USE OF CULTURAL ELEMENTS AS SOURCES OF FORMS IN THE DESIGN OF CULTURAL CENTRE, KATSINA

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AUGUST , 2011

DECLARATION

I, Abubakar Tukur Jari declare that this thesis titled "USE OF CUTURAL ELEMENTS AS SOURCES OF FORMS IN THE DESIGN OF CULTURAL CENTRE, KATSINA" has been performed by me in the department of Architecture, A.B.U. Zaria 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 any University.

ABUBAKAR TUKUR JARI

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STUDENT'S NAME STUDENT'S SIGNATURE

DEDICATION

This project work is dedicated to Almighty Allah, the most Beneficent and most Merciful who made it possible for me; To my parents Alhaji Tukur Jari and Hajiya Halima Tukur who stood by me all through my cause of study; and to my siblings;

For their love, support, patience, understanding and faith in me.

CERTIFICATION

This thesis; **"use of cultural elements as sources of forms in the design of cultural centre, katsina"** by Abubakar Tukur Jari meets with the regulations governing the award of the Masters degree of M.Sc. in Architecture of A.B.U. Zaria and is approved for its contribution to knowledge.

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Thank you And God bless you all.

ABSTRACT

Since the evolution of human society, existed culture; where the handing of opinions, beliefs and customs from generation was practiced as tradition. Thus, every community has its own cultural elements. However, the elements of a particular culture could be strong ones (those that can easily be identified) or weak ones. Most of such elements of culture were handed down from time immemorial. Right then existed a forum of cultural activities in every society, known as "DANDALI" in Hausa, which has now metamorphosis into the present day culture centre.

The research therefore will start by identifying the general elements of culture and then narrowing it down to the elements of culture in katsina state and showing how or which can be used to source a form that will identify the culture of katsina state. However, the research started with the study of culture generally in a wide perspective because even with the rooted historical background in culture, before Nigeria attained independence in 1960, the issue of cultural consciousness, promotion, even development, was yet laced with a sort of obscurity, or negligence. This is because elements of culture were not considered and applied during the design in advanced attempt to calling people's attention and awareness.

Therefore, providing an architectural design proposal which employs the use of cultural elements as sources of forms as an attempt to providing effective instrument towards establishing harmony and awareness in a cultural centre for the people of Katsina is the major perspective.

Hence the research examined, highlighted and selected the elements of culture in Katsina state that can be used to generate form thereby meeting the research aim by the application of the knowledge into designing a cultural centre, Katsina.

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CHAPTER ONE

INTRODUCTION

1.1 GENERAL INTRODCUTION

Architecture plays a very important part in any nation's development ranging through a whole gamut of contributions, from economic, social, and environmental to cultural. It provides shelter to people and their activities as well as social identity and status. It seeks to work within socio-cultural, environmental and national context.

Architecture is herein put into play to contribute to the issue of cultural promotion and propagation, within Katsina State and the country at large. Cultural promotions were placed in concurrent list of the Federal Constitution of Nigeria in 1979. There was urgent feeling that culture need to be given more attention should the ambition to reach technological level of development be taken seriously.

There is no doubt that culture is dynamic, and there is need to hasten level of self-reliance in Nigeria. There is need to re-discover our roots, and make do with silent forces of development. In the light of this, the constitution empowered each state of the Federation to have a council for Arts and Culture, which should have full autonomy to perform, propagate and promote culture as practiced in each state, without preference of one ethnic culture over the other.

Thus Architecture on its part strives to project the nation's image through the structures built to represent them.

This practice of image making through Architecture is widely accepted and practiced the world over. This thesis is thus aimed at examining the use of cultural

elements to generate forms in the design of cultural centre, Katsina. This thesis in a nut-shell will provide the operational base for the Katsina State Arts Council.

1.2 PROBLEM DEFINITION

At present, there is a need to revive cultural practice through the northern part of Nigeria, narrowing it down to Katsina, with the influx of people for business and events due to civilization; there is a need to provide a conducive environment for the practice of culture.

In addition to people being concerned that cultural products availability is diminishing, People are now getting the impression that ceremonial events like engagements, marriage, and even naming ceremonies should not be carried out at homes. Furthermore, cultural centres are neglected because they do not display their identity. This gives the feeling that there is a need for a proper, and well designed cultural centre that will cater for all these problems.

Katsina as a state that is presently developing and its population increasing, with increase in students, businessmen and visitors, there is a need to provide a proper environment, whereby people can be reminded about their culture, without having to travel outside the state. The inadequacy in the provision of such conducive environment has been hindering the development of some aspect of social-cultural and economic sectors of the state.

The approach to designing the cultural centre will basically follow the course of allowing principles of reason have authority in making practical decisions of the design scheme. This is to say that a rationalist approach is intended.

1.3 MOTIVATION

Katsina State is blessed with culture respecting ethnic group and tribes, a pre-dominant being the Hausa-Fulani culture. Katsina, the capital of Katsina State is the hosting ground for this ethnic group especially during major festivals and ceremonies. These events therefore, essentially marked significant events in the life of the people. They served the purpose of exchanging views, transmitting ideas, perceptions, aspirations and above all the philosophy of the people for a meaningful living. Coupled with the current move by the federal government towards promoting cultural heritage, the need thus, for a befitting cultural centre for the people of Katsina comes to mind.

In response to the need for appropriate and suitable cultural products, organisations, communities and individuals as well as private and public corporations, must realise the importance of the cultural centre of being able to contribute immensely to the burgeoning new demands regardless of the level of civilization.

The unawareness of cultural centres is as a result of limitations in the availability of facilities and functions. This gives the awareness that there is a need to consider and develop a cultural centre in an attempt to improving culture in the northern part of the country. This is the motivation of this topic.

1.4 AIM AND OBJECTIVES

This thesis geared towards the use of cultural elements as sources of forms in the design of cultural centres. The objectives below point-out how to achieve the aim:-

I. Study of culture generally in a wide perspective.
II. Study of culture of katsina state.
III. Identifying the cultural elements of katsina state.
IV. Exploration of the cultural elements of katsina state.
V. Exploration of the elements that can be used as form.
VI. Selecting the elements that can be used to generate form in a design.
VII. Selecting one or more elements that fit to designing a cultural centre in katsina.
VIII. Using the selected elements of culture to design a cultural centre. Hence,
IX. To produce a design of a cultural centre that uses cultural elements to source or generate its form.

1.5 SCOPE

This thesis shall try and look into the possible conditions and ways by which elements of culture could be used as components of cultural centre design in a culturally respected state. These possibilities could be achieved by a study of materials, cultural festivals and ceremonies, and also cultural products of the place. The thesis shall also search for a suitable form that seeks to project the image of the state Arts Council within the context of visual impact of corporate buildings on urban landscapes. Hence, the thesis shall provide the following functions:-

I- Educative: administrative building, theatre.

II- Entertainment: shops, recreational spaces, amphitheatres, indoor and outdoor games.

III- Social: theatre, restaurant, multipurpose hall.

1.6 LIMITATION

The thesis will be limited to the used of cultural elements as sources of forms in the design of cultural centre; and not how each element is used in the community as an entity. The study will be limited to culture as a whole; culture of katsina state; and cultural elements of katsina state.

1.7 RESEARCH METHODOLOGY

Research methodology is grouped into three: Literature review, Case study and Analytical and comparative study .The research work is a proposal for a cultural centre in Katsina, which will employ the use of certain cultural elements to generate forms in the design. Thus it will employ the following:

1. Literature review: review of existing literature on culture in general which will narrow down to the culture of katsina state, cultural centres publications, Architectural magazines, (issues on culture and cultural elements), architectural reviews of prominent cultural centres., architectural data books (useful for obtaining design guides, functional flows, space requirements), journal articles, unpublished thesis projects in the research area (to review contributions of research).

2. Case studies: Case study is basically qualitative. Case study is an empirical inquiry that investigates a phenomenon or setting within its real life context. Groat (2002). Thus case studies include both historic and contemporary settings as potential foci. Case study methods involve systematically gathering enough information about a particular person, social setting, event, or group to permit the researcher to effectively understand how it operates or functions. The case studies carried out on this research were based on purposive sampling of cultural centres and identification of cultural elements. Local case studies international case studies will be sampled. This will be achieved by;

a) Physical observation: visits to cultural centre and careful observation of its features, guided tour around the centre and its facilities. Information will be gathered to assess the outlined variables in 'iii' below for comparative study.

b) Structured interview: interview of staff and relevant personals of the cultural centre on several aspects of the centre and its history, construction, administration, and other relevant information. This interview is required to get detailed and precise information on the functionality of the cultural centre.

3. Analytical and comparative study: comparisons of cultural centres based on:-

- Architectural Expression;
- Form Composition;
- Major Facilities;
- Technology; And

- Materials.

1.8 ARCHITECTURAL SIGNIFICANCE

Significantly and architecturally, this research will show us how elements of culture can be extracted from the culture of a community, and the extracted elements be used to generate or source the form for a design of a cultural centre in the same community. Moreover, current trends can be used in the design of cultural centre while the current civilization values are still not forgotten, so that both social and cultural values will continue to play a role in our society and as a result will become fully advanced to suit our modern needs.

CHAPTER TWO

THE CONCEPT OF CULTURE

2.1 THE CONCEPT OF CULTURE

Sociologist, Anthropologist and social psychologists hold different views and definitions of culture. In whichever way it is viewed or defined, when analyzed, maintained the elements of its original Latin meaning of soil cultivation.

Culture as defined by the Oxford advance learner's dictionary is the advanced development of the human powers; development of the body, mind and spirit by training and experience. Or evidence of intellectual development (of Arts, Science etc). Or all the Arts, beliefs, social institutions etc. Exhibiting the characteristics of a community or race.

Similarly, Ayangaor (2003) defined culture as a pattern of life, ways that man has evolved in his attempts to understand, use and control his social and natural environment. The variety of cultures seen all over the world is the result of man's varied creative efforts in taming nature. It is, therefore what man adds to God-given nature. It is, therefore what really makes man-the-animal human.

Moreover, Taylor (2003) stated that Culture is that complex whole which includes knowledge, belief, arts, morals customs and any other capabilities and habits acquired by man as a member of society.

Furthermore, Liman (2001) defined culture as the sum total of everything that contributes towards the formation of practical, physical and mental dimensions of a people's way of life. It is clear from this definition thus, that cultural considerations do not stop at social gatherings, dancing and singing in the same

way like our forefathers did in the preceding centuries of the existence of black peoples in Africa south of the Sahara. Any meaningful consideration of culture must seriously include the economic, social and religious aspects of the society in question.

One could go on, with varied definitions as viewed by individuals. Though in whichever way, it is meaning the same thing. To the layman therefore, culture could be explained to him as he's or his ethnic group's mode of dressing, eating habit or types of food, traditional dance types, trading, etc. It's His general way of life.

A more related definition to this thesis of culture is that by Malinowski (1945) which says culture is an organic unity with four dimensions of social organization, belief, material, outfit and language. This meaning views society as dynamic yet harmonious. The change is of transformation of the existing order, in terms of social, spiritual and material civilization from one type to another. It can be within the community (evolution) or through contact of different cultures (diffusion). Similarly, the uncontaminated native of any place does not exist.

Culture is there transmitted to generations through socialization as their behaviors internalized.

2.2 THE ELEMENTS OF CULTURE

The elements of culture as stated by Lee (1989) are the language, Signs, symbols, values, norms and social control of a society that are used generally all over.

Hofstede (1991) added that the elements of culture are the tools, artifacts, technology, language, religion, education, attitudes, values and social organization that make up a community.

Similarly, Brown (1995) viewed the elements as beliefs, attitudes, artifacts, architecture, stories, ceremonies and symbolic actions.

In a nut-shell, the elements of culture can be classified into:-

I. Material and non-material; and

II. Core and peripheral elements. John (1996).

2.2.1 Material And Non-Material Elements

Material culture refers to the physical objects, resources, and spaces that people use to define their culture. These include homes, neighbourhoods, cities, schools, churches, synagogues, temples, mosques, offices, factories and plants, tools, means of production, goods and products, stores, and so forth. All of these physical aspects of a culture help to define its members' behaviours and perceptions.

Material culture includes all of the physical objects that people create and give meaning to clothing, schools, and books would be examples. An object only becomes part of culture after meaning has been given to it. A rock in a field has no meaning until it is used as a tool or to build a fence.

A material culture places emphasis on objects, material accomplishments; the acquisition of material wealth; skill and productivity in arts and crafts; technology; fine buildings and displays of material prosperity. John (1996).

Non-material culture refers to the nonphysical ideas that people have about their culture, including beliefs, values, rules, norms, morals, language, organizations, and institutions. The non-material cultural concept of religion consists of a set of ideas and beliefs about God, worship, morals, and ethics. These beliefs, then, determine how the culture responds to its religious topics, issues, and events.

When considering non-material culture, sociologists refer to several processes that a culture uses to shape its members' thoughts, feelings, and behaviours. Four of the most important of these are symbols, language, values, and norms.

Non-material culture consists of thoughts and behaviour that people learn as part of the culture they live in. It includes politics, economics, language, rules, customs, family, religion or beliefs, values, and knowledge.

A non-material culture values 'abstract/intangible' things more highly than objects, e.g. things such as ideas; the things of the mind; philosophy; metaphysics; 'spirituality'; values; beliefs; relationships between god and man; 'being', etc John (1996).

2.2.2 Core and Peripheral Elements

Core elements of culture are the Basic, or central values that integrate a culture and help distinguish it from others.

The core values of an organization are those values we hold which form the foundation on which we perform work and conduct ourselves. We have an entire universe of values, but some of them are so primary, so important to us that throughout the changes in society, government, politics, and technology they are the core values we will abide by. In an ever-changing world, core values are

constant. Core values are not descriptions of the work we do or the strategies we employ to accomplish our mission. The values underlie our work, how interact with each other, and which strategies we employ to fulfill our mission. The core values are the basic elements of how we go about our work. They are the practices we use (or should be using) every day in everything we do; Beliefs, language, religion. John (1996).

Peripheral elements are the weak elements of culture that can be changed with time. Clothing and mode of dressing are good examples. In other words, they are the minor elements of culture that are nearly at the edge. It is through the peripheral elements of culture a culture is gradually penetrated thus influentially leading to loss of cultural heritage as acculturation or enculturation. John (1996).

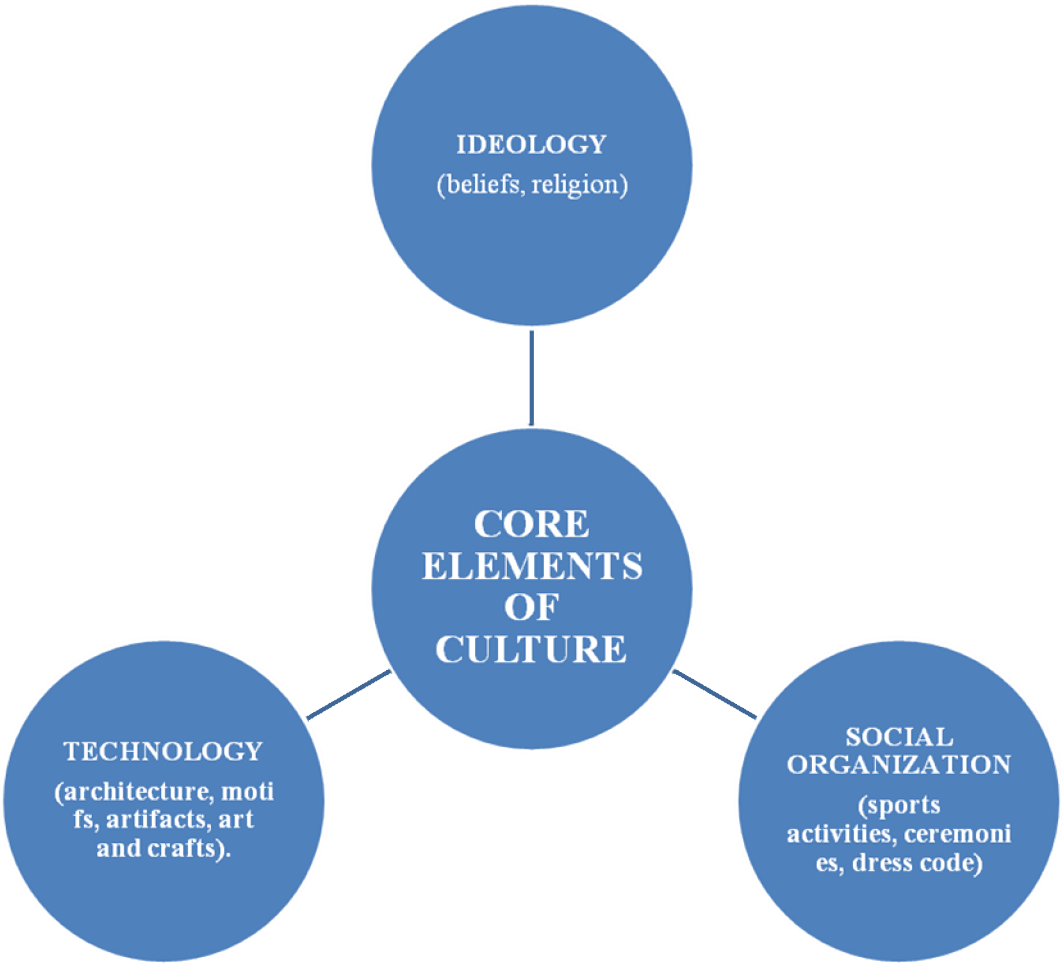


Fig 2.0 Core elements of culture

Source: - Author's analysis.

2.3 ACCULTURATION

Acculturation is a process in which members of one cultural group adopt the beliefs and behaviours of another group. Although acculturation is usually in the direction of a minority group adopting habits and language patterns of the dominant group, acculturation can be reciprocal--that is, the dominant group also adopts patterns typical of the minority group. Assimilation of one cultural group

into another may be evidenced by changes in language preference, adoption of common attitudes and values, membership in common social groups and institutions, and loss of separate political or ethnic identification.

Cultural modification of an individual, group, or people by adapting to or borrowing traits from another culture; also merging of cultures as a result of prolonged contact.

Hence, it is the process by which a human being acquires the culture of a particular society from infancy. Helsinki (1995)

In addition, Kottak (2007) stated that Acculturation is the exchange of cultural features that results when groups of individuals having different cultures come into continuous first hand contact; the original cultural patterns of either or both groups may be altered, but the groups remain distinct.

Despite definitions and evidence that acculturation entails two-way processes of change, research and theory have continued with a focus on the adjustments and changes experienced by minorities in response to their contact with the dominant majority.

Thus, acculturation can be conceived to be the processes of cultural learning imposed upon minorities by the fact of being minorities. If enculturation is first-culture learning, then acculturation is second-culture learning. This has often been conceived to be a one-dimensional, zero-sum cultural conflict in which the minority's culture is displaced by the dominant group's culture in a process of assimilation. Goodall (1999).

2.4 DECULTURATION

Deculturation refers to the "stripping away of a people's culture and replacing it with a new culture". Deculturation is one of the most inhumane acts one can partake in. A person's culture is his/her main defining feature as stated by Goodall (1999). It is the medium through which people communicate their beliefs, values, and morals. Inserting one's own culture in place of someone's pre-existing culture is the basis of ethnocentrism. People have repeatedly become victims of deculturation, and by analyzing this ethnocentrism one learns the importance of sustaining culture in a society.

Moreover, Goodall (1999) went further that there are many methods of deculturation, such as segregation, isolation, and forced change of language. When the content of curriculum reflects culture of dominant group, it is deculturation. Also, when dominated groups are not allowed to express their culture and religion, it is deculturation. Use of teachers from the dominant group to teach those that are dominated is another form of deculturation.

Deculturation therefore, refers to a process whereby, at the meeting of two cultures, one consciously and deliberately dominates the other, and denies it the right to exist, directly or indirectly.

2.5 OTHER CULTURAL TERMINOLOGIES

Balance Theory - A theory of attitude change based on the principle of consistency among elements in a relationship. Psychologist Heider (2005),

suggested that unbalanced states create tension, so people try to reduce tension by changing some attitude.

Biculturalism - The simultaneous identification with two cultures when an individual feels equally at home in both cultures and feels emotional attachment with both cultures. The term started appearing in the 1950s. Hall (1950).

Contact Zone - The space in which transculturation takes place - where two different cultures meet and inform each other, often in highly asymmetrical ways. Deaux and Francis (1962).

Counterculture - is a sociological term used to describe a cultural or social group whose values and norms are at odds with those of the social mainstream as stated in Encarta dictionary. Counterculture in an Another context as launched by Kappen (1999), provides the need for an approach to navigating between the two opposing cultural.

Hence, discovering one's own cultural roots in a creative and yet critical fashion while being open to the positive facets of the other is advised.

Cross Cultural - Interaction between individuals from different cultures. The term cross-cultural is generally used to describe comparative studies of cultures. Inter cultural is also used for the same meaning. Encyclopedia Britannica (2010).

Cross Cultural Knowledge - refers to a surface level familiarization with cultural characteristics, values, beliefs and behaviours. It is vital to basic cross-cultural understanding and without it cross-cultural competence cannot develop. Encyclopedia Britannica (2010).

Cross Cultural Awareness - develops from cross-cultural knowledge as the learner understands and appreciates the deeper functioning of a culture as defined by Encyclopedia Britannica. It further stated that this may also be followed by changes in the learner's own behaviour and attitudes and a greater flexibility and openness becomes visible.

Cross-Cultural Communication - (also referred to as Intercultural Communication) is a field of study that looks at how people from differing cultural backgrounds try to communicate. As a science, Cross-cultural communication tries to bring together such seemingly unrelated disciplines as communication, information theory, learning theories and cultural anthropology. The above definition was from Encyclopedia Britannica.

Hence, it could be said that the aim of this term is to produce increased understanding and some guidelines, which would help people from different cultures to better, communicate with each other. Encyclopedia Britannica (2010).

Cross-Cultural Communication Skills - refers to the ability to recognize cultural differences and similarities when dealing with someone from another culture and also the ability to recognize features of own behviour, which are affected by culture. Encyclopedia Britannica (2010).

Cross Cultural Competence - is the final stage of cross-cultural learning and signals the individual's ability to work effectively across cultures. Cross cultural competency necessitates more than knowledge, awareness and sensitivity because it requires the digestion, integration and transformation of all the skills and information acquired through them and applied to create cultural synergy within

the workplace or elsewhere. This should be the aim of all those dealing with multicultural clients, customers or colleagues. Britannica (2010).

Cultural Alienation - is the process of devaluing or abandoning one's own culture or cultural background in favour of another. google.com(2010).

Cultural Construct - Nigel (2001) said it is the idea that the characteristics people attribute to social categories such as gender, illness, death, status of women, and status of men is culturally defined.

Cultural Diffusion – It is the spreading of a cultural trait (e.g., material object, idea, or behaviour pattern) from one society to another. Nigel (2001).

Cultural Identity - is the identity of a group or culture, or of an individual as his/her s belonging to a group or culture affects his/her view of himself/herself. People who feel they belong to the same culture share a common set of norms. Nigel (2001).

Cultural Imperialism - is the rapid spread or advance of one culture at the expense of others, or its imposition on other cultures, which it modifies, replaces, or destroys-usually due to economic or political reasons. Encyclopedia Britannica (2010).

Cultural Universal - General cultural traits and features found in all societies of the world. Some examples are organization of family life; roles of males, females, children and elders; division of labour; religious beliefs and practices; birth and death rituals; stories of creation and myths for explaining the unknown; "rights" and "wrongs" of behavior etc. Nigel (2001).

Culture Shock - A state of distress and tension with possible physical symptoms after a person relocates to an unfamiliar cultural environment. This term was used by social scientists in the 1950s to describe, the difficulties of a person moving from the country to a big city but now the meaning has changed to mean relocating to a different culture or country. American Anthropologist Kottak in 1974 stated that one of the first recorded use of the term was in 1954 by the anthropologist, Kalervo (1954), he identified four stages of culture shock-the honeymoon of being a newcomer and guest, the hostility and aggressiveness of coming to grips with different way of life, working through feelings of superiority and gaining ability to operate in the culture by learning the language and finally acceptance of another way of living and worldview.

Enculturation – Kottack (2007), a cultural Anthropologist said that enculturation is the process whereby an established culture teaches an individual its accepted norms and values, by establishing a context of boundaries and correctness that dictates what is and is not permissible within that society's framework. Enculturation is learned through communication by way of speech, words, action and gestures.

Sub-Culture - A part or subdivision of a dominant culture or an enclave within it with a distinct integrated network of behaviour, beliefs and attitudes. The subculture may be distinctive because of the race, ethnicity, social class, gender or age of its members. Nigel (2001).

Transculturation - Is a term coined by Fernando in the 1940s to describe the phenomenon of merging and converging of different cultures. It argues that the

natural tendency of people is to resolve conflicts over time, rather than aggravating them. Global communication and transportation technology nowadays replaces the ancient tendency of cultures drifting or remaining apart by bringing cultures more into interaction.

2.6 CULTURAL SPACES

2.6.1 Traditional Dancing Space

The traditional town square of every settlement forms the concept of modern day cultural centre, thus it is not foreign. Kamal (1996) reported that town squares courtyards and or foreyards in compounds and palaces were used for community festivals and that the performances allowed for full intimacy between performers and viewers, with the absence of stage - auditorium separation.

The limitations in traditional building technology could have been the result of the inadequacy or unavailability of building materials within the traditional spaces.

Presently, these traditional performance places that served the functions of meetings, celebrations and other cultural activities have been transformed into an enclosed theatre in this "modern" time. The cultural activities this day are done in specifically designed and built centers. This led to the adaptation of the western cultural centre's design, neglecting its suitability or otherwise to our own traditional performance situation. This limitation on our part has brought about a different outlook to our theatre performance in Nigeria and has affected the characteristic features and has

also architectural implication on the peoples' arts, culture, identity and originality.

While one shares the alien idea of having a cultural centre in one place where all the necessary functions are housed and coordinated, it might not be wise to accept that emphasis be placed on the indoor.

Therefore, the various theatre types had to be studied so as to employ that which satisfied some of the traditional theatre performance requirements; considering the other factors e.g. climatic, site, sighting, acoustics etc.

2.6.2 Theatre Spaces

Joseph (1980) and Oyewale (1988) discussed: the various theatre types and shapes with their acoustical, lighting, sighting effects and seating arrangements. The performer - audience relationship (intimacy) of those theatres varies with their architecture. Each has a different economy of construction. Therefore, these theatres studied were with a view to adopting one or modifying one or more to suit the local requirements of the katsina cultural centre.

The considerations in the choice of theatre type were the acoustics, lighting, sighting, functional requirements/usage to which the theatre will be put to. Others were the economy and performer - audience relationships (intimacy) being the main focus in the traditional theatre performance.

1) Proscenium Theatre

This is said to be the extension of horse-shoe opera house of Renaissance and the audience seat, facing the stage and seeing through an architectural opening with an elaborate frame. There is usually a nominal distance projection of the stage into auditorium as fare stage of apron, which help increase the intimacy of viewers to actors and vice versa.

Proscenium theatre is not a very intimate theatre type, since audience and actors are separated by an elaborate scenery effect with a high cost of operation. It is a flexible theatre type as any and all types of production can be realized. It has an axial vision (good sight lines) and good seating arrangements also in some parts.

Merits of Proscenium Theatre:

i. Continuity of elaborate scenic effects and transformations.

ii. Best form of arrangements for presenting maximally perceptible presentations.

iii. Provides good audience view to the performing area.

iv. Gives maximum uniform effects along with good acoustical environment.

v. Flexible shape in design and style of productions for performers and productions.

Demerits of Proscenium Theatre:

i. Less intimacy between viewers and actors.

ii. Expensive to build (construct).

iii. Difficult to sit audience in a close range to the stage.

iv. Limited by extreme sight lines.

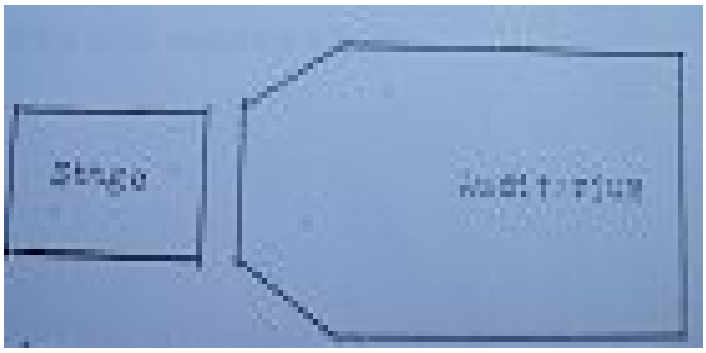


Fig. 2.1 Proscenium theatre.

Source-Joseph (1980) and oyewale (1988).

2) The Arena Shape Theatre

There are two types of arena theatre:

(a) Theatre-in-the-round and

(b) Theatre-in-the-rectangle.

Their proportion is as follows:

(i) The stages are surrounded on all side by audience.

(ii). Greatest number of audience in intimate proximity with the performer.

(iii) Both actor and audience are in the same room (volumes of space).

(iv) They require no conventional energy to build and have less expensive stage construction.

(v) Possible to use traps and to fly elements overhead from a modified grid above the centre of stage.

vi) Scenic investiture is reduced to only the most expressive and has economical forms of lighting and projection; costumes, preps and simple

portable scenic elements.

Merits of the arena shape theatre:

(i) Close interaction between audience and performer.

(ii) Cost saving in stage construction as there is no elaborate scenery.

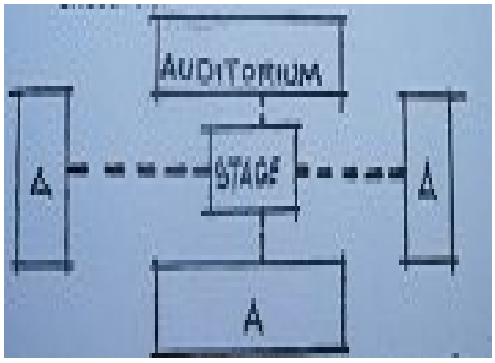
(iii) Suits most African traditional plays.

Demerits of the arena shape theatre:

(i) Audience views are blocked by actors.

(ii) Actors are seen against the background of viewer on the other side of stage

(iii) Accessibility to stage is difficult and also difficult to change scenes effectively.



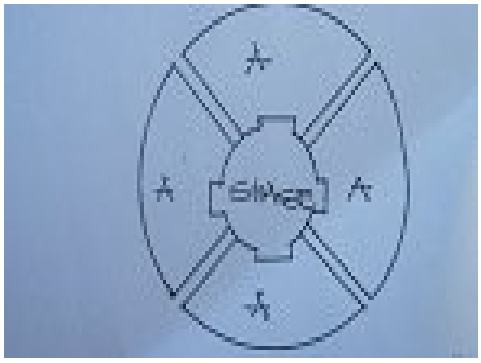


Fig. 2.2. Theatre in-the-rectangle. **Fig. 2.3.** Theatre in-the-circle

Source-Joseph (1980) and oyewale (1988).

3) The Open-Trust Shape Theatre

The stage projects into the auditorium, increasing the intimacy between actors and viewers with a heightened sense of involvement gained by both actors and viewers. The audience surround the extended platform on three sides and the exit is always at the back of stage or through

vomitary tunnels.

Merits of the open-trust shape theatre:

(i) Good intimacy between audience and performers.

(ii) Reduces scenery and cost of production.

(iii) End of play is not marked by sharp curtain drawing as the case is in the proscenium theatre.

(iv) More flexible than the arena theatre.

(v) Diminishes illusionistic style of stage design.

(vi) Entrance and pace of play are swift.

(vii) The technique is fluid and cinematographic.

Demerits of the open-trust shape theatre:

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

ii. Difficulties in changing scenes.

iii. Less uniform effect in orientations.

iv. More expensive to build compared to the arena and proscenium theatres.

v. More realistic play is less effective on stage.



Fig. 2.4 Open thrust stage.

Source-Joseph (1980) and oyewale (1988).

4) The Apron Stage Theatre

An extended forestages in proscenium theatre and an adjunct to it (Joseph 1980)

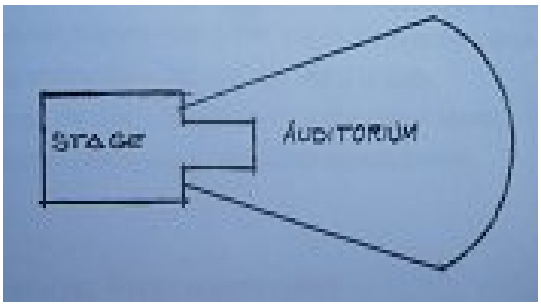


Fig. 2.5 The apron stage.

Source-Joseph (1980)

5) Multiform Stage Theatre

This type of theatres neither thrust stage nor proscenium, but a combination of the two. It has a thrust stage in front of a proscenium theatre. There is an additional cost in design, construction and operational expenses. For multiform theatre to work, each single arrangement will be a

compromise of the parent theatre types.

Merits of multiform stage theatre:

(i) Gives an open thrust stage effect and brings performing area into audience space.

ii) Reduces scenery and cost of productions.

Demerits of multiform stage theatre:

(i) Difficulties in getting good sight lines for both thrust apron and proscenium arch.

(ii) Incombustible scenery material should be used in front of safety curtain.

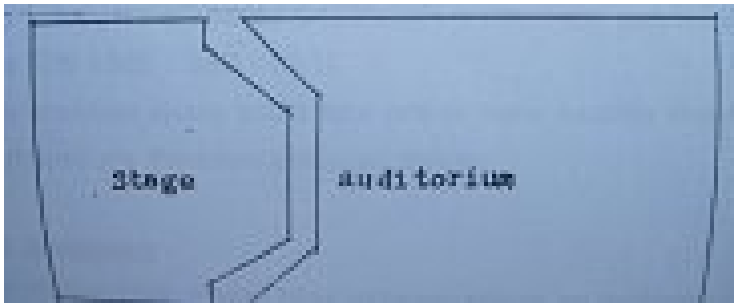


Fig. 2.6 Thrust- proscenium stage.

Source- Oyewale (1988)

6) Multi-Use Auditorium (Multipurpose theatre)

This type of theatre houses plays, opera and musical productions, concerts and recitals. Music reverberation time requires a greater spatial volume than that for spoken words only. Therefore, an auditorium that has to serve both drama and music must have large changes made to the ceiling and its elements, and also the side walls.

Balconies help change acoustical characteristic and audience capacity. This type of theatre is viewed through mechanical acoustical and architectural designs.

Merits of multipurpose theatre:

(i) Flexibility in terms of stage shape and performance.

(ii) Less expensive in construction.

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

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

Demerits of multipurpose theatre:

(i) Brought about complication in present day theatre designs.

(ii) Expensive to build and lighting is at times difficult.

Joseph (1980) and Oyewole (1988).

2.6.3 Traditional Floor Shapes

Different floor shapes or auditorium shapes have different effects on performance. Each of these shapes has certain characteristics peculiar to it acoustically and functionally. Therefore, a study of some floor shapes was undertaken as a step towards achieving a good design proposal for the cultural centre; Doelle (1972), kamal (1999) and Oyewole (1988) analyzed the various shapes shown below.

1) Rectangular Shape

It is the traditional shape for music halls and in recent times has only serve for small theatres.

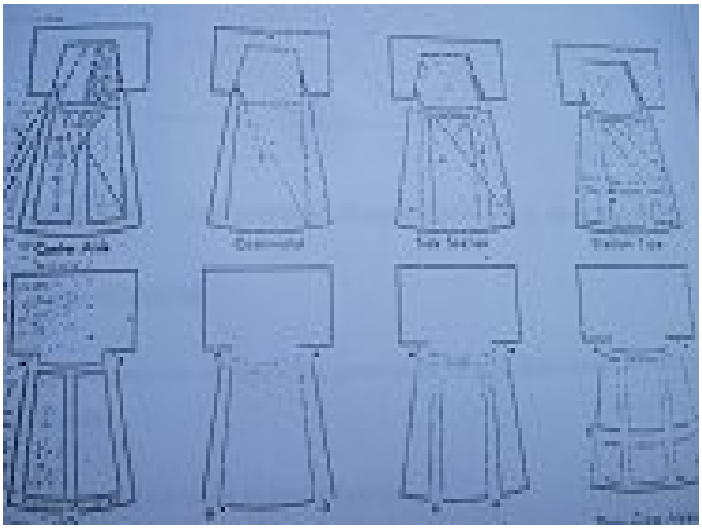


Fig. 2.7 Seating arrangements in theatre.

Source-Oyewale (1988)

Merit:

i. Causes cross reflections between parallel walls, which increase fullness of tone desirable in music halls.

Demerits:

i. Width of rectangle might be too wide for a stage.

ii. Bad sight lines.

iii. Causes flutter echoes due to high cross reflections from parallel walls.

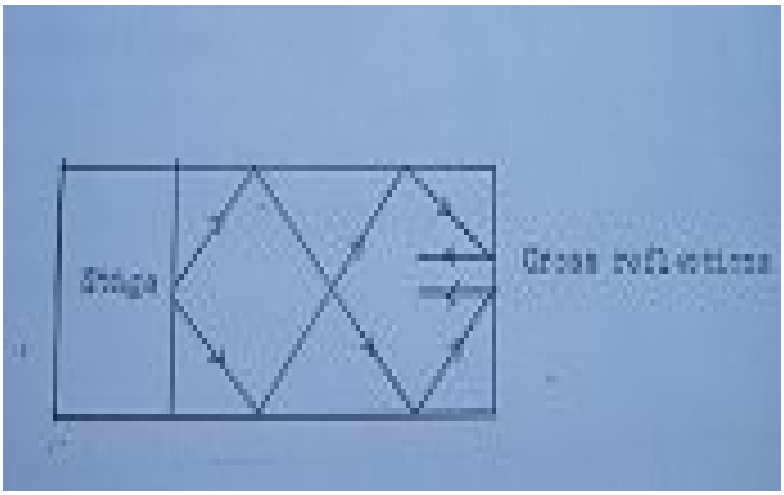


Fig. 2.8 Acoustical condition in a rectangular shape.

Source-kamal (1999)

2) Fan - Shaped

merits:

(i) Maximum number of people in a given angle for specified maximum source - receiver distance.

(ii) Brings audience closer to sound source.

(iii) Shape satisfies the requirements of multi-purpose theatre; hence economical in the part of promoters.

(iv) Permits the construction of balconies.

Demerits:

(i) Curved rear wall and balcony often cause echoes or sound concentrations except otherwise acoustically treated or rendered diffusive.

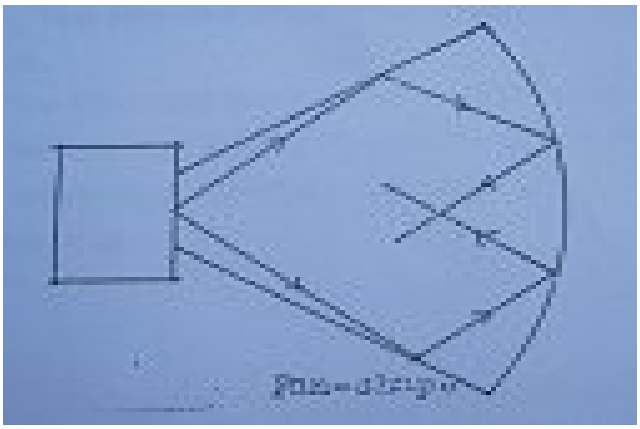


Fig. 2.9 Fan shaped.

Source-kamal (1999)

3) Horse-shoe shape

This shape is the traditional layout of opera houses and has rings of boxes on top of each other. These boxes help absorb the sound, therefore, reducing the loss of sound treatment. Due to the need to good acoustical conditions, the curved rear and other walls has to be treated to avoid echoed and sound concentrations.

Merits:

(i) Maximum occupancy of audience and therefore economical for theatre promoters.

(ii) They produced a short RT sound for speeches, drama etc

Demerits:

i) Causes echoes and sound concentrations if not properly treated acoustically.

ii) They produced a short RT sound, which is not good for music, concerts etc.

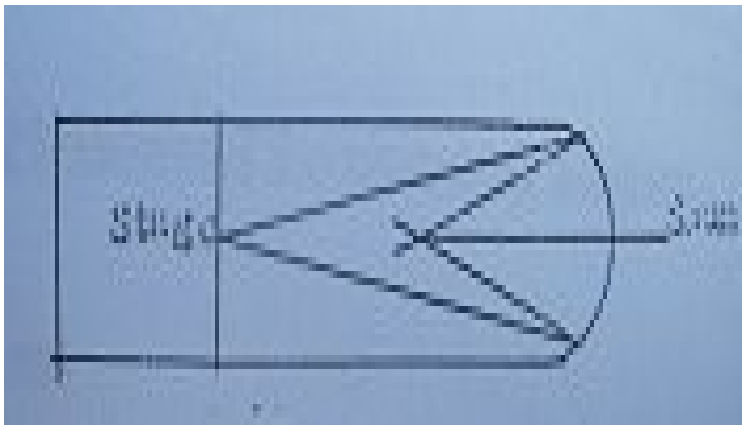


Fig. 2.10 Horse-shoe.

Source-Kamal (1999)

4) Irregular Shape

It can bring audience close to sound source and secure acoustical intimacy and definition. The irregular surfaces which are integral part of the architectural design produce short-delayed reflections. This also helps bring about random distribution of absorbent elements and diffusive irregularities. The free relationship between audience area and platform offers wide scope in design, and increased fulfillment of several musical acoustical requirements. The irregular shape has several acoustical advantages like sound reflection ability at projections, sound absorption at recess points; sound diffusion etc.

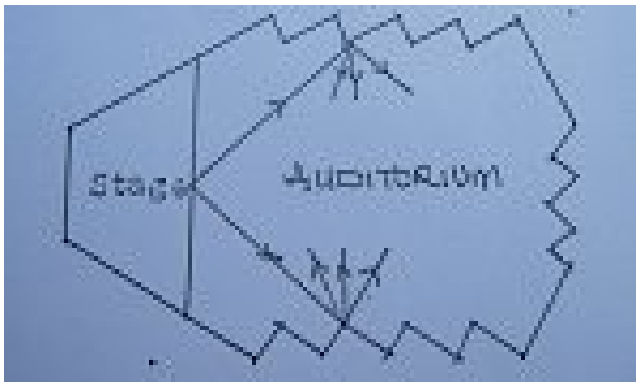


Fig. 2.11. Irregular shape.

Source-Oyewale (1988)

5) Elongated Hexagonal Shape

(i) Permits larger audience to rectangular shape.

(ii) Compromise concert hall form and can easily solve the acoustical problems of fan shape.

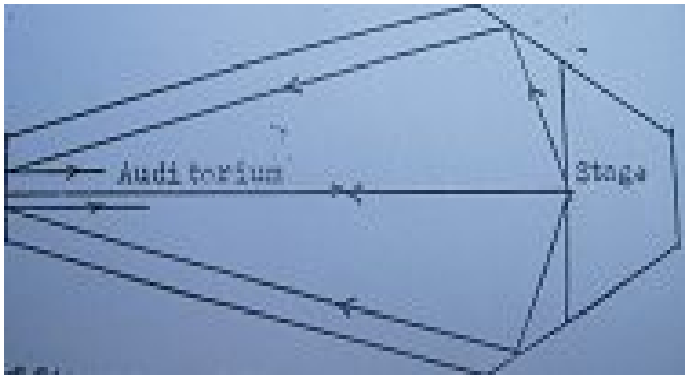


Fig. 2.12 Elongated Hexagonal shape.

Source-Oyewale (1988)

2.8 DEDUCTION

From the discussed study, it can be said that culture is simply the way of life of a particular group of people or of a community which has elements that distinguish it from another and the elements could be changed or not depending on weather

the elements in this view are core or peripheral. Moreover, cultural elements could be added or removed in processes called acculturation and deculturation respectively.

Furthermore, it can be deduced that different theatres meet up for different performances so care has to be taken in making decision on which theatre is applicable for a particular cultural activity.

Deductively,

- Arena theatres are suitable for traditional boxing and traditional wrestling.
- Proscenium theatre is suitable for opera, music, and even drama.
- Multi-form stage theatre is difficult to handle.

2.8 THE NEED FOR A CULTURAL CENTRE

No custom or tradition should be retained if it conflicts with societal competitive genuine interest. In the same spirit no custom or tradition should be thrown out or left to decay merely because it is an old tradition. It its currency in the stock of societal interest is still valid and valuable, it is a crime to leave it in favor of a foreign custom or tradition. To do this is to admit inferiority of one's culture and the superiority of a foreign culture. This aspect of cultural superiority is a sure weapon of subjugation of the mind and mentality of the individual as well as the nation.

Therefore the state's vigour, success, maintenance and promotion of its fundamental principles, can only be attained through the understanding and

practice of culture. This brought about the need for a cultural centre, where the urban dwellers would be fed with the traditional themes of rural areas as a means of unity. This unites the Europeans destroyed through their principle of "divide and rule".

In traditional settlement (rural) communion of elders and youths was a virile source of ensuring the vital spirit of belonging and historical identity of the state. The centre will hence, provide necessary skills, develop altruistic, generous, and sincere and thrust worthy citizens of the societies, built and maintained on a sound culture. Open up for them an avenue for creative expression in arts, widen interest and be led into a constructive citizenship of a united society.

CHAPTER THREE

CULTURE IN KATSINA STATE

3.1. INTRODUCTION

Originally, Katsina was like any typical Hausa state with superstitions hinged around all sorts of worships and practices, spirits, stones, animals, birds and all forms of idols were worshipped and revered. However, with the advent of Islam, the peoples' beliefs and traditions were greatly altered and in some cases eliminated.

3.2 COMPONENTS OF CULTURE

Pitman (1995) stated that culture has three components:- ideology, technology and social organization.

The ideology composes ideas, beliefs and values shared by the society;

Technology involves the skills and material items for the satisfaction of food, clothing and shelter requirements of the people; while

The social organization is the network of rules, roles and relationships that create a patterned way of life within the environment.

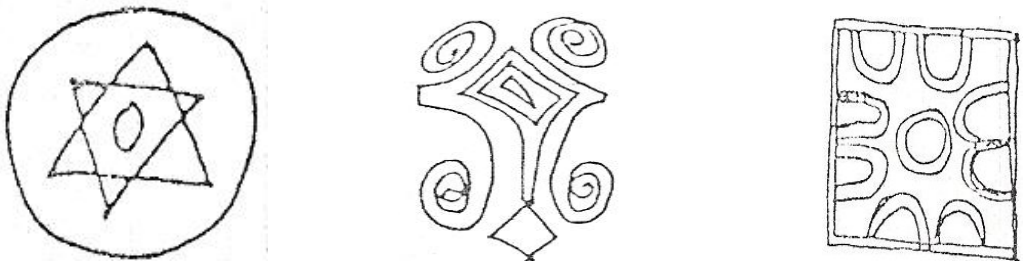
3.3 IDEOLOGY

3.3.1 Religious Beliefs

Ninety-eight percent of the people in Katsina are Moslems i.e. they practice Islam. Two percent of the people practice Christianity and traditional religions. Yahaya (1996).

3.3.2 Symbols

Symbol refers to anything that has been given a representative meaning by the society. Examples are kwabo (penny), kwadi da koko (frogs and calabash), and katsina symbol.



Kwabo (penny) katsina kwadi da koko

Fig 3.0 Some symbols in katsina state.

Source- between myth and realities, Sa'ad (1981).

3.4 TECHNOLOGY

3.4.1 Architecture

Architecture has been existing long ago, so as people practicing it. This brings the idea that the traditional architecture existed in Katsina and still exists in some historical areas. This architecture is referred to as 'Hausa traditional architecture'. An example of such architecture can be seen in the Gobarau minaret of Katsina state.



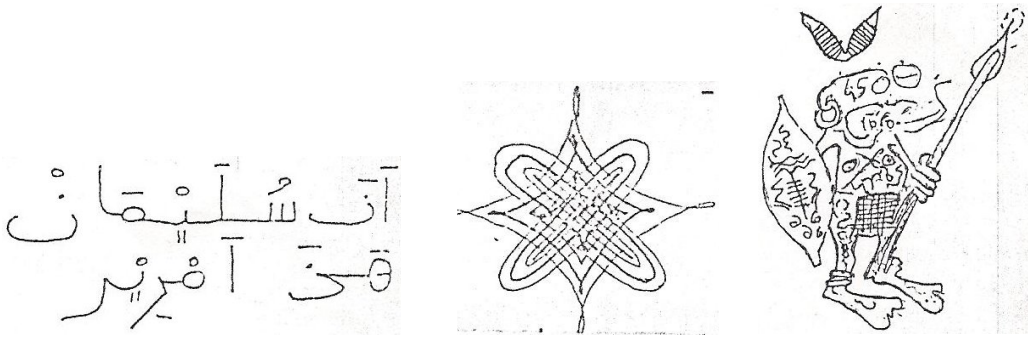
Fig 3.1. Gobarau Minaret, Katsina,

Source-Author's Fieldwork

The structure is believed to have been built as the main minaret of the first mosque in katsina in 1493 AD during the reign of the first Muslim ruler of Katsina, Muhammadu Korau.

3.4.2 Motifs

Motifs are handcraft repeated decorative design sewn into or printed on a piece of clothing, wall or a single example of the pattern. Example of motifs found in katsina are calligraphy, geometric pattern, totemic tattoo. Sa'ad (1981).



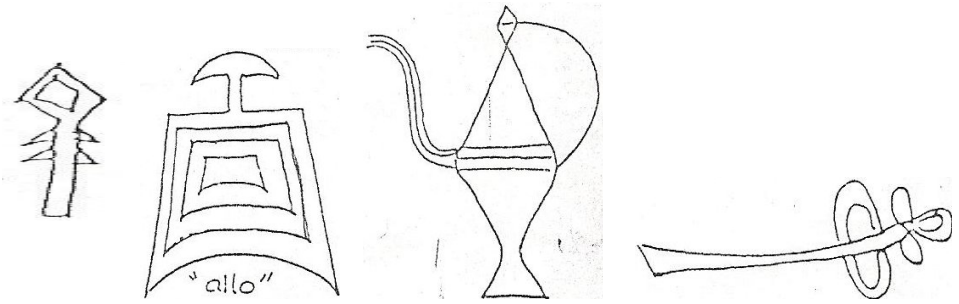
Calligraphy geometric pattern totemic tattoo

Fig.3.2 Some motifs in katsina state.

Source- between myth and realities, Sa'ad (1981).

3.4.3 Artifacts

Artifacts are the physical things that the members of the society make when they apply their technology to the physical environment. Examples are; calabash (kwarya), laddle (ludayi), spear (mashi), writing boad (allo), kettle (buta), sword (kansakali).



Spear writing board kettle sword

Fig 3.3. Some artifacts in katsina state.

Source- between myth and realities, Sa'ad (1981).

3.4.4 Arts And Crafts

I. Traditional Hairstyle

Traditional hairstyle is still the most popular form of hair dressing despite the change of society's life, the traditional way of hair-do remains largely a domestic trade. Some common styles are shukku, Zane, Kwando, kallabi, leka tukunya etc. although largely a domestic trade, there are quite a number of modern hair dressing salons which offer traditional hair dressing. Sa'ad (1981).

II. Raffia Work

This is a craft practiced with the use of raffia leaves of the raffia plant, kaba. The leaves are dried, dyed and shredded to remove the middle stalk and then mats, (floor and wall), baskets, brooms, hand fans are woven. Sa'ad (1981).

III. Tanning

Tanners are found everywhere in the state. These are the source of raw materials for the leather workers who buy the tanned skin from them. The items made are bags, shoes, mats, puffs, praying mats, containers for oil etc.



Fig 3.4 . Tanning in katsina state.

Source- leather work in Nigeria by Shehu (1962).

IV. Spinning

This is the process of producing thread from cotton. Local spinners are also found in Katsina state. They produce thread with the use of a strong stick with a weight at the bottom to weigh it down and also white chalk to make it white. They are the source of raw materials for the weavers and dyers. Kabir (2004).

V. Embroidery

This is another occupation practiced by both Hausas and Fulanis of the state. The Hausas make beautiful designs on men gowns and caps while the Fulanis make on the famous Fulani attire using local wool. Kabir (2004).

VI. Building

The artistic nature of the people of katsina can be seen from the way houses are designed and painted. Even when the houses are not painted, some designs can be seen woven into the plaster; this applies to mud houses where the fingers are used to put up intricate patterns. Kabir (2004).

VII. Traditional weaving

This is done using the local thread, from the local spinners. Wrappers, blankets etc are produced by weavers. Dyes pits can still be seen in various parts of the old katsina city. Cloths of whatever color are dyed light or deep blue, black, red or indigo depending upon the choice of the owners. Kabir (2004).



Fig 3.5 . Weaving in katsina state.

Source- katsina past and present, kabir (2004).

VIII. Blacksmithing

This is an old craft found in Katsina state; the main items produced are weapons, farming implements like hoes and other domestic utensils. These items are produced with bronze which is very common in Katsina and could virtually be seen everywhere. Kabir (2004).

IX. Pottery

This is part and parcel of the traditional industry. It is very popular in Katsina state and could be found everywhere in the state. The ingredient used is clay. The products include items such as pots, kettles, smoking pipe, flower tending containers, small banks for saving money etc. Kabir (2004).

X. Calabash caving

This is also another well practiced craft in the state. It is an art of carving out beautiful designs on calabashes of different shapes and sizes mainly for the purpose of decoration, some kitchen items are also carved. Kabir (2004).



Fig 3.6 Carved calabash.

Source- Author's Fieldwork



Fig 3.7 Carved calabashes, brooms and pots.

Source- Author's Fieldwork

XI. Wood Carving

There are few wood carvers in Katsina State, but are remarkably good in producing common items such as mortar pistol, sitting stool etc. Kabir (2004).

3.5 SOCIAL ORGANIZATION

3.5.1 Tribal And Ethnic Groups

The major tribes are Hausa and Fulani.

The origin of the Hausas however, is a mystery. Legend holds that Bayajidda, a traveler from the Middle East, married the queen of Daura (in Katsina), from whom came seven sons. Each son is reputed to have founded one of the seven Hausa kingdoms: Kano, Rano, Katsina, Zazzau (Zaria), Gobir, Kebbi, and Auyo. Liman (2001).

Liman (2001) continued that a perhaps greater, if more subtle, cultural contact between the Hausas and the Fulanis was the immigration of Fulani pastoralists, who came from the west to make a home in the Nigerian savanna and who permeated large areas of Hausaland over several centuries. In 1804 a Fulani scholar, Usuman dan Fodio, declared a *jihad* (holy war) against the Hausa states, whose rulers he condemned for allowing Islamic practices to deteriorate. Local Fulani leaders, motivated by both spiritual and local political concerns, received Usuman's blessing to overthrow the Hausa rulers. The inter-marriage between the Hausas and the fulanis due to **biculturalism** that occurred as a result of **cross-cultural imperialism** and **transculturation** brings about the so called **"Hausa-Fulani".**

3.5.2 SPORTS ACTIVITIES

In the book titled “this is Katsina” by the ministry of information and culture katsina, the sports, ceremonies and commercial activities and tourism in the sate were explained.

a) Traditional Wrestling-Kokowa

This is a well known sporting activity, practiced throughout the state. It has its origin in ancient times where a number of scores are personally settled between adversaries through the Kokowa.

The sporting activity is very entertaining as often the wrestlers are great body builders and sleek dancers. However, it lacks clear court rules, but a winner is declared when he succeeds in downing his opponent to the ground. It takes place immediately after harvest.

b) Traditional Boxing-Dambe

This traditional boxing is perhaps one of the best known traditional activities in the state. Unlike its western counterpart, the traditional DAMBE in the state and indeed the whole of Hausa land has no clearly defined rules and regulations nor rounds. The game invites the use of local gloves often with charms tied onto them to help in defeating the opponent.

A winner emerges when one of the boxers fall to the ground.

c) **Polo**

The Katsina polo Club has been reconstructed and is now one of the best in the country. Katsina polo club produced one of the best teams in Africa and possibly

the world. The team led by the royal family and there are collections of trophies in the Emir's palace.

3.5.3 Ceremonies

A. Naming Ceremony

Child naming is carried in the tradition of Islamic injunction. On the seventh day of the birth of a baby and usually very early in the morning men exclusively gather in a mosque or residence where the naming ceremony is to be performed. A ram is slaughtered and the child's name is announced, usually by the father, but sometimes by the Imam.

The other aspect is based on traditional practice where the naming ceremony is accompanied by praise-singing, traditional music and so on depending on the financial abilities of the family. It could be quiet modest or quiet big occasions with hundreds or thousands of attendants.

B. Marriage Ceremony

Marriage in Katsina is usually a long drawn out process, but the actual final ceremonies last a week. The commencement of festivities is normally on a Saturday and stretches throughout the week into the next Sunday. The marriage ceremony is generally a combination of merry making celebration and worship.

Marriage ceremony can hold at any time of the year except during Ramadan fasting.

C. Sallah Ceremony

This is witnessed annually by hundreds of thousands of people from all walks of life and from all part of the world.

The events take place after the Muslim fasting of Ramadan and during the annual Hajj pilgrimage. These ceremonies are universally known as Eid-el-Kabir and Eid-el-Fitr. The celebration is an incredible display of rich cultural heritage through dancing, music, horsemanship and wearing of local dresses from the richly attired Emir and his districts heads.



Fig. 3.8. Horsemen during Sallah ceremony**.**

Source- Author's Fieldwork



Fig. 3.9. Horsemen during Sallah ceremony.

Source- Author's Fieldwork

3.5.4 Commercial Activities

I. Markets

There are daily and weekly markets in katsina state. The biggest and most varied in variety of wares and sales is the KATSINA CENTRAL MARKET. This market contains the largest number of stalls and has some open sheds. The range of products on sale vary from rice, millet and beans to electronics, clothing, poultry and household utensils.

The market is unique for its opens business everyday of the week. Business usually commences at 7.00 o'clock in the morning and closes late after the Magrib prayer.

(i) Gwan-Gwan Market

This is a small market located in katsina town. It opens everyday of the week, but closes immediately after the early evening Magrib prayer and has limited variety of products ranging from food stuff, vegetable and meat.

(ii) 'Yarkutungu Market.

The market is situated along filin samji road, katsina. The market opens for business every Tuesday and Friday of the week.

Traders from nearby villages converge with their products at these markets. These markets are usually cattle markets, but they also have varied range of foods and clothing for sale.

The table below is showing markets in katsina and the days they open for business.

DAYS	**TOWN MARKET**
SUNDAY	Charanchi, Jibia and Mai'adua
MONDAY	Funtua
TUESDAY	Mashi, Bakori and Ajiwa
WEDNESDAY	Dankama, Mani, Daura and Muduru
THURSDAY	Batsari
FRIDAY	Kaita, Mashi
SATURDAY	'Yargamji, Dankama and Baure

Table 3.1. Markets of katsina and the days they operate.

3.5.5 Tourism

Encarta dictionary defines tourism as the theory and practice of touring or travelling for pleasure. However, in its wide sense, tourism can be regarded as an industry which involves the maximum utilization and exploitation of natural and human resources, profitably in the provision of leisure and recreation.

The tourism potentials of an area usually consist of its natural attractions, historical monuments, its facilities for tourists comfort etc.

Some attractions in katsina state are:-

The emirs' palace

Old katsina teachers college

Gobarau minaret

Kusugu well

The city wall

3.6 DEDUCTION

From the study in this chapter, it can be seen that katsina has several cultural activities from the different components of culture (ideology, technology and social organization) and these elements have to be given attention in an ambition to maintain the cultural heritage of the state. Furthermore, katsina has cultural potentials to have a cultural centre as its symbols, architecture, motifs, arts and crafts, sport activities, ceremonies and even commercial activities are concerned.

CHAPTER FOUR

CASE STUDIES

4.1 KADUNA STATE CULTURAL CENTRE

The Arts and culture department of Ministry of Information and Culture is charged with the responsibilities of;

i. Promoting, encouraging and fostering unity amongst the different culture groups.

ii. Create awareness in the minds of indigenes towards their inheritance.

iii. To generate revenue for the state through the centre.

4.1.1 Background

Client : Arts and Culture Department of Information and Culture Ministry

Users : inhabitants of state and visitors

Sponsor : Kaduna State Government

i. Social environment : Kaduna is a metropolitan environment in nature and therefore inhabitants or settlers are ethnically diverse, due to mass migration from villages, states and nations. Their life style has been influenced by the western culture and therefore, design has a modern concept. Moreover, there appeared to be audience - performer intimacy as stage and auditorium seating were within the same enclosure.

Current features are; theatre, offices, outdoor recreational space, car parking, toilets and rehearsal rooms.



Fig 4.1. Kaduna state cultural centre. The Centre Premises.

Source- Author's Fieldwork



Fig 4.2. Kaduna state cultural centre. Motifs at the Facade of the Centre.

Source- Author's Fieldwork



Fig 4.3. Kaduna state cultural centre. An Elevation View of the Centre.

Source- Author's Fieldwork

4.1.2 Variables

a) Architectural Expression: Huge, elongated building with extended rectangular shading devices.

b) Composition of Form: Massing designed as mirror reflection of building elevations.

c) Materials: brick walls and some concrete covering supported by concrete shading devices and concrete columns.

d) Technology: employed structural surface relief begins to contribute to the overall architectural sensibility of the project, beyond the simple solution of engineering problems.

4.1.3 Summary Of Findings

Table 4.1 below summarizes the major findings on the area.

Table 4.1: Summary of Finding

VARIABLE	**WEIGHT FACTOR**	**REMARK**
Architectural Expression	2	Building elements and some shading devices were used
Composition of Form	2	Medieval
Technology	2	Passive cooling, ventilation and some level of natural lighting
Materials	3	Brick walls, concrete and few glass used.

Weighing scale: Excellent 5 Very good 4, Strong 3, Weak 2, Very Weak 1.

Elevations though appeared plain, but yet were composed. It's aesthetically good, with a well defined approach entrance.

Below is the plan of the centre, site plan and an elevation to show some of the variables in the centre.

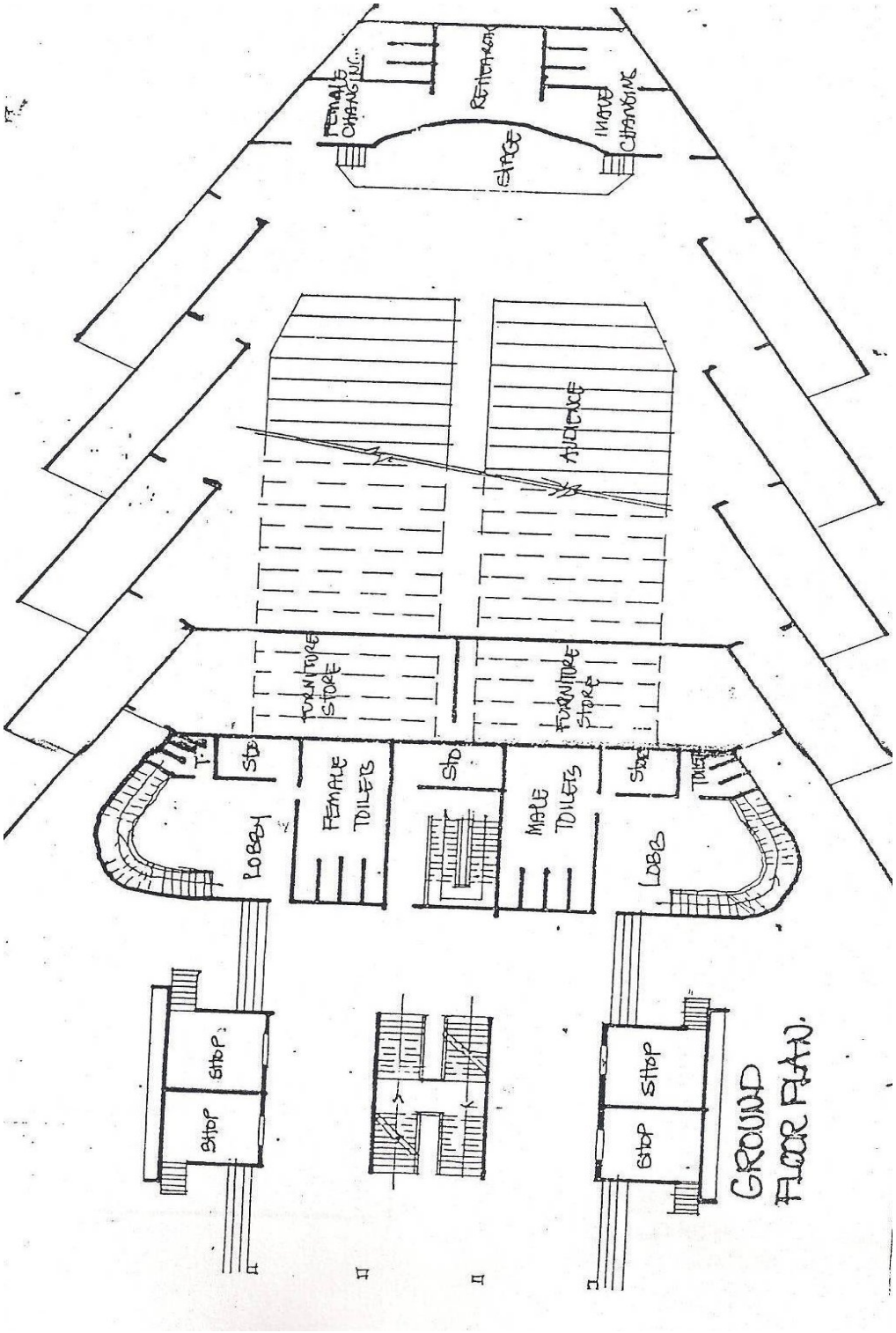


Fig 4.4 Ground floor plan, Kaduna cultural centre.

Source- kamal A (1999)

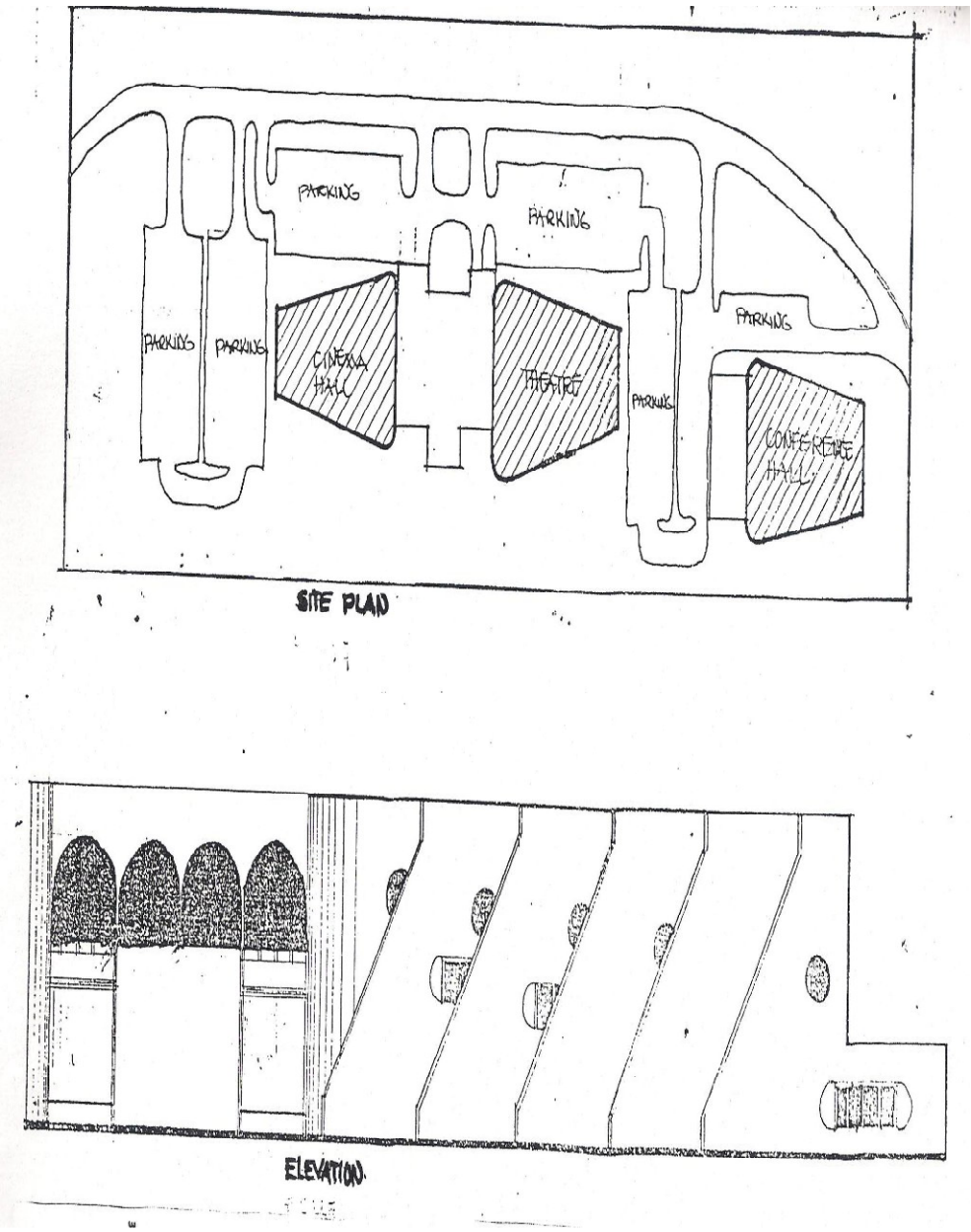


Fig 4.5. Site plan and elevation, Kaduna cultural centre.

Source- kamal A (1999).

4.2 GIDAN DAN-HAUSA, KANO (HAUSA ARCHITECTURE)

4.2.1 Background

USERS: INHABITANTS OF STATE AND VISITORS

LOCATION: KANO, NIGERIA.

DATE: ----

STYLE: TRADITIONAL (HAUSA ARCHITECTURE).

BUILDING TYPE: - HISTORICAL/PERFORMANCE CENTRE.

CONSTRUCTION: MUD (TUBALI).

FEATURES:-THEATRE, OFFICES, OUTDOOR RECREATIONAL SPACE, CAR PARKING, TOILET.



Fig. 4.6 Gidan Dan-Hausa, Kano An Approach Elevation.

Source- Author's Fieldwork

4.2.2 Summary Of Findings

Table 4.2: Summary of Finding

VARIABLE	WEIGHT FACTOR	REMARK
Architectural Expression	3	Traditional Hausa architecture and setting.
Composition of Form	3	Medieval (rectangular Hausa setting)
Technology	3	Mud/Tubali was used so time-lag advantage
Materials	3	Readily available materials.

Weighing scale: Excellent 5 Very good 4, Strong 3, Weak 2, Very Weak 1.

The gidan Dan Hausa of Kano state is built base on Hausa traditional architecture as seen in fig. 4.6 and its materials of construction are the readily available materials (mainly mud) giving the building a time-lag advantage.

4.3 A. B. U DRAMA VILLAGE, ZARIA

4.3.1 Background

USERS: INHABITANTS OF STATE AND VISITORS

LOCATION: ZARIA, KADUNA, NIGERIA.

DATE: ------

STYLE: TRADITIONAL (HAUSA ARCHITECTURE).

BUILDING TYPE: - PERFORMANCE CENTRE.

CONSTRUCTION: MUD (TUBALI).

FEATURES:-STAGE, TURAKA, WIVES ROOMS, STORAGE, TICKET ROOM.



Fig.4.7 A.B. U Drama Village, An Approach.

Source- Author's Fieldwork



Fig. 4.8. A.B. U Drama Village, A View of the Turaka.

Source- Author's Fieldwork



Fig. 4.9 A.B. U Drama Village, East Elevation.

Source- Author's Fieldwork



Fig. 4.10. A.B. U Drama Village. A View of the Village from a Distance.

Source- Author's Fieldwork



Fig. 4.11. A.B. U Drama Village. The Ticket Room.

Source- Author's Fieldwork

4.3.2 Summary Of Findings

Table 4.3: Summary of Finding

VARIABLE	**WEIGHT FACTOR**	**REMARK**
Architectural Expression	3	Traditional Hausa architecture
Composition of Form	3	Circular forms for wives and a rectangular (turaka) all in a converging form.
Technology	2	Mud/Tubali was used
Materials	3	Readily available materials.

Weighing scale: Excellent 5 Very good 4, Strong 3, Weak 2, Very Weak 1.

4.4. AFRICAN AMERICAN CULTURAL CENTRE, U S A

4.4.1 Background

ARCHITECT: - ALLISON G. WILLIAMS

LOCATION: 5200 WOODWARD, DETROIT, USA.

DATE: SEPT. 2007

STYLE: MODERN

LOT SHAPE: - TRIANGLE

AREA: - 80,000 SQ FT.

BUILDING TYPE: CULTURAL CENTRE.

FACILITIES: - ART GALLERY, THEATRE, CLASS ROOMS, MUSIC CAFE, GIFT SHOP, VISUAL AND PERFORMING ART SPACES.



Fig. 4.12. African American cultural centre. A Map Showing the Location of the Centre.

Source- internet explorer



Fig. 4.13. African American cultural centre. An Approach View of the Centre.
Source- internet explorer



Fig. 4.14. African American cultural centre. A View of the Centre from an Angle.
Source- internet explorer

4.4.2 Summary Of Findings

Table 4.4: Summary of Finding

VARIABLE	**WEIGHT FACTOR**	**REMARK**
Architectural Expression	3	symbolism
Composition of Form	4	Form of a trading ship that carries their culture to other shores.
Technology	2	Passive cooling, ventilation and some level of natural lighting
Materials	3	Metals, opaque, transparent, translucent glass and other contemporary materials.

Weighing scale: Excellent 5, Very good 4, Strong 3, Weak 2, Very Weak 1.

4.5 ULURU-KATI CULTURAL CENTRE, AUSTRALIA

4.5.1 Background

USERS: PEOPLE OF CENTRAL AUSTRALIA

LOCATION: ULURU, AUSTRALIA.

DATE: 1990

STYLE: MODERN.

BUILDING TYPE: - CULTURAL CENTRE.

CONSTRUCTION: MODERN.

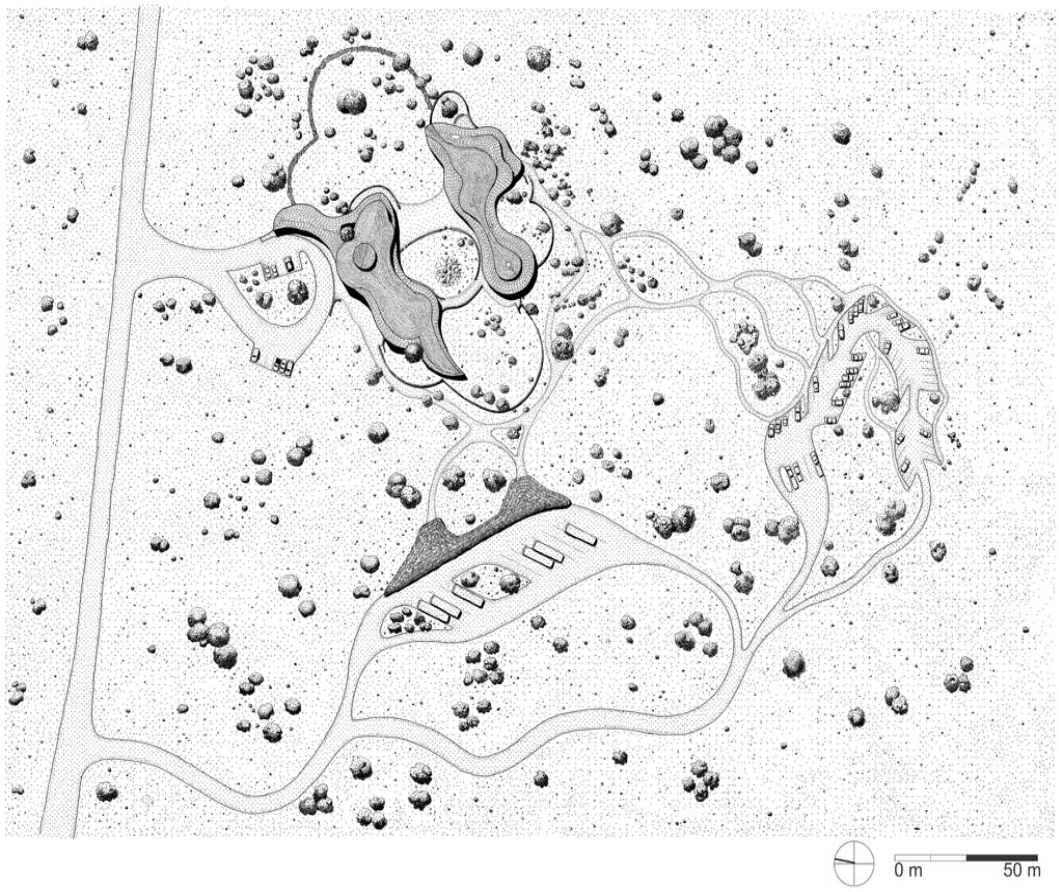


Fig. 4.15. Uluru-Kati cultural centre. A Site Plan of the Centre.

Source- ask.com



Fig. 4.16. Uluru-Kati cultural centre. A Site Plan of the Centre.

Source- ask.com



Fig. 4.17. Uluru-Kati cultural centre. The elevations.

Source- ask.com

4.5.2 Summary Of Findings

Table 4.5: Summary of Finding

VARIABLE	**WEIGHT FACTOR**	**REMARK**
Architectural Expression	4	Well expressed architectural symbolism
Composition of Form	4	Circular, tapered and some polygons employed
Technology	4	Use of tapered sections of radial sawn timber in respect to contours.
Materials	3	Adobe walls, rigid steel frames, some timber and concrete structures.

Weighing scale: Excellent 5 Very good 4, Strong 3, Weak 2, Very Weak 1.

4.6 COMPARATIVE ANALYSIS

The comparative analysis will employ a pie chart to illustrate the percentage of each of the discussed case study area in a comparative view base on

1. Architectural expression.
2. Form composition.
3. Major facilities.
4. Technology.
5. Materials.

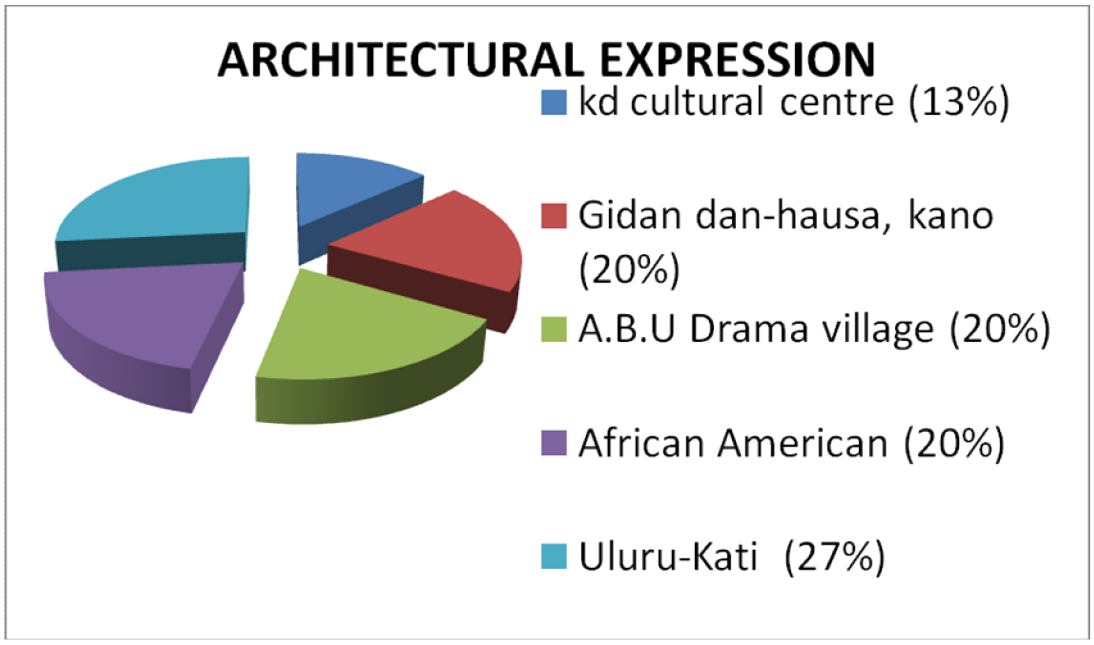


Fig. 4.18: Architectural Expression

Source: Author's comparative analysis

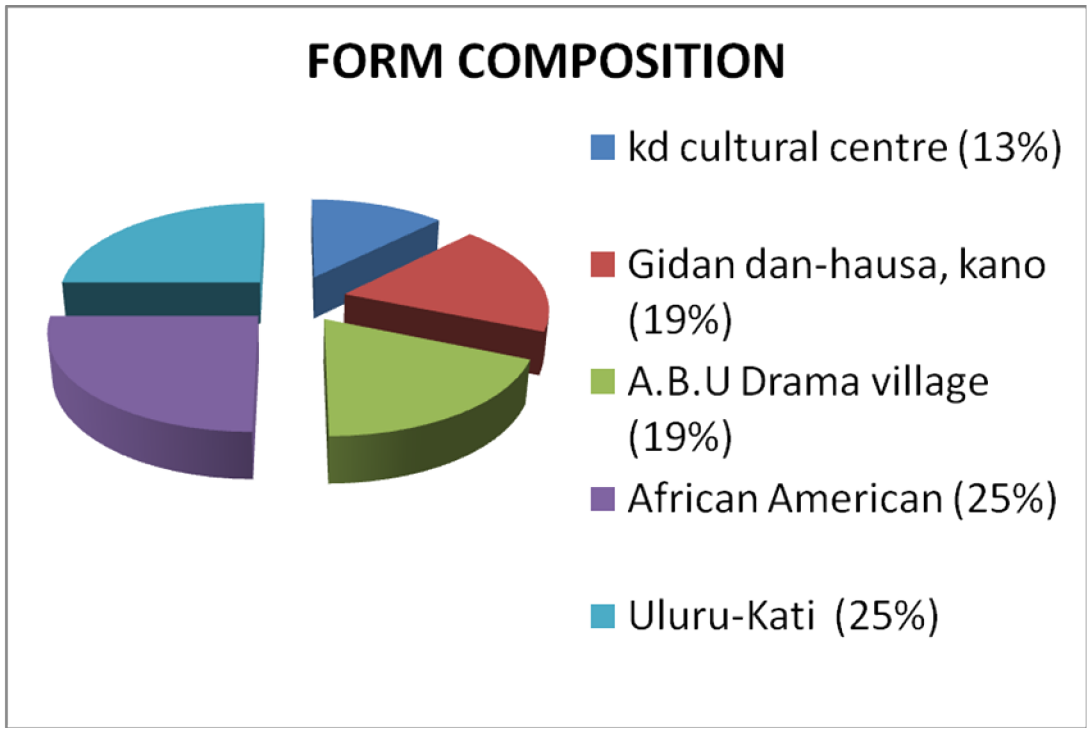


Fig 4.19: Form Composition

Source: Author's comparative analysis

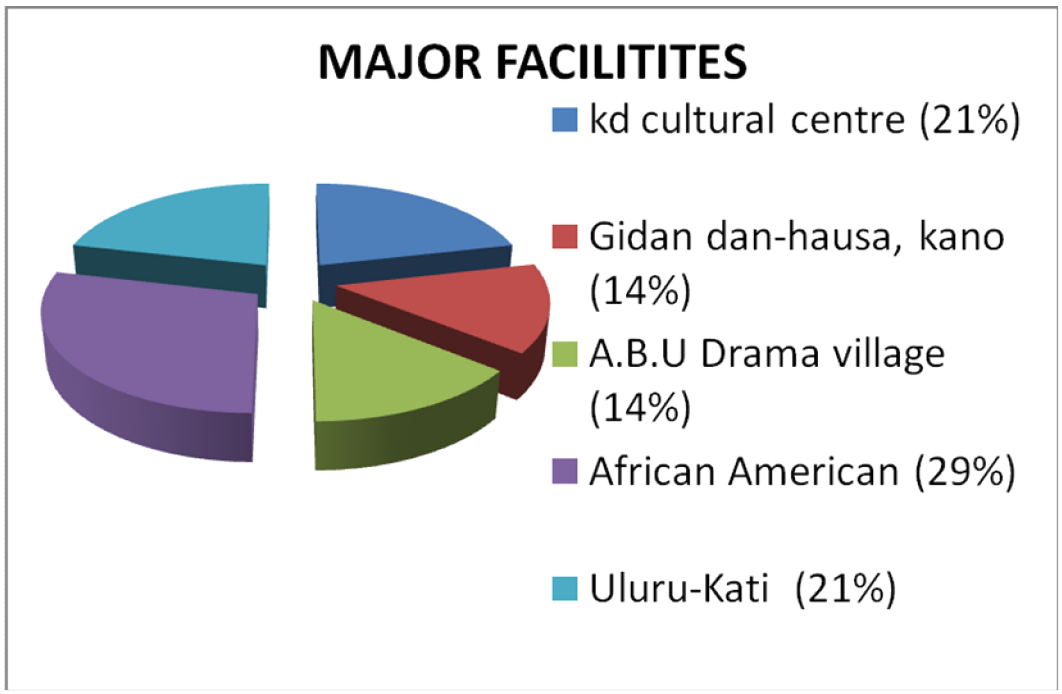


Fig 4.20: Major Facilities

Source: Author's comparative analysis

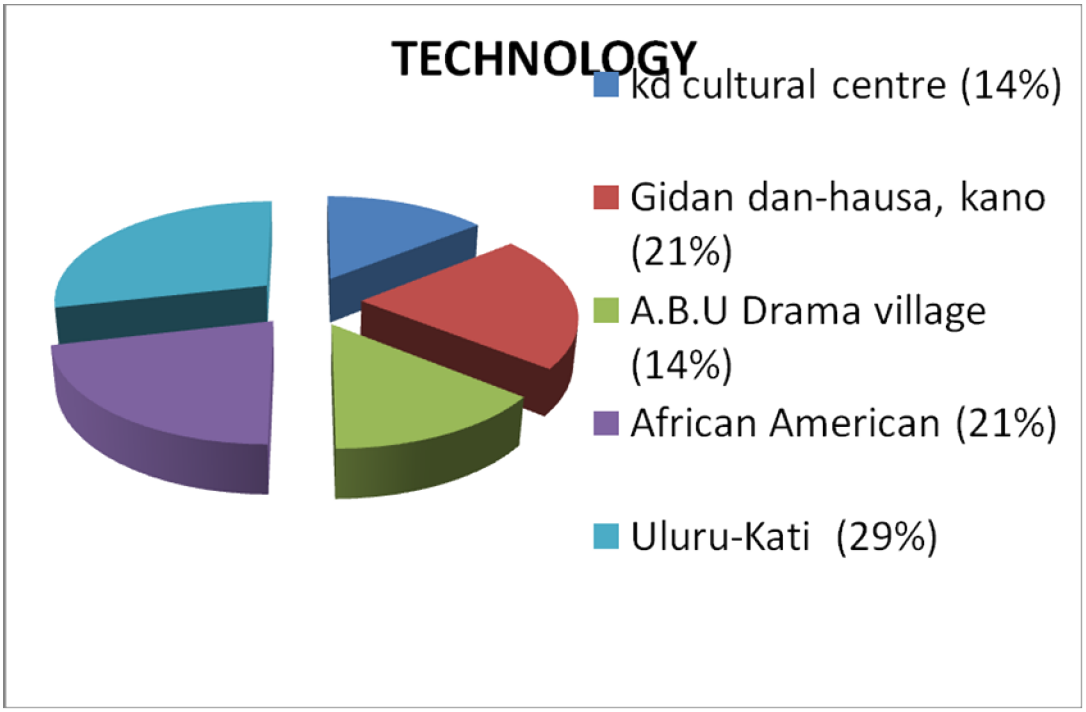


Fig 4.21: Technology

Source: Author's comparative analysis

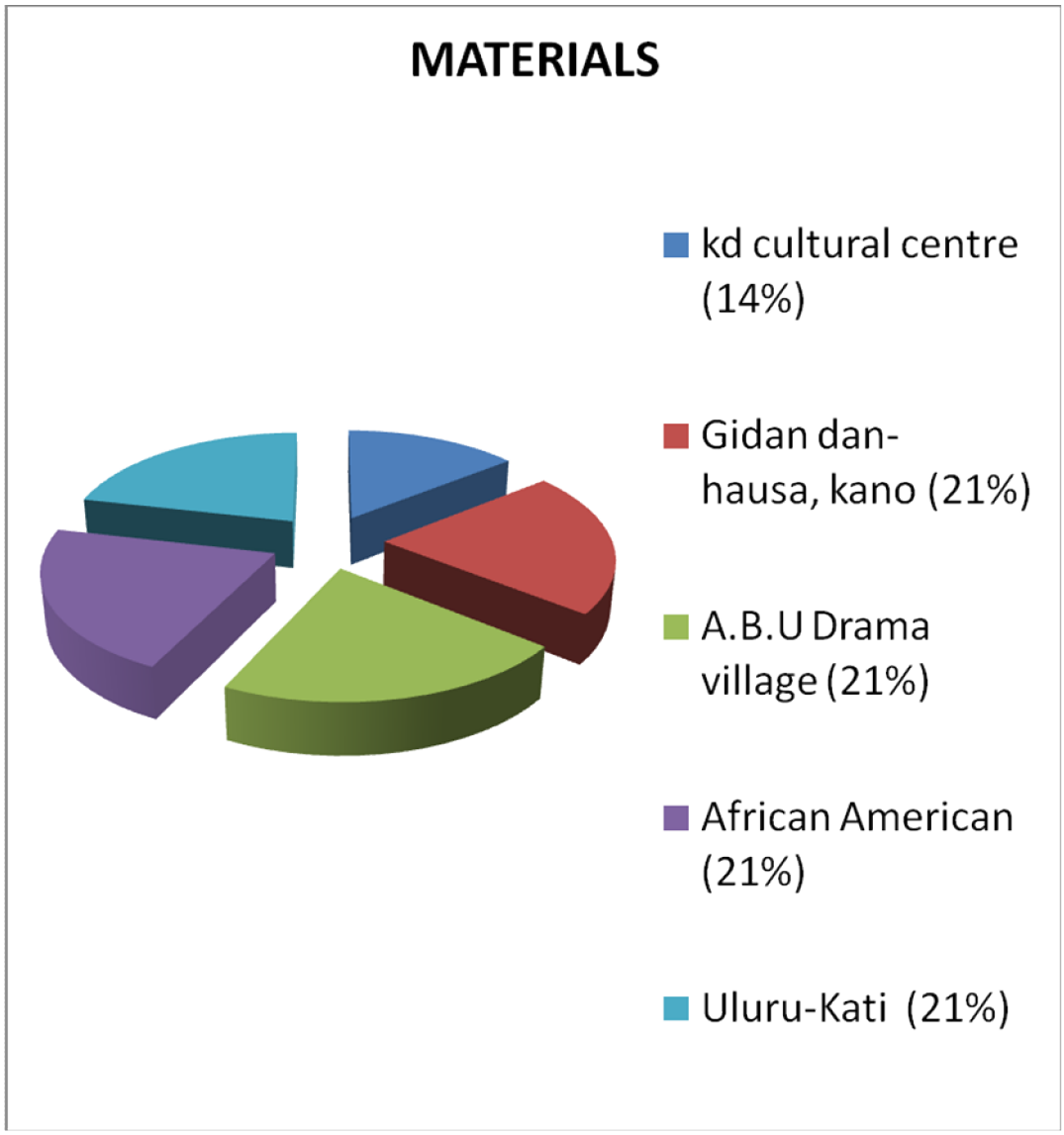


Fig 4.22: Materials

Source: Author's comparative analysis

4.7 DEDUCTION

In this chapter, several case studies were discussed upon and it can be said that:-

- The Kaduna state cultural centre attempted displaying its element of culture using motifs but only on the facade of the structure and not for the whole structure itself.

- The Gidan Dan-Hausa of kano attempted displaying its element of culture using traditional architecture with mainly the application of mud (tubali). Some other physical elements as turban can be seen on some portion of the structure.

- The A B U drama village also displayed its element of culture using traditional architecture but with a village setting.

- The Uluru Kati cultural centre of Australia used modern architecture with the adoption of symbolism consisting circular and tapered forms in the design.

From the above deduction, it can further be deduce that by thorough and careful selection of a cultural element/elements, cultural elements can be use to generate a form for a design of a cultural centre.

CHAPTER FIVE

DESIGN ANALYSIS

5.1 DESIGN BRIEF

The katsina state government through its arts and council department desire to promote, preserve, appreciate and propagate the cultures of its people and use them as a means of state promotion. The requirement entails the identification and section of elements that fit to erection of a proper and well designed centre which will display culture of katsina from the point of sight, that is to say the building has to be iconic, cultural and expressive. The cultural revival became necessary as its continued neglect resulted into societal ills. To achieve this important objective, there arose the need for a cultural centre.

Space provisions and facilities for performing arts, lectures, craftworks, restaurants, rehearsal rooms, printing rooms, shops, and parking spaces e.t.c are grossly required. The cultural centre proposal would therefore provide for a central administration, performing places, craft workshops and so on.

5.2 BRIEF DEVELOPMENT

There would be three sections each headed by a head with the arts council department. They are: - performing arts, visual arts, and festival development and promotion sections.

I) Performing Art

In the part the intention of holding any national or internal festivals in the state it is being limited by place and facilities. Therefore, the council needed an indoor theatre, outdoor theatre or amphitheatre rehearsal rooms and changing rooms.

II) Visual Arts

visual arts include films, video, cassettes, television projections, slides exhibited works of arts and craft in galleries and demonstrate in workshops, galleries and stores are therefore, needed for a proper functioning in the section.

III) Festival Development And Promotion Section

It is charged with the responsibility of promoting the standard of the cultural festivals of the state. The performance may serve either a particular occasion or for entertainment purposes. Traditional dances and musical presentations take place within the indoor and outdoor theatres, and the galleries serve as display areas for their works of art and crafts.

5.3 SITE LOCATION

The site chosen for this project is located in katsina. Katsina is located on longitude twelve degrees, fifty eight minutes north; latitude seven degrees forty five minutes east. (12□ 58' N-7□ 45'E□□□□□□□)

The site was decided upon based on the provision of katsina land-use map. The site as demarcated as a public space situated along jibia road near the open theatre.

5.3.1 Landform And Drainage

The town of Katsina has been built on a spur of land between two water courses, the Koraman Gisu and Koraman Tilla; which flows in a north-easterly direction, and is at a narrow neck of the watershed between the Gada and Tagwai river basins. Just to the south and east of the settlement another ridge runs from south-west to north-east. This ridge has mostly been planted with Neem trees within the Kabakawa forest reserve although they do not thrive. To the south-east the land

drains gently into the Tagwai valley (now dammed at Ajiwa for water supply; it is a rich arable land dominated by the Dan Daroshe tributary.

The high watershed ridge that then continues southwards is surprisingly arid and barely supports the Barawa forest reservation although the Experimental Farm of the Federal College of Education and the landscape development of the College itself may yield better results from the soil. Further west the land falls gently towards the River Gada basin and becomes more fertile. To the north and east of the Nasarawa forest reserve the land raises considerably draining west, north and south-east to the valley leading to Kaita. This fertile valley is also the major cattle route into the slaughter area near the market which is on the north side of the town. On the east side of the town the Government reserve area has largely replaced the traditional farming. However, on the flat high land east of the airport there are large areas used for cattle grazing.

5.3.2 Soil

The soil comprises transported sandy on loamy materials overlying rounded quartz pebbles and clays derived mainly from the weathering of cretaceous conglomerates. The soils are often quite permeable and this explains the existence of very few streams in the area. The profile characteristic of the soil is dependant on the permeability of the underlying rock. Generally the lighter textured soils lie on the higher slopes, where they are better drained, while loamy soil lies on the lower slopes. Hence, foundations are mostly economical.

The top soil over the whole region is sandy in nature and non-hemic. This is probably due to the extensive local drifting of material during the dry season. All

the soils are generally easily cultivated except in the areas of shallow deposition where pebbles tend to impede cultivation. However, the top soils tend to dry out very quickly.

5.3.3 Vegetation

Katsina lies in the Sudan savannah. The town is easily identified by the broad band of mainly Neem trees that encircle the town immediately outside the mud-built walls, thus reinforcing their shape on the ground. It is generally agreed that the town tree belt is to be maintained if only for cultural reasons. The Government Reserve Area (GRA) is also ringed by a belt of trees.

It is not easy to establish tree growth in this region mainly due to lack of irrigation at the initial stage and poor soil. The growth of neem in particular is slow. However, it does represent a vegetation cover to this exposed area and in the long term could provide a useful reservation land.

5.4 CLIMATE DATA OF KATSINA

Katsina is located about 1126kilometres away from the sea. It possesses a tropical continental climate with distinct wet and dry season. This is generally classified as semi-arid. Kamal A. (1999).

5.4.1 Temperature

Temperature is generally high throughout the year. The average maximum daily temperature reached 29.4□ C. The average minimum daily temperature reached 12.5□ C. The temperature varies from season to season, but the total average hours receiving sunshine in a day is 8.3 hours. Hence, shading around buildings is required.

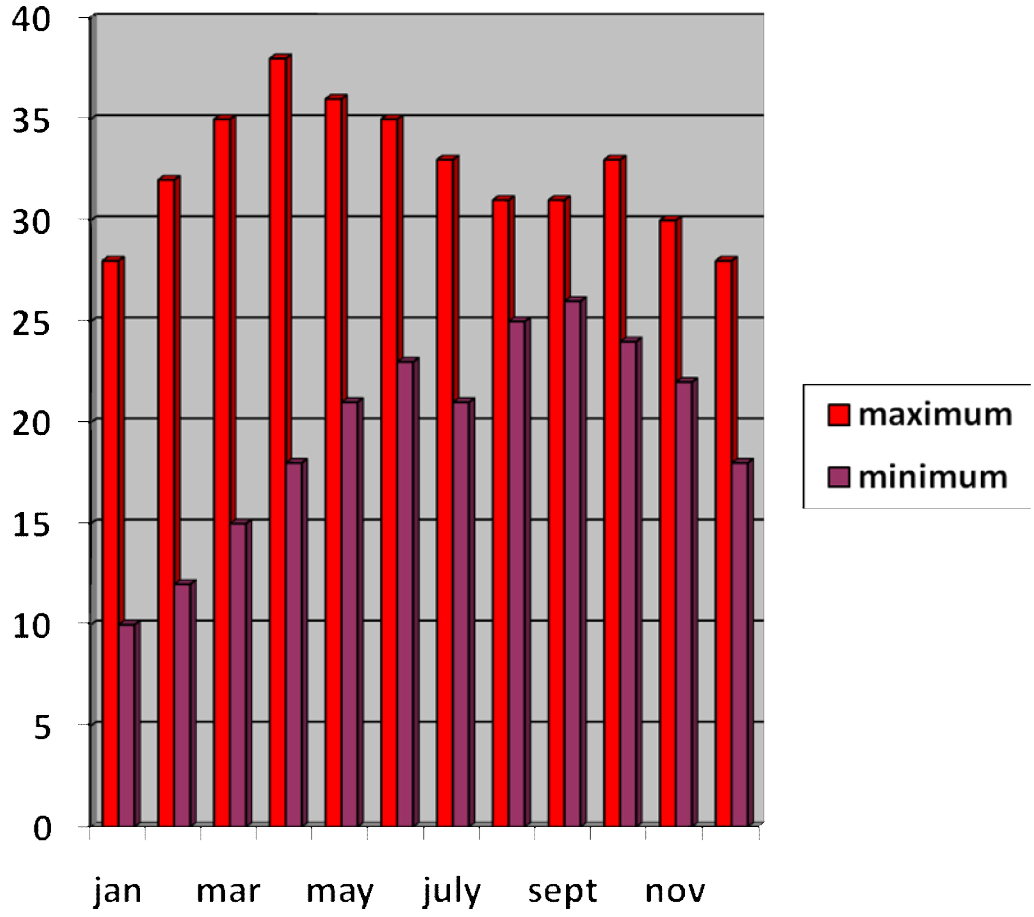
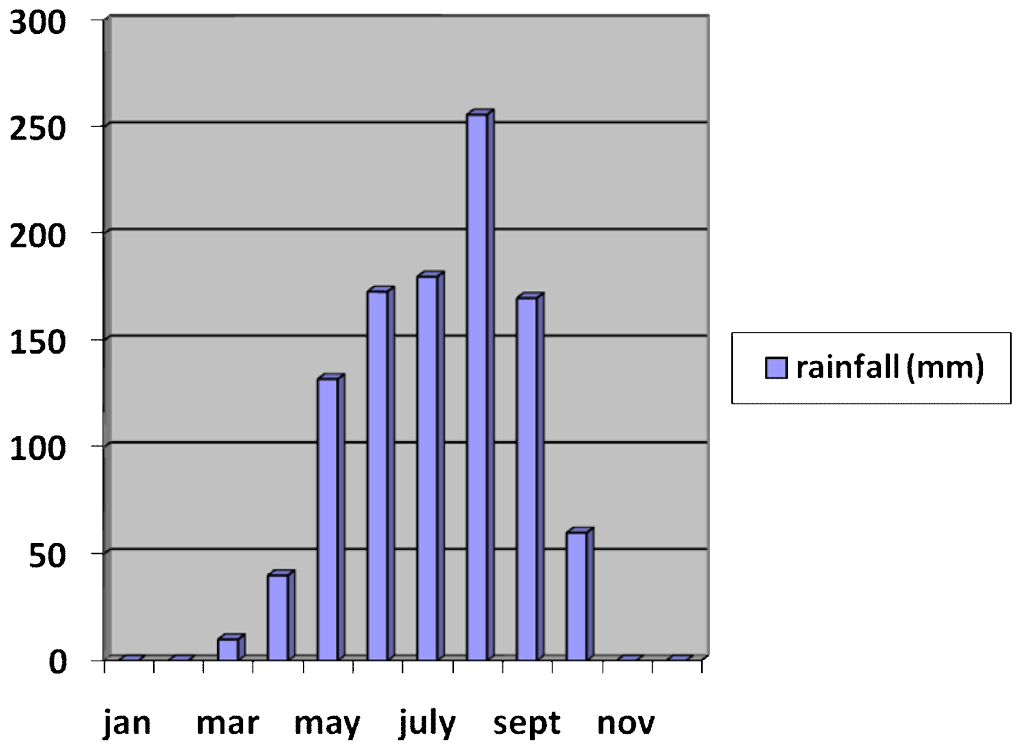


Fig 5.1 A graph showing minimum and maximum temperature through a year. Information source- katsina state master plan. Graph- Author.

5.4.2 Rainfall

The rain usually starts in June or July, during these rainy months, the south-westerly winds are dominant winds and are heavy with moisture. They produce zones of intense conventional rainfall. The month of august has the highest amount of rainfall each year. The slopes for roofs can therefore be minimum.



5.2 A graph showing the amount of rainfall through a year. Information source- katsina state master plan. Graph- Author.

5.4.3 Evaporation

The rate of evaporation usually increases during the dry season. During the rainy season the rate of evaporation decreases due to increase in the atmospheric pressure. The daily vapour evaporation is 13.4ml.

5.4.4 Wind

In katsina the wind direction follows the two reasons; the wet and dry seasons. The type of air masses prevailing in katsina is the dust laden harmattan from the

north-east winds (November-march) and the moisture laden south-west trade winds from the Atlantic Ocean. The wind run in katsina is 197.81 km/s.

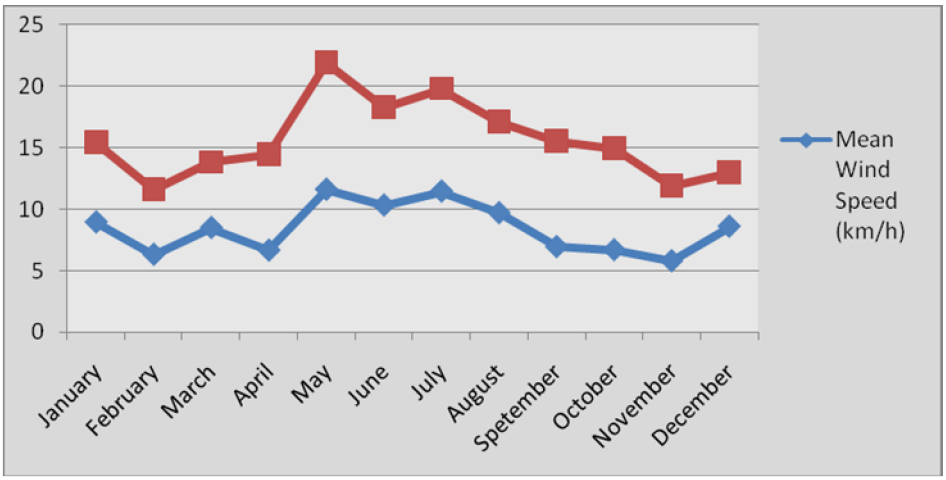


Fig 5.3: Wind speed

Source: http//www.gaisma.com, Oct.26th, 2010

5.4.5 Relative Humidity

The relative humidity is always very low. The average humidity is 22%.

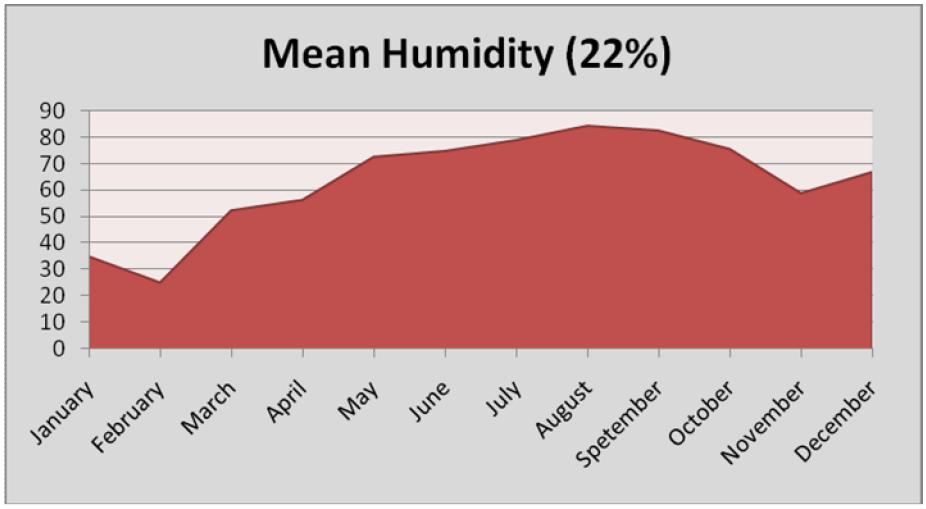


Fig 5.4: Mean Humidity

Source: http//www.gaisma.com, Oct. 26th, 2010

CHAPTER SIX

DESIGN REPORT

6.1 SITE SELECTION CRITERIA

Due to the rapid development of katsina as a result of the influx of people into the state, three sites have been selected from which one will be selected depending on its favour under the following criteria:-

1. Location and accessibility
2. Proximity to cultural activity area
3. Proximity to residential area
4. Proximity to recreational area
5. Proximity to landmarks
6. Size, possibility of expansion and availability
7. Land use compliance.

The sites selected are:-

- Dutsin-ma road, opposite Ulul-albab science secondary school, Katsina;
- Jibia road, opposite new housing estate, Katsina;
- Mani road, near new stadium, Katsina.

TABLE 6.1: SITE SELECTION CRITERIA

S/NO	CRITERIA	SITE 1 (DUTSINMA ROAD)	SITE 2 (JIBIA ROAD)	SITE 3 (MANI RD)	REMARKS
1	Location/Accessibility	3	3	3	All sites are a bit outskirt katsina

					metropolis
2	Proximity to educational areas	2	5	2	Site 2 is closest to cultural areas
3	Proximity to residential areas	2	4	3	Site 2 is closest to residents
4	Proximity to recreational facilities	2	4	4	Sites 2 & 3 are close to recreational facilities
5	Proximity to landmarks	2	3	1	Preferably site 2
6	Size of site, Possibility for expansion, and availability	3	5	3	Site 2 is the best
7	Land use compliance	3	4	3	Site 2 is more compliance
	Total	17	28	19	

Weighing scale: Excellent 5 Very good 4, Strong 3, Weak 2, Very Weak 1.

Source: - Researcher

6.2 SITE STRUCTURE/ZONING

The site is not a perfect polygon, but fairly square in shape. Proper zoning of the site was made. Three criteria were employed in the hierarchical zoning based on functionality, noise and privacy. A fusion of these three was formed and employed for the design proposal.

6.3 SITE ANALYSIS

For architects and planners to start placing the various elements of the design on the site, they must first assemble elaborate data about the site. Good site planning reflects research about the physical features of the area, such as existing landscape, utilities, services and infrastructure, topography, views, climate and even traffic flow.

Topography:-The site is highly economical in terms of topography as it is fairly flat with Low lying strip of land with 0.5% gradient sloping towards the south-east end of the site and would not require much investment to drain.

Earthwork to be carried out and table tops created for parking spaces.

Access: The site is readily accessible from the northern part, off the high-way, Jibia road. At the moment, vehicular access is through the above mentioned road.

Figure 6.1-6.3 below shows the topography and the access into the site.

They show that the site slopes gently towards the south-eastern end and it is easily accessible through the northern side. Hence, structure and even parking spaces can easily be erected and constructed with a proper degree of possibilities.



Fig 6.1: Topography of the Site

Source: Author's Fieldwork



Fig 6.2: Topography of the Site

Source: Author's Fieldwork



Fig 6.3: Access Road to the Site

Source: Author's Fieldwork

Vegetation: Figure 6.4 below shows that the site vegetation is sparsely distributed with existing trees and fair grass cover. This implies that the site requires little removal of trees and proper selection and planting of trees to minimize solar radiation and prevent soil erosion.



Fig 6.4: Vegetation of the Site

Source: Author's Fieldwork

Utilities: Figure 6.5 shows the Existing electricity which can serve as a source of power. Also, sewage, water and telecommunications network are available on site.



Fig 6.5: Site Services

Source: Author's Fieldwork

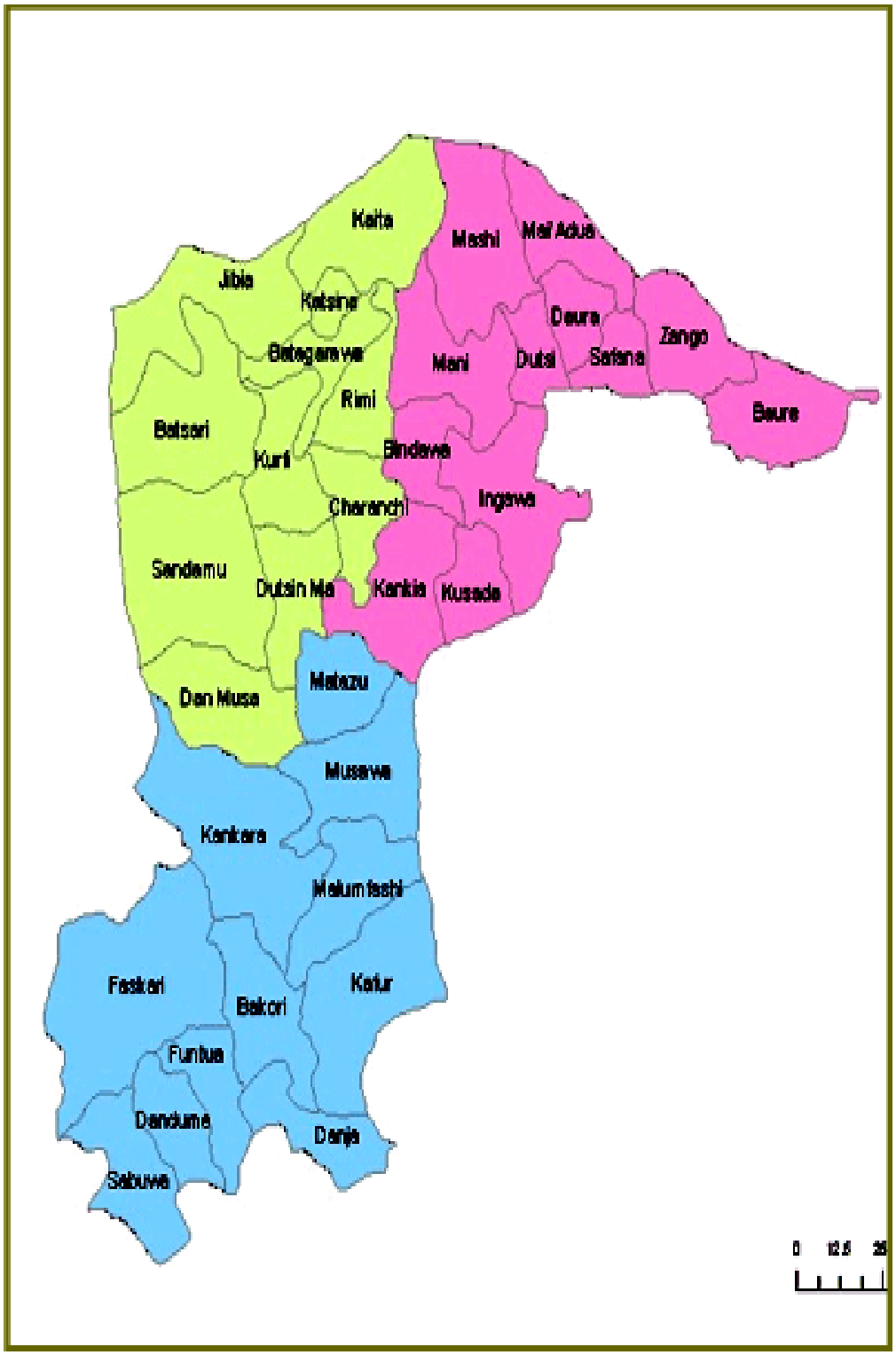


Fig 6.6: Map of Katsina

Source: Ministry of Works, Katsina

Figure 6.7 is the land-use map of katsina. It appears that the selected site for the cultural centre katsina is a public reserved space and therefore, the cultural centre, which is also a public building could be established on the site in view.

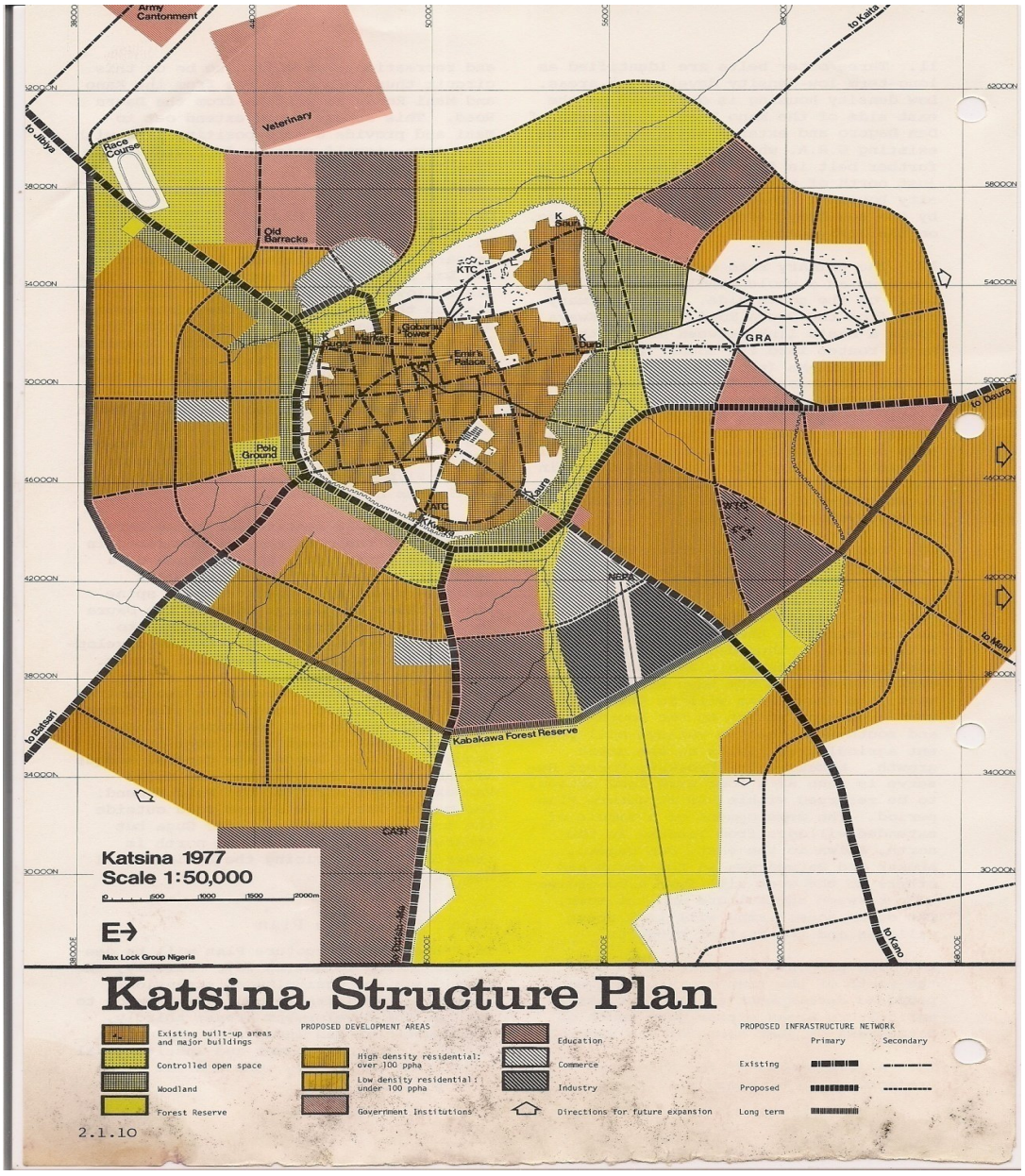


Fig 6.7: Land use Map of Katsina LGA

Source: Ministry of Works, Katsina

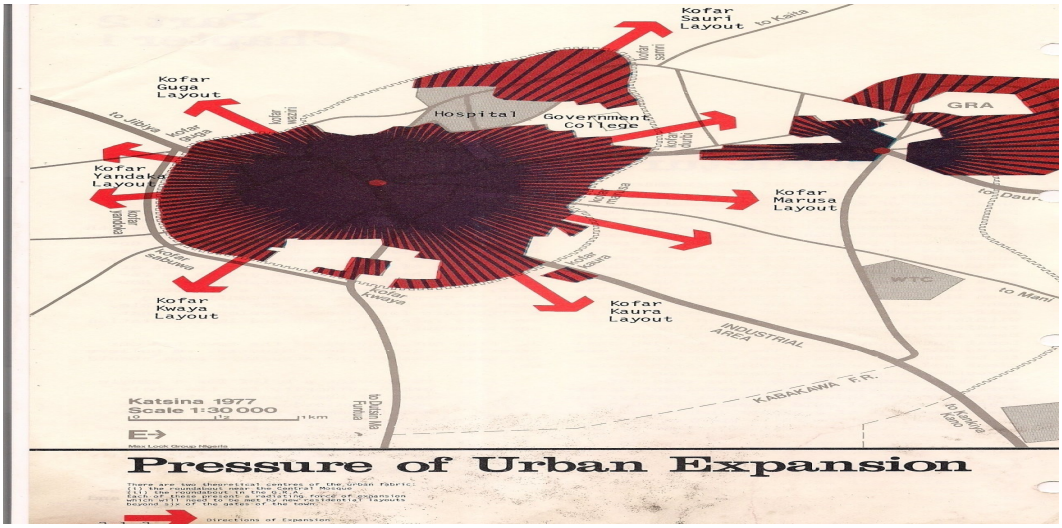


Fig. 6.8: Pressure of Urban Expansion of Katsina

Source: Ministry of Works,Katsina

Figure 6.8 above shows that the level of urban expansion is katsina is increasingly growing. This is due to the influx of people for studies, business and other activities. Thus, there is a need to keep the culture of the state alive. However, analysis of the selected site can be seen in figure 6.9-6.11 below.

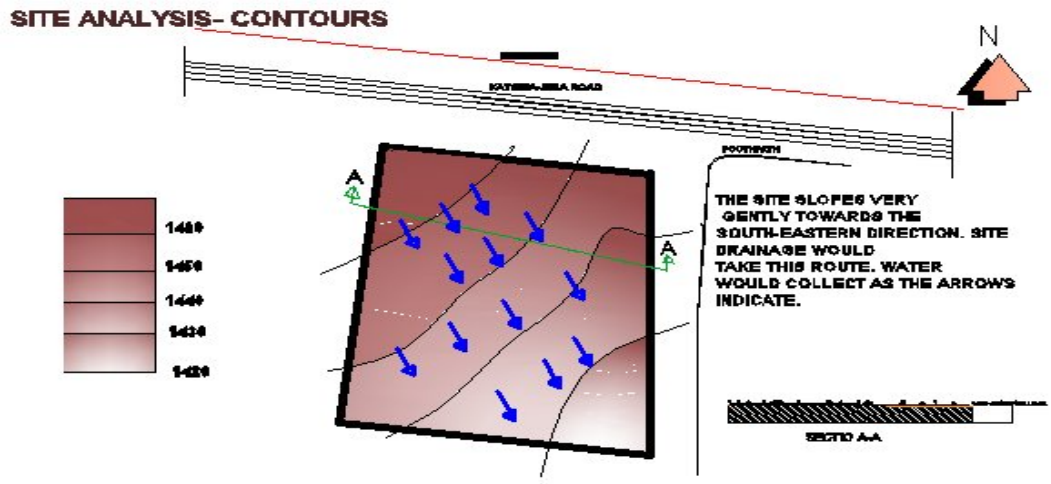


Fig 6.9 Site analysis-contours.

source: Author's design

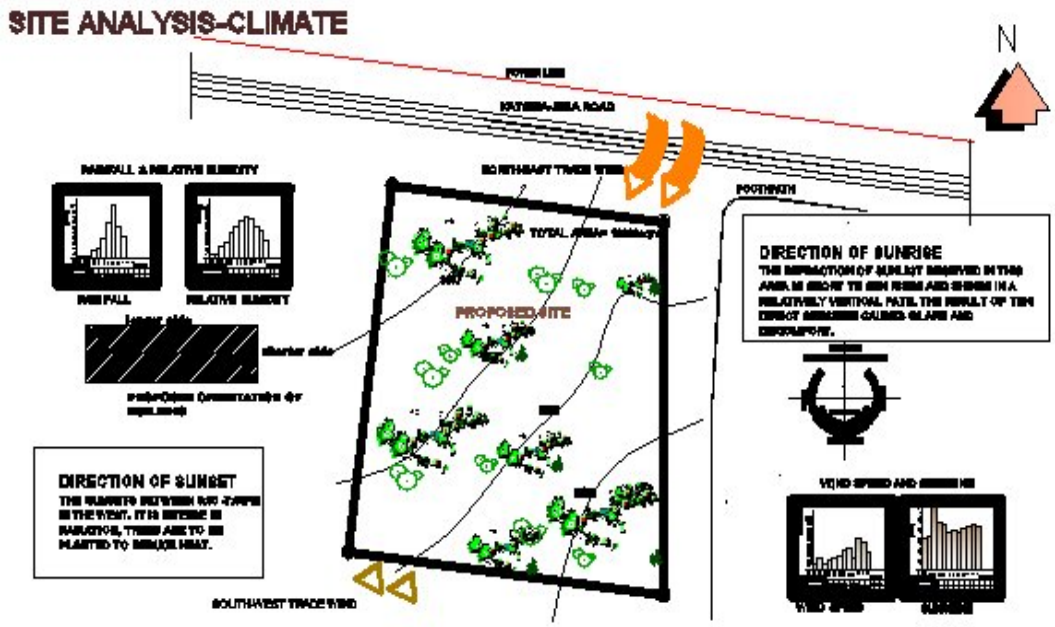


Fig 6.10 Site analysis-climate.

source: Author's design

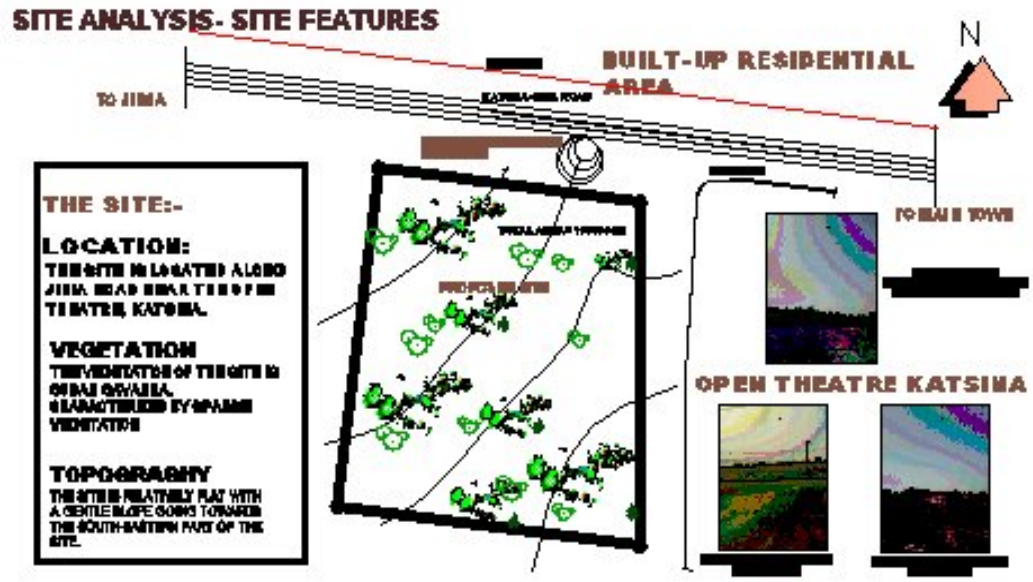


Fig 6.11 Site analysis-site features.

Source: Author's design

Figure 6.9 shows that the site slopes towards the south-eastern end. This means that drainage could be directed towards the direction in order to improve construction economy.

Figure 6.10 is the site analysis showing the climate of the area. Buffers can be created especially from the north-eastern and the south-western end to have control over the wind from these directions. Rainfall is within short period and not very high and as such the roof of the building could have lesser slope. This will also improve the economy of construction as less roofing material is required. However, care has to be taken in selecting roofing materials as there is possibility of ultraviolet rays from the sun due to high intensity. The eastern and the western sides of the building should also be shaded using shading devices preferably by plantation or recesses.

Figure 6.11 is the site analysis showing the site features indicating built-up areas and neighboring buildings. The site is in a relationship with some residential and public buildings.

6.3 CONCEPTS DEVELOPMENT

DESIGN CONCEPT

The design concept employed in this proposal is basically based on the calabash which was circular in plan and a ladle. The calabash is one of the commonest cultural household utensils used in the state as a cultural element. The calabash is usually associated with the traditional spoon “ludayi” also known as ladle. The ludayi is used for eating or drinking from the calabash. Coupling this up with the fact that the kofar/kaura round about of katsina, which signifies katsina as a

Hausa-Fulani community, was constructed using the calabash and ladle form, a ludayi placed face down on a covered calabash forms the concept of the proposed project.

6.3.1 Administration

The administrative block forms the handle of the ludayi. And it occupies two floors. It forms the linkage between the body of the ludayi to the theatres.

6.3.2 Craft Workshop And Gallery

A craft workshop forms the concept of buffer. It is situated around the amphitheatre, thus absorbing the noise generated. The gallery is at the entrance hall which is circular.

6.4 FORMS AND SHAPES

Katsina state rich in cultural heritage, it has a culture that is distinct to itself. A study of forms and shapes in some of them was made. Those studied are the calabash and the ladle. The shapes for the horizontal and vertical sections were studied with a view to employing suitable ones for the design of the cultural centre.

Figure 6.12 is a round-about in katsina city, identifying katsina state as a hausa-fulani community. It consist an elevated face-up calabash covered with a face-down calabash with a lid in between and all surrounded with a connected chain of ladles.



Fig. 6.12. Kofar-Kaura Round About, Katsina. Home Of Hospitality (A Hausa-Fulani Community). Source- Author's Fieldwork

6.4.1 Calabash

Calabash is a bowl (kwarya), container usually made by dividing a large ball-shaped fruit into two halves. As katsina is a hausa-fulani community, calabash is one of the elements that physically identify katsina to be so. It is very useful and as such, most of the inhabitants use calabash for one reason or the other. It may be carved on the surface with some sort of cultural designs or it may be plain depending on the use, interest or desire.



Fig. 6.13. A calabash.

Source- Author's Fieldwork

6.4.2 Ladle

Ladle is otherwise called ludayi. It is used to fetch the content of a calabash. It may also be plain or carved with design on it.

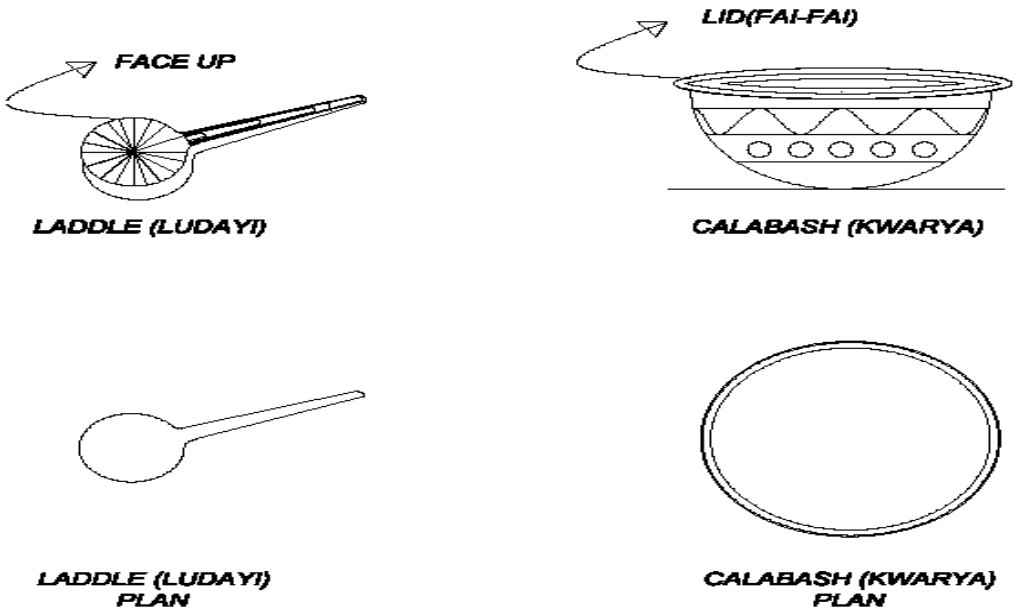


Fig 6.14 Concept development.

source: Author's Design

Figure 6.14 above shows the ladle and calabash both on plans and elevations. It could be seen that the calabash has a circular plan while the ladle has a circular end and an elongated tapered end.

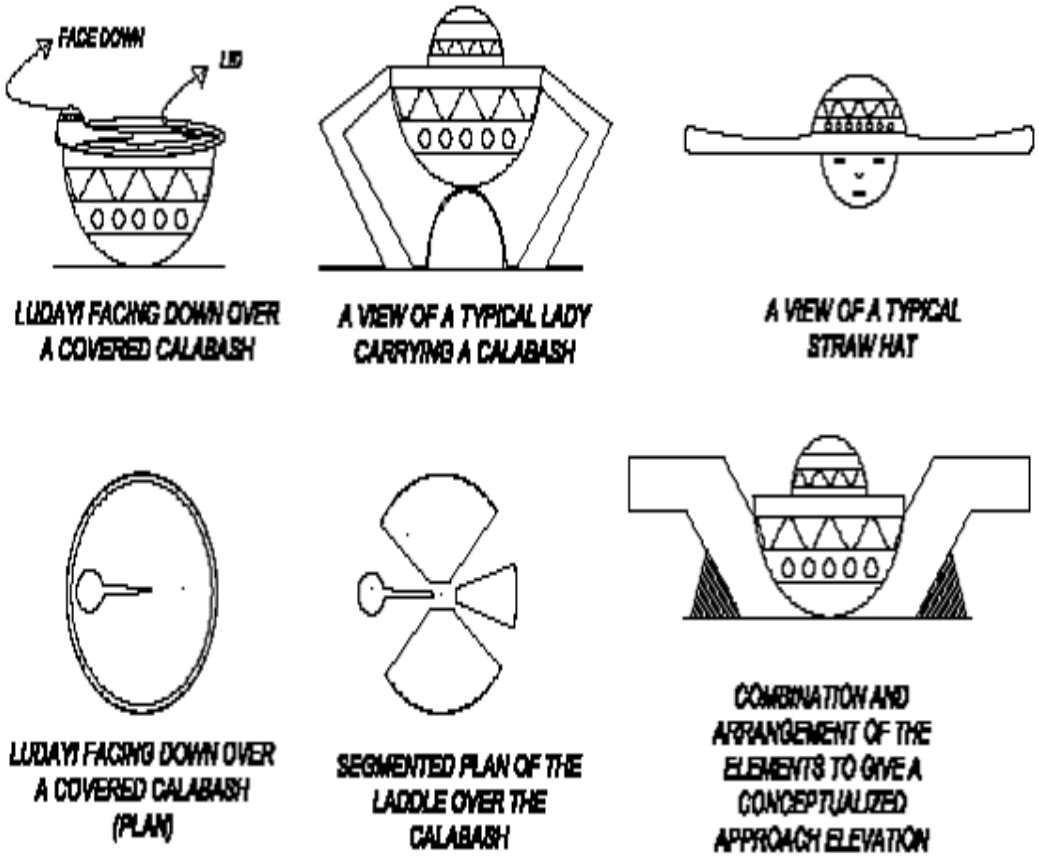


Fig 6.15 Concept development.

Source: Author's Design

Figure 6.15 above continues to explain the concept of the design. A face-down ladle placed on a covered calabash gives a circular plan with and a smaller circle with tapered end within; then a lady carrying a covered face-up calabash with a face-down calabash on it. This gives two semi-circular shapes facing each other but with different radius. Another cultural perspective is a typical straw-hat which gives similar look to the calabash concept. Combination of all these gives a conceptualize approach elevation of the proposed centre which will express Katsina culture as a Hausa-Fulani community from the point of sight.

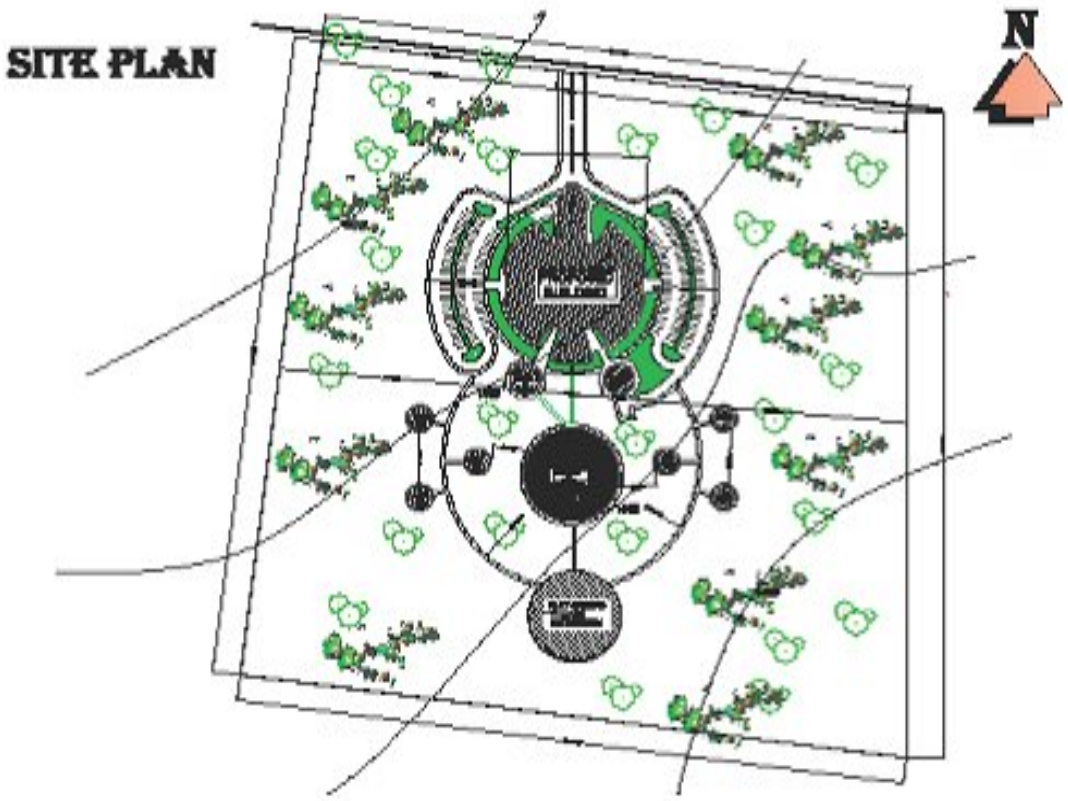


Fig 6.16 Site plan

Source: Author's Design

The figure above is the site plan of the proposed centre. The site is accessed through the northern part and an access route is provided to the main building. The main building faces directly to the access route hence, given an impression from point of entrance. Parking spaces are carefully planned at the eastern and western part of the main building after proper consideration of possible number of persons in the centre at a time. The planning of the parking spaces is also in such a way

that they can easily be accessed from every part of the site with easement. Gazebos are located along the access from the main building to the recreational and play ground area. This is to enhance the comfortability of people when in the centre. A place for traditional boxing and wrestling is provided, surrounded by the main building, the gazebos and the recreational space. Moreover, parking spaces are limited to the main building. This is to encourage the exploration of the centre for more cultural and social experience.

Finally, the site plan generally attempted to consider the comfortability and proper interaction of the people and makes them feel in a culture respecting surrounding.

The figure below is the floor plan of the proposed centre:-

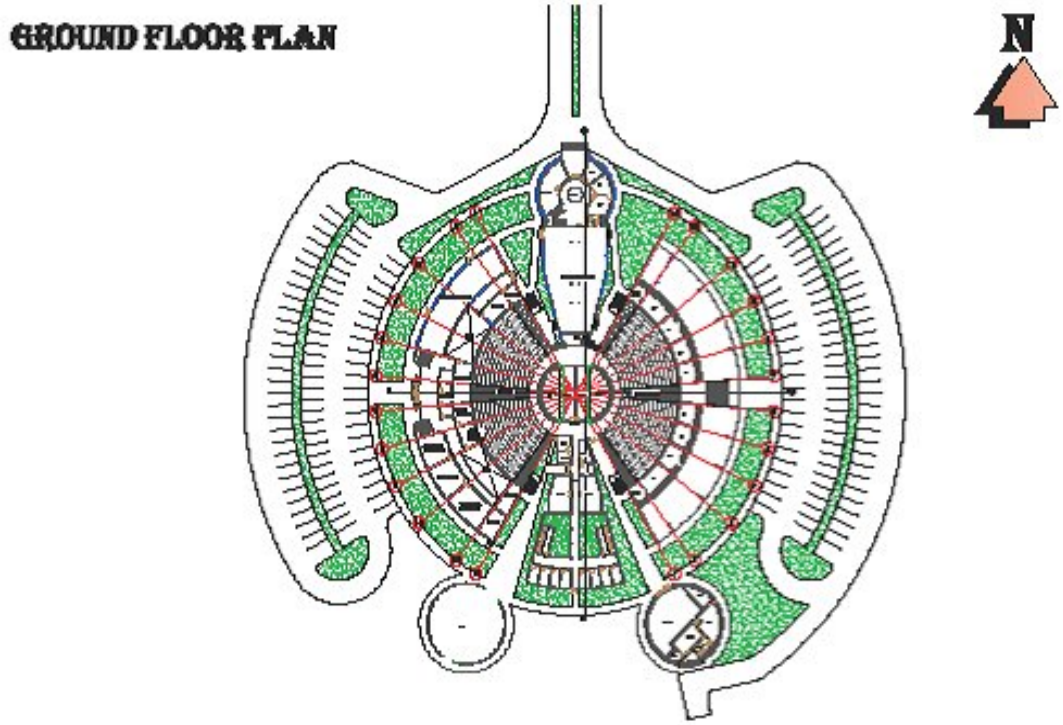


Fig 6.17 Floor plan

Source: Author's Design

Figure 6.16 is the floor plan of the proposed centre. The administrative block which consists of a circular segment connected to an elongated tapered end extension, represents the ladle on the plan view. A theatre and an amphitheatre are located at the west and eastern part respectively. The racking of the amphitheatre and theatre makes it possible to provide other functional spaces below thus making the design more interesting and economical. A rehearsal section is at the other end of the main building and close by are the restaurant and a recreational and indoor games area. The eastern parking area has an extension to the restaurant for easement in offloading food stuff.

From the figure discussed (fig 6.16) it can be seen that the plan is symmetrically radial and it follows the plan of the combined selected elements of culture (as discussed previously) which were a covered calabash with a face-down ladle. This means that the used of cultural element to generate form (plan form) for the proposed cultural centre is achieved to some extent.

Below is the first floor plan:-

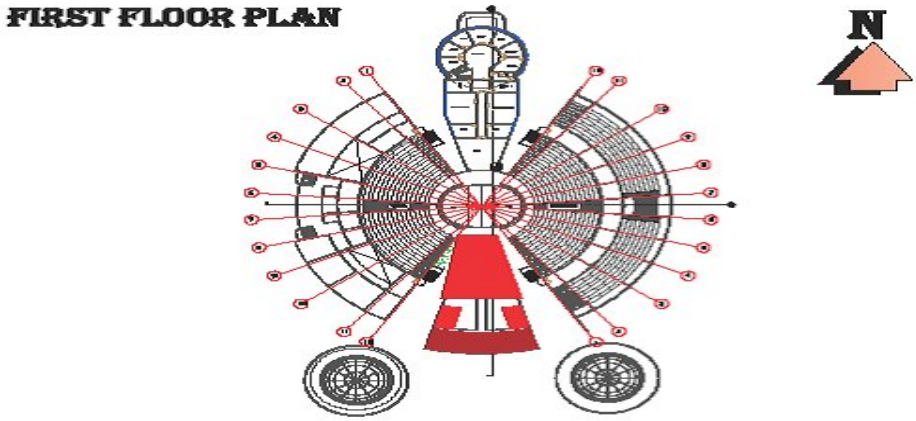


Fig 6.18 First floor plan

Source: Author's Design

Figure 6.18 is the first floor plan. Assuming that each floor is cut 1metre height from its floor finish, the racked theatres will still be seen on plan because of their height. Hence, only lower roofs of the ground floor will be seen.

Below is the roof of the proposed centre:-

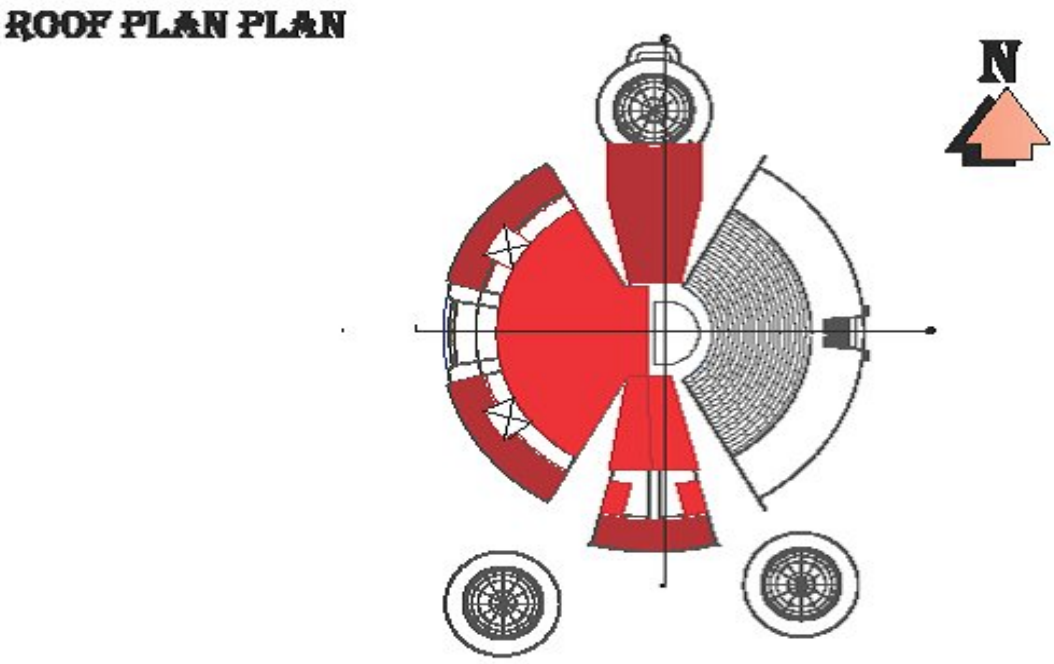


Fig 6.19 Roof plan

Source: Author's Design

The figure above (figure 6.19) represents the roof plan of the proposed cultural centre. The theatre is covered with a long span aluminum roofing sheet. This is because long span roofing sheets prevent leakages and can run a long span. Whereas, the elongated tapered section from the administrative section is a barrel vault that employed the use of danpalon. The circular segments are also covered with danpalon roofing material. This implies that about 60% of the roof coverings involved the use of danpalon. This is because:-

- It is easily installed;
- Danpalon is leak proof;
- Danpalon can take any colour;
- It allows for superior deflection;
- Danpalon gives freedom of design;
- It can be transparent or transluscent;
- It allows for free thermal expansion;
- Danpalon is 99% ultraviolet (uv) resistant;
- Danpalon also appears aesthetically pleasing;
- It is very light so it requires less structural support;
- It provides lesser heat due to high diffusion of light.

In view of the above listed points, danpalon could increase the construction cost but it will apparently reduce the running cost to a lower level because it requires less maintenance and as such, its application is economical.

See elevations below:-

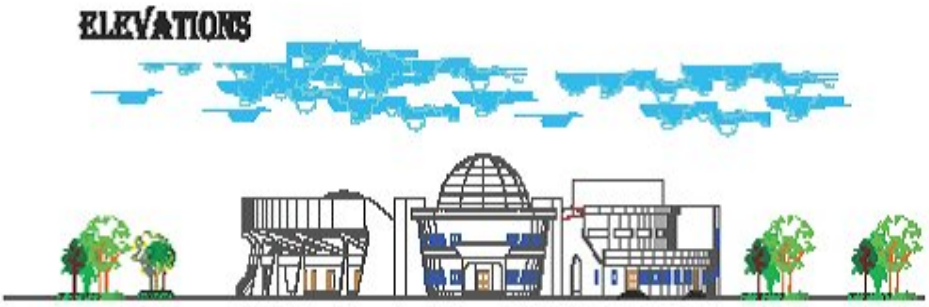


Fig 6.20 Northern Elevation

Source: Author's Design

Figure 6.20 is the northern elevation (approach elevation), the administrative building is the first contact, its form adopted the calabash-on calabash concept as seen in the beginning of this chapter. The administrative building tapered to the ground in order to enhance shading and reduce the effect of glare. Likewise the roofing material employed (danpalon) reduces heat gain. The extended floor of the theatre at the left side of the building represents the hand of the lady carrying the calabash-on-calabash and/or the extension of the straw-hat. It is supported by buttresses and has recessed shops below. The recess shades the building from the sun ray coming from eastern side and it also gives room for circulation.

As the proposed building is a public space, casement windows are employed in order to have proper maintenance as glasses may be broken at some time. Massing is applied on the elevation to make it more aesthetically pleasing.

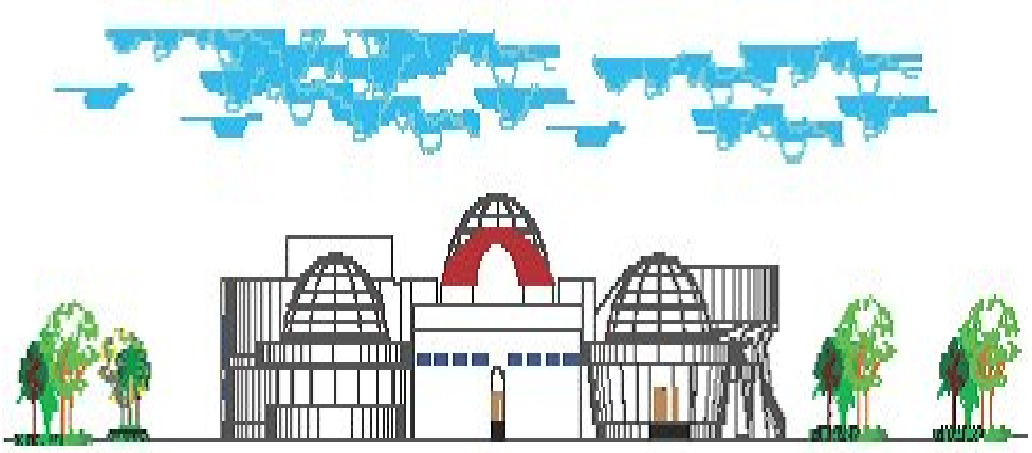


Fig 6.21 Southern Elevation
Source: Author's Design

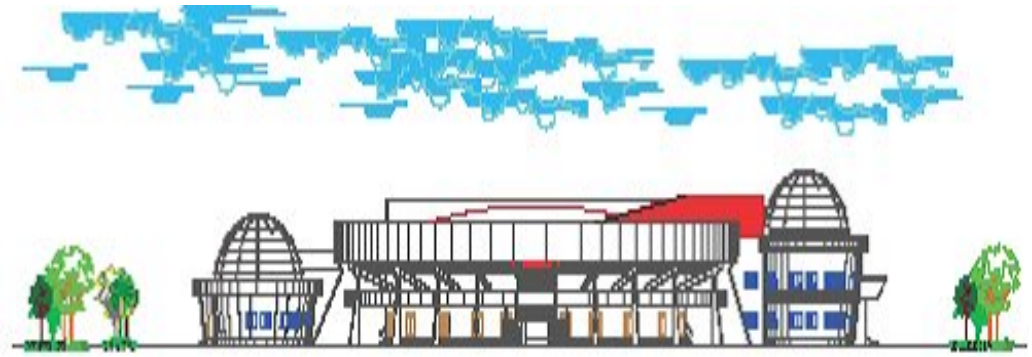


Fig 6.22 Eastern Elevation
Source: Author's Design

Fig 6.22 shows the eastern elevation of the proposed cultural centre. The shops facing the east are recessed to provide proper shading of the area. The theatre can be accessed through this side as there is provision for staircase to the theatre floor. The buttresses give support to the theatre floor and also they make the elevation pleasing.

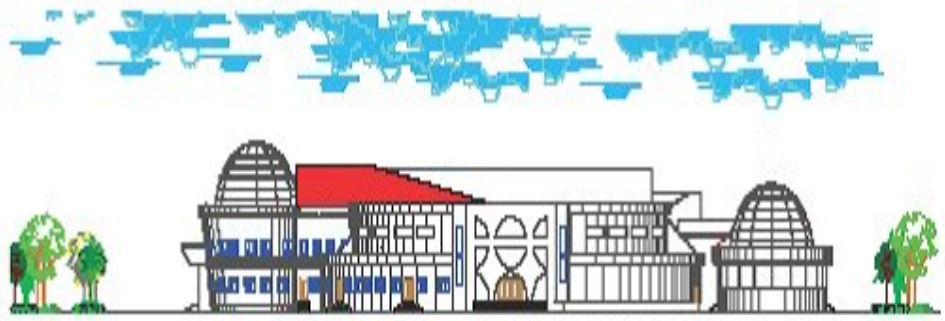


Fig 6.23 Western Elevation
Source: Author's Design

Figure 6.23 is the western elevation. It has a well celebrated entrance that leads to the ticket room. Apart from the administrative building on the left side of the elevation, at the right side is located the indoor games/recreational area which is erected with small slender columns.

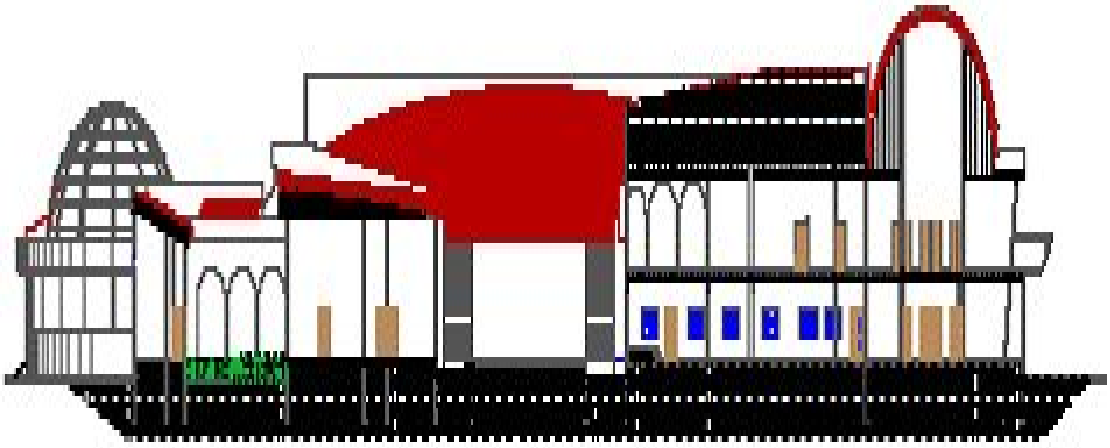


Fig 6.24 Section
Source: Author's Design

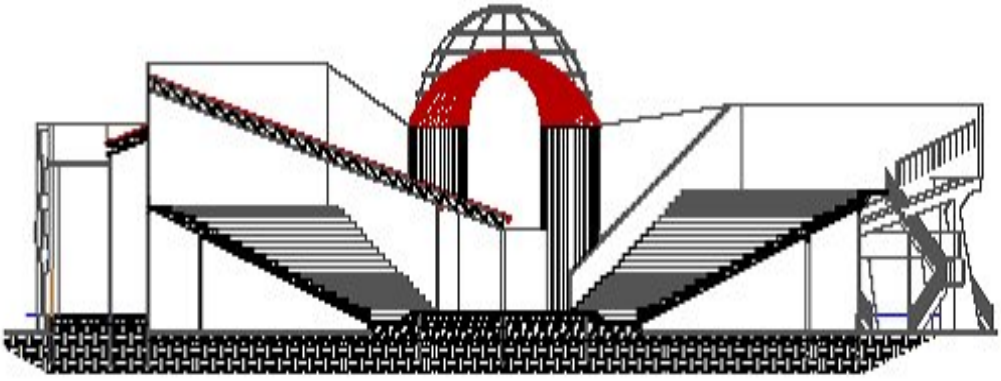


Fig 6.25 Section
Source: Author's Design

Figure 6.25 and 6.25 are the sections along and across respectively. The sections are carefully cut to have a clear view of what is happening across.

6.5 SCHEDULE OF ACCOMMODATION

Below is the schedule of accommodation in a tabular form

SPACE ALLOTMENT	**UNIT N0.**	**UNIT AREA(M2)**	**TOTAL AREA COVERED(M2)**
GROUND FLOOR			
Entrance lobby	1	15.7	15.7
Entrance foyer	1	18.1	18.1
Arts & gallery	1	43	43
Shop	2	15	30
Printing shop	1	18	18
Exhibition hall	1	90	90
Toilet	2	1.6	3.2
Multipurpose hall	1	280	280
General store	2	10	20
Other shops	8	2.3	18.4
Amphitheatre	1	600	600
Theatre	1	500	500
Indoor activities	1	160	160
Indoor activities storage	1	10	10
Indoor activities officer	1	23	23
Ticket room	3	5	15
Art & craft officer	1	72	72
Spinning and embroidery	1	40	40
Raffia work	1	41	41
Traditional hairstyle	1	50	50
Stage manager	1	23	23

Costume	1	8	8
Scenery	1	10	10
Supervisor	1	6.9	6.9
Rehearsal	2	35	70
Changing	8	6	488
Water closet	10	1.2	12
Restaurant	1	220	220
Games	1	220	220
Traditional boxing & wrestling	1	800	800
Play ground	1	700	700
FIRST FLOOR			
Office	6	12	722
Section head	2	15	30
Art & craft section	1	50	50
Visual art section	1	50	50
Storage	2	18	36
Seat out	1	65	65
Director	1	18	18

Table 6.2 schedule of accommodation

Source: - Author

Table 6.2 shows the schedule of accommodation of the proposed centre

6.6 DESIGN CONSIDERARIONS

The design considerations were those of site, acoustics, climate, culture and architectural requirements. Each was studied and its basic requirements for a good design proposal were employed.

6.6.1 Architectural

The architectural considerations took care of the organization of the functional spaces, both externally and internally. A proper zoning of the functions based on their hierarchy in terms of public, semi-public and private; noisy, quiet zones, and functional relationships were studied and considered.

6.6.2 Acoustical

Hearing of a person is affected by an enclosed space due to the shape of the room, dimensions and volume, layout, boundary surface treatments and materials within the interior. In an auditorium therefore, where the audience desire to see and hear clearly without distraction in comfort and safety as the performance go on, must be well designed to suit that purpose.

The loudness within the auditorium can be increased by the choice of shape, seating arrangement, raising of sound source (stage), raked seating for direct sound from source, source surrounding with large sound-reflective surfaces (plasters, plywood and rigid plastic boards) and a reasonable volume of auditorium. Doelle (1972).

6.6.3 Others

The other considerations worth mentioning are the lighting (workshops, offices and auditorium), and the seating within auditorium. Lighting from which ever

source is expected to strike actors on the stage at an angle of 45, it was said that shadow could arise when the angle deviates. Therefore, lighting of stages was done from ceiling slots and side wall slots.

CHAPTER SEVEN

CONCLUSION

7.1 SUMMARY

This thesis began by identifying the general elements of culture then later narrowing it down to the elements of culture in katsina and how and or which can be used to source a form that will display the identity of the culture of katsina in a design.

Relevant literatures were viewed and showed importance of cultural centre in displaying the culture of a society and further discussing how the elements could be used to shape cultural centre design.

Review of cultural buildings in Nigeria and other countries, the survey being bias towards the use of cultural elements in the designs in terms of architectural.

The proposed cultural centre seeks to create a unique structure for cultural activities that caters for the needs of its users. It further seeks to create a unique feature in Katsina state by the use of cultural element/s in the design. To ensure the achievement of the stated aim the following objectives were highlighted:

*Study of culture generally in a wide perspective.

*Study of culture of Katsina state.

*Identifying the cultural elements of katsina state.

* Exploration of the elements of culture in Katsina state.

* Exploring the elements that can be used as forms in a design.

*Identifying the elements that can be used to generate forms in a design.

*Selecting an elements that fits to designing a cultural centre in katsina state.

*Using the selected element of culture to design a cultural centre in Katsina state.

In addition to above stated objectives, the use of planning, and entertainment facilities were adhered to in order to achieve a good design.

7.2 CONCLUSION

In conclusion this thesis has made an attempt to contribute to architectural knowledge in the field of designing a cultural centre as well as the use of cultural elements in the design of cultural centre which helps to create a sense of belonging to the people.

The wave of cultural revival in Nigeria was deemed not to pass architects within Katsina state and Nigeria at large without taking the second step towards achieving a culturally based architecture.

It is the view of this thesis that katsina state has not reached a point of no return in displaying it culture and cultural practices but have only arrived to the point of understanding how the elements of culture can be used to generate forms in the design of cultural centre harmonically.

There is no doubt that technology has been improving day by day but Nigerian cultural centre have failed to fall in line with the trend, both in the forms used, and size of spaces. This work has been able to put all the factors, to produce and efficient design with the used of cultural elements to source the forms of the design of a cultural centre. Thus, this project will not only be limited to forms of

cultural elements in katsina, but shall equally be profitable as the centre could be used commercially for various cultural organizations and associations.

7.3 ARCHITECTURAL CONTRIBUTION

The architectural contributions of this study are

i. The study has identified the cultural elements of katsina state.
ii. The study has also explored the cultural elements of katsina state that can be used as sources of forms in a design.
iii. The study has demonstrated the selection of elements that fit to designing a cultural centre in katsina state.
iv. Lastly, the study showed that cultural elements of a particular area can be used to source forms in a design of a cultural centre in that particular area.

7.4 RECOMMENDATION

With proper study and selection of cultural elements, this thesis has been able to use cultural elements to generate a form in the design of a cultural centre. This enlightened the people about their culture and gives balance in the cultural practices of the state in general. Thus:-

- The need for a conscious study of cultural elements while designing a cultural centre is important.
- This research also infers that with the dying cultures of many cities in Nigeria, the use of cultural elements as sources of forms in the design of cultural centre will help in reviving and making the people realize their cultures again without letting it die unconsidered.

- It is recommended that more in-depth study of cultural elements should be carried out in order to have more variety of cultural elements that can be used as sources of forms in a design of a cultural centre of particular vicinity.

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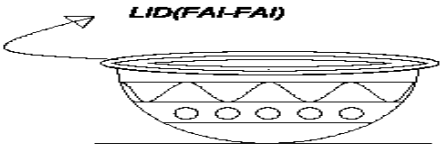
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APPENDIX



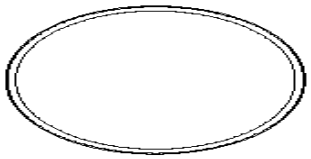
LADDLE (LUDAYI)



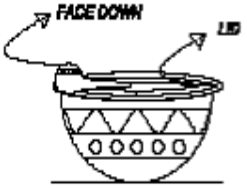
CALABASH (KWARYA)



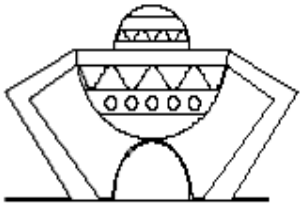
LADDLE (LUDAYI)
PLAN



CALABASH (KWARYA)
PLAN



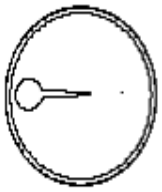
LUDAYI FACING DOWN OVER
A COVERED CALABASH



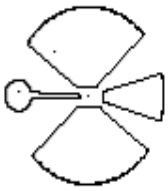
A VIEW OF A TYPICAL LADY
CARRYING A CALABASH



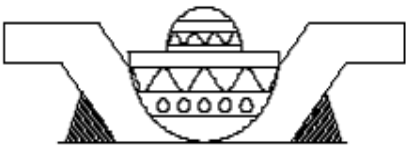
A VIEW OF A TYPICAL
STRAW HAT



LUDAYI FACING DOWN OVER
A COVERED CALABASH
(PLAN)

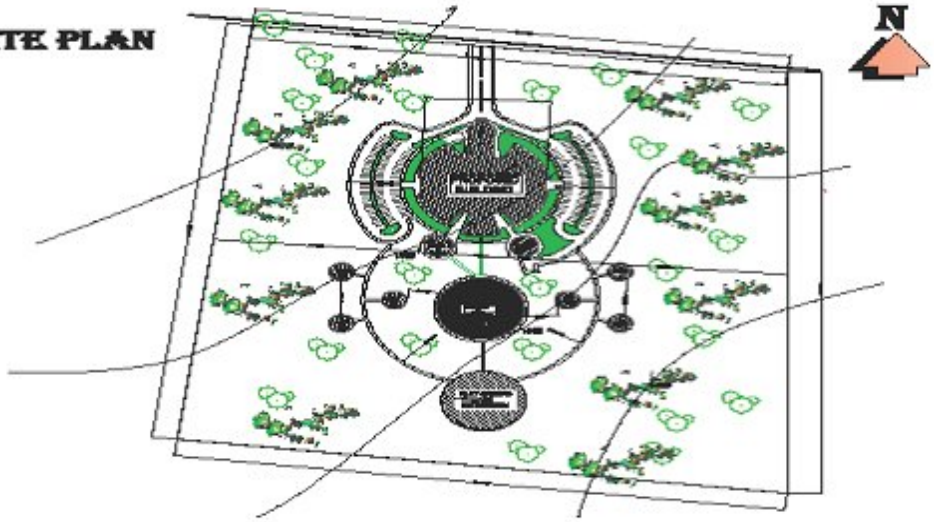


SEGMENTED PLAN OF THE
LADDLE OVER THE
CALABASH

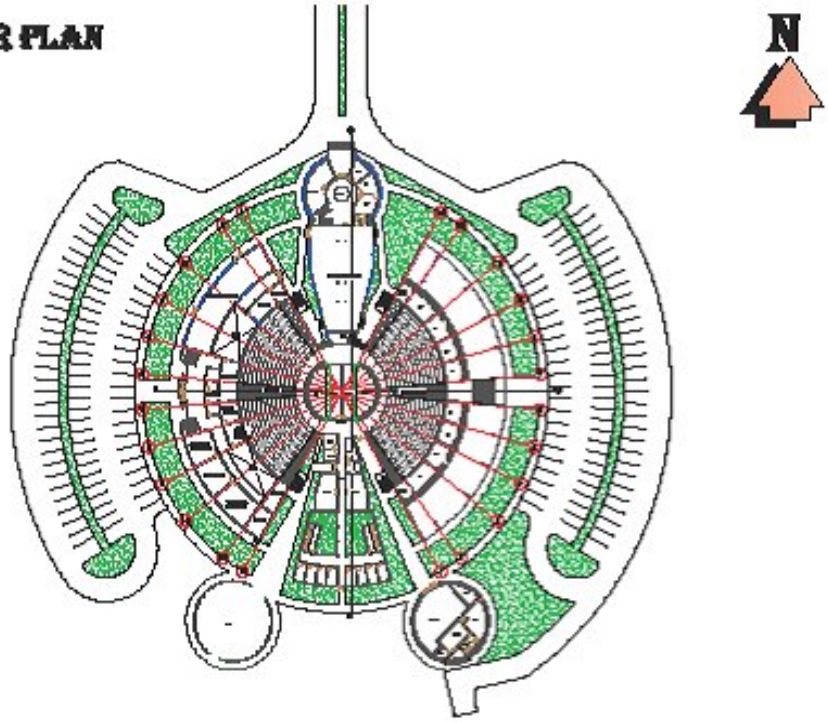


COMBINATION AND
ARRANGEMENT OF THE
ELEMENTS TO GIVE A
CONCEPTUALIZED
APPROACH ELEVATION

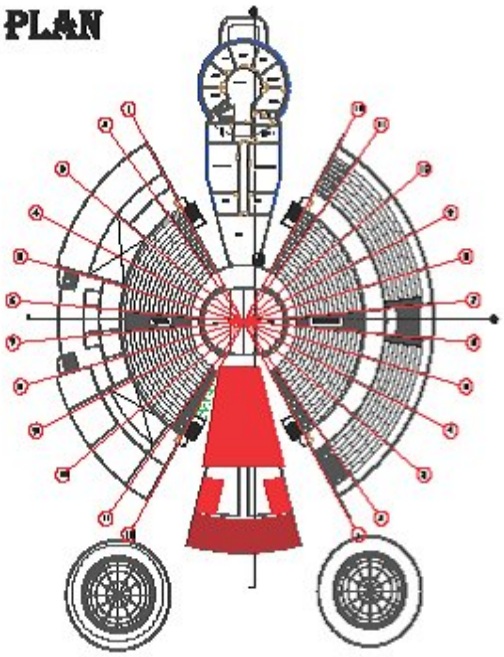
SITE PLAN



GROUND FLOOR PLAN

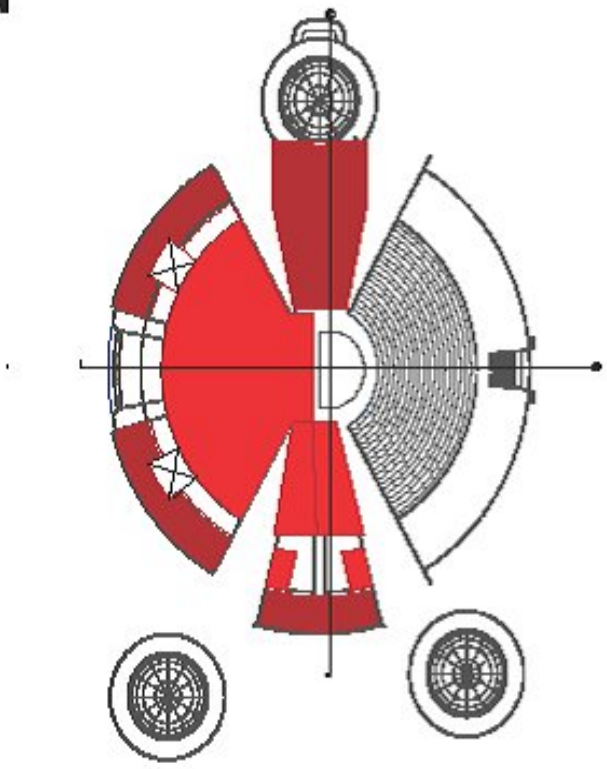


FIRST FLOOR PLAN



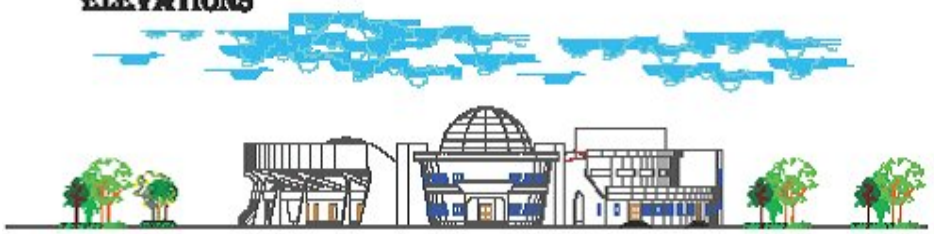
N

ROOF PLAN PLAN



N

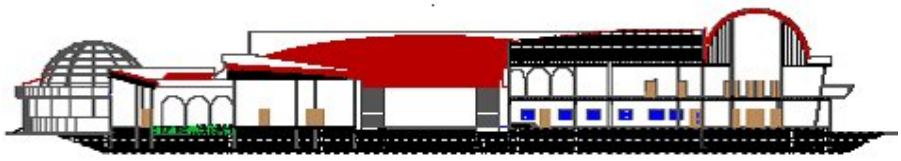
ELEVATIONS





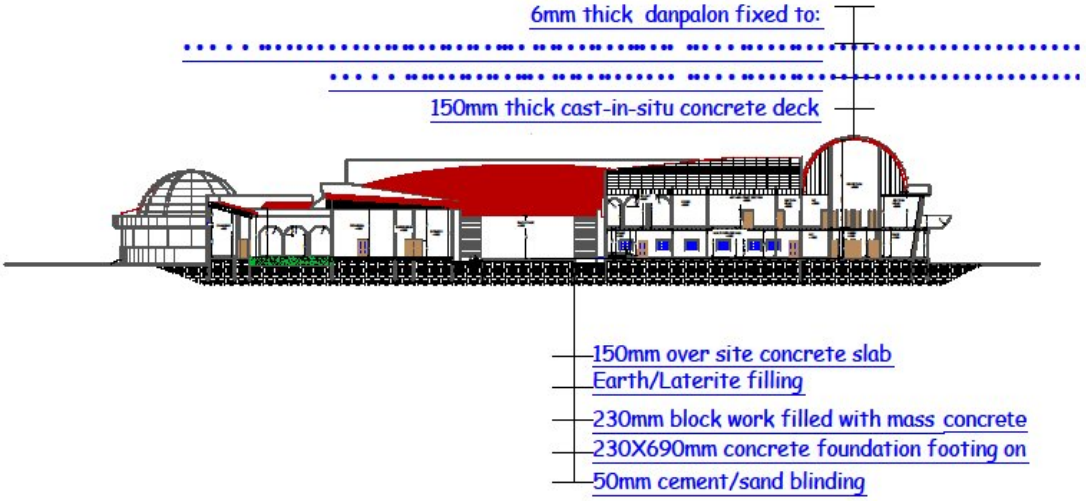




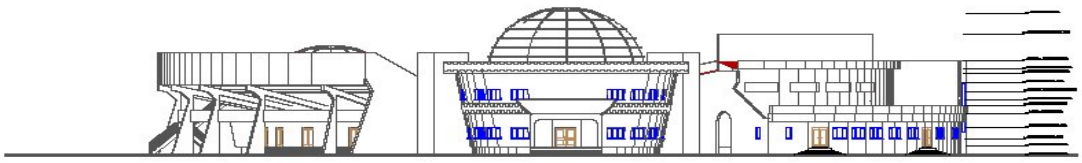


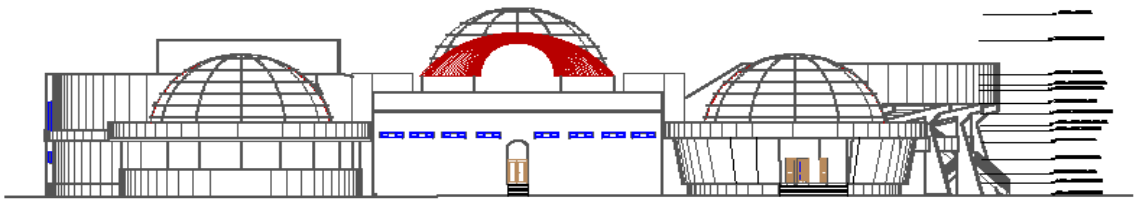


SECTION

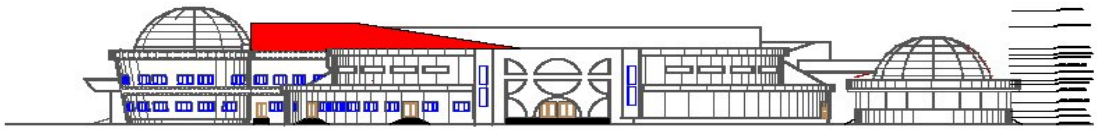


ELEVATIONS

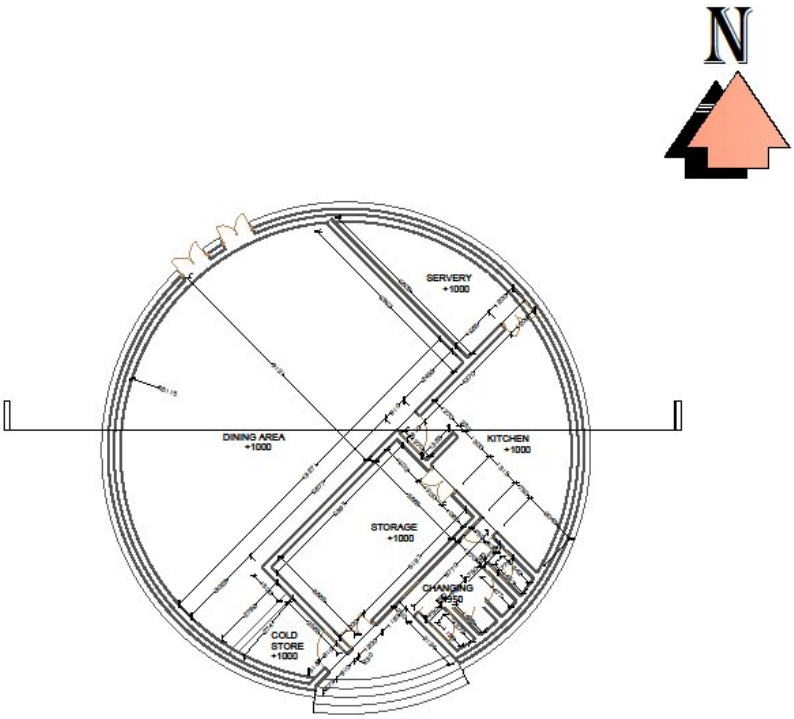


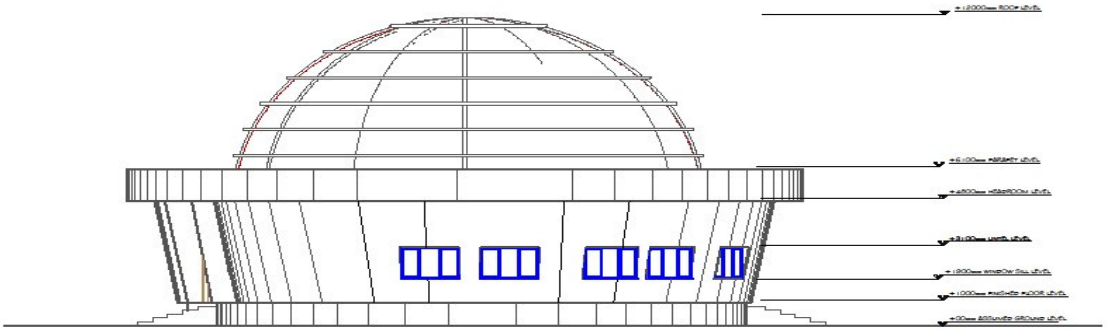


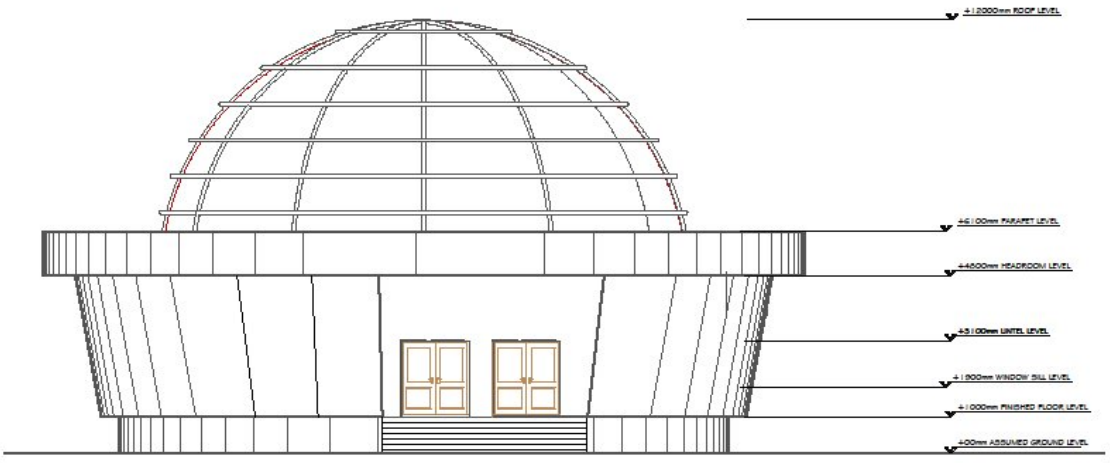
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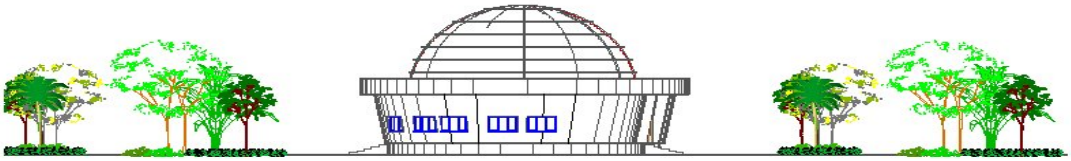


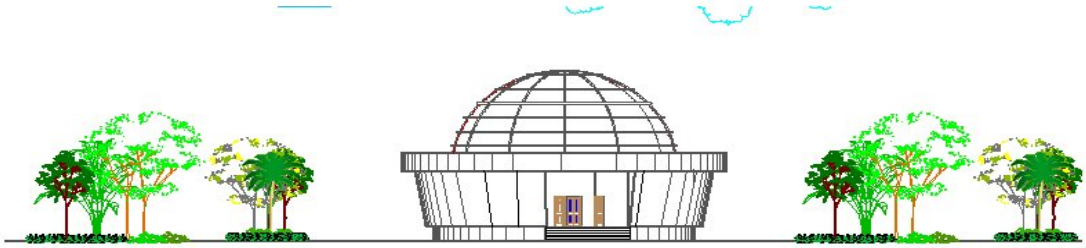


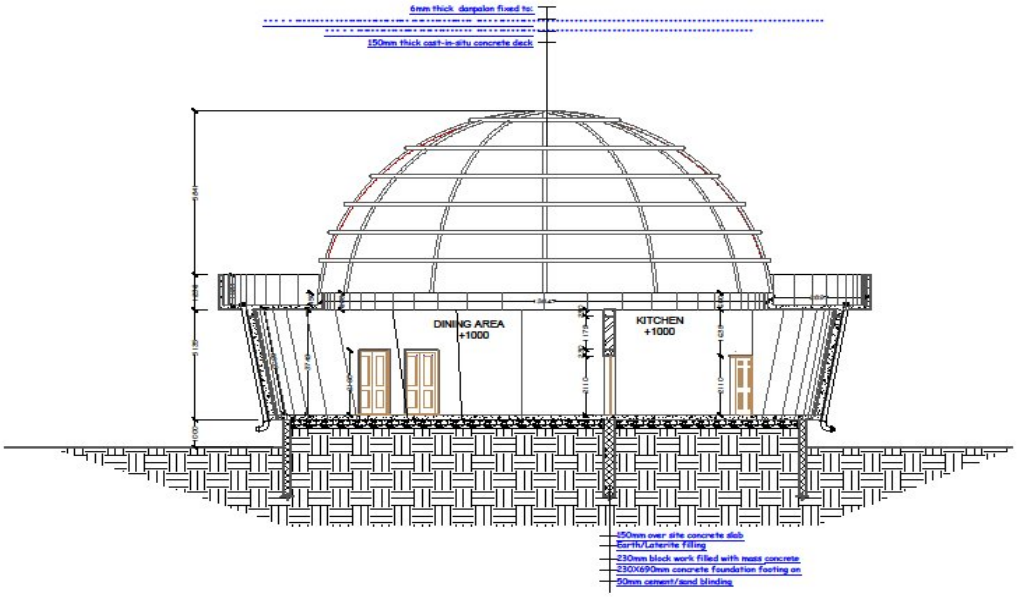

N
SERVERY
+1000
DINING AREA
+1000
KITCHEN
+1000
STORAGE
+1000
CHANGING
+950
COLD
STORE
+1000

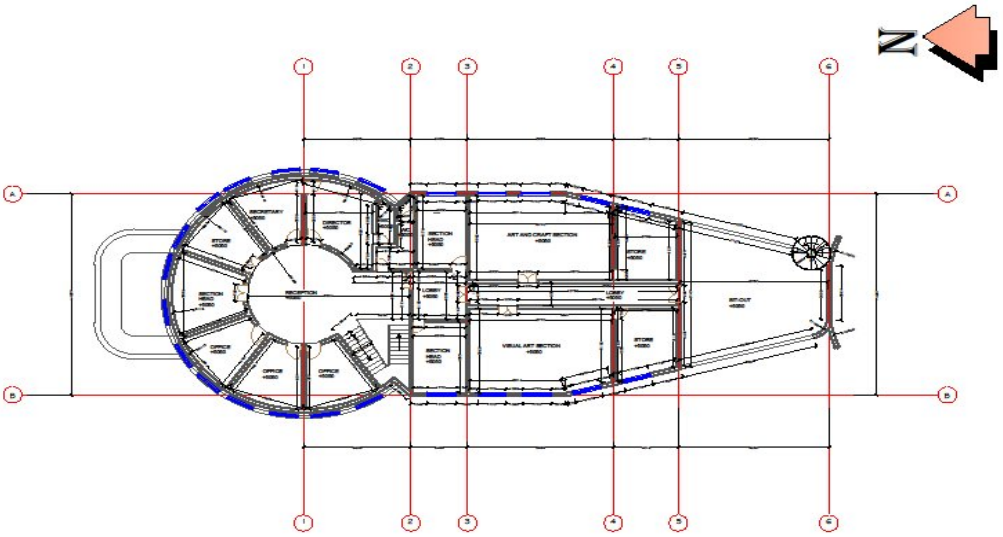


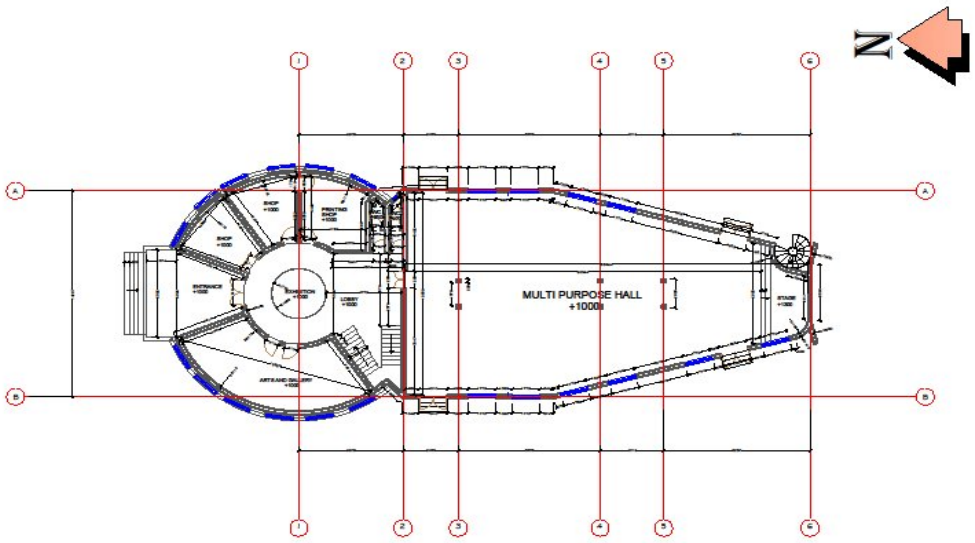

+12000mm ROOF LEVEL
+6100mm PARAPET LEVEL
+4600mm HEADROOM LEVEL
+3100mm LINTEL LEVEL
+1900mm WINDOW SILL LEVEL
+1000mm FINISHED FLOOR LEVEL
+00mm ASSUMED GROUND LEVEL

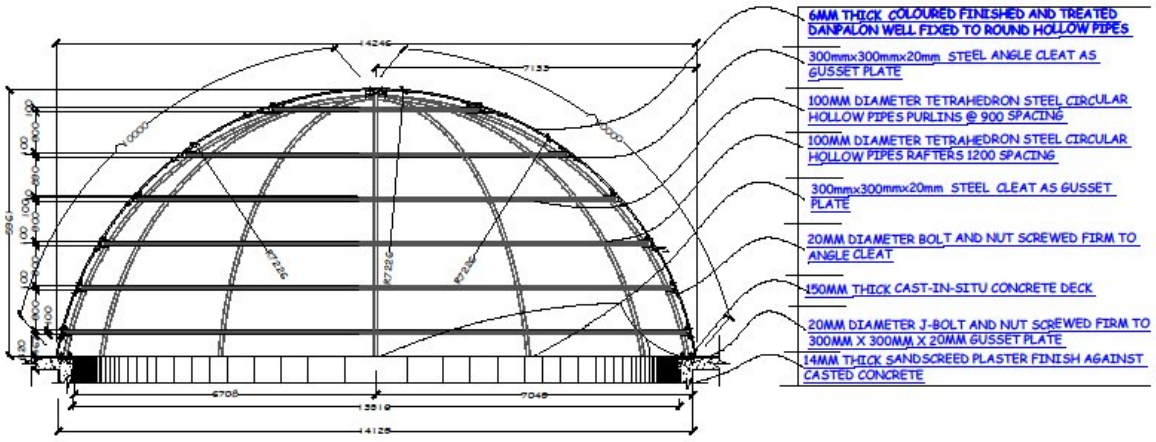





6mm thick danpalon fixed to:
150mm thick cast-in-situ concrete deck
DINING AREA
+1000
KITCHEN
+1000
450mm over site concrete slab
Earth/Laterite filling
230mm block work filled with mass concrete
230X690mm concrete foundation footing on
50mm cement/sand blinding


N





TETRAHEDRON STEEL CIRCULAR PIPES ROOFING STRUCTURE