# EXAMINATION OF CULTURAL IDENTITY IN THE DESIGN OF A CULTURAL CENTRE FOR KATSINA

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**NIGERIA**

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**BY**

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**MSC/ENVI-DESIGN/4158/2011-12**

**A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT FOR THE AWARD OF THE DEGREE OF MASTER OF SCIENCE IN ARCHITECTURE**

**DEPARTMENT OF ARCHITECTURE**

**AHMADU BELLO UNIVERSITY, ZARIA**

**NIGERIA**

**APRIL, 2015**

## DECLARATION

I declare that thework in this thesis entitled 'EXAMINATION OF CULTURAL IDENTITY IN THE DESIGN OF CULTURAL CENTRE FOR KATSINA' has been carried out by me with Department of Architecture.The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this university or any other institution.

_____ _____

**ALIYU MAIWADA DANJUMA DATE**
Msc./ENV-DES/4158/2011-12

## CERTIFICATION

This research work titled **"**EXAMINATION OF CULTURAL IDENTITY IN THE DESIGN OF A CULTURAL CENTRE FOR KATSINA**"** by Aliyu Maiwada DANJUMA (Msc./Env-Des/4158/2011-12), meets the regulations governing the award of the degree of Master of Science(Architecture) of Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literacy presentation.

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## DEDICATION

I hereby dedicate this thesis to Almighty Allah, the magnificent, the merciful, the one for his unfailing love and guidance towards the success of my research and to my most supportive fatherProf. D. A. Maiwada for being there all the way and to my late mother Hajiya Maryam Muhammad Bashir, may her soul rest inJannatulFirdaus, Ameen.

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## ABSTRACT

Cultural centers are venues for the culmination of cultural activities; as such their designers need to make sure they bear the sense of the cultural group to which they are meant to serve. Identity in architecture is a key issue that needs addressing as a result of the universal language of architecture created by modern movement. Contemporary cultural centers are becoming homogeneous as such lacking character and identity. The phenomenon of expressing cultural identity in the design of contemporary cultural centers is a major issue that needs addressing. This is based on the argument that the expression of cultural identity in architecture observed in many countries is an attempt to create architecture that sustain and supports the continuity of cultural and social values. This research examines the phenomenon in the context of Katsina. It focuses on the designers of cultural centers, their perceptions, and the strategies they use in expressing cultural identity in their designs. The aim of the research is to provide a basis for the reflection of cultural identity in the design of cultural center in Katsina state. It examines the recent attempts by designers at the beginning of the 21st century to reflect a cultural identity in architecture. Several research studies were conducted on culture, traditional identity, national heritage and their integration in contemporary designs by many authors and researchers to understand the extent and the meaning of the phenomenon of expressing cultural identity in contemporary architecture by utilizing elements from traditional architecturebut none of these studies specifically examine the perception this employed cultural elements or strategies have on contemporary designs of cultural centers. Five case studies were conducted and the level of cultural identity reflection was assessed and also the views of seven architects and custodians of culture were obtained using interviews. Visual survey and checklist methods were used in conducting the case

studies in the different facilities visited. Findings show that there are several ways by which different cultural identity principles and elements can be expressed in design in order to reflect the culture of a particular cultural group.The research concluded that there were several strategies employed by architects and designers of cultural centers to express a cultural identity in the design of cultural center so as to create architecture that sustains and supports the continuity of cultural and social values. The outcome of the research was demonstrated in a design proposal of a cultural centre for Katsina which tried to express the cultural identity elements and strategies of Katsina by borrowing from the traditional architecture of the region. The research finally recommends that when designing any building in any region, architects should try and express the cultural identity of the region so as to create sense of belonging to the region on the building thereby making people appreciate the resident culture.

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# CHAPTER ONE

# INTRODUCTION

## 1.1 BACKGROUND OF STUDY

Culture is one element that makes a community to persist as a distinct entity. According to Longman Dictionary of Contemporary English, culture is the arts, customs of a group of people. It is also defined as the way of life of a group of people. In essence culture comprise of all the unique beliefs and attitudes which give shape to life style, identity, arts and intellectual achievements of a group of people or community (Rapoport, 2006). Cultural identity is one's own sense of his culture (Nickeeninetalls, 2011). Charith (2011) opined that; cultural identity is the influence one gains by belonging to a certain culture or group.

Nigerian culture has spanned over 2,000 years, it brought together a large number of different tribes and societies over 250 ethnic groups (Dmochowski, 1990). Nigeria is a land of many distinct traditional cultures which have well defined spatio-temporal limits (Ademola, 2006).

Over the years, many research works have been carried out on culture, traditional identity, national heritage and their integration in contemporary designs of different kind in order to create buildings that bear the identity of their region as the daily challenges in the social, economic and political environment of man dictates that for a community to persist as a distinct entity, it must make conscious effort towards preserving its unique beliefs and attitudes which give shape to its life style. These studies include; Tukur (2011), Micheal (2010), Mahgoub (2004), Odeyale; Sodagar and Temple (2010), and others but most of these

studies did not specifically examine the perception this employed cultural elements or strategies have on contemporary designs of cultural centers.

Moreover, the research looked at the need to re-discover the cultural heritage of the people of Katsina and how architecture will help promote and develop the culture of the region in question as a solution to the societal problem of wasted cultural talents of traditional dances, drama, arts and festival, language and other.

However, Manuel (1996) opined that every cultural identity has its own traits. Collective cultural identity is an entity of visible, invisible and assumed cultural traits typical of a given group which may influence an individual's emotive experiences and conduct (Hayrynen, 2007). Hence, it is necessary to have forum for the culmination of cultural activities in the modern days so as to ensure it is not debased. Cultural centers serve as tools for the rejuvenation of culture and understanding of cultural expression as an integral element of economic and social development (Quraishi, 2003).

Globalization and technology are moving us into one culture, thereby abstracting traditional style (Wang, 2007). Rich cultural heritage are being eroded, traditional architecture is giving way to modern and contemporary architecture, cultural arts and crafts are replaced by modern design, leaving a future generation without knowledge of their roots (Falola, 2003). This emphasizes the need to have cultural centers all over the country in other to maintain, promote and project culture. They also serve as stimulants for cultural development and training of youths at the local level and also institutional support for the conservation of traditions.

Katsina state is among the nineteen (19) northern states of Nigeria and it forms a portion of

the country's cultural melting pot and also one of the rich historic sites of the country. As a result of the long history and tradition, the state has some historical sites (like the Gobarau minaret) created over a long period of time (Lugga, 2005). The major ethnic groups found in the state are the Hausas and the fulanis each with their language, arts and traditions. Majority of the Hausas and the Fulanis practice Islamic religion, as a result their major festivals are the 'Sallah' celebrations of 'Id-El-Fitr' and 'Id-El-Kabir'. Other traditional festivals include;naming ceremonies, marriage ceremonies and others. Works of art and pottery found all over the state suggest that the state is a major cultural entity (Katsina Emirate Council, 2009).

The lack of a common space for the performance of the cultural activities within the state is a problem that needs to be addressed. This calls for a propose design for a cultural center that will satisfy the contemporary social needs and also at the same time serve as an expression of cultural identity for attraction within the state.

## 1.2 STATEMENT OF THE PROBLEM

Despite enormous time and resources spent by scholars and researchers in trying to re-discover and preserve our cultural heritage and identity through architecture and other means, there is still much to do as less consideration is given on how they are perceived and the impression they give to the architecture. Contemporary designs of cultural centers give less effort to the expression of its region's identity thereby not giving it any 'sense-of-place'.

Youths are brought up to believe that their local identity is not appropriate for modern needs. The solution offered is not the development of their cultural heritage but to throw it out and adapt alien methods. The result is that cultural heritage is lost with modernity being acquired

(Sani-Katsina, 1999).

Most large gatherings in Katsina ranging from social, cultural gatherings and even traditional festivals all around the state takes place in open spaces like state stadium, schools, sports fields, polo field and other open grounds. This is due to lack of pre-defined spaces for cultural activities like cultural centers that are adequate and well equipped to accommodate large crowd and vast number of cultural activities and meet contemporary needs all over the state.

Contemporary cultural centres are becoming homogeneous as such lacking the mark and character of the region to which they belong; most of them do not bear the sense of belonging to their respective regions. Cultural identity is barely expressed in most contemporary cultural centres as such making them lacking in terms of sense of place. The role cultural identity plays in the propagation of culture and the creation of a sense of belonging to a particular region or locality and the phenomenon of expressing it is an issue that needs an in-depth study. Creating a venue or a building to host the performance of all the cultural activities thereby preserving, promoting and propagating culture without losing sight of inevitable changes in the pattern of life on culture will enable the younger generations be aware of their identity, culture and history.

## 1.3 JUSTIFICATION OF STUDY

In a world changing quickly, the diversity of cultural expressions is pre-condition for vibrant and dynamic cultural sectors. It must be protected and promoted (United Nations Educational, Scientific and Cultural Organisation; UNESCO, 2011). Cultural promotions were placed in concurrent list of the federal constitution of Nigeria in 1979. There was urgent

need for culture to be given more attention should the ambition to reach technological level of development be taken seriously.

The need to re-discover and preserve the cultural heritage of people that make up the Nigerian nation may be looked at as one of the solutions to the societal problem of debasing/wasted talents of traditional activities and cultural activities in general. Cultural centers can be seen as means of stimulating, maintaining and deepening a sense of community, creating awareness about the cultural heritage of a particular locality, the loss of which is deeply lamented.

Architecture plays a very important part in any nation's development ranging through the whole scope of contributions from economic, social and environmental to cultural. It provides shelter to people and their activities as well as social identity and status. It seeks to work within socio-cultural, environmental and national context. Architecture is herein put into play to contribute to the issue of cultural promotion and propagation within Katsina state and the nation at large.

The research aids in understanding the relationship between cultural identity and the architecture of cultural centers for the benefit of the Architects/ designers of cultural centers. As it is essence for cultural centers to bear the mark of the region (sense of place) and also be unique to the region it is designed for.

However, there is need to re-discover our roots and make do with silent forces of development. With an increasing demand for a space for the practice and culmination cultural activities within the Katsina province, there is a need for a cultural center that will make use of the readily available materials at the same time maintaining the identity of the

area bearing in mind the perception it will give. Going by this, this study will benefit the government and UNESCO in their struggle to maintain and ensure culture is not debased.

The decline in culture due to the blind embrace of westernization and ghost of intellectual dependency have seem to lower the integrity, dignity and the quality of our people as it made our culture and way of life inferior to that of the western world. The construction of identities is fundamental to the dynamics of societies (Castells, 2004). Thus, the study will help safeguard an aspect of cultural identity and heritage and also sustain national, local/ ethnic traditions to retain and improve an existing stock of cultural facilities to ensure cultural opportunities.

Moreover, this research emphasizes the need for a proposal of a cultural center that retains and depicts the cultural identity of the state which will meet the contemporary social and special needs and also the lifestyle of the citizen of Katsina.

## 1.4 AIM AND OBJECTIVES

The aim of the research is to provide a basis for the reflection of cultural identity in the design of a cultural center in Katsina state.

### OBJECTIVES

The research intends to achieve the aim through the following objectives:

1. To conduct a review on the concept of culture and cultural identity.
2. To determine the elements of cultural identity of Katsina state.

3. To identify the different elements of cultural identity employed in contemporary designs and the philosophy behind their incorporation.
4. To determine the impression cultural identity elements gives to the designs when incorporated.
5. To demonstrate the outcome of the study in a design proposal for a cultural center for Katsina.

## 1.5 RESEARCH QUESTIONS

The research will answer the following questions each corresponding respectively to the objectives below:

1. What are the key elements of cultural identity of Katsina people?
2. How are these elements perceived by the people of the region?
3. How can elements of cultural identity be integrated in the design of a cultural center Katsina?

## 1.6 SCOPE OF STUDY

The research focuses on the mutual relationship between cultural identity and the design of a cultural center. The aspects of cultural identity that impact on the design of a cultural center and how do they impact. It is meant to understand the current struggle to be modern and return to the roots at the same time and also the impression this incorporation gives.

The research was limited to the significant features of cultural identity and the impression they give when used to create a sense of place and belonging to a particular region. How will cultural identity be employed in the contemporary design of cultural center in order to

express sense of place was what the research focused on. This will be achieved by a comprehensive study of the culture of the region (Katsina), its cultural identity, material culture, festivals and traditional activities and sports.

The research starts by reviewing and examining recent attempts to reflect cultural identity in architecture. It then went further to understand the extent and the meaning of the phenomenon of expressing cultural identity in contemporary Katsina architecture by utilizing elements from traditional Katsina architecture.

The premise of this research is that there is always a cultural identity expressed in the design of a cultural center and that there is a mutual relationship between cultural identity and the design of a cultural center. However less attention is given to the perception cultural identity gives to the architecture of the cultural center.

Moreover, the research illustrates the concept of cultural identity as it relates to architecture and the design of a cultural center in the Katsina experience. It also focuses on the transformation of cultural identity and its reflection on architecture and design of cultural center in Katsina.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 THE CONCEPT OF CULTURE

Culture always seen as a complex issue and socially and politically highly sensitive, it has nowadays become an overused word (clinched) in almost all contexts of reality. Culture has also been an area in which we most times find controversial in the political and social arena (UNESCO, 2008). Geli (2008) opined that the word culture is often used abruptly without knowing exactly what it's referring to.

The word culture is a word which has been recently incorporated into our language with its current meaning. Pedro (2006) opined that the birth of the word culture is a relatively recent linguistic event.

There are many readings and different approaches to the notion of culture and the problem is what is included and what is excluded from it. Mondiacult (1982) gave a broad definition of culture as it integrates the cultural expressions, as specific manifestations of cultures. Hence the definition goes as; culture is that which offers the context, values, subjectivity, attitudes and skills on which the development process must take place.

As seen from the above definition, it is clear that the idea of the complementary nature of the cultures, their dynamism and the generation of culture, culture identities which are not mutually exclusive have been included.

A culture is the way of life of a people through which they humanize and socialize nature. It

implies a world-view, a value system, and a network of social relationships (Featherstone, 1996). Culture is not static; it grows out of reverence for selected customs and habits. Culture is changing; People make culture, culture makes people (Tomlinson, 1999).

Culture is the total pattern of human behavior and its products embodied in speech, action, and artifacts and dependent upon man's capacity for learning and transmitting knowledge to succeeding generations (Webster's 3rd new international dictionary).

The term culture can be defined broadly as being; "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group…" (UNESCO,1995).

Oxford advanced learner's dictionary also defined culture as the advanced development of the body, mind and spirit by training and experience. Ayangaor (2003); defined culture as a pattern of life, ways that man has evolved in his attempts to understand, use and control his social and natural environment.

Thus, culture is not a static set of values and practices: it is constantly recreated as people question, adapt and redefine their values and practices when faced with changes and the interchange of ideas.

*...culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action….( Al-Kroeber and Kluckhohn in , Dana 2012).*

## 2.2 THE ELEMENTS OF CULTURE

As defined earlier, culture can simply be said to be everything that makes up a person's entire way of life. Going by this definition, the elements of culture can be said to be all the things that all cultures have in common. Elements of culture influence the behavior and expectation of people in a community (International Business proprietary, 2008).

Elements of culture can be classed into two basic categories viz;

A. The material and the non-material elements of culture.
B. Core and Peripheral Elements of culture.

### 2.2.1 **Material and Non-Material Elements of culture.**

I. The material elements of culture; these are the physical objects, resources and spaces that people use to define their culture. They include all of the physical objects that people create and give meaning to (Groat, 2002). They are the visible elements that define a particular cultural group. Example of the material elements are; homes, neighborhoods, cities, schools, synagogues, temples, places of worship, factories, plants, tools, means of production and others. They are the physical aspects of culture that help define its members' behaviors and perceptions (John, 1996 in Tukur, 2011).

Material culture places emphasis on objects, material accomplishments; the acquisition of material wealth; skill and productivity in arts and crafts; technology; fine buildings and displays of material prosperity (John, 1996 in Tukur, 2011).

II. The non-material elements of culture; these are the non-physical ideas that people have about their culture, including beliefs, values, rules, norms, morals, language, organizations, and institutions (John, 1996 inTukur, 2011).

John (1996) opined that; A non-material culture values 'abstract/intangible' things more highly than objects, example; things such as ideas; the things of the mind; philosophy, meta-physics; 'spirituality', values, beliefs, relationships between god and man; 'being' among others.

When considering non-material culture, sociologists refer to several processes that a culture uses to shape its members' thoughts, feelings and behaviors. Four (4) of the most important of these are symbols, language, values and norms (John, 1996). In essence, this aspect of cultural elements (non-material) consists of thoughts and behavior that people learn as part of the culture they live in such as politics, economics, language, rules, customs, family, religion or beliefs, values, knowledge and other intangible elements of culture (Groat, 2002).

### 2.2.2 **Core and Peripheral Elements of Culture**

I. The core elements of culture refer to those BASIC or CENTRAL values that integrate a culture and help distinguish it from other cultures (John, 1996 in Tukur, 2011). Core values are constant, as they are not descriptions of the work we do or the strategies we employ to accomplish our mission. They are values that underlie our work, how interact with each other and which strategies we employ to fulfill our mission. The core values of culture are the basic elements of how we go about our work. They are the practices we use every day in everything we do; Beliefs, language, religion (John 1996 in Tukur,

2011).

II. Peripheral elements of culture refer to those weak elements of culture that can be changed with time. They are the non-constant elements of culture that often change with time. They include; clothing and mode dressing (John, 1996).

## 2.3 COMPONENTS OF CULTURE

According to Pitman (1995); Culture has three components which are; Ideology, Technology and social organization.

I. The Ideology: This is defined by the English Mini dictionary as a system of ideas forming the basis of an economic or political theory. It composes ideas, beliefs and values shared by the society or cultural group.

II. Technology: This involves the skills and material items for the satisfaction of food, clothing and shelter requirements of the people.

III. The social organization: This is the network of rules, roles and relationships that create a patterned way of life within the environment.

## 2.4 THE CONCEPT OF CULTURAL IDENTITY

The term identity according English mini dictionary is defined as the fact of being who or what a person or thing is. Looking by the definition, cultural identity maybe defined as the fact of being from a particular culture or group.

Culture refers to the customs, practices, languages, values and world views that define social Groups such as those based on nationality, ethnicity, region or common interests (The social report, 2010). Cultural Identity is important for people's sense of self and how they relate to

others. A strong cultural Identity can contribute to people's overall wellbeing (The social report, 2010).Nigel (2001) defines cultural identity as the identity of a group or culture, or of an individual as his/her belonging to a group or culture affects his/her view of himself or herself. People who feel they belong to the same culture share a common set of norms.

Cultural identity provides the global significance of local knowledge and the sense of self, community and nation. Deng (2005) points that cultural identity answers the questions of "Who am I?", "Where are we going?" and "What do we Have?" Since people construct their identities through their cultures, they will defend them.

Our search for identity could give us a much greater sensitivity not only to our environment, but to ourselves and to the society in which we live (Correa, 1983 in Mahgoub, 2007).Hall (1996) quoted that; "cultural identity is a matter of 'becoming' as well as of 'being' and it belongs to the future as much as to the past." Cultural identity is an important contributor to people's wellbeing. Identifying with a particular culture helps people feel they belong and gives them a sense of security (Hall, 1996).

## 2.5 THE ELEMENTS OF CULTURAL IDENTITY

Koivunen and Marsio (2007) defined identity as the bond between an individual and a community. Also, Hayrynen (2007) defined collective cultural identity as an entity of visible, invisible and assumed cultural traits typical of a given group, which may influence an individual's emotive experiences and conduct. As it is seen from these two definitions of cultural identity, it can be said that the elements of cultural identity are those basic parts that are common among people that share the same identity.

The basic element of any cultural identity must keep its main elements, but adapt itself to the changing conditions. A cosmopolitan approach to culture should be felt as a necessity by members of any cultural identity (Manuel, 1996).

According to Common wealth of Australia (2012), the elements of cultural identity are things that can help to define cultural identity. These elements include;

I. Language.
II. Dress and Appearance.
III. Eating habits.
IV. Music and Dance.
V. Time and time consciousness.
VI. Interpersonal relations.
VII. Values (pertaining to social groups/ family groups).
VIII. Beliefs (pertaining to religious beliefs).

Popular culture is also an element to consider very seriously: humour, handicraft, antiques, dances, tools, cooking, clothes, songs, pictures, photographs and so on, are often some of the best ways to express an identity. Seen from abroad these elements constitute some of the most representative images (Manuel, 1996).

## 2.6 DIMENSIONS OF CULTURAL IDENTITY

This model of the dimensions of cultural identity employed here is drawn from the work of

Hofstede (1997) and others. This model divides cultural identity into three dimensions namely;

I. Human universals.

II. Group associations (national, ethnic, religious).

III. Individual personality.

2.6.1 **The Human Universe**; this dimension of cultural identity deals with features which all human beings share with all others, regardless of differences in culture. Since the last decade of the twentieth century, however, the nature and classification of universals has become a subject of considerable study and universals offer many possible applications to the teaching of intercultural communication (Kowalski, 2002).

Moreover, human universal dimension covers many aspects; there are universal human needs arising from biological necessity, fundamental human emotions, the universally recognizable facial expressions of certain of these and social constructs, commonly to all cultures everywhere, even though details may differ and also the concise of right and wrong, everyone will agree that there is 'right' and 'wrong' (Kowalski, 2002).

Furthermore, there are certain principles which all human cultures value or atleast profess to value (Brown, 1991; Kinnier et al, 2000 in Kowalski, 2002).

2.6.2 **Group Associations**; According to Kowalski (2002); culture is generally used to refer to group associations particularly national or ethnic groups. Group associations

are groups that are only part of the multiple groups of which every human being is a member, whether voluntarily or involuntarily (Kowalski, 2002).

Every human being is born a member of several groups and will generally add more in the course of a lifetime. Various group allegiances overlap to form individual identity and also influence each other (Kowalski, 2002).

The members of a group share products (artifacts), practices (sociofacts) and perspectives (mentifact) (National Standards in Foreign language education project, 1996 in Kowalski, 2002).

2.6.3 **Individual Personality**; the individual with unique thoughts and beliefs based on unique experiences, is the ultimate creator of cultural identity. Individuals also make the ultimate decision to accept or reject the perspectives (beliefs, attitudes, expectations, and others) of their groups. Individuals decide to what extent each group association determines their own cultural identity (Kowalski, 2002).

Members of minority groups, in particular, will often attribute a greater share of their individual identity to group membership (Kowalski, 2002).

## 2.7 ROLES OF CULTURAL IDENTITY

Understanding others makes possible a better knowledge of oneself: any form of identity is complex, for individuals are defined in relation to other people - both individually and collectively - and the various groups to which they owe allegiance, in a constantly shifting pattern (UNESCO, 1996).

Culture is a defining feature of a person's identity, contributing to how they see themselves and the groups with which they identify. An individual's sense of identity is grounded in their

cultural identity. A person's understanding of their own and others' cultural identity develops from birth and is shaped by the values and attitudes prevalent at home and in the surrounding community. This identity becomes more complex and fluid over time as people develop allegiances to different groups within the broader society. At the same time, cultures themselves are not static but develop and change as the belief systems and ways of life of different groups adapt under other cultural influences including mass media and popular culture to create new identities (UNESCO, 1996).

It has been estimated that approximately 10,000 spoken languages have existed. Today, only about 6,000 languages are still spoken and many of these are not being taught to children. More than half of these languages are unlikely to survive the next century (Davis, 1999).

Cultural identity is very relevant because it is important to know who we are. Cultural identity aids a person in understanding his or her relationship to the culture they identify themselves with. It shows us the bigger picture of how we belong (Davis, 1999).

## 2.8 CULTURAL IDENTITY EXPRESSION IN ARCHITECTURE

The acknowledgement of the cultural identity in the city and architecture has been an increasing subject of discussion in the last decades. The history of design can be seen as a series of influential styles or movement which shift the thinking of designers along new lines and which result in changes in the internal and external appearance of buildings. Every design choice you make is based to some extent on what you have seen before (Wang, 2007). More than one traditional element should be used at the same time to reflect a cultural identity in architecture (Mahgoub, 2007).

Expressions as defined by Abdulhamid (1989), is a word or group of words that communicate an idea. The communication of thoughts or feelings, for example, directly to another person or through a work of art or a way of communicating an idea is a form of expression (Mahgoub, 2007).

Various cultures have similar architecture but not quite the same as several variants could exist in different regions. Building styles, tools, skills and technologies to exploit a variety of materials, have gone through changes and modifications creating a legacy that continue to form more industrialized methods (Odeyale; Sodagar and Temple, 2010).

Carlson (2011) opined that; design has become the embodiment of a larger process of creative 'culture-mongering' that has become a means to capture ideation, innovation and enterprise and made to stand for cultural identity. Design and culture have always been closely interrelated, but in many instances design is flaunted as the true measure of culture, rather than belonging to part of part of cultural context of the society (Carlson and Richards, 2011).

Grant McCracken quoted that; "*Designers are interested in Culture. But sometimes they treat it in a way corporations used to treat design: something consulted too little, too late… its odd when we consider how often designers have shaped Culture*." (Carlson and Richards, 2011).

According to Steven Holl, vernacular most clearly expresses the unique in a culture. He further stated that, vernacular architecture develops from the characteristics of place rather than imposition of external meanings. It distinguishes itself as an important source where the basic components such as climate technology, culture and related symbolism have existed and matured over centuries of man's involvement with architecture.

Identity of the built environment in contemporary cities must be dealt with at two related

levels. Firstly, is ‘architectural identity’, which reflects the process of constructing meaning for the physical setting and expresses continuity, distinction and recognition elements. Secondly, is ‘place identity’, which represents the physical environment ‘data base’ that enables the individual to judge the specific physical setting and understand its meaning (Budd, 2008).

Cultural expressions are communication of culture through some kind of means.Architecture is one of the means of cultural expression. Culture is expressed through architecture by designing buildings that have cultural elements reflected on them. Architecture as a means of cultural expression has adjusted more flexibly and quickly to changes in the world around (Mahgoub, 2007).

Today, architecture is seen as the symbol of people’s culture and an indication of both their level of civilization and technological heights (Lawrence, 2006). The phenomenon of expressing cultural identity in contemporary architecture is by utilizing elements from traditional architecture (Mahgoub, 2007).

The expression of cultural identity is manifested in many ways (Leach, 2003 in Mahgoub, 2007). There are those who express cultural identity by borrowing from traditional architecture, believing that the sources of cultural identity are derived from the past, and there are those who express a cultural identity that relates to today's prosperity and future ambitions (Silva, 2001 in Mahgoub, 2007).

There are certain elements, vocabularies, proportions, and materials that distinguished traditional architecture. The reuse of these elements and vocabulary was essential to achieve a distinctive architectural identity that relates contemporary architecture to traditional architecture. Also, several strategies employed by architects and designers to express a

cultural identity in their work (Mahgoub, 2007).

### 2.8.1 Reflection of Traditional Architectural Style

Today, cultural identity is expressed through the use of traditional style is viewed as a defense mechanism against the domination of the sweeping identity of globalization (Mahgoub, 2007). Architectural style is the classification of architecture in terms of the use of forms, techniques, materials, time period, region and other stylistic influences (Silva, 2001).

Lim (2004) opined that; there is a conscious commitment to uncover a particular tradition's unique responses to spatial arrangements, place and climate and thereafter exteriorize these established and symbolic identities into creative forms (Vernacular architecture). One of the most comprehensible expressions of domestic style is the direct quotation of traditional shape (Mahgoub, 2007).

Cultural biases are often expressed through architectural forms and styles without consideration to an evolving cultural identity or way of life. Culturally-responsive architecture must respect the complexities and changing qualities of culture, expressing these nuances while allowing for development over time (Eic, 2011).

Different architectural styles and forms vary widely from one culture to the other, the culture of various regions determine the types of buildings they build, the materials they use and the building technique they employed in their buildings (Falola, 2003).

i. Use of indigenous building materials.

ii. Use of local building techniques.

iii. Use of local building forms: The expression of traditional feature in three dimensional forms can be done either ‘Abstractly’: In this method the message is not

readily understood or through ‘Direct symbolism’: In this method the message is clearly depicted in three dimensional forms (Kelbaugh, 2005).

### 2.8.2 Reflection of Lifestyle

Architecture is essentially a reflection of habits, modes of life and traditions as fundamental determinants of human activities. The expression of family needs in architecture is an important element in the reflection of local identity (Al-Khedr in Mahgoub, 2007). Architects vigorously adopted transformed and integrated traditions to reflect contemporary realities such as fast-evolving cultures, values and lifestyles (Mahgoub, 2007). Architecture should also represent the environment and our values (Abdal in Mahgoub, 2007). Culture is the shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them (Lederach, 1995).

Traditionally, Culture is referred to as a pattern that signifies human activity manifested by the arts, music, sculpture, theatre, dance, film, fashion, design, food and architecture. Design has become omnipresent within Culture, as it has been adopted as a convenient badge to add value and market commodity, and to signify identity. Design increasingly struggles for a clear sense of definition, and one is left asking, what can Culture really mean today, if it is no longer tied to consumer lifestyle? (Carlson and Richards, 2011).

### 2.8.3 Reflection of Local Spatial Organization

The pattern by which certain group of people arrange spaces and buildings within their environment is a reflection their culture. The building style is also one of the major ingredients of cultural identity as different cultural groups have their unique manner of

buildings organization and arrangement (Kelbaugh, 2005). Style is defined as not only the form of individual buildings but also the way they are arranged (Denyer, 1978).

### 2.8.4 Use of Local Decorative Elements

These elements mark the difference between one regional architecture and another. They are shapes of elements derived directly from culture and building tradition of a place. The expression of local culture and heritage in architecture involves the adoption of prominent traditional features incorporated into the design. The traditional features can be tangible or intangible culture, that is cultural features that are physically seen like crafts, painting, and sculptures and so on; or intangible as in song, dance, and legend (Kelbaugh, 2005).

## 2.9 CULTURAL IDENTITY EXPRESSION IN HAUSA ARCHITECTURE

The North African style of architecture had its influence in the Northern Part of Nigeria through the introduction of Islam. It gave rise to what is known as the Sudanese architecture which applies geometric designs and had an impact on form, scale and proportion, and aesthetics (Ogunsote, 2006). The dome-shaped mud roof became very popular. It gave the North a distinctive appearance reminiscent of cities in North Africa. Worth noting is that Hausa vaults or *Bakan Gizo* were mostly used for ceiling construction and architectural decorations were adopted in mosques ceiling construction. Further on in Hausa towns merchants began to adorn the outside walls of the otherwise traditional houses with elaborate moulded designs executed in cement. The old, non-figurative clay walls gave way to painted decorations executed in paint and sometimes in figurative patterns (Ogunsote, 2006).

Hence, the materiality (Earth, wood, stone and thatch) and the principles (privacy, space, and comfort) guided the designs of Hausa tradition buildings (Tofa, 2011).

The formal qualities and ornamentation of Hausa architecture have indicated a local

architecture perhaps, but one produced in the context of a highly professionalized master-builder class (Jell- Bahlsen, 1999).

Culture is expressed in majority of the Hausa traditional buildings either through the use of elements directly derived from the cultural elements or through concepts. A typical traditional Hausa urban house compound comprise of a series of open courtyards around which rooms for different activities are built. Compounds are normally arranged into three sections; outer, middle and inner. As one moves from the outer most to the inner most parts, the privacy level of the spaces increase and access to male non-family members and grown-ups male children is restricted (Mourghtin, 1990).

Like any other architecture, Hausa traditional architecture has its own features some of which vary with environment while others are uniformly common to all the Hausa city states. A typical Hausa traditional house will tell you much about the Hausas (the people); their way of life (culture), the beliefs and ideology, their social organization and life style, their financial status, royalty or power and also their local technology and materials (Haour and Rossi, 2010). See figure 2.1 below for illustration of a typical Hausa residential compound.

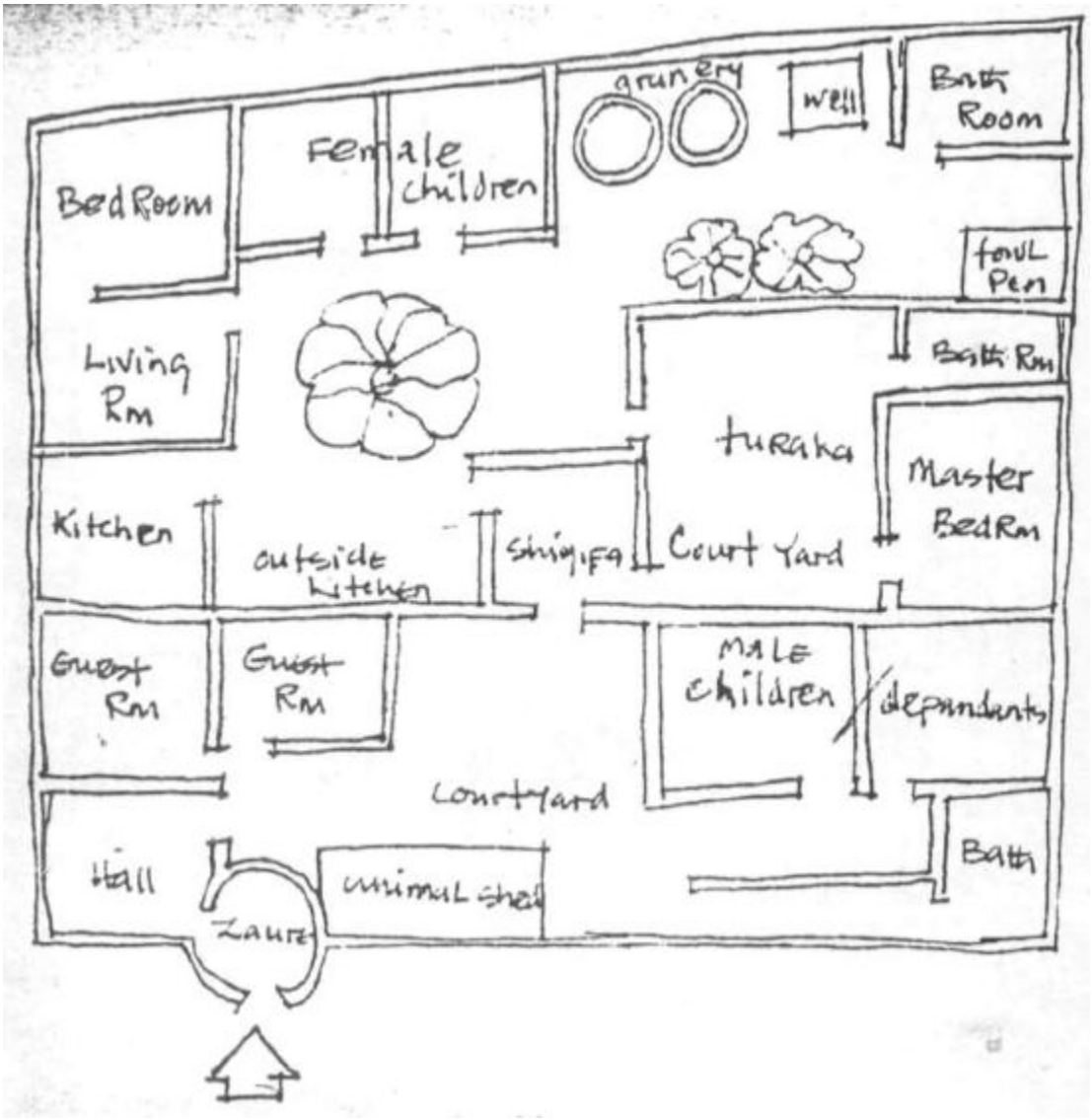



Figure 1: Showing a typical Hausa traditional compound.(Source: Yahaya, 1991).

### 2.9.1 Reflection of Traditional Architectural Style

The use of small, high level windows was adopted to reduce glare and draught. The use of pinnacles (*Zanko*) on the walls especially at the corners and edges of rectangular or square buildings is to protect these areas from the torrential rainfall. These solutions have helped in solving the adverse climatic condition of the Savannah region. Symbolic concepts were used to give the exterior of the buildings a splendid appearance and at the same time enhance the aesthetic appearance of the building (Bala, 1997).

Other peculiar features of the Hausa traditional architecture are the beautiful circular shaped huts with their domed roofs, thick monolithic walls and decorative plasters and also courtyards in the middle of the buildings where the family or colleagues can gather round in the shade to dine or meet or children to play in (Tofa, 2011).

#### 2.9.1.1 Use of indigenous building materials

The Hausa traditional style of architecture used local materials such as earth, wood, stone and thatch (for roofing). The climate, human physiology and geography led to the development of curvilinear conical and mud roofed structures (Tofa, 2011).

#### 2.9.1.2 Use of local building techniques

The traditional architecture of the Hausa is predominately of earthen material with adobe (tubali) technique commonly used. The Hausa traditional earthen architecture has a unique system of roofing called '*Soro',* made from reinforced earth (Shittu, 2008). The thick mud walls peculiar to Hausa architecture are meant to insulate the rooms from the heat of the sun. The heavy rainfall associated with the Savannah region allows the use of large gutters that draws the rain water as fast as it falls on the mud roofs. The use of long thin spouts discharges the water away from the building in order to prevent the continuous wearing of mud walls (Bala, 1997).

#### 2.9.1.3 Reflection of local buildings form

The institution of marriage is an important element in understanding the Hausa culture in relation to House form of a typical Hausa dwelling. The house form is mostly rectangular, square or irregular in shape with a massive tall wall surrounding the house with little or no opening to the outside world. The wall forms the boundary between ones private domain and the public ream beyond. Traditional buildings with mud walls and thatched roofs and the all

mud structures employ a variety or simple geometrical shapes such as half-sphere, cylinders and canes (Yahaya, 1991).

### 2.9.2 Reflection of Lifestyle

Hausa traditional settlements developed from the adoptive, self-assured political states whose economies developed with the increased production of commodities for trade and from contact with the outside world together with technological advancement. The physical appearance of the city is dictated by the basic socio-political religious nature of the Hausa people (Jibo, 2011).

The construction of identity has to be shaped in relation to the rapidly changing circumstances of social life on a local and global scale where the individual and the collectivity must integrate information and knowledge from a diversity of communication-mediated experiences (Villum, 2006).

### 2.9.3 Reflection of Local Spatial Organization

The spatial organization of Hausa buildings appears to reflect a concept of the socio-cultural aspect of the Hausa people. Courtyard in Hausa traditional buildings is the center of socialization within the compound. The courtyard enhances the microclimatic condition of the building and also serves as the center of socio-economic activities in dwellings (Jibo, 2011).

According to Yahaya (1991), there are basically three categories of planning that can be distinguished in Hausaland;

i. Free organic plan; this type of planning concept is typical to residential compounds in the low density areas of the city with unlimited space within the compound walls to expand in, see figure 2.2 below.

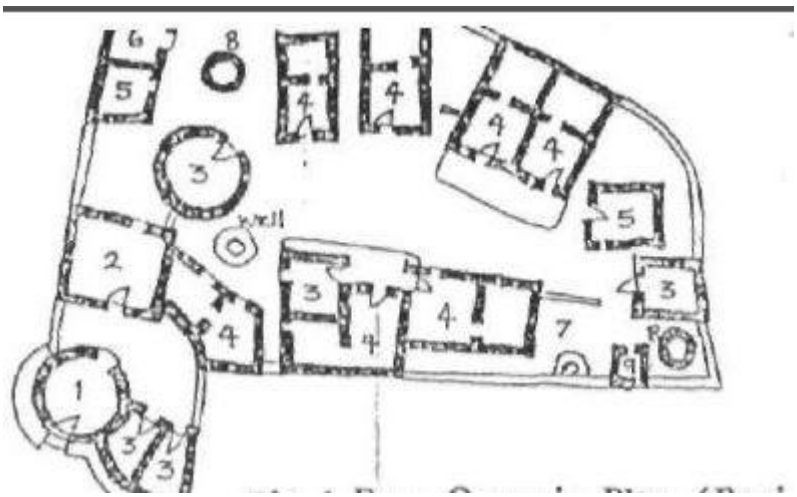



Figure 2: Showing a free organic Hausa residential compound. (Source: Yahaya, 1991).

ii. The compact cellular plan; compounds planned in this mode generally abound in high density areas for example the markets. The common features of these compounds are the small sized courts, shared walls and two storey buildings, see figure 2.3 below.




Figure 3: Showing a compact cellular Hausa compound. (Source: Yahaya, 1991).

iii. The hypo-style hall; these are large halls with colonnades housing public facilities like mosques and courts. They are usually surrounded by open ground defined by boundary walls, see figure 2.4 below.

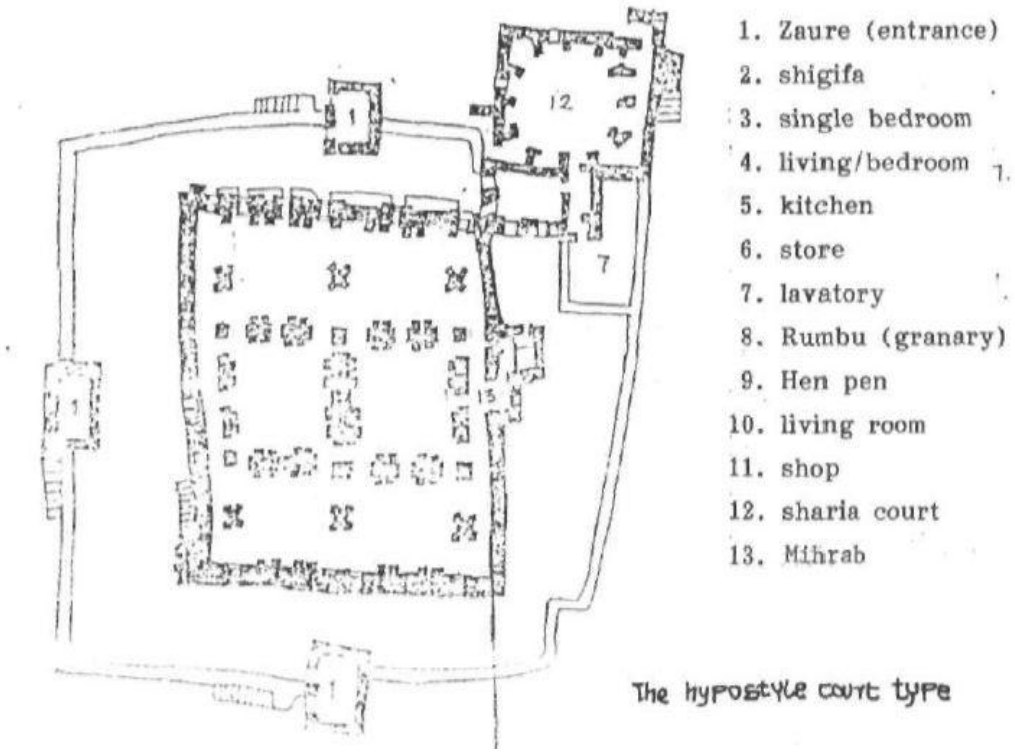



Figure 4: **Showing a Hypo-style court type Hausa compound**. (Source: Yahaya, 1991).

### 2.9.4 Use of Local Decorative Elements, Structural Elements and Technology;

Hausa traditional buildings are mostly celebrated by the use of many decorative elements. According to Yahaya (1991), the most common decorative elements in Hausa architecture are viz;

i. Decorative motifs; this is another area of architectural development in Hausa architecture. The utilization of the plasticity of clay led to the evolution of decorative work both in the interior and the exterior faces of Hausa buildings.

ii. Pinnacles (Zanko); these are traditional elements crowning the corners of traditional Hausa building. They are used in the past as a state around which to dangle a rope, ladder for

climbing the roof or on which to cling while plastering the façade. They are inevitable features of Hausa architecture; they come in different shapes and sizes and imparting character and beauty to traditional buildings. They reflect the mood of a building (or the builder) by being exquisite, elegant, brutal, sharp or dull.

iii. The dome-shaped mud roof; designed to drain water from the top of the buildings and also to give aesthetics to the building.

iv. Hausa vaults or *Bakan Gizo* which is mostly used for ceiling construction.

v. Parapet walls (*Rawani*); used to protect the roof and also for aesthetic reasons.

vi. Spouts; from the surface of the parapet are the tubular or semi- tabular water spout made of asbestos- cement or fired clay.

vii. Arches; these are used to define way and add aesthetic value to the buildings.

viii. Buttresses; these are basically of structural value as they are meant to support the walls and provide shoring to the walls.

ix. Dome; The domes as interpreted in Hausa architecture are related to the roof constructed of the vault (Bakangizo).

x. Other elements used to define Hausa architectural identity are; thatch roofs, mud walls, carved doorways, lamp alcoves, curvaceous beams and others.

## 2.10 ABOUT KATSINA STATE

Katsina state is among the nineteen northern states of Nigeria and it forms a portion of the country's cultural melting pot. The state is an authentic Hausa-Fulani town with deep historical roots. It is known with its original city grid and architecture, culture and tradition that form a unique heritage that endures today (Katsina Emirate council, 2009).

### 2.10.1 Location

Katsina state is located in the north-western part of Nigeria. It lies within the Savannah and Sahel regions and between Kano in the East and Sokoto in the West. Its precise position on Nigerian landmass is between Latitude 11 0 07' 49"N 13 0' 022"N, and Longitude between 6 052' 03E and 9 0 02' 40"E. It borders Zazzau Emirate in the south, Kano in the East, Kazaure Emirate of Jigawa state in the North-East, the Kingdom of Maradi in Niger Republic in the North and Sokoto Emirate in the West 300km (Katsina local Government, 2008). See figure 2.5 below for illustration.



Figure 5: Map of Nigeria showing location of Katsina state.(Source: www.google.com).

### 2.10.2 Brief History of Katsina

Katsina state popularly referred to as the 'Katsina Emirate' is one of the ancient African Kingdoms. It was one of the seven Hausa states, historically and traditionally regarded as Hausaland. It is one of the original habitats of the Hausa people. It was not certain when the city of Katsina was founded but it was believed to be a small un-walled settlement long before the movement of the Durbawa from Durbi Ta Kusheyi near present Mani town to the present day Katsina town, over 2,000 years ago (Lugga, 2004).

However, it was equally believed that Katsina was founded by Kumayau who is the first recognized ruler of Katsina. He was said to be Bayajidda's grandson from Daura town. However, historians normally place him under the Durbawa ruling house as the first ruler (Lugga, 2004).

Katsina had been an important seat of learning and a commercial centre of trans-Saharan trade before the Fulani conquest. It provided one of the earliest education centres of the north. Katsina was one of the pre-Jihad Hausa city states which was conquered and annexed into the Sokoto caliphate by MallamUmmarunDallaji in the early part of the 19$^{th}$ century (Katsina Emirate council, 2009).

The British Colonial rulers merged Katsina and Daura Emirates in 1934 to form Katsina province. The people of Katsina and Daura started clamouring for a state in 1967 when General Gowon created the first twelve states in the Federation. At that time, the provinces of Katsina and Zaria were merged to form North-central state with headquarters at Kaduna. Also in 1976 when General Murtala Mohammed created seven more states, making Nigeria a

nineteen states Nation, Katsina and Zaria Provinces were left together under a new name, Kaduna State. The struggle for a Katsina State started in 1967 and it was not until 23rd September 1987, exactly twenty years later, that the government of General Ibrahim BadamasiBabangida created a Katsina State (Lugga, 2004).

### 2.10.3 People and Culture

Katsina state is predominantly a Hausa-Fulani state like most of the up north state. The state is also made up of two emirates, namely; Katsina emirate and Daura emirate which feature prominently in the establishment of the seven Hausa Kingdoms. The famous Bayajidda lineage had produced the founders and kings of Katsina, Zaria, Kano, Biram, Rano, Gobir and Daura. The legendary Kusugu well in which the snake called 'Sarki' was slain serves as a major tourist attraction in Daura. Of great importance is the Gobarau Minaret which was built about 300 years ago (Katsina local government, 2008).

### 2.10.4 Weather and Climate

Katsina state can be classified into two zones in terms of climate (Tropical continental and semi-arid continental) as all the characteristics of the two climatic zones are felts there. The southern part of the state (from Funtua to Dutsim-Ma) belongs to the Tropical continental climatic zone. The north of Katsina state (from around Kankia to the extreme Northeast) has total average rainfall figures ranging from 600 to 700mm annually. Generally, climate varies considerably according to months and seasons. A cool dry (Harmattan) season from June to September; a less marked season after rains during the months of October to November, characterized by decreasing rainfall and a gradual lowering of temperature (http//www.katsinaemirate.org in Katsina local Government, 2008).

### 2.10.5 Architecture

Katsina state being a state in the northern region of Nigeria have their architecture eclectically a blend of Hausa architecture and Islamic architecture with the former being dominant in terms of tectonic and vernacular elements and the latter in terms of spatial arrangement. To properly explore the architectural character of an ancient city like Katsina, we need to take a closer look at the regional architecture, in this case the architecture of Northern Nigeria at large (Katsina local Government, 2008).

There are two types of architecture that are evident in Katsina; one is the Sudanese Architecture which had its roots from the North African trend. This architecture is found mostly in mosques. The other is the traditional style which is found in places and residential buildings. The two merged together and formed the Hausa Vernacular architecture. The differences between the two styles are majorly in the elements. Techniques, materials and spatial arrangements remain almost the same (Katsina local Government, 2008).

### 2.10.6 Topography and Soil

The north and eastern part of Katsina state is gently undulating plain with occasional outcrops. However, the southwestern part is hilly, rocky wooded. The soil of Katsina state is generally alluvial fertile loess plain. However, there is variation in soil fertility, texture and colour between the sections of the state. In the southern section like Malumfashi, Kafur, Gozaki, Dabai, Tandama, Bakori and Sabuwa, the soil is mainly sandy gritty clay and is refers as the marshland ‘Fadama’. In the north-easter areas such as Kaita, Mashi, Mani,

Ingawa and Bindawa; the soil sandy drift red-brown in colour called 'Jigawa'. In the south western section of the state such as; Kankara, Faskari and Dandume; the soil is loamy red-dark clay called "Laka' in other areas such as Matazu, Musawa, Kankia, Safana, Dutsinma, Batsari and others; the soil texture is a combination of sandy drift (Jigawa) and Sandy-Clay-loam (Laka) (Katsina local Government, 2008).

Numerous larger rocks and hills some of which reached the height of over 300ft famous includes: Bamle, Kogari and Karare rock the goup of rocks in the Ruma and Runka areas. Others include the crystalline hills of Dayi and the Quarts size pebble stones of Tandama. These form part of the physical feature of the state as well as tourist attraction sites (Katsina local Government, 2008).

### 2.10.7 Vegetation

The vegetation of Katsina state is that of the Sahel Savannah. Therefore, the state is characterized by sparse bushes, open grassland and few natural forests. The great Rubu forest stretching along Katsina-Zamfara border form part of the Emirate's most wooded area and its major forest reserve and grazing land. There are other forest grazing reserves of medium and smaller sizes across the state. The location of the state at a point where the high plains of Hausa land slopes gently towards the desert facilitated the existence of variety of trees and shrubs, some of which the seeds and fruits are edible, the leaves as fodder, the fibra and trunks as firewood. Others are of medicinal value. There are also countless faunas and floras (Katsina local Government, 2008).

## 2.11 COMPONENTS OF KATSINA CULTURE

The three major components of every culture are; Ideology, technology and social organization according to Pitman (1995).

### 2.11.1 The Ideology

I. Religious Beliefs; Ninety-eight percent of the people in Katsina are Moslems, that is they practice Islam as their religion. Two percent of the population of the people in Katsina practice Christianity and traditional religions (Yahaya, 1996).

Originally, Katsina was like any typical Hausa state with superstitions hinged around all sorts of worships and practices. Spirits, stones, animals, birds and all forms of idols were worshiped. However, with the advent of Islam, around the year 1100 AD, the people's beliefs traditions were altered and in some cases eliminated (Lugga, 2004).

II. Symbols; These refers to anything that has been given a representative meaning by the society. Examples are; Kwabo (penny), Kwadi da Koko (Frogs and Calabash), and Katsina symbol (Yahaya, 1996 in Tukur, 2011).

### 2.11.2 Technology

I. Architecture; Architecture has been existing long ago, so as people practicing it. This brings the idea that the traditional architecture existed in Katsina and still exists in some historical areas. This architecture is referred to as 'Hausa traditional architecture'. An example of such architecture can be seen in the Gobarau minaret of Katsina state (Yahaya, 2001). Culture is expressed in majority of the buildings either through the use of elements directly derived from the cultural elements or through concepts.

II. Motifs; these are handcraft repeated decorative design sewn into or printed on a piece of clothing, wall or a single example of the pattern. Examples of Motifs found in Katsina are calligraphy, geometric pattern, totemic tattoo (Sa'ad, 1981 in Tukur, 2011). See plate I below.

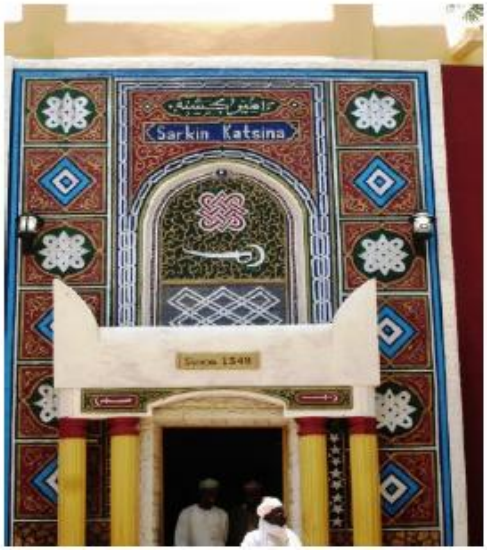



Plate I: Showing the entrance of the Katsina royal palace.(Source; Hadi, 2011).

IV. Artifact; these are otherwise known as products of technology. They are the physical things that are made by the members of the society as a result of the application the knowledge of their technology. Example of which includes; Calabash (Kwarya), Laddle (Ludayi), Spear (Mashi), Writing board (Allo), Kettle (Buta), Sword (Kansakali) (Yahaya, 1996 in Tukur, 2011).

### 2.11.3 The Social Organization

I. Tribal and Ethnic Groups; the major tribal groups in Katsina state are the Hausas and Fulanis. The origin of the Hausas however, is a mystery. Legend holds that Bayajidda, a traveler from the Middle East, married the queen of Daura (in Katsina), from whom came

seven sons. Each son is reported to have founded one of the seven Hausa kingdoms; Kano, Rano, Katsina, Zazzau (Zaria), Gobir, Kebbi and Auyo (Liman, 2001 in Tukur, 2011).

Liman (2001) continued that perhaps greater, if more subtle, cultural contact between the Hausas and the Fulanis was the immigration of Fulani pastoralists, who came from the west to make a home in the Nigerian Savannah and who permeated large areas of Hausaland over several centuries. In 1804 a Fulani scholar, Usuman Dan Fodio, declared a jihad (holy war) against the Hausa states, whose rulers he condemned for allowing Islamic practices to deteriorate. Local Fulani leaders, motivated by both spiritual and local political concerns, received Usuman's blessing to overthrow the Hausa rulers. The inter-marriage between the Hausas and the Fulanis due to biculturalism that occurred as a result of cross-cultural imperialism and trans-culturation brings about the so called 'Hausa-Fulani' (Liman, 2001 in Tukur, 2011).

## 2.12 CULTURAL ACTIVITIES, FEATURES AND LIFESTYLE OF KATSINA PEOPLE

**2.12.1 Cultural dances;** According to Yahaya (2001), a good traditional dances feature all the ingredients of culture. There are many different types of dances in Katsina state and Hausa-land in general. They include;

A. Social dances: this includes;

(I). Yan Bori (Bori ritual dancers).

(II). RawarYanmata (Female dance): dance performed by female youths in a ceremony.

(III). RawanSamari (Male Dance): dance performed by male youths in a ceremony.

(IV). RawanSamari da Yanmata (Male and Female Dance): dance performed by male and female youths in a ceremony.

B. Occupational dance

(I). Rawar Yan Hote (Magicians).

(II). RawarMaharba (Hunter's dance).

(III). RawarManoma (Farmer's dance).

(IV). Rawar 'Yan Tauri (People known to be capable of stabbing themselves with knives without getting cut).

(V). Sharo (Ritual test of Manhood among Fulani youths).

### 2.12.2 Traditional drama (WasanKwaikwayo)

This is mostly based on myth, history, legend and fiction, thus the spatial requirement for this type of fiction is affected by its informal nature which is based on everyday domestic activities as well as the daily happening in the society. Space provision in this type of performance is dictated by the kind of drama and performers (Micheal, 2010).

### 2.12.3 Traditional festivals and Celebrations

In Katsina emirate, some cultural values are strongly upheld, some dating back to hundreds of years. Some of the most popular cultural celebration/ festivals preserved and revived from time to time include;

I. Sallah Ceremonies; the most outstanding cultural festival in Katsina is the sallah ceremony. This is witnessed twice annually by hundreds of thousands of people from all walks of life and from all parts of the world. The events take place after the Muslim fasting of Ramadan and during the Hajj (Holy pilgrimage). These ceremonies are universally known as Eid-el-Fitr and Eid-el-Kabir. The Sallah is an incredible display of rich heritage through dancing, music, horsemanship and the wearing of local dresses (Lugga, 2004).

II. Naming Ceremony; child naming is carried in the tradition of Islamic injunction. On the seventh day of the birth of a baby and usually very early in the morning men exclusively gather in a neighborhood's mosque or in the residence where the naming ceremony is to be performed. A ram is slaughtered and the child's name is announced usually by the father but sometimes by the Imam (of the mosque).

The other aspect is based on traditional practice where the naming ceremony is accompanied by praise-singing, traditional music and so on depending on the financial abilities of the family. It could be quite modest or quite big occasions with hundreds or thousands of attendants (Kabir, 2004).

III. Marriage Ceremony; Marriage in Katsina is usually a long drawn out process, but the actual final ceremonies last a week. The commencement of festivities is normally on a Saturday and stretches throughout the week into the next Sunday. The marriage ceremony is generally a combination of merry-making celebration and worship. Marriage ceremony can hold at any time of the year except during Ramadan fasting (Kabir, 2004).

### 2.12.4 Traditional sports

The types of traditional sports activities practiced in the state as contained in the book titled *This is Katsina* which is published by the ministry of information and culture Katsina are (Tukur, 2011):

I). Traditional Wrestling (Kokowa); this is a well-known sporting activity practiced throughout the state. It has its origin in ancient times where a number of scores are personally settled between adversaries through the Kokowa. This sporting activity is very entertaining as often the wrestlers are great body builders and sleek dancers. However, it lacks clear court rules, but the winner is declared when he succeeds in downing his opponent to the ground. It normally takes place immediately after harvest.

II). Traditional Boxing (Dembe); This traditional boxing is perhaps one of the best known traditional activities in Katsina state. Unlike its western counterpart, the traditional boxing 'Dambe' in the state and indeed the whole of Hausaland has no clearly defined rules and regulations nor rounds. The game invites the use of local gloves often with charms tied onto them to help in defeating the opponent. A winner emerges when one of the boxers fall to the ground.

III). Polo; Katsina state have one of the best Polo clubs in the country. Katsina polo club produce one of the best teams in Africa and possibly the world. The team led by the royal family and there are collections of trophies in the Emir's palace all won by the team.

## 2.13 CULTURAL CENTER

The traditional town square of every settlement forms the concept of modern day cultural center. Presently, these traditional performance places that served the functions of meetings,

celebrations and other cultural activities have been transformed into an enclosed theater in this modern day. The cultural activities this day are done in specifically designed and built centres. This led to the adaptation of the western cultural center design, neglecting its suitability or otherwise to our traditional performance situation (Liman, 2000).

It is necessary to have forum for the culmination of cultural activities; village squares, the rulers palace or large compound (central meeting place) for the consolidation of the important affairs of the society including cultural events such as ceremonies. In the contemporary setting, the cultural centre takes the place of the village square as the avenue for uniting people and cultures (Quraishi, 2003).

Cultural Centre is an organization, building or complex that promotes culture and arts. Cultural centers serve as tools for the rejuvenation of culture and understanding of cultural expression as an integral element of economic and social development. Cultural centers can be seen as a means of stimulating, maintaining and deepening a sense of community, creating awareness on the cultural heritage, the loss of which is deeply lamented (Quraishi, 2003).

Alagappan (2003) opined that over the years, cultural centers have undergone an evolution in design, from typical open parks with huts and exhibition spaces, to more sophisticated public-institutional facilities. The design concept has also evolved from one based on the conservation and expression of traditional or regional architectural styles to a more contemporary style which still retains elements of traditional culture.

### 2.13.1 Activities in Cultural centers

Cultural Centers focus on the lives of ordinary men, women and children as well as the lives

of chiefs, rich people, kings, queens and great leaders. They reinforce our sense of local, community and national pride (Gideon 2003). Wide range of activities takes place in these centers including;

I. Workshops and training in the use of recording and film equipment.

II. Displays (preparing permanent and temporary exhibitions).

III. Library facilities (so people can research the history of objects, dances, etc).

IV. Storage (of important donations and materials collected by staff).

V. Film and sound archives (recording and storing songs, stories, dances).

VI. Special Events fieldwork (to keep a record of special events for posterity).

VII. Compiling a register of National Cultural and Historical Sites.

VIII. Storing, cataloguing and display of old photographs.

IX. Shop; (a place to sell books, arts and crafts, t-shirts to raise funds).

X. Women's Cultural project (workshops on, and collecting, women's arts and crafts).

XI. Young people's project (gathering stories from youth on their lives today).

XII. Music Festival (organizing concerts for local rock, rap and reggae bands).

### 2.13.2 Evolution of cultural center

Cultural centers are modern, that's to say the idea of cultural centers only started in the last fifty or less year. Cultural Centers are useful for studying modern or contemporary history (called the recent past). The contemporary periodcould be said to have begun in 1945, 1980 or even 1990. In Museums and Cultural Centers we find whole objects from the recent past (unlike the fragments and broken bits of things from the very distant past). These whole objects include costumes from recent competitions, performances and dances, contemporary

arts and crafts often made from imported materials, independence day flags and art from potters, carvers, sculptors, painters and story tellers still living in our communities today (Gideon *et al* 2003).

### 2.13.3 Cultural spaces

I. Traditional dancing space; According to Kamal (1996), the town squares courtyards and or foreyards in compounds and palaces were used for community festivals and that the performances allow for full intimacy between performers and viewers, with the absence of stage auditorium separation (Tukur, 2011).

II. Theatre Spaces; there are various theatre types each of which affects the type of traditional activity performed. As such they need to be carefully studied so as to employ that which efficiently satisfies the requirements of the type of traditional theater performance (Tukur, 2011). They include;

1). Proscenium Theatre

2). The arena shape Theatre

3). The Open-Trust Shape Theatre

4). The Apron Stage Theatre

5). Multi-form Stage Theatre

6). Multi-Use Auditorium (Multi-purpose theatre)

C. Traditional Floor Shapes; Different floor shapes or auditorium shapes have different effects on performance. Each of these shapes has certain characteristics peculiar to it acoustically and functionally. They include;

1). Rectangular Shape

2). Fan-Shaped

3). Horse-Shoe Shaped

4). Irregular Shape

5). Elongated Hexagonal Shape

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.1 INTRODUCTION

The goal of this chapter is explain what methods of study are to be employed in this thesis to answer the initial research questions. Fraenkel (2000) described this phase of research report as the general strategy and logistics that are employed in the conduct of the study.

In this research, case studies and interviews will be conducted using qualitative approach to examine the reflection of cultural identity in the design of a cultural center and also to provide a basis for its reflection in cultural center design. Thus the research will employ the following methods of study;

## 3.2 CASE STUDIES

According to Johansson (2003), case study is a dominant factor of architectural research that addresses the importance of learning; how to learn as an essential element of continuous professional growth. Case study may refer to both research method and unit of analysis,

which involves the study of examples- a case of being researched (Oluigbo, 2010). Case studies in architecture are the main sources of tangible or physical examples that provide practical interpretation of what has been studied in the literature as they provide in-depth overviews of units of study.

Case study is basically a qualitative method of study. It is an empirical inquiry that investigates a phenomenon or setting within its real life context (Groat, 2002). Case study methods involve systematic gathering of data to permit the researcher to effectively understand how it operates or functions and what is peculiar to the cases.

For the purpose of this research, multiple case studies will be conducted on different structures based on purposive sampling of cultural centers in Nigeria and other buildings that have cultural identity incorporated in their design. The buildings will be analyzed based on contemporary approach to the design of buildings using cultural identity.

Moreover, cases for the study will be selected through certain criteria and qualitatively analyzed. The focus of the case study on the selected buildings will be on the identification of vernacular strategies adopted and cultural identity elements, forms, materials and other relative elements of cultural identity that form a framework of analysis.

The majority of the data will be obtained from drawings such as plans, elevations (facades) and sections of the cases.

### 3.2.1 Population of study

Population is the naturally existing collection of an entity. Population is the aggregate of all the elements that share some common set of characteristics and that comprise the universe of

the purpose of the research problem. Population in this study will include cultural centers that have cultural identity reflected on their design, and also other buildings of similar characteristics and features.

### 3.2.2 Sampling/ Case study selection criteria

A sample is a very tiny fraction of the population from which it is drawn. A representative sample refers to a sample whose members possess all characteristics in the same proportion as the population as a whole (Ellis, 1994). Case study selection is comparable to sampling in a quantitative research and that those cases are usually purposively selected (Veal, 2006 in Oluigbo, 2010). In order to identify cases, they have to possess some intrinsic virtues which are in relation with the phenomenon under consideration (Oluigbo, 2010). The key reason for being concerned with sampling is that of validity- the extent to which results maybe be generalized to other situations with other people (Shavelson, 1998).

Moreover, Johansson (2010) asserted that case study approach is characterized by a purposeful selection of the case to study. Therefore, looking at the fact that case studies provide in-depth overviews of single units of study and the fact that most architectural design solutions are derived from the knowledge of case study, the selection of cases will be based on certain criteria which will be discussed below;

I. Buildings that have elements of cultural identity incorporated in their designs.
II. Buildings that have standard cultural facilities that can be used to come up with user-space-needs, aspirations and requirements.
III. Buildings that exhibit similar characteristics and feature of cultural centre.

IV. Traditional buildings within the study area that exhibit traditional techniques, cultural identity, materials, forms and vernacular strategies peculiar to the region.

### 3.2.3 Instruments of Data Collection

According to Gambari (2011), one of the most important elements in methodology is instrumentation. Writing a research report is incomplete without describing the instruments and how they were validated (Gambari, 2011). There are many different types of instruments which can used to collect data from a case study.

The case studies for theoretical research in Architecture may require the use of general methods for data collection (Oluigbo, 2010). Theory could be absent from studies which focus on describing the case and its issues (Stake, 1995). The use of multiple sources of data in order to capture the complexity of cases is one of the defining characteristic of case study methodology (Yin, 2004; Veal, 2006; Johansson, 2010 in Oluigbo, 2010).

This research will employ Visual survey and interviews of the designers thereby analyzing the reflectance of cultural identity on the cases selected.

3.2.3.1 **Visual survey** of the cases and their supporting facilities; here, data will be collected from within the subjects world. A case study in architecture begins with a documentation of the physical characteristics of the case (Oluigbo, 2010). The selected cases will be visited, a guided tour round the facility will be taken around the facility and information will be gathered and the results will later be analyzed.

3.2.3.2 **Structured interview**; this is very intensive in its search for detail, designers of the selected facilities/cases will be interviewed on several aspects of the design, its

philosophy, concept generation, construction techniques and other relevant information. The interview is meant to acquire detailed and precise information on the philosophy of the design and the extent to which cultural identity was considered and from the conception of the design.

As regards to visual survey as instrument of data collection from a case study in this research; checklist, photographs, sketches and diagrams/figure will be used to record data.

However, as regards interview; digital audio/ video recording, notes (jottings) are the necessary for collection and recording of data.

### 3.2.4 Procedure of Data Collection

The procedure that will be followed for the collection of case study data for this research will involve first identifying and short-listing the facilities in each and every case, then sketching relevant data like the floor plans, elevational (facades) views of the facilities and then the cultural identity elements adopted in their design; with supporting photographs where necessary. How vernacular and cultural identity elements are being incorporated in the design of the case and impression/ perception those designs give.

### 3.2.5 Data Analysis and presentation

All forms of data analysis are possible within the context of a case (Veal, 2006 in Oluigbo, 2010). Qualitative method of data analysis will be adopted here on this research. Veal (2006) also asserted that pattern matching relates the features of a case to what might be expected from an existing theory.

The case study analysis will focus on an illustrative qualitative method. The illustrative

method will be used because it is descriptive and adds detailed examples to the study. Data collected on each case study will be carefully analyzed and represented in different forms which include:-

a. **Diagrammatic representation-** proper representation of data will be made by the use of sketches and also where drawings/ sketches will not do or are not available will be supported with pictures.
b. **Photographs-** Pictures of the existing cases (cultural centers and other relevant buildings) will be taken and documented showing their facilities and the application of cultural identity and its principles where applied in the design, (if applied).
c. **Tables-** Data collected on this research from the case studies will be documented and represented on assessment tables.
d. **Figures-** Data collected from the case studies will also be demonstrated in the form of drawings and figures.

## 3.3 INTERVIEW

Interviews are a systematic way of talking and listening to people and are another way of collecting data from individuals through conversation (http://www.who.int). Interview is a way to collect data as well as to gain knowledge from individuals (Kajornboon, 2005). Interview is also defined as an interchange of views between two or more people on a topic of mutual interest (Kvale, 1996, p.14 in Kajornboon, 2005). They involve the collection of data through direct interaction between the researcher and the respondent. Interviews can also be said to be ways for participants to get involved and talk about their views on a particular subject. Thus, the interviewees are able to discuss their perception and

interpretation in regards to a given situation. It is their expression from their point of view (Kajornboon, 2005).

The research will also focus on the views of the custodians of culture in the study area. The views of the architects producing this architecture in order to understand how they perceive what they are doing, what are their references and how they are influence by the client, the context and history of the country. According to Oluigbo (2010), for interviews in architecture, respondents may include: Architects and other members of the building industry; the client or owner, the users and even passive consumers of architecture (passers-bye who make visual contact with the building). In-depth interviews are optimal for collecting data on individuals' perspectives and experience.

An interview schedule will be prepared of all the protocol list of all the questions that need to be asked, all the key issues that are required on the research. Specialist (knowledgeable set of people) in this field of study will be selected and interviewed as the key-informants.

### 3.3.1 Population of study

Population of study in a research is the naturally existing collection of an entity such as a group of human beings or non-human objects. The population interviewee here will include; the custodians of culture of the study area (like; museum guides, traditional builders or sarkinmagina and others), historians, traditional rulers, anthropologist and other experts in the research area.

### 3.3.2 Sampling (Who to interview)

A sample is representative to enable generalization to a large population. For the purpose of

this research, a sample of seven custodians of culture within the and outside the study area will be selected using a stratified random sampling technique so as to hear their view on culture and its identity in the region and also the expression of that cultural identity in architecture.

Here, the population is divided into two groups (strata). The strata are formed based on members who share attributes and characteristics. They involve the architects/custodians of the five case studies visited and two custodians of culture from the study area (Katsina). Random samples from each stratum was taken and interviewed.

### 3.3.3 Procedure of conducting the interview

Interview is adaptable, as such allows for researchers to elicit information in much greater depth.

Firstly, the like participants to be interview will be identified.

Secondly, a request letter will be sent to the respondent with all the necessary information he needs to know about the study and the interview (what it is meant for) and also request as to when the interview should be conducted. Date, time and venue for the interview will then be set-up with the participant so as to ensure suitable arrangements have been made for the interview.

Then the interview questions (what to ask the participants) will be prepared.

Data recording tools will then be prepared.

The interview procedure will be tried before it begins.

### 3.3.4 Instruments of data collection

Data in a research can be gathered from taped social interaction or interview (Heaton, 2004). An interview guide will be used to shape the in-depth interviews with selected architects and custodians of culture. Data from the interview will be collected and recording using necessary tools which include; digital audio/ video recording, notes (jottings) are the necessary for collection and recording of data.

Open questions were used to collect data from the interviewee using an interview guide. The interviewee or respondent is the primary data for the study.

### 3.3.5 Data analysis and representation

The interview will be thematically analyzed to reveal the similarities and the differences in the views of the selected architects on the subject.

This data originates from interview transcripts and will be reworked or reduced to represent major themes or categories that describe the phenomenon being studied.

# CHAPTER FOUR

# (FINDINGS AND DISCUSSIONS)

## 4.1.0 FINDINGS FROM *GIDAN DAN-HAUSA*.

### 4.1.1 Background

The main *Gidan Dan-Hausa* was designed and supervised by the first director of education of Northern Nigeria, HannsVischer alias '*Dan-Hausa'* in 1917. It later served as the residence of many European administrators.

The house was subsequently used to house many ceremonies such as turban ceremonies of new chiefs and Emirs in the past years and the performance of many traditional activities. It is now an antique as no body occupies it. The house is a duplex made of mud walls and surrounded by traditional mud fence.

### 4.1.2 Facilities and Functions

The building has many supporting facilities that all together form the *Gidan Dan-Hausa* premises. They include the main building (*Gidan Dan-Hausa*), exhibition gallery, archive, hall of fame, performance spaces, administrative section (offices), mosque, outdoor recreation space, car parking spaces and toilet facilities.

### 4.1.3 Reflection of traditional architectural style

The main *Gidan Dan Hausa* tries as much to illustrate the local Hausa traditional architectural style (see plate II below).



Plate II: Approach view of Gidan Dan-Hausa, Kano featuring different Hausa architectural elements.(Source; Tukur, 2010).

### i. Use of traditional building materials

The main *Gidan Dan-Hausa* is purely constructed using the traditional building materials. The basic building materials used are the mud and the '*azara*'. Windows are casement type, combination of wood frame and glass while the doors are completely of wood.

Other supporting facilities are constructed of conventional building materials; sandscrete block, concrete, steel, glass, wood and others (see plate III below).



Plate III: showing approach view of the hall of fame of*Gidan Dan-Hausa* constructed with modern building materials and techniques.

**ii. Use of local building forms**

The building form concept of the main *Gidan Dan-Hausa* building is cubic as it tries to blend with the traditional building forms common around Hausaland.

**iii. Use of local building techniques**

The finishing applied to the building is '*Makuba*' which is brown in colour. The interior finishes are mainly fine sand plaster and paintings over the plasters.

The roofs are mainly flat in nature which is another feature of the Hausa traditional architecture except for the family lounge and the dining area. The family lounge and the dining area have intricate ceiling patterns, these ceiling patterns ranges from a series of parallel and crossing '*Baka-vaults'* which is also another technique that is peculiar with Hausa architecture.

### 4.1.4 Reflection of lifestyle

The main *Gidan Dan-Hausa* does not show much of the lifestyle of the Hausa people due to the fact that it was not designed for a local. It shows different lifestyle that is foreign as it was brought from abroad (see figures 4.2 and 4.3 below).

**i. Gender segregation**

There was little or less consideration for gender segregation except in the toilet facilities as the building was not initially designed for a local.

### ii. Local craft

Products of local crafts were displayed in the gallery section of the museum. Different tools crafted by the locals were displayed which include farming, fishing and hunting tools. Also displayed are war tools, royal items peculiar to the region that were crafted by the locals among other. Local craft was not obviously expressed in the entire building. There was no provision for local arts and crafts center in the facility.

### iii. Privacy

The facility was zone based on private and public zones. Physical fences were used in order to provide and achieve certain level of privacy within the building premises.

### 4.1.5 Reflection of local spatial organization

The basic planning concept of the main *Gidan Dan Hausa* is foreign as traditional Hausa house layout cannot be seen in the building (see figures 4.1, 4.2 and 4.3 below).

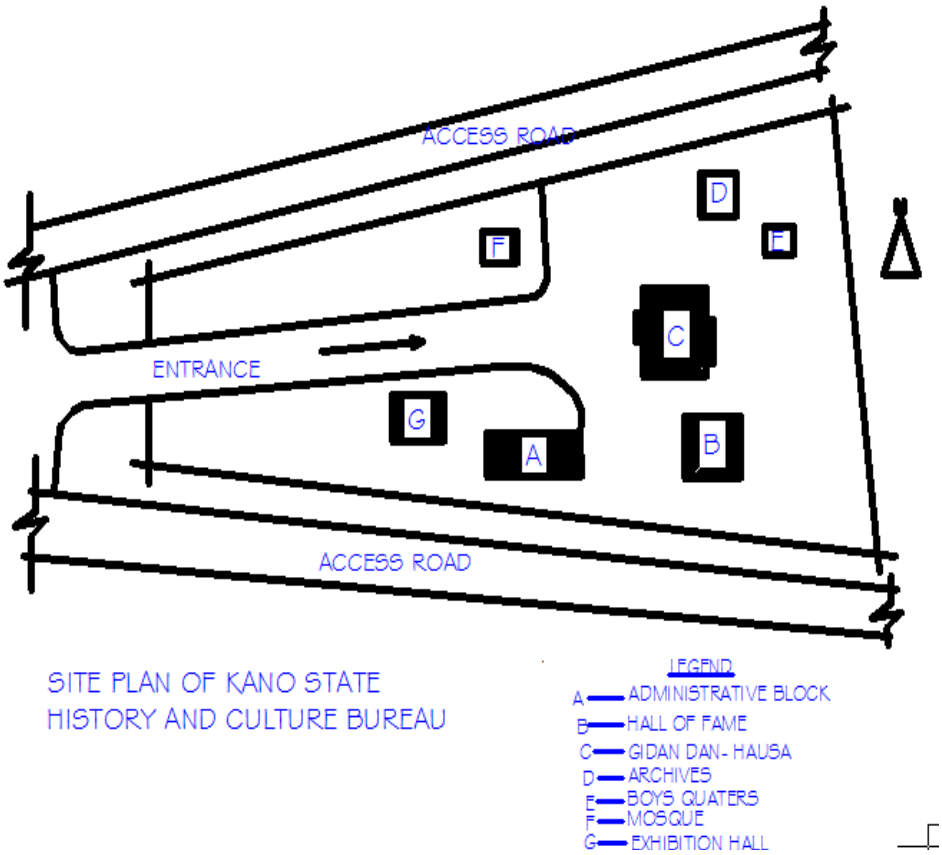



Figure 6: Site plan of the *Gidan Dan-Hausa* showing the different buildings on the premises.

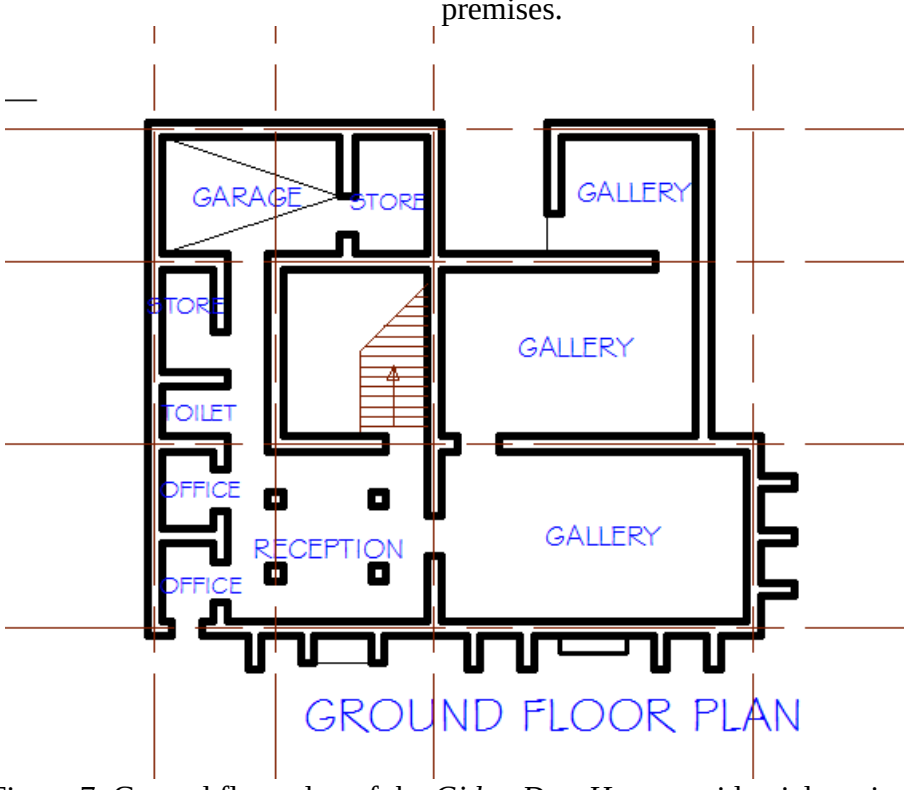



Figure 7: Ground floor plan of the *Gidan Dan-Hausa* residential section.

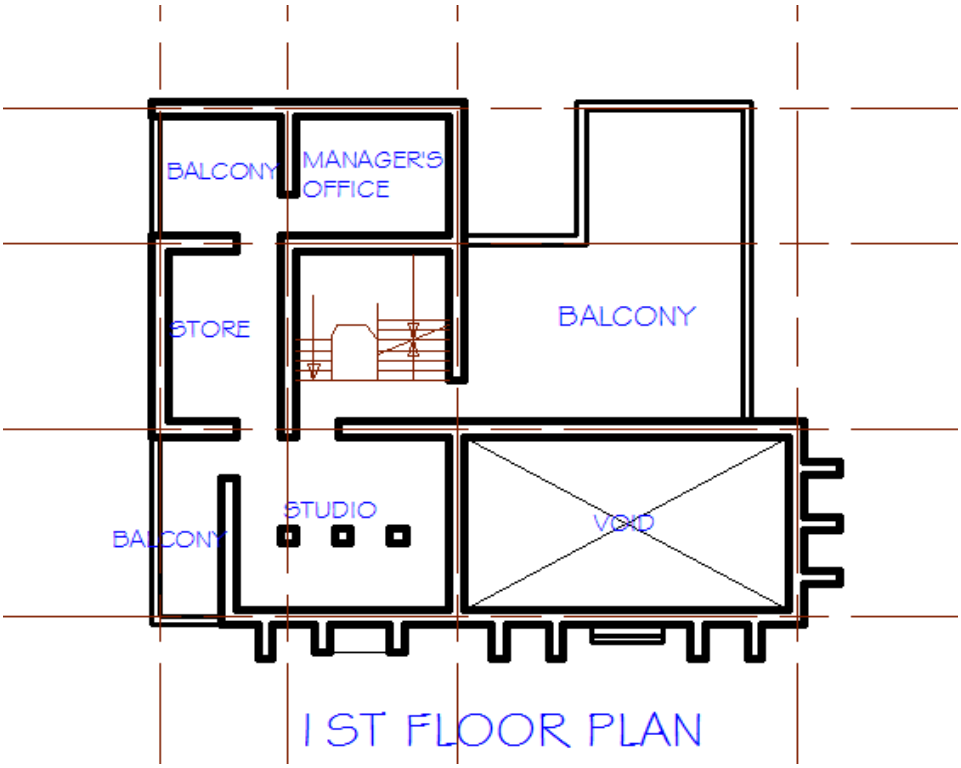


Figure 8: First floor plan of the *Gidan Dan-Hausa* residential section.

### 4.1.6 Use of local Decorative elements

The exterior of the building façade feature many different tradition decorative motifs that are unique and typical to Hausaland. The motifs are mainly drawn with white paint over a black background, while the paintings are either brown or white to complement the colour of '*Makuba'*. The interior painting is completely white in colour with decorations over brown paint within the interior. The inner side of the dome features many local decorative motifs which are painted in different colours and designs (see plate IV below).



Plate IV: Interior of the dome showing different decorative motifs.

### 4.1.7 Use of Local structural elements

All the structural elements, columns and beams are made with mud and reinforced with *Azara.* The ceiling of the ground floor is made by the network of intersecting beams (see plate V below).



Plate V: Network of beams interconnected to each other in order to support the floor slab of first floor *Gidan Dan Hausa* residential section.

The other supporting facilities are constructed of conventional building materials, techniques and technology. As such their structural system is also of reinforced concrete.

### 4.1.8 Assessment of the reflection of cultural identity

It is evident that the building is constructed using the traditional building materials, methods and techniques but the basic planning concept of the Hausa people cannot be seen in the building. The facade of the house features many of the elements of Hausa tradition architecture and some elements of Kano cultural identity in order to create a sense of place on the building.

**TABLE 4.1: SUMMARY OF CULTURAL IDENTITY EXPRESSION FROM CASE STUDY ONE SHOWN IN TABULAR FORM**

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | ✓ | | | |
| 2. | Use of local building forms | | | ✓ | | |
| 3. | Use of local building techniques | | ✓ | | | |
| | | | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | ✓ | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 2. | Local craft | | ✓ | | | |
| 3. | Privacy | | ✓ | | | |
| | | | | | | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | | ✓ | |
| 2. | Compact cellular plan | ✓ | | | | |
| 3. | Hypo-style hall | ✓ | | | | |
| | | | | | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | | | ✓ | | |
| 2. | Cylindrical forms | ✓ | | | | |
| 3. | Curvy-linear forms | ✓ | | | | |
| 4. | Cuboidal form | | | | ✓ | |
| | | | | | | |
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | | | | ✓ | |
| 2. | Decorative Motifs | | | | ✓ | |
| 3. | Domes | | | ✓ | | |
| 4. | Arches | | | ✓ | | |
| 5. | Carved door ways | ✓ | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 6. | Spouts | | | ✓ | | |
| 7. | Lamp alcoves | ✓ | | | | |
| 8. | Parapets (*Rawani*) | | | | ✓ | |
| 9. | Mud roofs | | ✓ | | | |
| 10. | Thatch-mud roof | ✓ | | | | |
| | | | | | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | | | | ✓ | |
| 2. | Hausa- vaults '*Bakan-gizo'* | | | ✓ | | |
| 3. | Curvaceous beams | | | | ✓ | |
| 4. | Thatch reinforced massive mud columns | | ✓ | | | |

### 4.1.9 Interview result

When the interviewee was asked what the elements of Kano cultural identity are, he answered that the elements of cultural identity of Kano are the same with those of all the other Hausa cities except that there may be variations in some. He listed them as; the Hausa language, the mode of dressing (*Kaftan and hula or babbarriga and hula*), the attitude towards people, tools (farming tools), ceremonies (*bikinaure, suna, maulud and sallah*) and others.

When asked about the aspects of culture that have changed over time he replied that culture is dynamic, meaning it always changes. He continued that virtually every aspect of culture

changes like mode of dressing and even the language we speak today has undergone some modification so also are the norms and values.

When asked if there is currently any identity in Hausa architecture he replied “no, not anymore. I think our ancestors went with it. You architects just design anyhow and then pick up some traditional symbols and add them to the design all in the name of expressing local identity”.

He continued that all buildings show express the identity of the region to which they belong so that by mere looking you will know this building belongs to this region.

When asked about his impression of cultural identity reflection in contemporary buildings he replied that it is horrible and funny because most designers only pick a few elements and put them thinking they have reflected cultural identity of the region.

He continued that designers of contemporary building especially in Kano that he know do not do justice to the expression of local cultural identity as such they fail in capturing the identity of the region.

All the elements of cultural identity should be reflected at the same time so as to achieve a contemporary design that goes with the identity of the region. The entrance reception (Zaure), the men's receiving room, and the decorations should be used to reflect Hausa identity; in essence more than one traditional element should be used at the same time to reflect a cultural identity in architecture.

## 4.2.0 FINDINGS FROM UK BELLO CULTURAL CENTER, MINNA- NIGER STATE.

### 4.2.1 Background

The U.K Bello center was designed and constructed by Julius Berger Nigeria Limited. The center was designed to serve as a cultural avenue for the people of Niger state.

### 4.2.2 Facilities and Functions

The functional spaces in the complex include; theatre, museum, arts and crafts, administrative offices, archives, libraries and exhibition areas. The center is divided into four main sections. These are the theatre/auditorium section, the museum exhibition area, the library and the arts and crafts. The museum is linked with the theater by an arcade and is surrounded by a large reception area used for circulation (see plate VI below).



Plate VI: Connecting corridor showing the grid pattern view of spatial organization of UK Bello center.

### 4.2.3 Reflection of traditional architectural style

#### i. Use of traditional building materials

The building materials are of modern period and are basically of Sandscreteblocks, glass, concrete, compressed earth bricks and corrugated aluminum roofing sheets (see plate VII and VIII below). While the state lodges were constructed of compressed earth brick and roofed with aluminum roofing sheet (see plate VII).



Plate VII: States lodges rooms which are other facility in the UK Bello center, Minna.

#### ii. Use of local building forms

The form adopted in the design is a combination of both cylindrical and cuboidal forms (plate VIII below). The latter can be seen in the theater and museum buildings while other structures like the shops and library are of circular form.



Plate VIII: Showing the entrance to the art theater of the UK Bello center, Minna.

**iv. Use of local building techniques**

Also the modern construction techniques were adopted in the design. They used conventional materials and techniques as such; there is no evidence of local building technique in the entire building premises.

### 4.2.4 Reflection of lifestyle

**i. Gender segregation**

There was less consideration for gender segregation in the entire facility. The only notable place where gender segregation was given attention to is the toilet facilities where male toilets were separated from female toilet in addition to tagging them so as to know which is meant for whom.

**ii. Local craft**

The state local arts and crafts were incorporated in the design as a special space was secluded for arts and crafts work. One of the major supporting facilities of the center is the ‘Arts and

crafts' unit where local crafts works are being placed within the facility.

**iv. Privacy**

The facility is a public facility as such the need for privacy is less. Physical fences are used to seclude the facility from the outer world and also to mark boundary of the center. Most of the spaces are heavily glazed with transparent glass so as to enable one see what is inside.

### 4.2.5 Reflection of local spatial organization

The architect tried to apply the grid pattern of spatial organization, where by the functional spaces were lined up in a grid pattern along a corridor which connects them together. Each of the existing components opens into a big plaza.

### 4.2.6 Use of local Decorative elements

There were no local decorative elements expressed in the entire complex. The entire facility is glazed with transparent glasses which are used all over the buildings' façade in order to adorn it and add its aesthetic quality (see plate IX below).



Plate IX: Interior view of the Museum, U.K Bello center showing glass curtain wall.

### 4.2.7 Use of Local structural elements

The entire complex was constructed with conventional materials and technology. Therefore, the entire structural elements are conventional as well. No evidence of any local structural element expressed in the construction of the facility. Reinforced concrete columns and beams were used in order to hold the building firm and give it all the support needed (see plate IX above). Steel trusses are used to support the corrugated aluminum roofing sheet covering the building.

### 4.2.8 Assessment of the reflection of cultural identity

The circular form adopted in the design agrees with the traditional architectural forms in Niger state. The triangular traditional element used at the museum entrance is not conspicuous. Direct symbolism was used in the design of the U.K Bello center as it has incorporated the grid-iron pattern with circular and rectangular forms all arranged around courtyards.

The U. K Bello center draws its inspiration from the important elements of Niger state's culture and tradition. The circular form and triangular elements adopted in the design agrees with the traditional architectural forms in the state.

**TABLE 4.2: SUMMARY OF CULTURAL IDENTITY EXPRESSION FROM CASE STUDY TWO SHOWN IN TABULAR FORM**

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | ✓ | | | |
| 2. | Use of local building forms | | | | ✓ | |
| 3. | Use of local building techniques | ✓ | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | ✓ | | | | |
| 2. | Local craft | | | ✓ | | |
| 3. | Privacy | | ✓ | | | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | | ✓ | |
| 2. | Compact cellular plan | ✓ | | | | |
| 3. | Hypo-style hall | | | ✓ | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | ✓ | | | | |
| 2. | Cylindrical forms | | | | ✓ | |
| 3. | Curvy-linear forms | ✓ | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4. | Cuboidal form | | ✓ | | | |
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | ✓ | | | | |
| 2. | Decorative Motifs | ✓ | | | | |
| 3. | Domes | ✓ | | | | |
| 4. | Arches | ✓ | | | | |
| 5. | Carved door ways | ✓ | | | | |
| 6. | Spouts | | | | ✓ | |
| 7. | Lamp alcoves | ✓ | | | | |
| 8. | Parapets (*Rawani*) | | | | ✓ | |
| 9. | Mud roofs | ✓ | | | | |
| 10. | Thatch-mud roof | ✓ | | | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | ✓ | | | | |
| 2. | Hausa- vaults '*Bakan-gizo'* | ✓ | | | | |
| 3. | Curvaceous beams | ✓ | | | | |
| 4. | Thatch reinforced massive mud columns | ✓ | | | | |

### 4.2.9 Interview result

When the interviewee was asked what the elements of Niger cultural identity are, he answered that Niger state have many cultures and he only know more about his culture. He continued that he is Nupe by tribe and the elements of cultural identity of his people

(Nupepeople) differ from those of other cultural groups in Niger state. The Nupe kingdom includes Bida, Agaie and Lapai emirates. But all of them have the similar cultural elements which are; the nupe language, their mode of dressing (Commoners wear a loin cloth with a blue cloth thrown over the shoulder and the blue Phrygian cap), nature of their compounds (there compounds are surrounded by a fence (*kara*), entrance (*Katamba*) which serves as meeting place for the inhabitants of the house and entertaining guests, irregular shaped courtyard), their cultural activities like wrestling, the concentric pattern of settlement, verandah (*dia-dia*), Nupe tribal marks among others.

When asked about the aspects of culture that have changed over time he replied that much has changed in the Nupe culture as a result of civilization. Nowadays many aspects of culture have faded away in the urban centers; most of them can only be seen in the rural areas and villages and villages.

When asked if there is currently any identity in the architecture of the region he replied yes. There is still cultural identity expressed in architecture but it is mostly in the villages and rural areas. Only few building in the urban area express local Nupe cultural identity.

He was also in support of the fact that all buildings in Nupe land should be reflective of their local culture whether in indigenous material or in modern conventional building materials.

When asked about his impression of cultural identity reflection in contemporary buildings he replied that; designers in Minna do not contribute positively to the reflection of local cultural identity of the people as most of the designs in Minna are like those found in the GRA's during the colonial era.

### 4.3.0 FINDINGS FROM *GIDAN-MAKAMA*.

#### 4.3.1 Background

The *Gidan Makama* was designed and constructed in 1750 for the then emir of Kano MuhammedRumfa as his palace before the construction of the present day Emir's palace was in effect. After the construction of the new palace (present palace), the emir MuhammedRumfa left the old palace for the then Makaman Kano, one of the highest dignitaries of the emirate after whom the house was named. The house was later adapted preserved by the government as a museum in 1958.

#### 4.3.2 Facilities and Functions

In the early 1950's, the structure was divided into three parts, the *Gidan Makama* primary school, the central area which remained the home of Makama and the main suite of the rooms which become the museum. The exhibition galleries are divided into rooms; each room has a different kind of display in chronological order.

The first room (Room 1), 'Zaure' or entrance room: the gallery contains illustrations of building techniques, important examples of monuments, military and domestic architecture.

The second room (Room 2); contains materials relating to past legends.

The third room (Room 3); shows examples of traditional architecture, displays history of land of Kano 'Kasar Kano' and the growth of kingship and government from earliest times to around 1800.

The fourth room (Room 4); small waiting room devoted to the Jihad of Usman Dan-Fodio, the establishment of the emirate, government and the events of the 19th century.

The fifth room (Room 5); displays materials, illustrates aspects of Kano civil war, the reign of Emir Aliyu, the British invasion and the over-throw of the Sokoto caliphate.

The sixth room (Room 6); shows Kano under the colonial rule.

The seventh room (Room 7); devoted to Islam, seeks to illustrate the non-Muslims, the basic beliefs of both the stranger and the believer.

The eighth and ninth room (Room 8 and 9); contains examples of arts and crafts of Kano, the works of weavers, embroiders and leather works.

The main courtyard; where craftsmen exhibits their traditional skills, a hair dressing saloon, and rooms 8, 9 and 10 as well as the Emir's throne.

### 4.3.3 Reflection of traditional architectural style

#### i. Use of traditional building materials

The materials used for the construction of the *Gidan Makama* are solely of traditional type-mud. Mud is used in virtually every part of the building. Mud is used to construct all the facilities in the building including the perimeter walls and fences (see plate X below). The flat and domed roofs are all constructed of mud reinforced with palm bark (*daleb*). The finishes are also made of '*Makuba*' both externally and internally except for some few spaces that are painted in the bride's wing.

#### ii. Use of local building forms

The building complex consists of different traditional building forms ranging from cubic, cuboidal, cylindrical and also curvy-linear building forms. All the buildings in the facility are arranged around a central court-yard (see figure 4.4 below).

### iii. Use of local building techniques

The building is of local construction, with mud walls and rectangular mud dome roofing. Different types of roofing systems are visible in this house, ranging from the popular flat type to the dominical and conical roof type. The flat roof of the gate house is surrounded by a continuous parapet with thick set finals on the corners and spouts meant to drain water from the roof (see plate X below). The ceiling of the *Azara* is supported by two heavy rectangular pillars, tapering towards the top and headed with capitals that are wider than the heavy rectangular pillars tapering towards the top with trapezoidal capitals. The building is majorly earth and thatch.



Plate X: Side view of the gallery from the courtyard showing different traditional architecture elements like the pinnacles, motifs, spouts, mud walls and others.

### 4.3.4 Reflection of lifestyle

The building is a very good example of a Hausa traditional house as it was initially designed to house the then emir of Kano.

### i. Gender segregation

Gender segregation was given absolute consideration in the design of the facility. As such males and females sections were segregated on two different and opposite ends of the facility. All males' units were located at the periphery of the facility close to the entrance except for the family head's section, while the females units were located deep inside the core of the house so as to achieve absolute segregation.

### ii. Local craft

Much of the local craft of the people of the region can be seen displayed in the different gallery rooms. The different galleries consist of different products of the local crafts ranging from traditional fishing, farming and hunting tools to different war kits all displayed in different rooms.

### iii. Privacy

There is much to say about privacy consideration of the facility as it was meant to house the then traditional ruler of the region. There is clear demarcation of public zones from private zones within the facility. All the public zones were located at the periphery of the building, while the private zones continued from where the public zone ends with a transition space.

## 4.3.5 Reflection of local spatial organization

The western rooms adapted for the Kano Museum in 1958 are accessed from the western gate. All the rooms are arranged on a row facing each other and separated by a courtyard (see

figure 4.4 below).

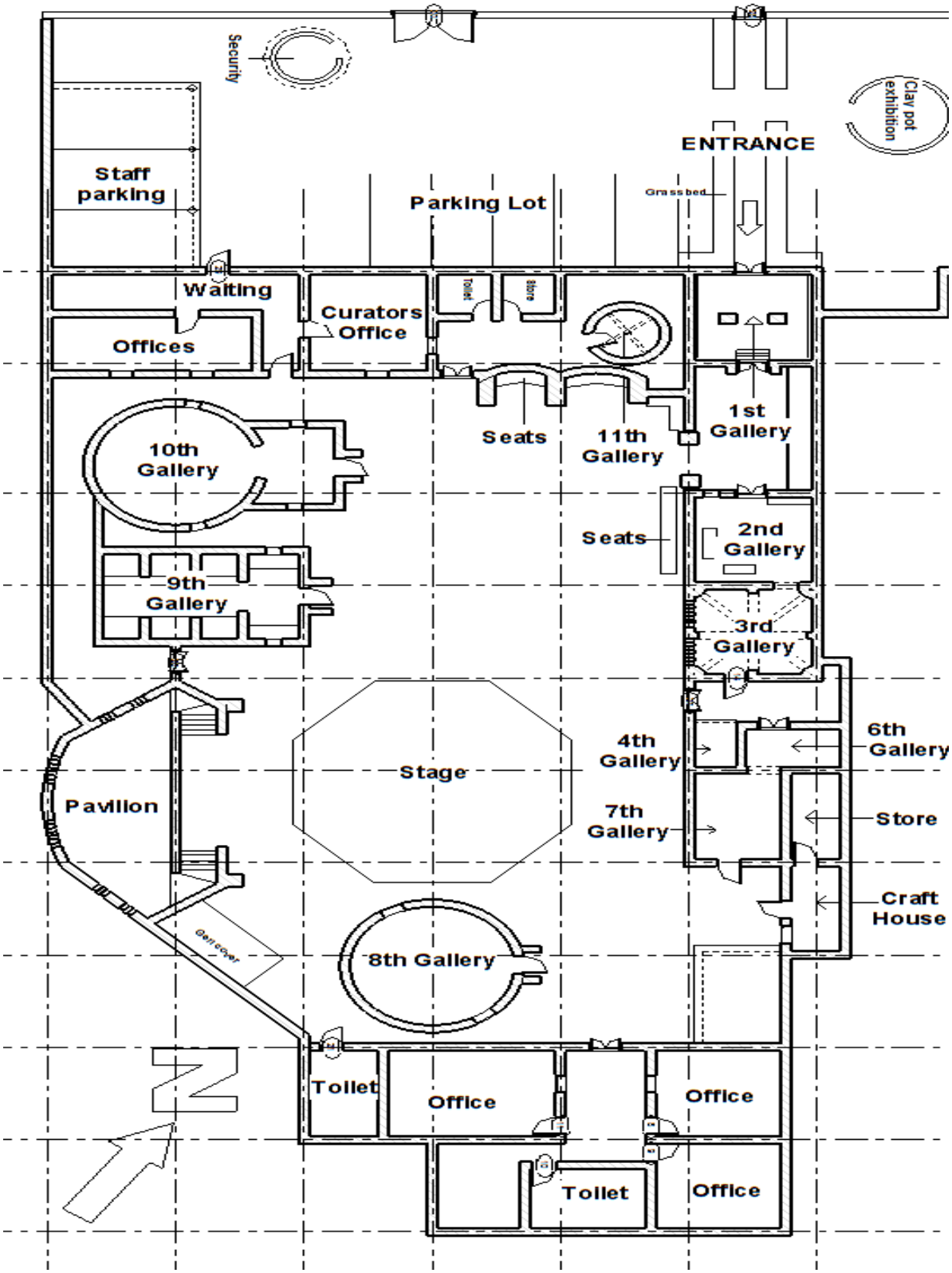



**Figure 9:** Floor plan of *Gidan Makama*museum.

### 4.3.6 Use of local Decorative elements

The building façade is adorned with many different traditional decorative motifs that are unique and typical to Hausa architecture. The motifs are mainly drawn with white paint over a black background, while the paintings are either brown or white to complement the colour of '*Makuba'*. The interior structural elements of most of the rooms were painted white in order to adorn them while most of the internal walls retain the brown colour of the finishing material '*Makuba*' (see plate XI below).




Plate XI: Approach view of the *Gidan Makama* museum showing different motifs and traditional marks.

### 4.3.7 Use of Local structural elements

The entire structural elements employed in the design of this facility were from local source. *Daleb*was used as a reinforced in order to support the roof in some of the rooms. Some of the rooms have doom-shaped roofing system which is also of structural quality. Others were cover with local '*Hausa-vault'* which serves as the structural roof covering.

### 4.3.8 Assessment of the reflection of cultural identity

The *Gidan Makama* building is a very good example of traditional earthen work structure. The exterior of the building façade feature many different indigenous/ tradition decorative motifs that are portrays the identity of the region. Cultural identity is expressed in the building through the use of elements directly derived from the cultural elements and through concepts. Cultural elements are featured on plan and elevational concepts as can be seen from the entrance.

The finishing applied to the building is *'Makuba'* which is brown in colour. It blends the building surrounding and acts as a preventive against rain erosion to a greater extent. The interior finishes are mainly fine sand plaster. The roofs are mainly flat in nature which is another feature of the Hausa traditional architecture.

The *Gidan Makama* is a structural Hausa edifice designed to reflect the Hausa traditional pattern of living and building. It is an excellent model of Hausaland architecture, as it illustrates the cultural heritage of the region thereby preserving it. The building is of local construction, with mud walls and rectangular mud dome roofing. As stated earlier, Cultural identity is expressed in the building through the use of elements directly derived from the cultural elements and through concepts.

**TABLE 4.3: SUMMARY OF CULTURAL IDENTITY EXPRESSION FROM CASE STUDY THREE SHOWN IN TABULAR FORM**

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | | | ✓ | |
| 2. | Use of local building forms | | | | ✓ | |
| 3. | Use of local building techniques | | | | ✓ | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | | | | ✓ | |
| 2. | Local craft | | | ✓ | | |
| 3. | Privacy | | | | ✓ | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | | ✓ | |
| 2. | Compact cellular plan | ✓ | | | | |
| 3. | Hypo-style hall | ✓ | | | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | | | | ✓ | |
| 2. | Cylindrical forms | | | | ✓ | |
| 3. | Curvy-linear forms | | ✓ | | | |
| 4. | Cuboidal form | | | | ✓ | |
| | **Use of local Decorative** | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | **elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | | | | ✓ | |
| 2. | Decorative Motifs | | | | ✓ | |
| 3. | Domes | | ✓ | | | |
| 4. | Arches | | | ✓ | | |
| 5. | Carved door ways | | | | ✓ | |
| 6. | Spouts | | | | ✓ | |
| 7. | Lamp alcoves | | | | ✓ | |
| 8. | Parapets (*Rawani*) | | | | ✓ | |
| 9. | Mud roofs | | | | ✓ | |
| 10. | Thatch-mud roof | | | ✓ | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | ✓ | | | | |
| 2. | Hausa- vaults '*Bakan-gizo'* | | | | ✓ | |
| 3. | Curvaceous beams | | | | ✓ | |
| 4. | Thatch reinforced massive mud columns | | | | ✓ | |

### 4.3.9 Interview result

When the interviewee was ask what are the elements of Kano cultural identity, he answered that the elements of cultural identity of Kano are; the Hausa language, the traditional mode of dressing of the Hausas, traditional ceremonies, Islamic religion, trading, food (like *Gurasa, Dambu, Tuwo, and others*), traditional music, styles of dancing (like *rawarkoroso*) and

others.

When asked about the aspects of culture that have changed over time he replied that; he do not believe anything has changed but rather most of them have been modified and modernized. Only very few are left untouched and those are the core aspects that define the culture. Even the language we speak today is the modified form of the original one that our ancestor used to communicate with. So also is our mode of dressing, food, attitudes and habits among others.

When asked if there is currently any identity in Hausa architecture he replied; "I think so". Mostly in the left-over buildings of our grandfather like this one (*Gidan Makama*), *Gidan Banister, Gidan Dan-Hausa, Gidan sarki*(Emir's palace) and others that mostly found in the villages and rural areas and also other un developed areas of the city like the *Cikingari*(old traditional city close to the emir's palace). He believes that some designers nowadays contribute positively to the rediscovery of our lost architectural identity by expressing them on contemporary designs.

He also believes that all buildings should be reflective of the cultural identity of the region to which they belong to so that they bear the sense of place to which they come from.

When asked about his impression of cultural identity reflection in contemporary buildings he replied that; some designer really try to capture the traditional architecture of their region by borrowing some elements of cultural identity and reflecting them in their designs using modern building materials and techniques thereby creating structures that are similar to those of our grandfathers.

He also believes that all the elements of cultural identity should be reflected at the same time so as to achieve a contemporary design that goes with the identity of the region. The entrance reception (Zaure), the men's receiving room, and the decorations should be used to reflect Hausa identity; in essence more than one traditional element should be used at the same time to reflect a cultural identity in architecture.

### 4.4.0 FINDINGS FROM KATSINA EMIR'S PALACE- *Gidan Korau*.

#### 4.4.1 Background

Katsina Royal palace (Gidan Korau) is the official residence of the Emir Katsina. The palace symbolizes the culture, history and tradition of the people of Katsina. It is said to be built in 1348AD by the then Emir of Katsina MuhammaduKorau who is believed to be the first Muslim King of Katsina. That is why it is commonly known as 'Gidan Korau' (House of Karau). The palace was designed and constructed by the then chief builder (SarkinMagina).

#### 4.4.2 Facilities and Functions

The facilities in the royal palace are; the royal palace which are two; the new palace and the old palace, the royal residence and the seat of the Katsina Emirate council. The Katsina emir's palace also houses the first treasury in Northern Nigeria (built in 1908), the emirate council conference Hall and the office complex of the secretary to the Emirate council.

#### 4.4.3 Reflection of traditional architectural style

**i. Use of traditional building materials**

The palace was constructed of conical-shaped, sun-dried clay bricks (*Tubali*), mud and rafters (*Kyami*). Other construction materials used include; Asabari (rafters), iron doors and windows, red soil (*Jangargari*), Loda and colorants (*Makuba*). The *Kyami*(rafter) is a strong termite resistant wood flank which is obtained from the deleb palm tree (*BorassusFlabeliyer*) locally referred to as *'Giginya'* in Hausa. The leaves of Loda plant when pounded and soaked provide a viscous fluid which is mixed with *Jangargari*or *Makuba.* The *Makuba*is a colorant as well as a protective paint obtained from the empty pods of locust bean tree. *Asabari*is door mat made from a long hallow grass locally referred to as *Tsaune*.

**ii. Use of local building forms**

Katsina royal palace is a large building complex that consists of different traditional building forms ranging from cubic, cuboidal, cylindrical and also curvy-linear building forms. The building is features most of the traditional *Hausa* architectural forms peculiar to the region.

**iii. Use of local building techniques**

The walls of the palace are about nine hundred millimeters (900mm) at the base. It is reinforced with high quality clay mixed with cow-dung and grass. A mixture of *Jangargari, Makuba, FararKasa*and*Loda* was used to adorn the outer walls and the interior of the rooms with beautiful artistic designs. The mixture also serves as protective plaster.

The roofing of the rooms in the palace was made of *Kyami* and *Asabari*(see plate XII below). The main entrance and reception room, *BabbanZaure* (the main foyer) which is bigger and higher than the others leading to the compound is supported with an array of semi-circular pillars and beams called *Bakangizo* (Cobweb) or *DaurinGuga* designs. Other buildings with

such designs include the visitors' waiting rooms. Attached to the edges of all the roofs are the *Indararo* (water chutes) to drain rain water (see plate XII below). The four corners at the top of the building are decorated with many *Zonkwaye* (Pinnacles).



Plate XII: Structural curvaceous beams supporting the thatch-mud roof.

### 4.4.4 Reflection of lifestyle

#### i. Gender segregation

Males sections and females sections were segregated on two different and opposite ends of the facility as is common to most royal palaces. The males section was located at the periphery of the facility close to the entrance except for the family head's section, while the females units were located deep inside the core of the facility so as to achieve absolute segregation.

#### ii. Local craft

Much of the local craft of the people of the region can be seen displayed in the *'Dakin*

*kofi'*gallery room inside the palace. The Katsina royal regalia are among the most important historical materials kept in the palace. The emir is the chief custodian. The regalia consist of two swords, a large camel drum and a bronze pot made of overlapping plates riveted together. All these are said to have come down from Habe times and were taken over by the Fulani at the time of the Danfodio Jihad in 1801. The short sword commonly referred to as '*Gajere*' is said to be the sword used by Korau to kill the then emir Sanau at a wrestling match. The sword suggests a Moorish or probably eastern workmanship. It is engraved with an inscription in Arabic calligraphy.

The second sword is known as '*Bebe*' (the deaf), it is known by this name because it was used to cut across any barrier during battles no matter the strength.

The third item of the royal regalia is the bronze pot of Korau and finally the Bachelor drum 'GwauronTambari' which is the largest of all palace drums and is used for several purposes.

**iii. Privacy**

Zoning as one of the unique characteristic features of the Hausa traditional architecture as is seen in the Korau palace architecture and most traditional compounds is an Islamic influence on Hausa architecture. It has made privacy a traditional priority in the architecture of Hausaland, as such spaces are traditionally zoned into public and private zones/ space in accordance with the dictates of the Islamic religion.

### 4.4.5 Reflection of local spatial organization

The palace compound is divided into three sections:

i. The Soro: This is like the private section of the palace where the emir and his family live. The entrance to this section of the palace is celebrated to show the elements of cultural identity of Katsina people.

ii. The Barga: This is another section of the royal palace where the emir's royal stables, slaves and house servants live.

iii. The Gidan ganye: This section of the royal palace comprises of the royal garden and the emir's guest house. It also serves as a relaxation area of the emir.

iv. Other sections/ parts of the royal compound include a mosque, a clinic, a stable, vehicles parking/ garages and children's playground most of which were constructed to reflect the elements of cultural identity of the people of Katsina.

Attached to the central courtyard 'BabbanZaure' is the Emir's inner chamber in which he sits with his senior councilors to receive state officials and other important guests. To the north-west of the house is the old council chamber (TsohuwarMajalisa) which was built by Emir MuhammduDikko (1906-1944). Close to the main entrance door of the house to the south stands the Masonic council chamber (SabuwarMajalisa) which was built by Emir Sir Usman Nagogo (1944-1951). The council chambers serve as venue for the emir, his councilors and district heads to meet and deliberate on matters affecting the Emirate. Attached to the emir's inner chamber is a room which serves as Polo gallery 'Dakin Kwaf' which contains pictures of Katsina's earliest polo teams and cups/ trophies won by the emirs since early 1920's when the game was first introduced in Nigeria. The entrance is also celebrated with decorative motifs which reflect cultural identity of the emirate and also the contents of the room.

Beside the emir's residential house are two other quarters called 'CikinGida' and 'Saulawa' which are within the precinct of the palace rampant. These quarters house the Emir's

personal servants. The Saulawa quarters may have been the area where the royal granaries stood. Also within the precinct of the palace is the grave-yard of the 'Dallazawa' and the present day 'Sullubawa' Emirs. The two deep ponds near the emir's compound may have been the sites where the clay was obtained for the yearly renovation of the massive buildings.

### 4.4.6 Use of local Decorative elements

The Katsina royal regalia consist of two swords, a large camel drum and a bronze pot made of overlapping plates riveted together. All these items mentioned above are only unique to the Katsina royal palace as such elements of the Katsina royal identity. They all are mostly mimicked and expression in traditional designs as motifs on building facades all around the state in order to reflect the cultural identity of Katsina (see plates XIII and XIV below).

The swords and the Arabic calligraphy are mostly represented on many building's walls as decorative motif that reflects the region's cultural heritage and history.

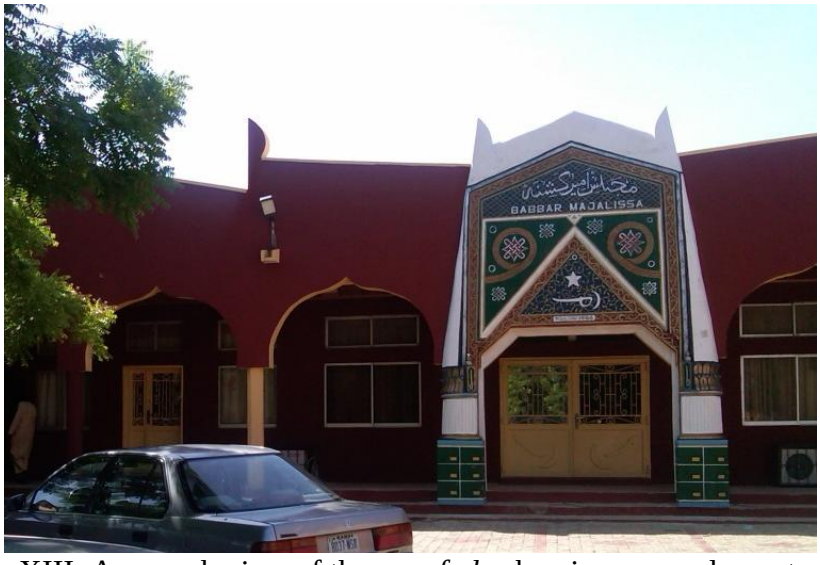



Plate XIII: Approach view of the new *fada* showing some elements of Hausa Architecture.

Walls of traditional buildings and some contemporary vernacular buildings are artistically decorated with swords drawn on them as motifs, the kind of art found on local calabashes and the historical bronze pot often with Arabic calligraphy as on one of the swords (see plate XIV below).



Plate XIV: Showing the exterior decoration at the entrance to the residential quarter of the Emirs Palace Katsina (Historical Swords and shield represented as decoration at the entrance)**.**

### 4.4.7 Use of Local structural elements

The palace architecture has unique vernacular structural elements present that are peculiar to the region's architectural identity. They include; curvaceous mud beams reinforced with thatch basically for structural support to the roof. The beams meet and form a semi-circular arch system that run across interior spaces. Thatch reinforced massive mud columns support the beams by the edge. Together they form a structural network that support roofs and provide spacious headroom (see plates XV, XVI and XVII). Other noticeable elements include arched doorways and lamp alcoves in which lamps are kept so that air will not blow it out.



Plate XV: Structural mud column and beam attached to the wall supporting the roofZaure of the palace.

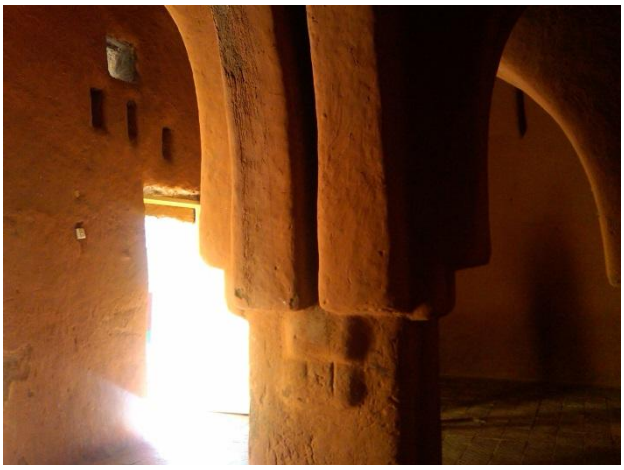


Plate XVI: Massive structural mud columns supporting roof.



Plate XVII: Structural concrete curvaceous beams attached to the wall.

### 4.4.8 Assessment of the reflection of cultural identity

All those elements of cultural identity and heritage that are being expressed in the palace architecture in order to give it sense of place and the subjects of assessment here.

The pinnacles (Zanko) are the most common occurring vernacular elements around the palace and also in most traditional and contemporary vernacular building around the metropolis of Katsina and Hausaland in general.

The walls of the palace and those in most local/ traditional buildings around the region are slanting with roughly finished edges and huge buttresses at intervals to serve as retention for the walls. Decorative motifs are often engraved on walls of building in order to make them look more aesthetically pleasing.

The building stands out within its environment, reminding its people of their culture, history and heritage. It creates a unique vista that portrays the cultural identity of the people of the region (Katsina).

**TABLE 4.4: SUMMARY OF CULTURAL IDENTITY EXPRESSION FROM CASE STUDY FOUR SHOWN IN TABULAR FORM**

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | | | ✓ | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 2. | Use of local building forms | | | | ✓ | |
| 3. | Use of local building techniques | | | | ✓ | |
| | | | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | | | | ✓ | |
| 2. | Local craft | | ✓ | | | |
| 3. | Privacy | | | | ✓ | |
| | | | | | | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | | ✓ | |
| 2. | Compact cellular plan | | | ✓ | | |
| 3. | Hypo-style hall | | ✓ | | | |
| | | | | | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | | | | ✓ | |
| 2. | Cylindrical forms | | | | ✓ | |
| 3. | Curvy-linear forms | | ✓ | | | |
| 4. | Cuboidal form | | | | ✓ | |
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | | | | ✓ | |
| 2. | Decorative Motifs | | | | ✓ | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 3. | Domes | | ✓ | | | |
| 4. | Arches | | | | ✓ | |
| 5. | Carved door ways | | | | ✓ | |
| 6. | Spouts | | | | ✓ | |
| 7. | Lamp alcoves | | | | ✓ | |
| 8. | Parapets (*Rawani*) | | | | ✓ | |
| 9. | Mud roofs | | | | ✓ | |
| 10. | Thatch-mud roof | | ✓ | | | |
| | | | | | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | | ✓ | | | |
| 2. | Hausa- vaults '*Bakan-gizo'* | | | | ✓ | |
| 3. | Curvaceous beams | | | | ✓ | |
| 4. | Thatch reinforced massive mud columns | | | | ✓ | |

### 4.4.9 Interview result

When the interviewee was ask what are the elements of Katsina cultural identity, he answered that the elements of cultural identity of Katsina and Daura emirates are generally the elements of Hausa cultural identity as the history of Hausa itself started from that region; the language (Hausa language and *fulfulde*) which is the major element, then the traditional mode of dressing (that of the commoners; *Kaftan and cap,* then that of the royal members

and the rich group; *Babbarriga and turban*), traditional ceremonies (marriage and naming ceremonies), traditional festival (*Sallah festival*), Islamic religion, traditional sport (*dambe, sharro*), food (*fura and nono*), traditional music, styles of dancing and others.

When asked about the aspects of culture that have changed over time he replied that; everything has changed nowadays. Even the way of life has changed entirely since the coming of the colonial master. No even our eating habits is left unchanged nor is our norms and values. Many odds have been introduced to our culture which has become immersed in the culture.

When asked if there is currently any identity in Hausa architecture he replied; we in the royal house believe so much in our culture as such he believe there is still Hausa traditional architecture only that modern people do not want borrow from it, they rather borrow from the foreign and internation style. Bulk of the Hausa traditional architecture is only seen in the *cikinbinni*(old traditional cities of Katsina which have still maintained the traditional style). He believes that some designers nowadays contribute positively to the rediscovery of our lost architectural identity by expressing them on contemporary designs.

He also believes that all buildings should be reflective of the cultural identity of the region to which they belong to so that they bear the sense of place to which they come from.

When asked about his impression of cultural identity reflection in contemporary buildings he replied that; some designer do their best in trying to borrow from traditional architecture and reflecting them in their designs using modern building materials and techniques.

He also believes that all the elements of cultural identity should be reflected at the same time

so as to achieve a contemporary design that goes with the identity of the region. The entrance reception (Zaure), the men's receiving room, and the decorations should be used to reflect Hausa identity; in essence more than one traditional element should be used at the same time to reflect a cultural identity in architecture not leaving behind the royalty and pride of the locals.

### 4.5.0 FINDINGS FROM KATSINA OLD TEACHERS' COLLEGE- *Kofauku.*

#### 4.5.1 Background

The Old Katsina Training College is the first teachers training college in Northern Nigeria was built in 1921 by the then *'SarkinMagina'* of the Katsina Emirate MallamBatoGafai. The design was brought from *Timbukhtu* in Mali due to the climatic similarities.



Plate XVIII: Approach view of the Katsina college showing arched entrance gates.

There are elements of Islamic architecture expressed in the design. The architecture is a blend of Hausa traditional style to a lesser extent with Islamic architecture (see plate XVIII above and XIX below).



Plate XIX: Side view from the courtyard of the Katsina College showing elements of Islamic and Hausa traditional architectural style.

The building is an earthen traditional building consists of seven blocks and three (3) gates commonly known as *'KofaUku'*. The three gates signify the symbol of western Education (see plate XVIII above).

The college was officially opened and commissioned in 1922 by the then Governor General of northern Nigeria Sir Hugh Chifford. The college was declared a national monument in 1959; it houses the present National Museum Katsina.

### 4.5.2 Facilities and Functions

The facility was formerly used as school for training teachers (Katsina Teacher's College). It comprises several facilities that include Classrooms, administrative section on one section of the college and students housing (Hostel) on the other section of the college.

The class section is currently occupied by the National History and Culture Bureau, Katsina state chapter, while the other section is utilized by the Old Boys Association of Barewa College and Ministry of Education, Katsina state.

### 4.5.3 Reflection of traditional architectural style

### i. Use of traditional building materials

The college was constructed of conical-shaped, sundried clay bricks (*Tubali*), mud (*Kwababbiyarkasa*), Rafters (*Kyami*). Other materials that featured in the construction of the college include Rafters (*Asabari*), Iron doors and windows, red soil (*Jangargari*), Loda and Colorants (*Makuba*). The *Kyami*is a strong and termite resistant wood flank which is obtained from the *deleb*palm tree (*BorassusFlabeliyer*) which is locally referred to as *Giginya*in Hausa. *Loda*is a plant, the leaves of which when pounded and soaked provide a viscous fluid which is mixed with *Jangargari* or *Makuba*. The *Makuba*is a colorant as well as protective paint obtained from the empty pods of Locust bean tree. *Asabari*is door mat made from a long hallow grass called *Tsaune.*

### ii. Use of local building forms

The building form employed in the design of this facility is purely from the Islamic architecture, as the entire design was brought from Timbuktu in Mali. The facility consists of cuboidal blocks of buildings arranged around an open courtyard which serves as the central point the entire facility.

### iii. Use of local building techniques

The walls of the college are about 900 millimeters wide at the base. It is reinforced with high quality clay mixed with cow-dung and grass. A mixture of *Jangargari, Makuba, FararKasa* and *Loda* was used to adorn the outer walls to make it more aesthetically pleasing the interior of the rooms with beautiful artistic designs. The mixture also serves as protective plaster. The roofing of the building is made of *Kyami*and *Asabari*(see plate XX below).



Plate XX: Showing arched rear gate of the Old Katsina College.

### 4.5.4 Reflection of lifestyle

#### i. Gender segregation

The facility was designed as an institutional building, meant to serve male students. As such there was no much need for gender segregation in the academic area except in the administrative section (staff offices) where male staff have their different common room and offices segregated from female staff offices and common room.

#### ii. Local craft

A display gallery was provided in the facility in order to show-case students locally crafted products. There was also a gallery provided in the facility so as to show case some the foreign item brought from abroad by the colonial masters.

#### iii. Privacy

The facility was zone based on private and public zone so as demarcate between the two different spaces. Physical fences were used in order to provide and achieve certain level of

privacy with the building premises. The hostel facility was made more private because it was meant to house the male students of the school.

### 4.5.5 Reflection of local spatial organization

The college is divided into two parts; the first part houses the study classes and the administrative offices which were constructed to feature elements of Hausa traditional architecture. The second part consists of the students' hostel and kitchen. The functional units are connected to central and rear courtyards for effective ventilation.

To the right side of the main entrance gate lie the classes and administrative offices while the hostel lies by the left side of the gate. Each part has its separate additional entrance gate. The two sides are separated by another courtyard.

### 4.5.6 Use of local Decorative elements

Pinnacle (Zanko) are the most prominent traditional decorative element that featured in this design. The walls of the building are slanting with roughly finished edges as is common with most traditional buildings around Katsina (see plate XXI below).



Plate XXI: Side view of the Katsina college showing Buttresses which serve as shoring elements, pinnacles as decorative elements and sprouts for roof drain.

### 4.5.7 Use of Local structural elements

Some of the vernacular structural elements that featured in the architecture of this building include curvaceous mud beams reinforced with thatch for structural support to the roof (see plate XXII and XXIII below).



Plate XXII: Showing mud beam supporting the thatch roof.

The beams meet at the roof and form a semi-circular arch system that run across interior spaces and increase the head room. At crossroads, the beams are connected by a star which is a symbol of Katsina province (see plate XXIII below). External walls are retained and supported by huge buttresses that serve as shoring elements to the wall.



Plate XXIII: Symbolical representation of Katsina Province used as network of beams to support the thatch roof.

### 4.5.8 Assessment of the reflection of cultural identity

This case study is a very good example of the illustration of the architectural identity of Hausaland as it comprises both elements of Hausa traditional elements and those of Islamic architecture.

Cultural identity is expressed in the building through the use of elements directly derived from the cultural elements and through concepts. The decorative elements that featured on the walls are reflection of the cultural identity of Katsina.

**TABLE 5.5: SUMMARY OF CULTURAL IDENTITY EXPRESSION FROM CASE STUDY FIVE SHOWN IN TABULAR FORM**

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | | | ✓ | |
| 2. | Use of local building forms | | ✓ | | | |
| 3. | Use of local building techniques | | | | ✓ | |
| | | | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | ✓ | | | | |
| 2. | Local craft | | ✓ | | | |
| 3. | Privacy | | | ✓ | | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | ✓ | | |
| 2. | Compact cellular plan | ✓ | | | | |
| 3. | Hypo-style hall | ✓ | | | | |
| | | | | | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | ✓ | | | | |
| 2. | Cylindrical forms | ✓ | | | | |
| 3. | Curvy-linear forms | ✓ | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 4. | Cuboidal form | | | | ✓ | |
| | | | | | ✓ | |
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | | | | ✓ | |
| 2. | Decorative Motifs | | | ✓ | | |
| 3. | Domes | ✓ | | | | |
| 4. | Arches | | ✓ | | | |
| 5. | Carved door ways | | | | ✓ | |
| 6. | Spouts | | | | ✓ | |
| 7. | Lamp alcoves | | | | ✓ | |
| 8. | Parapets (*Rawani*) | | | | ✓ | |
| 9. | Mud roofs | | | | ✓ | |
| 10. | Thatch-mud roof | ✓ | | | | |
| | | | | | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | | | | ✓ | |
| 2. | Hausa- vaults '*Bakan-gizo'* | | | | ✓ | |
| 3. | Curvaceous beams | | | | ✓ | |
| 4. | Thatch reinforced massive mud columns | | ✓ | | | |

### 4.5.9 Interview result

When the interviewee was ask what are the elements of Katsina cultural identity, he answered that the elements of cultural identity of Katsina are; the Hausa language itself, the Hausa dressing code (‘*yarshara, kafta and babbarriga all with hula),* traditional ceremonies, Islamic religion, local food peculiar to Katsina, traditional poetry and music, styles of dancing and sports among others.

When asked about the aspects of culture that have changed over time he replied that; civilization brought by the colonial masters has changed everything. The culture of our fore father has been undergoing changes since after they passed it to the generation up to date. It is still undergoing changes and it will keep changing till the end.

When asked if there is currently any identity in Hausa architecture he replied; “Maybe there is, maybe not. Depending on what you define as Hausa architecture”. For him the only thing he can call Hausa traditional architecture is the style of architecture mostly found in the villages and rural areas and also other under developed areas of the city where the effect of civilization is not felt.

He also believes that all buildings should be reflective of the cultural identity of the region to which they belong to so that they bear the sense of place to which they come from.

When asked about his impression of cultural identity reflection in contemporary buildings he replied that; most designer do not play their part of contributing to the revival of the lost cultural heritage and identity instead they keep advocating foreign cultures through employing there architectural style.

He also believes that the only way one can achieve a cultural identity reflection is by tracing

traditional architecture back to its roots there by employing all the elements of cultural identity that are reflected in the local architectural style instead of borrowing one traditional element.

### 4.6.1 INTERVIEW OF CUSTODIANS OF KATSINA CULTURE

The interviews were useful for gaining in-depth understanding of the views of custodians of Katsina culture. While there were many common themes between the views of the custodians, each custodian emphasized a particular factor. Collectively, the interviews represented a wide range of strategies and approaches to the subject.

Below are thematic portraits representing the views of some of the custodians of Katsina culture interviewed for the purpose of this study followed by a common themes analysis.

When asked what are the elements of Katsina cultural identity.

The first custodian answered that the elements of cultural identity of Katsina are; the language (Katsina Hausa and *Fulfulde*), the local Katsina dressing code (*jumper*,'*yarshara, kafta, the fulani attire and babbarriga and hula),* traditional ceremonies, addini (Islamic religion), local food peculiar to Katsina, traditional poetry and music, styles of dancing and sports (*dambe and sharro*) among others.

The second custodian replied that the element of Katsina cultural identity are similar to those of all other original Hausa states (Hausa *bakwai*), except that there may be some small differences. Like language, Katsina Hausa differs in a way with that of other neighboring state like Kano, but not much difference in terms of mode of dressing, local foods, *wasanningargajiya* (traditional sports), music style (*wake-waken gargajiya*) and other.

When asked what aspects of culture that have changed over time.

The first interviewee replied that we live in a changing world. Most of the aspects of culture have been modified since the coming of the colonial masters, very little of local culture is since in the urban areas nowadays as much of it is starting to fade away. Local culture is only seen at its best only in the villages where the effect of civilization is not felt.

The second interviewee replied that culture is dynamic as such it always changes. There is no aspect of culture that is left unaffected by the effect of colonization. Even the spoken language and the dressing code of typical Hausa man has changed too.

When asked if cultural identity should be reflected in buildings in Katsina.

The first interviewee answered; "Yes public buildings should reflect the cultural identity of Katsina. Governmental buildings and private villas should reflect cultural identity of Katsina.

The second interviewee answered; "The expression of family needs in architecture is an important element in the reflection of local cultural identity. It does not have to be in all aspects, the most important aspect is to carter for family needs".

When asked if the designers of contemporary buildings in Katsina captured the cultural identity of the region

The first interviewee responded as; there are some architects that are interested in reflecting traditional architecture in there design but mostly the clients' requirements restrict them from doing so.

The second interviewee said that he does not think contemporary architects are making much

effort in capturing the cultural identity of the region. There are some attempts to express identity in the contemporary architecture, but no present (contemporary) structure is available that clearly represents the distinctive traditional architectural identity of Katsina.

When asked their opinion on whether cultural identity should be reflected in buildings in Katsina

The first interviewee answered that he believes it is good if building in Katsina reflect the culture of the resident.

The second interviewee responded by saying; “I love to see that happen”. He believed that by so doing the urban landscape will be very pleasing more than it is currently.

When ask how cultural identity should be reflected in buildings in Katsina.

The first interview replied that the courtyard and traditional colours of local buildings should be used to reflect Hausa identity in architecture. The entrance reception (Zaure), the men's receiving room, and the decorations should be used to reflect Hausa identity.

The second interviewee replied that; a prototype of a Hausa tradition building from the roots of Hausaland should be studied and then the architecture should be borrowed in order to reflect the exact cultural identity of Katsina. The traditional Hausa architecture, characterised by its local techniques, courtyards and mud-style construction, should be the source of architectural identity.

### 4.6.2 GENERAL SUMMARY OF CASE STUDIES REPORT

1. Reflection of traditional architectural style; the Gidan Makama Museum, the Gidan Korau palace and the old Katsina college better reflect the traditional architectural style of their region as they are all constructed of traditional building materials and of local building techniques. Unlike the Gidan Dan Hausa centre and the UK Bello centre which only have few of their facilities reflecting traditional architectural style.
2. Reflection of lifestyle; the Gidan Makama Museum and the Gidan Korau palace better reflect the lifestyle of their region as they reflect to some extent gender segregation, the local craft of the people and also to some extent privacy than the UK Bello centre, the Gidan Dan-Hausa centreand the old Katsina college.
3. Reflection of local spatial organization; all the buildings have some or all their facilities spatially organized in a free organic plan form. The UK Bello centre have some of its facilities organized hypo-style hall form, while the Gidan Korau palace have their facilities organized in all the three forms of local spatial organization styles.
4. Reflection of local building forms; the Gidan Dan-Hausa building have most of its facilities in cuboidal form while other are in cubic form. The UK Bello centre have most of its facilities in cylindrical form and some few in cuboidal form. While both the Gidan Makama museum and the Gidan Korau palace have most of their facilities in cubic, cylindrical, and cuboidal forms and others in curvy-linear form.
5. Reflection of local decorative elements; the Gidan Makama museum and the Gidan Korau palace feature virtually all the local decorative elements. Also, the Gidan Dan-Hausa and the old Katsina College have featured most of them while the UK Bello centre only feature a few of the local decorative elements.

6. Reflection of local structural elements; all the buildings feature one or more of the local structural elements (local thatch reinforced massive mud columns, curvaceous beams and others) except for the UK Bello centre which was purely construct of conventional building materials (reinforced concrete structural elements and steel truss roofing system).
7. Assessments of the reflection of cultural identity; the Gidan Korau palace (14th century) and the Gidan Makama museum (18th century) happen to reflect the cultural identity more than any other building visited as they feature most of the cultural identity elements and strategies. After them comes the Gidan Dan-Hausa ($20^{th}$ century) and the Old Katsina college ($20^{th}$ century) which feature many of the elements of cultural identity. The UK Bello centre ($20^{th}$ century) only features few of the elements and strategies of the cultural identity expression in architecture.

**TABLE 4.6: GENERAL CASE STUDIES SUMMARY SHOWN IN TABULAR FORM**

| S/N | VARIABLE | GIDAN DAN-HAUSA | UK BELLO CENTRE | GIDAN MAKAMA | GIDAN KORAU | OLD KATSINA COLLEGE |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | 1 | 1 | 3 | 3 | 3 |
| 2. | Use of local building forms | 2 | 3 | 3 | 3 | 1 |
| 3. | Use of local building | 1 | 0 | 3 | 3 | 3 |

| | | | | | | |
|---|---|---|---|---|---|---|
| | techniques | | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | 0 | 0 | 3 | 3 | 0 |
| 2. | Local craft | 1 | 2 | 2 | 1 | 1 |
| 3. | Privacy | 1 | 1 | 3 | 3 | 2 |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | 3 | 3 | 3 | 3 | 2 |
| 2. | Compact cellular plan | 0 | 0 | 0 | 2 | 0 |
| 3. | Hypo-style hall | 0 | 2 | 0 | 1 | 0 |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | 2 | 0 | 3 | 3 | 0 |
| 2. | Cylindrical forms | 0 | 3 | 3 | 3 | 0 |
| 3. | Curvy-linear forms | 0 | 0 | 1 | 1 | 0 |
| 4. | Cuboidal form | 3 | 1 | 3 | 3 | 3 |
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | 3 | 0 | 3 | 3 | 3 |
| 2. | Decorative Motifs | 3 | 0 | 3 | 3 | 2 |

| | | | | | | |
|---|---|---|---|---|---|---|
| 3. | Domes | 2 | 0 | 1 | 1 | 0 |
| 4. | Arches | 2 | | 2 | 3 | 1 |
| 5. | Carved door ways | 0 | 0 | 3 | 3 | 3 |
| 6. | Spouts | 2 | 3 | 3 | 3 | 3 |
| 7. | Lamp alcoves | 0 | 0 | 3 | 3 | 3 |
| 8. | Parapets (*Rawani*) | 3 | 3 | 3 | 3 | 3 |
| 9. | Mud roofs | 1 | 0 | 3 | 3 | 3 |
| 10. | Thatch-mud roof | 0 | 0 | 2 | 1 | 0 |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | 3 | 0 | 0 | 1 | 3 |
| 2. | Hausa- vaults '*Bakan-gizo'* | 2 | 0 | 3 | 3 | 3 |
| 3. | Curvaceous beams | 3 | 0 | 3 | 3 | 3 |
| 4. | Thatch reinforced massive mud columns | 1 | 0 | 3 | 3 | 1 |

Weighing Scale: 3- HIGH, 2- MEDIUM, 1- LOW, 0-ABSENT.

### 4.6.3 GENERAL SUMMARY OF INTERVIEWS RESULTS

The in-depth interviews were thematically analyzed to reveal the commonalities and differences in the views of the custodians of Katsina culture and architects of the several case

studies visited.

The study revealed that there are commonalities and differences between the views of custodians of Katsina culture regarding the elements of Katsina cultural identity. Katsina's location at the midst of the Hausaland makes it a representative of Hausa architecture and Hausa culture in general.

The impact of religion on culture is very significant, and essential for understanding the needs of the individual for privacy, family interaction, and space configuration and orientation. There is an agreement among architects and custodians of Katsina culture that there are elements, vocabularies, proportions, and materials that distinguish traditional Katsina/Hausa architecture, but there is no agreement on whether they should be used again or not in the reflection of cultural identity in contemporary designs. Some architects are in support of the motion that the reuse of these elements and vocabulary is essential to achieve a distinctive Katsina/Hausa architectural identity that relates contemporary architecture to traditional architecture. Others believe that it is not necessary to use these elements and vocabularies but it is essential to respond to climatic conditions and to the specific needs of Katsina/Hausa.

# CHAPTER FIVE

# DESIGN REPORT

## 5.1 SITE SELECTION CRITERIA

Choosing a viable site in Katsina is challenging due to rapid development. Three sites have been considered. The first is located along Daura road, the second is along Dutsen-ma road (opposite Katsina University), and the third along Jibia road (within Katsina History and Culture Bureau- 'open theater' premises) all located in Katsina metropolis. The following under listed criteria were used to weigh the suitability of each of the site and thus the most appropriate site shall be selected. They are:

i). Accessibility

ii). Proximity to Cultural facilities

iii). Proximity to residential areas

iv). Proximity to recreational facilities (attractions)

v). Proximity to Landmarks

vi). Size of site, Possibility for expansion, suitability and availability

vii). Land use compliance

### 5.1.1 Accessibility

The site for the design of a cultural center should be easily accessible from the main road so as to enhance safe ingress and egress of people. The site should be easily accessed and evacuated at any time especially in the event of emergency.

### 5.1.2 Proximity to cultural facilities

A site meant to accommodate cultural activities should be located close to cultural facilities so as to create the most pleasant environment for cultural activities. This is aimed at attracting people's attention and making them want to visit the facility. Facilities that are meant to accommodate cultural activities are best located around the same area.

### 5.1.3 Proximity to residential areas

The site should also be located close to residential area, where people live with their families. This is because the facility is meant to serve the people as their venue for the culmination of their cultural activities. As such the location of the cultural center shouldn't be away from residential area.

### 5.1.4 Proximity to recreational facilities (attractions)

Venues of leisure activities are better located within the same neighborhood. Cultural center as one of such facilities should be sited around recreational facilities so as to attract people's attention and also in order not to stand out.

### 5.1.5 Proximity to Landmarks

Facilities meant to house cultural activities should be sited in an area close to landmarks so that they can be easily traced. This will also enhance the level of patronage by people and visitors coming to visit those landmarks.

### 5.1.6 Size of site, possibility for expansion, suitability and availability

Cultural events are known to gather large crowd of people due to the different activities that are performed in every event. As such, there is the need to provide large indoor and outdoor spaces and also suitable and available space for future expansion.

### 5.1.7 Land use compliance

Planning authorities mostly zone land for certain building types based on the nature of the activities to which the building/ facility is to serve. Therefore, it's mandatory to respect the land-use degree in choosing a site for proposing a cultural center.

## 5.2.0 SITE SELECTION

Three alternative sites were selected almost at three different extremes of the Katsina Metropolis (see plate 5.1 below) and a 1-5 scoring scale (where; 5-Excellent, 4-Very Good, 3-Good, 2-Fair, 1-Poor) was employed to access the suitability of the site for the proposed design of Katsina cultural center.

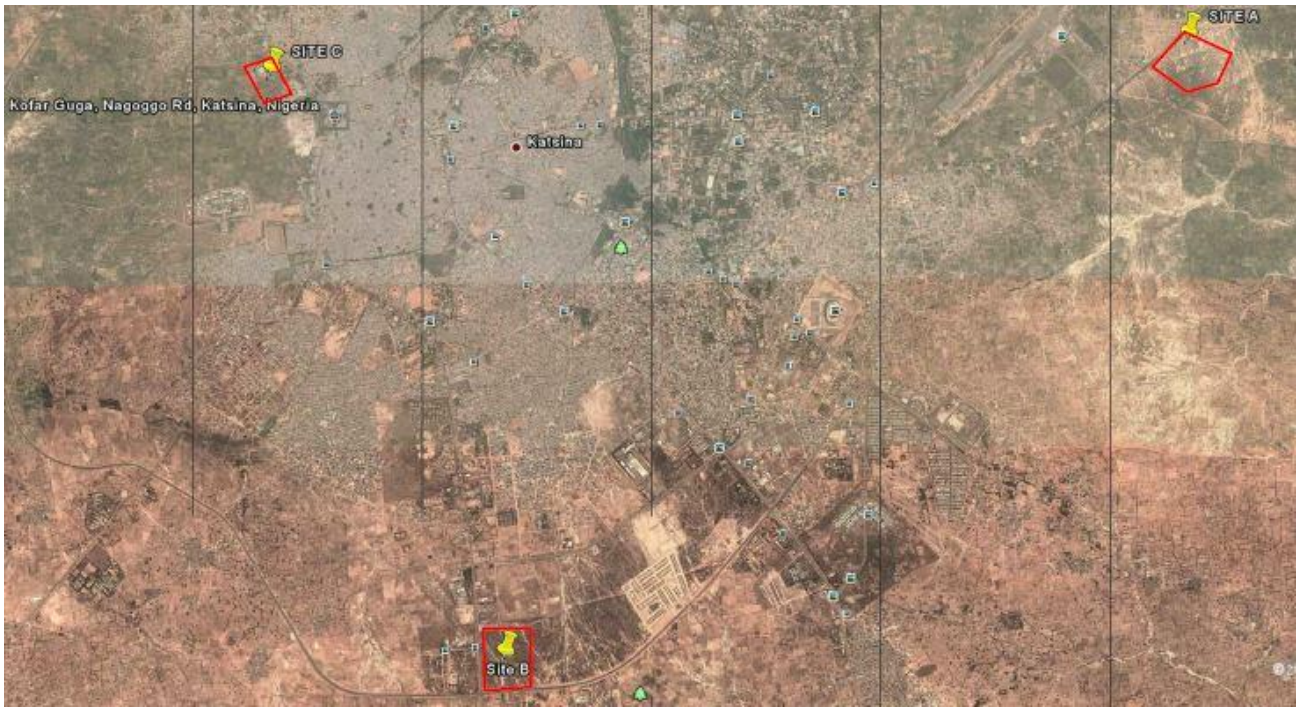


PLATE XXIV: Google earth image of Katsina metropolis showing the alternative sites.

### 5.2.1 SITE A

The site is located at Makera, along Katsina-Daura highway opposite the new 250 mass housing units. The site is easily accessible from the main road (Katsina-Daura high way). The site is located at the outskirt of the township about 3km away from the airport (Umaru Musa Yar'adua airport, Katsina).

There are no much cultural facilities around the area where the site is located. There is a motel (Makera Motel) few kilometers away from the site and also Nigerian Police Force headquarters and mobile police compound not more than 5km away from the site.

The site is close to residential area, the site A is almost directly opposite the new 250 mass housing units for middle class cadre workers (see plate 5.2 below). There are few recreational facilities close to the site; the only visible recreational facilities found close to the site are

those of the motel and the housing unit.

The most notable landmarks around the area are; the airport, the NPF headquarters, the mobile police compound and also the motel.

The size of the land is quite big with available space to accommodate the cultural center and all is supporting facilities with much land for future expansion.




PLATE XXV: Google earth image of site 'A' showing the immediate neighbourhood.

### 5.2.2 SITE B

The site 'B' is located within Katsina metropolis along Dutsen-ma road. The site is opposite Katsina University Katsina. It can be accessed from either of the two express roads bordering the site (see plate 5.3 below).

There are no cultural facilities around the area where the site is located at as the site is in the academic area of Katsina metropolis. Opposite the site (by the West) is the Katsina

University and Hassan Usman Katsina Polytechnic and on the other side (by the south); along the other road is an industry.

Also behind the site (by the East) is the new mass housing units under construction, a mosque and a shopping mall. There are no recreational facilities around the area, the only notable recreational area is that of the new mass housing units which is under construction.

The site is around the academic area of Katsina state, with the Katsina University, Hassan Usman Katsina Polytechnic by the west side of the site, Federal college of Education Katsina on the south-side of the site after the industry.

The land area of the site is quite very big as it will accommodate the cultural center and all its supporting facilities and also allow large land area for future expansion.




PLATE XXVI: Google earth image of site 'B' showing the immediate neighbourhood.

### 5.2.3 SITE C

The site ‘C’ is accessible from the east side, off the Katsina-Jibia express road through a secondary access road. An access road is provided to link the site to the main road because of the development along the highway.

The site is located around a cultural facility as it is within the premises of the Katsina history and culture bureau (Katsina Open Theater) which is now adopted as the MammanShata cultural center, Katsina.

Found along the Katsina-Jibia road are many attraction facilities which include the Katsina open theater, the Chama recreational park and also the Katsina army barrack club. As such, the site can be said to be located around recreational facilities.

Landmark along the Katsina-Jibia road include the KofarGuga old city gate, the Katsina army barrack and also the Katsina open theater.

The site is big enough to accommodate the proposed cultural center and all its supporting facilities as it has available land for future expansion along the south-east side and the south-west side of the site. The site is very suitable as it complies with the land use zoning of the Katsina planning authority.



PLATE XXVII: Google earth image of site 'C' showing the immediate neighbourhood.

**TABLE 5.1: SUMMARY OF ASSESSMENT OF THE ALTERNATIVE SITES**

| S/N | CRITERIA | SITE A | SITE B | SITE C | REMARK |
|---|---|---|---|---|---|
| 1. | Ease of Accessibility | 5 | 5 | 4 | All the three sites are easily accessible from the main roads. |
| 2. | Proximity to Cultural facilities | 2 | 2 | 5 | Site 'C' is closer to cultural facilities among the entire three sites. |
| 3. | Proximity to residential areas | 3 | 3 | 4 | All the three sites are close to residential areas. |
| 4. | Proximity to | 2 | 2 | 4 | Site 'C' is a few km's away from a |

| | | | | | |
|---|---|---|---|---|---|
| | recreational facilities | | | | recreational facility. |
| 5. | Proximity to Landmarks | 2 | 2 | 3 | All the sites have few landmarks around them |
| 6. | Size of site, Possibility for expansion, suitability and availability | 5 | 3 | 3 | All the sites are virgin lands as such there is available land for future expansion. |
| 7. | Land use compliance | 3 | 3 | 5 | Site 'C' complies with the land-use zoning regulation. |
| | TOTAL | **22** | **20** | **28** | |

Weighing Scale: 5- Excellent, 4- Very Good, 3- Good, 2- Fair, 1- Poor.

Based on the above selection process, all the factors/criteria have been carefully assessed and studied as the end the site 'C' which is along Katsina-Jibia express road within the premises of the Katsina history and culture bureau (Katsina open theater) appear to be the most appropriate and most suitable for the proposed design of Katsina cultural center among the three (3) selected alternatives.

### 5.3.1 SITE LOCATION

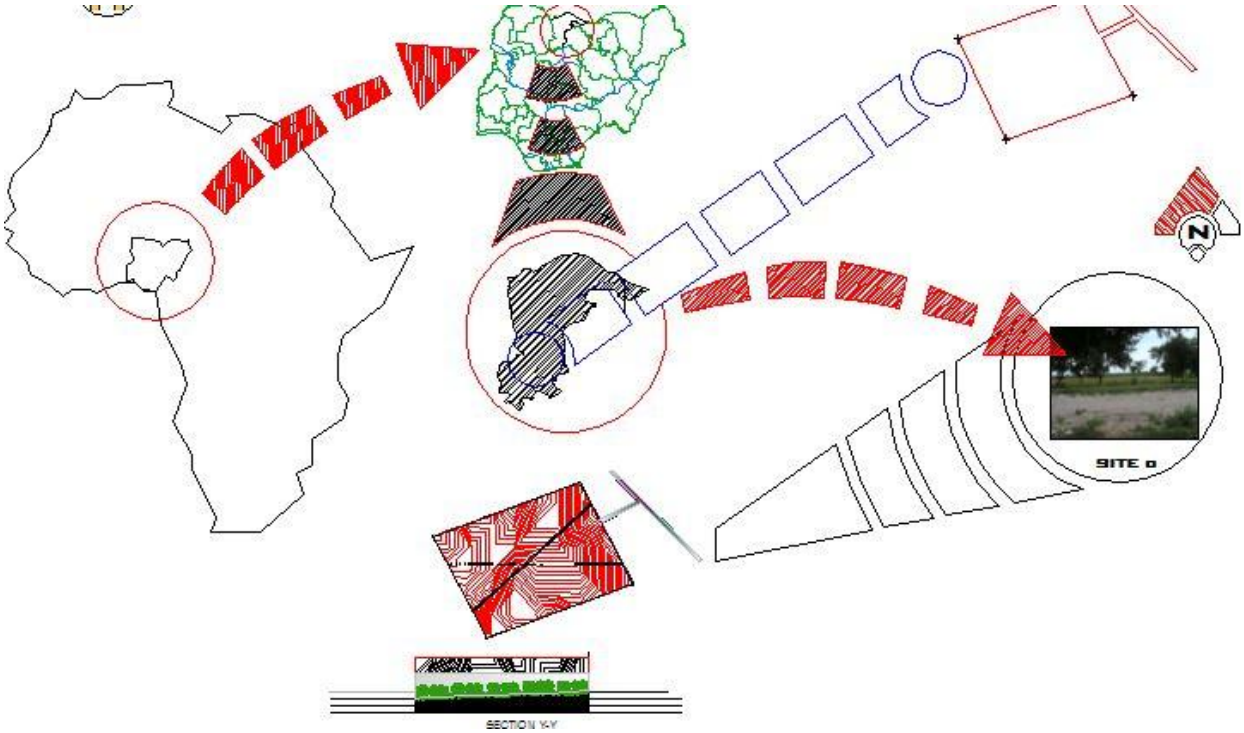



**FIGURE 10: Showing location of selected Site C**

### 5.3.2 SITE ANALYSIS

The site was analyzed based on several parameters that will aid the design of the cultural centre on the site. All the feature of the site were carefully studied and incorporated into the design. See figure 5.2 below.

#### 5.3.2.1 Weather and Climate

The climate of Katsina is Semi-arid continental.Rainfall figures range from 600-700mm per annum. Climate varies considerably with month and season. December to February witness a cool dry (Seldom dusty hammatan) season; while from March to May witness a hot dry season with temperatures ranging from 320C to 400C. The season is followed by a warm wet one which flows from June to September. Another season comes between the month of October and November. It is characterized by decreasing rainfall and gradual lowering of

temperature.

#### 5.3.2.2 Vegetation

The vegetation of Katsina State is Sahel-Savannah in nature. Therefore, the area is characterized by sparse bushes, open grassland and few natural forests. The great Rubu forest stretching along Katsina-Zamfara border form part of the state's most wooded area and its major forest reserve and grazing land. There are other forest grazing reserves of medium and smaller sizes across the area. However, the site has young matured and pre-matured neem and mango trees especially northwards. The trees can serve as wind brakers and shield from noise from neighboring sources. Together with the abundant grass cover, the trees form a pleasant micro-climate to the site.

#### 5.3.2.3 Topography

The north and eastern part of Katsina State is gently undulating plain with occasional outcrops. However, the southwestern part is hilly, rocky and wooded. The site specific topography has a gentle slope northwards. Services such as sewage, refuse, drainage and plumbing take the slope direction so to utilize natural gravity.

#### 5.3.2.4 Soils

Generally speaking, the soil of Katsina Emirate is generally alluvial fertile loess plain. Areas with lowest slope in the site have a relatively sandy soil while eastwards the site has a brown laterite covered by grasses. The site's soil superficially exhibits some physical signs of load bearing capacity. However, the actual load bearing capacity is subject to hydrological and geological surveys which are beyond the responsibility of architects, hence the need to refer

to soil engineers for appropriate advice.

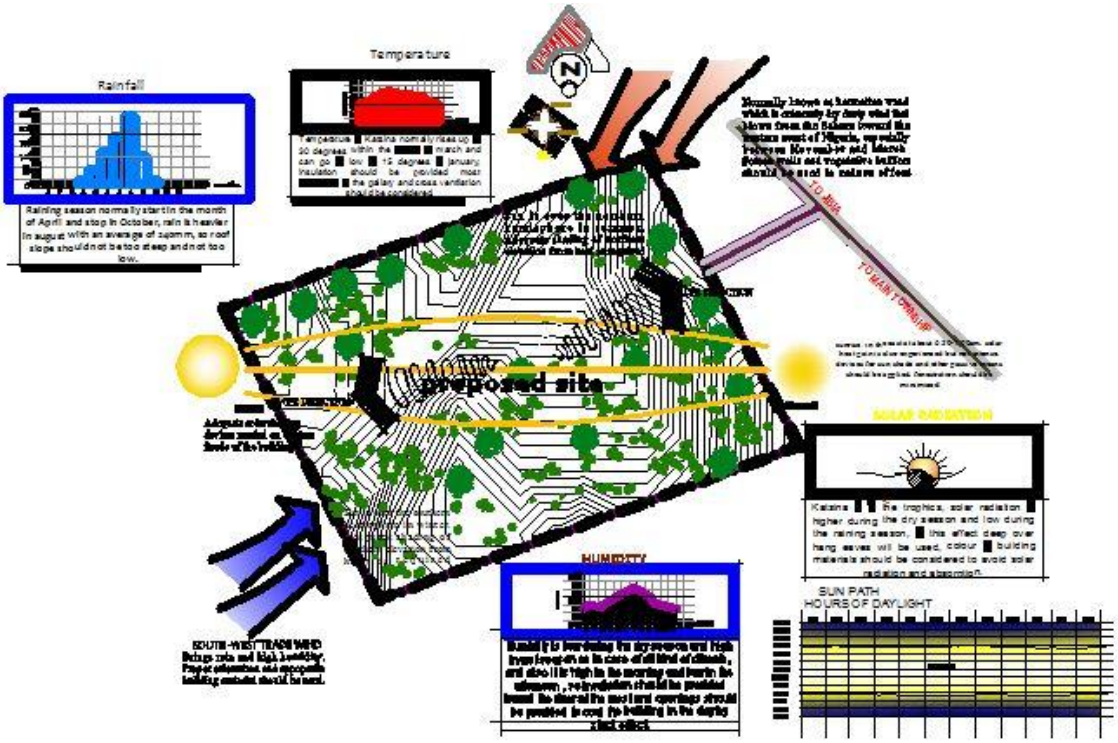



**FIGURE 11: Site Analysis- Climate**

### 5.3.2.5 Site and surrounding

The site is located in the Katsina at KofarGuga along Katsina- Jibia express road. The area falls in the *cikinbirni*which was within the old city walls of Katsina. As such, the residents of the area are mostly indigenes of Katsina, their culture, identity, tradition, religion and architecture is similar to a typical Katsina indigene. The site shares its boundary to the north-west with residential buildings; as such consideration will be given to the neighborhood when designing. This is due to the fact that the way of life of the residents of the neighborhood will be affected by the activities in the site. The complex should be designed to serve as a landmark to the residents of the area. To the north-east of the site is located the Katsina- Jibia express road form which the access to the site will be channeled. To the south-west and south-east, the site is bounded by virgin lands.

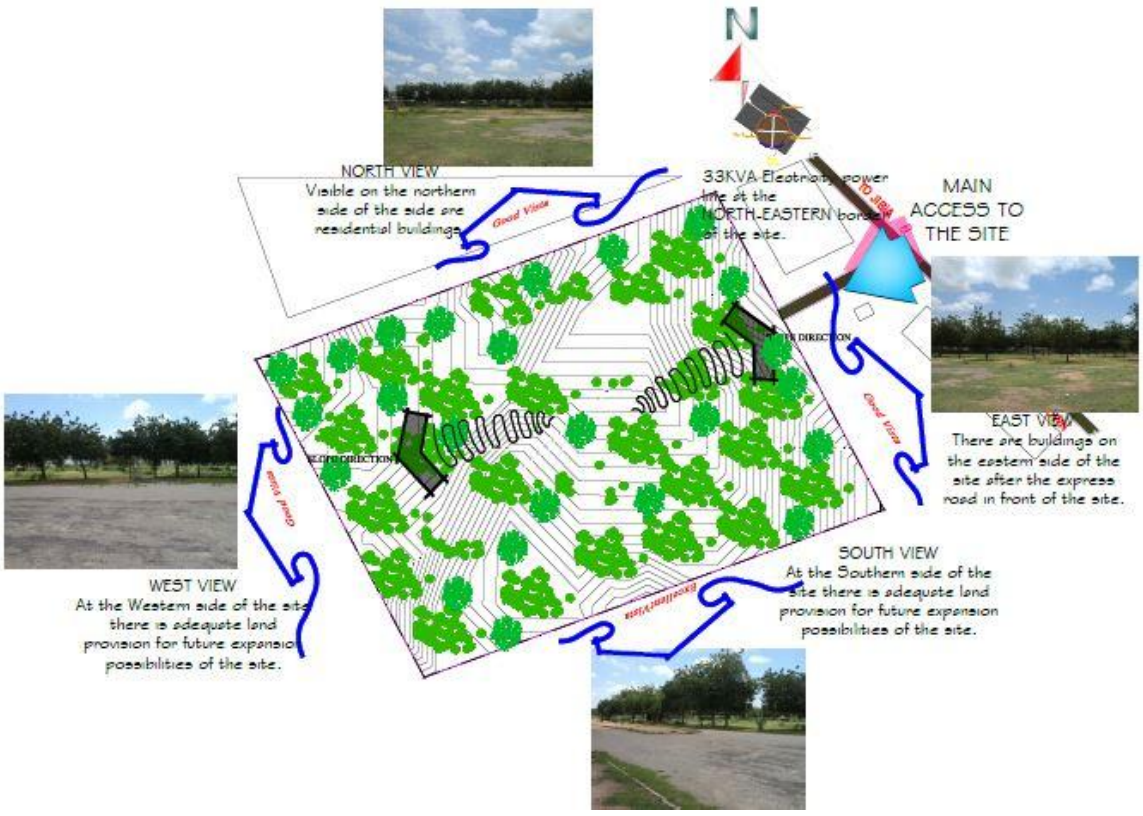



**FIGURE 12: Site and surrounding analysis.**

### 5.4.0 DESIGN BRIEF

The Katsina state history and culture bureau through the Katsina state government has vide letter reference KTS/HCB/OFF/140/VOL.1/10 dated August 25, 1994 to point out its desire to promote, propagate and culminate the culture of its people by enquiring for a design proposal of an international standard cultural center in Katsina state that will reflect the cultural identity of the people and at the same time serve the contemporary needs of a cultural center. The basic requirement entails the center to display an iconic architecture that will express the cultural identity of Katsina people at the same time attract visitors from all over the country and beyond. The center should be iconic and make visitors appreciate the resident cultural identity of Katsina and all its elements and features. It most also be able to

host all the local cultural activities and some commonly practiced activities around the country. Spaces for traditional dances, performing arts, lectures, local arts and crafts, exhibition galleries, museum, traditional wrestling/ boxing, banquets, festivals, shows and exhibitions, and small conventions should be provided among others. The center would be divided into five (5) categories;

i. Administrative section
ii. Research and Exhibition Facilities
iii. Arts and Crafts Section
iv. Performing arts unit
v. Visual arts section
vi. Event facilities (Festival development and promotion section)
vii. Other supporting facilities

### 5.4.1 ADMINISTRATIVE SECTION

The administrative section of the cultural center consists of all the offices that are within the facility which aid proper management and co-ordination of the center. The offices to be provided include;

i. The director's office; this comprises of the secretary's office, the main director's office which is self-contained with its toilet and the board room for internal meetings.
ii. Other offices; include;
    a. Reception counter and control office
    b. The general office

c. The event planning office

d. The assistant director's office

e. The PRO's office

f. The Cashier's office

g. The research and development office

h. Personel manager

i. Maintenance office

j. Store keepers office

k. Security office

### 5.4.2 RESEARCH AND EXHIBITION FACILITIES

This includes basically the library facility which consist of the open section, the research section and the electronic library section and the museum facility.

a. The library facility; this facility consist of many sub-section which include;

i. The open section; this section is the main study room of the library where you can find hard copy materials (books, journal, magazines) on shelves arranged across the length of the section to provide for quick referencing and research works.

ii. The E-library section; this is the digital section of the library which consists of electronic wares (computers) for the purpose of research and also to enhance efficient internet surfing within the cultural centre. It has a server control room which controls internet accessibility.

iii. The reserve section; this is a special section of the library that is preserved for special needs of the library users.

iv. The newspaper lounge; this section of the library is preserved for the newspapers readers.

v. Restricted section; this section of the library is made more special for special need. It is preserved for special people only. Access to this section can only be granted by the authorities.

vi. The chief librarian office

vii. The book store

b. The museum facility; this facility consist of many sub-section which include;

i. Grand concourse; this is the first point of contact of the museum section after the reception. It exhibits pictures of the patriots, emirs and important figures of Katsina and Nigeria.

ii. Archeological section; this section of the museum exhibits archeological archives peculiar to Katsina state. They are displayed on transparent glass selves arranged around the walls of the section.

iii. Arts and science gallery; this section of the museum exhibits arts works peculiar to Katsina state and also products of science discoveries peculiar to Katsina state.

iv. Crafts and History gallery; this section displays crafted items that are made within Katsina state and some items/ remains of some historic events within Katsina state.

v. Archives store; this is a room where some museum archives are store.

### 5.4.3 ARTS AND CRAFTS SECTION

This section of the cultural centre is sited at the middle of the overall structure. Spaces within

the arts and craft section covers two floors (ground floor and first floor) and are arranged around a central courtyard which octagonal in shape. The arts and crafts facility consists of four (4) sections namely;

i. Textile/dying section.
ii. Tailoring/ weaving section.
iii. Ceramic section.
iv. Pottery section
v. Performing arts and music section (Rehearsal studio and traditional music studio).
vi. Visual and graphics arts.

### 5.4.4 PERFORMING ARTS UNIT

This section of the cultural centre consists of spaces meant to host traditional performing arts activities like traditional dance, traditional drama, tradition wrestling and boxing and other tradition arts activities. The spaces here include;

i. The amphitheater.
ii. The multipurpose hall.
iii. The theater.
iv. The mini open theater.

### 5.4.5 VISUAL ARTS SECTION

This consists majorly of the exhibition galleries of the arts and crafts section of the cultural centre as they display samples of the works and items that are produced within the arts and

crafts section of the cultural centre that are peculiar to Katsina state. They include the following;

i. The tailoring and weaving exhibition gallery
ii. The pottery exhibition gallery
iii. The ceramic modeling exhibition
iv. The dying exhibition gallery
v. The visual and graphics art exhibition gallery

### 5.4.6 EVENT FACILITIES (FESTIVAL DEVELOPMENT AND PROMOTION SECTION)

This section of the cultural centre consists of spaces meant to host traditional festival and events like banqueting activities, conferences, meetings, lectures and others.

i. The banquet hall.
ii. The multi-purpose Hall.
iii. The theater.
iv. The open air theater.

### 5.4.7 OTHER SUPPORTING FACILITIES

This consists of auxiliary facilities within the centre that help the smooth running of the centre. They include;

i. Gazebos and huts.
ii. Outdoor garden and sittings.
iii. Shops areas and stores.

iv. Toilet conveniences.

v. Gate house.

vi. Generator house and maintenance.

### 5.5.0 THE MAIN COMPLEX DESIGN

The main complex of this design is the main cultural centre building which consists of several facilities and sections all in one complex and covers two floors (one storey). The facilities and section in the main complex includes;

1. The administrative section; which consists of several officesthat will assist in smooth running and management of the entire cultural centre. The offices are at both the ground floor and the first floor level of the complex.
2. The theater section; which is cited by the left side of the administrative section. The auditorium section of the theater covers up to two floors and consists of 1434 adjustable sits, a stage and a backstage, 2 junk stores and conveniences.
3. The multi-purpose section; this section of the main complex is located by the right side of the admin section and consists of 1138 sitting which are flexible and adaptable and the arrangement can be altered depending on the activity type.
4. The museum and the library facilities; which are located at the first floor of the main complex above the multi-purpose hall.
5. The arts and crafts facility; which stretches to the first floor consists of eight sections, four sections on the ground floor and another four on the first floor.
6. The banquet hall; which is located deep inside the complex at the left wing of the complex. It consists of a total of 132 sittings.

7. The restaurant; which is located deep at the right wing of the complex. It consists of a total 100 sittings.

### 5.5.1 THE SITE PLAN

The Hausa traditional town planning criteria was adopted while planning the site. The access road to the site terminates at the parking space which serves as the traditional '*Dandali'* which serves traditionally as the breathing space of the community and often serves as grounds for parking vehicles. Privacy is inevitable in Hausa community setting as such the design took conscious note of that from site planning by zoning the site based on it. The site was zoned into public, semi-public and private zones. The public spaces and facilities were located at the periphery of the structure and the site. While the semi-public spaces and facilities are located next to the public spaces and facilities and the private spaces and facilities are located at the most centre of the structure, which is after the semi-public spaces and facilities. Gender segregation is as inevitable as privacy in Hausa community as such spaces for male activities were segregated from those of female activities. See figure 5.4 below for detailed illustration.




**FIGURE 13: Showing the proposed site plan of the cultural centre.**

### 5.5.2 THE FLOOR PLAN

The floor plan of the main cultural centre was fused in on structure. The building was designed like a biological cell; simple and self-supporting. A cellular pattern of arrangement, organicallically related set up was adopted in the design so that spaces within the cultural centre relate to each other so as to form a structure with inter cellular spaces. The reception hall in this design represents the traditional '*Zaure'* which culminates the public zone of the traditional compound. It serves as a link between the outside of the structure to the inside. See figure 5.5 and 5.6 below for detailed illustration.

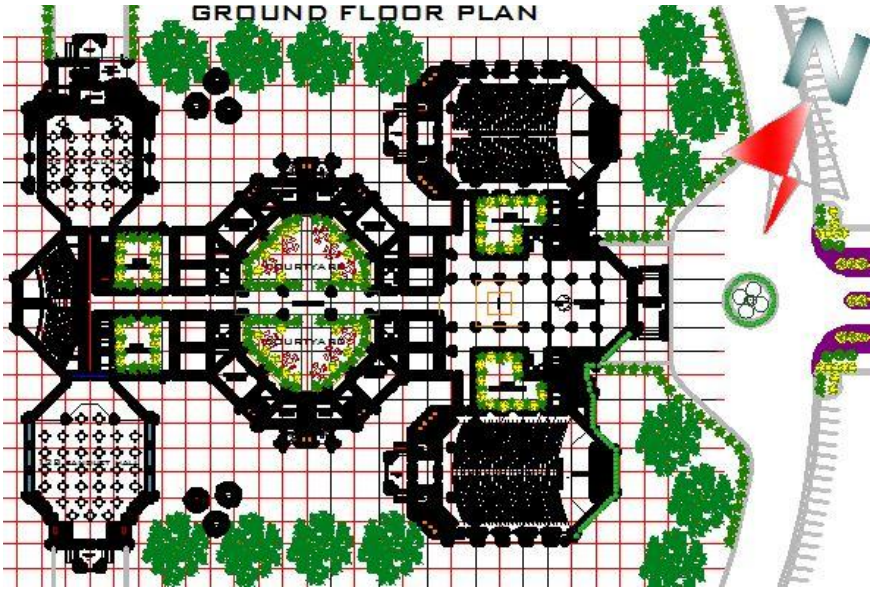



**FIGURE 14: Showing the proposed Ground Floor plan of the cultural centre.**

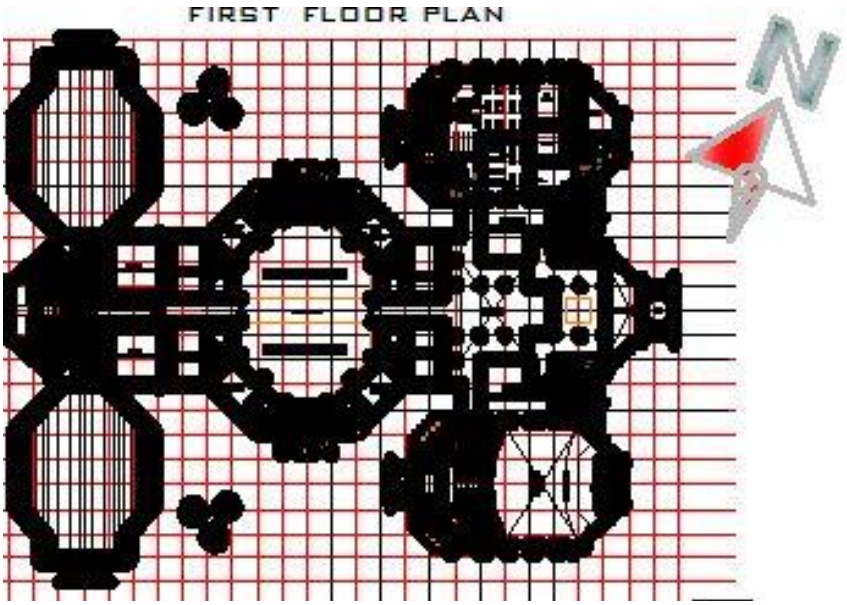



**FIGURE 15: Showing the proposed First Floor plan of the cultural centre.**

### 5.5.3 THE ELEVATIONS

The design made attempts to portray and feature elements of cultural identity that are

peculiar to Katsina, especially those studied and observed in the course of the case study of some traditional buildings around Katsina. Elements of the Historic values, cultural identity, religion and traditional elements of Hausa Architecture were feature in the elevations. See figure 5.7 and 5.8 below for detailed illustration. The elements featured in this design include;

I. Pinnacles; these are the most prominent Hausa traditional architectural elements widely featured in most buildings in their attempts to express Hausa identity in architecture. Here, pinnacles are used all over the façade of the building on the parapet wall. It can be seen in all the faces of the building as can be seen in the figure 5.7 and 5.8 building.

II. Slanting Buttresses; these can be seen attached to the walls all over the building. They are meant to serve as false slanting walls in all the facades of the building at the same time serving the primary function of a traditional buttress which is to retain the wall and also to serve as decorative elements.

III. Decorative motifs; Hausa traditional decorative motifs are designed all over the building on the walls, on the parapets, on the buttresses and also on the entrance porch to serve as decorative elements all over the building.

IV. Domes; these are elements of Hausa traditional architecture that derived the origin from Islamic architecture. Here, they are used on top of the entrance porches of the different entrances to the building and also on the roof of the building to serve as cover to the atrium below. The dome here is to be constructed of transparent material so as to allow for light admission into atrium void.

V. Hausa vaults (*Bakan Gizo*); the roof of the theater, halls and most part of the cultural centre was designed in such a way as to look like a traditional Hausa vault popularly used as roof cover of most Hausa traditional buildings. As such a bow string roofing system was employed to achieve it.

VI. Arches; Hausa traditional arches were designed on the entrances (entrance gates, porches and some doorways) of the building to serve as decorations.

VII. Spouts; rain water drain spouts were designed in such a way as look like the Hausa traditional spouts all over the parapet wall of the building to serve the primary function of draining rain water from the roof and also to serve as decoration to the building.



**FIGURE 16: Showing the proposed Approach and rear elevations of the cultural centre.**



**FIGURE 17: Showing the proposed sides elevations of the cultural centre.**

### 5.5.4 MATERIALS AND CONSTRUCTION

Expressionism in architecture is an element based on design technique. As such principles of architectural and cultural expressionism most be considered. Therefore for any material to be chosen, it has to have the qualities that will give desired effect. Construction must be in a manner that will not compromise the aim of the design and most reflect the local technique.

### 5.5.5 WALLS

Walls are constructed purely of masonry blocks. They are however faced with different materials depending on the desired effect. Some exterior walls are decorated with motifs of Hausa traditional architecture so that the building fabric will look regional as such bearing the sense of place to which it belongs. Interior walls serve as partition elements without necessarily having to perform any load bearing function.

### 5.5.6 ROOF

The principle of cultural identity reflection requires a building to be reflective of the traditional architecture and technique. As such, curvaceous and vaulted roofs supported by steel truss members are used as false domes. Spanish roofing sheets are used for most of the

roofs. Where more light is most needed, transparent glazed domes are introduced to perform the function of providing light and reflecting traditional architecture.

### 5.5.7 CEILING

Traditional roofing technique was mimicked here so as to fulfil the principle of reflecting traditional decorative elements and techniques in spaces that do not require much acoustic controls/ treatments (non-performance spaces). While, suspended acoustic ceilings are used in the theater and all performance spaces to provide conduit for installations and reduce effect of acoustics/ noise and sound reflection during events.

# CHAPTER SIX

# SUMMARY, CONCLUSION AND RECOMMENDATIONS

## 6.1 SUMMARY

The research started by reviewing several related literatures on the concept of culture and its elements, cultural identity and its elements, cultural activities, cultural centers and cultural identity expression in architecture. The study area (Katsina) was also studied, its people, its culture and also the materials that come together to make up their culture. Studies showed that cultural centers are the best forms of buildings to showcase/display the cultural identity of a region. This is because of the fact that it is being patronized by both the locals and the foreigners.

The research seeks to identify the different elements of cultural identity employed in contemporary designs and the philosophy behind their incorporation and also to determine the impression cultural identity elements gives to the designs when incorporated. The major interest of the research is to investigate how cultural identity is being expressed in cultural center designs. As cultural centers are said to be the venues for the culmination of cultural activities, it is best to know how they are being design in this contemporary setting so as to accommodate the function to which they are known for.

The research shows that identity in architecture is a key issue that needs addressing as a result of the universal language of architecture created by modern movement. Contemporary cultural centers are becoming homogeneous as such lacking character and identity. Design used to be the symbolic totem for showcasing culture.

Case studies of several cultural buildings in Nigeria were surveyed so as to understand the concept of cultural identity expression in their designs in order to create a sense of place. The designers of these buildings were also interviewed. Also others architects, designers and custodians of culture were also interviewed in order to ascertain their views and perception on the concept of cultural identity reflection in the design of cultural centers.

## 6.2 CONCLUSION

The research aimed at providing a basis for the reflection of cultural identity in architectural design. It seeks to find out how best can cultural characters be employed in order to best reflect the cultural identity of a region through architecture. Moreover, it seeks to investigate the perception these incorporated characters give to the architecture.

From the research, it has been seen that cultural revival through architecture in Nigeria is diminishing as contemporary cultural centers are becoming generic as they lack identity and sense of environment to which they belong. It has also been seen that cultural identity of a region can best reflected on a building through borrowing elements, vocabularies, proportions and materials from the region's traditional architecture.

The result of the findings from the case studies carried out showed that the facilities tried to reflect the cultural identity of their regions by featuring different cultural identity elements through their spatial organization, building materials and techniques, building forms and decorative motifs. However, the *Gidan Dan-Hausa* cultural center feature only few of the cultural identity elements, this is because the design of the main *Gidan Dan-Hausa* was

brought from abroad and so it reflect foreign style adorned with some local elements. The main reason why the building was adorn with local motifs and also in local materials is basically to create a local signature which will win patronage to the building despite the foreign architectural style to which it was constructed in.

The study concluded that there were several strategies employed by architects to express cultural identity in their work. Their attempts influence the development of cultural identity expression in contemporary architecture. The use of cultural elements in architectural design will help in reviving lost culture heritage by utilizing elements from traditional architecture of the region, thereby reducing the problem of debasing culture.

## 6.3 RECOMMENDATIONS

Most contemporary buildings are generic and homogeneous thereby missing one important ingredient which makes them stand out and also give them the sense of the environment to which they stand in. That important ingredient is identity or sense of place. Buildings that have the cultural identity of their regions expressed on them easily communicate the region to which they belong to as such bearing the sense of place to which they belong. This research recommends the following:

1. When designing any building in any region, architects should try and express/ portray the cultural identity of the region so as to create sense of belonging of the region to the building thereby making people appreciate the resident culture.
2. In-depth studies should be carried out on the resident/local cultures, their elements, their dimensions and their traditional architecture of their regions so as to understand

them inside-out in order to create a standard/model for the contemporary design of cultural centers.

3. As long as cultural centers still remain the centers for the culmination of cultural activities, they should be designed in such a way as to exhibit the culture of their region from the façade. They should stand to remind the people of their past, show and respond to the present needs and at the same time respond to the future challenges.
4. Awareness should be created about designing buildings that showcase the cultural character and identity of the region at the same time throwing challenges that will serve as reference points for contemporary vernacular architecture, an architecture that belongs to the past, the present and the future.

## 6.4 CONTRIBUTIONS TO KNOWLEDGE

The study made the following contributions to knowledge:

i. It has identified the unique elements of cultural identity of the study area (Katsina) that can be employed in the design of cultural centres in the region.

ii. It provides a platform for effective cultural identity expression in the design of a contemporary cultural centre for Katsina by illustrating the phenomenon in a design proposal of a cultural centre for Katsina which was achieved by borrowing from the traditional architecture so as to create a building that is typical to the region.

iii. It has demonstrated use of traditional architectural elements to create a contemporary cultural centre that reflects the cultural identity of Katsina.

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## APPENDIX A

## CHECKLIST FOR CASE STUDY VISUAL SURVEY

| S/N | VARIABLE | ABSENT | LOW | MEDIUM | HIGH | REMARK |
|---|---|---|---|---|---|---|
| | **Reflection of traditional architectural style** | | | | | |
| 1. | Use of traditional building materials | | | | | |
| 2. | Use of local building forms | | | | | |
| 3. | Use of local building techniques | | | | | |
| | **Reflection of lifestyle** | | | | | |
| 1. | Gender segregation | | | | | |
| 2. | Local craft | | | | | |
| 3. | Privacy | | | | | |
| | **Reflection of local spatial organization** | | | | | |
| 1. | Free organic plan | | | | | |
| 2. | Compact cellular plan | | | | | |
| 3. | Hypo-style hall | | | | | |
| | **Reflection of local buildings form** | | | | | |
| 1. | Cubic forms | | | | | |
| 2. | Cylindrical forms | | | | | |
| 3. | Curvy-linear forms | | | | | |
| 4. | Cuboidal form | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | **Use of local Decorative elements** | | | | | |
| 1. | Pinnacles (*Zanko*) | | | | | |
| 2. | Decorative Motifs | | | | | |
| 3. | Domes | | | | | |
| 4. | Arches | | | | | |
| 5. | Carved door ways | | | | | |
| 6. | Spouts | | | | | |
| 7. | Lamp alcoves | | | | | |
| 8. | Parapets (*Rawani*) | | | | | |
| 9. | Mud roofs | | | | | |
| 10 | Thatch-mud roof | | | | | |
| | **Use of Local structural elements** | | | | | |
| 1. | Buttresses | | | | | |
| 2. | Hausa- vaults '*Bakan-gizo'* | | | | | |
| 3. | Curvaceous beams | | | | | |
| 4. | Thatch reinforced massive mud columns | | | | | |

## APPENDIX B

## INTERVIEW GUIDE FOR THE COSTODIANS OF CULTURE (KATSINA)

1. Kindly tell me about key aspects of the culture of the people of Katsina?
2. What are the elements of cultural identity of the Katsina people?
3. Can you please tell me from your own point of view the things/ aspect of culture that changes with time?

4. What is your impression of the cultural identity reflection in contemporary buildings?
5. Do you think the designers of buildings in Katsina captured the cultural identity of the region?
6. How do you think cultural identity should be reflected in buildings in Katsina?

## APPENDIX C

## INTERVIEW GUIDE FOR THE COSTODIANS OF CULTURE

1. Kindly tell me about key aspects of the culture of the people of the people of this region?
2. What are the elements of cultural identity of the people?
3. Can you please tell me from your own point of view the things/ aspect of culture that changes with time?
4. What is your impression of the cultural identity reflection in contemporary buildings?
5. Do you think the designers of buildings in this region have captured the cultural identity of the region?
6. How do you think cultural identity should be reflected in buildings in this region?

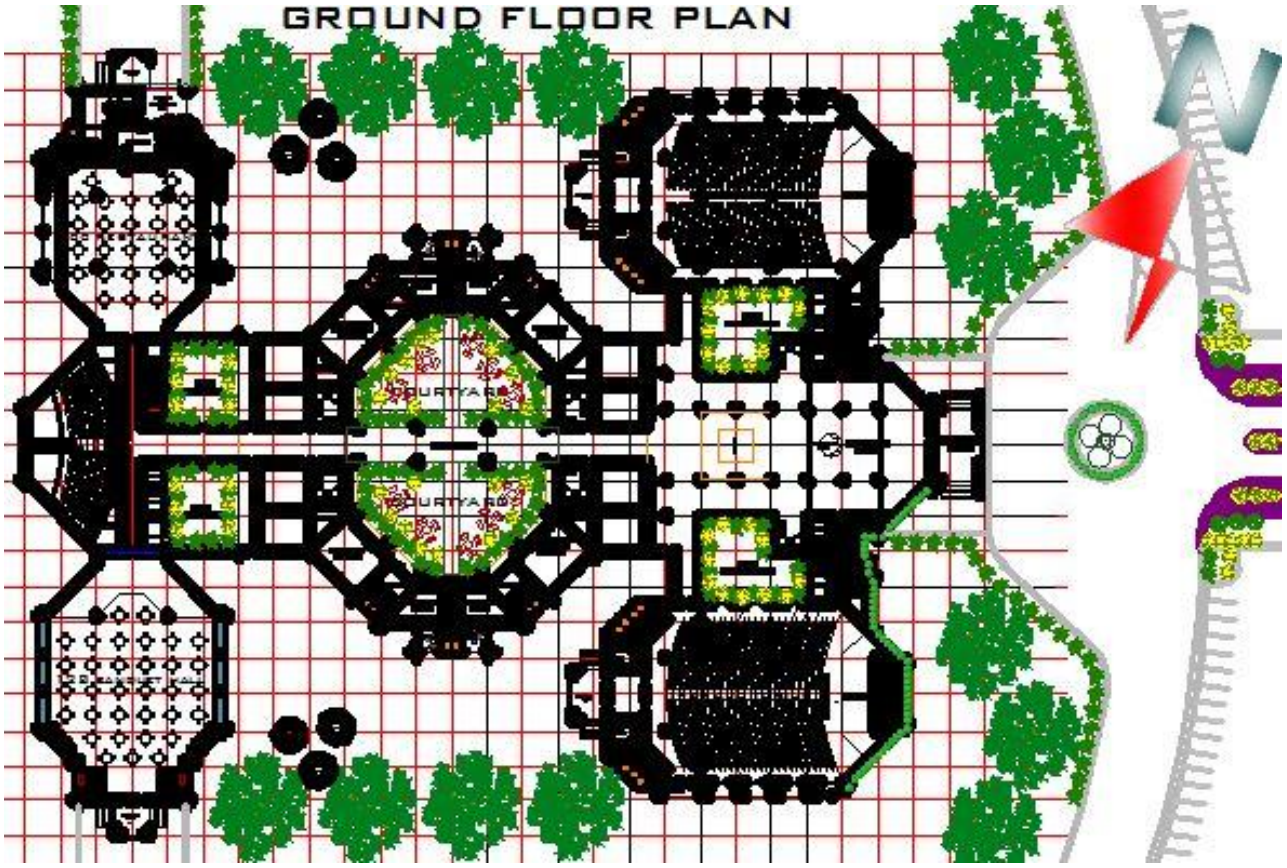
## APPENDIX D

## SITE PLAN OF THE PROPOSED CULTURAL CENTRE



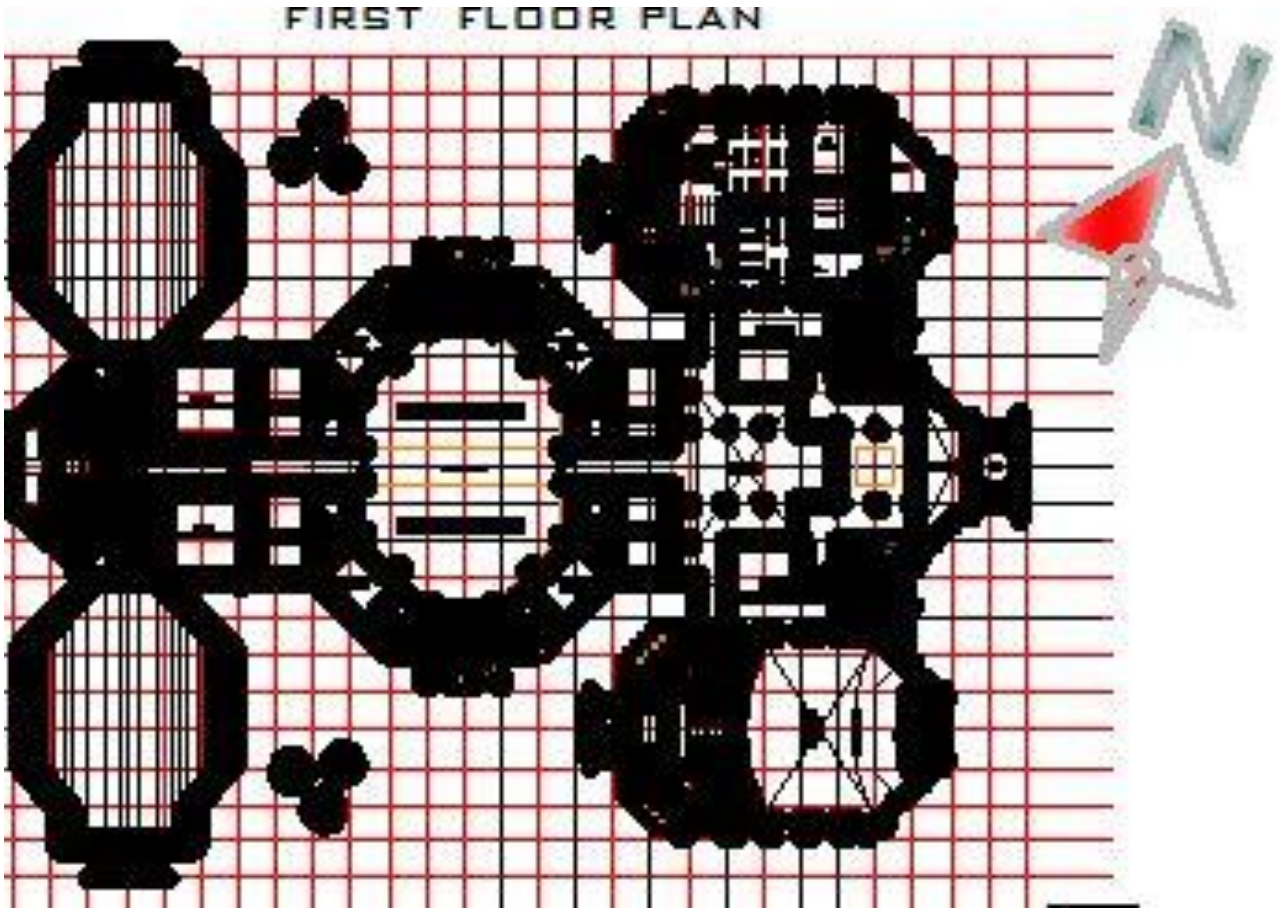
## APPENDIX E

## GROUND FLOOR PLAN OF THE PROPOSED CULTURAL CENTRE



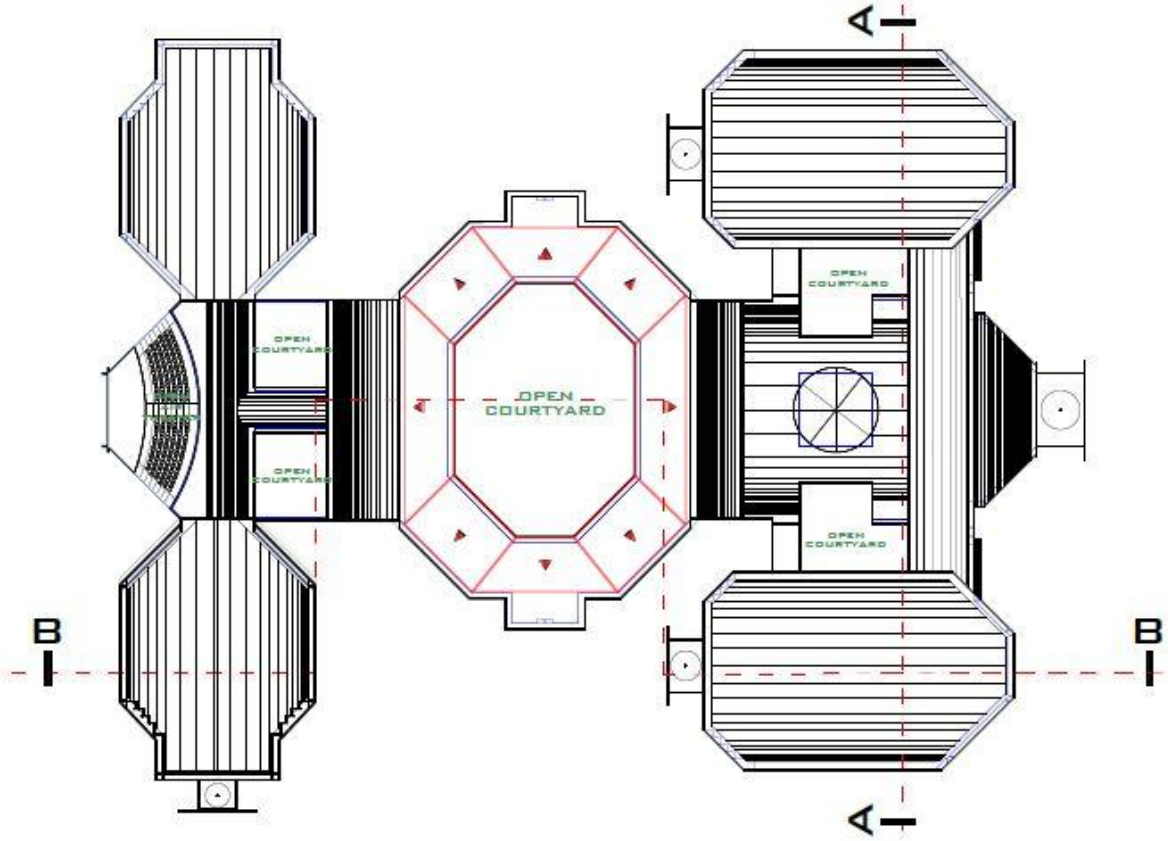
**APPENDIX F**

**FIRST FLOOR PLAN OF THE PROPOSED CULTURAL CENTRE**



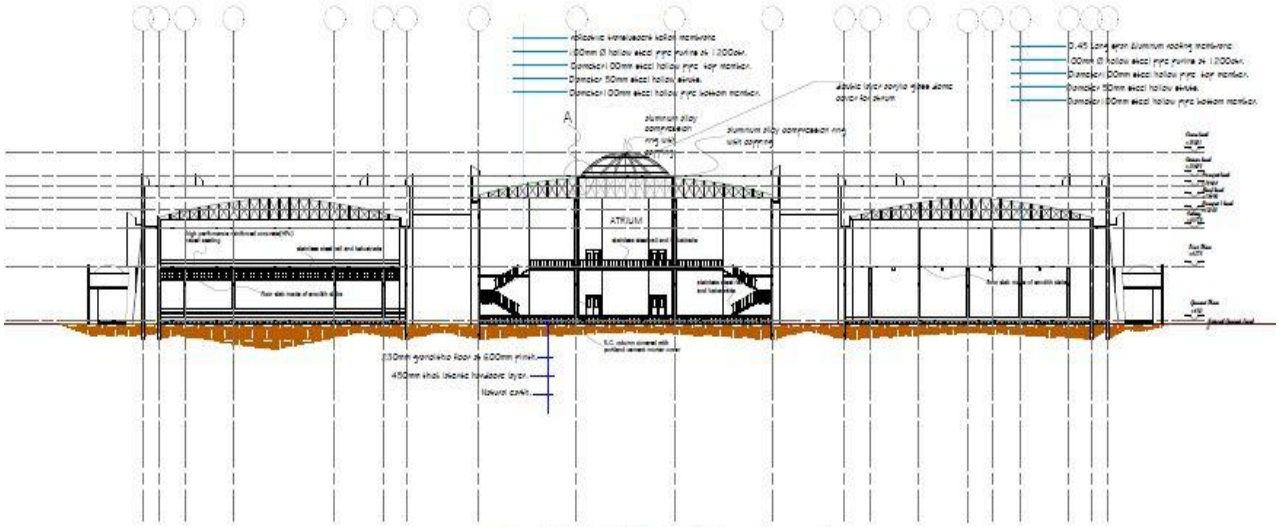
## APPENDIX G

## ROOF PLAN OF THE PROPOSED CULTURAL CENTRE



## APPENDIX H

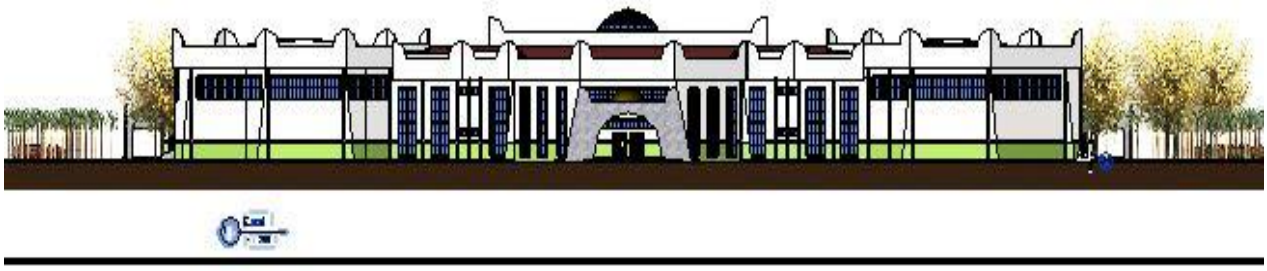
## SECTION THROUGH THE PROPOSED CULTURAL CENTRE

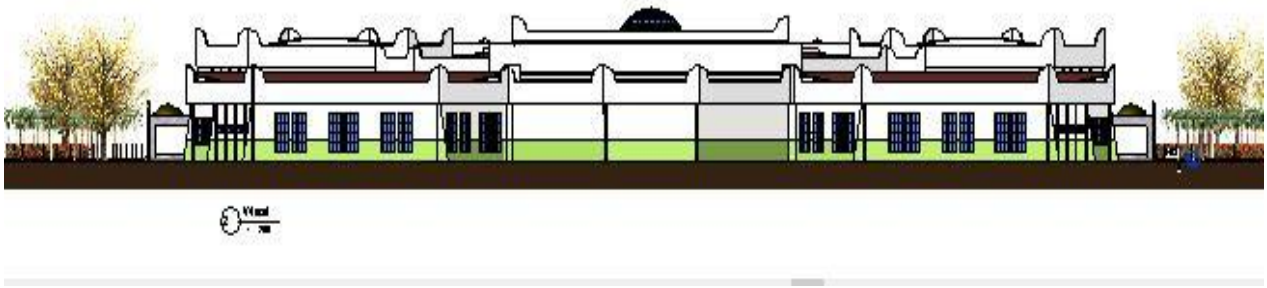



SECTION A-A

## APPENDIX I

## APPROACH AND REAR ELEVATIONS OF THE PROPOSED CULTURAL CENTRE





## APPENDIX J

## LEFT AND RIGHTSIDE ELEVATIONS OF THE PROPOSED CULTURAL CENTRE





## APPENDIX K

## AERIAL VIEW OF THE PROPOSED CULTURAL CENTRE

