DEVELOPING INDIGENOUS SPATIAL CONTEXT IN THE DESIGN OF CENTRE FOR ARTS AND CULTURE JOS, NIGERIA

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NIGERIA.

APRIL, 2018

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NIGERIA.

APRIL, 2018

DECLARATION

I declare that the work in this dissertation entitled "DEVELOPING INDIGENOUS SPATIAL CONTEXT IN THE DESIGN OF CENTRE FOR ARTS AND CULTURE JOS, NIGERIA" has been carried out by me in the Department of Architecture, Ahmadu Bello University, Zaria. Information derived from literature has duly been acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other Institution.

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Name of Student	Student's signature	Signature Date

CERTIFICATION

This dissertation entitled "DEVELOPING INDIGENOUS SPATIAL CONTEXT IN THE DESIGN OF CENTRE FOR ARTS AND CULTURE JOS, NIGERIA" by Galang Haruna GYANG meets the regulations governing the award of the degree of Master of Science in Architecture of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to all the cultural groups in Plateau State. From the North, through the Central to the Southern part of the state.

Secondly, I dedicate this work to all architectural researches that have to do with the culture of Plateau and also architects and designers that are working on project in this line.

ABSTRACT

Good architecture is experienced when it is tailored to fit the context of root users, however, globalization has posed a great challenge to this cause. This is reflected in the thirst for Euro-American space design in cultural facilities in Nigeria which gave birth to the design of the National art theatre to imitate the Varna Palace of Sports and Culture, Bulgaria. Over the years architectural researches on traditional culture of Nigeria have largely focused on large language groups like the three ethnic groups- Igbos, Yorubas and the Hausas and less attention on smaller language groups. It is in this light that this paper examines the people of Plateau state.

Three ethnic groups were sampled to represent the three geo-political zones in the state North, Central and South, namely, Berom, Ngas and the Taroks respectively. The sampling criteria used was the cultures' population in the zone, historical background, influence and also their presence in the number of Local Government Areas in the zones they represent. The compound layout (floor plan) and the village layout (site plan) of each case was studied to understand the character of their spaces, pattern of activities in the spaces, relationship between spaces and also the philosophy behind the design. This was followed by an interview of custodian of the cultures. It was discovered that they worked more with curves rather than straight lines, their huts and compounds are circular in form built upon the foundation of privacy and security and their communities usually develop around the King's palace, Community centre and market.

Three Centre for arts and culture (CAC) around Nigeria were also studied to know how CAC's in Nigeria have been able to reflect the indigenous spatial context of the indigenous people. U. K. Bello Art Theatre, Oba Akenzua cultural Centre and Cyprian Ekwensi Centre for Arts and Culture were the three CAC's that were sampled.

The cases were studied and analysed based on the variables of the research- the character of the indigenous interior spaces, the building forms, spatial organization and the site plan. Description, figures and plates were used to present the data that were realised from the field. The work recommends that similar studies could be done to see how this phenomenon can be reflected in other designs aside cultural facilities such as CAC's to maximize user experience.

The findings from the culture of the people of Plateau alongside findings from how other CAC's have reflected the indigenous spatial context of their place was used to develop a proposal of CAC for the people of Plateau State to answer the research questions of the research.

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1.0 INTRODUCTION

1.1 Background to study

"True Architecture, like poetry cannot be copied from foreign patterns. It must grow out of its own root, expressed in its own language" (Adeyemi, 2008)

Architecture is essentially the reflection of habits, modes of life and traditions as fundamental determinants of human activities. A good architecture is experienced when it is tailored to fit into the context of primary users. According to Moore (1979), the purpose of every acrchitectural piece is to create spaces where people feel more human, more alive and more fulfilled, in short, it should support the lifestyle of root user. Like a tailor that measures his customers to design the fabric to fit the customers so that it fits perfectly, round peg to a round hole, should be architeture to its context.

Dursun (2009), posits that space is formed by the needs of users, their preferences, requirements and movement patterns. Traditional buildings across Nigeria's geographical zones are known to have demonstrated a thorough response to the climate, local technology and socio-economic milieu in which they evolved (Oluwagbemiga and Modi, 2014). Every people have their own uniqueness, and though all build, they build differently to fit their unique context- physical, cultural and environmental (see fig. 1.1). A good architecture will not overlook these differences but will be sensitive enough to create a design that will respond to the context to which the design will be built.

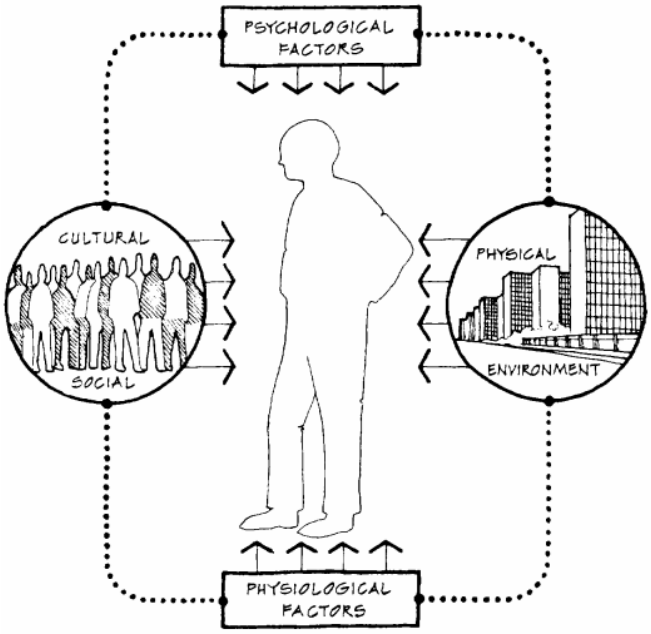


Figure 1.1: Various factors that influence the comfort of man to bring about a good architecture

Source: Moore (1979).

Rikko and Gwatau (2010) defined architecture as the art of design of buildings and structures for convenient human habitation and utilization, considering such factors such as the variation in norms and social values for the attainment of social comfort in different societies. The studies along with Oluwagbemiga and Modi revealed that the traditional architecture in Nigeria changed since the coming of the colonial masters (Rikko and Gwatau, 2010; Oluwagbemiga and Modi, 2014). Vander smit (2007) further intimated that the colonial masters came along with their culture and architecture so as to escape the reality of being in a foreign country as a colonial force and where there were clashes between the indigenous African culture and the Colonial masters the indigenous culture had to halt and give way for the white man's culture. However, since after the loss, black man has always sought to recapture his lost identity. This desire originates from the fact that the beauty of culture reminds the entire humankind of her past; to a time when her bond with nature was richer and human connections were closer. Dons (2014) and Oluwagbemiga and Modi, (2014), assert that though it is impossible to

go back totally to pre-colonial era (seeing that things are actually changing) the link between traditional architecture and the modern could be strengthened.

Over the years, buildings have changed following the various changes that man has undergone to address his contextual needs. Building's primary purpose used to be to provide protection, security and comfort to the occupants, but gradually the function of the building grew to not only that but also to satisfy other needs such as food preparation and cooking, relaxation, storage, exercise, reading, machines, laundry to fit into the indigenous people in their context. This is made possible by the manipulation of the building spaces, form and relationship with other spaces (Dursun, 2009).

Rikko and Gwatau (2011) concluded that in view of the peculiar cultural and socio-economic circumstances in the light of our architectural development, the architecture must be relevant to the social environment and must deviate from western stereotypes. Housing forms in traditional settings are purposeful and reflect the needs and aspirations of the people as presently influenced by such factors as social/marital influences, economic, educational, religious and cultural backgrounds of the people concern.

It is to this end that this research was conceived, to identify, study and indigenous spatial context of Plateau in the design of Centre for Arts and Culture, Jos.

1.2 Problem statement

The influence of Euro-American designs on modern Nigerian theatre has been identified by Enendu (2012). Evidence of this can be seen in many of the 'modern' theatres in Nigeria such as the national arts theatre Lagos, which is an imitation of the Varna Palace of Sports and Culture, Bulgaria. The spaces were designed in accordance with Western activities and performances as against the pattern of the locals. According to Adebayo

(2015), Nigerian governments adopted Euro-American tendencies in virtually all its national and educational theatre spaces.

This according to Alitheia Capital (2011) came to being during the time of growth and development in the history of Nigeria. This led to training some Nigerians abroad in the field of architecture alongside other fields. Working with British counterparts led to designing buildings which attempted to suit climate and local conditions (which is good), however, at the expense of the traditional. The result was a landscape with modern, functional and largely aesthetically pleasing buildings, with no influences from the past. Even with the establishment of local architecture schools, too little is being taught on traditional architecture. Studies done by Oluwagbemiga and Modi, (2014), revealed that in recent years, Nigerian Architecture is characterised by the post-modern buildings of the 1990's and an alien design concepts. This is no different from putting a square peg into a round hole.

The primary responsibility of a cultural facility is to protect, preserve, and showcase the indigenous culture of the place where it is built to represent and protect. In as much as a number of research has been conducted in areas of culture and traditional architecture, much attention have largely been on large language groups such as the three most recognised ethnic groups in Nigeria- Igbo, Yoruba and Hausa (Dmochowski, (1990a), Dmochowski, (1990b), Prucnal-Ogunsote (2001); Anosike (1999); Ezekute (2012); Maina (2013); Oluwagbemiga and Modi (2014); Dons (2014). And little attention has been given to smaller language minority groups in Nigeria (Blench, 2005; Maina, 2013). There is a missing research link on developing and modifying strategic parameters for integrating indigenous spatial context of these smaller language groups in modern architecture of culture related facilities.

Therefore, this research takes the path to breaking new grounds to develop indigenous spatial context of Plateau people in the design of Centre for arts and culture, Jos.

1.3 Justification

Different cultures organize their spaces differently, this is because the organization of the spaces are influenced by the culture of the people, based on their values, norms and how they perceive and tackle their unique environmental challenges (Oluwagbemiga and Modi, 2014). This spatial organization varies between communities according to value systems. Therefore the need for dealing with them contextually.

With the increasing rise of cultural erosion that Nigeria has faced and is still facing today since the invasion of colonial masters, it is therefore necessary that researches and facilities that will regenerate the dying culture to be proposed and established for the credit of cultural revival.

To the Government, specifically to the ministries of tourism, hospitality, arts and culture of the State, the research will come up with modified parameters that will produce indigenous architecture, thereby increasing the functionality and relevance the architectural piece provides.

To architects and designers, this research will serve as a reference material by developing parameters that will be considered for the design of any facility that aims to reflect the indigenous spatial context of the people of Plateau. And finally to researchers, this will serve as a reference material for future studies that will be done in this line.

1.4 Aim and objectives of study

The aim of this study is to develop and integrate the indigenous spatial context in the design of centre for arts and culture Jos, Nigeria.

This aim will be achieved through the following objectives;

1. To define the concept of space and culture
2. To identify the indigenous spatial context on the Plateau.
3. To assess how indigenous spatial context have been reflected in designs of Centre for arts and culture, in Nigeria.
4. To translate the indigenous spatial context of the Plateau people in a proposed design for a centre for arts and culture, Jos.

1.5 Research questions

This research seeks to answer the following questions.

1. What is the indigenous spatial context of Plateau State?
2. How has the indigenous spatial context of other places in Nigeria been reflected in modern day architecture of cultural facilities?
3. How can the indigenous spatial context of Plateau State be reflected in the design of centre for arts and culture, Jos?

1.6 Scope and delimitation

The research was weaved around indigenous spatial context taking a case study of three centres for arts and culture, namely; Ephraim Ekwensi Centre for Arts and Culture in FCT Abuja, Oba Akenzua Cultural Centre in Edo state and Usman Katum Bello arts theatre (U. K. Bello) in Niger state.

According to Abari (2011), Plateau has more than 40 ethnic groups. However, for this research Three ethnic groups were sampled to represent the three geo-political zones in the state- North, Central and South, namely, Berom, Ngas and the Taroks respectively. The sampling criteria used was the cultures' population in the zone, historical background, influence and also their presence in the number of Local Government Areas in the zones they represent. The selected ethnic groups are present in fifteen out of the seventeen local Government areas with the Berom in the North largely present in four

local Government areas- Barkin Ladi, Riyom, Jos South and North (Abari, 2011a). While the Ngas occupying two local government areas- Pankshin and Kanke (Abari, 2011b) and finally the Tarok present in about nine local government areas- Pankshin, Kanke, Kanam, Wase, Mikang, Quan-Pan, Shendam, Langtang North and South Local Government Areas (Dalung, 2012).

In an effort to carry out this study the research focused mainly on the spaces, the activities in the spaces, their festivals, spatial organisation, building form, site planning, and layout.

2.0 LITERATURE REVIEW

This chapter addresses the literature framework of the study, reviewing relevant works of scholars that have worked in the subject matter.

2.1 Concept of Space

According to Ching (2007) space is the area between and around objects. It is the two dimensional or three dimensional area into which all other elements of design are placed (Rigdone, 2007). Space is the core of architecture, this is because architecture is basically the design of space and space-space relationship. Lawson (2005), defines architectural and urban space as containers to accommodate, separate, structure and organize, facilitate, heighten and even celebrate spatial behaviour. Space creates settings which organize our lives, activities and relationships.

According to Dursun (2009), space is more than a simple vacuum that surrounds us. First, it has its physical form that can be easily decoded and described by concrete characteristics such as length, width, scale, geometry and also texture, colour, light, etc. Second, it has other characteristics that are abstract, complex, and difficult to talk about. They are more felt than touched, these are codes, rules and abstract parts shaping meaningful things in space.

Spatial organization is the relationship that exist between separate spaces in a coherent whole. Hilliel and Hanson (1984) defines spatial organisation as the ordering of space, Dursun (2009) calls it *'spatial language'* some others call it spatial configuration. Creating spatial pattern through the arrangement of spaces to create a desired goal. Different order or arrangement according to Kornberger and Clegg (2003) creates different events.

2.1.1 Forms of spatial organisation

Ching (2007) theorized that there are five forms of spatial arrangements, namely; the centralised, the linear, radial, clustered and the grid organisation.

2.1.1.1 *Centralised spatial organisation*

A centralized organization has the secondary spaces to be organised around a dominant, central space that is generally regular in form and large enough to gather a number of secondary spaces about its perimeter (Ching, 2007; Milan, Kondić, & Stanković, 2011), as can be seen in figure 2.1.

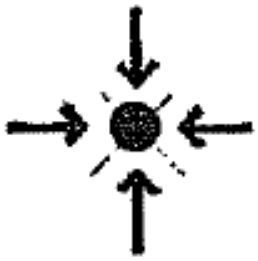


Figure 2.1: Centralised organization
Source: Ching (2007)

2.1.1.2 *Linear organization*

This kind of organization consists of similar spaces arranged in series, one following the other (Ching, 2007; Milan, Kondić, & Stanković, 2011), as can be seen in figure 2.2.

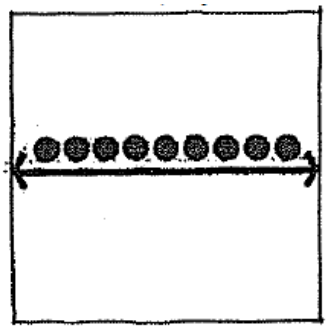


Figure 2.2: linear organisation of spaces.
Source: Ching (2007)

2.1.1.3 *Radial organization*

This form of organization according to Ching (2007), consist of a central space which other linear organisation radiate out. The centre space of a radial organization is generally regular in form and the linear arms, for which the central space is the hub, may differ from one another in order to address their individual requirements of function and context (see figure 2.3).

The difference between the radial and the central is that the central focuses inwardly while the radial organization radiates outwardly to reach out to its context.



Figure 2.3: Radial organisation of spaces
Source: Ching (2007)

2.1.1.4 *Clustered organization*

The major factor that generates this kind of organization is the physical proximity to relate its spaces one to another. It often consists of repetition, cellular spaces that have similar functions and share a common visual trait such as shape or orientation. It can also accept spaces that are dissimilar in size, form, shape or function (see Figure 2.4).



Figure 2.4: Clustered organisation of spaces.
Source: Ching (2007)

2.1.1.5 *Grid organization*

According to Ching (2007), this form of organization is in a set of modular forms related and regulated by a 3-dimensional grid. It consists of forms and spaces whose position in space and their interrelationships are regulated by a type of plot or a three-dimensional field.

The grid is created by two perpendicular sets of parallel lines. Their intersection forms a regular pattern of points. Projected into the third dimension, the grid pattern is transformed into a set of repetitive, modular unit of space, within which spaces can occur as isolated events or as repetitions of the grid module (Rinbo, n.d.) as can be seen in fig. 2.5.

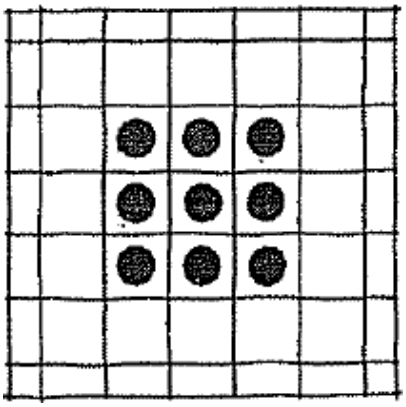


Figure 2.5: Grid organisation of spaces.
Source: Ching (2007)

2.1.2 Principles of spatial organisation

There are rules and guidelines governing any form of design and in order to come up with a good proposal these principles needed to be adhered to.

2.1.2.1 *Axis*

The axis is a line established by two major points in space, about which forms and spaces can be arranged in a regular or irregular manner (see fig. 2.6)

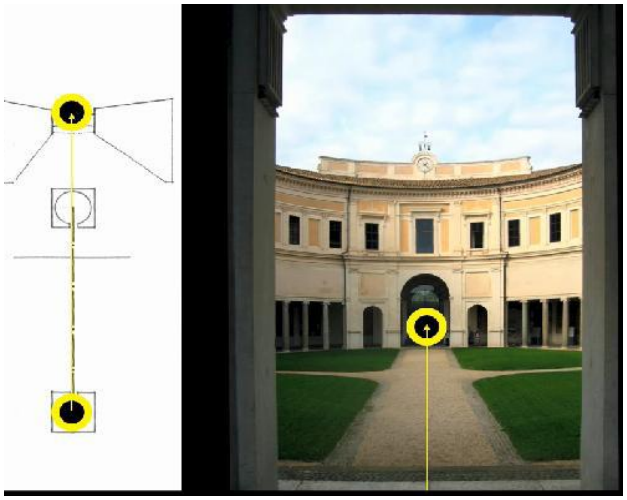


Figure 2.6: Axis in a courtyard joining major entrances
Source: Rinbo (n.d)

2.1.2.2 *Hierarchy*

This principle implies that in most architectural composition there are differences of form and space that exists, these differences reflect the level of importance of the forms and the space, as well as the functional, formal and symbolic role they play in the organisation of such spaces. The visual emphasis can be achieved through endowing a form or space with; exceptional size, unique shape and placing the form or space in a unique or strategic location as can be seen in fig. 2.7.

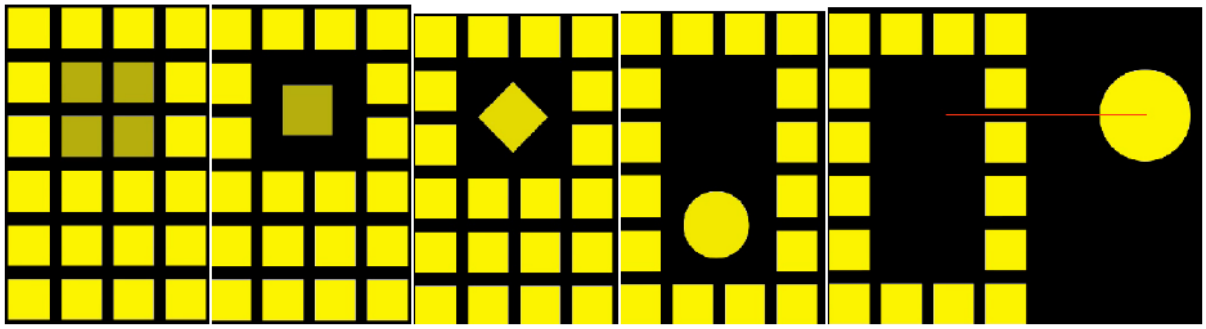


Figure 2.7*:* Hierarchy of forms and space
Source: Rinbo (n.d)

2.1.2.3 *Datum*

A datum refers to a line, plane, or volume to which other elements in a composition relate or find reference. For a linear datum, it must have sufficient visual continuity to cut through or bypass all the elements being organized as can be seen in fig. 2.8a.

For a plane datum, it should be of sufficient size, it must either roof the elements beneath it or serve as a background for the elements and frame them in its field as can be seen in fig. 2.8b.

For a volume datum, the volume should be of sufficient size, closure, and it must collect the pattern of elements within its boundaries or organize them along its perimeter as can be seen in fig. 2.8c.

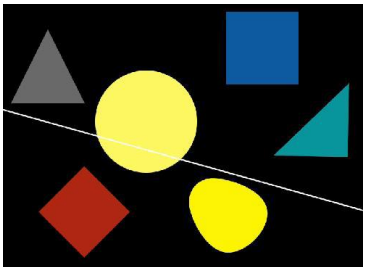
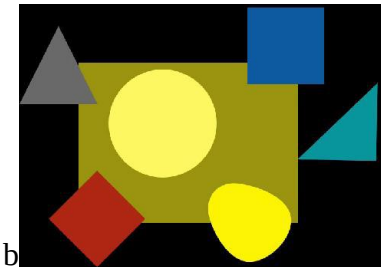
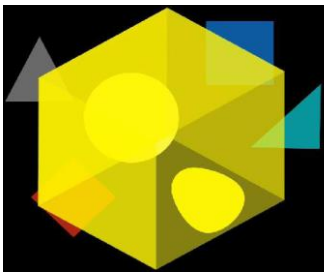
a  b  c 

Figure 2.8: Principle of Datum
Source: Rinbo (n.d)

2.1.2.4 *Rhythm*

The rhythm principle refers to any movement characterized by a patterned recurrent of elements or motifs at regular or irregular intervals as seen in figure 2.9.



Figure 2.9: Rhythm of irregular forms
Source: Rinbo (n.d)

2.1.3 Spatial relationships

In spatial organization, there is a way spaces relate. Ching (2007) theorized four ways to which spaces relate with each other; space within a space, interlocking spaces, adjacent spaces, space linked by a common space.

2.1.3.1 *Space within a space*

In this relationship there is a large space that envelops a smaller space within its volume, as can be seen in fig. 2.10.

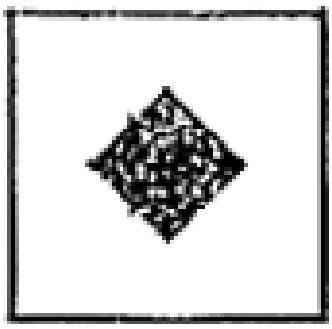


Figure 2.10: Space within a space.
Source: Ching (2007)

2.1.3.2 *Interlocking spaces*

This form of relationship comes to play when two or more spatial fields overlap each other to form a zone of shared space. Each space maintains its identity but the intersection of the spaces is subject to the number of interpretations. See figure 2.11.

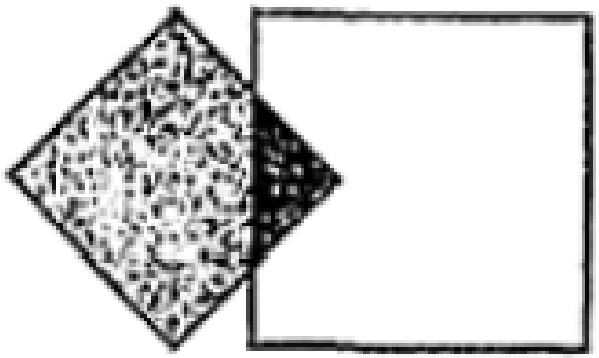


Figure 2.11: Interlocking spaces.
Source: Ching (2007)

2.1.3.3 *Adjacent spaces*

In this relationship, the two spaces share a common border as seen in figure 2.12. This is the most common type of spatial relationship.

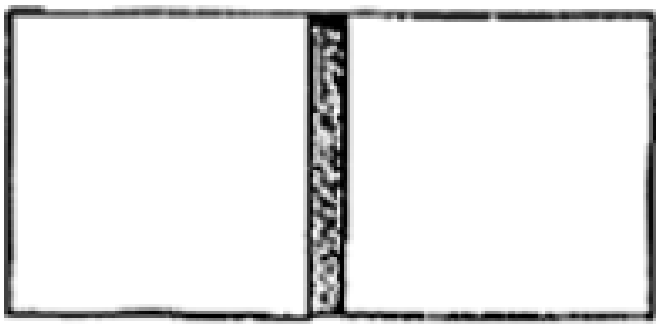


Figure 2.12: Adjacent spaces.
Source: Ching, (2007)

2.1.3.4 ***Spaces linked by a common space***

Two spaces which are separated by distance can be linked or related to each other by a third, intermediate space. The two spaces rely on the intermediate space for their relationship. An example could be a lobby that serves as decision point between two or more spaces. See figure 2.13.

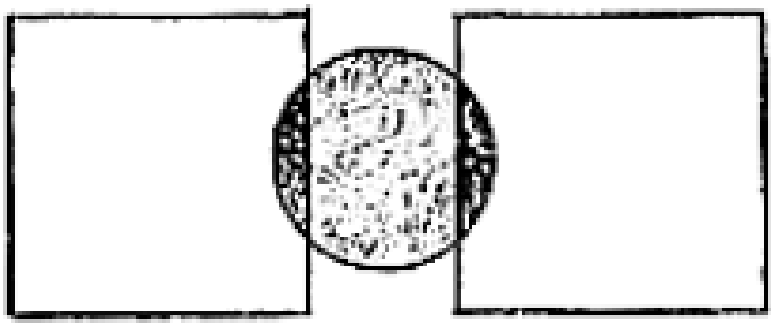


Figure 2.13: Space linked by a common space.
Source: Ching (2007)

2.1.4 Spatial organization and culture.

Spaces are organized and arranged differently as it has been outlined by Ching (2007). Different cultures organize their spaces differently, the culture shapes their spaces and spatial organization. They design base on what they know, their values and norms, how they perceive and tackle their unique environmental challenges (Oluwagbemiga and Modi, 2014). Kornberger and Clegg (2003), posit that buildings should be seen as social objects: since they enhance and restrict communication, movement, intermingling, contamination, power, dis/order, innovation, and creativity.

According to Lornberger and Clegg (2003), space is inextricably linked to power because it limits and enables, it creates and hinders through precise spatial arrangements- spatial organization defines and confines. This power that spatial organization possesses has made it possible for spaces to be designed to dance according to the culture of root users.

2.1.5 Decoding spatial organization

This section answers the question, how to understand and decode spaces? Dursun (2009) opines that since it has been established that space possesses both physical and abstract characteristics there has to be architectural tools that are capable of decoding both the physical and the abstract characteristics of space

2.1.5.1 *Tools for decoding physical characteristics of spatial organisation.*

Dursun (2009) opines that the tools for perceiving/decoding visual characteristics of spatial organization are; plans and sections.

2.1.5.2 *Tools for decoding the social (cultural) or abstract characteristics of spatial organisation.*

This tool uses the social expression of the user in the space. That is, the way the user feels in the space. It is focused on man-space relationships and the movement in space.

Studies such as Nadia (2007); Dursun (2011); Maina (2014) assert that space syntax is a suitable tool to decode the social character of spatial organization. According to these studies, this tool aims to formulate abstract social knowledge in space in a scientific, rational form. It is an approach that defines the built environment as a spatial network formed by interrelated spatial units and aims to decode and visualize invisible social knowledge in the space. The main effort here is given to explicate the hidden and abstract social information by transforming it to concrete, measurable form by implementing mathematical and graphical tools. The basic concern of this scientific and research based

approach is about rules and meanings revealed via space that are a result of man-space relationship. This tool focuses on social instead of physical.

2.1.6 Space design

Space design is the act of structuring and interpreting of space for a particular purpose, as posited by Harrison & Dourish (1996). According to Dursun (2009) and Dursun, (2011) , Space design begins by gaining understanding of the living culture, constraints and variables of the space, needs of users, their preferences, requirements and movement patterns. Space acquires meaning with the life occupying it. Life shapes the space. As space begins to be captured, enclosed, moulded, and organized by solid elements of mass, architecture come into being (Rinbo, n. d.).

Mueller (2009), asserts that space is a product of conflicting forces that act upon it to shape it. Men shape spaces and the spaces in turn shape them. The way spaces are designed affects the experience and the behaviour of people in the space. The aim of space design is to create an environment that control behaviours by supporting those ones needed and diminish those not needed. This include trying and adjusting various variables to yield the desired intentions. Memmott (1999) defined architecture in this sense; the creative manipulation of configuration of forms and spaces.

To design a space a study is carried out on the intended users, their attitudes and actions, with a focus on the intention that the space is expected to create at the end of the day so as to design a space that will fit into their context (Walters, 2011). Alexander (1979), adds that the life and soul of a space is not dependent simply on the physical environment but on the patterns of events that happen in the space.

Indigenous spatial context, according to Memmott and Eckermann (1999), should be informed by the scale, forms, and choice of materials and finishes.

2.1.7 Approaches to the study of vernacular architecture

Literature revealed that there are four approaches to the study of vernacular architecture (Asquith, 2006; Lwamayanga, 2008). They are as follows; anthropological, Sociological, behavioural and architectural approaches.

2.1.7.1 *Anthropological approach*

The anthropological approach seeks to explain how the physical, the built environment, reflects and explain the social organization of a culture. In domestic Environments, the house is seen as a symbol of the culture that produced it and the approach has been used mainly to identify how houses are shaped and settlements developed (Asquith, 2006). Anthropological approaches are helpful in providing insightful general explanations on the possible relationships between culture and the built environment. However, they rarely explain the practical sources of specific architectural form.

2.1.7.2 *Sociological approach*

According to Asquith (2006), the sociological approach approaches the study of vernacular architecture in connection to family structure, norms and the way space is constructed especially in domestic environments. This has an implication on space use, the functions and activities that take place where and when in a particular cultural setting.

2.1.7.3 *Behavioural approach*

Behavioural approaches mainly deals with meanings, attachments, responses and perceptions that individuals associate with spaces within spaces. For studies in vernacular architecture, which relate to a specific context, spatial behaviour will be liable to change

with time and gender responsibilities. In examining the usual pattern of activities of all family members, it is possible to identify behaviour in relation to space use that may be peculiar to individuals or form part of a group based on inherent characteristics according to gender and age (Asquith, 2006). Behavioural approaches thus bear on individual activities in relation to space use.

2.1.7.4 *Architectural approach*

According to Oliver (1997), architectural approaches to the study of vernacular environments is physical and frequently starts with the classifying and documenting the traditional forms of houses. As a result, the studies is basically on what is seen and touched. Asquith (2006) asserts that this approach is basically typological, focusing on the physical form and structure and how architectural styles have been able to change over time. According to Maina (2013), these are usually done using traditional tools such as plans, layouts, elevations and sketches. This approach is also involved with identifying spatial organization, patterning and configurations of space in order to understand the unseen order within the buildings.

2.2 Concept of Culture

2.2.1 Culture.

Culture is a system of shared beliefs, values, customs, behaviours, and artefacts that the members of society use to interact with their world and with one another. Culture is who we are, thus, we become so familiar with the culture to the point that we are unaware of it (Williams, 1958; Henslin, 2013). Culture is what distinguishes a set of humans from another set. It also distinguishes the whole human family from animals (Jervis, 2006). It is what ties a group together and also the same thing that separates the group from others. Gukas (2011) notes that culture covers aspect such as architecture, agriculture, transport, family social life, language, religion, technology and art and crafts of a people.

However, culture goes beyond the foods, music, clothing, and holidays a group of people share as it is often thought of it extends the thoughts, feelings, attitudes, beliefs, values, and behavioural patterns that are shared by racial, ethnic, religious, or social groups of people, it also refers not only to those that we are born into (racial or ethnic groups), but also those that we choose to belong to, such as religious or social groups. Jervis, (2006), Browne, (2008) and Henslin, (2013) also added that culture is passed on from one generation to the next through the process of socialization. This is done through arts, literature, and architecture. This is true because cultures of today have had their roots from earlier generations- their fore fathers.

According to Jervis (2006) cultures are formed when groups of people living in specific ecological niches interacted with their environments over long periods of time. Given a certain degree of isolation, with time they developed adaptations to their environment, methods of survival, and ways of organizing themselves socially and came to share beliefs and symbols that explained their world. They also developed a language with which they used to communicate with each other and enabled them to transmit learning to future generations.

Culture is essential to life. It is as essential as operating system is to a computer which controls the way a computer thinks and processes data to give information and without which the computer is useless. Culture is not an add-on, an ornament that human beings can use. It is not merely a touch of colour. It is what makes humans who they are. Without culture, there would be no humans (Griff, 2006; UNESCO, 2014). It is made up of traditions, beliefs, and way of life, from the most spiritual to the most material. It gives humans meaning and a way of leading their lives. Griff (2006) is of the view that just as humans create and shape buildings that later on shapes them so does culture does, humans create it and later it changes and defines them.

2.2.1.1 *Elements of Culture.*

Culture is universal according to Henslin (2006). However universal, Jervis (2006) made it clear that there are no two cultures that are the same anywhere in the world. This makes culture a complex topic.

According to Galla (2006) and Henslin (2013), culture is broken down into two: material and non-material culture. The material culture is the physical or tangible things or objects produced and used by the society (Henslin, 2013). These includes art, architecture, weapons, jewellery, and all other man-made objects. The non-material culture are the intangible creations and abstract ideas of a culture that are not embodied in physical objects. This includes a group's way of thinking, such as; beliefs, values, and other assumptions about the world and patterns of behaviour, such as; language, gestures, and other forms of social interaction (Agba, 2012).

Culture is further broken down into smaller elements; Social structure, values and attitudes, communication, Religion and language.

Social structure: This is the overall framework of every culture that determines the roles of individuals within the society as opined by Griff (2006), the stratification of the society, and individuals' mobility within the society. The social structure of a culture organizes its members into small units to meet basic needs (Hyland, 2015). This makes it an essential element to every culture.

Societies differ in their degree of social stratification. All societies categorize people to some extent on the basis of their birth, occupation, educational achievements, or other attributes. However, the importance of these categories in defining how individuals interact with each other within and between these groups varies by society.

Values and attitudes: According to Henslin, (2013) opinion, values are standards, principles or beliefs regarding what is desirable or undesirable, good or bad, beautiful or ugly for a culture while on the other hand Griff (2006) states that attitude encompass the actions, feelings, and thoughts that result from those values. Cultural values often stem from deep-seated beliefs about the individual's position in relation to his or her deity, the family, and the social hierarchy. Cultural attitudes toward such factors as time, age, education, and status reflect these values and in turn shape the behaviour of the individuals in a given culture. Orientation towards time is very different across different cultural groups. For some, schedules and appointments are priority; for others, what is happening at the moment matters more than future events.

Religion: Religion has to do with people's beliefs and opinions concerning the existence, nature, and worship of a deity or deities and divine involvement in the universe and human life. It establishes beliefs and values that define how people worship the divine being or divine forces and how they behave toward each other and answers the basic questions about the meaning of life (Griff, 2006).

Religion shapes the attitudes its adherents have toward work, consumption, individual responsibility, and planning for the future and it has often being the source of many conflicts (Hyland, 2015).

Arts and architecture: According to Hyland (2015) arts and literature are the products of human imaginations. This element helps in teaching and transferring a culture's basic beliefs from one generation down to the succeeding ones in order to preserve the basic beliefs of such a culture. Examples are arts, architecture, music, literature, and folk tales.

Norms: According to Henslin (2013), they are expectations, or rules of behaviour, that reflect and enforce behaviour. They are standard patterns of behaviour that is considered the normal pattern of behaviour in a culture or society.

2.2.1.2 *Characteristics of culture*

Every culture has a character that distinguishes it from other cultures (Griff, 2006).

Symbolic: A symbol is anything that is used to stand for or represent something else. In the context of culture it is an act, sound, or object having cultural significance and the capacity to excite or objectify a response (Encyclopaedia Britannica, 2012). Every culture has abstract ways of referring to and understanding ideas, objects, feelings, or behaviours—and the ability to communicate with symbols using language.

Symbols include gestures, language, values, norms, sanctions, folkways, and mores. Gestures involve the ways in which people use their bodies to communicate with one another. Although people in every culture use gestures, the gestures people use and the meanings they associate with those gestures vary greatly from one culture to another (Henslin, 2013). An example is this; a cross is a significant symbol to Christians. It is not simply two pieces of wood attached to each other, nor is it just an old object of torture and execution. To Christians, it represents the basis of their entire religion, and they have great reverence for the symbol.

Learned: Williams (1958) argues that the making of a mind is, first, the slow learning of shapes, purposes, and meanings, so that work, observation and communication are possible. Asides the physical and behavioural instincts that someone inherits from his parents to start blending into the culture that he or she is born into, the child blends well into a culture by learning- learning socio-cultural patterns from other people in the same society. A child's brain is like a plain sheet of paper or better still an almost empty

electronic storage device that is yet to be put in use. Gradually as the child mingles and relates with his family and other people of his culture or society the child begins to learn from them, through formal and informal and also through conscious and unconscious means.

Another instance will be when people move into new cultures such as moving into a different culture to study (for students), changing religions, place of work, or their denominations they will have to drop some of the elements of the old culture so as to fit in to the new one they are coming into if at all they will be relevant in the culture they are in. This is possible through learning from the present culture, their Values, Norms, Ideas/Beliefs, Attitudes, Symbols, Traditions, and Artefacts. Depending on many factors this might take some time to adjust to the new culture.

Griff, (2006), outlines the vertical transmission of information which he calls intergenerational learning, an example is when parents teach their children table manners or when senior students in a school teach new students the tradition of the school.

Shared: People in the same society share common behaviours and ways of thinking through culture (Jervis, 2006). The culture that is being shared among members of the culture or society defines the membership of the society (Griff, 2006). The way they behave, the values they share identifies them and pulls them out among the pool of many other cultures. Those who do not share these values are outside the boundaries of the society.

Adaptive: According to Jervis (2006), culture is adaptive and Griff (2006) takes it further to say that the fact that culture is learned, makes it adaptable. This simply means culture changes in response to external forces that affect the society/world around them, this has made humans to be one of the most successful species on earth. This can be seen in the

statement of Oluwagbemiga and Modi, (2014) "Traditional buildings across Nigeria's geographical zones are known to have demonstrated a thorough response to the climate, local technology and socio-economic milieu in which they evolved"

Cultures tend to develop adaptive strategies to survive the challenges they face. This has been one of the major reasons why there are variations in the various cultures that we have presently. Every culture is seeking for ways to survive by addressing the confronting issues it is faced with every day. Jervis (2006) opines that modes of behaviour, social institutions, and technologies all foster our adaptation to the particular niche of the ecological world we inhabit.

Integrated: Jervis (2006), asserts that culture is integrated, this according to the study means every part of a culture should be in consonant or agreement with each other this is to avoid the whole cultural system from tearing apart. Griff (2006), calls it cultural harmony.

Williams (1958) defines culture as the complex and broad set of relationships, values, attitudes and behaviours that bind a specific community consciously and unconsciously.

2.3 Indigenous Spatial Context and the Design of Centres for Arts and Culture.

2.3.1 Indigenous spatial context

The word Indigenous is sourced from the word indigene which according to Encyclopaedia Britannica (2012), means belonging to a particular place by birth. It is synonymous with native, aboriginal, inborn, natural meaning relating to a place as origin or roots. An indigene in Nigerian context is someone who is able to trace his patrilocal ancestry back to a place, no matter where he was born or have resided (Ostien, 2009). Spatial context according to Brazenor, Ogleby & Williamson, (1999) and Freksa, Klippel, & Winter (2007) is the circumstance on ground that forms the environment

within which the indigenous culture grow and express itself, in terms of their architecture and art.

Indigenous spatial context of a place has to do with the use of space by the indigenous people, the way they create their spaces to fit into their pattern of activities

2.3.2 Centre for arts and culture.

Evans (2001) opined that Centre for Arts and Culture (CAC) is a functional community centre with a specific remit to encourage the practice of arts and culture and to provide facilities such as theatre space, gallery space, venues for musical performance, workshop areas, educational facilities, technical equipment, etc. Australian Government (2004) posits that centres for arts and culture primarily support the production and marketing of indigenous art and the intergenerational transmission of stories of law and culture, as well as providing training, economic development, leadership and employment opportunities for the people. According to Australian Government, CAC play a role in maintaining and strengthening cultural values—operating as meeting places and offering opportunities for training, education and enterprise (Australian Government, 2004). The facility has at its core the preservation of the indigenous culture, including the indigenous spatial organisation.

According to Kornberger and Clegg (2003), spatial organisation is a powerful tool to enhance communication, generate creativity, encourage culture and unity, speed up innovation projects, and also enhance the learning process. It was in that spirit that most native cultures organized their spaces, their compounds and community. Culture bonded humans beautifully with each other and brought them closer to nature. The facility is meant to reflect the indigenous culture of the place, in that light, it becomes a suitable facility to express the indigenous spatial context of the people.

Fitzgerald (2007), opine that CAC is usually multi-purpose by nature and does not fit into any of the normal categories of building construction and, as such, does not easily fit into the standard criteria attached to drawing up plans for housing, offices or factories.

CAC provide economic benefits by creating jobs, attracting investments, generating tax revenues, and stimulating local economies through tourism and consumer purchases.

2.3.2.1 *Place and context of designing centre for arts and culture*

Realising that no culture is the same (Williams, 1958; Jervis, 2006; Galla, 2006), CAC are designed and built to fit into their unique context no matter the location it's designed. Therefore, issues of suitability, models of building types, expertise, venue, openness, accessibility, people-centred, sustainability should be considered in the design (Fitzgerald, 2007).

2.3.2.2 *Activities in Centre for Arts and Culture.*

According to Ford Foundation (2010), CAC's primary responsibility is to help recognize indigenous creativity, heal the damage of history, and support cultural continuity for generations of indigenous artists and culture bearers.

Fritzgerald (2007), argues that the design of a cultural centre has to originate from the planned programme and activities of the centre and cannot be divorced from this reality, any design void of this is considered as a failed design.

According to Fritzgerald (2007), although a centre's programme may be entertaining and appeal to a wide range of users. Centre's for arts and culture are generally linked to the concept of creating a free and safe space for people to explore culture and to have a say and an investment in culture, both on an individual and a communal level. Some of the activities the study outlined are; music, composition, photography, fine arts, graphics, web engineering, dance, and video.

Ruutu (2010); Bloomfield and Wood (2011), through their studies of various case studies of CAC's have been able to outline some activities carried out in CAC's, activities such as these: organizes cultural events where people of different cultural backgrounds meet and interact, academic and policy-related research into immigration and integration matters, substantial library and archives, artistic activity and exhibition, educational activities, provision of meeting places, conferences and debates, improve access to knowledge between cultural diversity and intercultural dialogue in the context of globalisation, prevention against racism (by way of helping and supporting victims, listening to complaints and testimonies, providing information and advice, and offering mediation), gathering of people with different cultural backgrounds and colloquiums.

2.3.2.3 *Spaces in centre for arts and culture*

Studies by Bloomfield and Wood (2011) revealed spaces such as; offices, offices for rents, exhibition spaces, performing theatres, foyer, café, dance/Music/Arts studio, lecture halls, rehearsal spaces, conference centres, classes, workshops and restaurants. However, the spaces should be spaces picked up from the indigenous spatial context of the place. This is to make the facility most relevant to the users.

Performing art theatre: According Vander smit (2007), the term theatre is derived from the Greek word theatron which means a place to see. This description is still applicable in our contemporary world today. The term refers to the production, presentation or performance with which the theatre is concerned. The audience as the viewer form an important part of theatre. It is a form of art in which series of events is acted out. In a broader sense it includes all aspects of play production like the playwright, actors, direction, scene, costume, sound and lighting designers, and of course the audience. All these elements normally work together to form a production.

McAuley (2000) refers to the theatre as a place of work for some people, and to some others, a place of entertainment and cultural enrichment.

Studies by Vander smit, (2007), revealed some of the examples of Traditional African performance activities in the pre-colonial period to include genres such as community religious rituals, masquerades, mimicry, spoken poetry, imitations, impersonations, festivals, ceremonies, celebrations, music, storytelling, poetic symbolism, drama, costumes, dance and presentations thereof. And according to the studies, the performing arts had a cultural relevance for the whole society and many of these rituals and traditional forms of expression were done at regular intervals with fixed patterns at venues set aside for them. Initiations, weddings and funerals, as examples. It has been part of the lives of ordinary people as a dramatic mode of expression since the creation of African man. Many of these theatres took place in open air spaces, used as both rehearsal areas and for staging events. Some of these areas provided a natural backdrop for performances and added to the dramatic enactments' wonder, awe and mystery, and complemented the dramatic action.

Mabweazara (2002), noted that during performances there was interaction between performers and spectators so that audience participation and observing formed an integral part of the performances. The line between audience and performer was blurred as participation at the communal events was significant. Many spectators get so caught up in, e.g. a dance, that they will jump up and join the dancers to express themselves. In some scenarios the performers are only the leaders of the actions and on their cue the audience will participate appropriately.

Different forms of theatres: Theatres are designed in different forms to fit into a particular performance. Theatre forms refers to various stage design.

Proscenium stage: According to Lathan (1999) it is the traditional picture frame type of stage. This kind of stage frames the play to give a feeling of watching a reality TV through the frame. This is the kind of stage that is mostly thought of as theatre (Alderson, 2002). This type of stage, gives everyone in the audience a good view because the performers need only focus on one direction rather than continually moving around the stage to give a good view from all sides.

A proscenium theatre arrangement also simplifies the hiding and obscuring of objects from the audience's view (sets, performers not currently performing, and theatre technology). Anything that is not meant to be seen is simply placed outside the "window" created by the proscenium arch, either in the wings or in the fly space above the stage (see figure 2.14 and plate 1 for details).

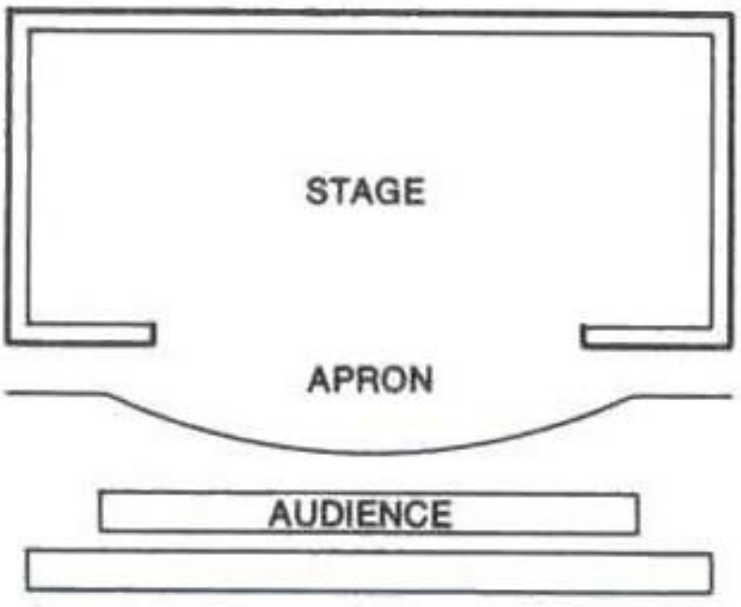


Figure 2.14: Proscenium stage.
Source: Retrieved (2015, October 29th) from https://youtu.be/iRR03sVUTnQ



Plate I: Proscenium stage.
Source: Retrieved (2015, October 29th) from https://youtu.be/iRR03sVUTnQ

Open or Thrust stage: This is the kind of stage that pushes/penetrates into the audience and has the audience sitting on three sides of the stage (front, right and left), the back is usually the backstage, unlike the Proscenium stage that the audience are sitting just on one side of the stage (Lathan, 1999) (see figure2.15 for details).

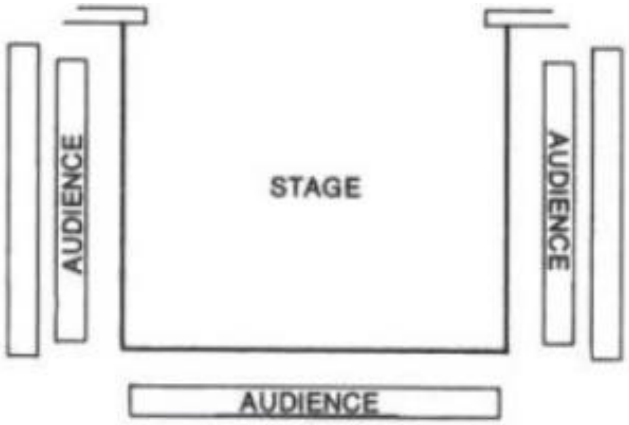


Figure 2.15: Open or Thrust stage.
Source: Cassstudio6. Retrieved (2015, October 29th) from https://cassstudio6.wordpress.com/forms-of-stage/types/

Arena or centre stage theatre: This is the type of stage that stands in the centre, with the audience surrounding it. The stage is usually raised to increase the sightline of the audience (Alderson, 2002) (see figure 2.16).

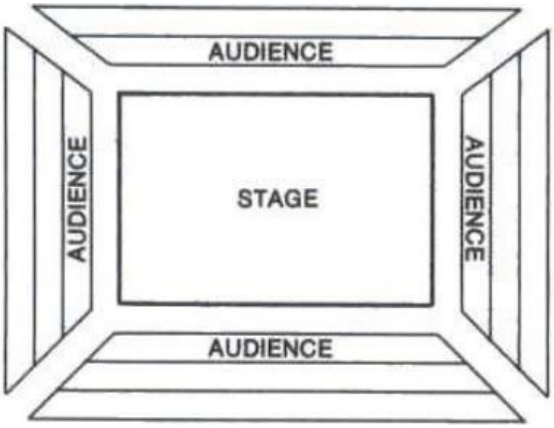


Figure 2.16: Centre or arena stage theatre.
Source: Cassstudio6. Retrieved (2015, October 29th) from https://cassstudio6.wordpress.com/forms-of-stage/types/

Learning spaces: Learning spaces are spaces that accommodate teaching and learning. There are many elements that influence learning and teaching and in order to arrange those elements in ways that improve learning the following questions are asked; what does teaching and learning look like? Where and how does learning take place? Who is involved?

2.4 The culture of Plateau people.

2.4.1 Brief history

According to Plateau State Information and Communication Development Agency (PSICDA), (2015) in the early 20th century when the British colonial masters began exerting colonial control over Nigeria, most of Plateau State was part of Bauchi Province, but in 1926, Plateau Province, which comprised of Jos and Pankshin Divisions, was carved out of Bauchi Province (Davou, 2012). At various times between 1926 and 1976,

the boundary of Plateau Province kept adjusting paralleling the general trend of political development in the country, as the Government of the day agreed to the agitation of different ethnic groups to be merged with their kith and kin who are of larger concentrations in other provinces.

After about seven years Nigeria got its independence (May 1967), Benue and Plateau Provinces were merged to form the large Benue Plateau State. At the time Nigeria had twelve states. Following the civil war, Benue Plateau State was one of several large states which were further split up following pressure on the Federal Government. Under the military administration of General Yakubu Gowon, the country was further divided into nineteen states and so on February 3rd, 1976 Plateau State was created from Benue Plateau covering the area of the original Plateau Province (NIG, 2015). In 1996, Plateau State was further split to create Nasarawa State which was carved out of the western half of Plateau State by Sani Abacha's military regime. Tin mining activities began in 1902 under the British and continue to the present day (PSICDA, 2015).

2.4.2 Indigenous ethnic composition.

Aside people from other parts of the country that have come to settle in Plateau State, people such as the Igbos, Yorubas, Ibibios, Annangs, Efiks, Ijaws, and Binis, Plateau State according to Abari, (2011) has over forty indigenous ethnolinguistic groups, no single group is large enough to claim majority like other states of the federation. According to Nigeria Information Guide (NIG), (2015), these are some of the indigenous ethnic groups: Afizere, Amo, Anaguta, Angas, Aten, Berom, Bogghom, Buji, Challa, Chip, Fier, Gashish, Goemai, Irigwe, Jarawa, Jukun, Kwagalak, Kwalla, Meryang, Miango, Miship, Montol, Mushere, Mupum, waghavul, Ngas, Piapung, Pyem, RonKulere, Rukuba, Tal etc, Taroh, Youm and others. Each ethnic group has its own

distinct language, but as with the rest of the country, English is the official language in Plateau State although Hausa has gained acceptability as a medium of communication.

2.4.3 General indigenous spatial context of plateau people

2.4.3.1 *Introduction*

Most of the ethnic groups that now settle in Plateau state did that for security reasons, utilizing the advantage of the hills and the height that nature offers, so that from a distance they can easily identify a foreigner coming from a distance (Online Nigeria, 2003; Blench, 2010). In cases where some of the people are living in the plains those on the hills automatically become the watchers of the community. The plain and the hill Ngas are a practical example of this.

2.4.3.2 *Handwork and craft*

The Plateau people, having an advantage of a suitable climate and fertile soil, are mostly farmers of cereals and tuber such as Millets, Sorghum, Cocoyam, Potato, Cassava and Yam. They are also hunters of cane rats, monkeys, antelopes, and porcupines. They also had blacksmiths, those that constructed music, farm, war artefacts and kitchen artefacts, Abari (2011a); some other people like the Afizere's, are potters (Gukas, 2011) (see plate II) while some are blacksmiths like the Taroks. In the traditional days, the people were trained to produce what they will need, that developed a level of creativity that is marvels the modern community today. They never allowed their situation to handicap them from their work. Rainy seasons are usually for the farming and during those times there is a level of cooperation between friends to help one another on the farm (Abari, 2011). Unlike the society that globalization has left the people with today, where no one really cares about his next door neighbour.



Plate II: Pottery products of the Afizere's.
Source: Gukas (2011)

2.4.3.3 *Compound layouts of the Plateau people.*

Their compounds are basically the product of social and environmental factors (Wuchirwe, 2012). They are constructed of stones, tall dried grasses and mud, being some of the readily available building materials that they can access and easily use (Dmoschwosky, 1991) (see plate III). Similar to the Hausa architecture, there is an entrance hut that welcomes and leads one into the main compound. This hut assumes diverse names with the diverse ethnic groups in the State. The centre of the courtyard is usually a meeting point of the family and also the place where plates and pots are kept and even the granaries are built (LaPin, 1984). From the central courtyard every other space is located and accessed.

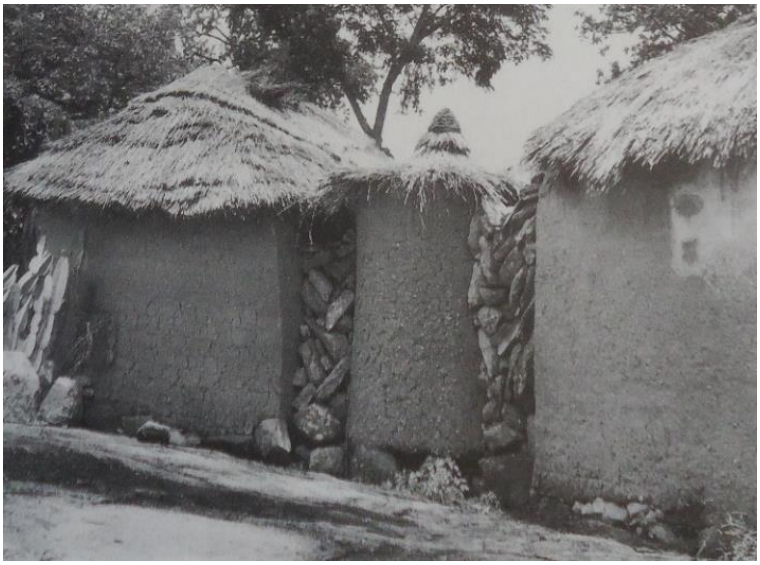


Plate III: Stone fence, mud walls and thatch roofs of typical Plateau traditional compound.
Source: Dmochwoski (1991)

However, in the evening's children and youths in the village usually come together to tell stories at twilight till night settles properly then everyone goes home and sleep.

2.4.3.4 *Festivals of the Plateau people*

The Plateau people have diverse festivals even among the ethnic groups, this is because of the little differences that exist among them especially in terms of geography (districts). However most of them have a central festival that is birth out of the smaller ones that are done at district levels. Most of the festivals are organized to either thank the gods for a good harvest and to also seek the blessings of the gods for a better harvest next farming season. With the usurping of power by globalism in today's world, the festivals have taken a new dimension to protect and preserve the rich cultural heritage of the people (Abari, 2011; Davou, 2012). Some of the festivals in the state we have the *Wuro da garang* of the Eten people of Ganawuri, the *Pusdung festival* of the Ngas people, the *Ilumo Tarok* festival of the Tarok people, *Nzem berom* of the Berom cultural group.

Usually this festivals attract foreign visitors from international communities and also friends from other neighbouring ethnic groups around. One thing that is marked among these festivals is the competition that is involved among various groups of the ethnic

group. This competition is present in the music, that dancing, the artefacts and in some cases like in the Wuru da garang festival of the Eten people of Ganawuri, they include horse race to a mountain that has an ancestral relevance to the people. Most of the festivals make use of horses as a sign of royalty for the king.

During these festivals traditional indigenous musical instruments are brought out and played. Women and men usually have their separate dances. However, the traditional dance is mostly a dance in the round. Most times the men play the instruments for the women in the centre of the circle.

According to Blench (2005), the indigenous instruments of Plateau consist of the idiophones, the Membranophones or skin drums, Chordophones (from chords or string instruments such as local guitar or harp) and the aerophones (like the horns, whistles, flutes, clarinets and percussion pots that uses air to play it). See plate IV to VII.



Plate IV: Berom lute, yòm shǐ
Source: Blench (2005)



Plate V: Transverse antelope horn, ìgbá, among the Eten
Source: Blench (2005)



Plate VI: Struck gourd in water played by Boze man
Source: Blench (2005)



Plate VII: Tarok barrel-drum, ìgaŋgaŋ
Source: Blench (2005)

The spatial arrangement of the festivals is usually in hierarchy. The king's place is usually decorated in royalty, one need not be told where the head of the festival is (see plate VIII and IX). Visitors are also given special attention accordingly, and then the indigenous people of the ethnic group take up other spaces. This arrangement is usually in a circular form. This is because of the rectangular tent structures that are used for the occasions these days. The stage is in the middle of the field where everyone can watch the dances, competitions and the performances that will be done. Spaces where indigenous traditional dishes are served are also there. Nevertheless, other foods are also served.



Plate VIII: Districts heads paying homage to the Gwong Gwom.
Source: Ejiogu and Chukwuma (2014)



Plate IX: Performers performing before the Gbong Gwom and his chiefs.
Source: Ejiogu and Chukwuma (2014)

2.5 Summary of Literature Review.

The literature section of this work have been able to review recent works done in the areas of space, culture, indigenous spatial context and the design of centre for arts and culture and the culture of the Plateau people. This is relevant so as to understand the level of research done in such areas and to identify gaps.

For the concept of space, over the years much attention in research have been put in understanding space, it's definition, forms, principles of spatial organization, spatial relationships, spatial organization and culture, decoding spatial organization and also designing spaces.

For the concept of culture, this is another area that much efforts have been put. There are various views about the definition of culture, however, there is a common denominator that unifies them- culture as that which informs and defines people's lifestyle. The literature review also covered elements and characteristics of culture.

For indigenous spatial context and the design of centres of arts and culture, it reviews how well indigenous spatial context of the place needed to be considered when it comes to designing a facility such as a cultural facility. If not for any facility but for a cultural facility since it has a primary responsibility of preserving and promoting the culture of the social landscape it represents.

Lastly for the culture of the Plateau people, the review covered the areas such as these; brief history of the people, indigenous ethnic compositions and the general indigenous spatial context of the people, there issues such as traditional handwork and craft, compound layouts and the festivals of the people was reviewed. At the end of the review a major gap that was discovered was that there has not been a research that has married the indigenous context of the Plateau people with modern day design of a facility such as centre for arts and culture. It is to this end that this research was birth.

3.0 RESEARCH METHODOLOGY

3.1 Introduction.

This chapter explains how the problem is investigated` and the reasons for employing particular methods and techniques in such a way that another researcher can replicate the study. The chapter discusses the area studied, procedure for sampling, size of sampling, method of collecting data and the data analysis.

3.2 Method of Study.

The study employed was a qualitative research method. Case study research approach was employed to gather data for the study. The research involves an in-depth study of some cultural centres in Nigeria evaluating the degree to which the centres have been able to reflect the indigenous spatial context of the place. The information gathered in the literature review is used to assess the cases that are studied in light of reflecting the indigenous spatial context of the place. The information that was fetched is discussed under; architectural design and the reflection of the indigenous spatial context of the place in the design.

3.2.1 Case studies

According to Johansson (2003) this method of research began around 1900 within the discipline of anthropology. This journeyed through other disciplines such as medicine, social work and psychology and down to the environmental studies where architecture is found.

Unlike in the past where case study in architecture meant documenting and describing physical characteristics of a building and its environment, case study research, according to Oluigbo (2010) has gone further and taken a new dimension to collecting data and analysis techniques and instruments in order to achieve quality results. According to

Johansson (2003), a case study is expected to capture the complexity of a single case. In order to achieve this different levels of techniques, methods, strategies or theories are combined in order to illuminate the case under the 'microscope' from different angles. Groat & Wang (2002) argue that simulation, Logical argument, Experimental, qualitative, interpretive/historical, correlational; are other methods that are employed to handle the case study research methodology.

For this research an evaluative study is employed characterised by a purposeful selection of study areas (purposive sampling). The research involves an in depth study of how the indigenous spatial context of the people have been reflected in the three cases of centre for arts and culture. The cases selected include; Cyrprian Ekwensi Centre for Arts and Culture in Abuja, Oba Akenzua Cultural Centre in Edo State and Usman Katum Bello Art theatre, Minna Niger State.

3.2.2 Case study selection criteria

The case selection criteria for this research is a purposive sampling, this according to Johansson (2003) is a selection on purpose or reason in virtue of being information rich, critical, revelatory, unique, or extreme. Therefore for a case to be selected as observed by Oluigbo (2010), it must possess some intrinsic features or qualities which are in relation with the phenomenon under investigation. Hence the adopted sampling technique carried out on this research was based on purposive sampling of selected theatres which have related peculiarities to the topic under study.

The three cases that were selected were based on three reasons; their typology, the rich cultural heritage of the people and their ability to reflect the indigenous spatial context of the place.

3.2.3 Variables of Study

For quality assessment of the selected cases, they are assessed based on the research question that seeks to assess and know how centres for arts and culture in Nigeria have been able to reflect the indigenous spatial context of the place to which they represent. This will be in the form of variables (dependent) that seek to point out certain features associated to the research. The dependent variables were discussed based on indigenous spatial context which were derived from in-depth literature review of the subject matter.

As a result, the variables for the research are: Interior space forms, building forms, spatial organization, and site planning.

3.2.3.1 Character of interior building space

This variable examines interior spaces under the following smaller variables; reflection of indigenous spaces, reflection of space forms and the reflection of indigenous hierarchy within the space.

3.2.3.2 Character of the building forms

The variable is used to measure the level to which the centre has been able to reflect the building form.

3.2.3.3 Spatial Organization

This variable is used to measure the degree to which the centre has been able to adopt the indigenous space organisation through the following sub variables: reflection of indigenous spatial relationship and the reflection of space zoning.

3.2.3.4 Site Planning

This variable is used to measure the level to which the centre has reflected the indigenous site planning. Two sub variables were used to measure that; reflection of indigenous circulation and reflection of indigenous layout.

3.3 Data Collection

As Linda and David Wang (2002) have posit that triangulation is used for case study approach which is commonly used in architectural research (Oluigbo, 2010). This requires multiple methods and techniques of collecting data. For this study the methods to be used are; interview, visual survey and checklist.

To gain access to the cases for data collection and also interview, a letter of introduction from the researchers institute was forwarded to the administrative authority of the case. A sample of the letter is in the appendix.

3.3.1 Interview

The interview sessions were conducted in a face to face pattern with the centres' operator, one who has relevant knowledge on the design itself, to understand the background culture, specifically, the indigenous spatial context of the place and to also understand how it has been effectively reflected on the design of the centre by way of understanding the social life of the indigenous people around and within the family compound, regard for privacy, security, hospitality and religious worship, and how all these factors have affected the indigenous spatial context of their buildings.

The interview is guided by the interview schedule (see appendix section) and the result is collected via voice recorder and written notes as the interviewee attends to the various questions asked.

3.3.2 Visual Survey and checklist.

The Visual survey involves careful observation of the case features and spaces that concerns the phenomenon under examination by the researcher. The object of this instrument is to study the floor plans, the relationship between the various spaces, the circulation around the spaces, the hierarchy of the spaces and zoning of their spaces. This was interpreted alongside with data gathered from the interview. The data is collected presented via photographs, descriptive write-ups, and sketches by the researcher. The information gathered however will also be used to assess the outlined variables for comparative study.

The checklist uses a list of items/features that concerns the phenomenon under study. The items on the list were birth from the variables identified for the study (see appendix section). The items on the list is scaled on a scale of 1 to 5. 1 to represent very low, 2-low, 3-average, 4-high, and 5 to represent very high.

The objective of this instrument is to collect data base on the level to which the indigenous spatial context is reflected on the case.

3.4 Data Presentation and Analysis

The nature of the research will demand a descriptive and a qualitative analytical technique to be applied. The data gathered was critically studied side by side to each other so as to generate concrete findings. The case studies were analysed and grouped based on a scale of very high, high, average, low and very low to see which among the three have effectively reflect the indigenous spatial context of its culture. The data obtained from each case study will be analysed and represented in different forms such as: description, tables and figures and plates.

3.4.1 Interview

For the interview, content analysis was used to breakdown the content of the interview into various relevant areas of the study. The data is represented in the form of description.

3.4.2 Visual survey and checklist

For the visual survey, photographs taken and sketches are produced in the form of plates and figures respectively. This is followed up with write up to explain in details the relevant data that can be collected from them. The data collected was represented in the form of description.

4.0 FINDINGS AND DISCUSSION

4.1 Introduction

This chapter presents and discusses the data that was obtained from the three cases that were studied- Cyprian Ekwensi Centre for Arts and Culture, Oba Akenzua Cultural Centre and Usman Katum Bello arts theatre. The cases were discussed under these headings; background, site planning and landscaping, spatial organisation, structure and materials, aesthetics and reflection of indigenous spatial context.

4.2 Findings from Visual Survey and Checklist

4.2.1 Findings at Cyprian Ekwensi centre for arts and culture in FCT Abuja.

4.2.1.1 Background

This facility is located in the Federal Capital of Nigeria, Abuja, in Area 10. It is a facility that was erected with the aim of preserving the culture and arts of the various indigenous groups in Abuja before it was elevated to being the state capital of Nigeria so as to avoid their disappearance. The indigenous groups are: the Bassa, Gwari, Gede, Koro, Igbira, Ganagana, Gbagyi and Gwandara.

The facility was actually contracted out but unlike some cultural centres in Nigeria this facility was designed with the original intention to be a centre for arts and culture. That makes it more relevant a case to study for this research work. See plate X.



Plate X: Cyprian Ekwensi Centre for Arts and Culture.

4.2.1.2 Site Planning and Landscaping

The site is accessed through one major entrance with shops in the form of huts spread around the fence of the facility and parking lots that spread around the frontage of the main facility. Other facilities behind the main facility are the graphic and painting studio, sculpture and textile studio.

The landscape elements consist of hard and soft elements such as coal tars and kerbs for the hard and shrubs and carpet grasses for the soft elements. See plate XI.



Plate XI: landscape showing hard and soft landscape elements.

4.2.1.3 Spatial Organization.

The central facility is rectilinear in form and it has a rectangular courtyard in the middle of the facility which is also the amphitheatre (see plate XII). On the left and right side of the facility are two performing art theatres. The ground floor contains the art gallery, deputy director (culture), Public Relations Office, sales and marketing. On the first floor are Directors office, deputy Director administrative and finance, museum and head of performing arts and on the second floor are Library, research and documentation.



Plate XII: Rectangular courtyard and also amphitheatre of the facility.

4.2.1.4 Structure and Materials

For the huts and the buildings in art and craft village the materials used were burnt bricks and thatch roofs (see plate XIII). However, the main structure is a frame system consisting of mainly concrete columns, beams and slabs (see plate XIV). For the floors the material used were terrazzo floor finish for the main building. For the roof, long span aluminium roofing sheets were used for the main building but thatch was used for the huts.



Plate XIII: Indigenous material of the facility.



Plate XIV: Structural system of the facility, showing beams and slabs.

4.2.1.5 Aesthetics

The building is garnished with paintings and sculpture of various styles. This can be seen in plates X and plate XV.

4.2.1.6 Assessment of Reflection of Indigenous Spatial Context

4.2.1.6.1 Interior building Space.

Reflection of Indigenous spaces: It was observed that some reasonable considerations were given to reincarnate some indigenous vernacular spaces in this modern design. This is confirmed in the following ways;

Wrestling and boxing are some of the indigenous sports, they are done annually by the early settlers of FCT usually to show skills and defence. It is usually an inter-village

competition that calls crowd, after which prices are given to the winners in forms of money, wives, big hoes, farmlands and clothes. Spaces for these social activity is reflected in the design of the centre. The space for these sports is the amphitheatre which is also the central courtyard (see plate XV). Normally, according to the information gathered if there will be a wrestling show the whole of the courtyard is filled with sand and spectators sit or stand on the verandas and the balconies to watch the wrestlers wrestle for the belt.



Plate XV: Amphitheatre and also boxing and wrestling box.

Pottery is another famous economic activity that the people were engaged in, it was through it that Dr Ladi Kwali came to limelight. Pottery workshop is also a space that was given reasonable attention in the design of the centre (see plate XVI and XVII).



Plate XVI: Present Kiln in Cyprian Ekwensi Centre for Arts and Culture.



Plate XVII: Finished pottery products (right).

As a result of the raw materials such as raffia, guinea corn stalk, palm fronds and tall grasses found in swampy areas of the place the people were involved in weaving of mats, baskets and local trays during dry season when the farm products have been harvested. This has been reflected in the facility as seen in plate XVIII.



Plate XVIII: Weaving workshop and shop.

Painting, was also another economic activity that the indigenous people were involved in. These activities have found expression in the centre. Still yet other activities that have found expression in this modern design are carving.

However, it was also observed that spaces such as indigenous kitchen where local cuisines should be prepared and thought at the same time was absent.

Reflection of Indigenous interior space form: The indigenous people believed that man came from a hole in the earth crust. This idea influenced the circular nature of the buildings from the original. However, later models were rectangular in form. Circular compounds have round huts and rectangular compounds have corresponding rectangular shaped buildings.

The interior spaces was reflected in the centre. Both the circular and the rectangular building spaces were reflected in the centre. Some of the shops were designed to take the circular form while some were rectangular.

Reflection of Hierarchy in interior space: It was observed that there is no stable and fixed order of hierarchy, the VIP seats are brought in when needed. Therefore, the theatre

can take on a different face anytime as it is so desired. The same case with the amphitheatre in art and craft village (see plate XIX)



Plate XIX: Tambari amphitheatre located at the centre of the village.

4.2.1.6.2 Building Form

Reflection of indigenous building form: The indigenous building forms were originally circular before later models turned rectangular as a result of the coming of western civilization. This was adequately reflected in the centre by designing some shops circular and some in a rectangular form (plate XX).



Plate XX: Reflection of indigenous building forms- *left:* circular. *Right:* rectangular.

4.2.1.6.3 Site Planning

Reflection of Indigenous building layouts: The indigenous layout of the compound of the people is a big one because all the people of the clan dwell in one compound. Therefore, the compound layout is influenced majorly by number, privacy and traditional

African religion. The men have their section where they relate with one another, it is usually the first section one will have to pass through before going into the heart of the compound. Their women counterpart also have a section for themselves, usually located right inside of the compound for privacy and security purpose. The men's section is where the gods are placed and also the place where visitors are received.

This has been reflected in the facility in this manner; from the entrance one sees shops in the form of huts that are arranged along the fence of the centre to create the effect of an indigenous compound with the buildings forming part of the walls (see plate XXI). The privacy was a little bit captured by placing the workshops behind the major facility, there the paintings are and textile work are done.



Plate XXI: Reflection of compound layout of the indigenous people.

Reflection of Indigenous Circulation Pattern: The circulation pattern within and without the main facility is a rectilinear pattern due to the fact that the main building itself is in rectilinear form and also the connection between the spaces are rectilinear. This is weak to reflect the indigenous circulation pattern (see plate XXII). However the circulation pattern of art and craft village gives a better reflection of the indigenous circulation this is because its circulation is more of a curvilinear than a rectilinear pattern (see plate XXIII).



Plate XXII: layout of Cyprian Ekwensi Centre for Arts and Culture, FCT Abuja.
Source: Google earth (2016)



Plate XXIIII: layout of art and craft village.
Source: Google earth (2016)

4.2.1.6.4 Spatial Organization.

Reflection of indigenous spatial relationships: This facility receives credit here mainly from the arts and craft village, which is also an extension of the facility. This is because

there is a good relationship between the amphitheatre and the shops which are in the form of huts. Usually the village square is in a good relationship with the village compounds.

The main building weakly exhibits this by having the amphitheatre in the centre with other facilities surrounding it. In the amphitheatre weddings and other occasions are held there and even traditional wrestling bouts and dances are held there just like traditional days. Zooming out at the site plan of the facility the shops and their relationship one to another reflects the indigenous spatial relationships of various buildings in the compound. See figure 4.1.

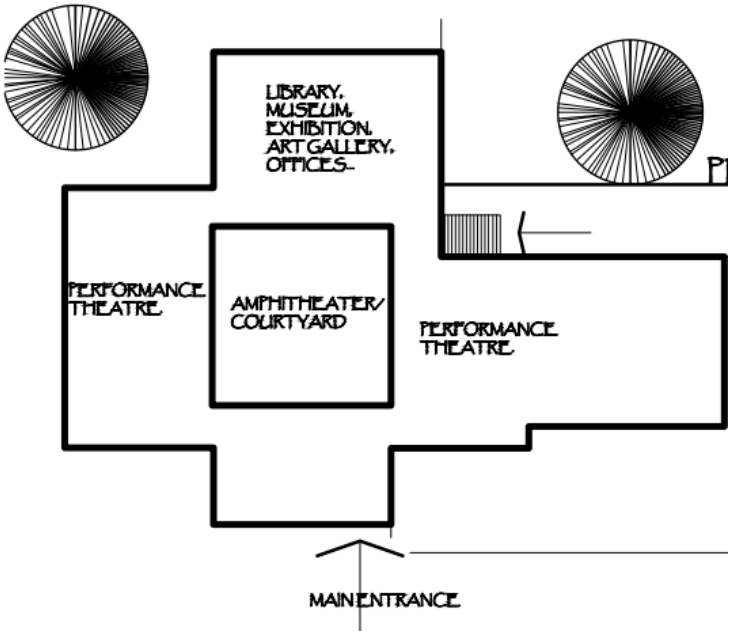


Figure 4.1: Spatial organisation of the facility.
Source: Researcher, 2016

Reflection of indigenous zoning of spaces: The indigenous spatial organization was based on their indigenous African tradition and privacy. In the traditional way the men's section is the first zone on entering into the compound. This is where visitors are attended to. This was reflected in the zoning of the functions of the building. The reception is the first thing a visitor meets on coming into the building from there the central courtyard is accessed. The studios and workshops are behind the facility for privacy.

The Araga dance performance is usually held in honour of the dead and is usually done in the courtyard of the diseased family, the villagers come into the family compound to watch the performance in honour of the diseased. These could be seen well reflected in the centre where the amphitheatre is designed in the middle of the facility. The same was also observed in the art and craft village of the facility. The amphitheatre is situated in the middle of the village, there the dance and the drama performance are performed. See Table 4.1.

Table 4.1: Checklist for the Assessment of the Reflection of Indigenous Spatial Context at Cyprian Ekwensi Centre for Arts and Culture.
Source: Researcher (2015)

S/N	VARIABLES	CHECKLIST	LEVEL OF REFLECTION					REMARKS
			1	2	3	4	5	
1.	INTERIOR BUILDING SPACES	Reflection of indigenous spaces.				●		Most indigenous spaces found expression in the facility.
		Reflection of indigenous space form.				●		Shops and workshops were designed with similar interior forms- circular and rectangular
		Reflection of hierarchy of interior space.			●			Flexible to adapt to any kind of arrangement.
2	BUILDING FORM	Reflection of indigenous building forms				●		Buildings reflected circular and rectangular exterior forms.
3	SITE PLANNING	Reflection of indigenous building layouts			●			Shops in the form of huts were arranged around the fence. Central amphitheatre.
		Reflection of indigenous			●			

		circulation pattern		
4	SPATIAL ORGANISATION	Reflection of indigenous spatial relationships.		Average reflection of indigenous space relationships.
		Reflection of indigenous zoning of spaces		Amphitheatre in the middle with other facilities surrounding it.
Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.				

4.2.2 Findings at Oba Akenzua Cultural Centre, Benin, Edo State.

4.2.2.1 Background

This facility is located along airport road Benin City. It is a property of the Edo State Council for Arts and Culture, it was designed with the aim of preserving, protecting, promoting and advertising the indigenous culture of the state. It serves as a memorial for the late Oba Akenzua of the Benin Kingdom as well as meeting the socio-cultural needs of the people by providing auditoriums for various cultural activities. The building which is a multipurpose complex is described to have a combination of both traditional elements and features of modern architectural design and construction technique. It was designed by Arc. Demas Nwoko in the year 1972.

The facility is a stand-alone facility, the designer didn't submit the remaining designs due to pending payments by the then State Government of that time. Therefore, facilities such as mini museums, schools, traditional restaurants are absent. See Plate XXIV.



Plate XXIV: Approach to Oba Akenzua cultural centre, Benin.

4.2.2.2 Site planning and landscaping

The centre has two main entrances into the site from airport express road Benin City. It consists of various landscape elements and poorly defined parking lots for both visitors and staff. The landscape elements consist of interlocking tiles for the parking areas and shrubs for the soft landscape as can be seen in plate XXV.



Plate XXV: Hard and soft landscape elements

4.2.2.3 Spatial Organization

The design is a combination of both rectilinear and curvilinear forms in its composition. The auditorium, which is the most prominent feature of the Centre, is shaped like a quadrant, it consist of two types of stage- the proscenium and the thrust stage, with offices arranged behind the proscenium stage. The spectator sitting arrangement is three quarter around the thrust stage. The design of the centre also consisted of two courtyards that Lange the two radii of the quadrant (Auditorium) as can be seen in figure 4.2 and 4.3.

The building aside the auditorium, consist of other facilities such as exhibition spaces, theatre changing rooms, rehearsal room, gallery, offices, utility, audio visual studio, library, roof terrace and workshop block.

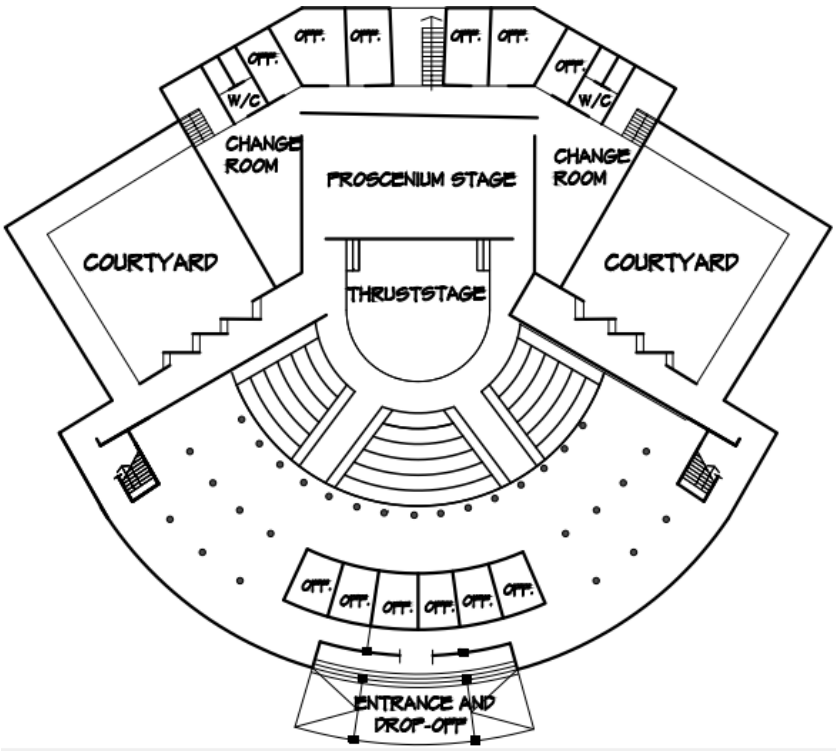


Figure 4.2: Ground floor plan of Oba Akenzuwa Cultural Centre, Benin.

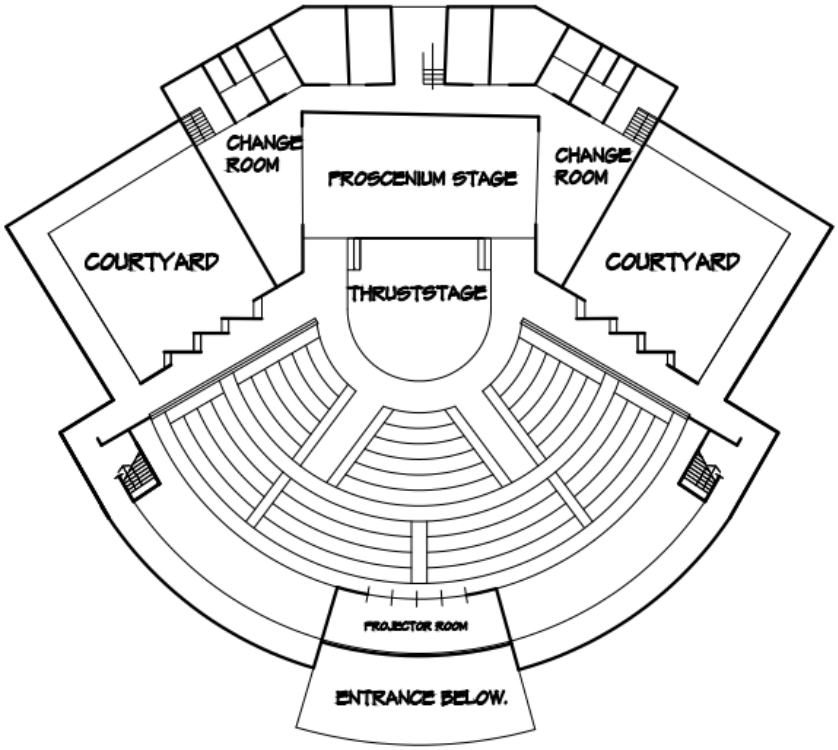


Figure 4.3: First floor plan of Oba Akenzuwa Cultural Centre, Benin.

4.2.2.4 Structure and Materials

The structural system used for the facility is a frame system of concrete columns, beams and slabs.

Aside concrete which was the primary structural material used timber was used for the finishing for floors, walls and ceilings as seen in plate XXVI. The basic materials however used in the design include multi–toned sandcrete blocks, burnt bricks, precast fluted tiles as walling material (external walls), stone walling, hardwood timber, marbles, and ceramic tiles.



Plate XXVI: Structure and material in Oba Akenzua cultural centre, Edo State.

4.2.2.5 Aesthetics

The design has displayed some features of the Edo culture such as the incorporation of precast fluted tiles used for the external approaching walls and also the application of the traditional Benin art works such as bronze relief sculptures used on the facade and freestanding sculptures used at the approach and interior spaces (see plate XXVII).



Plate XXVII: Use of decorative traditional Benin art works and architectural forms for aesthetics in the Centre.

4.2.2.6 Reflection of the Indigenous Spatial Context on the Facility.

4.2.2.6.1 Interior building space

Reflection of indigenous interior spaces: It was observed that not much of the indigenous spaces found expression in the centre this is because the architect that designed the facility held back some of the designs because of his outstanding payment, this has robbed the centre from reflecting some essential spaces.

The major space that was reflected in the centre was the performing art theatre for performance. There is also an open space beside the main facility where activities such as wrestling, wedding receptions are done (see plate XXVIII).



Plate XXVIII: Open space for performances in Oba Akenzua Cultural Centre.

Reflection of indigenous interior space form: The facility is a complex one, combining double interior forms- rectilinear and curvilinear forms (see fig. 4.2 and fig. 4.3). The interior of the performing arts theatre gave much consideration for the indigenous performances which is in a circular pattern/form. This was achieved by having the sitting arrangement of the spectators to be three-quarter round about the thrust stage. The theatre consist of two stages the thrust and the proscenium stage, the thrust stage projects into the spectator sitting area (See plate XXIX and Fig. 4.3).

The administrative part of the facility takes on rectilinear form with pots of rectangular courtyards and linear passage ways like an indigenous compound design (See plate XXIX, XXX and XXXI). The introduction of courtyards was a traditional design technology to segregate the public and private spaces within the house. The public domain is usually for guests and mostly used by the male members of the family. The inner courtyards are usually the private ones mostly used by the female members of the

family. In addition to privacy courtyard planning increases interior connections and decreases interior-exterior connection.

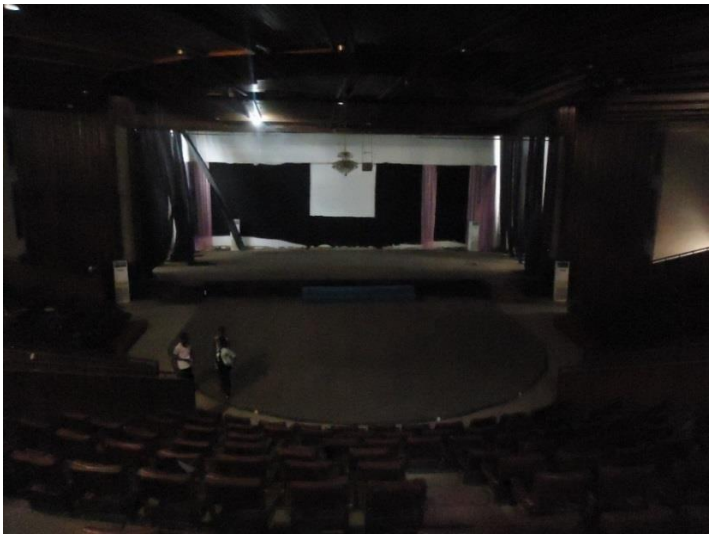


Plate XXIX: Proscenium and thrust stage of Oba Akenzua cultural centre.



Plate XXX: Courtyard of Oba Akenzua cultural centre.



Plate XXXI: Linear passage behind stage of Oba Akenzua cultural centre.

Reflection of hierarchy in interior spaces: It was observed that the VIP seats, though not different from other seats in size and colour, were arranged in front of the column of racked seats and also furnished with red carpets in front of them, something unique that other seats don't have as seen in plate XXXII and figure 4.4. This reflects the indigenous arrangement of the people where the heads or elders seat in front and the young ones stand behind them.



Plate XXXII: Reflection of hierarchy in Oba Akenzua cultural centre performance stage

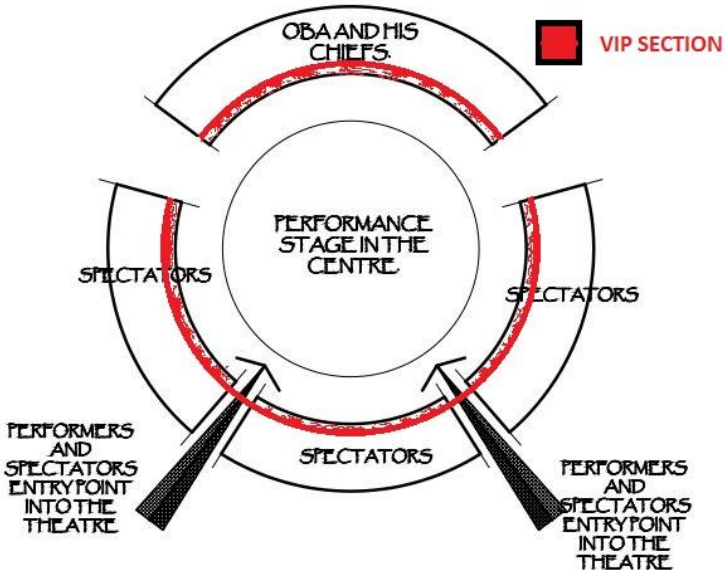


Figure 4.4: Spatial arrangement of Benin people during performances in traditional theatre (VIP section in red coloured in red).

4.2.2.6.2 Building Form

Reflection of indigenous building form: It was observed from the plan design of the facility that it was made up of two forms; curvilinear and linear forms (see fig. 4.2 and fig.4.3). The rectilinear form reflects their traditional residential homes with courtyards. The curvilinear form which is the portion of the design that forms the performing theatre reflects the traditional theatre where it takes the curve pattern as the performers perform before the Oba and the spectator watch in a circular form (see fig. 4.4).

4.2.2.6.3 Site Planning

Reflection of indigenous design layouts: It was observed that the indigenous designs usually consist of courtyards that are rectangular in shape with facilities surrounding the courtyard. This was reflected in the design of the cultural centre (see plate XXX). However, the reality that the cultural centre is not complete leaves this section blurred, perhaps this would have been well reflected in the design.

Reflection of Indigenous Circulation Pattern: It is true the form of a design influences to a great extent the circulation flow of the design within and without. The indigenous pattern of circulation in the traditional theatre during festivals and performances are circular as can be seen in fig. 4.6. This is seen reflected in the curvilinear pattern of movement in the design of the centre. The linear pattern of movement in the palace and residential homes is seen reflected in the admin section of the facility with straight corridors and walkways around courtyards (see fig. 4.2 and 4.3).

Four entrances were provided for access into the theatre, the entrances were designed at different angles to reflect the different directions that spectators come around the performance area to watch. This design creativity has done well to reflect the indigenous spatial context of the facility this way (See plate XXXIII).

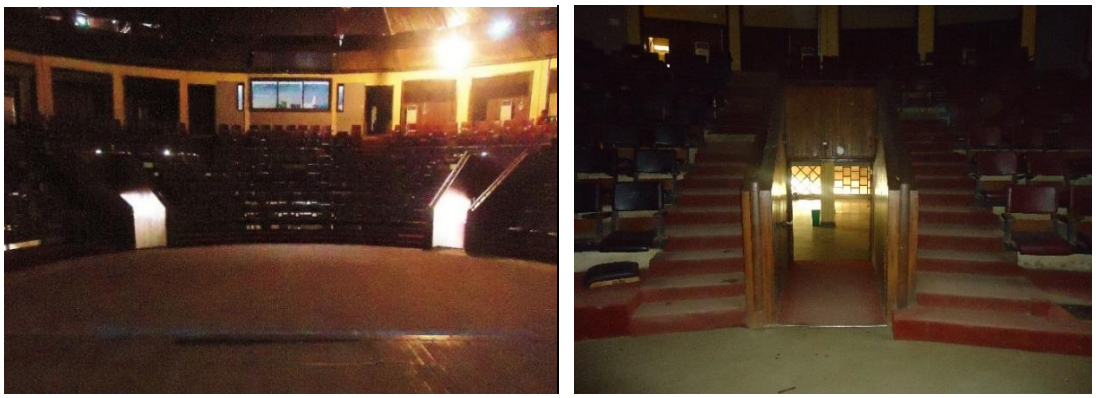


Plate XXXIII: Access into the performance theatre of Oba Akenzua cultural centre.

4.2.2.6.4 Spatial Organisation

Reflection of indigenous Spatial Relationship: The Spatial relationships of traditional theatres were such that can be seen in fig. 4.4. The performers perform in the centre facing the Oba with his chiefs behind him and then the spectators watch from behind them and also beside them in a kind of three quarter arrangement around the performers. This organization can be seen reflected in the design of the cultural centre. The performers perform in the centre facing the Oba and his chiefs behind him and the spectators watch from the sides.

Reflection of indigenous zoning of Spaces: In the traditional theatre the zones are like this; the Oba and his chief's zone, elderly men and women zone, children and youth zone, and the performers' zone. While the performer's zone and the Oba's zone have a direct face to face link with each other the other zones are besides. See table 4.2.

Table 4.2: Checklist for the Assessment of the Reflection of Indigenous Spatial Context at Oba Akenzua Cultural Centre, Edo State.
Source: Researcher (2015)

S/N	VARIABLES	CHECKLIST	LEVEL OF REFLECTION					REMARKS
			1	2	3	4	5	
1.	INTERIOR BUILDING SPACES	Reflection of indigenous spaces.		●				Incomplete design.
		Reflection of indigenous space form.				●		Having mixed interior forms; curvilinear and rectilinear.
		Reflection of hierarchy within spaces.				●		Special colour of seats for the VIP section
2	BUILDING FORM	Reflection of indigenous building forms				●		Presence of mixed exterior forms; circular and rectilinear.
3	SITE PLANNING	Reflection of indigenous building layouts		●				Absence of other facilities that will make the centre to be fully equipped
		Reflection of indigenous circulation pattern				●		Circular and linear pattern of movement.
4	SPATIAL ORGANISATION	Reflection of indigenous spatial relationships.			●			Performers perform before the Oba
		Reflection of indigenous zoning of spaces			●			Relationship between the performer's zone and the Oba and spectators was reflected.
Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.								

4.2.3 Findings at Usman Katum Bello Arts Theatre, Minna, Niger State Nigeria.

4.2.3.1 Background

This is the facility that houses the cultural and arts facilities of Niger State. It is located along IBB Street in Minna, Niger State. It was designed by Julius Berger and was commissioned 25th of May, 1991 by the then Ibrahim B. Babangida C. F. R. FSS MNI President Commander in-chief of the Arm Force of the Federal Republic of Nigeria. The design was initially designed to be Niger motel but it was later on changed to be what it is today- a cultural centre.

4.2.3.2 Site planning and landscaping

The site is accessed from IBB streets through two entrance gates, one major and the other minor. The parking lots are surrounded by the facilities around it. The landscape elements consist of hard and soft landscape materials such as interlocking tiles and carpet grasses with trees sparsely planted as can be seen in plate XXXIV and plate XXXV.



Plate XXXIV: Site planning and layout of U. K. Bello Art Theatre.
Source: Google earth (2016).



Plate XXXV: Site planning and Landscape.

4.2.3.3 Spatial Organization

The facility consist of several departments such as Research, Performing arts and media, visual and creative arts and museum. These departments are spread around the whole site of the facility as can be seen in figure 4.7 and plate XXXVI to IXL.



Plate XXXVI: Performing arts theatre



Plate XXXVII: Museum



Plate XXXVIII: Administrative building.



Plate XXXIXL: Research, documentation, visual and creative arts building

4.2.3.4 Structure and Material

The structural system used in the design is the frame system, consisting of columns, beams and slabs. The material used for the construction is basically concrete, with sancrete hollow blocks and glass, the roofing material used is basically aluminium roofing sheets.

During one of the Niger-fest that the state hosted chalets were built for the participants. This chalets were built with indigenous material such as burnt bricks for walls and thatch roof. (See plate XLIII and XLV).

4.2.3.5 Aesthetics.

The buildings consist of circular and rectilinear interior forms to produce a simple but yet an appealing look. The walls are decorated with magnificent art paintings around their interiors and exteriors. See plate XL.



Plate XL: The combination of forms and the application of art paintings on walls for aesthetics.

4.2.3.6 Assessment of the Reflection of Indigenous Spatial Context on the Facility.

4.2.3.6.1 Interior building space.

Reflection of Indigenous spaces: It was observed that the facility has several facilities that reflects the indigenous spaces. Some of the facilities that were incorporated into the facility to reflect the socio-economic activities of the indigenous people are as follows; a local wrestling ring where young men go in to test their strength and bravery. Pottery workshop where clay is used to make vessels such as flower and water pots. Paint workshop for painting, amphitheatre and a theatre for performances, religious building for worship, accommodation for occasions such as Niger-fest and traditional wrestling rings (see plate XLI to XLIV).

However the effort the facility has done to reflect the indigenous spaces there are spaces like kitchen where indigenous cuisines should be prepared and thought. Though from the

information gathered from the interview it was discovered that the kitchen was design but later converted to the research of the facility.



Plate XLI: Potter's wheel for pottery.



Plate XLII: Craft shop with exhibition of indigenous potter's handwork.



Plate XLIII: Textile workshop.



Plate XLIV: Wrestling ring.

Reflection of Indigenous Interior Space Form: Typical indigenous space forms are circular like most indigenous traditional buildings in middle belt Nigeria. Some of the spaces have been able to reflect this space form. Spaces such as the 36 chalets that are built during the Niger-fest that was organized some years back (see plate XLI).

Their indigenous theatre was a theatre in the round. Like many other African traditions, the performers perform before the King and his elders and chiefs and then the other spectators stand in a round to watch the performance. This was observed to be reflected in the amphitheatre that is designed in conjunction with the admin block in a form of a circle (see plate XLV).



Plate XLV: Circular performance stage of amphitheatre of UK Bello art theatre.

Reflection of hierarchy in interior space: It was observed that there were two sets of seats located in the middle of the performance theatre, there was a special entrance from other spectators. Another thing that marks these seats from others is this; there were other black coloured seats that looked different other seats and they are directly facing the performing stage of the theatre. The whole zone where these seats are is the VIP area. It reflected the indigenous position of the king and his officials in their traditional theatres. See Figure 4.5 and plate XLV.

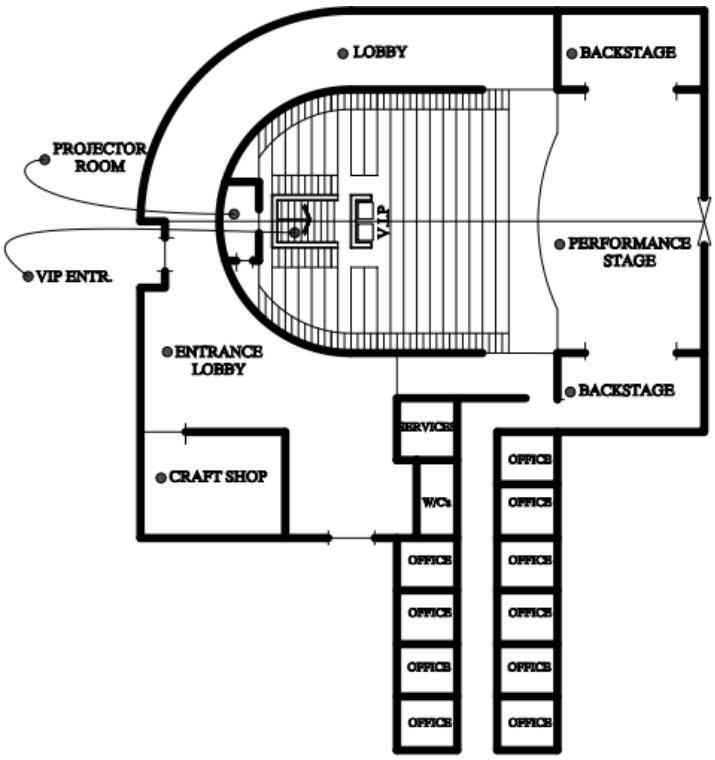


Figure 4.5: Reflection of hierarchy in UK Bello performing arts theatre.



Plate XLVI: Reflection of hierarchy in UK Bello performing arts theatre.

4.2.3.6.2 Building Form

Reflection of indigenous building forms: The indigenous building forms normally take the circular form for their buildings and also performances in festivals. Some facilities in the centre have been able to reflect this forms such as the huts and the building that houses the research and the visual department and also the chalets (see plate XLVII).



Plate XLVII: One of the Nigerfest chalets in the round form.

4.2.3.6.3 Site Planning

Reflection of indigenous layout: The order of the layout of the facility does not tally with the indigenous spatial layout, the various facilities are laid in more of a grid pattern than with straight walkways connecting the facilities that curvy walkways that is typical of the indigenous. This is rooted in the fact that the facility was not initially designed for what it is today. The facilities are just spread around the site with the parking in the centre.

Reflection of indigenous circulation: The fact that the indigenous layout of the facility was not represented properly also affects the circulation on the landscape level. The circulation in the performance theatre again does not reflect typically the indigenous circulation, they are rectilinear circulation pattern. This is because the theatre is basically a proscenium theatre (see plate XLVII).



Plate XLVIII: Rectilinear circulation pathways in the UK Bello Art Theatre.

4.2.3.6.4 Spatial Organisation

Reflection of indigenous spatial relationships: The VIP-stage relationship was observed to be reflected in the theatre (see plate XLIX). And also the 36 chalets that were built during Niger-fest were organized in such a way that it created the relationship that existed between various huts in a typical indigenous compound of the Gwari, Nupe and the indigenous ethnic groups in the state (see plate L).



Plate XLIX: Reflection of relationship between performance stage and VIP (king's place) in UK Bello Art Theatre.



Plate L: Spatial relationships between Niger-fest chalets.

Reflection of Indigenous zoning: One of the major factors for zoning of spaces is privacy and security, especially in traditional African context. In the centre, some consideration was given. In the traditional setting, the performance usually come to perform before the king in the king's palace, so the palace and the theatre are usually inseparable. The administrative building in the facility which is the reflection of the king's palace being the house of power and authority is attached to the amphitheatre. See plate LI.



Plate LI: Spatial relationship/zoning of the administrative building and the amphitheatre.

The assessment of the Reflection of Indigenous Spatial Context at U. K. Bello Arts Theatre, Minna, Niger State is summarized in table 4.3.

Table 4.3: Checklist for the Assessment of the Reflection of Indigenous Spatial Context at U. K. Bello Arts Theatre, Minna, Niger State.
Source: Researcher (2015)

S/N	VARIABLES	CHECKLIST	LEVEL OF REFLECTION					REMARKS
			1	2	3	4	5	
1.	INTERIOR BUILDING SPACES	Reflection of indigenous spaces			●			Spaces like kitchen are not reflected.
		Reflection of indigenous space form.			●			36 chalets in the form of traditional buildings spaces
		Reflection of hierarchy in interior space.				●		Clear consideration for hierarchy in the theatre design.
2	BUILDING FORM	Reflection of indigenous building forms			●			The administrative, visual and research building and the chalet taking an indigenous building form.
3	SITE PLANNING	Reflection of indigenous building layouts		●				Facilities are more in a grid pattern which is foreign to the indigenous layout
		Reflection of indigenous circulation pattern			●			The circulation on the layout is a rectilinear. However the amphitheatre takes on circular.
4	SPATIAL ORGANISATION	Reflection of indigenous spatial relationships.			●			Relationship between the 36 chalets.
		Reflection of indigenous zoning of spaces			●			Zoning of the admins with the amphitheatre.

Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.

The summary of the whole findings in all the three cases is summarised in table 4.4.

4.2.4 Summary of findings from Visual survey and Checklist.

Table 4.4: Summary of all the three cases studied.
Source: Researcher, 2016

S/N	VARIABLES	CHECKLIST	CYPRIAN EKWENSI CENTRE FOR ARTS AND CULTURE	OBA AKENZUA CULTURAL CENTRE	USMAN KABALA BELLO ART THEATRE
1.	INTERIOR BUILDING SPACES	Reflection of indigenous spaces	4	2	3
		Reflection of indigenous space form.	4	4	3
		Reflection of hierarchy in the interior space.	3	4	4
2	BUILDING FORM	Reflection of indigenous building forms	4	4	3
3	SITE PLANNING	Reflection of indigenous building layouts	3	2	2
		Reflection of indigenous circulation pattern	3	4	3
4	SPATIAL ORGANISATION	Reflection of indigenous spatial relationships.	3	3	3
		Reflection of indigenous zoning of spaces	3	3	3
	TOTAL		27	26	24

Key: **very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.**

4.3 Findings from Interview

This section presents the result of interview that was carried out. The questions asked, both to the custodian of culture and the personnel responsible for culture and research in the facilities, are in the appendix section of the work. Content analysis was used to analyse the results.

4.3.1 Findings from Cyprian Ekwensi Centre for Arts and Culture, FCT Abuja.

4.3.1.1 Interior building spaces.

The facility has been able to reflect the indigenous spaces of the place by providing spaces such as reception space located at the entrance of the facility, painting studios, pottery workshops, textile, wrestling and boxing spaces for traditional competitions. However, in order to meet up with modern trends new spaces have been incorporated into the facility, spaces such as computer graphic workshops and printing studios.

Some of the interior building forms have been made circular to reflect the indigenous interior forms. And for the performing theatre, there is no form of hierarchy that was reflected in the interior space.

4.3.1.2 Building forms.

The forms of the buildings were in two forms, circular and rectilinear. The circular reflected the traditional indigenous forms and the rectilinear reflected the development and changes that began to come into the traditional architecture as a result of colonial influence in FCT.

4.3.1.3 Site Planning.

Huts are built very close to the fence to reflect traditional compounds where the huts form part of the fence of the compound. The huts are shops that sell various goods and

services. Coming into the main building envelop, the central courtyard reflects the traditional compounds where performances are done such as burial ceremonies or weddings in traditional times.

4.3.1.4 Spatial Organization.

Indigenous designs were influenced mostly by social and environmental factors. The traditional religions of the people and also security influenced their design. Usually an entrance hut stands as the single entrance to the compound for security, this space leads into the central courtyard where other spaces are accessed. The courtyard design was adopted for the centre with a major entrance which is also the reception into the facility.

4.3.2 Findings from Oba Akenzua Cultural Centre, Edo State.

4.3.2.1 Interior building spaces.

The facility is not complete, the architect refused to release some of the designs because of some outstanding payments by the then state Government. This affected the design to adequately reflect the indigenous spaces. However the complex that stands today contains the performance art theatre, offices and reception. In the performance art theatre the front seats are decorated with red carpets to signify hierarchy within the space. In traditional times elders sit in the front row closest to the middle where the performance are done, while the others stand behind them.

4.3.2.2 Building form.

The building complex is made up of two forms, rectilinear and curvilinear forms. The curvilinear form which forms the performance theatre was used to reflect the curvilinear nature of traditional theatres and the rectilinear form was used to reflect the traditional compounds.

4.3.2.3 Site Planning.

Not much was actually reflecting the indigenous spatial on the site due to the reason that the centre still has some facilities absent.

4.3.2.4 Spatial Organization.

The basic facilities in the complex are the administrative and the performance facilities. The facilities were designed to relate due to the traditional relationships between the king's palace which today is the administrative building and the place of performance, usually the performances are done in front of the king. In this case, the performance theatre is facing the administrative area.

4.3.3 Findings from Usman Katum Bello art theatre, Niger State.

4.3.3.1 Interior building spaces.

A good number of the indigenous space were reflected in the centre. Spaces such as pottery workshops, amphitheatre, wrestling space and others. This was meant to bring back traditional times into modern times. Hierarchy within space was given adequate recognition. The VIP entrance is separate with others and the location of the VIP seats was strategically in the middle of the whole theatre. However, the theatre space is a proscenium stage theatre.

4.3.3.2 Building Forms

The buildings were giving considerations for the form, a good number of the buildings took the circular in order to reflect indigenous building forms. The administrative building and the amphitheatre are circular and the department of research and visual art also were designed round.

4.3.3.3 Site Planning

In as much as the entire site layout does not speak much of the indigenous, the chalets that were built during Niger-fest were built to reflect a kind of village certain. They are designed close to another to create the 'togetherness' environment that was very much present during traditional times.

4.3.3.4 Spatial Organization

The administrative building and the amphitheatre were given close relationship to reflect the king's palace and the traditional performance space where performances are rendered to the king.

4.4 Conclusion

The cases studied were observed to have expressed their indigenous spatial context in distinct ways base on their cultural uniqueness. While some of the cases considered some parameters to be of high importance some didn't. However, from the visual survey and checklist, Cyprian Ekwensi Centre for Arts and Culture, Abuja, scored high (see table 4.4). This could be traced to the fact that the facility is the biggest among the cases studied with a wider scope of considerations given. The one following it is Oba Akenzua cultural centre, Edo State, this is based on the fact that the design had considerations for the spatial context of the indigenous setting, though not completed with some essential spaces absent, and the existing spaces gave some level of considerations to the traditional architecture of the place. Usman Katum Bello came third majorly because it wasn't from the initials designed to be a cultural facility, it was initially Niger motel before it was converted to what is it today (as noted in section 4.3.2). Most of the credit it received were on the later development that followed in light of it being a cultural facility.

5.0 DESIGN PRELIMINARIES

5.1 The Site

5.1.1 Site Selection Criteria

For the purpose of this study, three sites were selected around the recreational areas in Jos greater master plan to arrive at a suitable site for the proposed project. These sites where tagged A, B, and site C (see figure 5.1). In order to arrive at the most suitable site for the design certain criteria were used for the selection.

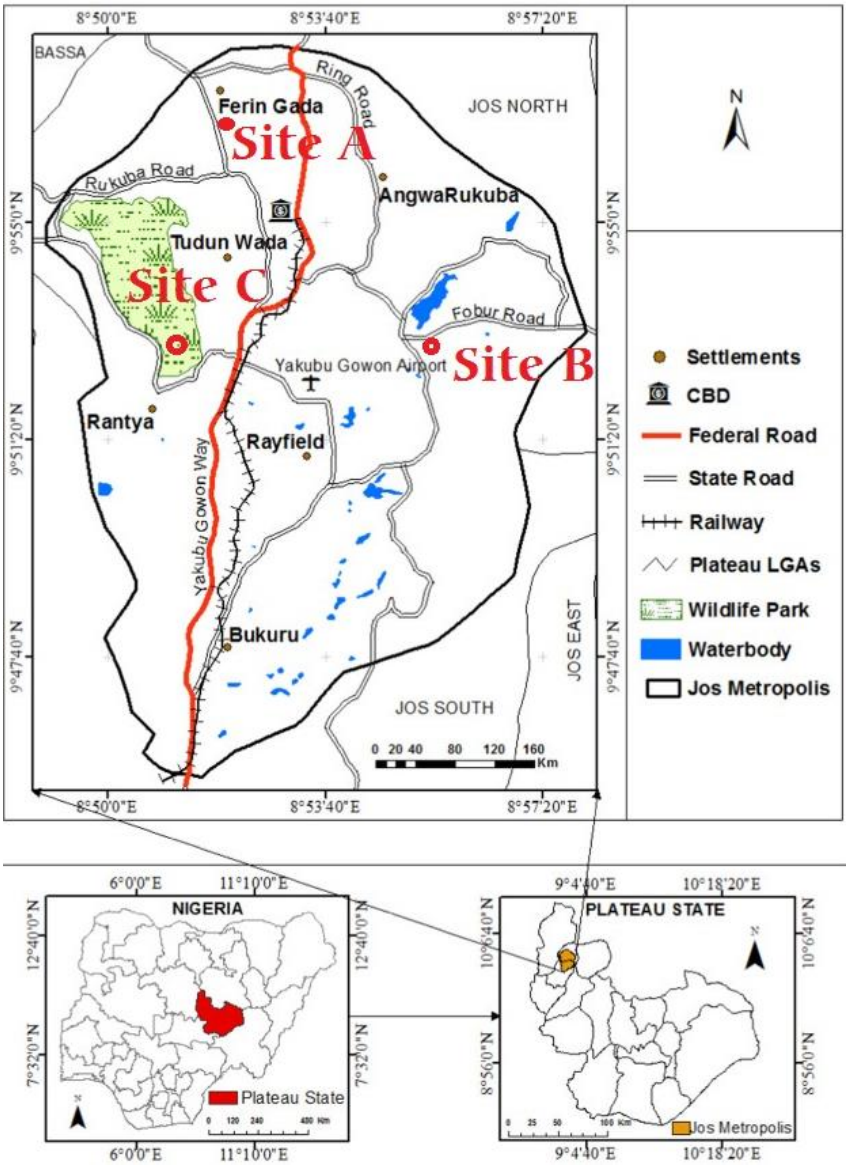


Figure 5.1: Plan of Jos
Source: Google earth image.

5.1.1.1 Accessibility to Site

This criterion has to do with the speed and easiness to which the proposed facility will be reached by indigenes and foreigners also. This is to be measured by how close the site is close to the people and the level of access roads to the site.

5.1.1.2 Cultural Significance

Site that has rich cultural significance to the people will be of most relevance for such project as this. This criterion examined the sites base on their position to the heterogeneous nature of the State, where by its located where there are a mix between diverse ethnic groups as against just one ethnic group.

5.1.1.3 Proximity to Supporting Activities

Knowing well that the facility cannot in itself possess everything, it needs other facilities close to itself to help it deliver optimally. This criterion has to do with the closeness of the site to supporting facilities such as hotels or motels, recreational facilities, hospitals, conference facilities etcetera.

5.1.1.4 Available land and Future Expansion

Things change, people and their culture also metamorphous, therefore the need for this criterion. This criterion considered the available land that the sites possess and the possible land area that could still remain for future expansion of the facility.

5.1.1.5 Existing Infrastructure:

A good site must be located where the proposed facility will benefit from the available infrastructure. This criterion measures the three sites based on their access to these infrastructures, such as: Electricity, drainage, telecommunication and roads.

5.1.1.6 Interesting Natural features on Site

CAC's are usually designs with interesting shapes and forms in a way they respond to the site condition and the need of the locals. This criterion examines the natural features on site that could boost the relationship between the site and the proposed facility.

5.1.1.7 Land Use Compliance

Every developed area must have an order to which development is done. This criterion rates these sites based on the land use plan of the State.

5.1.2 Site Selection

One critical element in design that needs to be regarded is the site where the design will sit. Reasons being that the building at the end of the day must cooperate with the environment where it is to live.

5.1.2.1 Site A: Farin Gada, Jos.

The site is located along Zaria road and beside the Federal Government College, Jos close to the farin gada round about and about 15 minutes' drive to the city centre. It is surrounded with largely residential and commercial buildings. See Plate LII.

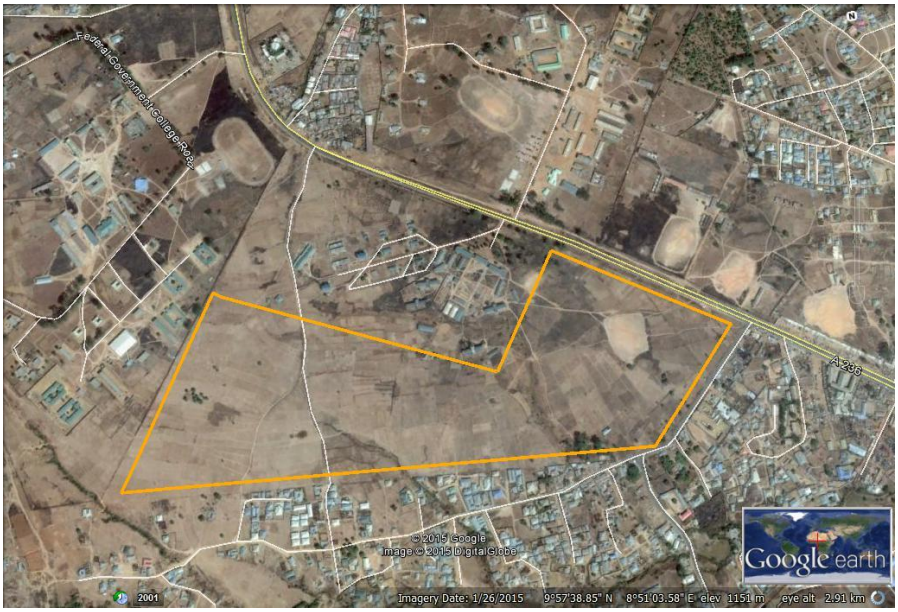


Plate LII: Farin Gada site
Source: Google earth image.

5.1.2.2 Site B: Lamingo, Jos.

The site is located some three (3) kilometres away from the city centre (Terminus). Some of the facilities found around the site include: The Sheraton hotel and towers; citizenship and leadership training centre, Jos; the Jos University Teaching Hospital, JUTH; Lamingo resorts; NDLEA training camp; Shere hills and Mountains expedition camp, residential houses surround the West and the East side of the site etc. See Plate LIII.

Some of the infrastructural developments in this area include telecommunication, electricity, tarred access road, water, etc. The area has a long standing history of colonial presence. It has attracted both tourists and mountain climbers. One of the most fascinating features of the Lamingo area is the presence of elements such as mountains, hills, rocks, water bodies etc.



Plate LIII: Lamingo site
Source: Google earth image.

5.1.2.3 Site C: Dong, Jos.

The site Dong, is located along Miango road area of Jos where the Jos wild life park is. Base on the Jos master plan, the area is a recreational zone. It sits about Six (6) kilometres from the city centre. The area is home to the popular Jos Wild Life Park and is in close proximity with the Solomon Lar Amusement Park, Miango Rest home, residential/Low-cost housing. Some of the characteristic features of this area is the presence of stream water path, mountain views. A striking characteristic of the area is its open gentle slope terrain with sparse vegetation and rock formations. See plate LIV.



Plate LIV: Dong site
Source: Google earth image.

The assessment of the three sites-A, B and C is presented in table 5.1.

Table 5.1: Site Selection
Source: Researcher, 2016

S/N	CRITERIA	SITE A	SITE B	SITE C	REMARKS
1	Accessibility to Site	4	3	2	Site A sits closer to the city centre
2	Cultural Significance	3	4	2	Site B sits between two indigenous groups, the Beroms and the Anagutas
3	Proximity to Supporting Activities	4	4	3	Site A and B have supporting facilities around them such as hotels, hospitals, and market.
4	Available land and Future Expansion	3	4	4	Site B and C have, being developing areas have more space for future expansion.
5	Existing Infrastructure	4	4	3	Site A and B have access to drainage, electricity, roads, telecommunication etcetera.
6	Interesting Natural features on/around Site	3	4	3	Site B is surrounded with the Lamingo dam and the Shere hills.
7	Land Use Compliance	2	4	4	Site B and C are surrounded with facilities such as wild life park (site C), Shere

				hills and Mountains expedition camp, Lamingo resort (site B) that connotes context for similar facilities.
TOTAL	23	**27**	21	Site b emerges the most suitable for this project.
WEIGHING SCALE: EXCELLENT=5, VERY GOOD=4, GOOD =3, FAIR=2, POOR=1, VERY POOR=0.				

Therefore, from the screening from table 5.1, it is revealed that site B will be most suitable for the proposed centre for arts and culture centre.

5.1.3 Site location

The site is in Lamingo area of Jos North LGA, Plateau State (see figure 5.4). It sits between $9^0$52'52.70"N and $8^0$55'28.69"E. An area with a mixed identity of indigenous groups, mostly the Beroms and the Anagutas. It is located around the hills of Shere hills with an altitude of about 1280m above sea level. See figure 5.2.

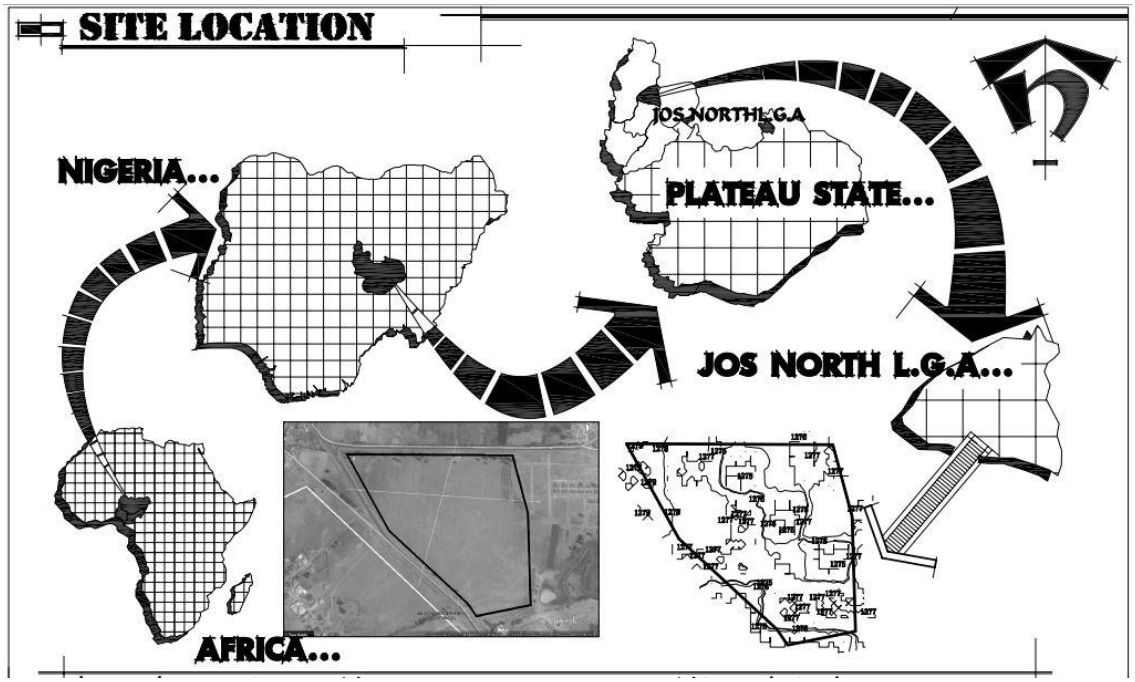


Figure 5.2: Site location

5.1.4 Site Analysis

For every site to be developed there is need for it to be studied to understand it properly so as to harvest the potentials and cut out the obstructions there may be on the site if really a good and durable design is desired. These studies will be studied in a number of ways.

5.1.4.1 Climate Characteristics

The climatic condition of Jos was studied so as to design a climate friendly facility. Elements that were studied were Temperature, Precipitation/rainfall, humidity and prevailing wind.

Mean Monthly Temperature: The temperature of Jos, Plateau, as well known, is mostly cold when compared with other states of Nigeria. It ranges between 24^0C and 33^0C (see figure 5.3). The use of courtyards as in traditional times will help cool the spaces during the North East trade wind when the weather is hot.

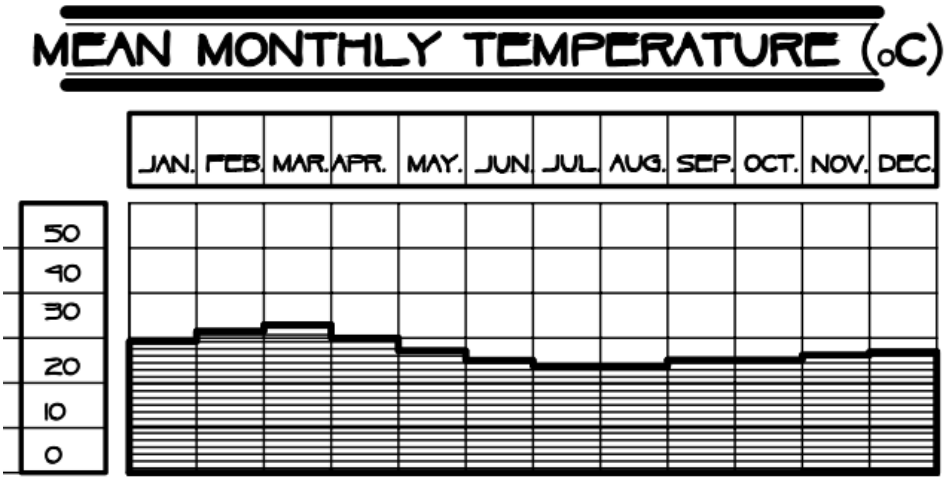


Figure 5.3: Mean Monthly temperature of Jos.
Source: NIMA, Jos Inspectorate.

Mean Monthly Precipitation: The major precipitation in Jos and even Nigeria as a whole is rainfall. It is usually experienced between the month of April and October and gets to its peak in the month of August. See figure 5.4.

This whether element will affect the choice of materials- water resistant materials, roof designs (one that will drain water easily), protection of the building elements against the damaging effect of rain. See figure 5.4.

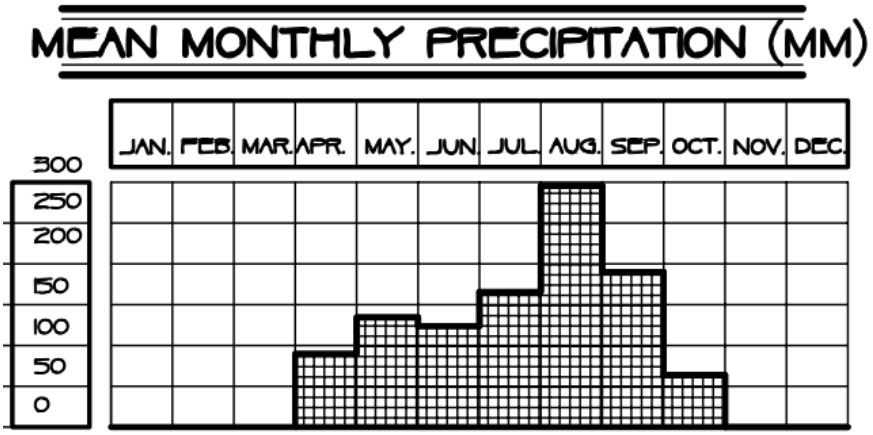


Figure 5.4: Mean Monthly Precipitation of Jos.
Source: NIMA, Jos Inspectorate.

Relative Humidity: For comfort, Relative Humidity should range between 4 to 80 percent. More than 50% of the months in the data fall within the acceptable range of 40 and 80. See figure 5.5.

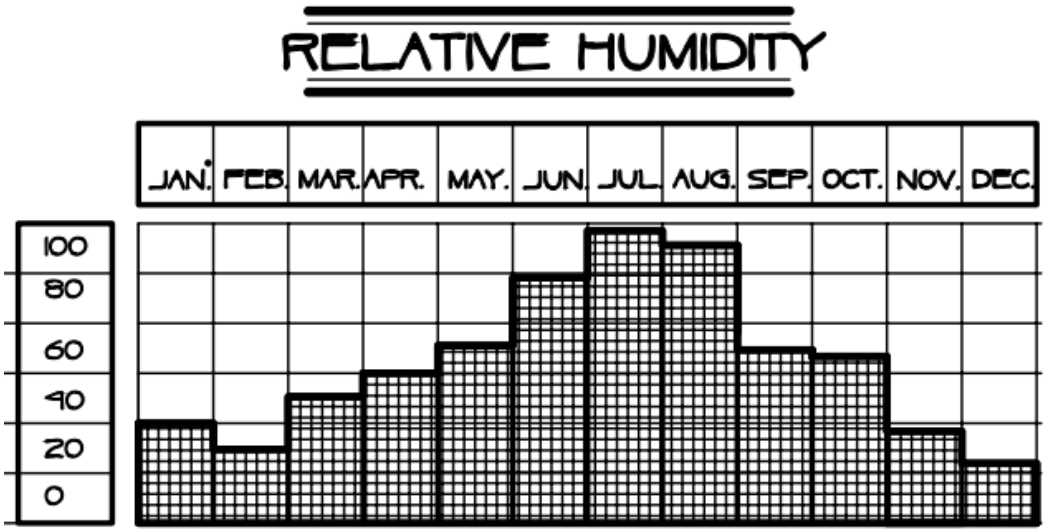


Figure 5.5: Relative Humidity of Jos.
Source: NIMA, Jos Inspectorate.

Prevailing Wind Direction and Speed: The two prevailing winds are the tropical maritime air mass and the tropical continental air masses. Based on figure 5.5, the wind

speed can at peak moments get up to 17km/h or 16km/h within the months of April and June respectively (see figure 5.6). The design therefore will considered the following: Planting of trees at strategic positions to reduce the effect of wind on the building and proper orientation of the building in relation to wind flow.



Figure 5.6: Wind Speed and Direction of Jos.
Source: NIMA, Jos Inspectorate.

5.1.4.2 Physical Analysis

This includes the site topography, soil condition of the site, and vegetation. This study determines the type and depth of foundations, the positioning of the proposed building on the site, levels of the building on the site. See figure 5.7.

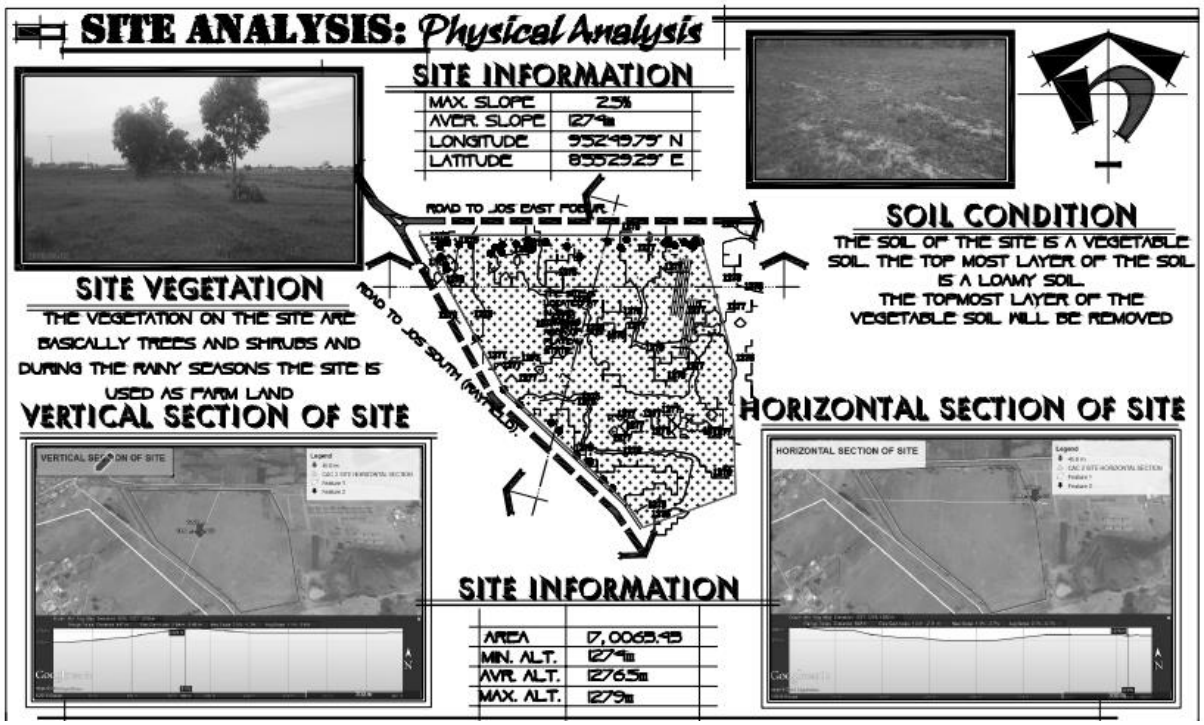


Figure 5.7: Physical Analysis.
Source: Author, 2016.

5.1.4.3 Solar and Prevailing Wind Analysis

This study examined solar movement and the prevailing wind on the site. Averagely the sun rises at 6:00am and sets at 6:00pm. The prevailing winds are basically the North East and South West trade winds which are responsible for the harmattan season that comes around November to February and the rainfall respectively. This study will be needed for the orientation of the building, choice of building materials, roof slopes, positioning of openings and designing of shading devices. See figure 5.8.

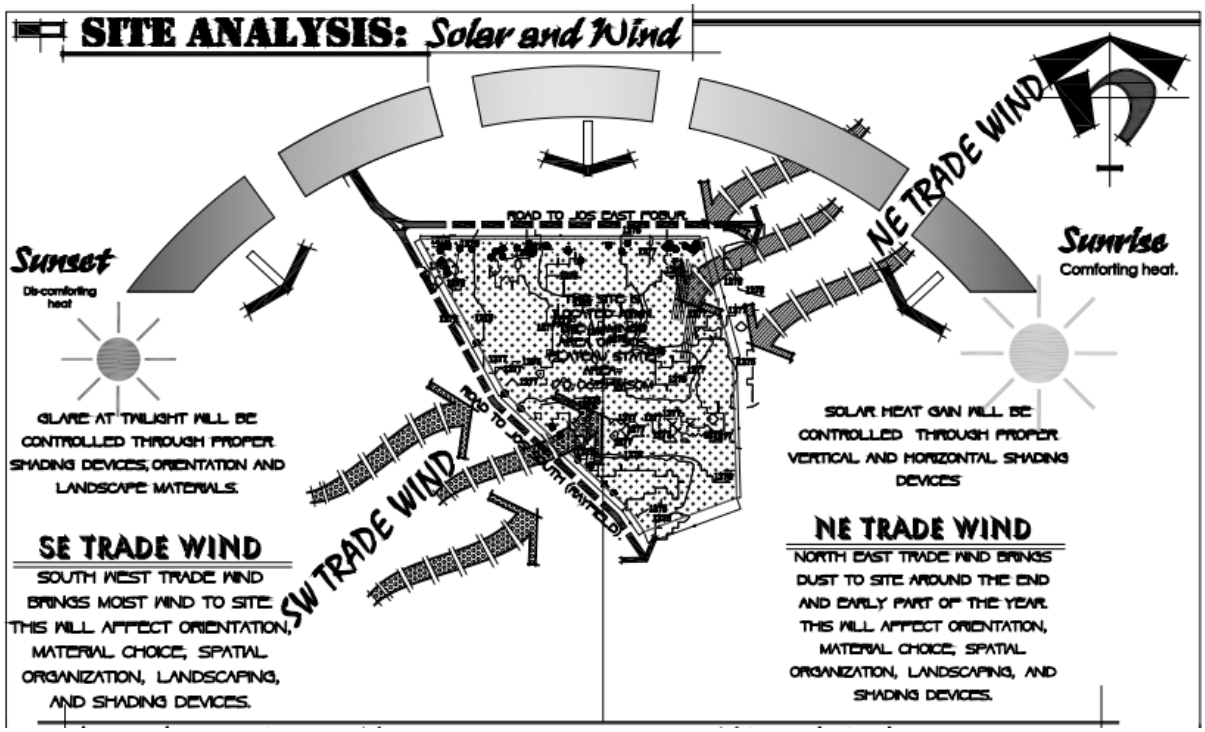


Figure 5.8: Solar and Prevailing Wind.
Source: Author, 2016.

5.1.4.4 Services

This studies examined the presence of existing services on the site. Services such as; access roads to the site, power supply and drainage system (see figure 5.9). This study will supervise the orientation of the face of the building, spatial organisation of the spaces in the building and outside on the site plan so as to relate well with the existing services.

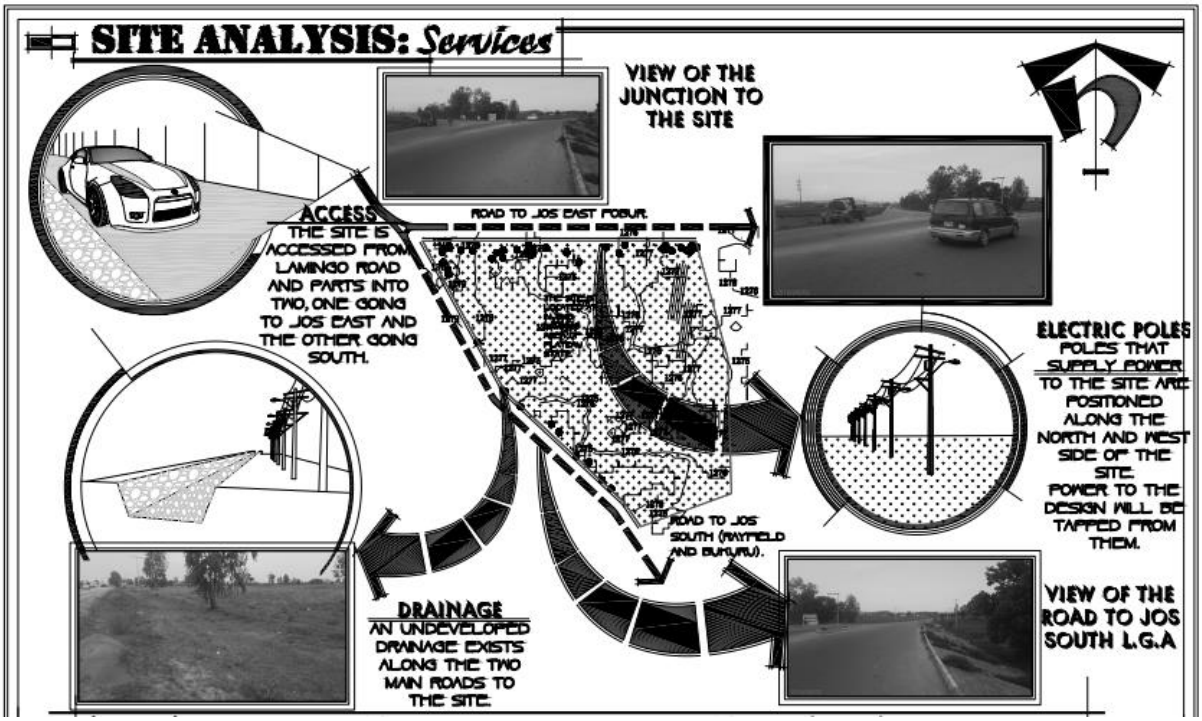


Figure 5.9: Services.
Source: Author, 2016.

5.1.4.5 Surrounding Activities

This study took note of notable surrounding activities and facilities of the site. This is to understand the context to which the proposed building will rest upon. On the North is the popular Lamingo dam to which the place derives its name, National Drug Law Enforcement Agency (NDLEA) training ground and a community of residential settlers, mostly Beroms and the Anagutas. On the East side of the site is an estate that still under construction. On the South is a Fuelling station and far down South are residential community and on the West side of the site is an extension of the community on the North side of the site.

It is worthy to note that the Jos University Teaching Hospital (JUTH) permanent site is located on the far East of the site alongside Sheraton Hotel still under construction and also Lamingo resort and Shere hills training camp. See figure 5.10.

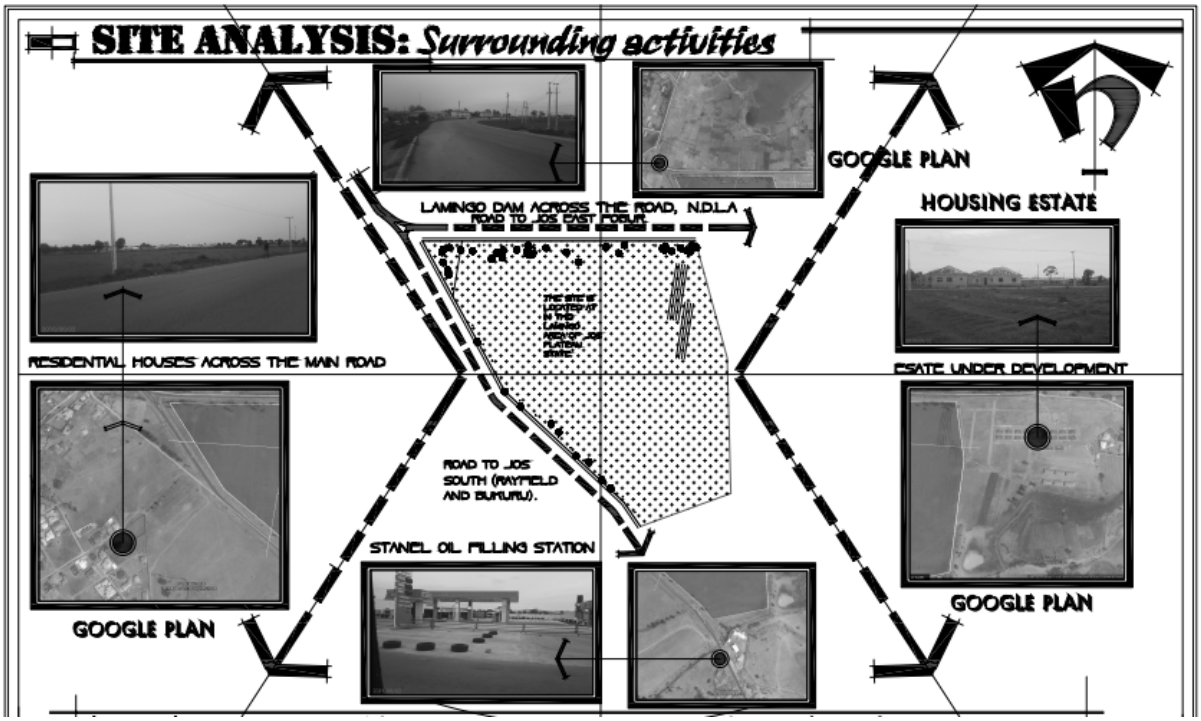


Figure 5.10: Surrounding Activities.
Source: Author, 2016.

5.1.4.6 Site Zoning

This examined the noise levels across the site in relation to the sources of noise that is generated around the site. It was observed that the noise was maximum at the junction where the two roads parted. The noise zone was observed to fall along the side of the site adjoining to the main roads. The East side of the side was observed to be the quietest zone on the site (see figure 5.11). This will influence the spatial organization of the building and also the site in general.

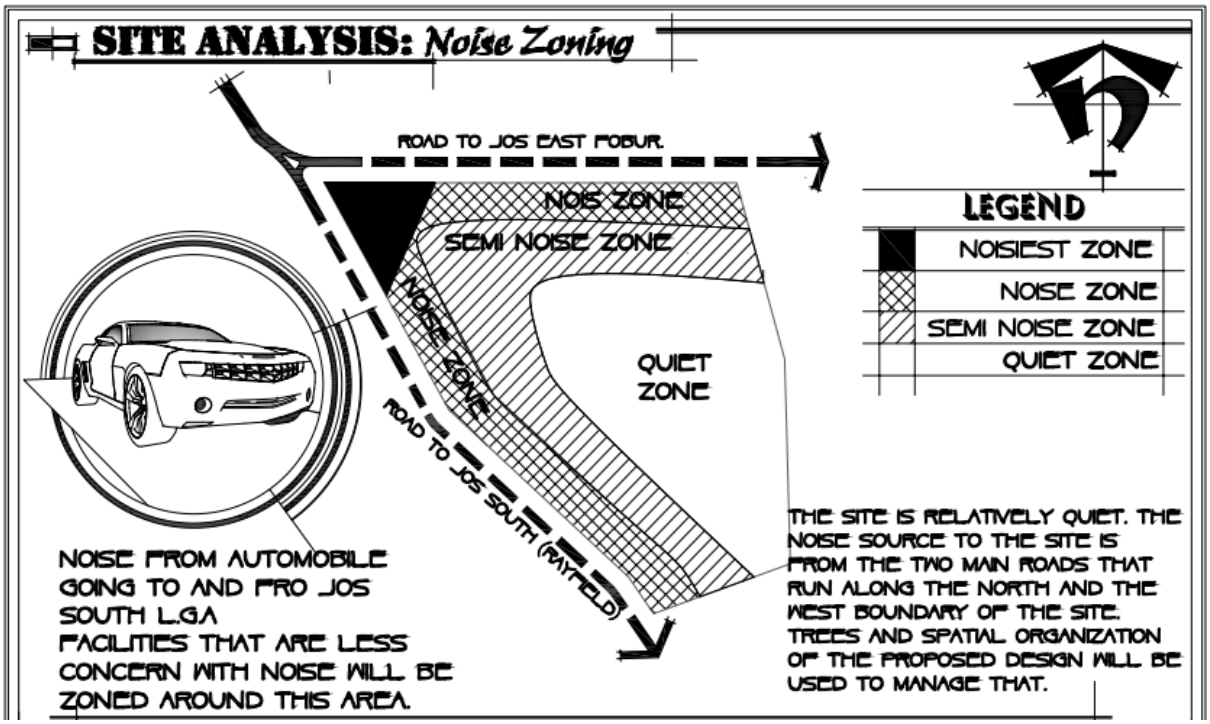


Figure 5.11: Noise Zoning.
Source: Author, 2016.

5.2 Design Brief

In a bit to preserve, promote and present the best of Nigeria's Crafts, Textiles, Cuisines, Traditional Dance, Drama, Opera, Cinema, Film, Photography, Folklore, Oral Traditions, Literature, Traditional games, Indigenous architecture and to deploy them as tool for forging national unity and identity, the National Council for Arts and Culture (NCAC) and Plateau State Ministry of Tourism, Culture and Hospitality have commissioned me to design a Centre for Arts and Culture for the Plateau people. One that will capture the dynamic nature of the ethnic groups in the state and also pay attention to their spatial context.

5.2.1 Design brief development

With the demands of the client it will then translate into the following spaces and activities. The spaces were arrived at by the research that was carried out on the indigenous spatial context of the Plateau people.

5.2.1.1 Administrative Building

This should contain the following spaces: Waiting and reception space, convenience, Offices, gallery, interaction spaces, board room for staff meeting,

5.2.1.2 Performance space

The proposal should contain the performing stage in relation to the spectator area in a way it aligns with the indigenous spatial context of the people. Convenience, practice areas, offices for the head of performing arts, and the stage manager, production space, makeup room, scenery construction lab, costume production laboratory and storage, sound and light control unit, and changing rooms are other facilities that should be included in the facility.

5.2.1.3 Market/shops/workshops

The proposed design should consider creating shops for selling indigenous arts and crafts to indigenes and foreigners. This will include workshops such as pottery, black-smith, carving, weaving, and graphic design, other spaces are kitchen and restaurants, and also convenience for buyers and sellers.

5.2.1.4 Accommodation

This should capture in modern times the system of accommodation of the indigenes in traditional times. This will include bedrooms, convenience, kitchen, and storage.

5.2.1.5 Supporting facilities

This will capture facilities that are necessary for a centre such as this to be complete and functional. Spaces in this zone should be museum, conference centres, libraries, research and development centres and offices where necessary.

5.3 Schedule of Accommodation

The spaces were zoned according to the way they are zoned above following the indigenous spatial context of the people. The zones are; Administrative block, amphitheatre, workshops and shops, supporting facilities, religious facilities and accommodation. See table 5.2 to 5.6.

Table 5.2: Schedule of accommodation for Administrative building
Source: Researcher, 2016.

AMINISTRATIVE BUILDING				
S/N	**FUNCTIONAL SPACE**	**UNIT**	**AREA (m^2)**	**NET AREA (m^2)**
1.	Reception Area	1	66	66
2.	Waiting Area	1	81	81
3.	Display Gallery	2	84	168
4.	Security check	2	21	42
5.	Offices	6	28	168
6.	Secretaries	6	12	72
7.	Convenience (4 W/C's, 4 washand basin and lobby)	2	23	46
8.	Board room	1	102	102
9.	Relaxation	1	182	182

Table 5.3 Schedule of accommodation for Amphitheatre
Source: Researcher, 2016.

AMPHITHEATRE				
S/N	**FUNCTIONAL SPACE**	**UNIT**	**AREA (m^2)**	**NET AREA (m^2)**
1.	Performance stage	1	641	641
2.	Spectator Area	1	1992	1992
3.	Graphic Design Unit	1	155	155
4.	Dance rehearsals unit	1	155	155

5.	Costume design unit	1	155	155
6.	Scene Construction Unit	1	155	155
7.	Instrument Practice Unit	1	155	155
8.	Media Unit	1	155	155

Table 5.4: Schedule of accommodation for workshops and shops
Source: Researcher, 2016.

WORKSHOPS AND SHOPS				
S/N	**FUNCTIONAL SPACE**	**UNIT**	**AREA (m^2)**	**NET AREA (m^2)**
1.	Pottery workshop	1	148	148
2.	Weaving workshop	1	148	148
3.	Carving workshop	1	148	148
4.	Blacksmithing workshop	1	148	148
5.	Textile workshop	1	148	148
6.	Bead making workshop	1	148	148
7.	Office	6	18	108
8.	Tool room	6	18	108
9.	Lecture room	1	169	169
10.	Changing room	2	50	100
11.	Toilets	4	2	8
12.	Bath	6	2	12
13.	Storage	4	45	180
14.	Shops	20	43	860
15.	Convenience (male and female 3 no each with washbasin 4 no each)	4	43	172

Table 5.5: Schedule of accommodation for Accommodation and restaurant
Source: Researcher, 2016.

RESTAURANT AND ACCOMODATION				
S/N	**FUNCTIONAL SPACE**	**UNIT**	**AREA (m^2)**	**NET AREA (m^2)**
	RESTAURANT			
1.	Dining and bar	1	453	453
2.	Indoor kitchen	1	50	50
3.	Outdoor kitchen	1	58	58
4.	Utensil store	1	9	9
5.	Laundry	1	24	24
6.	Serving station	1	21	21
7.	Cold store	1	20	20
8.	Dry store	1	20	20
9.	Drinks store	1	20	20
10.	Sanitary store	1	6	6
11.	Staff recess	1	23	23
12.	Changing room and convenience	2	17	38
13.	Reception area and Lobby	1	246	246
14.	Managers office and Convenience	1	36	36
15.	Account unit	1	9	9
16.	Records	1	16	16
	ACCOMMODATION			
17.	Bedrooms	107	18	1926
18.	Living room	27	26	702
19.	Bathroom	107	5	535
20.	Wardrobe	107	3	321
21.	Balcony	107	7	749

Table 5.6: Schedule of accommodation for supporting facilities
Source: Researcher, 2016.

SUPPORT FACILITIES				
S/N	**FUNCTIONAL SPACE**	**UNIT**	**AREA (m^2)**	**NET AREA (m^2)**
	LIBRARY			
1.	Librarian and convenience	1	36	36
2.	Store	1	38	38
3.	Reading area	1	402	402
	MUSEUM			
4.	Curator and convenience	1	36	36
5.	Store	1	38	38
6.	Display Area	1	402	402
	CONFERENCE AUDITORIUM			
7.	Dining Area	1	101	101
8.	Kitchenette and store	1	27	27
9.	Offices	2	8	16
10.	Auditorium	1	285	285
	PERFORMANCE THEATRE			
11.	Bookshop and office	2	94	94
12.	Entrance Lobby	3	176	528
13.	Offices and convenience	2	19	38
14.	Backstage	1	55	55
15.	Changing rooms and convenience	2	17	34
16.	Convenience and	8	25	25
17.	Performance stage	1	223	223
18.	Spectator area	1	612	612

6.0 DESIGN REPORT

This chapter discusses the indigenous spatial context of the three sampled ethnic groups in Plateau State their compound layouts, community (village) layouts, festivals, occupation, arts and crafts and how they have been integrated into the proposed CAC. The similarities and differences between the three ethnic groups were developed where after the similarities were adopted as the bases for the proposed design.

6.1 The Indigenous Spatial Context of the People of Plateau

6.1.1 The Beroms

The Beroms are mostly found in the Northern part of the state. They are known to be one of the earliest settlers in the state. In traditional times the people were mostly farmers and hunters (Davou, 2012). They were also involved in the making of crafts, at least for their basic needs such as pottery to make pots for cooking, storing water, local beer, and even raw food stuffs, they were also into blacksmithing to make some kitchen utensils and farm tools such as hoes and cutlasses. They were also involved in weaving and carving to make baskets for farm produce, domestic use and also mats for sleeping.

In earlier times, the Beroms celebrated the Badu, Nshok and Mandyeng as their festivals, to celebrate their harvests and also introduce the hunting seasons base on districts but today the festivals have receive some modifications. They have been merged into one big festival which is called the '*Nzem Berom*' festival which means 'the festival of the Beroms'. The *Nzem Berom* is usually held around April. The last was held this year in the Rwang Pam township stadium- the venue were most festivals like this are held. Activities that are done during the *Nzem Berom* are dances from invited dancing troops from invited ethnic groups, troops from each district. Other activities done are, traditional fashion parade for the young spinsters to show case themselves for the bachelors to see and make their choice, food preparation by women like pounding *acha* (hungry rice) and

also cooking. Prizes are given to winners at the end of the day. Drama of how brides and grooms prepare themselves for marriage many years ago are also done.

Typical Berom traditional compound is somewhat not much different from others in the regions and the state. The compounds are usually the courtyard design with round huts of various units such as children sleeping units and parents sleeping units, granaries (usually away from the fence for security reasons), kitchen unit, animal units and the dining unit. The courtyard are used for family meetings, food preparation and also drying of farm produce as a form of preservation (see figure 6.1).

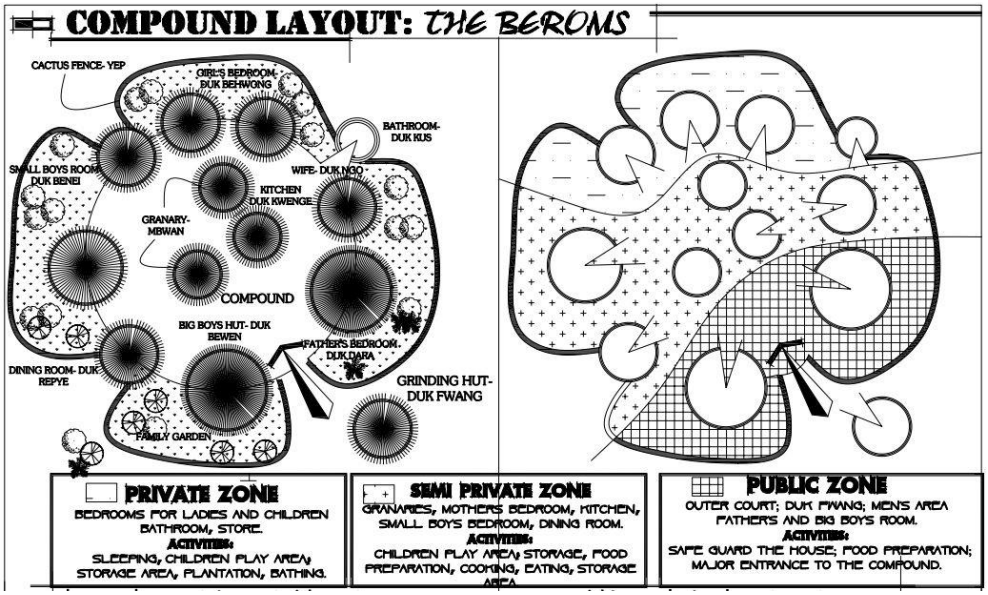


Figure 6.1: Traditional Berom compound.
Source: Author, 2016.

Being mostly farmers, their villages are usually sandwiched between their farmlands. It is typical of Berom settlements to have region beside it were farming activities are done. However, they have a central area where communal spaces are located- primarily the King's (Gwom Rwei) palace, the market and the community centre where local community festivals are done and also meetings (see figure 6.2).

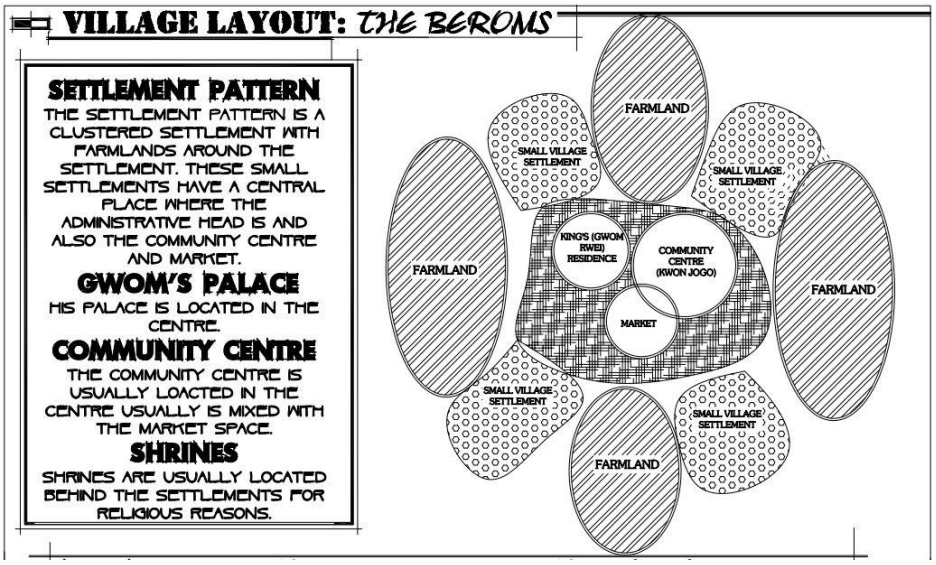


Figure 6.2: Traditional Berom compound.
Source: Author, 2016.

6.1.2 The Ngas

The Ngas are also early settlers in the state, as a result it has had great influence on other surrounding ethnic groups around the region. There are the hill and the plain Ngas. The hill Ngas lived on the hills and mountains of the region while the plain Ngas lived in the plains. The hill Ngas were seen as the '*sons of wisdom'* they were saddled with the responsibility of sighting intruders and enemies from afar and alerting those in the plains. The Ngas people are primarily hunters and farmers. Like other ethnic groups they were also into craft making, they made beats, necklaces and bangles; making of thatch roofs, cups and plates, mud pots, making of music instruments such as the sombi from their game and also war artefacts such as spears, horns, animal skins, bows and arrows.

In traditional times when it comes to festivals, the plain and the hill Ngas observed their festivals separately. The plain Ngas celebrated the Mustar to thank the gods for another farming season that has passed and the hill Ngas celebrate the Moslum for the same reason of thanking their gods for a passed farming season.

Today, the Ngas like the Beroms also have a unifying festival which is called the *'Pusdung festival.'* This is an annual festival that calls the whole of Ngas nation together,

it was introduced with the primary reason of preserving and showcasing the Ngas culture to the world. The festival is usually done in the Nefur arena, an arena in Pankshin Local Government Area that reflects the traditional Nefur arena where the people celebrated the festivals (see plate LV and LVI).



Plate LV: The Ngas Nefur arena in Pankshin LGA, Plateau State, Nigeria. *Left:* performance stage. *Right:* Spectator area.
Source: Author, 2016.

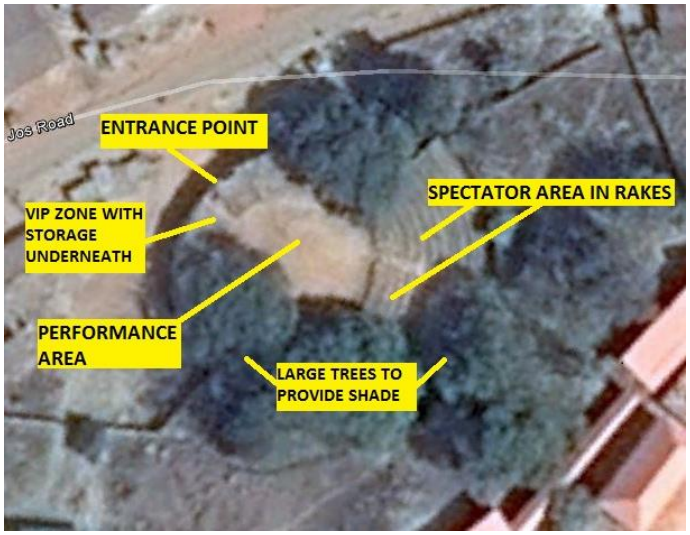


Plate LVI: Plan of Nefur arena in Pankshin L.G.A.
Source: Google earth (2016)

Some of the activities that are done during the *Pusdung festival* are dances for the men and women mostly in a circular pattern, demonstration of wrestling, display of war artefacts such as the spares, bows and arrows, knives, and the sombi; and also showcasing of their traditional dance artefacts such as beats, necklaces and bangles.

The Ngas compound consists of an open courtyard surrounded by an alternation of stone and mud fence and ring of small huts serving as bedrooms, kitchen, and stores. The courtyards are used for family meetings and relaxation, food preparation and also storage pots, calabashes and ladles.

The entrance to every compound is through the '*nkalng*' *or 'gantang'*- the entrance hut. It is used for grinding grains, entertaining visitors, and sleeping; it opens onto the courtyard and therefore gives access to the round huts inside including the kitchen called '*Lu bwan*', a private storage area called the '*dirm*' and also the sleeping hut called the '*luter*'. The compounds were basically for the women, the men were mostly hunting in the bush they come home as visitors, the boys room (*luter*) are sometimes located in front of the compound for security reasons (see figure 6.3).

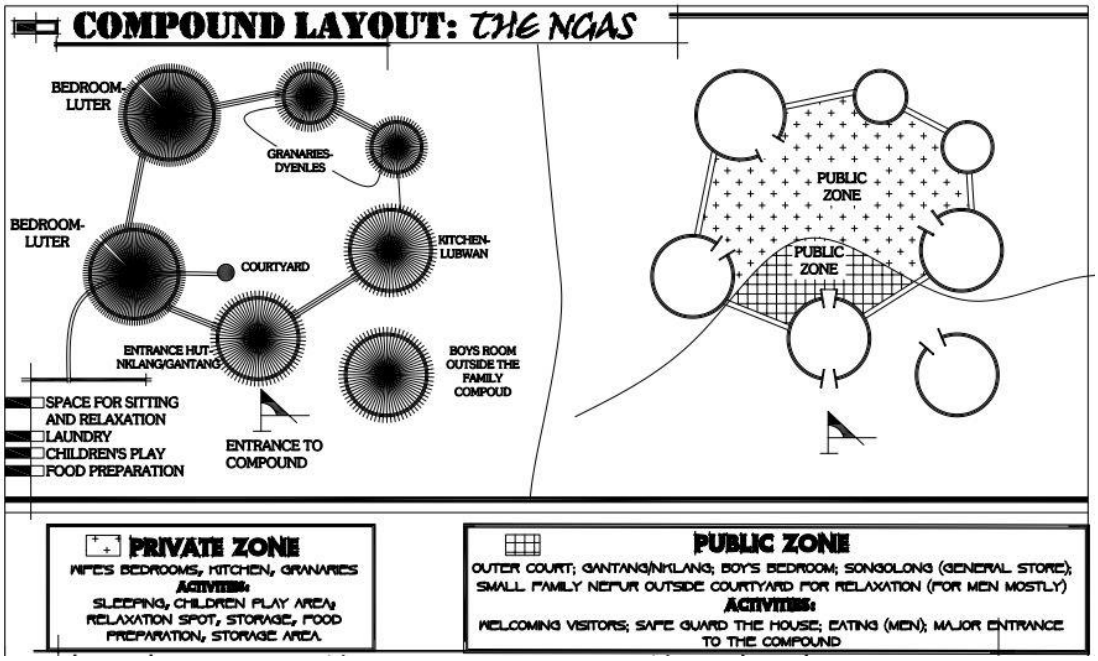


Figure 6.3: Compound layout of typical Ngas compound.
Source: Author, (2016)

The typical Ngas village is usually organized around the Nefur, Ngolong Ngas' (administrative head) compound and the Mara's compound. Other family compounds can be seen organised around these spaces. They also have a general threshing floor for

the village. Their shrines are usually located away from the communal areas around the edge of the village, this is for religious reasons (see fig 6.4).

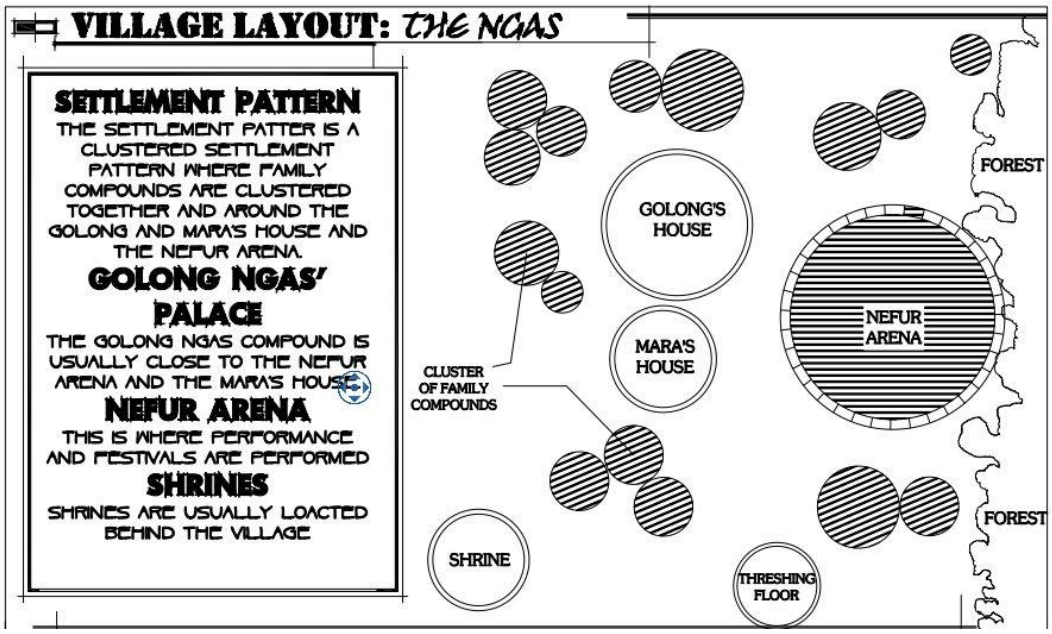


Figure 6.4: Village layout of typical Ngas compound.
Source: LaPin, 1984.

6.1.3 The Taroks

The Tarok people of Plateau State are also one of the major ethnic groups in the state. According to Solomon (2012) they are present in ten Local Government Areas of the state namely; Pankshin, Kanke, Kanam, Wase, Mikang, Quan-Pan, Shendam, Langtang North and South Local Government Areas. However, Abari (2010) notes that Langtang North and South are the heart of the Tarok nation.

Like most of other ethnic groups in the state the Tarok people are primarily farmers and hunters. During the dry seasons they diversify into other economic activities such as making crafts such as bags, mats for floors and doors, bows and arrows, slings for war, drums, spares, bangles, blacksmithing, mortar and piston and their likes.

The festival that the Tarok people celebrate is the '*Ilum O Tarok'* which means Tarok day. The primary purpose of this festival is to push for peace and unity among the Tarok people. Again, it is also an avenue for sharpening traditional skills for the sake of

encouraging technological development which will in turn bust socio-economic development. It is also a platform of instilling the culture and traditions of the forefathers into the upcoming generation.

Activities that are done during the *Ilum O Tarok* are dances from various districts of the Tarok nation, exhibition of agricultural produce and indigenous dishes. During the ceremony the indigenous art and craft of the people are being displayed and also lectures.

Like most ethnic groups in the state, there is a gala night that is done a night before the day of the festival. It is there that Miss Tarok is selected.

The compound layout of the Tarok people is the courtyard design, like others in the state. The courtyard is formed by alternation between units of round huts and stone fence because of the presence of stones in the state. The entrance to the courtyard is usually through a round hut which is called the *'nklang'*. It is sometimes used for sleeping for the boys and sometimes the cattle are kept there to sleep. It is also used to receive visitors and also serves as a security check point for the compound.

The huts inside the compound are usually used for sleeping, storing, and cooking. The father's hut and the boys of the house usually located close to the *nklang* this is for security and also part of the culture that the man is trained to protect his family. The women and the girl's huts are the ones located far into the compound and the kitchen is also located close to their own units. The father of the family usually has a tree in the centre of the compound where he takes his time to rest under its shade (see fig. 6.5).

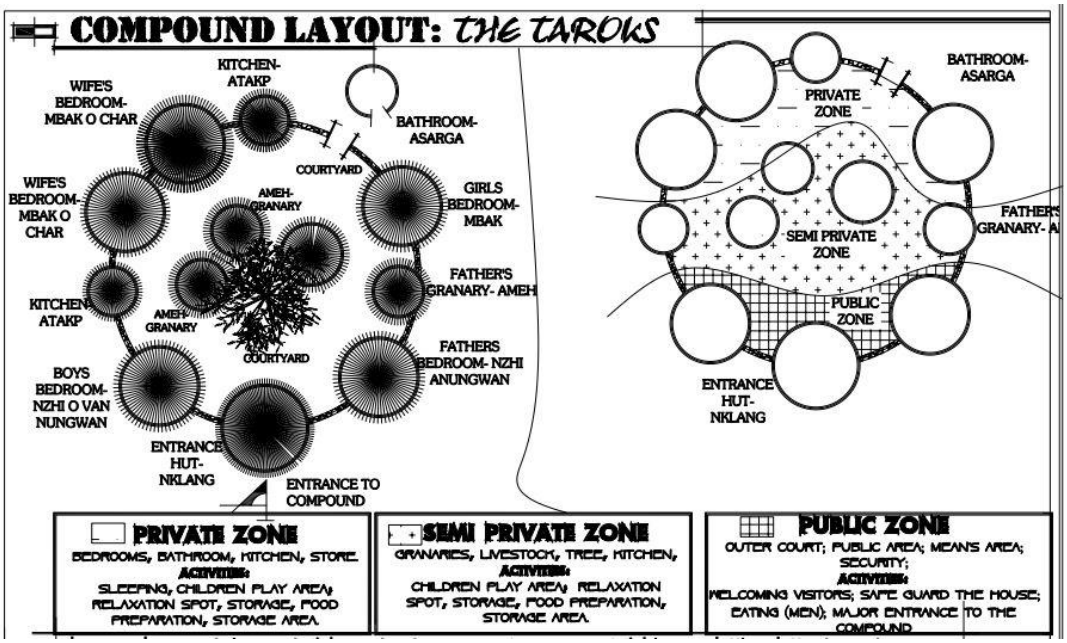


Figure 6.5: Traditional Tarok compound layout.
Source: Author, 2016.

Their traditional community layout is usually a sparse type. This is because each family builds on its farmland. The Ponzhi (king) Tarok palace is located close to the community centre and the market. When a visitor comes he is first of all brought to the Ponzhi for identification before he goes ahead with his mission when he has been granted the go ahead. See figure 6.6.

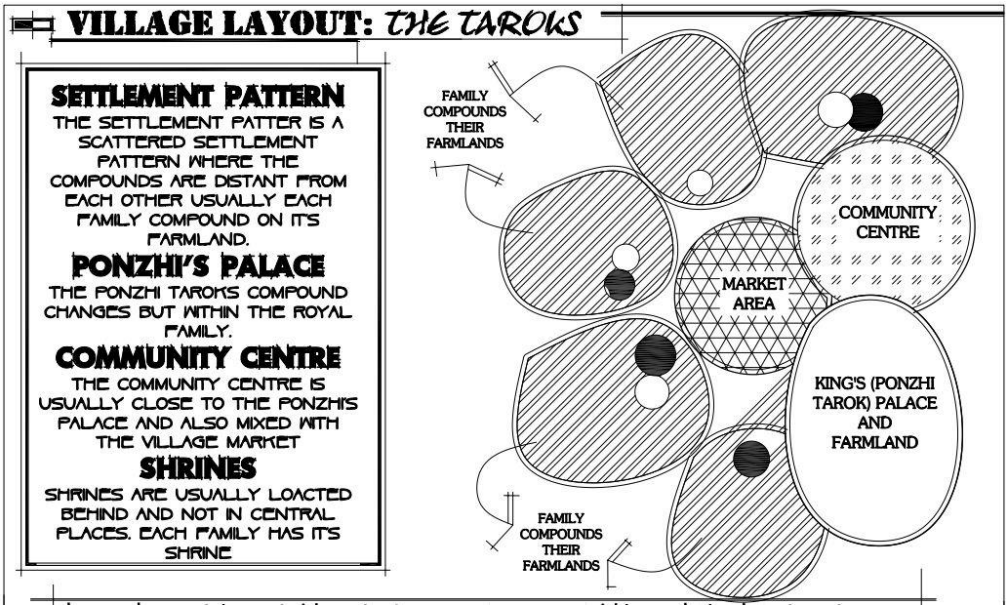


Figure 6.6: Traditional Tarok community layout
Source: Author, 2016.

6.2 Similarities and Differences between the Cultures

Having discussed these cultural groups, this section of the research compares and relates the three cultures together- both at compound and community levels, with the aim to bring about their differences and similarities which will stand as the bedrock for the design. The result is presented in table 6.1 and table 6.2.

Table 6.1: Similarities and differences between the three ethnic groups at compound level.
Source: Author, 2016.

COMPOUND LEVEL		
S/N	**SIMILARITIES**	**DIFERENCES**
1.	They all have an entrance hut for welcoming visitors, preparing farm produce and some even sleep there.	Unlike the Beroms and the Taroks, the Ngas have a central storage for the extended family. They call it *Songolong.*
2.	The compounds are usually in a circular form	For the Ngas compounds no specific room for men/husbands in the compound.
3.	The huts around the courtyards are also circular/round in form.	Some plant vegetables in the compound like the Beroms and some Tarok compounds, not so with the Ngas.
4.	Each compound has at least a kitchen, storage, and bedroom(s)	In a case where there are more than one wives the wives individually own a room, kitchen and granary in the Tarok land as against the Beroms and the Ngas people where kitchen is shared.
5.	All three express some level of privacy and security in their design.	
6.	The activities in the central courtyard are; eating, family meetings, play, dance, washing of kitchen utensils and clothes and storage.	
7.	They keep domestic animals such as chickens, cattle in the compound. In some cases special rooms are provided for them but in some compounds they sleep in the entrance hut.	

Table 6.2: Similarities and differences between the three ethnic groups at community level.
Source: Author, 2016.

COMMUNITY LEVEL		
S/N	**SIMILARITIES**	**DIFERENCES**
1.	Relationship between the king's palace, market and the community centre is reflected in all three.	The Beroms and the Ngas engage in the cluster style of settlement with the farmlands away from the settlement. The Taroks, on the other hand employ the scattered/sparse settlement pattern. Being farmers, they built their houses on their lands.
2.	Extended families build their compounds around each other.	Only the Ngas have a central threshing Area.
3.	Interaction is key among the three. They have areas around the village where they gather to interact with one another both the elders and the children- children's play area	
4.	Shrines are located away from communal areas to the edge of the village for religious reasons.	
5.	They are all hunters and farmers.	

6.3 General Circulation Flow through Various Levels: Community and compound

From all the three cases it can be observed that the spatial flow concept from the community level down to the individual compounds is usually in radial pattern. At levels, community or compound, there is a core, or a central space from which other spaces are accessed. At the community level the king's palace, community centre and market are the core, from there the flow spreads to the compounds where the courtyard is found and from there it moves down to the individual spaces- the huts. This can be seen in figure 6.7.

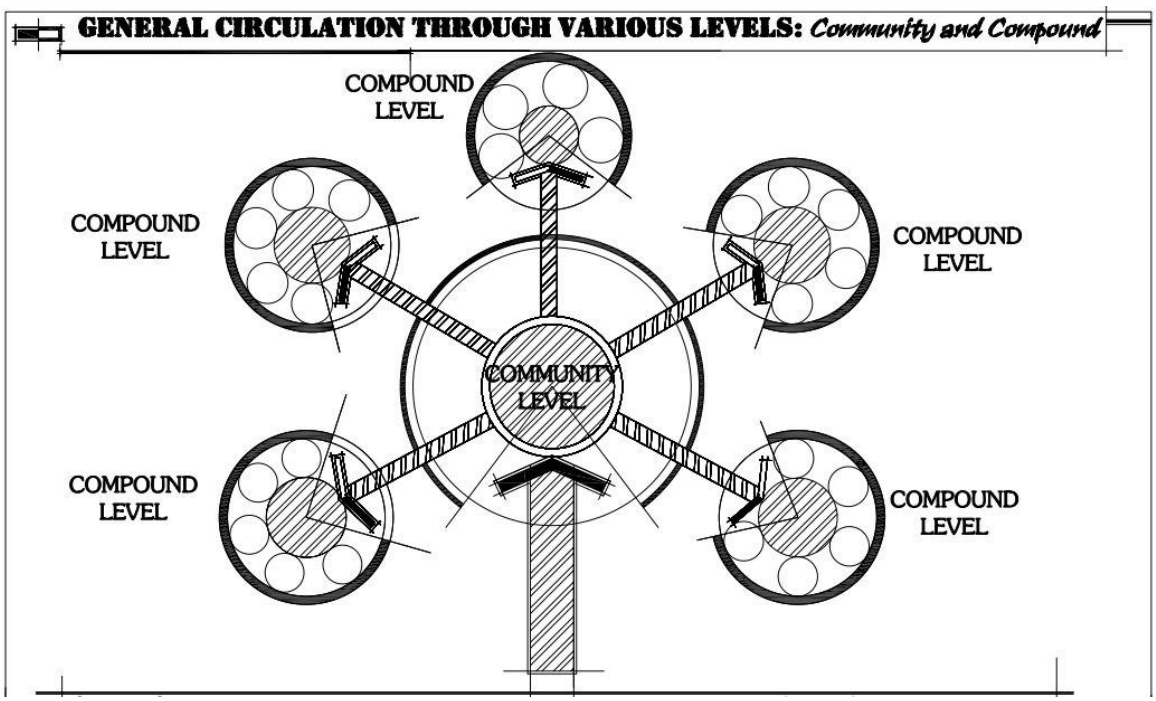


Figure 6.7: General circulation through various levels.
Source: Author, 2016.

6.4 Translation of Indigenous Spaces into the Design Proposal

The spaces in the design proposal were generated by drawing parallels from indigenous spaces through to spaces in the proposed centre so as to adequately that will adequately represent those spaces. From the level of the compound a parallel was drawn to corresponding spaces at the community level and then from there spaces for the design were generated. This is explained in figure 6.8.

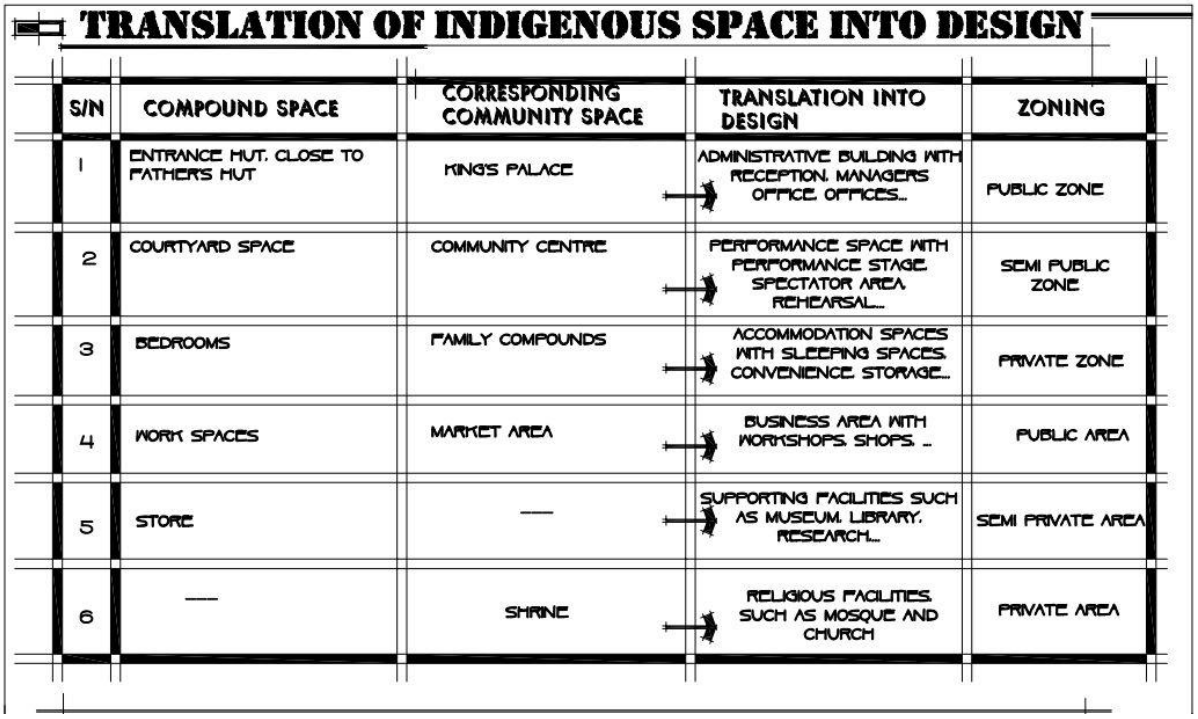


Figure 6.8: Translation of indigenous space into design.
Source: Author, 2016.

These spaces have been broken down and their relationships organized based on the indigenous space requirement of the people. This is seen in figure 6.9 in a form of bubbles to represent the spaces and arrows to show their relationships.

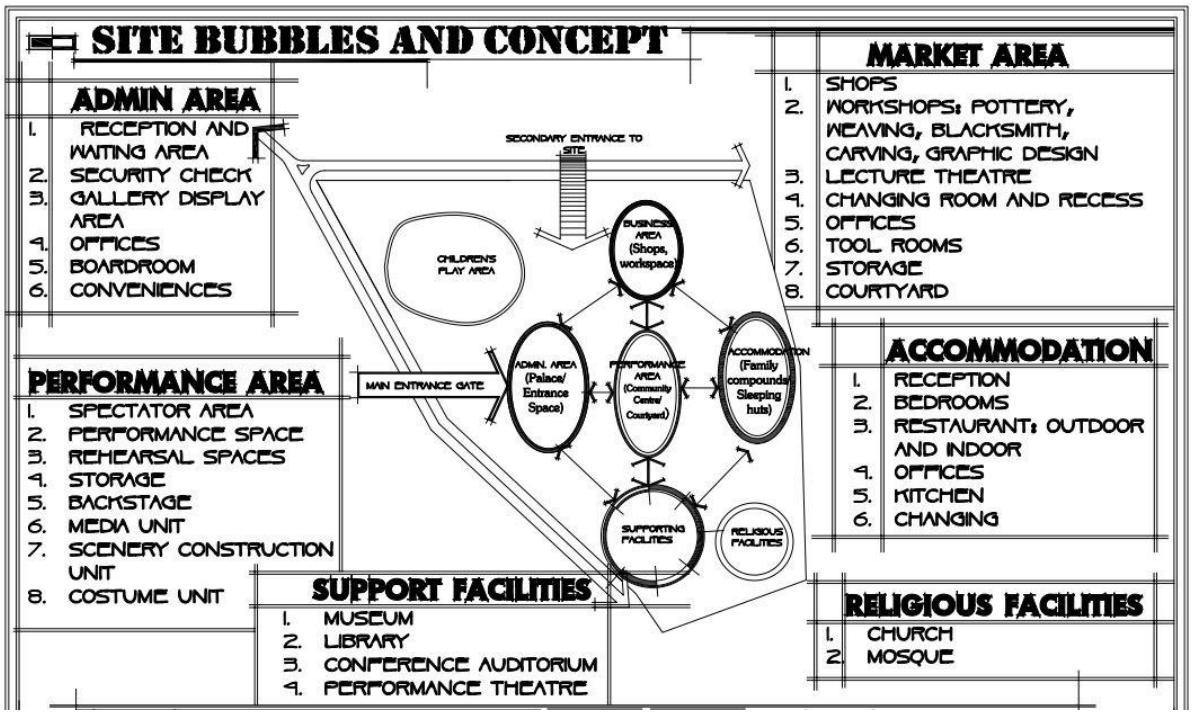


Figure 6.9: Site bubble and concept.
Source: Author, 2016.

6.5 Design Considerations: Variables of the Research

6.5.1 Reflection of indigenous site planning

This has to do with the site planning of the whole facility. First of all the circulation around the site is key. The indigenous circulation of the people in traditional times were basically not linear. They were curvilinear, meandering around the Jos Mountains. This is what informed the meandering of the circulation around the design as can be seen on the site plan (see fig 6.11). The second thing to consider is the zoning of facilities on the site. The number one building that welcomes one on entering the site is the administrative building which is the reflection of the king's palace. In traditional times the king's palace is the first place a visitor visits to present his mission for coming. There he is entertained first and welcomed before he goes ahead with the mission that brought him. Secondly community centre where performances and meetings are done are close to the palaces because most performances are done in honour of the king and usually located in a central area where all can easily access. That has been reflected in the designing of the amphitheatre by positioning it in the centre of the whole facility (see fig 6.10).

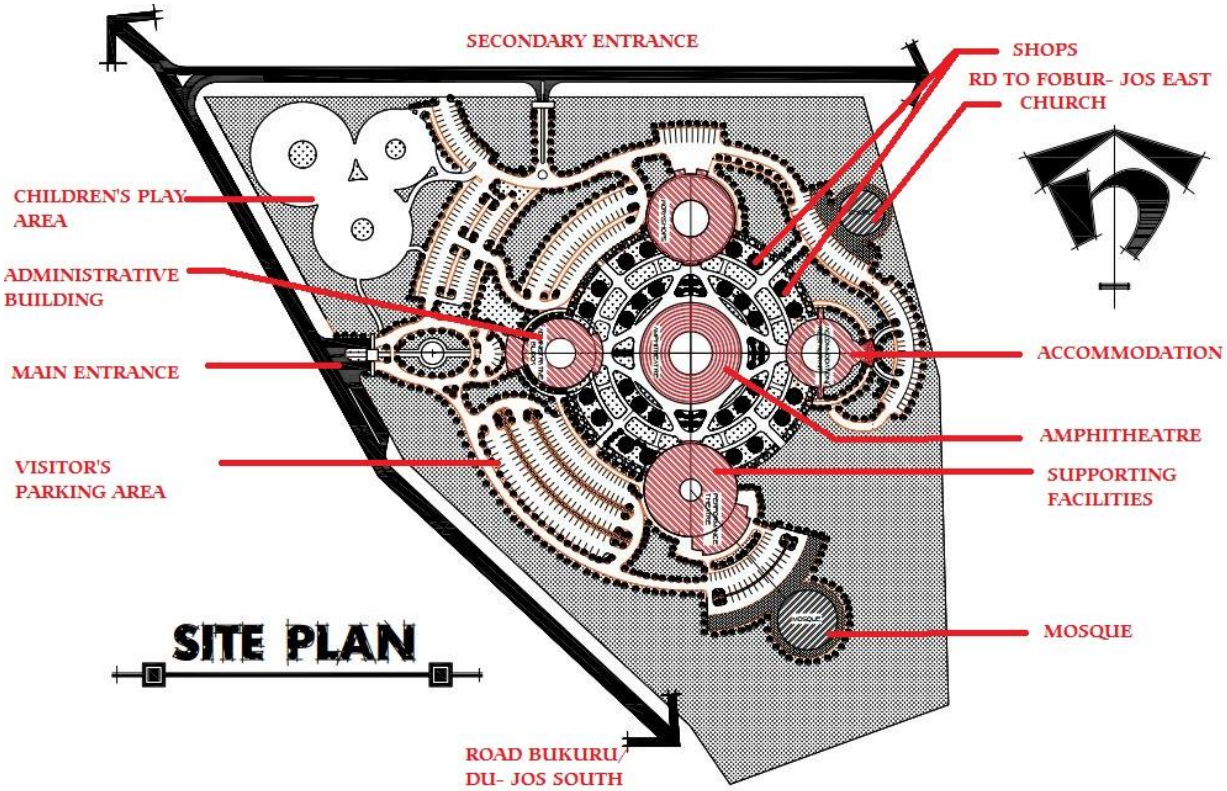


Figure 6.10: Proposed site plan.

6.5.2 Reflection of indigenous spatial organisation

The indigenous spatial organisation is weaved around privacy and security. The proposed design have considered and designed for it by zoning the spaces into private, semi private and public areas. In figure 6.9, where indigenous spaces were translated into spaces in the proposed design explains it better. Spaces such as the administrative area, amphitheatre and the shops (to be the markets) that fall under public zone was organized under public area in the design and areas that fall under semi private zone, such as the supporting activities were designed to fall under semi private area in the design so also with the private spaces such as the accommodation and religious spaces are located behind. This was done to translate the indigenous spatial context into the design with some degree of accuracy. See fig 6.11.

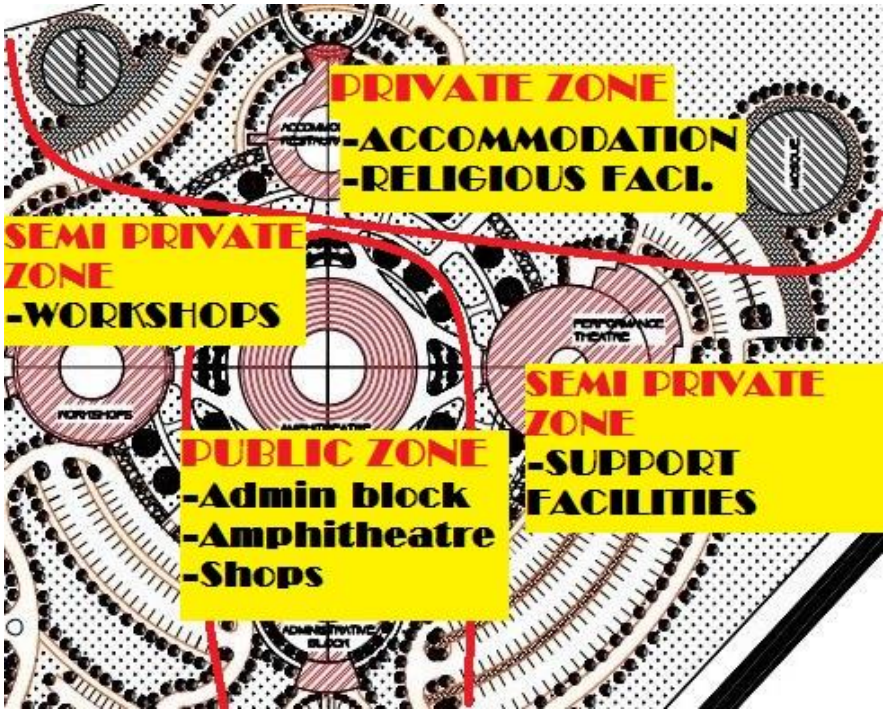


Figure 6.11: Reflection of indigenous spatial organization and zoning.

6.5.3 Reflection of indigenous exterior building form

The indigenous exterior building form is centrally circular for all of the three cultures. This can be seen in form of the huts and also the compound (see figures 6.1, 6.4 and 6.6). This the design have been able to reflect by having circular forms for all of the buildings in the centre. Gyang, Oluigbo and Sagada (2016), noted that most cultural facilities in Nigeria have not been able to wholly given a hands-on approach to building forms, they only just reflect the form partially. See fig 6.12.

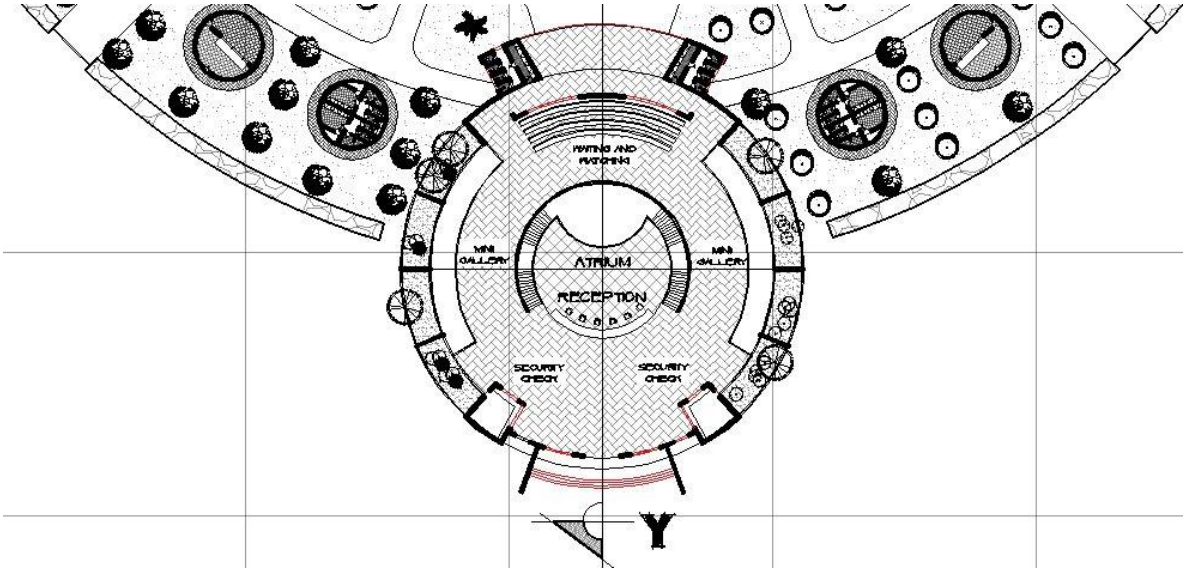


Figure 6.12: Reflection of building form in the design- *circular form*.

6.5.4 Reflection of indigenous interior building space

This variable was measured using three parameters namely, reflection of indigenous activity spaces, reflection of Indigenous interior Space Form and reflection of Indigenous hierarchy. This the design has been able to reflect by first, introducing spaces that are birth from indigenous space needs and activities. The workshops contain spaces that the locals are familiar with, pottery, weaving, carving, blacksmithing and even the amphitheatre for open air performance. Secondly, the form of their indigenous spaces as seen in the similarities are circular. This is clearly seen in the design generally. All the buildings are circular in form to this effect. Thirdly, hierarchy has been reflected in the amphitheatre between the very important persons (VIP) seat and the general spectators. The area for the VIP was designed close to the admin area so that VIP's don't have to go round and round looking for their place and again the performances are done in such a way that they focus on the VIP section.

6.6 Design Considerations: General Consideration

Asides the variables of the research, the design also considered other things such as structure and stability of the design, materials and also cultural elements.

6.6.1 Structure and stability of the design

Frame structure was used for the design. Columns, beams and slabs were used for the distribution of load through the whole structural system.

6.6.2 Building materials

A mixture of indigenous building materials and foreign were used for the design. Local materials that were used were thatch roofs mud bricks for the shops and natural stones for the fence to reflect indigenous compounds made of stone fence and also the surrounding mountains that fenced their traditional communities.

6.6.3 Reflection of cultural elements

The 2 dimensional form concept (which has to do with the plans) of the proposal reflects the indigenous spatial context of the design. However the 3 dimensional form concept was birth from traditional drums, horns and calabash. These are unique cultural elements that have found expression in all the three cultures and even many others in the state. The buildings are cylindrical in form with horn–like fins to serve for shading and also connect with the people with calabash domes for the atriums. This can be seen on the elevations and the 3D drawings below (see fig 6.13 to fig 6.17).

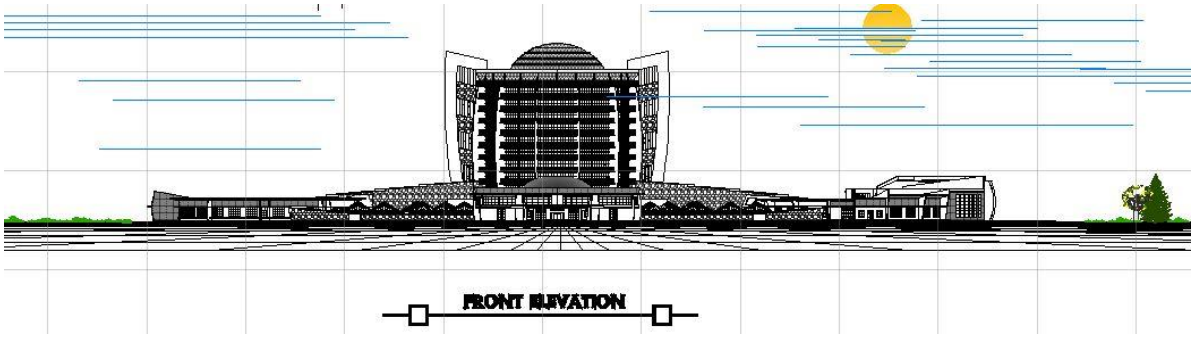


Figure 6.13: Front view of the design reflecting cultural elements- drums, horn and calabash.



Figure 6.14: Right view of the design reflecting cultural elements- drums, horn and calabash.

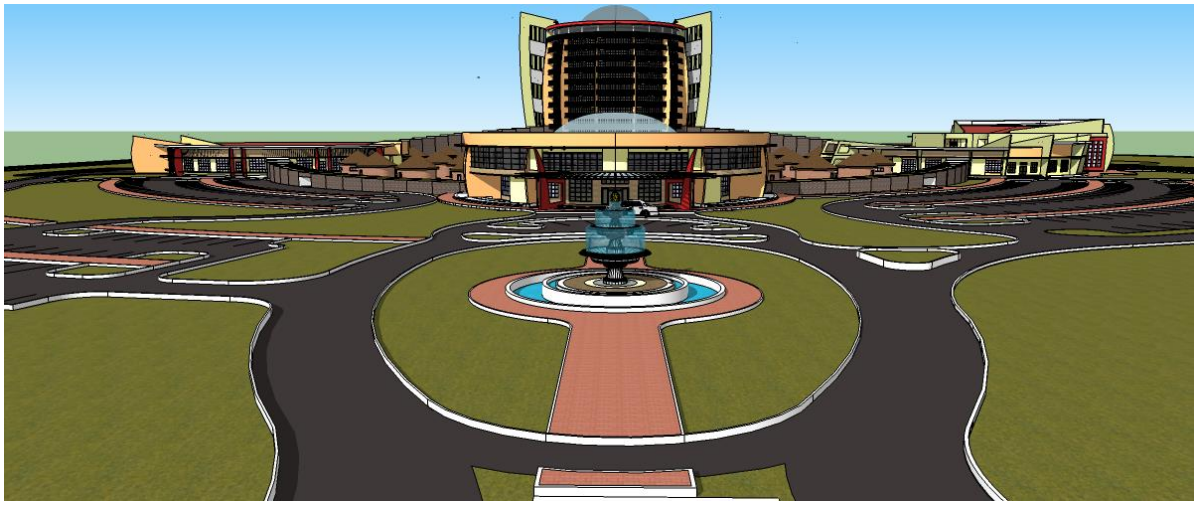


Figure 6.15: Approach perspective view of the proposed design.



Figure 6.16: Right side perspective view of the proposed design.

7.0 SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter of the work concludes the entire work summarizing all that has been done and also recommending other areas that could be researched.

7.1 Summary

Good architecture is experienced when it is tailored to fit the context of root users, however, globalization has posed a great challenge to this cause. This is reflected in the desire for Euro-American space design in buildings such as CAC's in Nigeria. Evidence of this can be seen in many of the 'modern' theatres in Nigeria. The national arts theatre Lagos, being an iconic facility in the country, stands as the first example. It was commissioned in 1976 under the Olusegun Obasanjo led government, it was modelled after the Varna Palace of Sports and Culture, Bulgaria with performance stages designed in accordance with Western performances as against the pattern of indigenous performances (Adebayo, 2015). According to Adebayo (2015), Nigerian governments adopted this concept in virtually all its national and educational theatre spaces.

In a bit to answer the first research question that sought to know the indigenous spatial context of the people of Plateau State three ethnic groups were sampled to represent the three geo-political zones in the state North, Central and South, namely, Berom, Ngas and the Taroks respectively. The sampling criteria used was the cultures' population in the zone, historical background, influence and also their presence in the number of Local Government Areas in the zones they represent. The compound layout (floor plan) and the village layout (site plan) of each case was studied to understand the character of their spaces, pattern of activities in the spaces, relationship between spaces and also the philosophy behind the design.

It was uncovered that all the three cultural groups had their communities revolved around the king's Palace, market and the community centre a place where performances and meetings are done. The family compounds are generally spread around these facilities. It was also discovered that privacy and security were major factors the locals considered in their arrangement and design of spaces. The general flow circulation at various levels of the community and the compounds is one that usually has a common area (place where the Palace and community area is) and then it spreads to other smaller spaces (the compounds) where a communal area is (courtyard) and then it spreads to smaller spaces (the huts). See figure 6.8. This was reflected in the proposed design with the relationship and circulation between the facilities in the centre.

To answer the second research question which sought to identify how CAC's in Nigeria have considered the indigenous spatial context of the people they represent, three case studies were also carried out to examine how cultural facilities in Nigeria have been able to reflect the indigenous spatial context of their places. Cyprian Ekwensi Centre for Arts and Culutre, Oba Akenzua Culutral Centre and also U. K. Bello Arts Theatre were selected based on the criteria of the rich cultural background of the place their ability to deliver. From the study it was discovered that the main buildings in most of the cases, were a mix of modern and indigenous spatial concepts with more attention given to modern concepts. However, smaller structures such as shops, workshops, art and craft centres, and chalets reflected the indigenous character more than the main buildings. The character of the interior spaces which had to do with the interior space form, hierarchy and the representation of indigenous spaces were reflected in some spaces and not much considerations were given in others. U. K. Bello did well in reflecting hierarchy by the way the VIP entrance was located and how it related to the VIP seats in the performance theatre which was very well defined from other spectators in colour, quality and position.

Oba Akenzua reflected this in its own way, red carpet was used for the front row which is for the VIP's. In traditional times of the Edo culture elders sat in front while others sat or stood behind them during performances. The character of the exterior building forms were partly reflected but more in smaller facilities than the main buildings, repeatedly, in Cyprian Ekwensi and U. K. Bello huts were used for some of the workshops, shops and also accommodations as in the case of U. K. Bello.

For the site planning of most of the cases visited, it was mostly rectilinear which is against the indigenous circulation especially for the people in the Federal Capital Territory (FCT) and Niger where we have the Gwari's and the Nupe's. The building form have a lot to do with the circulation around the building especially in traditional times. The circulation around the compounds of Nupe and the Gwari people is a curvilinear circulation pattern following their circular compounds. U. K. Bello has not been able to represent that well enough. Cyprian Ekwensi also being majorly a rectilinear facility has not been able to capture the circular pattern of site planning of the people of FCT which it was designed to preserve.

7.2 Conclusion

Centres for arts and culture are the only resort for cultural regeneration when all other facilities have failed. The indigenous spatial context of the people of Plateau was studied using the floor plans and community layout of selected sampled groups to which it was used as basis for the design of the proposal- CAC. The traditional spaces were developed and translated into the proposed design so as to transfer the traditional into the modern facility. The proposed design was zoned into six major facilities or zones. The Administrative building represents the entrance, grown up males and father's hut at compound level where security is needed and at community level it represents the king's

palace. Being a public facility it was zoned under the public area and also noisy area of the site.

The amphitheatre which was located at the centre of the facility represents the courtyard where children play and also dance performance are done to send forth a bride. That is at the compound level, at the community level the amphitheatre represents the community centre where the village gatherings and performances are done.

The accommodation facility is zoned behind in the private and quiet area of the site. This corresponds to the placement of bedroom huts at the inner most part of the compounds for security and privacy. The religious facilities also fall in the same category with the accommodation area of the design. In traditional times shrines were not something that was public, they were usually secluded from the ladies and also outsiders.

The workshops and the shops were designed to fall under the semi-public zone, this is because the shops were public facilities to represent the market and the workshops are not fully public spaces because more people are interested in the finished product than the process of making the product. Asides, some of the crafts men would prefer keeping their formula secret especially in traditional times.

The facility also has a supporting facility where the libraries, museums and the performance theatre were located, these facilities might not have strong link with the root but they are needed in order for the facility to function properly as a modern facility.

7.3 Recommendation

With the research conducted and the gap covered the research stands in a better place to make recommendations for future researches that will be done in this subject matter. Therefore the research makes the following recommendations:

1. In order to preserve the fading culture in Nigeria using architecture as a tool, an in-depth study of the people's culture; the way they design, interpret and appreciate spaces should be carried out and used as the basis for the architectural developments especially cultural facilities that is specifically designed to preserve the culture.
2. The people regard privacy and security with high esteem, therefore, designs of any kind should also considers these factors.
3. Facilities that will attract visitors both local and international should be creatively included so as to serve as a way of advertising the culture. Facilities such as hospitality, reception and also conference facilities.
4. In designing facilities such as CAC's care should be given to details of cultural elements harnessed from the place to better connect the locals to the design for maximum experience and also initiating variety to add flavour to foreigners that will come to visit.
5. For areas for further research, similar research should be conducted for smaller language groups around Nigeria so as to revive the dying culture especially the smaller groups at the grass roots.

7.4 Contribution to Knowledge

These are therefore the gaps the research has been able to cover:

1. The study established the relationship between the character of space and activities in centres for arts and culture.
2. The study provided a framework for the integration of indigenous spatial context in the design of centres for arts and culture.
3. The study demonstrated the use of indigenous spatial character as a means for designing a contemporary centre for art and culture.

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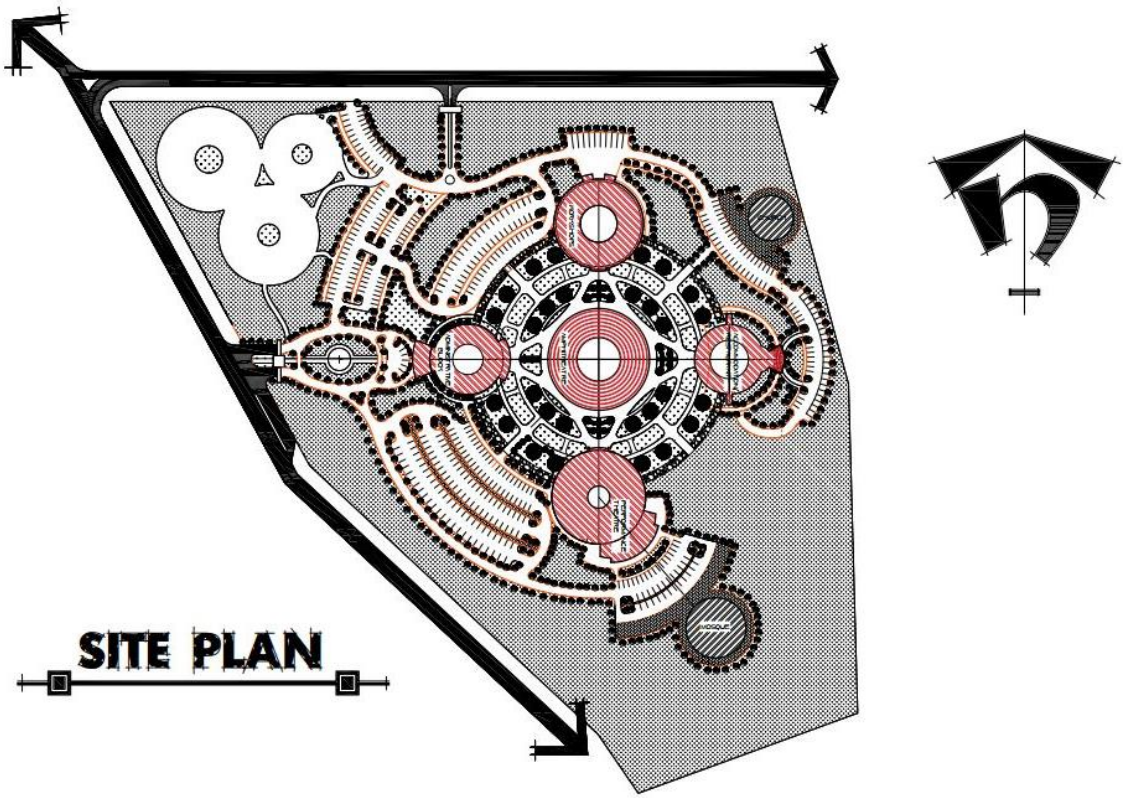
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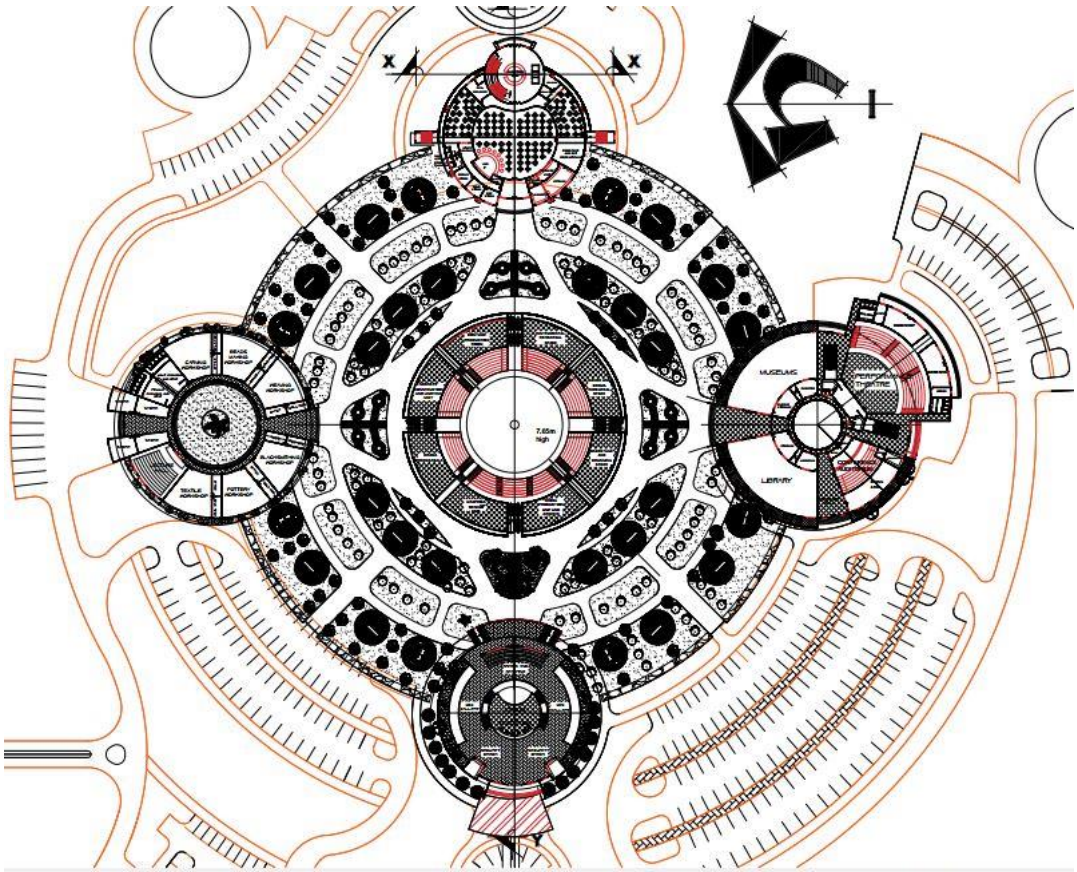
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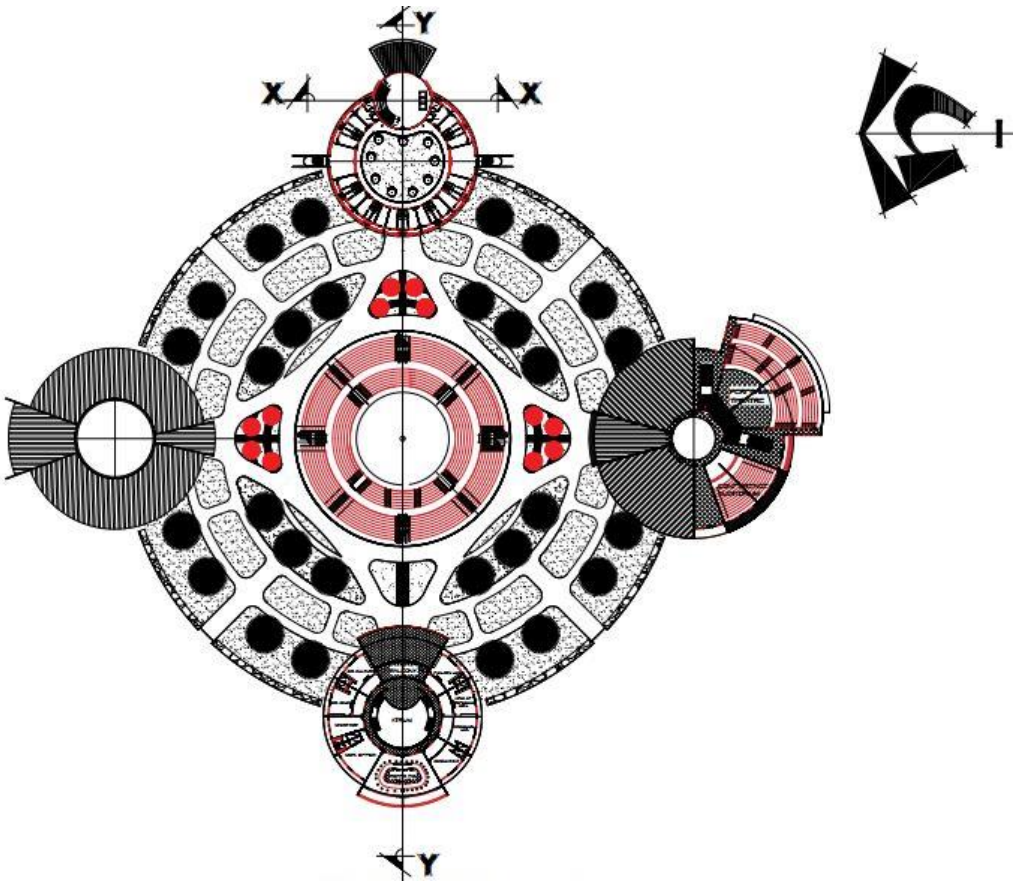
APPENDICES



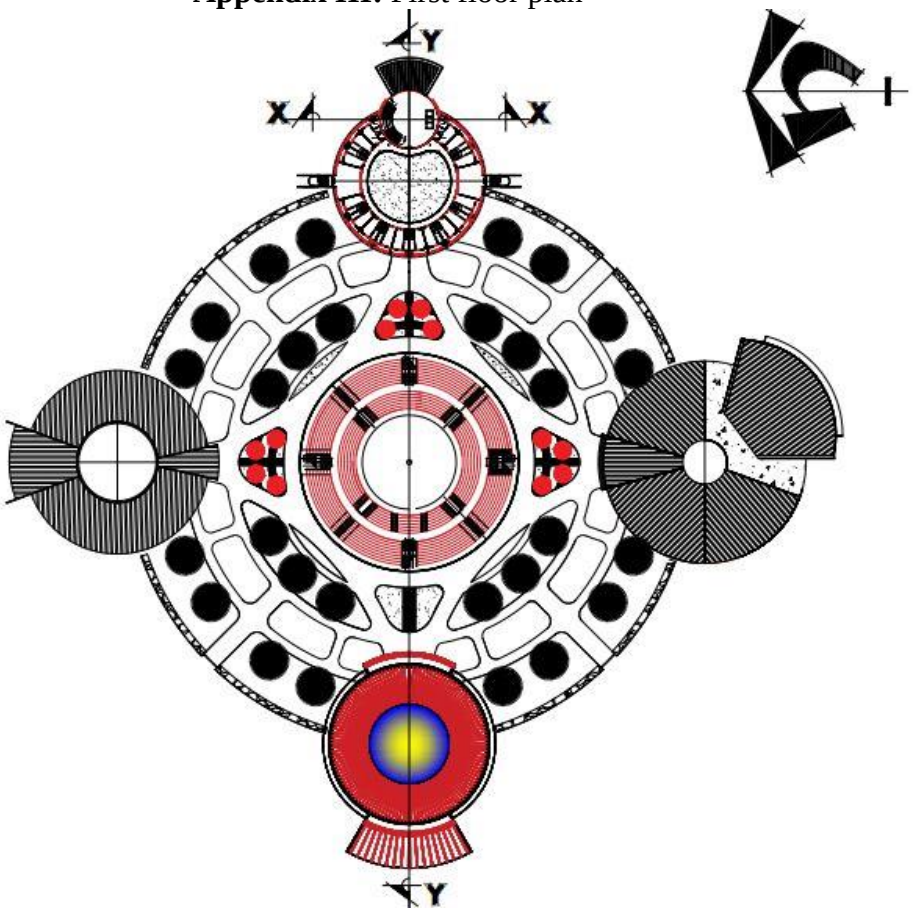
Appendix I: Site plan



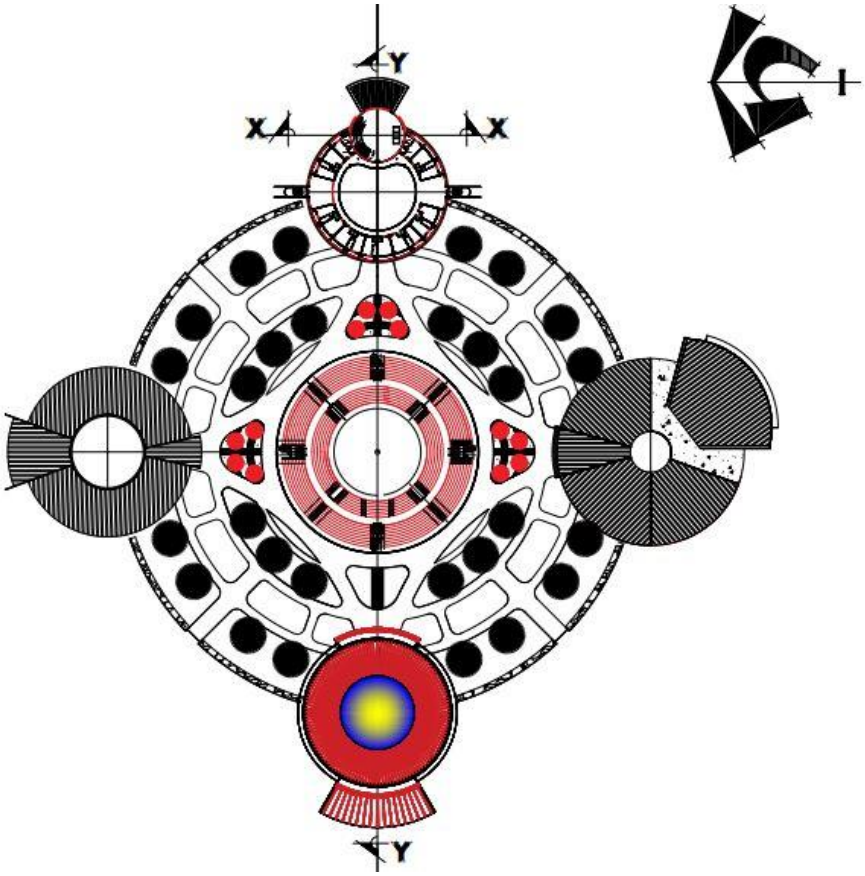
Appendix II: Ground floor plan



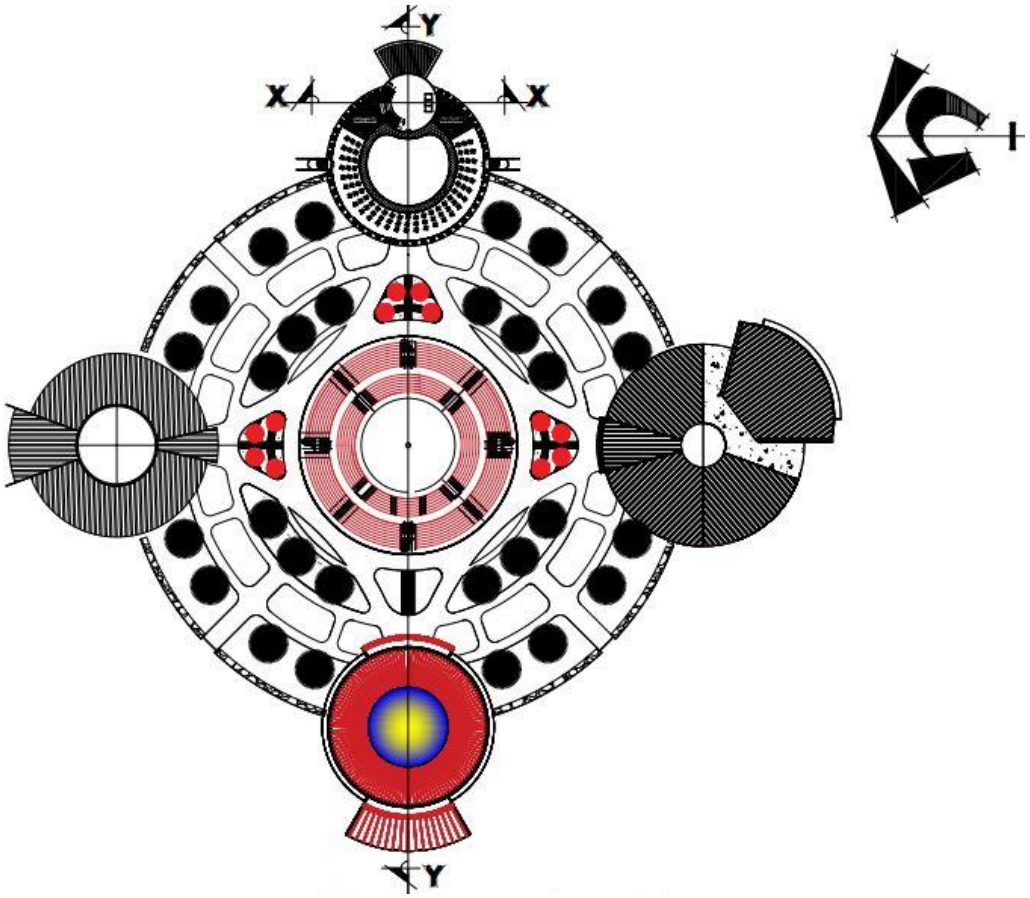
Appendix III: First floor plan



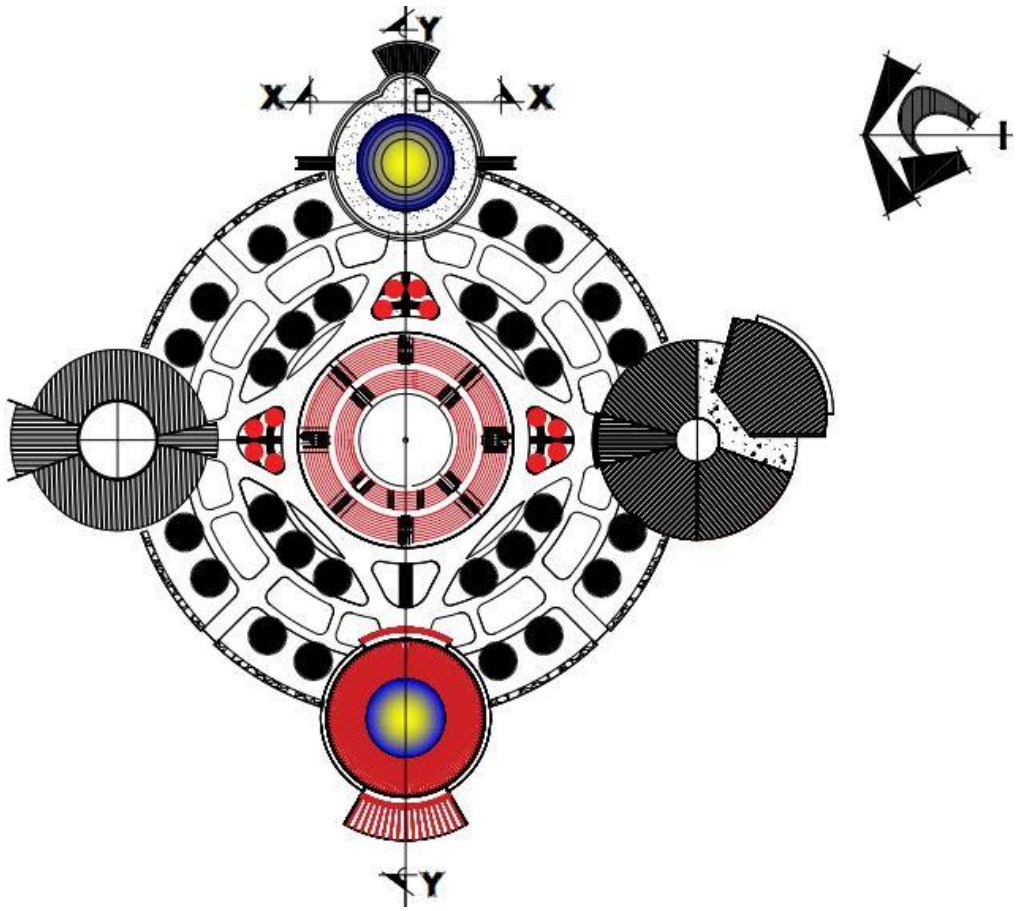
Appendix IV: Second to seventh floor plan



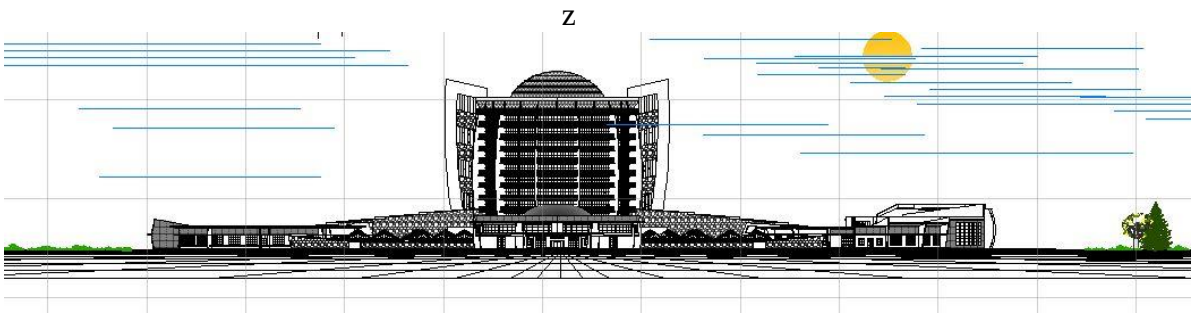
Appendix V: Eight to tenth floor plan



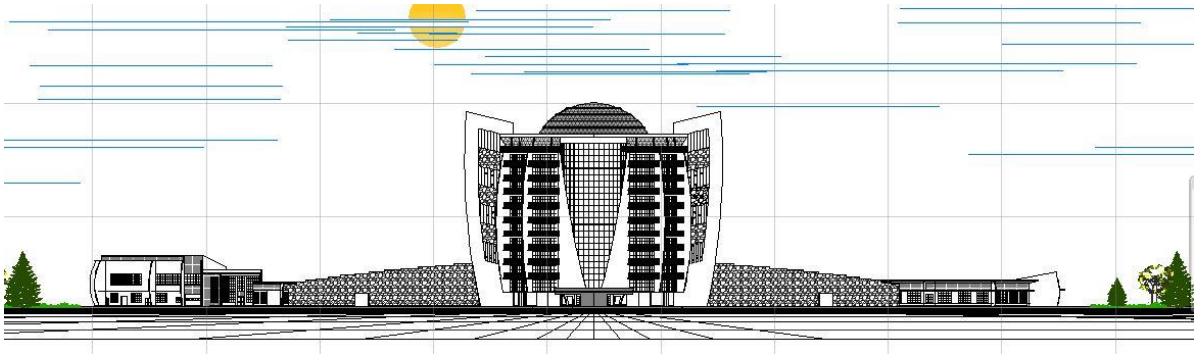
Appendix VI: Roof top floor plan



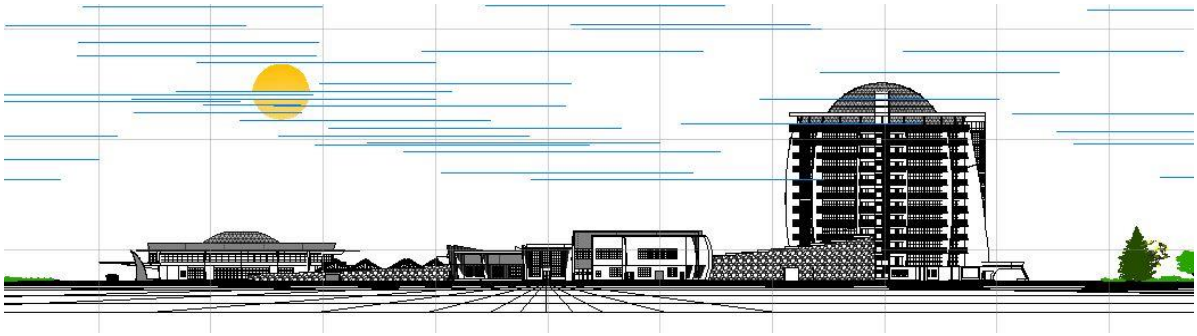
Appendix VII: Roof plan



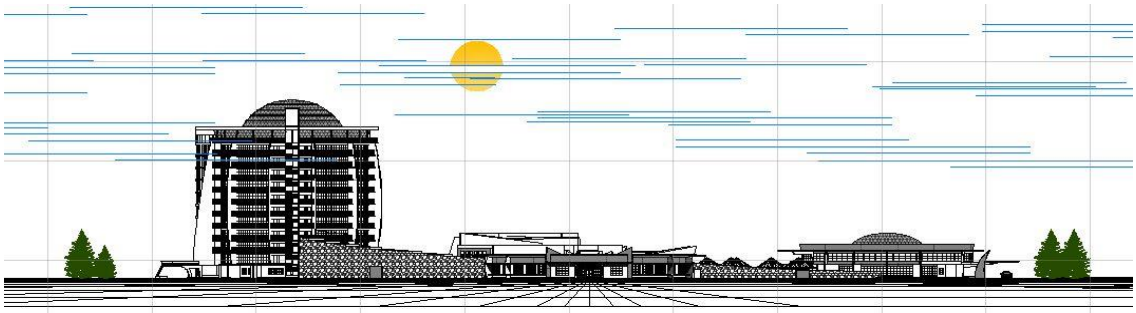
Appendix VIII: Front view



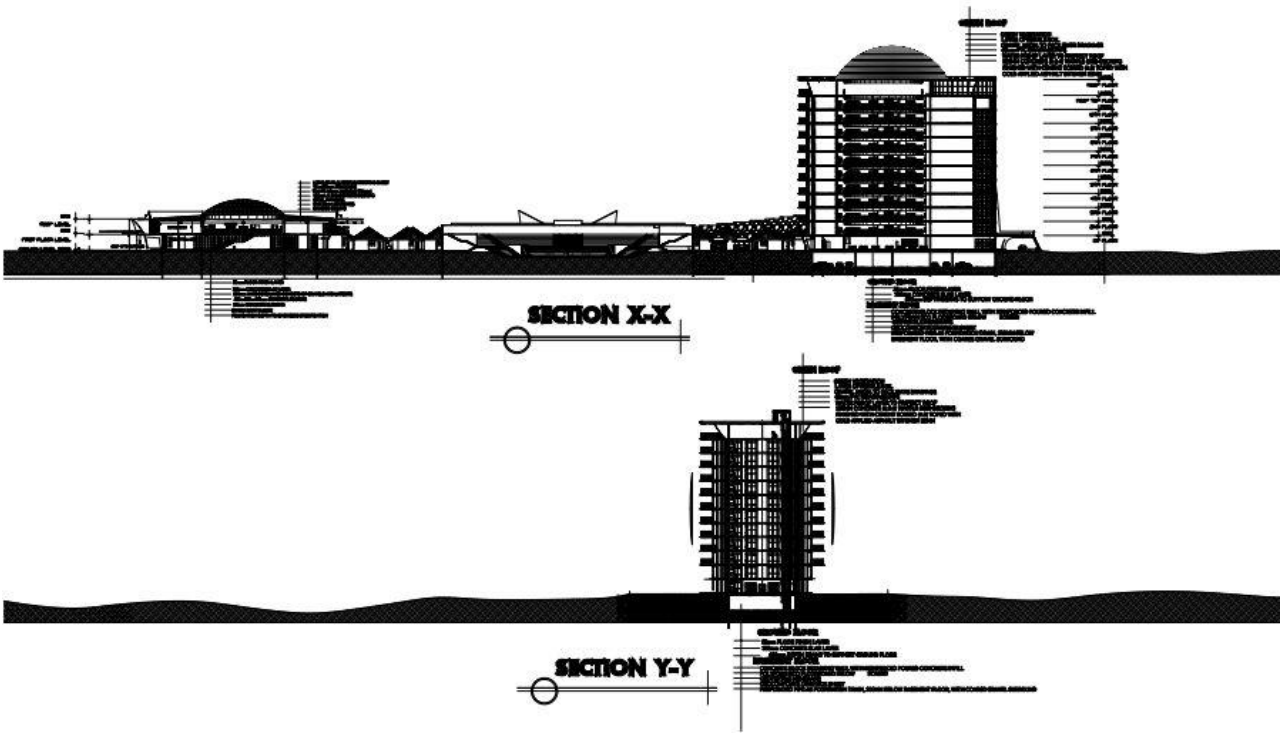
Appendix IX: Rear view



Appendix X: Right view



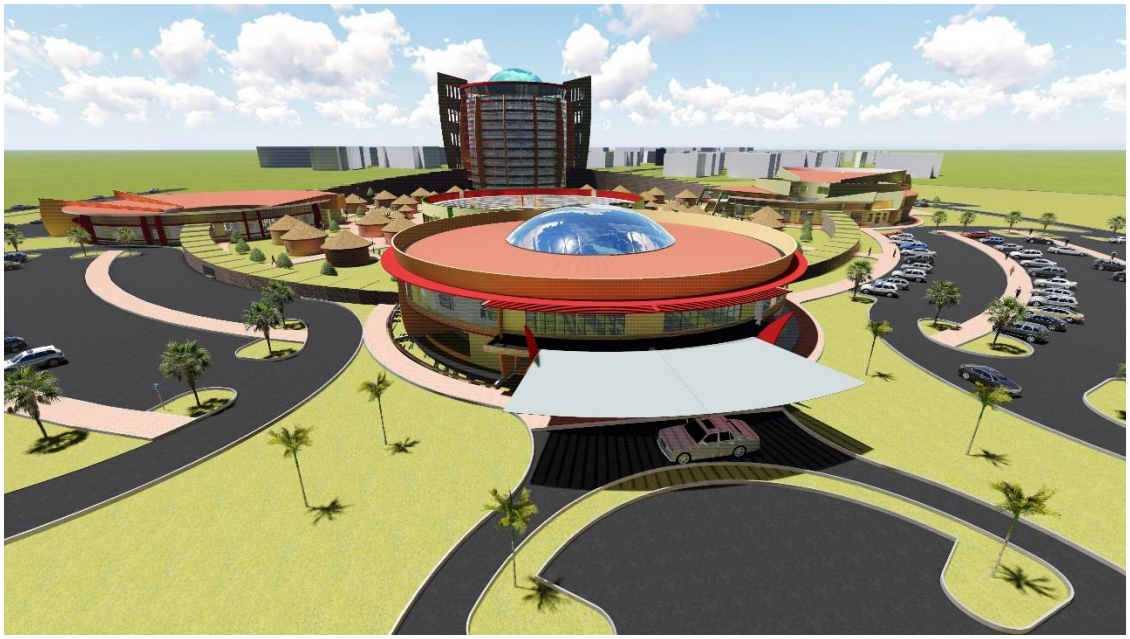
Appendix XI: Left view



Appendix XII: Sections



Appendix XIII: Aerial perspective of the proposal from the East



Appendix XIV: Perspective to capture the entrance and drop-off



Appendix XV: Amphitheatre and shops

Appendix XVI: Interview schedule for Centre for Arts and Culture

INTERVIEW SCHEDULE FOR THE PERSONNEL RESPONSIBLE FOR CULTURE AND RESEARCH

1. How has the facility been able to reflect the character of indigenous interior building spaces in terms of having spaces that represent indigenous spaces, their form and hierarchy?
2. What is the interpretation of the building form(s) of the facility in relation to the indigenous architecture?
3. How has the indigenous relationship between spaces given consideration in the designing of the facility?
4. How has the site plan of the facility relate to traditional times at the community level?

Appendix XVII: Interview schedule to Custodian of Culture

INTERVIEW SCHEDULE FOR CUSTODIAN OF CULTURE IN THE THREE ETHNIC GROUPS SAMPLED- BEROM, NGAS AND TAROK

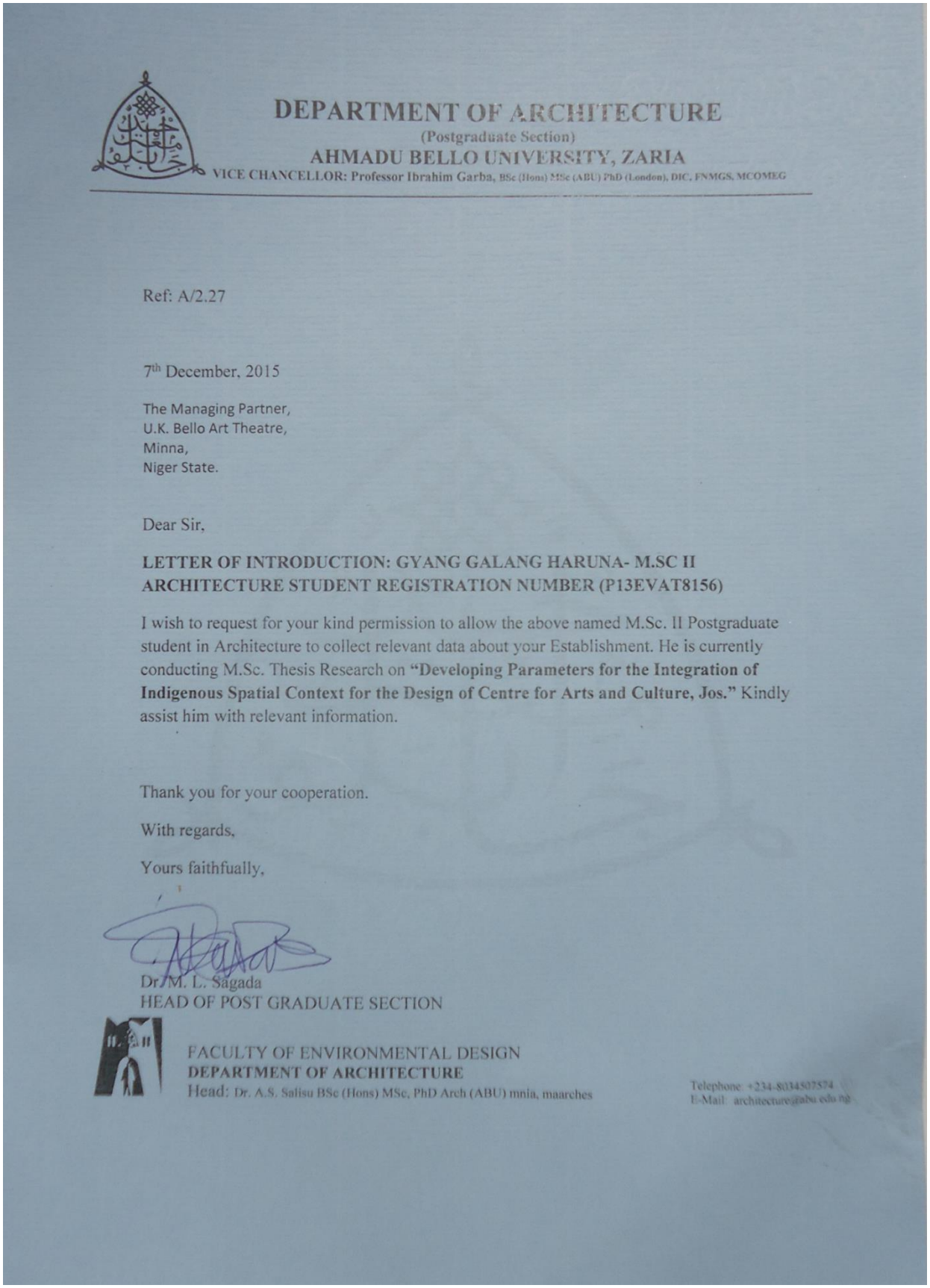
1. What do you consider with high regards when organizing and building your compounds during traditional times?
2. How has these factors affected the way the village is organized?
3. About festivals, how is the nature of the festivals in traditional times, what activities are done during those festivals and how are they done?
4. During festivals how is hierarchy between different classes of people expressed in terms of arrangement and zoning?

Appendix XVIII: Checklist for the Assessment of Reflection of Indigenous Spatial Context in CAC's

S/N	VARIABLES	CHECKLIST	LEVEL OF REFLECTION					REMARKS
			1	2	3	4	5	
1.	INTERIOR BUILDING SPACES	Reflection of indigenous spaces						
		Reflection of indigenous space form.						
		Reflection of hierarchy in interior space.						
2	BUILDING FORM	Reflection of indigenous building forms						
3	SITE PLANNING	Reflection of indigenous building layouts						
		Reflection of indigenous circulation pattern						
4	SPATIAL ORGANISATION	Reflection of indigenous spatial relationships.						
		Reflection of indigenous zoning of spaces						

Key: very low-1 point, low-2 point, average-3 point, high-4 point and very high-5 point.

Appendix XIX: Letter of introduction to U. K. Bello Art Theatre, Minna, Niger State



DEPARTMENT OF ARCHITECTURE
(Postgraduate Section)
AHMADU BELLO UNIVERSITY, ZARIA
VICE CHANCELLOR: Professor Ibrahim Garba, BSc (Hons) MSc (ABU) PhD (London), DIC, FNMGS, MCOMEG

Ref: A/2.27

7th December, 2015

The Managing Partner,
U.K. Bello Art Theatre,
Minna,
Niger State.

Dear Sir,

LETTER OF INTRODUCTION: GYANG GALANG HARUNA- M.SC II ARCHITECTURE STUDENT REGISTRATION NUMBER (P13EVAT8156)

I wish to request for your kind permission to allow the above named M.Sc. II Postgraduate student in Architecture to collect relevant data about your Establishment. He is currently conducting M.Sc. Thesis Research on **"Developing Parameters for the Integration of Indigenous Spatial Context for the Design of Centre for Arts and Culture, Jos."** Kindly assist him with relevant information.

Thank you for your cooperation.

With regards,

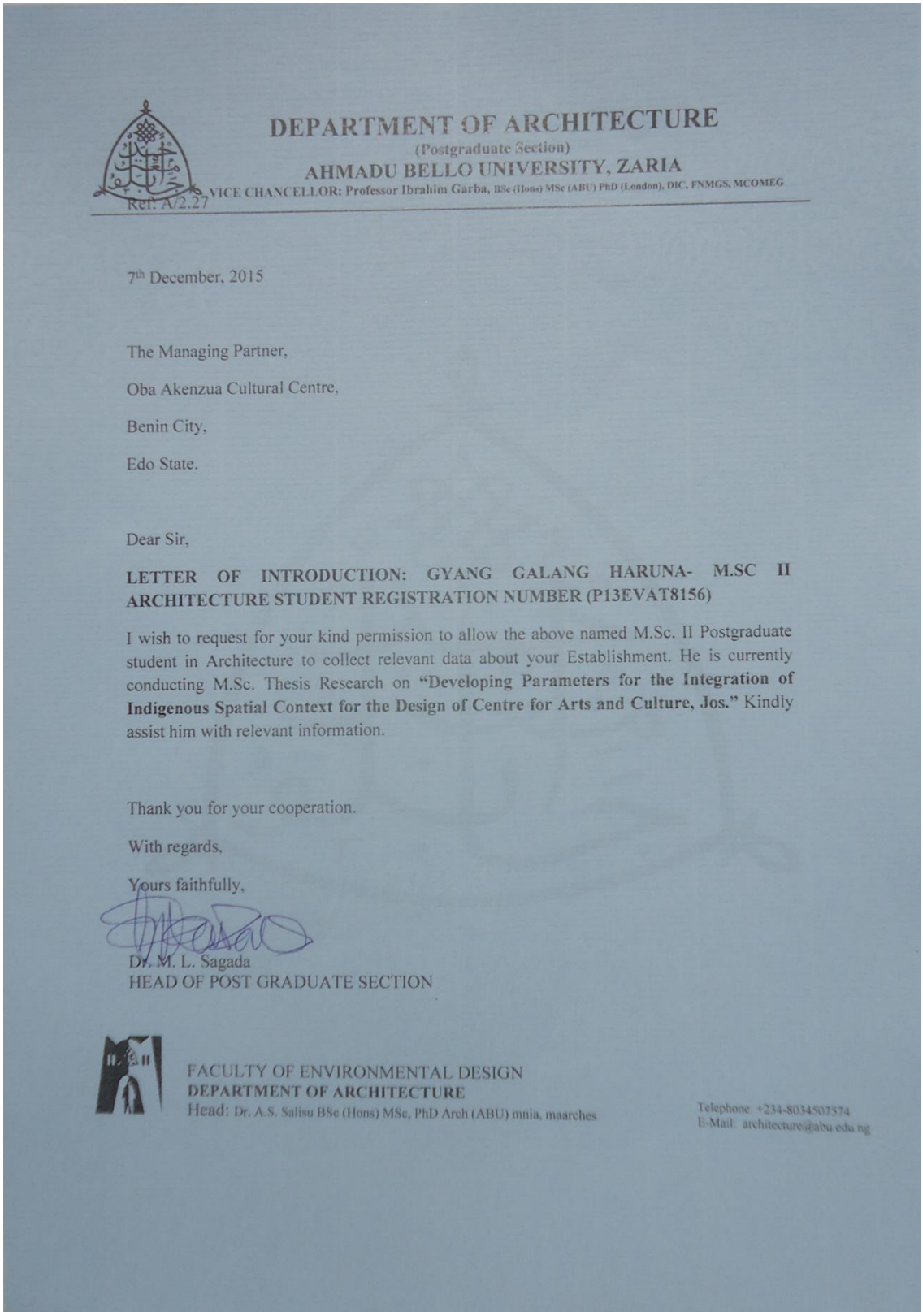
Yours faithfually,

Dr M. L. Sagada
HEAD OF POST GRADUATE SECTION

FACULTY OF ENVIRONMENTAL DESIGN
DEPARTMENT OF ARCHITECTURE
Head: Dr. A.S. Salisu BSc (Hons) MSc, PhD Arch (ABU) mnia, maarches

Telephone: +234-8034507574
E-Mail: architecture@abu.edu.ng

Appendix XX: Letter of Introduction to Oba Akenzua Cultural Centre, Edo State



DEPARTMENT OF ARCHITECTURE
(Postgraduate Section)
AHMADU BELLO UNIVERSITY, ZARIA
VICE CHANCELLOR: Professor Ibrahim Garba, BSc (Hons) MSc (ABU) PhD (London), DIC, FNMGS, MCOMEG

Ref: A/2.27

7th December, 2015

The Managing Partner,

Oba Akenzua Cultural Centre,

Benin City,

Edo State.

Dear Sir,

LETTER OF INTRODUCTION: GYANG GALANG HARUNA- M.SC II ARCHITECTURE STUDENT REGISTRATION NUMBER (P13EVAT8156)

I wish to request for your kind permission to allow the above named M.Sc. II Postgraduate student in Architecture to collect relevant data about your Establishment. He is currently conducting M.Sc. Thesis Research on **"Developing Parameters for the Integration of Indigenous Spatial Context for the Design of Centre for Arts and Culture, Jos."** Kindly assist him with relevant information.

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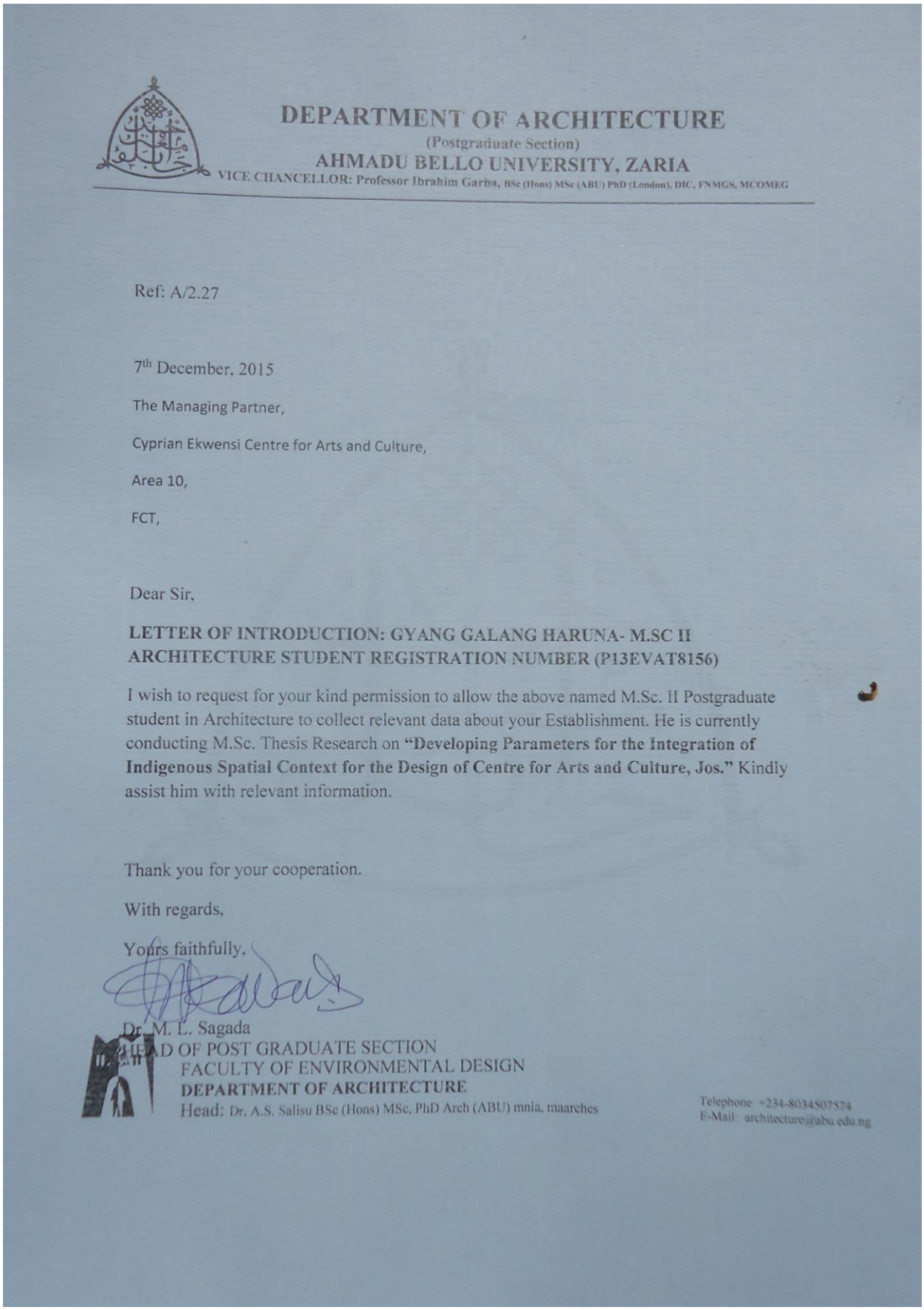
Yours faithfully,

Dr. M. L. Sagada
HEAD OF POST GRADUATE SECTION

FACULTY OF ENVIRONMENTAL DESIGN
DEPARTMENT OF ARCHITECTURE
Head: Dr. A.S. Safisu BSc (Hons) MSc, PhD Arch (ABU) mnia, maarches

Telephone: +234-8034507574
E-Mail: architecture@abu.edu.ng

Appendix XXI: Letter of introduction to Cyprian Ekwensi Centre for Arts and Culture, FCT.



DEPARTMENT OF ARCHITECTURE
(Postgraduate Section)
AHMADU BELLO UNIVERSITY, ZARIA
VICE CHANCELLOR: Professor Ibrahim Garba, BSc (Hons) MSc (ABU) PhD (London), DIC, FNMGS, MCOMEG

Ref: A/2.27

7th December, 2015

The Managing Partner,

Cyprian Ekwensi Centre for Arts and Culture,

Area 10,

FCT,

Dear Sir,

LETTER OF INTRODUCTION: GYANG GALANG HARUNA- M.SC II ARCHITECTURE STUDENT REGISTRATION NUMBER (P13EVAT8156)

I wish to request for your kind permission to allow the above named M.Sc. II Postgraduate student in Architecture to collect relevant data about your Establishment. He is currently conducting M.Sc. Thesis Research on **"Developing Parameters for the Integration of Indigenous Spatial Context for the Design of Centre for Arts and Culture, Jos."** Kindly assist him with relevant information.

Thank you for your cooperation.

With regards,

Yours faithfully,

Dr. M. L. Sagada
HEAD OF POST GRADUATE SECTION
FACULTY OF ENVIRONMENTAL DESIGN
DEPARTMENT OF ARCHITECTURE
Head: Dr. A.S. Salisu BSc (Hons) MSc. PhD Arch (ABU) mnia, maarches

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