CULTURAL CENTRE YOLA
ARCHITECTURAL CONTRIBUTION TOWARDS
A SOCIO-CULTURAL REJUVENATION

by

GARNVWA, SAMUEL AKAU

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FACULTY OF ENVIRONMENTAL DESIGN,
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NIGERIA

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DECLARATION

I, Samuel Akau Garnvwa of the Department of Architecture, Faculty of Environmental Design, Ahmadu Bello University, Zaria; here-by declare that this thesis dissertation was my sincere academic work. All other information and quotations utilized outside my field work has been duly acknowledged.

13/2/93

Date

Signature

CERTIFICATION

This thesis report entitled CULTURAL CENTRE YOLA, by GARNVWA, SAMUEL AKAUmeets the regulations governing the award of the degree of Masters of Science in Architecture and is approved for its contribution to knowledge and literary presentation.

DR OGUNSOTE — 8/3/93

Chairman,Supervisory Committee — **Date**

_____ — _____

Supervisor — **Date**

B. Bmimal-Ogunsote — 5.03.93

Member, Supervisory Committee — **Date**

_____ — _____

Head of Department — **Date**

OF ARCHITECTURE
Faculty of Environmental Design
A. B. U. Zaria - Nigeria

_____ — _____

External Examiner — **Date**

_____ — _____

Dean, Post-graduate School — **Date**

DEDICATION

To the Lord God Almighty my creator, who I have even before I was conceived know and planned for this great fulfilment. I honour, glorify and praise thee O Lord.

To my Beloved Mother - Mwada (Jummai), who strength and dignity are her clothing. "Many mothers have done excellently, but you surpass them all".

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Finally and most importantly I thank God for guiding me and giving me the wisdom, knowledge and understanding to carry out this task successfully. I pray that the Lord will continue to be with me, and I shall serve him till the end of my life, Amen.

ABSTRACT

Since the evolution of human society, existed culture. Where the handing of opinions, beliefs and customs from generation to generation was practiced as tradition. Thus, the inheritance of culture by succeeding generations started from time immemorial as a continuity to the way of life of a people. One of such customs is traditional dance as handed down from time immemorial and is the act of using body movements to express one's feeling which may be sorrow or happiness. Right then existed a forum in every society for such cultural expression, known as "DANDALI" in Hausa. Which has now metamorphosised into the present day cultural centre.

But, even with the rooted historical background in culture, before Nigeria attained independence in 1960, the issue of cultural consciousness, promotion, even development, was yet laced with a sort of obscurity, or negligence. The colonial administration, holding the baton of political power, had no interest in the question of cultural solidarity among Nigerians, unless in those areas where they felt would be of immediate or remote significaance to their political advanturism in the country.

Untill independence Nigerians, for the first time ever, felt the need for proper integration, rooted in culture. Culture immediately acquired new meaning, a new definition as the solidarization of all previous regions into one socio-PoIitical entity. Indeed, the sense of unity and unprecedented ethnic of Social integration, among the over one hundred and fifty ethnic/tribal groups that constitute Nigeria, became so paramount in the the hearts of all.

Therefore, providing an architectural design proposal as an effective instrument towards establishing harmony and awareness in cultural heritage for the people of Adamawa, Since charity is said to begin at home!

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

Architecture plays a very important part in any nations development ranging through a whole gamut of contributions, from economic, social, environmental to cultural. It evolves shelter to people and their activities as well as social identity and status. It seeks to work within socio-cultural, environmental and national context.

Architecture is herein put into play to contribute to the issue of cultural promotion and propagation, within Adamawa State and the country at large. Cultural promotions was placed in concurrent list of the Federal Constitution of Nigeria in 1979. There was urgent feeling that culture need to be given more attention should the ambition to reach technological level of development be taken seriously.

There is no doubt that culture is dynamic, and there is need to hasten level of self-reliance in Nigeria. There is need to re-discover our roots, and make do with silent forces of development. In the light of this, the constitution empowered each state of the Federation to have a council for Arts and Culture, which should have full autonomy to perform, propagate and promote culture as practised in each state, without preference of one ethnic culture over the other.

Thus Architecture on its part strives to project the nation's image through the structures built to represent them.

This practice of image making through Architecture is widely accepted and practiced the world over. This thesis is thus aimed at examining the concept of cultural centre-Architecture in view to producing a design proposal for a cultural centre, Yola. The proposal shall be within the context of the science of perception in Architecture as well as socio-cultural and economy. This thesis in a nut-shell will provide the operational base for the Adamawa State Arts Council.

Chapter one of this thesis deals with the introduction, providing an insight to the design proposal. Chapter two gives highlights on culture, its concept and components. Also the state of cultural decline in Nigerian and its consequences. Whereas chapter three is narrowed to the culture of Adamawa state, myths and realities. While chapter four is a documentary on the features of cultural elements in the state.

Chapter five is an appraisal of existing case studies in the country and abroad. Chapter six analyses environmental and design factors to be associated with the proposal. Chapter seven further discusses Architectural concepts inherent to cultural centre designs. Chapter eight is the design report and conclusion.

1.2 Motivations

Adamawa State is blessed with numerous ethnic groups and tribes, with diversed cultures. Yola, the capital of Adamawa State is the hosting ground for these various ethnic groups especially during major festivals and ceremonies. These festivals therefore, essentially marked significant events in the life of the people. They served the purpose of exchanging views, transmitting ideas, perceptions, aspirations and above all the philosophy of the people for a meaningful living. Coupled with the current move by the federal government towards promoting cultural heritage, the need thus, for a befitting cultural centre for the people of Adamawa comes to mind.

Even though the Adamawa State Arts Council (formerly Gongola State) has been in existence ever since each State Arts Council has no operational base. This poses a great point of concern, thus conception of a cultural centre.

Inspiration was further spurred by a close monitor of the State Arts Council's performance in national feats. In 1989 Argungu fishing festival the State won the first position in wrestling; also won laurels in the world children Arts exhibition in Seoul. In the same year it also won three trophies in the 8th edition of NAFEST - (National Festical of Arts and Culture). In the 9th edition held in Kaduna 1990 saw the State with yet Gold in the traditional wrestling competition in both the intermediate and open-categories. There is need therefore, to encourage and explore other aspects of such competitions.

More importantly is the encouragement and financial support rendered by the state government to the state Arts Council to boost its aims and objectives. In the budget speech of the executive governor of Adamawa State his excellency Alhaji Sale Micika announced an allocation of ₦11,765,135 to the Ministry of Social Developemt Youths, Sports and Culture in a draft budget of ₦671,112,200 as expenditure for the 1992 fiscal year. This indicates a positive financial commitment towards a project as the proposed cultural centre.

1.3 Aims and Objectives

This thesis geared towards reviving the hitherto dying cultural values of the Adamawa people and the country at large. It is to seek for valuable and effective instruments towards establishing harmony and awareness in a given design proposal.

The proposed centre will serve as a place for preservation, propagation of the heritages and values of our times. Also to be a performing neutral ground for a cultural diversed people of Adamawa state. Hence, projecting a sense of belonging to the people.

Specific Aims and Objectives.

(i) Proposing a place for Arts and Cultural performances, exchanging views; and transmitting ideas and philosophy of state.

(ii) To establish a forum for social, political and religious interractions of the people with a view to attaining a better social, political and religious order, and effective dissemination of our cultural heritage.

(iii) Providing means of leisure and a source of generating fund towards the general development of the state.

(iv) Help inculcate cultural awareness in the minds of the people (particularly youths) as it is being eroded by the western culture.

(v) Way of developing the litracy, visual and performing Arts to appreciate and have pride in the traditional and contemporary festivals through education.

(vi) Means of Aquisition, documentation, preservation, propagation, appreciation of artistic works, cultural movements; and disposition of cultural significance as a means of unity.

1.4 Scope

This thesis shall try and look into the possible conditions and ways by which elements of culture could be used as componensts of cultural centre design in an ethnically diversed state. These possibilities could be achieved by a study of materials, cultural festivals and dancing types of the ethnic groups. The thesis shall also search for a suitable form that seeks to project the image of the state Arts Council within the context of visual impact of corporate buildings on urban landscapes.

1.5 Limitations and Possible Constraints

The thesis was faced with the initial problem of access to materials. Financial constraints also poses itself in the cause of the research.

1.6. Methodology

The research methodology employed include grouping by linguistic and material culture, music and dance as associated to regionalism.

Primary and secondary sources of information were used.

Field work also include photographs of dancing groups, house forms, Agricultural implements, war implements, smithing, musical instruments, clothing, costumes and leather works of the people.

Interview with experts/elites. And visits to existing case studies.

CHAPTER TWO

CULTURE

2.1 The Concept of Culture

Sociologist, Anthropologist and social psychologists hold different views and definitions of culture. In whichever way it is viewed or defined, when analysed, maintained the elements of its original latin meaning of soil cultivation.

2.1.1 Definitions

Culture is the advanced development of the human powers; development of the body, mind and spirit by training and experience. Or evidence of intellectual development (of Arts, Science etc). Or all the Arts, beliefs, social institutions etc. Exhibiting the characteristics of a community or race.

(As defined by the Oxford advance learners dictionary. Though this definition is rather rigid and too technical for the purpose of this study.)

Let us consider more elaborate and liberalized definitions that will suit the aim of this thesis. E.C. Ayangaor defined culture as a pattern of life, ways that man has evolved in his attemps to understand, use and control his social and natural environmentd. The variety of cultures seen all over the world is the result of man's varied creative efforts in taming nature. It is, therefore what man adds to God-given nature. It is, therefore what really makes man-the-animal human.

Culture, By E.S. Taylor: Culture is that complex whole which include knowledge, belief, arts, morals customs and any other capabilities and habits acquired by man as a member of society.

Dr. M.T.A. Liman further defined culture as the sum total of everything that contributes towards the formation of practical, physical and mental dimensions of a people's way of life. It is clear from this definition thus, that cultural considerations do not stop at social gatherings, dancing and singing in the same way like our forefathers

did in the preceeding centuries of the existence of black peoples in Africa south of the Sahara. Any meaningful consideration of culture must seriously include the economic, social and religious aspects of the society in question.

One could go on and on again, with varied definitions as viewed by individuals. Though in which ever way, it is meaning the same thing. To the layman therefore, culture could be explained to him as he's or his ethnic group's mode of dressing, eating habit or types of food, traditional dance types, trading, etc. His general way of life.

A more related definition to this thesis of culture is that by Malinowski (1945:VII). Which says culuture is an organic unity with four dimensions of social organization, belief, material, outfit and language. This meaning views society as dynamic yet harmonious. The change is of transformation of the existing order, in terms of social, spiritual and material civilization from one type to another. It can be within the community (evolution) or through contact of different cultures (diffusion). Similarly, the uncontaminated native of any place does not exist.

Culture is there transmitted to generations through socialization as their behavious internalized.

2.1.2 Components of Culture

Culture has three components; ideology, technology and social organization. Ideology, composed of ideas, beliefs and values shared by the society (human groupings). While technology involves skills and material items for the satisfaction of food, clothing and shelter requirements of the people. Social organization is the network or rules, roles and relationships that create a patterned way of life within an environment.

2.2 Arts and Crafts

Leather works were practiced throughout the northern Nigeria, but with international fame in Sokoto, Kano and Borno. Those from Sokoto were amongst the best in the world and were mistakenly known in Europe long before the western

invasion as Merecan leather works. This was during the trans-Sahara Caravan trade; Shehu M.K. and Mettenden, A.A. (1962) : 3 - 9).

Other important works of Arts and Crafts included the dying and weaving of the Yoruba (Ife), cotton weaving of the Hausa (Kano), Stone carvings of Ife, Ogeja and Esie in former Ilorin province; where the largest collection of stone works were found.

2.3 State of Cultural Decline in Nigeria

2.3.1 Past Cultures of Nigeria

The nation (Nigeria) is that of the Negro culture with little written literature, this was due to the oral relying of our history to the younger generations. This led to a hybridized culture as influenced and altered by Europeans, this was easily done by addition, elimination, substitution of traits and complexes.

Because of the external influence of the western globe on our culture, there arose the need for a centre where the people may retrieve the legacy of their past. This symbolises their tribal or national identity in the present world, in which landmark are fast disappearing and traditional boundaries dissolving. By no means is the centre intended to take the people back to their early ways of life, rather to forward to them the understanding of the present and the trends of future changes. Therefore, history, tradition and myth are the characters of present day institutions and values.

Before the advent of the colonial masters Nigeria is said to engaged herself in activities that boosted and prolonged her culture and its life-span. Little wonder, when the Portuguese came in 1494, they remarked about the splendour of the art of Benin city. The culture of Nigeria dates back to the period before Christ though, as seen from the Nok culture of former Plateau Province. Found in great quantitles in the country were Neolithic groung and polished stone axes, associated with pottery, querus, perforated stone, digging disc weights etc. Experts (Archeologists) found out that the use of stone implements were just abandoned of recent, as these materials were just to the surface of the earth. Afolabi, S.A. (1986 : 28 - 29).

Important past cultures of Nigeria to be reckoned with include Nok culture (500 B.C. - 200 A.D.); Ife culture (9th C - 15th C.A.D.); Benin Bronze; Igbo culture.

2.3.2 Present Culture of Nigeria

There is no doubt that the present cultural values obtained in Nigeria is incomparable to the pre-colonial or even pre-independence periods. Culture as defined by Malinowski, views society as that which is in constant change, yet harmonious. The change is of transformation. It can be within the community (evolution) or through contact of different cultures (diffusion). Nigeria's case is peculiar to the later. Thus declaring that the uncontaminated native of any place does not exist. It is in light of this that many critics have written or talked about the pollution of African culture by foreign influence. This has resulted not only in adoption of bad manners by our youths, but also the deliberate mental derangement of many Nigerian citizens. It was the realization of this that compelled the government of the day to embark on our cultural revival so as to make us proud of what we have inherited.

It must be ascertained though, that the wave of new cultural consciousness did not immediately start to make its feelings felt especially in the policy programmes of the federal government. The established cultural policy evolved from the federal department of culture established in 1967 within the ministry of information and culture.

There was remarkable improvement in handling of cultural matters as from the '70s, the department of culture was charged with all programmes of culture such as embracing all segments of the people in Nigeria.

The national council for Arts and Culture came into being in 1975. The Council's objectives are:

I. Serve to mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness;

II. Serve to evolve from our plurality, a national culture, the stamp which will be reflected in Africa and world affairs;

III. Promote an educational system that motivates and stimulates creativity and draws largely on our traditional values, namely:- respect for *humanity and human dignity, for legitimate authority and the dignity of* labour and respect for positive Nigerian moral and religious values.

IV. Promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive up-dating to serve modern development needs as our contribution to world growth of culture and ideas etc.

2.2.3 Consequences

The effect of losing our cultural heritages to western influence is alarmingly glaring over the society. It has resulted not only in the cultivation of bad manners amongst our youths, but also calculated sabotage on our mental orientation.

The Europeans used all forms of tricks to persuade us that their own values are better. And that:-

- Our ways are bad, thus compelled or bribed us to foresake ours to take after theirs.
- They introduced lingua-franca (English) drawing us away from our development pattern, from our tradition, from our traditional Architecture, law etc.
- And they gave us what we have now that we can not maintain i.e. foreign values.
- Introduced us to what they call school system where you learn a lot of theories there-by possessing a great deal of intellegence and lacking a great deal of wisdom; we needed both.

The issue of lack respect by our youths to the elders, immorality, crime, etc is the worst that had happened to our culture.

2.4 The Need for a Cultural Centre.

No custom or tradition should be retained if it conflicts with societal competitive genuine interest. In the same spirit no custom or tradition should be thrown out or left to decay merely because it is an old tradition. It its currency in the stock of societal interest is still valid and valuable, it is a crime to leave it in favour of a foreign custom or tradition. To do tis is to admit inferiority of ones culture and the superiority of a foreign culture. This aspect of cultural superiority is a sure weapon of subjugation of the mind and mentality of the individual as well as the nation.

Therefore the state's vigour, success, maintenance and promotion of its fundamental principles, can only be attained through the understanding and practice of culture. This brought about the need for a cultural centre, where the urban dwellers would be fed with the traditional themes of rural areas as a means of unity. This unite the Europeans destroyed through their principle of "divide and rule".

In traditional settlement (rural) communion of elders and youths was a virile source of ensuring the vital spirit of belonging and historical identity of the state. The centre will hence, provide necessary skills, develop altruistic, generous, sincere and thrust worthy citizens of the societies, built and maintained on a sound culture. Open up for them an avenue for creative expression in arts, widen interest and be led into a constructive citizenship of a united society.

CHAPTER THREE

CULTURES OF ADAMAWA STATE

3.1 Introduction

Adamawa State is a conglomerate of over 73 ethnic groups the "cultures" of the population are as varied as the number of ethnic groups. It is therefore hard to refer to the "culture" of the people of Adamawa State as harmogenous entity. However, it is possible to talk of some cultural groupings or culturally affliliated ethnic groups based largely on their life styles. Geographical location and proximity, topography, weather, historical and social backgrounds as well as traditional worship.

3.2 State Zoning

The zoning can be broadly categorised as follows:-

(a) The middle Benue River valley through region comprising ethnic groups in Numan, Mayo Belwa, Guyuk. These are areas that have largely remained outside the influence of the Sokoto Caliphate expansion crusade of the 19th Century and therefore retain most of its customary life styles, albeit each in its own way. It is remarkable for instance that the Mbula, Bare-Bwazza, ethnic groups do share some linguistic similarities, while the Bille, Bata and Bacham ethnic groups have the same affinities. The Longuda and the Kanakuru ethnic groups share facial marks dance rythms.

(b) The Mubi, Hong, Maiha, Mickika Local Governments axis. This grouping has largely a flutist orientation in their group music, and have cultivated the tendency to introduce French, Fulfulde or Hausas or indegenise some content words from these languages to expand and enrich their vacabulary. Although there is no common feature of dress patterns, it is evident that their indegenous dances are adorned with multicoloured costumes. Some ethnic groups in this axis seem to be fond of facial and body marks. However, the

various ethnic groups in the group differ substantially in food, customary festivals, arts and religion.

(c) The Gombi and parts of Song, and Fufore Local Governments axis. With the exception of pockets of "traditional" areas, this axis has substantially come under the Islamisation crusade of the Fulani. Their orientation has therefore over the years been Fulani in outlook and indeed Islamic in form.

(d) Fufore, Yola and some parts of Ganye and Song Local Governments axis. This is the hub of the Fulani-Hausa Islamisation crusade. The typical normadic way of life of both the town and normadic Fulani is reflected in the average rural area of the area under reference. As it is to be expected the dorminant activity in the area is cattle rearing and the cultivation of stable food such as Sorghum and Millet. Of course Yola the state Capital has assumed consmopolitant status and therefore blends lots of varieties of ways of life, both indegenous and foreign.

3.3 The People

There are nearly over four million people in Adamawa state speaking over seventy-three languages and dialects. However, Hausa and Fulfulde are widely spoken across the state. Quite a lot of people speak other Nigerian languages such as Yoruba, Igbo and international languages such as English and French especially in the urban areas. The indegenes of the state are of varied stock ranging from the typical tall and black Bwatiya of Numan Local Government to the light skinned Njenyi, Fulani, Fali and Burah ethnic groups of the Gombi, Mubi, Song, Yola Local Governments, to the dark stock build of average height of the Guyuk, Ganye and Mayo Belwa Local Government Areas, Furthermore some of the indegenes of the state can easily be identified by their facial and bodily marks .It must be be emphasized that these marks are fast giving way, especially with modern generation who consider the practice as indecent. Facial and bodily marks vary in shape, size, depth and purpose. These marks are found with the Marghi/Higgi of Michicka Local

Government, the Longuda and Kanakuru of Guyuk; the Ga'anda and Yungur of Gombi and Song; the Varre and Bata of Yola and Fufore Local Governments respectively.

Fig.1



KASHIM IBRAHIM

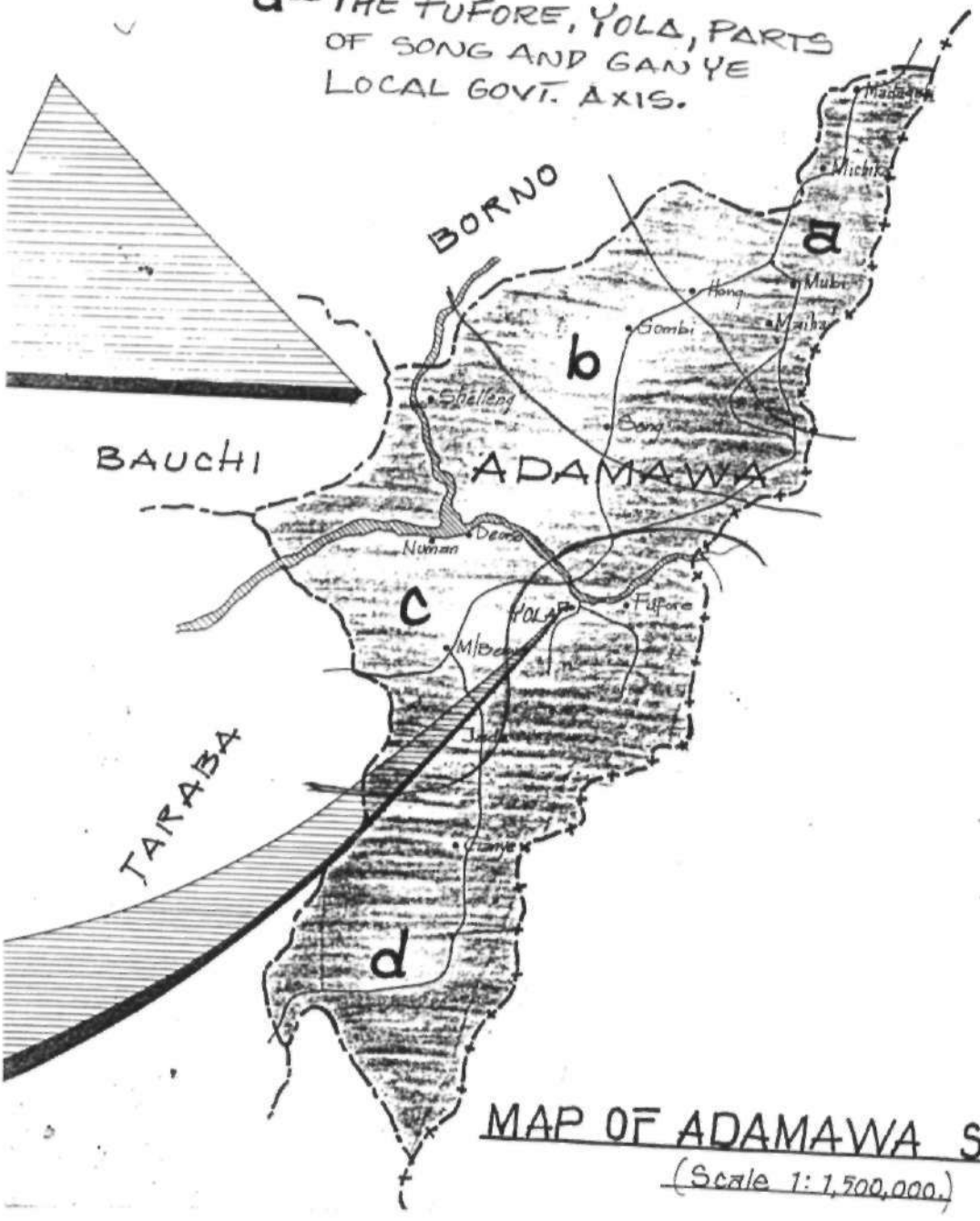
Fig. 2 : **STATE ZONING**

a – THE MUBI, HONG, MAIHA, MICHIKA LOCAL GOVERNMENT AXIS.

b – THE GOMBI AND PARTS OF SONG LOCAL GOVERNMENT AXIS.

c – THE MIDDLE BENUE RIVER VALLEY TROUGH REGION OF NUMAN, MAYO BELWA, GUYUK.

d – THE FUFORE, YOLA, PARTS OF SONG AND GANYE LOCAL GOVT. AXIS.



MAP OF ADAMAWA STATE

(Scale 1: 1,500,000.)

3.3.1 Dress

In terms of indegenous dress, the people of Adamawa state are at cross roads, having been affected by Western and Eastern life styles. Indegenous dress costumes and clothings for the most parts of the state have given way to "modern" form of attire or a blended life style. Thus the typical complete Hausa flowing Gown and the English suit are considered formal dresses for formal occasions. Casual wear for men is usually a combination of simple "Danchiki" or shirt with trousers/shorts to match; while the "Zani" and "Buba" are formal wear for women and the casual wears may be simple skirt and blouse. However, recognisable nomadic Fulani dress made up of short (half) blouse over wrapper and armless "danchiki" is also fast giving as it is felt that the attire is giving away too much especially for women. The traditional fabric of "bullam" is however in vogue and is usually worn by affluent people. Customary forms of wears vary from one community to other. For instance the cloth and hides "bente" are being used by the Longuda, the Kanakuru and Lala as casual form wears.

3.3.2 Food

The food and eating pattern of the people reveals to a large extent the staple food crop grown in a particular community which is also an extension of the suitability of soil types for particular food crops. Be that as it may, the times are such that people who live in urban areas eat foods other than the ones grown in their localities - although the preference is always so. The most parts of the state diet on principally Sorghum, Maize, rice and millet, while the accompanying soup ingredients and modes of preparations vary considerably in style and content from community to the other. While the Kilba and Chamber communities of Hong and Ganye Local Governments use groundnuts extensively in seasoning in their soups, the Burah of Gombi Local Government do so with "tarku" - garden eggs. The fulani relish "Kuka" soup with local "daddawa" made from locust beans seeds. The Njenyi use "tasbi"; the Bata, Bachama, Mbula, Bare of Numan Local Government use fish "daddawa" to season their soups. Also the "Fura da Nono" is a speciality of the Fulani and such snacks as

"waina", "Kossai", dan wake", dabun nama", suya and tigernuts are widely eaten across the state.

3.3.3. Arts and Crafts

The variety of arts and crafts in the state vary with each local community. Although each community has its own forms of crafts, the purpose appear to be the same. In the area of pottery and calabash carving which is the speciality of the Bachama, Verre, Longuda, Waja, Batta, Mbula, Gude, the main aim of such an activity is social, thats to provide storage, while thatching is a common feature of providing shelter. Other forms of crafts include stool, mortar and pestle carving, mat and hat weaving as well as sculptu-masquarades.

3.3.4 Monuments

The state government has taken keen interest in the preservation of monuments, sites palaces, shrines, public and private buildings of historical significance, as well as monumental sculptures such monuments include:-

(i) The Lamido of Adamawa's Palace (the seat of Lamido in Yola town).

(ii) The graveyard of Modibbo Adama, the founder of Adamawa at Yola town.

(iii) Old palace of Hamman Yaji at Madagali since German rule.

(iv) German Rest House at Kwagol and Wuro Ande.

(v) Bokki Hampeto.

(vi) Gurin Mosque

(vii) "Elephant Houses" in Guyuk Local Government.

(viii) Njuwa Lake.

(ix) Yinagu Fishing Lake.

3.3.5 Religion

Although Christianity and Islam appear to be dominating the religious lives of the people of the state, customary forms of worship are widely practiced all over the state. Communities pay reverence to God through their deities (fetishes) by dedicating certain festivals and customary rites to such dieties. Such communities as the Burah refer to God as "Hyel", Longuda "Yalakade".

3.3.6 Festivals

There are as diverse cultural festivals as there are ethnic groups in the state. These cultural festivals are mostly performed to mark harvest, initiation to manhood, installation of new chief or entertainment of an August visitor, wrestling contest, end of the rainy season, hunting season, yam season etc. Among such festivals are the Farai, a traditional festival of the Bata-Mbula-Bachama people (Numan Local Government) which usually takes place at Farai near Demsa every May of the year; the Kellashe (Ganye Local Government); Kwayfa (Gombi Local Government) and Wari (Mubi Local Government) harvest festival which comes up every November through December. Such festivals are usually celebrated with a lot of vigour and pageantry thus attracting a lot of people both in and outside the state. In addition a lot of marketing, especially locally made handicrafts of the particular community, is done at very low prices.

Social dances and or music in the state are also varied, both in form and content based on the communities involved, and the occasions for which these dances are held. Renowned performing musicians/dancers like Pampo Gambo (Mayo Belwa L.G.), Vulma Dance (Mubi LG), Mbalu and Bansuwe (Gombi LG); often featuring during marriage celebrations and other social entertainments.

3.4 Dance Groups and Musicians (Table 1)

S/NO.	NAME OF DANCE GROUP/MUSICIAN	FUNCTION BEING PERFORMED	L. G. AREA
1.	Pampo Gambo	During Marriage and other Social Celebrations.	Mayo Belwa
2.	Hajja Digol	-do-	Yola
3.	Nyawala (Umaru) and Vulma	-do-	Mubi
4.	Bansuwe	-do-	Gombi
5.	Kolonge Music	Entertainment	Numan
6.	Wesuborei	Wrestling challenging Dance	-do-
7.	Janto Dance	Harvest	Ganye
8.	Bili	Birth of Twins	Michika
9.	Algeta	Emirs and Chiefs personal band	

3.5 Calendar of Traditional and Other Celebrations. (Table 2).

S/NO.	L.G.	NAME/TYPE OF FESTIVAL	ETHNIC GROUP	TIME
1.	Yola Njuwa	fishing festival	Bata	Mar/Apr.
2.	-do-	Kilisa (Dubar)	Fulani	(Depends)
3.	Song	Hona - initiation test for manhood	Yungur	Nov/Dec.
4.	Madagali	Dukwa - intiation to manhood	Margi	August
	-do-	Yawul-Sacrifice to "Mambul" (Spirit)	-do-	July
5.	Numan	Fare-wrestling festival	Bwateyi	Apr/May
6.	Hong	Kakikaki - Harvest festival	Kilba	Aug/Sept.
7.	Gombi	Kwayfa Harvest festival	Ga'anda	Dec/Jan.
8.	Mubi	Imandir Zinna maturity age	Muchala	Nov/Dec.

3.6 Myths and Realities

Largly, the African culture is characterized by mythical theories. With various cultural groups holding different views and beliefs to different aspects of life. Hardly would there be natural occurrence without being linked to a selfish belief. Though most of these cultures strongly believe and worship their various traditional deities, and in fact exhibiting awesome magical prowess. Some natural phenomenon fail to be seen in logical light. Some of these beliefs when viewed within the context of scientific parameters ceased being mythical rather a reality. For instance, widely believed in certain quaters that a farmer that leaves his farm overgrown with weeds, shall not receive the blessings of the gods. Emplying that he shall experience a poor harvest, while the fact is that the weeds competing with the crop rendered it fruitless.

3.6.1 Fare - Vunon Festival

Fare festival what the Batiye (Bachama) and Mbula people call "Vunon" but popularly referred to as "fare", after the name of the village where the festival is held is an annual wrestling festival organised by the Bwatiye, Mbula Don and Gamadiyo people of Numan Local Government. "Vunon" is the name of a goddess, the mother of "Nze-a-zo", a term which came to be applied to the festival held in her honour and her son. The festival which takes place in April or May of every year in fare village engages rituals and appeasement to the gods of the people, most especially the god of Iron and Nzenazo; and Wrestling competitions amongst youths.

The "Vunon" festival is infact the grande finale of festivals in the community. This means that, various Chiefdoms or villages Say, Lamurde, Bosso, Demsa, Numan hold their separate festivals prior, and in preparation, to the grand Vunon in Fare village, the largest chiefdom (traditionally at least) of the entire community.

Traditionally, the festival drew participants from all over the Bwaiye, Mbula, Bwaze lands. Nowadays, however, it has become a tourist attraction of international repute drawing spectators from all Bwatiye communities of Cameroun and Chad Republic.

Recent excelling performances of the state Arts Council in Wrestling competitions organised in the yearly maiden edition of National Festival of Arts and Culture (NAFEST). Such feats need to be encouraged.

3.6.2 Dukwa - Initiation Ceremony

Dukwa annual traditional ceremony to mark first initiation to manhood comes up in the last week of August yearly. The origin is as old as the settlers. The first man to settle at "Kirngu" introduced the ceremony. The man by name Watsu came from Mchabili (Gudur) in the Republic of Cameroun. He attracted dwellers. The purpose of the festival is to prepare youth adult life. Those youth riped for initiation ranges from sixteen to twenty years. After this initiation ranges the youths are regarded as semi-adults, can now marry but not keep wives. Until after "Mba" the second initiation. Can now also go to neighbouring villages; eat with elders except their fathers.

The initiation ceremony which is till observed helps to reduce conflict and tension among the community and the accession of the initiate to the responsibility of adult life. Major significance of such initiation in a society is the maintenance of sanity, respect and perserence amongst youths. Such stratification in age help determines specific duties and responsibilities, and could check the wave of moral decadence in present day youths.

3.6.3. The Phuki Festival

The Phuki festival as it is known by the Yandang, signifies the celebration of the "New Crop" yet to be harvested. The province of this annual festival according to tradition is not precisely known.

The festival usually commences by the close of September to the opening of October. For its traditional importance the Yandang people and environs got attracted.

This inherited tradition, according to the belief of the people, must be performed yearly in order to avert bad omen from the gods of the land. During the festival the community seize the opportunity to pray for a bumper harvest, peace and stability for all and planty of rain and strength for the next croping season. Before anything related to the phuki festival commences a special ritual must take place by the chief priest (Nyasundaribi) at the venue know as (Nyasundari).

Presently for the sake of continuity cultural association known as "WADAKU CULTURAL ASSOCIATION" of which every Kudaku is a member and is responsible for the organization of this calendarical festival.

Recently the association has been making efforts to bring to the knowledge of the Government for recognition.

Such celebrations will always be encouraged with each coming season. Thus ensuring sustainance in crop production.

CHAPTER FOUR

BUILDING FORMS AND MATERIALS

4.1 Burah Settlements and Dwellings

Historically, the Burah lived in scattered homesteads in groups of three or fours (meek 1939: 145-6), unlike their kindred the Pabir, who lived in more compact villages and towns.

However present day Burah are clustered villages based on clan structure. A large settlement will consists of a number of clusters of compounds each belonging to members of the same clan. The choice of a new site for settlement was a matter of important ritual significance.

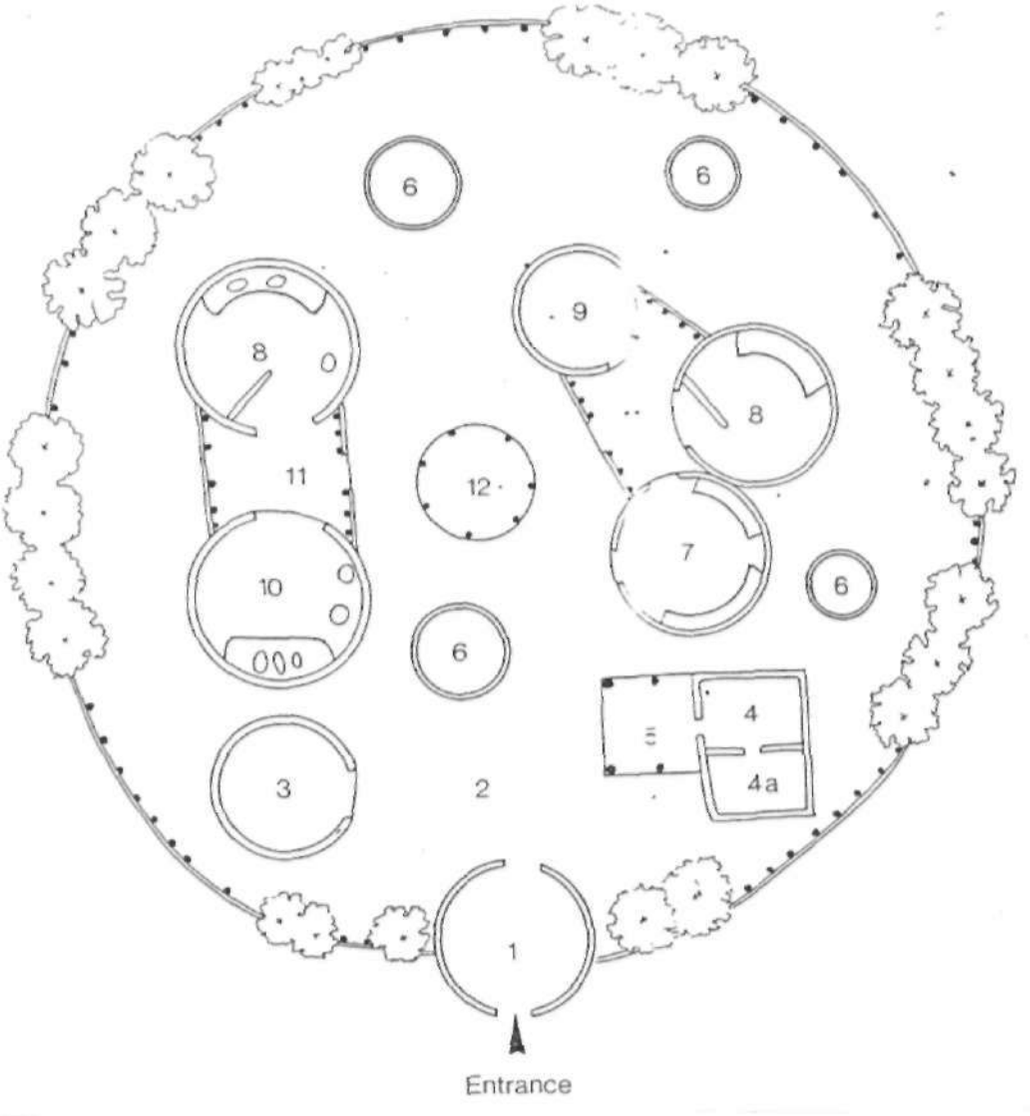
A typical Burah compound would have a grass or corn stalk (kidla) fence wall called "kadaka" around it as shown in the example on figure (3) below. Despite the aboundance of rocks on the Biu Plateau the Burah do not seem to use it for walling purposes unlike the Higgi or the Marghi.

4.1.1. Burah Homestead

On entering a typical Burah compound one reaches the reception hut known as 'tutu' or 'Cham' where male members of the family receive male visitors. Within the compound, the husband has a hut of his own (Cham). Each wife has a sleeping hut, 'mbwamwala', in front of which a stack of fire-wood was usually pited. Granaries of both mud and straw are dotted all over the compound. Women are responsible for the construction of the granaries. They also construct smaller bins "bindiwa" each in three compartments used for the storage of seasoning leaves, peppers, beans, peanuts and so on.

The typical Burah compound has a linear spatial order. The domain of the head of the compound and his guests are encountered first on entering the dwelling.The middle zone is occupied by his male children or relatives, while the inner most part of the compound is the female domain (fig.3). These various sections may often be demarcated with grall matting partition walls, but more often than not a conceptual wall accomplishes this function.

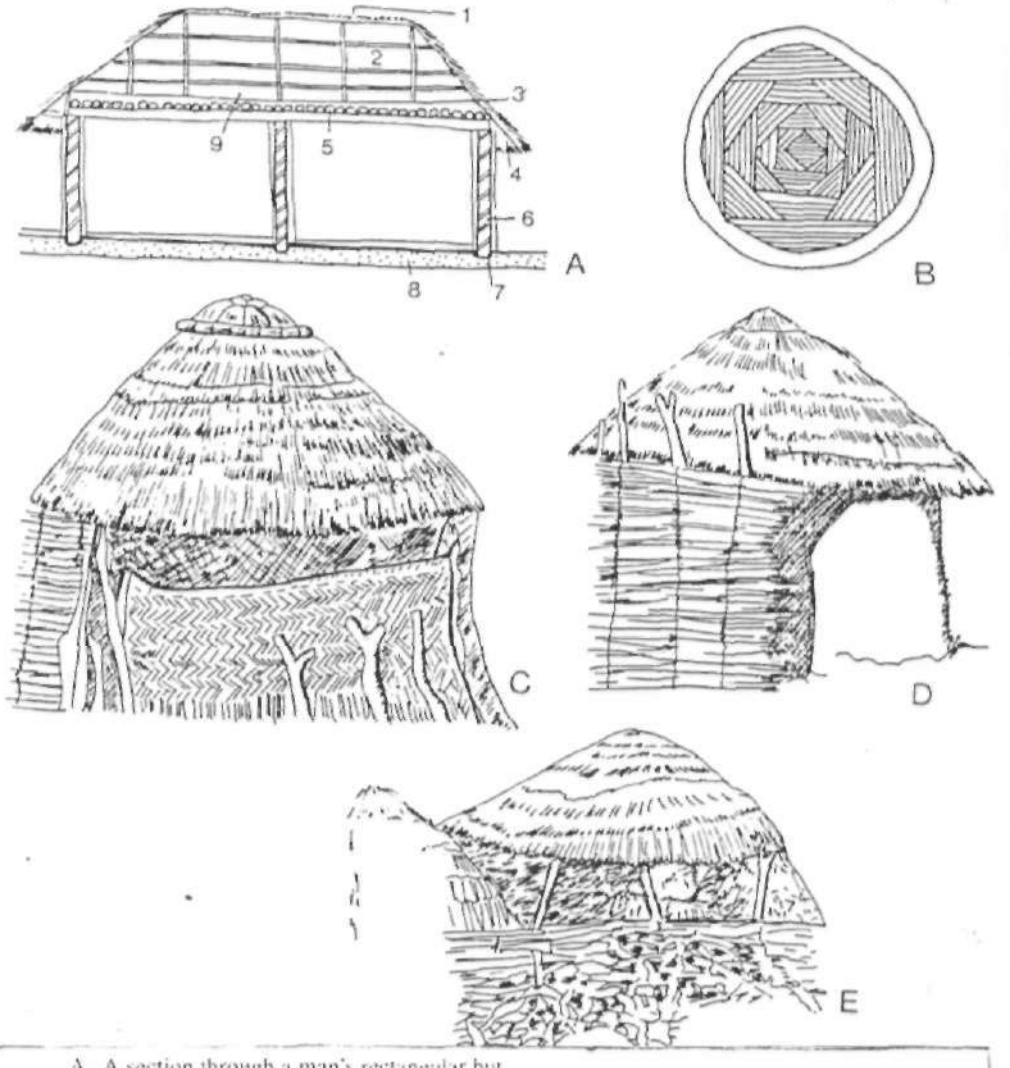
Fig.3 A TYPICAL BURAH COMPOUND



A. Plan of Milgawa's compound

1. Entrance/male reception hut
2. Outer yard (male domain)
3. Grown up sons' sleeping hut
4. Man's private apartment
4a. Sleeping area in man's apartment
5. Covered porch (resting)
6. Granary
7. Cooking/resting (female)
8. Woman's bedroom
9. Goats/sheep's hut
10. Cooking/storage hut
11. Wife's private yard
12. Outdoor cooking shed
13. Sorghum stall wall

Fig.3 (cont'd)



A. A section through a man's rectangular hut
1. Grass thatch roofing
2. Wooden rafters (*azara*)
3. Purlins of *azara*/bamboo/poles
4. Deep roof overhang
5. Wooden poles on *azara* joists
6. Mud wall
7. No foundation needed (rocky)
8. Lateritic soil floor
9. Puddle mud ceiling on 5.
10. *Azara* or wooden joists

B. Sky view of arrangement of *azara* joists for mud roofed hut

C. View of a 3 year old thatch roof still in good condition

D. View of a 7 year old thatch roof, needing urgent attention

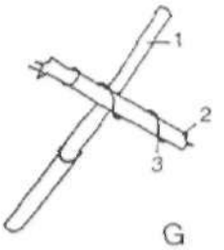
E. Renovated thatch roof - old and new that show differently

Fig. 7: Construction details of Burra traditional compound

Fig.3 (cont'd)



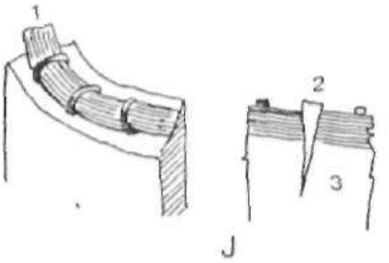
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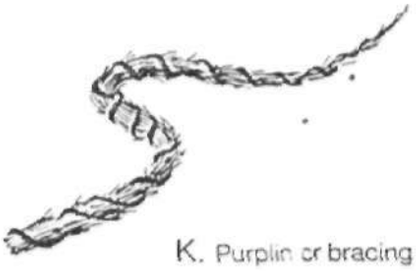
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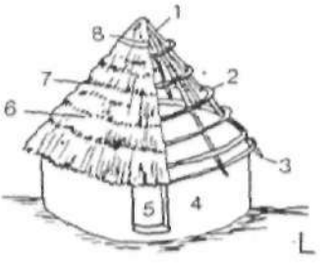
H



J



K. Purlin or bracing



L

F. Grass mat known as *zana* used in walling and fencing

G. Details of connection between rafter and purlins in roofing

1. *Azara* or wood pole rafter
2. Wood pole/bamboo purlin
3. Code, woven grass or rope

H. Single pole for use as purlin or bracing

J., K., L. Detail of fastening of wall plate to mud wall

1. Rope of grass/palm leaves
2. Elephant grass bracing
3. Rafter of wooden poles/*azara*
4. Puddle mud wall
5. Entrance doorway
6. Grass thatching
7. Layers of thatch in rings
8. Wind bracing of thatch

Traditional construction of huts is of circular mud wall or plaited straw walls with conical thatch roof. Walls of plaited grall are plastered internally with mud and finished with cow dung (fig.3). It is said that in the olden days this was the main type of construction, mud walls were reserved for the royalty. However, in recent times the rectangular mud hut with thatach roof seems to have become the dominant house form among the Burah and their kindred, the Pabir to the north. Circular huts are nowadays reserved only for kitchens, animal sheds and storage structures.

4.1.2 Household Furniture.

The traditional Barah bedstead was a mud platform with a hollow underneath, but the Burah did not build fire under their earthen beds unlike most other plateau dwellers in Nigeria (Meek 1939:146). Mud screens built paralled to the walls of the hut served as shelves for pots and oalashes. The grinding mill is built out from the wall of the hut.

4.2 THE DWELLING OF THE HIGGI

4.2.1 The Compound Structure

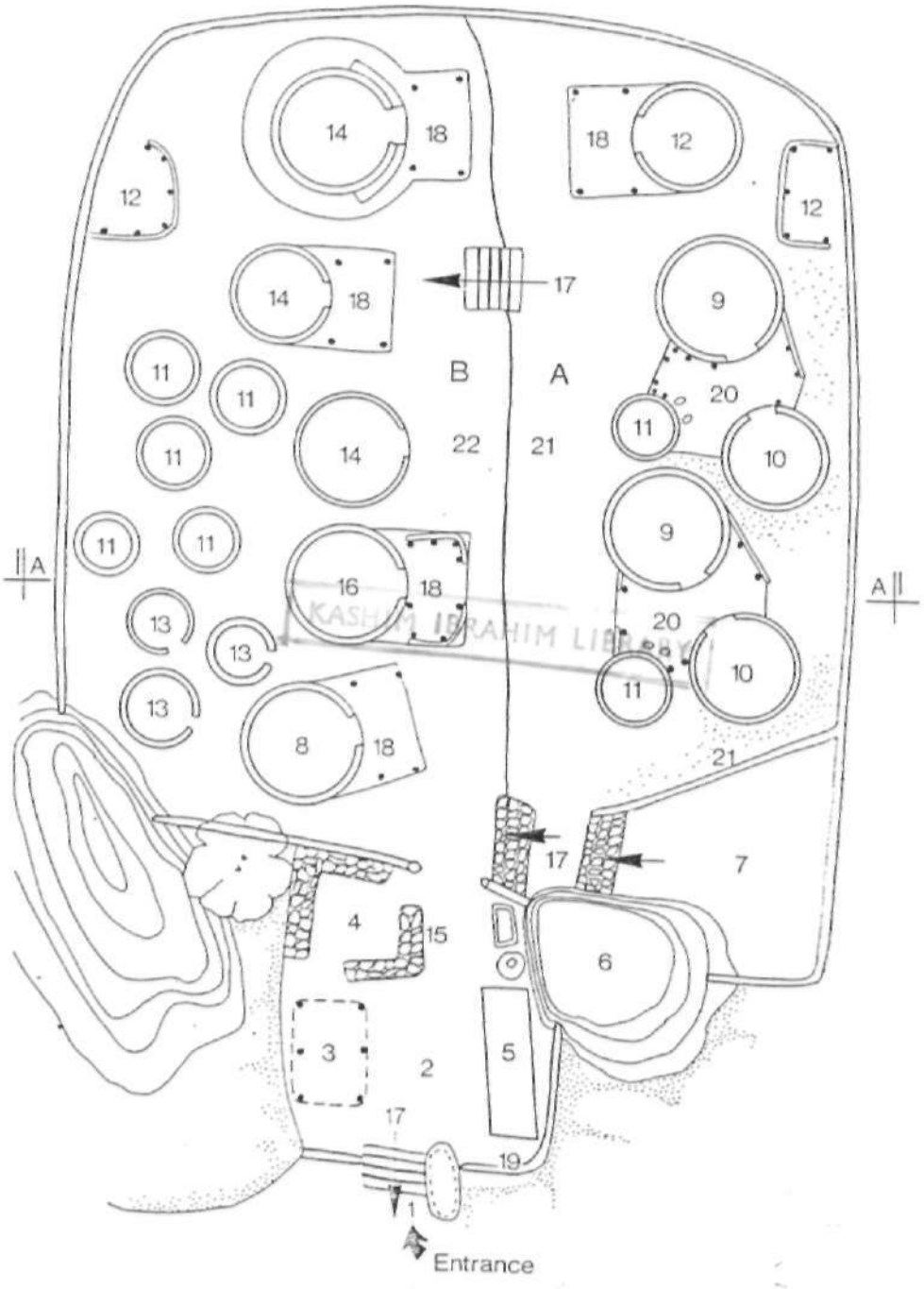
A typical Higgi compound such as the dwelling of Ntethnas (Fig.4) consists of a number of houses and isolated huts, surrounded by a compound fence wall of pile stone. Within the smaller house a numbr of countryards are enclosed. Each wife would have a private compound within this large entity. At the entrance of the main compound there is often a force-court (dha) which is a public space where strangers are often received and entertained. Flat stones or built-in logs provide the seating furniture. A shed of thatch or matting supported on forked sticks (glinka) provides some protection against the sun. A stone enclosure at the entrance of the compound contains the fire place where, during the cold harmattan season, fire is built in the mornings and evenings for members of the family to warm themselves.

4.2.2 Space and Symbolism

A Higgi compound is always divided physically and conceptually into male and female zones. The female section occupies the lower levels of the slope while the male section occupies the upper levels. This symbolies the dominance of the male over female in traditional Higgi society. Furthermore the main entrance of the compound is often marked by two symbolic pillars. The one of the left hand, known as pali ke za, is the taller of the two. It symbolies masculinity, and its relationship to the female pillar, pali ke male, on the right hand expresses the dominant position of man iin society. The location of the pillars, furthermore, corresponds to the divisions of the compound into male and female domains.

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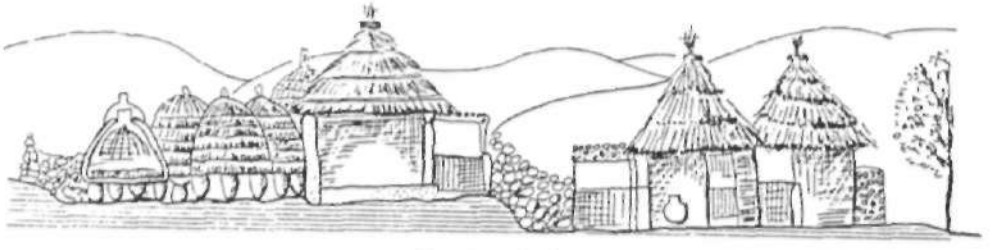
Fig.4 A TYPICAL HIGGI COMPOUND



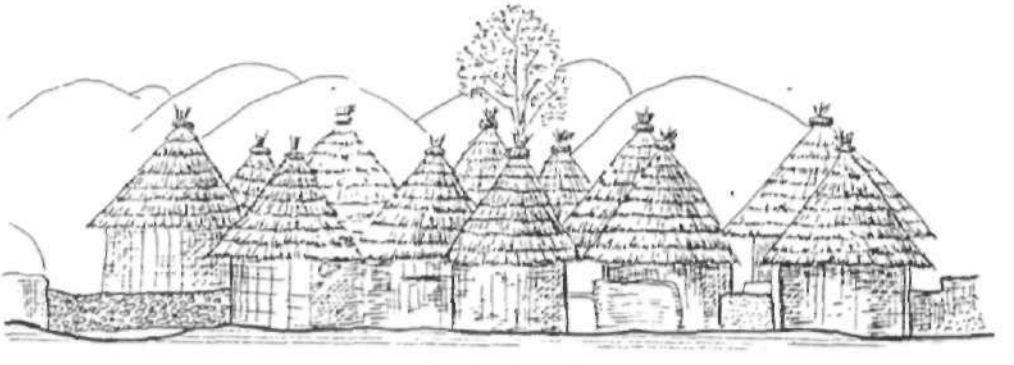
PLAN

KASHIM IBRAHIM LIBRARY

Fig. 4 (cont'd)



Section A-A



South elevation

A. Female Section of the dwelling (*patïke male*) (usually the lower part of the compound)
B. Male section of the dwelling (*patï kaza*) (usually the higher level on a sloped site)

1. Main approach to dwelling
2. Outer courtyard (*dha*)
3. Shed for resting (*glinka*)
4. Open fire place
5. Heap of fire wood
6. Flat topped rock outcrop
7. Yard for large animals
8. Male common room (*dambala*)
9. Wife's bedroom
10. Cooking/resting/store
11. External Granary (*volu*)
12. Latrine pit and bathing
13. Hut for goats or sheep
14. Ntehna's son's bedroom
15. Dwarf stone partition wall
16. Ntehna's bedroom
17. Stone steps' connecting zones
18. Entrance porch to huts
19. Fence wall grass mat or stone
20. Wife's private yard
21. Female courtyard (lower)
22. Male courtyard (higher)

The size and heights of the pillars at the entrance often relate to the social status of the compound head. The chiefs compound would have the tallest and most robust pillars in the village. Decoration and embellishment of these portals are other means of expressing the status of a compound head.

The Higgi believe that a compound should not be approached from below, consequently a number of compounds have their entrances against the slope while others have theirs from the sides but never from below. The structure of the compound reflects both the size of the family and the relationship of individuals within the family. Every wife is entitled to a house within the main compound, and every grown up male members of the family is entitled to a hut. Female children sleep with their mothers and help them with household chores.

The basic unit in the compound is a round hut made of mud with thatch. Each room is usually protected by an entrance porch of thatch of forked sticks. This unit is sufficient for a man or a newly wed wife. An older wife with children would have in addition a kitchen, a living space and her own granary (volu). This arrangment is often enclosed within a fence of matting of thatch grass to create a separate domain within the compound (Fig.4). On the male side of the compound, a common room, kambale, where men pass their time is found. Granaries belonging to men and goats are often kept behind men's huts.

A very large compound would be terraced on several levels. Large rock boulders are often integrated in the construction of the dwelling very meticulously. When flat they asre employed for drying farm produce or for sitting. High rocks form part of the fence wall or provide sentry points against attack. Single wooden planks were used as a bedstead in the past. Nowadays straw beds, iron beds and carpentered wooden beds have taken their place. Shelves of bamboo or corn stalks are built into walls for storage purposes.

4.2.3 Construction Techniques

Sub-dried mud strengthened with cut straw and thatch grass are the basic construction material for huts in Higgiland. The thatch roof is often crowned with a plaited straw cap. Various types of sticks and mountain bamboo are used in constructing the roof, as well as in making built-in furniture. The Higgi have been able to achieve a close and successful relationship between residence and landscape. A great deal of ingenuity has been utilised to achieve the harmony between house and hill from few basic maaterials - stone, laterite, sticks and grass.

4.3 The Dwellings of the Marghi

The Marghi build their dwelling in a manner similar to those of the Higgi and Burra. The building materials are more or less the same since they all inhabit the same region. Marghi.

0.4 Folk Culture and Architecture in Northeastern Nigeria compounds were usually surrounded by a circular pile stone wall of 1 to 1.6 metres high, just as is the case with the Higgi compound.

Again in line with the practice among the Higgi, the Marghi compartimentalize the dwelling into a number of sub-compounds, each consisting of a bedroom, a kitchen, and a resting area enclosed within mud or grass wall. This basic unit is a typical house for a woman ad her children within the compound (Fig.5). There are a number of variations in details between a typical Marghi compound, such as Kudajiru's compound.

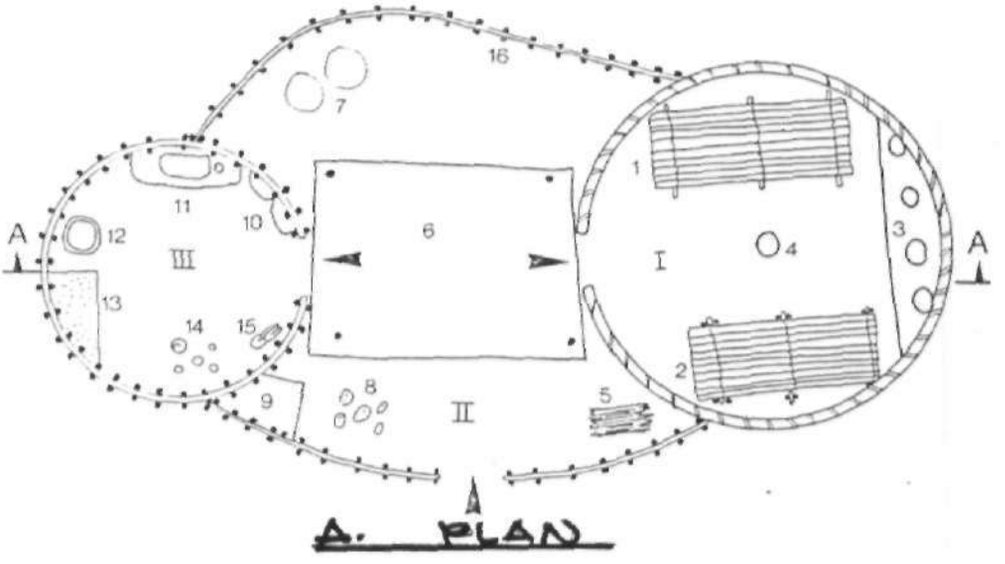
4.3.1 Marghi Granaries

External granaries dot the open spaces within the compound enclosure of a Marghi homestead. While the Higgi may build their granaries within huts, the Marghi locate them in the courtyards. In the details of the construction there is some difference between the two societies. Both of them build granaries of woven straw, but the Marghi do not smear theirs with puddled mud on the outside. Among the Marghi, like among many agricultural communities, the granary is an object of economic importance and symbolic significance. The fruit of the annual labour of the whole work-group is stored in granaries. Consequently, the number and size of granaries in a man's compound are indicators of his economic and social importance. They also symbolise the viability of the compound as a socio-economic unit. Surplus grains stored in the barns are often sold or bartered with other essential commodities.

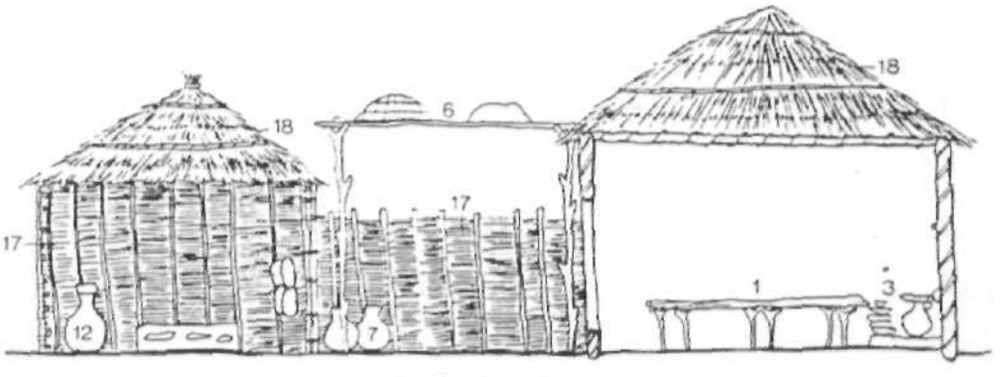
4.3.2 Household Furniture

The traditional Marghi bedstead is a wooden plank laid across wooden pillars or mud pillars. Grass mats served as mattresses. Flat stones or mud platform were used for seating. However like the case with the Higgi, modern carpentered furniture has made serious incursions into Marghi dwellings.

Fig.3 A TYPICAL MARGHI COMPOUND



A. PLAN



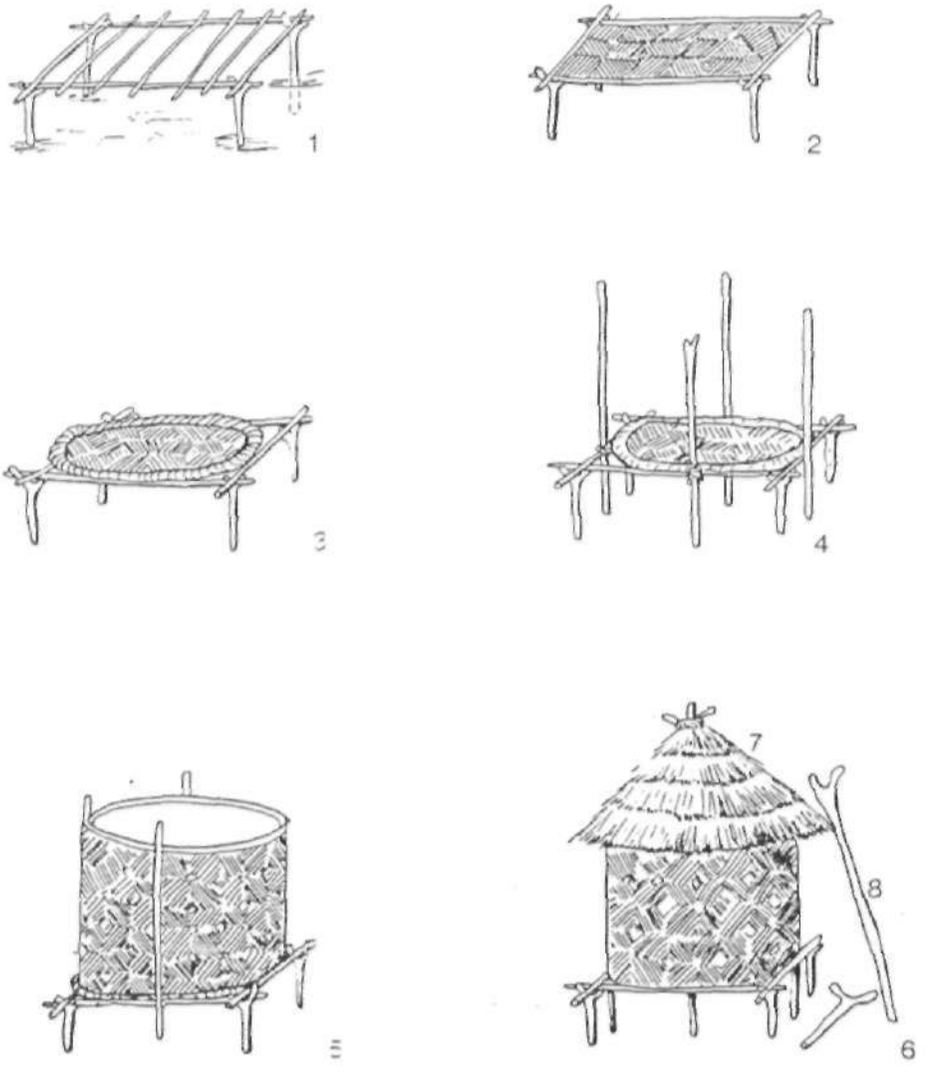
B. Section A-A

A. Typical arrangement of a woman's domain

1. Traditional bed of wood
2. Children's bed - same make
3. Built-in mud/wood shelving
4. Hearth for warmth
5. Stock pile of firewood
6. Grass matting shed/store
7. Water storage jars
8. Outdoor cooking hearth
9. Platform for drying utensils
10. Utensils hung on wall
11. Platform for grinding stones
12. Small indoor granary
13. Earthen platform/shelving
14. Indoor cooking hearth
15. Firewood for immediate use
16. Straw mat fence wall
17. Wattle frame for straw wall
18. Grass thatch roof

B. Section through woman's domain

Fig.5 (cont'd)



C. Processes in granary construction

1. A framework of forked sticks and straight poles are made
2. Grass mat is placed on a wattle platform of poles
3. Specially prefabricated grass mat is placed on 2. above
4. Four wooden pole studs are tied to frame as supports
5. Cylinder of grass matting is placed on 3. supported by 4.
6. A thatch roof with deep overhang is constructed on 5. above
7. Special woven grass bonnet is used as cap on 6.
8. Hook like stick is used to remove a forked stick as ladder

CHAPTER FIVE

CASE STUDIES

The concept of well planned, designed and constructed structures as cultural centre in Nigeria is recent and foreign. It was difficult to find a state within the country that had a formally designed and constructed cultural centre operating. Except those attempted at scshools of theatre arts, the national theatre, Lagos; and in recent times the Ayota theatre Lagos, where a student's dream come true.

Due to this limitation, the case studies were of the adopted buildings by states as cultural centres and design proposals. Almost all the twenty-one states of Nigeria had made a move towards possessing at least one cultural centre. Some were at constructional stages and others as design proposals. Analyses, criticisms, evaluations and appraisals of the adopted buildings and proposals were made as case studies in this thesis. Others were those from existing literature, which helped give a clear view as to how a cultural centre functions. The functional requirements of the centres, their accommodation and how they relate to one another were studied. Defects and achievements in each case were evaluated and appraised.

5.1 Kaduna State Cultural Centre

The Arts and culture department of Ministry of Information and Culture is charged with the responsibilities of;

i. Promoting, encouraging and fostering unity amongst the different culture groups.

ii. Create awareness in the minds of indigenes towards their inheritance.

iii. To generate revenue for the state through the centre.

To achieve these objectives, the cultural department acquired a land and design proposal, and work started on a site at Government Garden, Kaduna. The department has an adopted building at Wuff Road Kaduna housing their administration. Improvised buildings as stores and gallery were made. Departmental artists practised dances and plays under a tree in the open air.

The proposal design has

Client : Arts and Culture Department of Information and Culture Ministry.

Users : Inhaabitants of state and visitors.

Sponsor : Kaduna State Government.

Social Environment : Kaduna is a metropolitant environment in nature and therefore inhabitants or settlers are ethnically diversed, due to mass migration from villages, states and nations. Their life style have been influenced by the western culture and therefore, design proposal has a modern concept. Design and Scope of Work: A site layout had been put forward alongside with a detailed design of indoor theatre which was under construction.

3.1.1. Merits

i. Theatre shape employed has a high acoustical advantage and the irregular points helped diffused sound.

ii. There appeared to be audience - performer intimacy as stage and auditorium seating were within the same enclosure.

3.1.2 Demerits.

i. There were too many divergent roads into the site, which were close to one another.

ii. No hierachy of spaces and movements (vehicular and pedestrian) as parking lots were scattered.

iii. There were scattered functions on site (poor zoning)

iv. Distinct functions on site, which appeared independent to one another.

v. No public entrance to the stage area as all entrances were to the back.

3.1.3 Appraisal and Evaluation.

Erevations though appeared plain, but yet were composed. It's aesthetically good, with a well defined approach entrance.

Fig.6 KADUNA STATE CULTURAL CENTRE, GOVT. GARDEN

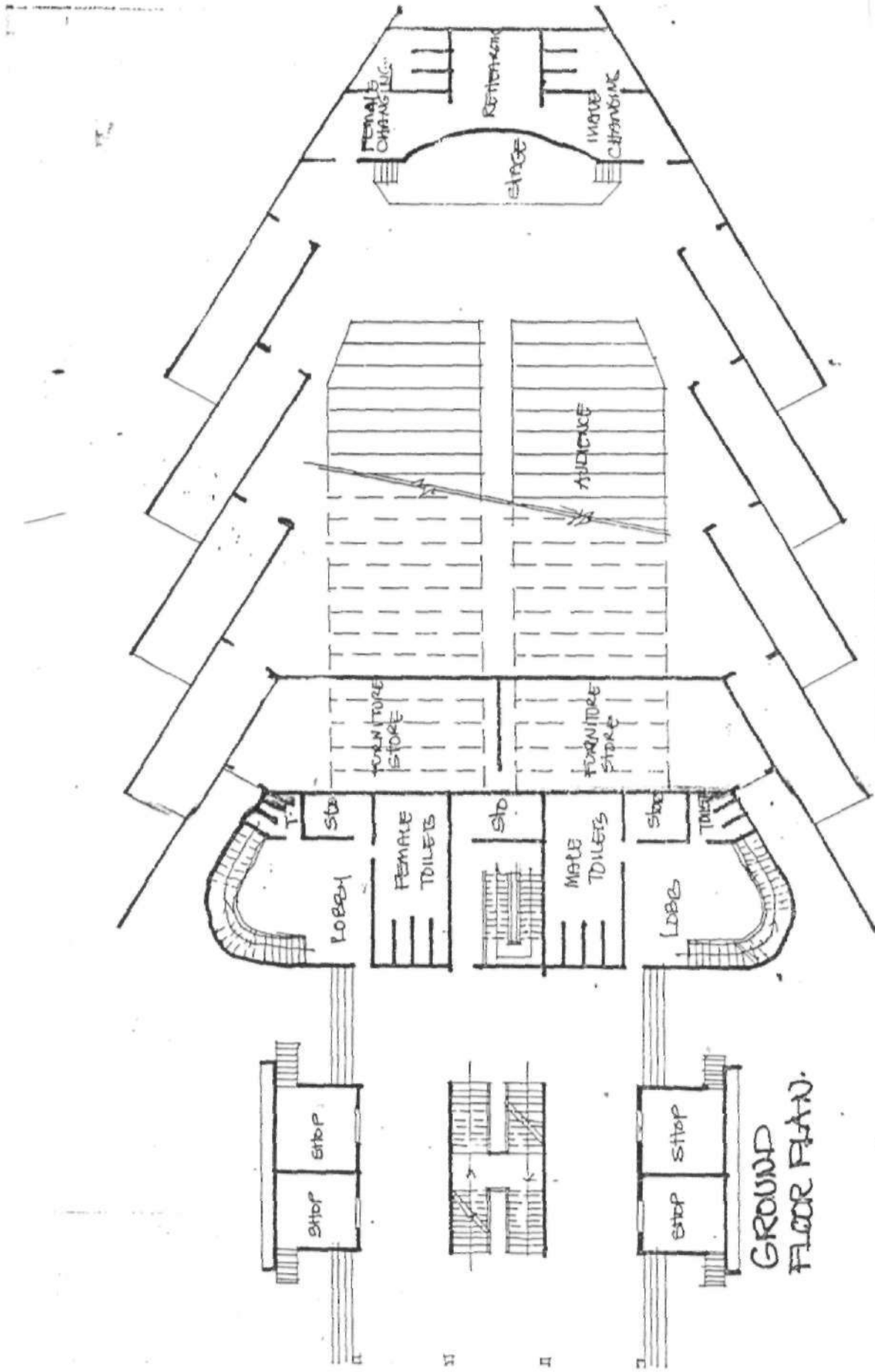


Fig.6 (cont'd)

KASHIM IBRAHIM LIBRARY
473274

5.2 Kano State Proposed Cultural Centres (outdoor Theatres).

Client : Kano state history and culture Bureau.

Users : Inhabitants of Kano and visitors.

Sponsors : Kano State Government.

Social Environment: The ethnic groups within Kano were/are Hausa, Fulani and immigrants.

These various groups have different socio-cultural obligations like religion, family structure and occupational groups operating, though with the Western culture affecting them. Therefore, two social groups emerged; the villagers aand the western elites, who had different needs in terms of Arts performance. The villagers prefered an outdoor performance to the indoor because of it's conformity with their traditional performing area, while the elites prefered the indoor theatre.All these were as a result of orientation and exposure.

The proposed outdoor theatres for Kano were to be built in each of the towns, local government areas and Emirates of the staate. This was to help promote the various local cultures. For this reseaarch, two examples were choosen and studied One under construction within Kano walled city and the other to be built along Kano-Zaria road.

The site plan of the Kano-Zaria road properly landscaped. It had a good hierachy of spaces, seperation of vehicular roads from pedestrian routes. Parking spaces were defined and appeared to be adequate as the total accommodation of theatre (audience number) was tagged at seven hunded and fifty (750) people. Audience and performers had a free relationship between themselves in both cases. The shapes employed were fan, which brough audience closer to sound source. They also created acoustical intimcy and sound definition. The one under construction within the walled city had a curved rear wall, which could cause sound convergence at a point. It was difficult for a detailed study as building had not been completed. The functional spaces in the proposed Kano-Zaria road theatre include the stage, audience seats, back stage activities (changing rooms and toilets) reception and waiting area, shops and rehearsal room on the first floor. Elevations were expressive as use of elements like arches, parapets, buttesses were employed with a receptive elevational approach. The rear elevation was composed and aesthetically.

Fig. 7 KANO STATE PROPOSED THEATRE AT KANO-ZARIA ROAD

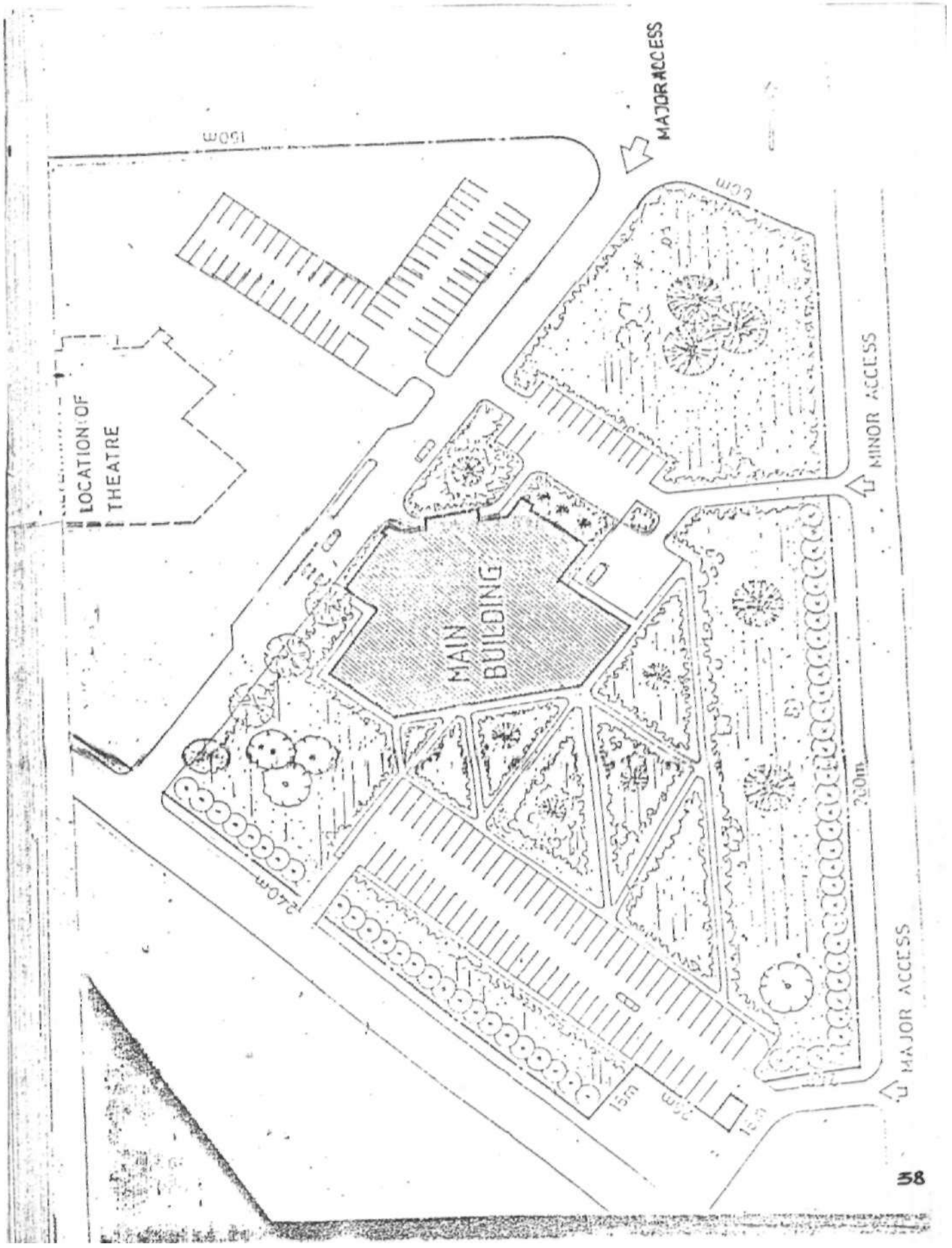


Fig.7 (cont'd)

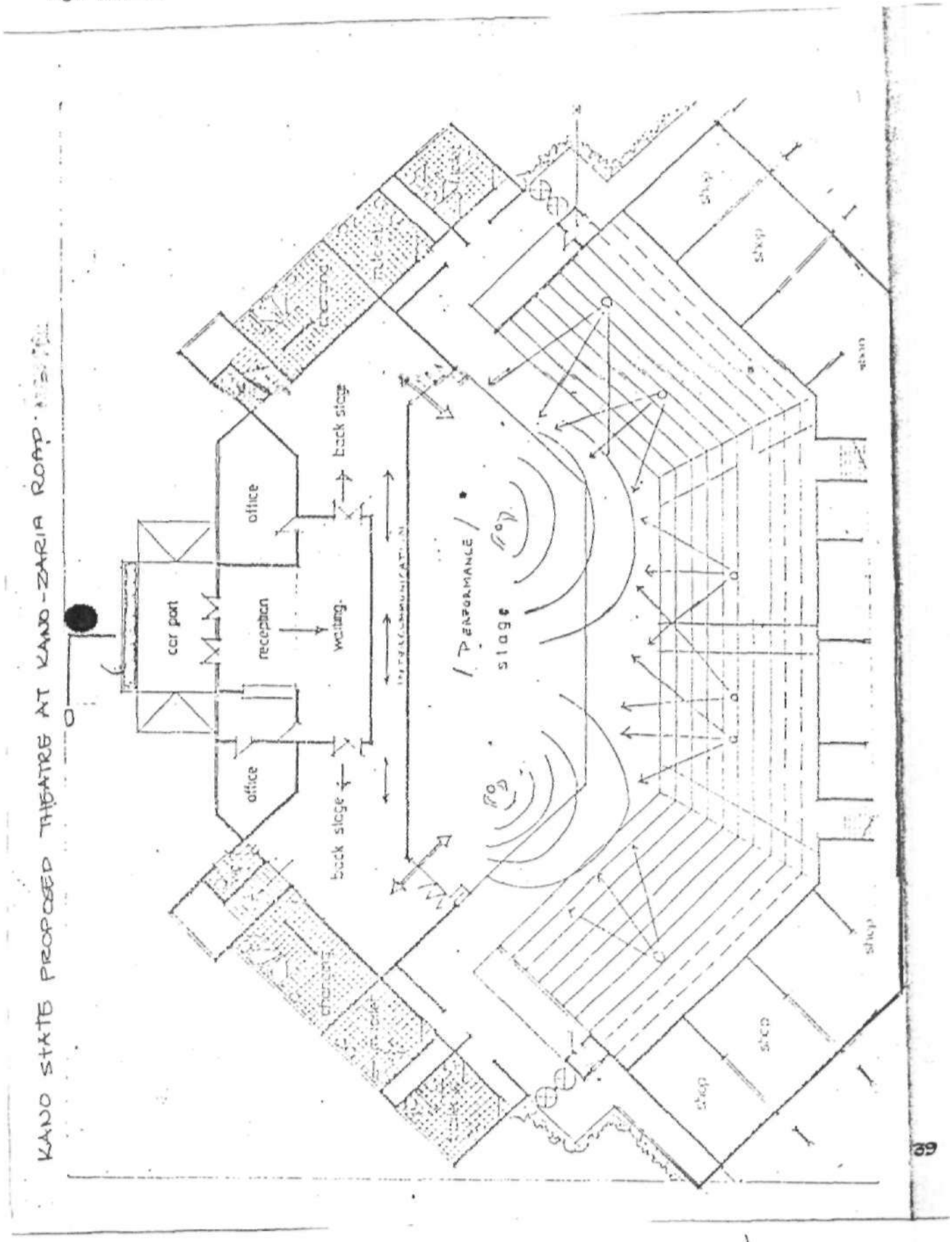

KANO STATE PROPOSED THEATRE AT KANO-ZARIA ROAD
car park
reception
office
waiting
back stage
office
back stage
PERFORMANCE
stage
shop
shop
shop
shop

Fig.7 (cont'd)

KANO STATE PROPOSED AMPHI-THEATRE AT KANO-ZARIA ROAD.
REAR ELEVATION

5.2.1 Merits.

i. Auditorium was buffered with functions like shops, changing rooms, toilets, offices, reception and awaiting rooms and lobbies from external noise.

ii. It was elevated from the ground and therefore free against external impact noice.

iii. Enjoyed all the advantages of fan-shape.

5.2.2 Demerits

i. Parking spaces were scattered

ii. Curved rear wall reflect

iii.Reception was directly behind stage and back stage functions were closed to staircase as well as mixed up with offices.

5.3 Plateau State Proposed Cultural Centre

Client : Plateau State Arts and Culture department of the Ministry of Information and Culture.

Users : Indigeneous and other artists, traditional festival performers, clubs and social groups.

Sponsors : Plateau State Government.

Architects/siting: The proposal was put forward by the interstate architects, Jos and the project to be sited within the metropolis of Jos the state capital. Social environment: Metropolitan Jos is a heterogeous social environment; where people from all over the villages of the staste, other states of the country and nations converged for social, economic, political, commercial and industrial activities. These various ethnic groups have become permanent settlers and therefore, making Jos a multi-cultural environment.

Design and Scope of Work: The approach to the complex is from Tafawa Balewa street of the metropolitan Jos. This gives a cleaar view of the centre as it is one of the main intraroutes within the town. Though could be busy and might cause accidents as cars had to pass in between buildings to

parking. The parking space was proposed at the back of building. Therefore, car, bicycles and motocycles insecurity became imperative.

The proposal was made for the indoor theatre only, and this formed the phase one development. Within the proposal, provisions were made for backstage activities, auditorium, lounge, outdoor and indoor rehearsal places, workshops, snack bars, exhibitation area, offices, toilets, entrance foyer, exterior seating and flower beds, projection room, kiosks, bar and restaurants.

Materials choosen for the construction of the theaatre complex were concrete blocks for walls, corrugated aluminium sheets and steel members for roofs; stones and other rendering types for the finishes. The roof had a very high pitch which gave the structure a grandeur outlook.

The amphi-theatres (outdoor area and community festival arena) were not designed in detail. But their positions in relation to the other functions were shown on the site plan. The shape employed for the community area was the theatre-in-the-rectangle, and the outdoor arena, fan-shape.

3.3.1 Merits.

i. The proposed site plan has three main structures with the outdoor arena taking the advantage of site inclination for seating arrangement ranking.

ii. Creation of courtyard within the backstage gave a proper ventilation and lighting.

iii. Theatre was of fan-shape which has the advantages of accommodating the maximum number of people in given angle for specified maximum source-receiver distance.

iv. It enhanced intimacy between audience and performers as seating and stage had no separation (barriers).

v. The shape satisfied the requirements of a multipurpose theatre, hence economical.

vi. To avoid the sound concontration and echoes that are associated with most curved rear walls of fan-shape, the designer decided to use plain wall at rear, which enhanced sound reflections for good audibility.

vii. Theatre had a balcony and raked seating rrangement which helped give good acoustics, intimacy and sighting lines.

viii. Auditerium was buffered from external noise with funtions like lounge, backstage activity rooms, workshops, snack bars, exhibition areas, reharsal rooms, stores and toilets. It was

also elevated above the ground to avoid impact noise from ground and had functions like bars, kiosks distributed at each floor level with the exhibition gallery at entrance foyer.

5.3.2 Demerits

i. The site layout lacks unity in forms, as the three main functional spaces appeared to be working independent of one another. Shapes were therefore, "ratrioting" on the site.

ii. There was no separation of functions in respect of structures and traffics as roads passed in between functions randomly.

iii. There were no hierachy of spaces; that is zoning of functions and also no hierachy of traffic as vehicular and pedestrian routes were mixed up.

iv. There was duplication of functions on site (two amphi-theatres).

v. The auditorium had all starcases located to the back and therefore made ineffective during escape. Entrance towards the stage area for public was absent.

vi. The plain walls at rear might cause too much reflection if not well treated and therefore, loading to refraction. Also the presence of balconies might cause echoes and flutter eches.

vii. Natural ventilation and lighting were absent as there were no windows on auditorium walls. Ventilation was therefore, mechanical.

5.3.3 Appraisal and Evaluations

The shape of auditorium has some advantages interms of audience-performer relationship, acoustics and sighting effects. The use of stones as part finishes and high pitched roof for drainage were very good attempts in the use of local building materials and considerations of elimate into the design. But the site plan lacked coordination.

5.4 National Theatre, Iganmu, Lagos

The national theatre is said to be centrally located within Lagos. It was sited near the "Lillypond" at Iganmu, where it is easily accessible to the people. There were said to be twelve split floors with a total height of 35 metres and carried by 2500 piles drilled into the heap of sand. This theatre served with an elevational look of an army officer's cap. The second loads to administraton and the other two for the public. General outlook of building is moonumental and having a roof constructed in synclastic sheet said to be anchored to the roof edges by cables. (Oyewele 1988: 109-120, and Luckson 1986: 42-44).

5.4.1 Merits

i. The theatre has a balanced acoustics, with an increasing volume per Iperson, which reduces absorption surfaces in relation to total volume and hence increased in reverberation time.

ii. Internal walls were inclined from floor up to celling to achieve the required reverberation time of 2.0 seconds adequate for music; finishes of prefabricated wood, backed up with sound insulating materials.

iii. Double ceiling system with air insulation.

iv. Automatic fire protection equipments.

v. Contrally located and extensive used of traditional carvings to the walls of both interior and exterior as aesthetics.

5.4.2 Demerits

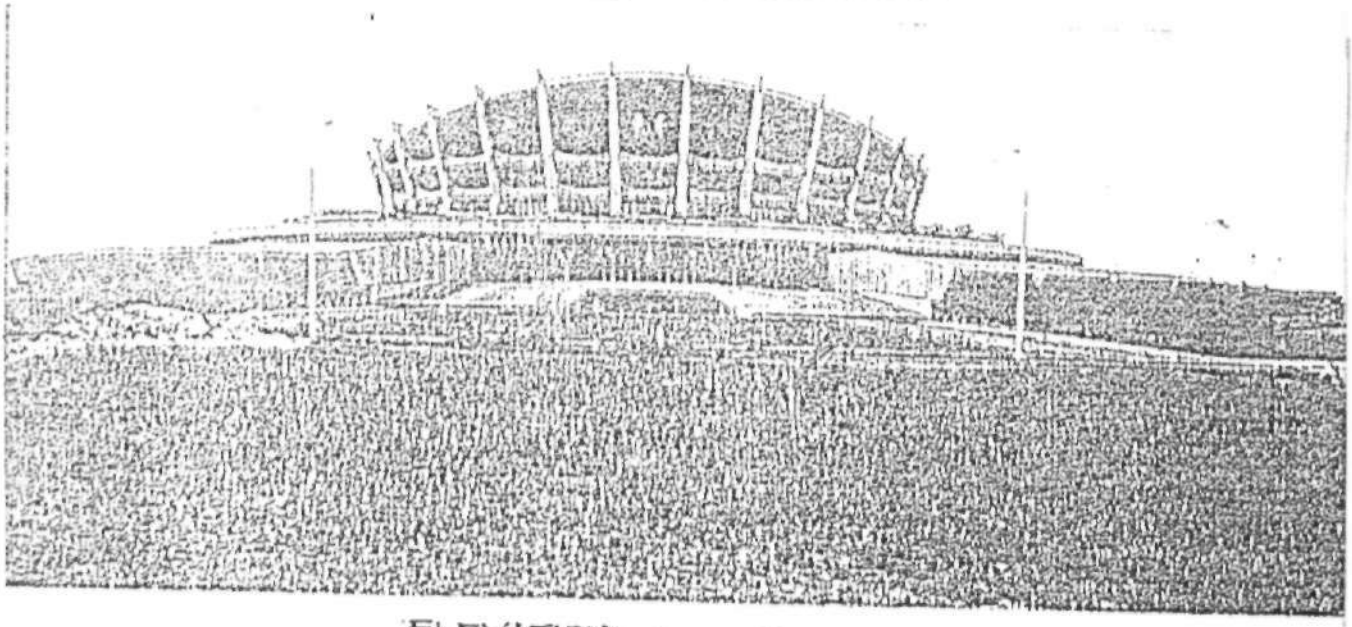
i. No proper sound delay systems within the hall.

ii. No provision for proper public address system from internal to external and therefore security is low.

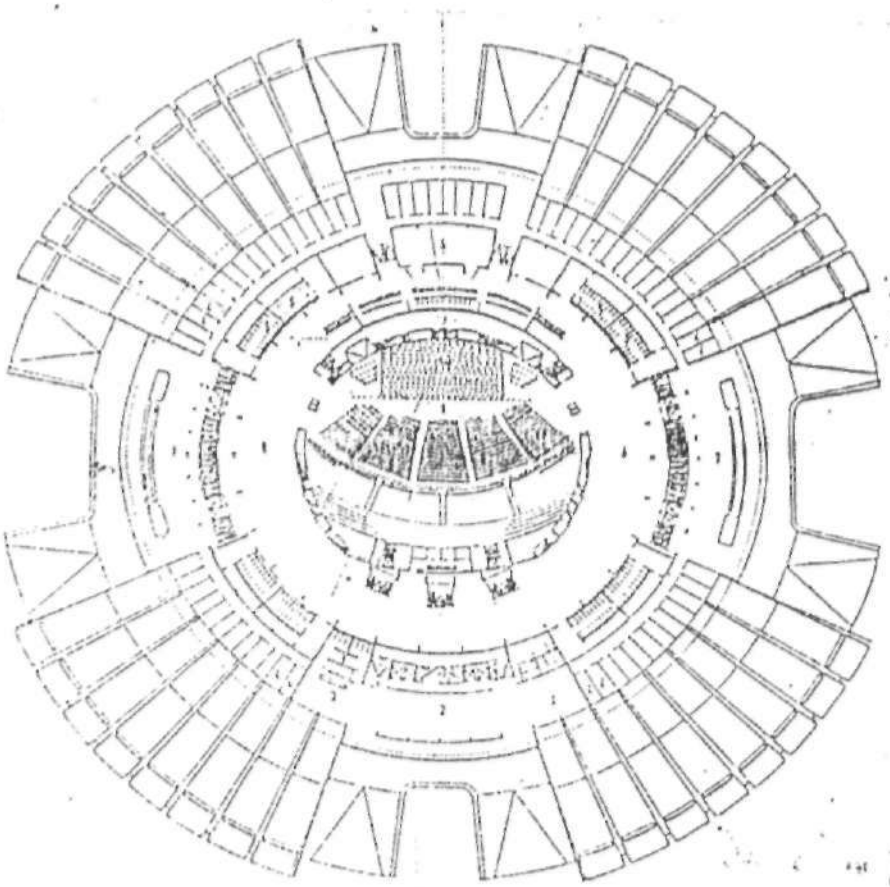
iii Building is air tight due to poor climatic considerations.

iv. Vulnerable to fire due to timber finishes and has no fire protective curtains at stage.

Fig. 5 NATIONAL THEATRE, IGANMU, LAGOS



ELEVATION.



PLAN.

SOURCE: OYEWOLE.

5.5 Royal Festival Hall, London

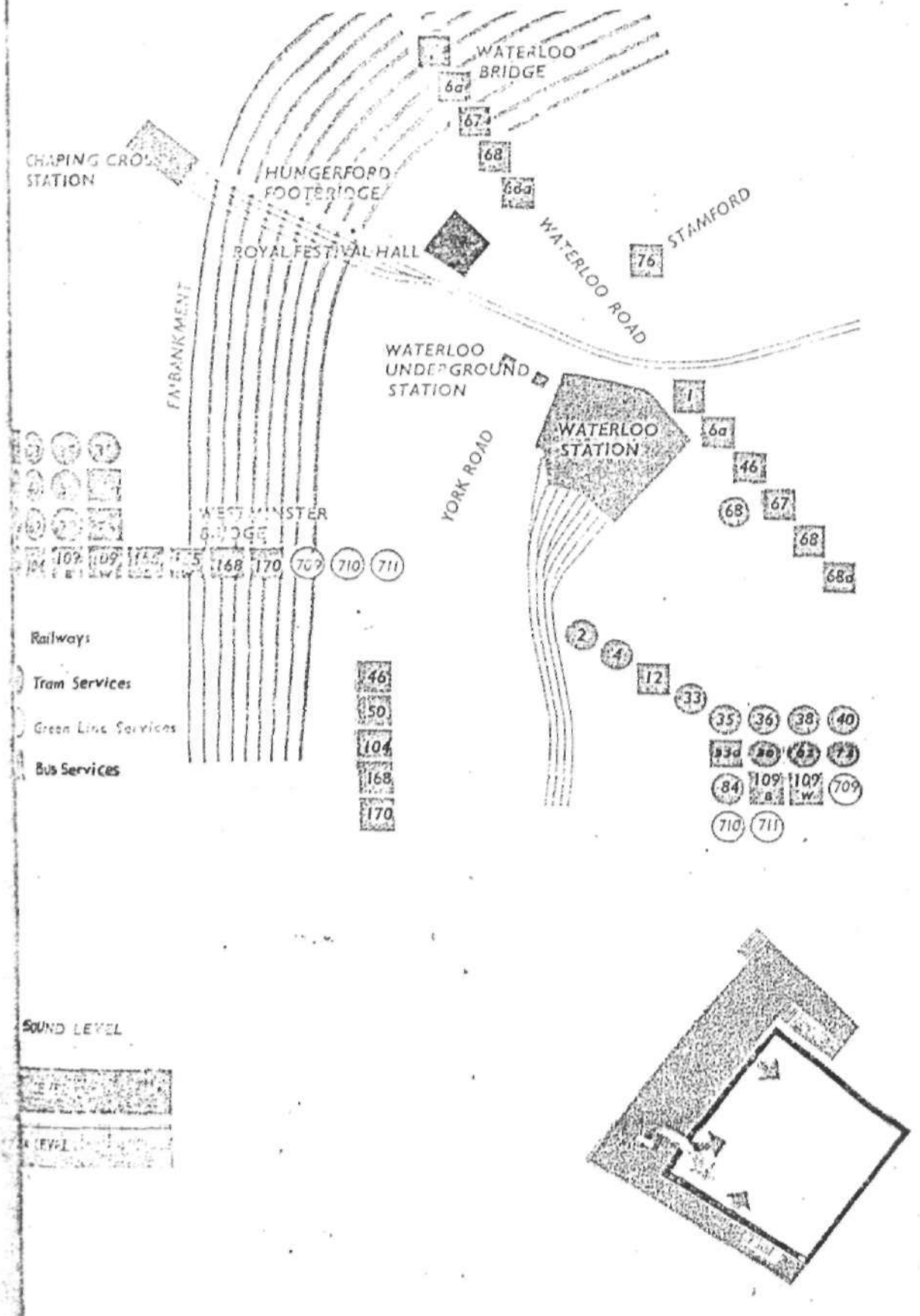
The idea of the Royal Festival Hall come to being due to Government's desire to replace the burnt down Queen's Hall, and also to hold the chief London part of the 1951 Exhibition. A site was therefore chosen at Thames, located near a railwaay, roads and a river for the cultural centre. It was a tight site aand therefore, a great compact design had to be proposed. The aauditorium had to be rised on stilts, due to the site constraints. Below it were the spacious foyers, with the lower approach from the main entrance on the water loo bridge and on opposite side at a high level from Hungerford bridge. Two levels were connected by open stairways, allowing unimpeded intersecting vistas throughout the whole vast aarea beneath and around the auditorium.

Open stairw ay connected foyers with promenades, parallel to the auditorium side wall aand gave a good reception with each floor related to the other. At the four corners of the building were escape stairs and lifts with glass walls. The pillars thaat support the auditerium were said to be an interesting feature of the foyers, side gallories faced with polished stones. This structure (building) became a compliment of vivid green of copper's final patina and portland stone (sparkling white and stable), grasses, flowers aand trees at force ground, which gave it a complete outlook

The centre has an orchestra shape at floor level, tiered seatings, good acoustics and 'tuned' walls for resonance without echo. It has a double-skinned wall and also insulated by other necessary accommodations serving as insulating devices, non-resonant sounding deadening materials and with an effective use as buffer zones. Amonities and their sizes within auditorium were provided for 3,000 people.

Audience sit in comfort and are said to feel their Closeness to music-source aand can hear and see clearly. The glass-walled promendades overlooking ornamentaal gardens and the river thames. A monumental building with all the familiar and traditional trappings of aa monument and also a piece of modern architecture. The forth nightness, honesty, quite literally transparency can be seen by a passer-by. It's a symbol of grace, flowering of cvilization, which had its roots in power, properity aand peace for a full and happy living.

Fig.9 ROYAL FESTSIVAL HALL, LONDON



SOURCE: ROYAL FEST

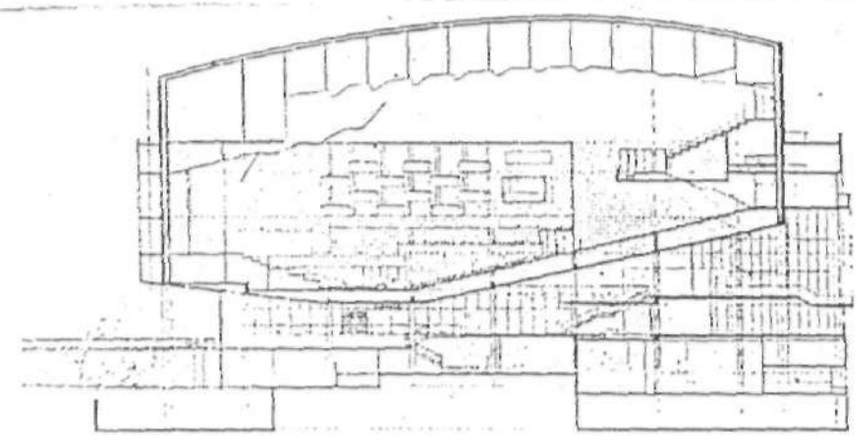


FIG: ~~9a~~ SECTION

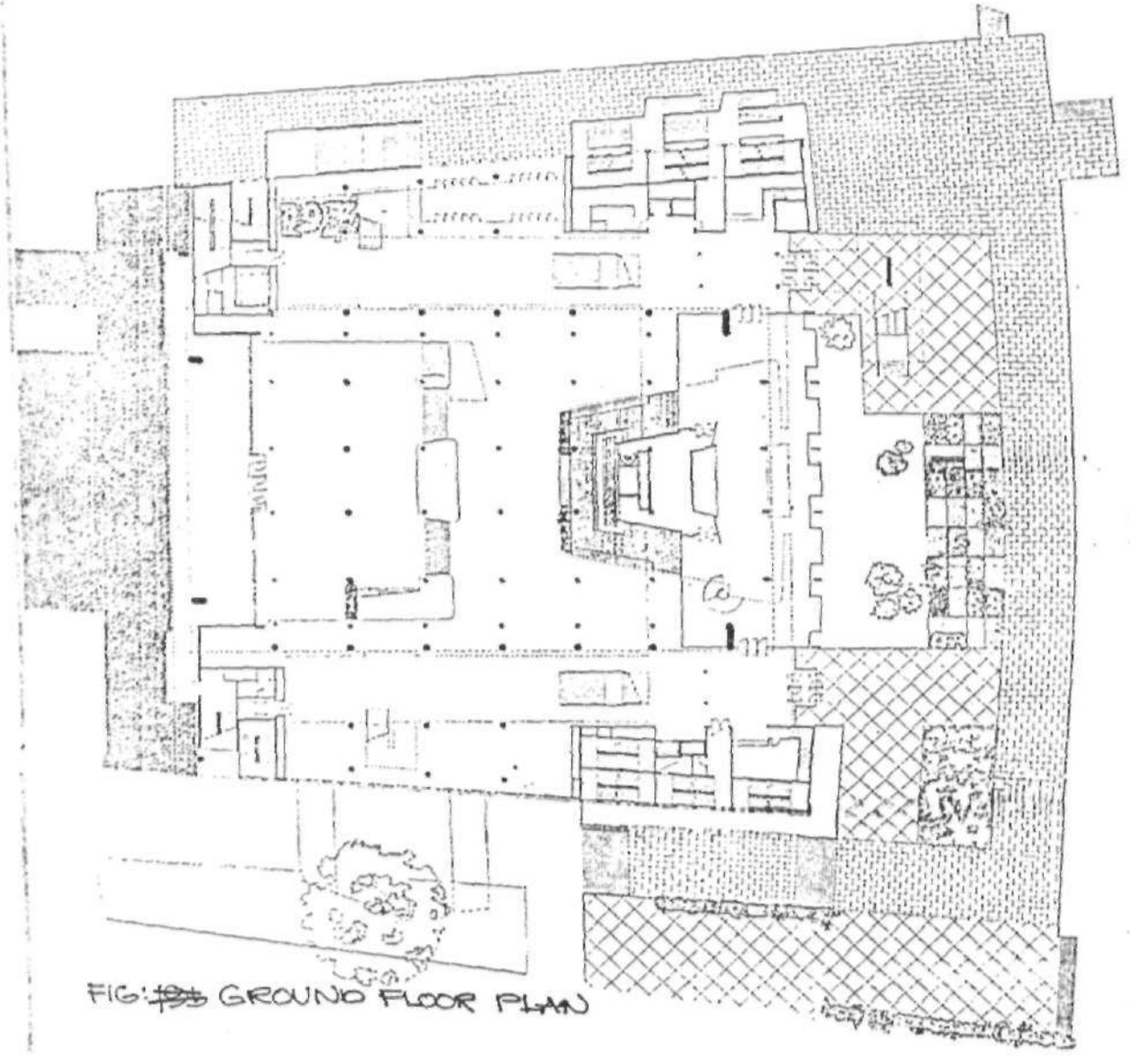
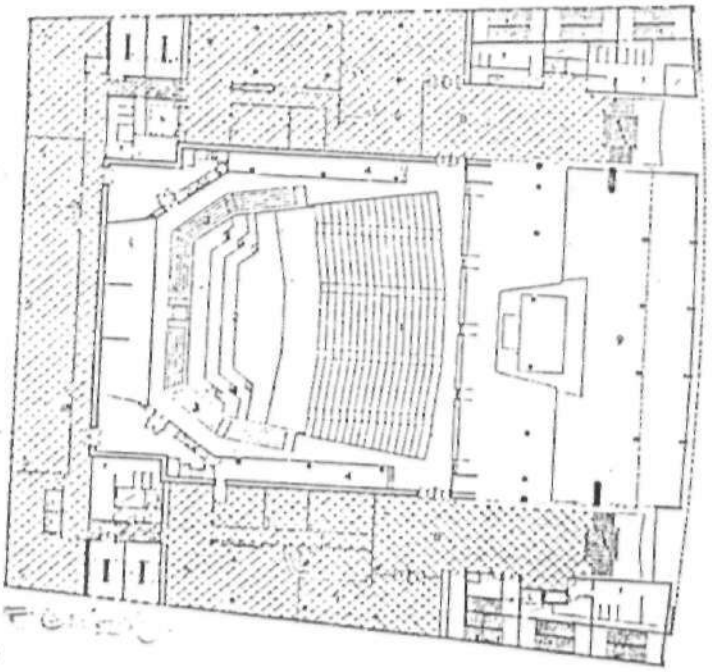


FIG: ~~9b~~ GROUND FLOOR PLAN

SOURCE: ROYAL FESTIVAL HALL, LO

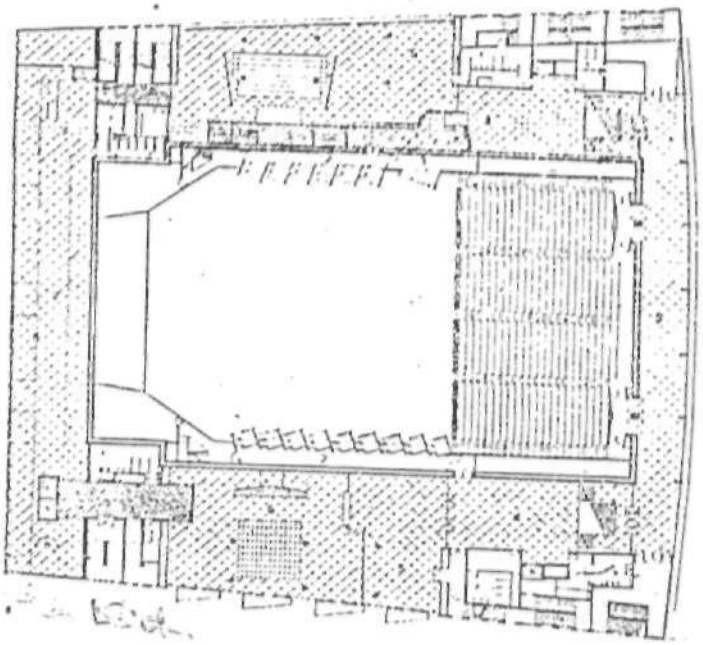
53 ft. Level

1 CONCERT HALL
2 PLATFORM
3 CHOIR
4 BALCONY
5 CHANGING ROOMS
6 BAR
7 ORCHESTRA AND CHOIR
8 LOUNGE
9 UPPER FOYER
10 UPPER PART OF RESTAURANT
T TOILET
L LIFT



14 ft. Level

1 CONCERT HALL
2 BOXES
3 CEREMONIAL BOX
4 FOYER
5 PROMENADE
6 MEETING HALL
7 EXHIBITION GALLERY
8 BALCONY OVER EXHIBITION
T TOILET
L LIFT



SOURCE: ROYAL FESTIVAL HALL, LONDON.

The Royal Festival Hall provided for the following functions: Performing place; conference, exhibitions, meeting, rehearsal halls; relaxation (recreational), restaurant, bar; and also a place to meet and greet friends agreeably. Other provisions at the centre include: the resident engineer's flat, music library, warming, cooling and ventilation plant; instrumental store, the lost property repository, box-office, treasury, Radio and Television rooms for transmission; organ chamber, the artists rest and refreshment rooms, bars at different levels, the kitchens and cellargage, the centrol rooms, workshops, general manager's office, departmental offices etc. All these functions were housed in the building and under one roof.

The auditorium has a vast convex underside, glass walls and two-tiered foyer; the bottom of an angular egg and the top side of which appears above its box against the sky as the low hump of its coper-covered vault. It had the best conditions for audience - performers comfort in musical events. There was good audibility and good acoustical solitions with clarity and volume of sound for perfect appreciation of both classical and modern music. No unduly stressed frequencies and echo. Telephone booths, changing and bathrooms were also provided. (Royal Festival Hall, 1951: 9-21, 31-47).

3.3.1 Appraisal and Evaluation

The royal festival has appeared to have solved most of the problems aassociated with cultural centre design.

CHAPTER SIX

DESIGN ANALYSIS

6.1 Site Location

The site chosen for this project proposal is located in Yola. Yola is located on longitude twelve degrees twenty three minutes (12°, 23'); latitude nine degrees fourteen minutes (9°, 14'); and latitude one hundred and eighty five meters ninety three centimeters (f185.93m).

The site was decided upon based on the provisions of the Greater Yola proposed land use map (between 1973 and 1976). The site was demarcated as public open spce, situated on the eastern side of the Jimeta Yola road. Between the public services and educational sites.

6.2 Climate Data of Yola

6:2:1 Rainfall

Rainy season occurs from late April to October. With the heaviest rainfall in the month of August. The table below is a monthly rainfall in milimeter as given by Ogunuote O. for a typical year ( )

Table 3:

Jan.	0
Feb.	0
Mar.	10
Apr.	40
May	132
Jun.	173
Jul.	130
Aug.	256
Sep.	63
Oct.	20
Nov.	0
Dec.	0

Table (1) Monthly Rainfal in Millimeter (mm)

The total annual Rainfall is 2291 mm.

6.2.2 Relative Humidity

Due to river Benue and lakes around the town and heat of the area; the humidity is high especially during rainy season (May to October).

6.2.3 Radiation/Temperature

The climate can be described as tropical semi-arid. Yola is among the hottest towns in the country having an average maximum temperature of 40.5oc during the day in early summer in April. Average minimum temperature is 25°c at night during the harmattan, the temperature of Yola falls to 15°c in the night Yola is hot most times of the year.

6.2.4 Wind Direction

The wind distribution can be classified into the following categories. November to early April

Table 4 MONTHLY TEMPERATURE IN °C

Month	MEAN MAX. TEMPERATURE	MEAN MIN. TEMPERATURE	MEAN RANG
JAN.	35.00	16.00	19.00
FEB.	37.00	18.00	18.00
MAR.	39.60	23.00	15.00
APR.	37.80	25.00	12.00
MAY.	35.90	24.00	11.00
JUN.	32.00	22.70	9.31
JUL.	31.00	22.10	8.50
AUG.	30.30	22.50	8.70
SEP.	30.80	22.30	8.70
OCT.	32.90	22.10	10.00
NOV.	34.90	18.00	15.00
DEC.	35.00	15.00	5.00

THE HIGHEST MONTHLY MEAN MAX. TEMPERATURE IN °C IS :39.50
THE LOWEST MONTHLY MEAN MIN. TEMPERATURE IN °C IS :15.00
THE ANNUAL MEAN TEMPERATURE IS :27.30
THE ANNUAL MEAN RANGE IS :12.30

(Table:5) RELATIVE HUMIDITY IN PERCENTAGE

MONTH	MEAN MAX. R/H (A.M.)	MEAN MIN. R/H (P.M.)	AVERAGE HUMIDITY
JAN	18.70	18.00	18.30
FEB	19.00	17.00	18.00
MAR	21.00	14.00	17.70
APR	53.30	34.00	43.10
MAY	67.00	46.00	56.00
JUN	75.20	57.00	66.00
JUL	78.00	53.00	71.00
AUG	82.00	70.00	76.00
SEP	77.00	63.00	70.00
OCT	69.10	50.00	50.00
NOV	21.30	20.00	20.10
DEC	15.00	13.00	14.00

RECOMMENDED SPECIFICATIONS

LAYOUT:	ORIENTATION NORTH AND SOUTH (LONG AXIS EAST-WEST).
SPACING:	OPEN SPACING FOR BREEZE PENETRATION BUT PROTECTION FROM HOT AND COLD WINDS.
AIR MOVEMENT:	ROOMS SINGLE BANKED, PERMANENT PROVISION FOR AIR MOVEMENT.
OPENINGS:	MEDIUM OPENINGS, 20 - 40.
WALLS:	HEAVY EXTERNAL AND INTERNAL WALLS.
ROOFS:	HEAVY ROOFS OVER 8 HOURS TIME LAG.
	SPACE FOR OUTDOOR SLEEPING REQUIRED PROTECTION FROM HEAVY RAIN NECESSARY.

DETAIL RECOMMENDATIONS

SIZE OF OPENINGS:	SMALL 15 - 25
POSITION OF OPENINGS:	IN NORTH AND SOUTH/WALLS AT BODY HEIGHT.
WALLS AND FLOORS:	HEAVY OVER 8 HOURS TIME LAG.
ROOFS:	HEAVY OVER 8 HOURS TIME LAG.

SPACE FOR OUTDOOR SLEEPING.
REQUIRED

North-Eastern dry winds with occassional gustiness of 15 - 18 knots. Haze Harmattan can be seen at this time especially in Janurary. Mid-April to June, Humid Southern, South-Westerly winds with moderate or high humidity at night. And late June to September. There is occasionally heavy squally thunderstone with rain wind qustiness of up to so knots are usually experienced. There are damages of this for instance up-rooting of trees and roofs.

6.3 Vegetation

The vegetation of this area is 'guinea savanah' type. It is mostly grass that only grow with the advent of rain. Tall grass of one meter (1m) to two meters (2m) are seen in the alluvial area. The low rolling plain consists mainly of annual grasses of about 0.6m tall mostly shrubs and stunted trees. The bare rocky outcrops are covered by perenial planes plants.

6.4 Topography

The land in Yola generally slope in the South-West, the East and the Northwest directions. The highest point in Yola has an elevation of 225m and lowest of about 152m above mean sea leval (M.S.L.). The topography is relatively flat and the delevations range between 182m and 167m above sea level (M.S.L).

6.4.1 Geology

Yola lies in the Benue through which consists of undulating flood plains. Flat top hills of sedimentary origin are found in the lower part of the trough which believed to be an ancient riff valley of flood plains consist of geologically recent alluvium, which are of a loamy to clayly nature.

6.5 Site Analysis

For Architects and planners to start placing the various elements of the design on the site, they must first assemble elaborate data about the site. Good site planning reflects research about the physical features of the area, such as existing landscape, utilities, services and infrastructure, topography, views, climate and even traffic flows.

Fig. ( ) shows a general (Macro) analysis of the project site. The site is bounded from the north by the state secretariate from the south by Federal College of Education. From the east is the low density residential buildings and the West is the Federal Secretariat to the Jimeta Yola road. The area is fairly flat and would not require much investment to drain.

6.6 Design Brief

The Adamawa State Government through its Arts Council Department desire to promote, preserve, appreciate and propagate the cultures of its people and use them as a means of state promotion. The cultural revival became necessary as it's continued neglect resulted into societal ills. To achieve this laudible objective, there arose the need for a cultural centre.

The space provisions and facilities for performing arts, lectures, craftworks, restaurants, bars rehearsal rooms, printing room, parking spaces etc. were either absent or grossly inadequate presently. The new cultural centre proposal would therefore provide for a central administration, performing places, craftworkshops and so on.

There would be three sections each headed by a head with the Arts Council Department. They are:- Performing Arts, Visual Arts, and Festival Development and promotion sections.

6.6.2 Performing Arts

This section is responsible for artists, the condusive performance environment. In the part the intention of holding any national or internal festivals is the state it is being limited by place and facilities. Therefore, the council needed an indoor theatre, outdoor theatre or amphitheatre rehearsal rooms and changing rooms.

6.6.3 Visual Arts

Visual Arts include films, video, cassettes, television projections, slides exhibited works of arts and crafts in galleries and demonstrate in workshops, galleries and stores were therefore, needed for a proper functioning of the section.

6.6.4 Festival Development and Promotion Section

It was charged with the responsibility of promoting the standard of the various cultural festivals in all the ethnic groups of the state. To achieve this objectives, the council has extension staff (workers) in each of the local government and the people in cultural affairs. The government at times invite these traditional festival performances groups to the state capital to perform, as means of encouragement. The performance may serve either a particulare occasion or for entertainment purposes. These traditional dances and musical presentations take place within the indoor and outdoor theatres, and the galleries serve as display areas for their works of Arts and crafts.

The four sections of the Departments were headed by their various heads. But all their activities were coordinated by the administrative head, who was the director. Therefore, workshops, offices, restaurant, bars, shops, stores, coffee room, etc were needed.

6.7 Schedule of Accommodation

(i)	<u>Indoor Theatre</u>		
	Capacity	=	7,000 people
	Foyer	=	400m2 (1 m^2/person)
	Stage	=	90 m^2 (60% of stage area)
	Workshop	=	54 m^2 (60% of stage area)
	Projector room	=	18 m^2 (arbitrary)
	Kiosks	=	24 m^2
	Toilets	=	Variable.
(ii)	<u>Amphitheatre</u>		
	Capacity	=	2,000 people
	Stage	=	100 m^2 (1.5 m^2 /person)
	Store	=	60 m^2
	Rehearsal room	=	120 m^2
	Changing rooms	=	180 m^2 (stage area)
	Toilets	=	variable.
(iii)	<u>Craft Workshops</u>		
	Ceramic/pottery	=	60 m^2
	Metal Smithing	=	72 m^2
	Leather workshop	=	60 m^2
	Musical instruments and costumes	=	24 m^2
	Calabashes carving	=	24 m^2
(iv)	<u>Temporary Exhibition</u> hall	=	750 m^2
(v)	<u>Restaurant</u>		
	Capacity	=	50 people
	Dining area	=	80 m^2 (1.6 m^2/person)
	Kitchen	=	18 m^2 (20% of Dining area)
	Store	=	12 m^2
	Toilets	=	variable
	Bar	=	60 m2 (1.5 m^2/person)

(vi) Administration

Director	=	24 m^2
Secretary	=	18 m^2
General Offices	=	54 m^2
Stores	=	36 m^2
Heads of Sections	=	24 m^2 (each)
Reception	=	18 m^2

Note: Space standards were deduced from Architectures
Data. Pages 146, 202, 211, 226 - 238, 291 and 348 - 361.

6.8 Design Consideration

The design considerations were those of site, acoustics, climate and architectural requirements. Each was studied and its basic requirements for a good design proposal were employed.

6.8.1 Architectural

The architectural considerations took care of the organisation of the functional spaces, both externally and internally. Factors like climate and site affected it. A proper zoning of the functions based on their hierachy in terms of public, semi-public and private; noisy, quiet zones, and functional relationships were studied and considered.

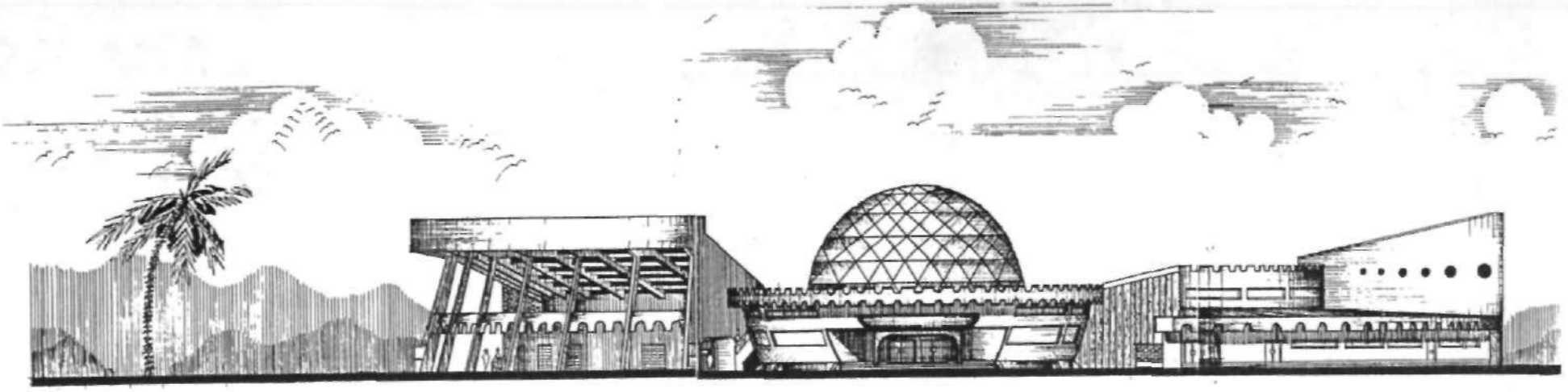
6.8.2 Acoustical

Hearing of a person is affected by an enclosed space due to the shape of the room, dimensions and volume, layout, boundary surface treatments and materials within the interior. In an auditorium therefore, where the audience desire to see and hear clearly without destraction in comfort and safety as the performance go on, must be well designed to suit that purpose. The audience usually get emotionally stimulated and satisfied with the performance.

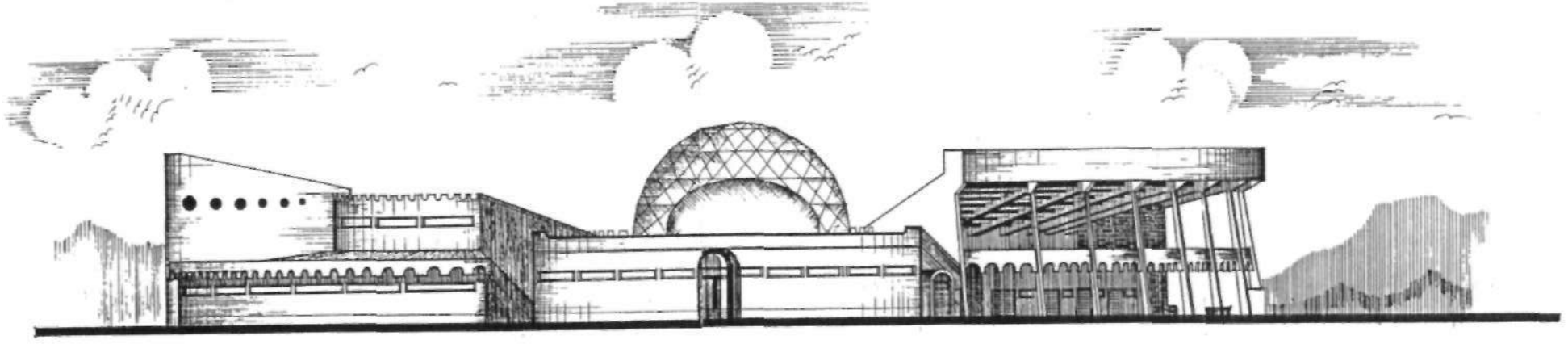
The loudness within the auditorium was increased by the choice of shape, seating arrangement, raising of sound-source (stage), raked seating for direct sound from source, source surrounded with large sound-reflective surfaces (plasters, plywood and rigid plastic boards) and a reasonable volume of auditorium (Doelle, 1972: 4 - 54).

6.8.3 Others

The other considerations worth mentioning were the lighting (offices, workshops and auditorium), and the seating within auditorium. Lighting from which ever source is expected to



West Elevation (approach)



East Elevation (rear)

strike actors on stage at an angle of 45° above the horizontal and caning from the audience's side. It was said that shadow could arise when the angle deviates. Therefore lighting of stages were done from ceiling slots and side wall slots.

CHAPTER SEVEN

ARCHITECTURAL CONCEPTS

7.1 Forms and Shapes in Some Musical Instruments of Adamawa State.

Adamawa State rich in cultures have material culture that is distinct to itself. A study of forms and shapes in some of them was made. Those studied include in some of them was made. Those studied include Garaya, Algeta, Gwongs, Ganga and Cow horn. The shapes from the horizontal and vertical sections were studied with a view to employing suitable ones for the design of the cultural centre. The individual items and their composition are analysed below.

7.1.1 Garaya

The garaya is similar to the modern day guiter, it is made up of a central cane or wood which terminates into a half-oval calabash. And strings are attached to both ends. When the strings are pulled with the fingers it produces a pleasant tingling sound
See fig. 10).

7.1.2 Drums (Ganga)

There were two types of drums, small and big that gave rythmic sound when beaten, either by the use of hand or a stick. The basic shapes from the sections were as follows:

The vertical section of the small drum gave a rectangular shape, and the horizontal section gave a circle. (See Fig.12).

The big drum gave a circular shape from the horizontal section and a fan-shape from the vertical section. When a vertical section of the small drum was taken and observed from the top, a semi-circular curve was seen. The small drum beaten with the curved stick while the bigger one with bare hands or sticks.

7.1.3 Algeta (trumpet)

The algeta is of two types the long and short. It is usually blown for the royal household and also "bansuwe" a festivity dance. It is made up of a long cylinrical metal tube which opens at the end. When blown from the mouth-piece of the other end it produces a high pitched sound. (See Fig10).

Fig. 10 ALGETTA



Fig. 11 GARAYA

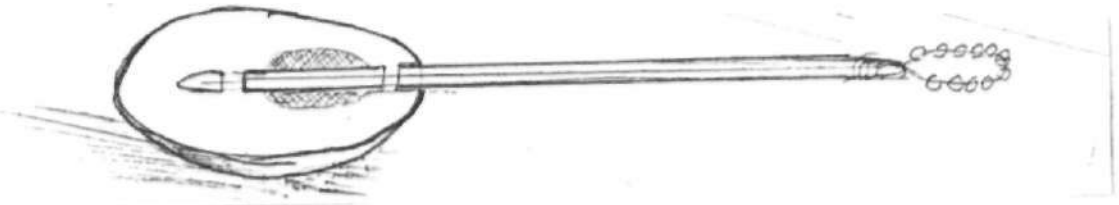
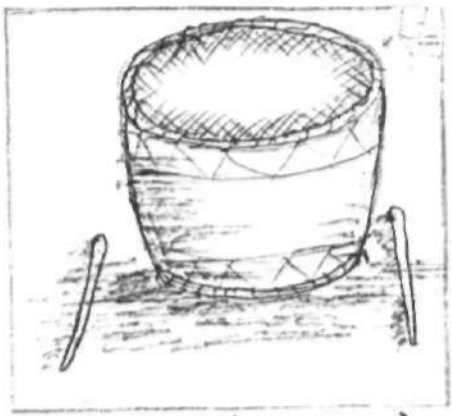
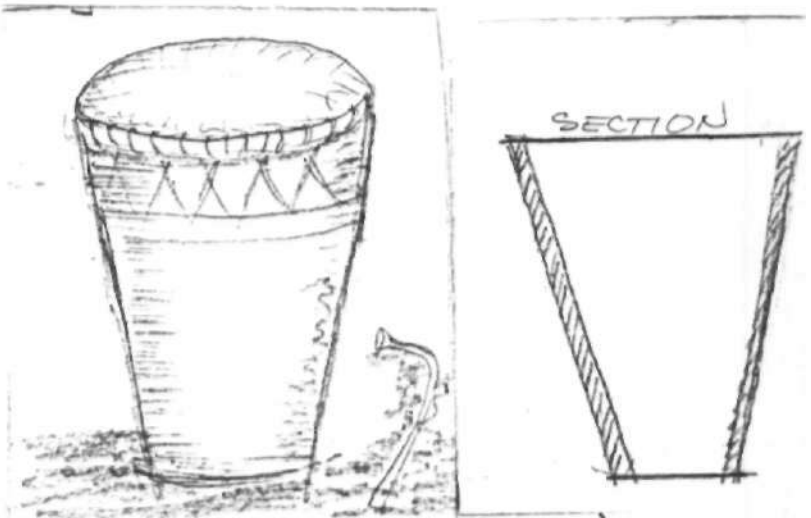


Fig. 12 DRUMS

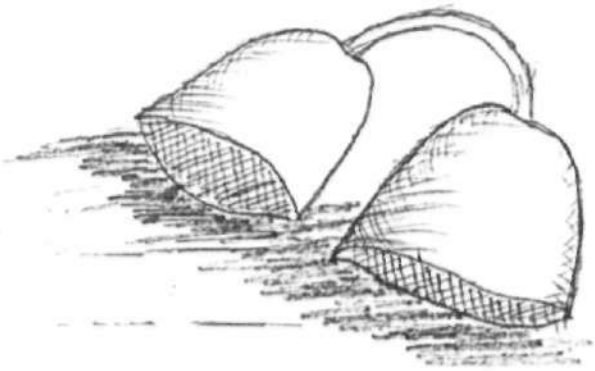


"TAMBARI" (Small drum)



"GANGA" (Large drum)

Fig. 13 GWONGS



7.1.4 Gwomes

This is a metal instrument made by local blacksmiths. It is a semi-circular hollow mental of two varying sizes linked together. It is beaten with a stick to produce a rythmic sound. (See Fig.13)

7.1.5 Cow Horn

The cow horn has a diminishing size from the wider end to the apex. The vertical and horizontal sections gave fan-shape and circular shapes respectively. The deduced and employed shape in the design of the theatres was the fan-shape. (See Fig.14).

Fig.14 COWHORN



7.2 Traditional Dancing Spaces

The traditional town square of every settlement forms the concept of modern day cultural centre, thus it is not foreign. Town squares, coutyards and or foreyards in compounds and palaces were used for community festivals. The performing areas were usually neither called nor rod fed. This allowed for full initmacy between performers and viewers, with the absence of stage - auditorium separation.

The limitations in traditional building technology could have been the result of lack of roof and structure within the traditional theatre.

Presently, these traditional performance places that served the functions of meetings and festival celebrations has been transformed into an enclosed theatre in this "modern" time. The cultural activities this day are done in specifically designed and built centres. This led to the adaptation of the western cultural centre's design; neglecting its suitability or otherwise to our own traditional performance situation. This limitation on our part has brought about a different outlook to our theatre performance in Nigeria and has affected the characteristic features and has also architectural implication on the peoples' arts, culture, indentity and originality.

While one shares the alien idea of having a cultural centre in one place where all the necessary functions are housed and coordinated, it might not be wise to accept that emphasis be placed on the indoor.

Therefore, the various theatre types had to be studied so as to employ that which satisfied some of the traditional theatre performance requirements; considering the other factors e.g. climatic, site, sighting, accustics etc.

7.3 Various Types of Theatres

Joseph De Chiara (ed) 1980 : 352 - 374) and Oyewale, O. M. (1988 : 75 - 81) discussed the various theatre types and shapes with their accoustical, lighting, sighting effects and seating arrangements. The performer - audience relationship (intimacy) of those theatres varies with their architecture. Each has a different economy of construction. Therefore, these theatres studied were with a view to adopting one or modifying one or more to suit the local requirements of the Yola cultural centre.

The considerations in the choice of theatre type were the accustics, lighting, sighting, functional requirements/usage to which the theatre will be put to. Others were the economy and performer - audience relationships (intimacy) being the main focus in the traditional theatre performance.

7.3.1 Proscenium Theatre

This is said to be the extension of horse-shoe opera house of Renaissance and the audience seat, facing the stage and seeing through an architectural opening with an elaborate frame. There is usually a nominal distance projection of the stage into auditerium as fere stage of apron, which help increase the intimacy of viewers to actors and vice versa.

Proscenium theatre is not a very intimate theatre type, since audience and actors are separated by an elaborate scenery effect with a high cost of operation. It is a flexible theatre type as any and all types of production can be realised. It has an axial vision (good sight lines) and good seating arrangements also in some parts.

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Advantages:

(i) Continuity of elaborate scenic effects and transformations.

(ii) Best form of arrangements for presenting maximally perceptible presentations.

(iii) Provides good audience view to the performing area.

(iv) Gives maximum uniform effects along with good acoustical environment.

(v) Flexible shape in design and style of productions for performers and productions.

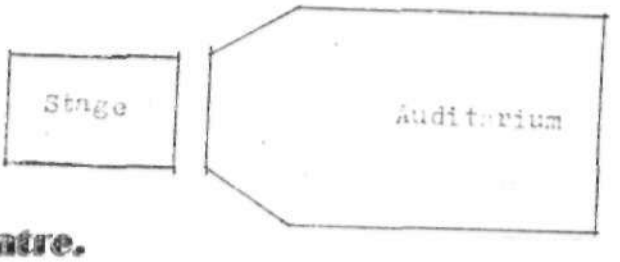
Disadvantages:

(i) Less intimacy between viewers and actors

(ii) Expensive to build (construct).

(iii) Difficult to sit audience in a close range to the stage.

(iv) Limited by extreme sight lines.



(Fig. 15) Proscenium theatre.

(Joseph De Chiara (Ed) 1980 : 352 - 353, 368 - 369; and Oyewole, O.M. 1988 : 79).

7.3.2. The Arena Shape Theatre

There are two types of arena theatre:

(a) Theatre-in-the-round and

(b) Theatre-in-the-rectangle.

Their proportion are as follows:

(i) The stages are surrounded on all side by audience.

(ii) Greatest number of audience in intimate proximity with the performer.

(iii) Both actor and audience are in the same room (volume of space).

(iv) Requires no convectional energy to build and has less expensive stage construction.

(v) Lighting is more difficult and has a radial vision.

(vi) Possible to use traps and to fly elements overhead from a modified grid above the centre of the stage.

(vii) Scenic investiture is reduced to only the most expressive and has ecnomical forms of lighting and projection; costumes, preps and simple portable scenic elements.

Advantages:

(i) Close interaction between audience and performer.

(ii) Cost saving in stage construction as there is no elaborate scenery.

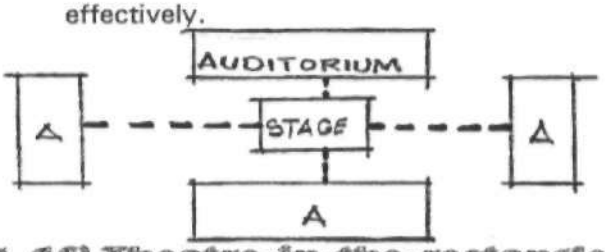
(iii) Suits most African traditional plays.

Disadvantages:

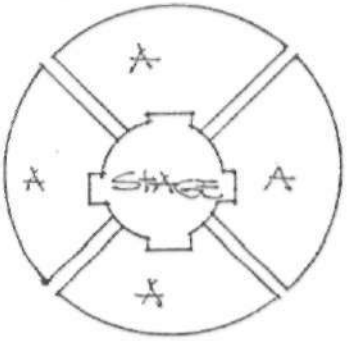
(i) Audience views are blocked by actors.

(ii) Actors are seen against the background of viewer on the other side of stage.

(iii) Accessibility to stage is difficult and also difficult to change scenes and lighten theatre effectively.



(Fig. 16) Theatre-in-the-rectangle



(Fig. 17) Theatre-in-the-round

(Joseph De Chiara (Ed) 1980 : 353, 369 - 370; and Oyewole O.M. 1988 : 76).

7.3.3 The Open-Trust Shape Theatre

The stage projects into the auditorium, increasing the intimacy between actors and viewers with a heightened sense of involvement gained by both actors and viewers. The audience surrounds the extended plateform on three sides and the exit is always at the back of stage or through vomitory tunnels.

Advantages:

(i) Good intimacy between audience and performers.

(ii) Reduces scenery and cost of production.

(iii) End of play is not marked by sharp curtain drawing as the case is in the prescenium theatre.

(iv) More flexible than the arena theatre.

(v) Diminishes illusionistic style of stage design.

(vi) ,pve, ent and pace of play are swift.

(vii) The technique is fluid and cinematographic.

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Disadvantages:

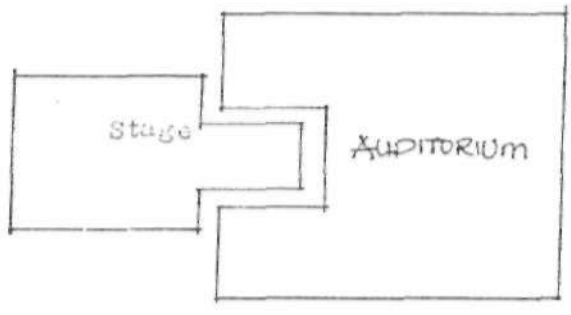
(i) Entrances and exits of actors to performing area is difficult.

(ii) Difficulties in changing scenes.

(iii) Less uniform effect in orientation.

(iv) More expensive to build compared to the arena and proscenium theatres.

(v) More realistic play are less effective on stage.

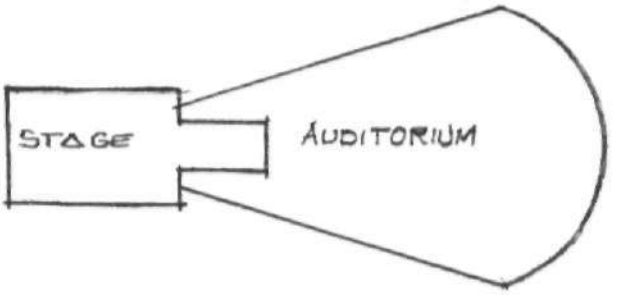


(Fig.7.8) Open thrust stage form of theatre

(Joseph De Chiara (Ed) 1980 : 353 - 354 369; Oyewole, O.M. 1988 : 78 - 80).

7.3.4 The Apron Stage Theatre

An extended forestages in prescenium theatre and an adjunct to it (Joseph De Chiara (Ed) 1980 : 354).



(Fig 19) The Apron Stage Theatre

7.3.5 Multiform Stages Theatre

This type of theatres neither thrust stage nor prescenium, but a combination of the two. It has a thrust stage in front of a prescenium theatre. There is an additional cost in design, construction and operational expenses. For multiform theatre to work, each single arrangement will be a compromise of the parent theatre types.

Advantages:

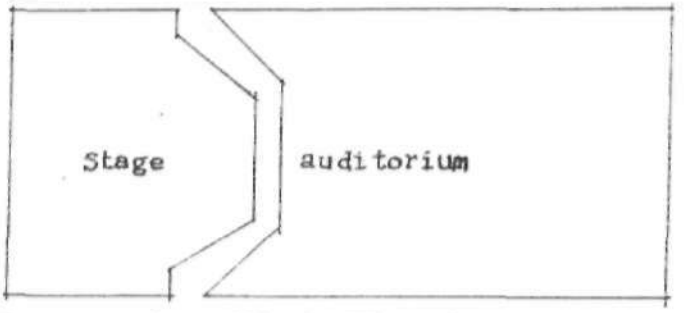
(i) Gives an open thrust stage effect and brings performing area into audience space.

(ii) Reduces scenery and cost of productions.

Disadvantages:

(i) Difficulties in getting good sight lines for both thrust apren and prescenium arch.

(ii) Incombustible scenery material should be used in front of safety curtain.



(Fig. 20) Thrust - Prescenium State Theatre.

(Joseph De Chiara (Ed) 1980 : 354, 358 - 359).

7.3.6 Multi-Use Auditorium (Multiple Theatre)

This type of theatre houses plays, opera and musical productions, concerts and recitals. Music reverberation time requires a greater spatial volume than that for spoken words only. Therefore, an auditorium that has to serve both drama and music must have large changes (physical) made to the ceiling and its elements, and also the side walls.

Balconies help change accustical characteristis and audience capacity. This type of theatre is viewed through mechanical acoustical and archietectural designs.

Advantages:

(i) Flexibility in terms of stage shape and performance.

(ii) Less expensive in construction.

(iii) Audience - performers interaction can be varied to increase participation.

(iv) Scenery can be varied or made less expensive to suit any type of performance.

Disadvantages:

(i) Brought about complication in present day theatre designs.

(ii) Expensive to build and lighting is at times difficult.

(Joseph De Chiara (Ed) 1980 : 354 - 360; Oyewole, O.M. 1988 : 80 - 81).

7.3.7 Uncommitted Theatre Spaces and Uncommitted Spaces for Involvement

There is high degree of actors and audience inter-action (intimacy) because there is full participation of audience in acting " Happening" based on valuable instinct and genuine desire for greater contact (Joseph De Chiara (Ed) 1980 : 360 - 361).

Each of the theatre type analysed above could take one or more possible shapes (geometry). Some possible floor shapes are therefore analysed below:

7.4 Different Floor Shapes

Different floor shapes or auditorium shapes have different effects on performance. Each of these shapes has certain characteristics perculiar to it accoustically and functionally. Therefore, a study of some floor shapes was undertaken as a step towards anchieving a good design proposal

for the cultural centre; Doelle (1972 : 86 - 92) and Oyewole, O.M. (1988 : 81 - 83) analysed the various shapes shown below.

7.4.1 Rectangular Shape

It is the traditional shape for music halls and in recent times has only serve for small theatres.

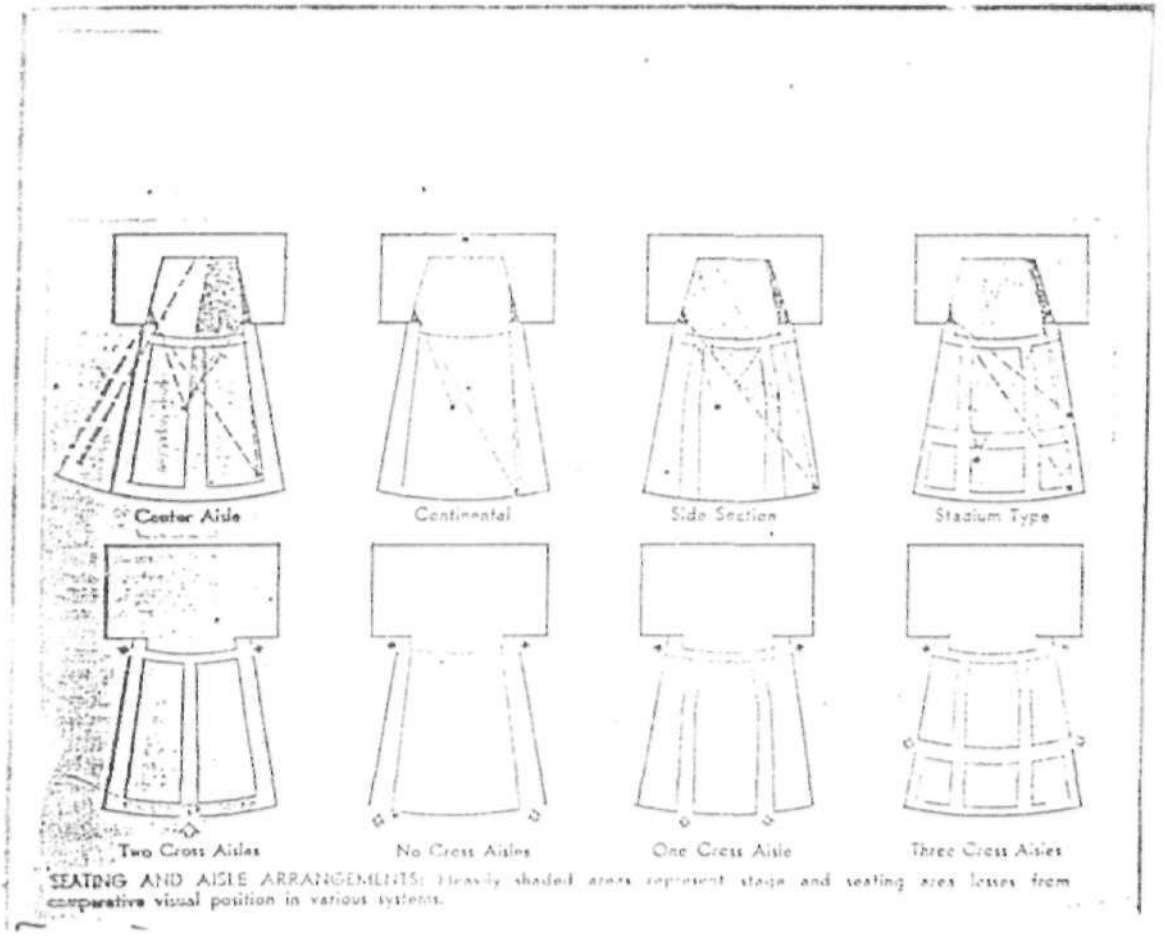


Fig.21 SEATING ARRANGEMENTS IN THEATRE (POSSIBILITIES)

Advantages:

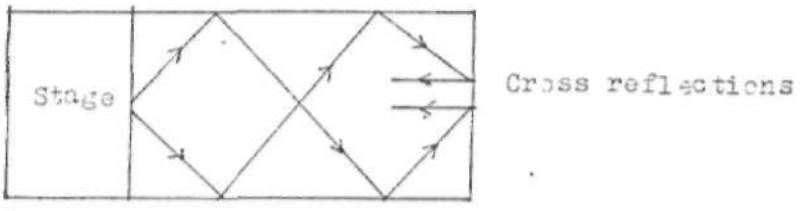
(i) Causes cross reflections between parallel walls, which increases fullness of tone desirable in music halls.

Disadvantages:

(i) Width of rectangle might be too wide for a stage.

(ii) Bad sight lines.

(iii) Causes flutter echoes due to high cross reflections from parallel walls.



(Fig. 22) Acoustical conditions in a rectangular shape.

7.4.2 Fan-Shaped

Advantages:

(i) Maximum number of people in a given angle for specified maximum source - receiver distance.

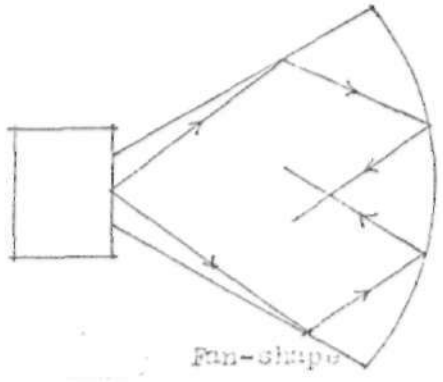
(ii) Brings audience closer to sound source.

(iii) Shape satisfies the requirements of multi-purpose theatre; hence economical in the part of promoters.

(iv) Permits the construction of balconies.

Disadvantages:

(i) Curved rear wall and balcony frenteen cause echoes or sound concentrations except otherwise acoustically treated or rendered diffusive.



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(Fig. 23) Fan-Shaped

7.4.3. Horse-Shoe Shape

This shape is the traditional layout of opera houses and has rings of boxes on top of each other. These boxes help absorb the sound, therefore, reducing the loss of sound treatment. Due to the need to good acoustical conditions, the curved rear and other walls has to be treated to avoid echoed and sound concentrations.

Advantages:

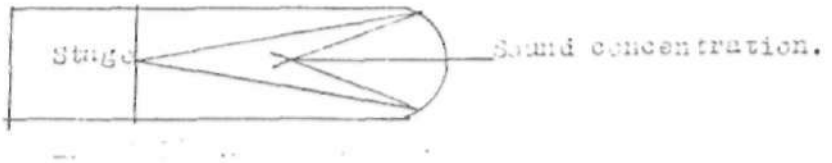
(i) Maximum occupancy of audience and therefore economical for theatre promoters.

(ii) They produced a short RT sound for speeches, drama etc.

Disadvantages:

(i) Causes echoes and sound concentrations if not properly treated acoustically.

(ii) They produced a short RT sound, which is not good for music, concerts etc.

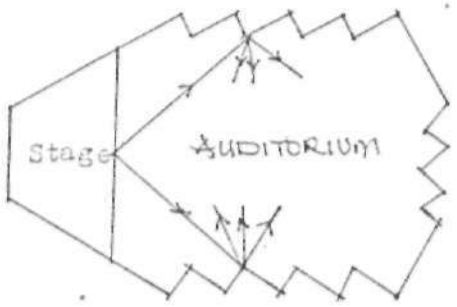


(Fig 24) Horse-Shoe Shape

7.4.4 Irregular Shape

It can bring audience close to sound source and secure acoustical intimacy and definition. The irregular surfaces which are intergral part of the architectural design produce short-delayed reflections. This also help bring about random distribution of absorbent elements and diffusive irregularities.

The free relationship between audience area and platform offers widescope in design, and increased fulfilment of several musical acoustical requirements. The irregular shape has several acoustical advantages like sound reflection ability at projections, sound absorbtion at recess points; sound diffusion etc.

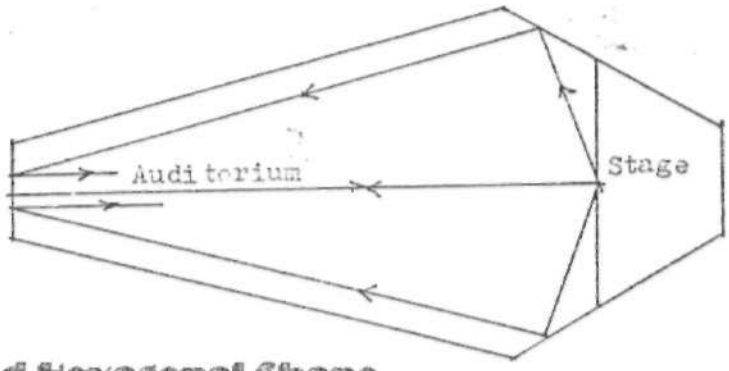


(Fig. 25) Irregular Shape

7.4.5 Elongated Hexagonal Shape

(i) Permits larger audience to rectangular shape.

(ii) Compromise concert hall form and can easily solve the acoustical problems of fan-shape.



(Fig.26.) Elongated Hexagonal Shape.

7.5 Deductions

From the analyses of the musical instruments' forms and shapes; traditional dancing spaces; theatre types, and floor shapes; the fan-shaped has been adopted for the design. It was

modified at the rear for acoustical reasons. Also adopted was the multi-use (multiple) theatre for both indoor and outdoor auditoria.

These adoptations were made considering the complexity in the design of a theatre due to its conflicting requirements of acoustics, lighting, sighting, seating arrangement and other architectural functionalities. The site and climatic factors also played a vital role in the choice, as analysed in chapter six. The general design considerations analysed in chapter five were not left behind:

CHAPTER EIGHT

DESIGN REPORT

8.1 Site Selection Criteria

The site for this project amongst other alternatives has been chosen within Yola (Jemeta township). And it happens to be mapped out in the Greate Yola proposed land use map as an open public space. It has advantages such as centrality, familiarization of site, accessisibility and equidistance to the residential zones.

8.2 Site Structure/Zoning

The site is not a perfect polygon, but fairly square in shape. Proper zoning of the site was made. Three criteria were employed in the hierachical zoning based on functionality, noise and privacy. A fussion of these three was formed and employed for the design proposal.

8.3 Design Concept

The design concept employed in this proposal is basically based on the calabash which is circular in plan. The calabash is the commonest household utencil used in the state by the various ethnic groups. The Fulani lady is more associated with the calabash though, for her sale of "NONO". Thus the concept is derived from this common feature (calabash). The calabash is usually associaed with the traditional spoon "ludayi" which is carved out from small gourd. The luday is used for eating or drinkng from the calabash. Thus, the ludayi placed face down on a covered calabash forms the concept of the proposed project (Fig.27).

8.4.1 Administration

The administrative block forms the handle of the ludayi. And it occupies two floors. It forms the linkage between the body of the ludayi to the theatres.

8.4.2 Craft Workshop and Gallery

The craft workshop forms the concenpt of buffer. It is situated around the amphitheatre, thus absorbing the noise generated. The gallery is at the entrance hall which is circular.

3.5 Elevational Look of Complex

The elevational Look of the complex is derived from the front elevation of a lady holding a calabash on her head with two hands (Fig.28). This is married to the calabash-plan. A similar out look is the common straw hat used by the men in all the ethnic groups.

Fig. 27 CONCEPTUAL PLAN DEVELOPMENT

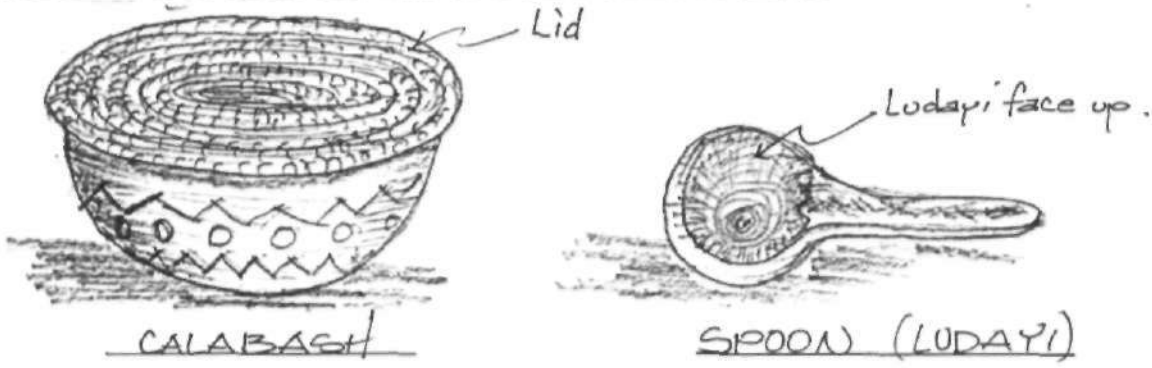
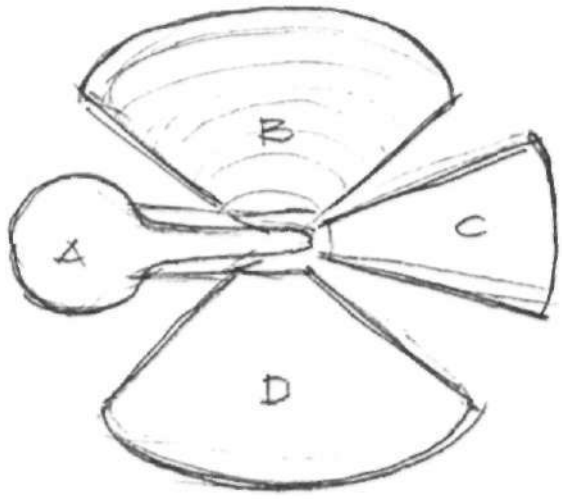


Fig. 27 (cont'd)



A: MUSEUM/EXHIBITION/ADM.
B: AMPHITHEATRE
C: UTILITIES
D: INDOOR THEATRE

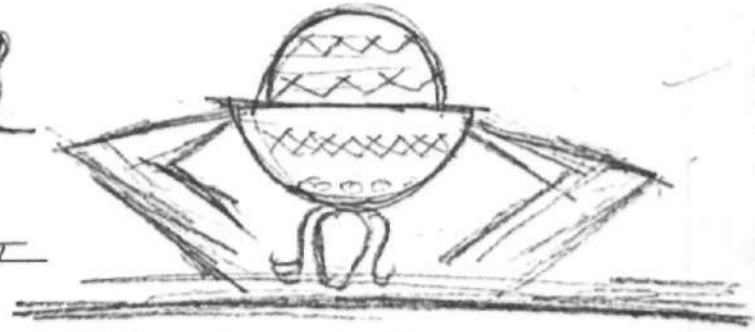
SEGMENTED PLAN OF THE LUDAYI OVER THE CALABASH.

ELEVATIONAL CONCEPT DEVELOPMENT

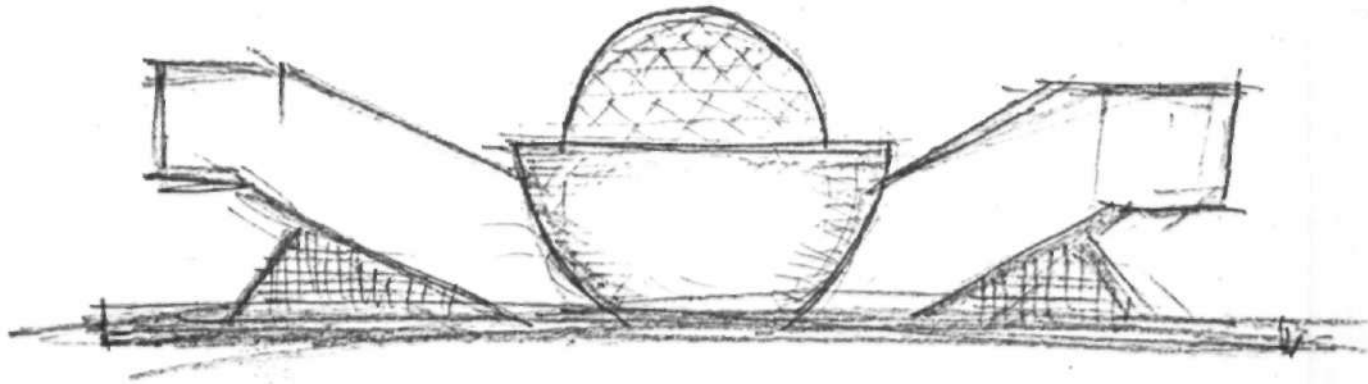
[Fig. 38]



VIEW OF A TYPICAL STRAW-HAT



FRONT VIEW OF A TYPICAL LADY CARRYING CALABASH.



CONCEPTUALIZED APPROACH ELEVATION

8.6 Interior and Acoustical Finish

For a distinct and comfortable sound within the theatres, the audience need a pleasant surrounding; good illumination and proper viewing. These requirements are affected by the interior finishes of the buildings. Therefore, the desirable conditions for the production, transmission and reception of sound for audience's comfort had to be proposed.

The sound source environment was made reflective by the use of hard, rigid and flat surfaces materials, and slanting roofs. These increase the inteligibility of speech which is important for the enjoyment of music during performance. Other acoustical aids were raised sound source (stage); reinforced transmission path with reflective and non absorptive surfaces, and the listener placed closer to the source. The concave surfaces at rear of theatres which are likely to cause echo were treated with sound absorptive materials (soft, porous, and fabric materials). The surface treatments; walls, floors, ceillings and room contents (upholstered sets) were of acoustically chosen materials. To check external noise (space acoustics), air tight (air sealed) closed doors and windows were used. Also used were trees as buffer zone between theatre and vehicular road.

CONCLUSION

This research which was motivated by the numerous festivals and ceremonies of the state was successfully carried out. Though not without constraints like finance, time, lack of materials etc.

This project used as an image making venture to the state. It helps to create a sense of belonging to all sons and sundry. To achieve this objective the history of the people were traced. And their traditional architecture documented.

Such studies include house forms, agricultural implements, crafts works, musical instruments, costumes, dancing types and spaces, and festivals of the diversed ethnic groups of Adamawa. These cultural components were analysed within the thesis adopted definition of culture as given by Malowniski.

The wave of cultural revival in Nigeria was deemed not to pass architects within Adamawa state and Nigeria at large without taking the second step towards achieving a culturally based architecture.

It is the view of this thesis that Nigerians have not reached a point of no return in their cultural negligence, but have only arrived at the point of understanding the mistake and its consequences; which is the first step towaards solving the problem. Henceforth, the second step which should be bold and dynamic has to be taken. The step of syntheses and evaluation. It is only when a mistake is made, can the right route be known. For in absence of such a mistake, no one values his, or her possessions.

Thus this laudible project proposal will not only be limited to socio cultural projection in the state, but shall be equally profitable. As the centre could be used commercially for various cultural organisations and associations.

Banks could be involved in the centre to offer loans for its setting up. It could also be erected in phases so as to reduce the financial burden of errection. First phase is to be the Administrative wing and the inddor theatre. While the second phase would be the Amphitheatre and workshops.

Just like the cultural change or revival is needed in political, social, economic, religious and moral spheres of life, so also it is in the sphere of Architecture. A change that is based on truth,honesty, dedication, prodent management of resources, which will bring about self reliant, dynamic and culturally based Architecture.

The thesis holds that until indigenes of Adamawa and/or Nigeria at large know the difference between syntheses and employing the valuable aspects of another culture, which are applicable to theirs; and adogumatic adoption of these cultures, this well intending cultural revival may pass without an effect on them. They must therefore not let them go.

A move has therefore been made in this work to represent a culturally acknowledged element into a design proposal as a concept. It is also to be an image promoting centre to the people of the state, culturally.

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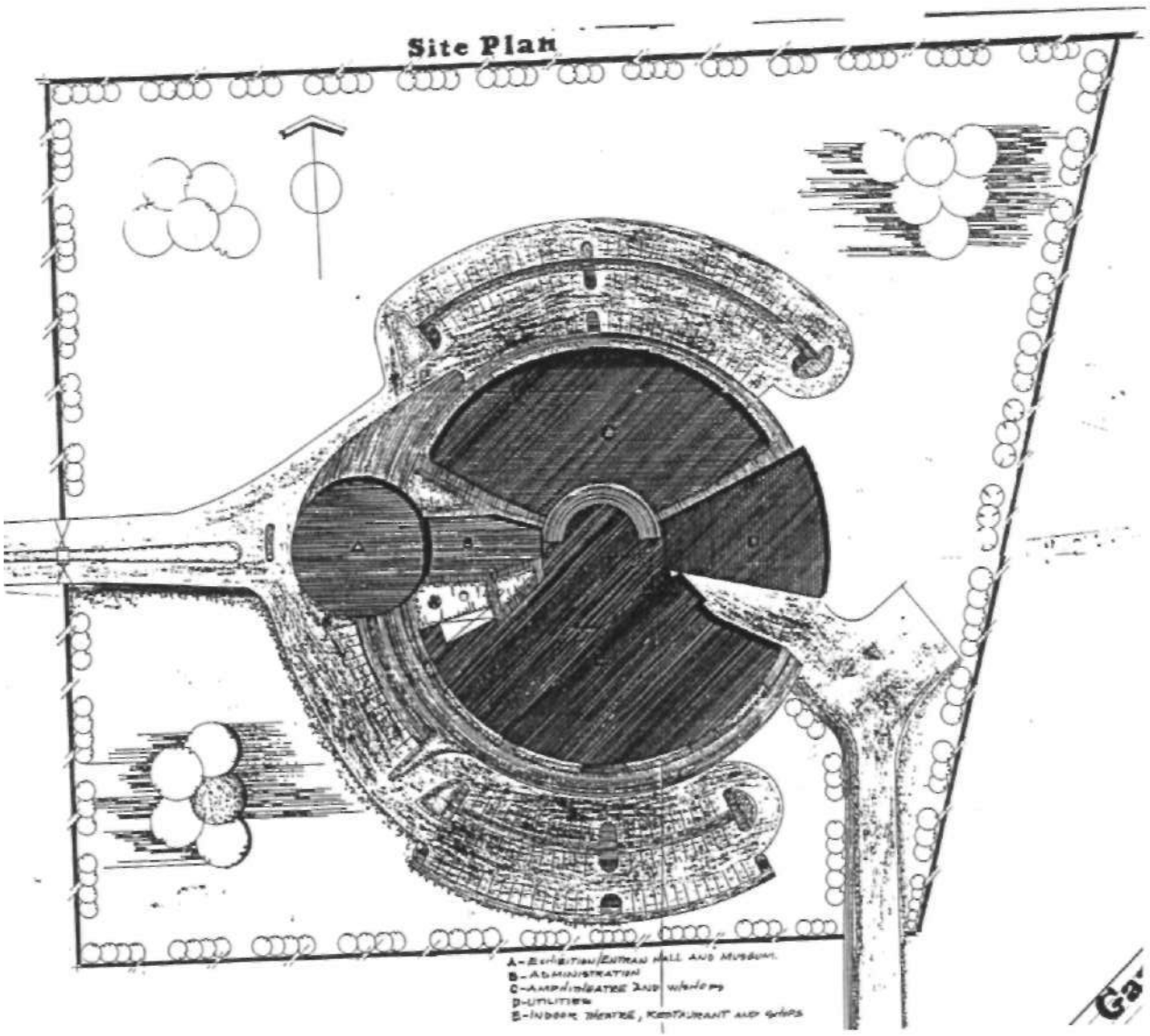
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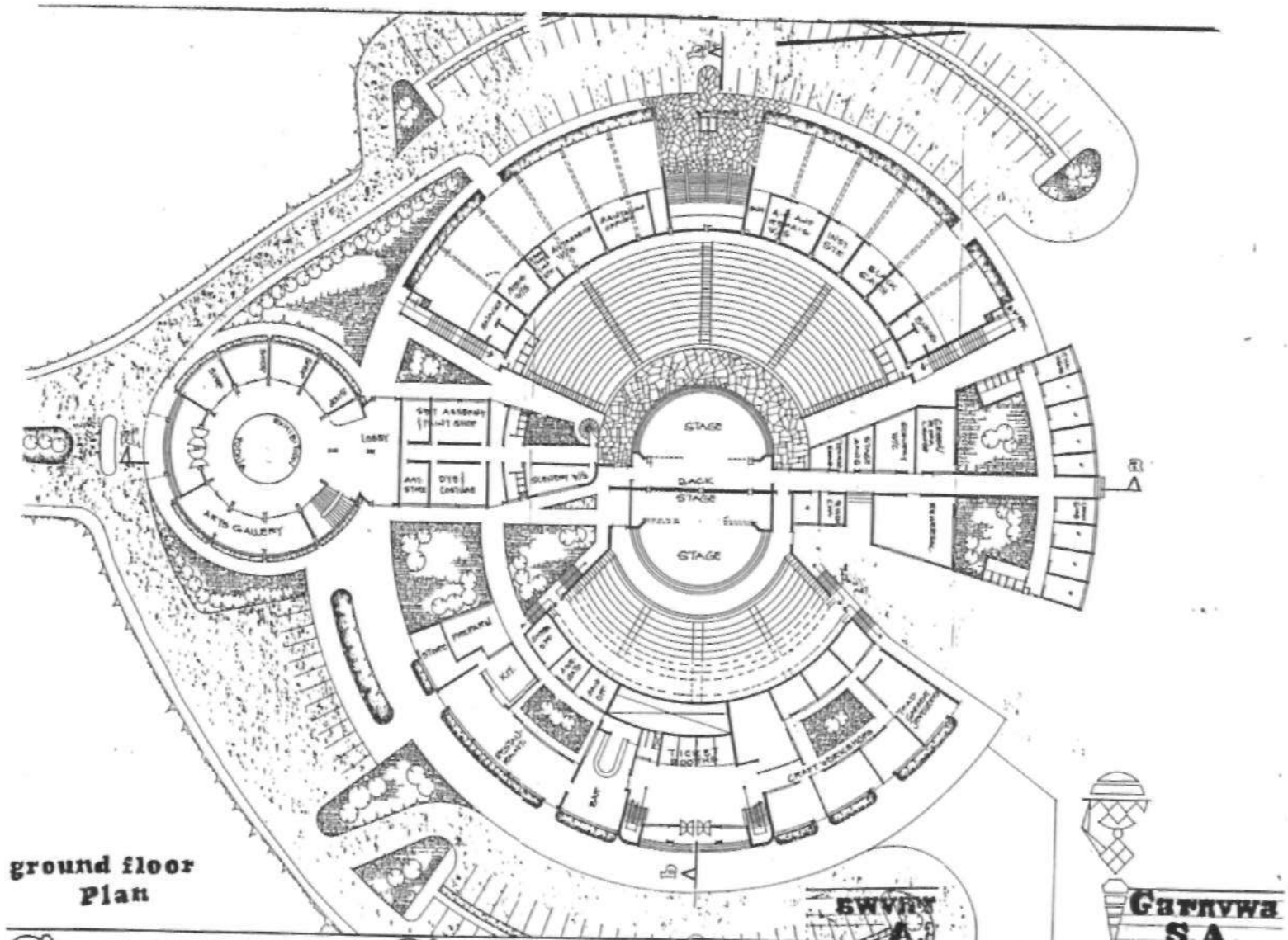
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APPENDICES

Site Plan


A- Exhibition/Entrain hall and museum
B- Administration
C- Amphitheatre and workshops
D- Utilities
E- Indoor theatre, restaurant and shops



ground floor Plan

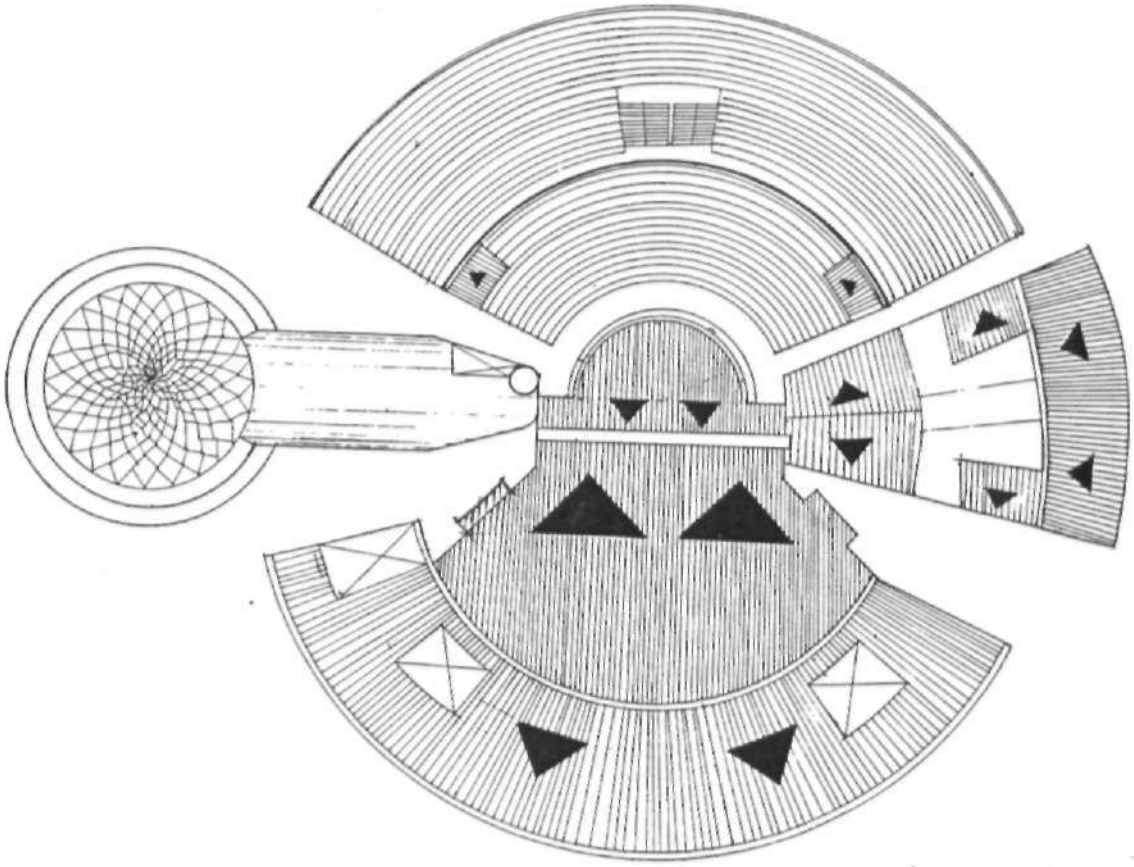
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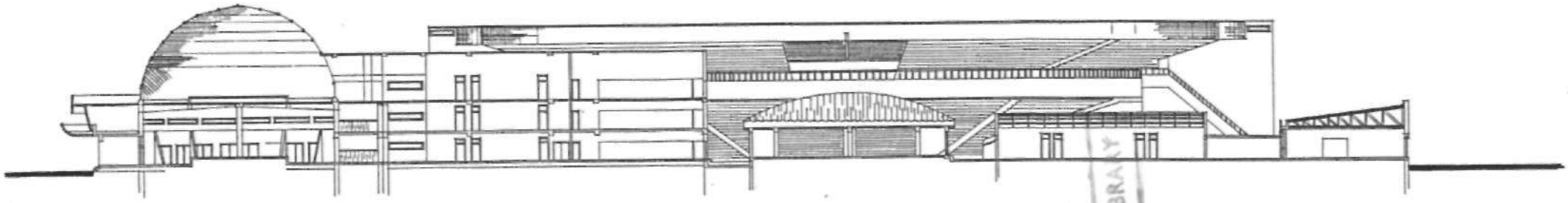
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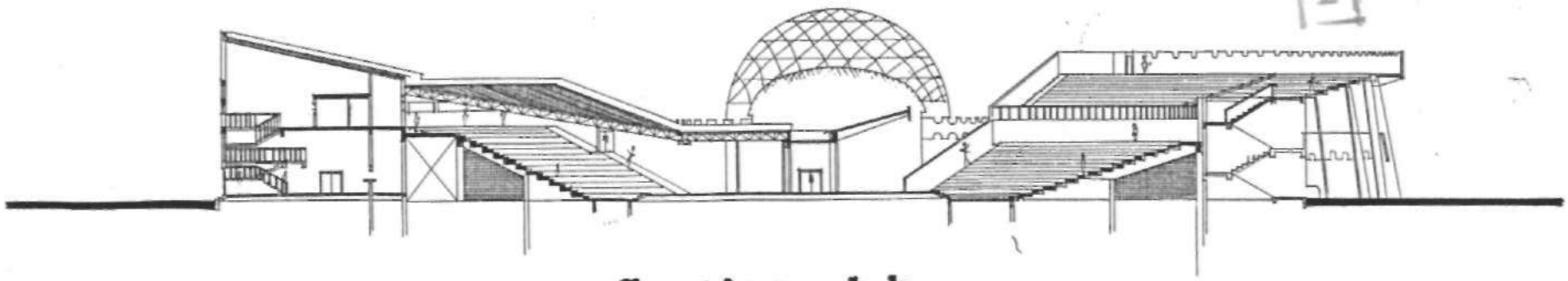
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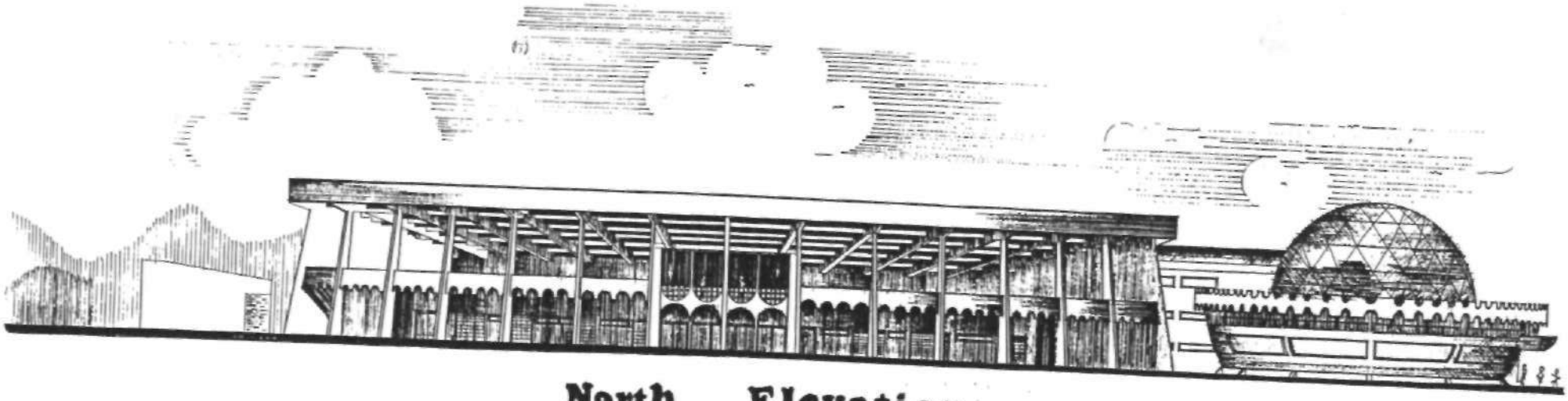


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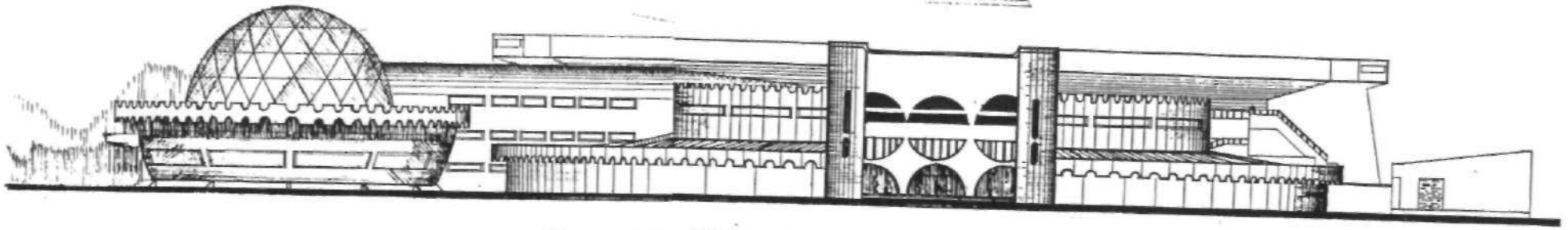
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Section b b



North Elevation



South Elevation