ASSOCIATION OF NIGERIAN AUTHORS' VILLAGE, KURRA FALLS.

"ARCHITECTURE AS AN INSPIRATION FOR CREATIVE WRITING"

BY

ADAMU, MOHAMMED
M.Sc. Env.Des./5855/97 - 98

A thesis submitted to the Postgraduate School, Ahmadu Hello University, Zaria.
In partial fulfillment of the requirements for the degree of:

MASTER OF SCIENCE
IN
ARCHITECTURE
(M.Sc. ARCH.)

Department of Architecture Faculty of Environmental Design,
Ahmadu Bello University, Zaria.

September, 1999.

DECLARATION

I do hereby declare that the work presented in this thesis for the degree of Master of Science in Architecture (M.Sc. Arch) has not wholly or partially been presented for any other degree nor is it concurrently being submitted for any other degree, and that all quotations have been duly acknowledged.



Adamu, Mohammed
September, 1999, A.B.U. Zaria.

CERTIFICATION

This thesis entitled "ASSOCIATION OF NIGERIAN AUTHORS' VILLAGE, KURRA FALLS: "ARCHITECTURE AS AN INSPIRATION FOR CREATIVE WRITING" by Adamu, Mohammed meets the regulations governing the award of the degree of Master of Science in Architecture of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

I.T. SAAD	29/02/00
Chairman, Supervisory Committee	Date
WS Atiyaje	29/02/2000
Member, Supervisory Committee	Date
H.T. Kimeng	29/02/2000
Member, Supervisory Committee	Date
	CC
Head of Department	Date
	20/10/01
Dean, Postgraduate School	Date

ACKNOWLEDGMENT

I wish to thank my supervisor, Professor E.A. Adeyemi for his untiring and encouraging support during my work; Dr. (Arc) W. B. Qurix and Arc M. D. Ahmed for their helpful contributions and criticisms. I would also like to thank all members of staff of the Architecture Department Ahmadu Bello University, Zaria that I have been able to meet and interact with.

My profound gratitude goes to the Association of Nigerian Authors for giving me a clearer vision of creative writing and writers.

Finally, I would like to express profound gratitude to my parents, brothers, sisters, relatives and friends for their untiring love and support.

May God bless you all.

ADAMU, MOHAMMED
A.B.U ZARIA – SEPTEMBER 1999

DEDICATION

To God

Who in spite of canticles of agony

Of cacophonous cadences in the course of this study

Made me a success

With my feet on the terrace of hope.

And

To my parents

For giving me hope

And inspiration

ABSTRACT

Intellectual creativity could be synonymous to a plant whereby, certain conditions are required for growth and optimum production without which the result is a poor yield. The performances of Nigerian Authors in recent years have been dwindling rapidly despite the formation of a parent body known as the Association of Nigeria Authors.

However, one should note that creativity of a writer could be enhanced in a specialized environment, planned, designed, constructed and furnished to be conducive to protecting the "flighty muse" that guides the creative minds. Hence, as a link venture for economic growth, understanding of culture, peace, prosperity and universal respect of Fundamental human rights, the Association of Nigerian Authors has clamoured for development of Authors' village.

It is hence on this basis that the authors' village, which shall be a proposed to be financed by the Association of Nigerian Authors. The village shall be situated, off path that leads to the main resource; the water falls, such that the tourism activities, which are primarily known with the area,' shall not be disrupted.

Recommendations would also be made which, if properly implemented would foster creative writing and other academic research activities. This at least by making the area livelier, would generate more revenue for the neighboring villages and offer employment opportunities to the citizens.

Conclusively, the provision of the Association of Nigeria Authors' village in a conducive environment, within interesting natural features will provide the stimulation and inspiration that could act as catalyst for creative writing. This could be achieved by making the village a convenient place for creative thinking/writing, convention and retreat from the hassle and bustle of city life.

TABLE OF CONTENT

		PAGES
Title Page...		i
Declaration...		ii
Certification...		iii
Acknowledgement...		iv
Dedication...		v
Abstract...		vi
Table of Content...		viii
List of Figures...		xiii
List of Plates...		xiv
CHAPTER ONE: INTRODUCTION		
1.0	Introduction.....	1
1.1	Topic Definition...	1
1.2	Motivation...	3
1.3	Research Methodology...	3
1.4	Problem Definition...	3
1.5	Architectural Significance...	4
1.6	Scope and Limitation...	4
1.6.1	Scope...	4
1.6.2	Limitation...	4
1.7	Aims and Objectives...	5
1.7.1	Aims...	5

1.7.2 Objectives... 5

CHAPTER TWO: LITERATURE REVIEW

2.0 Literature Review... 7

2.1 Writing and the Writer... 7

2.2 The purpose of writing... 8

2.3 Writing as a Profession... 13

2.4 Creativity in Writing... 15

CHAPTER THREE: ARCHITECTURE AS AN INSPIRATION FOR CREATIVE WRITING

3.0 Architecture as an inspiration for creative writing... ... 19

3.1 Inspiration and Creative writing... 19

3.2 Architecture and Creative writing... 20

3.2.1 Landscape Architecture for Creative writing 21

CHAPTER FOUR: CASE STUDY

4.0 Case Study... 25

4.1 Introduction..... 25

4.2 A.B.U Drama Village... 25

4.2.1 Merits... 26

4.2.2 Demerits... 26

4.3 Mado Tourist Village, Jos... 29

4.3.1 Merit... 29

4.3.1 Demerit... 29

4.4 Lake Placid Athletes' Village... 31

4.4.1 Merit... 31

4.4.2 Demerit... 31

CHAPTER FIVE: SITE SELECTION, LOCATION AND ANALYSIS

5.0 Site Selection, Location and Analysis... 34

5.1 Site Selection Criteria... 34

5.1.1 Laminga Dam Area..... 34

5.1.2 Rayfield Area... 37

5.1.3 Kurra Falls Area... 39

5.2 Site Location... 41

5.2.1 Barikin Ladi Local Government Council... 41

5.2.2 Kurra – A historical Perspective... 41

5.3 The Site Analysis... 44

5.3.1 Topography..... 44

5.3.2 Geology and Soil... 46

5.3.3 Vegetation... 46

5.3.4 Drainage... 49

5.3.5 Views... 49

5.3.6 Utilities... 49

5.3.7 Climate... 50

CHAPTER SIX: ENVIRONMENTAL AND TECHNICAL LIMITATIONS

6.0 Environmental and Technical Limitations... 64

6.1 General Consideration... 64

6.2 Lighting... 64

6.3 Climatic Control... 65

6.4 Noise... 65

6.5 Security... 66

6.6 Safety Precautions... 66

6.7 Landscaping and Outdoor... 67

CHAPTER SEVEN: DESIGN CONCEPT

7.0 Design Concept... 69

7.1 Design Brief... 69

7.1.1 Accommodation... 69

7.1.2 Administration and Support Building... 69

7.1.3 Recreation 70

7.2 Space Requirement... 71

7.2.1 Accommodation (Chalet 1)..... 71

7.2.2 Accommodation (Chalet 2)..... 71

7.2.3 Administration and Support Building... 71

7.2.4 Recreation Area... 73

7.3 Concept 73

7.4 Design Philosophy... 74

7.4.1 The Humanist Approach... 74

CHAPTER EIGHT: DESIGN REPORT

8.0 Design Report... 80

8.1 Design and Appraisal... 80

8.2 Materials 81

8.2.1 Floors... 82

8.2.2 Walls... 82

8.2.3 Roof... 82

8.3 Design Problems... 83

8.4 Advantages to the Community 84

CHAPTER NINE: CONCLUSIONS AND RECOMMENDATIONS

9.0 Conclusion and Recommendations..... 85

9.1 Conclusion... 85

9.2 Recommendations... 85

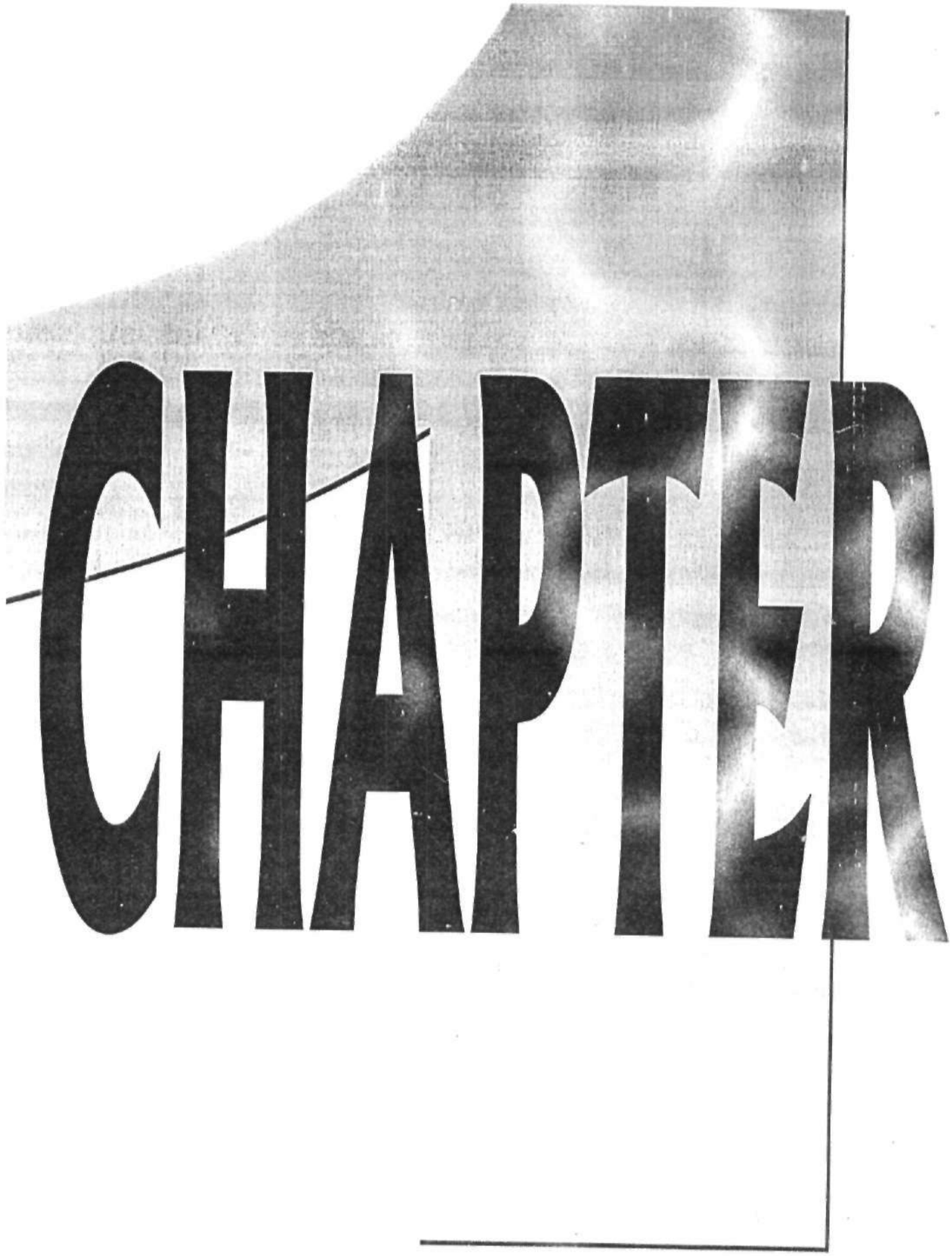
BIBLOGRAPHY... 87

LIST OF FIGURES

4.0	Floor Plan, ABU Drama Village	27
5.0	Kurra Falls Area of Plateau State....	35
5.1	Laminga Dam in Jos Local Government Area...	36
5.2	Rayfield Area, Jos Local Government area	38
5.3	Locational Site Plan of Kurra Fall(site)...	40
5.4	Kurra in Barikin Ladi Local Government...	42
5.5	Air Traffic Routes in Nigeria	43
5.6	Site Analysis...	45
5.7	Nigeria Recent Land forms.....	47
5.8	Nigeria Vegetational Zones...	48
5.9	Means Annual Rainfall...	53
5.10	Design Response to Rainfall...	54
5.11	Average Sunshine hours...	55
5.12	Design Response for sunshine...	56
5.13	Design Response to wind...	57
5.14	Maximum and Minimum Relative Humidity...	58
5.15	Mean monthly relative humidity.,.	59
5.16	Design Response to Humidity...	60
5.17	Mean monthly Temperature...	61
5.18	Design Response to Temperature...	62
7.0	Design Concept...	74
7.1	Evolution of form...	75
7.2	Site Concept...	76

LISK OF PLATES

3.0a	Built Environment before landscaping...	23
3.0b	Built Environment after landscaping	23
4.0	Curvilinear and Rectilinear building form, A.B.U. Drama village ...	28
4.1	Stage/Spectator Seating Position A.B.U. Drama Village	28
4.2	Chalets, Mado tourist Village, Jos	30
4.3	Restaurant/Bar Complex, Mado tourist Village, Jos	30


CHAPTER

CHAPTER ONE

I had no ears nor eyes
For either birds or flowers
Music and other arts
Till at last I saw
Kurra falls in Nigeria
A beautiful and virgin land
The enchantment of which
The soul cannot escape

A new person now I am
Kurra falls has touched
The dormant poet in me

You may be poor or rich
These I'm sure count not

But, do you appreciate nature
Do you commune with nature
Or, appreciate men
Who bring forth pools of wisdom
From its seeming nothingness
Do you love creative works
Do you appreciate creative writings
Have you any time to aid
Nature's charming-beauty
Through the dear knowledge
Of Architecture

Do you help build
Some inspiring world
For sublime souls and writers
Does your creativity help
Fellow creative minds?

Adamu
'99.

CHAPTER ONE

1.0 INTRODUCTION

1.1 TOPIC DEFINITION

A.N.A. is an acronym for Association of Nigerian Authors, an Association formed by Nigerian Authors. Its past president was the late Ken Saro Wiwa, an environmentalist, minority right activist and an irrepressible social crusader who was hanged by the late Abacha's Government on the spurious charges of murder of four prominent Ogoni men. Its current president is Alhaji Abubakar Gimba, an author of many literary works.

The aims of the Association of Nigerian Authors are as follows:

i. To promote unity among Nigerian authors.

ii. To provide a common forum for Nigerian Authors for healthy exchange of ideas.

iii. To contribute meaningfully to knowledge.

iv. To debunk negative stereotypes painted about African and Africa by foreign writers.

v. To ensure a high literacy standard in the works of Nigerian writers and to help young writers to develop sharp and critical mind.

A creative writer is that who relies on and exploits his vibrant imaginations in the creation of imaginary texts which as fiction, explores some specific themes in the societal life either socially or politically. The main aims of a creative writer range from a variety of issues such as economic, political, environmental and cultural advancement of the

people. More important every creative writer is the product of specific tradition borne out of his attachment to a language, social group or nation.

As researched, a creative writer composes his piece by examining and discovering the events and happenings in his society. These he builds and conveys to the reader. It is however gathered that, although the society provides the resource for the creative writer, yet the end product is the outcome of the consciousness of the concerned writer. This then has been the distinguishing factor between fiction and non-fiction such as diaries, autobiographies and scientific reports.

Creative writers all over the world, as researched, had subscribed to the fact that inspiration is a great motivation in their works. Karim Ola, (1995) described a creative text as that which conveys the writers feelings and message in an unambiguous manner which at the same time arrest the attention of the reader.

The creative writer must be sensitive not only to his immediate environment, but also of current affairs. Thus, it was released that one of the criteria for positive creativity is a serene, peaceful, natural environment. This is because the creative writer needs all his concentration, as inspiration does not come easily, he tries to embark on imagination, which fictionalizes on the realism that prevails in the society.

Furthermore, it was discovered that creative writers tend to prefer solitude hence, they are referred to as recluse of hermits, who live on the fringe of the society. This is because the noises and distractions of ordinary daily life and activities are stumbling blocks to creativity.

To this end, the Association of Nigerian Authors has now released the need for a village with view to enhancing creative writing.

1.2 MOTIVATION

The responsibilities of Nigerian authors can not be undermined because of their role as custodians and mirror of our society. The declining performance of a body as important as that of the Nigerian authors can not be left unchecked hence, the need to provide a village for the association with a view to enhancing intellectual creativity.

1.3 RESEARCH METHODOLOGY

For effective coverage of the topic, various methods will be employed. They are as follows:-

i. Literature Reviews: Information will be collected and collated from various books, magazines and journals about the sociology and psychology of authors with view to determine their architectural requirements.

ii. Case Study: The case study of various related villages will be carried out with a view to understanding the pattern of such villages.

iii. Oral Interview: This will be carried out with the members of Association of Nigerian Authors and the general public with view to finding out their requirements, expectations and feelings about the association.

iv. General Observation: Nigerian authors and their works will be study with a view to knowing their psychology and work patterns.

1.4 PROBLEM DEFINITION

The thesis work is concerned with solving the following problems:

i. Determining the architectural requirements of a creative writer with a view to providing inspiration.

ii. Possible conflicts of the various requirements and functions.

1.5 ARCHITECTURAL SIGNIFICANCE

The architectural significance of this thesis is in integrating the following requirements: Site, user and environmental/technical requirement and providing the needed inspiration for creative writing with respect to user requirements.

1.6 SCOPE AND LIMITATIONS

1.6.1 Scope

The research and subsequent design of the authors' village will be based on the zoning aspect of the village which shall be divided into the following:

i. The accommodation area (residential area).

ii Social area:- Restaurant, Bar, shop and library.

iii Facilities for seminars and workshops.

iv. Out door recreation area.

Emphasis will be made on arrangement and design of living areas and provision of conducive atmosphere for creative works.

1.6.2 Limitation

As a result of non-availability of a village designed specifically for authors in this country and also the fact that the time available for this thesis will not allow me to conduct all necessary research regarding this type of village elsewhere, this thesis shall therefore be based on books and magazines for foreign case studies.

1.7 AIMS AND OBJECTIVE

1.7.1 Aims

This thesis seeks to address the architectural requirements of creative writers with a view to enhancing their creativity using architecture as inspiration. The thesis is not only aimed at providing a conducive environment for the professional creative writers but also at encouraging latent or amateur writer to profound creativity.

1.7.2 Objectives

The set goals could be achieved through the following:

i. The design of a village that will serve both as a place of retreat and for transfer of information and ideas.

ii. The provision of conducive environment that shall be inspiring to the creative mind.

iii. Contact with nature; A creative environment where writers shall achieve a visual, physical, psychological and spiritual contact with nature.

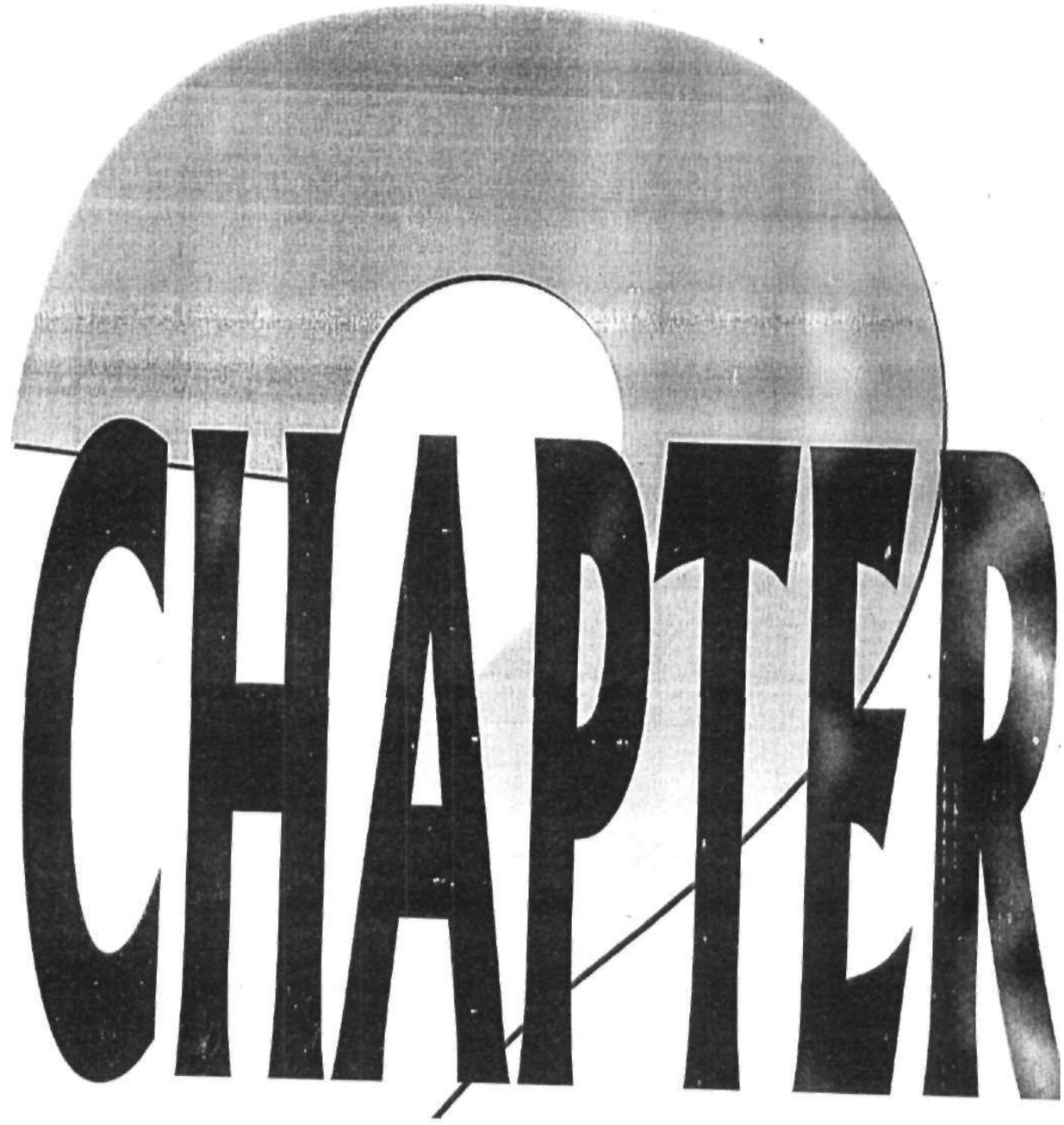
REFERENCES

Cowan, H. J. (1973) — Dictionary for Architectural Science. Applied Science Publishers, London.

Johnson, R. (1990) — Linguistics and Contemporary Literature Misdrak Promotions and Publishing Company, Lagos. Pp 3 – 18

Karim, O. (1995) — The Art of Creative Writing. Pea Publication Limited, Lagos, Nigeria. Pp. 37 - 38

Procter, P. (1984) — Longman Dictionary of Contemporary English. Longman Group Ltd. England.


CHAPTER

CHAPTER TWO

"....Do not just think; feel. Do not just celebrate; emote, exercise your mind, certainly. But do not be afraid of your mind. You'll be surprised how much you can draw from it;
if only you will free it from your fears. Infact, to be creative in writing is when the heart is permitted to flow and the thoughts are not deliberately structured"

-Kamah, M. V.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 WRITING AND THE WRITER

Researchers have long discovered that studies on writing could never be perfectly engaged on without attending to some related issues in the field. Smith Frank (1972) researched extensively into related issue in writing the reasons for it and gains/utilities attributed to it. His findings shall be analyzed and synthesized with view to understanding writing and the writer.

Frank Smith gathered that there have been many attempts in texts about language in general and the thought that underlies it. All these were done without making any specific reference to writing. It was then argued out that writing should never have been separated from language and even thoughts. In understanding what writing really is, one has to exercise his mind in all its power because, writing was described as a reflection of the mind.

The above statements then depict that any venture or approach to writing is basically psychological. Hence, inquiry into writing has to be concerned with what the writer wants to express from his mind even when he is an infant. It was also stressed that a book, produced by a writer exists independently of its author and must hence be worked upon on its own merits. Hence, it is always better to take cognizance of the writer's perspective because it affects the act.

As a result of the personal nature of writing, diversification among individuals have been identified. Writing often comes easily for some people, although others find it a continual struggle (including many professional writers). Moreover, it was realised that some people find writing a strain, others a leisure. Some even needs absolute silence and freedom from distraction; this fact was made established in the course of literature review and my rapport with some writers.

The differences among writers was written my Frank Smith as follows:

> *"A few seem incapable of writing an ungrammatical sentence; others must concentrate on ideas and attend to matters of grammar and style later. Some can not bear to have their writing revised; others are reluctant to let it go without multiple revisions. Some flourish under deadliness, but many find it impossible to write to order. Some like to use a pencil; others prefer a typewriter. Some can dictate, but many can not. All this is apart from such obvious matters of individual difference as ability to spell (certainly not a reliable indicator of the fluency or creativity of writer) to punctuate or to write grammatically or neatly".*

These have shown that there are many dimensions to writing, and that individuals could be found at widely separated points on each dimension.

2.2 THE PURPOSE OF WRITING

The purpose of writing have been said to entail how writing influences every facet of our private and social lives; the functions of the written word in religion, law, government, politics, industry, commerce, education, art and entertainment, in all formal and informal relationships among people. The consequences of writing have been said to be felt in every part of human lives. It has thus been argued that the inability to write is detrimental to any society. Historically, ability to read and write was a major issue in the politics of education more than forty years ago. Reading and writing is being taken as a educational concern and also of educational and psychological research.

We could only understand the purpose of writing if enquiry is made into the utility of written language to a culture or in our everyday interactions. It is the same as analysing the use of writing to an individual.

Quite a number of writing systems have been developed by different cultures but there has not been any record of any culture that has given up writing or that has allowed it to fall into disuse. The reason for this is the evident utility of writing as a mode or tool of communication i.e. conveying information over time and space. The second general utility is the provision of permanent record whose purpose is not only to communicate but also institutionalize. It was learnt that all cultures have left nothing of their existence but some written records and a few other artifacts. Thirdly, cultural value of writing has been said to be art, the product of creativity; plays, poems and novels. Writing therefore, having these three general roles demonstrate its broad usage/utility to cultures.

The thought that writing will soon become redundant in our society and culture because of improvements in other technologies should never be romanced with, advised some expert writers. No any technology could ever make writing useless or outdated, in the sense of providing a complete alternative to writing. Smith Frank (1972) stated that although technologies may sometimes offer acceptable substitute that may sometimes be more efficient than writing, but they are not the same because the so called technologies can not do what writing does in the way writing does it. Even, the technological alternatives that are commonly proposed for writing like the telephone, radio tape recording and films can not wholly take the place of writing.

Furthermore, even though the telephone (or radio could overcome barriers of space, it still has the same disadvantages as spoken language i.e. its usage is restricted to the moment it is uttered. Even a telephone call could never have taken the place of a book or even a letter as means of communication across time. This is due to the fact that listeners to a recording do not have the power to manipulate time that readers have; they may find it difficult to skip, hurry ahead, or go back and review; at least not with the facility the reader of a written piece has.

Writing sometimes, is used to supplement recorded speech. It was also observed that it is not all that easy to edit all these modes of communication save for writing. It was found impossible to mark them for emphasis or comment and to annotate. However, this does not mean that writing does not have its own shortcoming, anyway. In fact, from everyday endeavours, research has shown that some cogent information are usually conveyed in the quality and intonations of a speech. It was however discovered that is may be lost when speech is transcribed into writing.

It was obviously gathered that writing and other technologies, as far as communication is concerned are relatively independent of time and space. It could be noticed from our everyday activities that text and even tape recording, could be taken from one place to another and would last much more longer than the time taken in producing them.

It was even pointed out that one might be tempted to argue that neither a written description nor a film could be better than actually participating in an event, but that both book and film could be concerned with imaginary events, or events which one could not possibly attend.

Taking into cognizance all these preceding consideration, the conclusion is that the different technologies of communication; record and art, available are just poor options and not good alternatives this could be attributed to the fact that they work not in the same way nor achieve the same ends. In fact their various qualities have been connected with the purposes of the producer and the recipients/viewers/listeners and upon their moods.

At this juncture however, it is pertinent to note that for our culture as a whole, been seen taking the place of writing. Rather, they might appear to generate more writing, from the scripts for films and programs for performances to the mass of documentation that underlies every new scientific and technical development and even legislates its use as claimed by a research fellow on writing and its utilities. It was thus argued out that with every new steps in science and art comes more print/writings.

As discussed earlier, the use of writing may not be fully comprehended with saying one or two things about language in general. This is because it has been realised that writing is a form of language and not simply spoken language writing down.

Nothing has been found so exclusive in language anyway; except its versatility. Language has been found to be instrumental; used as a means of acquiring/getting things. It has also been found to be regulatory; controlling the behaviour, feelings or attitudes of others. It has also been discovered that there is individuality in the use of language. It has been found to express awareness of self, pride, pleasure, anger and grief. Some even believed that it is 'heuristic' because it seeks and tests knowledge.

The various uses of language range from its being used in imaginative manner to its being representational, information carriage, descriptive and expressing propositions.

Moreover, language has been found to be directive, authoritative regulative and perpetuate.

In essence, Frank Smith observed that language is often thought about solely as a tool of communication, but that things could be tried out mentally without interference and risks. He then stressed that the inner world as well as the world around us can be an arena for exploiting all possibilities of language.

As stressed earlier, writing could do anything that language does, due to their interrelationship. Hence, all the uses of language analysed above are the uses to which writing could also be put. A scholar in this school of thought once stressed that writing is not a speech written down, anymore than the word 'language' should be regarded as synonymous with 'speech'.

Moreover, it has been said that writing permits ideas and events to be created and altered in manners that would not exist if all language had to be as transient/short lived as thoughts or spoken words. Another attractive thing about writing is that it does not have to be engaged as a private or provisional undertaking. It has been established that one can invite for self as well as for some other people. This makes an important difference between writing and speech. Franks Smith argued that writing could separate the producer or the writer of language from its recipient in time and space as well as separating even the writer from him or herself, so that one's ideas could be examined more objectively. Hence, he viewed writing as a tangible construction.

Conclusively, one could conveniently stress that writing contributes to every aspect of our lives. It could be an extension and reflection of all our efforts to develop and express ourselves in the work around us. It is thus pertinent to note that writing

should not be taken as a tedious task/skill that can achieve. People must be aware of the fact that the power of writing could be opened to anyone who can use speech.

It is never a blunder that not many people write and that even those who do have little skill in the activity. Writing was sometimes taking as a very difficult and specialized activity that few people have the taste, talent or training to act well in. some also viewed it as something that everyone ought to be able to do and enjoy. Some even jettison writing because of the efforts that will be required of them in acquiring the skill.

2.3 WRITING AS A PROFESSION

According to Sam Johnson (1955) in his book titled "the profession of writing" any man who wrote, and did not write for money was a plain damn fool. This fact, from ordinary point of view could be attributed to the fact that writing is an occupation with many hidden costs. This writer claimed that in addition to the time a writer spends over writing, many hours and miles are covered doing research, soliciting materials, conducting interviews, communicating with editors and rounding out the corners of the manuscripts.

He submitted that one must understand himself in knowing the kind of writer he would want to be. He attributed this to the fact that writing is a creative art aid that depicts the unique perception of life as expressed by such a person. It is seen as a situation whereby a statement is made by somebody, and that if that person had not made that statement, nobody will ever make it.

Certainly, a writer is the one that earn a living by grinding out what others see, or which he himself sees, but shares his own special way of seeing.

As have been studied, any one could be specialty writer. In fact, it would be agreed with that if one has a job, a hobby or a work, the foundation must have been there already. Ordinarily, doctors who write for the journal of medical associations as well as Architects who write for the journal of Nigerian Institute of Architect are both specialists.

It has thus been found not absolutely necessary that one be specially trained or formally educated before becoming a specialty writer that might be believed to give a certainly running start on one's competition. The only thing important is to be able to write about a subject with some measure of authority. For instance Frank Lloyd Wright, the greatest American Architect that ever lived was so famous in his lifetime as a renounced Architect and writer. He wrote many articles on the profession of architecture and his principles/approaches to the profession. He was at a time, even commissioned by a media company in America to write about fifteen articles for a whopping some of $7,500 as far back as 1946. He was so much specialised in writing about his profession and hence, he could be referred to as a specialty writer and he wrote with full authority. In fact, personal experience frequently plays a more important role than schooling in specialty writing. Basically, specialising is a matter of using one's own personal or professional strong points.

According to Clerk, B (1984), a generalist writer has been known to be the kind of writer that knows no bounds; He would research and write about anything that is of interest to him. It was also believed that this writer can go bear trapping with a biologist, or climb on a roof top with a chimney sweep. He would be the one that is able to follow current trends and would make readers laugh and cry at some particular times.

He claimed that a generalist writer is the freest of all writers; that his abilities and imaginations only restrict him. He also stressed that a generalist writer is the one who will allow his mind to wander and who has confidence in his skills.

It has also been widely accepted that a generalist would see every person, place or thing in the context of a potential story idea; he would be constantly ready for any ideas/articles, he approaches a story idea in a way specialists could not.

2.4 CREATIVITY IN WRITING

As had been learnt earlier, creativity is the hallmark of artists whether literary, graphic, visual or any other. To be creative is to have the power to wonder; to imagine. It has hence been realized that for creativity to be increased, the motivation to be creative must be very pronounced. It was even argued out, by Kamah, M. V. (1993) in his book titled; "The Journalist Handbook", that he who teaches creative writing will never succeed with his students if motivation is lacking. What is being stressed in essence is that, there should be a continuity in motivation.

This issue of creative writing had been known not be a one-short affair, that it had to come straight from the heart. There was even a school of thought which holds that it is impossible to teach creative writing, that if one does not have sense of creativity, it may not be easy for such to grab it perfectly. It was held that creative writer writes because it is in him to write, hence it was referred to as something inborn not implanted/learnt. Yet, it was also submitted that if one learns to come over the inhibition that restrict creative thinking, and one is willing write from the heart and not the mind, then one may embrace some peculiarities which may be the beginning of creative writing. It may then be said that the trick is not far fetched; if one could just allow the mind to float into the unknown,

if one could be at peace with himself, to go from the familiar to unfamiliar terrain and back to the familiar terrain again, one would then be able to come up with analogies, metaphors and emphatic statements.

Creativity has been known not only to be an ability to perform a particular function but that many abilities fussed together will lead to creativity. Creativity includes fluency, flexibility, originality, the ability to grasp the causes and visualize the consequences and the ability, finality to elaborate.

Kamah M.V. used the following analogies to explain who a creative person is. He explained that if one were to be asked to list the number of uses to bricks, the respondent might come up with more than ten. He further explained that those that come up with a large number of uses would be said to have fluent ideas. But it was observed that all the uses might be connected with bricks as a construction material. He then argued that a creative person that is very flexible would be able to think of more other variety of uses apart from construction. Bricks could be thought as offensive weapons, as engraving material etc. it was also felt that a more imaginative respondent could think of many other uses of bricks, such as substitutes for pillows, symbol of straight. Creativity could than be said to be the ability to come up with novel relationships between ideas or two frames of reference. It may also be established that this same faculty helped Edison in knowing what is needed to turn electricity into light was a good conductor but not a bad conductor of electricity; unlike the thoughts of his contemporaries.

It is hence, very important to be aware of the fact that creativity is not just causing something to exist but causing it to exist in a way that is remarkably different from similar other things that have existed earlier. Kamar claimed that creativity is divergent

thinking; of seeking relationships between previously unrelated concepts or frames of reference, of exploring the under-known.

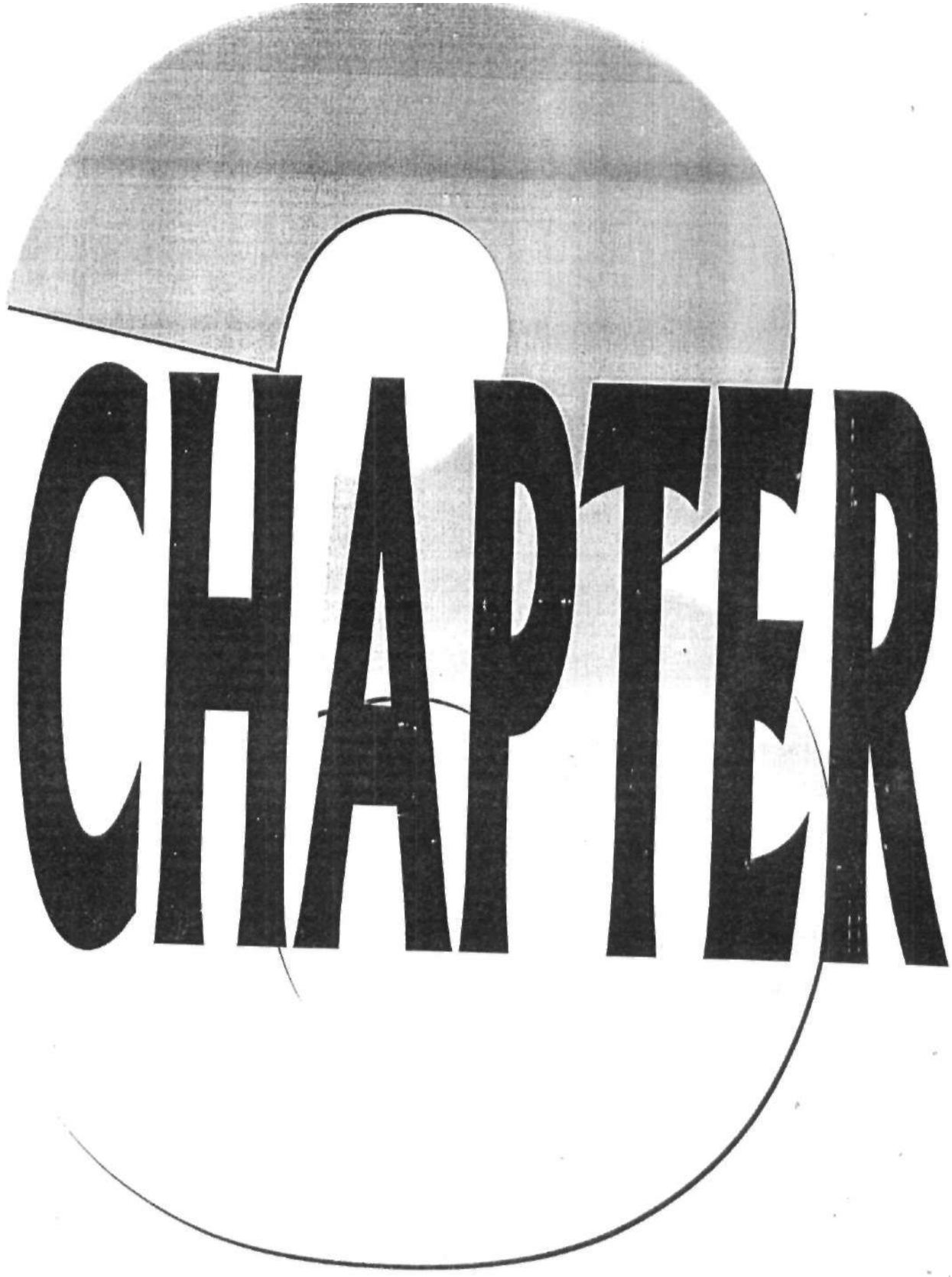
REFERENCES

Clerk, B. (1984) — Writers Market, Heineman Educational Books, Ltd. Nigeria. Pp. 1 - 18

Johnson, S. (1955) — The Profession of writing. Lund Humbring Ltd, London.

Kamah, M. V. (1993) — The Journalist Handbook Vicas publishing Home PVT Ltd. Jang Pura, New Delhi. Pp. 85 – 96.

Smith, F. (1972) — Writing and the Writer. Mc.Graw Hill Book Company, New York. Pp. 15 – 63.


CHAPTER

CHAPTER THREE

3.0 ARCHITECTURE AS AN INSPIRATION FOR CREATIVE WRITING

3.1 INSPIRATION AND CREATIVE WRITING

A Creative writer is the one that can go into the sub-conscious self; he processes the raw materials in terms of happenings in his immediate environment into a creative piece. A good writer is the one that is able to be a peace with himself. He must be able to recollect vividly past happening situations. No wonder why creative writing is defined as a powerful emotion recollected in a state of tranquillity.

Man is part of nature as nature is part of him, he is not just a part of creation, the glory and the embodiment of creative intelligence, but also the fulfillment and consummation of it. This may have influenced Charles Darwin thoughts when trying to speculate the origin of man, to have had himself located squarely in the heart of the animal kingdom. This man makes us to understand that man is dependent on nature for his survival and well being. This further explains why most writers agreed to a very natural and serene environment as a good source of inspiration. This means that without nature,, there may not be effective creativity in writing. Hence, one may conclude that proper site selection is an important architectural requirement of a creative writer.

Modern psychoanalytic theory had also suggested that inspiration or creativity has its source in the unconscious, which is the well-spring of a repressed emotion craving expression. It was hence learnt that the surrealists had theorized that "art, which is the true image of the creator's soul should be wrought without the interference and control of reason". It was even studied that some of them (surrealists) claimed to be possessed by that modern 'muse', the force of the unconscious. Conclusively, it is generally agreed that

whether from the gods or not, the source of creative writer gift is still called his inspiration.

There had been various attempts by writers to account for the sources of their own creativity. In some literature, they were known to have sometimes resorted to the term inspiration. In some older literatures, the direct appeal of writers to a god or a muse has been known to aid creativity. It is however, difficult to determine whether this device was a literary convention or an earnest appeal for aid.

According to Dr. Bode Osanyin and Olamigoke of Centre for Cultural Studies University of Lagos and the department of English Ogun State University respectively, both are creative writers; they claimed that a quiet, natural and serene environment could contributes not less than 70% to the success of any piece produced by a creative writer. It was also made established that inspiration induced by the "muse" will only come when the writer is in his solitude and at peace with nature.

3.2 ARCHITECTURE AND CREATIVE WRITING

The natural environment alone without the input of architecture can not adequately provide a writer with the desired inspiration for creative writing this is because of the effect of whether and the absence of security and protection in the unsheltered environment. Architecture could therefore enhance the creative writing by providing the writer with a specialized environment that is planned, constructed and furnished to protecting the "flighty muse", the god that guides the creative minds.

Any building or set of buildings no matter how well or poorly designed, may be improved by landscaping. The soft lines of trees and shrubs could set off the sharp lines of building and the presence of growing trees moderates the whether around the structure.

To prove this, compare the appearance and livability of a brand new house on a bare plot with its well-established neighbors. (Plate 3.0)

A creative writer as discussed earlier desires a quite, natural and serene environment to be able to get inspiration for his work. It is on this note that they desire buildings and the environment are made to look as natural as possible to differentiate from the city scope and to reveal the smooth transition from nature to man made environment. In essence, some local building material found on the site shall be employed in the construction and the humanist approach, which emphasizes garden architecture, shall be achieved.

3.2.1 Landscape Architecture for Creative Writers

Landscape Architecture can best be used to aid creative writers only when it has been assessed in terms of economic, aesthetic and ecological values. Management of the land should aim toward the optimization of ecological fitness and health, visual beauty, and employment. Put another way, the evaluation stage should be concerned with a balance between the natural potential and the economic and technical requirements of the creative writers. The survey information collected thus must be interpreted and evaluated in terms of the existing natural processes, intrinsic suitability of the land, and pressures for change to that land.

The evaluation is made in terms of potential land uses and the degree to which the natural system can sustain disturbance. Landscape can therefore be looked at in terms of potential uses and the optimum criteria of those uses and thus find areas where they can best be fulfilled within the allowable level of disturbance. There are two basic areas of concerned: First finding the optimum landscape criteria for those uses that are

adequately defined, and second determining the impact of various land uses on different types of landscape.

The criteria for land uses vary to some extent depending on the geographical and cultural context. The specification for each is written from two points of view, that of the operator or user and that of the public. The criteria fall into three categories: economic, health and safety, and ecological and visual relationships. (Micheal Larie 1975).

Houses can be located in terms of achieving the best microclimate for writers. The warming effect of lakes in winter, the cooling effect of winds, and the presence of vegetation can be taken advantage of to achieve the best outdoor living conditions and the least cost of heating and cooling.



PLATE 3.0a **BUILT ENVIRONMENT BEFORE LANDSCAPING**



PLATE 3.0b **BUILT ENVIRONMENT AFTER LANDSCAPING**

REFERENCES

Aronin, J.E. (1953) Architecture and Climate. Reinhold Publishing Corporation, New York. Pp. 3 - 5

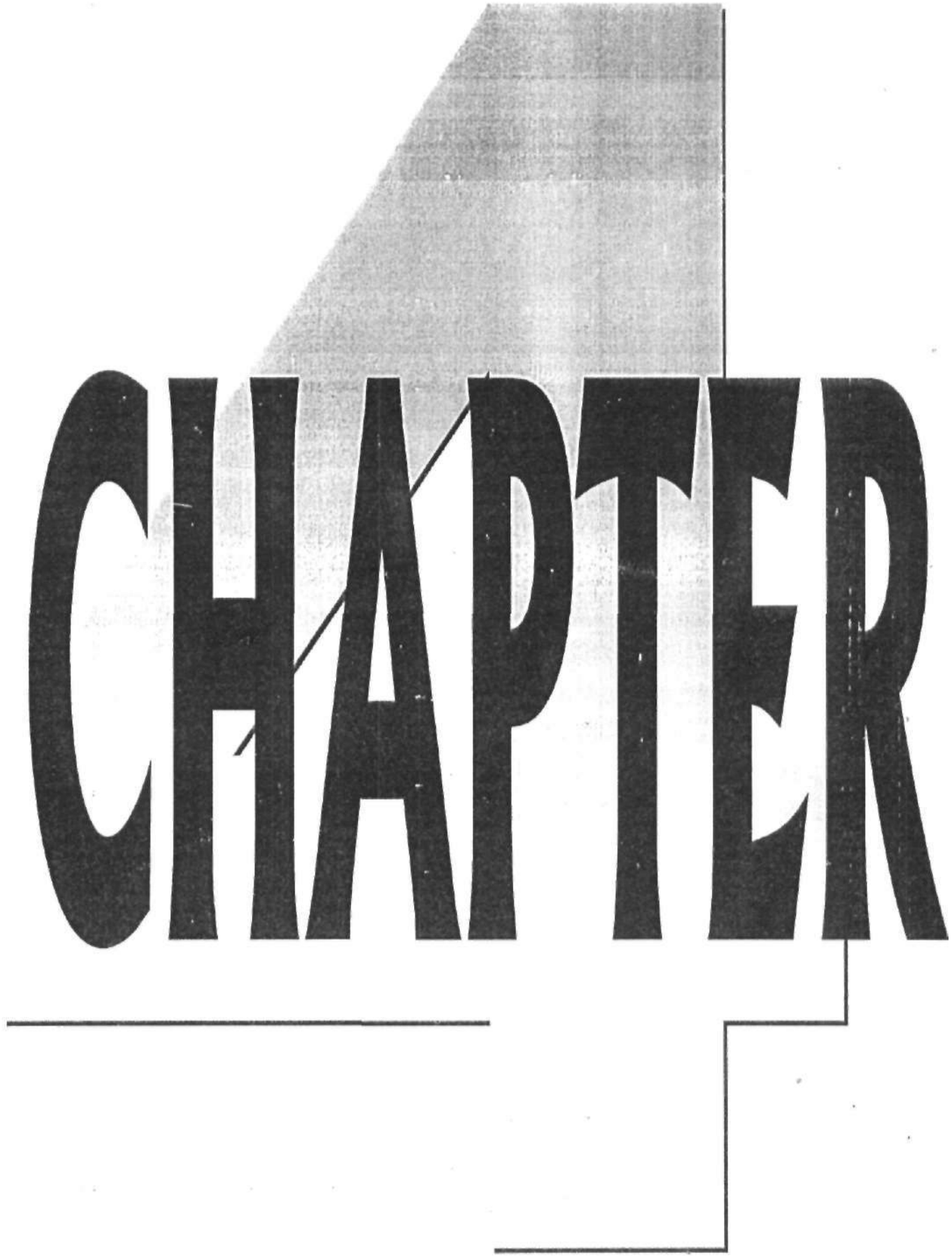
Cowan, H. J. (1973) Dictionary for Architectural Science. Applied Science Publishers, London.

Johnson, S. (1955) The Profession of writing. *Lund Humbring Ltd, London.* Pp. 1 - 6

Laurie, M. (1975) An Introduction to Landscape Architecture. American Elsevier Publishing Company Inc. New York. Pp. 90 – 99.

Ogunsote, O.O. (1991) An Introduction to Building Climatology; A Basic Course for Architecture Students. *Ahmadu Bello University Press, Ltd,* Zaria, Nigeria. Pp. 13 – 209.

Toba, O. B. (1992) Writers' Resort, Badagry Unpublished HND Project, Ibadan Polytechnic, Ibadan.


CHAPTER

CHAPTER FOUR

4.0 CASE STUDY

4.1 INTRODUCTION

This chapter is concerned with familiarizing us with the planning and designing of villages in this process designed villages are going to come under close observation. However, it is worthy to mention to say that there is no existing authors' village in Nigeria. Therefore case study will be carried out on villages having similar characteristic with the proposed village. The villages studied in this thesis are, A.B.U. drama village, Mado tourist village Jos and Lake Placid Athletes villages.

4.2 A.B.U. DRAMA VILLAGE

A.B.U. drama village is located between the staff primary school and the centre for cultural studies, main campus, Ahmadu Bello University, Zaria. It is finally constructed using both circular and square building forms (Fig. 4.0).

The basic infrastructure has been provided. The village is accessible by good road. Water and electricity have also been provided.

Facilities provided includes an amphitheater, offices, rooms, store, bathrooms and toilet are interlocked and linked together using both curvilinear and rectilinear forms (Plate 4.0).

The amphitheater is designed with a series of semi circular huts linked by a rectilinear walls thereby achieving a circular stage. The stage is about two feet below the spectators sitting position (plate 4.1). Directly linked to the stage is the costume room.

4.2.1 Merits

i. The setting of the village appears to produce a psychological feeling that enhances dramatic effects during performance.

ii. The location of the village from the intensive activity areas of the campus makes the village quite and seemingly peaceful.

iii. The setting of the village took into cognizance the availability of basic infrastructures such as road, electricity and water.

iv. Natural light and ventilation is present in the amphitheater

4.2.2 Demerits

i. The parking space is too close to the amphitheater thereby constituting noise disturbance during performance.

ii. Inadequate and poor location of facilities, the toilets are inadequate and also located within the accommodation area.

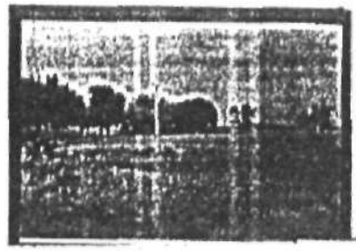
iii. Inadequate light and ventilation in the rooms and offices.

iv. The actors and the spectators seems to have problem directing there focus because of the location of the stage with respect to the sitting.

v. There are structural and finishing defects as a result of bad construction detailing

A.B.U. Drama Village





Case Study-1



PLATE 4.0 CURVILINEAR AND RECTILINEAR BUILDING FORM, A.B.U DRAMA VILLAGE

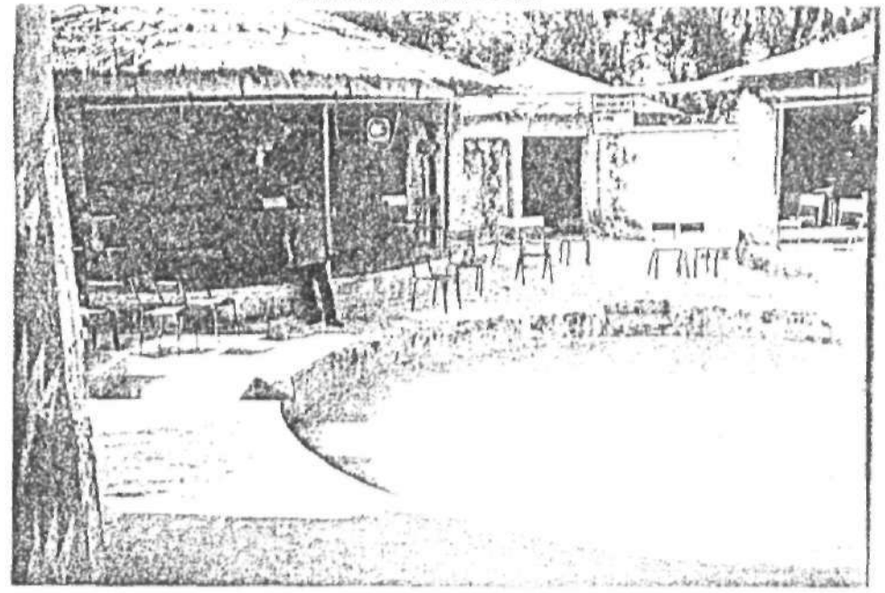


PLATE 4.1 THE STAGE, A.B.U DRAMA VILLAGE

4.3 MADO TOURIST VILLAGE

The Mado Tourist village is located in Tudun Wada area of Jos, close to the Safari Wildlife Park. The tourist village is designed to provide accommodation and services that will enhance tourism in the state.

The basic infrastructure has been provided. The village is accessible by good road. Vehicular traffic has been restricted to entry points so as to ensure a vehicular free interior. Water supply and electricity have also been provided.

Other facility provided in the tourist village include chalets (plate 4.3) restaurant Bar complex (plate 4.4) and sporting arena/facilities.

4.3.1 Merits

i. The presence of a lot of rocks on the site makes landscaping promising

ii. The location of the site enjoys the presence of basic infrastructure such as electricity, water and access road.

iii. Light and cross ventilation has been reasonably taken care of.

iv. The functional relationship between various facilities seems to be reasonable.

v. The location of the tourist village in Jos enable it to enjoy amenities of the Jos town asides those provided within the village.

4.3.2 Demerits

i. The circular building form constitutes the problem of space utilization, integration of facilities and furnishing.

ii. There is the problem of poor execution of project, especially in roof construction.

iii. The absence of conscious landscaping appears to make the village barring as if it is a "ghost village".

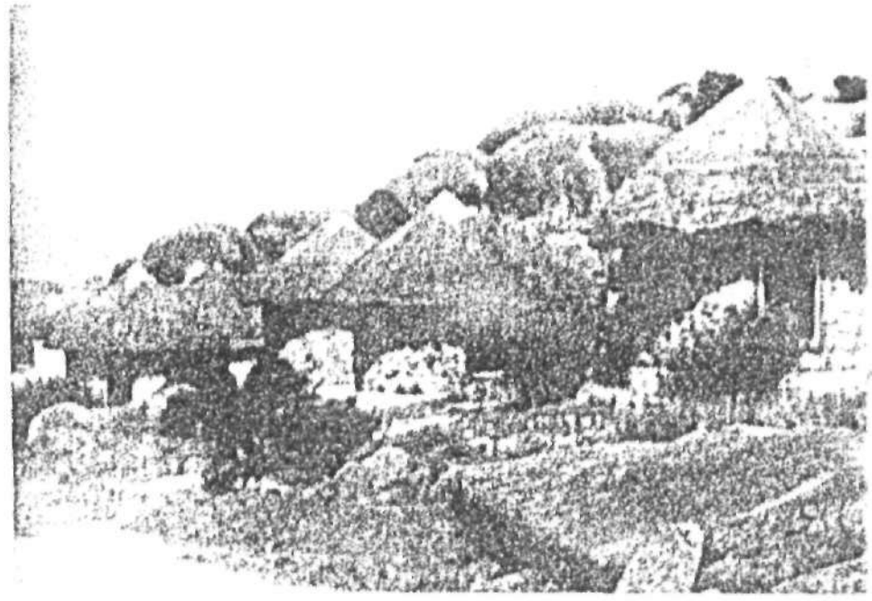


PLATE 4.3 THE CHALETS, MADO TOURIST VILLAGE, JOS

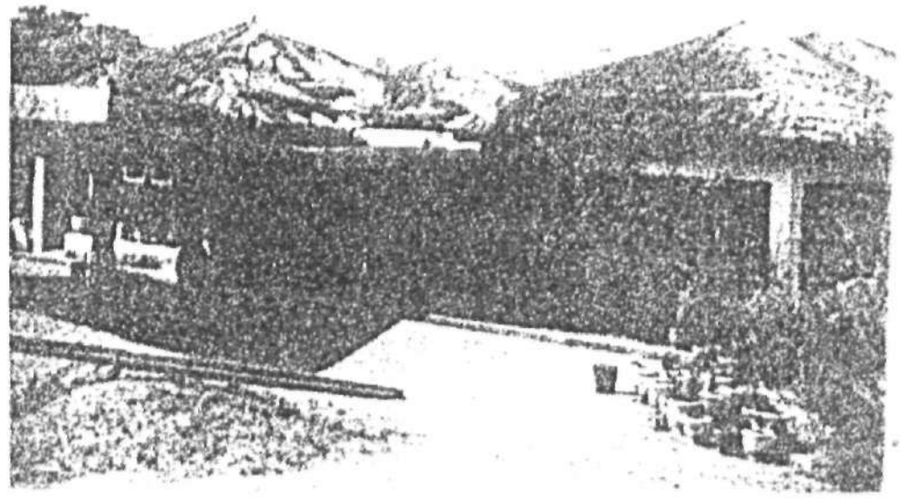


PLATE 4.4 RESTAURANT/BAR COMPLEX, MADO TOURIST VILLAGE, JOS

4.4 LAKE PLACID ATHLETES' VILLAGE

Lake Placid athletes' village located in the low rolling pipe forested hills just seven miles (11. 2Km) north west of the village of Lake Placid. The village was designed with view for modification to be a general correction centre, which was scheduled to be builds at the same site.

The village is accessible by good road. To solve the traffic problem expected, the Spectators Park their cars, in the parking lot at the periphery of the primary area. From this point fleet of buses of 50-seat capacity, each will then shuttle to and from the various Olympic sites, hotels and other places. Water and electricity have also been provided.

The eight building complexes are designed for the inhabitants of the 600 bedrooms and the large loungers. The future users have also been taken into consideration. There are recreational areas in each unit, there are also numerous conference rooms, two mini theatres, a discotheque, exercise rooms medical facilities, press/interview rooms and dinning halls (plate 4.1)

4.4.1 Merits

i. Vehicular and pedestrian circulation has been duely taken care of.

ii. The use of soft landscaping elements has greatly enhanced the esthetic of the village.

iii. There appears to be proper functional relationship between various structures.

iv. The design of the village made provision for conversion of functions after the sporting festival with view to enhancing usage.

4.4.2 Demerits

i. There seems to be no conscious effort of integrating structure with site.

ii. The movement of participant from their residence to the various sporting sites could be stressful, hence the need to use vehicles.

REFERENCES

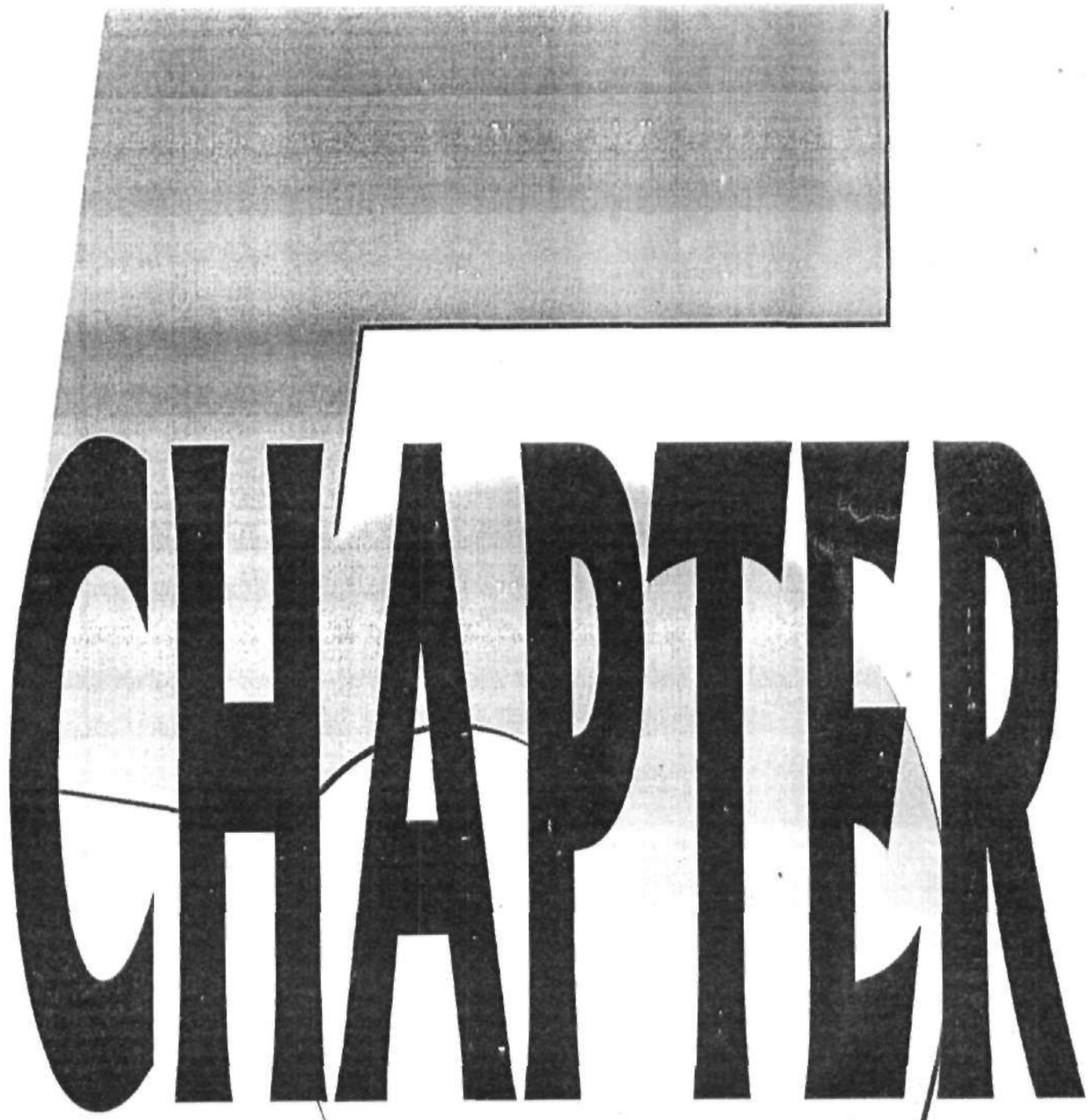
Denis, S. (1991) — Twentieth Century Architecture. Lund Humbhries Ltd, London.

Eko, B. (1997) — Effective Writing. Heineman Educational Books Ltd. Nigeria.

Evans, M. (1980) — Housing Climate and Comfort. The Architectural Press, London.

Ikegwuoha E.O, (1979) — Proposed Nigerian Armed Forces Sports Village Unpublished M.Sc Architectural Thesis , A.B.U. Zaria.

Toba, O. B. (1992) — Writers' Resort, Badagry. Unpublished HND Project, Ibadan Polytechnic, Ibadan.


5
CHAPTER

CHAPTER FIVE

5.0 SITE SELECTION, LOCATION AND ANALYSIS

The site of this project is located at Kurra falls area of Plateau State of Nigeria. (Fig. 5.0). It could aptly be said that Plateau State possesses most of the basic infrastructure, attractions, agriculture and industrial potentials to support authors' village in the state. The centrality of the state within the country also gives it an added advantage in terms of easy reach and communication from all parts of the country.

5.1 SITE SELECTION CRITERIA

For the purpose of this project, three sites were selected for consideration for possible location of the village they are: -

i. Laminga Dam area

ii. Rayfield area

iii. Kurra Falls area

The following are the criteria used to examine the three sites:

i. Ease of accessibility

ii. Rate of Urban encroachment

iii. Ease of site development

iv. Scenic beauty and tranquility.

5.1.1 Laminga Dam Area

This site is located along the banks of the Laminga dam in Jos Local Government Area (Fig.5.1)



FIG. 5.0 KURRA FALL AREA OF PLATEAU STATE

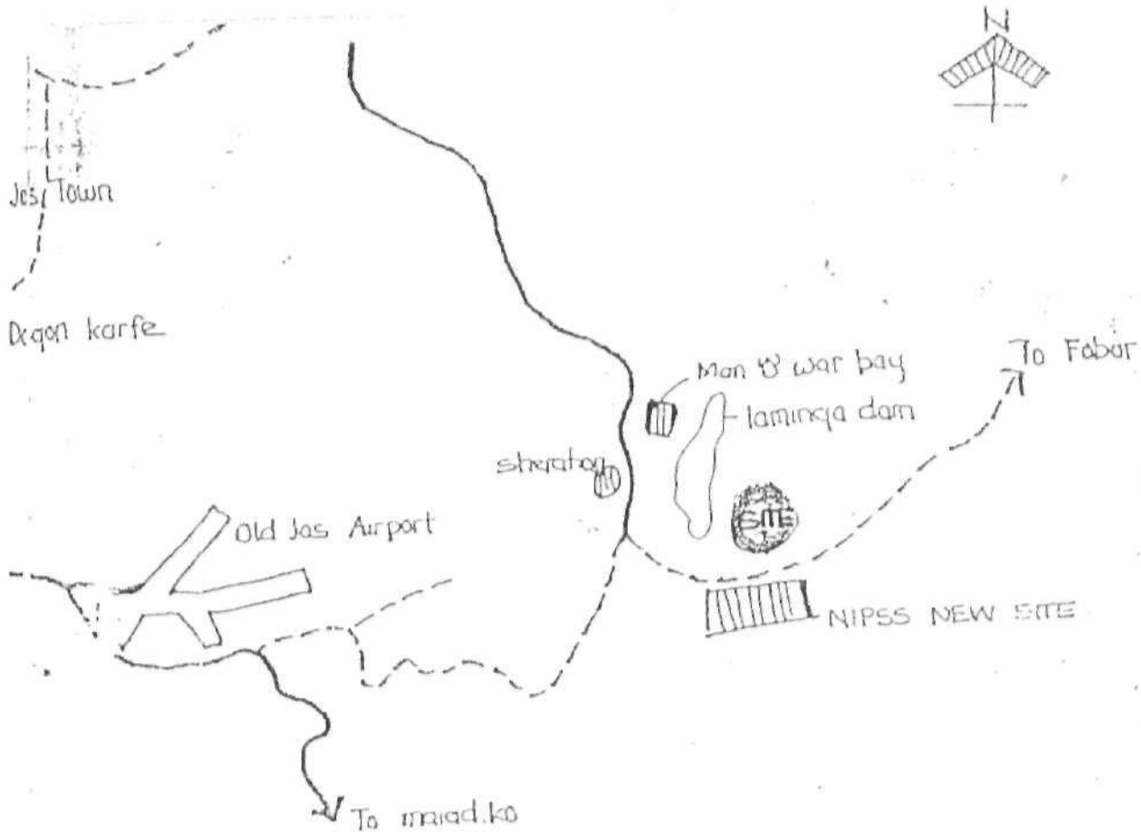


FIG. 5.1 **LAMINGA DAM IN JOS LOCAL GOVERNEMNT AREA**

The merit of the site are as follows:-

This area is one of the finest site on the Jos Plateau in terms of scenic qualities; It has good accessibility which links both the central spine of Jos and the by pass linking to roads and some towns like Kano, Zaria, and Bauchi.

While the demerit of the site are as follows:-

Some villages located around this area are growing and may soon over run this area with time leading to loss of tranquility. Many sensitive developments are in this area which include the National Institute for Policy and Strategic Studies, new site, Army Barracks, Man 'O' War Bay and the Sheraton Hotel which makes siting authors' village improper.

5.1.2 Rayfield Area

This site is located near some mining lakes on the other side of the road, which passes the front of the Government House when coming from the Industrial Estate (Fig. 5.2).

The site has the following advantages:-

i. The site is easily accessible by road

ii. It is also close to the golf course in Rayfield, which is of tourist importance

iii. The site is fairly beautiful especially with its blue mining lakes.

iv. Urban development here is not much although it is close to the Industrial Estate, which may result to urban encroachment.

The disadvantages of the site are as follows:-

i. Mining activities in the area have been very intense and have resulted in several "mining lakes" which are dangerously located especially when talking of open spaces. This makes site development difficult.

ii. Its proximity to the industrial estate does not guarantee the serenity of this area.

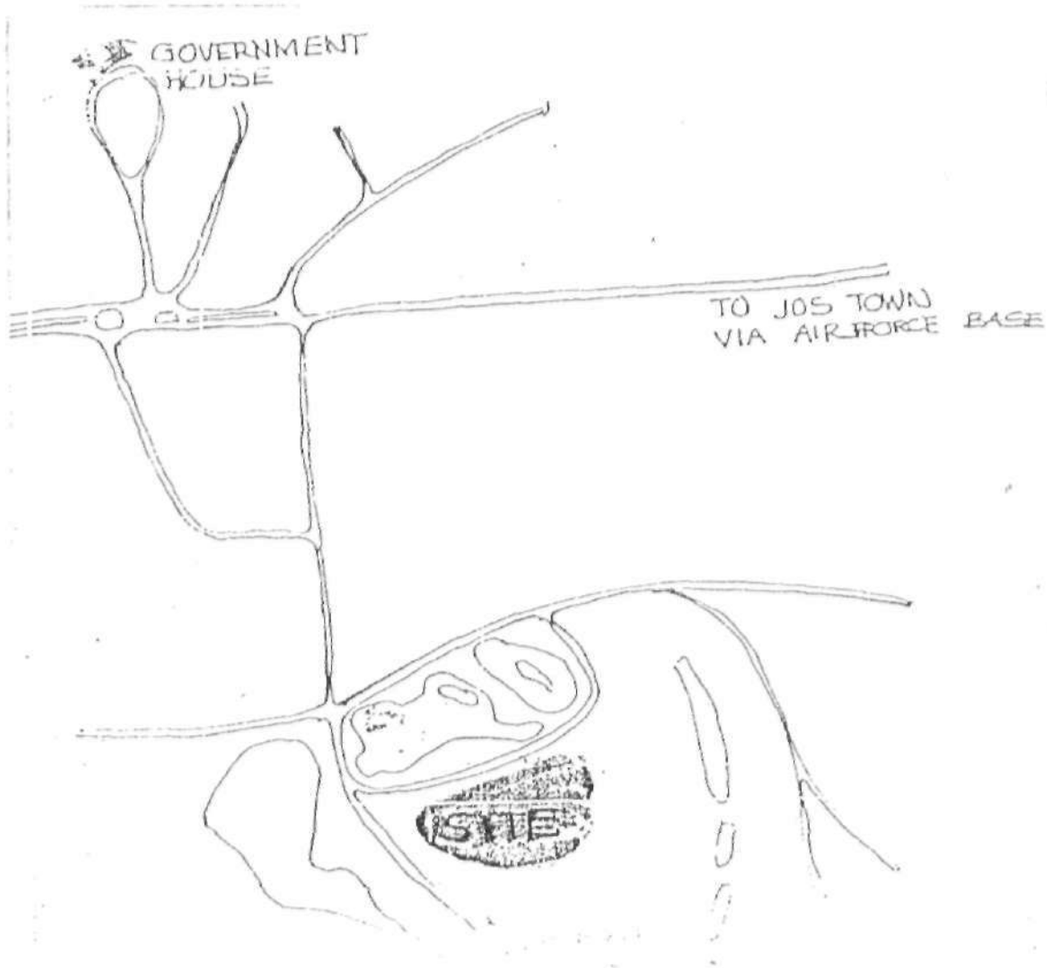


FIG. 5.2 **RAYFIELD AREA**

5.1.3 Kurra Falls

The site is located in the Kurra Mountains close to the Lake Ankwil in the Barkin Ladi Local Government Area of Plateau State. (Fig. 5.3).

The advantages of the site are as follows:-

i. The site is of high scenic quality

iii. It is located close to some tourist attractions such as Kurra falls and the first Hydro-electricity generating station in Nigeria, Nigerian Electricity Supply Corporation (NESCO).

iv. Urbanization is no problem in this area partly because of its rugged topography and secondly because it's basically an agriculture community, which owes its survival to the NESCO Stations, which has provided some amenities and infrastructure.

v. The site has good accessibility by road. It has also an airport and railway station at Heipang which is thirty kilometers away

vi. Dramatic views gorgeously decorate the sides of the road en-route, which help capture the mind of the creative writer.

The disadvantages of the site are as follows:-

i. Location of tourist attractions close to the site, although, this could be turned into an advantage when group or target tourists patronize facility such as restaurant, bar etc; thereby generating revenue for the support of the Association of Nigerian Authors and the village.

From the above analysis of the three sites, the Kurra falls site was considered most suitable for this development, as it is the most virgin of all the three sites.

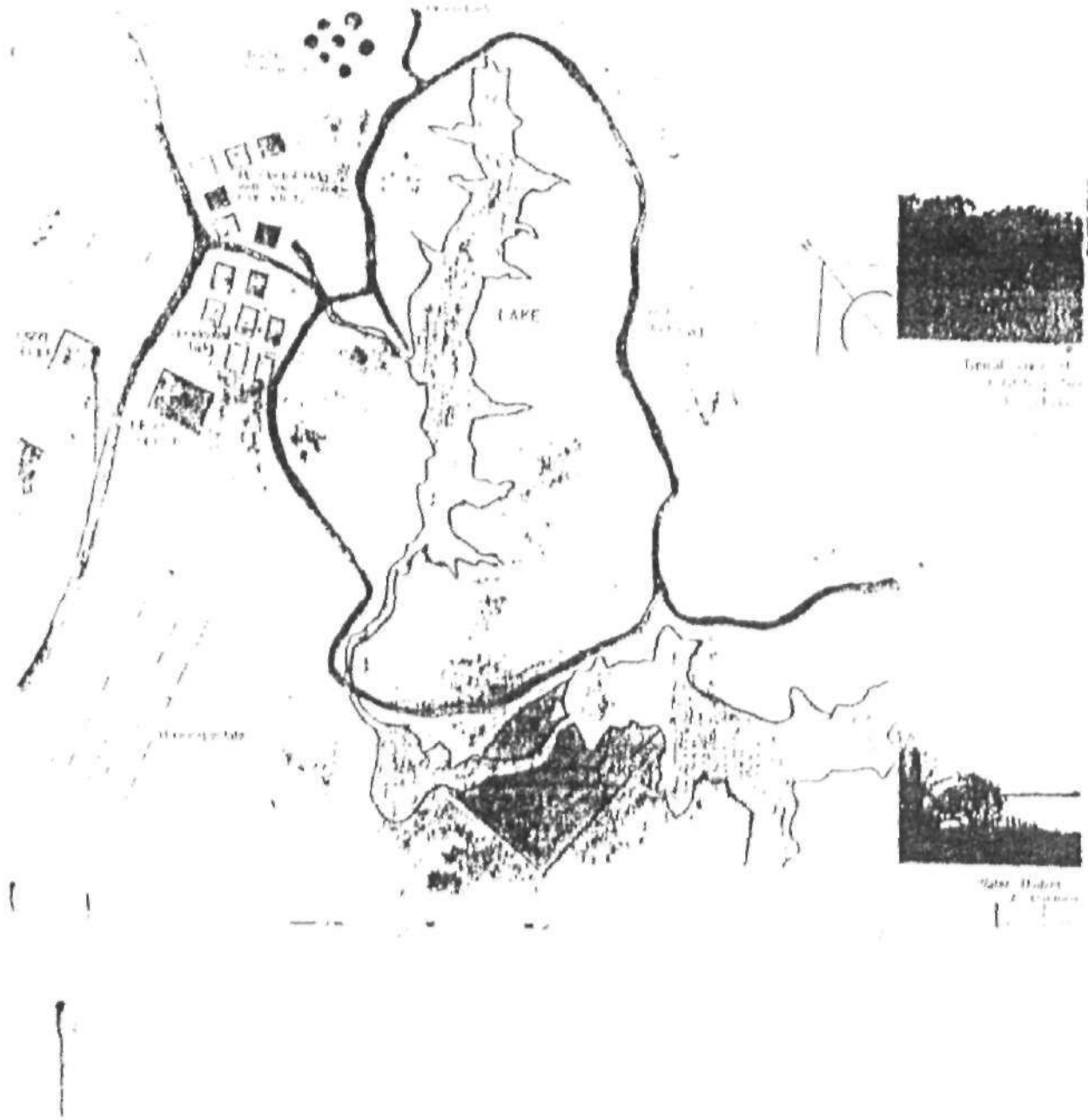


FIG. 5.3 LOCATIONAL SITE PLAN OF KURRA FALLS

5.2 SITE LOCATION

5.2.1 Barikin Ladi Local Government Council

The site is located in Barikin Ladi Local Government Council about twenty eight Kilometers away from Barikin Ladi - Bokkos road. Barikin Ladi town being the council's capital. Barikin Ladi town is historically linked with the development of the tin mining industry in the State (Fig 5.4). It has a modern post office, a bank, a seminary and a hospital. The State airport is also located in this Local Government Council at Heipang, this may also facilitate the movement of authors from all parts of the country and the world at large to the village (Fig. 5.5)

5.2.2 Kurra - A Historical Perspective

Kurra Fall is the name given to the whole mountainous area located on the south Western edge of the Jos Plateau. The name "Kurra" according to oral tradition is probably derived from the Hausa word for Hyena, which was said to have existed at one time in this area. The "Falls" on the other hand is derived from the numerous rapids and falls which abound in the area. The Kurra ranges rises up to 1440m above sea level and then drops steeply about 1Km down to 531m above sea level in the surrounding plains.

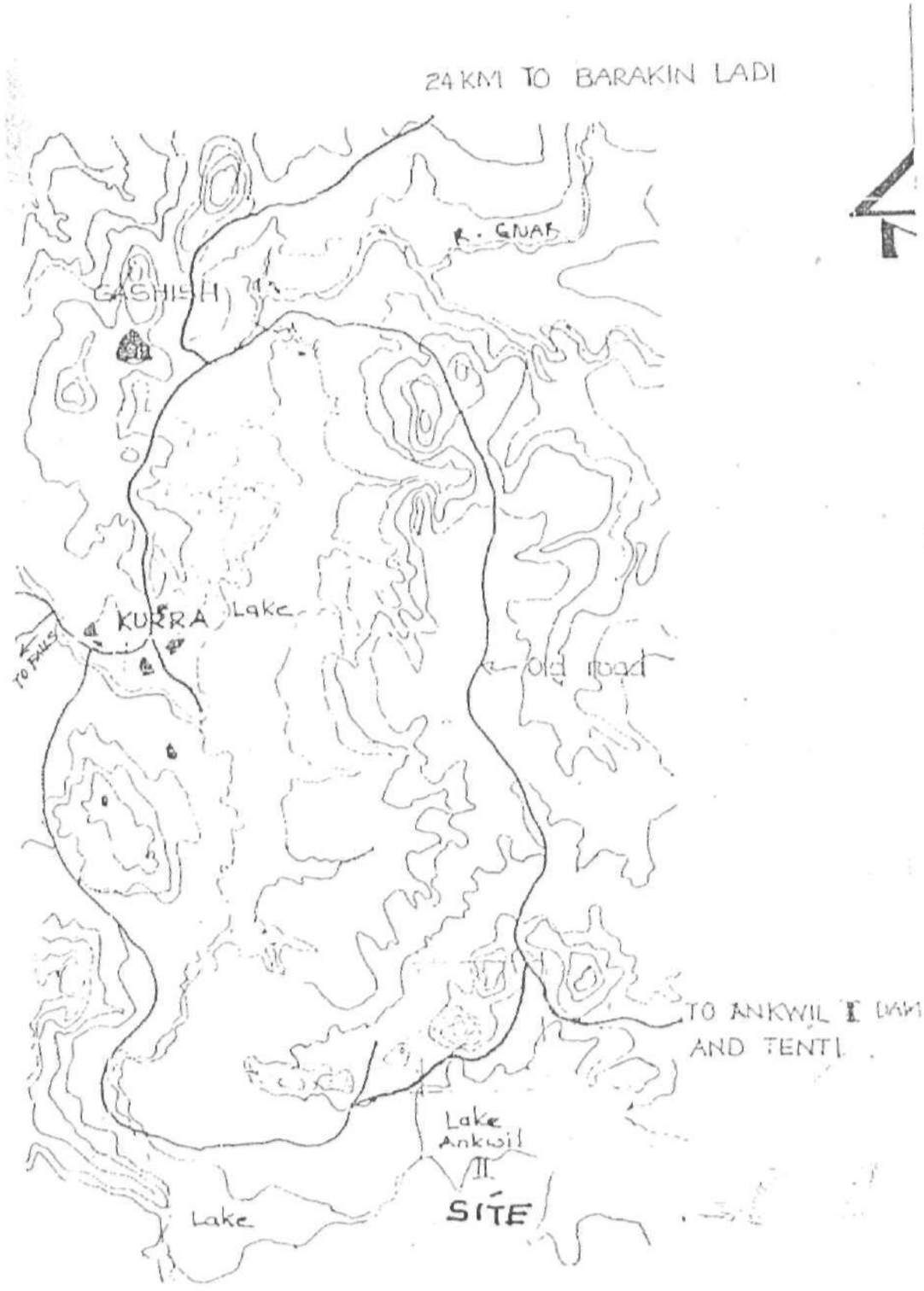


FIG. 5.4 KURRA IN BARIKIN LADI LOCAL GOVERNMENT AREA

Jos and air traffic

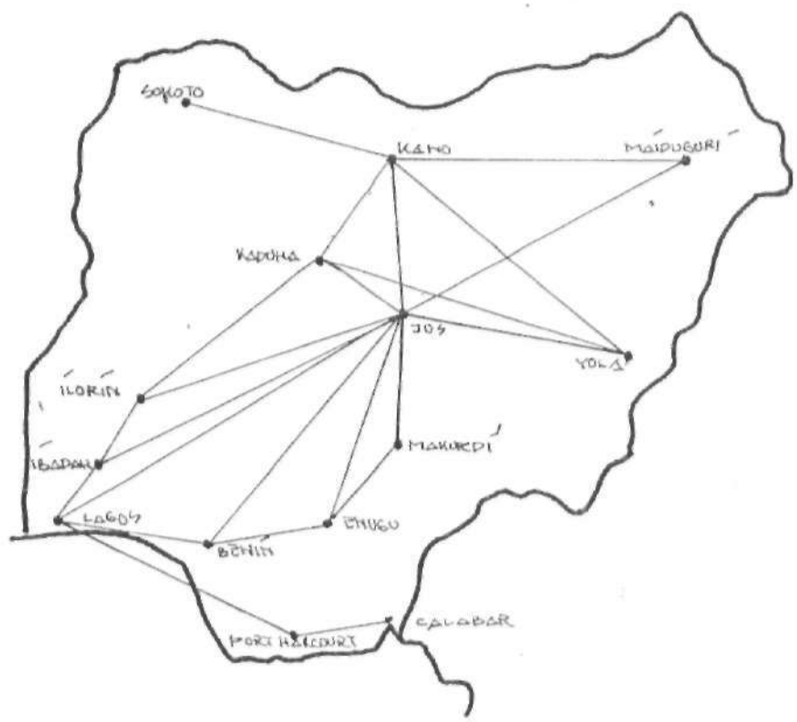


FIG. 5.5 AIR TRAFFIC ROUTES IN NIGERIA

Due to its numerous steep slopes and valleys, the area gave birth to what is today known as the first Hydro-Electricity generating station in Nigeria, established primarily in 1929 to supply power to the mine fields all over the Plateau.

5.3 THE SITE ANALYSIS

The site, which is about 6Km from Kurra village, covers large area of 25 hectares of land. However, this is to afford the design of the village to take the best setting in any chosen part of this chunk of land (Fig. 5.6)

5.3.1 Topography

The site consist of hills on the Southwest to Northeast axis of the site which both disappear into a gentle slope to the southeastern edge of the site, where the Ankwil I lake finally submerges the land into its beautiful blue waters. The highest point on the site, stands over 1209m above sea level and then drops to about 1200m above sea level at the lower parts of the site.

Nature of this site supposes the proposed buildings should as much as possible follow the pattern of the contours. The topography of the site also tends to suggest the type of structures that the site should have such as simple pitch, pyramidal or conical roofs in the pattern of the topography of the area. High rise buildings will be misfit to this environment, instead low level buildings will be adopted so that they fit into the site encouraging a natural environment and increasing human contact with the natural environment.

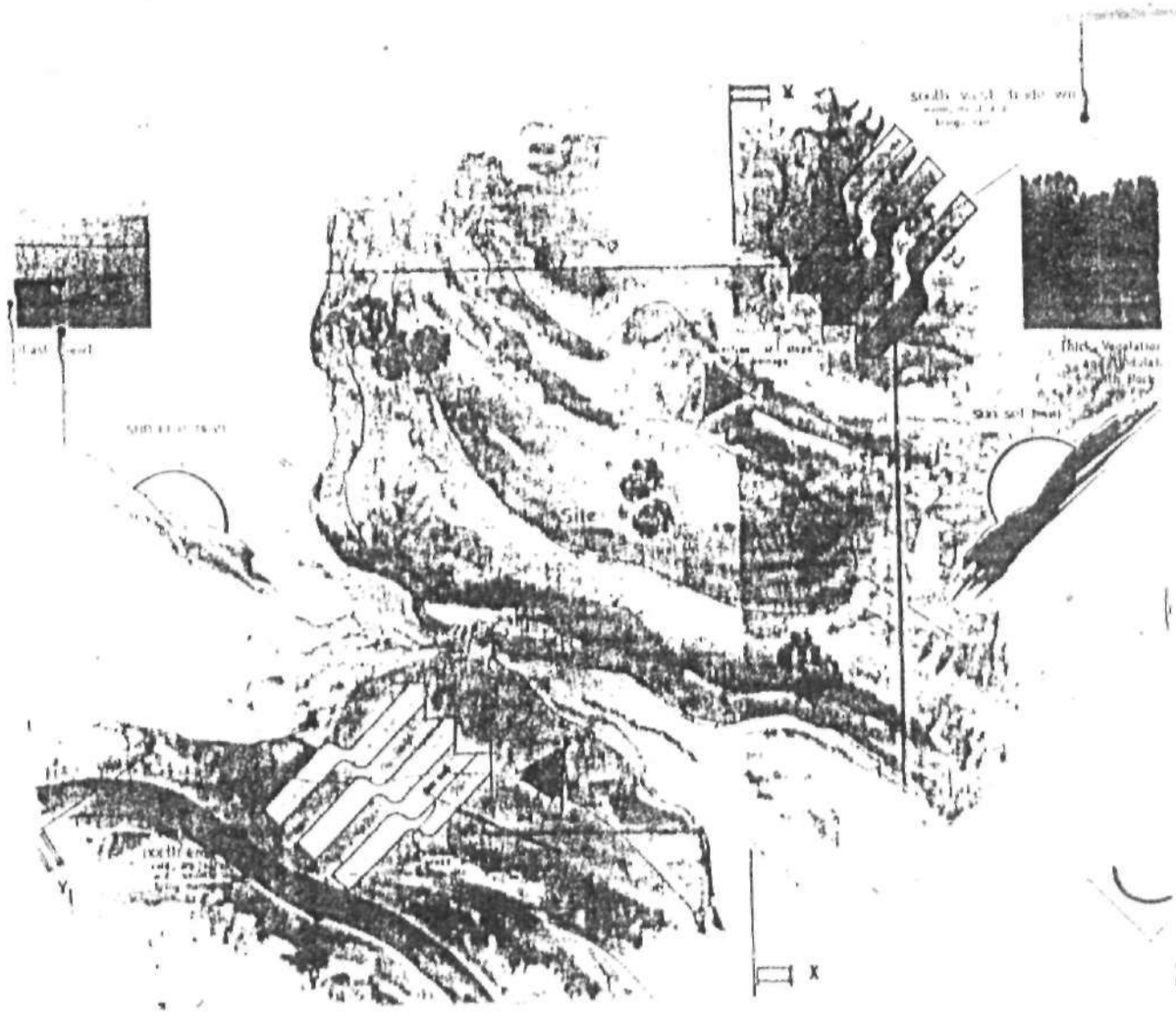


FIG. 5.6 SITE ANALYSIS

5.3.2 Geology And Soils

The site is part of the younger granite of the precambrian basement complex. (Fig. 5.7). These younger granites are usually marked by abrupt break and are associated with rugged topography as is dominant in Kurra mountain ranges.

The topsoil on the site is basically laterite soil, which have resulted from continuos weathering. Granite rocks are dominant features in the Kurra mountain ranges.

However, this particular site is relatively free of these huge rock outcrops which would have made development a little more difficult. The soil nature here can support normal strip foundations.

5.3.3 Vegetation

The Plateau originally had Savannah woodland vegetation, (Fig. 5.8). However, due to farming, overgrazing, bush burning and woodcutting, the vegetation have considerable reduced, especially with respect to trees. There appears to be more trees in the southwest corner of the site. The prominent tree here is the Eucalyptus tree. Carpet grass is also a prominent feature especially during the rainy season. Traces of the plant usually called Jos prefect was also present on site (this plant is specially good for Hedges)

Jos Plateau by its nature support the growth of a wide variety of trees, shrubs, flowers etc. This will be employed to enhance the landscaping of this environment.

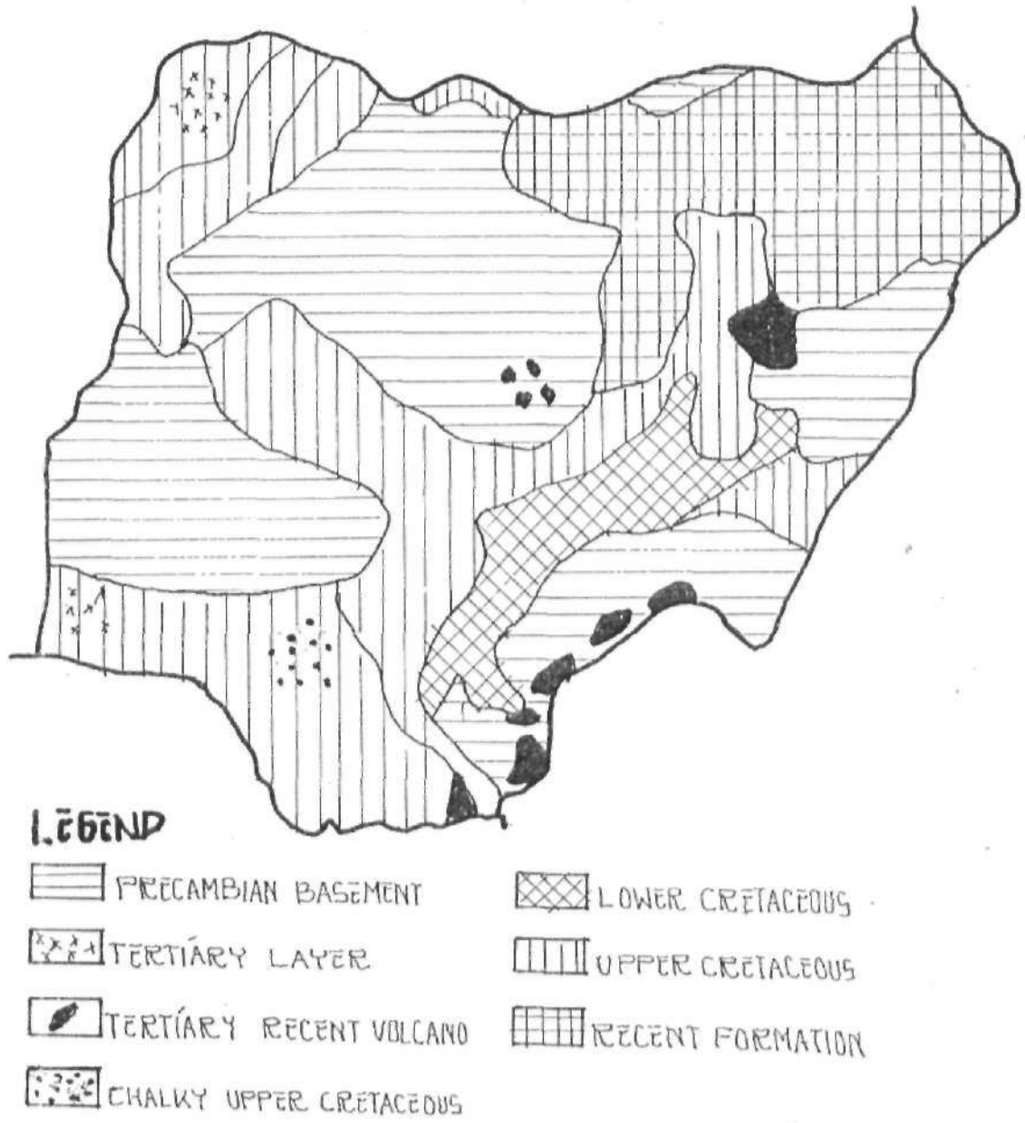


FIG 5.7 **NIGERIA RECENT LAND FORMS**

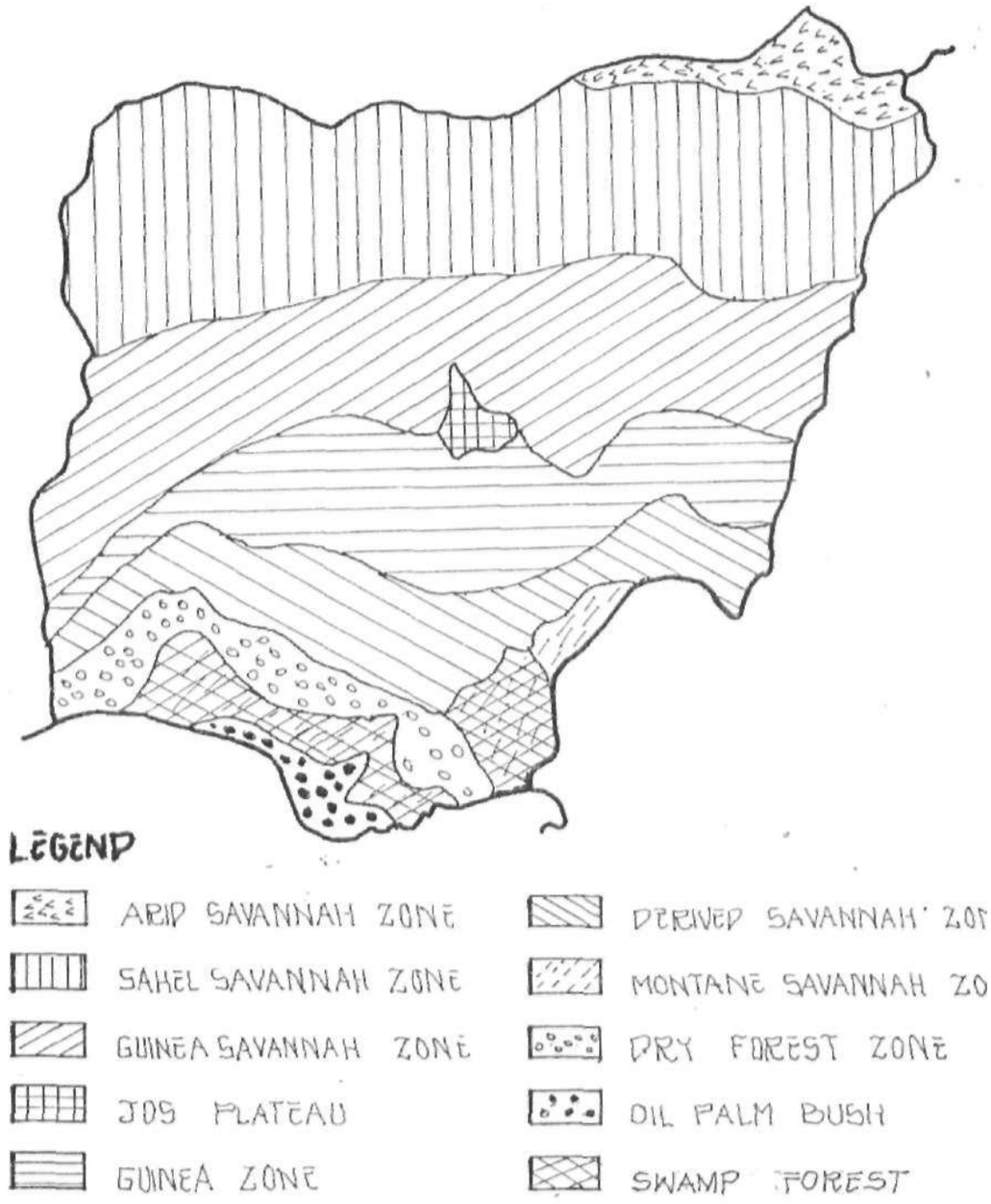


FIG. 5.8 **NIGERIA VEGETATIONAL ZONES**

5.3.4 Drainage

Due to the hilly nature of the site, and also due to the fact that, Plateau is the basic source for the rivers of Northern Nigeria, surface drainage will be no problem on site. There are seasonal streams and tributaries and surface run-offs which drain into the Ankwil I Lake to the east and into river Gnar and Kurra Lake in the North. Drainage systems such as gutters should as much as possible be channeled to these seasonal water-bodies (streams, tributaries etc) and finally into lakes and river.

5.3.5 Views

The site is generally endowed with captivating views, especially long drown out views, which are better appreciated in landscape design. Most of the best views are North and East towards the lake, the dam and the mountain beyond. Efforts will be made to allow for maximum enjoyment of these views.

5.3.6 Utilities

i. Electricity - This can be easily supplied to the site by NESCO because of its close proximity

ii. Telephone - telephone lines pass through the site and as such could easily be tapped into the village .

iii. Water - this will be no problem due to the abundance of water bodies in this area. A pump station could easily be set - up to treat the water from the lake and send it up for consumption.

5.3.7 Climate

According to the Bioclimatic Design Chart for Nigeria which shows the climatic Regions of Nigeria Jos is in group II(a).

In terms of human comfort, acceptable upper and lower limit of thermal comfort lies between 27oC and 22oC; with small air velocity (0.15 to 1.5mls) and relative humidity between 30% and 70% respectively. Jos Plateau is comfortable during mid-day for the months of May, June, July, August, September and October. It is also very comfortable during the afternoons till evenings of the month of April, May, June, September, October and November.

The weather becomes very hot and dry during the mid-day in April, and too dry, but cold in November, December, January, February and March. The weather also becomes too cold in the early mornings, evenings and at nights all year except in April when it is very cold at late night and in January when it is very cold for the greater part of the day.

The Plateau experiences two seasons predominantly, the wet and dry seasons. The wet season stretches from April to October and the dry season from November to March. The month of July is the wettest month with the heaviest rains, sometimes has rainfall for over 48 hours, continuously. The beginning of the rainy season is marked by frequent storms of high intensity. Relief rain is also characteristic of the Plateau as it is a highland. Total rainfall is over 1.400mm (56") per annum. (Fig. 5.9).

Drainage of rainwater must be adequately taken care of. Steep roofs should be used to allow for quick run-off of rainwater. Drainage away from the buildings should be

increased. Protection of entrances and parts of building not water resistant should be guaranteed. (Fig. 5.10).

The Plateau experiences a lot of sunshine. There are longer days than nights during the dry season, which is reversed during the rainy season on the Plateau. The amount of cloud cover which influences the amount of sunshine received is also affected by the angle of incidence the sun makes with the earth surface. The least of sunshine is recorded in August with an average of 4 hours/day. The Plateau experiences a lot of sunshine within the months of November and February with hours of sunshine reaching 1- 11 hours/day occasionally. (Fig. 5.11)

Since sun radiation is high, there is the need for plenty of shade and could be achieved by proper building orientation, use of large thick walls and trees. (Fig.5.12)

Generally, the wind is about 10 gales per annum with an average speed of above 50Km/hour. The diurnal variations are mainly the land and sea breezes (Fig. 5.13)

The relative amount of moisture in the air at a particular temperature in hot climates could cause discomfort. The range of acceptable Relative Humidity for comfort lies between 40% and 70% (see Fig. 5.14). Humidity is very low during the dry season. This suggests the use of vegetation and water bodies to increase moisture content of the atmosphere (Fig. 5.15 and 5.16).

Temperature during the day is moderate for a greater part of the year but diurnal variations call for the used of thick walls and roof with high thermal capacity. Ventilation is not so necessary for thermal comfort but for hygiene (Fig. 5.17 and 5.18)

Design Recommendations for Thermal Comfort In Jos

i. Layout - Orientation North and South.

ii. Spacing - Compact layout of estates

iii. Air Movement - Double banked rooms, Temporary provision for air movement.

iv. Opening - Medium 20 - 40%

v. Walls - Heavy external and internal Walls.

vi. Roofs - Heavy roofs over 8 hours time lag.

vii. Adequate rain water drainage.

viii. Heavy walls recommended for Jos.

These are the thermal requirements for Heavy walls

i. A maximum 'V' value of 20w/m2 deg. C

ii. A maximum solar heat factors of 4 percent

iii. A maximum time lag of 8 hours and a maximum time lag of 14 hours.

The following are satisfactory examples of heavy walls:

i. Hollow block cavity wall 25cm thick

iv. A solid concrete block 100mm thick

v. An outside surface painted white, cream yellow or light red.

Note:

Most of the data use in this chapter were collected from the meteorological department of the Federal Ministry of Works, Jos

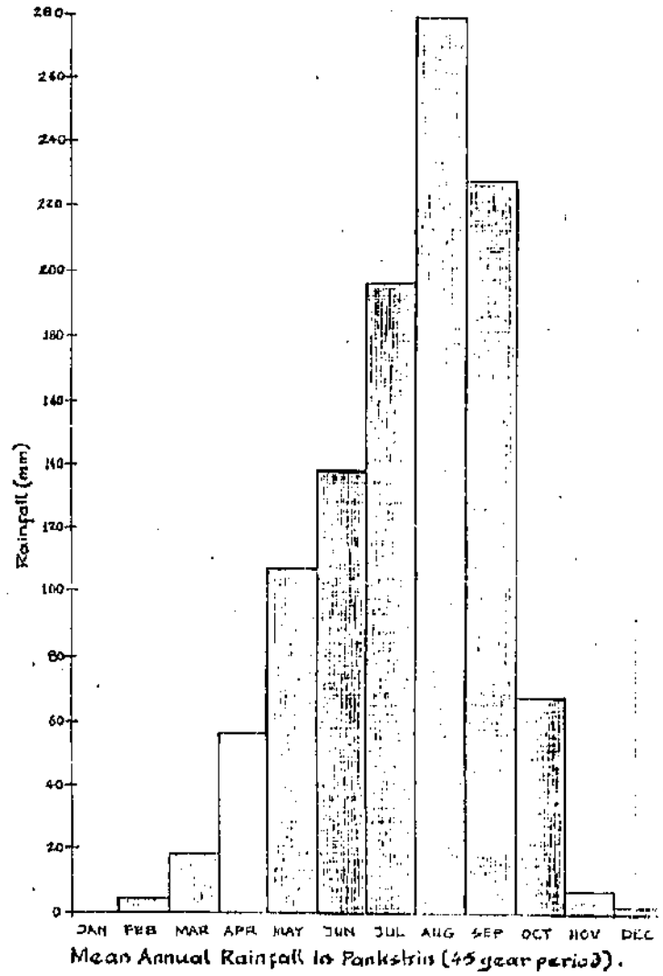
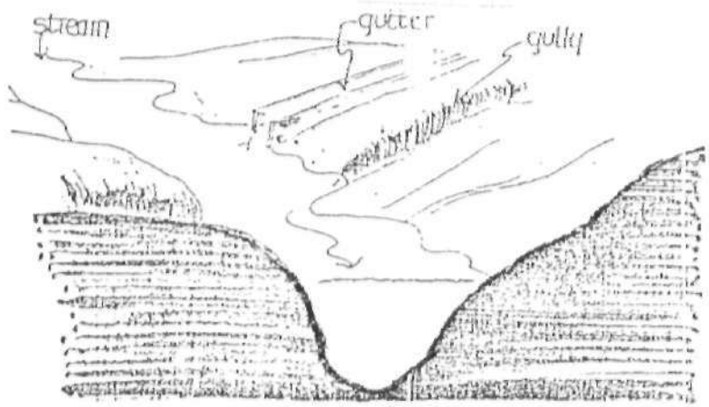
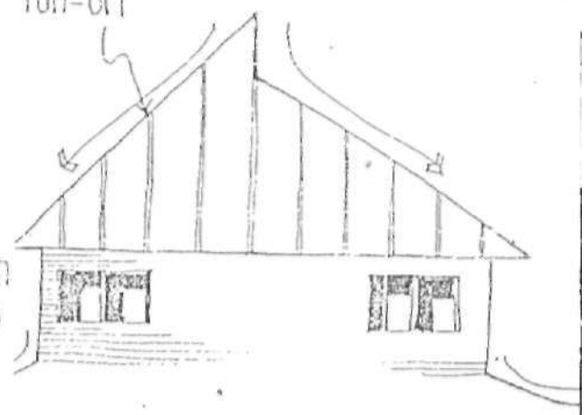


FIG. 5.9 MEAN ANNUAL RAINFALL



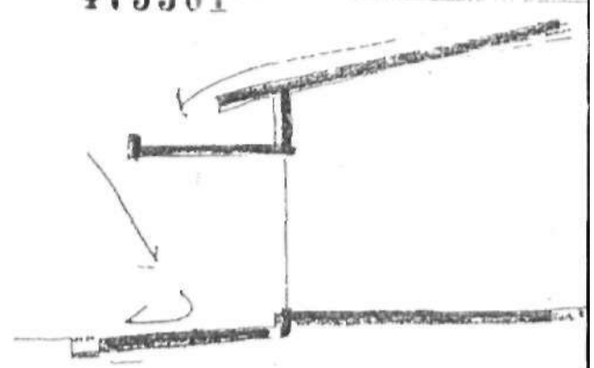
surface water should be properly drained through gutters and finally channeled to gullies, streams or lake.



473361



step up to enter



protect entries with canopies from dire
rain and roof drainage.

FIG. 5.10 **DESIGN RESPONSE TO RAINFALL**

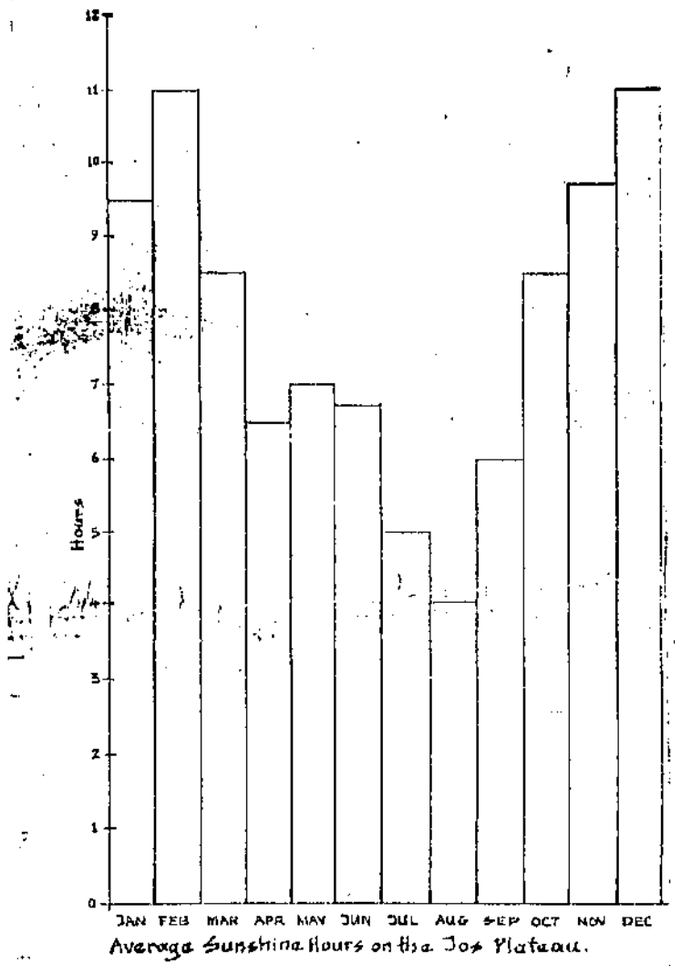


FIG. 5.11 AVERAGE SUNSHINE HOURS

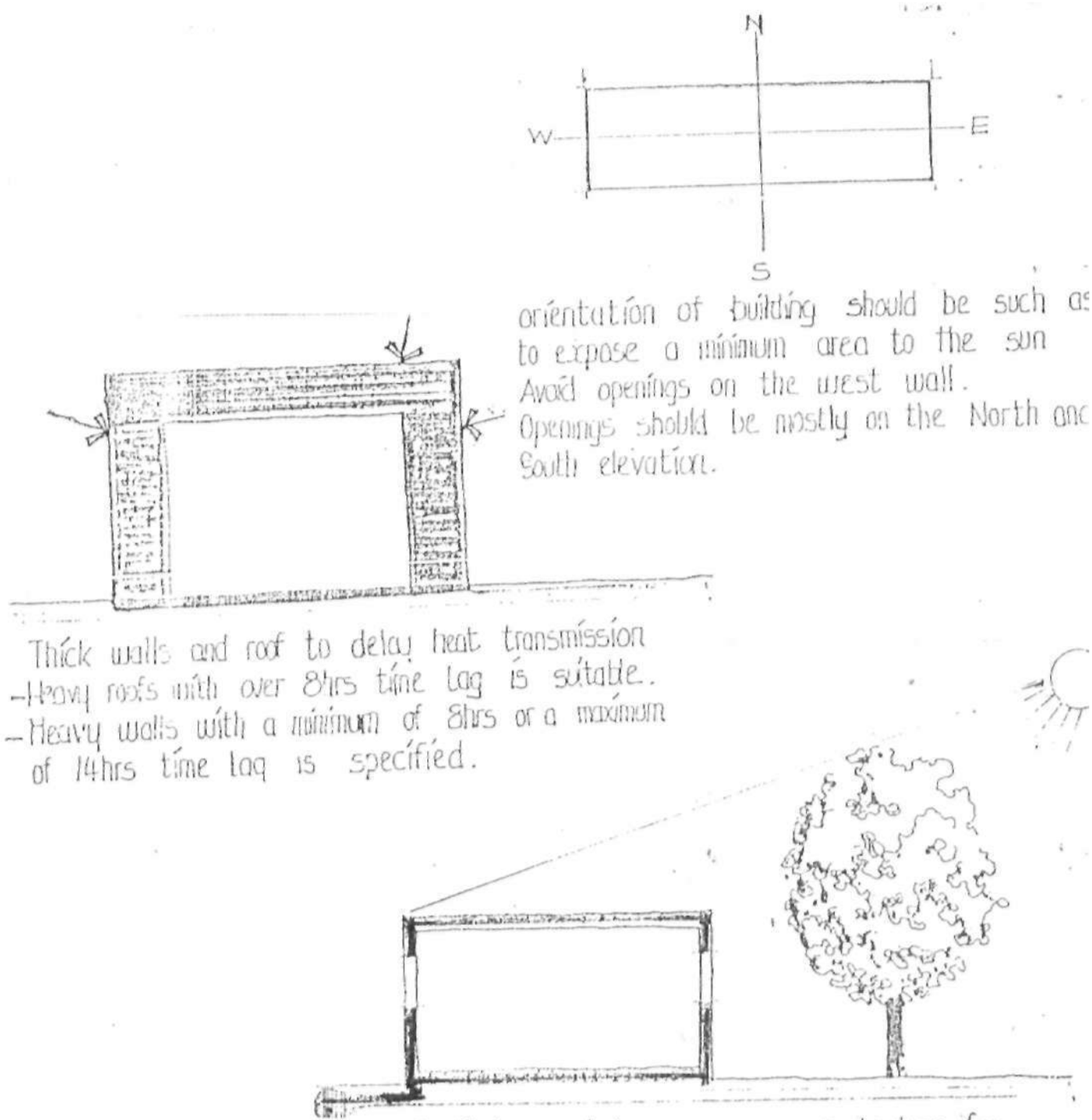


FIG. 5.12 **DESIGN RESPONSE TO SUNSHINE**

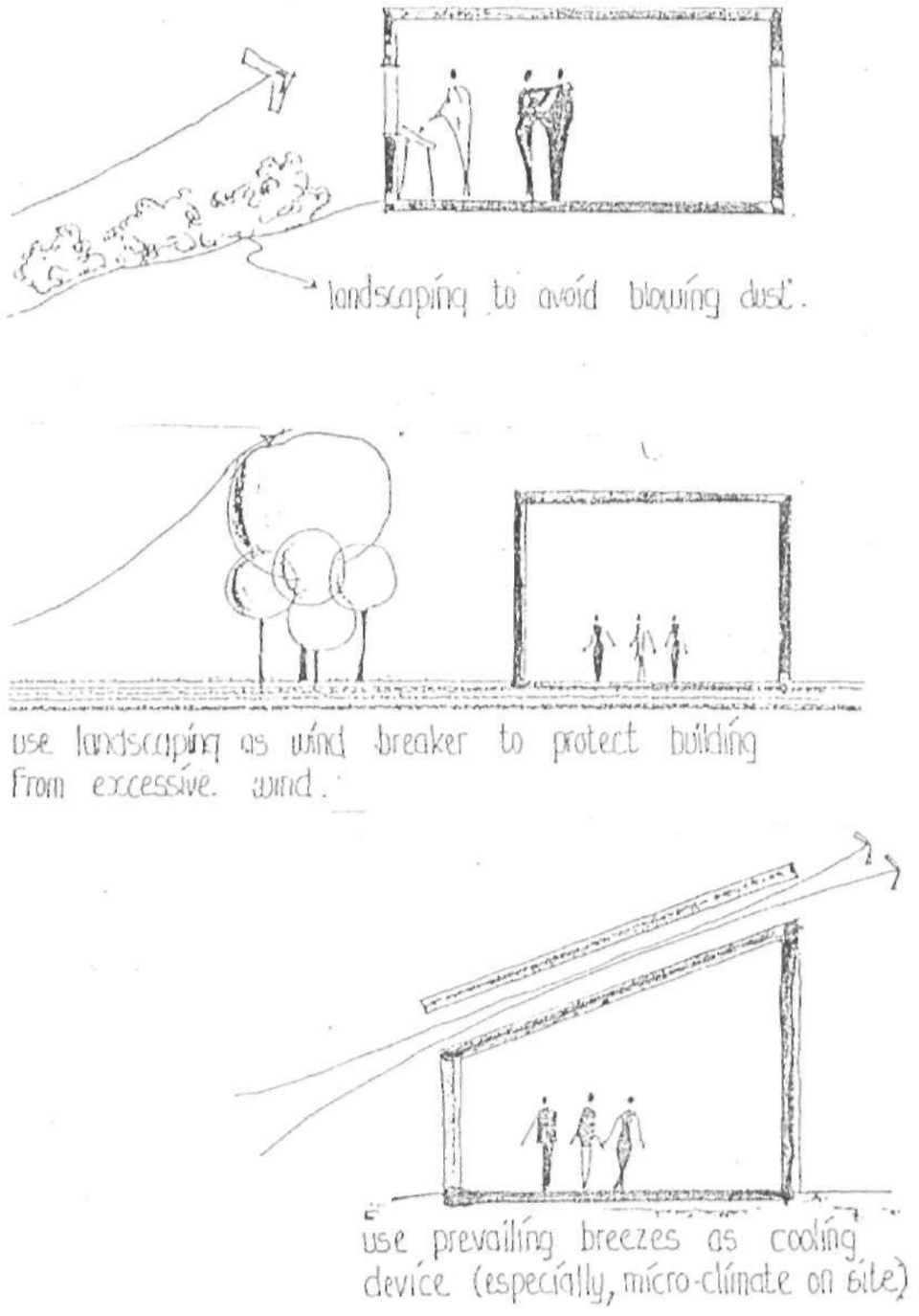


FIG. 5.13 **DESIGN RESPONSE TO WIND**

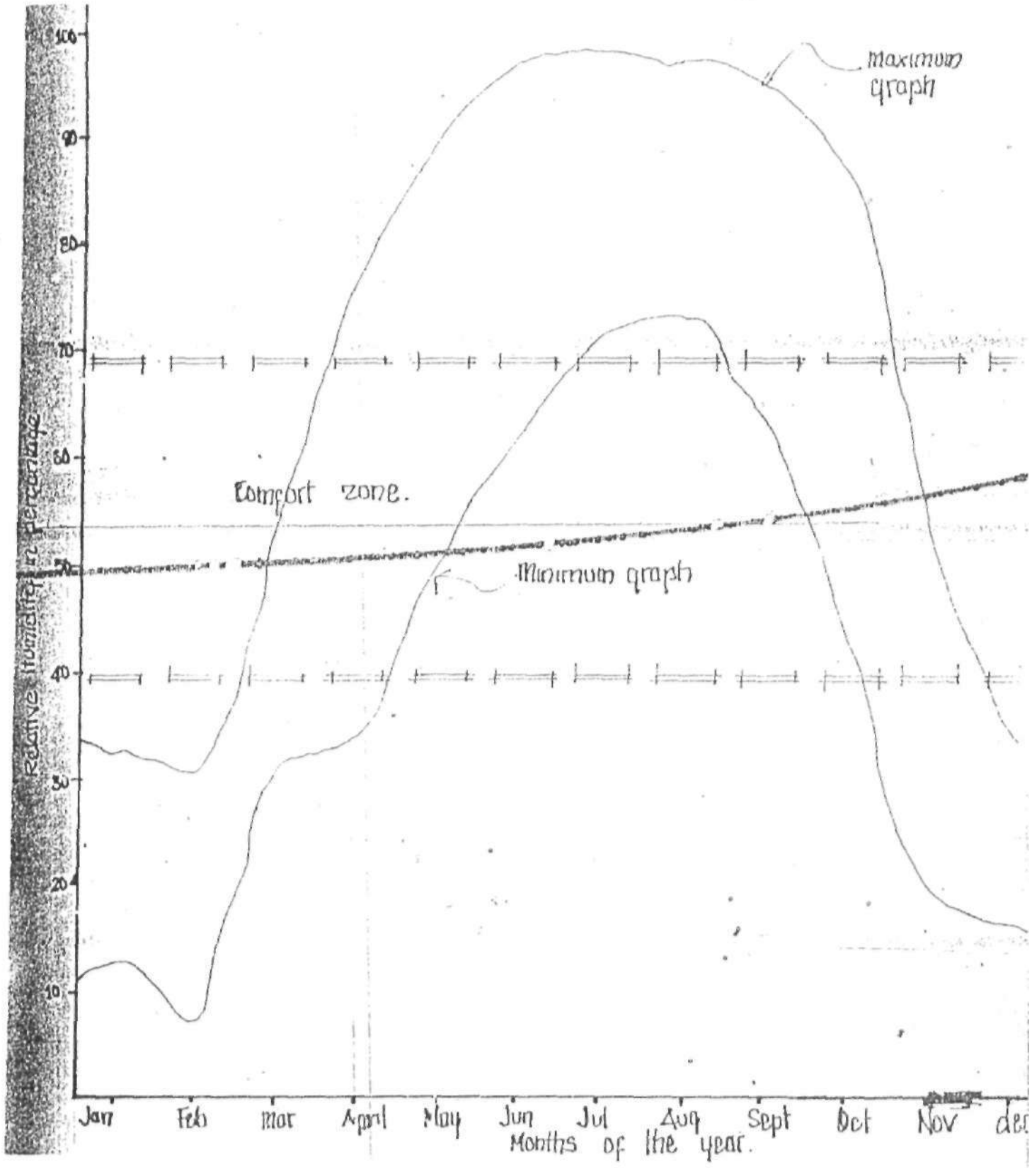


FIG. 5.14 MAXIMUM AND MINUMUM RELATIVE HUMIDITY

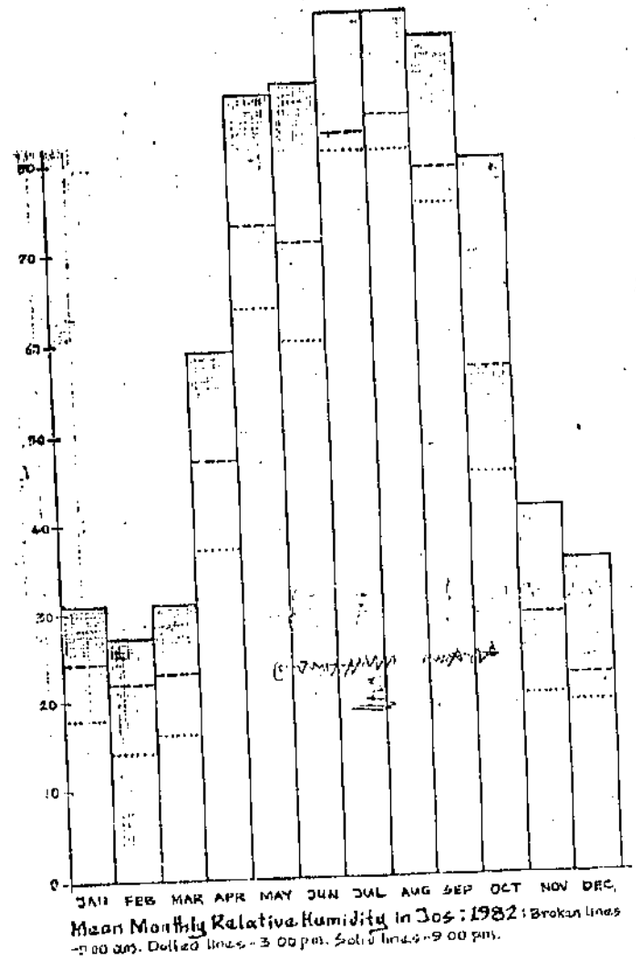
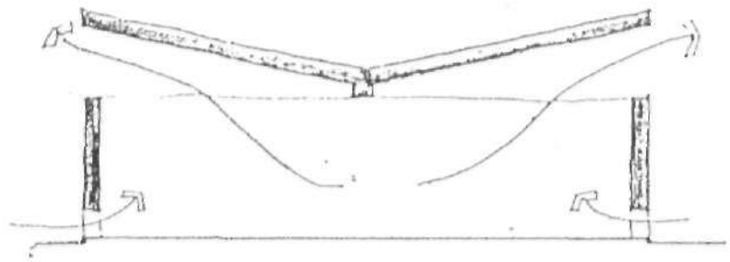


FIG. 5.15 MEAN MONTHLY RELATIVE HUMIDITY



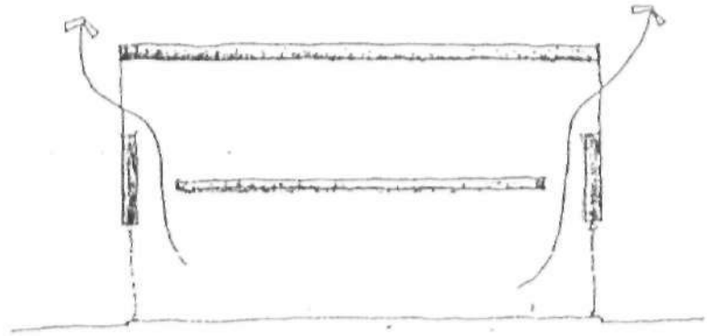


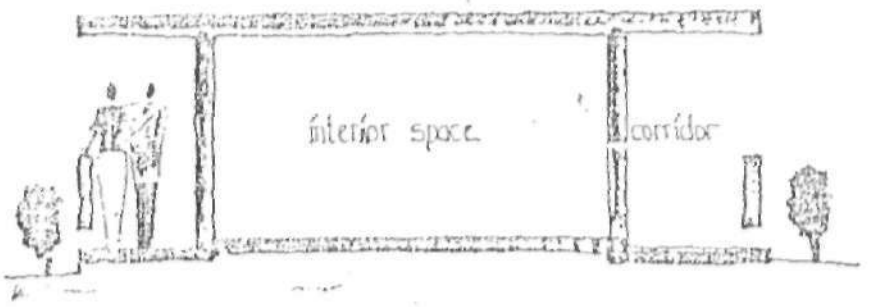
FIG. 5.16 **DESIGN RESPONSE TO HUMIDITY**



FIG. 5.17 MEAN MONTHLY TEMPERATURE



Use trees and flowers to provide cool and inviting environment.



Low activity areas to be located on the outer parts of building to serve as heat buffer zones for non-sun interior spaces.

FIG. 5.18 **DESIGN RESPONSE TO TEMPERATURE**

REFERENCES

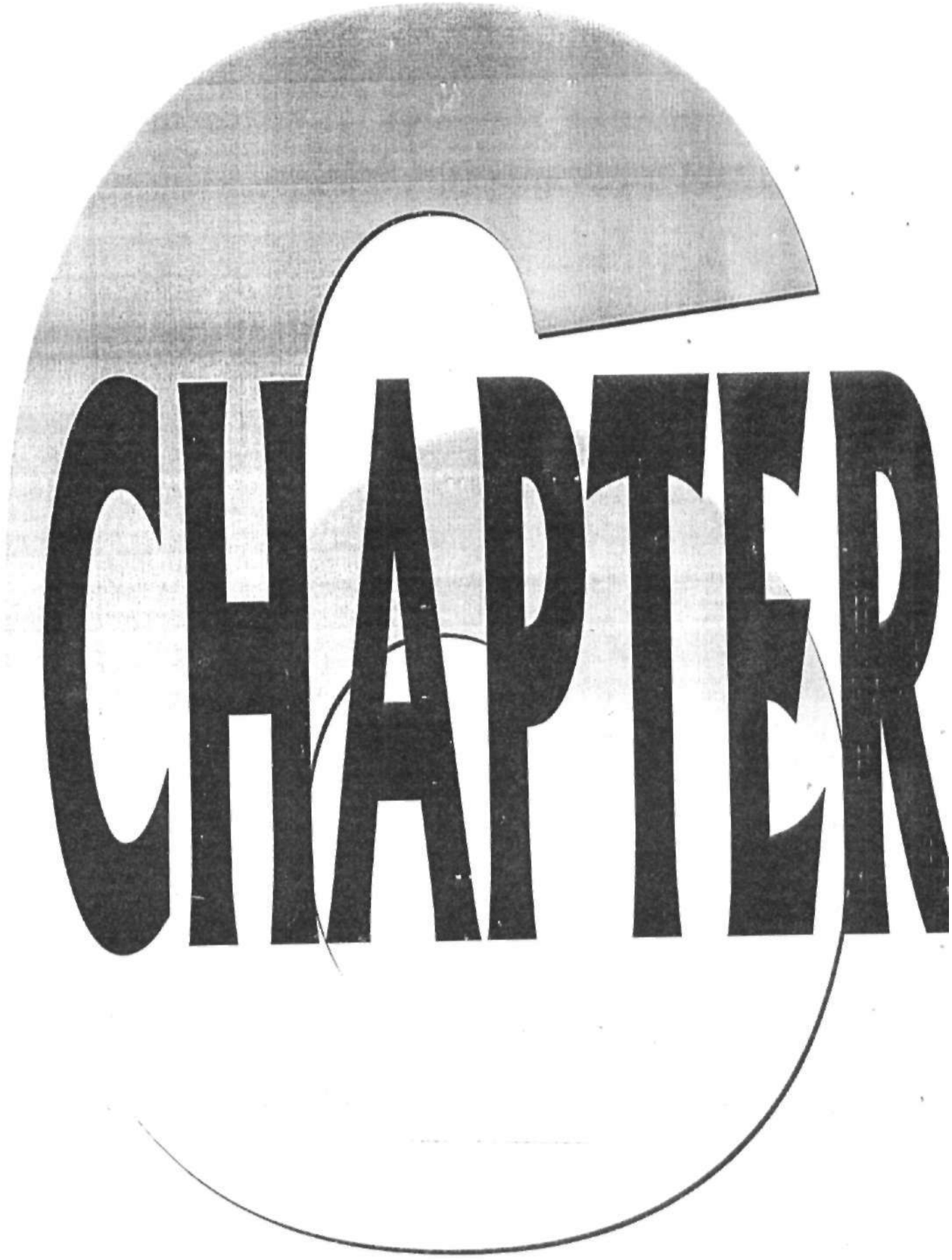
Aronin, J.E. (1953) — Architecture and Climate. Reinhold Publishing Corporation, New York.

Eckbo, G. (1956) — The Art of Home Landscaping. Mc. Graw Hill Book Company, New York.

Evans, M. (1980) — Housing Climate and Comfort. The Architectural Press, London.

Ogunsote, O.O. (1991) — An Introduction to Building Climatology; A Basic Course for Architecture Students. Ahmadu Bello University Press, Ltd, Zaria, Nigeria.

Olgyay, V. (1963) — Design with Climate; Bioclimatic Approach to Architectural Regionalism. Princeton University Press, Princeton, New Jersey.


CHAPTER

CHAPTER SIX

6.0 ENVIRONMENTAL AND TECHNICAL LIMITATION

6.1 GENERAL CONSIDERATION

Generally, the whole idea behind this proposed village is to provide conductive atmosphere to member of the association of Nigerian Authors in order to stimulate, inspire or educate them with view to creative writing. In order to achieve this, three major aspects are to be considered during the design process scale, orientation and circulation.

The scale should be massive enough to attract but not as much as to frighten writers away. Orientation both internally and externally are very important for thermal comfort, giving the building life and making it dynamic. One way tp design for orientation is to include enough interior vistas focal points such as courtyard and halls so that movement through spaces can flow smoothly. Circulation both internally and externally must be proportional to the users and to the space provided. "Clogging" must be avoided at all cost especially at the entry and exit points. Alternative circulation should also be provided for emergencies

6.2 LIGHTING

The effect of light on the design and indeed on the final illumination of the various units and spaces that makes up the village is very import as a stimulus for inspiration to creative writing. These are two types of lighting that should be used, this are natural and artificial lighting.

Natural lighting in this context can be referred to as window lighting. Architects nowadays tend to favour natural lighting, since forms can be better appreciated this way.

Natural lighting should be carefully used in order to prevent excessive glare. Advantages include the relaxing exterior view, spaces easily aired and kept at a fair temperature and better light on groups and individual spots. This form of lighting should be completely used during day light in the proposed village.

Artificial lighting is the use of direct spot lighting and indirect lighting to illuminate spaces. It is also used in emphasizing various objects, signs etc and can be advantageous when properly exploited. Its advantages include its independent orientation, which is not subject to external factors (trees, buildings etc). However, this type of lighting shall be restricted to period when daylight can not be used for illumination. This is because of the disadvantage of artificial lighting in building up heat. Therefore, artificial should only be used in the night for normal visibility and study

6.3 CLIMATIC CONTROL

Building that inspire study require climatic control. Interiors, especially the study areas should be well ventilated during the rainy season when relative humidity is high, and well protected during the harmattan in order to avoid excessive dryness. Human comfort and artificial light loads shall be considered while designing.

6.4 NOISE

Creative writing can best be initiated and appreciated in silence. Noise levels shall therefore be kept to a minimum possible level. Sources of noise includes human (conversation between staff, guests or between staff and guest), artificial noise source (doors, machines etc) and environmental (from external sources like cars and planes).

Sound absorbent materials should be used on the walls, ceilings and floors and reflective surface should as much as possible be roughened to reduce the amount of

reflection especially in the design of study areas and the multipurpose hall. Also air conditioners and other noise producing machinery should be properly located in order to reduce noise and vibration.

6.5 SECURITY

Security is a very strong limitation to the design of villages of this sort. The properties of the village and guest should be protected from theft and fire. Security of live and properties comes under two categories. The first is during the daytime and the second is during nighttime.

Daytime security could easily be taken care of via limited and control access into the site and within the site (into the guest accommodation and the support facilities). Daytime security guards would also enhance security. Nighttime security is also very important and emphasizes on prevention from entry. Alarms, infrared detectors, pressure detectors etc

6.6 SAFETY PRECAUTIONS

Safety of lives and properties should be giving priority. Measures should be taken to protect the lives and properties of the guests, staff and properties belonging to the Association of Nigeria Authors.

Precaution should also be taken against such hazards as fire. Fire escapes and passages should be adequately catered for in order to reduce the evacuation time of the building to the barest minimum. Water hydrants, smoke detection and fire extinguishers should be provided at reasonable intervals and in addition, installing a sprinkler system especially for the support facilities. Trees can also be planted to minimize the possibility of fire transmission from one building to another.

6.7 LANDSCAPING AND OUTDOOR

The designer should use landscaping of the site to make the whole environment conducive for study and creative writing. Pedestrian and vehicular routes should as much as possible not cross. Outdoor activities should be encouraged with view to enhancing creative writing. Hence, the need for outdoor study sheds. Vehicular movement and parking should be properly incorporated in the design.

Existing trees and other vegetation already on site should be preserved and additional planting especially of shady non fruit bearing ever green plants should be carried out.

The site should be used as much as possible to the advantage of the designer. Provision should be made for large tract of land for the outdoor events. In addition, external elements such as fountains and ponds should be provided.

REFERENCES

Calander, J. H. (1974) Time-saver standard for Architectural Design Data. Mc. Graw Hill Book Company, New York.

Fadamiro, J.A. and Ogunsemi, R. (1996) Fundamentals of Building, Design, Construction and Materials Fancy Publication Ltd; Ile-Ife. Pp. 1 – 60.

Hackett, B. (1968) On: Landscape and teacher. The Institute of Landscape Architects Journal, 81. Pp. 6 - 9

William, T. and Jack, J.H (1979) Architectural Drawing and Planning. Mc. Graw Hill Book Company, New York. Pp. 50 – 87.

CHAPTER 7

CHAPTER SEVEN

7.0 DESIGN CONCEPT

7.1 DESIGN BRIEF

The proposed village would be made up of facilities for the use of the members of the Association of Nigeria Authors. The village would contain accommodation facilities for two categories of guest; accommodation for guest that would spent short time (Chalet 1) and guest that would spent long time (Chalet 2).

In addition to this, facilities for administration and support facilities would be provided in an effort to make the village conducive for creative writing and as self contained as possible. These facilities would serve guest both resident and non-resident.

For design convenience, the village has been divided into three parts; which are:

i. Accommodation

ii. Administration and Support building

iii. Recreation

The accommodation and support areas over lap into one another, making the whole building cohesive and devoid of any rigid boundaries. The chalet, administration and support building and recreation areas can be further broken down into smaller units. These are:-

7.1.1 Accommodation

i. Chalet 1, entrance porch, living/bedroom/study, outdoor sitting and WC/bath.

ii. Chalet 2, carport living/study bedroom, kitchen, outdoor sitting and WC/bath.

7.1.2 Administration And Support Building

i. Reception/exhibition hall

ii. Managers Office

iii. Account/General Office

iv. House keepers Office/General Store

v. Restaurant

vi. Bar

vii. Multipurpose hall

viii. Electronic/print reference library

ix. Shop

x. Store

xi. Conference room

xii. Outdoor Study Sheds

xiii. Toilets

xiv. Changing Rooms

xv. Laundry

xvi. First Aid room

7.1.3 Recreation

i. Lawn tennis/badminton courts

ii. Water sport

iii. Multi purpose sheds

7.2 SPACE REQUIREMENT

It should however be noted that analysis here would be made of space requirements for only functional elements of the village that requires detailed architectural solutions.

7.2.1 Accommodation (Chalet 1)

i. Entrance porsh

Recommended floor area = $3.6m^2$

ii. Living/Bedroom/Study

Recommended floor area = $22m^2$

iii. WC/bathroom

Recommended floor space area = $3.6m^2$

7.2.2 Accommodation (Chalet 2)

i. Carport

Recommended floor space area = $16m^2$

ii. Living/Study

Recommended Floor space area = $25m^2$

iii. Bedroom

Recommended floor space area = $15m^2$

7.2.3 Administration And Support Building

i. Reception/exhibition

Recommended floor space area = $190m^2$

ii. Managers Office

Recommended floor space area = $12m^2$

iii. Account/General Office

Recommended floor space area = 19m^2

iv. House keepers/Store

Recommended floor space area = 19m^2

v. Restaurant

Total Capacity allowing 1.9m2 per person required spaces = 1.9m2 x 36 = 68.4m^2

vi. Kitchen

Recommended floor space area = 36m^2

vii. Outdoor cooking

Recommended floor space area = 25m^2

viii. Bar

Total capacity allowing 1.9m2 per person required space = 1.9 x 18 = 34.2m^2

ix. Multipurpose hall

Total capacity = 250 people allowing 0.9m^2 per person required space = 0.9 x 250 = 225m^2

x. Electronic/print reference library

Recommended floor space area = 80 m^2

xi. Shop

Recommended floor space area = 20 m^2

xii. Committee room

Recommended floor space area = 30m^2

xiii. Toilets

Recommended toilet size = $0.96m^2$

Recommended ration

Public areas:	1 toilet for 20 persons
Specialized area:	1 toilet for 15 persons
Offices/Restaurant	1 toilet for 6 persons

xiv. Changing room

Total capacity 30 people

Recommended floor space area = $21m^2$

xv. Laundry

Recommended floor space area = $15m^2$

7.2.4 Recreation Area

i. Lawn tennis (enclosure size)

Recommended floor space area = $666m^2$

ii. Water Sport

Recommended floor space area =

iii. Multipurpose sheds

Recommended floor space area = $9m^2$

7.3 CONCEPT

This refers to the representation of the manner by which the design was approached with regards to several factors herein, user and technical requirements, site orientation and landscaping. As design progressed these factors were modified and

alterations were made, from here the most practical solutions were adopted. (Fig. 7.0 and 7.1).

The main concept boarded on the design with site simplicity and functionality. The plan addresses itself strictly on the user requirements of both resident and non-resident guests. It also relates them in a most simple and straightforward way. (Fig. 7.2)

This approach tend be flexible and almost chaotic, but was however checked by compacting the staff and support facilities; with view to enhancing interaction and minimizing circulation distance from one point to another.

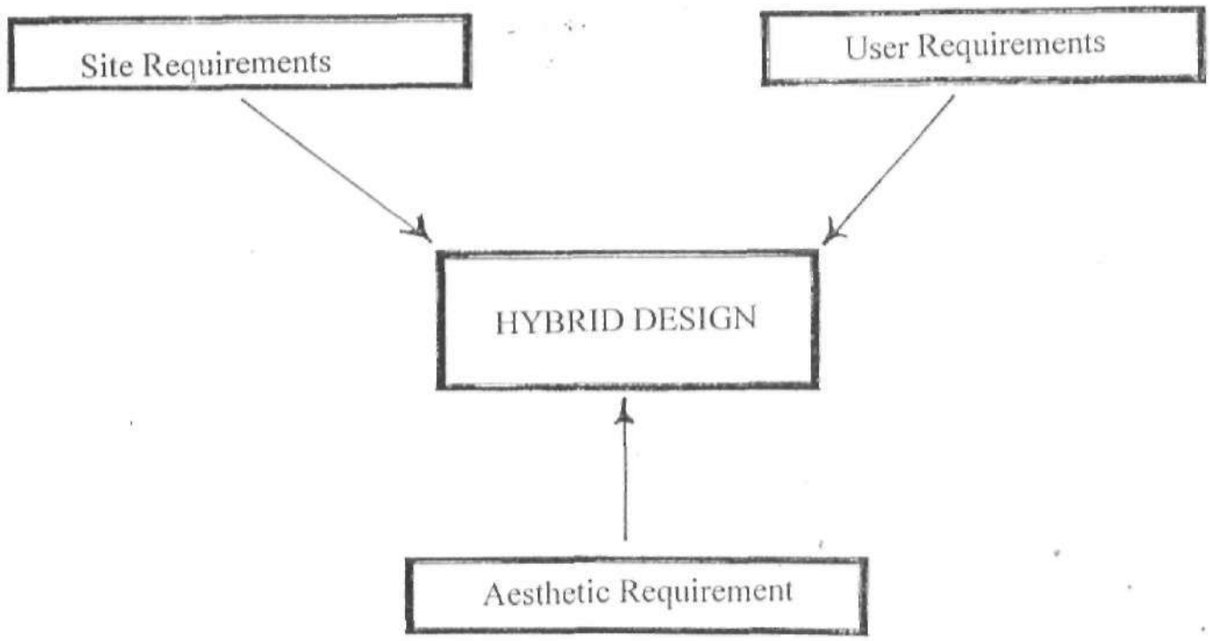


FIG. 7.0 **DESIGN CONCEPT**

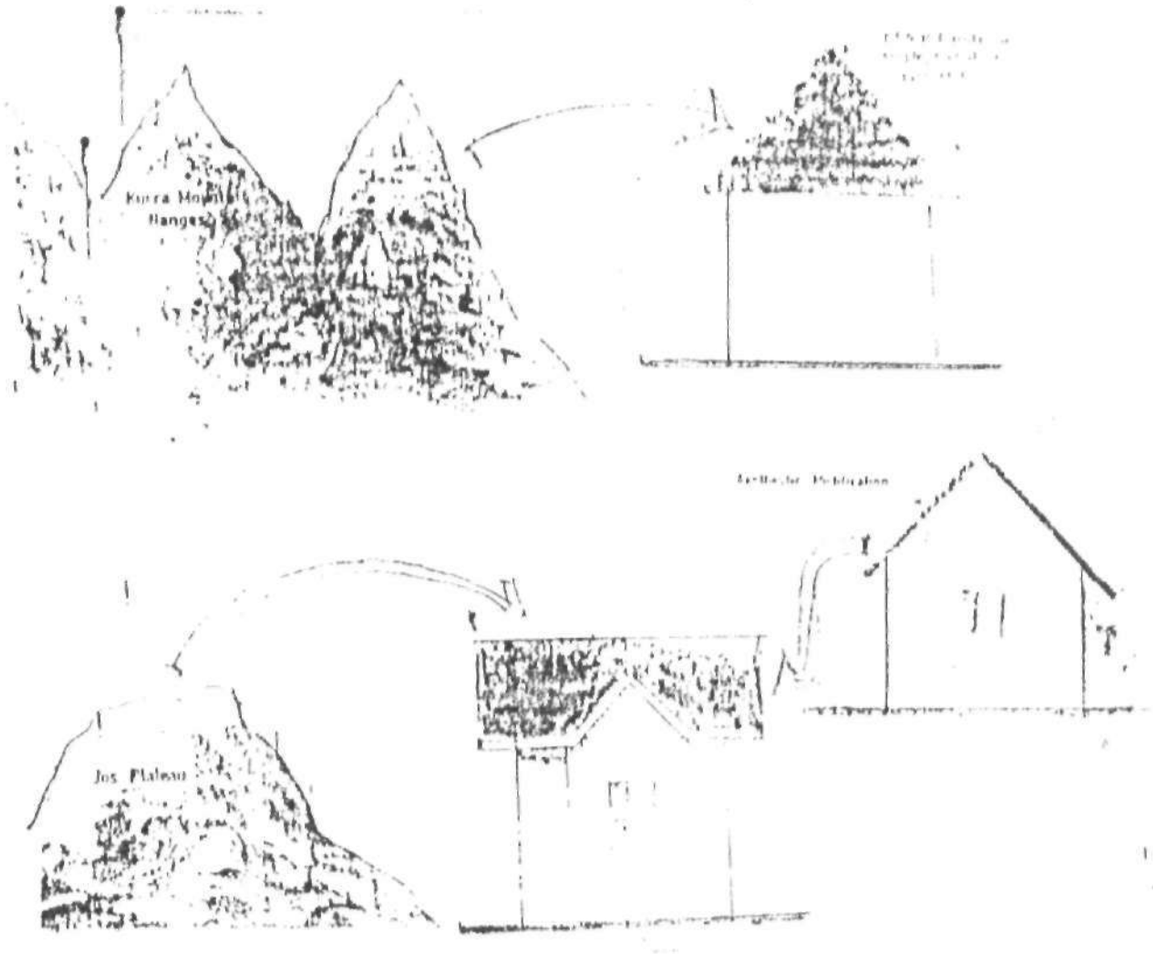


FIG. 7.1 EVOLUTION OF FORM

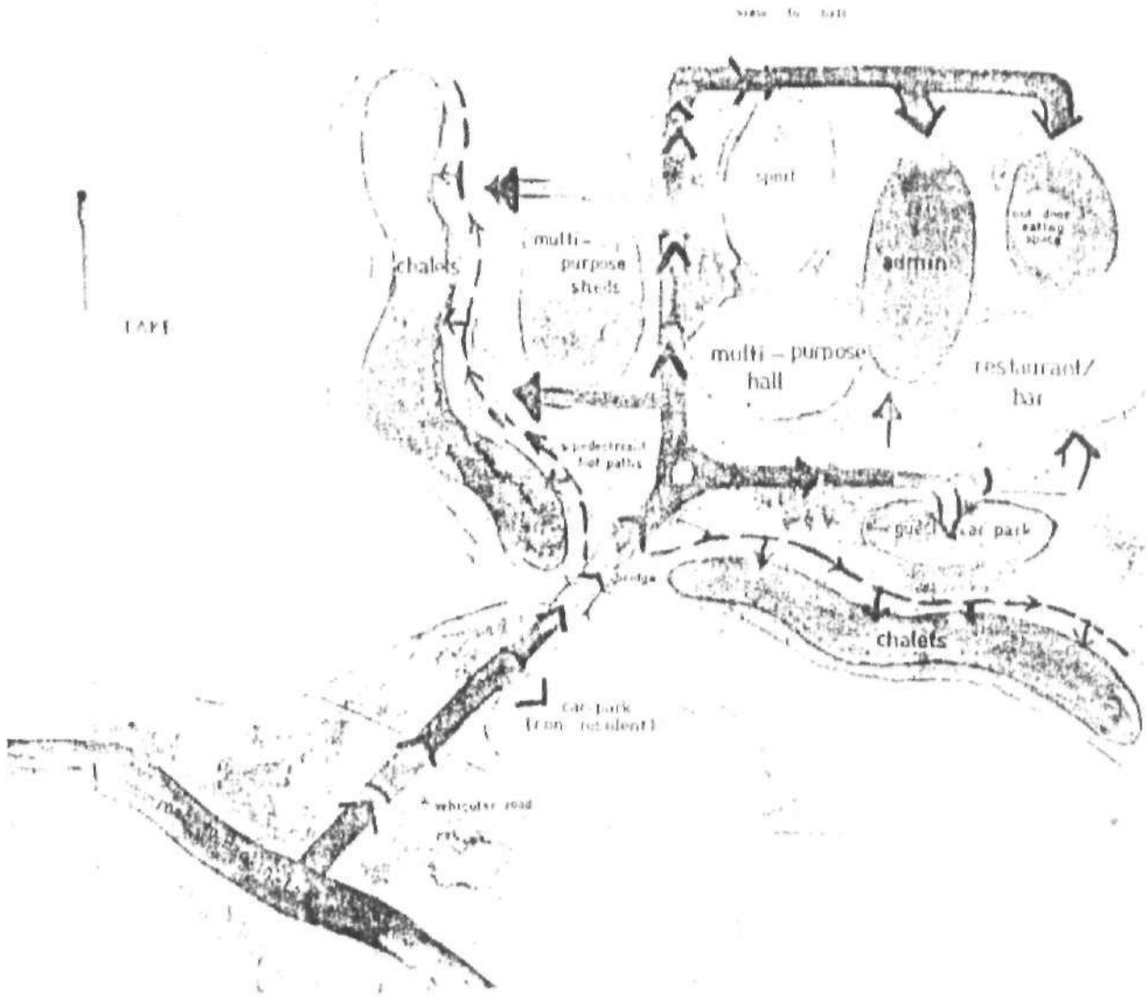


FIG. 7.2 SITE CONCEPT

For instance, the buildings and the environment are made to look as natural as possible to differentiate from the city scope to reveal the smooth transition from nature to man made environment. In essence, some local building material found on the site shall be employed in the construction and the humanist approach, which emphasizes garden architecture, shall be achieved.

REFERENCES

Awotona, A. (1985) — On Philosophy of Architectural Design. Seminar Paper Presented at Department of Architecture, University of Jos, Nigeria. (Unpublished).

Calander, J. H. (1974) — Time-saver standard for Architectural Design Data. Mc. Graw Hill Book Company, New York.

Cowan, H. J. (1973) — Dictionary for Architectural Science. Applied Science Publishers, London.

Fadamiro, J.A. and Ogunsemi, R. (1996) — Fundamentals of Building, Design, Construction and Materials Fancy Publication Ltd; Ile-Ife.

Neufert, E. (1980) — Architects' Data *Blackwell Scientific Publications*, Second (International) English Edition, London.

Scout G. (1914) — The Architecture of Humanism. Lund Humbries Ltd. London.


CHAPTER

CHAPTER EIGHT

8.0 DESIGN REPORT

8.1 DESIGN AND APPRAISAL

The final hybrid design resulted from three major factors namely; user requirements, site requirements and aesthetic can be described as an architecture that can inspire creative writers. This is because it was able to stress the three important elements, which are indispensable parts of architecture; they are commodity firmness and delight.

Commodity, in this context refers to consideration of authors and their social institutions and values. Firmness, here refers to scientific requirements of structural stability, bondage between material and support. While delight here refers to aesthetic which is distinct from other requirements of architecture.

The guest accommodation is made up of two different proto-type designs sited along the lake and the stream. This is with view to providing the guest with the cool, inviting, inspiring and scenic view of the water body. Attempt was made to bring the outside inside viz. a viz. the long and wide aluminum sliding doors that open to the outdoor sitting from the living area. Orientation of the building was also taken into consideration. Orientation and function determine size of windows positioning of openings and the type of shading device.

Upon arrival to the administration and support building the guest will first of all notice the elaborated entrance canopy which appears inviting. This lead to a reception/exhibition hall that have a visual commanding reception desk and on interesting

water fountain at a corner. The reception hall also acts as a transition and distribution point to other facilities within the building.

The multipurpose hall as the name implies is designed to accommodate many different functions. The hall can be used for public lecture, film shows, seminars drama performances etc. The restaurant and the bar is designed in such a way that the two can flow and be made into one as the need arise. This is possible because the partition between them is made up of glass on aluminum sliding doors. The administration offices are within the building in order to make the task of management more efficient and economical. The reference library is designed to be multimedia (print and electronic) in order to make research easier.

The multipurpose sheds are situated within a well landscape area. Those sheds provided for creative thinking and writing are sited in quiet and landscaped enclosed interiors. Sheds for social interaction are less enclosed while those for outdoor eating are located near the restaurant.

8.2 MATERIALS

Materials specified for the building of the village are mostly got from local sources within and around the region. These enhance the building of regional character and helps in cutting costs.

Most materials used within and outside have some form of relationship with either the site or traditional architecture. The sloping roof made of villa tiles is derived from the shape of Kurra mountain ranges. The thatch roof have tendency of making environment appear natural, serene and inviting. It is also a representative of the traditional sloppy roof found in the middle belt.

The use of stone as facing materials reinforces the building image and gives it a more regional character. Moreover, stone boulders could be gotten either within or near the site for such construction. The stone in addition to use as a facing material could also be used for making flag stone for external circulation path. Soft landscaping materials are used to give the buildings within the village a "homely" touch and a sort of organic character; thereby capable of giving inspiration.

8.2.1 Floors

Floors for circulation areas, lobby and toilet are mainly from polished terrazzo floor finish, which have had some pigments added into it for colour variety. Floorings in places like the library, multipurpose hall, committee room have been acoustically treated with carpeting. Offices, Restaurant/bar, living room and bedroom would be finished with easy to clean polyflex vinyl floor tiles. Reception/exhibition would be finished with highly polished granite tiles/slabs.

8.2.2 Walls

Walls would be made mainly from block work and finished with light coloured, rough textured texcote material on the external surfaces and subdued but exiting emulsion paint work on the interiors. Part of the exterior facade would be faced with stone work mainly for aesthetic purposes.

8.2.3 Roof

Roof above most parts of the administration and support building would be made of timber trusses, with the exception of the multipurpose hall which shall be made of steel trusses. While that within the accommodation buildings would be made of timber trusses. The roof would slope steeply in order to allow proper run off during heavy rainy

season. Roof covering material would be made of villa tiles which can be easily obtained from the region. For the flat roof sections, some of which would contain services, would be adequately treated with felt and bitumen laid to fall.

Regular maintenance would be carried out every five to seven years. The roof of the multipurpose shed shall be made of thatch material. Internal ceiling of the auditorium, library, restaurant/bar would be treated with sound absorbent materials. The internal ceiling of the offices, kitchen, laundry and toilet would be made of asbestos. While that of reception/exhibition living/study and bedrooms would be made of designed mansonia wood ceiling finish.

8.3 DESIGN PROBLEMS

The evolution of the hybrid design was largely as a result of a number of definite factors. The main objective of a successful design was based upon meeting up to site and user requirements. There is also the inclusion of some aspects of technical requirements.

To facilitate easy development of the plan, the village was divided into three main sections, namely; accommodation, administration and support facilities and recreation, under these areas fall all other functions of the village.

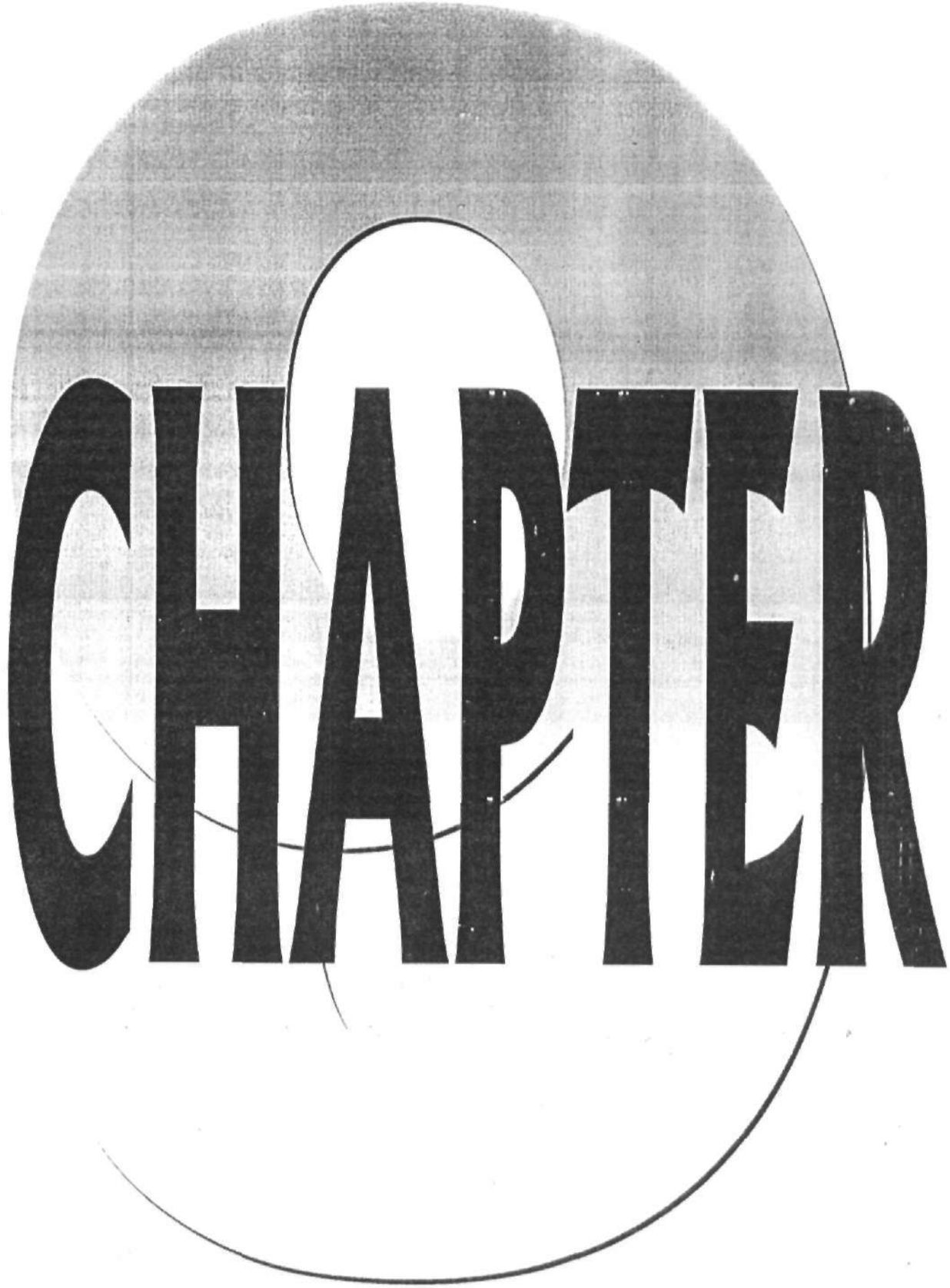
A major problem faced during the design was integrating the buildings with the site while at the same time not compromising user and service requirements. These had to be reflected both in the conceptual and perceptual aspects of the village. The chalets were sited along the lake while administration and support facilities were taken inward. These contradict the traditional planning of a village. This problem was however minimized by the arrangement of functions within the administration and support facilities. Another problem faced was that of access beyond the stream. Originally all

vehicles were not supposed to go beyond this point because of noise and security. It was later realized that it would not be advisable because of the need for services and the psychological feeling of insecurity of the guest when they have to park far away from the accommodation. This problem was however solved with planning and landscaping.

8.4 ADVANTAGES TO THE COMMUNITY

The association of Nigeria Authors village, Kurra Falls – holds a certain number of advantages, not only to the guests (members), but also to the immediate community at which it is located.

Such advantages include job opportunity to the indigenes of the nearby communities as staff of the village. The village would stimulate cultural awareness as well as creative awareness to the inhabitants near the location the village. Other advantages might include the psychological feeling of having a village for an important body close to them.


CHAPTER

CHAPTER NINE

9.0 CONCLUSION AND RECOMMENDATIONS

9.1 CONCLUSION

The creativity of a writer could be enhanced in a specialized environment, planned, designed, constructed and furnished to be conducive to protecting the "flighty muse" the god that guides the creative minds. Inspiration induced by the "muse" will only come when the writer is in solitude and at peace with nature.

Though the writer needs to commune with nature it is however, required that the natural environment can be shaped and improved with view to providing security, shelter, amenities and more functional aesthetic. It is on the basis of the above assertions that the Association of Nigerian Authors Village was proposed and designed.

9.2 RECOMMENDATIONS

Recommendations shall be made in this thesis with a view to achieving optimum result. These are as follows: -

i. Since form of natural landscapes is a direct reflection of the process of nature, then landscape architecture should be equally responsive to social processes and equally dynamic.

ii. Routine appraisal and maintenance should be carried especially with regards to services. The absence of which could degrade the land, cause water pollution and may alter the natural landscape and ecology.

iii. Telephone and electrical wiring cables should be underground this is with view to achieving a serene environment. The poles and overheard wires will reduce the serenity of the village, hence the functionality.

iv. Outdoor seating should be maintained and kept free of dirt and debris. The seat surface should be pitched to shed leaves and water.

v. Night time security should emphasis on prevention from entry through the use of alarms, infrared detectors, pressure detectors, e.t.c

BIBLIOGRAPHY

1. Argyris, C. & Schon, D.A. (1976) — Theory in Practice; Increasing Professionalism, and Effectiveness. Jossey-Bass Publishers, San Fransisco, Washington.

2. Aronin, J.E. (1953) — Architecture and Climate. Reinhold Publishing Corporation, New York.

3. Awotona, A. (1985) — On Philosophy of Architectural Design. Seminar Paper Presented at Department of Architecture, University of Jos, Nigeria. (Unpublished).

4. Calander, J. H. (1974) — Time-saver standard for Architectural Design Data. Mc. Graw Hill Book Company, New York.

5. Clerk, B. (1984) — Writers Market, Heineman Educational Books, Ltd. Nigeria.

6. Cowan, H. J. (1973) — Dictionary for Architectural Science. Applied Science Publishers, London.

7. Denis, S. (1991) — Twentieth Century Architecture Lund Humbhries Ltd, London.

8. Ebot, E. A. (1997) — Ikogosi Tourist Resort; Creating an Appropriate Environments for Tourism Unpublished B. Arch., Thesis, Federal University of Technology, Akure.

9. Eckbo, G. (1956) — The Art of Home Landscaping. Mc. Graw Hill Book Company, New York.

10. Eko, B. (1997) — Effective Writing Heineman Educational Books Ltd. Nigeria.

11. Evans, M. (1980) Housing Climate and Comfort. The Architectural Press, London.

12. Fadamiro, J.A. and Ogunsemi, R. (1996) Fundamentals of Building, Design, Construction and Materials Fancy Publication Ltd; Ile-Ife.

13. Garnier, B.J. (1967) Weather Conditions in Nigeria. Mc. Gills University Press, Montreal.

14. Hackett, B. (1968) On: Landscape and teacher. The Institute of Landscape Architects Journal, 81.

15. Ikegwuoha E.O, (1979) Proposed Nigerian Armed Forces Sports Village Unpublished M.Sc Architectural Thesis , A.B.U. Zaria.

16. Johnson, R. (1990) Linguistics and Contemporary Literature Misdrak Promotions and Publishing Company, Lagos.

17. Johnson, S. (1955) The Profession of writing. Lund Humbring Ltd, London.

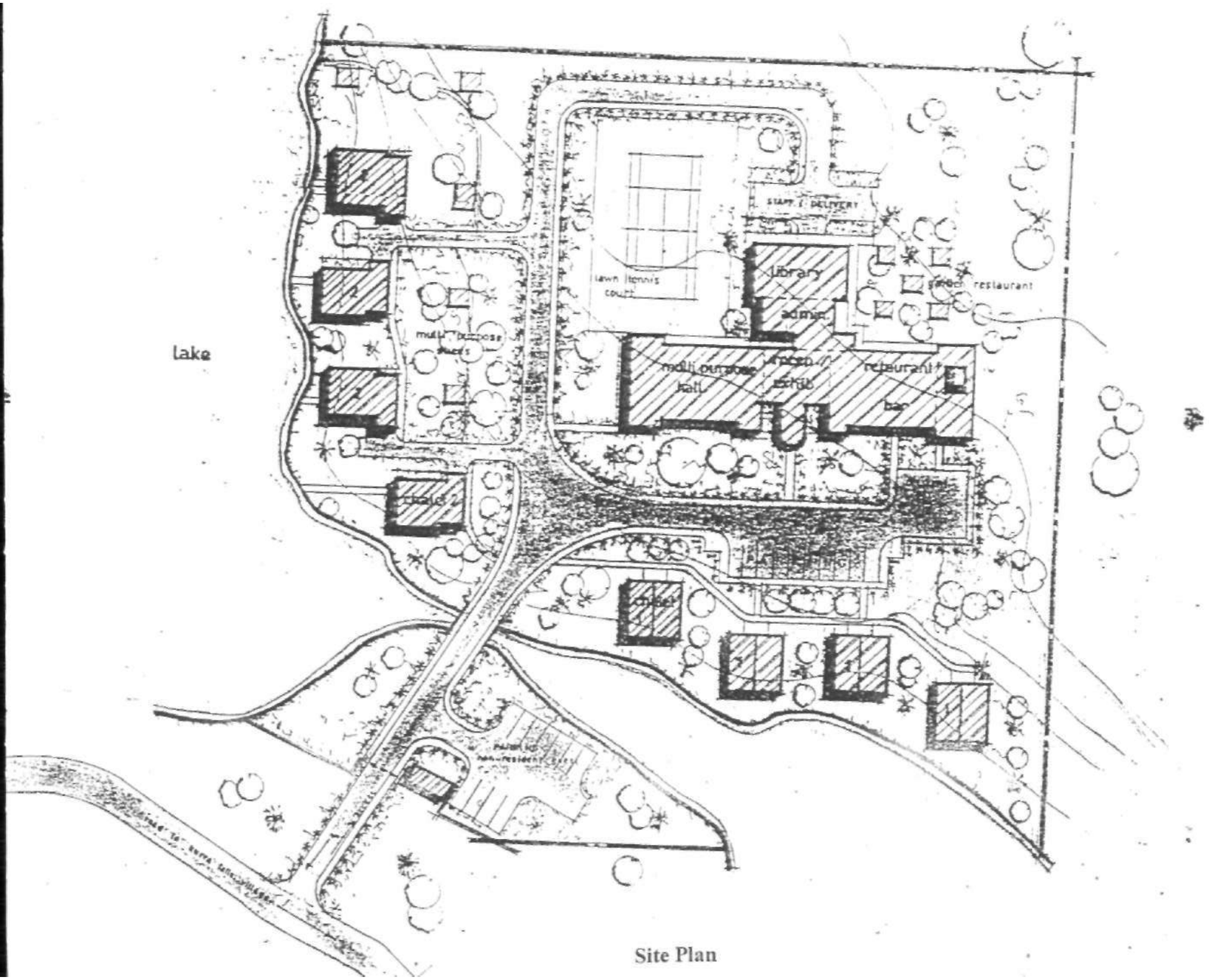
18. Johns Z. K. (1999) On: Rejecting Rejection. The Association of Nigerian Authors, News letter, July, 1999.

19. Kamah, M. V. (1993) The Journalist Handbook Vicas publishing Home PVT Ltd. Jang Pura, New Delhi.

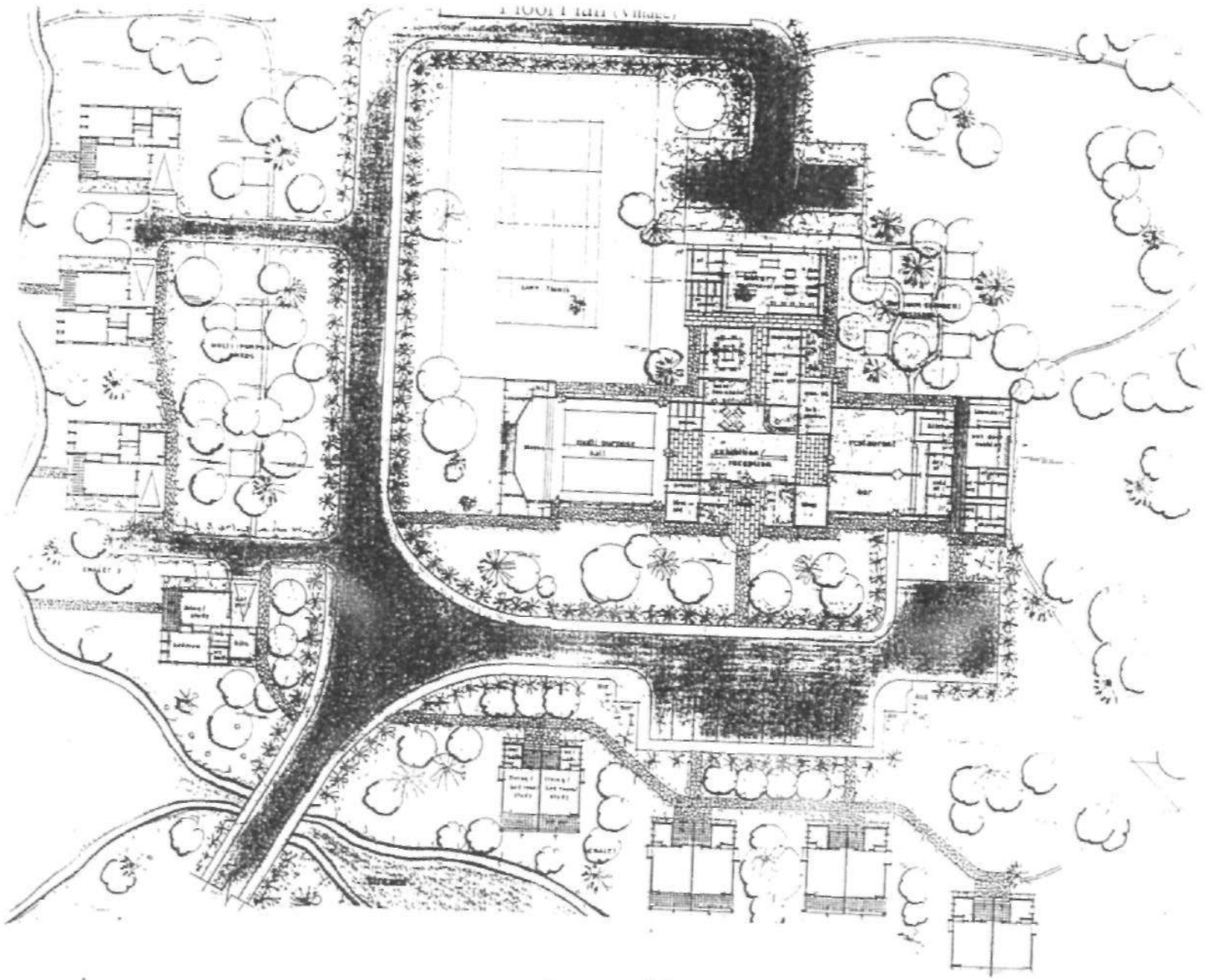
20. Karim, O. (1995) The Art of Creative Writing. Pea Publication Limited, Lagos, Nigeria.

21. Laurie, M. (1975) An Introduction to Landscape Architecture. American Elsevier Publishing Company Inc. New York.

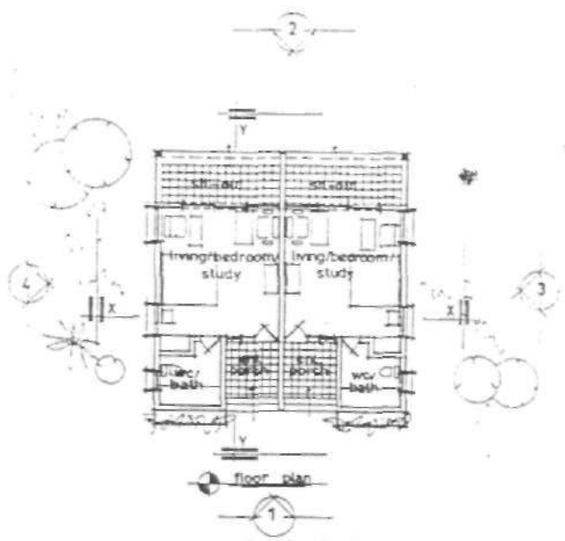
22. Neufert, E. (1980) Architects' Data Blackwell Scientific Publications, Second (International) English Edition, London.

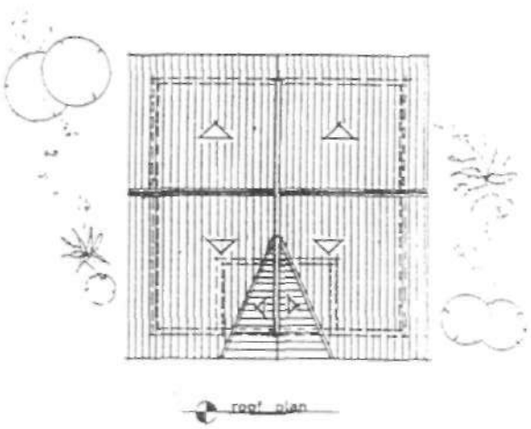


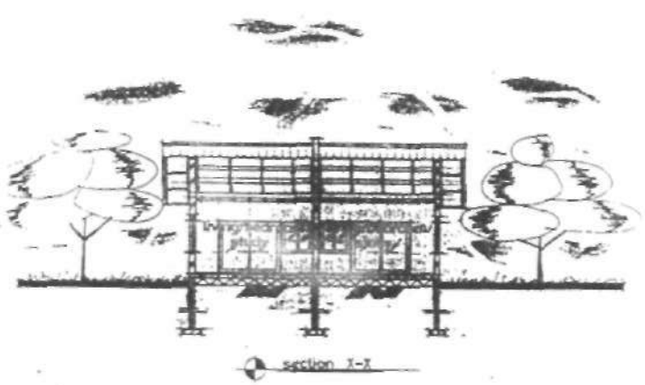
Site Plan

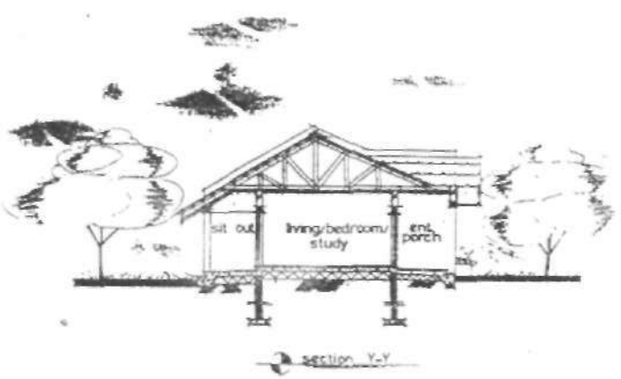


Floor Plan



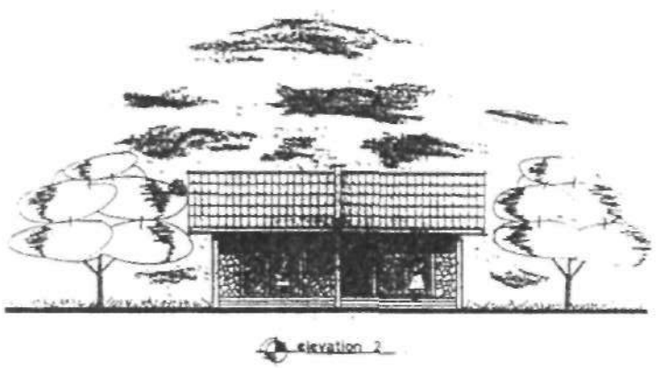


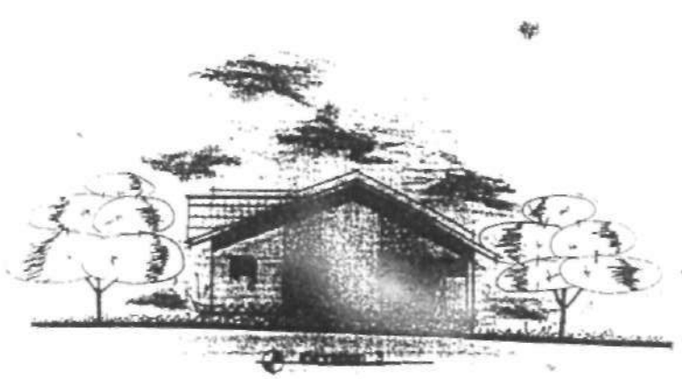


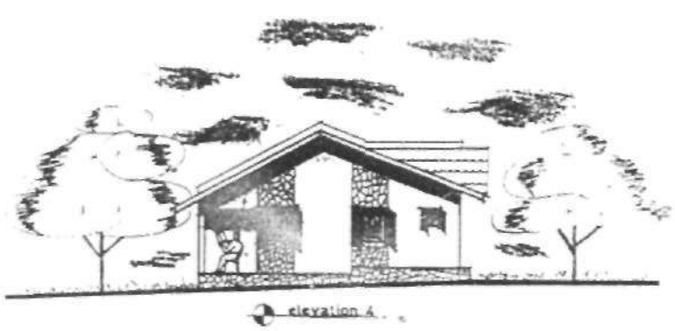


Charlet I
(Floor Plan/Roof Plan/Sections)



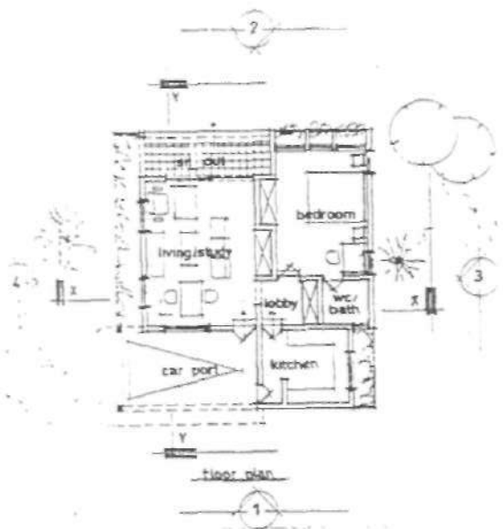


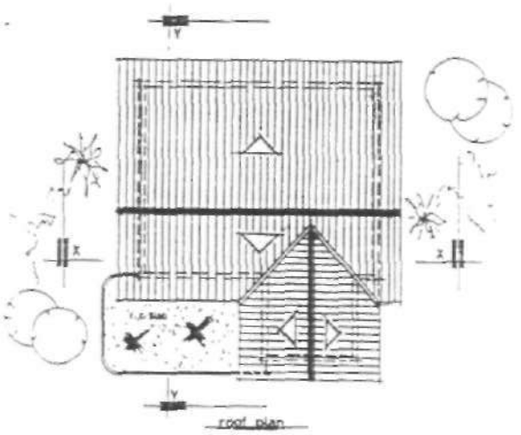


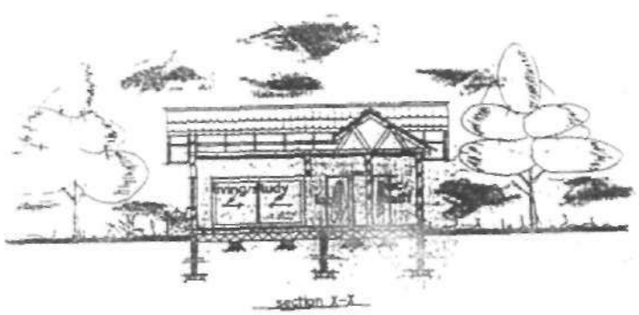


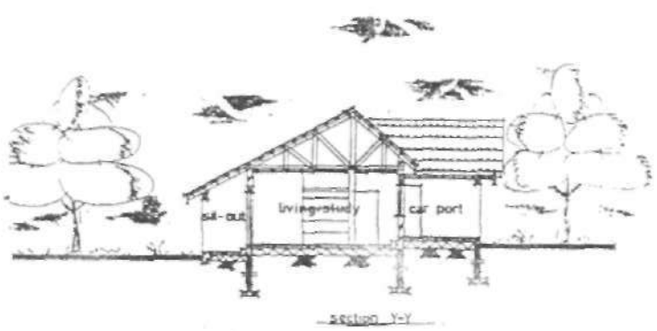
HASHIM IBRAHIM LIBRARY

Charlet I
(Elevations)





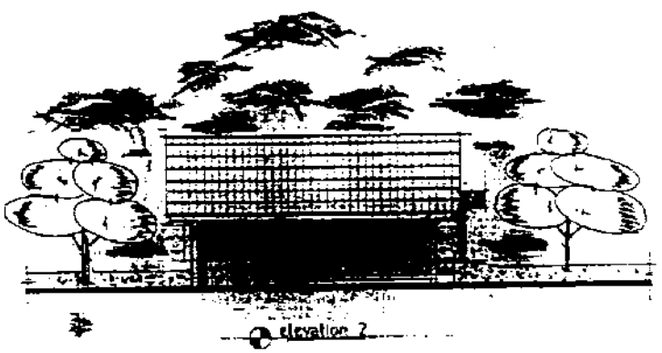




Charlet 2
(Floor Plan/Roof Plan/Sections)



elevation 1



elevation 2

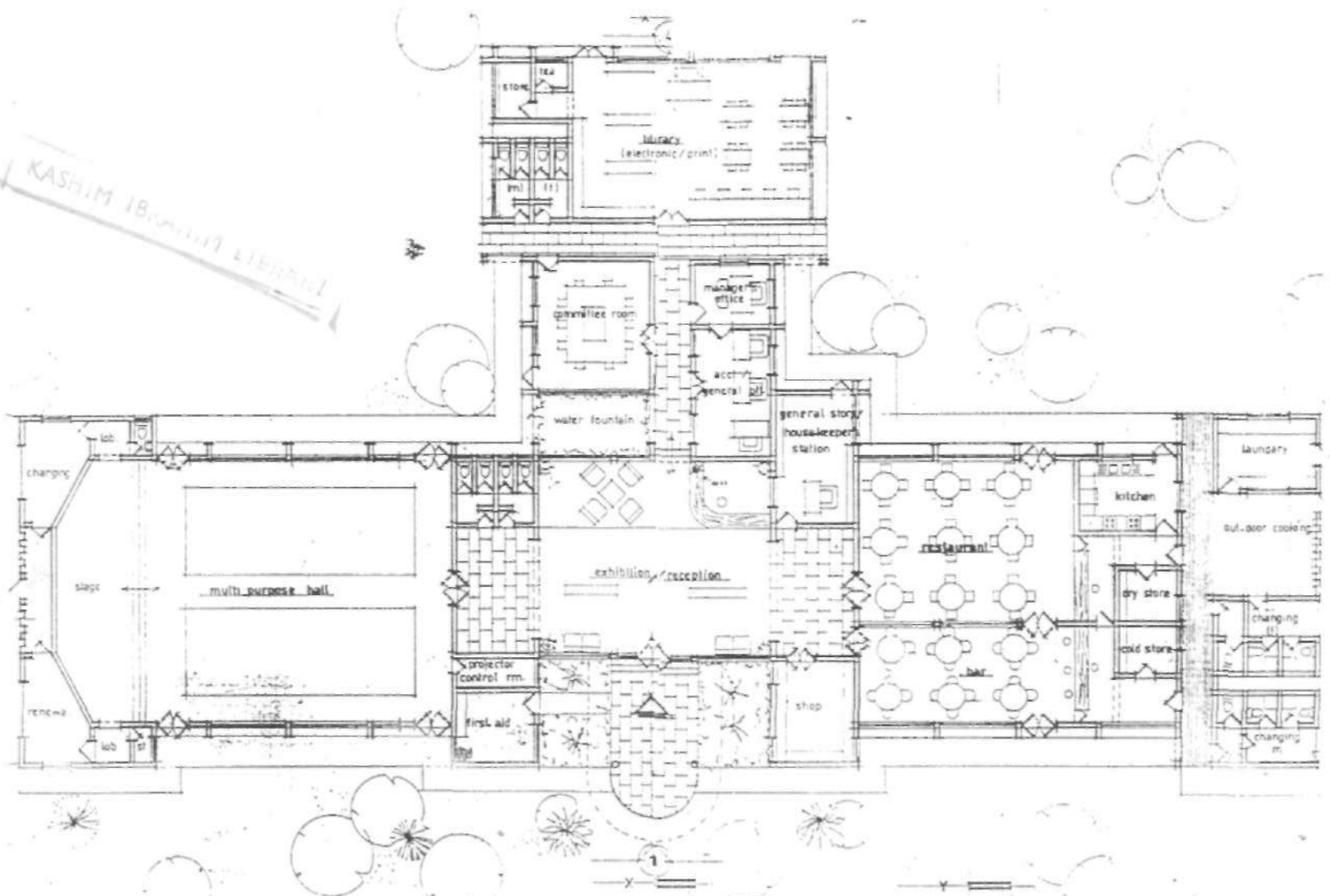


elevation 3

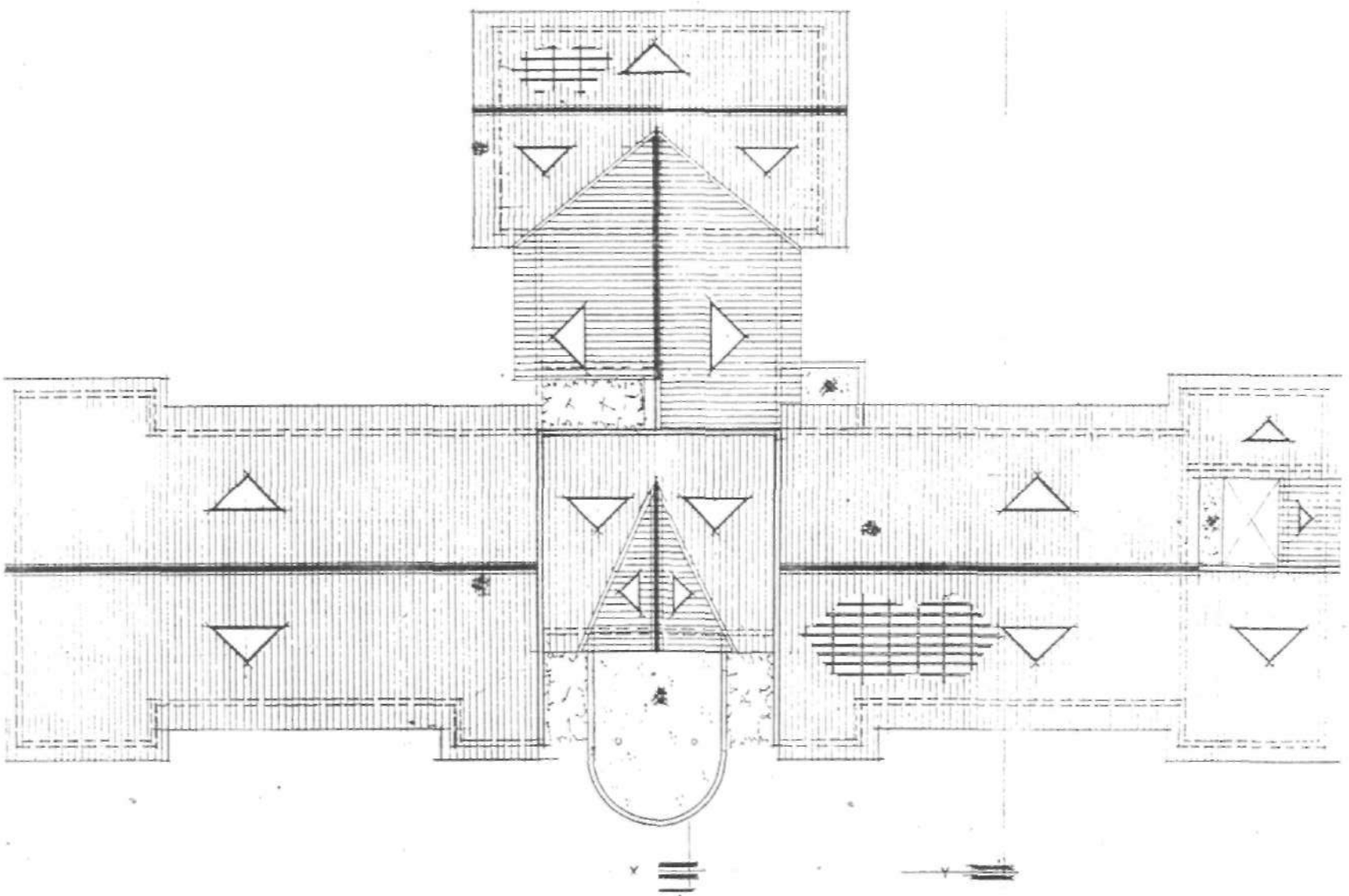


elevation 4

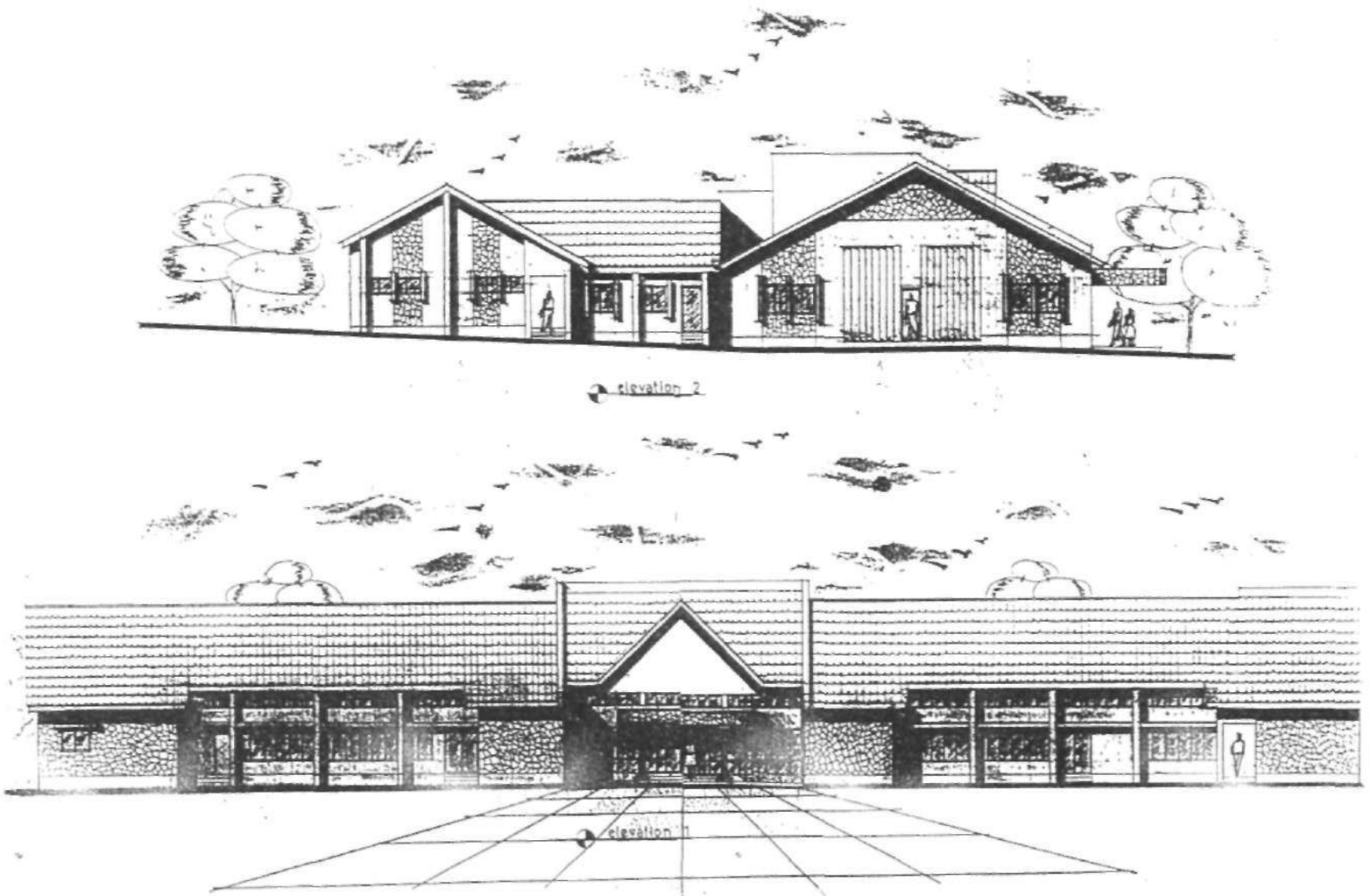
Charlet 2
(Elevations)



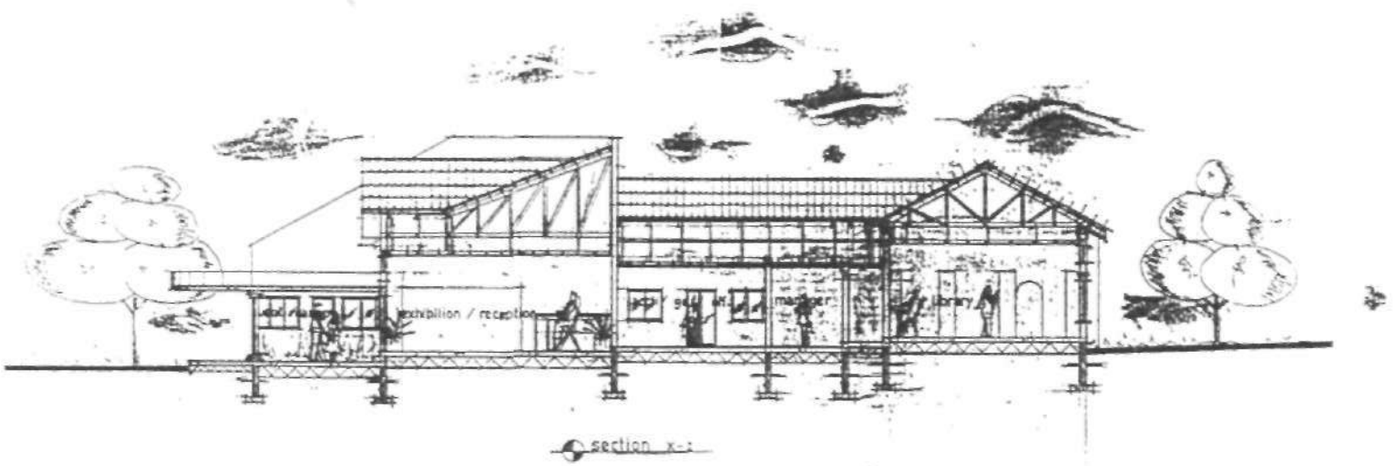
Admin/Support Building
(Floor Plan)

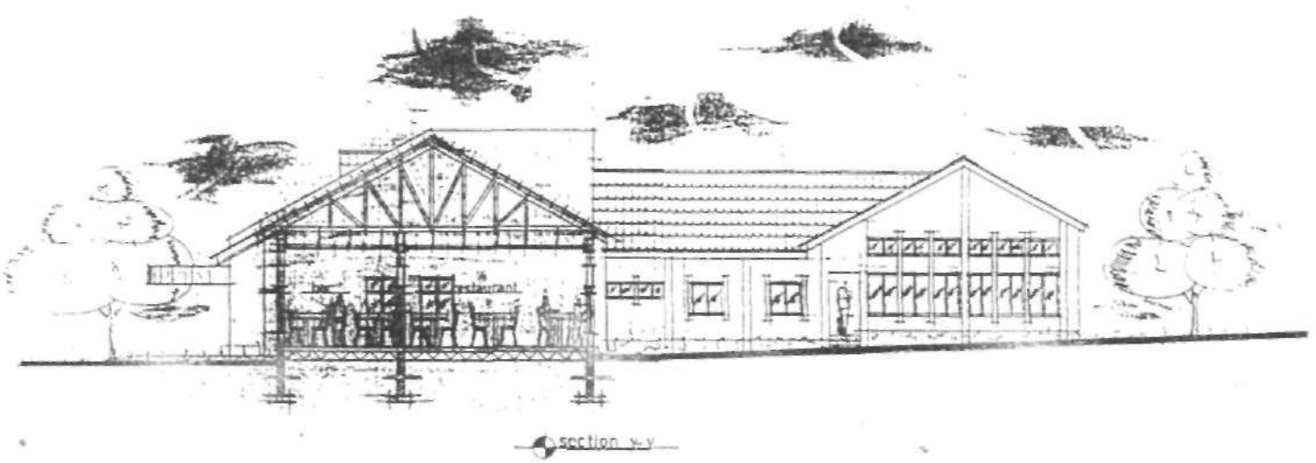


Admin/Support Building

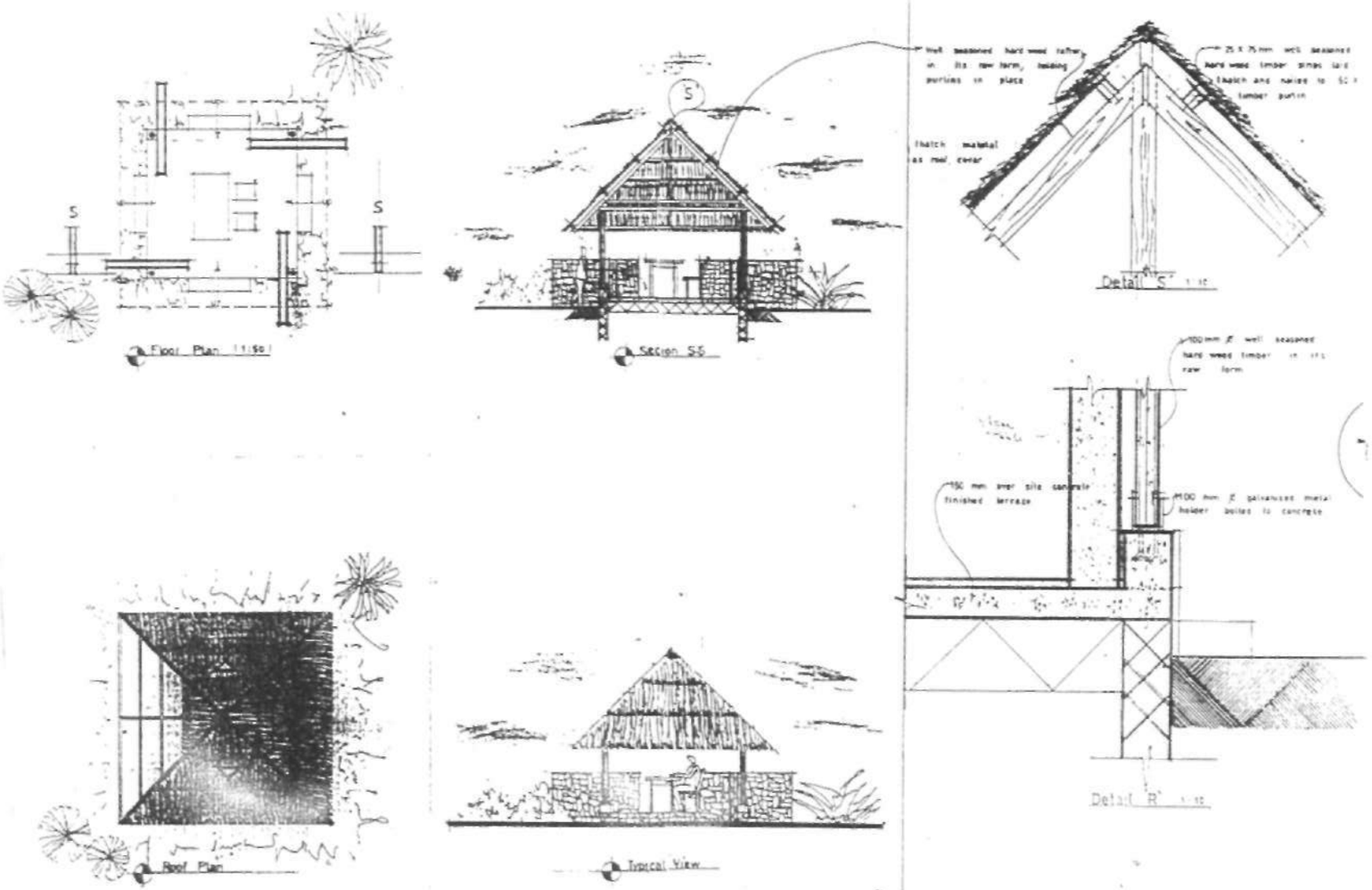


Admin/Support Building
(Elevations)

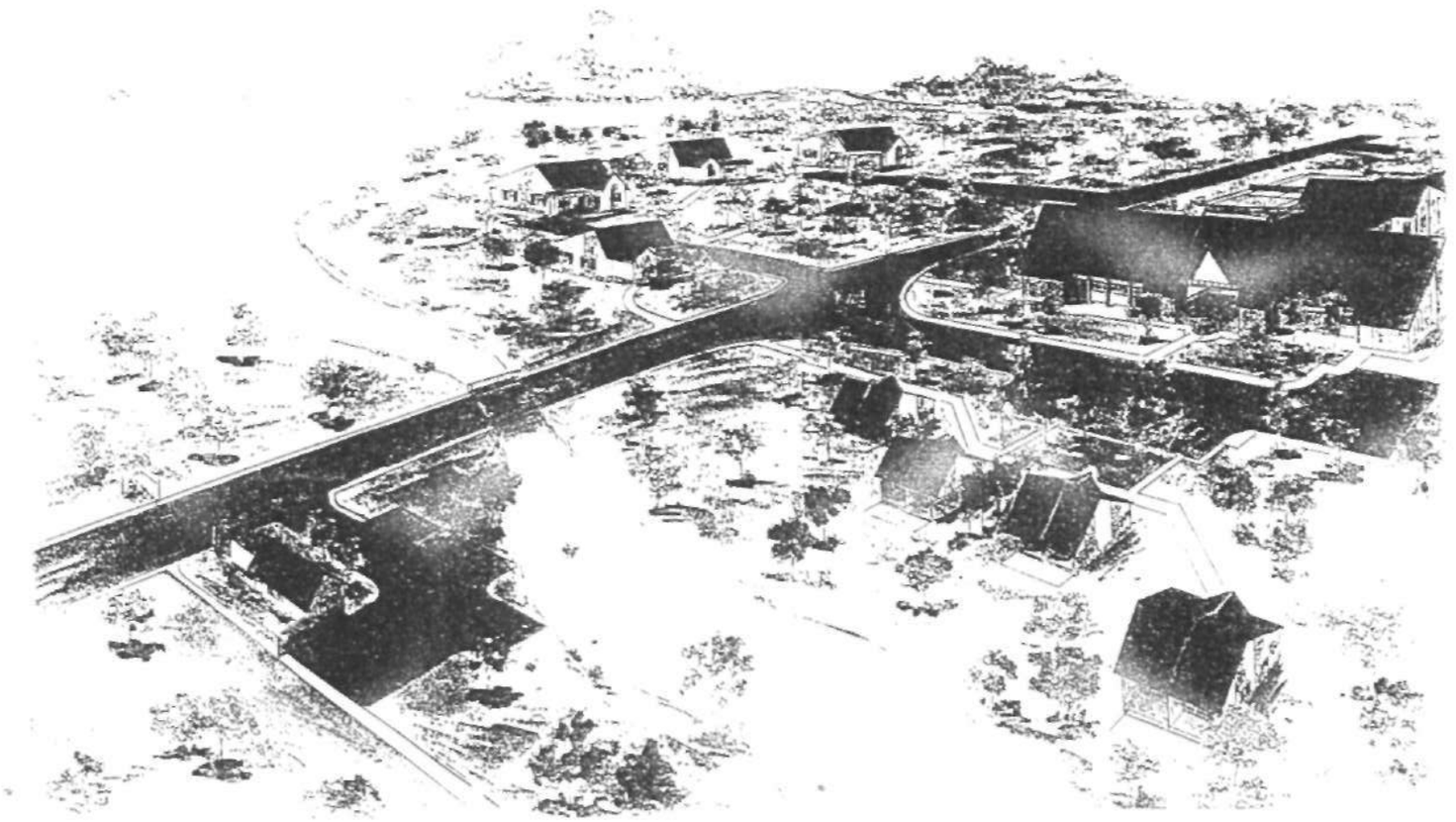




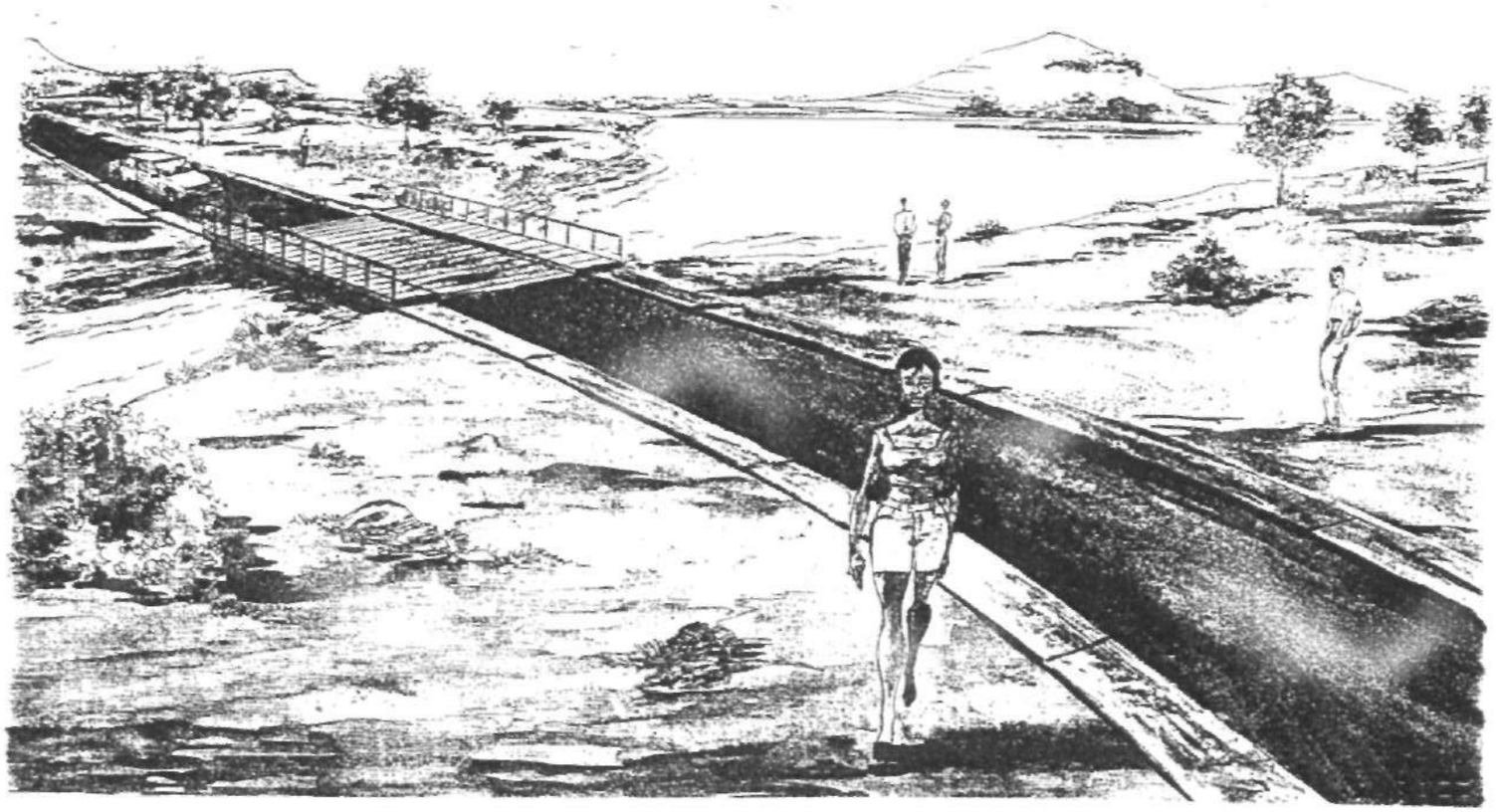
Admin/Support Building
(Sections)



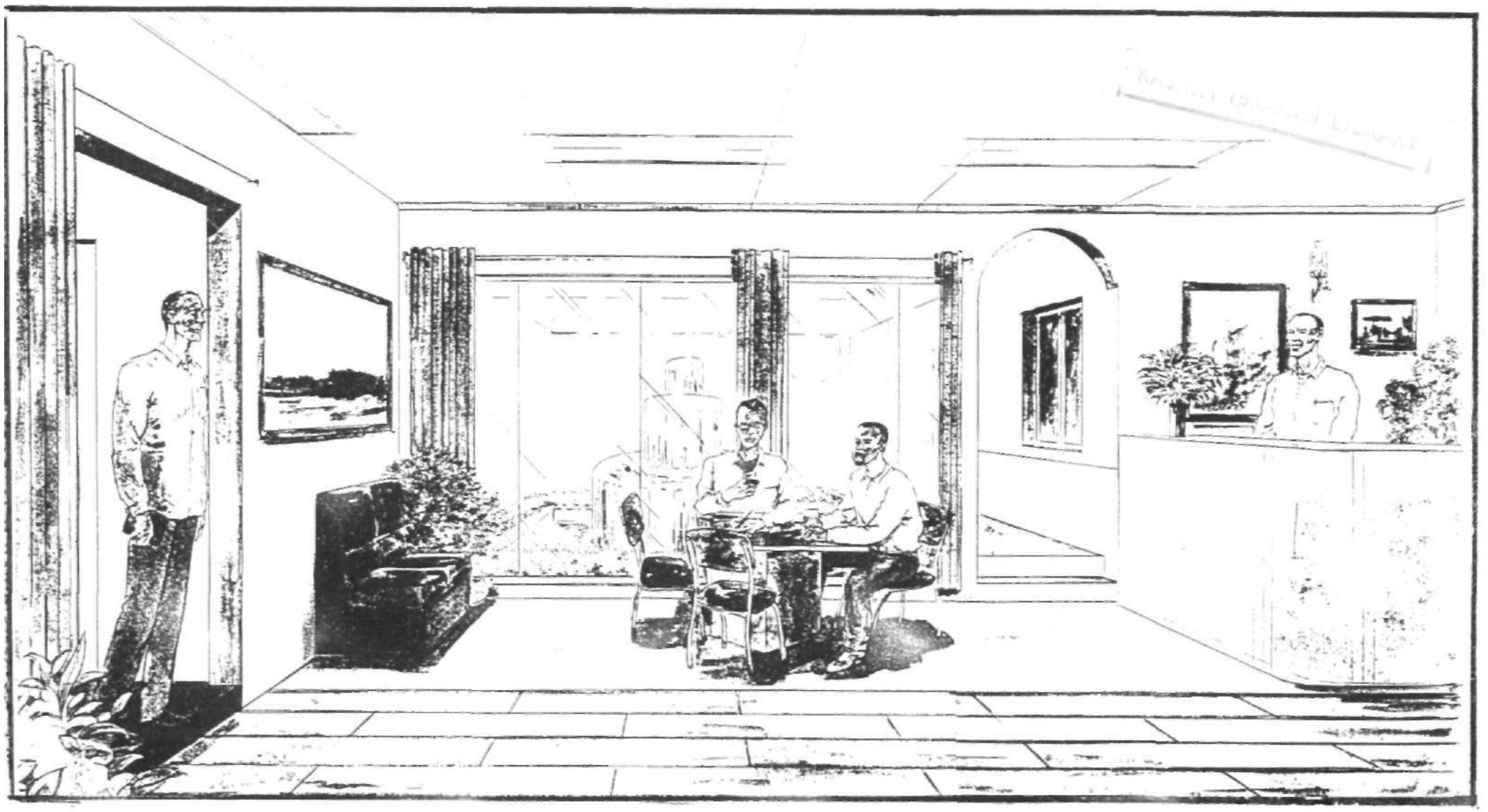
Multi-Purpose Shed



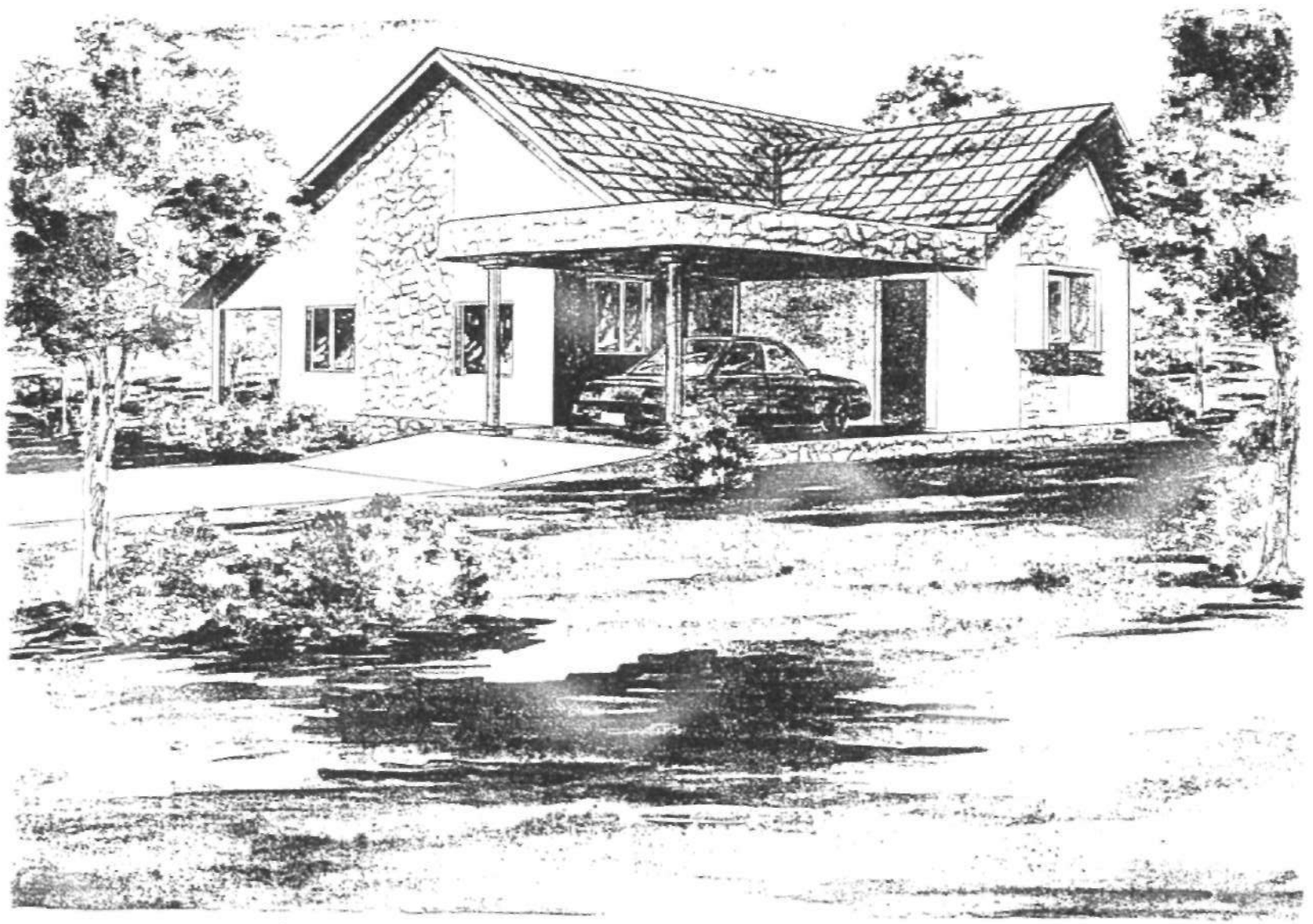
Aerial Perspective
(The Village)



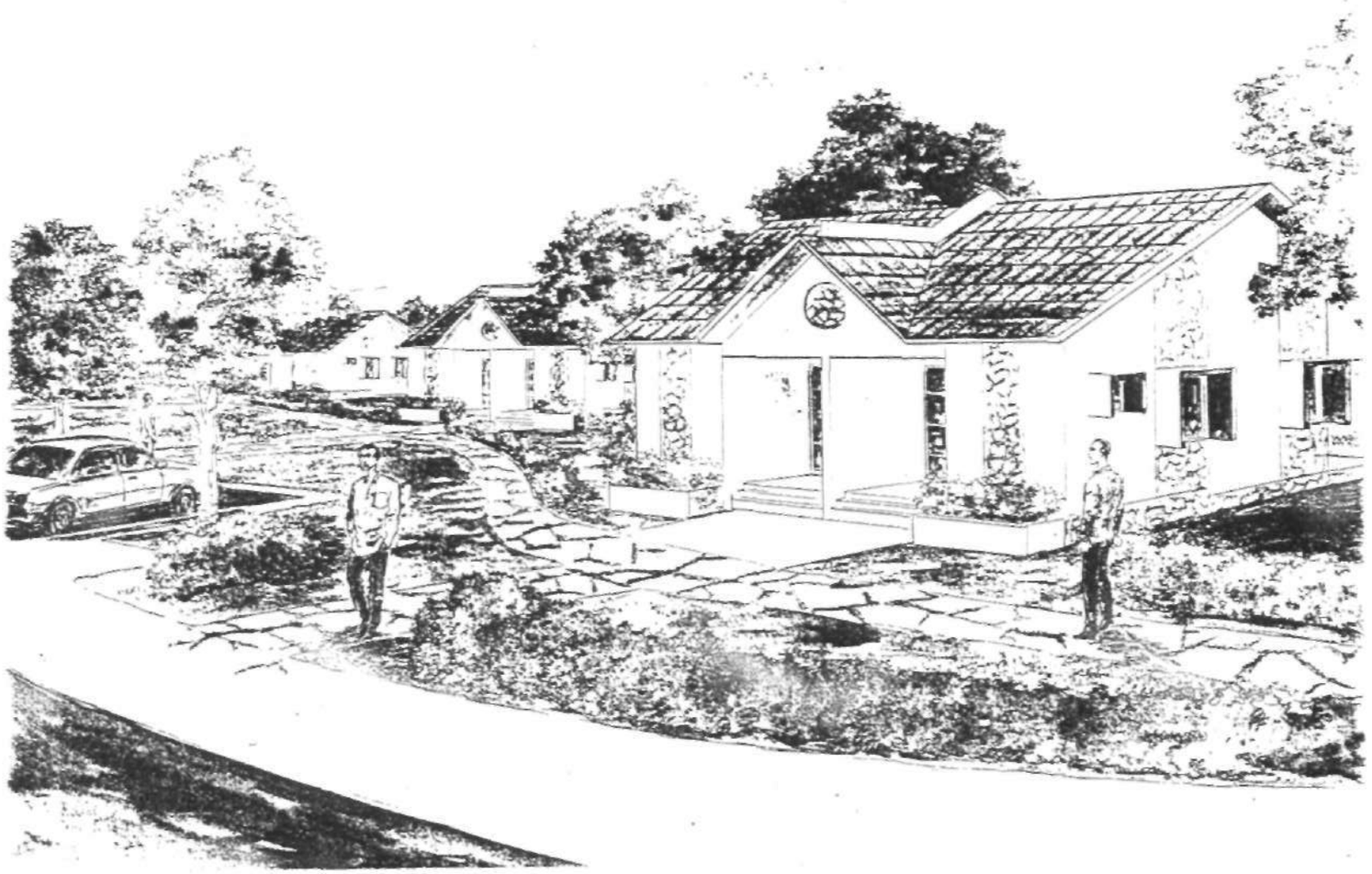
Perspective
(Proposed Bridge)



Interior Perspective
(Reception/Exhibition area of Admin/Support Building)



Perspective



Sheet Perspective
(Chartel 1)