AN EXPLORATION OF ECLECTICISM FOR THE DESIGN OF FILM ACADEMY IN KANO

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ZARIA- NIGERIA

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A THESIS TO BE SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA

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DEPARTMENT OF ARCHITECTURE, FACULTY OF ENVIRONMENTAL DESIGN AHMADU BELLO UNIVERSITY, ZARIA NIGERIA

MARCH, 2016

DECLARATION

I declare that the work in the thesis entitled *An Exploration of Eclecticism for the design of film academy in Kano* has been performed by me in the department of Architecture under the supervision of Dr. Stephen Oluigbo and Dr M.L. Sagada. 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 at any university.

Salisu HARUNA .....……

Signature Date

CERTIFICATION

This thesis titled AN EXPLORATION OF ECLECTICISM FOR THE DESIGN OF FILM ACADEMY IN KANO by Salisu HARUNA meets the regulations governing the award of the degree of Master of Science in Architecture of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literacy presentation.

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(Dean, Post Graduate School)

DEDICATION

I dedicate this thesis to my children, Fatima Salisu and Mahmoud Salisu

ACKNOWLEDGEMENT

All Praises are due to Allah, the One and only, the master builder who has no design limitations. He creates from nothing and nothing has created Him. I thank You for everything including Your assistance to me in completing this thesis: An Exploration of Eclecticism for the design of Film academy in Kano.

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ABSTRACT

An exploration of eclecticism for the design of film academy in Kano was set out to identify how architecture could contribute towards promotion of self consciousness, cross-cultural understanding and tolerance and an aptitude for social transformation in an ever multi-cultural Kano. The architecture of a multi-cultural society like Kano should give more emphasis to ideologies that will poster the spirit of the “unity in diversity” especially when it comes to public buildings. The study has attempted to identify the nature of the concept of eclecticism, the extent to which eclecticism is reflected in film academy in Nigeria and the best approaches to be used in achieving eclecticism in the design of a film academy in Kano. Two different methods of data collection were used in the research: case study approach and visual preference survey interview. Two case studies were identified and they were taken from Jos and Lagos respectively. The instruments for data collection were visual survey and checklist. Visual survey employed the use of sketches and photographs, as checklist was also used to identify the features of eclecticism that were used in the facilities. In the case of visual preference survey interview, 50 film practitioners in Kano were purposively sampled. Unstructured interview format was used as instrument for data collection. The interview was such that pictures of different public buildings were shown to respondents and they were asked to choose two buildings that best visually appeal to them by ticking against them. Descriptive statistics using plates, tables and figures were used in the data analysis. The research findings have shown that eclecticism of taste was used in all the cases studied. However, findings from the film practitioners found in Kano have highlighted that they preferred the combination of Hausa traditional style and the features of the post- modern style. Conclusion drawn has proffered that

elements of Hausa traditional architecture should be inter- mixed with other foreign architectural styles in order to achieve a befitting design of a film academy in Kano. Recommendations offered have it that government at all levels and the professionals in the Nigerian built environment, should ensure the inclusion of features of the Nigerian architecture, alongside other ‘imported styles’, in the design of public buildings such as film schools, museums, cultural centres and resorts, in our cities in order to promote cross-cultural understanding that we eagerly yearn for, and for so long.

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1.0 INTRODUCTION

1.1 Background Of The Study

Eclecticism is a concept in architectural discourse which denotes a composition of buildings by mixing architectural styles drawn from different periods of history and/ or different geographies. In essence, many scholars have viewed eclecticism from different perspectives. According to Reichert (2009), eclecticism is a mode of critical engagement that could lead to a rethinking, or a self conscious process of selecting from past and present, which might lead to creative synthesis. Crook (1987) opined that it is an effort to combine the best of “history’s diverse beauties”.

The importance of the concept to a multi- cultural society such as Kano in particular and Nigeria in general cannot be over emphasized (Reichert (2009). It is a momentum towards binding different cultural identities living together in a community, city, state or nation, thereby creating a potential for change that is fraught with social transformation, awareness for self- consciousness and multi- cultural understanding and tolerance.

Film culture has recently become one of the popular media through which the ideals of every society such as national re- orientation; values, habits, hopes and fears, cultural and socio- economic developments of the people can be easily achieved. Over the years, many research works; which include Rorvik (2012), Wenders (2010), Umar et al (2006) and Enahora (1989) have been conducted on the importance of film as a means of socialization, and of motivation through communication, information and comprehension. Furthermore,

film has been observed as a cultural artifact created to reflect and to affect a specific culture.

According to Wenders (2010), the art of film making has been identified as one of the media through which the “American Dream” has been easily achieved. The achievement has brought about positive social change in ramifications of the American society such as architecture, mass media, politics, economy, etc. The profession of architecture witnessed the involvement of the modernist architects such as Le- Corbusier, Frank L. Wright and Walter Gropius in the art of film making in order to ‘sell’ the ideologies of the modern movement to the American Public (Haciomeroglu, 2008). This means that the art of film making has contributed greatly towards public acceptability of modern movement in architecture.

Kano is the center of the Hausa video film industry popularly called the “Kannywood” and it is an offshoot of the “Nollywood” (Haynes, 2007), but lacks technical and artistic expertise due to its being spearheaded by people who are not properly trained in the art (Zajc, 2009). The Industry started by mimicking the Indian film culture of cinematography, singing and storylines (Furniss, 2003), but later it began to develop strong feet by communicating Hausa cultural identities in a complex Nigeria.

Recently, there is a paradigm shift from films that promote cultural identities to the films that reflect different ethnic identities living harmoniously together through the agencies of marriage, religion, and political affiliations (Umar et al (2006).

Kano State has been identified socially as a society where the spirit of the "live and let live" or the "unity in diversity" has to a greater extent been entertained. Thus, the study seeks to explore how eclecticism will attempt to marry complicating beliefs in order to achieve creative synthesis that easily communicates the spirit of the "unity in diversity" or the "unity of the opposites".

1.2 Statement Of The Problem

Over the years, the history of the influence of social thoughts on architectural creations cannot be over- emphasized. In fact, architecture is a physical manifestation of our social life, social values and aspirations, which can be achieved through, as Vitruvius put it, firmness, commodity and delight. According to Venturi (2001), Multi- cultural Age is the 21st century age that is not about space any more, but rather, it is about communication that is conveyed through the Vitruvius' Delight.

In a multi- cultural society like Kano State, public architectural creations give more emphasis on local tradition and regional identity to the detriment of the ideologies of its being a model city: heterogeneous socio- culturally, where the 'unity in diversity' ideals are promoted and tolerated.

However, public buildings such as institutional buildings should convey architectural communications that would promote a greater awareness for self- consciousness, an aptitude for social transformation and a promotion of cross- cultural understanding and tolerance.

1.3 Aim And Objectives

The aim of the research is to form a basis for the reflection of eclecticism in the design of film academy in Kano State. The following objectives are intended to be achieved:

i. To conduct review on the concept of eclecticism in architecture;

ii. To determine the different features of eclecticism that are applicable to film academy;

iii. To study the spatial and functional requirements of film academy;

iv. To translate the outcome of the study into architectural design proposal for a film academy in Kano State.

1.4 Research Questions

The research will attempt, for the purpose of achieving its objectives, to answer the following questions:

i. What is the nature of the concept of eclecticism?

ii. What is the extent to which eclecticism is reflected in film academies in Nigeria?

iii. How can eclecticism be achieved in a design of film academy in Kano?

1.5 Scope Of The Study

It is established that there are over thirty film schools in Nigeria (Kyei, 2012), most of them are using rented spaces for teaching. Due to their large number, it has been difficult for the researcher to conduct a comprehensive study on all of them. Therefore, this study has been delimited to the film schools that are purposively built as film schools and/or have features of eclecticism in their designs. And these schools are chosen from the public

and private sectors in the northern and western Nigeria. Data for the study has also been collected from film practitioners found in the 'Kannywood' to elicit their visual preferences.

1.6 Justification Of The Study

The ability to combine different sources in an attempt to create a synthesis has been identified as a source of inspiration for the promotion of self consciousness in a society. The self consciousness could be achieved by evolutionary changes through continuity with the past. Eclecticism also promotes cultural diversity and tolerance in a heterogeneous society like Kano in particular and Nigeria in general, where the 'live and let live' ideals prevail.

Findings from the research could help professionals in the building industry such as architects, planners, etc, to design buildings that would complement the efforts of government at all levels towards achieving social ideologies that engender cross- cultural understanding and tolerance.

Moreover, this research will emphasize the need for a proposal of a film academy that would reflect the trends of architectural styles which can best make a creative synthesis in an ever changing Kano.

2.0 LITERATURE REVIEW

2.1 Concept Of Eclecticism

Eclecticism is a concept in architectural discourse which denotes a composition of buildings by mixing different architectural styles drawn from different periods of history and geographies in an effort to make/ create original effects (Cruickshank, 1996). From the above, it could be deduced that the style could be taken from different times of history of a place or rather taken from different places. The architectural style, as defined by Crook (1987), "is a way of building codified by time, or a visual code based on tectonic preferences".

There are so many different approaches to the concept of eclecticism. According to Cousin (1853), eclecticism tends to integrate one part of a system that is truth with another system's part(s) in order to make a true whole. From the above, that which is truth could hardly be defined, but relative to architecture, it can be taken to be that which is sustainable, or that which can be appropriated to the conditions of the climate under which the system operates.

Hamlin (2009) opines that eclecticism is a self- conscious effort of choosing or selecting architectural styles from the past, Reichert (2009) went further to say that the selection of the styles must "lead to a creative synthesis". It is hereby worthy of noting that eclecticism does not attempt to foster nostalgia or simulacra but rather creativity.

Eclecticism is a way of critical engagement in order to get a reconciliation of the contrary principles by maintaining the integrity of each of the principles in a union that recognizes

each (Etlin, 1994). This quite makes sense because it engenders either the ‘union of the opposites’ or the ‘unity in diversity’, which serves as a promoter, in Nigeria, of cross-cultural understanding, great self- consciousness and an aptitude for social transformation.

According to Crook (1987), eclecticism is ‘a general moving away from the objective beauties to the subjective ones…. from unitary style to plurality of styles’. Digesting this view, it shows that eclecticism is a personal endeavour of a designer which depends largely on his (designer’s) whims and caprices thereby reinterpreting the old architectural styles. Care should be taken in order not to be like an imperial plunder which tells the tale of the victor not the owner (revivalism).

Eclectic philosophy, according to Etlin (1994), is regarded as the choosing/ selecting of the principles of architecture from the past generation devoid of copying their stylistic features. For example, Frank L. Wright’s four parts of the Prairies Principles are an adaptation of the classical philosophy. And as well as Philip Johnson’s AT & T Building, which depicted the eclectic philosophy.

As eclecticism is a critical engagement of reconciling and uniting of several architectural principles as observed, recognizing the integrity of each, it is imperative to note that eclecticism becomes a personal endeavour requiring the designer’s whims and caprices in order to interpret and integrate the different architectural styles in his composition.

2.2 Classification Of Eclecticism

Eclecticism, as seen conceptually, is a multi- diversionary facet ranging from philosophical to stylistic aesthetics in architecture. Below is a discussion on the classification of eclecticism.

2.2.1 Synthetic Eclecticism

This is an attempt to combine past architectural styles of different origins in order to create something original (Balogn, 2007). This definition is rather generic as it does not show how the combination of the styles could be done. But another scholar Etlin (1994) gave a more elaborative discussion of synthetic eclecticism as discussed below:

2.2.2 Eclecticism of Style

Eclecticism of style refers to an architectural composition in which different styles are used together on one single building. For example, J.M. Gandy's 'Comparative Architecture' was a visionary synopsis of styles (Crook, 1987). 'Comparative Architecture' is an attempt to decode the power of architectural style by codification of all styles. It was an attempt to find a future in the past (see Figure 1). Another good example of eclecticism of style, Figure 2, is George Wight wick's 'the Palace of Architecture'. This building was neo-classical, but its gardens were designed following the theory of the picturesque. It was a choice collection of all styles of the world: Indian, Egyptian, Greek, Roman, Chinese, Gothic, etc. All these different styles were only combined in the entrance façade, most especially the entrance gateway.

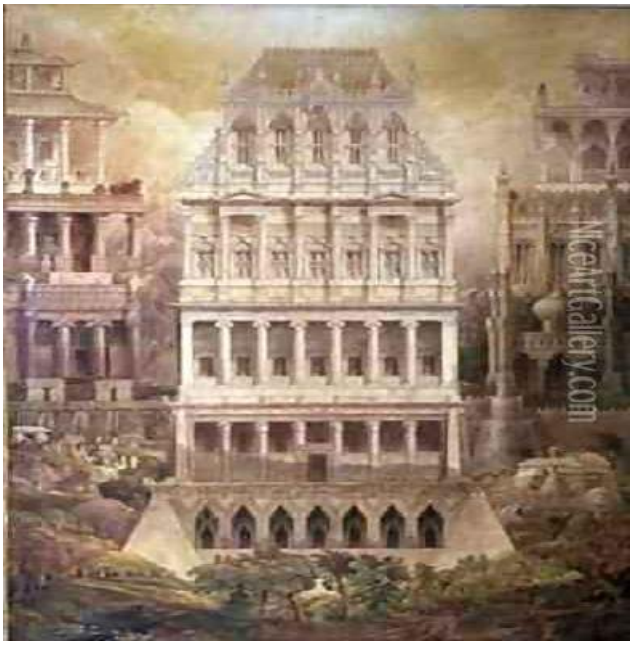

Figure 1.1: J.M. Gaudy's building showing eclecticism of style

Source: www.googleimage.com

Figure 1.2: G.W. Wick's 'the Palace of Architecture' depicting eclecticism of style

Source: www.googleimage.com

Sir Charles Barry was reputed to have been the first eclectic architect in England. The first eclectic palaces were the Travelers' club (1829- 1831) and the Reform clubs (1837- 1841), plate 1, in London designed and built by Sir Charles Barry (1795- 1860). They both looked like the "Italian palazzo". The ground plan of the Reform Club also followed Italian samples with a court in its centre. The court is not a court but rather a salon rounded with colonnades on the upper and under floors (figures 3 and 4).

Plate I: Sir Charles Barry's Reform Club in London exhibiting eclecticism of style

Source: www.googleimage.com

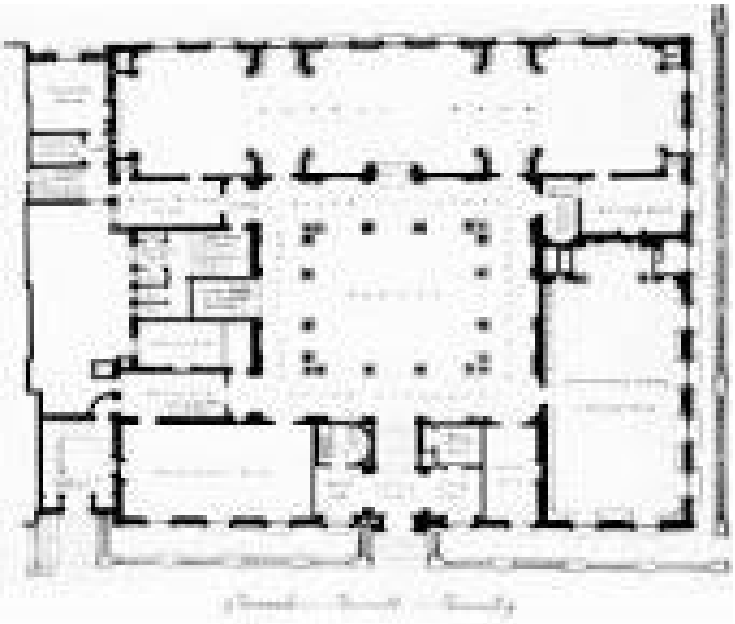

Figure 1.3: Floor plan of Reform Club in London

Source: www.googleimage.com

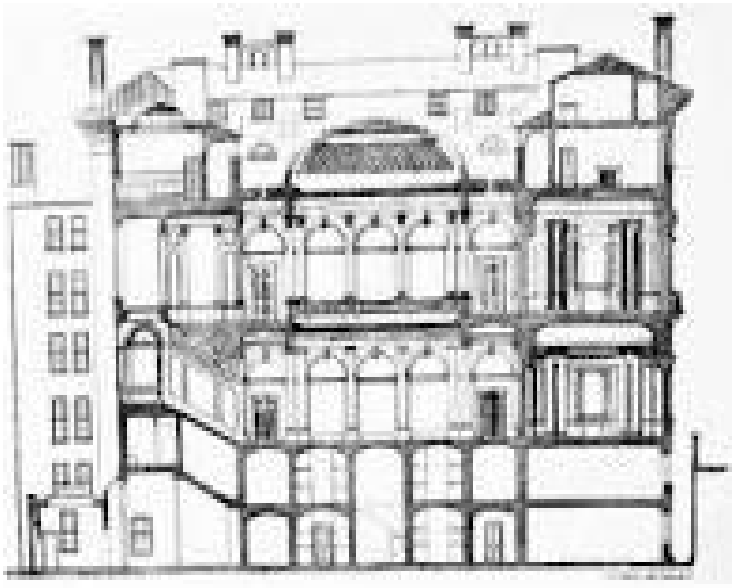

Figure 1.4: Section of Reform Club in London

Source: www.googleimage.com

2.2.3 Eclecticism of Taste

It refers to an architectural composition in which different buildings make up the composition but each building is treated with a different style from the other building (Etlin, 1994). A typical example of eclecticism of taste was John Foulston's composition at the Plymouth, which was 'a series of edifices exhibiting the various features of the architectural world' (Crook, 1987). Figure 5 shows that the composition no less than five architectural styles were used: Roman Corinthian was used in the range of terraced houses; a library in the Egyptian style; Town Hall a Gothic Doric; a house in Greek Ionic.

Figure 1.5: Foulston's building at Plymouth showing eclecticism of taste

Source: www.googleimage.com

Another good example of eclecticism of taste, see plate 2, can be found in Ringstrasse, Austria. Ringstrasse is a boulevard in Vienna with new representative public buildings, palaces and parks. It has no real centre or cross axes. According to the eclectic style, the new buildings look very different; they followed or represent different architectural and historical styles. Neo- Renaissance palace facades style was used to represent the residential buildings framing the Ring.

The first Representative building of the Ringstrasse was the Votive Church which was built in the 14th Century Gothic style. The parliament building was in a Neo- classical style with a regularly symmetrical plan. The parliament building stands next to a Town hall designed in Neo- Gothic style, a university in the Louis XIV style, and a theatre which is designed in the Italianate Baroque style. These buildings, form a remarkable ensemble of eclecticism of taste, were built on the so- called civil forum at the same time.

Plate II: Ringstrasse, Vienna indicates eclecticism of taste

Source: www.googleimage.com

2.2.4 Radical Eclecticism

According to Jencks (1985), radical eclecticism is a return to the past things according to taste and language that are prevalent in certain places, and architecture is extremely coded by many signs so that people of different tastes could understand and use it. Even though it was otherwise seen as a post- modernist attitude, the underlying point is that it fosters qualitative choosing of styles and decoration. A very good instance of this type is the AT & T Building, designed by Philip Johnson and located on 560 Madison Avenue in New York, U.S.A. it was erected as a reaction against the prevailing Modern flavor.

Plates 3, 4 and 5 show that the building is standing on classical feet, a modernist body and a variously- defined ornamental head. The base has a large central arch and a columned arcade which reminds of San Andrea in Mantua, the oculi were reminiscent of Duomo in Florence and the lobby with its gilded cross vault and Romanesque Capitals. The split pediment is a monumental reference to Greek architecture and the Vanna Venturi house.

Plate III: AT & T Building, New York, depicting eclecticism of style

Source: www.googleimage.com

Plate IV: AT & T Building, New York, depicting the split pediment

Source: www.googleimage.com

Plate V: AT & T Building, New York, U.S.A

Source: www.googleimage.com

The building above, in other words, can be said to represent a typical eclecticism of style, besides being a radical eclecticism.

2.2.5 Typological Eclecticism

Balogn (2007) defined this type of eclecticism as a consideration of a past style or model that an architect adapted and modified according to his yearning and aspirations. From the above, it could be seen that this kind of eclecticism does not favour the selection of different styles for an architectural composition. Thus, it falls short of the concept of eclecticism.

2.3 Historical Framework Of Eclecticism

The coming of eclecticism into the limelight could be traced as far back as the early 18th century, when the society in the baroque period changed to a civilian system of governance. The change was as a result of political and economic power that characterized the period, which in return had brought about a social condition clothed by geographical mobility (Balogn, 2007; Reichert, 2009). The moving of the people around the world facilitated the coming into contact with different kinds of architectural styles by personal experiences. The accumulation of the personal experiences had led Joachim Winckelmann to publish the first book in the history of architecture entitled ‘The History of the Arts of Ancient Times’ in 1764 (Cruickshank, 1996; Balogn, 2007).

According to Crook (1987), eclecticism came into being as early as 18th century as a result of ‘cultural watershed’ when religion as a motive force for creative arts and governance was replaced by nature. It was first set in motion in England, and later crossed to France

and Germany in the middle of the century. This time around the perplexity of the architects was the search for an architectural style that would be functionally and aesthetically valid and appropriate to their own age.

The search for the style therefore created some dilemmas for the architects: choice. ‘No choice no dilemma (Crook, 1987), and choice lies at the root of architectural style’. The dilemma of style was not known until the Renaissance period, when the idea of an individual style was given priority through the agency of historical awareness and artistic autonomy.

During this period, architects tried to search for new historical styles to decorate the façade of their buildings. According to eclectic point of view, the façade of the building consisted of units which certainly made them to be independent from the functions or its interior. Thus, a contradiction between the exterior and the interior was developed.

Eclecticism took shape out of the emergence of the picturesque landscape garden design in England. The picturesque values accentuated architecture as scenery which helped in breaking up the canonical harmonies of classical tradition, and emphasized the pursuit of optical effects in architecture.

Some of the 18th century apologists of eclecticism in architecture included Humphrey Repton, Loudon, Richard Payne Knight, John Ruskin, Violet-le Duc, De Quincy, etc. And more recently, there are the likes of Frank O. Gehry, Charles Jencks, Robert Venturi, and so on and so forth.

After the demise of the Modernist Style: uniform design and aesthetic reduction, post-modernism set in, which has due respect for existing styles, regional identity and local tradition (Jencks, 1985). Post- modernism's crucial idea was to create an architectural object based upon historical knowledge that is specific for every region and country: thus, it borrows different architectural styles from different periods and draws on already existing building solutions. Essentially speaking, Post- modernism is but rather eclecticism in principles.

2.4 Elements Of Hausa Traditional Style

As postulated by Reichert (2007) that one of the objectives of eclecticism is to promote self- consciousness in a heterogeneous society like our own. Hausa traditional style, according to Rikko & Qwatan (2011) in Agboola & Zango (2014) is meant to reflect the symbols of cultural heritage and lifestyle that has been passed down from generation to generation as accepted and practiced by the people.

According to Gambo (2006), the most common elements of Hausa traditional style are decorative motives, parapet walls, pinnacles, spouts, arches, and entrance and doorways. Other elements include ribbed vaults, domes and ceilings (Adeyemi, 2008; Osasuna, 2007).

2.4.1 Decorative motifs

The decorative motifs are by and large used on walls and pillars (Plate VI), entrances and doorways (Plate VII) and ceilings (Plate VIII). The decorative motifs have different varieties which largely depend on the state, and are made up of different materials ranging

from mud, sarka (chain), kayar Kifi (fish bone), Fitsarin Bijimi (urine of a bull), takalmi (sandal) and so on.

Plate VI: Hausa Decorative motifs on walls

Plate VII: Decorative motif on entrance to Gidan Makama, Kano

Plate VIII: Decorative motifs on ceiling

2.4.2 Parapet walls (Rawani)

The architecture of parapet walls can be said to have both functional and aesthetic values to the Hausa traditional buildings. Considering its functional value, it is used to direct rainwater from the top of the roof to the point of discharge (spouts). Again, it is used to break the excessive impact of the blowing wind from affecting the building mass. Aesthetically, it gives room for roof height from the exterior, thereby giving dignity and grandeur to the buildings. Plate IX shows the traditional parapet wall of the Hausa architecture.

Plate IX: Hausa traditional parapet walls (Rawani)

2.4.3 Pinnacle (Zanko)

Pinnacles are such elements that are used to crown the corners of the parapet walls of the Hausa buildings. The architecture of the pinnacle is such that which allows climbing of the roof. The masons or the other workers use it ‘as a stake around which to dangle a rope ladder either for plastering a façade or a roof’ (Gambo, 2006). Plate X shows a typical pinnacle made of mud under construction.

Plate X: A typical Hausa pinnacle under construction

2.4.4 Spout (Indararo)

A spout is meant to discharge rainwater from the roof to the ground or other kinds of collectors that are below the spout level. Originally, it is made from metal (Dmochoski, 1990), but later on other materials are used such as concrete, asbestos, fired clay and so on. Plate XI shows the use of metal as spout.

Plate XI: A traditional metal Spout (Indararo)

2.4.5 Ceiling Vaults

Ceiling vaults are away of roofing large spaces. The Hausa ceiling vaults have different designs such as the Kafar Kaza (Chicken leg), Daurin Guga (Water pail) and so on. The ceiling vaults are elaborately decorated with geometric patterns. Plate XII Shows one type of the vaults called the ‘Mai Gidan Dara’ (the Draft- game pattern).

Plate XII: 'The Mai Gidan Dara ' ceiling vault

2.4.6 Entrances

They are the focal points through which one enters into the Hausa buildings. They are accentuated by grandeur or by hierarchy. Most of the entrances are composed of entrance doorway, buttress walls, pinnacles, parapet walls and spouts. Plate XIII shows the entrance to the Gidan Sarkin Kano at Fanissau.

Plate XIII: Entrance to the Gidan Sarkin Kano at Fanisau

2.5 Historical Evolution Of Film In Nigeria

Film is visual storytelling in the form of shots that make scenes and scenes that make up a complete film (Stoller, 2009). The first film that was brought to Nigeria was a celluloid film, and as early as 1903. But many scholars have reported differently concerning the people that brought the film. According to Chowdhurry et al (2008), the first film came in through the hands of the British government. But the version of Zajc (2009) had it that the film was brought by private merchants. Still, it was made more elaborate when Olayiwola (2011) opined that it was through the Indian – Lebanese merchants that the film came to Lagos in 1903. Until the 1920s, cinema – going was restricted to Lagos only with the aim of relieving the monotonous lifestyle that characterized the then Lagos. Later on, in 1921, cinema activities spread to Ibadan and then Ijebu– Ode in 1929 (Olayiwola, 2011).

The colonial British promulgated in 1912 the *theatre and public performance regulation ordinance* in order to control how films were screened in Nigeria. The ordinance saddled the British government with the responsibility of ensuring that films were only screened in places that were registered by the government. In addition to that, only the colonial government, through the Colonial Film Unit (CFU), established in 1947, had the mandate to produce, distribute and exhibit films within the British Empire (Zajc, 2009; Babawale, 2009). Most of the films screened during this period were films that could convince the British colonies to see, during the World War, the Germans as the real enemy (Olayiwola, 2011).

Moreover, film exhibition took two (2) patterns during the colonial rule. First, the government and the church, on one side, operated by using the mobile film unit (a van) for the propagation of the war propaganda (war– related films) and the spread of the Christian faith (religious films). Secondly, according to Olayiwola (2011), commercial distributors operated through screenings in the theatres and big halls. These films were brought in through the British Council and the Crown Film Unit, and they were meant to serve as a channel for cultural civilization of the audiences.

Between the 1930s and the 1940s, the growing success of the Yoruba travelling theatre was so amazing that they travelled around the country with performances that was characterized by music, dances, drama and acrobatics (Chowdhurry et al, 2008). The success was in spite of the high cost of the raw materials for the production on Celluloid and the lack of the expert technicians.

A new phase in film development was set in, immediately after the independence, which masterminded the creation of a film division under the Federal Ministry of Information. This was aimed at building a new national consciousness. The film division was mandated for the production of films, mostly documentary, about post- independent Nigeria for onward distribution within the nation and beyond (Olayiwola, 2011; Babawale, 2009).

The exit of the celluloid film tradition had immediately heralded the television tradition. It could be worthy of noting that the television made its first entrance into Africa through Nigeria in 1959 (Samyn, 2010). During the better days economically, the Nigerian government had, in the 1970s, heavily invested in television to the extent that precious times were mandated to be given to the Nigeria programs. Thus, T.V stations started screening dramas to fill the requisite airtime (Schultz, 2012). The boom period for the television production came to a halt, when the economy could not afford it any longer.

When the film producers and actors could not be engaged by the government, they began to go solo by making their own works through the agency of the video technology. The advent of the inexpensive video technology in the 1980s was a key to development of the film industry in Nigeria as an informal sector activity (Schultz, 2012; Olayiwola, 2011; Babawale, 2009; Furniss, 2003).

The digital revolution in the Nigerian film industry started at the onset of the 1990s, when digital camcorders substituted the 35mm motion film cameras (Schultz, 2012; Samyn, 2010; Chowdhurry et al, 2009; Babawale, 2009). In 1997, *Living in Bondage*, a film about human sacrifices, was produced by Kenneth Nnebue, an electrical equipment salesman in Lagos, in order to make his thousand of empty VHS tapes more palatable to costumers.

The film was among the first popular video films produced in Nigeria, and it was a great success that sold over 750,000 copies (Samyn, 2010; Babawale, 2009; Chowdhurry, 2009).

2.6 A Short History Of Hausa Film In Kano State

According to Furniss (2003), the emergence of the Hausa film industry, in the 1980s, could be attributed to the success made by the Hausa Popular Literature. Most of the books published by the Popular Literature built their stories around "dialogue and actors" a trait that has been present since the 1940s and 1950s Hausa prose writing.

The Hausa Popular Literature transformed into drama groups that was later seen on the screen in the popular local T.V. drama series. A typical example of the screened drama was the Magana Jari Ce series.

The move from the books into the video films has been made possible because of the technological change that ushered in the shift from the celluloid, which was very expensive, to the video format, which was cheap and accessibly easy. And prior to the advent of the video format, most of the films produced were not for commercial intentions (Larkin, 2004).

Because of the rates at which Hausa video films were being produced, over 25 films monthly, the Kano State government, in 2001, established Kano State Censorship Board to checkmate the thematic quality of the film productions (Furniss, 2003).

The first film in Hausa language was *Baban Larai* that was produced by the colonial government (Larkin, 2004). And *Shehu Umar* was later produced in 1977 in the celluloid

tradition (Olayiwola, 2011). But the first film ever to be in the video format, according to Babawale (2009), was *Adawo Lafiya* produced in 1996 by Yusuf Mohammed.

2.7 Film Academy

According to Petrie (2009), Film Academy is an institution of learning where the crafts of film making are offered to students. It provides foundation training and specialization in the areas of screenwriting, directing, cinematography, acting and post production. Other courses that are usually taught in Film academy might include subjects such as T.V. production, broadcasting, audio- engineering, animation, computer graphics, etc.

A Film academy might be part of an existing public or private college or university as mostly seen in the U.S.A. Be as it may, enrolling into the Film academy for studies may lead to the award of certificates, diplomas and/ or degrees. Many Film academies still teach students how to use actual film in their production, even though the use of digital media in the curricula has proven to be less expensive than film cameras and film stocks.

But other than the U.S. film schools have the decoration of national conservatoires supported by the governments to promote local industry and wider cultural formation. Some of the examples of these schools are the Moscow Higher State Institute for Cinematography founded in 1919, the French IDHEC founded in 1943, the Hungarian Academy of Dramatic and film Art established on 1945, and so on and so forth.

It has been observed that some of the issues related to film schools the world over have to do with theory and practice. The theory has been seriously under attack owing that it fails to address practical realities of the film practitioners. As a result of the above, some of the

film schools have resorted to be industry- oriented. For example, the London Film School has been run as an industry training organization with university status but not in the formal system of UK tertiary education. It is geared towards craft excellence, creative freedom and fostering of innovation.

2.7.1 Film Institutes/ Academies in Nigeria

There are over thirty film institutes in Nigeria. Some of the leading ones are as follows:

i. Lagos Film Institute, Ikeja, Lagos.
ii. International Film and Broadcast academy, surulere, Lagos.
iii. Fon T.V. College, Lagos.
iv. Discipline Film and Television Institute, Lagos.
v. Cifraz Film Institute, Bauchi.
vi. Pencils Film Training Institute (PEFTI), Isola, Lagos.
vii. Lufoda Academy for Performing Arts (LAPA), Ikeja, Lagos.
viii. NTA- TV College, Rayfield, Plateau.
ix. Niger- Delta Film Institute, Port- Harcourt, Rivers.
x. National Film Institute, Jos, Plateau.

The National Film Institute whose parent company is the National Film Corporation is rated to be the best Film institute in Nigeria. However, the NTA- TV College has been a thumb- up for being the pioneer in training and graduating television and broadcast professionals who have been working in various media houses in Nigeria (Kyei, 2012).

The Film academies/ institutes are established to teach or train student filmmakers the art of film making from the scratch to the finish. The university types are theory- based with little or no practical, and usually the period spans four years. In order to balance the situation, film training schools offer programmes that run for one, two and/ or four years. Some of these programmes include certificates, diplomas and degrees with a sense of balance between theory and practice. But in the true sense of the matter, most of the film institutes are practice- oriented with little theory.

2.8 Stages In Film Production

According to Royster and Vilorio (2013) and Stoller (2009), there are three (3) stages witnessed in film production as listed below:

a) Production stage.
b) Distribution stage.
c) Exhibition stage.

2.8.1 Production Stage

There are three (3) phases involved in the production stage, which are preproduction, production and postproduction. Thus:

a) Pre – Production Phase**:** this is the initial phase of a film's creation. It involves developing the script, auditioning the actors and planning how each scene could be shot. Occupations involved in the pre-production include screenwriters, producers and directors:

b) Production Phase: this is the filmmaking phase where shooting of footage takes place. The stage usually lasts about one month for smaller films and for larger films may last for months. It includes preparing the set and rehearsing and filming each scene. The major occupations that are involved in the production stage include assistant directors and production assistants, electrical lighting and sound workers, cinematographers, actors, and so on.

c) Postproduction Phase: otherwise known as assembly phase. Postproduction staff members work behind the scene throughout shooting to include editing, visual effect arts, sound editing and design, composing, etc.

2.9 Types Of Film Genre

According to Stoller (2009), a film genre could be defined as a particular style or a form of context which identifies a film category. Genres can be combined to produce a variation in genre. When a romance genre is combined with a comedy, it becomes a romantic comedy. The following are the common genres found:

2.9.1 Comedy

Comedy is a type of film genre that stirs up laughter in the audience. ‘Comedy can be dry humour, slapstick, or just plain silly fun’ (Stoller, 2009). It can work with other genres like science fiction, romance, fantasy, etc. It forms one part of the genres commonly found in the Hausa films production.

2.9.2 Drama

Drama is another type of genre in which serious issues that deal with a character's struggle could land him or her into troubles. Drama is mostly crossed with other genres such as crime, thriller, horror, etc. Even in tragic situations, dramas should contain some sense of humour, as audiences want some comic relief that would allow them to breathe between tragic moments. This kind of genre is also found in the Hausa films production, but mostly, it is combined with other genres like romance.

2.9.3 Romance

Romance is a film genre that is filled with love story. Romance could be mixed with other genres like comedy, drama, fantasy, etc. This is the key point of the Hausa films owing that the Hausa film culture mimics the Indian films.

2.9.4 Action

Action is a film genre which is action- packed with a lot of physical conflict. Action-packed films usually have very light dialogues and thus do not rely upon a detailed story. It is hardly found in the Hausa films production.

2.9.5 Horror

Horror is a type of film genre that scares, shocks, and spooks the audience. It uses the elements of shock value that works by surprising the audience (Royster and Vilorio, 2013; Stoller, 2009). It is also hardly found in the Hausa films production.

2.9.6 Science- Fiction

This genre stems from an attempt to make a scientific explanation. It also includes interplanetary worlds with aliens and monsters. It however plays on the very idea that we may not be alone in the universe (Royster and Vilorio, 2013; Stoller, 2009). It is hardly found in the Hausa films production.

2.9.7 Crime

In this genre, emphasis is laid on the fact that the audiences are held spell bound by police dramas, detective tales, mobster stories, etc (Royster and Vilorio, 2013; Stoller, 2009). It is also hardly found in the Hausa films production.

2.9.8 Thiriller

Thriller is a kind of genre in which the audiences are held in suspense. Horror and crime could be effectively mixed with this genre (Royster and Vilorio, 2013; Stoller, 2009). It is also hardly found in the Hausa films production.

2.9.9 Fantasy

A fantasy genre combines magical elements and fantasy worlds that could never, in today's world, exist (Stoller, 2009). It is also hardly found in the Hausa films production.

2.9.10 War Films

War- related films are based on the concept of the good team against the bad one, with a lot of explosions and gunfire. War films are otherwise classified as action films especially in video stores (Royster and Vilorio, 2013; Stoller, 2009). It is also hardly found in the Hausa films production.

2.10 Eclecticism And The Design Of A Film Academy

A film academy consists of different spaces that are meant for the teaching and making of different types of films: ranging from documentary to war- related films. A film consists of different scenes put together, by the coordination of light, space and movement, to create a meaningful story. This process enables the composing of different elements to make a story original. Thus, filmic activities can be attributed to have a very good relationship with eclectic architecture, which also employs the use of different styles to create an original creation.

From the social perspective, the relationship between eclecticism in architecture and film academy can be complementary as they aim to accentuate social values and aspirations. Social thoughts greatly influence the creation of both eclectic architecture and film academy, thus creating greater self- consciousness and awareness, and promoting of understanding of cultural diversity. Here, it can be said that the only difference is that that of architecture is in the physical form while that of film is thus visual.

Historically, the strong tie that has existed between architecture and the film industry could be traced as far back as 1930s when the World experienced the ‘Great Depression’. The Great Depression was characterized by decline in job security and the government had to suspend building activities (Sannah, 2004). As a result, the unemployed architects, due to lack of commissions, began to explore opportunities in the film industry. They found relevance in the design of sets or scenography (Egan, 2014; Esperdy, 2007). Scenography, according to Sannah (2004), is the art of arranging filmic spatial organization by introducing the sociological background of the society with its history and context.

According to Egan (2014), it is a form of architecture where full environments are created; from living spaces to entire towns are designed and built. This has contributed a great deal to the quality of the picture. During this period, architects found another medium through which the ideals of the Modern Movement could be easily attained. Some of the architects that 'thumbed up' this medium included F. L. Wright, Le Corbusier and Gropius, who had seen the film as a manifestation toward modernity (Haciomeroglu, 2008).

From the 1960s onward, architectural taste began to move towards postmodern attitudes. Robert Venturi's *'Learning From Les Vegas'* has contributed toward a shift, from modern to postmodern, in the production design of the 'Big studios' of Hollywood. Most of the buildings were eclectic in nature. These 'Big Studios' owned some independent film schools where they trained their artists the art of film making. The schools buildings were largely a conversion or an alteration: they were not built as schools. As such, they were an ensemble of different buildings decorated in different architectural styles accommodating different functions. It could be inferred that most of the independent film schools from the 1960s are a manifestation of eclecticism of taste (Heisner, 2011).

Having studied under the eclectic nature of the film schools, film stars began to duplicate the exterior and the interior of the schools buildings into their real life projects. Later, people began to mimic the building styles of the film celebrities. Here, it is worthy of saying that fashion magazines like the House Beautiful and a host of others had contributed greatly toward bringing the points home to the American people (Esperdy, 2007).

2.11 Summary Of The Literature Reviewed

It has been observed that eclecticism refers to an architectural composition of different styles taken from different periods of history of a place and/ or taken from different geographies. Further, two types of eclecticism are generally identified: eclecticism of style and eclecticism of taste. Eclecticism of style refers to a composition that contains different style used on a building. In other words, eclecticism of taste denotes a composition of different buildings having different styles.

Eclecticism is a 19th century concept which deals with cosmopolitanism and regionalism of the western culture. This emanated from the fact that the Industrial Revolution brought about a shift from the agrarian society to an industrial one. Thus, people of different socio-cultural backgrounds had to move to the urban centres in search for work. As a result, a new society was born which attempted to promote understanding among the different cultural identities with the goal of achieving an aptitude for social transformation.

Moreover, the relevance of eclecticism in the design of film academy could be related to the boom of the film industry in America from the 1930s onwards, where the “Big Studios” such as the Warner Bros and the Century Fox had to accommodate the ever-bubbling number of people entering into the industry. Therefore, most of the “Big Studios” resorted to converting some of their facilities into spaces for teaching the art of film making.

Those facilities were buildings designed in different styles representing different periods of the American architecture. And they could be said to be a reflection of eclecticism of taste.

Finally, it can be concluded that of all the film schools that reflect eclecticism, no single school was designed purposively for that. Thus, the reflection of the eclecticism was a result of conversion and restoration.

From the review, it has been discovered that for a design of a film academy in Kano, there should be an integration of elements of Hausa traditional architecture and those of contemporary architecture. From the Hausa traditional elements such as pinnacle, decorative motives, spouts, ceiling vaults, etc should be used. And from the contemporary architecture, elements such as quoins, window designs, pin walls, and so on should be integrated with those of the Hausa architecture in order to achieve cultural identity, cross-cultural understanding and an aptitude for change: social transformation.

3.0 RESEARCH METHODOLOGY

3.1 Introduction

According to Issa (2004:53), research methodology is meant ‘‘to provide detailed description on the procedures to be used in carrying out the research’’. It is also a ‘‘plan, mode or conceptual structure of the research and the type of approach adopted in the study’’ (Olaofe, 2010:90) in order to proffer answers to the posed research questions. The quality of the outcome of the study depends largely on the decisions taken at this stage (Bordens and Abbot, 2002; in Abdullahi, 2011). This study intends to use two different methods of data collection such as case studies and visual- preference- survey. Case study was employed as a qualitative approach. The instruments of data collection are visual survey and checklist. Visual preference survey interview was used in order to avoid a situation where the researcher would intuit the beliefs and meanings of unfamiliar groups (Verderber and Moore, 1977). It is therefore used to collect data, through the agency of photographs, from film practitioners of Kano Film Industry.

3.2 Case Studies

Case study is a qualitative method of study which investigates a case, a phenomenon or a setting in relation to its complex dynamics and peculiarities through objective method of observation (Groat and Wang, 2002; Singh, 2006; Oluigbo, 2010). It involves the gathering of data in order to allow the researcher to understand effectively how it operates and to know what is specific to the cases. The practical interpretation of what has been

studied in related literature review is embedded in the case studies, especially as it relates to architecture.

For a research that aims at exploring architectural eclecticism for a design of a film academy, two case studies were conducted based on purposive sampling. The focus of the case studies of the selected buildings was to identify those elements of the buildings that exhibit different architectural styles used in the buildings.

3.2.1 Population of Study

According to Olaofe (2010:90), ‘‘population is the entire area or the total number that the research is expected to cover, going by the area specified in the topic’’. Population in this study is made up of two film training institutes in Nigeria. However, as observed in another research, Kyei (2012), there are over thirty film schools in Nigeria, but only those that exhibit elements of architectural eclecticism were considered. And they were taken from the north- central and south- western Nigeria.

3.2.2 Sampling/ Case study Selection Criteria

Sampling is the process through which an element from the population is selected. The selected element is considered to represent the population because it possesses all the characteristics that will be used to draw inferences about the population (Ellis, 1994; Amin, 2005; in Olaofe, 2010).

However, case study selection is akin to sampling in a qualitative study as the cases are selected purposively (Veal, 2006 in Oluigbo, 2010). Purposive sampling is known to be

one of the most suitable techniques when it comes to case study research as the identified case for study is expected to have inherent qualities that tally with the phenomenon under investigation (Oluigbo, 2010). The case studies were purposively selected based on the following:

a) As a film academy that has sufficient facilities required to be a film training school.
b) As a film academy that is characterized with some features of different styles drawn from different periods and geographies.

Based on the above selection criteria, two film schools were chosen as National Film Institute, Jos and PEFTI Film Institute, Lagos. National Film Institute, Jos was the only film school in Nigeria, owned by the federal government that was purposively designed and built for training film makers. It also is a reflection of eclecticism, meaning it has used different styles in its buildings. While PEFTI Film Institute, Lagos was a conversion of office space into the school, but it has enough facilities required to be a film school. It thus in addition has features of different architectural styles on the buildings.

3.2.3 Instruments of Data Collection

Oluigbo (2010) opines that case study in architecture, for theoretical study, may require the use of general methods of data collection. The use of multiple sources of data collection aimed at capturing the complex nature of the case is one of the defining traits in conducting case study methodology (Yin, 2004; Veal, 2006; Johansson, 2010; in Oluigbo, 2010).

For the purpose of the case study, the instruments used for data collection and documentation were visual survey and checklist:

Visual survey of the cases of study: According to Oluigbo (2010), a case study in architecture begins with a documentation of the physical characteristics of the case. The selected cases were visited, guided tours round the facilities were done and information was gathered through the use of sketches, photographs and diagrams.

3.2.4 Procedure for Data Collection

The procedures that were followed for the collection of data involved making visits to the selected sites, identifying facilities in each of the cases and then making sketches of relevant data like floor plans, elevations, views of the facilities and making visual analysis of the elements that exhibit eclecticism. The international case studies were obtained from the internet and critically evaluated using as the same criteria as applied to the local case studies.

3.2.5 Data Analysis and presentation

The case study analysis, collected on the visual survey and observation, is focused on an illustrative qualitative method. The method used is based on descriptive accounts and noted through the instrument of data collection. Data collected on each case study was critically analyzed and represented in different forms such as diagrammatic representation: use of sketches and pictures; plates, tables and figures.

3.3 Visual- Preference- Survey Interview

For the purpose of this study, the interview format was the kind that incorporated the use of photographs. According to Harper (2002), this kind of format is “based on the authority

of the subject rather than the researcher and helps in sharpening the respondent's memory and reduces areas of misunderstanding".

In Architecture, it is otherwise known as Visual- preference- survey interview. It is employed to prevent the architect from trying to intuit the beliefs and meanings of unfamiliar groups (Verderber and Moore, 1977), because such intuitions have been known to end in possible errors such as the case of the Pruitt Igoe in St Louis, U.S.A. in the early 1970s.

Public buildings constructed from different periods within the Kano metropolitan were selected for the visual preference survey interview. The buildings were colour-photographed in order to simulate respondents' values. The photographs were randomly arranged so as to the respondents to choose from them.

3.3.1 Population of Study

The population of the 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 of the study included film practitioners such as actors, directors, producers, cinematographers and so on who are found in Kano Film Industry known as "Kannywood".

3.3.2 Sampling and Sampling Techniques

According to Burgess et al (2003:91) "Sampling is a means of selecting a subset of units from a population for the purpose of collecting data for those units to draw inferences about the population as a whole". There are two types of sampling: non-probability and

probability sampling. For the purpose of this research, a non-probability (purposive sampling) was used because it can be used to gain insights into people's attitudes, beliefs, motivations and behaviour especially where the sample frame is not known.

Thus, 50 respondents were selected using purposive sampling from about a population of 500 film practitioners that were found in the "Kannywood". Therefore, a sample size of 50 populations was used for the study. This was represented to be about 10 percentage of the assumed population which is considered adequate (Abdullahi, 2011:106).

3.3.3 Instruments for Data Collection

Visual preference survey interview was used as the instrument of collecting the data for the research. The interview was designed in such a way that the researcher showed the pictures of different buildings, which are easily identifiable in Kano, to the respondents and solicited them to choose two out them that best appeal visually to them by ticking against them.

3.3.4 Procedure for Data collection

A sum of fifty visual preference survey interviews was administered to the film practitioners, who included producers, directors, designers, cinematographers, artists, etc. Most of the practitioners were found along Zoo road and Sabon Titi road all in the Kano metropolitan. These places are widely believed to be a "beehive" of the "Kannywood". The interview was designed in such a way that the pictures of different buildings, which are easily identifiable in Kano, were shown to the respondents and solicited them to choose two out them that best appeal visually to them by ticking against them.

3.3.5 Data analysis and representation

The analysis of the interviews was done by using descriptive statistics in the form of percentages in summarizing the data collated from the interviews to ascertain the level of the respondents' visual preference of the architectural compositions.

4.0 RESEARCH FINDINGS AND DISCUSSION

4.1 Research Findings From The National Film Institute, Jos

4.1.1 Background

The National Film Institute was established in 1995 by the National Film Corporation as an implant for its staff. And it started running the Institute using the old hostel block of the Corporation that was situated behind it. Later on, the Institute went public and moved to its present location along Bauchi Road, just behind the Diamond Bank branch.

The Institute currently runs four programs which consist of the implant course for the staff of the Corporation, certificate, diploma and degree programs. The Institute has since 1998 been graduating students, the first set being seven students. It has an accreditation from the Nigerian University Commission, and more importantly, it is the most recognized film training school in Africa. The courses run by the Institute are designed to meet both the academic and practice- based requirements.

4.1.2 Site planning and landscaping

The Institute is characterized by steep contours of rocky nature. The buildings are arranged in such a manner that is in agreement with the site contours, and their (buildings) layout is linear along the North- South axis. The site is planned such that drainages are used to intercept the storm water where the contour differentials are critical as depicted in plate XIV.

Plate XIV: General site plan of N.F.I. Jos

Source: Google earth, 2015

Plate XV shows that the parking spaces are designed in a way that separate the research laboratories from the core academic semi- cluster. The entire site is finished with concrete pavement using the hit- and- run method.

Plate XV: parking spaces finished with concrete pavement

The soft landscaping elements such as shrubs and trees are sparsely used within the site. This can be attributable to the fact that the entire site seats on a rocky base. Plate XVI shows the use of the scanty shrubs at the entrance to the bookshop building.

Plate XVI: sparse shrubs in N.F.I. Jos

4.1.3 Spatial Organisation

The spatial organisation of the institute consists of two patterns: the linear organisation and centralized organisation. The linear organisation comprises of the administrative block, the library/ classroom block, the photography block, the sound stage block, the auditorium block and the bookshop/ internet café block. The amphi- theatre is the only building that has a centralized organisation.

The administrative block has a courtyard system around which all the offices are organized. The offices design is such that is simply rectangular in shape and fully cross ventilated through the courtyard. Further, two staircases are used in the block for ease of vertical movement. One is positioned adjacent to the reception, and the other one is placed at the back of the block where the block is connected to the library and the classroom.

Figure 4.1 shows that the circulation pattern depicts that the parking spaces sandwich the research laboratories and the core academic shared facilities. The laboratories buildings are free standing in terms of circulation, while the academic shared facilities such as library, classrooms, auditorium and the administrative block are interconnected with one another through the use of steps, covered walkways, corridors and staircases. The staircases are strategically located to ease vertical movement from one block to another.

The photography block was positioned behind the sound stage block. The photography block contains classroom positioned in the centre of the block through which other facilities such as office, wash area and dark rooms can be reached out.

Figure 4.1: Spatial organisation of National Film Institute, Jos.

4.1.4 Structure and dominant building materials

The general structures exhibit the load bearing construction techniques. Plate XVII shows that the building materials used, in the construction of the Institute, are largely reinforced concrete for suspended floors, columns and beams. Sandcrete blocks are used for both interior and exterior walls.

Plate XVII: concrete columns, beams and slabs are used predominantly

Different types of doors are used depending on the functions, for example, timber doors are used in offices and toilets. As shown in Plate XVIII, aluminium doors are used in the entrances to library, admin block and sound stage block. Metal doors are

also used in the construction, for example, photography and auditorium blocks have metal entrance doors.

Plate XVIII: aluminium swinging door (admin block entrance)

The whole structures in the site are covered with long span aluminum roof covering material as depicted in Plate XIX, which rest on both timber and steel roof members. Concrete deck is also used to intercept storm water from both library and classroom blocks.

Plate XIX: long span aluminium roof covering material

Ceramic tiles are used for water- based areas such as toilets walls and floors and wash areas in the photography block. Plate XX shows the entrance verandah of the bookshop block where vitrified floor tiles are used. Generally speaking, vitrified tiles otherwise called porcelain floor tiles are used in all the functional room spaces such as offices, classrooms, auditorium, staircases and corridors.

Plate XX: the use of vitrified (porcelain) floor tiles

External wall surfaces are finished using texcoate paints and internal wall and ceiling surfaces have emulsion finishing. Plate XXI shows a typical external wall finishing.

Plate XXI: a typical external wall finishing

4.1.5 Reflection of Eclecticism on the Buildings

Generally speaking, two architectural styles are used differently on different building blocks: Neo- Renaissance style and post- modern style. The Neo- Renaissance style is displayed on the sound stage building. This is reflected on the front façade of the building where decorative elements such as pilaster, horizontal fluting, quoins and moldings are used.

The pilaster was designed using half of a circle of 300mm diameter. Plate XXII shows that the pilasters are reinforced concrete but decorated in cement and sand mix. The height of them was such that it was divided into two by a belt course. They are eight in number and are having flowering head that looks like that of a Corinthian classical order. The fluting of the pilaster is achieved using grouting and is finished with white paint.

Plate XXII: an array of pilaster displayed on the building

The horizontal flutings were achieved by depressing of the main plaster. The depth of the depression was about 15mm thick and the width was 25mm, the flutings were spaced apart 1800mm and covered three sides of the building. They are, at the edges of the corners, intercepted by quoins (Plate XXIII).

Plate XXIII: the use of horizontal fluting on the building

The quoins are made up of cement and sand mix. The quoins are 300mm long, 300mm high and 35mm thick. Each of the quoin is separated from the other by 25mm thick recessed flute. It is the series of the flutings that defined the quoins (Plate XXIV).

Plate XXIV: a typical quoin of cement- sand mix

On the other side of the site where a cluster organisation was achieved, the post- modern style was used in their design. Buildings such as the administrative block, the auditorium, and the classroom blocks are a reflection of post- modernism.

The administrative block is a one- story building that comprises of administrative offices. The building features a ribbon window of glazing pane and a glazed entrance. Exposed columns are seen in the front façade, but the side columns are buried/ encased in the walls. The roof is a shed type which has a horizontal pediment (parapet wall) on the front façade. Plate XXV shows some of the features of the administrative block.

Plate XXV: Administrative block shows horizontal pediment

The classroom block is a very simple building. The block is a one- story building. It features long horizontal, aluminium sliding windows, glazed aluminium swing doors. The entrance façade has a covered, long corridor that connects it to the auditorium block. Plate XXVI depicts that the corridor is covered using an aluminium shed roof that has a headroom of 2700mm. Concrete square columns are used intermittently to carry the roof loads of the corridor.

Plate XXVI: classroom block of the NFI, Jos

The auditorium block is a double- volume building with a gallery level for offices and a projection room. The block features, as shown in Plate XXVII, such elements as exposed concrete columns that raise 6000mm high to meet the roof eaves. The windows are four panes square of aluminium. They are recessed on the ground by a 3000mm high wall. The entrance canopy is made from steel lattice.

Plate XXVII: a typical 4- pane square aluminium windows

Table 4.1: Summary of findings on eclecticism in the NFI, Jos

Building block	Style	Features used on building
Sound Stage	Neo- Renaissance	➢ Horizontal lintels ➢ Pilaster ➢ Quoins ➢ flutings ➢ Moulding on windows ➢ Exposed roof
Administrative Block	Post- modern	➢ Ribbon glazed windows ➢ Exposed columns ➢ Horizontal pediment
Classroom	Post- modern	➢ Covered corridors ➢ Long, horizontal windows ➢ Glazed aluminium swing doors
Auditorium	Post- modern	➢ Four pane square aluminium windows ➢ Recessed aluminium windows ➢ Long, exposed concrete columns
Bookshop and ICT	Post- modern	➢ Quoins ➢ Molding on windows ➢ Long, deep verandah

4.2 Research Findings From The PEFTI Film Institute, Lagos

4.2.1 Background

PEFTI Film Institute was established by the Wale Adenuga Productions in 2004. It is located at No. 6, Rasmon Street (Plate XXVIII), Ajao Estate, off Isolo way, Oshodi, Lagos- Nigeria. It is the best private film and television production company in Nigeria.

Some of the programs offered by the PEFTI Film Institute include but not limited to Drama Training, Movie making training, live show, movie editing, etc. the programs range from OND to HND, and it is accredited by the National Board for Technical Education (NBTE), recognized by the Goethe Institute among others. The courses run by the Institute are designed to meet both the academic and practice- based requirements.

Plate XXVIII: entrance to PEFTI Film Institute from Rasmon street, Oshodi- Lagos

4.2.2 Site Planning and Landscaping

The site is accessed through the Rasmon Street which passes in front of the Institute, and has only one entrance which serves as both ingress and egress. It is also characterized by an undulating topography. The buildings are arranged in such a manner the main building is planked by two surge buildings in its front. The main building is rectangular in shape as well as the surge ones. These buildings occupy more than 80% of the site as shown in Plate XXIX. The site has also a very good drainage system.

Plate XXIX: Google image of PEFTI Film Institute Lagos

Source: Google earth, 2015

The landscaping elements consist of both the hard and soft landscaping. The hard landscaping elements employ the use of the concrete pavement as shown in plate XXX.

The concrete pavement is used all around the site. The soft landscaping elements are, however, rarely used, and this includes shrubs that are planted on the building fronts.

Plate XXX: some landscaping elements include concrete pavement and scanty shrubs

4.2.3 Spatial Organisation

The spatial organisation of the institute consists of the linear organisation. Figure 4.2 shows that the institute has three buildings, namely, the main building, the lecture hall and the multi- purpose hall. The main building consists of the administrative unit, staff offices, music room and classrooms. Plate XXXI shows that all of these functions are linked by singly loaded corridors.

The other two buildings are in a linear organisation and free standing from the main building. They are surge buildings erected to cater for the overflow students and inadequate facilities. They are used as halls: one is multi- purpose hall and the other is lecture hall. Access into the site is achieved through the space that is between these

buildings, which is also used as a parking space for principal officer of the institute (Figure 4.2).

Figure 4.2: Linear spatial organisation of PEPTI Film Institute, Lagos.

Plate XXXI: singly loaded corridor connects key functions in the main building

4.2.4 Structure and dominant building materials

The structure of the main building exhibits the load bearing construction techniques. The building materials used in the construction are largely reinforced concrete for suspended floors, columns and beams. Sandcrete blocks are used for wall partitioning, doors are made from timber, metal and aluminium profiles, glazing is from plain glass.

Windows are shaded, as depicted by Plate XXXII, using the luxalon (horizontal louvres). The building is a two- story structure with an entrance canopy projecting out and made of reinforced concrete.

Plate XXXII: windows being shaded with aluminium louvres

The roof covering material is long span aluminum resting on both timber and steel roof members. Ceramic tiles are used for toilets walls and floors, while vitrified tile is used in the rooms and corridors (Plate XXXIII). Internally painted wall surfaces have emulsion paints and the corridors and the external wall surfaces have texcoate finishing.

Plate XXXIII: vitrified (porcelain) floor tiles in the corridor

The multi- purpose hall and the lecture halls are constructed by steel columns spaced at 3m by 6m structural panels. The wall covering materials are aluminium cladding and ply wood wall, as shown in Plate XXXIV. Floors are made from plain concrete and timber stage floor, windows are of plain glass louvers and the roof cover is long span aluminium roofing sheets on steel lattice roof members.

Plate XXXIV: aluminium cladding and plywood wall, plain glass louvres window

4.2.5 Reflection of Eclecticism on the Buildings

Generally speaking, two architectural styles are used differently on different building blocks: Industrial architecture and post- modern style. The Industrial architecture is displayed on the halls, and the post- modern style was featured on the main building.

Post- modern style could be seen in the main building. The features reflected are the 1.20 x 1.20m square aluminium windows that are shaded with horizontal aluminium louvers otherwise called the luxalon. The height of the building is separate d by a reinforced concrete belt course which extended 150mm (Plate XXXV).

Plate XXXV: aluminium square windows, aluminium louvres, belt course

The entrance point is accentuated by reinforced concrete canopy that was supported by reinforced concrete rectangular columns. The roof of the building is exposed and the eaves are long enough to be treated with corrugated aluminium cladding (Plate XXXVI). The structural columns are encased in the walls. The colour scheme of the block reinforced the deep/ light hue.

The lecture hall and the multi- purpose hall are designed in the industrial architecture. The features reflected on these building include the use of steel I- section as columns. The columns are exposed from the inside but concealed outside. The wall system consisted of aluminium roofing sheets used as wall 600mm above ground surface. The other material used in the wall was plywood. The plywood covered the remaining height of the block. The windows used are louvers blade windows. The size of the windows is square

measuring 600 x 600mm. the roof members are steel trusses made of angle iron. The floor is finished in mass concrete, and is 150mm thick. The roof is designed in the gable end. The gable sides are clad with aluminium roofing sheets. The cladding dropped down by 1800mm from the roof pitch (plate XXXVI).

Plate XXXVI: Industrial style showing aluminium wall cladding,

Table 4.2: Summary of findings on eclecticism in PEFTI Institute, Lagos

Building block	Style	Features used on building
Main building	Post- modern	➢ Square windows ➢ Horizontal shading devices ➢ Concrete belt course ➢ Concrete canopy ➢ Exposed roof ➢ Aluminium cladding at eaves
Lecture hall	Industrial architecture	➢ Steel I- section columns ➢ Plywood walls ➢ Louvre blade windows ➢ Aluminium sheet walls ➢ Aluminium cladding at gable ➢ Exposed roof
Multi- purpose hall	Industrial architecture	➢ Steel I- section columns ➢ Plywood walls

4.3 Findings From The Visual Preference Survey Interview

Three architectural styles are taken from the post- independence- period Kano state to solicit for the preference of film practitioners in Kano. The result shows that the film practitioners have a penchant for a combination of post- modern and Hausa traditionally styled buildings. This combination has the highest frequency of 25 which represented 50% of the total. The next in ranking among the combination was the modern style and Hausa traditional style combination which has a frequency of 18, representing 36%. The least frequency went to a style combination of modern style and post- modern style which scored 7 frequency to represent 14% (table 4.3).

Table 4.3: Summary of findings obtained from the visual preference survey interview.

Style	Total number scored	Total (percentage)	Ranking
Modern and Hausa traditional style	18	36%	2nd
Post- Modern and Hausa traditional style	25	50%	1st
Modern and Post-modern	7	14%	3rd
TOTAL	50	100%	-

4.4 Discussion Of Research Findings

The discussion of the findings below summarizes the general findings from the conducted case studies and visual preference survey interviews.

Case study criteria could be divided into two: selection criteria and assessment criteria (Oluigbo, 2010). The selection criteria opted for two film schools found in Nigeria, despite the fact that there are more than ten film training institutes in Nigeria. The selected two cases represented one public (government) owned school and the other was private. The public one was the National Film Institute, Jos (NFI) and the private being the PEFTI Film Institute Lagos. The other unselected schools were found to be using rented spaces originally designed to be office spaces.

It was gathered that the National Film Institute was properly designed in relation to the site planning and landscaping. This could be buttressed that considerations were given to film "practicals" as they affect using film location. As for the PEFTI, there was no such consideration for site planning and landscaping. This was attributed to the fact that the facilities were not meant originally for film training school.

Regarding the spatial organisation, the National Film Institute had a linear organisation as well as a clustered organisation. Light and air, in the cluster, were enhanced through the use of courtyard and open spaces that double as shared facilities. On the other hand, the PEFTI had only a linear organisation. The design was such that circulation between major functions in the main building was achieved through the use of corridors only. Owing to space constraints, the lecture hall and the multi- purpose hall were sharing their walls with the frontal party wall, thus negotiating to some extent a level of privacy and security.

For the structure and dominant building materials, both PEFTI and the NFI have used some similar materials such as reinforced concrete for suspended slabs, columns, beams, etc. other similar materials include glass, steel, aluminium windows and aluminium roofing sheets. In the case of PEFTI, steel, plywood and aluminium cladding were used for constructing the halls which were idealized as a 'surge building' to cater for the overflow of its students.

Considering the reflectance of eclecticism, it has been observed that two architectural styles were used in the National Film Institute, Jos. These styles were the post- modern style and the Neo- Renaissance style. The post- modern style was used for buildings such

as the administrative block, the auditorium, the classroom block and the photography block. The Neo- Renaissance style was used for the sound stage block.

The findings from the National Film Institute could be said to reflect eclecticism of taste. This is in agreement with Etlin (1994) and Crook (1987) who have defined this composition of different buildings in different styles as eclecticism of taste. Thus, it was found to be a composition of architectural styles taken from different geographies without regards to local identities (Cruickshank, 1996).

There were two architectural styles used in the PEFTI Institute: Post- modern and Industrial styles. The main building was designed in the post- modern style, while the lecture hall and the multi- purpose hall were designed in the industrial style. Therefore, it is worthy of noting that PEFTI Film Institute is also a reflection of eclecticism of taste. This is also in agreement with Etlin (1994) and Crook (1987) who have defined this composition of different buildings in different styles as eclecticism of taste. Thus, it was found to be a composition of architectural styles taken from different geographies without regards to local identities (Cruickshank, 1996). This result also supports the findings of Heisner (2011) that most of the independent film schools from the 1960s are a manifestation of eclecticism of taste.

In conclusion, it has been established that in the case of the National film institute Jos, a conscious effort was made at achieving such a composition of different architectural styles. But in the case of PEFTI Film Institute Lagos, no conscious attempt was made towards that. It was achieved as a result of academic demand to accommodate its overflow of the students. Therefore, it has been observed that of all the types of eclecticism, only

eclecticism of taste is relevant in the design of film academy in Nigeria as evidenced in the selected film Institutes.

4.5 Discussion Of Findings From The Visual Preference Survey Interview

It has been observed, from the table 4.1 above, that 50% of the respondents most preferred the combination of post- modern and Hausa traditional styles. Next to it in preference was the combination of modern and Hausa traditional styles, which was ranked second from the table. The least preferred combination was that of the modern and post- modern, which was ranked third from the table 4.1.

Having seen that, it could be inferred that any attempt to design a film academy in Kano state should be a consideration for local identities in its composition, and it should be in such a way that the styles would be applied on different buildings to achieve an eclecticism of taste.

5.0 DESIGN REPORT

5.1 Introduction

In this chapter, design requirements and how the research findings are incorporated into the design are discussed. The chapter is arranged under the following headings: Site selection criteria and assessment; Site location; site analysis; Design brief; Design concept; Site plan design; Floor plans; Sections; Elevations and materials and construction.

5.2 Site Selection Criteria

According to Barthel (2006), the following site criteria are considered when a film institute is to be sited. They are as follows:

a) Easy access to people
b) Nearness to a school
c) Proximity to Film supply centre
d) High to moderate traffic metropolitan area
e) Proximity to residential area

5.2.1 Easy Access to People

The site to be considered for film institute should be able to be as easily accessible as possible. This issue is considered from the fact that the site should be accessible both from within the city it is located and from outside of the city.

5.2.2 Nearness to a School

A site chosen to be for film institute should be as much as possible near a school especially a high school or a higher institution. This is aimed at promoting students' interest in film studies as well as, if possible, sharing some courses in education.

5.2.3 Proximity to Film Centre

A site that is meant for film institute should be as close to a film centre as possible. This is so, because the film centre is a place where the activities of the film industry take place. Therefore, a strong symbiosis exists between a film school and a film centre.

5.2.4 High to Moderate Traffic Metropolitan Area

Traffic considerations are very important in selecting a film institute. Therefore, a film institute should be located in an area where there is high traffic or rather moderate. This would help in making the institute gets known to other people like passers- by, and, in addition, to provide a possible background for external shooting location.

5.2.5 Proximity to Residential Area

A residential area close to a film institute provides an opportunity for the institute to use the area for shooting location as well as possible accommodation for both staff and students who might have come from very far places. The residential area can provide shooting location for both interior and exterior purposes**.**

5.3 Site Selection

Having considered the site selection criteria above, three alternative sites were selected from different locations within the metropolitan Kano. They are as follows:

a) Site One is located adjacent the Kwankwasiyya City, along western bye- pass, Kano.

b) Site Two is located along Zaria road, adjacent the Amana City, Kano.

c) Site Three is located along Zoo road, adjacent the Trade Fair ground and the Shoprite complex, Kano.

5.3.1 Site One

The site is located along the western ring road, Kano. It is easily accessible from any parts of Kano city and the neighboring states. Best described, it can be reached from Zaria road by taking the fly- over to the west, or through the Kwankwasiyya city.

It is closer to a primary school that is located directly opposite from the ring road, and the Saadatu Rimi College of Education Kumbotso that is located along Zaria road, Kano.

The site is about 10km away from the Kano Film Centre: Zoo road Kano, meaning that the site could be reached from the centre within a 15 minutes drive.

Site one is located in an area that is bound by high traffic that is to say from Zaria road and the western ring road. Plate I shows that these roads are high traffic in nature as they link the city to other parts of the country. Adjacent the site, a moderate road from the ring road takes to the Kwankwasiyya city. Other roads from the city take to the site efficiently.

This site called ‘site one’ is bound by three residential areas. To the west of the site from the ring road, there is a residential housing estate called ‘Ministerial Housing Estate’. This estate is still under construction, meaning that some parts are completed while some others

are ongoing. The estate contains three bedrooms semi- detached bungalows. To the east is Maryam Shekarau Housing estate, which is a three- bedroom duplex. It is 1.2 km from the site. To the south of the site, Kwankwasiyya city is located, and it is half a kilometer from the site. It contains so many housing types ranging from semi- detached duplexes to terrace houses.

Plate XXIX: Aerial view of 'Site One' showing its neighborhood

5.3.2 Site Two

The site is located along the Zaria road, Kano. It is easily accessible from any parts of Kano city through Zaria road, and the neighboring states from the South such as Kaduna, Abuja, etc.

It is closer to a driving institute owned by Kano state that is located directly opposite the site along Zaria road, Kano. Sa'adatu Rimi College of Education Kumbotso is located two kilometers from the site. This means that the lecturers could be made to contribute on the 'visiting arrangement'.

The site is about 12km away from the Kano Film Centre: Zoo road Kano, meaning that the site could be reached from the centre within a 20 minutes drive.

Site two is located in an area that is bound by high traffic that is to say from Zaria road. Plate II shows that this road is high traffic in nature and it links the city to other parts of the country. Adjacent the site, a moderate road from the Zaria road takes to other parts like Dawakin Kudu, Dutse, Bauchi, etc.

This site called 'site two' is bound by one residential area. To the south of the site from Zaria road, there is a residential housing estate called 'Amana City'. This estate is still under construction, meaning that some parts are completed while some others are ongoing. The estate contains three bedrooms semi- detached bungalows, duplexes and so on.

Plate XXXVII: Aerial view of 'Site Two' showing its neighborhood

5.3.3 Site Three

The site is located along Zoo road, Kano. It is easily accessible from any parts of Kano city. It is very close to the Trade Fair ground and the Shoprite complex: a new shopping mall in Kano.

It is closer to a private secondary school that is located directly adjacent to the site. The only higher institution that can be said to be closer to the site is School of Hygiene Kano. But there is no symbiosis between the two.

The site is within the Kano Film Centre: Zoo road Kano, meaning that the site is well situated to cater for the industry. But this poses some challenges when it considers people that will attend it from other places than Kano city.

Site three is located in an area that is bound by high traffic that is to say from Zaria road and the Zoo road. Plate III shows that these roads are high traffic in nature as they link the city to other parts of the Kano and the country in general. Adjacent the site, a moderate road from the Zoo road which sometimes gets traffic- high as a result of the Trade Fair ground and the Shoprite complex.

This site called ‘site three’ is bound by two residential areas. To the south of the site from the Zoo road, there is a residential housing estate called ‘Kundila Housing Estate’. This estate contains two- bedroom blocks of flat and some two- bedroom semi- detached bungalows respectively. The other residential area is located to the south- west of the site, and it contains houses in duplexes mainly owned by individuals. The area could be termed to be medium density.

Plate XXXVIII: Aerial view of 'Site Three' showing its neighborhood

5.3.4 Site Selection Assessment

This process involves the art of assessing the three sites discussed above viz- a- viz the site selection criteria. Weighing scale has been assigned to the criteria to identify the suitability of each of the sites. Table 5.1 below shows how the three sites have been assessed accordingly.

Table 5.1: Site Selection Assessment

S/ NO.	CRITERIA	SITE ONE	SITE TWO	SITE THREE	REMARKS
1	Easy access to people	5	4	3	All the three sites complied
2	Nearness to a school	5	4	2	Site one complies most
3	Proximity to Film Centre	3	2	5	Site three is most compliant
4	High to moderate traffic area	4	4	5	Site three is most compliant
5	Proximity to residential area	4	3	5	Site three is most compliant
	Total	22	17	20	Site one has highest frequency

Weighing scale: 5 = excellent, 4 = very good, 3 = good, 2 = poor, 1 = very poor

Having found site one to have the highest frequency, it means that, based upon the site selection criteria and which is located along the western ring road adjacent to Kwankwasiyya city, the site is most suitable for the proposed design Film Institute in Kano state.

5.4 Site Location

Kano state is located in the northern part of Nigeria. It falls latitude 12 degrees and longitude 08 degrees. Kano state borders Kaduna State to the south, Katsina state to the west, Jigawa state to the east and Niger republic to the north. It has land area of approximately 20,131 kilometer square. Figure 5.1 shows that it has 44 local government areas: only eight local government areas are in metropolitan area.

Its metropolitan population makes it the second largest city in Nigeria. The Kano urban area covers 137 km^2, but the metropolitan area covers 499 km^2. The site location is located within the Sudan savannah region of Northern Nigeria, as depicted by figure 5.2, which has two distinct climates as recorded in Northern Nigeria; rainy season and dry season.

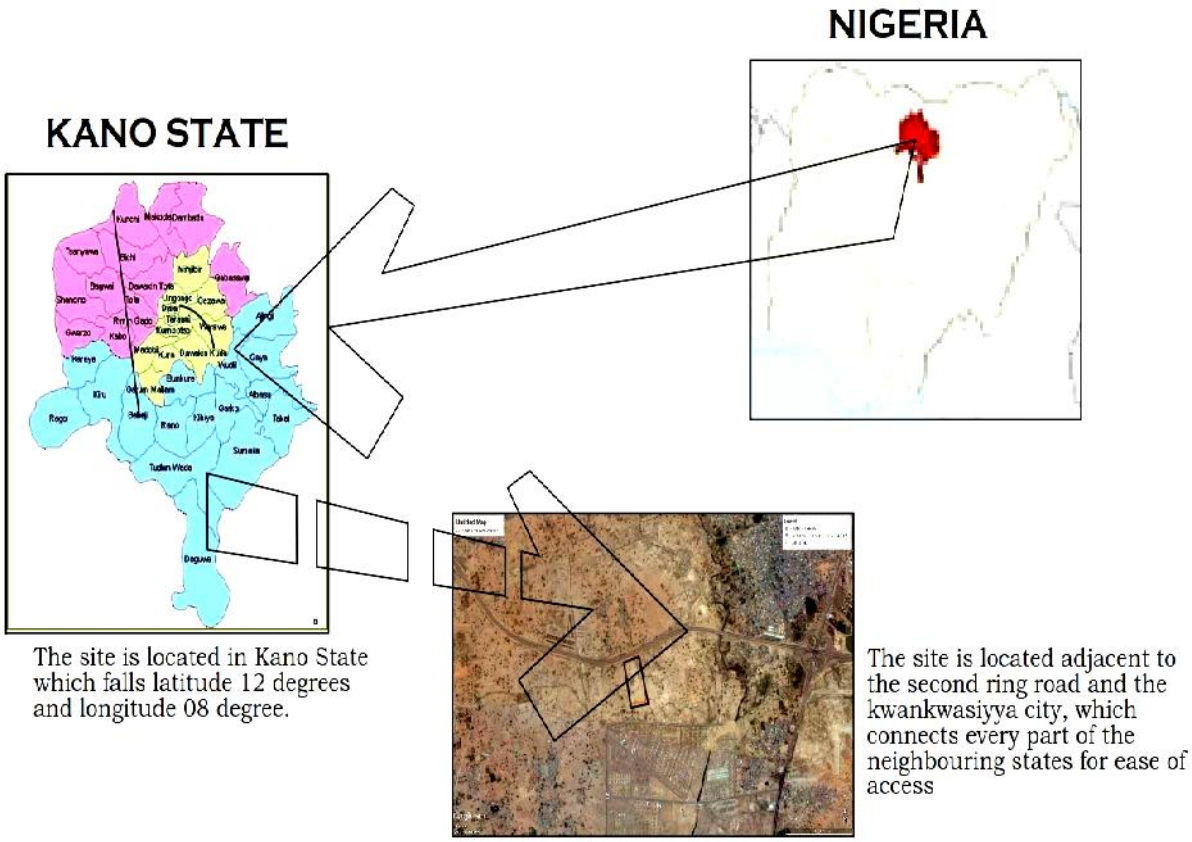

Figure 5.1: showing site location of the proposed Kano Film Academy

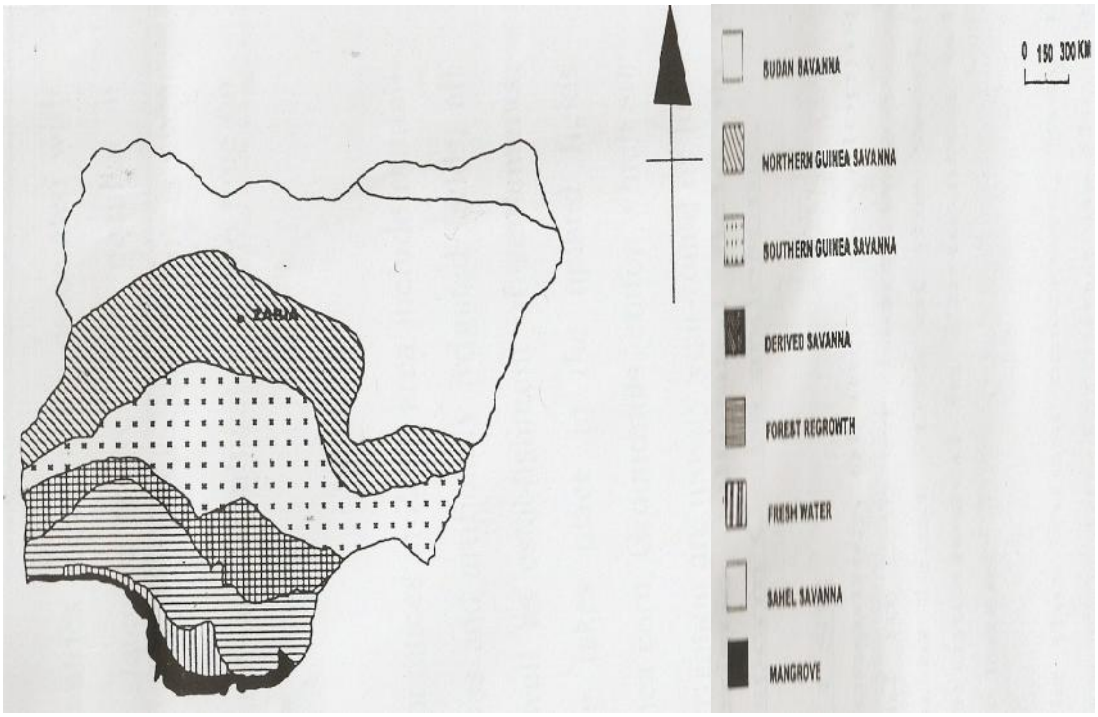

Figure 5.2: Map of Nigeria Showing its Respective Vegetative Belts

5.5 Site Analysis

Site 'particulars' have been analyzed carefully and effectively in order to form a basis for the design proposal of Kano Film Academy. In addition, all the features of the site have been attentively incorporated into the design proposal.

5.5.1 Accessibility

The site is accessible from the western ring road of Kano, and from Zaria road through the Kwankwasiyya city. However, the site could also accessible from every part of the North and Nigeria in general. Figure 5.3 below shows how easily accessible the site can be from every direction.

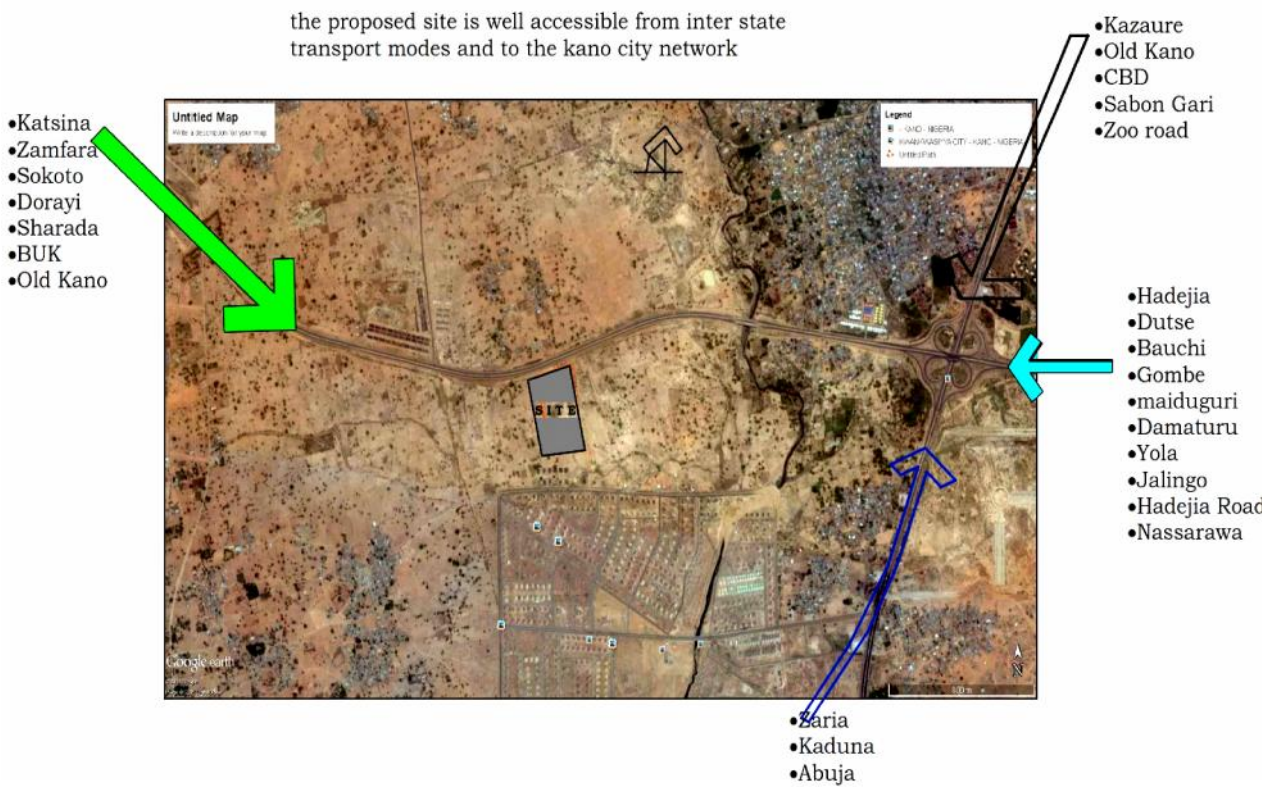

Figure 5.3: Showing different routes of access to proposed site

5.5.2 Noise

The site has identified two sources of noise surrounding it: linear source and point source. Figure 5.4 shows that the linear source is generated from cars and motorcycles travelling on the major road that is the ring road (by- pass road) and the minor road that goes to Kwankwasiyya city adjacent the site from the east. The point source of the noise is generated from cars and motorcycles that are accelerating at the junction where the minor road from Kwankwasiyya city meets with the major road (by- pass road).

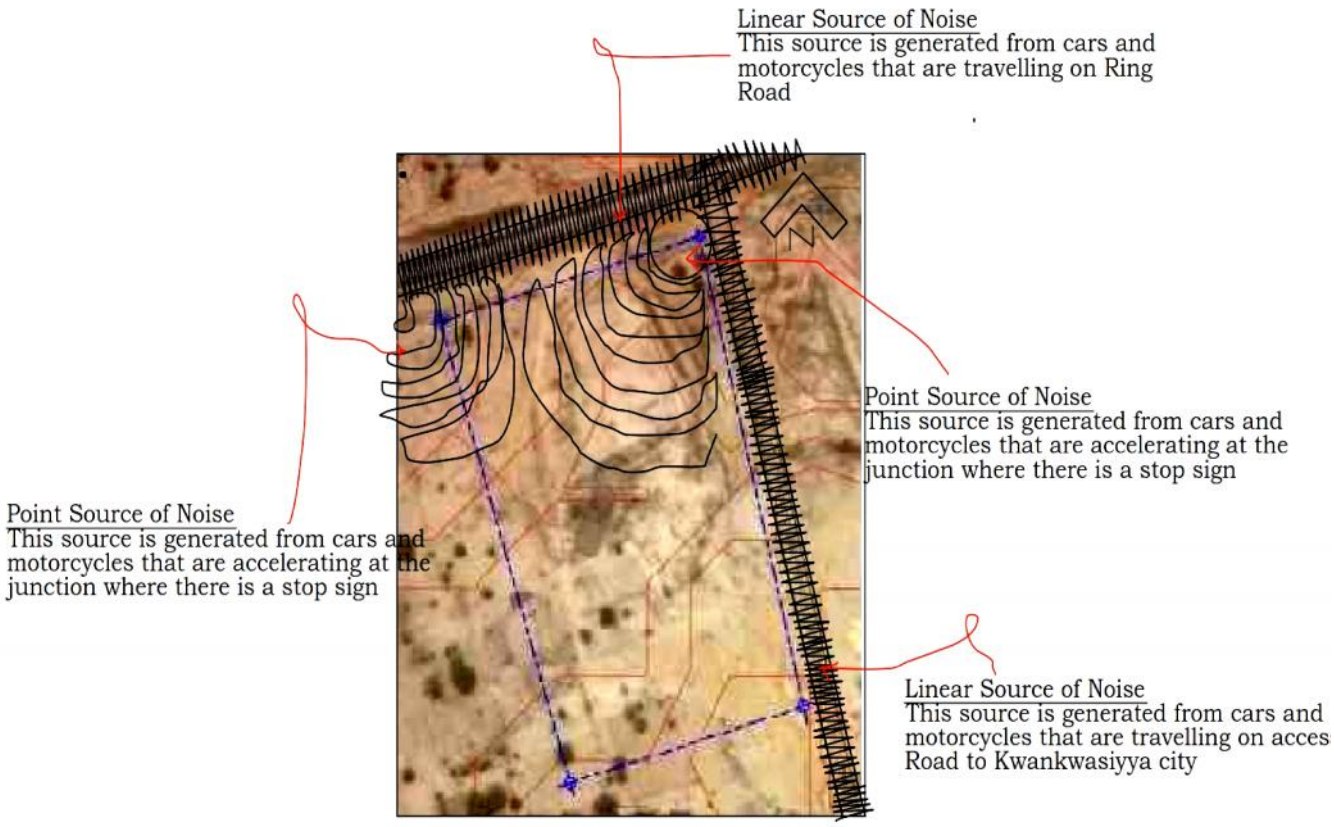

Figure 5.4: Showing different sources of noise into the proposed site

5.5.3 Vegetation

Generally the vegetation of Kano is classified to be in the northern Guinea savanna zone. Thus the site is covered by few grasses and trees. The vegetation is classified by leaves that shed their leaves during the long dry season. Neem trees are sparsely dotted in the site. Figure 5.5 depicts the vegetative nature of the site.

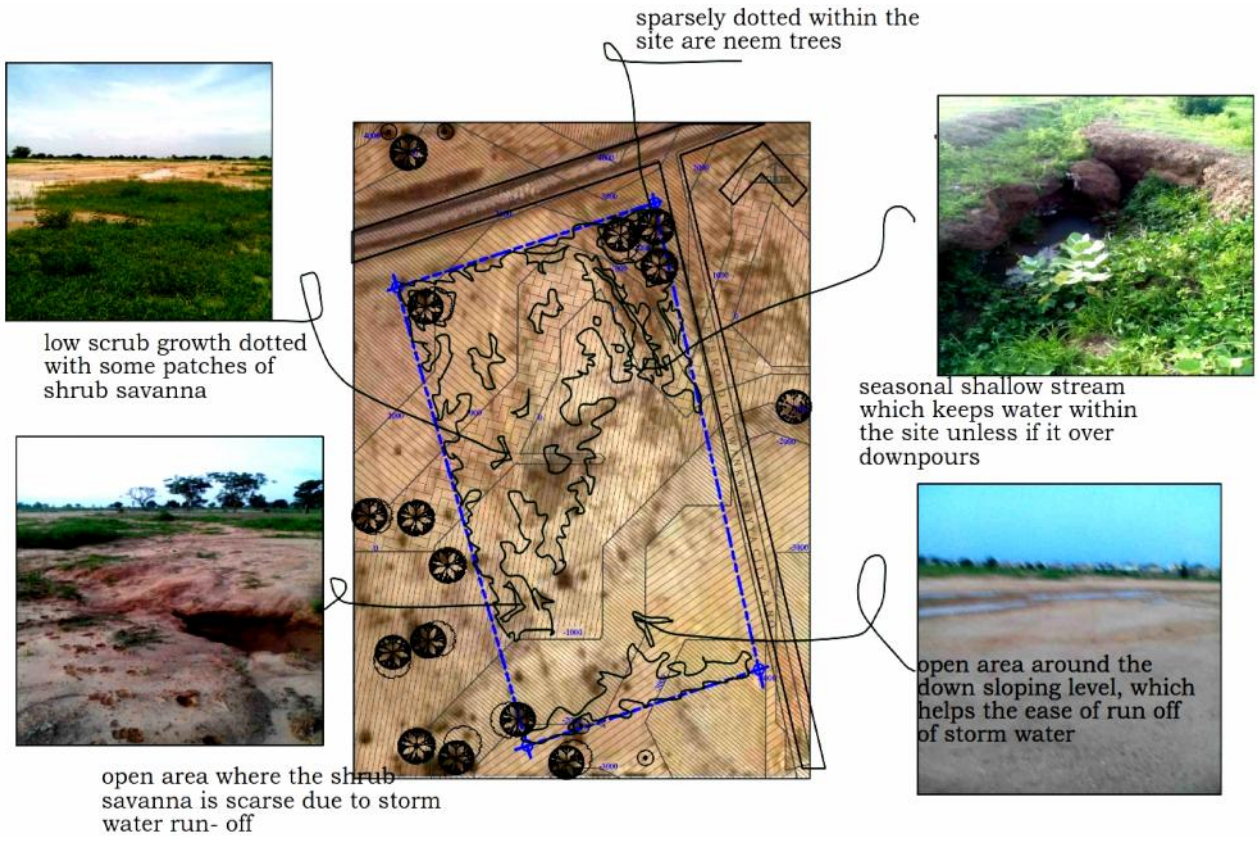

Figure 5.5: Showing the vegetative nature of the proposed site

5.5.4 Vehicular and pedestrian circulation patterns

Vehicular circulation pattern around the site shows that there are two vehicular patterns: heavy circulation and medium circulation. Heavy circulation is the type that is witnessed all day long, and it is generated from the ring road. The road links with the neighbouring states and is trailed by all kinds of vehicles. The medium vehicular circulation is the kind that is trailed by cars and motorcycles, and is witnessed mostly in the morning and evening times. This circulation is generated from the Kwankwasiyya city.

Pedestrian circulation pattern around the site can be said to be generated by the people living across the ring road who go to a nearby elementary school. The other pattern is witnessed from the people who go in and out the Kwankwasiyya city and a nearby village adjacent the city. Figure 5.6 shows these two circulation patterns affect the site.

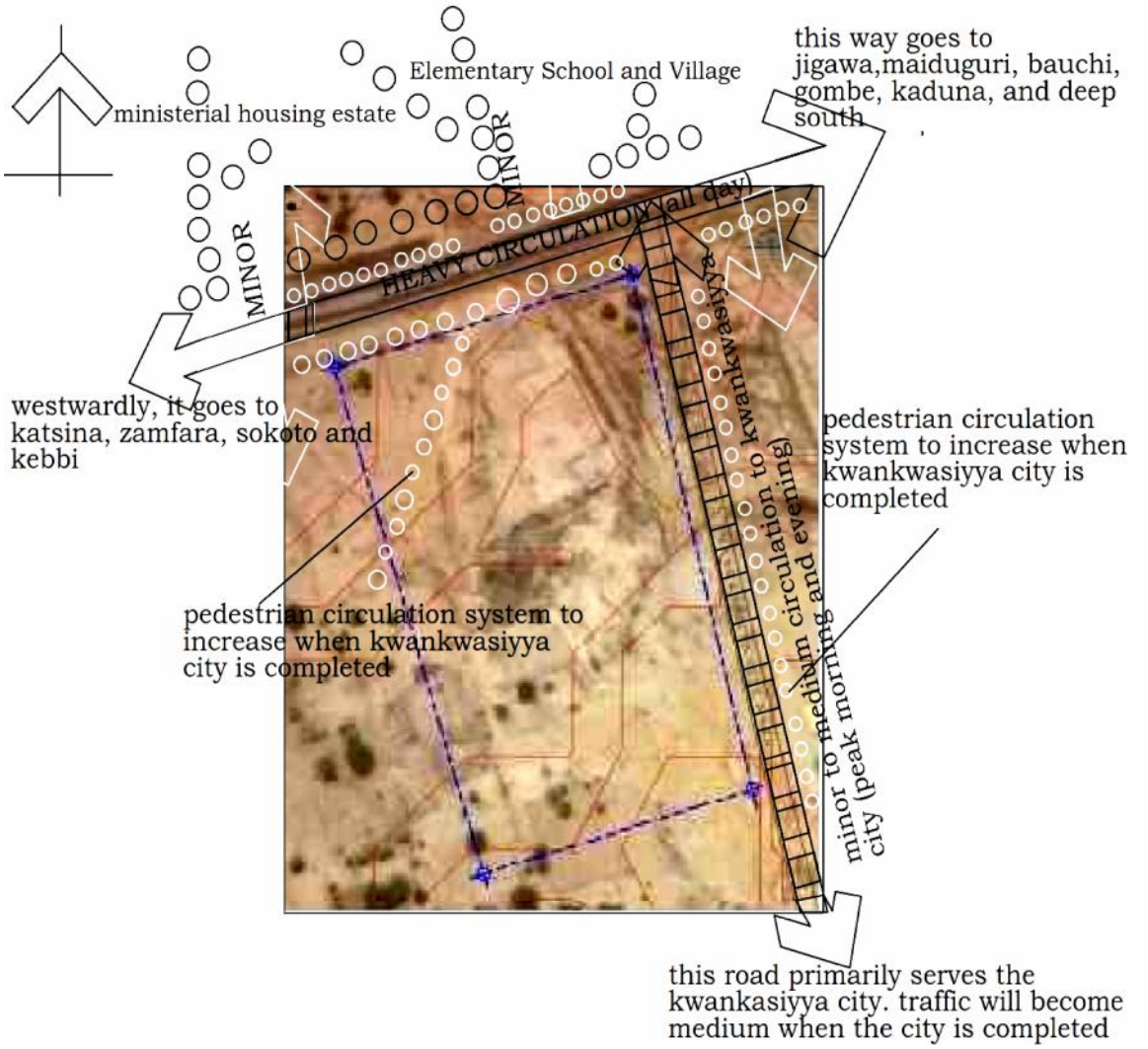

Figure 5.6: Showing the vehicular and pedestrian circulation patterns around the site

5.5.5 Topography

The general slope analysis shows that the site slopes gently from the northern boundary (ring road) being the ridge to the south- eastern boundary (towards Kwankwasiyya city) being the valley. Figure 5.7 below indicates that the individual contour difference throughout the site is one metre, but the spread at the centre is most appreciable to engender a little cut- and- fill approach.

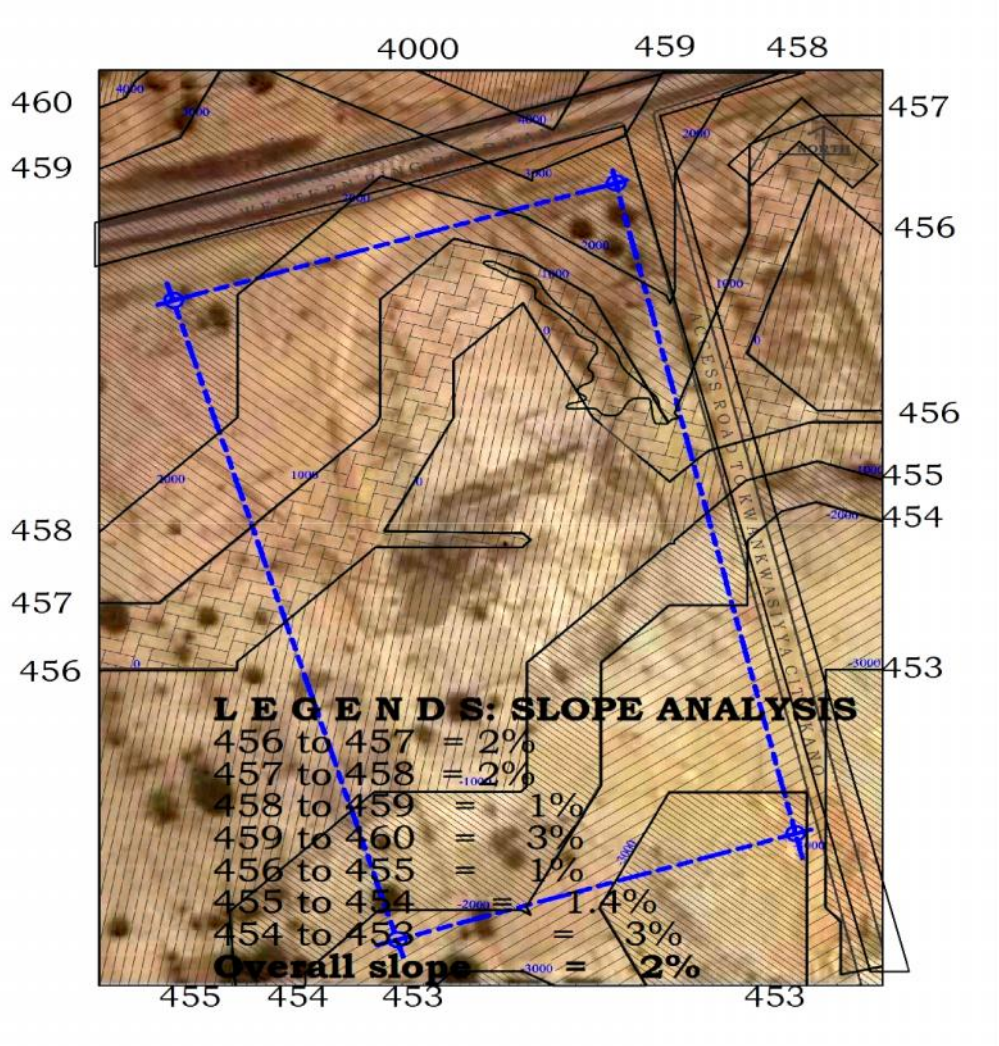

Figure 5.7: Showing the slope analysis of the site

5.5.6 Visual impact

The quality of the visual impact of the site could be analyzed considering two factors: views into the site and views from the site. Views into the site show that, as shown in figure 5.8, major views are from the people and vehicles travelling on the ring road and from the Kwankwasiyya city. Other kinds of views include glimpses, sidewalks and future views from undeveloped site adjacent the site.

Figure 5.9 depicts that views from the site could be classified into three types: panoramic, excellent, pleasant and screen views. Panoramic view is from the site to the north- eastern and south- eastern boundaries. Excellent view comes from the site looking between south-eastern and south- western boundaries. Pleasant view goes towards the elementary school and the ministerial housing estate. Screen view is any view that could be employed due to uncertainty of visual quality of future development adjacent the site westwards.

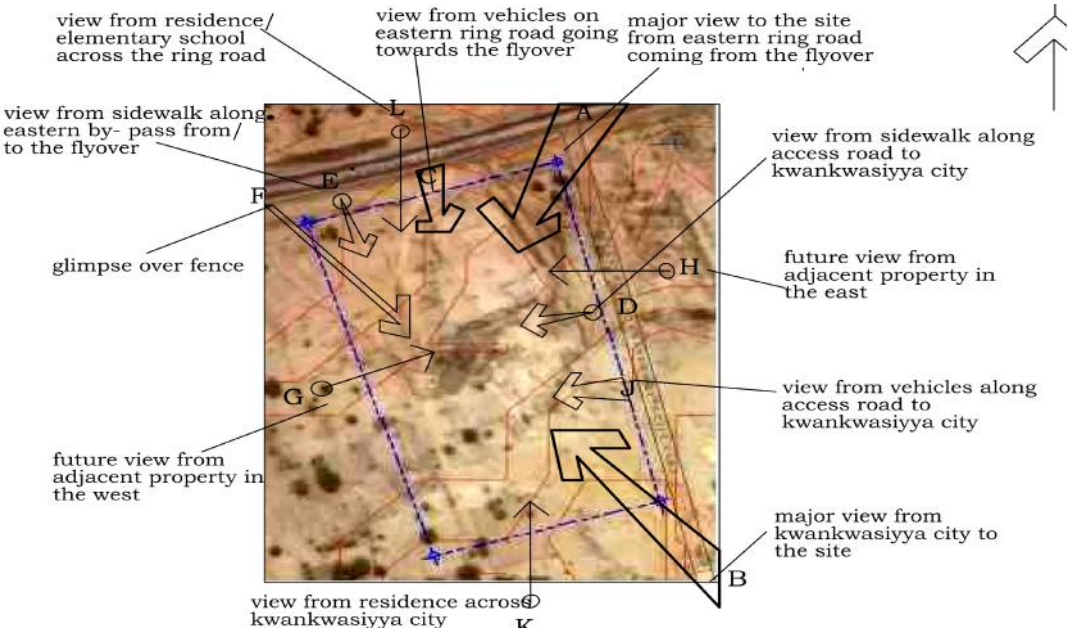

Figure 5.8: Showing views into the site from its neighbourhood

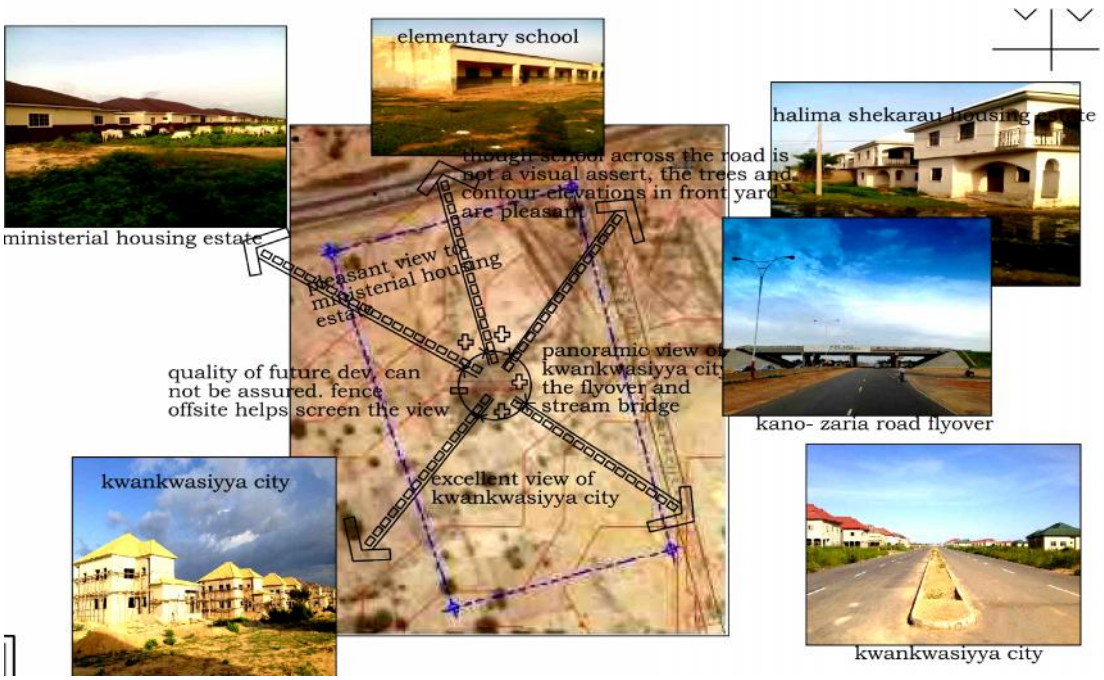

Figure 5.9: Showing views from the site to its neighbourhood

5.5.7 Climate

a) AIR MASSES: Kano lies within the tropical savanna climate, which is characterized by two types of season: dry and wet seasons. The seasons are as a result of the movement of inter-tropical discontinuity zone (ITD), which is characterized by two dominant winds movement. These are: -

i. The continual air masses from the ashore. This wind is a dry cold wind. It carries dust and blows from the northeast direction. It is prevalent from November to March or April every year.

ii. The maritime air masses. It blows from the southwest direction. The wind is warm and carries moisture. This wind brings rainfall into the region, prevalently from April to October annually.

b) TEMPERATURE: The temperature of the area is high throughout the year. The mean daily maximum temperature rises gradually from January 35^0C and shows a major maximum in April 40^0C before rainfall starts and minor one in October with its lowest figure in August 26^oC. However, the mean daily maximum is about 33^oC while the mean daily minimum is between 11^0C in November while corresponding diurnal range, during the wet season, lowers than that of the dry season (11^oC to 12^0C) with daily maximum temperature between 27^oC to 29^oC. The diurnal range of temperature may be as high as 15^oC.

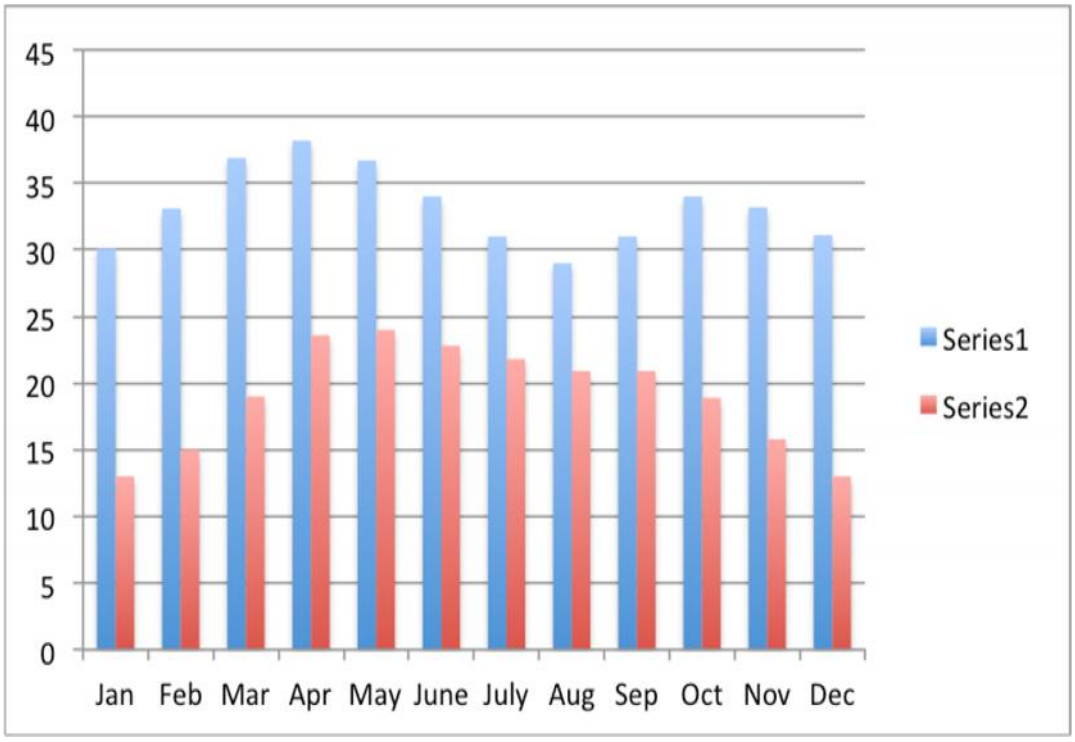

Figure 5.10: Mean Monthly Maximum and Minimum Temperatures of Kano

c) RAINFALL: The annual total rainfall is about 1100mm in Kano. However, a common feature of the rainfall in Kano is its corrective nature and the occurrence of the associated thunderstorm usually with late afternoon maximum and with

September seasonal maximum. Rainfall usually starts in March and increases from 161.5mm in June to 281.6mm in August which is the maximum for the year.

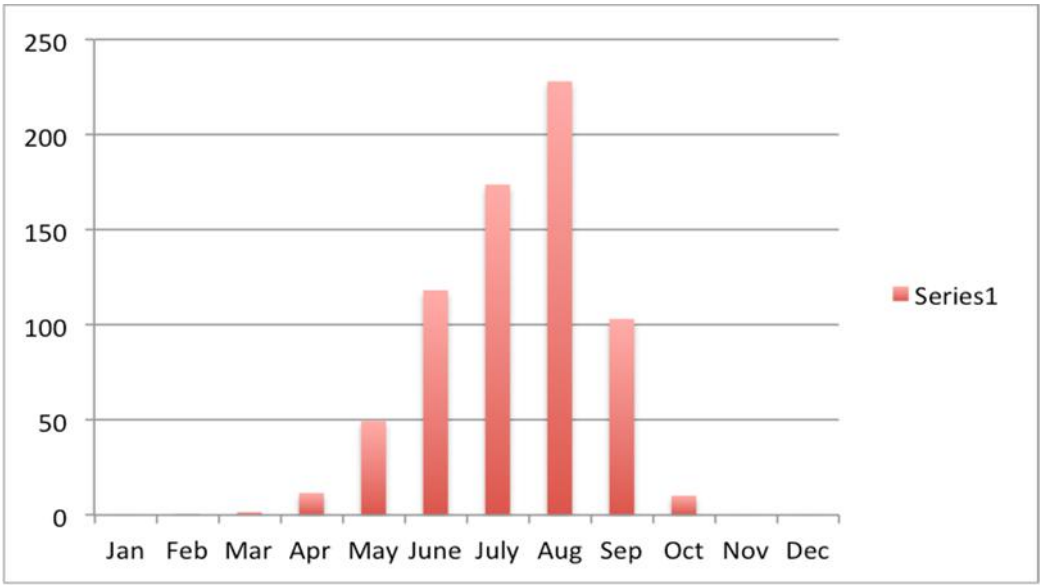

Figure 5.11: Mean Monthly Rainfall in Kano

d) RELATIVE HUMIDITY: During the dry season, there is an abrupt drop in atmospheric humidity to about 25-30 percent in November. This may further fall to 10-15 percent in January when the northeasterly wind, which is dry and dusty, becomes fully established. However, atmospheric humidity in the wet season is about 65-75 percent in June to about 80 percent in August when the humid southwesterly wind becomes fully established.

e) SUN PATH DIAGRAM: There are two solstices associated with the sun path diagram of Kano state: June solstice and December solstice. The June solstice shows that the sun rises from north- east at 6:03am and it sets in the north- west at 6:53pm. Elevation angles of the sun are 40degrees at 9:00am, 78degrees at

12:00pm and 50degrees at 3:00pm respectively. For the December solstice, the sun rises from the south- east at 6:42am and sets in the south- west at 6:07pm. Elevation angles during the day are 30degress at 9:00am, 55degrees at 12:00pm and 42degrees at 3:00pm.

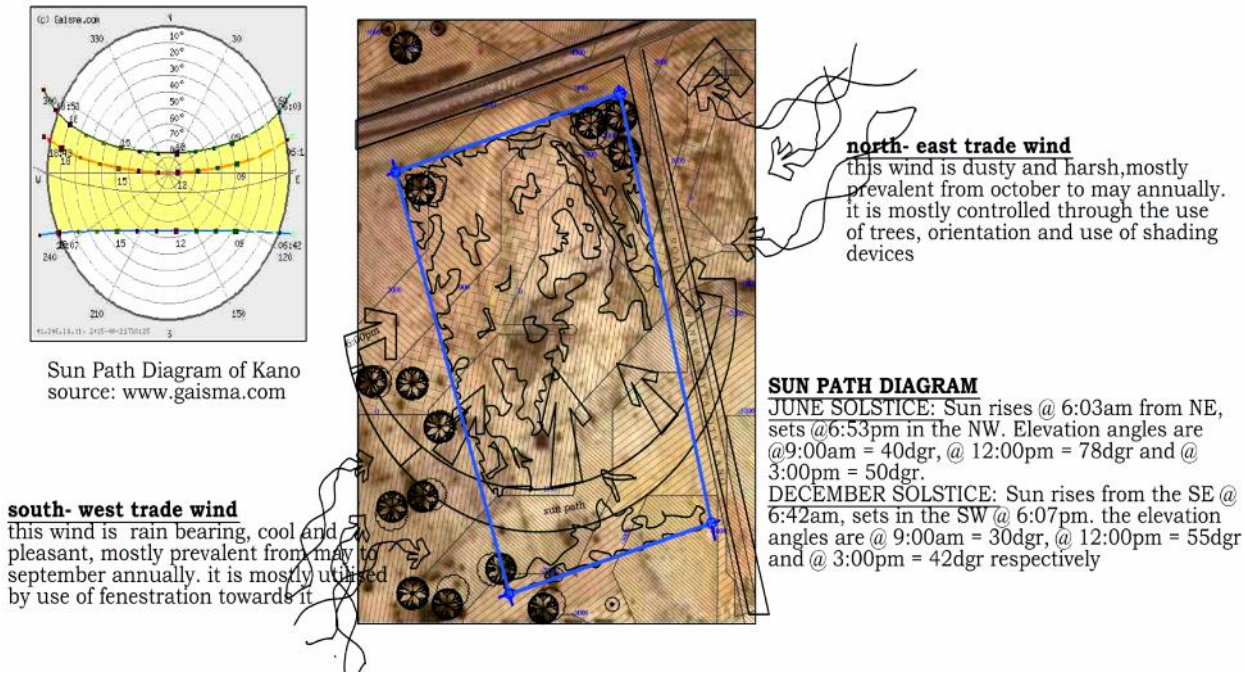

Figure 5.12: Sun path diagram of Kano state

5.5.8 Implications of Climatic and Site Analysis on the Proposed Design

Climatic data analysis and site analysis are pre- design parameters that must be considered before any architectural design is evolved. Therefore, the analyzed data above have the following implications on the proposed design:

a) Site Plan: The building orientation should be along east- west axis with the longer sides facing the North and south side. This is done to reduce the effect of direct sunlight. Landscaping elements such as trees and shrubs should be used strategically to militate against the north- easterly wind as well as solar radiation. Drainage designs around and within the site should be such that storm water would be easily drained in relation to the site terrain.

b) Foundation: Normal strip foundation should be used for load bearing walls and pad foundation for column bases can be used since the soil is relatively stable. However, attention should be paid to foundation in expansion joints to ensure that the footings are professionally separated.

c) Roofing: The volume of rain in Kano is quite low, therefore roofs of relatively low pitch could be used or even flat roofs could be effective. But the winds are high especially in the dry season. To militate against the effect of the high winds, parapet walls should be provided to prevent the winds from blowing off roofing materials. Again, double roof system and/ or roofing materials with reflective properties should be used to reduce the effect of solar radiation penetrating the building.

d) Finishing: The finishing materials which include tiles, paints and ceiling should be bright and glossy to reflect direct solar radiation from building and air spread of natural lighting within the building blocks.

e) Fenestration: Fenestrations should be designed with shading devices to reduce the effect of solar radiation. Attention to the sun path diagram should be given while designing the shading devices.

f) Ventilation: To achieve maximum natural thermal comfort, methods of achieving different cross ventilation should be employed. This means that fresh air supply should be the windward directions and vitiated air should be sent away from the interiors to the leeward directions.

5.6 Design Brief

There are five functional spaces that relate with the design of film academy. These spaces are as follows:

1. Administrative space
2. Education and research space
3. Exhibition and event space
4. Studios and back lot space
5. Ancillary space

Figure 5.13 shows the graphic representation of the major functional spaces listed above and their sub- functional requirements.

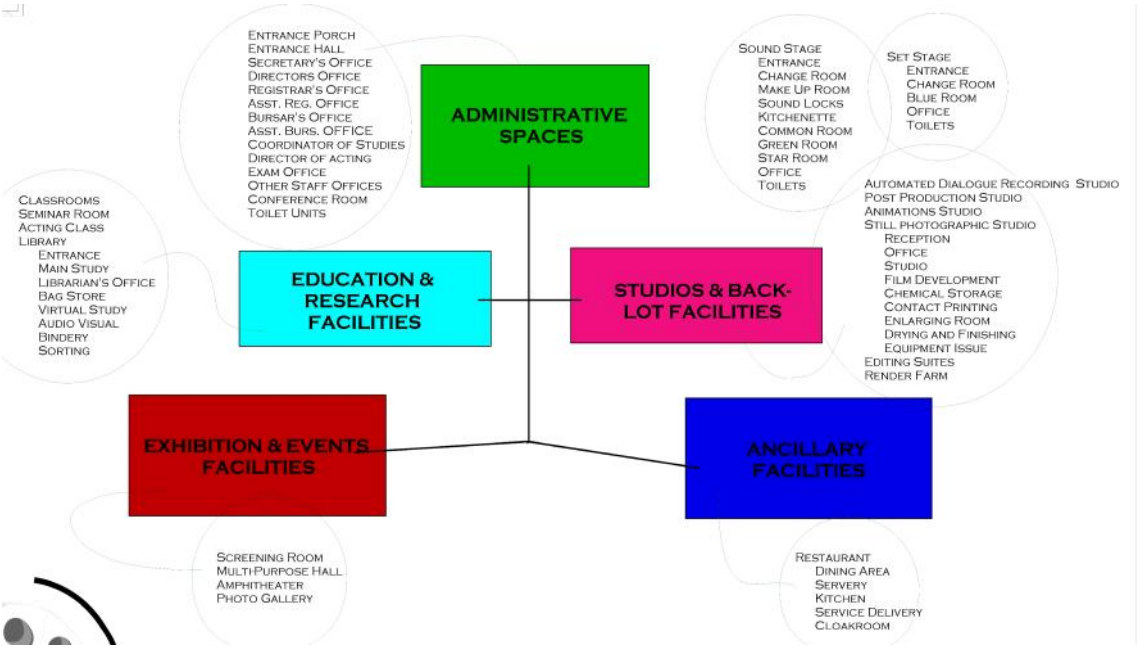

Figure 5.13: major functional requirement of a film academy

5.6.1 Administrative Spaces

These are spaces for officers that are vested with the powers of smooth running of the academy. The spaces include the following:

a) Entrance lobby: this is the first point of call when you get to the administrative block. It is provided with a reception desk, security point and waiting area for guests. The space should serve as an easy mean of accessing other public spaces such as the lift house, the staircase, public toilet, etc. it should also be adequate enough to provide traffic ease during the peak periods.

b) Offices: the design of the offices should give credence to the hierarchy of the personnel. The design of the spaces should be grouped based on functional requirements.

c) Conference rooms: administrative duties call for the coming together of different officers to hold meetings of different kinds. Thus, conference rooms should be provided for different purposes.

5.6.2 Education and Research Spaces

a) Classrooms: are functional spaces for teaching theories of film making to students. They should be large enough to accommodate a good number of students with adequate circulation spaces. The circulation space should be 30% of the seating space.

b) Seminar rooms: they are provided for academic seminars. They should be spacious to accommodate at least twice of a normal classroom.

c) Computer rooms: it is provided to cater for computer appreciation and other related works for students and the staff of the academy.

d) Acting classroom: this is provided for the art of putting theories into practice. Students gather here to practice what is taught to them. The space contains a stage, audience seating and changing room. Sometimes, a costume room is attached to it.

e) Library: every academic environment must have a library for the purpose of research, reading, binding, etc.

5.6.3 Exhibition and Event Spaces

These spaces are provided for socio- educational purposes such as film festivals, screening, etc. The following spaces are termed to be part of the exhibition and event spaces:

a) Photo gallery: the best works of students in still photography are exhibited in the photo gallery.

b) Screening room: film cuts are screened in a screening room which is usually acoustical, its lighting and ventilation are controlled. The screening of the film cuts is done by the management of the academy to determine the viability of students' projects.

c) Multi- purpose hall: it is designed in such a way that different activities can take place therein, ranging from drama, watching video films produced by students before screening, music and singing. The space contains changing rooms for both male and female, stage and audience seating.

5.6.4 Studios and Back lot Spaces

They are spaces provided for the shooting of motion pictures as well as editing them after shooting. They include the following:

a) Offices: they are provided for the management of the studios and the workshops. They include audio offices and T.V. offices. Audio offices are meant for audio studios, while T.V. offices take care of the T.V. studios. They render services for

both academic and commercial pursuits. Attached to them are individual conference rooms.

b) Automated Dialogue Recording studio: is a sound studio provided for the recording of dialogues that would be included in films. This so because some audio recording done in the shooting locations are not properly done. Again, it is also used to record jingles and/ or music.

c) Animation studio: computer animation works are done in the animation studio. The space contains drawing area, sculpture area, animation and editing area.

d) Post- production studio: post- production activities such as editing raw films, adding of effects and sound sequencing are done in this kind of studio. They could be grouped together or separated within a block of studios.

e) Editing suites: they contain small booths with editing equipment for editing raw films. The films can be the types that students collectively work on in a project or individually done.

f) Still photography: is a space in a film academy that is used for the capturing of still photography. It contains other spaces such as printing laboratory, processing laboratory, photo studio and an office. A classroom can be attached for demonstration and teaching purposes.

5.6.5 Ancillary Spaces

a) Workshops: they are spaces for the construction of different sets that would be used for shooting purposes. It is otherwise called ‘set stage’ or ‘scenery’ or ‘property’. They include trades such as carpentry, metal works, painting and mechanical and electrical works. Other spaces include offices for different trades, storages and conveniences.

b) Restaurant: a space for a restaurant is as important as other spaces in the film academy. Besides its primary function of priding food services to the academy, it can also be used as a shooting location. It contains other spaces like office, changing rooms, preparation spaces, storages and cooking spaces.

c) Storage: spaces for storing equipment like props, old sets should be adequately provided.

d) Parking area: parking should be provided for staff, students and visitors in the academy. Sometimes, they are provided on commercial ground to boost revenue generation of the academy.

e) Out- door seating area: it is an area for students’ relaxation and shooting purposes. They should include seating, water bodies and soft landscaping elements.

f) Conference hall: conference spaces for commercial purposes could be included in the academy to improve on its revenue.

g) Hall of fame: the space is meant for showcasing the pictures and short history of people who have excelled in the film industry. It is done as a source of revenue for the academy.

5.7 The Proposed Film Academy Design

The design of the complex was generated from the research findings and design considerations applicable to a film academy. They provided the guidelines for the design which are expressed in drawings that are both two- and three- dimensional**.**

5.7.1 Design Concept

It is derived from a simple ‘celluloid film stock’. The film stock was dissected to cater for different functional requirements of a film academy. Figure 5.14 illustrates that the centre of the ‘film stock’ was meant for the administration purposes. From the centre all other functions were radiated.

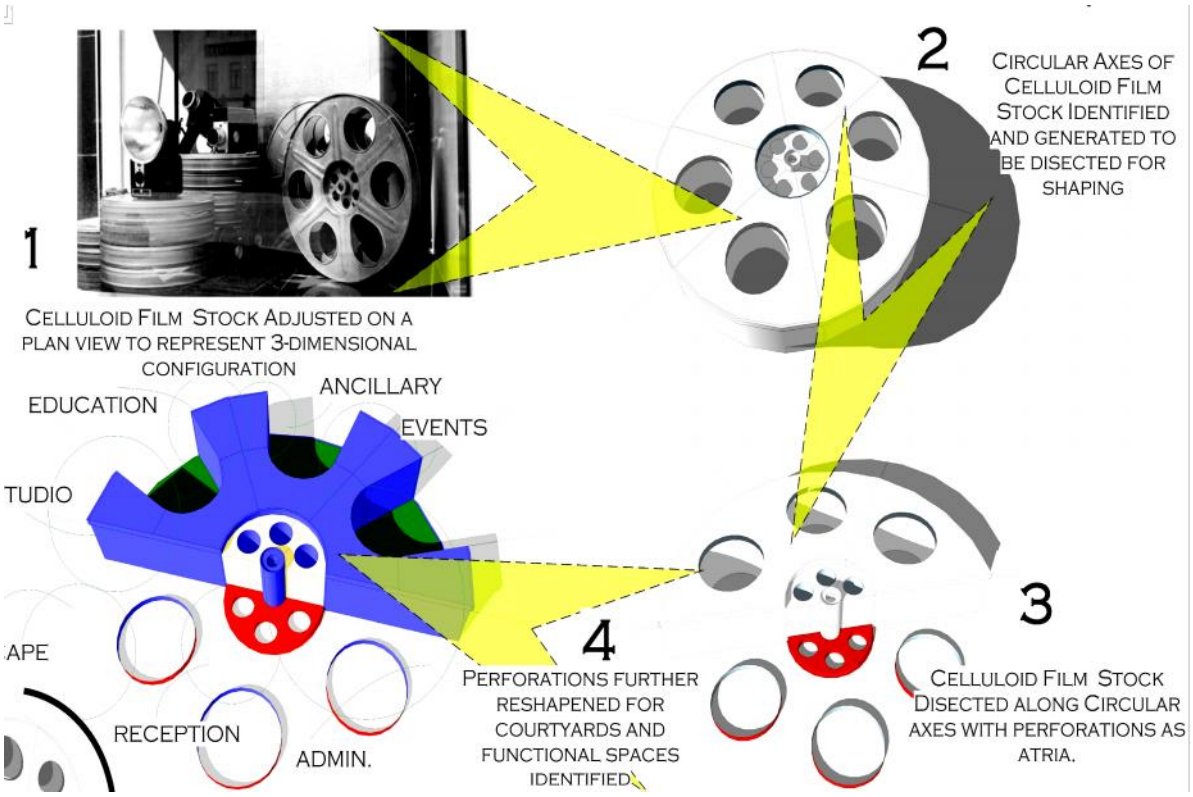

Figure 5.14: form/ design concept of the film academy

5.7.2 Site Plan Design

The composition of the site plan is derived from the 'film stock'. The film stock was dissected along the circular axis to give accommodation for the various activities commonly found in a typical film academy. The administrative block forms the central nuclei of the design in a radiating manner. Next to the admin block is a space for education and research such as classrooms, seminar rooms, computer rooms, multi- purpose hall, etc. But a courtyard, between the admin block and education and research, is intercepting for lighting and ventilation and relaxation. It provides a transition zone.

The site was provided with two entrances: public entrance and service entrance. The public entrance is located from the Ring road (by- pass road). A gate house is provided to give

traffic control and security at the entrance point. This point leads directly to parking areas. The service entrance is located from the access road that links with the Kwankwasiyya city from the by- pass road. A gate house is also provided for security and traffic control. The access road leads directly to the workshop area.

The site was zoned into public and semi- public zones. The public zone was designed to give access to the people without any hitches. It includes spaces like parking, out- door spaces, administrative block, hall of fame, classrooms, restaurant and so on and so forth. The semi- public zone was placed adjacent and behind the administrative block. This is done to provide a security buffer. The zone includes studios, workshops, singing garden, etc.

Figure 5.15 illustrates that the negative spaces around the site were judiciously utilized for landscaping purposes such as pedestrian walkways, concrete seats, water bodies, green areas and so on and so forth.

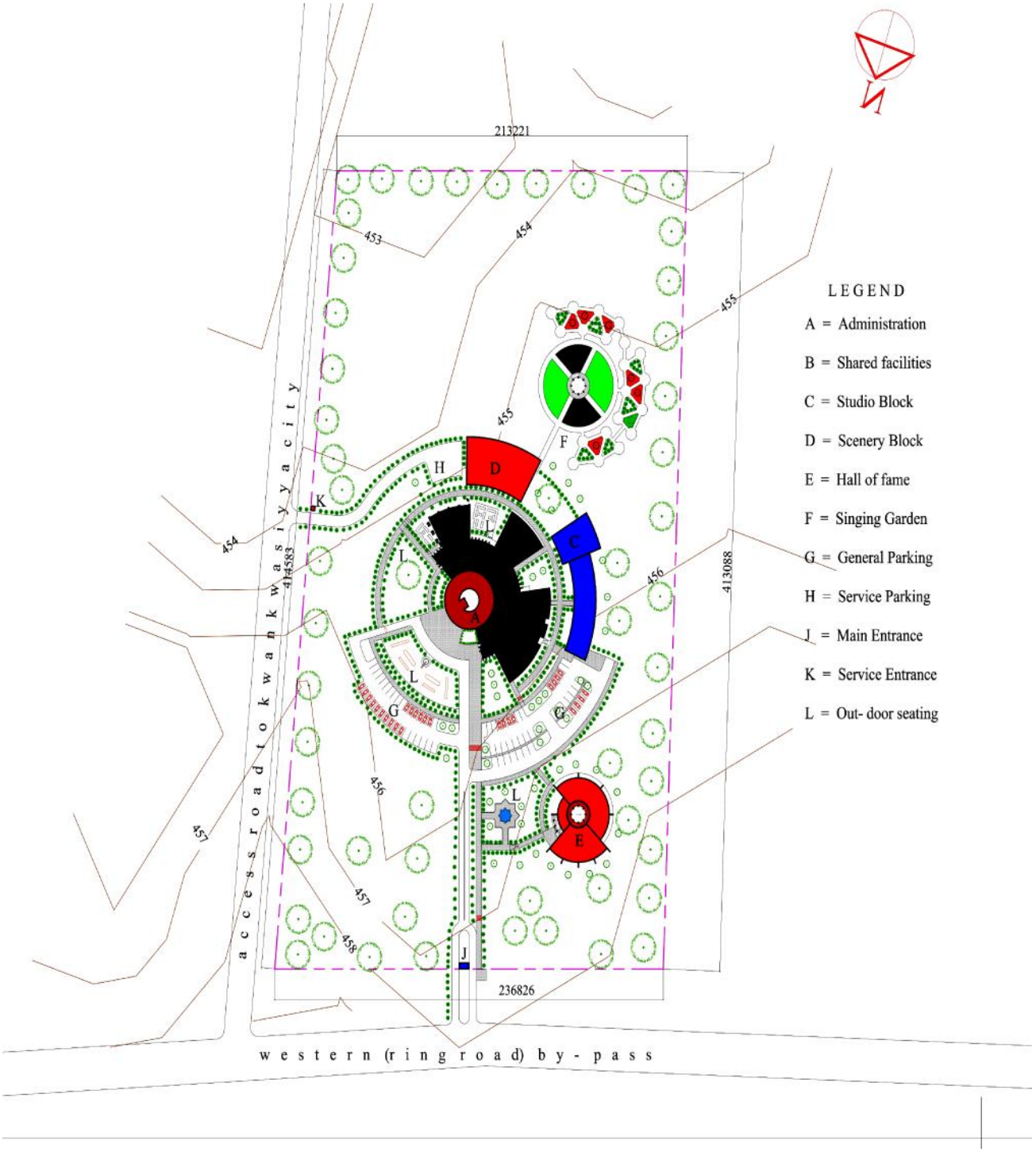

Figure 5.15: proposed site plan of the film academy

5.7.3 Floor Plans

The design of the floor plans is achieved in such a way that looks like the podium and tower design. But looking at it critically, one might find that the podium is detached from the tower to achieve ease of lighting and ventilation. The ground floor plan has the widest spread around the site, which is followed by the first floor plan. Generally, the design of the complex has five number floor plans as discussed below:

a) Ground floor level: this floor plan has the widest spread, as shown in figure 5.16, among other floor plans. It consists of the following functional requirements:

   i. Entrance lobby to the administrative block
   ii. Hall of fame block
   iii. Multi- purpose hall
   iv. Photography block
   v. Studios block
   vi. Scenery (workshop) block
   vii. Restaurant
   viii. Singing garden
   ix. Internet café
   x. Conference rooms
   xi. Acting class

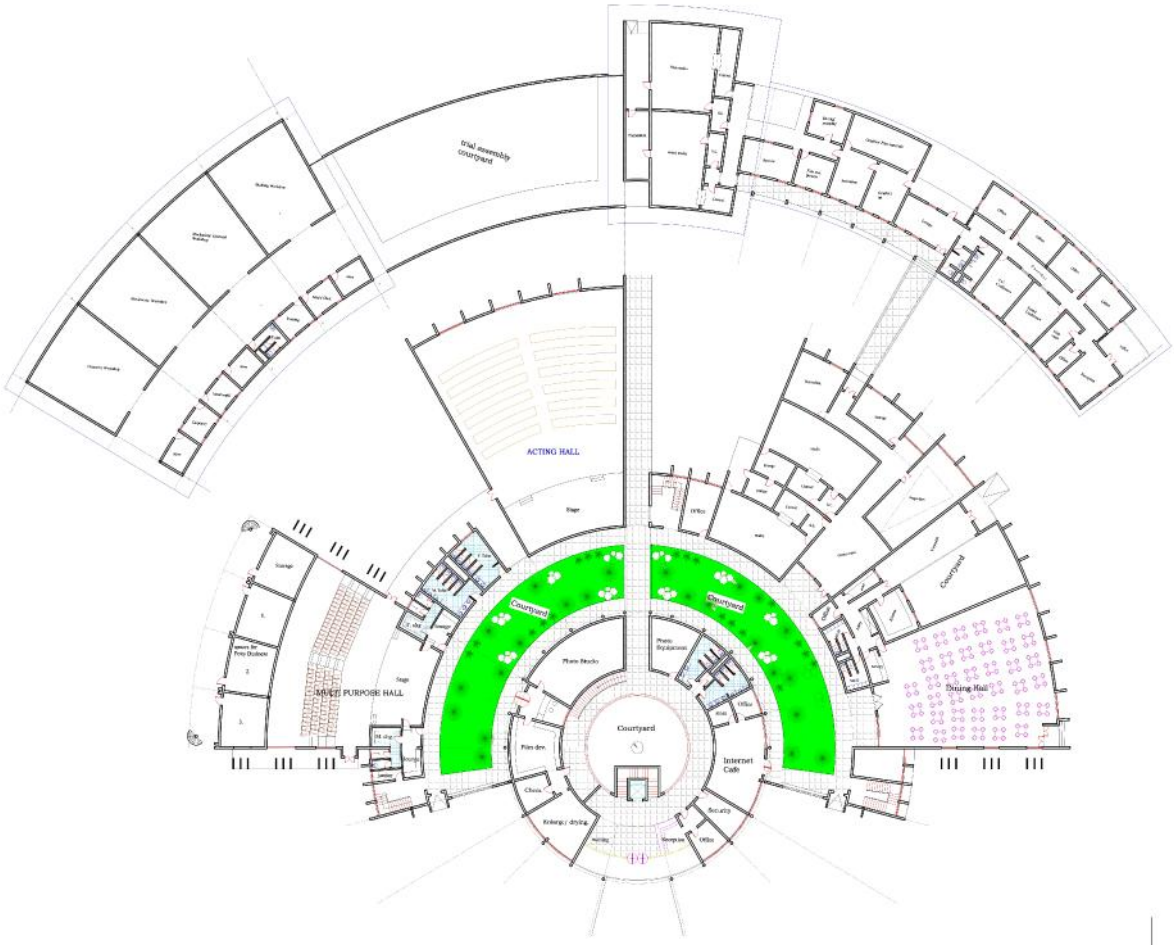

Figure 5.16: proposed ground floor plan of the film academy

b) <u>First floor level:</u> this is next to the ground floor plan in spread. Figure 5.17 shows that it contains functional spaces as listed below:

i. Classrooms

ii. Seminar rooms

iii. Computer room

iv. Exhibition space

v. Library section

vi. Rest rooms

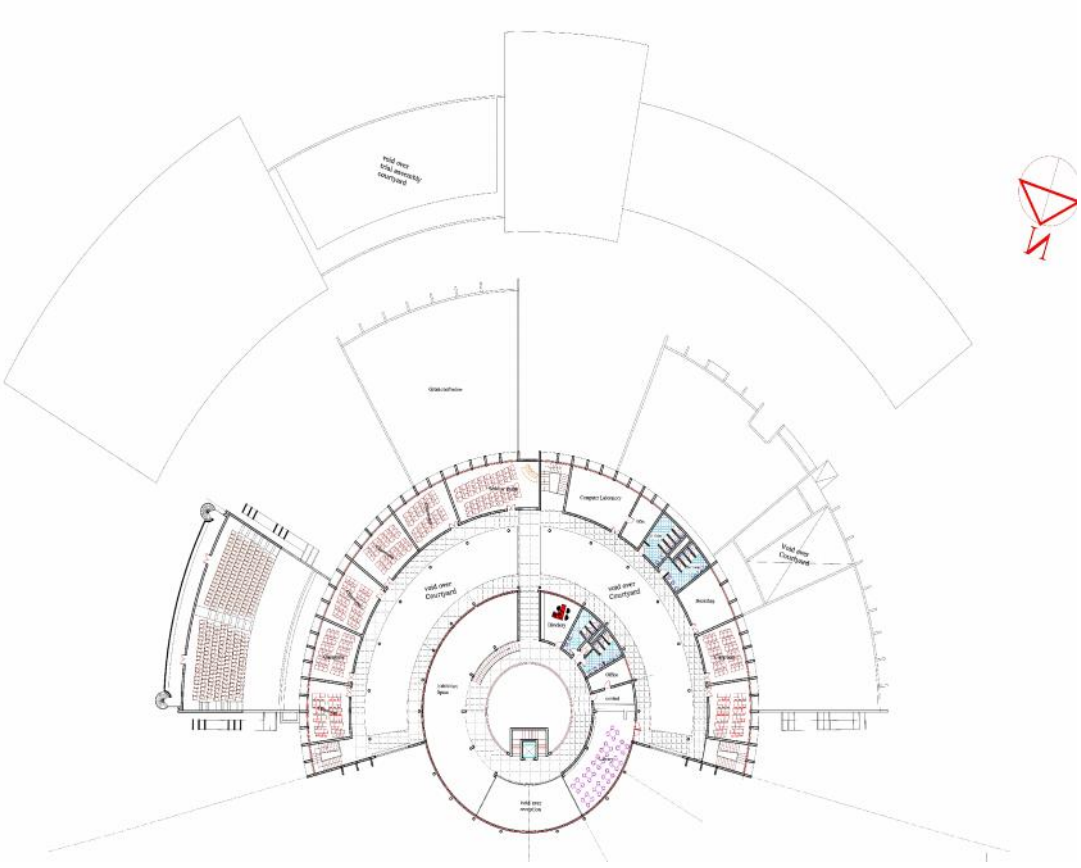

Figure 5.17: proposed first floor plan of the film academy

c) Second floor level: this level contains administrative offices as listed below:

i. Script writing

ii. Head, script writing

iii. Editors office

iv. Common room

v. Academic secretary

vi. Students affairs office

vii. Rest room

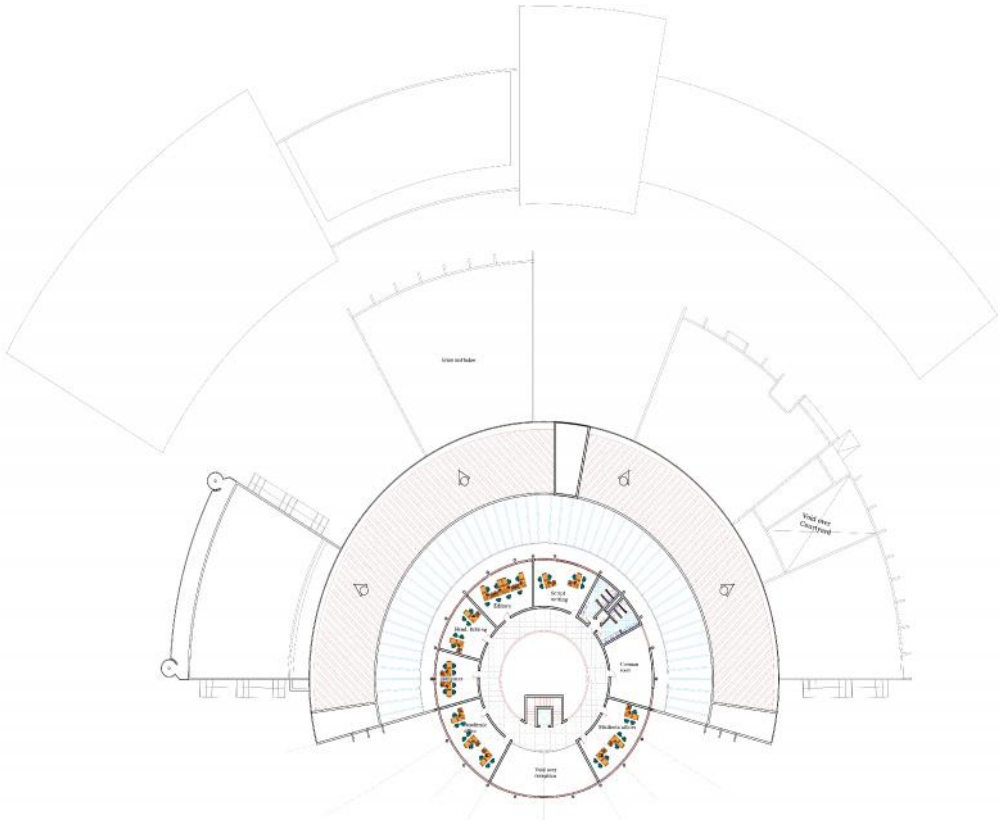

Figure 5.18: proposed second floor plan of the film academy

d) <u>Third floor level:</u> this floor level contains administrative offices that saddled with the responsibilities of providing oversight in the affairs of the students. Figure 5.19 shows how these offices interrelate with one another:

i. Record room

ii. File room

iii. Verification room

iv. Examination room

v. Power room

vi. Rest room

vii. Coordinator

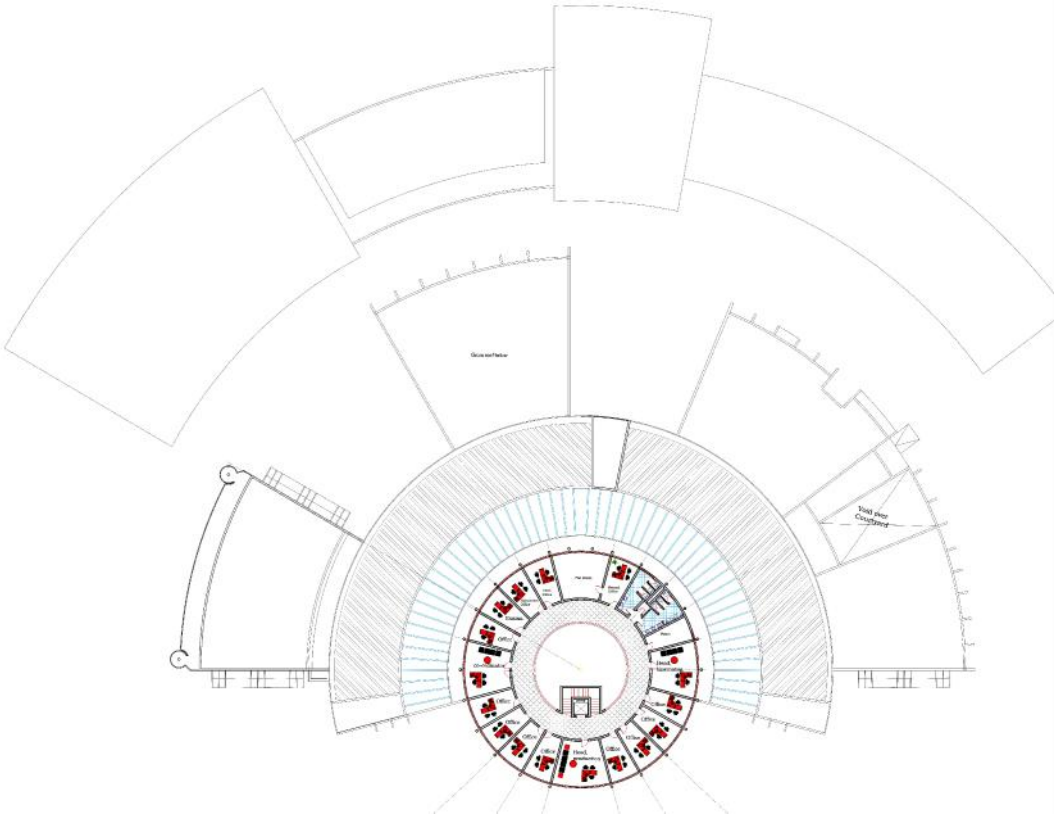

Figure 5.19: proposed third floor plan of the film academy

e) Fourth floor level: principal officers of the academy are housed in this level. For the interrelationship of the various offices on this fourth level, figure 5.20 shows that.

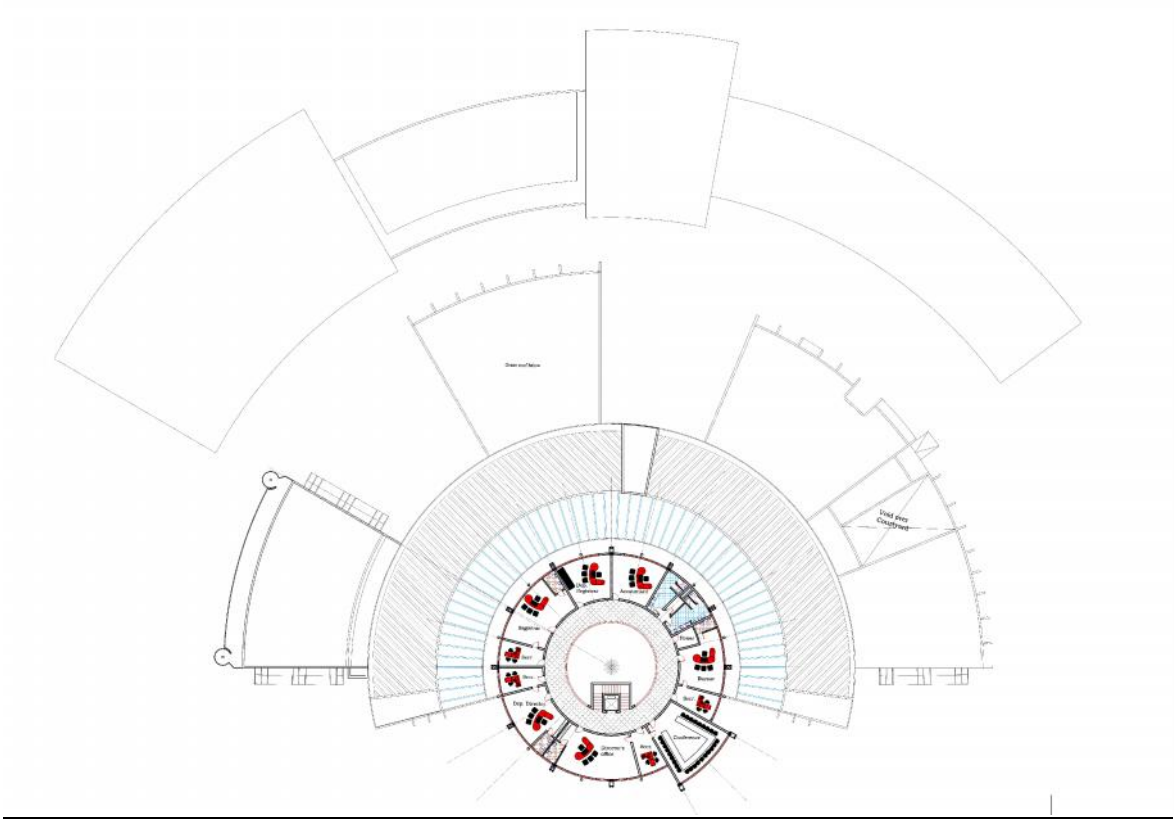

Figure 5.20: proposed fourth floor plan of the film academy

5.7.4 The Elevations

The design of the elevations has attempted to dance to the tune of the research finding from the visual preference survey interview, which opted for a design that gives considerations to the features of the Hausa traditional architecture. Three different architectural styles that were found in Kano were used in the design. They include the following:

a) Hausa traditional elements which are commonly found in the traditional houses, schools, traditional palaces and some places of worship.

b) The modern and post- modern styles that are exhibited in the public buildings especially those in the post- independence Kano. Examples of such public buildings are schools, banks, government buildings and so on.

Figure 5.21 to 5.24 below show how these elements are incorporated or are consciously employed in the design of the elevations.

Plate XXXIX: entrance elevation of the film academy from the front garden

Plate XL: entrance elevation of the film academy from the road

Plate XLI: rear elevation of the film academy from the back lot

Plate XLII: aerial perspective of the film academy

5.8 Materials And Construction

5.8.1 Foundation Systems

There are two types of foundation system used in the academy: pad foundation and strip foundation. Pad foundation is used where concrete and steel columns are positioned in the design, while the strip concrete foundation is used where the masonry walls bases are positioned. The depth of the foundations would be determined on site and as advised by a qualified engineer**.**

5.8.2 Floor Systems

Two types of concrete were used in the design of the floor system: mass concrete and reinforced concrete. Mass concrete was used in the oversite floor levels, while reinforced concrete was used in the suspended floor levels. The suspended floor slabs system is designed to be one- way waffle floor system. The thickness of both types of the concrete should be not more than 150mm.

5.8.3 Wall Systems

Three types of walls are used: masonry wall, aluminium wall partition and glass curtain wall systems. Two types of the masonry wall system are also used: hollow sandcrete walls are used for all external walls and some partition walls, excepting walls in the studios which are solid core masonry walls finished in acoustic materials for sound efficiency. Aluminium wall partition system is used in the administrative block and the studio block to reduce the effect of dead load on the structural system. For the glass curtain wall, it is in the front façade of the administrative block. The system employed the use of the stick system for its installation.

5.8.4 Roof Systems

Different types of roof systems have been used in the design ranging from flat concrete roofs, green roofs, steel roofs, timber truss roofs to reinforced concrete roofs. Aluminium roofing sheets are used over truss systems. The central courtyard in the administrative block was roofed using translucent skylight.

5.8.5 Doors and Windows

Doors of different types have been used ranging from wooden, aluminium, metal and glass doors. They are carefully selected to perform different functions such as provision of security, privacy, vistas and sound control.

Windows of different sizes and materials have been used in the design based on aesthetics and functions. Wall- window ratio has been considered in the design. Materials used in the fabrication of the windows are aluminium framed and clear glass was chosen for glazing, except for the curtain wall system which used reflective glass as its glazing.

6.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary Of The Study

An exploration of eclecticism for the design of the academy in Kano sets out to identify how architecture could contribute towards promotion of self consciousness, cross-cultural understanding and tolerance and an aptitude for social transformation in an ever multi-cultural Kano. The architecture of a multi-cultural society like Kano should give more emphasis to ideologies that will poster the spirit of the "unity in diversity" especially when it comes to public buildings.

The study has attempted to identify the nature of the concept of eclecticism, the extent to which eclecticism is reflected in film academy in Nigeria and the best approach to be used in achieving eclecticism in the design of a film academy in Kano. Studies have showed that eclecticism is a self-conscious effort of choosing from past architectural styles that which would lead to a creative synthesis. Two types of eclecticism have been identified: eclecticism of styles and eclecticism of taste. Eclecticism of style is a type that showcases the use of different styles in a single building, while eclecticism of taste is the type that has different buildings, in a composition, being treated with different architectural styles.

The study has also found that the economic the recession of the 1930s has given birth to the influx of more people into the film industry including architects. This had created a need for training more people the art of film making. As a result, the "Big Studios" such as the Century Fox had to convert some of their facilities for such training. These facilities were designed in different styles from different periods of the American architecture,

meaning that they denoted an eclecticism of taste that was not out of self- conscious efforts.

Two different methods of data collection were used in the research: case study as a qualitative approach and visual preference survey interview. The case study research was selected purposively because they (the cases) have inherent qualities that tally with the phenomenon under investigation. Two case studies were identified in order to satisfy the criteria for purposive sampling.

They are the National Film Institute, Jos and the PEFTI Film Institute, Lagos. The instruments of data collection for the case studies were visual survey and checklist. Visual survey employed the use of sketches and photographs, as the site facilities were being toured around. Checklist was used to identify the features of eclecticism that are used in the facilities.

In the case of visual preference survey interview, the format resorted to using photographs. This was employed in order to identify the beliefs and meanings of non architects in relation to buildings. In order to achieve this, 50 film practitioners in the 'Kannywood' industry were purposively sampled. Unstructured interview format was used as instrument for data collection. The interview was such that pictures of different public buildings, taken from different periods, were shown to respondents and they were asked to choose two buildings that best visually appeal to them by ticking against them.

The research findings from the cases studies have shown that eclecticism of taste was used in all the cases. But the features that were used in achieving the eclecticism of taste have differed from one to the other. In the case of National Film Institute Jos, Neo- Renaissance

and post-modern styles were used to achieve the eclecticism of taste. But features of Industrial Architecture and post-modern styles were identified in the PEFTI, Lagos.

However, the findings from the visual preference survey interview have identified that the film practitioners that are found in the Kano Film Industry preferred the combination of Hausa traditional style and the feature of the post- modern style.

6.2 Conclusion

It has been discovered that eclecticism of taste is mostly favoured in the design of film academy in Nigeria. But the features of the styles that were used in such schools have been found to be taken from periods of the Western Europe and America. This has left the people using the facilities without feeling of a sense of belonging. In addition, from the research findings, it has also been seen that no attempt was made, from the cases studied, to have a building that reflects the use of different styles on the building: eclecticism of styles.

The study has been able to identify the fact that the conscious inclusion of the Hausa traditional styles in the design of a film academy in Kano would go a long way in promoting cross-cultural understanding and tolerance as it has been exhibited in most of the recently produced Hausa films where the ‘unity in diversity’ spirit is promoted through the agency of inter- marriage, political associations and so on.

Eclecticism as a conceptual framework has been identified as an area of study that can be tested in other building typologies such as museums, cultural centers, and possibly resorts. However, the same concept can be tested in other parts of Nigeria where the film industry is ever bubbling such as Lagos and Onitsha.

Conclusion can be reached that any attempt to design to design a film academy in Kano should be a self- conscious effort of mixing different architectural styles, one of which styles must be the Hausa traditional style. This would serve as a momentum that would help in binding together different socio-cultural groups thus creating a potential for change that is characterized with self conscious awareness, an aptitude for social change and cross-cultural understanding in as widely a diverse society as Kano in particular and Nigeria in general.

6.3 Recommendations

The following recommendations based on the conclusion drawn, are made:

1. Government at all levels should employ architecture through the agency of eclecticism in order to achieve cross – cultural understanding among the various ethnic groups living in Nigeria, especially those that are living in our mega cities like Lagos, Kano, Abuja and so on and so forth.
2. Professionals in the building industry should try to ensure that the designs of public buildings are made in such a way that features of Nigerian traditional architecture would be reflected alongside other foreign architectural Styles.
3. Any attempt to design a film academy in northern Nigeria, since Kano is the center of the Hausa film industry should be multi– styled and features of the Hausa traditional architecture should be portrayed.
4. The conceptual framework of the study should be tested in other building typology such as museums, cultural centers and resorts, as they would immensely benefit from the study.

5. The conceptual framework of the study should also be tested in other parts of Nigeria, especially Lagos and Onitsha where there are other film industries. This would be of benefit in furthering the study.
6. More film schools should be built by both public and private sectors in order to have more standard film schools in Nigeria. As film culture has already been identified as an agent of national re-orientation.
7. Further studies should be done in this area of study in order to improve on the available resources as adequate sources of information are hardly ready.

6.4 Contribution To Knowledge

The study has the following as its contribution to knowledge:

1. The study has identified the different architectural styles that are employed for the design of film academy in Nigeria.
2. The study has also identified that features of Hausa traditional architecture should be integrated with other foreign styles to create an architectural master piece.
3. It has been also discovered that architecture can be used as a tool for promoting multi – cultural co- existence in our society.

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