CALABAR MUNICIPAL RECREATION CENTRE

EXPRESSION OF INDIGENOUS CONTEXT IN

RECREATIONAL FACILITY DESIGN

BY

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AHMADU BELLO UNIVERSITY, ZARIA

NIGERIA

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RECREATIONAL FACILITY DESIGN

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MAY 2014.

DECLARATION

I declare that the work in the dissertation entitled 'CALABAR MUNICIPAL RECREATION CENTRE EXPRESSION OF INDIGENOUS CONTEXT, IN RECREATIONAL FACILITY DESIGN' has been performed by me in the Department of Architecture under the supervision of Dr. S. N Oluigbo and Dr. A. Ango

The information derived from the literature has duly been acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any university.

EkpaAyahambemNtan		**May, 2014**
Name of student	**Signature**	**Date**

CERTIFICATION

This dissertation entitled "CALABAR MUNICIPAL RECREATION CENTRE EXPRESSION OF INDIGENOUS CONTEXT, IN RECREATIONAL FACILITY DESIGN" by Ekpa .A. Ntan, meets the regulations governing the award of the degree of Master of Science of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To AyahambemEkpa's Family;

To EseNtonoba;

To the NTAN's Family;

To Enifome.

ACKNOWLEDGEMENT

I give God praise, for loving me and keeping me to the end of this work. It has been by God's grace alone that I've made it this far, in Humble Adoration father I bow before your throne saying thank you Lord!

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ABSTRACT

Thiswork is built on the subject of indigenous context to Recreation. This thesis sought to take full advantage of the cultural characteristics of Cross River State such as, its indigenous spatial organization, site planning, indigenous art, local building materials and construction techniques. The tourism industry worldwide is fast shifting from one of mass tourism to an eco-friendly one. Every architect has a responsibility to reflect and preserve vernacular ways of life, while still being able to design an experience filled tourist location. Recognizing indigenous context is one of the many ways of avoiding mass tourism. Utilising cultural characteristics such as spatial organization, local building materials and immaterial cultural characteristics is one of the best solutions. Problems of mass tourism such as hostility from indigenous populations and poor experience by tourists can be resolved by having a sense of place…

The methodology employed the use of data from interviews with architects of existing recreational facilities, relevant authorities at parks and recreation centres and Case studies carried out using relevant information sourced from pertinent literature and the internet. In the course of the research, it was deduced that Cross River State in general has cultural characteristics that can be useful to enhancing recreational design.

The Calabar municipal recreational centre is an attempt at reflecting cultural characteristics of Cross River State as well as creating a favourable tourists' destination. It concludes that it is indeed possible to achieve a recreational facility design that would bring visiting tourists in contact with the culture and way of life of the people of a place or region. Putting to use local building materials and construction techniques is just one of the ways that recreational facility design can be improved and there is room for further research.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF STUDY

The society, in which we live in, is the result of a cause and effect relationship between the natural world and the cultural world that emerged from it. As a result of this, nature has taken on a cultural connotation that has been expressed through multiple and highly varied forms, including art, architecture, agriculture and landscaping (Huffadaine, 2000).

Places today have become exhibitions of themselves. Through heavy investment in architecture, art, design, exhibition space, landscaping and various kinds of redevelopments, towns, cities and countryside proclaim their possession of various cultural values –such as unchanging nature, the historic pat, the dynamic future, multiculturalism, fun and pleasure, artistic creativity or simply stylishness. These cultural values have come to be seen as indigenous context, the possession of which is key to the important task of attracting visitors, And this context is expected to be easily accessed by those visitors or, to use a currently favored term in urban design, to be legible.

Places whose identity seems inaccessible, confusing or contradictory do not present themselves as destinations. They do not, in other words, seem visitable. An identity that is pointed to in the form of well-restored or beautifully designed buildings, artworks, shopping plazas, streets, walkways or gardens does not compose itself into a view nor offer itself as an 'experience'. To avoid such a fate, places should 'make the most of themselves' – rather like the well-toned body promoted in healthy living magazine (Sime 1986).

In this way, they can find their niche in the new cultural economy of visitability(Dicks, 2004). "All responsible governments, on behalf of their people, their institutions and their companies, need to re-invent what the world's perception of their country is, and to

develop a strategy for managing it. It is a key part of the their job to try and build a reputation that is fair, true, powerful, attractive, and genuinely useful to their economic, political and social aims and which honestly reflects the spirit, the genius and the will of the people"(Green 1999).

Nigeria is not an exception and Cross River state as the tourism nerve in Nigeria is of utmost importance. The Cross River State government has embarked on a city image branding project, for which various developments have been proposed. However, for a project of this size, the role of indigenous context cannot be over looked. Tourism in Nigeria is fast becoming popular, it's an initiative embraced by the various state governments, to generate revenue internally and harness various indigenous potentials, natural attractions, leisure, recreational and tourist development. They have been seen as potential means of foreign exchange earnings (Jegede, 1996).

In the 1920s and 1930s, a multitude of recreational functions under one roof became popular, embodied in the recreation centres established in parks. These were often deliberately designed to function as community centres, with strong local citizen committees participating in the programming and planning of the building and its activities, and with club and meeting rooms available for a variety of community clubs and organizations (Fischer 1977).

Traditionally, the term recreation has been thought of as a process that restores or recreates the individual (MacCannell 1999) It is also has been seen as activities or experiences carried on within leisure, usually chosen voluntarily by the participant – either because of satisfaction, pleasure or creative enrichment derived, or because he perceives certain personal or social values to be gained from them.

Culture is the shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realties around them (Selwyn, 1996). Culture is defined as the shared patterns of behaviors and interactions, cognitive constructs, and effective understanding that are learned through process of socialization. Culture is the way of life of a people (Selwyn, 1996).

1.1.1 Need For An Indigenous Context

A well-planned recreation development can provide incentives to support indigenous people's traditional customs and values; protect and respect sacred sites; and, enhance the legitimacy of traditional knowledge (Huffadine, 2000). Cities are cultural entities, the texture of social and economic life in them is defined by their cultural energy or lack of it, and cities all over the world – Glassgow, Barcelona, Seattle – have demonstrated that by changing the way their cultural life is perceived you can change everything about them (Jones, 2000).

Recreation centres have to do with stimulating, maintaining and depending a "sense of community." They also are characterized by their unique role in the creative use of leisure time and for a variety of different activities. The reason is that a centre provides opportunity for individual and community growth and togetherness. No other type of facility promotes community closeness like a recreation centre does (Gord 1980).

1.2 STATEMENT OF PROBLEM

In expressing indigenous context in the design of recreation centres in Nigeria, case studies shows that their compositions do not exhibit characteristics of indigenous context in question and tourism with true local content. A building such as a recreation centre, can be a very important architectural statement; a statement which without spoken words can visually communicate the purpose of the facility, the design concept and architectural character. It is therefore important to have a basis of developing the proper architecture for a recreation centre for a particular culture.

There are many recreation centres today, but one must ask; Do they really serve the functions of a recreation Centre? Is the design appropriate for that particular culture given its traditions and history? How best can indigenous context be communicated through the architecture?

1.3 AIM AND OBJECTIVES

The aim of this research is to explore the use of indigenous architectural elements in the design of a recreation centre in Calabar Municipality.

The objectives of the research are:

i. To determine how architecture can be used to reflect indigenous content in recreational facility design;
ii. To establish the prominent cultural features of the cross river peoples, which can be used in design;
iii. To purpose a recreation Centre for the Calabar Municipality, which would be in harmony with cultural content.

1.4 RESEARCH QUESTIONS

This research intends to answer two basic questions which are:

i. How can indigenous context be reflected in recreational facilities design?
ii. To what extent have theories of indigenous context been applied to Recreation Centres in Nigeria?

1.5 SCOPE AND DELIMITATION OF STUDY

Literature review will focus on recreation centres in an attempt to check for the application of indigenous context in recreational facility designs and to discover existing planning problems of recreation facilities and how they can be solved by applicable theories of indigenous context. The identified theories will be applied in the design proposal for a recreation Centre in Cross River State Nigeria, the Calabar Municipality.

The scope of the research area in terms of culture will not be restricted to the Efik speaking peoples of the estate alone, but the Ejagham speaking people from the central and the YalaBoki speaking people from the northern region because of their influence on the state. Also emphasis would be laid on material and tangible aspects of the culture of the Cross River people in general. Lack of sufficient documented information of some indigenous context in the states and reliance on oral documentation might be a constraint on the research.

1.6 JUSTIFICATION OF STUDY

The outcome of this study will highlight the importance of indigenous context to recreation centres, and provide a guide for various professionals and organizations involved in recreation development in Nigeria. Such bodies include; the Federal Ministry of Niger Delta, the Niger Delta Development Commission, the Federal Ministry of Culture and Tourism, Nigeria Tourism Development Cooperation, State Tourism Boards, Local Government Committees, Private tourism entrepreneurs, architects and planners.

This in essence will provide a clear guideline for culturally-conscious future recreation park developments in Nigeria, and to increase the economic livelihood of the people of Calabar. Therefore, the choice of the topic is a reflection and expression of both personal and professional conviction, aimed at developing Cross River State that will be a landmark of the Calabar municipality.

The proposed design of a recreational centre for Calabar Municipality should reflect today's trends in architectural design as well as the use of indigenous building materials. The proposed project is intended to be an iconic and monumental facility for Calabar Municipality and Cross River State in general.

CHAPTER TWO

LITERATURE REVIEW: (RECREATION, RECREATIONAL FACILITY DESIGN AND INDIGENOUS CONTEXT)

2.1 CONCEPT OF RECREATION

The word 'recreation' according to Butler (1949) is heard today on every hand. Yet widely different meanings are attributed to it, and it is applied to a great variety of activities. Recreation is commonly referred to as a type of experience, as a specific form of activity, as an attitude, as an integral part of life, or as a field of wok. He went further because of the diversity in use to say that recreation is usually considered as the antithesis of work.

Singer (1976) on his part used the two terminologies as one single entity. He described recreation thus: 'Recreational activities now called leisure time activities because they are done during an individual's nonworking hours may consist of almost any activity known to humans'. Frost (1975) on his part sees recreation as that which one does when one is not required to work. It consists of the positive wholesome and re-creative things one does during leisure hours.

Miller (1966) described leisure as: Leisure time … is that segment of free time one devotes to the pursuit of certain goals inherent in the leisure process. Leisure, thus becomes a qualitative concept, a condition in which one has achieved these goals, be they release of tension, attainment of a sense of freedom, feelings of pleasure, joy, satisfaction of being creative and expressive of self.

Recreation can be defined as the refreshment of the mind and the body after work, especially by engaging in enjoyable activities, or can be understood as the activity a person takes part in for pleasure or relaxation rather than as work. By this token any material or object designed to achieve this relaxation end can be tagged a recreational facility (Gray, 2001).

Recreation could be defined in terms of formative and felt needs. In terms of normative need, 'it is a defined as a set of philosophically necessary yet pleasurable activities undertaken during non-work time which restore and refreshers the individual and prepares him/her for work again and otherwise contribute to his/her well being'. Considering felt needs,' recreation could be defined as what an individual would do given minimum of constraints on high autonomy' or 'it is a set of personally ideal activities in the mind of the individual which given the opportunity he/she will undertake' (Godale and Godbey, 1999). On sociological backgrounds, the primary reasons for engagement in a recreation activity is for pleasure and fun, though, involvement in the activity may have a serious commitment and self discipline. However, when recreation activity is part of organized community or agency programs, it should be socially and morally acceptable.

For some, recreation means the network of public agencies that provide such facilities as parks, playgrounds, aquatic centers, sports fields and community centres in thousand of cities, towns, regions and park districts today. They may view these facilities as an outlet for the young and families enjoy recreation activities in community settings with means of achieving family togetherness or pursuing interesting hobbies or social activities. For others recreation may be found in a social centre or a golden age club, a sheltered workshop for people with mental retardation, or a treatment centre for physical rehabilitation (Clark and Stankey, 1999). Often we tend to think of recreation primarily as participation in sports and games or in social activities and to ignore other forms of play. However, recreation includes an extremely broad range of leisure pursuits, including travel and tourism, cultural entertainment participation in arts, or hobbies, membership in social clubs or hobbies, membership in social clubs or interest groups, nature related activities such as camping or hunting and fishing, attendance at parties or other special events and fitness activities (George 1999).

For others, travelling whether it be by trailer, motor coach, airplane, train or cruise ship, is the preferred mode of recreation (Fischer 1997). Beyond its value as a form of sociability, recreation also provides major personal benefits in terms of meeting physical, emotional, philosophical and other health related needs of participant. They very games and sports, entertainment media, and group affiliations that people enjoy in their recreation time help to shape the character and well being of families, communities and the society at large (Gray, 2001).

Today, recreation constitutes a major force in our national and local economies and is responsible for millions of jobs, in such varied field as government, travel and tourism, popular entertainment and the arts, health and fitness programs, hobbies and participatory and spectator sports (Gray, 2001). For a growing generation of young people, recreation and leisure have taken on a new meaning of adventure, risk, excitement and fulfillment as they seek to meld technology and recreation.

The idea of recreation participation may not include any physical activity but focuses instead on internet games, downloading or sharing music, instant messaging and new ventures we have yet to understand. The activity may be as dissimilar as sitting in front of a computer screen to be involved in extreme activities such as skateboarding on a Bob Burnquist-designed and built 360 foot skateboard ramp with a 70-foot gap that must be negotiated to safely complete the experience (Fischer 1977).

2.1.1 History of Recreation Centres

Historically, recreation began with primitive cultures and was usually engaged in once the pressure for sustenance, security and basic needs are removed. This usually takes the forms of festivals, celebrations, feast, weddings and/or special mythological days (Godbey 1998).

Under the Greek civilization, the concept of recreation was given a different consideration due to the theories and practice of enlightenment by Plato and Aristole. This influenced the

growing height of professionalism in sports, public entertainment and competitions and the intelligent use of time as the purpose of life. This development saw the creation of recreation areas as Pedagogy, Gymnasium, stadium, Lyceum and Academy. However, with the development of agriculture, there was a class differentiation in societies which were divided into the ruling class and the other population, hence, recreation became associated with the high classed.

Under the Romans, recreation was undertaken to maintain physical fitness and for war. It was utilitarian rather than aesthetic. This therefore enhanced the provision of Baths, amphitheaters and arenas for the benefit of the population. These activities included music, drama and sports, subsequently it included contest, chariots race, land and sea battle. In Egyptians, Assyrain and Babylonia cultures, recreation was considered as activities of the nobility, military and religious leaders i.e. participation in royal estate and parks.

During the industrial revolution of the eighteenth and nineteenth century, a great influx of population was experienced from villages to cities, this however, took place with attendant consequences experienced in rise of population, overcrowding, poor housing, poverty, increase in crime etc. this also meant the migrating population left rural areas where they lived amid nature and where it was possible to walk in countryside to live in cramped conditions with little room to play and where recreation was impossible due to working conditions. (Godbey 1998).

2.1.2 Recreation Centres

Recreation centres originated from different needs of the societies. A recreation centre is a place where activities undertaken at free hours and after-work take place. It is a place where a particular or different sets of activities take place usually chosen at freewill and without compulsion (Godale and Godbey, 1999).

The concept of recreation centres is as old as human civilization originating from Paleolithic periods through Neolithic periods through to the various established empires such as The Assyrian, Egyptian, Greek and Roman Empires. However, the phenomenon of recreation centers became more advanced for example in the 1800's, artificial lakes were created and the areas were provided with regularly moved grass pathways with carriages.Reform parks in the 1900-1930's, where parks were segregated by age and gender and centered on children character development. Recreational facilities, where it became an expectant part of urban lifeweredrivenby the concept of demand rather than the service ethic of moral consideration.

2.1.3 Types of Recreational Participation

Types of participation may depend on whether the activity is;

i. **Sports**: In sports participation, it could be active participation which may include both sport and fitness or passive participation which includes spectator and video participation. Common sports that may easily be involved in are; Exercise Walking, Swimming, Exercising with equipment in a gym, Camping, Bicycle, riding, Bowling, Fishing – freshwater, Billiards, Basketball, Hiking.

ii. **Travel and Touring**: This includes activities like Domestic travel, International travel, short trips, Travel for business.

iii **Entertainment Complexes**: They include Traditional amusement parks, Theme parks, Sport Stadiums.

iv **Outdoor Recreation**: This includes activities in the outdoors and with the outdoor environment. Outdoor settings may be in town, in a wilderness area, parks, campus and other outdoor areas.

v **Cultural Activities**: They include Cultural centers, Amphitheatres, open air theaters; Arts, Music, Dance.

vi **TV and Technology as Popular Culture**: Television in households, Use of computer, Use of television and technology for entertainment.

2.1.4 Benefits of Recreation

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

The Physical and Health Benefits.

California's park, trails and historical sites are excellent inducements to physical activity. These varied recreational opportunities make physical activity interesting enjoyable, and encourage life-long fitness habits. The many documented health benefits of staying active include reduced obesity, a diminished risk of disease, an enhanced immune system and most importantly, increased life expectancy.

Reduces Obesity

Obesity continues to be a major health concern in the World over and is closely linked to physical inactivity. Overweight and /or obesity is associated with increased risk for disease, mortality and chronic medical conditions, such as coronary heart disease, hypertension, diabetes, gallbladder disease, respiratory disease, some cancers, and arthritis.

Diminishes Risk of Chronic Disease

Recreational activities also significantly reduce the risk of many serious diseases. The Physical Activity and Health: A Report of the Surgeon General in the US States that millions of Americans suffer from diseases that can be prevented or the symptoms improved through increased physical activity.

In 2003, the American Cancer society estimated that there were 52,200 deaths and 125,000 new cases of cancer in California. People who exercise have a lower incidence of colon cancer than their sedentary counterparts, according to 25 out of 33 publications on the relationship between physical activity and colon cancer (Lee, 2005).

Osteoporosis

Strong muscles, joints and bones can be maintained by physical activity that adds additional stress to strengthen the skeletal structure. Weight-bearing activity is essential for normal skeletal development during childhood and adolescence.

Regular exercise, especially muscle strengthening, may protect against the rapid decline of bone mass in post-menopausal women and protect the elderly from fall and fractures by increasing their strength and balance. The benefits of physical activity on various types of arthritis are uncertain, although increased muscle strength, bone density, and connective tissue could provide some relief for arthritis symptoms. Participating regularly in other recreation activities such as hiking, weight lifting, and sports help maintain bone and joints health (Shaw & Snow, 1995)

Many reports have shown that bone mass in physically active individuals is significantly higher than in their inactive counterparts. Sports that use one side of the body, such as tennis, best demonstrate how exercise can have positive effects on bone density (Shaw & Snow, 1995).

Boosts Immune System

The physically fit person is less prone to illness. Studies have shown that physically active individuals have lower annual direct medical costs than inactive people. Active individuals had fewer hospital stays, fewer physician visits and used less medication. The savings were consistent for men, women and even smokers. If all adults achieved very modest levels of

physical activity, the estimated nation-wide savings in America would be $76.6 billion annually (Huffadine, 2000).

2.2 TYPES AND CLASSIFICATION OF RECREATION CENTRES

Four types of recreation centres have been identified. These are:

i. **Commercial Recreation centres;** these are profit driven and usually take place in health clubs and fitness centres.

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

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

iv. **Therapeutic Recreationcentres;**this includes programs developed by persons in the public sector and are usually targeted towards special population such as elderly, disabled or mentally handicapped.

2.2.1 Trends in Recreation Centres

According to Schneidon and Clarkson (2008), there are three broad based trends in recreational facility design. Although, and in some instances, there is an interplay of two or all of the trends playing the factors in the design. These include;

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

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

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

2.3 PARKS AND RECREATIONAL DEVELOPMENT IN NIGERIA

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

The development of recreation in Nigeria could be traced as far back as time immemorial when the early man engaged in hunting, fishing, boating and traveling for pilgrimage either for pleasure or as a trade. Children were also engaged in playing (street fighting, catching

thieves and running around) cultural dances, storytelling, lantern lectures and all other forms of enjoyment knowingly or unknowingly they were engaged in recreation. (Jegede, 1998)

As time went on, the level of education and advancement in technology brought about awareness on recreation and also the demand for accommodation, transportation and catering services arose (Jegede, 1998)

The development of recreational facilities and infrastructures are not only a prerequisite to successful tourism, but also an integral part of planning and development of tourist attractions.

2.4 RECREATIONAL FACILITY DESIGN

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

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

This is a task that cannot be carried out independently; it requires and interplays of some or all of the following: the involvement of legislation, government regulation, direction and guidance, public debate and consultation. Other identified indices include the geography of the area, land use, planning obligations and the need for facilities and amenities to fit within the community plans and cultural strategies (Jegede, 1996).

However, recreational facilities should be designed with the following considerations for optimal success;

i. Effective use of the entire area and utilization of the existing natural resources;

ii. Inclusion of essential areas in the plan to ensure it fulfils the program objective

iii. Allowing for participation by all classes of people within the community

iv. Ease of access to facilitate ease of circulation within the facility;

v. The design should have an accepted aesthetic quality (Huffadine 2000).

2.4.1 Design and Layout

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

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

Site failure has caused some rather strange reactions: a turning to cure-all plant materials that are both beautiful to behold and will withstand the trampling of thousands of visitors, and frantic poring over fertilizer lists to find something to strengthen vegetative growth. Although causes of site failure may range from too many people or too much use and this poses a lot of challenges to the designer, but the designer should as a result of study be able to know how many people the site should be able to stand such if one owns or operates a campground or recreational development of some kind, one should be able to know very well, how many people must stay, how many days one needs to break even. For public

agencies and private developers they have a right to know the extent of their investment and their expected returns whether it is worth undertaking (Huffadine 2000).

A site has a built-in capacity to with-stand impacts. The limit can be exceeded by applying the full impact of a few visits or the reduced impact of many visits. Different designs produce different impacts. The carrying capacity of the site can be squandered or can be used wisely. Most of the impact problems we all have are due to poor utilization of the recreation resources and not thought of recreation as a product. Because it involves the psychological well-being of man and is closely tied to freedom of choice and esthetics, the economic aspect of it has been given most considerations at expense of the experience and interaction of the market target. We have feared and rejected with righteous indignation the obviously evil intensions of anyone speaking of Economics (Huffadine 2000).

The fact is, recreation is a product, a commodity that our society finds essential, one that a vast numbers of people pay for, one so important that it is government – subsidized but mostly rendered by individuals. It is against this background that significant progress depends on recognizing this hoping this will trigger the beginning to manage production of recreation as scientifically and as economically as other natural – resource based commodities (Leudoux, 2007).

2.4.2 Zoning for Recreational Facilities

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

i. **Active recreation**: This requires different individual participation and may be in form of sports and other physical activities;

ii. **Passive recreation**: This could be in form of participants' watching or being spectators. This does not require rigorous physical activities but more of relaxation.

2.5 ZONING CRITERIA FOR CULTURAL FACILITIES

In the context of recreation, "culture can refer to anything from architecture, heritage buildings and attractions, to the visual and performing arts, festivals and events, to entertainment and leisure complexes,"(Selwyn, 1996) as well as culture as the way of life of a people. In some cases, close links are maintained with the history and heritage of place and local communities. In others, developments seem to be divorced from any sense of locality. Culture and commerce have clearly become inter twined in the postmodern world of global consumptions.

Culture has become a commodity to be packaged and sold much like any other. Many recreation projects therefore have a strong economic and business imperative, despite their apparent 'cultural' focus (Evans, 2001). Understanding zoning for a culture development site, in particular one selected for a recreation centre, is critical. Zoning for tourism is important. Developers must know what kind of tourism zone they want develop. A restricted tourism zone only allows access to a limited number of tourists, who aren't interested in the culture or natural attractions of the location. A moderate tourism zone encourages visitors to carry out diverse low-impact activities attuned with the location. An intensive tourism development zone occurs in popular mass tourism destinations, such as beach resorts, where a considerable degree of concentration of tourist facilities are located (Lascurain, 2001).

Intensive tourism zoning categories would be incompatible with protected natural areas, planning should still try to minimize negative impacts to physical man made and natural resources. Zoning in the cultural facility proposed will determine where and what type of

physical infrastructure and services should be provided, by means of a clear categorization of modality, spatial organization and by the intensity of land use (landscaping). It should strive in every case to minimize negative impacts on the natural and cultural environment, as well as optimize the eco-tourists' experience.

Zoning also indicates where facilities, activities or services should not be developed. In essence, a zoning scheme shows the development suitability of the different portions of a site. It is important that for each zone, a developer's team analyzes cultural relevance and interpretation of buildings as well as use on the site. A developer should also examine the relative merits of concentration versus dispersion, remembering that natural landscape values can normally be best conserved if the physical plan is carefully dispersed. However, by concentrating buildings and other structures, such as tin the semi-intensive and tourism development zone, more undisturbed natural zones are made available (Croy and Hugh, 2002). The challenge is to strike the right balance.

2.6 CONCEPT OF INDIGENOUS CONTEXT

The striking characteristics of architecture besides the satisfaction of functionality and the provision of shelter, is that it must satisfy the inherent demand of the human mind, that is the aesthetic value, material and spiritual needs of its host community which exhibits a reflection of the culture and belief of the people (Jegede, 1996). Cities are cultural entities. The texture of social and economic life in them is defined by their cultural energy or lack of it, and cities all over the world – Glasgow, Barcelona, seattle - have demonstrated that by changing the way their cultural life is perceived you can change everything about them (Jones, 2000).

2.6.1 Indigenous Context:

The word indigenous has many meanings. In every region of the world, many different cultural groups live together and interact, but not all of these groups are considered indigenous or inherent to their particular geographical area. Indigenous context shall be examined from two perspectives;

i. Indigenous people

ii. Indigenous culture, (Denzin, 2003).

According to Encarta Dictionaries indigenous is Belonging to a place: originating in and naturally living, growing, living in a Region or Country; while context is: Surrounding conditions; the circumstances or events that form the environment within which something exists or takes place.

The Thesaurus dictionary too defines indigenous as native, original, aboriginal, home grown, local, and ethnic; and context as a Setting, background, circumstances, situation, framework, environment, perspective.

Context specifies place and time, among other things (Moriarty, 1994).

i. Indigenous People

They form at present non-dominant sectors of society and are determined to preserve, develop, and transmit to future generations their ancestral territories, and their ethnic identify, as the basis of their continued existence as peoples, in accordance their own cultural patterns, social institutions and legal systems. They are said to be people who inhabited a land before it was conquered by colonial societies and who consider themselves distinct from the societies currently governing those territories (Theo 2003). In fact, it is only in the face of a collective or shared sense of identity that the term indigenous people have been internationally recognized.

The term can be also used to described any ethnic group of people who inhabit a geographical region with which they have the earliest known historical connection, alongside immigrants which have populated the region and which are greater is number.

Indigenous peoples live in every region of the world, the climates ranging from Arctic cold to Amazon heat, and often claim a deep connection to their lands and natural environments. For many indigenous peoples, the natural world is a valued source of food, health, spiritually and identity. Land is both a critical resource that sustains life and a major cause of struggle and even death. Indigenous people are those which having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of societies now prevailing in those territories, or parts of them.

ii. Indigenous Culture

Encarta Dictionaries defines Indigenous as Belonging to a place: originating in and naturally living, growing, living in a Region or Country.

Culture has become a catchall word to describe a society's pattern of human activity, with particular emphasis on the arts and social customs prominent in a given society. Cultural differences are what attract tourists to a particular place. The most attractive are the differences that are unique, authentic, and place bound.

Many people generally believe that culture manifests itself in music, literature, painting, sculpture, theatre, and film (Williams, 1976). Others describe it in terms of consumption and consumer goods (Berger & Smith, 1971). However, the concept of culture is very difficult, perhaps even impossible, to define because it is a theory and /or abstract name for a very large, complex, multidimensional phenomenon. Hundreds of definitions of culture have been developed under different conditions under which different scholars have worked. These scholars have all had different views about what constitutes the concept and

meaning of culture. Each indigenous culture is distinct and unique. While many people may express similar worldviews and a common indigenous identity, their cultures are nonetheless based on different histories, environments, and creative spirits.

Indigenous communities and peoples are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts ofthem. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems (Haney and Knowles 1978).

2.7 INDIGENOUS CULTURE OF THE CALABAR PEOPLE

Cultural characteristics of a place can either be material (tangible/physical) or non-material (non-intangible/non-physical (Hymes, 1970). Culture characteristics all that's is involved in the way of life of people in a set place and a set time, but it should be of note that the relationship between and actual culture and its habitat is always an intimate one, and therefore one finds a more or less close correlation between kind of (Encyclopedia Britannica, 2008).

Cultural characteristics of Calabar can be categorized as either Tangible (material) or Intangible (Non-Material). The material characteristics are Tools, Arts, Paintings, sculpture, Architecture, construction techniques, Spatial Organization, Apparel, Cuisine. The Intangible characteristics include Social customs, Values, Language, Music, Religion, Inequality an Ethnicity.

2.7.1 Material Culture

Material culture is chiefly something portable and perceptible by touch and therefore has a physical material existence; that is one components of human cultural practice; they include;

Tools (implements): The men are responsible for woodcarving, raffia and cane works. Woodcarving is an important art form in the Efik culture. Men use knives and special cutlasses to carve wood, Divination trays and many other sacred objects are carved out of wood. Canoes, boats building are also carved out of wood. Just a few implements are used in weaving of art and furniture.

The raffia and other cane works they produce include bags, baskets, stools, beds, chairs and other household items. As most domestic utensils in the traditional Efik society were wooden in nature, and these were largely supplied by the Annang people, Annang area can be regarded as the traditional workshop of the Ibibio society. (Nicklin 1973).

Art and Sculpture: The people of Calabar specialize in wooden sculptures, specially decorated columns as seen in (plate 2.1), doors, and drum carvings; their wood carvings particularly the "wood baby" (eyen eto) are mostly used in shrines and in the general deity worship while the masks and the raffia works are sued by secret societies such as the Ekpo, Ekpe and other recreational and festival masquerade sculptures (Abalogu 1987)



Plate 2.1: Richly Decorated Column of Ohafia

Source: Nigeria Magazine (1938, Mbinna, 1990).



Plate 2.2: Ekpomasqurede Head

Source: http://www.motherlandnigeria.com2010.



Plate 2.3: EjaghamHeadress usually worm by a *Monikim* dancer
Source: http://www.motherlandnigeria.com 2010.

Apart from the wooden craft, Efik men and women, also specialize in using beads to make bags and shoes, necklesse.t.c. Each of the shoes, walking sticks, slippers etc has peculiar designs pattern which make them easily distinguishable (Ekong, 2001).



Plate 2.4: Handmade necklace beads



Plate 2.5: IkpaUkotNkwa (traditional shoes) designed with Beads

Efik art is mostly centered on the Efik cultural plays which include the Abang, Itembe, Uta danced by the youth, Ebere danced by the women and so on. The art were displayed in form of motifs, reliefs and decorations one the body of the dancers, the types of drums and their respective sounds produced, costumes and the music.

Body art in Efik culture comprises of hair dressing, application of decoration motifs or designs on the body in the form of painting and marking; modification and the alteration of parts of the body.

Paintings: (Hieroglyphic writing or pictorial symbolism, motif), from Cross River with vernacular origins are rare to come by but influences from Abacua of Cuba cannot be overlooked. The existing motifs or hieroglyphics paintings of Cross River are known as the Nsibidi. There are various explanation for the meaning of the word "Nsibidi" but scholars are not certain of how it came about. The word may have been derived from other similar words. It has been interpreted as "sibidi" (to play) (MacGregor, 1909); "nchibbi" (to turn)

(Talbot, 1912), “nsibiri” blood thirst) (Thompson, 1978). Thus the word may gloss several interrelated concepts that encompass several spheres of meaning.

According to Carlson (2003), Nsibidi is a uniquely African, non-verbal system of communication which involves the use of pantomimed gestures, ideograms and pictograms based on line drawings; many of which are formed with geometric shapes by a select majority of the Ejagham/Ekoi people of south eastern Nigeria (Cross River State) and south-western Cameroon in West Africa



Plate 2.6: Ikom Monoliths with Nsibidi marking

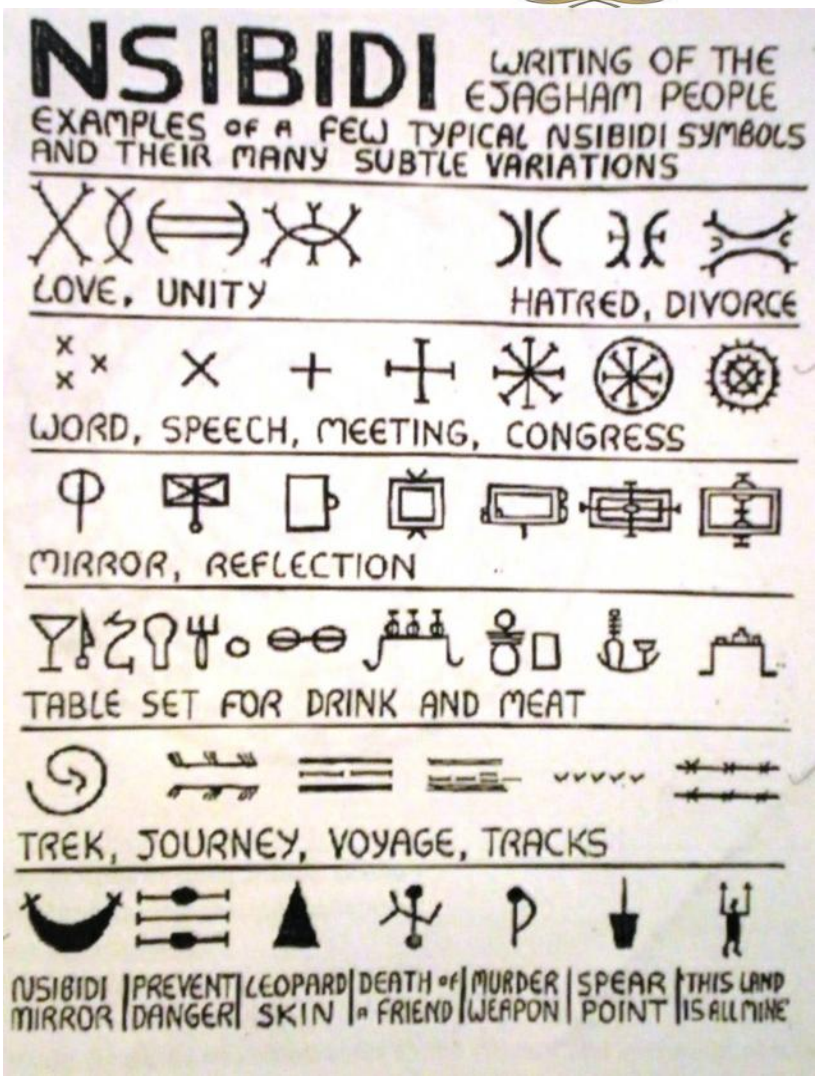


Plate 2.7: Some variation of Nsibidi Expressions

Source: Cross River State Tourism Bureau 2010.

An overview of Nsibidi as a pan-ethnic writing system reveals that it can be either graphic script, object script or performed script. The rules and principles guiding Nsibidi use are, for the most part, very flexible. The meaning of the different signs and symbols which constitute Nsibidi, change depending on who uses it, the context in which it is used, the time of use and who interpretes it (Carlson 2003).

Unlike other standardized symbolic systems of communication like the Egyptians hieroglyphics, the Vaisyllabry of Liberia of Liberia and the Bamun script of Cameroon;

Nsibidi is more fluid than static. In fact, its ability to transform and adapt to new cultures and situations has added to its effectiveness and longevity (Carlson, 2003).

The CalabarNsibidi signs and symbols are semiotic works used consciously to conceal knowledge and meaning. Nsibidi signs can be both sacred and decorative, yet not all decorative signs are Nsibidi. Nsibidi is defiend not by a standardized set of signs but rather by a complicated form of restricted literacy. The familiar saying ‘silence speaks louder than words’ effectively describes the tenets of Nsibidi (Carlson 2003).

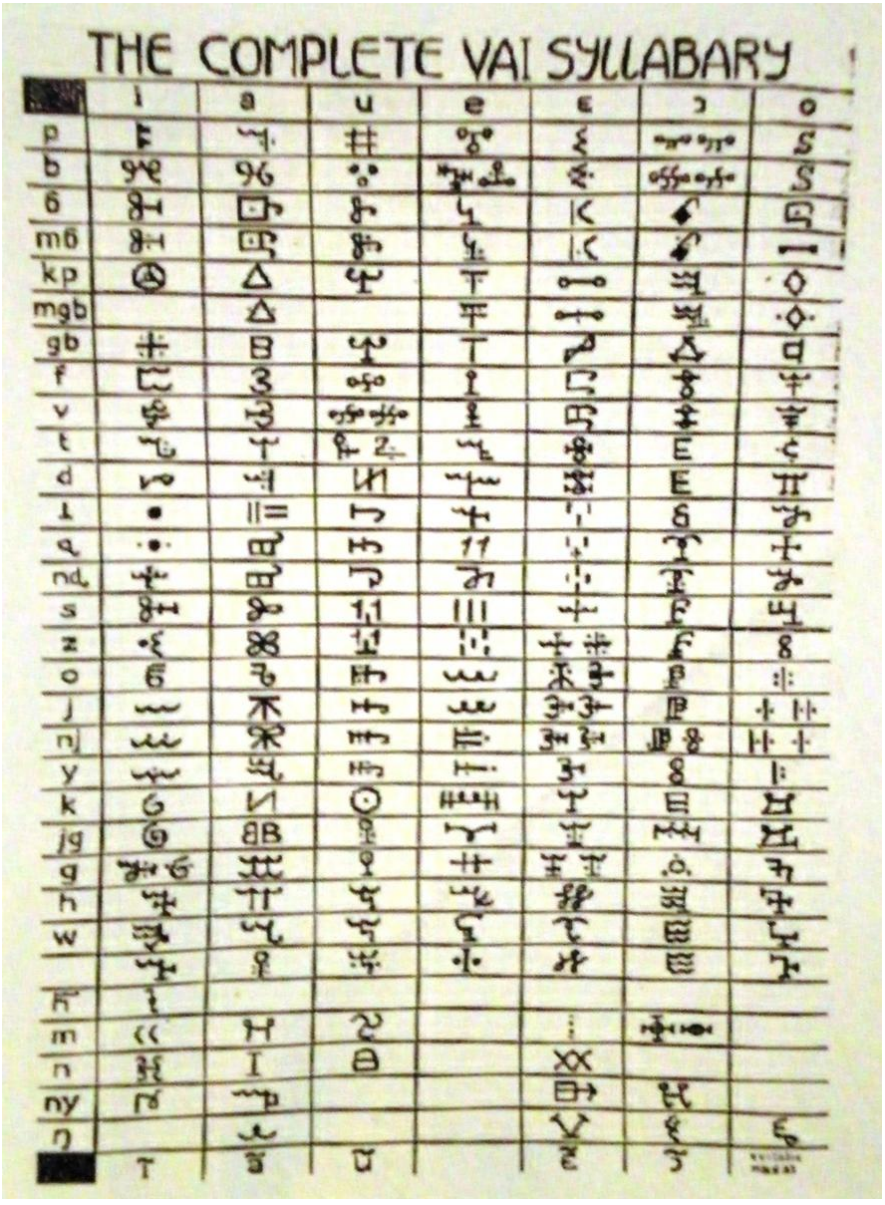


Figure 2.1: The complete Vaisyllabry of Liberia

Source: Cross River State Tourism Bureau 2010.

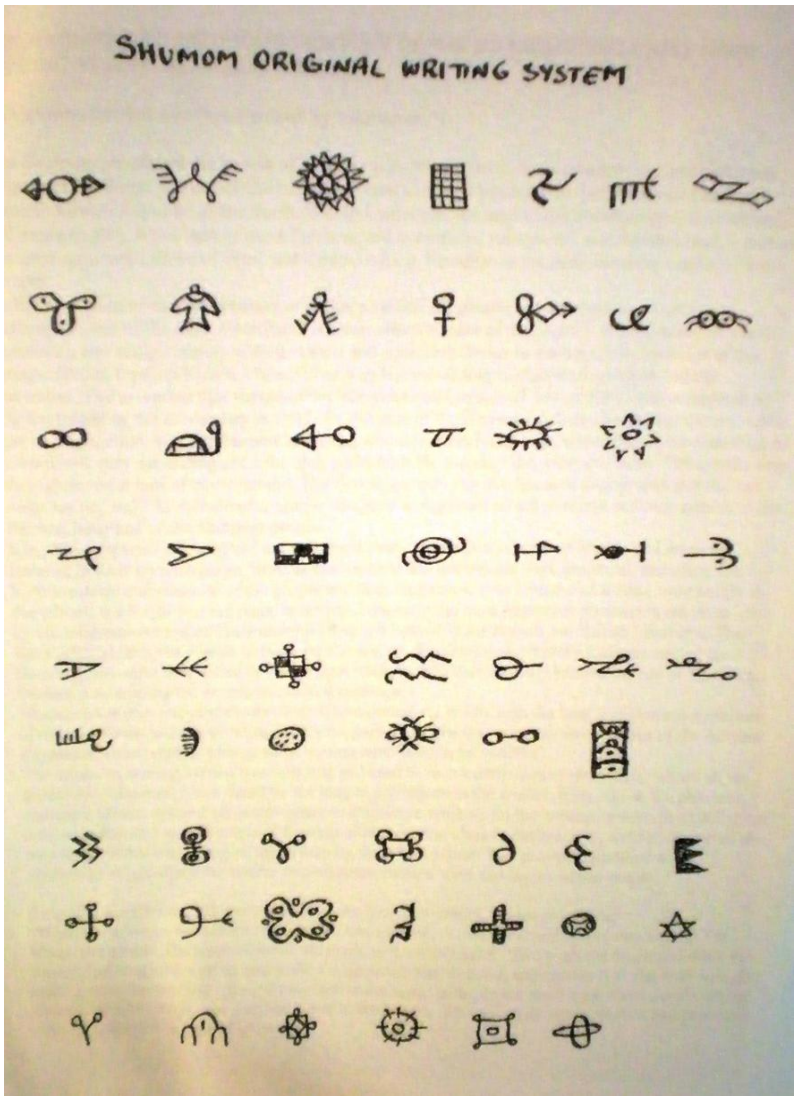


Figure 2.2: Shumon (Bamum) original writing ssytem
Source: Cross River State Tourism Bureau 2010.

This is a coded system that plays with the inversion of meaning and the power of silence. Aesthetically, Nsibidi is brilliant because of the way it mixes simplicity of form with the complexity of meaning (Carlson, 2003).

Architecture (Places, residences, markets, storage, temples, shrines, cuisine): Vernacular architecture in Efik's, Efut's and the Qua's land as a whole is one area that has marveled historians, because of its rich content, variety, and application of available building materials. The basic housing form is rectilinear and starts as a single row of rooms in a unit

called single house type and later expands as the family grows in number and in wealth to either a collection of single line houses found in the north and some central parts of the state to a single or multiple courtyard dwelling which is common in the southern part of the state (Dmochowski 1990).

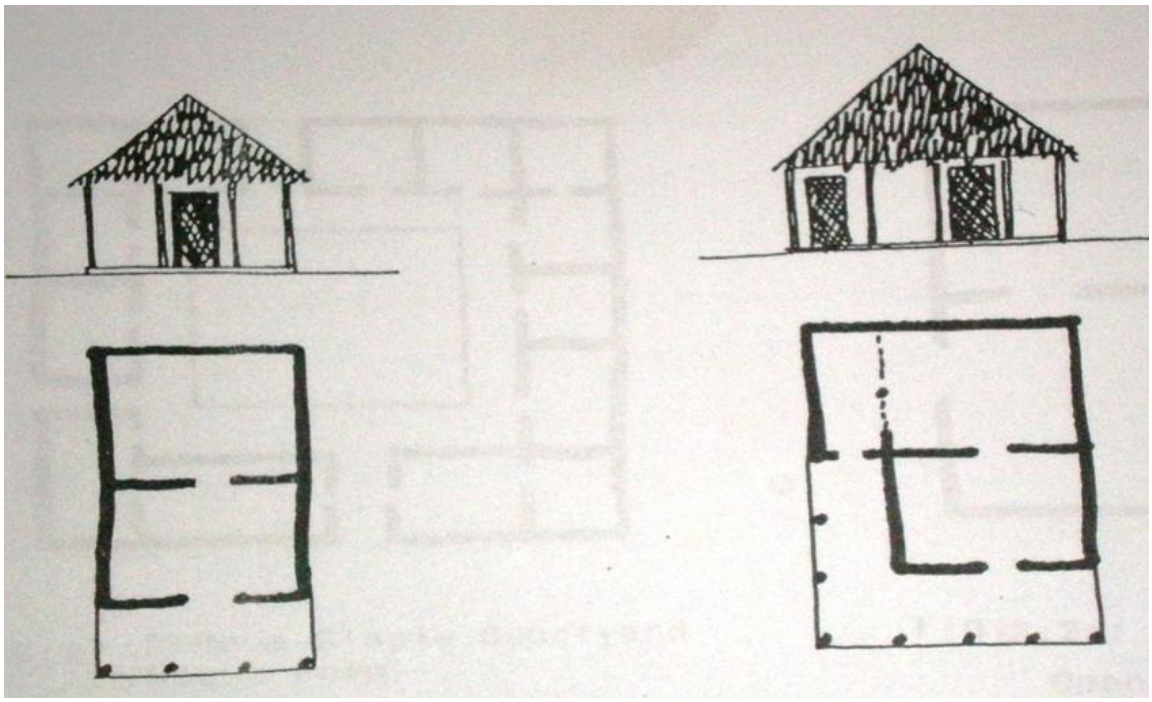


Figure 2.3: Single house types
Source: Cross River State Tourism Bureau 2010.

According to Mbinna, (1999), the housing structure used by the indigenous tribes of Calabar i.e. the Efik's, Efut's and the Qua's is a simple two-room unit. Each room is rectangular in shape. The poorer classes use the outer room as a living space where guests are received and the inner room as a bedroom. Wealthier classes use a combination of two-room units to make up a compound with a central courtyard where the men, women, children and slaves have their living and sleeping quarters.

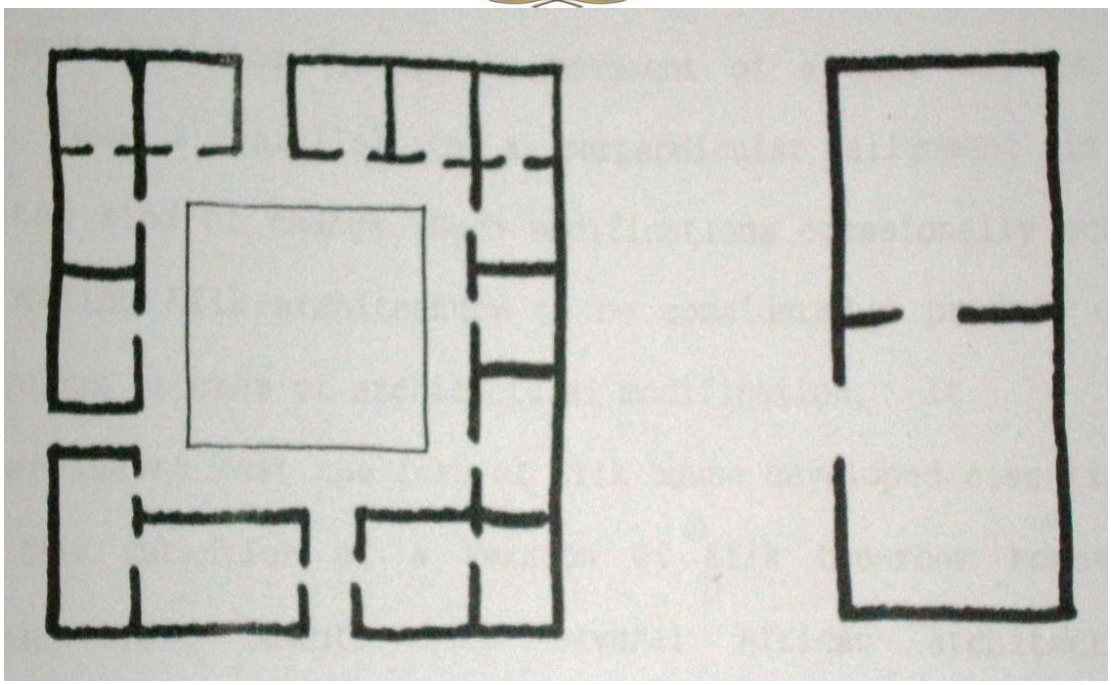


Figure 2.4: Wealthier classes, home plan type

Source: Cross River State Tourism Bureau 2010.

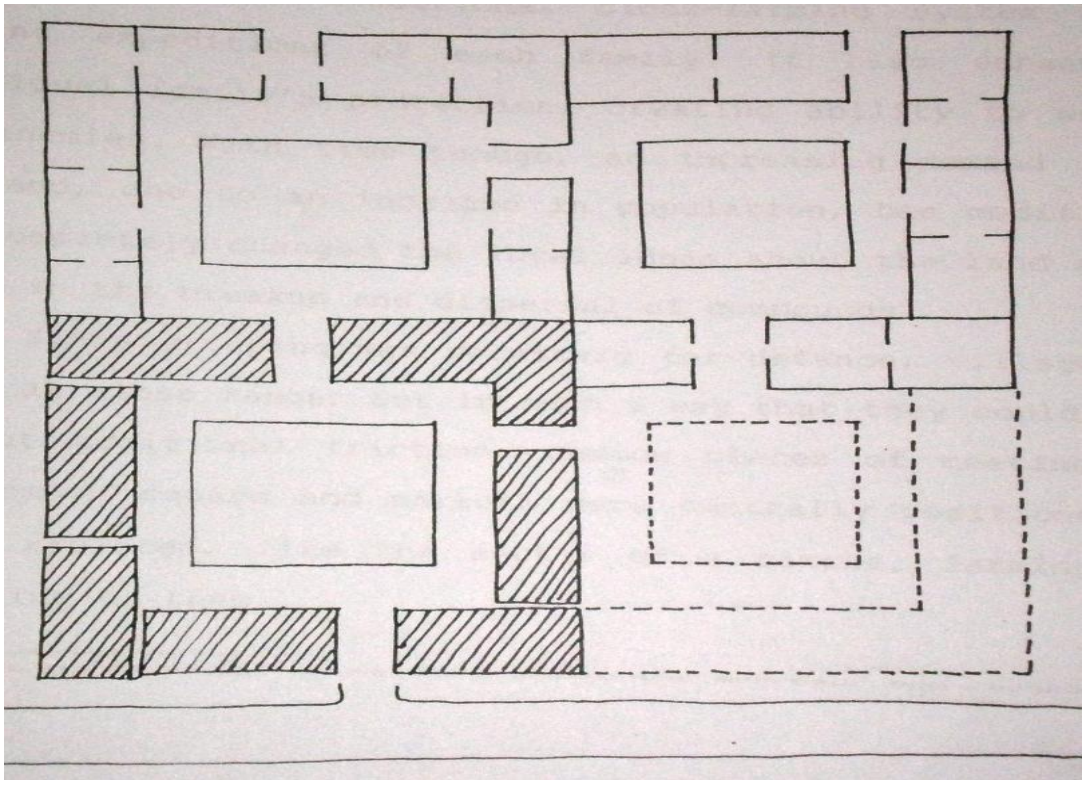


Figure 2.5: Wealthier classes, showing expansion features

Source: Cross River State Tourism Bureau 2010.

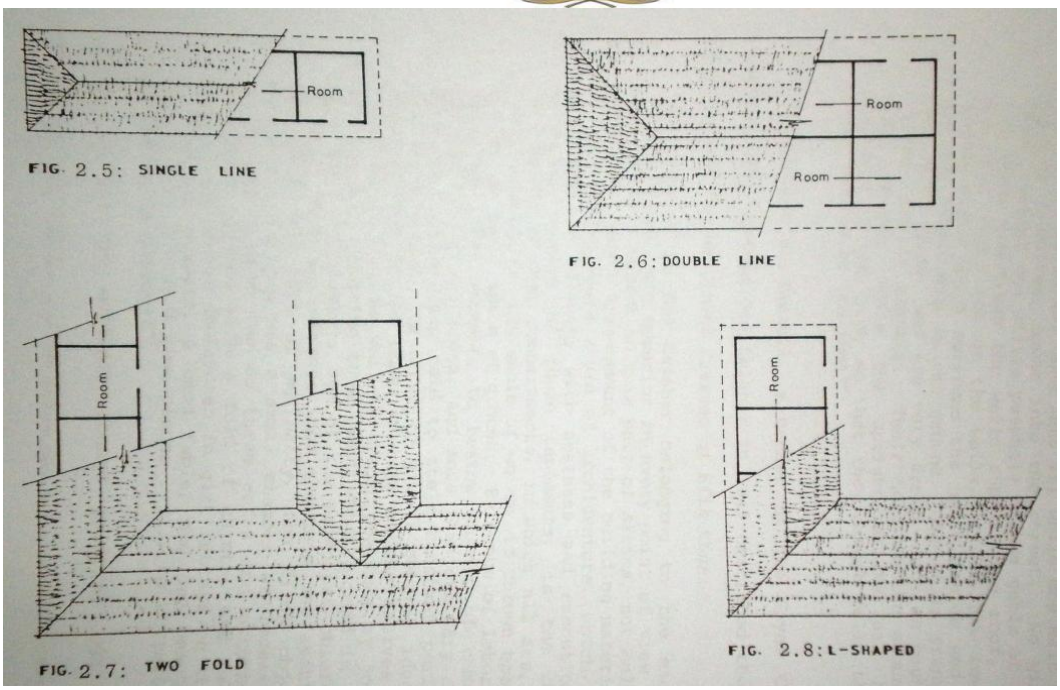


Figure 2.6:House shapes showing roof pattern.

Source: Cross River State Tourism Bureau 2010.

Waddell (1847) describes the houses of the poorer classes in old Calabar

> *"The Calabar houses are well constructed, considering the insufficient materials employed, and well adapted to the climate and state of the country. They consist each of a quadrangular courtyard, surrounded by ranges of apartments, which all open into it, while one main gate, kept by a porter, opens into the street. No windows exist except one little peephole in the gable at each end. In other countries the walls support the roof. There the roof rests not on the walls but on the row of strong posts which surround the house inside and out, and are fixed deep in the ground. The walls stand six feet with these and are very frail such as might be called lath or plaster. Their hold of the ground is very slight, while the upright sticks are bound securely to the roof, so that they cannot fail, though soon decayed" (Onor 1994 p. 34)*

Dr. William F. Daniel, a member of the Royal college of Surgeons visited old Calabar in 1841 and described the life and dwellings of the wealthier class in Calabar saying

> *The houses in old Calabar belonging to the middle and upper classes are superior in every point of view to those of any other nation in this part of Africa, not only in the firm and compact arrangement of the building materials, but in that appropriate style of architecture, which conjoins strength and solidity with neatness and execution. The peculiar novelty of these tenements is the different courtyards of open compartments, in which all are more or less, subdivide, the whole of which if throw open, would occupy no small space of ground. Evidence of laborious and not unskillful attempts to bestow an air of comfort are*

> *perceptible on all sides, and more than ordinary attention appears to have been paid to their constant purification and cleanliness. In order to give a general idea of the mode of life of the upper classes of the natives of this town, it will be as well to transcribe from my journey, a few passages relating to a visit which I paid in 1841 to Egbo Sack (Ekpo Jack), one of the principal chiefs of old Calabar. Upon my entrance inot the room set apart for my reception and that of my party, the first object that arrested my attention was a small chamber of recess, within which was placed two or three sofas and ottomans, each careful covered with a fold of chintz, having the name of the owner emblazoned in girt letters on the backs; a chest of drawers, a card table, and two beautiful and exquisitely furnished time pieces…to attract the white stranger (Onor 1994 p. 40)*

The term 'indigenous' cannot be used to aptly describe the architecture of the present or that of the recent past used in the buildings within the Calabar region. The existing traditional buildings in the entire state are comparatively similar in form and finish. The similarities are such that it could be postulated that the people of the region must have, at some point in their existence, shared their local architecture. Abbasiattai (1987) believes they shared their cultures initially as a result of trade relation that were continuously expanding to include new cultures. This must have also affected their concept and spatial framework for their traditional housing. The ancient buildings which exist in the Calabar region exhibit early European Architecture and those that should be indigenous show form of outside influence, mostly European and Igbo, which is obviously alien to the people like the use of rectilinear forms and pitched roofs and squared windows.

A review of Nigerian Traditional Architecture, Vol. III, Eastern (Cross River) division by Dimachowski shows that the General features of traditional houses in the Cross River region include: Ohafia woodwork, Nsibidi visual culture and expression, Use of Ukara cloth as backdrop, Use of posts; forked posts in northern region and flat-topped posts in the southern, Use of palm fronds in roofing and decoration, Wattle and dub wall construction, Single row houses for low class; courtyards for wealthier citizens, Bungalows in north till date; storied housing in south, Meeting and prayer rooms (Obu) used as entrance, Use of bamboo, Small square windows in north; no windows in sourthern houses, Veranda in front and back, Column used along veranda's of courtyards in south; posts and columns are an

integral part of the structure in the north and central parts, Floors and seats finished with black charcoal Paste, Raised platform for storage usually within rooms.

Construction techniques

Initially, there were no particular members of the society occupied in the building trade as a way to earn a living (as there are, now); every man, worth his mettle, was supposed to build his own house (though, invariably, his neighbors rallied round and lent his a helping hand).

With the first settlers, the prevalent building form was the "wattle-and-daub" type: plam stems were fixed in the ground (in a double row) at intervals of about 6-12 ins. (15-30cm), and perpendicular ones were tied to each row with creepers, forming the outline of the building on the ground, and the space between the double rows (about 30 cm wide) was filled with ready –prepared laterite. The palm stems acted as reinforcement. The building was then roofed with palm fronds on a skeleton of trusses, joists.

The roofing system was fairly complex. The basic construction was s system of coconut tree (or other tree branch) joists with palm stem trusses and purlins (as has already been mentioned). One way of putting on the roof was to leave the sides open; this invariably generated a gable roof. In either case (before the innovation of nails) the joists were passed through holes made for them at the top of the walls, and all the components part were tied together with strong creepers (adidang). Mats of woven grass fibers were tied to the joists from the inside of the building, constituting the ceiling (in some houses, this was dispenses with), and the framework of the roof was covered with a very thick layer of palm fronds. The thickness of the leaves served to keep out rain. The top layer of fronds was firmly secured to the wooden framework beneath, by binding with creepers (Mbina, 1999).

The bulling thus provided, served only as the actual living quarters i.e. it was collection of sleeping /living rooms (the latter popularly referred to as "parlour"), with perhaps a workroom for the man of the house, if his occupation was such as could be safely carried on in the house. The kitchen was quite detached from the house, being a separate building

entirely. Compound walls, though a common feature in the past, have completely (or nearly completely) disappeared. They were either of laterite (in which case they were a continuation of the actual walls of the buildings within the compound) or of bamboo poles/palm stems interwoven with creepers and vines. The walls enclosed the main house, the kitchen toilet, bathroom and perhaps a shack for livestock. Today where there is any fencing, it invariably delineates the domestic property of an individual – not necessarily a lineage group.

f. **Apparel (Attire)** – The Efik's, Efut's and the Qua's traditional attire for men are the following pieces of clothing:

i. ***Esangnkwa***- this is the men's walking stick made out if wood, usually decorated with beads of different colours. See plate 2.8

ii. ***Ikpaukotnkwaerenowo***: these are traditional shoes for men, they are usually decorated with beads.

iii. ***Itamnkwa***: This is the canoe like cap that is slid on the head. See Plate 2.9

iv. ***Itamnkanneeren***: (papa cap) this is another kind of cap, where the elders wear when they are not dressed for any proper occasion. See Plate 2.10

v. ***Nkwaubok***: this is the hand band usually made of beads worn on the wrist. See Plate 2.11

vi. ***Nkwaitong***: this is the necklace usually made of beads.

vii. ***Ukponkpon***: this is the muffer (blue) usually worn around the neck of the man. Plate 2.12



Plate 2.8: Male walking stick (Esangnkwa)



Plate 2.9: Traditional male cap (itamnkwa)



Plate 2.10: Traditional male cap (itamnkaneeren)



Plate 2.11: Traditional hand band usually beaded (nkwaubok)



Plate 2.12 Traditional muffler (Ukponkpon) worn on the shirt and waist coat.



Plate 2.13: Traditional waist cost with different embroidery patterns



Plate 2.14: Efik cultural dressing



Plate 2.15: Traditional ceremonial dressing



Plate 2.16: Traditional attire with muffler (ukponkpon), walking stick (essangnkwa), shoes (ikpaukotnkwaerenowo), cap (itamnkwa), shirt, wrapper, without the waist coat and beads.

And for women, there are the following pieces of clothing:

i. ***Onyonyo***: a loose neck blouse, usually long sleeves, and usually long enough to cover the feet. See Plate 2.17

ii. ***EkpatNkwa***: the female hand bag usually rectangular in shape decorated with beads. See plate 2.18

iii. ***Ikpaukotnkwaawan***: traditional shoes for women usually won with onyonyo.

iv. ***Nkwaubok***: hand band made of beads usually worn on the wrist.

v. ***Nkwaitong*** : beaded necklace usually worn on the onyonyo. See plate 2.19



Plate 2.17: Traditional female gown (onyonyo)



Plate 2.18: Traditional female hand bag (Ekpatnkwa)



Plate 2.19: Traditional necklace worn on onyonyo (nkwaitong)

2.7.2 Immaterial Culture are aspects of culture that are intangible, they include; social customs (customary ways),Values (achievement and success, activity and work, moral orientation, humanitarianism, efficiency and practicality),Language – the means of communication,Music – Local Dance,Religion – The religious beliefs and practices,Inequality and ethnicity,Ritual and Funerals**,** Kinship (gender role, marriage, and family, descent),Folk-lore tales – The Efik folk – lore tales are very numerous**,** Notable dates in the history of the Ejagham people .

TABLE 2.1: RELATIVE CHRONOLOGY OF MAJOR EVENTS IN EJAGHAM HISTORY

APPROPRIATE (DATES)	**MAJOR EVENTS**
EARLIEST TIMES - 200AD	Evolution, growth and consolidation of the Ejagham Ethnicity identity.
200 - 1400AD	Decline and eventual distintegration of Ejagham kingdom and the attendant process of primary migrations (s)
1400-1500AD	Genesis of secondary migration(s) with the Qua at the vanguard
1500-1600AD	Evolution of a “new and modern” epoch in the Nta/Nnam forest complex area.

1600-1720AD	Secondary migrations and settlement of other Ejagham groups in Ikom.
1720-1810AD	Secondary migrations and settlement of the Ejagham of Ogoja.
1720-1840AD	Secondary migrations and settlement of the Ejagham of Akamkpa.
1840 - 1910 AD	Colonial penetration and Annexation of Ejagham country.

Source: Onor, 1992.

(Onor, 1992) classified the settlement pattern of the Ejagham people into four clusters. The first cluster consists of the Qua who constitute the Ejagham people in Calabar Municipality, Akpabuyo and Odukpani Local Government Areas; second cluster includes the Etung, Ofotop, Nde, Nta, Nselle, Abanyam, Nnam, Akparabong, Balep and Bendeghe-Afi who comprise the Ejagham of Ikom; the Nkim, Nkum and Ekajuk of Ogoja make-up the third cluster; and finally the Ejagham in Akamkpa Local Government Area make-up the fourth cluster. This categorization is based on three major factors: unanimity or similarity with which different Ejagham groups express themselves on the issue of their origin(s) and primary migrations; the different linguistic sub-groups that exist within the larger Ejagham language family and finally the desire to ensure analytical clarity based on the aforementioned factors (Onor, 1992).

2.8 APPLICATION OF INDIGENOUS ELEMENTS OF THE CROSS RIVER PEOPLE IN RECREATION CENTRES

Recreation Centres

Recreation is a response to aesthetic experience, achievement of a person's goals, or positive feedback from others. It is independent of activity, leisure or social acceptance. In the context of recreation, "culture can refer to anything from architecture, heritage buildings and attractions, to the visual and performing arts, festivals and events, to entertainment and leisure complexes," as well as culture as the way of life of people. In

many cases, culture is used as a tool to enhance or aestheticize declining areas of cities (Green 2005).

A recreation centre is a place where activities undertaken at free hours and after-work take place. It also is a place where a particular or different set of activities take place usually at freewill and without compulsion (Fishwick and Vining 1992). Culture and commerce have clearly become inter twined in the post modern world of global consumption. Culture has become a commodity to be packaged and sold much like any other. Many recreation projects therefore have a strong economic and business imperative, despite their apparent 'cultural' focus (Huffadine, 2000). Elements of indigenous context which will be integrated in the design of the recreation centre, will include:

2.8.1 The Local Architecture

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

2.8.2 Special Places

As mentioned earlier Archaeological evidence from many places around the world suggests that most ancient cultures did invest particular localities with special meanings and these localities were distinguished from other places, often to the point of being treated as sacred ground. Such special places have been described as possessing a unique 'sense of place' or personality (Buttimer1980). This would be provided for in the proposed design.

2.8.3 Natural Landscape and Fauna

A landscape scene that is able to trigger one's imagination and entice one to want to travel further into it may represent a recurring archetypal symbol, one that has been frequently depicted in landscape paintings in the past. This would be applied through the Landscaping.

2.8.4 Nsibidi Expressions

Nsibidi shares similar traits and symbols with writing systems that exist throughout West and Central Africa, which may have some relationship to one another in the distant past. Archaeological evidence suggests that the earliest records of nsibidi may exist on stone and clay sculptures – the Bakor stone monoliths (possibly 200 AD or 1600 AD) and the Qua – Ejagham terracotta (600 – 1100 AD). It seems more likely that nisibidi is part of a longer chain of writing systems created by one system inspiring another. These writing systems would be used to embellish outdoor and indoor spaces.

2.8.5 Symbolic Meaning

Places and place-features can convey symbolic meaning if they represent or typify objects, ideas or events related to specific localities. Monuments in the landscape frequently function as public symbols representing centres of place-based meaning with some monumental features acquiring such powerful meanings that people across various culture will share those meanings. This can also be provided through a theme park.

2.8.6 Folktore, Myth, and Legend: These add local flavor to the content of themes for activities, spaces in the recreation centre would be created were some of these activities are done.

2.8.7 Cuisine and Art: Dishes and cuisines served in the recreation centre would be local to the area. Art works (paintings, carvings, statues) and objects local to the area would be used to embellish outdoor and indoor spaces as well.

2.9 BENEFITS OF INDIGENOUS CONTEXT TO RECREATION CENTRES

i. The Recreation centre designers and local authority in place branding have a basis for their design concept.

ii. The locals or people indigenous to that location would be inclined to relate positively with the design because thought has been given to their presence.

iii. Preservation of the cultural heritage of the region and beyond.

iv. Conservation of buildings representing traditional architectural styles and aesthetic qualities.

v. Appropriate control over building and construction in the area.

vi. Creating of a conducive environment for studying, appreciating and understanding local cultures.

vii. It brings the tourist in a 'virtual' contact with the culture of the people of that area and region

viii. It provides employment opportunities for people local to that area who have knowledge of traditional art, cuisines, folklore (myths and legends), local architecture and language.

CHAPTER THREE

REASEARCH METHODOLOGY

The method of study for this thesis is based on qualitative research method.

3.1 CASE STUDIES OF RECREATION CENTRES

The adopted case studies carried out on this research were based on purposive sampling of selected recreation centres and identification of recreation that have applied the elements of cultural characteristics of place.

This method of study can be viewed in two aspects;

3.1.1 As a case study unit of analysis:

The recreation centres were studied and analyzed individually by the use of field forms which had a table containing design elements broken down under the applicable elements of cultural characteristics of place to recreation design. This study is to analyze each centre studied and how each recreation centre has applied the elements of cultural characteristics of place.

3.1.2 As a case study research assessment method

Basedon the selected recreation centres, an assessment table on applicable elements of culture was used to conduct a comparative analysis of all the recreation centres studied in order to find out the extent to which these elements have been applied to recreation centre designs.

3.1.3 Data collection

The collection of data was done through various ways which include:

3.1.4 Visual survey of existing recreation centres

A visual survey was done by looking and identifying what has been achieved by the already existing recreation centres with reference to elements of cultural characteristics of place, this was done by the use of photographs.

3.1.5 Field forms with variables of cultural characteristics of place

Field forms with variables of cultural characteristics of place were used to document recreation centres selected for this research. Refer to appendices to view an example of the field form used.

3.1.6 In-depth interview with existing recreation operators

The selected recreation designer/architects, operators/managers were interviewed to get more information on each of the existing recreation centre design.

3.1.7 Data presentation and analysis

Data collected on each case study was analyzed and represented in different forms which include

3.1.8 Photographs of existing recreation centres

Pictures of the existing recreation centres studied were taken, and documented showing the recreational facilities and how elements of cultureal characteristics of place were applied, (if applied or to what extent). Refer to plates under case studies (chapter four).

3.1.9 Tables

Data collected on this research were documented and presented on cultural characteristics case study assessment tables. Refer to tables under case studies (chapter four).

3.1.10 Figures

Data collected on the case studies were also documented in form of drawings, such as the recreation site plans. Refer to figures under case studies (chapter four).

3.1.11 Descriptive analysis

The selected recreation centres showed the extent to which each centre applied the elements of cultural characteristics of place after the case study analysis was done; this can be viewed under the case study summary and conclusion sheets. Refer to case studies (chapter four).

3.2 CASE STUDY SELECTION CRITERIA

The selection criteria for the case studies on this research is based on purposely selected recreation, shopping and entertainment centres and identification of these centres that have applied the elements of indigenous contents.

Each case study has been analysed based on two aspects:

i. A general documentation of the recreation facilities;

ii. An assessment on the application of elements of culture and place.

3.2.1 Assessment of the application of elements of indigenous contexts to recreational facilities.

The following design criteria principles are focused/directed to the rainforest zones; this is because the site for the recreation centre is located at Calabar in Cross River State which is under the tropical zone of Nigeria. They include;

1. Recognition of the concept of indigenous context.
2. Preventing placelessness
3. Recognizing place attachment and special places.

3.2.2 Design Variables for Recreational Facilities

a. Use of local building materials

b. Appropriateness of site planning

c. Use of local skills and construction techniques

d. Reflection of local building form

e. Reflection of indigenous spaces

f. Appropriate site use as Recreational facility

CHAPTER FOUR

RESULT OF CASE STUDIES

4.1 CASE STUDY ONE: JEAN-MICHEL COUSTEAU RESORT, VANUA LEVU (FIJI ISLANDS), FIJI.

4.1.1 Background/Introduction

Strengthening its long-standing eco-friendly reputation, Jean-Michel Cousteau Fiji Islands Resort has been named the world's top eco-tourism destination in the Ooctober 2005 edition of the US-published '*Conde Nast Traveler'*. The resort prides itself on attention to water and waste recycling, environmental programs to assist local villagers and daily activities enabling guests to discover the island's pristine sea, rainforests and waterfalls. Visits to local villages and markets give guests a feel for the 'real Fiji' as it was several decades ago, while still enjoying the modern facilities of a luxury resort. It was established in 1987 (refurbished 1993).

The resort is located at Lesiceva Point, Savusavu Bay, Vanua Levuisland, Fiji. It can be accessed by air and road via Savusavu from VitiLevu Island (Nadi international airport), by seaplane(Zbigniew, 2009)

4.1.2 Site planning and landscape

The resort has spaces allocated for different functions such as the west end is allocated to the built environment of the resort, the east end as the staff quarters, service areas, toddlers pool, family pool near the entrance gate of the resort, see figure 3.0. The reception is located at the North end of the resort, having the guest units located at the water side. The guest units are nestled into towering coconut palms. The Dinning and bar lounge are connected to the reception by a gift shop, see plate 4.1.3. The resort is endowed with an open magnificent white sandy beach stretching along bordered by the multitude of towering coconut trees; others are the sea and coral reefs, diving sites, rainforest, villages, towns of Savusavu and Labasa.

4.1.3 Application of Cultural Characteristics

The guest units are rectangular in shape. Principal materials used in the development include local timbers, palm-leaf thatch, ceramic tiles (minimal heat storage and short time

lag occurring in some materials used in bures (ceramic tiles on concrete floor slab) as well as fairly efficient shading and natural ventilation – dampening temperatures indoors by a sensible two degree margin), stone and concrete (Zbigniew, 2009)

While the roofs are mainly gable in shape with a few hipped and are made of thatch and bamboo, the buildings are well linked with other functional spaces with semi-hard landscape with a combination of stone paving and seasoned timber. The materials and technology used also employ local building knowledge and skills thus minimizing the need for external expertise, thereby providing local artisans with employment as well as cultivating and preserving local traditions (Zbigniew, 2009)

4.1.4 Facilities and recreational activities

Reception: The resort has a reception that is located by the entrance of the resort, the building is rectangular in plane.

Accommodation: Accommodation is provided in 20, plus 5 superior bures (bungalows) guest units, each having pagolas attached to them, and are embedded within a lush garden each comprises of a bedroom and toilet/bathroom. The design of individual guest units is based on traditional Fijian houses, see plate 4.1.1. Their high cathedral ceilings, lightweight thatched roofs and generous louvered windows on both long sides ensure an excellent thermal environment even without air-conditioning, see plate 4.1.1b.

Other facilities include dinning, bar and lounge, nursery, organic garden, tennis court, dive center and bula court.



Plate 4.1.1: Exterior view of guest unit

Source Zbigniew, 2009



Plate 4.1.1b: View of bedroom

Source Zbigniew, 2009



Plate 4.1.2a: View of the Villa

Source: http://www.pacificholidaysinc.com



Plate 4.1.2b: View of the Villa all roofed in thatch

Source: http://www.pacificholidaysinc.com

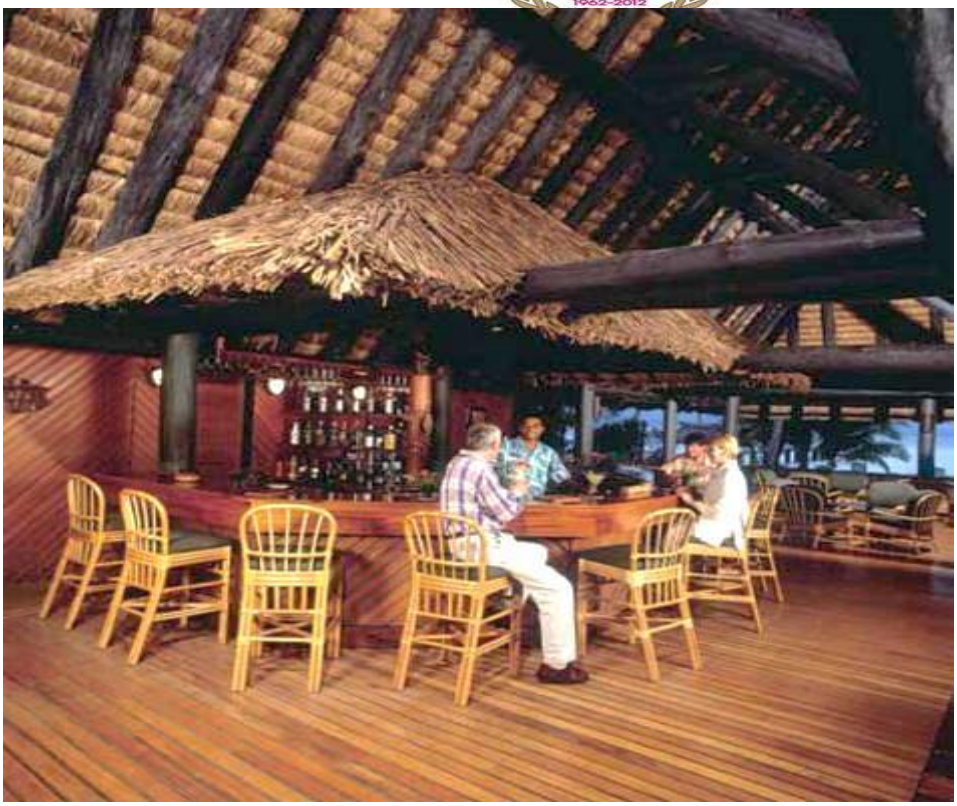


Plate 4.1.3: View of the bar roofed in thatch

Source: http://www.pacificholidaysinc.com 2006



Plate 4.1.4: View of family pool showing thatch roof

Source: http://www.pacificholidaysinc.com



Plate 4.1.5: View of Bures (guest units) strung along the shoreline enjoy good sea breezes and visual privacy.

Source: Zbigniew, 2009



Plate 4.1.6: View of Thatched roof over the dining area; constructed, maintained and repaired by the local crafts people.

Source: Zbigniew, 2009

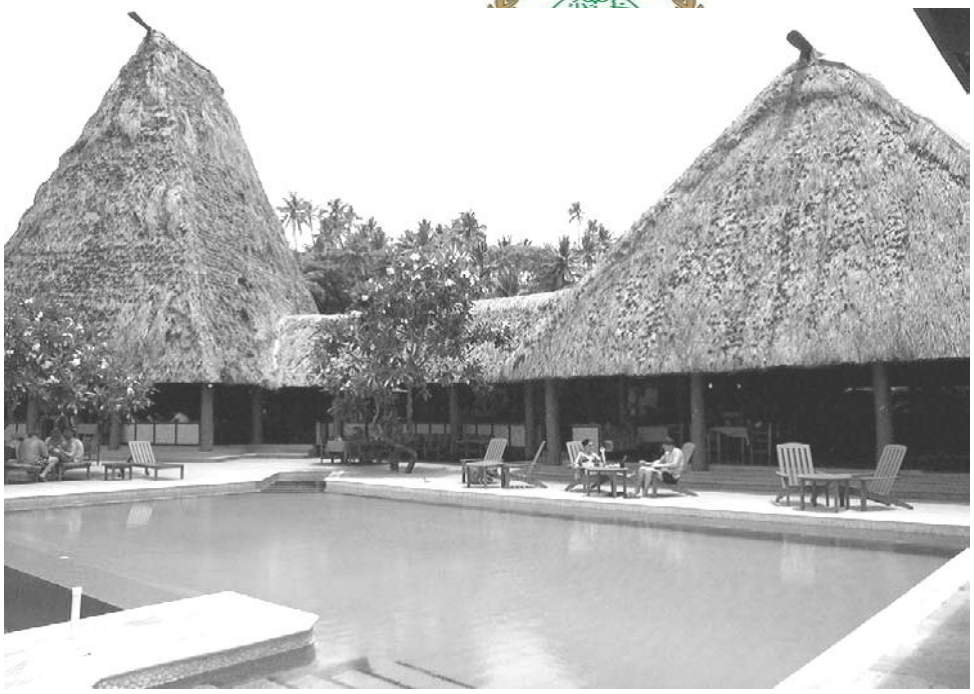


Plate 4.1.7: Dining halls at the JMC resort are open-air traditional Fijian structures. The pool deck also doubles as a dining space at dinner time.

Source:Zbigniew, 2009



Plate 4.1.8: Detail of bamboo wall cladding

Source: Zbigniew, 2009



Plate 4.1.9: Detail of roof thatch seen from the interior.

Source: Zbigniew, 2009

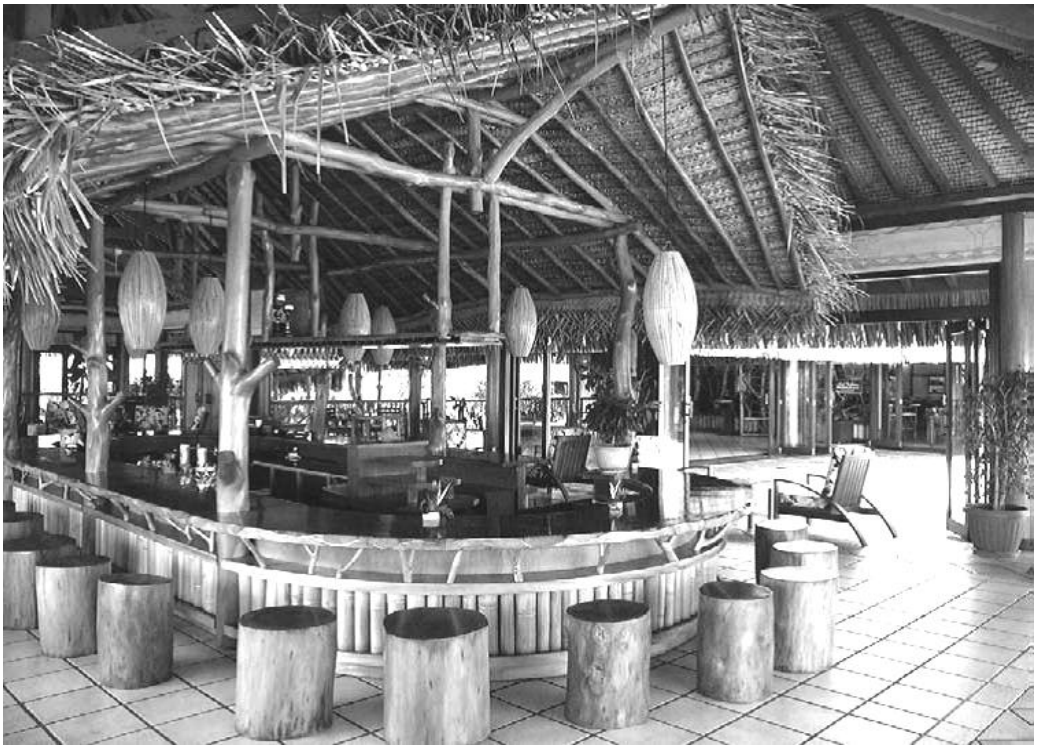


Plate 4.1.10: All bars and restaurants at the resort are all roofed in thatch.

Source: Zbigniew, 2009

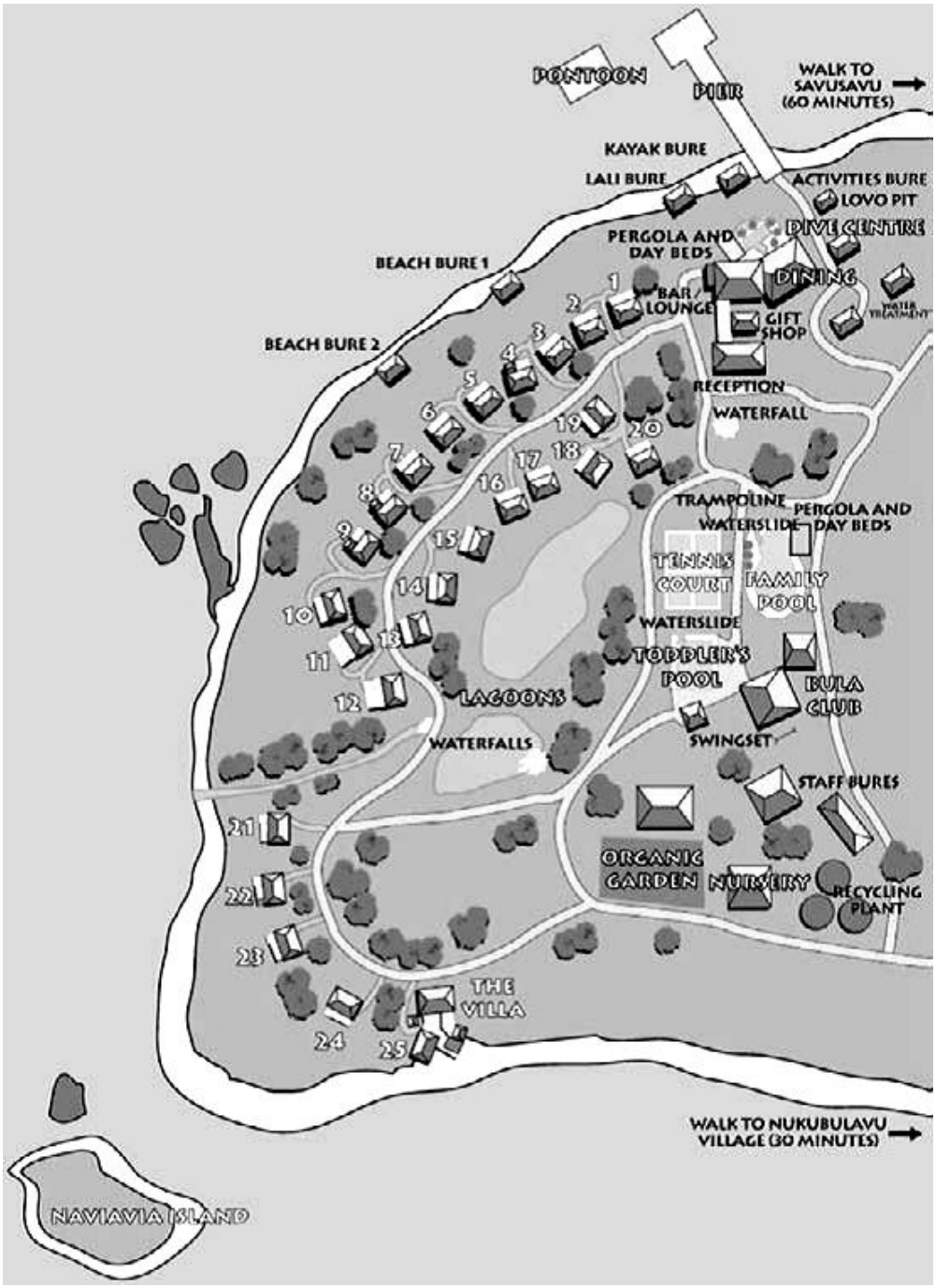


Figure 4.1: Resort site plan

Source: Zbigniew, 2009

TABLE 4.1: ASSESSMENT OF THE APPLICATION OF ELEMENTS OF INDIGENOUS CONTEXTS OF RECREATIONAL FACILITIES.

VARIABLE	LEVEL OF APPLICATION			COMMEN
	LOW APPLICATION	MEDIUM APPLICATION	HIGH APPLICATION	
a. Use of local building materials			√ Due to the fact that the use of local building materials was extensively explored	
b. Appropriateness of Site planning			√ Due to the fact that proper site planning was explored	
c. Use of local construction techniques			√ Due to the fact that local building techniques were explored	
d. Reflection of local building form			√ Due to the fact that their local building form was explored	
e. Reflection of indigenous spaces			√ Due to the fact that their indigenous spaces were explored	

4.2 CASE STUDY TWO: THE MARINA RESORT, CALABAR.

4.2.1 Background/Introduction

This recreation facility is located in Calabar, Cross River State. Situated along the Cross River, The Calabar Marina Resort is an outcome of the Cross River State Government's effort towards boosting tourism in the state. It occupies the site of what we formerly the Calabar dockyard.

4.2.2 Site planning and landscape

Most buildings at the dockyard were retained, and modified accordingly to suit the functions at the Resort. New structures such as the Amphitheatre were erected. Construction works were completed in 2006. The various functional spaces at the Resort have been bound by sustained landscape units. The major attraction is the sites' natural landscape and water.

Site layout: The layout of the resort is generally reflective of the linear course of the Cross River, along which it lies. The Riverside sit-out and the amphitheatre have been located at the water's edge, taking advantage of the unique topography and microclimate, as well as providing picturesque views of the water. Other facilities like the hotel, restaurant/bar, and the multipurpose halls are also located such that they reveal views of the waterscape. Plate 4.2.1



Plate 4.2.1: Site layout

Landscape: Although it is a modification of a former dockyard, some dynamism has been introduced using landscaping. The landscaping of the entire layout has been well integrated with the natural settings. The stimulating topography of the area has been maintained. Soft as well as hard landscape elements have been integrated with the natural settings. The soft landscaping includes the strategic placement of native, non-invasive species to ensure that site maintains and enhances the visual quality of the shore line and overall waterfront. Plate 4.2.1



Plate 4.2.2: Landscaping

4.2.3 Facilities and recreational activities

Gate house: Visitors have access to the resort via one main entrance, comprising a gate with an adjourning gate house. The gate house also doubles as an administrative office. Entry fees N100 per head are paid at the gate house, in exchange for a ticket, which gives one a day's access to the resort. Fees to access the various facilities are however paid at the respective facilities.

Car Park/Sit out: The car park to the left of the main entrance is the most conspicuous feature of the resort, occupying the largest floor area. The car park doubles as an outdoor sit-out, especially at night. Portable chairs and tables are arranged in the parking spaces. Drinks are sold in booths, and the sit-out is a favorite with social drinkers, who prefer this outdoor environment and the cheaper prices to those obtainable at the indoor bar. (Plate 4.2.3)



Plate 4.2.3: Car park/Sit-out

Children's play area: This comprises an enclosed space of about 100sqm between two multipurpose halls, housing a merry-go-round. Plate 4.2.4.Facing the children's playground is a block of shops, dealing in general retail.



Plate 4.2.4: Children's Play Ground

Multipurpose Halls: Two former dockyard structures have been modified and converted to multipurpose halls, which are rendered out to customers for occasions such as wedding receptions, birthday celebrations, parties and so on. (Plate 4.2.6)



Plate 4.2.5: Multi-Purpose Hall

Restaurant/Bar: Sitting on two floors and overlooking the Cross River is a restaurant and bar, which is also a modification of a former dockyard and structure. (Plate 4.2.7).



Plate 4.2.6: Restaurant/Bar

Hotel and Night club: Besides the night club is a hotel. Rooms are designed with windows opening to reveal pleasant views of the rivers (Plate 4.2.8). the hotel is mostly patronized throughout the year especially during festive seasons, like the annual Calabar carnival in the month of December.



Plate4.2.7: Hotel /Night Club

Museum of Slave History: The Museum of slave history sits at the river's edge. Although it was formerly a dockyard structure, the building has been modified to tell the story of the

trans- Atlantic slave trade, stressing the role of the Calabar dock as an important slave trade route. The museum comprises a gallery with pictures on slave history and an audio visual room, sitting about 20 people, where motion pictures of the trans-Atlantic slave trade history are shown to visitors. Relief sculptures of slave history grace the external walls. (Plate 4.2.9).



Plate 4.2.8: Slave History Museum

Amphitheatre: A 210 – seat Amphitheatre sits at the water's edge, with seats arranged to face the river. The view of the river is however, obstructed by a concrete background wall. (Plate 4.2.10) The design of the 6-tier Amphitheatre caters for the disabled, with ramps provided at either side of the semi-circular plan (Plate 4.2.11).



Plate 4.2.9: Amphitheatre



Plate 4.2.10: Ramp in Amphitheatre

Generally, interrelated functions have been grouped together. The hotel and children's play area however, seem out of place. The overall layout does not have a focal point, it has a strolling path that lines the water's edge(Plate 4.2.13).



Plate 4.2.11: Strolling path

Building materials: All the buildings at the resort are constructed in ordinary Portland cement concrete, and roofed in long span aluminum. There has been an excessive use of concrete, which has deteriorated in certain structures like the Amphitheatre, because of the action of moisture.

i. Tar has been used for road surfaces. Plate 4.2.12



Plate 4.2.12: Tarred roads

ii. Pedestrian walk ways have been paved in stone (slate) and various forms of concrete.



Plate 4.2.13: Walkway

iii. Concrete and stone have been used for the embankments. The concrete has however, continued to deteriorate because of the action of moisture.

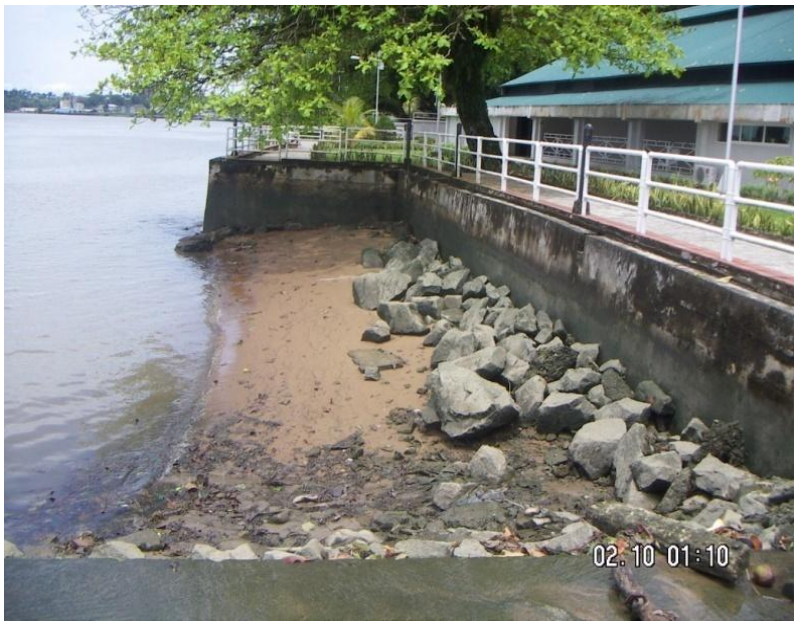


Plate 4.2.14: Concrete embankment

TABLE 4.2: ASSESSMENT OF THE APPLICATION OF ELEMENTS OF INDIGENOUS CONTEXTS OF RECREATIONAL FACILITIES.

VARIABLE	LEVEL OF APPLICATION			COMMEN
	LOW APPLICATION	**MEDIUM APPLICATION**	**HIGH APPLICATION**	
a. Use of local building materials	√ Due to the fact that the use of local building materials was not explored			
b. Appropriateness of Site planning		√ Due to the fact that proper site planning was explored		
c. Use of local construction techniques	√ Due to the fact that local building techniques were not explored			
d. Reflection of local building form	√ Due to the fact that their local building form was not explored			
e. Reflection of indigenous spaces	√ Due to the fact that their indigenous spaces poorly explored			

4.3 CASE STUDY THREE: KAILUUMCITO THE CAMPTEL, RESORT, RIO INDIO BEACH, MAHAHUAL, QUINTANA ROO, MEXICO.

4.3.1 Background/Introduction

The Resort was first established in 1976 as a stopover for fishermen, later in 1988 it was devastated by a cyclone, many other cyclones followed, which results in rebuilding in 1995, 1999, 2001 and 2007 respectively. In 2001, the principal reason for its relocation was to have exclusive rights of access to an inland lagoon; which is a nature reserve and a bird sanctuary (Zbigniew, 2009).

4.3.2 Site planning/landscape

The resort has little influence on its original vegetation, its Guest units (tentalapa's) are 17 in number arranged parallel to the beach line of the Caribbean sea, other buildings such as the four staff quarters, toilet blocks and a battery room for supplying power to the resort are along the same row. A few towering palms exist between some accommodation units and the sea, White beach Sand is the main form of soft landscape on the resort, some garden like plants adorn some of the walkways. Access to the sea is a stone throw from each tentalapa. A well and a water tank which harvests water during the wet season are centrally located on the site (Zbigniew, 2009).

4.3.3 Application of Cultural Characteristics

The guest units are rectangular in shape. Built to a design greatly influenced by the traditional Mexican tents, with high ceilings, thatched roofs without walls are a main feature of the guest units. The guest units (tentalapas) are thatched dwellings without walls with an inner modern tent. The conditions 'indoors' thus offered, very closely resemble those found in the shade outdoors. The materials (timber poles, grass or palm leaf thatch

and tent fabric) and technologies used also employ local building knowledge and skills thus minimizing the need for external expertise, providing local artisans with employment as well as cultivating and preserving local traditions (Zbigniew, 2009).Tentalpas, which are tents erected under shading thatched palapa roofs, offer shelter from rain and wind but do not resist heat flows, Lighting (including lighting of the area) is provided with diesel torches and candles.

4.3.4 Facilities and recreational activities

Reception: the resort has a reception that is located by the entrance of the resort.

Accommodation: Accommodation is provided in 17 tent units, and can take approximately 40 guests, its furnishings for the units have nothing more than beds and hammocks in it. Rooms are lit by lamps (oil), there is also the absence of electrical devices or air conditioning of any form (the lightweight nature of the elements of the tentalapa allows for minimal heat storage) other facilities include palapa which holds the lounge dining and kitchen, see plate 4.6.1c, toilet blocks and a battery room.

Principal attractions in the area include Costa Maya, Chincoro reef, the lagoon and beach, Sian Ka'am World Biosphere reserve, Archaeological sites, Nature and culture tours.



Plate 4.3.1: Aerial View of the resort roofed in thatch and its landscape

Source: Zbigniew, 2009.



Plate 4.3.2: View of over the guest units roofed in thatched from the Carribbean end

Source: Zbigniew, 2009



Plate 4.3.3: View of natural soft landscaping by the man dining and in the dinning

Source: Zbigniew, 2009



Plate 4.3.4: View of the main dinning, walled with bamboo Roofed in thatch

Source: Zbigniew, 2009



Plate 4.3.5: View of guest units roofed with thatch

Source: Zbigniew, 2009

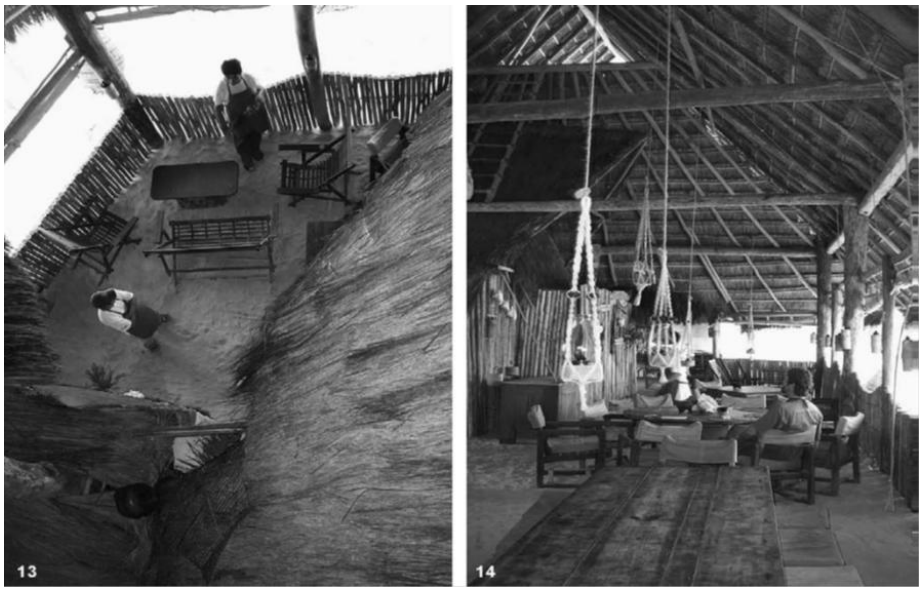


Plate 4.3.6: View of the kitchen and the dinning hall showing thatch and wooden roof members.

Source: Zbigniew, 2009



Plate 4.3.7: View of plaque with date of rebuilding after different cyclone damages

Source: Zbigniew, 2009

Table 4.3: ASSESSMENT OF THE APPLICATION OF ELEMENTS OF INDIGENOUS CONTEXTS TO RECREATIONAL FACILITIES

VARIABLE	LEVEL OF APPLICATION			COMMEN
	LOW APPLICATION	MEDIUM APPLICATION	HIGH APPLICATION	
a. Use of local building materials			√ Due to the fact that the use of local building materials was extensively explored	
b. Appropriateness of Site planning			√ Due to the fact that proper site planning was explored	
c. Use of local construction techniques			√ Due to the fact that local building techniques were explored	
d. Reflection of local building form			√ Due to the fact that their local building form was explored	

e. Reflection of indigenous spaces			√ Due to the fact that their indigenous spaces were explored	

4.4 CASE STUDY FOUR: BORA BORA NUI RESORT & SPA, NUNUE-BORA-BORA ATOLL, FRENCH POLYNESIA

4.4.1 Background/Introduction

Bora Bora Nui Resort & Spa is the most exclusive luxury resort in French Polynesia. It's located on a volume islet, southeast of the main island of Bora Bora, just six miles by boat from Motu Mute domestic airport. Access methods are by launch (from Motu Mute) and plane or boat from Tahiti (Papeete International airport), or helicopter from Papeete.

4.4.2 Site Planning/landscape

The resort has spaces allocated for different functions such as Over-water Villas (94 2q. meteres), Over-water Royal Villas (135 sq. meteres) see plate 5.5.1, Beach Villas (85 sq. meters), hillside Lagoon View Villas (85 sq. meters), Hillside Lagos View Royal Villa

(135 sq. meters), Lagos View Suites (95 sq. meters), all with breathtaking views of the pristine lagoon.

Other spaces such as full equipped fitness center, Infinity swimming pool; see plate 5.5.2, Private meeting room fro up to 80 seated persons, Over-water reception (set above a natural aquarium), Laundry, Dry cleaning service, Gift Boutique, Art Gallery, Exclusive Boutique 'Robert Wan Company', Beauty salon with manicure and pedicure are all located inland on the Atoll.

The resort is endowed with a pristine white sand beach, clear lagoon the sea, laggon and reefs, Bora Bora atoll and motus (islets), town of Vaitape, neigbouring atolls. See plate 4.4.1.

4.4.3 Application of Cultural Characteristics

The guest units are rectangular in shape. Built to a design greatly influenced by the traditional Polynesian hut, with high cathedral ceilings, thatched roofs and thin walls woven from pandanus leaves, the bungalows are superbly suited for the climate. Principals materials used in the development include timber, concrete (used for piling), maiao (pandanus) leaves replaced on a 5-year cycle, flagstone (ceramic tiles on concrete floor slab) ceramic tiles , both on floors and walls, wound thatch for cords, while the roofs are mainly hipped in shape with a few gabled ones and are made of thatch and bamboo, the buildings are well linked with other functional spaces with soft landscape with a combination white sand, stone and seasoned timber (board). The materials and technologies used also employ local building knowledge and skills thus minimizing the need for external expertise, providing local artisans with employment s well as cultivating and preserving local traditions.

All villas and suites feature a very spacious bedroom and living room, separated by Japanese panels.

4.4.4 Facilities and recreational activities

Reception: the resort has a reception that is located inland and is approached by a pier which also houses the helipad. It's a multi-story building which is shielded from the ocean by semi dense vegetation.

Accommodation: Accommodation is provided in French Polynesian styled.

83 Horizon Over-water Villas (94 sq. meters)

2 Horizon Over-water Royal Villas (135 sq meters)

12 Beach Villas (85 sq. meters).

Hillside Lagoon View Villas (85 sq. meters)

1 Hillside Lagoon View Royal Villa (135 sq. meters)

16 Lagos View Suites (95 sq. meters), with breathtaking views of the pristine lagoon



Plate 4.4.1: Aerial view of the atoll showing thatched roofs on water

Source: http://media-cdn.tripadvisor.com



Plate 4.4.2: View of over the water showing thatched roof bungalow units

Source: http://media-cdn.tripadvisor.com



Plate 4.4.3: View of multi-level inland pool with surrounding buildings roofed with thatched shaded by towering palms

Source: http://media-cdn.tripadvisor.com



Plate 4.4.4: View of bedroom with local finishes and glass opening in the floor to observe colorful underwater life

Source: http://media-cdn.tripadvisor.com



Plate 4.4.5: View of a gazebo roofed with thatch surrounded by towering palms

Source: http://media-cdn.tripadvisor.com



Plate 4.4.6: View of deep end of the reef with an approaching launch

Source: http://media-cdn.tripadvisor.com



Plate 4.4.7: View of board walk enriched with potted plants and natural rock outcrops

Source: http://media-cdn.tripadvisor.com



Plate 4.4.8: View of waterfront timber patio's with thatched roof at dusk
Source: http://media-cdn.tripadvisor.com

Table 4.4: ASSESSMENT OF THE APPLICATION OF ELEMENTS OF INDIGENOUS CONTEXTS TO RECREATIONAL FACILITIES

VARIABLE	LEVEL OF APPLICATION			COMMEN
	LOW APPLICATION	MEDIUM APPLICATION	HIGH APPLICATION	
a. Use of local building materials			√ Due to the fact that the use of local building materials was extensively explored	
b. Appropriateness of Site planning			√ Due to the fact that proper site planning was explored	
c. Use of local construction techniques			√ Due to the fact that local building techniques were explored	
d. Reflection of local building form			√ Due to the fact that their local building form was explored	
e. Reflection of indigenous spaces			√ Due to the fact that their indigenous spaces were explored	

4.5 CASE STUDY FIVE: JHALOBIA RECREATION PARKS AND GARDENS, LAGOS

4.5.1 Background / Introduction

Jhalobia Recreation Park and Gardens is on Muritala Mohammed International Airport Road, in Lagos. It is situated between the Hajj Camp and Ajao Estate. It is a haven of carefully planned park and garden space with its beautiful unspoilt tranquility in the heart if boisterous Lagos.It is a Multi-Purpose Park and a unique events centre built in 1998 by a mother Mrs. veronica Adepoju and her two daughters, Ifuemi and Ameto who are landscape designers.

The Park is built out of the passion for beautification of Mrs. Adepoju as well as her desire to affect other people's lives positively, she believes that a beautiful environment would work better as an enabling ground for running of her programmes aimed at bringing about the revival of the lost values and virtues of the fifties, sixties and the early seventies in other touplift the quality of family life.

4.5.2 Site Planning and Landscape

The two-acre park is a tapestry of beautiful and functional garden features such as the ever-green lawns, walk ways, topiaries of different shapes, sculpture, waterfalls, fountains, ponds, rock gardens, gazebos of different sizes of exotic trees, palms and flowers, it also has a children's play ground equipped with play toys. The park is known for its expansive space for guests and Itbeauty.

The recreation park provides the ideal setting for superb white weddings, nikai traditional, registry or engagements. Jhalobia is also suitable for picnis, product launches, school visits, religious retreats, anniversaries, quiet time with nature and a perfect location for movie and musical shoots. It has a stunning environment which brings a unique atmosphere to your events.

ihalobia Recreation Park, has a perfect setting for parties, with enough space for up to two thousand five hundred (2500) guests. Its impressive fifty five meters red carpeted aisle, gives a feeling of royalty to the celebrant. The well cultured gardens are a photographer's delight. On a wedding day, the bride and groom can cause a stir by arriving in a helicopter and parking on the lawn. You can ride on horses as there is wide expanse to move on. It is an unfettered fun galore for the children at the party on your wedding day at no extra cost on the children's play ground. There is the advantage of our Restaurant and bar and 2-2-1 village for private entertainment with buffet meals or barbecue. Parked cars are safe as we have both armed and plain clothes security personnel on surveillance during events.

4.5.3 Application of Cultural Characteristics

The structures on site are circular in shape. Principal materials used in the development include local timbers, palm-leaf thatch, ceramic tiles (minimal heat storage and short time lag occurring in some materials used in bures (ceramic tiles on concrete floor slab) as well as fairly efficient shading and natural ventilation – dampening temperatures indoors by a sensible two degree margin.), stone and concrete.

While the roofs are mainly made of thatch and bamboo, the buildings are well linked with other functional spaces with semi-hard landscape with a combination of stone paving and seasoned timber. The materials and technology used also employ local building knowledge and skills thus minimizing the need for external expertise, thereby providing local artisans with employment as well as cultivating and preserving local traditions.

4.5.4 Facilities and recreational activities

Reception: the recreation park has a reception that is located by the entrance of the park, it's circular and rectangular in plan.

2-2-1 Village: This is a garden within a garden; it is so called because of the geometrical formation of the thatch huts. It is a perfect haven for lovers and for persons engaged in a tête-a-tete, a place you can sit and stir, a place where you can counsel, read books or magazines, meditate and where you can be hosted by nature. Patrons can bring their food and drinks or be served from our bar, this means that food can be brought from your home or bought at a crowded food joints and eating in the privacy of the 2-2-1 village.



Plate 4.5.1: Entrance into the 2-2-1 Village.



Plate 4.5.2: Gazebos at the 2-2-1 Village



Plate 4.5.3: Sculptural display in the 2-2-1 village.



Plate 4.5.4: Local film crew on set at the Park



Plate 4.5.5: Ariel view of the 2-2-1 Village, within the Park.

Table 4.5: ASSESSMENT OF THE APPLICATION OF ELEMENTS OF INDIGENOUS CONTEXTS TO RECREATIONAL FACILITIES

VARIABLE	LEVEL OF APPLICATION	COMMEN

	LOW APPLICATION	MEDIUM APPLICATION	HIGH APPLICATION	
a. Use of local building materials			√ Due to the fact that the use of local building materials was extensively explored	
b. Appropriateness of Site planning			√ Due to the fact that proper site planning was explored	
c. Use of local construction techniques		√ Due to the fact that local building techniques were explored		
d. Reflection of local building form			√ Due to the fact that their local building form was explored	
e. Reflection of indigenous spaces			√ Due to the fact that their indigenous spaces were explored	

Table 4.5: CASE STUDY SUMMARY SHEET

CULTURAL CHARACTERISTIC VARIABLE	CASE STUDY ONE **JEAN-MICHEL COUSTEAU**	CASE STUDY TWO **MARINA RESORT CALABAR**	CASE STUDY THREE **KAILUUM RITO RIO MEXICO**	CASE STUDY FOUR **BORABORA NUI RESORT**	CASE STUDY FIVE **JHALOBIA RECREATION PARKS LAGOS**
1) Use of Local Building materials	**MEDIUM**	**LOW**	**HIGH**	**HIGH**	**HIGH**
2) Appropriateness of Site planning	**MEDIUM**	**MEDIUM**	**HIGH**	**HIGH**	**HIGH**
3) Use of Local skills and Construction Techniques	**MEDIUM**	**LOW**	**HIGH**	**HIGH**	**MEDIUM**
4) Reflection of Local Building form	**HIGH**	**LOW**	**HIGH**	**HIGH**	**HIGH**
5) Reflection of Indigenous spaces	**LOW**	**LOW**	**HIGH**	**HIGH**	**HIGH**
6) Appropriate site use as a Recreational Facility	**HIGH**	**HIGH**	**HIGH**	**HIGH**	**HIGH**

Rating = High Medium Low

Variable 1: Use of local building materials = 65% of the recreational facilities studies applied local building materials in their design.

Variable 2: Appropriateness of Site Planning = 70% of the recreational facilities studies have appropriate site plans.

Variable 3: Use of local skills and construction techniques = 65% of the recreational facilities studied used local skills and construction technique.

Variable 4: Reflection of Local building form = 70% of the recreational facilities studied reflected local building form indigenous to their region and place.

Variable 5: Reflection of indigenous space = 65% of the recreational facilities studied reflected indigenous spaces in their design.

Variable 6: Appropriate Site use as a Recreational Facility = 90% of the recreational facilities studied have appropriate site use as a Recreational Facility.

CHAPTER FIVE

DESIGN REPORT

5.1 DESIGN BRIEF

The client, The Cross River State Government, through the state's Tourism Bureau Board is currently building Recreation Centresin its bid to promote Tourism. It has put out a brief, which is currently on implementation to build Recreational Centres in the three-geo-political zones of the state to provide Tourism and Recreational Activities.

5.1.1 Brief Developement

The proposal is to cater for the Calabar Municipality the Population living within and around Calabar; and also provide basic Recreational Srevices that would foster interactions between the users. The design content of the Recreational Centre will containthe following Facilities;

- Arts and Crafts Village

- A Town Hall
- Shopping Centre and Games Arcade
- Gymnasium and Entertainment Centre
- Green Spaces and Outdoor Amphitheatre
- Maintenance Department.

5.2 SITE SELECTION CRITERIA

The following under listed criteria shall be used to weigh the suitability of each of the site and thus the most appropriate site shall be selected. They are;

i. **Existing infrastructures -** Availability of basic building services like electricity, water, sewage disposal systems, road network, transportation network etc.

ii. **Land use -** Compliance with the existing or proposed land use.

iii. **Neighbourhood connections**-The relationship with other buildings in the immediate neighbourhood with regard to general environment e.g. access to the social facilities, infrastructures, etc.

iv. **Location:-**Locating the site near the container yard, for ease of transportation

v. **Geography: -** suitability (good terrain) and availability (large enough), good topography, soil etc.

5.3 SITE LOCATION

Cross River state is located at the South Southern part of Nigeria in the countries Delta region, see in figure 5.1. It is bounded on the North by Benue State, on the South by AkwaIbom State, on the West by Anambra and Imo States.; it also has an international boundary with the Cameroun Republic to the east, along its eastern border. The state is divided into 18 local Governments areas.

Calabar is a strategically located seaport on the Atlantic Coast, a short distance from the Cameroonian border in the south eastern corner of Nigeria.



Figure 5.1: Map of Nigeria showing Cross River State

Source: Cross River state in maps 2010.

There is a brief relatively dry spell in August and September and a longer dry season from December to March. Monthly rainfall between May and July averages over 300 MM (12 IN), while in August and September it is down to 75 mm (3 inches) and in January as low as 35 mm (1.5 inches). The main dry seasons is accompanied by Harmattan winds from the Sahara Desert, which between December and early February can be quite strong. The average temperature in January is 27^0C (79^0F) and for July it is 25^0C (77^0F). On average the hottest month is March; with a mean temperature of 29^0C (84^0F); while July is the coolest month.

Cross River lies in south–southern Nigeria, on the Atlantic coast west of the Niger River delta, located on longitude 8^0E and latitude 4^0N of the Greenwich meridian. The climate in Calabar is similar to that of the rest of south-south Nigeria. It is one of thirty-six states of Nigeria with an approximate population of 3.1 million people.

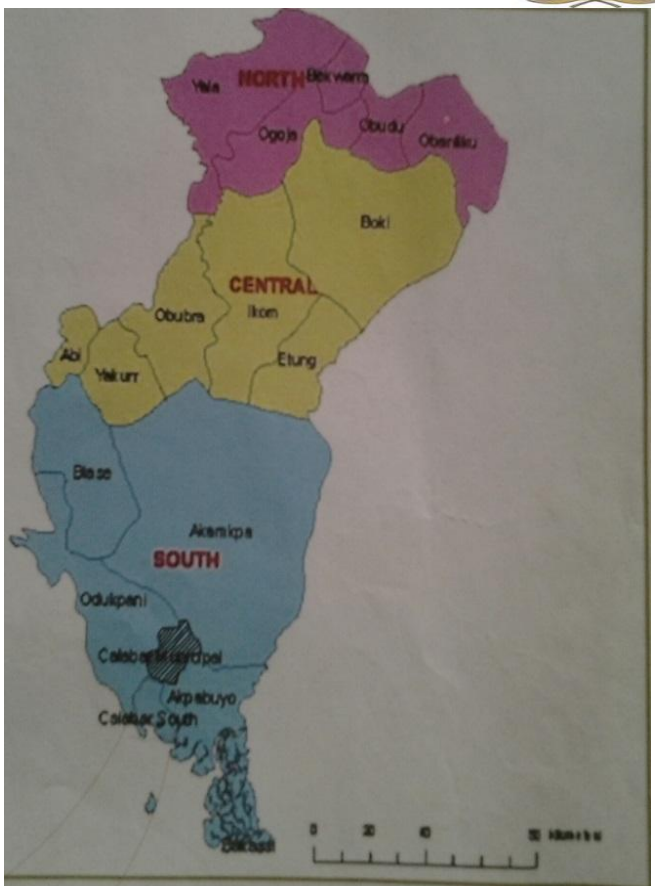


Figure 5.2: Map of Cross River state showing all Geo – political zones and local government
Source: of Cross River State in Maps 2010.

Calabar town is an inter-fluvial city which is typical of most towns in this part of the country, built on a high area between two adjacent valleys. Its relief is composed of dense vegetation, among which are raffia palms and mangrove sticks which feature very prominently in traditional building construction. Calabar is the economic and financial capital of the state.

5.4 SITE SELECTION

Three alternative sites were considered in selecting the site that will suite the location for project.

Table 5.1: Site Alternatives

SITE ALTERNATIVES	
SITE A	The first site is located at the Akpabuyo district, area of theCalabar city

SITE B	The second site is located at the Ekorinim area, of Calabar.
SITE C	The Third site is located at NdidemUsangIso Road, in the Calabar Municipality.

Table 5.2: Summary of Sites.

S/N	CRITERION	SITE A	SITE B	SITEC	REMARKS
1	Existing infrastructures	1	3	5	Site c has existing infrastructure on ground
2	Land use	5	5	5	The sites are located within the residential neighbourhood
3	Neighbourhood connections	1	3	3	
4	Location	2	3	5	
5	Geography	1	2	4	Site a is relatively flat compared to others
	Total	10	16	22	
Weighing scale: Excellent-5, Very good-4, Good-3, Fair-2, Poor-1 **Site 'C'**NdidemUsangIsoarea will better support the development of the Reareational Facility.					

5.5 SITE ANALYSIS





Figure 5.3: Ariel view of Proposed Site.

The natural site characteristics have been studied. These characteristics determine restrictions and opportunities; potentials use areas, as well as development suitability.

5.5.1 Physical and Geographic Data

Topography

The site has a relatively gentle slope with and as such could be considered to be relatively flat, as seen in plate 5.1. The site has high vegetation. The soil type is Alluvial in nature which will make a simple foundation to be sufficient for most structures on site.

The nature of the site provides scenic views and open spaces. Facilities such as the local kitchen, bar, multi courts, and swimming pool will be located on the highest point of the slope in order to provide magnificent view of the recreational facility.

The topography of the site will be maintained in the design. Consequently, split levels will be incorporated, thereby facilitating the harmony between the architecture, the culture and the environment.



Figure5.4: Site Contour Map

Source: Ministry of Lands and Survey, GIS unit Calabar 2010.

Vegetation

Calabar is located in the dense tropical rain forest vegetation belt. There is the presence of some fruit trees on the site, as seen in plate 5.2; most of the trees will be retained because of their economic value. As far as possible, trees will be maintained in the design, serving as landscape elements, and providing shade in certain outdoor spaces. However there are a lot of shrubs and grass covering the site except certain areas where the soil cover is the light brown type.



Plate 5.1: Vegetation on the site



Plate 5.2: View of the site from the pedestrian bridge on marian

Views

The site is endowed with scenic views comprising of South –West and North-East side showing views of NdibemUsangIso road and Ediba road as seen in plate 5.4, and surrounded by the Calabar municipality local Government to the South side. The West side shows the beautiful view of Marian market, and to the opposite side of the site which is the East side are views of the existing Ediba community. The South-West side showing a magnificent view of a long stretch of a dual carriage road stretching from Akim road in the south all through Marian road towards the north. Access to these views will be incorporated in the design. There would be a lot of outdoor spaces, and the use of natural existing materials like thatch, bamboo to enhance this. The orientation of facilities will follow the direction of the river.



Plate 5.3: NdidemUsangIso road and Ediba road

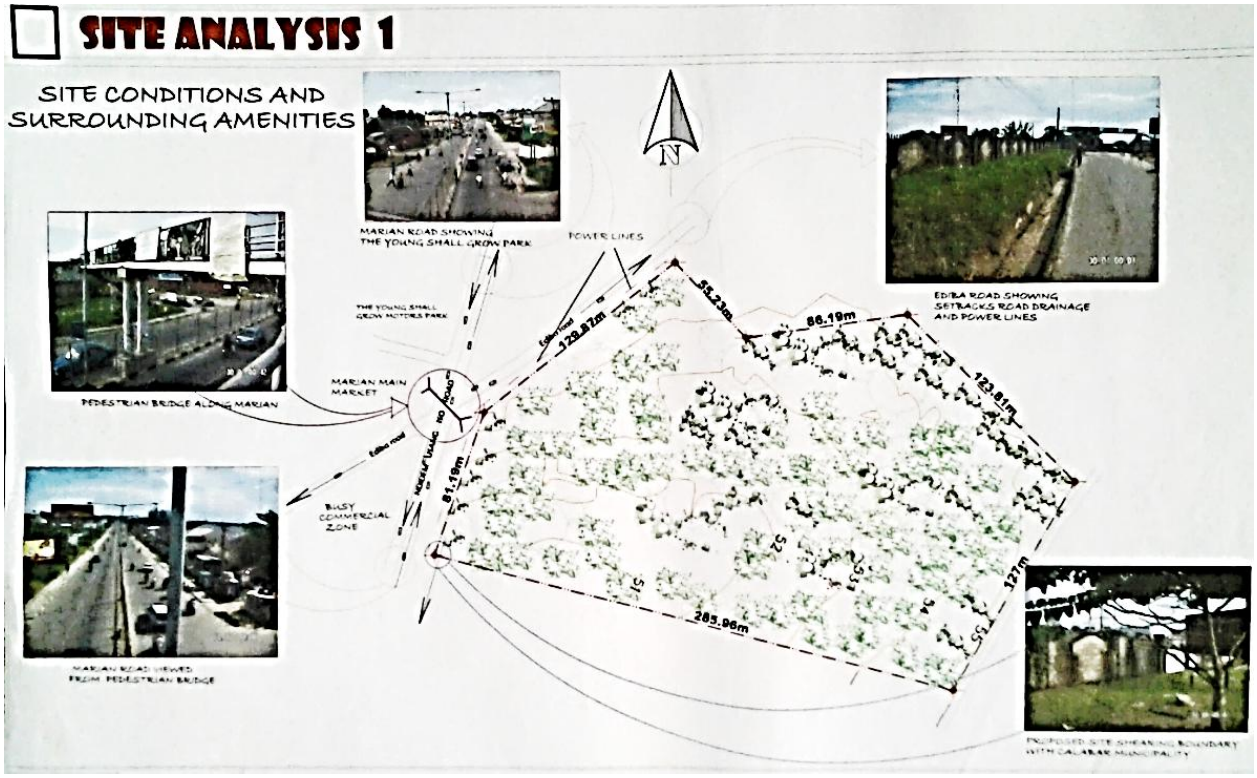


Plate 5.4: Site conditions and Surrounding Amenities Analysis

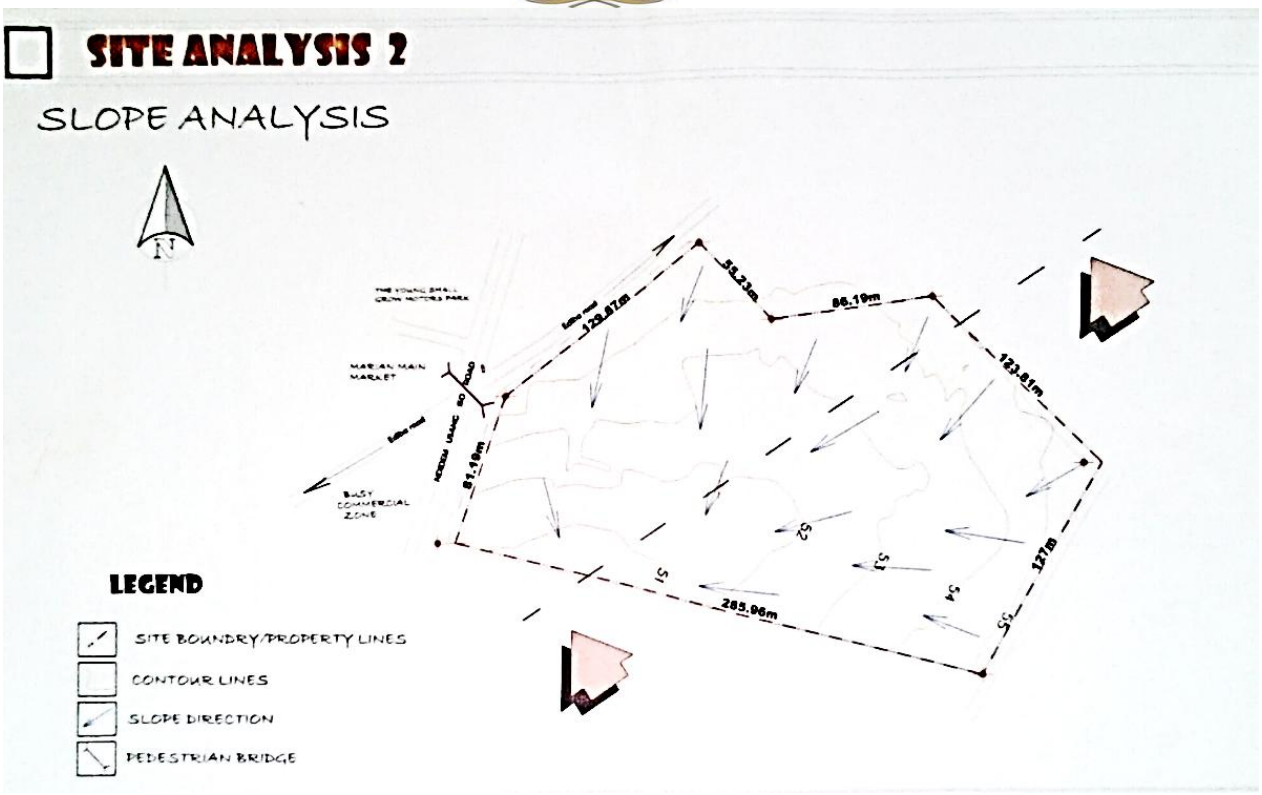


Plate 5.5: Slope Analysis

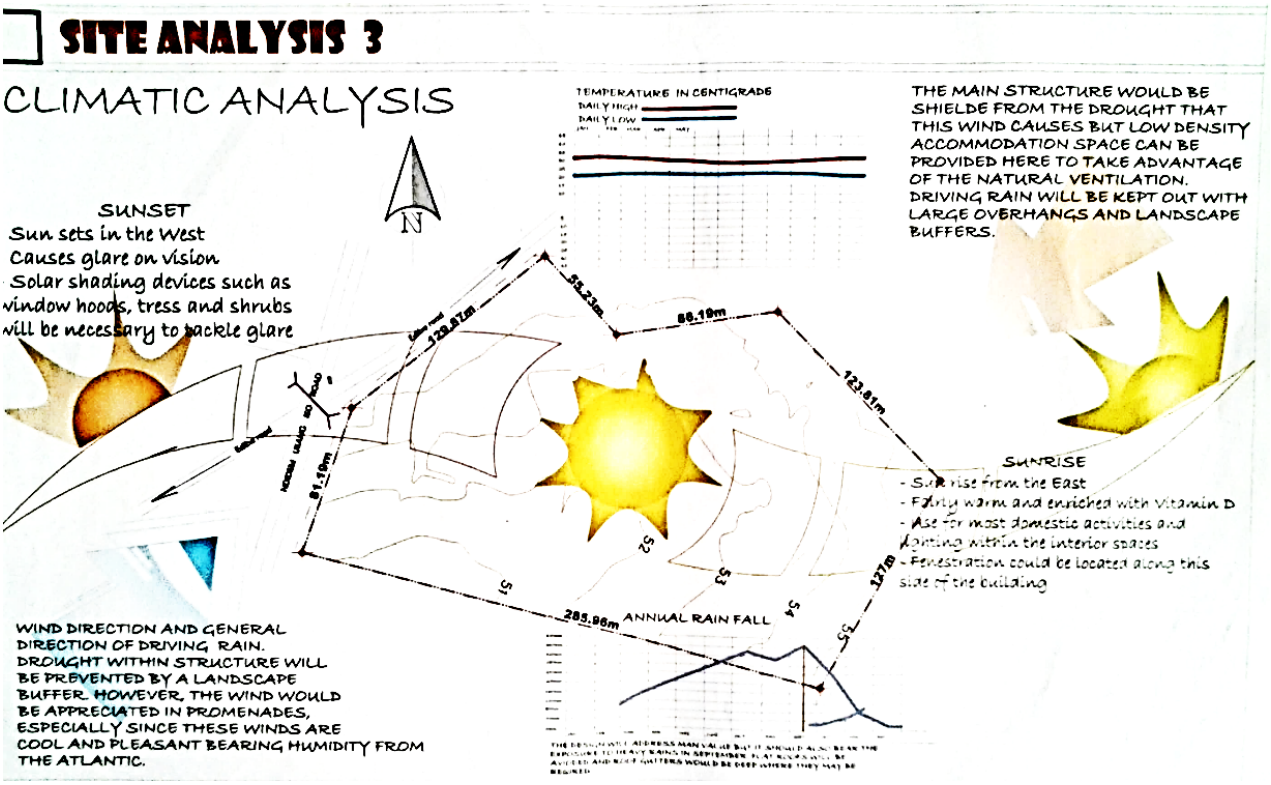


Plate 5.6: Site Climate Analysis

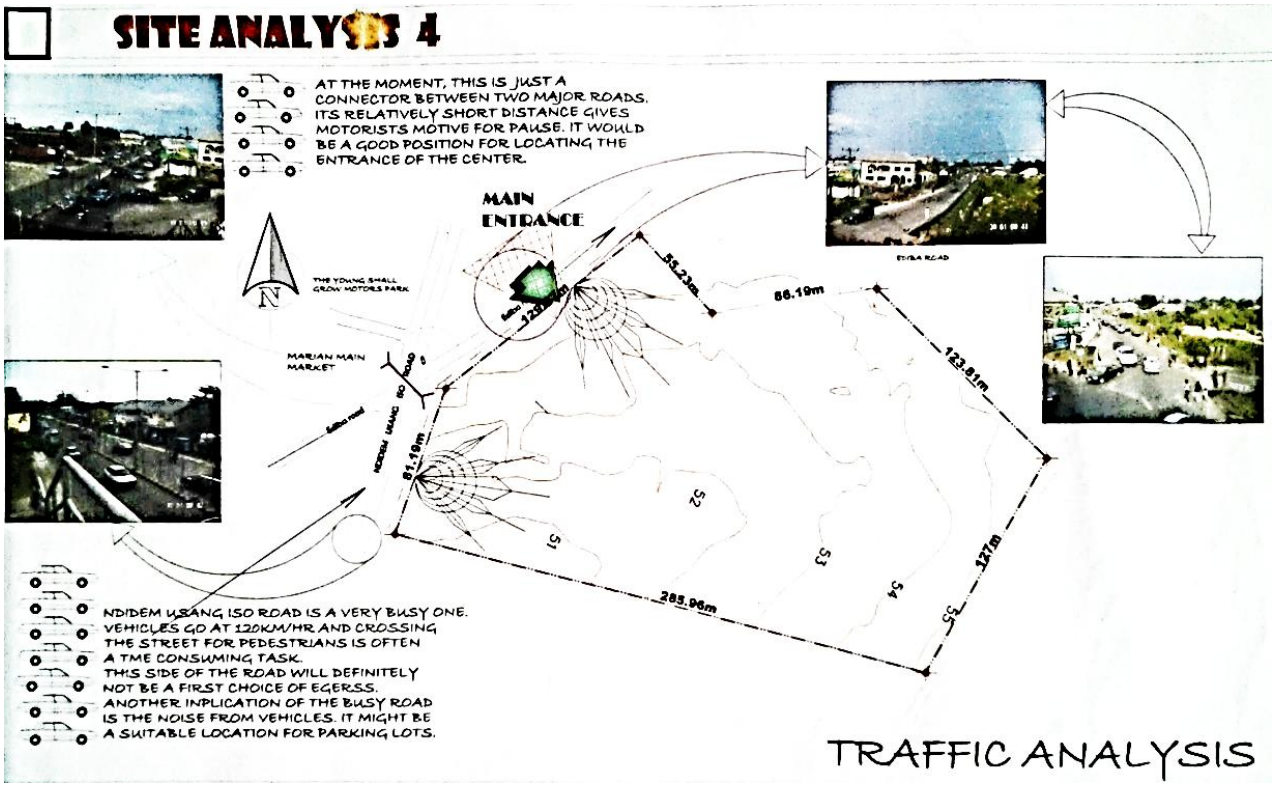


Plate 5.7: Traffic Analysis

5.5.2 Climate Analysis

Calabar has a tropical climate, the Macro climate is that of the hot humid type. The characteristic of the climate elements are explained below:

i. Sunshine;

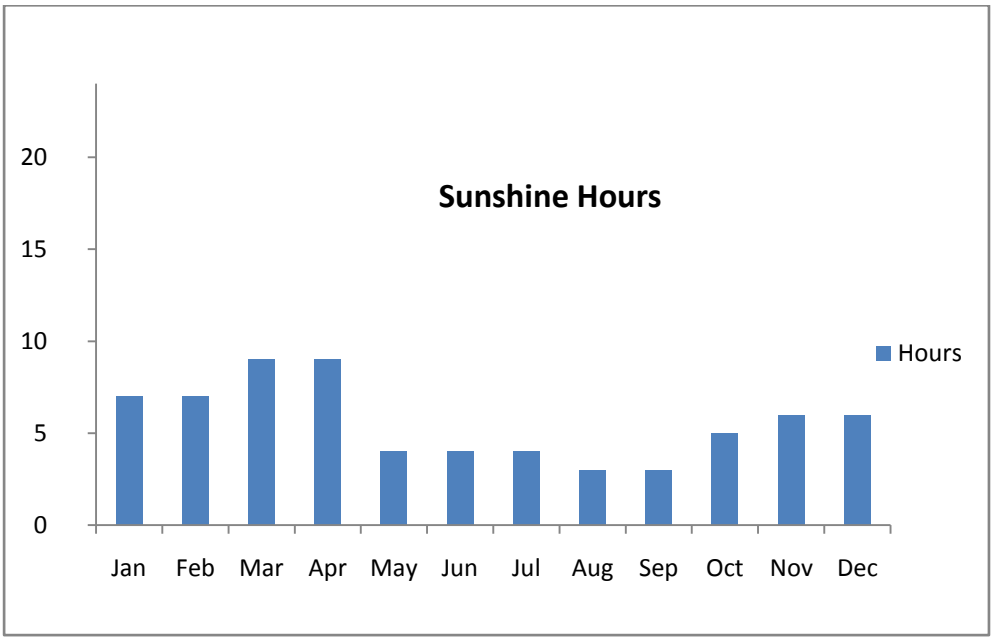


Figure 5.5: graph showing sunshine hours

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

ii. Cloud cover;

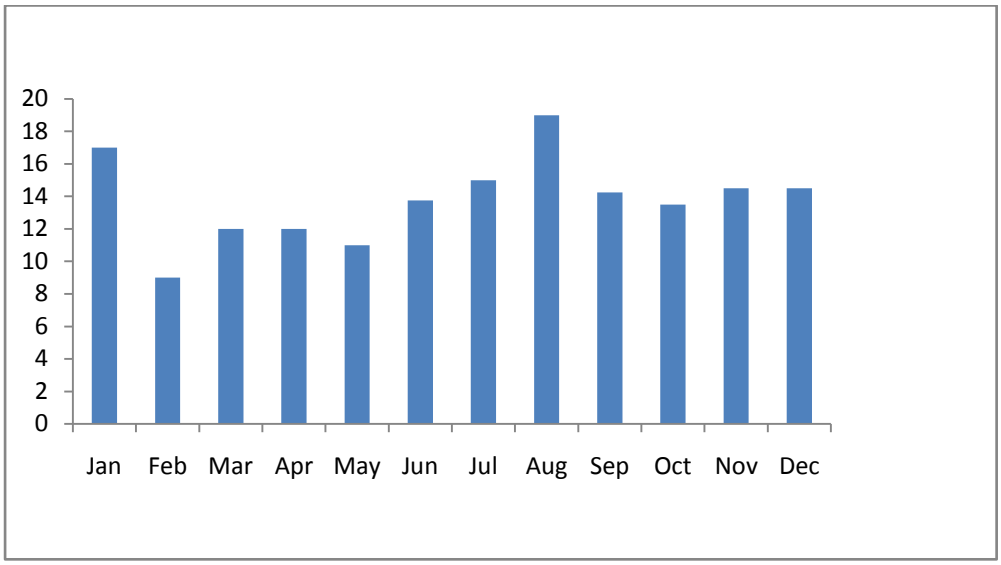


Figure 5.6: graph showing monthly Cloud cover variation

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

Due to the location of the site, there is the high presence of cloud cover all year round.

iii. Temperature;

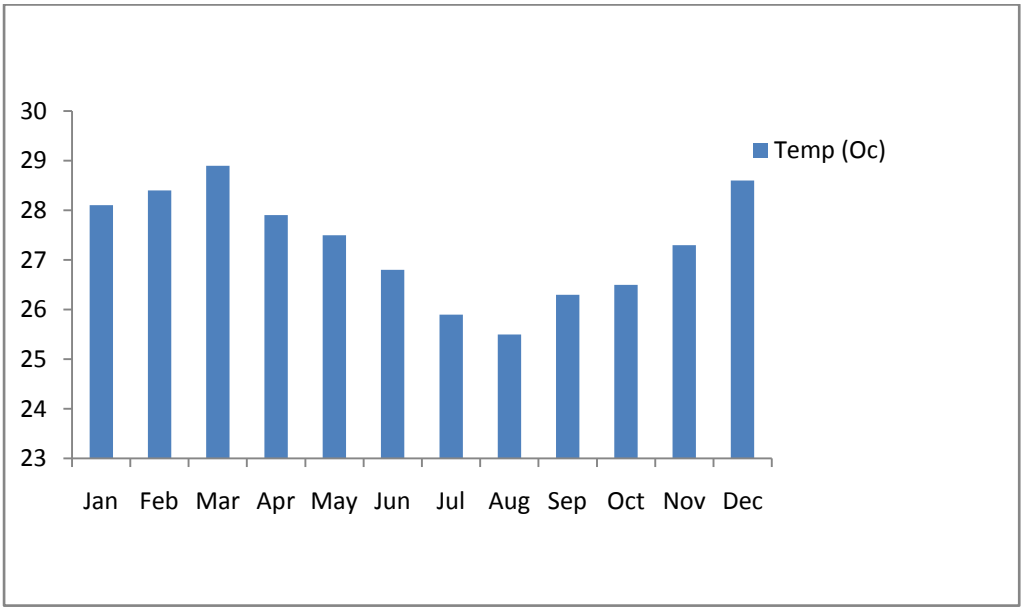


Figure 5.7: graph showing monthly Cloud cover variation

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

Temperature in this climate region is high throughout the year because of high radiation income which is relatively evenly distributed throughout the year. However there is usually a seasonal change in temperature.

Maximum temperature reaches up to 34^0C particularly in February while minimum temperature can be as low as 21^0C between December and January. The Monthly maximum and minimum temperature for the year 2009 is drawn in the table 5.3 below.

Table 5.3: Monthly Maximum and Minimum Temperature (^{o}C) for the year 2009 in Calabar.

Month	T max (^{o}C)	T min (^{o}C)	T mean (^{o}C)
Jan	32.3	23.9	28.1
Feb	32.8	24.1	28.4
March	33.3	24.6	28.9
April	32.1	23.8	27.9
May	31.6	23.4	27.5
June	30.2	23.5	26.8
July	28.9	23.0	25.9
Aug	28.1	23.0	25.5
Sept	29.7	23.0	26.3
Oct	30.0	23.0	26.5
Nov	31.4	23.3	27.3
Dec	33.1	24.2	28.6

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

iv Rainfall;

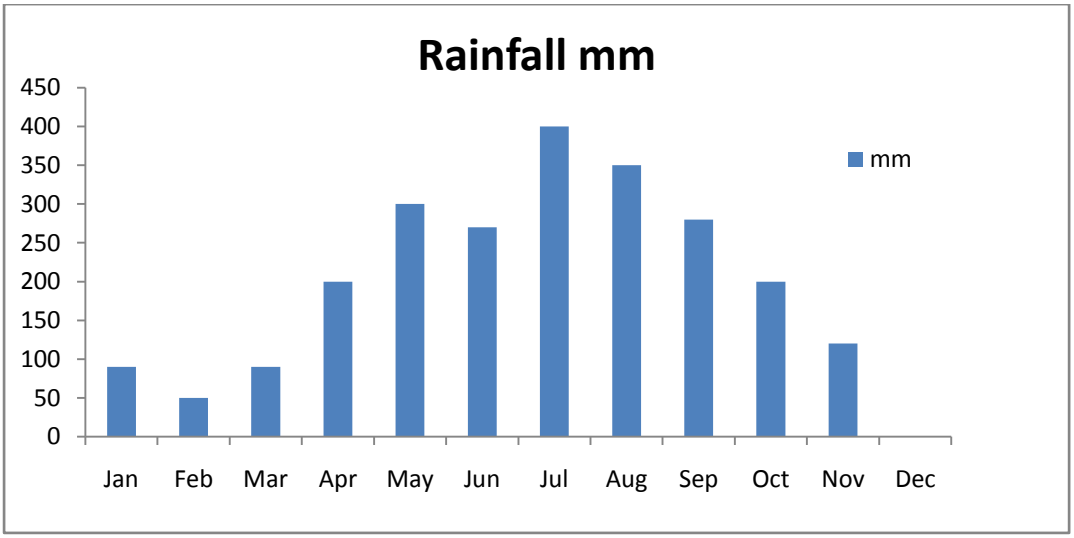


Figure 5.8: Graph Showing Monthly Rainfall (mm) for the year 2009 in Calabar

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

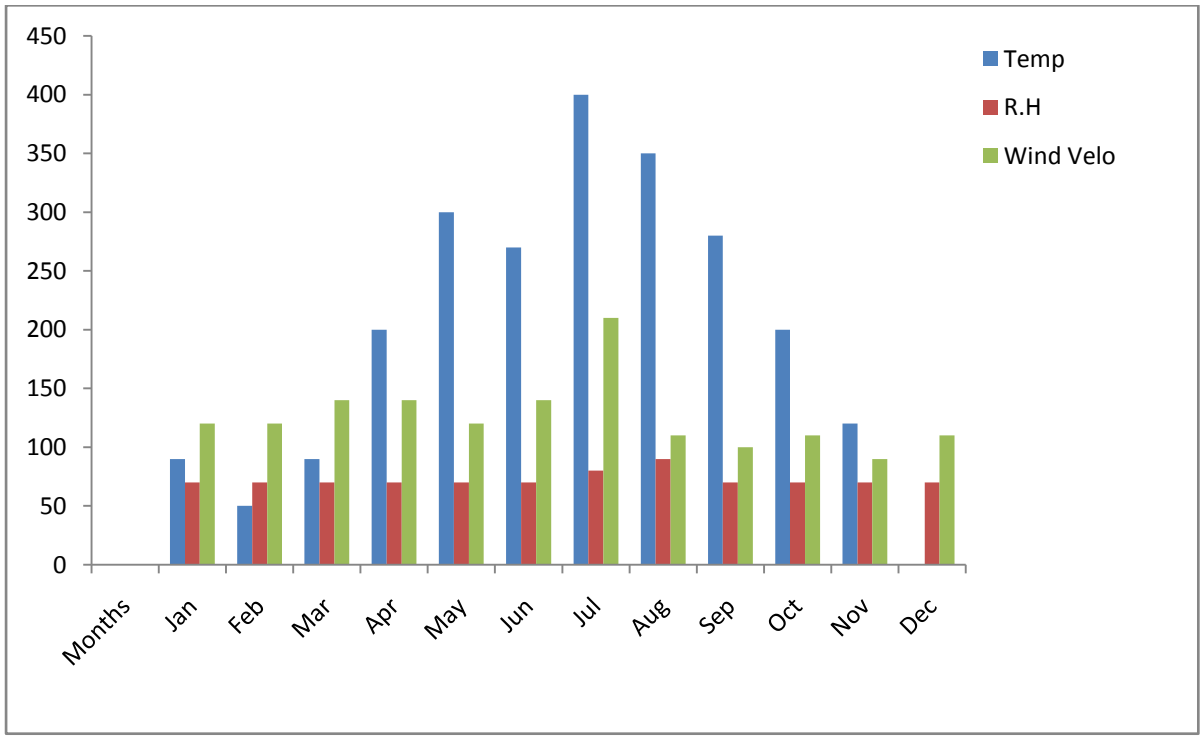


Figure 5.9: Monthly Rainfall (mm) relative humidity (%), Maximum and Minimum Temperature (^{0}C), and Wind Speed (m/s) for the year 2009 in Calabar

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

Rainfall in this climate is high in some months and low in other months due to the extremely high humidity levels. However there is a seasonal change in rainfall as depicted in fig 6.5 and table 6.4. There is a sudden increase in rainfall from July to August. The seasonal maximum usually occurs in July. There is a complete drop in rainfall in the month of December due to the presence of harmattan which is hardly felt or never occurs at all. The design of the structures will incorporate steep roofs and roof gutters in order to allow for easy run-off of rain water.

v. Relative Humidity;



Figure 5.10: Monthly Relative Humidity (%) for the year 2009 in Calabar
Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

The seasonal variation in RH of the site is shown in Table 6.4. Between January and June RH is extremely high (82.87%). It starts increasing s from June and reaches its peak (about 92%) in July and August. RH starts to decline again as from September following the cessation of rains. The Monthly Relative Humidity for the year 2009 is drawn in the table 5.4 below.

Table 5.4: The Monthly Relative Humidity for the year 2009 in Calabar.

Month	T max(^{o}C)	T min (^{o}C)	T mean (^{o}C)	R.H (%)	Rainfall mm
Jan	32.3	23.9	28.1	85	89.7
Feb	32.8	24.1	28.4	85	38.5
March	33.3	24.6	28.9	82	87.5
April	32.1	23.8	27.9	84	150.5
May	31.6	23.4	27.5	84	308.9
June	30.2	23.5	26.8	87	218.4
July	28.9	23.0	25.9	92	577.4
Aug	28.1	23.0	25.5	92	507.1
Sept	29.7	23.0	26.3	89	273.9
Oct	30.0	23.0	26.5	87	148.1
Nov	31.4	23.3	27.3	84	126.9

Dec	33.1	24.2	28.6	84	0.0

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

The site is of high humidity thus trees on site will be retained and the use of natural landscape will be predominantly used in the design of the recreational centre, in order to enhance passive cooling and to reduce humidity in the air.

vi. Wind;

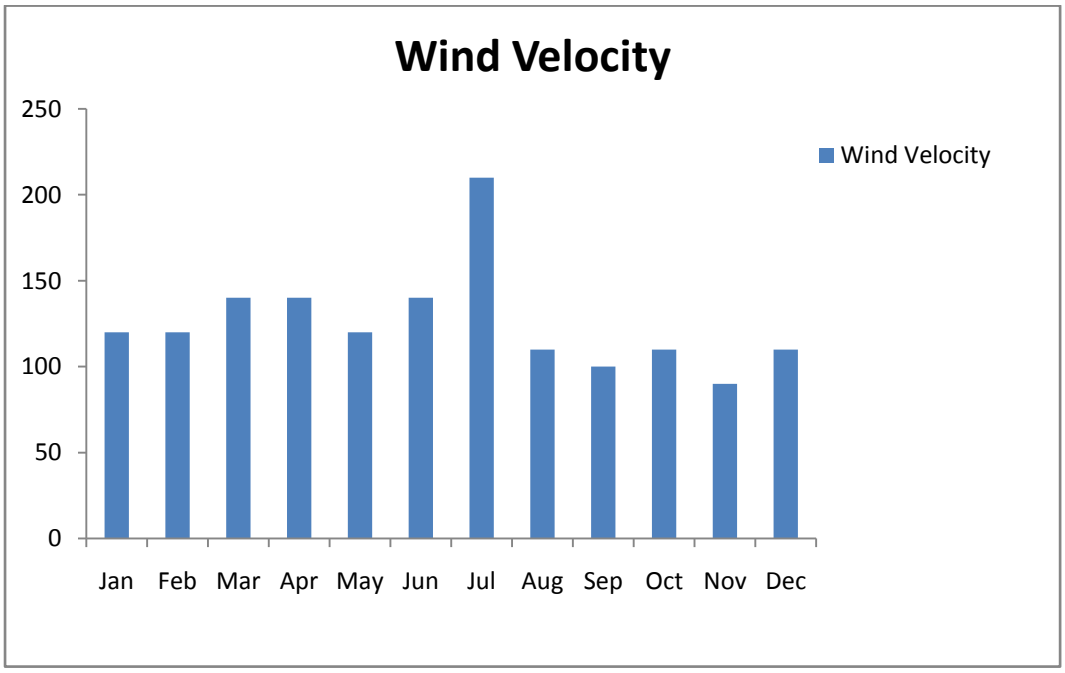


Figure 5.11: Monthly wind velocity (m/s) for the year 2009 in Calabar

Source: Meteorological station, Margaret Ekpo International Airport, Calabar. 2009.

The dominant wind direction on the site is East-West.

5.6 DESIGN CONSIDERATIONS

There are certain design guidelines and standards with regards to Recreational facility developments all over the World. Such considerations should be met by the designer, and also considerations of Indigenous design factors which would enhance the efficient expression indigenous content and recreational space. Spatial Organization,Building form, indigenous building materials and construction techniques would be the guiding principles for set design standards.

a. Site Planning and Landscaping: The design content puts site planning as an integral part of the design. As an ecotourism location the site planning requires a sustainable approach to its design. Existing conditions on the site such as the Trees, Alluvial soil conditions and gentle slope would allow for easy landscaping to follow building developments and access zones.

b. Spatial Organization: Spatial organization in the recreation centre has been fashioned after the Efik spatial planning of settlements. This form of organization emphasizes the locating of the palace central to the entire settlement and close to it are the market, village square and other activity areas.

c. Building form and architectural expression: The building form takes after the traditional rectangular form of most Efik and Calabar buildings with steep roofs, the steep roofs end over a verandah when they end in front of an activity space or courtyard. This enhances ventilation and air exchange in the upper section of the building. All buildings include the Administrative block/reception, the craft shops, and palm wine huts; will have a form of mural molding at column capitals and column itself, plaster impression, and ornate carving around their doors, windows and openings.Other forms of architectural expression include ornate forms and designs to window sills and window hoods. Verandah posts in craft center, and gymnasium will compose of caryatids (carved verandah posts) and general ornamentation the Efik way. Most courtyards take the rectangular form and have rain collection systems. The village concept expresses the lifestyles and culture of the cross river people. The doors into the admin/reception and multi-purpose hall will be made of seasoned timber carved with different forms of Nsibidi ornamentation.

d. Building materials and construction techniques: Building materials include the most popular to the area which is palm fronds, seasoned timber, sandcrete block, plant fiber, steel cabling, bamboo and sealants. The reception and other buildings such as the

crafts units will be constructed in collaboration with local crafts men. The multipurpose hall building will be constructed with concrete, block work and bamboo.

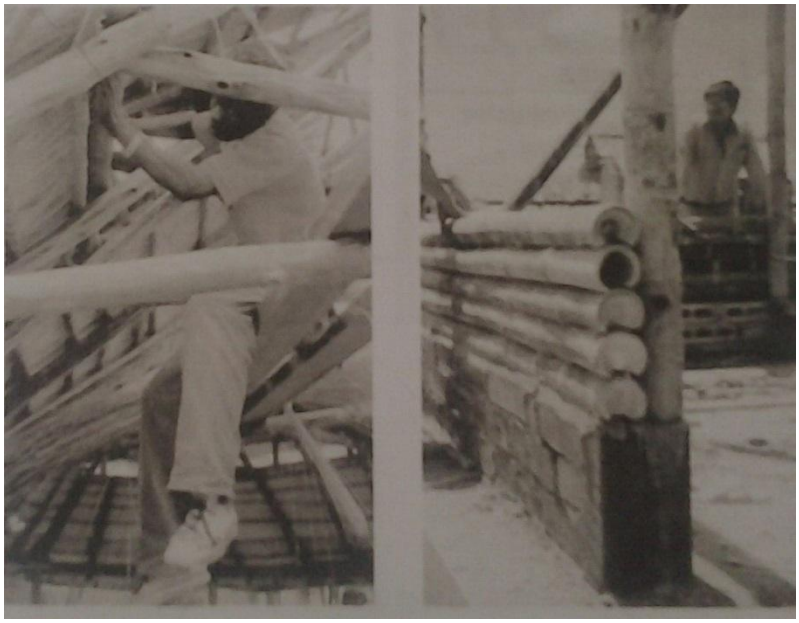


Plate 5.8: View of light timber and thatch construction technique.
Source: Zbigniew, 2009.

5.7 DESIGN CONCEPT

As a requirement for indigenous recreation, an expression of indigenous context is important, it explores various channels through which the tourist can connect with the way of life of the indigenous people. In this respect, the design concept would be in the form of a linear-spatial concept, with the buildings oriented in the direction of the River. This is because the indigenous people worshipped the goddess of water (Anansa).The whole idea is to invoke a feeling to total experience of the local community which conveys a spatial characteristics order of the Efik traditional compound.

Other aspects of the design with individual but related concepts include the entertainment and shopping arena, crafts center, local restaurants, palm wine huts, Garden spaces and a multi-purpose hall.The Traditional Village Context: the layout of the village takes its form from the traditional existing village linear setting. The village contents emphasizes

- Local patterns of construction
- Indigenous building form



Figure 5.12: Traditional Village Context

The village context provides spatial requirement of a whole Community. It's worthy to note that the Efiks traditionally move in various activities as performers in response to the Rhythm of space, time and sound.

5.8 SITE CONCEPT

The concept adopted the Form of the Stingray fish as seen in fig. 5.9, which splits the site into different zones of activities which was influenced by the Ekpe Masquerade. The Ekpe Masquerade always carries the tail of the stingray fish, as its whip as seen fig. 5.10. Other factors such as noise level, similarity of functions and activity level also influenced the concept. The site plan shows the relationship of the different facilities and other functional

elements integrated together. Plants, Trees were extensively used in the Recreational centre to provide shade.



Plate 5.9: A Stingray Fish



The Tail of a Stingray Fish as the Whip of the EkpeMasquerade.

Plate 5.10: EkpeMasqurede.



Stingray Fish



Proposed Site

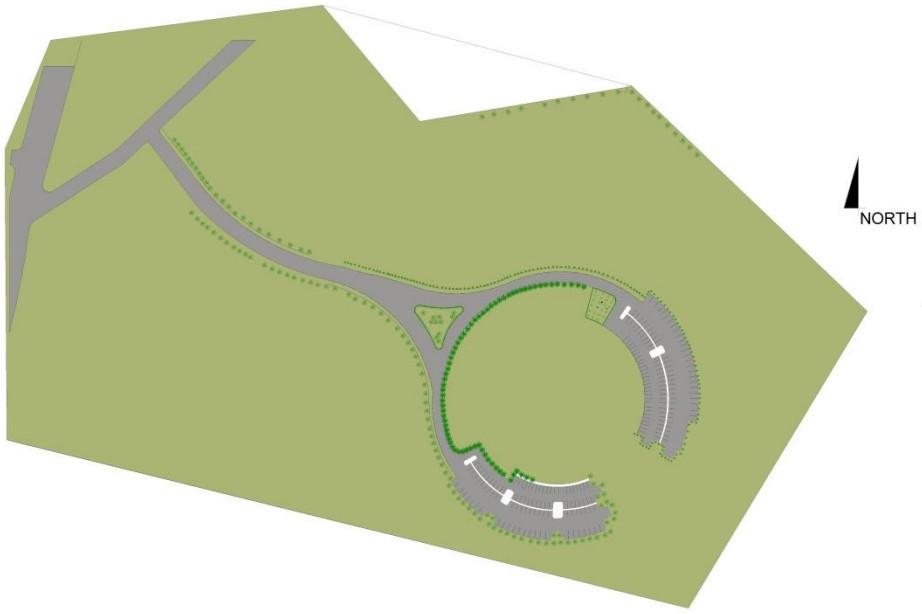


Figure 5.13: integration of Stingray fish with proposed site to attain site concept.



Figure 5.14: Proposed Site Plan Showing Sting Ray Fish form

5.9 FUNCTIONAL REQUIREMENTS / FACILITIES

Thefollowing facilities have been provided:

i. Gymnasium,

ii. Games Arcade section,

iii. Multipurpose hall,

iv. A food court,

v. An outdoor Amphitheatre (for plays, peer group dance),

vi. Landscaped gardens,

vii. Gazebos,

viii. Three Multi Courts,

ix. A Swimming Pool,

x. Arts and Crafts Village,

xi. A Cinema Hall

Table 5.3 Gymnasium and Aerobics Area

Plan	Functional areas
i. Gymnasium,	Aerobics room for children Aerobics room for Adults Shops Changing rooms and toilets Spa's and Massage Parlour

Table 5.4 Entertainment Centre

Plan	Functional areas
ii. Cinema Hall	Ticketing Area Open offices – customer care unit Sales Shops Control rooms Changing rooms and toilets Escape routes and lobbies

Table 5.5 Multipurpose Activities

Plan	Functional areas
iii. Community/Multipurpose Hall	Open offices – customer care unit

	Shops Hall Space Changing rooms and toilets Escape routes and lobbies

Table 5.6 Cuisines Area

Plan	Functional areas
iv. Food Court	Open Dining Area Open Kitchen area Sitting Area Artificial Water Body Landscaped sitting Area

Table 5.7 Amphitheatre

Plan	Functional areas
v. Outdoor Amphitheatre	Open sitting Area Open stage Artificial Water Body Landscaped Entrance Area Changing rooms and toilets

Table 5.8 Village Context

Plan	Functional areas
i. Arts and Crafts Village	Reception and waiting areas Monoliths Display Area Wide Open Stage Market Square Village Square Pavilion Monkey Colony Open Display/Dance Area Display Shops

	customer care unit Product display

5.10 CIRCULATION WITHIN THE CENTRE

Circulation is of paramount importance in the design of any recreational facility. It is to enhance easy traffic flow within and out of the facility so as to avoid traffic congestion or hazards which might result from vehicular and pedestrian movement.

From the main entrance of the centre, there is a clear view of the Gymnasium, Entertainment centre and Community/Multipurpose Hallfor proper aesthetic appreciation of the recreational centre. The circulation and pedestrian routes are well segregated and planned to ensure clear access to functional units and parking spaces while enhancing traffic safety and visual appreciation of the whole centre. Planning of most of the recreational facility in close proximity was ensured because of the multifunctional nature of the facilities and the frequency of its usage.



Figure 5.15: Proposed Site Plan Showing Sting Ray Fish form from the whip of the Ekpe Masqurede

Major parking spaces were provided in front of each facility provided, with paved ways created for the movement of pedestrian to different facilities.

5.11 SITE PLANNING AND LANDSCAPING

The site planning was carefully considered to show the relationship of the different recreation facilities and other functional elements integrated together. The pedestrian and vehicular routes were therefore planned to ensure this without traffic conflict. It was also planned to be in harmony with the physical environmental layout of the centre. The

planning will also respond to any rational arrangement of sport venues for better event management and flexibility. Landscaping was also carefully considered so as to achieve a harmonious physical setting within the centre. Plants were extensively used in the centre to provide shade, screen as windbreakers, for ornamentation and for interesting effects when delineating paved ways and routes. (See fig. 5.16).



Figure 5.16: Site plan showing arrangement of facilities and circulation.

5.12 BUILDING MATERIALS AND CONSTRUCTION.

5.12.1 Materials

a). Concrete.

Reinforced Concrete footings and beams were required shall be the major structural elements of the foundation construction according to the engineer's specifications.

b). Bamboo.

They also share similar attribute for their inherent absorbing characteristics. They shall mainly be used for panelling and framing of the village context as fence walls and building of gazebos.

c). Thatch.

To guard against solar penetration and intensive heat gain, and against driving rain, the thatch and raffia palm membrane was used, It is weather proof,it is durable and gives and this traditional finish.

d). Steel

Cold rolled steel sections for structural modifications, framing of the walls, staircases and bracing was adopted within the community/town hall and the Cinema/Entertainment centre

5.12.2 Construction

Construction of the recreation centres involves the local building knowledge and skills of local artisans in the village context and thus minimising the need for external expertise, only the entertainment centre, the town hall and the Amphitheatre made use of the external expertise and construction techniques.

a).Foundation.

Wood beam footings were used for the village context and arts and craft centre, and reinforced concrete pile footings was adopted in the amphitheatre, the entertainment centre and the town hall area.

5.13 DESIGN SERVICES.

Services are a system of arrangement that supplies public needs. It could as well be described as expert help or advice giving by agents after the installation of appliances. Services however, cannot be separated from amenities, infrastructures or welfare and social establishments provided in a place to enhance the ease of day to day affairs of customers and management services include the following:

1. Power Supply.
2. Heating, ventilation and cooling.
3. Water supply.
4. Drainage and sewage disposal.
5. Refuse disposal.
6. Security and Maintenance

1. Electricity

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

2. Heating, Ventilation and Cooling (HVAC)

To complement natural ventilation, individual air conditioning units shall be provided for

3. Water Supply

The Calabar Municipal water supply will be the major source of water supply

4. Drainage and Sewage Disposal.

Soil and foul wastes from the toilets and kitchen will drain into septic tank and finally into the soak-away pit. This would be designed and positioned by the service engineer. Rain water dropping on the roofs will be drained through from the roof to gutters on the ground to the central drainage system which is employed for the area, as planned by the Calabar Urban Development Authority (CUDA).

5. Refuse Disposal

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

6. Security and Maintenance

The maintenance of these housing units shall be the responsibility of the management, who shall be advised to employ maintenance staffs adequate enough to take care of the estate.

5.14 FUNCTIONAL RELATIONSHIP WITHIN THE RECREATION CENTRE

5.14.1 Traditional Village Context

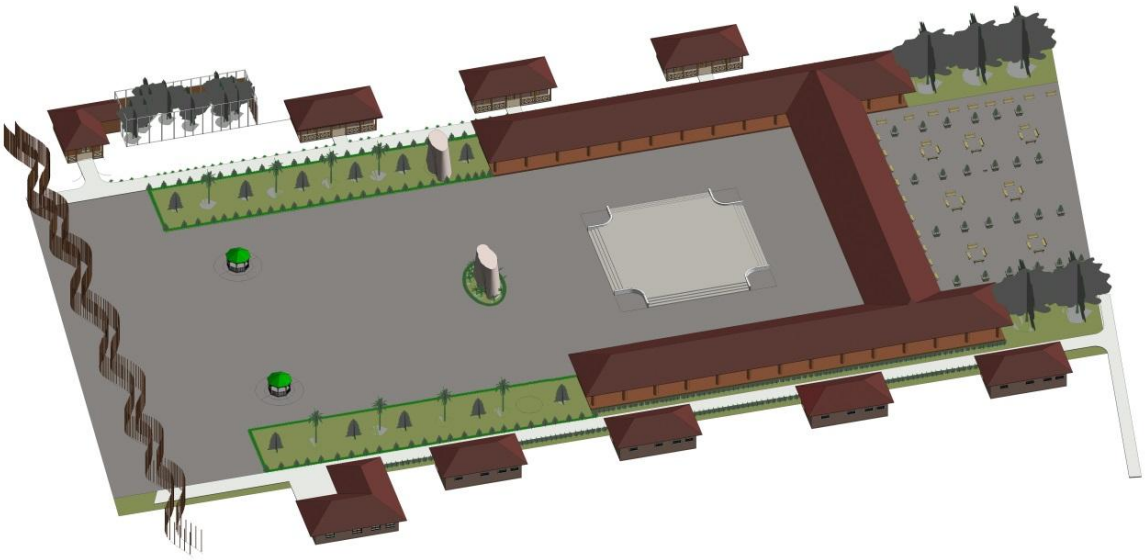


Figure 5.17: Traditional Village Context

This is the largest structure within the centre. It has facilities to cater for indigenous recreation and events. The village context consists basically of the following;

- The Pavilion
- The Arts and craft centre
- The village square
- The market square

The Pavilion

This is a raised platform within the village context, were spectators and tourist stay to watch cultural plays and performances.It's a U shaped structure made of wood, bamboo and thatch.It has a big stage at the middle of the pavilion were performances are done as seen in fig 5.18.



Figure 5.18: View of Pavilion showing the stage.

The Arts and Crafts Centre

It's located within the village context. Here raffia, woodcarving and other cane works are produced and put on display for tourists to buy and see the rich cultural content of the Cross River people. The buildings here are made locally. It's finished with the traditional wattle and daub style of building and roofed in thatch as seen in fig. 5.19.



Figure 5.19: View of Crafts centre showing Mud finish and thatch roof.

5.14.2 The Community/Town Hall

It's located within the recreation centre. The hall has to do with the composition of various functions together. In the past the community hall was used as an avenue for passing information to the indigenes and was where information was to be relayed to the community.



Figure 5.20: View of Community/Town Hall

5.14.3 The Amphitheatre and Food Court

This facility provides tourists the opportunity to come close to nature through the local cuisines available within the food court and relate with the locals who prepare the cuisines in the centre. Besides the food court is the open air Amphitheatre close to the food court. Here activities such as Drama play, peer group meetings, talent shows and local plays take place here.

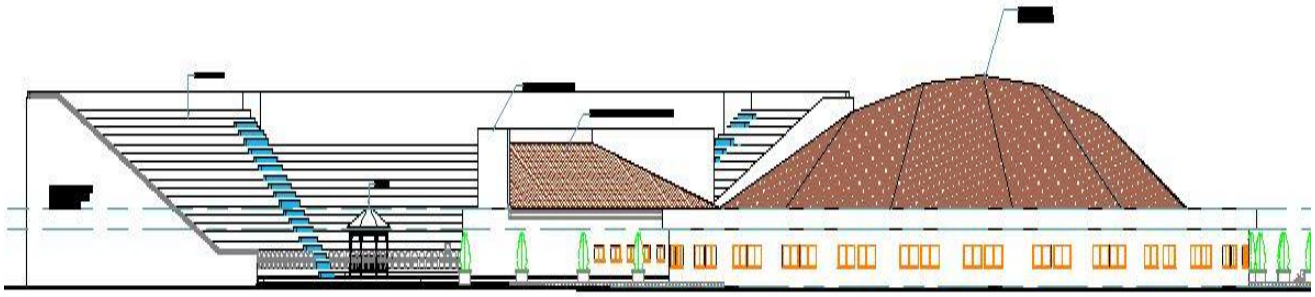


Figure 5.21: View of Amphitheatre and Food Court in the Centre

5.14.4 The Gymnasium, Spa with shopping Facilities

This facility provides tourist and locals the opportunity to make physical activity interesting, enjoyable and encourage life- long fitness habits. Here fitness as well as shopping activities take place.



WEST ELEVATION

Figure 5.22: View of the Gymnasium and Spa.

5.14.5 The Entertainment Centre

The facility provides entertainment and shopping activities fused together under one roof.

Here the tourists and locals can relate together and share the same experience.

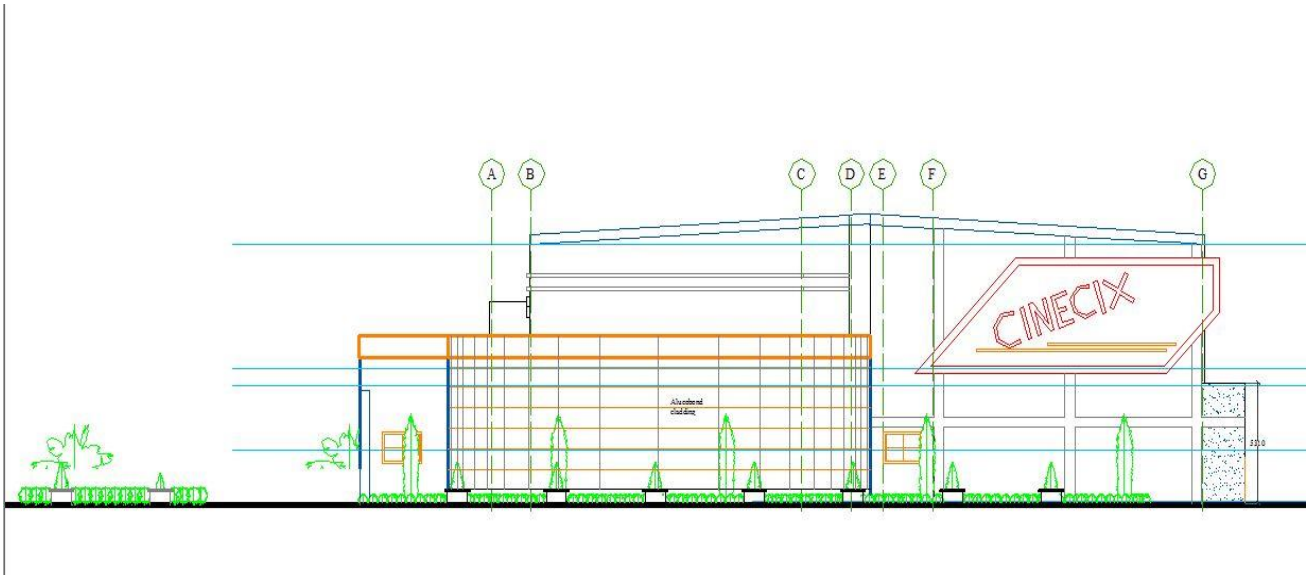


Figure 5.21: View of the Entertainment Centre/ Cinema.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 SUMMARY OF FINDINGS

The thesis takes full advantage of the cultural characteristics of Cross River state such as its spatial organization, site planning, indigenous art, local building materials and construction techniques.

The tourism industry worldwide is fast shifting from one of mass tourism to an eco-friendly one. Mass tourism has often been adversely affected; this in turn has misrepresented and misinterpreted indigenous cultures. This misrepresentation and misinterpretation has also brought about hostility between residents and visiting tourists in some cases.

Recognizing indigenous context is one of the many ways of avoiding mass tourism. Utilizing cultural characteristics such as spatial organization, local building materials, and immaterial cultural characteristics is a solution. Problems of mass tourism such as hostility from indigenous population, poor experience by tourist can be resolved by having a sense of place.

The methodology employed the use of data from interviews with architects of existing recreational facilities, relevant authorities at parks and recreation centres,a case study was carried out on one recreational facility within Nigeria and three international ones.

The local casestudis used, the Marina resort, Calabar, and Jhalobia recreation park, Lagos, sheds more light on the need for existing recreational facilities within Nigeria to exhibit more cultural characteristics of place, while the international case studies, Jean-Michel Cousteau Resort, Fiji, goon Resort & Spa, French Polynesia, Bora Bora Nui Resort & Spa, Nunue – Bora Bora atoll, French Polynesia,Kailuumcito the Camptel, resort, Rio beach,

Mahahaul, Quintana Roo, Mexico, are recreational facilities (seaside resorts locations) that have laid emphasis on their inherent cultural characteristics. Also relevant information was sourced from pertinent literature and the internet.

The Calabar municipal recreation centre is an attempt at reflecting cultural characteristics of Cross River State. It concludes that it is indeed possible to achieve a recreational facility design that would bring visiting tourists' in contact with the culture and way of life of the people of Calabar. Putting to use local building materials and construction techniques is just one of the ways that recreational facility design can be improved.

In the course of the research, it was deduced that Cultural characteristics of place generally will enhance the workability of recreational facility design.

6.2 CONTRIBUTION TO KNOWLEDGE

The thesis established that in the design of recreational centres in Nigeria, the expression of indigenous context is key.

1. The study provided a guideline for the integration of indigenous culture in recreational facility design.
2. The study established the key Cultural features of the Cross River people which can be applied in the design of recreational facilities. They include;

a. Spatial Organization.

b. Building Form and Architectural Expression.

c. Indigenous Building materials and construction technique.

3. The Study demonstrated the means of applying indigenous Cultural features in recreational facility design in Calabar.

6.3 AREA OF FURTHER RESEARCH

The challenge of this thesis has been to design a recreational centre which focuses on the expression of indigenous context. For recreation centres that have strong historical attachment, the historical aspect of the place can't be left out.

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

Knowledge of this kind might enable architects find sustainable solutions to problems of mass tourism.

6.4 RECOMMENDATION.

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

However, architects, also have to continually work towards providing a hospitable cultural environment for the guests of these parks and recreation centres.

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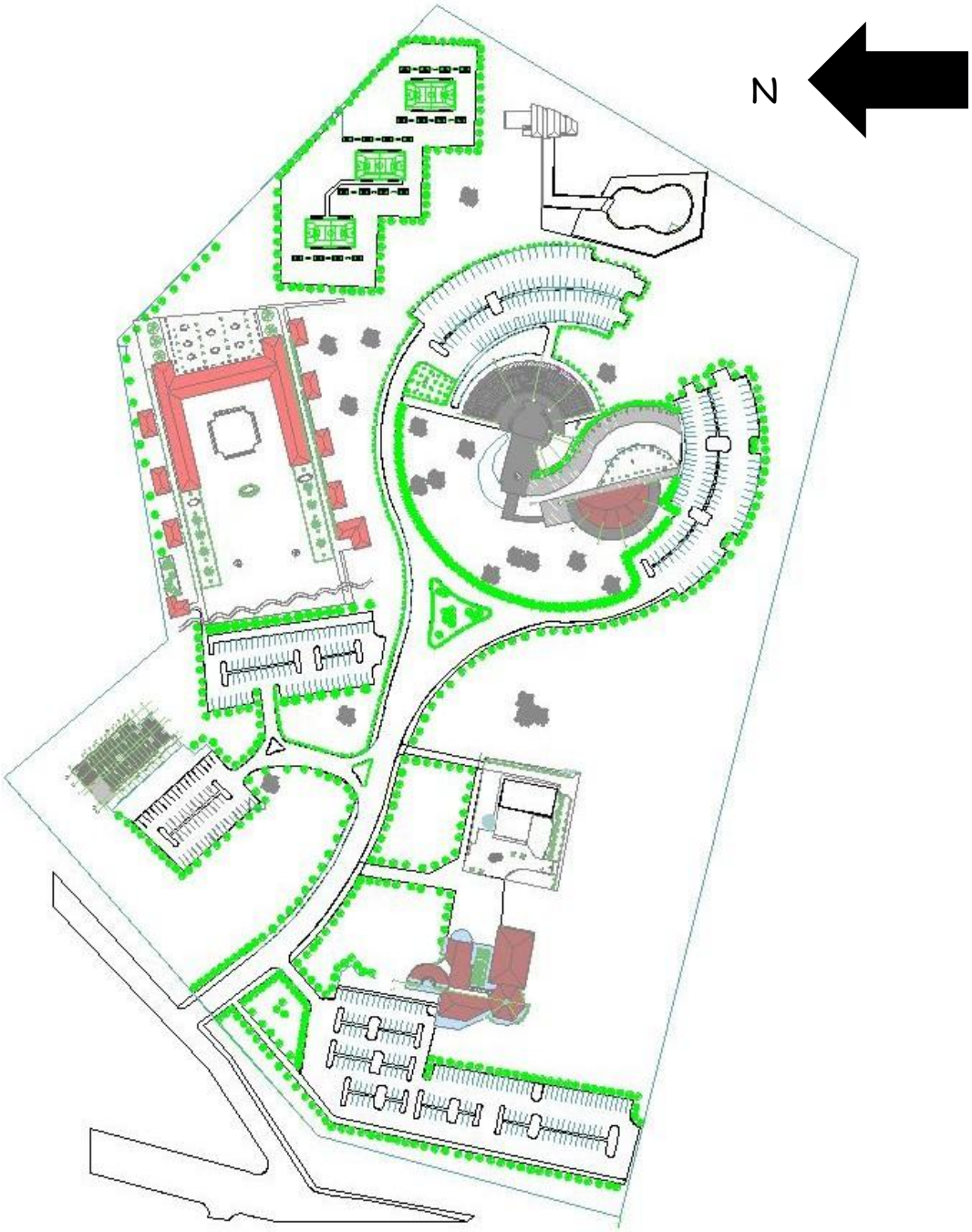
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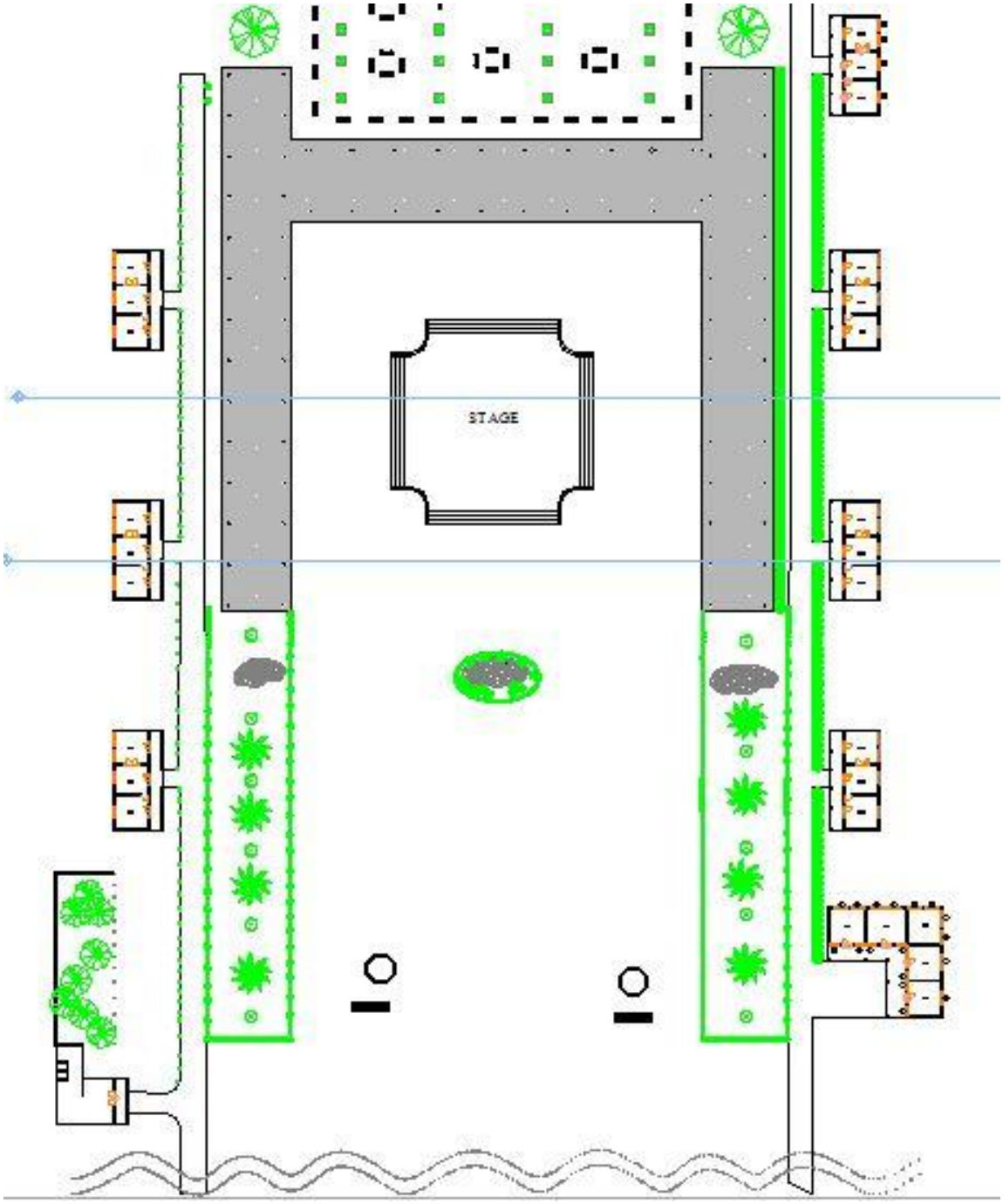
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APPENDICIES

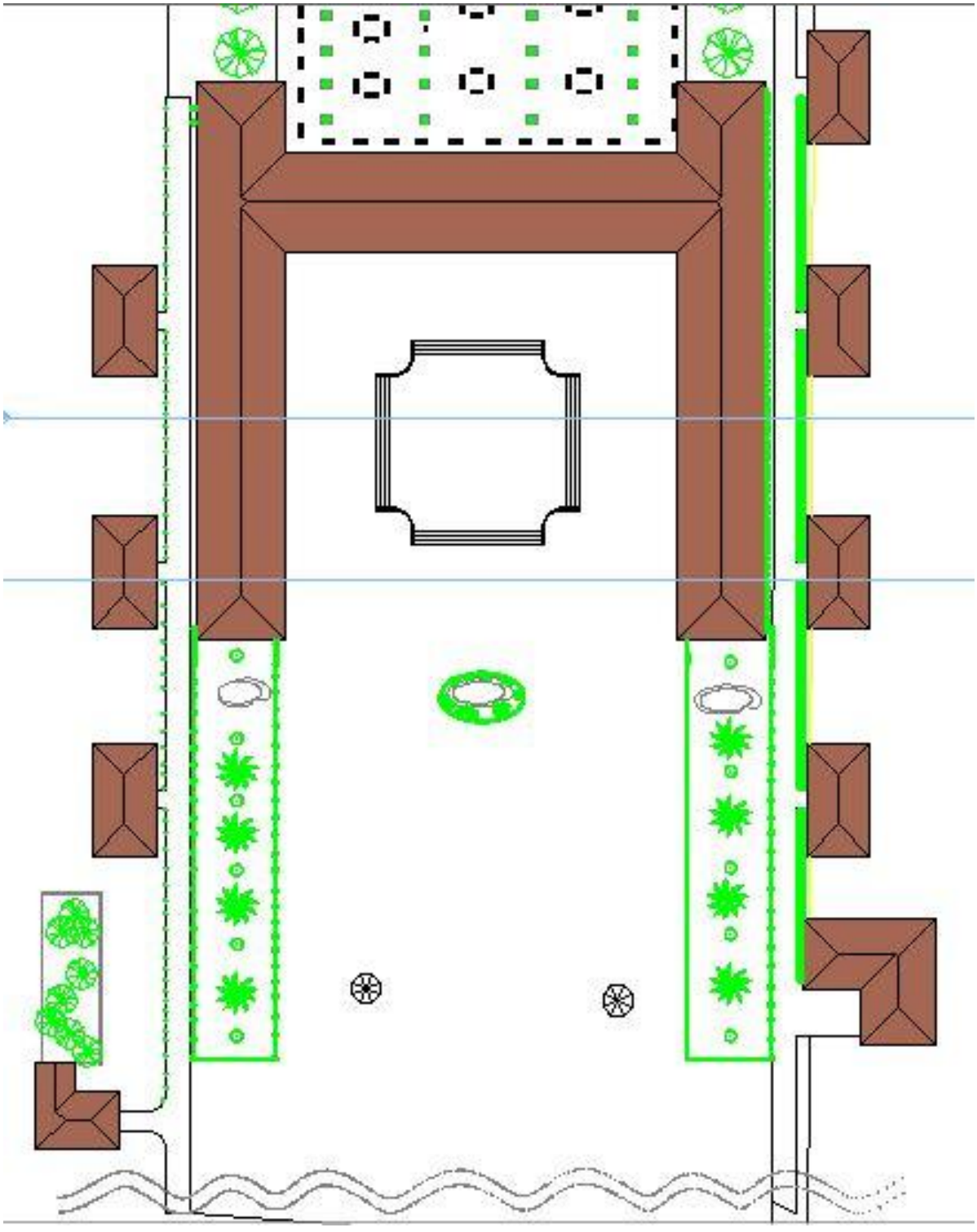
Appendix 1: SITE PLAN



Appendix 2: FLOOR PLAN

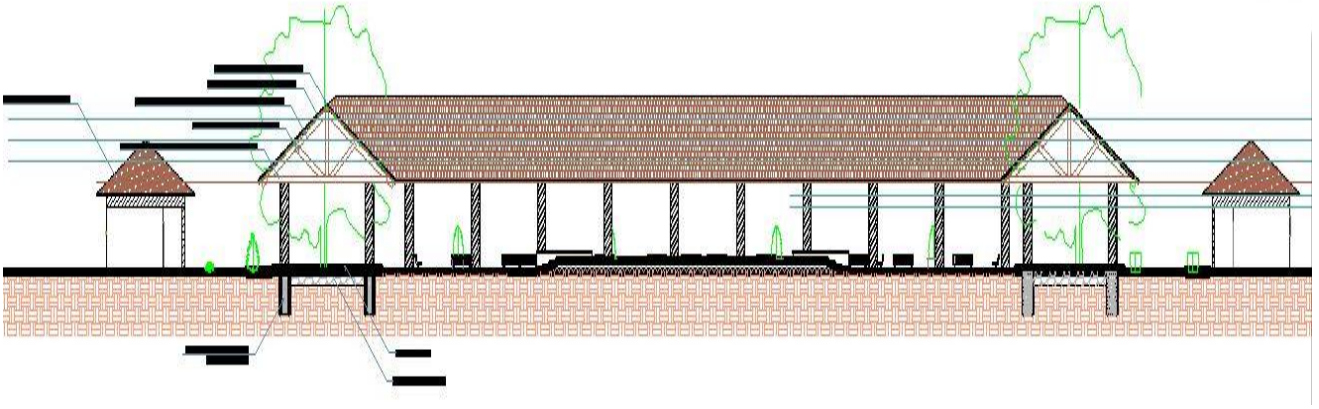


Appendix 3: ROOF PLAN

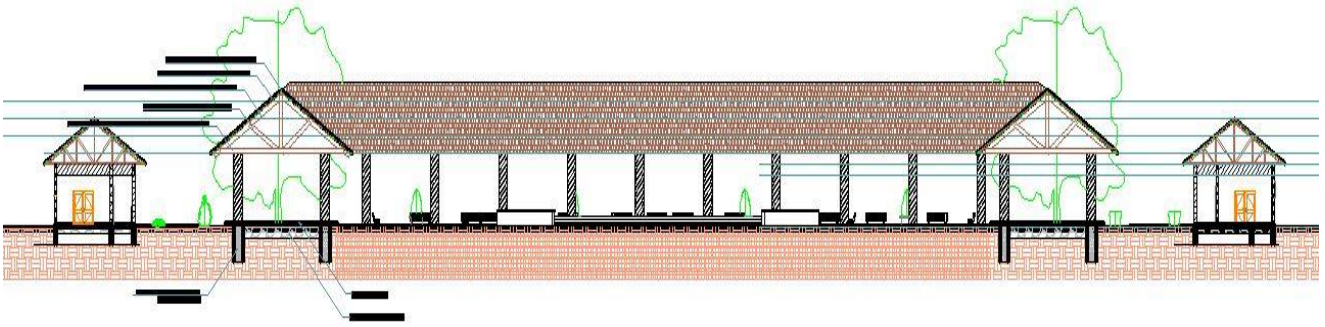


VILLAGE SETTING CONTEXT

Appendix 4: SECTIONS



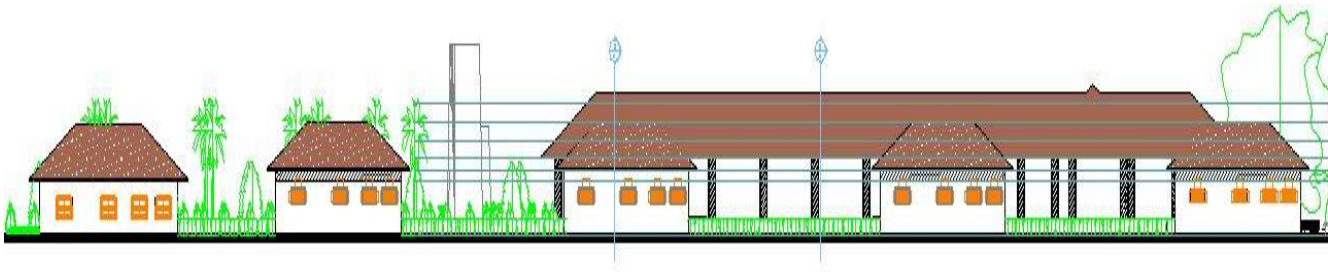
SECTION X-X



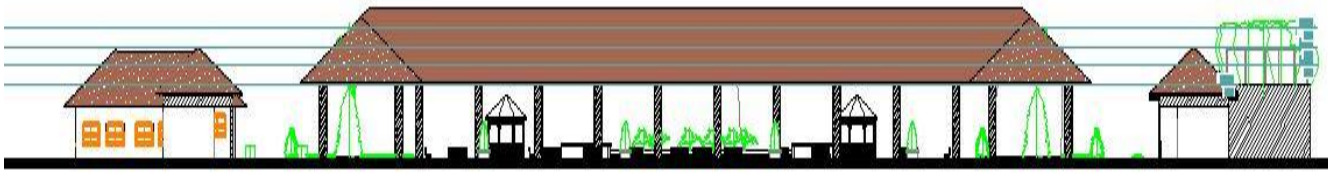
SECTION Y-Y

VILLAGE SETTING CONTEXT

Appendix 5: ELEVATIONS



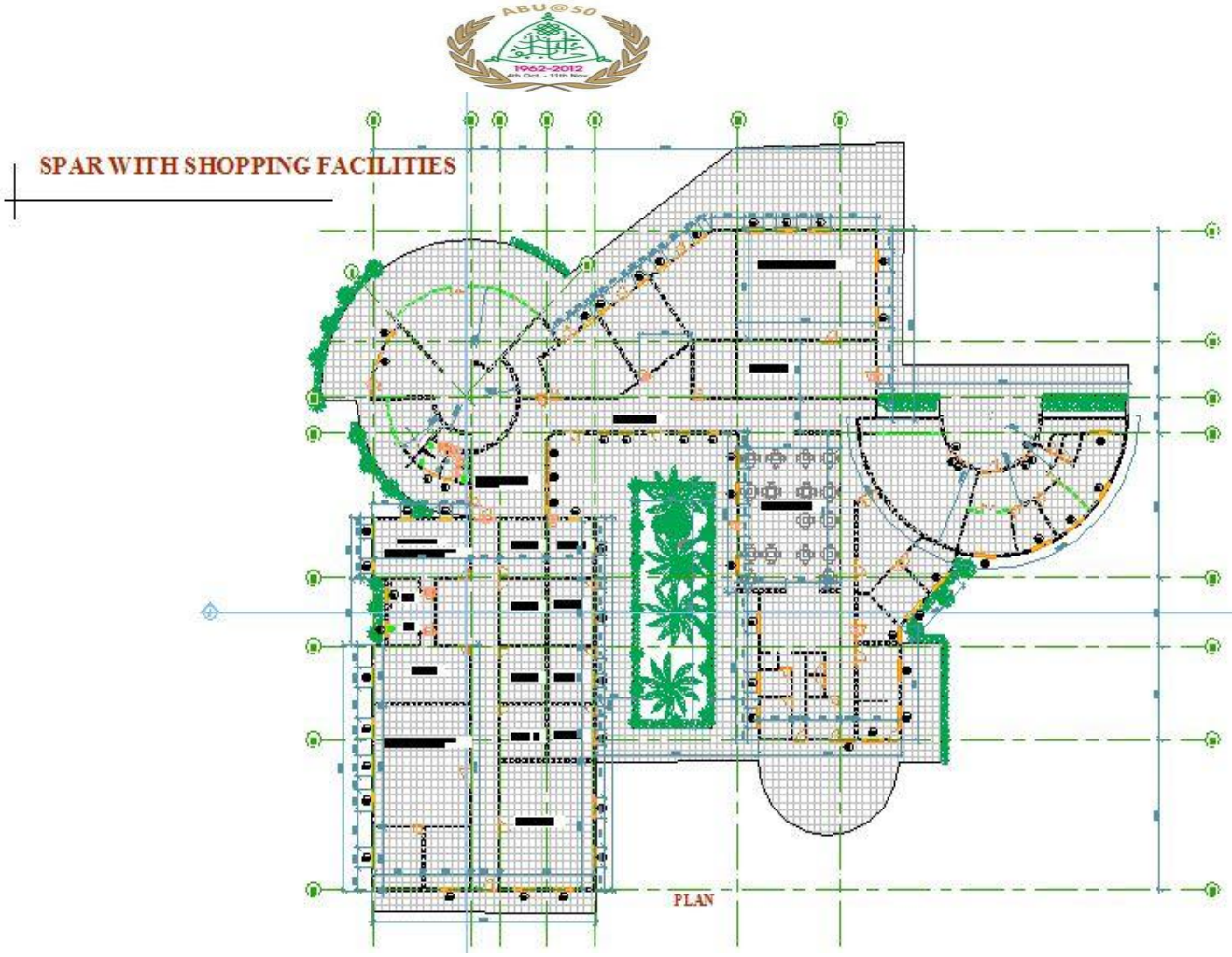
EAST ELEVATION



SOUTH ELEVATION

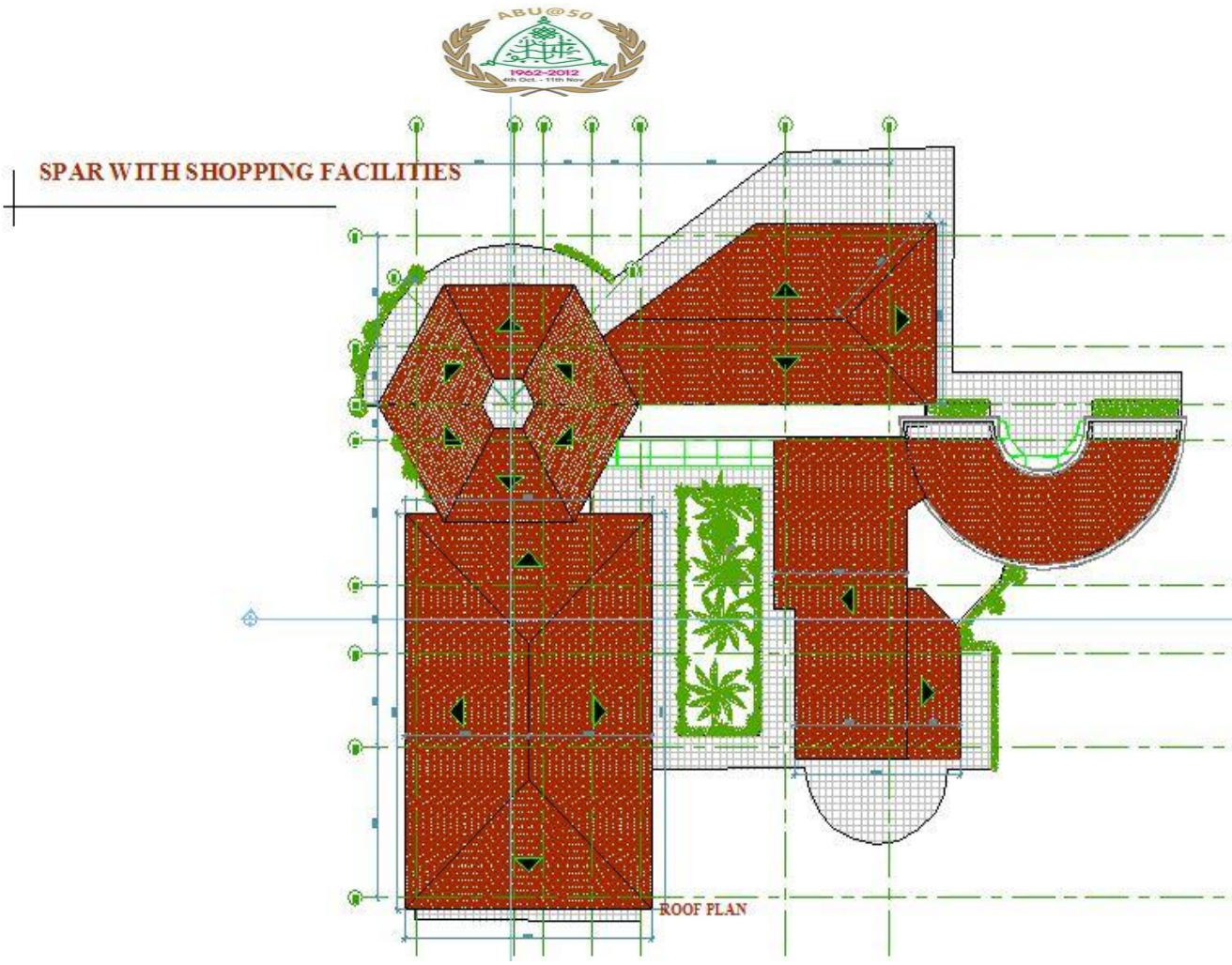
SPAR WITH SHOPPING FACILITIES

Appendix 6: FLOOR PLAN



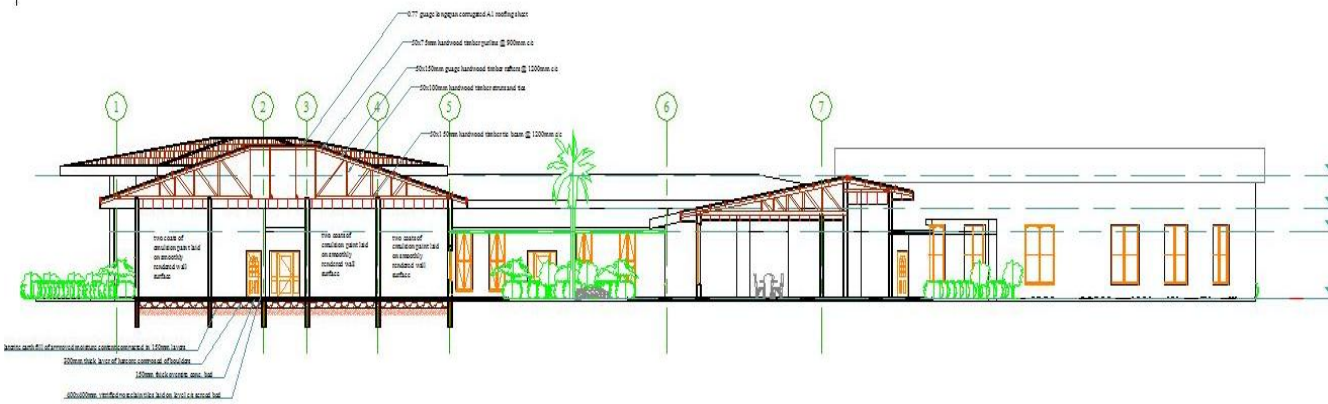
SPAR WITH SHOPPING FACILITIES

Appendix 7: ROOF PLAN

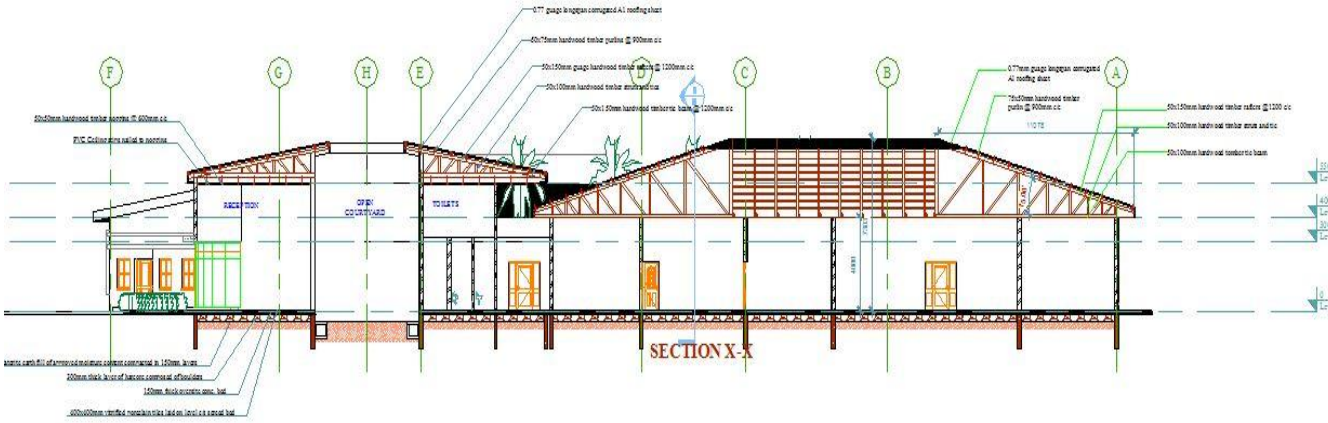


SPAR WITH SHOPPING FACILITIES

Appendix 8: SECTIONS



SECTION X-X



SECTION Y-Y

SPAR WITH SHOPPING FACILITIES

Appendix 9: ELEVATIONS



WEST ELEVATION

WEST ELEVATION



EAST ELEVATION

EAST ELEVATION

SPAR WITH SHOPPING FACILITIES

Appendix 10: ELEVATIONS



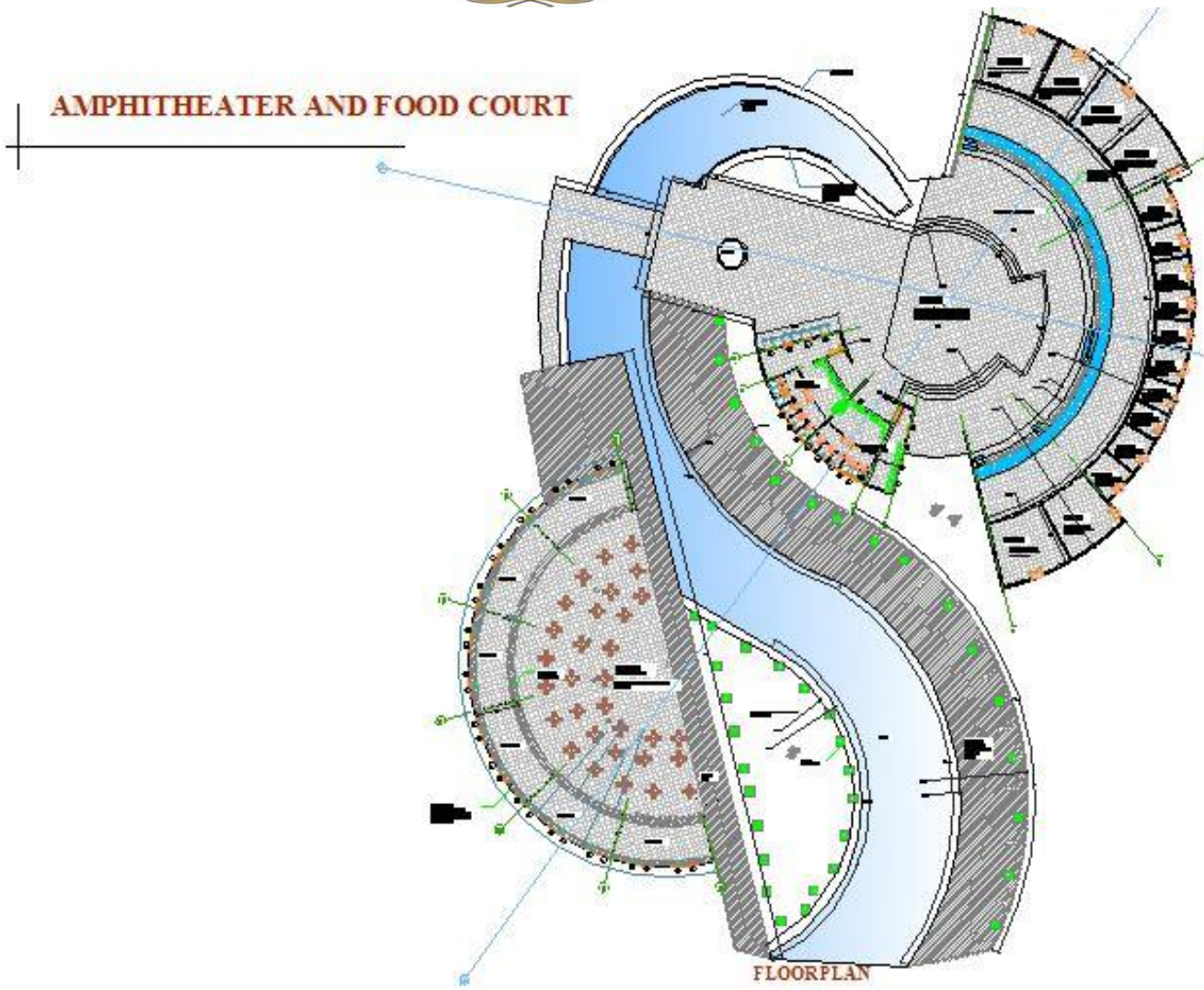
NORTH ELEVATION



SOUTH ELEVATION

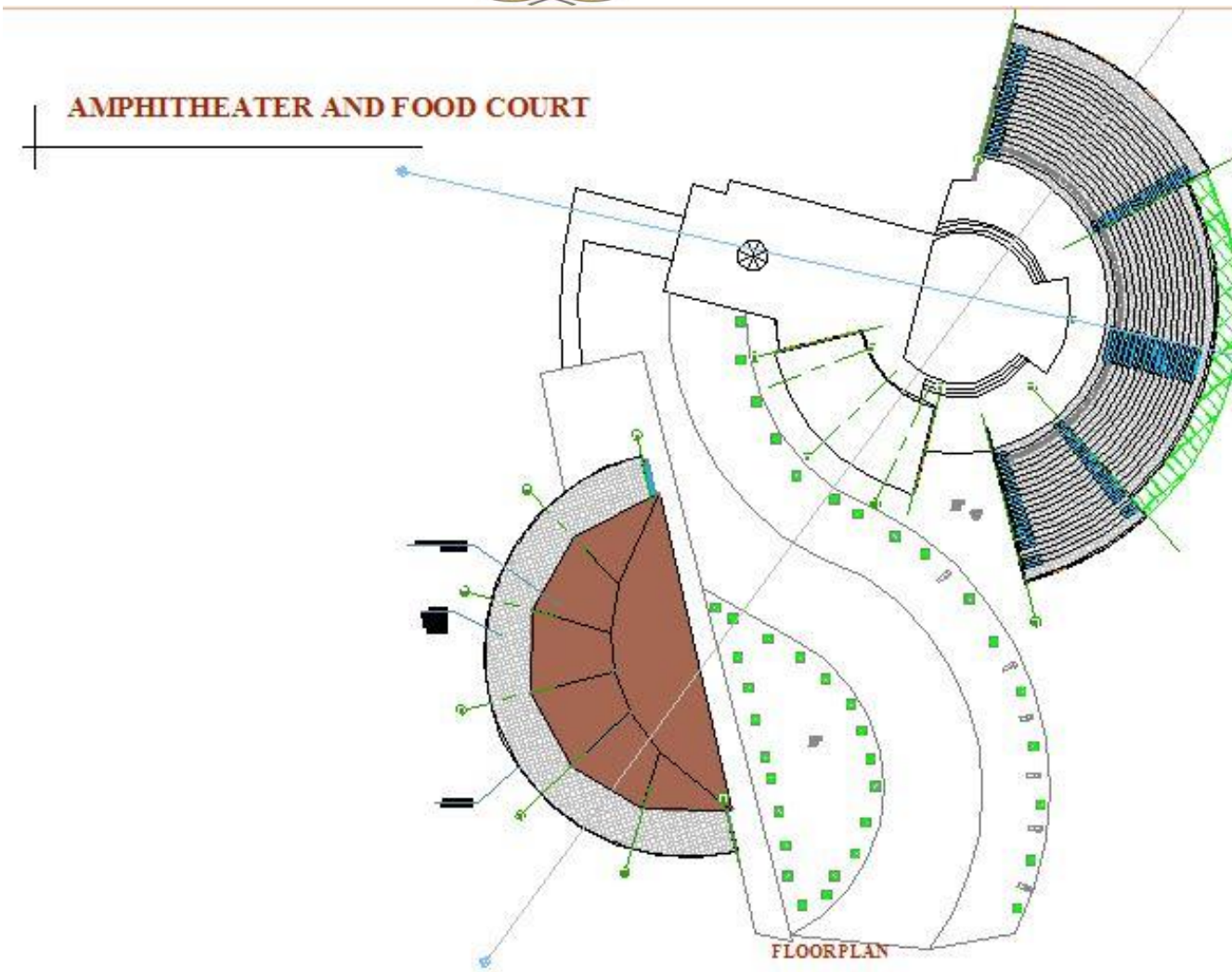
AMPHITHEATRE AND FOOD COURT

Appendix 11: FLOOR PLAN



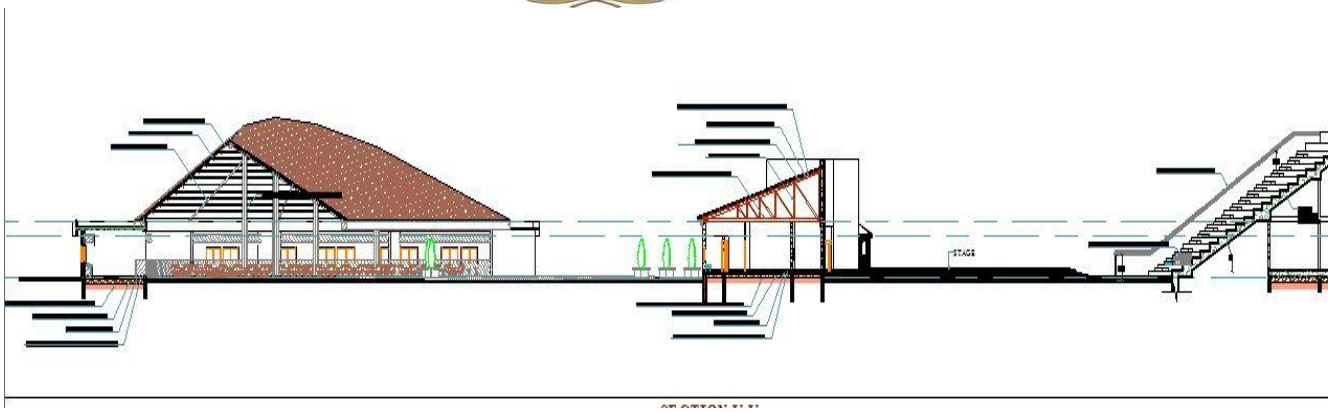
AMPHITHEATRE AND FOOD COURT

Appendix 12: ROOF PLAN

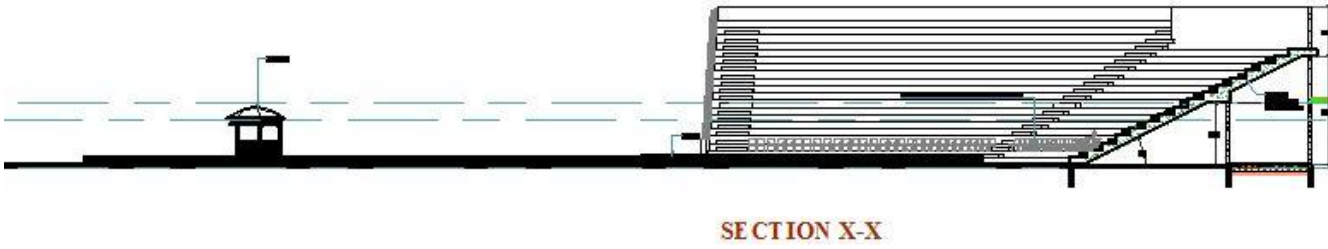


AMPHITHEATRE AND FOOD COURT

Appendix 13: SECTIONS



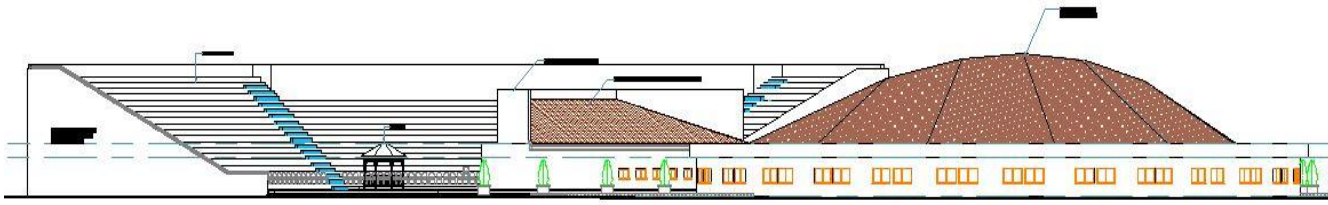
SECTION A-A



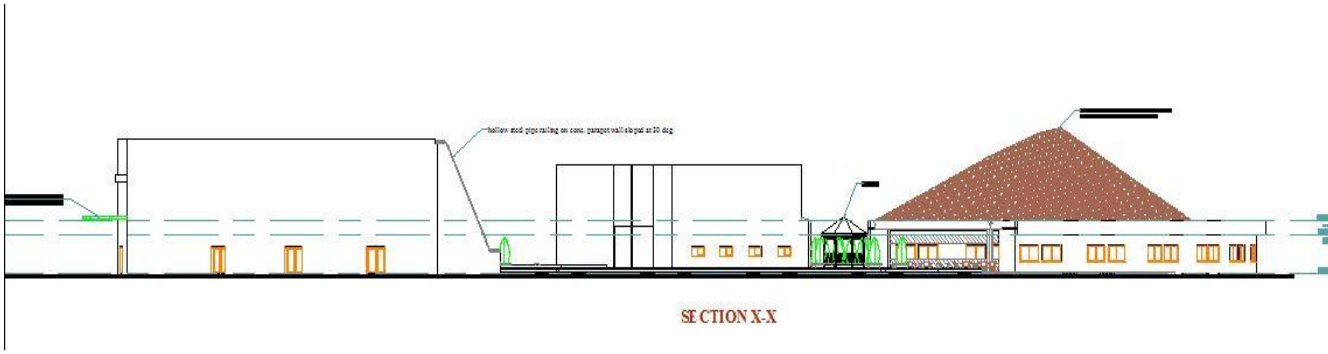
SECTION X-X

AMPHITHEATRE AND FOOD COURT

Appendix 14: ELEVATIONS



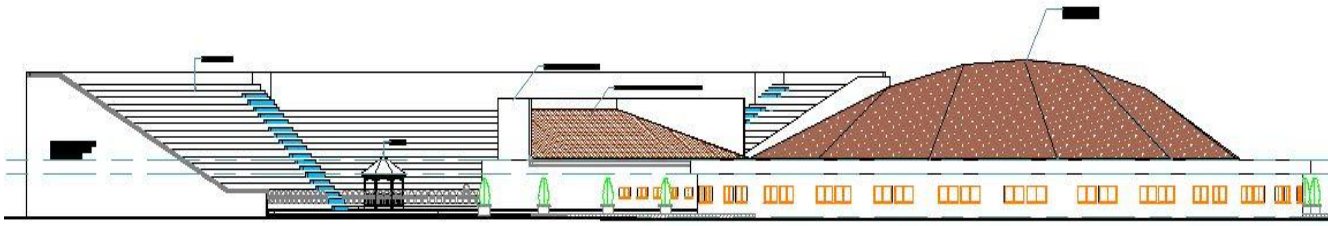
EAST ELEVATION



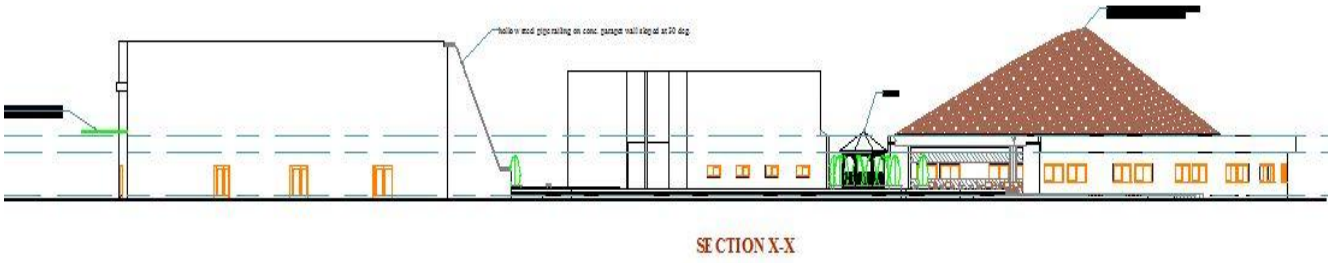
WEST ELEVATION

AMPHITHEATRE AND FOOD COURT

Appendix 15: ELEVATIONS



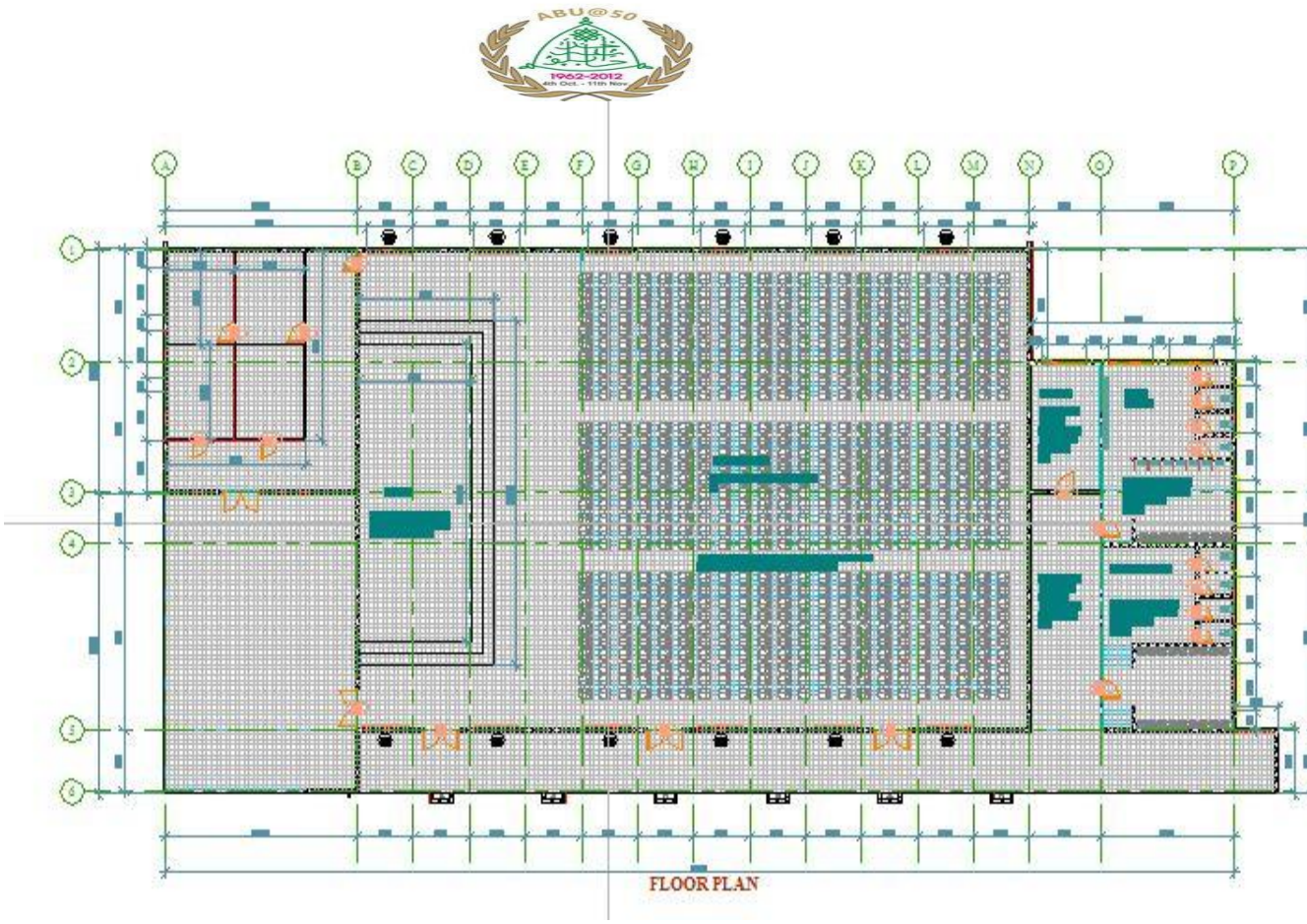
SOUTH ELEVATION



NORTH ELEVATION

MULTI-PURPOSE HALL

Appendix 16: FLOOR PLAN



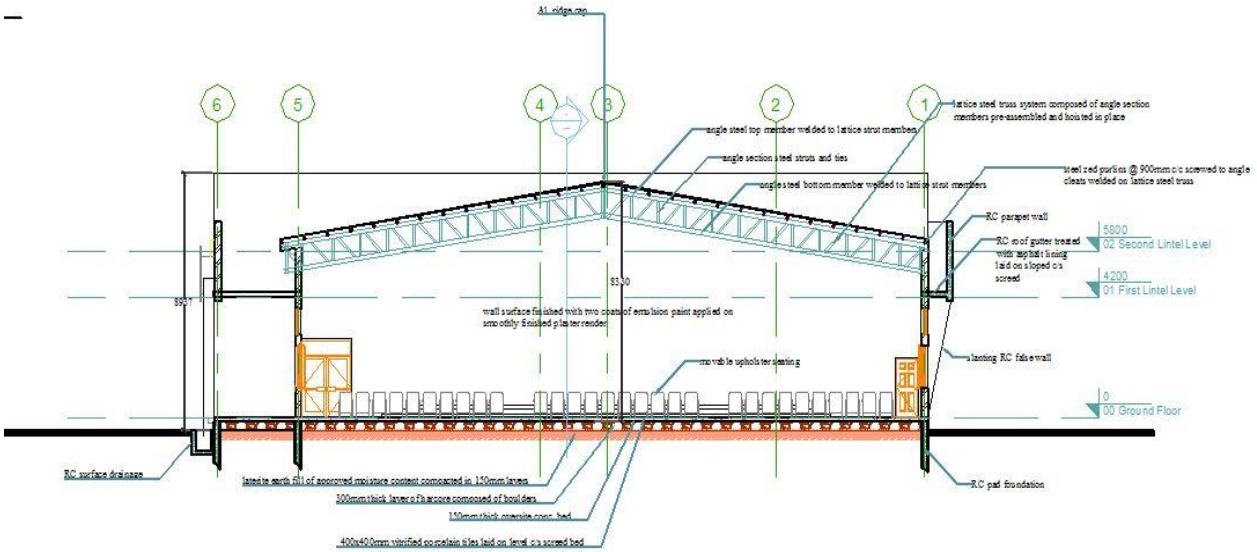
MULTI-PURPOSE HALL

Appendix 17: ROOF PLAN

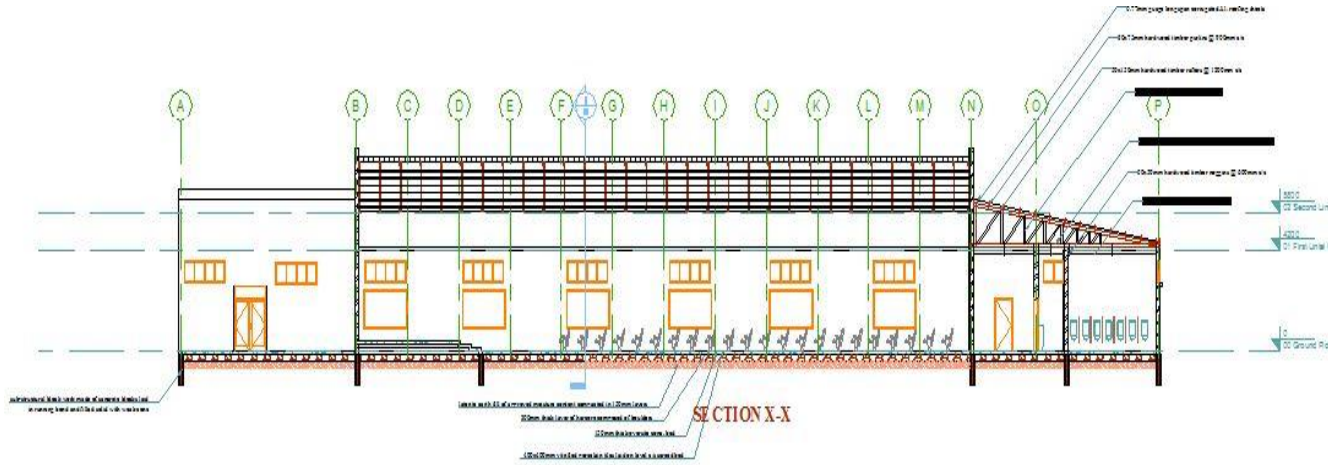


MULTI-PURPOSE HALL

Appendix 18: SECTIONS



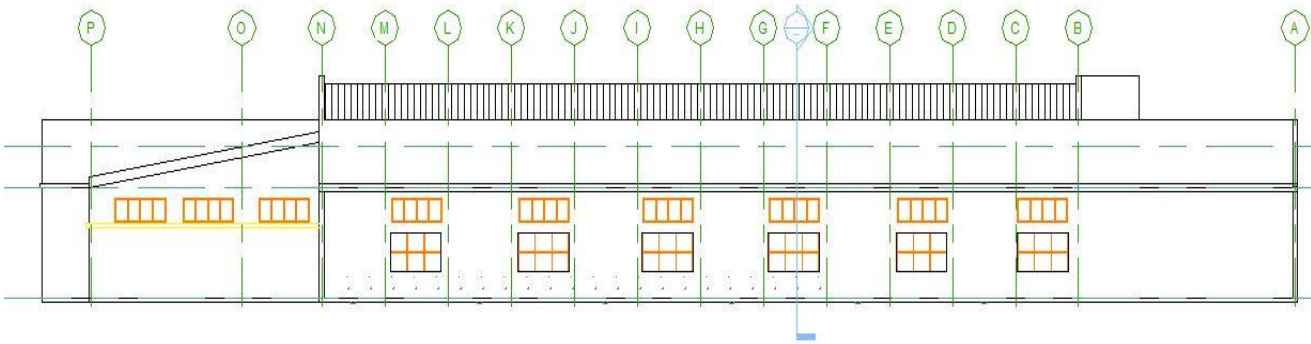
SECTION Y-Y



SECTION X-X

MULTI-PURPOSE HALL

Appendix 19: ELEVATIONS



SOUTH ELEVATION

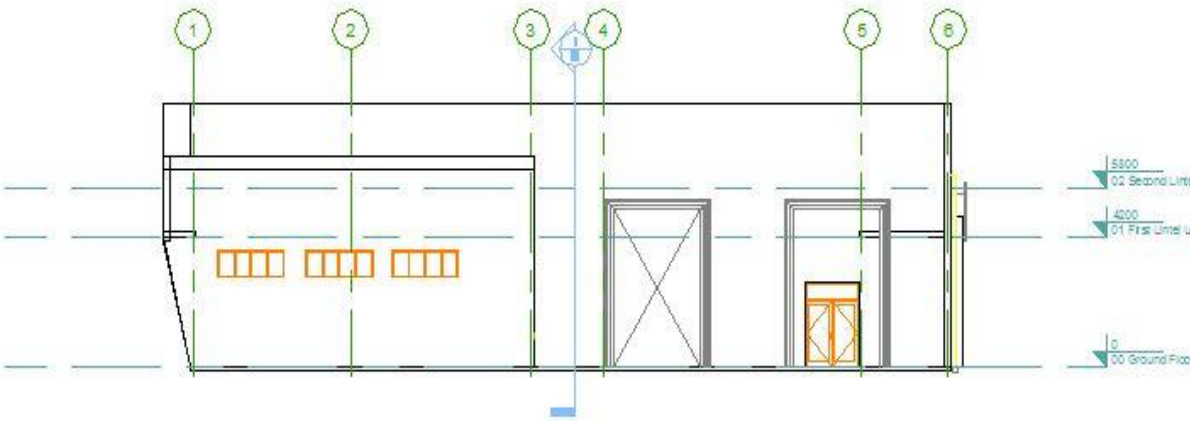
APPROACH ELEVATION



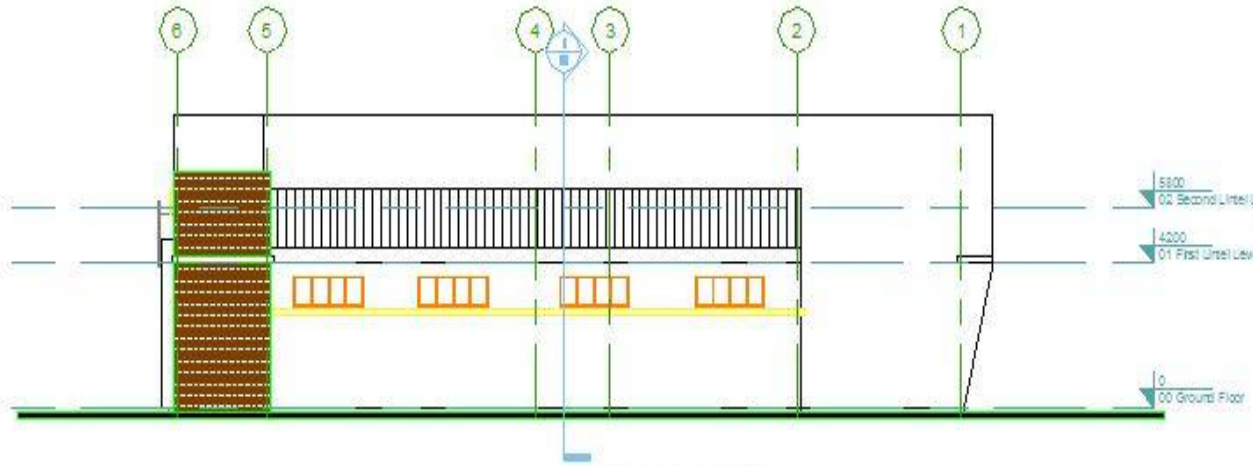
APPROACH ELEVATION

MULTI-PURPOSE HALL

Appendix 20: ELEVATIONS



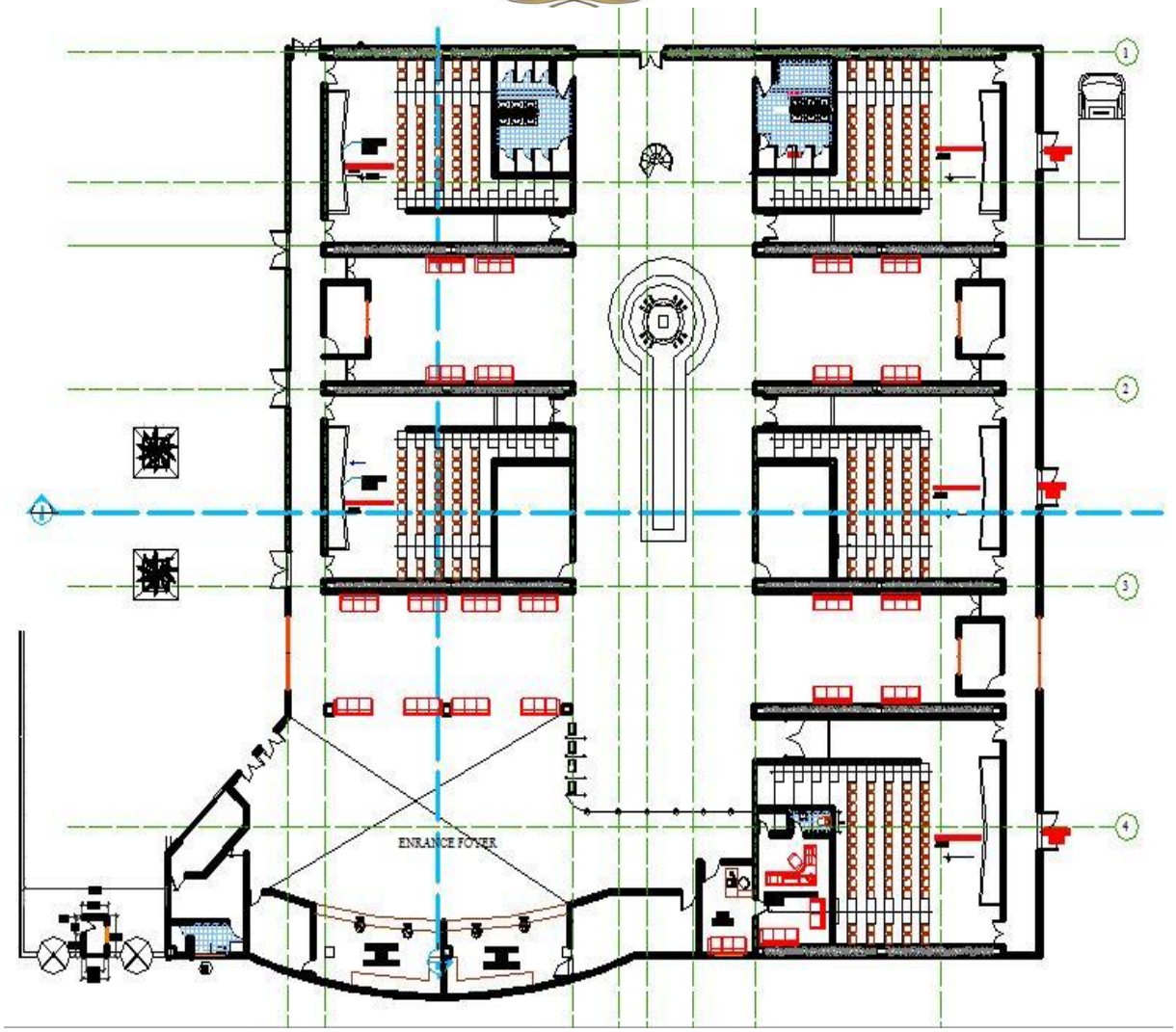
LEFT ELEVATION



RIGHT ELEVATION

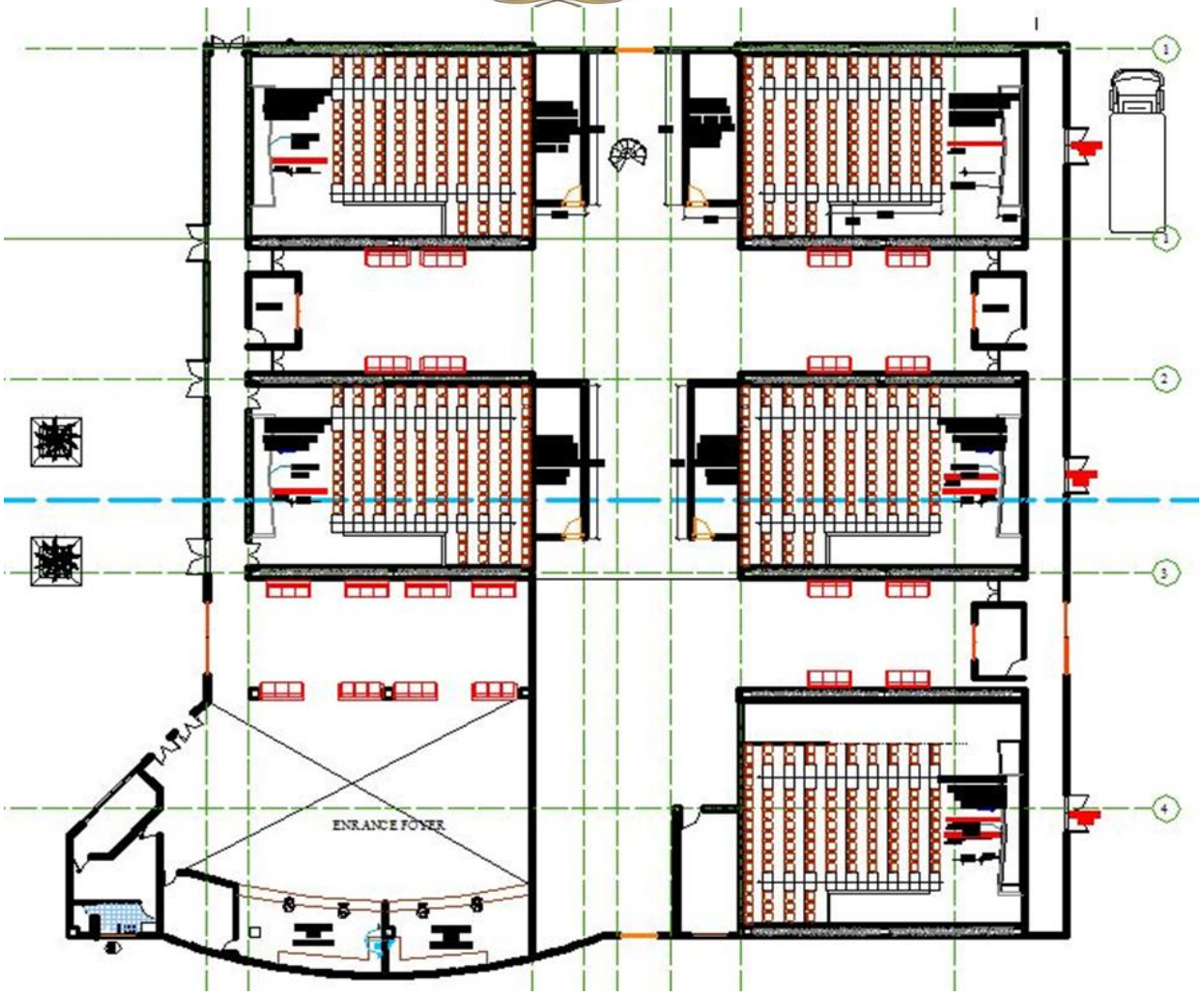
CINEMA HALL

Appendix 21: GROUND FLOOR PLAN



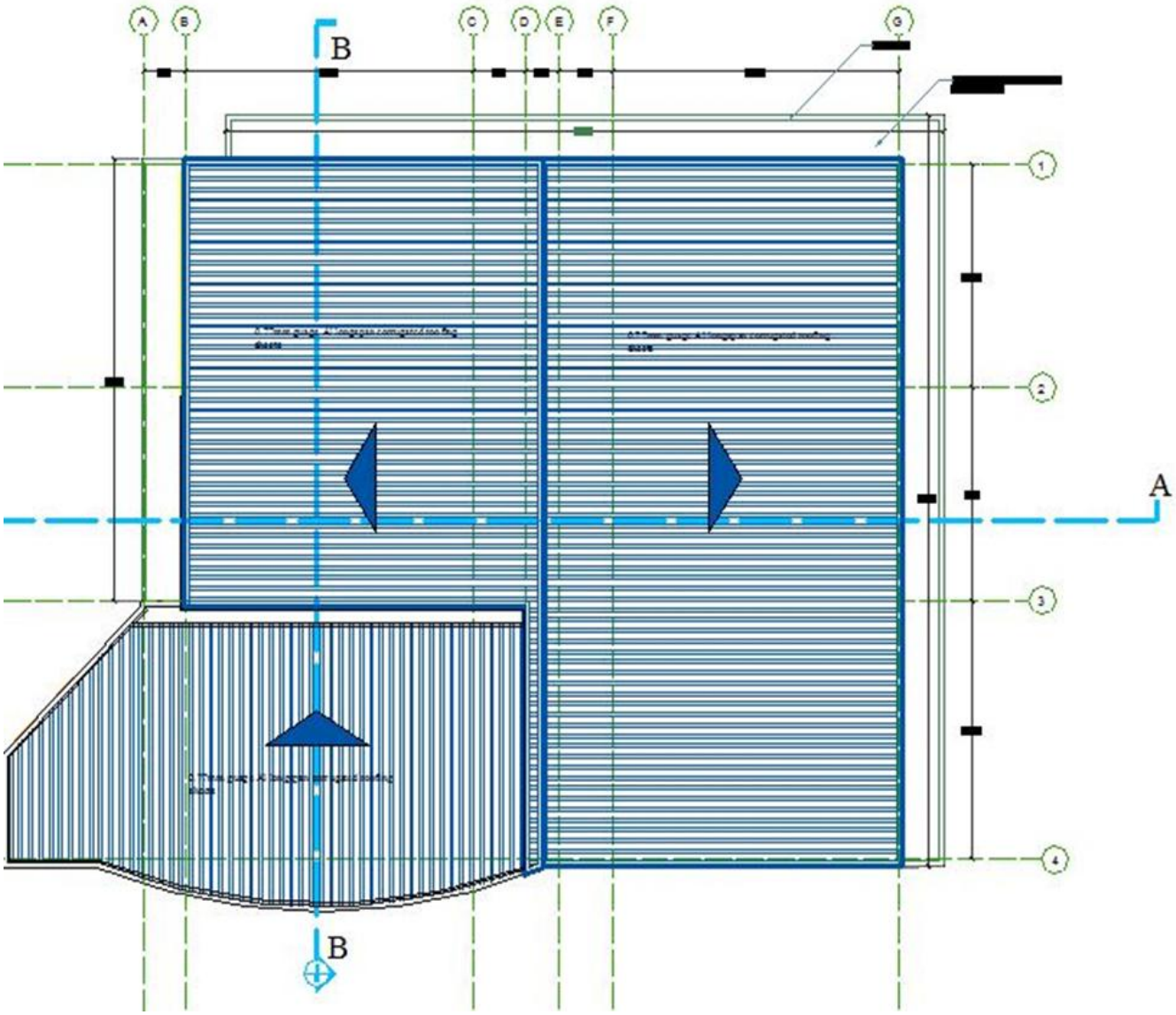
CINEMA HALL

Appendix 22: FIRST FLOOR PLAN



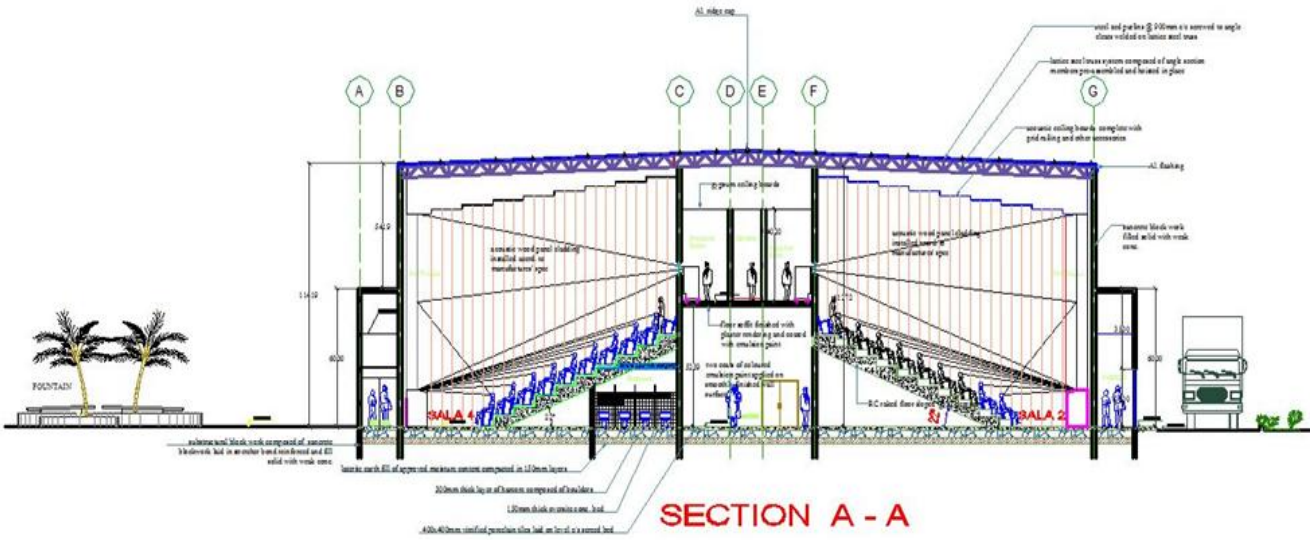
CINEMA HALL

Appendix 23: ROOF PLAN



CINEMA HALL

Appendix 24: SECTION



SECTION A-A

CINEMA HALL

Appendix 25: ELEVATIONS



APPROACH ELEVATION



WEST ELEVATION