EXPLORING THE USE OF OUTDOOR SPACE TO ENHANCE ENTERTAINMENT: THE ENTERTAINMENT COMPLEX, JOS

BY

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AHMADU BELLO UNIVERSITY,
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AUGUST, 2013.

DECLARATION

I declare that the work in the dissertation entitled **'Exploring the Use of Outdoor Space to Enhance Entertainment: THE ENTERTAINMENT COMPLEX, JOS'** has been performed by me in the Department of Architecture under the supervision of Prof. W. B. Qurix and Dr. M. L. Sagada.

The information derived from the literature has duly been acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any university.

Kogi, Andrew Menson	_____	August, 2013
Name of student	Signature	Date

CERTIFICATION

This dissertation entitled ***"Exploring the Use of Outdoor Space to Enhance Entertainment: THE ENTERTAINMENT COMPLEX, JOS"*** by Kogi Andrew Menson meets the regulations governing the award of the degree of Master of Science of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To **God**, the giver of life and the father.

To the love of Nature and the open environment.

To the beauty of Architecture.

ABSTRACT

The study is an attempt at exploring the use of outdoor spaces to enhance entertainment in entertainment centers. The research is also concerned with the principles of outdoor entertainment design and how they are factored into the architecture that emphasizes relaxation in a more eco-friendly environment that give memorable experiences. The entertainment complex in Jos, Nigeria served as the basic case study in the research , however, a set of methods were applied to arrive at the findings of the study, which included literature review, other case studies (local and foreign), related document analysis, observation, design components of both external and interior and personal interviews with seasoned figures in the profession. The afore-mentioned also served as sources for data presentation and discussion. The outcome of the study revealed that outdoor space can enhance entertainment thus its significance in architectural designs; green areas in the exterior offer vignettes of nature within urban surroundings; and nature gives programmable space, evening space, community plays, holiday events and other group activities and boost leisure all together.

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INTRODUCTION

1.1 BACKGROUND OF STUDY

In this fast growing world of technology and sophistication, evolution has become a trend of constant change in every aspect of life. The age passes so quickly that it leaves little room for recollection especially in developing countries of what the past was and where the future will lead us to has become a question of applications, technology, philosophy, culture, social Interaction, techniques, functions, concepts and materials to mention a few, allows for dynamism in architectural designs.

Genius loci which literally means genius of place is used to describe places that is deeply memorable for their architectural and experiential qualities. An Entertainment Center is a place where such experiences are expected to give its users the opportunity to see and experience memorable times through leisure in an indoor & outdoor experience. Based on Maslow's hierarchy of needs, lower level needs must be met before the higher level needs become important (Maslow, 1943). The physiological needs, such as hunger and thirst, usually have to be satisfied prior to anything else. With increasing education, people explore the demands on their lives, and it also brings people's needs into the higher level of Maslow's hierarchy. Besides, a declining percentage of lives devoted to work, and greater personal freedom have provided an increased potential for leisure. In addition, the usage of free time in voluntary and pleasurable ways is part of human life in society. Kelly and Godbey (1992) mentioned that leisure is experienced through a myriad of social activities. Social experiences shape not only people's life satisfaction and self definition, but also influence family relations, friendships, the environment, and the economy. Therefore, leisure becomes a major segment of the society. This brings this

research to analyze the exploration of outdoor space to enhance experience in an entertainment center to be looked into as a design tool in the design of such facilities.

1.2 THE NEED TO CONSIDER OUTDOOR SPACE IN ENTERTAINMENT CENTER.

The open-air center, lifestyle center, mixed-use project or town center as they are often called is emerging as the new kid on the block. Today, consumers are looking for not only centers that offer shopping, but also places that entertain them, so developers are trying to create places that consumers enjoy, not just a place to buy things. We are in the age of the experience economy where goods alone can no longer drive the mix. Additionally, time has become the new currency for many consumers, so convenience is an important part of the visit decision. Lifestyle centers, by their design and lack of large department store anchors, offer convenience to the large center formula. With their outdoor designs and architecture, they often emulate urban streets and plazas with a strong sense of place, creating a destination where people just want to gather (White 2008).

The nation's top architectural firms report that urban development and mixed-use projects have joined the strengthening trends of street front, Main Street-style shopping and open-air spaces in the design of shopping centers today. As a result of the open-air aspects of these projects, shoppers are encouraged to make themselves comfortable, shop, be entertained and stay awhile - without being strictly confined to the indoors. In the profiles that follow, top executives in leading firms across the country discuss current retail projects influenced by these new design deals.

Anthony Belluschi Architects a full-service planning and design firm specializing in commercial, retail and mixed-use urban projects. The principal of Chicago-based Anthony Belluschi Architects notes several specific trends in the booming retail industry today. In conjunction with the increasing presence of urban, mixed-use projects, Belluschi foresees a movement toward what he calls generic entertainment."All the changes in retail today have led to more forms of visual entertainment - ways of inducing the shopper to stay longer," Belluschi explains. And these entertainment forms run the gamut. Large-scale retailers such as Disney, ESPN or Sony Metreon have become a real phenomenon. No matter what the scale of the project, the real question, Belluschi says, is "How do we best serve the public?" That line of thinking applies to food courts and good restaurants, bookstores and coffee shops, or a full-blown cinematic experience. "Even more than entertainment, the essential ingredient is well-designed amenities that help shoppers have a really memorable experience," he adds.

In developing countries like Nigeria, gathering places are of great necessity considering the Nigerian culture is all about societal activities which brings people together for one celebration or the other. This brings us to needs and importance of an outdoor experience fused with indoor activities to properly gather individuals enjoying themselves in activities which does not confined them to indoors but allows them the indoor experience as open – air, lifestyle or outdoor entertainment centers.

1.3 STATEMENT OF PROBLEM

The socially accepted custom for the design of entertainment centers has been the indoor designs which keep all entertainment activities inside, in an enclosed building which provide little or no contact with nature. In as much as several efforts have been made to bring outdoor or nature

inside, the fact remains that it is artificial but may look natural and therefore the experience may never be the same as the feel of real nature and the consequence of such 'artificial nature' may have high risks and health implications on the users of such facilities. However, to enhance entertainment more contact with nature while having fun in buildings that project nature and emphasize the outdoor space is the crux of this research.

1.4 AIM AND OBJECTIVES

This thesis is aimed at exploring the use of Outdoor Spaces to enhance Entertainment in Entertainment Centers.

The Objectives of this thesis are:

i. To study Outdoor Spaces design and their characteristics in building exterior designs.
ii. To Study ways in which Outdoor spaces can enhance entertainment centers.
iii. To examine the relationship between Outdoor Spaces and Entertainment center design.
iv. To study how Outdoor spaces can enhance Social Interaction of People through design.
v. To identify elements of Outdoor space which are applicable to entertainment center.
vi. To establish how outdoor space design can become a strong sense of place creating a destination were people gather.

1.5 RESEARCH QUESTIONS

This study intends to answer the following questions:

i. How can Outdoor spaces enhance entertainment in entertainment centers?
ii. To what extent have theories of outdoor spaces been applied to entertainment centers in Nigeria?
iii. How can outdoor space design be an effective tool in Architectural design?
iv. How can outdoor space design create a sense of place and destination where people meet?

1.6 SCOPE AND DELIMITATION

This research intends to review the principles behind the designs of entertainment center, while looking at the case studies of both local and foreign designs of relevant parts of the project in order to deduce workable principles and considerations to be used to ensure a standard and functional design for the use of Outdoor Space to enhance Entertainment in Entertainment center as well as in local and foreign context.

1.7 MOTIVATION

There is a need for such research which will create awareness to the importance of Contribution and knowledge and preservation of historical changes of history and those whom were responsible for such significant periods especially in architecture which in time will teach beneficiaries of this research including students across all levels of learning, researchers, custodians of culture and as an avenue for tourism which will aid the government and the people at large.

1.8 JUSTIFICATION OF STUDY

This research findings will be of great significance in the sense that the use of outdoor space to enhance entertainment in entertainment center if carried out could be a self sustaining project which could be created by the Government or Urban Entertainment Developer for tourism to show other effective architecture tool to the world what was and where we are headed in terms of architecture and the local contributions made in projects and also in this design in our own context.

1.9 RESEARCH METHODOLOGY

The methodology involved here will include sourcing of all relevant data related to the study of Architecture will be obtained through the following.

i. Literature review – book, papers journals, write ups and magazines on related topics to the study of architecture.
ii. Case study – study of similar buildings with similar disciplines and studies of similar components in different uses will be analyzed to note their design approach to their various problems taking note of their merits and demerits.
iii. Existing documents on climatic data and environmental data in relation to the site location shall be studies to fine out the design implications and studies their relationships to the various principles concerned.
iv. Personal observation –Personal observation from personal experience cannot be ruled out as a point for inspiration and personal judgment, and the opportunity to make sound contribution to the research.

v. Interviews – This will bring about observations of very experienced persons in this field which will point out key attributes which will be vital for this research.

1.10 POSSIBLE OUTCOME

This research is expected to show significance in the use of outdoor space to enhance entertainment in entertainment centers as an important tool in design similar to form, function, materials to establishing sound techniques, and methods of architectural expression in design while improving and giving the users comfort while doing their usual activities.

1.11 DEFINITION OF TERMS

i. **ENTERTAINMENT**: *Enjoyment* – the amount of pleasure or amusement somebody gets from something.

ii. **ENTERTAINMENT CENTER:** can be defined as adult-oriented entertainment destinations located downtown. These centers combined shopping and recreation with entertainment to form an overall experience.

iii. **OUTDOOR:** *Concerned with open air* – located in, belonging in, or suited to the open air.(outdoor activities).

Enjoying being outside – enjoying activities that take place in the open air.

iv. **SPACE:** *Enough room* – room to fit or accommodate something or somebody.

Area set apart – an area set apart or available for use.

v. **OPEN SPACES DESIGN:** involves concentrating development in a compact area of the site, leaving the remainder of the site as open space or natural areas. This type of design is also referred to as cluster or conservation development.

vi. **PUBLIC SPACE:** is a social space such as a town square that is generally open and accessible. One of the earliest examples of public spaces is commons. For example, no fees or paid tickets are required for entry.

vii. **PRIVATE SPACE:** Non-government-owned malls are examples of 'private space' with the appearance of being 'public space'.

viii. **SEMI-PUBLIC SPACES:** A broader meaning of public space or place includes also places where everybody can come if they pay, like a café, train, or movie theater. A shop is an example of what is intermediate between the two meanings: everybody can enter and look around without obligation to buy, but activities unrelated to the purpose of the shop are not unlimitedly permitted.

ix. **LEISURE:** can be very difficult to define. It is said to be the time spent outside of working commitments and other daily necessities. It can be spent doing anything that an individual would like to do. It is said to be called 'free choice.(Encyclopaedia Britannica Dictionary, 2008).

x. **RECREATION:** can be defined as the refreshment of the mind and body after work, especially by engaging in enjoyable activities, or can be understood as the activity a person takes part in for pleasure or relaxation rather than as work. (Gray, 2001).

CHAPTER TWO

LITERATURE REVIEW

2.1 OUTDOOR SPACES

Encarta Dictionaries 2009 defines Outdoor as *Concerned with open air* – located in, belonging in, or suited to the open air. (Outdoor activities).

Secondly as *Enjoying being outside* – enjoying activities that takes place in the open air.

The term 'the outdoors', as used in this thesis, is an all-embracing one that covers all those places where people feel they can achieve that special feeling of being 'away from it all'. To some, born and bred in the city, it may be an area of urban green space, a local nature reserve or countryside near home (Bell, 2008).

Outdoor recreation and its cousin, nature tourism, are the big growth areas in leisure and holiday activities today. As the populations of most countries develop and become more urbanized, and as most people's work becomes less and less connected with the land, many more people are seeking to regain some kind of connection with nature and with wild landscapes, even if it is only for short periods at infrequent intervals. There are many reasons for visiting and exploring the great outdoors: physical exercise, release from the stresses of city life, fresh air, getting closer to nature, enjoyment of the scenery, hunting and fishing, walking the dog, an occasion to meet family and friends … the list goes on (Bell, 2008).

For most people it is probably a combination of reasons. The trends in how people spend their time change from year to year, but contain broadly the same ingredients: a chance to escape from the city, to be alone or to be with other people, to be close to nature, and to relax and enjoy oneself. The activities that people pursue range from strenuous hiking into wild mountainous

areas, days from the nearest settlement, to a gentle stroll in a park or woodland within or a short distance out of town, enjoying a family barbecue or just sitting and looking at the view. Increasing numbers also seek an adrenaline rush from participating in more extreme activities. (Bell, 2008)

2.2 HISTORY OF OUTDOOR SPACES

For most of the history of humankind, and still for huge numbers of people, the main goal of life has been to ensure their own survival and that of their families. At the same time, civilizations developed, allowing elites to arise who provided priestly, leadership or royal functions. Such individuals and their families can pursue other activities, as they are largely relieved of the task of obtaining food. Hunting and hawking have been important forms of recreation for the monarchy, from ancient times until the present. Thus it is obvious that civilizations must reach a certain level of economic and cultural development (usually quite advanced) before concepts such as ‘recreation’ or ‘leisure’ can been entertained. Following the agricultural and industrial revolutions in the eighteenth and nineteenth centuries, particularly in Britain but subsequently in other countries, wealthy land owners and industrialists could afford to pursue outdoor recreation in field sports: hunting, shooting and fishing. Many also ventured on sightseeing tours, as an interest in scenery developed and became fashionable, especially with the ‘picturesque’ movement in Britain. Poets and painters celebrated nature, and philosophers pondered on ‘natural’ law and the ‘noble savage’.

Arduous tours were made across the Alps to view the scenery. Later, the English Lake District, the Scottish Highlands, the German Black Forest, the Finnish Lakeland, Niagara Falls and

numerous other places became fashionable resorts, made more accessible by the advent of the new railways.

During the Industrial Revolution, a new kind of recreational demand arose among the middle and lower classes. Urbanization of former rural populations provided the labour to operate the new industries, which hugely influenced the development of Europe and the eastern USA during the nineteenth century.

Britain was one of the first, and still remains one of the most urbanized countries in terms of the percentage of its population living in cities. Later in the century, working people began to question the quality of their lives in grimy, smoky slums, and to desire freedom to escape from this poor environment. In cities such as Manchester or Sheffield, which expanded close to wild moorland landscapes, groups of people formed clubs to walk or bicycle into the countryside at weekends.

These people wanted the freedom to roam about the countryside, and this was perceived by private landowners to conflict with their interests. By the 1920s and 1930s, outdoor recreation in Britain, Europe and America had become an established pastime for many people. Day trips on the train or bus or by charabanc, picnics and walks, boating, swimming and nature study became common.

Now that outdoor recreation is a well-established regular activity for millions of people every year, what precisely do they get out of it? What are the benefits of the great escape from the city? What does this tell us about the kinds of settings, sites and facilities that need to be provided?

The benefits of physical exercise in nature are partly associated with the quality of the environment, as clean and unpolluted. What are the qualities of nature that offer mental health benefits? The mechanisms of this are not yet fully appreciated. It has been suggested that we

become stressed in part because modern lifestyles require us to react to persistent unwanted discordant stimulations and by the constant need to concentrate on many activities simultaneously when living and working in cities, so that the harmonious sensations of nature provide stimulation where no effort is required.

Even the colour of trees, water and sky, their greensand blues, can have a calming effect.

The knowledge that we can escape from the negative aspects of city life also appears to do some good, and there are obvious benefits in being able to visit a more natural area, close to home whenever we want, assuming that there are such places within easy reach of everybody.

2.2.1 REVIEW OF OUTDOOR SPACES

Recent decades have seen a gradual development from industrial society's *necessary public life* to the *optional public life* of a leisure and consumer society. Where city life was once a necessity and taken for granted, today it is to a high degree optional. For that very reason, this period has also seen a transition from a time when the quality of city space did not play much of a role in its use, to a new situation in which quality is a crucial parameter. In the past, people had to use the streets and squares of the city regardless of their condition. Today this is in the majority of cases an option.

It should, at this point, be noted that the changes described in this chapter relate to societies where the economic developments have initiated a shift towards leisure and consumer oriented lifestyles. In many less developed regions in the world; life in public spaces typically has not changed materially to such a degree and is still found to be very much dominated by necessary activities. (Thompson & Travlou, 2007).

2.3 OUTDOOR SPACES AS A DESIGN TOOL

The perfect outdoor living space can not only give you an inspiring area to relax and entertain but it can serve as an extension of your home, office, mall or of an entertainment center etc.

Outdoor spaces can be restructured to enhance and improve the quality of space bringing the experience to nature or the open air closer and edifying. Outdoor spaces can only achieve the desired needs of the design if the proper tools are blended together. This thesis shall look into certain tools which shall be appropriate for an entertainment center to provide the environment for an indoor – outdoor experience. The following tools will be explored for an outdoor space design:

i. OPEN SPACE DESIGN
ii. COURT AND COURTYARD DESIGN
iii. PATIO
iv. ATRIUMS
v. LIFESTYLE DESIGN CENTRES
vi. BALCONY
vii. GREEN SPACES
viii. WALKWAYS AND PATH
ix. OUTDOOR SEATING
x. PERGOLA/TRELLIS

2.3.1 OPEN SPACES DESIGN

Open spaces design: involves concentrating development in a compact area of the site, leaving the remainder of the site as open space or natural areas. This type of design is also referred to as cluster or conservation development.

A growing body of research from around the world is adding weight to what most of us have intuitively believed: that our parks and open spaces are good for us. But what is also emerging from this research is that the quality of design of our public open spaces has a direct bearing on how often we use these spaces, how safe we feel when we are there and what level of enjoyment and wellbeing we gain from the experience.

The Open Space Design Guidelines have been developed to help deliver the best possible outcomes for open space. The results, we hope, will be places that are much loved, well used and greatly enjoyed.

The objectives of the guidelines are:

i. To demonstrate our commitment to best practice in open space planning and design.
ii. To engender shared values within Landcom as to what defines best practice in open space design and delivery.
iii. To demonstrate a consistent, accountable and transparent process for open space design, delivery, management, maintenance and handover to all of our partners and stakeholders in that process.
iv. To provide a framework upon which more detailed design and delivery processes can be built.

2.3.1.1 SCOPE OF THE GUIDELINES

These include parks ranging in size from 0.5 to 2 Ha or more, and corridor open spaces often associated with creeks, rivers and foreshores, or bush land with a focus on pedestrian and cycle paths in a setting of linked open spaces.

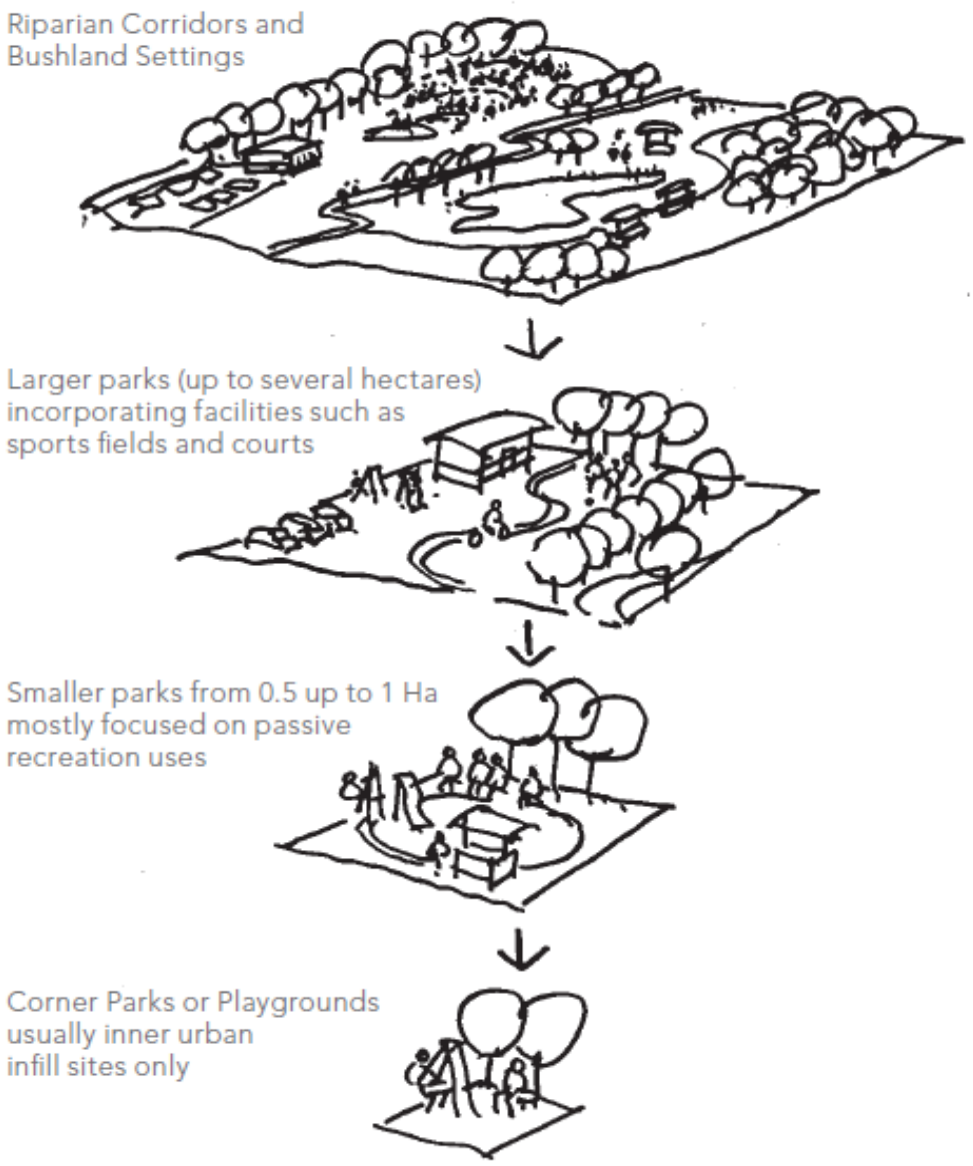


Figure 2.1 Some Typical Open Spaces Settings

2.3.1.2 KEY PRINCIPLES

The guidelines include key principles upon which open space is to be designed, delivered and managed. These include:

i. Be meaningful to place and community
ii. Be multi-functional and adaptable
iii. Provide diversity
iv. Encourage social interaction
v. Promote health and wellbeing
vi. Provide equity and accessibility
vii. Embody environmental sustainability
viii. Ensure financial sustainability

Other guidelines for:

a. Design and delivery – objectives for a successful delivery program from design and documentation to final handover to the end owner.
b. Ownership and maintenance handover – objectives and processes that will assist a smooth handover of ownership and long term maintenance.
c. Checklists are also provided to establish delivery processes and design principles are being met as a project progresses.



Plate 2.1: *Public open spaces should provide opportunity for informal physical activity for children, especially within residential areas where private gardens are small or non-existent. Photo – Forest Glade.*



Plate 2.2: *Major public open spaces set the social and recreational framework for new communities. Their design and delivery must receive the widest support if they are to be successful places. Photo -Park Central.*



Plate 2.3: *Victoria Park*



Plate 2.4:*Macarthur Gardens*

2.3.2 COURT AND COURTYARD DESIGN

Court is an external area bounded by walls, buildings or rooms on four sides; a courtyard.

Courtyard; is an open area of land surrounded or enclosed by buildings or built form, often private or semi-public.

This space makes provision for a connection to the open-air, while allowing public use of these spaces.



Plate 2.5: *Courtyard, Abuja Sheraton Hotel, Zone 4 Wuse, Abuja.*

2.3.3 PATIO

Patio a paved external area directly outside a dwelling at ground floor, furnished with seats for recreation, taking outdoor meals etc. This could be over extended while serving the same purpose, hence creating the name ***over extended Patio.***



Plate 2.6: *Glass Patio*



Plate 2.7: *Covered Patio*

2.3.4 ATRIUMS

Atrium: an open central courtyard in a Roman dwelling, surrounded by the habitable spaces of the building; an aula in Greek architecture. It could also be called a ***paradisus***; a forecourt, often colonnaded, in front of the vestibule of an Early Christian or Romanesque church, or a large space which functions as a transition space into more important rooms and also could be a large central space or court with a glazed roof.



Plate 2.8: *Atrium showing Roof*



Plate 2.9: *Atrium attached to Glass Wall*

2.3.5 LIFESTYLE DESIGN CENTRES

Lifestyle center or sometimes open-air or town center; Lifestyle centers are open-air, combining traditional retail with leisure options including restaurants and entertainment, and design ambience and amenities such as outdoor streetscapes, fountains, landscaping, street furniture and open-air plazas. Many are mixed-use with housing, offices and even hotels, creating the setting of a town square or village shopping area. The concept is that "shopping" is only one activity among many, such as the experience of eating at restaurants, people-watching, open-air concerts, or looking at art. The outdoor setting, even in inclement weather, contributes to the appeal of lifestyle centers versus the rather artificial and cold atmosphere of enclosed malls.



Plate 2.10: *Santana Row lifestyle center in San Jose, California.(Street View)*



Plate 2.11: *Santana Row lifestyle center in San Jose, California.(Approach View)*

2.3.6 BALCONY

Balcony is an accessible outdoor or glazed and balustrade platform projecting from the external face of a building, often for recreational use. This gives the user the connection with open air.



Plate 2.12: *External cantilevered Balcony*



Plate 2.13: *Balcony without covering*

2.3.7 GREEN SPACES`

Green Spaces are natural elements of nature which could be preserved from the natural site or created by man. This green space comprises trees, fountains, flowers, flower beds and grass. All kinds of plants in general could be used to define spaces which are for green purposes.



Plate 2.14: *Gwanggyo Green Power Designed to Mimic Nature.*



Plate 2.15 *Green Office Roof.*



Plate 2.16: *Green Spaces Balcony*



Plate: 2.17: *Green Spaces as a Relaxation place*

2.3.8 WALKWAYS AND PATHS

Paths: The channels along which people move; the predominant element in their image of a garden as they move through it. Easy-to-read walking path provides users with independence and purpose.



Plate 2.18: *Path up a terrain.*



Plate 2.19: *Walkways.*

2.3.9 OUTDOOR SEATING

Outdoor Seating a piece of furniture or other base for sitting on. On most Paths, especially those used by families with small children, people with disabilities or elderly people, some resting places should be provided at fairly regular intervals. Where possible, benches should be positioned with good views or in attractive places.



Plate 2.20: *Wood Outdoor Seating.*

Plate 2.21: *Concrete Outdoor Seating.*

2.3.10 PERGOLA/TRELLIS

Pergola/Trellis is an external covering element mostly made of wood used in covering outdoor spaces, which permits the entry of sunlight and usually covered with plants. It could be directly outside a dwelling at ground floor, upper floor, and rooftop or over windows and balconies, furnished with seats for recreation, taking outdoor meals, relaxation etc.

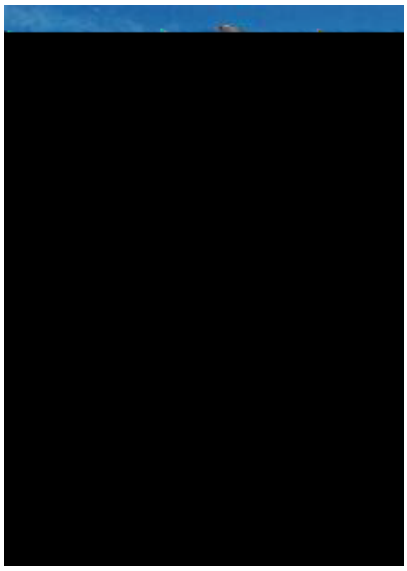


Plate 2.22: *Trellis serving a seating purpose.*

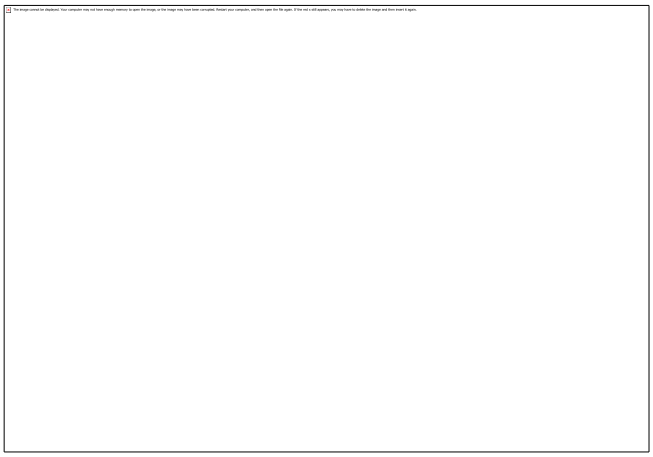


Plate 2.23: *Trellis serving an aesthetic Purpose.*

2.4 COMPONENTS OF OUTDOOR SPACE DESIGN

The notion of designing an outside sacred space has been around for centuries, examples being the art of Feng Shui and WabiSabi. When designing a building, try keep in mind the feel of nature and the immediate surroundings in order to create a harmonious balance with design and the environment. Large windows that let in natural light make working or just relaxing at home much more enjoyable aesthetically and psychologically. To create a balanced transition from the inside to the outside a designer must always be conscious of lighting, functionality and contrast.

Ideally, an outdoor space should reflect the way you live. Outdoors are just as important as our indoors. Many typically use their backyards as an extension of the home for various functions. A luxurious interior design is complemented best with area outside where one can relax and entertain in the comforts of both home and nature.(Designer Resource Center, 2011).

2.4.1 COMPONENT ONE - MERGING OF DESIGN & SITE

One needs to consider the design and its site as a singular component but which also exist as pieces formed and impacted by its greater surroundings.

The site is a part of a larger location – neighbourhood, a crest, a valley, a district – and the building itself, no matter how sizeable and multifaceted, is an element of this larger system. The building needs to have a healthy relationship with nature and invite nature inside. By protecting the heart of the site, we preserve the most special part of the site. The building has to contribute to a larger totality; one that incorporates vistas; the situation of neighbours, streetscapes, white noise, sidewalks and avenues; the places that are enjoyable to experience in their natural state; even the unattractive pockets and the peculiar attributes. One has to envision the entire panorama with all its glory and grit to find the precise spot to set the house. This is accomplished by understanding of the relationship between the building and the entire panorama in this first phase, inhabiting the Site. Achieve this and the remainder of the design is cake.

1. Protect the heart of the site by keeping driveways and parking toward the edges (nothing divides a lot into parts like a road) and by blocking objectionable views with buildings or plantings.
2. Put the main social and communal spaces on the more public part of the site (typically the front) as a shield for the private spaces tucked into the more remote part.
3. Decide what part of the site is the most special; then preserve it. Put the building close enough to enjoy it but far enough away not to destroy it.
4. Extend the building's wings, decks, and garden walls out into the site to knit the building strongly to the land.

5. Orient the wings and rooms to the best views.
6. As you locate and arrange the main elements of the building on the site, try to make a positive contribution to the larger surroundings, to the neighbourhood.

2.4.2 COMPONENT TWO- CREATING SPACE, EXTERIOR & INTERIOR.

Buildings give form and Shape to their interior rooms but also to the exterior rooms surrounding them. Buildings give shape to both their interior and exterior spaces. The building and the space around it become an interlocking whole, each shaping the other. Imagine the site as including a mosaic of rooms, some outdoors and others indoors. The walls and wings of the house, as well as the courses and characteristics of the site, describe these rooms. The outdoor rooms must exist as confidently and endowed with value and virtue as the indoor rooms. Distinguish the most significant outdoor spaces and utilize the components of the building to help identify them. If the house is not designed to create spaces both outside and in, the outdoor rooms will become surplus, superfluous spaces. Likewise, the indoor rooms will suffer from disjointed design and feel disconnected to the site. Ina well-designed house, there is a spirited and vibrant equilibrium of indoor and outdoor space with the two types of rooms weaving an intricate and inclusive tapestry.

1. Let the location of the indoor rooms shape the outdoor rooms, both the natural outdoor rooms partially created by the site and the new ones created entirely by the building.
2. Imagine the entire site as a sequence of room-like places, a checkered pattern of indoor and outdoor spaces.

3. The sequence of rooms will have a natural hierarchy: Some will be large, more important, and more central; others will be supportive and transitional. Some will be for cars and people; others will be for people only. Make them all part of the pattern and make sure none is useless, leftover space.
4. Use wings of buildings, exterior walls, outbuildings, and breezeways to help create the basic pattern; use plantings, low walls, terraces, and furnishings to underscore and strengthen the pattern.

2.4.3 COMPONENT THREE - THE ROOF

One of the most significant comforts of a building is the feeling of being enclosed by a protective, uncomplicated, sloping roof.

More than any other single slice of the whole, the roof – as viewed both outside and in – embodies the expression and significance of sanctuary, safe haven, of shelter, of home.

The design of roof, its orientation, how it affects the spaces below it, how the sections of the roof are connected, the details of the roof construction and how they will manifest inside and outside of the structure…all form the phase ***Sheltering Roof***. For a building to communicate the true meaning of buildings, its roof has to be more than a mere covering nailed onto the walls. A roof needs to articulate how the house is inhabited. The strongest buildings are those in which, the structure is perceived as a sheltering roof.

1. Fit the most important social spaces of the plan – for example, entry, eating, bedrooms – to the roof. Let the form of the roof center these spaces, so that living in the house you feel as though, in some fashion, you are living in the roof.

2. Let the roof plan grow from a traditional and elementary roof form, so that, by nesting, stretching, stacking, and compressing, a large building may be understood as a combination or transformation of a simple primitive roof.
3. Use a roof to mark the entry and inform a visitor about the path into the building.
4. Make some spaces attic-like, with the roof shape – perhaps even the roof frame – visible.
5. Make sure the roof can be experienced from inside and outside. In some places, let it be high, visible, and beyond reach; in others, low, inviting, and touchable. Where possible, make spaces in and on the roof – roof gardens or terraces.
6. Use the naturally high and low portions of the roof to create a variety of interior ceiling heights, with higher ceilings over larger spaces and lower ceilings over smaller spaces.
7. Use overhangs to shade and protect walls and openings but also to create sheltered outdoor places and covered paths.

2.4.4 COMPONENT FOUR- CAPTURING LIGHT

A sheltering roof is above all a protection against the elements; but a building must also open itself to the light and warmth of the sun.

Assemble interior spaces to harvest the sunlight, each consistent with its needs, over the stretch of the day and the course of the seasons. Principal rooms warrant balanced light from at least two sides. It would create sparkle to allow daylight to dazzle somewhere: a touch of light across a stairwell, a splash of light on a northern wall. Employ natural lighting and the shapes used to

accumulate it – windows, dormers, skylights, monitors, and wells – to underscore the design: the vital centers, edges, paths, and goals are all exposed by Capturing Light.

1. Locate the building on the site so that it receives light throughout the day.
2. Shape the building so that light can enter every important space from at least two sides to create a balance.
3. When light from a second side is not possible, allow for light from above through skylights or clerestory windows.
4. Plan the placement of rooms so that each space receives light at a suitable time of day for the activities that occur there.
5. Shape and size each opening to suit both the climate and the activities that will be lit from the window.
6. Plan the details of design and installation to relate windows to the character of the house as a whole.
7. Create window places – bays, dormers, window seats – to enhance the life of the building.
8. Use shading devices to control the amount of light and heat that enters the building.

2.4.5 COMPONENT FIVE - SCALE

A building is a collection of pieces, materials, and spaces that must collaborate in a cohesive, flowing, harmonious way, with each piece comprising a logical and functional whole.

What are these key pieces going to be? How large will they be? How will they support or enhance the minor pieces? Is the house a connection of pieces, like links of a chain; onecentral shape with accessory attachments, a huge armoire with many smaller drawers; or something in

between? Each piece must exist as part of larger entity but with its own component parts. These parts must be human-sized rooms in a variety of sizes but a unity of shape. A building is an intelligent gathering of Parts in Proportion and will succeed only when all its parts are in good proportion to each other and make up a well balanced whole.

1. Organize the building along lines of movement and growth, both in plan and in elevation. One line, or axis, normally starts at the main entrance, branching out toward the sun and views, away from the street and its noise. Another begins at the ground and grows up toward the sky.
2. Balance the area and mass of the building around these lines of growth. Let the plan grow outward on both sides of the main axis toward privacy and sun. Place the highest part of the building in the center, surrounded by lower supporting parts of the building.
3. Give the building visibly specialized parts: solid structural elements that can be seen supporting the building, generously shaped rooms to contain activities and distinctive circulation paths to conduct movement and flow through the house.
4. Create a rich variety of space sizes and orientations, always including human scale in the circulation, structure, trim and openings.
5. Unify the spaces with a similar shape, typically compact in plan and chubby in volume.
6. Let the overall form of the building grow naturally out of the forms of its various parts, rather than being superimposed from outside. In this sense the form of the building equals the form of its parts.

2.4.6 COMPONENT SIX – TRANSITIONAL SPACES.

How we approach a site, how we enter a building and through it have an acute impact on our understanding of the building as home.

Imagine arriving on the site in your mind for a moment. Transitional spaces start at the street, creating the car connection. Let's focus on the practical. How will I move toward the main entrance? Will there be a stairway passage inside, outside or both?

Locate the spot where you might reasonably hesitate, creating one of several areas to pause, continue through the front door and pause again; moving through the house on a natural path. The flow of passage through and encircling the building will speak to you. Do you feel welcomed, invited to linger? Do you feel an energy pulling you to explore further? Do you feel a sense of comfort within a space that calls to you? Do you find yourself imaging the activities that will take place throughout the building? The flow of movement, the energy that is created by placement and design affects the room itself. This graceful energy flow or movement is a paramount to our level of feeling at ease and at home with a building.

1. The flow through rooms begins at the street; plan circulation outdoors as carefully as indoors.
2. Locate the main entry near the center of the building it serves and link it directly with the major circulation routes.
3. Plan a car connection for both residents and guests; allow for relatively short distances where heavy loads must be carried – from car to kitchen – and make the route to the entry clear to visitors.
4. Place rooms along a privacy gradient, with the most public spaces near the entry and the most private more remote.

5. Borrow space from the edges of the more public rooms to create passages that enliven the space but don't disrupt the activities taking place within.
6. Define each transition in a building in a way that offers a moment's pause – a chance to leave the space you are in and contemplate the space you are about to enter.
7. Locate staircases so that they leave the main circulation route and arrive in an upstairs hall in the midst of the rooms they serve.
8. Give circulation spaces a distinctive form; define them with architectural elements: gates, changes in floor or wall material, overhead beams, different ceiling heights, columns or half-walls.
9. Make the most efficient use of space and enliven circulation paths by giving them additional uses as libraries, galleries, and storage and display areas; offer short–term seating when it is possible.

2.4.7 COMPONENT SEVEN – PRIVATE VS COMMON SPACE

Rooms are designed with activities in mind, to contain the activities, collecting and dispersing the energy involved. This energy identifies the life of the home.

While some activities are shared, like a couple playing backgammon or kids teasing a cat with string, other activities are for solitary pursuit. A well planned home will incorporate shared spaces with private spaces. This building will provide vibrant and inclusive hubs of activity, accentuated by light and form, with a flow of movement circulating outward to the periphery spaces. Smaller personal areas must exist for everyone for escape and respite or just quiet reflection and a good book. These spaces can be designed to meet highly individualized needs,

such as window seats, lofts, alcoves, meditation/tea cubbies, tiny yoga/music studios, or clever work corners for the hobbyist.

Knowing how to balance and connect common family spaces with private spaces is integral to good building design.

1. Organize the main social spaces of the building – kitchen, dining and living/family rooms – as a single, flowing common space, with one place as its clear heart.
2. Make the heart a generous, attractive space, just off the main circulation crossroads of the building – protected from traffic, yet located so that everyone coming and going passes by it.
3. Give the commons a semiprivate edge, with places to sit and read or even just lean – places that allow people to take up a position away from the core but still be a part of it.
4. In contrast to the common area at the heart, create a sequence of private spaces, some immediately adjacent to the heart, some relatively remote.
5. The private spaces, even at their most remote, should be conceived as edges that give definition to the commons by the fact of separating themselves from it.
6. Create an intimacy gradient, with a variety of corresponding ceiling heights, across the house, from the largest and highest ceilinged commons to the most intimate and lowest ceilinged edge.

2.4.8 COMPONENT EIGHT - OVERLOOKS

One of the most enduring satisfactions that comes from being a building owner is the experience of being in and looking out, having a substantial, durable and secure point from where you are able to view the external world.

Imagine how this scenario can be drawn - in grand or subdued, intimate ways; for shared or personal use, safe havens with peripheral views, inglenooks that open up to great rooms, verandas looking out on a distant horizon.

Imagine these posts, roosts, alcoves and window seats with sturdy backdrops and sweeping fronts. In any situation, the gist is being able to survey and visually appreciate the great outdoors in comfort and safety.

1. Include spaces that are thick and massive feeling, enclosed, and with a solid back.
2. Try to make the users less visible from the outer world by keeping the light level lower, by providing screening shades and plants, or by giving the users a deep space into which they can withdraw.
3. In general, position areas of refuge and outlook somewhat above the level of the view beyond, so that they provide an overlook.
4. The spaces should temper the climate, offering either summer coolness (like a covered porch) or winter warmth (like a sunlit bay window) to encourage and more frequent use.

2.4.9 COMPONENT NINE - NICHES

The building on its site creates a progression of indoor and outdoor places.

Many of these places defy definition, they are neither inside nor outside; they can be private and shared, partly open and partly enclosed, they are "in between". This status makes them so endearing and irresistible. The traditional front porch, a slice of patio beneath an overhang, a terrace perched over the main entry is a place in between. A clever and unique building will reveal many such places; walk thru pantries, bay window seats and beds, balconies, sleeping porches, breezeways, gazebos, summer rooms, rooms with walls that disappear. Just as essential as a building's indoor and outdoor places are its Places in Between, places that allow you to indulge your playful or artistic expression, cluster for conversation, occupy the perimeter, pace, exercise, create, solve problems or just chill. These are your individual surroundings, and they provide just enough refuge and shelter to make that awareness easy.

1. Design places in between as cul-de-sacs, quiet pools with no through traffic. Equip them with seats, make them edge.
2. Make sure that interior places in between feel truly surrounded by the outdoors.
3. Exterior places in between must provide some of the security and comfort.
4. They must remain as secondary spaces.
5. Design in-between places to suit the local climate.
6. Pay attention to the boundary.

2.4.10 COMPONENT TEN – CREATIVE USE OF MATERIALS & DETAILS.

Finally, a building is more than just an idea or concept.

It must be built; built with materials. Choosing these materials to support, frame, fill, cover, colour, and texture space is crucial to the composition of the home. What will be the chief materials? How will they be expressed and experienced? What materials will institute and launch the primary themes? What types of rhythms, repetition, and distinction will be expressed throughout the home? What materials will be used to create contrast and drama? As we develop this innovative presentation, what magic materials will be the major players? Where will columns, overhangs, soffits, beams be employed? Implementing the appropriate materials and blending them together in a way that endorses their individual qualities, longevity, and visibility is the art of composing with materials.

1. Emphasize the properties of materials.
2. Use different colours and textures.
3. Emphasize the beginnings and endings of individual parts.
4. Clarify the connections between the parts of the building.
5. Contrast the beauty of raw, natural materials.
6. When a material has the potential to achieve an attractive patina of age, don't obscure the process.
7. Where you choose a material or finish that ages quickly commit to a program of maintenance.
8. Materials used in a new way can heighten our appreciation of them.

(Spectrum Group Architects, P.C. 2006)

2.5 PLANNING OF OUTDOOR SPACES

Outdoor Space Design requires that its component and tools should be properly organized and planned in order to achieve a functional space design which will suit the users. To be properly handled two areas will be looked into in the planning of Outdoor Spaces. They are planning of ***Public Open Spaces*** and ***Private open Spaces.***

2.5.1 PUBLIC OPEN SPACE

Public open areas must be designed to the same level of quality as any other "space" in a development. The following are tools for public open spaces.

i. Shared Outdoor Spaces
ii. Access
iii. Boundaries
iv. Surveillance
v. Night-time Lighting
vi. Play Areas

2.5.1.1SHARED OUTDOOR SPACES

Shared Outdoor Spaces are spaces which are used by many people at the same time. These spaces are able to accommodate quite a number of people in their social interaction with one another.



Plate 2.24: *Shared Outdoor Space (Worms Eye View.)*

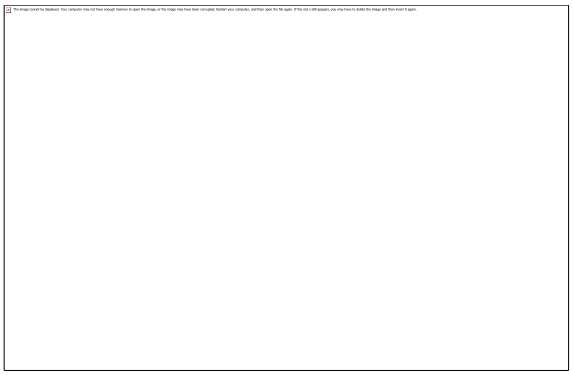


Plate 2.25: *Shared Outdoor Space (Arial View).*

2.5.1.2 ACCESS

Access-passage; internal or external circulation space leading to a building, opening or technical installation, or used as a route.

Access to the different parts of buildings and through the outdoor open spaces is off major importance since it helps the user create an experience in the connection of the indoor and outdoor experience with excitement and a sense of place.

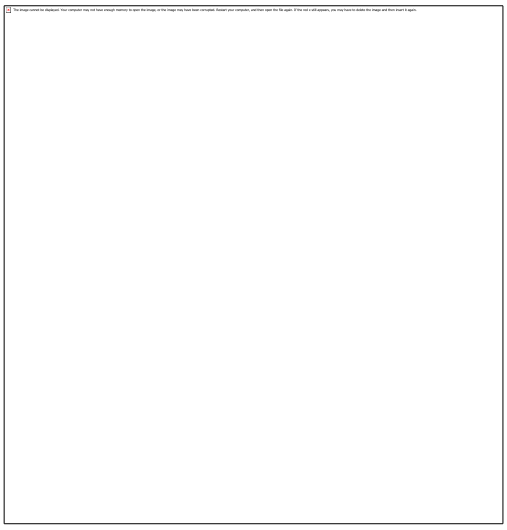


Plate 2.26*:* *Picture of Outdoor*



Plate 2.27: *Picture Indoor leading to the Outdoors*

2.5.1.3 BOUNDARIES

Boundary is the edge of a specified area, building site or officially registered tract of land. Whereas ***boundary fencing***, perimeter fencing; any fencing for a site boundary. The combination of these two features could create a fantastic expression of the Space Design of the Facility. The picture below shows how boundaries can direct movement and activities of people.

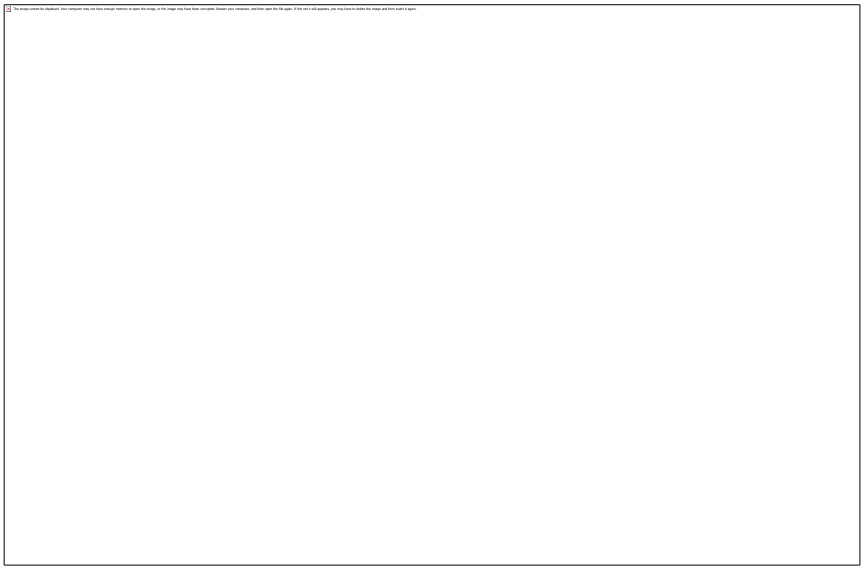


Plate 2.28: *Picture Showing how boundaries and be useful in space design.*

2.5.1.4 SURVEILLANCE

Surveillance could refer to closed circuit television camera; one of a network of cameras installed at key points in or around a building to provide security monitoring of the movement of people or could also mean a network of views around the building showing all the key points of activity and movement around the building.



Figure 2.2: *Surveillance areas of the building.*

2.5.1.5 PLAY AREAS

Play Area an external area reserved for children's recreation, often in the vicinity of residential buildings or in a suitable part of the facility. Play Areas prepare a sense of place for children in a facility, leaving children and parent's recreation of the outdoor in a secure and comfortable environment.



Plate 2.29: *Play Area for Children.*

2.5.1.6 NIGHT TIME LIGHTING

Lighting of outdoor areas including streets, roadways, parking lots, and pedestrian areas is currently dominated by metal halide (MH) and high-pressure sodium (HPS) sources. These relatively energy-efficient light sources have been in use for many years and have well-understood performance characteristics.

Many issues enter into design and specification decisions for outdoor lighting. Energy efficiency is especially a priority in this application due to the long running hours and relatively high wattages typically involved. This section looks in detail at energy efficiency factors, as well as issues related to durability, colour quality, life and lumen maintenance, light distribution, glare, and cost.

Outdoor lights often become perches for birds and the debris that comes with them. The luminaire should not collect and retain dirt or water on the top side, and the optical chamber should remain clean for the LED luminaire to truly reduce maintenance.



Plate 2.30: *View of night area lighting.*

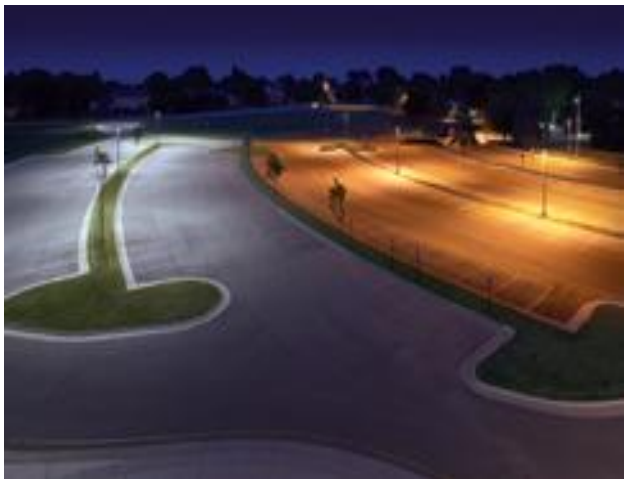


Plate 2.31: *Installation of LED parking lot lights (left) compared to HPS lights (right) shows the difference in colour appearance and distribution.*

Photo credit: Beta Lighting.

2.5.2 PRIVATE OPEN SPACE

Every building should have its own private outdoor space. The following are tools for private open space.

i. Private Outdoor Spaces
ii. Adequate Size
iii. Balconies
iv. Fencing

2.5.2.1 PRIVATE OUTDOOR SPACES

Non-government-owned malls are examples of 'private space' with the appearance of being 'public space'. They are designed to give the individual privacy of space and comfort.



Plate 2.32: *Buildings showing places of privacy.*



Plate 2.33: *View showing open place of privacy.*

2.5.2.2 ADEQUATE SIZE

Adequate Size is the functional space which gives the user appropriate space to carry out his activity in the building. This includes proper circulation space, functional space & furniture.

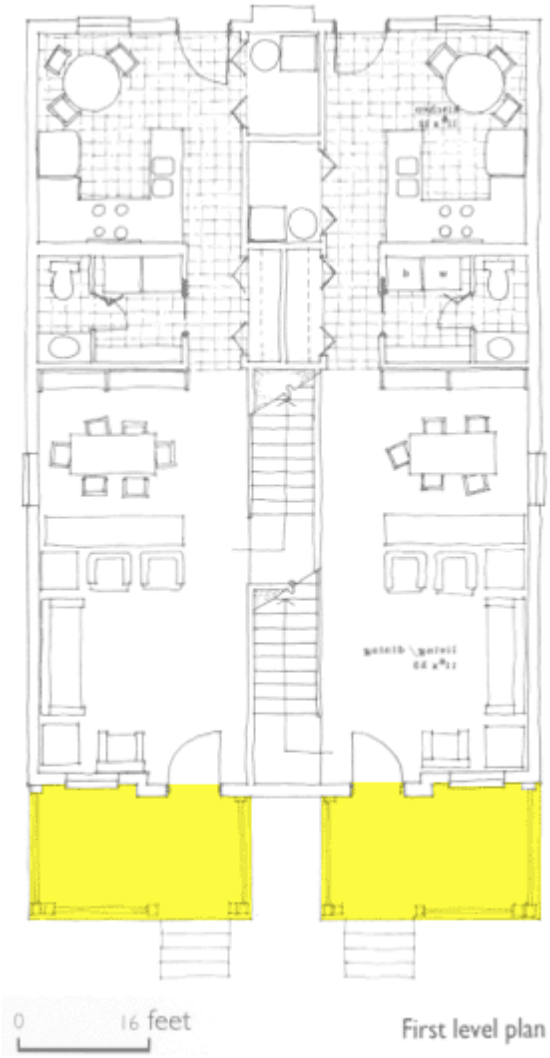


Figure 2.3: *Drawing showing adequate size of open private space.*

2.5.2.3 BALCONIES

Balcony is an accessible outdoor or glazed and balustrade platform projecting from the external face of a building, often for recreational use. In this case it serves as a private public space. They are usually designed in upper floors or attached to other private spaces.



Plate 2.34: *Balconies serving as private Open spaces with open top.*

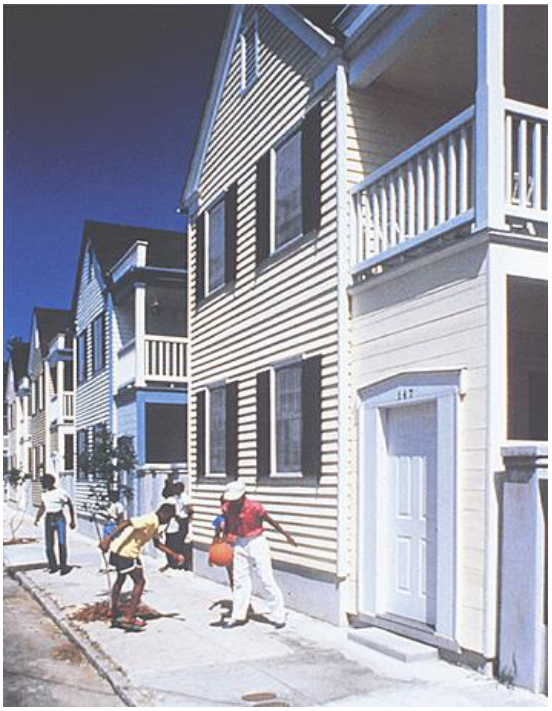


Plate 2.35*: Closed Top balcony serves as private Open space.*

2.5.2.4 FENCING

Fence is a barrier or screen used for dividing or enclosing an area of land. This is used to enclose public open spaces to make it private. This is used to seclude particular activities of individuals private.



Plate 2.36: *Buildings with fencing creating open private space.*

2.6 APPLICATIONS OF OUTDOOR SPACES

Outdoor Spaces could be applied for different proposes. These proposes help create guidelines for research of the outdoor spaces in Architecture design.

2.6.1 A DESIGN PHILOSOPHY FOR THE OUTDOORS

Arguably, it is therefore important to maintain and reflect the character of the landscapes in the design of facilities and artefacts, while providing many functions that are the same as those needed at home, as well as reinforcing the contrast between the city and the more natural landscapes of the outdoors.

However, it is possible to develop designs that are more redolent of the stylized settings of Tolkien or Disney than those reflecting the real qualities of nature.

This must be avoided, as must all forms of pastiche or superficial imitation, in favour of honest, robust, simple, unobtrusive designs, which serve to provide their function with the minimum of fuss. These must not upstage the greater landscape setting that people have come to enjoy.

2.6.2 INTERFACE OF INDOOR AND OUTDOOR SPACES IN BUILDINGS

Architectural legibility, spatial identity, orientation and way finding are among the main factors of cognitive mapping, perception and thus, socio-behavioural preference in a physical environment(Downs and Stea 1973, 8-26).

The socio-behavioural characteristics of a physical setting is related with mental representations, architectural legibility, way finding, spatial identity and cognition as denoted by Lynch (Lynch 1960); Weisman (Weisman 1981, 189-204); Peponis (Peponis et al. 1990, 555-590); O'Neill (O'Neill1991, 259-284); (Zeisel 1984, 166-171). Barker (Barker 1968, 183-193) suggested that, milieu, synomorphy and time are important components that identify the socio-behavioural nature of the space. Sociopetal and sociofugal settings bring people together or force them apart as describing the social interaction of space, while indicating physical characteristics of spatial configuration (Hall 1966, 70-75). Georgiadou (Georgiadou 2003), states that in settings where internal configuration produces easily supervised areas, positive opportunities for less rigorous control and autonomy are offered. On the contrary, configurations that subdivide internal space into differentiated areas, affect negatively this procedure, restrict independent movement and through this reduce the opportunities for socialization of children in residential care.

Visual qualities of spaces also determine the social interaction. Visual field along with postures, human body movements through transition spaces and levels affect the patterns of individual route choice and movement behaviour (Gibson 1950; Chang 2002, 582). As human body movement is affected by the distribution of obstacles and boundaries (Peponis et al. 2004, 453-473), an additional aspect of visual information, experience and familiarity influences the route choice and decision behaviour (Chang 2002, 582). Visual connection with indoor and outdoor spaces is a critical issue.

2.7 ENTERTAINMENT CENTER

Entertainment Center: can be defined as adult-oriented entertainment destinations located downtown. These centers combined shopping and recreation with entertainment to form an overall experience.(Bender J.S. 2003)

By an Urban Entertainment center (UEC) one understands an advancement of the type of retail trade real estate shopping centre, which integrated through thematically leisure and maintenance offer is extended. UECs are not the stereotypical indoor climate controlled centers like malls but incorporate a variety of outdoor plazas, corridors, paths, trails, courtyards, and interior space.

2.7.1 HISTORY AND PHILOSOPHIES OF ENTERTAINMENT CENTER

Over the years the entertainment center has been a design of interest and style. This only came about due to the activities that conspired in its creation, giving it a strong essence of function which has made it to establish guiding principles in the grasp of consumer experience in an entertainment center.(Bender J.S. 2003)

2.7.2 HISTORY OF ENTERTAINMENT CENTER

It wasn't until the movie theatre industry shifted to multiplexes that the full potential of entertainment was realized. Multiplexes provided a steady stream of returning visitors to the mall, and became a powerful anchor that increased patronage and attracted new restaurants. But as the movie industry created multiplexes in part to combat the growing entertainment options at home, entertainment was also used in the restaurant industry as casual dining establishments provided a sit-down atmosphere, table service, good prices, and televisions. Retailers view entertainment environments as luring shoppers who might otherwise choose home shopping by mail, television, and computer.

In London, the Hard Rock Café successfully merged the concept of dining with pop culture. Customers experienced dining among images, memorabilia, and the music of musicians and actors. The concept proved to be popular and the Hard Rock Café soon became a tourist destination in its own right.

Entertainment venues seemed to have the flexibility to be located nearly anywhere, and generated trips and revenue. The view of entertainment venues as destinations was seen in terms of their economic and revitalization potential. As the suburbs built and overbuilt, they became more segregated by race, income, and culture and lacked communal urban space. Thus, merely building an entertainment venue could not guarantee success. Arcades and movie theatres found they could not survive on entertainment alone, or in an area viewed as unsafe. Hence, the demand for the right location became increasingly competitive. Suddenly it was the downtown location that was perceived to answer many marketing issues. Downtown was already viewed as a cultural entertainment destination and offered a central location, parking, financial incentives, connections, and people, all of which are vital to the success of these centers. (Bender J.S. 2003)

2.7.3 PHILOSOPHY OF ENTERTAINMENT CENTERS

In any functional design the examination of the basic concept(s) must be clearly known and understood. By this the Philosophy of an entertainment center can be tied to the following points:

I. PARKING

The central business districts of newer cities and even the downtowns of older ones were marked by their underused or vacant lots. Even in areas of with high demand for parking during business hours, these spaces often lay idle after 5pm or on weekends. Entertainment centers capitalized on the availability of this parking to better position their development in the market.

II. LOCATION

Whether downtowns are located on the waterfront or not, they are good locations due to their centrality within the city's metropolitan area. Metropolitan regions were defined by the cities they surrounded, which was often where the main post office, courthouse, and main bank offices we relocated. In Baltimore, for example, a development located downtown would have equal appeal to those in the suburbs of Hunt Valley or Owings Mills. Whereas, if said development was located in either suburb, its appeal could be limited to that area surrounding that suburb and not to the metropolitan area. By locating downtown developments became inclusive of the entire region rather than relating to one particular suburb or class of people.

III. CONNECTIONS

Downtowns, often the historical center of employment, had effective and efficient transportation connections to surrounding areas. While mass transit between suburbs remains congested and difficult to travel, there are generally options to travelling into the city center including bus, subway, commuter trains, or even bicycle paths and trails. These connections lessened the parking burden on the developer and increased the total accessibility of the center.

IV. PEOPLE

A basic building block of any retail development is the need for people. Downtowns offered at least the starting point of having business people there for at least eight hours a day. Add to this the guests of downtown hotels and any tourists and there was a ready-made market to be exploited. The trick was to correctly connect any new development in a way that made it accessible for the pedestrian.

V. INCENTIVES

Downtown locations offered a variety of incentives to developers from all levels of government.

Maintaining a stable and vibrant downtown has become a priority of many localities and it is seen as an indicator of an area's economic health. (Bender J.S. 2003)

2.8 CONCEPT OF ENTERTAINMENT CENTER

Entertainment centers like any other design must be able to express the basic understanding of its purpose or function. These basic key points are what define the concept of an entertainment center in creating the consumer experience.

2.8.1 PLACEMAKING (PLACE-MAKING)

Place-making, or place making, refers to a design sensibility for public and private-sector gathering places that seeks to heighten the human interaction, camaraderie, and shared experience of those who gather in such places.

Creating great Gathering Places involves a number of sensibilities:

i. ***Natural or Man-made Environmental Features*** - such as water features, lakes, fountains, and the like. With water for example, whatever the magic quality of water may be, is hard to say. But water does captivate us in its calming influence, its natural feeling.

ii. ***Daypart/Weekpart Utilization Strategies*** - that maximize revenue, and, incorporation of third-party intellectual property, if appropriate.

iii. ***Meeting Places*** - when we look around us, many of the rich and enjoyable experiences are the meeting places - not only the cafes and city squares, but lakeshores, beaches, forests - all the places we go to commune in one way or another.

It is as much the meeting places, as with the restaurants, stores, and pubs, that form our richest communal experiences;

a) ***A Sense of Place*** - a wonderful simple yet intangible feeling made up of a complex tapestry of many things - at once an experience of the moment, as well as feelings for the place's history, romance, and role in our community. Cultivating a sense of place is our highest objective.

b) ***Places for People*** - most of the master planning done for communities, buildings, and other projects, is typically initiated with "bubble diagrams" that proceed to land use plans, and ultimately are fine-tuned with zoning and plat maps. Because of the interest in moving a project along, typically very little time is spent on how customers, guests, tenants, or residents, will actually experience the place being designed, in the sequence of moments, events, and activities that will comprise the overall experience.

c) ***Spacial Relationships*** - as we all continually experience where we are, often our sense of place is more based on the spatial boundaries that exist, than the actual buildings themselves. Just as movement, dance, life, harmony, gesture, and other dynamic life qualities interest us as human beings, the same interest can be derived if like qualities are designed into buildings and spacial relationships. As well, human beings move through space and it is through movement that the essential means of experiencing place occurs.

d) **The Senses** - we all know a picture is worth a thousand words. But we can't forget also that a smell like mown grass can take us back to childhood afternoons, and music can take us directly to a cherished moment of our past.

When all the senses are engaged together, we experience truly notable experiences. Design that nourishes all the senses is design optimized.

2.8.2 PROPOSED GUIDELINES FOR DEVELOPMENT OF UECS

The development of Urban Entertainment Centers must have a defined target and in order to achieve this certain guidelines must be met.

1. Define the carrying capacity- maximum number of visitors.
2. Maintain the natural areas and indigenous vegetation to extent possible.
3. Retain the natural drainage characteristics.
4. Incorporate Energy and resource efficient designs.
5. Develop environment management performance objectives.

2.9 EMERGING TRENDS IN ENTERTAINMENT CENTER

The UEC combines retail in the multimedia and electronics segments with leisure and food & Beverage establishments. The UEC will not only offer current products from the ever evolving multimedia industry, but will also become the place to introduce new products to consumers. The UEC is an extremely ambitious project: it aims to be the booming heart of urban entertainment and multimedia and electronics. This calls for a distinctive center, consisting of the following:

i. ***Maximise multimedia***

The UEC strives to foreground the multimedia theme. This theme will therefore be applied in all the different functions that the UEC will offer: leisure, retail and food & beverage.

ii. ***Unique combination of functions***

The unique nature of this concept lies in the combination of leisure, retail and food & beverage within the multimedia segment.

iii. ***Spectacular staging of events***

As multimedia is a continuously evolving industry, UEC will not only offer existing products, but will also become 'the place' to introduce new products into the consumer market.

2.10 PLANNING OF ENTERTAINMENT CENTER

The design and planning of an Entertainment Center is expected to fulfil certain requirements which must meet the needs of the users in the urban area. These requirements are critical for such centers in order to create place making (a place of gathering) for the populace of the urban area.

2.10.1 OVERVIEW

Serving as both the gateway to the city for tourists and a social meeting space for the community, a city entertainment center should express the vibrant culture of the surrounding neighborhood. Furthermore, planned urban spaces must be the embodiment of a city's economic and strategic goals for the future. Many cities have looked to shopping and entertainment centers to contribute positively to the architectural fabric of the local community. Five basic principles should be addressed when designing a new City Entertainment Center:

i. Location to ensure maximum accessibility for the community.

ii. Clarity of design concept (addresses the needs for entrance and access for pedestrians, workers and service people).

iii. A focus on sustainable design principles to ensure energy efficiency for both renters within the space and the cities carbon footprint.

iv. Development of an interesting and appropriate street facade for both pedestrian and motorists (use of design, material selection, landscape, space planning and circulation to produce a fully useable urban shell).

v. Overall design that is sympathetic of the surrounding community and existing architecture.

Secondary programmatic functions of the Entertainment Center that must be incorporated in the final design include:

a) A portion of the design serves the community with social/community centered spaces.

b) The design is designed to promote pedestrian access and a walk able environment.

c) Facility has convenient parking (if required of the area).

2.10.2 SITE SELECTIONS

However the size and square footage of the final design can vary depending on site conditions, urban density and height constraints imposed by the surrounding community. Collections of

overall space planning percentages are offered as a general guideline for the entertainment center.

Designers are asked to investigate a solution for a self selected site from any metropolitan area.

The selected site must;

1. Be within a city that has a population greater than 25,000,
2. Be connected to the city through some form of public transportation,
3. Contain a minimum of two blocks in one direction (must contain a corner condition),
4. Be located in an neighborhood that would benefit from the new project and the added revenue, and
5. Not propose the demolition of any significant/occupied building to make space for the new development.

Thorough research on the specific site location, along with a comprehensive understanding of site conditions will be necessary. The designer is encouraged to develop strong ideas about sustainable design with regard to the site and building.

All designers should consider the site and building from an accessibility standpoint. Consideration should be given to ensure that designs comply with the Disabilities Act.

2.10.3 PLANNING PERCENTAGES

SPACE REQUIREMENT

The percentages refer to the overall square- footage within the entertainment center and do not represent the required breakdown of building or space types present at street level.

SPACE	PERCENTAGE
Residential*	10%
Rental Units	*7%*
Condominiums	*3%*
Commercial*	25%
Office Space	*10%*
Retail (Street Level)	*15%*
Hospitality/Entertainment*	40%
Theater	*15%*
Sit-down Restaurants	*10%*
Casual Restaurants	*10%*
Coffee Shop/Boutique Cafe	*5%*
Exterior Spaces	15%
Park/Green Space	*3%*
Stage/Amphitheater	*7%*
Pedestrian Paths	*5%*
Service	10%

Parking (Garage)	*7%*
Parking (Surface)	*3%*
Transit Area (cab stand, bus shelters, light rail station, etc.)	*(as needed)*
Alleyway	*(as needed)*

Total space allotment

*****Space planning and elevations only. General floor plans or spatial designs only needed if essential to convey design intent.

2.10.4 DEFINITIONS

Residential - With so many activities, shops and places to eat the entertainment center is a logical place to offer some residential space. The best way to have community buy-in for a new development is to offer modern and upscale living spaces to draw in a permanent crowd. A single mixed-use building or multiple upper story living quarters offer residents a dynamic neighbourhood while allowing for privacy between the entertainment center and living space.

The biggest problems with adding living space to a city development is the need for privacy, sound control and security. Creative use of screens, materials, views and elevation tend to offer the best design options without making the spaces affordable to only a select few. A floor plan and necessary images of a single unit is requested to understand how the design addresses these issues within the site.

Commercial- A new development such as an entertainment center brings along the potential for both retail and office space. The lively atmosphere and buzz created by a newly designed urban space attracts businesses for both retail and staging. The mixed use and draw of people to the site

offers new clientele and business opportunities. Offices and shops mixed among the restaurants and entertainment allows for the site to be viable during the day as well as evenings and weekends. Typical businesses that purchase or rent space in these urban settings include salons, banks, music stores, designer showrooms, galleries and owner operated businesses.

Hospitality/Entertainment- Making up over half of the built space on your site, the hospitality and entertainment spaces define the space. These areas are also most often associated with more radical or non-traditional design elements. Typically the architecture conveys the liveliness of their programming through none traditional shapes, colours, lighting and signage. This also adds to the flavor of the urban space, giving the site a unique personality.

Depending on the overall size of your site the theatre may be a single screen show house or a modern day multi-plex offering the best and latest in the theatre going experience. Similarly the surrounding food services need to add to the overall character of the entertainment programming. Interior and exterior seating should be considered when developing the selected site.

Exterior Spaces- The natural environment is as important as the built environment. Green space and designed exterior spaces not only add dimension to the overall site but offer small vignettes of nature within the urban surroundings. The site does not need a "central park" patch of land, but rather small green spaces spread out over the entire site allow for a more user friendly environment.

An additional benefit of green space is its ability to function as programmable space. Developing an exterior amphitheater space allows for evening concerts, community plays, holiday events and other group activities. The space does not need to fit a stadium sized crowd, but rather offer a green space with some form of structure or pavilion for outdoor performances by local theater and music groups.

Service- As a destination within the city, a large number of people will need transportation to and from the site. While public transit and pedestrian travel is preferred in urban spaces, inevitably automotive transit will be used. There are multiple ways of handling your site's vehicular traffic. Some cities have opted for boulevard systems or pedestrian only areas with larger parking structures placed on site but off the main thoroughfare. This allows your site to be more natural with a human element of scale.

Depending on the location of your selected site, adverse weather conditions and cultural biase may make this option unwise. Developing a more straightforward plan to mitigate a large chunk of your vehicular traffic in surface parking and strategically locate parking garages may offer user friendly approach in these areas. Additional transit options including cab stands, bus routes, light rail stops, bicycle lanes and back alleys should be considered when developing your overall service plans for the site.

2.11 ADDITIONAL CONCERNS

One of the main challenges of this design is to design an attractive and current entertainment center that will continue to serve the needs of its community in a creative and sustainable manner for years to come. In many cities a newly developed city entertainment center serves not only as the focal point for tourists but as the identity and architectural precedent for future buildings, both civic and public. The **minimum** estimated percentages for space should not be the limiting factor of your design. This is the designer's opportunity to develop an economic and creative urban space that will serve as a new architectural identity for the selected site's community.

Depending on the selection of the site, some or none of these design elements are required in the design of the site:

i. Vehicular Access
ii. Pedestrian Access
iii. Bicycle Access
iv. Bicycle Racks
v. Site Lighting
vi. Storm Water Run-off
vii. Trash Collection/Recycling

All site improvements should be designed to help in the overall performance of the buildings and must meet local building and zoning codes.

2.12 PLANNING CONSIDERATIONS

i. Study of demographics- Demographics of the city has to be studied in detail to establish any set up. This could include the population, male and female ratio, youth population, linguistic details etc. This helps in understanding the profile of the people in the city.
ii. Socio-economic profile of the city- The socio-economic profile of the city provides information about its major occupation, the prevailing economy scenario of the city, major factors influencing economy etc.
iii. Analyzing tourist attractions – The number of tourists visiting the city will definitely help in estimating the footfalls to UEC. Tourists are the major revenue generators for the business entities such as hotels, shopping malls, movie theatres, amusement parks etc.

iv. Industrialization of the city- This factor is as important, if not more, to other planning consideration as the level of industrialization of any city will increase the disposable income among the population and in turn will be important to ascertain the components of the UEC.

2.13 COMPONENTS OF ENTERTAINMENT CENTERS

Urban Entertainment Centers have combined both the shopping and recreation with entertainment to offer an overall experience to the visitors. Retail needs the entertainment to draw people in and entertainment needs retail to support the overall operation. Hence UEC falls on the crossroads of both the entertainment and retail industry. The entertainment component in UEC consists of Multiplexes (Movie halls), Theme parks, etc. as depicted below.

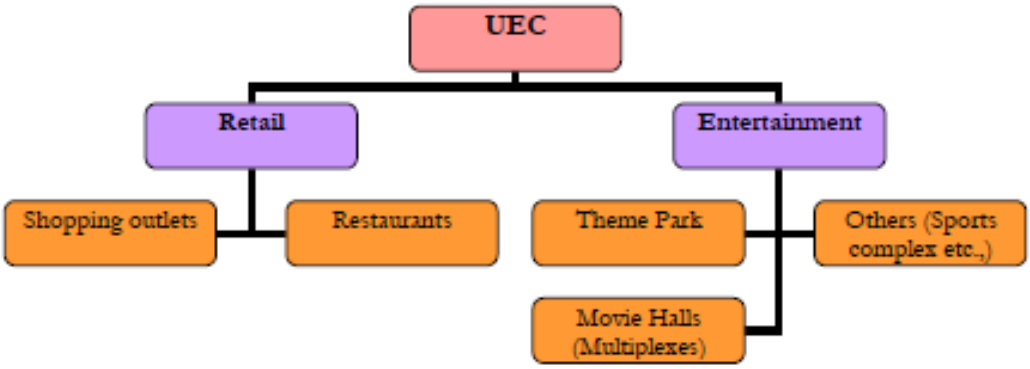


Figure 2.4 Components of Urban Entertainment Center

The various components of UEC could be:

1. Movie halls
2. Restaurants
3. Shopping complex

4. Theme parks
5. Walk ways
6. Museums

2.14 USE OF OUTDOOR SPACE IN ENTERTAINMENT CENTER

There are a hundred ways to make the most out of your outdoor space even on a tight budget with regards to looking for modern designs and even monitoring emerging trends for styling and decorating outdoor areas.

Don't be left out and completely missing out the point of outdoor design revolution.

When looking to make a lovely outdoor space, it is smart to think of individuality. The days are gone when a space is decorated in a limited sense. Contemporary outdoor spaces are designed to be multi-functional since most people now love the outdoors. (www.teddygilmore819.posterous.com/bali-hut-the-new-outdoor-entertainment-center, February 25, 2012)

The use of individuality for outdoor space design refers to the use of component spaces of outdoor space and details of each component. These are External, Internal and Concept Design for Outdoor Spaces.

Outdoor

(1) *A concern for meeting basic human needs on a universal basis.* A high quality of life should not be equated, however, with consumerism or over consumptive lifestyles.

(2) *A concern for social justice*. Social justice does not necessarily mean achieving complete equality but it should minimally involve avoiding any form of exploitation which allows some individuals in the global arena to benefit at the expense of others.

(3) *A concern for ecological integrity*. The concept of integrity includes both the idea that natural resources should be conserved for human use and the idea that sufficient natural habitats should be preserved to allow the continued evolution of non-human species.(Yakubu J.H. 2010)

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 GENERAL REVIEW

In every good design, it is essential for the researcher/designer to come up with solid and acceptable facts about the trends and effects of such area of research in the area of concern. These facts can be complied by a study of design cases to evaluate the extent to which certain architectural applications can enhance design or find out its short falls. Hence, this brings about the need to carry out case studies to ascertain the facts that will open doors towards contribution to knowledge and an improved design to its user.

In this chapter therefore, the case studies are in Architecture with emphasis on building applications of outdoor spaces and designs of Entertainment Centers.

I carried out a number of Case Studies of facilities that played similar functions which emphasize on entertainment and/or outdoor space uses to identify the use of its basic tools to achieve consumer experience in Entertainment Centers. These buildings include the following; *Spoon Sensation Plateau, Avis Plateau, Solomon Lar Amusement Park Plateau,*

3.2 CASE STUDIES

The adopted case studies carried out on this research were based on purposive sampling of selected building projects that feature basic components of entertainment centers and also buildings that feature design of outdoor space spatial organizational context for the design of public and private spaces.

3.2.1 CASE STUDY SELECTION CRITERIA

The selection criteria for the case studies on this research is based on purposely selected buildings that feature elements of outdoor space design and at the same time provide spatial organizational context for designing an entertainment center.

First, buildings known to be entertainment centerswere researched with the intention of establishing what a functional design has been in recent use. Secondly, considering the basic use of components and features of the outdoor spaces and how it functions in such designs. Thirdly, cases that could accommodate a large number of users were considered to adequately analyze the effects of outdoor Spaces on entertainment centers.

3.2.2 ASSESMENT CRITERIA

Table 3.1 Components of Outdoor Spaces Designs

Principles of Outdoor Space Design	Variables
1. External Use of Components	- Patio, Balcony, Open Space Design - Walk ways and Paths, outdoor Seating, Green Spaces, Pergola. - Reflection of local aspect of climate in design - Reflection of physical characteristics of the site
2. Internal Use of Components	- Court and courtyard Design, Atrium - Use of daylight - Use of natural ventilation and cooling
3. Concept of Design	- Lifestyle Design Centres - Choice of building materials - Use of restorative vegetation i.e. green roofs, vertical landscape etc.

3.2.3 CASE STUDY ONE - SPOON SENSATION, PLATEAU

Spoon Sensation, located between Ray field and Zarmaganda junction in Jos City, Plateau State. The Facility was built to create an area for relaxation, social interaction for people and provides

features for meetings, conferencing, and social events etc. Spoon currently carries a capacity of 1500 people at full capacity and is managed by its owner.

3.2.3.1 SPATIAL ORGANIZATION, DESIGN AND CONSTRUCTION

The design and its inherent plan function display a composition related both to public space and circulation advancing towards a new experiences of leisure. The facility has Two (2) buildings with just one floor each with complementary facilities which are segmented in function and provide leisure for its users such as night club, bar, restaurants and outdoor relaxation like Bar, Suya spot and Gazeboes. The buildings have The building construction is basically masonry block system and materials consist of sandcrete blocks, reinforced concrete, PVC [polyvinyl chloride], glass and aluminium roof sheets.



Plate 3.1:*Exterior View of Spoon*

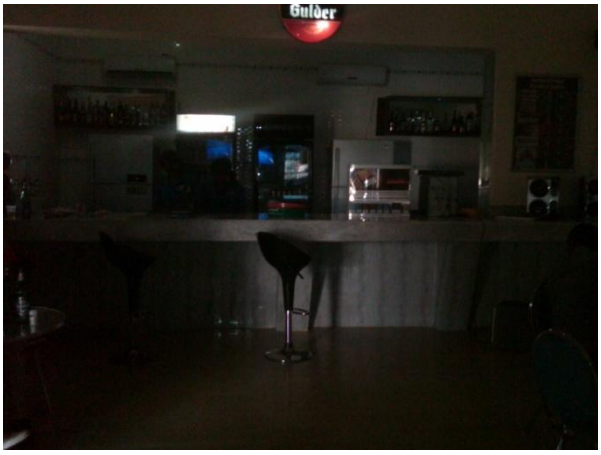


Plate 3.2: *View of Indoor Bar*



Plate 3.3: *View of Eatery*



Plate 3.4: *View of Gazebo*



Plate 3.5: *View of Outdoor Space*



Plate 3.6: *View of Suya Spot & Parking*

3.2.3.2 FACILITIES–SITE (EXTERIOR ACTIVITIES)

1. Generator House
2. Security House
3. Suya Spot (Grill)
4. Gazebos and Bar
5. Parking Spaces

BUILDING 1

1. Restaurant,
2. Small Conference room (upstairs), Conveniences
3. Bar and Children's play Area indoor.
4. Accommodation – 3 Rooms for Corpers (Ground Floor)

BUILDING 2

1. Bar (Ground Floor)
2. Night Club (First Floor)
3. VIP Rooms 1, 2, & 3 (First Floor)
4. Offices.

LOCATION – ZARMAGANDA ROAD, RAYFIELD, JOS.

3.2.3.3 ASSESSMENT

Table 3.2 Case Study One – Spoon Sensation assessment sheet

PRINCIPLES AND VARIABLES	**LEVEL OF REFLECTION**				**REMARK**
	Absent	low	moderate	high	
1. External use of component					
Patio, Balcony, Open Space Design			●		

Walk ways and Paths, outdoor Seating, Green Spaces, Pergola.		●			
Reflection of local aspect of climate in design				●	
Reflection of physical characteristics of the site	●				
2. Internal use of component					
Court and courtyard Design, Atrium	●				
Use of daylight		●			
Use of natural ventilation and cooling		●			
3. Concept of Design					
Lifestyle Design Centres	●				
Choice of building materials				●	
Use of restorative vegetation i.e. green roofs, vertical landscape etc.	●				

3.2.4 CASE STUDY TWO - AVIS JOS, PLATEAU

AVIS Center is located along Murtala road, Jos express way besides Mr Biggs Restaurant.The center basically is built for entertainment with the indoor viewing Center as its main attraction. Other facilities such as bar, restaurant & car wash are the other functions which combine to entertain users. The facility is managed and maintained by the owner.

3.2.4.1 SPATIAL ORGANIZATION, DESIGN AND CONSTRUCTION

The facility consists of a singular building with total enclosure of space and circulation. The facility carries a capacity of 500 people and has one floor. Part of the lower floor is used as a residential are by the owner while the other part serves as the viewing center and bar while the

floor above is used as a restaurant. Car wash, parking space and outdoor viewing center are provided outside the premises.

The building materials are sandcrete blocks, glass, concrete and aluminium for roofing sheets and wood by the use of masonry block system.



Plate 3.7: *Exterior View*



Plate 3.8: *Exterior Side View*

3.2.4.2 FACILITIES – INDOOR

GROUND FLOOR

1. BAR
2. BEDROOM (RESIDENTIAL)

FIRST FLOOR

1. RESTAURANT

OUTDOOR

1 FILM VIEWING CENTER

2 CAR WASH

3 PARKING

LOCATION–ALONG MURTALA ROAD, JOS.

3.2.4.3 ASSESSMENT

Table 3.3 Case Study Two– Avis assessment sheet

PRINCIPLES AND VARIABLES	**LEVEL OF REFLECTION**				**REMARK**
	Absent	low	moderate	high	
1. External use of component					
Patio, Balcony, Open Space Design	●				
Walk ways and Paths, outdoor Seating, Green Spaces, Pergola.		●			
Reflection of local aspect of climate in design	●				
Reflection of physical characteristics of the site	●				
2. Internal use of component					
Court and courtyard Design, Atrium	●				
Use of daylight		●			
Use of natural ventilation and cooling		●			
3. Concept of Design					
Lifestyle Design Centres	●				
Choice of building materials				●	

Use of restorative vegetation i.e. green roofs, vertical landscape etc.	●				

3.2.5 CASE STUDY THREE- SOLOMON LAR AMUSEMENT PARK PLATEAU

The Solomon Lar Park is a very large park which is located close to Tudun-wada ring road in Jos plateau State. It has lots of open spaces for outdoor relaxation activities, conference rooms for meeting and so on. The park is owned and managed by the state. It provides the ideal place for family's outdoor experience and entertainment for all users. Outdoor conventions, picnics, and such activities allow for a wonderful experience and relaxation.

3.2.5.1 SPATIAL ORGANIZATION, DESIGN AND CONSTRUCTION

The park is composes of individual units of buildings spread around the site which serves the function of the park. These units are divided in facilities like Administration office, accommodation, conference hall, sports area, rentable shops and other outdoor facilities like swimming pool, palm garden etc. well organized and adequate walk ways and paths linking units together. Circulation and open spaces are very adequate for users. While there is a stream to help in improve the scenery and experience.

The buildings are constructed with sandcrete blocks, stone finishing, concrete, and stones, steel, wood and aluminium for roofing sheets.



Plate 3.9: *View of Admin Building.*



Plate 3.10: *View of Palm Garden*



Plate 3.11: *View of Multipurpose Hall.*



Plate 3.12: *View of Private Chalets*



Plate 3.13: *View of Swimming Pool*



Plate 3.14: *View of Tennis Court*



Plate 3.15: *View of Pathways*

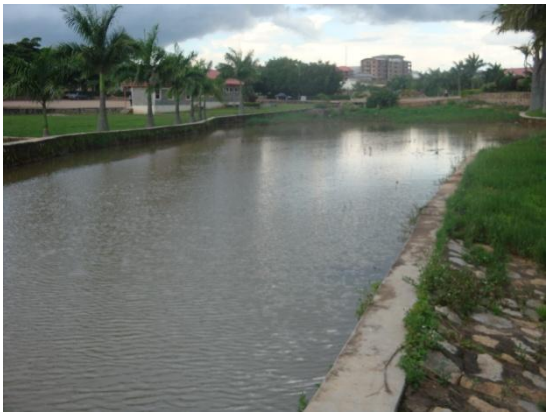


Plate 3.16: *View of Water Body*

3.2.5.2 FACILITIES –

1. GATE HOUSE
2. ADMIN BUILDING
3. PONDS (WATER BODY)
4. SWIMMING POOL
5. GUEST ROOMS

6. CONFERENCE ROOM
7. TENNIS COURT
8. PALM GARDEN
9. KITCHEN
10. RENTABLE SHOPS
11. CHILDRENS PLAY GROUND
12. STREAM

LOCATION – Close to Tudun-wada ring road Jos, Plateau

3.2.5.3 ASSESSMENT

Table 3.4 Case Study Three– Solomon Lar Amusement Park Plateauassessment sheet

PRINCIPLES AND VARIABLES	**LEVEL OF REFLECTION**				**REMARK**
	Absent	low	moderate	high	
1. External use of component					
Patio, Balcony, Open Space Design			●		
Walk ways and Paths, outdoor Seating, Green Spaces, Pergola.				●	
Reflection of local aspect of climate in design			●		
Reflection of physical characteristics of the site				●	
2. Internal use of component					
Court and courtyard Design, Atrium	●				

Use of daylight			●		
Use of natural ventilation and cooling			●		
3. Concept of Design					
Lifestyle Design Centres	●				
Choice of building materials				●	
Use of restorative vegetation i.e. green roofs, vertical landscape etc.			●		

3.2.6. CASE STUDY FOUR - CEDDI PLAZA ABUJA.

Ceddi plaza is a Commercial building location at264 Tafawa balew away, Central Business District, Abuja, Nigeria. It is owned by Ceddi corporation and designed by B + ITC Architects.

B. Stabilini& co. Ltd is the main contractor while Bomeg associates are the Consulting engineers for the project. Ceddi plaza consists of 10,000sqm of retail and office space. It was constructed in 2003 and opened in November 2005. It is managed by Broll property services Nigeria.

3.2.6.1 SPATIAL ORGANIZATION, DESIGN AND CONSTRUCTION

It has a total of five floors including ground and basement floors. Apart from the 55 specialty shops it houses, other secondary facilities such as a cinema, fast foods and restaurants and an internet café among others are accommodated.

The building is built using frame system construction (column and beams connected together) with steel, glass works plain and tinted, tile finishing's, concrete panels and walls.

3.2.6.2 FACILITIES

1. EATERIES (4)
2. FASHION & ACCESSORIES (11)
3. FURNITURE (5)
4. ENTERTAINMENT (4)
5. HEALTH & BEAUTY (4)
6. ELECTRONICS & PHONES (9)
7. GIFT SHOPS & KIOSKS (5)
8. SERVICES (6)
9. OFFICES (3)
10. ATMS (3)
11. PANORAMIC LIFTS (2)

Opening hours

Monday -Saturday: 9am-9pm

Sunday: 12pm-6pm

Observations

The shorter opening hours on Sunday is disadvantageous because a lot of people shop on Sundays, thus valuable sales are lost.

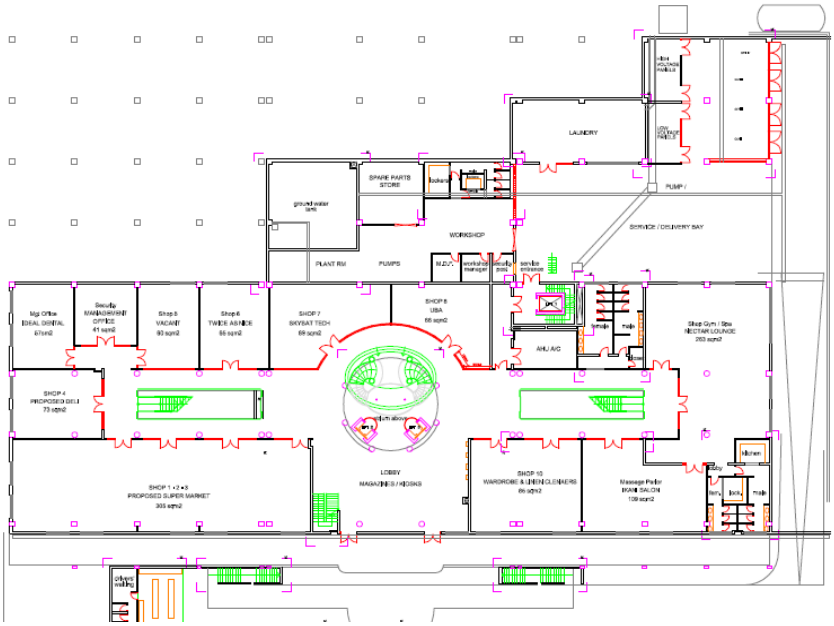


Figure 3.1: *Basement level plan*

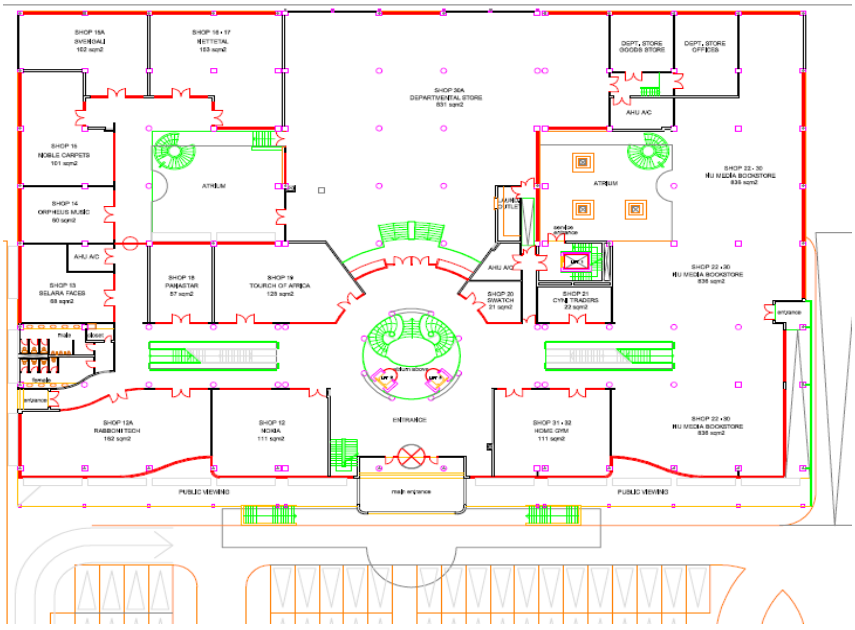


Figure3.2: *Ground floor plan*

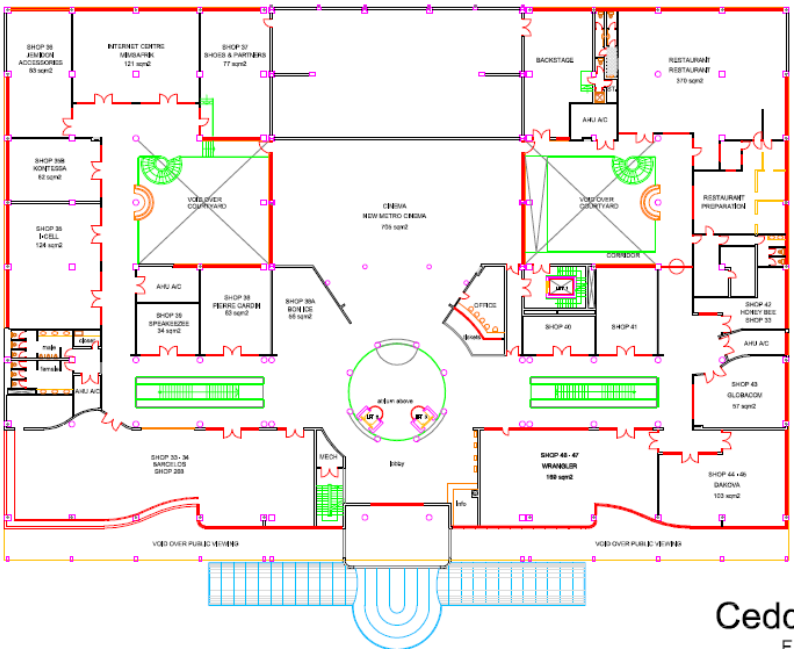


Figure 3.3: *First floor plan*

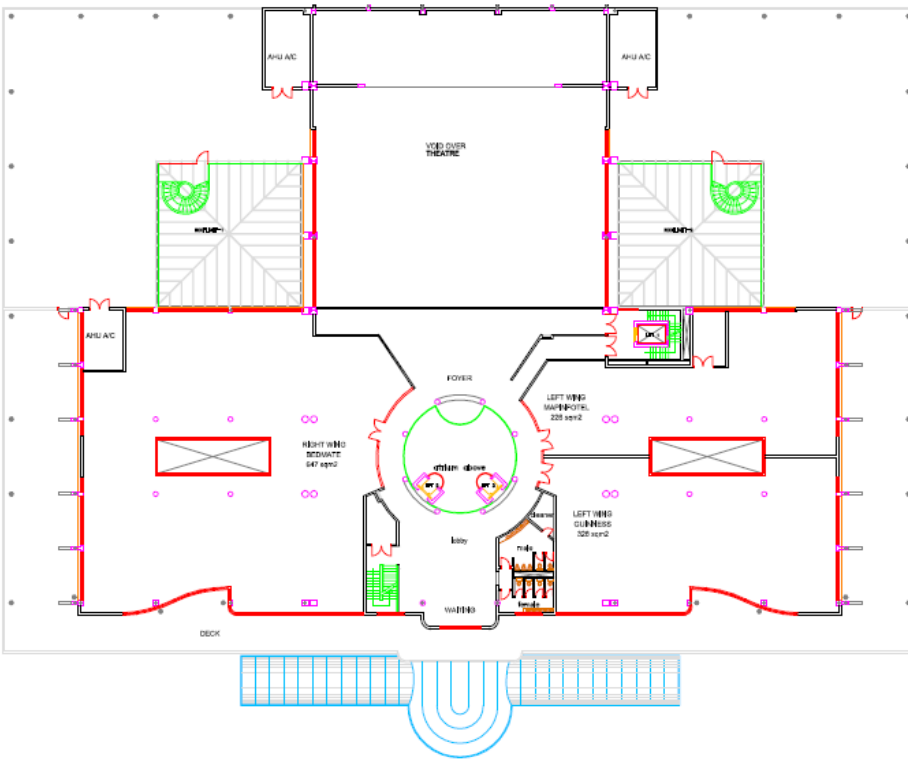


Figure 3.4: *Second floor plan*

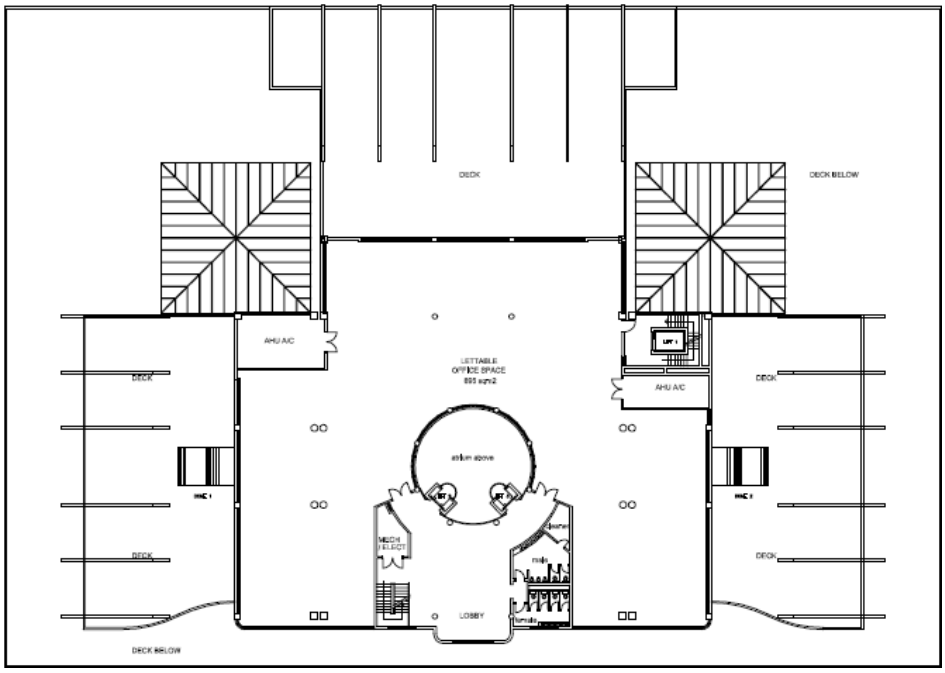


Figure 3.5: *Third floor plan*



Plate 3.17: *Exterior view showing window*

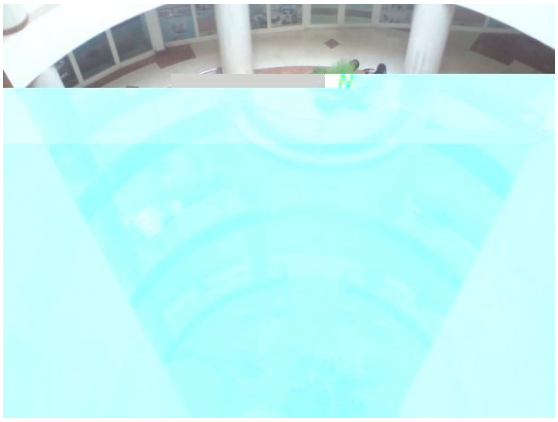


Plate 3.18: *View of Atrium from top type used.*

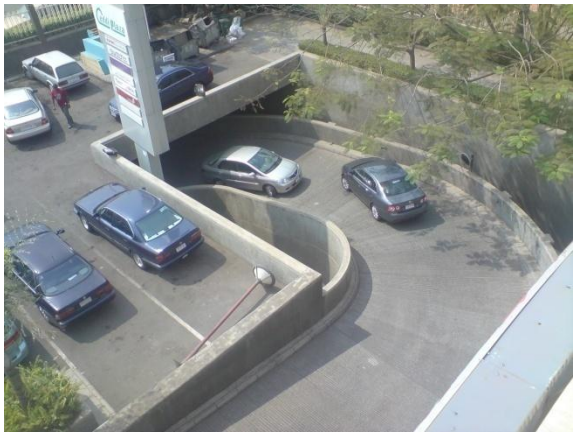


Plate 3.19: *View of Parking Lot*



Plate 3.20: *View of Restaurant*

LOCATION: 264 Tafawa balewa way, Central Business District, Abuja, Nigeria.

3.2.6.3 ASSESSMENT

Table 3.5 Case Study Four - Ceddi Plaza Abuja assessment sheet

PRINCIPLES AND VARIABLES	**LEVEL OF REFLECTION**				**REMARK**
	Absent	low	moderate	high	
1. External use of component					
Patio, Balcony, Open Space Design			●		
Walk ways and Paths, outdoor Seating, Green Spaces, Pergola.	●				
Reflection of local aspect of climate in design		●			
Reflection of physical characteristics of the site				●	
2. Internal use of component					
Court and courtyard Design, Atrium				●	

Use of daylight			●		
Use of natural ventilation and cooling		●			
3. Concept of Design					
Lifestyle Design Centres	●				
Choice of building materials				●	
Use of restorative vegetation i.e. green roofs, vertical landscape etc.	●				

3.3 CASE STUDIES INFERENCE

In summary, the following can be noted from the case studied:

It can be deduced from the case study that buildings with proper

symbolic characters will always go a long way in creating a lasting impression in the human mind, thus influencing mental imagery and mapping. It can also be inferred that location is highly imperative in the sighting of symbolic buildings for efficacy.

3.4 STUDY VARIABLES

In regards to the seven cases above, a table titled analysis of dependent variables was formed to consider the case studies with respect to the following subheading: External and internal use of component and design concept, Architectural expression; and characteristics of architectural to the outdoor.

3.5 METHOD OF EVALUATION

The methodology involved here will include sourcing of all relevant data related to the study of Architecture will be obtained through the following.

i Literature review – book, papers journals, write ups and magazines on related topics to the study of architecture.

ii Case study – study of similar buildings with similar disciplines and studies of similar components in different uses will be analyzed to note their design approach to their various problems taking note of their merits and demerits.

iii Existing documents on climatic data and environmental data in relation to the site location shall be studies to fine out the design implications and studies their relationships to the various principles concerned.

iv Personal observation –Personal observation from personal experience cannot be ruled out as a point for inspiration and personal judgment, and the opportunity to make sound contribution to the research.

v Interviews – This will bring about observations of very experienced persons in this field which will point out key attributes which will be vital for this research.

CHAPTER FOUR

PROBLEM FORMULATION

4.1 PREAMBLE

Entertainment Centers are designed to give people an extended offer through thematic leisure and maintenance not the stereotypical indoor climate controlled centers like malls but incorporate a variety of outdoor plazas, corridors, paths, trails, courtyards, and interior space. This brings a whole new challenge of the interaction of people with the function of spaces in the facility.

The inability for such a facility to provide appropriate interaction of people and space has developed as a concern in the facility's functionality. As noted in the leading chapters, some of the factors in the design of entertainment centers can be effectively and easily tackled with the careful use and manoeuvrings of the outdoors spaces. In addition, the designer becomes the only well equipped professional to manage and control this important resource. Nonetheless, the issue becomes how the designer can satisfy the functional, aesthetic and interactive requirement of the outdoor space design and its users on the design of entertainment centers.

4.2 OVERVIEW OF OUTDOOR SPACE METHODOLOGY

Outdoor spaces show how the physical environment influences outdoor usage in long-term care settings, so future facilities can be designed to better support users needs and preferences.

The main methodology reports levels of outdoor usage with assessed environmental qualities, after controlling for various personal and environmental factors.

4.3 SPACE CONSIDERATION OF OUTDOOR SPACES

In the previous chapters of this report, it has been well established that the outdoor space plays an important role in the control of human perception and comfort. It is unarguable that outdoor space designs require a range of technical procedures necessary to obtain very workable space functions. However, this report would just major on the effects of outdoor space design.

Consider the following:

1. **Understanding the Site**

Understanding and assessing the proposed site is an essential first step in order to effectively plan and integrate the design's program and objectives with the site's particular opportunities and constraints.

2. **Understanding the Users**

The goals of the outdoor spaces are the goals of the designer first. He should collectively explore opportunities for the space to engage user, offer a range of activities, and help to achieve specific therapeutic outcomes. To better understand the opportunities the designer offers, consider the following questions as starting points in the team discussion:

a. How can the garden address varying physical considerations and achieve individual goals, such as providing exercise and improved manual dexterity?
b. How can the space support psychological considerations, such as independence and socialization?
c. How might the space engage residents in helpful daily tasks that engender a sense of contribution and belonging? And how might those "helpful tasks" benefit other goals, such as exercise, dexterity and motor coordination skills?

d. What programs are currently underway or planned?

e. Should there be structured, casual, and spontaneous activities?

f. What are the daily routines and how are special events handled and who participates?

g. How can families, friends and visiting children enjoy the spaces? Is there a garden, or a separate area, for staff too?

3. **Identifying Design Considerations**

Design considerations, while general in nature, make good planning guidelines and can form the core of the design concept. This is often a new and valuable concept for staff and stresses the idea that the site is unique and each resident is an individual - with individual needs, abilities and perceptions. Design efforts should reflect this sensitivity for both site and resident, while acknowledging the opportunities and constraints in each in order to create a fully engaging experience.

4.4 OUTDOOR SPACE DESCRIPTION AND FORM

As researched in the preceding chapters, the form and description of spaces in the outdoors are not defined by walls but by the functions and anthropometrics of the space. Outdoor space forms consist of openings to the surroundings. It is a connection to the open air which allows for activities of individuals to follow with the function of the facility. Form in its description is a confinement of a function over an area with either closed walls or open access to the open air.

4.5 ROLE OF OUTDOOR SPACES IN ENTERTAINMENT CENTER

To create a balanced transition from the inside to the outside a designer must always be conscious of lighting, functionality and contrast. The outdoors is a tool that completes the cycle

of life in the environment. It is aimed at bringing the freshness of the environment unto individuals through relaxation and leisure.

4.6 SOCIAL INTERACTION OF PEOPLE THROUGH DESIGN

Meeting other people is no longer an automatic part of daily life. While we have more resources, more time and more space, we are not necessarily one big happy family and, in fact, our direct meetings with other people can be few and far between. The entertainment center gives lots of opportunities to for people to meet, interact and do things together. But even at that the provision of this opportunity it is barely enough to instigate human interact. However, for effective social interaction the design must situate specific functions to interrelate and also complement each other in order to enhance and force interaction by users unconsciously.

4.7 DYNAMICS OF WATER

Water spaces attract people because of their diverse recreational potential, and they are often important habitats for wildlife. As a source of life, water has fundamental and enduring cultural meanings. Water intrinsically attracts people, and recreational walking is commonly associated with rivers, canals, and coast or inland water bodies. (Dee C. 2010). This idea brings about people interaction in both public and private spaces with such feature well enjoyable. Because of this unique effect on people water can be a powerful tool to enhance the experience of users.

Ponds and pools are defined as relatively small (human) scale water bodies that provide both recreational potential and wildlife habitats. ‘Pool’ is used to describe a water body that has bathing and/or merely visual and cooling functions. Alternatively ‘pond’ describes a water body that provides a habitat for plants and associated wildlife and is predominantly green in character.

As water spaces, both pools and ponds have the potential to provide distinct and contrasting (to land)landscape experiences. A summary of some important design considerations to maximise experiential qualities of pools and ponds includes:

a. Enabling people to have contact with water as often as possible for bathing or touching.
b. Manipulating light and darkness.
c. Manipulating stillness and movement; silence and splash.
d. Juxtaposition of texture, colour and forms of landform, vegetation and structures with water.
e. Exploiting reflection.
f. Providing for wildlife and plants.(Dee C. 2010)

Moat is when water encloses and defines a topographic space.

Water can be used to enclose space in the horizontal plane by separating land mass or building from surrounding landscape. Differing from their previous defensive function, moats can today play a wide range of aesthetic and recreational roles. When people are isolated by a moat with prospects over the reflective surface, or are entering a place by boat or bridge, feelings of security and separateness are promoted.(Dee C. 2010)

4.8 ATTEMPT TO ADOPT HUMAN BEHAVIOUR

The attempt to adopt human behaviour is the nature of contemporary experience society in which leisure plays an important role, both economically as well as for expressing ones social and individual identity and which often occurs in public spaces (Peter K. 2009). This notion brings a connection to public space, social interaction and leisure. This allows patterns to be created of

human relations in any given society through the different ethnic groups. These patterns can create a life style which can enhance lives of the individuals which in turn becomes a norm in the identity of human behaviour in every activity.

4.9 AFFECT CHANGES IN ATTITUDE AND ACTIVITIES OF PERMANENT AND NON-PERMANENT POPULATION.

During leisure activities identities can be negotiated and constructed more consciously than during work. When these leisure activities happen in public space it even offers more opportunities for people to show their identities, e.g. by wearing specific clothes or displaying other distinctive appearance (Soenen 2006:79) or even develop a psychological response to the activities of the outdoor and the design of the Facility. When people are seeing and meeting one another this creates acquaintance with both people and space. This will stimulate attachment to places and thus stimulate social cohesion.

CHAPTER FIVE

DESIGN CRITERIA

5.1 PREAMBLE

Every design needs strict specific consideration properly handled and used to achieve the required end product of the designer.

5.2 BRIEF FORMULATION

The entertainment Center can strengthen their relationships with society by becoming socially responsible enterprises that have a positive impact on the lives of people around the region and entire world. Emphasizing features such as its appearance, convenience, and efficient functioning of any structure is a complex series of actions that provides for specific problems. It requires creative acute planning. Careful consideration has to be taken to adequately cater for the various design needs that are eminent in this building. The use of outdoor spaces is an important and specific need to this complex. Other requirements of this design shall be dealt with in the course of analyzing this chapter

5.3 BRIEF

In consideration, the assessment of tourism sites in the country has place Jos City in Plateau State as a suitable location for entertainment centers. The Entertainment Center aims to be accessible and welcoming to all. These centers combined shopping and recreation with entertainment to form an overall experience. They can play a critical role in moving the communities to greater height by transforming the image of an entire city, creating more jobs opportunity within the region, attracting people from different part of the world. To this effect

the Entertainment Center will be designed to provide multiple experiences, such as aesthetic and emotional delight, celebration and learning, recreation and sociability by using the appropriate vocabulary such that the building itself becomes a piece of art.The following facilities are to be present in the complex.

i. Entrance lobby
ii. Restaurants
iii. Waiting Area
iv. Administration area
v. Sports Complex.
vi. Shopping Complex
vii. Theme Parks
viii. Walk ways
ix. Lifts (service and access lifts)
x. Staircase (service and Access staircases)
xi. Toilet units strategically placed to serve the different groups.
xii. At outdoor terraced seating arrangement which is linked to the building
xiii. Open Spaces
xiv. Museum

Tower which would include;

i. Condominium
ii. Accommodation
iii. An entrance Lobby/Reception

iv. An Administrative space.

v. Rooftop restaurant

vi. Conference rooms

vii. Movie Halls

viii. Staircases and lifts, strategically positioned

ix. Sanitary Facilities (Toilets)

x. Lobby

xi. The Garden Area.

xii. This would serve as a link between the two distinct building types

All sanitary fittings and electrical installations should use state of the art technology. Parking lots and walkways should be well planned to access all necessary areas. Most importantly, the building complex should act as a whole and each facility should be adequately linked to each other.

5.4 SITE

The site, for the purpose of this write-up, was selected and analyzed. It was considered apt for this research having evaluated certain conditions.

Plateau State is the twelfth largest state of Nigeria, and is roughly located in the center of the country. It is geographically unique in Nigeria because its boundaries totally surround the Jos Plateau, having the Jos Plateau totally in its central and northern part. Its capital is Jos.

Plateau State is celebrated as "The Home of Peace and Tourism", an image that has been fractured in recent years by Muslim-Christian clashes in the state. Plateau State gets its name from the Jos Plateau. It has a population of around 3.5 million people.



Figure 5.1 *Map of Nigeria showing location of Jos, Plateau State.*

(Source: Wikipedia)

The site is located just along Zaramanganda junction in Ray field, Jos; this is an area with lots of high class citizens, average number of medium and low class citizens as well. This provides for special taste and security.



Plate 5.1: *Proposed Site Location*

(Source: Google Earth Map)

5.3.1 SITE SELECTION CRITERIA

The Following under listed criteria was used in assessing the location of the site to ascertain its suitability in effectively housing an entertainment center. They are:

i. Demography – Population and age groups of people in the region.

ii. Households – Sizes of family e.g. Singles, Couples, Couples and Children.

iii. Polarization – Income levels and opportunities of populace area. (High Income, Low Income e.t.c.), high quality and low quality experience.

iv. Specialized Tastes – Specific activities requiring special areas, equipment access during particular seasons, requires segregation, zoning and other forms of management strategies.

v. Commercialization – Funding, equipment to collect money, changes of services, gifts shops, restaurants, other unique attractions.

vi. Environmental Concerns – Managing area where specific landscape will be endangered, demand for specific forms recreation.

CRITERIA	**SITE (ZARANMANGANDA-RAYFIELD)**	**REMARKS**
Demography– Population and age groups of people in the region.	5	Site is more centrally located in a residential area with commercial activity.
Households – Sizes of family e.g. Singles, Couples, Couples and Children.	5	Site is close to families of different sizes which will make the facility lucrative.
Polarization – Income levels and opportunities of populace area.	4	People with different income levels can easily visit cause of cost and proximity to the

(High Income, Low Income e.t.c.), high quality and low quality experience.		main city.
Specialized Tastes – Specific activities requiring special areas, equipment access during particular seasons, requires segregation, zoning and other forms of management strategies.	3	Site location meets up to special tastes, like security
Commercialization – Funding, equipment to collect money, changes of services, gifts shops, restaurants, other unique attractions.	2	Complementary activities exist close to site.
Environmental Concerns – Managing area where specific landscape will be endangered, demand for specific forms recreation.	3	Slope is gentle and close to a brook.
Total	22	

Weighing scale: Excellent - 5, Very good -4, Good - 3, Fair - 2, Poor - 1, Very poor - 0.

Table 5.1: Site selection criteria

5.3.2 SITE ANALYSIS

Though situated in the tropical zone, a higher altitude means that Plateau State has a near temperate climate with an average temperature of between 18 and 22°C. Harmattan winds cause the coldest weather between December and February. The warmest temperatures usually occur in the dry season months of March and April. The mean annual rainfall varies from 131.75 cm (52 in) in the southern part to 146 cm (57 in) on the Plateau. The highest rainfall is recorded during the wet season months of July and August. The average lower temperatures Plateau State

has led to a reduced incidence of some tropical diseases such as malaria. The Jos Plateau makes it the source of many rivers in northern Nigeria including the Kaduna, Gongola, Hadejia and Yobe rivers.

AVERAGE MEAN TEMPERATURE

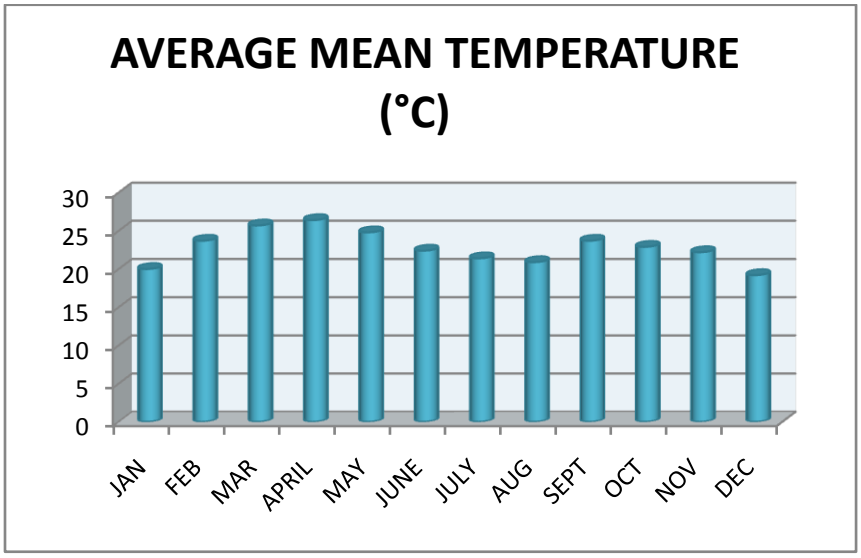


Figure 5.2: *Average Mean Temperature*

AVERAGE MEAN HUMIDITY

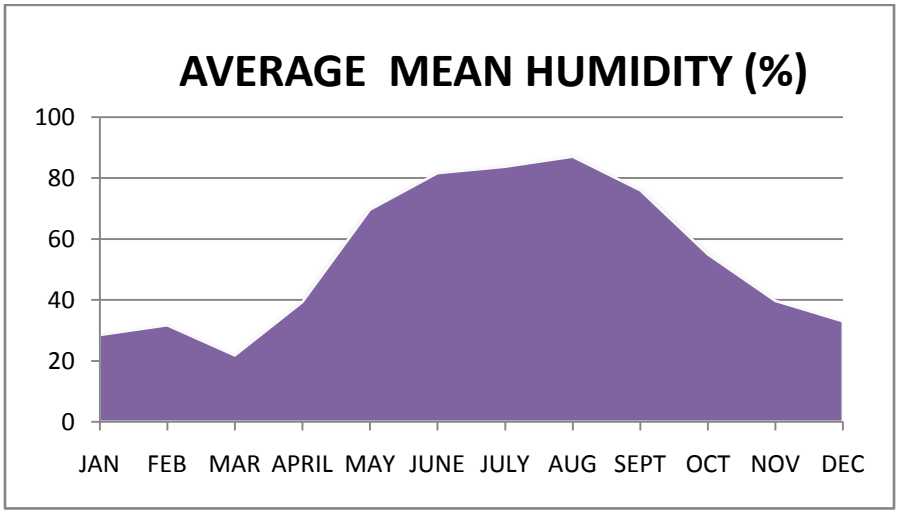


Figure 5.3: *Average Mean Humidity*

AVERAGE MEAN VISIBILITY

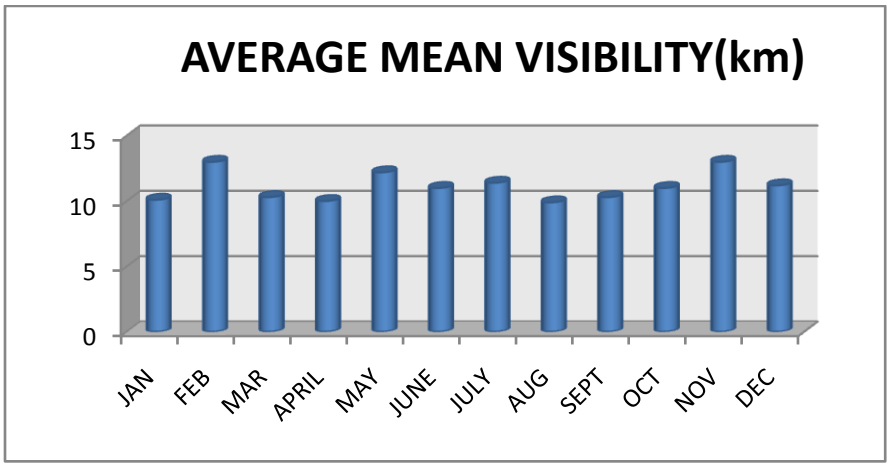


Figure 5.4: *Average Mean Visibility*

AVERAGE MEAN WIND SPEED

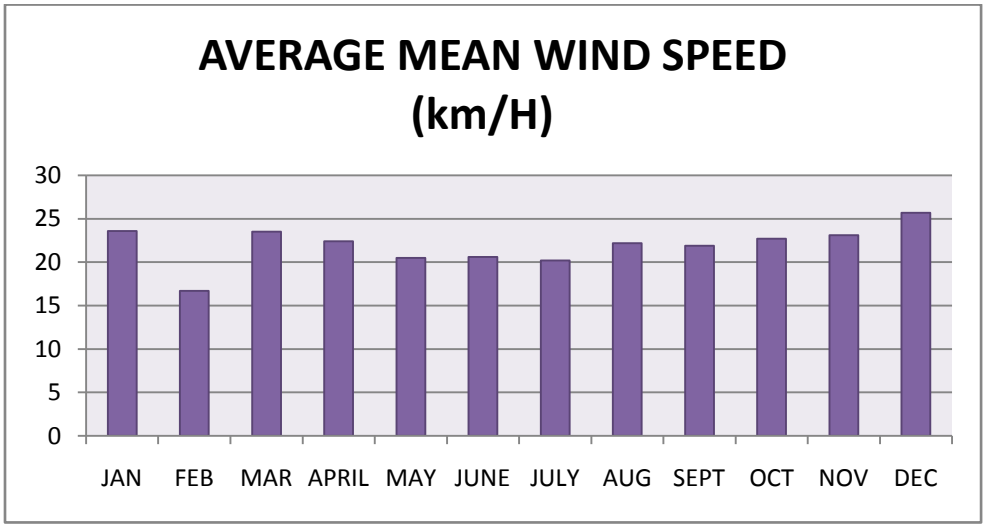


Figure 5.5: *Average Mean Wind Speed*

MAXIMUM SUSTAINED WIND SPEED

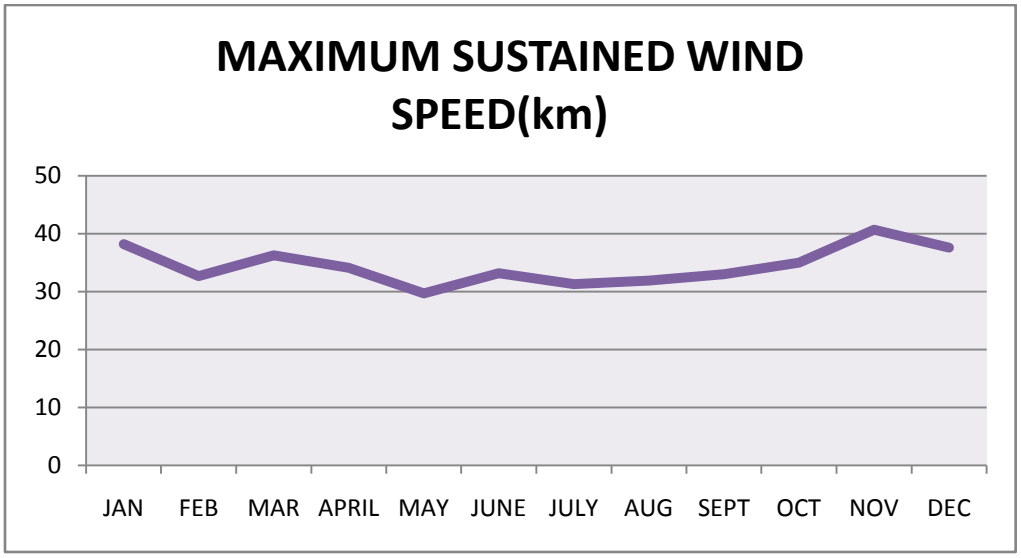


Figure 5.6: *Maximum Sustained Wind Speed*

5.3.2.1 TRADE WINDS

The prevailing winds in Plateau state are the south-western and north-eastern trade wind patterns. The former originates from the Atlantic Ocean and it brings moist cool breeze and rainfall; and the latter originates from the Sahara desert and it brings dusty breeze and harmattan. The wind speed ranges from 29 to 42kilometers per hour, varying from month to month.

To this effect barriers should be used and also the building shall be oriented so as to achieve the south western wind and wind breakers shall be introduced to reduce the effect of the harmattan wind.

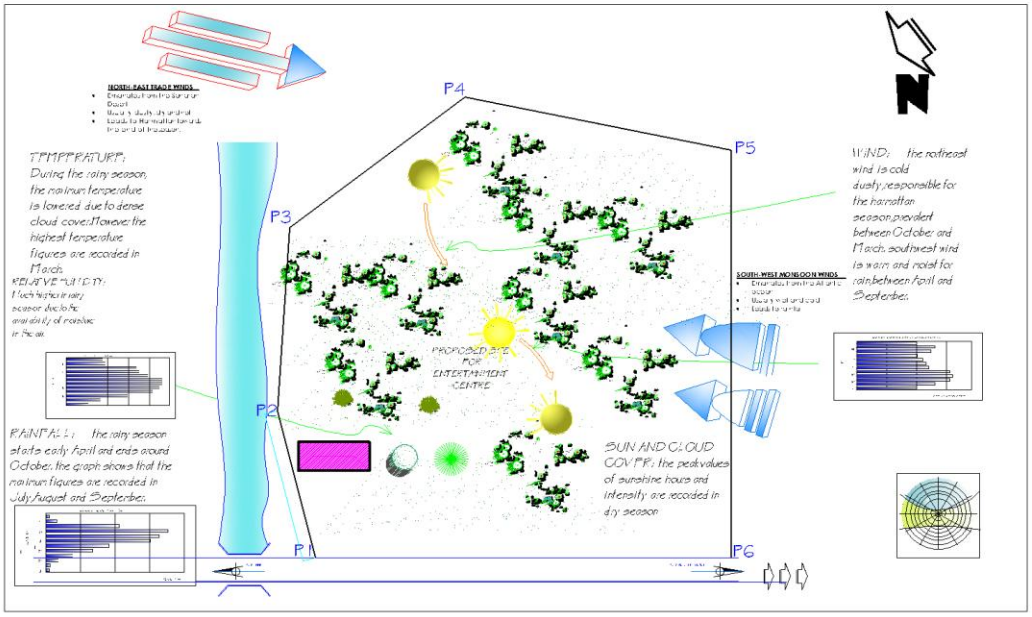


Figure 5.7: *Site analysis showing climatic factor*

5.3.2.2 VEGETATION

The nature of the vegetation on site is generally green, with encampments of sandy areas, the site being covered by trees on the vegetative parts, shrubs and grasses. Some of these features should be retained to enhance landscaping purposes like the trees.



Plate 5.2: *Vegetation on site*

5.3.2.3TOPOGRAPHY

The site slopes gently towards the north-eastern direction of the site and also slopes gently on the northern axis towards the river that cuts at the end of the site. The slope in these directions is due to the presence a stream that is located some few meters away from the proposed site.

The direction of this slope should be used for drainage, because it is easier due to the natural force of gravity.

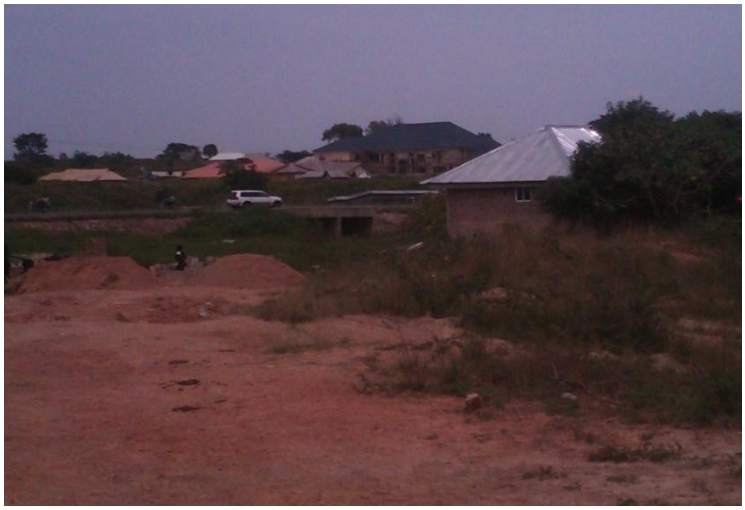


Plate 5.3: *Site showing topography.*

5.3.2.4 SOURCES OF NOISE

The major sources of noise to the site are from the vehicles moving along the roads in front of the site. Another source of noise is from the neighbouring commercial activities taking place around the site. These noises can be buffered by the use of trees.

5.3.2.5 ACCESS TO SITE

The site is located along the western bye pass which brings in the flow of traffic from Kaduna and Nassarawa state in to Jos city as well as the immediate environs of the proposed city. The main access into the site is directly from the dual carriage road which goes straight in to the heart of the city. The access road to the site which is known as Zaramanganda – Ray field road is linked directly from this express road.

5.3.2.6 SITE DRAINAGE

The general drainage of both foul water and rainwater from the site is in a direction of the slope of the site. Building has to be located on the upper part of the site to reduce risk of flooding.



Plate 5.4: Site Drainage

5.3.3 DESIGN PARAMETERS FROM THE SITE ANALYSIS

From the site analysis conducted, the following parameters shall be used in the design proposal:

a. Access into the site shall be via the North-western.

b. The orientation of the building shall be done to maximize natural lighting andventilation.

c. Existing tress shall be retained and more shall be planted in order to create a shadeon site especially along pedestrian walkways.

d. The stream running beside the site will be maintained and openings shall be providedon the ground floor to create stack effect.

e. The parking will be located towards the North-western and south-western part of the site to allow view.

f. The south-eastern part of the site will be used for outdoor entertainment.

g. At the centre of the site, there shall be an opencourtyard which will allow for ventilation, lighting and relaxation.

5.3.4 SITE JUSTIFICATION

i. It is located in the close Ray field at Zaramanganda area.

ii. The site approximately 4.2 hectares which is large enough to accommodate all anticipated facilities for the entertainment center.

iii. It is a secure and well organized area.

iv. It is strategically located to attract patronage and accessibility from all parts of Jos.

v. Far from industrial zones and therefore safe from environmental hazards.

vi. Well connected to infrastructures like electricity, water supply and traffic access.

5.3.5 SERVICES AVAILABLE ON SITE

The site will be accessed through a proposed road which is connected to the main road leading into the Zaramanganda-Ray field area via the express way. Power can easily be supplied to the site from the PHCN substation/transformers in the area which is few kilometres away. Also, water supply to the proposed site can be connected directly from the existing main-water supply line. There is good GSM coverage and telephone lines could easily be connected from the proposed layout telephone line.

5.5 SCHEDULE OF ACCOMMODATION

MAIN CONCERT COMPLEX				
	Space	**Space requirement**	**units**	**Floor area(m^2)**
	Ground floor			
	Entrance lobby	2.8 m^2 per person	1	140.028
	Waiting Area	2.8 m^2 per person	2	28-30
	Administration area	5 m^2 per person	10	34.8-64.8
	Sport	6 m^2 per person	1	309
	Shops	6 m^2 per person	192	34.8-144
	Outdoor Theatre	0.65 m^2 per person	1	1413.4
	Lifts (service and access lifts)	0.65 m^2 per person		5.04-10.8
	Toilet units strategically placed to serve the different groups	0.24 m^2 per person	78	1.65

	At outdoor terraced seating arrangement which is linked to the building	5 m^2 per person	5	240-570
	Restaurant	1.5 m^2 person	2	375-404.6
	Gazebos	1.5 m^2 person	55	8
	Tower			
	Supermarkets	6 m^2 per person	8	288
	Condominium		18	253
	Accommodation		30	99.54
	An entrance Lobby/Reception	2.8 m^2 per person	1	102.06
	Rooftop sit out		1	2585.66
	Conference rooms	0.65 m^2 per person		101.48-659.2
	Foyers/circulation		3	7.36-35.28
	Movie Halls	0.65 m^2 per person	4	406.3

Table 5.2: Schedule of Accommodations

5.6 FORM MAKING

As earlier stated in this research about form, spaces are the result of this division and thus the primary medium of design. Spaces provide for different human uses and enjoyment of the landscape. The organization of space is described as a process of manipulating ground, 'wall' and 'sky' planes.

Types of enclosure and their characteristics and issues affecting the design of spaces including social, aesthetic and environmental aspects are explored and illustrated. The form, character, proportion, scale and microclimate of spaces, and their relationship to other spaces all affect human use and experience, and are considered as a necessary factor in this design.

Experienced and effective designers combine several generation of specific forms or shapes of places. There are many ways of thinking about a design and some of the common methods are:

1. Interpretation of existing site forms
2. Geometry
3. Metaphor
4. Symbolism
5. Abstraction and use of natural forms
6. Archetypes
7. Vernacular
8. Historic paradigms

Forms developed for spaces may be limited if only one approach is used to generate a design. 'Layered' concepts are often what are required.

5.7 DESIGN CONCEPT

In the design of the entertainment complex, the most important challenge was to blend pleasingly the indoors and the outdoors in the two building types which are the entertainment center complex and its tower. These two facilities with varying design considerations require a contemporary approach in order to achieve a unified design as an entity.

CHAPTER SIX

DESIGN REPORT

6.1 DESIGN PROPOSAL

The design for an entertainment center can strengthen their relationships with society by becoming socially responsible enterprises that have a positive impact on the lives of people around the region and entire world.

They can play a critical role in moving the communities to greater height by transforming the image of an entire city, creating more jobs opportunity within the region, attracting people from different part of the world.

To this effect the entertainment will be designed to provide multiple experiences, such as aesthetic and emotional delight, celebration and learning, recreation and sociability by using the appropriate vocabulary such that the building itself becomes a piece of art.

6.2 BRIEF DEVELOPMENT

The following facilities will be provided.

a. Entrance hall

It is important for the entrance hall to seem attractive even to the casual passerby-who is always a potential visitor to the entertainment center. It should provide an easy introduction to the building, a point from which the individual visitor can find his way without difficulty and where large parties can be greeted and assembled. It should therefore be fairly spacious, and provided with the strict minimum of sturdily built furniture (one or two tables for the sale of tickets, a notice board, and a general plan of the center to guide visitors.)

b. Reception

The reception desk should be visible to the guest immediately on entry into the entrance hall,and it should be on the route to the lifts and stairs, gallery, shops, offices, conference rooms and waiting area etc.

c. Offices

The offices should be linked with the staff parking lot in other to safeguard the collectionseven when the building is closed to the public while the maintenance or office staffs are still atwork. Offices: administration, etc.

d. Information and orientation room

Information should be open to the general public for inquiry so it should beclose to reception hall.

e. Rental Area (Shops)

Shops should be access and visible from the parking lots, secondly should be sufficient circulation space in the front of each shop.

f. Conference Halls

Conference halls exhibition should be easily located and close circulation areas, so as to allow for easy access to it.

g. Gallery

Steps, lifts and landing at intervals will be used to enhance visual experience within the gallery. Snack bar will also be incorporated in other to enhance the tour around the gallery.

h. Stores

Stores should be located within the retail parts of the entertainment center, and access to easily link to other parts of the center

i. Theatre/Movie Halls

To foster social sustainability, a theatre can be used for conferences during the day and watching movie at night. This necessitates curving the rows of seats to allow for clear view of the stage.

j. Restaurant

The restaurant is going to be traditional and contemporary dishes which will also be incorporated with a fast food restaurant.

k. Courtyard

In other to enhance lighting, ventilation and skylight, a courtyard will be introduced. To give added experience to the outdoor.

l. Loading bay

To deliver supply and maintenance equipment to the entertainment center, the loading and off-loading bay have to be spacious.

m. Car parking

Parking lot should be on the lower part of the side and it should be safe for children.

n. Open Air Theatre

For conference and viewing programs or events.

o. Atrium

This is introduced to also enhance lighting, ventilation and skylight. This will also bring added visual experience for users between floors.

6.3 DESIGN REQUIREMENTS

To create an environment that brings people together and enhance the social experience of tourist or visitors while engaging them in a variety of activities in this modern day entertainment

centers. The use of outdoor space is a key factor to the success of the complex in which it is used to combine the retail and entertainment parts of the center to flow as an entity allowing the user to enjoy his experience.

6.4 PLANNING/ CONCEPT DEVELOPMENT

6.4.1 SITE CONCEPT

The site concept is based on the zoning of the entertainment center into three parts: Public spaces, semi-public spaces and private spaces.

The site concept was based on the following criteria:

1. Safety - The need to give much consideration to the pedestrian circulation. Hence a design that provides a free pedestrian environment.

2. Site configuration - The site is relatively flat and all data relating to the site analysis were concerned, i.e. point of penetration, natural features and site line etc.

3. Circulation - Movement from one zone to the other while experiencing activities as a continuous whole.

4. Activity - Diversity in terms of activity in the centre to create the much needed excitement, pleasure associated with a museum.

5. Design with nature - Consideration of activity period of function as regards zoning of functions in relation to local and micro climate.

6.4.2 PLAN CONCEPT

The plan concept for the proposed Entertainment center design was derived through the basic thoughts of architecture; “form follows function” .Thus, the design concept emerges from the functional relationship between the different functions and spaces in an entertainment centre

and the flow within the facility to the outdoors. This can be seen in the Figure: 7.1 below. The parking area, entrance lobby and shops are seen as the first point of contact and business in the entertainment centre.

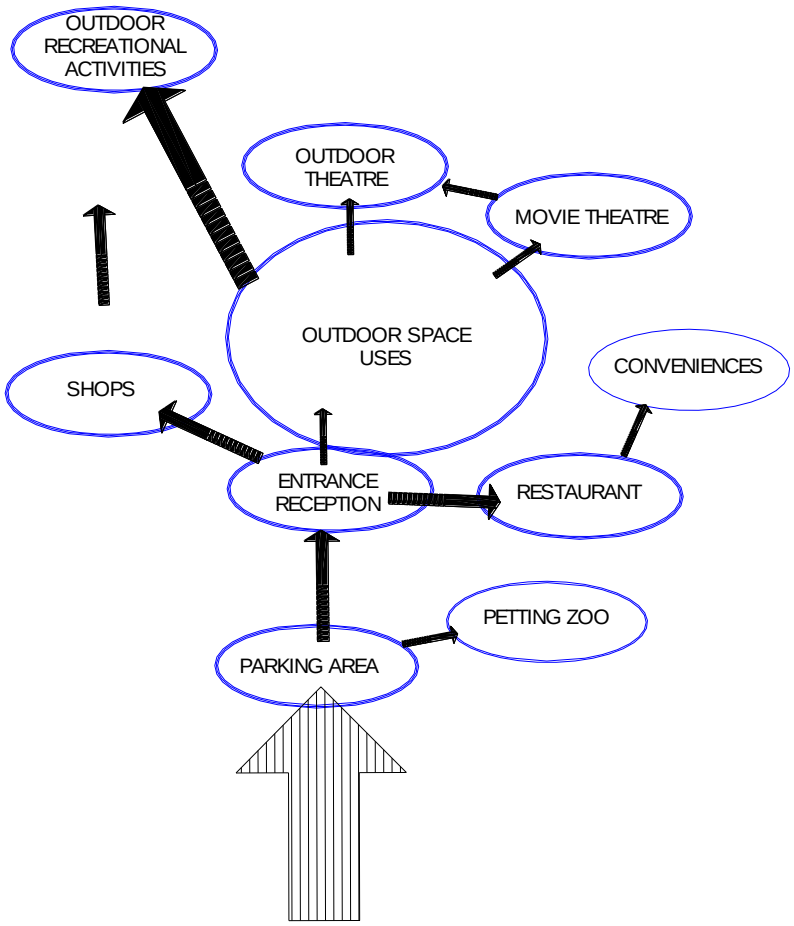


Figure: 6.1 *Concept development and functional relationship.*

The plan concept for the proposed Entertainment center design was derived through the basic fundamental shapes in design which are the square and a circle. The merger of these to shapes is aimed at exploring the use of outdoor spaces in these forms and the flow of facilities.

a. **Site Plan**

The site was divided into four functional zones as can be seen in figure 7.2; the entertainment center building, outdoor theatre, outdoor activity area/open spaces, and supporting facilities. On entering the centre, the first place of contact is the general parking lot. Further ahead you meet the roundabout that distributes traffic flow in the entire facilities. On the central core of the site is sited the entertainment center with the other zones linked to it. To the south-easternpart of the site is the outdoors activity area, this is at the rear of the site. While at the center of the entertainment center there is a central open courtyard with moats and covered sitting area which gives the user the right environment to socialize with others while enjoying the outdoors. At the center of the open courtyard there is a pond. This was place to a sense of serenity to the experience of the user.

In addition, a large part of the site is adequately landscaped, including a water fountain in the roundabout with tropical flowers and walkways.

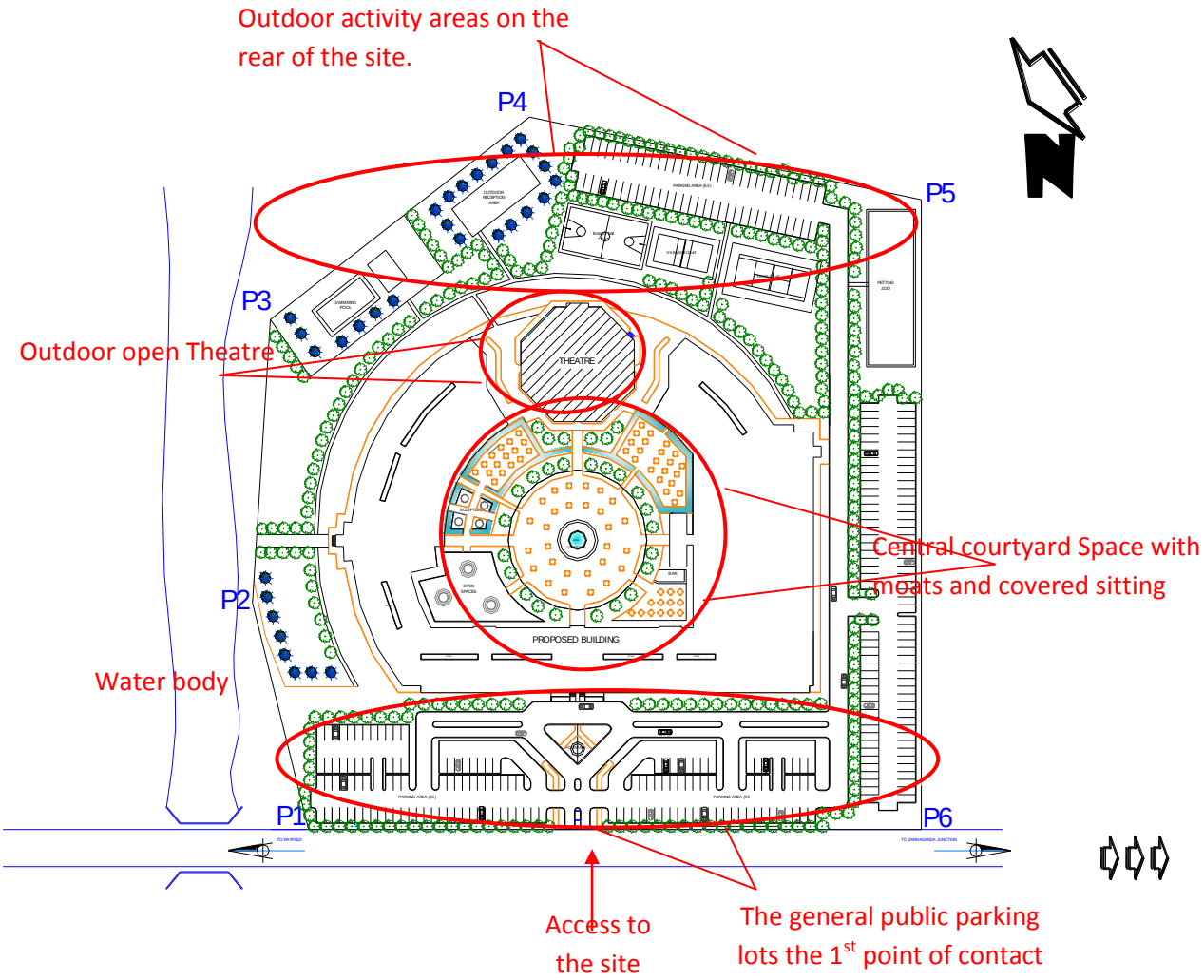


Figure 6.2: *Site layout of the Proposed Entertainment Centre*

b. Ground Floor Plan

The Proposed entertainment centre's plan basically consists of plain and simple rectilinear geometric forms, mostly curve and square. The Curved wing was introduced to influence the form of the center. The ground floor plan of the proposed entertainment center has the following facilities as shown in Figure 7.3:Shops, indoor and outdoor restaurants/bar, open theatre, Movie halls, ATM rooms, panoramic lifts, service lifts, outdoor theatre and reception. The first point of

contact to the center is the revolving doors which ushers the user in to the reception lobby, panoramic lifts, and access stair ways, other wings of the center, atrium and shops. This is seen in the figure below.

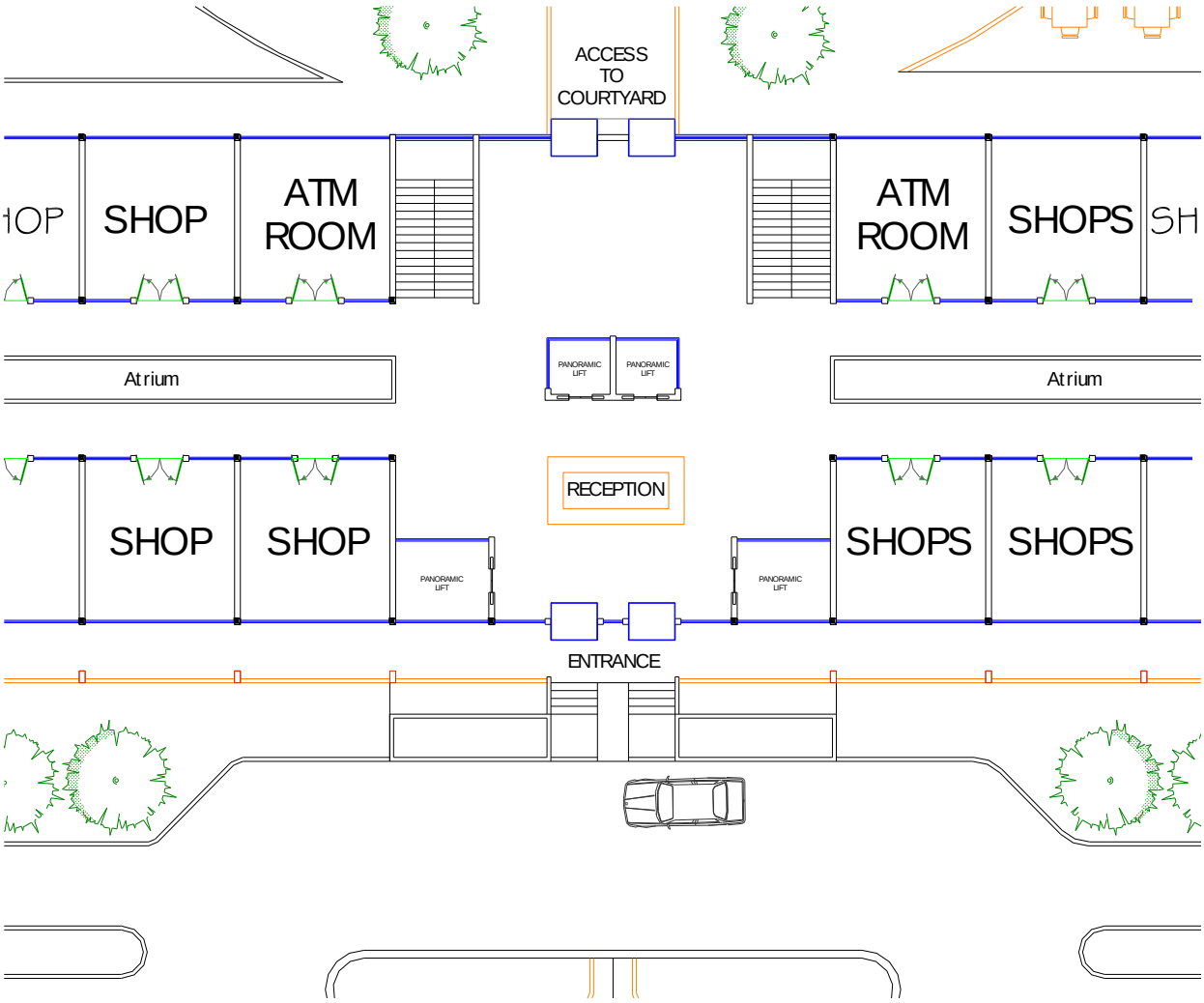


Figure 6.3: *Entrances to the Proposed Entertainment Centre.*

While in the building the user can access the central courtyard space from the reception lobby through another set of revolving doors. In the central courtyard there is a mini sculpture garden, sitting areas and open space/children's play ground. The covered sitting areas are surrounded by moats (when water encloses and defines topographic spaces).When people are isolated by a moat with prospects over the reflective surface, or are entering a place by boat or bridge, feelings of security and separateness are promoted. This is seen in Figure 7.4 below.

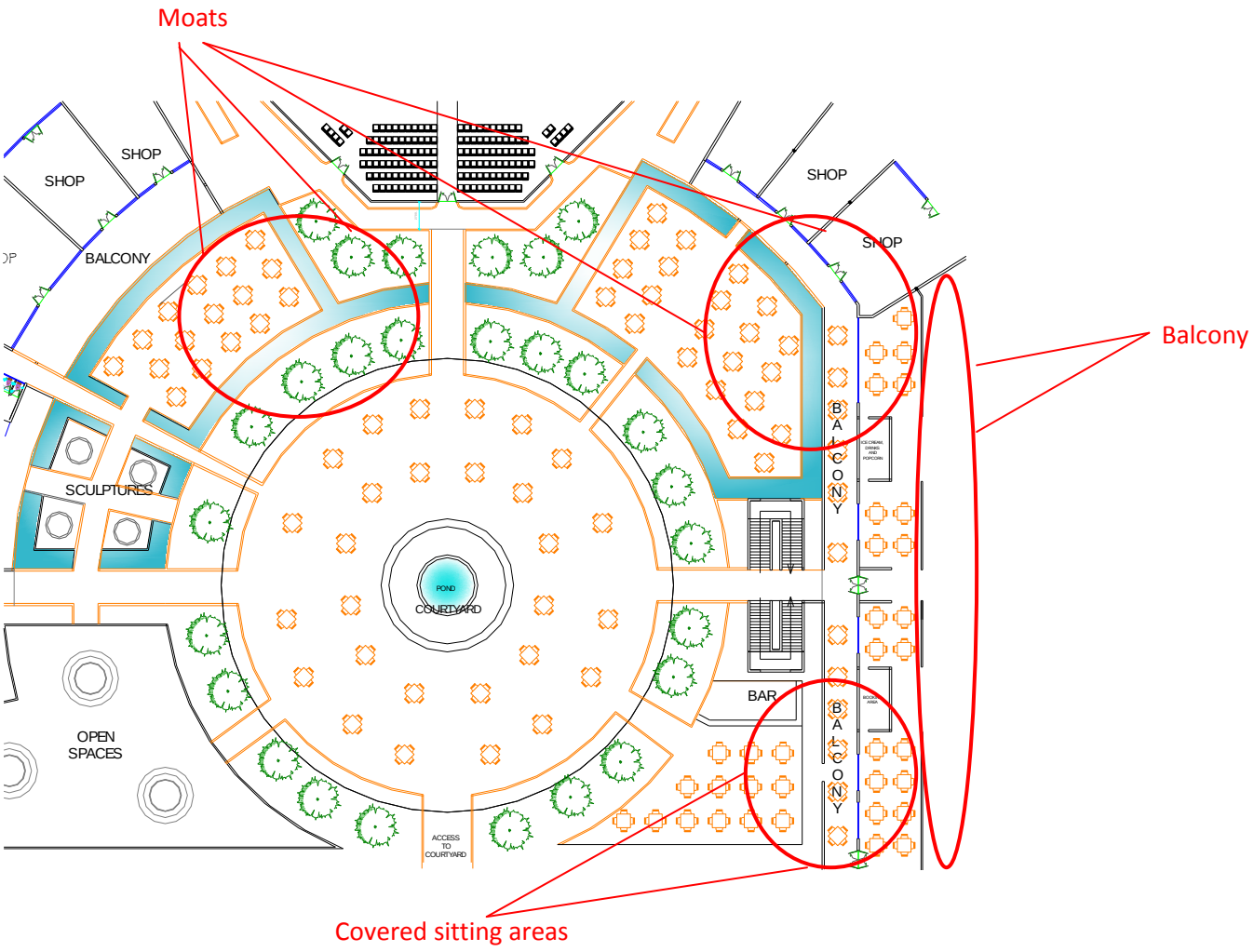


Figure 6.4: *Central courtyard space*

The above figure also shows balconies which link other activities to the outdoors experience.

At the right part of the entertainment center, four (4) movie theatres with a seating capacity of 280 people each are placed side by side with a lobby, sitting area, ice-cream/drinks spot and booking area. Just adjacent to the movie hall are conveniences, service lift, stair way sand shops. Figure 7.5 shows these features.

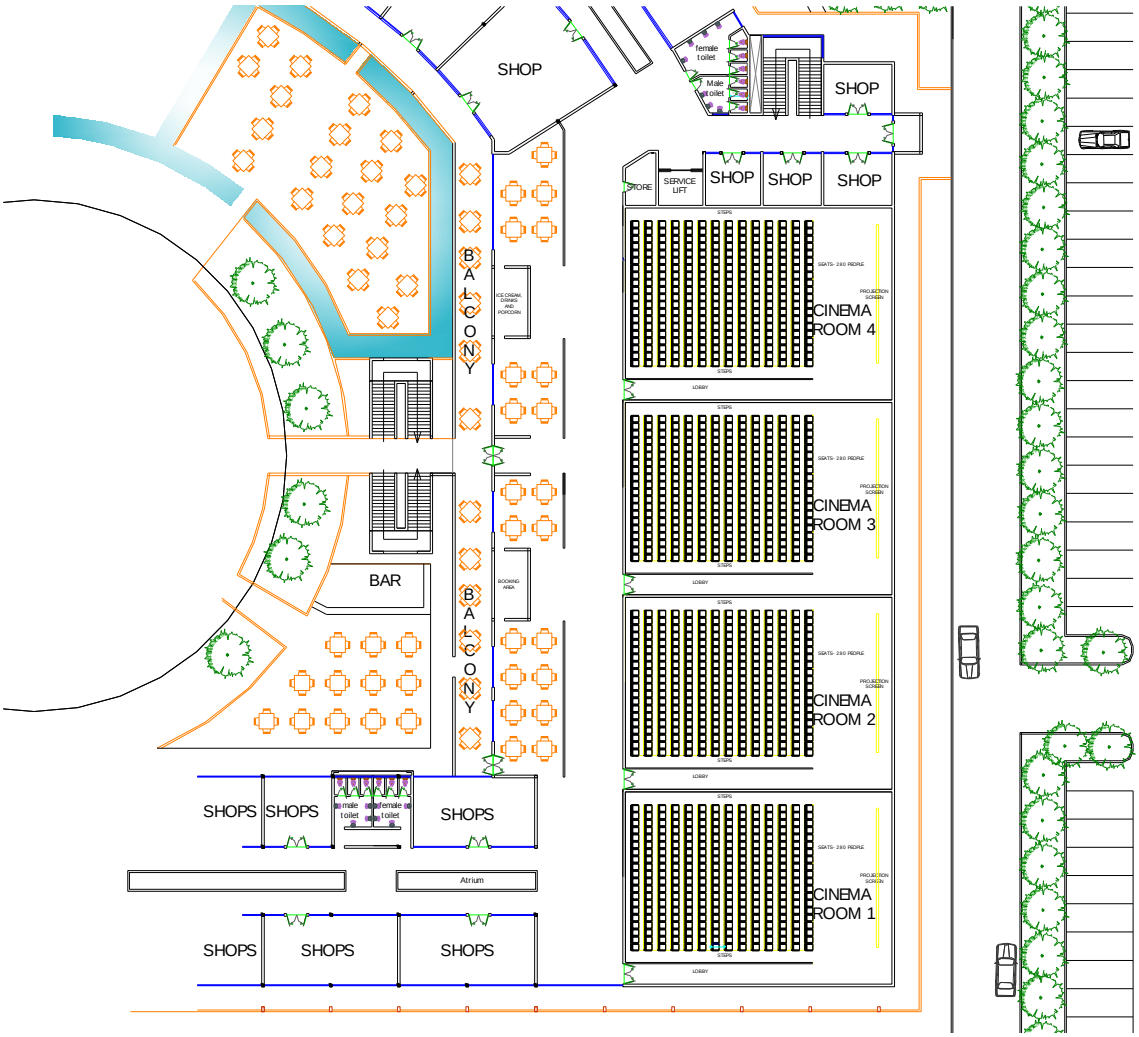


Figure 6.5: *Movie Halls and circulation*

On the other hand, the left side of the entertainment centre has the following facilities as shown in figure 6.6: Restaurant, atrium, shops, conveniences, and supermarket. This part of the building has its own stair way to service circulation for users in that part of the building.



Figure 6.6: *Restaurants, shops and supermarket*

At the rear part of the building there is an independent structure known as the open/outdoor theatre. This facility carries 596 people at a seating. It has a big stage where 3 large projector screens are mounted. Behind the stage is a passage that gives access to other functional spaces such as board room, office, changing rooms, and conveniences. The outdoor theatre is covered at the top with aluminium roofing sheet and partly solar resistant Dampalon roofing sheet. The walls are also made up of sliding panels of Dampalon. The facility is designed that way to allow the user unlimited access to the outdoors during the dry season and complete shelter in the raining season. The theatre receives its traffic from both sides of the building, the central courtyard and from the outdoor activity areas (i.e. tennis court, basketball court, swimming pool, volleyball, petting zoo and outdoor reception area) just behind it. The figure below shows it all.

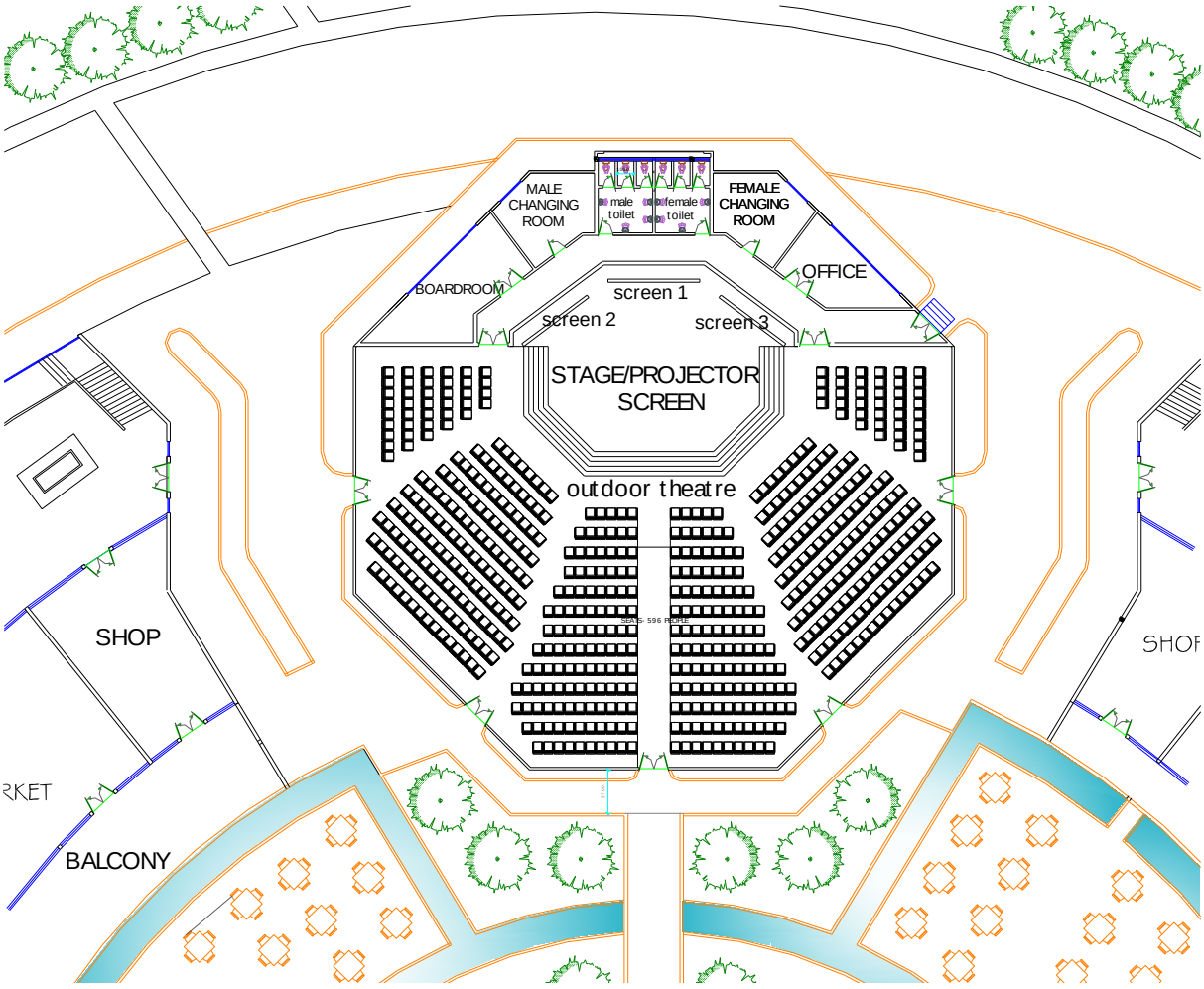


Figure 6.7: *Outdoor theatre*

c. Upper Floor Plans

The upper floors has same layout as the ground floor with the exception of space functions like conference/banquet halls, open air sit out, relaxation garden, gym, and arcade. The first floor provides its users with an astonishing view of the central courtyard. The view enlightens one to the covering technique (use of pergola with Dampalon covering on it) and beauty of the outdoor courtyard, while also viewing the mini sculpture garden and playground. I decided to make coverings for the sitting areas of the outdoor spaces by the use of pergolas because my research has shown that outdoor spaces are maximized only when they are covered.

All these are achieved when the users look through the glass walls or from the balcony which is an outdoor component. Figures 7.9 – 7.10 shows the courtyard and other functional spaces.

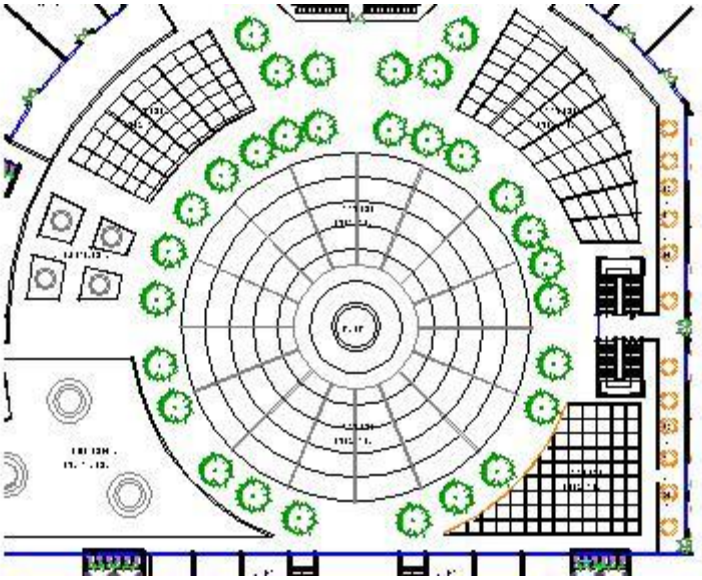


Figure 6.8: *Covered pergolas in courtyard*

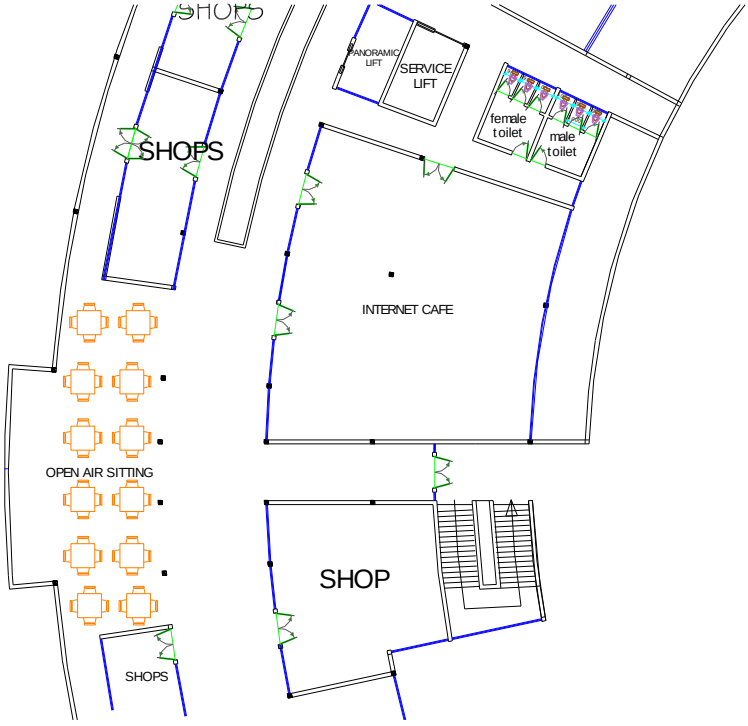


Figure 6.9: *Open air sitting and internet cafe*

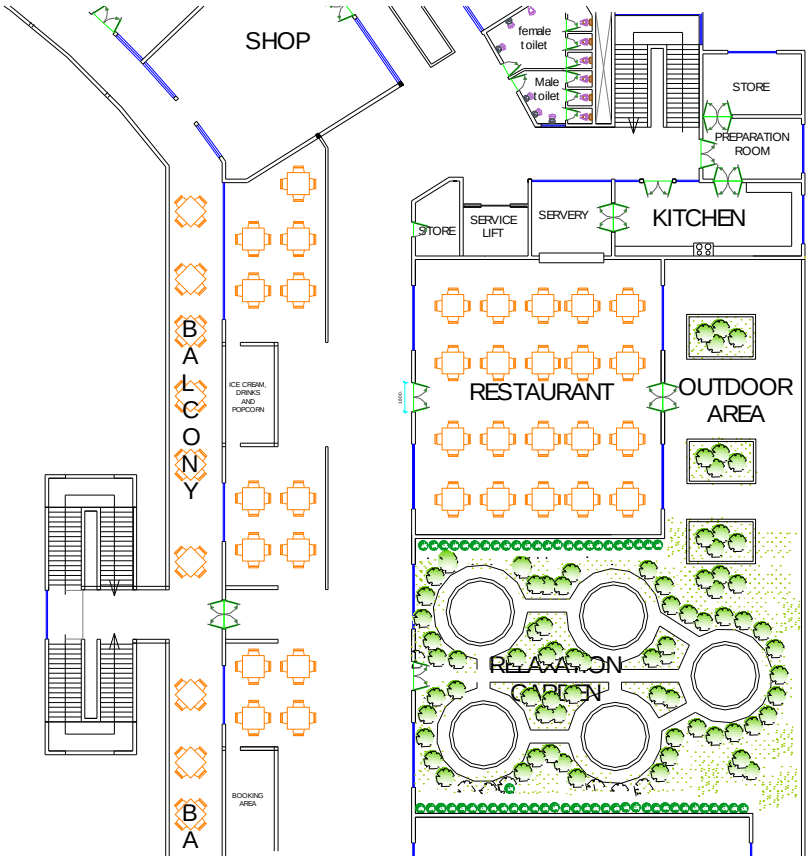


Figure 6.10: *Restaurant and relaxation garden*

d. Fourth Floor Plan and Rooftop Garden

The fourth floor plan at the proposed entertainment center consist basically stone carvings, clay sculptures, covered sitting area, rooftop gardens, sitting areas and fire escapes. The fourth floor is designed to carry less loads both live and dead, thus, reducing the overall weight of the building and pressure on the structural members as well as the foundation. This floor gives the user the opportunity to maximize his/her outdoor experiences of both social and recreational. This is because the floor is basically a green open space, a replica of the outdoors. This will easily bring the user into a state of euphoria. This is seen in the figure below.

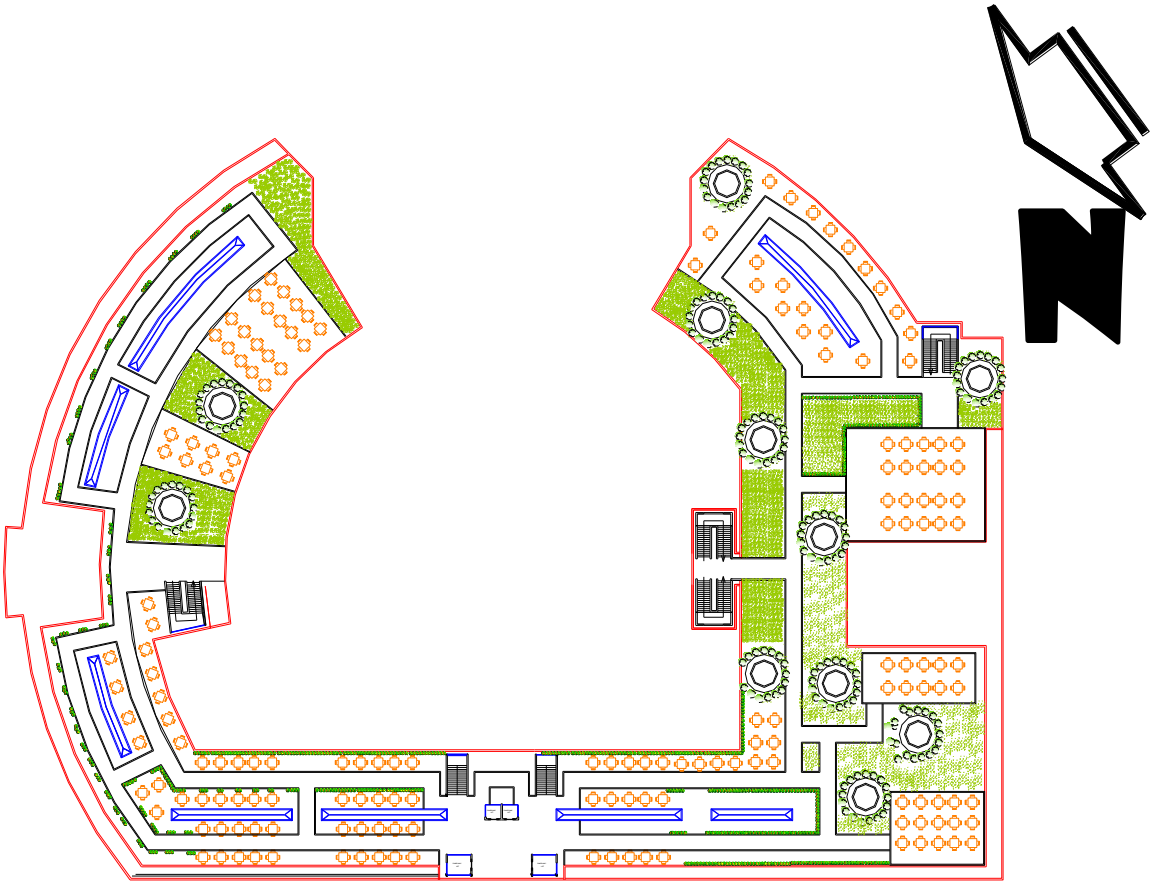


Figure 6.11: *Fourth floor/roof garden*

The fourth floor/rooftop garden has four (4) stair ways access to the top, four (4) panoramic lift accesses. The roof top is well landscape with well laid walk parts. This makes the garden like any natural area in the outdoors.

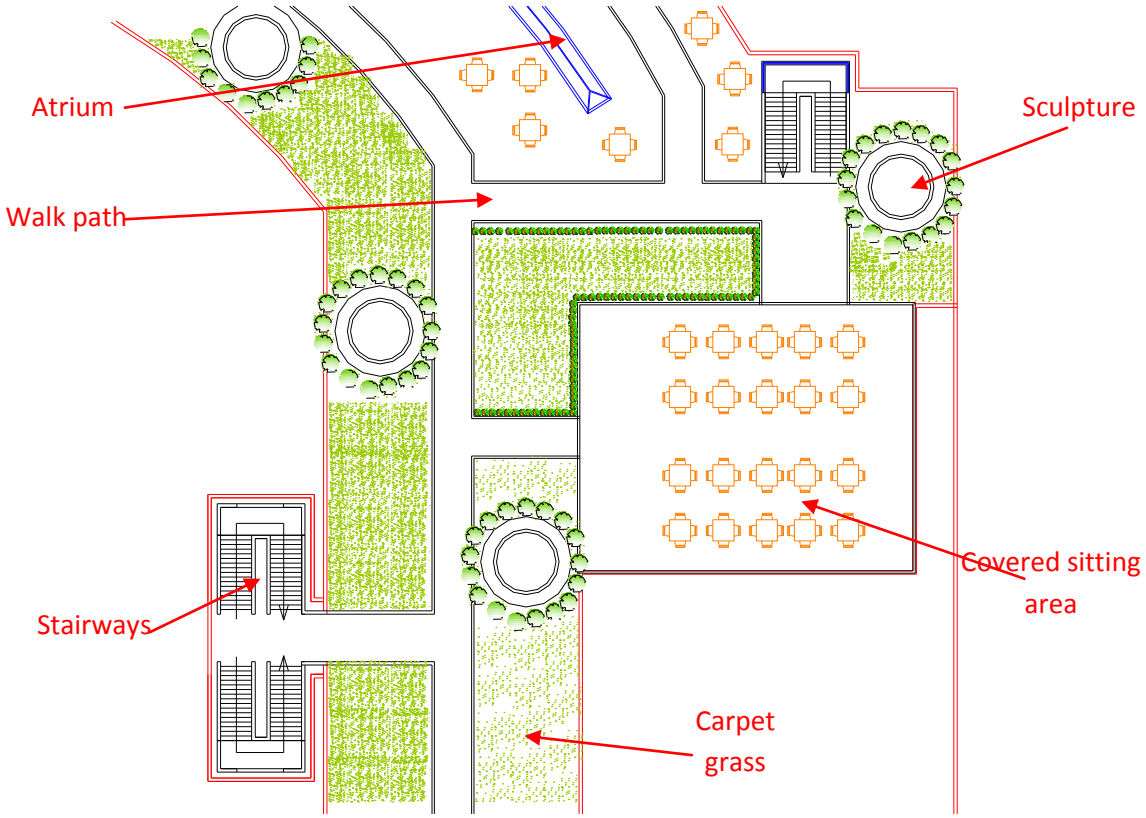


Figure 6.12: *Detail view of roof garden*

e. Elevations and Sections

The elevations of the proposed entertainment center are designed to express contemporary architecture. To attain this, the use of glass and columns were used in the elevations. This transparent material gives the user access to the outdoor view. The inner facility facing the courtyard has balconies inculcated in the design. These gives added access to the outdoors. Covered areas for the sitting spaces were provided. This is done to ensure that the users can have access to the sitting areas at any time of the day. The structure is a canopy structure made of Dampalon and steel. Figure 6.14 shows this.

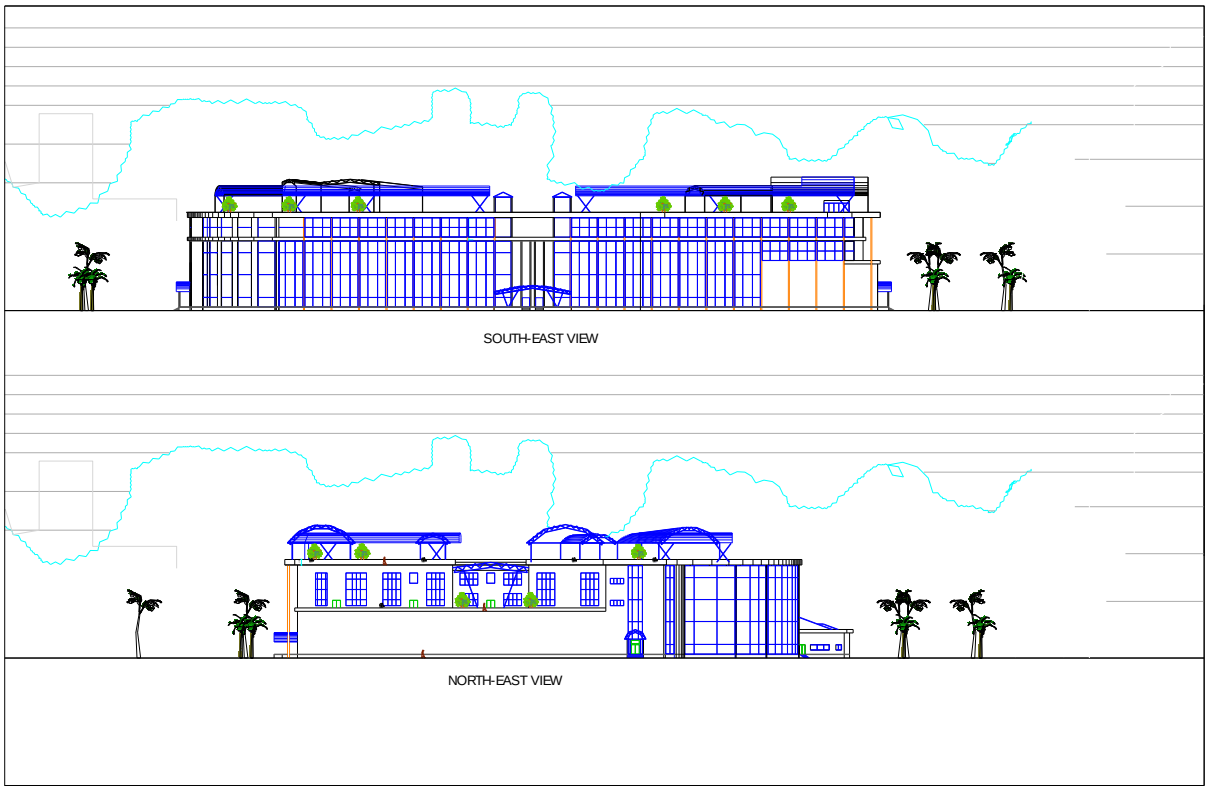


Figure 6.13: *South-East and North-East views*

The sections show in good detail them movement through the floors, the detail points at the roof garden, the sculpture garden, the glass atrium and the lifts through the floors. The sections also shows the vertical distance between the floors, movie halls, the ground floor and the other the floors and atrium's total height and width as seen in the figure below.

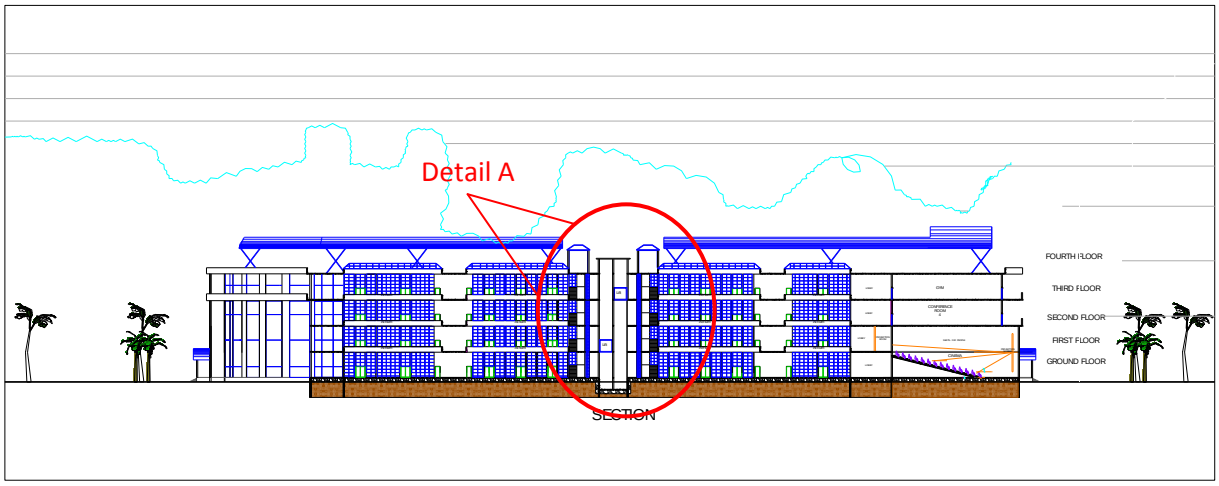


Figure 6.14: *Section X-X*

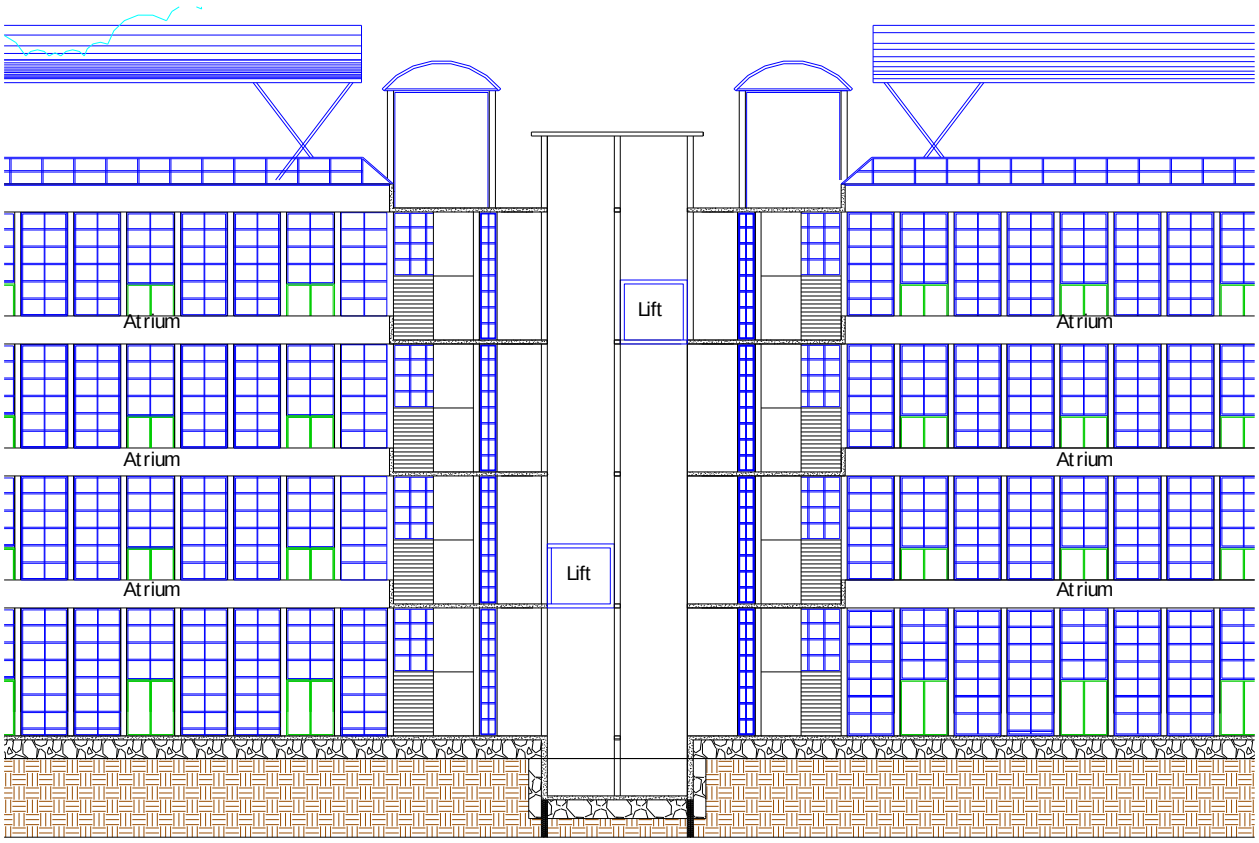


Figure 6.15: *Detail @ A*

The floors are 4800mm in height, with a total number of 32 steps to climb through floors. The atrium allows for lighting directly from the sun through all the floors and for ventilation as well.

f. Details

In this proposal, certain areas of particular interest to construction stand-out as details. Of many, is the sculpture garden located at the roof garden floor. This sculpture garden consists of a roof garden and a green roof. On it there're shallow rooted shrubs planted alongside hedges. These floras surround the sculptures in the round, thus, giving the visitors a pleasant view and feel as they access the garden. To further explain the workability of this garden, two details were produced.

One to show the soil thickness, the plants' depth and drainage into discharge pipes. The other shows the outer parapet and its connection to the green roof. In addition, due to the lengthy span of the entertainment center, expansion joints are required at 30m intervals to prevent occurrence of failure.

These details and more will aid in the ease of construction of the proposed entertainment center.

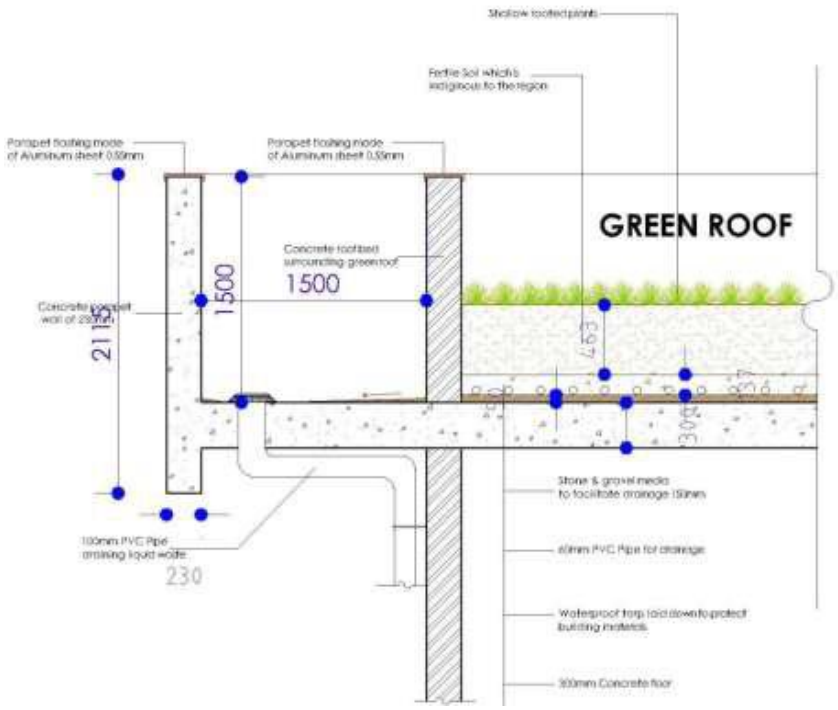


Figure 6.16: *Green roof Detail (a)*

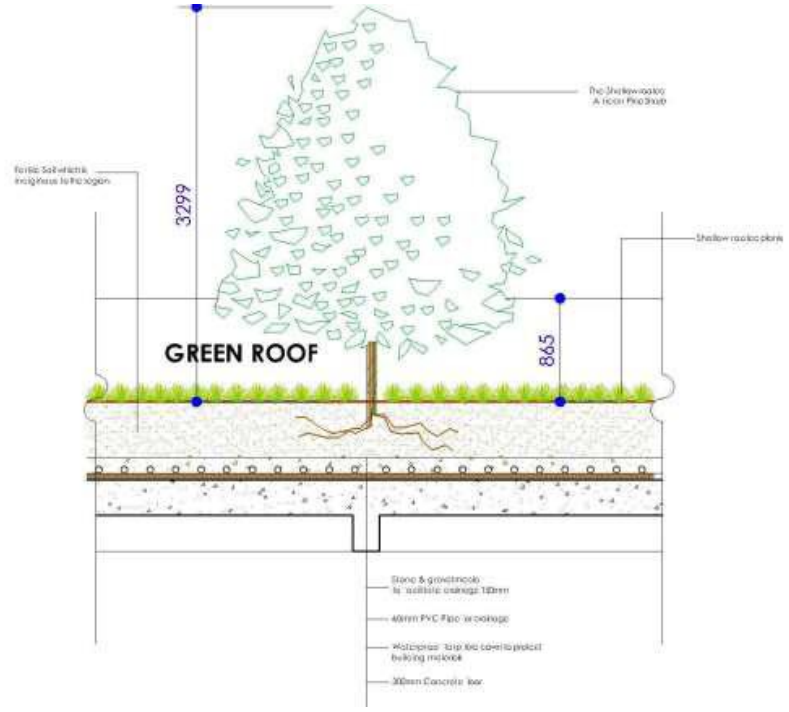


Figure 6.17: *Green roof Detail (b)*

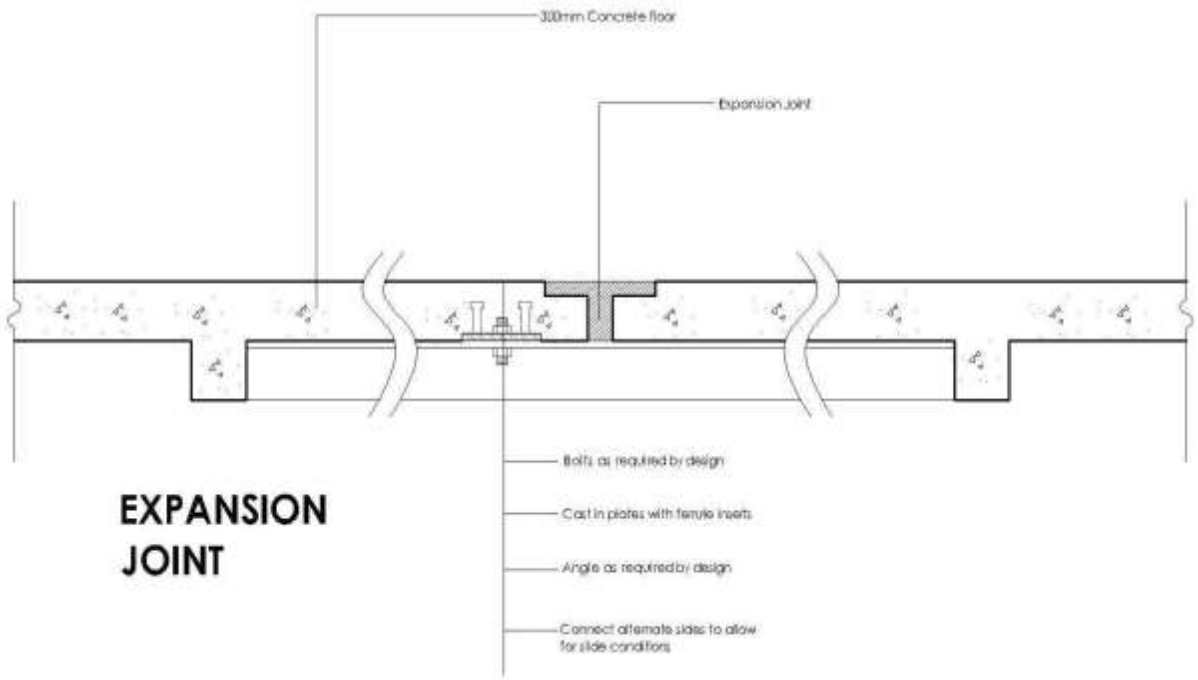


Figure 6.18: *Expansion Joint*

6.5 STRUCTURAL OUTLOOK

6.5.1 FORM

The building in its simplest form, is an interdependent network of open areas with few internal non load bearing walls. The supports of the ceilings and upper floors are mainly provided by square columns. This gives much flexibility within the structure..

6.5.2 FLOOR LOADING

The activities that will add much live loads and dynamic loads to the floors are located on the ground floor level. Hence there is decrease in floor loading with increase in floor levels. Services equipment was also located at the ground level.

6.5.3 FOUNDATION

Based on the analysis of existing buildings, the foundation should be of strip foundation, otherwise specified by structural engineer, with sufficient depth.

6.5.4 MATERIAL

To allow ease of construction, without the over-dependence of foreign expertise, the design ofthe facilities has been simplified to appreciable state. A combination of steel, glass,dampalon and concrete has been used; for the available construction technology in Nigeria. Reinforced Concrete, Steel, Aluminium and glass shall be the dominant building materials used for the construction of the facility.

6.5.5 REINFORCED CONCRETE

The high structural strength of concrete (especially when reinforced with concrete) makes it the 'perfect' material for the structural part of the entertainment center. The fluidity of reinforced concrete makes it a good construction material for curved. This fluidity will aid in achieving the sculptural form of the design.

6.5.6 LANDSCAPING

Emphasis is placed on ample provision of well landscaped environment to aid relaxation and complement activities of the entertainment center. Tree canopy shaded walkways, hedges are put in place to enhance the micro climate, environmental features and refuge within the entertainment center. Stone paving as used for the walkways, to emphasis the use of natural materials. Gardens were introduced in the interior to enhance experience and to avoid creating a drastic difference between the interior space and exterior space. Also, interior plantings were used to enhance respiration through the human-plant air exchange. Also, in reducing the impact of the greenhouse effect on the immediate ecosystem, the trees and hedges planted will aid in trapping greenhouse gases and in the process reduce the overall temperature of the environment.

6.6 SERVICES

a. Water supply

Borehole water supply is proposed for the entertainment center. The facility will also be equipped with a containerized water treatment plant.

b. Power supply

Power shall be tapped from the Power Holding Company of Nigeria (PHCN)'s national grid. However, the design shall also cater for its own power needs. There is provision for a power substation, with power generating sets and synchronization panel, to cater for power failure.

c. Refuse disposal: Waste bin should be provided in every office and alongcirculation route. Small incinerator should be provided at a remote part of the site, wastetreatment plant, to cope with all refuse generated on site.

d. Fire fighting system

Fire hydrants for easy water collection by fire fighters, fire extinguisher and smoke detectors should be provided in the entertainment center, but competent professionals should be involved in determining the number and location of the fire fighting systems.

e. Storm water drainage

The slope of the site being relatively gentle will encourage natural drainage of storm water off the site. But drainage channels should be provided to take care of water run-off from roof.

f. HVAC system

To complement natural ventilation, a central air conditioning system shall be installed for the facility.

h. Width of corridors

The width of a corridor should not be less than 900mm for a self-propelled wheelchair, or 1.8m if two wheelchairs are likely to want to pass each other.

CHAPTER SEVEN

CONCLUSION

7.1 SUMMARY

This research work is built on the subject of the use of exploring the use of outdoor space in the design of an entertainment center, the problem definition being that there is a vanishing sense of outdoor space usage in our architecture, thus neglect in fostering and sponsoring basic needs to our social lives with the natural environment.

The argument however, draws its background to the study of relevantliterature as well as the results of studied cases from different architectural pieces from differentparts of the country.

Review of the works and writings of prominent architects on the subject of use of outdoor spaces, has aided in the culmination of a set of variables and factors around which

Outdoor space design revolves. Thus, leading to the notion that entertainment center can trulybe expressed amidst other notions. Case studies were analyzed using generalvariables and specific research emphases on the principles of functioning of the building and the form ofthe building as well as the concept which birthed the space connotation in relationship withregionalism.

The concept of an entertainment center as the appropriate facility for the expression of outdoor space design starts from the function of an entertainment center as an embodiment of true ecological design. Also, the relationship between the object of outdoor space design use and the facility is highly relevant.

In summary, this research points out the function of the use of outdoor spaces in an entertainment center design as a tool for functional integration, ecological balance, and leisureas a reminder and an efficient tool ineducating people of all facets that truly can be expressed in architecture.

7.2 OBSERVATIONS

From this research the following observations can be noted;

i. Most of the entertainment centers were either designed to function completely as either indoor or outdoor buildings

ii. The misconception that outdoor space design is strictly landscape architecture. Outdoor space design focuses also on the use open functional spaces and its ability to link the user to the outdoor from indoors either directly of indirectly.

iii. The building components (indoor spaces, outdoor spaces and lifestyle design) and tools (balconies, courtyards, trellis, coverings, open spaces etc) of the facility determines the function and experience of the entertainment center.

iv. Some entertainment centers fuse the retail and entertainment parts of the facility as a confined space with central cooling systems. As a result, users are limited to an artificial environment not being able to explore the outdoor option.

v. In most entertainment centers which gives options of the outdoor space design usually segment the facility into multiple units. This does not allow a flow from one function to another without a disconnection from the unit.

7.3 CONCLUSIONS

In this research, it was established that in the design of an entertainment center by exploring the use of outdoor spaces to enhance entertainment were best analyzed by its components and not as a whole. These components which include the indoors, outdoors and lifestyle design contributed equally in determining the level and quality of experience in the facility. In addition, this research provided a geometric and logical sequence of obtaining workable tools which was used

in the open space design. This sequence established that the combination of tools and components gives the best provision for an enhanced experienced.

In identifying factors that affect the use of open space designs in entertainment centers, this research noted among others, covered open spaces in any building specifically dictates the rate of indulgence of open area activities or even the outdoors. Furthermore, it was noted that the placement and orientation of these spaces play a major role in the amount of usage in the enclosed or open space.

7.4 RECOMMENDATIONS

This research recommends the use of covered space in open and enclosed spacesin design of an entertainment center because it fully portrays our specific need to getting in touch with nature and the leisure experience. In addition, more research should be carried out on the use of covered open and enclosed green spaces in the designs of entertainment centers.

7.5 CONTRIBUTION TO KNOWLEDGE

i. USE OF OUTDOOR OPENSPACES IN LOCAL ENTERTAINMENT CENTERS

The use of outdoor open spaces in our local entertainment centers is usually not a desired practice. Also, the use of natural outdoor access tools and components in contemporary techniques are not practiced. Thus, the proposal exploring the use of outdoor space to enhance entertainment: the entertainment complex, Jos will serve as a pathfinder for more uses of outdoor open space designs in our country. These will help in the creation of ground breaking fundamental designs in this era.

ii**. EDUCATIONAL INSIGHT FOR THE FUTURE**

The proposal of exploring the use of outdoor space to enhance entertainment: the entertainment complex, Jos will provide a solid insight of the dynamics of covered open space with outdoors to the general populace and to be in touch with the open even in enclosed spaces.

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APPENDICES **A**

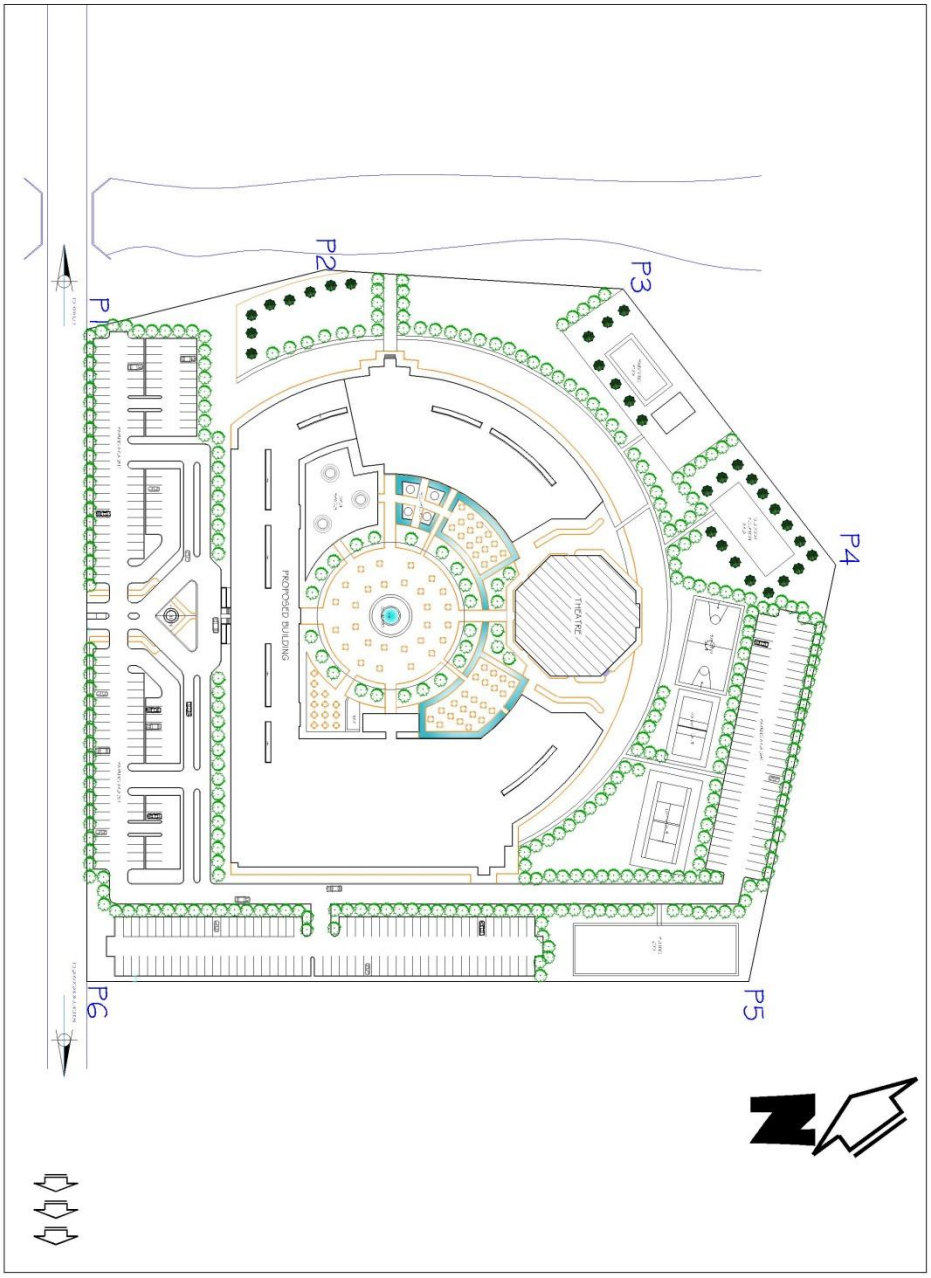


Figure 1: Site Plan

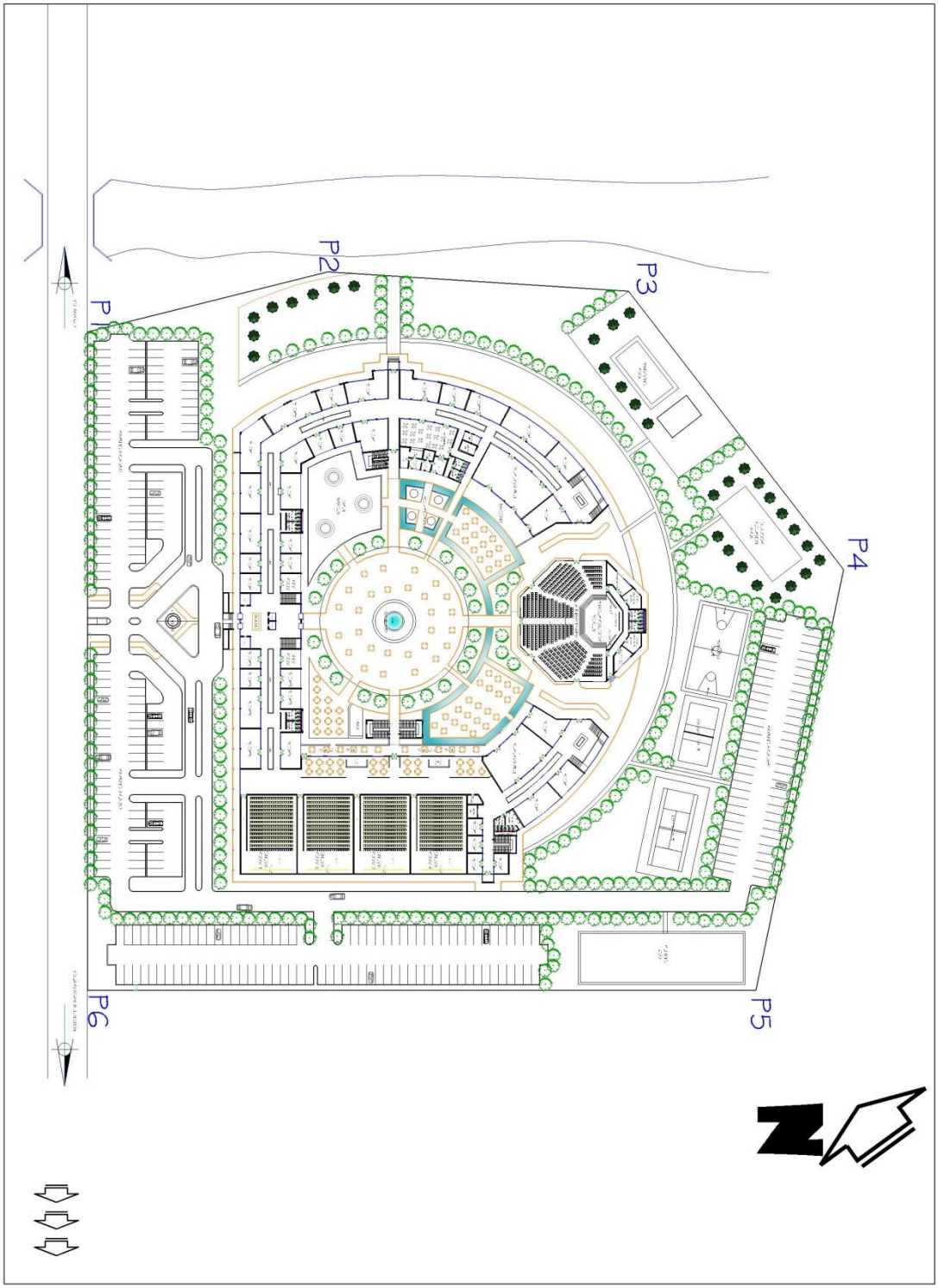


Figure 2: Ground Floor Plan

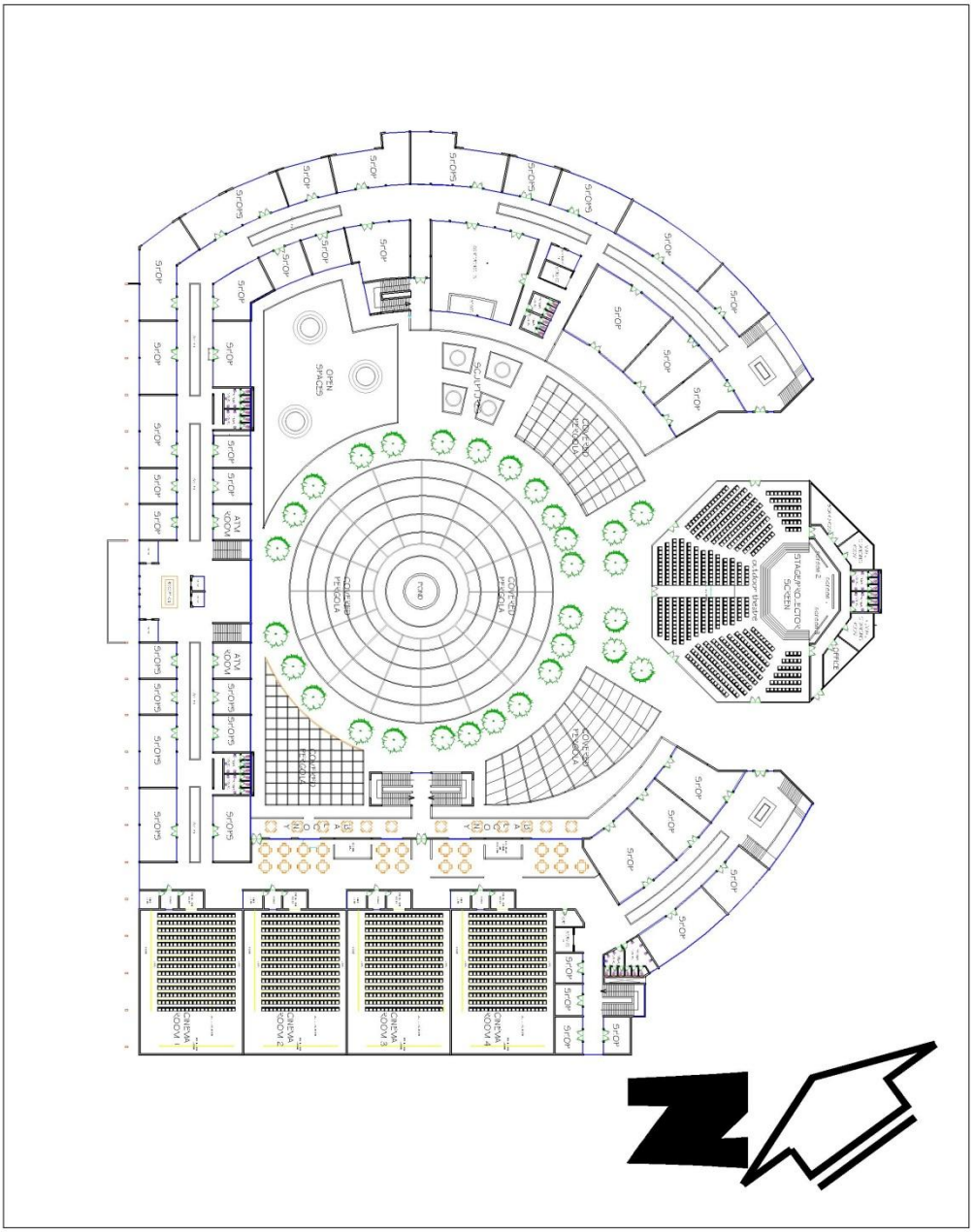


Figure 3: First Floor Plan

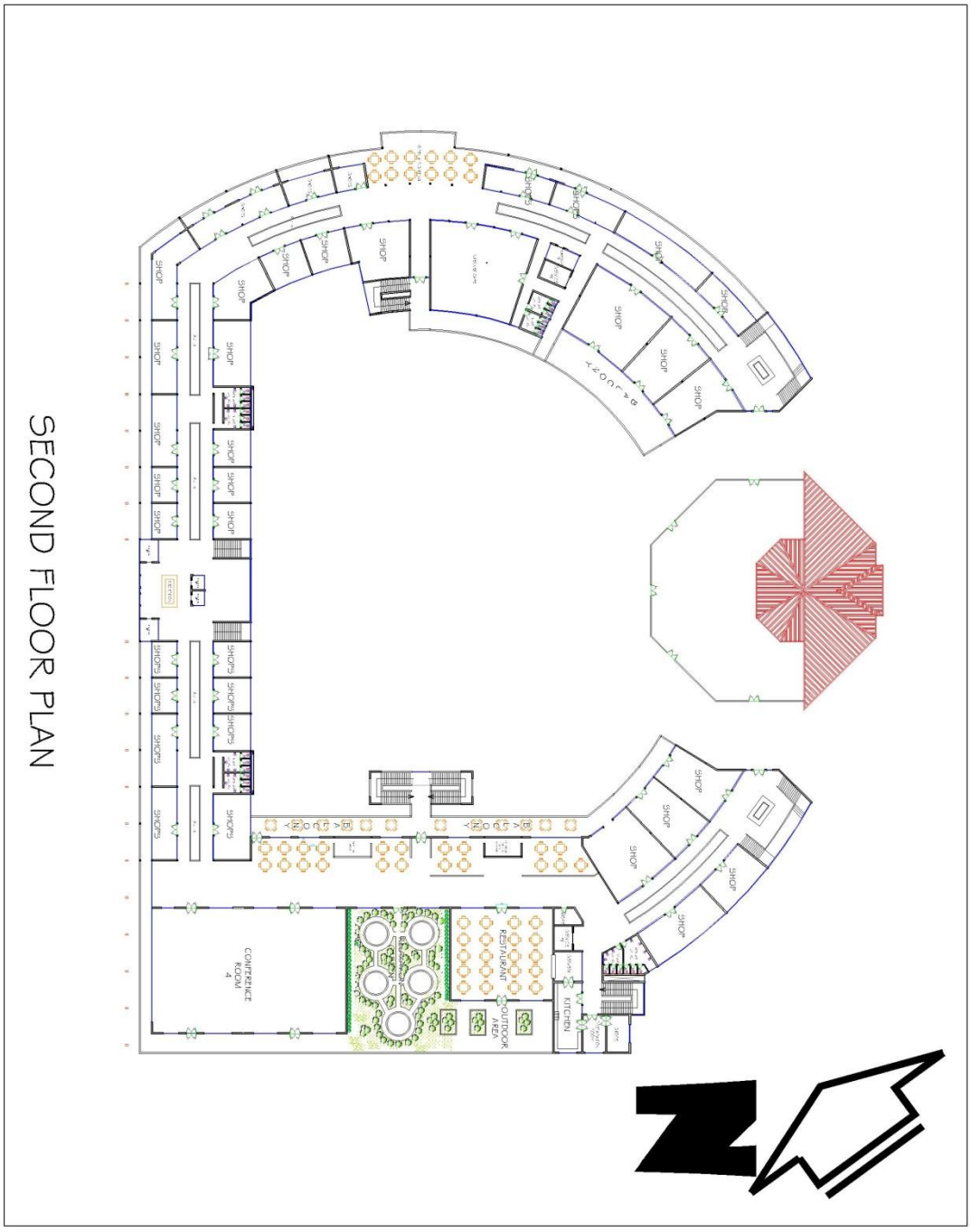


Figure 4: Second Floor Plan



Figure 5: Third Floor Plan



Figure 6: Fourth Floor Plan



Figure 7: Roof Plan

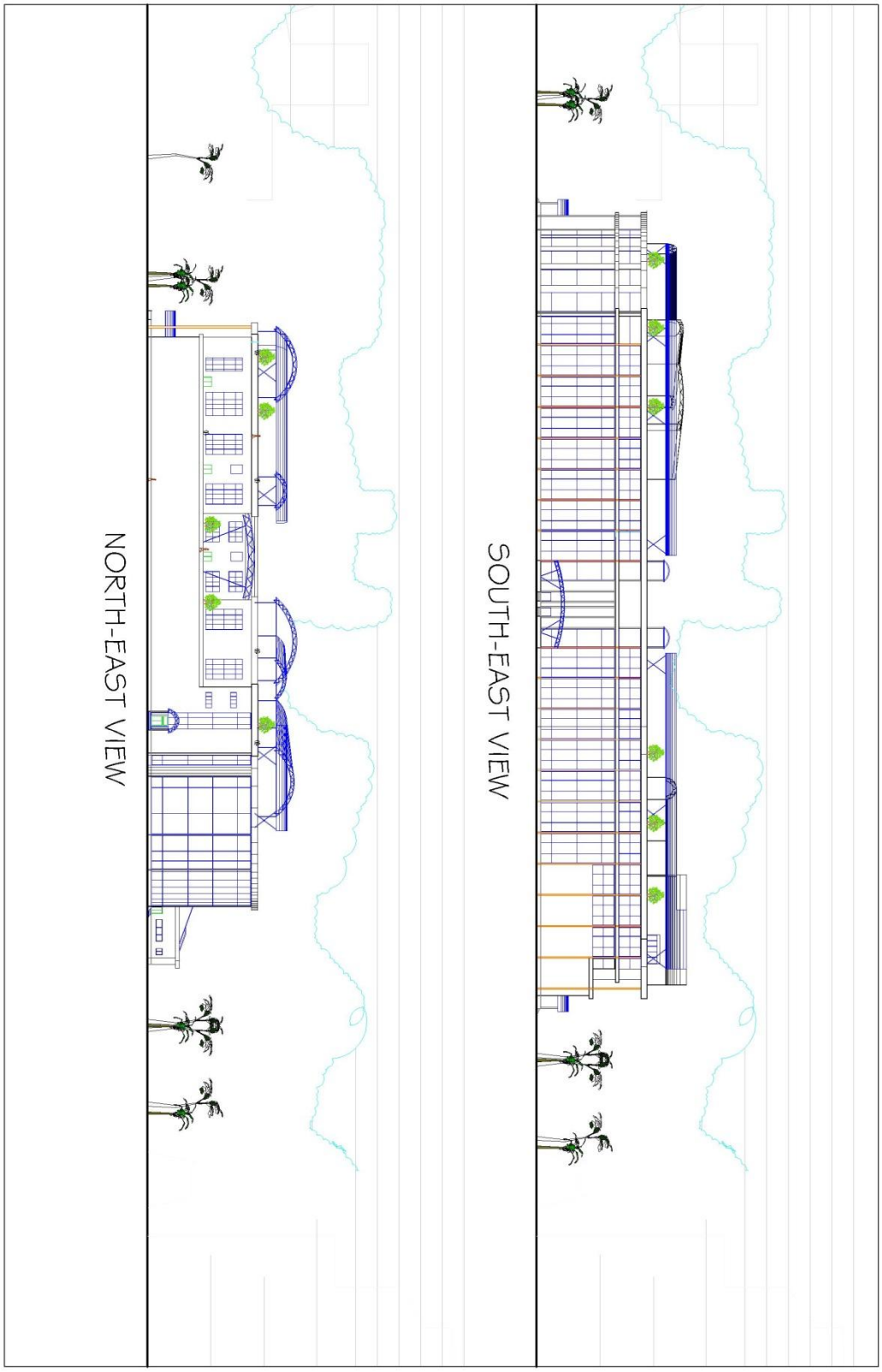


Figure 8: Elevations 1

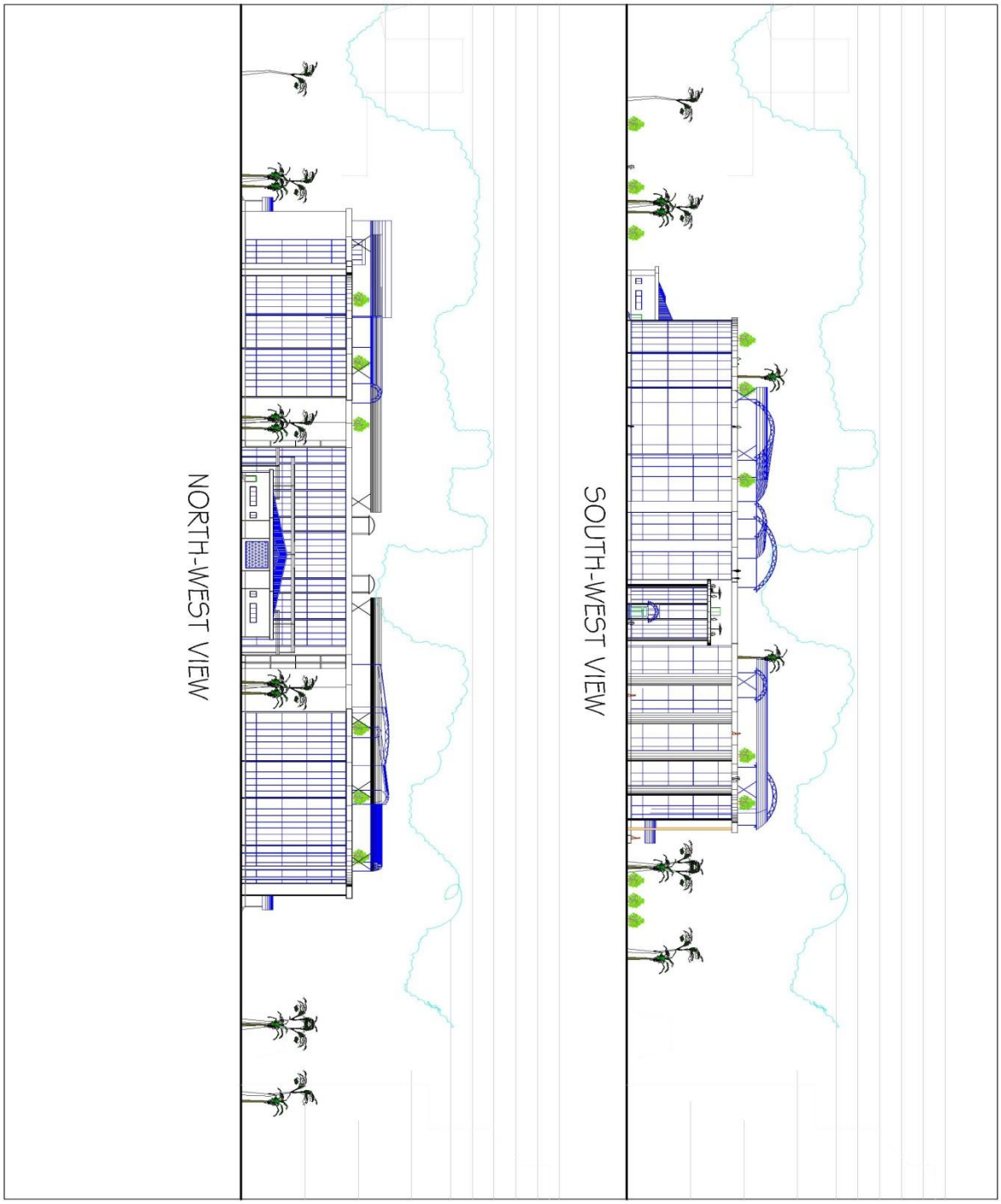


Figure 9: Elevations 2

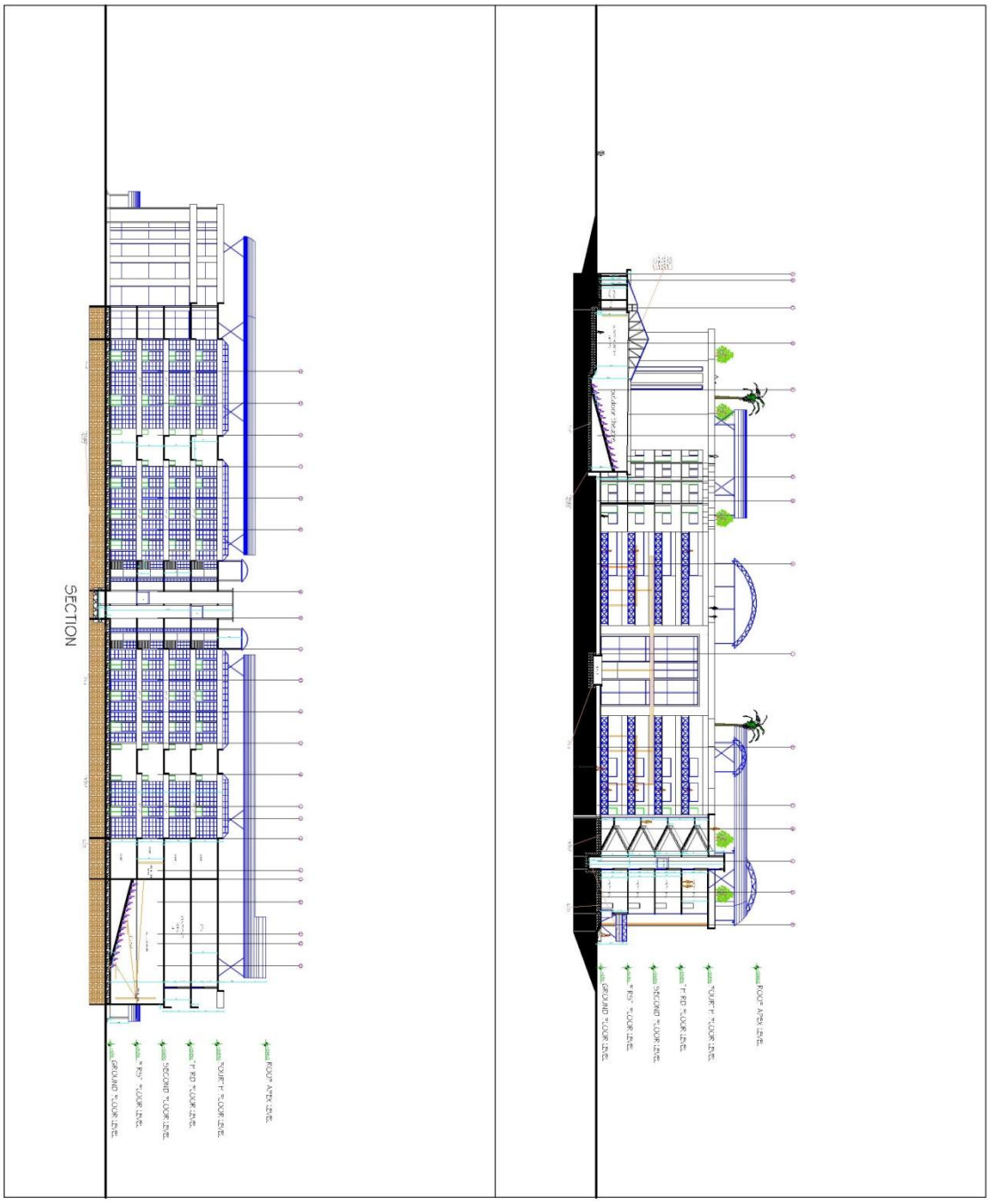


Figure 10: Working Drawing-Sections



Figure 11: Perspective View