THE APPLICATION OF PRINCIPLES OF CRITICAL REGIONALISM IN THE DESIGN OF IDOMA CULTURAL CENTRE, OTUKPO

BY

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FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY, ZARIA

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NIGERIA

MARCH, 2015

DECLARATION

I hereby declare that the work in this thesis entitled **"APPLICATION OF PRINCIPLES OF CRITICAL REGIONALISM IN THE DESIGN OF IDOMA CULTURAL CENTRE, OTUKPO"** is based on the original research work carried out by me in the Department of Architecture under the supervision of Dr. M.L. Sagada. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other institution.

Aboje ECHE ---------- ----------

(M.Sc/ Env.-Des./ 5649 / 2010-2011) Signature Date

CERTIFICATION

This thesis entitled "Application of Principles of Critical Regionalism in the Design of Idoma Cultural Centre Otukpo" by Aboje ECHE meets the regulations governing the award of the degree of Masters of Science in Architecture of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To the Lord Jesus Christ who by his mercy saved me and made this work possible when things seem to be appearing impossible.

To my lovely parents Mr. and Mrs. Eche Olokpo who have seen much in me to have given everything that is worth more than gold to me.

To all who work towards making the environment sustainable.

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ABSTRACT

Technology is taking over every aspect of human endeavour including architecture. Thus regions are beginning to lose their identity and history to mediocrity and homogeneity. Critical regionalism is an approach to architecture that strives to counter the lack of use of sense of place but focus on local need and think about the long term implication on the environment. Critical regionalism is a post modern sub-trend aimed at creating a sense of place through making buildings reflective of their surrounding environment. Human needs revolutionalized design trends of cultural centre to the extent that creating sense of environment becomes a fundamental principle; thus making cultural centre one of the most suitable vehicles for critical regionalism. This research explores the principles of critical regionalism that evoke a peculiar sense of place special to Idoma people. The methodology employed includes the use of data from case study of various buildings, literature review and interviews. The centre is meant to display a sense of place through the use of what the users can recognise as identity of Idoma people. Case studies of prominent traditional buildings were documented this help to ascertain user spatial needs and preference. From the inferences emerged a design proposal for Idoma cultural centre, Otukpo, Benue State which is done to preserve the historical and cultural legacy of Idoma people. The result of research findings shows the identification and creative use of symbols in the design of Idoma cultural centre which is peculiar and unique to Idoma people can bring people from all works of life to have a common experience, thus creating an environment that will give user a unique experience to appreciate the culture and history of Idoma people.

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CHAPTER ONE

1.0 INTRODUCTION

1.1 BACKGROUND OF STUDY

Peter (2002) in a write up on regionalism asserts that," It is now critically urgent that the damaging impact of international modernism be checked or tempered. Although there is the criticism of losing the patina of time and sense of place from buildings and regions. The use of creative design, critical evaluation of local culture and employing modernist strategies, which could be used to create the feeling of identity (Peter, 2002). According to Lefaivre and Tzonis, (1990), the purpose of Critical Regionalism is "to rethink architecture through the concept of region" They also opined that Critical Regionalism is peculiar of the products of globalization as much as it is of regionalism itself. In Tropical Architecture: *Critical Regionalism in the Age of Globalization*, Tzonis and Lefaivre maintained that: "Critical regionalism should be seen as complementary and not contradictory to trends toward higher technology and a more global economy and culture. However, they suggested the use of the modernist technique of defarmiliarization to deal with an often over-familiarized idea of home and place. Although defarmiliarization is at the heart of what distinguishes critical regionalism from other forms of regionalism and its capability to create a renewed versus ancient, sense of place in our time.

According to Frampton (1996), Critical regionalism is a theory of architecture that connects building to place making and ecology through its concern with a sense of place and with process. It 'tends towards the ironic creation of a regionally based 'world

culture', and at the same time tends to flourish in those cultural interstices which in one way or another are able to escape the optimizing thrust of universal civilization.

1.2 PROBLEM STATEMENT

In a world that is becoming a global village every day, regions are beginning to lose individual cultural identities. Technology and globalization have taken over almost every aspect of peoples‟ lives, including the architecture that surrounds them. With the arrival of modernism in architecture, architects created a universal language where designs were no longer inspired by the topography or culture of the site. Most architects in under-developed world follow the trends of developed world; thus repeating same mistakes the western architects do. Therefore, a building impact had the same result in Europe as it would if placed somewhere in Africa. This shows that, the kind of architecture presented by modernism exhibit, to a degree, tendencies of homogeneity and mediocrity which are manifest in the built environment today. This has affected our architecture and cities around the world which are becoming too generic devoid of history and identity. The essence of region comes from its history and culture. In order to maintain a region's uniqueness, the culture must be preserved.

1.3 AIM AND OBJECTIVES

The research is aimed at applying the concept of critical regionalism in the design of Idoma's cultural centre. This can be achieved through the following objectives;

- To review the concepts of critical regionalism and this includes its features, principles, and concepts.
- To identify Idoma's cultural heritage as reflected in its traditional designs.

- To use critical regionalism as a means of expressing cultural identity in the art of Idoma people.
- Finally to apply the identified principles and features of critical regionalism in the design of Idoma's cultural centre, Otukpo.

1.4 RESEARCH QUESTIONS

The research will attempt to answer the following questions:

- What are the features, principles and concepts in critical regionalism?
- What are the functional and spatial requirements in performance art centres?
- How can critical regionalism be used in the architectural expression of cultural centres?

1.5 RESEARCH METHODOLOGY

This is a qualitative research which entails a case study approach. The instruments of data collection to be used will include: interview, visual survey, observation of performances and the use of secondary data such as documentaries, video coverage of past Idoma cultural activities.

1.6 SCOPE OF THE STUDY

The research focuses on the application of critical regionalism in the design of Idoma's cultural centre with an overview of its contributions to tourism in Nigeria.

1.7 JUSTIFICATION OF THE STUDY

Cultural centre form an integral part of any civil society and needs to regain its way back to the ‘society’s table’ as cultural activities are crucial to nation building in any society. The study is of great significance as cultural centres contribute to both socio-economic development and the general well being of individuals and communities. The Idoma people are a notable ethnic group with vast rich cultural heritage which should be preserved and showcase to the global community, its cultural heritage through performances in the cultural centre.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 FEATURES, CONCEPTS AND PRINCIPLES OF CRITICAL REGIONALISM.

Critical regionalism was introduced in the early 1980s as an architectural idea in an essay by Alexander Tzonis, Liane Lefaivre and, subsequently, Kenneth Frampton. Such group of architects design in a way which focused on local needs and to think about the long term implication on the environment. Frampton (1983), considerered critical regionalism as an approach to architecture that strives to counter the placelessness and lack of meaning in modern architecture by using contextual forces to give a sense of place and meaning. It happens to be the first time where a number of architects started producing work which emerged out of the specifics of an individual situation and started incorporating the ideals of critical regionalism prior to its conception. This led to the provision a theoretical framework that had to be for these new architectural ideals. The word regionalism was used to signify an approach in design which focuses on the identity of the particular place with regards to context rather than focusing on the universal doctrine. To further develop the theory, to a more accurate and explicit term, it was finally given the name Critical Regionalism. Frampton defines critical regionalism as architecture of resistance," seeking "to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place," thus aiming "to reflect and serve the limited constituencies in which it was grounded. It is a resistance in the sense that it is an off shoot against universal standards, culture homogenization and

placeless modernism. In addition, the efficacy of critical regionalism depends on a thriving negotiation between two opposing determinants: the specific culture of a region and the homogenizing tendencies of universal civilization. This is inherently different than designing in context with vernacular. Vernacular is a response to the combined interaction of climate, culture, myth, and craft. Tzonis (1990) argues that for critical regionalism to be this self-reflective the method of "de-familiarization," should be incorporated in contrast to the Romantic regionalism of familiarization, which employed longing charming elements from a foregone era. This process entails selecting regional elements and incorporating them in a way that may appear distant, as if it were "the sense of place in a strange sense of displacement," seeking to disrupt the sentimental link between the building and the place, and thus in this sense a reaction against the romantic sentimentality of striking follies. In a similar study, Frampton asserts that- "Critical Regionalism is a dialectical expression. It self consciously seeks deconstructive universal modernism in terms of value and image, which are locally cultivated, in the same vein adulterating these autochthonous elements with paradigms drawn from alien sources. According to Frampton critical regionalism recognizes that no living tradition remains available to modern man other than the subtle procedures of synthetic contradiction. Critical Regionalism upholds the individual as well as local architectural features against the more universal and abstract ones. This involves a critical synthesis of a region's history and tradition and their reinterpretation and finally the expression of these in modern terms. Frampton (1983). Later in 1990, Bognar reviewed the theory of critical regionalism as forwarded by Frampton in agreement with the aim at fostering local character and identity, critical regionalism constantly remains open to and selectively

accept elements and ideas from sources other than its own. It is open to interpretation of global perspective, that is to say it does have the capacity to stimulate other cultures and influence the thinking and perception of other people. It returns to the source and approaches tradition by the way of probing into them and challenging them and only by doing so it is able to rein scribes them in a new and contemporary 'form'.

2.1.1 Features of Critical Regionalism

Critical regionalism although conscious of modernization adopts the emancipator progressive aspect of modern architecture (Frampton, 1983). In the same vein, its fragmentary and marginal nature serves to distant it, both from normative optimization as well as naive utopianism of the early Modern Movement". Critical regionalism manifests itself as consciously bounded architecture and rather than emphasizing the building as a free standing object, it place emphasis on the territory to be established by the structure erected on site. This favours the realization of architecture as a tectonic fact rather than the reduction of built environment to a series of ill-assorted stenographic episodes. Critical Regionalism invariably stresses certain site-specific factor, ranging from the topography, considered as three-dimensional matrix into which the structure is fitted, to the varying play of local light across the structure. Light is the primary agent by which the volume and tectonic value of the work are revealed. An articulated response to climatic conditions is a necessary corollary to this. Critical Regionalism is opposed to the tendency of universal civilization. It tends to treat all openings as a delicate transitional zone with a capacity to respond to the specific conditions imposed by the site, the climate and the light. There is emphasis on tactile as much as the visual. It is mindful that environment can be experienced in terms other than sight alone. It is sensitive to such

complementary perception as varying levels of illumination, ambient sensations of heat, cold, humidity and air movement, varying aromas and the sensation of touch, which causes body to experience involuntary change in the posture gait etc. It is opposed to the tendency of replacing the experience by information. While opposed to the sentimental stimulation of local vernacular, Critical Regionalism reinterprets vernacular elements and inserts them as disjunctive episodes within the whole. As Tonis and Lefaivre would describe, "it selects these regional elements for their potential to act as support, physical or conceptual of human contact and community what may be called as 'place defining' elements and incorporate them strangely rather than familiarly. In other words it makes them appear distant, hard to grasp, difficult even disturbing. It frames as if it were a sense of place in a strange sense of displacement. It endeavours to cultivate a contemporary place, oriented by culture, without becoming unduly hermetic, either at the level of formal reference or at the level of technology.

2.1.2 Principles of Critical Regionalism

Kelbaugh (2002), interpreted Critical Regionalism by re humanizing the architect and giving him a parallel of the five human senses:

i. Sense of place,
ii. Sense of nature,
iii. Sense of history,
iv. Sense of craft,
v. Sense of limit.

According to Kelbaugh the first three senses encourage the architect to consider vernacular tradition that use locality and nature to contribute to solutions; a sense of craft

restores a focus on longevity and durability and a sense of limits reminds the architect of the need for human scale and sustainability.

i. Sense of Place

Kevin Lynch correlates "sense of place" with "identity" stating that sense of place is "the extent to which a person can recognize or recall a place as being distinct from other places" and possesses "a character of its own." Relph E. (1976), also asserted that "Place is a form of awareness of space perception," and further calls it "a product of the lived-world experience. The connection between our need for a sense of place and identity and the design of the built environment requires design to be viewed as a creative process. Relph added that there are three contexts that must be considered when designing to achieve a unique sense of place:

i. The environment (climate and land)

ii. The transportation systems

iii. The community (history, culture, people)

Tie the three contexts together, and the built environment will take on a much stronger identity and sense of place. According to Relph (1976) from this brief review, it is apparent that irrespective of organizing framework, methodological and philosophical differences the components of sense of place generally comprise,

i. The physical characteristics of the environment;

ii. The effect and meanings including memories and associations, as well as connotations and denotations;

iii. The activities afforded by the place;

iv. The social interactions associated with the place.

Canter (1997) posits that physical environments take on significant as a result of interaction of three domains: the physical locale, the activity performed in the locale, and the meanings assigned to that union of place with activity, together these constituents of place.Low and Altman (1992). But the essential point is that people can possess a 'sense of place' associated with the 'character of places', or the aggregation of distinctive and familiar place features. While a place can possess unique and distinctive character only people can have a 'sense of place'. Steele (1981), clarifies this distinction between place character, or what he refers to as 'spirit of place', and sense of place in saying: Tuan Y. maintains that people will experience a sense of place in two fundamental ways; through perceptual and aesthetic awareness of the environment, and through the meanings one ascribes to it over time as shown in(plate 2, The Jewish Museum Berlin).



Fig. 2.1: The Jewish Museum Berlin (Source: Greatbuildings.com)

ii. Sense of Nature

Utilizing the building's geographical context According to Frampton's proposal, critical regionalism should adopt modern architecture, critically, for its universal progressive qualities but at the same time value should be placed on the geographical context of the building. One of Frampton's criteria for critical regionalism is a "direct dialectical relation with nature," a dialog with the environment that Ando's architecture embodies in the articulation of structure through the changing impact of light and terrain. Light is the primary agent that reveals the volume and tectonic value of work. Critical Regionalism emphasis both the tactile and the visual, it is sensitive to the complimentary perception of varying levels of illumination, ambient sensation of heat, cold and humidity, aromas and sound given off by different materials in different volumes and event the variant sensation induced by floor finishes which cause the body to experience involuntary change in posture, gait, etc. therefore the inflection of different materials, textures and light with respect to their corresponding spaces. Hence the planning of the built form is analyzed with respect to the site i.e. its shape, orientation, natural feature, topography, view etc. and the context i.e. the surrounding nature and built form, skyline, e.t.c.

iii. Sense of History

Frampton further asserts that "Critical Regionalism is self consciously seeking to deconstructive universal modernism in terms of value and image, which are locally cultivated, it involves a critical synthesis of a region's history and tradition and their reinterpretation and finally the expression of these in modern terms. Hence the planning of the built form is related with respect to the site i.e. its shape, orientation, natural

feature, landscape, view etc. The architecture and built form with respect to the time or history.

iv. Sense of Craft

Peter Buchnan states "A healthy regionalism is a synthesis of what is most common sense, dignified and enriching - sensually and symbolically with freedom & comfort and securities offered by industrial civilization". A sense of craft restores a focus on durability, the technology adopted and the material used in the built form and also with the surrounding longevity and durability.

v. Sense of Limit

The form and the planning of the building are analysed with respect to human scale and sustainability. Kelbaugh(2002).

2.2 FRAMPTOMS POINTS ON CRITICAL REGIONALISM

Framptom identified six points for architecture of resistance that resists this global onslaught of the Universal model:

i. Culture and civilisation

ii. The rise and fall of the Avant-Garde

iii. Critical regionalism and world culture

iv. The resistance of place and form

v. Culture versus nature: Typography, context, climate, light and tectonic form.

vi. The visual versus the tactile.

2.2.1 Culture and Civilization

The concept idea of critical regionalism, as asserted by Frampton, is that it should incorporate adopt modernism critically in order as to take advantage of its universal progressive qualities as well as to focus on its immediate surroundings thereby responding to its direct context. Such architecture is cognisant of traditions which are rooted and evolved from local culture however upholding a high level of modernity and forward thinking. Culture is concerned with both micro and the immediate, which forms the foundations of critical regionalism. . This is an era of convenience where architecture is not exempted, rather designing with respect to site conditions where architects borrow successful styles and massively replicate facades and forms across the globe. This results in a loss of local identity with little or no considerations for history or culture.

2.2.2 The Rise and Fall of the Avant-Garde

Society and architecture cannot be separated as society sustains trends and styles which inturns influences architecture. These trends of the modern era are short lifed. What becomes paramount is how to remain modern in a world of rapidly changing fashions faster than the time frame of constructing a building? The ideas of modernism result in the building being obsolete before its construction. Critical regionalism entails a sense of resignation, holding operation and a sense of resistance. This is an attempt to preserve the present day's culture.

2.2.3 Critical Regionalism and World Culture

The ideals of critical regionalism are not to put a halt on architectural modernization and technological advancements. Frampton recalls the phrase to think locally, act

globally whereby globalisation is inclusively considered. The optimum amalgamation combination is to take the advancements made in the global world and apply them to the local in order to enhance designs.

Critical regionalism in this respect is seen to break the mould of the ethics of the Western culture and to strike a balance between the globalized world and the local world. It seeks to maintain integrity but remain open to adaption.

2.2.4 The Resistance of Place Form

The domination of city resulting in the idea of 'placelessness', as the city is no longer able to maintain defined urban forms. The aim remains on the singular form and mention is not made of its context. Space is lost to urban development and the building becomes a self contained item resulting in a battle between the building verse the urban fabric. Due to the growth of the built form in the cities, any restrictions limit design liberty. Buildings are governed by text from which a form is derived rather than a building which grows organically on the paper and is governed by the context and elements. The building therefore loses its identity or sense of place. Critical regionalism aims to do adjust that; to allow the context to determine the form. There is no fixed pattern can help one design the form of a building, the form should emerge from the site and it's from there that the architect steps in to design.

2.2.5 Climate versus Nature: Topography, Context, Climate, Light and Tectonic Form

Universal civilisation is gradually turning architecture to a tiny, self contained eco-system whereby the building can internally be self sustaining. This can be achieved through mechanically replaced elements, at a higher cost, which could be utilised for the site. The

gradual shift by architects are turning away from what nature has to offer and instead relying on a mechanism to provide a conducive, comfortable environment. The beauty in nature is its' unpredictableness, the fact that the change in light, shadows can drastically alter the characteristic or appearance of a space. The provisions of nature are soon being replaced by the ease of machines. This modern ideal has resulted in buildings which are not in harmony with their immediate environment; they do not acknowledge the site. A modernist approach to an irregular topography would see that site is flattened thereby aspiring to the condition of placelessness, whereas by celebrating the site through terracing and thereby creating a stepped form is a means of engaging or rather cultivating the site. Critical regionalism also strives to achieve a truth to structure and form by focusing on the tectonic rather than the stenographic. The structure which has arisen from the topography on the land and the concept of the design is to inform the aesthetic of the building. The relationship between materials, crafts and gravity should come together as a form of structural poetry, from which the façade should emerge. Critical regionalism therefore starts to move into the micro context of the site with regards to topography, context, climate, light and tectonic form. All these elements should strongly influence the overall form and aesthetic of the building to result in a structure which is truly site specific.

2.2.6 The visual Versus the Tactile

This architecture is based on experience; it deals with the mass produced nature of the modernists. It lures through the sensors; the architecture becomes tangible. It recognizes the singular; circumscribe projects within the physical, social and cultural constraints of the particular.

2.3 PLACE

A real place is a particular space which is overlaid with meaning by individuals or group and this has been expressed succinctly as “place = space + meaning” (Harrison, 1996). Relph (1976) asserts that “Places are sensed in a chiaroscuro of setting, landscape, ritual, routine, other people, personal experience, care and concern for home and the context of other places”. To create a place thus poses a considerable challenge to virtual reality. Technology alone cannot create places but may be used to help to re-create actual places.

2.3.1 Sense of Place

Kevin Lynch correlates “sense of place” with “identity” stating that sense of place is “the extent to which a person can recognize or recall a place as being distinct from other places” and possesses “a character of its own” (Edward1976), says “Place is a form of awareness of space perception,” and further calls it “a product of the lived-world experience. The connection between our need for a sense of place and identity and the design of the built environment requires design to be viewed as a creative process. Edward added that there are three contexts that must be considered when designing to achieve a unique sense of place: environment (climate and land), transportation systems and community (history, culture, people). The three contexts together and the built environment will take on a much stronger identity and sense of place.

2.3.2 Distinctiveness and Uniqueness of Place

The degree to which a place is said to have ‘a lot of character’ is often strongly associated with how distinctive the environmental, social and cultural features are that distinguish it from other places. These are features that are somehow unique, different, unusual, special or rare to a given locality, Garnham (1985). Environments that are said to have highly

distinctive place character typically exhibit elements that are unique to the local environment e.g. local ecology, geology, and vernacular architecture in contrast to places that are environmentally and culturally homogeneous and lack a strong identity, perceived as 'faceless' places. These are places that could be anywhere and yet nowhere, Hough (1990).

2.3.3 Place Character

Places possess their characters, which are similar to individuals possessing a unique personality; which expressed through the unique constellations of socio-physical characteristics that distinguish environments from one another, (Tuan, 1974). There places that possess more recognizable identities than other places and have more expressive characters. Place character is considered by many people as a highly valued amenity, as witnessed by communities that lament its loss and tourists who gravitate to places they feel have still retained 'a lot of character', while avoiding places that they feel have lost their character. Yet it is often hard to know exactly why some places are regarded as possessing desirable character, while other places seem to lack this quality, these are what (Edward, 1976) referred to as 'placeless' environments, denoting settings that lack distinguished character, and which may encourage a sense of place alienation to, places and associated features, (Altman 1992). But the essential point is that people can possess a 'sense of place' associated with the 'character of places', or the aggregation of distinctive and familiar place features. While a place can own its'unique and distinctive character only people can have a 'sense of place'. Steele (1981), clarifies this distinction between place character, or what was referred to as 'spirit of place', and sense of place in saying: sense of place is the particular experience of a person in a particular setting,

(feeling stimulated, excited, joyous, expansive, and so forth); and spirit of place … is the combination of characteristics that give some locations a special 'feel' or personality.

Tuan maintains that people will experience a sense of place in two fundamental ways; through perceptual and aesthetic awareness of the environment, and through the meanings one ascribes to it over time. According to Frampton's six points of resistance, as well as achieving a synthesis between local building traditions and modern architecture, emphasis should also be placed on topography, climate, and light.

2.4 CULTURAL CENTRES

Projects such as cultural centres aid in sustain open tolerant and creative communities theatres identifying the importance of culture and active public spaces (Ferres, 2014). Culture and creativity widely understood to be crucial to economic development, tourism and trade and to the quality of life having a significant impact on the performance and art sector thereby sustaining and encouraging excellence in arts practice, innovation and encouragement. Other forms of cultural centres such as the national Gallery of Victoria in Melbourne (Ferres, 2014) have equally integrated commercial, residential, cultural and other recreational activities thereby reviewing its architecture with the aim of modifying the design towards enhancing its public dignities and to accommodate the variety of visitors (both locals and tourists). Other than the construction of identities, attachment of place and expression of diversity. Cultural centres have been looked with information, entertainment and educational attainment (Reatong, 2002; Landry et al, 1996, Mills and Browns, 2004 in Ferres, 2014). A focus of the economic impacts: effects of the arts, the sector size of its contribution to cultural tourism (Shellard, 2014, Ferres, 2014). Cultural centres are no longer dependent on public subsidy, rather, they are successful commercial

enterprises (ibid) in a globalize world where creativity transcends national boundaries and enhance economic and cultural exchange thereby providing meaningful revenues from cultural tourism with the aim of fostering artistic excellence in performing arts, preserving artefacts. Cultural art centres in its true sense should reflect cultural diversity. This is the important moment in order to consider the repositioning of the cultural centres within societies globally (Ellies and Taylor, 2010). Hence the need to reinvent the performing arts centres in a period characterized with dramatic social, economical and technological changes. There has been an enlargement in cultural provisions and roles that cultural organization intends to perform in the society arts and culture through cultural centres which contribute immensely in the following ways towards:

(i) Strengthening cultural values, preserving heritage and history

(ii) Building community character and sense of place

(iii) Enhance community engagements and participation

(iv) Enhancing economic vitality

2.4.1 The Place of Cultural Centre

Centres such as Museums and Cultural Centres do preserve and present history from all periods of first settlement, custom times, the colonial period, the getting of independence and recent events (HistoryCOPs, 2003). Some roles played cultural centres and museums as identified by the International Council on Museums (ICOM) in (HistoryCOPs, 2003) include;

(i) To be a source of enjoyment and entertainment

(ii) To offer instruction and training

(iii) To promote research into histories and cultures

(iv) To educate school children, adults, the community and the nation

(v) To preserve the cultural and natural heritage of the community or nation

Museums and Cultural Centres tend to concentrate on the lives of people thereby reinforcing a sense of local, community, national pride and integrity. There are a variety of activities that are hosted in cultural centres viz;

(i) Workshops and training in the use of recording and film equipment

(ii) Fieldwork by staff (recording and gathering materials, ceremonies, stories and filming events)

(iii) Displays (preparing permanent and temporary exhibitions)

(iv) Library facilities (which allows the historical research on objects, performances, dances, etc)

(v) Storage and preservation of important donations and materials collected by staff.

(vi) Film and sound archives (where recorded and stored songs, stories, dances are kept)

(vii) Special Events fieldwork (to keep a record of special events for posterity)

(viii) Compiling a register of National Cultural and Historical Sites

(ix) Storing, cataloguing and display of old photographs

(x) *Shop;* (a place to sell books, arts and crafts, t-shirts to raise funds)

(xi) Music Festival (organizing a three day concert for local rock, rap and reggae bands)

Customs differ from country to country with different ways in which cultural and traditional stories are being told about themselves in Cultural centres with the general aim to educate, entertain, promote identity and preserve heritage. Often times, special exhibition which are mostly temporarily held within such centres. Those exhibition and displays usually occupy a prominent space inside the building and are often associated with special events, national days and commemorations. Museums and Cultural Centres usually have at least one special exhibition on display, (HistoryCOPs, 2003).

2.5 HISTORICAL DEVELOPMENT OF THE IDOMA PEOPLE

According to Ugbem (2013),"The Idoma trace their origin to a place called Apa (near Wukari in Taraba state) a part of the Kwararafa alliance". Whom are regarded as the descendants of one Idu who was the son of Oma. Hence the name “Idoma” (Ugbem, 2013). Idoma land being the second ethic linguistic group in Benue state after Tiv with its’ thrust lying within the elongated belt of the territory from the Benue River up to the Northern part of Igbo land. Historical facts show that the Idoma people were involved in the migrations that brought them to their present location. These Idoma legends of origin can be classified into three categories namely; the origin legends of Igede and Utonkon (Ufia), the second type is found in some part of the North and particulary western Idoma where most of the class traced their origin to parts of Igada land, the third category is the insistence that idoma left Apa as a result of unstable conditions created by the constant warfare. The unity of the Idoma people lies in its’ linguistic and to a lesser extent cultural. There seems to be evidence that they have even formed a cohesive political unity on the most characteristics features in the whole region. It is even argued that prior to the colonial rule the Idoma had no centralized authority. This assertion has been

variously criticized as the Idoma speaking people argued that fight from Apa to their present location. The people had been under one form of centralized authority, or the other ever before confirmation of the Alegwu of Adoka. Agabaidu Ogli Oko Och' Idoma in 1947. However, the difficulty in tracing a common history for the whole Idoma land can best be appreciated from the analogy. Thus, heterogeneous groups which today answer Idoma, did not have a common ethnic identity prior to British colonial rule in Nigeria. Several write ups have made varied attempts to interpret this aspect of Idoma past. The earliest view refers to the ldoma as Akpoto. This was in Crowder's account of 1854. He argued that the entire region South and east of the River Niger confluence, originally belonged to the Akpoto, and that the first King of Idah on the Niger, a Yoruba came from Nupe and negotiated for a settlement among the Akpoto land. This assertion postulates that the people known as the Akpoto once inhabited most of the area now occupied by the Igala. Although the Idoma history was reconstructed using linguistic evidence (Armstrong, 1992) proposed that the ldoma, the Igala and the Yoruba belong to the Kwa - sub family of the Benue Congo complex of languages whose ancestors are believed to belong to one social complex which have-broke up about six thousand years ago from the proto - group which have a common language, but after the splitting, members went into various regions and used the proto dialects. This postulation is criticized due to the unproven assumption that the inhabitants of east Idah, including the most present day igala, Idoma and probably considerable part of Tiv are by origin Idoma have come from various source and direction. Archeological and historical data are required to appraise the linguistic contribution to be reconstruction of the Idoma past. The multi-ethnic composition of Idoma societies today and it's segmentary nature in the

absence of powerful centralizing authorities and assimilating policies, presents us with a multi - ethnic history of this various groups. There is a strong possibility that the Idoma language has expanded by adoption over time. It is also possible that the original speakers of Idoma once lived within the ancient Kwararafa confederacy. It is also possible that the proto - ldoma who left kwararafa were those who speak the central dialect today. While the other eight dialectical groups maybe those who adopted the language and cultural traits of the ldoma as an ethnic group, started in the 16th contrary and its origin is traced to Apa which was one of the capitals of the kwararafa confederacy.

Following the defeat of confederacy by Ali Ghaji between 1476 - 1503 and the ascension of the Jukun to power, as a result of "Efu - Onya" that is Horse war" This horse war has led researchers of Idoma history to conclude that the migrations, confusion and disintegration set into the confederacy were as result of Othman Dan Fodio's Jihad in Hausa land at the beginning of the first century. The Idoma moved and settled over large areas of the lower Benue, around South of the river. By the end of the day, the Idoma became thinly spread over a vast area of land in the Benue valley. And this disrupted peace and eventually led to the collapse of the new Apa, as a result of this, Tiv influx, the Idoma move down wards to their present location.

Furthermore, the Idoma people who live in the present day Benue State lies South of River Benue, and are located within the valley of River Benue and cross River Basin. The Idoma have a population of over a million people according to the 1991 census, and covers a land mass of approximately 5, 938 square kilometers, Igbos, east by the Tiv and west by Igala bind the Idoma to the North by River Berme, South. The main occupation

of the people is Agriculture and this is central to the socio - economy of the people. The Idoma ethnic groups occupy nine local governments Area in Benue State, some of their lineages are still found in Cross River and Nassarawa State. In conclusion it is difficult to ascertain for how long the Idoma have been in their present location. Evidence in the oral traditions (of the people) indicates that the ldoma have lived within the Benue valley from the earliest period of which we have any inkling. An appraisal of the historical and cultural background of the Idoma is critical to our understanding of the people and society. In this research, a broad based and circumspective examination of the evolution and development of Idoma ethnicity is attempted. Also discussed are the economic activities of the people and the socio - political organization.

2.5.1 Environment and Geography of the Idoma Land

What is today designated Idoma land lies south of the River Benue with a population that has been estimated at slightly over one million by the 1991 census figures. It is the area of land located within the bread valley of the Benue River and the Cross River basin. The main thrust of the land is a contiguous belt of territory which stretches from the Southern banks of the river Benue to the Northern fringes of Igbo land. This territory lies within latitude 60% 30% North and longitude 80% East and covers a total land area of approximately 5, 955 square Kilometres. The Idoma are bounded by the river Benue to the North, by parts of Igbo and lands to the South, by the Tiv and Igala lands to the East and Igala land to the west. It should be noted that the geographical contours of this region had been clearly established by the mid nineteenth century, consequently, regardless of the administrative and political changes introduced during and after the colonial era, the Idoma ethnic label and territory has, by and large, remained virtually unchanged. The

physical features of Idomas' land have been classified into three, distinct types the first of these is the Benue flood plans, which covers the Northern most escarpment of district extending further South to six and ten kilometres South of the Benue river, which has a narrow strip attitudinally passing through Agatu territory some seventy-two kilometres East of Lokoja and the Niger - Benue confluence area. The second one is the South of the flood plain and it is an area, which is gently undulating. This covers most of Owukpa, Orokam, Otukpa and western part of Onyagede, Ugboju, Adoka, Ochekwu and parts of Agatu districts. The monotony of the landscape here is broken into a number of flat - topped, steep, sided ridges with an average height of between 1000 and 1,500 metres above sea level. The third is to the East of this region and it covers approximately 1/3 of Idoma land. This is a fairly hilly terrain with a height that averages not less than 500 metres above sea level.

Idoma land is primarily made up of sedimentary rocks, which comprises of shales and sand stone of the cretaceous period. While the sand stones that are the major rocks in the Benue floodplains are coal bearing, the shale on their parts contains different types and qualities of limestones, with the exception of the Benue flood plain where hydromorphic of red deep and sand loam soil, in other parts of the land like Utonkon, the sub - soil is mixed with a greyish clay soil with resultant thick cover that make it very fertile. As it is the case with other parts of Nigeria, Idoma land has two seasons, namely the wet season and the day season. Controlled by the west maritime and South westerly monsoon wind from the Atlantic Ocean, the wet season usually starts from the end of April breaks briefly in August and stops by mid October. Conventional rainfall is frequent and is usually accompanied by thunder. The heaviest rains are recorded in July and September.

The mean annual rainfall has been approximated dry season is characterized by the harmattan wind, which is a North easterly wind from the Sahara desert. This season normally starts from late November and last till the end of March. During this period, the daily temperature of the laud drops to between 25° and 35° and an average relative humidity of between 60% and 90% that makes many parts of Idoma land very hot. Generally Idoma land is richly endowed with a let of mineral resources. Some of these include lime stones, gypsum, kaolin, coal, bauxite common salt, clay, building mud and stones. In fact, some of these mineral were mined during and shortly after colonialism. This is particularly true of coal and limestone found in present day ogbadibo and Ado local government area respectively. Similarly, geological surveys of the land have provided useful information regarding the possible availability of fossil oil in Apa local government area. The Idoma territory extends over two biotopes, namely the forest and the savannah which (Neyti, 2005) observes has usually been the most favourable environment for the development of original and refined Iconophile culture. In its original state, it is possible the area was heavily forested. This must have been depleted by human factors leading consequently to the preponderance of savannah woodland in the area. It should however, be noted that while nearly all the land is today covered by hard bush, towards the southern marches of the region, rain forest which is the predominant vegetation feature of southern Nigeria, is to be found within this region. This again changes to grassland as one approach the Agoja's heart land to the south east. Idoma land is also squarely situated within the palm belt, although oil and coconut palm trees are more abundant in the south and the west. In the open Savannah lands, locust

been and sheabutter and west Iroko, mahogany, tropical ham, counter wood, Cyprian oak, shingo and iron wood trees are prevented.

2.5.2 Idoma Socio-Cultural Life Style

The socio-cultural activities of the Idoma ranges from festivals, Agila cultural carnival , cultural dances and performance and traditional marriage. Traditional marriage is an arrangement between two families not just the individuals. It is considered as a lifelong state of union, although divorce is allow on the account of Infidelity.



Fig.2.2: Traditional Marriage Celebration (Source: History Idoma Book)

During the initial introduction, a consensus is reached on an acceptable date for the traditional wedding. On the same day, a list of required traditional items is presented to the man. The items differ from ethnic group to ethnic group. However some basic items are as follows:

i. Walking stick, Cap and Cloths for the Father of the girl

ii. Cloth for the Mother of the girl

iii. Some tubers of Yam

iv. One or two bags of Salt

v. A she goat

vi. Some bottles of Palm Oil

vii. Hot Drinks

vii. A Suitcase for the wife to be

Ideally, the bride is expected to be a virgin, as it is a source of pride and joy to her family. If she is found not to be a virgin, she is taken to the husband's family' ancestral shrine for cleansing. After cleansing, the Ije *(an ancestral sash)* is put on her to invoke fertility. Festivals like the *Alekwuafia* festival basically honours lineage ancestors Idoma religion focuses on honoring lineage ancestors. The *Alekwuafia* festival celebrates the yam in what is referred to as *eja-alekwu*.



Fig. 2.3: Alekwuafia (Source: Idoma.info, 2014)

Through the *Alekwuafia*, the Idoma worshiped ancestral spirits. At *Alekwu* communion, names of ancestors and the living dead are invoked so that through them the predator's supplication may be conveyed to the omnipotent God (*Owoicho*). The *Alekwuafia* is seen as a link between the living and the dead. Religiously, the *Alekwuafia* marks the height of communion and communication between the realms of the living. It ushers in blessings for adherents through their chants, songs and messages, thereby encouraging morality. As a code of conduct, it symbolises peace, order and tranquility in the society. The ancestral spirits in form of the *Alekwuafia* is seen as invisible watch dog of the family and communities. It is believed that if the living failed to observe the cultural norms and values of the Idoma, the ancestors will visit them with pestilence or, even death. It acts as strong instrument for social control against vices like adultery, theft and murder. Funeral ceremonies often quite dramatic among the Idoma, "with greater attention afforded to members of the community who have reached a combination of advanced age and prestige. Extensive funerals are held for both women and men in preparation for sending them on their final journey away from the village to the spirit world across the river. A memorial service, or second burial, is held for the deceased some time after the original burial in order to ensure that the dead pass on to the ancestor world in proper style" (Ugwu, 2013).

2.5.3 Economic Activities of Idoma People

If the essence of development is a man in a dynamic relationship with his environment, then it occasions no surprise that largely arising from the moderate fertility of the soil of Idoma land, agriculture was (and stills) the most important economic activity of the people, both from the point of view of the number of those engaged in it either one a full

or part time basis, the prestige accorded the occupation and the extent of its antiquity as an integral part of the people's culture. Several leading scholars have a tested to this. For example, among the Idoma, Okwu asserts: Farming was the universal and single most important means of earning livelihood. The limits of farmlands determined the extent of a clan's territory. Similarly, underscoring the significance of agriculture in Idoma socio -economic milieu, Ochefu observed that the measure of a man's success was neither the size of his compound nor the number of his wives and children, but more importantly, the size of his farmland and his yam and grain barns. In pre - colonial times, the economy of ldoma hinged primarily on agriculture.

Trade and a variety of local crafts supplemented this, it is worth mentioning that agriculture was the most advanced and therefore remained the matrix in which the other economic activities were set. Consequently, following an annual cycle, farmer cultivate yam which was, still, the staple food crop, coco-yam, water-yam, sweet potatoes, guinea corn, millet, groundnut, beans, bambara nuts, sorghum, cowpeas, benniseed and melon, and so on. Cassava and Rice being the two important cash crops planted by the people today are essentially late arrivals, most probably nineteenth century crops that infiltrated into the land following contact with Europe. It should be known that although an essentially agrarian society, agriculture knowledge among the people in the past was notably rudimentary and was based on the traditional back - breaking hoe cultivation and bush following as the main Agriculture system. Besides Agriculture, commerce and trade were also important features of the economy of the land in the past and even at present. Economic

activities predated the people's departure from their Apa cradle land in the legendary kwarafa confederacy.

Indeed the act of the exchange of goods and services amongst themselves on the one hand, and between their neighbours on the other, arose as a consequence of differences in location and physical environment and variations in the nature and degree of resource endowments. One obvious result of this is the pre ponderance of markets in the land. Markets of all sizes were distributed throughout Idoma land and were generally held at four day intervals. Trade in the land was largely based on the exchange of local products, mainly food crops and a considerable amount of manufactured metal and wood works.

The Idoma also participated in the regional trading and commercial activities in the Niger Benue confluence area. It is important to observe here that trade and commerce was important and functional channel through which the people interacted among themselves and between them and other ethnic groups in Nigeria before (and even after) the advent of the British, it suffices to demonstrate the diversity of their economic activities and level of content with other groups. The Idoma also manufactured a will range of items not the least of which were agricultural tools, weapons of war, various kinds of baskets, cloths, earthen jars, household wears etc. The craft that produced these items were relatively evenly dispersed throughout the land. The knowledge of iron amongst the Idoma predated their migration from Apa. Cloth weaving was also an important economic activity that engaged the keen interest of the Idoma. Cloths from textile, industry scattered in most part of the Northern district (like Agatu and Ochekwu) and parts of central Idoma land were also great wood carvers, leather workers, sculptors and

basket weavers. It should be added that though the knowledge of these crafts is still wide spread amongst the Idoma, although most of them are fast declining becoming moribund. The preceding survey of the Idoma environment economy translates into a number of significant of this is that the ecology of the land has always been a major determinant of the economic activities of the people. Thus, arising particularly from its location in the translation belt between the tropical rain forest zone and of the land enabled the Idoma to engage in diverse economic activities. Similarly, by its location, the land, like the others in the geographical middle belt region, has been a melting point of interactions between them and other groups inevitable. This may have certainly accounted for the controversy, confusion, ambiguity and ambivalence the legends of origin and ethnicity of the people generated during the early days of colonial administration at the beginning of the nineteenth century. In the subsequent analysis, most Idoma are farmers, their staple crops are yams and taro, known locally as cocoa yams. Harvesting is a time for great celebration. Yams are produced efficiently enough to export them to their neighbouring communities. They also harvest the fruit of the oil palm which processed into oil and exported to Europe in large quantities, making it a fairly profitable cash crop. Other crops of importance include maize, manioc, peppers, peanuts, tomatoes squash and sweet potatoes, goats, sheep, chickens and dogs are kept by everyone. Although hunting no longer provides a substantial contribution to the local economy, fishing has remained very important throughout the region.

2.6 TRADITIONAL SETTLEMENT (THE VILLAGE SET UP)

Two key proponents, occupation and land tenure system primarily dictate the traditional architecture of the Idoma people. The village is loosely dispersed but grouped together on

the genealogical basis. The village set up its made up of a number of lineage each residing around a common playground. Everyone has the right to possess as much as the shared land as possible and the size of this land vary from compound. All the size of the land depends on the size of and the need of the occupants of the compound. Thus several villages form a lineage. This implies that the village is made up of a number of lineages which comprises of group of compounds containing as many as fifty compound. This area around the out skirts of the compound serves as a garden and provides the in habitants with some level of privacy. Hence on definite form of fencing is used. Most of the myriad paths which criss - crosses Idoma land leads from one lineage or village to another. The paths form a vast network covering the whole of Idoma land, with lineages and villages forming the holes.



Fig. 2.4: Village Settlement in Idomaland (Source: Idoma.info 2014)

The compound head usually has a hut attached to him where he sleeps with his male children, grown enough to require less motherly care. Each of the wives also has a hut allocated to them where she cooks and lives with their little children. The grown up ones who are married are entitled to one hut where they live and sleep with their children.

Strangers or other extended relations could also build their hut with the permission from the family head. The number of compound varies from one compound to another on the average, three persons live in each hut. The sizes of the compound depend on the number of people in it and also vary from place to place. The average number of persons per compound is seventeen. A large compound may contain up to eighty persons. While there could be a compound as small as one with two persons. The number of people living in it determines the area of each compound. Individual hut are dispersed out in a circular or oval peripheral about the compound, which in most cases contains the reception hut. The overall expanse of the compound could sometime be up to 50 meters in diameter with the vegetable garden. The sizes of individual hut also vary according to the capacity of the owner.

2.7 SPATIAL ORGANIZATION

The basic unit Idoma village is a family compound or hamlets consisting several huts. The compounds are the residential quarters for the extended family consisting all sons and wives and compound heads. Broadly speaking, there is one common system of compound planning in Idoma settlement. In Idoma society, the spatial organization of living huts in the compound reflects closeness within family relationship: Yet the oval or circular arrangement of building gives each member of the family or compound equal visual and physical access to the central core (node) or courtyards as the case may be. The arrangement reveals a state of egalitarianism practiced by the Idoma people. An open forecourt characterizes the approach or entrance towards the compound which is very prominent (as approaches the compound) through the narrow footpaths. The footpaths open directly into the courtyard without any entrance hall it is only a place that one

observes the presence of an entrance hall leading to the compound. Thus the internal arrangement of a typical Idoma traditional compound is however divided into three functional spaces: Compound space, sleeping/private area and storage or service area.

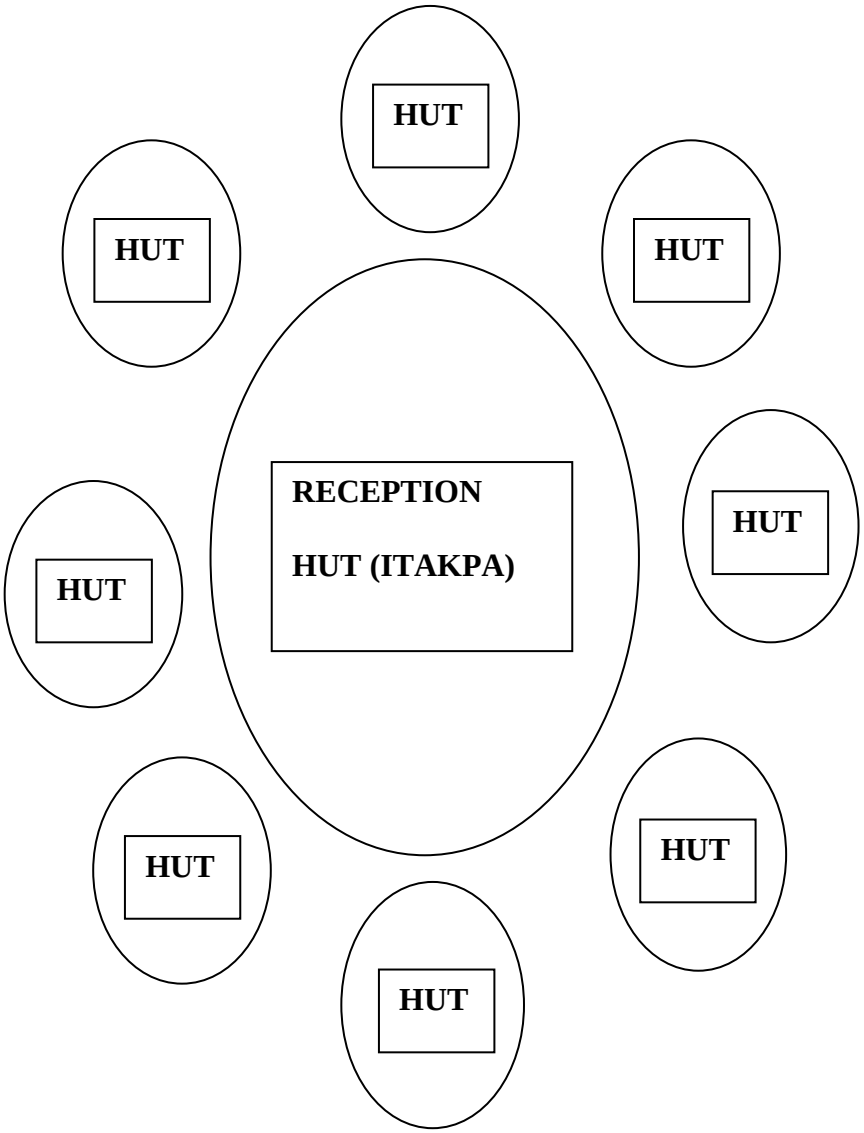


Fig. 2.5: A Typical Arrangement Around a Family Setting

(Source: Idoma Manuscript)

(i) Courtyard (Ododa)

The centrally located courtyard characterizes the organization of the compound. This is often the focus of activities in the compound, ranging from private playing area to communal celebration and prefecture gatherings. At the centre is the reception hut (Itakpa) - which is the nucleus of the compound. This also acts as the unifying element of the compound, serving also as the main circulation space in the settlement. It could also be used for domestic activities requiring outdoor work and services.

(ii) Reception Hall (Itakpa)

This is the single, most important element in Idoma architecture that reflects the people's response to multi functional dwelling units. It is usually a large elaborate building that serves as the seat of residence of the compound head. It is often regarded as the living space where several functions from games, folks, ceremonial and rituals can be performed. All other building (huts) in the compound surround or radiate round the Itakpa. The Itakpa is usually of double walls (the interior and exterior). While the interior is a dwarf wall, the exterior is made of forked posts that are concentric in nature; this also helps to support the roof membrane.

(iii) Sleeping Unit

The overall layout of the compound is circular in form. And all other building (huts) are constructed to fall within a previously assumed circumscribed circle, these others buildings (circular) that are attached to the Itakpa constitute the sleeping unit and often opens to the open to the central courtyard. The distance from the courtyard is approximately about 2- 3m.

(iv) Service/Storage

Most ldoma compounds/lineages (Epooma) are surrounded by fragments of farmlands, which provide a settlement formation that suites household subsistence. According to Labelle Prusin (1980), the typical Idoma compound tends to reveals not only the size of occupant - group as a whole, but the precise hierarchical and jurisdictional relationship which exists among its members, male female, young and old.

(v) Ogege (Barns)

This is the storage house for yams, after harvesting them from the farms. Other farm produces like water yam cocoyam e.t.c the bamboo clums are planted on bamboo stakes to form the support for a mud plaster finish.

(vi) Oda (Raised Platform)

This is the raised platform on four wooden legs used for drying food items, cooking utensils and calabashes. It is made hard wood and sometimes of bamboo, it is usually located close to the kitchen.

(vii) Unachola (Kitchen)

Kitchens are mostly located close to the wives' huts. Behind every kitchen is located the ramset platform for drying built on posts and located behind the living huts. The barn and animals sheds are closely located to the compound head for security reasons. The bath/latrines are located further away from the living areas due to the very unpleasant smells that emit from the discharges. The Idoma on the other hand were also predominantly farmers but not migratory in nature as the Tiv. They lived in compact settlements in family groups. They placed a high premium on marriage as young people of marriageable age were regarded as irresponsible if they were not married. Infertility was regarded as a curse and adopted children were not accepted as members of the

family. The male child was held in high esteem as a woman's place in her home was determined by her ability to give birth to a male child. The system of social control at this time revolved around Alekwu which was believed to punish those who went against the laws and customs of the people though it was used more against women who committed adultery. The Idoma also practiced slavery as people who were regarded as ugly were sold in to slavery. Children were kidnapped, cruelly bound and cramped in baskets and sent to Arochukwu in Ibo land (Benue provincial Annual records 1932). Deformed and imbecile children were buried alive. The richest man in the village had a lot of powers are he could use his wealth and influence to capture other peoples wives and children. They had festivals such as Alekwu festival during which there was a lot of celebration. Women and the uninitiated were not allowed to see the Alekwu as it was generally believed that a woman who saw the masquerade would not have a male child.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 INTRODUCTION

Research is a systematic investigation designed to develop or contribute to generasible knowledge (IRB in RSDU Help Sheet). According Clarke (2005), research can be said to be "going beyond personal experiences, thoughts, feeling and opinion that do not refer to other sources". It requires and investigates issue or idea systematically and which is methodologically which aims at solving problem and contributes to knowledge. The research frame works is a qualitative one. John (2006) also opined that qualitative research is much more subjective than quantitative research and uses very different methods of collecting information.

3.2 CASE STUDY

This is an in-depth study and analysis of any situation or group which could be of an event. Thus cases of performance art centres will be considered and other related centres such as cultural centres will be used as case studies depending on the purpose, richness of information and how critical such functional spaces tend to be. As such cases will aid in augmenting other data to be collected from other sources.

3.2.1 Case Study Selection Criteria

The cases to be identified and studied will be purposive and analytical taking into consideration of cases which will give ample information thereby highlighting the uniqueness and purposes of such cultural centres.

3.2.2 Case Study Assessment Criteria

The assessment of case studies will to a large extend be focused on the variables and research questions in question.

3.3 INSTRUMENTS OF DATA COLLECTION

The research being qualitative will make used of the following research instruments in collecting data namely: visual survey, interviews, observations and secondary data of activities and functions performed in such performance art centres.

3.3.1 Visual Survey

A survey of the site, performance art centres' facilities, spatial organization and general layouts of selected cases will be made using tools such as note taking photographs, checklist, documentation and sketches, will be used in the survey.

3.3.2 Interview

Semi structured interviews will be conducted in-depth. So as to allow for sufficient responds and flexibility to the respondents. As this will give both the interviewer and the interview to digress and diversify in the course of the interaction as regards performance art centres, Idoma's cultural heritage and tourism.

3.3.3 Observation

Participant observation will also form part of the research technique to be used for data collection. Events, functions, programmes and activities will be critic ally observed as they are being performed in cultural centres.

3.3.4 Secondary Data

It is the data or information that was gathered by someone else (e.g., researchers, institutions, staff, other NGOs, etc.). The sources of secondary data used for this thesis include: books, journal papers, conference papers, tapes, video coverage of events and scholarly articles.

3.4 SAMPLING METHOD AND POPULATIONS SIZE

The sampling method to be adopted for this research will be systematic and purposive sampling. The population size will consist of the audience, artists, performers, visitors, facility managers and staff of such establishments.

3.5 VARIABLES AND DESIGN PARAMETERS

The variables to be considered will be types of openings and control of spaces, spatial layout, furnishings, comfort, building performance maintenance, and cultural expressions.

3.6 DATA ANALYSIS

Descriptive analysis of data will be used in order to present collected data from various sources. Visual analysis and table tools such as chart, figures, will be used to present the analysed data.

CHAPTER FOUR

4.0 CASE STUDY AND DATA PRESENTATION

4.1 INTRODUCTION

This chapter focuses on case studies relevant to critical regionalism and how such cases have been applied in the design of cultural centres in Nigeria and elsewhere. Cases were properly documented and data obtained from these cases were assessed and analyzed in order to develop principles associated with critical regionalism.

4.2 CASE STUDY ONE: CYPRIAN EKWENSI CENTRE FOR ARTS AND CULTURE, ABUJA

4.2.1 Background Information

Cyprian Ekwensi centre for arts and culture is located in Area 10 in Abuja. This theatre for art and culture is owned by the Federal government of Nigeria but was named after Cyprain Ekwensi and commissioned on 15th May, 1992 by General Ibrahim Badamassi Babangida as an arts centre having the following facilities an administrative unit, theater, gallery, recreational area, museum, ceramic and studio, community hall and a graphic and painting studio. The design was done by Dasarali group of company from Kano State while the construction work was done by G.Cappa Construction Company.

4.2.2 Spatial Organisation

The Cyprian Ekwensi centre for art and culture plan is rectangular in shape and it consist of an administrative section , visual section which entails of gallery, ceramics, textiles,

graphics, paint and sculpture. The performance section consists of cultural unit and costume unit while the last section is the art and culture section.

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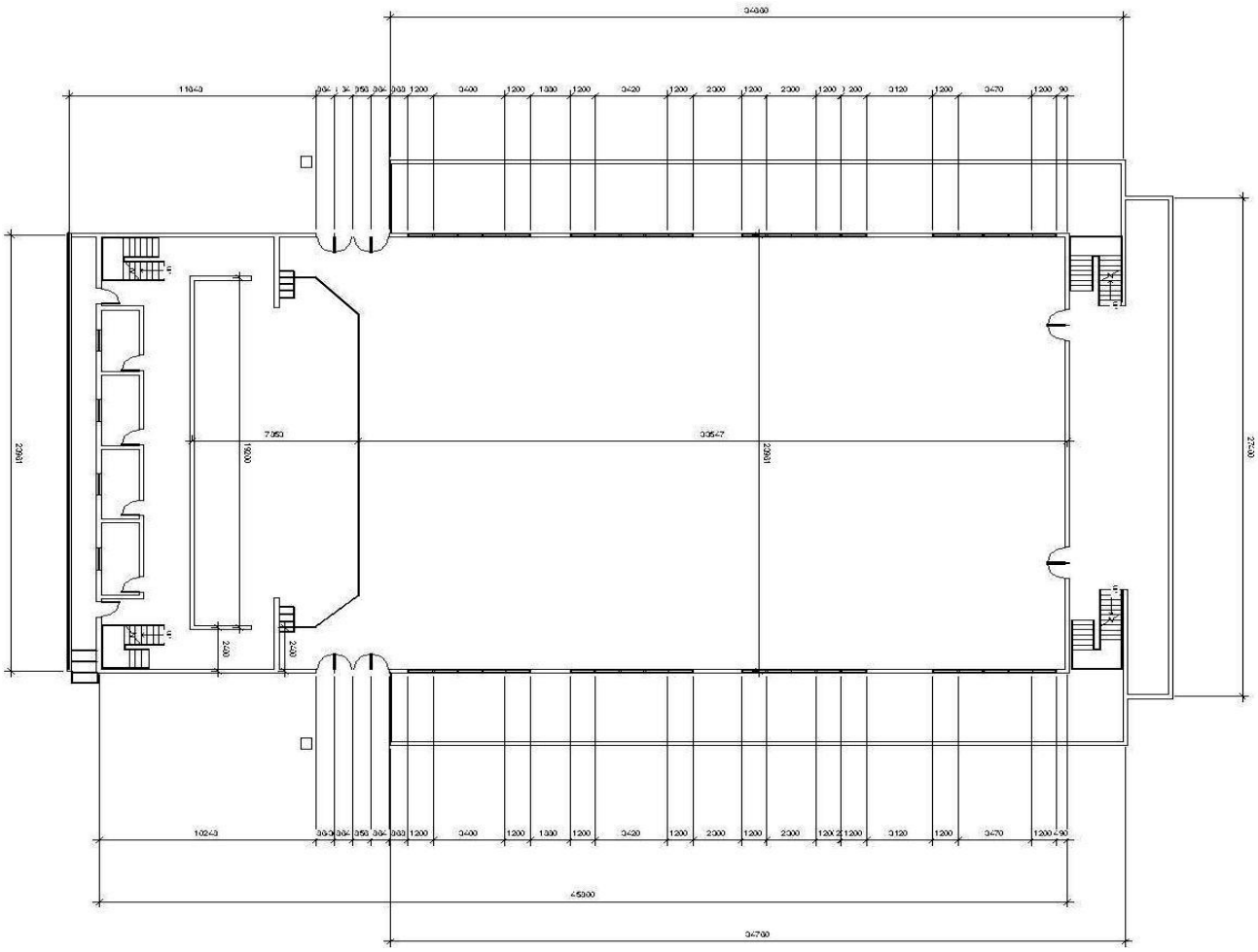


Fig. 4.1: Rectangular Theatre for Cyprian Ekwesi Art and Culture Centre, Abuja.
(Source: Researcher's Field Survey, December 2014)

4.2.3 Construction Materials

Sandcrete blocks and concrete are the major materials used for the construction of the super structure. Aluminum long-span roofing sheet over steel were used for the roofing of

the building. No locally sourced materials within site were employed. It was finished using cement and painted with emulsion paint.



Plate I: Entrance to the Facility. The use of cement and concrete was employed in the process of construction (Source: Researcher's Field Survey, December 2014)

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Plate II: The courtyard and walls in the façade have motifis which were taken from the culture of various regions within Nigeria; even on the columns mosaic designs were used. (Source: Researcher's Field Survey, December 2014)



Plate III: Exhibition hall where functions like wedding receptions, drama cultural arts are been carried out, and on its walls are cultural displays of arts works and painting. (Source: Researcher's Field Survey, December 2014)



Plate IV: Interior for Art and Culture Cyprian Ekwensi Theatre. (Source: Researcher's Field Survey, December 2014)



Plate V: The building form of Cyprian Ekwensi Theatre is rectangular in form, with a courtyard. (Source: Researcher's Field Survey, December 2014)



Plate VI: Back stage for rehearsals for Cyprian Ekwensi Theatre (Source: Researcher's Field Survey, December 2014)



Plate VII: Materials used in the Cyprian Ekwensi Art and Culture Theatre
(Source: Researcher's Field Survey, December 2014)

Table 4.1: Application of principles of critical regionalism in Cyprian Ekwensi Centre

PRINCIPLE 1: SENSE OF PLACE		
VARIABLES	REMARKS	SCORES
Climate	Tropical	Adequate
Architectural style	Modern	Adequate
Composition of form	Rectangular plan,box form with court yard.	Adequate
PRINCIPLE 2: SENSE OF NATURE		
Topography	Site is relatively flat	Adequate
Orientation/sitting	Longer side of building facing North- south less heat into interiors.	Adequate
Natural feature	Trees, shrubs	Inadequate
Ventilation	Natural ventilation/mechanical	Inadequate
PRINCIPLE 3: SENSE OF CRAFT		
Building materials	Reinforced concrete, glass, aluminum cladding, sandcrete double wall.	Adequate
Colour of materials	White, Abuja brown.	Adequate
Texture of materials	Smooth wall finish with motifs and emulsion paints	Inadequate

(Source: Researcher's Field Survey, December 2014)

4.3 CASE STUDY TWO: AHMADU BELLO UNIVERSITY DRAMA VILLAGE, ZARIA.

4.3.1 Background Information

Ahmadu Bello University drama village is located in Samaru main campus of the University. The drama village is owned by Ahmadu Bello University Zaria but has the following facilities a costume room , dressing rom/changing room, conveniences, ticket, lighting room. The building was constructed by traditional builders while the wall finishes was designed by Wamban Maginan Zazzau Babban Gwani Zaria city.



Plate VIII: The use of traditional earth mud clay and concrete was employed in the process of construction in A.B.U. Drama Village. (Source: Researcher's Field Survey, December 2014)



Plate IX: The use of clay and concrete with aluminium long span as roofing sheet is used for construction in A.B.U. Drama Village.
(Source: Researcher's Field Survey, December 2014)



Plate X: Lightning/performance stage in A.B.U. Drama Village.
(Source: Researcher's Field Survey, December 2014)



Plate XI: Front stage for rehearsals in A.B.U. Drama Village.
(Source: Researcher's Field Survey, December 2014)



Plate XII: Art and culture performance stage in A.B.U. Drama Village.
(Source: Researcher's Field Survey, December 2014)



Plate XIII: Costume room/changing room in A.B.U. Drama Village. (Source: Researcher's Field Survey, December 2014)



Plate XIV: East view of drama village in A.B.U. Drama Village finished with craft works on the walls (Source: Researcher's Field Survey, December 2014)

4.3.2 Spatial Organisation

The strong traditional concept in both plan and elevation makes the edifice a worth selection as a case study. Covering a total area of 154 square meters, the theatre consists of four circular-plan huts and two square-plan huts. It is characterized by circular floor planning and motif engraved walls. The roof envelope is of aluminium long span sheets on timber trusses. At full capacity, the theatre can take up to 400 people. The audience seating is arranged semi-circularly around a central thrust stage with a proscenium back stage.

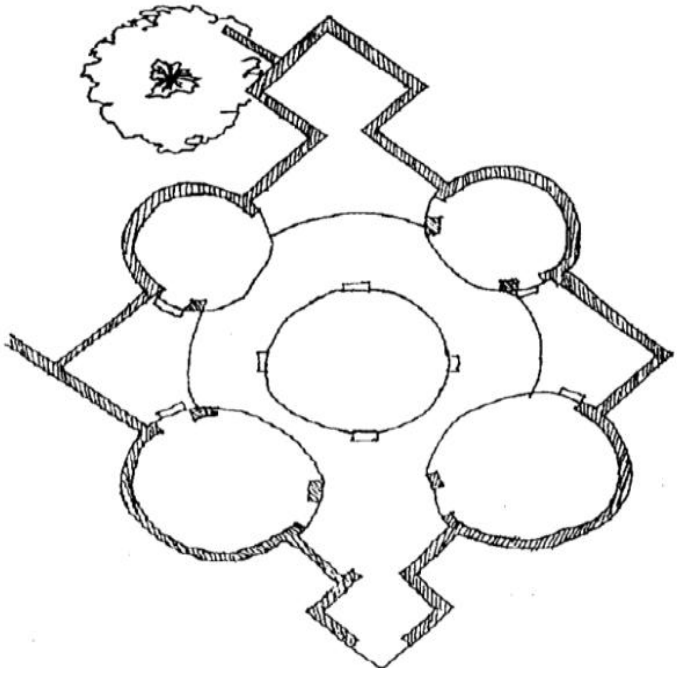


Fig.4.2: Floor Plan of A.B.U. Drama Village (Source: Researcher's Field Survey, December 2014)

4.3.3 Construction Materials

Traditional earth mud clay and concrete are the major materials used for the construction of the super structure. Aluminium long-span roofing sheet over timber truss were used for the roofing of the building. Locally sourced materials were employed. It was finished using cement and painted with emulsion paint.



Plate XV: Use of traditional earthen-clay materials for walls in A.B.U. Drama Village (Source: Researcher's Field Survey, December 2014)

Table 4.2: Application of principles of critical regionalism in ABU Drama Village Zaria

PRINCIPLE 1: SENSE OF PLACE		
VARIABLES	REMARKS	SCORES
Climate	Tropical	Adequate
Architectural style	Vernacular architecture	Adequate
Composition of form	Thick mass of masonry to give an impression of strength and opulence.	Inadequate
PRINCIPLE 2: SENSE OF NATURE		
Topography	Site is relatively flat	Adequate
Orientation/sitting	Longer side of building facing North- south less heat into interiors.	Adequate
Natural feature	Trees, shrubs	Adequate
Ventilation	Natural ventilation	Adequate
PRINCIPLE 3: SENSE OF CRAFT		
Building materials	Compressed earth mud clay and concrete.	Adequate
Colour of materials	Abuja brown	Adequate
Texture of materials	Rough wall finish with motifs.	Inadequate

(Source: Researcher's Field Survey, December 2014)

4.4 CASE STUDY THREE: GIDAN MAKAMA, KANO

4.4.1 Background Information

Gidan Makama is one of the oldest buildings in Kano. Parts of it date to around 1750. Erected as the city mansion of Makama, one of the highest dignitaries of the emirate. It is situated in the South-east corner of the large square in front of the Emir's palace and at the western end, south side, of the Nassarawa road.



Plate XVI: Entrance into Gidan Makama, Kano State (Source: Researcher's Field Survey, December 2014)



Plate XVII: Open Air Theatre (Source: Researcher's Field Survey, December 2014)

4.4.2 Spatial Organisation

The museum is divided into 11 galleries, each with their own centre of focus. Galleries include the Zaure in the main entrance with displays of traditional materials, city walls and maps of Kano, the history of statehood, Kano in the 19th century, the Civil War, economy, industry and music. The Western rooms, adapted for the Kano museum in 1958 are entered from the western gate. It is circa 4.3 metres high and roughly square in plan with sides measuring approximately 9 metres. It strongly tapering, earthen work walls vary in thickness.

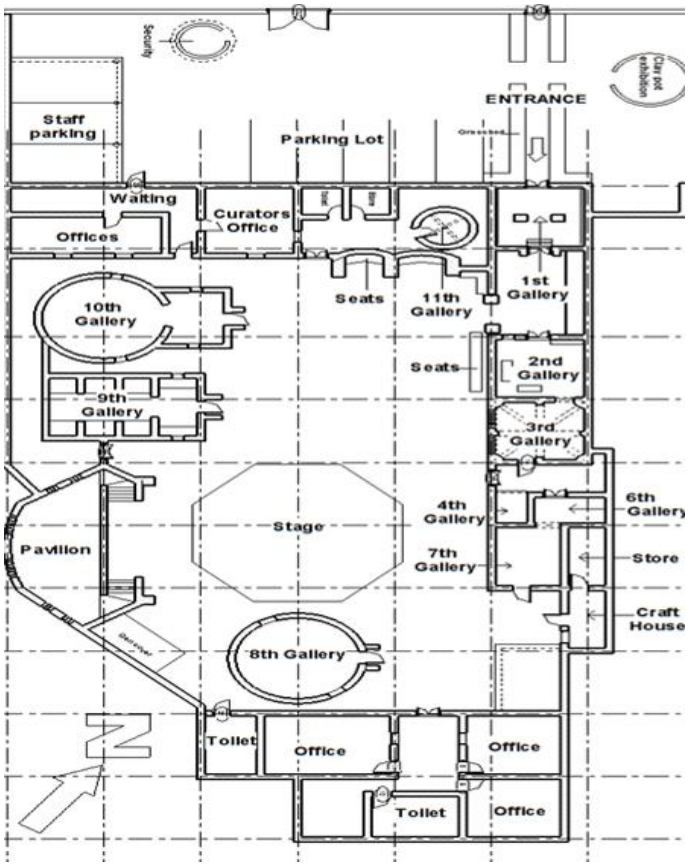


Fig.4:3: Floor Plan of Gidan Makama (Source: Researcher's Field Survey, December 2014)



Plate XVIII: Rib structure in Gidan Makama (Source: Researcher's Field Survey, December 2014)

4.4.3 Construction Materials

Traditional earth mud clay is the major material used for the construction of the structure. The outer wall in which the door facing the road is set, is a mass of masonry. The flat roof of the gate house is surrounded by a continuous parapet with thick set finals on the corners. The ceiling of the *azure* is supported by two heavy rectangular pillars, tapering towards the top and headed with capitals that are wider than the pillars and trapezoidal.



Plate XIX: Rectangular Pillar in Gidan Makama (Source: Researcher's Field Survey, December 2014)

Table 4.3: Application of Principles of Critical Regionalism in Gidan Makama

PRINCIPLE 1: SENSE OF PLACE		
VARIABLES	REMARKS	SCORES
Climate	Tropical	Adequate
Architectural style	Vernacular architecture	Adequate
Composition of form	Thick mass of masonry to give an impression of strength and opulence.	Inadequate
PRINCIPLE 2: SENSE OF NATURE		
Topography	Site is relatively flat	Adequate
Orientation/sitting	Longer side of building facing North- south less heat into interiors.	Adequate
Natural feature	Trees, shrubs	Adequate
Ventilation	Natural ventilation	Adequate
PRINCIPLE 3: SENSE OF CRAFT		
Building materials	Compressed earth blocks, thatch and stone.	Adequate
Colour of materials	Coffee brown	Adequate
Texture of materials	Rough wall finish with motifs.	Inadequate

(Source: Researcher's Field Survey, December 2014)

CHAPTER FIVE

5.0 DESIGN REPORT

5.1 GEOGRAPHICAL LOCATION OF OTUKPO, BENUE STATE.

The Idoma cultural centre located in Otukpo which is the traditional headquarter of the Idoma, and the seat of the Ochiidoma. Otukpo is also the most populous town of the Idoma speaking people and it's also located on the latitude and longitude of 6.49 degree north and 8.40 degree south. The climate of Otukpo is usually dry season from november to march and the rainy seasons are determined by the tropical maritime air mass moving south-west and the continental air mass moving north-east humidity is very high, often exceeding 75% daily.and also it surface wind speed varies between 8.9 to 9.6km/h (www.tutiempo.net/en/weather/makurdi/dnmk2013).

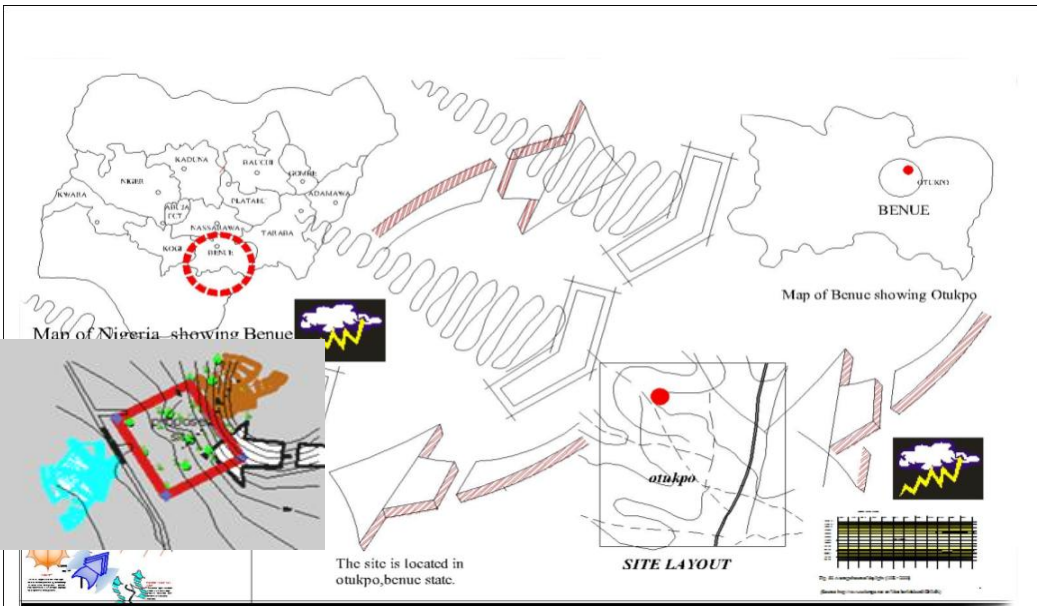


Fig. 5.10: Site Location (Source: Researcher's Field Survey, December 2014)

The site is located close to the chief Palace and also having the River Benue the second longest river in Nigeria which originates from the Adamawa Plateau of Northern Cameroon meandering 43km away from it which has also influenced the selection of my site which will also serve as a great boost to their cultural activities of the Idoma people.



Fig. 5.11: Otukpo Town, on the banks of the River Benue (Source: Researcher's Field Survey, December 2014)



Fig. 5.12: Map of Otukpo on Goggle Earth (Source: Researcher's Field Survey, December 2014)

The river is approximately 1,400 km long, rising in the Adamawa Plateau of northern Cameroon, from where it flows west, through the town of Garoua, into Nigeria south of the Mandara mountains, and through Jimeta, Ibi and Makurdi before meeting the Niger at Lokoja. The river creates an appropriate environment, that would provide the right atmosphere for site seeing and cultural activities, where residents as well as visitors, young and old alike can take time to learn about the arts of the people (http://www.benuestate.gov.ng/OBOF.pdf).

5.2 SITE SELECTION CRITERIA

The site was selected based on the following criteria;

i. Size of the open area which is adequate for the design

g559ii Proximity to the palace of the local chief

iii Proximity to residential houses

iv Proximity to Hotel lodges for the guests

v Traffic Control

vi Numbers of Roads linking to site

vii Site features such as topography and natural trees.

The site has the maximum advantage of natural geological features which also gives the room to be accessed from existing transportation corridors and also the availability of services (nearness to existing power lines and water supply) which gives the site a serene beauty in and out, and finally its proximity to other recreational facilities and other related services cannot be over-emphasized.

5.3 ALTERNATIVE SITES

Three alternative sites were chosen for this research, based on the purposive sampling technique.

5.3.1 Site Selection

5.3.1.1 Site A

This site lies along the Water lodge area, close to a town called Akpa Otobi .The site is relatively flat and the site topography does not place much beauty to the site which is readily accessible from the Otukpo main route and there are no existing services, but electricity, telephone lines and be readily tapped from surrounding developments and the site offers a pleasant views. The site lies next to a vocational center.

Comments:

The site covers a small area, as much of the neighbouring area has been taken up by the vocational centre. It is thus, not suitable for design of this scale.



Plate XX: View of Site A. (Source: Researcher's Field Survey, December 2014)



Plate XXI: View of Site A using google-earth (Source: Researcher's Field Survey, December 2014)

5.3.1.2 **Site B**

The site is located along Obi and Oju local government area road, off the chief palace in Otukpo local government area. The site is gently sloping with a sharp depression and it again slopes gently to the river Benue. The sloping terrain of the site presents a good opportunity for scenic landscaping and also the site is accessible from a road passing along the southern part of the site in front of it coming from G.R.A Otukpo, there are existing services, and some can be tapped from the road running in front of it. finally, The site is conspicuous as one approaches the Otukpo township via Igede road, thus attracts the attention of visitors. Views into and out of the site are very pleasant which is to the chief palace. Adjacent to the site is an existing gulf club and dam which attracts people to the area.

Comments:

The site is suitable for a design of this scale.



Plate XXII: View of Site B (Source: Researcher's Field Survey, December 2014)

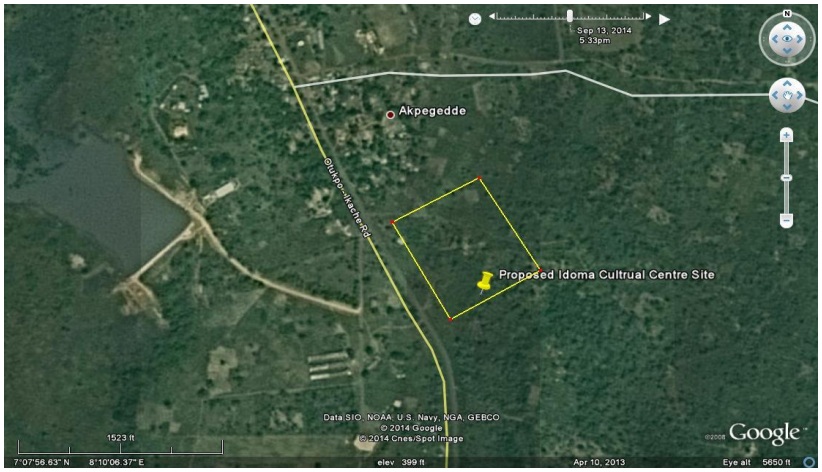


Plate XXIII: View of Site B using google-earth (Source: Researcher's Field Survey, December 2014)

5.3.1.3 **Site C**

The site lies along the high-level area of Otukpo. The site is relatively not flat, and with no existing building with a road passing in front of the site which enhances accessibility and will also lack the advantage of scenic landscaping because it's not relatively flat and its father away from the chief palace.

Comments:

The site is difficult to access, and is thus not suitable.



Plate XXIV: View of Site C (Source: Researcher's Field Survey, December 2014)

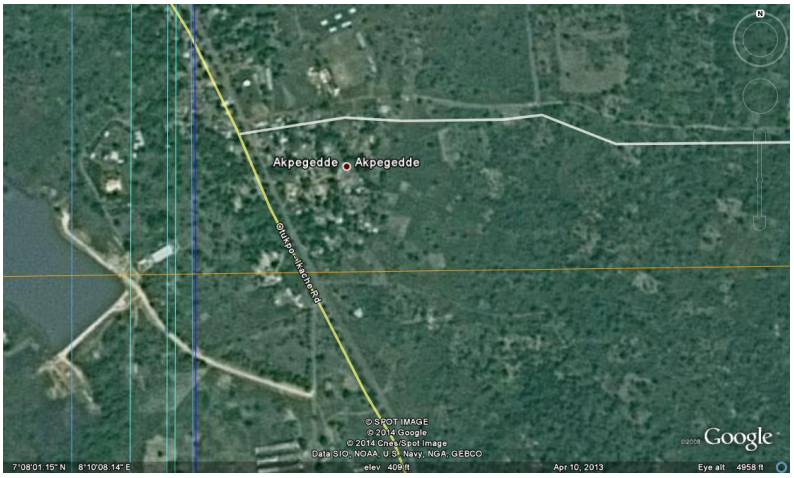


Plate XXV: View of Site C using google-earth (Source: Researcher's Field Survey, December 2014)

5.3.2 Evaluation of Selected Sites

RATING	CRITERIA	SITE A	SITE B	SITE C
5=Excellent	SIZE	3	5	2
4=Very Good	PROXMITY TO CHIEF's PALACE	2	4	1
3=Good	PROXIMITY TO NEARBY HOUSES, SCHOOLS AND FIELD	1	4	2
2=Fair	PRXIMITY TO THE HOTELS AND LODGES.	2	3	2
1=Poor	TRAFFIC CONTROL	2	4	2
	NO. OF ROADS LINKING TO SITE	1	3	2
	SITE FEATURES	1	4	2
	TOTAL	12	27	13

Table 5.1: Site Selection (Source: Researcher's Field Survey, December 2014)

5.4 SITE ANALYSIS

The natural site characteristics have been studied. These characteristics determine restrictions and opportunities, potential use areas, as well as development suitability, and the analysis was based on the following factors.

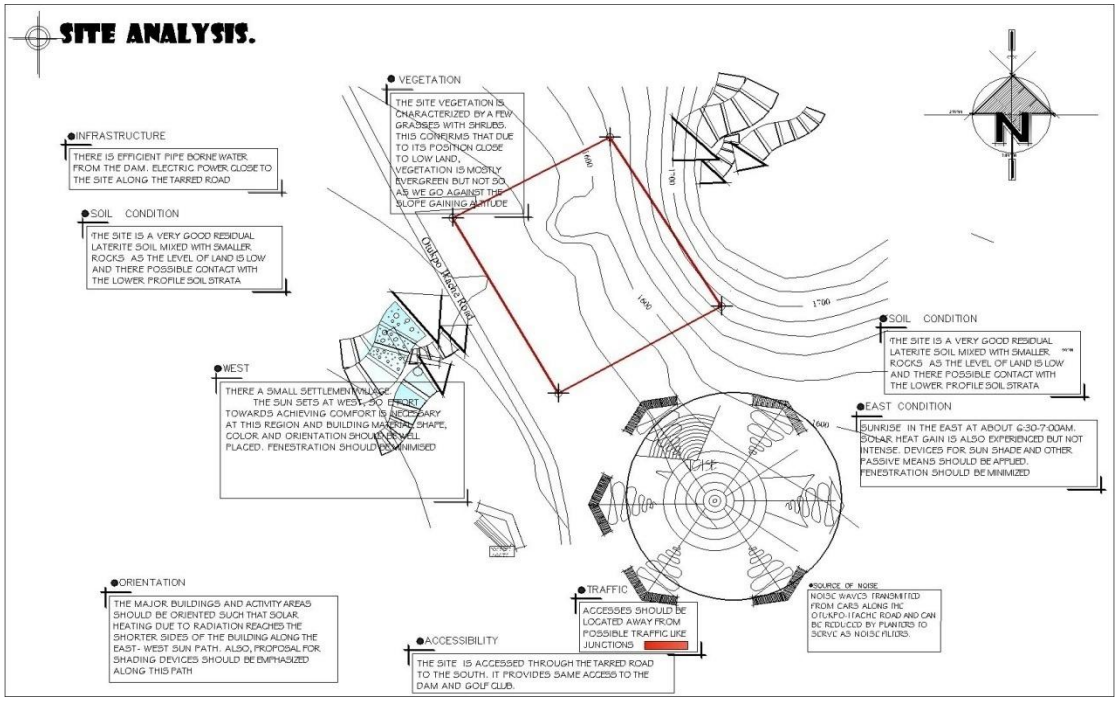


Fig. 5.13: Site Analysis (Source: Researcher's Field Survey, December 2014)

5.4.1 Physical and Geographic Characteristics of the Selected Site

i. Vegetation

The site is located in the guinea savannah vegetation belt. Typical plants include neem, locust bean, shea butter trees, as well as several species of shrubs. The Otukpo river front is characterized by denser vegetation than most other parts of the town and certain plants such as Palm trees dominate along the river. The vegetation on the sites comprises of sparse trees, mainly locust bean and palm trees, dense shrubs and elephant grass. As far as possible, trees will be maintained in the design, serving as landscape elements, and providing shade in certain outdoor spaces.

ii. Topography

The site lies approximately 70m above sea level, sloping towards the river, with a gradient of about 5.2^{o}. The topography of the site will be maintained in the design. Consequently, depressed levels will be incorporated, thereby facilitating the harmony between architecture and the waterfront environment.

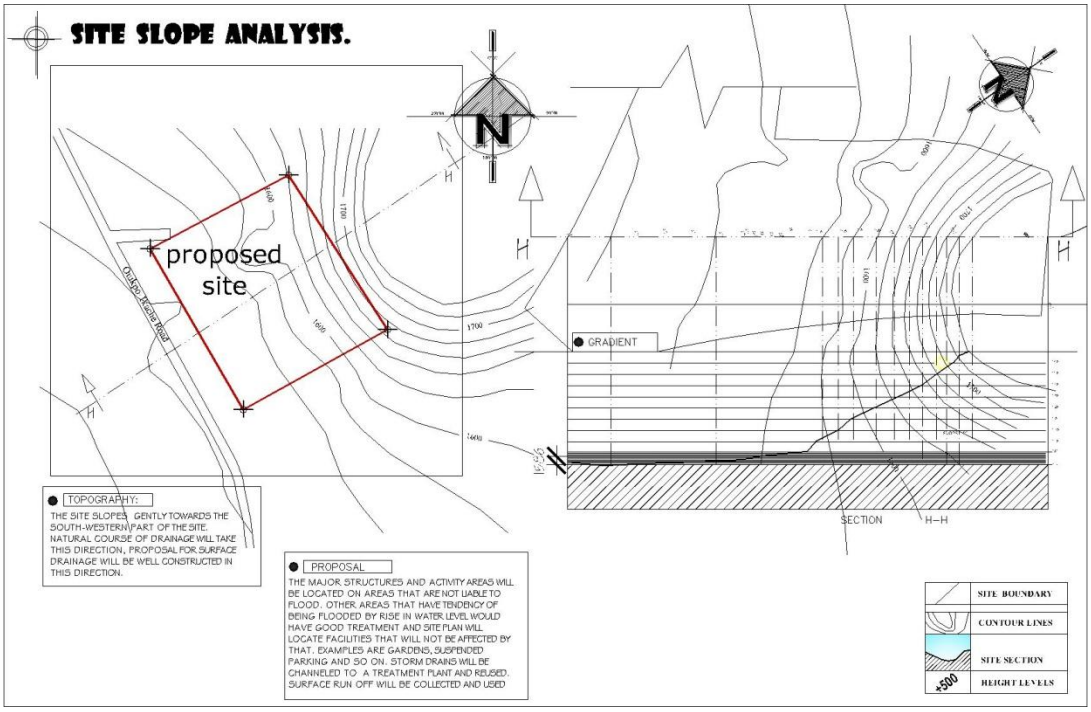


Fig. 5.14: Site Analysis Topography (Source: Researcher's Field Survey, December 2014)

iii. Views

Views from the site include the River, as well as the scenic landscape at the south bank of the river see fig.5.15 above. Access to these views will be incorporated in the design through visual corridors. There would be a lot of outdoor spaces, and the use of transparent materials like glass to enhance this. The orientation of facilities will follow the linear course of the river, thus exposing more spaces to these views.

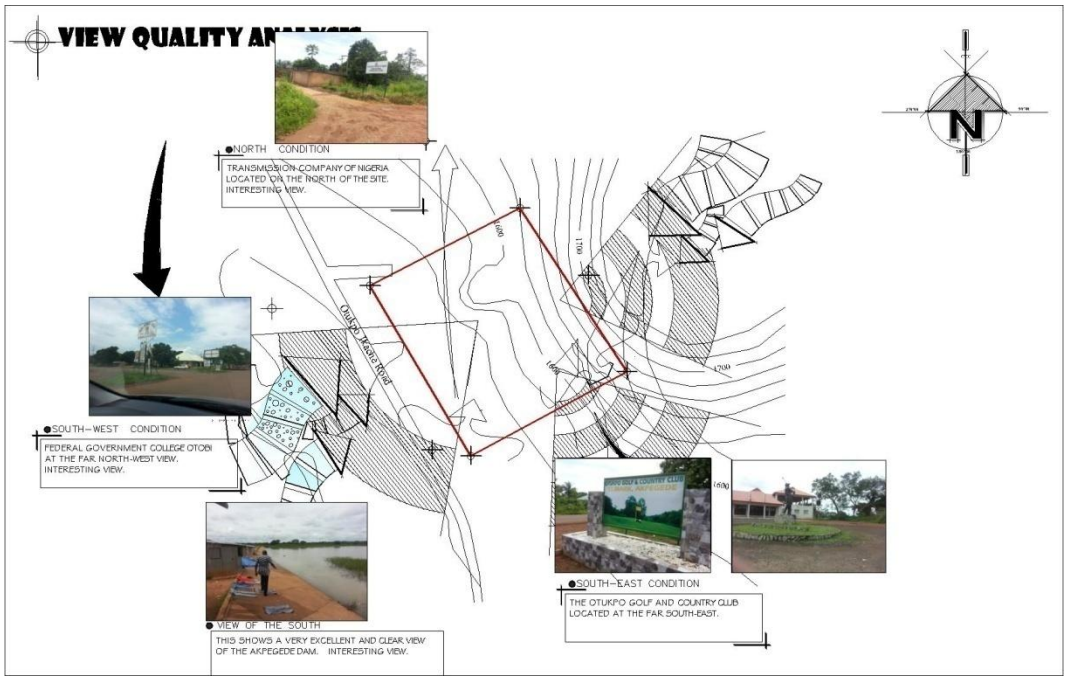


Fig. 5.15: Various Site Views of Site (Source: Researcher's Field Survey, December 2014)

iv. Accessibility

The site is accessible from Apa local government area, a busy trunk 'A' Road, used by vehicles coming into Otukpo from the Northeast, or exiting the town. Also known as New Bridge Road, the road is one of two roads linking the North and East, and is thus very busy. The road is thus not a good choice for ingress and egress, especially for a recreation facility, where visitors seek retreat from the hustle and bustle of town life. The site is also accessible from Apa which is to be the New State for the Idoma's if been passed to law by the Nigerian government eventually and also harbours the river Benue which meanders through Otukpo like most inland Waters, the river is navigable for only about 5 months of the year, between May and October, which is the rainy season. The river is navigable by any barge with a draught of 1.2m or less. Very often though, this

depth is not available, because there is no river dredging. Common routes include Obi Ado local government, to and from Okpokwu, and to and from a neighbouring island about 500m from the site. A luxury restaurant accessed by boat will be located on this neighbouring island. A route will be proposed to and from the adjacent golf course at the south bank. A slalom course will be established in the natural setting of the river following its course since the minimum required gradient of 1:100 for slalom courses is available.

v. Geological Data

The site falls within the lower South Benue Valley. The underlying base soil in this region comprises a thick mass of cement bedded coarse-grained deposits described as Markurdi sandstone. The topsoil is mainly ferratic comb soil and sandy loam of weak structure, which is slightly acidic (Wright et.al).

vi. Climatic Data

The climate of Otukpo is characterized by two distinct seasons, which are the dry season from November to March, and the rainy seasons from April to October. These seasons are determined by the tropical maritime air mass moving South-West, and the continental air mass moving North-East. Normally, humidity is very high, often exceeding 75% daily. The hottest periods of the year are recorded during the months of March to May. Winds are generally low-variable speed and become the most important factor mitigating the oppressive heat and humidity. Generally, mean surface wind speed varies between 8.9 to 9.6 Km/h.(www.tutiempo.net/en/Weather/Makurdi/dnmk2008).Climatic factors will determine the nature of building orientation, fenestrations, roof pitches, use of building materials and landscaping. Large massing of volumes will be avoided because of high

temperatures and humidity. Moisture resistant building materials and large fenestrations will be employed.

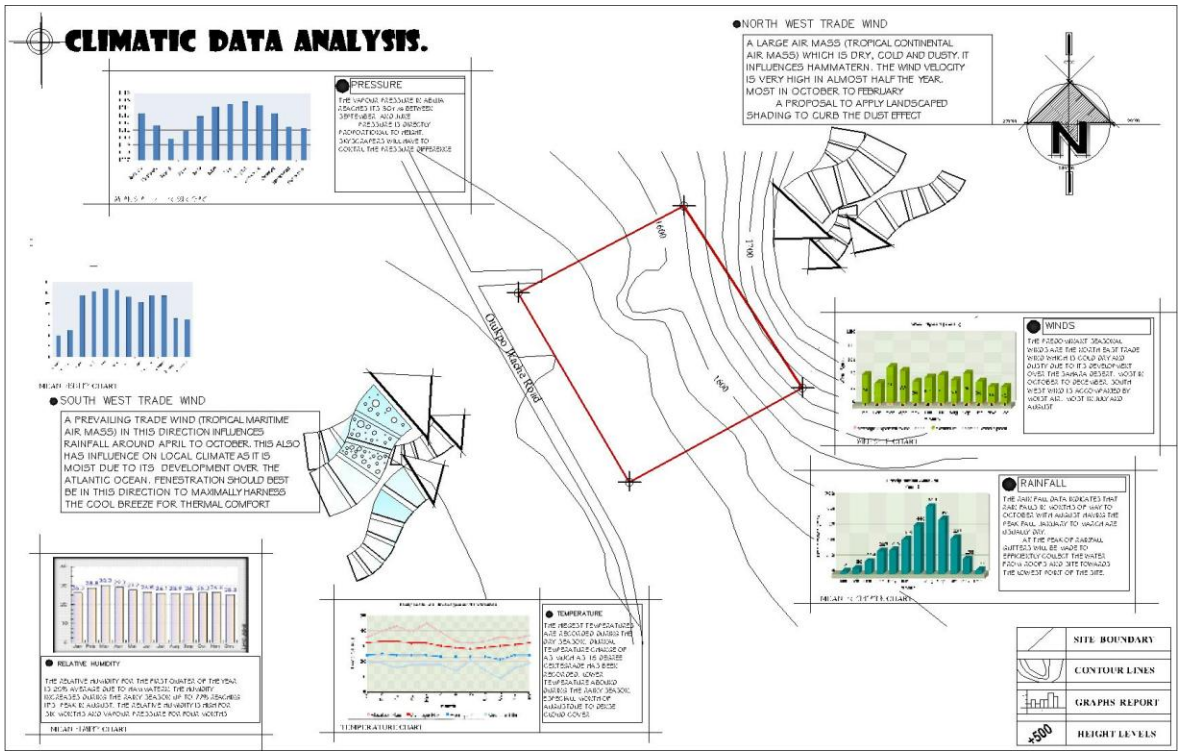


Fig.5.17: Climatic Data Analysis showing all weather conditionals on Site
(Source: Researcher's Field Survey, December 2014)

vii. Temperature

Otukpo is characterized by high temperature and humidity which is same with the one obtainable in Makurdi too, where the air temperatures range from 32°C during the day to 22°C during night times.

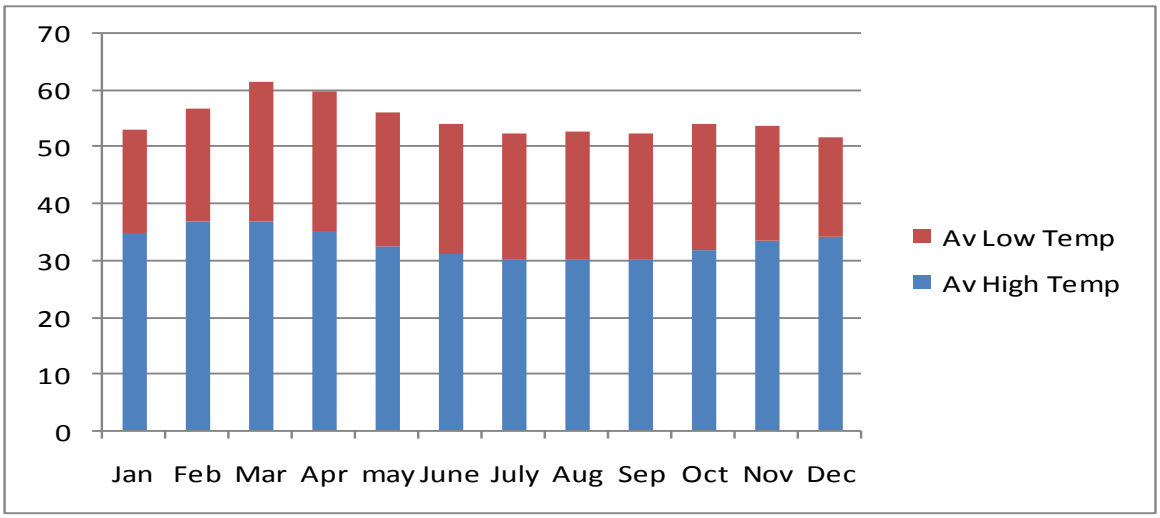


Figure 5.18: Average maximum and minimum daily temperatures (1998 - 2008)

(Source: http://www.tutiempo.net/en/weather/makurdi/dnmk)

vii. Rainfall

Conventional rainfall is the norm, occurring between March and October. The highest mean monthly rainfall occurs of about 260mm occurs in September. Rainfall occurs about 94 days a year, with a total yearly average of about 1311mm.

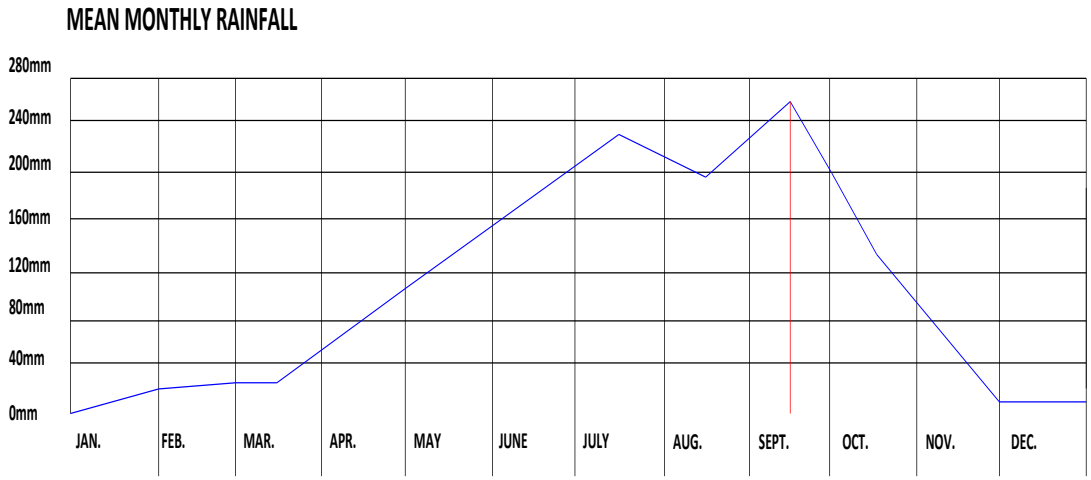


Figure 5.19: Average Mean Monthly rainfall (1998 – 2008)

(Source: http://www.tutiempo.net/en/Weather/Makurdi/DNMK)

viii Daylight

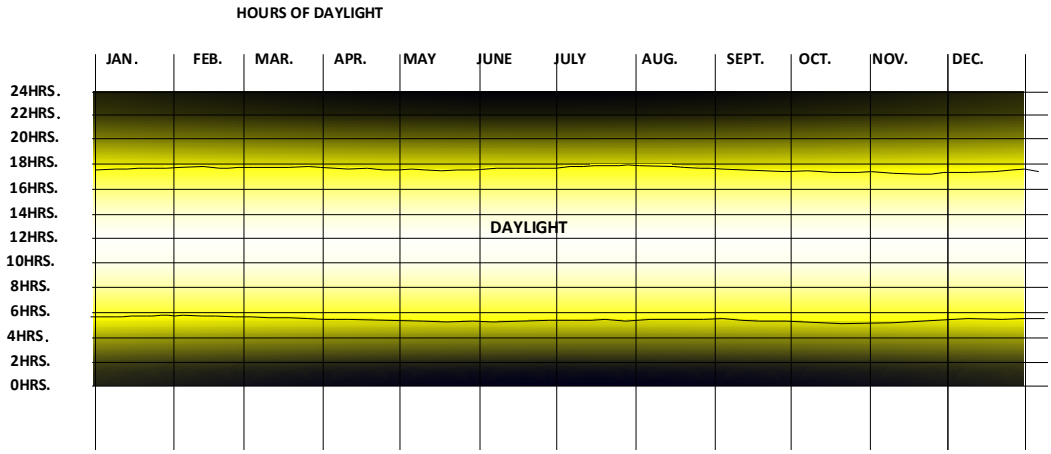


Fig.5.20: Average Hours of Daylight (1998 - 2008)

(Source: http://www.tutiempo.net/en/weather/makurdi/dnmk)

5.5 DESIGN BRIEF

Otukpo the major town of the Idoma's, desires to have an architectural landmark that will symbolize the cultural richness of the state true-arts. There is the need to provide a building that would connote the artistic strength of the people and provide a suitable platform for the people to showcase their creative ideas to the world. The main purpose of the project is to establish a Theatre, scaled to the needs of a growing, and increasingly discerning market for artworks, the building will also play a strong role in Otukpo and educational life of her people to learning their culture. The second principal objective of the project is to help to establish a new, lively, attractive and warmly regarded cultural centre, a new focal point for urban life. The design of the building and related spaces must therefore have those qualities which will give expression to these objectives and encourage them by the serene environment with its broader surroundings. The building will be open and welcoming in character. The design of the public spaces will establish a sense of permeability and encourage a high level of activity within its environs.

5.6 DESCRIPTION OF SPACES

The project shall incorporate, the Reception hall, main Theatre building, restaurant and Amphitheatre, open games arena and shopping facilities for souvenir.

5.6.1 Reception/Theatre Building

The main building in the facility is the Reception and Theatre building which is circular in shape thereby serving as brain point of the project. The best building form for cultural centre proven and analysed, and it also has facilities consisting of various offices spaces

for both temporary and permanent staff, office spaces, main hall, security rooms and storage and conveniences.

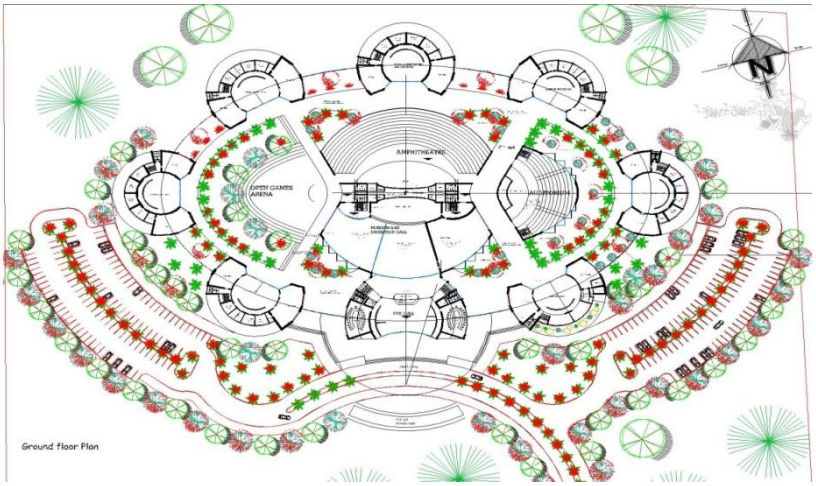


Fig.5.21: Proposed Ground Floor Plan (Source: Researcher's Field Survey, December 2014)

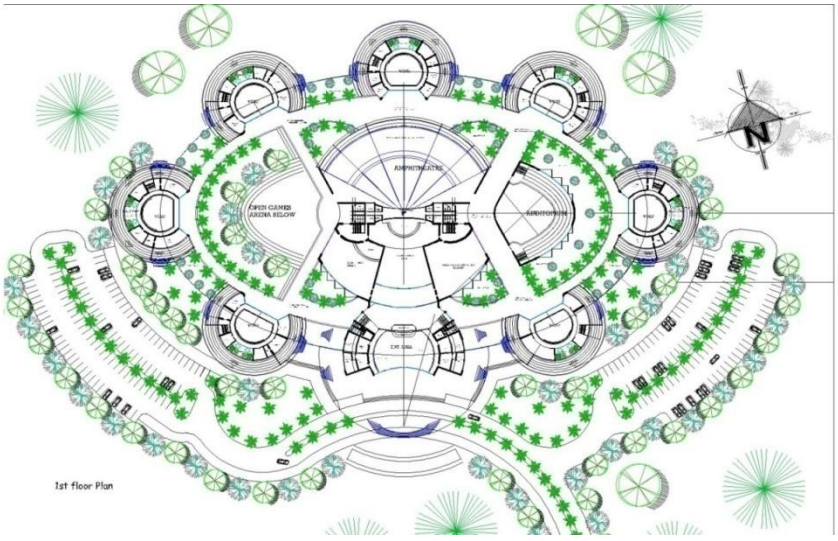


Fig. 5.22: Proposed First Floor Plan (Source: Researcher's Field Survey, December, 2014)

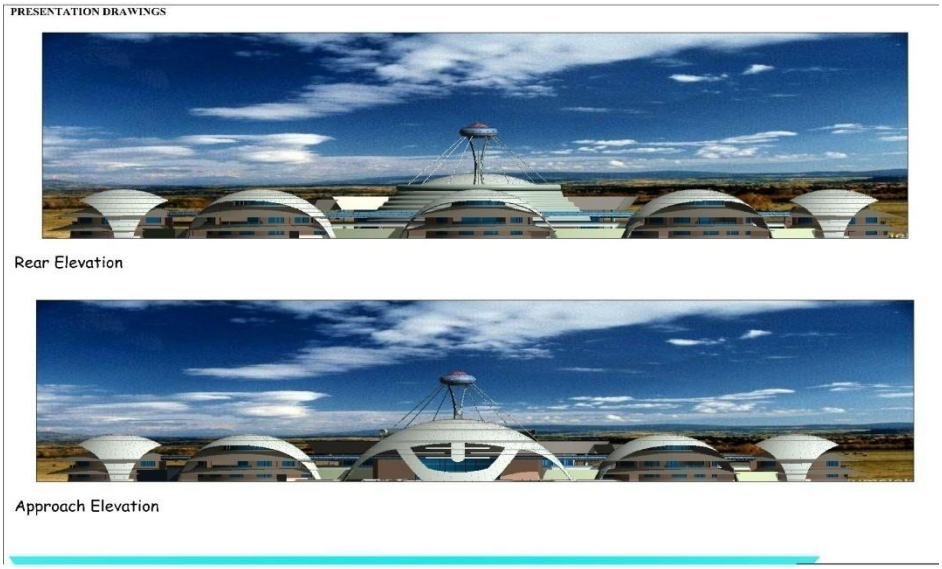


Fig.5.23: Elevations I (Source: Researcher's Field Survey, December 2014)

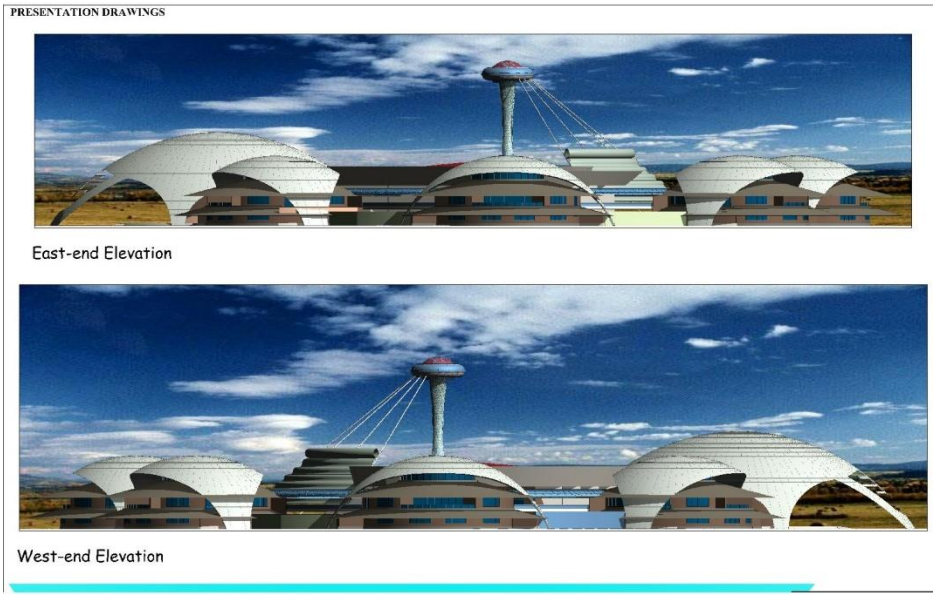


Fig.5.24: Elevations II (Source: Researcher's Field Survey, December 2014)

5.6.2 Restaurant

This have been provided to cater for food on the premises, it consist of both the eatery where they would be the main section and the children section and a bar along with an outdoor space overlooking the dam, This shall include the main dining hall and an outdoor dining area; a kitchen and two stores. The restaurant will be part of the admin to the entire facility.

5.6.3 Arts and Crafts Workshops

These will be a separate unit from the main museum complex, which will provide spaces for the production of arts and crafts works that will be displayed in the exhibition room as well as souvenirs for the museum visitors. This area consists of the studio/workshops along with an office for the director of the section and his assistant there is also a classroom here where lectures could be delivered.

5.6.4 Shopping Facilities

These will provide outlets for the sale of souvenirs, and other items to visitors. The shops will be part of each department in the main complex, and would be placed in close proximity to the workshop; the facility will consist of rows of shops.

5.6.5 Amphitheatre

This will be used for performance on a larger scale, for a large audience such as traditional festivals, marriages and other important functions. Its circular form is informed by the Itakpa of the Idoma people which serves as a centre of meeting for visitors.

5.6.5 Administrative Offices

These will provide office accommodation for the staff that will run the museum. The capacities of the office have been determined based on the organogram of a cultural centre; which was further tailored to suite the purpose of the proposed cultural centre of contemporary art it also consists of office spaces for the staff that will run the affairs of the facility.

5.6.6 Library

This will provide reading and research facility for visitors. The library will be within the main museum complex.

5.6.7 Lecture hall

This will be a multi-purpose hall that will be used for showing films, holding conferences, meetings, lectures and seminars; this will be integrated into the main building which will form part of the main complex.

CHAPTER SIX

6.0 CONCLUSION AND RECOMMENDATION

6.1 CONCLUSION

The research work is built on the subject of identity for cultural centres; the problem definition being that critical regionalism can offer a better methodology towards giving a unique identity to a building and provides an expressive cultural centre for interaction. The argument draws its background to the study of regional and prominent Cultural centre around the world. And an in-depth Evaluation of relevant literature shows how Cultural centre design transforms town and cities. Study of relevant literature and works of prominent critical regionalist's architects and theorists aided in the culminating of a set of principles on which critical regionalism can be structured. Case studies were analyzed using general variables related to the subject of critical regionalism. Findings from the case studies and literature review were thus used in generating design and planning concepts for the proposed Cultural Centre. The concept of the Cultural Centre stems from the region and environment by using a symbol which is peculiar and unique to the region. In summary applying the principles of critical regionalism offers a desired effect and creates a unique theme for Cultural Centre design. Also, another aspect this research has contributed to knowledge is the area of continued interest in simplicity and visual expression with which Cultural centre buildings generate. Therefore, this study emphasized that critical regionalism provides a better tool for contemporary architecture as it seems to offer solutions to present day architectural challenges by incorporating both regional and modern elements as regard to building design.

6.2 CONTRIBUTION TO KNOWLEDGE

i. The identification and creative use of a symbol in the design of the centre which is peculiar and unique to the area (Idoma people) to show the identity of the region.

ii. The research findings aspect of this thesis serves as an integral tool in further creating awareness of this form of architecture to the indigene of the area.

iii. Development of a befitting architectural design of a functional cultural centre that reflects the elements of critical regionalism associated with the Idoma people and simultaneously making it modern at the same time indigenous.

6.3 RECOMMENDATIONS

Having carried out this research, it is obvious that the potentials inherent to critical regionalism could be explored and applied in the design of Cultural centre, as the following recommendations are made:

i. Cultural centre building should be design to inspire its user. It is only then we can conveniently say that its design is truly functional when it appropriately meets the social and psychological needs of its end users.

ii. Architectural study should encourage more research into critical regionalism to adequately explore the potentials therein.

iii. The building design should incorporate the regions design elements, it is only then we can conveniently say that a design is truly critical

iv. The use of a symbol which is peculiar and unique to the area (Idoma people) to show the identity of the region.

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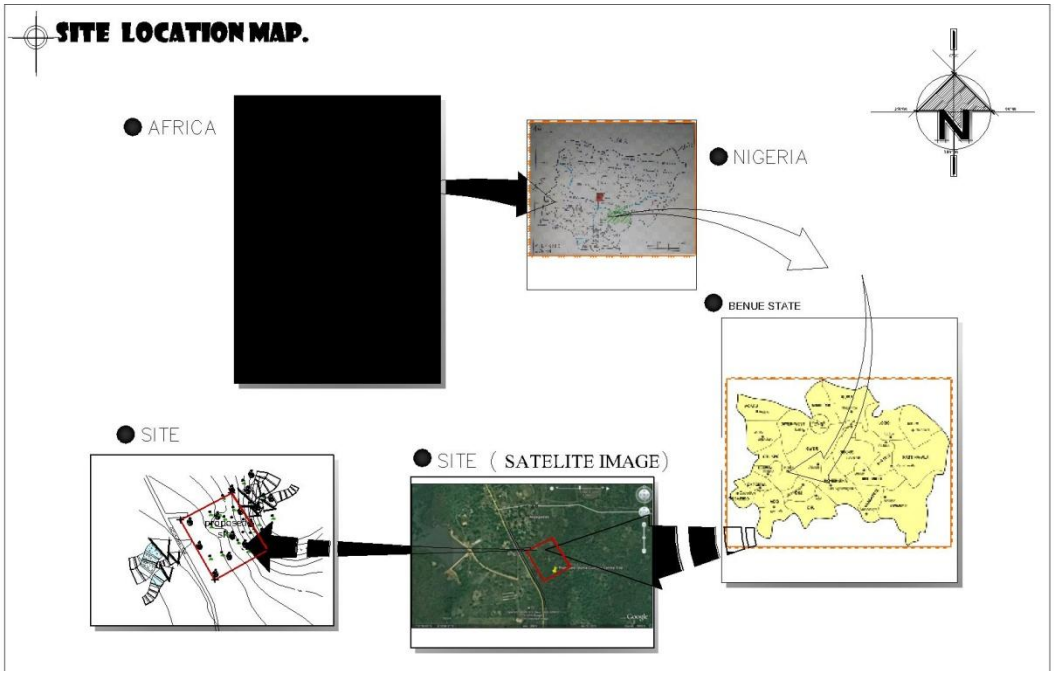
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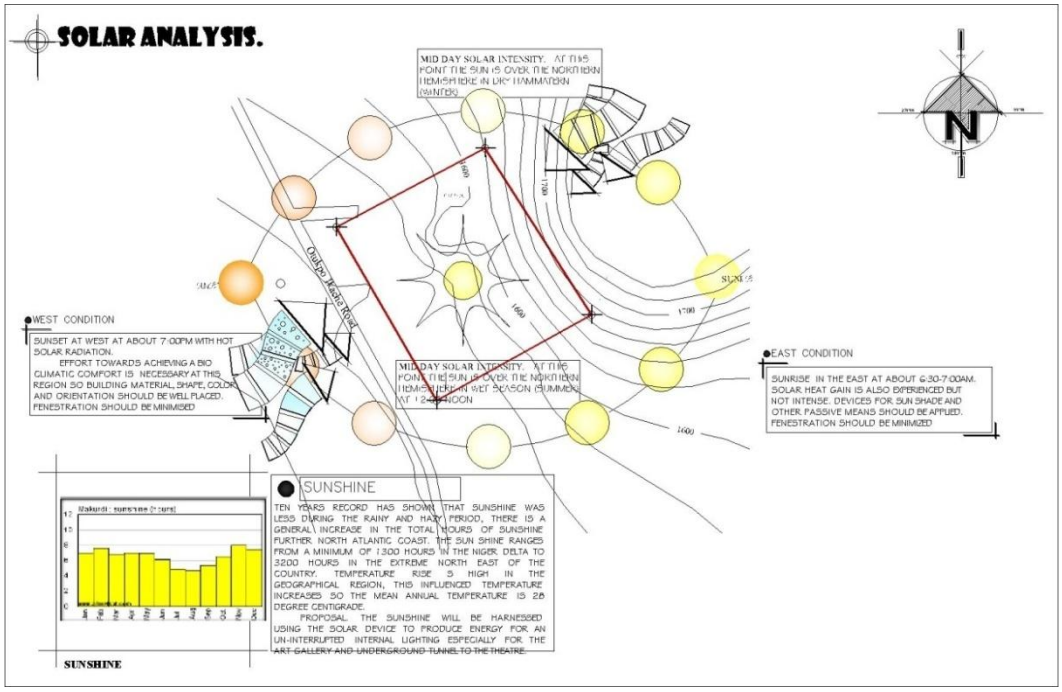
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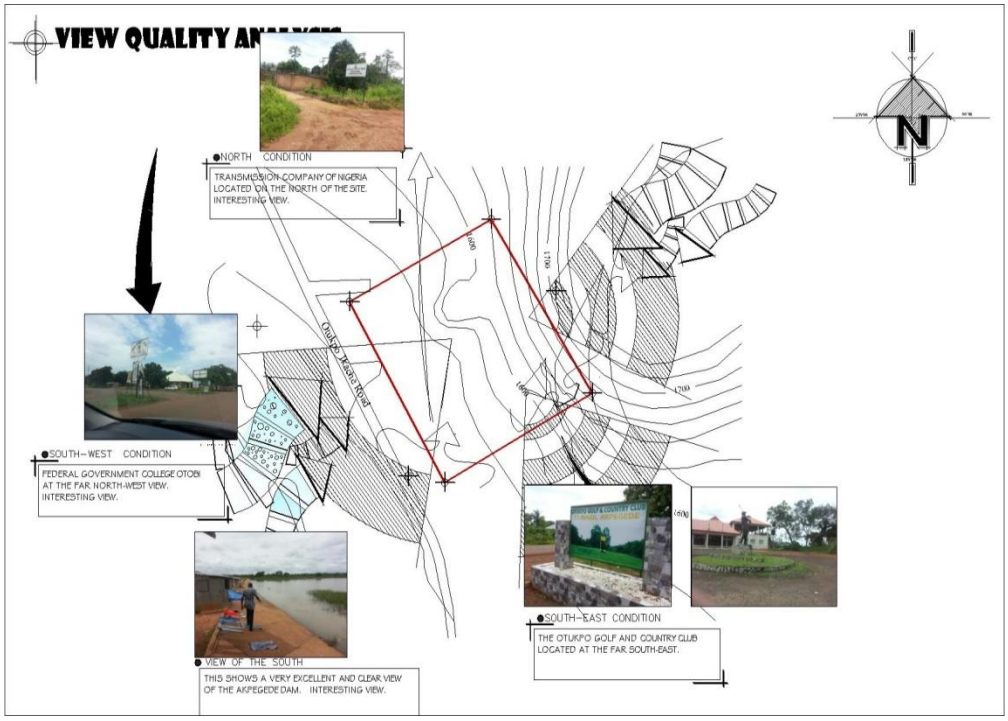
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APPENDIX 1: Site Location Map of Proposed Site



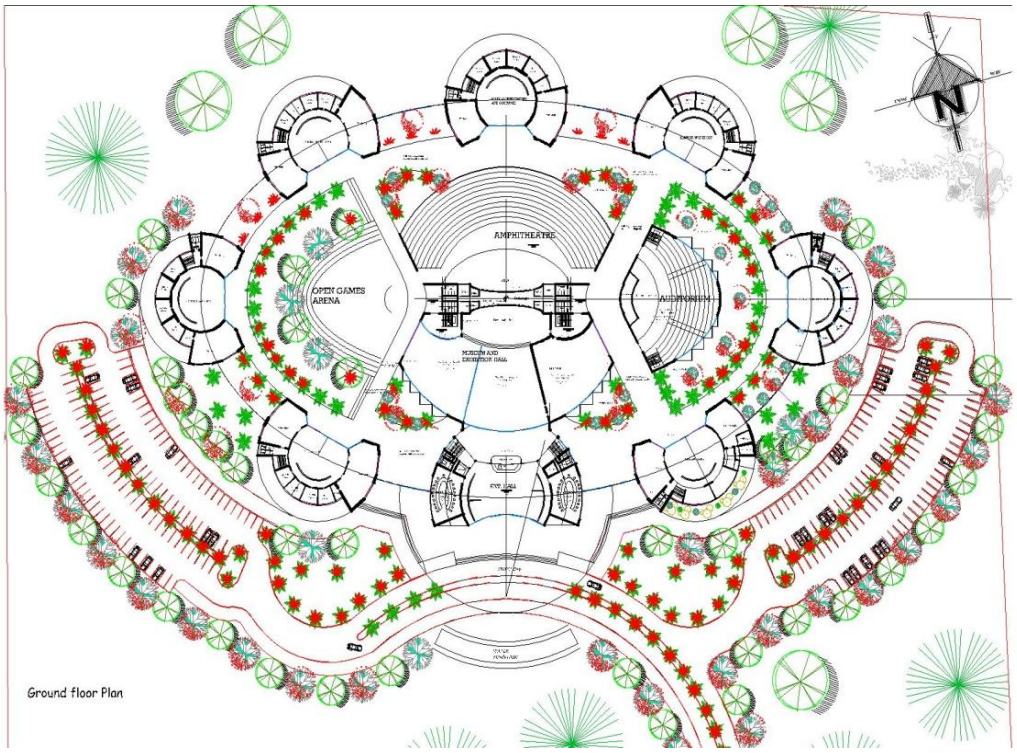
APPENDIX 2: Solar Analysis Map of Proposed Site



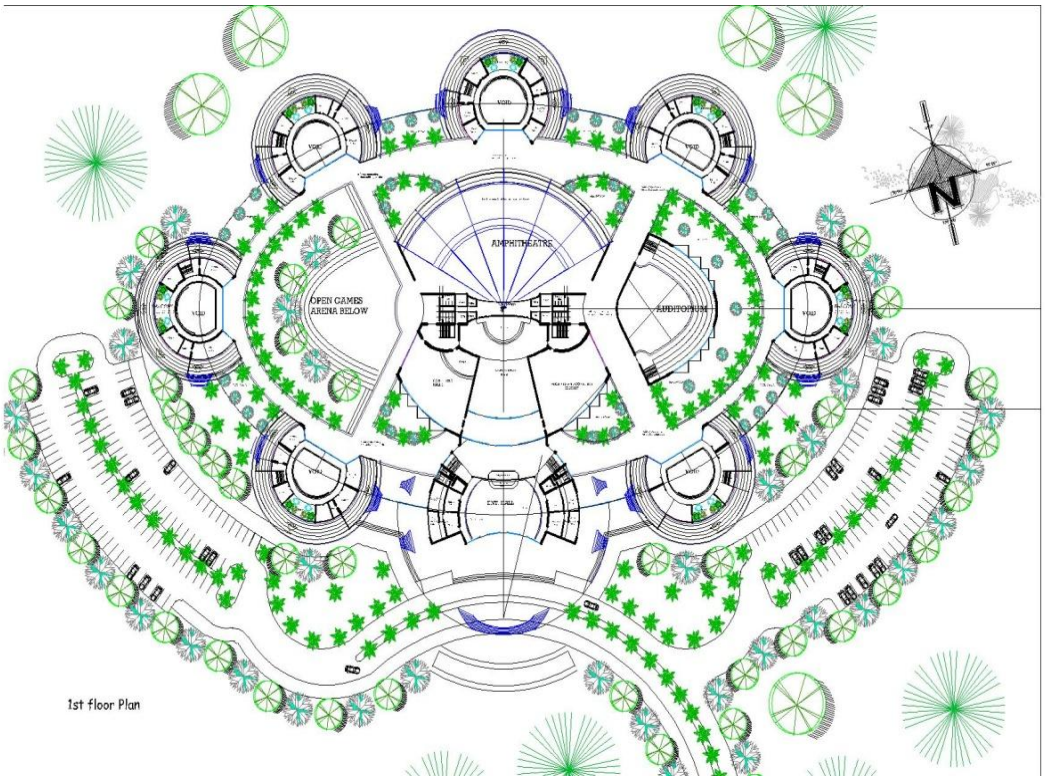
APPENDIX 3: The Various Views of Site Features



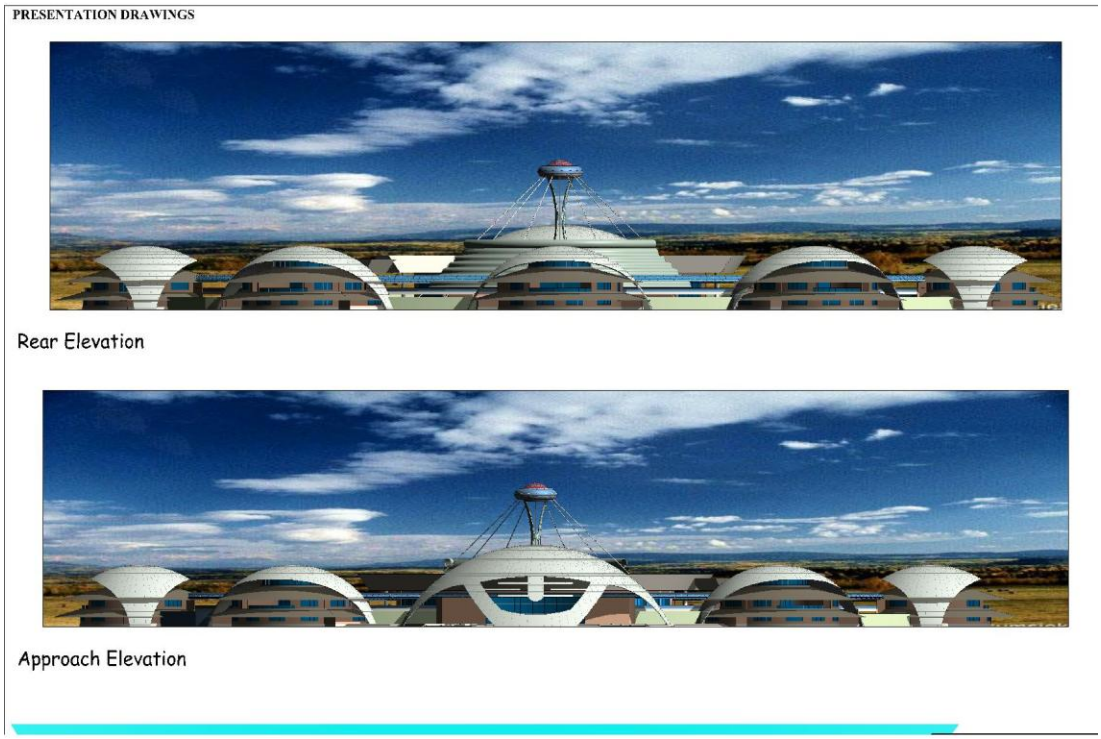
APPENDIX 4: Site Plan of Proposed Idoma Cultural Centre.



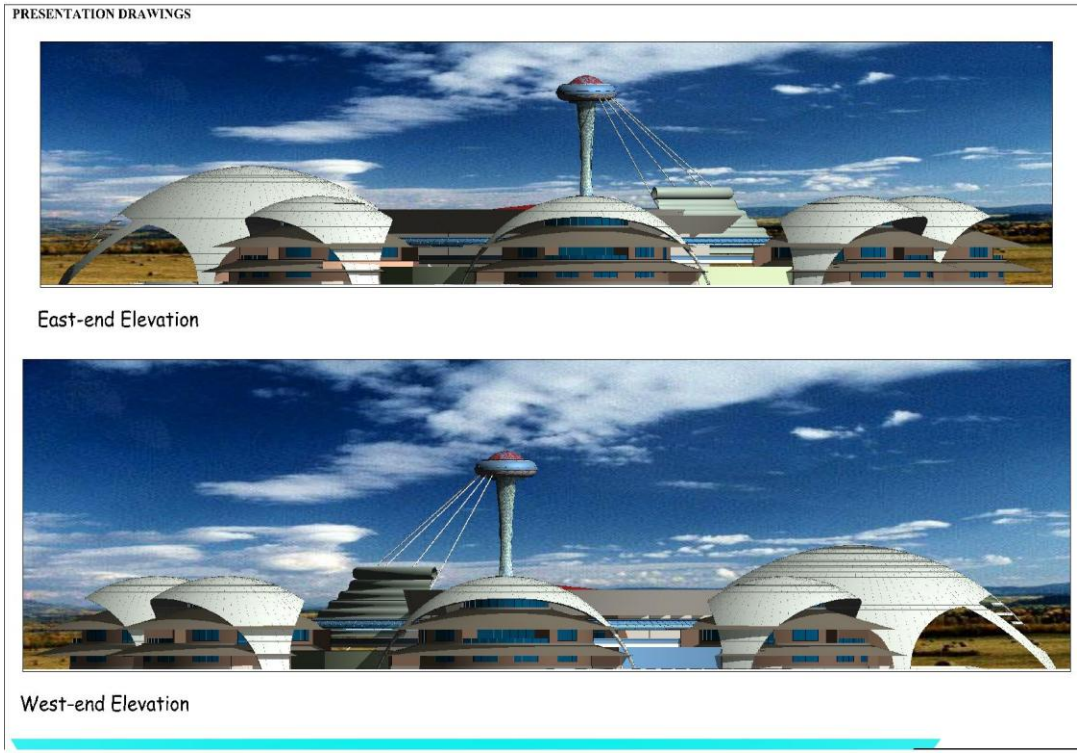
APPENDIX 5: Ground Floor Plan of Proposed Idoma Cultural Centre.



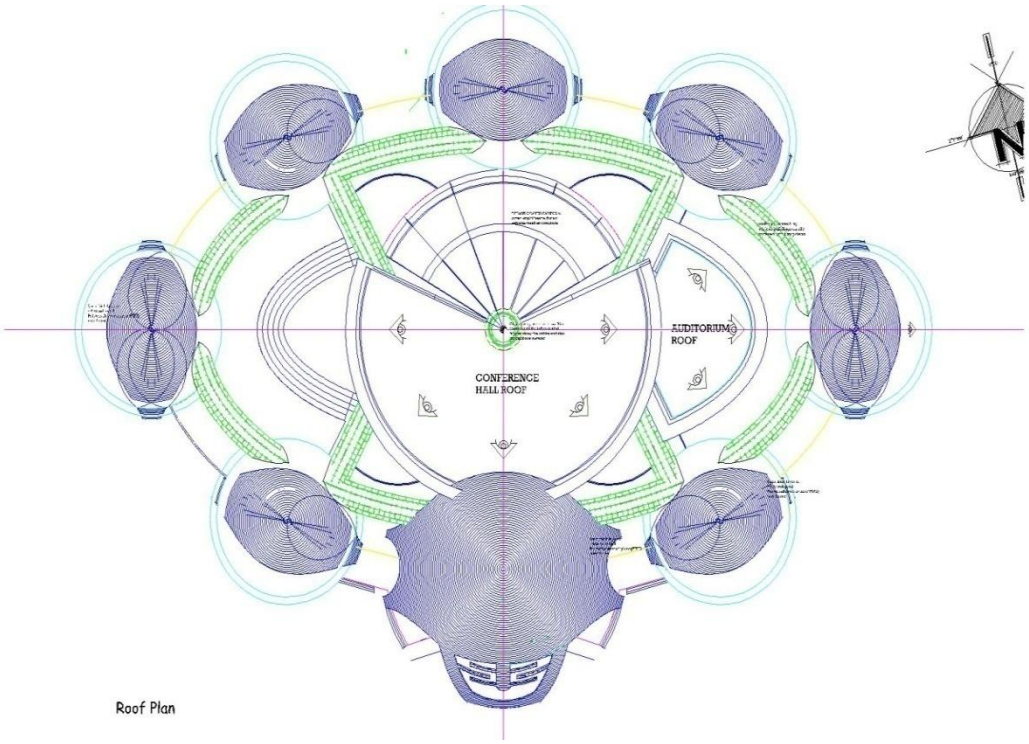
APPENDIX 6: First Floor Plan of Proposed Idoma Cultural Centre.



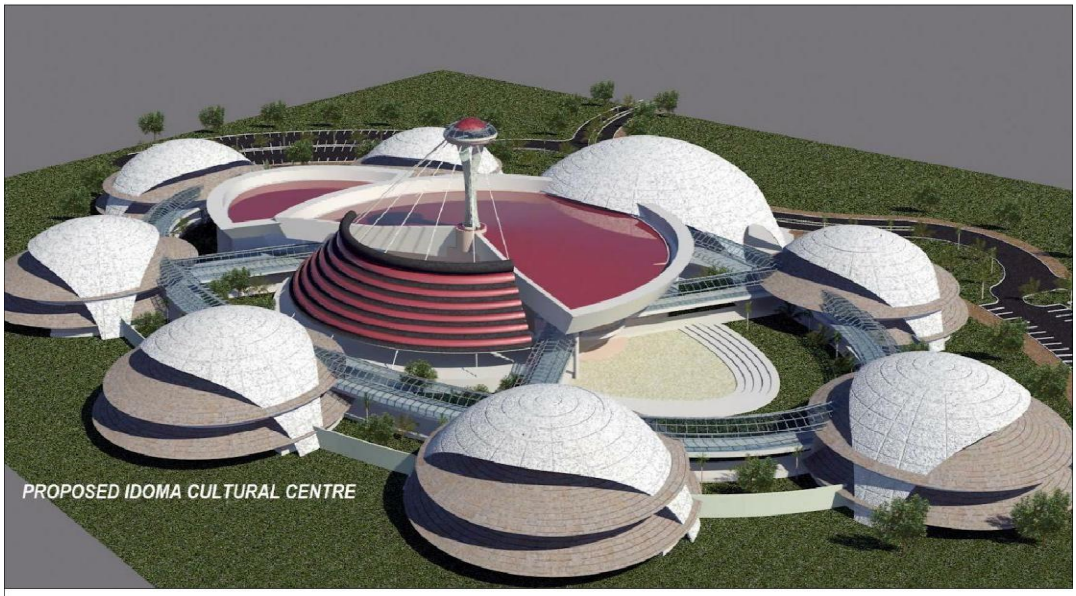
APPENDIX 7: Elevation I of Proposed Idoma Cultural Centre.



APPENDIX 8: Elevation II of Idoma Proposed Idoma Cultural Centre.



APPENDIX 9: Roof Plan of Proposed Cultural Theatre.



3D Picture showing the rear of the centre.

APPENDIX 10: 3D Perspective of Rear View of Proposed Cultural Centre.

3D Picture showing the rear of the centre.



APPENDIX 11: 3D Perspective of Rear View of Proposed Cultural Centre.

3D Picture showing the Restaurant.



APPENDIX 12: 3D Perspective View of the Restaurant in the Proposed Idoma Cultural Centre.