IMO HOUSE ABUJA

by

NVAIZU, Ikechukwu Bruno
(B.Sc. Hons. Arch.)

A thesis submitted to the Post-graduate School, Ahmadu Bello University, Zaria, Nigeria, in partial fulfilment of the requirements for the award of Master Degree in Department of Architecture, Faculty of Environmental Design, Ahmadu Bello University, Zaria, Nigeria.

Department of Architecture,
Faculty of Environmental Design,
Ahmadu Bello University,
Zaria, Nigeria.

OCTOBER, 1986.

C E R T I F I C A T I O N

This thesis entittled Imo House Abuja meets the regulations governing the Award of the Degree of Master of Science in (Architecture) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation

.....
Chairman, Supervisory Committee Date:.....

.....
Member, Supervisory Committee Date:.....

.....
Member, Supervisory Committee Date:.....

.....
Head of Department Date:.....

.....
Dean, Post-Graduate School Date:.....

D E C L A R A T I O N

1. NWAIZU, Ikechukwu Bruno, of the Department of Architecture, Faculty of Environmental Design Ahmadu Bello University, hereby declare that this work has been a personal academic undertaking executed under the supervision of my mentor Mrs Altine Y-Mohammed of the Department of Architecture and that all quotations and information utilized and their sources have been duly acknowledge by means of references.

STUDENT:.....
Mr. B.I. NWAIZU

THESIS SUPERVISOR:.....
Mrs. A. Y-MOHAMMED

D E D I C A T I O N

This thesis is dedicated to:

My Mother, for whom without, I would not have been what I am today.

My Late Dear Brothers, Winifred, and the Twins.

My Late Father.

And the most great of them all; the Almighty God for putting me in this present position.

ACKNOWLEDGEMENT

The completion of this thesis was achieved through the guidance, encouragement, support and effort of people so numerous that all cannot be mentioned.

I am grateful to Professor E. A. Adeyemi, Dr. O. Solanke and my mentor Mrs. Altine Mohammed whose level of critiscism actually opened my eyes; Dr. C. S. John, Dr. Czneiwski whose advanced study lecture creates an awareness into field of architecture for me.

I am also grateful to the entire staff of Anambra House, Lagos, and the staff of Frank Mbanefo and Associates in Nigeria.

I would also like to express my appreciation for the help rendered me financially and otherwise by Omega, and family, Mr. and Mrs. Innocent Nwokeji, Mr. and Mrs. Cornellus Egbuatu, Mr. and Mrs. Pius Okwuogo (Ogbuefi) and family.

I am also grateful to all my class mates especially Akin, Chris, I.T., S.A. Okpaku Madedor, and to all those whose names were not mentioned please no bad feelings.

I am also grateful to my enemies for making me more alert, and reasonable.

I would also like to bring to the knowledge of Mr. Raphael, S. Tolowoetan, Mr. Wale, O. Rash., and Mr. Halilu all in Faculty of Environmental Design, Ahmadu Bello University, Zaria, Nigeria, my great acknowledgement for the help they rendered towards the completion of this report.

Finally, I will like to acknowledge the help rendered to me financially and morally by the Madumere's family, especially Rose.

A B S T R A C T

This thesis topic depicts a place serving "both as a Liason Office cum cultural centre. The complex is to project the two images. At the same time serving the interest of the state$_0$ And the indigenes and non indigenes resident or non resident within the area of designation. This thesis is hypothetical in the sense that it is being sited in Abuja, and projections for the design done according to the hypothetical assumptions available in Abuja. It is envisaged that the population of Abuja (as the seat of the Federal Government) would stand at six million. A substantial amount of this population being Imo State indigenes, resident and working away from their cultural environment$_t$. The link to that environment should be sustained in the Federal Capital. The Liason Office serves the purpose of representing the State within the Capital as well as a forum for information dissimination. It also serves as a forum for promoting and fostering the appreciation and revival of their arts and culture.

This thesis proposal is based on the understanding of Ibo Architecture, on the aspect of settlement pattern, forms, forms organisation, space definition, relationship and hierarchy, spatial analysis and evaluate the

information and use them as a bssis towards evolving a buildings that reflect certain attributes of a particular region.

AIMS

To design an Imo State House that will functionally satisfy all of the parameters above and at the same time reflects the area it represents,

OBJECTIVES

To study Ibo Architecture as a basis for evolution of a complex that will reflect the attributes of the area it serves within a context whole.

SCOPE

Limited to the administration, accomodation and information, cum cultural facilities.

TABLE OF CONTENTS

Page

Certification

Declaration

Dedication

Acknowledgement

Abstract

Table of Contents

List of Figured

List of Plates

PART ONE

RESEARCH

CHAPTER ONE

1.1 Introduction..... 1

1.2 Historical Background and Evolution..... 2

1.3 Motivation to Design..... 12

CHAPTER TWO

Architecture, Nigeria and the world..... 15

2.1 Modern architecture a Failure..... 15

2.2 Nigerian architecture an apprasail..... 20

2.3 Search for an identity..... 26

2.3.1 Nigerian Contemporary architecture a reality 27

2.3.2 Regionalism 29

PART TWO

PREPLANNING DATA

CHAPTER THREE

Case Studies..... 34

3.1 International Case studies..... 34

3.11 Japan House New York..... 34
3.12 Ibaraki Cultural Centre..... 36
3.2 Local case study..... 37
3.2.1 Anambra House Lagos..... 37

CHAPTER FOUR

Igbo Land..... 40
4.1 The Geographical setting of the Igbos.... 40
4.2 The People..... 40
4.3 Igbo world View..... 42
4.3.1 Ikenga Concept..... 44

CHAPTER FIVE

Settlement Patterns of the Ibos..... 47
5.1 Concept and symbolism of the centre in traditional planning of Ibo Village and Compound..... 48
5.2 Indigenous settlement pattern (Space concept in indigenous Architecture)..... 52
5.3 Ibo Family Compound..... 57
5.4 Conclusions..... 58
5.4.1 Urban spatial organisation..... 58
5.4.2 Compounds..... 58
5.4.3 Aspect of traditional planning..... 59

CHAPTER SIX

Site and Site Analysis..... 60
6.1 Population Projection..... 60
6.2 Site location size..... 61
6.3 Physiography..... 61
6.4 Topography..... 61
6.5 Slope analysis..... 61

6.6. Geology..... 62
6.7 Soils and Vegetation..... 63
6.8 Climate..... 63
6.8.1 Temperature..... 63
6.8.2 Humidity..... 63
6.8.3 Rainfall..... 63
6.8.4 Sun and Cloud Cover..... 64
6.8.5 Wind Dust..... 64

PART III

DESIGN REPORT

CHAPTER SEVEN

Design criteria..... 65
7.1 Brief Development Problem..... 65
7.2 Components of the Institute..... 65
7.3 Schedule of Accommodation..... 70

CHAPTER EIGHT

The Design..... 74
8.1 Concept Evolution..... 74
8.2 Site Planning..... 75
8.3 Form Derivation..... 75
8.4 Planning..... 76
8.5 Lightening and Ventilation..... 76
8.6 Structure..... 77
8.7 Materials and Finish..... 77
8.8. Conclusion..... 77

CHAPTER ONE

R E S E A R C H

1.0 INTRODUCTION

The present day Nigeria is a coglomeration of ethnic groups that was pieced together into a whole entity by its colonial masters with the seat of administration in Lagos. The country underwent some political transformation from the early regional government structure to the system of Federalism in the early sixties, by the creation of States and the proclaiming of Lagos as the Federal seat of Government. Later it was decided that a new Federal Capital should be built, due to the congestion of the present seat of government. The new capital, is to be mainly the seat of government, with very low scale commercial activities. The system of Federalism means a system whereby all States is answerable to the Federal Government, it means, a strong representation of States within the seat of the Government so as to cut down, the bureacracy in the communication between the Federal Seat and the States, and this strong Representations are realised in the establishment of liason offices in the Federal Capital.

1.1 DEFINITION OF LIASON OFFICE

The dictionary defines liason as a connection or a process of linkage between two seperated parts of an entity, applied to physical aspect of this thesis, liason offices are establishments provided to serve as a link between the community and the committee. With the former being the States and the latter representing the Federal Seat. Mostly liason offices are political institutions charged with the affair of effective representation of the State within the Federal Seat, they are a means of effective communication, between the State and the Seat and the vice-versa, a liason office within the Federal setting can be linked to an embassy, in some of the duties they carry out, the liason office serves, the populace of which it represents that are resident within the area of it setting and non citizens of the State also, it is the State within the Federal Capital, so consequently, they are charged with the affairs of effective public enlightment on matter affecting the state. Liason offices are information data bank of the States within the capital, also serves as means of linkage to the State and information gathering of matters happening in the State for the citizens so concerned.

Liason offices are usually a branch in the political set up of the Governors Office, and usually manned by an Permanent Secretary appointed by the Governor.

In the present system of establishing liason offices, the political, Counsellor aspects are taken into considerations, but this thesis tries to incorporate, cultural, educational and information services into the concept, and also add into the liason office affairs, the aspect of it serving as a forum for the gathering and cultural assimulation among the citizens of the State resident in Abuja.

The aspect of the cultural education and information services is found necessary, due to the fact that liason offices serves as the first contact of a person with the States, so should be able to see and comprehend a lot on the potentials and other necessary informations needed to form an impression of the State.

1.2 HISTORICAL BACKGROUND AND EVOLUTION

The Year 1946 marked the introduction of the Richard constitution, so named after the man who was the Governor of Nigeria at that time, Sir Arthur Richards. It also marked the beginning of regionalism and also was the year when the administration of Northern Nigeria was brought into the general frame work of the Government of Nigeria. What today know as Nigeria is the product of the Amalgamation in 1914 of the territories known as the Northern and Southern provinces of Nigeria by Sir

Fredrick Lugard. But though, the two territories were supposed to have amalgamated into one political unit for all practical purposes, they were administered as seperated entities.

During this era the Northern provinces were isolated from the political atmosphere of Nigeria due to a gurantine. Lord Lugard came to an aggrement with the Emirs after the subjufation of Sokoto in 1905 among other things, it was agreed that the colonial government would not interfare with the religions of the people, activities of the missionaries restricted only to those areas of the North where the regioion is not Islam. Reason for this is very easy enough to understand, the Christian Missionaries brought with them either modern Western Education which the colonial masters believe is a threat to their rulling. So the isolation of the North politically was an attempt to prevent them from being infected with the same idea like the Southerners who are educated and advocating for self governing and equal employment, but it was hard to keep the qualantine, due to trade and commerce link between provinces, and this means movement of people and with movement the people, the exchange of ideas, and secondly the maintenance of certain public services such as Railways and Post and Telecommunications meant bringing Southerners to the North, eventhough attempt were made to segregate them

in quarters called Sabon-gari, this still could not control the interraction between the Southerners and the Northerners, and hence the transfer of ideas and sentiments, last even in North itself, the needs to maintain some frame work of administration, meant that the people themselves could not be althgetherinsulated from forms of Western Education and the very ideas which the administration regarded as so perivicious.

This spread of education and the creation of a new educated class, the growth of the railway and other forms of transport which led to increased opportunities for trade and commerce and the new business groups, co-opted with political changes in other parts of British Colony, meant that the participation of these new classes in the political power of the state could not be delayed. So by 1938 the then Governor Sir Bonald Camelon put forward some proposals for political reform, but could not be fully proposed due to the world war, but was finally put into form in 1946 by Sir Arthur Richards his succesor but this Richards constitution was not accepted and was rejected so widely, so by 1949 the change was imperative and consequently some by Macpherson in his Macpherson constitution and this came into effect in 1951, and this marked the fully scale towards regionalism in a Federal setting and in one of its point of providing for the rest time, for the election

of the members of the Regional Assembly, it facilated the process of political party formation. Though the then Macpherson Constitution had conferred on regions to make their own laws there still remained contraints on that power, this difficulties was erased off in Lyttleton Constitution of 1954 and this lasted till independence, some of the important points contained in the constitution are as follows:

i. Nigeria was to be a Federation made up of a Federal Government, and three Regional Government, each with specified powers such that no one Government could legislate on matters not allocated to it.

ii. Each region was to have its own civil service which would be headed by the Regional Executive to which the buracracy would be responsible.

iii. Each Regional Government would be responsible for the purchasing, and marketing of all export produced in that region.

iv. In each region the popular head of the Government was to be known as the Governor.

This Lyttleton Constitution was adopted through independence with some minor changes, this marked the

first stage of Regional Representation within the Federal Seat in Lagos, that regional liason office.

Within 1960 to 1968, Nigeria went through political unrest which consequently called for the intervention of the Military into Nigeria politics and consequently the eroding of the power of the Regional Government, and the increase in power of the Federal System of Government; though the military intervention was advocated for; but it was not without its own problem which this thesis is not going to go into, because its not relevant to the main subject of discussion, but the intervention culmulated into what is called Nigeria's Civil War. Before the Civil War we still had the mai three regions and the Federal Government with more power to the Federal Government than the Regional Government to delegate on matters partaining to the Regions, consequently. there was more closen between the regions and the Federal Government.

During the Civil War, the then Head of State was induced to create new states, in order to generate support for the Federal Government, to and hence be in a better position to prosecute the Civil War. Prior in this call in 1953, the minority tribes had been demanding that more regions should be created in the country, they claims that the political frame work as it then existed was not

legitimate particularly in the distribution of economic goods being denied them by the controlling major ethnic groups.

The underlying logic behind the creation of States in 1967 by Gowon was to seek to remove the fear of continued domination of the Federation by the Northern Region p which meant that the Northern Zone had to be broken into smaller units, to seek to create a new foci of loyalty and attachment for the new - Ibo speaking people of Eastern region, in other words to break up the solidarity of the peoples of what is known as "BIAFRA", which meant breaking up of Eastern region into smaller units, and finally to seek to service a geographical area which could not be easily threatened by any of the States and within which the security of the Federal Authority and its agent could be adequately protected - which meant extending the boundaries of the Federal Capital Territory to cover such an area from which the Federal Government could readily contain any threat from the Western Region were this ever to be made, this resulted in the creation of Lagos State and proclaimation of Lagos as the Capital of the Federation.

Breaking up the Northern and Eastern Region posed the problem of into how many units each could be split, while at the same time preserving traditional linkages

and community of interests, and incurring the minimum administrative costs and loss of information are not necessarily compatible but the attempt at reconciling the two, given the strategic objective of the Federal Government, dictated a minimum of six states in the North and three in the East, Nigeria therefore, ended up with 12 States in 1967. But effective communications and representation of the Eastern States was not existing due to the consequently after the war with full Federalism existing them, it was then found necessary to have a branch of the Governor's Office within the seat of the Federal seat to inform and cater for matters, partaining to the States, within the Capital, by the year 1973, Lagos were allocated to each of the existing States then in Victoria Island to build, equip and man his own liason office consequently considering that, was then a Military structure of Government that was existing and regions has been taken over by States, and power conferred on the States dictated by the Federal Government.

It was then evident that the Federal Government was the dictating factor in a matters affecting the political economical, and geographical set up of the Nation - this argues for the effective representation of States in the Capital, then Lagos so we had then 12 Liason Offices existing.

Given the time conttraints under which Gowon acted, it would have been surprising if the exercise has not left some problems unresolved and one of the problem was; one of the States North-east State covered an area which was one third of the total land area of the Federation and Gowon promised that the whole issue of states creation would be reviewed at a later date, but Civil War, despite pressing demands for review, Gowon choose to "Let Sleeping Dogs Lie", but on assumption of office by Muriala Muhammed after a bloodless coup, a five man panel was appointed to be headed by a Justice of the Supreme Court, Mr. Justice Ayo Irikefe charged with:

> To examine the question of the creation of more States in the Federation and should the Committee find the creation of more States necessary and desirable to:
>
> (a) advise on the delimitation of such States;
>
> (b) advise on the economic viability of the proposed States;
>
> (c) advise on the location of the administrative capital of the proposed States; and
>
> (d) examine and advise on all other factors that may appear to the Committee to be

belevant, so as to enable the Government to takes a decision which will ensure a balanced Federation.

The Panel was enjoined to recieve and examine written representations that appeared relevant to its deliberations, but in the reference to the Irikefe Committee about the desirability and economic viability of creating more States, it was not spelt out what this terms means, the Irikefe Panel obviously thought these terms had a meaning, though there interpretation of the term was somewhat unconvincing and simplistic, the Committee decided to accept the following as criteria for recommending the necessary and desirability of having more States, the need to bring government closer to the people, ensure even development, preserve peace and harmony within the Federation and minimise minority problems.

On the basic of these accepted criteria and considering the various proposals submitted to the Committee the members recommended breaking the Federation into 19 States, briefly, the recommendation were as follows:

Western State

To be divided into three states - Oyo, Ogun and Ondo States.

South-eastern State

To be divided into two States - Cross River and Ona Iboe States.

East Central State

To be divided into two States - (Udi remained Anambra by the Federal Government) and Imo States.

Benue/Plateau State

To be divided into two States - Benue and Plateau.

North-east State

To be divided into three States - Bornu, Bauchi and Gongola States.

North Central State

To remain as it was but renamed, Kaduna State.

North West

To be divided into two States - Rima (the Federal Government preferred Sokoto)and Niger States.

Kano State

To remain as it was, but to be renamed Baganda. (the Federal Government retained the name Kano)

Mid-west

To remain as it was but to be renamed Bendel.

Rivers State

To remain as it was and the name Rivers retained.

Kwara State

To remain unchanged (though some boundaries changed).

Lagos State

To be merged with the proposed Ogun State.

With two exceptions the Federal Government accepted the recommendations of the Committee, the rejected the recommendation that Lagos State should be merged with Ogun State, and that South-eastern State be split into two preferring, instead to retain the State as a single unit but with the same changed to Cross River. The Panel in justifying their recommendation that East and West States should be broken into two or more States, the Committee stated that if more States were not created, "the resources open to the government would be thingly spread on the ground and would constitute in effect a relative holding back of development within the State.

So consequently, in 1976, seven more States were created out of the existing 12 States to give rise to 19 States, and the further proclamation of the Federal Capital Territory, with Abuja as the Capital.

Understanding why the necessity do exists in the existence of State Liason Office within the Capital, lie in the fact that, States are not autonomous in there economical viabilities, the Federal Government allocations account for more than 70 percent of a States total revenue, so you can see the strong centre. This is just one of the many reasons why liason office are regarded as necessary.

1.3 MOTIVATION TO DESIGN

With the proclamation of Abuja as the site for the New Federal Capital, that cause for a shift in the seat of the Federal Government, from Lagos to Abuja, and considering that, Abuja is not only going to be a political centre, but also a commercial centre of low scale, it function enhance, the idea of creating a centre that could serve as a forum for political economic and cultural representation of Imo State, like the author said earlier, the importancy of liason office cannot be overuled within the context of the governing set up of the Federation, due to more reliance of the States in the Federal Government, at the same time, liason offices from the author point of view, should also serve as a forum for the effective education, of the non citizens of the State about other parameters that made up the State, and should be also a forum for collective gathering of the State citizens. Resident within the Capital.

Liason office should serve as an educational, cultural and information center, in addition to the main overall function of economic and political establishment. The author finds it as a necessity that it is likely suitable that Imo State should have a centre like above existing in Abuja, because the Ibos have a sense of strong alienation to there clans wherever the stay , this consequently so give rise to formations of clans unions, to serve as a forum for there cultural up-keeping, basically these clubs and associations need a forum to express all these.

Abuja being the Federal Capital should attract foreign tourists as the first stage towards understanding Nigeria, so liason office should serve as a gate way towards first initial impression of the state. All these and other factors motivated the author towards the design of an Imo House in Abuja which will serve as a forum for political, economic, educational, cultural and information gathering centre within the Capital.

CHAPTER TWO

ARCHITECTURE - NIGERIA AND THE WORLD

2.1 MODERN ARCHITECTURE A FAILURE

"If Architecture is to have a meaning and external validity, it is essential that design goals sterm from the needs, design, and value of those who are affected by the buildings, rather than a simply from those who believe that they know what is good for the rest"[1].

In the 20th Century an architectural revolution took place as an off shot of the Industrial revolution' traditional styles were relegated if not forgotten, and designers and architects looked upon technological artifacts like, airplanes, factories, industrial machines for insiplations, this machines aesthetic revolution took place for two main reasons:

i. Technological progress offered new building materials in glass, iron, steel, and reinforced concrete, the modernist felt that the new materials should be exploited to help find solutions to modern architectural and urban problems.

ii. The flowering of Capitalism in the 19th Century created a growing wealthy middle class.

Inexpencive manufactured goods were now available, due to mass production and the middle class now have access to goods that were exclusively reserved for the rich before, there was an upsurge in ornamental styles and sophisticated artists and critics were disturbed by the populace indulgence and lack of taste. In the guest by artist to curb the existing problems, rules were established to define which kind of ornaments is acceptable and which is not, this prolusion of ornament was a crucial factor in the seperation of the architect from the society, consequently culmulating in the Architectural Revolution. This revolution solved the problem of the middle class taste for the architect by eliminating it. All traditional formats were abandoned and a completely new aesthetic which was in dissonance with the old orders was forged. This break resulted in what is now known as the elitist modern architecture.

In trying to convince the people then, that the new style was best for them, rules of compelling moral force was established to make the break with tradition comprehensible and acceptable, in propagating this new movement Walter Gropius described it as the "insuitable result" of a logical process of design. Said modern

architecture looked the way it was because architecture obeyed some certain demands:

- honesty of materials;
- honesty of structure;
- honesty in that the function of a building is reflected in its form;
- honesty that reflects that spirits of true in its architecture, rather than reflecting elements of the past,and the demand that architects be true to themselves.

Realising how unpopular their position was, modernist were careful not to propagate the total acceptance of visual aesthetic of modern architecture to that of traditional architecture, they theorized their visual choices in exclusive moral (honesty and truth) terms. Thusthe modernist relied upon the moral wright of culturally accepted premises to enforce essentially unpopular aesthetic choices, this moral wright were capitalism, that was the order of the day then, protestant ethnic - it was honest and beautiful to show materials in their natural strata righteousness, technological and scientific success and finally the erronous popular understanding of dawing theory of evolution, led people to believe that their physical environment was the critical factor in social behaviour

and that by changing an unsatisfactory environment, social harmony could be restored, this misunderstanding led to apparent support that non practical elements such as ornaments should be discanded[3].

The modern architecture movement with all the poetic and moral conotations attached with it, was not fully accepted through the years as anticipated by the initiators, because it has been seen that after fifty years of indoctrination, the majority of the public remain indifferent, or hostile to the modern aesthetic, and evidence have shown that throughout the world modern architect disregards the social and aesthetic valorous of the users. This have been shown in the care free attitude of most architects in erecting modern buildings within a traditional, context, which is different rather than fitting-in and finally the design and drive of people in going back to their roots; that is understanding there culture, calls for escapturing of their own traditional vice and social values in places of the commonly accepted modern architecture.

In trying to convince the populace in the moral background of which modern architecture is based, Walter Gropius killed it, by his saying: "New forms devoid of heritage, are 'functionally' or 'economical' or 'dictated' by new material and techniques".

It can be argued and has shown to be through when an architecture whose heritage is not suitable to the natural setting of which it exists, the present lies in the past and the future in the present, because the architecture of a people lies in the socio-cultural milleu and suits their way of life, and consequently in trying to impose and architecture that does not derive or contain or put into consideration, the socio-cultural factors of that environment will be a failure. Modern Architecture have failed, in India and Bagdad due to non considerations on the part of the architect that traditions are part and parcel of the wide circle life of man, he is born into it, dictates his way of life and consequently, his way of living. To end this will live you in the world of Pioter Belluschi:

> "throughout the World Urban Centres, architecture is a superficial imitation of the more obvious Western forms, local conditions of labour, climate, and site are largely disregarded and the solutions are sad indeeded... In Bagdad we see the most outrageous building of the Juke box style being erected in the main street, and was out of place with other buildings a most disheartening proof of what can happen when old traditions are discarded for standards which are neigher theirs or understood".[4]

2.2 NIGERIAN ARCHITECTURE AN APPRASAIL

Architecture prior to the colonization period, was mostly then in the Northern Zone cone on a cylinder

structure, while to the South and Eastern Zone was the normal rectangle or square plan with gable roof. It cannot be denied that African architecture and rural urban design then obtained much of its inspiration and initial impetus from the creative intellegence of indegenous people, but with the coming of colonization, which consequently gave rise to introduction of modern system of construction, this two went on size by size right from the colonial era to the present day, like in the word of Porcy Mark and European who visited Nigeria during the early sixties, she encountered two main type of buildings, the traditional and modern, which she said is designed and erected by Europeans, or strongly have European influences and decried the vast difference between the two and the lack of continuity with no form of contact between the two. This situation exists till the present day. We have traditional and vernacular architecture practised in the rural area with modern architecture in the urban centres. But with the sudden increase in rural migeration and increase in development trend, emphasises were laid more on modern architecture which is more dynamic and flexible to that of vernacular which is static and the rate at which modern buildings which are foreign to our environment is taken over from the natural vernacular is alarming, to

the extend that people have postulated that if care is not taken, that by the end of this century we would have lost our cultural heritage to an allien culture in the aspect of building tradition.

Some arguments in favour of the enrochment of modern architecture are based on the aspect of dynamism and flexibility of the structure, they argue that vernacular or traditional architecture lack dynamism and is static, while modern architecture is dynamic and flexible and suits the present situation of urban chaos existing; but they seem to forget that this imposition of an architecture on the country that is based on foreign developments, concept, culture and climate has given rise to some serious socio-cultural and often at time functional problems, e.g., the National Theatre in Lagos in the aspect of building a symbolic building on which the conotation is not cultural or reminescent of Nigeria did away with the aspect of climate, socio-cultural factors partaining to Arts, the building looks foreign and whole mechanised in the aspect of services of which you cannot sustain the condition on an event of power cut, which would not have been the situation. If consideration were taken into the usage of open spaces as space articulators, and the aspect of the traditional setting of Nigerian theatres in open air this would gave a long

way in putting the building within the Nigerian Society, more and more of this situation are cropping up daily in which important projects are build designed in ways that look foreign to the natural settlement of the people who uses it, and the buildings are looked up to with contempt and cannot sustain the long life span acceptance due to bare nature of it, been that it contains nothing to links it to through natural setting of the people.

The foreign technology has no patience for our moral codes, and has eroded our personal liberty, thus, creating human tensions in our rural as well as urban setting, it has broken our closely kind society and has fragmented the family system.

Finally, it has changed our human conception of space, changed our human millue for the worse infact we have gradually sized to belong to our culture, but are first being initiated into the universal culture determined by foreign influence.

Now the question arises who should we blame for this present situation, the architect or the client of which he serves, some argued that the blame lies on both. Jijinkem said "Transition from a self sufficient purely agarian economy into a commercial one with a monetary basis, the transformation of

peasants into wage earners, the resulting flight from the land and increased industrialization, modest though it still may be in West Africa naturally change living patterns and thus, building forms as well. And on the part of the Architect, the orientation of his architectural education towards Western influence, envitably results in Western concepts, and also the believe of some Architects in the primitiveness of vernacular architecture, and preference of foreign idea under the pretext of the so called modern technological needs and advancement for solutions based on some form of technical standards rather than culturally or mythically based solutions.

But event, lately have shown that it is catastropic to relegate to the background, the socio-cultural millieu of a people in space conception of buildings partaining to the people like in the word of Anderson.

"It is too easy to sweep away traditional patterns in the hope of creating a brave new world by the process of re-organisation and re-building, only to find that essential aspects of the sensitive relationships between is ignored in the new development".

Lately, people have started understanding that there is always the link to the past, that an attempt to brake off from tradition leads to total loss of sense of direction, the link to traditional architecture cannot be overruled, or the adequate catering of the social parameters that produces it like in Adeyemi words. "Nigerian Traditional Architecture is more than istinctive creation, this form evolved from greater socio-climate considerations than a pre-occupations with monumentality. This is a glaring fact since among many indigenous people, the different forms often meet requirements of · climate".

How ready and organised are Nigerian young architects ready to tackle this present architectural revolution, to be able, you have to understand that this essences of tradition is to have a pride, a reason for existence. It call for a going down back to the roots and using tradition as tool for evolving an architecture that suits the socio-cultural economic, geographic settlement.

2.3 SEARCH OF AN IDENTITY

"by using African values and resources Architects should compliments the varnacular rather than seeing to contract it. And in this way indigenous style can resurface". (Professor Adeyemi, 1982)

The ideas on which contemporary architecture is based is first and foremost is the right to free our thinking from the dogmas of the past. It has now become clear that the various historical forms developed by past generations cannot serve us well, freedom has its dangers, without discipline it lean to anarchy, like in Nigeria total imposition of foreign idea in the cultural settlement of the people, but first just like politics, freedom is the right to interprete our own world in forms suitable to the demand, and purposes of the times. We believe that architecture in order to be significant must absorb and give meaning to modern methods of construction, using developed materials and as well as reflect the physical environment of a region and particularly those of its people.

The author believe in establishing the right to think and speak on behalf of our society, if we can ever hope to be of help in bringing some degree of order out of this confused, and ugly environment, which is the modern city, in this important task some Architects have looked upon the past for ready made solution, using as example of monumental structure of olden days, unfortunately they seem to forget that the social order which produce such appealing forms no longer exists today.

Our own society today is conditioned by the common man and his desires dominates, so in an invent of an architectural revival, care must be taking not to borrow from the past, and plant in this present in the cause of going back to tradition, an utopia should be the end result, the tradition complementing the modern technology and not restricting our creativity with the dogeme called tradition, to drive the author point home, the author lives you at the hand of Pitor Belloscbi saying;

"... the plea... is not that we go back to what once was ... but that we face creativity as free spirits and in deep honesty, complexities of our modern world yet never forgetting that man is the measure of all values.

2.3.1 Nigerian Contemporary Architecture a Reality

Various attempts and calls have been made for Nigerian Architects to evolve a contemporary architecture that is Nigerian, which we can identify, this consequently has laid to various attempts on the part of Nigerian Architects - hybridization form synthesis, use of local building material or wall decorations, motifs, with tradition as the main vehicle for the propagation, understanding that any architecture

with no heritage losses its identity, we seem to find ourself in a position where an architecture developed with no consideration of socio-cultural millieu cannot be found contemporary, this shows the high important role, tradition plays at any hypothesis. Now in Nigeria context which involves a highly new nitrigenous society one is presented with a high complex case, Nigeria is a highly diversitied country in which you cannot rightly assume a national tradition. The country is basically divided into three major tribes, Hausa, Igbo and Yoruba, numerous minority tribes also exist in the middle belt and delta regions, even among the major tribes there exist sub-divisions, this shows the vast cogomeleration of cultures within the Federal set up, and all these settlements exist, and have an architecture that satisfied their need.

Understanding, the high moral, emotional and psycological attachment of people to their culture, and understanding that there have not been processes that have yielded result towards cultural assimilations in which end result we can have a Nigerian tradition, that could be used as a vehicle towards evolving a

contemporary architecture, that will be identified with Nigeria, and also understanding that tribal sentiment, is a force to be reckoned with, so in using tradition to evolve a Nigerian architecture will further diversity rather than unify. No Yoruba man, or Igbo man, would accept a domed structure of Arched structure as being Nigerian, since this features are associated with the Islamic influence in the Architecture of the North. And understanding that architecture of a people is a physical embodiment of both physical, a d socio-cultural factors, and understanding that though Nigeria falls under a micro-climatic classification of tropical zone, it still have a micro division of areas, to hot arid, hot humid zones, which dictate a different architecture altogether, so the author from the above hinder hinderances says why not a regional and symbolic outlook in the architecture of the nation. It still falls within the spheres of the technology of Nigerian architecture.

2.3.2 Regionalism

"Regionalism is a naive and rather soft headed variation of our architectural main stream" - Piote Belluschi.

What is regional architecture, it difficult to give a short answer to this question, because as one thinks beyond the obvious relationship of buildings to a certain region, the meaning of the term seems to spread and touch on all that man is; and believes in, as a creature of his own environment, architecture is a reflection of man longing has for order, and for adjustment to his natural surrounding has always been (or at least until not long ago). Regional in its essence, and character. In the past it has been mostly a communial art, not produced by a few intellectuals or specialists, but by spontaneous, and continuing activity of a whole people with a common heritage, acting upon a community of experience.

Our world now has undergone enormous changes, the traditions slowly developed through the centuries, the old allegiances and restraints have largely disappeared, the community living which was the pattern of old societies no longer exists, at least in the same form today, it seems almost impossible for us to act with the unit, and dedication of older times, there are too many demand to many distropting influences, this could be attributed to what is termed civilisation, and with this civilisation trend, resulting into total imposition of foreign ideals.

But regardless of this global civilization, vast variety of local culture, elaborating species of locality which are repository of history, custom myth and belonging end, still flourished, and considering that suffusion of building forms with these parametors lead to regional differentatings according to Peter Buchaman. "Regionalism is the self corscious contivation or re-attainment of this formal, and symbolic identify rooted in the specifies of civilization and they mystiques of local culture". Regionalism is the dialectical counter trend to the rational, and universalising force of modern architecture and is concerned with adding sensual physcality, depth and nuance to life's experience. The author is not arguing for complete discarding of modernism, for modernism hoped to transcend history and place, is forward looking, abstract in its mechanic form, were beyond historic, and stylistic evolution, and only to be refined by technology and were applicable to any correctly analysed problems any where, regionalism is not mere stylistic change, or elaboration or total discarding of modern incantives to that of tradition, but should be a healthy synthesis of what is most common sence dignified, and enriching, sensual and symbolically from tradition with the freedom of confort, and securities offered by industrial civilization.

Regionalism is not mere syncretism or slick collage of elements from modernism, history, and region. Instead should be on completely new hybrid, totally new configuration, which may include a remenbrance of the past but transformed or framed in terms of its significance for today, for a time regionalism must be commited not just to the community and place, but also to all that they present may offer.

In the aspect of going regional, architects tend to use tradition as a dictating parameter and usually believes that the final expression must be rigidly based on the parameter, but the author disagrees from this point of perception, the author believes that in aspect of tradition been used as the yardstick for regional identification, devalues the creativity of the Architects. Tradition though forgetten and relegated in any concept, makes the final concept unlifely, should act as a catalyst, should work hand in hand, and not dictorical and architect creative power need not act in a vacuum, are nourished by the world he lives in, by the people he knows and with whom he deals, by the things he sees and the things he has learned, also by the old symbols and forms. Thus, the greater his understanding, the greater scope will his creative power have, so within this context we should not

attempt to formulate a rigid intellectual programme for architecture. In a way we must accept the enormous variety of situation which our age has created and to drive the author idea home, he lives you in the saying of Kenzo Tange.

"However, do not wish to be conservative, do not believe that regionalism is an expression of the visible idiom which has been applied in a specific region traditionally, many regionalist proceed like this, but in my opinion it is a mistake to assume that the mere fact of regional difference should dictate creative energy, I believe that regionalism can lead to a result if each region with its own contradictions and difficulties fixes creative standards in order to overcome the local tradition - I believe that tradition can be neither preserved nor converted into a creative impulse, creative work is expressed in our times in a union of technology and humanly, the role of tradition is that of a catalyst, which furthers a chemical reaction, but its no longer detectable in the end result, tradition can be to be sure participates in a piece of creation, but it can no longer be creative itself.

CHAPTER THREE

PRE-PLANNING DATA

CASE STUDIES

The importance of case studies in a thesis write up cannot be overruled, case studies serve as a means towards effective and total understanding of the subject matter at hand, it also serve as a tool for brief development and also as a guide towards near perfect solution of present projects, for the purpose of this thesis, the case study is divided into two categories, international and local case studies.

3.1 INTERNATIONAL CASE STUDIES

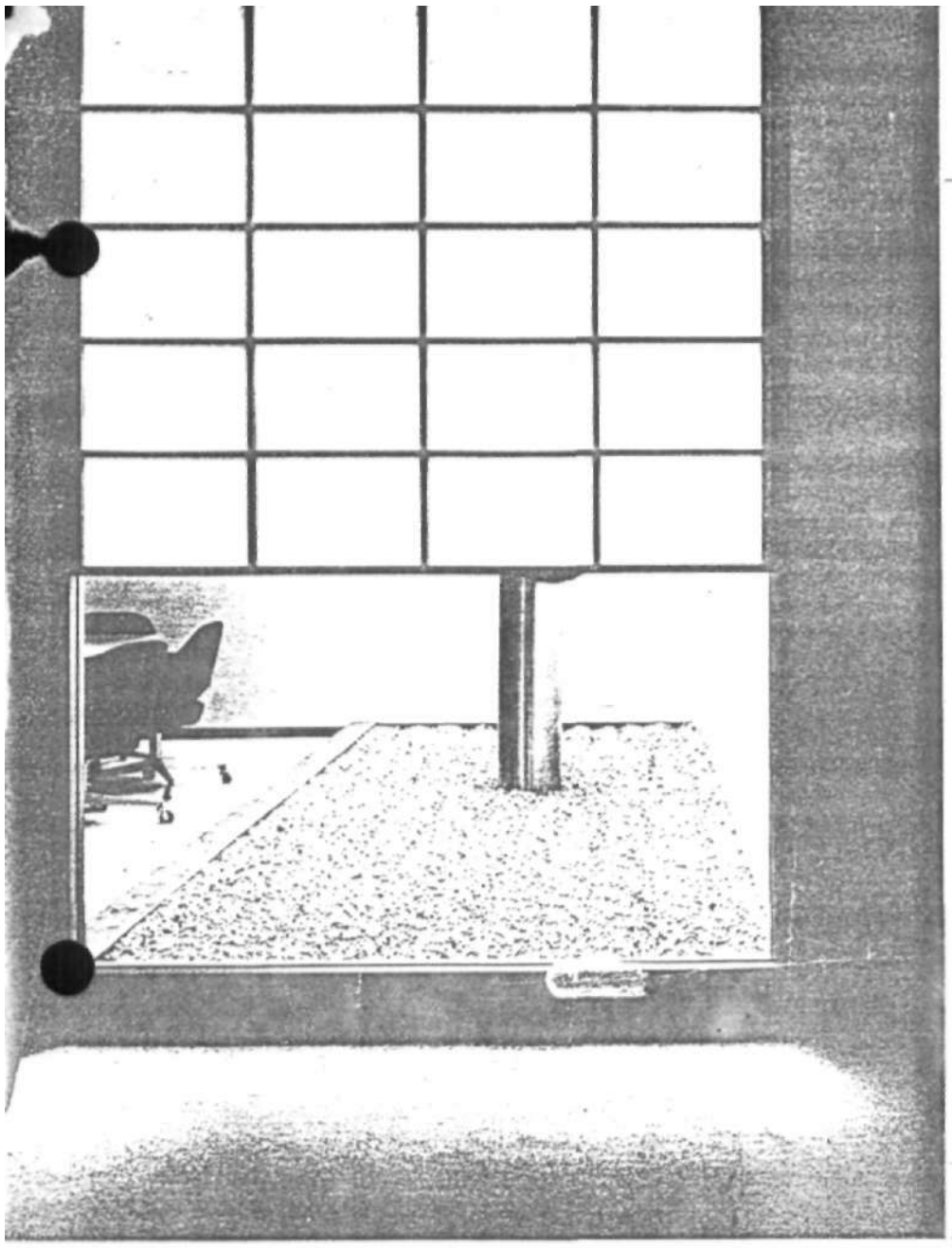
3.1.1 Japan House - New York

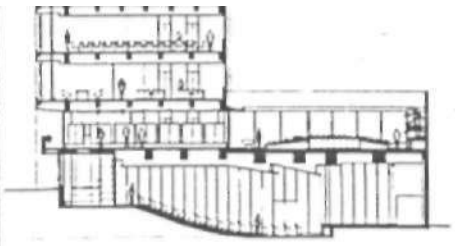
(a) Location

The Japan House New York is located on Dag Hammarskjod Plaza which is in New York.

(b) Planning

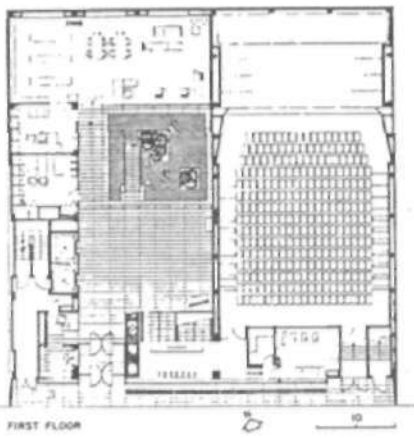
The Japanes house is a single structure with a levels and a pent house. The building was designed with intention of accomodating Japan Society Educational, cultural and public affairs activities. In support of Japanese - American understanding and co-operation, the



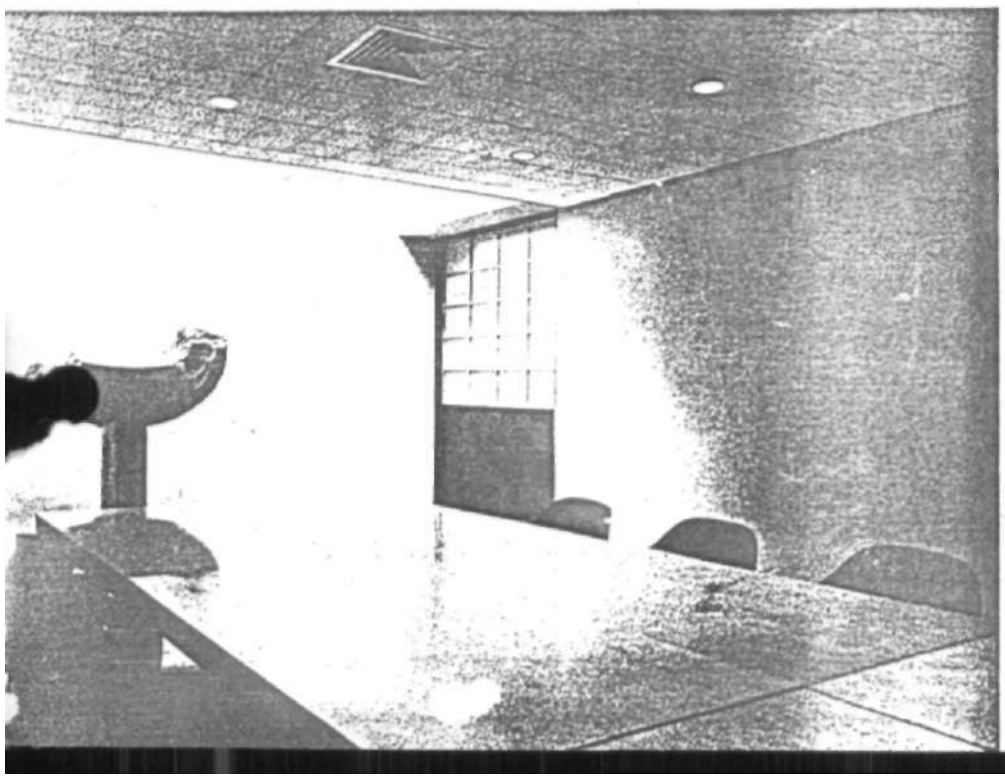




SECOND FLOOR



FIRST FLOOR



One of the most surprising little courts in Japan House is the skylighted sand and sculpture garden shared by two of the second-level conference rooms (photos left and upper left corner of second level plan). Beyond admitting daylight, it creates an ambience rare in small meeting rooms; artificial lighting creates a similar effect at night.

The building's facilities were designed to accommodate Japan Society's educational, cultural and public affairs activities, in support of Japanese-American understanding and cooperation. Administrative offices are on the upper floors, accessible only by elevator; other areas can be reached by the public via stairs.

ambience rare in small meeting room, artificial lighting creates similar effect at night, one of the most dishastening effect is the total usage of mechanical meant of services.

(d) Structure and Finish

The structure is mostly composed of precast panels in-fill, and spandrels and some in situ construction. The external is finished in black and the exterior is quiet nicely scaled and quardely transparent, because of the exterior anodized alluminium screen and the glass entrance door.

Credts: Location - New York

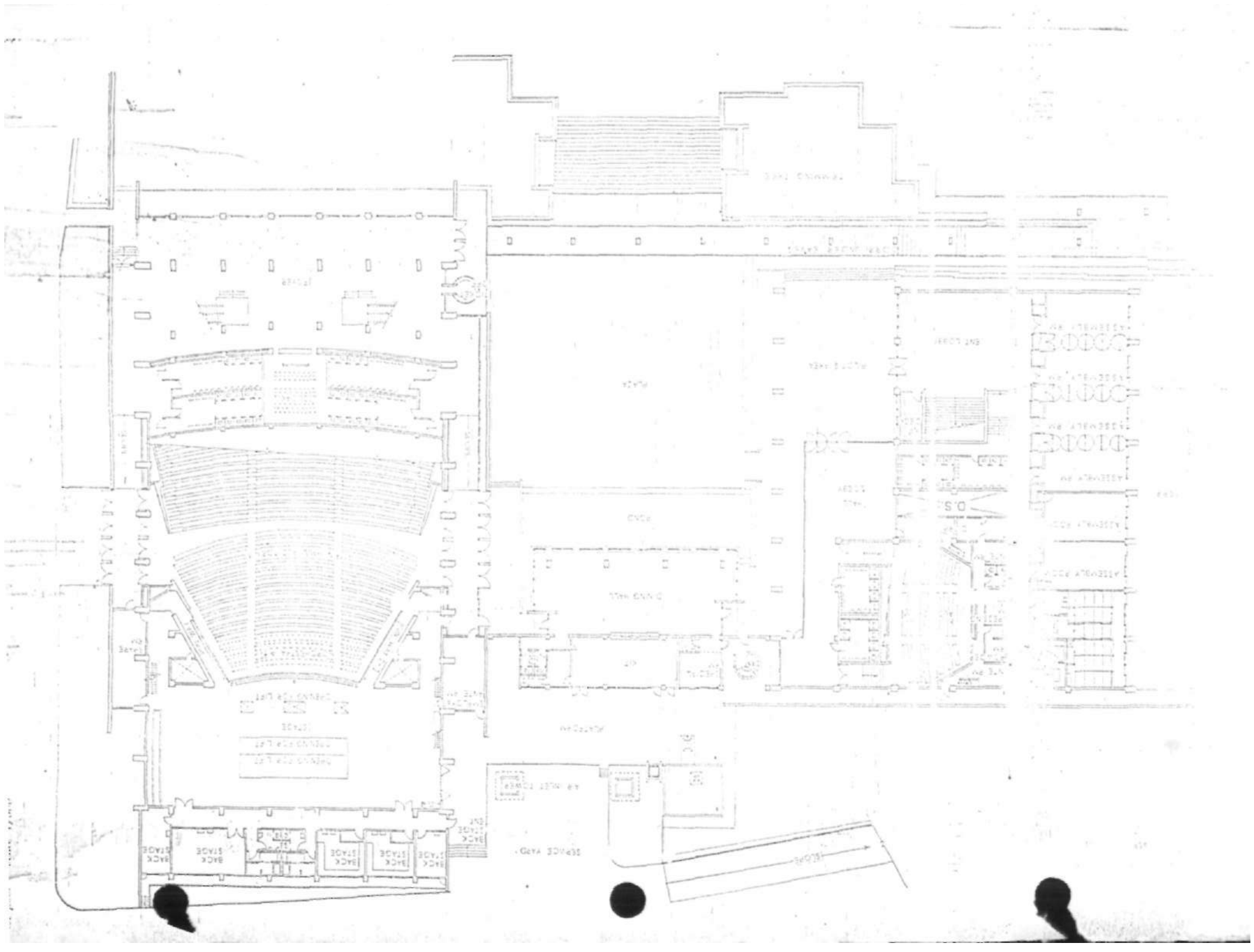
Architect - Junzo Yoshimura and Green and Partners.

Date Completed - 1973

3.1.2 Ibaraki Culturak Centre

(a) Location

The Ibaraki cultural centre is a three block complex arranged around a central plaza all with basements, on entering the complex on your left you have the block of three levels with basement housing ancilliary facilities like, data vault, machine, work room, and so



on, on the first level you have the exhibition rooms a small auditorium, while on the second level you have the meeting rooms, and on your left you have the complex housing the large auditorium with the necessary facilities that go with it, and opposite you have the dinning hall with machine and electrical rooms underneath at basement level.

(c) Apprasal

The complex was designed with intention of it serving as a focal point of development and consequently must play the part of a community centre, and in an effect to solve this inherent problems, the architect decided that the building must have a compound appeal and in this process the architect solved the problem to a reasonable level, by making sure that each component part of the complex retain its individuality, yet the same time having a sense of mutual connection. This, he solved by having a central plaza, this plaza also serves as an open air exhibition area. The external facade make up of the design was the area of great emphasizes, and the simplicity and compound appeal of the building you really feel on entering the complex, and

also the effective solving of the pedestrian traffic movement is really something to write about.

(d) Structure of Finish

The complex is a reinforced concrete cast in situ structure, with precast panels, that is mixed construction, and the structure is built on a slopy site, consequently requiring the service of a service ramp. The exterior spatial make up comprises of a special pattern surposed concrete, which was based on 5 - 6cm., grain principle and the pleats applied are particularly effective in the light variation effect the create.

Credits: Location - Miko City, Japan

Architect - Yoshinobu, Ashira

Date Completed - 1966

3.2 LOCAL CASE STUDY

(a) Location

The complex Anambra House, is sand wiched between two streets; Ahmadu Bello Way extension and Bishop Oluwole with the entrance into the complex facing Bishop Oluwole Street in Victoria Island and the complex backing the Bar-beach.

(b) Planning

The complex is composed of two structures, the one level governors guest house, and the four level complex housing the administration, the governor guest house is initially a three bed-room structure, with provision for guest housing, but is under extension now to five bed-room, while the office complex has on the ground floor administration on the central ring which comprises of the governor office, and the permanent secretary's office, while on the two extreme wings. You have accomodation for the staff on getting to the first level through an external stair case or elevator. You have the same reperation office on the central wing and residence on the extreme. Block, the second and third level houses accomodation for the senior staff, and rentable accomodation for visitors.

(c) Appraisal

The external of the building is busy, you are met on approaching by a maisive concrete structure though attenuated by strips of horizontal and vertical elements of beam and columns. The exposed corridor with sun shading block work gives a toned down effect to the massivity of the structures. The effective seperation or zoning of the

residential section and administration within the same structure is highly commendable, and the close proximity of the governors office to his guest house. The external spatial make up of the building is boring to eye due to barrenes of the surrounding. The interior spatial make up is a catastrophy, the horizontal circulation elements - corridors is small and poorly lighted, so trends to give this suffocative feeling, effective use is not made of the micro climatic factors of the beach.

(d) Structure and Finish

The complex is a cast-in-situ reinforced concrete structure, with exposed columns to break this volume effect of massitivity. The concrete is finished with sand blasting and painted in grey ash colour, the scalling of the horizontal and vertical elements lack substantial rythm.

Credits - Location: Victoria Island, Lagos

Architect: Arc. Frank Mbanefo, NAD Associates

Date Completed - 1979.

CHAPTER FOUR

IGBO LAND

4.1 The Geographical Setting of the Igbos

Igbo people oc upy the eastern and part of the Mid western and delta regions of Nigeria. Their area is bonded on the east by the Ibibio people on the South West by the Ijaw, extending to the Confines of Benin with Agbor as outpost, the Northern boundary is Idoma in the Northern Nigeria, and are estimated at nearly 10 million in 1963 census the kind area takes within five main vegetational belts, mangrove forest, fresh water, swamp forest, rain forest, derived Savanna and Guinea Savannah.

4.2 The People

We did not come from anywhere and anyone who tells you we came from anywhere is a liar.
An elder of Mbaise 1972'. The people occupying the above regions are collectively known as the Igbo Spelt Ibo by some. The origin of the name is as obscure as the people who bear it. Research is going on to locate the origin not only of the name but of the people who bear it, this raises the question who are the Igbo and where did they come from they are not culturally homogenous except in one aspect, that of language and even the, there are nearly three hundred dialets.

Yet to some extend they do share certain characteristic according to P Nwabara "the Igbo are a compendium of paradoxes, but their greatest asset is a copius supply of versatile common sense and the unique capacity for improvisation' and according Forde and Jones they are generallly held to be tolerant ultra democratic and highly individualistic they dislike and suspect anyform of external government and authority they have a strongly developed commercial sense and a practical unromantic approach to life, the exhibit a tedency to materialism resulting in a hinghly competitive and economically stratified society. Thus at all levels of society one can easily detect the class distinction, the rich middle class and the poor.

Where did the Igbo come from ?. On this a few observation will surffice, the origin of the Igbo in what is now Nigeria ethnic group in what is now Nigeria is tantalisingly unknown and therefore many suggestion bordering on gress work and fancy have been made, Elizabeth Ischsi; postulated that the first human inhabitants of Igboland must have come from areas further north possibly from Niger confluence, she was basing her argument on the protracted stone age sites that were escavated, but it has been proved men having been living in Igboland for at least five thousand years since the dawn of human

history, and so the concept of the Igbo migrating from any part of the universe has no solid convection, and to prove this the word of elder of Mbaise quoted as epigraph above embody an essential historical truth and to give weight further live you to the saying of Jones and Mulhall.

"The Igbos have no tradition of migration from other parts of Africa and appear to have settled in the densely populated parts of the Nri-Awka and Isuama areas for a very long time.

Ischei went on to postulate that the first settlement was in the Anambra Valley-Nsukka escarpment and gradually due to the repeatedly built up levels of population pressure which the ecological environment can't sustain, migeration had to occur to other proto-Igbo settlements.

4.3 Igbo Word View

The Igbo were nothing if not profoundly religious and all accounts of their life reflect the fact, one of the earliest of these description by a German Missionary of Aboh in 1841 is a good example.

"The Igbos are in their way a religious people, the word T'Chuku is supposed to do everything. Their notion of some of attributes of the supreme being s are in many respect correct, and their manmer of espressing them.

Striking, God made everything, he made both white and black, is continually both on there lips some of there parables are discriptive of the perfection of God.

To the Igbo man God created the b visible universe (Uwa) many aspect of that universe exist on two levels: the natural level and as well as the spiritual level 'Alusi' these include the sun (any awu) the sky (Igwe) the earth (Ani).

Ana, the divine earth has a key role in Igbo religion reflecting the values of an agricultural community, the Igbos have a circumscribed belief in a supreme being and future life, he is looked upon as the all powerful and over loads all the other "lesser" gods externally opposed to god is his arch - enemy the devil whose sole purpose is to trustrate the goodness of God.

There are no symbols ERECTED TO EITHER THE SUPREME BEINGS OF THE AUTHOR of evil, no traces of actual devil worship rather worships and Taboos are designed primarily to ward off evil forces and to harness the Good things of life these are done through other divinities and spirits which most people may like to call lesser Gods.

In the aspect of space .. time events, to the Westerner time moves in a continum or linear

*fashion, from the past to the present and then the future but the Igbo man conceives time in cyclical fashion and while the Western man will conceive time in an abstract manner, the Igbo man conceives and measures time with relation to specific events, this concept of time with relation to specific events This concept of time created a problem in the = conception of the future.

The Igbo man strongly believe that death is not terminus, there u is in man an lelement which is immortal and that is the personality soul which continues to live in the spirit of the world until it re-incarnates or acquires body again, the spirit would thus be regarded as a mirro of the human world with the same topography and similar social organisation this belief could therefore be acting as an incentive towards the creation of symbols which represent conceives deities to be worshiped.

4.3.1 Ikenga Concept

To most of these gods mentioned above symbols are developed by man to bring them closer for more efficient and daily communication, this house gods occupy a predominant place in the thoughts of the people because they are the ones which initionately bound up with the affairs of the owner and his family they were peculiar favours to bestow and their protective qualities are for the special benefit

of the folk concerned, they are jealously guarded from the attention of intruder, a means own private god is the only one that excersices any real influence on his life and actions.

The fetish is nothing in itself by its own virtue its in power depends solely upon its in dwelling spirit, it is the home of a god, not the god himself the one that holds premier rank is the Ikenga, without this god no house holder would rest in peace indead its absence would be considered fatal, his family his property and its very life would be in jeopardy is the first Alusi a man acquires it retains its foremost place throughout his life and shared his fate at death it, houses his guardian spirit and by air of that self same spirit seeks properity for his affairs public and private.

Ikenga is exclusively a man's god is consulted in most of the affairs a proverb to signify the role of the Ikenga stanels upright today when an Ikenga falls it is accepted as a warning of danger.

Ikenga is a symbol of individual achievement strength and success. An Ikenga is instantly recognised by its most distinguishing feature, namely the horns these are the emblem of courage, strength, uprightness and justice rain is often considered the bravest and most formidable of all animals hence the symbolic use of horns often out

of proportion to the rest of y the body.

A full sized one represents a man sitting upon a stool the face which is not mostly human bear the "Chi" (facial sacrifications showing rank). In the right hand is a matchet with which man hacks his why through life and on the left in a human skull symbolizing achievement power and right.

CHAPTER FIVE

SETTLEMENT PATTERNS OF THE IBOS

Man is a builder, he takes the materials supplied by nature, applied to them the craft and engineering skills he had become master of and fabricate for himself an artifial environment that satisfied his creative comforts, meets his social requirements and fulfils his aesthetic tasted, religous sentiments in trying by shaping his environment he structures his social relationships and reinforces his cultural proctivities for the gruntarity that characterizes all cultural matters, where in cause becomes effect and effect cause, is particularly manifewted in the building man creates, i.e man always try to create his own architectur apaptive to his own cultural milue.

Architectur : in its usual sense is construed as the sum of mass, hight and length of the material elements endosing space, its working language consists almost exclusively of designations for those material elements, in many parts of the world and particularly climates life is carried on for less in the space so defined than in the spaces outside and surrounding the enclosure it is therefore, neccessary to consider not only the elements that enclose space but those that define it as well.

Such extension are not limited to houses individually but flow from one another linking them together, as a consequence, the architecture here considered cannot be isolated from its immediate physical environment, it can be viewed within its large frame work and micro framework, the settlement, the village of which it is merely one element, the arrangement of building masses in itself constitute a definition of space, the usual pattern of a community becomes then more than just the sum of its components it has a quality of its own, the study of architectural form is inseparable from a consideration of settlement morphology.

5.1 CONCEPT AND SYMBOLISM OF THE CENTRE IN TRADITIONAL PLANNING OF IBO VILLAGE AND COMPOUND

Labelle Prussin (1976) suggested that for people who are no extensive history of migration (i.e predominantly sedentary societies) the centre is conceptually and symbolically important because it is the centre of a people's universe. It is the cosmological centre. One characteristic of this centre is that in most cases, all the major pathways in the town/village convening here. On it are kept all the unifying. Symbols (both prestige and archievement) of a town/village such as market, an ancestral grove important tutelary delties, village war drums and in

Yoruba town, the chief' palace. Most of the communual activities take place also at the centre such as wrestling contest, festival dances and age-grade meeting.

This paper therefore will show how the nature of the African world, especially the sedentary, is reflected in the ceonceptual and symbolic importance attached to the centre in the architectural planning of the town village or even family compound.

Labbelle Prussin (1976) further writes consmologies myths of origin (audochthonous) ancestries all revolve around a family or kinbased centre in the Earth, located either in the residential compound or the village centre.=

Myths of origin refer to the primordial emergence from the earth, to ancestry that inhabits the earth below foot. The material and ritual expression of these myths is expressed by reference to the subterrancan dwelling of primordial ancestors, by the placement of ancestral pillars and shrines either directly in the centre of a compoud or at its entrance, by the location of granaries imbued with sacred meaning in the compound centre. By the planting of central poles symbolizing the point of origin and a vertical axis between earth and sky and by the burial of deceased elders within the compound walls.

Often this great attachment to the centre is associated with important creation myths based on the belief that the universe is vertical. Among the Ibo, the concepts of centre is associated with the origin of life and death. Birth is regarded as one's emergence from the land, to which ultimately returns which is "death". This could easily be tied their strong belief in re-incarnation and a cyclic view of life.

For example, there is a pravalling Igbo belief that the earth (ani or ate) as a physical entity is also a spiritual entityt because it has an essence. It contains earth force from which all life derives. The earth (ani or ate) is thus, the source of all life founded as it is by the venerated ancestors to whom suprasensible power had revenled the earth and how to prosper on it. Because man derives his being from the earth, when he dies, he returns to it, which is why it is known as the spirit land (ani mmuo). This vertical accent from within the land (birth) and descent into it (death; is strictly in keeping with this Igbo myth of origin. Land may thus be viewed as the generative principle of Igbo universe associated as it is with important cults. The cult of the family compound is known as "ani ezi" and protects the land on which family houses are erected.

The Nike village settlement, for instance, is protected by the cult they call Ani Nike. Ala therefore is the mother earth who grants fertility and provides the moral sanctions that guide not only agricultural activities but also inter-personal and group relations - The sanctity of the land thus lends considerable cosinological importance to the centre and those important symbols are kept at those vital points within the town or village or compound which are associated with important creation myths.

The Igbo belief that the centre of their universe is the town Nri located about thirty miles south of Onitsha. There, lives their spiritual ruler who formulated not only Igbo social and political lone but also moral sanctions guiding agricultural activities as well as social and group relations.

Another good illustration is found among the Igbo of Agwu division of Enugu. The cult of the faminly compound from which the compound derives its well being is known as "ani obu" (the heart of the land, which in this case, means the heart of the family compound). It is located at the centre of the compound space and all house units are oriented spatially to it.

The importance of centre u in relation to African creation myths is not confined to the Igbo. In a Yoruba town, the palace (Afin) the town market and playground are located at the centre. In many cases, it is associated with important creation myths based on the notion that the universe is vertical. They believe and strongly too, (and rightly so) that Ife (Ile-Ife) is the centre of their universe. The Oni who rules here is the head of that historical tradition of kingship which goes back to the beginning of the Yoruba universe. From here they derive their social, ritual and psychic well-being.

To this extent, one sees then that the notion of the centre as an important ideological element in the African universe goes back to unrecorded time, when according to Chinua Achebe (1973), Lizards were twos and threes and the sacred python walked the paths with royal gait or further still, when men were men and women were married by those who deserve them.

5.2 (INDIGENOUS SETTLEMENT PATTERN)

SPACE CONCEPT IN INDIGENOUS ARCHITECTURE

Architecture is the art of space and involves a detailed and skillful organisation of this spaces for people's use. The outcome is an expression of a people's way of life, reflecting their ideological elements of creation myths and beliefs.

A close look at the Yoruba settlement reveals a spatial arrangement of housing units in relation to, or oriented in the direction of, the twon centre in order to satisfy the individual and group need for "intensive social continuity", either within the family compound or town structure. Among the Hausa communities the use of space is directional which reflects the migratory way of life of the nomadic Fulani and Islamic expression.

In as much as there are variation in the architectural planning of any village or town, there still exist certain basic architectural elements that cut across the entire country. With the basic fact that Nigeria lies within the tropic zone in mind, space elements within any village or town as the case may be, are play so as to maintain a continuous flow of space. This continuity in the flow of space links all family compounds within the large space which is the village, and also the villages to the town.

Village Structure

It is not uncommon to find around villages, especially the Ibo villages, boundary walls. These walls define two space elements. The first is the interior space of the village within which further divisions give rise to family units.

The second is of course the ecterior spaces consisting of the farlands. These perimeter walls are protected against rain by palm-leaf mat ahelters, or layers of butt ends of large palm fronds. This idea is still seen todey in modern" "aluminium flashing".

The boundary walls are pierced at convenient intervals and access into or out of the village is made through them. This makes is possible to regulate movements in and out of the village. Thus one cannot enter the village unnoticed because he has to pass through family compounds. This strategic use of space not only creates privacy but also ensures a high degree of security. To a very large extent the security of the village is woven into its structural features.

On leaving the family compounds one then approaches the centre of the village. In this centre are found the unifying symbols of the village, which include the men's Council Chamber, markets, the "village ilo" (village square) etc.

The Shape of the Village

Researchers in indeginous architecture tend to suggest that circular houses and village settlements are more commonly found in the savannah ecology based on Thermal consideration and partly on cultural -

evolutionary factors, while rectangular structures are said to be typical of sedentary societies because it is an architecture of extended family system. They tend to be more flexible in response to the flexibility of the family sizes.

But one discovere the existence of circular villages and houses in largely sedentary societies. Nekde village in Imo State is a case in point. However, the people have tried to explain this as being based on internal needs.

But a look at the family houses reveals in unmistable terms restangular shapes. This I consider to be a contradiction and as one would observe, a square pag can never fit in a round hole.

On the other hand, it could be said that circles are quite common in Ibo art and commonlogy. Circular decorative motifs are used to pattern the walls and doors and even textile materials. The moon, at full mast, is round and the moon motif is closely associated with absolute fetility.

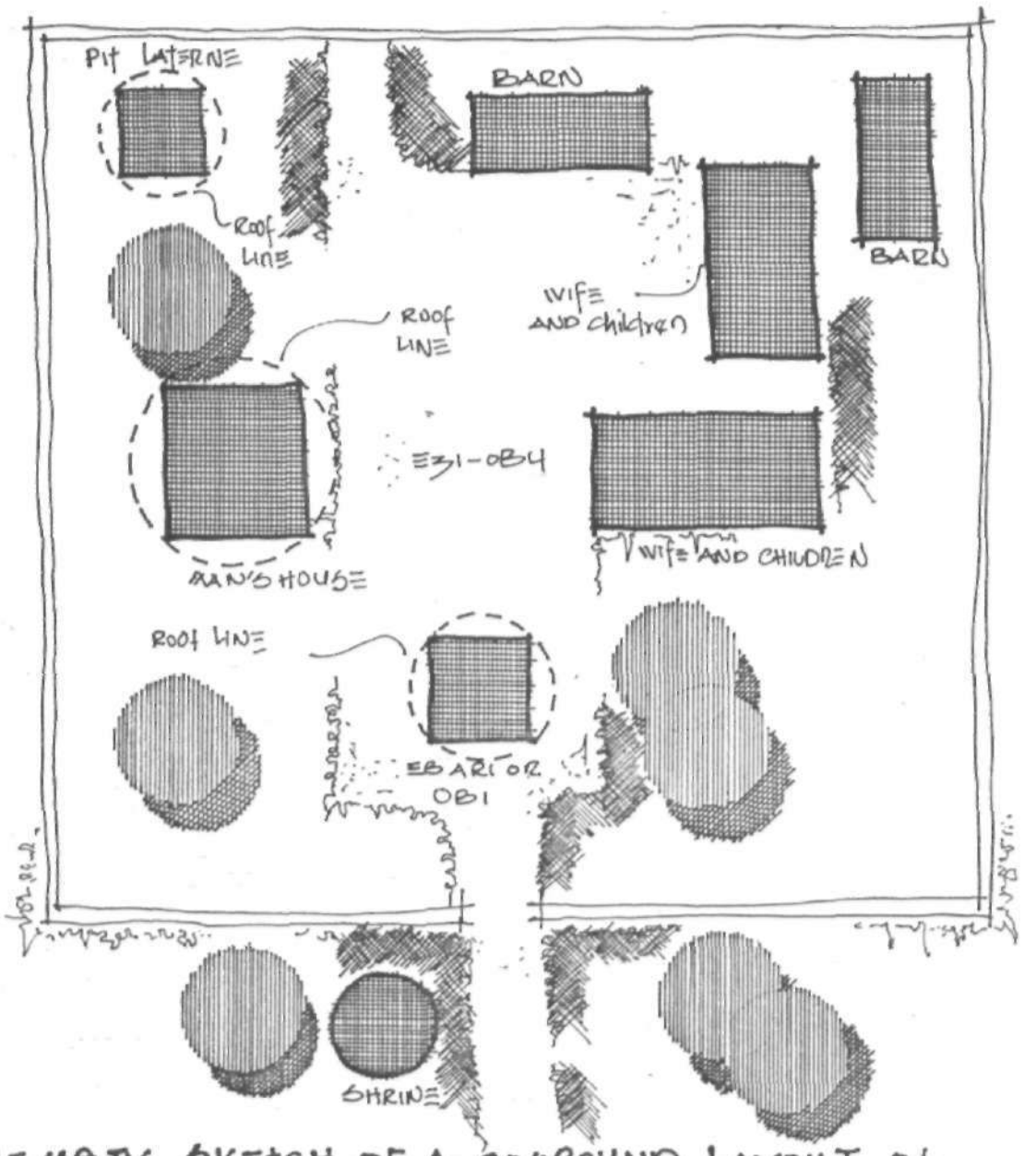
Howvere, as I have mentioned ealier, (and I suppose that offers the best explanation to this), the circular shape of the village makes it easier to defend as in the past, given the level of war implements which include clubs, matchets bows and

arrows and later guns. This factor is very important especially when one takes a look at the village structure, which as has been explained earlier makes it impossible for one to enter the village and go out un-noticed. Defence of the village thus becomes a communal responsibility.

Another important factor responsible for the circular shape is that the village entrances are planned at spatial angles which are wall aligned to the compound space that flows from the entrance gate through the family compound to the village centre. Thus one could notice the family compounds radiating away from the centre like spokes on a giant wheel and terminating at the village gates. This layout seems to re-echo the flow of space. A rectangular shape would not achieve this.

5.3 IBO FAMILY COMPOUNDS

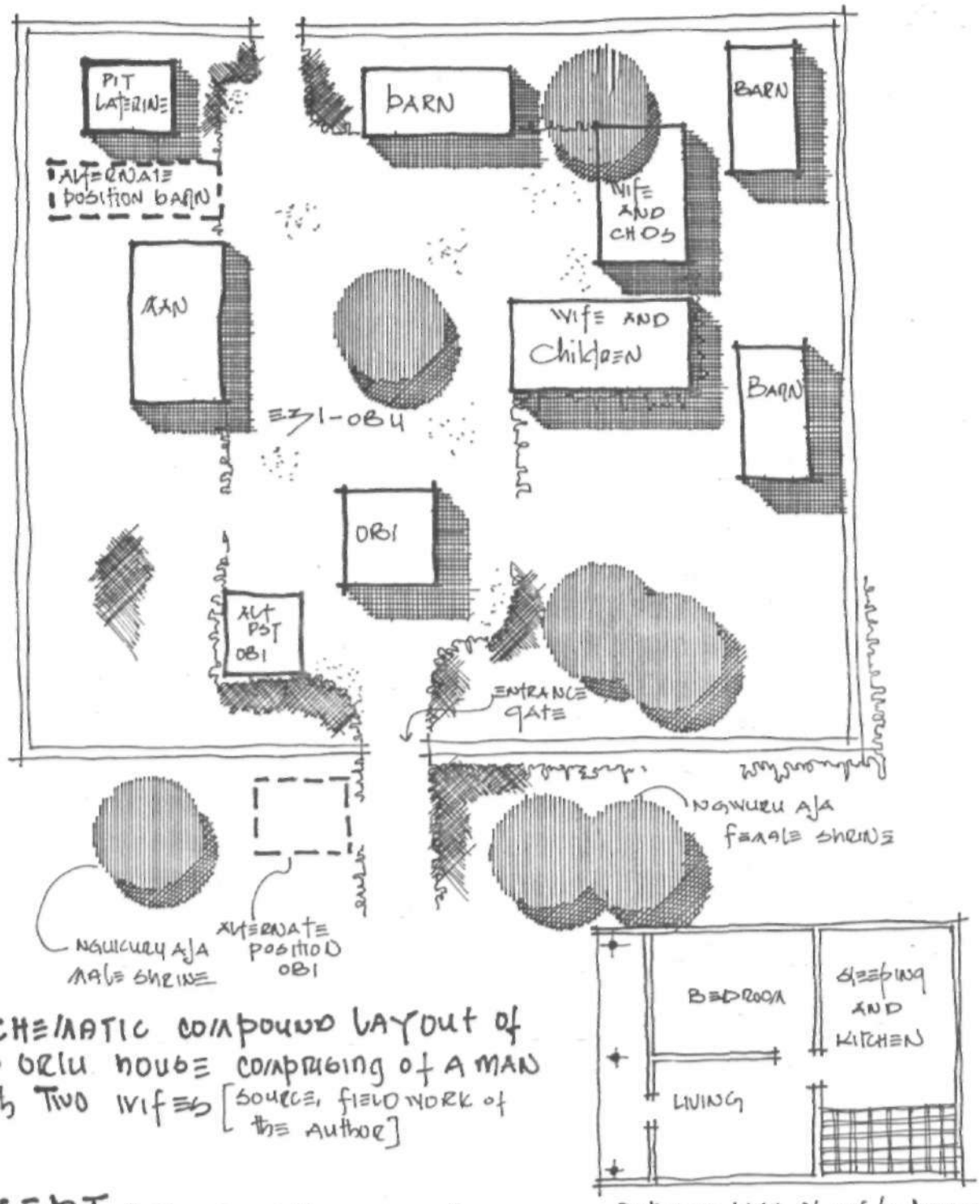
A range of architectural styles and structural features within these group demonstrates the creative character of these Ibo tribe man and display for us the shape that life takes on many influence help to create these shapes which have been enumerated above, available materials and technological limitations economic activities and their by products social relationship not only within the kindered, but in the



SCHEMATIC SKETCH OF A COMPOUND LAYOUT OF AN ABAKALIKI COMPOUND OF A MAN WITH TWO WIVES

[SOURCE, FIELD WORK OF THE AUTHOR

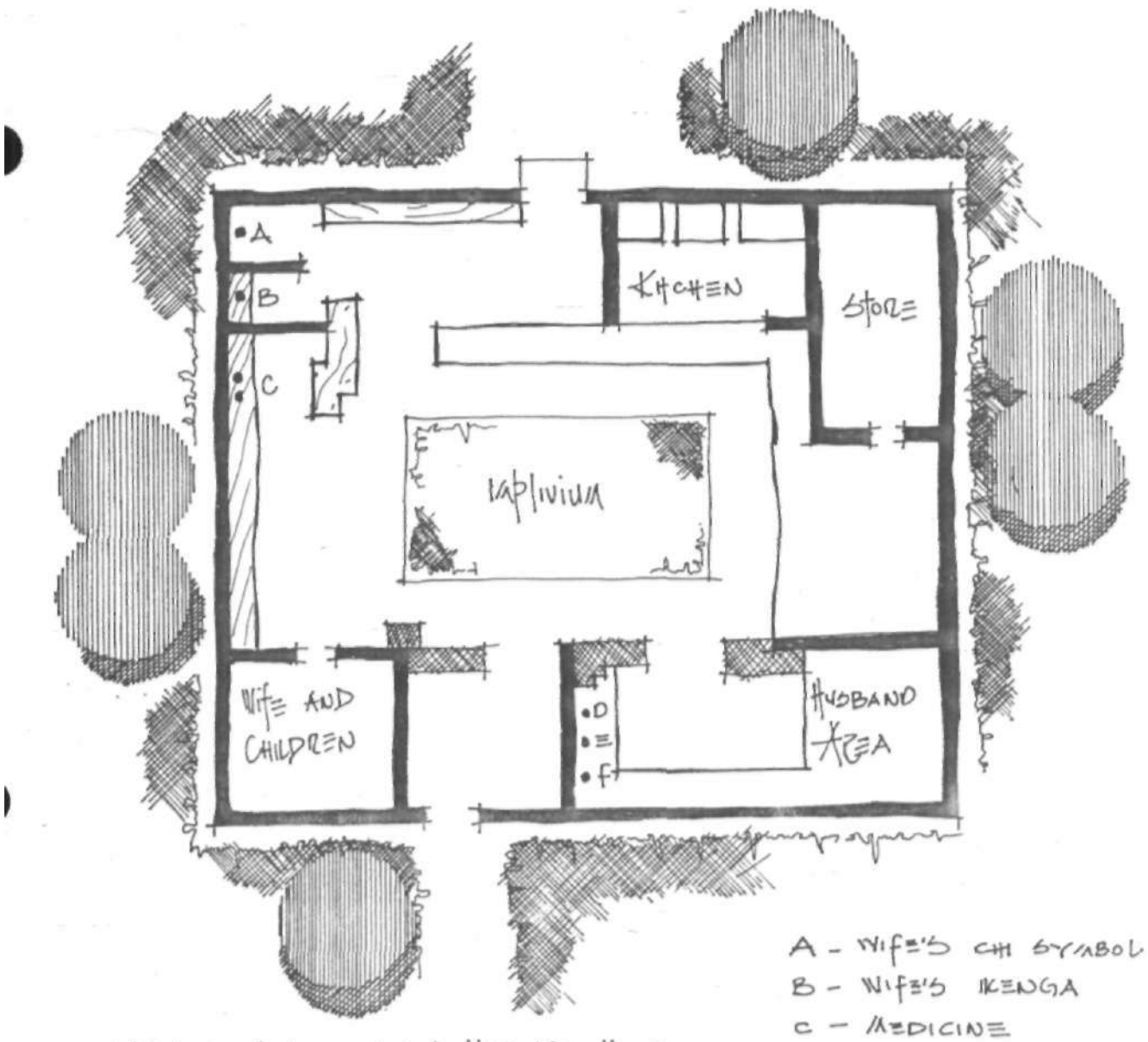
CONCEPT. THE CONCEPT IS THE SAME LIKE THE ORLU COMPOUND THE EZI-OBU SERVING AS THE COSMOLOGICAL CENTRE WITH THE REST OF THE UNITS ORIENTATED AROUND IT, THE ONLY DIFFERENCE IS IN THE FORM OF ROOFING, USING SQUARE PLANS WITH A CONICAL ROOFING IN SOME UNITS, BASICALLY THE GENERAL LAYOUT IS BASED ON THE COURTYARD CONCEPT.



SCHEMATIC COMPOUND LAYOUT OF AN ORLU HOUSE COMPRISING OF A MAN WITH TWO WIFES [SOURCE: FIELD WORK of the Author]

DETAILED PLAN OF WIFE'S HOUSE

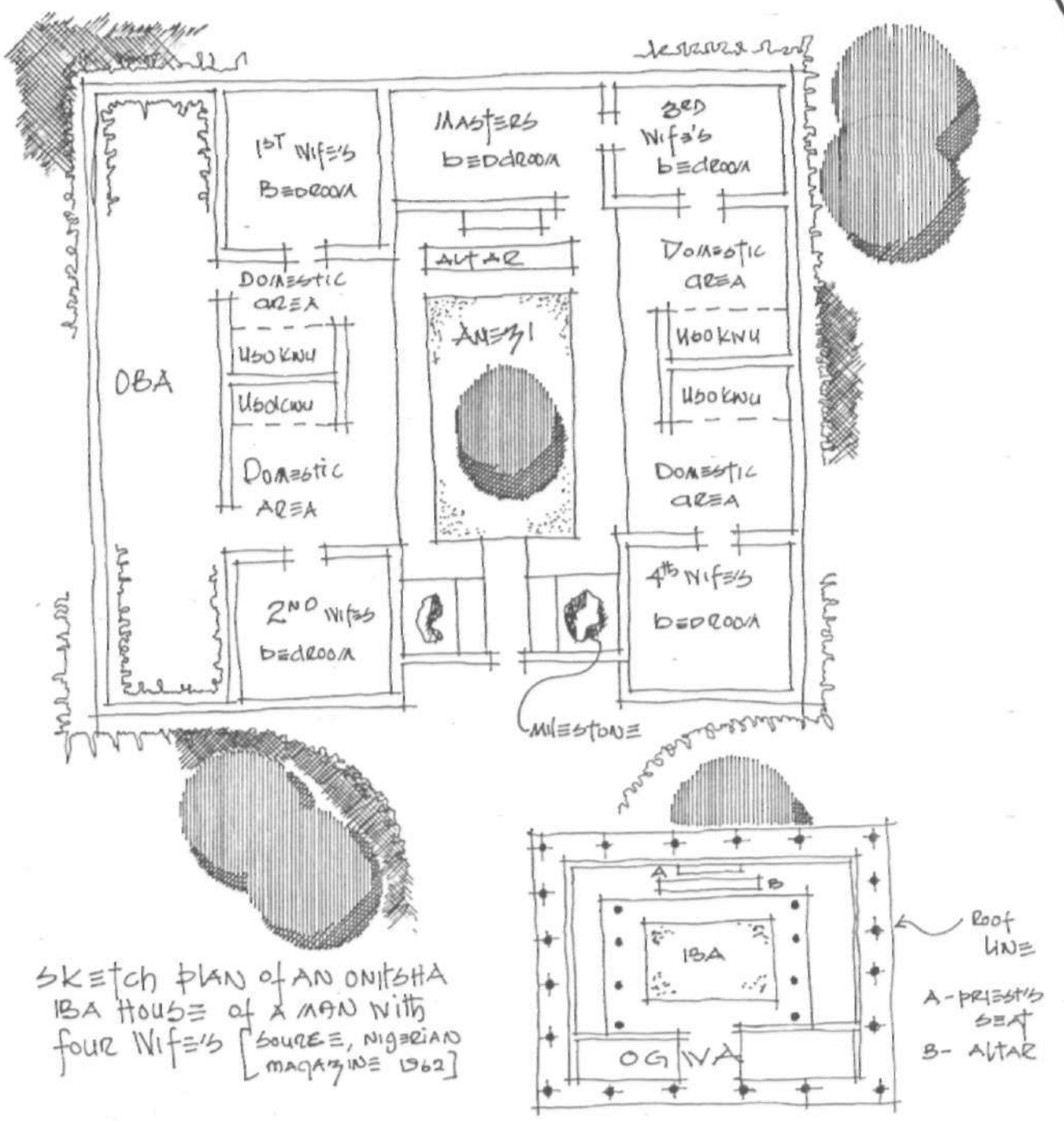
CONCEPT. LAND BEING VIEWED AS THE GENERATIVE PRINCIPLE IN IBO UNIVERSE DUE TO ITS PHYSICAL AND SPIRITUAL ATTACHMENT GIVES IT THE OVERALL DRIVING FORCE IN THE DAILY LIFE OF AN IBO, CONSEQUENTLY THIS LEADS TO THE PROVISION OF AN OPEN SPACE EZI-OBU WHICH IS DEFINED BY THE PRESENCE OF AN OBI, WHICH CONTAINS THE CULT OF THE FAMILY. WITH THE CENTRE TREE SERVING AS A SPIRITUAL CENTRE, BASICALLY COURTYARD GENERATED.



SKETCH PLAN of AN IGA IBO HOUSE With ONE WIFE [SOURCE, AFRICAN TRAD. ARCHITECTURE BY SUSSAN DENTER]

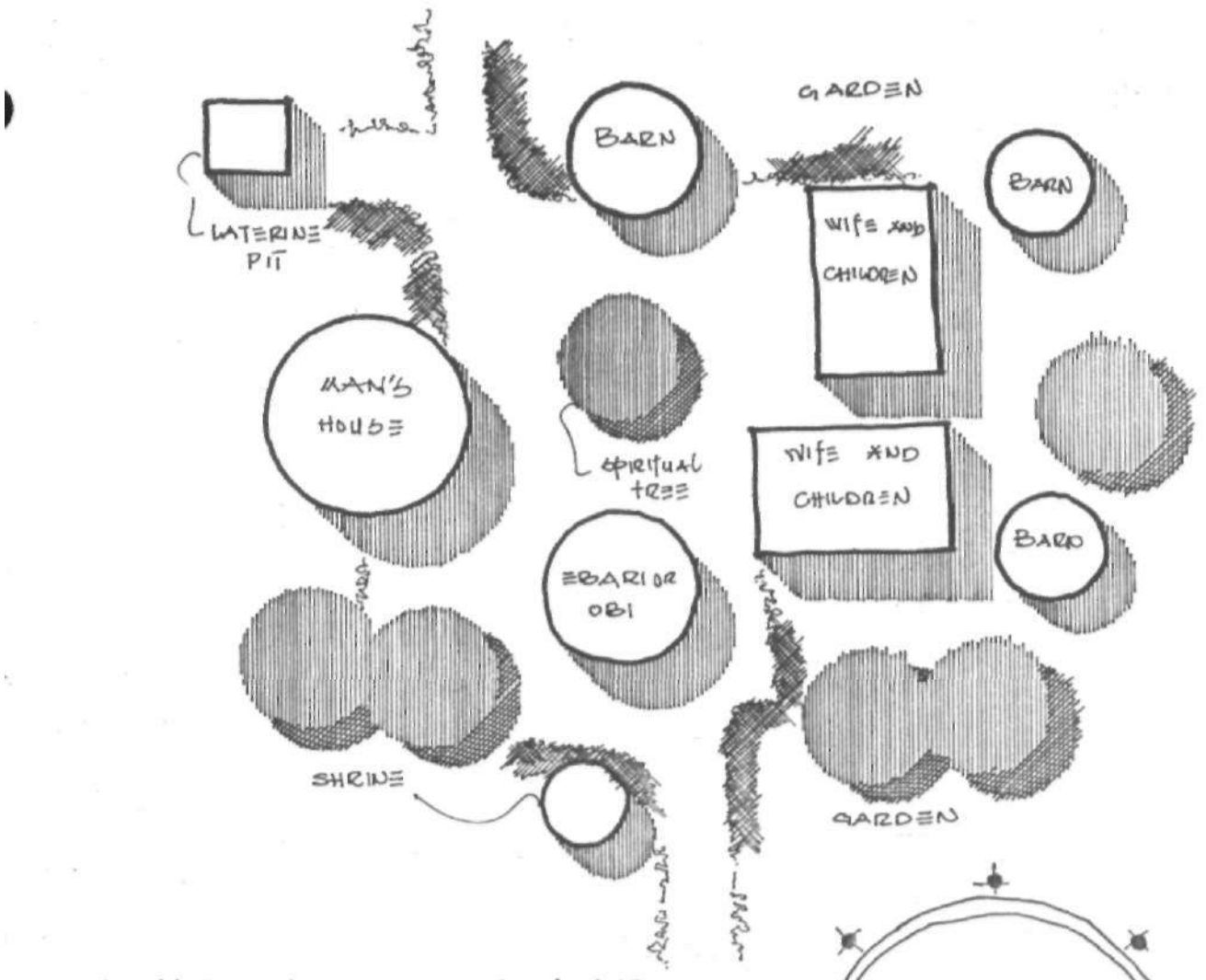
A - WIFE'S CHI SYMBOL
B - WIFE'S IKENGA
C - MEDICINE
D - IKENGA HUSBAND
E - IKENGA DAUGHTER
F - HUSBAND'S CHI SYMBOL

CONCEPT, BASICALLY DERIVED FROM THE COURTYARD CONCEPT, THOU THE PLANING IS INFLUENCED BY BENIN, BUT NEVERTHELESS THE CENTRAL COURTYARD CONCEPT, STILL EVOLVES, WITH THE COURTYARD BEING A POSITIVE SPACE - FOR COLLECTION of WATER AND SOCIAL GATHERING AND ALSO SERVE AS THE UNIFYING CENTRE of THE HOUSE

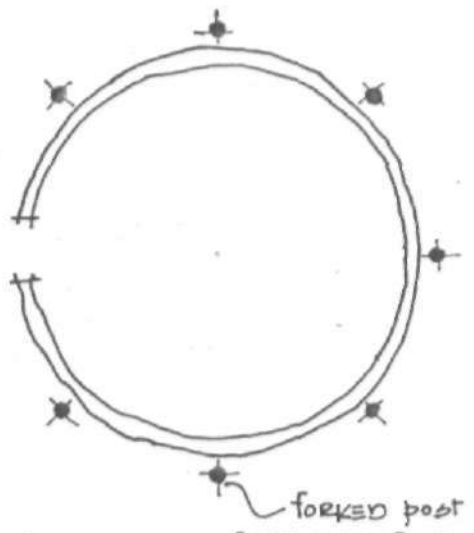


SKETCH PLAN of AN ONITSHA IBA HOUSE of A MAN With four WIFE'S [SOURCE, NIGERIAN MAGAZINE 1962]

CONCEPT. philosphicall foundation on which design is based states that MAN should build IN the LIKENESS of the house of god IN ORDER that god MAY COME AND DWELL With MAN, the final IMPRESSION given could BE INTERPRETED UNDER the CONCEPT of OPEN COURTYARD SYSTEM, With the COURTYARD SERVING AS A SPIRITUAL. CULTURAL CENTRE With A POSITIVE SENSE



SCHEMATIC LAYOUT OF AN NSUKKA COMPOUND OF A MAN WITH TWO WIVES



DETAIL PLAN OF MAN'S HOUSE

CONCEPT. BASICALLY THE SAME, A MICRO SETTLEMENT OF THE WHOLE CONCEPT OF URBAN PLANING. CONCEPT OF THE CENTRAL COURTYARD, WITH EBARI ACTING AS THE ANCESTORIAL COLLECTOR AND THE SPIRITUAL TREE DEFINING THE SPACE. DIFFERENCES ARE IN THE USE OF CIRCULAR FORM WHICH IS INDEPENDENT OF THE ROOF. THIS IS DUE TO THE INFLUENCE OF IDOMA TRIBE.

community as a whole, religious belief and attendant pratices and perhaps important of them all traditional beliefs. The house is basically on introderted type with a central internal courtyard, batch is possitive in its formation.

5.4 CONCLUCIONS

5.4.1 Urban Spatial Organisation

Concept of centrality a dominant system of planning highly emphasized, located at the centre of the city containing market shrine, meeting places and palace (in some past of Ibo e.g. Onitsha) with the residential compounds radiating out of the centre the total village settlement, is based on the concept of dominating centre and minor centres radiating out of the major to give a clustered multiple concept.

5.4.2 COMPOUNDS

The courtyard is the dominant spatial element in the overall Ibo village and domestic house organisation, the courtyards serving as a positive spatial function sometimes open and sometime enclosed (in the Ika Ibo area), two types of forms courtyards planning is really seen.

a. Rectangular mud buildings enclosing a courtyard or series of compounds as the Ika Ibos due to influence of Benin kingdom.

b. Round hut arranged in concentric circles around a centrally located hut with the courtyard as in Nsukka due to influence of Tiv and Idoma people.

Other features include the heirachy of space division to create privacy and the emphasises on entrance situation with the help of decoration and sculpture.

5.4.3 ASPECTS OF TRADITIONAL PLANNING

- Organic desig - flexibility
- Compactness and Containment
- Close Social Interaction - courtyards
- Pedestrian - orientated traffic - informal movement
- Climatic Confort

Other aspect include the facades decoration with extensive decorative motifs and the application of landscape elements to direct movement and beautify environment.

CHAPTER SIX

SITE AND SITE ANALYSIS

The thesis site is located in Abuja the new Federal Capital of Nigeria, the development of a New Federal Capital is being undertaken following the acceptance of the findings of a special commitee set up to look into the suitability of Lagos as the Federal Capital.

Abuja is centrally located with Nigeria and provided easy access to all the State Capitals and their great diversity of cultural groups, it is spategically secure and ethnically neutral the location of the new Federal Capital is also geographically central to most African Nations a making it assessible from and to most of the continents Capital.

6.1 Population Profection

The phasing strategy of the Federal Capital City follows a pattern of linear developments outwards from the core, permitting staped growth in two directions. by 1986, the projected population of 230,000 people is expected to occupy the new city with public sector officials and construction labour forming the bulk of the inhabitants, the projected total population by the year 2,000 is expected at around 1.6 million mark but this cannot be regarded as realistic , due to present delayed growth of Abuja due to different government policies on it after each successive changes of Government.

6.2 Site Location and Size

Within the New Federal Capital Territory is the Federal Capital City Abuja, the site for the Imo House is located within the Central Area of the Capital City. The site is significantly located in the monumental core of the city at the beff edge of rectangular section of the central core and the area of the Ministry zone.

The Site is clearly demalated and is regularly shaped and occupied an area of approx. 90,000m^2, bounded on the Northern edge by forest reserve area, the Usman River Runs through the Norther Western corner of the site.

6.3 Phsiography

The Gnagwa plains rise from an elevation of 305m in the west to 610m in the east with the area of the New Federal Capital City the upper Gwagwa plains area is potted with numerals large outcrops of rock or near surface bedrock which is it is neccesary to arrange development.

6.4 Topography

Topographically the area is typified by gently undulating terrain interlaced with riverine depressions generally, the height variations from crest of hill to course varies around 50m or less.

6.5 Scope Analysis

Typiped by gently undulating terrain interlaced by Riverine depressions sloping gently from 468m to

477m above sea level a scope percentage of 8% which gives a relative flat plain.

6.6 Geology

The rocks units underlying the Federal V Capital Territory and site are classified as metamorphic rocks and sedemintary rocks, metamorphic rock including Biolite - muscoulte . Limited to four narrow out crops bands along ridge tops at the eastern edge of the site, miga te underlying majority of the site (City) miga tes are rock of medium to high strength, the rocks are expected to present a minimum of engineering problem.

6.7 Soils and Vegetation

Soils derived from granitic geneiss and migamite underly the Gwagwa plains in which the site falls into soils derived from migamite, has there suitability for developed land varying with depth. Occurance note an texture, erodibility run off potential and drainage, severe constraints for foundation of underground utilities occur where soils are shallow blony, locally high in swelling clays of iropean or poorely rained.

The vegetation is claracterized by park savannah Savanna woodland occurs along streams and in steeper areas, and those areas (usually flat and undulating) not recently used for agriculture.

6.8 Climate

6.8.1 Temperature

The Federal Capital Territory records the highest temperature during the dry season when there are few if any clouds changes in temperature of as much as 17°C has been recored between the highest and lowest temperature in a single day during the rainy season the maximum temperature is lower due to the dense cloud cover. Diurnal annual range is also much lower, sometimes than 7°C in July and August.

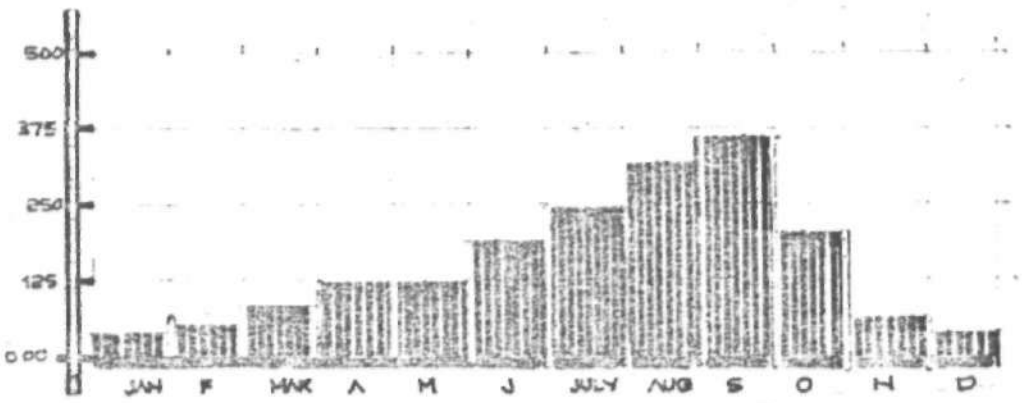
6.8.2 Humidity

Human sensitivity to temperature is greatly affected by relative humidity. During the dry season, relative humidity falls in the afternoon to as low as 20% in the city zones, this acount for the dessicating affects of the dry season. In rainy season the relative humidity is much higher especially in the morning hours when it can reach as high as 95%. Even though the temperature is slightly lower, the effect is to create a heat when this situation occurs, the general feeling is to be uncomfortably hot.

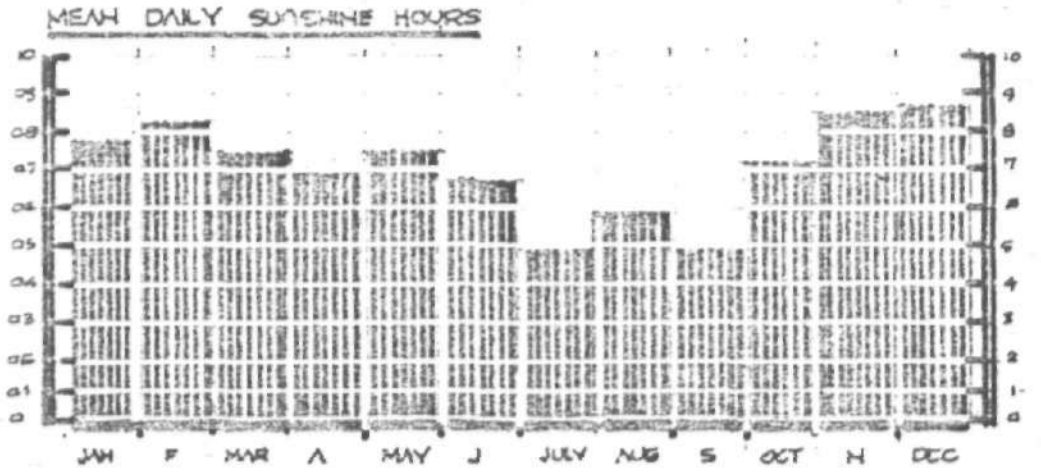
6.8.3 Rainfall

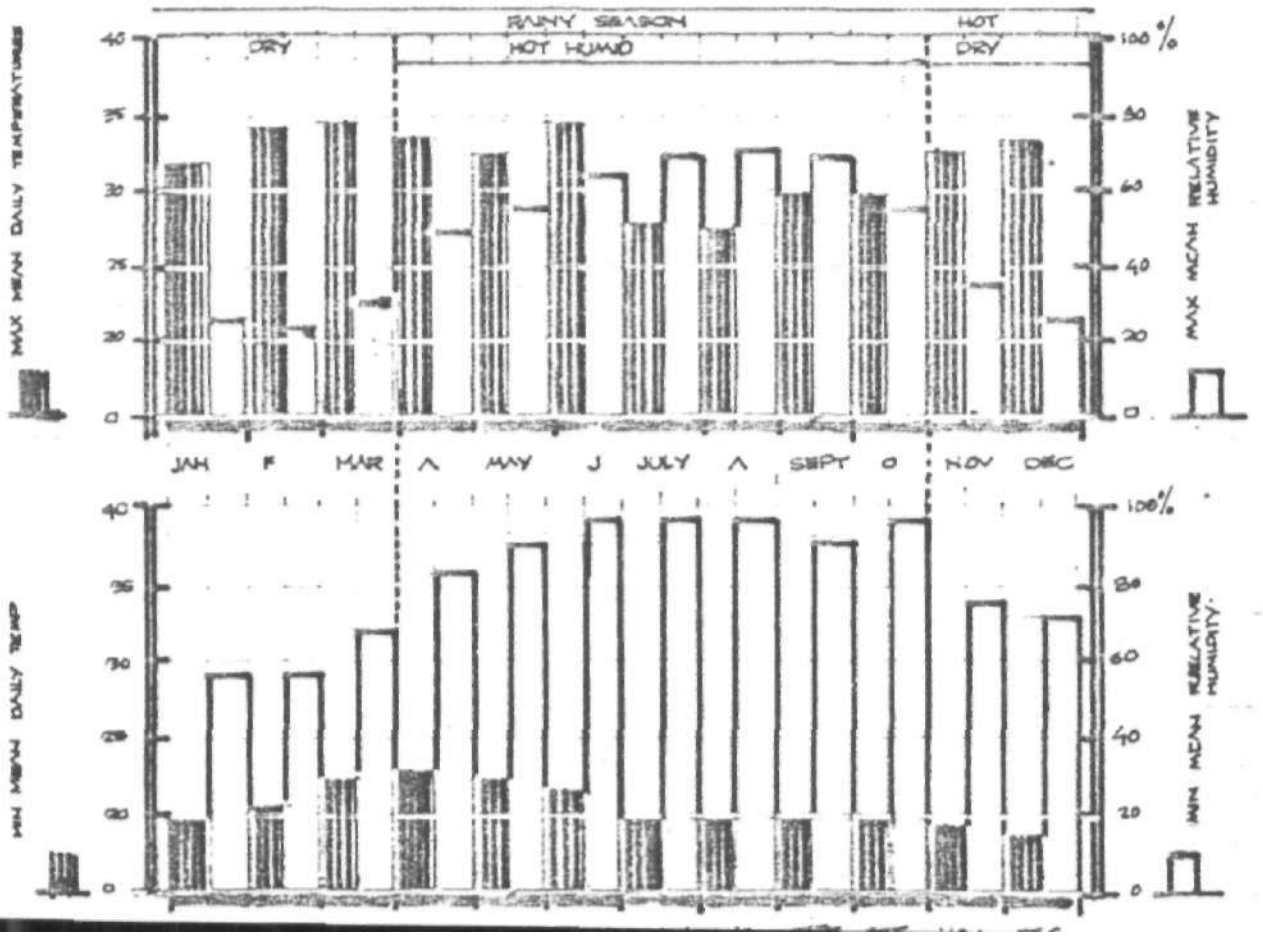
The raining season in the territory starts around the 10th of April and taper off very rapidly after the end of October - the of the rainy season is between 180-190 days. Reference to the rain fall chart chows that the bulk of the rain is exprienced in July, August and September which constitutes 60% of the rainfall.

MEAN MONTHLY RAINFALL



MEAN DAILY SUNSHINE HOURS





The phenomenon neccesitate effective drainage system.

6.8.4 Sun and Cloud Cover

In Nigeria there is general increase in the total hours of sunshine further North from the Atlantic Coast. The amount of sunshine range from a minimum of 1,300 hours in the Niger Delta to over 3,200 hours in the extreme North of the country, the Abuja Capital territory is exposed to 2,500 sunshine hours annually.

6.8.5 Wind Dust

Have two major type of air massess that occur in the Federal Capital Territory the tropical maritine air mass and the tropical continental air mass the former is formed over the atlantic Ocean to South of the country and is warm and movest moves inland from a South west to North east direction, bringing the moonson winds (South West) which is moishine laden and consequently brings lots of rain.

While the latter is developed over the Sahara desert and therefore is warm and dry, blows in a North east to South west direction and associated with North east pade winds comes generally from September to March carrying dry cloudless and dust laden particles, generally associated with harmattan.

CHAPTER SEVEN

DESIGN CRITERIA

7.1 BRIEF DEVELOPMENT PROBLEM

In a thesis programme like this, which cannot be classified under any of the existing leading of development like, public, institutional, industrial, housing facilities and also happens to be a pioneer under taking of its type, there arises problems on the standard applicable in the derivation of space standards and architectural precedent on which to base the comoents part of the building.

so in consideration of the brief development what necessitiate the composition primarily is the essence of project, its goals and objective and special allocations is derived from a combination of all types of standards that constitues the complec to give it a whole.

7.2 COMPONENTS OF THE INSTITUTE

Imo house - the complex sounds ubstract gives no definite direction or perception of itself, but basically it is essentially a new and pioneer undertaking into the concept of liason offices, the present existing ones only provides forum for political and governmental, and individual services,

fo the indigenes and non-indigene, which the author perceives as not adequate. So the new concept tends to broaden the scope into other areas which, necesitates itself and has a good and result in final analysis of advantages.

In as well as the existing liason offices provide a forum for government political, and individual services, it should also provide counsollar, cultural information and educational services. So this basically increases the scope of the liason office and in the essence of brief development the author breake down the whole complex into two different category.

LIASON OFFICE

This contains the necessary parts that gives it power to carry out it day to day activities and this parts are divid ' into Administrative Heads, Office Governors Office Information services section.

ACCOMODATION

IGBO CENTRE

This parts consist of the cultural facilities which outsiders are allow ' to use.

9. ADMINISTRATIVE HEAD OFFICE

Part that take care of the smooth and efficient functioning of the matters partaining to functions of the liason office they are three sections -

office of permanent secretary Administration, counsullar section, political and Account section.

OFFICES OF PERMANENT SECRETARY

This is the principal section of complex that heads and control the runing of the complex contain the following.

Permant secretary office with necessary reception and secretary site and a meeting room for at least to people

Deputy Permanent secretary Office under secretary office.

Visitor Reception with reception desk and waiting area.

Exhibition area closed - in form of illustrated panels and cabinets.

Conference rooms

Staff lounge

ADMINISTRATION

This takes care of the actual day to day runing of the complex, it requires space for the following

Personal section including office services and house cleaning and keeping sections.

Tele Communication rooms

Computer analysis room

Other necessary auxilliary

CONNSULLAR SECTION

This takes care of the individual service rendered by the liason officer, it is humane in character, needs the following to larry out its, function

counsullar chief office with necessary facilities - secretary office

Other auxilliary facilities

POLITICAL SECTION

This takes care of the day to day analysis of the political situation of the country and advises the so concerned contains the following:

Chief Political Officer with necessary supportive facilities- secretary office.

Large conference room for political conferences.

Waiting and reception area

Small meeting room

Other necessary facilities

ACCOUNTS SECTION

This takes care of the financial dealing of the complex, contains this necessary facilities to function

Account Department - Including Salary section.

Audit Department

Purchasing section

b. GOVERNORS OFFICE

This is the branch of the office of the governor in the liason office solely for the use

of the Governor, contain these spaces for functioning

Governors Office plus secretary's suite

waiting area

conference room for press conference and other related matter.

Other necessary supportive facilities

c. INFORMATION SERVICE

A logical addition into the concept of liason office providing necessary informations partaining to the state and also takes care of publications translation and other related matter. should have the following units for its operation

Library with workshop office and storage facilities.

Office for related staffs

Multipurpose auditorium - with supportive related facilities for conference, synmposia, lectures, seminars, workshops etc with a capacity of not more than 300 people.

ACCOMODATION

Part that takes care of the housing problems of the workers and visitors common or government, this area is divided into four basic categories, governors guest house, senior staff housing, junior staff housing and rentable accommodation depending on the type of visitor.

7.3 SCHEDULE OF ACCOMODATION

LIASON OFFICE (ALL DIMENSION IN M2 ADMINISTRATIVE HEAD OFFICE)

a. PERMANENT SECRETARY OFFICE

Per manent secretary Office	40
secretary's Office	30
Waiting	20
Conference room	50
Exhibition area	60
visitors Reception and waiting.	56
Staff lounge.	50
Under secretary of deputy permanent secretary office.	35
	341 Sqm

b. ADMINISTRATION

4 senior staff office	100
3 Intermediate staff office.	54
2 spare office.	40
General Office.	45
Filling room.	25
stationery store.	20
Pabx	20
Drivers and messengers room.	25
Computer analysis	25
	349 m^2

Counsular section

Counsular Chief Office	30
secretary's	10
	48 m^2

POLITICAL SECTION

Chief political office..	30
secretary..	18
Lounge Conference room.	60
small meeting room..	20
Waiting Reception and Tea Room	25
	153 m^2

ACCOUNT SECTION

Chief Accountant	25
Assistant Accountant..	18
Account Clerks Office.	30
Record and Registry...	20
Sub- Treasury..	20
1 Filing Room..	25
	138 m^2

Total Area = 1029 m^2

GOVERNORS OFFICE

Governots Officer...	45
Secretary to Governor...	30
Conference Room.	0
Waiting Area....	20
2 Spare Office..	50
Governor's Ante Room	35
	240 m^2

Total Area = 240 m^2

INFORMATION SERVICES

Library	
Reading Room and Stacks...	50
Periodicals...	25
Book storage..	30
Liberarian office.	18
Assistant office..	12
	135 m^2
INFORMATION OFFICER's OFFICE..	20
secretary...	18
2 Assistants officer..	18
	56 m^2
Small Auditorism	
Audience sitting..	250
Storage	30
Project...	35
Stage..	80
Ancilliances..	18
	413 m^2
Total Area 604 m^2	

ACCOMODATION

Governor guest house..	372
Permanent secretary house.	125
Under secretary house.	125
IB senior staff housing...	1620
13 Junior staff housing and rentable	
aoartments.	637
Communal room..	120
	2999m^2

GRAND TOTAL 5060m^2

Plus 20% circulation E.T.C

- 6072m^2

TOTAL AREA PROJECT

6072m^2

CHAPTER EIGHT

THE DESIGN

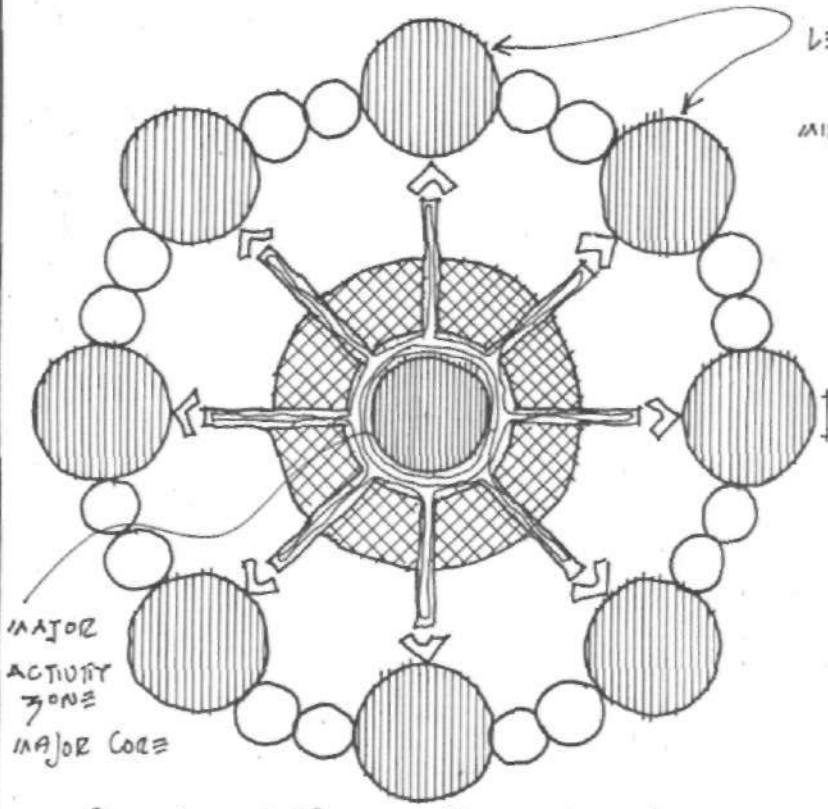
This design is based on thorough Research into Ibo architecture and through this a basis for the concept evolution was achieved.

Before the evolution of an idea certain determining factors conclusion was arrived from pre-planning data studies, they include these following:

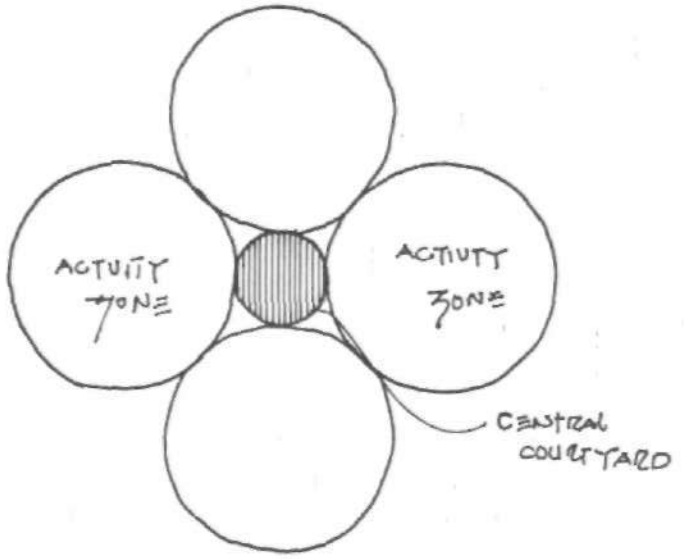
- Rectangular and Circular building were mostly the forms used with a courtyard as a position space.
- Hierachy of zoning was achieved to create privacy.
- Entrance situation must depict the area so concerned.
- Compactness and containment in the planning.
- Introverted system of planning
- Close social interraction must be achieved courtyard space must be positive
- Pedestrian traffic orientation - must be informal

8.1 Concept Evolution

Studies on Ibo urban settlement form reveals that centres are symbolic and, as well as being positive Settlements were divided in clans or wards while major facilities and institutions of the settlements (palaces, Market, Age Grade meeting place etc) were located at the city centre road then rediate out of this centre to the respective settlements, which is a micro part of the whole organic settlement and also in the spatial

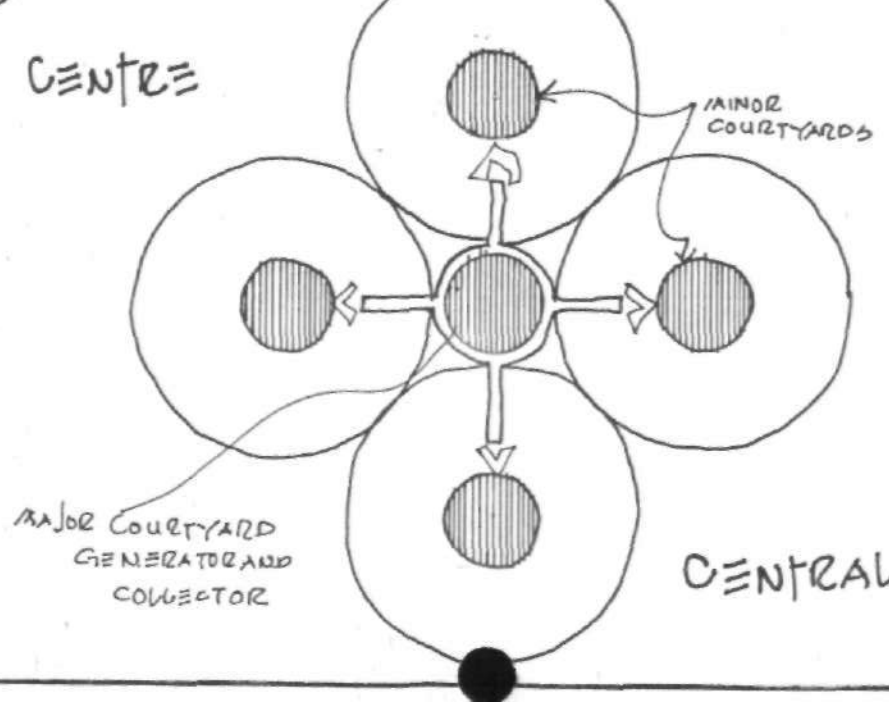


CONCEPT of the CENTRE



COURTYARD CONCEPT

CONCEPT
EVOLUTION



CENTRAL COURTYARD CONCEPT.

compound organisation the central courtyard or multiple courtyard system is employed.

In reflecting this two main pictating concept of planning, the author derives a concept which he termed the facal point concept by a marriage of the two concepts with the central courtyard acting as both a visual cum movement collector, and given a high visual and physcological domination by the setting a of a visually percieved vista the Ikenga at the centre the central courtyard acts as the dispersal point and collection point of the other courtyard.

8.2. Site Planning

The complex has been located at the tail end of the site nearer Usman River, access is through a collector road that is proposed on the site and assessess to the complex has been zones for vehicular and pedestrian movement, roads and parking movement is located within a resonable distance from the building, a pedestrian walking by the side of the vehicular way over a landscaped exterior leads into the building and the two zones demarcated by the application of landscape elements flowers and hedges and height variation in both the traffic and pedestrian movement and the building has be orientated in the North South direction.

8.3. Form Derivation

Form the extensive research, the author found out that two types of building form dominates the entire area

so concerned, which are rectangle on cable root or circular walls on contcal root, but the form applied on the design were basically symbolic the theatre form was derive from - form metamorphosis of the Ikenga.

8.4 Planning

The complex consists of three differents parts accommondation, administrations, and cultural zone prominence was given to the accommondation section due to the importancy of it in the overall comfort of the user, by the placing of this section near the water boot so that the cooling effect of the river is highly utilised. And the usual comfort it affords is taped. Consequently water was also used as a tool of landscaping for other consecative parts.

8.5 Lighting and Ventilation

Considering that the site falls into a tropical area and that power supply is poor the design calls for a through understanding of the site conditions, which consequently will lead to a provision of adequate natural lighting and ventilation in this case.

The concept of the courtyard system with plenty of openable windows takes care of the ventilation aspect, while they lighting problem was solved also by the open courtyard system with wide big openings which an covered with openable glass windows.

8.6 Structure

The structure are mostly reinforced concrete and pre-cast panels, it is a mixed construction reinforced cast in situ precast frames and walls with cement block infil and the roof are mostly aluminium roofing sheet on steel or wood trusses with the floor of waffle plate decking.

8.7 Materials and Finishes

In traditional settlements emphasises are laid more on entrance situation with the application of sculpture and decorative motifs, this is carried over to the project, by high emphasis laid on the entrance situation, with the placing of meaniful sculptures art work.

Other parts of the building facade are mostly finished with groved concrete structures.

8.8 Conclusion

This thesis topic initially was highly conrodersial due to the heavy advice and critiscism by the authors friends and colleague, arguing that it was a research into a field that is strouded in mystery and no solution but considering that in not trying to solve a problem, you can't decide on how magnimous it is, the author decided not to relinguish the hope.

The insufficiency or unavailablity of documented Data was also a barrier in which the author has to rely

mostly on field work, but all well and done, I should give praises to the almighty that all obstacles were crossed.

The basic argument and allegation of Nigerian architects not seen realistic in there design approach was essensally the mean reason for the continuation of this thesis.

It is an attempt into realising a project that considered all above relevant matters and hope that the project has contributed significantly to the area of finding a verle and truly regional approach to Nigerian Architecture the authors lives you in the word of Labelle Prussion

> "An Architecture that satisfied physical comfort may also create social discomfort. If architecture of the future is to serve the former and avoid the latter it must take cognizance of the significant social relationship in the live of those who inhabit the space it provides".

BIBLIOGRAPHY

1. Benevolo, H. — History of modern architecture Vol Vol I & II
Routhedge & Keganpaul London (1960)

2. Brovin B.C. — The failure of modern architecture
Cassel and Collier Macmillian (1976)

3. Ching F.O.K. — Architecture, form space, and oder
Can nostrand Reinhold Company
New York (1979)

4. Denyer S. — African Traditional Architecture
Heinemann (1978)

5. Neufert E. — Architects data 2nd Edition
Granada, Lonodn (1980)

6. Adeyemi, E.A. — Urban form and Planning in Nigeria

7. Bullrich F. — New Directions in Latin America Architecture - George Brazilier New York (1969)

8. Hull,W. Richard — Urban Design and Architecture in Pre-colonial Africa
Mineograph, New York University (1971

9. Echond S.T. — National Institute for Building Research and development Abuja
A Thesis submitted to Department of Architecture, A.B.U zaria (1985)

10. Elizabeth Iechel — A history of Ibo People
Macmillian Press (1976)

11. Nwabara S.N. — Iboland:- A century of contact with Britain 1850 - 1960
Hodder and Saouchton England (1977)

12.

12. Echernoj. C. & Obiechina E.N. — Igbo traditional life culture, and literature couch magazine Nigeria (1971)

13. Jo Stubblebine — The North West architecture of Pietro Belluschi

14. Njijikemn E.N. — Towards salvaging Igbo folklore Architecture - A case study of Orlu
a B.Sc. Thesis submitted to Universit of Jos (1983)

15. Duddley B. — An Introduction to Nigerian Government and Politics
Macmillian, London (1980)

16. Mackintosh — Military and Politics in Nigeria

17. Adeyemi, E.A. — Changing traditional culture and modern architecture
Archiforum (1975)

18. Prussin L. — Architecture in Northern Ghana
University of California Press
Los-Angeles (1969)

JOURNALS

Archtl Records Dec, 1955
Nigerian Magazine No 72 March 1972
Architectural Review May 1983
Sunday New Nigeria - Dec. 15th 1985
Japanese Architecture - August 1966