SULTAN BELLO PEACE AND EDUCATIONAL RESOURCE DEVELOPMENT CENTRE, SOKOTO
(A Blend of Styles and Symbols)

By

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DECLARATION

I, Aliyu Ibrahim Al–Mustapha, do hereby declare that this thesis entitled, "Sultan Bello Peace and Educational Resource Development Centre: "A Blend of Styles and Symbols" is a product of my own research work and that it has not been accepted in any application for the award of the Degree of master of Science (M.Sc) in Architecture any where.

All sources of information are duly acknowledged by means of references.

..... **.....**

Aliyu Ibrahim Al–Mustapha **Date**

CERTIFICATION

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ABSTRACT

Peaceful coexistence is the backbone of development of any nation or society. The continuous breach of this valuable phenomenon – peace in the Nigerian Nation State would not augur well for the desired and much needed development.

Various factors causes the breach of peace among these are political, economic, social and religious factors. The list is however, not exhaustive as there are several and much more.

Religious intolerance, fanaticism and bigotry is a major factor that causes turmoil and clashes in Nigeria and several other parts of the world.

No religion, however, preaches violence among it's adherents or against the followers of other religions. The problem, therefore, is not religion itself but the misunderstanding of it's cardinal principles and interpretation.

Among Muslims in the country, there are several misunderstanding, division creeds and ideologies that a times had leads to violent crises among themselves or with the followers of other religions.

The Sokoto Sultanate Council in conjunction with other Islamic bodies is proposing a centre that will foster unity among the various Islamic groups in the country. This will create the much needed peace for development.

The centre would focus in bringing together the various Islamic organizations in the country for dialogue through conferences and seminars. The centre would also train students to carry out this function in different parts of the country.

Islamic architectural features are intended to be used in the design of the centre. As the centre is located in Sokoto, Hausa traditional architectural elements would also be incorporated to build with the environment.

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CHAPTER – ONE

GENERAL INTRODUCTION

1.1 INTRODUCTION

The future growth and development of our great country, Nigeria, as a single, united entity, is a cause of great concern to all well meaning Nigerians. This much needed unity, depends on several factors; national and international. On the national level, a very important factor is that of religious tolerance and peaceful co-existence between and within followers of different religions and sectarian beliefs. However, because of the sensitive nature of religious issues, there is the need to treat them with care and deterrence. The multi–ethnic and multi–religious phenomenon of this country, have, several times been exploited to shatter the fragile unity of the country. Groups and individuals under the auspices of ethnic and or religious inclinations, unleash terror on their fellow country men.

Islam, as a religious or way of life proclaims universal brotherhood among its adherents and peaceful coexistence with people of other faiths. The diverse interpretations of the laws and practices of this universal message, has given rise to different doctrine beliefs, while some of these are harmless in themselves some may pose a threat to peaceful coexistence in the community.

The Sokoto Caliphate Council, under his eminence the Sultan of Sokoto, proposed a centre, to be named after the first Sultan of the Caliphate; Sultan Muhammadu Bello. The centre will act as a nerve base for resolving conflicts, misunderstanding and tensions between the different Muslim sects. Through dialogue and advance scholarship, it is hoped to reduce the differences between these sects for a lasting peace with themselves, their communities and members of other creeds in the country.

Sultan Muhammadu Bello was the son of Sheik Usman bin Fodio, the leader of the famous 19th Century Islamic reform in Hausaland. He was the first Administrative Sultan

of the Caliphate, hence a symbol of leadership and unity among Muslims in Nigeria and beyond.

The imperative is to provide a centre for Muslim symbolizing their unity of purpose. Islamic architectural features would be used extensively while giving consideration to the traditional architectural features of the host community Sokoto.

1.2 AIMS AND OBJECTIVES

The aims of this research work are among others to provide an enabling environment for the promotion of unity and peaceful coexistence within the different sectarian groups among Muslims. A centre that will provide facilities for dialogue and advanced scholarship on religious issues. An Architectural symbol of Muslim's unity of purpose, through the use of Islamic Architectural elements and integrating traditional architectural features of the host environment Sokoto. To achieve these aims, the following objectives are set:

i. A study of the Islamic faith and it's different sects with emphasis on the Nigerian situation.

ii. An analysis of the developmental growth of Islamic architecture and it's contemporary features.

iii. An understanding of the traditional architectural features of the host community, i.e., Hausa Architecture.

iv. A blend of the architectural features studied to produce on eclectic vernacular expression symbolizing unity of purpose.

1.3 PROBLEM STATEMENT

A blend of contemporary Islamic architectures with Traditional Hausa Architectural features to provides an eclectic unifying symbol of Muslims. The provision of a centre for dialogue and Islamic scholarship.

1.4 MOTIVATION

The motivation in this research work, is the need for the provision of a conducive uniting architectural features for Muslims in the Country.

1.5 DESIGN SCOPE AND LIMITATION

The Design scope include; the provision of functional 6 pieces, for the different activities in the centre, architectural massing and appropriate technology all aimed at providing Islamic architectural phenomenon and traditional vernacular expression. The centre will be planned to comprised the following:

i. Administrative Unit for the Staffs

ii. Council Chambers for the Sultan, Emirs, Obas and Chiefs

iii. Council of Ulema Chambers

iv. Da'awah Centre

v. Auditorium for Seminars and Conferences

vi. Library to Accommodate 10,000 Volumes

vii. Museum

viii. Classroom Blocks

ix. Residential Accommodation for 1,000 Students

x. External Landscaping

1.6 ARCHITECTURAL SIGNIFICANCE

The Architectural significance of this research work is the synthesis and integration of Islamic Architectural features with Traditional Hausa Architecture. The bid is to provide an architectural edifice for the promotion of peace and unity among Muslims in the country.

1.7 JUSTIFICATION

The need to curtail inter and intra religious crises in Nigeria, prompted the Sokoto Caliphate Council, to propose a centre that will serve as an avenue for interaction and dialogue between the different Muslim sects in the country. Hence, the justification for this research work.

1.8 RESEARCH METHODOLOGY

The sources employed to obtain data for this work could be divided into two; the primary and secondary sources.

1.8.1 Primary Source

i. Interviews

Personal interviews were conducted with a cross – section of Muslim's Communities in an attempt to identify causes of conflicts among them and possible means of resolving them.

ii. Physical Observations

Observations of features of building with traditional or Islamic base were conducted.

1.8.2 Secondary Source

i. Review of Literature

Related literature in form of books, journals, magazines periodicals, seminar papers, etc., were reviewed with the aim of proper under standing of the subject matter.

CHAPTER – TWO

THE ISLAMIC RELIGION AND ITS EVOLUTION

2.1 INTRODUCTION

Islam, means peace, it can also literally be defined as submission, surrender obedience and total commitment to live in or at peace[1].

It stand for complete surrender and submission to God. Islam envisages that peace can only be achieved by man through submission and obedience to God. He who declares faith in Islam accepting all its commitment is a Muslim. The Muslims do not worship Mohammad (P.B.OH) according to Islam – the worship of anyone other than God prohibited.

Islamic faith as the last of all monolithic faith from Allah sent to the whole humanity through Prophet Mohammed. It's a vision of world, time and life which God has revealed to man kind by a succession of messengers beginning with Adam (P.B.U.H) and ending with Mohammad (P.B.U.H) it is thus a religion built on five pillars, i.e., SHAHADA or belief in Allah and the finality of the Prophet hood of Prophet Mohammad, Zakat, the poor dues and lastly Hajj the Pilgrimage. There also three fundamental elements, they are:

(a) Belief in the Unity of God, His Messengers Angels Books, fate and the last day.

(b) Ibadat, Religious Rituals Salats, Fasting, etc.

(c) Ihasn, i.e., Good Work and Deeds

Plate – 1: Ka'baa is the Directional Axis of Prayer in Islam, the Reference Point to all the Mosques

SOURCE: George Michael (1978)

The source of truth and principles are also three; these are the (1) Qur'an, (2) Hadith and (3) the Ijma, i.e., the communal consensus of Ulamas the learned. The Qur'an like other religious books is a book of law and as well "Al Furqan", i.e., the separation of right from wrong. It is the word of Allah made Audible and visible and hence apprehensive.

2.2 UNDERSTANDING OF LIFE

The general question one may certainly ask is whether there is need for a religion? The scientific proof ascertain that things don't happen at random in the universe. The scientific universe is an organic whole, whose parts are beautifully and harmoniously interrelated. It is a domiain of law in which every particle exists and moves in subjection to a prescribed and immutable cause of law. All particles are in complete submission to this "law of nature" in the language of "science and the law of God" in the language of religion. The Qur'an make this clear, "And to him submits whatever is in the heavens and the earth willingly and unwillingly and to him do they return" (Q.111:83)[2].

The sole exception to this general rule is man. Man posses a spiritual nature which continues to exist after death of the body. This spirit not only give man the faculty of

reasoning but also a free will. Therefore, when it is said that Islam is a way of life, it means that Islam is not concerned with mere religion ritual; it seek to regulate human conduct in all fields of life. It has set certain ideals for men and the aim of Islamic solid political order is to provide the necessary climate for the achievement of these ideals.

2.3 ADVENT OF ISLAM IN WEST AFRICA

West Africa began to witness the influx of Islamic religion through association with people of the North Africa who ensured Islam earlier and attached to the territories of Islam by the end of the 8th Century the association was as a result of trade link, with the empires of Western Sudan (Mali Songhi's Empire and part of Ghana), and the North Africa. All empires depended on trade from Sahara North West Africa for communities in place of gold. Salves, etc. Beside trading they performed other functions like clerical and religious duties, with time the rulers and their subject become Islamized. The religion was conceived by the natives as the religion of the towns and for effective running of the government. The kings had to include ritual rites their government. It is the mix up practice of traditional religion and Islamic religion that stimulated the urge for Jihad which swept across the West and Central Sudan.

This culminating into Islamizing of states in Nigeria, the Hausa states under Fulani rule, converting most of the Kings into Islam. Danfodio establishes a single authority know as the emirate which has been the guardians of Islamic religion in Nigeria, since 1804 to date. His apparatus that; "Islam has establish a weel of association, intimate and casual constant political, social and economical among the people particularly of the Northern part of the Niger. These emirates were established under the Caliphate acting as an

Islamic state, the Caliphate existed in this region of the world since 12th Century under the Kanem Borno and later to the Sokoto Caliphates.

2.4 THE SOKOTO CALIPHATE

Shehu Usman met Hausa land the present day Northern Nigeria in chaos and on the verge of social collapse, and thus, he identified its problems as departure from Allah, the over throw of the Shariah and the rulers subscription to the two religions. He preach Islam toward a better society to "re–awaken the conscience of Hausaland of submission to Allah, trusting in his wisdom and guidance, and a firm belief in the need to make his law supreme".

It was on the basis of this the great revolution of 19th Century took place and transformed not only Hausa land but the whole of West Africa. It was a revolution whose aim was to raise the barrier of Islam of aloft to make Allah's law supreme on earth and to establish justice, peace, mutual co–existence and education every where it control. "Each Empire has it own guiding principles that it was built upon our guiding principle is education and justice" Sultan Bello (1817).

In the course of time, the forces of decline made it appearance, decline in human affairs was therefore, in evitable as Shehu made it clear since the Caliph Mohammed Bello to the advert of colonial masters which fought the battle on Sunday, 15th March, 1903 this make the re – emergence of the decline on the morals and Islamic teachings. The institution established by Shehu still operates in the name of Islam to date, under the Emirship.

The Emirs, rightly or wrongly regarded as the "Custodians of Islam" and the Sultan of Sokoto is still regarded as the symbol of Islam which laterally means peace. This suggested why he is, perhaps the strongest man in Nigeria. Though the Emirs are also subject to attacks. The colonialist and successive Nigeria government have each made an effort to reduce their power and influence. But yet this institution direct access to their subject exercise a lot of respect from them and can easily brings them to reason.

2.5 ADMINISTRATION AND LEADERSHIP IN ISLAM

Islam aims at eliminating the roots and branches of all abominable crimes from the society. Therefore, it establish the Shariah which is the principles of Islamic law. Clearly stating the rights of God, the right of self, the right of non–Muslim and the right of other creature. Islam enjoy the people to co–operate with each other and established such mutual relationship and social institutions that contributes towards the welfare of all.

The Qur'an contains an immense body of legislations and Islam has been described as the "most socially vocal of mans enduring religions"[3] in it you find the history of the past generation prophecies of events to come and the judgment of things that be fall you. Its conception of like being a co – ordination between body and soul. It was natural that very close relation should have been established between politic and religion and Mosque and citadel. Islam "is communal" it prefer a social life, demands worship in collectivity and congregation.

2.6 MUSLIM OPINIONS

Islamic religion teaches strict adherence to the commandment of God as revealed in the Qur'an and the Sunna of the Prophet in extreme situation, the Ijma that is the Schoolar's Consensus. Different religious belief or sectarian beliefs predate the present day Nigeria most of these sets started immediately after the death of Prophet Mohammed (P.B.U.H) and continue during the reign of Ali (A.S) the forth Caliph, when the discontented Arab elements bitterly criticized Uthman's policy. The Saba Iyya or Adherent of Ibn Saba'a furnished the Shiite movement with a theological basis. "The Shiite considered their Imams to be divine by nature, gave him obedience, as a superior being possess of supernatural knowledge".

The Sunni sect are the custodians of the Sunna but do not recognized the Shiite claim for Caliphate the Sunni believe the decision to appoint a successor to the Prophet should be a collective responsibility of the Muslim Ummah in general irrespective of their relationship with the Prophet. The Karijites or the dissenters or outgoer whose history goes back to the famous battle of Siphin (35h/657m) after which they broke away from the fourth Caliph Ali. The Khrijites were a political whose discussion were confined to the Caliphate they held that the Caliphate of Abubakar and Umar was legal and virtual and also that of Usman in the early days of his rule, and of Ali until he consented to arbitration. They presented the extreme principles, their theory of the Caliphate was that leadership of Muslim Community (Imams) may be open to every free Arab if the Calip was dully elected, he should not abdicated nor relinquish his escerted right under any circumstance, if however, he was unjust he should be deposed or even killed if the necessity arose (2) the Kharijites made certain of the first requirements, by adopting

Islam and justice in lieu of Arabism and freedom especially after many non–Arab Muslim joined their line.

The Caliphate may be open to Quraysh tribe to which the Prophet belonged, in so far as it is open to other Muslim. Those the right to the Caliphate was made common to all Muslim, free and slaves alike, contrary to the Shiite view which stressed that the Caliphate should be confined to the members of the house of the Prophet. With the establishment of the Kharijites there were four principal classes in Islam.

i. the religious Muslim, pietists in general who formed a wing of the orthodox party or Sunnites.

ii. The Shiite or partisans of Ali and his house.

iii. The Kharijites or Khawarij (seceders or outgoers or theocratic separatist as muir called the them, or republicans as van vloten described them or puritans or extreme radicals as Nicholson describe them. They broke away because of Alis consent to arbitration and according to Brawne (4) presented extreme democratic view.

iv. Other parties which took their roots to the above four major parties these are, the Murjites, which appeared in Damascus under Christian influence during the second half of the first Century of the Higra.

The Murjites held that no one who professed to believe in one God could be declared an infidel no matter whatever sin he might have committed until God Himself has given judgment on the day of resurrection. The Murjites desired a return to the principle of

equality which Islam has established. The Mutazilites (Seceders) or the Qadiriyya (partisan of free will) were originally a religious sect which soon participated in Muslim politics, it arose under the influence of Christian Theologians especially John of Damascus and his pupil Theodore Abucara (Abu Qurra) the Bishop of Harran. The Christians were admitted to the Umayyed court, and held great offices in the state. "Muslims and Christians exchanged ideas in friendly discussion or controversy".

2.7 ISLAMIC ORGANIZATIONS IN NIGERIA

Islamic institutional organizations and bodies locally, regional or national have development over time in the Nigerian society. Prior to independence, and during pre–colonial days Islamic movements and sects abound in many areas in the North. Notable among such movements is the Jihad of movement of Sheikh Othman Danfodio in the 18th Century, that came to establish a more permanent authority under the auspice of Sokoto Caliphate in 1804.

Subsequent developments which follows later after the Jihad, and other numerous sectarian division that erode the religions terrain abound with large followership which includes the following:

i. The Quardiriya order, of Sheikh Abdul–Quadri Jelani

ii. The Tijaniya sect of Sheikh Tjjani

iii. The Sanussiya order originally from Libya

While in recent times after independence one begins to hear of such groups as Ahmadiyya Movement which boast of publishing the Qur'an in over 100 languages of

the world. With a greater religion consciousness in later years certain socio – political developments in the late 70's brought about another movement in Nigeria known as "Izalatul Bidia wa Ikamatus Sunna". This group more than any other came to dominate the educational, social and political lime high in the country establishing itself strongly in Mosques, communities, and educational societies. The person who became the official vanguard and mouth piece of the Izala movements is Sheikh Abubakar Mahmod Gummi who died in 1992. Gummi becomes the embodiments of Sunnist revivalism of more secular tolerant Islam presiding religiously upon sermons and enlightenment at the Sultan Bello Mosque in Kaduna. Until his death his religious commentaries and even today, they are guide instruction on many contemporary national issues that affect Islam and Moslems in Nigeria. On so many occasions did the Izala group with its state branches organizes lectures, establish schools, and delve in matters of national importance. It does have it movements of controversies too, in terms of acceptance and as regard to social and political issues are banking, finance, profit, virtually corruption, democracy, etc.

One group that stands out unique and at logger head to nationalism and secularism of political Nigeria is the Government dreaded Shiites known as the Islamic brotherhood nurtured and headed by the much jailed sheikh Ibrahim El–Zakzaky of Zaria. The El–Zakzaky group has since in the late 70's between 1978 to 1979 challenges all anti Islamic secular Nigeria. Its approach is much more complex, sophisticated and intellectual, wanting the establishment of Islamic sovereignty in Nigeria, and always at logger head with Government whether military or democratic. The Zakzaky brotherhood which tables and off shot from the successful Iranian Islamic revolution have always confronted

the policies and constitution of Nigeria as non–Islamic. It was these group that at present have had violent clashes than any other Islamic group in Nigeria.

When assessing the religious groups that aims to establish orthodox Islamic values in Nigeria it is worthy to mention some of the bodies and association that strives for an intellectual Islamic developments. These include:

i. The Supreme Council for Islamic Affairs (S.C.I.A)

ii. The Jama'atul Nasril Islam (T.N.I)

iii. Islamic Education Trust (I.E.T)

iv. Fityanol Islam

v. Islamic Thought Foundation (I.T.F)

vi. Muslim Students Society (M.S.S)

vii. Ansar–Ud– Deen Society of Nigeria (A.D.S)

viii. Anwar – Ud – Deen Society of Nigeria (A.U.D)

ix. Muslim University Lecturers Association

x. Federation of Muslim Women Association in Nigeria (FOMWAN)

xi. Youth Muslim Congress

xii. Muslim Youth Progressive Society (M.U.P.S)

xiii. Islamic Missionary Association of Nigeria (IMAN)

xiv. Nunl–al Islam

CHAPTER – THREE

ISLAMIC ARCHITECTURE

3.1 THE EVOLUTION OF ISLAMIC ARCHITECTURE

Islamic architecture developed overtime as a result of association with foreign cultures as Islam expanded out of the frontiers of Arabia. The Mosque formed the basic unit of reference upon which it could be said, Islamic prohibitions on sculpture and animated representation created the environment for the development of geometric forms that reached a high level of sophisticated in Muslim lands. Islamic architecture is a true expression of a rich culture that has unified countries as far apart as a Spain central Asia and sub–Saharan Africa, over some thousand years and more. The flexibility of Islamic architecture to fit different functions and varied geographical settings aided it's fast development and spread in the Muslim world.

3.2 LITURGICAL ORIENTATION AND THE MOSQUE

The Mosque perhaps being the most central to Islam is the most unique, in terms of religious character and architectural features. One definition of a Mosque could be a building erected over an invisible axis which is none the less the principal determinant of its design. The Muslim world is spread out lie a gigantic wheel with Mecca as the hub, with lines drawn from all the Mosques in the world forming the spokes. These line converge on a city and within that city on a point. The city of Mecca, and the point is the Kaa'ba at its centre (Figure – 1). Mecca, the birth place of Muhammad (SAW), is Islam's holy city and the goal of pilgrimage. The Kaa'ba, a hollow cube of stone, many times of Muhammad (SAW), is the axis mundi of Islamic cosmology. It is diagonally oriented, with it's corners facing the cardinal points of the compass. Like the social lomphlos in dolphin it is the centre of the world, became it is the primordial symbol of the inter–section between the vertical axis of the spirit and the horizontal plane of phenomenal existence.

During the pilgrimage ceremony, the pilgrim circumbulates the Kaa'ba seven times, and this gyration of the great crowd round the Kaa'ba, with it's curious sivilong, liquid movement, when seen from a minerat resemble nothing so much as an immense water pool. Prayer is established at four levels; the individual, the congregation, the total population of a town and the entire Muslim world. For three of these there are distinct liturgical structures. The first is the **Masjid**, a Mosque used for daily prayer or by individuals or small groups but not for the Friday Worship. It therefore, has **Mihrah** but no **Mibar** (Pulpit) the prayer rug also corresponds for this level. The second is the **Jaa'mi**, the congregational or Friday Mosque, used for the main weekly service, it is normally much larger than a Masjid and provided with a number. The third is the **Idgah**

(Place of Prayers). Within these liturgical type a range of architectural variation is possible liturgically, the Mosque may be said to have it's starting point two verses in the Qur'an, that read;

> We have seen the turning of your face towards the heavens (for guidance, a Muhammad), and now we will turn you indeed towards a Qiblas which shall please you. So turn your face (in prayer) toward the sanctified Mosque, and you (O Muslims) wheresoever you find yourself, turn your faces likewise, toward it.

When these verses were revealed in a Mosque that still exists on the outskirts of Medina, the congregation obediently turned around and prayed facing South towards Mecca instead of as formerly, North towards Jerusalem. Picturesquely sited a top of rocky knoll on the outskirts of Medina, this Mosque rejoice in the unique title of **Masjid Al–Qiblation** (Mosque of the two Qiblas). When in the year 629, Mecca replaced Jerusalem as the focus of prayer, Islam gained a religious capital (though not a political one) in addition to a goal of pilgrimage. The notion of a directional axis operates on two levels socially, as focal point in relation to which the entire community, Umma, is balanced, and liturgically, as the focus of prayer.

Prayer, the second pillar can be constructed as use of the horizontal axis by which oneself to the vertical axis as represented by the Kaa'ba. In it's simplest terms, a Mosque is building erected around a single horizontal axis, the **Qibla**, which passes invisible down the middle of the floor and, four walls terminates continually in Mecca. Reduced to essentials, therefore, a Mosque is no more than a wall at right angles to the **Qibla** axis and behind, or rather before that wall there can be anything. This may be seen from the **Musalla**, or **Idgah**, which is nothing but an expanse of ground with a wall at the end, a

wall with inserted rich and engaged pulpit. The Prophet's Mosque in Medina formed the proto–type to which all subsequent Islamic religious building adhered, establishing the bipartite division of the Mosque as well as this principles of axial planning. At the point where the **Qibla** axis meets the far wall of the Mosque an indentation is produced, a directional niche called **Mihrab**, which is nothing les than the liturgical axis made visible. The **Mihrab** takes the shape of an arched niche, mostly framed by one or more pairs of clonettes. Being the visual as well as the liturgical climax of the Mosque, where the Imam stations himself to lead the congregational in prayer, the **Mihrab** is usually the object of much lavish ornamentation. If a Mosque have a lateral chapel, a flaking balcony, a royal or imperial lodge, or **Imam's** on the transversal axis, them these auxiliary areas, too, are provided with **Mihrabs** though on a proportionately humbler scale, in much the same way as each chapel in Church has its own alter.

The earliest Mosque had no **Mihrab**, and in the Prophet's Mosque at Medina a block of stone on the floor secondly the purpose of indicating the direction, the stone may have stood in for the black stone of the Kaa'ba, which, as sort of foundation stone, it symbolically represented.

When, however, Muslim are misses fanned out from Medina in all directions and established the Islamic Empire, a means had to be devised to cope with the problem of prayer on route.

The solution arrived at had the simplicity of genius, it was to trace in the sand with a spear the plan of on adhoc Mosque and them to thrust the spear, half downwards, into the sand at the point occupied by the stone in the Mosque in Medina. Onces the worshipper

had stepped over the boundary thus, demarcated he was within a sanctified area in which all the Qur'an taboos governing ritual purity were in operation. The spear, then as the was the general liturgical indicator in Islam, although within a few

PLATE – 5: A Fountain for ablution in a Mosque at F.E.Z.

SOURCE: George Michael (1978)

decades the niche, introduced for the first time at Medina, became the standard means of indicating the direction of prayer. The spear survives, conographically, in the coinage of the Umayyad dynasty. On a dirham struck during the reign of Abd Al–Mlik, a spear is shown standing upright within the niche, which by this time had become normative as liturgical indicator.

The **Mihrab** is an early innovationis Islamic architecture, and it's origins have been the objects of controversy. The concave **Mihrab** entered Islamic architecture in 707 – 709 when the Caliphate to be, Umar Ibn Abd Al – Aziz, brought coptic masons to Medina for the purpose of rebuilding the Prophets Mosque. These masons fashioned a niche in the Qibla wall similar to those in the coptic Churches they had worked on, with the difference that what had been a devotional niche now became directional. A Mihrab is an acoustic device, a resonator for the voice, shaped to bounce the sound back and magnify it at the sametime. The concave **Mihrab** was, therefore, no fortuitous innovation but the consequence of an order that the Muslim overseers must have given the copts. The **Mihrab** prompty became the central feature of any Mosque and, indeed, of all sacred art and architecture in Islam. The same principle of directionality governs the design of Mosques, Mauslolea and prayer–rugs, all of which features, the **Mihrab** Diocese of liturgical significance, the niche figures as a design motif throughout the Islamic fine arts, from textiles to tombstones, where it is anomalous.

3.2.1 External Features of the Mosque

It is in relation to the **Qibla** axis that the principal items of liturgical furniture are distributed, but considering the stages involved in the liturgical action it makes better sense to outline the external features of the Mosques before moving inside. These features comprise minaret, dome and ablution fountain the last of which occupies an intermediate position between external and internal features.

When Islam solidified into it's present liturgical forms in Medina, some means of summoning people had to be devised, particularly for the congregational prayer at noon on Fridays, which involves the obligatory attendance of all adult male and the optional attendance of adult females. The prophet disliked the Christian use of wonders clappers, both of which sounded cacophonous to the ears. After a dream in which one of the Prophets companions saw a man charity a summons to prayer, the Prophet turned to his Abyssinian freedman Bilal Al–Habashi, and said mount up, Bilal and call the people to prayer, Bilal who was noted for the sweetness of his voice, was therefore, the first muezzin in Islam. The muezzins office is to chant the addan, or summons to prayer, which in the prelapsarion days before the loudspeaker, used to flow over the root–tops and never tailed to impress travelers with it's plangent, fragile beauty. This was not, of course, the origin of the minaret but only the motivation for it's invention; it was the need for height, from which to broadcast the call that led to the development of the minaret. The muezzin's balcony is analogous to the belfry; the higher gets the greater the area

over which the sound can be distributed. As Crowell (1932) has shown, the minaret has developed out of the corner towers of the temenos

PLATE – 6: Inside the Mosque the chief Feature is the Mihrab in a Niche in the Centre of the Qibla Wall to Define the Direction of Mecca Basili Mosque Alexandria

SOURCE: George Michael (1978)

of the Church of St. John the Baptist at Damascus, when the entire area was taken over to the build the Umaynad Mosque. Here, however, the resemblance to Christian architecture ends, for Church towers have to be stardily built to take the immense weight of the bells, which is why minarets are more slender and graceful.

Though the column, the area and the dome have been described as the trinity of Islamic art is undoubtedly the dome, oven, if liturgically it is of miner significance. The earliest dome were small affairs erected over the gila to define its externally and to light it internally. In a later stage the dome was used to cover the mortuary chamber in which the founder's body rested, then the dome over from third lateral position to a central one, and grew in volume until it covered the entire sanctuary in utility what it lost in numinous impression, such as that conveyed by the great Mosque at Cordoba, but, liturgically, either position had the effect of ensuring the visibility of the Imam to his congregants. In early Mosque he was highlighted against a dark interior, in later Mosque he stood out less but everyone could read, not just sitting near the windows. The dome is, of course, a cosmic symbol in almost every religious tradition, and, symbolically, in Islam the dome represents the vault of heaven in the same way as the garden represent paradise.

Since the dome stands for heaven, the paradise tree provides an appropriate motif outstanding example of such decoration is found in the dome of the Rock, where a

PLATE – 7: The Minerate from which the Muezzin gives the Call to Prayer.
A Mosque in F.E.Z.

SOURCE: George Michael (1978)

highly stylized cosmological tree which in Islam grows upside, down–spreads downward from the apex of the dome to embrace all the widening stages of heaven by the time it reaches the foot.

Intermediate between the external and internal features is to the ablution fountain, generally located in the centre of the courtyard to emphasize the initiate function of water in Islam. In Islam, water is the vehicle of purification and enjoys fountains supplementary ablution facilities may be provided inside the Mosque, often in the shape of a colossal marble jaw with basins and taps so that the elderly may comply with the law without the risk of exposure to the inclemency of the elements. Ablution may be either total or partial depending on the state of ritual purity in which the worshipper finds himself. Normally, partial ablution suffices but carnal intercourse ranks as a major defilement, and in this case a bath is mandatory. Whether total or partial, ablution must be performed with running water. Among it's amenities, the foundation has taps for lukewarm water and low stools so the user can isolate himself physically from the ritually impure floor (Figure – 8).

3.3 THE ELEMENTS OF DECORATION: Surface Pattern and Light

Islamic decoration covers building like a mantle; it's purpose is to conceal the structure rather than reveal it. The element of decoration are mostly limited to calligraphy geometry and foliation, but their manipulation results in a rich and sumptuous effect (Figure – 9).

PLATE – 9: Dome of the Great Mosque at the Damscus Built in the 8th Century and Reconstructed in the 19th Century. Note the Intrisc Designed Patterns

SOURCE: George Michael (1978)

The role of decoration is central to any analysis of Islamic art, it is one of the unifying factors that, for thirteen centuries; have linked buildings and objects from all over the Islamic world across an enormous geographic span, from Spain to China and Indonesia.

Islamic art is an art not so much of form as of decorative themes that occur both in architecture and in the applied arts, independently of material, scale and technique. There is never are type of decoration for one type of building or object, on the contrary, there are pan–Islamic and applicable to all types of buildings and objects at all times (whence comes the intimate relationship in Islam between all the applied arts and architecture). Islamic art must therefore, be considered in it's entirely because each building and each object embodies to some extent identical principles differ in quality of execution and style; the same ideas, forms and design constantly recur.

If in their choice of forms the artist and Architects of Islam were merely innovatory, their pre–occupation with surface decoration was highly original. They perfected a type of decoration whose purpose was first and foremost that of providing buildings and objects with an intricate and complex overlay, covering their structural cores (often of a different materials) as with an outer skin or a mantle. The textile metaphor is apt as there is a close interdependent between Islamic architectural decoration and textiles. Walls are reduced to borders, to enclosing curtains, and in turn are literally covered with textiles–hangings, carpets, curtains–so that the demarcation between the permanent parts of the buildings (the solid walls) in masinery, and temporary areas (tents, awnings or screens) in cloth, is very subtle.

In Islamic architecture decorated surfaces have a physical reality as well as a visual impact – an independence of their own, which gives them an importance at least equal to their architectural forms.

The development of artistic techniques throughout the range of Islamic art is always squared to creating increasingly intricate surface decoration by the use of reflecting and shining materials and glazes, the repetition of designs the deliberate constructing of textures and the manipulation of planes. However, despite the tendency towards effects of decorative richness and intricacy, there is always an ultimate series of sobrictly in Islamic art.

Islamic art is an art of repose, intellectual rather than emotional, where tensions are resolved. It is a conceptual art where questions and answers are timely balanced. Absence of tension is achieved mainly through the subletly of surface decoration in which patterns are limited to well defined areas but are at the same time infinite in the series that they have unlimited possibilities of extension. The principles are of repetition and the continuous permutation of motifs and designs – like water itself, which plays such a unique role in Islamic architecture, the decoration continually reflects and multiplies patterns to provide a cool refuge for the eye and the mind, creating an art which is dynamic and yet unchanging.

This concept of decoration – flexible in nature, independent of form, material and scale – employs a limited number of basic formulae: calligraphy geometry and in architecture, the repetition and multiplication of elements based on the art. Allied with and parallel to these are floral and figural motifs. Water and light are also of paramount importance to

Islamic architectural decoration as they generate additional layers of patterns and – just as happens with surface decoration they transform space.

3.3.1 Surface and Space

Decoration in Islamic architecture is not limited to the covering of surfaces, it also helps to transform space.

Islamic buildings cannot always be clearly identified by their form because each form is not restricted to any one purpose; on the contrary, each form implies multiplicity of purpose and flexibility of space. The same structural combinations, the arcades, the domes, the vaulted *Iwans*, the high portals, can be applied to buildings as diverse as a palace, stable, a school or a Mosque. The same is true of the themes of their decoration, which can be entirely interchangeable.

Space is defined by surface and, stone surface is articulated by decoration, there is an intimate connection in Islamic architecture between space and decoration. It is the variety and richness of the decoration, with it's endless permutations, that characterizes the buildings rather than their structural elements, which are often distinguished.

PLATE – 10: Pools Give a Sense of Repose and Opennes to the Enclosed Courtyard. In the Alhamdra Granada Water Becomes Part of the formal Rectal Near Composition

SOURCE: George Michael (1978)

The decoration underlines not so much the structures of buildings and the forms of objects as the interplay between forms and surface. The tendency is for surfaces to be fluid decoration helps to make the transition, imperceptivity, from one place to another. No sharp divisions are allowed. Light is filtered; nature reflects, unifies and cools.

The multiplication of a given pattern or architectural element on a different scale in one plane also helps to avoid sharp contrast and clear definition of scale and surface endless

cadences of arches and columns, the multiplication of domes – the elements most typed of Islamic architecture – all create a feeling of continuous space. A square building with a dome – that is a cube with a rooted arch; in a circular domed space there are no corners, edges or axis. The focus is inward towards the centre, the decoration supports this focusing inwards by inviting contemplation with it's challenging but resolved complexity. A curve implies dynamism, the concept of change of expansion. It extends the meaning of the form that is drawn or built by suggesting a change into the dimension of time.

3.4 THE ELEMENTS OF DECORATION

The elements of decoration are primarily restricted to calligraphy, geometry foliation, light and water.

3.4.1 Calligraphy

In the Islamic world, calligraphy is considered the most important of the arts because of it's role in recording the word of God in the Qur'an. Despite stylistic differences and local variations in scripts, the use of calligraphy in architecture is the element of decoration that has at all time done most to unify different types of buildings throughout the Islamic world. There are very few Islamic buildings, or indeed objects, which do not have somewhere on the surface an inscription – min Arabic of qur'anic, or in the vernacular if meant to record the names of donors, foundation dates repairs or additions, or lines of poetry.

Calligraphy, like all Islamic decoration, is closely linked to geometry. In Arabic it is referred to as the geometry of line, implying that the proportions of the letters including the curves strokes are all governed by mathematical proportions. Inscriptions on buildings are generally written in an angular, sober and non–mental script, *Kufi*, or in later more cursive styles, *naskhi* and *thuluth*. The range of variation between the basic type is immense, varying from century to century and from region to region.

Are mostly used as argiane along and around the main elements of the buildings, they decorate, portals and cornices in particular, although they are also found as part of a overall design in a diaper pattern or alternative they may be contained within a single panel.

Inscriptions also link parts of the buildings apparently different in purpose and decoration, unifying them through the symbolic associations contained in their text.

PLATE – 11: Islamic Decorations Cover a Building like a Mantle; Its Purpose is to Cancel the Structure Rather than Reveal it. The Wall is the Base of the Friday Mosque at the Heart in Afghanistan.

SOURCE: George Michael (1978)

3.4.2 Geometry

Abstract forms of geometric shape are found throughout Islamic art and architecture in a bewildering variety of combination at all periods.

Islamic art inherited the geometric patterns common to the later classical world, but developed these to a degree of complexity and sophistication previously unknown, transformation decorative geometry into a major art form.

These patterns clearly demonstrate the fascination of Islamic artist with the visual principles of repetition, symmetry, and continuous generation of pattern. Clearly the art of geometry is related to the study of mathematics and the other sciences (also derived

from classical sources), which were keenly pursued by the scientists and philosophers of Islam. Here is found the close link that relates the visual arts in Islam to music and poetry through the same subtle manipulation of rhythms in controlled mathematical sequences.

The superb assurance of the Islamic designers is demonstrated by their master full integration of geometry with such optical effects as the balancing of positive and negative areas, interlacing with fluid overlapping and under–passing strap–work and a skillful use of colour and tone values.

Geometry patterns also form the basis for organizing the other decorative elements, being independent of scale and applicable to any material. More than any other type of design they permuted an interrelationship between the parts and the whole of a building complex, the exterior and the interior spaces and their furnishings.

3.4.3 Floral Patterns

The artist of the Islamic world often observed nature faithfully, reproducing and interpreting it with a great deal of accuracy. A particular taste for naturalism and cultivated in the arts of the three great late Islamic empires, the *Ottoman*, the *Safavid* and above all the *Mughal*. Flowers and trees were depicted in manuscripts as botanical examples, areas motifs for the decoration of textiles, objects and buildings.

3.4.4 The Arabesque

The possibility of scrolling or interlacing plant forms, already found in a naturalistic rendering in the Hellenistic art of the near East and beyond as well as the most abstract

vegetal ribbons of the art of the steppes, had given the artist of Islam the impulse to evolve more and more complicated designs. These designs are disposed symmetrically over the centre surface of objects or domes, or contained in bands or panels. From a motif originally centered on a stem, dividing surfaces regularly into recognizable abstract versions of the alternation of leaves and grapes, the vine motif of classical times becomes, thanks to overlapping and interlacing, an overall pattern capable of unfolding in every direction. The ultimate extension of this tendency towards the denaturalization of natural forms is the arabesque.

The arabesque is characterized by a continuous stem which splits regularly, producing a series of centre point, leafty, secondary stems, which can in turn split again or return to be reintegrated into the main stem. This limitless, rhythmical alteration of monuments, conveyed by the reciprocal repetition of curved lines, produces a design that is balanced and free from tension. In the arabesque, perhaps more than in any other design associated with Islam, it is clear have the line defines space, and have sophisticated three dimensional effects are achieved by differences in width, colour and texture.

3.4.5 Light

A mystical symbolism has been attributed by some authors to the careful control of the sources and play of light in Islamic architecture. for those writers, light is the symbol of divine unity, and they believe that the Muslim artist seeks to transform the very stuff he is fashioning into a vibration light; in addition to having a religion dimension, light has in Islamic architecture a decorative function which is two fold. It modifies other elements of decoration and it originates patterns.

Architectural elements in Islamic buildings and the materials chosen for their decoration are often shaped so as to reflect, retract and be transformed by light and shade. There is a subtle use of a glossy floor and wall surfaces to catch light and often to throw it over the facts of diamond–shaped ceilings, which in turn reflect it back.

In this sense light, like water, contributes a dynamic quality to Islamic architectural decoration. It extends the patterns, forms and designs, into the dimension of time. As the day progresses, so the forms change according to the angles of light and shade, as in a kaleidoscope. Light and shade create strong contrasts of planes and give texture to sculpted stome and stuccod or brick surfaces.

3.4.6 Water

Water is an essential compliment to and an illustration of the nature of Islamic architectural decoration. It's use for decoration as well as for coolness is best seen in house and palace architecture rather than in religious buildings, where the paramount function of water is for ritual purposes – although the pools and fountains in the courtyards of Iranians or Moroccan Mosques and Madrasas are an important complement to the architecture. But it is in the gardens and the palace and tombs architecture of *Mughal* India and Spain that are found the best surviving examples of the sophisticated and combined uses of water for symbolic, decorative and practical purposes. There, water is not only a mirror to reflect the architecture and multiply it's decorative themes, but a means of emphasizing it's visual axis. The straight – sided pools and the channels that feed them makes a set of controlled and geometrically defined frames which provide a centre point for the grids of the architectural scheme, and subtly divide space into the

right mathematical proportioned. Pools of water also multiply the images they contain, and distort their reality; like the decoration they mirror, they are immutable, yet constantly changing; fluid and dynamic, yet static.

Sheets of water, strictly defined and geometrically organized, are found not only in the open spaces surrounding buildings, as in the gardens of the *Taj Mahal* or the *Chihil Sutun*, but also in more confined spaces, at the centre of courtyard, as in the *Alhambra* in *Granada* or the *Bu–Inaniyya Madrasa* in *Fez*. Here, water helps to convey a scene of repose and coolness and, more importantly, by it's mirror effect, openness and breath to spaces that are often small and always enclosed.

CHAPTER – FOUR

HAUSA TRADITIONAL ARCHITECTURE

4.1 INTRODUCTION

The Hausa language, as a language of commerce and enterprises, is among the widely spoken languages in the sub–Saharan Africa. The Hausa's are widely spread all over the West Africa sub–region and beyond. They are, however, predominantly found in the area historically referred to as "Western Sudan".

The traditional architecture of the Hausa people have overtime provided habitation solution to the teeminy population of the inhabitants of historical Western Sudan.

The foundation of African architecture is mostly stepped in mud construction. The sophistication is mud technology reached the highest level of development in the Hausa vault and domes. Hausa traditional architecture is also full symbolic expressions which have been incorporated into the architectural language in the form of structural elements and the *Tulluwa* dome expressed this concept clearly.

4.2 ELEMENTAL COMPONENTS OF HAUSA ARCHITECTURE

Overtime the Hausa architectural practice evolve it's own images, symbols and canons with which it can be interpreted. The traditional different elements and symbols was a product of centuries of dynamic evolutions.

Among the principal component elements of Hausa traditional architecture are:

4.2.1 Pinnacles (Zanko)

The *Zanko* can be defined as parapet facia on the corner of a building. The *Zanko* tends to be the most attractive and well – recognized feature of Hausa architecture; it has the shape of rabbit's ears at the corner of the parapet. The pinnacles Zanko have metamorphosed from purely functional elements to symbolic art of decoration.

4.2.2 Parapets (Rawani)

The Hausa have adopted the parapet (Rawani) as an indigenous symbol of aesthetic rather than its functional use of conducting water to a point of discharge. The parapet

also add height to the building and psychologically it exhibit grander and prestige to the building.

4.2.3 Drainage (Indaraso)

these are veins valleys chased in the parapet of flat roofs (gulter). The sprout which collects rainwater from roof project out at about 600mm – 900mm from the face of the building wall. In the past, pottery was used for the sprouts, later, metal sheets were introduced, and this concrete. It prevents the walls and foundation from being damaged by heavy rainfall.

4.3 PLANNING AND STRUCTURAL FORMS

In the Hausa architectural tradition just as it is the case in the Africa tradition there is a lack of rhythm in the aerometric composition of built up forms. The dominant aerometric elements are the quadrilateral (rectangle and square) and the predominant

circular forms. These forms are together used indiscriminately to give a variety of shapes. Very often, Hausa architectural planning has been linked with the Islamic culture and thus, the many design features of the houses was the cultural concept of separating male and female quarters in the notion of security and privacy.

Structurally, forms used in residential and commercial building vary with used in public buildings. Thus, simple construction and structural systems are employed in the residential or commercial buildings, while complex in public buildings. The arch and the column are the main structural systems. The column (ginshiki) is used to reduced span and is constructed the same way as the wall, though normally built to support roofs and falling walls. Thus, deleb palm timber trunks are inserted in the column to increase its

carrying capacity, bonding with cob mortar found in drying ponds. Another type of column is the buttressing types used "engaged column" (H. T. Sa'ad, 1981).

4.4 MURALS AND PAINTING

Odutokun (1979) in his writing on "wall decoration amongst the Hausa" asserts that traditional African buildings like architecture of other parts of the world offer structurally impressive and decorative charming. The influence of Islamic culture in Africa enhances wall decoration in buildings. The earliest Muslim Hausa wall decoration probably began as restrained and rather geometrical work that arise in an almost unpremeditated fashion from established techniques used for building in mud. One of such effect according to David Heatheote in "the Art of Hausa" says its pattern of parallel curve lines that results from the natural work of a builder's hand in applying mud plaster. The elaborates ornamentation of exterior walls in corporations representational motifs such as those lorries, bicycles, guns, animals and people, drew some decoration that has already been made for interior, the best example of decoration is the 19th Century Zaria City Mosque. Some writer argued that some of the established Hausa ornamental motifs and techniques such as embedding of coloured enamel ware wall or ceiling are foreign. Hausa builders especially women have specially contributed. Other example include ceiling decoration in the Emir of Kano's Palace, and the interior of Kano old treasury builder 1930.

4.5 EXPRESSIONISM

Traditional architecture wherever found is full of symbolic expression, which have been incorporated into the architectural language in form of structural elements and decoration.

The expression is strongly tied with religious concepts; the case of the *Zanko* (Pinnacle) and the *Tulluwa* (Dome) shows this concept clearly. The feudal chief's turban is architecturally symbolic. The head turbaned stands for *Tulluwa* (Dome). The projected elements from the turbaned head expresses the *Zanko* (Pinnacle). The eyes visible elements expressing the identity of the Hausa Islamic architecture.

4.5.1 Domed Roof (Tulluwa)

The Hausa dome is a structural roofing system that spans a considerable length. It is mostly used to cover important buildings like the entrance hall (Zaure).

4.5.2 Decorations

Decoration are very common in Hausa traditional architecture. While there are several types of decoration on wall facades the decoration on ceilings are given particularly high regards. The use of abstracts motifs are common.

4.6 HIGH LIGHTS

The above features are the most common characteristics of Hausa architecture that are still in use in the society.

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CHAPTER – SIX

SITE AND ITS ENVIRONS

6.1 LOCATION

The site is located on the South Western Quadrant of Sokoto Town. The site is bounded to the North by the Government Reservation Area (G.R.A) residential houses, to the South by undeveloped plots and to the West by State Television. Airport road borders the site to the South West.

6.2 VEGETATION

The site characterized by the Sudan Savannah Vegetation type, consisting of scattered trees and shrubs a matrix of short grasses that grow in turns. This vegetation is associated with hot and dry climate of the far Northern States of Nigeria.

6.2.1 Design Implication

i. Foundation types are to be determined by the types of soil cover or vegetation.

ii. Mature drop rooted trees are to be avoided near buildings, as pressure or foundations causes stress on buildings.

6.3 GEOLOGY AND TOPOGRAPHY

The term of the site is gentle with relatively uniform slope. The underlying rocks are soft granites concord with a lot of fine sand. The soil underneath the top sandy soil is laterite.

6.4 INFRASTRUCTURAL FACILITIES

Facilities such as electricity, pipe borne water, telephone services and drainage system all around the site.

6.4.1 Design Implications

i. Easy access to these facilities increase the viability of the site.

6.5 SOLAR RADIATION

In dry season, when cloud cover is very little, solar radiation is usually very high.

6.5.1 Design Implications

i. The high value of sunshine hours implies the possibilities of day lighting of building all year round.

ii. Long sides of the building to avoid direct and continuous exposure to solar radiation.

6.6 SITE ANALYSIS

The site chosen for the design is in the North/Western part of Sokoto. The site is located along Kaduna road in Sokoto town.

6.6.1 Area of Site

The site occupies an area of approximately 6,000m^2 (Six thousand metre square).

6.6.2 Existing Structures

The site is a virgin land and completely undeveloped. There are however, developed structures adjourning the site.

6.6.3 Physical Features

The site slopes gently toward its Northern side. There are no rock out crops are in or around the site.

CHAPTER – SEVEN

DESIGN PROPOSAL, REPORT AND CONCLUSION

7.1 INTRODUCTION

From the case studies of the existing centres, studied, the appraisal of Islamic architectural features and the analysis of the Hausa traditional elements, the designer is in a better position to respond to the design challenges.

The design has attempted to feature many of the expression gained from the cases studies and other research work.

7.2 DESIGN BRIEF

The design is divided into four core areas. These are further sub–divided into smaller unit for the effective functioning of the centre. The various units are separated in their unique functions but integrated in their overall function.

The design is housed under one roof for a smooth flow of the various functions excepts for the hostel units which are separated from the man block.

The main core areas are the following:

i. Administrative Units
ii. Academic Units

iii. Worship Unit
iv. Accommodation Units

7.2.1 Administrative Unit and Supporting Facilities

These contain the offices, conference rooms, computer rooms, auditorium and supporting facilities for the staffs in the centre. Permanent and temporary staffs are employed by the centre for the effective running of the centre. Several offices and auxiliary facilities are provided in the administrative unit.

The administrative area is placed on two floors to ground and first floor. Most of the male staffs are on the ground floor while the majority of the female staff are occupying the upper floor. This is the Islamic requirement of the separation of the sexes.

The separation is however, not total as some male staff are also to occupy offices in the upper floor.

7.2.2 Academic Unit and Supporting Facilities

These include lecture rooms, discussion rooms, library staff offices and supporting facilities. The academic unit also occupy the ground and the first floor. There is more attempt at separation here, are the ground floor is occupied by the male students while the female students occupy the upper floor. This unit will train students for effective daa'wah work to meet the aspiration of the centre.

7.2.3 Worship Area

A Mosque is provided at the centre because of the need for the five daily prayers by the Muslims.

7.2.4 Accommodations Units

Student hostels for about 1,000 male student are provided in the centre. This is detached from the main centre and takes the Arabic vowels in plan form.

7.3 SCHEDULE OF ACCOMMODATION

	Space		Number Required	Area (m^2)
	i.	Ground Floor		
(b)	Administrative and Auxiliary Facilities			
	i.	Entrance Lobby	1	20.0
	ii.	Main Entrance	1	100.0
	iii.	Stair Case	1	25.0
	iv.	Security	1	20.0
	v.	Information Unit	1	330.0
	vi.	Offices for Staff	11	150.0
	vii.	Conference Rooms	1	176.0
	viii.	Council of Da'awah Unit	1	30.0
	ix.	Computer Room and Stationeries	1	25.0
	x.	WC's and Wash Hand Basins	12	130.0
	xi.	Council of Ulema Unit	1	186.0
	xii.	Library for 10,000 Volumes	1	30.0
	xiii.	Librarian Offices	1	30.0
	xiv.	Library Staff Offices	2	30.0
	xv.	Bindery	1	30.0
	xvi.	Sultanate Chamber	1	130.0
	xvii.	Caliphate Museum	1	565.0
	xviii.	WC's and Wash Hand Basin	6	
	xix.	Auditorium (1,500)	1	1,625.0
(c)	Academic Unit			
	i.	Lecture Rooms (Male)	5	770.0
	ii.	Audio Visual	1	70.0
	iii.	Staff Offices	8	132.0
	iv.	Discussion Rooms	2	24.0
	v.	Bookshop/Islamic Accession Shop	2	100.0
	vi.	Entrance and Reception	1	95.5
	vii.	Internet Café/Computer Services	7	210.0
	viii.	Conference Hall	1	80.0
	ix.	WC's and Wash Hand Basin	1	150.0
	x.	Library	12	25.0
	xi.	Librarian Office and WC's	1	110.0
	xii.	Processing Room	1	30.0
	xiii.	Binding and Store	1	30.0
	xiv.	WCs and Wash Hand Basin	1	80.0
	xv.	Muslim Sisters Professional Association	2	12.0
	xvi.	Muslim Sisters Forum	1	130.0
			1	130.0
(d)	Academic Area			
	i.	Lecture Rooms	6	222.0
	ii.	Islamic Materials Shop	2	98.0
	iii.	Offices for Staff	6	150.0
	iv.	Home Making Centre	4	100.0
(e)	Worship Area			
	i.	Mosque		

ii.	Ground Floor		1		1,054.0
iii.	Male Section		4		80.0
iv.	WCs and Urinals	1		175.0	
Upper Floor					
i.	Female Section	1		175.0	
ii.	WCs and Urinals	4		80.0	
iii.	Stair Case		1		80.0

(f) Accommodation
- i. Ground Floor
- ii. Bedrooms
- iii. Reading Rooms
- iv. Laundry
- v. Store Room
- vi. Stair Case
- vii. Stair Case Side

7.4 SITE CONCEPT AND ZONNING

This is to also be the concept plan. It is defined as the organization of "the total land area and air space of the site for use by the people who will occupy it".

The site concept determines the proposed location of each section of the building which finally determines the actual, overall site plan.

The administrative and academic area are grouped under an integrated structure reduce the attempting of the two sexes. The accommodation unit is detached and formed a separate entity.

7.5 DESIGN CONCEPT

The planning concept is the translation of Islamic calligraphy into physical structural form. An attempt is made to portray the name of God in Arabic symbolizing unity and peace of the Muslim community.

7.5.1 Spatial Organization

An attempt has been made to separate the sexes in consideration of Islamic requirements. The use of water bodies is employed to enhance the environment and give it repose.

7.6 FORM, PLAN AND ELEVATION

The form, plan and elevation to follow the vertical and horizontal use of elements in Islamic architecture.

The elevation is doted with domes and pinnacles as found in traditional Hausa architecture and Islamic architecture.

The series of domes and pinnacles gives a rhythm in consonance with Islamic art and architecture.

7.7 STRUCTURE AND MATERIALS

Conventional buildings materials sandcrete blocks (23 x 45 x 23)cm^3 mixed in ration of 1 : 2 : 4 are used. Foundation of all the structures is concrete and of celotex ceiling board and a timber roofing joist and the roof finishes with Aluminium roofing sheets as covering material. All external and partition walls are constructed with concrete blocks.

7.8 LANDSCAPING

The use of water bodies inform of pools is employed to enhance the environment.

Trees shrubs are to be planted all over the site. This is to modify the harsh climatic conditions of Sokoto.

7.9 CONCLUSION

The design has attempted to take the art of calligraphy in Islamic architecture a step ahead by using Arabic calligraphy as the base of the overall design.

The important factor of the separation of the sexes as emphasized in Islamic, is given due consideration in the design without compromising the functional units of its existence.

The important feature of the pinnacles of Hausa architecture is incorporated in the design to blend with the Sokoto traditional environs.

Above all, the design has attempted to solve the different design parameters as required by the brief into an integrated entity.

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