to the city central sewage system. Other generated waste (refuse) to be collected periodically and taken out of site.

Electricity will be supplied by the National Electric Power Authority. Water into the site is got from the city distribution network.

CHAPTER 7



CONCLUSION AND RECOMMENDATIONS

7.1 CONCLUSION

The major challenge in this thesis has been to provide a building which will serve as a repository for art creations as much as aiding art appreciation. The building had to have a monumental (historic) outlook also.

The various exhibition spaces and respite points have been designed to encourage contemplation and this create active participation in the visitors to the gallery. This is one essential ingredient of art appreciation. The merger, on the elevations of the building, of our own traditional decorative styles - murals and wall relief - with that of current trends of highlighting generic architectural elements has been done to create a design that will not only serve us now, but will be a link between the past and years to come.

It is hoped that with the National Gallery of Art on ground, art awareness and therefore appreciation will be rekindled in Nigerians. Of particular importance is the advantage to be derived by its immediate community, Abuja. The psychological feeling of having an important government establishment of this nature, amongst others, creates a sense of belonging in the individual and the community at large. It also stimulates cultural as well as national awareness. It will serve as a tool for "useful" recreation for all at very little, if at all any, cost. Educational institutions and organized groups of individuals also stand to benefit from the gallery's educational facilities and trained professionals.

7.2 RECOMMENDATIONS

Since Art appreciation has been the focus of this scheme, it becomes very important to maintain a high degree of responsibility as regards maintenance of the complex.

It is recommended that care of the landscaped environment be handled by professional horticulturists. This will ensure that the beautiful greenery is not destroyed. Also care should be taken to keep all facilities in functioning order so that the overall performance of the gallery will be appreciated.

Security should be maintained at all times to prevent pilfering of both items on display and gallery facilities.

Besides fulfilling its function as a Gallery of Art, the Complex can also be used for a number of alternative uses. The multi-purpose hall can serve as a Community Center, generating revenue for the gallery, and given the shear size of the facility, with its massive spaces, it can be used as a museum of various sorts. Another conversion possibility is use as an office complex by easy partitioning.

Finally it is recommended that the administration of the gallery make adequate and widely publicised advertisement of the services they offer so that more people will be aware of the existence of the gallery and avail themselves of its use. This will be an inspirational leverage to a better understanding and appreciation of Nigerian art and her rich cultural heritage.

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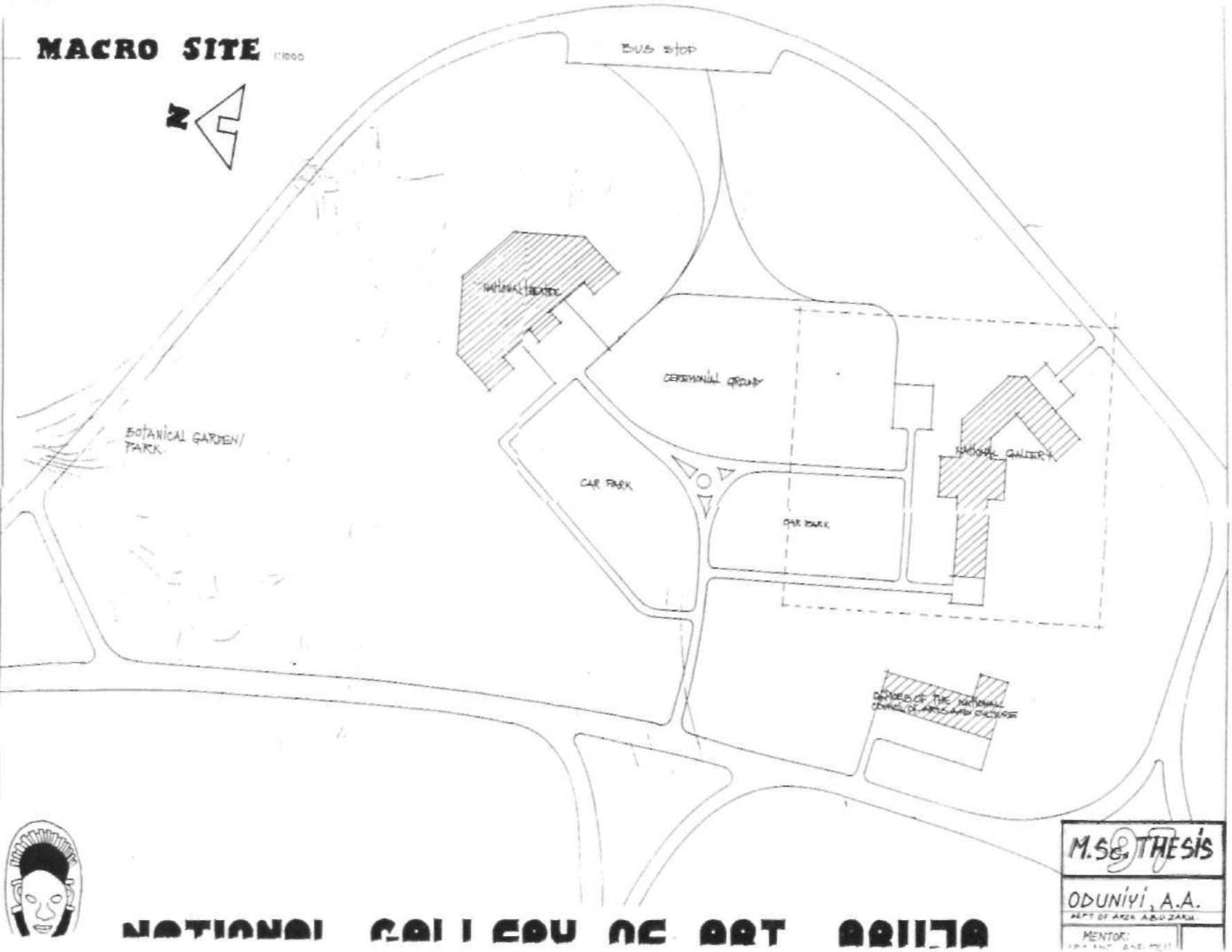
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MACRO SITE 1:1000



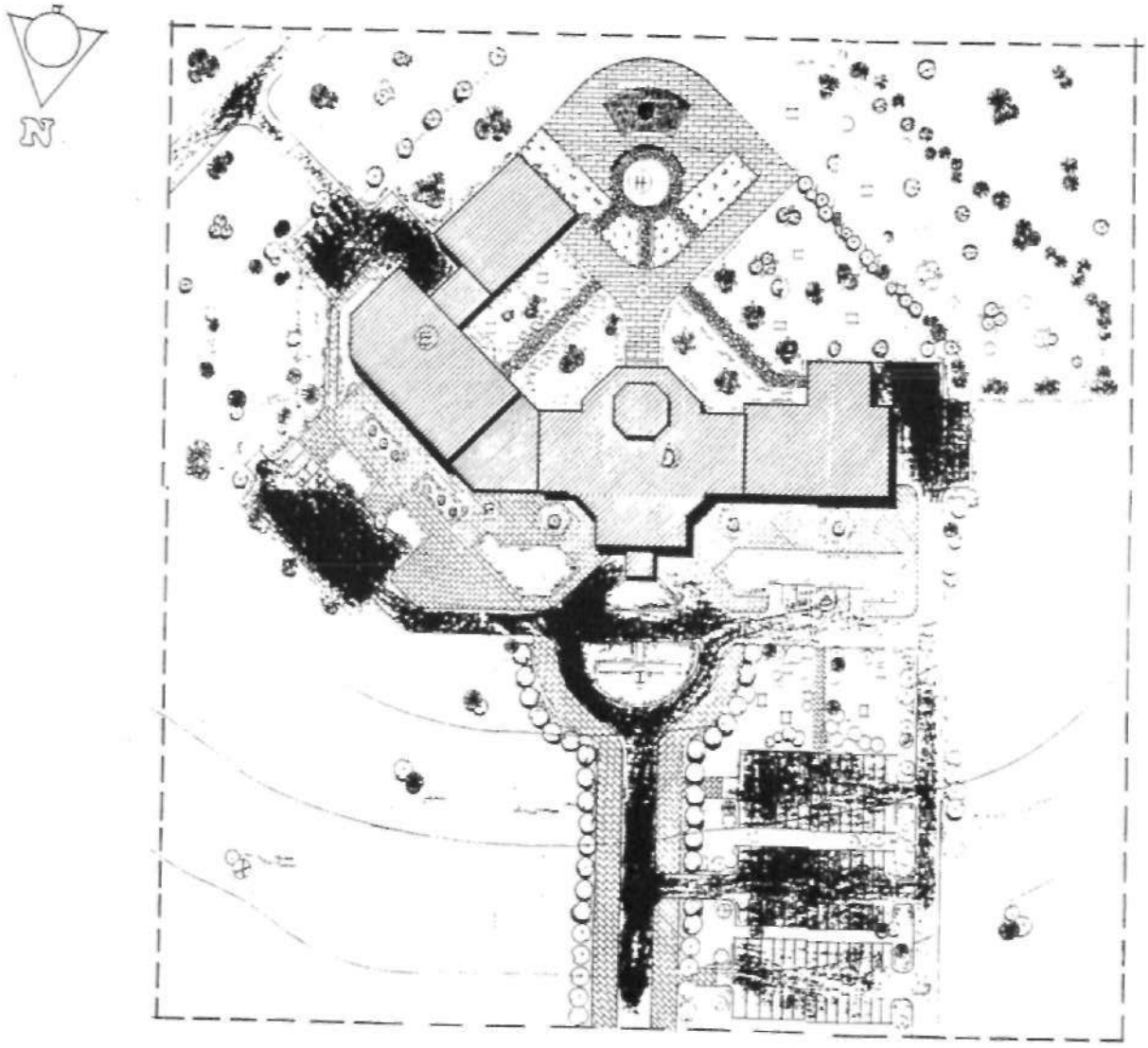
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ODUNIYI, A.A.
DEPT OF ARCH. A.B.U. ZARIA.

MENTOR:

NATIONAL GALLERY OF ART ABUJA

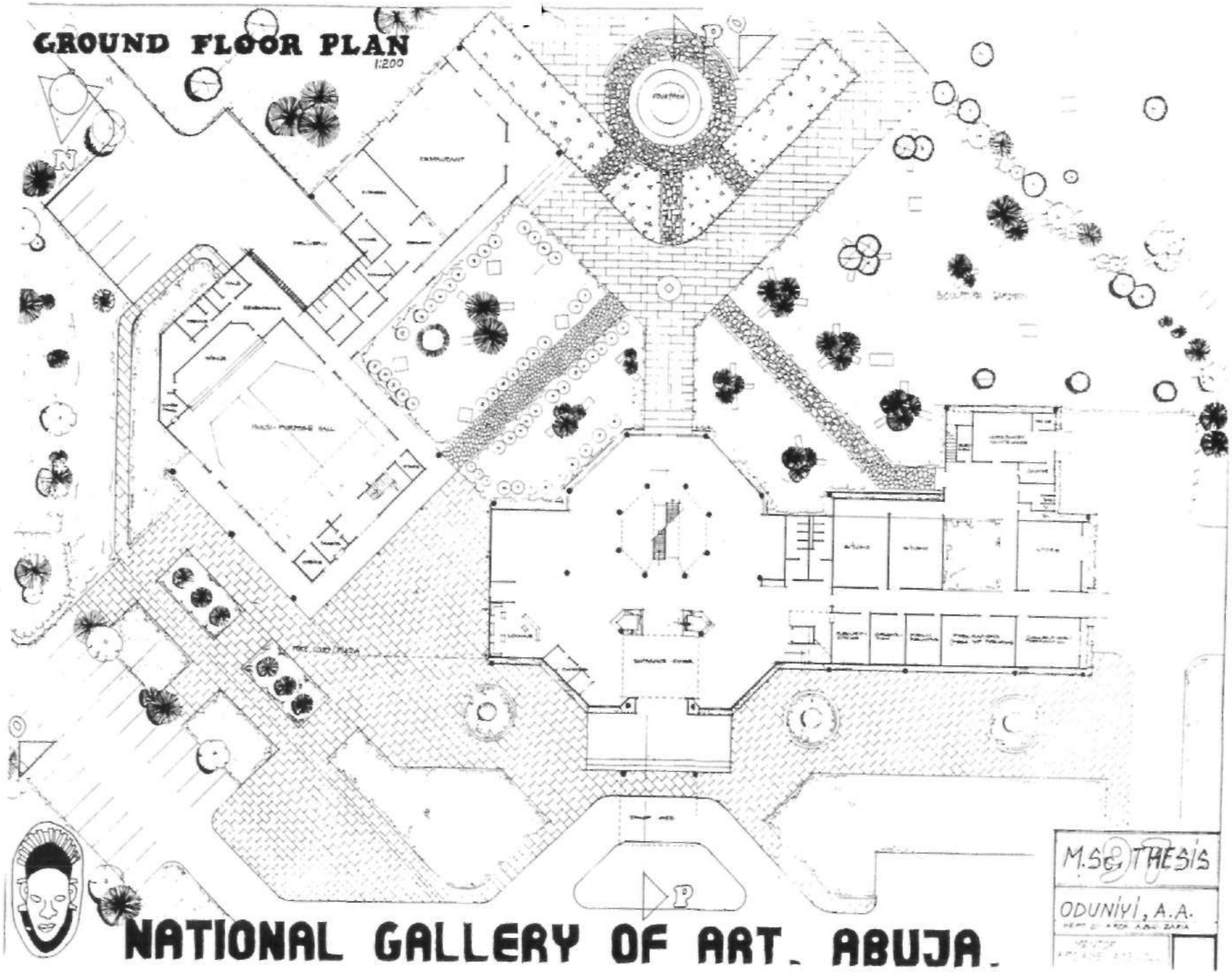
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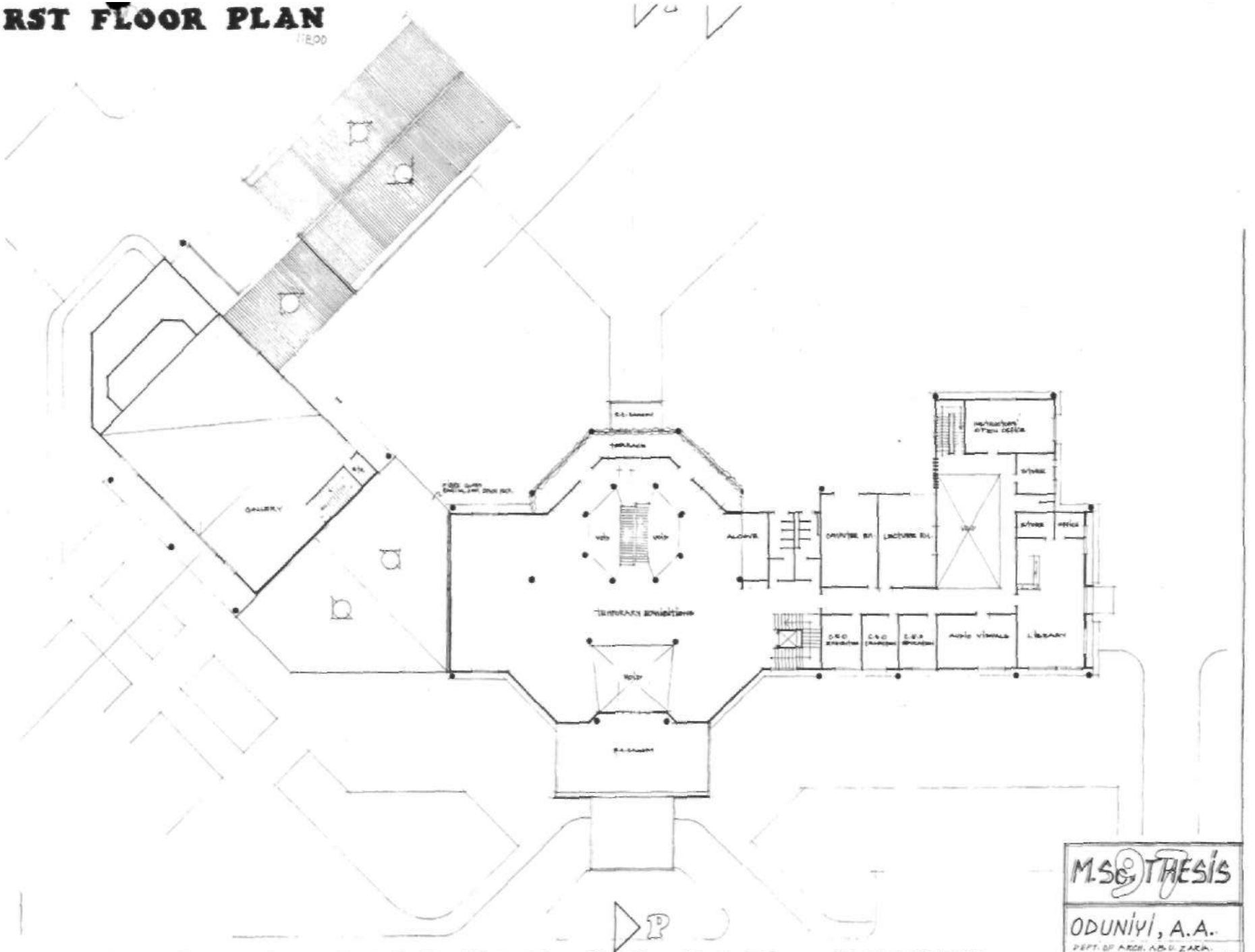
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ODUNIYI, A.A.


GROUND FLOOR PLAN
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ODUNIYI, A.A.
NATIONAL GALLERY OF ART, ABUJA.

FIRST FLOOR PLAN

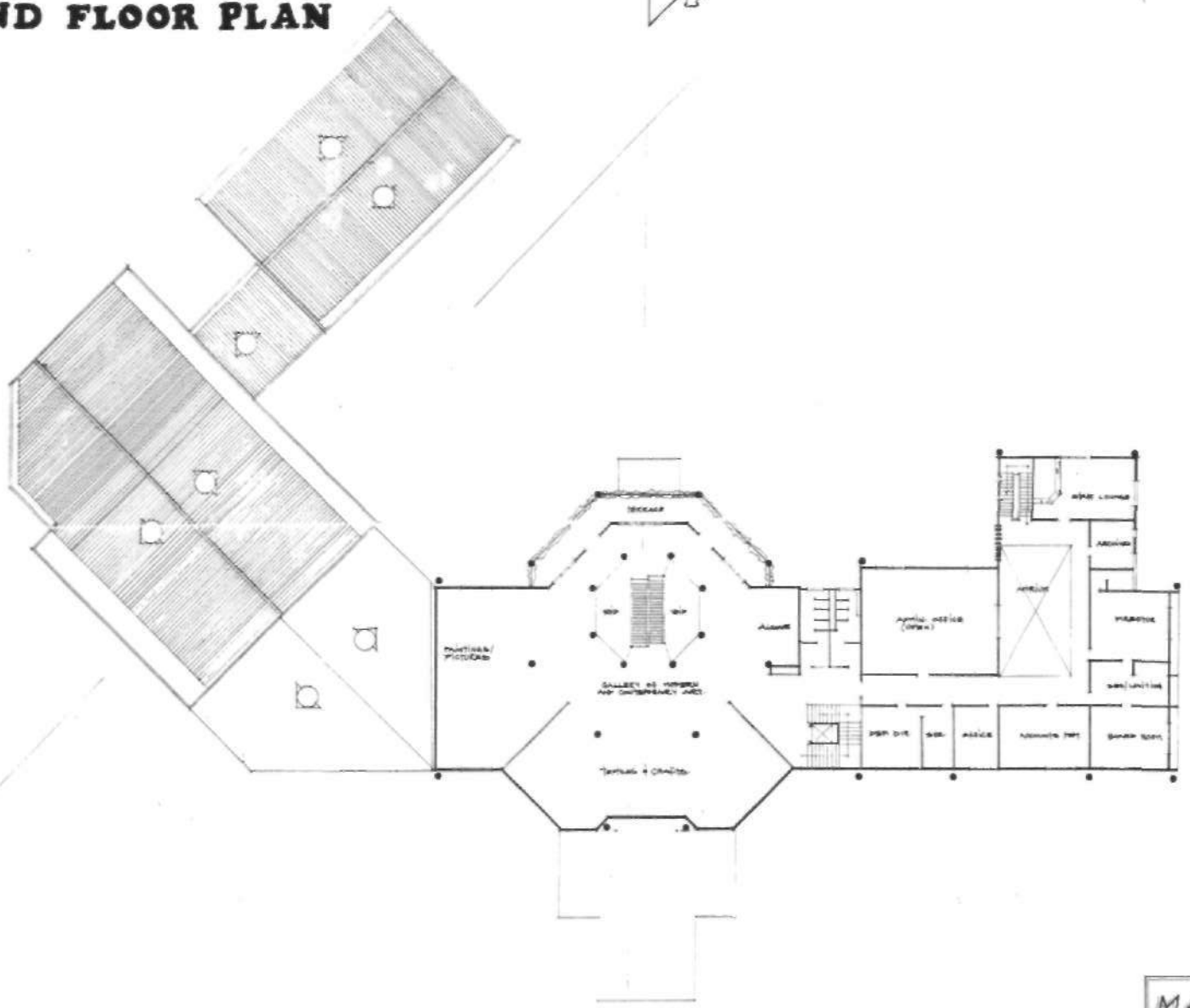


M.SC. THESIS

ODUNIYI, A.A.
DEPT. OF ARCH. ABU. ZARIA.
MENTOR:
ARC. ADE. ADEWOLU

NATIONAL GALLERY OF ART, ABUJA.

SECOND FLOOR PLAN



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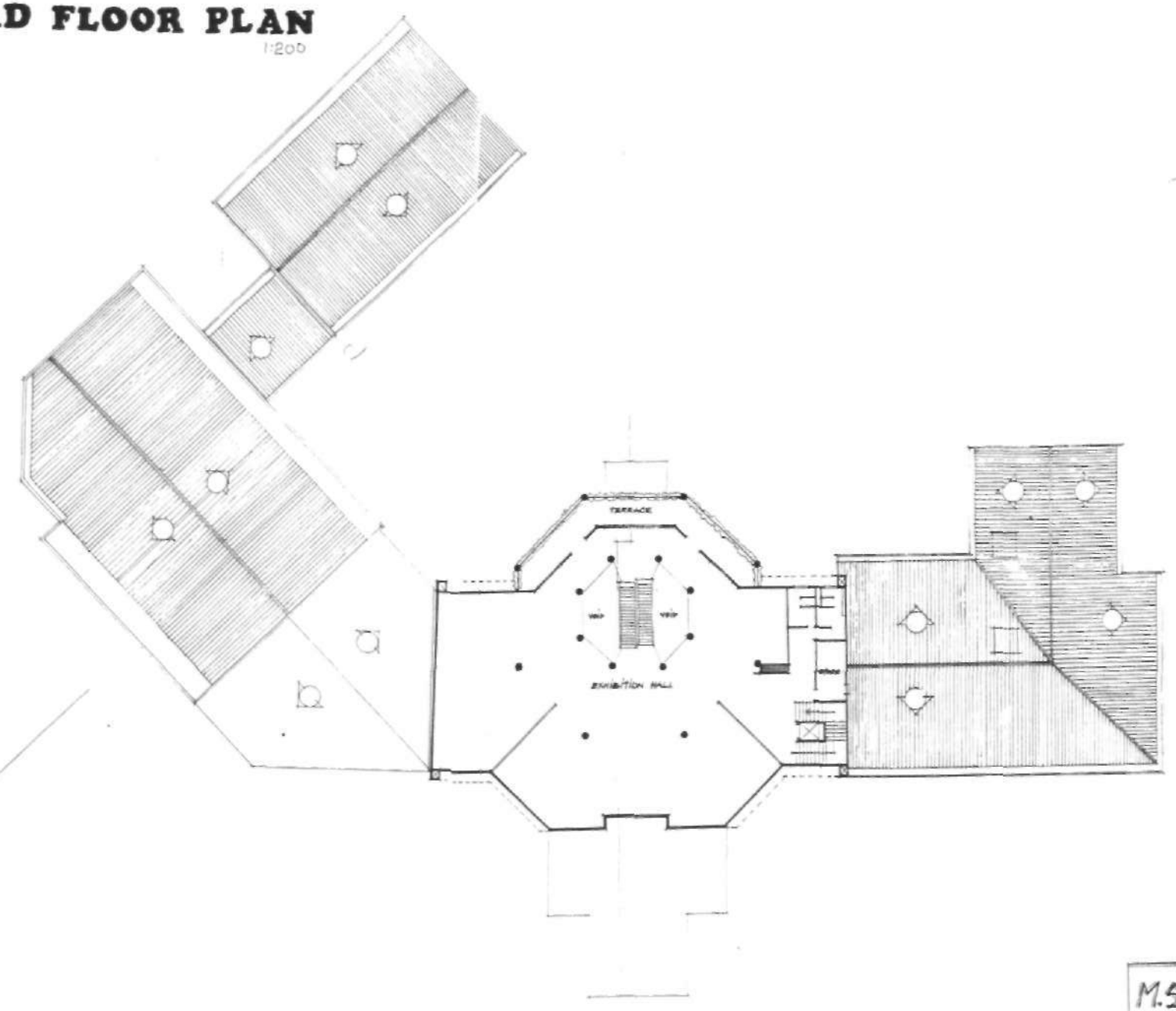
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DEPT. OF ARCH. A.B.U. ZARIA.

MENTOR:
ARC. ADE. ANIWOLU

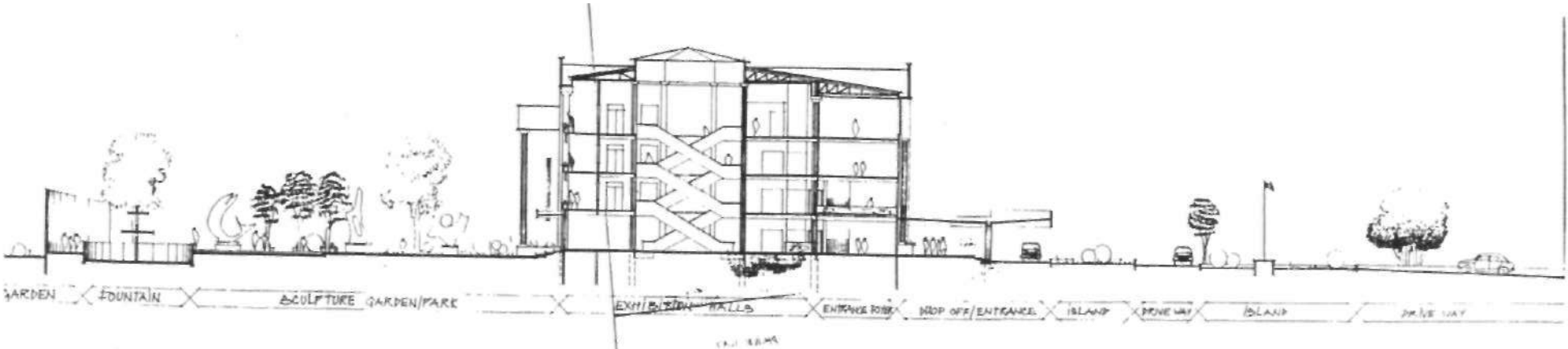
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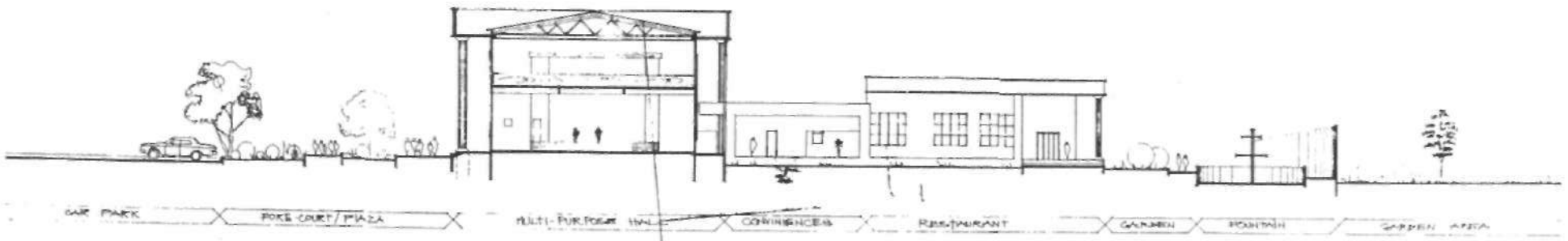


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SECTIONS



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Q - Q

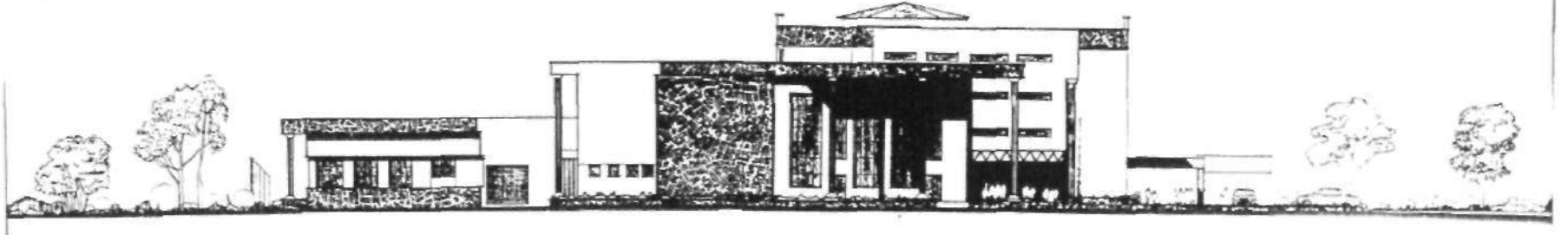
M.S. THESIS

ELEVATIONS

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NORTH



EAST



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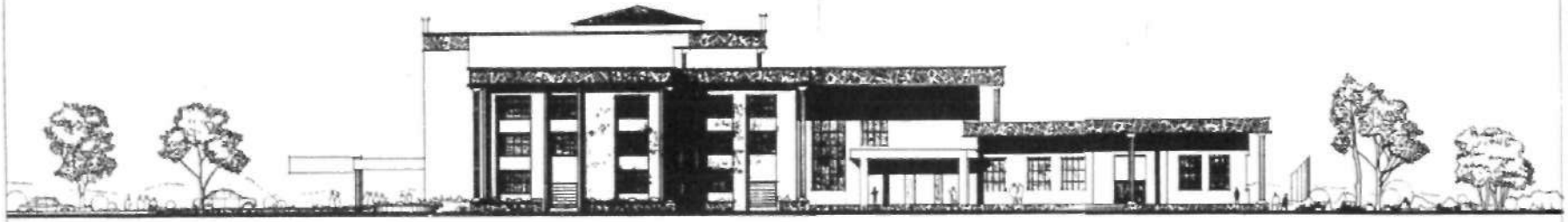
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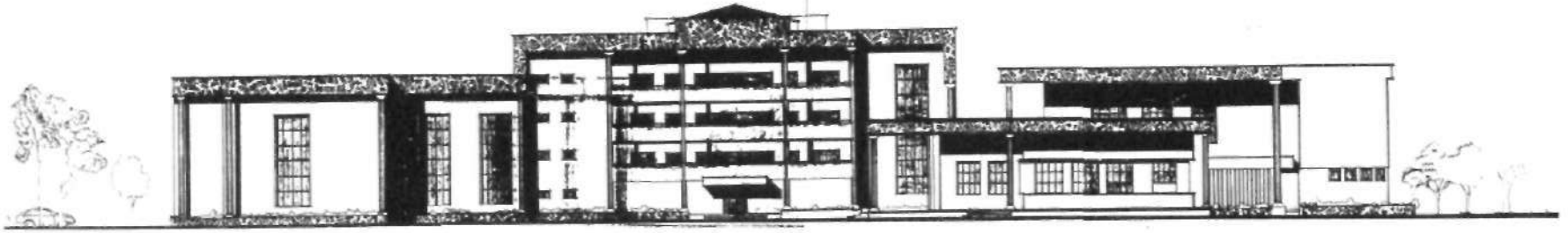
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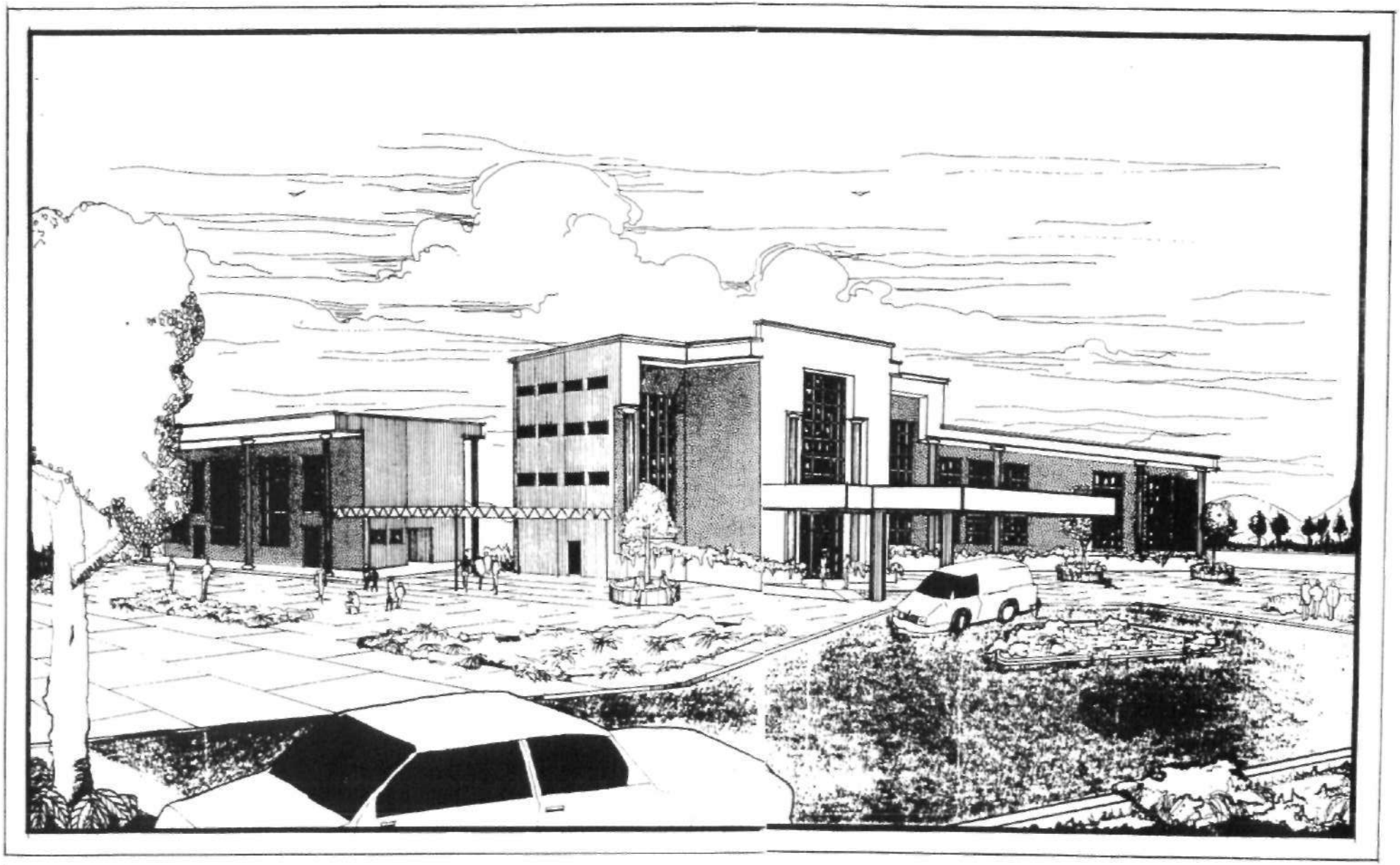
ELEVATIONS



WEST



SOUTH



PERSPECTIVE