# SYNTHESIZING CULTURAL CHARACTERISTICS IN THE DESIGN OF A PROPOSED URBAN RECREATION CENTRE, ILORIN

**BY**

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**April, 2018**

## Declaration

I declare that the work in this Thesis entitled '**SYNTHESIZING CULTURAL CHARACTERISTICS IN THE DESIGN OF A PROPOSED URBAN RECREATION CENTRE ILORIN.**' has been carried out by me in the Department of Architecture. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this Thesis was previously presented for another degree or diploma at this or any other institution.

Asma'uShehu _____ April, 2018

## Certification

This Thesis entitled 'SYNTHESING CULTURAL CHARACTERISTICS IN THE DESIGN OF A PROPOSED URBAN RECREATION CENTRE ILORIN.' by Asma'u Shehumeets the regulations governing the award of the degree of Master of Science Architecture of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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## Dedication

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**Abstract**

Historically, culture has been identified with the creation of 'civilized state' and social cultivation that is the progressive refinement of social behaviour, life style and living spaces which in turn has an effect on the architecture of a place. Culture and recreation can be seen as a relationship which creates opportunities for people with different cultural background.However, Design increasingly struggles for a clear sense of definition which leaves one asking what culture really means today if it's no longer tied to our lifestyle. Furthermore, in the loss of our identity we reveal our lack of well-being that we are in need of more informed cultural identity to counteract the confused nature urban context.In the expression of cultural characteristics in the design of recreation centres, case studies have shown that Ilorin has a diverse indigenous cultural groups that most researchers and designers have not been able to communicate well in design to boost communal interest. However, this thesis aims at exploring cultural characteristics of Ilorin for the design of an urban recreation centre. Furthermore, a well-planned recreation centre can provide enticements to support the local people's traditional customs and values, protect and respect sacred sites, and also enhance legitimacy of traditional knowledge. The study employed a quantitative research method. Three cases were selected namely; Jhalobia Recreation Parks and Gardens, Lagos, Magicland Amusement Park, Abuja, and Yankari Game Reserve, Bauchi through purposive sampling based on the typology and the application of cultural characteristics of place. The case studies were analysed through visual data, observational data and interview data. However, from the three cases studied, it was observed that Yankari Games Reserve has the largest number of recreational facilities and has applied a great deal of cultural characteristics in its design, followed by Jhalobia Recreation Parks and Gardens which considered more of cultural

characteristics of place than recreational facilities. Magicland applied the least cultural characteristics of place but had more recreation facilities. Furthermore, other elements like landscaping,local architecture, monuments, special places and art display, site planning and organisation were observed to be of significance to a culturally-oriented Urban Recreation Centre design. This implies that the recreation centres need to incorporate more facilities that would make the centre more diverse and enjoyable to the users and alsohave a positive impacton tourism development.However, architects, also have to continually work towards providing a hospitable cultural environment for the guests of these parks and recreation centres of this kind. This might enable architects find sustainable solutions to problems of mass tourism.

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# CHAPTER ONE

# INTRODUCTION

## 1.1 Background to the Study

Culture has many definitions, it affects everything people do in their society because of their ideas, values, attitudes, and normative or expected patterns of behaviour. Cultureisnot genetically inherited, and cannot exist on its own, but is always shared by members of a society (Hall, as cited in Belshek, 2006). According to Tyloras cited in Fayeye(2010), culture can be defined as that complex whole which includes knowlegde, beliefs, arts morals, laws, customs, and habits acquired by a member of society. Culture can also be defined as the shared patterns of behaviours and interactions, cognitive constructs, and effective understanding that are learned through the process of socialization. Culture is said to be a total way of life of a people (Selwyn, 1996).Furthermore, Cultural Characteristics is described as a series of phenomena and acquired material (technology) and immaterial (beliefs) skills that human beings have been established to meet the needs arising from the social relationship with the natural environment (geographical and climatic factors) and man-made environment (architecture) and it is transferred from one generation to the next (Ssaber & Daryayelaal, 2015).

Historically,culture has been identified with creation of the ‘civilised state’ and social cultivation, (the progressive refinement of social behaviour) frequently associated with persons who are educated, stratified to high, low, popular and primitive. Cultural references was also influenced by trades, colonisation, migration, religion and media

mechanisms that challenge and reinforce one culture over another (David & Richards, 2011).

Places today have become exhibitions of themselves. Through heavy investment in architecture, art, design, exhibition space, landscaping and various kinds of redevelopment, towns and cities and countryside proclaim their possession of various kinds of cultural values such as unchanging nature, the historic pat, the dynamic multiculturalism, fun and pleasure, artistic creativity or simply stylish(Ntan, 2014).

However, in the 21st Century the task of capturing culture through the medium of design has become more difficult. According to David and Richard (2011).Design increasingly struggles for a clear sense of definition which leaves one asking what culture really means today if it is no longer tied to our lifestyle. In the loss of our identity we reveal our lack of well-being that we are in need of more informed cultural identity to counteract the confused nature of urban context. And there appears to be no time to allow for new forms of culture to grow, to be cultivated and restore our environs(David & Richards, 2011). Furthermore, Green(1999) stated that:

> All responsible governments, on behalf of their people, their institutions and their companies, need to re-invent what the world's perception of their country is, and to develop a strategy for managing it. It is a key part of their job to try and build a reputation that is fair, true, powerful, attractive, and genuinely useful to their economic, political and social aims and which honestly reflects the spirit, the genius and the will of the people.

The Kwara state government has embarked on a city image branding project for which various developments have been proposed. However, for a project of this size the cultural characteristics cannot be neglected. Tourism in Nigeria is becoming popular

and it is a proposal adopted by the various state government to generate revenue internally and harness cultural potentials, natural attractions, leisure and recreational development. They have also been seen as a potential means of foreign exchange earnings(Kwara State Government, 2017).

Variety of recreational functions which are under one roof became popular in the 1920s and 1930s, and was embodied in recreation centres established in parks. These were often purposefully designed to function as community centres, with dedicated local citizen committees participating in the program and planning of the buildings and activities, with club and meeting rooms available for different community clubs and organizations (Fischer, cited in Ntan, 2014).

The term recreation has traditionally been seen as a process that restores and recreates an individual(MacCannell, 1999). According to Oxford Dictionary(2016), recreation is defined as "an activity essentially self-chosen for intrinsic rather than extrinsic ends, to participate for self-satisfaction in one's leisure time".Recreational activities are often done for enjoyment, amusement, or pleasure and are considered to be "fun".Recreation is an essential part of human life and finds many different forms which are shaped naturally by individual interests but also by the surrounding social construction(Daniels, 1995). It can also be seen as activities or experiences carried out during leisure time and chosen voluntarily by the individual. It is done either because of satisfaction, pleasure, or creative enrichment drive, or because the individual perceives certain personal or social gain from them. (Ntan, 2014).

Furthermore, a well-planned recreation centre can provide enticements to support the local people's traditional customs and values, protect and respect sacred sites, and also enhance legitimacy of traditional knowledge (Huffadine, 2000). In addition, cities are

cultural entities and the texture of social and economic life in them is defined by their cultural energy or lack of it (Jones, 2000).

## 1.2 Problem Statement

Nigeria is country that displays several building design concepts at different regions of climatic conditions, socio-economic and cultural background (Oluwagbemiga & Modi, 2014). According to Rikko and Gwatau (2011), suggested that designs in traditional architecture should reflect the cultural lifestyle of the people and represent the symbols of the heritage of the people. Furthermore, response to material and social design cannot be overemphasized (Anthony, Daniel, Olusegun, Kabir, Gbenga, Philips,2017).Similarly, Rikko and Qwatau (2011) buttressed that different traditional buildings exhibited at different regions of Nigeria are the resultant effects pursuit to comfortable people structures design as influenced by culture, religion, climate, urbanization, and current expertise.Studies done by Oluwagbemiga and Modi, (2014), revealed that in recent years, Nigerian Architecture is characterised by the post-modern buildings of the 1990's and an alien design concept. This is no different from putting a square peg into a round hole.

The primary responsibility of a cultural facility is to protect, preserve, and showcase the indigenous culture of the place where it is built to represent and protect. In as much as a number of research has been conducted in areas of culture and traditional architecture, much attention of studies has focused on large language groups such as the three most recognised ethnic groups in Nigeria- Igbo, Yoruba and Hausa (Dmochowski, (1990a), Dmochowski, (1990b), Anosike, 1999, United Nation Educational, Science and Cultural Organisation (UNESCO), 2014; Ekute, 2012; Maina, 2013; Oluwagbemiga and Modi, 2014; Dons, 2014).

Conversely, in the expression of cultural characteristics in the design of recreation centres, case studies have shown that Ilorin has a diverse indigenous cultural groups that most researchers and designers have not been able to communicate well in design to boost communal interest. However, designs manifesting the cultural identities of this region is in an outmoded position. Therefore, it is of uttermost importance to incorporate cultural characteristics for a particular local setting in the design of an urban recreation centre.

## 1.3Aim and Objectives

### 1.3.1 Aim

The aim of this research is to explore the cultural characteristics of Ilorin and its environs with a view of incorporating these in the design of urban recreation centre in Ilorin for the preservation of culture and development of tourism.

### 1.3.2 Objectives

The objectives of this research are:

i. To review concepts involved in cultural characteristics in design.
ii. To identify the cultural characteristics of Ilorin people.
iii. To establish a unifying cultural features of the Ilorin people that can be used from the diverse culture and ethnic groups the design of recreation centre.
iv. To propose an urban recreation centre for Ilorin which would be in harmony with the cultural characteristics for tourism development.

## 1.4 Research Questions

This research proposes to answer the following question:

i. What are the concepts involved in incorporating cultural characteristics in design?
ii. How can cultural characteristics of Ilorin be reflected in the design of an urban recreation centre?
iii. To what extent has cultural characteristics been applied to recreation centres in Nigeria?

## 1.5 Justification of Study

The presence of culture in architectural and civil spaces is among the ways one can note elements, roles, decorations, mass complexes or in special combinations in plan. Every building as a part of a whole architectural culture has the responsibility of subjective and objective thinking in its form which is a way of evaluation of culture (Hessam & Sotoue, 2016). There have been several researches based on the application of cultural elements in the design of buildings which focuses on housing, religious buildings and public spaces. However, there isinsufficiency of such studies in terms of recreation facilities having some cultural elements in Ilorin (Ntan, 2014). Furthermore, this research highlights the exploration of cultural characteristics in an attempt to design a recreation centre that will bring back our cultural identity. In addition, this research will help to give a better understanding of what cultural characteristics are and how these can be applied in recreation centres.

## 1.6 SignificanceofStudy

The outcome of this study will highlight the importance of cultural characteristics to recreation centre, and also serve as a guide for various professionals and organizations involved in the recreation development in Nigeria. These organizations include; the Federal Ministry of Tourism and Culture, State Tourism boards, Local Government

Committees, Private tourism entrepreneurs, and professionals like architects and planners.

This research in essence will provide a guideline for culturally-sensitive future recreation developments in Nigeria, and it will also increase the economic livelihood of the people of Ilorin. Therefore, the research topic is a reflection and expression of both personal and professional conviction which is aimed at developing Kwara state that will be a landmark of Ilorin and its environs.

The proposed design of an urban recreation centre should reflect today's trends in architectural design, cultural characteristics of the major ethnic groups as well as the use of indigenous building materials. It is intended to be an iconic and monumental facility for Kwara state.

## 1.7 Scope of the Study

The scope of this study is within the confines of incorporating cultural characteristics as a tool for designing an urban recreation centre. The city of Ilorin is a confluence of cultures populated by Yoruba, Hausa-Fulani, Nupe, and Baruba, with Yoruba being the majority and Hausa-Fulani as the second largest (Ibitola, 2015). It is also delimited to the Yoruba and Hausa ethnic groups since they form the majority of the geographical region.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 The Concept of Cultural Characteristics

According to Oxford and Cambridge dictionary, culture can be defined as the way of life which includes customs, belief and social behavior of a specific group of people or the arts and display of human intellectual achievement. Culture is also aperception derived from nature and it originates from tilling of land, and then refers to the cultivation of mind and intellect through education in the sixteen century(Eagleton, 2000). Furthermore, National Institute of Open Schooling (NIOS, 2012) opined that culture is the embodiment of the way in which we think and do things. Art, literature, architecture, sculpture, philosophy, religion and science are all aspects of culture. However, culture refers to homemade environment which includes all material and nonmaterial products of life that are transmitted from one generation to the next. There is an agreement among social scientists that culture consists of implicit and explicit patterns of behavior acquired by human. These may be transmitted through symbols, which constitutes distinctive achievements of human groups and including their embodiment as artefacts. More recently, culture denotes historically transmitted patterns of meanings embodied in symbols, by means of which people communicate,

perpetuate and develop their knowledge about and express their attitudes toward life (NIOS, 2012).

However, cultural characteristics can be described as an identifiable part of a culture. Culture characterizes the expression of nature in modes of living and thinking. It may be seen in literature, religious practices, recreation and enjoyment. Culture has two distinctive components which are material and nonmaterial.

### 2.1.1 Tangible culture

Tangible culture is made up of the physical or material creations that members of a society make, use and share. It can also be referred to as the physical objects, resources, and spaces that people use to define their culture. These include dress, jewelry, art, buildings, neighbourhoods, homes, cities, schools, temples, mosques, offices, factories and plants, tools, means of production, goods and products, stores, hairstyles and household goods. All of these physical aspects of a culture help to define its members' behaviors and perceptions. For example, technology is a vital aspect of material culture in today's United States. American students must learn to use computers to survive in college and business, in contrast to young adults in the Yanomamo society in the Amazon who must learn to build weapons and hunt (Harcourt, 2016).

### 2.1.2 Intangible culture

Intangibleculture consists of the abstract or nonmaterial e human creations of the society that influences the behaviour of people. Sociologists sometimes refer nonmaterial culture to as symbolic culture. This is because symbols are the central component of the intangible culture. These symbols include gestures, language, values, norms, sanctions, folkways and mores. Gestures involves the way in which people use

their bodies to communicate with each other. Although, people in every culture use gestures, the gestures people use and the meanings they attribute to it vary greatly from one culture to another (Cole, 2013).

The primary way people communicate with one another is through language (a system of symbols that can be threaded together in a countless number of ways). Like gestures, all human groups have language. Similar to gestures, the meanings that people associate with different sounds and symbols can also vary from one culture to another. Language is the basis of culture. It is very important to human life and for cultural development. Furthermore, language allows human experience to be cumulative which gives people the ability to share understandings about the past and develop common perceptions about the future and also provides for complex, shared and goal-directed behaviour (Cole, 2013).

However, he went further to state that all groups have values (beliefs regarding what is desirable or undesirable, good or bad, beautiful or ugly), which they channel into norms (expectations, or rules of behaviour that can come from values). Norms include folkways (which are norms that are not strictly enforced,) mores (norms that are strictly enforced), and taboos (which are norms so strong that the thought of violating them is universally revolting). Norms can be imposed through positive sanctions (rewards that ranges from approving looks and gestures to material compensation) and negative sanctions (punishments that ranges from disapproving looks and gestures to imprisonment and execution).

Hence, the classification of culture mentioned above by Harcourt (2016) and Cole (2013) plays a vital role in the design of a cultural facility. This is because the material culture are the physical and virtual aspects of culture that can be seen and felt which is

applicable to culture related facility designs. While the nonmaterial cultureconsists of nonphysical aspects which cannot be applied in designed since they cannot be seen or felt but remains imaginary.

### 2.1.3 Characteristics of Culture

Cultural characteristics varies from place to place and its development is based on the historical process operating in a local, regional and national context. Some of the characteristics of culture are as listed below(Naibei, 2014):

i. Culture is manifested at different layers of depth: when analyzing the culture of a particular group or organization, it is desirable to distinguish three fundamental levels at which culture manifests itself: (a) observable artifacts, (b) values, and (c) basic underlying assumptions. When an individual enters an organisation, the individual observes and feels its artifacts. This category includes everything from the physical layout, the dress code, the manner in which they address each other, the feel and smell of the place, its emotional intensity and other phenomena(Schein, 1990).

ii. Culture affects behavior and interpretations of behavior: according to Hofstede (1991), certain aspects of culture are physically visible their meaning is invisible (that is their cultural meaning lies only in the way these practices are interpreted by insiders).

iii. Culture can be differentiated from both universal human nature and unique individual personality: culture is learned ,not inherited. It develops from one's social behaviour, environment,not from one's gene. Culture should be distinguished from human nature and individual's personality. The human nature is what all human beings have in common while personality of an

individual is a unique personal set of mental programs which the individual does not share with any other human being (Hofstede, 1994).

iv. Culture is associated with social groups:A thought or action may be called cultureif it is shared and believed or practiced by a group of people. Culture is shared by two or more people and certainly, real life society is larger than that (Ferraro, 1998).

v. Culture is learnt and acquired:culture is acquired in the sense that there are certain behaviors acquired through heredity. Individuals inherit certain qualities from their parents but socio-cultural patterns are not inherited. These are learnt from family members, from the group and society they live in. Thus, it is evident that culture of human beings is affected by the physical and social environment in which they operate (National Institute of Open Schooling (NIOS), 2012).

vi. Culture is dynamic: no culture remains in permanent state. Culture changes constantly as new ideas and new techniques evolve as time passes modifying or changing the old ways(NIOS, 2012).

## 2.2 Cultural Characteristics of Ilorin

According to Oyerinde(2010), cultural characteristics of a place can either be tangible (material/physical) or intangible (nonmaterial/non-physical). Cultural characteristics includes the total way of life of people in a particular place and at a particular time. However, it should be noted that the relationship between an actual culture and its habitat is always an intimate one, and therefore one finds a more or less correlation between them (Ntan, 2014).

The city of Ilorin is a confluence of cultures populated by Yoruba, Hausa-Fulani, Nupe, Baruba, with Yoruba being the majority and Hausa-Fulani as the second largest (Ibitola, 2015). Hence, cultural characteristics of Ilorin can be categorized as either material or nonmaterial. The material characteristics are Tools, Arts, Paintings, sculpture,construction techniques, Spatial Organization, Clothing, and Cuisine. The nonmaterial characteristics include social customs, Value, Language, Music, and Religion.

### 2.2.1 Tangible culture of Ilorin

Tangible culture refers to the physical objects, resources, and spaces that people use to define their culture. These include:

#### *2.2.1.1 Tools (implements)*

The men are responsible for blacksmithing, farming, wood carving and weaving. Blacksmithing is the most uniquecraft in Ilorin. Metals are used to shape cutlasses, arrows, hoes and other tools. It is attributed to both Yoruba and Hausa/ Fulani Culture.

#### *2.2.1.2 Arts and sculpture*

Since Ilorin is an Islamic state, art works are rarely found in Ilorin because it does not align with the beliefs of Islam, owing to the belief that displaying of artworks in houses or in public spaces attracts evil spirits in to them (Ibitola, 2015). Pottery is one of the predominant craftwork done and the region has the largest traditional pottery workshop. Pottery is mostly done by the women but the men help in digging up of clay needed for carving (see plate I). The women mould large pots which can be used for setting indigo dyes and *Eko* in large quantities. Leather works and weaving are also parts of the crafts in Yoruba and Hausa/Fulani culture(see plate II).

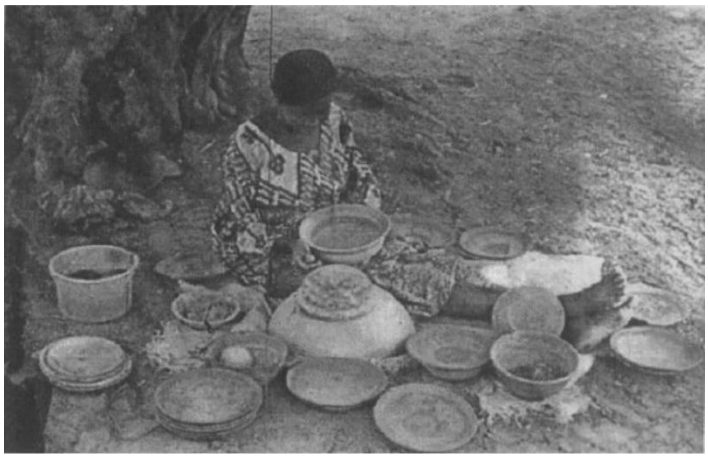


Plate I: The Making of Black Pot of Ilorin. Source: (Emeka & Ibeanu, 2016).



Plate II: Aso-Oke Weaving.Source: (Clarke, 1998).

*2.2.1.3 Architecture*

Vernacular architecture of Yoruba land and Ilorin as a whole as an area with rich content of history, variety and application of building material. The traditional Yoruba housing unit is compound. The Yoruba word for it (*agbol-ile*, a group of houses) is concisely descriptive of its content (see figure 2.1). The house (*ile*) had a rectangular plan with a single entrance gate which gives access to number of courtyards. They formed a series of separate apartments occupied by closely and usually patrilineal related families ranked according to seniority, component units of *agbole* could be

some distance from one another (Dmochowski, 1990). The head of the compound (*bale*) is the oldest male of the member of the *agbole,* the house of the master is placed opposite the entrance and was larger than other buildings. It was adjoined by other buildings and gardens.

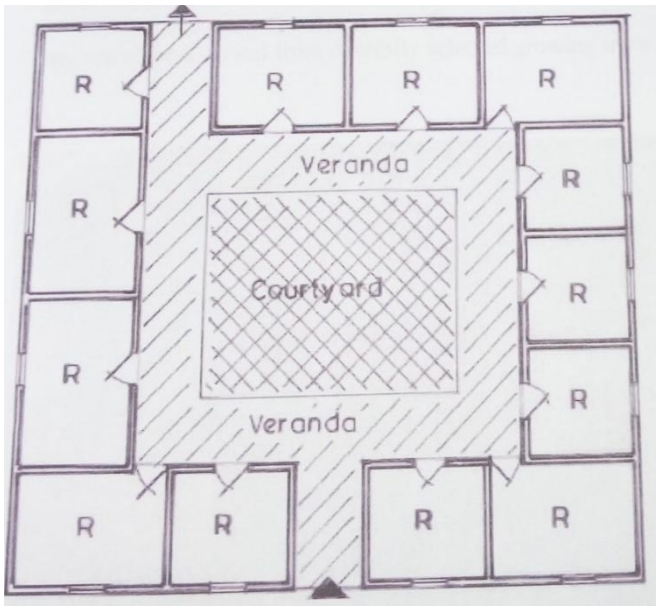



Figure 2.1: Schematic Plan of a Yoruba Compound Layout. Source: (Osasona, 2005).

The courtyards aresurrounded by verandas with doors to different apartments. The verandahs are covered with a lean-to-roof which is an extension of saddle backs of the roof above the dwellings. The saddleback is thatched with fronds from palm or coconut tree. The verandah roofs aresupported on posts and rain water drained from the rectangular roof is directed to the center of the courtyard which is similar to the impluvium.

The verandas post in houses was generally ornamented, using joinery and not sculptural methods. In the houses of chiefs and in palaces, caryatids in from of human figures

supported the verandahs. They were always carved with carefully selected growing trees.



Plate III: Courtyards with Verandah Posts (Caryatids) and Impluvium.Source: (Dmochowski, 1990).

The architectural sculpture was not only limited to posts. Many royal houses (*aafins*) contained the famous and frequently published doors, curved in high relief, many of these examples remain today. A number of these doors was coated in brass foil, presses on so to faithfully repeat the wooden original. The beams, lintel and boards of the ceiling was carved with human, mythological and animal figures, and in geometrical patterns as shown in plate III above(Oyerinde, 2010).



Plate IV: Carved Doors with Effigies and Patterns. Source: Oyerinde (2010).

The clay walls wereembellished in mouldings, sometimes as surface decoration, sometimes as an organic part of the architectural composition. The houses also had few and very small window openings on thesides and the approach elevations (see plates IV above and V below), leaving the inner rooms and the rear side of the building withouthaving any. The building interiors had wall designs made from decorative patterns, broken ceramics and floor covers made up of animal dung (faeces of cattle)(Adekeye, 2013). This is shown in plate VI below.



Plate V: A typical Traditional House and Roof Type. Source: Adekeye (2013).



Plate VI: A typical House and Roof Type in Ilorin.Source: Adekeye (2013).

According to Fatiregun (1999), a typical Hausa house is a replica of a building classification under “Sudanese." The associated building form was prevalent and paramount in the West African savannah areas of the Niger and Chad river basin. Hausa design is associated with courtyard form concepts encircled by numerous rooms that facilitate the expansion to accommodate more inhabitants such as wives and children.

Furthermore, the planning concept involves the provision of open air space for injunction. Islamic design principle requiredseclusion and privacy for women. In this regard, Hausa compounds was divided into two areas namely: the front area or the “Zaure,” which belong to the master of the house and the latter part beyond the “Zaure”

provided as women quarters arranged around a courtyard as shown in the Figure 2.2 and Figure 2.3. In compliance with Islamic injunction women in purdah are secluded from the outer male reception area.

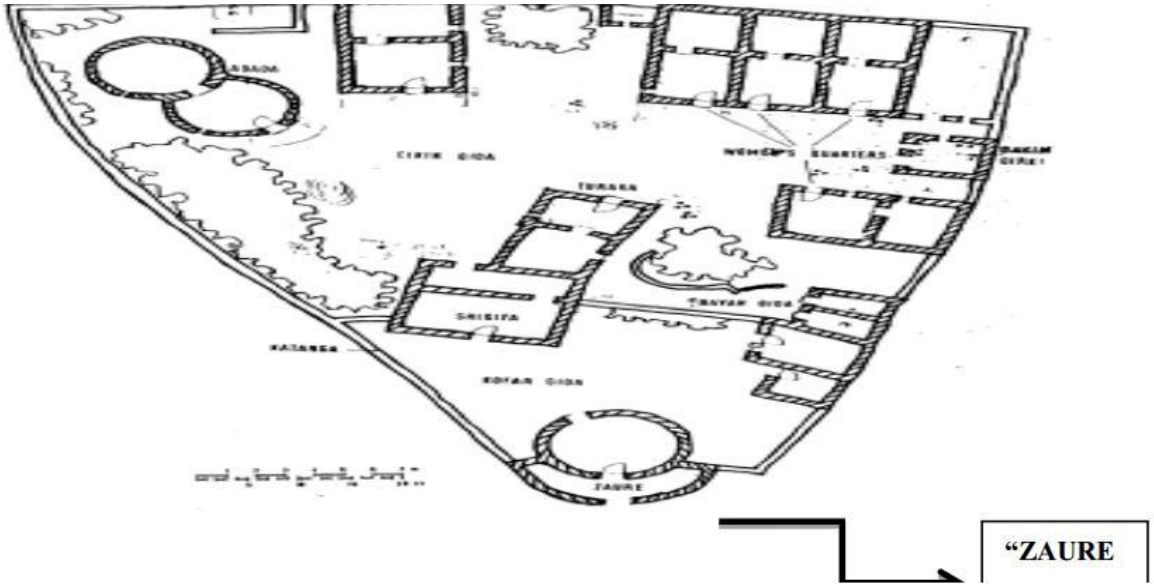



Figure 2.2: Typical Hausa Traditional Courtyard House Plan: Source: (Rowan, 1981).



Figure 2.3: Typical Traditional Hausa House Plan. Source: (Adeyemi, 2008).

Osasona (2007)affirmed that “Zaure” happens to be a multi-purpose space that symbolizes social- religious unit within the Hausa building, defining the level of social acceptance. Nevertheless, only male counterpart that is respected and dignifiedis allowed to movebeyond this zone. The “Zaure” major function as highlighted byOluwagbemiga and Modi, (2014)includes reception, security, protection, privacy, moral, ethnic ideas, decorations and administration. Moreover, the provision of fairly large spaces at the vicinity of the neighborhood necessitates congregational assembly to celebrate social functions such as a naming ceremony, wedding ceremony, and playground for children and so forth.

#### *2.2.1.4 Construction techniques*

Initially, there was no particular members of the society, who was involved in the building trade as a meanings of livelihood as it is now. Every man worth his courage and was expected to build his own house, though his neighbours assembled around and lent their helping hand.

With the settlers, the dominant building form was the “wattle and daub” type where palm stem was fixed in the ground in a (double row) at intervals of about 6-12 inches (150-300mm), and perpendicular ones was tied to each row with creepers, forming the outline of the building on the ground and the space between the double rows (about 300mm wide) was filled with already prepared laterite. The palm stems acted as reinforcement. The building was roofed with palm fronds on a skeleton of trusses and joists. The roofing system was fairly complex. The basic construction system of coconut tree (or other tree branch) joists with palm stem trusses and purlins a mentioned earlier. There are two ways of putting on the roof, the first way was to leave the sides open, this always generated a gable roof and hipped roof was the other popular type of

roof. In either case (before the innovation of nails), the joists werepassed through holes made for them at the top of the walls, and the component parts was tied together with strong creepers. Mats of woven grass fibres was tied to the joists from inside the building, making up the ceiling, the framework of the roof was covered with a very thick layer of palm fronds over a fairly thick one of the *gbadogi* leaves. The thickness of the leaves helps to protect rain from entering the building. The top layer of the fronds was firmly secured to the wooden framework beneath by binding with creepers. The whole roofing system is termed *yele*(Oyerinde, 2010).

Furthermore, the building serves a living quarters which was collection of sleeping and living rooms("parlour") with perhaps a workroom for the man of the house, if his occupation was safe enough to be carried on the house, for example the *baba l'awo* (the traditional medicine man or the diviner). The kitchen (*akata*) was detached from the house, being a separate building entirely. The walls of the compound (compound walls), which was a common feature of the past have completely or nearly disappeared. They were made of laterite (they were a continuation of actual walls of the buildings within the compound) or of bamboo poles/palm stems interwoven with creepers and vines. The walls enclosed the main house, the kitchen, bathroom and perhaps a shack for livestock. Today, where there is a fence, it implies a domestic property of an individual not necessarily a lineage group (Oyerinde, 2010).

However, the indigenous materials for construction in Hausa land involve five major materials which are earth, timber, reeds, and stones (Dmochowski, 1990). The construction involved pear-shaped sun dried mud bricks that are moulded from red laterite (*Jankasa*) found around the neighbourhood. It is used for moulding walls and roofs. The moulding of the mud bricks involves mixing the laterite soil with water

thoroughly. When properly dried, they are laid in regular courses with points facing upwards ("*Tubali* method of construction). Egg-shaped units of Adobe (*Tubali*) which has been plastered with earth are put together to create buildings given a monolithic appearance (Osasona, 2007) (Oluwagbemiga & Modi, 2014). In the contruction of roofs, the roof structures are formed with small door space with little or no window openings, which helps in the elimination hot, dry and dusty air and flies. The costruction of mud roof involves splitting of palm fronds pieces which are laid on palm frond beams in herringbone fashion and plastered on both sides with mud. Plastering of the walls was made with mud containg a mixture of potash or juice derived from locust bean (Oluwagbemiga & Modi, 2014). However, the wide use of flat or vaulted mud roofs in Hausa land indicates method of envisioning the risks of urban fire prevention, therefore, invention of policies proscribing the use of thatched roofs in the urban metropolis.

#### *2.2.1.5 Apparel (Attire)*

The strong influence of Islam as a religion in Ilorin can be seen in the mode of dressing of most of the inhabitants. The men wear jalabia and wear a turban on their head. The women favor long dresses and wear scarves or a hijab to cover their heads. This mode of dressing portrays them as religious and decent people (Ibitola, 2015). During occasions, the Yoruba men put on *buba* which is a loose neck shirt long enough to go halfway down the thigh, *sokoto* which are pants or trousers, *fila abeji-aja* which is a type of cap popularly worn by the Yoruba men and *agbada* which is worn over the *buba* and *sokoto*, while the women wear *buba* which a blouse with ling sleeves, *iro* a wrapper wrapped around the waist and *gele* is a head gear as shown in plate VII below.



Plate VII: Yoruba Couple in Traditional Attire. Source (Oyerinde, 2010).

More so, the Hausa people have a very restricted dressing code which is greatly due to their religion beliefs. The men normally wear large flowing gown known as *Babban riga* and a robe like dress with design called *Jalabia* and *Juanni*. The men may or may not wear caps known as *hula*asshown in plate VIII. The women are identified by their wrappers called *abaya,* blouse, head tie, shawl and hijabs.



Plate VIII: Hausa/ Fulani Traditional Attire. Source:Vorhees, (2012).

### 2.2.2 Intangibleculture

Intangible culture refers to the nonphysical ideas that people have about their culture, including their beliefs, values, rules, norms, morals, language, organizations, and institutions.

## 2.3Elements of the Regional Cultures in Recreational Centres

Recreation can be described as the use of time in a creative way, and in many ways, a therapeutic refreshment of one's body or mind (Catabay, 2013). According to Roberts (1978), recreation can be described as time, activity, or experience apart from obligations such as work or family, but mostly has been approved from activity stand point. Culture can be described as shared information and the behaviours and artifacts are manifestation of that information (Chick, 1997). Recreation and culture are interrelated, as culture can be expected to affect preferences and behaviours (Li, Absher, Hsu, & Graefe, 2008). Furthermore,in the context of recreation, Green(2005), opined that "culture can refer to anything from architecture, heritage building and attractions, to visual and performing arts, festivals and events, to entertainment and leisure complexes," as well as culture as the way of life people. In many cases culture is used as a tool for enhancing and aestheticizing declining areas of cities.

A recreation centre is a place where activities done at free hours and after-work takes place. It also is a place where a particular or different set of activities take place usually at freewill and without compulsion(Fishwick & Vinting, 1992). Culture and commerce have noticeably become interconnected in the postmodern world of global consumption. Culture has become a commodity to be packaged and sold like any other. Many recreation projects now have a strong business imperative, despite their apparent

"cultural" focus(Huffadine, 2000). Elements of regional cultures that can be integrated in the design of recreational centre includes:

### 2.3.1 The local architecture

The design and construction of most structures with use of natural building materials such as engineered timber products, timber decking and flooring, seasoned bamboo, palm-leaf thatch will exhibit the local architecture of the area and region. Building (layout and organization), spatial arrangement, building size and construction methods are applicable. This would be seen in the design of the centre.

### 2.3.2 Special places

Archaeological evidence from many places around the world suggests that most ancient cultures invested particular localities with special meanings and these localities was distinguished from other places, often to the point of being treated as scared ground. Such special places have been described as possessing a unique "sense of place" or personality (Buttimer, 1980).

### 2.3.3 Natural landscape and fauna

Water fountains, flowers, rock outcrops and formations, spatial configuration and formal attributes are applicable to recreation centre design. A landscape scene that triggers one's imagination and also attracts individualsto want travel further into it. These can represent a recurring archetypal symbol that has frequently been depicted in landscape paintings in the past (Oyerinde, 2010). This would be applied through landscaping of the facility.

### 2.3.4 Symbolic meaning

Places play a vital role in human life which affects human behaviour and mental health. Each place has its own unique character or elements which helps in developing and maintaining self and group identity(Najafi & Shariff, 2011). Rapoport (1990), opines that places in addition to physical features convey messages and meanings that peeple identity and tranalate based on their roles, experiences, expectations and motivations. Monuments in landscape often functions as public symbols, representing centres of place-based meaning and acquiring powerful meaning that people across various cultures will share (Ntan, 2014).

### 2.3.5 Folklore, myth, and legend

Myths and legends are important part of every culture. They may inspire, reinforce effort and sacrifice and bring comfort in bereavement. Whether they are true is sociologically unimportant. We cannot understand the behaviour of any group without knowing something of the myths, legends, and supernatural beliefs they hold. Myths, folklore and legends are powerful forces in a group's behaviour(Samiksha, 2015). These attacheslocal flavor to the content of theme for activities, spaces will be in the recreation centre where these activities will be done.

### 2.3.6 Cuisine and art

The dishes and cuisine that would be served in the recreation centre will be the local food attributed to the area. Artworks (paintings, carvings, statues) and objects local to the area would be used to design the indoor and outdoor spaces a well.

### 2.3.7 Zoning criteria for cultural facilities

Understanding the zoning for a cultural development site, in particular one selected for a recreation centre is essential. Zoning for tourism is important and developers should know what kind of tourism zone they want to develop. A restricted tourism zone only allows access to limited number of tourists, who are interested in the culture or natural attractions of the location. A moderate tourism zone encourages visitors to carry out diverse low impact activities accustomed with the location. An intensive tourism development zoning occurs in popular mass tourism destinations, such as beach resorts, where a considerable degree of concentration of tourist facilities are located (Ceballos-Lascurain, 2001). Intensive tourism categories would be incompatible with protected natural areas, planning should try to minimize negative impacts on man-made and natural resources. Zoning in the cultural facility proposed will determine where and what the type of physical infrastructure and services should be provided, by means of clear categorising modality, spatial organization and by the intensity of land use (landscaping) (Ntan, 2014). It should attempt to minimize negative impacts on natural and cultural environment and also optimize recreation experience.

However, zoning also indicates where facilities, activities or services should be developed. In essence, a zoning scheme shows development suitability of the different portions of the site. It is important that for zone, a developer's team analyses cultural relevance and interpretation of building as well a use on the site. A developer should also examine the relative merits of concentration against dispersion, noting that the natural landscape values can be best conserved if the physical plan is carefully dispersed (Oyerinde, 2010). Furthermore, by concentrating building and other

structures, such as in the semi-intensive and tourism development zones, more undisturbed natural zones are made available (Ntan, 2014).

## 2.4 Concept of Recreation

According to Butler(1949) cited in Ntan (2014), the word “recreation” islearnttoday on every aspect. It is widely used, yet different meaning has been attributed to it and also applied to a wide range of activities. Recreation is generally referred to as a type of experience, a specific form of activity, an attitude, an integral part of life, or as a field work. He went further because of the diversity in use to say that recreation is usually considered as the anthesis of work. Fairchild(1970)cited in Veal, (1992), on his own part described recreation as thus ” any activity pursued during leisure , either individual or collective, that is free and pleasureful, having its own immediate appeal, not impelled or delayed by any reward beyond itself, or by immediate necessity. Countryside Recreation Research Advisory Group(1970) cited in Veal, (1992), on their described recreation as ”any pursuit engaged upon during leisure time, other than pursits which people are normally ‘highly committed’(the latter includes activities such as optional shopping, overtime, house repairs, secondary work, car maintenance, further education, homework, childcare, religion and politics)”. Fava and Gist(1964) cited in Veal, (1992), defined leisure as “ the time which an individual if free from work or other duties and which may be utilised for the purposes of relaxation, diversion or personal development.”

Recreation can be defined as the refreshment of the mind and body after work, chiefly by engaging in enjoyable activities, or can be understood as the activity a person takes part in for pleasure or relaxation rather than work. By this demonstration, any material or object designed to achieve relaxation can be tagged as recreational facility(Ntan,

2014). On sociological backgrounds, the fundamental reasons for participating in recreation activity is for pleasure and fun, though, involvement in the activity may have serious commitment and self-discipline. Thus, when a recreation activity is part of an organized community or agency program, it should be socially and morally acceptable.

Different people have different view on recreation depending on the region, age, individual preferences and so on. For some, recreation means the network of public agencies that provide facilities such as parks, playgrounds, sports fields, aquatic centers and community centres in thousands of cities, towns, regions and park district today. They may see these facilities as outlets for the young and family to enjoy recreation in community settings and a means of achieving family togetherness or pursuing interesting hobbies or social activity. For others, recreation may be found in a social centre or golden age club, a sheltered workshop for people with mental retardation, or as a treatment centre for physical rehabilitation (Jewett, 2007). Generally, we tend to think of recreation primarily as participation in sports, games, or in social activities and to overlook other forms of play. However, recreation includes extremely wide range leisure pursuits, including travel and tourism, cultural entertainment, participation in arts, or hobbies, membership in social clubs or interest groups, nature related activities such as camping or hunting and fishing, attendance in parties or other special events and fitness. For growing generations of young people, recreation participation may not include physical activity but focuses on internet games, downloading or sharing music and videos, instant messages, chatting and so on(Jewett, 2007). Beyond its value as a form of sociability, recreation also provides major personal benefits in terms of meeting physical, emotional, psychological, and other health related needs of the participant (Catabay, 2013). Games, sports, entertainment media, and group affiliations that people

enjoy in their recreation time help to shape the character and wellbeing of families, communities, and the society at large.

Today, commercialization of recreation and leisure has resulted in increase in population in town, it also enables government generate revenues from individuals who are owners of such facilities. It also a constitutes a major force in the national and local economies and it is also responsible for millions of jobs because it encompasses a wide range of activities like travel and tourism, health and fitness programs, hobbies and participatory and spectator sports, popular entertainment and arts.

### 2.4.1 History of recreation centres

Historically, recreation began with primitive cultures and was usually engaged in once the pressure for sustenance, security and basic needs are removed. The Egyptian culture was a rich and diversified one which achieved advanced knowledge in astronomy, architecture, engineering, agriculture and construction. The ancient Egyptian led a colourful and pleasant life. They engaged in many sporting activities as part of recreation and education including wrestling, weightlifting, ball games and gymnastics exercises. Music, dance and drama are forms of religious worship and social entertainment. Groups of female performers were attached to temples and royal houses had troupes of entertainers that perform on scared and social occasions(Jewett, 2007)

Furthermore,in the Greek civilization the concept of recreation was given a different consideration due to the theories and practice of enlightenment by Plato and Aristotle. This influenced the increasing level of professionalism in sports, public entertainment and competitions and the intelligent use of time as the purpose of life. This development saw the creation of recreation areas as Pedagogy, Gymnasium, stadium, Lyceum and Academy. However, with thedevelopment of agriculture, there was a class

differentiation in societies whichwas divided into the ruling class and the other population, hence, recreation became associated with the high classed.

On the other hand, the Romans civilization practiced recreation to maintain physical fitness and for war. It was functional rather than aesthetic. This consequently increased the provision of Baths, amphitheaters and arenas for the benefit of the population. These activities included music, drama and sports, subsequently it included contest, chariots race, land and sea battle. However, in the Assyrian and Babylonia cultures, recreation was considered as activities of the nobility, military and religious leaders i.e. participation in royal estate and parks.

During the industrial revolution of the eighteenth and nineteenth century, a great influx of population was experienced from villages to cities, this however, gave rise to the consequences experienced whichwasrise of population, overcrowding, poor housing, poverty, increase in crime and so on. This also meant the migrating population left rural areas where they lived in the midst of nature and where it was possible to walk in countryside to live in cramped conditions with little room to play and where recreation was impossible due to working conditions(Jewett, 2007).

### 2.4.2 Urban Recreation Centres

Recreation centres originated from different needs of the societies. A recreation centre is a place where activities undertaken at free hours and after-work take place. It is a place where a particular or different sets of activities take place usually chosen at freewill and without compulsion (Godbey, 2009). An urban recreation centre can be defined as family oriented destinations. These centres combine recreation and relaxation to form with entertainment to form the overall experience.

The concept of recreation centre is as old as human civilization originating fromPaleolithic periods through Neolithic periods through to the various established empiressuch as The Assyrian, Egyptian, Greek and Roman Empires. However, the phenomenon of recreation centers became more advanced for example in the 1800's, artificial lakes wascreated and the areas was provided by way of regularly moved grass pathways with carriages.Reformation of parks in the 1900-1930's, where parks was segregated by age andgender and centered on children character development. Recreational facilities, where it became an expectant part of urban lifewasdrivenby the concept of demand rather than the service ethic of moral consideration(Ntan, 2014).

### 2.4.3 Types of recreation participation

The type of participation in recreational activities depends on whether the activity is:

i. Sports: sports participation could be either active which both sports and fitness or passive which is spectator and video participation. Sporting activities include walking, swimming, exercising with gym equipment, camping, bicycle riding, bowling, swimming, fishing, basketball, football, hiking and so on.
ii. Travel and Tourism: travelling on airplanes, buses and cruise ships. It could be short trips or long journey, it could be for business or pleasure, it could also be domestic or international. The tourism includes destination resorts, amusement parks, resort centre, festivals, and the like.
iii. Entertainment Complexes: These includes traditional amusement parks, theme parks, sports stadium.
iv. Outdoor Recreation: these are activities done in the outdoor environment. Outdoor settings include parks, wilderness area, campuses and other outdoor areas.

v. Cultural Activities: these are activities done in cultural centres, amphitheaters, open-air theatres and the activities carried out are dance, art and music.

vi. Television (TV) and Technology as Popular Culture: these includes television in houses, use of computer, use of television and technology for entertainment

### 2.4.4 Benefits of recreation

While parks and recreation centres can have a measurable impact on state and local economies, they can have important non-economic benefits as well. In this report, benefits are considered advantageous changes. To reduce these disturbing trends, healthcare and recreation professional realize there is a need to make physical link between recreation facilities and physical activity fun, safe and accessible by making opportunities more readilyavailable, actively promoting the link while a number of recreation activities involvephysical activity.

*2.4.4.1 The Physical and Health Benefits.*

Park, trails and historical sites are excellent inducements to physical activity. These varied recreational facilities make physical activity interesting, enjoyable, and encourage life-long fitness habits. The many documented health benefits of staying active includes reduced obesity, a diminished risk of disease, an enhanced immune system andmost importantly, increased life expectancy(Godbey, 2009).

*2.4.4.2 Skill development*

Recreation plays an important role in learning and skills development. Organised sports, in particular provides children with an opportunity of learning from coaches, instructors and mentors. Children who participate on teams learn important leadership skills and improve their social abilities such as sharing and cooperation. Culturally

based programs in the areas of arts, drama, music and dance provides different but equally important means of building skills in creative thinking, decision making and solving problems. They adopt social skills including cooperative, negotiation, conflict resolution, and tolerance for difference such as individual responsibility, perseverance, self-management, and integrity (Torjman, 2004).

*2.4.4.3 Social capital*

Social capital refers to the relationships, networks and norms that support collective action. It is initiated when people come together out of a shared purpose or goal beyond individual benefits and incorporates the idea of interconnectedness. Social capital is built through participation in associations or social structures of cooperation such as religious organisations, political parties,neighbourhood associations, sports or cultural clubs, and active participation in civic activities, such as volunteering or voting(Torjman, 2004). Culture and recreation provides means to build social capital. They can take the form of arts or recreational programs and community events or celebration such as festivals and parades. Community events in particular help keep neighbours in touch with one another and reinforce strong neighbourhood relationships.

*2.4.4.4 Economic impacts*

Recreation make important economic contributions to communities. The economic benefits come from direct jobs in the in the cultural and art industries and through indirect sequels from tourism, local investments and export products(Torjman, 2004). Recreation also provides youth with opportunities for engagement, employment and skill development.

*2.4.4.5 Environmental sustainability*

By acquiring, protecting and managing valuable open spaces, trails, natural features and culturally important assets, recreation supports environmental sustainability. Parks, trails and natural areas contribute to the reduction of greenhouse gases, improve air quality and lessen the effects of urban heat islands. In addition, research has shown that access to natural, undeveloped, spaces has a dramatic and positive impact on our physical and mental well-being (Kuo, 2010).

## 2.5Types and Classification of Recreation Centres

There are four types of recreation centres that has been identified, they are(Jones and Bartlett Learning, 2007):

I. Commercial Recreation Centres: these areprofit driven and usually take place in health clubs and fitness centres.

II. Public Recreation Centres; this is made up of programs developed by nonprofit agencies to provide recreation facilities. This usually covers people of all ages and interest and may be in the form of sports or less physically challenging (nature walk) or arts and crafts. Such include YMCA in the USA. This kind of recreation takes place in the USA.

III. Corporate Recreation Centres;this is usually for employees and paid for by companies, they could take place within the company property. For example, Lagos country club, Ikoyi club, NNPC squash club, British American Tobacco club all in Nigeria.

IV. Therapeutic Recreation Centres; this includes programs developed by persons in the public sector and are usually targeted towards special population such as elderly, disabled or mentally handicapped(Ntan, 2014).

### 2.5.1 Trends in recreation centres

According to Ntan (2014), there are three broad based trends in recreational facility design. Although, and in some instances, there is an interplay of two or all of the trends playing the factors in the design. These includes:

I. Nature based recreation centres: this take into consideration the existence of a natural feature that can enhance the tendencies of a particular or a number of recreation activities, these could be mountains, rivers, vegetation etc. example is the designing of recreation center to accommodate skiers, trailers and so on.

II. Community based recreation centres: this involves the indication of the community interest in requiring a recreation center for specific or wide range of activities. This trend proves to cater for the immediate needs of the community and has the tendencies to accommodate wide participation.

III. Market based recreation centres: this trend involves a detailed market survey by developers, it identifies themarket indices and the driving factors in recreation participation, analysis of possible recreation participants and frequencies and identifying a particular place with or without natural resources and developing it to meet market and patronage standards. This trend is mostly carried out by private developers and is usually economic based.

Hence, from the above listed trends in recreation community based recreation centre was adopted for the design because it will boost communal interest and also caters for a lot of recreation activity. The community based recreation centre will also boost the tourism sector of the state.

### 2.5.2 Parks and recreation development in Nigeria

To a developing nation like Nigeria, giving special importance to the advancement ofrecreational centres should not be viewed as excessive emphasis. It is evident that Nigeria is richly endowed with resources in abundance, be it natural, historical and cultural(Jegede, 1998).

The development of recreation in Nigeria could be traced as far back as time immemorial when the early man engaged in hunting, fishing, boating and traveling for pilgrimage either for pleasure or as a trade. Children were also engaged in playing (street fighting, catching thieves and running around) cultural dances, storytelling, lantern lectures and all other forms of enjoyment knowingly or unknowingly they were engaged in recreation. As time went on, the level of education andadvancement in technology brought about awareness on recreation and also the demand for accommodation, transportation and catering services arose(Jegede, 1998).

## 2.6Urban Recreational Facility Design

It has been identified that the concern for health and welfare of the community was the major influence in recreation planning andearly planning policies appear to have beenbased on the philosophies of equitable distribution of facilities, expressed demands and social control (Huffadine, 2000)

Therefore, recreational facilities should be designed to be functional and the buildings should accommodate a wide range of activities in order to meet the community's/neighborhood'sneeds. Buildings may range from the simple picnic shelter to complex community shopping (Huffadine, 2000).

This is a task that cannot be carried out independently; it requires and interplays of some or all of the following: the involvement of legislation, government regulation, direction and guidance, public debate and consultation. Other identified indices include the geography of the area, land use, planning obligations and the need for facilities and amenities to fitwithin the community plans and cultural strategies(Jegede, 1998)

Therefore, the research focused on recreational facilities outlined by Huffadine (2000)as a guideline for optimal design success for a recreation centre;

i. Effective use of the entire area and utilization of the existing natural resources.
ii. Inclusion of essential areas in the plan to ensure it fulfils the program objective.
iii. Allowing for participation by all classes of people within the community
iv. Ease of access to facilitate ease of circulation within the facility;
v. The design should have an accepted aesthetic quality (Huffadine, 2000)e

### 2.6.1 Design and Layout

Recreation facilities are the last major step in a long chain of events leading to public enjoyment of basic resources. It is in this stage where environments are modified or created after many hours of research and planning aimed at solving the mysteries of man and his needs and the site and its capabilities.

Design, like any other problem–solving process, requires that you know the problem before you can hope to solve it. It further states that the knowledge that is gathered at the initial conception of any project the better the solution is. The results of poor solution range from no use of the site to failure of the site. No use usually indicates lack of knowledge about the market-people while site failure is the result of lack of knowledge about the site(Huffadine, 2000).

Site failure has caused some rather strange reactions: a turning to cure-all plant materials that are both beautiful to behold and will withstand the trampling of thousands of visitors, and frantic poring over fertilizer lists to findsomething to strengthen vegetative growth.

Although causes of site failure may range from too many people or too much use and this poses a lot of challenges to the designer, but the designer should as a result of study be able to know how many people the site should be able to stand such if one owns or operates a campground or recreational development of some kind, one should be able to know very well, how many people must stay, how many days one needs to break even. For public agencies and private developers, they have a right to know the extent of their investment and their expected returns whether it is worth undertaking (Huffadine, 2000)

A site has a built-in capacity to with-stand impacts. The limit can be exceeded by applying the full impact of a few visits or the reduced impact of many visits. Different designs produce different impacts. The carrying capacity of the site can be squandered or can be usedwisely. Most of the impact problems we all have are due to poor utilization of therecreation resources arenot thought of recreation as a product. Because it involves the psychological well-being of man and is closely tied to freedom of choice and aesthetics, the economic aspect of it has been given most considerations at expense of the experience and interaction of the market target. We have feared and rejected with righteous indignation the obviously evil intensions of anyone speaking of Economics(Huffadine, 2000).

The fact is, recreation is a product, a commodity that our society finds essential, one that a vast numbers of people pay for, one so important that it is government - subsidized but mostly rendered by individuals. It is against this background that

significant progress depends on recognizing this hoping this will trigger the beginning to manage production of recreation as scientifically and as economically as other natural–resource based commodities(Ntan, 2014).

### 2.6.2 Zoning Criteria for Recreational Facilities

Zoning in recreational facilities will require the careful organization of similar activities and will be based on the following:

i. Active recreation: This requires different individual participation and may bein form of sports and other physical activities.
ii. Passive recreation: This could be in form of participants' watching or being spectators. This does notrequire rigorous physical activities but more of relaxation.

### 2.6.3 International case study for existing recreation centre

#### *2.6.3.1 Clareview Community Recreation Centre, Canada*

Clareview community recreation centre is located in Edmonton, AB, in Canada. It has a square area of 17652 square metres (sqm). The project was completed in 2014 and was designed by Teeple Architects (Clareview Community Recreation Centre / Teeple Architects, 2015). According to the architect, it was a large and complex project which was a key part of the city of Edmonton's new master plan. The aim of the design was to promote safe interaction and connectivity within the community. The building materials used for construction was concrete and steel as seen in plates below.




Plate IX: Clareview Community Recreation Centre. Source:(Clareview Community Recreation Centre / Teeple Architects, 2015).

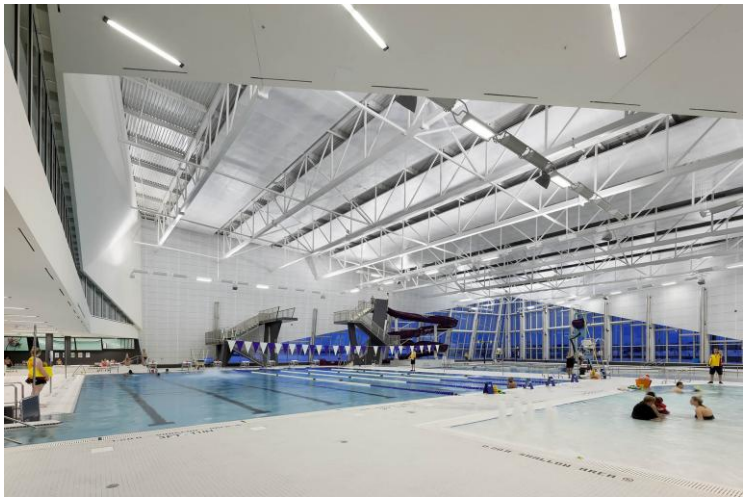


Plate X: Use of Concrete and Steel in Clareview Community Recreation Centre. Source: Clareview Community Recreation Centre / Teeple Architects, (2015).

Existing Facilities

The facilities include natatorium, gymnasium, catholic school, library, computer rooms, multipurpose room, multicultural centre, restaurants, community room, childcare centre, twin arena and so on This can be in figure 2.4 below.

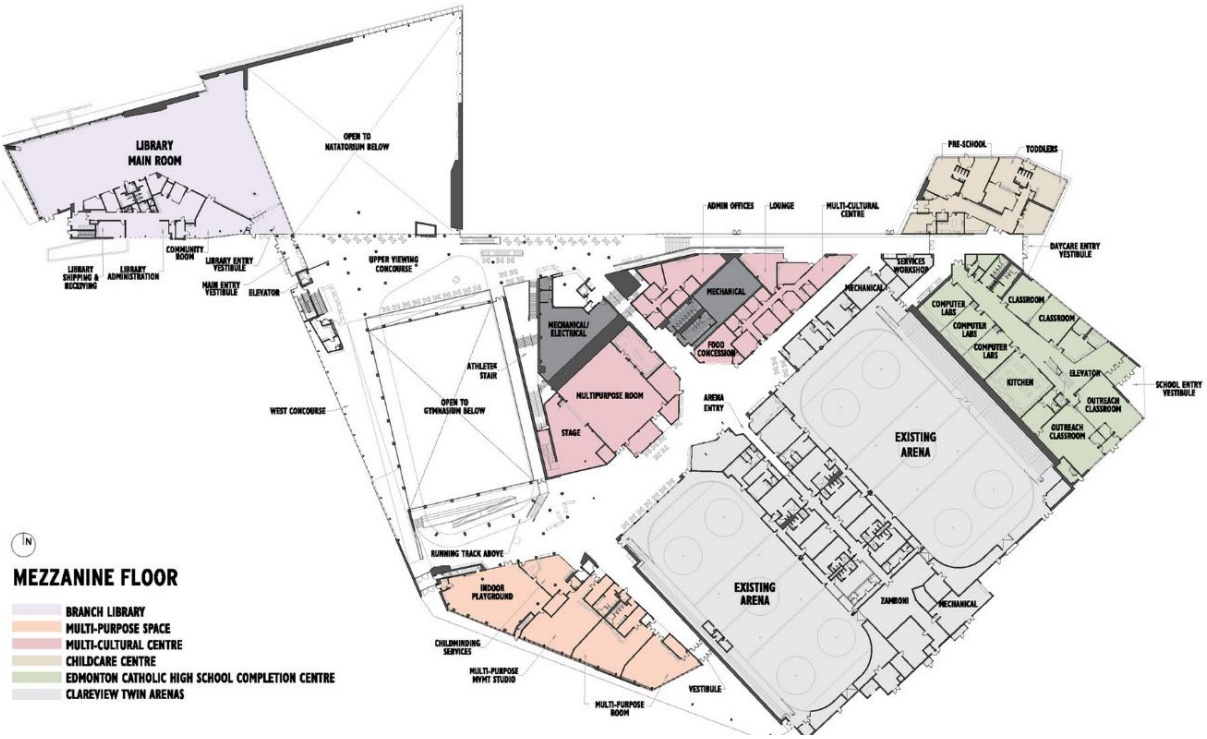



Figure 2.4: Mezzanine Floor Plan of Clareview Community Recreation Centre. Source: Clareview Community Recreation Centre / Teeple Architects, (2015).

Recreational Facilities

The recreational facilities are as follows: natatorium, computer rooms, fitness and sports centre and existing arena. The fitness and sports consists of a double gymnasium and indoor sport courts. The recreational facilities can be seen in figure 2.5 and plates below.




*F*igure 2.5: Main Floor Plan of Clareview Community Recreation Centre. Source: Clareview Community Recreation Centre / Teeple Architects, (2015).

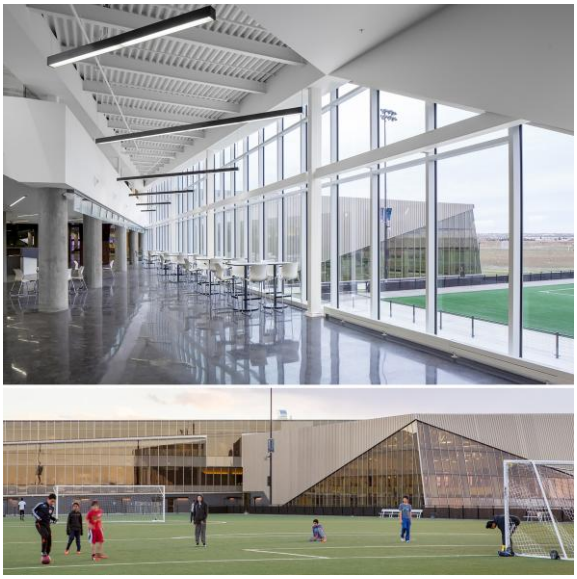


Plate XI: Natatorium and Football field in Clareview Community Recreation Centre. Source: Clareview Community Recreation Centre / Teeple Architects, (2015).

*2.6.3.2 Commonwealth Community Recreation Centre, Canada*

Commonwealth Community Recreation Centre is situated at Edmonton, AB, Canada. It occupies an area of 220,000 square metres (sqm). It was designed by MacLennan Jaunkalns Miller Architects and was commissioned in the 2012. (Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, 2013). According to the architect,the project is a joint-use partnership between the City of Edmonton and the Edmonton Eskimos Football Club, also combining football operations, stadium programming, and a recreation centre. The aim of the project was to allow three partnering but diverse groups to share their program specific amenities for mutual benefits and revenue.



Plate XII: Commonwealth Community Recreation centre. Source: Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects,(2013).

Existing Facilities

The facility adaptively reused the 1978 stadium fitness centre and connected the usergroups over 4 stories through a cascading promenade and an innovative approach to materials and transparency. This project has rejuvenateda vacant stadium ground into 24/7 urban park and community destination. The Leadership in Energy and Environmental Design (LEED-silver) development includes 5574sqm 3-basin aquatic,

7432sqm field house, 2787sqm fitness, running track, gymnasium, and 2787sqm of community space and new Eskimo Administration and Operations(Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, 2013).

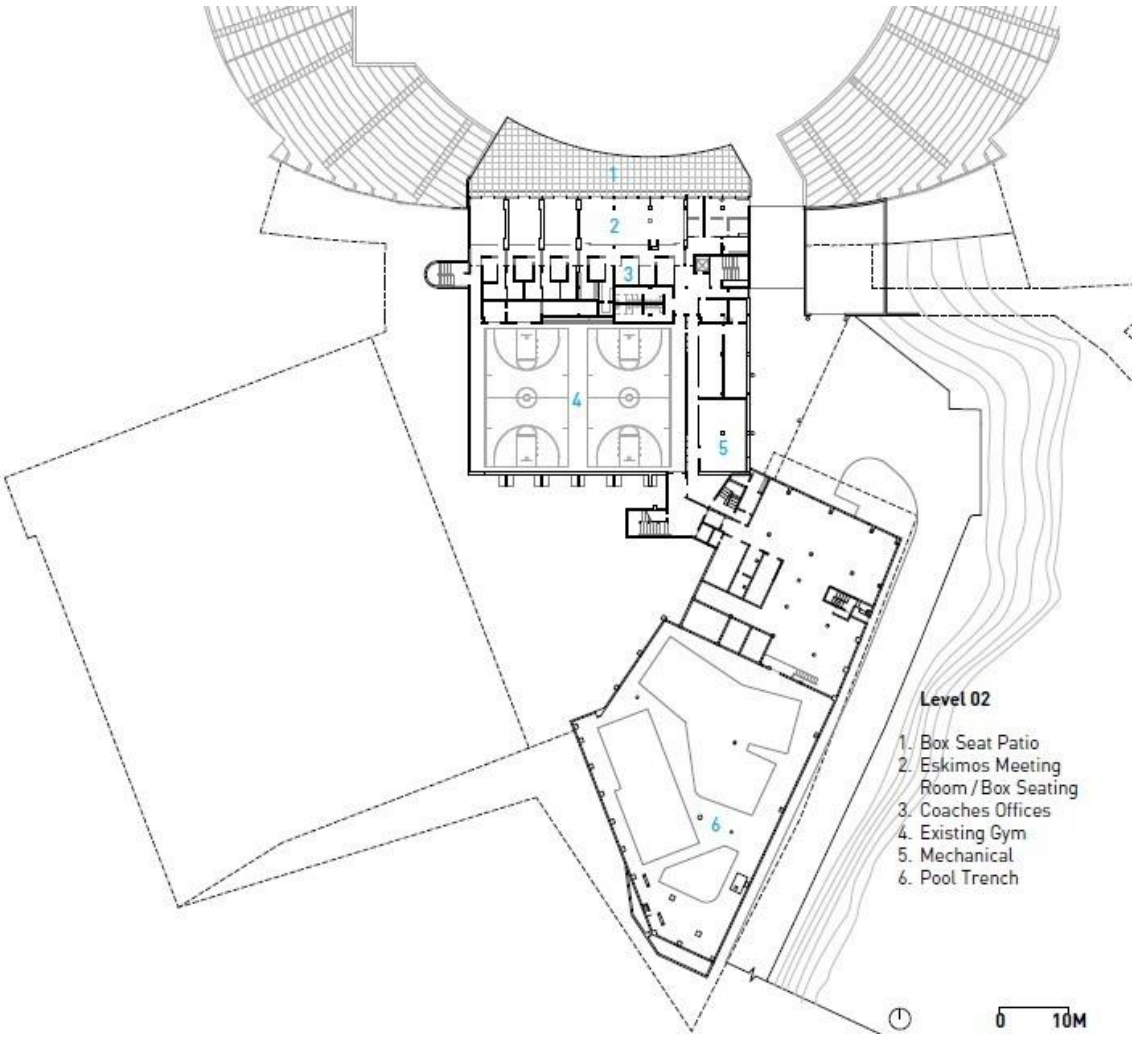



Figure 2.6: Plan of the Second Floor of Commonwealth Community Recreation Centre. Source: Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, (2013).

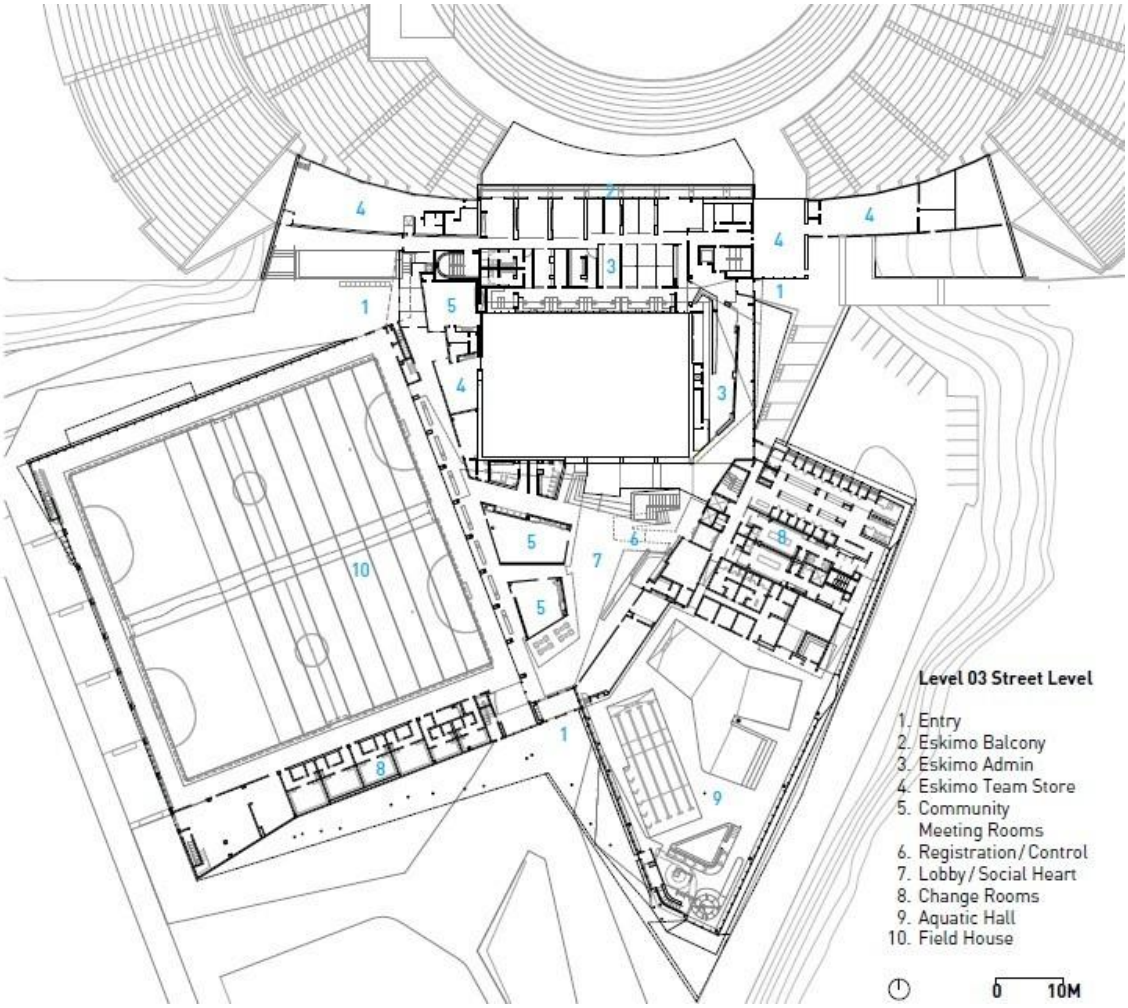



Figure 2.7: Plan of the third Floor of Commonwealth Community Recreation Centre. Source: Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, (2013).

Recreational Facilities

The recreation facilities include; stadium, gymnasium, fitness centre, aquatic halls, tracks, and stages for concerts.

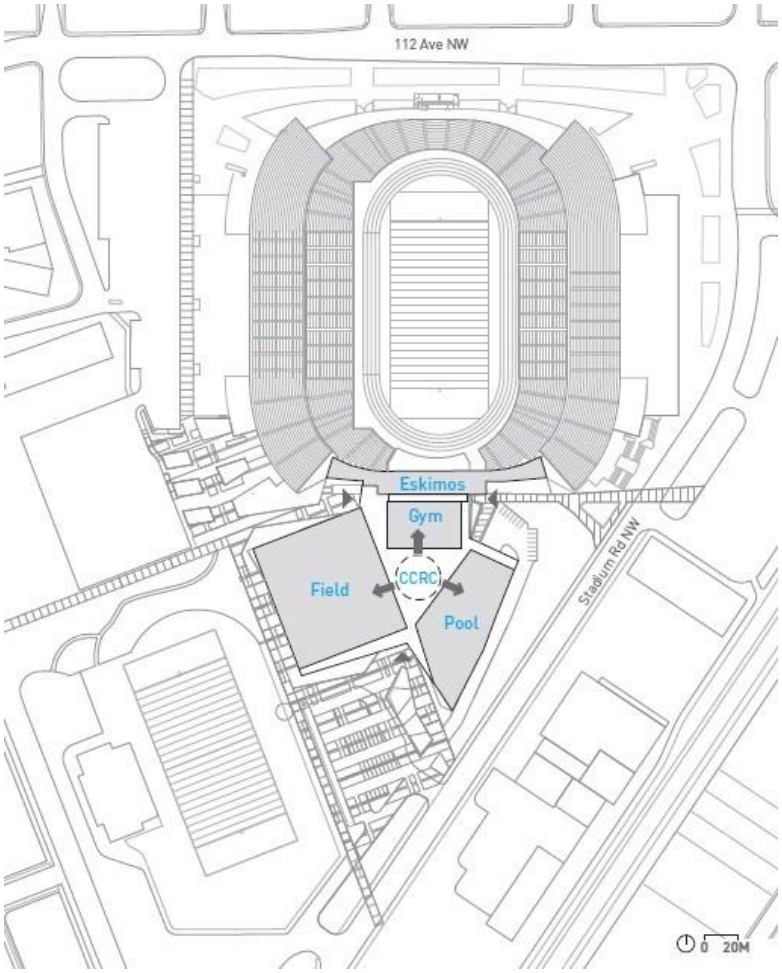



Figure 2.8: Site Plan of Commonwealth Community Recreation Centre. Source: Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, (2013).

*2.6.3.3 Bill R. Foster and Family Recreation Centre, United States of America (USA)*

Bill R. Foster and Family Recreation Centre is located in N Missouri Avenue, Springfield, United States of America (USA). It occupies a land area of 9151sqm. It was designed by Cannon Design and was commissioned in 2012. According to the architect, Missouri State University (MSU) Bill R. Foster and Family Recreation Centre was considered as a crystalline geologic form in the campus landscape. The aim of the design was to respond to the increasing student demand for enhanced recreational

programming(Commonwealth Community Recreation Centre / MacLennan Jaunkalns Miller Architects, 2013).



Plate XIII: Bill R. Foster and Family Recreation Centre. Source: Bill R. Foster and Family Recreation Center / Cannon Design, (2016).

Existing Facilities

The existing facilities includes: administrative space, multipurpose rooms for wellness activities outdoor decks, weight fitness and cardio space, indoor track, natatorium, and a gymnasium.

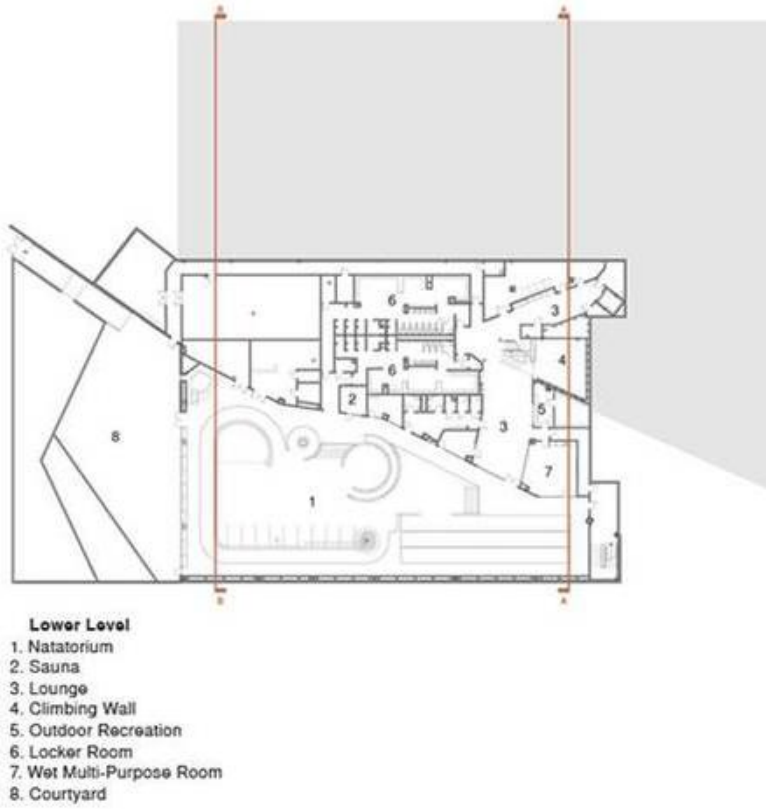



Figure 2.9: Ground Floor Plan of Bill R. Foster and Family Recreation Centre Source: Bill R. Foster and Family Recreation Center / Cannon Design, (2016).

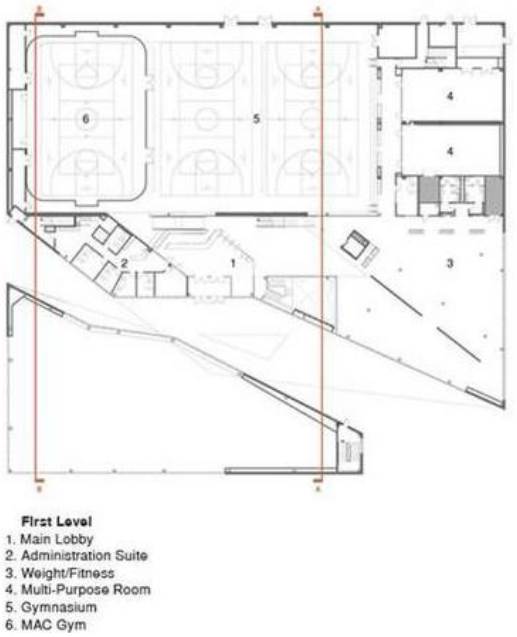



Figure 2.10: First Floor Plan of Bill R. Foster and Family Recreation Centre Source: Bill R. Foster and Family Recreation Center / Cannon Design, (2016).

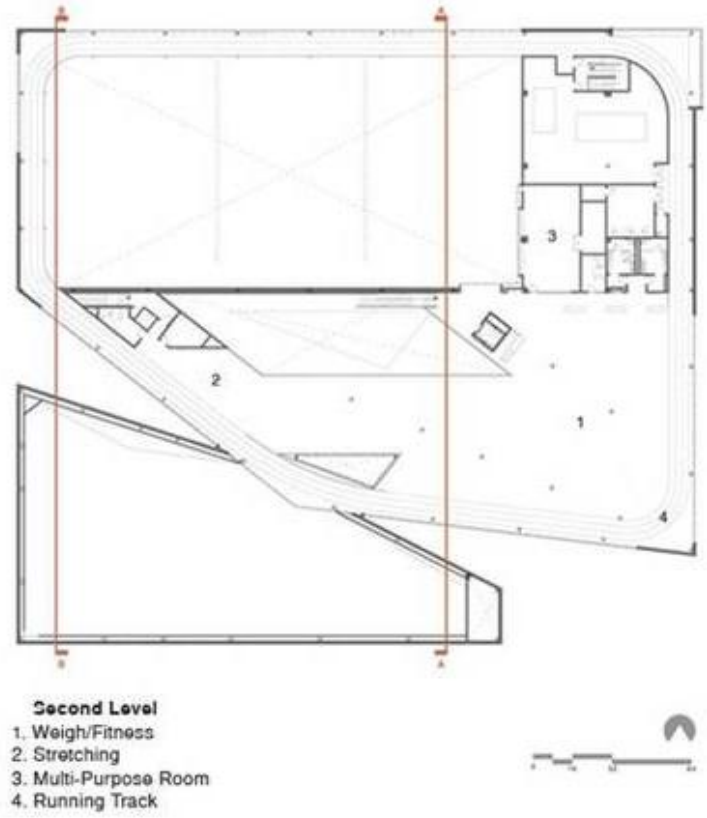



Figure 2.11: First Floor Plan of Bill R. Foster and Family Recreation Centre Source: Bill R. Foster and Family Recreation Center / Cannon Design, (2016).

Recreational Facilities

The recreational facilities include a 3-court gymnasium, one with a multi-use play surface, 1672sqm of weight and fitness centre and cardio space, an indoor jogging track, a natatorium with both leisure water, lap lanes, and an outdoor deck and multi-purpose rooms for wellness activities.



Plate XIV: Natatorium in Bill R. Foster and Family Recreation Centre. Source: Bill R. Foster and Family Recreation Center / Cannon Design, (2016).

## 2.7 Benefits of Cultural Characteristics to Recreational Centres Design

The benefits of cultural characteristics to recreation centres design are:

i. The Recreation centre designers and local authority in place branding have a basis for their design concept.
ii. The locals or people indigenous to that location would be inclined to relate positively with the design because thought has been given to their presence.
iii. Preservation of the cultural heritage of the region and beyond.
iv. Conservation of buildings representing traditional architectural styles and aesthetic qualities.
v. Appropriate control over building and construction in the area
vi. Creating of a conducive environment for studying, appreciating and understanding local cultures.
vii. It brings the tourist in a “practical” contact with the culture of the people of that area and region.
viii. It provides employment opportunities for people local to that area who haveknowledge of traditional art, cuisines, folklore (myths and legends), local architecture and language(Ntan, 2014).

## 2.8 Summary of Literature Review

Culture is can be defined as the total way of life. Cultural characteristics can also be defined as the tangible and intangible aspects of culture. The tangible aspects of culture are the tangible culture which are the physical aspects like tools and implements, apparels, local cuisines, building like temples, offices, churches, mosques, houses and so on. While the intangible aspects are the nontangible culture which are the nonphysical aspects like language, folklores, norms, values and gestures.

The elements of regional culture that can be applied in the design of a recreation centre are local architecture, special places, symbolic meaning, natural landscape and fauna, folklore, myth and legend, and finally cuisine and arts. Furthermore, there are also zonings for culture facilities like the restricted tourism zone only allows limited number of tourists, the moderate tourism zone encourages visitors to carry out diverse low impact activities accustomed with the location and intensive tourism development zoning occurs in popular mass tourism destinations, such as beach resorts, where a considerable degree of concentration of tourist facilities are located (Ceballos-Lascurain, 2001).

Recreation can be defined as any activity pursued during leisure. It could be sporting activity, traveling, watching television, playing electronic games, chatting and so on. The benefits of recreation include physical and health benefits, skill developments, social capital, economic impacts and environmental sustainability. A recreation centre can either be a therapeutic, commercial, corporate or public. It could also be nature based, community based or market based.

Therefore, it has been identified that health and welfare of a community has a major influence in the planning of a recreation centre, and it houses a wide range of activities

see figure 2.12 below. Finally, there are also benefits of cultural characteristics to recreation centre design which is to preserve the cultural heritage and also enhance the tourism sector which will in turn economy of the state and the Nigeria at large.

Hence, from the literature review it was deducted the elements of cultural characteristics that can be applied to both research and design is the tangible culture. This is because the tangible culture are attributes that can be seen. This tangible attributes of cultural characteristics include:

i. Local architecture: the elements here include local building form which is curvilinear and rectangular due to the location of the study area, use of local building materials and local construction techniques.
ii. Natural landscape and fauna.
iii. Symbolic meanings: this can be seen from the artefacts, mode of dressing, and scared places.
iv. Site planning and organisation

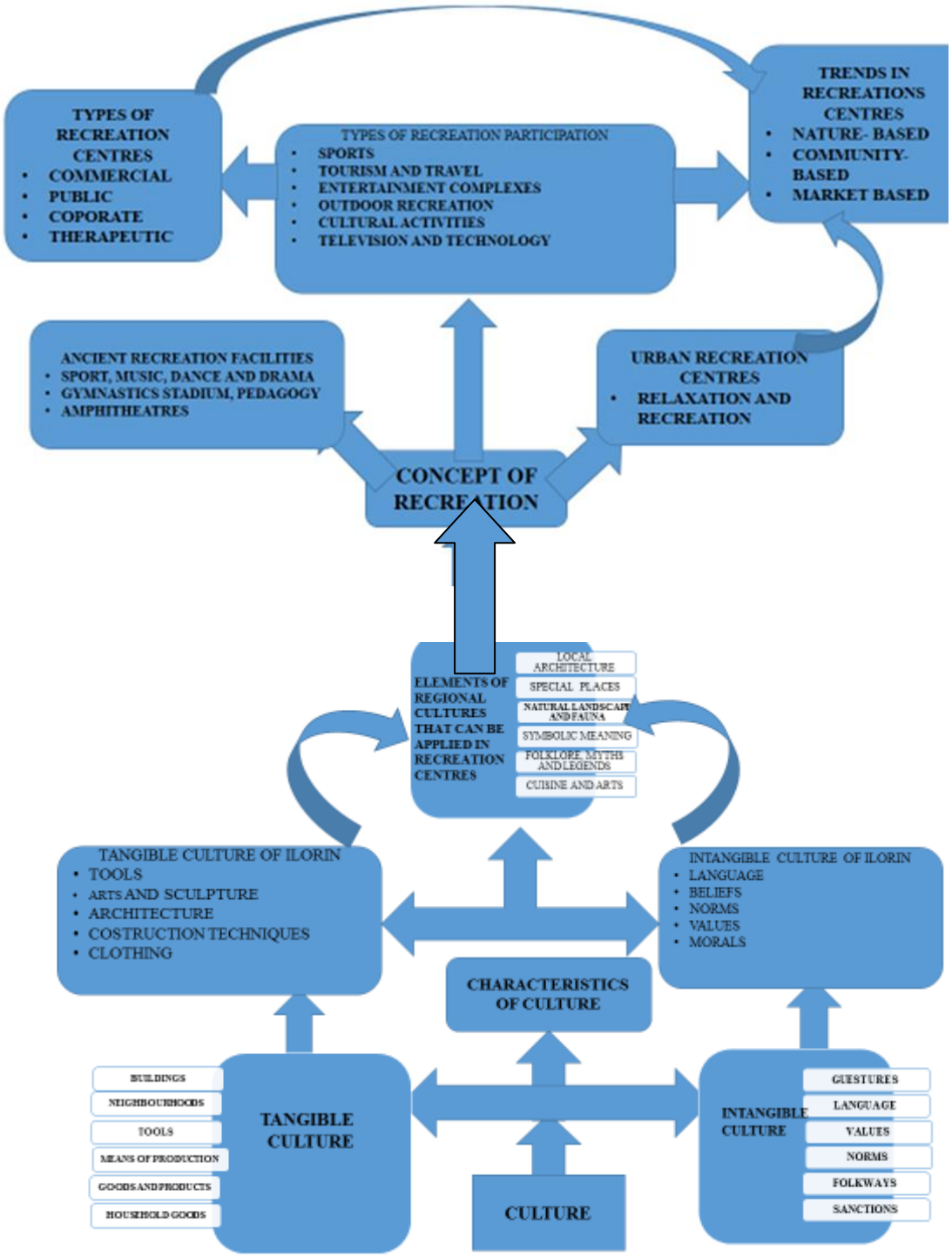



Figure 2.12: Conceptual Framework of Literature Review. Source: Author (0ctober, 2016)

# CHAPTER THREE

# REASEARCH METHODOLOGY

## 3.1 Introduction

Research methodology serves as the blue print of the research (Abdullahi, 2011). It is the plan, structure and strategy conceived so as to obtain answers to the research questions posed. He further emphasized that the plan is the overall scheme of the research and decisions made at this stage are very crucial to the success of any research project as they determine the quality of the research outcome. This chapter explains how the problem is investigated and the reasons for employing particular methods and techniques in such a way that another researcher can replicate the study. The chapter discusses the area studied, procedure for sampling, size of sampling, method of collecting data and the data analysis shown in figure 3.1 below

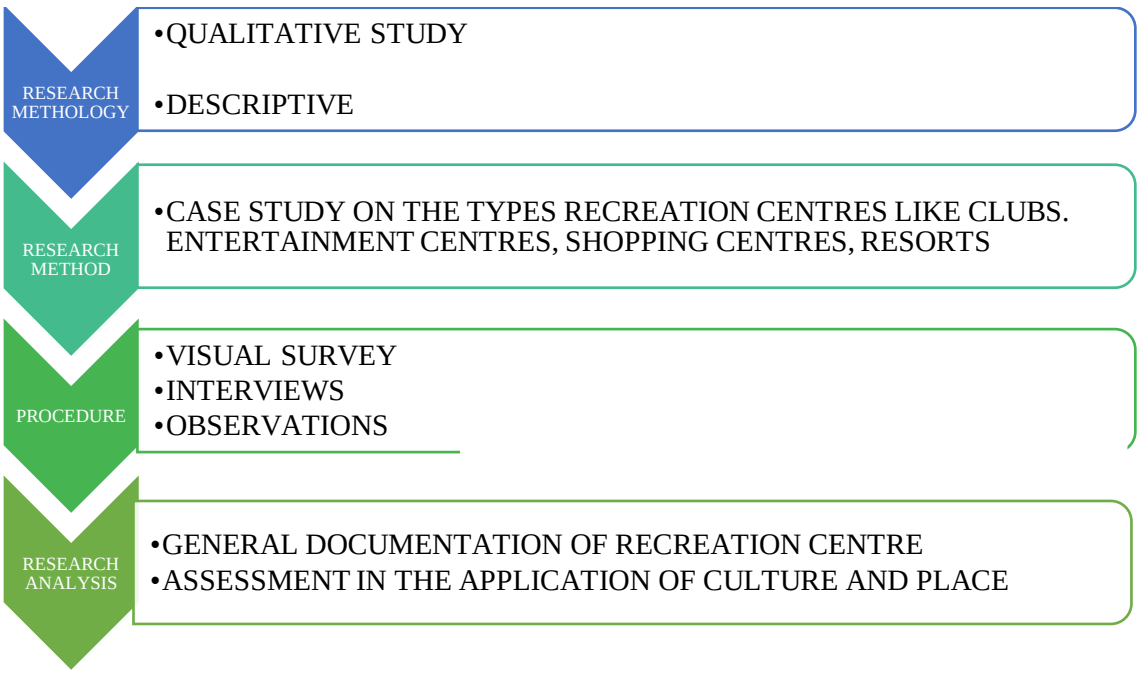



Figure 13: Summary of Research Methodology. Source: Author (October, 2016)

## 3.2Method of Study

The study employed was a quantitative research method. Case study research approach was employed to gather data for the study. The research involves an in-depth study of some recreational centres in Nigeria evaluating the degree to which the centres have been able to reflect the cultural characteristics of the place. The information gathered in the literature review is used to assess the cases that were selected in light of application of culturalcharacteristics of the place. The information that was fetched is discussed under; elements of the regional cultures in recreation centres and urban recreational facility design.

### 3.2.1 Case studies

According to Johansson (2003) this method of research began around 1900 within the discipline of anthropology. This sightseenthrough other disciplines such as medicine, social work and psychology and down to the environmental studies where architecture is found.

In the past, case study in architecture meant documenting and describing physical characteristics of a building and its environment. Case study research, according to Oluigbo (2010) has gone further and taken a new dimension to collecting data and analysis techniques and instruments in order to achieve quality results. According to Johansson (2003), a case study is expected to capture the complexity of a single case. In order to achieve these different levels of techniques, methods, strategies or theories are combined in order to illuminate the case under the 'microscope' from different angles.

For this research adescriptive study is employed characterised by a purposeful selection of study areas (purposive sampling). The research involves an in depth study of how the cultural characteristics of the places have been reflected in the three cases of

recreation centre. The cases selected include; Jhalobia Recreation Parks and Gardens, Lagos, Magicland Amusement Park, Abuja and Yankari Game Reserve, Bauchi.

### 3.2.2 Case study selection criteria

The case selection criteria for this research is a purposive sampling; this according to Johansson (2003) is a selection on purpose or reason in virtue of being information rich, critical, revelatory, unique, or extreme. Therefore,for a case to be selected as observed by Oluigbo (2010), it must possess some intrinsic features or qualities which are in relation with the phenomenon under investigation. Hence the adopted sampling technique carried out on this research was based on purposive sampling of selected recreation centre which have related peculiarities to the topic under study. Therefore, three cases selected were based on two reasons; their typology and the application of the cultural characteristics of the place.

### 3.2.3 Variable of study

For quality assessment of the selected cases, they are assessed based on the research question that seeks to assess and know to what extent has cultural characteristics been applied to the design of a recreation centre of the place to which they represent in Nigeria. This will be in the form of variables (dependent) that seek to point out certain features associated to the research. The dependent variables werediscussed based on the elements of regional cultures in recreation which was derived from in-depth literature review of the subject matter.

As a result, the variables for the research are: local architecture, special places and symbolic meaning, use of natural flora and fauna, and places for local arts and cultural display. There is also the variable for recreational facility design.

#### *3.2.3.1 Local architecture*

This variable examined local architecture through some other smaller variables which are; local building material, building form, spatial arrangement and construction techniques.

#### *3.2.3.2 Special places and symbolic meaning*

This variable examined special places and symbolic meaning through smaller variables which are; monuments and scared places.

#### *3.2.3.3 Use of natural flora and fauna*

This variable examined use of natural flora and fauna through smaller variables which are; natural hard and soft landscape, and artificial hard and soft landscape.

#### *3.2.3.4 Local arts and cultural display*

This variable examined local arts and cultural displaythrough other variables which are; places where arts works, local cuisines, dance and drama and other cultural related activities for recreation.

#### *3.2.3.5 Recreational facility design*

This variable examines recreational facility design through variables like site and spatial organisation and facilities required for a contemporary recreation centre.

,

## 3.3 Data Collection

This requires multiple methods and techniques of collecting data. For this study, the methods used are; interview, visual survey and the checklist.

To gain access to the cases for data collection and also interview, a letter of introduction from the researcher's institute was forwarded to the administrative authority of the case studied.

### 3.3.1 Interview

The interview sessions were conducted in a face to face pattern with the centres' operator, one who has relevant knowledge on the design itself, to understand the background culture, specifically, the cultural characteristics of the place and to also understand how it has been effectively reflected on the design of the centre by way of understanding the social life of the indigenous people around, and how all these factors have affected the patronage and use of their buildings.

The interview was guided by the interview schedule (see appendix section) and the result is collected via voice recorder and written notes as the interviewee attends to the various questions asked.

### 3.3.2 Visual survey and checklist

The Visual survey involved careful observation of the case features and spaces that concerns the phenomenon under examination by the researcher. The object of this instrument studied the floor plans, the relationship between the various spaces and the circulation around the spaces. This was interpreted alongside with data gathered from the interview. The data was collected via photographs, descriptive write-ups, and sketches by the researcher. The information gathered however was used to assess the outlined variables for comparative study.

The checklist used list of items/features that concerns the phenomenon under study. The items on the list was birth from the variables identified for the study (see appendix

section). The items on the list is scaled on a scale of 1 to 5. 1 to represent very low, 2-low, 3-average, 4-high, and 5 to represent very high.

The objective of this instrument is to collect data base on the level to which the cultural characteristics is applied on the case.

## 3.4 DataPresentation and Analysis

The nature of the research will demand a descriptive and a quantitative analytical technique to be applied. The data gathered from all the three instruments will be critically studied side by side to each other so as to generate concrete findings. The case studies wereanalysed and grouped based on a scale of very high, high, average, low and very low to see which among the three have effectively applied the cultural characteristics of the place. The dataobtained from each case studywasanalysedand represented in different forms such as: description, tables and figures and plates.

### 3.4.1 Interview

For the interview, thematic analysis will be used to breakdown the content of the interview into various relevant areas of the study. The data is represented in the form of description.

### 3.4.2 Visual survey and checklists

For the visual survey, photographs taken and sketches will be produced in the form of plates and figures respectively. This is followed up with write up to explain in details the relevant data that have been collected from them. The data collected will be represented in the form of description.

# CHAPTER FOUR

# FINDINGS AND DISUSSION

This chapter presents and discusses the data that was found from the three cases that was studied which are Jhalobia Recreation Parks and Gardens, Magicland Amusement Park and Yankari Game Reserve. These cases were discussed under the following headings; background, site planning and landscape, facilities and recreational activities and application of cultural characteristics

## 4.1 Jhalobia Recreation Parks and Gardens, Lagos

This facility is situated at Murtala Mohammed Airport road, Lagos, between Ajao estate and Hajj camp. It was stated orally that it is a facility that was designed with the aim of providing an enabling ground for the revival of cultural heritage and also an environment that with uplift the quality of life through recreation. It is multipurpose park and a unique event centre which was opened in 1998.

### 4.1.1 Findings from visual survey

Visual survey was conducted as Jhalobia Recreation Parks and Gardens, Lagos for the purpose of documenting the existing facilities and describing the characteristics. A checklist was employed (see table 4.1 below).

Table 4.1a: Checklist for the assessment of the level of application of cultural characteristics in Jhalobia Recreation Centre.Source: Researcher's field work (October, 2016).

| S/N | Variables | Checklist | Features | Level of Application | | | | | Remarks |
|---|---|---|---|---|---|---|---|---|---|
| | | | | 1 | 2 | 3 | 4 | 5 | |
| **1** | Local Architecture | Use of local building material | Timber | | | | ✓ | | Majority of the structures in this facility are built using local building material |
| | | | Palm thatched leaves | | | | ✓ | | |
| | | | Roofs made of palm thatched leaves | | | | ✓ | | |
| | | | Stones | | | | ✓ | | |
| | | Use of local building form | Rectangular | | | | ✓ | | Most of the structures possess the building of the people of the place |
| | | | Geometrical | | ✓ | | | | |
| | | | Circular | | | | | ✓ | |
| | | Construction techniques | Use of framed structures like domes, arches and vaults | | | ✓ | | | Average use of local construction techniques for buildings |
| | | | Decoration of building interiors and exteriors | | | ✓ | | | |
| | | | Traditional aesthetics | | | ✓ | | | |
| **2** | Scared Places and Symbolic Meaning | Monuments and symbols | Landscaping themes | | ✓ | | | | A little of monumental figures and sculptures was shown in the facility |
| | | | Scared places | ✓ | | | | | |
| | | | Symbolic sculptures | | | | ✓ | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **3** | Use of Natural Landscape and Fauna | Natural soft and hard landscape | Trees Shrubs and Hedges | | | ✓ | The facility made a very good use of the natural soft landscape but no fauna |
| | | | Presence of water body | ✓ | | | |

Table 4.2b: Checklist for the assessment of the level of application of cultural characteristics in Jhalobia Recreation Centre.Source: Researcher's field work (October, 2016).

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | Rock formation and outcrops | | ✓ | | |
| | | | Animals | ✓ | | | |
| | | Artificial soft and hard landscape | Water fountains | | | ✓ | Good use of artificial hard and soft landscape but there is no fauna |
| | | | Landscape paintings of the past | | ✓ | | |
| | | | Use of landscape themes for parks | | | ✓ | |
| **4** | Arts and Cultural Display | Spaces for arts and cultural display | Places where local cuisines are served | | ✓ | | The spaces provided for these activities are multifunctional |
| | | | Places where artworks such as paintings, statues and carvings are displayed | ✓ | | | |
| | Recreational Facility Design | Site and spatial organisation | Circulation | | | ✓ | The circulation and access is adequate |
| | | | Accessibility | | | ✓ | |
| | | Facilities required | Indoor/ outdoor recreation: parks, campuses | ✓ | | | The recreational facilities are few |
| | | | Entertainment complexes like cultural centres, Amphitheatre | ✓ | | | |

| | | |
|---|---|---|
| | Television and Technology | ✓ |

Table 4.3c: Checklist for the assessment of the level of application of cultural characteristics in Jhalobia Recreation Centre.Source: Researcher's field work (October, 2016).

| | | |
|---|---|---|
| | **Tourism: resorts, amusement parks** | ✓ |

Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.

### 4.1.2 Existing facilities

The existing facilities on the site are landscape, the 2-2-1 village, children playground, and parking spaces as shown in plate XV below.




Plate XV: Layout of Jhalobia Recreation Parks and Gardens. Source: Google earth (2016).

### 4.1.3 Site planning and landscape

Jhalobia recreation parks and gardens is a two-acre park with garden features such as evergreen lawns, walkways, sculptures, topiaries of different shapes, fountains, ponds, rock gardens, gazebos of different sizes of trees, palms and flowers. The spatial of the site and landscape is circular with each walkway emanating as a radius from the water fountain as seen in plate XVIbelow. The walkway and the water fountain is separated

with palisade which is made of iron. The park can occupy about 2500 guests at peak periods with 55metres (m) red carpeted aisle as seen in plate XVII below. The recreation park is used for weddings, picnics, school visits, anniversaries, religious gatherings, movie and musical shoots.



Plate XVI: Water Fountain and the Walkways in Jhalobia.Source: Researcher's field work (October, 2016).



Plate XVII: Aerial View of the Landscape and Aisle of Jhalobia. Source: Researcher's field work (October, 2016).

### 4.1.4 Facilities and recreational activities

Reception: the reception is located at the entrance of the park, it is rectangular and circular in plan. It is as shown in plate XVIII below.

2-2-1 Village: this is a garden within a garden; it is called that because of the geometrical formation of the thatch huts. It is a place where people can sit and stir, counsel and also read books or magazines. It is a place where people can also meditate hosted by nature and foods and drinks can be servedit is as shown in plate XIX, XX, XXI below.



Plate XVIII: Entrance of the 2-2-1 Village in Jhalobia. Source: Researcher's field work (October, 2016).



Plate XIX: A Wedding ceremony in the 2-2-1 Village in Jhalobia.Source: Researcher's field work (October, 2016).



Plate XX: Ariel View of the 2-2-1 Village of Jhalobia.Source Researcher's field work (October, 2016).

Playground: this is located behind the 2-2-1 and it has some game activities for children like swing, bouncing castles, and swimming pool for adults and children as in plates XXI and XXII.



Plate XXI: Children Playground in Jhalobia. Source: Researcher's field work (October, 2016).



Plate XXII: Swimming Pool and other Children Activities in Jhalobia.Source: Jhalobia Recreation Parks and Gardens, ( 2016).

### 4.1.5 Application of cultural characteristics

*4.1.5.1 Local architecture*

Local building material

It was observed that considerations were given to revive some of the cultural heritage of the place in this modern design. This was confirmed through the use of local building materials which are roofs made of thatch leaves, timber. This statement is in agreement with what Oyerinde (2010), stated that the design and construction of most structures with use of natural building materials such as, engineered timber products, timber decking and flooring, seasoned bamboo, palm-leaf thatch, exhibit the local architecture of the area and region.The roofs are supported with metal rods as seen in plates XXIII below. The materials for wall finish was concrete and coated with paints. The flooring materials of the structures like gazebos and the walkways was mostly of concrete while other were made up of stones and ceramic tiles as seen in plates below XXIV and XXV.



Plate XXIII: Metal Rods Supporting the Thatch Roof in Jhalobia.Source: Researcher's field work (October, 2016).



Plate XXIV: Gazebos made of concrete and thatch roof in Jhalobia.Source: Researcher's field work (October, 2016).



Plate XXV: concrete floor of the walkway with palisade iron monger in Jhalobia.Source: Researcher's field work (October, 2016).

Local building form

Accordung to Dmochowski, (1990), the house (*ile*) had a rectangular plan with a single entrance gate which gives access to number of courtyards. The building form of this facility wascircular or rectangular which shows that it adequately depicts the cultural characteristics of the place which in agreement with Dmochowski (1990).This is seen in the plate XXVI below.



Plate XXVI: rectangular and circular building form of Jhalobia.Source: Researcher's field work (October, 2016).

Construction techniques

The facility has a lot of structures with open spaces since most of the structures do not have walls, however the few structures with walls do not actually reflect the local construction techniques which includes traditional aesthetics and decorations of columns (this can be seen in plate XXIV above) and exterior walls except for the roof which shows the application of cultural characteristics which can be seen plate XXVIII belowThe above shows an agreement with Adekeye (2013) who opined that houses in Yoruba land had few and very small window openings on the sides and the approach elevations, leaving the inner rooms and the rear side of the building without having any.

The building interiors had wall designs made from decorative patterns, broken ceramics.



Plate XXVII: construction technique in Jhalobia. Source: Researcher's field work (October, 2016).

*4.1.5.2 Special place and symbolic meaning*

Monuments and symbols

The landscape elements of the park are mostly trees and shrubs and hut-like canopies with thatch roofs. The park had good sense of place since it depicts a cultural setting as shown in plates XXVII above. There was so scared place but there was sculptures that depict culture of the past as shown in plates XXVIII and XXIX below as opined by Najafi and Shariff (2011) and Ntan (2014) who stated that places and natural landscape should portay unique character of the people and beautify the environment.



Plate XXVIII: A Monumental Water Fountain with Human Forms in Jhalobia. Source: Researcher's field work (October, 2016).



Plate XXIX: Sculpture Depicting a Yoruba Cultural Activity in Jhalobia.Source: Researcher's field work (October, 2016).

*4.1.5.3 Use of natural landscape and fauna*

Natural hard and soft landscape

There was an extensive use of soft landscaping elements ranging from the grasses to different trees and shrubs which constitute the use of natural flora (plate XXX below) but there are no animals around that will make up the fauna. There are no rock formations or natural water bodies in the facility. This supports Ntan (2014), who said that landscaping and landscape elements are applicable and also plays a vital role in recreational facility.



Plate XXX: Use of soft landscape (natural flora) in Jhalobia Source: Researcher's field work (October, 2016).

Artificial soft and hard landscape

The hard landscape usedin the facility are concrete, stone and palisade fence made of iron which is used for the water fountain and walkways (plate XXXIbelow). There is no artificial flora since all the plants are grown naturally.



Plate XXXI: Use of artificial hard landscape in the facility.Source: Researcher's field work (October, 2016).

*4.1.5.4 Local arts and cultural display*

Spaces for arts and cultural displays

The spaces provided for arts and cultural display are multifunctional because they are used for various purposes like music and movie shooting, religious gatherings, parties

and weddings which are some of the cultural characteristics of the people of this place see plate XXXII.



Plate XXXII: A Wedding Event in the FacilitySource: Researcher's Field Work (October, 2016).

*4.1.3.5 Recreational facility design*

Site and spatial organisation

The access to the site is through the Murtala Mohammed airport. There are two accesses from the parking lots to facility one leads to the playground and the other to the 2-2-1 village. The 2-2-1 garden is forms the largest part of this facility as seen in plate XVII above.

Facilities required

The facilities that makes it a recreation centre are the outdoor parks and garden which is seen in the 2-2-1 garden (plate XVIII above) and outdoor games (plate XXI and XXII above). It does not facilities like amusement parks, amphitheatres, television and technology, and tourism. This is an example of nature-based recreation centre as stated by Ntan (2014).

### 4.1.6 Findings from Interview at Jhalobia Recreation Parks and Gardens

#### *4.1.6.1 Local Architecture*

From the interview with the facility managers and workers, it was stated that recreation centre was built to revive the cultural heritage of the people. Furthermore, the local architecture of the place was seen in the building forms which are mostly circular and rectangular in shape and also use oflocal building material like palm thatched roofs and stones.However, in order to meet up with the modern trends the other materials like ceramic tiles, sandcrete blocks was used in some other facilities around like the playground. This however is also in support of the statement Oyerinde (2010) made.

#### *4.1.6.2 Scared Places and Symbolic Meaning*

Ntan (2014), argues that places and place-features can convey symbolic meaning if they represent or symbolize objects ideas or events related to specific localities. The facility is seen to have no sacred place where religious activities takes place because it spaces are used for multitude of activities like wedding, crusades, concerts and so on. The sculptural paintings on the facility are seen depict the cultural activity of bedtime storytelling and a woman trying to fetch water from the stream.

#### *4.1.6.3 Use of Natural Landscape and Fauna*

Ntan (2014) opined that water fountains, flowers, rock outcrops and formations, spatial configuration and formal attributes are landscape elements that are applicable to recreation centre design. In this view, the landscape of the site was saidto be untouched due to the nature ofnature of the site and also to preserve the cultural heritage of the Yoruba people. It was stated that the landscape was maintained to for people to enjoy nature and use it as a means of relaxation.

#### *4.1.6.4 Arts and Cultural Display*

Though the place is mainly an event centre, it is used for various kinds of functions that are entertaining for adults and educative for children. This events includes wedding, product launching, school visits, religious gatherings, cultural events, movies and musical shootings and so on.

#### *4.1.6.5 Recreational Facility Design*

The facility is well planned in order to meet a wide range of activities of a recreation centre due to its location in the busy city of Lagos. It was influenced by the social and environmental factors which can be seen in some of the facilities like the 2-2-1 garden and the gazebos in the garden which depicts a local setting in a modern way which agrees with Huffadine (2000) recreation facility design. The facility is designed to take about 2500 people at peak periods.

## 4.2 MAGICLAND AMUSEMENT PARK, ABUJA

Magic land Amusement park is an ultra-modern world class recreation centre, the first and the biggest most equipped in Nigeria. It is situated in the heart of Abuja, a few minutes' drive from the city centre, opposite the National Stadium and close to the City Gate. It has an approximate area of 330,000 square metres (sqm). It was commissioned on 1st March, 2007 by then President, Chief Olusegun Obasanjo. It was formerly known as Wonderland Amusement park when it was originally opened but the name was later changed to Magic land in 2015 due to the change of ownership. It occupies about 1000 people at peak periods which is during public holidays and festive seasons.

### 4.2.1 Findings from visual survey

Visual survey was conducted as Magicland Amusement park, Abuja, for the purpose of documenting the existing facilities and describing the characteristics. A checklist was employed (see table 4.2 below).

Table 4.4a: Checklist for the Assessment of the Level of Application of Cultural Characteristics in Magicland Amusement Park. Source:Researcher's field work (October, 2016).

| S/N | Variables | Checklist | Features | Level of Application | | | | | Remarks |
|---|---|---|---|---|---|---|---|---|---|
| | | | | 1 | 2 | 3 | 4 | 5 | |
| **1** | Local Architecture | Use of local building material | Timber | | ✓ | | | | The local building material used was stone. |
| | | | Palm thatched leaves | | | ✓ | | | |
| | | | Roofs made of palm thatched leaves | | ✓ | | | | |
| | | | Stones | | | | ✓ | | |
| | | Use of local building form | Rectangular | | | | ✓ | | possesses the local building form of the people of the place |
| | | | Circular | | | | | | |
| | | | Geometrical | | | | | | |
| | | Construction techniques | Use of framed structures like domes, arches and vaults | | | | | | Does not show the local building techniques of the past |
| | | | Decoration of building interiors and exteriors | ✓ | | | | | |
| | | | Traditional aesthetics | | ✓ | | | | |
| **2** | Scared Places And Symbolic Meaning | Monuments and symbols | Landscaping themes | | | ✓ | | | A little of monumental figures and scared place was shown in the facility |
| | | | Scared places | | | | ✓ | | |
| | | | Symbolic sculptures | | ✓ | | | | |

Table 4.5b: Checklist for the Assessment of the Level of Application of Cultural Characteristics in Magicland Amusement Park. Source:Researcher's field work (October, 2016).

| | | | | | | |
|---|---|---|---|---|---|---|
| 3 | Use of Natural Landscape And Fauna | Natural soft and hard landscape | Trees, shrubs and hedges | | ✓ | The facility made a very good use of the natural soft landscape but no fauna |
| | | | Presence of natural water body | ✓ | | |
| | | | Rock formation | | ✓ | |
| | | | Animals | ✓ | | |
| | | Artificial soft and hard landscape | Water fountains | | ✓ | Good use of artificial hard landscape but there is no artificial soft landscape and fauna |
| | | | Landscaping paintings of the past | ✓ | | |
| | | | Use of landscaping themes for parks | | ✓ | |
| **4** | Arts and Cultural Display | Spaces for arts and cultural display | Places where local cuisines are served | ✓ | | There are no spaces provided for these activities. |
| | | | Places where artworks, statues and carvings are displayed | ✓ | | |
| **5** | Recreational Facility Design | Site and spatial organisation | Circulation | | ✓ | A good circulation and access |
| | | | Accessibility | | ✓ | |
| | | Facilities required | Indoor/ outdoor recreation: parks, campuses, | | ✓ | The recreational facilities are high |
| | | | Entertainment complexes like amusement parks, theme parks, sports stadium | ✓ | | |
| | | | Television and technology | | ✓ | |
| | | | Tourism: resorts, amusement parks | | ✓ | |

Table 4.6c: Checklist for the Assessment of the Level of Application of Cultural Characteristics in Magicland Amusement Park. Source:Researcher's field work (October, 2016).

**Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.**

### 4.2.2 Existing facilities

The existing facilities on this site are; parking spaces, admin, clinic, restaurants, indoor games and rides, outdoor games and rides, shops, conveniences and services as seen in plateXXXIII below.




Plate XXXIII: Site layout of Magicland amusement park. Source Google earth (October, 2016).

### 4.2.3 Site planning and landscape

Magic land Amusement park is a 330,000 square metres of land with different types of trees, shrubs, hedges, palms and flowers with different shapes and sizesas seen in plate xxxi below. The site plan is a combination circular and rectangular in shape. There machines for game rides and relaxations. It has about 23 outdoor activities with are dependent on age. The machines are arranged based on the mode of operation which is either manual or automatic. The pathways are on the site are pedestrian walkways with enable to have a feel of all the facilities on the site. The walkways are about

3600milllimeters (mm) wide and it is also used by trucks that are for maintenance and services.

### 4.2.4 Facilities and recreational activities

The facilities and the recreational activities are:

Administrative Block: this is located at the entrance right side of the main entrance to the park. It has three offices which are the secretary's office, manager's office and the finance office. It was built with stones as seen in plateXXXIVbelow. Other facilities attached to the admin are the clinic, muster points and the entrance gate.



Plate XXXIV: Administrative Block in Magicland Amusement Park.Source: Researcher's Field Work (October, 2016*)*

Outdoor recreation: there are about 23 outdoor gaming activities of which are 7 of them are the most commonly used. They are roller coaster, bumper ride, water splash, spinning wheel, carrousel, flying tower and crazy clown which as seen in plates XXXV, XXXVI, XXXVII, XXXVIII, XXXIX and XL below.



Plate XXXV: Roller Coaster in Magicland Amusement Park.Source: Researcher's field work (October, 2016).




Plate XXXVI: Bumper Car in Magicland Amusement Park.Source: Researcher's field work (October, 2016).



Plate XXXVII: Water Splash in Magicland Amusement Park.Source: Researcher's field work (October, 2016).



Plate XXXVIII: Carousel in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate XXXIX: Flying Tower in Magicland Amusement Park. Source: Researcher's field work (October, 2016).




Plate XL: Crazy Clown in Magicland Amusement Park.Source: Researcher's field work (October, 2016).

Indoor recreation: this is carried out in a building called “fun city”. It is a geometrical shaped building with restaurant attached to left-hand side of the building as seen in plate XLI below. The restaurant is called the “forest café” because it has with a palm tree at the middle with climbing plants along the perimeter of the walls and also around the demarcation between the indoor game area and the restaurant shown in plates XLII, XLIII and XLIV. It has about 43 arcade electronic game machines with a bouncing castle called the “Jungle Land” as shown in plate XLV. Some of these arcade game machine are a shown in the plates below XLVI and XLVII.




Plate XLI: Approach of Fun City Arcade in Magicland Amusement Park. Source: Researcher’s field work (October, 2016).

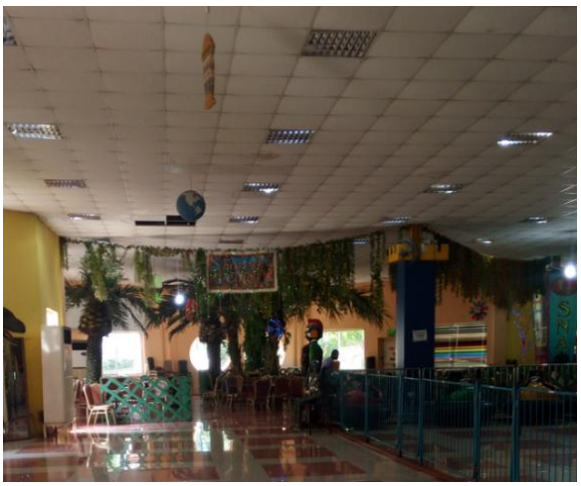


Plate XLII: Forest Café in Magicland Amusement Park. Source: Researcher’s field work (October, 2016).




Plate XLIII: Forest Café's Servery in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate XLIV: Sitting Arrangement for Forest Café in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate XLV: Jungle Land in Magicland Amusement Park.Source: Researcher's field work (October, 2016).




Plate XLVI: Electronic Game Machines (a) in Magicland Amusement Park.Source: Researcher's field work (October, 2016).




Plate XLVII: Electronic Game Machines (b) in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

Other facilities in this park are shops such as gifts shop, suya spot and snack shops, ATM, animal pens and toilets.

### 4.2.5 Application of cultural characteristics in Magicland Amusement Park

#### *4.2.5.1 Local architecture*

Local building material

It was observed that the buildings like administrative block, clinic, entrance gate to the park, and some snack shops was built with stones (plate XLVIIIbelow). But the other facilities had concrete walls and metal rods was used in most of the facilities. The roofs of all the buildings where mostly long span aluminum roofing sheets. The flooring materials was mostly concrete for exterior (plate XLIX) and ceramic tiles for interior spaces. This implies that the use of local building material was poor since it is a modern facility. However, this does not agree with Oyerinde (2010), who said that traditional buildings are to use local building materials in order to depict the cultural characteristics of the people in the major facilities.



Plate XLVIII: stone walls of the Clinic, Entrance and Administrative Blocks in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate XLIX: Exterior flooring material for Magicland Amusement Park. Source: Researcher's field work (October, 2016).

Building form

The building form in this facility are mostly circular with few rectangular form other structures are combination of circular and polygonal forms (plates L and LI). This implies that, though it is a modern building, but it'sstill conforms to the cultural characteristics of the people of Abuja.However, Haruna, Oluigbo, & Sagada, (2016)buttressedthat the indigenous building forms in Abuja were originally circular before later models turned rectangular as a result of the coming of western civilization



Plate L: Combination of polygonal and rectangular building form in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate LI: Rectangular building form in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

Construction techniques

It was observed that use of stone forms the major decorations of buildings exteriors as seen in platesXLVII and Labove. Other decorations and paintings in this facility can be seen by the sides of the walkways which are paintings of cartoon characters (plates LII, LIIIand LIV below). This implies that a little consideration was made in terms of the application of cultural characteristics of the place. Hence, this partially agrees Dmochowski, (1990) who stated that the indigenous materials for construction in Hausa land involve five major materials which are earth, timber, reeds, and stones




Plate LII: Cartoon Characters Decorations on the Game Rides in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

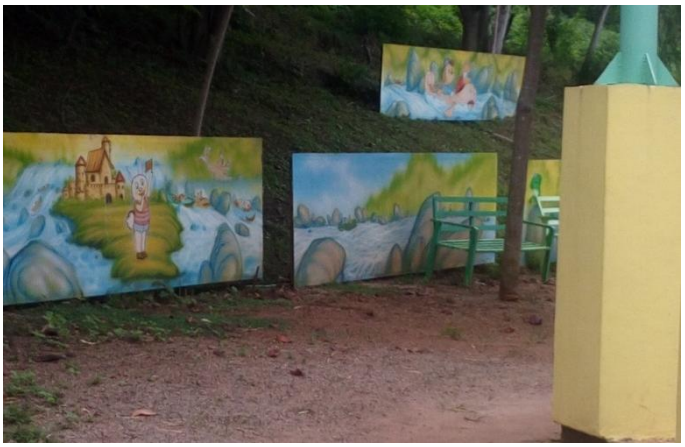


Plate LIII: Decorations by the sides of the walkways in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate LIV: Traditional Decorations on Service buildings in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

*4.2.5.2 Special places and Symbolic meaning*

Monuments and Symbols

According to Ntan (2014), places and place-features can convey symbolic meaning if they represent or symbolize objects ideas or events related to specific localities. However, the landscaping theme of the amusement park is a combination of different cartoon characters. There is a monument on the site which is a mountain of 8metres high as seen in plate LVbelow and a sacred place on the site which is a mosque. There are no symbolic sculptures or any form of sculptures. There are sign posts of human figure seen in plate LVI below.



Plate LV: Monument of Magicland Amusement Park. Source: Researcher's field work (October, 2016).




Plate LVI: Sign Posts of Human Figure in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

*4.2.5.3 Use of natural landscape and fauna*

Natural hard, soft landscape and fauna

According to Kaplan and Kaplan (1989), landscape preference is strongly related to landscape configuration and features. However, the soft natural landscape on the facility are plenty of trees, shrubs and hedges, with a large rock formation and outcrops (plates LVIIand LVIII)and also an absence of water body. There are animal cages below the ground that is used for keeping some animals like guinea fowl, ostrich, deer and tortoise (plate LII).



Plate LVII: Soft Natural Landscape of Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate LVIII: Rock formations and trees in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate LIX: Cave for animals in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

Artificial hard and soft landscape

There are water fountains in the facility. Artificial arches and columns was used as part of landscape. There are no landscaping themes of the past and the theme of the park is mainly Disney cartoon characters in order to attract children. This implies that the cultural characteristics was no considered as part of the landscaping theme as seen in plates LX and LXI below.



Plate LX: Use of artificial columns for landscape in Magicland Amusement Park. Source: Researcher's field work (October, 2016).



Plate LXI: Water Fountains in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

*4.3.4.4 Local arts and cultural display*

Spaces for arts and cultural display

There are places where local dishes (plate LXII) but there are no spaces where arts and other cultural activities are displayed.



Plate LXII: Places Where Local Dishes in Magicland Amusement Park. Source: Researcher's field work (October, 2016).

*4.2.5.5 Recreational facility design*

Site planning and spatial organisation

The facility is accessed through Kukbawa road. The parking space is located closed the entrance. The admin block and the entrance to the park is located some metres from the

site. There are about three accesses to the facility. The space outdoor recreation including the shops forms the largest part of the facility. The animal cage is located few metres away from the monument and the mosque below the buildings' ground level. The indoor recreation is found at the extreme of the site close to the water splash which is the largest outdoor game facility as seen in plate XXXIII above.

Facilities required

The facilities in this centre that make it a recreation centre is that it is a type of recreation centre that is nature based and commercial. It is also an amusement park facility for children and adults. It has both indoor and outdoor recreation, television and technology but it is not for tourism and entertainment complexes. This facility is a market-based because it a private owned facility and also economic driven (Ntan, 2014).

### 4.2.6 Findings from Interview at Magicland Amusement Park

#### *4.2.6.1 Local architecture*

From the interview at Magicland Amusement Park, it was stated that the facility was designed based on the modern standard of amusement parks which is the reason why it did not reflect more of the local architecture of the FCT people. Although, the facility was mostly built with the locally available material on the site which is stone and also local building forms like circular and rectangular buildings forms was used in some of the building. Local construction techniques can be seen in some of the buildings like the restaurant and Suya huts, which are made of timber and thatched roof.

#### *4.2.6.2 Scared places and symbolic meaning*

The scared place in this facility can be seen as the mosque where people who come to visit can use for praying. The facility has a symbolic monument which is called the

"*Chappal Waddi Mountain"*. It is the highest free standing mountain in the Magicland Amusement Park and it is used to depict the highest mountain in Nigeria at Mambilla Plateau.

#### *4.2.6.3 Use of natural flora and fauna*

Due to the existing natural landscape which is the large rock formation, the facility built around it so as to preserve nature. It also entices nature lovers to visit the facility for rock climbing games. The mini zoo is also natural fauna that both children and adult love to visit for the purpose of relaxation.

#### *4.2.6.4 Art and cultural display*

As the name implies Magicland Amusement park, the art display in this facility is mostly cartoon characters and also a space for facial paintings which makes people visit.There are some traditional art paintings on the maintenance unit which gives a picture oftraditional activities.

#### *4.2.6.5 Recreational facility design*

From the interview at Magicland Amusement Park, it was stated that the name was formerly Wonderland Amusement Park in 2007 when it was opened but it was renamed Magicland Amusement Park in 2015. This facility is for both adults and children. The facility opens on Tuesdays to Sundays every week. People start coming into this facility during the week in the afternoon for lunch breaks and after working hours in the evening. During festive season like Eid's and Christmas and public holidays the population of people is as high as 1000. Furthermore, it was stated that the facility is effective in terms of patronage because it has a lot of visitors but due to the economic the turnout has reduced and finally the rock formation attracts people because nature lovers patronize the facility.

## 4.3 Yankari Game Reserve, Bauchi

The Yankari National Park is the first game reserve in Nigeria. It is located around Gaji River which approximately $1^1/_2$ hours' drive by road Southeast of Bauchi town. The beauty and size of Yankari makes it one of most popular reserve in Nigeria. It was established in 1956 and opened to the public in 1962. It is opened all year round and tourist from around the world come for visit. It covers an area of about 2,244 square kilometres and is home to several natural warm water springs, as well as a wide variety of flora and fauna.

### 4.3.1 Findings from visual survey

Visual survey was conducted inYankari Game Reserve, Bauchi, for the purpose of documenting the existing facilities and describing the characteristics. A checklist was employed (see table 4.3 below).

Table 4.7a: Checklist for the Assessment of the Level of Application of Cultural characteristics in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

| S/N | Variables | Checklist | Features | Level Of Application | | | | | Remarks |
|---|---|---|---|---|---|---|---|---|---|
| | | | | 1 | 2 | 3 | 4 | 5 | |
| 1 | **Local Architecture** | Use of local building material | Timber | | | | ✓ | | There was a good use of local building materials |
| | | | Palm thatched leaves | | | | ✓ | | |
| | | | Roofs made of palm and bamboo leaves | | | ✓ | | | |
| | | | Stones | | | ✓ | | | |
| | | Use of local building form | Rectangular | | | | | ✓ | possesses the local building form of the people of the place |
| | | | Geometrical | | | ✓ | | | |
| | | | Circular | | | | | ✓ | |

Table 4.8a: Checklist for the Assessment of the Level of Application of Cultural characteristics in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

| | | | | | | |
|---|---|---|---|---|---|---|
| | | Construction techniques | Use of framed structures like domes, arches and vaults | | ✓ | shows the local building techniques of the past |
| | | | Decoration of building interiors and exteriors | ✓ | | |
| | | | Traditional aesthetics | ✓ | | |
| **2** | **Scared Places and Symbolic Meaning** | Monuments and symbols | Landscaping themes | ✓ | | A good number of monumental figures and scared place was shown in the facility |
| | | | Scared places | ✓ | | |
| | | | Symbolic sculptures | ✓ | | |
| **3** | **Use of Natural Landscape and Fauna** | Natural soft and hard landscape | Trees, shrubs and hedges | ✓ | | The facility made a very good use of the natural soft landscape but no fauna |
| | | | Water bodies | | ✓ | |
| | | | Rock formation and outcrops | ✓ | | |
| | | | Fauna | | ✓ | |
| | | Artificial soft and hard landscape | Water fountains | ✓ | | Good use of natural and artificial hard soft landscape and also fauna |
| | | | Landscape paintings of the past | ✓ | | |
| | | | Use of landscape themes for parks | ✓ | | |
| **4** | **Arts and Cultural Display** | Spaces for arts and cultural display | Places where local cuisines are served | | ✓ | There are spaces provided for these activities. |
| | | | Places where artworks such as paintings, statues and carvings are displayed | | ✓ | |

Table 4.9c: Checklist for the Assessment of the Level of Application of Cultural characteristics in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

| | | | | | |
|---|---|---|---|---|---|
| **5** | **Recreational Facility Design** | Site and spatial organisation | Circulation | ✓ | Has a good circulation and access |
| | | | Accessibility | ✓ | |
| | | Facilities required | Indoor/ outdoor recreation: parks, campuses, | ✓ | The recreational facilities are average |
| | | | Entertainment complexes like traditional amusement parks, theme parks and sports station | ✓ | |
| | | | Cultural activities like cultural centre, amphitheaters | ✓ | |
| | | | Television and technology | ✓ | |
| | | | Tourism: resorts, amusement parks and festivals | ✓ | |

**Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point**.

### 4.3.2 Existing facilities

The existing facilities on this site are; parking spaces, admin, bar, restaurant, indoor game, outdoor games, shops, conveniences and services as seen in plate LXIII below.

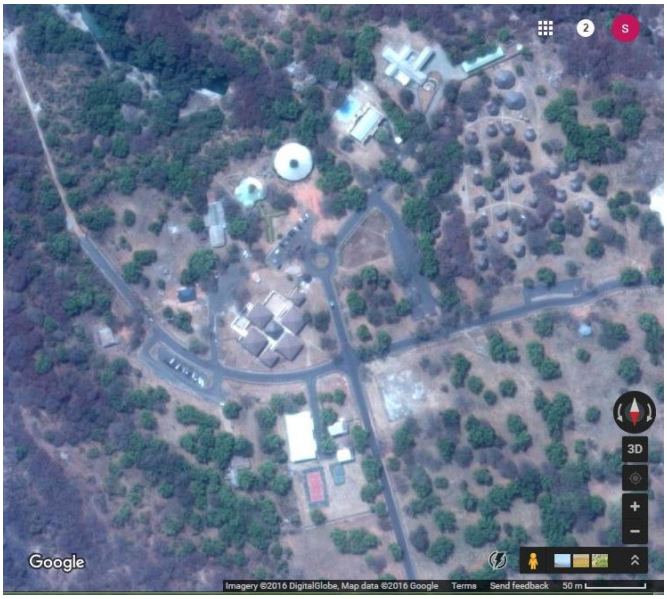



Plate LXIII: Layout of recreational facilities in Yankari Game Reserve. Source: Google earth (October, 2016).

### 4.3.3 Site and Landscape

It is a 42 kilometre drive from the first main gate to the second entrance gate. The road is a tarred road with thick vegetation of trees and elephant grasses surrounding the road. The entrance gates have minarets which shows the house traditional architecture. The site plan is a radial concept which links the buildings together. The roads on the site are tarred roads and also the sidewalks. There are deciduous trees along the side with chimpanzees playing around the trees as seen in the plates below.

Yankari National Park also features four warm water springs. The camp is named after the most well-known of these, the Wikki Spring, from the local Duguri language with "Wikki" meaning "where are you" The Wikki Warm Spring is the largest spring and is about 13.0 metres wide and 1.9 metres deep. It daily flows 21,000,000 litres of clear, spring water into the Gaji River. The spring has a constant temperature of 31.1 °C through the year during both day and night and has been developed for recreation as seen in the plates LXIV, LXV and LXVI below.




Plate LXIV: Entrance Gate of Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXV: Sidewalk in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXVI: Top View of Wikki Warm Spring of Yankari Game Reserve. Source: Researcher's field work (October, 2016).

### 4.3.4 Facilities and recreational activities

The facilities on the reserve are resorts, museum, administrative block, conference halls, restaurant, shops and bar. The recreation activities include camping, fishing, sports like badminton, dance/drama, squash halls, and lawn tennis field.

Administrative block

The administrative block is located just after the security office. It is a rectangular building with a celebrated entrance and has a combination of pitch and hip roof. It has offices for the sole administrator, the resort manager, and secretary's office as seen in plate LXVIIbelow.



Plate LXVII: Administrative Block of Yankari Game Reserve. Source: Source: Researcher's field work (October, 2016).

Conference halls

The conference hall is also a rectangular building located close to the squash halls. It has two celebrated entrances like that of the entrance gates to a Hausa traditional palace minarets and arches (plate LXVIII below). The conference halls are two in number. The other one is smaller and it is located at the commercial centre.



Plate LXVIII: Conference hall of Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Commercial centre

This is located close to the conference hall. It has shops, conference room, and spaces for gatherings. It has a typical Hausa setting which is in form of the zaure layout. The conference room represents the public area (zaure) which is the entrance, the shop representing the huts for unmarried men, the conical hut in the representing the courtyard and finally the conveniences behind the courtyard representing the inner chambers seen in plate LXIX below.



Plate LXIX: Commercial Centre of Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Museum

The museum is located closed to the parking lot. The museum is a circular building; it has its first contact as the reception which leads to lobby. It divided into three sections which are the fauna museum, the flora museum and the artifacts museum. There are also offices as seen in figure 4.1 and plate LXX below.

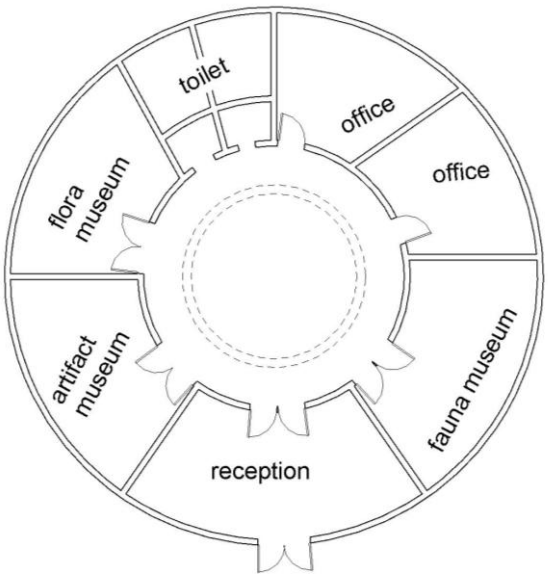



Figure 14: Floor Plan of the museum in Yankari Game Reserve Source: (Researcher's field work, October 2016).




Plate LXX: Museum in Yankari Game Reserve. Source: Source: Researcher's field work (October, 2016).

Resorts

The resorts are located at the right side of the museum. They are all circular in shape with pitched roofs. There are 110 furnished chalets with varying size and quality,

ranging from the presidential suites to the youth hostel in the resorts (plates LXXIand LXXII).



Plate LXXI: Chalets in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXII: Presidential Suite in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Sports facilities

There are facilities for sport activities like squash, lawn tennis and badminton (see plates LXXIII, LXXIV and LXXV). Other recreation facilities include swimming at Wikki spring and also fishing clubs for civil servants.



Plate LXXIII: Squash Court in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXIV: Badminton Court in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXV: Lawn Tennis Court in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

### 4.3.5 Application of cultural characteristics

*4.3.5.1 Local architecture*

Local building material

It was observed that almost all the facilities in this centre have been carefully designed in Hausa traditional architecture. The walls are mostly with finished with paints which gives the feel of mud as the walling material. There are few mud structures like the entrance to Wikkispring. According to Oluwagbemiga and Modi (2014), the use of sun dried mud bricks are moulded from laterite for the walls are gotten from the neighbourhood. However, the roofing material was originally palm thatched leaves but it was later changed to aluminum roofing due to the lack of maintenance (plate LXXVI). The flooring materials are mostly ceramic tiles and concrete (plate LXXVII). Thus, it shows that local building materials was used in this facility. Furthermore,



Plate LXXVI: Thatch Roofing Material before renovation at Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXVII: Ceramic Floor Material in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Building form

The buildings are conical and rectangular in shape or a combination of both shapes depicting the buildings as hut like structure and also a typical traditional Hausa architectural theme. The roofs are either pitched roof or hip roofs or a combination of both as seen in plateLXXVIII. Buildings have elaborate openings for the adequate ventilation. Hence, the building form and featured stated above is in line withOluwagbemiga and Modi (2014), who stated that traditional buildings are circular or conical shaped buildings with elongated hip or pitched thatch roofs.



Plate LXXVIII: Traditional Building Form in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Construction techniques

There was an extensive use of columns, arches and vaults which also a part of cultural characteristics shown on the buildings. Some of the building interiors are decorated with wallpapers with wood designs while others are finished with paints and ceramic tiles. The exterior of the buildings are mostly painted as shown (plates LXXIX and LXXX).



Plate LXXIX: Use of Columns, Arches and Traditional Decorations of Building Exteriors in Yankari Game Reserve. Source: Researcher's Field Work (October, 2016).



Plate LXXX: Decorations of building interiors in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

*4.3.5.2 Scared place and symbolic meaning*

Monuments and Symbols

Ntan (2014), argues that places and place-features can convey symbolic meaning if they represent or symbolize objects ideas or events related to specific localities. Monuments in landscape often functions as public symbols, representing centres of place-based meaning and acquiring powerful meaning that people across various cultures will share. There are no sculptures in this centre due to the traditions and beliefs of the citizens of this area. The mosque and Wikki spring in the reserve which can be termed as a sacredplace. Wikki spring is a scared place because it is believed that the water cures a lot of illness. The centre has sense of place since it has a good impression of local architecture. There is distinct landscaping theme that would indicate the special places as seen in plates LXXXIand LXXXII below.



Plate LXXXI: Sense of Place in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXXII: Mosque in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

#### *4.3.5.3 Use of natural flora and fauna*

Natural Flora and Fauna

The natural flora and fauna of the reserve have been tampered with minimally. There are different types of trees, shrubs, hedges, herbs and grasses in this centre. According to Ntan (2014), water fountains, flowers, rock outcrops and formations, spatial configuration and formal attributes are landscape elements that are applicable to recreation centre design There are about five different naturally occurring water bodies of which four are warm and one is cold. There is a hut at the entrance of the Wikki warm spring which gives a picture of the type of settlements that has thrived in this

locality over the years. There are rock formations which is the source of the Wikki spring as seen in plates LXXXIII and LXXXIV below. The reserve is the home of a lot of animals like elephants, chimpanzees, lions, hippopotamus and different species of birds as seen in plate LXXXV below.



Plate LXXXIII: Water body and Rock Formation in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXXIV: Soft landscape in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXXV: Fauna in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

Artificial landscape and fauna

Some of the buildings are made of stones and the drainages in the site are also made of stones. The walkways are made of interlocking tiles with shrubs by the sides of the kerbs seen in plates LXXXVI below. There is a fountain and landscaping theme of the past.



Plate LXXXVI: Artificial landscape in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

*4.3.5.4 Arts and Cultural display*

Spaces for arts and cultural display

There is building where local cuisines are served which is in the restaurant. There is also a museum where local arts and artifacts ate displayed. There is a bare land which

is used for cultural activities as seen in plates LXXXVII, LXXXVIII, LXXXIX and XC below.



Plate LXXXVII: Approach of the Restaurant in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate LXXXVIII: Interior of the Restaurant in Yankari Game Reserve. Source: Researcher's field work (October, 2016).




Plate LXXXIX: Artifacts Museum in Yankari Game Reserve. Source: Researcher's field work (October, 2016).



Plate XC: Space for Cultural Activities in Yankari Game Reserve. Source: Researcher's field work (October, 2016).

*4.3.5.5 Recreational facility design*

Site and Spatial Organisation

The site and spatial of the facility is observed to be adequate because the recreational facilities are closer to one another which makes it to be easily accessible. The first facility on this site after the parking lot is the museum and the bar is the next building. Behind the bar is the Wikkispring while the commercial centre and the road that leads to the mosque is in the front. This can be seen in plate LVI above.

Facilities required

The recreational facilities on the reserve are resorts, museum, conference halls, restaurant, shops, camping, and fishing, sports like badminton, squash halls, lawn tennis, and dance/dramafield as seen in platesLXVII, LXVIII, LXXIII, LXXIV and LXXVabove. This type of facility is a community based recreation centre as stated by Ntan (2014), since it has a lot of recreational facility and also improved the tourism potential of the locality.

### 4.3.6 Findings from Interview at Yankari Game Reserve

#### *4.3.6.1 Local architecture*

From the findings at Yankari Game Reserve, it was stated that the local architecture of the former settlers is being preserved through the use of local building materials like thatched roof and mud, theuse of local building forms in the facilities like circular buildings that looks like huts and also the application of local building techniques of the traditional Hausa architecture.

#### *4.3.6.2 Scared places and symbolic meaning*

The places that can be seen as sacred places in the facility are the mosque and the Wikki spring. The mosque being a place of worship and Wikki spring seen as both a scared place and also having a symbolic meaning. It is believed by the indigenous people of this place that the water from the spring cures all ailments because the water has been tested to be pure and it is warm throughout the year.

#### *4.2.6.3 Use of natural flora and fauna*

The natural flora and fauna in this reserve is the major attraction to tourists. The water body in this facility which is the spring and four other rivers are used various recreation activities. The Wikki warm spring is used for swimming and relaxation. The river Gaji is used for fishing competitions by government workers club. There are also four other

springs like Dimmil, Gwan, and Nawulgo springs which are also warm and the fourth one which is the Tungan Naliki spring is the only cold spring in this facility. The animals in this facilities are allowed to feed themselves on their own so that they can adapt to nature. Hence, making hunting and feeding the animals prohibited so that they do not attack tourists.

#### *4.3.6.4 Arts and cultural display*

Before the facility was established, there where indigenous people who were the inhabitants of this place. Some of their houses, tools, implements and apparel that was left behind are kept in the museum for artifacts. Other things like the leaves of the trees and remains of the dead animals around the area are kept in the flora andfauna museum respectively. There are also an open field traditional activities like cultural display, drama and dance can be carried out.

#### *4.3.6.5 Recreational facility design*

From the findings from Yankari Game Reserve, it was stated that the reserve has a lot of guest since it is a tourist site. Tourists like Japanese, Western Europeans, Americans, Southeast Asians and Nigerians visit the reserve and the facility is opened all year round.The approximate number of people that visit this facility are 2000 during festive periods like Salah and Christmas and public holidays.

However, it was also stated that the reserve was established to preserve the animals around this area since they naturally inhabited the place and the building in the reserve where designed to also preserve the cultural heritage of Hausa land and the people that were previously the inhabitants of the place. Furthermore, the place has been efficient and effective in terms of patronage and usage because they facility has been merged with Non-Governmental Organizations that manage the activities in the facility.

Table 4.10: Summary of Findings from Visual Survey and Checklist**.**Source: Researcher's field work (October, 2016).

| **S/N** | **Variables** | **Checklist** | **Jhalobia Recreation Parks And Gardens** | **Magicland Amusement Park** | **Yankari Game Reserve** |
|---|---|---|---|---|---|
| **1** | Local Architecture | Use of local building material | **4** | **2** | **4** |
| | | Use of local building form | **5** | **4** | **5** |
| | | Use of local construction techniques | **3** | **1** | **5** |
| **2** | Scared Places And Symbolic Meaning | Monuments and symbols | **2** | **3** | **4** |
| **3** | Use of Natural Flora And Fauna | Natural landscape and fauna | **3** | **4** | **5** |
| | | Artificial hard and soft landscape | **4** | **4** | **4** |
| **4** | Arts and Cultural Display | Spaces for arts and cultural display | **3** | **1** | **5** |
| **5** | Recreational Facility Design | Site and spatial organisation | **4** | **4** | **4** |
| | | Facilities required | **2** | **4** | **4** |

Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.

Table 4.11a: Summary of Assessment forthe Findings ofthe Overall Case Studies. Source: Researcher's field work (October, 2016).

| S/N | Variables | Checklist | Jhalobia Recreation Parks And Garden | Magicland Amusement Park | Yankari Game Reserve | Sum Total |
|---|---|---|---|---|---|---|
| **1** | **Local Architecture** | **Use Of Local Building Materials** | **4** | **2** | **4** | **10** |
| | | **Use Of Local Building Form** | **5** | **4** | **5** | **14** |
| | | **Use Of Local Construction Techniques** | **3** | **1** | **5** | **9** |
| | | | | | | **33** |

Table 4.12b: Summary of Assessment for the Findings of the Overall Case Studies. Source: Researcher's field work (October, 2016).

| | | | | | | |
|---|---|---|---|---|---|---|
| **2** | **Scared Place And Symbolic Meaning** | **Monuments And Symbols** | 2 | 3 | 4 | 9 |
| **3** | **Use Of Natural Flora And Fauna** | **Natural Landscape And Fauna** | **3** | **4** | **5** | **12** |
| | | **Artificial Hard And Soft Landscape** | **4** | **4** | **4** | **14** |
| | | | | | | **28** |
| **4** | **Arts And Cultural Display** | **Spaces For Arts And Cultural Display** | **3** | **1** | **5** | **9** |
| **5** | **Recreational Facility Design** | **Site And Spatial Organisation** | **4** | **4** | **4** | **12** |
| | | **Facilities Required** | **2** | **4** | **4** | **10** |
| | | | | | | **22** |
| | **Total** | | **30** | **27** | **40** | **97** |

Key: Very Low-1 Point, Low-2 Point, Average-3 Point, High-4 Point And Very High-5 Point.

Table 4.13: Mean of the Variables for the Case Studies.Source: Researcher's field work (October, 2016).

| **S/N** | Variables | Jhalobia Recreation Parks And Gardens | Magicland Amusement Park | Yankari Game Reserve | Total Mean |
|---|---|---|---|---|---|
| **1** | **Local Architecture** | **4** | **2** | **5** | **3.6** |
| **2** | **Scared Places And Symbolic Meaning** | **2** | **3** | **4** | **3** |
| **3** | **Natural Landscape And Fauna** | **4** | **4** | **5** | **4.3** |
| **4** | **Arts And Cultural Display** | **4** | **1** | **5** | **3** |
| **5** | **Recreational Facility Design** | **3** | **4** | **4** | **3.6** |

The table 4.6 above shows the different weightings each variables and also each variables level of importance to the research. The mean of the variables is gotten from table 4.5 above which is the summation of each checklist ratings and dividing it by the total number of the individual checklist.

## 4.4 Conclusion

From the three cases studied, it was observed that they had applied cultural characteristics in their own unique ways. The following is the summary of the findings and discussion of the case studies:

i. Yankari Games Reserve has the largest number of recreational facilities and has applied a great deal of cultural characteristics in its design
ii. Jhalobia Recreation Parks and Garden comes second because though it applied cultural characteristics in its design, it has a least of recreational facilities.
iii. Magicland Amusement Park is the last because the cultural characteristics was mostly applied in the building material and building form but it had more recreational facilities than Jhalobia Recreation Parks and Garden.
iv. The most important element in a recreation centre design is the use of natural flora and fauna.
v. This is followed by the recreational facility design and local architecture and they are the second most important
vi. The last elements are scared places and symbolic meaning, arts and cultural display.

# CHAPTER FIVE

# THE SITE

## 5.1 Site Selection Criteria

For the purpose of this work, three sites were selected in Ilorin based on some specific criteria for an urban recreation centre which include:

i. Accessibility to the site: this is based on the ease of access to the proposed facility.
ii. Proximity to basic amenities: availability of water, electricity, road transport network, telecommunication and drainage.
iii. Proximity to supporting facilities: closeness to hotels, motels, schools, hospitals, office buildings and so on.
iv. Land use: compliance with existing or proposed land use.
v. Availability of land: the size of the land should be large enough to accommodate the proposed building and have enough land for future expansion.
vi. Proximity to natural landscape elements: the presence of natural landscape elements like water body and rock outcrops contributes to tourist attraction in a recreation centre.
vii. Fertility and load bearing capacity of the soil: the soil should be fertile to allow the growth of natural landscape elements and also have a good load bearing capacity.

However, these are in line with the suggestions made by Huffadine (2000) for the design of a recreational facility.

Table 5.1: Site Selection CriteriaSource: Researcher's (February, 2016).

| S/N | CRITERIA | SITE A | SITE B | SITE C | REMARKS |
|---|---|---|---|---|---|
| 1 | ACCESSIBILITY TO SITE | 4 | 4 | 5 | Site C is located in an urban area and also has good access |
| 2 | PROXIMITY TO BASIC AMENITIES | 4 | 4 | 4 | All the sites have a good proximity to basic amenities |
| 3 | PROXIMITY TO SUPPORTING ACTIVITIES | 3 | 4 | 4 | Site B and C have supporting facilities around them such as hotels, and market. |
| 4 | LAND USE COMPLIANCE | 3 | 4 | 4 | Site B and C are located closer to the urban areas. |
| 5 | AVAILABLE LAND AND FUTURE EXPANSION | 3 | 4 | 4 | Site B and C have, being developing areas have more space for future expansion. |
| 6 | PROXIMITY TO NATURAL FEATURES | 2 | 3 | 4 | Site C is surrounded with the Asa dam. |
| 7 | SOIL TYPE, VEGETATION AND TOPOGRAPHY | 3 | 3 | 4 | Site C has good vegetation and topography. |
| | **TOTAL** | 19 | 26 | **29** | Site C emerges the most suitable for this project. |
| WEIGHING SCALE: **EXCELLENT=5, VERY GOOD=4, GOOD =3, FAIR=2, POOR=1, VERY POOR=0.** | | | | | |

Table 5.1 shows the criteria that was considered in selection of the site for proposed design. From the analysis of the criteria, site C has been selected based on the fact that it has more benefit and satisfies the selection criteria.

## 5.2 Site Selection

For any design, the one of the critical element that needs to be considered is the site. This is because the building must unite with the environment which it is to be situated at the end of the day. Therefore, selecting a suitable site for this project makes it an important design process. For this purpose, it involves the selection of site in Ilorin metropolis based some criteria like proximity, suitability of the proposed site,

compatibility, surrounding features. Three sites were considered for this project as shown below.

### 5.2.1 Site A: Apata-Yakuba, Ilorin

This site located along old Jebba road, close to the University of Ilorin Teaching hospital which is about 9km to the Ilorin town. It is situated in Ilorin South local government. It is surrounded mostly by residential buildings and some commercial centres like hotels, convenient stores and hostels, schools, and so on as seen in plate XC below.




Plate XCI: Apata- Yakuba Road Site. Source: Google earth image (March 2017).

### 5.2.2 Site B: Pipeline Road, Ilorin

This is located along Tipper-Garage road, beside Judges' quarters which is along Toaheed road, adjacent to Pipeline road. Pipeline road is a major road which links to various roads like the University road about 3km away from the site and Ahmadu Bello way which is one of the city's commercial area. The facilities around the site includes event centres, hotels, schools, residential houses and so on (as shown in plate XCI below). There are services like tarred roads, telecommunication, electricity and water.




Plate XCII: Pipeline Road Site. Source: Google earth image (March 2017).

### 5.2.3 Site C: Asa-Dam Road

The site is located along road beside the metropolitan square. It is surrounded by three roads which are Asa-Dam road to the north, Coca-Cola road to the east and to the south by a road that leads to Kwara State House of Assembly. The facilities around the site includes; Kwara State metropolitan square, hotels and events centres, schools, industries residential houses, and so on. The feature around the site is a water body called Asa-Dam (see plate XCII below).




Plate XCIII: Asa-Dam Road Site. Source: Google earth image (March 2017).

## 5.3 Site Location

The site is located in Asa-Dam area of Ilorin South, Kwara state. It is situated between Latitude $8^{o}27'01.08"$ N and Longitude $4^{o}33'13.86"$ E. it is an area close to the urban centre with various private and Government institutions see figure 5.1 below.

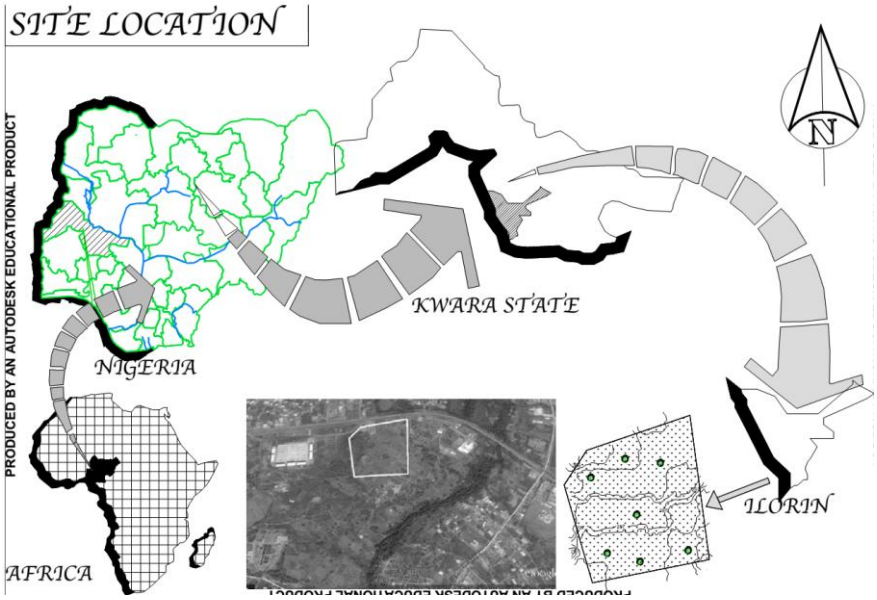



Figure 5.1: Site Location. Source: Author (March 2017).

## 5.4 Site Analysis

For a comprehensive site study, a macro and micro site analysis is carried out, which the former takes environmental factors that affects a larger area than the site into consideration, which can either be a region, a state or a zone. For this study, the entire Kwara State is considered for the macro analysis while the later analyses the factors affecting the specific site as follows:

### 5.4.1 Climatic characteristics

The climate of the site is slightly different from the general climatic factors of the rest of Ilorin due to the proximity of Asa Dam and also the natural landscape elements of the site like trees and green area.

*5.4.1.1 Temperature*

The temperature of the site is affected due to the presence of water body. The average highest temperature occurs in March which was about $35^0$C. The average lowest temperature occurs from November to January which ranges from $20^o$C to $19^o$C see figure 5.2 below.

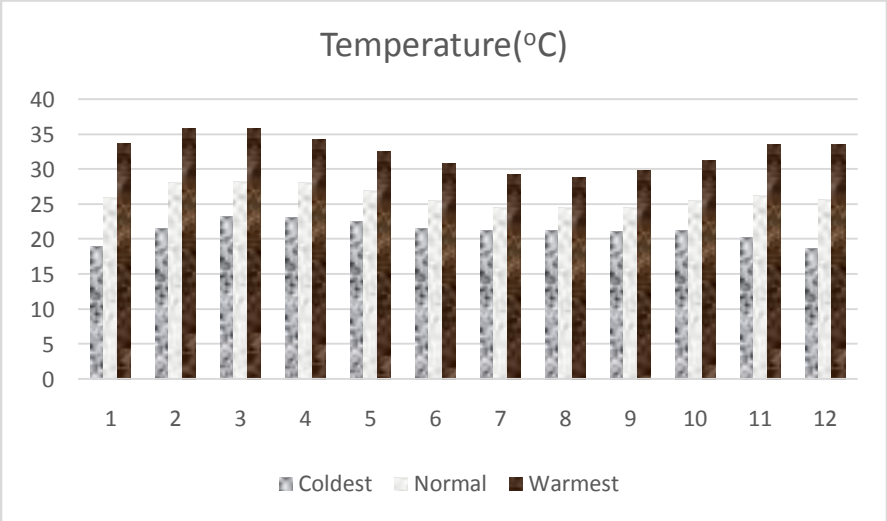



Figure 15: Average Monthly Temperature. Source: (Climate-Data.org, n.d.).

*5.4.1.2 Humidity*

The relative humidity was slightly higher than the rest of Ilorin due to the presence of water body. The annual average relative humidity is about 82% annually see figure 5.3.

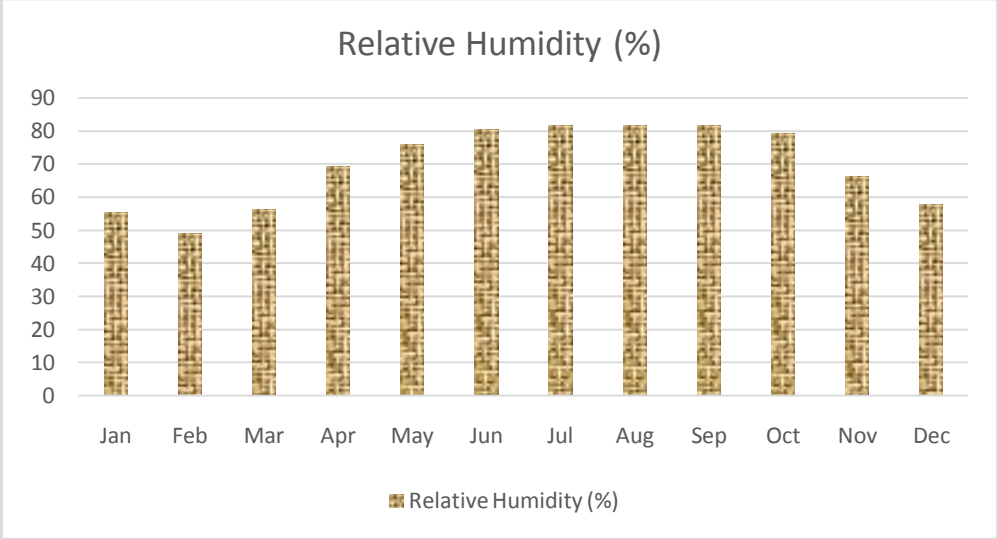



Figure 5.3: Annual Relative Humidity. Source: (Levoyaguer, n.d.).

*5.4.1.2 Rainfall*

The rainy season in Ilorin is usually from the month April to the month of October. The figure below (Figure 5.4) shows the variation of precipitation between the wettest and the driest months in a year. This can be seen that the variation between the wettest and the driest month is 222mm. The least amount of rainfall occurs in January with an average of 10mm while the highest amount of rainfall is in September with an average of 232mm.

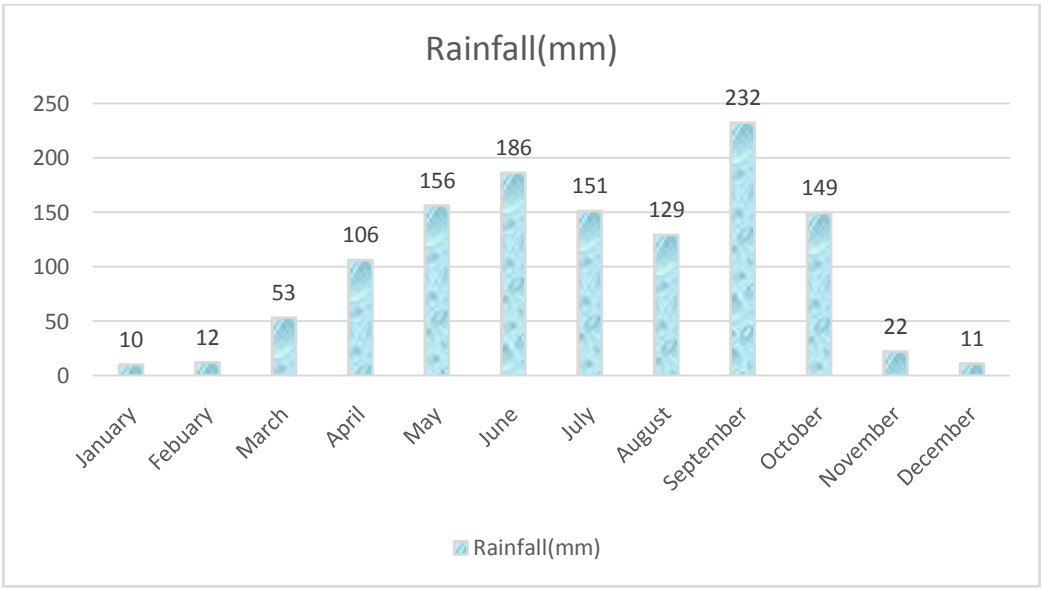


Figure 16: Average Monthly Temperature. Source: (Climate-Data.org, n.d.).

### 5.4.2 Physical analysis

These includes the topography of the site, vegetation, and soil condition of the site. This determined the type of foundation, the proposed building positioning and the levels of the building on the site see figure 5.5.

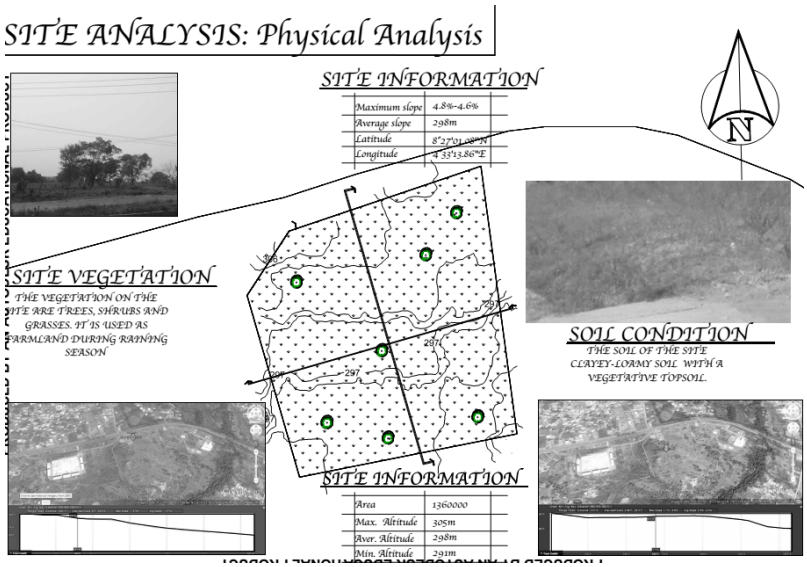



Figure 17: Site Analysis; Physical Analysis. Source: Researcher (March 2017).

### 5.4.3 Solar and wind analysis

This analyses the solar and prevailing wind. Usually, the sun rises at about 6.30am and sets at about 6.30p.m daily. The prevailing wind are the Southwest and Northeast winds which are responsible for rainfall and harmattan seasons respectively. This analysis was used for the building orientation, choice of materials, positioning of openings, and the type of shading devices see figure 5.6.

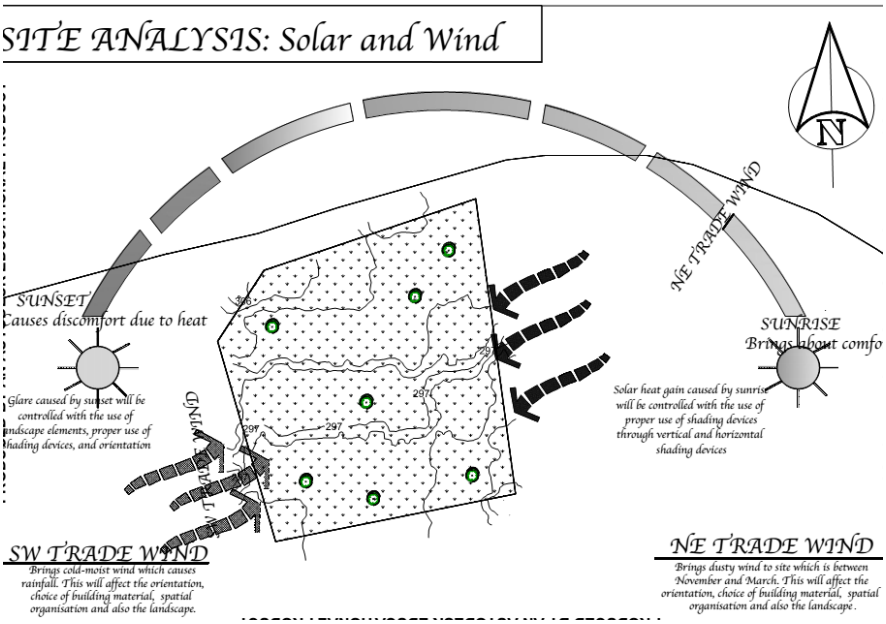



Figure 5.6: Site Analysis; Solar and Wind. Source: Author (March 2017).

### 5.4.4 Services

This studied the presence of existing services on the site. Services such as; access roads to the site, power supply and drainage system. This study supervised the orientation of the face of the building, spatial organisation of the spaces in the building and outside on the site plan so as to relate well with the existing services see figure 5.7.

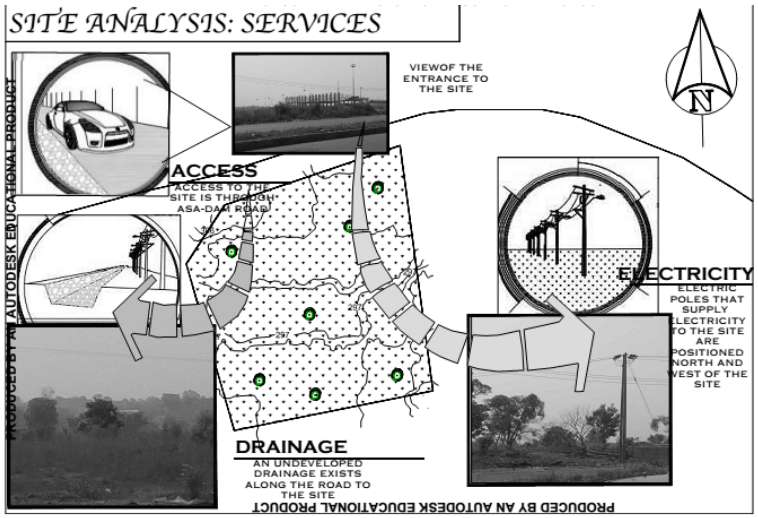



Figure 5.7: Site Analysis; Services. Source: Author (March 2017).

### 5.4.5 Surrounding facilities

The surrounding facilitiesinclude Kwara State House of Assembly to the South.Kwara State metropolitan square to East, hotels and events centres, schools, industries residential houses, and so on see figure 5.8.

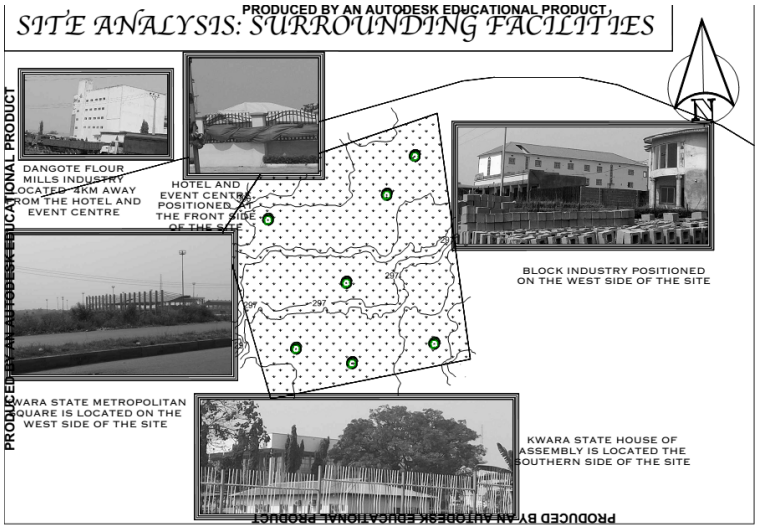



Figure 5.8: Site Analysis; surrounding facilities. Source: Author (March 2017).

### 5.4.6 Site zoning

This examined the levels of noise across the site in relation to the sources of noise produced around the site. It was observed that the level of noise was highest in areas that are closest to the road. The noisy zones are areas that are not too close to the road. The southeast region seemed to be the quietest area of the site. This shaped the spatial organisation of the site in general see figure 5.9.

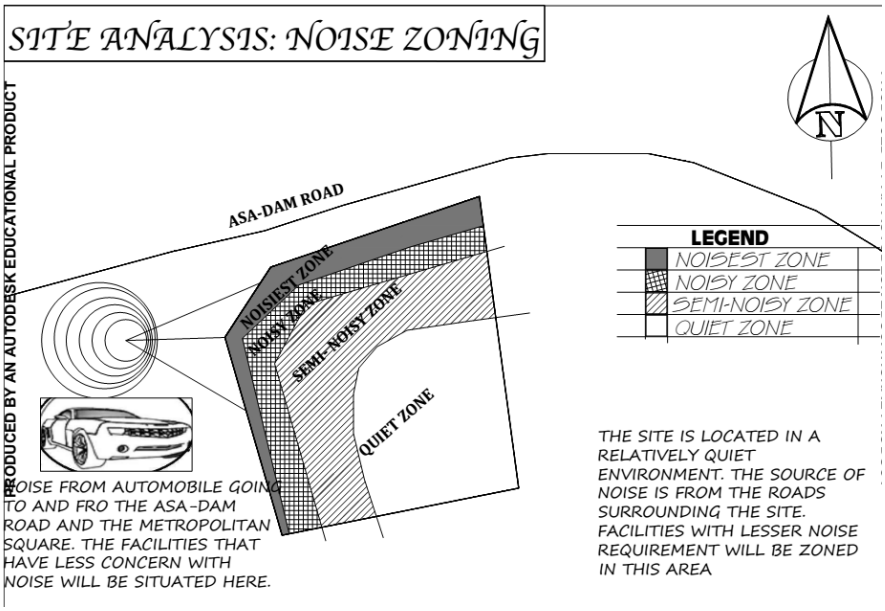



Figure 18.9: Site Analysis; Noise Zoning. Source: Author (March 2017)

## 5.6 Schedule of Accommodation

Table 5.2: Schedule of Accommodation.Source: Author (March 2017)

| S/N | Spaces | Area($m^2$) | | Quantity |
|---|---|---|---|---|
| | | Area Required ($m^2$) | Area Provided ($m^2$) | |
| **1** | **Administrative Areas** | | | |
| | Front offices | 0.4sqm/person | 0.6sqm/person | 5 |
| | Staff Areas/ Lounge | 0.9sqm/person | 1.0sqm/person | 2 |
| | Staff conference room | 1.2sqm/person | 1.5sqm/person | 1 |
| | Changing room | 0.8sqm/person | 1.0sqm/person | 2 |
| | Staff conveniences | 0.9sqm/person | 1.0sqm/person | 2 |
| **2** | **Arts and Craft Village** | | | |
| | Museum | 1.5sqm/person | 1.6sqm/person | 1 |
| | Open display area | 1.5sqm/person | 1.6sqm/person | 1 |
| | Space for dance and drama | 1.5sqm/person | 1.6sqm/person | 1 |
| | Conference Hall | 1.2sqm/person | 1.5sqm/person | 2 |
| | Conveniences | 1.2sqm/person | 1.4sqm | 16 |
| **3** | **Sports, Relaxations and Shopping Facilities** | | | |

Table 5.3b: Schedule of Accommodation.Source: Author (March 2017)

| | | | | |
|---|---|---|---|---|
| | **Audio room** | **1.0sqm/person** | **1.0sqm/person** | **1** |
| | **Gym** | **1.0sqm/person** | **1.0sqm/person** | **1** |
| | **Indoor games Hall** | **1.6sqm/person** | **1.6sqm/person** | **1** |
| | **Library** | **2.5sqm/person** | **2.5sqm/person** | **1** |
| | **Sauna** | **0.8sqm/person** | **0.8sqm/person** | **1** |
| | **Massage Room** | **3sqm/bench** | **3sqm/bench** | **10** |
| | **Changing rooms** | **0.8sqm/person** | **1.2sqm/person** | **2** |
| | **Cyber Café** | **4.0sqm/person** | **4.0sqm/person** | **1** |
| | **Exhibition Room** | **1.6sqm/person** | **1.6sqm/person** | **1** |
| | **Restaurant** | **2.0sqm/person** | **2.2sqm/person** | **2** |
| | **Shops** | **9sqm/person** | **9sqm/person** | **10** |
| **4** | **Food Court** | | | |
| | Open Kitchen | 1.8sqm/person | 2.0sqm/person | 2 |
| | Open dining Area | 2.0sqm/person | 2.2sqm/person | 10 |
| | Bars Bakery/ Pastry | 1.6sqm/person | 1.8sqm/person | 1 |
| | Coffee café | 0.8sqm/person | 0.8sqm/person | 6 |
| | Conveniences | 1.4sqm/person | 1.6sqm/person | 4 |
| **5** | **Site and Supporting Facilities** | | | |
| | Gate house/ Security | 1.2person | 1.4sqm/person | 1 |
| | Treatment plant | 40sqm | 60sqm | 1 |
| | Swimming pool | 120sqm | 120sqm | 2 |
| | Tennis court | 9sqm | 6sqm/person | 1 |
| | Squash | 62.4sqm | 65sqm | 1 |
| | Basketball Court | 364sqm | 364sqm | 1 |
| | Gazebo | 1.2sqm/person | 1.2sqm/person | 15 |
| | Guest Parking | 12.5sqm/car | 12.5sqm/car | 2 |
| | Car hire service parking | 15sqm/car 40sqm | 12.5sqm/car | 150 |
| | Admin parking space | 750sqm | 50sqm | 4 |

# CHAPTER SIX

# DESIGN REPORT

## 6.1 Design Brief

The Kwara State Government through the Kwara State Ministry of Culture and Tourism have decided to provide an urban recreation centre for the people which is to be located in Ilorin, the state capital. This was to provide an environment that will promote and preserve the cultural identity of the people. The buildings were to reflect the various cultural characteristics of the people.

### 6.6.1 Design brief development

This proposal is to accommodate the people within and outside Ilorin metropolis and also provide basic recreational facilities that would enhance the interaction between the users. The urban recreation centre was to house the following facilities based on the research carried out:

*6.1.1.1 Administrative block*

The spaces include; the reception, manager's office, meeting room, accountant's office, conveniences and gallery.

*6.1.1.2 Museum*

The facilities include; small museum, office for curator, and store,

*6.1.1.3 Sports, relaxations and shopping facilities*

The facilities include; audio room, gymnasium, sauna, light indoor games, exhibition rooms, library, cyber café, conveniences, changing rooms, restaurant and rentable shops.

*6.1.1.4 Food court*

The facilities include; like open kitchen area, open dining area, sitting area and an artificial water body.

*6.1.1.5 Supporting facilities*

The supporting facilities includes the children's playground, swimming pool, small garden for meditation, leisure walks and relaxations, parking spaces, maintenance units, outdoor sports like basketball, lawn tennis and squash courts and religious facilities.

## 6.2 Concept

The concept adopted for the proposed Urban Recreation centre is a combination of two ideas which are:

### 6.2.1 Site concept

The site concept adopted for the Urban Recreation centre is derived from the word harmony. From literature review it was stated by Ibitola (2015), that Ilorin is confluence of various cultures and languages. Therefore, the word harmony used in this context is the combination of various cultures to form a unifying concept was gotten from Agbo-ile and Zaure concepts where there's a courtyard encircled by other facilities. The courtyard in this setting was represented by recreation and relaxation facility which was surrounded by other facilities.

The main reason behind it is to create an environment that will bring about the unity in our diversity.

### 6.2.1 Form concept

The form concept is adopted from turban. This is because the turban is a symbol of the royalties in the Northern part of Nigeria and Ilorin is part of the North in the geo-political regions of Nigeria. According to Ibitola (2015), the strong influence of Islam as a religion in Ilorin can be seen in the mode of dressing of most of the inhabitants.The men wear jalabia and wear a turban on their head.The turban is a part of the apparel used by virtually all the cultures in this place. Therefore, the turban is the unifying elements of the two main cultural groups in Ilorin.

## 6.3 Architectural Philosophy

The superseding philosophy is to create a modern, functional and traditional recreation facility that:

i. Attract all positive social elements including spatial relationship, effective interaction of outdoor and indoor, sense of well-being which dynamically draws strength from diversity.
ii. Recognises all cultural and social dimensions of recreation and creates a link between them explicitly.
iii. Harmonises priority to the concept of cultural characteristics and embeds it to urban recreation centre.
iv. Economic and tourism development will improve through participation in the recreation.
v. Emphasizes the use of natural of flora and fauna to enhance recreation and relaxation.

vi. Creates a haven for recreation and relaxation.

## 6.4 Design Description

The Urban Recreation Centre provides facilities such as indoor games, library, cinema, multipurpose hall, food court, museum, garden, outdoor games and so on.

### 6.4.1 Site plan

The site plan is aimed at incorporating the various forms of recreation adding some cultural values to enhance the functionality and patronage of the centre which was adopted from Ntan (2014) which stated that zoning in the recreational and cultural facility proposed should determine where and what the type of physical infrastructure and services to be provided, by means of clear categorizing modality, spatial organization and by the intensity of land use (landscaping). The landscaping designed on the site is for enticement and relaxation which a paramount aspect in planning and designing an urban recreation centre as stated by Huffadine (2000). This improved the micro climate of the facility. The circulation around the site is also of vital importance which is to enhance the ease of use for both vehicular and pedestrian circulation. The facility is designed to be pedestrian friendly, due to the provision of parking at the approach of the facility which ensures the users to walk from one functional space to the other. The provision of shading trees, topiaries and other landscaping elements will make walking around the facility an enjoyable one see figure 6.1 and Appendix 1.

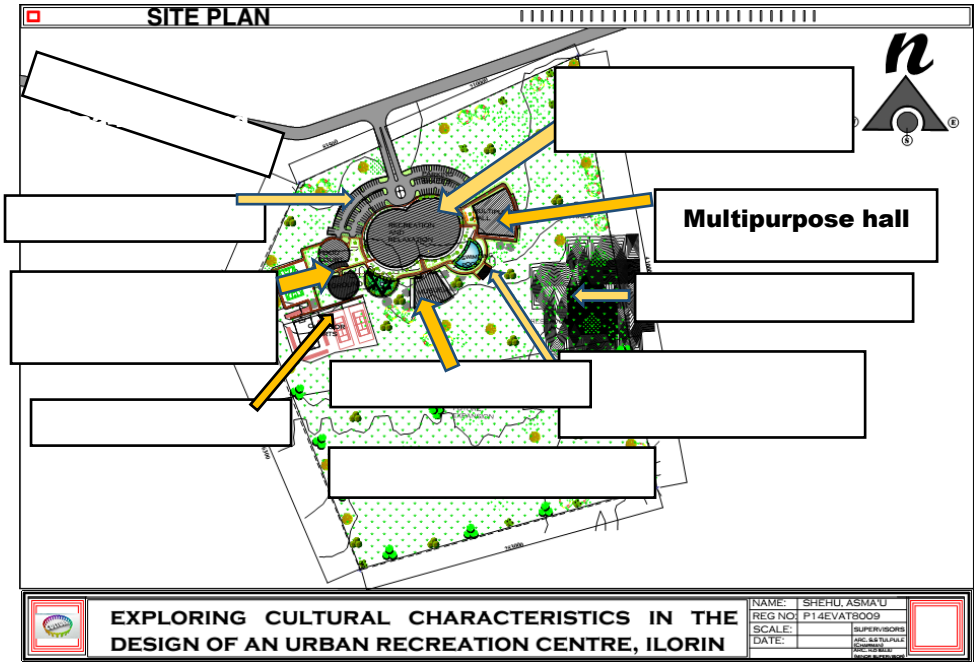



Figure 19: Site Plan. Source: Author, (October 2017).

### 6.4.2 Floor plans

The urban recreation centre is a facility that is made up of various functions. The spaces provided are as follows:

*6.4.2.1 Recreation and Relaxation*

This facility was made three floors which were:

Ground floor: the spaces included; audio room, gymnasium, sauna, light indoor games, exhibition rooms, library, cyber café, conveniences, changing rooms see Appendix 2.

First floor: Rentable shops, indoor and outdoor restaurants, gymnasium, conveniences, changing rooms(see Appendix 3).

Second floor: these included: yoga studio, cinema, beauty spa and saloon, games arcade (see Appendix 4).

6.*4.2.2 Food Court*

The facilities included; like open kitchen area, open dining area, and sitting area (see Appendix 5)

*6.4.2.3 Supporting facilities*

Supporting facilities included the children's playground, swimming pool, small garden for meditation, leisure walks and relaxations, parking spaces, maintenance units, outdoor sports like basketball and lawn tennis (see Appendix 1)

## 6.5 Materials

The materials intended for use in the proposed design includes steel, concrete, compressed earth bricks, bamboo, clay tiles, perforated metal cladding and glass which is the same view with Oyerinde (2010).

### 6.5.1 Concrete

Reinforced Concrete will be the major material for the structural support system of the building, this columns and cores was constructed with the specifications provided by the structural engineer.

### 6.5.2 Steel

Ribbed Steel bars which is durably strong, and extremely flexible in design was used for the reinforcement in the beams, columns and lintels. It is also cost effective.

### 6.5.3 Glass

To shield the structure from wind, rain and dust, the major application glass will be on the windows and skylight mainly. Special reinforced glass with silver coating outside to deflect UV rays and titanium coating on the inside to capture infra-red rays was used on the eastern and western facades.

### 6.5.4 Bamboo

Bamboo has the attribute of inherent absorbing characteristics. This was used for the framing, panelling of the gazebos and fence wall for the garden

## 6.6 Elements of Cultural Characteristics Applied in the Design

The elements of cultural characteristics applied in the design are as follows:

I. Use of a common building form of the two cultures to preserve the traditional architectural forms and aesthetics.
II. Use of cultural arts and paintings on the building facades to portray a sense of place for the locals.
III. Well defined landscape areas for both vehicular and pedestrian circulation.
IV. Use of local building materials for constructing some of the facilities like food court, museum, conveniences, and garden.
V. Extensive use of natural landscape to enhance the microclimates and providing cooling to the environment.

## 6.7Services

The basic amenities the users needed for the ease of living and comfort

### 6.7.1 Water supply

Asa dam is the major source of water supply.

### 6.7.2 Power supply

Power is tapped from the PHCN national grid. There is provision for a power house, with generator sets standbys, to cater for power failure.

### 6.7.3 Heating, ventilation and cooling (HVAC)

To complement natural ventilation, individual air conditioning units are provided.

### 6.7.4 Drainage and sewage disposal.

Soil and foul wastes from the toilets and kitchen drained into septic tank and finally into the soak-away pit. This was designed and positioned by the service engineer. Rain water dropping on the roofs was drained through from the roof to gutters on the ground to the central drainage system which is employed for the area.

### 6.7.5 Refuse disposal

Refuse was deposited with the provision of plastic dust bins at strategic positions. These dust bins when filled up is emptied into a big incinerator for burning and treatment at the refuse disposal facility proposed at the north east side of the site. Or provided for by development authority of that area.

# CHAPTER SEVEN

# CONCLUSION AND RECOMMENDATION

## 7.1Recommendation.

In view of the anticipated explosion in tourist visits and the attention of local indigenes to the recreation destination, there will be need for recognition of indigenous context, special places, environmental aesthetics, natural landscapes, and place with symbolic meaning, home environment, neighbourhood environments, and emotional responses to the environment.

However, architects, also have to continually work towards providing a hospitable cultural environment for the guests of these parks and recreation centres of this kind might enable architects find sustainable solutions to problems of mass tourism.

## 7.2 Contribution to knowledge

The thesis established that in the design of recreational centres in Nigeria, the exploration of cultural characteristics as key.

i. The study provided a guideline for the integration of indigenous culture in recreational facility design.

ii. The study established the key Cultural features of the Ilorin people which can be applied in the design of recreational facilities. They include;

   a) Spatial Organization.

   b) Building Form and Architectural Expression.

   c) Indigenous Building materials and construction technique.

iii. The Study demonstrated the means of applying local Cultural features in recreational facility design in Ilorin.

### 7.3 Areas of further research

The challenge of this thesis has been to design a recreational centre which focused on the exploration of cultural characteristics of place and combining it with modern building materials and technologies. For recreation centres that have strong indigenous expression, the traditional ways of recreations of place cannot be left out.

So, further research or study could be in the area of fabricating of sustainable buildingcomponents and structural members by combining local building materials and modern technologies. Also further research into local and vernacular life styles would complete and heighten tourism experience.

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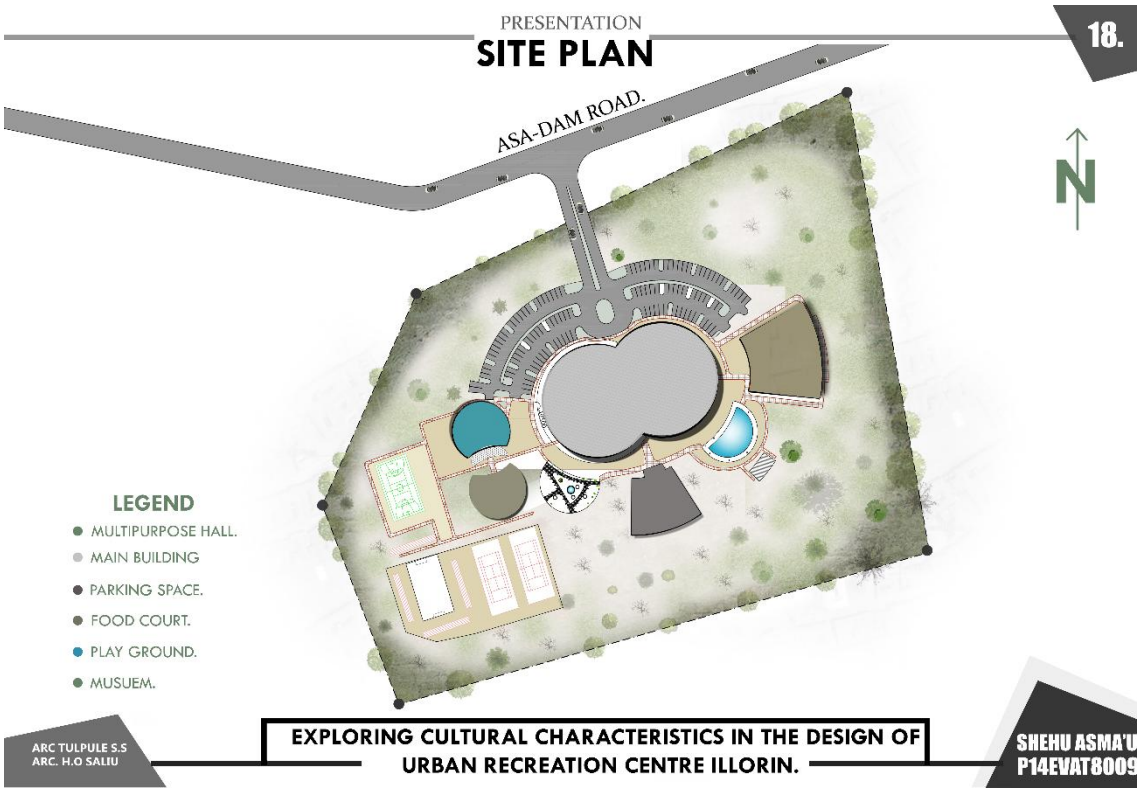
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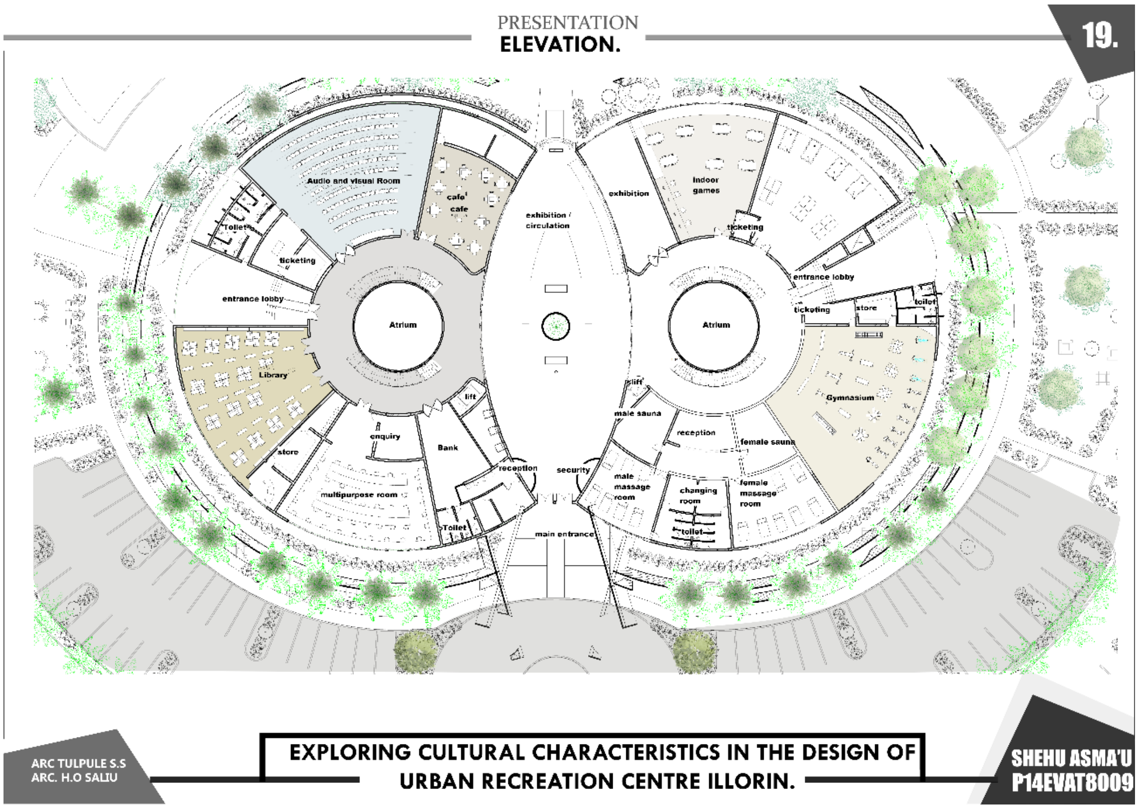
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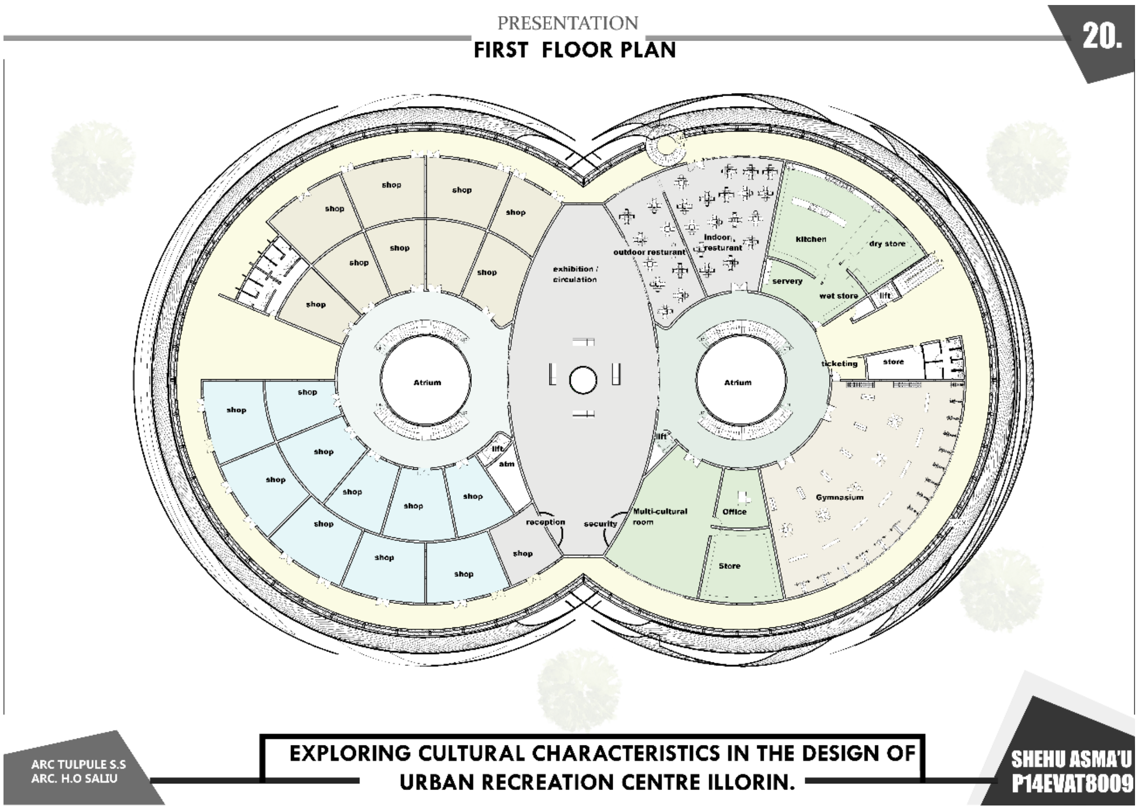
APPENDICES



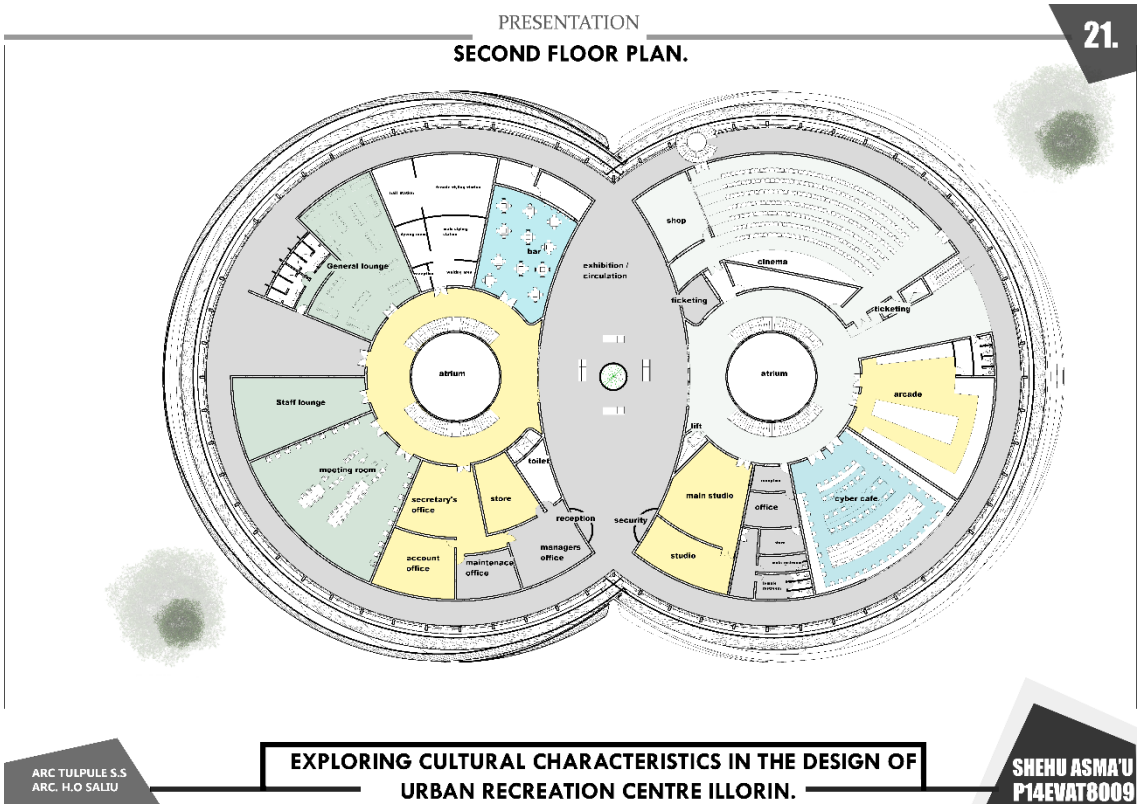

Appendix 1: Site Plan



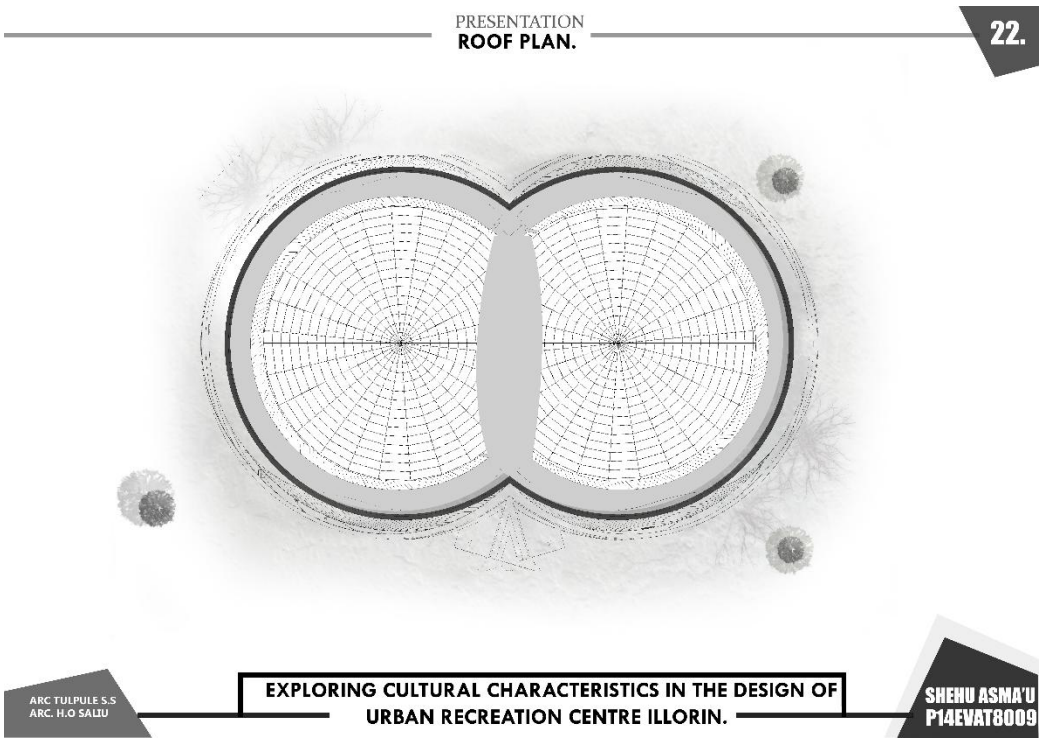

Appendix 2: Ground floor plan of Recreation and Relaxation Facility



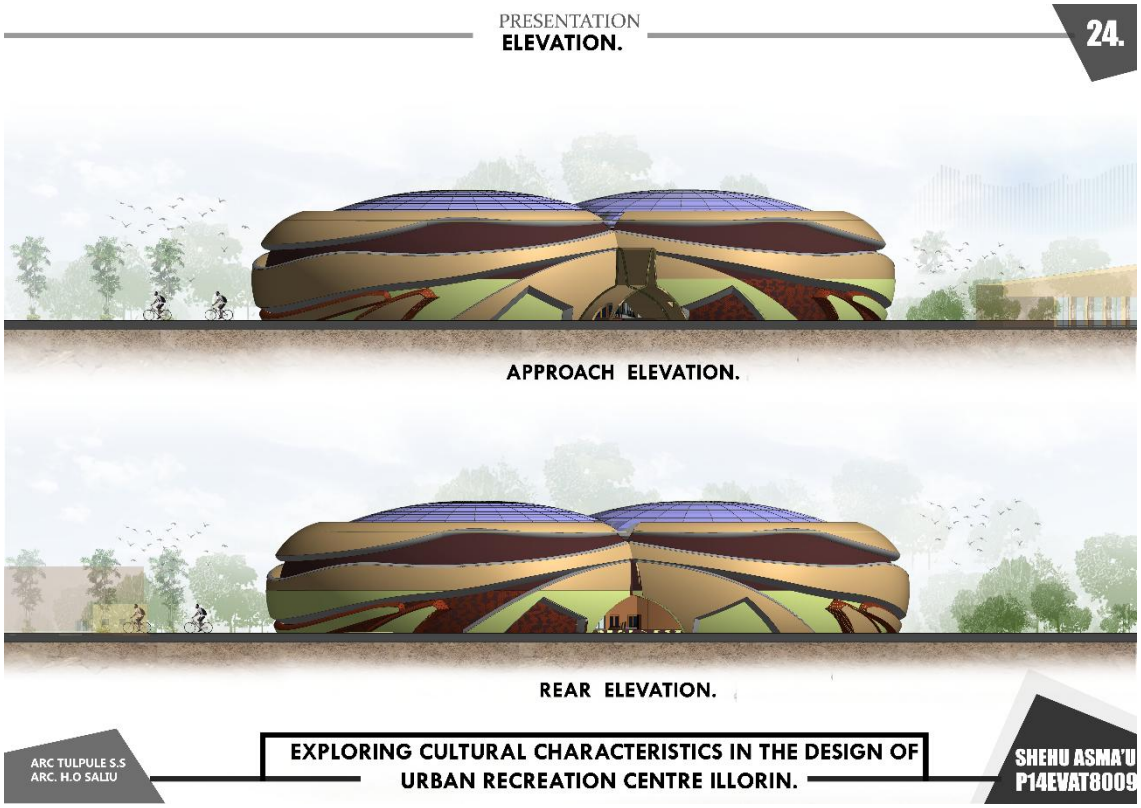

Appendix 3: First floor plan of Recreation and Relaxation Facility



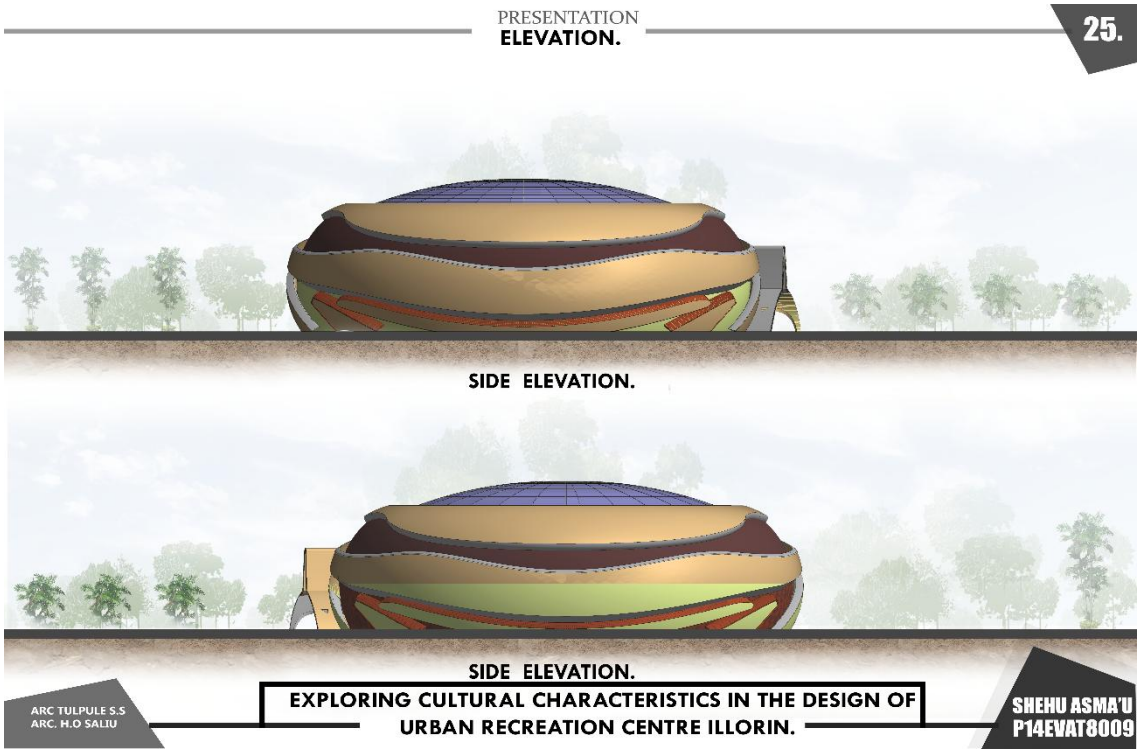

Appendix 4:Second floor plan of Recreation and Relaxation Facility



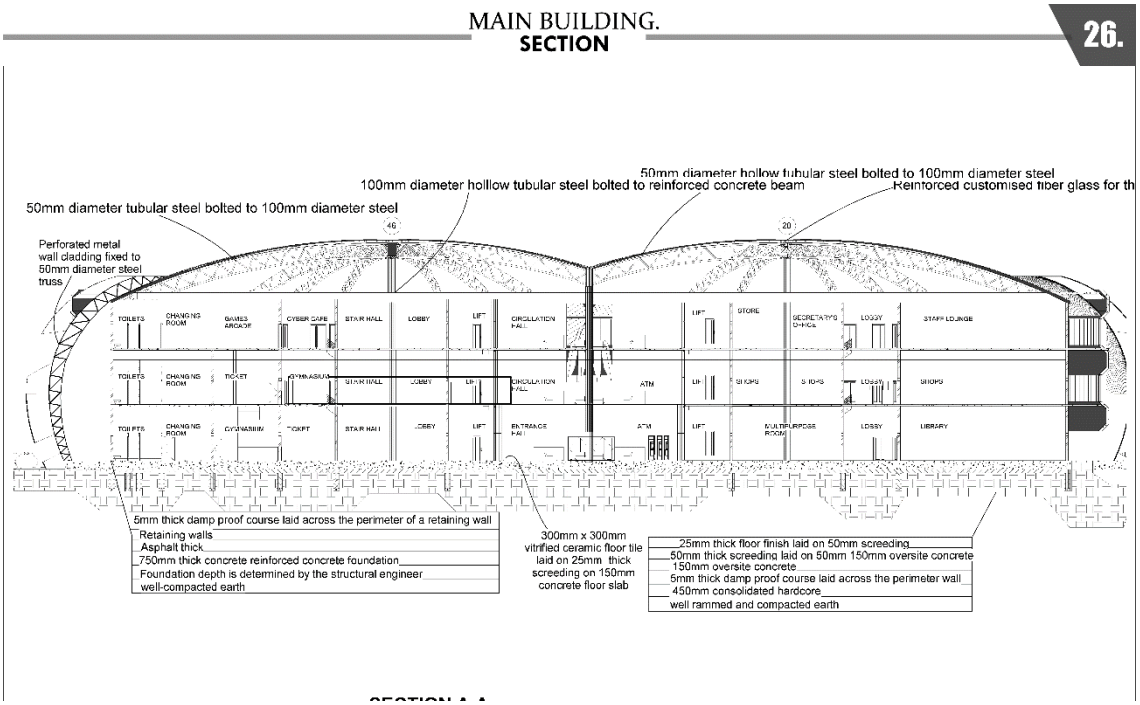

Appendix 5: Roof floor plan of Recreation and Relaxation Facility



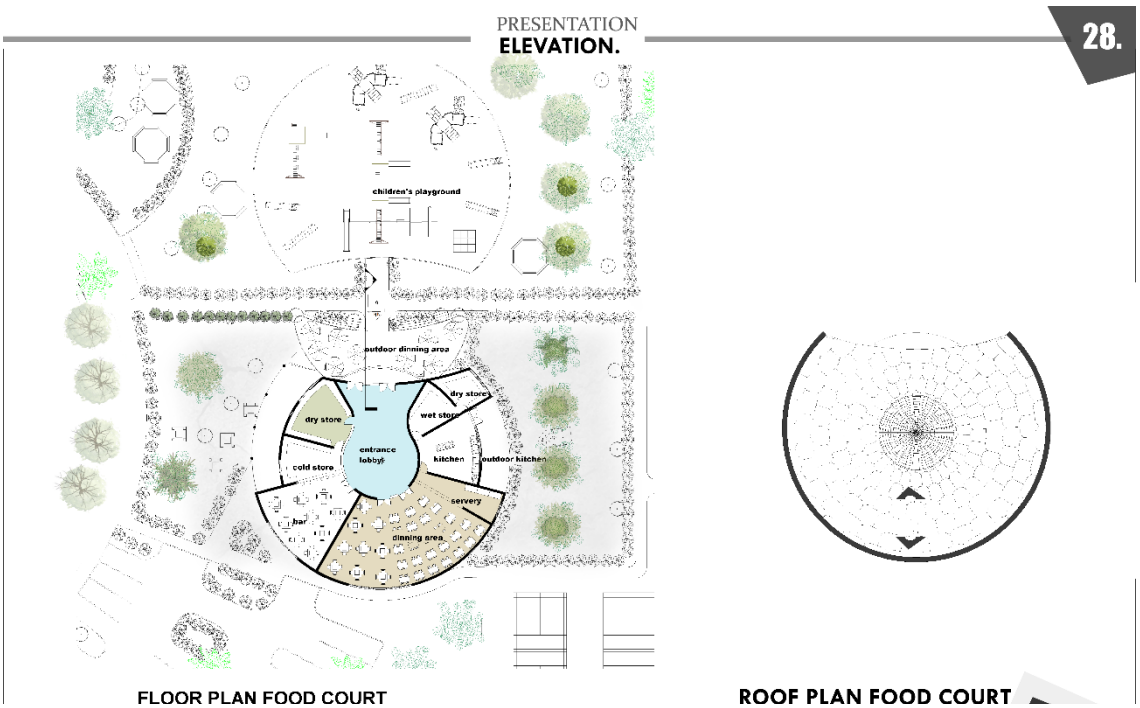

Appendix 6: North and South view of Recreation and Relaxation Facility



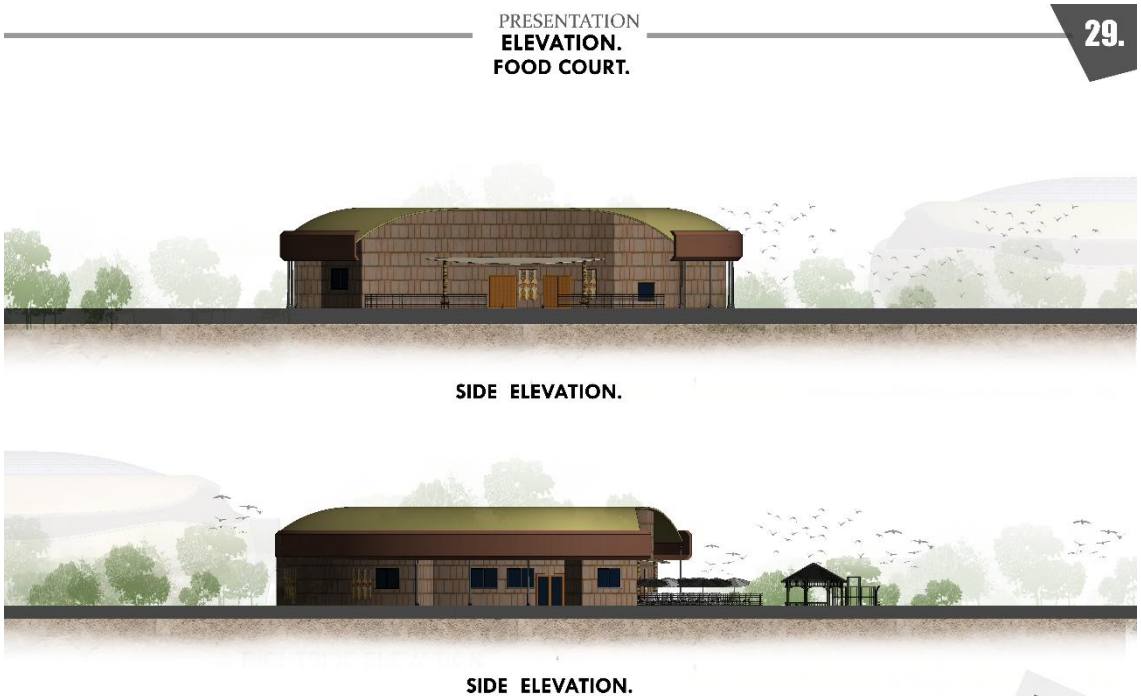

Appendix 7: East and West view of Recreation and Relaxation Facility



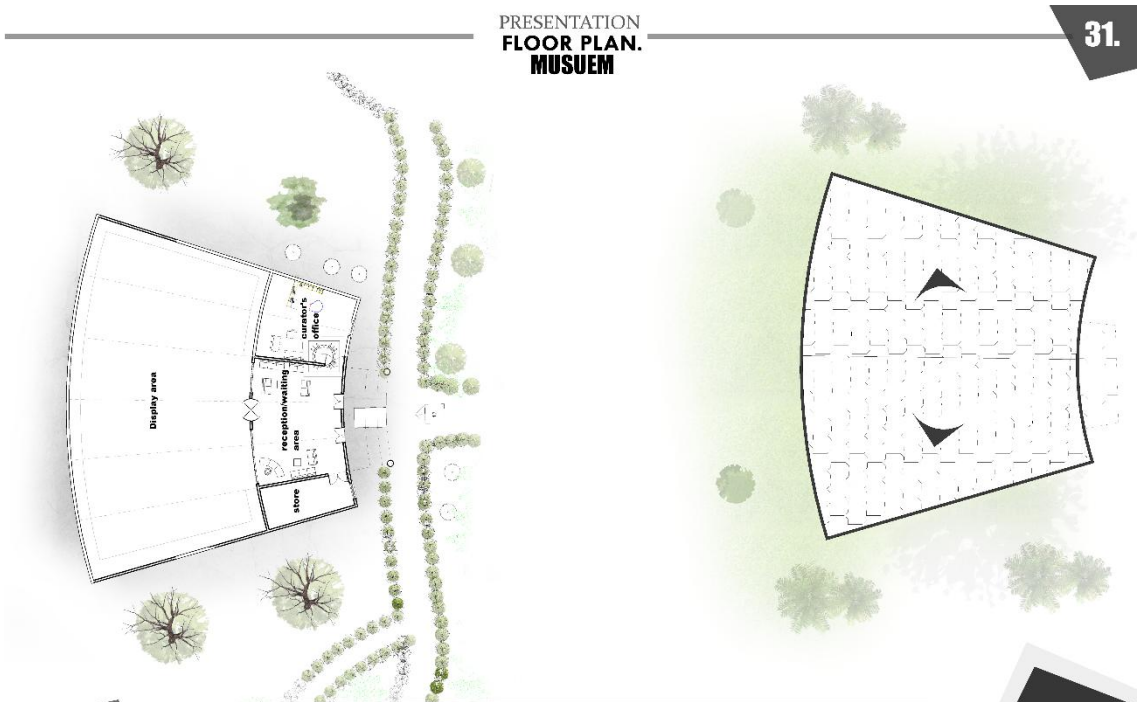

Appendix 8: Sections of Recreation and Relaxation Facility



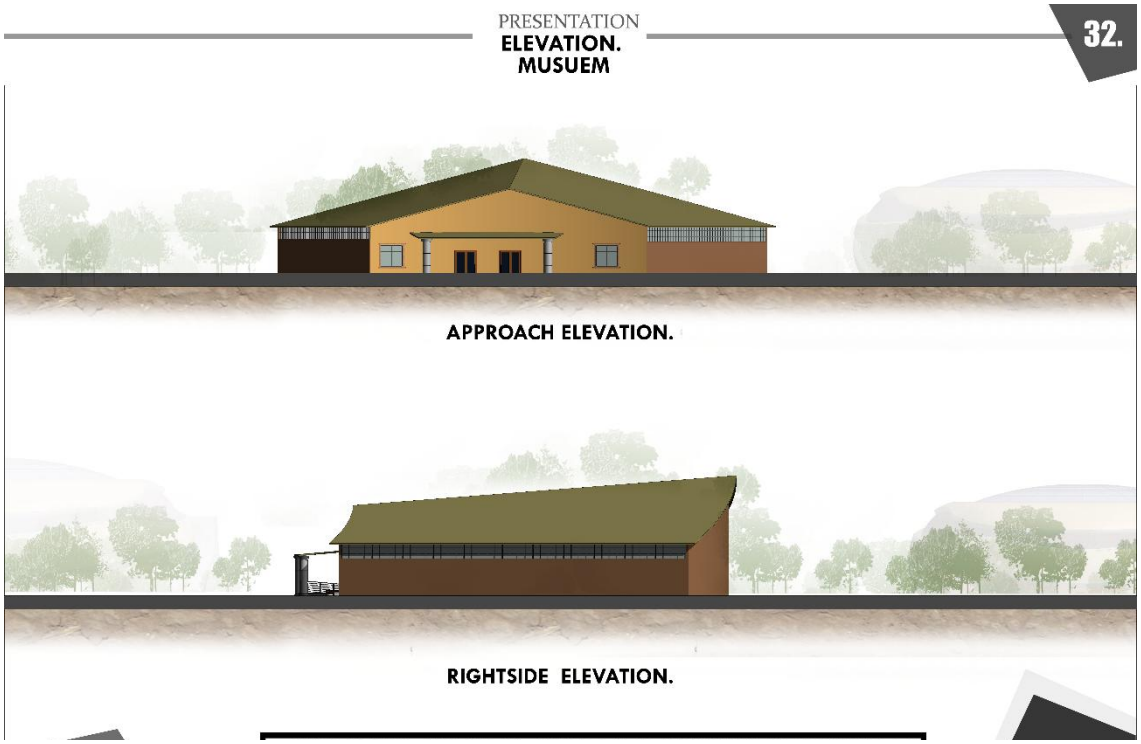

Appendix 9: Food CourtFloor Plan



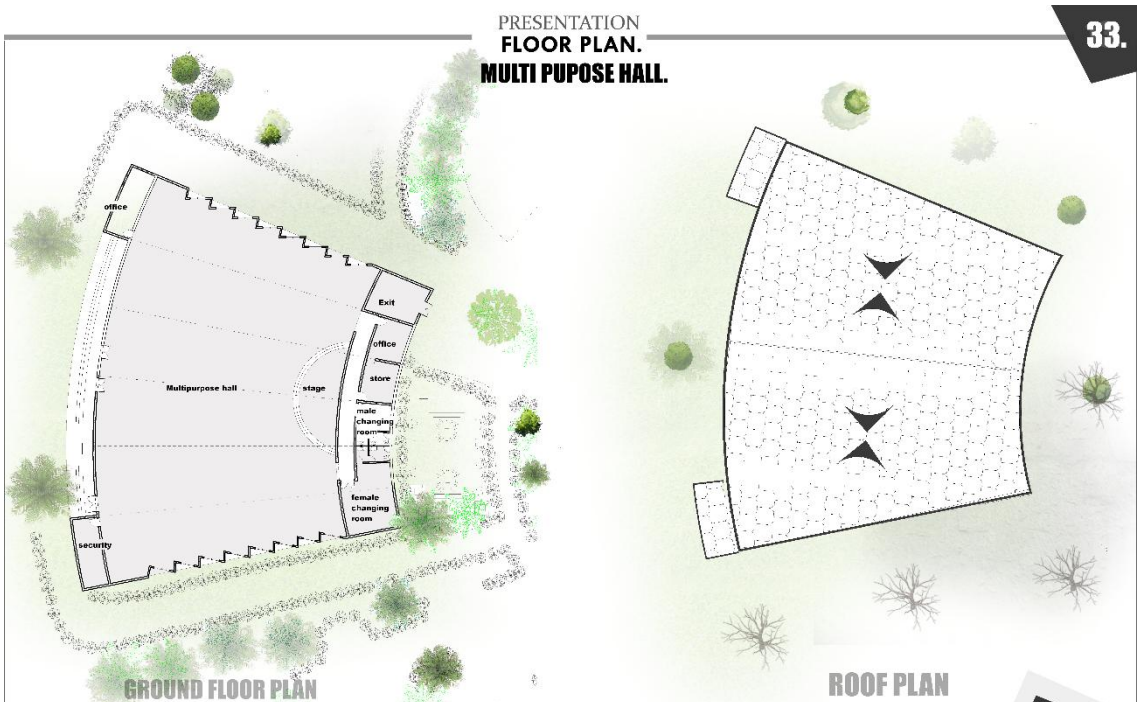

Appendix 10: Food Court Elevation



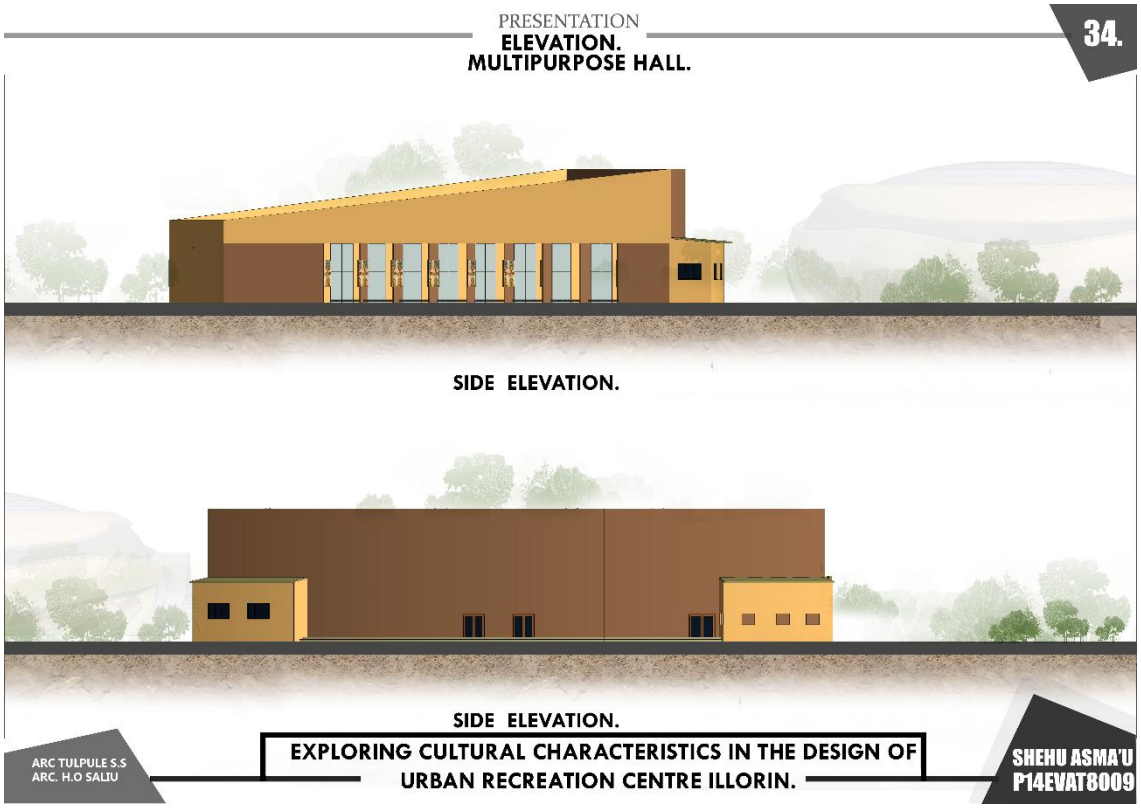

Appendix 2: Museum Floor Plan



Appendix 12: Museum Elevation



Appendix 13: Multipurpose Hall Floor Plan




Appendix 14: Multipurpose Hall Elevation