AN EVALUATION OF THE EXPRESSION OF IGBO CULTURAL IDENTITY IN CONTEMPORARY ARCHITECTURE.

(IGBO CULTURAL CENTRE)

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FEBRUARY, 2015.

DECLARATION

I declare that the work in the thesis entitled "AN EVALUATION OF THE EXPRESSION OF IGBO CULTURAL IDENTITY IN CONTEMPORARY ARCHITECTURE" has been performed by me in the Department of Architecture under the supervision of Dr. M.L. Sagada and Dr.S.N. Oluigbo.

The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at any university.

Chioma Geraldine Ononobi **February, 2015**

Name of student	**Signature**	**Date**

CERTIFICATION

This thesis entitled "**AN EVALUATION OF THE EXPRESSION OF IGBO CULTURAL IDENTITY IN CONTEMPORARY ARCHITECTURE"** by **CHIOMA GERALDINE ONONOBI** meets the regulations governing the award of the degree of Master of Science of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To God Almighty for granting me the gift of life and good health

To my loving parents, To my Loving Husband and my precious bundle of Joy Bryan.

ABSTRACT

Culture is one of the most important aspects of human existence which comprises of all areas of human life, past and present. Culture describes the many ways in which human beings express themselves for the purposes of uniting with others, forming a group, defining an identity, and even for distinguishing themselves as unique. Cultural identity is the process by which social actors build their own meaning according to cultural attributes. The Igbo race from the pre-colonial to the post-colonial period, and from the traditional to contemporary life practices have demonstrated the ability to express cultural identity in the physical as well as spiritual world of the Igbo cultural society. Presently in south eastern Nigeria which is dominated by Igbos, there are certain buildings that house cultural artifacts and historic books but none of them adequately meets the requirement for the expression of Igbo cultural identity. This is as a result of the coming of westernization which to a large extent has altered the character of cultural buildings, hence the character of many cultural buildings appear not to reflect the identity of those whose cultural activities they host. This has led to the loss of sense of value for the endangered cultural heritage and architectural monuments of the Igbo community. This research identified the various key elements of Igbo cultural identity through guided review of the concepts of culture and identity. The research methodology used includes the case study approach and data was collected through visual survey, a checklist and well-structured interview with key custodians of important information regarding this research was carried out. The case study was analysed under the following headings; site planning and landscape, spatial organization, structure and material, expression of Igbo cultural Identity. The research findings were analysed based on the variable highlighted from the literature which were elements of Igbo cultural identity. The results from the

analysis showed that the four cases studied did not entirely express Igbo cultural identity. Case study one displayed the rich Igbo architectonic, motifs, paintings on the wall and relief sculptors (symbolic images). Case study two and three displayed to some extent the spatial organization of a typical Igbo compound, while case study four had little elements of Igbo arts and craft and planning of the spatial organization were not considered although it had rich arts and crafts relics. In conclusion a design proposal was produced for a contemporary cultural center infusing the various key elements of Igbo cultural identity such as the spatial organization, Igbo arts and crafts, building materials, relief art works.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF STUDY

Culture describes the many ways in which human beings express themselves for the purposes of uniting with others, forming a group, defining an identity, and even for distinguishing themselves as unique. Often times culture is used as a starting point when expressing our identity to others. Yet culture like identity is complex and it includes characteristics beyond ethnicity and religion. This is manifested in both the living and dynamic aspects of a people's everyday life as well as in built heritage such as monuments and sites (Osaka, 2008).

Cultural identity is at risk everywhere with the depredations of globalization, but the developing world is particularly at risk. A country or state is not only identified by its people and government, but by its architecture. Through architecture it is possible to gauge many things about a culture, such as lifestyle, artistic sensibilities and social structure (Arnold, Cameron, 2007).

The beginning of the twenty first century is marked by increasing globalization and the affirmation of a singular identity that is in constant tension with traditional local identities. This trend has followed the spread of the international style during the second half of the twentieth century and has intensified as a result of the spread of globalization as a dominating world view from the end of that century. As a reaction to this sweeping trend, the phenomenon of expressing local cultural identities in architecture is observed in many parts of the world. As Castells (2004) put it: "cultural identity is the process by which social actors build their own meaning according to cultural attributes." (Castells, 2004.) Almost every culture has its architecture (Crouch,

Dora & Johnson, 2001). Even the most isolated nomadic people have their particular kind of tents or huts, their own decorative patterns and specific ways of arranging their buildings in groups. The specificity of the architecture of each culture and civilization is a result of environmental factors (climate, terrain available materials), technological sophistication, religious beliefs and also social organization.

A cultural centre is a gathering place where people meet to enjoy or partake in cultural activities, often with a specific cultural designation belonging to a particular nationality or regional culture. Activities may include speaking a particular language, watching or performing any of various arts, cooking and eating the cuisine of the designated culture and so on Phorio standards(2012). Cultural centre is an organization, building or complex that promotes culture and arts, cultural centres promote awareness and appreciation of cultural experience through activities and events that enhance academic and strengthen cultural competence for the surrounding communities. The expression of cultural identity is manifested in many ways. Leach (2003) challenged the whole notion of identity as some fixed and stable condition: "identities must be perceived in the plural, as multiple and often seemingly contradictory modes of personal expression" (Leach, 2003, p. 78.) There are those who express cultural identity by borrowing from traditional architecture, believing that the sources of cultural identity are derived from the past, and there are those who express a cultural identity that relates to today's prosperity and future ambitions (Silva, 2001). Finally this background would be concluded by saying that Ignorance of one's culture, tradition and identity is not a status symbol to be proud of, it is a tragic bondage that requires a revival. The Igbo nation occupies the geographical area of the south eastern region of Nigeria, while her cultural influence stretches through many ethnic nationalities across the West African region. As the origin of the Igbo people remains subject to many speculations, her

traditional and contemporary art, and cultural practices are highly recognized and widely celebrated. With an indomitable spirit and will, the Igbos are still a very resourceful, intelligent, industrious, sociable, and hospitable group. In Jos, Northern Nigeria, a museum of traditional Nigerian architecture [MOTNA] was set up to capture an era prior to the "destruction of the traditional values of Africa and their replacement with modernizations and change of an entirely alien culture (Nsude ibid 1987.) The cultural level of the ninth century was made known by archaeological discoveries which reveal a very high standard of artistic and technological development. This was matched by praise worthy architectural forms (Shaw 1970).

1.2 PROBLEM STATEMENT

In every region over the years buildings reflected the identity of their place. Studies by Castell have shown that the coming of westernization has to a large extent altered the character of buildings, hence the character of many cultural centres appear not to reflect the identity of those whose cultural activities they host. This is more pertinent in the eastern part of Nigeria where cultural buildings do not convey their true identity and also because the Igbo's have embraced the western culture to an extent this has led to the loss of sense of value for the endangered heritage and architectural monuments of the Igbo community. A research will be conducted to find the key elements to be used in the design of a cultural centre and how these elements can be used as a means of expressing cultural identity in Igbo community. This research explores this question by drawing on cultural, historical concepts of meaning as a theoretical framework to investigate the transformative nature of architecture and the identity of built examples, in order to critically evaluate present essentialist notions of architectural identity.

1.3 RESEARCH QUESTIONS

i. What are the key elements in Igbo cultural identity?

ii. To what extent has these elements been applied in the design of contemporary cultural centres.

1.4 AIM AND OBJECTIVES

The aim of this study is to evaluate the expression of Igbo cultural identity in contemporary architecture with the view of providing a frame work for the design of cultural centres in Igbo land.

This will be achieved through the following objectives:

1. To conduct a review of the concepts of culture and identity.
2. To determine key elements of Igbo cultural identity.
3. To determine the extent to which these elements have been used/replaced in contemporary buildings.
4. To provide a framework for selection and application of Igbo cultural elements as a means of expressing Igbo identity.
5. To demonstrate these outcomes in a design proposal for a cultural centre.

1.5 SCOPE OF STUDY

This research will involve the key tools towards expressing cultural identity in contemporary architecture and also in determining the key elements of Igbo cultural identity. Thus an evaluation of cultural centres will be made with the view of identifying these elements of culture in cultural centres. The scope is limited to Imo state. It will culminate with the design of a cultural centre.

1.6 JUSTIFICATION OF STUDY

The phenomenon of expressing cultural identity in architecture is apparent in many parts of the world; but with a decline in respect for culture as a result of our blind embrace of globalization has led to cultural buildings not been able to reflect their true identity, this research examines it in the context of the Igbo community. People feel comfortable in the places that are concurrent with their place identities. Moreover, with reflecting true cultural identities, designer can take part in sustainability of cultural values. To cultural identity reflecting traditional values .It is important to understand the current trends in achieving a cultural identity in contemporary architecture.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

Human activities such as the way they express themselves for the purpose of uniting with one another often reflect in the things they create, produce and in their life style, this constitute what is said to be their culture, the WTO , (2001) defines culture as; Peoples lifestyles expressed through their religion, festivals, costumes, arts and crafts, architecture, music and dance, folklore and literature. Similarly Zimmermann (2012) also defined culture as the beliefs, customs, practices and social behaviour of a particular group of people or nation, It describes the many ways in which human beings express themselves for the purposes of uniting with others, forming a group, defining and identity and even distinguishing themselves as unique. Culture is one of the most important aspects of human existence which comprises of all areas of human life, past and present. In essence culture tends to demonstrate the totality of a group of people. The discussion on the culture of a people is rather a complex issue which includes knowledge, believes, arts, food and dressing as well as their architecture or housing pattern. It is in view of this that (Hogan et al 2002) stated that with the accelerating encroachment of a homogenized western consumer culture, developing countries have become victims associated with the destruction of cultural identities. There are many elements of culture and identity which are briefly listed below; Aesthetics (attitudes and behaviours related to literature, music, dance, art, architecture, etc.), Health and Medicine, Folk Myths, Religion and Spirituality.

Wallis, (1994) identifies three categories in which the term culture is used;

i A process of intellectual, spiritual and aesthetic development.

ii As indicative of a way of life.

iii Works and practices of intellectual and artistic activity.

Culture has to do with the beliefs of the people, which may be tangible or intangible. Culture and human development are actively related. The culture of a group of people has several distinguishing characteristics; it is based on symbol, it is both shared and learned, and it is usually socially inherited with far reaching consequences on the way and manner of living of an individual. Culture also has to do with the way of life of a people; it may be material or non-material type. The material culture has some aspect reflected in the historical buildings and carved wooden objects, which form essential parts of the traditional built environment (Haralambos, 1991; Bodley, 1994). At this point, the typical feature of a specific environment becomes important. Environment (that has a cultural value) is considered as a cultural heritage because of its typical features. These are fatal in forming the image that has a certain value in people's environmental cognition. Cultural heritage captures the environmental images of the architectural structures, monuments, or the artworks formed together by these having universal value in terms of history, art; or structure groups, natural protected areas or landscape having universal values in terms of history, art or shape (Gültekin, Ucar, 2010).

Moreover, the images gain importance in the area of demonstration of cultural identity as a heritage in tourism. In a way, the tourist is motivated by historical, artistic, scientific or heritage offerings of a community, region, group or institution (Adınan, Smaranda, Oana, 2007).

2.2 CULTURAL HERITAGE

The way people greet each other, marry each other, accumulation of ethics, foods and medicines, one of a kind, never to be repeated, impossible to duplicate buildings, shrine sites and artefacts, but more than structures, more than things we experience on a ray or disarray are feelings, moods, colours, smell and sound, how they earn it, count it, and spend it. It is a way people dress, drink, drive, dance, die, weave, read, worship or go to work, it is how they read and write. Cultural Heritage as defined by international bodies from UNESCO is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generation. Commonly accepted to cover everything from museums to monuments. Another definition is that Cultural Heritage is an accumulation of daily details in large tradition, social, racial and religions built up from time and memory (UNESCO, 2012). It is instruments, tools, subjects, dolls, music, metals, boxes, cartons, bottles, weapons, coasters, veils, skirts, hats and strong handshakes. It is keys, rocks, places, architecture, archives and archaeology. It is the land and the regular sense of time, and sense of space and the story of their creation".In Igbo land, some of the cultural heritages to be outlined in this research include the following; marriage, tittle coronation, celebration of the new yam festival.

2.3 TANGIBLE CULTURE

The preservation of buildings and historic places demonstrates recognition of the necessity of the past and things that tell its story. Tangible Cultural Heritage involves all assets that have some physical embodiment of cultural values such as historic forms, buildings, archaeological sites, cultural landscape and cultural objects of modern cultural property. (Mckercher and Ducros, 2002)

For the purpose of this study, the following assets; monuments and Groups of Buildings are considered. “Monuments” include all structures (together with their settings and pertinent fixtures and contents), which are of value from the historical, artistic, architectural, scientific or ethnological points of view. This definition includes works of Monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, traditional dwellings and all combination of such features.

A “group of buildings” includes all groups or separate or concreted buildings and their surroundings, whether urban or rural, which because of their architecture, their homogeneity or their place in the landscape, are of value from the historical, scientific, artistic, social or ethnological points of view.

Cultural centres have a very important role with respect to cultural heritage, since they include the processes such as the selection of objects for acquisition, and conservation, the historical and scientific interpretations of an object, the mounting of exhibitions and so on, which tend to create the original symbolic meaning of objects as it imparts these to a wider audience. Thus a Cultural Centre creates a character of its own through these processes and helps to fashion a body of knowledge and hence a cultural heritage.

However it should be noted that the effects cultural centres assert on the objects should be strong enough to present the originality of the objects and in their right context, as the symbolic meaning of an object also stems from the interpretation that each individual gives the object, based on the individual’s personal background, in the context of shared socio-cultural norms. (UNESCO, 2007).

2.4 CULTURAL IDENTITY AROUND THE WORLD

As a reaction to this sweeping trend the phenomenon of expressing local cultural identities in architecture is observed in many parts of the world. As Castells put it: 'cultural identity is the process by which social actors build their own meaning according to cultural attributes.' (Castells, 2004). When discussing cultural identity, it focuses on the architects, and the strategies, mechanisms, tools, and media they use in expressing cultural identity in their works. Identity can be expressed in three ways which include the following; firstly, it is a process, and not a 'found' object. It may be likened to the trail left by civilization as it moves through history. The trail is the culture, or identity, of that civilization. Secondly, being a process, identity cannot be fabricated. We develop our identity by tackling what we perceive to be our real problems. Thirdly, identity is not a self-conscious thing (Correa, 1983).

This study is based on the observation that in recent years the issue of cultural identity in contemporary architecture has become essential to creating uniqueness and local identity in a competitive environment on a global level. Industrialised and developing countries have started to re-examine their traditions in a search for their own values and principles. Delanty and Jones (2002) observed that in Europe architecture has become an important discourse for new expression of post-national identity in general and in particular for the emergence of a spatial European identity. They also observed that architecture has become a significant cultural expression of post-national identities within and beyond nation-state. This process has had an impact on the production of contemporary architecture and eventually triggered an intense discussion about how local identity should be created other than by copying fragments from the past. The question of whether architecture should express a cultural identity is being investigated

by many researchers in many parts of the world. Gospondini argues that"in the process of economic and cultural globalisation, European integration and the blur of national identities in Europe, place-identity emerges as a central concern of both scholars and other people". (Gospodini, 2004, p. 225.) In Singapore, architects vigorously adopted transformed and integrated traditions to reflect contemporary realities such as fast-evolving cultures, values and lifestyles. The notion of contemporary vernacular was developed. This can be defined as a conscious commitment to uncover a particular tradition's unique responses to spatial arrangements, place and climate and thereafter exteriorise these established and symbolic identities into creative forms (Lim, 2004, p.19).

2.4.1 EVOLUTION OF CULTURAL CENTRES

Cultural centres are useful for studying modern and contemporary history which is known as the recent past. The contemporary period could be said to have begun in 1945, 1980 and even in 1990. Objects from recent past were found in Museums and cultural centres unlike the fragments and broken bits of things from the very distant past. These Objects include costumes from festivals, performances and dances. Contemporary arts and crafts were made from imported materials, arts from potters, carvers, sculptors, painters are some of the artefacts that are seen in cultural centres today (Gideon et al 2003). They offer evidence of the very first existence of culture. Cultural centres are used for teaching both ancient (before 1500) and contemporary history since 1970. In cultural centres visitors find very old artefacts such as spears, pottery, mats and masks and can be labelled as fragments from ancient times. In western societies fragments from a long time ago are considered very valuable. In Melanesia for example, they do not follow this style. Melanesians still have a living

culture and do not preserve items used in ceremonies. They are discarded after they are used in custom ceremonies because the next generation needs to create their own artefacts, it becomes their way of repeating and respecting their culture.

2.4.2 CULTURAL CENTRES

Cultural centre is an organization, building or complex that promotes culture and arts. Cultural centres can be a neighbourhood community arts organizations, private facility, government sponsored or activist run. Cultural centre promote awareness and the appreciation of cultural experiences through activities and events that enhance cultural competence for surrounding communities. Sindiga (1999) mentioned that socio-economic benefits of cultural centres is to revive traditional arts also the economic benefits was gotten from the admission fees paid by visitors and crafts sales.

2.5 PRESERVATION OF PLACE IDENTITY

There is recognition amongst architects that buildings alone are not sufficient to convey cultural identity. The context of architecture provides an important background against which architecture is understood. Cultural elements in spaces provide an important dimension to experience and provided a meaningful reading of traditional architecture. When located amongst modern streets and buildings, traditional elements and vocabularies read more like Disney World than authentic architecture (Mahgoub, 2007). Recently, the problem of reflecting local culture in contemporary architecture has attracted more attention. Many nations have started to review their own cultural features by carrying out studies in their “own” traditional values and principles. This process has exerted influences on the production of contemporary architecture and ignited heated debates (Nguyen, 2007).

The issue of cultural identity and the built-environment has been discussed in a number of studies. Correa (1983) noted that identity was a process, and not a found object. Song (2005) noted that it is not a fixed and unchanged essence that transcends time and space, or a true and authentic origin to which we can ultimately return. This is due to the fact that it undergoes constant transformation. Hall's (1996) submission described cultural identity as a matter of 'becoming' as well as of being', and as belonging to the future as much as to the past. The submission further identified two major ways of thinking about cultural identity: The first defined it in terms of one shared culture reflecting heritage and codes shared in common. This views identity as stable over time since as an inheritance it has been selected and reinforced by many generations. The second thinks of cultural identity as framed by two axes or vectors, simultaneously operative: The vector of similarity and continuity, and the vector of difference and rupture (Hall, 1996). When discussing Identity, there are four dimensions of identity to take into consideration and they include the following; time, place culture and change. Theories on identity have been constructed, tested and modified, but the element of the physical environment has largely been neglected. Twigger-Ross et al. (2003), however, found that social identity theory is easily transferable, and can be further developed to include aspects of place. A place can be defined as a social entity or "membership group" providing identity. A place is often associated with a certain group of people, a certain lifestyle and social status. Therefore in other to be in line with a place, buildings should be in correspondence with the characteristics of its location, this will go a long way in preserving the identity of the area (Oluigbo 2010).

2.6 HISTORICAL BACKGROUND OF THE IGBO'S

A study of the Igbo people and tradition must be based on an understanding of the culture, traditions and norms or customs, art and architecture (Okpara 2012.) Max

Gbanite (2003) postulated as follows: The Igbo are the most ardent Nigerians anywhere in the world today. Studies by experts have shown that four out of every five Africans outside Black Africa are Nigerians; and statistics provided by experts in demography and ethnography confirm that three out of every four are possibly Igbos.

Living mainly in the forested areas of southeast Nigeria, on both sides of the Niger River the Igbo number about fifteen million individuals. Mainly farmers and merchants, they also hunt and fish. They are subdivided into subgroups and are spread out among about two hundred villages scattered through the thick forest or semi fertile marshland. The Igbo who originated in an area about 100 miles north of their current location at the confluence of the Niger and Benue rivers share linguistic ties with their neighbours the Bini, Igala, Yoruba, and Idoma, with the split between them probably occurring between five and six thousand years ago. The first Igbo in the region may have moved onto the Awka-Orlu plateau between four and five thousand years ago, before the emergence of sedentary agricultural practices. As this early group expanded, so too did the Igbo kingdom. The earliest surviving Igbo art forms are from the 10th century (Igbo Ukwu) and the fine quality of those copper alloy castings suggest that the Igbo society had already achieved a level of technology rivalling contemporary Europeans. (Art and life in Africa online, 1998)

2.6.1 REGIONAL CHARACTERISTICS OF IGBO LANDSCAPE

In geographical terms, the Igbo territory occupies the south east central portion of the lower Niger Basin characterized by mosaic landscape comprising scarp lands, portion of the Niger Delta, the palm belt and the western edge of the Cross River Basin (Udo, 1981). The expansive scarp lands with such landforms as hills, plateaus, valleys, escarpments and ridges at about 330metres above sea level at the hightest point exist mainly at the northern part from Bende, Okigwe, Orsu, Ideato upwards.

The Igbo territory covers about 41,538 square kilometres and lies at about latitude 7" North of the equator. By this location in the humid tropical rainforest region it has longest period of rainfall (about 8 months) and shorter period of dry season (about 4 months). It has a daily average rainfall of about 3200mm with regular cloudy sky, high humidity of between 80 and 100% and average daily temperature of about 80F. It supported luxuriant vegetation of multi-storey levels, dark and moist forest floor, dense network of climbers, herbs, thick and tall trunks of hard, soft and semi hardwood timber for furniture, bridges buildings and rail roads (Longman and Jenik, 1978). The wide range of forest resources also provided opportunities for agriculture, traditional medicine, trading shelter, science and technology, inspiration for arts and crafts and most importantly, the natural dense green infrastructure for effective clustering of houses and settings for the hierarchy of the living environment.

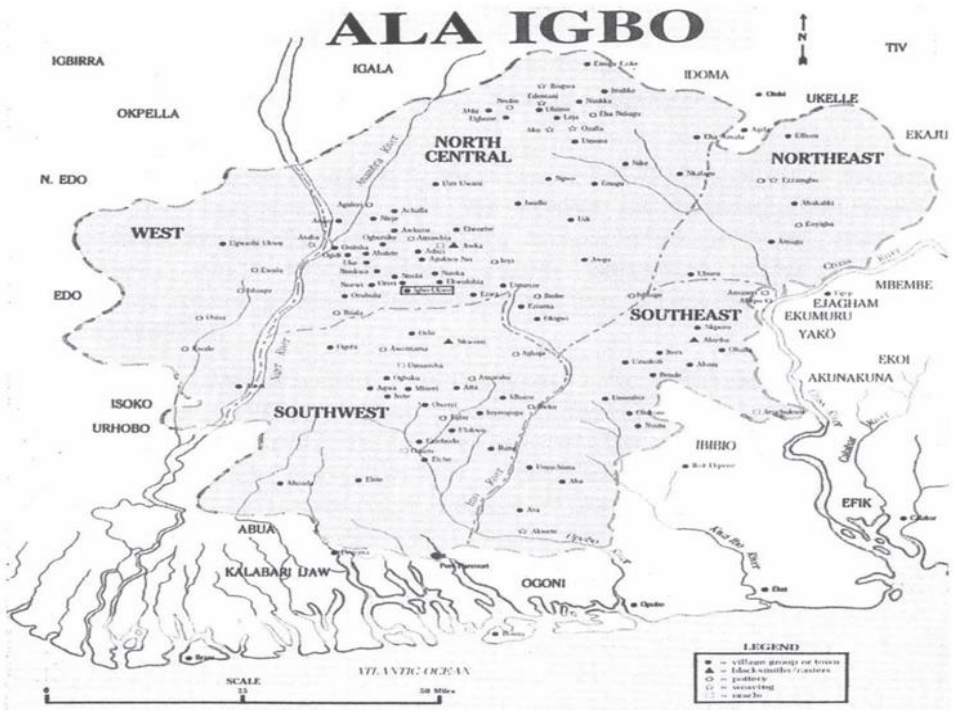


Figure 2.1: Geographical Map of the south eastern part of Nigeria and neighbouring states. Source: Ejelinma 2012

2.6.2 IGBO CULTURAL CONTEXT

The Igbo's are a cultural or ethnic group in Nigeria found only in the West African sub-region. The Igbo territory is in Eastern Nigeria bounded by the Igalas to the north, the Ijaws to the south, the Ibibios to the east and Edos to the West. It stretches from Asaba/Onitsha area at the Western end to Afikpo, Arochukwu area Eastwards and from Nsukka/Enugu/Abakiliki at the northern and to Oguta/Ohaji/Akwete areas to the south (Ekweruo, 1983). The Igbo's dominate the core of the former Eastern Region with strong Igbo-speaking transition areas of the Ika Igbo's westwards beyond the River Niger, the Ikweres and Opobos southwards forming the northern communities in Rivers and Bayelsa states. The major cultural subgroups include but not limited to Onitsha, Awka, Nkanu, Izza, Ohaozara, Orlu, Okigwe, Mbaise, Umuahia, Bende, Aro, Oguta, Ohaji, Egbema, Okpala and Ngwa (Ekweruo, 1982). The Igbo cultural landscape is a manifestation of values, thoughts, aspirations and attitudes in physical and non-physical forms through symbols and settings identified with Igbo society such as the Obi (common hut), compounds, kindred, villages, deities, village drums, dances, cultural ceremonies and others.

2.6.3 ORIGIN OF IGBO TRADITIONAL BELIEFS

The Igbo ancient ancestors were philosophers who were inspired by Chiukwu / Chukwu, the Supreme Being. In other words, the Igbo ancestors like other ethnic groups received the revelation of God, the Igbo religion is as old as humanity itself. It is a well-established fact that religion in Africa in general is at the root of African culture. It is the determining principle of African life. Thus religion is their basic philosophy and philosophy is their religion. It is for this reason that one comes to the conviction that the Igbo people are born religious. In Igbo world, time and space, objects and persons are made sacred. People born into the Igbo world approximate to the spiritual.

Thus people are born with their personal ‘Chi’ or personal god or protective spirit. The question here is - what is the origin of this religious sentiment in the Igbo? In other words what is the origin of Igbo traditional religion? This question has not been a scholarly focus. Many renowned Igbo scholars have written on many aspects of Igbo traditional religion but that question has never attracted their conscious attention. Afigbo (1981) in his Ropes of Sand first muted the idea of the origin of Igbo traditional believes. The history of the origin of Igbo traditional religion must be sought within Igbo history of origin. The Igbo lived a hazardous wandering life of the hunter and gatherer of wild edible plants. The tradition of Nri disclosed how the Igbo entered a settled 1ife, which brought further development of skills, Traditional beliefs.

2.6.4 THE NRI MYTH AND ORIGIN

The probable cradle of civilization in the Igbo area was the Cross River and Anambra valley-Nsukka district, where late Stone Age sites have been excavated. The rock shelter at Afikpo was first inhabited about five thousand years ago (Isichei, 1976).

The ninth century site of Nri, ruled by a priest-King and originally isolated from external influences, became the nucleus from which the proto-Igbo drifted southward, to centres which later became Owerri, Okigwe, Orlu and Awka divisions. Later on pressure from the growing density of population as well as ecological compulsions caused further spread to other parts of Igbo land. The Nri myth suggested how agriculture and iron technology brought tremendous changes in the life of the Igbo. These changes Afigbo rightly indicated includes;

1) The more effective mastery of the land,

2) The growth of population,

3) The elaboration of the archetypal Igbo social institutions

4) The evolution of a cosmological system in which the Earth (Ala, Ani, Ali) then

became deified and occupied the central place as the ordained and guardian of morality, the source of law and customs. Yam was the principal economic crop and the yardstick of wealth and currency in Igbo land before the Europeans introduced money currency. In other words, it was a yam economy and the power and status of a man was determined by the size of his farm and the size of his yam barn. In Nnewi clan and their neighbouring clans, in addition to the yam, wealth was also measured by number of palm trees and bread fruit trees nkwu na ukwa. There were four traditional yam titles in those days.

2.7 ELEMENTS OF IGBO CULTURAL IDENTITY

2.7.1 CULTURAL SYMBOLS AND ICONS OF DISTINCTION

In Igbo land there are certain cultural symbols and paraphernalia that are used to denote rank, status and achievement. These symbols and paraphernalia compel attention, respect and reverence. Most of them carry the weight of authority. Just as in the military, the Police Force, and Aviation profession all over the world. Ranks and achievements are clearly denoted by certain paraphernalia attached to the uniform: strips, medals, colors, and the epaulets. These symbols and marks distinguish them from ordinary civilians and also speak of their level and weight of authority within the organization. In the Igbo world, the objects used as symbols and paraphernalia of rank, status and distinction include: Animal paraphernalia which consists of elephant tusk, buffalo horn, feathers, animal skin, and animal tail (Ejelinma, 2012.)

2.7.2 ANIMAL PARAPHERNALIA:

a. Elephant Tusk: (odu enyi) this is a very prized ivory ornament. In the traditional society it is one of the most important symbols of the Ozo cult. The Ozo man carried his ivory tusk as his staff of office. It was a traditional exclusive privilege.

Sometimes the Ozo people used it as a trumpet in salutation of their colleages, and also in the performance of Ozo cult music, dance and funerals. The elephant tusk is used also as jewelry ornaments for neck beads, wrist bangles and anklets, which only the very rich can afford.



Plate 2.1: An Elephant Tusk
Source: http://www.nairaland.com

b. Buffalo Horn: (Mpi atu) the buffalo horn is a very prized drinking vessel for the Ozo cult. The Ozo man did not use any ordinary vessel for drinking wine or water. His buffalo horn for drinking cup is very personal and exclusive. No body else dared to use it or toy with it. It is a very distinct status symbol.

c. Feathers: Bird feathers used as status symbols include: eagle feather, ostrich feather, parrot feather, and the peacock feather. Of all animal paraphernalia, the eagle feather is the most recognized symbol of status and achievement in Igbo land. The Ozo man flies an eagle feather on his red, white or black cap. It is also a symbol of the rich and the powerful. Parrot feather is cult symbol of the dibia cult—the medicine and juju cult symbol. Just as the Ozo man can be very easily distinguished by his ivory tusk, so the eze dibia can be recognized by the parrot feather on his cap. Ostrich and peacock feathers are mostly decorative ornaments for the rich who can afford them. They are not specifically cultic symbols, but they are symbols of wealth and material achievement. Some kinds of bird feathers were also used to fabricate hand fans. Whereas the ordinary

man used fans woven from plant leaves and straws, the rich, the powerful and achievers used fans made of bird feathers and animal skin. For instance, a hand fan made of eagle feather or ostrich feather will be way out of the economic reach of the average person.

d. Animal Skin: Animal skins used as symbols of status and achievement include: tiger and leopard skin, crocodile skin, buffalo skin, gorilla skin, and ram skin. In the traditional society, a full titled Ozo man does not sit directly on any kind of stool, chair, or whatever. He placed an animal skin on the seat before he sat down on whatever, and rested his feet on an animal skin. His feet did not touch the ground. The cultural significance is to insulate himself from the social contamination of the ordinary person. The traditional society Ozo was a very high cult of moral and social purity. For this reason an Ozo man always carried three props on his person: his ivory tusk, skin bag, and his leather mat. In the good old days, the Ozo dignitary always had a page boy who carried the skin bag, the skin mat and his traditional carved cult stool (mpata in the dialect of the Old Anambra State). Also when he sat on his personal seat or throne, he rested his feet on an animal skin, because his feet must not touch the bare floor. It is worthy of note that the more dangerous the animal, the more highly prized the skin of the animal, and so also the more prestigious the status of the owner and user of the skin. Traditionally, monkey skin, gorilla skin and reptile skins are cult symbols of the dibia cult, the traditional medicine men.

e. Animal Tails: Among the Igbo, animal tails used as status symbols are horse tail and cow tail whisks. In status ranking, colour is the determinant factor. The highest ranking is the white, then the black, then the brown. One of the prominent symbols of distinction and status in the traditional society was the horse tail. Every Ozo man carried it on his person. The Ozo man's wife, his 'Lolo' also carried a horse tail on her person especially at social ceremonies and festivals. The animal tails are also used in

ceremonial performances. The rich and the powerful also carried horse and cow tails as costume props and symbols of status.

2.7.3 THE SIGNIFICANCE OF IKENGA

Ikenga is the Igbo cultural symbol and icon of excellence, accomplishment and personal achievement. It is a carved wooden motif in concrete physical form. But in the abstract, it is a philosophical, moral and spiritual concept believed to be latent, dynamic and propelling for survival, achievement and excellence. When somebody is hard working, rich and prosperous, the Igbo will say that his Ikenga is alive and active. When somebody is lazy, unambitious and unproductive, the Igbo will say that he has no ikenga or that his ikenga is dead. The word "ikenga" itself is a linguistic coinage from the phrase—"ike m ga" meaning let my strength, my power prevail, be productive, outstanding, remarkable. In the Igbo traditional society when one's efforts yield outstanding or remarkable results, he praises his ikenga, and may commission a traditional craftsman or sculptor to carve an ikenga motif which he would proudly display in his "obi", his living room (Ejelinma, 2012).



Plate 2.2: An Ikenga Statue
Source: http://www.nairaland.com

The altar statues called ikenga are sculpted from hard wood. They include a pair of horns, identified as the horns of a ram that "fights with its head" – hence is symbolic of aggression and perseverance. Since the ram rarely fights, it therefore symbolizes self-control and determination of the Igbo. The statue is scarified to reflect the status of its owner. Young men acquire an ikenga at various ages, but they all own one of them by the time they get married and settle down. The large ikenga belong to whole communities, age groups, or lineages. They are characterized by complex hairdos, which, again, use the theme of horns. These statues are displayed during ceremonies and strengthen the sense of community solidarity (Osaka, 2008.) The Igbo hero displays his ikenga just as an athletic champion would display his trophies and medals, just as a doctor or any professional would display his certificates and diplomas or licence of authority in his office or sitting room. By nature Ndi-Igbo are very adventurous and achievement oriented people (Ejelinma, 2012.) "In the Igbo country, age was respected, but achievement was revered." (Achebe, 1994 p. 8.)

2.7.4 IGBO ARTS AND CRAFTS

Art has always been an integral part of every global society and their cultural practices. It serves as an instrument of social order, a symbol of leadership or political authority, and economic empowerment. From pre- and post-colonial period of her cultural and traditional history, to her present contemporary socio-cultural life, Igbo art remains the representation of that which cannot be seen or touched and that which controls nature and its forces (Okpara, 2012.) Igbo Art is known for various types of masquerade, masks and outfits symbolising people animals or abstract conceptions. Igbo art is also known for its bronze castings found in the town of Igbo Ukwu from the 9th century. Igbo art is anybody of visual art originating from the people of the Igbo's. The culture of every people is manifested in language and dialect, religion and moral behaviors,

customs, art and craft making, leadership, marriage, burial ceremonies, and methods of farming and fishing. The Igbo traditional society art uses her indigenous art forms to ensure that all natural forces operate harmoniously and in favour of the members of its social group. In addition, some designated members of her society use their art objects to condense time and space in order to possess an unusual amount of insight and answers to some unnatural forces or phenomenon. From wall painting and body decorations, woven structures and pottery making, to sculpture and architectural works, art remains the integral part of Igbo culture and spiritual experiences. Thus, her artists regard most of their creations from a spiritual point of view, and they expect others to see it in that same manner.



Plate 2.3: Bronze art work
Source: http://www.nairland.com

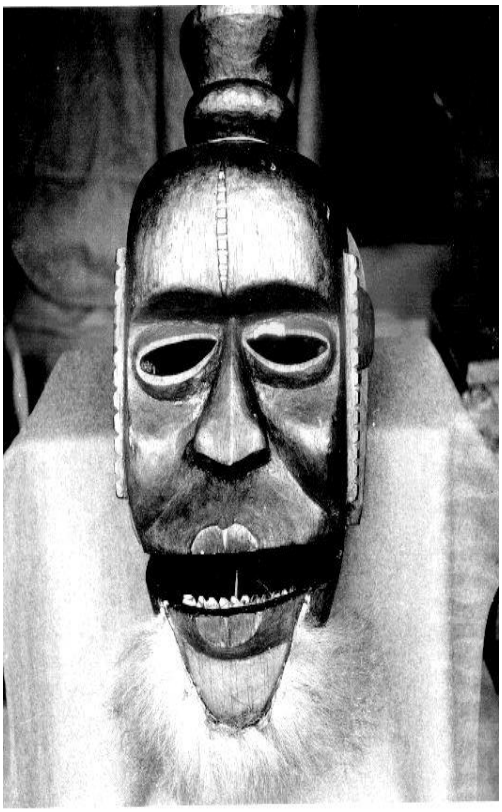


Plate 2.4: A Mask Carving
Source: http://www.nairland.com

Cole (2012), in the book Invention and Tradition: The Art of South eastern Nigeria, drew attention to the somewhat undermined and tentative divide between inventive and

traditional variances that defined the exceptional artistry of the carvers of South eastern Nigeria, as well as the culture, mask meaning and masquerades associated with the area. He also discussed the surprising differences and similarities between Igbo art and those of other tribes like Isoko, Urhobo, Ijo, Ogoni, Ibibio, Oron, Eket, Ejagham/Efut, Bokyi, Tiv, Idoma, and Igala peoples (Cole, 2012). In the pre-colonial Igbo communities, art and culture remain as an integral part of her society. These successfully combined to produce a highly developed and stable tradition and culture that dated back to and beyond the period of the Igbo-Ukwu bronze casting according to Oziogu (2011).

Okpara (2008) stated the choice of becoming an artist in the traditional African setting often times implied going through processes of supernatural designation. Those who tried to venture into the creative or artistic occupation without such designation hardly succeed as artists. Thus, the traditional Igbo artist is the spiritual being who is able to control and use all the inherent creative faculties and impulse to serve the spiritual need of the people. The several decades of the British colonial administration in Nigeria and the two and half years of the Nigerian/Biafra civil war did not change many of the traditional Igbo art and cultural practices. The Igbo still express their social and cultural ways of life through their art forms, songs and dances, masquerades performances, folklore, cultural celebrations (like funerals, child dedications, and naming ceremonies), chieftaincy installations and new yam festivals. Traditional motifs, symbols and other cultural patterns used by members of certain in-groups or esoteric cults in the traditional Igbo societies still allude to the making of her contemporary art forms. These art and cultural activities that survived in the different cultural transmogrifications of the colonial era, as well as the Igbo diverse indigenous motifs

and symbols, are part of the cultural heritages that require preservation for future generations.

According to Odita (1995), the two primary factors that underlined her belief system and existence were “life-on-earth” and “life-after-death”. These two factors, according to him, helped to clarify certain fundamentals for African art creations and cultural expressions. Igbo traditional and cultural communities share this philosophy with the rest of the African societies, since she uses her art to express her beliefs in both spheres: the homocentric sphere, that is, “life-on-earth” or the physical world, and the theocentric sphere or the spirit world. These art forms help to create greater awareness, understanding, and appreciation of the traditional artist and the creative position. They further provide meaning and explain the content of Igbo traditions, custom, norms, and philosophy. Among the many traditional Igbo art and cultural practices that have survived in the colonial period are mask carving and masquerade performances, cloth and raffia weaving, woodcarvings and metal works, body and wall decorating (also known as uli painting), which Portrays the different ways in which uli paintings were executed respectively in the traditional sense, a task usually carried out by women.



Plate 2.4: An Uli wall Painting.
Source: http/www.nairaland.com

An uli body and wall decoration among the Igbo people is one of the most striking drawing and painting traditions in Africa. Drawing is central to uli aesthetics, although its varied abstractions of animals, plants and cosmic forms give it a very dynamic appearance.

Cole (1982), in Mbari: Art and Life Among the Owerri Igbo (Traditional Arts of Africa),related the result of an extensive research that focused on the socio-cultural systems and religion of the Owerri community as revealed in their construction of the traditional Mbari mud house. The building process, which is rich in tradition and ritual, and highlighted by body painting, drumming, dancing, singing, and chanting, as well as the ecology, takes two years to complete and is done in honor of the Mbari gods and goddesses (Cole, 1982).Particularly Ala (the earth goddess) and mistress of human destiny, and the Amadi Oha (the lord of the skies and of thunder) as well as to a large pantheon of lesser spirits (Dmochowski 1990).

Religious beliefs and cults played an important role in Igbo custom, and sacred buildings were a common feature of every Igbo village and compound.

2.7.5 IGBO BUILDING MATERIALS

The variety of design in Igbo buildings was as a result of the very numerous and diverse materials used for wall and roof construction as well as decorations. Some of the building materials includes the following Loam, Timbers, Iron, Ngwaw palm (Raphia Vinifera), grass (Akirika) tools for building such as the Adze was probably the most Universal. These materials were used to construct building elements like the walls and roof construction.

2.8 IGBO ARCHITECTURE AND ARTIFACTS

In Igbo cultural societies, architecture and artefacts are symbols of status and distinction. Just as in any modern society, the kind of houses in which people live

speaks of the financial status of the owner of the house. Specifically in Igbo land, the two most important aspects of status are; the size of the compound and the design on the panels of the front entrance gates. Only the rich and the powerful could afford to have and maintain very large walled compound. Usually the compound contains the man's Obi which is the reception area at the front of the house, and the women's quarters or small individual quarters (apartments). This was the basic outlay of the homestead of then great and powerful, of chiefs and traditional rulers in Igbo land. (Ejelinma, 2012).



Plate 2.6: A 1958 hybrid architecture showing ekwuru that also served as obi in Okija. Source: Ikebude (2009)

The front door panel of a rich man's house is an artistic testimony of Opulence, grandeur and taste. The door panels are made of special wood such as Iroko (Orji) or Mahogany with various artistic designs, carvings and sculptural embellishments (Ejelinma, 2012). This study is primarily concerned with the architecture of the Igbo of South Eastern Nigeria with particular recourse to its spatial elements. Spatial Elements

in this context could be defined as the descriptive features of any spatial layout. In order words, Spatial Elements are those elements or items that characterize a space. They capture relationships between spaces within and outside an enclosure but deal more on identity, orientation and purpose within a spatial layout. Spatial elements in traditional Igbo layout did not just occur. They were developed along some ideational concepts or ideologies of the Igbos and were treated with great awe and respect depending on the philosophical basis or ideology of the space. As such, land for instance which could be seen merely as a common element on which all activities of human life take place in some other cultures is seen differently in Igbo tradition as the sustenance of life and as such is treated with so much reverence. Architecture therefore in this work is viewed as a building process that orders random or chaotic space into meaningful environments, enabling identification and orientation by the inhabitant of their habitat. It is a mental, as well as a physical process. Prussin (1986) writes that architecture may be studied in several ways. It may be analyzed as a building process or as a product of construction technology. Secondly architecture can be seen more conceptually, as the enclosure of space, with an analytical emphasis placed on form (and function). Thirdly, Prussin also suggests that architecture can be construed as a "material manifestation of a culture's symbolic system a quantification, graphically and formally, of the system of values inherent in a culture". Prussin points out that all three perspectives are necessary to gain a full understanding of architecture. However for the purpose of this work more emphasis will be laid on the second and third perspectives. Although some work has been carried out on Igbo architecture following the functionalist approaches outlined by Prussin, very little interpretive work exists on Igbo architecture as a cultural construct. This scarcity of writings on the symbolic value of Igbo architecture is surprising and hard to explain given the amount of research that has

already been carried out on Igbo culture, history and architecture (Isichei, 1998). In this thesis Igbo architecture is examined under three distinct headings: the architecture of *uwa mmuo,* shrines; *ilos,* village centres and lastly the architecture of *uwa mmadu*, domestic compounds. These three divisions reflect the Igbo ideational conceptions of the cosmos. As will be seen, these different categories of architecture manifest distinct aspects of the Igbo "gnosis"(system of thought). The first categories, shrines, are perceived as manifestations of the spiritual world, uwa mmuo. The second category, the center or ilo, is communal in nature. It is a central space common to all Igbo villages, an aspect of Igbo architectonics that reflects and reinforces Igbo ideas of collectivity, an aspect of Igbo culture I have referred to as the "ndi" concept (Isichei, Ibid). These central spaces, ilo, are also seen as liminal or transitional forums: between spiritual and physical; between village groups (they function as market places enabling trade between villages); and also between different age groups within the village. Liminal phase refers to the fine line between stable states, where the subject is neither in one or the other. Initiation ceremonies that take a "subject" from one position in society to another - e.g. boyhood to manhood, or citizen to king - highlight phases in the ceremony when the subject makes this transition. Often they are belittled or cast out in some way for that brief time (Turner, 1969).

Lastly, the dwelling, as would be expected, is the private space of the individual. It seems meaningless however to study the dwelling as an isolated artefact, for the dwelling does not exist in Igboland without the compound. It would be imperative to state here that Igbo compounds don’t just come about but are developed through a definite structure (Patrilocality).

2.8.1 IGBO VILLAGES

The layout design of Igbo village as analyzed by scholars such as Ottenberg (1968), and Nsude (1987), depict Igbo villages as branching out from a circular Centre. Although, architecture of Igbo village Centre differs in various parts of Igboland, however, common themes and elements enable meaningful analyses on Igbo Cultural Centre as a whole (Osaka, 2008). Each village has an open central space, referred to as an Ilo. The ilo speaks of the community and not of the individual, since it is a cooperative symbol. Being a cooperative symbol, it must also represent the community in its entirety. Both symbolically and spatially, the ilo can be seen to perform a luminal role. It is therefore no surprise to find that it is the site of most collective shrines, and on other days the site of the market, village entertainment and meetings. There is also another symbolic dimension of this village Centre. The linage obi ((linage Civic Centre) are frequently found on the perimeter of the ilo, (Cole and Aniakor, 1984). Most part of ilo are sacred area referred to as Ihu Agbara (the face of god). The Ilo is therefore perceived as the spatial architectural heart of a community. Community life was centred in public debating grounds and in market places, which often gave occasion for sociable gatherings of villagers. The ilo was used for the more important meetings, attended by hundreds of people for public discussions, for settlement of differences between individuals or households, for the celebration of fixed feasts. The ilos occupied large open spaces; being shaded by awbu trees with widely spreading branches and abundant foliage, they added much to the scenic value of the village (Basden, 1921)

Families or Lineages in particular had their own meeting places in buildings of a socio-religious character. Such meeting houses were for instance, those of Bende, Afikpo or Ohafia ((Basden, 1921). Another outstanding group of villages is in the Owerri district

where sophisticated votive shrines. The Mbari houses are crowned with moulded sculpture (Basden 1921).

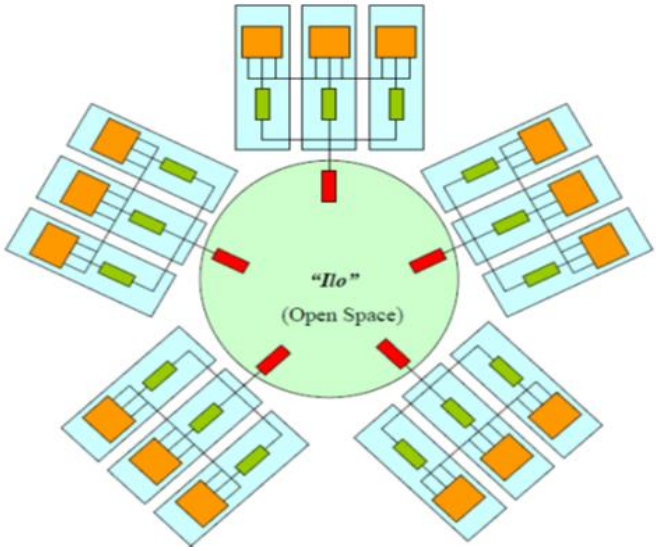


Figure 2.2 Schematic layout of an Igbo village with the ' Ilo' at the Centre.
Source: Osaka, (2008).

Very few architectural symbols define the 'ilo'. The 'ikoro', or war drum; the linage obi; meeting house and important village shrines are all located in this space. However no architectural elements defined the periphery or edge of the 'ilo'. They are often decorated with the finest architectural details. The typical plan of an ilo is circular, although most are often marked out as 'perfect' geometric circles (Osaka, 2008.) It is most likely that the form of an ilo resulted from the concentric planning of Igbo villages. The concentric plans in turn are likely to be reflected of the importance of the 'Centre' in the Igbo gnosis. Communal life was centred in public debating grounds and in market places, which often gave occasion for sociable gatherings of villagers. The debating ground (Ilo) was used for the more important meetings, attended by hundreds of people: for public discussions, for settlement of differences between individuals or households, for the celebration of fixed feasts. The ilos occupied large open spaces; being shaded by awbu trees with widely spreading branches and abundant

foliage, they added much to the scenic value of the village (Basden 1921). Families or Lineages in particular had their own meeting places in buildings of a socio-religious character. Such meeting houses were, for instance, those of Bende, Afikpo or Ohafia. The latter was famous for its obu houses, which combined the functions of a gateway to the compound, a meeting place and the family'd shrine. Another outstanding group of villages is in the Owerri district, where sophisticated votive shrines, the Mbari house which is crowded with moulded sculptures. (Dmochowski 1990).

2.8.2 IGBO COMPOUND

Forde and Jones (1962) divided Igbo lands into five main divisions (Northern or Onitsha Igbo, Southern or Owerri Igbo, Western Igbo, Eastern or Cross River Igbo and Northern-Eastern Igbo). Most of these division and their sub-divisions which were called sections developed a variety of compound designs consequent upon the general plan of the village, which in turn depended mainly on socio-cultural factors, but also on geographical ones.

These compounds displayed an extremely rich variety of plan, almost always within a rectangular outline, frequently possessed ingenious structural devices, and practically always incorporated a harmonious spatial composition and decoration. The compounds to whatever extent they varied in shape, as a rule formed distinct entities, each sheltering a whole family group. They were protected by boundary wall with a single main entrance, which was strongly built and although not really fortified, yet in certain examples contained some defensive contrivances. Quite often here was another back door to the compound, used in case of necessity or as an escape route. It is important to note that the compounds in the south eastern areas varied a great deal with designs from the eastern section of the Northern division split into two quite different Igbo compounds were recorded.

2.8.3 IDENTITY IN IGBO ARCHITECTURE

Of the three prominent contemporary studies existing on Igbo architecture, two were written by Igbo authors: Aniakor and Nsude. A third was carried out by the late Dmochowski, a Polish architect who extensively surveyed building types in Nigeria (Dmochowski, 1990). All three studies were essentially confined to discussions on: the enclosure, function and hierarchy of Igbo architecture; the building process [construction]; and the current architectural problems facing Igbo society. These texts are also all concerned with a common problem - how to "revive" traditional Igbo architecture in a modern context. Aniakor's study attempts an "interpretation of house types" to rediscover the "functional idea of Igbo architecture"(Aniakor, 1987). Nsude on the other hand attempts to "establish the fundamental spatial pattern[s] peculiar to traditional Igbo (village) layouts by discussing the layouts of residences. The different scales and the hierarchy of the layout. The manipulation of space and buildings were already an established activity in Igbo land from the time the first Expatriates arrived. A critical look at some of these pre-European Igbo buildings yields important information about the cosmology and worldview of the communities and people that made them (Ikebude, 2009). Technically speaking, Igbo traditional building is not just a mere silent, abstract material, but a way through which people invented and defined themselves. The cultural level of the ninth century was made known by archaeological discoveries (Shaw, 1970), revealed a very high standard of artistic and technological development. Each village has a set of unique features that represent the community's identity, most probably this was matched by equally praise worthy architectural forms just as some centuries later; the Benin bronze reflected the glories of the Benin palaces. Based on this argument it will be logical to say that Igbo architecture has also attained some level of development. According to Nsude (1987: 43)…the traditional buildings

that survive today represent the result of centuries of perfecting architecture in relation to Igbo philosophy, culture, social organization and geography. As in the other regions of Nigeria, there is much in Igbo architecture that should inspire the creators of contemporary Nigerian design. To understand how the Igbo architecture was practiced, one has to have a wide knowledge of the Igbo architecture, starting from the Igbo building technology, Igbo religious architecture and the various sections included in Northern division (the Onisha Umuaroli Section), the Western section (Nri Akwka), The Eastern (Elugu) sections, the Southern Division (the Ohuhu-Ngwa section) and the Eastern (Cross River) division.

2.8.4 PROMOTING COMMUNALITY THROUGH IGBO ARCHITECTURE: EKWURU, OBI, ILO, OBU, ULO OGO.

This processes involves the construction of ekwuru, obi, Ilo, Obu and Ulo Ogo in traditional Igbo, and how these processes are related to Igbo worldview because the process of building are as if not more, important than the built architecture itself. Ekwuru and obi are built architectures but, in most cases, they serve different purposes; while ekwuru is primarily an architecture that serves a spiritual purpose, obi is a temporal architecture. However both ekwuru and obi can have an intersection of functions if an ekwuru is inhabited by a human being, the mmonwu (spirit masquerade) high chief (Ikebude 2009).

First, all Igbo villages are concentric in form. Again we see the importance of the centre in Igbo gnosis. Each village in the village group has an open central space, referred to as an ilo, obi ogo. This is the focal point of the spatial hierarchy existing in Igbo village architecture. It plays a dual role; primarily a sacred space, it also contains important social rituals.

2.8.5 IGBO ARCHITECTONICS

One of the most important architectonic features of Igbo architecture has to do with orientation. In the hierarchy of spaces, the "back", azu, is the most important and therefore must always be protected. In small structures such as the obi houses, this principle often completely determines spatial planning.



Plate 2.7: The remains of traditional obi architecture (Okija).
Source : Ikebude (2009)

The obi house is a symbolic receptacle. It receives outsiders into the compound. Only members of the family usually go beyond the obi house. Others remain in the obu / obi house throughout the period of their visit. Every visit involves a series of rituals, such as the offering and acceptance of Kola which the visitor performs to verify their "goodwill". As would be expected, the seating in an obi house is arranged for the owner[s] of the house to watch this performance. Therefore the obi house is spatially divided into two opposing spaces, the visitors zone [next to the entry] and that of the compound head [who sits facing the entry]. Space in an obi house, therefore, is arranged to place the visitor on the outside, near the entry facing a seat reserved for the

owner of the compound. Cole's study refers to Mbari houses as "one of the largest sacrifices recorded from tropical Africa and one of its most complex stationary art forms".

The Application of Obi to a cultural centre cannot be over emphasized because the Obi serves as a symbolic receptacle which receives guests or outsiders into a compound while the owner of the house sits at the opposite end of the obi which faces the entrance. This is reflected in the cultural centre with the reception area serving as the Obi and the receptionist facing the entrance while the visitors serve as the guests to the cultural centre. This is illustrated in plate 2.8 below.

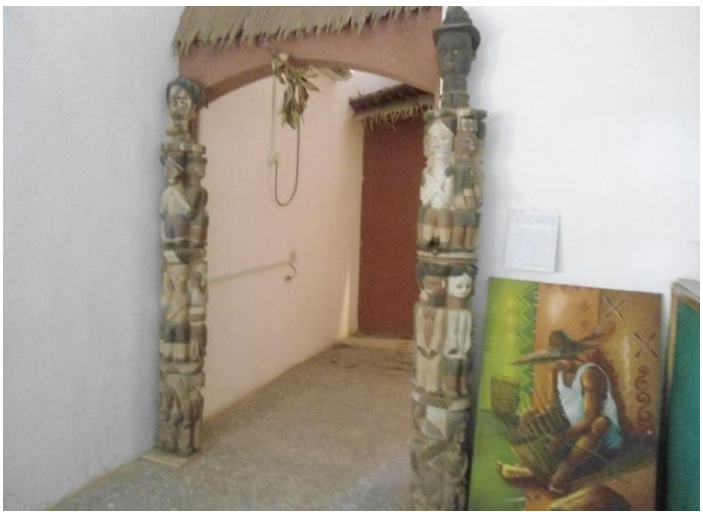




Plate: 2.8 Entrance to an Igbo compound and the Obi.
Source: Owerri Ethnographic Museum

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This study which is centered on the evaluation of Igbo cultural identity in contemporary architecture will adapt the Qualitative research approach, this approach allows for a subjective assessment of attitudes, opinions and behaviour. Research in such a situation is a function of one's insights and impressions, and results generated in this form are not subjected to rigorous quantitative analysis (Jahoda, Deutsch and Cook n.d). The Qualitative research approach will allow for testing effectiveness of policies or programs in other to suggest modifications and alternatives from the study of an example. This method will allow for the evaluation and testing the case study approach (Veal, 2006).

3.2 METHOD OF DATA COLLECTION

The case study approach of data collection will be used and it will comprise of basic tools of data collection such as: Visual Survey, structured interview and Observation. In interview output depends upon the ability of the interviewer to a large extent and visual observation. A "case study," is best defined as an intensive study of a single unit with an aim to generalize across a larger set of units. Case studies rely on the same sort of co-variational evidence utilized in non-case study research. Thus, the case study method is correctly understood as a particular way of defining cases, not a way of analysing cases or a way of modelling causal relations (Gerring 2004). In furtherance, Yin (1994) defined a case study as an empirical inquiry that investigates a contemporary phenomenon within its real life context using multiple sources of evidence. Case study approach is comprised of a purposeful selection of the case to

study and triangulation, which is normally conducted by means of multiple-methods of data collection (Johansson, 2010).

3.2.1 CASE STUDY SELECTION

The case study is an intensive study of a single unit of cultural centre that reflect the cultural identity of the Igbos. An in-depth study will be carried out so as to identify some inherent characters to enable the researcher broaden the knowledge of possible variations. A unit connotes a spatially bounded phenomenon (Gerring 2004). Oluigbo (2010) opined that cases are identified for study due to their inherent qualities which were in concurrence with the phenomenon under investigation. Therefore in other to carry out the case study successfully, the following considerations were taken note:

i. The purpose of the building (case).

ii. The material composition of the building, spatial organization, site planning, landscaping and aesthetics.

iii. Also the Cultural Form and Contemporary architectural expression of such buildings.

From the considerations listed above, the following cases were selected.

i. Mbari cultural centre Owerri in Imo state.

ii. The Oldest house in Naze village in Owerri north L.G.A, Imo state.

iii. Igbo-Ukwu archaeological Museum in Ngo, of Igbo-Ukwu Local Government Area in Anambra state.

iv. Owerri Ethnographical museum.

3.2.2 TOOLS OF DATA COLLECTION

The following tools of data collection was used for the purpose of this research and they include the following; primary data relevant to the topic in question, the primary data comprises of a well-structured interview with key custodians of important information regarding this research, a checklist to aid the researcher during case studies and selection of cases.

a. Interview:

This method of data collection can be grouped into three main types namely: Structured, Semi- structured and Unstructured Interview (Neville 2007). In Interview data collection, a list of interview schedule is prepared as well as laid down questions to ask the interviewee, and tape recorder is made available for the purpose of the interview.

b. Visual survey:

This is another method of data collection for the purpose of this research in which the eyes are used to study. However Visual survey will be conducted with guidelines. It must be guided by critical literature review and the use of a checklist. Findings will be documented in the form of reports, tabulations figures and sketches where necessary.

3.3 PROCEDURE OF DATA COLLECTION

The procedure adopted for the case studies in this research can be basically grouped into four namely, visual survey, check list assessment, Interview and documentation. A tour around the selected cases will be carried out; Photographs will be used to aid visual survey,

3.3.1 VISUAL SURVEY:

This procedure will entail careful observation of cultural centres and the facilities in them, elements of cultural identity in the buildings, also the architectural expression, Site planning and Landscaping, Spatial organization and design, as well as the use of materials. This procedure is very important as it makes use of the eyes to observe. A visual survey cannot be done without taking permission from the appropriate authorities in charge of the case been surveyed. Checklist; Observations will be made based on critical literature review and a guided check list of the various elements of Igbo culture. Documentations will be made during the cause of the case studies by the use of digital cameras for photographs, jottings of vital information's.

3.3.2 INTERVIEW:

An in-depth interview will be conducted with key custodians of culture of the Igbos in Imo state and its environs as well as Architects who have designed cultural centres in the past in a bid to get insight from these authorities in the relevant areas of study. The questions to be asked will focus on culture, architecture and the elements of Igbo culture and identity. A list of interview schedule will be prepared and provision of a tape recorder will be made for the purpose of recording the interview and after the interview has ended, sifting of relevant information will be carried out.

3.4 VARIABLES OF STUDY

Variables are parameters that scholars investigate; it is also a measurable characteristic that varies.

i. Display of elements of Igbo cultural identity (material of construction)

ii. Integration of contemporary style of design

iii. Artistic attributes/qualities of the building

iv. Use of indigenous plants in landscaping of the site

v. Reflection of the spatial organisation

vi Orientation of the building

vii Large open spaces

3.5 DATA ANALYSIS

According to veal (2006), all forms of analysis are possible within the context of a case. Data analysis of these architectural case study researches will be based on descriptive analysis, visual analysis, comparative analysis and content analysis.

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.1 INTRODUCTION

The findings and discussions below are based on the case studies carried out in Eastern Nigeria. The case studies were conducted in Owerri in Imo state and Igbo Ukwu in Anambra state. The qualitative research approach was adopted which allowed for a subjective assessment of attitudes, opinions and behaviour. The method of data collection used comprise of Visual survey, structured interview, observation and checklist. In all four case studies were carried out and findings were made and discussed under the following subheading:

i. Background.

ii. Site Planning and Landscaping.

iii. Spatial Organization.

iv. Structure and materials.

v. Expression of Igbo cultural Identity.

4.1.1 CASE STUDY ONE: MBARI CULTURAL CENTRE OWERRI

4.1.2 Background

The Imo state council for arts and culture is located at Mbari Street Ikenegbu Layout in Owerri, Imo state. The Mbari cultural centre is situated inside the Imo state council for arts and culture. Mbari is an open air cultural centre and museum that houses monumental arts of the Owerri people. It was established by the Imo state law of section 14 in 1980. The purpose of establishing the cultural centre was to organize, take care of and also promote the rich culture of Imo state both nationally and internationally. Religious beliefs and cults played an important role in Igbo customs

and sacred buildings were a common feature of every Igbo village and compound especially in Owerri. They were never erected to honour the supreme god Chukwu, but numerous shrines were dedicated to other deities, particularly to Ala (the earth goddess) and mistress to human destiny, and Amadi oha, the god of thunder and Igwe k'ala lord of the skies, as well as to a large pantheon of lesser spirits.

The Imo state council for arts and culture which houses the Mbari cultural centre comprises of 6 departments which include the following;

i. Registry and Admin department.

ii. Finance and supply department.

iii. Visual arts and visual services.

iv. Co-operate affairs

v. Performing arts department

vi. Research, planning and documentation department.

The Mbari house is unique in plan, construction and form, as well as in the eager use of molded low relief and sculpture all integrally linked to the architectural base.

The Mbari structures at the cultural centre are of two types namely the Mbari past and the Mbari present. The Mbari past was contracted to Mr Chuks Anyanwu of Aboh Mbaise to construct while the Mbari present which was commissioned in 1985 and was contracted to Mr Nwachukwu Egu also of Aboh Mbaise. The Mbari past is entirely of Igbo relics and artefacts while the Mbari present is an interwoven mix of western and Igbo culture. The warrant chief and the court clerk are examples of the Mbari present as

shown in the plate below. An important fact about the Mbari is that it was dedicated to a powerful deity such as Amadioha, Ala, Igwe k'ala Agwu etc.

4.1.3 SITE PLANNING AND LANDSCAPE

The site planning of the Imo state council for arts and culture is in a linear form with buildings arranged in a linear pattern at opposite ends. This is shown on the plate 4.1 below. The landscape of The Imo state council for arts and culture is integrated with both un-tarred wide open spaces as well as lush green grasses at the compound of the council.



PLATE 4.1: The linear pattern of buildings in the council for arts and culture.

Source: Field work.

There are no defined parking lots for members of staff at the council or visitors at the restaurant and bush bar this is shown on plate 4.1.1. Efforts were made at incorporating a high level of landscaping in an ecologically friendly manner. Landscaping in the council for arts and culture included planting trees of different species such as mango trees, masquerade tree, coconut trees and soon. Beautiful flowers were used to adorn

the environment and at the bush bar and restaurant shady trees were planted to provide a serene and relaxing environment. The floor area of the Mbari kitchen or restaurant was landscaped using a local material which is gotten from palm kernel this is shown in the plate 4.1.2 below. They are broken palm kernel fruit shells that are poured on the entire area of the restaurant. The entire view of the Imo council for arts and culture can be seen on the figure 4.1.2 below.



PLATE 4.1.1: Un-tarred wide open spaces with green grasses, and no defined parking lots.

Source: Field work.



PLATE 4.1.2 The landscape of the Mbari kitchen as well as the trees that provide shade for relaxation.

Source: Field work.

4.1.4 SPATIAL ORGANIZATION

Although most of the buildings in the council are of modern simple rectangular forms, a few of the buildings had elements of Igbo cultural expressions on them, for instance the admin block which is characterized by some art paintings of Igbo dance and music instrument as well as their rectangular long verandahs which is a major character in Igbo buildings.



PLATE 4.1.3 The art paintings of Igbo dance and music instrument as well as their long rectangular front verandah.

Source: Field work.

In general, each of the spaces are designed to meet the basic requirements of its function. Imo state council for arts and culture comprises of the following facilities:

i. An open museum of Igbo cultural, religious elements and artifacts called the Mbari.

ii. Office blocks and rehearsal room for the performing arts group.

iii. A bush bar and restaurant where the Owerri local cuisines as well as international cuisines are prepared.

iv. It also has an arts gallery which is almost reaching completion stage.

v. It also has an Amphi theatre which is still under construction.

vi. The council of Eze is also under construction in the cultural centre.

vi. The cultural centre also has a hall which is used to generate revenue to the arts council. The following are the various activities that take place in the hall; wedding receptions, seminars and meetings etc.



FIGURE 4.1.2 The site layout of the Imo state council for arts and culture (Mbari cultural centre Owerri.)

Source: Field work.

4.1.5 STRUCTURE AND MATERIALS

Most of the structures in Imo state council for arts and culture are bungalows except for the shopping complex at the entrance of the council which is a storey building of rented shops for business purposes and the council of Ndi Eze which is a two storey complex still under construction, the structures were built of concrete cement and sand mix, the walls of the bungalows were painted with emulsion paints, the roofing system were generally gable roofed, asbestos roofing sheets were laid on the wooden truss system. The wall openings in the offices had louver windows and wooden doors. This is shown in the plate 4.1.4 below. But for some buildings like the new arts gallery, and the amphi theater which are close to completion had steel roof trusses.

The Mbari house was initially constructed using mud (red earth) but as time passed weathering effects started affecting the open air museum, this lead to a reconstruction of the open air museum using cement and sand mix with the reason been that this will help to preserve the monument for many more years, Initially the Mbari house was roofed with asbestos but due to leakages it was reroofed using corrugated aluminium roofing sheet. This was done for the sake of preserving the building against harsh weather conditions and for the sake of the future generation. This is shown in the plate 4.1.5 below. The bush bar and restaurant was constructed using local materials found around the environment such as clay (red earth) for the brick wall, timber that served as beams carrying the roof members, the component elements of the roof were bound with cords of raphia palm (akwala), the top ends of the thatching grass were arranged in layers and squeezed between laths this divided the outer surface of the roof into stepped tiers, the picture on plate 4.1.6 illustrates better. Just beside the restaurant and bar is the Mbari hall which is rectangular in shape and has a capacity of 300,it was designed to be an open hall with iron bars in place of windows and the doors are made of steel with iron designs as shown in the plate 4.1.7 below.

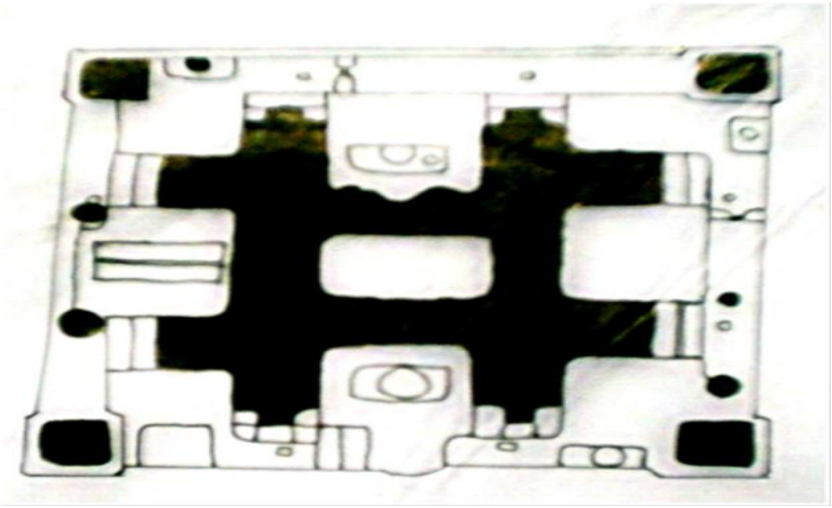


FIGURE 4.1.3: The floor plan of Mbari house.

Source: Dmochowski Z. R.



PLATE 4.1.4 The structure and material of one section of the offices at the council.
Source: Field work.



PLATE 4.1.5 The structure and material used in the reconstruction of the Mbari house.
Source: Field work.



PLATE 4.1.6 The use of local materials in the restaurant and bush bar.
Source: Field work.



PLATE 4.1.7 The open hall with iron bars as window openings and iron doors.
Source: Field work.

4.1.6 EXPRESSION OF IGBO CULTURAL IDENTITY

In plate 4.1.8 it shows that the Mbari stands on a square base, raised above ground level. The building consists of two parts which are interrelated both organically and functionally. The outer part is formed by a set of pillars or columns and the roof rests on them. In the Mbari there are pillars set one at each corner of the base. They are most often square, sometimes round in section. These pillars were supplemented by additional, much thinner columns, having multiform decorative designs. The columns carry the purlins of the frame supporting the roof. The roof itself is a gable roof system that is gently sloped and does not have an additional cone covering the apex like the original Mbari of old. In plate 4.1.9 the eaves considerably overhang the base and cast the interior of the Mbari into deep shade. The inner part of the Mbari is roofed over and in deep shadow is gradually observed on closer inspection. This inner part is built up around a central ceiling directly under the apex of the roof, a small rectangular windowless chamber with massive walls about three metres high was noted.

From the case studies carried out, it can therefore be seen that there is an exponential increase in the importance of facades and axes, reflecting the sacred or spiritual nature of the building.



PLATE 4.1.8 The square base at the Mbari house raised above ground level. Source: Field work.



PLATE 4.1.9 The eaves considerably overhang the base of the Mbari.

Source: Field work.

The Mbari house has a rich display of Igbo architectonics, motifs; paintings on the wall, a number of reliefs formed an important group of mythological or symbolic images. Of

these the snake and the tortoise are most popular; they are both closely linked with the fertility cult. The snake is a phallic symbol while the tortoise is reminiscent of a woman's clitoris, because the serpentine head appears between the walls of the tortoise shell. These two symbols were found side by side. The serpent is seen tightly coiled in a circle, this was a common feature in Ala's (Earth goddess) Mbari house and it is set on the walls of the central chamber.

The entrance of the inner chamber of this Mbari house is flanked by two strange-looking very lean and tall figures; they are called Omogra and Otamelli her sister, according to the tour guide (Mr Calistus Oparaeke) they are servants of Amadi Oha and they guard the sanctuary of the Mbari building as shown in plate 4.1.10



PLATE 4.1.10 The statues of the two lean figures standing at the entrance of the inner chamber.

Source: Field work.

TABLE 4.1 Assessment of elements of Igbo Cultural Identity.

VARIABLES: ELEMENTS OF IGBO CULTURAL IDENTITY	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Traditional Igbo Construction Materials			✓			Integration of traditional local building materials as well as modern building material was observed in the construction of the Mbari.
Raffia Palm	✓					
Clay mud			✓			
Bamboo sticks		✓				

TABLE 4.1.1 Assessment for reflection of Spatial Organization.

VARIABLES: REFLECTING SPATIAL ORGANIZATION	**LEVEL OF REFELECTANCE**					COMMENTS
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	
Ilo (large open space)				✓		The compound in the council had large green open space which implies Ilo, and the Mbari concept of spatial organization was adopted.
Obi (fore house)			✓			
Mbari					✓	

TABLE 4.1.2 Assessment for Integrating Igbo arts and crafts.

VARIABLES: INTEGRATING IGBO ARTS AND CRAFTS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Wall Painting				✓		Paints of the Mbari wall was done with Uli while the other contemporary buildings were painted using emulsion paint.
Ornaments				✓		Artistic ornaments were observed in their arts and gallery shop.
Decorations				✓		The walls of the Mbari house was decorated with artistic paintings.
Relief Sculptor					✓	Relief sculptors were observed in the Mbari house.
Carved doors	✓					Absence of carved woods.
Igbo Motifs				✓		Igbo motifs were drawn on the walls of the Mbari.
Carved wooden Columns	✓					Absence of carved wooden columns

TABLE 4.1.3 Assessment for Construction Techniques and Materials.

VARIABLES: CONSTRUCTION TECHNIQUES AND MATERIALS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
FLOOR FINISH,					✓	The floors in building of the council were finished with cement and sand screed
ROOFING TECHNIQUES			✓			The entire structures in the council were Roofed using Aluminium roofing sheet.
WALL FINISH			✓			The walls of the structures were painted using emulsion paints while the Mbari house was painted using local Uli paint.

4.2 CASE STUDY TWO: OWERRI ETHNOGRAPHIC MUSEUM

4.2.1 Background

Owerri Ethnographical Museum is located along Orlu road off works layout in Owerri was established on the 5th of October 1988 under the direction of late Prof. Ade Obayemi. It's purpose was to serve as an ethnographic Museum and this facility is presently the only ethnographic museum in the south east region of Nigeria.

The museum comprises of a large art gallery/ exhibition hall, research library, Office blocks, the curator's office, antiquities store, co-operative society canteen.

The Objective of the museum is to promote, preserve and protect the rich cultural heritage of the Igbo race for posterity sake as well as social development in the state. The museum gallery displays all forms of art works collected from different Igbo communities in Imo state and beyond. These items were brought into the museum sometimes as gifts of voluntary donations while sometimes they were bought on auction. It has a staff strength of about 48 civil servants, which comprises of one curator, seventeen directorates of the museum gallery, eight educational services and training staff, sixteen administrations and supplies staff, four finance and accounting staff, two domestic staff.

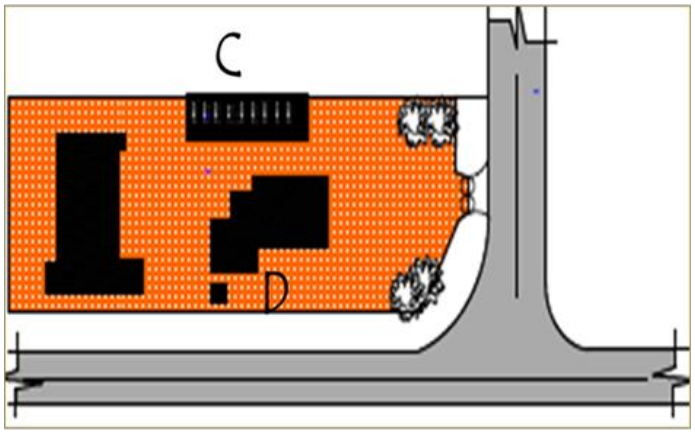
4.2.2 SITE PLANNING AND LANDSCAPING

The Museum was planned in an L shaped pattern and proper zoning of the facilities in the museum were taken care of with the main exhibition hall overlooking / facing the entrance of the gate see plate 4.2.1, attached to the exhibition hall is the library and research department and a few offices, the curator's office was located in an easy to access area on the left part of the site. It is one of the first buildings to see at the

museum. Beside the curator's office is the arts gallery where some arts and crafts artefacts and paintings are displayed for visitors to see or buy. Opposite the office of the curator is the car park. The museum has a well-defined parking space, with the entire area of the museum been paved and flowers were planted at edges of the buildings, landscaping was very minimal. The figure 4.2 below shows the schematic sketch of the site plan of the museum.



PLATE 4.2.1 main exhibition hall overlooking the entrance gate of the Museum
Source: Field work.



SITE PLAN

SITE LEGEND	
A	Exhibition/Auditorium, Library, office
B	Gallery, Curator's Office
C	Parking Area.
D	Corporative staff canteen

FIGURE 4.2 Site layout of the Owerri ethnographic Museum.
Source Field work

4.2.3 SPATIAL ORGANIZATION

4.2.3.a OBI / OBU

The museum hall was designed in such a way that it made provision for enough spaces to erect a typical Igbo community starting from the smallest unit which is a family setting, this is made up of the Obi or Obu which is the first point of call inside the museum auditorium when entering an Igbo compound this is illustrated on plate 4.2.2, it combined the functions of a gate way to the compound, a meeting place and the family shrine. The following were some artefacts and relics of history that were seen at the Obi in the museum, they comprise of the following; the Ikenga, the Offor and Ogu, Oche Nwoke,Isi efi, wooden door post, white coaline, Animal skin, Ekwe,Ogirishi leaf, Calabash and its stand.



PLATE 4.2.2: The Obi as a gate way or meeting point.

Source: Field work.

4.2.3.b IGBO HUT

The Igbo hut displayed an extremely rich variety of plan, almost always within a rectangular outline; it possessed ingenious structural devices and practically

incorporated a harmonious spatial composition and decoration. The hut had a continuous boundary wall consisting of a yam barn as which is a typical Igbo male apartment see plate 4.2.3, next to the yam barns is the hut for the wife or wives which also has a kitchen where she prepares food for her husband and her children, the female children share the same hut with their mother(s) and next to the wife's hut is a goat pen where she rears her livestock, the continuous wall leads to the hut of the young male.



PLATE 4.2.3: The male hut at the museum and beside it is his yam barn.
Source: Field work.

Other facilities in the ethnographic museum includes the Office blocks, the Curator's office, gallery which is a large enclosed space that is used to display artefacts, arts and crafts in the museum, and the staff canteen which is behind the main museum auditorium.

4.2.4 STRUCTURE AND MATERIALS

The huts were built of wood or stakes driven into the ground crossed with waffles, and neatly plastered inside and outside with red earth, the roof is thatched with reeds, the walls were plastered in the inside with a composition mixed with cow-dung to keep off

the different kinds of unwanted insects. The walls and floor were covered with mats. The bed consisted of a raised platform from the ground that was constructed using the red earth. The huts were decorated with paintings made from indigo seed (Uli) the paintings were mainly of decorative patterns as shown in plate 4.2.4



PLATE 4.2.4: The decorative painting done with the use of Uli seed.
Source: Field work.

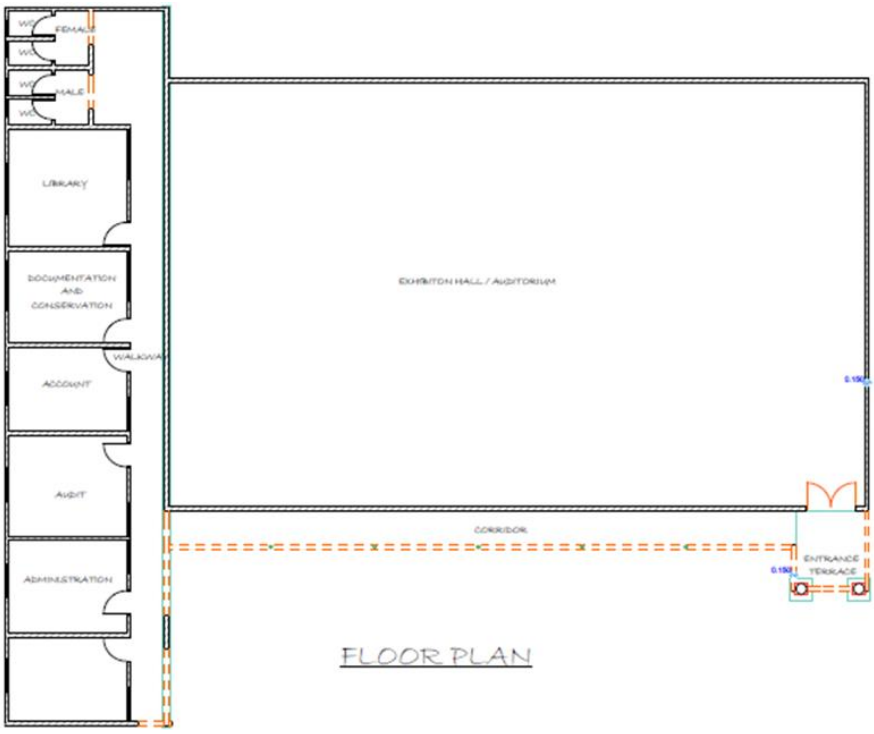


FIGURE 4.2.1: The floor plan of the exhibition hall.

Source: Field work.

4.2.5 EXPRESSION OF IGBO CULTURAL IDENTITY

The architecture of the museum is a contemporary style of design which possessed some architectural characters which comprised of two large columns at the entrance of the museum auditorium, high storey windows, a long corridor beside the auditorium, a long hall way which serves as the gallery/ exhibition hall where samples of Igbo architecture were erected inside the hall for it to give a first-hand information of the settlement pattern of a typical Igbo compound, as well as the significance of some importance relics and artefacts, and how they carried out their daily activities from farming, blacksmithing, palm wine tapping etc. One of the major objectives of this case study is to identify the traditional elements, historical and cultural elements, decorative elements and motifs and all other elements that are employed in order to reflect, express the cultural identity of the Igbo's architectural uniqueness as shown in plate 4.2.6. The expression of the interior part of a male head in the Igbo compound built in the museum contained the following, his bed which is made from clay and covered with mats and animal skin, a wooden stool to seat which is round and it displayed the craftsmanship and decorative abilities of the Igbo man as shown in plate 4.2.7, his hand fan to fan himself when the temperature is high, the offor, which is referred to as an instrument of truth is a very holy instrument which is made from the offor tree. It also housed the Ikenga which represented the male head's achievement; the room also had a bowl filled with glowing embers of charcoal hung at the centre of the hut and a small shrine where the male head communes with the deities.



PLATE 4.2.5: The Igbo man's craftsmanship in blacksmith.

Source: Field work.

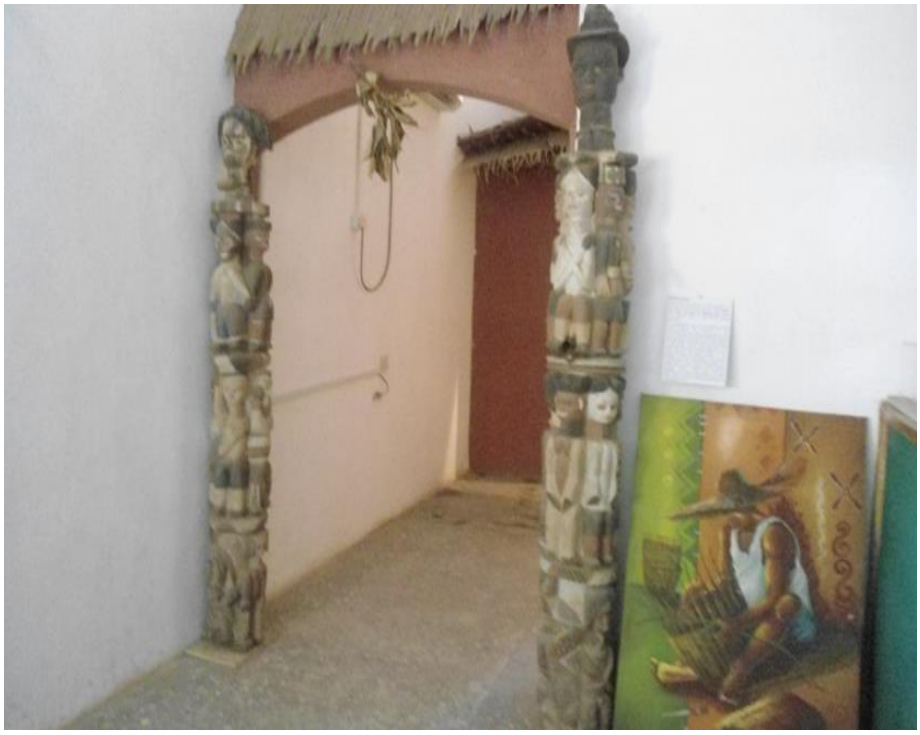


Plate 4.2.6: Carved wooden columns that depict the number of children born to that family.

Source: Field work.



PLATE 4.2.7: The Igbo compound built in the Owerri museum.
Source: Field work.

TABLE 4.2 Assessment of elements of Igbo Cultural Identity.

VARIABLES: ELEMENTS OF IGBO CULTURAL IDENTITY	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Traditional Igbo Construction Materials				✓		The huts inside the museum were constructed using local Igbo materials such as red earth, raffia palm, bamboo stick and the uli seed used as paint.
Raffia Palm				✓		
Clay mud				✓		
Bamboo sticks				✓		

TABLE 4.2.1 Assessment for reflection of Spatial Organization.

VARIABLES: REFLECTING SPATIAL ORGANIZATION	**LEVEL OF REFELECTANCE**					COMMENTS
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	
Ilo (large open space)		✓				The Obi spatial organisation was adopted in the museum. It is the first point of call before entering into the main exhibition hall.
Obi (fore house)					✓	
Mbari	✓					

TABLE 4.2.2 Assessment for Integrating Igbo arts and crafts.

VARIABLES: INTEGRATING IGBO ARTS AND CRAFTS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Wall Painting					✓	The walls of the huts in the museum were painted with Igbo uli paints.
Ornaments					✓	Use of Igbo ornaments were observed.
Decorations					✓	The walls of the huts were decorated with art paintings.
				✓		Relief sculptors were present in the museum in the

Relief Sculptor						form of masks, figures etc.
Carved doors		✓				No carved doors were observed.
Igbo Motifs				✓		Igbo motifs were seen in some of the art paintings displayed at the museum.
Carved wooden Columns					✓	Carved wooden columns were observed at the entrance into the exhibition hall.

TABLE 4.2.3 Assessment for Construction Techniques and Materials.

VARIABLES: CONSTRUCTION TECHNIQUES AND MATERIALS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
FLOOR FINISH,			✓			The main buildings in the museum were constructed with modern building materials made of cement and sand screed for floor and wall, while aluminium roofing sheets were used to roof the main buildings. While inside the museum the huts on exhibition were constructed using local Igbo materials which comprised of red earth, raffia palm, bamboo sticks etc.
ROOFING TECHNIQUES				✓		
WALL FINISH				✓		

4.3 CASE STUDY THREE: COMPOUND OF LATE PA JOHN AMAECHI IN UMUOSU NAZE OWERRI NORTH L.G.A

4.3.1 Background

The building is a 6 bedroom bungalow which was built by Late Pa John Amaechi of Umuosu Naze in Owerri North local government area in the mid 70's. It is a residential building which is located at Umuosu village in Naze. The compound of Late Pa John Amaechi is one of the few in the village whose house is the oldest and are characterised by colonial style of architecture.

4.3.2 SITE PLANNING AND LANDSCAPE

The planning of the compound was in a linear pattern of settlement which created a central open space (Ilo) in front of the main building as shown in plate 4.3.2, although the main building is not closely linked to the Obi, they are opposite each other. The Obi been the first building when entering the compound is surrounded by low shrubs and grasses. The entire compound is almost bare, with few shrubs planted around as well as some flowers planted by the side of the main building to add to its aesthetics.



PLATE 4.3.2: The central open space in front of the main building.
Source: Field work.

4.3.3 SPATIAL ORGANIZATION

The compound has an Obi at its entrance as shown in plate 4.3.3 although not rich in carved pillars it is considered an excellent work of traditional architecture, more importantly it is an integral part of a most impressive compound whose original layout remains almost intact. The Obi was built based on the contemporary style of architecture which comprised of the use of red sand and plastered on both sides. The Obi is seen to have wide columns at intervals between the dwarf walls, but still had some elements that expressed Igbo cultural identity historically such as the slabbed platform which served as a seating place for people whenever they gathered for meetings etc.



PLATE 4.3.3: The exterior wide columns at intervals between the dwarf walls.
Source: Field work.

The main building although simple contained the basic elements of Igbo style of architecture, it comprised of a front verandah, with wide columns at intervals between the dwarf walls of the verandah. The verandah (Onu Ilo) of the main compound was covered with a roof which is an extension of the main roof of the house. At the centre of the main building is the entrance door to the other parts of the building. It is characterized by a long corridor with rooms on both sides of the corridor running

parallel to each other. The building has another door that leads to the backyard of the compound with wide open spaces at both front and back of the building. The kitchen is isolated from away from the main building see plate 4.3.3.1, and still maintained the original material used in constructing it which is red earth (Aja) .



PLATE 4.3.4 The isolated kitchen and the original material used in constructing it.
Source: Field work.

4.3.4 EXPRESSION OF IGBO CULTURAL IDENTITY

The door although fulfilling its obvious function which is barring the entrance to the compound or to the house, they are also a work of decorative art see plate 4.3.4. The door was made of a single massive plank produced by chipping whole trunks of wood usually the Iroko from both sides until the desired thickness was achieved. At a corner of the roof members were skulls of cows that were killed and their remains placed at the obi. This signifies that the oldest man in that compound was buried with a cow slaughtered in his honour.





PLATE 4.3.5: The carved wooden door to the living room and the animal skulls on the roof of the Obi.
Source: Field work.

4.3.5 STRUCTURE AND MATERIALS

Aluminium zinc was used in roofing the entire roof of the main building, the kitchen as well as the Obi. The roofing system used in construction was the hip roof system as shown in plate 4.3.5, except for the kitchen which had a gable roof system. These are major roofing techniques used by the Igbo builders. The walls of the main building was constructed using cement, concrete and sand mix, while the kitchen was built from the

local building earth which contained a little amount of rubbles, to it was added clay (Aja) dug from specially selected pits.





PLATE 4.3.6: showing the materials used in constructing the kitchen and the roof of the Obi.
Source: Field work.

TABLE 4.3 Assessment of elements of Igbo Cultural Identity.

VARIABLES: ELEMENTS OF IGBO CULTURAL IDENTITY	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Traditional Igbo Construction Materials						The main building was constructed without local materials except for the Obi which was constructed using red earth as well as the kitchen, but was roofed with aluminium zinc Roofing Sheets.
Raffia Palm	✓					
Clay mud			✓			
Bamboo sticks	✓					

TABLE 4.3.1 Assessment for reflection of Spatial Organization.

VARIABLES: REFLECTING SPATIAL ORGANIZATION	**LEVEL OF REFELECTANCE**					COMMENTS
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	
Ilo (large open space)			✓			The compound had a large open space (Ilo) and the Obi was the first point of call when coming into the compound. No Mbari spatial organization was adopted.
Obi (fore house)				✓		
Mbari	✓					

TABLE 4.3.2 Assessment for Integrating Igbo arts and crafts.

VARIABLES: INTEGRATING IGBO ARTS AND CRAFTS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Wall Painting			✓			Walls of the buildings were painted with emulsion paint, except the kitchen which retained the red earth.
Ornaments	✓					Absence of ornaments in the compound.
Decorations	✓					Absence of decorations in the building.

Relief Sculptor	✓					No relief sculptors in the compound.
Carved doors			✓			Carved door was observed in the living room entrance.
Igbo Motifs	✓					No Igbo motifs present.
Carved wooden Columns	✓					Absence of carved wooden columns.

TABLE 4.3.3 Assessment for Construction Techniques and Materials.

VARIABLES: CONSTRUCTION TECHNIQUES AND MATERIALS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
FLOOR FINISH,			✓			Red earth was used in the floor of the kitchen while cement and sand screed was used in the Obi and the main build.
ROOFING TECHNIQUES				✓		The entire structures in the compound made use of Aluminium zinc roofing sheet, gable and hip roof system.
WALL FINISH						

4.4 CASE STUDY FOUR:FINDINGS FROM IGBO UKWU ARCHEOLOGICAL MUSEUM

4.4.1 Background

The Igbo- ukwu museum is located in Ngo village in Igbo-ukwu, along the Nnobi-Ekwulobia road in Anambra state. It was established as a museum of Arts and crafts, The museum was built and donated to the Igbo–Ukwu Development Union by Chief (Sir) Timothy Chukwubunna Umeweni KSC on the 29th of December 1989, later it was commissioned by His Excellency on Wednesday, 21st may, 1997 by the then military Administrator of Anambra State, Group Captain Rufai D. Garba (FSS,MS,PSC,AMN/M). The museum was established with the objective of promoting social integration in the state. The museum displays all forms of Art works, crafted in Igbo-Ukwu and other neighbouring communities. The museum seeks to display the genuity and artistic efforts of the Igbo race and the people of Igbo Ukwu in particular.

The museum was established as an archaeological museum, its features include the following;

i. Exhibition Gallery.

ii. Research library.

iii. Office Spaces.

The project is on a site of 5728.32 square meters. The building houses an exhibition gallery of area 51 Meter square, research library area 45meter square and office spaces such as the curator's office, deputy curator's office, administrative office, education and research Office and conveniences. Other staff of the museum include a cleaner,

three security guards and a gardener. The Igbo Ukwu Archaeological Museum of Arts and Craft is under the administration of the director commission for arts gallery and monuments in Anambra state. The museum is supported mainly by public funds, donations endowment funds, corporate grants. Special exhibitions and cultural shows take place at the museum also. The arts gallery serves a major role of the preservation of cultural objects of national heritage and information connected to them.

4.4.2 SITE PLANNING AND LANDSCAPE

The museum is a large compound fenced round with an iron gate in front, it had just one building in the compound apart from the security post, the museum houses the entire activities carried out there. Just beside the exhibition hall is the parking area although not properly defined the general site layout is relatively flat and has more of green vegetation which comprised of grasses, plants crops such as guava, plantain, kola nut trees, and flowers. Due to poor management the green vegetation are now habited by farm animals. The figure 4.4.2 below shows general site layout of the Igbo-ukwu museum.

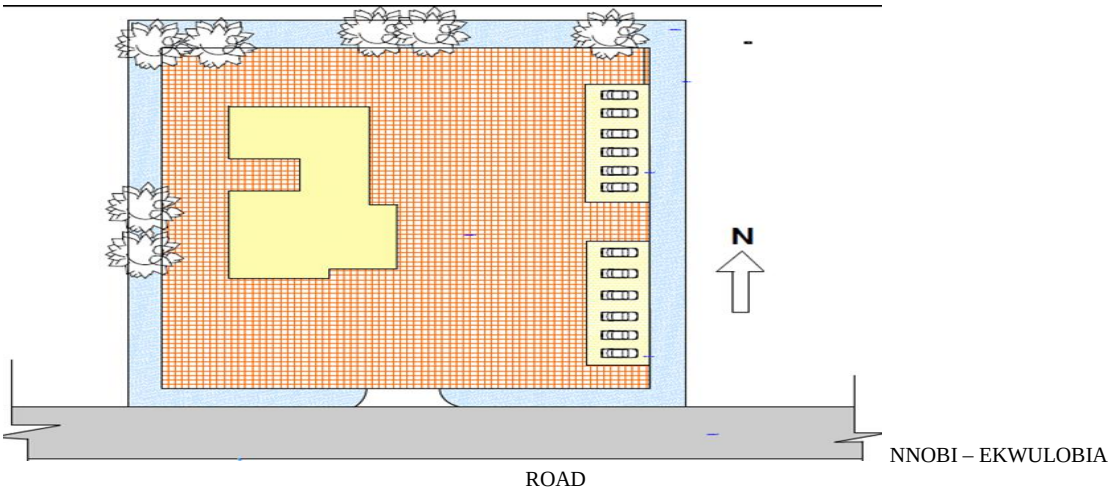


FIGURE 4.4.2 The site planning of Igbo-Ukwu museum.
Source: Field work.

4.4.3 SPATIAL ORGANIZATION

The Museum is an interesting space that performs the following functions which comprises of the following; reception, accounts department, museum shop, library, gallery, education, admin department, Deputy Curator's office, male and female convenience, store, meeting room and the curator's office.

4.4.4 STRUCTURE AND MATERIALS

The structure of Igbo-Ukwu museum is a modern single storey building which is rectangular in shape, its construction material comprise of cement, sand and concrete mix. The walls of the museum were painted with white emulsion paint, and the roof was covered using long span Aluminium corrugated roofing sheet as shown in the plate 4.4 and 4.4.1 below. The window type is the louvers window while the doors were very wide metal doors at the sides of the building.



PLATE 4.4: The construction material used in constructing the museum.
Source: Field work.



PLATE 4.4.1: The interior of the museum showing the ceiling.
Source: Field work.

4.4.5 EXPRESSION OF IGBO CULTURAL IDENTITY

The town, Igbo-Ukwu is of great historical and cultural significance in Igbo land. The museum has a collection of relics of ancient past, a legacy of close to 2000 years from the artistic kingdom of Igbo Ukwu. They include the Igbo Ukwu bronze, Ibibio face masks, Ogoni brass works, house pots and utensils, beads were a few of the collections. At the museum, there were three drawings of bronze pots namely: Igbo-Ukwu bronze pot, Bida bronze pot, Cylindrical bronze pot and dated 1958. Artefacts in Igbo-Ukwu Museum include the following musical instruments and ornaments; Igba ihu abua" (Double face music drum, Age 85 years), "Ubo- Akwara" (String thumb guitar, Age about 850 years), "Okpokoro" (Wooden gong), "Nja" This is a metal spiral for marching out ceremony during "Ahia-Mbibi, Nso Ebe, or Iru- mgbede, "Ichaka" (metal bangles, Age 80 years), "Odu-Aka" (Elephant tusk bangle, Age 150 years), "Jigida" (Beads, Age 80 years),"Ekpili" (Seed rattle, Age 90 years), "Oyo" (Age 70 years),"Uhie" (Red Cam- wood for the body).

TABLE 4.4 Assessment of elements of Igbo Cultural Identity.

VARIABLES: ELEMENTS OF IGBO CULTURAL IDENTITY	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Traditional Igbo Construction Materials						No traditional building materials were used .
Raffia Palm	✓					
Clay mud	✓					
Bamboo sticks	✓					

TABLE 4.4.1 Assessment for reflection of Spatial Organization.

VARIABLES: REFLECTING SPATIAL ORGANIZATION	**LEVEL OF REFELECTANCE**					COMMENTS
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	
Ilo (large open space)			✓			The compound in the museum had a large green open space.
Obi (fore house)	✓					This spatial organization did not reflect at the museum
Mbari	✓					

TABLE 4.4.2 Assessment for Integrating Igbo arts and crafts.

VARIABLES: INTEGRATING IGBO ARTS AND CRAFTS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Wall Painting		✓				The walls were painted using emulsion paint
Ornaments				✓		Presence of artistic ornaments were noted at the museum
Decorations		✓				No much decorations was observed
Relief Sculptor			✓			The fence walls Had some relief sculptors.
Carved doors			✓			Carved doors were on display in the exhibition hall.
Igbo Motifs			✓			Igbo motifs were seen in some of the art paintings displayed at the museum.
Carved wooden Columns	✓					No carved wooden columns were seen.

TABLE 4.4.3 Assessment for Construction Techniques and Materials.

VARIABLES: CONSTRUCTION TECHNIQUES AND MATERIALS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
FLOOR FINISH, Cement screed Plastered clay			✓			At Igbo-ukwu museum, the construction of the floor was done using cement and sand screed. Although due to lack of maintenance there were pot holes in the exhibition hall.
ROOFING TECHNIQUES Aluminium sheets Thatched roof			✓			Aluminium corrugated roofing sheet was used in roofing the museum, but from the observations carried out it was noticed that the roof had leakages in some areas.
WALL FINISH Emulsion paint Uli paints		✓				The wall finish of the museum was white emulsion paint but due to lack of maintenance the paints had faded and looked unattractive.

4.5 DISCUSSION OF FINDINGS FROM CASE STUDIES

From the four case studies carried out it can be deduced that buildings at the Imo state council for arts and culture moderately expressed Igbo cultural identity in the following areas; Elements of Igbo cultural identity, The Mbari house had a rich display of Igbo architectonics, motifs; paintings on the wall, and a number of reliefs formed an important group of mythological or symbolic images. The structure at the council was rectangular in shape this was the original form when it was constructed, while the Mbari house is square in shape this is so because it reflects the religious importance of an Mbari and the sophisticated structural composition and richness of the symbolic sculptural figures. Also the Owerri ethnographic museum reflected to some extent the spatial organization of a typical Igbo compound starting with the Obi / Obu house which is the first point of call in an Igbo compound followed by the spatial organization of the various huts in the compound. It also reflected a high level of local construction materials used in their construction and a rich variety of Igbo arts and crafts which is a major role when promoting the cultural identity of the Igbos.

On the other hand Research showed that Igbo-ukwu museum had little elements of Igbo building materials and planning of the spatial organization was not considered; the museum had rich arts and crafts of historic relics such as the igbo-ukwu bronze, pots and so on.

The residential building at Owerri exhibited some spatial organization which comprised of the Ilo which is the open space in front of the main building, the Obi which is the fore house when entering the compound are elements of Igbo cultural Identity.

However Integrating Igbo local building materials in the design of contemporary cultural centres will play a major role in expressing the Igbo cultural identity, infusion of Igbo spatial organization which comprises of the Ilo (open spaces), Obi (fore house), and the Mbari concept (Spiritual architecture) in contemporary building will promote expressing Igbo cultural Identity, also the infusion of Igbo arts and crafts into cultural centres through uli paintings, as well as through artifacts will as also promote expression of Igbo cultural identity . Proper site planning and landscaping the site with relief sculpting and planting of trees to provide shade and induce wind movement will foster the integration of outdoor Igbo cultural activities amongst themselves.

4.5.1 FINDINGS FROM INTERVIEWS

The interviews that were carried out were conducted on the staff in charge of research, planning and documentation from the Imo state council for arts and culture, the tour guides at Owerri ethnographic museum and Igbo-ukwu archaeological museum. It was also conducted on a resident of Umuosu Naze in Owerri north L.G.A. However, a summary of findings from the interviews of the Imo state council staff and the museum staff revealed thus;

i. Elements of Igbo culture includes their festivals, religious beliefs, arts and crafts, dance, their sculptural abilities, Igbo delicacies.

ii. The peculiar elements of Igbo cultural identity in Owerri include their Mbari architecture which is only peculiar to the Owerri people. Also the Oru- Owerre festival which is an initiation ceremony into their age society.

iii. At the Imo state council for arts and culture, their buildings were more of modern style of architecture except for the Mbari open air museum which had the character of Igbo spiritual architecture, also

the Mbari kitchen also had elements of Igbo cultural identity in the use of building materials.

iv. State government and all stake holders in the culture and tourism sector have major roles to play in ensuring that the cultural centres are well managed, and maintained because they house all that is left from the very past. Also adequate planning of the centres should be taken into consideration so that there will be enough space to cater for all activities.

On the other hand, Interviews with the resident at Naze Owerri north stressed;

i. The importance of the Obi in every building because it serves as the gate way into a compound and also serves as a meeting point for the people.

ii. He also pointed out that incorporating open spaces was a way of promoting cultural identity and unity.

CHAPTER FIVE

SITE SELECTION CRITERIA

This chapter aims at analysing and synthesizing the sites to be considered for the proposed cultural centre design, with a view of establishing it's pros and constraints of which at the end of the analysis the best site is selected that suits the proposed design. Under critical analysis of the land use and the Owerri master plan in relation to the proposed design, the following criteria were considered in selecting an appropriate site for this project.

i Zoning and land use policies and acquisition

ii Accessibility

iii Environmental impact assessment

iv Traffic analysis

v Circulation and movement

vi Availability of land for structural development

vii Site functionality

These criteria has been discussed and used as a guide to access the three identified sites in other to determine the best site out of the three, suitable for the proposed design. The sites identified are shown in Figure 5.1.



Figure 5.1: Proposed Site Location
Source: www.google map.com

5.1 ZONING AND LAND USE POLICIES

In a given geographical location, land areas are divided according to its functional uses. Therefore the project is sited at the central business district of the city capital Owerri. From the land use policy of the state the site is of cultural significance because it is beside the hero square where cultural and state functions are held.

5.1.2 SITE FUNCTIONALITY

Considerations have been given under critical analysis to the site that will offer a maximum utility base and will functionally sustain and accommodate any change in site or project composition

And which will also offer maximum satisfaction and blend with its surrounding environment after little modification. Site A and B do not possess this qualities because where they are situated has alot of commercial and traffic activities such as siting of various hotels, Imo state house of assembly and the Imo state secretariat. This will pose a challenge in terms of traffic control and road congestion.

5.1.3 CIRCULATION AND MOVEMENT

With a project composition that demands for a high volume of people and movement it means as users, a critical consideration is given in the siting of the project so as to make its users access the site both by pedestrian path and vehicular path .Also the area of site was also considered so that it can accommodation all the site components and circulation of people and vehicles.

5.1.4 ACCESSIBILITY

The site is made more functional if it can be accessed at all times, the ease at which a site can be accessed both during construction and usage determines the choice of site. The site should be located in an easily accessible location, however possible the site should either be on a major road or on a road that has a direct link to a major road. A location literally bordering a major highway is desirable for advertising impacts on passing motorists.

The site topography should be suitable for the intended use and shouldn't incur large development costs. Preferable a gently sloping site would be desirable for the cultural centre.

5.1.5 CULTURAL SIGNIFICANCE

The cultural significance of the location extends to the inner self of a person, to members within the society, and to the whole community apart from its distinct visible features.

The culture and the values followed by the Owerri community display its own unique identity such as the Oru Owerri festival which is usually celebrated annually; this is observed by practicing a set of rituals and traditional dances by different age grades. These activities were usually carried out in the hero square but with the proposed

cultural centre situated around the hero square, the project will promote a total integration of the surrounding environment.

5.1.6 TOPOGRAPHY

The site topography should be suitable for the intended use and shouldn't incur large development costs. Preferable a gently sloping site would be desirable for the cultural centre.

5.1.7 PROXIMITY TO USERS

The site should be one which is in the reach of it users. This would encourage high patronage and would help boost the image of the centre. The project should preferably be situated close to the settlements around to boost high patronage from indigenes and visitors.

5.1.8 PARKING

Parking requirements is an important factor in site selection. The Site should be able to provide adequate parking spaces for vehicles with in the cultural centre.

5.2 SITE LOCATION

The site is located off the Owerri-Port Harcourt road along Concorde Avenue by Achike Udenwa drive in Owerri Imo state. It is bounded on the north by the street harboring the civic centre, to the south by NTA station, to the west by the hero square and to the east by a vast green land and distant buildings.

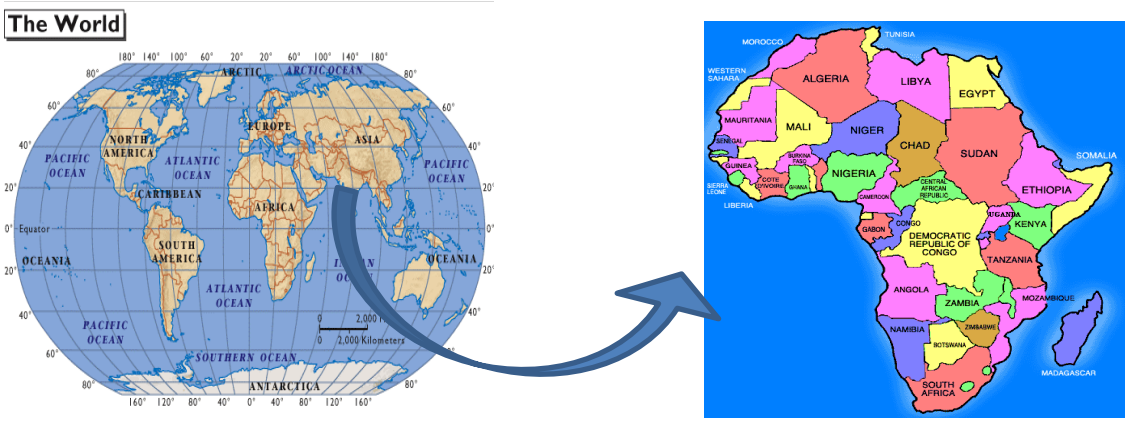
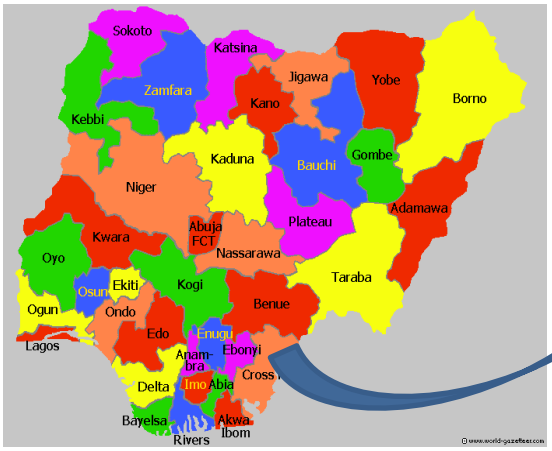
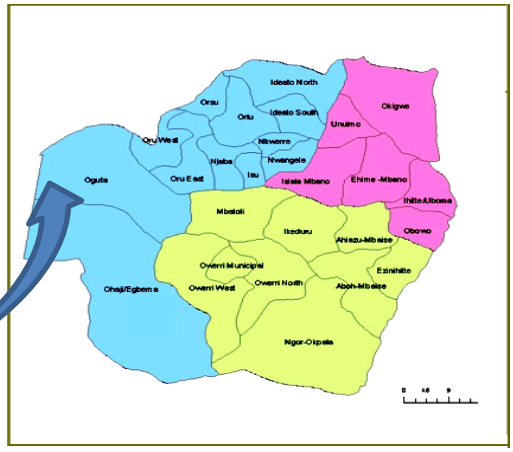


Figure: 5.2 The various location maps Map of Africa



Map of Nigeria



Map of Imo State

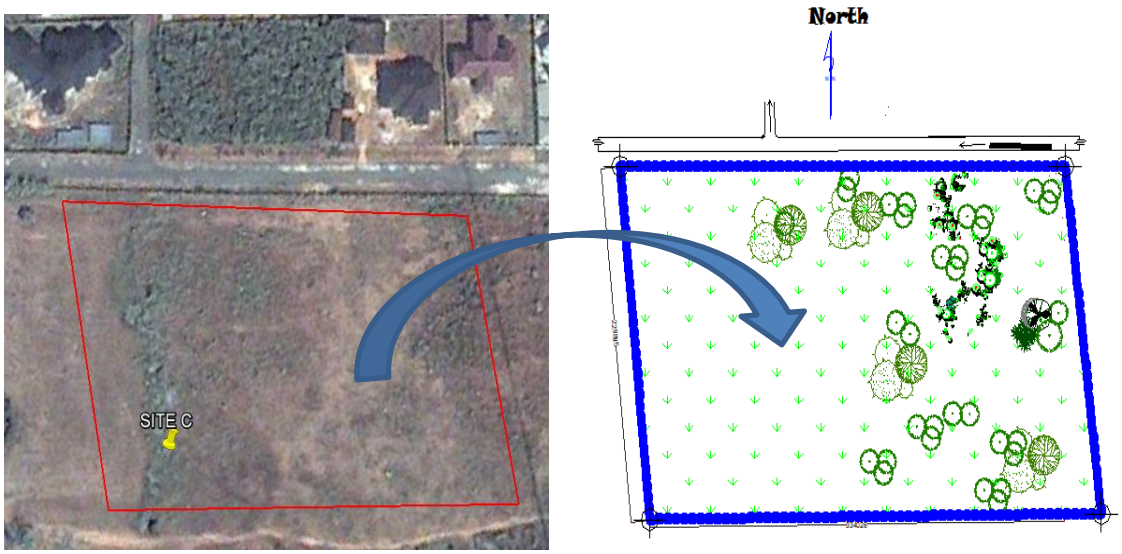


Figure 5.2: Location of Owerri capital of Imo State
Source: Author

5.3 SITE ANALYSIS

Site analysis aims at presenting an indebt study of the "general location" and the “site location of the study area.” The general location analysis involves the identification and consideration of the climatic factors as may affect the design, such micro- climate information borders on the following parameters; rainfall, temperature, humidity, wind direction and speed, sun shine, etc. it also studies the pros and cons of the site and their implications for the design. This involves analyzing other parameters such as topography, geology, vegetation, accessibility, parking, and physical infrastructure and so on.

5.3.1 CLIMATE

The climate of Owerri the capital of Imo state can generally be described as a tropical rain climate characterized by abundance of rainfall covering over eight months of the year. The climatic features are described in the analytic layout of the site below.

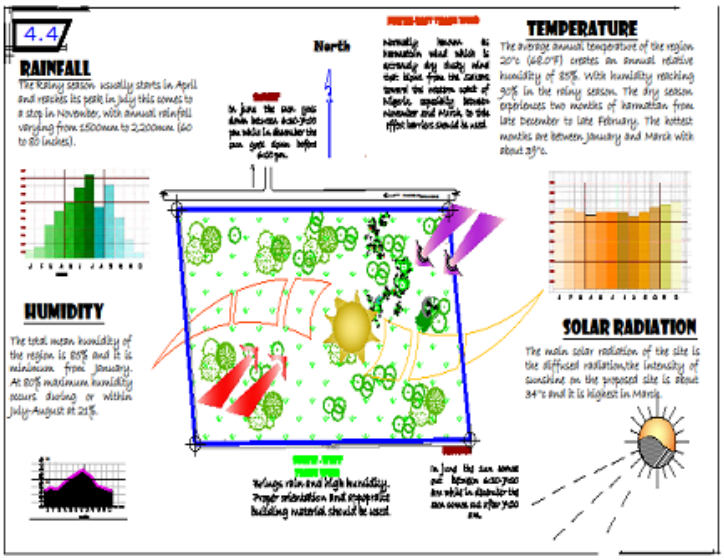


Figure 5.3: Climatic Analysis
Source: Author, 2014

5.3.2 TEMPERATURE: The average annual temperature of the region 20'C (68.0F) creates an annual relative humidity of 85%. With humidity reaching 90% in the rainy season. The dry season experiences two months of harmattan from late December to late February. The hottest months are between January and March with about 39"c.

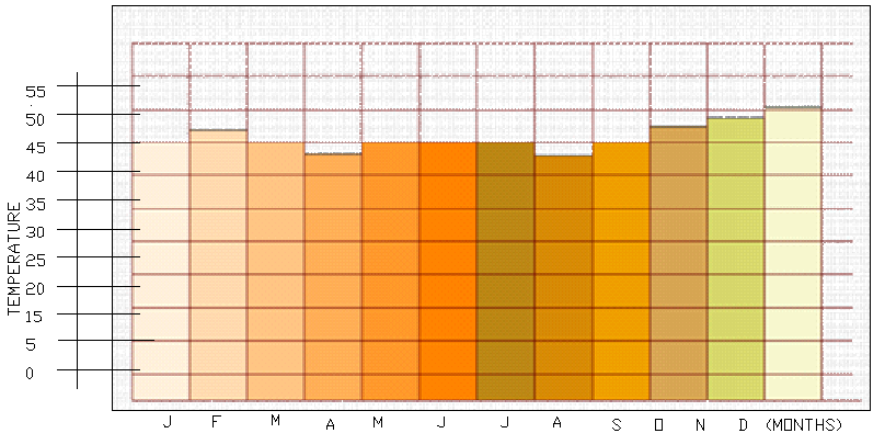


Figure 5.3.1: Temperature chart for Owerri, Imo State.
Source:Imo blog, 2014.

5.3.3 RAINFALL

The Rainy season usually starts in April and reaches its peak in July this comes to a stop in November, with annual rainfall varying from 1500mm to 2,200mm (60 to 80 inches).

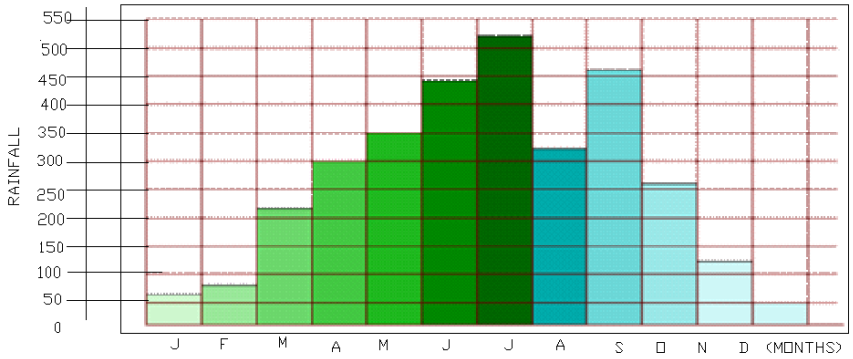


Figure 5.3.2: Rainfall chart for Owerri, Imo State.
Source:Imo blog, 2014.

5.3.4 HUMIDITY

The total mean humidity of the region is 85% and it is minimum from January. At 80% maximum humidity occurs during or within July-August at 21%.

5.3.5 SOLAR RADIATION

The main solar radiation of the site is the diffused radiation,the intensity of sunshine on the proposed site is about 34C and it is highest in March.

5.3.6 VEGETATION

The site is characterized by a number of old mature palm trees as well as other types of trees with shrub cover scattered around the site. This has helped to reduce the amount of water run offs on the site which causes erosion especially in the eastern part of Nigeria. The shrubs will also promote proper site landscaping. Economically significant use of grasses in the site is for lawns, this will be maintained in some parts of the proposed cultural Centre.



Plate 5.1: A section of the site showing its lush green vegetation.
Source: Author's fieldwork

5.3.7 GEOLOGY

The site has rich dark brown lateritic soil with possibilities of being a good load bearing capacity soil and good for agricultural activities.

5.3.8 TOPOGRAPHY: The topography of the proposed site is relatively characterized by flat land forms, the site slops very slightly from the east to the west by 1 meter as shown on the site section as well as from the Google earth map.

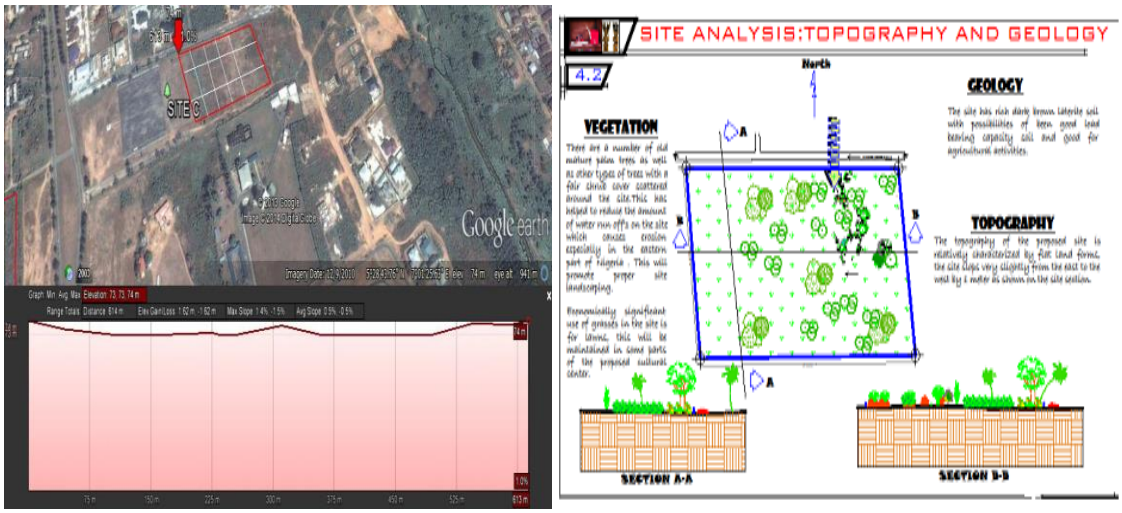


Figure 5.3.3: Vegetation, Geology, Topography and site section from Google earth.
Source: Author's fieldwork and Google map 2014.

5.4 INFRASTRUCTURE

The site and its environs constitute of some basic infrastructure which include the following; Water distribution reservoir tanks, Power line, Telecommunication mast, Access roads.

5.4.1 WATER DISTRIBUTION RESERVOIR TANKS

Presence of a water distribution reservoir tank was seen around the site, this reservoir supplies water to the environs, and will also supply water to the proposed site.

5.4.2 POWER LINE

11 and 33KVA power line high tension poles are seen by the side of the proposed cultural centre site, this infrastructure will serve as a means of generating electricity to the proposed cultural centre.

5.4.3 TELECOMMUNICATION MAST

Telecommunication service mast is seen present around the site area making communication easy.

5.4.4 ACCESS ROADS

For the proposed site to suit its purpose there must be a well-defined road network to the site and these roads are in no way affecting the traffic and vehicular movement in the city as the site is situated away from the hassle and bustle of the city core.



Plate 5.2: Achike Udenwa drive off Concorde Avenue: Major access road to the site.
Source: Author's fieldwork.



Plate 5.3: A view of Hero Square arena.
Source: Author's fieldwork.



Plate 5.4: A view of adjoining landscape field which is close to the proposed cultural centre.
Source: Author's fieldwork.

CHAPTER SIX

DESIGN REPORT

6.1 DESIGN BRIEF

The phenomenon of expressing cultural identity in architecture is apparent in many parts of the world but in Nigeria precisely in the south eastern region, the influence of westernization has so much led to the misplacement of the character of cultural buildings. Owerri which is the capital of Imo state plays host to a lot of cultural activities such as the oru owerri festival, Owerri carnival, the Odenigbo and Ahiajoku annual lectures. Hence there is the need to propose a contemporary cultural center which will serve as an edifice for various activities such as exhibitions, lectures, seminars, reading, cultural dances, plays, wrestling, weddings, and outdoor leisure activities. The facility provided include; Entrance/ Reception lobby, Administrative section, temporary and permanent exhibition rooms, library, multi-purpose hall, hall of fame, shops, snack bar, store, auditorium, amphi theatre, outdoor kitchen, wc and a wrestling arena.

6.2 SCHEDULE OF ACCOMMODATION

Space requirement are governed by the size of the collection, the method of display, the size of the artifacts and the projected rate of growth of the collection. Generally, larger artifacts require significantly more display space if their full impact is to be communicated. High-capacity floor loading is an important consideration for locations of heavy items in exhibition and storage areas, and has to be provided for anticipated numbers and likely distribution of visitors.

The schedule of accommodation is grouped based on various activities to be carried out in the cultural center. They include the bulk schedule of accommodation which comprises of; Main Cultural center complex, Auditorium, Outdoor kitchen, Amphi

theatre. Spaces allocated will depend solely on the number of users at a given point in time; minimum standards were taken into consideration.

i. Entrance hall / reception lobby

ii. Administrative section

iii. Commercial/business section

iv. Snack bar

v. Library section

vi. Exhibition section

vii. Multi-purpose section

viii. Auditorium

ix. Outdoor kitchen

x. Outdoor relaxation area

xi. Wrestling arena

Table 6.1: Schedule of Accommodation
Source: Author's work.

SCHEDULE OF ACCOMMODATION				
Spaces	**Capacity**	**Parameter**	**No. of Units**	**Area**
A. ENTRANCE HALL				
Drop off	6	0.3m2 per person for 156	1	48.00
Reception area	20		1	126.00
B. ADMINISTRATIVE AREA				
Cashier's Office	4	0.6 per person	1	15.00
Account's Office	4	0.6 per person	1	16.00
Co-operate affairs	4	0.6 per person	1	15.00
Registary/Admin	4	0.6 per person	1	14.00
Planning /Research dept.	4	0.6 per person	1	15.00
Lobby	2		1	12.00
Janitor	1		1	2.40
Lobby	2		1	5.10
Wcs	1	1.2 m2 each	18	
Manager's Office				

	6		1	29.00
Secretary's Office	9		1	20.00
Board Room	12		1	75.30
C. BUSINESS AREA				
Shops	3		6	15.00
D. LIBRARY				
Library Hall	45			
Archive Room	7			
Chief Librarian	4			
E. MULTI-PURPOSE HALL				
Multi-purpose Hall				
Technical Room				
Wc				

6.3 DESIGN CONCEPT

Concept is a guiding principle of a thought or an idea relating to something abstract. Concept architecturally, is a series of intentions or solutions originated in the mind to solve a particular architectural problem while considering other design factors (Nzekwe, 2006). Having studied the parameters used as a means of expressing cultural identity in Igbo land in chapter two, it was noticed that the major element of identity of the Igbo people aside their food and dance is their dressing as well as their spatial organization. Of these elements of Igbo cultural identity, the Ozor cap and the elephant tusk are of great significance as it is known to attract respect and distinguish the bearer from ordinary civilians and also speak of their level and weight of authority within the society or organization they belong to (Dmochowski,(1990). The design concept for this project will lay emphasis on the various design features of a building beginning

with the plan, elevation and roofing, but greater emphasizes will be on the plan as it is primarily the core focus of this project.

6.3.1 SITE PLANNING CONCEPT

The cultural centre complex is centrally located within the site; this is in a bid to make accessibility into the site and into the complex easy and quick for both vehicular and pedestrian users. This will be achieved by the use of adequate/spacious driveways and pedestrian walkways. The site has one major access point from the entrance gate which comprises of a double leaf gate; it also serves as an exit gate since the gate is a double leaf gate. A pedestrian gate and walk ways at both sides of the drive way as well as at the centre of the drive way. This is because the cultural center will serve both individuals with cars and majority of the citizens without cars as it is a venue for local cultural events which is mostly going to be attended by people from villages, communities and settlements in and around Owerri.

The site concept is based on the zoning of the Cultural Centre into three parts: Public spaces, semi-public spaces and private spaces. The site will be properly zoned to achieve a friendly, feel of close to one's culture, relaxing and comfortable environment by the use of material, landscape elements, sculptor garden, as well as integration of the internal and external spaces with the provision of walkways, verandas, lobbies, terrace and courtyard where necessary. The site itself guides the proper arrangement of form from the entrance way into the site, to the use of best positions and views in determining the orientation of the building considering views both to the building and from the building. There is a pedestrian drop-off access from outside the site which leads directly to the main cultural centre complex there by creating a vista and a vehicular free zone into the site. It is also based on the following characteristics:

i. **Safety**

The need to provide the much needed considerations for pedestrian circulation, hence a design that provides a free pedestrian environment. This will promote cultural growth.

ii. **Circulation**

Movement from one area to the other while experiencing activities as a continuous whole.

iii. **Cultural centre activities**

Diversity in terms of cultural activities in the complex in other to provide the much needed excitement, entertainment associated with cultural centre.

iv. **Designing to express cultural identity**

Architecture is capable of expressing cultural identity because the structure of a building, its appearance, and where it is located in a society provides useful information relating to the general worldview of those people whose culture is been studied. Consideration should be made in other to provide spaces that express Igbo cultural identity in the cultural centre such as the amphi theatre where cultural plays and dramas will be performed, the wrestling arena, and the sculptor garden all express cultural identity.

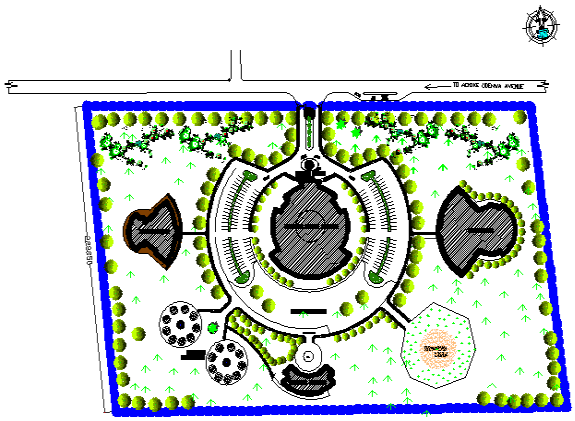


Figure 6.1: Site Plan showing the various activities on site.
Source: Author

6.3.2 PLAN CONCEPT

The plan concept of this project will take its cue from the Igbo spatial elements as discussed in Chapter Two, these spatial elements are those elements or items that characterize a space.

- **The spatial elements include the following**:

  Obi (Receptacle) Element

  Ilo (Open communal space) Element

  Mbari (Shrine / Sacred buildings) Element

  Iba (Courtyard) Element

  Onu Ilo (Veranda) Elements

- **Obi Element (Receptacle)**

The Obi element combines the function of a gateway to the compound, a meeting place and the family's shrine; this is reflected in the reception area of the cultural centre.

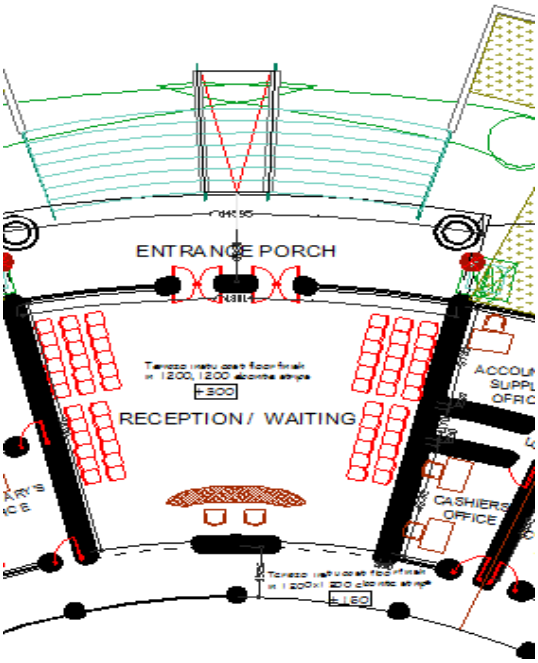


Figure 6.2: The role of the Obi as a reception area in the cultural centre plan.
Source: Author

- **Ilo Element (Open Communal Space)**

The entire layout of the plan of this design will adopt a concentric form/pattern; this is the focal point of the spatial hierarchy existing in Igbo village architecture. This is so because Igbo villages are somewhat arranged in a concentric form with the Ilo (Open communal space) at the centre serving as the focal point of the village.

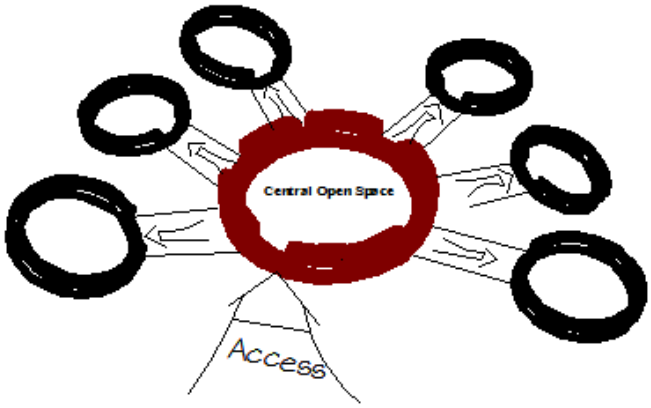


Figure 6.3: The entire layout of the design is to adopt the concentric pattern. Source: Author.

- **Mbari Element (Shrines / Sacred Buildings)**

Mbari is perceived as architecture generated by ritual and as ritual contextualised and manifested by architecture. The Mbari element emphasises the importance of the centre /core space in this design, this is so because of the religious beliefs associated with Mbari structures been sacred in Igbo custom. It is necessary to note that the centre / core space is very sacred hence cannot be entered into as it is perceived to be the seat of the gods and goddess (Ala and Amadi Oha), this is expressed by the use of moulded low relief sculptures, all integrally linked to the architectural base in the cultural centre.

- **Iba Element (Courtyard)**

The Iba element emphasises the use of spaces around the centre / courtyard. Access into the Iba is made possible because in most cases there is no spiritual significance attached

to this space, unlike the Mbari which has some sacred spiritual backings as to why it cannot be accessed.

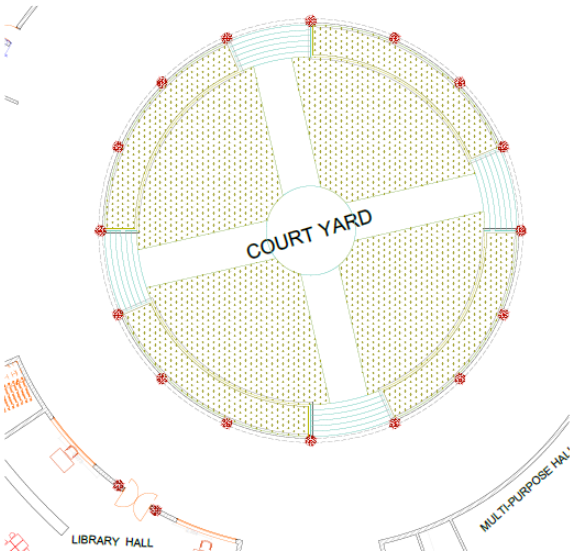


Figure 6.4: The role of Iba as a courtyard in the cultural centre.
Source: Author.

- **Onu Ilo Element (Verandah)**

The entire layout of the plan of this design will consist of the Onu Ilo element which is the veranda. Long corridors' linking one space to another in this design is referred to as the veranda.

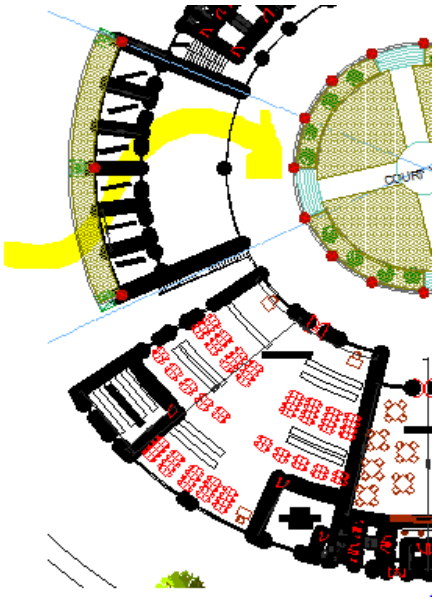


Fig. 6.5: The verandah as Onu Ilo
Source: Author.

- **Linking The Igbo Spatial Elements To The Design**

The various spaces within the cultural centre utilized the Igbo spatial elements in achieving this design. They include the following:

Main entrance ---------- Obi element (Receptacle)

Offices and shops ---------- Onu Ilo element (Veranda)

External Sculpture Garden---------- Ilo element (Open communal space)

Segregated sculpture garden (Core) ---------- Mbari sacred element

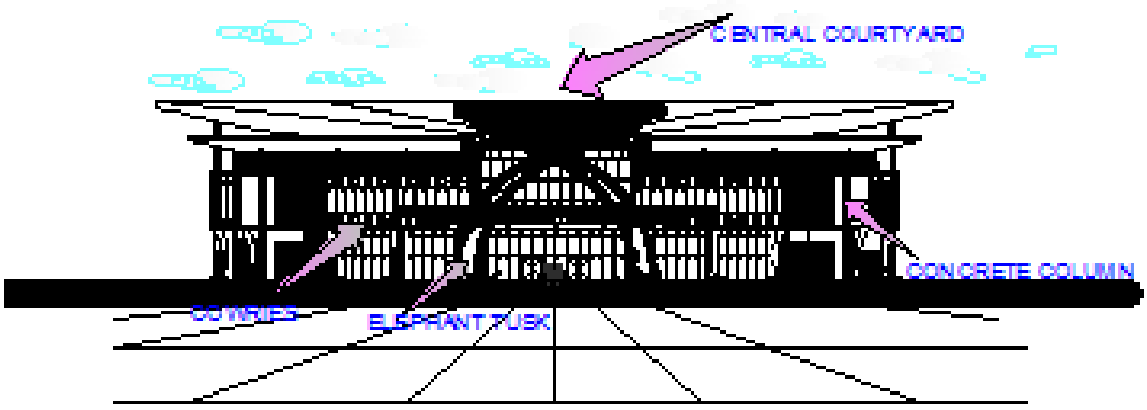
Amphi Theatre ----------Ilo element (open communal space)

Courtyard of the main complex---------- (Iba element)

6.3.3 ELEVATION CONCEPT

The elevation concept was evolved from the integration of various elements dominant in the traditional Igbo architecture, this process entails in cooperating these elements to yield a contemporary style of architecture. These elements include the following:

- Use of Cowries as aesthetic ornaments
- Elephant tusk
- Courtyard
- Use of columns



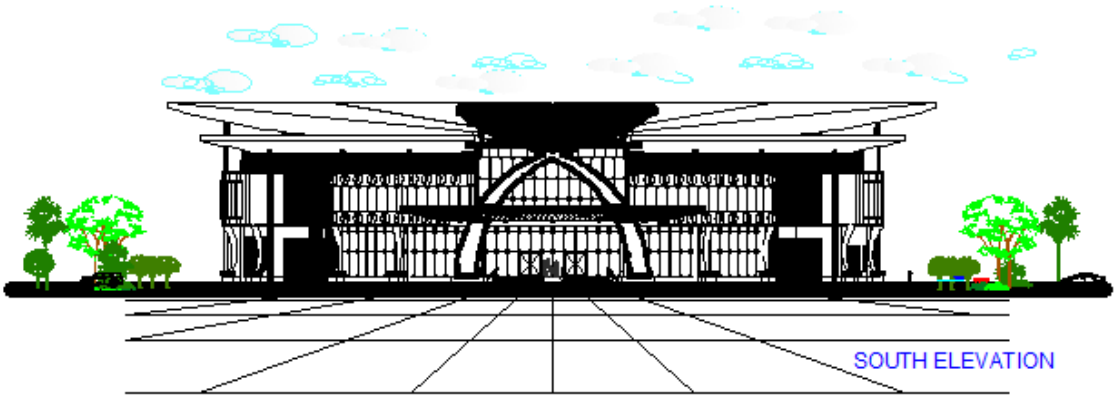


Figure 6.6: Integration of various elements dominant in the traditional architecture
Source: Author.

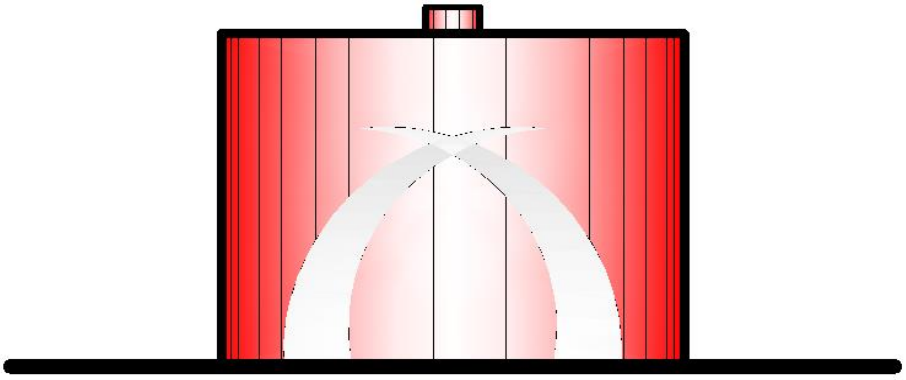


Figure 6.7: Elevation Concept.
Source: Author

6.4 DESIGN CONSIDERATIONS

6.4.1 GENERAL PLANNING: CIRCULATION

Cultural centres today are complex buildings housing different cultural activities for people with diverse interests, containing collections and accommodating general and specialist staff dedicated to providing services to the public as well as caring for their arts and cultural collections. It is to be designed for both client and the local community, and to connect people of Imo state and its environs with cultural objects.

The circulation pattern used in the site is the pedestrian free access; this is devoid of interference of pedestrian and vehicular circulation. Therefore the pedestrian circulation is totally and consciously separated to ensure safety and promote a scenic view of the

cultural centre complex through a vista. Likewise entrance through the drive way and into the main complex is comprised of 3 categories which include the following; staff, visitors and goods.

- **Staff**

  The main entrance will serve the members of staff however there are other entry points made for the purpose of services which the staff can also make use of.

- **Visitors**

  The reception area of the cultural complex will have a sensitive relationship with the landscape. A contemporary design like this will require the use of sophisticated glass facades and bright lighting in the entrance foyer, allowing the interior to spill out onto the outdoor surrounding thereby creating a more inviting access for the public. The Entrance hall is the focal point of circulation system through which all the visitors enter and leave so therefore it should be big enough to accommodate a lot of visitors also the hall way should be clear and wide to accommodate high traffic without obstructing movement in and out of the cultural complex especially during peak periods, working hours or during special occasions. Considerations should be made for the main entrance hall to have entry and exit doors; this is recommended for movement of crowd and easy security control. Ideally the building should be accessible to all through the main entrance otherwise a separate route for wheelchair users and others may be necessary. Where space permits, the preferred method of changing levels is a ramp. Facilities that will benefit the visitors should be located close to the entrance of the complex, some of these facilities include the following; Information and enquiry desk, conveniences, sales counter and so on.

Interconnecting all the rooms with a central courtyard will enable visitors to orient themselves and choose the rooms they wish to visit. Also the stair cases serving the upper floor should be strategically located close to the entrance hall for easy access by visitors.

- **Goods**

  The entrance for goods should be provided at the back or side of the building and should lead directly to rooms used for unpacking, sorting, repairs and other possible administrative purposes.

6.4.2 SECURITY

Thefts are increasing during opening hours and methods of display and vigilance are important to reduce attempts to damage displays as well as steal exhibits. Methods of control include closed-circuit TV, warders, alarms, and fire detection systems.

6.4.3 FIRE RISK

The risk is relatively low, but protection should be provided by fully addressable alarm systems. First-aid firefighting is best by sprinkler system and water still represents the best fire-fighting agent for most applications.

6.4.4 THEFT AND DAMAGE

These are major risks. A balance has to be achieved between the provision of direct fire escape routes and designing the layout to maximise security. Security systems will include barriers and display cases, intruder detection to external openings, deadlocks and non-removable hinges to external doors, infra-red movement detectors and colour closed-circuit TV systems.

6.4.5 VANDALISM

This always has to be taken into account. Shatterproof glass or Perspex should be considered for casing valuable objects or those of a politically sensitive nature.

6.4.6 BARRIERS

In open displays where there is no conservation problem unobtrusive ‘psychological’ barriers can be employed to indicate a ‘no-go’ or ‘do not touch’ area (example guard ropes or placing the objects on a plinth). Another deterrent is to display security devices prominently.

6.5 SPATIAL ARRANGEMENTS

Individual spaces within the cultural centre may have a number of arrangements. They could be square shaped, Rectangular, circular, curvilinear and free form, and the movement patterns inside these spaces could be linear, spiral or circuit.

6.5.1 ADMINISTRATIVE BLOCK

This section of the cultural centre is responsible for the running of the cultural complex and is made up of various members of staff taking care of different aspects of the cultural center. The administrative offices are situated on the ground floor as well as the front desk (receptionist) and accounts section. The administrative section comprises of the following offices ranging from; the accounts and supply office, registration and admin office, cashiers office, co-operate affairs office, planning research office, board room, secretary’s office and the manager’s office. Spaces will be provided for staff restrooms and other necessary facilities. A good functional relationship/flow should exist between the various administrative offices as this will allow for better circulation during working hours, this is illustrated in figure 6.8 in the next page.

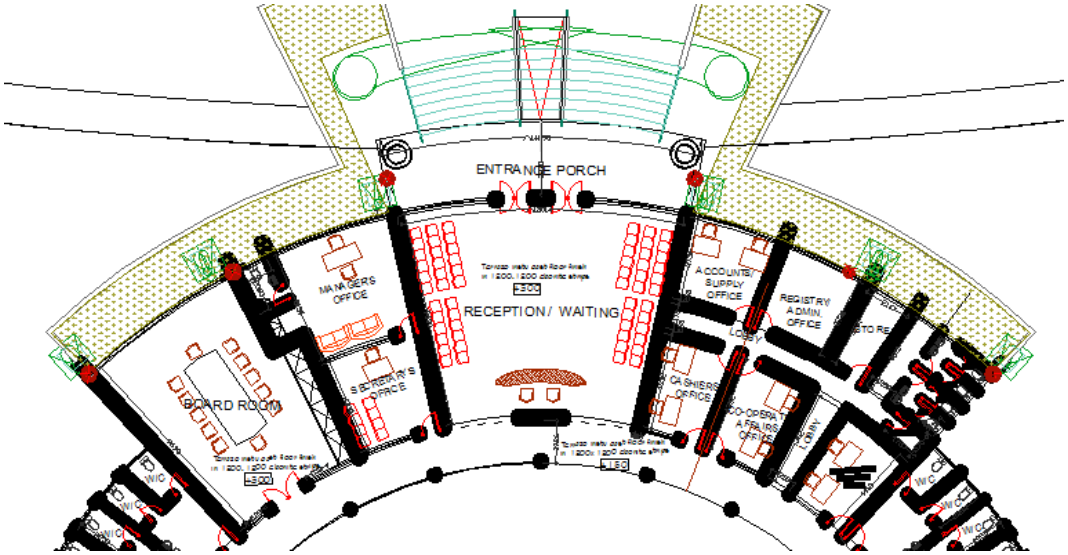


Figure 6.8: The spaces in the Admin area.
Source: Author

6.5.2 GALLERIES

Gallery display is composed of permanent and temporary exhibits in varying proportions. Temporary exhibitions can amplify and extend permanent exhibitions, and provide an opportunity to display material normally kept in storage. The contemporary cultural centre is a place with a multiplicity of functions, which has to combine traditional roles of interpreting and conserving a wide range of artifacts with requirements for large scale retail areas, complex new technologies and the circulation needs of the public.

- **Temporary Exhibition Spaces or Galleries**

  Temporary exhibitions can amplify and extend permanent exhibitions, and provide an opportunity to display material normally kept in storage. This exhibition space will contain special exhibits on any topical issue such as the art work of a contemporary artist or pictures of historic events and pamphlets on Igbo cultural identity. They are important in attracting visitors to the cultural centre, which therefore will provide good facilities for such events. The exhibit will necessarily last for a brief duration and will attract a lot of public attention

depending on how interesting the exhibition will be. These spaces must be flexible and require easy access to loading and packaging areas. They can be partitioned by movable partitions of lightweight materials which can be fitted into special supports or into holes or grooves suitably placed in the floor for special effects. Uninterrupted surfaces are needed for displaying artefacts. Fabric-covered or plasterboard-clad hardboard are easily repaired and can be fixed directly to walls. These porous materials help to control relative humidity by absorbing and releasing moisture. Particular needs will be for workshop access with clear wide access to the gallery, and also provision for deliveries, from the street and of loaned objects in large crates.

- **Permanent Exhibition Spaces or Galleries**

  This gallery contains a sequence of objects seen by the observer/visitor. The objects are selected and closely examined for a considerable period of time. In general, the main concerns of the cultural centre galleries are collecting, documenting, preserving, researching, interpreting and exhibiting some form of material evidence. For this purpose many people with varied skills are required. In other to show works of arts and objects of cultural significance, the design will provide protection against damage, theft, damp, aridity, sunlight and dust, and also show the works in the best light, this will be achieved by dividing the collection into objects for study and objects for display. Exhibits should be displayed in a way that allows the public to view them without effort, this call for a variety of carefully selected, spacious arrangements in rooms of a suitable shape and in an interesting and logical sequence.

6.5.3 SCULPTURE GARDEN

The sculptor garden is an outdoor exhibition of sculpted works of arts that are of cultural significance in the Igbo community, they range from sculpted images of Igbo gods and goddess replicated from the Mbari sacred house to sculpted illustration of various Igbo heroes and legends.

6.5.4 WORKSHOP AND CRAFT ROOMS

This space should be located close to appropriate galleries/exhibition rooms and the exclusion of noise and dust should be considered. Storage is needed for large paintings, sculptors, models, reference books and clothes/protective equipment; lockers should be included together with equipment to be used in the workshop, non-slip floor finishes should be specified.

Good lighting is essential, both natural and artificial, roof lights may provide ancillary light, all windows should be fitted with some form of daylight control (example blinds) to prevent glare and possible damage to materials or colours. All surfaces should be durable and easy to clean. This space will comprise of the following sections;

- Partitioned spaces which will be used for collection, filing, identification and documentation of objects which will be photographed then included in the catalogue and stored away.
- Conservation work areas will function as a space for preservation and restoration of the arts works.
- Workshop specifically meant for the maintenance of equipment and electrical appliances should be provided for.
- Arts and Crafts workshop should also be provided to make replicas of arts works for sale in the shops at the cultural centre.

6.5.5 STORAGE

Methods of storing a wide range of relics and artefacts are needed. Areas will be provided for storing completed works of arts before exhibition or disposal. Some items may be very fragile or valuable and so therefore additional security will be put in place to secure them, it is also advisable to separate storage areas from public areas because it's a preventive measure against theft. All storage areas will be sited next to the appropriate workshop and satisfy requirements for specific heat and humidity conditions will be considered for specialised materials being stored (e.g. clay, plaster). Special racking will be provided for paintings and large canvasses, timber and timber-based board materials, plastics sheets, metal sections, rolls of textiles, glass and paper etc.

Correct archive storage for original paintings, drawings, models or other artefacts, which may have to be kept for indefinite periods, must be properly conditioned, and the structure must be fire and flood proof. Constant checks and conservation methods objects are advisable, artefacts are stored in the following ways; display stands, on racks, on shelves and in encasements.

i. Objects should not be stored directly on the floor. The main storage will be accessible from inside the complex; however there should be access through the goods reception lobby. On display stands individual items must be placed at an appropriate viewing level, in suitable light the presentation of information about individual artefacts have to be made which includes the look of the message, editing, graphics, signs and titles, information panels.

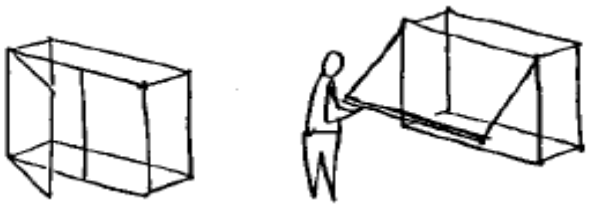


Figure 6.9: Display stand
Source: Pickard, 2002

ii. **Case design**

Display cases will be a very important part of the exhibition hall furnishings. Cases also have to be designed for various aspects of maintenance access, including the objects housed within, the services (such as lighting, humidification equipment etc.) and the case itself.

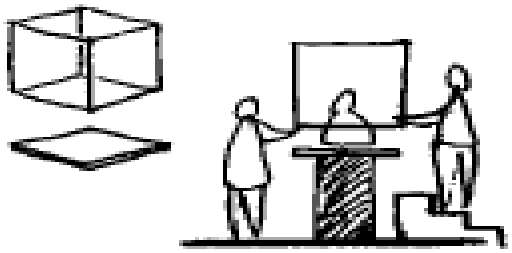


Figure 6.10: A display case.
Source: Pickard, 2002

iii. **A screen system**

Where insufficient wall area is available for display/hanging, screen systems are important. A stainless steel barrier can be fitted to maintain a protective distance between visitors and the display. The barriers can be linked in 'runs' to create walls of modules. Screens weigh up to 200 kg, so a handling system has to be devised for operation by two trained staff, allowing repositioning of the screens and their movement to the gantry-hung storage room.

6.5.6 LIBRARY

This space serves as the educational section of the cultural centre; it will provide materials on the different contemporary artists and their works done In Nigeria in form of books, pamphlets and video documentaries. These books will be primarily for lending to adults and children in the community with a general reference section. Library staff offices will also be included such as the enquiry desk, librarian's office and library manager's office. In other to curb the cases of stolen books or important materials, allow visual control by staff (closed-circuit TV will be installed); Allowance will be made for trolleys: for instance, by providing suitable protection to prevent damage to wall surfaces, adequate door widths, and suitable flooring (studded and ribbed flooring is not suitable). A storage area will be provided with easy access to both the delivery area and for housing reserve stacks. This will include seasonal overflow, reference stacks, music sets, play sets and so on.

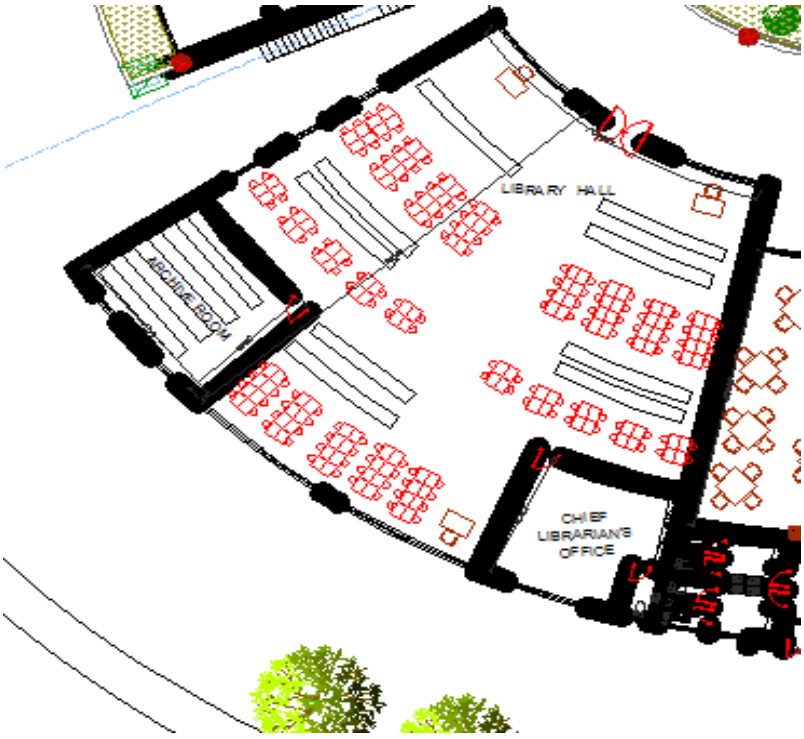


Figure 6.11: The furniture arrangement of the library hall.
Source:Author

6.5.7 AUDITORIUM

This space will be used to host various activities ranging from conferences, social events like wedding receptions, large sale box office productions, to intimate dramas, workshops, church programmes and other forms of presentation. It is therefore important to note that for an auditorium to function properly the following criteria must be met they include the following; the sound production in the auditorium must be free from distortion (acoustics), unobstructed view of the entire stage area without visual and physical discomfort, the size and shape of platform/stage, the floors will be carpeted as shown in figure 6.6 below. In addition, flexible seating and storage facilities for electrical equipment and technical equipment will be provided also the auditorium will be fully fitted with multimedia technology and facilities to serve a variety of functions, these modern structures will cater for most performances within Owerri capital city.

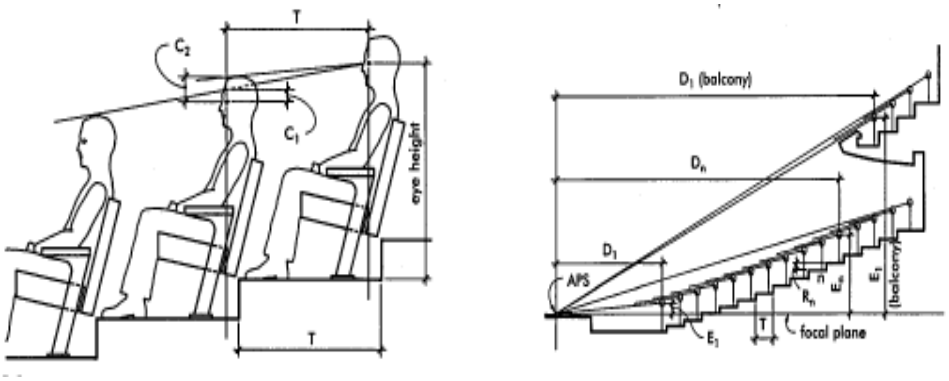


Figure 6.12: Anthropometric of a typical auditorium seating arrangement.
Source: Pickard, 2002

6.5.8 LOBBY AND TOILETS

A ticket booth should be located in the lobby of the auditorium and ample space should provide to accommodate people.

6.5.9 CATERING FACILITIES

Catering facilities will be provided in the cultural centre, there will be a snack bar which will serve guests with savoring snacks and drinks with the main cultural centre complex as well as an outdoor kitchen which will provide international and local Igbo delicacies in a bid to promote the rich and diverse foods prepared in Imo state and the south east as a whole.

6.5.10 RECREATION FACILITIES

Visitors at the cultural center need to feel relaxed and entertained at the cultural centre and the ways in which entertainment can be provided is through the organization of dramas, dances, wrestling contest and provision of relaxation spots such as the outdoor seat out.

6.5.11 SERVICES

- **Water supply**

  Borehole water supply will be provided for the cultural Centre.

- **Power supply**

  Power will be supplied from the Power Holding Company of Nigeria (PHCN). However, the design shall also cater for its own power needs. Through the provision for a power house with a stand by generator set.

- **Refuse disposal**

  Waste bin will be provided at strategic locations and along circulation routes. Small incinerator should be provided at a remote part of the site.

- **Fire fighting system**

  Fire hydrants for easy water collection by fire fighters will be made available, fire extinguishers and smoke detectors will be provided in the Cultural Centre,

but competent professionals should be involved in determining the number and location of the fire fighting systems

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.1 SUMMARY

The beginning of the twenty first century was marked by increasing globalization and the affirmation of a singular identity that is in constant tension with traditional local identities. This trend has followed the spread of the international style during the second half of the twentieth century and has intensified as a result of the spread of globalization as a dominating world view from the end of that century. As a reaction to this sweeping trend, the phenomenon of expressing local Igbo cultural identities in architecture is observed in many parts of the world.

Deductions from various literatures and cases studied showed that certain considerations should be met in other for the building to express elements of Igbo cultural identity and they include the following;

i. The combination of local building materials such as clay, raffia palm, and shells of palm kernels found within the region with modern building construction plays a role in expressing sense of place.
ii. The spaces in the cultural center should be planned to conform with the Igbo spatial organization which comprises of the following; Obi (Receptacle), Mbari (Spiritual architecture), Ilo (Open communal space), Iba (Courtyard), Onu ilo (Verandah).
iii. Proper site planning and landscaping the site with relief sculpting and planting of trees to provide shades and to induce wind movement will foster the integration of outdoor Igbo cultural activities at the cultural centre.

7.2 CONCLUSION

The need to achieve expression of Igbo cultural identity cannot be over emphasized hence the study was concluded as thus;

1. Reinterpreting the inherited features and elements of traditional Igbo architecture such as the spatial organization, relief sculpting, the site planning and landscaping.
2. The application of the Igbo spatial organization highlighted in the design of Igbo cultural centre will help to create a sense of place and promote social integration amongst them.

7.3 RECOMMENDATIONS

Having carried out this research, it is important to note that the Igbo cultural elements play a big role in expressing Igbo cultural identity in cultural center designs. Therefore the study recommends the following.

i. Based on the research conducted, most cultural buildings in the eastern region only considered decorative designs more rather than the spatial organization, so therefore the need to incorporate Igbo spatial organization is of utmost priority.
ii. It is important to allow tradition play the role of inspiring the conception of the contemporary cultural centre design which will evolve from using concrete, glass, steel, aluminium into a modern day cultural center design.
iii. Public awareness and Sensitisation of the local community should be fostered by public lectures on the need to promote cultural identity through architecture, also preservation of indigenous buildings should be taken seriously so as to keep them for posterity sake.
iv. Professional practice regulatory bodies should encourage architects who express cultural identity in their works through competitions and awards.

v. Building codes and regulations should be revised and incorporate lessons from the traditional architecture of eastern region as well as other regions in the Nigeria.

vi. The Igbo should adopt productive contemporary styles of architecture in which the same traditional materials are refined, using Western technology to make them more durable in order to provide cheap and effective construction of projects.

7.3 CONTRIBUTION TO KNOWLEDGE

i. The study has revealed that the expression of cultural identity is manifested in many ways, an example being our dressing such that the way to identifying the dressing of a south eastern titled man is through his red cap.

ii. The study has demonstrated the use of Igbo artefacts such as cowries, masks into cultural design concepts that reflect Igbo cultural identity.

iii. The study has established the use of symbols and paraphernalia's which are peculiar and unique (elephant tusk, cowries) to the area under investigation so as to show the identity of that region.

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APPENDIX **1: CHECKLIST**

Assessment of elements of Igbo Cultural Identity.

VARIABLES: ELEMENTS OF IGBO CULTURAL IDENTITY	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Traditional Igbo Construction Materials						
Raffia Palm						
Clay mud						
Bamboo sticks						

Assessment for reflection of Spatial Organization.

VARIABLES: REFLECTING SPATIAL ORGANIZATION	**LEVEL OF REFELECTANCE**					COMMENTS
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	
Ilo (large open space)						
Obi (fore house)						
Mbari						

Assessment for Integrating Igbo arts and crafts.

VARIABLES: INTEGRATING IGBO ARTS AND CRAFTS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
Wall Painting						
Ornaments						
Decorations						
Relief Sculptor						
Carved doors						
Igbo Motifs						
Carved wooden Columns						

Assessment for Construction Techniques and Materials.

VARIABLES: CONSTRUCTION TECHNIQUES AND MATERIALS	**LEVEL OF REFELECTANCE**					
	1 Very low	2 Low	3 Moderate	4 High	5 Very high	COMMENTS
FLOOR FINISH, Cement screed Plastered clay						
ROOFING TECHNIQUES Aluminium sheets Thatched roof						
WALL FINISH Emulsion paint Uli paints						

APPENDIX 2: INTERVIEW QUESTIONS

1. Can you give a brief history of this facility?

2. What are the major elements of Igbo Culture?

3. What is your opinion about some of our buildings which do not express Igbo Cultural Identity?

4. What are the peculiar elements of Igbo Cultural Identity in Owerri.

5. What are the functions carried out in this facility, and are there other activities / functions taking place here other than the usual purpose of this building?

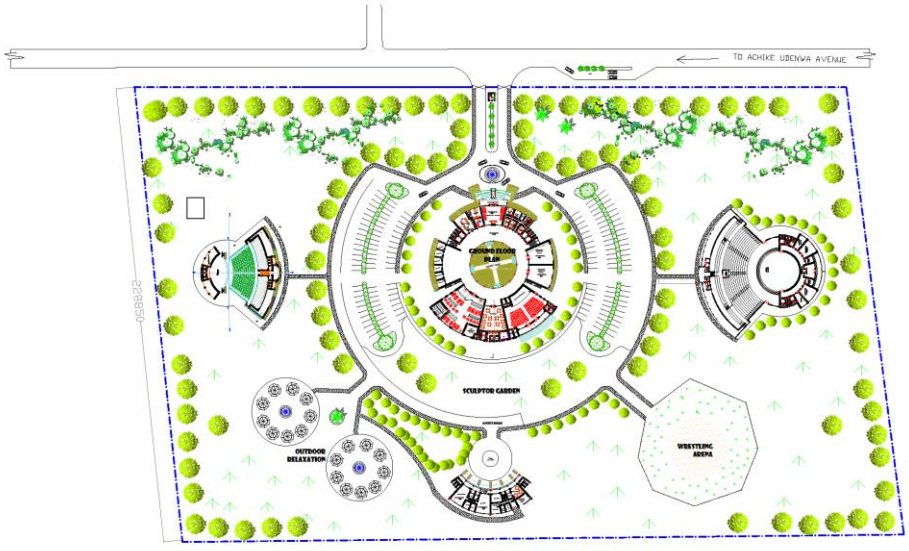
6. Was this the original style of Architecture from the time this building was constructed and if not then what prompted the change in style of architecture.

7. Does your building reflect Igbo cultural identity, if yes what are some of those specific areas that have reflected Igbo identity?

8. Which of these elements do you think should reflect more in our contemporary style of buildings?

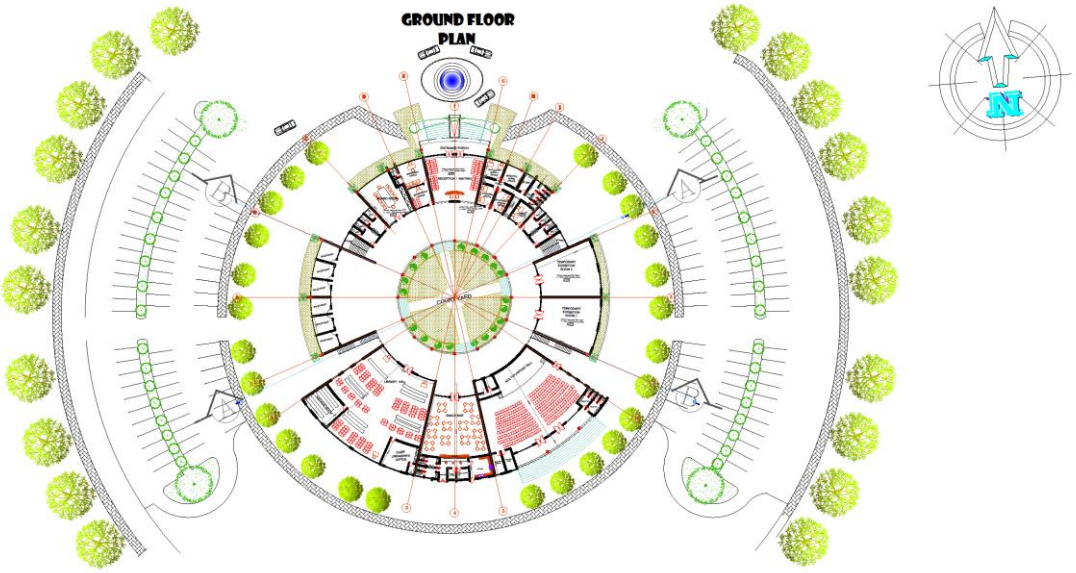
APPENDIX 3: Site Plan



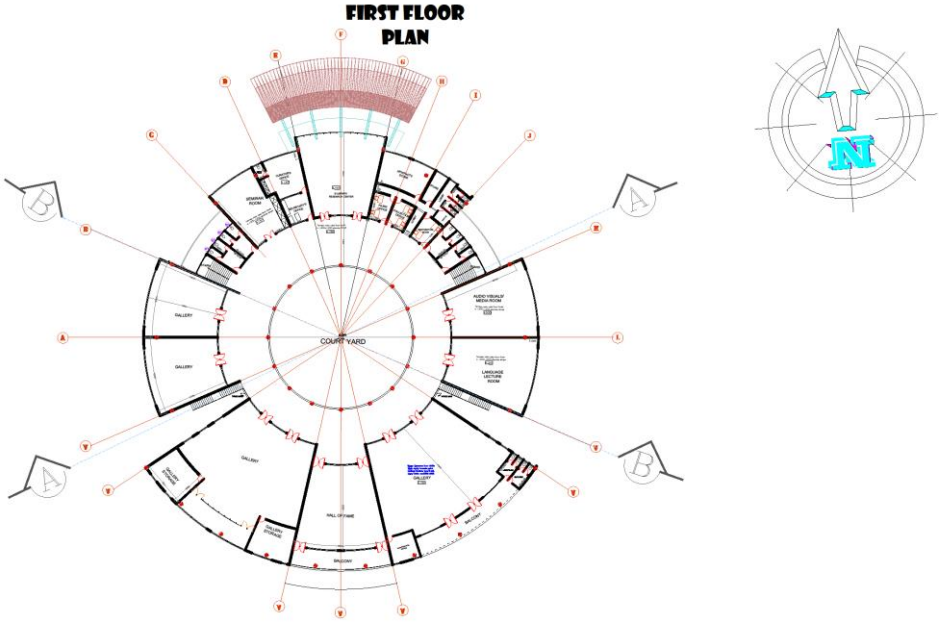


APPENDIX 4: Site Layout

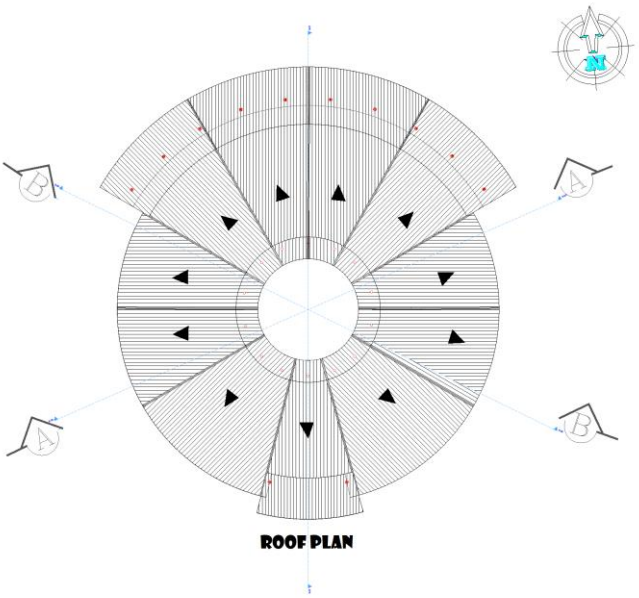
APPENDIX 5: Ground floor plan of Main cultural centre complex.



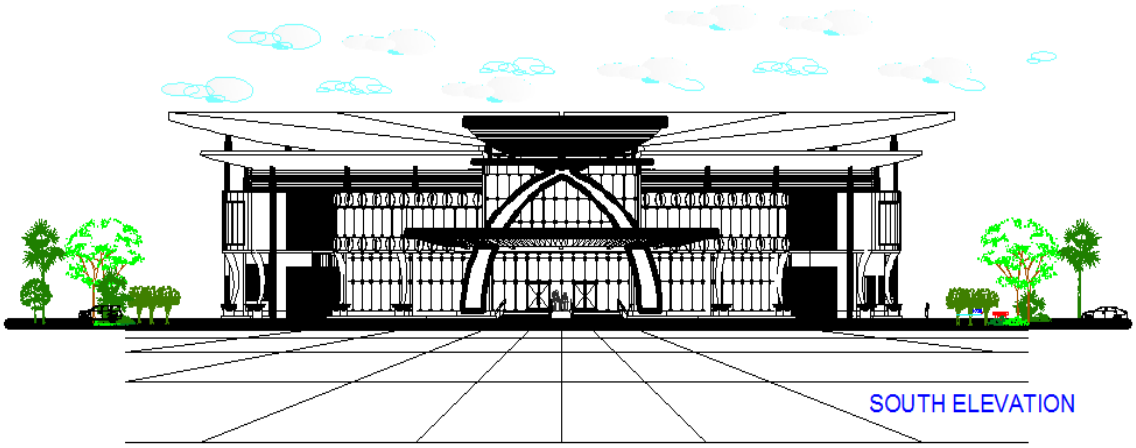
APPENDIX 6: First floor plan of Main cultural centre complex.



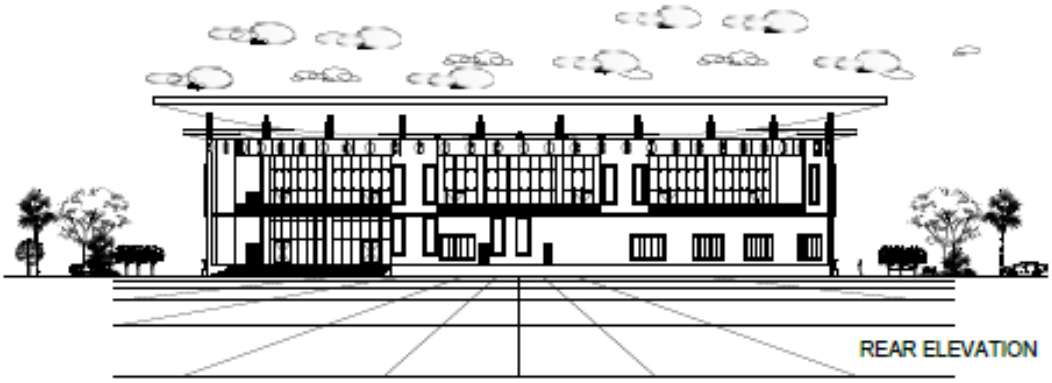
APPENDIX 7: Roof plan of Main cultural centre complex.

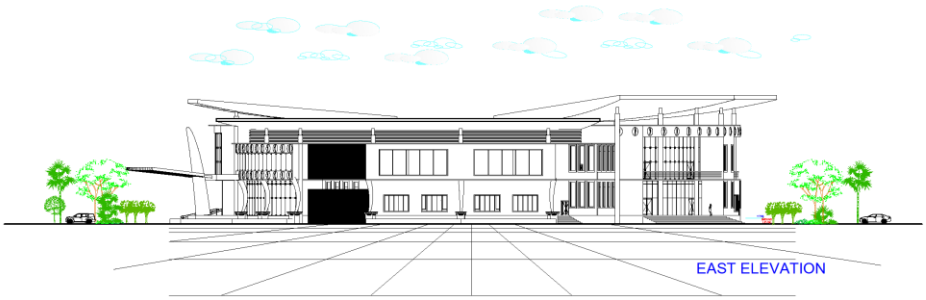


APPENDIX 8: Approach elevation of Main cultural centre complex.



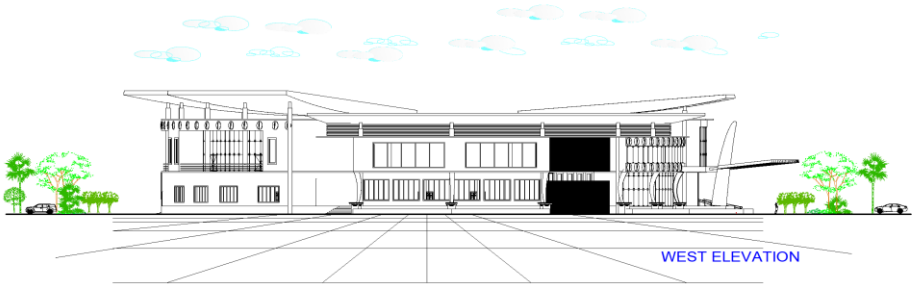
APPENDIX 8: Rear elevation of Main cultural centre complex.



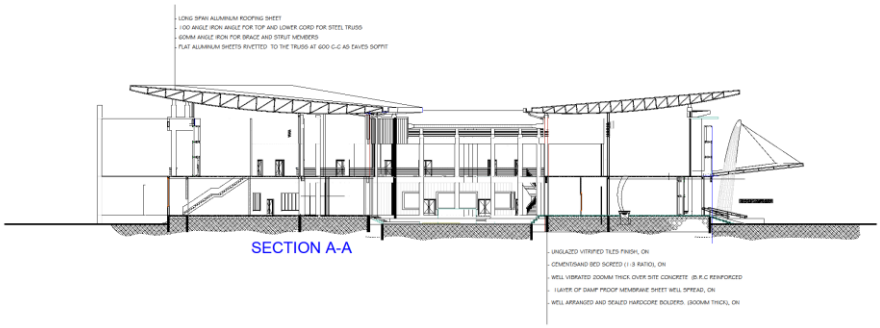


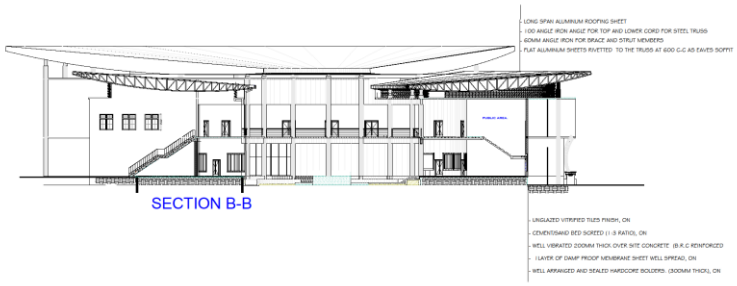
APPENDIX 9: East elevation of Main cultural centre complex.

APPENDIX 10: West elevation of Main cultural centre complex.

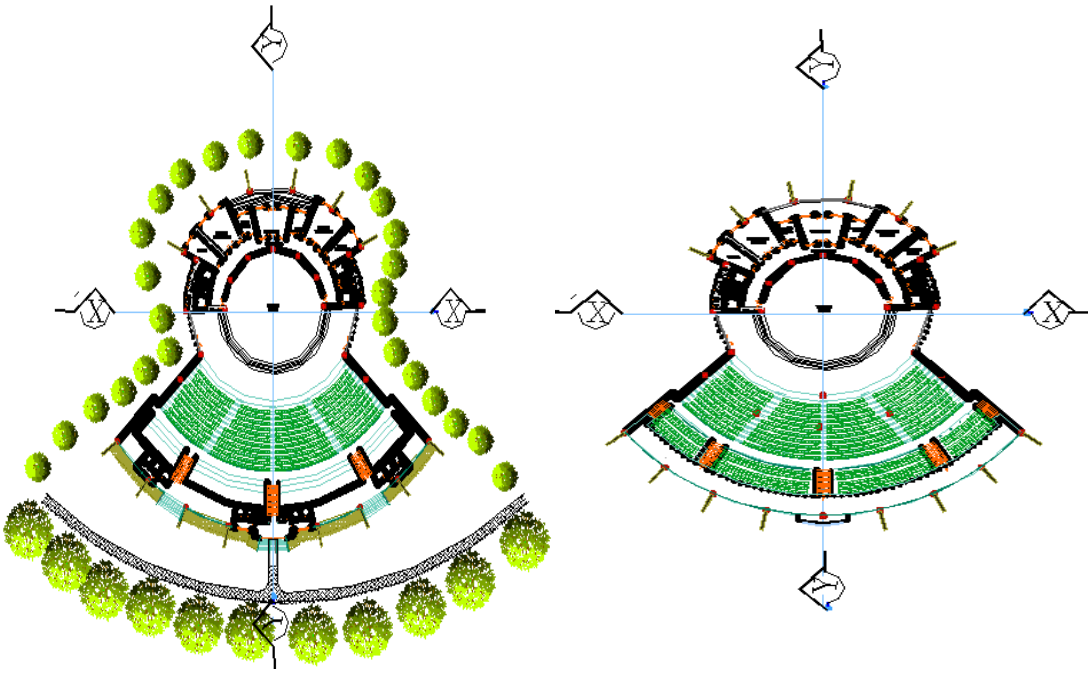


APPENDIX 11: Sections of Main cultural centre complex.

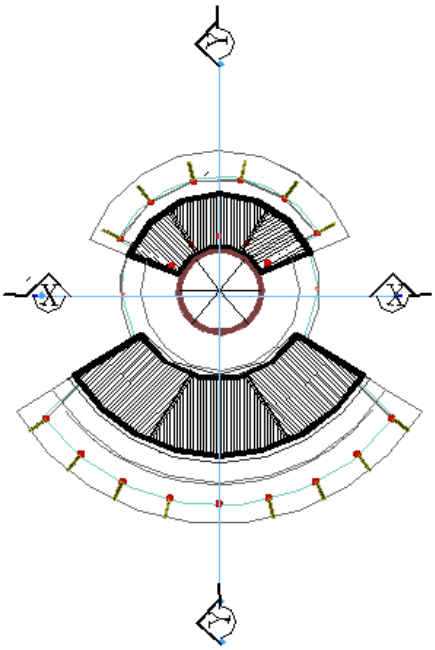


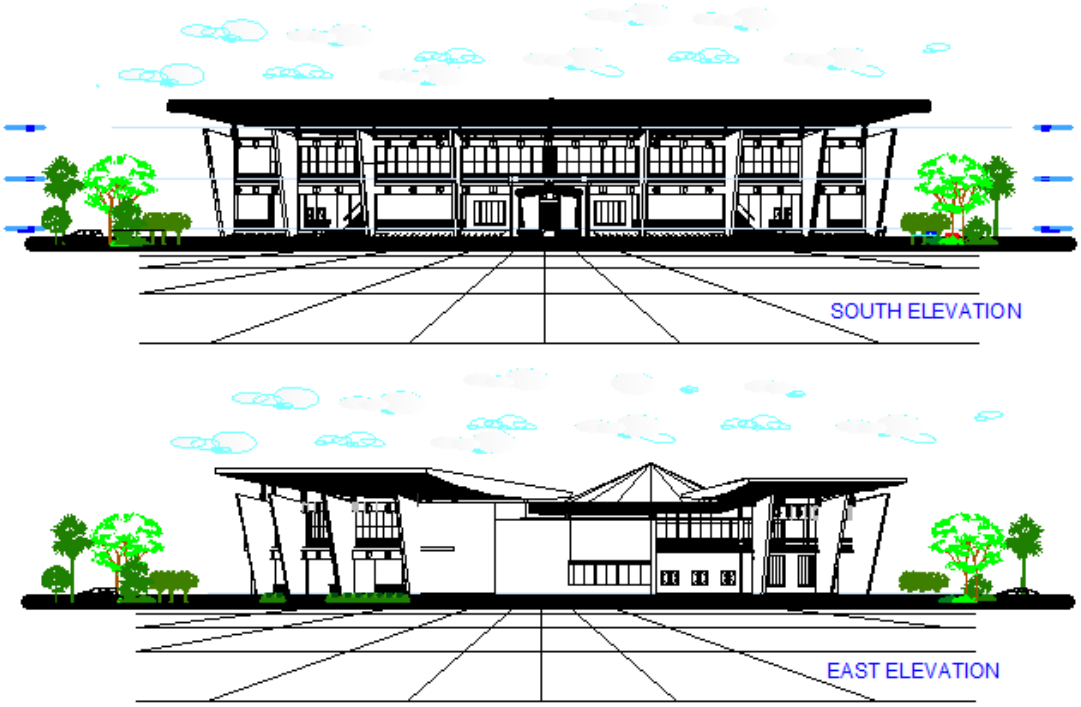


APPENDIX 12: Ground Floor plan and First floor plan of the Auditorium.



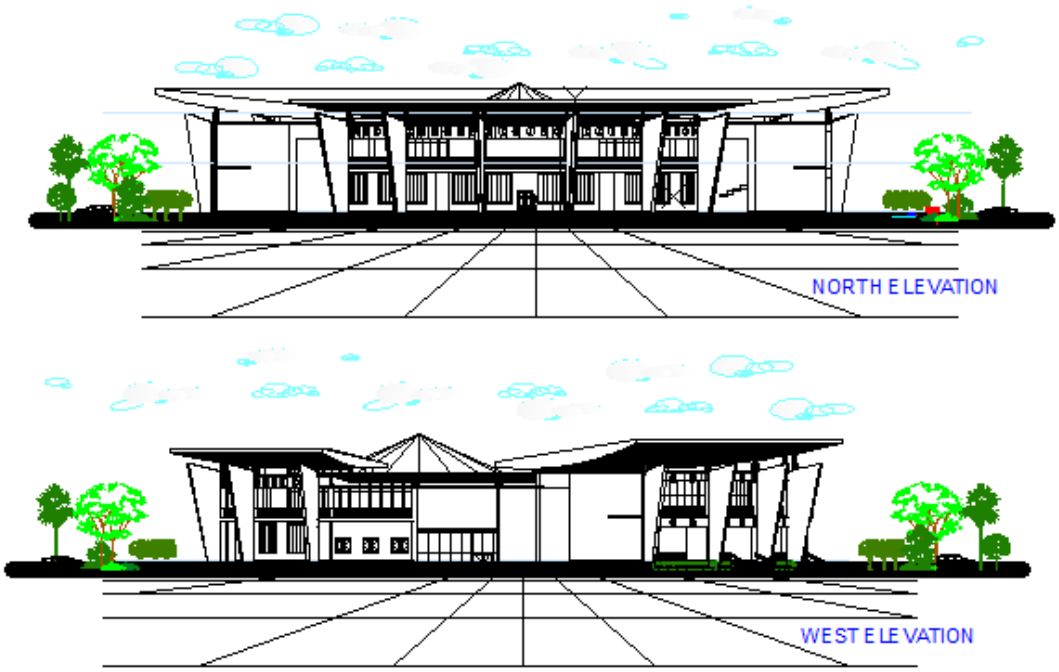
APPENDIX 13: Roof plan of the Auditorium



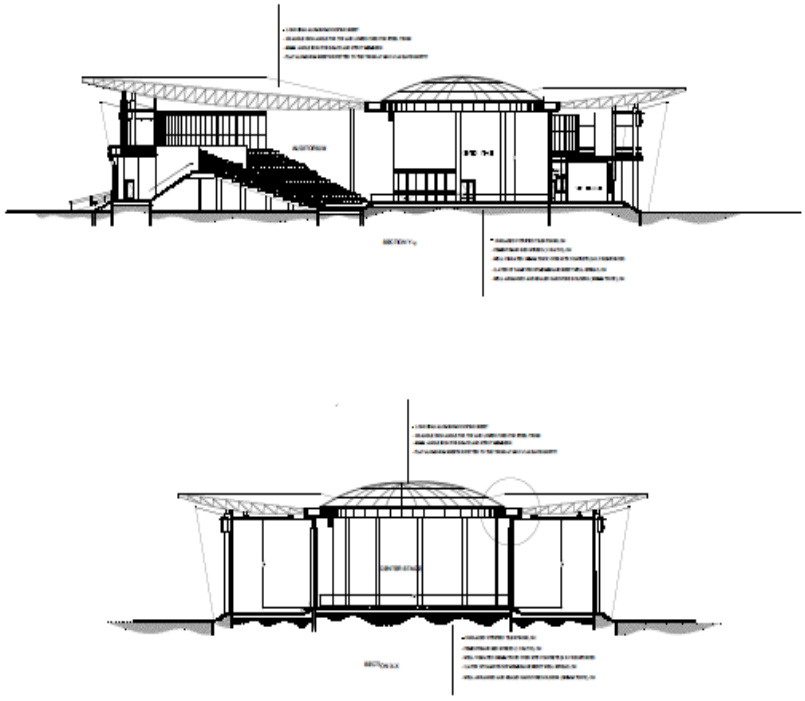


APPENDIX 14: South and East elevations of the Auditorium.

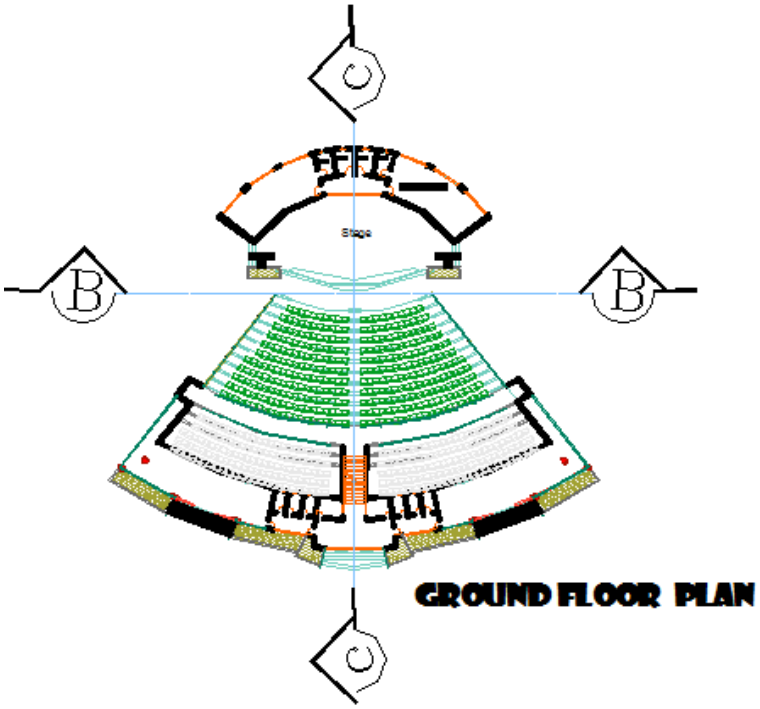
APPENDIX 15: North and West elevations of the Auditorium.

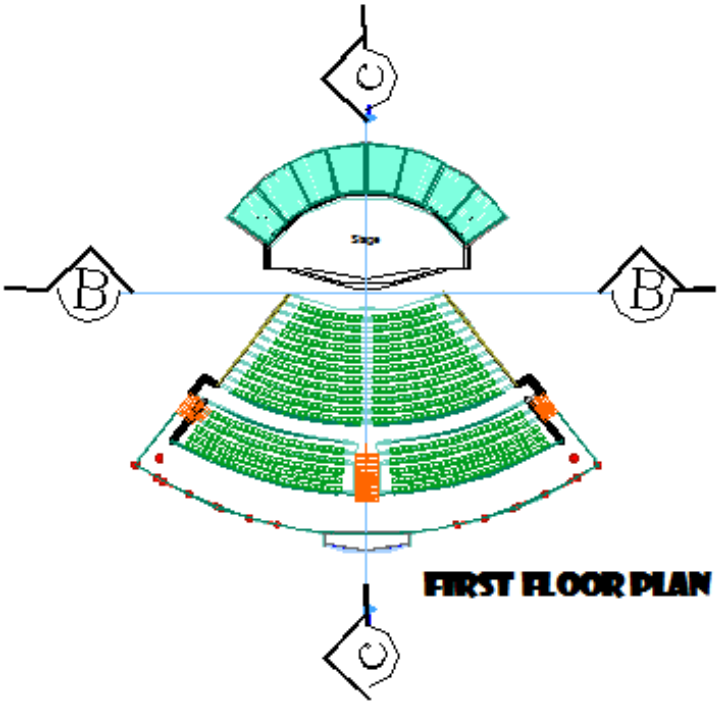


APPENDIX 16: Sections of the Auditorium.

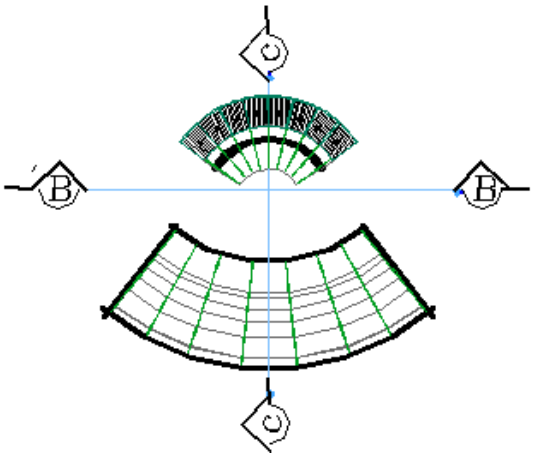


APPENDIX 17: Ground floor and floor Plans of the Amphi Theatre.

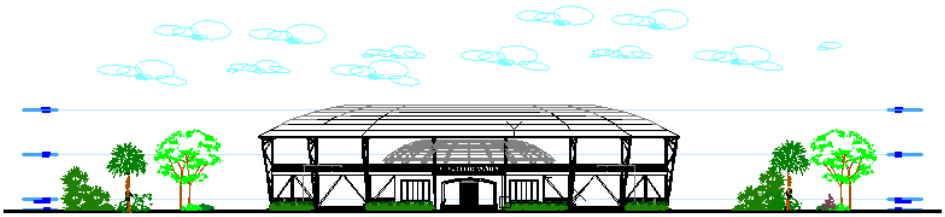




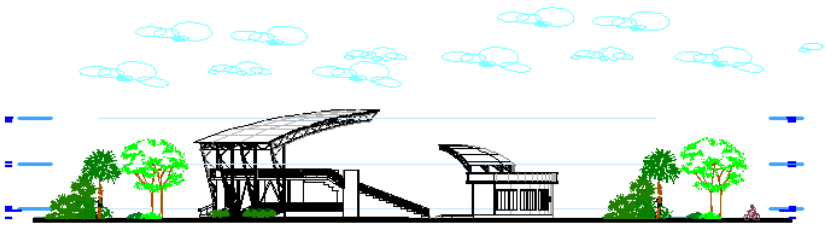
APPENDIX 18: Roof Plan of the Amphi Theatre.



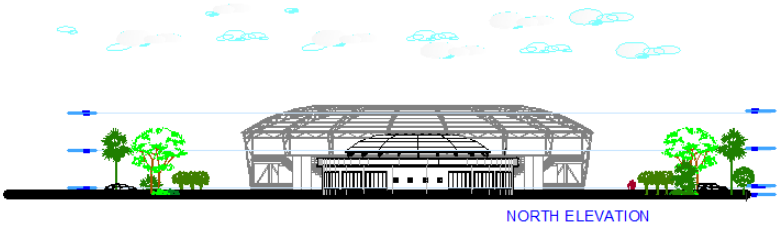
APPENDIX 19: Elevations of the Amphi theatre.



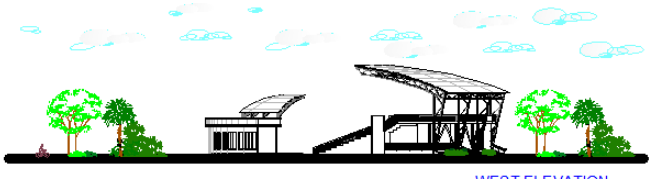
SOUTH ELEVATION



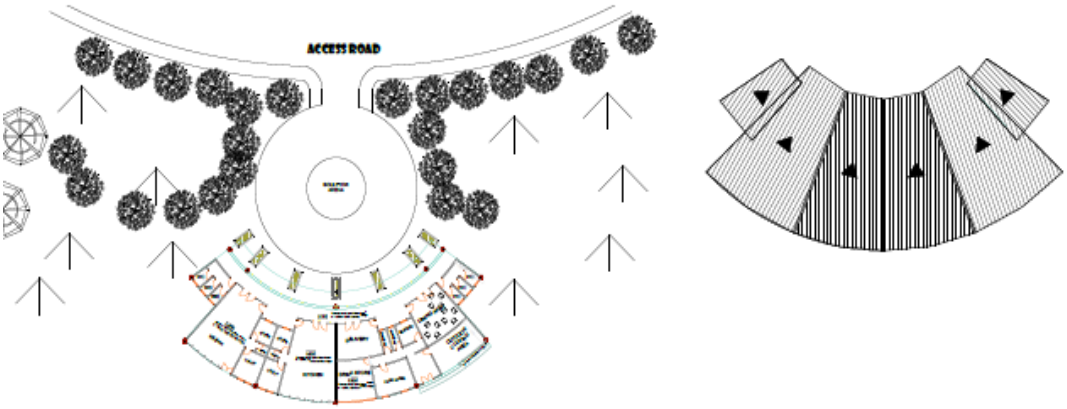
EAST ELEVATION



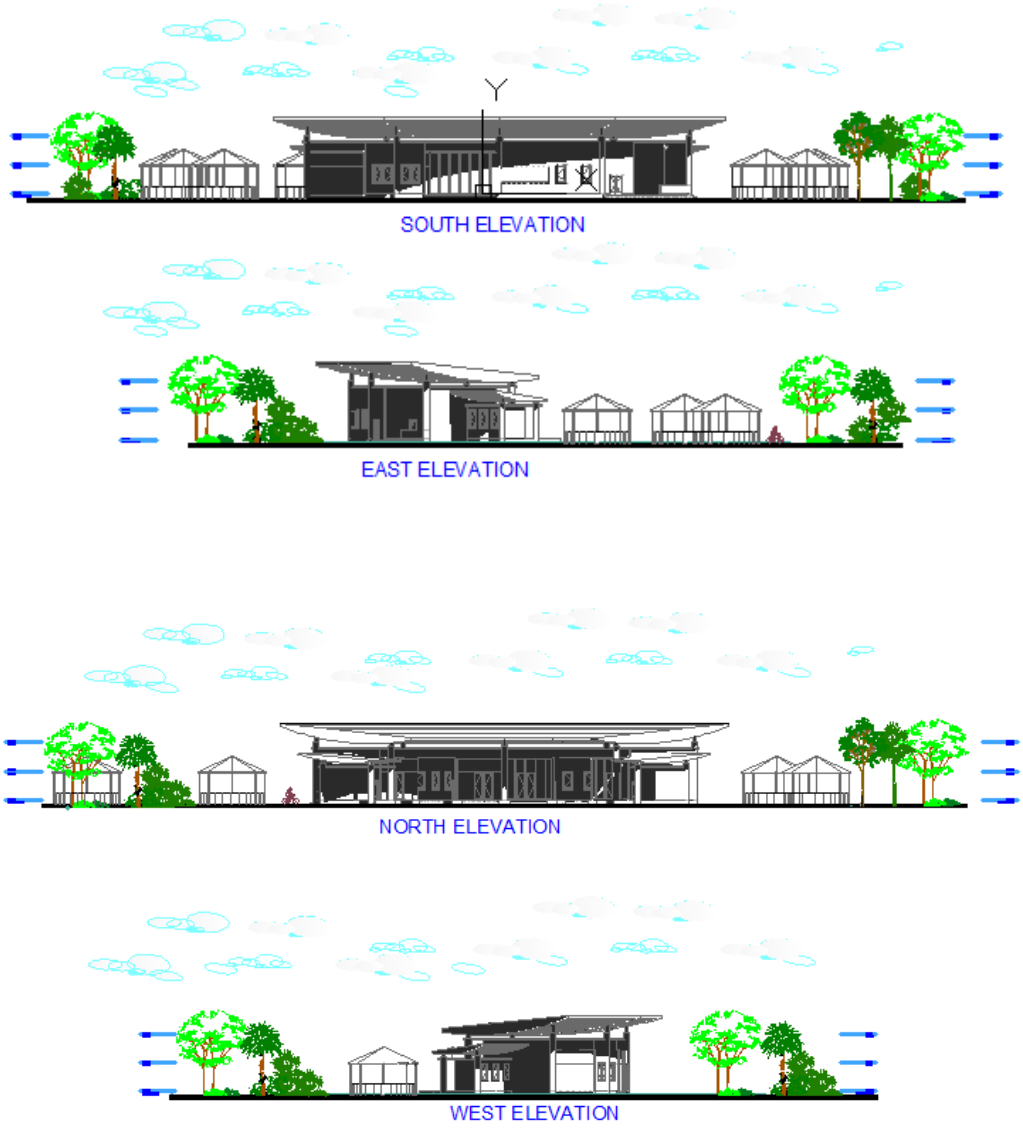
NORTH ELEVATION



APPENDIX 20: Floor plan and Roof plan of out door kitchen.

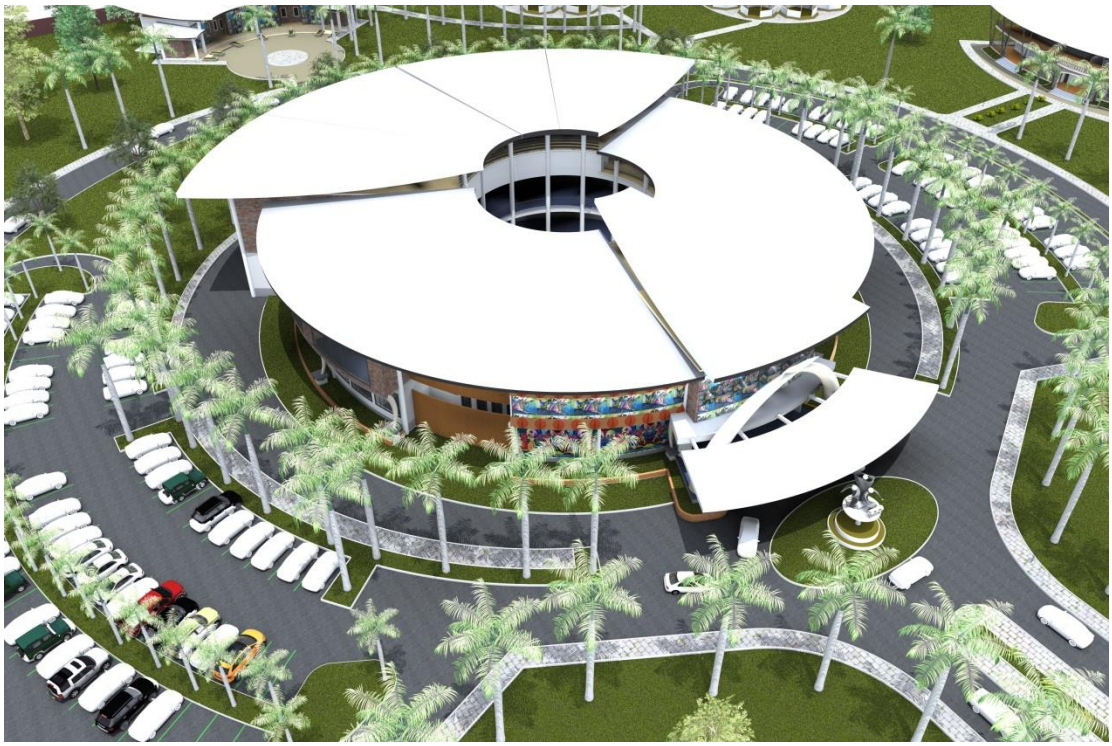


APPENDIX 21: Elevations of out door kitchen.





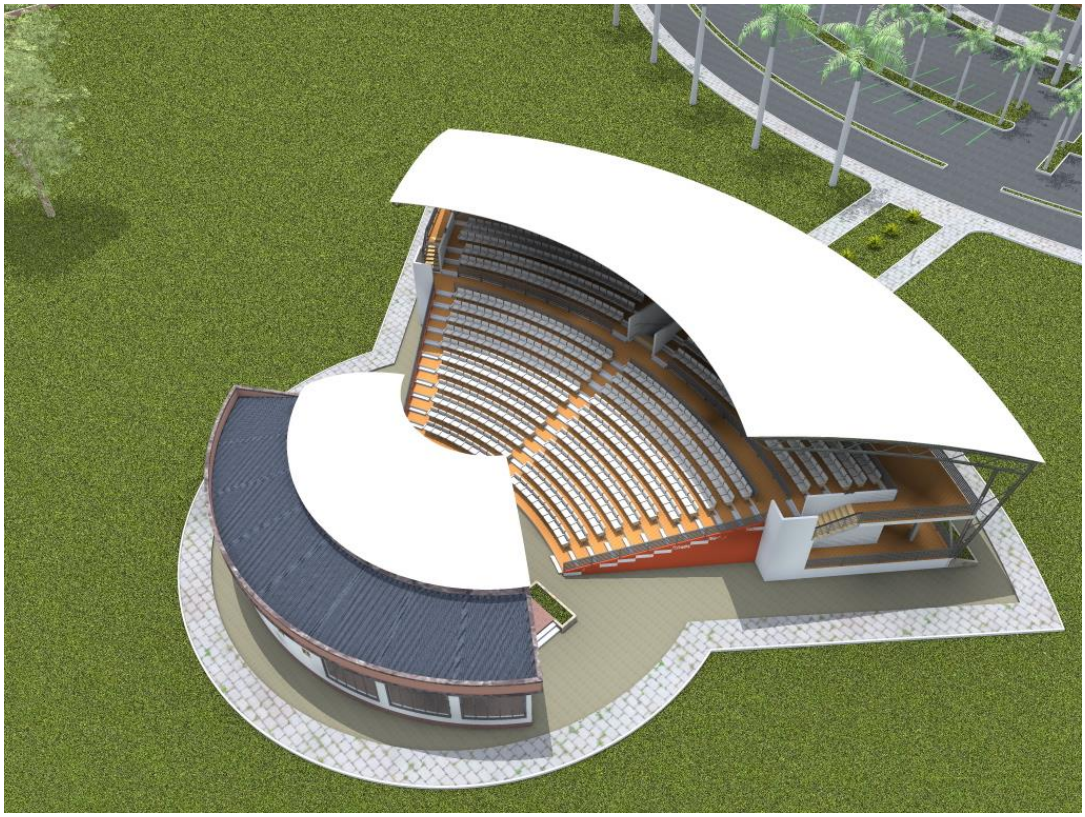
APPENDIX 22: Approach view of the main Cultural Centre.



APPENDIX 23: Aerial view of the Cultural Centre complex



APPENDIX 24: Aerial view of the entire cultural Centre buildings.



APPENDIX 25: Aerial view of the Amphi theatre.



APPENDIX 26: Approach view of the Auditorium.



APPENDIX 27: Side view of the Outdoor Kitchen



APPENDIX 28: Aerial view of the Outdoor Kitchen