TINAPA RESORT APARTMENT HOTEL,

CALABAR

APPLICATION OF NSIBIDI EXPRESSION

BY

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M/Sc/Env-Des/39663/04-05

A thesis submitted to the School of Post Graduate Studies,

Ahmadu Bello University, Zaria in partial fulfilment for the award of

Master of Science in Architecture (M.Sc. Arch.)

Department of Architecture

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Ahmadu Bello University, Zaria.

August, 2008.

DECLARATION

I, AKPOWU OFFOBOCHE of the department of Architecture, Faculty of Environmental Design, Ahmadu Bello University, Zaria, Nigeria, hereby declare that this thesis work is a personal academic undertaking executed under the supervision of my mentor Arc. A.S. Salisu of the department of Architecture and has not been published anywhere for the award of any higher degree or diploma. All sources of information and quotes are specifically acknowledged by means of reference.

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CERTIFICATION

This thesis titled 'TINAPA RESORT APARTMENT HOTEL (Application of Nsibidi Expression) by Akpowu Offoboche; meets the regulation governing the award of the degree of Master of Science in Architecture and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis work is dedicated to my father in heaven; God Almighty for his everlasting love and wisdom; to my Parents Chief/Dr. M. O. Offoboche and Dr/Mrs J. A. O. Offoboche; for their love, support, advice, guidance, financial and academic contribution; to my brothers (Oko, Ariku and Ogbor) and sisters (Ugalahi and Ogbene) who continue to support and encourage me in any endeavour I chose to partake in.

ACKNOWLEDGEMENT

My profound gratitude goes to God Almighty for seeing me through this challenging period and for giving me the grace, stamina and intuitive ability to partake in such a project and see it to completion. I especially like to thank my Parents Chief/Dr. M. O. Offoboche and Dr/Mrs J. A. O. Offoboche; my sisters Ugy and Og; my brothers Oko, Ariku and Ogbor for their unwavering and eternal love, moral and financial support without which it would have been impossible to conduct and partake-in not just this project but my education in its entirety; and of course their guidance and intellectual know-how. Words alone would be grossly inadequate in expressing my gratitude. I pray that God Almighty continue to bless and reward you abundantly.

I would like to thank my supervisors Arc. A.S. Salisu and Arc. Gafaar, for their immeasurable input, valuable time and patience with me during the course of this research work. I would like to thank my lecturers, Dr W. B. Qurix, Arc. H. Umeh, Arc. M.D. Ahmed, Arc. Ozovehe Saliu, Arc. Mukhtar, Arc. Eneh, Arc. Ibrahim Haruna, Arc. S. S. Tulpule; all departmental Staff especially Mallam Abdul, Zamzam and Sabiu, and former departmental staff Miss Ann; all staff of Coged, Calabar especially Arc's Isaiah and TJ; all staff of Nigerian Export Processing Zones Authority (NEPZA) headquarters, Abuja; Staff of Ministry of Information, Abuja; Staff of Ministry of Lands, Calabar especially Mr. Sam Ogar and Arc. Lawrence O'Neil; Prof. Awogbade of the dept. of sociology. Without your timely assistance this work would not have been completed in the required time. I thank my Uncle and Aunt; Dr and Mrs Edia and family for their love, assistance and unquantifiable support. Without you I cannot but imagine what my stay in Zaria would have been like. May God almighty reward you all abundantly. My former neighbours, Dr. and Mrs. P. Njiforti; their relatives and friends. Mr. Sunday

Alapa for your immeasurable input to the quality of this work. I thank my cousins Uk, Arc. Tony, Tom, etc; all my friends Kaliat, Ityonas, Femi, David n his crew, Habib, Dare, Chioma, Coco, Mj, Ayo, Mo n his crew, Hanwa group, my Bz brothers n sisters and all others who are too numerous to mention and my mates; BSc Class of '98 and MSc class of 04-05. May God bless you all.

Last but not least I'd like to thank my special someone. You've been there through the highs and lows and have gracefully accepted and/or ignored all my tantrums, frustrations and shortcomings especially during the course of this work. God who sees all things would reward you mightily.

ABSTRACT

The purpose of this study is the application of the semiotics of the Nsibidi non-verbal language system of the Ejagham/Ekoi people of Cross River State in South-eastern Nigeria and Western Cameroon. This was done in a symbolic manner, taking into consideration international construction standards and space requirements for the design of an apartment hotel of four-star standard. The aim is to achieve a project which will portray indigenous cultural, historical and mythical elements so as to add value to total visitor experience within the Tinapa Resort. Clarification on the choice of use of the term Ejagham above other pseudonyms like Ekoi and Bakor which are used within and outside Nigeria by scholars, linguists and anthropologists to represent this same race is made. The method of research carried out involved determining the unifying cultural features of the people of the Cross River Basin, screening the findings down to a workable scope of research and determining the distinct elements of their unique forms of expression. The result was the Nsibidi language system. This study, thus focused on analyzing the Nsibidi system of expression; both visual and otherwise; the basic sentiments which surround the use of this system, and the impact these sentiments have had on the socio-cultural structure of the Ejagham people. The study attempted to determine how these parameters affected the varied forms of visual expression; if any, used by these people pre-European influence. The findings were screened and only the decorative aspect of Nsibidi, with a mild hint of the mythical, was used in the design of the proposed Apartment Hotel. This was used to create a symbolically indigenous design that the people can identify with, which will enhance the uniqueness of the structural atmosphere; and in effect the environmental atmosphere, of the Tinapa Resort; while at the same time represent the ancient traditional role of earth-cleansing and rejuvenation performed after the acquisition of a valuable piece of communal land.

TABLE OF CONTENTS.

Title Page…… i

Declaration…….…… ii

Certification…… iii

Dedication……..…… iv

Acknowledgements…… v

Abstract……..…… vii

Table of Contents…….……..…… viii

List of Tables……..……..…… xvi

List of Figures…….…….. xvii

List of Plates……. xx

List of Appendixes…….…… xxiii

Glossary, Abbreviations ……..……. 188

Definitions of terms …….. 190

CHAPTER ONE - INTRODUCTION

1.1 Background of Study...…….…… 1

1.2 Problem Statement……. 4

1.3 Aim and Objectives…… 6

1.3.1 Aim……..…… 6

1.3.2 Objectives…… 6

1.4 Limitations and Delimitations…….……6

1.4.1 Limitations……. 6

1.4.2 Delimitations……..…… 6

1.5 Research Methodology……..…… 7

1.6 Justification…….…… 7

1.7 Architectural Significance…….. 7

CHAPTER TWO - LITERATURE REVIEW (NSIBIDI AND THE EJAGHAM NATION)

The Nsibidi Phenomenon:…… 10

2.1 Origin and development……. 16

2.2 Definition……..18

2.3 Users……. 19

2.4 Purpose…… 22

2.5 Method of Use…… 22

2.6 Format of Presentation…… 23

2.7 Classification of Nsibidi……. 23

2.8 Elements of Nsibidi Expression …… 24

2.9 Relationship between Nsibidi and Architecture…… 26

2.10 Anaforuana and Afro-Cuban Nsibidi……. 26

2.10.1 The Abakua Society…… 26

2.10.2 The Chosen symbol…… 28

2.11 Relationship between Hotel plan and Chosen symbol……..29

2.12 The Ejagham Nation:……..29

2.12.1 Background…… …..29

2.12.2 Origin……..……...……34

2.12.3 Migrations…… 39

2.12.4 The choice of use of the term Ejagham …… 45

2.12.5 The Ejagham/Ekoi people..…… 47

2.12.6 Language factor in the Ejagham nation …….…… 48

2.12.7 Traditional Socio-political and religious institutions …….52

Pre-colonial economy of the Ejagham people…… 55

CHAPTER THREE- LITERATURE REVIEW (THE APART-HOTEL)

3.1 Motel…….…….. 57

3.1.1 Definition……..…… 57

3.1.2 Origins and development……..……. 58

3.2 Hotel…… 58

3.2.1 Definitions of Hotel……..……58

3.2.2 Some Standard hotels in Cross River State……..……61

3.3 Apartments……62

3.3.1 Definitions……...……62

3.3.2 Types and Characteristics…… 64

3.4 Apartment Hotel…….. 66

3.4.1 Definition……66

3.4.2 Origins…… 67

3.4.3 Services and Facilities…… 68

3.5 Catering…….…… 69

3.5.1 Types of catering…… 69

3.6 Indigenous Architecture…….……70

3.7 Free Trade Zones…… 76

3.7.1 Background of Nigerian Free Trade Zones……..…… 76

3.7.2 The Calabar Free Trade Zone..…….. 78

CHAPTER FOUR – HOTEL CASE STUDIES

4.1 Selection Criteria…… 79

4.2 Protea Apo Apartments, Abuja, Nigeria…… 80

4.3 Protea Apartments, Port-Harcourt, Nigeria…….. 85

4.4 Peniel Apartments, Abuja, Nigeria……89

4.5 Rimal Rotana Suites, Dubai, U.A.E. ……92

4.6 Olympic Terrace suites, Hong Kong, China…… 96

4.7 Devon vale Golf Lodge, Western Cape, South Africa…….. 100

4.8 Tinapa Premier Hotel, Tinapa-Calabar, Cross River State……103

CHAPTER FIVE - STUDY AREA

5.1 Cross River State…… 105

5.1.1 History……..…… 105

5.1.2 The Land……. 109

5.1.3 The people…… 111

5.1.4 Tourism…… 118

5.2 Calabar…… 122

5.2.1 History……. 122

5.2.2 Geography…… 124

5.2.3 Geology…… 126

5.2.4 Climate…… 126

5.3 The Tinapa Project…… 129

5.3.1 Background…… 129

5.3.2 Project Concept…….…….. 131

5.3.3 Project Vision…… 132

5.3.4 Project Components…….. 132

5.3.5 Developmental Structure…… 133

5.3.6 The Tinapa Site…… 136

CHAPTER SIX – NSIBIDI EXPRESSION IN THE HOTEL DESIGN.

6.1 Design Brief…….. 139

6.2 Potential Clients and Users…….. 139

6.3 Site Selection Criteria…….. 142

6.4 The Apart-Hotel Site…… 144

6.4.1 Access…….. 144

6.4.2 Topography…….. 144

6.4.3 Climate……..... 144

6.5 The Nsibidi Concept…… 145

6.5.1 Formalistic Analysis of Nsibidi and Ejagham Art 145

6.5.2 Typology…… 150

6.5.3 Stylistic Variants…… 152

6.5.4 Formal characteristics of their signs and symbols 155

6.5.5 Colour and Textures…… 156

6.6 The Design Concept…… 159

6.6.1 Site Plan…… 159

6.6.2 Landscape …… 160

6.6.3 Elevations…… 160

6.6.4 Building Forms…… 162

6.6.5 Floor Plans…… 166

6.6.6 Finishes…… 168

6.7 Services 168

6.7.1 Power supply..... 168

6.7.2 Water supply..... 169

6.7.3 Drainage 169

6.7.4 Waste disposal..... 169

6.8 Construction Materials and Methods..... 170

6.9 Design Criteria..... 170

6.10 Schedule of accommodation..... 172

6.10.1 Entrance and Circulation Zone..... 172

6.10.2 Reception Zone..... 172

6.10.3 Conference Zone..... 173

6.10.4 Accommodation Zone..... 174

6.10.5 Leisure Zone..... 175

6.10.6 Service Zone..... 176

6.11 Drawings…… 176

6.12 Modifications in Design of Main Building Tower . 177

CHAPTER SEVEN: SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.1 Summary and Conclusion…….. 172

7.2 Recommendations……173

REFERENCES ……. 181

LIST OF TABLES

Table 2.12.1 Relative chronology of major events in Ejagham history……. 39

Table 3.1 Some standard hotels in Cross River state ……. 61

Table 5.11 Cross River state population statistics according to gender by Local Government Area's ……..…….. 112

Table 5.12 Cross River state population statistics according to Age group...113

Table 5.13 Ethnic groups in Cross river state …… 114

Table 6.1 Arrivals to Nigeria of overnight visitors by purpose of visit…... 140

Table 6.2 Visitor arrivals to Nigeria by mode of transport ……. 140

Table 6.3 Arrivals to Nigeria by region ……..… 141

Table 6.4 Tinapa attractions visited by market segments……..…… 141

LIST OF FIGURES

Figure 2.10.1 Anaforuana symbol for Lifting of the Plate (chosen symbol for application) ……..... 28

Figure 2.12.1 Map of showing Cross river waterways and soil types ……. 34

Figure2.12.2 Map showing points of origin of the Bantu-speaking people... 35

Figure 2.12.3 Map showing approximate distribution of Bantu and Niger-Congo languages in Africa …… 36

Figure 2.12.4 Map showing connection between Cross River state and Lake Ijagham in South-West Cameroon …… 38

Figure 2.12.5 Map of Cross River showing Ejagham clusters…….……..... 41

Figure 2.12.6 Map of Cross River state showing primary migrations of the Ejagham people (cluster I)…… 42

Figure 2.12.7 Map of Cross River state showing primary migrations of the Ejagham people (cluster IV) …… 43

Figure 2.12.8 Map of Cross River state showing primary and secondary migrations of the Ejagham people (cluster II)…….…… 44

Figure 2.12.9 Map of Cross River state showing primary and secondary migrations of the Ejagham people (cluster III) …….. 45

Figure 2.12.10 Map of Africa showing Bantu origins…….…… 49

Figure 2.12.11 Map of Cross River state showing Ejagham linguistic groups ……..…… 50

Figure 2.12.12 Map of Cross River state showing Ejagham and other linguistic groups ……..…… 51

Figure 2.12.13 Chart showing connection between Cross River languages and Niger-Congo languages ….……..…….. 52

Figure 3.61 Plans of typical traditional houses of Calabar …….. 71

Figure 3.62 Plans of expansion methods for houses of the wealthy ..……. 71

Figure 3.63 Roof plans of typical traditional houses of Calabar ..…… 72

Figure 5.11 Chart showing connection between C.R languages and Niger-Congo languages …… 109

Figure 5.12 Map showing Cross River land use and economy based on Agricultural produce ……...…… 115

Figure 5.13 Map of West Africa showing Nigeria ..……. 118

Figure 5.14 Map of Cross River State showing location of tourist sites …. 120

Figure 5.15 Map of West Africa showing regional viability of Calabar based on location ……..……..… 121

Figure 5.16 Map showing migration route of the major tribes in Calabar…. 123

Figure 5.17 Map of Old Calabar and the Hinterland..…….…….. 124

Figure 5.18 Layout map of Old Calabar …….….. 125

Figure 5.19 Map of Cross River basin and major soil areas …… 126

Figure 5.20 Climatic data for Calabar ..……..…….…… 128

Figure 5.21 Contractual structure for the Tinapa development ……..… 129

Figure 5.22 Managerial structure for the Tinapa development …… 130

Figure 5.23 Tinapa Project framework ….……. 133

Figure 6.1 Symbol for Okwa Court …… 146

Figure 6.2 Variations of Nsibidi symbols ..……. 147

Figure 6.3 Symbol for Man …….. 148

Figure 6.4 Symbol for Woman ……. 148

Figure 6.5 Symbol for Man and Woman …….. 148

Figure 6.6 Symbol for Mystic Vision ……... 148

Figure 6.7 Symbol of Leopard Society …….…….. 148

Figure 6.8 Symbol for split palm frond …… 149

Figure 6.9 Symbol for an Angel …… 149

Figure 6.10 North Elevation showing shell roof …….. 154

Figure 6.11 Shumon original writing system ..……..…… 158

Figure 6.12 The complete Vai syllabry …….. 159

Figure 6.13 Synonymous characteristics of Nsibidi Signs and Symbols … 160

Figure 6.14 The chosen symbol for the design concept …….. 162

Figure 6.15 The abstracted form of the symbol in plan form …….. 163

Figure 6.16 North Elevation ……. 164

Figure 6.17 South Elevation …… 165

Figure 6.18 Floor plans for 8th, 9th and 10th floors ……. 167

List of Plates

Plate 1.11 Eiffel Tower, Paris, France …… 1

Plate 1.12 Statue of liberty, NY, U.S.A. ……..……. 1

Plate 1.13 Sydney Opera House, Australia ……..……. 2

Plate 1.14 View of Pudong district showing oriental pearl tower and Jin Mao mansion……..…..……. 2

Plate 3.1 Exterior view of a Howard Johnson's motor lodge …… 57

Plate 3.21 Exterior view of Protea Hotel Ranch Resort, Obudu ….……. 62

Plate 3.22 Exterior view of Mega Hilton Hotel, Calabar ……..…… 62

Plate 3.23 Exterior view of Le Chateau, Calabar ……. 62

Plate 3.24 Exterior view of Heritage Hotel, Calabar …….. 62

Plate 3.25 Exterior view of Channel view Hotel, Calabar …… 62

Plate 3.26 Exterior View of Mirage Hotel, Calabar …… 62

Plate 3.31 Exterior view of a northern-European apartment building …… 63

Plate 3.32 Borj-e-sefid apartments in Tehran, Iran ……..….. 63

Plate 3.33 Luxury apartments in Gurgaon, Dehli Metropolitan area …….. 65

Plate 3.41 Belle shore apartments, Chicago …….…… 66

Plate 3.42 Bryn Mawr apartments, Chicago ……. 66

Plate 3.43 Water gate Hotel complex in Washington D.C ….…….. 67

Plate 3.44 View of scenery surrounding an apartment hotel in London … 68

Plate 3.45 View of PT place, Chiangmai, China ……. 68

Plate 3.46 View of The place apartment Hotel, UK ……..…….. 68

Plate 3.47 Grand Hyatt Hotel, Australia …….……...……. 68

Plate 3.48 Park Hyatt, Melbourne, Australia ….……..……... 68

Plate 3.61 Richly decorated Column of Ohafia ..…….…… 75

Plate 4.21- 4.34 Views of Protea Apo apartments, Abuja, Nigeria ..…... 80-84

Plate 4.35 – 4.45 Views of Protea apartments, Port-Harcourt, Nigeria …. 85-88

Plate 4.46 – 4.55 Views of Peniel apartments, Abuja, Nigeria …..…….. 90-91

Plate 4.56 – 4.62 Views of Rimal Rotana suites, Dubai, U.A.E ……. 93-95

Plate 4.63 – 4.75 Views of Olympic Terrace suites, Hong Kong, China... 96-98

Plate 4.76 –4.84 Views of devon vale Golf lodge …...…….. 100-101

Plate 4.85 Exterior view of the Tinapa Apartment Hotel (the only hotel on the site at the time of this research)……..…… 103

Plate 4.86i Tinapa Master plan showing components ……..... 137

Plate 6.1 Sectional Map of Tinapa showing proposed locations of accommodation facilities…….…… 143

Plate 6.2 Site plan showing Access Points ……..…….…… 144

Plate 6.3 Pics 1 of Ejagham Headdresses …….. 149

Plate 6.4 Pics 2 of Ejagham Headdresses …… 149

Plate 6.5 Pics 3 of Ejagham Headdresses ……. 150v

Plate 6.6 Pics of Ejagham Headdress and full attire …… 150

Plate 6.7 Ekpe festival showing leopard like masquerade …….. 151

Plate Plate 6.8 The sacred procession into the Ekpe Shrine …… 151

Plate 6.9 A masquerade within the Ekpe procession ……. 152

Plate 6.10 The sacred drummers of the Ekpe festival …….…….. 152

Plate 6.11 The gatekeeper to the Ekpe shrine …… 152

Plate 6.12 Close view of a symbolic bunch of traditional leaves …….. 152

Plate 6.13 An Ekpe masquerade covered in black paint with traditional leaves and palm fronds for hair ……..……. 153

Plate 6.14 An Ekpe masquerade carrying a machete, cowries and coloured palm fronds around the waist ……..……. 153

Plate 6.15 An Ekpe masquerade holding a bunch of traditional palm fronds and leaves …….. 153

Plate 6.16 Ukara Cloth ……. 155

Plate 6.17 Row of Generators at Tinapa Resort …….. 168

Plate 6.18 Large Water Reservoir …… 169

LIST OF APPENDICES

Appendix 1 Rendered views of West and East of Main Building Tower …1

Appendix 2 Building Site Full Aerial View …….. 2

Appendix 3 Building site Approach and Rear Views …….. 3

Appendix 4 Building Site West and East Views …….. 4

Appendix 5 Building Site South and North Views …….. 5

Appendix 6 North and South Elevations-modified ……. 6

Appendix 7 East Elevation-modified ……7

Appendix 8 West Elevation-modified …….. 8

Appendix 9 14th n 13th Floor Plans …… 9

Appendix 10 12th and 11th Floor plans …….. 10

Appendix 11 10th and 9th Floor plans …… 11

Appendix 12 8th and 7th Floor plans …….. 12

Appendix 13 6th and 5th Floor plans …….. 13

Appendix 14 4th and 3rd Floor plans …….. 14

Appendix 15 2nd and 1st Floor plans …….. 15

Appendix 16 Site Circulation …….. 16

Appendix 17 Roof Plan on site …….. 17

Appendix 18 Site Plan Level 6 …….. 18

Appendix 19 Site Plan Level 5 …….. 19

Appendix 20 Site Plan Level 4 …….. 20

Appendix 21 Site Plan Level 3 …….. 21

Appendix 22 Site Plan Level 2 …….. 22

Appendix 23 Site Plan Level 1 …….. 23

Appendix 24 Site Sections -Old …… 24

Appendix 25 Site Elevations -Old …… 25

Appendix 26 Site Elevations -Old …… 26

Appendix 27 Ground, 1st and 2nd Floor Plans -Old…… 27

Appendix 28 3rd, 4th and 5th Floor plans -Old …….. 28

Appendix 29 6th, 7th and 8th Floor plans …….. 29

Appendix 30 9th, 10th and 11th Floor plans …….. 30

Appendix 31 12th, 13th and 14th Floor plans …… 31

Appendix 32 Plan Section 1 ……..……..… 32

Appendix 33 Plan Section 2 ……..……..… 33

Appendix 34 Plan Section 3 ……..……..… 34

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF STUDY:

An icon could be defined as a picture or symbol that is universally recognized to mean something or a sign that stands for something else, especially an object representing an abstraction. It also means a written or printed sign or character that represents something in a specific context such as a mathematical sign (Ref. appendix I-VII). Regional and country flags are universally accepted as symbols of the country they represent. The ill treatment of a country's flag could be translated as an insult to the country and its people. In the military, people are conferred with medals which symbolize honorary achievements such as bravery and valour. Certain structures and buildings have stood as icons representing the end or beginning of a particular era or as the representation of an idea. This symbolic iconology can be seen in structures like The statue of liberty in New York, Opera House in Sydney, Eiffel tower in Paris and the oriental pearl TV tower in Shanghai, to name a few;



Plate1.11-Eiffel Tower Paris, France



Plate1.12-Statue of Liberty, NY, U.S.A



Plate1.13-Sydney Opera House, Australia



Plate1.14-View of Pudong district, showing oriental pearl tower and Jin mao mansion

There are different structures all over the world designed with the primary purpose of representing in a timeless fashion, an event or idea. These are unique buildings which stand as icons for the people; silently telling their own stories and reminding them of certain events in their lives. *Nsibidi* is a unique system of communication which involves the use of signs and symbols. This was created by and is indeed particular to the Ejagham/Ekoi tribe of Cross River state. This non-verbal language employs the use of pantomimed gestures; and like the Egyptian hieroglyphic, the *Vai* syllabry of Liberia and the *Bamun* script of Cameroon; the use of pictograms and ideograms in the form of performed, object and graphic script. When put together the Two-dimensional signs form interesting but complex symbols which could be interpreted to represent certain occurrences or events or simply to give a message. Unlike the Egyptian system, this system is flexible, adaptable and varies in relation to time, place and method of use. It could be sacred or decorative.

Within the city of Calabar there are three tribes, the *Qua* people who are members of the *Ejagham/Ekoi* race, speak the language and inhabit the northern part of Calabar called Calabar Municipality; the *Efiks* and the *Efuts* who inhabit the southern and central part of the city.

In this study focus is made on Nsibidi, the indigenous non-verbal language of the Ejagham tribe in Cross River State for the main reasons that the Tinapa Resort is located within Ejagham territory and Tourism development is a thriving venture in the region. The proposed hotel is located within the Tinapa Resort Free Trade Zone in Ekorinim district of Calabar; within Qua territory and by extension; Ejagham community. Manufacture, purchase and sale of goods and services are duty free. From research and studies conducted on existing resorts of this nature, a self-catering apartment hotel is a necessity. It provides guests with the option of cooking and laundering the same way one would do at home. It is meant to give the feeling of a home away from home where visitors and tourists would come with their families and check-in into an apartment which is fully furnished and serviced by the hotel management on a daily basis. It is a lot more convenient and generally cheaper than regular hotels.

The migration route of the Ejagham people and their distinct cultural features and elements is shown. According to Mbinna, (1999) the Ejagham and their Qua brethren were the first and original inhabitants of the region being studied i.e. Calabar. This is believed to have taken place in the 1600's. The Ejagham people in Cross River State are believed to comprise of the *Yakurr, Anyang, Boki, Qua* and *Ejagham people of Etung and Ikom*. The people of this region have been exposed to English, Portuguese, Dutch, German and French influences. This study briefly traces the various forms and periods of first influences, determines the basic effect on the indigenous forms of expression resulting from these influences, and pinpoints, other forms of social and cultural adulteration during the course of their migration from one settlement to another. Analysis of the major Ejagham areas of Yakurr, Boki, Ikom and Qua areas was carried out. This included determining the common and/or unifying religious, social and cultural elements and expressive features of these tribes and application of these to the

design concept of the proposed Tinapa Apartment Hotel. The term major as used here was ascertained based on population statistics and not on any form of influence or superiority claim made by any of these tribes. According to the renowned Ejagham scholar Dr. sandy Onor, Nsibidi is the one unifying feature of the Ejagham/Ekoi people. This was thus used in the concept and expressive elements of the proposed Apartment Hotel. There is the decorative aspect and the sacred aspect of Nsibidi. The decorative aspect is used in this thesis design to represent the uniqueness of the culture of this tribe. The aim is to create a structure which the indigenes can identify with and be proud of; serve an irreplaceable function of providing accommodation and also create a unique avenue for indirect interaction between guests and the indigenous culture. The variations and similarities in this form of expression were analyzed and the constants used in the design and visual concept applied to the design of the proposed Apartment hotel.

1.2 PROBLEM STATEMENT

What is Nsibidi? Who are the users of Nsibidi? How is it used? How do you classify Nsibidi? What is the format for its presentation? How does Nsibidi relate to Architecture? These are questions that come to mind when one first reads the chosen sub-topic. An attempt at answering these and other related questions is made from information collected from personal research and documented works relating to the subject. The Tinapa resort is a mixed use development for both business and leisure purposes located within its own Free Trade Zone in Calabar, Cross River State. The information memorandum on the market and financial feasibility study conducted by KPMG (Ministry of lands, Calabar) indicates that Tinapa will be capable of attracting approximately 1.6million people annually when it is fully operational. That translates to 4400 people per day. Within the resort, manufacture, purchase and sale of goods and

services are duty free. This is meant to encourage local manufacturing, production and sales and promote patronage by neighbouring and international business men, women and tourists. It's the first of its kind in West Africa and Africa as a whole. This Dubai-style project, as it is called by its creators, promises to be an oasis of business and leisure. It was launched and opened skeletally to the public on the 2nd of April, 2007. Apartment hotels were first created in holiday destinations to serve as accommodation for families that needed to 'live' in an apartment rather than 'stay' as they would in a hotel. The apartments provided a 'holiday home' that had services such as cleaning, washing and cooking.

Basically, apartment hotels combine the flexibility of apartment living with the service of a hotel. Many of the apartments take advantage of prime locations with panoramic views of cities seen through wall to ceiling windows.

The Tinapa resort being a tourist's haven and oasis of business and leisure fits perfectly with the criteria for the location of an apartment hotel. This thesis thus seeks to fulfil this demand and satisfy that aspect of the Tinapa concept which states 'the resort would involve fusion of characteristic cultural, historical and mythical elements'.

In summary, the problems identified include:

1. There are a large number of people expected to utilize the facility when it is fully operational. These would require provision of adequate accommodation.

2. A study of the built-up resort shows an absence of any form of indigenous orientation. From an architectural point of view, this would not fully enhance tourism growth in the region.

1.3 AIM AND OBJECTIVES

1.3.1 AIM

The aim is to create a contemporary Self-Catering Apartment Hotel which would exhibit the culture and decorative elements of the local inhabitants of Ekorinim, Qua district in Calabar and essentially the Ejagham people as a whole. The singular most defining element of Ejagham culture is Nsibidi. This would thus be used as the basis for the design of the proposed Apartment Hotel.

1.3.2 OBJECTIVES

- To provide a luxurious apartment hotel of international standard with all necessary facilities and services;
- To create a contemporary and symbolic structure using modern materials but which exhibits Nsibidi expression and decorative elements.
- To create an organic structure which conforms to the slope of the terrain and surrounding environmental features;
- To provide a functional structure through spatial organization.

1.4 LIMITATIONS AND DELIMITATIONS

1.4.1 LIMITATIONS**:** The scope of this work is limited to the area demarcated for the Tinapa Resort development and within the resort; the choice of site is limited to sites marked out by the management for hotel development.

1.4.2 DELIMITATIONS: The major delimitations encountered during the course of this research included:

- restricted Detailed and Current Information and Materials;
- Limited Funds;
- Time constraints;
- Limitation of References, Ideas and suggestions as regards a novel concept of this nature.

1.5 RESEARCH METHODOLOGY

In conducting this research, data from primary and secondary sources relating to the subject were collected and analyzed.

Open-ended interviews from primary and secondary sources, measured drawings of existing structures, visual accounts of the cultural and decorative elements and features of Nsibidi of the Ejagham people on display was employed.

A detailed review of previous projects related to the subject was made. Information and Data from documented works, printed materials and published and unpublished works related to the topic and sub-topic was collected and analyzed.

1.6 JUSTIFICATION

The information memorandum on the market and financial feasibility study conducted by KPMG (Ministry of lands, Calabar 2006) indicates that Tinapa will be capable of attracting approximately 1.6million people annually when it is fully operational. That translates to 4400 people per day. The majority of the guests would prefer to be accommodated within the facility. Presently, construction of a 150 room four storey hotel of two star standards is in the final stages of completion. Given the expected

number of visitors and tourists to the resort, a 200-unit self-catering apartment hotel would go a long way to cater for the obvious accommodation needs expected in a resort of this nature.

Tinapa Business Resort Limited (TBRL); the holding company for Tinapa is a special purpose vehicle setup by the government of Cross River State to handle all projects, construction works and contracts with tenants and key service providers which have to do with Tinapa. The project has been phased from phase one to four with phase one forming the specific components of a trade hub inclusive of wholesale, retail, product distribution and light manufacturing elements; and entertainment and accommodation facilities which will be suitable to "kick start the project", generate the initial demand for the project and be used as a yard stick for the development of the requirements for the facility proposed in phases two, three and four of the project (information memorandum on the financial and feasibility study, by KPMG for TBRL).

A resort of this nature is attractive because of the standard facilities and services it offers at affordable rates. Visitors, travellers and business men and women coming with their families would require standard, comfortable but affordable accommodation for the duration of their stay. Presently there is a proposal by TBRL; the holding company for Tinapa for a 200-unit self-catering apartment hotel within the facility. A series of sites had been provided for the development. This thesis thus seeks to fulfil this requirement and satisfy that aspect of the Tinapa concept which states; the resort would involve fusion of characteristic cultural, historical and mythical elements.

1.7 ARCHITECTURAL SIGNIFICANCE

The design of a hotel of a symbolic nature which is akin to the local language, culture, unique system of communication and decorative expression of the indigenous people of the host community for the Tinapa development; and indeed can be identified with by the entire people of the state would create a new dimension for symbolic expression of architecture in the entire region. An international trade zone of this magnitude; which was designed with the initial concept of promoting the indigenous traditional structure and social culture primarily to promote indigenous tourism but which has been altered far from the initial proposal such that it only suites the requirements and standards of able clients who can maintain and promote each varied component of the development to the expected standard. The design of a hotel of this capacity and category is usually done with regard to room capacity following set standards and basic requirements for the provision of facilities. This would be done using the Nsibidi system of communication as a template for the arrangement. This work will be a necessary contribution to the conceptual ideology behind the design of symbolic buildings in architecture in the region and Nigeria as a whole. It involves the three-dimensional representation of a two dimensional symbol.

CHAPTER TWO

LITERATURE REVIEW (NSIBIDI AND THE EJAGHAM NATION)

THE NSIBIDI PHENOMENON

There are a few documented works on life and society among the Ejagham people of Cross River State in Nigeria which were reviewed in order to further understand the concept behind the Nsibidi language and its creation. The first record of this is contained in C. Partridge's Cross River Natives (Onor, 1992). This work talks about the geo-political, bio-ethnographic and archaeological nature of the societies he visited as Colonial Administrator. He was the first to bring to limelight the celebrated stone monoliths of the Ejagham people. Another author who wrote on the monoliths was P. Allison in his book Cross River Monoliths and article, "Carved stone figures in the Ekoi (sic) country of the Middle Cross River, Eastern Nigeria". R.L. Harris wrote extensively on the location, style, significance and possible origin of the monoliths.

P.A. Talbot has also written a few books and journals which are quite detailed such as In the shadow of the Bush; The peoples of Southern Nigeria, Vols I-IV; Here he writes comprehensively on Ejagham socio-political and cultural values, history and life in general (Onor, 1992).

Other works used for the purposes of enlightenment and clarification on life among the Ejagham are E.O Erims "Upper Cross Region: Early migrations and settlement"; "Social and Political Developments in the Upper Cross region, 1600-1900"; "the early history of the peoples of the Upper Cross Region" and "Cross-cultural contacts between the Efik and the Upper Cross River peoples". In these works, he basically traces the upper Cross migrations of the Ejagham people, their socio-political life between 1600-

1900AD, the role of institutions and organs like Mgbe, Ekpa, Akwanshi, Nsibidi, Ogirinya, Alikpa, Ebrambe and Ebiabu. In the article on Cross cultural contacts between the Efik and the upper Cross River peoples, 1600-1900AD, he cited the important institution of Mgbe (called Ekpe by the Efik) and its sacred language, Nsibidi as cultural items which were borrowed from the Ejagham by the Efik. The political strength and functional relevance of Mgbe and other functional clubs such as Anim and Monikim are well dramatized in R.F Thompson's flash of the spirit and M. Ruel's Leopards and Leaders: Constitutional politics among the Cross River People.

Most early works on the history of Old Calabar are unanimous in their contention that the Qua were the first indigenous inhabitants of Old Calabar and the southern-most extension of the Ejagham people with whom they share a common origin. Some of these works are K.K. Nair's Politics and society in south eastern Nigeria, 1841-1906; A.J.H. Latham's Old Calabar, 1600-1891: The impact of the international economy upon a traditional society; M.E. Noah's Old Calabar: The City states and the Europeans, 1800-1885; E.E. Itakpo's The Qua's of Calabar; T.J Hutchinson's Impressions of western Africa and M.D.W. Jeffery's Old Calabar and notes on Ibibio language.

E.U. Aye's Old Calabar through the centuries and E.O. Akak's Efiks of Old Calabar: Origin and history, Vol. I and Efiks of Old Calabar, Vol. IV; do not support this claim (Onor, 1992).

These works generally share certain fundamental limitations on the study in focus. They lack detailed information on Nsibidi. They have been unable to provide in-depth knowledge on Nsibidi use and users, its origin, fundamental concept and graphic structure.

The first wave of publications on Nsibidi begins in 1905, when T.D. Maxwell first reported Nsibidi (MacGregor 1909, 210). These early publications appear in the first three decades of the century and are shaped by Western colonial concerns and circumstances. In Cameroon, German colonial officer Alfred Mansfeld worked from (1904-1907) among the eastern Ejagham, who were located in the German territory. Mansfeld's Urwald-Dokumente (1908) documented many aspects of art and culture with detailed accounts, photographs, and drawings, which included Nsibidi and women's traditions.

P.A. Talbot gave the most in-depth account of Ejagham culture and Nsibidi in his book, In the Shadow of the Bush (1912). In fact, today people in Cross River State are surprised at how much information he was able to collect. In addition to his descriptions of Nsibidi, the author's detailed descriptions of cultural traditions and art forms include masquerades, secret societies, leopard society lodges, women's body decoration, stone sculptures, religious beliefs, folk tales, and much more. These accounts are accompanied by a rich collection of photographs and drawings and are invaluable for understanding the historical development of cultural traditions among the Ejagham.

In addition to these larger ethnographies, other smaller articles addressed Nsibidi more directly (MacGregor 1909, Dayrell 1910 & 1911). MacGregor, a missionary, makes three conclusions about the system, "the same sign stands for different things…the same thing is expressed by different signs….there is no order of writing" (MacGregor 1909, 211). While MacGregor collected signs in the Calabar region, Dayrell collected them in the Ikom region. Dayrell collected many of his recorded interpretations of individual signs from women.

Along with the written documents mentioned above, numerous collections of objects were also assembled during the colonial era. Colonial officers and missionaries were responsible for collections of Cross River art; mostly skin-covered masks, which are now housed in museums and private collections around the world; many of which are in Germany and England. Kenneth Murray, the founder of Nigeria's Antiquities Service in 1943(which later evolved into the National Commission for Museums and Monuments), was largely responsible for starting the nation's art, ethnographic, and archeological collections. The archives of Kenneth Murray are held are the National Museum in Lagos. It includes numerous photographs (mid-20th century) of masks and stone monoliths from the Bakor region of Cross River State.

Kenneth Campbell's dissertation, A Survey of Skin-Covered Heads from the Cross River Region of West Africa (1981), takes a much closer look at Cross River masks in museum collections. Campbell's dissertation is useful because he systematically records Nsibidi signs and related designs that appear on the masks.

Christa Clarke has written about the monoliths, specifically among the Nnam clan (1990). Clarke firmly established the fact that carving styles are largely consistent with clan affiliations. Moreover, she couples the documentation of style with detailed ethnographic information that provides an exceptionally insightful analysis of symbolism. Clark's findings make a considerable contribution to the understanding of the relationship between Nsibidi and the symbols on the monoliths.

Most literature about the Ejagham has focused on the Leopard Society, which is believed to have originated among the Ejagham. However, the many pages dedicated to this now trans-ethnic ritual organization include information about other neighbouring

cultures as well. (Nicklin 1991; Leib and Romano 1984; Ekpo 1978; Abalogu 1978; Ottenberg and Knudsen 1985; Ruel 1969; Thompson 1974 & 1983 and others).

Malcolm Ruel's Leopards and Leaders (1969); based in Cameroon among the Banyang in the 1950's, is an ethnography that looks at the Leopard Society as a political organization. Robert Farris Thompson has contributed significantly by working among the Ekwe Ejagham and the Banyang in the 1970's on the performance aspects of the society (1974) and later its transatlantic journey to Cuba.

Robber Farris Thompson (1978, 1983) is particularly important and noteworthy because of his in-depth discussion on Nsibidi and because his approach emphasizes how Nsibidi is grounded in an Ejagham philosophy that has had far-reaching influence within Africa and in other parts of the world, such as Cuba.

Anthropologist Ute Röschenthaler's published dissertation, Die Kunst der Frauen (1993), and subsequent publications (1998) focus on Ejagham women's art and ritual in Cameroon.

Kalu (1980) provides a review of the literature on Nsibidi stating that a better understanding of the relationship between the decorative and communicative functions of Nsibidi is needed. Providing another overview of African writing systems, Gerhard Kubik's article "African Graphic Systems" (1986) deals with this same issue in that it takes a far broader understanding of what constitutes a script. For example, Kubik's discussion of scripts is more inclusive of a broad range of graphic symbols. Campbell's "*Nsibidi* Update" (1983) likewise struggles with these subtle distinctions by relegating signs to the categories of *"nsibidi"* and *"pseudo-nsibidi"*.

Two Ejagham scholars from the Department of History at the University of Calabar have written the most significant contemporary publications concerning the Ejagham. Both Simon Majuk and Sandy Onor frame their ethnographic/ historical surveys with the concept of "nation building" which refers to the Ejagham and Bakor "nations" rather than the nation of Nigeria. Their agendas, which involve shaping and legitimizing ethnic identities, reflect the contemporary political climate that drives many historical accounts not only in the Cross River region, but in other parts of Nigeria as well.

Sandy Onor attempts to define the unity of Ejagham culture in his book The Ejagham Nation in the Cross River of Nigeria (1994), which was a result of his Ph.D dissertation. Onor, who describes the common denominators of Ejagham culture, indicates that Nsibidi is a defining feature. Onor arranges the Ejagham people into four clusters or categories. His approach emphasizes the cultural and historic unity of the Ejagham as a whole. His book is evidence that Ejagham peoples are in a process of redefining their unity and association with each other, at least within Nigeria. While Onor discusses Cameroon as a place of Ejagham origin, he does not include the Ejagham peoples currently living in Cameroon as part of the "Ejagham nation".

The first wave of publications on Nsibidi is characterized by singular interpretations of signs. For example, it was common in the first wave of publications to number each sign to correspond with glossary of meanings, which resemble dictionary definitions. This format suggests that each symbol has a fixed meaning. The second wave of publications relies heavily on these early documents, rather than on original research.

2.1 ORIGIN AND DEVELOPMENT.

Scholars believe the Nsibidi originated among the Ejagham, who use it more extensively than any other group in the region (Carlson, 2003). The Cross River region is inhabited by Bantu or Semi-Bantu peoples of whom the major ethnic groups are the Efik of the lower Cross and Calabar rivers; the Ejagham/Ekoi group in the centre and parts of the north and south; and the Yala and Boki groups in the north. We may never know how old Nsibidi really is, but it is likely to be of considerable age. The earliest records of Nsibidi may have existed on stone and clay sculptures – the Bakor stone monoliths (possibly 200AD or 1600AD) and the Qua-Ejagham terracotta (600 – 1100 AD). While it is possible that Nsibidi evolved independently of other writing or graphic systems, it seems more like that Nsibidi is part of a longer chain of writing systems created by one system inspiring another; like the Bamun script of Cameroon.

In order to overcome difficulties in communication in government, trade and diplomacy, the people of the Cross River invented a picture writing system called Nsibidi which was used throughout the region and beyond up to Igbo-land. This ancient script existed before the Europeans came (Abasiattai; 1987). A great deal of controversy has arisen as to the origin of Nsibidi. Some believe it originated among the Ekoi (sic), others the Ibibio and some, the Igbo. But E. Daryll Forde, who studied closely where the 'tattooed people' alleged to have invented the script came from, recognized that some were Efik, while others came from various parts of Ikom, Obubura, Ekoi, Afikpo, Agwagwune, Bende an Edda. He therefore came to the conclusion that Nsibidi signs were devised by many social clubs. The consisted, to a large extent, mostly of pictographs and ideographs, thus many social clubs could easily devise their own symbols. However, over the years, and with increased contact, certain signs became conventional. And

Forde finally stated that these signs were not just written but often acted out- 'Nsibidi is not just a written script but a language spoken with body movement'. Fordes's findings were supported by P.A.Talbot who argued that it was the Ekoi who originated Nsibidi. Talbot found a greater variety of signs among the Ekoi (sic) of the interior than among other people; and that Nsibidi is a corrupt form of Nchibbidy which is derived from the verb Nchibbi; to turn. Talbot's conclusion is deduced from a number of postulates. Firstly, there is the evidence of diffusion of the Ekoi (sic) culture throughout the Cross River Basin. Some scholars believe the Ekoi (sic) people are the first and original inhabitants of the region now named Cross River state. Apparently the Ekoi (sic) dispersed the forest/hinterland because of trade or warfare. The Nsibidi script was not restricted to cultural (secret) societies. It was secularized to meet economic and social needs. In the cultural history of the Cross river basin, Nsibidi was used for identification, label, public notice, private warning and declaration of taboos. Among member groups, it was used for delivery of messages, reckoning goods and money, keeping records and decoration. The overall functions of secret societies/cultural societies have been grouped into four (Abasiattai, 1987):

First, they regulate the lives of the people of the communities. Secondly, they serve as the repositories of their arts and culture. Thirdly, they provide recreational facilities for their members. Lastly, they provide a ready market for craftsmen like carvers and weavers. In addition, they govern police and provide intelligence for their communities. Among the various communities, these societies have slight variations but perform the same or similar function.

2.2 DEFINITION.

What is Nsibidi? There are various explanations for the meaning of the word *"nsibidi*" but scholars are not certain of how it came about. The word may have been derived from other similar words. It has been interpreted as "*sibidi"* (to play) (MacGregor, 1909); "*nchibbi*" (to turn) (Talbot, 1912); "*nsibiri*" (blood thirst) (Thompson, 1978). Thus the word may gloss several interrelated concepts that encompass several spheres of meaning.

According to Carlson (2003), Nsibidi is a uniquely African, non-verbal system of communication which involves the use of pantomimed gestures, ideograms and pictograms based on line drawings; many of which are formed with geometric shapes by a select majority of the Ejagham/Ekoi people of south-eastern Nigeria (Cross River State) and south-western Cameroon in West Africa. An overview of Nsibidi as a pan-ethnic writing system reveals that it can be either graphic script, object script or performed script. The rules and principles guiding Nsibidi use are, for the most part, very flexible. The meaning of the different signs and symbols which constitute Nsibidi, change depending on who uses it, the context in which it is used, the time of use and who interpretes it (Carlson 2003, Peek and Kwesi 2003). Unlike other standardized symbolic systems of communication like the Egyptian hieroglyphics, the Vai syllabry of Liberia and the Bamun script of Cameroon; Nsibidi is more fluid than static. In fact, its ability to transform and adapt to new cultures and situations has added to its effectiveness and longevity (Carlson, 2002).

Nsibidi signs and symbols are used consciously to conceal knowledge and meaning. Due to Nsibidi's numerous manifestations, scholars have not been able to adequately explain what constitutes Nsibidi. This confusion has led scholars to create categories of

'true Nsibidi' and 'pseudo Nsibidi' (Campbell, 1983). Nsibidi signs can be both sacred and decorative, yet not all decorative signs are Nsibidi. A sign becomes Nsibidi when it is used to conceal meaning (Carlson, 2003). Nsibidi is defined not by a standardized set of signs but rather by a complicated form of restricted literacy. In its most sacred form, Nsibidi involves access and control of the spiritual realm. The familiar saying 'silence speaks louder than words' effectively describes the tenants of Nsibidi. Unlike many other writing systems, the purpose of Nsibidi is not to make information accessible, but to guard valuable knowledge within elite groups. Meanwhile, the existence of that knowledge is publicly flaunted through elegantly displayed graphic and performed signs that act as semiotic marks (Carlson 2003, Peek and Kwesi 2003).

This is a coded system that plays with the inversion of meaning and the power of silence. Aesthetically, Nsibidi is brilliant because of the way it mixes simplicity of form with the complexity of meaning (Carlson, 2002).

2.3 USERS.

Who are the users of Nsibidi? The Mgbe (leopard) society is best known among the Ejagham for its use of Nsibidi. This predominantly male society is known by several names; Nyamgbe, Ekpe, Ugbo or Egbo. This is the most veritable and effective organ in the executive arm of the political structure of pre-colonial Ejagham society. The origin of Mgbe has until recently been very controversial. Accounts of Ejagham elders on the origin of Mgbe are unanimous on the contention that it was an Ejagham creation.

However, it has now become clear that Mgbe originated from amongst the Ejagham before spreading to other groups within the Cross River Region. This fact is attested to by Ejagham oral traditions and findings of other researchers (Onor, 1992).

Accounts of Ejagham elders on the origin of Mgbe are unanimous on the contention that it was an Ejagham creation. Perhaps, two versions of this story will suffice in explaining this position:

> … Long, time ago, an Ejagham king died and his spirit became a fish. The king's spirit was later captured by a woman who discovered thus in the river, the fortune of the kings of Ejagham. And a man came and took this power away from her, killed this woman and set up the religion of the Leopard society.

The second version which is similar to the first upholds that:

> Mgbe was discovered by an Ejagham woman. She met with this fortune one fine day when she was working on her farm in the forest. On returning home, she revealed the secret to her husband who later connived with other me to kill her, thereby preventing its revelation to other women.

The foregoing versions significantly capture the mythology surrounding the story of the origin of Mgbe by Ejagham elders. An interpretation of these versions throws light on the fact that Mgbe was in all reasonable probability, a creation of Ejagham people. In this regard it should be noted, that the attempt to portray the pre-eminence of a woman in these versions, is typically representative of the essentially matriarchal nature of early Ejagham peoples; who in the midst of a welter of other groups in the Cross River Region, share this feature as one of their foremost distinguishing characteristic.

However, over time, patriarchal authority as demonstrated in these versions appeared to have challenged the matriarchal basis of the society. Besides the useful insights which an interpretation of the oral accounts of Ejagham elders offer on this subject matter, the findings of other researchers like Otternberg attempted to use ethnography to explain the Ejagham origins of Mgbe. He opined that the fibre and cotton costumes used by Mgbe "reminds one of its nature, its net-like quality suggests catching or trapping, and that Mgbe cult may have started in Ejagham area when hunting and fishing were still

important to the economy". Thus, in his view, its evolution among the Ejagham people may likely have been influenced by the need to fashion an instrument of order and security in a fast developing rural society. The choice of a leopard as a symbol of this institution would seem to have been informed by the fact that the image of a leopard easily arrested the imagination of forest people as a representative of power, authority and dignity (Onor, 1992). Mgbe operated essentially as a male dominated society. This is so because only elderly women, especially those who had distinguished themselves in society, were occasionally admitted into its membership as honorary members.

Mgbe was characterized by a strong hierarchical formation comprising many grades or lodges. They included Dibu, Mbariba, Mbawkaw, Ebunko, Eturi, Nkanda, Nnyamkpe, Asian, Iku, Bekundi and Musungu. All these grades were distinguished by their different dress styles, set of rules and even dances. Mgbe performed a number of vital functions in pre-colonial Ejagham society:

It was readily used as an effective instrument for enforcing compliance to the decisions reached by the Okwa court.

It was also invaluable in the task of maintaining social order. This role was largely performed during celebrations and occasions of significance when order and discipline were considered priceless.

The prevention of undue molestation of the weak by the strong constituted another important responsibility of Mgbe society. In this connection, it was widely used to checkmate or stop trespass on peoples' property.

Finally Mgbe served as virile machinery for the stimulation of healthy trade and commercial intercourse amongst individuals and between groups. It did this by

providing an acceptable level of security for trade items, market places and commercial highways.

The members of the Abakua society (Afro-Cuban leopard society) use Anaforuana (Afro-Cuban version of Nsibidi). Nsibidi use was brought to Cuba via the trans-Atlantic slave trade. From there it was taken to America along the paths of former slaves. The symbols and methods of application of Nsibidi and Anaforuana are basically the same.

More recently, Nsibidi has been used by contemporary artists in the international arena. Artists in Nigeria, Cuba and the United states have incorporated this signs and infused them with new meaning through the media of painting, print-making and photography.

2.4 PURPOSE.

What is the purpose of Nsibidi? The purpose of Nsibidi is not to make information accessible but to guard valuable knowledge within elite groups. Meanwhile the existence of that knowledge is publicly flaunted through elegantly displayed graphic and performed signs that act as semiotic marks (Carlson 2003, Peek and Kwesi 2003).

2.5 METHOD OF USE.

How is it used? Nsibidi is displayed in written signs, in three-dimensional forms and in pantomimed gestures. The use of Nsibidi script was not restricted to secret societies alone. As a result of continuous trade between the Ejagham and their neighbours, it was secularized to meet economic and social needs. In the cultural history of the Cross river basin, Nsibidi was used for identification, label, public notice, private warning, declaration of taboos, delivery of messages among member groups, reckoning goods and money, keeping records and decoration (Carlson 2003, Abasiattai 1987).

2.6 FORMAT OF PRESENTATION.

What is the format for its presentation? Individuals may present Nsibidi signs in a variety of ways; some are drawn in the air (gestures) or in the ground; on the skin (tattoos), and on art forms (dance costumes) and masks, stone monoliths, cloth, funerary sculpture and represented in form of jewellery. While meanings of individual signs are often kept secret, Nsibidi may be performed, interpreted, enjoyed, and pondered in public. In this way, the lines between those who know the secret and those who do not can be drawn and social performances of differentiation enacted. In many cases knowledge of Nsibidi is limited to members of certain ritual associations. Even within these groups, members only learn meanings of signs as they move up through the system of grades or titles. In certain cases, a person will know all of the signs when they have reached the highest grade, which is usually obtained in old age. Therefore the majority of the population does not know the full meaning of all signs and oaths of secrecy usually do not allow members to reveal these meanings to non-members. For purposes of this research, the aim of the secret rather than the secret itself was considered. According to Carlson, understanding certain integral and important aspects of Nsibidi (such as its boundaries) may be more significant than understanding the meanings of individual signs.

2.7 CLASSIFICATION OF NSIBIDI.

Certain scholars and early researchers believe that Nsibidi use prior to or in the early stages of colonialism of the Cross River region was more ‘authentic’ than contemporary Nsibidi use (Carlson, 2003). The basic concept is that contemporary forms of Nsibidi are a ‘degraded’ form of the writing system. According to Amanda Carlson (2003), one central problem in the study of Nsibidi is determining what Nsibidi is and what Nsibidi

is not. The Ejagham/Ekoi corpus of art and ritual includes an abundance of symbols, signs and designs that fall within the visual aesthetic of Nsibidi. Some signs are unanimously understood as Nsibidi, especially those used by male secret societies. Nsibidi has been classified by linguists and certain African scholars as 'True Nsibidi' and 'Pseudo Nsibidi' (Campbell, 1983). There are also many signs that resemble Nsibidi but are not referred to as Nsibidi. Then there are signs that may or may not be considered as Nsibidi depending on the time, place and individual you ask. Amanda Carlson (2003) believes that these inconsistencies are due to the fact that Nsibidi is a complex system of communication which at times is loosely defined as it overlaps with other systems of sign making and interpreting. Furthermore, the allusive quality of this system, which denies one precise definition of what signs can be classified as Nsibidi; may in part, be due to its non-standardized nature.

From this and other materials on Nsibidi, both text and images, I have come to the conclusion that 'true-Nsibidi' refers to that system used by the members of those select secret societies; either for ritual purposes or for other decorative purposes; to conceal meaning and has been passed down through time from generation to generation. While 'pseudo-Nsibidi' is that system which looks like Nsibidi, was probably inspired by Nsibidi but is used by non-initiates of these societies or groups

2.8 ELEMENTS OF NSIBIDI EXPRESSION.

What are the elements of Nsibidi Expression? A major aspect of the Nsibidi system involves encoding signs with an element of indirection. The aesthetic of indirection refers to the process of twisting language and meaning so as to conceal knowledge. Nsibidi can at times resemble a trick or a riddle. E.g. When Ekpa women give the sign for "talk" it actually means "don't talk". Individual signs often have multiple layers of

meaning that may change over time and are affected by the context in which each is displayed. E.g. one of the most popular signs is composed of two linking semicircles, one semicircle symbolizing a man and the other symbolizing a woman. As it appeared on the stone monoliths, this sign is stated as a representation of the combining of man and woman; an important concept within ritual systems that ensured the fertility of the community in terms of agriculture and children. A woman may tattoo the sign on her upper arm, which she would use to cradle her lover. Here, the design signifies the contemporary concept of "romantic love". In summary, the major elements of Nsibidi expression include:

- Encoding signs with an element of indirection. It involves Inversion or concealment of knowledge and meaning using the art of signifying and the concept of play and indirection.
- Use of elegant and public display;
- Importance of Visual presentation;
- In its graphic form, it relies upon the simplicity of the line to create geometric designs, which may be built into complex patterning;
- As an object script, Nsibidi may appear as a three-dimensional representation of a two-dimensional symbol (plan concept is the three-dimensional representation of the two dimensional Anaforuana symbol);
- Signifies identity an status;
- Acts as a record of information.

2.9 RELATIONSHIP BETWEEN NSIBIDI AND ARCHITECTURE.

How do Nsibidi sign and symbols relate to architecture? Architecture in itself is communication and it involves expression. It expresses the dynamics of living in three dimensional structural forms. Nsibidi has previously been classified as a pan-ethnic system of communication which also acts as a record of events or occurrences in the life and society of the Ejagham people. This thesis design aims to express symbolically some of the major unifying elements found within the Ejagham system of communication called Nsibidi. In effect, it involves using Architecture as a tool to express the unique Nsibidi system of communication.

2.10 ANAFORUANA AND AFRO-CUBAN NSIBIDI

Anaforuana is connected to the Abakua or Abacua of Cuba who draw their origins from the Efik of Nigeria. It is the Cuban version of Nsibidi. The Nsibidi script was invented by the Ejagham people of the Cross River region and taught through trade and commerce to their neighbours including the Efiks. The cruel slave trade transported a lot of people, including some high-ranking officials, from Nigeria and Cameroon who took their Nsibidi secrets with them. Today, Nsibidi is widely used by blacks in Cuba where it is called Anaforuana and is used by associations like the Abakua (Afro-Cuban version of the Mgbe leopard society). The ancient descendents of the men of the Calabar area founded Cuban chapters of the male leopard associations of Calabar in the south and the Ejagham in the North.

2.10.1 The Abakua Society: Abakua or Abacua is an Afro-Cuban men's secret society which originated from fraternal associations in the Cross river region of South-eastern Nigeria and South-western Cameroon. Within the region, it is known as Ekpe,

Mgbe, Ugbe or Egbo among Multi-lingual groups which use the leopard as a symbol of masculine prowess in war and political authority in the various communities. The first sect of this society is thought to have arisen around the port of Havana in the early part of the ninth century. This remains the main area of Abakua implantation, especially the districts of Guanabacoa in eastern Havana and Matanzas where Afro-Cuban culture is vibrant. The term Ñañigo has been used to refer to the members of this society. Abakua eventually expanded to include members of European descent.



Reenactment of an Abakuá ritual performed by members of the Conjunto Folklórico Nacional de

Plate2.10.11 picture of Abakua ritual being performed

2.10.2 The Chosen Symbol.

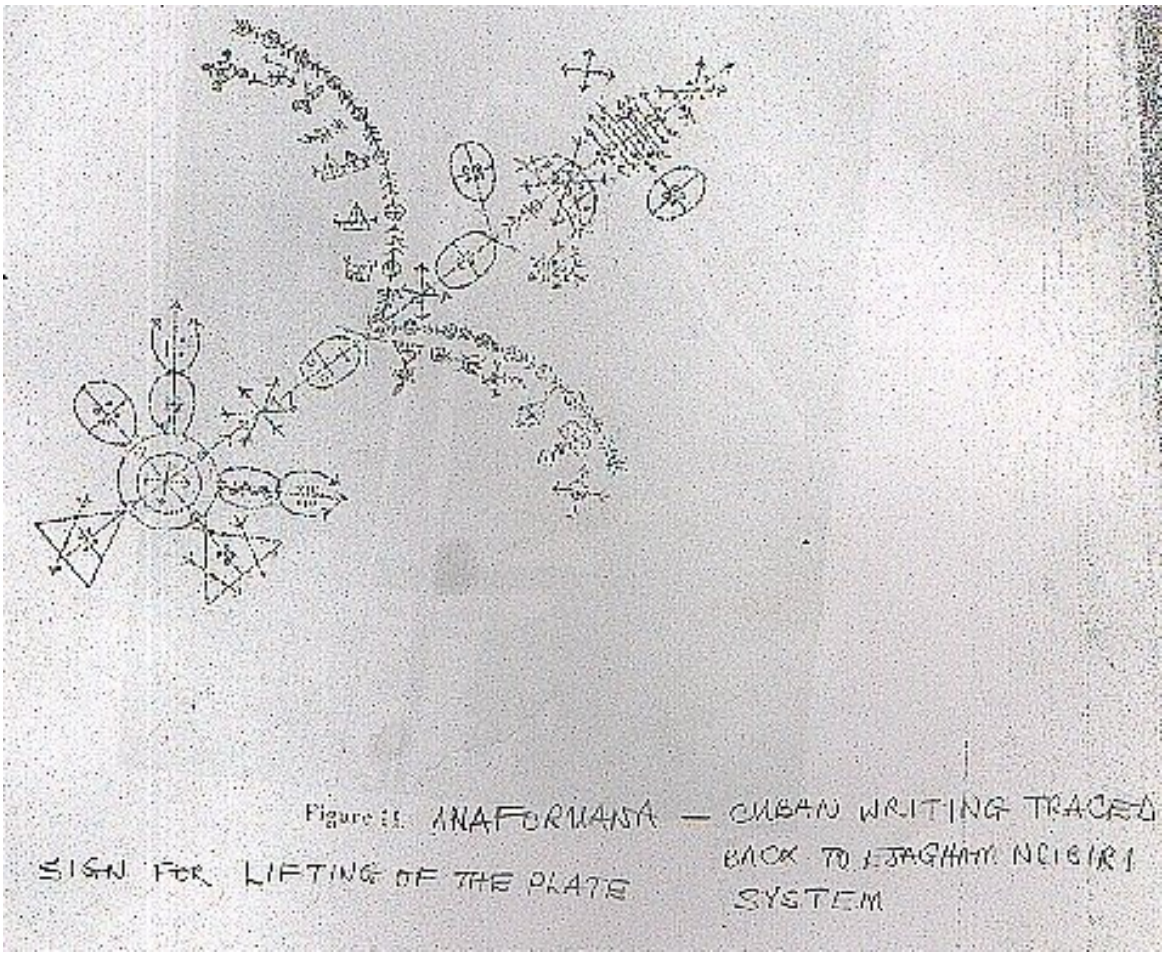


Fig.2.10.1-Image of Symbol for Lifting of the Plate used traditionally in Earth-cleansing.

The choice of use of the complex Anaforuana symbol used by the Afro-Cuban Abakua group; the Cuban version of Mgbe society is for the following reasons:

- To create a symbolic structure using a symbol from the Nsibidi system which represents the process of earth cleansing and rejuvenation commonly used in ancient times to ensure the fruitfulness of newly acquired landed property and which the majority of the indigenes of the state can identify with;

- To create a link between the local and international community's by using an Anaforuana symbol; the Afro-Cuban Nsibidi system which is unique to the study area. Its use in a foreign country creates common ground for discourse and would create a familiar environment for foreigners who can relate with these symbols;

- To stimulate the curiosity of the tourists;

- It depicted that aspect of the use of the elements of Nsibidi which incorporates the use of the simplicity of the line to create geometric designs which may be built into complex patterning.

- The indigenous translation of the symbol gave a meaning that suited (my vision) the project.

2.11 RELATIONSHIP BETWEEN THE HOTEL PLAN AND THE CHOSEN SYMBOL

Is there a direct relationship between the hotel-plan and the chosen symbol? The relationship between the hotel plan and the symbol is not direct, it is implied. Most of the symbols could not be translated directly to suit the functional relationship required between the spaces provided and required for the proper functioning of a hotel of this nature.

2.12 THE EJAGHAM NATION

2.12.1 Background: In order to identify those groups which today refer to themselves collectively as Ejagham out of a welter of other socio-linguistic groups in

the Cross River region (see Map), a critical analysis of the socio-political background of this region would be done.

The Present Cross River state of Nigeria is a multi-ethnic society. Some linguists have estimated that there are as many as fifty socio-linguistic groups while others see the area as a single cultural unit. Cross River State is bounded to the North, West, South and East by Benue state; Imo, Abia and Enugu States; Akwa Ibom State and the republic of Cameroon respectively. It comprises fourteen Local Government Areas including, Calabar, Apkabuyo, Odupkoni, Biase, Yakurr, Abi, Obubra and Ikom. Others are Boki, Ogaja, Yala, and Obanliku. (See Fig.).

The socio-cultural and linguistic diversity which reflect across the aforementioned local government areas would appear to be most common characteristic by which Cross River State is identified by scholars. Patridge, for example, in his book, Cross River Natives, attempted to examine several aspects of traditional life of the peoples who today inhabit Cross Rivers State. He presented Cross river peoples as though they were completely distinct from one another. Indeed, he was convinced that this situation was caused by lack of inter-group relationship between the various ethnic groups in the State (Onor, 1992).

The above perception of Cross River peoples was given increased prominence by Talbot in his four volume ethno-anthropological study, The Peoples of Southern Nigeria. In it, he divided the people into numerous micro socio-cultural units with corresponding labels and studied them along these lines, without any attempt whatsoever to show the enormous inter-relatedness and similarities which existed and still do between them (Onor, 1992).

The foregoing brief interpretation of the ethno-history of Cross River peoples is an obvious misrepresentation of the actual situation. Available evidence shows that Cross River people are rather more historically and culturally related than they have been so far portrayed. To demonstrate this, a historically analysis of the evolution of the peoples and culture of the State is imperative. the story of those socio-linguistic groups include the Efik, Biase, Yakurr, Mbembe, Boki, Yala and Ejagham; all of whom constitute the major ethnic groups within the lower, middle and upper Cross areas.

The Efik for example, are today located within Calabar, Odukpani, and Akpabuyo Local Government Areas, which they occupy with other socio-linguistic groups. To-date, their origin is beset with endless controversies. These controversies can be grouped into three schools of thought. The first maintains that the Efik are of Igbo extraction. Afigbo, the Chief proponent of this view, suggest that the Efik ancestors were an Igbo clan living around Ututu in Igbo country on the boundary between the Igbo and Ibibio territory. The second school asserts that the Efik are Ibibio by origin. Anchored largely in the works of Noah, Udo, and Ntukidem; this school maintains that shared cultural and linguistic similarities between the Efik and Ibibio constitute sufficient evidence to show that the Efik are Ibibio. The third school of thought locates the origin of the Efik in Palestine. This school is largely associated with Aye and Akak, who have sought to show cultural and linguistic relationships between the Efik and peoples of the Middle East as proof of the veracity of their contention. Whatever the validity of each school of thought, it is important to note that the Efik finally migrated from their Uruan/Ututu homeland(s) in modern-day Ibibio/Igbo country to occupy their present settlement(s).

On the other hand, the Baise, Yakurr, and Mbembe who occupy Biase, Yakurr and Obubra Local Government Areas respectively, are unanimous in their story of origin.

They all uphold the Nigeria/Cameroon border area as their original homeland. From there, their ancestors probably migrated under different leaders and through various routes to their modern settlements in the Middle Cross Area.

The Ejagham and Boki share the view expressed by the Biase, Yakurr and Mbembe groups of people by upholding the Nigerian/Cameroon border as their ancestral homeland. Today, the Boki are found within Boki Local Government Area; while the Ejagham are spread across Ogoja, Ikom, Akamkpa, Odupkani and Akpabuyo Local Government Areas as well as the Calabar Municipality.

Finally, the Yala are worthy of note. Today, there are three separate Yala groups: Yala (Ikom), Yala (Ogoja) and Yala (Obubra). In other words, the three Yala groups occupy three geographically non-contiguous areas of Cross River State. This is unlike the Ejagham who seem to occupy nearly seven different Local government Areas, all of which stretch continuously from Ogoja Local Government Area southeastwards to Calabar Municipality. However, in-spite of their widespread nature, the Yala claim that their ancestors came from the region of the lower Benue valley to settle within the Upper Cross River Region. The historical implications of the above claims need no further elaboration here. It is significant to observe at this stage that the Ejagham remain one large homogenous socio-cultural group, spreading through nearly half of the eighteen local government areas of Cross River State.

An analysis of the foregoing reveals that all the afore-mentioned groups, except the Efik, belonged originally to the same general homeland within the historic Nigerian/Cameroon border area. Having occupied this area from a very early date, it is difficult not to imagine that there developed over time, “an intricate network of common ethnic and cultural ties and relationships amongst the inhabitants of this region . . . the

final effect of which was to transform these ties into a cultural watershed in the history of Africa". In fact, the Efik who belong to a different linguistic stock were ultimately integrated into the mainstream of this cultural complex, through commercial intercourse which occurred later and in which they played a major role (Onor, 1992).

There are other factors which further suggest immense relatedness of the peoples of this area. These include shared historical experiences through common places of origin and routes of migration all of which left in their wake, a number of common cultural institutions and belief systems. Furthermore, interaction over time through commercial relations, intermarriages and warfare, probably gave rise to mutual exchanges of socio-cultural values and institutions, thus fostering and expanding the bases for common ethnic consciousness. Thus today, such socio-cultural institutions like Mgbe, (Ekpe), Nsibidi, Nkim, Ebiabu, Ebrambe, Obasinjom, Alikat, Nkat, Ajabaja, and Obam, amongst others, are commonly observable amongst the broad generality of the ethnic groups in the State. In-fact, linguistically, Efik, Bekwarra and Ejagham languages are understood and spoken by a significant percentage of the peoples of the State. Andah, an anthropologist, captures the ethno-linguistic situation in the State when he observes as follows:

> A striking feature of the cross River Basin is its seeming homogeneity least in cultural and socio-political features if not immediately in linguistic ones. Also striking us the fact that much of these cultural affinities appear to be share with neighbouring regions of the Grassfield and South-west Cameroon to the east and the lower Benue valley to the north. Indeed, the affinities would suggest that peoples of Cross River Region have had close contact of one sort or another amongst themselves as well as with the peoples of the neighbouring regions. One evidence of this intra and inter-cultural contact was the prominence in some places and presence in others (still surviving in places to this day) of multi-lingualism.

The Cross River, a major geo-physical feature against which the State itself is named, has played a very fundamental role as a vehicle through which these healthy socio-cultural exchanges between groups were affected. Flowing from the Cameroon Mountains and meandering through most of the Local Government Areas in the state, the river empties into the Atlantic at a point, a little beyond Calabar. From very early times, the river has always served as a highway of migration, commerce and civilization for the people of the State. Enforced by the various tributaries and streams which are occasionally also strengthened by it, a ramified network of waterways was created across thickly forested areas of the State, thus facilitating easy movement of its people and their civilizations (See Fig. II).

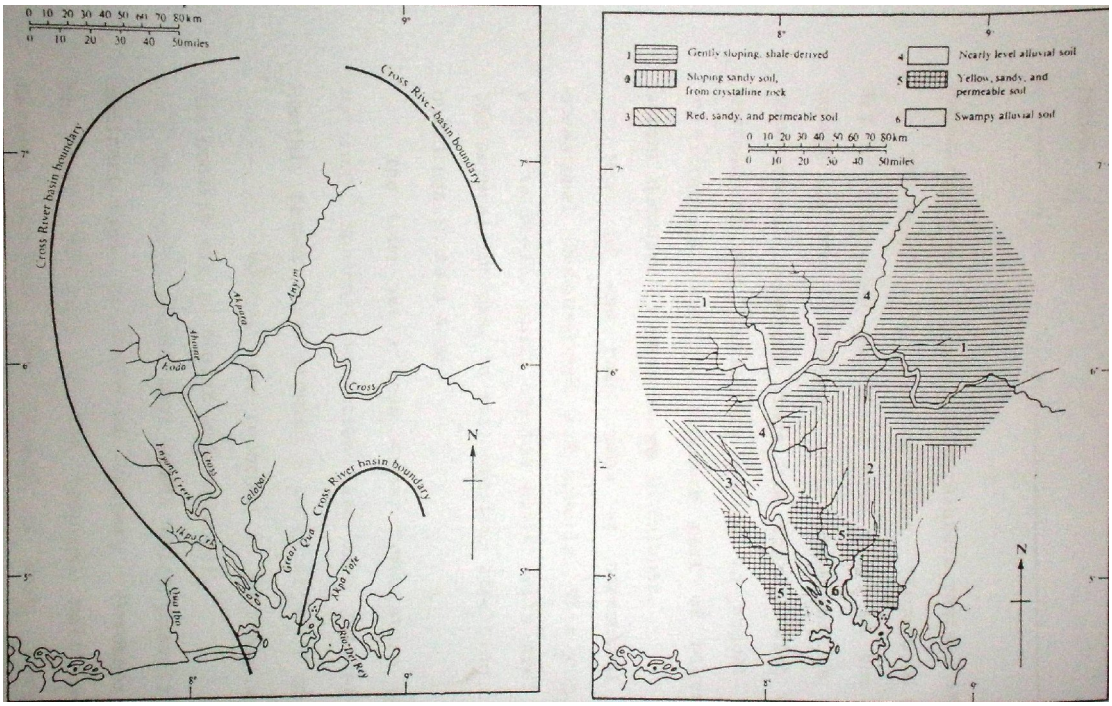


Fig. 2.12.1-Map of Cross River water ways and soil types

2.12.2 Origins: Sometime in the past a group migrated to the Ikang area on the Nigerian-Cameroon border. The exact point of origin is not known. Some Africanists believe this is the ancestral homeland of the Bantu speaking people. There are

undoubtedly a group of people whose oral and linguistic similarities testify to their connection with the Ejagham nation. Indications are that the kingdom rose on the ashes of the earlier 'Bantu Civilization'. Linguistically, culturally and geographically, peoples who today answer to the Ejagham nation are clearly related to one another. Linguists refer to the cluster of dialects spoken by the Ejagham peoples as Ekoid Bantu. Culturally, these cluster of dialects and people exhibit traits which point to a common ancestry with shared historical antecedents (Ref. Fig X).

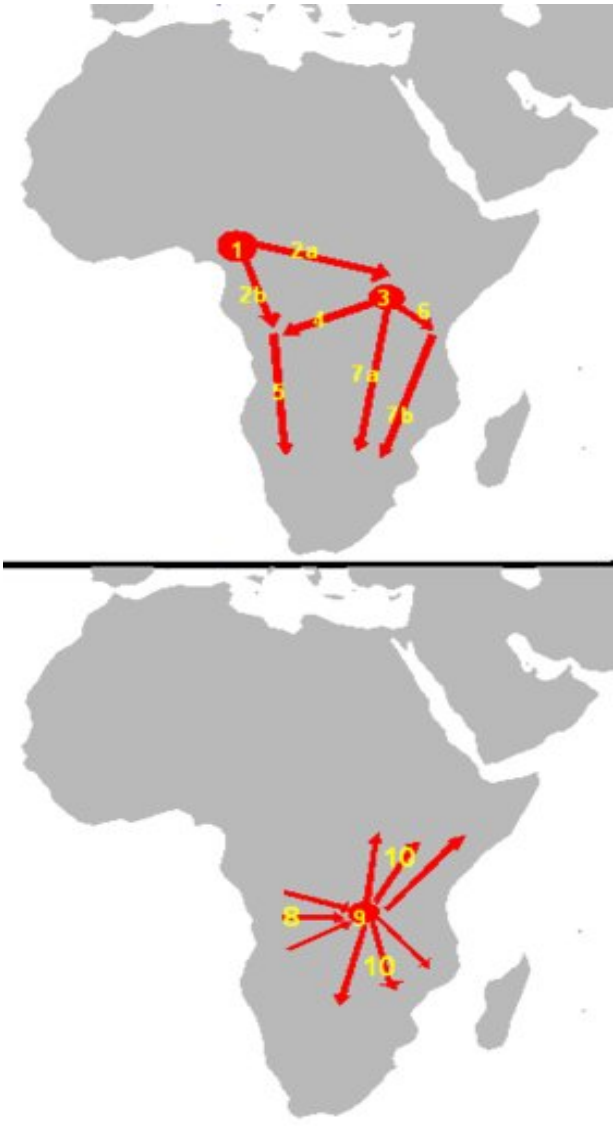


Fig. 2.12.2-Map showing points of origin of the Bantu-speaking people of Africa

There are two basic theories of Bantu origins. The first was advanced by Joseph Greenberg in 1963. He had analyzed and compared several hundred African languages and found that a group of languages spoken in South-eastern Nigeria were the most closely related to languages from the Bantu group. He theorized that Proto-Bantu (the hypothetical ancestor of the Bantu languages) was originally one of these languages that spread south and east over hundreds of years.

This was quickly challenged by Malcolm Guthrie who analyzed each Bantu language and found that the most stereotypical were those spoken in Zambia and in the southern Democratic Republic of Congo (DRC). This provided the alternate theory that Bantu speakers had spread from this location in all directions.



Fig 2.12.3-Map showing approximate distribution of Bantu and Niger-Congo languages in Africa

Between 200AD and 1400AD, a combination of factors ignited the disintegration of the Ejagham Kingdom. According to Onor (1992), these factors which include population explosion and the attendant search for greener pastures; set in motion a process of

migrations of ancient 'Ejagham peoples'. The advent of Europeans and the introduction of slave trade gave further impetus to this process. During this period the ancestors of the Ejagham people migrated to areas that were either distant or near to the original homeland. A party settled in Qua, Calabar, and granted land to the Efiks when these arrived later from Uruan in Ibibio land where they had previously migrated to. Another group comprising Yakurr, Mkpani, Nko, Idomi, Ekuri, and Assiga moved north while the cluster of Biase, Agwagwune, Okurike, Unyanga, Akamkpa, Netim, and Oyo moved to the bank of the Calabar River. A core group made up of Iko, Iko Ekperem, Ikom, Esai Owai, Ekuri have remained in the ancestral home in the forested area. All these led Professor Ogbu Kalu (1978) to state that with the dispersion of the Ekoi (sic), they spread their culture and purveyed the unique cultural forms which today identify the Cross River culture area. The people of Biase, Yakurr and Obubura Local Government Areas respectively uphold the Nigerian –Cameroon border as their original homeland. The Ejagham and Boki share this view. From there, they believe their ancestors probably migrated under different leaders and through various routes to their modern settlements. Some believe they left their ancestral homeland after a dispute where their main source of water (the Ijagham Lake) was poisoned and they were forced to leave, travelling down the Cross River to their present location(s).

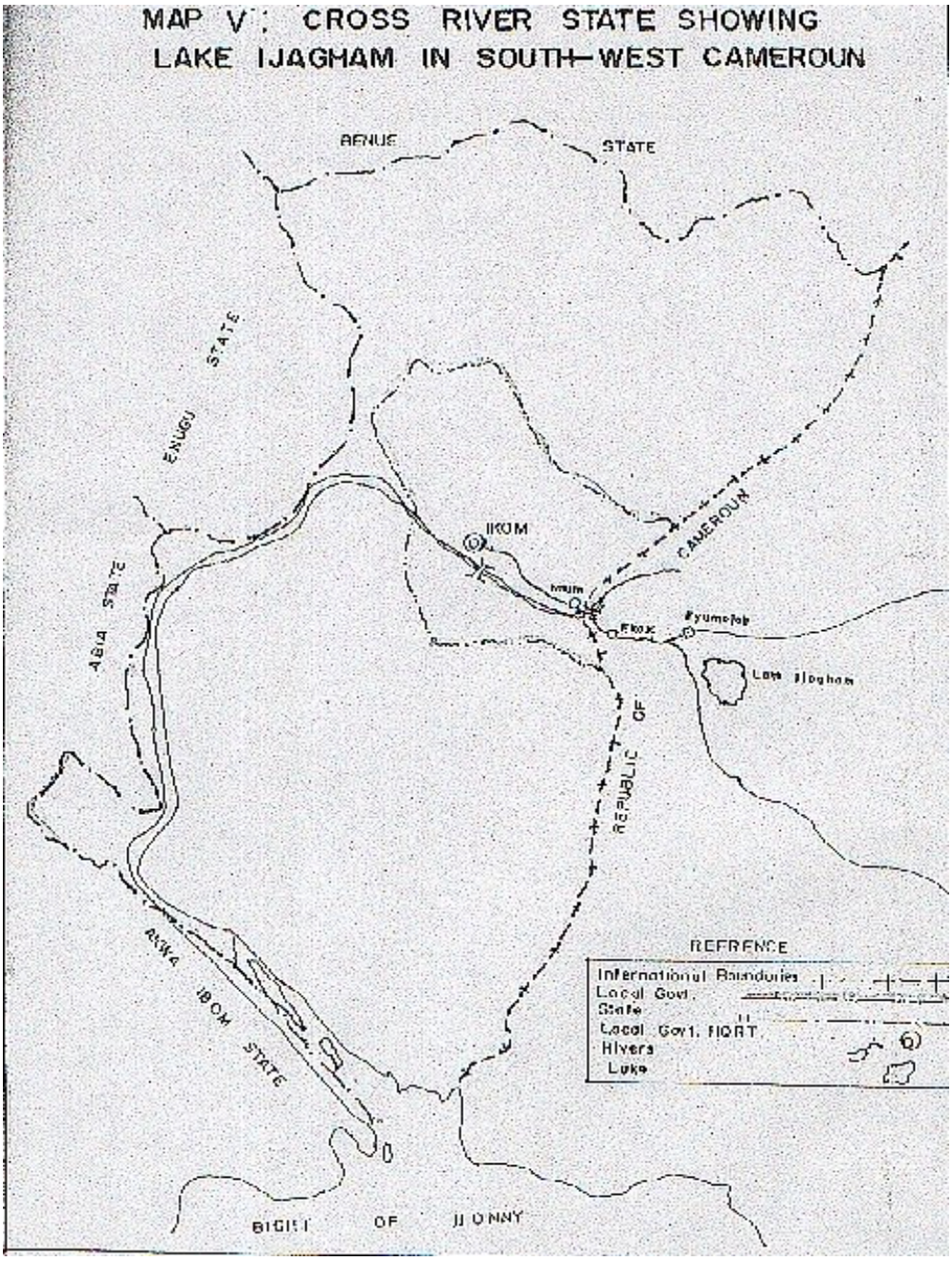


Fig.2.12.4-Map showing connection between Cross River State and Lake Ijagham in South-west Cameroon.

Table 2.12.1 (Source: Onor, 1992)

Table I-RELATIVE CHRONOLOGY OF MAJOR EVENTS IN EJAGHAM HISTORY

APPROXIMATE (DATES)	MAJOR EVENTS
EARLIEST TIMES-200AD	Evolution, Growth and consolidation of the Ejagham Ethnic identity.
200 - 1400 AD	Decline and eventual disintegration of Ejagham Kingdom and the attendant process of primary migrations (s)
1400 - 1500 AD	Genesis of Secondary migrations(s) with the Qua at the vanguard.
1500 - 1600 AD	Evolution of a "new and modern" epoch in the Nta/Nnam forest complex area.
1600 - 1720 AD	Secondary migrations and settlement of other Ejagham groups in Ikom.
1720 - 1810 AD	Secondary migrations and settlement of the Ejagham of Ogoja.
1720 - 1840AD	Secondary migrations and settlement of the Ejagham of Akamkpa.
1840 - 1910AD	Colonial penetration and Annexation of Ejagham country.

2.12.3 Migrations: Onor, 1992 classified the settlement pattern of the Ejagham people into four clusters. The first cluster consists of the Qua who constitute the Ejagham people in Calabar Municipality, Akpabuyo and Odukpani Local Government Areas; second cluster includes the Etung, Ofotop, Nde, Nta, Nselle, Abanyam, Nnam, Ekparabong, Balep and Bendeghe-Afi who comprise the Ejagham of Ikom; the Nkim,

Nkum and Ekajuk of Ogoja make-up the third cluster; and finally the Ejagham in Akamkpa Local Government Area make-up the fourth cluster. This categorization is based on three major factors: unanimity or similarity with which different Ejagham groups express themselves on the issue of their origin(s) and primary migrations; the different linguistic sub-groups that exist within the larger Ejagham language family and finally the desire to ensure analytical clarity based on the aforementioned factors. Between 200AD and 1400AD, several factors triggered off a process of primary migrations. One of these was far-flung and involved small groups moving here and there to other areas beyond the Ejagham homeland. The other comprises groups that undertook short-distance migrations to areas within the homeland and its periphery. It is this latter group that today represents the Ejagham of the Cross River region of Nigeria.

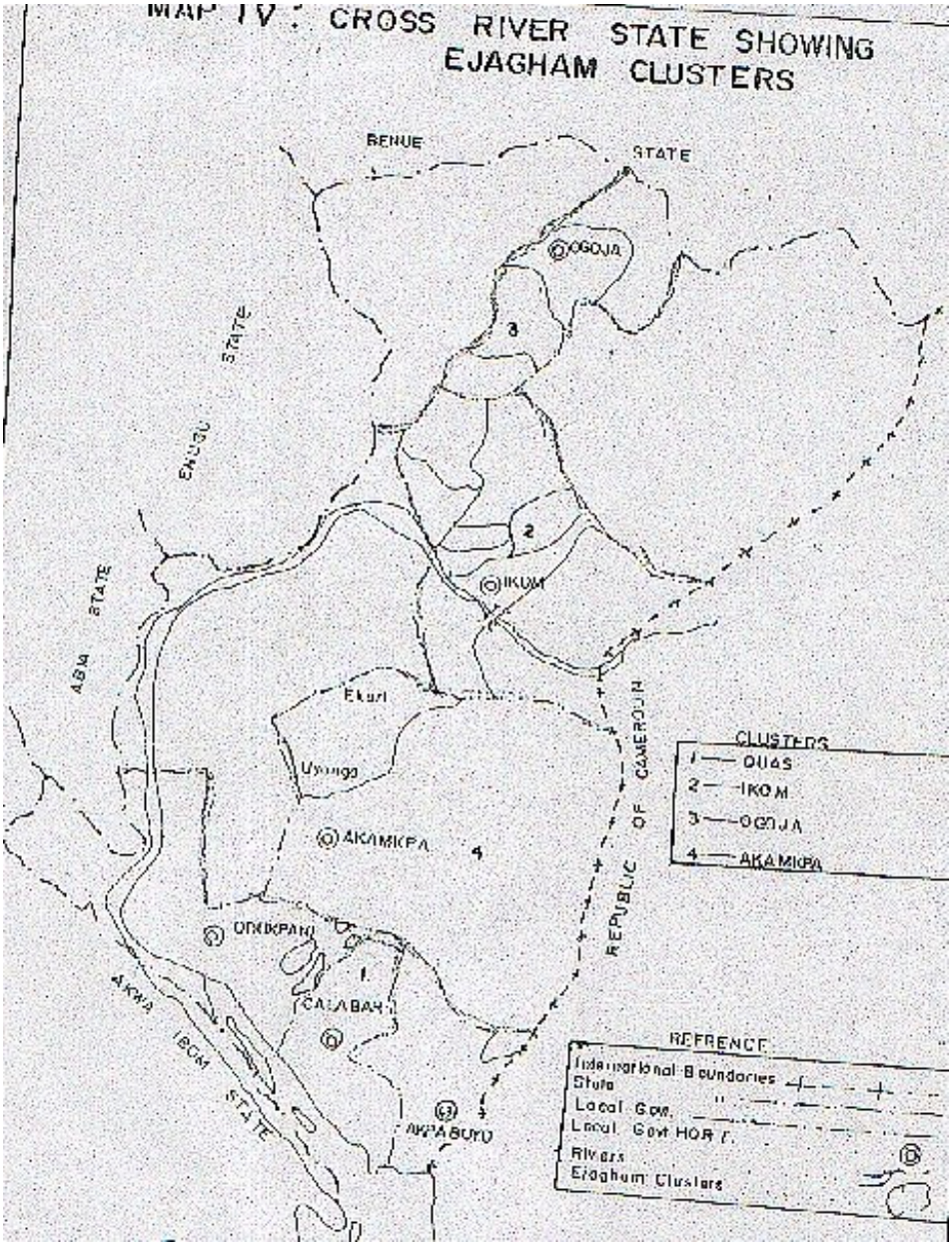


Fig. 2.12.5-Map of Cross River state showing Ejagham clusters

Southern Migrations: The period, 1400-1800 AD witnessed a south-ward movement of a large number of Ejagham ancestors from their homeland. This movement led to the establishment of several settlements in modern-day Calabar Municipality, Akpabuyo, Odukpani, and Akamkpa Local Government Areas. The southern migrations were recorded in two phases: The first phase involves the migrations of the ancestors of those groups who today, are collectively referred to as Qua. Qua people occupy large stretches

of territory in modern-day Calabar, Akpabuyo and Odukpani Local Government Areas. The Second phase, involves the migrations of the ancestors of several small groups who are now collectively known as the Ejagham and are found in present-day Akamkpa Local Government Area.

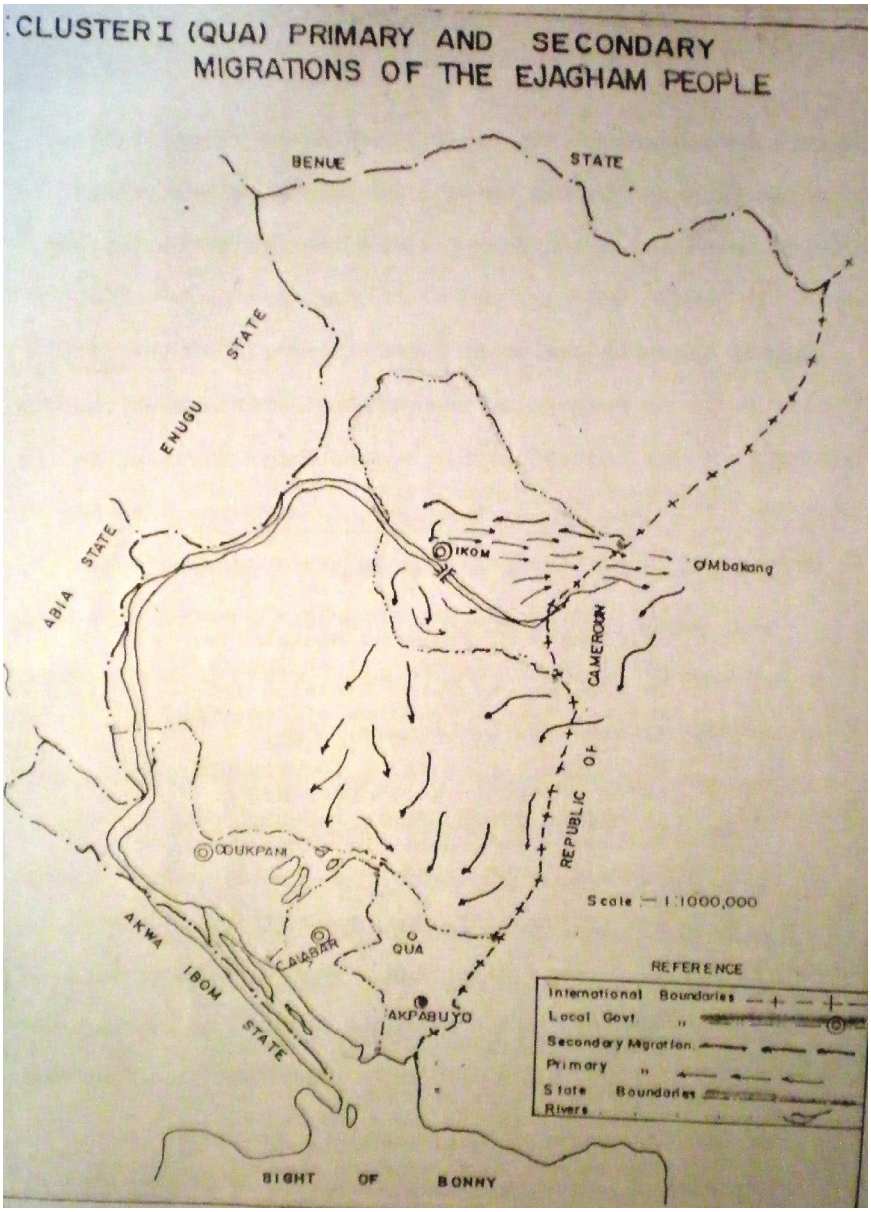


Fig.2.12.6-Map of Cross River State showing primary and secondary migrations of the Ejagham People(cluster I)

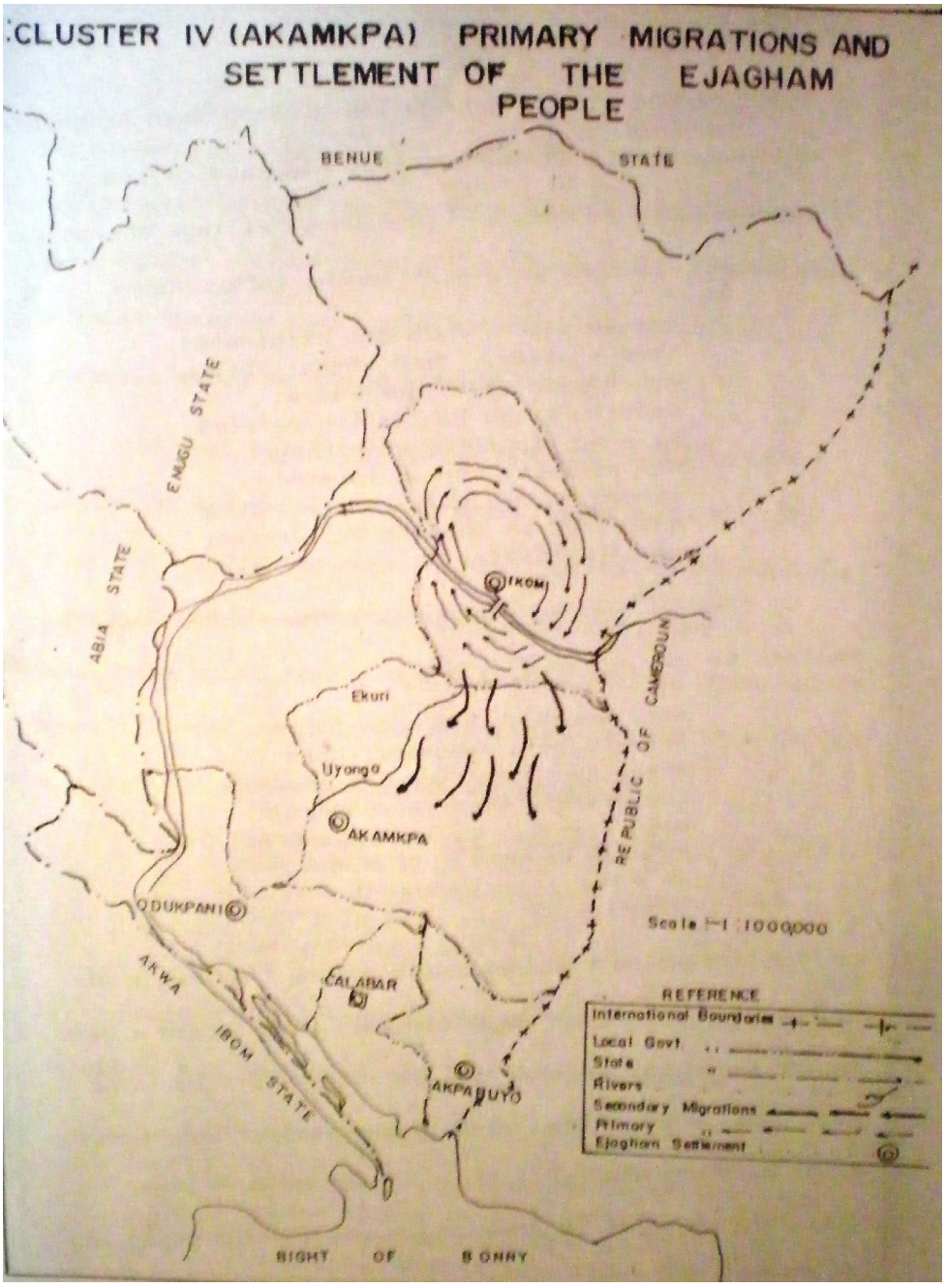


Fig. 2.12.7-Map of Cross River state showing primary migrations of the Ejagham people (cluster IV)

Northern Migrations: Between 1600 and 1810AD, a number of factors ranging from over-population to the quest for fertile agricultural lands, fight over salt ponds and commercial opportunities, also sparked-off a two-phased process of migrations from the Ejagham homeland. The first phase was undertaken by groups that engaged in an almost

circuitous movement within the homeland. These groups today, constitute the Ejagham of Ikom Local Government Area and include the Etung, Nde, Ofutop, Nta, Nselle, Abanyam, Nnam, Ekparabong, Balep and Bendeghe-Afi. The second phase involved groups that moved north-westwards to settle in present-day Ogoja. They are known today as Nkim, Nkum and Ekajuk.

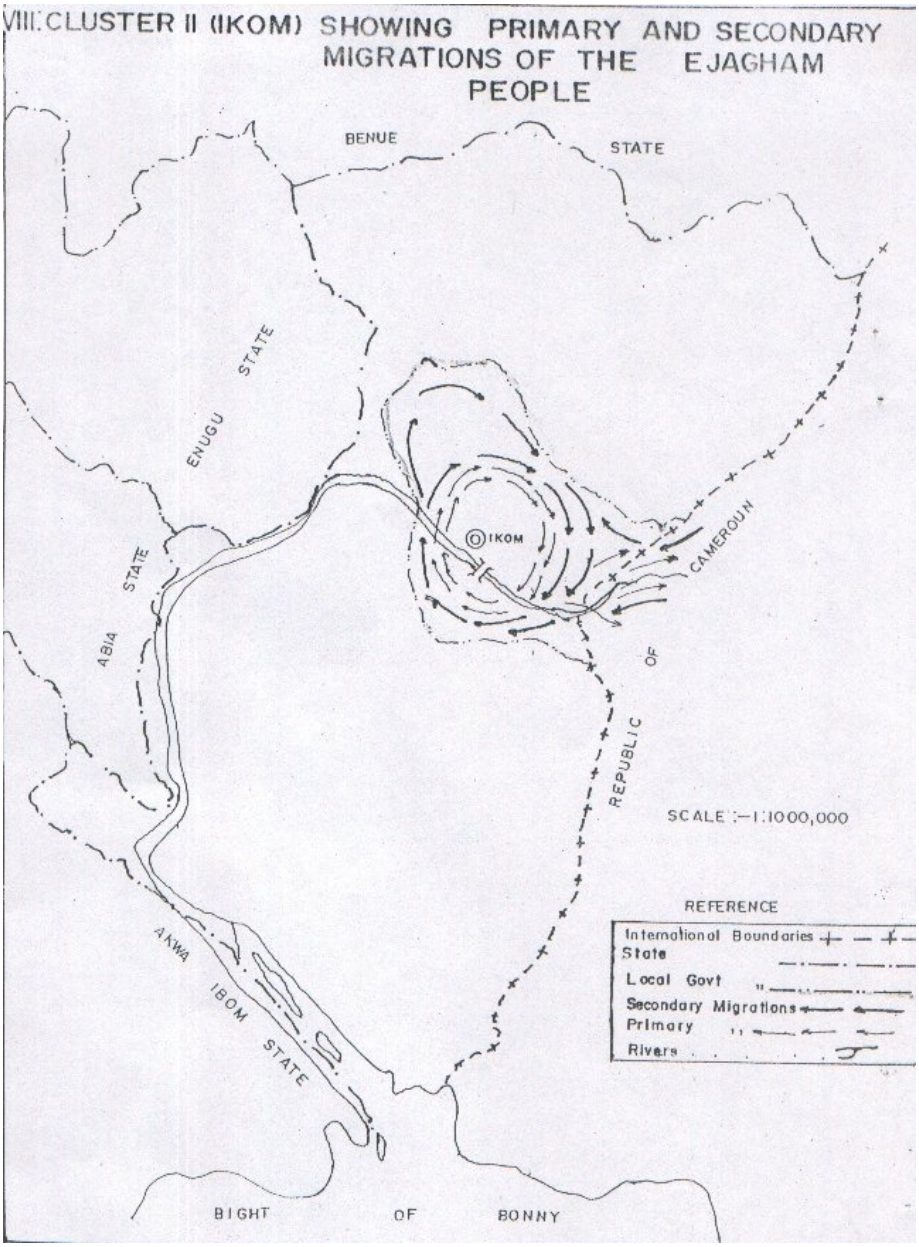


Fig. 2.12.8-Map of Cross River State showing primary and secondary migrations of the Ejagham people (cluster II)

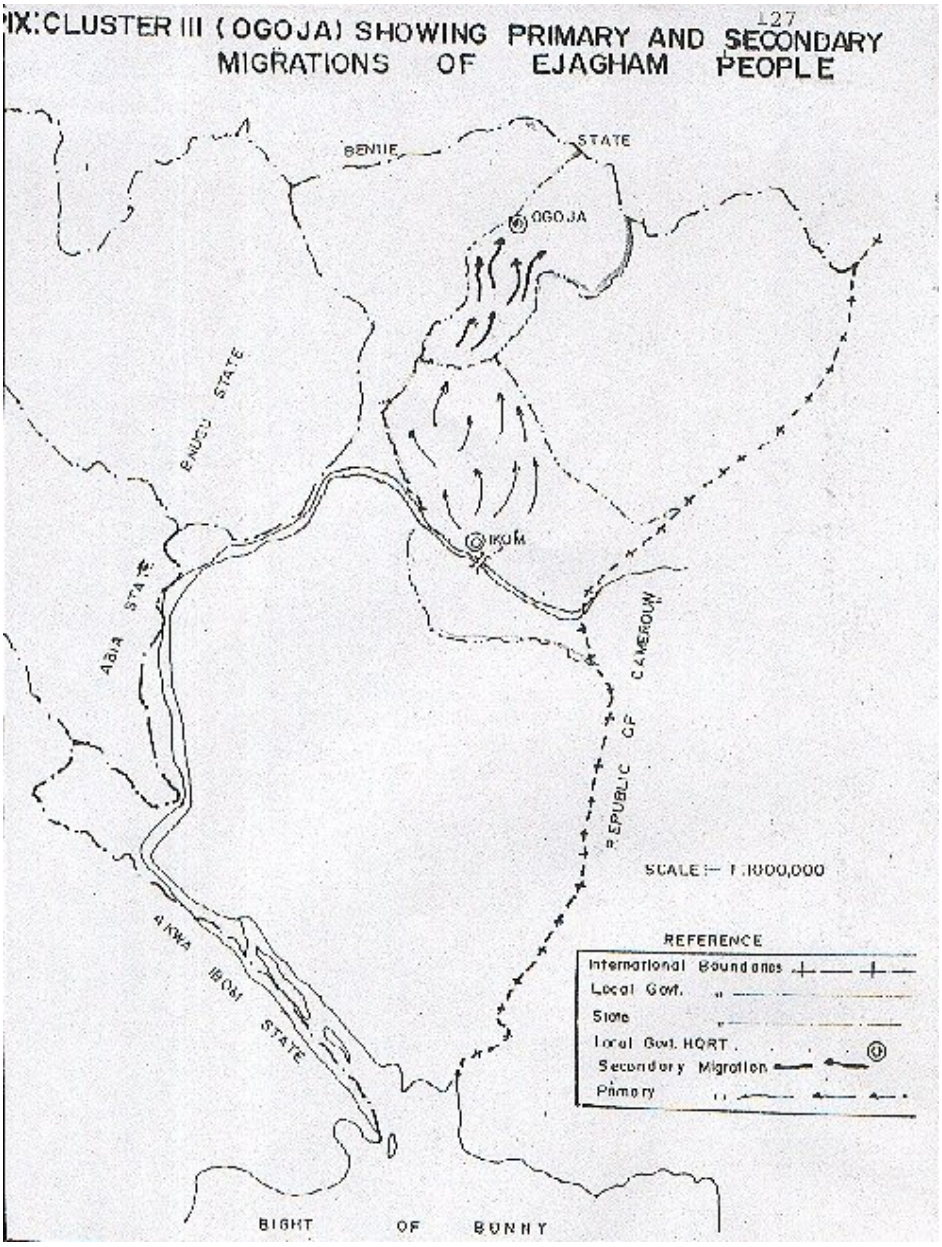


Fig 2.12.9- Map of Cross River State showing primary and secondary migrations of the Ejagham people (cluster III)

2.12.4 The choice of use of the term Ejagham: The origin of the term Ejagham is obscure. How did this term 'Ejagham' come to be widely accepted as the adequate term for use in reference to these people? In the early twentieth century, attempts were made to solve the enigma called Ejagham. By the late 1930's, the term Ejagham, had become generally acknowledged and commonly used as a suitable designation for the people who answer to it.

The word Qua is used in reference to the indigenous inhabitants of Mbogho-Mgbo (Big Qua Town), Akim, Ikpae Ohom, Kasuk, Nkomnim, Ikpae Omin, Idundu, Etamgbini, Odukpani, and Akim-Akim clans which spread across Calabar, Akpabuyo and Odukpani Local Government Areas. From documented information it is clear that the word Qua is a European creation based on an already existing nomenclature.

The term Etung is also used in connection with this people. The genesis of this term is not well documented, however the term is used to refer to the people of Nsofang, Abijang, Mkpot, Agbotai, Itaka, Achiarum, Etara, and Okoroba,(southern Etung) and those of Bendeghe-Ekiem, Abia, Ajassor, Effraya, Etomi, Ekughatai, Agbokim Osor and Agbokim Mgbabo (Northen Etung). These people are located within Ikom Local Government.

Bakor is the Ejagham phrase which means 'come and take'. Bakor refers to the people of Ekajuk, Nkum and Nkim of Ogoja as well as those of Nde, Nta, Nselle, Abanyum and Nnam of Ikom.

The word Ekoi was used originally to refer to the people called 'Ejagham'. Several attempts have been to explain the evolution of the word. Some say that the word is a coinage used by the Efik in reference to the Ejagham people. A phrase derived from the Efik phrase 'Kokoi Mkpo' which means 'to fetch something'. Others interpretations say that Ekoi is an Efik corruption of the Ejagham word 'Ekui' which refers to Camwood, a commodity usually procured from the forest and sold to early Efik Traders. A third interpretation states that Ekoi is conceived as a distortion of 'Ekuri', an Ejagham word for 'let's go home'; a word constantly used by the Ejagham people in the course of their pre-colonial trade relationship with the Efik. Whatever the actual situation it is clear that

Ekoi is a word invented by the Efik during the course of early trade relations with the Ejagham people.

The actual origin of the term Ejagham is obscure even to the people who answer to it. An essayist Ayuk, stated 'Many oral traditions point to the fact that the name Ejagham was derived from the lake Ijagham. The name must have been coined from 'Ejak' which means 'let's clap'. This was probably said by the first ancestors of Ejagham land when they first saw this extraordinary piece of water. The scholar Talbot wrote that "The word Ijagham bears a strong affinity to Ejagham, the name by which the Ekoi chose to call themselves. Erim stated that 'the origin of the term Ejagham is obscure. However, the indigenes of the area referred to as Ekoi abhor the term and prefer Ejagham instead…" On the whole it is clear that the term Ejagham is universally accepted amongst all the peoples or groups of people to which it refers.

2.12.5 The Ejagham/Ekoi people: Who are the Ejagham/Ekoi people? Several linguists believe that the cradle land of the 'Ejagham civilization' was also the ancestral homeland of the Bantu speaking world. All available evidence shows that the 'Ejagham kingdom' was an Offspring of the 'Bantu civilization'. Linguists refer to the cluster of dialects spoken by the Ejagham peoples as Ekoid Bantu. Previously, the 'Ejagham people' lived as a single unit with a string and centralized political authority at the head of which was the *Ntufam* (Head of the community). The term Ejagham is used to refer to several groups including the Qua who constitute the Ejagham people in Calabar Municipality, Akpabuyo and Odukpani Local Government Areas (cluster I); the Etung, Ofotop, Nde, Nta, Nselle, Abanyam, Nnam, Ekparabong, Balep and Bendeghe-Afi who comprise the Ejagham of Ikom (Cluster II); the Nkim, Nkum and Ekajuk of Ogoja

(Cluster III); and finally the Ejagham in Akamkpa (Cluster IV). Collectively, they constitute a population of over half a million.

2.12.6 Language factor in the Ejagham nation: Language is an important factor in identifying various ethnic groups. Indeed each society comprises several ethnic groups whose identities stem largely from their primary languages. The Ejagham group of languages collectively called 'Ekoid Bantu' have been placed in linguistic perspective by African linguists. From general historical and linguistic analysis, it would appear that all the groups that constitute the Ejagham of the Cross River region of Nigeria belong to one socio-political unit. While there they developed a common language and were later forced overtime by sheer forces of history to drift apart and settle in different groups. The nature of these forces is not known but population explosion is likely to have played a fundamental role. Increase in population beyond a manageable proportion may have risen out of a high procreation rate. The consequences of this explosion, apparently, was the search for new homelands and areas of settlement; leading to the decentralization of the original homeland. The resultant effect of this decentralization is evident in the seeming socio-cultural difference that exists among different Ejagham groups. The emergence of dialects could have been caused by the inability of the Ejagham people to continue the practice of continually speaking together within a given social unit. This divergence could have led to emergence of dialects.

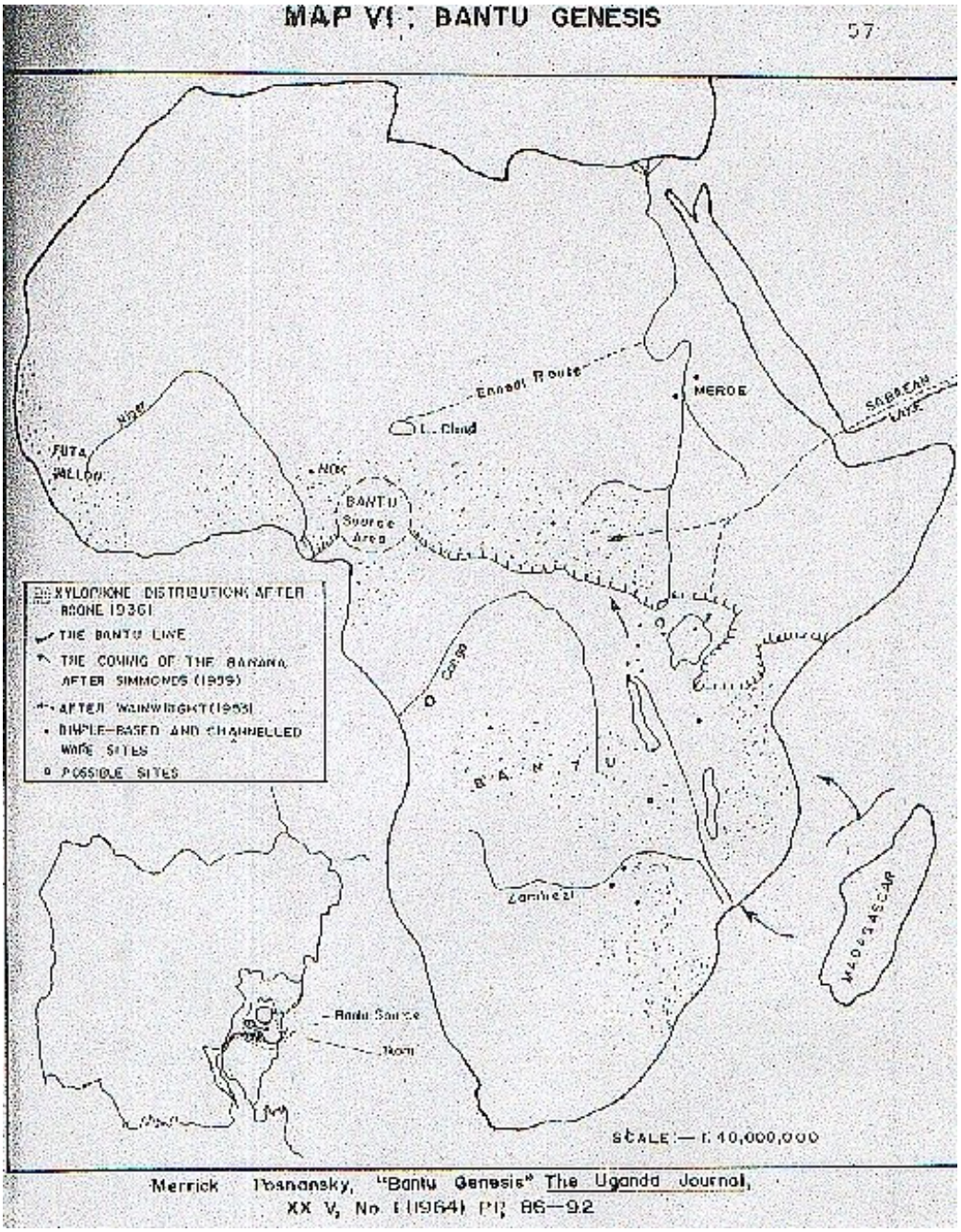


Fig 2.12.10- Map of Africa showing Bantu Origins

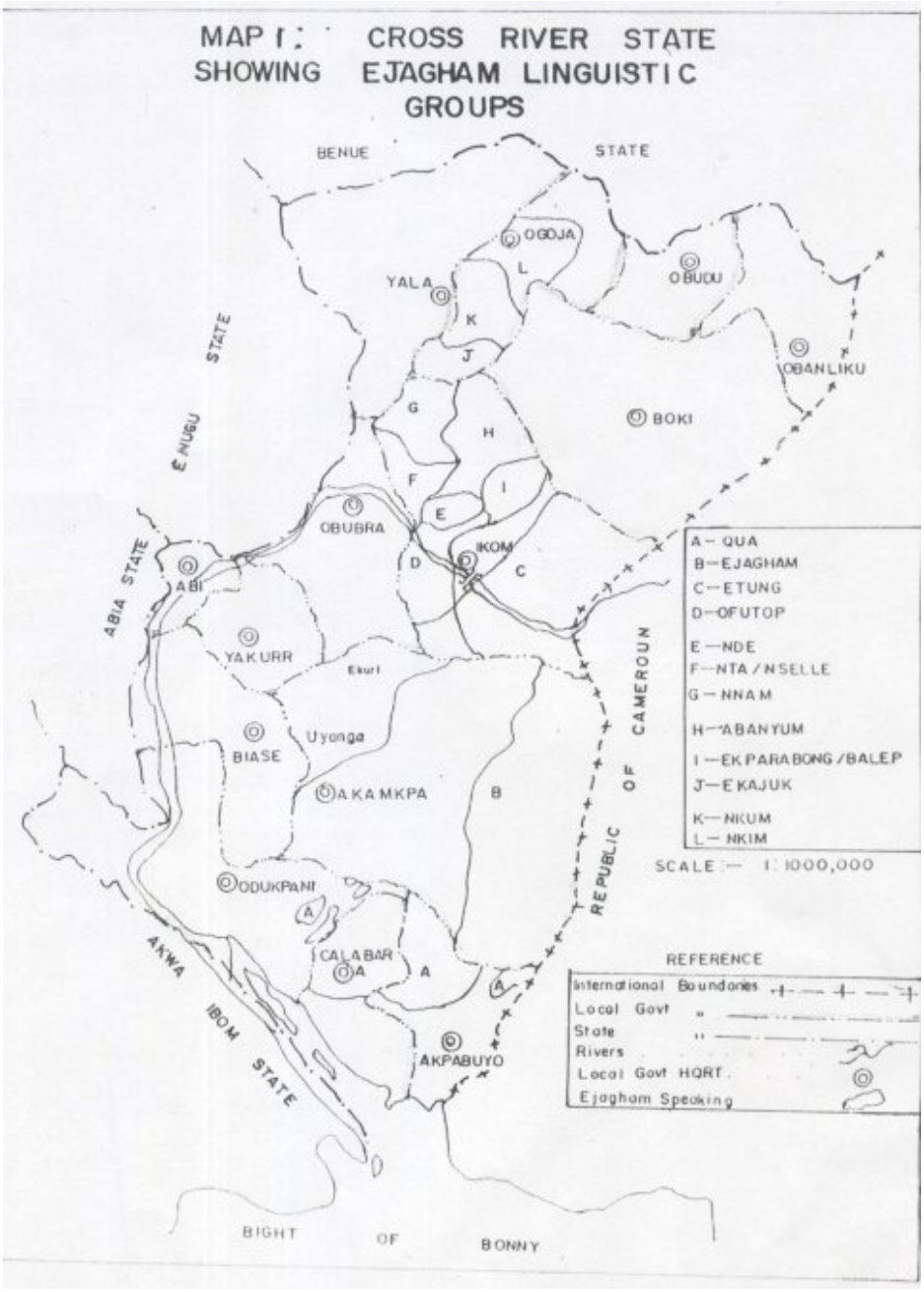


Fig. 2.12.11-Map Cross River state showing Ejagham linguistic groups

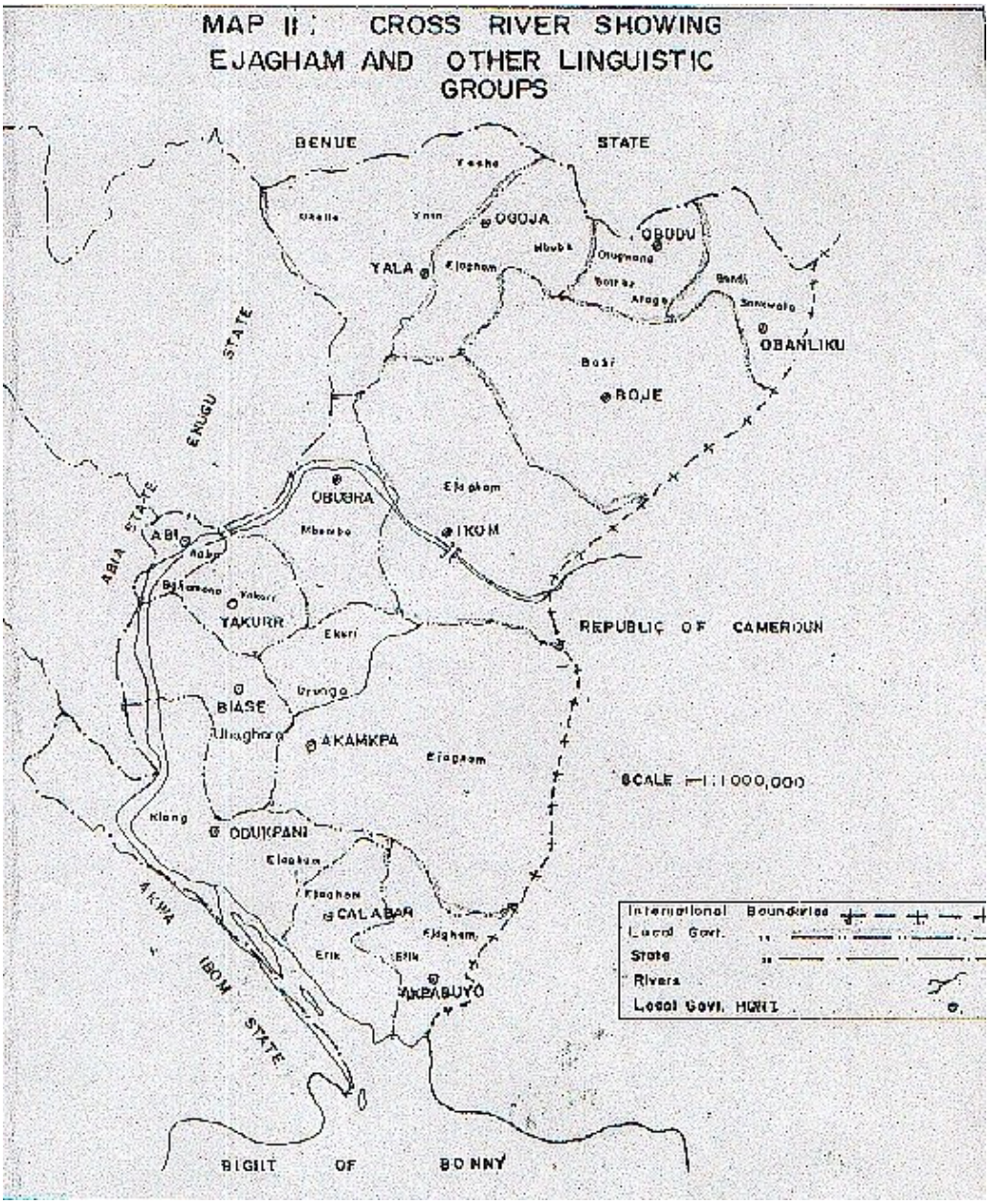


Fig. 2.12.12-Map of Cross River state showing Ejagham and other linguistic groups

Niger-Congo Languages

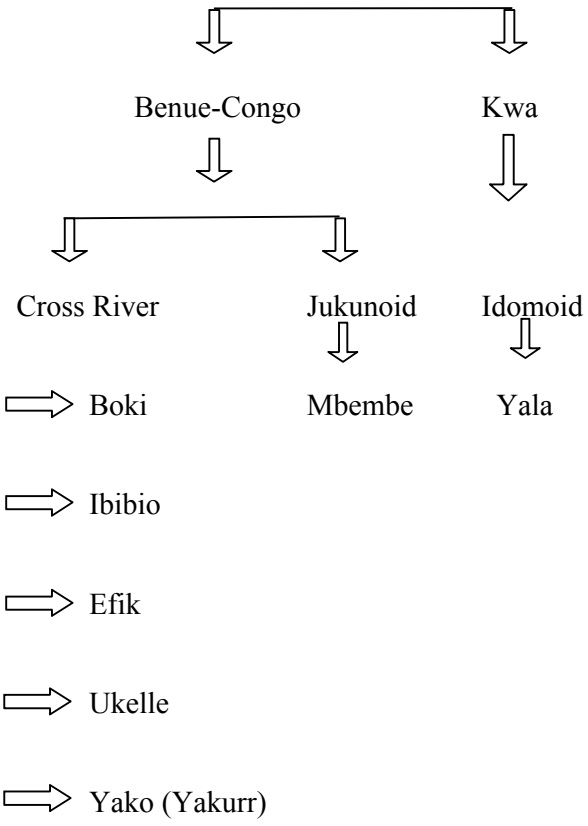


Fig. 2.12.13-Chart showing connection between Cross River languages and Niger-Congo languages

2.12.7 Traditional Socio-political and religious institutions.

Religious Institutions: Religion played a central role in the lives of traditional Ejagham people. The basis of this position is clearly reflected in the fact that religious practices served as a thread which connected and co-ordinated all other facets of life in Ejagham society. Two principal deities were worshipped by Ejagham people; these were Obasi Osaw (God-on-high) and Obasi Nsi (Earth God). The former was thought to be very fierce and vindictive while the latter was conceived of as caring, forgiving and magnanimous. The worship of ancestors and belief in reincarnation constituted an important aspect of traditional Ejagham religion. This aspect of their religion was based

on the fundamental principal that life is a continuum; that the past, present and future are intertwined; that death is simply a transition to another plane from where the dynamics of life on earth could be influenced with even greater potency. Dewhurst captured this belief in re-incarnation when he stated

> An ancestor is represented by a pole outside his house, on which his hat and coat are placed sometimes with an umbrella covering them. At the bottom of the pole are placed broken pans, tin trunks and the hoe of the dead. Before this post, sacrifices are made to him. On the farm paths, may be noticed two posts, connected at the top by a rope to which are attached yams, plantain, and other kinds of food…A ghost can return to earth, on a different plane and unseen, to partake of the food offerings given to him of which he abstracts the ethereal essence. His sojourn in 'Mfam Akubansi' is indefinite, but the majority of the ghosts are re-incarnated on earth.

Ejagham people venerated a plethora of other smaller deities called 'Ajom' (Juju). Ajom was largely organized in the form of socio-religious institutions and were primarily used for warding off negative forces which were essentially epitomized in the evil machinations of witches. Ajom included such institutions as Obasi Njom; Ekpa and Angbu.

Political Institutions: The political institutions which existed in early Ejagham society was geared toward enhancing the much-needed security and harmony required for effective growth and development. Most of these institutions were fashioned out of the social structure of the society.

Dr. Sandy Onor states that the institution of the Otufam was perhaps the most fundamental of these institutions. Otufam constituted the legislative arm of the Ejagham traditional political authority. This legislature was supported by a judicial body comprising heads of families (Achi Oju) and other elders (Anakui) considered

knowledgeable enough to adequately interprete the laws of the land. This body was called Okwa and had a leader called Ejuka oe Ntuokwa. His deputy was called Edeokwa while members of the body were generally referred to as Anembokwa. Okwa functioned as a traditional court of law. Justice through this court was affordable to all aggrieved persons in the community on payment of a paltry consultative fee. There were a number of organs in pre-colonial Ejagham society charged with the responsibility of enforcing decisions reached by the Okwa court.

The Mgbe (Leopard) society; also called Nyamgbe by some Ejagham sub-groups and Ekpe by the Efik, stands out as the most veritable and effective organ in the executive arm of the political structure of pre-colonial Ejagham society. Facts founded by Ejagham oral traditions and documented by researchers and scholars show that the Mgbe society originated the Ejagham before spreading to other groups within the Cross River State.

Atam was another equally effective organ of the Okwa court. Atam was symbolized by the image of a man completely clad in raffia; looking formidable and even horrific. It was given right of way when in sight and was deeply venerated by all especially the uninitiated.

Social Institutions: The social institutions which existed in pre-colonial Ejagham society were collectively responsible for generating the impulses and ideas which formed the value system of the people. These institutions included Ndip Nju (Family), Nkim (Circumcision), Ebai (Marriage), Okan (Age grades and sets) and Ojima (Traditional education).

2.12.8 Pre-colonial economy of the Ejagham people.

Every society is confronted with the necessary task of harnessing its available resources. The Ejagham people were primarily Farmers, Fishermen, Hunters, and Craftsmen who worked with clay, wood and metal.

Agriculture: In pre-colonial Ejagham society, agriculture was a predominant occupation which extensively engaged the services of men and women alike. The Types of crops cultivated were largely dependent on the ecology of the area. Some of these crops include Yams, Oil-Palm, Maize, Melon, Groundnut, Pumpkin and Okro.

Men also engaged in other subsidiary but complimentary activities like hunting and fishing. Hunting equipment among the Ejagham included knifes, spears and trained hunting dogs.

Fishing was also carried out by those Ejagham people whose settlements were bordered by rivers, creeks or streams.

Crafts and Industries: Traditional Ejagham Society was replete with people who possessed intensely creative and imaginative minds. This is evident in their pottery, canoe building, basketry, metallurgy and salt production.

Pottery making was practiced by all Ejagham communities endowed clay deposits suitable for pottery making; and in other areas, wood, stone and later cement sculptures were created for ritual and decorative purposes.

Basketry, matting and carving constituted another common feature of Ejagham industry. Baskets and mats were produced by men and women respectively from different fibers and leaves processed into yarns.

Finally, Metallurgy played a very important role in the growth and development of early Ejagham civilization. Many scholars believe their knowledge of iron smelting and mining contributed largely to the epochal creation of the renowned stone monoliths. The beauty and elegance of early Ejagham metal works was timeless and unique. Dr. Sandy Onor stated that 'the technology of the iron-working among the Ejagham was so high that , at the dawn of European intrusion, Ejagham iron products continued for a long time to out-shine in quality and durability, imported European goods of similar type.

CHAPTER THREE

LITERATURE REVIEW (THE APART-HOTEL)

3.1 MOTEL.

3.1.1 Definition: The word motel (from MOtorists' hoTEL) referred initially to a single building of connected rooms whose doors face a parking lot and/or common area or a series of small cabins with common parking. Their creation was driven by increased driving distances on the United States highway system that allowed easy cross-country travel. The concept originated with the Motel Inn of San Luis Obispo, constructed in 1925 by Arthur Heinman. The motels are also found along highways in rural and urban areas across Canada.



Plate3.1-Exterior of a Howard Johnson's motor lodge.

Unlike their predecessors, auto camps and tourist courts, motels quickly adopted a homogenized appearance. Typically one would find an 'I' or 'L' or 'U' shaped structure that included rooms, an attached manager's office, and perhaps a small diner. Post-war motels sought more visual distinction, often featuring eye-catching neon signs which employed pop culture themes that ranged from Western imagery of cowboys and Indians to contemporary images of spaceships and atomic symbols.

3.1.2 Origins and development: The motel began in the 1920s as mom-and-pop motor courts on the outskirts of a town. They attracted the first road warriors as they crossed the U.S. in their new automobiles. They usually had a grouping of small cabins and their anonymity made them ideal trysting places (or the "hot trade" in industry lingo). Even the famous outlaws Bonnie and Clyde were frequent guests, using motels as hideouts. The motels' potential for breeding perceived lust and larceny alarmed then FBI chief J. Edgar Hoover, who attacked motels and auto camps in an article he penned called "Camps of Crime", which ran in the February 1940 issue of American Magazine. Motels differed from hotels in their emphasis on largely anonymous interactions between owners and occupants, their location along highways (as opposed to urban cores), and their orientation to the outside (in contrast to hotels whose doors typically face an interior hallway).

With the 1952 introduction of Kemmons Wilson's Holiday Inn, the 'mom and pop' motels of that era went into decline. Eventually, the emergence of the interstate highway system, along with other factors, led to a blurring of the motel and the hotel. Today, family owned motels with as few as five rooms may still be found along older highways. The quality and standards of every independent motel differ. Motels sometimes charge an "hourly" rate instead of a "nightly" rate. Motels with low rates sometimes serve as housing for people who are not able to afford an apartment.

3.2 HOTEL.

3.2.1 Definitions of hotel.

A building where travellers can pay for lodging and meals and other services.

A superior house for the accommodation of strangers; an inn.

A building having rooms with private or shared bathrooms and restaurant service.

Any establishment offering overnight accommodations.

A hotel is a public bar; accommodation is a secondary income source.

A hotel is an establishment that provides lodging, usually on a short-term basis. Hotels often provide a number of additional guest services such as a restaurant, a swimming pool or child care. Some hotels have conference services and encourage groups to hold conventions and meetings at their location.

A building or group of attached or detached buildings containing dwelling or lodging units in which 50 percent or more of the units are lodging units, usually distinguished by a front desk, dining and other common facilities.

A place of temporary housing, a hotel may indicate the need for a new state of mind or a condition that requires a short move away from home and familiar surroundings.

An establishment where food and lodging are regularly furnished to transients and which has: (1) a resident proprietor or manager; (2) a dining room serving the general public at tables and having facilities for seating at least 30 guests at one time; and (3) guest rooms in the following minimum numbers: in first class cities, 50; in second class cities, 25; in all other cities, 10.

Merchants selling lodging and hospitality services in a face-to-face environment normally use conventional terminals and key or swipe their transactions.

Any structure containing six or more dwelling units that are intended, designed, or used for renting or hiring out for sleeping purposes by residents on a daily, weekly, or monthly basis.

A building containing lodging rooms, a general kitchen and dining room, a common entrance lobby, halls and stairway, and where lodging rooms do not have a doorway opening directly to the outdoors, except for emergencies, and where more than 50% of the lodging rooms are for rent, with or without meals, to transient guests for a continuous period of more than eight (8) hours and less than thirty (30) days.

Originally, any place for travellers to spend the night. Any hotel built today would be a multi-storied structure having sleeping rooms with private bathrooms, suites, telephones in each rentable room , at least one restaurant and many other amenities.

Source: “hotel” (2007). Retrieved April 20, 2007 from www.google.com.html

A place for overnight stay: a building or commercial establishment where people pay for lodging, and where meals and other facilities such as conference rooms are often available. “Hotel”. Microsoft® student 2007.Redmond, WA: Microsoft Corporation, 2006.

3.2.2 Some standard hotels in Cross River State.

Table 3.1 Source: Official website for Cross River State Government

Bee Bobsco Hotel 62, Odukpani Road, Calabar. Tel: 087-222734	Cross Road Hotel Limited 109, Atamma Street, P.O.Box 728, Calabar. Tel: 087-220183, 087-224260
Estate Chinese restaurant and motel Plot 254, Effanhamka Road, Housing Estate, Calabar. Tel: 087-220461	Equity Guest House A27 MCC Road. Tel: 087-232984
Kalama Zoo Hotel 5, Okin Osabor, Ikom.	Marian Hotel Limited 125, Old Ikang Road, Calabar. Tel: 087-220333
Metropolitan Hotel 1, Murtala Muhammed High Way, P.O.Box 1071, Calabar. Tel: 087-220911-3 Fax: 087-221727	Nigeria Hotels Limited P.M.B. 1071, Calabar. Tel: 087-222988, 222527
Paradise City Hotels (NIG) Limited 86/88, Atekong Drive, Housing Estate, Calabar. Tel: 087-225726-28	P & T Hotels Limited 4, Ogoja Road, 4, Corner Ikom.
Princess Bed Hotel & Restaurant Murtala Mohammed Way, Calabar. Tel: 087-220495	Travellers Lodge Hotel 6, Ogoja Road., Ikom.
Ultimate Hotel 32, Ogaja Road Ikom, 4, Coorners, Ikom. Tel: 045-670695	University of Calabar Hotel Plot D58, Akin Layout, Eastern Highway, Calabar. Tel: 087-224907
Ikpala Estates Hotel #61, Igoli-Ogoja Rd, Ogoja.	Zoo Garden Hotel Target/Mary Slessor Avenue, Junction, Calabar. Tel: 087-224673
Itex Iyamagun Guest House Ogoja.	Government Guest House 7, Marian Road, Calabar Tel:



Plate3.21-Protea Hotel Ranch Resort, Obudu



Plate3.22-Mega Hilton Hotel, Calabar



Plate3.23-Le chateau, Calabar



Plate3.24-Heritage Hotel, Calabar



Plate3.25-Channel View Hotel, Calabar



Plate3.26-Mirage Hotel, Calabar

3.3 APARTMENTS.

3.3.1 Definition: An apartment (or flat in Britain and most other Commonwealth countries) is a self-contained housing unit that occupies only part of a building.

Apartments may be owned (by an *owner-occupier*) or rented (by *tenants*). Some apartment-dwellers own their apartments, either as co-ops, in which the residents own shares of a corporation which owns the building or development; or in condominiums, whose residents own their apartments and share ownership of the public spaces. Most apartments are in buildings designed for the purpose, but large older houses are sometimes divided into apartments.



Plate3.31-A northern European apartment building



Plate3.32-Borj-el-Sefid apartments in Tehran, Iran

The word *apartment* connotes a residential unit or section in a building. Apartment building owners, lessors, or managers often use the more general word *units* to refer to apartments. Units can be used to refer to rental business suites as well as residential apartments. When there is no tenant occupying an apartment, the lessor is said to have a *vacancy*. For apartment lessors, each vacancy represents a loss of income from rent-paying tenants for the time the apartment is vacant (i.e., unoccupied). Lessors' objectives are often to minimize the vacancy rate for their units. The owner of the apartment typically transfers possession to the occupant(s) by giving him/her the key to the apartment entrance door(s) and any other keys needed to live there, such as a common key to the building or any other common areas, and an individual unit mailbox key.

When the occupant(s) move out, these keys should typically be returned to the owner.

3.3.2 Types and characteristics

Apartments can be classified into several types.

Studio, efficiency, bed-sit, or bachelor apartments tend to be the smallest apartments with the cheapest rents in a given area. These kinds of apartment usually consist mainly of a large room which is the living, dining, and bedroom combined. There are usually kitchen facilities as part of this central room, but the bathroom is its own smaller separate room.

One-bedroom apartments where one bedroom is a separate room from the rest of the apartment.

There are two-bedroom, three-bedroom, and four-bedroom apartments: Small apartments often have only one entrance/exit. Large apartments often have two entrances/exits, perhaps a door in the front and another in the back. Depending on the building design, the entrance/exit doors may be directly to the outside or to a common area inside, such as a hallway.

Servicing: Depending on location, apartments may be available for rent furnished with furniture or unfurnished into which a tenant usually moves in with his/her own furniture. Permanent carpeting is often included in an apartment. Laundry facilities are usually kept in a separate area accessible to all the tenants in the building. Depending on when the building was built and the design of the building, utilities such as water, heating, and electric may be common for all the apartments in the building or separate for each apartment and billed separately to each tenant (however, many areas in the US have ruled it illegal to split a water bill among all the tenants, especially if a pool is on the

premises). Outlets for connection to telephones are typically included in apartments. Telephone service is optional and is practically always billed separately from the rent payments. Cable television and similar amenities are extra also. Parking space(s), air conditioner, and extra storage space may or may not be included with an apartment. Rental leases often limit the maximum number of people who can reside in each apartment. On or around the ground floor of the apartment building, a series of mailboxes are typically kept in a location accessible to the public and, thus, to the letter-carrier too. Every unit typically gets its own mailbox with individual keys to it. Some very large apartment buildings with a full-time staff may take mail from the mailman and provide mail-sorting service. Near the mailboxes or some other location accessible by outsiders, there may be a buzzer (equivalent to a doorbell) for each individual unit.



Plate3.33-Luxury apartment buildings in Gurgaon, Delhi Metropolitan area.

In smaller apartment buildings such as two- or three-flats, or even four-flats, garbage is often disposed of in trash containers similar to those used at houses. In larger buildings, garbage is often collected in a common trash bin or dumpster. For cleanliness or minimizing noise, many lessors will place restrictions on tenants regarding keeping pets in an apartment. In some parts of the world, the word apartment is used generally to refer to a new purpose-built self-contained residential unit in a building, whereas the word *flat* means a converted self-contained unit in an older building. An industrial,

warehouse, or commercial space converted to an apartment is commonly called a loft. When part of a house is converted for the ostensible use of a landlord's family member, the unit may be known as an *in-law* apartment or *granny flat*, though these (sometimes illegally) created units are often occupied by ordinary renters rather than family members. In Canada these suites are commonly located in the basements of houses and are therefore normally called *basement suites*. Staying in privately owned apartments rather than in a hotel is quickly becoming popular with travellers.

3.4 APARTMENT HOTEL.

3.4.1 Definition: An Apartment Hotel (also ApartHotel, Apart Hotel and Apart-Hotel) is a type of accommodation, described as "a serviced apartment complex that uses a hotel style booking system". It is similar to renting an apartment, but with no fixed contracts and occupants can 'check-out' whenever they wish.



Plate3.41-Belle shore Apartments, Chicago



Plate3.42-Bryn mawr Apartments, Chicago

Apartment hotels are flexible types of accommodation; instead of the rigid format of a hotel room an apartment hotel complex usually offers a complete fully fitted apartment. These complexes are usually custom built, and similar to a hotel complex contain a varied amount of apartments.



Plate3.43-Watergate Hotel complex in Washington D.C.

The length of stay in these apartment hotels is very varied with anywhere from a few days to months or even years. Prices tend to be cheaper than hotels. The people that stay in apartment hotels use them as a home from home therefore they are usually fitted with everything the average home would require.

3.4.2 Origins: Apartment hotels were first created in holiday destinations as accommodation for families that needed to 'live' in an apartment rather than 'stay' as they would in a hotel. The apartments would provide a 'holiday home' but generally be serviced. Later on these apartments evolved to be complete homes, allowing occupants to do everything they would at home, such as cleaning, washing and cooking.



Plate3.44-View of scenery surrounding an apartment hotel in London





Plate3.45-PT Place, Chiangmai,China Plate3.46-The Place Apartment Hotel, U.K

3.4.3 Services and facilities: Essentially the apartment hotel combines the flexibility of apartment living with the service of a hotel. Many of the apartments take advantage of prime locations with panoramic views of cities seen through wall to ceiling windows.





Plate3.47-Grand Hyatt Hotel, Australia Plate3.48-Park Hyatt, Melbourne, Australia

Apartment Suites usually include high quality finishes, broadband connection & interactive TV, servicing and integrated kitchen and bathroom. High quality leather

sofas in the living area and king size beds bring the hotel experience to a whole new level. They also come with the basics: satellite or cable TV, washer, dryer, dishwasher, cooker, oven, fridge, freezer, sink, shower, bath, wardrobes, all the furnishings to be expected in a luxury home.

3.5 CATERING: This refers to the business of providing food services at a remote site.

3.5.1 Types

Mobile catering: A mobile caterer serves food directly from a vehicle or cart that is designed for the purpose. Mobile catering is common at outdoor events (such as concerts), workplaces, and downtown business districts.

Event catering: An event caterer serves food with waiting staff at dining tables or sets up a self-serve buffet. The food may be prepared on site, made completely at the event, or the caterer may choose to bring prepared food and put the finishing touches on once they arrive. The event caterer staffs aren't responsible for preparing the food but often help set up the dining area. This service is typically provided at banquets, conventions, and weddings. Any event where all the attendees are provided with food and drinks or sometimes only hors d'oeuvres is often called a catered event.
A catering company or specialist is expected to know not just food preparation, but how to make it attractive. Many events require working with the entire theme or colour scheme. Catering companies have moved toward full-service taking charge of not only food preparation but also decorations, such as table settings or lighting. It's not that food is no longer a focal point, but rather that it is part of a broader mission. Many suggest that catering is about satisfying all the senses. A caterer and his or her staff should be

friendly and cooperative because, after all, they are in the food service industry and should follow the motto "the customer is always right". Catering is typically sold on a per-person basis, where adding additional people is a flat price per person. Keeping the cost of the food and supplies below this is required to make a profit on the catering. With the correct atmosphere, the experience provided by professional event caterers can bring clients satisfaction of all the senses in a way that makes an event special and memorable. Of course, beautifully prepared food can appeal to your sense of taste, smell and sight - perhaps even touch, but the decorations and ambiance should play a significant part in the clients' enjoyment as well.

Industrial catering: Industrial catering includes providing food for airline passengers, hotels, schools, prisons and other institutional settings. It can include contract management of client foodservice facilities. Airlines often have divisions or hire third parties to provide food for passengers. Catering is covered by two different groups; Independent caterers and companies (Catering, Kent Johnson, 1998).

3.6 INDIGEGOUS ARCHITECTURE.

The basic housing form is rectilinear and starts as a single row of rooms in a unit called single house type and later expands as the family grows in number and in wealth to either a collection of single line houses found in the north and some central parts of the state to a single or multiple courtyard dwelling which is common in the southern part of the state. According to Mbinna, (1999), the housing structure used by the indigenous tribes of Calabar i.e. the Efik's, Efut's and the Qua's a simple two-room unit. Each room is rectangular in shape. The poorer classes use the outer room as a living space where guests are received and the inner room as a bedroom. Wealthier classes use a

combination of two-room units to make up a compound with a central courtyard where the men, women, children and slaves have their living and sleeping quarters.

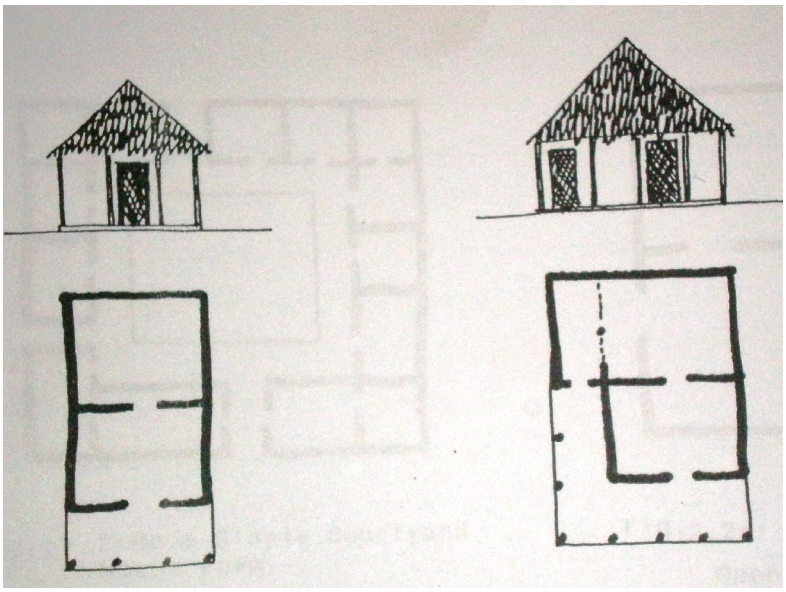


Fig 3.61a and b-Plans of typical traditional houses of Calabar.

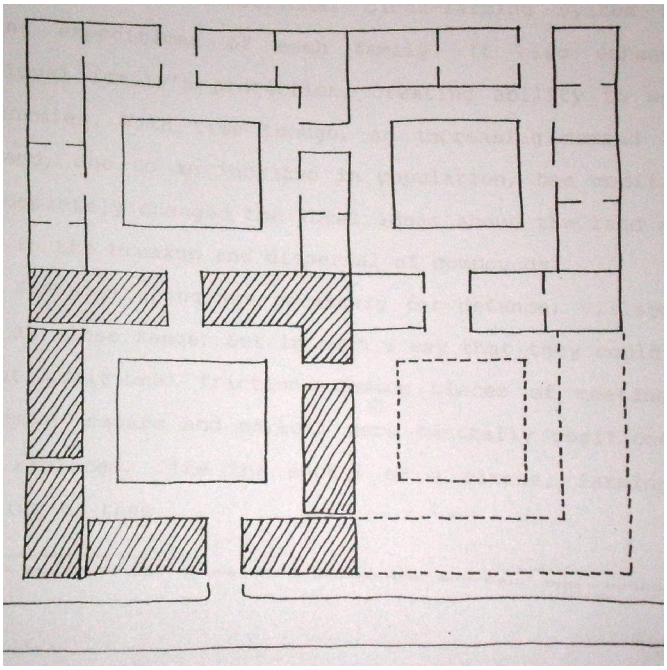


Fig 3.62-Typical plans showing expansion methods for houses of the wealthy

Source: Nigerian Traditional Architecture, Vol. III, Eastern (Cross River

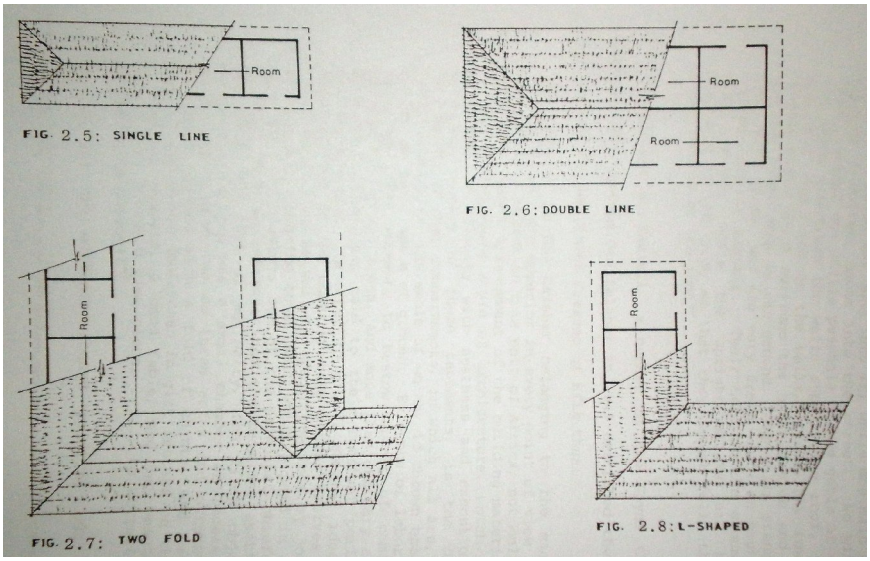


Fig. 3.63-Roof plans of typical traditional houses of Calabar
Source: Nigerian Traditional Architecture, Vol. III, Eastern (Cross River

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

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

Dr. William F. Daniel, a member of the Royal college of Surgeons visited old Calabar in

1841 and described the life and dwellings of the wealthier class in Calabar saying

> The houses in old Calabar belonging to the middle and upper classes are superior in every point of view to those of any other nation in this part of Africa, not only in the firm and compact arrangement of the building material, but in that appropriate style of architecture, which conjoins strength and solidity with neatness and execution. The peculiar novelty of these tenements is the different courtyards of open compartments, in which all are, more or less, subdivided, the whole of which, if thrown open, would occupy no small space of ground. Evidence of laborious and not unskilful attempts to bestow an air of comfort are perceptible on all sides, and more than ordinary attention appears to have been paid to their constant purification and cleanliness. In order to give a general idea of the mode of

> life of the upper classes of the natives of this town, it will be as well to transcribe from my journey, a few passages relating to a visit which I paid in 1841 to Egbo Sack (Ekpo Jack), one of the principal chiefs of old Calabar. Upon my entrance into the room set apart for my reception and that of my party, the first object that arrested my attention was a small chamber of recess, within which was placed two or three sofas and ottomans, each careful covered with a fold of chintz, having the name of the owner emblazoned in girt letters on the backs; a chest of drawers, a card table, and two beautiful and exquisitely furnished time pieces….to attract the white stranger.

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

A review of Nigerian Traditional Architecture, Vol. III, Eastern (Cross River) division by Dimochowski shows that the General features of traditional houses in the Cross River region include:

- Ohafia woodwork
- Nsibidi visual culture and expression

- Use of Ukara cloth as backdrop
- Use of posts; forked posts in northern region and flat-topped posts in the southern region
- Use of palm fronds in roofing and decoration
- Wattle and dub wall construction
- Single row houses for low class; courtyards for wealthier citizens
- Bungalows in north till date; storied housing in south
- Meeting and prayer rooms (Obu) used as entrance
- Use of bamboo
- Small square windows in north; no windows in southern houses
- Veranda in front and back
- Columns used along veranda's of courtyards in south; posts and columns are an integral part of the structure in the north and central parts
- Floors and seats finished with black charcoal paste
- Raised platform for storage usually within rooms.



Plate 3.61-Richly Decorated Column of Ohafia. Source: Nigeria magazine 14, 1938. In Mbinna, A.A. European influence on Traditional house form in old Calabar and its environs.

3.7 FREE TRADE ZONES (FTZ).

3.7.1 Background of Nigerian Free Trade Zones: An Export processing zone (EPZ) eases tax and labour restrictions and their primary purpose is to generate export revenues in poor developing countries. Export processing zones can be defined as labour intensive manufacturing centres that involve the import of raw materials or

components and the export of factory products. EPZs are largely identical with Free Trade Zones (FTZ). A Free Trade Zone is a duty-free area of trade: an area in or near an international port where foreign merchandise is not subject to payment of duty.

In 2002 there were 43 million people working in about 3000 FTZs spanning 116 countries producing clothes, shoes, sneakers, electronics, and toys. The basic objectives of FTZs are to enhance foreign exchange earnings, develop export-oriented industries and to generate employment opportunities. In Nigeria, locating an industry, market or business in any Free Trade Zone confers upon the investor certain advantages, benefits and incentives. These incentives were established by Act No. 63 of 1992and allow:

- Complete tax holiday from all Federal, State and Local Government taxes, rates, customs duties and levies;
- One stop approvals for all permits, operating licenses and incorporation papers;
- Duty-Free introduction of Capital goods, consumer goods, machinery, equipment, and furniture;
- Permission to sell 100% of manufactured, assembled or imported goods into the domestic Nigerian market;
- When selling into the domestic market, the amount of import duty on goods manufactured in the Free Trade Zone is calculated only on the basis of the value of the raw materials or components used in assembly, not on the finished product;
- 100% foreign ownership of investments;
- 100% repatriation of capital, profits and dividends;
- Waiver of all import and export licenses;
- Waiver on all expatriate quotas for companies operating in the zones;

- Prohibition of strikes and lockouts;
- Rent-free land during the first six months of construction.

All Free Trade Zones in the country must have the following standard facilities:

- Large expanse of industrial land with good access to international airports and sea ports;
- Fenced wall around the zones with good security network;
- Trained Free Zone Customs/Immigration roles as obtained in the Free Zones worldwide;
- Police post to provide security for the zone;
- Pre-built zone warehouses for ware-housing and storage of raw materials and products;
- Efficient telecommunication facilities;
- Uninterrupted Electricity and water supply;
- Good internal/external network;
- Central Transit Warehousing facilities at major ports for efficient handling of Free zones goods.

Export Processing/Free Trade Zones are often criticized for allowing unjust levels of labour exploitation. Firms can reap huge profits through paying very low wages and by facing little or no challenge from labour movements.

3.7.2 The Calabar Free Trade Zone: The Calabar Free Trade zone is the pioneer Free Trade Zone in the country established by the enabling act in 1992 but was not completed until 1999. The zone commenced operation after its official commissioning

in November 2001. There are two Free Trade Zones within the Calabar area. These are the Calabar Free Trade zone and the Tinapa Free Trade Zone and Tourism Resort.

CHAPTER FOUR

HOTEL CASE STUDIES

4.1 SELECTION CRITERIA

The design brief for the proposal involves the provision of standard self-catering accommodation which stands as an abstract expression of a unique idea or language which the designer seeks to communicate either knowingly or otherwise. The justification for the project lies in its location in the Tinapa resort where incorporation of scenic views are of utmost importance and are indeed a necessity for its successful continued use and development. These formed the criteria on which each case study was selected. The salient issues considered include the category of accommodation; the location i.e. if it is located in a tourist based or free trade city or location of similar business acumen for similar reasons; conformity to similar or related attractions (both man-made and inherent); the capacity of guests provided for; proximity to the proposed development; conformity with international or national star rating standards; general form; unique decorative features both for exteriors and interiors; unique facility managers or choice of management; methods of construction and materials used. Based on these criteria many case studies were researched but few chosen for documentation based on time and space limitations. These include:

1. Protea Apo Apartments, Abuja, Nigeria
2. Protea Apartments, Port-Harcourt, Nigeria
3. Peniel Apartments, Abuja, Nigeria
4. Rimal Rotana Suites, Dubai, U.A.E.

5. Olympic Terrace Suites, Hong Kong, China

6. Bertha's Guest Flat, Western Cape, S.A.

7. Tinapa Premier Hotel, Calabar, Nigeria.

Their Merits and Demerits were outlined and conclusions drawn. These consequently formed part of the guidelines for the basic design considerations of the proposed apartment hotel.

4.2 PROTEA APO APARTMENTS, ABUJA, NIGERIA-5 star

4.2.1 Location: The Protea Apo apartments are conveniently located within the city at No. 2 Ahmadu Bello Way, Opposite Legislative Quarters, Apo, in Abuja, Nigeria. It is rated as the leading apartment hotel in Abuja, Nigeria for the major reasons of location based on serenity and terrain; architecture, neatness and service. The design of the buildings of the hotel are well integrated with the sloping site creating a distinct landscape where you have change in levels, well-manicured flora, lawns, distinct retaining walls and neatly paved walkways.



Plate4.21-Aerial View of Protea Apo Apartments showing difference in floor levels



Plate4.22-View of Entrance to an apartment unit



Plates4.23 View showing Façade of section of Protea Apo Apartments blocks



Plates4.24-View showing Rear of Section of Protea Apo Apartments blocks

4.2.2 Owned By: The hotel is privately-owned but is managed by Protea Hotel Managers. Protea hotel managers have their head offices in sea point in the Republic of South Africa. These group specializes in hotel and facility management and are well grounded in the management of Nigerian hotels like Protea hotels in Abuja, Obudu cattle ranch, Port-Harcourt, Lagos, Bauchi and Enugu. There were approached by TBRL among others to manage the entire resort and specifically the two Hotels proposed for the phase one of the development.

4.2.3 Capacity: The hotel boasts of thirty-Four (34) Deluxe Apartments fully serviced and furnished to international standards. It comprises:

Studio Apartment - Comprising of an en-suite bedroom and kitchen (4 Units)

Superior Apartment - Comprising of two en-suite bedrooms, spacious lounge / dining room and kitchen (22 Units)



Plate4.25-Interior view of Studio Apartment



Plates4.26- Interior View 1 of a Superior Apartment
Source: www.proteahotels.com/roomtypes



Plates4.27-Interior View 2 of a Superior Apartment

Duplex Apartment - Comprising of three en-suite bedrooms, two spacious lounges, dining room and kitchen (1 Unit)

4 Bedroom Apartment - Comprising of two en-suite bedrooms, two bedrooms and bathroom, spacious lounge / dining room and kitchen (3 Units) Duplex Apartment Superior - Comprising of four bedrooms, three en-suite bathrooms, two spacious lounges, dining room and kitchen (3 Units) Duplex Apartment Deluxe - Comprising of four en-suite bedrooms, two spacious lounges, dining room and kitchen (1 Unit). The last four units are being finished.

4.2.4 Facilities Provided: The units are housed in basic bungalows and one-storey structures. The general services provided include reception block with Exchange office, restaurant seating 30 guests, coffee house/cafe, day-care, grill, cleaning shop, Gymnasium, swimming pool, bar, laundry, parking, and around-the-clock service.

Each Apartment boasts of Individual telephones, Colour Television with DSTV Satellite Television, Fully Equipped Kitchen, Air-conditioners, Tea and coffee making facilities in every room.

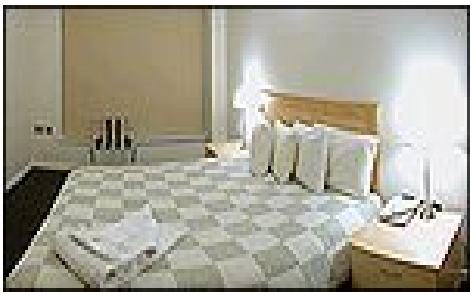


Plate4.28-View 1 of type 2 superior apartment



Plate4.29-View 2 of type 2 superior apartment

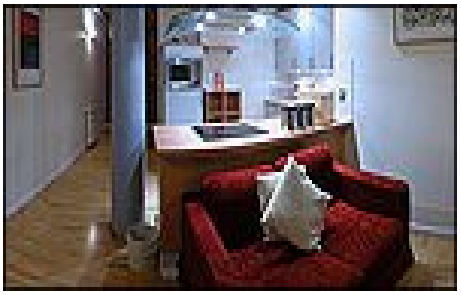


Plate4.30-View 2 of type 2 superior apartment

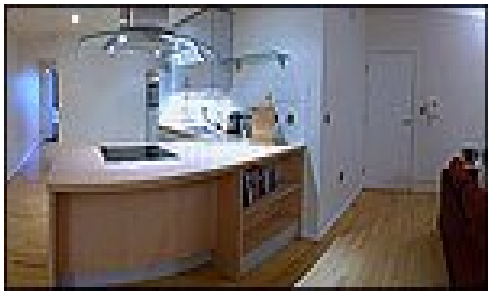


Plate4.31-View 4 of type 2 superior apartment

4.2.5 Local Attractions: Proximity to the city centre, serene environment, gymnasium, secluded pool, proximity to golf and bowling.



Plate4.32-Rear View of Apartment block



Plate4.33-View of terrace of an Apartment unit



Plate4.34-View of the terrace of a 1st floor level Apartment unit

4.2.6 Symbolic Orientation: There is no identifiable symbolic orientation to the design. It boasts of an ethereal quality and exhibits English style columns, basic colour scheme and decorative elements on the façade of each individual structure.

4.2.7 Merits:

1. Proper and effective planning was achieved on the site which has obvious space limitations.
2. The buildings were effectively and attractively integrated with the site terrain.
3. Proper consideration was given to the quietness and tranquillity of the site.
4. The arrangement of the buildings and landscape gives a feeling of warmth and serenity.
5. The choice of finishes is in relative harmony with the natural environment.

4.2.8 Demerits:

1. The hotel lacks adequate space for future expansion
2. There is little demarcation between parking and driveways. There are quite integrated.

3. The individual buildings are located closely together and give an atmosphere of restricted space.

4. Scenic views though present are restricted and limited.

5. The guest capacity provided for is quite small as compared to the proposed hotel in Tinapa.

6. Services and related facilities though present are limited.

4.2.9 Conclusion: The hotel provides a serene and relatively secure and well landscaped environment with apartments where guests are treated to standard comfortable accommodation. The main structures and building façade has no identifiable symbolic orientation but is still appealing. Space constrictions are evident and affect space area considerations.

4.3 PROTEA APARTMENTS, PORT-HARCOURT, NIGERIA-5 star

4.3.1 Location: The Protea Apartment Hotel is located just thirty minutes from the international airport in Port-Harcourt and is close to the Port-Harcourt harbour. The environment is serene and secure and like most Protea hotels, boasts of a unique elegance that seems out-of-place.



Plate-4.35 Exterior front view of the Apartment Hotel



Plate-4.36 Exterior rear view of the Apartment Hotel



Plate4.37-View of Swimming Pool

4.3.2 Owned By: The hotel is also privately owned but managed by Protea hotel managers.

4.3.3 Capacity: The Hotel offers 8 four-bedroom luxury apartments, fully serviced and furnished to international standards.

4.3.4 Facilities Provided: The Hotel offers; 24-Hour Reception, Secure environment, Large Car Park which is free open and secure, Swimming pool, Medical services, nearby Laundry service, Baby sitting, Secretarial services, Digital safes, Foreign exchange, Conference management services, Pool Terrace Bar.

Each apartment boasts: Entrance reception foyer with lounge and GUEST toilet, Study and office, Fully equipped kitchen, pantry and dining area, Conference room, balcony and lounge, Two twin bedrooms (one with a private balcony) with en-suite bathroom facilities, Two king bedrooms both with en-suite bathroom facilities and private balconies, Digital safes in each bedroom, Air-conditioners in every room, Tea/Coffee making facilities in each bedroom; Individual GUEST Room Telephones, Full size writing desks.



Plate4.38-View 1 of a two-room apartment



Plate4.39-View 2 of a two-room apartment



Plate4.40-View 3 of two-room apartment



Plate4.41-View 4 of two-room apartment



Plate4.42-View 5 of two-room apartment



Plate4.43-View 1 of a studio apartment



Plate4.44-View 2 of a studio apartment



Plate4.45-View 3 of a studio apartment

4.3.5 Local Attractions: The hotel has an exchange office, proximity to restaurant, laundry and day-care; parking, swimming pool, bar, around-the-clock service.

4.3.6 Symbolic Orientation: There is no identifiable symbolic orientation except that it appears to have a contemporary gothic style. The walls are left in their natural appearance but are neatly finished with partially arched windows.

4.3.7 Merits:

1. The hotel has spacious rooms and living spaces.
2. It is easily accessible and has good proximity to the city centre.
3. The exterior environment of the hotel is well maintained.
4. Drainage is adequately provided.

4.3.8 Demerits:

1. Necessary facilities like restaurant and laundry are not provided within the hotel walls. It is wholly self-catering; Guests who cannot cook at any particular time have to go to neighbouring restaurants and eateries to eat.

2. The hotel is located in the middle of an urban area and thus the quiet and peaceful atmosphere is constantly interrupted.

3. Landscaping is inadequate.

4. It provides for only 8 families and so the capacity is too low for suitable comparison with the proposed apartment hotel.

4.3.9 Conclusion: The location of the Hotel within the city serves a very important function of providing the much needed comfortable, accommodation for guests within the city though the layout is simplistic but elegant.

4.4 PENIEL APARTMENTS, ABUJA, NIGERIA-4 stars

4.4.1 Location: The apartment complex is located at Plot 171, Adetokunbo Ademola Crescent, IBB Way, in Wuse II, Abuja. The complex is large and well landscaped with one and two bedroom suites in three buildings connected by smooth driveways and immaculately clipped surrounding flora. The facility functions purely as an apartment complex.

4.4.2 Owned By: Prince (Dr) Samuel Adedoyin. The complex was incorporated on 12th August, 1998 and commenced skeletal Operations on May 1999. It was formally opened to the public on 1st September 1999.

4.4.3 Capacity: It offers sixty-nine (69) fully serviced and furnished apartments to international standards consisting of one and two bedroom suites designed to give home comfort and convenience to guests.



Plate4.46-View showing pool area



Plate4.47-View showing fitness centre

4.4.4 Facilities Provided: The complex offers Laundry/Dry cleaning services, Business centre, Swimming pool, well equipped gymnasium, IDD and self-dialling telephone system, 24hrs room service, Discrete but skilled 24hrs security, 24hrs maintenance team. Each apartment offers well finished and furnished sitting and bedrooms, private dining, fully equipped kitchen en-suite for self-catering.



Plate4.48-View1 showing interior of studio apartment



Plate4.49-View2 showing interior of studio apartment



Plate4.50-View3 showing interior of studio apartment



Plate4.51-View4 showing interior of studio apartment



Plate4.52-View5 showing kitchen of studio apartment



Plate4.53-View1 showing interior of an apartment unit



Plate4.54-View2 showing interior of an apartment unit



Plate4.55-View3 showing interior of an apartment unit

4.4.5 Local Attractions: Is located within the tourist and business hub of Dubai. It is close to major shopping streets within the city.

4.4.6 Symbolic Orientation: There is no identifiable symbolic orientation to the overall building form or layout.

4.4.7 Merits:

1. There is efficient planning despite limited site area.

2. Efficient drainage was effectively achieved.
3. Adequate parking spaces.

4.4.8 Demerits:

1. The hotel is integrated with the city network and so lacks serenity and privacy.
2. The building form could be described simply as modern high-rise apartment style.

4.4.9 Conclusion: There is no identifiable symbolic orientation to the building form or the entire site layout.

4.5 RIMAL ROTANA SUITES, DUBAI, U.A.E.,-4 stars

4.5.1 Location: The seven floor Rimal Rotana suites is ideally located on Al Muraqabat Road, Dubai, United Arab Emirates in the heart of Dubai city, a walking distance from the shopping complexes, entertainment area, few minutes from Dubai International Airport and five (5) km from Dubai World Trade centre and Sheikh Zayed Road. In June 2004 the Hotel accomplished a major renovation and product upgrade of the rooms and suites to meet the four star standard and its guest needs. The new modern rooms and suites are beautifully decorated with elegant and stylish furniture for long-term and short-term stay. It offers temperature-controlled Rooftop Swimming Pool, Fully - equipped Nautilus Gymnasium, Sauna and Steam Room.



Plate4.56-Exterior View of Rimal Rotana suites

4.5.2 Owned By: The apartment hotel is privately owned.

4.5.3 Capacity: The hotel offers 122 spacious superior studios and superior 2 bedroom suites.

4.5.4 Facilities Provided: Health Club, Golf, Wind Surfing, Tour Desk, Secretarial Service, Sauna, 24 Hour Room Service, 24 Hour Front Desk, Wake-up Service, Concierge Desk, Doctor on Call, Daily cleaning service, Basement Parking, Business Centre, Car and Limo hire, Putting Green, Poolside Snack-bar, Multilingual Modem Lines in Room, Guest Laundromat Jogging Track, International Direct Dial, Air Conditioned, Airline Desk, Babysitting/Child Services, Barber/Beauty Shop, Boating, Coffee Shop, Driving Range, Florist Exercise Gym, TV, Temperature Control, Security, Scuba Diving, Safe Deposit Box, Refrigerator, Parking, Picnic Area/Tables, No Smoking Rooms/Facilities, In Room Movies, High speed internet access, Restaurant, Barber Shop, Porters, Boutiques, Car Rental Desk, , Currency Exchange, Disco, Drugstore, Elevators, Game Room, Swimming Pools, Gymnasium, Private balcony and terrace, Tours and excursions with local guides.



Plate4.57-View showing seminar room



Plate4.58-View showing gymnasium



Plate4.59-View showing restaurant

Each apartment unit is fully furnished with Table and chairs, Stereo/radio system and DVD/music collection, Air-conditioning, washing machine and ironing board, telephone, cable/satellite TV and Internet broadband; Mini Bar, Kitchenette fully equipped with microwave, fridge, oven, crockery and utensils. Bath comes with shower, towels and hair dryer, Iron, Safe and Coffee Maker in Room.



Plate4.60-View1 showing interior of studio apartment



Plate4.61-View2 showing interior of studio apartment

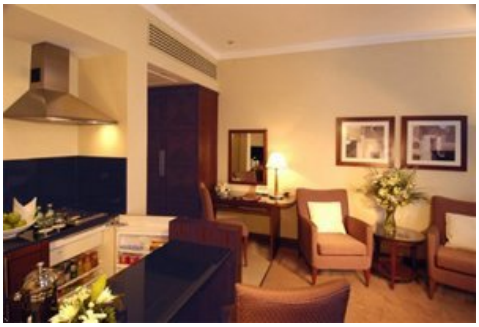


Plate4.62-View3 showing interior of a studio apartment

4.5.5 Local Attractions: Just 2minutes walk from the water of the marina, close to well known landmarks like Dubai internet city, The American university of Dubai, Emirates golf club and course, tennis courts, fishing area and water sports and shopping area.

4.5.6 Symbolic Orientation: There is no identifiable building orientation to the building form and site layout.

4.5.7 Merits:

1. The hotel is easily accessible as it is located within the city centre.
2. There is good proximity to recreational areas like the golf course, fishing area and city shopping area.
3. Provision of basement parking creates a controlled and secure parking area for guests.
4. The hotel is designed to cater for the needs of guests. Most of the facilities provided like the temperature controlled pool, car hire services, 24 hr front and reception desks, provision of multilingual modem lines and babysitting services are primarily comfort oriented services.

4.5.8 Demerits:

1. The hotel involves the use of a high rise seven storey structure and thus movement for guests is somewhat restricted.

2. The location of the swimming pool on the roof creates maintenance problems.

4.5.9 Conclusion: The Rimal Rotana suites are one of the highly patronized apartment hotels in Dubai. This is because of its location and the excellent guest-oriented services they provide. The design, planning and facilities provided within the hotel are commendable in particularly when compared with other apartment hotels.

4.6 OLYMPIC TERRACE SUITES, HONG KONG, CHINA-3 stars

4.6.1 Location: The apartment hotel is located at 256 Tung Chau Street, Kowloon, Shum Shui Po, Hong Kong, China. Situated in the heart of Hong Kong, the Olympic Terrace Suites is close to the MTR, Olympic Station, New Kowloon Plaza, the Dragon Centre as well as the Golden Shopping Centre.



Plate4.63-Exterior view of Olympic Terrace Suites, Hong Kong

4.6.2 Owned By: The apartment hotel is owned and managed by virtue of public, private, partnership.

4.6.3 Capacity: sixty-three (63) one, two & three bedroom fully furnished & Serviced Suites. All the suites are luxurious and decorated in European style. Each of these accommodation units come with a fully equipped kitchen.



Plate4.64-View1 of One bedroom apartment



Plate4.65-View2 of One bedroom apartment



Plate4.66-View1 of Two bedroom apartment



Plate4.67-View2 of Two bedroom apartment



Plate4.68-View1 of Three bedroom apartment



Plate4.69-View2 of Three bedroom apartment



Plate4.70-View3 of Three bedroom apartment



Plate4.71-View4 of Three bedroom apartment



Plate4.72-View5 of Three bedroom apartment



Plate4.73-View6 of Three bedroom apartment

4.6.4 Facilities Provided: European style decor with fully equipped kitchen,

Complementary Tea/Coffee & Drinking water in all suites, Professional and friendly management staff, Tennis Court, Indoor heated Lap pool & Gym, Satellite & Cable TV in all suites, Business Centre, self-service laundry area, Maid & Linen service.



Plate4.74-View of tennis courts



Plate4.75-View of gymnasium

4.6.5 Local Attractions: It is located within the centre of the capital city. There is no known tourist site in the city.

4.6.6 Symbolic Orientation: The building form is unique and rustic. It resembles an even-sided cross on two-square bases. The exact source of this concept is unknown. It gives a

4.6.7 Merits:

1. Effective planning was achieved on the site despite the various activities taking place at the same time

2. There is proper segregation between the administration, accommodation and relaxation.

3. Possible future expansion was taken into consideration.

4. Proper consideration was given to the site selection because of its quietness and tranquillity.

4.6.8 Demerits:

1. The circulation within accommodation spaces appears to be small compared with all the facilities provided for in the apartment complex.

2. The gymnasium is quite small compared to other health and fitness facilities.

4.6.9 Conclusions: At the Lake Austin Spa Resort, guests enjoy gracious accommodations, deliciously healthy cuisine, world-class services, and a variety of activities, all in a haven of peace and tranquillity.

4.7 DEVONVALE GOLF LODGE, Western Cape, S.A-3 star

4.7.1 Location: The hotel is located thirty minutes from Cape Town. The hotel is close to all major routes and is suitable for business executives and tourists. It is located within walking distance from three mountain ranges, three wildlife parks and many other eco-tourist attractions on Bottelary Road, Koelenhof, Stellenbosch, Western Cape, South Africa.



Plate4.76 – Exterior front view of the Lodge



Plate4.77 – Surrounding Scenery of the Lodge

4.7.2 Owned By: The Apartment Hotel is owned and manged by virtue of public, private, partnership.

4.7.3 Capacity: The hotel offers fully furnished One and Two bedroom flats; sleeps2-4

4.7.4 Facilities Provided: Barbeque on Site, Bar and Cocktail lounge, Conference venue on site for two hundred and fifty (250) people in three conference rooms, parking on site, fully equipped kitchen with microwave, laundry facilities, outdoor pool, nature trail, and restaurant. Each apartment offers bath, fully equipped kitchen with fridge, stove and microwave, air conditioners, living room, Television with cable and private balconies.



Plate4.78-View of Reception Area



Plate4.79-View of Gymnasium



Plate4.80–View of self-service laundry Machine in Lodge. Source:



Plate4.81- View1 of two room apartment



Plate4.82- View2 of two room apartment



Plate4.83- View3 of two room apartment



Plate4.84- View4 of two room apartment

4.7.5 Local Attractions: It is surrounded by three mountain ranges, three wildlife reserves as well as a zoo, a crocodile park, two Ostrich farms, Butterfly world and a nature reserve. It is close to Car Hire (>20km), Private Airfield (>15km), Golf Course (>5km), Nature Trail (>2km), Live Entertainment (>3km), Movies/Cinema (>5km), Restaurant (>5km), Squash and Tennis Court (>5km), Sauna/Steam Room (>3km), Laundry Facilities (>2km), Medical Facilities (>5km)., Beaches and Nature Reserves, Wineries, Golf course, Village Centre and Cape town City, Main Campus of Stellenbosch University

4.7.6 Symbolic Orientation: There is no identifiable symbolic orientation to the building design.

4.7.7 Merits:

1. There is proper distinction between the recreational areas and the accommodation area thereby ensuring that there is no conflict between the two.

2. The mountain ranges, nature reserve, other attractions and accommodation facility compliment each other greatly.

4.7.8 Demerits:

1. Circulation within the hotel is poor is not well planned.

2. The accommodation facilities provided for is inadequate for the expected users.

4.7.9 Conclusions: The Devon vale Golf Lodge is an ideal place to relax and enjoy the beauty of nature at its best. The building form is standard apartment-type design.

4.8 TINAPA PREMIER HOTEL, CALABAR, NIGERIA-2 star.

4.8.1 Location: It is Located within the Tinapa Resort behind the entertainment facility and in front of the crafts village close to the manmade lake. At present it is the only hotel within or around the immediate vicinity of the Tinapa resort.



Plate4.85– Exterior view of the hotel

4.8.2 Owned By: The hotel is privately owned but managed by sun-city hoteliers from South Africa.

4.8.3 Capacity: The hotel offers one hundred and twenty-eight (128) elegantly furnished guest rooms; Eighty-eight Queen Rooms and Forty double rooms.

4.8.4 Facilities Provided: Reception, Administration and offices, Restaurant, Breakfast room, fitness centre, lobbies.

4.8.5 Local Attractions: The facilities and services offered by the Tinapa Resort such as Entertainment Facilities (Casino, Club, Cinema, etc); Leisure Facilities (Waterpark, Nollywood, etc) and shopping emporium. It also has proximity to other tourist destinations in the state such as the drill ranch and Mary Slessors residence.

4.8.6 Symbolic Orientation: The building is simple in form and lacks symbolic or traditional appeal. There is no identifiable symbolic orientation to the structure.

4.8.7 Merits:

1. The hotel is located within the grounds of the Tinapa Resort.
2. There is good proximity to main hub of the Tinapa resort.
3. The site has good scenic views.
4. The arrangement of the rooms is done using compact planning.
5. Provision of Basement parking allows for efficient security.

4.8.8 Demerits:

1. The Tinapa Premier Hotel is newly completed.
2. The hotel façade is plain and is institutional.

4.8.9 Conclusion: The design concept appears to be based purely on functionality. Like most of the built-up structures in the resort, it lacks symbolic or indigenous appeal and thus does not create interesting views which should enhance the natural landscape.

Refer to Appendixes for drawings

CHAPTER FIVE

THE STUDY AREA

5.1 CROSS RIVER STATE.

5.1.1 History.

The former South-Eastern State (re-named Cross River State in 1976) was created by the Federal Military government of Nigeria on May, 27, 1967. Before 1976 the area was ruled from Enugu, the headquarters of the defunct Eastern region of Nigeria. It is one of thirty-six states of Nigeria with an approximate population of 2.6 million. Cross River State is bounded to the North, West, South and East by Benue state, Imo, Abia and Enugu States, Akwa Ibom and the republic of Cameroon respectively. It comprises the following Local Governments; Abi, Akamkpa, Akpabuyo, Bakassi, Bekwarra, Biase, Boki, Calabar Municipality, Calabar South, Etung, Ikom, Obanliku, Obubura, Obudu, Odukpani, Ogoja, Yala, and Yakurr.

The term history here shall refer to the period from antiquity to Nigeria's independence in 1960. The available historical sources on the history of the state before 1900 are mostly on the oral traditions of the people inhabiting the southern part of the state. Linguistic studies which begun by Hugh Goldie and other Presbyterian missionaries in Calabar in the nineteenth century have been augmented by the Americans Joseph Greenberg and Jan P. Sterk; the British colonial officers, Harry H. Johnston (1913), P.A. Talbot (1962), N.W. Thomas and M.D.W. Jeffreys (1935); and by several Cross River scholars like Okon E. Essien (1985) and Chief O.A. Akpanyun since the 1960's. Anthropological studies by British scholar-administrators like Talbot, Jeffreys, and Jones and scholars like E. D. Forde and David Crabb are invaluable since they contain

useful oral traditions no longer easy to collect. They also form part of the written sources available for most of the twentieth century in Nigerian and British Archives and comprise reports and correspondence by European (and later Nigerian) traders, explorers, missionaries and administrators. Due to the scanty and rudimentary nature of the documented historical writing of the state, this historical report will focus on periodization and chronology.

First Period (from antiquity to 300A.D.): This period stretches from antiquity to about between 600B.C. and 300 A.D. It involves the settlement of the Cross River State people in the Cross River basin above the river; mostly of the Kukele, Bahumono, Ubaghara-Agwagwune, Mbembe, akpet and Korop tribes in their present locations and the Ibibio in the Ibom and Usak Edet districts.

It corresponds with the prehistory of Cross River state and forms part of the larger field of African prehistory. In Africa, they were four basic racial types: Bushmen hottentot (or khoisan), widespread over much of southern Africa; pygmies, probably confined to the forests of Equatoria; Negroes, including the ancestors of the Cross River state peoples, occupying the forest margins of West Africa; and the Hamitic people (an off-shoot of the Caucasoid or white race) who had spread into North and North-east Africa. These peoples were still primitive hunters and gathers about 5000years ago, though they probably practiced some incipient vege-culture. It was during the late stone age that the ancestors of the people of the state moving probably 'from further north', occupied the central Benue valley where they still wandered to hunt and gather, they evolved the proto-Bantu language and other common religious and social institutions, including conceptions of God. Eventually from central Benue, Cross river peoples moved into the forest regions most probably using both the Cross river waterway- the Yakurr,

Bahumono, Biase, Olulumo and others settling in the upper cross region, and the Ibibio eventually going down to Ibom- and an overland route that ran through the Cameroon grasslands around Bamenda, the upper Cross River, modern Ododop, and the Akpa Yafe river- the Ibibio eventually reaching Usak Edet. Why did the ancestors of the Cross River peoples leave Central Benue? Prehistorians have shown that after 2500B.C. the Sahara region, hitherto supporting vegetation and some population at advanced stages of hunting, gathering, fishing and possible vege-culture began to desiccate. This forced its population to move outwards: northwards towards the Maghreb, and southwards, towards the guinea Savannahh and forest fringes. Those moving southwards must have pressed on the proto-Bantu speakers in central Benue which eventually precipitated the beginning of Bantu dispersals into Equatoria and the present Cross River state must probably during the sixth century B.C. According to Sterk, their first migration from the Cameroon took place 'about 2500 years ago' by glotto-chronological dating that is about 600B.C. From the above, it could be concluded that many of the peoples of Cross river State. Including the Ekoi and the Ibibio left central Benue between about 600-200B.C. and, after migrating south, settled in the regions north of the Cross River down to Ibom (in the present Arochukwu district) and Usak Edet (now in the Cameroon Republic) probably by 300 A.D.

Second Period (from about 300A.D. to about 1750A.D): This was the period of the settlement of the Ibibio mainland through the Ibom and Usak Edet corridors onto the mainland, where Ikot Oku Ikono and Ibeno districts respectively served as new centres of the dispersals, this time into the Ibibio heartland. The latter dispersals form these centres were intense, particularly following the Igbo-Ibibio war of about between 1500 and 1550A.D. This was the period when the state was settled by its present population. This period saw the defined by the effect created by the Igbo-Ibibio war which took

place at Ibom at about 1534 by relative dating. The subsequent major Ibibio dispersals over the mainland continued till well into the eighteenth century.

Third Period (1750-1900): This was the period of increased economic and social change when internal dynamics and external dynamics; caused particularly, by external trade with the Europeans on the coast, especially the slave trade which brought changes to the Cross River region. Harry H. Johnston, P.A. Talbot and D. Westermann have postulated that almost all Cross River state people; with the exceptions of the Yala and Nkum, belong to the Benue-Congo sub-family, then the state is in-habitated by people of basically the same stock and culture-viz: proto-bantu. Groups which moved, stayed, or otherwise interacted more or less closely, eventually formed sub-linguistic groups, the dominant two in the Cross River being Bantoid (Ejagham, Akparabong, Abanyam and so on) and the Cross River. This is further divided into Cross River I (Boki, Bekwarra and so on), Cross River II (Ibibio, Okyong and Ododop), and Cross River III (Biase, Ukelle and Olulumo).

The Kwa group includes: Iyala and Igbo; Yoruba and Igala.

Benue-congo group: Jukun and Cross river languages ie Efik, Ibibio, Yako, etc in the same group.

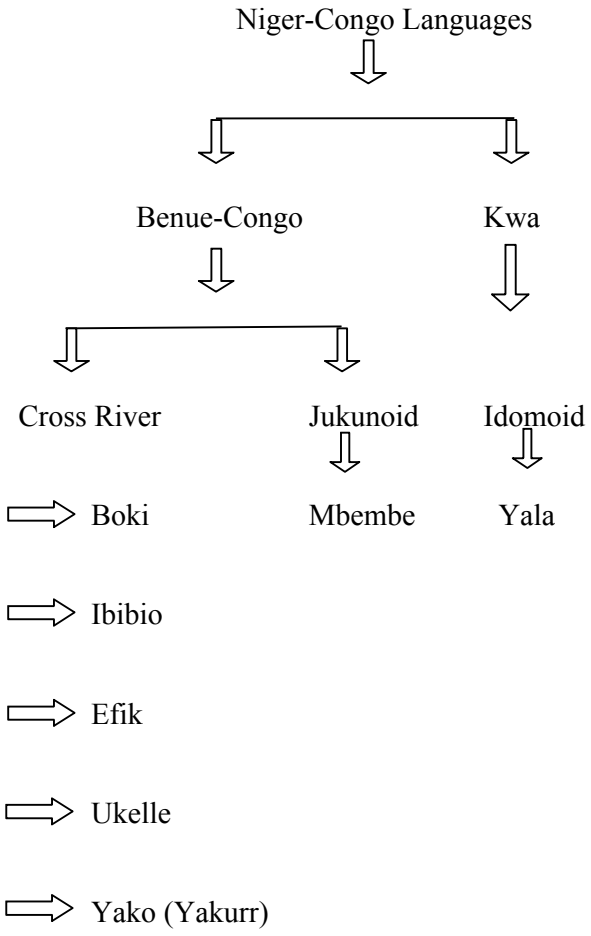


Fig. 5.11 - Chart showing connection between C.R languages and Niger-Congo languages

Fourth Period (190-1960): This was the period when the present Cross River state region came under British colonial rule.

Fifth Period (form1960 onward): This is the post-independence period.

5.1.2 The Land.

Cross River state occupies an area of about 28,585 sq. kilometres. Most of it is within the tropical rain forest zone, but towards the northern half, the vegetation changes to the woodland Savannah. Much of the land is lowland that is below 200 metres. But the areas bordering the Cameroon include the Oba hills and the Obudu plateau that are

mountainous and stand several thousand metres above sea level. In the twentieth century the Cross River and smaller rivers like the Calabar River and the Qua Iboe River may seem impediments to human mobility; but the reverse is the case until recent times as we shall see; for the Cross, Qua Iboe and Calabar rivers are navigable throughout their courses and for centuries were important highways. The state has one of the richest accumulations of natural resources in Nigeria with agriculture being the mainstay of its economy, contributing to over two-thirds of its GDP.

Geology: The land surface is underlain by rocks of varying ages and composition, ranging from young quaternaries to ancient rocks laid down some one to five hundred million years ago. These rocks include Alluvium, Coastal plain sands, shale and basement complex rocks.

There are three major relief regions in the state. These are the southern lowlands of the coastal region which does not rise much above 69metres and is well drained; the transitional borderland which got its name because in height it is transitional between the lowlands of the south and the highlands of the north and the Northern uplands which rise gradually to an average height of 1500metres from the transitional borderland.

Geography: The climate, vegetation and soil of Cross River state are generally similar to those of West Africa.

The climate of the state falls into four major categories: Equatorial, Tropical, Guinea Savannah and Mountain Climates.

There are five major types of soil based on texture, water content and fertility. These are:

- The mineral rich, coffee-brown soils of Ikom;
- The well drained, fine to coarse-grained soils of Odukpani. Akamkpa and Obubura;
- The coarse-grained to stony soils of Boki and Obudu;
- The sandy, partly acidic soils of the mainland parts of the state and;
- The swampy soils of the alluvial plains of Calabar.

Mineral Resources: There are large reserves of Limestone, salt, shale and slate, clay, Granite, gravel and sand, iron ore, bauxite, uranium, and limited reserves of crude oil.

5.1.3 The people.

The people now occupying Cross River State are a Negroid African race who might have entered Nigeria from the Middle East via North Africa. They were pushed by later immigrants to their present location where they are probably the oldest people in the sequent occupancy in Nigeria. Cross-Riverians (people of the Cross River Basin) first settled in locations of comparative economic advantage for settlement like most other people. Thus the mainland plains, the Calabar-Odukpani and Ugep areas which were first settled have become regions of high population concentration.

Table 5.11 - Cross River State population statistics according to Gender by Local Government Area.

Local Government Area	Male	Female
ABI	57,268	58,686
AKAMKPA	88,785	86,313
AKPABUYO	82,239	73,171
BAKASSI	3,247	3,210
BEKWARRA	41,050	44,886
BIASE	74,381	75,077
BOKI	**106,423**	**107,904**
CALABAR MUNICIPALITY	**102,187**	**97,519**
CALABAR SOUTH	146,547	139,763
ETUNG	**24,995**	**32,012**
IKOM	**106,161**	**103,033**
OBANLIKU	35,309	36,540
OBUBRA	98,522	99,863
OBUDU	62,122	63,213
ODUKPANI	90,280	90,558
OGOJA	**81,430**	**81,682**
YAKURR	**99,028**	**100,167**
YALA	133,344	118,138
Total	1,287,265	1,266,736

(Source: Official website for Cross River State, 2006)

Table 5.12: Cross River State 2005 Population statistics according to Age Group

AGE GROUP (Yr)	Male	Female
0 TO 4	233,797	233,790
5 TO 9	254,851	247,211
10 TO 14	195,752	187,059
15 TO 19	149,504	160,224
20 TO 24	111,366	132,168
25 TO29	109,370	122,164
30 TO 34	85,470	89,364
35 TO 39	65,020	63,187
40 to 44	55,159	51,435
45 to 49	42,159	33,645
50 to 54	36,029	30,734
55 to 59	15,798	14,230
60 to 64	22,578	21,396
65 to 69	10,142	9,639
70 to 74	10,676	9,134
75 to 79	4,932	3,849
80 to 84	5,528	4,734
85 and above	5,047	3,690

(Source: Official website for Cross River State, 2006)

Ethnic and Socio-Cultural groupings: The major ethnic groups of the state are the tribes in the Calabar south, Yala, Ikom, Boki and Calabar municipality Local Government Areas.

The listed ethnic groups in the state include:

Table 5.13 - Ethnic Groups in Cross River State.

1) Akaju-Ndem (Akajuk)	11) Anyima	21) Olulumo
2) Etung	12) Nkim	22) Adun
3) Agbo	13) Bette	23) Uyanga
4) Ekajuk	14) Nkum	24) lyala (lyalla)
5) Ekoi	15) Mbube	25) Bachere
6) Qua	**16) Yakurr (Yako)**	26) Efik
7) Abayon	17) Bekwarra	27) for Bahumono
8) Ukelle	**18) Ejagham**	28) Ododop
9) Yache	19) Adim	29) Mbembe
10) Boki (Nki)	20) Ikorn	

Source: Official website for Cross River State Government

The Ekoi (sic) people, comprising the Bahumono, the Yakurr, the Agbo and the Mbembe are numerically the second largest ethnic group in the state (Abbassiattai, 1987). The language, rituals, religion, songs, and proverbs are distinct from those of the Efik and the Annang who are believed to be the largest group in the state. Living together with the Efik in Calabar municipality are the Qua and the Efut. There are the segments of the Ejagham group which constitute about 9% of the population of the state. Others in this group are the Ekajuk, the Nkum and the Mbembe who live in Ikom Local Government Area. The Yala and Ukelle group constitute a significant portion of

the population and inhabit the northern part of the state. The minority groups include the Yache, the Bekwarra of Ogoja, and the Bette of Obudu Local Government Area.

Occupation and Religion: Most of the people of the north are engaged in agriculture because of the availability of large amount of agricultural land. The southerners on the other hand are engaged in the fishing and the professions of small scale trading and industries because of the scarcity of land and the abundance of water bodies. The majority of the people in the state are Christians; Catholic and Protestants. The minority are steeped in ancestor cults and grouped as being in other religions. There are very few Muslims residing in the state that migrated from the north and west and settled in the state.

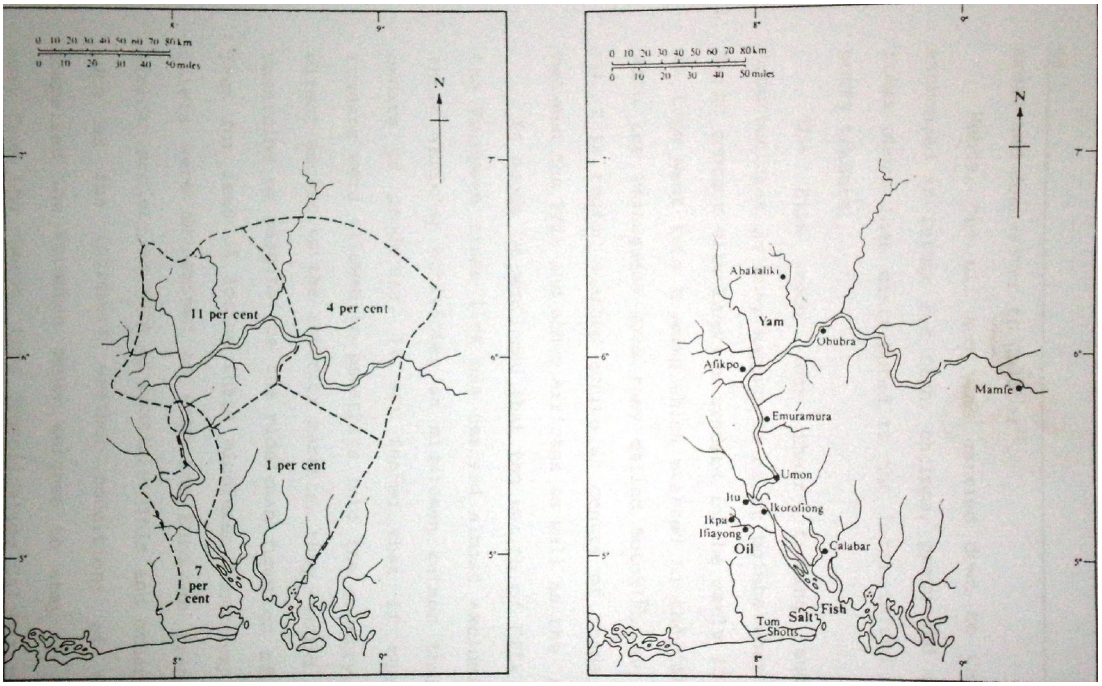


Fig. 5.12 - Map (a)showing Cross River land use and (b)economy based on Agricultural produce

Culture: There is no culture that is pure and static. Culture is thus not a static concept but a dynamic one. Culture, society and the individual themselves are dynamic entities which change through time. Such changes are often brought about by changes in the physical makeup of the society as well as their historical or geographical circumstances. As society grows, its culture also changes but with its root in the past which also stretches into the present. In this process, the people of Cross River state have created, learned, borrowed, adapted, accumulated and added to their culture, their material possessions, their institutions and their ideas. Eric O. Ayisi, in his analysis of culture, states that it embraces everything which contributes to the survival of man and comprises not only physical and sociological factors, but also includes the way people behave, which means the way they do things. It is fallacious to regard the culture of a particular society as entirely indigenous, exclusive or peculiar to that society because there is always some cultural contact or acculturation.

In western societies, there is the tendency to draw a line between the arts and sciences, and to regard culture in terms of the arts and related values with the mistaken notion that the science is exclusively an invention of the west introduced to the non-western world. Professor B. W. Andah has given the African view of culture as

> ..that which should not be concerned merely with people's exotic art objects of stone, clay or metal; such as our Benin or Ife bronzes, Nok terracotta, or some precious stone beads. Nor should culture or cultural heritage have to do solely with the exotic aspects of material life such as dance and music. Rather culture embraces all of the material and non-material expressions of a people as well as the process with which the expressions are

> communicated. It has to do with all the social, ethical, intellectual, scientific, artistic and technological expressions and processes of a people usually ethically and/or nationally or supra-nationally related, and usually living in a geographically contiguous area; what they pass on to their successors and how these are passed on.

In the study of contemporary African culture, including that of Cross River state, the first and perhaps the most common symbol of culture is language. Language is the major instrument through which people express their ideas, thoughts, feelings and sentiments with each other. There are roughly 25 different dialects in Cross River state. Some are slight variations of each other. Secondly, customs and traditions based on shared and stable experiences and expectations of the people constitute an integral part of their culture. Thirdly, every culture has a set of values and norms that govern the behaviour of its adherents. This is also varied across the state. Fourthly, culture is learned through socialization and finally, environment, ethnicity and racial idiosyncrasies and prejudices resulted in the differences in culture across the state. Indigenous acculturation in the state has been as a result of contact with other surrounding tribes in the pre-colonial period and later through European influences; first the Portuguese colonialists and later British colonialists. The cultural characteristics among the Cross River people are very similar and have slight or negligible variations where present. The common ones are their age group structure, initiation ceremony, sacred (secret) societies, chieftaincy institutions, music, dance and pattern of traditional worship. Today, the entire people have a similar food culture. There is the yam festival marking the arrival of the new yam and traditional wrestling competitions. An

indigenous system of communication was developed to overcome the difficulties in communication, trade and diplomacy among the people of the Cross river basin during the pre-colonial era. This was Nchibbidy or Nsibidi or Nsibidi (depending on the location of use). Nsibidi script was not restricted to secret societies. In the cultural history of the Cross River basin, Nsibidi was used for identification, public notice, private warning, declaration of taboos, reckoning of goods and money, keeping records and even decoration. It is still used today.

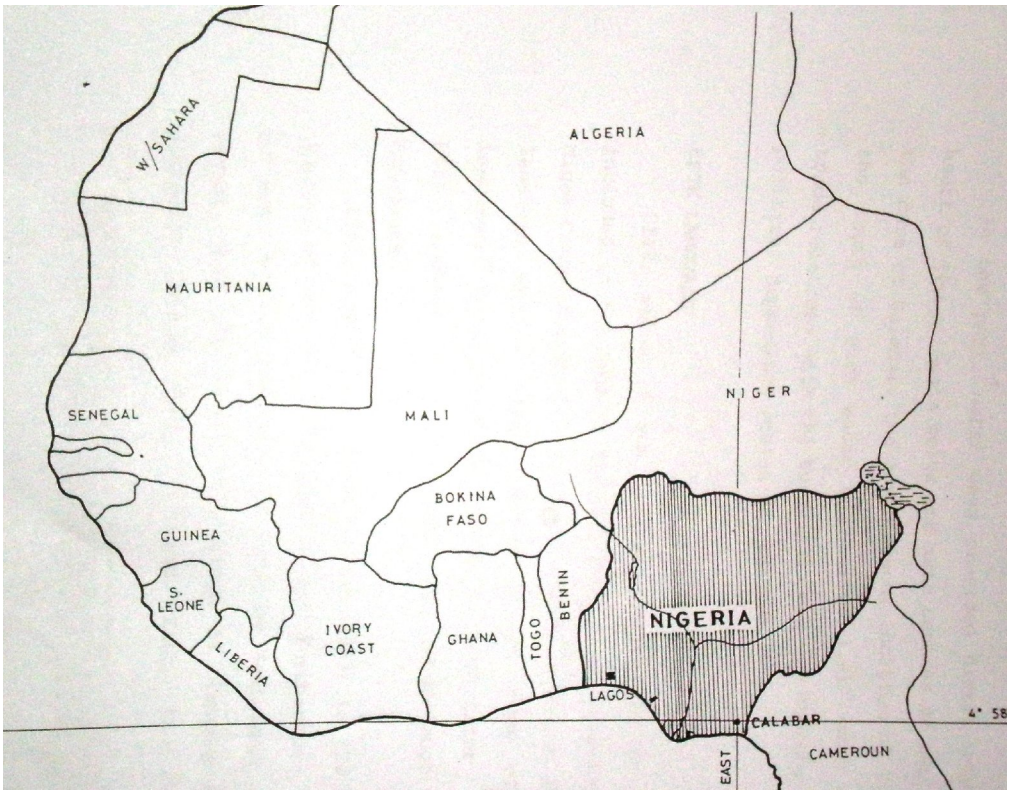


Fig. XXII - Map of West Africa showing Nigeria

5.1.4 Tourism: The Government of Cross River State is currently investing in a robust urban infrastructure upgrade programme, in a bid to create the enabling environment for tourism growth in the state. Cross River State has been inhabited for

over 2000years. There are a number of tourist attractions located all over the state. These include:

- Tinapa Business Resort in *Calabar*
- Stone monoliths at *Bansara, Ikom* (dates back to 200AD)
- Reform Lake in *Ibom* (largest fresh water lake in Southern Nigeria)
- Mary Slessors Residence in *Odukpani*
- Cercopan in *Biase*
- *Kwa* Rapids in *Ekang,* Akamkpa
- *Calabar* Boat Club in *Calabar*
- *Agbokim* water falls in *Etung, Ikom*
- Cross River national park in *Akamkpa*
- Drill Ranch and Breeding centre with canopy walkway in *Boki*
- Protea Ranch Resort in Obu*du* (with longest cable car in the world)
- Old Residency Museum in *Calabar*, etc.

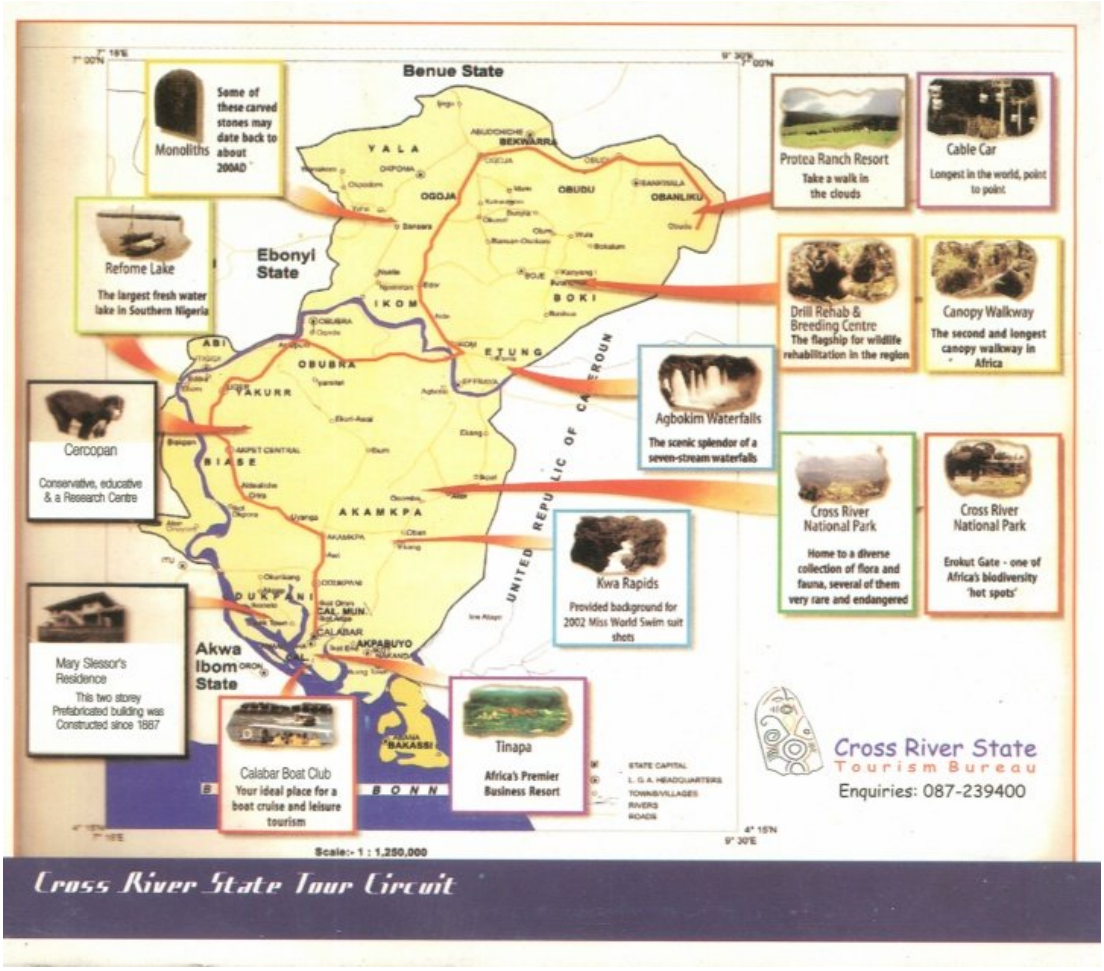


Fig. 5.14 – Map of Cross River state showing location of Tourist sites and circuit.

The Tinapa Business and Tourist Resort is located right next to the Calabar Free Port within a Free Trade Zone (FTZ), serving as the main gateway to the north-eastern markets of Nigeria. The proximity of the Free Port to its markets creates opportunities for it to become the regional hub for sea trade. The complex will provide international standard wholesale emporiums, integrated shopping complexes and product distribution elements supported by business tourism and entertainment facilities. The close proximity to the Free Port on the east-west trading routes will also provide exciting opportunities for Tinapa to serve as:

- The distribution point into Nigeria as the growing economic hub of West Africa.

- The ultimate centre for retail and wholesale commercial activities with the ECOWAS sub-region taking advantage of the international agreement on free movement.



Fig. 5.15 – Map of West Africa showing regional viability of Calabar based on location

The Tinapa vision is bold, exciting and insightful. The vision builds on the principle that the creation of a trade hub will attract investors, traders, business travellers and subsequently domestic, regional and international leisure tourists. The mix of components brought together in the phased-development of the project creates an ideal environment for trade and business tourism to flourish and lays the foundation on which to build a successful leisure industry.

Tinapa will incorporate a Special Purpose Vehicle (SPV) for investment purposes which will be granted Free Trade Zone status. This will provide investors with a robust platform to capture the demand in the Nigerian and West African State. Tinapa is conceptualized to be a world-class integrated business resort; the first integrated business and leisure resort in Nigeria and Africa as a whole. It was implemented under Private Public Partnership (PPP).

5.2 CALABAR.

5.2.1 History: Calabar (or Old Calabar), was a seaport of West Africa in the British protectorate of Southern Nigeria, on the left bank of the Calabar river in 4° 56' N., 8° 18' E., five metres above the point where the river falls into the Calabar estuary of the Gulf of Guinea. Calabar was the name given by the Portuguese discoverers of the 15th century to the tribes on this part of the Guinea coast at the time of their arrival, when as yet the present inhabitants were unknown in the district. The native inhabitants are still mainly Efik. The original inhabitants were the Ekoi (Ejagham). It was not till the early part of the 18th century that the Efik, owing to civil war with their kindred and the Ibibio, migrated from the neighbourhood of the Niger to the shores of the river Calabar, and established themselves at Ikoritungko or Creek town (Abbasiattai, 1987).

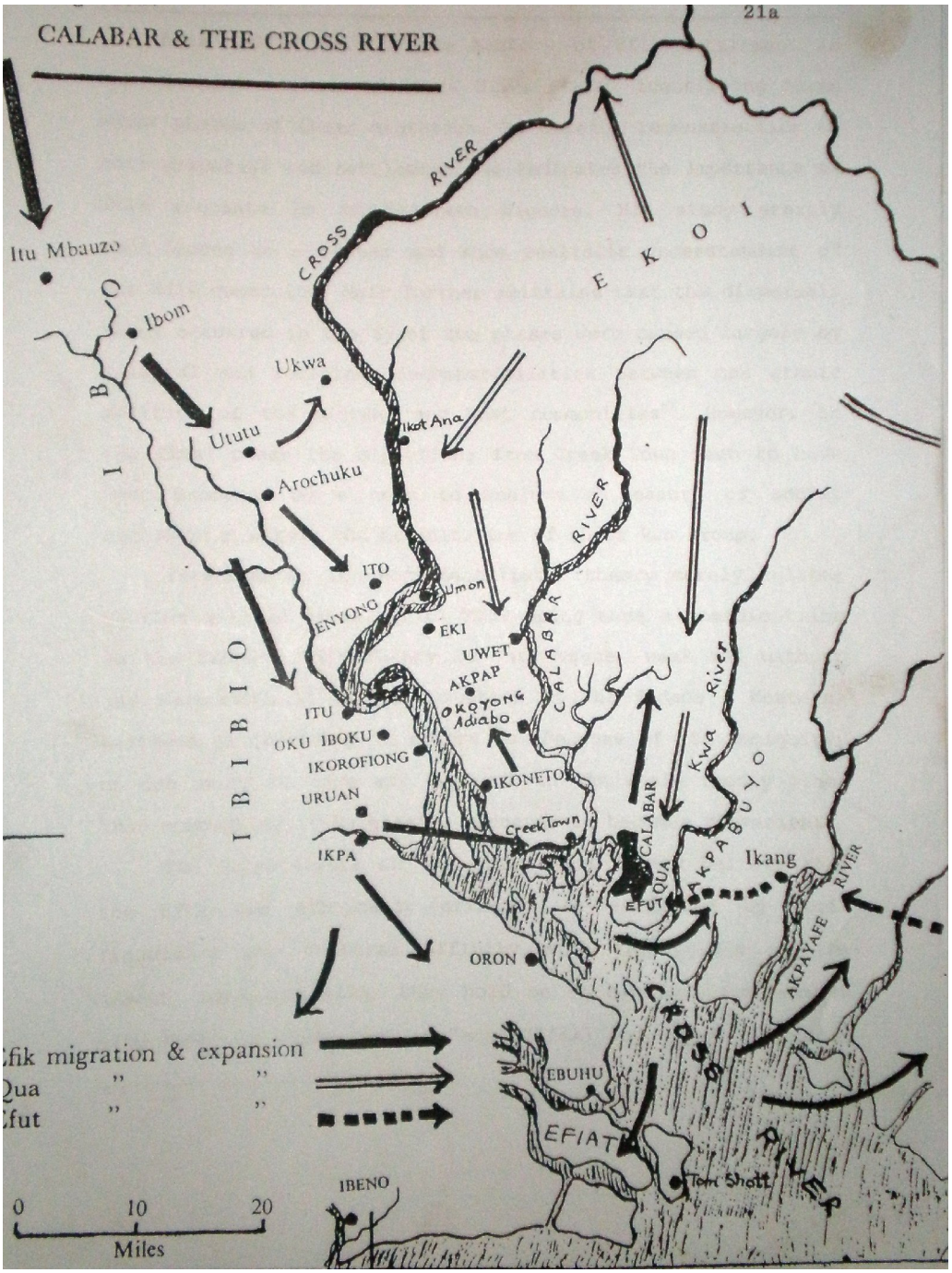


Fig 5.16 - Map showing migration route of the major tribes in Calabar

Until 1904 Calabar was generally, and officially, known as Old Calabar, to distinguish it from New Calabar, the name of a river and port about l00 m to the east. Since the date

mentioned the official style is Calabar simply. Calabar estuary is mainly formed by the Cross river (q.v.), but also receives waters of the Calabar and Qua rivers.

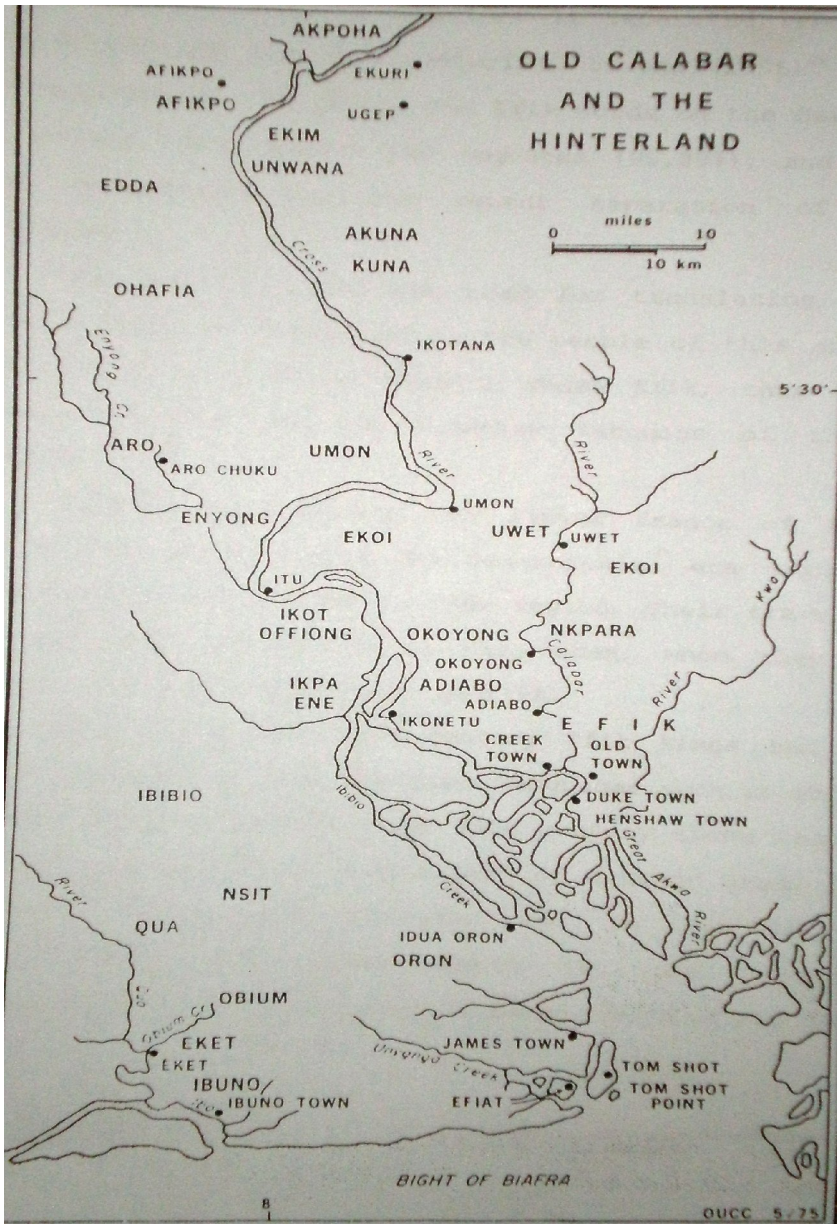


Fig. 5.17-Map of Old Calabar and the Hinterland

5.2.2 Geography: Calabar is located on latitude 4^0 58' north, and longitude 8^0 22' east. It lies on a peninsula between the Calabar and Great Kwa rivers, about 56.33 kilometers

(35miles) up the Calabar River and about 180-200 feet (60-66metres) above sea level. Located on the eastern bank of the Calabar River, Calabar's growth to the south is greatly limited by the mangrove swamps. Expansion is possible only eastward up to and over the great Kwa River and northward. Calabar town is an inter-fluvial city which is typical of most towns in this part of the country, built on a high area between two adjacent valleys. Its relief is composed of dense vegetation, among which are raffia palms and mangrove sticks which feature very prominently in traditional building construction.

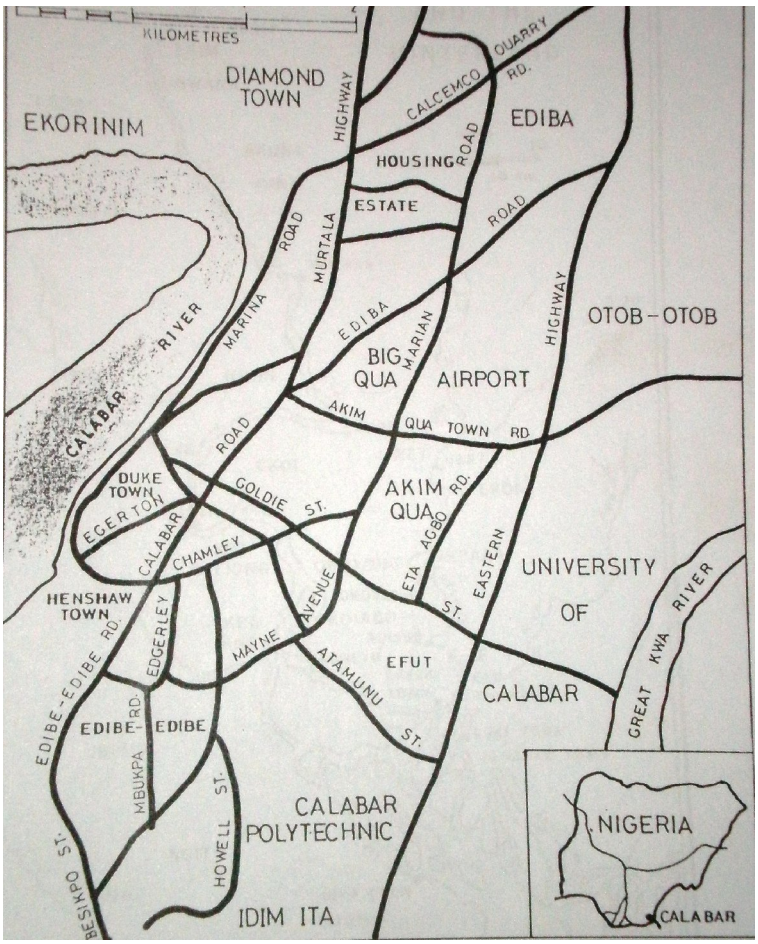


Fig 5.18 - Layout map of Old Calabar

5.2.3 Geology: The soil composition in the region is of coastal sand, belonging to tertiary deposits forming an island to the south. There are also large deposits of alluvial soil along the Calabar and great Kwa rivers. Generally the dominant soils are light brown, grey white sand with clay, grey fragments and peat beads.

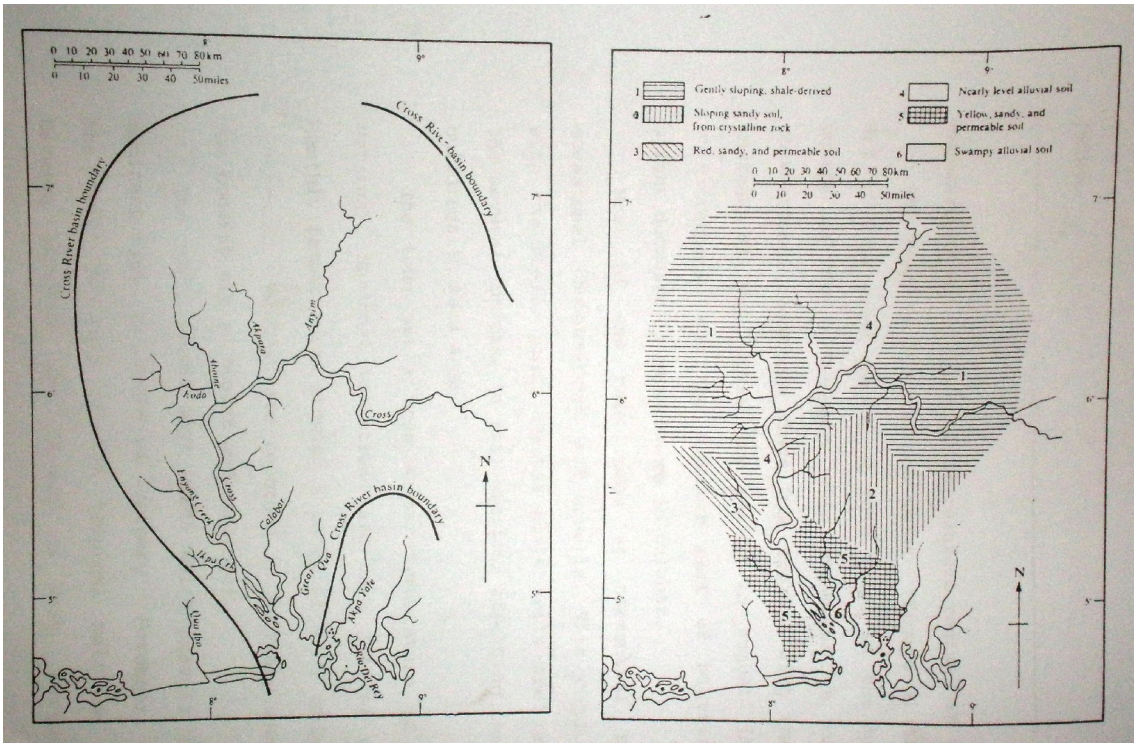


Fig. 5.19 – (a)Map of Cross River Basin and (b)major soil areas.

5.2.4 Climate: Calabar has a sub-equatorial type of climate; with moderately hot temperature, which does not fluctuate greatly. It experiences very high relative humidity. It is on record that the mean yearly figure of Calabar is 84% while the mean monthly values read lowest in February and highest from July-August.

Rainfall: Cross River State and indeed Calabar experience very high rainfall within the year. Calabar has a mean annual rainfall of about 3,066 millimetres and experiences one of the highest rainfall regimes in the country. Three-quarters of the rainfall experienced in the region falls in the months of May-October. Most of the rains come as torrential rainfall with occasional thunderstorms and squalls.

Temperature: The city has a mean annual temperature of 79^0 F (26.1^0C). Seasonal variations are very little with mean monthly temperatures showing a range of 4.1^0F only. The highest temperature readings are recorded in February and March, while the coolest are in August and September.

Winds: The south, south-west winds which prevail in Calabar are dominant from the months of February-November, bringing along the full influence of the tropical maritime air movement. Between December and January, a west, north-west wind is generated, moving the tropical continental air masses from the Sahara. This air movement hardly reaches the coast, thus Calabar remains, all year round under the influence of the maritime air masses.

Sunshine: Yearly mean sunshine is about 4.47 hours a day which means that only 35% of the daylight time has direct sun rays which are not shielded by clouds. The sun shines from the north from the months of March-September, while it shines for the remaining six months of the year from the south. Day and night are almost equal throughout the year. The sky is always cloudy most of the time since the atmosphere has high water content, thus direct solar radiation is relatively rare.

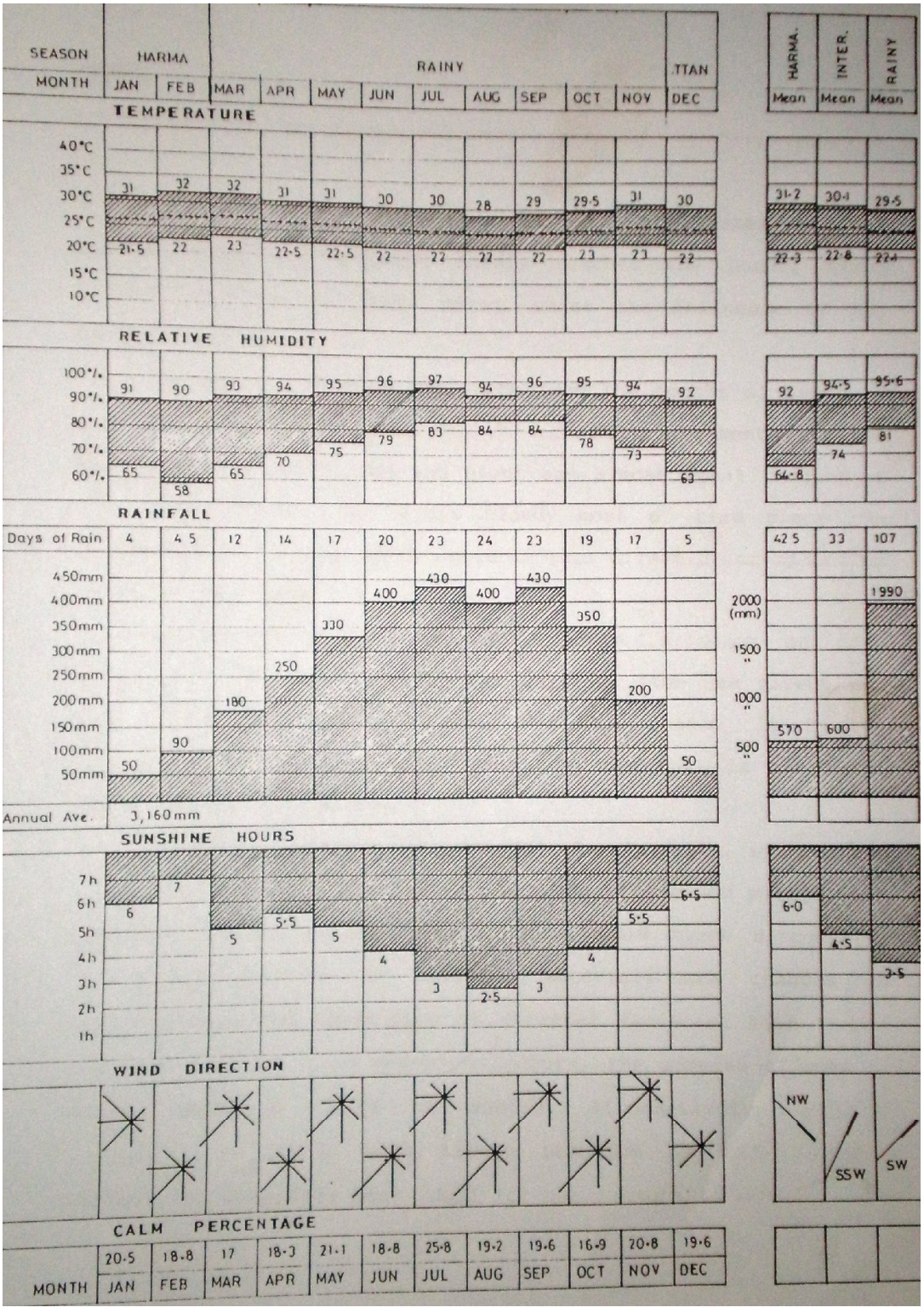


Fig. 5.20 - Climatic data for Calabar.

5.3 THE TINAPA PROJECT.

5.3.1 Background: The Tinapa Project was conceived by the Cross River State Government as a means of creating a critical mass in developing tourism in the state and creating a commercial hub in Calabar to take full advantage of the free trade zone in the state capital. The retail component of the development is envisaged to stimulate business tourism in the region and ultimately create a base upon which both domestic and international tourism can emerge. The project was structured as a Public Private Partnership (PPP) initiative in order to achieve the following objectives:

- Minimize the project's life cycle cost
- Allocate risks to parties that are best able to handle and control them; and
- Make the best use of a mix of private and public sector resources.

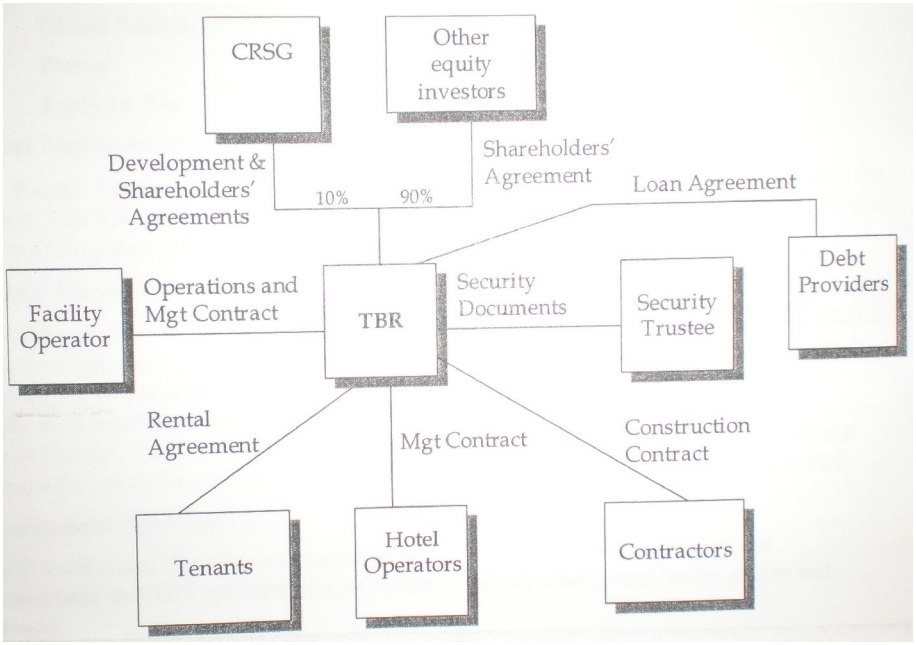


Fig 5.21 - Contractual structure for the Tinapa development. (Source: TBR Information memorandum by KPMG)

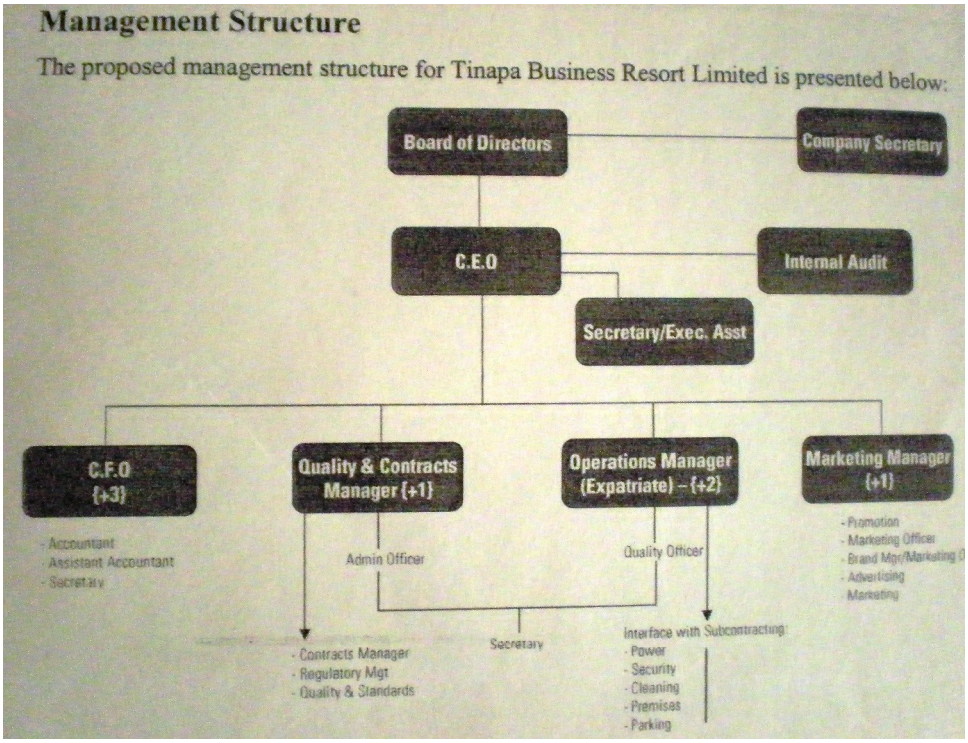


Fig 5.22 -Managerial structure for the Tinapa development. (Source: TBR Information memorandum by KPMG)

The state government as the main promoter of the project elected to play the following roles:

- Co-ordinating the resources (human and financial) and activities involved in the project;
- Obtaining support for the project both at state and federal government levels;
- Developing the necessary infrastructure under a concessionary arrangement;
- Granting all necessary approvals to TBR, retailers and operators to facilitate project take off and success; and

- Provision of office space for the pre-operational phase of Tinapa Business Resort Limited (TBRL).

Purpose:

- To create a critical mass in developing tourism in the state
- To create a commercial hub that will take full advantage of the free trade zone in the state capital.

5.3.2 Project Concept: The Project concept for the Tinapa is influenced by the short and long term sustainability of the resort. Based on the findings of the market assessment done by KPMG corporate finance, Nigeria together with key assumptions on the growth of domestic and international tourism to the region; a number of possible land uses are recommended in order to present a sustainable, vibrant and exciting project.

The project:

- Is designed to be an integrated commercial and leisure resort development in Calabar, Cross River State which will be sustainable, vibrant and exciting.
- Will characterize cultural, historical and mythical elements that are influenced by architectural themes to add value to total visitor experience.
- Will have an integration of water bodies linked with canals which will be dominant throughout the resort so as to create a flowing and calming environment. In order to enhance the theme for the resort and provide additional

attractions, water will be dominant throughout the resort, with canals linking up large water bodies, adding further leisure and entertainment facilities and enhancing the aesthetic appeal of the Tinapa Project.

5.3.3 Project Vision: The vision the state has for the project is that it is to play a catalytic role in establishing Calabar as a trade and distribution hub in West Africa while at the same time; providing a unique tourism experience that will inform the growth and enhancement of the tourism sector in Calabar and Nigeria. According to Anayochukwu (TELL, April 9, 2007), Tinapa was initially planned to be a huge leisure park like sun city in South Africa, but the feasibility study by KPMG recommended that the state grow tourism on the platform of business then gradually expand to leisure and entertainment. In line with this concept, Tinapa is built around business tourism.

5.3.4 Project Components: In order to fulfil the vision set by the state government and achieve a fully functional resort development of this nature, Tinapa was designed to comprise a wide range of complimentary components that will enhance overall visitor experience (Ref. plate 88).

- Accommodation
- Trade and Distribution
- Conferencing
- Food and Beverage
- Entertainment
- Leisure facilities
- Cultural and Educational facilities
- Agri-tourism
- Eco-tourism

5.3.5 Developmental Structure: The development structure of the resort follows a phased approach. The first phase of the project involves projects that will entice business tourists and traders to come to Calabar and the components in the other phases will be rolled out as the resort develops.

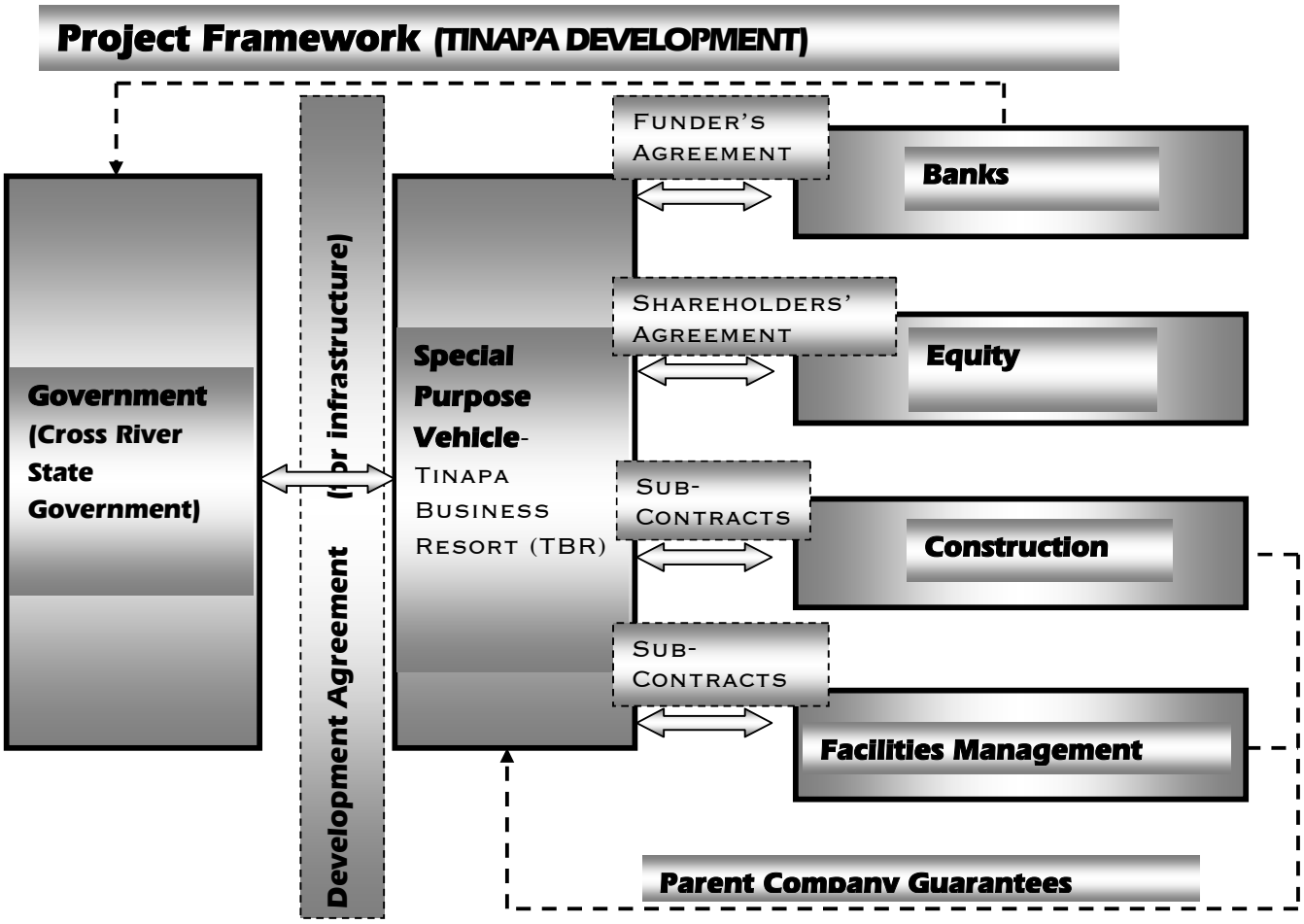


Fig 5.23 - Tinapa project framework. (Source: TBR Information Memorandum, March, 2004)

Phase 1:

- A warehouse cluster with five warehouses to be located in the Free Trade Zone (FTZ)
- A shopping complex comprising of - four wholesale stores;

- 20 retail outlets;
- A cinema complex with two 450-seater general cinemas, one 80-seater and a spacious foyer;
- A fast food court with five take away outlets and a communal seating area;
- A games arcade and ten-pin bowling alley;
- An internet café;
- An administrative centre;
- Parking for approximately 400 cars;
- An entertainment strip or pedestrian walkway leading out from the shopping complex that includes: five restaurants; a fisherman's village comprising three themed bars, a themed nightclub and an arts and crafts village with 20 stalls.
- A 150 room hotel;
- A 200 unit self catering apartment hotel;
- An outdoor golf park including driving range, putting green and mini golf;
- An outdoor Go-cart track and;
- Support services and amenities such as a sickbay, management offices.

Phase Two:

- A hotel and conference complex including:
    - A 200 room branded international hotel;

- A conference centre with a main ballroom seating up to 1000 delegates;
- Three boutique stores;
- A business centre and fitness centre

- Expansion of leisure and entertainment facilities which include:
  - Water sports facilities;
  - A quad biking track;
  - An archery range and;
  - A clay pigeon shooting area;

- Expansion of cultural and education components which include:
  - Ten additional stalls with craft making area;
  - A fisherman's village;
  - Expansion, restoration and upgrading of the existing Old Residency Museum in Calabar.

Phase Three:

- Accommodation facilities to include:
  - A 150 room branded international hotel;
  - A luxury beach lodge with 30 letting units;
  - A luxury bush lodge with 30 letting units;

- Agri-tourism in the form of a tropical fish farm;
- Eco-tourism in the form of an exotic bird aviary.

Phase Four:

Following the emergence of eco-tourism as one of the fastest growing industries in the tourism sector, the phase four development of the resort will include a primate rehabilitation centre. The rehabilitation centre will also combine, formalize and improve the current facilities at the existing drill ranch and Cercopan located in Calabar.

5.3.6 The Tinapa Site: The site for the resort is in the New Ekorinim Scheme site and is located on reclaimed land on the Calabar side of the Calabar River, lying adjacent to the Calabar Harbour and the Calabar Free Trade Zone (CFTZ) on what is now called the Tinapa Resort and Free Trade Zone.

Size: The site encompasses approximately 265 hectares of reclaimed land. The size of the land appears to be adequate when measured in terms of integrated resort development and allows for a wide range of components to be included in the resort.



Plate 4.86 - Tinapa Master plan showing components

There is sufficient space for the future development of the project in a phased manner and to accommodate future expansion plans to meet growing market demand.

Access: The site can be accessed directly by road, water and rail and indirectly by air. Its location adjacent to the harbour and the Calabar Free Trade Zone (CFTZ) works well in attracting business tourists as it offers potential linkages with businesses situated in and around the Free Trade Zone. The Government of Cross River State is currently investing in a robust urban infrastructure upgrade programme which covers the airport, and internal road network. Calabar International Airport is currently under-utilized and has the capacity to easily accommodate an increase in the number of flights thereby unleashing the pent-up demand for trade and tourism in the region.

Topography and Vegetation: The resort is situated in the flood plains of the Calabar River. This area was originally swampland that was reclaimed after the dredging of the river. The subsequent land fill has resulted in the site having a relatively gentle slope. Construction restrictions will be taken into consideration in designing the Apartment hotel. Vegetation on the site proposed for the development of Tinapa comprises largely of rubber plants and palm trees. The existing vegetation will be integrated into the design and landscaping of the proposed hotel.

Services: Services within the Tinapa Resort is provided by the Tinapa Business Resort Management team and this includes Power supply, Waste removal and recycling, drainage, Water supply etc; all of which will also be maintained by the Tinapa Management team. Within the perimeter walls of the resort, a power plant, water tank and waste recycling unit have been provided. There is also adequate provision for storm water drainage.

CHAPTER SIX

NSIBIDI EXPRESSION IN THE HOTEL DESIGN.

6.1 DESIGN BRIEF: Tinapa Business Resort Limited (TBR) in line with its mandate to oversee and supervise the construction of the Tinapa Business Resort Complex in Calabar has approached a private developer to present a proposal for the design of one of four hotels of varying standards which will be located within the complex.

You have been commissioned by the private developer to design a 4-star Self-Catering Apartment Hotel comprising 200 Apartment units. You are to determine the categories of Apartments and number to be provided for. The entire Resort is expected to accommodate 4,400 daily visitors. Landscaping and scenic views are of utmost importance. The client is particularly interested in the application of the Nsibidi system of Communication of the Ejagham nation in the design concept. This Ejagham Nation is the term used to refer to a cluster of tribes belonging to the ancient Ekoi people. The Qua people, who are native to the designated location of the Tinapa complex, belong to this group (Ref. Plates2.12.5; 2.12.11; 5.16)

6.2 POTENTIAL CLIENTS AND USERS

According to the material obtained from the Information given by KPMG, the expected clients for the Tinapa Resort include:

- Nigerian traders and wholesalers, shippers and leisure seekers;
- West African traders, shoppers and leisure seekers;
- Calabar Residents, business community and university students;

- Cross Rivers State indigenes outside Calabar;
- Expatriates resident in Nigeria and
- International visitors.

Table 6.1 – Arrivals to Nigeria of overnight visitors by purpose of visit.

Arrivals to Nigeria of overnight visitors by purpose of visit between 1997 and 2001

Transport mode	1997	1998	1999	2000	2001
Leisure, recreation and holidays	204 000	246 000	259 000	271 000	276 000
Business and professional	306 000	369 000	388 000	407 000	415 000
Other	101 000	124 000	129 000	135 000	137 000

Source: National Tourism Development Corporation

Table6.2 -Visitor arrivals to Nigeria by mode of transport.

Visitor arrivals to Nigeria by mode of transport used between 1997 and 2001

Transport mode	1997	1998	1999	2000	2001
Air	439 000	461 000	484 000	507 000	596 000
Rail	-	-	-	-	-
Road	64 000	67 000	70 000	73 000	86 000
Sea	14 000	17 000	17 000	18 000	21 000

Source: National Tourism Development Corporation

Table 6.3 - Arrivals to Nigeria by region

Arrivals to Nigeria by region between 1997 and 2001					
Regions	**1997**	**1998**	**1999**	**2000**	**2001**
Africa	910,000	955,000	1,003,000	1,051,000	1,235,000
■ *East Africa*	*38,558*	*40,486*	*42,510*	*44,533*	*52,326*
■ *Central Africa*	*101,326*	*106,392*	*111,713*	*117,034*	*137,513*
■ *North Africa*	*79,081*	*83,036*	*87,188*	*91,430*	*107,430*
■ *Southern Africa*	*16,848*	*17,690*	*18,575*	*19,460*	*22,688*
■ *West Africa*	*674,054*	*707,768*	*743,147*	*778,536*	*914,778*
Americas	50,000	53,000	56,000	58,000	68,000
Europe	200,000	210,000	221,000	230,000	270,000
East Asia and the Pacific	80,000	84,000	88,000	92,000	108,000
South Asia	29,000	31,000	32,000	34,000	36,000
Middle East	22,000	23,000	24,000	25,000	29,000
Total	**1,292,247**	**1,356,958**	**1,424,840**	**1,491,767**	**1,752,948**

Source: National Tourism Development Corporation

Table 6.4 - Tinapa attractions visited by market segments.

Tinapa Attractions visited by market segments (Year 5)												
	Average length of stay (nights)	Total visits per annum	Hotels (bednights)	Rooms required	Warehousing	Shopping complex		Leisure Land			Total Leisure Land	Cultural & Agritourism
						Wholesale and retail	Entertainment	Tinapa's Oasis	Golfer's Paradise	Jungle Carting		
Calabar	0.0	80,000	-	-	1,600	64,000	64,000	12,800	3,200	12,800	16,000	16,000
Business community	0.0	273,600	-	-	54,720	218,880	218,880	18,240	18,240	18,240	54,720	54,720
University students	0.0	240,000	-	-	-	192,000	192,000	38,400	9,600	38,400	48,000	48,000
Cross River State	1.0	320,000	6,400	3,556	6,400	256,000	256,000	64,000	12,800	51,200	64,000	64,000
Nigerian traders & wholesalers	1.2	31,860	30,586	25,488	31,860	31,860	25,488	510	127	510	637	637
Nigerian shoppers	1.2	430,272	258,163	143,424	8,605	430,272	344,218	68,844	17,211	68,844	86,054	86,054
Nigerian leisure	1.2	107,568	64,541	35,856	2,151	86,054	107,568	86,054	21,514	86,054	107,568	107,568
Expatriates	1.2	35,000	41,160	22,867	-	28,000	28,000	22,400	22,400	22,400	28,000	28,000
West African traders	1.2	35,927	34,490	28,742	35,927	35,927	28,742	575	144	575	719	719
West African shoppers	1.5	47,264	56,717	31,509	9,453	47,264	37,811	7562	1,891	7,562	9,453	9,453
West African leisure	1.5	11,816	14,179	7,877	-	9,453	11,816	9453	2,363	9,453	11,816	11,816
International	1.5	1,104	1,656	920	-	1,104	1,104	883	883	883	1,104	1,104
TOTAL		1,614,411	507,892	300,238	150,717	1,400,814	1,315,626	329,721	110,373	316,921	428,071	428,071
TOTAL/DAY		4,423	1,391	823	413	3,838	3,604	903	302	868	1,173	1,173

Source: KPMG Market & Financial Feasibility

From their projections and Calculations based on the information and charts gathered from the Nigerian Tourism Development Corporation (NTDC), this information memorandum will be capable of attracting approximate 1.6million people annually when the resort is functioning at full capacity. This translates to approximately 4,400 people per day. This group of people have been considered in the planning concept and the spaces provided in the proposed hotel design.

6.3 SITE SELECTION CRITERIA

For the purpose of this project, three sites which had been marked out for hotel development by TBRL in phases one and two of the project were considered and analysed. The chosen site was selected for the location of the Apart-hotel using the following criteria:

(a) Ease of access.

(b) Proximity to river and lake views.

(c) High scenic quality.

(d) Safety in relation to possible change in water line.

(e) Site Terrain – slope, soil type, vegetation.

In reference to the current Tinapa Resort site plan; Site No. 11 as shown in plate 6.1 was chosen, as it best suited the afore-listed criteria.

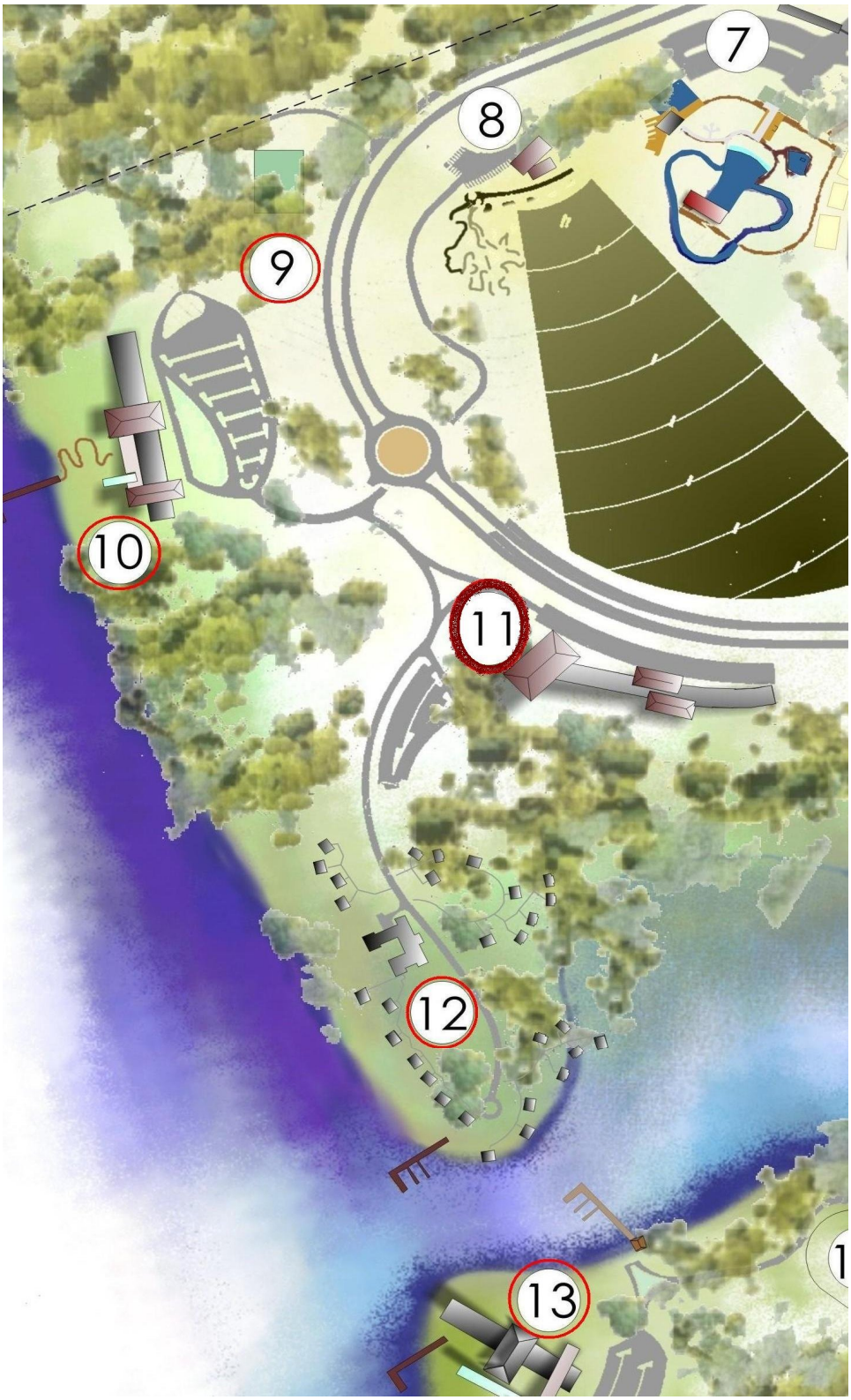


Plate 6.1 - Sectional Map of Tinapa showing proposed locations of accommodation facilities (circled in red) and chosen site-11 (boldly highlighted).

6.4 THE APART-HOTEL SITE.

6.4.1 Access: The hotel-site could be accessed by water and land. The water access could be through the river or the lake. Water access has been channelled through the lake as shown in plate 6.2. A jetty is proposed on the lake as a drop-off point. The access road has been partially graded from the round-about and leads down to site no.12 on the connecting piece of land between the river and the lake. It surrounds the North-west border of the site and was utilized to create dual ingress and egress points which ultimately lead to the roundabout access point. A train drop-off point has also been provided for. This can be seen in the plan below:



Figure 6.2-Site plan showing Lake access, Train drop-off and vehicular access points and drop-off.

6.4.2 Topography: The site slopes from a knoll down to the west, east and south towards the river and the lake and then rises from an area on the eastern-side toward the tarred road. The highest point is 27metres above sea level and is about 250 metres from the waters edge when measured to the lake. This gentle slope will be used in storm drainage. The site was partially graded during the overall grading exercise for the Tinapa development.

Vegetation cover: The site is covered mostly with palm-trees and shrubs. A large part of the grasses and shrubs have been graded.

6.4.3 Climate: Wind direction is highest along the South-West side and goes in direction across the site from the river-side inland. This was considered when placing the hotel on the site. Solar insolation was considered in the design of the hotel. In the design of the apartment tower, the west-ward block has been elevated three-floors over the roof terrace on the east-ward block. This is so it will act as a natural shading device for that space and cast a natural shadow on the roof terrace.

6.5 THE NSIBIDI CONCEPT.

The design concept forms the major part of this thesis. This involves transforming the basic object of Nsibidi and the concept governing the application of these symbols. In this chapter, therefore the concept governing the application of Nsibidi and the format for its presentation as shown in figure 6.14, will be analysed and reduced to elements which will dominate in the design. The analysis will cover the following:

1. Formalistic Analysis of Nsibidi

2. Typology

3. Stylistic Variants

4. Formal Characteristics of shapes

5. Symbolism and Iconography

6. Colour and Textures

6.5.1 Formalistic Analysis of Nsibidi and Ejagham Art: A study of Nsibidi as a pan-ethnic writing system shows that it involves object script, graphic script and performed script. The semiotics of this system also shows that it involves the abstraction of Ejagham art which is based on their lifestyle and mythic beliefs. One of such symbols is

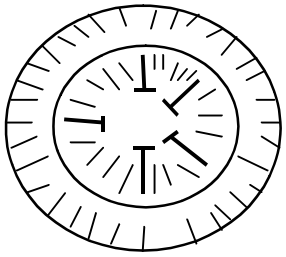


Figure 6.1 - Symbol for the Okwa Court. The Local Ejagham judgment court.

Talbot (1912) describes in detail the meaning of the symbol which represents the Okwa court:

> The circles show the Court-house, with veranda, round which, and the inner walls, the townsfolk are standing in order to hear the case. The five T's represent the *Nsibidi* executioners…
> (Refer to figure 6.1)

Other symbols for meetings and conferences are also represented with circles (Ref. fig 6.2).

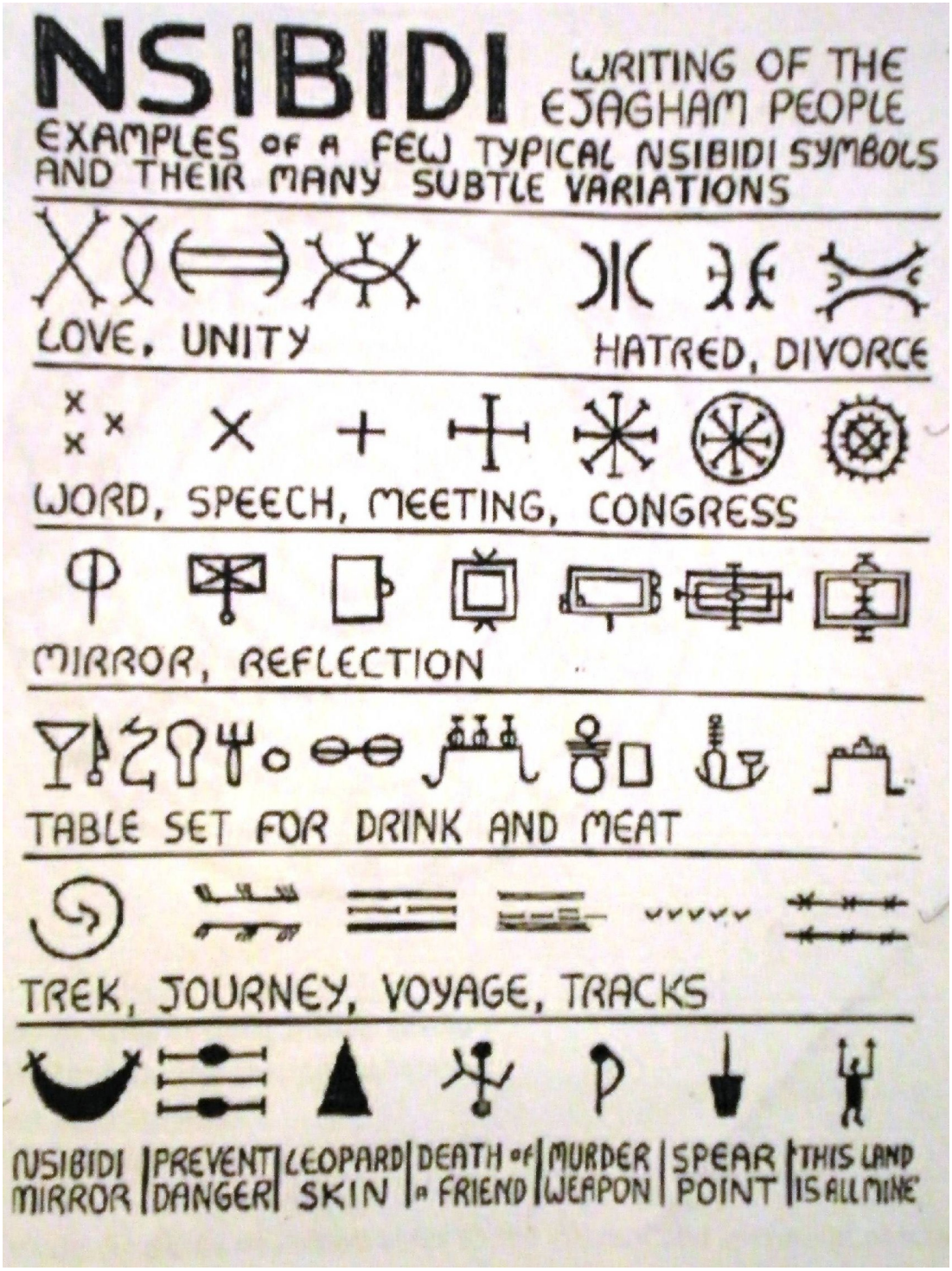


Fig 6.2 - Variations of Nsibidi symbols.

From previous anthropological studies of early Ejagham society, evidence indicates that their meeting houses and what was termed village square were circular in shape. This is common in the larger part of eastern Nigeria. According to Dimchowski, the Obu is a circular hut used in the Igbo and Cross River division as meeting houses. The singular arc represents man or woman depending on the direction it faces. Various combinations of this arc with straight lines are used to represent situations or occurrences involving men and women e.g.

Man



Figure 6.3-symbol for Man

Woman



Figure 6.4-Symbol for Woman

Man and woman in love

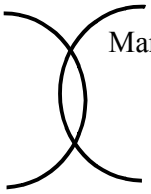


Figure 6.5-Symbol for man and woman

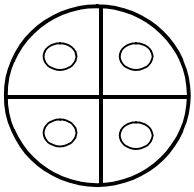


Figure 6.6-Representation of mystic vision/fore-sight

The symbolrepresents mystic vision and is commonly used in relation to members of the higher grades of the Leopard society who are believed to have attained the gift of fore-sight.

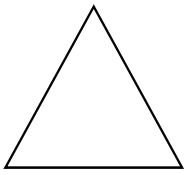


Figure 6.7-Representation of the Leopard Society

The triangle is used to represent the leopard society. The three points of the triangle are synonymous with the imprints made by the paws of a leopard.

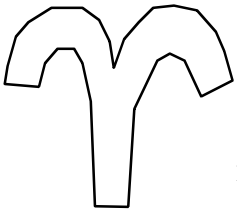


Figure 6.8-Representation of a split palm frond

In reference to Ejagham art and sculpture, was created as a cement sculpture as an artistic representation of a split palm frond.

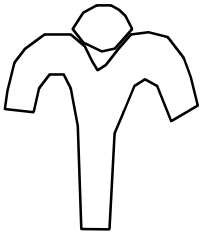


Figure 6.9-Representation of an Angel

This is an indigenous artistic representation of an angel. A symbol that depicts the presence of a higher being. The Ejagham headdress or Ejagham heads are artistic representations of the animals which are revered and/or worshipped in early Ejagham society.



Plate6.3–Pix 1 of Ejagham headdress



Plate6.4-Pix 2 of Ejagham Headdress



Plate6.5-Pix 3 of Ejagham Headdress



Plate6.6-Pix of Ejagham Headdress and full attire worn by a *Monikim* dancer.

Use of Palm Fronds in the context of Nsibidi: Palm fronds have many ritual functions among the Ejagham, some of which are related to Nsibidi. It is another theme that could be linked to the aesthetic of 'indirection' and 'manipulation of meaning'. Many uses of the word 'Nsibidi' have been linked to the utilization of palm fronds. The word 'nchibbi' has been translated by Talbot (1912) as 'to turn'; and by Macgregor (1909) as 'to play'. This is linked directly to the manipulation of the use of the palm frond among different Ejagham groups (Ref. plates 6.10, 6.11, 6.12, 6.13, 6.14).

The masquerade known as 'Nsibidi' among the Qua-Ejagham of Calabar is constructed of palm fronds and vines from the bush. The Atam masquerade which belongs to the Atam ritual association and serves similar functions as the leopard society among some of the northern Ejagham groups is also concealed in vegetation and palm leaves.

Among the Bakor-Ejagham, the use of palm fronds as signs is the most frequently cited example of nsibidi. Although, not all bakor agree that this is "true" nsibidi.



Plate6.7-Ekpe Festival in Calabar showing leopard-like masquerade in front of the Ekpe shrine



Plate6.8-The sacred procession into the Ekpe shrine



Plate6.9-A masquerade within the Ekpe procession festival

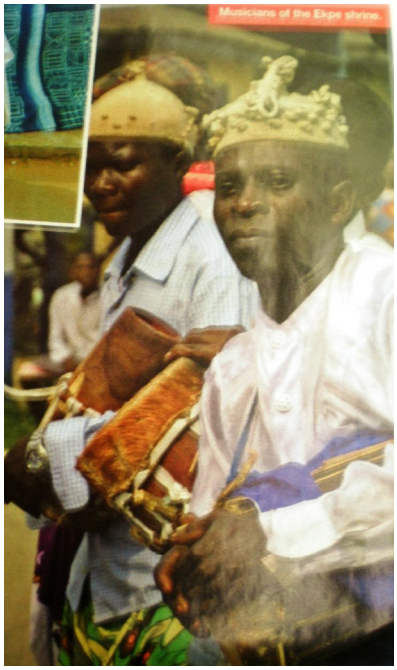


Plate6.10-The sacred drummers of the



Plate6.11-image showing the gatekeeper to the shrine

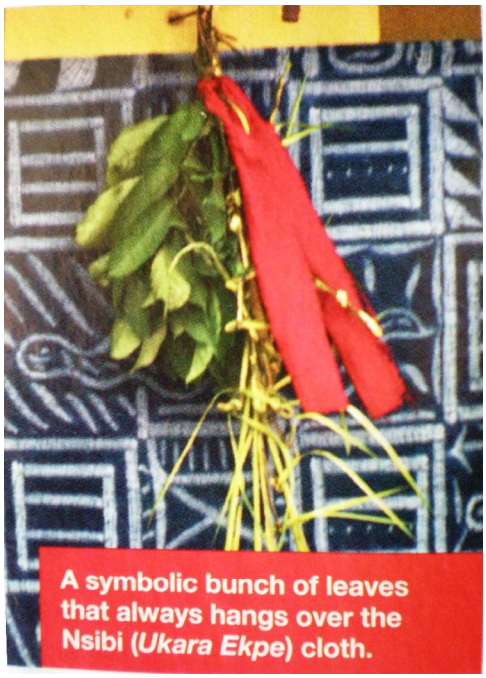


Plate6.12-Close view of symbolic bunch of leaves

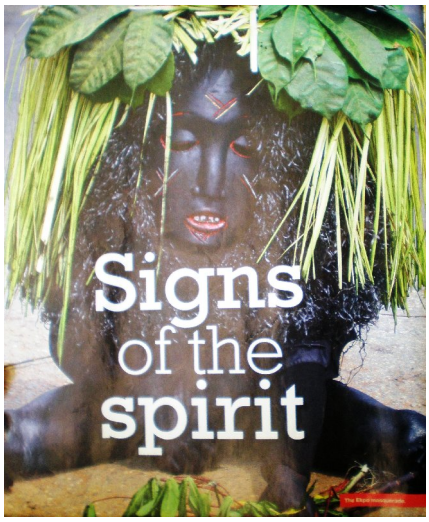


Plate6.13-An Ekpe masquerade covered in black paint with traditional leaves and palm fronds for hair.



Plate6.14-An Ekpe masquerade carrying a machete, cowries and coloured palm fronds around the waist



Plate6.15-An Ekpe masquerade holding a bunch of traditional palm fronds and leaves

Images of the Ekpe (Leopard Society) festival in Calabar. Source: True Love West Africa, March, 2007.

Farmers and hunters may tie palm fronds to a tree or place them across a road to mark their paths so others will know where they have gone. Palm fronds may also be used to declare war; in the case when a person slits the palm frond and gives one half to his enemy. Someone may also tie a knot on each individual palm leaf. The knotted leaf may be given to an ally to notify them of an imminent war. Moreover, mourners at a funeral

will sometimes tie a piece of palm frond to themselves to mark their own ritual state of grieving (Carlson, 2003).

There are many examples in which nsibidi are associated with death, palm fronds and messages. Thompson also notes the use of palm fronds in relation to funerary traditions. He writes,

> Keith Nicklin found, in Mbubeland, Ogoja, that when a warrior or a hunter dies, the fronds of surrounding palm trees are shot so that the fronds droop earthwards thereafter. This custom is similar to the Ekwe Ejagham tradition whereby members of the Nsibidi society mourn the passing of a brother by cutting down plantain stalks behind his house (Thompson, 1983).

From the practices of numerous Ejagham groups involving the use of the Palm frond it is clear that the palm frond is a key element in understanding the concept and application of Nsibidi. This knowledge will thus be used in the conceptual design of the hotel. The shell roof structure was chosen for this purpose (Ref. figure 6.10).

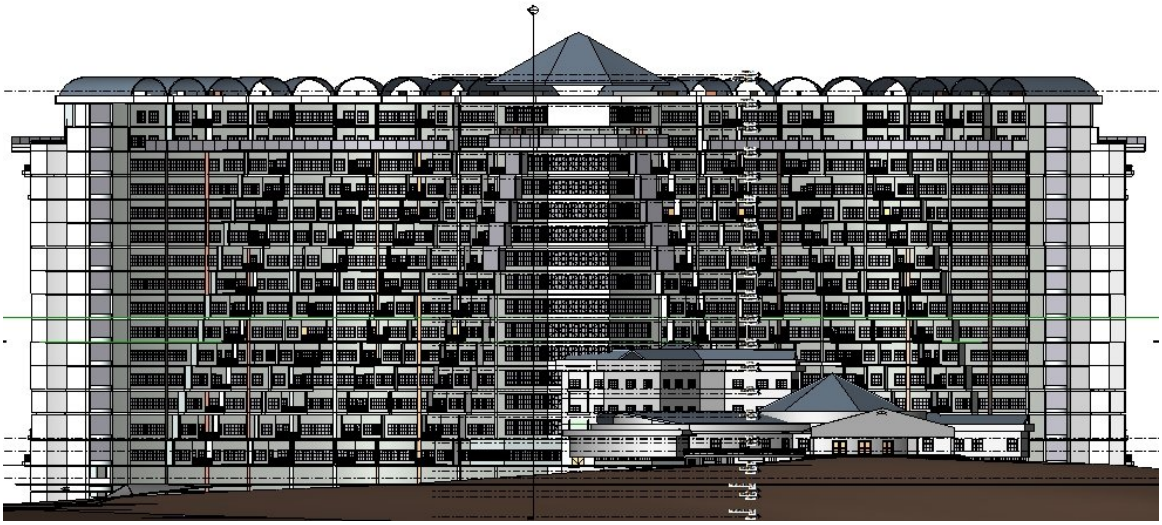


Figure6.10-North Elevation showing continuous shell roof and the tapered stepped floors to create an abstract form of the split palm frond and the Monoliths.

6.5.2 Typology: This refers to the study or systematic classification of types; in this case it refers to the study of the various classes of Nsibidi. Nsibidi has been classified into three major groups.

The first group involves the classification of Nsibidi by application into Sacred and Decorative Nsibidi.

The second group involves the classification of Nsibidi by originality into True and Pseudo Nsibidi.

The third group involves classification of Nsibidi as a pan-ethnic writing system into Graphic script, Object script and Performed Script.

A graphic script consists of two-dimensional signs, which can be constructed on almost any surface. Writing is often equated with its graphic (or "written") forms. The *Ukara* cloth provides a rich display of Nsibidi as a graphic script. Ukara (pl. *Ukare)* cloth is an Nsibidi-laden blue and white cloth that is worn as a wrapper (skirt) by initiates of the Leopard society.

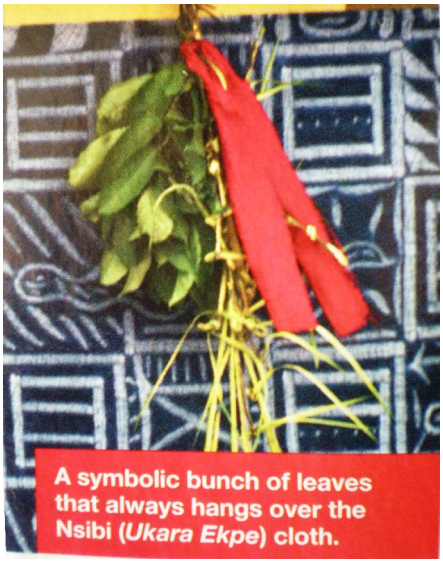


Plate6.16-Image of the Ukara Cloth

Besides functioning as a symbol of membership in the Leopard society along with its corresponding privileges; an Ukara cloth acts as a summary of the leopard society, its titled positions and principles. The two-dimensional signs that cover the textiles surface function as both ideograms and pictograms. One of the most common Nsibidi signs that appear on the Ukare cloths is the image of the leopard which signifies multiple levels of meaning beyond the representation of the actual animal. The leopard spirit can be represented by a pattern of triangles, which represent the leopard's claws.

Object scripts appear in two ways. First, it can be a three-dimensional representation of a written nsibidi sign. In Bakor cement sculptures, the human figure is represented in a highly abstract form, which at times is in the shape of an nsibidi sign. Secondly, nsibidi can also appear as a three-dimensional mnemonic device that carries a message (Kubik, 1986). Ekpa Ngbe, an emblem hung in Leopard society lodes, is an example of this type of object script.

Nsibidi as a performed script is often likened to sign language. Similar to sign language, nsibidi as a performed script consists of body movements and gestures, similar to a pantomimed performance. Among the *Banyang* of Cameroon the performance aspect of nsibidi is known as *egbe*. Ruel (1969) describes this performance style. He writes,

> Egbe, the secret language, is a gesture language consisting of a series of signs having reference to the constitution of the association, including the stags of initiation, what has been learnt there, knowledge of the emblems of the association… egbe is performed by two people as a kind of prolonged mime, usually when dancing. It takes the form of question and answer, each

> of the two testing the other's knowledge, and thus, implicitly, the stage that, that person has reached in membership of the association.

The various manifestations of nsibidi (graphic scripts object scripts, and performed scripts) are not seen as separate system. And in many situations, multiple forms of nsibidi appear together. Dayrell (1911) describes how written and performed signs are combined within a training session.

> The sign having first been drawn, one member points at it with the index of his right hand, but does not speak. The other member then points at the sign with the first and second fingers of his right hand, remaining in that position with his arm out for a few seconds; he then proceeds to make different motions with his hands, etc., explaining the meaning of the sign to the other member. This goes on for a short time in silence until the interpretation is complete. The first ember who pointed to the then translates the meaning. This performance is repeated after each 'Nsibidi sign is made.

However, everyone who practices nsibidi-use does not utilize all three of the scripts described above.

6.5.3 Stylistic Variants: There are other African writing systems which are similar to Nsibidi like the Vai syllabry of Liberia and the Bamun script of Cameroon. Nsibidi shares similar traits and symbols with writing systems that exist throughout West and Central Africa, which may have some relationship to one another in the distant past (Carlson, 2003). For instance, the Bammum (sic) and Bagam scripts of Cameroon have some symbols that look similar to Nsibidi and were perhaps inspired by it. King Njoya invented the Bammum (sic) script in 1895 in Cameroon, in close proximity to the Ejagham region and Nsibidi-use (Carlson, 2003). Bagam or Eghap, created before 1917, was reportedly an offshoot of the Bamun script (Dalby, 1968).

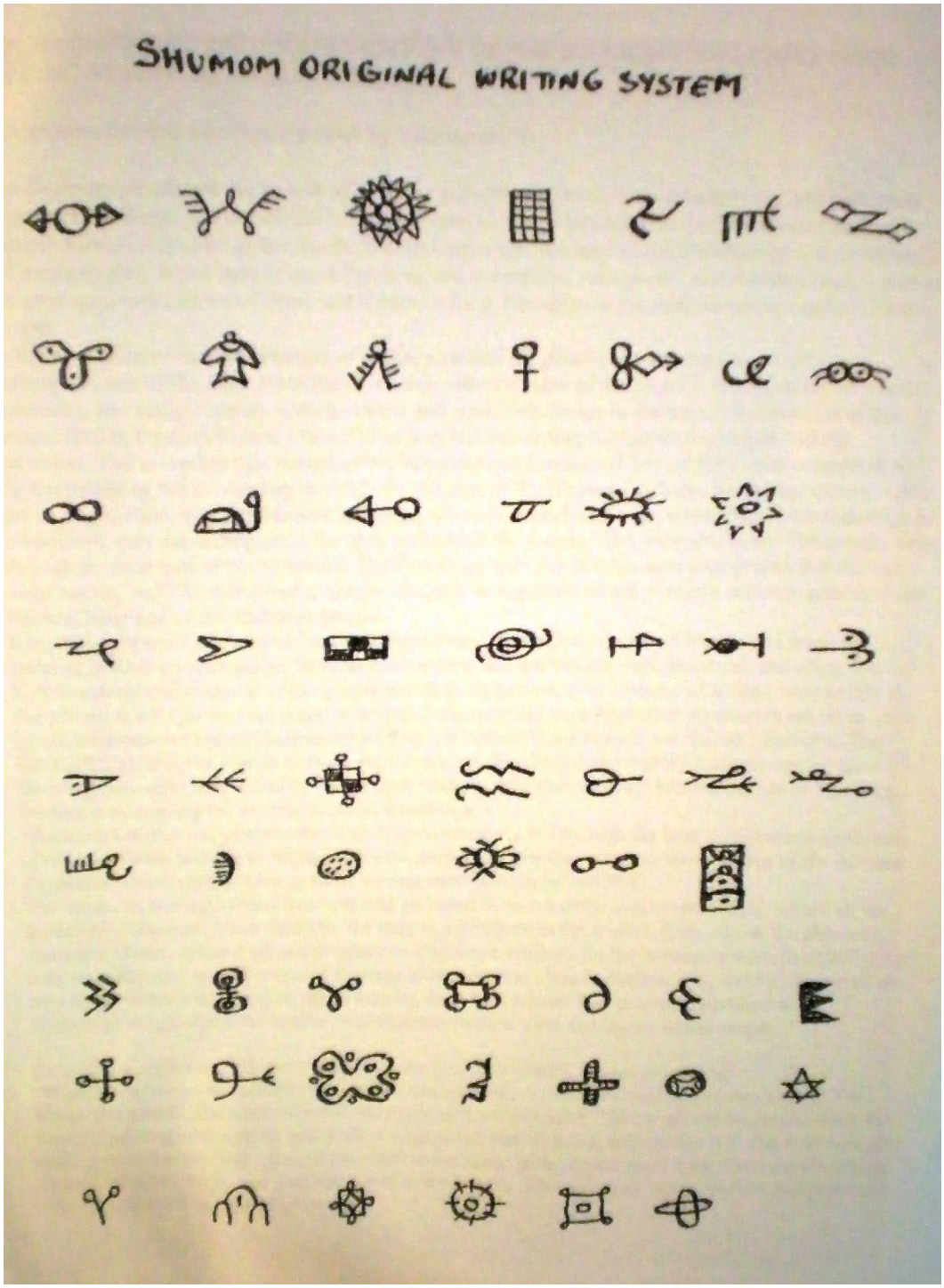


Fig 6.11-Shumon (Bamun) original writing system



Fig 6.12-The complete Vai syllabry of Liberia

Scripts outside of the Ejagham region, such as the Vai syllabry of Liberia (ca. 1830), also share similar symbols and features with Nsibidi. This suggests that there may have been more ancient graphic writing systems of considerable influence that spread across large regions of the continent. These similarities may be explained by contact through trade, mass migrations, or individual developments influence by much older graphic systems. For example, it is possible that there is a correspondence between early Nsibidi and the early symbolic system that was association with spirituality at Igbo Ukwu (850AD, 1100AD). Noting the correspondence between spiral motifs on the Bakor monoliths and artifacts from Igbo Ukwu, Clarke (1992) points out that many of the symbols on the monoliths have had a long history of use. Archeological evidence at Igbo Ukwu did suggest that the artifacts were associated with a culture that had far-reaching influences across eastern Nigeria. However, there is no current evidence of an actual "script at Igbo Ukwu. There are variations in Nsibidi symbols based on use.

6.5.4 Formal Characteristics of Nsibidi signs and symbols: This refers to those features of Nsibidi and Ejagham art that are always constant in their visual culture irrespective of variations in language and location. These are:

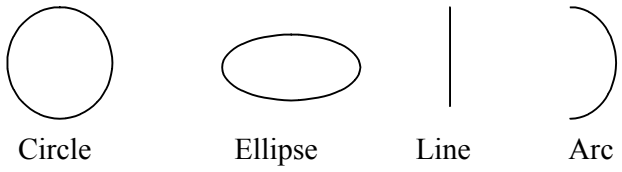
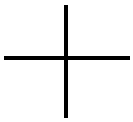
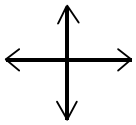


Figure6.13-Synonymous characteristics of Nsibidi Signs and Symbols

The circle: This is found in most forms of Ejagham visual culture particularly in Nsibidi writing. It usually represents a gathering of people. When used with a special combination of lines it represents different institutions (ref. figure 6.1 and 6.2).

The line: This is commonly used to represent speech. When it is drawn in form of a plus sign, it represents 'talk' e.g.  or 

One could argue that these geometric shapes are common in almost all graphical systems of communication. This is the case but the fluid; unrestricted and non-standardized methods of application of Nsibidi are what make it unique.

6.5.5 Colour and Textures: The dominant colours in Nsibidi expression are White, blue, black, red and brown. In most representations of Ejagham art and crafts, earthy and natural colours are used.

Textures are mostly rough. Knife marks on carved and sculptured works like wood, metal and cement works are never removed. The sharp edges are smoothened lightly.

6.6 THE DESIGN CONCEPT

6.6.1 Site Plan: The hotel site plan is a three-dimensional representation of an Anaforuana symbol. The symbol is termed 'Lifting of Plate' and represents the process of earth cleansing (ref. figure 6.14). This process as explained earlier is usually used to cleanse any negative aura surrounding a newly acquired piece of communal land. The different geometric shapes on the symbol have been given a degree of thickness according to the requirements of the space allocated to it (ref. figure 6.15). Those shapes which represented a function similar to the allocated function were retained as much as possible but in such a way as not to revive an ancient ritual.

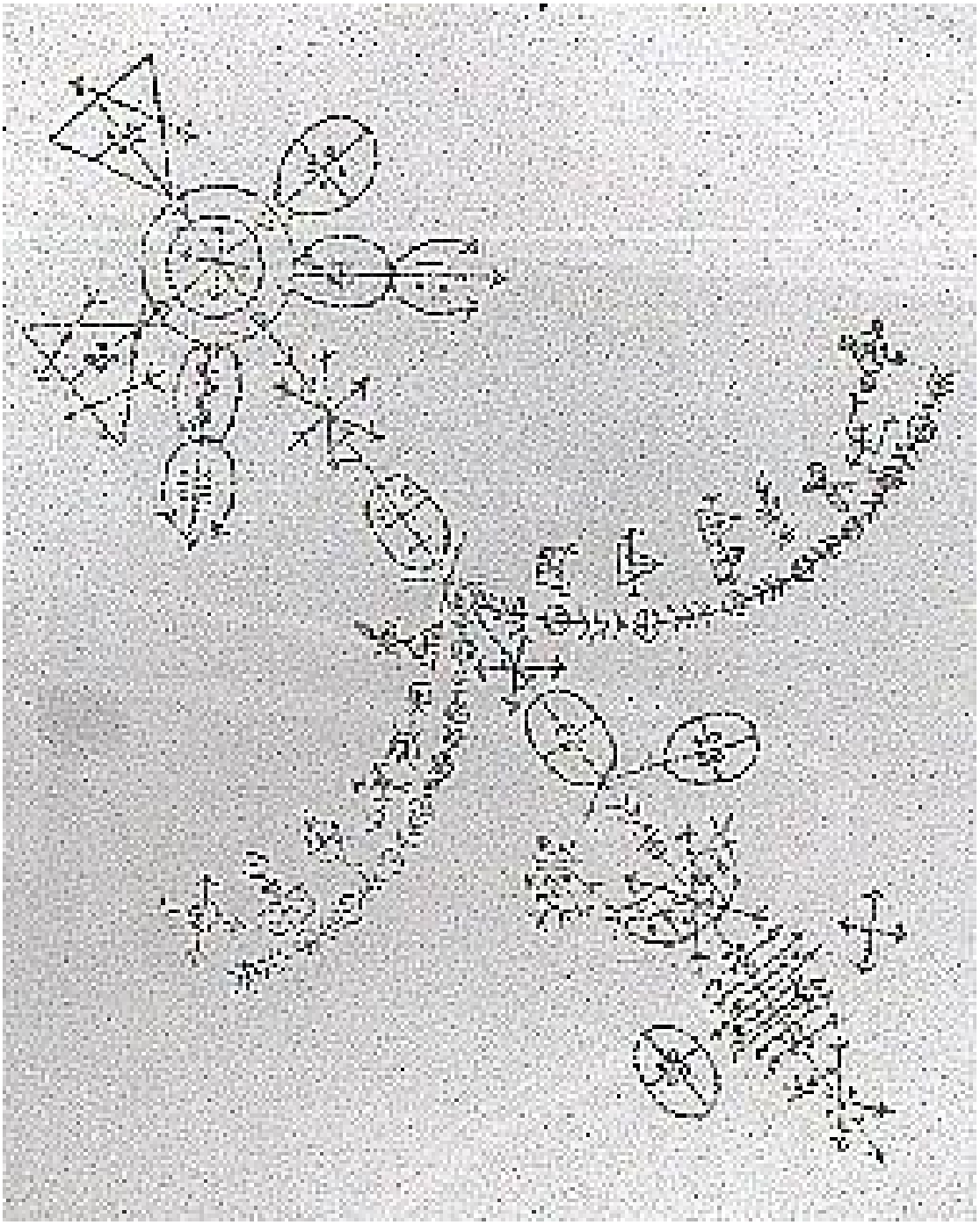


Figure 6.14 – The chosen symbol for the design concept represents a cleansing ritual.



Figure 6.15 – The abstracted form of the symbol in plan form following the contours of the site.

On this particular site, traffic routes were restricted to the unavoidable points of pedestrian and vehicular movement. The design utilized the existing road network such that dual ingress and egress points were provided. This also includes the service routes. Parking for both guests and staff were done following the existing contours as much as

possible and were done in clusters so as not to overcrowd the site with built-up structures. There was proper segregation of the pedestrian and vehicular traffic. It was also ensured that the pedestrian movements were to be controlled by the landscape which was aligned with the contours of the site (ref. figure 6.15).

6.6.2 Landscape: The hotel landscape was done largely to complement the existing site layout. Those trees and shrubs which were situated where the buildings and their support facilities are located were uprooted. Artificial stone monoliths were placed in strategic locations around the hotel site in order to further stimulate the interest of the guest by creating a scene which integrates the hotel landscape with a notable part of early Ejagham culture.

6.6.3 Elevations: The elevations of the apartment tower is the most significant as it can be seen from far. Its elevation was done as an abstracted form of the symbols for man and woman on the South Face of the Building and on the North face, the building was done to represent the renowned stone monoliths. The shell roof was used to represent the split palm frond and the symbol of an angel (ref. figures 6.16 and 6.17).

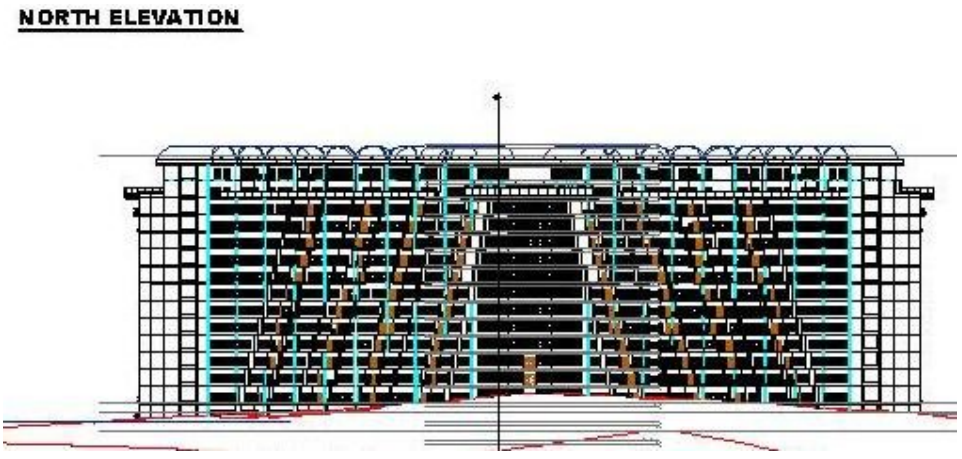


Figure 6.16-North Elevation

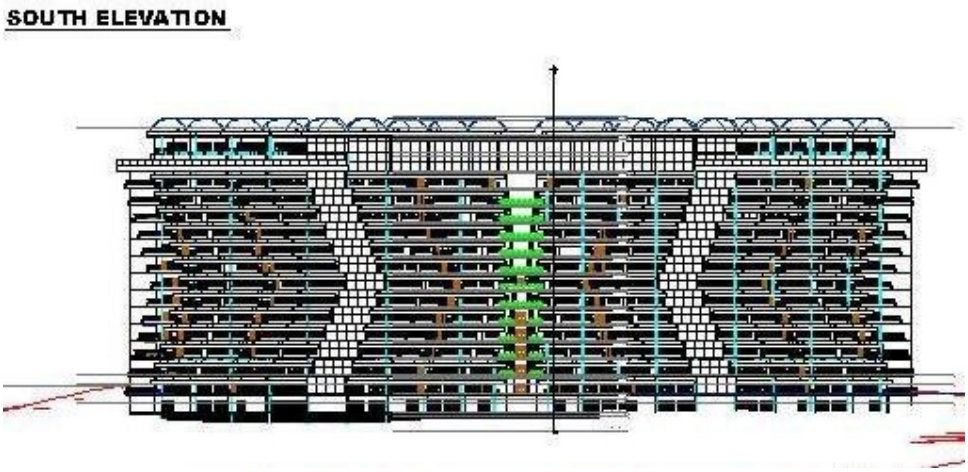


Figure 6.17-South Elevation

The use of straight lines and angles to represent the smooth arc was done so as to conceal the actual meaning of the symbol following Nsibidi ideology (ref figures 6.16 and 6.17). Most Ejagham groups believe in the art of signifying where a sign is used to conceal meaning by deliberately misleading a non-initiate. This concept was thus used in the application of these symbols.

A similar form of this combination of arcs is applied to the elevation of the conference centre. This represents a couple lying down by traditional definition as seen in figures 6.3, 6.4 and 6.5. Here, it is used to represent the peaceful atmosphere expected from the centre.

This combination of arcs is used in the elevation concept of the major buildings because it has been found to be the most widely used. Its application in early Ejagham society was usually open and not used in secret unlike some other sacred symbols. The symbol for mystic vision and the symbols for speech were also employed openly. These have been used to represent the openings and motifs in all structures. In the body, the eyes are used for sight and are said to be the mirror to the soul. Windows are like the eyes of

the building where one looks out of an enclosed space. An analysis of the symbol for mystic vision shows that the two lower circles represents the regular pair of eyes which each individual has. The two higher circles represent the extra pair of eyes which the members believed to have foresight possess. This was thus used for all the exterior openings of the buildings. From the higher floors of the tower block, a view of the distinct arrangement of the other buildings can be better appreciated.

6.6.4 Building Forms: The forms of the buildings which make-up the apartment hotel are basically three-dimensional representations of their two-dimensional geometric form as viewed in the symbol. Each geometric plan has been given depth and height to create a three-dimensional housing unit. This was done in-line with the basic concept employed by the local craftsmen where their sculptures are basically three-dimensional artistic representations of whatever object or creature they chose to portray. E.g. the sculpture of the split palm frond. The form of the tower apartment block is a framed structure with fixed columns and beams. On each floor, the projecting elements and walls are rotated one degree along the central axis to create the stepped elevation as shown in the plan in figures 6.16, 6.17 and 6.18.

6.6.5 Floor plans: Generally floor plans were drawn following set standards. The floor of the basement level for most of the units is ramped and follows a 6º-10º slope. In areas where the gradient is relatively steep, stepped ramps, vertical ramps and steps are used. Ramps are used as a major part of the design because of the site terrain and so as to accommodate the trolleys and carts that would be used in transporting goods from one point to another (ref. figure 6.18 and appendices). Goods lifts have been placed at strategic locations in each storied building so as to ease the vertical movement of goods. Re-dproofing is used as partition wall.

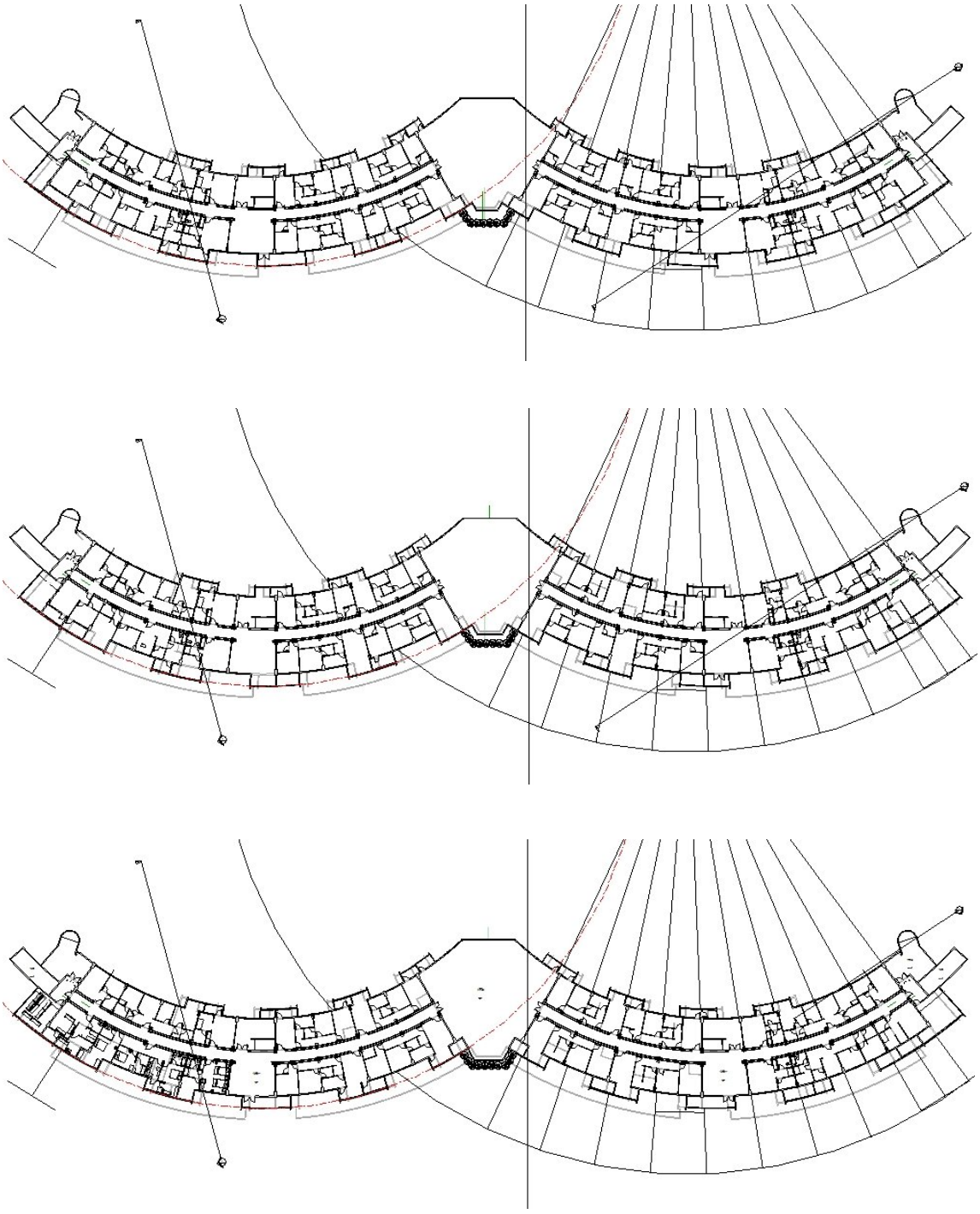


Figure6.18-Floor plans for floors 8, 9 and 10. Using a chosen reference point you can determine the rotating extended units.

6.6.6 Finishes: Mamoran stone-chip and colourful motifs are used as exterior wall finish. Interior walls are covered with fire-retardant paints and colourful motifs. The

floors have been covered with marble tiles in public areas and non-slip Italian tiles in some of the private areas. Rugs, marble and granite tiles have been used in apartment units. In the basement, terrazzo floor tiles have been used.

6.7 SERVICES: Provision of water, electricity, and waste recycling has been done by the Tinapa Management (ref. plate 6.15).

6.7.1 Power supply: An Independent power plant has been provided within the boundary walls of the Tinapa Resort. This will feed the Tinapa resort until the Federal government's new 320MW power station in the state has been completed. The station currently generates 6.4MW. This will be increased to 16MW and will serve all the phases of the project.

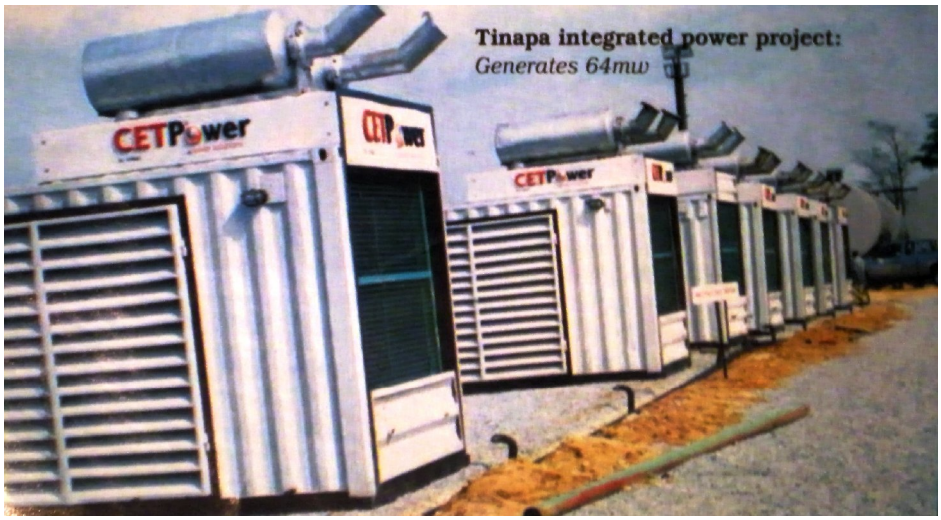


Plate 6.17-Row of Generators at Tinapa Resort.

6.7.2 Water supply: Fibre glass pipes have been laid all over the Tinapa site and will supply water from a 10,000 gallon concrete water tank provided in the resort to all required areas and structures.

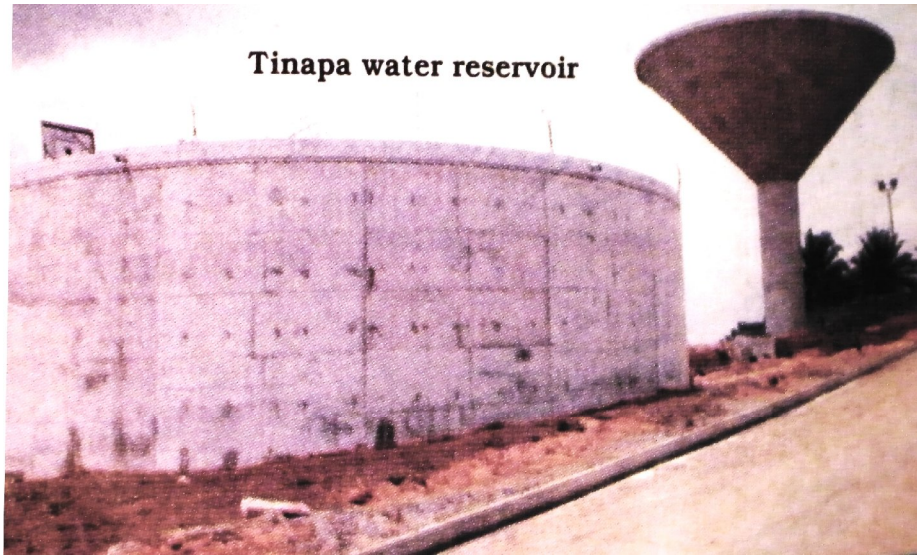


Plate 6.18-Large water Reservoir at Tinapa Resort.

6.7.3 Drainage: Drainage is by storm run-off. Drainages are provided along the roads covered with concrete and stone slabs so that they double as walkways and follow the natural gradient of the site.

6.7.4 Waste Disposal: Solid waste is removed from higher floors by chute and collected in designated areas in the basement. The black water (waste from toilet) is channeled to soil pipes running down the slope. Inspection chambers are introduced where there is a critical joint of more than two pipes.

The black water and grey water-wastes, (from wash hand basins, bath and sinks) are channeled into a waste pipe which is directed to the waste recycling plant situated relatively close to the hotel site.

6.7.5 Fire: Fire detectors and water sprinklers are installed in all apartments and at strategic locations on every floor of the hotel.

6.8 CONSTRUCTION MATERIALS AND METHODS: The building materials used are predominantly eco-friendly. That means that they are largely natural, renewable, biodegradable and above all locally available. The main materials used are stone because of its rich ecological properties and fire-retardant wall paint for safety. Marble, granite and terrazzo were also used. These are cost effective because of their long term benefits. Maintenance is minimal. They have simple construction techniques. Galvanised Aluminium sheets on steel trusses are used predominantly for roofing. Concrete is also used in roofing as roof deck for the central core and the escape stairs. Retaining walls are used in the basement and as support walls in those critical areas on the ground floors and parking areas.

6.9 DESIGN CRITERIA: According to the article on star classification on Wikipedia (2007), Stars are often used as symbols for classification purposes. It is used to rate hotels, restaurants, etc. Higher star ratings often indicate hotels with higher levels of luxury. This star classification system is based on varying standards of classification criteria which is set by officiating regional and country bodies. The general meaning of hotel rating by stars is mainly categorised into five as follows:

One star- low budget hotel; inexpensive, may not have maid service or room service.

Two star – slightly more expensive; usually has maid service daily.

Three stars – middle class hotel; moderately priced; has daily maid service, room service and may have dry-cleaning and internet access.

Four stars – first class hotel; mostly expensive (by middle class standards); has maid service, room service, laundry service, internet access and has many semi 'luxury' services like spa's.

Five stars – Luxury hotel; high priced; numerous extras to enhance the quality of the clients stay such as private golf course, air strip.

Six stars – these are generally affiliated with the known with the energy efficiency, water efficiency and similar systems.

Based on these international standards for star classification of hotels of this nature and the site location for the hotel within a resort which boasts of a significant number of business and recreational activities, facilities were provided in accordance with the requirement for a hotel of four star standard.

General Requirements for hotels with apartments:

Accommodation facilities (i.e. rooms, toilets, baths, shower, hallways and floor service areas): 50-60% of floor area;

Public Guest rooms, Reception area, hall and lounges: 4-7%

Hospitality areas; restaurants and bars for guests: 4-8%

Banqueting area with meeting and conference rooms: 4-12%

Domestic areas (Kitchens, Personnel rooms and stores): 9-14%

Administration, Management and Secretarial: 1-2%

Maintenance and Repair: 4-7%

Leisure, sports, shops and hairdressing salons: 2-10%

(Source: WTO, World Tourism Organisation- classification system)

6.10 SCHEDULE OF ACCOMMODATION:

6.10.1 Entrance and Circulation Zone

S/No	Spaces	Unit	Unit Area (m)	Total Area (m^2)
1.	Security posts	4	5x3.5(17.5)	70
2.	Access-vehicular	2 ingress and egress points	4m wide	4m wide
3.	Access-pedestrian		1.5m wide	1.5 wide
4.	Service routes	1	4m wide	4m wide
5.	Ramp-vehicular	2	7m wide	7m wide
6.	Ramp-pedestrian	2	3m wide	3m wide

6.10.2 Reception Zone:

S/No	Space	Unit	Unit Area (m)	Total Area (m^2)
1.	Main reception	1	22x20(440) (cumulative)	440
2.	Front offices	2	6x4.5(27)	54
3.	Internet Cafe	1	10x9(90)	90
4.	Shops	2	4.6x4(18.4)	36.8
5.	Seating areas	2	10x15(150) (cumulative)	300
6.	Restaurants	2	10x8(80)	160
7.	Fast food and snack bars	2	18x9(162)	324

			(cumulative)	
8.	Servery and kitchenette	2	8x6.5(52) (cumulative)	104
9.	Staff-apartments	20	4x3.6(14.4)	288
10.	Senior staff offices	9	3x2.5(7.5)	67.5
11.	Junior staff offices	7	2x2.5(5)	35
12.	Vault	1	4x4(16)	16
13.	Toilets	4	1.8x1(1.8)	7.2
14.	Showers	4	1.8x1.5(2.7)	10.8
15.	Store	1	4x3.5(14)	14
16.	Goods lifts	4	2.1x2(4.2)	16.8
17.	Service lifts	1	2.1x2(4.2)	4.2
18.	Main kitchen	1	24x12(288)	288
19.	Stores-cold	2	10.2x7.5(76.5)	153
20.	Stores-dry	1	7.5x5.5(41.25)	41.25

6.10.3 Conference Zone:

S/No	Spaces	Unit (m)	Unit Area (m^2)	Total Area (m^2)
1.	Conference Hall (452 people)	1	26x21(546)	546
2.	Seminar Room 1	1	16x6(96)	96
3.	Seminar room 2	1	8x6(48)	48
4.	Seminar room 3	1	7x6(42)	42
5.	Exhibition/Reception	1	26x23(598)	598

	Hall			
6.	Servery	1	5x3.8(19)	19
7.	Male conveniences	3 toilets 3 urinals	4.3x4(17.2)	103.2
8.	Female conveniences	5 toilets	4.7x4(18.8)	94
9.	Car park	348 spaces	5x2.7(13.5) (average)	4698

6.10.4 Accommodation Zone:

S/No	Spaces	Unit	Unit Area (m)	Total Area (m^2)
Apartment Block 1				
1.	2 bedroom executive Apartments	32	10x5(50)	1600
2.	Reading and Rental Club room	1	10x6(160)	160
3.	Club room	1	8x8	64
4.	Restaurant	2	10x10(100)	200
5.	Shops	4	4.5x4(18)	72
6.	Goods lift	4	2.1x2(4.2)	16.8
Apartment Block 2				
1.	Studio Apartments	20	8x7(56)	1120
2.	1-bdroom apartments	48	12x8(96)	4608
3.	2-bedroom apartments	48	12.5x10(125)	6000

4.	3 bedroom apartments	26	16x8(128)	3328
5.	4-bedroom (VIP)apartments	22	24x8(192)	4224
6.	Standard guest lifts	2	2.8x2.7(7.56)	15.12
7.	Panoramic lifts	2	3x1.8(5.4)	10.8
8.	Service lifts	2	2.2x2(4.4)	8.8
9.	Goods lifts	2	2.1x2(4.2)	8.4

6.10.5 Leisure Zone:

S/No	Space	Unit	Unit Area (m)	Total Area (m^2)
1.	Hall and Garden	1	15x10(150)	150
2.	Club Hall	1	40x26(1040)	1040
3.	Outdoor Barbecue	1	20x15(300)	300
4.	Cabana	12 units	9x5(45)	540
5.	Beach bar and Jetty	1	28x25(700)	700
6.	Hair dressing Saloon	3	8x7.5(60)	180
7.	Nail studio	1	7.5x6(45)	45
8.	Barbing salon	2	7.5x5(37.5)	75
9.	Swimming pool	1	25x13(325)	325
10	Gymnasium (health club, indoor sports hall)	1	50x15(750)	750

11.	Changing facilities (male)		6x4.5(27)	27
12.	Changing facilities (female)		6x4.5(27)	27

6.10.6 Service Zone:

S/No	Space	Unit	Unit Area (m)	Total Area (m^2)
1.	Laundry Facilities	2	15x9(135)	270
2.	Workshop	1	7x5(35)	35
3.	Staff dining	1	10x8.5(85)	85
4.	Staff restroom	1	4x6(24)	24
5.	Dormitory	2	12x5(60)	120
6.	Service route		3m wide	3m wide
7.	General utility stores	2	6x6(36)	72
8.	Service Areas (A/C, heating, water tanks, etc)	3	10x10(100)	300

6.11 DRAWINGS: Refer to appendices at the end of this thesis for design drawings.

6.12 MODIFICATIONS IN DESIGN OF MAIN BUILDING TOWER:

After thorough structural analysis it was discovered that the stepped structural form of the building tower would not be achievable. Due to structural and mechanical recommendations made by registered structural and mechanical engineers, the basic structural form of the building has thus been modified to create a simply supported structure with columns running from foundation to roof. The columns were calculated to have a max depth of 0.7m and are placed at 8.5m centres. To create the symbolic structure, the extended elements of the building have been treated as fluid attachments and have been shifted with a difference of between 1.2m and 1.8m from the immediate floor above and below on each floor to create the same abstract form on both views of the building.

The head room for the Basement floors is maximum of 4.5m so as to accommodate the service elements. The headroom for the subsequent floors are 3.6m so as to accommodate service elements such as water and waste piping, HVAC ducting, fire sprinklers, smoke detectors and A/C cassette units where needed.

Refer to Attached Appendices for modified plans, elevations, and views.

CHAPTER SEVEN

7.1 SUMMARY AND CONCLUSION.

This work traces the problems, objectives and significance of the study (Nsibidi expression in hotel design) based on available materials and the basic limitations of the design brief. It studies the Nsibidi system in its entirety based on previously documented works; studies the Ejagham people, their culture, religious and socio-political institutions and relates the findings to the hotel design. Chapter three and four focuses on the review of related available literature on apartment hotels; both text and structural works. A brief analysis of the study area was conducted from the larger Cross River region through the city of Calabar to the Tinapa site and consequently, the hotel site. With the information gathered from all these works, Nsibidi is expressed in the most elegant, functional but complex way putting into consideration ease of construction, maintenance and guest comfort with the basic feature of concealment of knowledge and trickery. The concept, styles and characteristics of Nsibidi are analysed and clarification on the choice of use of particular signs and elements is made and reasons given. The Ejagham people have a rich cultural heritage replete with timeless artefacts, art, sculpture, signs, symbols and a distinct language which exhibits all these cultural and mythical elements in a uniquely flamboyant way.

Carlson gives further impetus to this claim when she states

> In the conceptualization of *nsibiri (sic)*, the concept of Signifying favors the process of making meaning rather than the use of individual signs and it recognizes that signs can have a multiplicity of meanings. It provides individuals with the ability to “play” with meaning and ultimately to

> conceal knowledge. And, these processes are key features in restricting access to *nsibiri*'s (sic) secrets. Thus it is not surprising that art is so central to the manifestation of *nsibiri (sic)*. Art, not simply graphic systems, allows for a language that not only opens up meaning but also controls it through complex aesthetic systems.

The concept of Nsibidi and the representation of the abstracted Anaforuana sign exhibits Ejagham culture in a way that has never been done before. This bold step will hopefully, unlock the doors to the construction of buildings which will exhibit similar themes not just in Calabar but in other parts of the region.

In conclusion, this work builds on the fluid and extensive nature of the Nsibidi language system; in the belief that the idea used by the indigenous sculptor's in producing abstracted three-dimensional representations of two-dimensional Nsibidi signs and/or elements; can also applicable to the Architectural design of a building.

7.2 RECOMMENDATION.

The Nigerian conditions for tourism must be internationally competitive to attract both local and foreign investments. Many foreigners have expressed belief in Nigeria as a tourism investment destination.

In line with the design of a structure which boasts of an indigenous expression and unique overall form, local and regional architects would be encouraged to create interesting and iconic structures which should create the much needed unique environmental scene for the enhancement of tourism not just in Cross River State but in Nigeria as a whole.

Nsibidi is a flexible and broad concept and boasts of multifaceted avenues for its exploration and application. This is a timeless oasis of limitless ideas for Architects, artists, archaeologists, anthropologists and linguists.

Structures located in tourist sites and international territory like the Tinapa Resort, act as timeless ambassadors to the rich cultural heritage of Nigeria. They should be designed to have meaning, be relevant to the local culture and conform to the environmental scenery.

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Glossary

Achi Oju	-	Heads of Families
Afung	-	Buffalo's horns
Ajom	-	"Juju"
Aming Mgbe	-	Tiger's teeth
Anakui	-	Elders
Arep Oju (pl.)	-	Families
Atufam (pl.)	-	Chiefs
Ebai	-	Marriage
Emang	-	A long staff of metal with a sharpened v-head
Mgbe	-	Leopard
Monikim	-	Child of circumcision
Ndip Nju	-	Family
Nkan (Ekan)	-	Age grade or set
Nkim	-	Circumcision
Ntufam	-	Chief
Obasi	-	God

Obassi Osaw	-	God-on-high
Ocham	-	Mgbe Hall
Ohak	-	Traditional Crown
Ojima	-	Traditional Education
Oju	-	Houses
Okan (pl.)	-	Age grades and sets
Nsibiri	-	Bakor version of Nsibidi
Anafruana	-	Afro-Cuban Nsibidi

Definition of terms

Afro-Cuban	-	of Africa and Cuba; Cuban culture of African origin.
Semiotics	-	study of signs: the study of signs and symbols of all kinds, what they mean, and how they relate to the things or ideas they refer to.
Phenomenon	-	something notable: something that is out of the ordinary and excites people's interest and curiosity.
Culture	-	shared beliefs and values of group: the beliefs, customs, practices, and social behaviour of a particular nation or people.
Imply	-	to make something understood without expressing it directly.
Abstract	-	a concept or term that does not refer to a concrete object but denotes a quality, emotion, or idea.
Signify	-	to have something as a particular meaning.
Self-catering	-	describes accommodations, especially for vacationers, in which meals are not provided but cooking facilities are.
Symbolism	-	the use of symbols to invest things with a representative meaning or to represent something abstract by something concrete.
Expression	-	something done or given as a means of communicating a feeling or thought to somebody else.

Ideogram - (symbol in writing system) a symbol used in some writing systems, e.g. those of Japan and China, that directly but abstractly represents a thing or concept itself rather than the word for it.

Pictogram - symbol designed to resemble the thing it represents. Pictograms, also known as pictographs, are used in non-alphabetic forms of writing and in a wide variety of signs and labels.

Juju - an object revered among some West African peoples for the magical powers that it is thought to possess.