CENTRE FOR CULTURAL INTEGRATION

NUMAN

GONGOLA STATE

(TOWARDS AN ARCHITECTURE OF INTERVENTION)

CENTRE FOR CULTURAL INTEGRATION,

NUMAN

A THESIS

PRESENTED TO THE DEPARTMENT OF ARCHITECTURE

FACULTY OF ARTS AND ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY

Z A R I A

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BY

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IN

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HEAD OF DEPARTMENT
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EXTERNAL EXAMINER

DATE:

TOWARDS AN IDEA

I feel, there is the need to preserve the rights of the individual while safeguarding those of the community. In quest for sacrifice, the individual rather than the community, should.

"Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution."

Albert Einstein.

SYNOPSIS

A philosophical approach to culture, portrays it as the most successful, conspicuous but need-not-be-written history of mankind. It is better imagined than described because of the difficulty of reducing its complexities. Actually, any attempt at explaining culture and its processes through historical times, tends to leave much more to be desired than what really comes to light. To the best of my knowledge and my conceived 'culture-concept'[1], no definition seems to be completely satisfactory yet. But for the sake of understanding some well-visualised human problems in achieving development, some cultural elements become so dominant that certain definitions become inevitable.

As a case in point, the conceptual philosophy of this thesis warrants the following definition:

"Culture has two meanings (1) a certain style of living with certain associated finds (or type of tools) and (2) a stage of development in a group of people; a certain style of refinement in association with civilisation, which is the mark that divides the civilised from the savage. Culture or civilisation therefore, is that whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society"[2]..

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1. The hyphen and the inverted commas are mine.
2. From the dictionary of Sociology.

The second aspect of the above dictates the theme of my work. Therefore reducing the scope to the most obvious tangible aspects of culture, special consideration will be given to such things as artifacts, buildings, implements and weaponry, and a little bit of magic and religion; so that the diversity of its function which is more relevant than the identity of its form, in research work, will ultimately be exploited.

Since our culture embodies directly or indirectly all elements required for the satisfaction of our society's needs, to consciously permit its death or even degeneration, is a clear spelling of our doom. If we allow it to be destroy by forces, whatever their nature and sources, or even if it should continue to be terrorised by them, then both us and our period will be considered as misusers of each other, and the materials at our disposal.

"A thoroughly integrated culture produces a marked unity of feeling among its representatives. In any civilisation, feeling continues to befiltered through every activity and situation. An environment whose chief aspects remain opague to feeling, is as unsatisfying as one which resists practical or intellectual control"[1].

Sensing what the preceding paragraph is saying, gives the idea behind my ARCHITECTURE OF INTERVENTION. An attempt at an environment symbolic of peace standing between the

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1. By S. Gedion, from Time, Space and Architecture.

present two cultures in Bachama society - TRADITIONAL AND CHRISTIAN CULTURES - struggling against each other. This ARCHITECTURE, will hopefully control our cultural evolution to a more comprehensive scale, through provisions for research work and perpetuation of our work of art.

I strongly believe that everybody accepts novelties in good faith, especially when such prove favourable with regard to future prospects. I don't believe the past should be discarded because/alient cultures however good they may /of seem. The past we know, the present we live with, but the future is unpredictable. Nevertheless, the future could be modelled through the means of the past and present.

It is in this light as is now the case with the Bachama Society, which is presently being torn between Western and indigenous cultures through religious camouflage, as stated in the second preceding paragraph above, that this work will be examined.

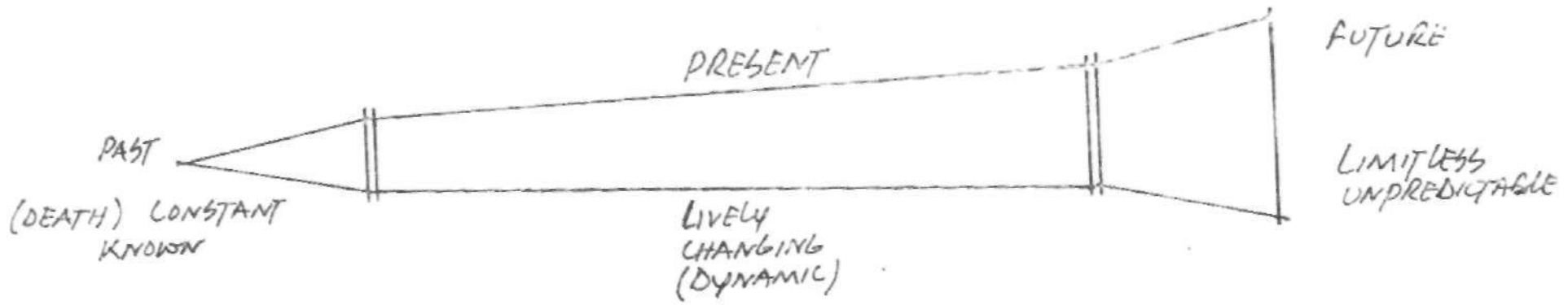
Development, according to my understanding, is the addition of both old and new to produce better standard. Maintaining the old only, leaves the situation unchanged and replacing the old with the new alone, paves way for degeneration and possibly destruction. Therefore for the success of the society both should be integrated for better.



ME OF THE WELL PRESERVED ARTEFACTS - SYMBOLS OF POWER BEING HANDED TO THE CHIEF HON. REV. WILBERFORCE MYAHWEGI

CULTURE AND TIME

MY CONCEPTUAL DIAGRAM OF CULTURAL EVOLUTION



EDUCATION

VII

THE SCHOOLS A CULTURAL PLURALISM

THE message of this article is that the Nigerian schools at all levels should utilise the cultural diversity that exists in the country to help develop and encourage a healthy respect for cultural differences among the youth. Every culture is relative and viable in its own context. Any subtle or deliberate attempt by schools to "exterminate" some cultures through the imposition of the norms of a so-called "superior" culture spells a crusade against national unity.

Increasingly each college and even a primary school in Nigeria is becoming a miniature nation, with representations [illegible]

in national identity.

Several avenues exist whereby the teaching of culture should play down the existing ignorance about ethnic cultures which [illegible]

minority faster if "some" earlier in [illegible] genuine information [illegible] host ethnic

CULTURAL DIMENSION OF LANGUAGE

THIS paper will attempt to [illegible] the ideological founda- of the teaching and learn- of modern foreign langu- es in institutions of higher arning in Nigeria. We beli- e that culture is or should o the nucleus of this founda- lon, since most ideologies start with a redefinition of a [illegible] culture seen as [illegible] element in [illegible] a [illegible]

THE NIGERIA STANDARD, Fr

IN LIGHTER M

THE PROS AND CONS OF CULTURE

foreign g [illegible] foreigner [illegible] anyone [illegible] those [illegible] dis- bar [illegible] n

[illegible] ...nts: ...e should be [illegible] ...ne in all [illegible]

general interest of the public, we have set out that you were misguided [illegible] of issues.

[illegible] that the theme of the [illegible] and Culture is [illegible] /R CULTURE [illegible] TION', and [illegible] which is [illegible] to espous [illegible] s of culture [illegible] reason we [illegible] lived in [illegible] ally as [illegible] that [illegible]

Call for arts workshops

More, more and more festivals!

THE Kwara State Govern- has called for [illegible] arts workshops [illegible] attend [illegible]

his culture and [illegible] and [illegible] he has no [illegible] things to lose [illegible] foreign [illegible] tion. Yet, regrettably [illegible] unsatisfactory [illegible] the blackman's [illegible] only blackman who [illegible] ture is the peasant [illegible] case of what [illegible] endured. Still [illegible] present pre-occupation [illegible] blackman's culture is [illegible] hand.

As a unifying 'battle-cry' [illegible] people all over the world [illegible] so well.

[illegible] said that the Pla- State Commissioner [illegible] Works, Mr. Nana Bvan- yinka, some Kefi Local Government Council members, government officials and businessmen and women watched the festival.

Thursday, March 9, 1978

IMPORTANCE OF CULTURES STR

THE need for Nigerians to adapt their various cultures has been stressed.

According to the Plateau State Commissioner for Internal Affairs and Information, Alhaji Jibrin Ahmed II, this will help to steer human civilization.

Alhaji Hassan said this, while formally opening this year's Gwandara Traditional [illegible] at Karshi in Keffi

The Plateau [illegible] ernment, he [illegible] given this matte- sideration and [illegible] and conviction [illegible] hancement of cultu- traditional ways of life [illegible] cation will contribute [illegible] ively to the dynamics of [illegible] lopment'.

'Our youth should unde- stand our cultural heritage, not for sentimental reasons, [illegible] this will enable

D E D I C A T I O N

This work is dedicated with affection to the loving memory of my late Father, Hon. NGBALE Ali.

To my Dear Mother MRS. SARATU HUNRUWA, whose struggle during our dark days led to the establishment of this milestone.

To the Bachama people, with the hope that my good intentions will generate a new sense of purpose amongst them.

AND TO GOD the Father Almighty, for His devine blessings, guidance, protection, help and peace throughout my academic life.



NIGERIA SHOWING GONGOLA STATE RELATIVE TO THE REST, AND THE POSITION OF NUMAN WHERE THE CENTRE IS LOCATED.

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A C K N O W L E D G E M E N T

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To some staff of the Gongola State Ministry of Information, Kaduna State Arts Council and Plateau State Cultural Centre, I am greatly indebted.

I sincerely appreciated the interest and contributions of our chief, Hon. Rev. Wilberforce Myahwegi, the L.C.C.S. Bishop, Rev. Akila Todi, Dr. Nicholas Pweddon, Mr. Ishaku Binauto, Baba Niel Dore, Baba Sungato Numan, and quite a few more elders back home, whom I can't all mention.

My discussions with Mr. Ainsley L. Dalli during this period and the drawings by Mr. Crowther SUNTEBI were really of great help.

To my fiancee, Karita A. Tiki (Miss) I wish to express my gratitude also for her contributions, love and concern over the success of this work.

To the entire Ngbale family, I owe alot, especially to my junior sister Jessica A. Ngbale (Miss).

And to these lots of friends and colleagues; Mohammed Adams Hussaini Ahmed, Pam D. Gyang, Shamsuna Ahmed, Ambrose A. Voh, Geoffrey I. Binauto and Jethro B. Victor, I say thanks for their numerous contributions to the success of my work.

Many more persons could have been mentioned but unfortunately I am limited by space.

I am quite sure all the information I gathered from people verbally or otherwise was correct, therefore I wholeheartedly accept the responsibilities of any shortcomings in this work.

P R E F A C E

From the seasonal festivals which are geared towards gathering this people every year, their customs and traditions, and such works of art as pot-making, calabash-decoration, metal works, etc, characteristic of this people, some reflection on the richness of their past could be seen. Most of these things were successfully handed down to as far as two generations before ours. However with the coming of Christianity which the people seemingly unanimously accepted as their new religion, there arose some areas of conflict especially with regard to their cultural background - the whiteman saw all art connected with traditional ways as bad and therefore started very strongly to launch campaigns against it. Some of the ethics which characterised the smooth organisation of the day-to-day life, were despised despite their non-ritualistic content and form.

This approach continued successfully for a while because the early indigenous Christians, who were encouraged to live in isolated quarters from the 'heathens', even became worst enemies of their people's art. But the complete rejection of one's past and even present, in some cases, soon became manifested. Some of these people who considered virtually all festivals and their likes, as taboos, could not stand the test of time - some came back full fledge, while quite a number struggled to belong to both. And this consequently caused divisions within the society. Ultimately, virtually all except some conservatives, have realised the impossibility of a complete drop of some vital cultural elements.

This led to another conflict - the harmonisation of the new ways with the old ones for the good of both sides. In short the necessity for a compromise. As a matter of fact, the Church is losing ground fast not because people leave it to return to the old way but that free thinkers are daily on the increase, so much so that a new equilibrium between the two religion will be difficult to come by immediately. I am of the opinion that the equilibrium-constant favours Christianity since it is presumably the stronger of the two and possibly a source of light to most people.

As of now, most people have dropped their trade - formerly children used to inherit their fathers - majority of our artifacts are seriously deminishing and so disappearing, and even the language is becoming so contaminated and remote that the upcoming children find it easily to speak Hausa than their mother tongue - very prominent in Numan area.

A one-sided effort by the Church which seems to be more sensitive to these problems now, is said to be under consideration.

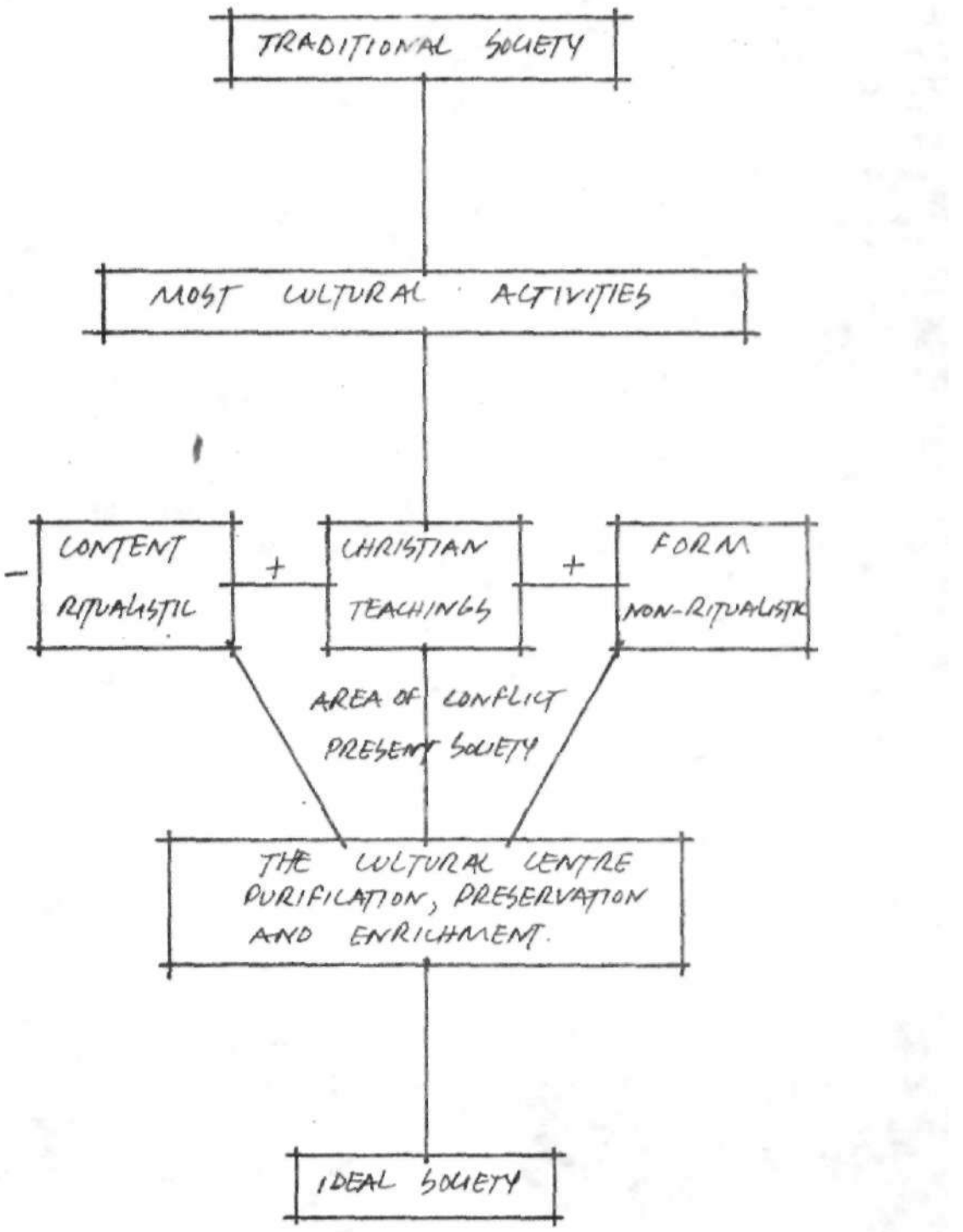
It is in this light that a cultural centre geared towards preserving, purifying, developing and harmonising the two cultures, and then educating the society, is envisaged. It is supposed to house artifacts from the areas that presently exist on the - said migration route of this people in Gongola State and from places where similarities can be deduced from all over the Federation. Its main historical research work will be directed towards verifying the Sokoto-origin claim.

Research on the present will be based on language development and religious integration, while that towards the future will consider production of better implements and introduction of modern machinery for the boost of traditional arts and craft

Artistes from all over the Federation will be encouraged to make maximum use of this Centre. But experiments on the socio-cultural problems will strongly reflect on its immediate environs.

It is my sincere believe that a forum of this type that warrants the performance of festivals in their natural settings, the maintenance and exhibition of arts and crafts, could enable the youth to proudly take up the respective trades of their fore-fathers and also generate a new coherent society.

FUNCTIONAL CONCEPT



CHAPTER ONE

THE PEOPLE

NOMENCLATURE

The name Bachama today, represents a heterogeneous tribe, comprising farmers, fishers and hunters who inhabit both banks of the Benue river, starting from its confluence with the Gongola river at Numan to as far down as seventy five kilometers (75 Km) downstream with territorial width varying between five kilometers (5 Km) and twenty-six kilometers (26 Km). They believe to be part of a larger group of people formally referring to themselves as Bwatiye which was later divided due to chieftaincy disputes. The fraction which crossed the Benue became the present Bachama while those left behind are commonly known as the Batta today. Except for the differences in accent, virtually everything about these tribes is the same. An approximate estimate will give 20,000 as a reasonable figure for the Bachama people.

Right from the time of separation, the Bachama started referring to themselves as 'Bwarei' meaning the people. (Bwara, male singular; Bwarato, female singular; and Bwara, is their land). Briefly, this terminology which means a complete human being, strongly distinguishes them, from other people whom they collectively term 'Jikwasome' (people of different mother tongue).

Bachama initially (and locally still) is the name of the traditional headquarters of the King (Hommun) which is about thirty-nine kilometers (39 Km) north of Numan. This name which originated from Matiyavume (founder of the royal

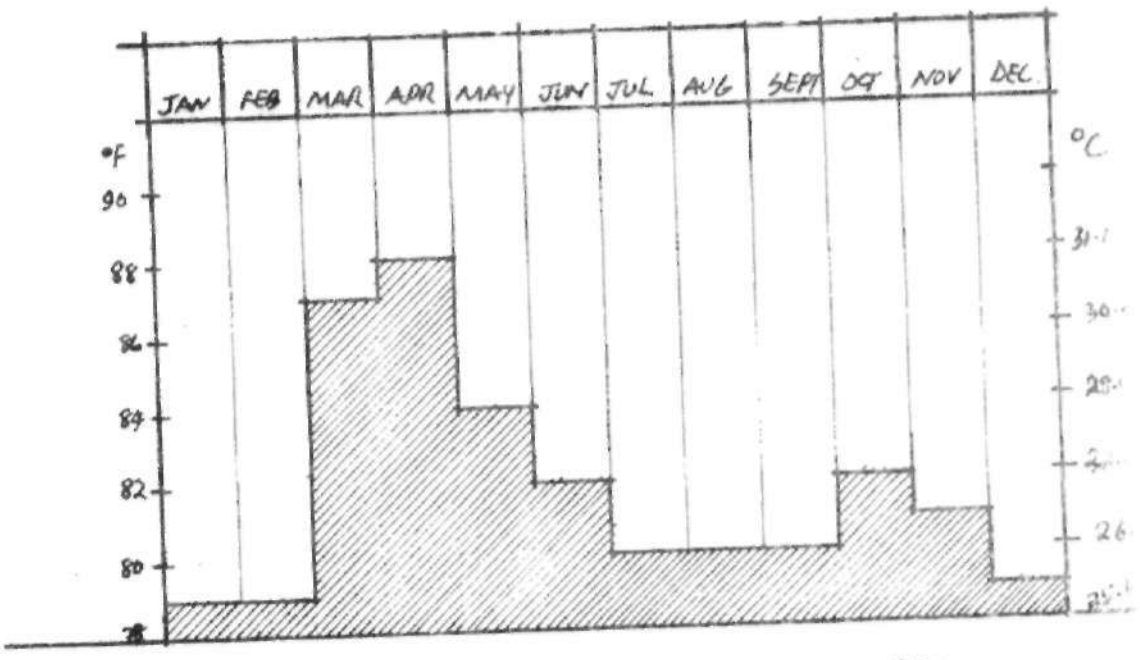
clans) literally means collecting from other places. From its foundation up to 1922 when Hon. Mbi (the Hamma Bachama between 1921 and 1941) decided to move his headquarters to Numan, it remained the King's seat.

It could be claimed that the importance Bwarci attach to their home-villages, could be responsible for the derivation of the present name 'Bachama' for the whole tribe. Because the British, who gave this name, were only close to the chiefs, and since most people near the chief at any time were always the members of his clan and therefore people from Bachama village, the name of Bachama became dominant with respect to the remaining villages. Hence the use of this name in describing the people, and this ultimately achieved the dimension of a tribal name.

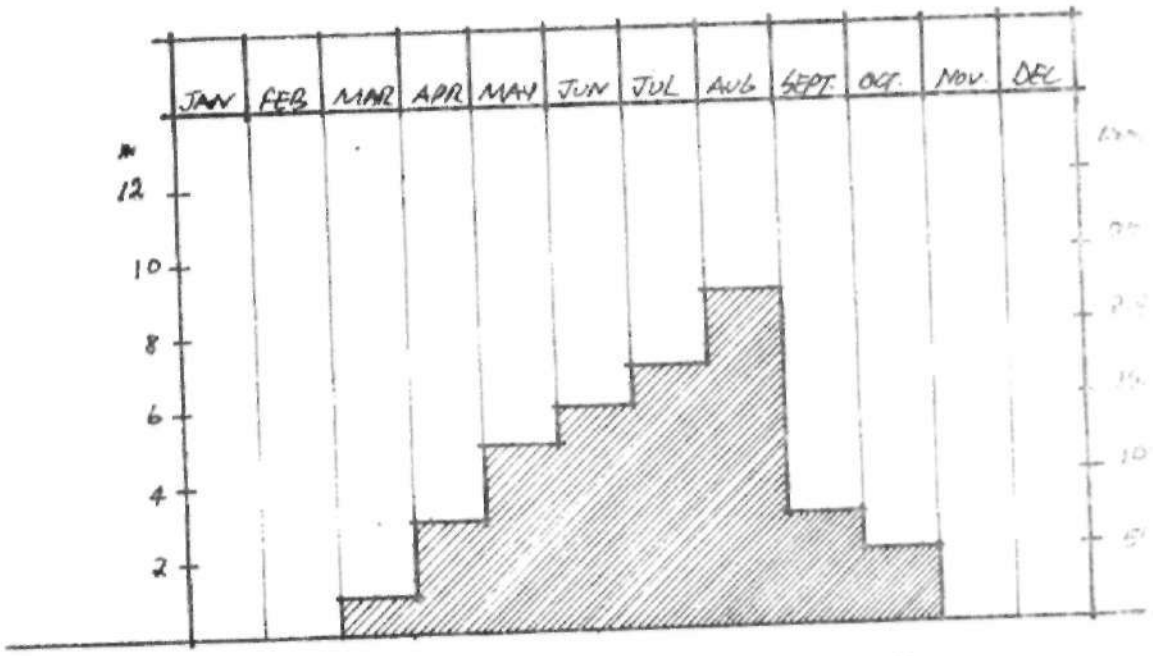
What used to be Bachama (and locally still) is now called Lamurde, a derivation from the Fulani language meaning, the King's home.

BRIEF HISTORY

This people have a not-quite-strong oral history that flimsily attributed their origin to the Nile valley and fairly well remembers Sokoto as one of the points where they settled for a long time before proceeding to their present location through such places as what is now Kano and Biu. A complete acceptability of this single version is questionable despite some few supporting points - Christian elements in their religious practices and the present position of their location, a river valley, could both be associated to the Nile valley claim while their relationship with the Gobirawa of Sokoto area justifies the Sokoto settlement. Neither will complete rejection be tenable since historically all these movements were peaceful ones in such of better areas. And what



MEAN MONTHLY TEMPERATURES



MEAN MONTHLY RAINFALL

is even more, the African concept of time is such that what happened so many years ago, seems to be very close in time because of oral transmission. But if there was a case of ejection either by war or otherwise, there might, probably, been landmarks or artifacts left behind to attest to this day.

As a hypothesis, if the Bachama could peacefully evacuate the Benue valley today, after some hundred years or so, there could be no traces of their being there. Neither their architecture nor the material that could probably be left behind, would stand the test of time. But if some force or war gets them out of the area, the possibility of taking along all implements could be very slim. The destructive nature of that force notwithstanding therefore, some artifacts could still be found after some years to witness their one-time presence in that area. Probably a small scale archeological research in the Sokoto region could prove them right.

LOCATION:

The area occupied by this people in the Benue valley today lies between longitudes 11° 35' and 12° 15' east and latitude 9° 18' and 9° 35' north. But the other twin tribe - the Batta extends as far as near Garua in the Cameroons.

GEO-CLIMATIC FACTORS:

The Benue which is joined by the Gongola at Numan, flows through a rift valley filled with sediments of cretacious age The lowland of its upper part is sparsely wooded Guinea Savanna. With the exception of a few loamy areas, the soil is generally lateritic.

This area has an average rainfall of 1000mm which varies between 0mm and 200mm in September. The rainy season starts around March and lasts through mid-October. While the dry season occupies the remaining part of the year.

The relative humidity ranges between 95% in September and 50% in February. Daily temperature reaches a mean height of 105°F .

Two major distinguished winds are characteristic of this area; the south-west rain bearing winds and the north-east harmattan bringing winds. There are also local westerlies that predominate between February and April. The brief period of these winds, is one of the most uncomfortable times in this area.

During the harmattan night temperatures descend below 55°F - daily temperature change of 50°F is not uncommon. When the harmattan stops in late February, the minimum temperature averages no less than 75°F for the duration of the dry season. Throughout the rainy season minimum temperature averages in the low 70's.

SOCIAL CLASSIFICATION:

Broadly, the Bachama can be classified as royals and non-royals. Further breaking of the non-royals gives such groups as the Jeke (the king-makers who live at Hadiyo near Lamurde), the Kule - blacksmiths charged with metalwork and a few others charged with the custody of the people's religion in various parts of the land. There are few other groups also that trace their ancestry to the neighbouring tribes such as Mbula. Collectively all the non-royals are called Kabe. Except for the fact that non-royals constitute a non-ruling group, this classification has no social implications whatsoever.

As already stated above this people are generally fishermen farmers and hunters (both land and water). But with the coming of modern opportunities, very many young men joined the armed forces, symbolising the warrior-nature of this people. A substantive number also earns living as administrators in the

Civil services.

RELIGION AND PRACTICE:

"The place of religion must be considered in the scheme of culture as a complex satisfaction of a highly derived needs Religion is not born out of speculations or reflection, still less out of misapprehension or illusion, but rather out of real tragedies of human life, out of the conflict between human plans and realities. The existence of strong personal attachment and the fact of death, which of all human events is the most upsetting and disorganising of man's calculations, are perhaps the main sources of religious beliefs. And to belief in human immortality we could rightly attribute ancestor worship"[1].

Despite the fact that the major deities of the Bachana are believed to be human beings (culture heroes) who lived in the beginning, they do not worship their ancestors. But the belief in human immortality is virtually in the blood of every Bachana man. And indeed the similarities between the Bachana religious practices and those of Christians are such that require a concrete definition so as to enable us appreciate the essence of conserving some of the traditional elements. And also considering the fact that this people regard their religion very seriously so much so that certain aspects could be considered as ways of life now.



COMEMORATION OF A DIETY RITUALISTIC

From the encyclopaedia of social science we have the following:

"Religion is the state of life bound by monastic vows. Action or conduct indicating a belief in, reverence for, and desire to please, a divine ruling power· the exercise or practice of rites or observances implying this .

Recognition on the part of man of some higher unseen power as having control over his destiny and as being entitled to obedience, reverence and worship; the general mental and mortal attitude resulting from this belief with reference to its effect on the individual or the community; personal or general acceptance of this feeling as a standard of spiritual or practical life. Devotion to some principles; strict fidelity of faithfulness; consciousness, pious affection or attachment".

The above clearly brings to light what this section would have attempted doing but considering the satisfaction of the above, the philosophy of Bachama religion will not be treated any longer rather the procedures and festivals will be discussed.

IMPORTANCE OF RELIGION:[1]

The Bachama and Batta appear to differ considerably from the other neighbouring tribes in the general character of their religious ideas. They strongly believe in a remote sky God, Pwa or Honun Pwa, the Lord of the sky heavens. They neither associate Him with the sun nor do they perform rites to the to the sun. In this system, Honun Pwa is strongly believ to direct the ordering of the universe although He is not worshipped - He has neither shrine nor priests. He is only approached through the major deities, 'Pule Kpankpanyo' which are believed to be deified culture heroes who lived during the time of the beginning.

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1. This information was mainly from Ainsley L. Dalli's Dessertation (M. Phil.).

Five of these deities are the children of Vunnon whose death is commemorated every May at Fare, a village about 10 km. on the east of Numan along Yola road. The youngest of these known as Nzeanzo (the boy who is not a boy) has his shrine at Farai and indeed it is here that worshippers commemorate his mother's death. With regard to this thesis, he could be termed the most important because the three major tribes around, namely Bachama, Batta and Mbula pay the same allegiance to him. He is reported to have taught the people their arts of hunting, blacksmithing, witch-finding, herbal curing as well as how to use the canoes.

There are female deities also, which are worshipped by a handful of people from their immediate localities. They seem to have been overshadowed by their male counterparts because of the lower status of the female sex in this society.

Prior to the arrival of the missionaries almost every adult in the society was said to have participated in the worship of at least one of the major deities. The slightest misfortune, for example, illness, crop failure etc, was sufficient to warrant a visit to whichever shrine the sufferer thinks could solve the problem. At this time, believe in Honur Pwa, God, was intact and there was also high standard of discipline.

THE MISSIONARIES:

Before the advent of the missionaries, Makwada, the greatest Bachama warrior, was said to have prophesised the coming of the whiteman from the west with a message about God Almighty. This was just before he lost his life in a battle.

This prophesised arrival, became real in 1913, and Dr. Nils Bronnum, a Danish missionary, who was later joined by some others, was known to be the first to have reached Numan. This

contact was the beginning of an important era in the religious life of the Bachama people. It not only weaken their attachment to their usual religious practices but also greatly introduced a change in the everyday life.

The Roman Catholic arrived in this area in 1945 and a village named Bare, some 10 km north of Numan was their first base.

Before the missionaries, were the British who were more interested in government than the future of the people. So the introduction of western education and medical services were accredited to the missionaries. Unlike the British, the missionaries applied no brutal force, therefore they were more welcomed, and what is even more, the good idea they brought - their religious ideas which were similar in many ways to those of the people. While the traditional practices allowed the indirect worship of the Almighty God through 'Pule Kpankpanyo', (the major deities), the Christian ideas introduced a direct contact with God through a mediator, Lord Jesus Christ. The similarities the people discovered in these two religions could be the reason for the almost unanimous acceptance of Christianity.

The Christian influence on our architecture will be discussed at a later chapter, when the design is considered.

ISLAM, JIHAD AND THE BACHAMA:

Islam, which this people believed, was rejected by their ancestors even before Dan Fodio launched his jihad in the Sokoto area, was again tried to be reintroduced by the Yola Fulanis in the Bachama present location. Since they considered, and still believe it to be a religion of captives they were then prepared to resist it to the last man. After series of unsuccessful wars campaigns by the Fulanis during their local jihad, they finally abandoned the idea in Bachama land. And so to this day, despite

their coexistence with moslems, they still do not believe in Islam - a Bachama is either a Christian or he maintains the traditional religious practices. The Hausas who are the majority muslims in this area, were said to have cause a confusion which led to the killing of many moslims and destruction of several mosques.

CHAPTER TWO

TRADITIONS:

Personally I consider traditions to be the most lively aspects of culture since they always conform with the people's present stage of development and yet richly reflect the old ways of life. Traditions through careful retention of the old, provide the forum for present instructions to build the future. They are the stamp that offers identity for a particular group of people and therefore establish the means of ascertaining future generations.

Amongst the Bachama, traditions are maintained through songs, folktales and festivals. Some gifted persons compose songs about some important events which are passed from generation to generation. A whole ward, and sometimes a village gathers in its square to be instructed by some of its renowned composers just before any important occassion. During such occassions, people are opportuned to learn about the past and probably certain unnoticed present occurrences. Since songs when learnt, last very long in people's memories, the Bachama consider and therefore attach great importance to them. There are categories of songs through which the society, is usually taught - some known as Dyemshi Byalato, are only known to the composers and a few very close associates of theirs, the Dyemshi Vrato usually recited at the end of some festivals such as wrestling, which are ritualistic, are known only to specific group of persons and are only passed down patrilineally. They are generally the property of the society but are strictly confined to the people that maintain their custody.

Folktales, which embrace many funny and cunny characters, are generally learned by everyone for the instruction of the

youth. They talk of great people that existed in the past which have now become deities. Despite the fact that most people are quite familiar with these tales, some persons so specialised that virtually all the people in a village sometimes gather round them to hear them narrate the stories.

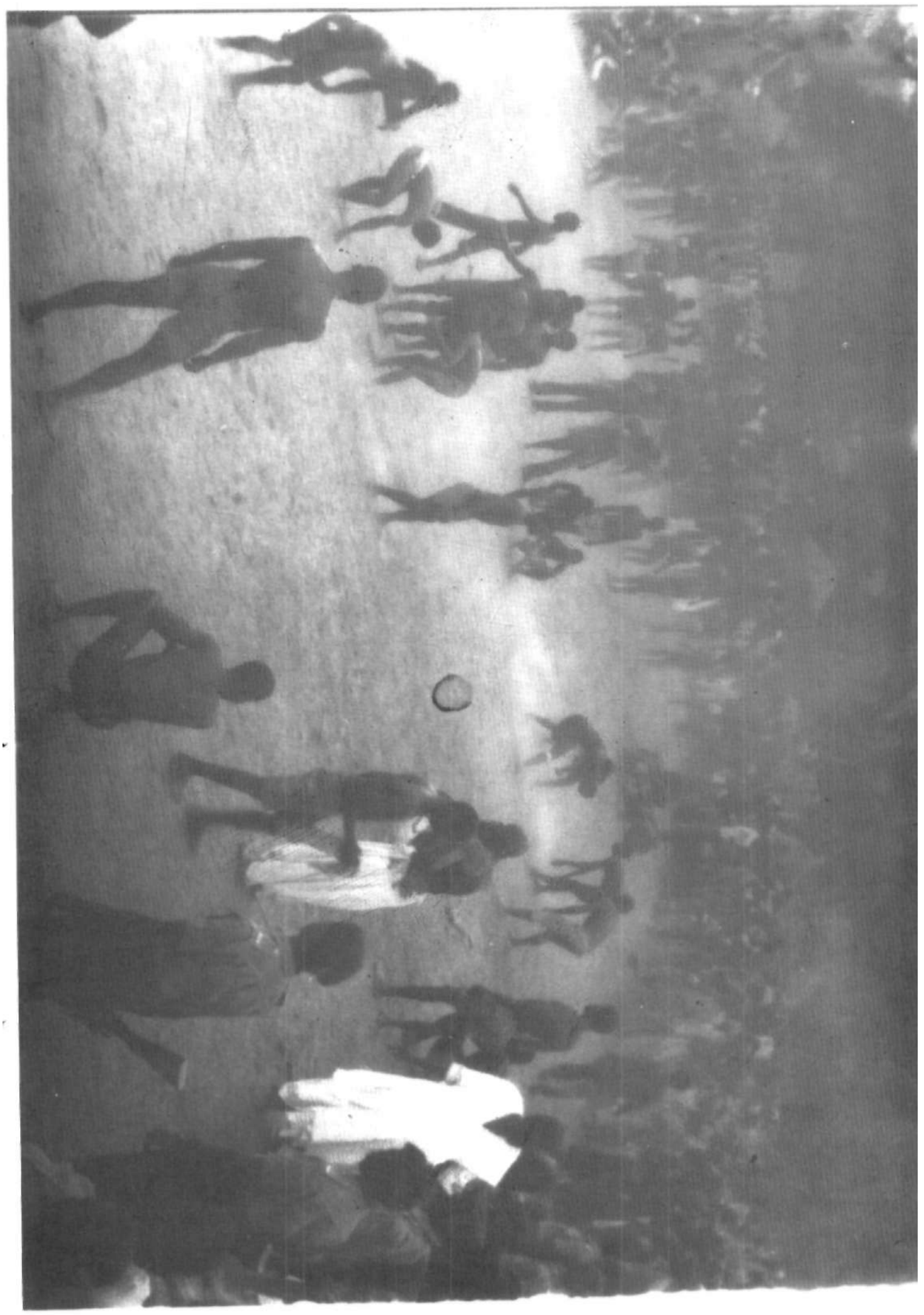
FESTIVALS:[1]

As far as festivals are concerned, they deal virtually with the whole tribe. Most Bachama rituals and indeed festivals deal with two basic things - the fertility of the soil and that of the woman. They don't only provide opportunity for distant relatives to meet, but also for new relationship to be established. Nearly all deities have festivals associated with them and attached to this, is some part of the historical past of the people. Strictly as pointed out above, the reciting of these statements, are meant for the instruction of the whole tribe, but no matter how good one could have memorised parts of this stories, he would not be free to recite if he is not one of those charged with doing so. Even if he is, if it is not his turn as far as the traditions are concerned, he should not in any way, recite them carelessly. For passing down such responsibilities as these, despite the fact that patrilineage stands ms as the major criterion, age subordinates it equally well.

Ritual ceremonies, apart from being records, also serve explanation of natural phenomena. They are important not for the survival of the people but also for their status and their social organisation. They are generally recogni e form of performing certain ceremonies growing out of the experience of the people.

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st of this information is from the work of Messrs O. Tai Zi'on and M. Masobi.



WRESTLING FESTIVAL (FORM) NON-RITUALISTIC

Such festivals as Vayato, Foto, Vunnon and Kwete, have both social - wrestling, and religious functions. Vunnon, which is performed at Farai, has in addition some commercial aspects and in fact it provides the only Bachama traditional market.

With the coming of Christianity, the spiritual aspect of the festivals, is declining fast. Most participants are mainly spectators now with just a few wrestlers, that go to enjoy the entertainment and social aspect only. This clearly shows that the festivals are fastly moving towards entertainment rather than the religious adherence. The beauty observed at these festivals reflects a highly artistic imagination fully using the resources of the culture - incorporation of dance, music and poetry.

ECONOMY AND ART WORK:

Despite the fact that the Bachama society is strongly geared towards agriculture, hunting (both water and land now abolished by the government), and fishing, some works of art still feature very well. The Kule (Blacksmiths) who handle the entire metal works, produce such implements as hoes, cutlasses, arrows and spears for wars and hunting, while curvers design and make the handles for most of them. Shafts, fishtraps and nests are made by craftsmen. Most of these which are done by men, are fastly on the decline but as for such things as pot-making, calabash-decoration which are mainly female jobs, there seems to be gradual progress. Weaving which was traditionally imported, is now near dead but there is still very few weavers and dyers.

RESIDENTIAL GROUPING:

Like works of arts which are nearly all transmitted patrilineally, residential groupings follow the same pattern. In every settlement, the Bachama group themselves according to the male ancestor, just in the same manner as they do during hunting

when such animals as lions or leopards, appear. Defence is the major reason for this sort of grouping. According to the Bachama a person is more safeguarded in the presence of his patrilineal members. These small groups which could be termed neighbourhoods on small scale, have almost at their centre an open-space which is usually multifunctional - but prominent among the functions are the village festivals and song lessons.

CULTURE-CONCEPTUAL APPROACH AND THE NEW SOCIAL ORDER

The stage of development coupled with complexity allow the classification of culture under these two headings (1) Unselfconscious culture - dealing with the less developed and pretty simple cultures. (2) Selfconscious culture - dealing with highly developed and and more sophisticated cultures.

Viewing the above architecturally, the unselfconscious situation represents a case whereby "the process which shapes the form is a complex two-dimentional interaction between the context and the form in the world itself. The human being is only present as an agent in this process. He reacts to misfits by changing them; but is unlikely to impose any design conception on the form"[1]. For example, the Bachama round hut which used to be part of the bride price, was so perfected that no one attempted modifying it for any reason because there was virtually no misfit any more as far as the people were concerned. And since there are already finished round huts around, whenever a bridegroom was to construct one for his in-laws, the possibility of misconception is very slim. This goes to explain why almost everyone was a sufficient architect for this purpose. Even if a Bachama gets married and then comes to handle his housing, his orientation still remains towards the balance of model, materials and users - usually himself and family. In such a closed traditional society, the unselfconsciousness regarding design and the cultural system of which he is part, becomes more conspicuous. They are all architects for an uncertain future.

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1. From Christopher Alexander's Notes on Synthesis of Form.

But the selfconscious designer works entirely from the picture in his mind, and this picture is almost always wrong or at least very different from what someone else may have.

With the transformation of his society under the pressures of modernisation, the stable equilibrium within the system is lost and most processes are tending towards selfconsciousness, so much so that the dynamics of social change are becoming more disruptive of the equilibrium state of culture and social structure.

Therefore considering their survival in the past despite all pressures, to be based on cultural affinity, it becomes very obvious that letting things take any form will be very disasterous. Preservation, purification and development, are without question very vital. The present stage as now exists will not only take time but also lead to a greater degree of degeneration before a lasting equilibrium could be come by. Through consideration of the problems as they exist, research work with the aim of obtaining lasting solutions for a better society and organised general public enlightenment, will go along way to foster better understanding which will pave way for establishing within a short time (or at least so envisaged) the ideal type of social system.

The present confusing social reactions within the system offers a good possibility of exploitation. The ultimate goal is the integration of the two systems to make the whole. The old should therefore be forced towards the new with subtractions and additions where necessary and thereby arriving at what is required.

CHAPTER THREE

NUMAN L.G. AREA

The Numan Local Government area which comprises the Bachama, Batta and Mbula districts lies between latitude 9° 20' and 9° 35' north and longitudes 11° 40' and 12° 30' last. It was formally part of Numan Division out of which was curved Guyuk Local Government during the recent Local Govt. reforms. Mainly this area is a picturesque plain that occupies the Lamue valley most of which is liable to flooding during the rainy season. With the exception of Batta district, most of both Bachama and Mbula districts are always overflooded every year.

GEOGRAPHY:

LAND:

The northern boundary with Bauchi State is clearly marked by a range of mountains. There are also highlands on the Western and southern parts but ranges of importance are found in Zing Local Govt. area. The flatness is sometimes broken by some icelbergs which were believed to be active volcanoes long ago - Creta lake on the Genen icelberg- and some unexpected high grounds which could be termed the remnants of terribly eroded stone surfaces.

TOPOGRAPHY:

Various types of soils abound. Those near the river banks are mainly alluvial soils caused by the river depositions. Nearly all the villages are located near the black loamy soils because of their good fertility and their nice farming possibilities. Most of sandy soils which are also as a result of rain and wind erosions of the highlands are found very close to these high areas.

GONGOLA STATE OF NIGERIA.



POLITICAL MAP OF GONGOLA STATE SHOWING THE THEN NUMAN DIVISION IN SHADES. THIS DIVISION NOW INCLUDES BOTH NUMAN & GUYUK LOCAL GOV. AREAS, WHICH COULD BE BROADLY CLASSIFIED AS THE AREAS TO BE EMBRACED BY THE CENTRE — BUT STRONGLY THE NUMAN L.G. AREA WILL BE MORE IN CONSIDERATION.

VEGETATION:

This is a Guinea Savannah type with few scattered varieties of trees and shrubs all over the place. The thorny gum arabic types are mainly found in the loamey farming soils while such ones as the baobab can be spotted on various locations on the sandy sedimentary soils. Generally the whole area is dry and bare in the dry season except around the swampy areas where some greens are found all the year round. But during the rains, tall grasses between one and two metres suddenly grow and cover the whole area.

Towards the lower part of the Benue, virtually all the places are flooded every year and consequently there are many fishing ponds. Variety of fish abound in these ponds hence the importance of fishing as one of the major occupations.

Most of the thickly wooded areas throughout this place, used to hunting grounds but with depopularisation of this the event by the government, and the drastic reduction in the wild-life, such places started to become farmlands.

COMMUNICATION:

With the exception of major roads that link Numan and other local government areas, communication within this area is very poor. There are dry-season roads that connect nearly all the villages with Numan and they function quite well. But with the setting in of the rains, the poor nature of the soils coupled with the flooding reaches of the Benue and Gongola, most areas become inaccessible by road. Water transportation is effective both in the rainy and dry seasons.

As for communication media, the Bachama and Hausa are prominent amongst the people. The slight difference in Batta language does not stop its use.

THE PEOPLE AND POPULATION:

In addition to the three major tribes - Bachama, Batta and Mbula, there are several other ethnic groups. There is a substantive number of settled Hausa and Fulani. In the Bachama localities are found the Bare, Mona, Pirdi, Bandawa and Kwa people, while the Bille and Bali are found in Batta district. The Mbula district is slightly more homogenous but such people as the Gwampa exist. Virtually all these peoples, through constant and social interactions such as marriage and commerce, have almost the same cultural background now.

Using the 1976 population figures this area could be estimated to be around 215,428 people and therefore seventh populous Local Govt. area in Gongola State.

ECONOMY:

Agriculture is generally practised/the whole of this /in area. Fishing is very popular with all the groups that live near the rivers but hunting which is seriously on the decline, is still well organised among the Bille people on a remarkable scale.

Among the places of interest that may attract people at one time or the other, are Lamurde, the traditional headquarters, with its Kwete, Buradwou and Mbalte festivals, together with shrines and historical monuments. Wrestling festivals take place at Bolki, Gyawana, Imburu and Numan under different titles at different months. The most important is the Farai festival every May. Nearly all the people of this area converge there for either social or spiritual reasons.

NUMAN TOWN

HISTORICAL BACKGROUND:

HODI JEN the first name ever given to the original settlement in the former position of Numan, indicates that the founders of this village were Jengo people. According to some Bachama legends, these people were said to have fled this area when they heard the sound of the Bachama elephant tasks, as they approached the village in an attempt to cross the Benue during the separation time. Their nature of movement which warranted leaving of some people behind coupled with later demands by the NDyewodi Inbaru, that a helper be stationed across the river for him, led to the establishment of 'Nomwe' meaning a peak, the foundation of modern Numan.

This town the lattest of all Bachama settlements could be said to have started around 1911 when Hon. Kpafrato 1910-1921 thought it wise to locate assistance in the crossing of the Jeke by NDyewodi Induru at that point. This was done in order to ease communication between Lamurde and Farai. (The two Bachama festival and shrine headquarters). The Ndyewodye who considered it a burden to cross the 'Jeke' and 'Turai' and then continued to Farai, request the chief to help him. The chief therefore ordered the 'Kpakonbi Ngbakowo' to settle in Numan for the performance of that duty. Established 'Nomwe' continued on the rock opposite the confluence of Benue and Gongola until the British administrators order its removal to its present location. In fact this marked the beginning of the modern settlement - Numan as called by the British - and this seemed to have been planned right from the beginning. Roads run in the east-west and north-south direction forming a checkered board system.

This town whose strategic position made it attractive to various class of people has suddenly grown to the size of about 20,000 while still under 10 sq. km.

Presently the town lies between two twin hills of the sand rock material, which are about 6 km apart. The southern high area pronounces a trough which would be said to be part of the Benue course in the early times. This which is now been covered by clayey sedimentary soils, gives rise to good agricultural land. The average height can be put at 152.4m above sea level.

THE BENUE-GONGOLA CONFLUENCE:

The Benue, which rounds the promontory that used to be the original village, before its confluence with the Gongola flows in an east-west direction along the northern part of the town. This promontory provides a good sighting position in all directions - looking north, the month of the Gongola is seen, and into the south, a big lowland that merges into a higher ground after about 6 km, directly westwards gives the view of some parts of the town, and eastly, the Benue is seen approaching with some Mbula villages at its background.

MICROCLIMATIC CONDITIONS:

Discussing this, is very essential for design purposes; since the town is growing at a fast rate and the increased congestion is ever creating special local climatic effects.

The microclimate of this area is not very pleasant particularly between February and April when the said uncomfortable westerlies, discussed earlier, are dorminant. Max. radiation is obtained between November and April while max. saturation is between August and September. Generally speaking this is a hot-humid area with dusty winds blowing in most of the dry season.

THE MARKET - ECONOMY:

Numan town which is presently the seat of the Local Govt. administration, has a very large market that has almost become inconsistent in serving the town and its immediate environs. A new one which is being sited near this proposed cultural centre will possibly continue to function in nearly the same lines as the old except for the peak day which might not be Friday for the new market.

The Ferry crossing at Numan has suddenly become inadequate with the increase in volume of traffic since the creation of of Gongola State because this route seems to be the major gateway to most of the Federation from Gongola State. This situation therefore called for a bridge across the river and it is almost getting to the finishing stage.

SOCIO-CULTURAL ECOLOGY:

Apart from being an administrative headquarters, Numan also serves very well in harbouring schools; many primary and secondary schools, with two Teachers' colleges and a Staff Training Centre. All these go to show the essence for such a centre which will supplement some of the academci facilities within this area.

CHAPTER FOUR

THE CENTRE

TOWARDS AN ARCHITECTURE OF INTERVENTION:

The missionaries who introduced hostilities to most traditional works of art, left behind even greater resistance to cultural revival through their native ministers. But their western education brought about the awareness to essence of preserving our cultural heritage and the discoveries of the impact of culture on human development.

INTERVENTION:

Therefore having accepted a new religion that is embodied in western culture, the difficulty of belonging to the two simultaneously soon became manifested in some people. As earlier stated in the synopsis, the complete adoption of the new without the old became equally as tough as dropping the old for the new. It therefore becomes necessary to blend the two together for the betterment of the society. Such a hybridising forum brings in the idea of intervention as it stands between the said-warring factions. This intervention could be termed as a faster process of acculturation through rigorous learning and practice.

MOTIVATION:

The fast depreciation of our society because of the existence of two opposing cultures, is the motivating idea behind this thesis. The problem so made itself plain that a mere thought about a socialising centre indicates a big step towards its solution. Sometimes negligence of simple things paves way to greater problems. The wise say, a twitch in time saves nine.

AIMS AND GOALS:

With basically cultural integration in mind, and considering the necessity to produce fast and practical results, the following stand out as the aims and goals of the Centre.

AIMS:

(1) To incoporate the people's culture into the christian religious system.

(2) To lignify the cultural heritage so that the youth will accept and promote it with pride.

(3) To provide a forum for cultural preservation.

(4) To provide a forum for cultural refinement and development

(5) To exploit the part of culture in technological developmer

GOALS:

(a) To provide a design method that suits the area's terrific microclimatic conditions.

(b) To obtain a fitting foundation type for the unstable soil of this particular area.

(c) To fuse most of the Bachama festival into a single whole.

(d) To minimise unemployment and underdevelopment by providing self-sustaining professions.

(e) To gear the culture towards modern development.

(f) To publicise the importance of cultural heritage.

(g) To encourage meaningful leisure by providing a suitable environment.

PHILOSOPHY:

The importance of patrilineage to the Bachama is clearly symbolised in the settlement groupings. All that could be termed neighbourhoods comprise usually of people claiming the same ancestor. All such neighbourhoods that constitute a village always follow the pattern of arrangements that leaves an open-space right within their central portion for communal

purposes, such as festivals or burial ceremonies. This method is so satisfactory to every Bachama that once within such arrangements, he feels well secured.

The planning of the Centre therefore is to assume the same pattern, for simplicity and psychological interpretation by the people.

UNSELFCONSCIOUS AND SELFCONSCIOUS CULTURES:

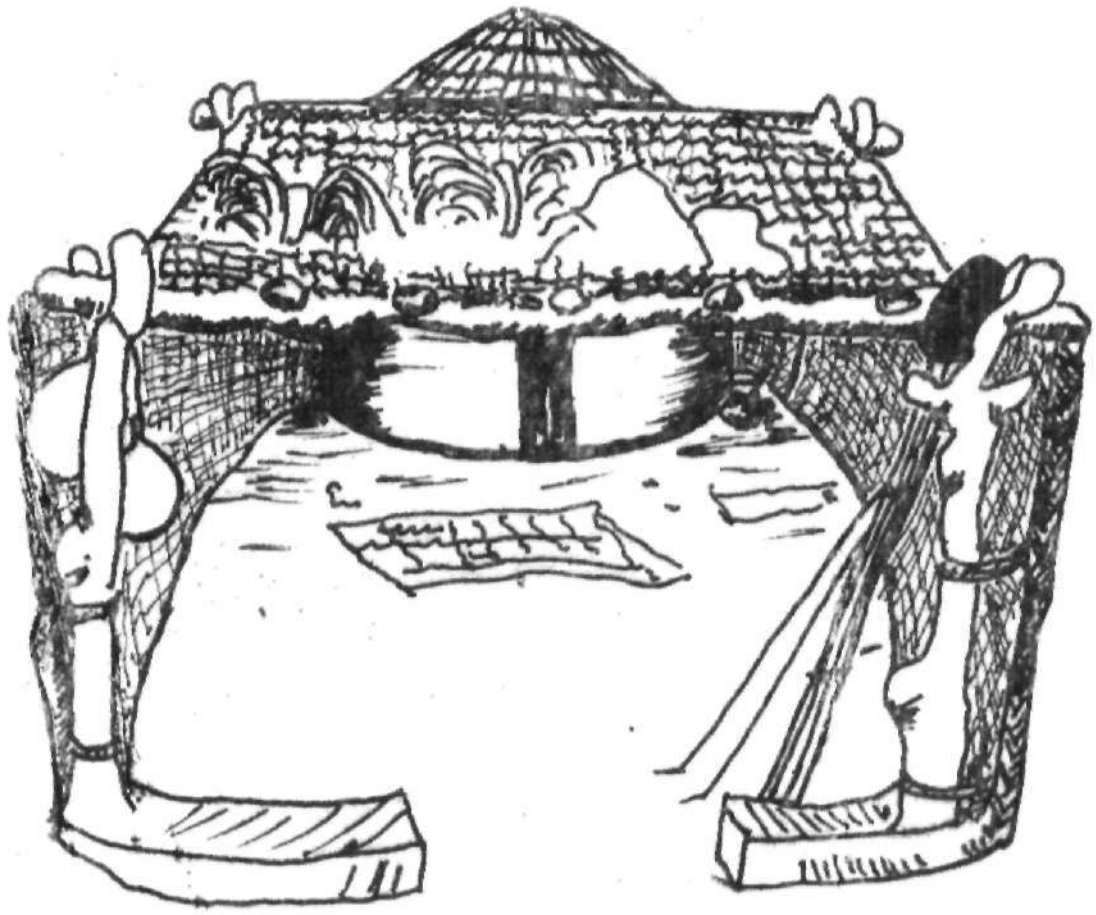
Being one of the less developed cultures, its unselfconsciousness so becomes prominent especially as regards architecture that the circle is virtually the only plan concept. Its perfectness is exploited to the last so much so that such openings on the walls as windows are conspicuously missing from the Bachama vocabulary. Since no culture, however secluded is static, it becomes very essential to employ the selfconscious system as a stimulant. Therefore the Bachama unselfconscious 'design system' will be forced towards selfconsciousness in order to achieve satisfactory results for the benefit of the two cultures.

BACHAMA STRUCTURES:

Traditionally the hut and the frame are to some extent the only basic architectural structures of this people. The arch ('Kwamade' or 'Kwamumuke') also feature as important entrances. Despite the possibilities opened by the combination of these two - the round hut and the rectangular frame, no attempt was ever made towards such discoveries. Therefore both maintained their identity up to the missionary era, when some western introductions brought into play selfconsciousness of design method.

ECOLOGICAL BALANCE:

The essence of maintaining ecological balance calls for the incoperation of roundness with frame structures within the major structures of this Centre.



VERY COMMON AMONG THE BAGANDA. STRUCTURES ARE THE FRAME AND THE ROUND HUT AS CHARACTERISED BY THIS SKETCH.



THE ARCH FEATURES VERY WELL BUT ONLY FOR IMPORTANT ESTABLISHMENTS SUCH AS PALACES AND SHRINES.

FUNCTIONS:

From the aims and goals above, it follows that the major functions are centred on education, preservation, sustenance, development and leisure.

Education in this place is to embrace teaching, learning, research and public enlightenment. Teaching and learning will involve professionals in their respective disciplines in the art whether learned or not; with a few number of students particularly drop-outs who will be trained in both traditional and modern arts. Their introduction into the art will therefore be in two directions. While the professionals will have their own studios and workshops to continue with their own endevours. There will be a general studio for the instruction of the students.

Public enlightenment will be carried out with regard to research results. Most results especially on the socio-cultural problems will be expounded on through public lectures either in Hausa or native language. For the sake of students from the surrounding schools, English will also feature as a communication medium.

The Art Centre will accommodate the above educational system. But public lectures, drama and plays will be conducted in the Playhouse - comprising the amphitheatre and the auditorium.

The idea of preservation will be centred on antiquities and such distinguished work of art as may be produced by some of the renowned instructors and scholars at this Centre. The museum will embrace the entire nation but special emphasis will be laid on Gongola State and its environs.

Sustenance and development will come hand in hand through the workshops for traditional art. Research on the art will produce the necessary ingredients for development while its introduction into the traditional art produces the required

standard.

Lack of leisure facilities in and around the town has contributed greatly to the unnecessary waist of time. Although the African does not waist time but only creates or wait for it to come. Large scale drunkenness could be attributed to the general lack of social facilities. Careful consideration will be given to the park arrangements with its exhibits such that leisure time becomes more meaningful. Mechanised pools, art exhibits and some catering facilities will certainly attract a considerable number of people to this place. A few small scale indoor games could be allowed in the multipurpose hall.

MODERN ARTS:

Some work such as sculpture could be traditional elsewhere in Nigeria but the fact that they are alient to this area, earns them the term, modern art. Such works as these together with the western drawings and painting will be introduced in the teaching and research units since some aspects of them will have to be assimilated into the traditional work.

RESEARCH:

The major aspects of research will be centred on linguistics and theology. Since a dynamic culture, such as is envisaged in this work, is that which borrows and incoperates rather than replaces itself, the research will be oriented towards this effect. The Hausa and Bachama languages which will feature very well, will have laboratories for their development purposes. While theological research work will be on the sieving of the traditional religion for the benefit of the new one.

TOWARDS NEW SOCIAL SYSTEM:

From the observations that motivated this work, the damage done to this culture at this material time, is such that places it several steps backward. Like the human being himself, culture development is not spontaneous but rather a very slow and gradual process. But the set back in this case so defines the problems that their solutions may produce spontaneous development. Nevertheless time must elapse before the impact of the results will start coming to light. But by that time, a new social order must have been arrived at.

PROPOSALS:

For smooth running and better organisation, an autonomous Arts Council be inaugurated to administer the Centre. This will be under the leadership of a chairman who will be directly responsible to either the State government or the Local Govt.

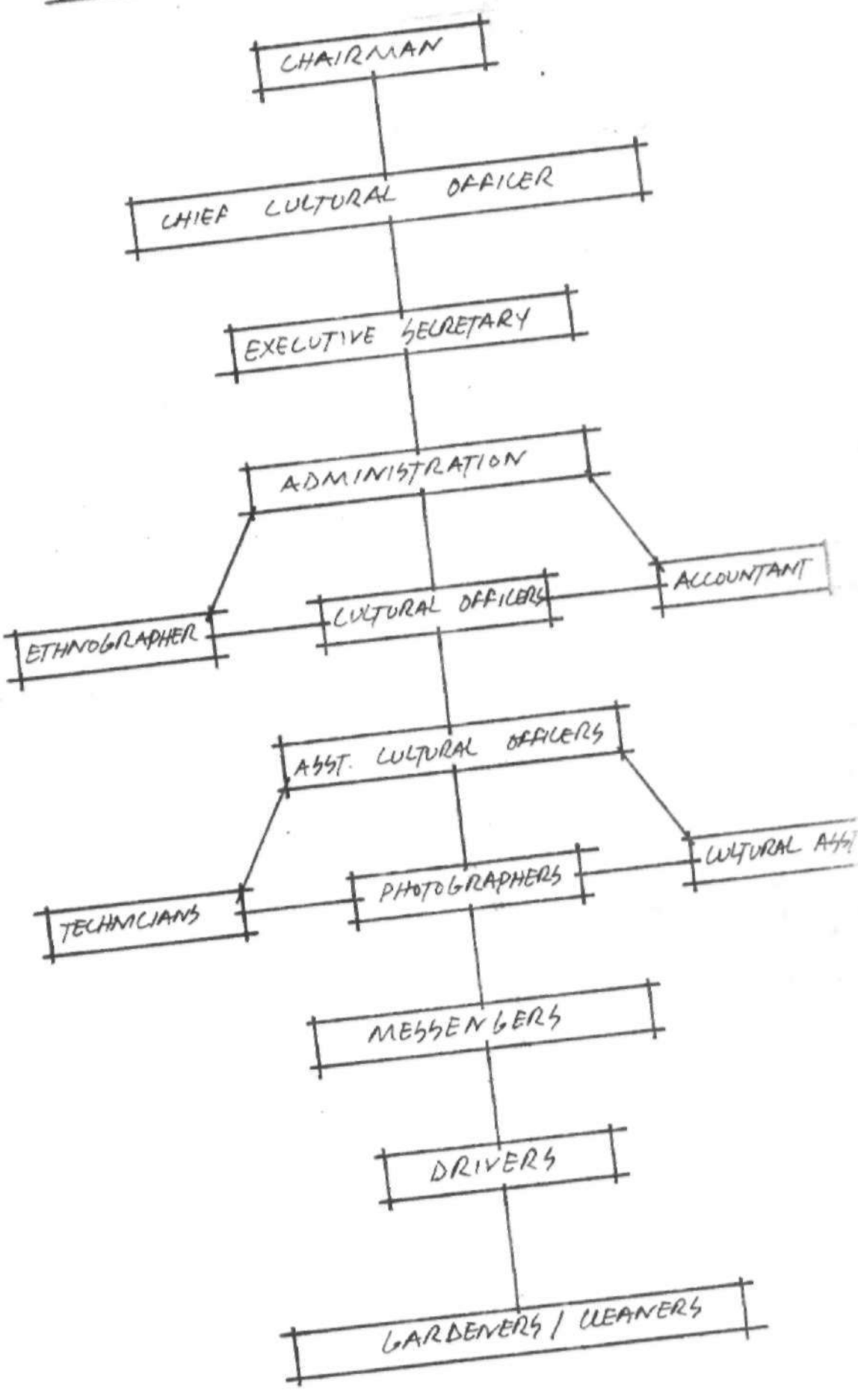
THE SET UP:

(1) An Arts Council comprising the Chairman and 25 other members.
(2) Chief Cultural Officer to act as Council Secretary.
(3) Executive Secretary for basic administration of the Centre.
(4) Four Cultural Officers to take care of festival organisation.
(5) Four assistant Cultural Officers.
(6) Cultural assistants, four of them to handle the responsibility of talent hunt and other fieldwork.
(7) An Accountant.
(8) Eight Clerks for general administrative work.
(9) An ethnographer to take care of antiquities preservation and treatment.
(10) Three laboratories technicians.
(11) Two photographers.

(12) Four gardeners/cleaners.

(13) Drivers and Messengers (six of them).

ADMINISTRATIVE STRUCTURE



SECTION TWO

CULTURAL GROUPINGS

For administrative conviniences and public understanding, the following subgroups will be utilised at the Centre:

1. Material Culture
   - Architecture
   - Drawings
   - Sculpture
   - Paintings
   - Pot-making
   - Calabash-decoration
   - Weaving
   - Metal works.

2. Performing arts
   - Dances
   - Music
   - Poetry and Songs (Folktales)
   - Drama.

3. Festivals
   - Initiations (Form only)
   - Wrestling
   - Songs Competitions
   - Burial Ceremonies

4. Cultural education
   - Lectures
   - Folktales
   - Dramas
   - Symposia
   - Seminars.

GENERAL REQUIREMENTS

1. Administration
2. Museum
3. Council Chamber
4. Modern Arts department
5. Research section
6. 'Vudeto' (the tradition arena where festivals can take place in their natural setting.)
7. Hostels (for accommodating the artistes)
8. Workshops (in the modern Arts department they are mainly used for development whereas in the arts and crafts village, they serve as a means of perpetuating the traditional art.)
9. Central store.
10. Central park to offer the leisure required for the people.
11. Restaurant. (General catering)
12. Sales gallery.
13. Music Rehearsal
14. Open-stage theatre or auditorium
15. Amphitheatre
16. Multipurpose Hall
17. Car Park.

MAJOR DEPARTMENTS AND GROUPS

The Centre is to compose of the following major sections:

1. THE ART CENTRE
   MUSEUM
   Administration
   Modern Arts department
   Research Units
   Education.

2. Arts and Crafts Village
   Workshops
   Exhibitions Space and Parks
   Storage
   Kilns.

3. Festival Village
   Accommodation
   Rehearsals
   Instruments Storage
   Catering services
   General services

4. The Playhouse
   Amphitheatre
   Open-stage theatre or auditorium.
   'Vudeto' (the typical traditional theatre found in almost all Bachana villages that perform one festival or another).

5. Leisure Park equipped as earlier described to warrant its success in attracting people.

EXPECTATIONS:

Expectedly, the Arts Centre will deal with education, preservation, development and administration.

The Arts and Crafts village handles the perpetuation aspects. Basically all traditional arts are found here.

Festival village as the name implies caters for the artistes welfare while the Playhouse is both educative and purificative as far as sustenance is concerned.

FUNCTIONAL CONCEPT:

For the survival of a people, they must be able to maintain their culture intact. With the impact of modern technology, many cultures have come to interact with each other greatly. The weaker ones that were overcomed has long ceased to exist and consequently their people. Some, such as the Bachama culture, are under considerable threats. With religious conflicts threatening the major items of the culture and its art, Hausa and English warring with the mother language, this culture stands a big risk of death.

The functional concept is such that enables the good sides of the conflicting ideas to be put together but greatly in the favour of the traditional culture. This enables the culture to absorb what can be borrowed and leave out completely what if taken in will distort it.

CHAPTER FIVE

DATA EVALUATION AND SYNTHESIS

The following evaluation and synthesis strongly depend on the studies of the physical environment, the socio-cultural ecology and the scale of leisure envisaged.

1. THE ART CENTRE: From the sociological aspect the following lengthy definition will be accepted for clarity sake. Culture comprises inherited artefacts, goods, technical processes, ideas, habits and values.

Social heritage - Language, beliefs, habits etc.

Material heritage - artefacts, goods, technical proc.

The material outfit of man - his artefacts, his buildings, his sailing crafts, his implements and weapons, the lithurgical paraphernalia of his magic and religion - are one and all the most obvious tangible aspects of culture.

Culture is a well organised unity divided into two fundamental aspects - a body of artefacts and a system of customs - but obviously into further subdivision.

With the art centre in mind, we have the following aspects as those which clearly stand out as fitting for design and therefore function purposes.

Social - the way of life

Spiritual - the religion the people profess and the God they worship.

Material - their earthly possessions in terms of dresses, arts and crafts, music and weapons.

Therefore to preserve, develope, integrate and promote the cultural heritage, the complex should perform the following functions:

1. EDUCATION:

This is to assume the form of seminars, symposia lectures and research. Public enlightenment is certainly to increase their awareness. The research aspect will embrace the religious aspects and the improvement of the present work of arts and crafts.

2. INFORMATION:

Such facilities as the museum which deals with exhibition of the arts and crafts of this area and possibly the whole federation to a small extend, and the library will provide ample knowledge to the members of public both the literate and the illiterate.

3. ENTERTAINMENT:

In addition to the playhouse where blend of traditional performances and western arts will be exhibited, the typical traditional open-space village theatre, 'Vudeto', will offer itself readily for such festivals as wrestling, and dances. The playhouse will cater for visiting artistes and students of all categories.

TRADITIONAL DANCES:

The Bachama traditional dances which are very prominent during Christmas and most festivals, involve virtually all people because of the importance attached to them. In the olden days, some of them are used for body-building purposes to prepare young men for war activities.

In their natural setting, they are performed

(a) in a village square

(b) in the chief's compound

(c) in the ward's central square

(d) on festival grounds.



TRADITIONAL DANCE - BODY-BUILDING FOR WAR

There were no formal arenas as such and normally not many people were involved as spectators. If the spectators happened to be many that is when there is a visiting village, they usually looked through each other shoulders trying to get the glimpse of the dancers who are normally at the centre of the circle formed by the spectators. Because of the dynamism of such areas as this, there was usually a very strong audience/actor relationship and involvement intemacy.

Presently, most Bachama festivals which still seem to be the sources of dances, are seriously losing their spiritual values while the social aspects are constantly developing so much so that spectators are becoming a greater force to reckon with. Therefore any modern arena design would aim at accommodating the maximum number of spectators and each one of them has the right to direct view of the arena without straining his neck. This strongly call for the modification of the tradition open-space theatre 'Vudeto', in such a way that both short and tall would comfortably remain within the dynanism of the arena.

Like among most homogeneous tribes that strongly struggled to maintained their sovereignty in the olden days, the traditional dances of the Bachama were so highly placed that every able-bodied individual wanted to acquaint himself with a particular dance with dignity. There were also some specific dances that embraced everyone because of their importance to the society. Such dances as these, were used for body-building against external aggressors. Some other dances which are ritualistic were and are still reserved for particular group of persons.

One of the best dances, the 'Wuro Kaduwe' is completely social and obedient in its outlook because of its obedient function - the free services of feeding the chief's horses by his

subjects.

Classification of Bachama music:

Bachama music accredited to Mburum, one of the major deities, could be classified into four broad categories.

(a) Royal music:

This kind of music is reserved for the Hama Bachama and his family. The implements for this, among which are elephant tusks, were said to be one of the reasons why the Batta and Bachama separated. All these implements still remain in Lamurde, the traditional headquarters.

(b) Burial music: this is usually played at the death of her

(c) Festival music:

(i) This is usually played on specific ceremonies such as wrestling.

(ii) Played also during initiation ceremonies.

(d) There is also a general music which could be attributed to modern influence on this society. It includes drums and songs and is very prominent during the Christian festival such as Christmas. The nature of this music and its flowery songs are as a result of the Christian interference into the social aspects of this society.

Schedule of facility requirements:

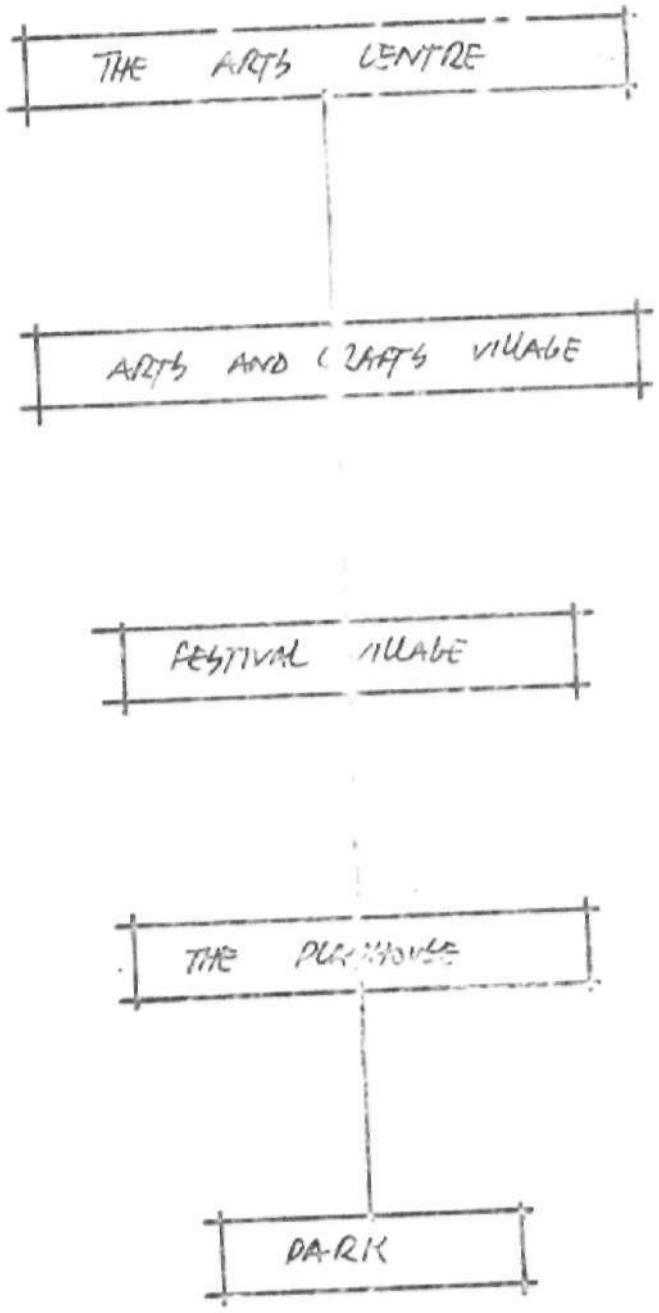
Since the approach is geared towards an integrated culture so as to enable the achievement of a more meaningful society, the establishment of the following facility requirements is very vital.

A. Facilities for the display of arts and crafts together with antiquities - Museum.

B. Facilities for the blending of modern and traditional arts - Research workshops.

C. Facilities for language studies - Language labs.

FUNCTIONAL HIERARCHY



D. Facilities for religious research - Research entities.

E. Facilities for the display of traditional music and dance - amphitheatre and traditional type 'Vudeto'.

F. Facilities for drama performance, cinema - auditorium.

G. Facilities for accommodation and welfare services - Festival village.

H. Facilities for the exhibition of methods of craft producti o the arts and crafts village.

I. Facilities for administrative control of the entire complex the administrative block.

J. Catering facilities - restaurant.

K. Facilities for the sales of products - Boutique.

L. Facilities for increasing the people's general awareness and understanding - Library.

M. Conference facilities - Conference hall.

N. Facilities for small scale sporting activities - the multi-purpose hall.

O. Adequate parking space.

P. Facilities for open-air exhibition - general park.

Functional analysis of facilities and space requirements.

THE ARTS CENTRE:

For the preservation, development and integration of the work of arts and the research work on the socio-cultural equilibrium. Public enlightenment and teaching based on the cultural heritage.

Central Administration:

The administrative facility requirements should include accommodation for

(1) Public waiting space and entrance hall

(2) Enquiry space

(3) General office.

(4) Accounts division

(5) Offices for administrative heads and their assistance

(6) Toilets

(7) Security section.

MUSEUM:

The museum complex which is essentially for preservation and display, will embrace the library also because of its function as a preserver of knowledge. A laboratory mainly used for ethnographic purposes will be incoperated also.

(1)	Exhibition gallery	$200m^2$
(2)	Library	$100m^2$
(3)	Laboratory	$100m^2$
(4)	Store	$50m^2$
(5)	Offices	$60m^2$
(6)	Slides show	$100m^2$
(7)	Antiquities	$60m^2$

Despite the fact that this is a very small library, proper inculation pattern for both workers and users should be ensured. Adequate control for entry and exit of readers. Openings at eye level to be avoided so as to ensure no distraction of readers by elements of outside. Natural lighting is to be fully utilised.

MODERN ARTS SECTION:

This is mainly a research and production unit that attempts to combine traditional and modern arts.

(1)	Multipurpose hall	$100m^2$
(2)	Research	$50m^2$
(3)	Studios	$100m^2$
(4)	Workshops	$60m^2$
(5)	Two Language laboratories	$100m^2$

(6) Machines 50m^2

ARTS AND CRAFTS VILLAGE:

Mainly a production and exhibition area, intended for the perpetuation of the traditional arts - workshops generally.

(1) Pot-making 10m^2

(2) Calabash-decoration 10m^2

(3) Weaving 15m^2

(4) Metal-works 10m^2

(5) Kilns 10m^2

(6) Storage 50m^2

(7) Exhibition 100m^2

FESTIVAL VILLAGE:

Intended for the accommodation and the social wellbeing of the artistes.

Accommodation

Catering facilities

Common room

Rehearsal to be done in the open-spaces enclosed by the units.

THE PLAYHOUSE OR PERFORMING ARTS CENTRE:

For the display of traditional music, dances and drama.

Performance Space:

A large open space typical of the village arena 'Vudoto' surrounded by the audience. Being a very dynamic arena, sitting is not usually encouraged therefore a rake which will enable easy view without neck straining will be constructed. Two shells - one for the musicians and the other for the chief - will be imposed.

Ruto - the chief's seat 10m^2

Hadabulo - musician's seat 10m^2

Goto - participants 50m^2

Spectator Stance:

Slightly detarched will be the playhouse which embraces the amphitheatre and the auditorium. There will be common changing facilities for both and the public toilets also. Both of these will be used for modern drama production. While the amphitheatre will accommodate 300 people, the auditorium will only take 150 persons.

(1)	Amphitheatre	300 people
(2)	Auditorium	150 people
(3)	Practice room (Traditional nusic)	$50m^2$
(4)	Practice room (modern nusic)	$50m^2$
(5)	Instrument room	$20m^2$
(6)	Public toilets	$10m^2$
(7)	Changing rooms	$25m^2$
(8)	Projection room	$10m^2$

For leisure purposes, all the open spaces will be resolved into a major park for the exhibition of the centre's products and the relaxation of the general public.

CHAPTER SIX

DESIGN CONCEPT

From the functional concept of this Centre, earlier explained diagrammatically in Chapter one, it follows that the Centre will behave as a sieve in dealing with both traditional and Christian cultures. Whatever goes into the Centre, comes out purified and makes itself readily acceptable to the other one.

The conceptual statement emphasises the exploitation of an enclosed space as a purifying entity. Psychologically, cultures within the space could be considered as being broken down and consequently treated such that they come out as whole.

Since a block complex alone could not give the envisaged situation, and also since block structures are alient to the traditional culture, a compromise between block and detarched units is therefore sought. This makes it easy to achieve the ENCLOSURE as visualised. Considering also the fact that this is an integrating environment, both cultures must have to be reflected in the structural set-up.

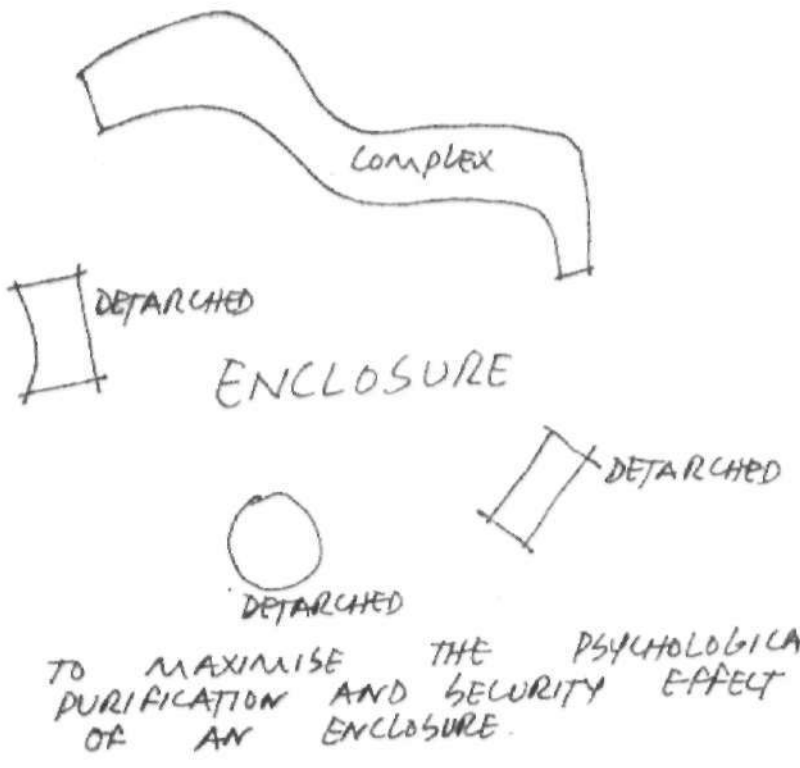
LOCATION CRITERIA:

Numan from all indications does not seem to be the best place for citing of such a cultural centre as this, because of its minute significance with regard to traditional festivals. But because most traditional headquarters would prefer to remain without external disturbances since they still mean much to the traditionalists, coupled with some communication complications, Numan ultimately becomes the most ideal place.

It is ideal, not only because of its religious composition but it stands as the modern headquarters with regard to the functions of the Centre, accessibility from most parts of Gongola

CONCEPTUAL STATEMENT

COMPLEX + (PLUS) DETARCHED ENTITIES, TO PRODUCE AN ENCLOSURE



TO MAXIMISE THE PSYCHOLOGICAL PURIFICATION AND SECURITY EFFECT OF AN ENCLOSURE.

State in particular and the country generally, academic and administrative significance. And since most people in this area constitute the majority of the well-enlightened populace, there will be a better use of the Centre. All these coupled with the easily obtainable hotel accommodation, and the catering services offered by the government Catering Rest House, together with such services as electricity and pipe borne water really accounts for this town's suitability.

BRIEF SITE ANALYSIS:

The land made available for this purpose lies on a sloping height overlooking the surroundings bounded by commercial, residential and government functionaries areas, according to the landuse proposals. The gradients which are three-directional (south-north, east-west and west-east) are no where exceeding 5%. Therefore these offer many possibilities for drainage. This site comprises of a solid base rock from which the on-top lying sandy soil is derived. There are scattered trees and shrubs with a few rock projections which if nicely handled could contribute to the beautification of the landscape The eastern and northern boundaries, have high watertables thus offering good possibilities of greeneries. Except for the obvious microclimatic conditions that should be characteristic of this particular area, all other climatic factors are as described in Chapter one above.

Since the microclimate does not alter the terrific nature of the general climatic conditions, it follows that openness is very essential for some amount of comfort realisation.

SPACE HIERARCHY:

Since functions not only overlap but sometimes fall within each other, it follows that there has to be some kind of space hierarchy. Broadly speaking, there will be a reversible propor-

tionality in human movements from public (dynamic zones) to private (less dynamic areas). The hierarchy will therefore assume the same dimension as explained above. The hierarchical order in terms of dynamism may have to follow this order; parking spaces - theatres - workshops through offices.

VISUAL CONTINUITY:

Apart from the aid this receives from the sloping ground, most of it will be achieved through perforation in the structure and the pilotised system of construction that is possibly going to be used.

TIME AS A DIMENSION:

Because of human mobility, the three-dimensional nature of buildings calls for a fourth - TIME - for complete apprehension. If static, an observer appreciates all the three dimensions of a building without much problems but once in motion, his eyes take some fractions of second to comprehend a building which also appears dynamic with his movement. This therefore calls for controlled mobility relative to functions and scale appreciation.

DESIGN DICTATION:

From the design concepts and the site layout hoped to be achieved therefrom, it follows that the traditional set-up and its values to this group of people features well in dictating the design. Whatever one is used to, in whichever form it may appear, one can definitely recognise and consequently appreciate some of its components. Therefore considering the level of enlightenment and understanding of this society, introduction of a completely new environment will not only scare the people but also damage their culture.

As much as possible therefore, all the new changes that may be added to the traditional system as a result of design, should not be beyond the people comprehension. Where functions are

bound to to be traditional, their actual village settings would be copied in attempting to create a conducive environment. But as for such functions that are new to this culture, structural possibilities for their accommodation, will be such that reflect the spirit of compromise. Basically, the individual within this Centre will be as equally free as he will be in the traditional setting in the village back home.

SOCIO-CULTURAL EQUILIBRIUM:

Constant drifting between cultures by individuals neither helps them nor the society to which they belong. And moreover such actions takes time to establish a general satisfactory standard. It is in view of this problem that such an environment as this, which is envisaged as a catalyst, for enabling quicker results is very much well-coned. Definitely, if a socio-cultural equilibrium is established as quick as the case is supposed to be, there will be lots of room for the developm of the society; bearing in mind the retarding nature of disord

This equilibrium will also be reflected in the structures because of their stand as the intervening media. Such concept s this being the case, the traditional and modern structures ill be considered at a distance from each other, and then allo d the freedom of approaching themselves at equal speeds such at they meet at virtually the centre thereby establishing ir own state of equilibrium which will consequently reflect ir perfect nature for solving a similar problem in a human -up.

CTURAL HYBRIDISATION:

Prominent among the Bachama structures, is the round hut w is basically the only habitable one. The frame features f y well in the houses as open-space shade-provider but it i nc important or the farms for storage purposes. While the

arch appears at important entrance such as palaces (where it is called 'Kwamade') and shrines (where it assumes the name of 'Kwanumuke'). Its presence at a place to a Bachama man, automatically defines the functions behind it.

The materials that lend themselves in the Bachama architecture are the earth, wood and grass. Stone features but not externally in virtually all the cases. Their proximity and abundance are the only reasons for their prominence.

Traditionally, construction skills were an open secret to almost every grown-up male in the society because of the role they play in marriage.

With the arrival of the missionaries, came also, modern skills and techniques of construction. And to a greater scale, the replacement of the indiginous architecture. Rectangular buildings, with pitch roofs as was common in Denmark became a common sight on the mission establishments. Along with these, were the manufacture of bricks and introduction of corrugated sheets. This also, helped in the device of pitch-roofing with thatch.

The establishment of such gigantic structures as the Church in Numan and Lamurde, encouraged the some-what well-off indigenes to copy the western architecture. But this did not go without the woman putting her usual traditional finishing touches - wall covering with decoration of some prominent animal figures of the lizard family in most cases.

This shows how modern structures through minute traditional additions, were been made to conform with the societal norms. This being the case, an attempt at the hut-frame-arch plus modern structures conbinations coupled with the feminine contributions of decorations, will definitely give a structural hybrid quite symbolic of this area.



THE FIRST CHURCH AT MUMIAS, CONSTRUCTED BY THE EARLY INDIGENOUS CHRISTIANS AS COMPARED WITH THE PRESENT GIGANTIC STRUCTURE CONSTRUCTED AT THE INDIGENOUS BUT UNDER INFLUENCE. SUCH STRUCTURES AS THIS VERY COMMON WITH THE PEOPLE NOW.



IN SYMPATHY WITH UNSELFCONSCIOUS CULTURE:

The variation in sophistications of different societies calls for consideration of level of cultural development. The Bachama culture being a lower one, strongly demands that novelties within its set-up should not only conform with the environment but also sympathise with the members of the society.

The low level of architectural development in this culture therefore demands that whatever the nature of functions to be accommodated, all structures should be self-explanatory for ease in communication and maximum utility. All structures should be very peaceful and inviting also, so that people instead of being scare, are attracted to them without fear of any kind. This, if satisfactorily done, will enable people's nearness to the environment to generate a new architectural order within the society.

CHAPTER SEVEN
THE DESIGN

Considering the integration-concept as the governing function of this centre, it strongly follows that the basic design outlook should be reflective of the two cultures as already discussed above. Since we have now established three basic structures (hut, frame and arch) and their respective shapes as common with this people, and also the introduction of Danish architecture under the name of 'modern architecture', then it becomes possible to strike at a compromise quite appreciative of the lower culture in particular. The introduction of modern techniques which were fairly mastered by some of these people, makes the use of both local and newly introduced materials, a possibility. But for the benefit of both sides, concrete, because of its plastic nature, and since with additives, it could resemble the common earth, will in most cases be utilised.

THE CIRCLE AS A MODULE:

As far as unselfconscious cultures (less developed) are concerned, the main dictating aspects of design work are the fitting ones. The possibilities offered by misfits are almost always discarded without further considering. Therefore the prominence of circular shapes in virtually all the lower cultures, is self-explanatory because of the perfectness of the circle. For that matter, I have decided on the circle as the basic module for this design. The general site layout is circular in shape and the circumference of this circle lies in the main structures while almost all minor ones will conform with concentric arrangement.

SITE ORGANISATION:

This takes cognisance of the fact that majority of the users are the underpreveleged many. Therefore all movements between structures and within the whole set-up tries to be simple such that everyone gets round without difficulties.

In order to perceive the scale of the environment, the complex is approached through an escavated passage that gives a good focus on the buildings. On arrival in the complex, the most public area (the museum mainly exhibition areas) is reached first. But before then, the frame idea, which lifts the complex some metres into the air, allows a very nice view of the background with its structures.

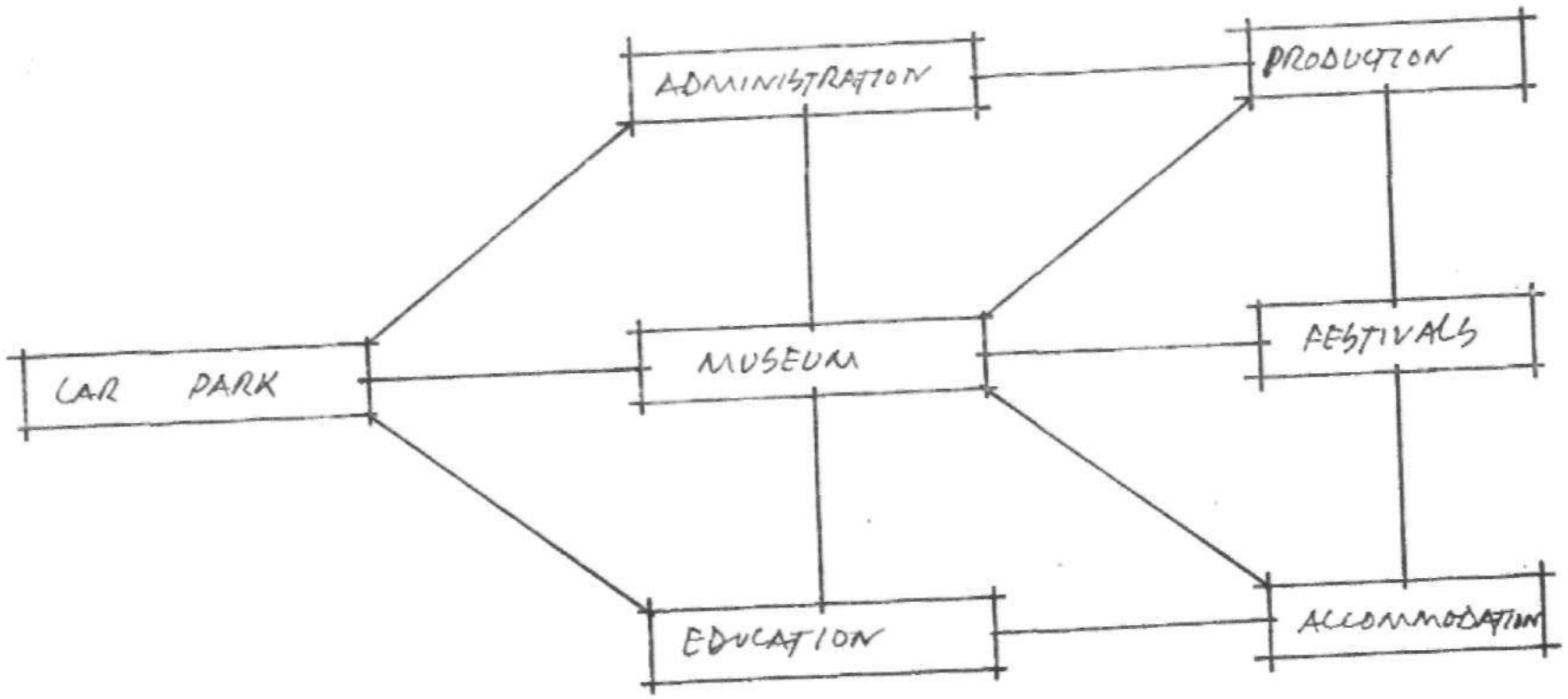
The openness which is more pronounced on the left, direct people more towards the administrative block. The modern arts department, which is quite private because of its academic functions, is slightly more controlled in approach.

While the arts/crafts village and the festival village stand at two opposite ends, the playhouse, housing the theatre, completes the circle by standing directly behind the art centre. The most dynamic area and therefore symbolic of energy radiation 'Vudeto' the traditional arena, occupies the centre of the circle.

Movement within this area which is strictly pedestrian, is such that one's presence in a particular place, immediately draws one's attention to the next.

I have also discovered that one advantage offered by this circular arrangement is the ease with which each section is reached from the other in virtually all directions. And that this arrangement clearly defines the ENCLOSURE as envisaged in the design concept.

SITE ARRANGEMENT



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SYMMETRY AND SIMPLICITY:

The sympathy for lower cultures sincerely calls for simplicity considering the standard of development of such societies, Because of this, a symmetrical arrangement which seemingly offers that scale of simplicity is adopted.

The excavated passage continues in form of walkway through the Art Centre and the 'Vudeto', the traditional arena, into the Playhouse. From the 'Vudeto', walkways radiate to virtually all points at equidistance.

The openness one also experiences in this environment defies its simpleness the more. All these things put together, I strongly believe, villagers and town dwellers alike will not only enjoy but also put the area to the same use.

TRAFFIC SEPARATION:

Right from the point where the road directs traffic towards this centre, an attempt is made to separate pedestrians from vehicles. From that point up to the centre, there is no mingling between the two. This will not only minimise accidents but also save time.

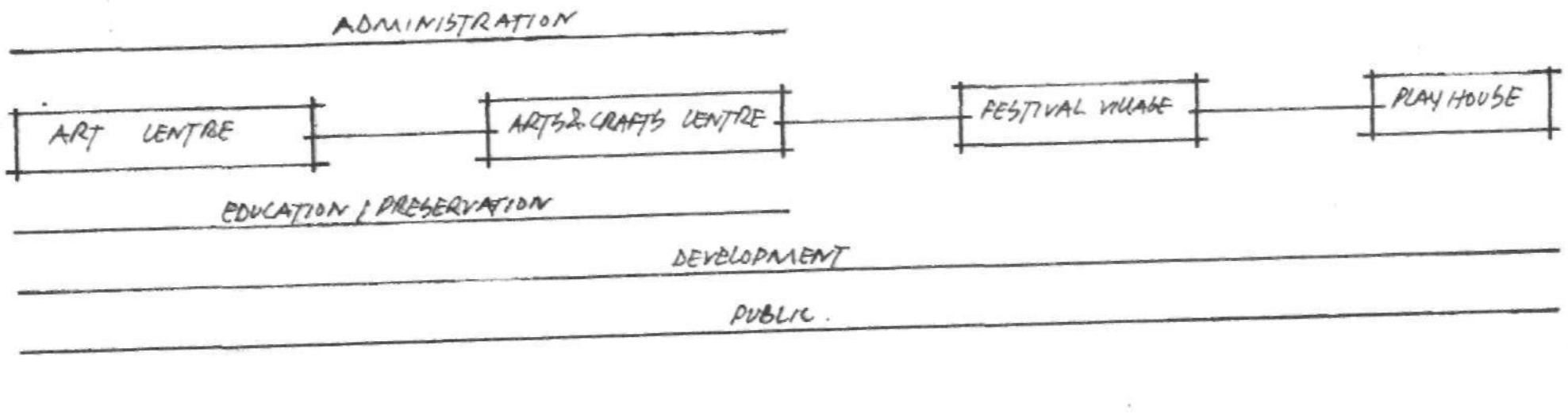
The excavated passage comes into play again in separating traffic and pedestrians between the parking lot and the main complex. Pedestrian roadcrossing is kept at a minimum and at points where the least number of vehicles are expected.

DESIGN WITH CLIMATE:

In addition to the compromise between the traditional and western systems, the microclimate of this particular area also dictates the nature of design.

Reliability on electricity, sometimes warrants compact design because of the use of air-conditioner. N.E.P.A. being what it is, to undertake compact design in a hot-humid climate like is obtained in this place is definitely suicidal. Therefore

CONCEPTUAL ANALYSIS



this design should be able to offer comfort either on its own or with the aid of air-conditioners. But as much as possible, the use of artificial comfort aiders will be minimised.

THE ART CENTRE:

This is the main complex of the Centre and it is divided into three major parts - the Museum, the administrative block and the Modern Arts department. Because of its importance among the other buildings, it stands just on the axis as one approaches the whole Centre. The museum which houses mainly exhibits and so the most dynamic part of this complex, because most people would be purported to move towards it, is located right on the approach.

For visual purposes, this block is pilotised and the ground floor is left bare except for its park that offers a leisure atmosphere. Because next in dynamism will be the administrative block which stands on the left as one approaches, the dwarf wall on the left is lower than the one on the right so that the order of importance between the administrative block and the department of Modern Arts is emphasised.

On the first floor comes exhibition areas which are supposed to be loosely arranged such that the climatic conditions of the next floor is highly affected. It is recessed so that even without shading devices, it will be fairly free from glare and direct sun rays. The large openings on it, are to effect maximum free air circulation which should reach the next floor through mezzanine spaces provided for this purpose.

The next floor houses labs and part of the museum organisation the details of which can only be explained by the drawings. Openings are obtainable on both walls and floors so that air circulation is brought to maximum. It comprises two wings whose distance apart warrants the incorporation of quite small open-



COMPARE THE YOUNG AND THE OLD - WHY THE GREAT DIFFERENCE?

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spaces (mezzanines).

The complex could be said to have incorporated the Bachama structural forms and design. Rectangle with rounded edges attempted putting both old and new together (round hut and the rectangular buildings) while the frame could be seen in the pilotis. Although windows don't feature well in Bachama traditional buildings, the image of their arch could be caught in the shapes of the windows provided for this complex.

Basically the same system repeats itself in the administrative and modern arts blocks except of course that these blocks have only two floors each.

The plasticity of concrete allows its use in many design possibilities. Because of that, it is going to be the main material for use right from the roof to the ground sub structure. It features in the form of prefabricated elements of folded plate in the roofing system.

The waffle plate construction of both floor and roof, follows concentrically isostatic lines purported to be radiating from the centre point of the governing major design circle.

THE VILLAGES:

Both the festival and arts/crafts villages are a clear duplication of the typical Bachama village atmosphere because of the type of people expected to make use of them - renowned artist and the artistes are expected to come from the actual villages. Since these two villages will be greatly in contact with the common people, they are definitely going to be the greatest source of inspirations. Therefore the possibilities offered by the round hut and what could be made of a circle are greatly exploited.

The basic circular shape stands as usual while circular rectangles are attached to emphasise what forms and shapes are possible with design work which is quite limited within this people.

Recommended corrugated asbestos roofsheets will be employed since they are durable and also resemble the usual thatch mostly used by this people.

While the festival village is offering mainly accommodation, the arts and crafts village is composed of workshops and exhibition areas. Their layout which follows the typical Bachama village settings, are described earlier on this thesis.

'VUDETO' THE TRADITIONAL ARENA:

This is a prototype of what is obtained in Lamurde, the traditional headquarters. Little modifications are done but with care to ensure minute or no distortion to the festivals. Being usually a very dynamic and equally curious area, there seems to be a lot of disorder during the festive times. Because of this, the first step, is to establish order in this area. And this could be achieved by raking the spectators stance such that both short and tall have easy sight into the action arena. In this way, pushing for sighting the participants will be minimised.

The chief's seat 'RUTO' is shaded with a concrete shell as opposed to the seasonally changing thatched round frame. The same treatment is given to the musicians' seats 'HADABULE'. While the participants zone 'GOTO' is slightly depressed and then packed with loose soil - probably sand so that participants are not hurt if it is a wrestling festival.

THE PLAYHOUSE:

This, which houses both the amphitheatre and the auditorium is quite sculptural and appears to be growing out of the ground. While the amphitheatre stands at the extreme edge of the centre to offer a harmonious link with the country background, the auditorium faces the main complex to fulfill the same function of harmony within the centre.

Such common facilities as the changing rooms and public toilets come between the two theatres.

LANDSCAPING:

Since most festivals are seasonal, it follows that for some part of the year, this centre may be idle except for the few artists that will always be working in it. Therefore drawing crowds to it through leisure provision becomes very essential. This obviously calls for an inviting landscape that people will also be happy to find themselves within.

Controlled species of trees and shrubs will be planted and near these will be seats on the open, near in most case mechanised pools and fountains. Dampness will be maintained at a certain standard so that controlled grass growth is obtained.

Pavements for the walkways are designed in accordance with the centric radiations from the central point of the main circle And except on paved ways, movement along the lawns will be strictly forbidden. But this will be fairly difficult because of lack of controlled movement in general African cultures.

CHAPTER EIGHT

S E R V I C E S

In one way or the other certain aspects of services have already been dealt with in virtually all the related areas in this work. Nevertheless their importance demands that special treatment be accorded them. Being an assumed prototype environment, considering its multifunctional aspects, one will expect this centre to be nearly complete with respect to services because of their aid to better sanitation and ease in the day-to-day life of the inhabitants of the places where they are properly installed. The present rate of development in Numan warrants such a treatment of services-provision since most people have one thing or the other to learn.

Basically not all aspects will be considered as such but the more serious ones that may be centrally controlled as the Local Government developes will be given a good treatment so as to enable easy copying in the later years - all these will be centrally controlled presently in this Centre.

SEWAGE DISPOSAL:

This may not seem a serious problem in a place like this, however, the sanitary standards require the consideration of it for at least health purposes.

Presumably, no separate septic tanks will be provided for every section of the Centre since the sewage network will have a central treatment plant. For effective running, the man-holes should be made as easily accessible as possible.

Since sewage movement is self-generation, the gradient at the site will definitely minimise complications. The central treatment plant will be located on the north-western part of the Centre across the road that links the Centre with the G.R.A.

Drainage which will follow the same pattern, will be connec to the streams on the north-west also. Most gutter network will be the covered type so that no much blockage will always be experienced. But most covering slabs will be removable so as to increase the ease of occassional clearing particularly around the Centre.

REFUSE DISPOSAL:

This must have to be very efficient especially around the Arts/Crafts village and the Modern Arts department where a lot of refuse will be expected. Very strictly controlled dumping grounds will be provided around these two areas.

As for the Playhouse, the festival village and the Arts Centre, where the nature of refuse does not pass papers and the usual dirt that will always be swept, some collecting cans system will be quite adequate.

Due care must be taken to make sure that they are always cleared in good time to the treatment plant, preferably to the town's garbage area.

WATER SUPPLY:

Since there are several boreholes in this town, the Centre's supply will have to come directly from the town. But because of controlling the head, a separate tank will be provided and this will greatly help in making the water supply constant.

This tank will either be located on the site highest point on the southern part or be incorperated into the Centre's compl system; in this case, calling for a special design.

While the tank stands as the means for general supply, each entity will be treated individually with regard to plumbing. In effect the pipe network will be such that allows all parts easil but at the same time makes it easy for any section to be isolat

ELECTRICITY:

For the meantime Numan uses its own power plants so cases of power failure or rationing are not popular. Therefore it is recommended that the power supply comes directly from the town power station.

Since most functions and their timing fall mostly in the day time in this Centre, it follows that the nature and amount of power supply for the town's generators will be quite adequate But as from the day N.E.P.A. grid reaches, one will recommend a separate generator for this Centre because of this organisation's inefficiency and unpredictability.

AIR CONDITIONING:

Because of the nature of this design, which takes into consideration the climate's harsh nature, central air-conditioning will be very ineffective. As a matter of fact, it doesn't require air-conditioning. But because of the modern trend, just for comfort sake, individual air-conditioning units will be installed in the offices and such public areas as the library.

ACOUSTIC REQUIREMENTS:

Broadly this topic will be considered under two basic noise forms - the internal noise generated within the building and external one due to traffic or any source outside. The internal noise controll can be achieved by using soft surfaces that will absorb the waves. While the external one will be controlled by either trees as buffer between the sound source and the building or using reflective materials that will minimise the sound penetration.

The only design that calls for serious acoustic control, is that of the auditorium and probably the multipurpose hall. The curving nature of the surfaces of the auditorium demands strict

use of absorbents while the ceiling will compose of sound reflective surfaces so as to warrant adequacy of audibility in every part of the building.

Generally this will be a very busy and therefore noisy environment but since some parts are bound to be quiet areas, the only solution will be the provision of buffer zone through plants and empty spaces. The complete removal of vehicular traffic from this Centre will surely help to minimise the troubles that would have otherwise been controlled.

FIRE SAFETY:

Considering the difficulty involved in fire control because of the combustible nature of building materials, the only probabl good control will be come by through consideration for limiting or minimising fire spread in the building, right from the initia design stages.

Since traditional workshops are more vulnerable because of the amount of fireworks, it becomes very essential to introduce electrical heating devices which will minimise the hazards of the commonly used firewood and grasses. The kilns which will obviously be in constant fire supply most of the time, are comple tely detarched from most workshop areas just in case of accidents

COMMUNICATION:

External communication will be done through the telephone network and letters while the internal one will also embrace the telephone system within the Centre and messengers.

TECHNICAL DEPARTMENT:

It is not my intention to provide a separate technical department for this Centre because of the proximity of that of the Local Government coupled with the very few technical activities in this area. If it so happened that demands suddenly become high, definitely the only solution will be to establish

complete technical entity to care for the smooth running of the services. For the meantime, an area has been allocated as a proposal for such future requirement.

REFRESHMENTS:

This is provided in the restaurant for both staff and public, which is situated in the ground floor of the administrative block. The artistes are cater for separately in the Festival village. On no occassion will the public use the catering facilities of the Festival village. As a supplement during very busy times, the nearby catering Rest House will successfully handle the demand.

CAR PARKING:

There are only two parking lots in this Centre - one for administrative staff and the other for the general public. The one for staff is located near the administrative block because of its small capacity - specifically designed to cater for only twenty cars at most.

Since vehicular traffic is under strict control in this Centre, even the public parking space will not be very large. Most people will reach the Centre through bus transport because only a few will be allowed to drive there. To be generous, the public car park should be able to carry a maximum of one hundred cars, while the buses which will be organised mainly by the Centre, will have their parking in the Estate Department of the Centre.

C O N C L U S I O N S

Culture has acquired a new, and completely confined dimension in definition to every Nigerian and probably all Africans since the conception of the idea of FESTAC, which so emphasised the dancing, dramatisation and art aspects that technological ones seem very abstract. This not withstanding, the so-called cultural regeneration, popular with high class Nigerians who spectate and neither participate nor allow their children to, should in my own opinion try to embrace technology for the betterment of our future generations.

Cultural dynamism, if it is to mean anything at all, and if my understanding of the present trend is right, should have to change direction from the past to the future. The past is already an established fact which can be traced with a large degree of success and so going backwards can only leave us worst-off. But the uncertain nature of the future, makes it more challenging and therefore calls for caution and tact in its approach. If our culture is to stand the test of time and if we too are to continue our existence as a people despite the complication of what lies ahead, then we should model our cultur in a manner that will enable it stand either shoulder-to-shoulde with the challenges of the future or beat them down. This therefore strongly advocates our own system of technological development.

Western technologies are part and parcel of their cultures. Therefore coping them only is nothing rather than speeding our end as a people. As an example of failure, we find it easier to replace rather than repair or try to regenerate some imported machineries. If that continues as our consuming attitude then, one will have no fear in declaring that we are moving terribly fast towards enslaving ourselves once more.

It is therefore in this spirit that I envisage a centre which will cover a small area as an experiment, with very strong orientation towards future development while caring for both past and present, but to a smaller extent.

The process of acculturation with regard to western culture now-a-days, has changed direction drastically. Instead of the majority acculturising the minority, the reverse seems to be what is obtainable. Western culture without doubt, is well developed but this not withstanding, it should not replace the traditional ones. Rather let it allow some of its elements to be borrowed.

In the case of theological conflicts, since christian doctrine has won the battle, particularly among the Bachama, I personally believe that certain traditional religious elements should be syncretised, since it has already been established that some of the traditional aspects bear strong similarities with the christian beliefs.

In effect what I am really trying to establish, is the spirit of compromise. No culture in this present world of technological supremacy, can claim to still remain intact without the influence of some neighbouring or even distant cultures. This being the case everywhere, the Bachama area not exempted, one has every right to say that tolerance should be the watch word. Both sides should be able to exist together no matter what contrary doctrines they may possess, since there is obviously a point of equality somewhere along the line of existence.

Where a society allows alient religion to replace its ways of life as is now the case with some large groups of people in this part of the world, their way of reasoning completely becomes dead. Rather than behaving according to logic, they tend to act out of sentiments because of lack of understanding of their

guarding principles.

Since there are several societies today, particularly in Nigeria that face this cultural infilteration by alient cultures, I strongly believe that such peacefully approach to coexistence as aimed at by this Centre, will go along way in helping to redefine their sense of tolerance and consequently direction of establishing better future generations.

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