

THE AFRICAN HALLS OF FAME (THE
AFRICAN -CIVILIZATION MUSEUM)

A Write Up Presented To The DEPARTMENT
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ACCEPTED BY

ON

INSPIRINATIONAL QUOTES

THE ONLY USE OF A KNOWLEDGE OF THE PAST IS TO EQUIP
US FOR THE PRESENT

- White Head.

The one who falls into pit teaches sense to his
followers - Yoruba Proverb.

- Only the educated are free - Epitetus

ACKNOWLEDGEMENTS

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General - The Perception of Thesis

Excited about the Darwian theory of evolutions, a young boy in his second year in a secondary school rushed home to his illeterate grand-father and was trying to explain to the old man how he now discovered that all human beings are descendants of apes, monkeys, reptiles, fish and even the mosquito. The wise old man deciding to make a fool out of the boy's reasoning asked for explanation.

The boy wasted no time to keep the old man amused "reciting" all his teacher told him about the evolution of man through higher and higher forms of life. The grand father decided to put the young "intellectual" to task by asking just two questions - (1) Since when has the first man evolved? (2) Why has he not evolved into something else since then?

Undaunted, the young 'intellectual' tried to show that while man has evolved many years ago; his evolution continues, though as a series of mental evolutions. The effect according to him is that he is able to propagate knowledge, educate himself and others, able to communicate faster, such that the whole world continues to go from one revolution to another as a result of the 'mental evolutions'.

As the boy went further, he quoted many day to day technological wonders that affects the life of human beings. In the end, the old man conceded the argument to the young school boy.

That our mental power has been cultivated and broadened through experience and learning is indisputable. This has been given so many names, prominent amongst which are, civilized, educated, learned, cultured, etc.

In order to 'be educated' many seem to have pulled all wires that needs being pulled. So many have travelled many miles away from 'home' to the 'no man's land', from family love, affection, security, respectability and decency to pursue the golden fleece with its attendant indifference, abuse, ridicule, snobbery and quest for survival in far away land. But inspite of all, the art of education we are told never ends, and we tend to ask how trully educated are such men.

Steve Wonder sang "Do yourself a favour, educate your mind". We are inclined to ask what is education and how do we do it?

As a non-specialist, I would not pretent to have the professional and technical definition of the word 'education' but one of the dictionaries said:

'educate - to bring up and instruct, to train'

'education - bringing up or training as a child

instruction; strenghtening of the powers of body or mind, culture'.

This definition gives us a picture of an educated man, and also a means of assessing an 'educated man'.

He is somebody 'brought up' and trained in a paeticular culture; whose mind and body had been so strenghtened'. This definition and way of assessing him is certainly broader than the popular meaning we attach to acquisition of knowledge generally.

The formal class room teacher-student relationship has been so entrenched in our educational system that any 'drop out' is regarded as 'unfortunate' as he is unlikely to 'make it' or become educated. This erroneous and myopic view becomes untenable as we take an over all assessment of those with formal education on the basis of all they are supposed to know. It would be discovered that majority are only mere mental robots, robotised to their field of career academic calling. Their acquisition of proficiency certificate marks an end to learning and education. Rather than serving as impetus to general educational curiosity, it becomes an end in itself.

Hence, in the world today, inspite of their proficiency in career callings, many technocrats, (learned men) find understanding of his/her kith and kin, his/her neighbours distant and far with whom he has to interact almost impossible. This lack of understanding is noticed between communities, ethnic groups, nations and between various generations that constitute our world. The effect is that every body egocentrically sees only the best of things in their own, others are good or bad, primitive or civilized in measure to their own. Consequently learning from one another becomes impossible or difficult and the new generation becomes ungrateful for the foundation laid by their ancestors. The 'New generation' labels his predecessors, primitive, old fashioned, etc.

This refusal to give respect for the past and learn from one another made the world what it is today, that inspite of the so many claims to the common ancestry of man, be it as explained by the Darwian Theory of Evolution, or the Christian or Islamic belief in the ancestry of man through direct handiwork of God or Allah, or even the claim by the Yoruba mythology of Oduduwa the first creation of Olodumare and Ile-ife as is the centre of the world, we still see that the world is still heterogeneous and every man is in certain respects,

like all other men; like some other men and like no other man.

With present strides forward on technological means of communication and other forms of technology, the world gets smaller and smaller and more information became known. It takes a lot of diligency to cope with and assimilate the many and varied materials an 'educated' man is supposed to know. Less he turns suddenly ignoramus he cannot apply the principle of John Adams who in 1780 wrote to his wife that "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study Mathematics and philosophy, natural history and naval architecture, navigation, commerce and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain". The demand on the educated man makes it incumbent on him to know about his past and present, to be able to hazard a guess about the future in light of the two other factors, and how they each influence each other.

Such nostalgic yearning for the 'good old days' are often heard from many old men who still recount the times when 'men were men'.

Also, we have heard of people who wish 'history never to repeat itself'. Depending on the various experiences, the impact of the past or the present is indisputable, we either try to 'recreate' past experiences or avoid it by choosing a particular line of action. For the sake of posterity we also endeavour to guide our present actions.

I think it is in the light of the above reasoning that efforts are being made to the preservation of the cultural heritage by the various peoples of the world. It is believed that a museum is founded every 3.3 days. Particularly now in the third world where the belief is strong that 'there is something in our past to be proud of'. The yearning for cultural revival and cultural reorientation and integration of our peoples becomes political issues, essays on it are found easily on daily newspapers and heard on radio programmes.

Also economic cooperation needs between nations makes it mandatory that for us to do things together you have to accept me and understand any peculiarities in me. Particularly on the cultural notes. Intolerance cannot be afforded. With the present war on regionalism and trend towards a continental unity and solidarity we are left with no choice other than to concentrate on educating one another and ourselves about our past, present as they affect the future.

While addressing the twenty-fourth annual conference of the Historical Society of Nigeria, Professor (Chief) E. A. Ayandele, the Vice Chancellor of the University of Calabar said, "they (the various governments of the Federal Republic of Nigeria) should be told that a Nigerian (I say African) nation not built upon the cultural and spiritual values of Nigeria (Africa) is necessarily a rickety edifice that a 'development' that is primarily technological and economic with irregulated pulverising westernism (or easternism) inexorably inflicts cultural hemorrhage upon the Nation (or Continent) is spiritually void, possessing no soul of its own".

Continuing he said "... Surely in such a Nation the citizen might have more Naira (pesewa?) in his pocket might be able to watch the fall of Idi-Amin on the Television screen in his living room, might be able to live substantially in material comfort, but alas!, the price he would have paid for it would be too heavy in that he would be ROOTLESS, BEREFT OF SPIRITUAL VALVES of his ancestral culture, he would be an amorphous personality who was only able to exemplify the unsavoury aspects of the White man's technological culture, he would be a cultural chameleon, a veritable mental and cultural slave in his own (God-given) country (continent). In short, the citizens of such a nation would constitute a race of phantasmagorias".

How then dare you or me expect such a man to build on a past he is ignorant of? Such expectation would be mere wishful thinking, so what do we do to be able to reflect the African way of life in our system of building houses, our system of government, our social activities or trade relations? The answer is the African Halls of Fame - this thesis, but meanwhile let us give audience to Professor Ayandele.

To achieve this he observed that the cumbersome method of information is ineffective, he said that "... to make an average Nigerian history conscious, it would be a miracle that would alter the predisposition of the majority of literate elite in favour of intellectual curiosity and cultivation of reading habits. (The means available for acquiring the needed knowledge). Continuing he said "... excessively Naira conscious suffocated by materialistic consideration and decoyed to dangerous zones of hedonistic impulses, self improvement through reading is simply beyond most of them who at best are satisfied with intellectually inferior newspapers.

His panacea: "Only one way seems to me possible, though it would be quite expensive - dramatization of key historical events on TV screens in the way in which the Trans-atlantic slave trade and slavery in the United States have been successfully dramatised in 'Roots'.

And since the level 07 Nigerian who would grumble at paying the fees of his children but is prepared to feed his car rather than his wife, invariably has the small cinema box (Television) in his place of abode, you may rest assured that he would learn history through television".

- a) The essence of the argument so far is to show the serious need to buttress our educational system with solid cultural foundation.
- b) There had been so much ignorance of our past to the majority of our people, not for want of evidence alone but the ineffectiveness of our present system of communication.
- c) That we are losing the same moral and spiritual lessons of history because of this incomplete education.

Hence my thesis THE AFRICAN HALLS OF FAME otherwise A Continental Civilization Museum which tallies with the FESTAC colloquium recommendation for a PAN-African Museum. Though not intended as its implementation, this would be set in a centre of learning.

THE AFRICAN HALLS OF FAME

In 1903 the Bavarian Engineer, Oskar Von Miller proposed the erection of a HALL OF FAME to house inventions in Science of Technology from all parts of the world, this resulted in the foundation of the Bavarian Museum. Also the Hall of Fame of Great Americans built at the University of New York contains statutes of distinguished American personalities who contributed to the civilization and development of the American history. My own perception of the AFRICAN HALLS OF FAME is a Museum of African Civilization, embracing such areas as its Natural history, culture people and their interrelationships.

The argument that modern trends in Museums as institutions are for city centres take for granted that it is only a civic institution or cultural centres meant more for entertainment of stray visitors, tired workers or city layabouts; it also takes literacy for granted, hence we have museums scattered all over the public spaces, city centres and even subways of industrialised countries of the world. To me the educational services of the museum takes precedence, it is to be seen the way Sir Herbert Read, a poet, humanist and sage vacillated in his faith in the environmental and aesthetic education the galleries can offer human beings bemused with a surplus of verbal ambiguity.

This educational values can only be fully realised where people with zeal and mind to comprehend its teachings are readily available. Infact the first University of the world was the Museum of Alexandria. Also writing on Research and Museums, Hiroshi Daifuku said "A great deal of what is known of human evolution, of human society from simple state to large poli ical agglomeration has been the result of research undertaken by archeologists in the staff of museums.

Moreover, as already pointed out, the spirit of enquiry is only found more in the student days than other times. I then wonder why we should waste public fund for that which would be seen by the uninitiated masses as another prestige project as Coleman observed that "When there is no spirit of enquiry, there can be but limited learning since the scholar is the product of investigation. Another reason advanced by advocates of Museums as only Civic buildings base their arguement on the number of attendants to the Museums. May be then it would be better to apply an American Museogra-phers formula that "If attendance figures are the only measure of a museum's worth, why not replace the amiable old gentle men who serve as guards with girls dressed as Amazons, a classical refinement of t0pless waitress. FurtherHurbert Dabroski in his thesis on Science museums identified 3 types of museum users.

- a) The Chance visitors
- b) The Special visitors
- c) The International visitors

While (b) and (c) need the museums for production and growth, (a) only stumbles to the museums. He tends to just look around the exhibitions, with no other intention, unlikely to be impressed, while the other group 'look for something' in the exhibits, could become impressed and 'fired' to the desired curiosity to search more either in books or any other means; they do not just 'wander' through the galleries with nothing going through them as if with a blind mind and a block head characteristic of chance visitors. Hence the need to make museum for those who will appreciate it.

Most importantly the centres of learning is a fertile ground as the impressionable groups to which appeals for a return to the roots have been directed.

Historically it has been known that the appreciation of history and arts is actually an elitist thing. Early collectors of the artifacts of history and civilization are usually the wealthy elite or the educated elite who collect such items because they value them or as status symbol or for mere sentimental attachment.

Conclusively I believe the New African elite has to be saturated with enough cultural information so that he can appreciate and learn from his historical past. And What's more, the Universities have been known as centres of learning and research and 'since research and teaching though often questioned as to their need belong together ... are jointly helpful to the working of a museum'.

GOALS, OBJECTIVES, SCOPE AND STATEMENT OF PURPOSE

Czeslaw Lugowski writing on the role of Science museums made the following observations "While a listener retains in memory 15% of transmitted information, and a spectator 25% of seen information, a combined listener and spectator is liable to remember 65% and a visitor who takes part in exposition has a chance to keep in memory 86% of exhibited material". The goal of this thesis is to provide architectural space for permanent and temporary exposition of various materials depicting African Cultural heritage from all parts of the continent, particularly the member states of the Organization of African Unity. The aim is to afford the student of African history and culture see the similarities and differences of varying components of the continent thereby be able to make a comprehensive survey of the continents. This should not be only things of history, it should include contemporary affairs.

It would be multi-disciplinary ranging from the Natural history to Arts and Crafts, Commerce and Politics by provision of galleries for their exhibitions, and demonstration spaces, use of slides, dioramas, an Africana Library and archives. It should, like London's Natural Portrait Gallery, have in exhibition portraits and statues of distinguished Africans. In addition, it should have facilities for symposia, lectures, by distinguished contemporary scholars, artists, statesmen and even scientists.

The audience though should not be too restrictive, as Museographers would see this as reactionary and antiestablishment. Hence normal provisions for museographic activities should be ensured.

One other advantage is to make the centre share such University facilities as available so that institutions could be extended to users and participants during students' holidays.

It is expected that such a centre should be spread over the African countries but for a case study, I shall consider one for Nigeria's University of Ife. Co-operation from all other centres of learning is to be expected by the Museum. Such could be exchange of staff students or materials.

Staffing and funding is expected to be through the educational wing of the OAU, the UNESCO, ICOM and voluntary organisations.

For a comprehensive exposition on varying facets of African civilization, it would be very laborious programme hence I have highlighted important areas such as

- 1) THE NATURAL HISTORY SECTION - To give a broad outline of Natural African history and show its effects on the development of 'Homo Africanus'.
- 2) African Visual and Performing arts, and also Crafts.
- 3) The African governmental systems -
- 4) War Section - The others could be on temporary basis.

The architectural goals of the museum would be such that the design would reflect great flexibility depending on the fancies of the museographer and his technicians.

It is to be designed such that a casual visitor is led from the exhibition spaces without having to rely on guides though they may be necessary, such casual visitor would be able to connect all the galleries visually encouraging him to see more.

The exhibitions should be accessible individually by any person whose interest is for a particular group of exhibitions.

The exhibition ground for temporary exhibitions should be integrated within the complex and be partially open to the sky.

The design should ensure maximum use of Natural light where possible and also natural ventillation, though they should be supplemented by artificial means.

The overall architecture should reflect the metaphor of traditional architecture of the area.

METHOD OF MATERIAL COLLECTION

This should be on permanent or loan basis from all the OAU members and other black communities of the world.

Chapter 2

THE ARCHITECTS BRIEF AND SCHEDULE OF ACCOMMODATION

1. ENTRANCE HALL - on RECEPTION HALL to include Public toilets.
2. ALL PURPOSE HALL - to a total capacity of about 500 persons. It should be divisible into seminar rooms, Design must allow for projection of films and slides and also back stage facilities and changing rooms.
3. AFRICAN LIBRARY - to contain 10,000 books on stack.
 - reading space for 50 persons
 - Librarian office
 - Library assistants and store
4. ARCHIVES - stacking space
 - storage
 - workshop and repair room
 - reading or reference space
5. PERMANENT EXHIBITION GALLERIES
 - each with Researchers' rooms
 - skill demonstration rooms
 - slide booths, rest spaces
 - storage and repair rooms
6. TEMPORARY EXHIBITION SPACE
 - in form of semi open spaces

7. CENTRAL STORAGE FACILITIES

- To include temporary and permanent exhibition spaces
- fumigation and repair rooms
- Cataloguing Hall
- Inventory
- space for 1 store keeper, 2 store assistant store-keepers

8. PHOTOGRAPHIC AND FILM UNITS

- To include a Dark Room
- photo studio
- Micro film and film store

9. GRAPHIC STUDIO AND DRAWING OFFICE

- with a small store, an office

10. TAXIDERMIC LABORATORY, RADIOLOGY ROOM

- with stores and offices

11. RESTAURANT - with kitchens

- dining space
- bar and lounge

12. SPECIALISTS OFFICE SPACES

- For researchers, research assistants, curatorial and museographic staff of about 10 persons.

13) ADMINISTRATIVE OFFICE SPACES

- For Director and his Secretary

- Assistant Director and Secretary
- Accounts and 2 Accounts Clerks
- Public Relations Officer
- Typing pool
- Printing and Duplicating room
- 1 board room

14. PARKING SPACE

- for 40 visitors' cars
- delivery yard and staff parking

15. A.C. Plant Room

16. PERFORMANCE THEATRE AND AMPHITHEATRE

17. SCULPTURE, LANDSCAPED GARDEN

- where statutes can be put, or models of natural features are built.

SPACE ACCOMMODATION SCHEDULE

A) ENTRANCE RECEPTION HALL - 120 sq. m (120.00)

- including male toilets - 24 sq.m
- female toilets - 24 sq.m

B) ALL PURPOSE HALL

- main Auditorium - 270 sq.m
- Back stage and changing rooms - 60 sq.m
- Projection Room - 4.0 sq.m

C) AFRICANA LIBRARY

- stack room - 130 sq.m
- Reading space - 90 sq.m
- 1 Library Assistant space - 12 "
- Librarian Office 15 "
- Assistant Librarian 15 "
- Storage - 30 "
- Receiving and Catalogue room - 30 sq.m

D) ARCHIVES

- stack room - 108
- storage - 36
- Repair Workshop - 24
- reading space - 120 sq.m
- Archivist rooms - 15.00 M²
- Secretary to Archivist - 15.00 M²
- Cataloguing and Classification - 20 sq.m

E) CENTRAL STORAGE AREA

- Temporary Store and Receiving - 144.00 M²
- Cataloguing and Classification room - 54.00 M²
- Inventory - 36.00 M²
- Strong room - 24.00
- Store Assistant's Office - 24.00
- Fumigation and Treatment room - 54.00
- Permanent storage - 144.00 M²

F) PHOTOGRAPHIC AND FILM UNIT

- Photographers office - 15.00 M²
- Photographic studio - 30.00 M²
- Dark Room - 15.00 M²
- Film and Microfilm library - 15.00 M²

G) WORKSHOP FOR REPAIRS

- Main workshop - 72
- Carpenters and Electricians space - 36
- Store - 36
- Small Office 18

H) LABORATORY (TAXIDERMIC LAB)

LAB Space 10

Technicians office 18

Store

Radiology - 36.00 M²

A.C. Room - 36.00 M²

Graphic Studio and Drawing Office - 90.00 M²

Store - 36

Office for Artists - 18

I) RESTAURANT

- Kitchen 108.00 m²
- Store 36.00 m²
- Dining 144.00 m²
- Lounge 214.00 m²
- Bar and Store 36.00 m²

J) ADMINISTRATIVE OFFICES

- Director 15
- Secretary to Director 15
- Asst. Director 15
- Sec to ASst. Director 15
- Accountant 15
- Typing Pool 36
- Public Relations Officer 15
- Printing Room 18

K) OFFICE FOR SPECIALISTS

- 10 Researchers' Office space - 150 square metres
- 20 Research Assistants 240 "
- Museographer 12 "
- Musicologist 12 "
- Archeologist 12 "
- Curator's Office for 5 60 "
- Board room 36.00 m²
- Reserve Office for visiting Scholars 120

L) 4 SEMINAR ROOMS

- This is to be partitioned out of All Purpose Hall.

M) PERFORMANCE THEATRE AND AMPHITHEATRE

- Already available within the campus.

N) PARKING SPACES

- For 40 Visitors' Cars 600 Square metres
- Staff Parking and Delivery - 500 "

O) PERMANT EXHIBITION

GALLERY A:	NATURAL HISTORY	612
B:	SCULPTURE AND LARGE OBJECTS	668
C:	WAR	670
D:	ARCHEOLOGY	432
E:	SMALL OBJECTS (COINS ETC)	666
F:	RESERVED FOR SPECIALISTS	216
G:	} ARTS AND CRAFTS	252
H:		360
I:		100

Researchers Rooms, slide booths and storage and repair corner could be partitioned out of various galleries according to need.

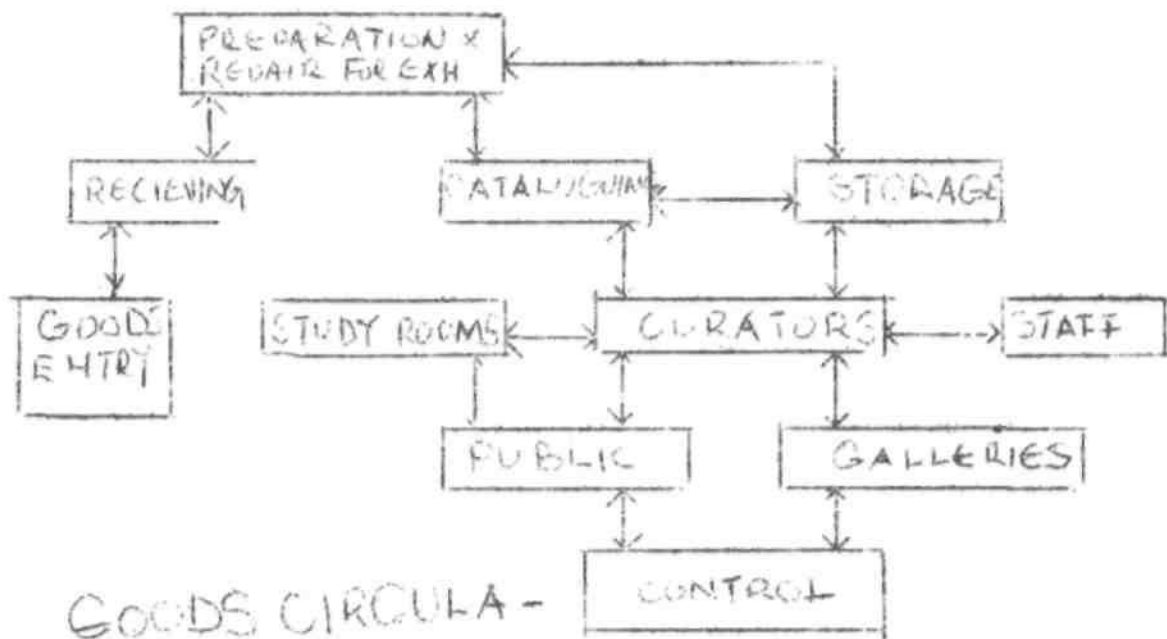
Chapter 3

THE MUSEUM ARCHITECTURE

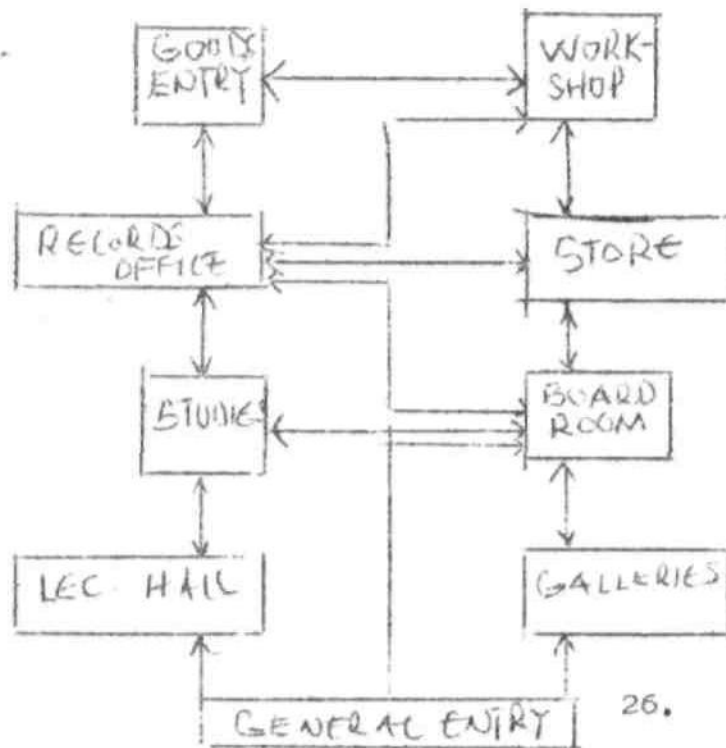
This has taken different forms, ranging from large exhibition halls with exhibits arranged round the spaces allowing the visitors to wander unguided through the large open space, to the corridor type where spaces flow in continuity along narrow long 'passages' for exhibition, an example of this is Frank Lloyd Wright's continuous ramp for the Museum of modern art in New York or the Le Corbusier's spiral square plan for a museum of continuous snail-like narrow space. Other examples include such types that lead from room to room of seemingly separate exhibition spaces.

To start taking individual case studies of the so many different available examples might not be as yielding as considering the basic design principles which include:

1. Good flow of space and separation of circulation for both visitors, materials, movement and staff movement. See Fig. I and II
2. The importance of use of lighting systems particularly the natural light source and artificial light source.
3. Security reasons.
4. Climatic control inside the exhibition spaces.



GOODS CIRCULATION DIAGRAM



FIG

GENERAL CIRCULATION DIAG.

So much have been written about the architecture of exhibition spaces such as museums, that even such rule of the thumb as to the proportion between its various parts were devised (ranging from $\frac{1}{3}$ to $\frac{1}{2}$ of the total space to be used for exhibition). This must have limited many museum designers and while I am stating the rule here, it is only to show that I am aware of it, I do not believe that one should be unacquainted if such a rule is broken as it is only a guide. If a museum like the African Halls of Fame of the type envisaged is to be able to 'show all' as much as possible for purpose of comparative study of varying materials, it should then be pardonable if the rule of the thumb is broken.

LIGHTING TECHNIQUES AND THEIR INFLUENCE ON MUSEUM ARCHITECTURE

There are two broad lighting systems for exhibition galleries - the artificial lighting system and the natural lighting system.

1. Natural lighting systems constitutes the admittance of light energy from the sun and skies into the galleries. It is more economical if well used, but complete reliability on the sufficiency of light from the natural means depends on the position of the sun and the cloud effect of the sky. There are two basic types:

a) TOP-LIGHTING - Of various kinds see Fig. III-V

It is generally preferred as it affords the museum or exhibition spaces optimum use of its walls for hanging objects, paintings and portraits. It reduces the risk of shadow. Using it, one can regulate the amount of light energy falling on exhibits. It gives secure and uniform lighting with good visibility and minimal distortion. It eliminates the use of courtyards as sources of light and affords better security to the artifacts in the exhibition spaces.

However, it has the following disadvantages, its tendency to give excess radiating light or diffused light interspersed with irregular rays. It gets dirty quickly particularly in dusty atmospheres. Not easily accessible for maintenance, penetration of rain water through the construction joints are risks not worth taking. Because of its indiscriminate admittance of light energy it admits ultraviolet rays which heats up the interior. Any building that depends solely on top-lighting are characterised with unsatisfactory ventilation problems. It is best to direct the incident light energy to exhibits to avoid reflection due to light falling on floor more than walls.

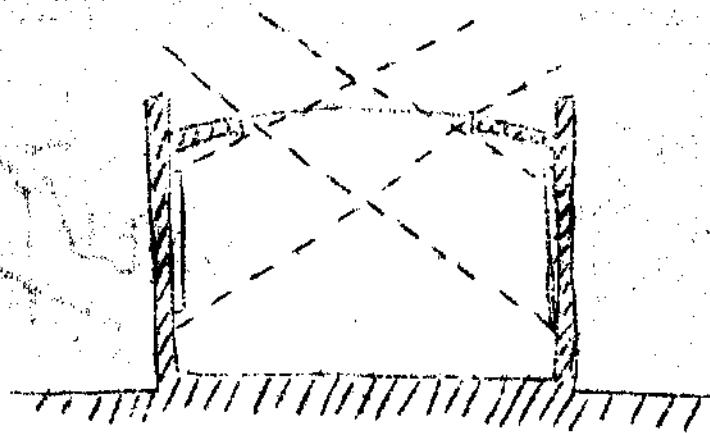


FIG III

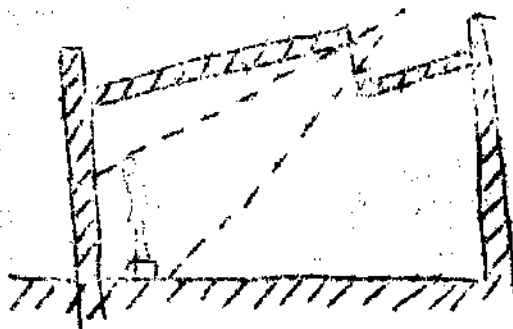


FIG II

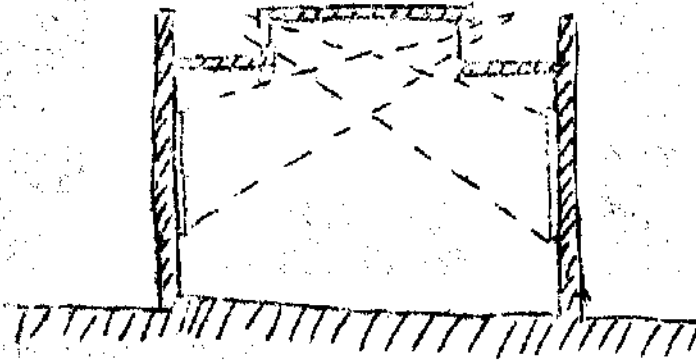
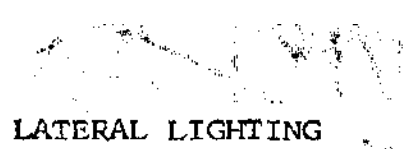


FIG V

EXAMPLES OF TOP-LIGHTING



LATERAL LIGHTING

Usually high up on the walls, this type of light is favourable as there is less risk of infiltration of unwanted light energy or climatic elements due to risky joint constructions. It is favoured as it allows for more natural ventilation of the interior spaces. This type of lighting system makes it possible to reduce the spread of space as it allows for multistoried arrangement of exhibition spaces as opposed to Top lighting. See Figs VI-VIII.



LATERAL LIGHTING

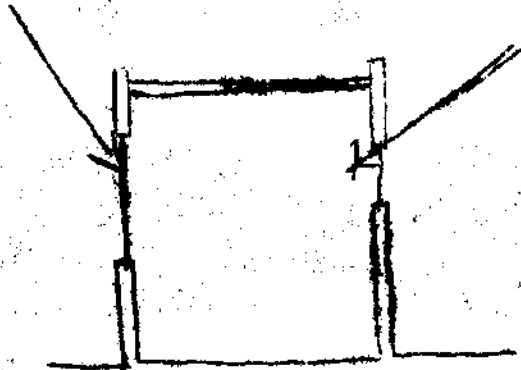
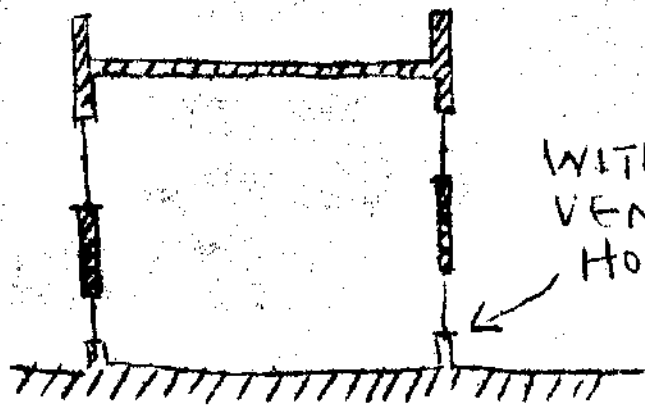
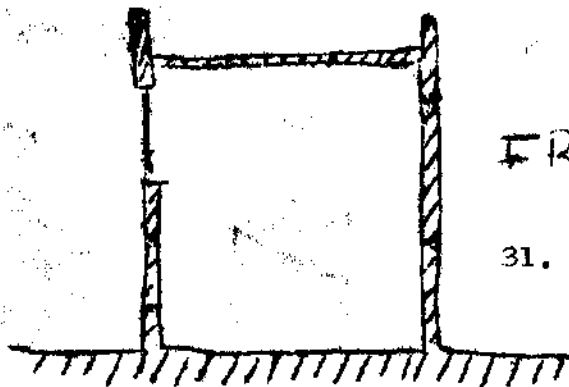


FIG VII



WITH
VENTILATION
HOLE

FIG VII



FROM ONE
SIDE CALLS
31. FOR HIGHER
HEADROOM.

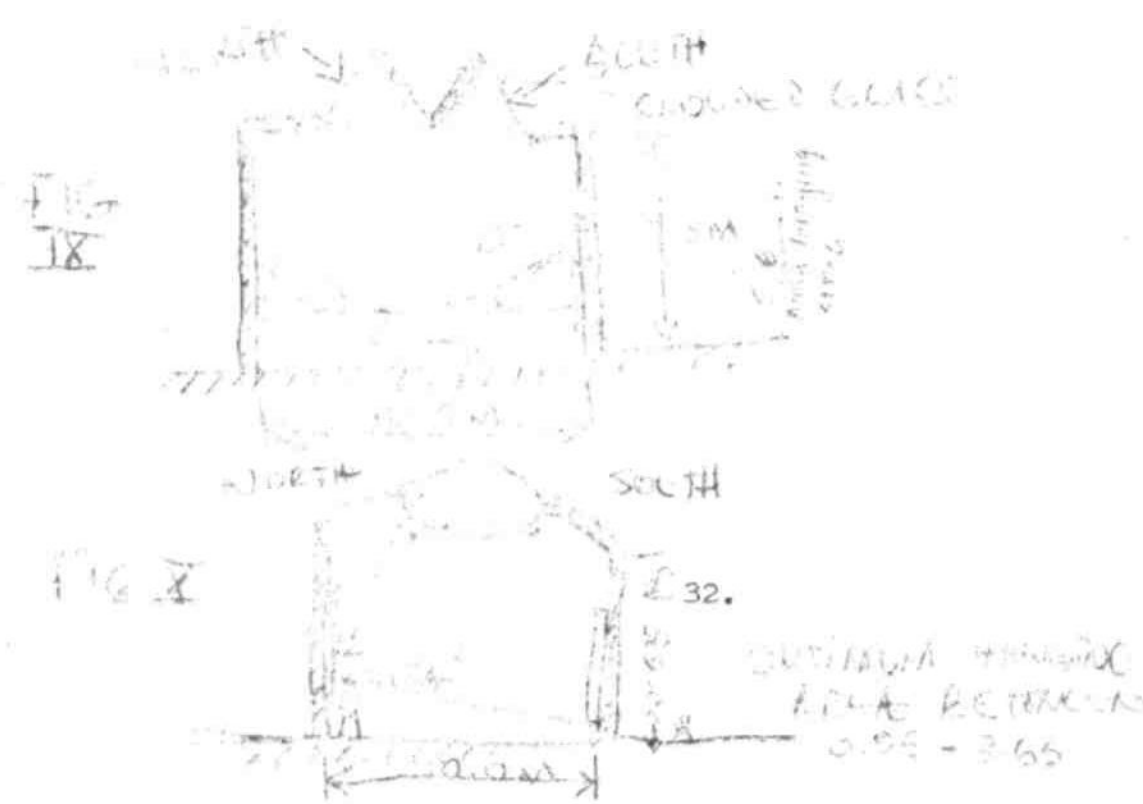
FIG VII

Note lateral lighting when placed high tend to behave as top lighting.

At times, the combination of both top lighting and lateral lighting are used, especially when the exhibition spaces are large. If the height of the room is high as it is normally, lateral lighting tend to behave like top lighting.

For art galleries the tendency is to give the rooms or separate partitioned exhibition spaces for each picture. The angle of human site is 54° thus with a

distance from a well lit picture of 10m the hanging height range from 4.90 (6 feet above) eye level to 100mm below eye level. See Figs I' and X.



ARTIFICIAL LIGHTING

Various lighting equipments have been built by commercial firms and to specifications. Artificial lighting performs better, the task of spotlighting exhibits, thereby bringing more excitement to the exhibition galleries.

EXHIBITION METHODS AND EQUIPMENTS

The various methods employed for the exhibitions depend much on the co-operation between the Curators, Museographers and exhibition technicians. It also depend on whether the exhibition is temporary or permanent.

EQUIPMENTS

Apart from the artificial lighting gadgets earlier mentioned, there has been various other museums and exhibition equipments such as the various display stands and show cases. Some of which are available on commercial basis or built to specification, generally depending on type of exhibition and concept approached. There are so many approaches, for example, we have the mobile display stands which affords the visitor the luxury of sitting down while the various exhibits are moved past him.

INFLUENCE OF CLIMATE AND SECURITY REASONS

There is need for a rigid control of temperature and moisture, hence the need for ventilation or even air conditioning of galleries. The security of the exhibits also become important and this tend to give museums some seeming characteristic elevational character.

Chapter 4

MUSEOLOGICAL ACTIVITIES IN AFRICA

Most of the museums in Africa all tend to have one snag, they are highly regionalised, containing exhibits of only the material culture of its country or immediate environment. Various techniques have been used, in some old houses were used, while new buildings such as the Museum of Ghana and the Nigerian National Museum of Antiquities, Lagos was designed afresh. Contents of the various museums vary, some devoted to antiquities only, others are specialised and heterogeneous in outlook.

Most of the museums are concentrated in city centres. Some of our Universities also have their specialized museums. The Centre for Nigerian Cultural Studies in Ahmadu Bello University has acquired a space they use for temporary exhibitions. They also organize travelling exhibitions to nearby educational institutions.

There are many types of other museums founded in various places and to give a detailed survey of them or focusing attention on each individual museum would be cumbersome.

Of the University Museums, we have such museums as the Antiquity Museum, the Geological and Archeological Museums and Natural History Museum.

University of Ife has three Museums, the Antiquity Museum, the Geology Museum and the Natural History Museum. The Natural History Museum building has been commissioned to an architectural consultant firm. This is because of the popularity of the Museum. From the attendance record of the existing Museum which is highly handicapped by lack of space, the following information was available.

1977, JANUARY-DECEMBER - About 26,374 people visited the museum, giving a daily attendance of 73 persons a day.

1976, 32,963 visitors per year or about 91,53 persons per day visited the museum.

1978, About 22,732 visitors were recorded giving an average of 63 persons per day.

The opening hours is Monday to Friday from 7.30 am to 6 pm. and 11.00 am to 6.00 pm on Saturdays, Sundays and Public holidays.

As earlier said, the aim of the museum should not rely only on recording large attendance but the use to which the users make of it. Hence for other Museums scattered all over the towns and cities of the continent with the aim of attracting more visitors, there is definitely higher attendance registered.

For obvious reasons university museums have been among the promoters of research and they do not apologise

for their evaluation of priorities in their setting.

Abdoulaye Diop writing on Museographic activity in African countries said "Once it is adopted to the manifold and urgent demands confronting the African countries, the museum should become a valuable auxilliary of school and university education, to which it is a position to make a considerable contribution. The setting provided by the museum if it is well designed and carried out is ideal for the information and instruction of pupils and students who are seeking to assimilate the reality of African civilization values. The display of historical, ethnographical and any collections accompanied by concise and well thought out commentaries contained in catalogues and guides in keeping with the spirit of these collections, can provide an intelligent substitute for boring anti-educational verbiage which often imparts no real knowledge and leaves the pupils and students unsatisfied".

Chapter 5

THE SITE

The chosen site is the University of Ife as a case study. The criteria for choice of this site is mainly due to the historical past of Ile-Ife as the cradle of an example of African past civilization, its world-famous collection of archeological resources and art work, and the fact that it is a centre of learning of international repute. It is in close proximity with so many other historical towns such as Oyo, Oshogbo, Ede, Ilesha and Ibadan. Oshogbo particularly is another centre where art work flourishes to a satisfactory extent. The African Hall of Fame would be attached to the proposed school of General Studies which is interdisciplinary in its programme. The site chosen on the campus is the proposed site for the natural history museum. Ife is 88km from Ibadan, the largest city Africa South of Sahara, and 229km or about two and half hours drive from Lagos.

The population of Ile-Ife is 130,000 by the 1963 Nigerian Census figure. The academic community which would be the recipient of its daily services has an estimated student population of 7,000 and staff strength of more than 1,000. See next page for site location.

THREE COMPONENTS OF ILE IFE

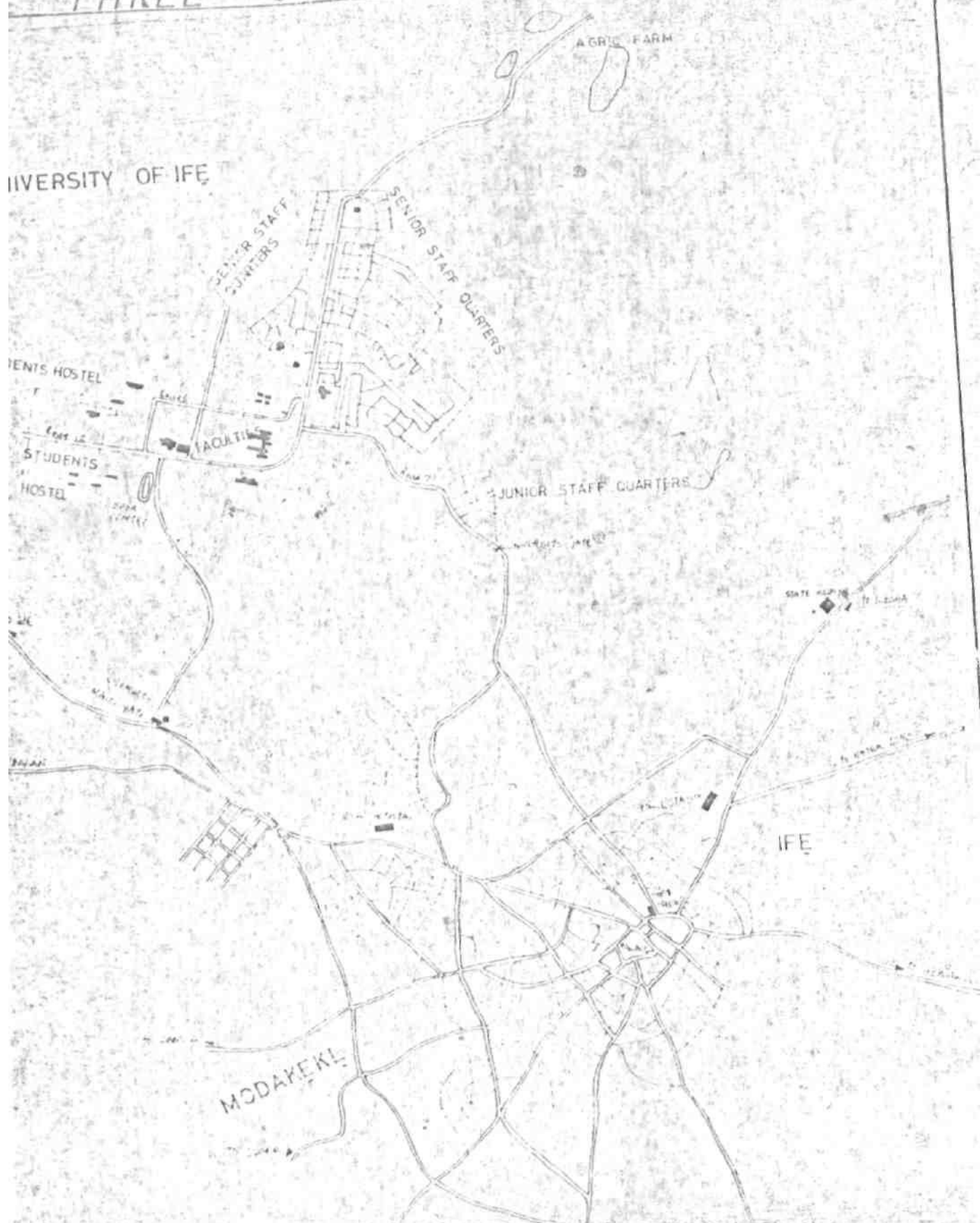


FIG 3 I

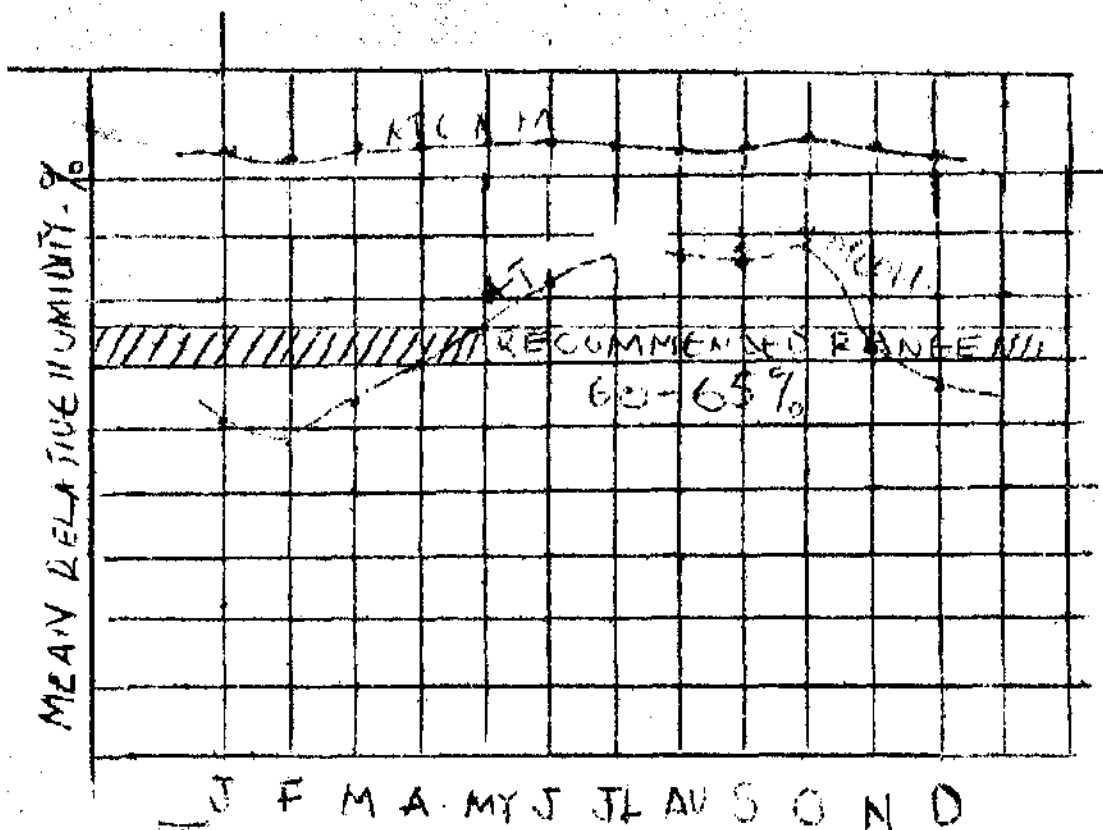
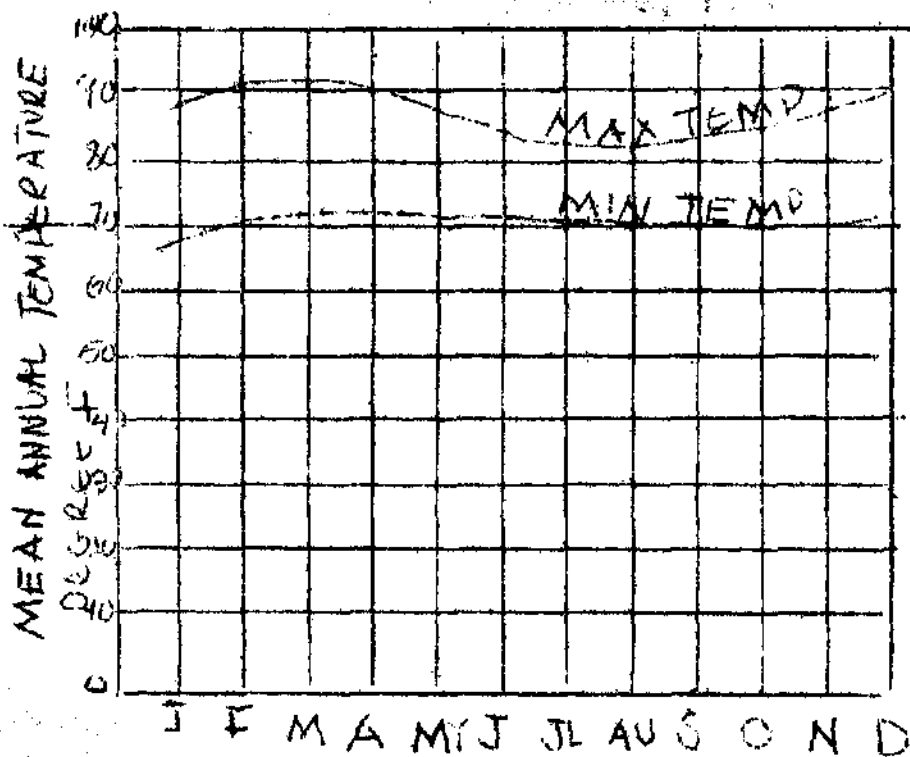
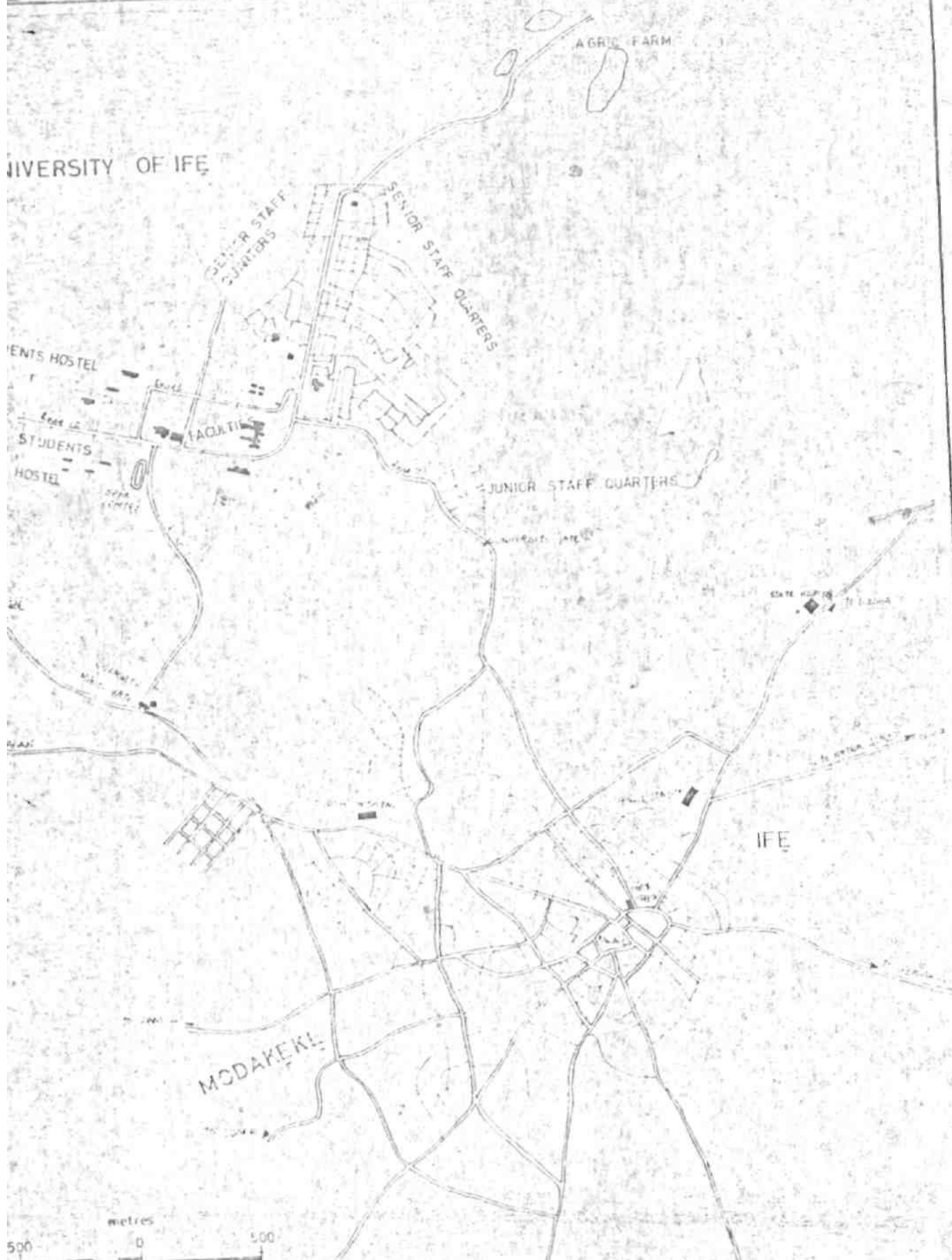


FIG 3- II



THREE COMPONENTS OF ILE-IFE



Next page also gives the location of the University relative to the town with the access roads.

Towards the eastern part of the site, a park has been proposed, to link the academic and staff areas of the campus. The University Conference Centre and Guest Houses are towards the Northern part of the site and in good proximity to the site. The facilities are within walking distance of about 5 minutes to the site. The two access roads, road 7 and road 1 from the town lead conveniently to the site. A bus stop is near the site.

SITE ANALYSIS

VEGETATION - Generally a wooded land with tall trees of varying heights and types see plate I.

CLIMATE - Being on the Guinea Savana belt of the Hot humid zone of the climatic regions, it has very high humidity at peak periods. See Fig. 3-I (on next page)

FIG 3 I

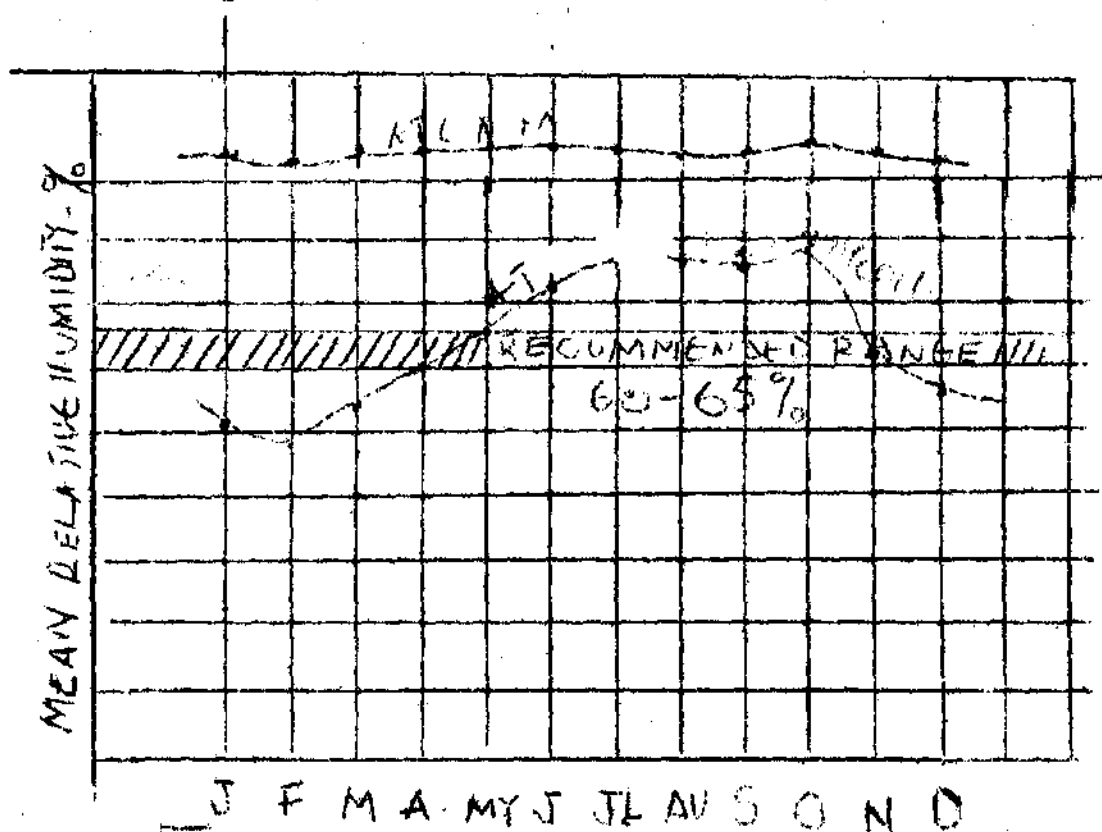
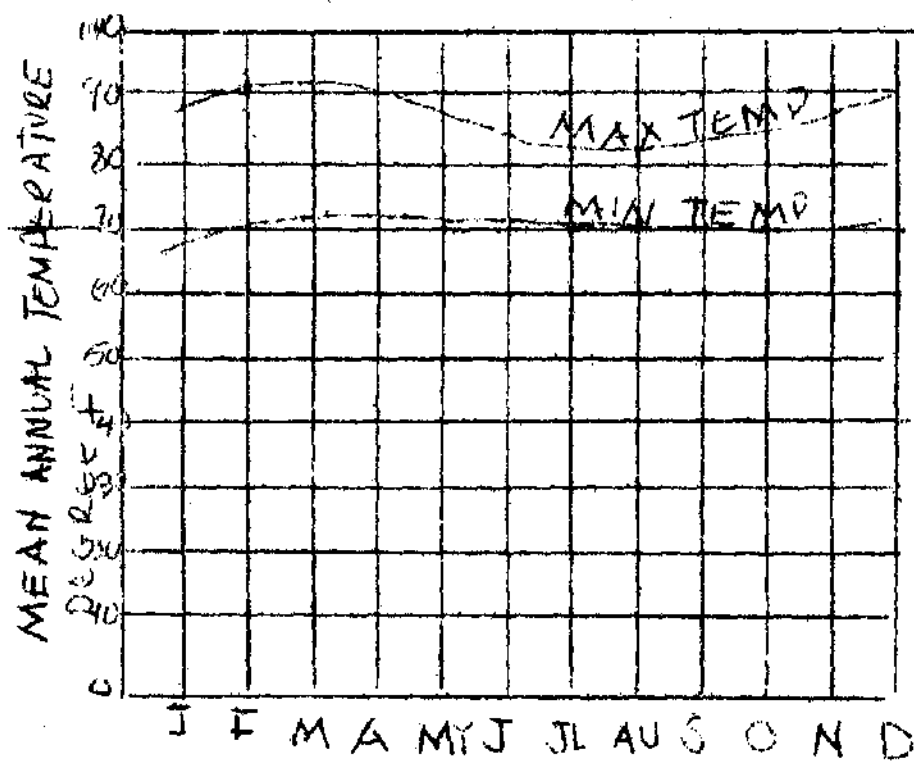


FIG 3 - II



SITE MICROCLIMATE, VEGETATION AND TOPOGRAPHY INFLUENCES
ON ARCHITECTURAL DESIGN

Generally in this region, the inward looking courtyard design is traditionally favoured as it makes the ventilation of the buildings easier. Because of the severe radiation of sunlight energy, efforts are made to check its penetration to the interior of houses. Traditionally large roof overhangs are used. See Figs. 3 - D.

FIG. 3-II



PLAN



ELEVATION



Roofs tend to be high with large space between ceiling and roof. This is used traditionally as storage called 'Aja' and the saying goes that "Aja lo leru, iro ni pepe npa", meaning storage belongs to the space between roof and ceiling while shelves are just making mockery of the former's functions.

For temperatures, it is characterised by very high temperature at the peak. See Fig. 3-I on previous page.

Sunshine hours tend to be uniform for the two predominant wet and dry seasons. Usually lasting from about 6.30 am to 7.00 pm. The existing building on the campus generally employ elaborate shading devices. It falls on the gold areas of geological zoning.

Soil Condition - Predominantly reddish friable porous sands and sandy clay with humus as top soil.

TOPOGRAPHY

Generally, Ife is about 290 meters above sea level. But the site is averagely undulating between 258.0m and 250.0m. Accross the site is a meandering seasonal stream valley built into a drainage channel.

The traditional roof overhang also help in discharging the rainwater well away from the enclosing walls which are made of stablised earth.

For an exhibition space and particularly for a permanent exhibition of the type of a museum, the three important influencing factors are:

- a) control of humidity
 - b) control of penetration of sunlight energy
 - c) control of temperature
- a) The ICOM recommends that the humidity of exhibition galleries be kept at between 50-65% relative humidity. This is arrived at taking the mould formation point of 70% relative humidity into consideration; and the need to keep the relative humidity at about a minimum of 50% below which humidity becomes unfavourable to hygroscopic materials, Organic material exhibits such as wood, leather deteriorate as a result dryness beyond certain tolerable point or grow moulds if the humidity becomes too much.

For metallic objects (except gold), they tend to rust with faster rate if the humidity becomes excessive particularly with high temperature. It could also lead to formation of oxides, hydroxides, carbonates and sulphides etc. Hence for a good design, it becomes necessary to reduce the relative high humidities particularly in the early mornings when the humidity has an average percentage of 96.

b) Sunlight infiltration causes glare and tends to heat the interior, it is then necessary to design such that direct entry of light is avoided. Use of shading devices are necessary for lateral lighted exhibition spaces.

While lack of control of the heating effect from TOP-LIGHTING limits its use.

c) Temperature problems in galleries are caused by the heating effect of ultra-violet rays and for such building as the top-lighted spaces, it is more pronounced as a result of the green-house effect, whereby the ultraviolet rays enter and are unable to escape from the building. Rise of temperature in exhibition galleries with high humidity tends to increase the deterioration of museum artifacts. It is recommended that galleries be air-conditioned or use of de-humidifiers where necessary.

In conclusion, what Museum Architecture should be set as a goal? For the Lagos National Museum of Antiquities, the construction is light and airy which offers advantage of good ventilation but is also a source of acute reflection problems. This is overcome by equipping the display with plated glass fronts and provision of 1 airconditioned display gallery, and use of interior case lighting which makes the exhibits look best in early evening, when daylight begins to fall.

Exclusion of the elements such as water humidity and heating the interior makes it also imperative that the material for the exterior should be heavy.

Chapter 6

DESIGN REPORT

The design is situated on the proposed site for the Natural History Museum. I have chosen this site after considering alternative sites I and II (see attached site diagram)

SITE I

It has an attractive topography with the mountain behind it as a good back drop and accessible from some of the faculties particularly the Institute of African Studies to which I originally want to attach the African Halls of Fame. The defect of this site is its obscurity from a casual visitor from town; and its lopsided nature making the staff at a disadvantage.

SITE II

This is at a more accessible place but the topography makes it disadvantageous as it lies in a major depression. Another disadvantage is that the serenity of the area could be disrupted and this is undesirable for the administrative offices and the health science department in the neighbourhood.

The chosen site has the advantage of access to more parts of the campus, it is in good proximity to the staff quarters, the conference centre and University guest houses.

Being the last building to the proposed park it has the advantage of extending its activities outdoors without disturbing the campus life.

Generally museums are designed such that they arouse the curiosity even by their very external looks and this stimulation to find out is more emphasized in the design of the interior spaces. Frank Lloyd Wright's Museum of Modern Art in New York is most successful in this aspect. His continuous use of ramp makes the gallery flow in a continuous visual experience hence the urge by visitors to tend to see all. The same design approach by Le Corbusier in his Spiral-Square Plan gives the visitor an encouragement to see all. My concept is also based on the above 'see as much as possible' approach by use of interconnected 'loops' around four courtyards. Apart from the visual continuity of galleries around the loops, the galleries on the eastern part is connected vertically visually. The gallery spaces differ in sizes of their width and height. This reflects the fact that I intend to have various types of exhibits, for example, large exhibits and small exhibits. I have only assigned the particular gallery to a given department to show this, I think this is where the museographical flare of the Museographer is put to test as he can make use of the spaces the way he wants it.

LIGHTING

Since diffused light is what is basically needed, I have employed the use of courtyards as light wells to light the interior of the galleries. Because of the high head room needed for galleries this tend to top-lighting which seems to be the more favoured in Design of exhibition spaces. But since I have decided against the use of Top-lighting because of its disadvantages, I rely on Courtyard. Moreover, there are windows, though 'heavily' shaded on the exterior walls.

CIRCULATION

Except for the selective users of the special galleries, it is expected that an average visitor would be encouraged to see all, so in order to avoid short-circuiting the circulation of the visitor, he is led from one 'looped galleries' to another by passing the vertical circulation,core consisting of a lift for six passengers and a staircase. The circulation is therefore concealed from the main entrance so as to make a non-specialised visitor pass chronologically through the different galleries. For specialists and students who are more familiar with the museum, they can go directly to the obscured circulation,core to reach any gallery without having to go through another gallery.

A special goods circulation route from the private delivery yard to the stores and the goods lift to permanent exhibition galleries is made for in the design.

Movement of goods for temporary exhibition is directly from the temporary store to the interior courtyard serving as exhibition space; this is through a six-metre wide spine which enhances movement of large objects.

TEMPORARY EXHIBITION

This takes place on the semi covered courtyard on the ground floor. Partial covering is provided by the interruptions of the vertical space by the galleries after 5-6 meters head room.

TRAVELLING EXHIBITIONS

These can be arranged in the temporary storage space which has a collapsible door and enough height for entrance by exhibition vans.

SPECIALIST GALLERY

This is provided for reference studies by experts and students.

For SPACE REQUIREMENT in Galleries, this is based on number of member states of the OAU or on equal space allocation of one hundred square metres per country. This gives a total of 4,900 square metres for forty-nine member States.

Of course more spaces might be needed in future, but the fact remains that some countries might be unable to fill their spaces as they would not be ready to release their treasured materials.

Space requirement for administrative and experts officers is based on the NUC space allocation design standards.

FACILITIES

Normal museum facilities are provided such as the repair workshop (Restoration workshop) a taxidermic laboratory, a radiology to be equipped with X-ray facilities, a drawing office and paint studio.

The Central area consists of fumigation room for organic exhibits, cataloguing section and a records office. For the administrative space for the administrative wing and also office space for the specialists: 20 Research Assistants, 10 Researchers and 10 Visiting scholars.

Restaurant facilities is provided on the basement floor on the eastern gallery. This opens directly to the proposed park so that the park visitors could make use of the catering services of the African Halls of Fame.

This is also necessary for the students whose central cafeteria is unnecessarily too far from the academic area. An Africana Library with a capacity for 10,000 books is also provided, so also is an archive for storing important documents.

Since the teaching in museums are through the use of communication by actual exhibits, paintings or models, I have not provided a conventional lecture theatre.

VENTILATION

The traditional method of use of courtyards is employed. In addition, it is necessary (recommended by ICOM) that galleries be air-conditioned when necessary.

THERMAL CONTROL

This calls for a cool interior. Here blocking the penetration of direct radiant heat energy from sunlight is provided. Shading overhangs are provided as done by the traditional roof overhangs. Such overhang in this case has to be very reflective and of heavy construction.

BUILDING ENVELOPE AND CONSTRUCTIONAL STANDARDS

As earlier mentioned, this calls for heavy construction principle for good thermal comfort.

Use of large roof overhangs known to have been employed traditionally protects walls against driving

rain, direct heating of walls. This method has been employed.

While the interior of the galleries should be protected from direct sunlight penetration which has tended to give an elevational character to museums as windowless buildings, it is necessary to provide for ventilation channels. Hence the need for concealed or protected openings, these have been protected by the over hang employed. See diagram 6-I attached.

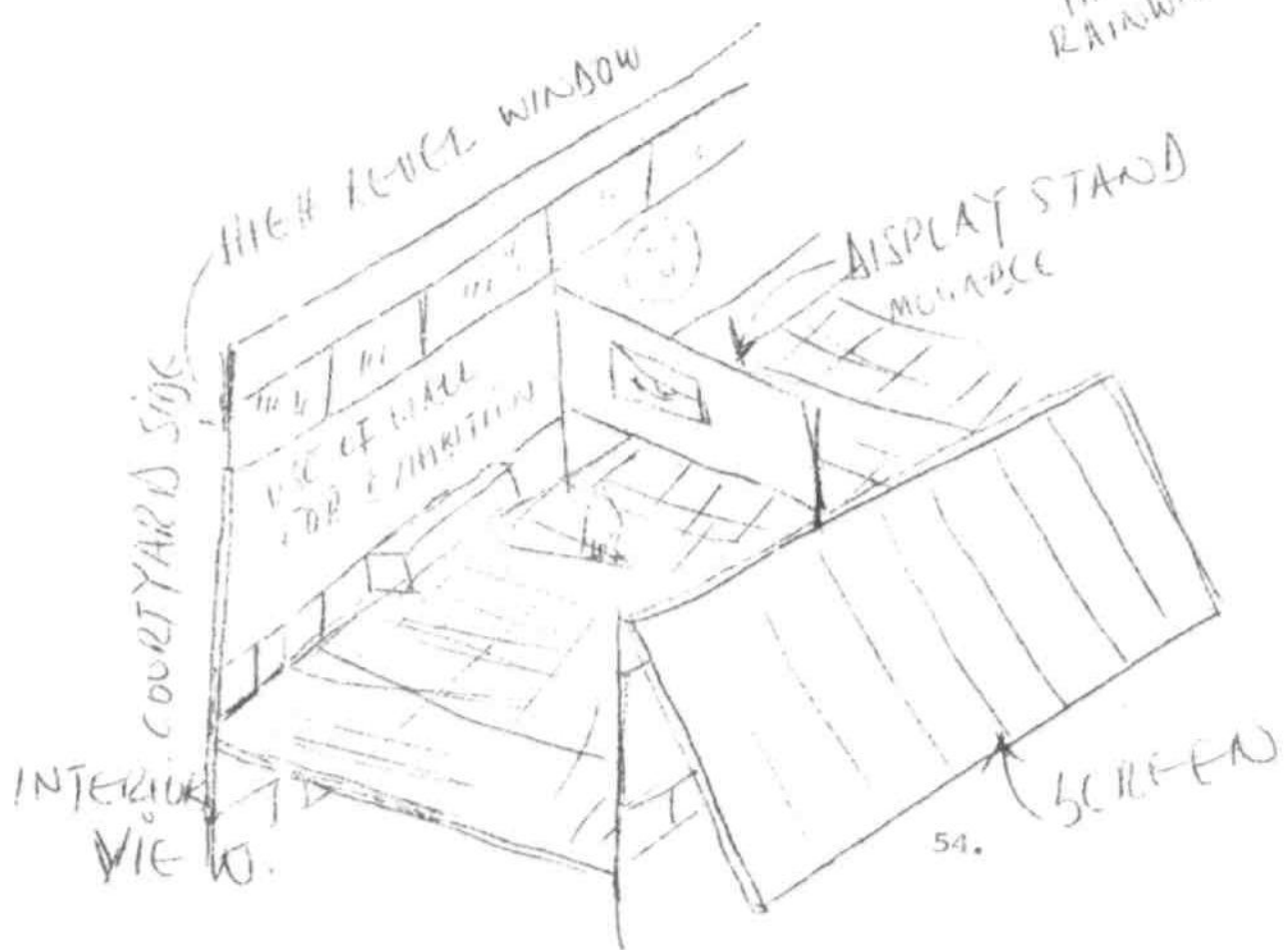
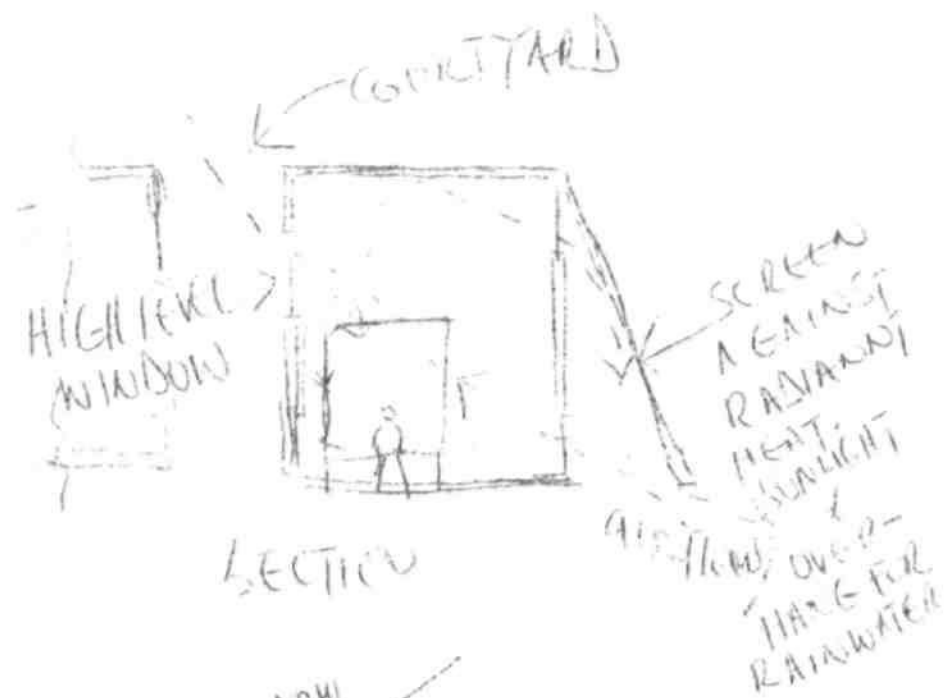
DISPLAY METHODS

While continuous high level glazing is used to allow in light and for ventilation of interior, enough wall space is still left for hanging some exhibits. But exhibition stands, show cases and display panels should also be used. Particularly in less bright areas of the museum show cases with self contained light becomes very effective. See diagram 6-I attached.

GENERAL LANDSCAPE

The site chosen for the African Halls of Fame is supposed to make it the last building on to the proposed park. Hence a well maintained lawn as already used on the campus should be maintained but it should be developed into a sculpture garden to link the building on to the Park proper. Such a garden could contain larger scale diorama of some physical features in Africa.

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FINISHES

Because of the heavy construction method already used, the roof should be bituminous felt layers laid to fall. The painting of all interior walls are expected to be light, all exposed colours should be clad with timber strips. Columns are to be of high reflective finishing like glossy white paint. The exterior walls are to be finished with mosaic tiles, except for places where murals are moulded out from the form work is employed; where waterproof decorative painting is to be used.

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