

CULTURAL CENTRE, KANO.

(Exposition of Hausa Traditional Architecture in Modern Designs)

By

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DECLARATION

I, YAHAYA, Binta Fatima, do solemnly declare that this thesis is an authentic and original documentation of my research for the award of "Master of Science" degree in Architecture, Ahmadu Bello University, Zaria, and that all references therein have been duly acknowledged.

YAHAYA, B. FATIMA

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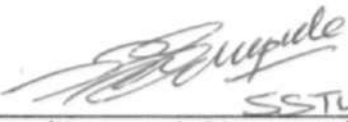
CERTIFICATION

This Thesis Titled:- CULTURAL CENTRE, KANO.

BY

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Meets the partial fulfilment of the requirements for the award of "Master of Science"(M.Sc.) Degree in Architecture by the Department of Architecture and Postgraduate School, Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.



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DEDICATION

Dedicated to my parents Alhaji Yahaya A. Yusuf and
Hajiya Maryam A. Yahaya, My Brothers, Malami and
Na-Allah, my Sisters and myself.

ABSTRACT

The problem of regional Identity in architecture is an issue of the transformation of indigenous architecture into clinched limitations. The following questions usually arise: If an architecture is right for America, could it be right for Nigeria? What should be kept of modern architecture and what transformed to match new climates, cultural belief and tradition? If new ideas from abroad were accepted, which old or indigenous ones should be thrown out? or one should perhaps seek some fusion between the best of old and new, of native and of foreign. It is in this context that this thesis attempts to propose a viable design that is culturally acceptable (truly indigenous to Kano).

An exploratory study has shown the different types of Hausa traditional performances as well as crafts. All the performances can take place in one or two places at a time, while the crafts have their different requirements in terms of space organisation which was also considered.

Several factors were considered as regards choosing of the site although it was already been allocated for cultural centre yet studies were conducted to find out if the site is really suitable for the project and the study was positive.

The design is proposed to suit both the culture and tradition of the people of Kano as well as the harsh climatic conditions as regards the planning.

ACKNOWLEDGEMENT

Some people go through life all alone, facing the stark realities of our world all by themselves. Others are not alone having wealth in the people they can learn upon, and loved ones to whom they owe unmeasurable gratitude.

In the course of preparing this thesis write-up, and indeed all the way before now, I had to lean on a number of people who gave me support.

As far as possible, I have endeavoured to acknowledge my parents Alhaji Yahaya A. Yusuf and Hajiya Maryam A. Yahaya for their love and financial support, my sisters, brothers (Malami and Na-Allah) Aunties, uncles and cousins for their moral supports.

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	<u>TABLE OF CONTENTS</u>	<u>PAGE</u>
Title page		i
Declaration		ii
Certification		iii
Dedication		iv
Acknowledgement		v
Abstract		vi
Table of contents		vii
List of figures		xii
List of plates		xiii
<u>CHAPTER ONE: INTRODUCTORY CHAPTER</u>		
1.1	Introduction -----	1
1.2	Definitions of culture -----	1
1.3	Motivations -----	2
1.4	Aim and Objectives -----	3
1.5	Goals -----	3
1.6	Scope and Limitations -----	3
1.7	Research Methodology -----	4
1.8	The concept of cultural centre -----	4
1.9	The historical evolution of theatre -----	5
1.10	The historical evolution of cultural centre -----	7
1.11	Greek theatre -----	8
1.12	Roman theatre -----	9
1.13	Origin of modern theatre design in late Renaissance -----	11
1.14	African theatre -----	12
1.15	Theatre in Nigeria -----	13
1.16	Problems and prospects of cultural centre -----	15

CHAPTER TWO: SPACE ORGANISATION & BUILDING FORMS OF THE HAUSA

2.1	Space organisation -----	16
2.1.1	The city structure(The Birni) -----	16
2.1.2	The compound structure(Gida) -----	17
2.2	Building forms -----	20
2.2.1	The horizontal features -----	22
2.2.2	The vertical features -----	22
2.2.3	Other salien features -----	25
2.2.4	The organic composition -----	26
2.2.5	The decorative motifs -----	26
2.2.6	The interior forms -----	29

CHAPTER THREE: TYPES OF TRADITIONAL PERFORMANCES & CRAFTS

3.1	Types of traditional performances -----	36
3.1.1	Social dances -----	36
3.1.2	Occupational dances -----	41
3.1.3	Traditional drama -----	45
3.1.4	Traditional sports -----	45
3.1.5	Traditional festivals -----	45
3.2	Types of Traditional Crafts -----	46
3.2.1	Cloth weaving -----	46
3.2.2	Cloth dyeing -----	46
3.2.3	Basketry and Mat weaving -----	50
3.2.4	Embroidery/Ornamentation -----	50
3.2.5	Calabash carving and decoration -----	52
3.2.6	Pottery -----	52
3.3	Conclusion -----	53

CHAPTER FOUR: CASE STUDIES

54

CHAPTER FOUR: CASE STUDIES

4.1	National Arts Theatre, Iganmu, Laogs -----	54
4.2	Proposed Kaduna Cultural Centre -----	62
4.3	Kano Cultural Centre - Adopted building -----	64
4.4	George Pompidou cultural centre, Paris -----	66

CHAPTER FIVE: SITE SELECTION & EVALUATION

5.1	Kano: The study area -----	73
5.2	Physical characteristics of Kano -----	73
5.2.1	Topography -----	73
5.2.2	Geology and Soil -----	76
5.2.3	Vegetation -----	77
5.3	Climatic data -----	77
5.3.1	Humidity -----	80
5.3.2	Rainfall -----	80
5.3.3	Temperature -----	80
5.3.4	Wind -----	83
5.3.5	Sunshine and Cloud cover -----	83
5.4	Location & Character of chosen site -----	83
5.4.1	Location -----	83
5.4.2	Character of chosen site -----	83
5.5	Site selection criteria -----	85
5.5.1	Accessibility -----	85
5.5.2	Environmental factors -----	85
5.5.3	Zoning -----	85

CHAPTER SIX

6.0	Brief Development -----	87
6.1	Components of the proposed cultural centre -----	87
6.2	Preservation & Documentation -----	89

6.3	Management/Acillary -----	89
6.4	Schedule of accommodation -----	89
6.5	Design consideration -----	92
6.6	Planning aspects of Exhibition Galleries -----	96
6.7	Shapes of Theatre -----	97
6.8	Types of Theatre -----	99
 <u>CHAPTER SEVEN: DESIGN PROCESS AND REPORT</u>		
7.1	Site planning/Traffic network -----	104
7.2	Entrances -----	105
7.3	Structure -----	105
7.4	Orientation -----	106
7.5	Finishes -----	106
7.6	Drainage -----	107
7.7	Sewage disposal -----	107
7.8	Electricity supply -----	107
7.9	Water supply -----	107
7.10	Elevations -----	107
	Conclusions -----	108
	Recommendations -----	109
	Glossary - -----	110
	Bibliography -----	111

LIST OF FIGURES

<u>Figure</u>	1 - Free Organic Plan(residential compound) -----	19
	2 - Compact Cellular plan -----	19
	3 - The hypostyle hall court -----	19
	4 - National Congress Brasilia, Brazil -----	21
	5. - Habitat 1967 Montreal, Canada -----	21
	6 - Elevation of a typical Hausa building -----	23
	7 - Hausa building showing a subtle interplay of three dimensional spaces -----	23
	8 - Sydney Opera House, Sydney, Australia -----	23
	9 - Different types of Pinnacles -----	27
	10 - Slits or pictures on the wall -----	27
	11 - Origins of Hausa Decorative motifs -----	30
	12 - Different type of Hausa Vault viewed from underneath	34
	13 - Trebated flat mud roofs -----	34
	14 - Location map of National Arts Theatre Iganmu Lagos	55
	15 - Floor plan of National Arts Theatre -----	57
	16 - Concepts of National Theatre -----	57
	17 - Elevation of National Arts Theatre -----	59
	18 - Architect's Impression of National Arts Theatre	61
	19 - Theatre Complex Kaduna -----	63
	20 - The Gidan Dan Hausa, Kano -----	
	21 - General functional diagram(George Pompidou Cultural Centre, Paris) -----	67
	22 - Map of Nigeria showing Kano State -----	74
	23 - Map of Kano State showing Kano Metropolis -----	75
	24 - Relative Humidity(%) -----	78

<u>Figures</u>	25	- Rainfall(mm) -----	79
	26	- Temperature(c) -----	81
	27	- Wind velocity -----	82
	28	- Metropolitan Kano - showing site -----	84
	29	- Site and immediate environment -----	86
	30	- Theatre Site Lines -----	93
	31	- Shapes of Theatre -----	98
	32	- Types of theatre -----	102

LIST OF PLATES

<u>Plate</u>	1	-	Gidan Makama - Museum, Kano. -----	24
	2	-	A traditional compound in Katsina -----	24
	3	-	Gates of the Old Katsina Teachers College ----	28
	4	-	Reconstruction of Old Kano City Wall in the Museums of Traditional Nigerian Architecture	28
	5	-	Sight of coloured motifs entrance hall of the Emir of Zazzau -----	31
	6	-	Localized motifs, Makama Primary School Kano ----	31
	7	-	Gate house of the Emire of Kano -----	32
	8	-	Gobarau Minaret Katsina -----	32
	9	-	A female dancer -----	38
	10	-	Male and female dancers -----	38
	11	-	Male dance(Rawan samari) -----	39
	12	-	Drummers of the male dance -----	39
	13	-	'Yan Tauri -----	43
	14	-	Rawan manoma(Farmers dance) -----	43
	15	-	Traditional boxing -----	44
	16	-	Traditional Procession -----	44
	17	-	Female weaver -----	48
	18	-	Male weaver -----	48
	19	-	Wasan Kwaikwayo(Traditional drama) -----	49
	20	-	Cloth dyeing(Rini) -----	49
	21	-	Mat weaving -----	51
	22	-	Calabash Carving and decoration -----	51

CHAPTER ONE

1.0 INTRODUCTORY CHAPTER

1.1 INTRODUCTION:

The daily challenges in the social, economic and political environment of man dictates that a community in order to persist as a distinct entity must make conscious effort towards preserving its unique beliefs and attitudes which give shape to its style. This totality of unique attitudes is referred to as culture.

1.2 DEFINITIONS OF CULTURE

Culture is defined by Advanced Learners Dictionary as "all the arts, beliefs, social institutions, characteristic of a community, race etc". According to Funk and Wagnall's dictionary, culture is defined as "the sum total of the attainments and learned behavioural patterns of any specific period, race or people".

In addition, culture has been defined by a number of scholars. According to R. Piddington (1970), he said "culture is the complex whole which involves knowledge, belief, art, law, moral custom and all other capabilities and habits acquired by man as a member of the society". B. Malinowski (1965) sums up his definition of culture as "that which embraces everything which contributes to the survival of man and this comprises not only physical but also sociological factors". The psychological factors comprise all non-material interests such as religious institutions, ritual observations etc. Culture comprises the way of behaviour, it is also the way in which things are done.

Implements artefacts, paintings, figurine for religious observations and all the integrative forces such as religion, are elements of culture. Similarly James Ngugi(1977) defined culture as a way of life fashioned by a set of people in their collective endeavour to live and come to terms with their institutions and their system of belief and rituals. According to H.G. James(1976), culture of a set of people consists of patterns explicit or implicit of and for behaviour acquired and transmitted by symbols constituting the distinctive achievements of human groups including their embodiments in artefacts. The essential core of culture consists of traditional ideas and their attached values. The culture system on the other hand may be considered as products of action and on the other hand as conditioning elements for further action. It therefore follows that culture is more than just a heritage, a historical product but also the expression of man's mode of living something that individuals in each society must undergo as a kind of fate. Culture could be seen as an instrumental agent, as another mode of interaction in our social and economic life.

The author's definition of culture is the sum total of the material and intellectual equipments used by the people to satisfy their biological and social needs and adapt themselves to their environment.

1.3 MOTIVATION

There is no centre so definite for all cultural activities to take place and in order to minimize the rate at which our cultural

heritage is vanishing, there is need for its preservation which could be done by building cultural centre with supporting facilities for preservation and documentation.

1.4 AIM AND OBJECTIVES

The aim of this thesis is to express some cultural design determinants like the concept of privacy, courtyard and shape of building which could circular or square in plan and see how they could be used to design a cultural centre.

1.5 GOALS

These include the provision of adequate facilities to take care of preservation and documentation of our cultural elements and performances for common good.

1.6 SCOPE AND LIMITATIONS

The centre will consists of:-

- a. Preservation and cultural exchange unit. The activities include traditional dances, musical presentation, theatres, festivals and general arts and crafts.
- b. Preservation and documentation unit:- This involves activities directly related to documentation. Facilities here include the Library and Photographic Laboratory.
- c. Management Unit:- This will include the administrative block and maintenance of the centre.

The research was limited due to lack of enough data as far as architecture is concerned. Accommodation is out of the scope of this thesis.

1.7 RESEARCH METHODOLOGY

During the course of this thesis, two sources of data were identified:-

- a. The primary sources which include cultural design determinants;
- b. The secondary sources which include the materials derived from library materials, literature review, and environmental factors.

1.8 THE CONCEPT OF CULTURAL CENTRE

The nature of Nigerian societies in the past did not call for the existence of a cultural centre due to the fact that village square the rulers, palaces or large compound belonging to an influential member of the society served as the central meeting place for the consolidation of the important affairs of the society including cultural events.

However, traditional skills, arts and crafts were passed on from generation to generation ensuring continuous presence and growth. Each individual or child grew up with a keen sense of awareness of his cultural heritage. Culture was preserved in the minds of the people, it was a way of life. The issue of documentation and preservation never came up.

In the contemporary setting, the proposed cultural centre kano takes the place of village square, as the venue for uniting people. Cultural centres can be seen as a means of stimulating, maintaining

and deepening a sense of community, creating an awareness to the cultural heritage, the loss of which is highly something to mourn for.

In addition, the cultural centre is also characterised by its unique role in the creative use of leisure time and for a variety of different activities. The cultural centre which involves these factors; stimulating architectural form, a gathering together of as many institutions as possible that draw people out of their homes an easy transition from passive to many kinds of active with abundant chances for people to meet and greet informally.

1.9 THE HISTORICAL EVOLUTION OF THEATRE

Evolution of dance is traced from its sources in community and religious rituals. Dance is said to be the oldest art. The very first known dances were performed to the most primitive form of rhythm: the clapping of hands and the stamping of feet which were not even theatre or entertainment; but magic or religious rituals, done in response to the natural world, and in efforts to control it. These types of dances involved the entire community in one manner or the other and there were no passive spectators. To ensure success of hunt or harvest, victorious battle, fertile marriage, good weather, dances of "sympathetic" or "imitative" magic were performed.

In the West, the Greek festivals and Roman feasts were prominent. The early christians, during the Roman Empire, danced in

their churches forming a circle around the altar. In the East, the dance of the Hindu was prominent.

Theatre is taken to refer to the complex phenomenon associated with the performer-audience transaction; that is, with the production of communication of meaning in the performance itself and with the systems underlying it. The stage radically transforms all objects and bodies defined within it, bestowing upon them an over, riding signifying power which they lack or which at least is less evident in their normal social function: On the stage things that play the part of theatrical signs, acquire special features qualities and attributes that they do not have in real life.

Though no one really knows when the theatre began, yet the most widely accepted theory is that theatre evolved from ritual. When human records began, people were already performing rituals which involved most of the elements required for a fully developed theatre: a performance space, performers actions masks or make up costumes, music, dance and an audience. Theatre gradually passed out of this ritualistic phase and became an activity prized for itself. Theatre also stemmed in part from other impulses such as human beings love of story telling and imitation. The Greeks are usually considered to be the primary originators of drama because they were the first to divorce production of the drama from ritual. They were also the first to recognize the artistic value of theatre and drama and were capable of organizing theatrical elements into an experience of a high order.

Theatre is essentially the organizing of spaces needed to contain the basic relationship of actor-background and actor-audience. Whether in open air or closed building, the spaces which are physically contained constitute theatre architecture. Theatre has been considered by some segments of society to be one of the most effective tools available to human beings in their attempts to understand themselves and their world. The provision of theatre in every society is therefore a necessary project which every government should venture to carry out.

The daily challenges in the social, economic and political environment of man dictates that community in order to persist as a distinct entity, must make conscious efforts towards preserving its unique beliefs and attitude which give shape to its life style. This totality of unique attitudes is in other words culture.

1.10 THE HISTORICAL EVOLUTION OF CULTURAL CENTRE

Cultural Centre evolve as a result of theatre development. Theatre developed as man developed a closer relationship with the movement of the earth, the stars and the sun, man has sought to establish harmony with these life forces, and the mind tends to reach out to the powers behind the life forces.

Eventually a pattern was developed first with dramatic activity-mimes, which later became ritual which in turn became lithurgical and finally the lithurgy became theatrical performances.

The formation of a "theatron" (Seeing Place) started with the artists impression for the need of space. This conscious search gave way for project developments. Part of the requirements of a flourishing theatre is finance, built through patronage. This high patronage has lead designers, artists and other experts to develop elaborate materials for interior and exterior finishes.

The history of theatre in the past can be distinguished under the headings viz - the Greek and the Roman Empire.

Greek theatrical culture started largely from Athens, where drama was found on the dionyziac cult, in honour of Dianysus, the god of wine and fertility.

1.11 GREEK THEATRE

Explanations have only sufficed to reveal the beginning of theatre construction based on some space utilization not on its origin. Archeologists have tried to give explanations based on the primitive culture of man, though religious, ritual and story telling, have established that western theatre emerged in Greece, a rugged hilly country inhabited by people. They found it a simple matter to use a hillside naturally bowl, a ravine between hills as an obvious solution to the sightline seating problem.

The first theatres in Athens developed around 550 to 500 B.C. From performances before the temple. In Athens the space between this and the intervening hill slope was the 'Orchestra' - the dancing place of the chorus. The temple itself was a background, and the hill slope was the auditorium.

Features of the Greek Theatre:-

- i. Theatres were opened to the sky
- ii. The seats were carved out of the natural slope of the hill side
- iii. The scene, the building for keeping boxes and properties, which formed the background to the stage was placed tangential to the orchestra.
- iv. In the 5th century B.C. long porticoes were used for seats a few made of stone. In the 4th century B.C., however, stone seats became common and some of marble were reserved for important personalities.
- v. The orchestra was on bare earth at the beginning but later became on paved earth.
- vi. The auditorium was first rectangular, and later assumed a semi-circular shape.
- vii. Initially, the actor and the chorus were not separated because of the interchange of these people. Later a small wooden platform was built and linked to the orchestra by a few steps. In the 4th century B.C., a proper stage made of stone and supported Doric and Ionic columns came into effect.
- viii. The parados which was an open entrance into the theatre gave way, during the Hellenistic period to a Monumental gateway.

1.12 ROMAN THEATRE

The conquering of Greece by the Romans allowed for the emulation of the Greek theatre and is not surprising to find that many aspects

of the Greek theatre featured prominently in the early days of Roman theatre development, the first which was built around the 1st century B.C., unlike Greek theatres built on natural slope, the Roman theatres faced the task of building an artificial hill of seats which gave rise to splendid architectural developments.

Features of the Roman Theatre

- i. The idea of the Greek hill side was seldom used as the theatres were symbolic buildings often placed at the city centre; where a hillside was inevitable, they were hollowed out and built up by means of concrete vaulting supporting tiers of seats under which were the connecting corridors used for retreat in case of sudden showers.
- ii. Initially Roman theatres were built of wood but fire hazards, resulted in the use of stone, marble and more permanent materials in later theatres.
- iii. Stage background placed a greater prominence in Roman than Greek theatres. It consisted of a high wall at the back, shutting out anything beyond, and sometimes a roof covering the stage.
- iv. Roman theatres first introduced the use of stage curtains, which were lifted from below to open the stage and dropped to close it.
- v. Within the rectangles formed by the columns or buttresses and the entablature, were the open arches leading inside and so developed one of the most characteristic Roman architectural

features. The so-called Roman arcade that is a succession of arches with engaged columns or pilasters on piers between them, carrying entablatures which run continuously over the arch tops.

- vi. The amphitheatre, unknown to the Greeks, was designed for gladiatorial combats fights between wild beasts and gladiators. Since such spectacles needed to background, it was logical to place the spectators all round. The oval amphitheatre with its rising tiers of seats may be regarded as a compound of two theatres, stage, thus making an auditorium round elliptical arena. In addition to the outlined purposes, they were also used for naval exhibitions.

1.13 ORIGIN OF MODERN THEATRE DESIGN IN LATE RENAISSANCE

Prominent avant garde architects took up the remains of Roman theatre designs and metamorphosed it into a modern concept included amongst the architects were Sebastino Serlio, Andrea Palladio and Vincenzo. They evolved four types of theatre architecture:-

- a. Public Theatre style originating from middle ages
- b. A style more or less generated from early renaissance pre-occupation with terrain and plateau revival.
- c. Theatre designed for revivals and construction of antique tragedies and their limitations.
- d. Festival theatres designed for mounting spectacles up in the occasion of a royal alliance or a civic entry.

This early movement in construction gave birth to styles in theatre designs. The new concepts adopted technological innovations as styles.

1.14 AFRICAN THEATRE

Before colonization, nobody in Africa built structures specially designed as playhouses which served the purposes of entertainment or dramatic instruction and nothing else. Though there were areas for performances they were not constructed in strict geometrical dimensions like those of the ancient Greeks. In order to ascertain the existence of an African theatre it is necessary to find out the word Theatre in its social context.

The theatre is man's expression of his feelings, emotions and experiences, it is a creation by man and as such, forms parts of his culture. The subject matter of theatre is man, and considering that the theatre finds its subjects mainly in folklore, that is in aggregate of myths, legends, stories, then it can be said that an African Theatre existed since the beginning of African civilization.

The earliest manifestations of the Negro African Theatre are in religious and conic ceremonies. The African traditional forms of theatre finds its expressions in mythology, history and customs as given by the various forms of festival dramas found in Africa. African Theatre is functional in the sense that it serves a purpose within communities and cultures and is much greater than a source of entertainment. The roots of African theatre is in rituals, seasonal rhythms, religion and the richness of its traditional theatre stems out from these facts.

1.15 THEATRE IN NIGERIA

A pioneering artist in this field of indigenous theatre is late Hubert Ogunde, looking at his numerous contributions in the course of projection, Nigeria's and indeed Africa's image to the outside world. Many groups that emerged within the Nigerian scene have shown in one form or the other, the display and arrangement of their plays which are in the form of motion drama performed in streets, squares, palaces and houses during the coronation of a King or victory at war. One of the major characteristics of these plays is the intimacy created between the actors and the audience, since the only physical barrier in theatre are the audience themselves.

This relationship tries to show the different stages in African theatre.

The African literary drama is another form of drama with the sole aim of educating and raising the level of the people's awareness of the ruling class.

Characteristics of Nigerian Theatre

- a. The feature of Nigerian theatre is the blend of music and dances highlighting an occasion in the form of acrobatics and gymnastics.
- b. The performing ground(stage) treated in symbolic solemnity than a physical reality.
- c. The relationship of the actor and the environment is of great value since they are normally secluded most often at times during festivals signifying some ritual beliefs.

- d. The nature of Nigerian theatre has no audience visual limitations although crowding does not create a barrier as such, it does enhance the mode of occasion.
- e. Cultural differences within the Nigerian geographical enclave has created different interpretations of theatrical performance, thereby emphasizing these cultural difference. Type of play, length of performance and audience participation are the determinants of these differences.
- f. A drama could be dramatic in itself but not a drama showing the level of exposition to audience. This form of play could be found in the Fulani Sharo dance.

Types of Nigerian Theatrical performances

Rituals:- This is a dance drama performed during sacred religious and cult observations.

Masquerade:- It is the kind of drama performed in such a way that masquerade comes out to perform in order to grace the occasion. It is common from the middle belt to the South of Nigeria.

Ceremonials:- The traditional dances are performed during occasions like marriages and naming ceremonies.

War:- Here, the performance takes place before or after a battle signifying victory. Mock combats or pantomime rituals are staged to depict enemies in a confused form.

Acrobatics:- Is a gymnastic kind of dance which highlights body agility of the performer.

Vocational:- Here imitation and mockery are the main forms of expression which is significant to certain profession.

Social Entertainment:- Here, the musical bands are invited to grace the occasion and is accompanied by praise songs for the invited guests.

Maiden Dance:- Is a traditional dance performed by young girls at the pre-marital stage as an expression of beauty and innocence.

1.16 PROBLEMS AND PROSPECTS OF CULTURAL CENTRE

The hindering factor is that of neglects of the salient features of traditional theatre and the elements that could be used to enrich cultural centres. Also the same culture centres are designed strictly to house the cultural activities of the people in that region in that other cultural groups may not fully fit into the centre.

If Nigerian theatre space could be conceived based on the nature of activities it would accommodate, there will be no problem as regards audience participation which is one of the most important features of traditional theatrical performances.

CHAPTER TWO

2.0 SPACE ORGANIZATION AND BUILDING FORMS OF THE HAUSA

Space organisation and traditional building forms in hausaland are as a result of man's continuous struggle to shape his immediate environment to suit his needs or cultural demands, and to appease climatic forces within the technological means at his disposal. To go deep down into the analysis is out of the scope of this thesis. Emphasis placed on the realization of the said forms and space as they exist by way of descriptive and diagram analysis.

2.1 SPACE ORGANIZATION

2.1.1 The City Structure: The Birni

A typical Hausa 'birni'(City) is for administrative reasons zoned into a number of "fuskoki"(district) each of which is represented at the court of the emir by a district head("wakilin fuska"). The district is grouped into "unguwa"(wards) which is further subdivided into neighbourhoods and subsequently into compounds each of which is headed by "mai gida"(compound head). On the physical organisation of the city, Dr. Hamman Tukur Sa'ad wrote "an Unguwa is more than a simple geographical or administrative entity, under the leadership of a ward head, mai unguwa; in the past it had a social base of solidarity, people in any unguwa used to be tied together either by consanguinity ethnicity or myth or common origin.... and quite often residential location was linked to trade or craft so that members shared an esprit - de corps based on common occupation and common guild organisation.

The cities of olden days were fortified by high walls punctuated in its continuity by several "kofa"(gates) most of which still stand today as seen in Kano and Zaria cities. Through these gates run major roads which converge at the hub or the city, characterised by the palace, court, civit open square, market and mosque. Smaller roads and narrow passages(hanya) spring from these major roads forming a profuse network of roads which terminate at the("dandali") that occur within the residential compounds. The dandali's are the breathing spaces of a close knitted system or compounds serving as grounds for parking vehicles, praying, trading, meetings and relaxation under ceilings formed by the canopies of trees.

Any compound is like a simple self-supporting biological unit (the cell), related to other compounds to form the wards and dotted with inter cellular space("dandali's). The wards ultimately combine to form the living organ which the Hausa city is. The aerial view of this sort of city would reveal a cellular pattern of arrangement, organically related set-up with an almost indistinguishable social or physical demarcation.

2.1.2 The Compound Structure

The Islamic influence has been an overwhelming factor in the shaping of Hausa compounds. The need for privacy is stressed in every compound by:-

- (i) High compound walls on which Sa'ad, H.T. wrote "..... just as the ganuwa physically and conceptually divides the birni into cikin birni and waje. The haraba dichotomizes the immediated physical world or the family into chikin gida the dominion of the maigida and his extended family(iyali) and alien world outside waje".

(ii) The hierarchy of space starting at the Zaure which could be circular or square in shape and culminating in the inner court ("cikin igida"). The Zaure functions as a link between the "cikin gida" and the public world of the streets. The semi public fore court occurring just behind the Zaure, lodges guest and adolescent male members of the family. A semi private inner entrance hut ("shigifa"), links the forecourt with cikin gida which is the most sacrosanct part of the compound open only to the compound head, female and elderly members of the family. Within the cikin gida, there may be several households grouped in such a way that none intrudes over much on the privacy of others.

There are three categories of planning that could be distinguished:-

1. The free organic plan: These are typical of residential compounds in the low density areas of the city with somewhat unlimited space within the compound walls to expand in. There occur continuous processes of destruction, construction or restructuring of these compounds in direct response by changes in the family composition. These changes result from births, deaths, marriages and divorces. In the book of George M. Foster titled "Traditional Cultures" and impact of technological change: he wrote that "major shifts in the economic basis of livelihood are almost always followed by significant changes in the nature of family organisation". Hausa compounds so much manifest this.

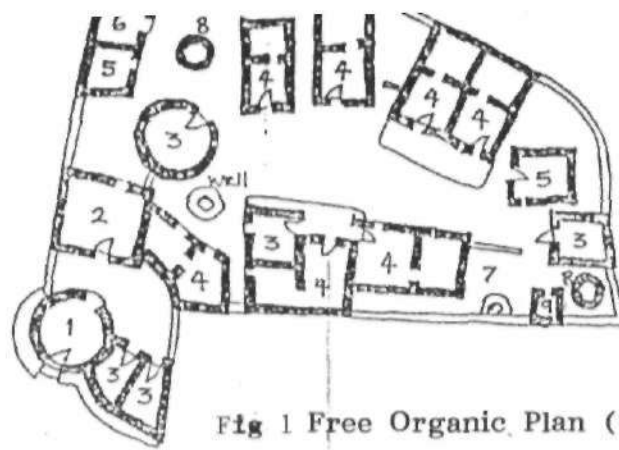


Fig 1 Free Organic Plan (Residential Compound)

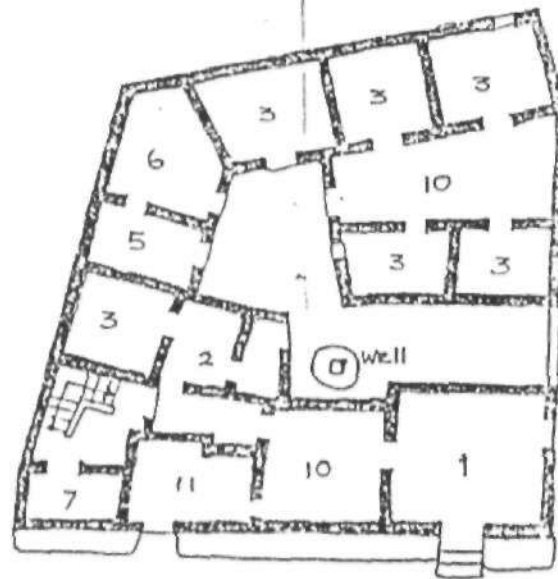
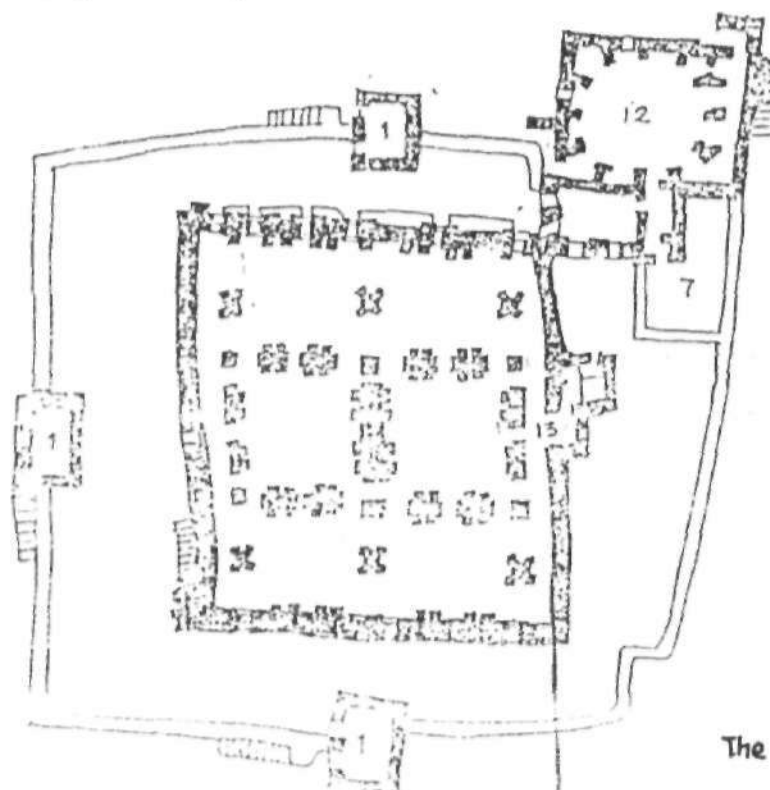


Fig 2 - Compact Cellular Plan



Key

1. Zaure (entrance)
2. shigifa
3. single bedroom
4. living/bedroom
5. kitchen
6. store
7. lavatory
8. Rumbu (granary)
9. Hen pen
10. living room
11. shop
12. sharia court
13. Mihrab

Fig 3 Hausa Traditional Modes of Planning

The hypostyle court type

ii. The compact cellular plan: Compounds planned in this mode generally abound in high density areas for example the markets. The common features of these compounds are the small sized courts, shared walls and two storeyed buildings, room functions are in this case interchanged or adapted for new uses in response to changes in the family composition.

iii. The hypostyle hall: These are large halls with colonnades housing public facilities like mosques and courts. They are usually surrounded by open ground defined by boundary walls.

2.2 BUILDING FORMS

Traditional buildings with mud walls and thatched roofs and the all mud structures('soro') employ a variety of simple geometrical shapes such as hal-spheres, cylinders and canes. Basically, when any architectural piece is broken down to its elements, these same old geometrical shapes would result, yet distinctions could be made in the manner these shapes are employed in Hausa and in contemporary(modern) architecture. Generally Hausa buildings show the interplay of three dimensional shapes enhanced by light, shades and shadows, with modern architecture.

- i. The particular geometrical shape like cube, may be taken clinched or replicated so much so that it often becomes monotonous. Falling into this category is the Habitat 1967 by Moshe Safdie in Montreal, Canada.
- ii. The single gigantic forms such as the monolith - like sky-scrapers for example the prudential tower by Charles Luckman in Boston, Massachusettes.

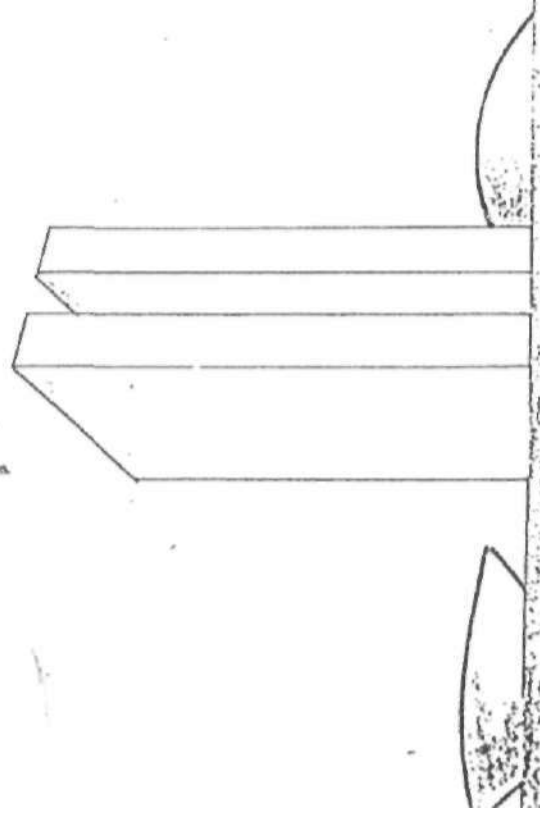
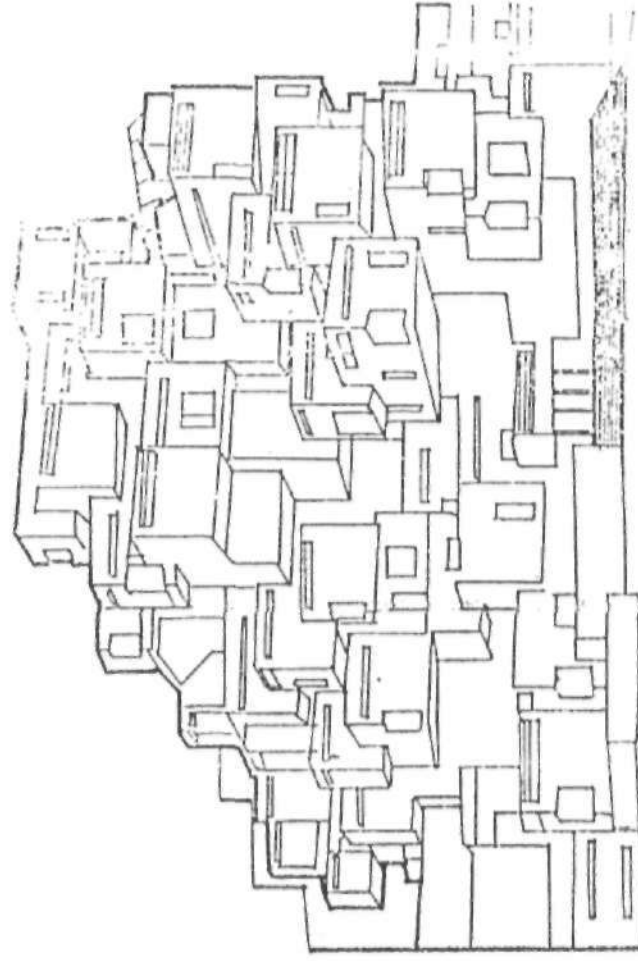


Fig 4 Contrast. National Congress by Oscar Niemeyer
Brasilia, Brazil



Clitche'

Fig 5 Habitat '67 by Moshe Safdie
Montreal Canada

- iii. A coalescence of shapes made with special care to highlight each of the composite shapes by the use of colours and configuration or by the exaggeration of their relative dimensions. Example is the National Congress Building by Oscar Niemeyer in Brasilia, Brazil.
- iv. The use of forms which appear to be gross deviations but which amount to the same geometrical shapes when resolved through a complex system. Example is the Sydney Opera House by Jorn Utzon in Australia.

2.2.1 The Horizontal Features

Hausa compounds are always surrounded by vast, almost unbroken stretches of walls. The relative dimensions of the stretch to the rise of these walls are such that horizontality is often emphasized by these compounds. By introducing buttresses and grooves, traditional builders have managed to break the monotony of these vast horizontal stretches.

2.2.2 The Vertical Features

The exaggerated height of walls occur as a result of the following:

- i. The need for privacy indoors.
- ii. The expression of power or status:- The compound walls and Zaures of the power wielders and the wealthy depict this. The city walls and gates also tower up massively and brutally expressing the power and dominion of the state over the surrounding lands.
- iii. The expression of a function - there, the great dimensions of the city walls and gates are justified by virtue of their function as fortifications for the city. The zaure built on an generous proportions and richly adorned with decorative motifs more than celebrates the entrance to an abode.

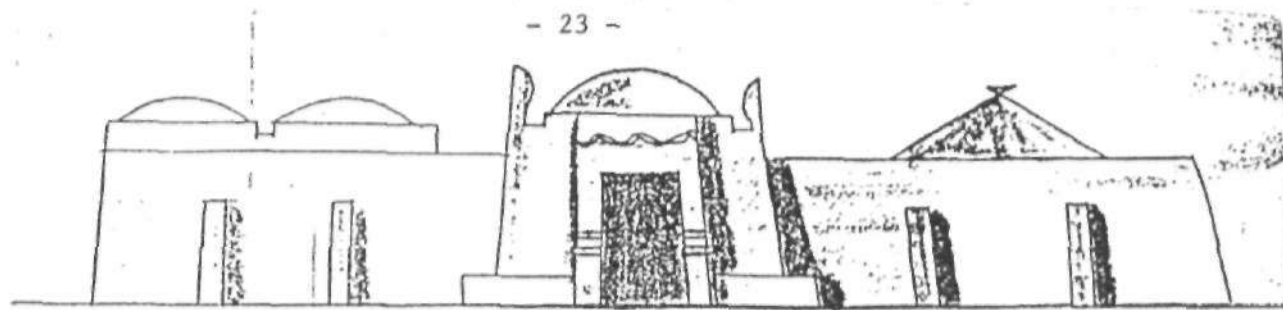


Fig 6 This could be seen on the diagram below

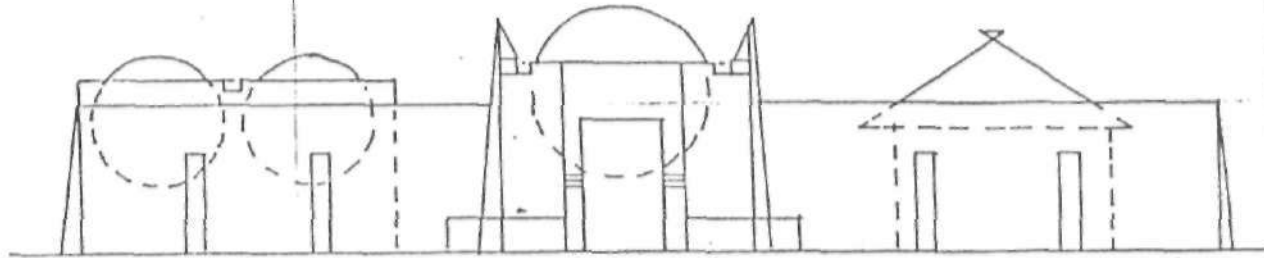


Fig 7 A typical Hausa building showing a subtle interplay of three dimensional spaces

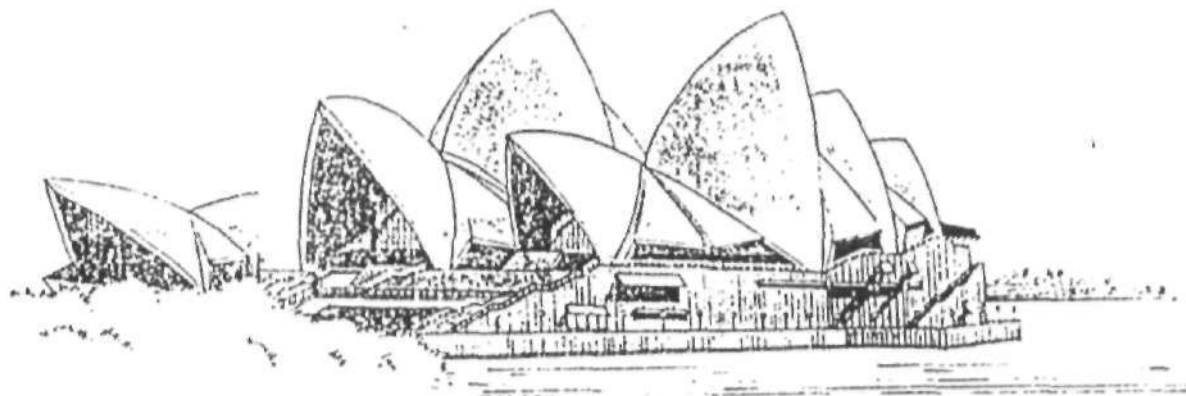


Fig 8 Deviation

Sydney Opera House
by Jorn Utzan
Sydney Australia

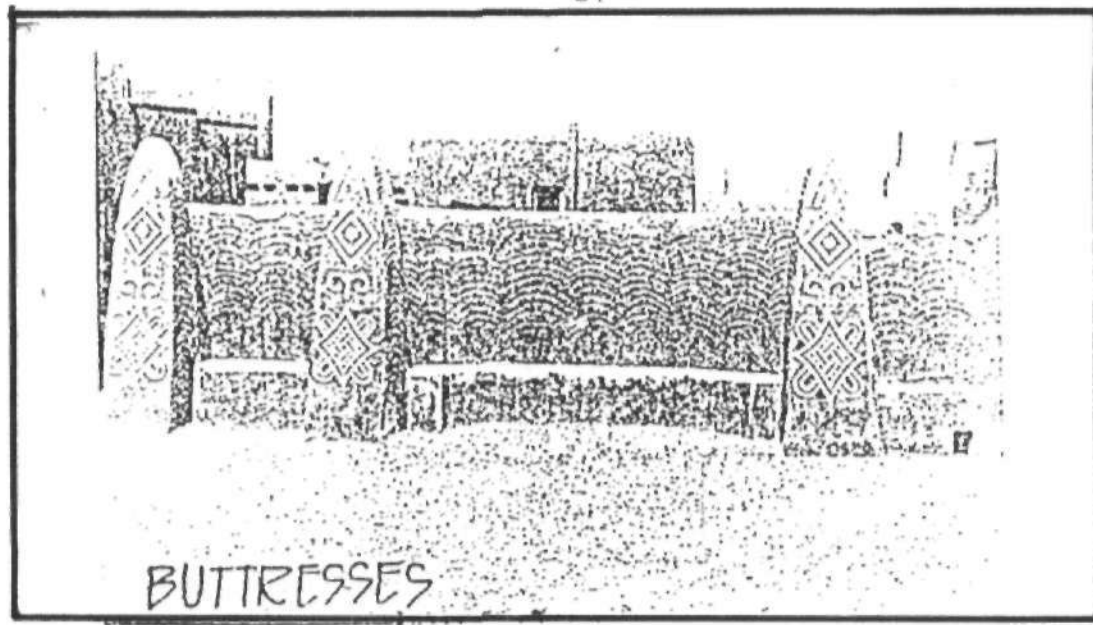


Plate 1 Gidan Makama Museum - (Kano)

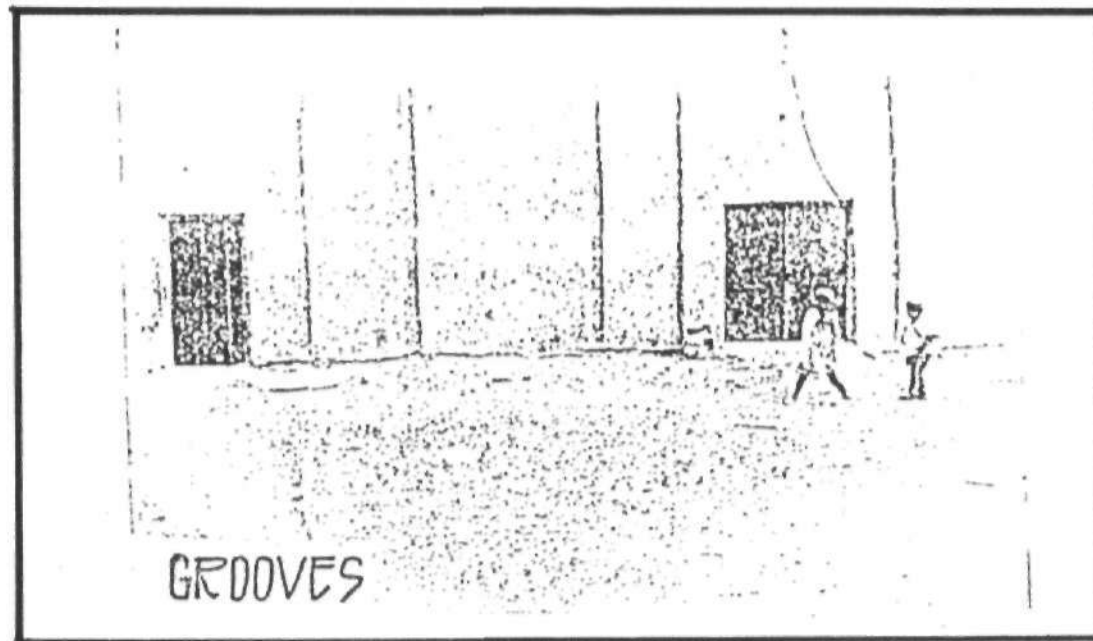


Plate 2 - A Traditional Compound in Katsina

2.2.3 Other Salient Features

According to J.C., Moughtin, "Hausa builders have learned through the accumulated experience of many generations, that the ability of a wall is increased by decreasing the thickness of the wall upwards. Consequently, the battered wall is a universal features of Hausa Architecture..."

Pinnacles are an inevitable feature of Hausa architecture coming in different shapes and sizes and imparting character and beauty to traditional buildings. They were originally reinforced projections around which ropes were hitched to aid builders in climbing upon to the roof during construction or repairs. With time the "zanko" has been accepted as a mark of aesthetics without which the building is considered incomplete. It was about this that according to Sa'ad, H.T. "A building without Zankwaye is described by master masons as a bull without horns", among other things, pinnacles reflect the mood of a building(or the builder) by being exquisite elegant, brutal sharp or dull".

From the surface of the parapet(rawani), are the tubular or semi-tubular water spout(indararo) made of asbestos-cement or fired clay.

The use of window in traditional hausa buildings is greatly reduced in order to check the effect of intense insolation and harsh harmattan winds indoors, coupled with the need for privacy. The sustenance of habitable indoor temperatures is not only dependent on ventilation but mostly on the thick mud walls. Air changes through windows only became necessary for respiration. Windows are reduced to mere slits, punctures in the wall, which take on decorative shapes or are replicated to form screens.

2.2.4 The Organic Composition

The materials used in construction are mostly extracted from the site and used untreated. The buildings are more to blend with the natural elements of the site. The ripples carved on the semi-arid sands by the agents of climate are continued on the buildings as wavy repetitions of motifs, Craftily inprinted by the builders. The same dendritic cracks on the parched earth occur on the mud walls and roofs. These together with the symbolism of the oneness with nature which the horizontality of the compound walls show, leave the impression of a process at work which has secured away the surrounding landforms to leave buildings, filed into shape and hollowed out for human habitation.

2.2.3 The Decorative Motifs

The Hausa building motifs symbolize the peak of celebration that reigns inherently in a traditional builder at work. Being expressive of man and nature, these motifs are done with as much relish and colour as the painter shows on his piece of canvas. Motifs could be moulded on relief pattern, impaled or scratched out ones, painted on or textural with alterations of smooth and rough finishes. The motifs are mainly focussed on the vaults, piers pinnacles, Zaure and doors and windows as well as the entire front facades.

There are four types of hausa motifs categorised by virtue of their origins according to Sa'ad, H.T. viz:

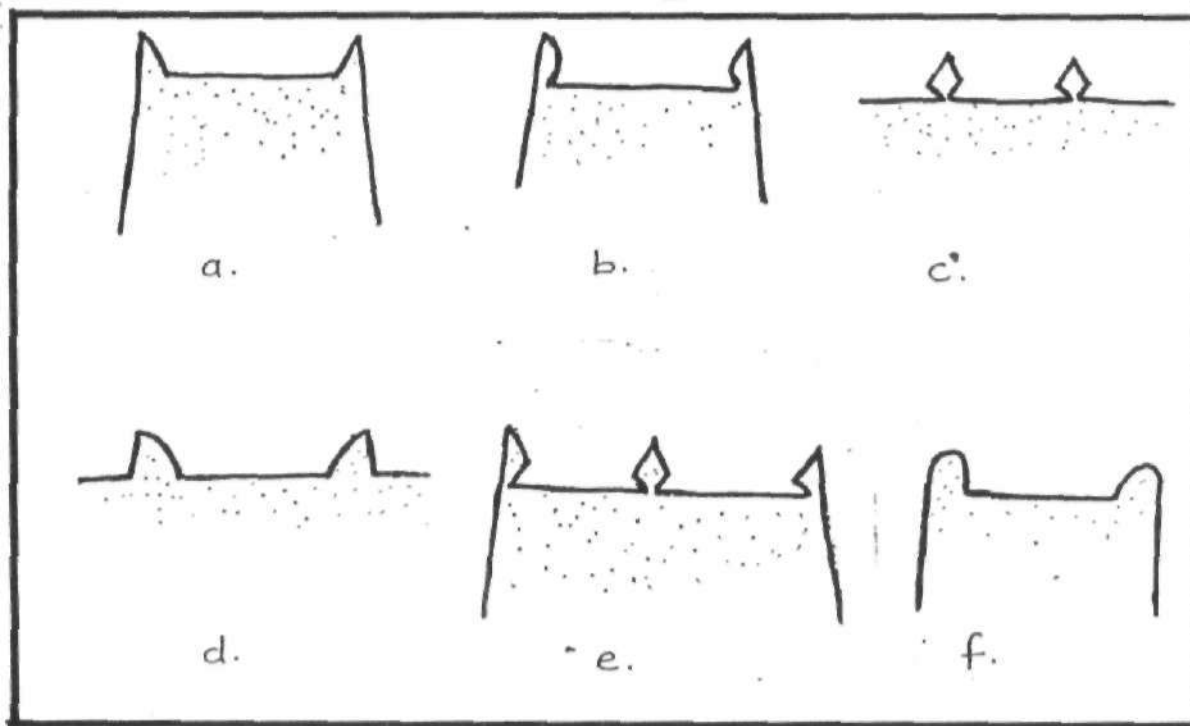


Fig 9 - Different Types of Pinnacles

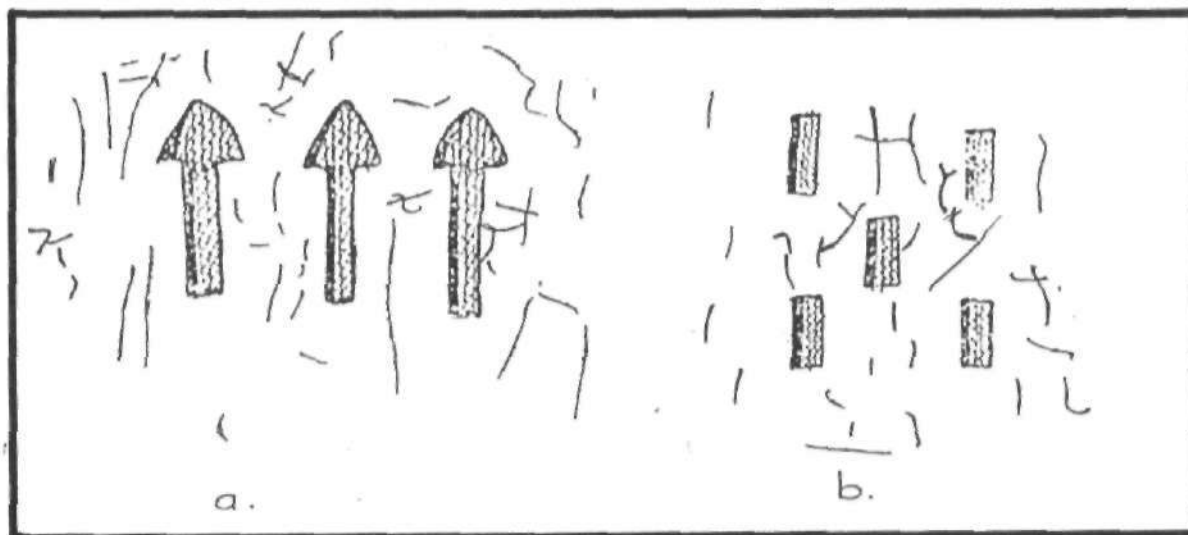


Fig 10 --Slits or Punctures on the wall.

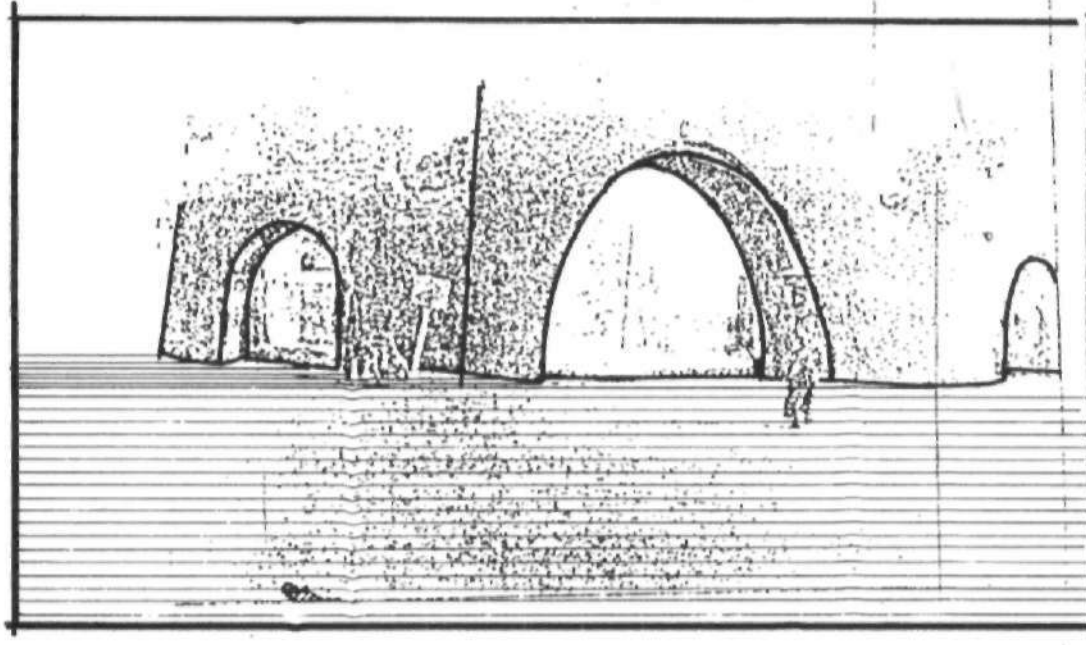


Plate 3 Gates of the Old Katsina Teacher's College

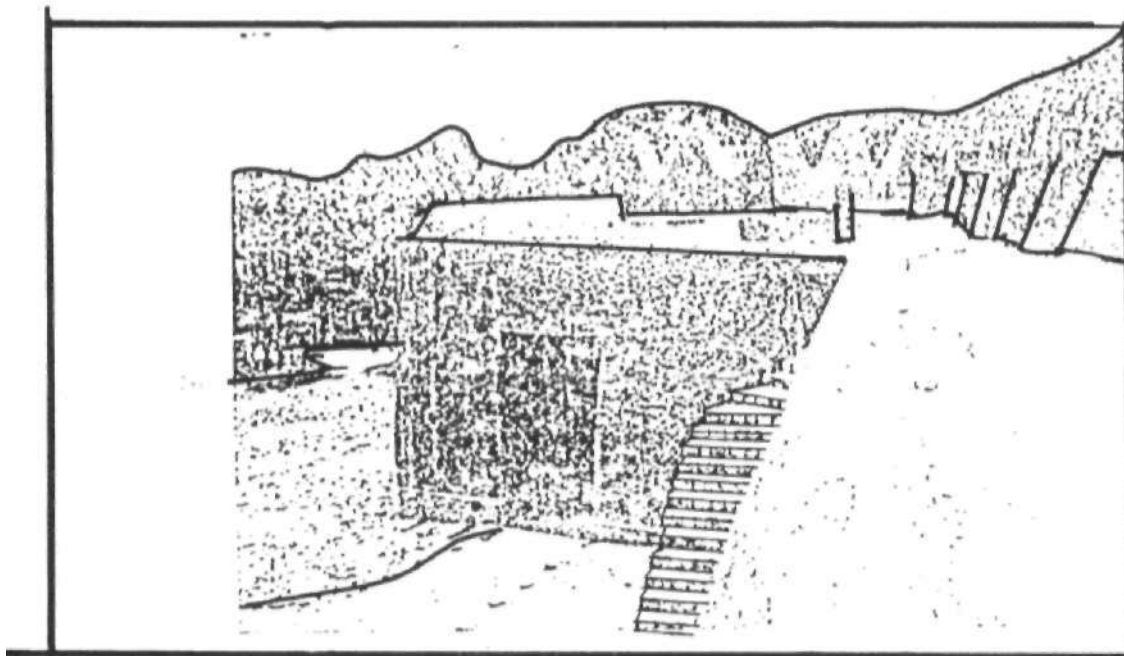


Plate 4 Reconstructed Old Kano City Wall in the museum of Traditional Nigerian Architecture (M.O.T.N.A.) Jos.

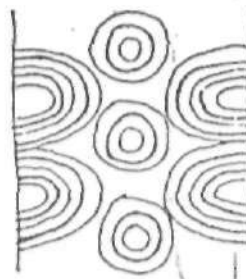
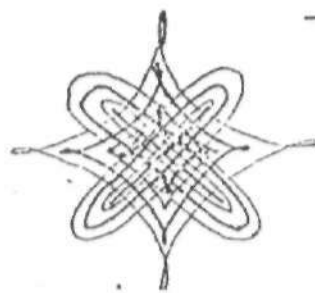
1. The abstract geometrical patterns: lozenges circles, squares and triangles are employed in repetitive and sometimes symmetrical designs.
2. Fauna and Flora motifs: though Islamic influences have imposed inhibitions with representation of animal and human figures. The practice persists.
3. Actual objects: Examples of this are the Quranic slates, kettles, and knives.
4. Calligraphy: Inscriptions in Arabic are the most common type.

Falling into any of the groups aforementioned but deserving separate mention owing to their unique nature are the motifs of mythological origins. A good example of this motifs presents itself with Zaure of the Emir's palace, Daura. The snake and sword imprinted on the wall are reminiscent of Bayajidda's legendary slaying of the cruel snake that inhabited the well and terrorized the people of Daura in the ancient times from fetching water from the well.

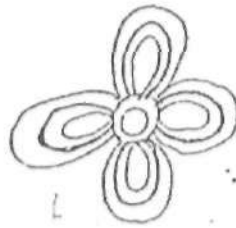
2.2.6 The Interior Forms

The vaults and piers, light and shadows, motifs and proportions all interact to impress on the beholder the divine and the awesome of these interior spaces.

1. The Roof: The traditional builder considers the roof as the most challenging and rewarding part of the building. This seems justified considering the efforts, technology and decoration being put in it. The most basic type of mud roof is formed by spanning 1.8m wide space with "azara"(deleb palm) supported at both ends by mud walls.

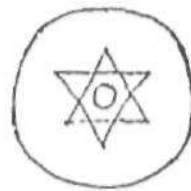


a. Geometrical Shapes

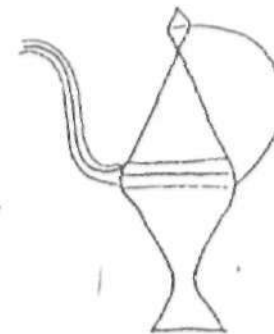


Flowers

b. Flora and Fama

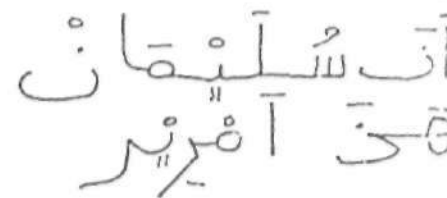


Penny



Kettle

c. Everyday Objects



d. Calligraphy

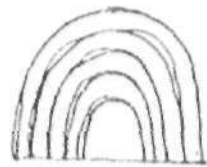


e. Mythology



f. Totemic Tattoos

Fig 11 Origins of Hausa Decorative Motifs



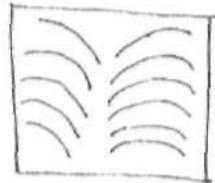
IGIYAR TAMBARI
(royal drum's stirrups)



KAN PIGINI
(head of fan)



KAN RAGO (ram's head)



IDON HASBIYA
(pigeon's eyes)



KAN PIGINI



KAN RAGO



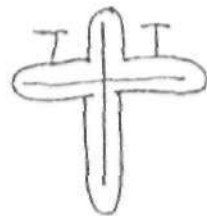
JAN HARARA
(pulling sugar cane
sweet)



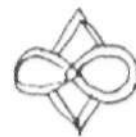
KAN KADANGARE
(the head of lizard)



kan rago
kan tsaka
kan rago



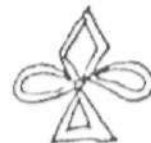
JIRGIN SAMA
(boat of the air;
Aeroplane)



KAN KISKI
(head of rainbow
lizard)



KAN RAGO



KAN KISKI



ZANSAKALI
(sword)



KAKO
(a horn)



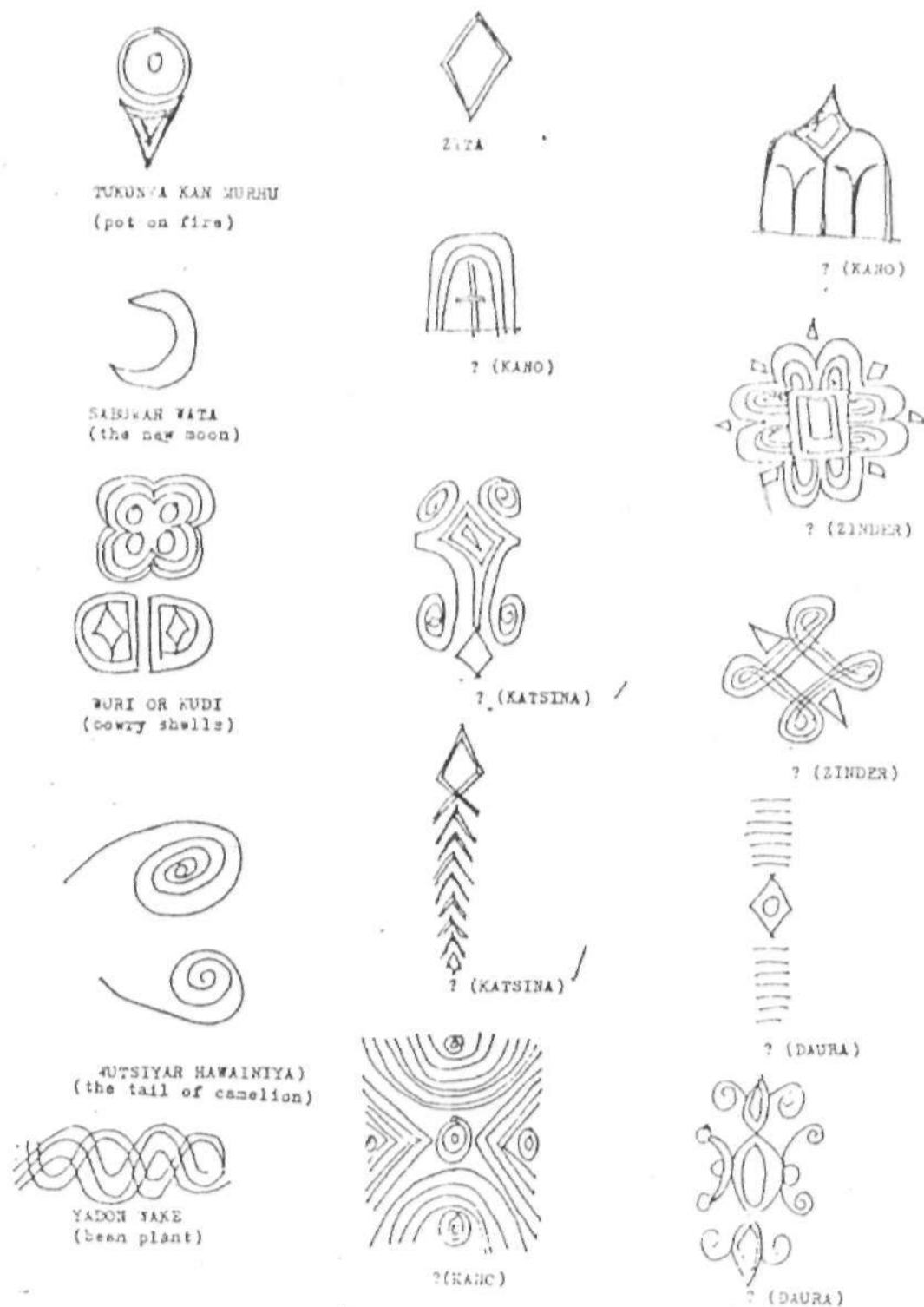
KAN KISKI



KAN SARKI
(a crown)

- Decorative motifs in Hausaland

Source: SA'AD, H.T.(1981), *BETWEEN MYTHS AND REALITIES. The Aesthetics of Architecture in Hausaland*, an unpublished P.hd(Arch) Thesis, University of Michigan, U.S.A.



- Decorative Motif in Hausaland.

Source: SA'AD, H.T.(1981), BETWEEN MYTHS AND REALITIES The Aesthetics of Architecture in Hausaland, An unpublished, P.hd(Arch). Thesis, University of Michigan, U.S.A.



KAN SARKI



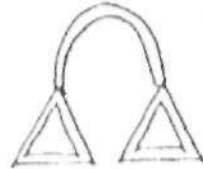
KUGZ
musical gong)



KWABO
(the penny coin)



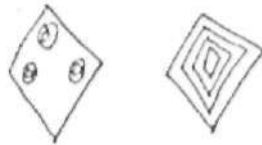
KAN TEMQR (shovel)



KUGZ



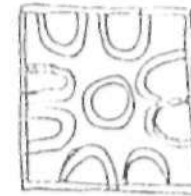
KWADI (frogs)



KAN KISKI
(head of gecko)



KU'BSI



KWADI DA KOKO
(frogs and calabash)



KAN KISKI



KUGIYA (hook)



LAWAYE
(woman's head ornament)



KAYAN KIPI
(fish bones)



KUMATUN KADANGARE
(the jaws of lizard)



LUDAYI
(a ladder)



KOKO



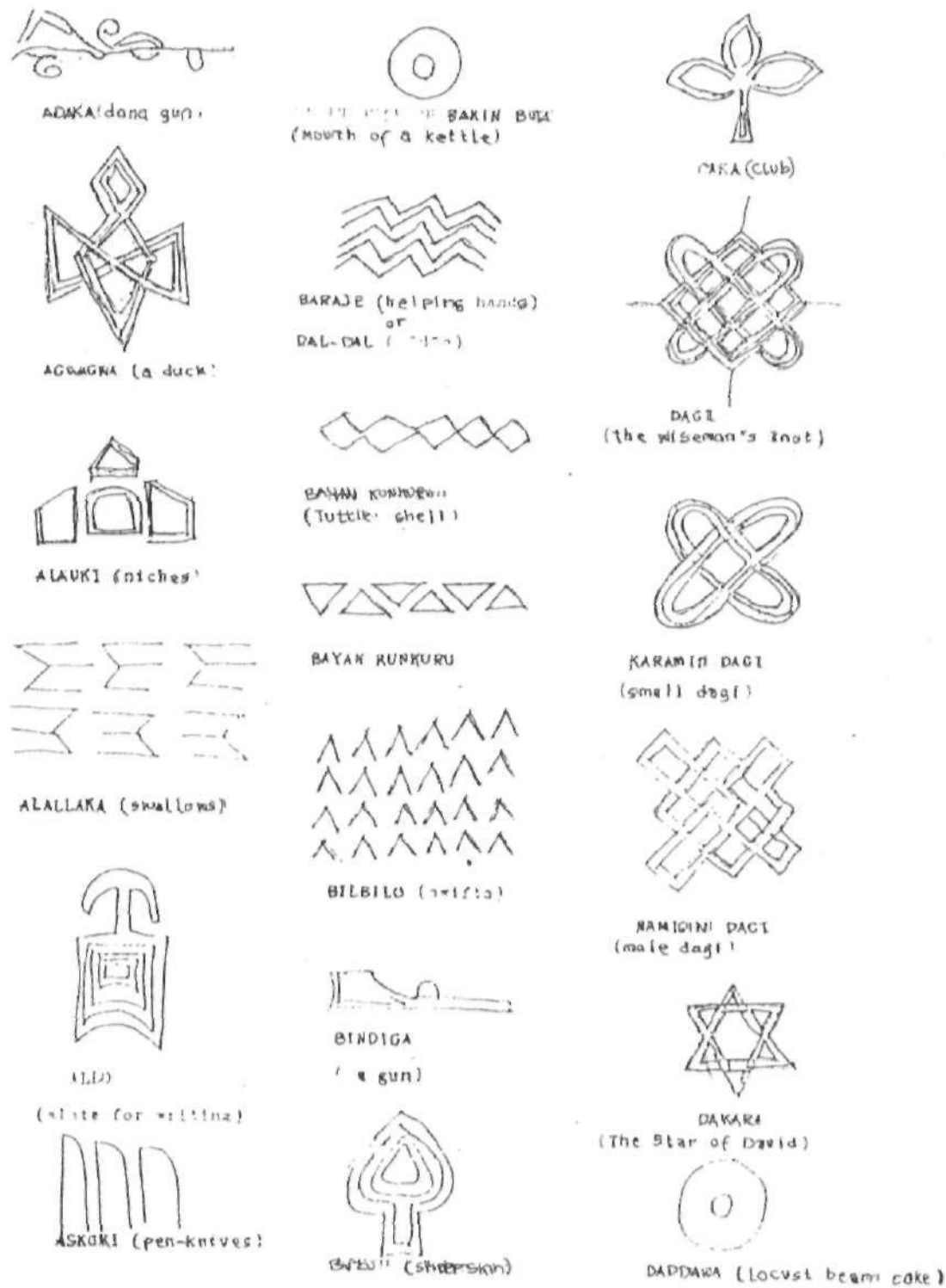
KURA
(a hook for retrieving
buckets from wells)



WAGHI
(a spear)

- Decorative motifs in Hausaland.

Source: SA'AD, H.T.(1981), BETWEEN MYTHS AND REALITIES - The Aesthetics of Architecture in Hausaland, an unpublished, P.hd(Arch). Thesis, University of Michigan, U.S.A.



■ Decoration in Hausaland

Source: SA'AD, H.T. (1981), BETWEEN MYTHS AND REALITIES. The Aesthetics of Architecture in Hausaland, an unpublished P.hd(Arch). Thesis, University of Michigan, U.S.A.



DATA (sorghum stalk)



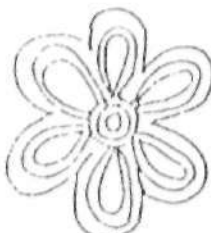
PURE



GINDIN MURRAI
(fire place, cooking stones)



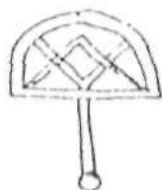
PAIPAI
(tiny side of grass)



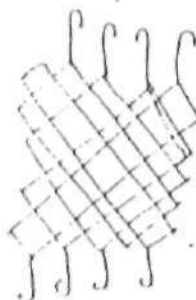
PURE



GULULU (spindle whorl)



PICINI (fan)



GIDAN DARA
(house of dera game)



SANDAR GORA
(bamboo stalk)



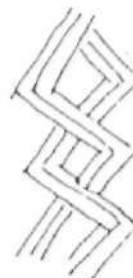
PITSARIN PAJINI
(bull's urine)



PITSARIN PAJINI



GIDAN TARA (house of nise)



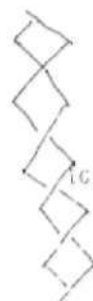
IGIYAR KARA
(palm leaves rope)



PURE
(flower)



GINDIN PEZATO



IGIYAR KARA

- Decorative motifs in Hausaland.

Source: SA'AD, H.T.(1981), BETWEEN MYTHS AND REALITIES. The Aesthetics of Architecture in Hausaland, nan unpublished P.hd(Arch) Thesis, University of Michigan, U.S.A.

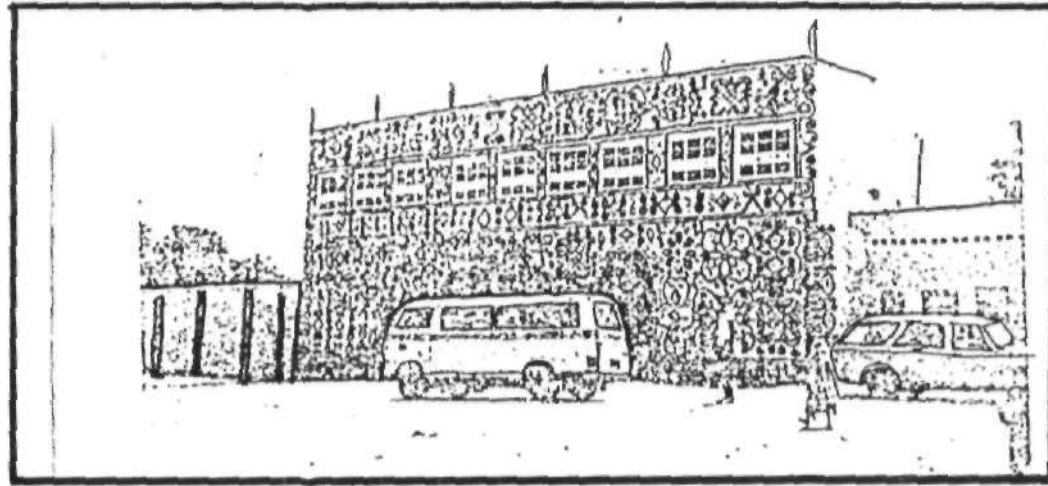


Plate 5 - Brightly Coloured Motifs (Gate House of the Emir's of Zaria)

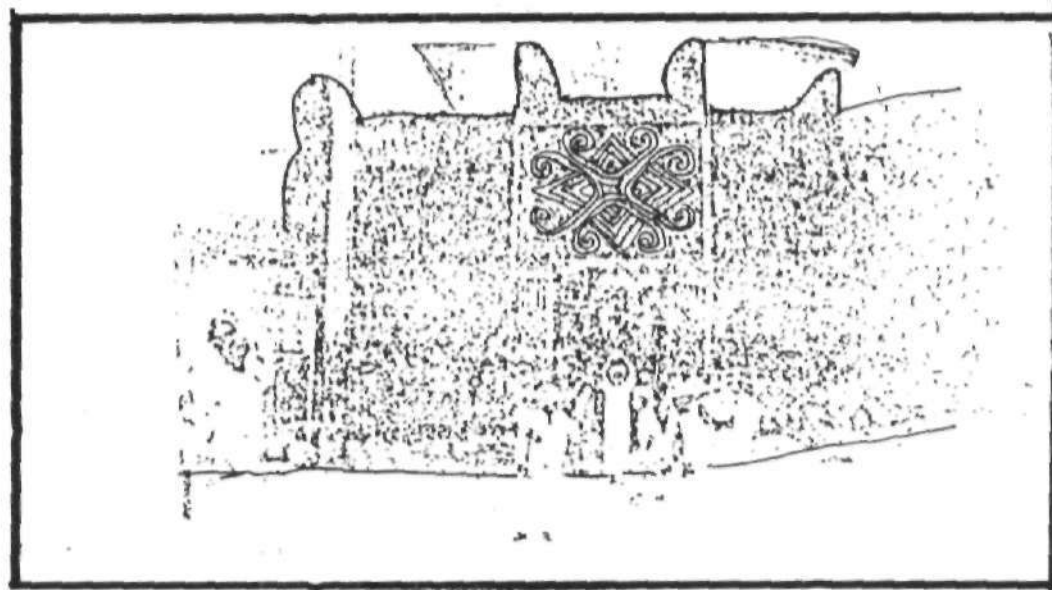


Plate 6 Localized Motifs Makama Primary School, Kano

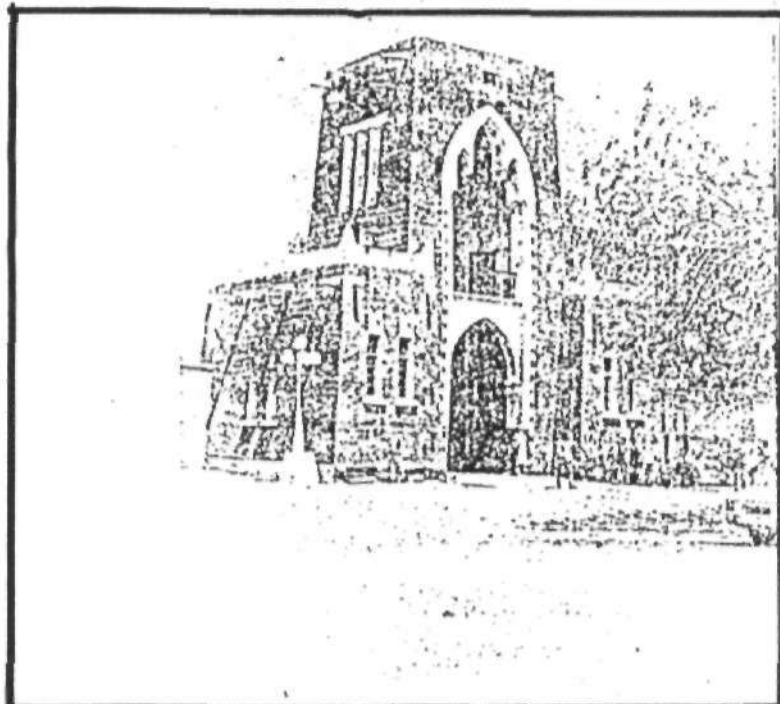


Plate 7 -- Gate House of the Emir of Kano

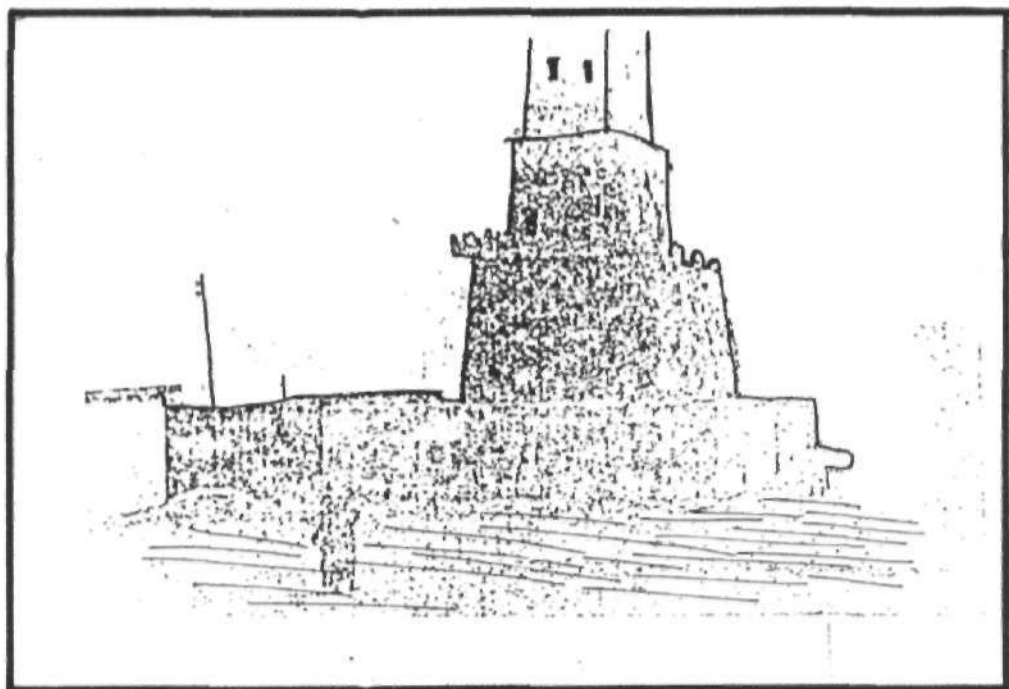


Plate 8 -- Gobarau Minaret Katsina

Wider spaces of about 2.7m could be spanned by introducing corbels of mud which project about 45cm from the top of the wall and are reinforced with azara. The space between the corbels is spanned by a beam of several azara layers running parallel to the walls the corbels project from. From the beam, azara joists span across the wall. The room size is further increased to about 3.45m by 3.45m by placing azara diagonally across the corners of the room. For every large rooms, the roof may be supported on a series of columns connected by azara beams in a grid - like configuration while the interstices are filled using azara joists simply spanned and trebated. Mud arches became, necessary when the spaces to be spanned are large than 3.0m². They are essentially a series of reinforced mud corbels placed one on top of the other. Each layer of azara is tied back to the preceeding one and when the gap between the two halves is the arch of small enough, horizontal azara are used to complete the arch. Arches have reached such stage in Hausa architecture that a whole lot of varied compositions now exist.

ii. The Piers:- Are used along with walls to achieve structural stability. They break the distances over which azara beams have to span and are the focus decorative motifs, piers are sometimes grooved for visual or structural reasons that is when they bear the double arch.

iii. The modular nature of Hausa Buildings. There are no strict set of rules concerning heights and plan sizes, however, an almost modular discipline is conferred on the builder based on the set of

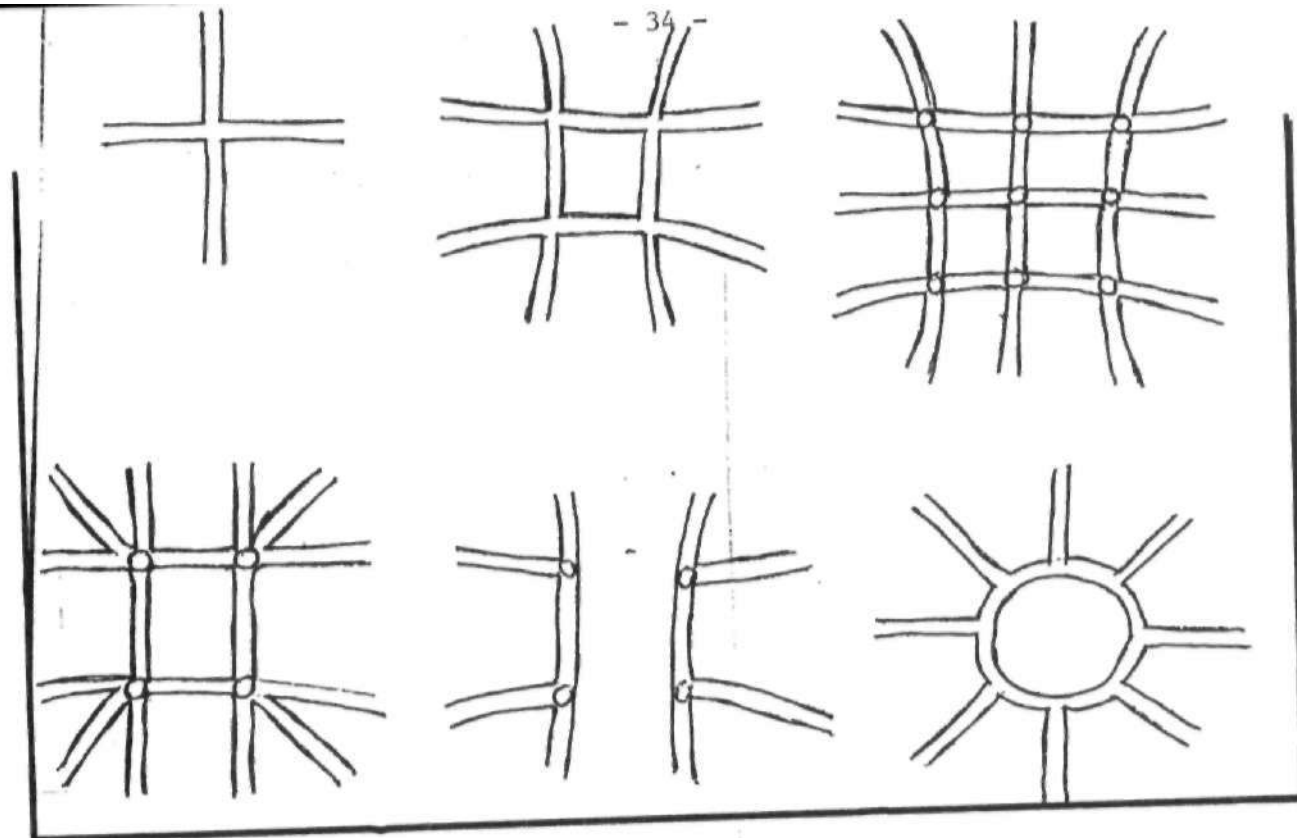


Fig 12 Different types of Hausa Vault Viewed from Underneath

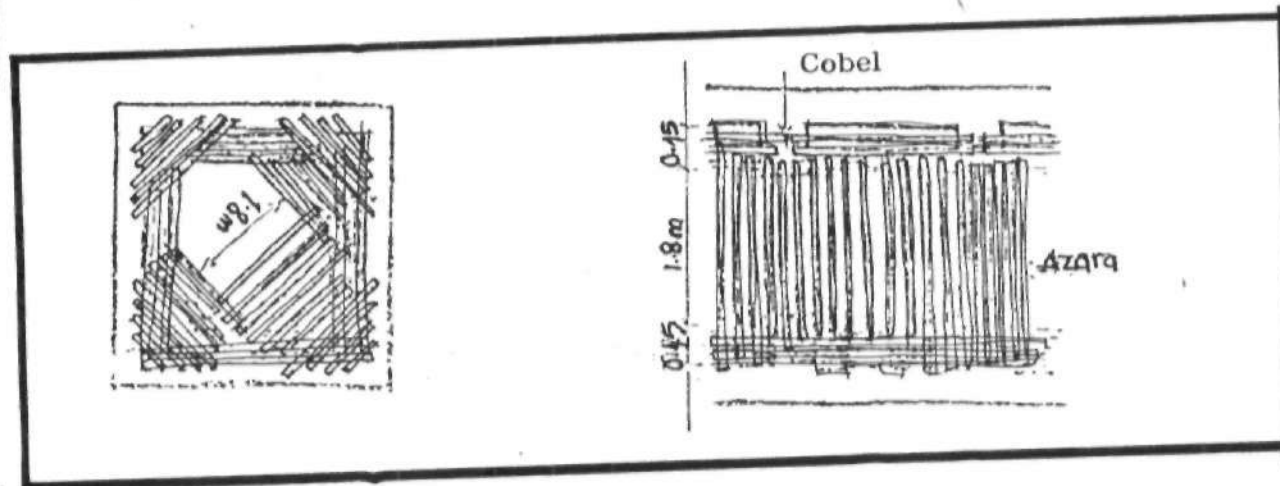


Fig 13 Trebated Flat Mud Roofs

preferred dimensions largely determined by the construction process. Arches for example, sprang from about shoulder or head height while the height of a man with an upraised hand about measures the height of a flat roofed building. The height of arch depends on the span which the builder decreases or increases using cobels or piers in accordance with the dimensions as allowed by the materials used in construction. The maximum height of a single storey wall is sometimes determined by the height to which "tubali" could be thrown to the builder sitting at the top of the wall.

CHAPTER THREE

3.1 TYPES OF TRADITIONAL PERFORMANCES

The basic aim of this analysis is to investigate the spatial needs of the various forms of traditional performances towards the design of facilities to accomodate their performances. In addition to this fact is the need for a thorough understanding of the nature of performances so as to ascertain the kind of stage and seating arrangements required for effective communication between actors and spectators. Performing arts in Kano are characterised by dances which will be categorised under the following headings:

3.1.1 Social Dances

(a) 'Yan Bori:- (Bori ritual Dancers). This is a pre-Islamic dance based on the belief in the possessive spirit religion known as Bori. The dance was applied in bori ritual to establish contact with super natural forces. Present day bori performance dancer are strictly for entertainment purposes and naming ceremonies, weddings and other social occasions. This bori dancing is only found among themselves not widely found in Kano because bori is termed to be anti-Islamic. The dance is accompanied by music from garaya (two-stringed plooked flute), gora(gourd) with beads tied round it, and one or more kwarya(calabash(es) beaten with sticks.

Initially, ritual dances were practiced at special areas such as the location of tamarind trees but with the loss in spiritual attachment, the dance now takes place in open spaces and can be adapted to suit interiors. The dancers numbering between ten(10) to fifteen(15)

constituting both men and women dressed in Fulani attires and some in stringed leather skirts and amulets, with some of the women carrying calabashes on their heads. The dance steps include linear and circular motion with the highlight involving jumping and landing on the rump to signify spiritual possession by some of the dancers. The troupe of bori dancers require an area of about fifty to seventy five square metres to fully and comfortably perform.

(b) Rawan 'Yanmata(Female Dance)

This is popular among the female gender which is normally performed at social occasions like wedding and naming ceremonies to mention few. It involves dance movements in a circular or linear form to tell simple stories based on African folklore. It is usually accompanied by music from a variety of instruments ranging from "gangan noma" (farmer drum) to "damalgo" (flute).

The dancers consists of four to ten young girls dressed in wrapper tied above the chest. The dance is suitable for both open air and interiors. This dance occupies twenty five to forty square metre(instrument handlers inclusive). The spectators can view the dance from any angle.

(c) Rawan Samari(Male Dance)

This dance is popular among the female gender at social occasions and at market squares on market days. They also tell simple stories based on African folklore when dancing sometimes. The dances are comic which is often evident from the costume sometimes worn like claws to amuse people. The music for this performance is produced from drums and occasional traditional wind instruments(flute).



Plate 9 Female dancer



Plate 10 Male and Female dance



Plate 11 - Male Dance (rawan samari)



Plate 12 Drummers of the Male Dance

The dancers numbering between four to ten young men dressed in every day clothes and the dance steps are multi-directional such that spectators can form a ring round the dancers. The convenient space for this performance is twenty five to forty square metres which could be interior and open spaces.

(d) Rawan Samari da 'Yan Mata(Male and Female Dance)

This is performed by both males and females(youth) as a form of entertainment at social gatherings and traditional business places. Examples of this are the "Koroso" dance group in Kano and Fulani dance group. It is sometimes performed for entertainment for the immediate community. The "Koroso" dance is characterised by both males and females putting on beads round their ankles, waists, necks and hands. The dance focus on the joyful mood and on certain symbolic values of movements by the various characters, thus making a meaningful impact on the visual and facial expressions.

The dancers consist of eight to fourteen(both males and females) together with the girls dressed in wrappers tied over their chest or simply a piece of material tied round the chest and a short skirt; while the men dressed in shorts and short sleeved shirts and sometimes long sleeved shirts and trousers. However, costumes are used and this is in the form of leather and grass shirts. The shape of the dance could be linear or circular form which allows for any suitable form of seating normally round the dancers. The convenient space for this performance is about forty to sixty square metres.

3.1.2 Occupational Dances

In hausa traditional cities, there are certain clans that specialize in certain craft guilds, for example, blacksmith's guild, hunters's guild "Yan bindiga" and "Jakadiya"(the chief's attendant) guilds. Also developed were the performing art forms based on almost each of the specialized craft guilds. Performance by these specialized guilds are usually in the form of dances that depicts the craft guild of the patterns. These dance seen performed during important ceremonies like Sallah processions(that is when the emir is to go round the town). Among these dances are:-

i. 'Yan hoto' (Magicians)

This is practiced by the farmers occupational group and usually performed during Sallah festivals at market place, infront of residential houses, hotels etc. It used to be performed during harvest seasons which contained magical displays. But the present "Yan hoto" dance displays the physical strength of the performer as well as energy in relation to farming techniques. The dance is accompanied by music produced from two to three big "ganga"(musical drums) and the same number of "Kasagi" drums. The performing attire of the "Yan hoto" is made up of a bundle of strips or pieces of cloth with big snake-like amulets and charms tied round them while the giant hoe they carry reflect their occupation.

The dancers number between four to seven and are known as 'masu rawar hoto' and they dance to the forceful sound of their musical instruments. The powerful sound of the music rythms is complemented with equally robust giant step dance movements. It involves the throwing of "garma" up the sky and jumping up to catch it. This kind of performance

is best suited for open air theatres, with the spectators form the boundary within which the dances take place.

ii. "Rawar maharba"(hunter's dance)

This is popular among the hunters and is commonly seen during sallah festivals.

The dance reflect the nature of craft and experience of hunters. The dance takes place of mime and pantomime movements amidst music dance and gun firing to show the process involved in the hunting of wild animals. The dance is best suited for open air theatres than enclosures.

iii. "Rawan Manoma"(Farmers' Dance)

This is popular among the farmers and is mainly performed at one of the patron's wedding or naming ceremony. The dance is made up of series of dance forms based on the social expression of the various features of the professional performances, movements and techniques of agricultural occupations.

The performance is accompanied by music from drums and traditional wind instruments. The dancers consists of three or five men with hoes and dressed in shorts sometimes in shirts and an equal number of young ladies in wrappers tied to their chest holding calabashes and dancing to the tune of the music in various motifs of agricultural occupations such as ridge making, weeding and planting which are produced in stylized movements whereby certain patterns are emphasized in order to register same meaningful impact to the audience.



Plate 13. Yan tauri



Plate 14. ^{KW}rawan manoma (farmer's dance)



Plate 15 - Traditional Boxing (danbe)

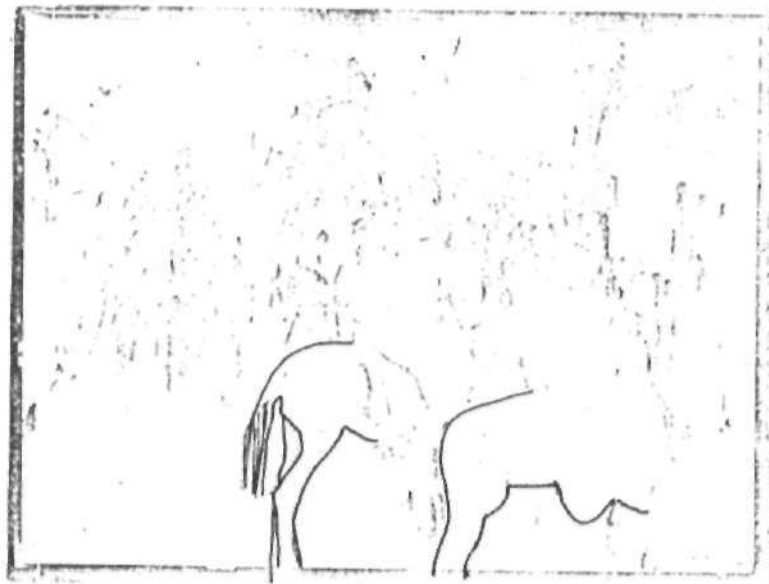


Plate 16 - Traditional Procession

3.1.3 "Wasan Kwaikwayo"(Traditional Drama)

Traditional drama is mostly based on myth, history, legend and fiction and the spatial requirements would be affected by its informal nature which is an extension of everyday domestic activities, as well as the daily happening in these society.

The convenient anthropometrics for traditional drama can not be over emphasized as it will be dictated by the kind of drama and actors, for example the drama that portrays the way husbands beat their wives require more space than that where only ordinary domestic chores take place. In a dramatic performance where dancing is not involved, the semi-circular form of seating is more favourable, but care should be taken to see that there is need for intimacy between the audience and actors.

3.1.4 "Wasannin Gargajiya"(Traditional Sports)

This consists of "Kokawa"(Wrestling) and "Dambe"(Boxing) and are practiced mostly by the "Mahauta" (Butchers). They are traditional pastime entertainment accompanied by musical drumming dancing and singing praises which are considered as required stimulants in the endurance and test of personal tactics required for the game and sports like entertaining events. The events are suitable for open air.

3.1.5 Traditional Procession(Festival)

This usually takes place during the Eid-El-Fitr and Eid-El-Kabir where the King and his "Fadawa"(Courtiers) go round the town and greet the people as well as paying homage to the old ones. There is no definite space requirement for this performance.

3.2 TYPES OF TRADITIONAL CRAFTS

The Hausa people are known to be very good crafts men which is mostly carving and decoration among other things. Their craft grew out of a continuous need for useful commodities such as clothes, utensils and tools as well as their constant need for simple and beautiful articles of all kinds. Among the crafts are:-

3.2.1 Cloth Weaving:-

This craft uses traditional looms which are of two types. The female and the male looms. The women who prepare and spin the raw cotton work with a simple vertical structure (the oldest loom) to produce clothes that are half a meter wide and two metres long. The moveable loom consists of a frame made of bamboo or "azara" sticks with intermediate horizontal and vertical bracing. The loom measures about one metre high and one metre wide. The women work at the loom while sitting on a low stool and the total area per weaver is about four square metres.

The male loom is the horizontal band loom. It is used to produce a long narrow piece of cloth of about 20 - 80cm. The loom consists of two vertical "azara" (deleb) sticks stuck in the ground at about one metre apart with a bamboo horizontal member. A prominent feature of the male loom is the long warp threads which are spread out and held down by a portshore or stone. The convenient area for this is four square metres.

3.2.2 "Rini"(Cloth dyeing)

This is practiced in Kofar Mata in Kano City. The dyers are mostly men and use circular cement lined pits of about 500-1800mm in diameter

and several metres deep. The pits are clustered together on sloping ground for proper drainage. The dance takes either linear or circular pattern allowing audience surrounding the dancers to have equal visual appreciation of the whole performance. In some cases the dance is styled around a simple plot concerning the farming occupation such as using the scare crow to ward off thieves. They require about 25-40m² to comfortably perform.

iv. "Yan tauri" (persons who can draw knives across their skin without getting cut). This type of dance is performed during *sallah* celebrations or on market days. The dance is accompanied by praise epithet ("kirari").

The "yan tauri" number from one to ten consisting of mainly men and on very rare cases women who are often dressed in stringed leather skirts and the performance involves heroic demonstration of skill whereby the dancers cut parts of their body with swords and knives to show their inability to be cut by sharp edges. This type of dance is most suitable for open air as close interaction is essential as the actors tend to dash in-between the crowd to scare spectators.

v. "Sharo" (Ritual test of manhood among Fulani youth)

This is common among Fulani youths (males) and it is the ritual test of manhood in which they must endure flogging without showing pain.

There are usually two participants and about four to five musical handlers. One of the two will be tested for manhood by the other by flogging him but both of them dress in Fulani costume. They require about 25 to 35m² to perform.



Plate 17

Female Weaver

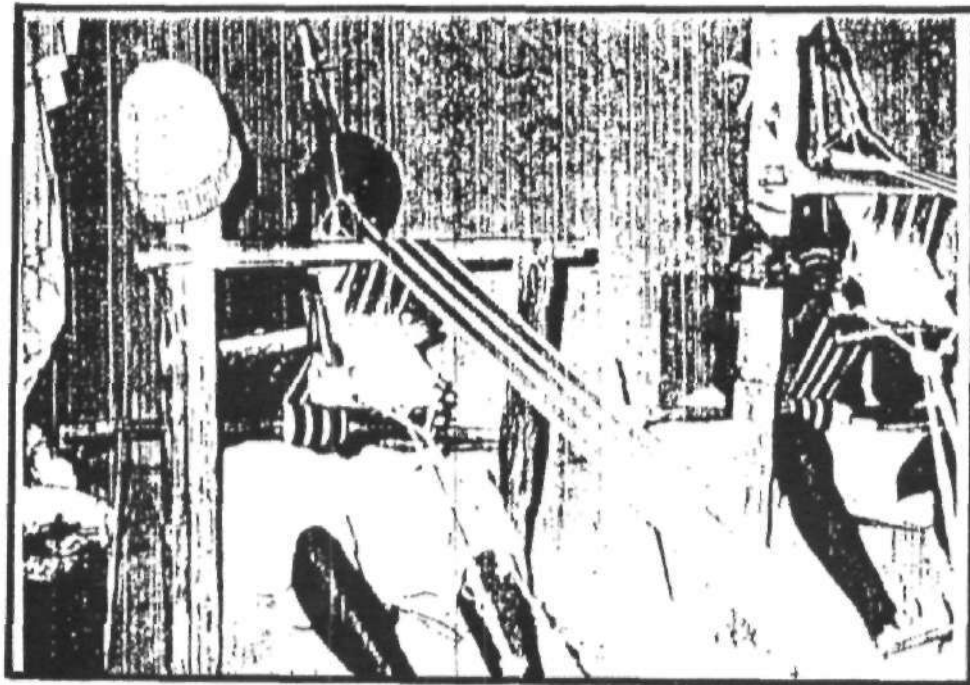


Plate 18

Male Weaver

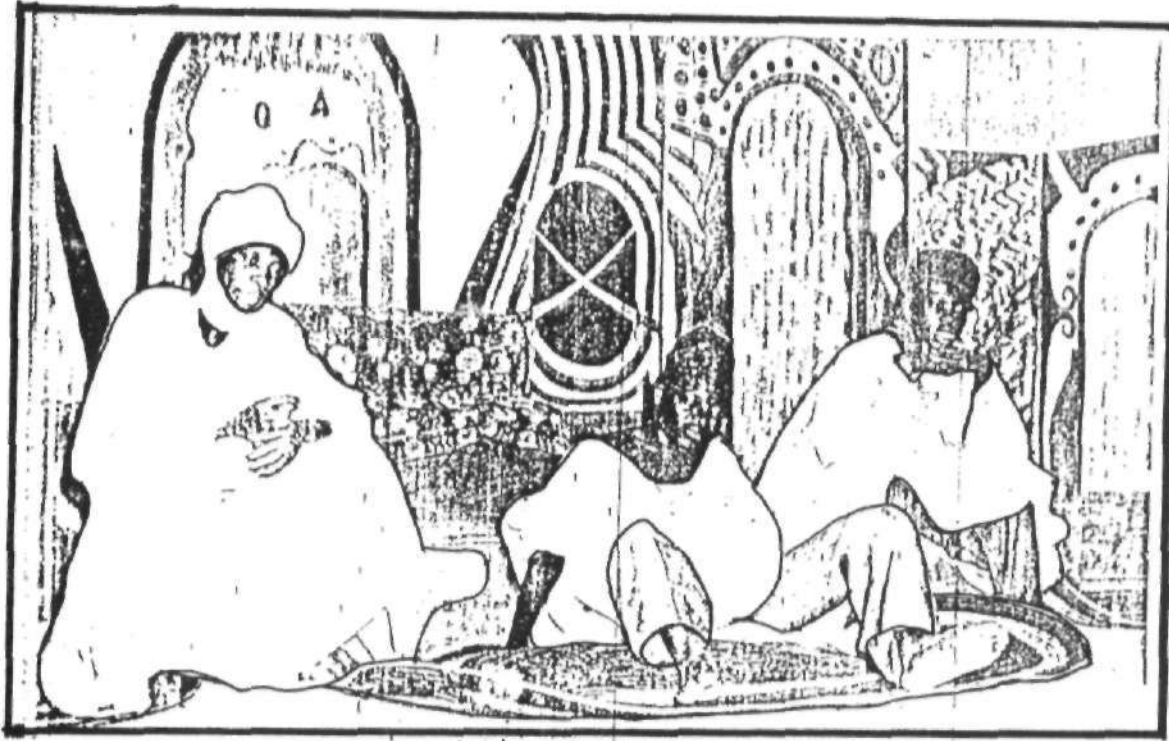


Plate 19

(Wasan Kwakwayo) (Traditional Drama)



Plate 20

Cloth Dyeing (Rini)

The dyeing process involves dipping the clothes into the pit containing the colour of the dye required for the piece of cloth. The dyer stands, sits or squats and periodic beating of the already damp dyed cloth, laid over a log of wood, with heavy wooden mallets. This is accompanied by sprinkling of powdered indigo on the cloth. The dyeing process will require an area of about three square metres while the spaces around the cluster of pits is used for the beating.

3.2.3 Basketry and Mat Weaving("Saka)

The products made here include mats, baskets, (faifai)(tray), "ragaya"(raffia hanger used to suspend a calabash or bowl from the ceiling) etc. Elephant grass and dum-palm("kaba") fronds are mostly collected during the rainy season and from the chief materials used for the aforementioned products. It is put to be used mostly in its wet (fresh) form. The grass is preserved for dry season by burying it in the ground so that they remain supple. When colours are used, the palm fronds are first boiled in water containing the dye stuff and then laid to dry on mats before they are woven to the desired article. Spatial needs are dictated by work convenience due to the absence of special tools and the size of the products will determine the overall space required for a weaver. The weaving is carried out while squatting or sitting and require about 3-4m² for the process.

3.2.4 Ornamentation

A great amount of ornamentation is done on clothes like gowns, caps, wrappers and blouses like the Fulani traditional attire. The spatial needs are not dictated by any special tools as most of the work

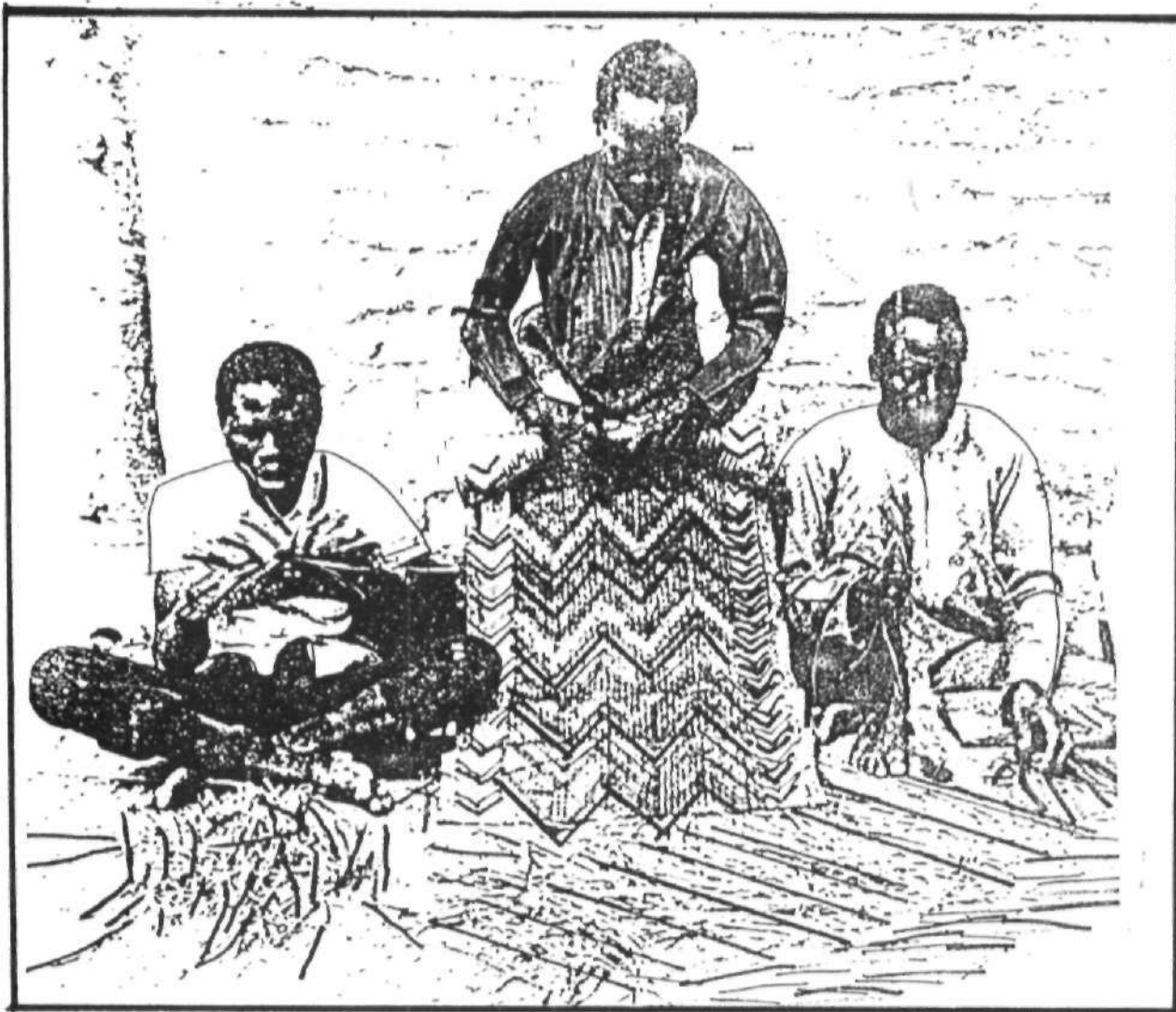


Plate 21 Mat Weaving

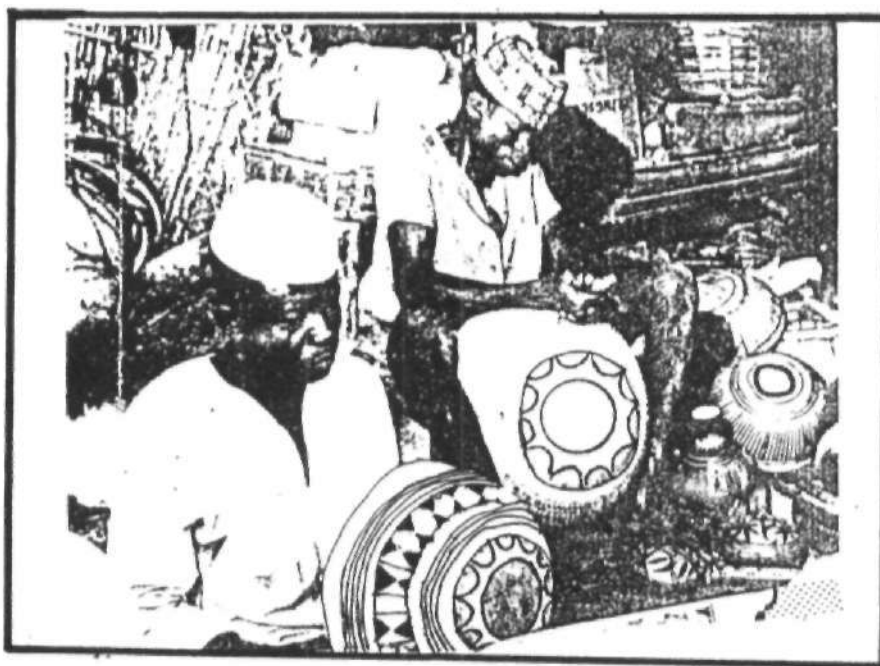


Plate 22 Calabash Carving and Decoration

is done with needle and thread while sitting in any comfortable posture. It requires about 2.5m² area for a person.

3.2.5 Calabash Carving and Decoration

This craft is practiced by both men and women and it involves the sawning of a fruit of several varieties of creepers (for example "duma" - gourd) into two and removing the seeds with "lauje" (sickle) and sharp knife which serve as the only tools. Decoration on calabashes is done by putting it in between various designs. Another form of decoration is the application of hot metal objects on the calabash. Both the forms of decoration are widely practised.

3.2.6. Pottery

This work is done largely by men but women do participate sometimes. The items produced include pots, toys, coolers etc. and their appearance is more often simple than elaborate. The material used for pottery is got from Dawakin Tofa Local Government and is widely "Yumbu" (clay). Like their counterparts in the rest of sub-saharan Africa, traditional potters in Dawakin Tofa work without potter's wheel. Small items are made from lumps of clay turned on the hand while larger art items begin as flat slabs placed over an upturned pot or a shallow calabash. In the case of large piece of clay, the potter either sits on the ground or stool and use his feet to revolve the upturned pot and for a finishing up process such as smoothing of a rim, he stands up and circles it in one fast continuous movement. In order to beautify the item more, various designs are incised with sharp tools or impressed using twigs or nulettes of twisted fibres. The space needed here is about 3 square metres. There are two types of process - slab and coil methods.

Firing or glazing takes place in an open space through there are potters that fire in low wall enclosures with holes for inserting fuels like bread kiln. Preparation for a typical firing begin with a layer of grass being placed on the ground. Brushwood is laid on top of this and pots are then arranged from the centre and where possible, the base of one pot is set into the mouth of the next. Space for firing depends on the number of items to be glazed.

CONCLUSIONS

All theatrical presentations are carried out in the presence of an audience and can be viewed as an important feature of the required theatre atmosphere. The success of theatrical presentation is usually assessed from the reaction of the audience. This could be noticed by the time a performance progresses into full swing, the audience tend to be caught in the dramatic eventfully changing the choruses with the main participants, dancing, singing, and clapping in response to the rhythmic impact of the total elements in the performing art forms. There are also some theatrical presentations that will be difficult to organize a defined theatre area for their performance like "wasannin gargajiya" (traditional sports), "rawar maharba" (hunter's dance).

In traditional crafts, the open space is an extension of the working area and climatic conditions might be responsible for this phenomenon.

CHAPTER FOUR

4.0 CASE STUDIES

INTRODUCTION

The main purpose of case studies in any analysis is to serve as a guide towards a proper understanding of the design project in mind, to help in the development of the design brief and also to determine the programme of facilities. Moreover in the case of this design proposal, the case studies will help in determining the extent to which architects in different parts of the globe have succeeded in portraying the cultural identity in their various designs, thus fulfilling the fundamental principles of traditional architecture and the traditional reassertion in architecture.

Four case studies are selected at the local and international level so as to have a wider review towards the success and failure of such projects in their different geographical regions.

4.1 NATIONAL ARTS THEATRE, IGANMU LAGOS

Historical Background

I was commissioned in 1976 to serve as the major venue for the second world Black Festival of Arts and Culture(FESTAC). It covers an area of about 22000m and it is 3lm high.

Client/User/Sponsor

Federal Government of Nigeria, the users are expected from all over the world and the Federal Government of Nigeria was the sponsor.

Site Location

It is located within the Lagos metropolis, boarded on the West by Wateco and Eastern by water body.

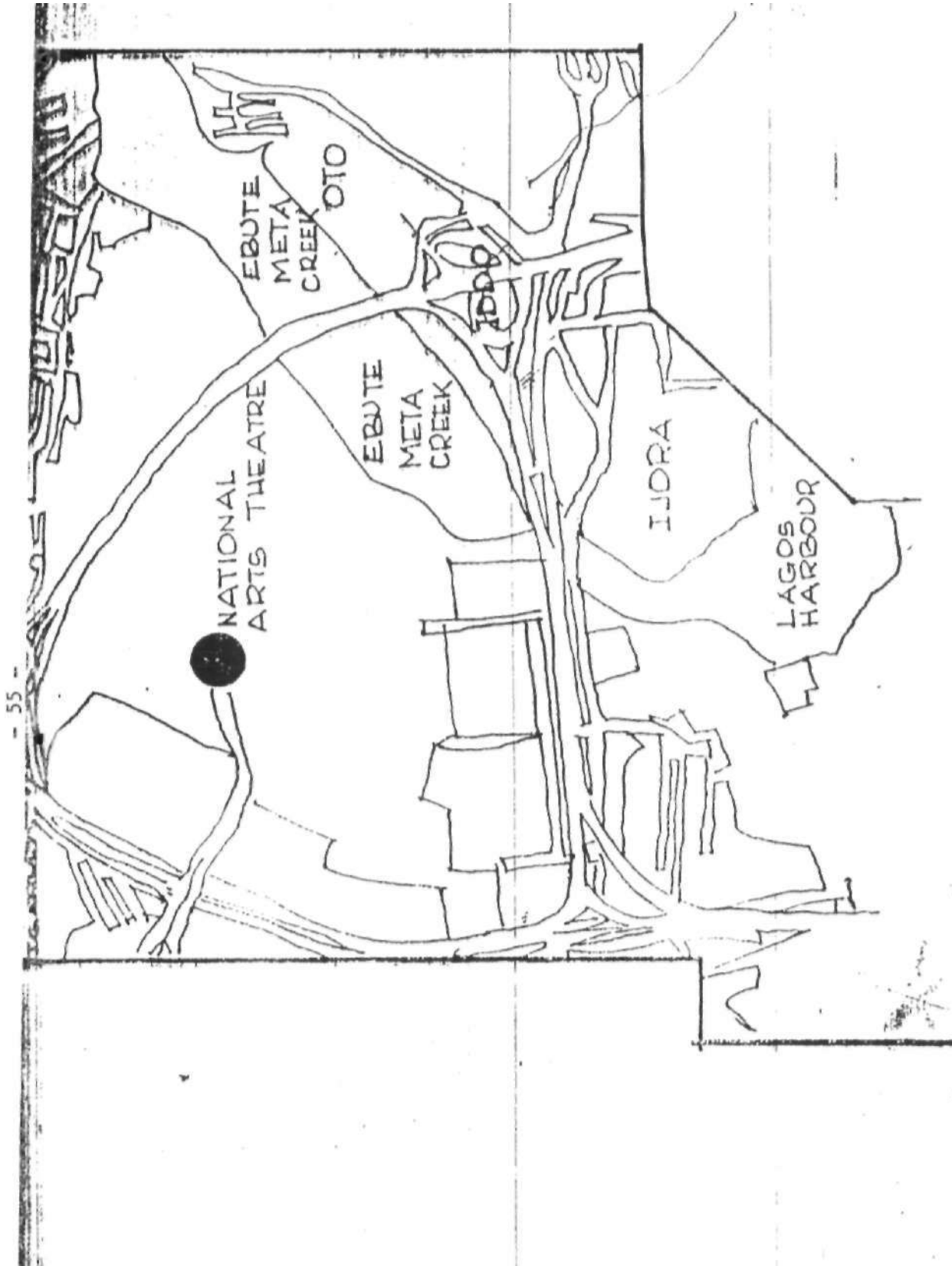
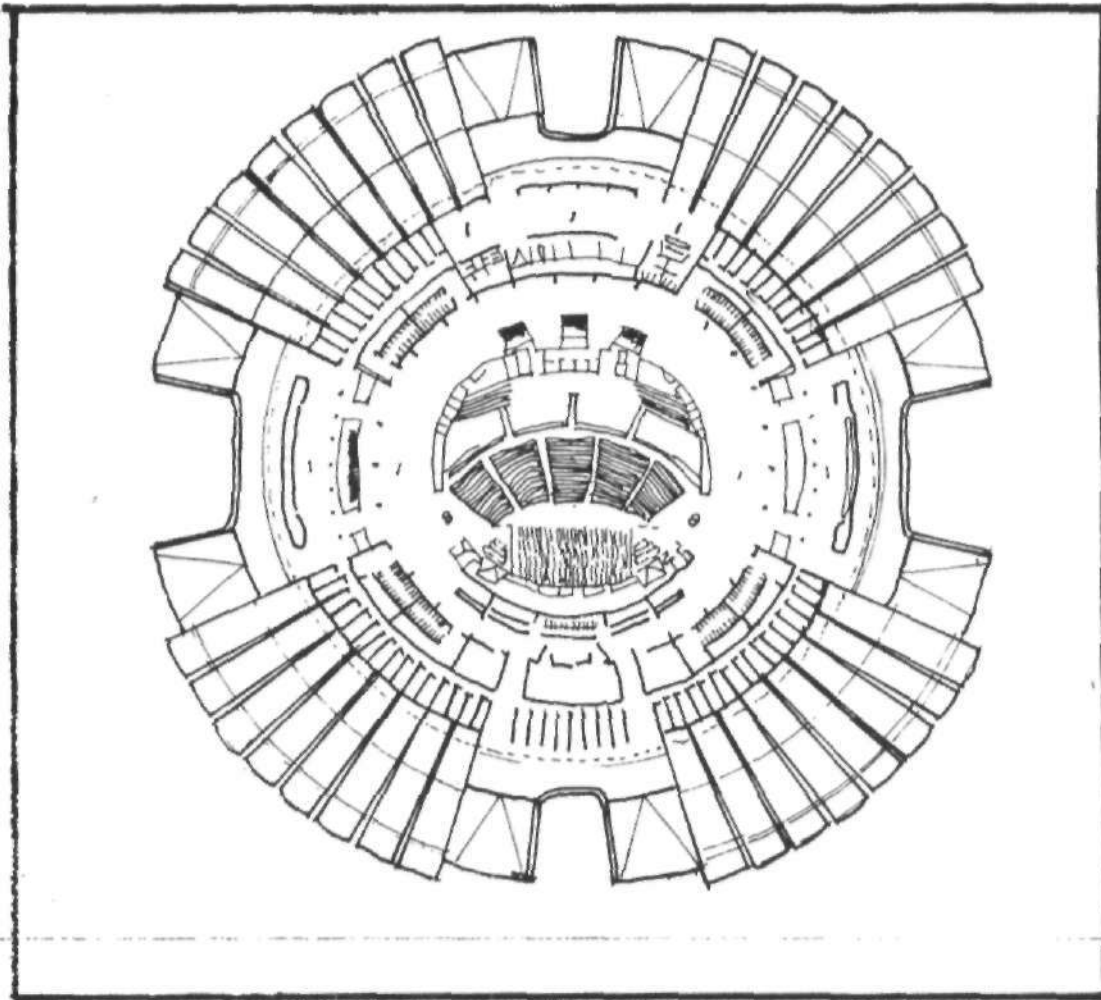


Fig 14 - Location Map of the National Arts Theatre.

Scope

The complex has the following facilities:-

- i. Main Hall - This has a seating capacity of 3,500 when used in the proscenium arrangement and 5,000 when used as theatre in the round, which is made possible by the use of a revolving stage. The seating arrangement is on three different levels, which depends on the category of ticket. It was essentially designed for concerts, it could be converted for indoor games, drama etc. Access into the hall can be from either of the four entrances while exists number up to seven each about 3½m wide other facilities available within this hall are 16,35 to 20 projectors, interpretation booths and cubicles, radio and video communication room and sound and lighting room.
- ii. Conference/Banquet Hall- It has a capacity of 1,200 people with an area of about 1,800m². It is designed to hast activities such as symposia, conferences and musical shows. The hall is equiped with seven language interpretation booths and a proscenium kind of stage.
- iii. Cinema Hall - There are two cinema halls each with a capacity of 676 audience. The hall are equiped with 16,35 and 70mm projectors and are occassionally used for drama and meetings.
- iv. Exhibition Halls - There are two exhibition halls each about 1,800m² with one of the halls permanently used by the centre for Black and African arts and civilization while the other is used for exhibition of goods made in Nigeria.



FLOOR P

Fig 15 - Floor Plan

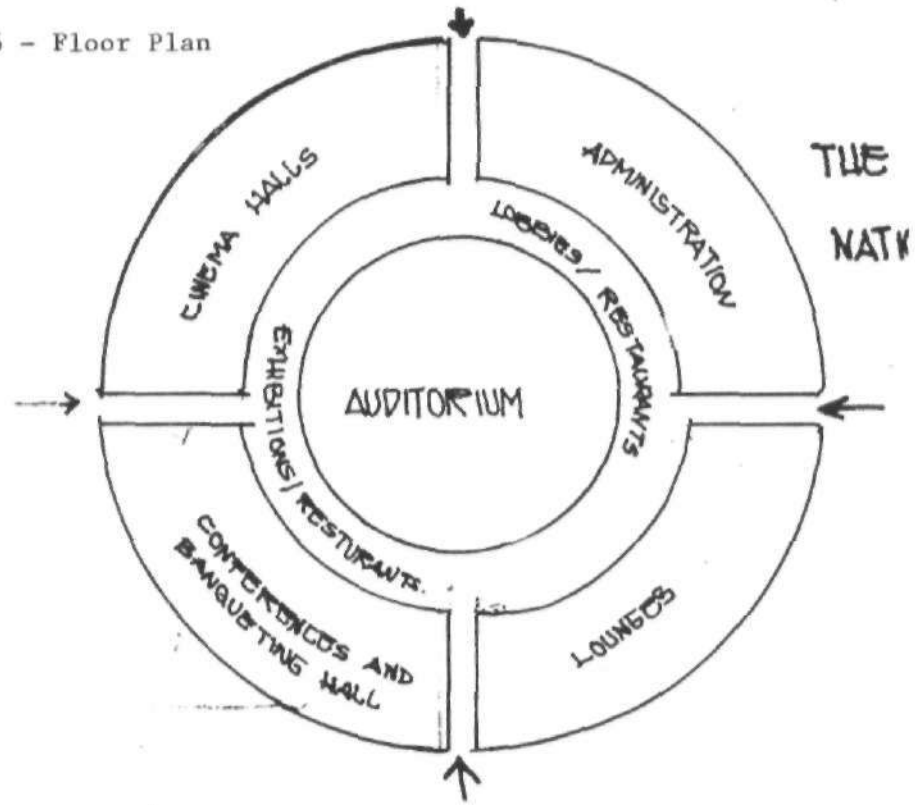


Fig 16 - Design Concept of the National Theatre

v. National Gallery of Modern Art -

This is situated between the entrance B. It functions as a Museum for art works of Nigerian and Black artists.

vi. Press Conference Hall

The hall is designed to seat 80 people for press briefings and meetings and is equipped with electronic gadgets such as close circuit television, telex machines, typing pool etc.

vii. Entrances

There are four major entrances which are highlighted by ramps. Entrance A is the V.I.P. Entrance which bears the Coat of Arms. Entrances B and D are for the members of the public depending on the category of ticket. Entrance C leads to the artists dressing rooms.

viii. Maintenance

This is divided into sub-sections viz - electrical, mechanical electronics, machine shops, plumbing re-rigeration and airconditioning, painting and automobile. All these sections are headed by a chief technical officer. Other facilities in the complex include foyers which are now hiked out for exhibitions, snack bars and stores which are located near the box office are hired out to interested parties storages facilities which are situated under the ramps, restaurant and kitchen, clinic, offices, banking services, box offices, dressing rooms and travel bureau.

ix. Design

The functional requirement evolved a radial function with the main bowl as the focus and other functions arranged on the

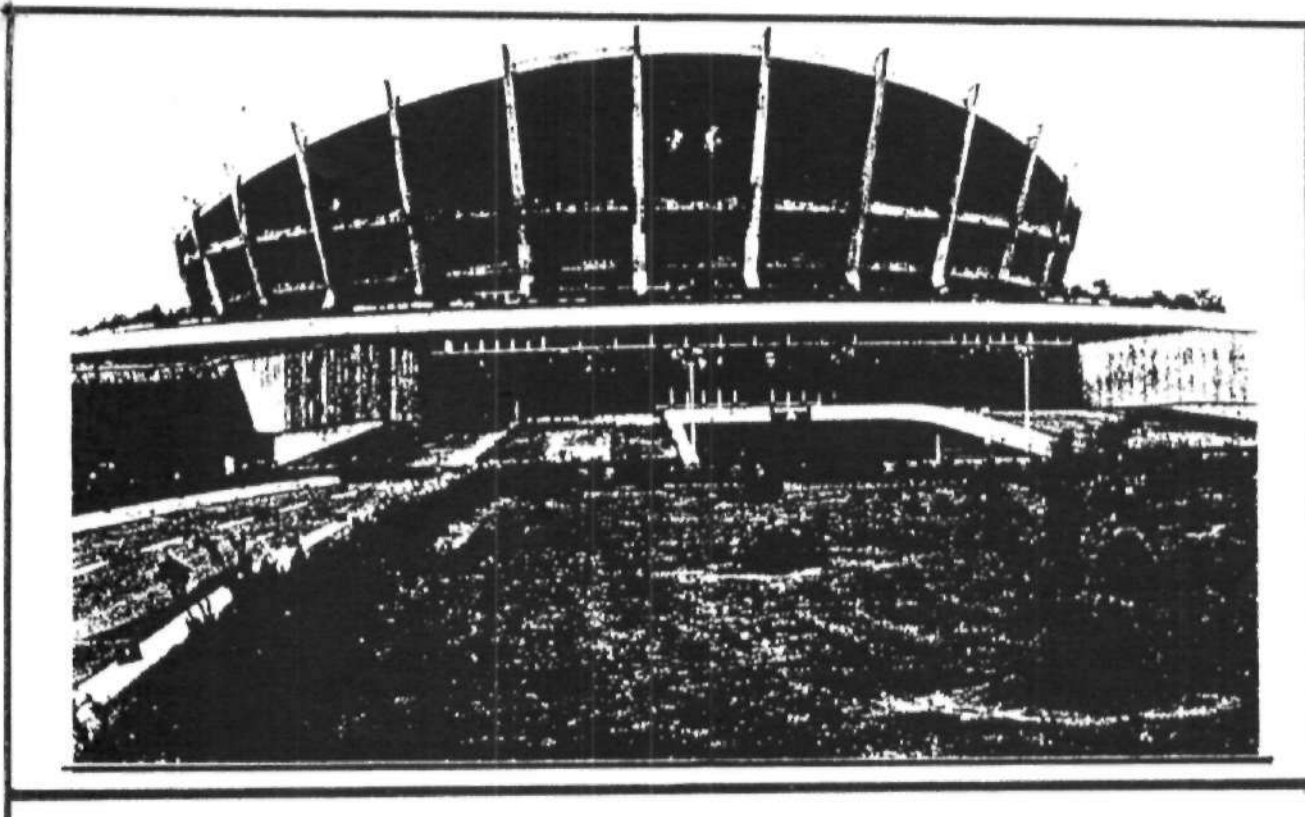


Fig 17 - An elevation of the National Arts Theatre

periphery with the two axes services as the pedestrian and vehicular access. The concept looks like the army cap, which does not go with the Nigerian Culture.

x. Construction

The complex consists of 12 split floors supported by 2,500 piles while the ramp at entrance "A" is supported by 500 piles. The overall plan is spherical in shape with a synclastic shell roof anchored to the edges by cables which are in turn supported by pulons. Precast concrete and glass are the chief materials used for the design which is rumoured to have been lifted from Bulgaria.

Advantages:-

- Spherical shape plan for theatre which gives good acoustic treatment.
- Auditorium insulated by other functions
- Hydraulic seating arrangement
- Good acoustical treatment
- A symbolic elevational appearance
- General outlook of building is manumental
- Internal walls are inclined from floor to ceiling to achieve required reverberation time.
- Automatic fire protection equipments
- High use of traditional carvings.

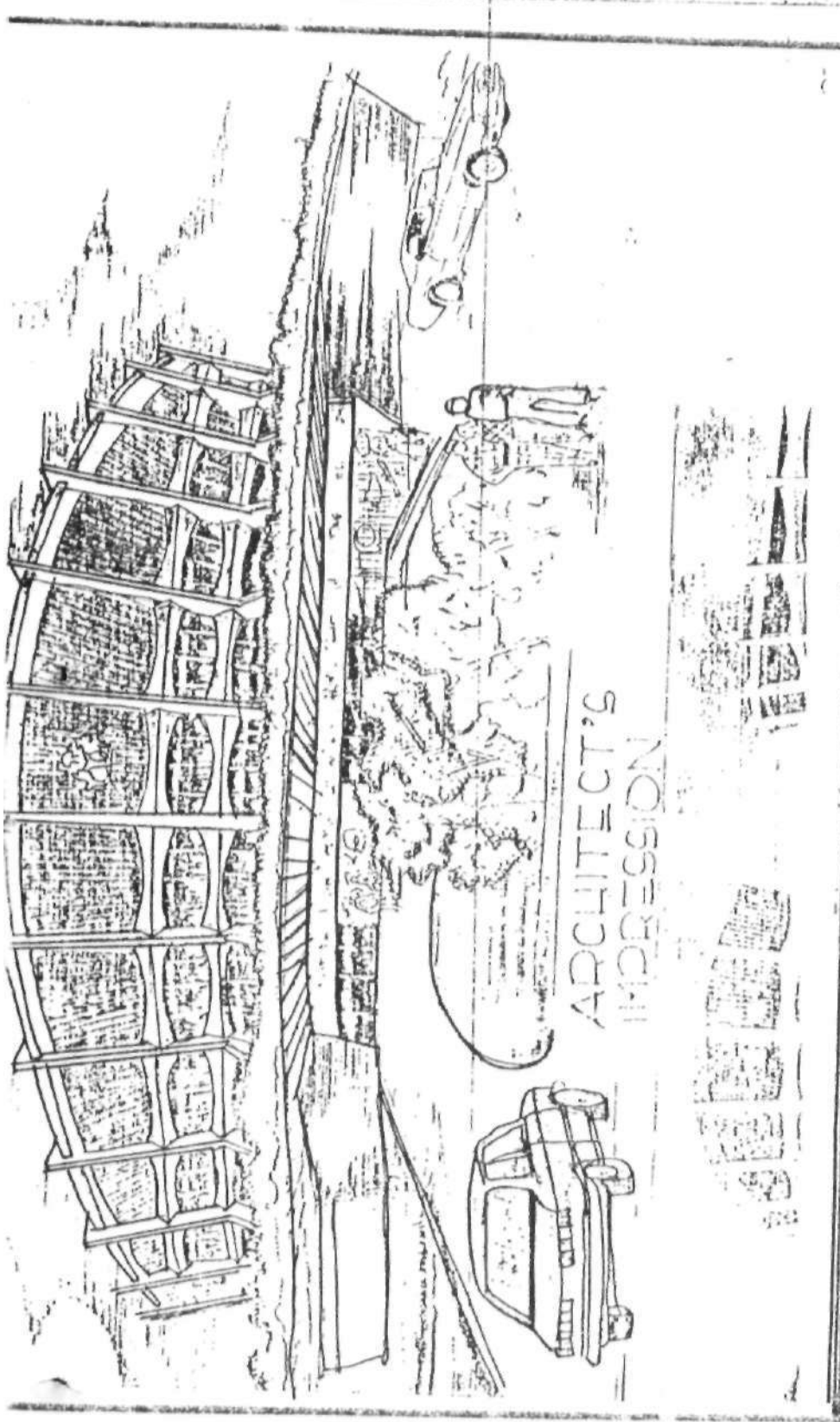


Fig 18 - An Architect's impression of the National Arts Theatre.

Disadvantages:-

- No proper sound delay systems within the wall
- No provision for proper public address system from internal to external.
- Interior is vulnerable to fire due to the timber finishes
- No fire protecting curtains at stage.
- Auditorium has defect sight lines in some parts of the seat
- Building is air tight
- Low security in building.

4.2 KADUNA CULTURAL CENTRE - Historical Background

The Centre was proposed to serve as the venue for cultural performances due to lack of any building of its type in the whole state, that can house all the cultural activities.

Client/User/Sponsor - Kaduna State Government, majority of the users are expected from Kaduna metropolis, and Kaduna State Council of Arts and Culture respectively.

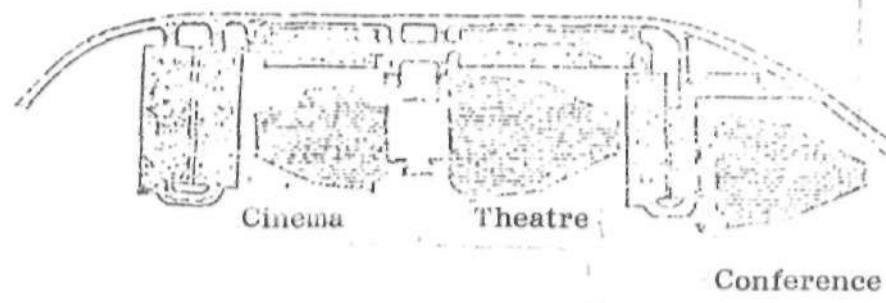
Site Location - It was proposed to be located in the government garden, Kaduna. The access to the site is through the Gamji gate, at Unguwan Rimi Kaduna.

Scope - The complex has the following facilities:-

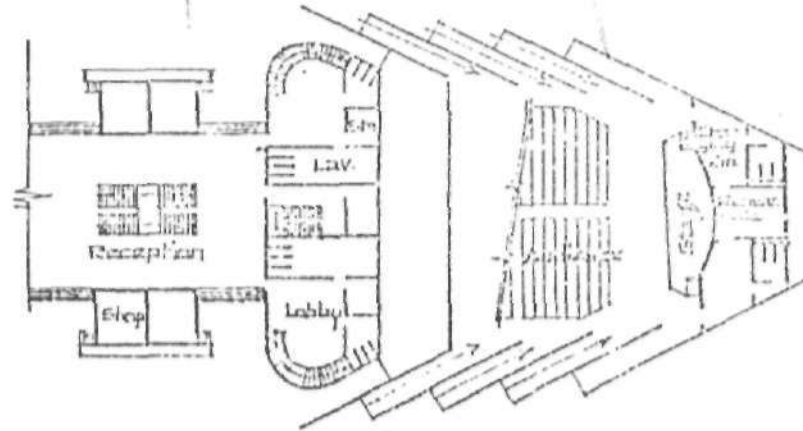
Cinema Hall to accommodate about 500 spectators. It is located adjacent to the theatre where the two functions share common parking.

Theatre - This is to accommodate about 800 spectators.

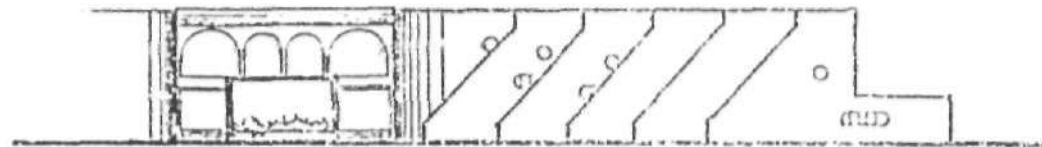
Conference Hall - Here conferences regarding cultural promotions could take place.



Site Plan



Ground Floor Plan of the Theatre



Elevation

Fig 19 - Theatre Complex - Kaduna

Advantages:-

- i. The irregular shape employed has high acoustical advantages.
- ii. There is performer-audience intimacy within the auditorium
- iii. Stage and audience seating are free and within one space
- iv. Positioning public toilets on the ground level is advantageous.
- v. Extended wind of shape creating flower beds.
- vi. The elevation was made to reflect hausa traditional hut by tapering the upper walls inwards. The inclined wall is decorated using mosaic to reflect Hausa architecture.

Disadvantages:-

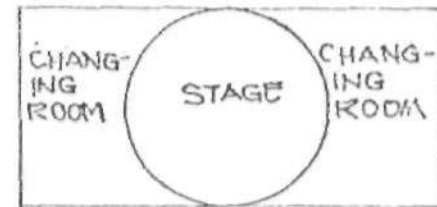
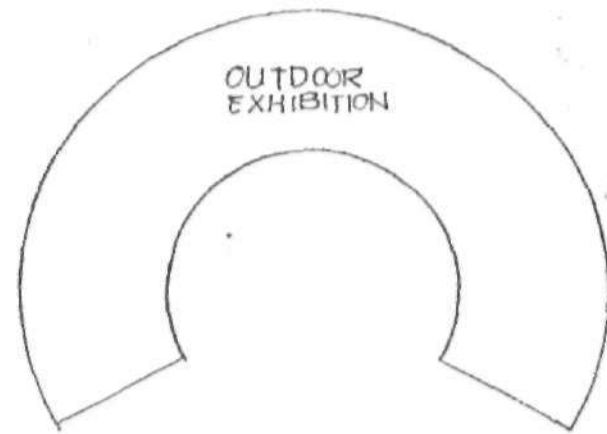
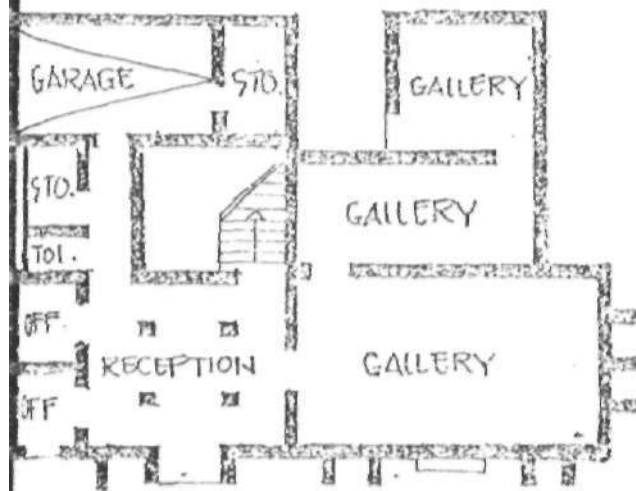
- i. Public entrances are all to the back
- ii. Rectangular and horizontal seating creating bad sight line for edge seat audience.
- iii. Toilets are as facade of auditorium.
- iv. PNo public entrance towards the stage arena.
- v. Rehearsal room is close to auditorium.
- vi. Access road to the site, took off from a bend(Gamji gate).

CONCLUSION

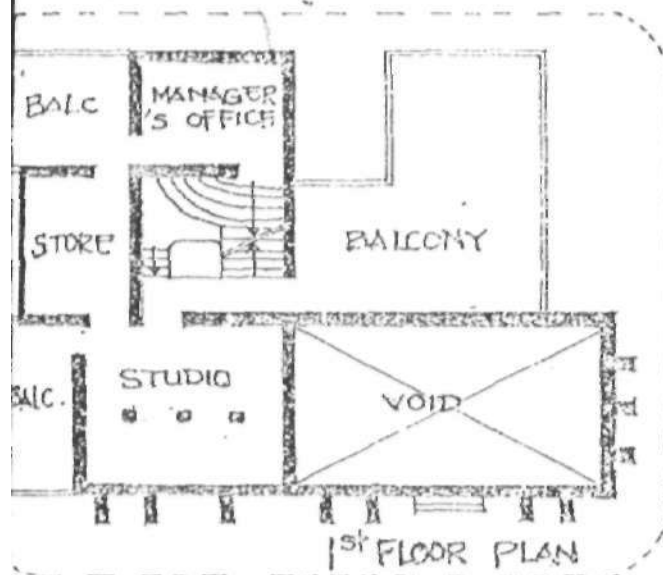
The centre is well suited for the site proposed for it due to its easy accessibility from all nooks and corners of metropolitan Kaduna as well as visitors coming to the town.

4.3 KANO STATE CULTURAL CENTRE(Adopted Building)

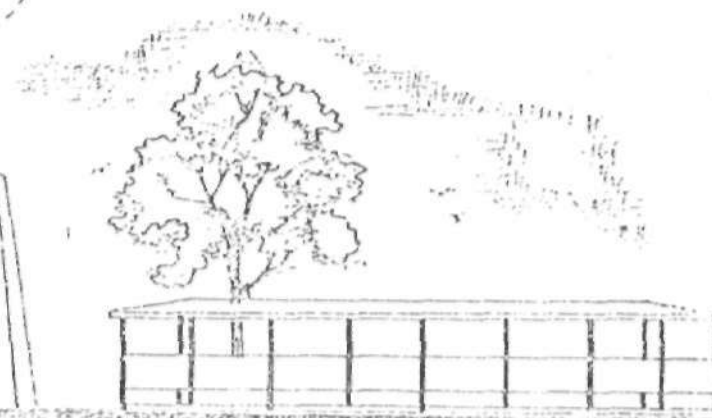
Historical Background - The Gidan Dan Hausa was used to house some of the cultural artifacts and works of arts and crafts, therefore said to be a museum. It was built in 1909 as a residential building. It is still used as museum. There is also another building that houses the



GROUND FLOOR PLAN



SECTION DAN LAMPA



display gallery, studio, offices, stores and as the outside were temporary outdoor theatre and large exterior exhibition gallery under construction.

Users - Are the people within Kano State and few from other states and countries as well.

Site Location - The Gidan Dan Hausa is located along commissioner road, the Be-minister house in Sokoto road.

Desian - This reflects the type of activities to take place in the different buildings as well as to depict the concept of hausa architecture.

The adopted building is the following purposes:-

- i. Theatre-culture development within the state.
- ii. Discouraging the propagation of Western movies, that reach the Western life style which is considered foreign to the local culture thereby misleading the state's future generations and the country at large.
- iii. Serving as revenue generating venture to the state through indigeneous and foreign artists who might desire to perform in the centre.
- iv. The centre is to serve as a place where all the different cultural groups converged for common functions and thereby promoting the various local cultures as a means of unity.

Advantages:-

- i. Monumental building, creating the sense of cultural environment in viewers.
- ii. Use of local building materials appreciated.

- iii. Display of local motifs as walls.
- iv. Building has sense of belonging to the region from which it is located.

Disadvantages:

- i. Inadequate spaces for various functions
- ii. Poor functional spaces between spaces
- iii. Lack of provision for some functions
- iv. Cultural centre is decentralized.

CONCLUSION

The use of local materials, technology and motifs were encouraging and therefore will be employed in the proposal, also the monumentality of the building was appreciated.

4.4 GEORGE POMPIDOU CENTRE, PARIS

Historical Background

The centre was not proposed to be regarded as another community building rather it was to be integrated into the daily life of the neighbourhood and that it maintained strong ties with the street life. Also to see how the resources of public library and those for plastic arts audio visual communications, music and environmental concerts could be undertaken in order to show how in every age particularly this time of the century, how art reflects political, economic and social context of time.

Client/User/Sponsor

Ministry of Cultural Affairs Paris, bulk of the users were expected from metropolitan Paris; the Government of Paris respectively.

The George Pompidou Cultural Centre , Paris

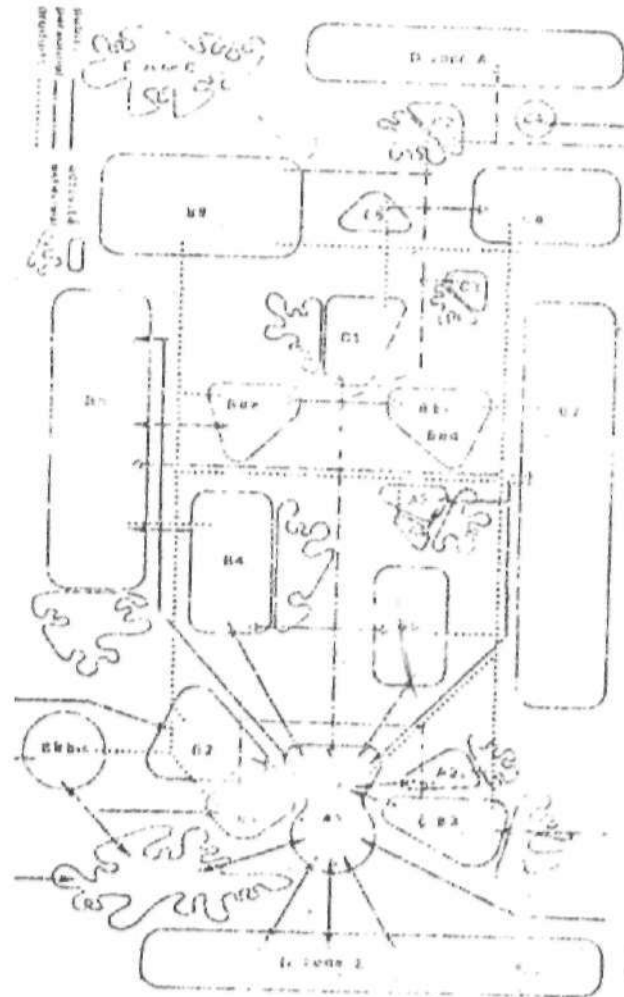


Fig 21 - General Function Diagrame

Site Location

It was sited on the area bounded by the streets Rambuteau, Rue du Renard, Rue Saint Merri and Rue-Martin and the Plateau Beaubourg.

Scope

The centre was classified according to three types of functions:

- i. Reception and Information - To ensure the connection between the centre and the district; ensuring cooperation between the different branches such as waiting room circulations, rest, recreation, restaurant, stores etc.
- ii. Presentation and Cultural Exchanges - To allow the public approach the artistic process at different stages and in different ways: up-to-date presentation linked to the news(news rooms - experimental gallery), thematic temporary presentations (temporary and infinerant exhibits) permanent presentations (museum, library), documentary display to facilitate research and creation.
- iii. Logistic Function - Here all activities regarding management of the centre and circulation were included.

To the logistic function was added the access to the centre and the parking of the vehicles(reference D).

Certain objectives were met to fulfil each of these functions, a certain number of activities were specifically defined. They were classified according to the functions in the following ways:

- A Activities concerning reception and information
- A1 General reception to ensure the orientation of visitors and to link the different activities of the centre(area: 4.330m²)

- A2 Reception of children; to initiate visitors, children and school children into the artistic creative process(area 700m²)
- A3 Restaurant: a self service restaurant, available to public and personnel(400 seats) bar terrace(area 1400m²)
- A4 Reception: a more intimate area reserved for the personnel of the centre and for their guests(area: 175m²)
- B Activities concerning presentation and cultural exchange
- B1 Current events room:- Following are to consult freely books and newspapers, to listen to records and tapes, to see exhibits concerning photography and contemporary prints, there also a specific children's library(area 1,125m²)
- B2 The centre of environmental design(CCI):-
 - i. The gallery of current events(area 1,150m²)
 - ii. The retrospective gallery(area 150m²)
 - iii. Documentation(area 800m²)
 - iv. The offices of the scientific and administrative personnel occupy an area of 960m².
- B3 The experimental gallery of contemporary art information and artistic activity in France and abroad through various exhibits and activities area of 1,150m²
- B4 Temporary exhibits: in this space thematic exhibitions are organised covering the various fields of artistic expression (area 3,3430m²)
- B5 Performing arts and conferences for these activities. There are area for shows, lectures and panel discussions movies, and experimental performances(a large hall of 700m², a small hall

of 250m², a forum of 1,150m² with their various services, a cinematheque) area of 3,125m²).

- B6 The National Museum of modern and contemporary art exhibits, paintings drawing and sculpture. Drawing cabinet and offices for curators are also provided(area 960m²)
- B7 The Public Library: 500,000 volumes(projected goal of one million)
- B8 Specialised records of plastic arts and of the contemporary artistic creation(area 2000m²)
- B8b Institute of research co-ordination of acoustic music(IRCAM) a department of research for scientists and musicians in the domain of instrumental music, eletro-acoustics and also computers(area 3800m²)
- B8c Audio-visual laboratories: to fulfil the needs of the centre, the public and the artist in terms of production and duplication of audio-visual materials photographs, slides films, tapes, vide(area 1,705m²)
- B8d The computer centre(area 790m²)
- B9 Transit and storage to ensure the reception, dispatching and stocking of all equipment, material, and works of art in the centre(area 5,400m²)
- C Logistic activities
- C1 Administration: composed of the offices assuring the management of the centre(area 2,000m²)
- C2 Social services: Rest recreation, medical services offices for the various, cloakrooms and the centr.'s staff(area 650m²)

- C3 Security and control: centralization of alarm systems and rules and regulations for the entire centre (theft, prevention of fire outbreak, safety, equipment maintenance) (area 390m^2)
 - C4 Housing: available lodging for some administrative staff and guests invited by the centre.
 - C5 Workshops: assure the upkeep of the building and equipment (area 455m^2)
 - C6 Technical units: assure the processing and distribution of fluids and energy.
 - D Parking: a parking lot for about 700 cars, 10 buses and service vehicles have been planned (area: $20,800\text{m}^2$)
- Total gross area: $103,305\text{m}^2$.

Advantages:

- i. The public is able to move from one floor to another by using escalator hung to the exterior of the steel structure on the west facade.
- ii. The escalators are protected from bad weather by a cylindrical glass covers supported by metal arches.
- iii. The centre was designed to suit their culture as well as foreign.
- iv. The location of centre is in such a way it could attract a large number of the populace.
- v. All functions are under one roof system.

Disadvantages:

- i. The whole of the centre is technically operated which could lead to misfunction of some units if faulted.
- ii. All the systems concerned with the preparation and distribution of fluids and energies are attached to one side where the whole centre could go out of function if these systems fail.

CONCLUSION

The relationship of the functional units is highly appreciated as well as the circulation net work system within the centre. All functions are under one roof system.

CHAPTER FIVE

5.0 SITE SELECTION AND EVALUATION

5.1 KANO - THE STUDY AREA

Kano is the capital of Kano State which was created in 1968 as one of the then 19 States of the Federation. Kano is the primate city of its economic region(Sudan region), the largest town in the Northern Nigeria and the third largest town in the Federation of Nigeria. Kano province lies between longitude 7° 40'E and 10° 35'E and latitude 10° 30'N and 13°'N. Urban Kano lies on latitude 12° 03'N and longitude 8° 32'E and is 1,549 feet (458 - 500m) above sea level. Metropolitan Kano covers an area of 67,843 hactres including urban Kano with a population of 650,000 residents as well as surrounding village and lot of scattered hamlets with 280,000 population.

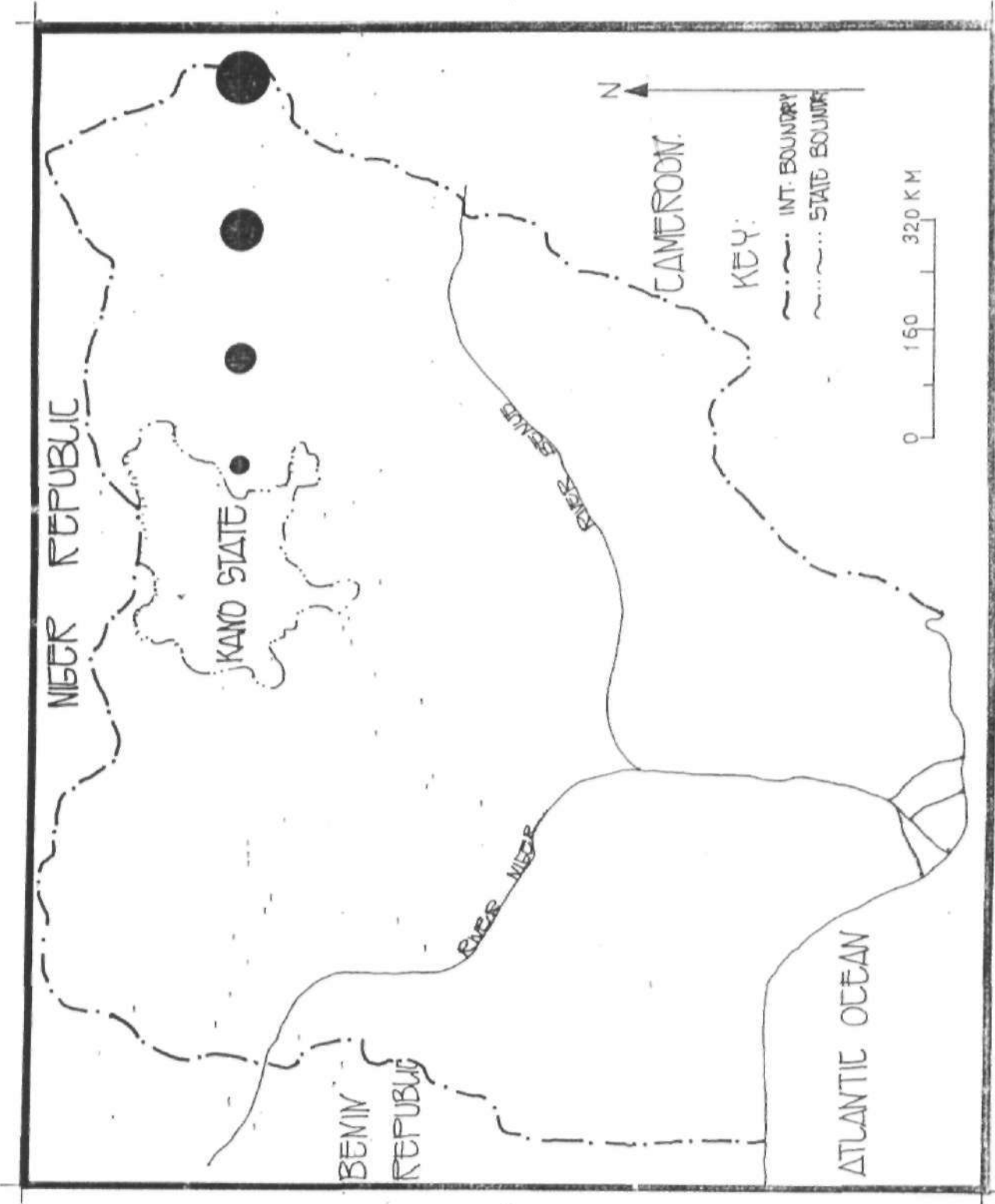
5.2 PHYSICAL CHARACTERISTICS OF KANO

5.2.1 Topography

Metropolitan Kano is bordered by Rivers Tashma on the North Watari on the West and Challawa on the South, and none of them has a permanent water flow, they only flow during the wet season. The largest rivers rise in the central plateau to the South of Kano draining eventually North-East towards Lake-Chad two hundred miles away. The largest river in the province is River Kano rising in the River Hills. The watershed between the two extensive hydrography systems, the Niger and Chad basins, roughly delimits the Western boundary of Kano province.

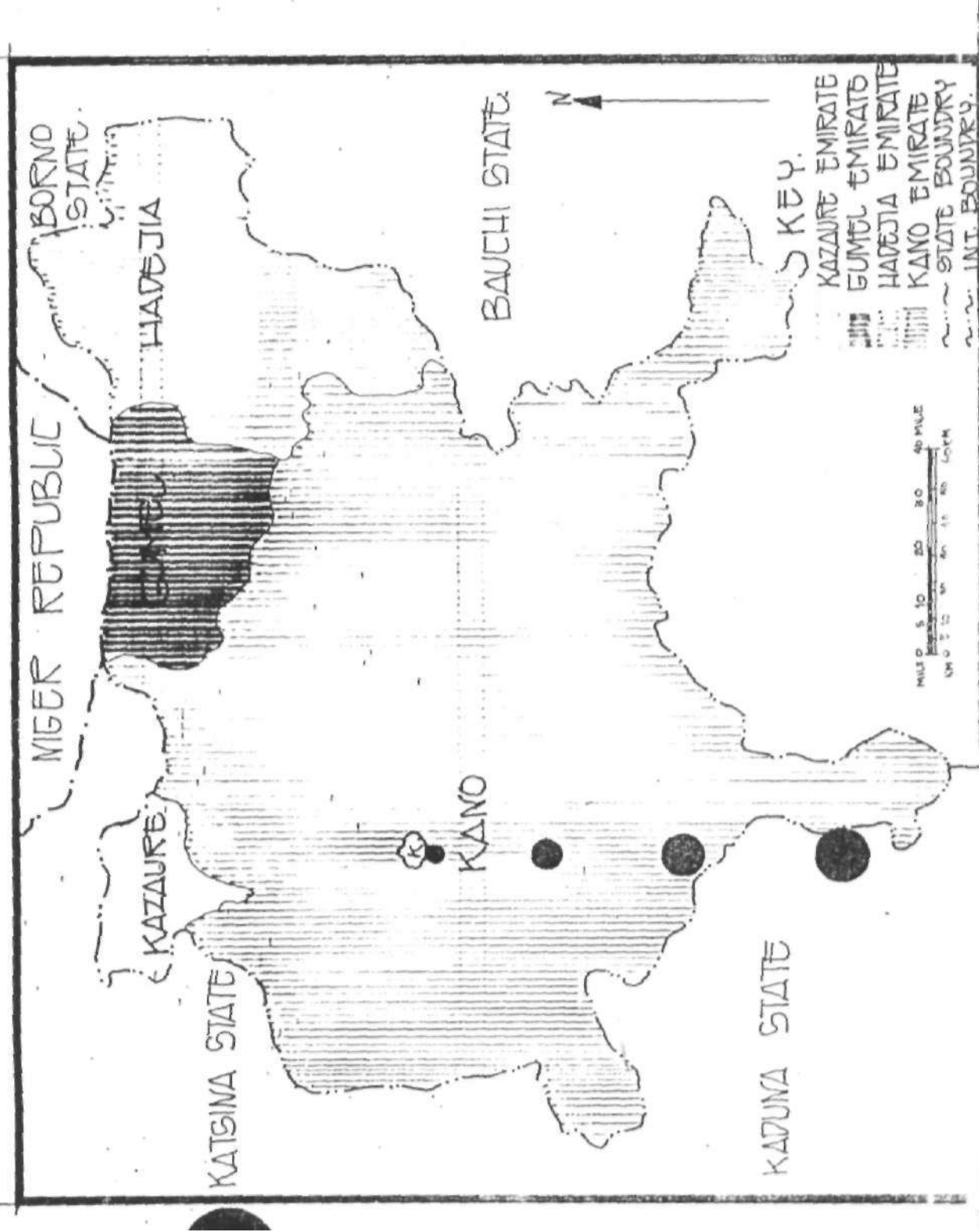
MAP OF NIGERIA SHOWING KANO STATE.

Fig 22 -



MAP OF KANO STATE SHOWING KANO METROPOLIS.

Fig 23



The province consists of gently undulating plains sloping to the north-east and physiographically has a savannah type of vegetation giving it a uniform park-like appearance. The plains are broken by a number of wet seasons drains leading to the rivers at the borders of the study area. The metropolitan area follows this pattern though the urban area is relieved by two prominences, Dalla Rock and Goron Dutse at heights of 1,753feet(518m) and 1,697 feet(534m) above sea level respectively. The two prominencies rise about 30m and 40m respectively over the surrounding area. Urban Kano is some 300 miles from the perimeter of the Sahara and 163,715 and 85 miles by road to Kaduna, Lagos and Daura respectively.

5.2.2 Geology and Soil

The geology of the state is characterized by pre-cambrian basement complex rocks that outcrop widely throughout the area. They are mainly composed of gneiss and schist into which have been included the older granites forming the conspicuous inselbergs of the region. The gneiss is altered at the surface into red laterite, varying from clay-sand-gravels to sandy clays, passing down through grey laterite rock into the unaltered bedrocks at depths of 6 to 30m below the ground surface. Above the laterite is a thin layer of consolidated sand dune.

The process of laterite formation from gneiss and schist is caused by intensive weathering under tropical conditions and involves the breakdown of feldspars into various clay minerals. Weathering is extremely variable both in depth and intensity and frequently, the top layer is recemented by iron oxide to give a hard surface skin

identified as the laterite hardspan. The rocks are faulted, and old deep channels are frequently filled with salt sand and silty materials.

5.2.3 Vegetation

Kano province falls mostly within the Sudan vegetation zone, the southern parts of the provinces however, are within the northern guinea vegetation zone. However, the vegetation cover has been tempered with due to the deforestation by human activities like bush burning, tree felling, animal grazing and the like. In the settled areas around Kano, natural bush vegetation is almost completely absent with the exception of some trees, mainly planted for shade such as Acacia, Albida(Dorawa), Butyrospermum parkii(Sheabuffer) and the rest.

However, a considerable growth of natural vegetation occurs in areas which are remote from human settlement or which are marginal or incultivated, but even in such areas, grazing and other human activities restrict mature woodland to a few spots including the reserves, while scrub communities persist over most of the landscape.

As earlier mentioned that the southern parts of the province are within the northern guinea vegetation zone, the vegetation consists of taller and less feathery grass. The number of thorns is less compared to the sudan savannah.

5.3 CLIMATE

The climate in Kano is somewhat arduous with relatively wide and rapid changes in temperature and humidity.

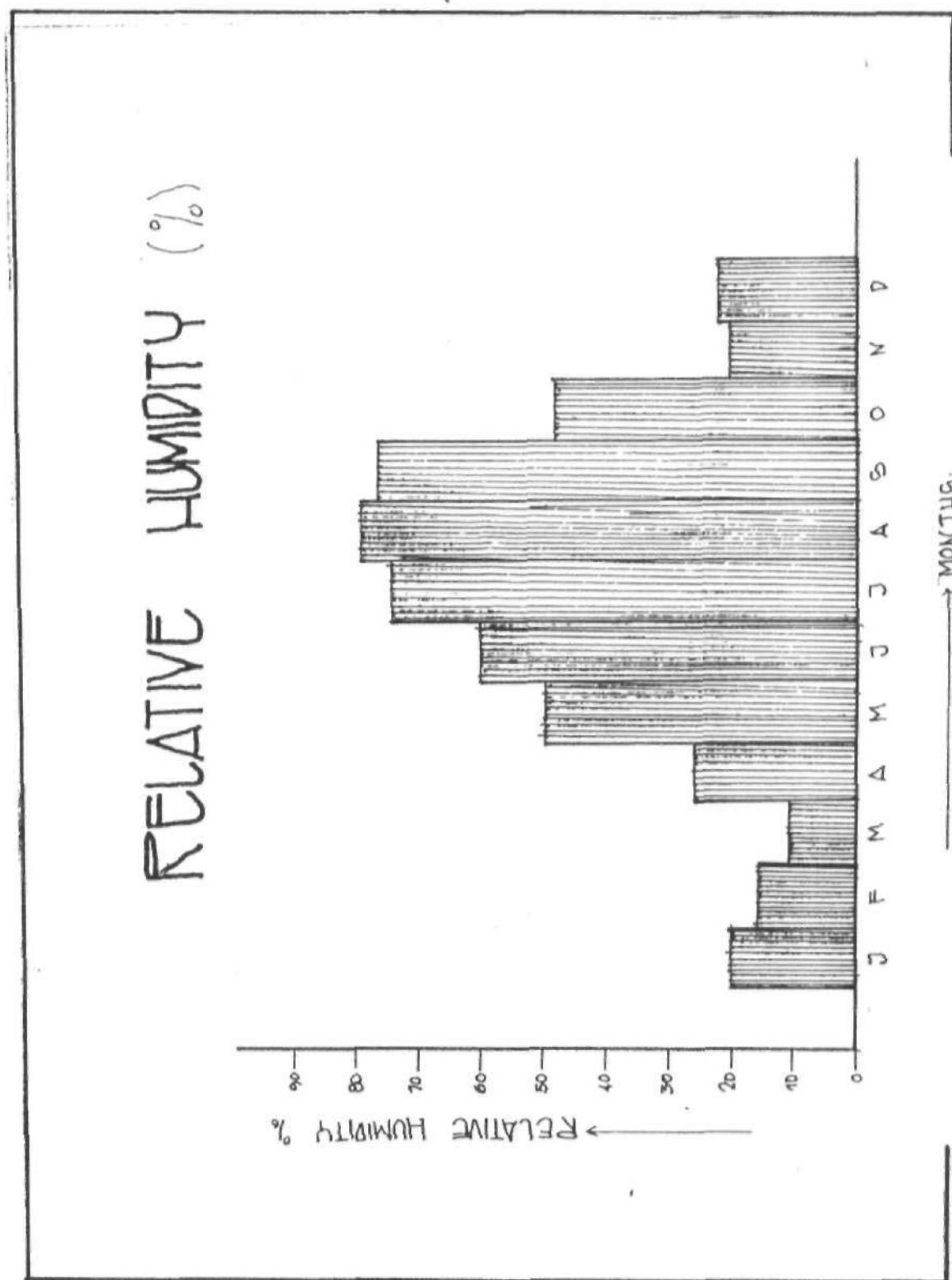
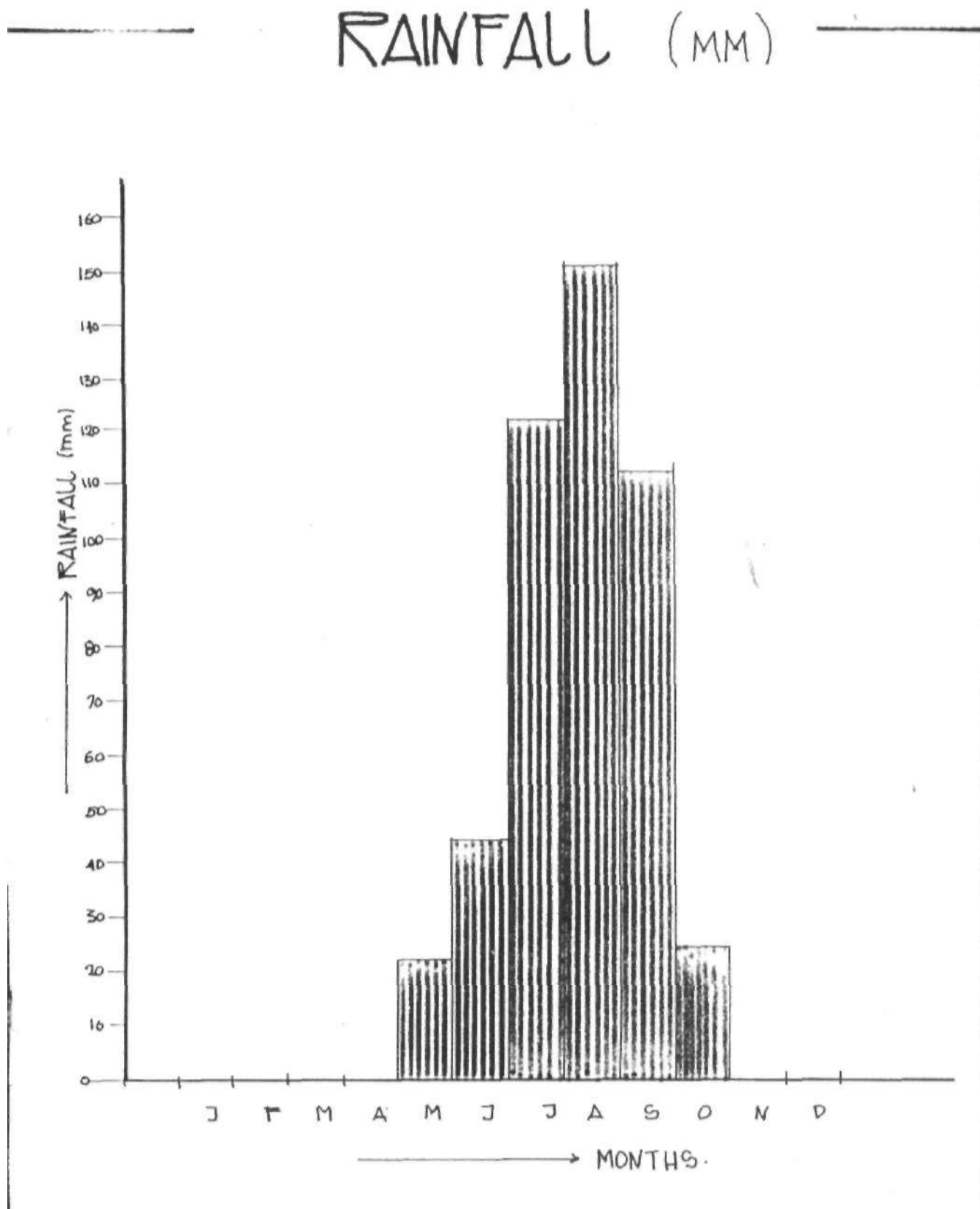


Fig 24 Relative Humidity of Kano Metropolitan (in %)

Fig 25 - Average volume of rainfall of Kano Metropolitan(in mm)



5.3.1 Humidity

Is at times high in an area considered as characteristically dry; the highest relative humidity(percent) throughout the year is at about 0700 hours(Nigerian time = GMT + 1 hour) and the lowest at 1600 hours. The dry and still air permits noise to carry considerable distances which presents a problem in house design and the siting of industrial zones climatic conditions during the hot season would appear to justify the use of air conditioning to improve productivity where this proves technically and economically feasible. The dry season comes between the months of October to April with the highest temperature recorded in the months of March, April and May.

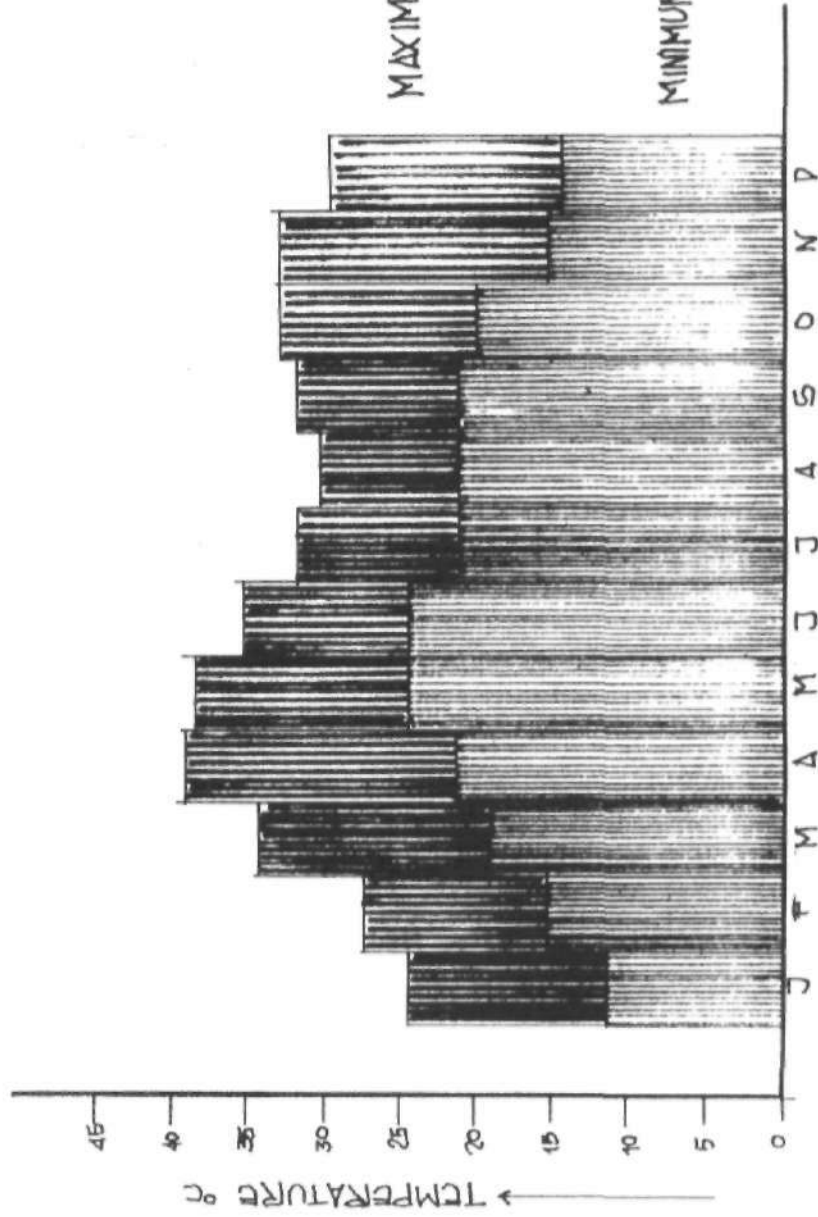
5.3.2 Rainfal

Is concentrated from July to September and the rains are preceded by violent dust storms followed by tornadoes mainly during the month fof May and again at the close of the rains in September and early October. Monthly averages of rainfall based upon fifty-eight years of records give an average annual total of 34.26 inches of which 20.55 includes falls in July and August and 30.66 inches between June and September.

5.3.3 Temperature

Highest temperature is recorded during the dry season when there are few or no clouds at all. This is during the months of November up to April. Temperature changes as much as 14°C or more are recorded between the highest and lowest temperature in a day.

TEMPERATURE (°C)

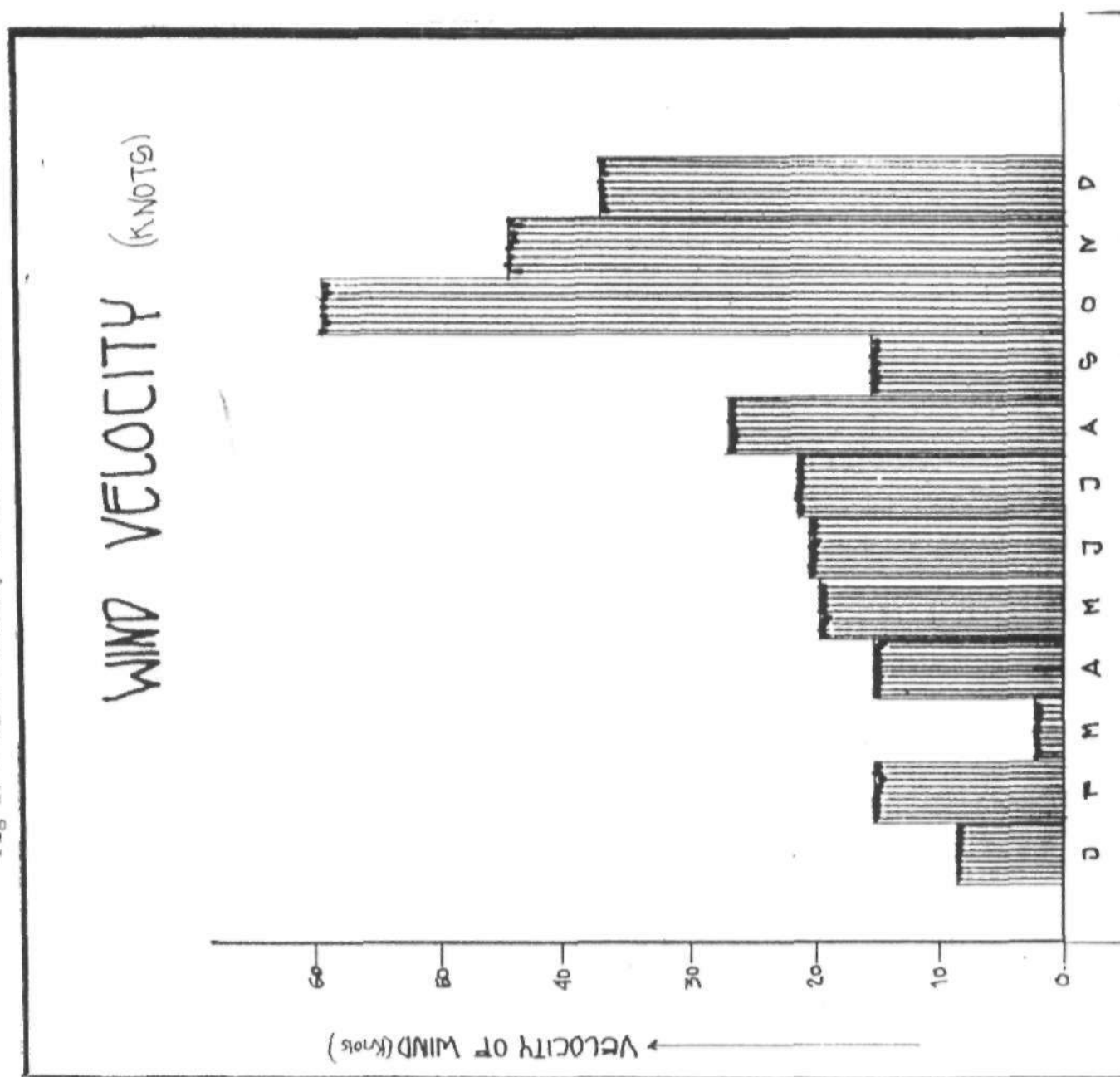


MAXIMUM TEMPERATURE

MINIMUM TEMPERATURE

Fig 26 - Minimum and Maximum Temperature range in Kano Metropolitan (in °C)

Fig 27 - Wind Velocity of Kano Metropolitan (in knots).



5.3.4 Wind

The major air masses dominating the climate are the tropical maritime air mass formed over the atlantic ocean to the south of the country. It is warm and moist, moves inland from south west to north east direction. It is known as the south westerlies, it is moisture ladden and associated with rainy season.

There is also the tropical continental air mass, developed over the Sahara. It is warm and dry, it blows from the north east to south west direction. It is dust ladden, known as the north-east trade wind and associated with dry season.

5.3.5 Sunshine and Cloud Cover

In Nigeria, there is a general increase in the total hours of sunshine further north from the atlantic coast, from about 1300 sunshine hours to 3200, Kano is exposed to 300 sunshine hours annually.

5.4 LOCATION AND CHARACTER OF CHOSEN SITE

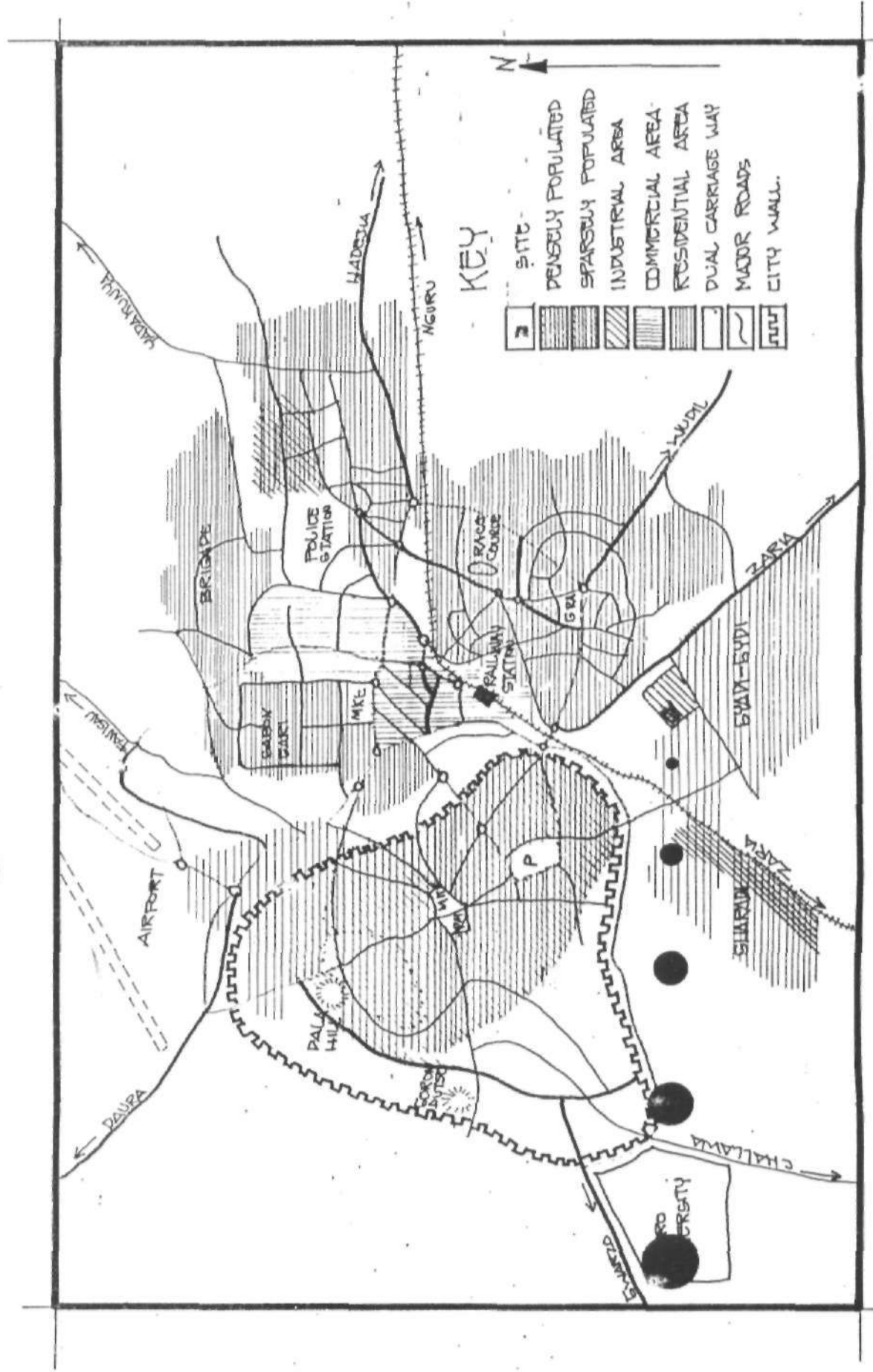
5.4.1 Location

The site is located along zoo road in Kano metropolis. It is boarded on the south by the permanent trade fair complex which is under construction, on the east and north by plots of land demarcated for other functions like post office, Nitel, Bank and mosque. The site is 460x345m².

5.4.2 Character of Chosen Site

1. The site is typified by its gently undulating terrain, which makes it suitable for buildings to be erected without facing the problem of high cost of construction as regards areas with higher topography.

- Fig 28



2. Soil

The soil is deep well drained and of low erodibility with a good run off potential. The soil is fertile for trees like Nim to be planted for successful landscaping. The dominant soil is the residual laterite soil with sandy texture.

3. Vegetation

Predominantly, the vegetation on the site is park savannah which has a pleasant open with only a tree. Park savannah is typically a stratified community with a discontinuous canopy, shrub and grass layer.

5.5 SITE SELECTION CRITERIA

5.5.1 Accessibility

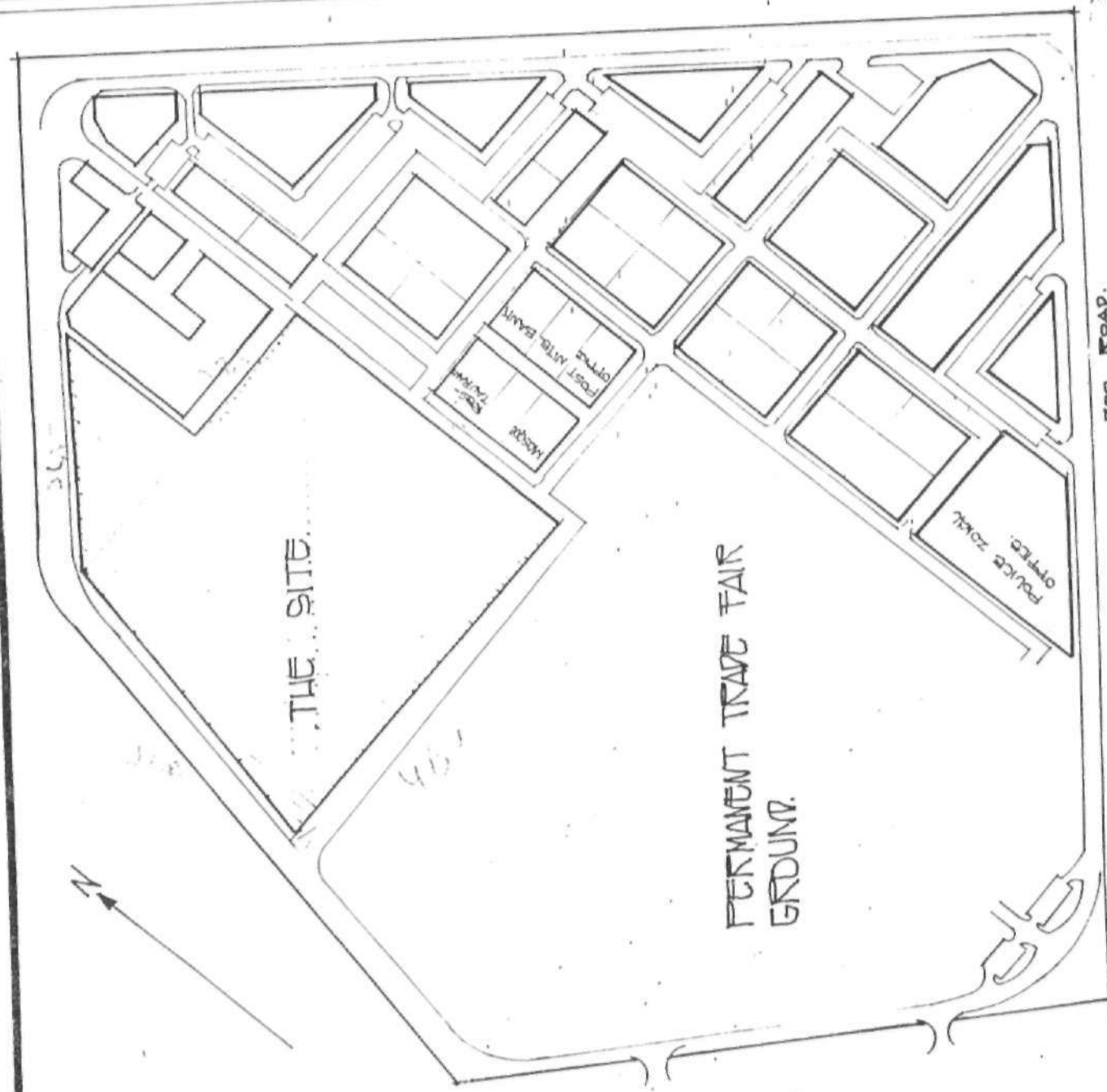
The nature of the project requires constant patronage and its location shall seek to enhance maximum usage. This can be made by centrally locating it within the community so that it will be accessible to most of the people(both indigenous and visitors). The bulk of the people in Kano reside within the old city wall and the logical place to locate the centre as far as accessibility is concerned is the city but due to the traditional setting of that environment, the centre could not be possibly located there but an alternative area where population is highly anticipated in the near future.

5.5.2 Environmental Factors

These include the soil characteristics such as drainage and stability. There is also need for enough land and space for effective circulation and parking which is scarce with in the city wall.

5.5.3 Zoning

This is in relation to adjacent properties and in accordance with the master plan proposal for location of cultural facilities.



KEY:
THE SITE
OTHER COM-
MERCIAL AREAS

Fig-29 - The site
Location

CHAPTER SIX

DESIGN BRIEF FOR THE PROPOSED CULTURAL CENTRE

6.0 BRIEF DEVELOPMENT

Developing a brief involves a careful study of the standard used in providing, staffing and programming cultural centres in Nigeria and a number of different countries. From the onset what a cultural centre is, not decided by the familiar process of laying down minimum standards which then become maximum allowable facilities, or fundamental criteria. Standard should not be coupled with the idea of cultural centre instead it should be kept as flexible as possible, open and experimental, rather than argue from one success that all cultural centres in similar areas should be similarly planned. The various activities expected to take place in the proposed cultural centre were examined. Facilities provided for them are zoned as follows:

6.1 COMPONENTS OF THE PROPOSED CULTURAL CENTRE INCLUDE

- A. Presentation and Cultural Exchange Unit
 - i. Open Air theatre
 - ii. Multipurpose theatre
 - iii. Crafts shops and exhibition hall
- B. Preservation and Documentation Unit
 - i. Library
 - ii. Audio Visual Room
 - iii. Photographic Lab.
 - iv. Management
 - v. Office for Administration
- C. Ancillary Facilities
 - i. Maintenance and Services
 - ii. Restaurant.

The expected activities to take place in the cultural centre were examined. Facilities provided for them are zoned as follows:-

(a) PRESENTATION AND CULTURAL EXCHANGE

Activities in this zone include traditional dances, musical presentations, theatres, festivals and general art and crafts. These activities are then housed in the following facilities.

Open Air Theatre

The design should be such that it can be used by performing artists, traditional dancers, musical presenters, festivals and other theatrical presentations. The stage should be designed bearing in mind the nature of the Nigerian theatre and dances.

Multipurpose Theatre

Should be designed to suit all forms of traditional and foreign indoor performance. Activities as for open air theatre but provision should be made for showing films, holding conferences, meeting as well as listening to lectures and seminars.

Related facilities such as Foyer, box office toilets, backstage area and so on should be provided for and if possible shared with the outdoor theatre.

Crafts Shops and Exhibition Hall

These should include working areas where the crafts can be made and sold to the general public. Storage space would be provided for these shops. Outdoor space adjacent to this area for the exhibition of arts and crafts and the occasional teaching of simple crafts to the public is also necessary. Crafts include grass weaving, local textile designs, calabash carving, pottery, hair plaiting to name a few of the crafts.

Provision should be made for the exhibition of works of local and foreign artists, exhibition of local artifacts and other items of cultural value. Space should be provided for both temporary and permanent as well as possible. The exhibition hall should be attached to the crafts shops if possible.

6.2 PRESERVATION AND DOCUMENTATION

This involves activities directly related with documenting events. Facilities for this include:-

- i. Library - This would be a reference library for research students, government agencies and the general public. It would contain books lecture notes and all other recorded items of cultural significance.
- ii. Audio Visual Room - Would be used for viewing slides or listening to tapes or recorded events or documentation.
- iii. Photographic Lab. - Used by the centre for its own documentation.

6.3 MANAGEMENT / ANCILLARY

These are divided into two groups, offices for general administration which include finance and accounts registry; and offices for the professional department which include visual arts. Literary and performing arts and crafts. Also maintenance staff.

6.4 SCHEDULE OF ACCOMMODATION

A. Theatre Spaces

Amphi-Theatre

Capacity	400 Spectators
Area per person	0.425m ²
For 400 spectators =	0.452 x 400 = 180m ²

A. Indoor Theatre

Capacity	600 spectators
Area per person = $0.5 \times 0.85 =$	0.425
For 600 persons = $0.425 \times 600 =$	254m ²
Rehersal rooms	150m ²
Female Changing Room	40m ²
Male Changing Room	40m ²
WCs	8m ²
Urinal 1	2m ²
Theatre Manager	15m ²
Production Manager	15m ²
General Store	20m ²
Light Cotrol Room	15m ²
Sound Control Room	15m ²
Projector Room	15m ²
Total	<u>769m²</u>

B. Crafts and Exhibition Hall

Cloth Weaving	4m ² per weaver	40m ²
Ornamentation	2.5m ² per/person	15m ²
Cloth Dyeing	3m ² per/person	12m ²
Mat weaving & Basketing	3-4m ² per/person	20m ²
Calabash Carving	2.3m ² per/person	25m ²
Exhibition Space		80m ²
Store 2		40m ²
WCs 3		6m ²
Showers 2		4m ²
Total		<u>232m²</u>

C. Preservation and Documentation

Library Capacity	30 people(1.25m ²) = 37.5m ²
Museum	100m ²
Store	20m ²
Audio Visual Room	20m ²
Photography Room	20m ²
Archive	40m ²
Painting and Binding	24m ²
Total	= <u>261.5m²</u>

D. Management

General Office	20m ²
Director of Culture	15m ²
Deputy Director	15m ²
Account Office	40m ²
Conference Room(20 persons)	15m ²
Cashier Office	15m ²
Store	15m ²
Reception	15m ²
WCs 8	16m ²
Total	= <u>164m²</u>

E. Ancillary Facilities

Mechanical Workshop	30m ²
Electrical Workshop	30m ²
Store	20m ²
2 Offices	20m ²
WCs 3	6m ²
Restaurant for 30 persons 1.3 x 30m ² =	39m ²
Kitchen	20m ²
Store	12m ²
Total	= <u>177m²</u>

6.5 DESIGN CONSIDERATION

6.5.1 Sight Lines

In the design of theatres, much attention is always paid to the visual comfort of audience, therefore, postulations for the achievement of the best seeing conditions have been put forward, one of such is the mathematical relation below for unobstructed sightlines.

$$R = \frac{I}{O} (E + (N-1) + C) \text{ for constant floor rise}$$

Where:-

R = rise of each seating tier

T = tread of seating tier(row spacing) about 830 to 1150mm

D = distance from the eye of a spectator sitting on the first row to the arrival point of sight(A.P.S)

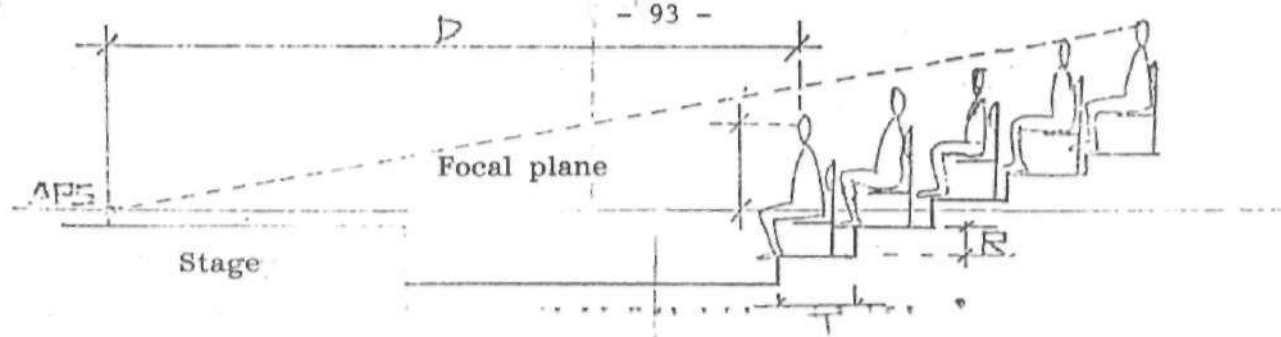
E = Vertical height of the spectator sitting on the first row, above the focal plane.

N = number of rows in seat bank

C = Head clearance which is either 130mm to allow average spectator see overhead average spectator in front(every row division) or 65mm minimum clearance per row, assuming spectators will see between heads of the row in front of them and above the head of the second row.

Arrival point of sight(A.P.S), is the intersection or the highest sight line at the focal plane positioned at 50mm above the stage platform. Using the formula above, the floor could sometimes become too steep, therefore to lessen the room height when such a reduction is desired, either one or both of these options could be put into effect.

- (i) The stage is raised(the arrival point of sight) to maximum acceptable level.



$$R = \frac{I}{D} E + (n - 1) + C \quad \text{for constant floor rise}$$

n = number of rows in seat bank

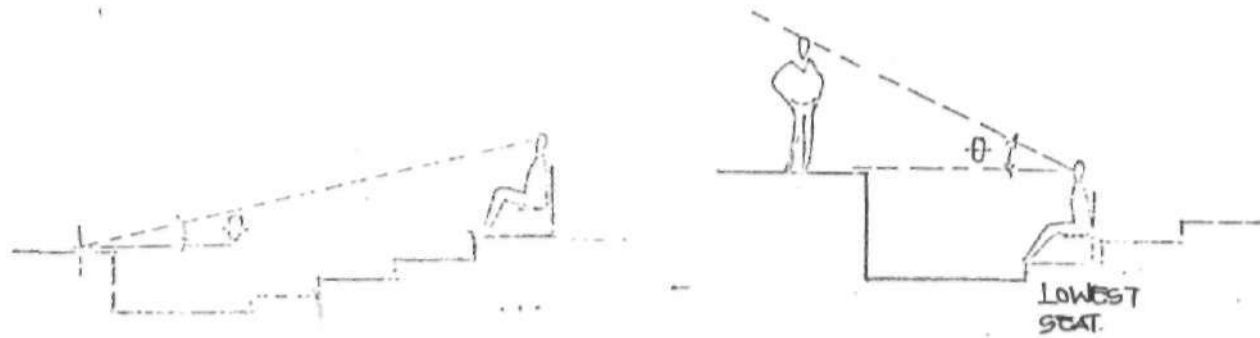
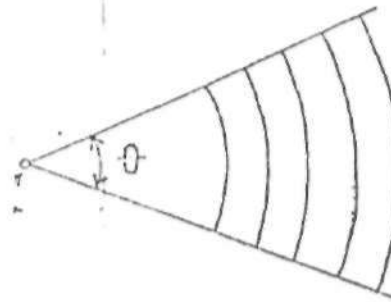
c = head clearance

APS = Arrival point of sight

Point of command

$$\theta < 130$$

The audience should be kept



Angle θ in both cases should not exceed 30° . The highest possible stage height should be such that the spectator on the lowest seat can just see the stage floor.

Fig 30 - Theatre sight lines

- (ii) The head clearance is reduced such that every other row vision is observed, while the seats are staggered to allow a view between the heads of the spectators in the row immediately in front.

The audience should be contained within a 130° angle of peripheral spread of vision from the former at the point of command to help promote visual and audial communication between performer and spectator. The vertical angle of 30° at the spectators position establishes the distance from the closest seat to the screen or the highest significant object on the stage. The lowest seat must be located where the patron can just see the stage floor. While the 30° to the horizontal at the front of the curtain at the stage floor. If it is not to be above the limit of reasonable distortion.

6.5.2 Circulation

Access into the stepped seating could be from beneath - through the vomitory, or from the rear. In both cases, they should lead unto a cross over aisle. Side and rear aisles help ease the access and supervision while also there should be 30 seats between two aisles. Aisles however, could cause interruption of vision and should be rationally limited.

6.5.3 Acoustics

The ability for a spectator to hear is considerably affected by architectural factors like the room shape, dimensions and volume. Layout of boundary surface seating arrangements audience capacity and surface treatment.

The acoustical requirements of theatre vary depending on the type of and the purpose which it is intended to serve. A run-down of these requirements involves the uniform diffusion of sound energy adequate loudness in every part of the auditorium - especially the remote seats, optimum reverberation characteristics to allow for favourable reception by the audience elimination or reasonable reduction of noise which could interfere with listening or performing, and eliminating acoustical defects such as echoes, long delayed reflections, sound concentrations distortions, sound shadows and room resonance.

Adequate loudness:- The problem of providing this results from the attenuation or energy losses of travelling sound waves or excessive absorption by room contents or audience. Solution include:-

- i) Making the auditorium or a shape that brings the audience close to the sound source(stage) as much as possible, for example through the use of balconies. The floor area and volume of the auditorium should be kept at a minimum, thereby shortening the distance that direct and reflected sound must travel.
- ii) Raising the sound source as much as it is deemed feasible to secure a free flow of direct sound waves to every listener.
- iii) Raking or ramping floor of the audience seating area as sound is more readily absorbed when it travels over the audience at grazing incidence.
- iv) Closely and abundantly surrounding the sound source with large sound reflective surfaces(plaster, gypsum board plywood and rigid plastic board in order to supply additional reflected sound energy to every position of the audience area.

- v) Avoiding excessive wide seating arrangements.

Diffusion:- To achieve adequate and homogenous sound dispersion in the auditorium, surface irregularities should be employed. Random distribution of absorbing materials or the alternate application of sound reflective and sound absorptive treatment are other ways of promoting diffusion.

Reverbration control:- It is required that the sound generated by the source should not die away or diminish all too quickly but to persist for some moments. Optimum reverbration characteristics of a room depending on its volume and function implies:-

- (i) Favourable reverbration time - viz frequency characteristics
- (ii) Advantages ratio of reflected to direct sound reaching the audience.
- (iii) Optimum growth and decay of sound.

Reverbration control consists of establishing the total amount of room absorption to be supplied by the acoustical finishes occupants and room contents. In order to produce the appropriate(selected) value of reverbration time for the particular function, the auditorium is supposed to house. Generally the larger the room the longer the reverbration time and more absorption is introduced into the room, the shorter the reverbration time would be.

6.6 PLANNING ASPECTS OF EXHIBITION GALLERIES

Exhibition spaces are planned along any of the following ways:-

- i The creation of a large unbroken space which can then be divided by make-shift light weight partitions.
- ii. The division of space by means of permanent walls into rooms of various sizes.

- iii. A hybrid of the two whereby average sized rooms are divided up by moveable partitions.

However, the exhibits must be arranged in the most rational and functional manner possible so that circulation would be clear to anyone walking through the exhibition galleries.

6.7 SHAPES OF THEATRE

6.7.1 Rectangular Shape

Advantages:-

- i. There is cross reflection between parallel walls which increases fulness of tone desirable in music halls.

Disadvantages:-

- i. The shape has bad sight lines
- ii. Causes flutter echoes due to the high reflections from the parallel walls.
- iii. The width of the rectangle could be too wide for a stage

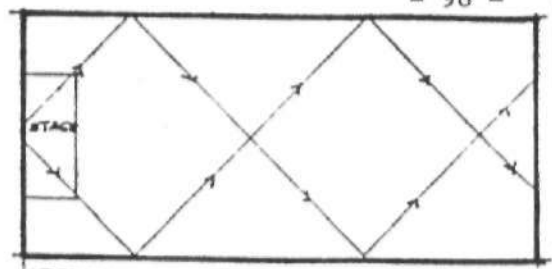
6.7.2 Horse Shape

Advantages:-

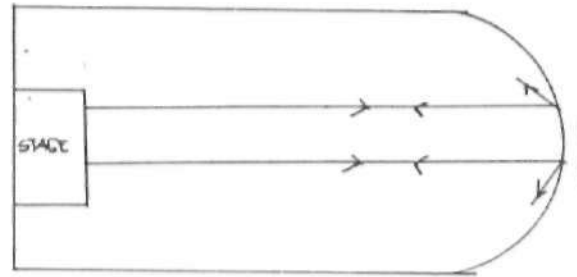
- i. Reduces short reverberation time and sound speech
- ii. It is economical for theatrical promotions and there is high audience occupancy.

Disadvantages:-

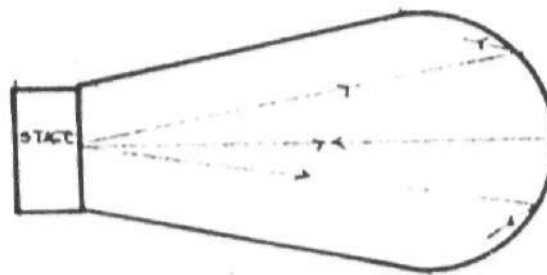
- i. It creates echoes and sound concentration if acoustics is not properly treated.
- ii. It provides short reverberation time which is not needed in music and concert halls.



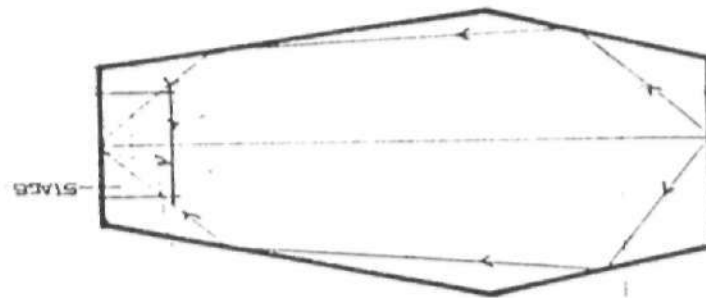
Rectangular Shape.



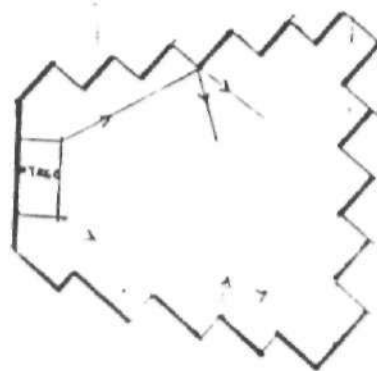
Horse Shoe Shape



Fan Shape



Elongated Hexagonal Shape



Irregular Shape

Fig 31 - Shapes of Theatre

6.7.3 Fan Shape

Advantages:-

- i. There is good audience sound relationship
- ii. It is an ideal shape for multi purpose theatre and economical for promoters.
- iii. Minimum number of people in a given angle for a specified maximum source - receiver distance

6.7.4 Irregular Shape

Advantages:-

- i. It has the advantage of sound reflection absorption and diffusion.
- ii. Audience could be close to sound source.
- iii. Acoustic intimacy could be secured about random distribution of absorbent elements and diffusive sounds.

Disadvantages:-

- i. The irregular surface create short delayed reflections.

6.7.5 Elongated Hexagonal Shape

Advantages:-

- i. The shape is ideal for multi-purpose theatre and can accommodate a large number of audience.
- ii. Acoustic problems can easily be solved.

Disadvantages:-

- i. There may be sight inconveniences to the audience if parking is not properly considered.

6.8 TYPES OF THEATRE

6.8.1 Proscenium Theatre

Here the audience face the performing stage through an opening with elaborate architectural frame.

Advantages:-

- i. Gives maximum uniform effects along with good acoustic effect.
- ii. Good form of arrangement for perceptible presentations.
- iii. It has flexible shape of design and type of production for performers.

Disadvantages:-

- i. Poor performer audience relationship
- ii. Expensive to build
- iii. Limited by extreme sight lines

6.8.2 Open Thrust Theatre

Here, the stage extends into an open auditorium in which the audience purely surround the stage on three sides.

Advantages:-

- i. Good performers - audience relationship
- ii. Less construction cost
- iii. It is more flexible than arena theatre

Disadvantages:-

- i. Entry and exist could be difficult for audience.

6.8.3 Arena Theatre

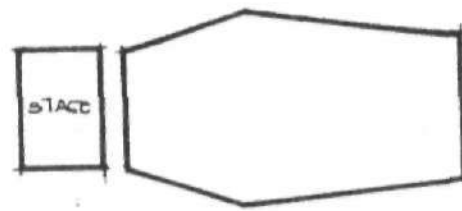
Here the audience surround the stage on all the sides.

Advantages:-

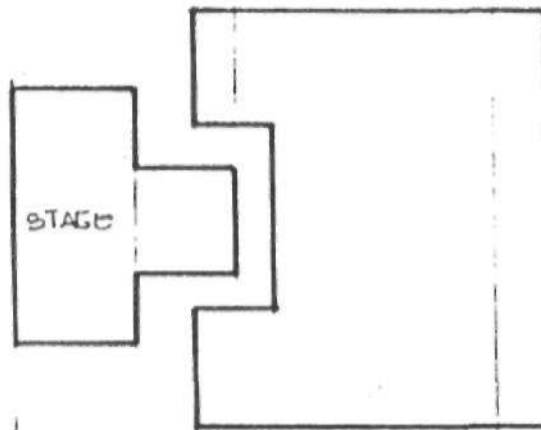
- i. Good performer audience relationship
- ii. It is the concept of traditional stage; therefore suit most Hausa plays.
- iii. Accommodate more audience.

Disadvantages:-

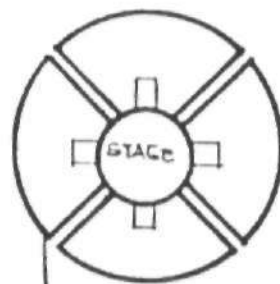
- i. Audience views are retarded by performers
- ii. Access to stage is difficult for performers
- iii. Difficult to change scenes on stage.



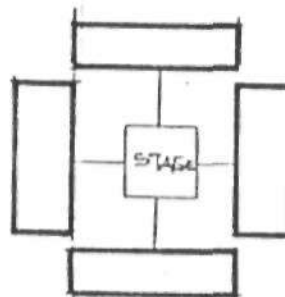
PROSCENIUM TYPE



Open Thrust Type



CIRCULAR



RECTANGULAR

Arena Type

Fig 32 Types of Theatre

CHAPTER SEVEN

DESIGN PROCESS AND REPORT

7.0 DESIGN CONCEPT

The concept on which Hausa traditional compound are built forms the basis for the zoning of this cultural centre.

In the traditional scene, vehicular parking, celebrations or festivities occur in the "dandali"(agora). The celebrations witness a very cordial relationship between the audience and the performers and to a large extent formalities and inhibitions are avoided. It is therefore a common act to see a would be performance passing through the audience unnoticed. The number of audience and a totally delighted observer dance into the arena. This mutual participation in the fun is lacking in institutional buildings but if something of its spirit could be frozen in an edifice, an amphitheatre would emerge open at the top to the skies above, partially roofed by a canopy of trees, and lying just outside the other housed-in functions of the cultural centre.

The Hausa compound is first represented with the "zaure" as the entrance hall or reception. This leads directly to the fore court which catenotes more usage by the public than the inner court. Accordingly the forecourt corresponds to the auditorium, shop, restaurant and administrative offices. The inner court marks the most private area of the compound so it appropriately represents the position of the crafts and museum that flank the exhibition galleries are the serviced by a "hanya"(road). The service road proposed for the centre.

The noise generating functions like crafts shops, auditorium and amphitheatre are somehow zoned together while the museum could also be approached from the aforementioned functions. The amphitheatre and the auditorium are placed adjacent to each other. Since they go hand in hand.

Within the context of activity, three basic zones have been clearly defined as follows:-

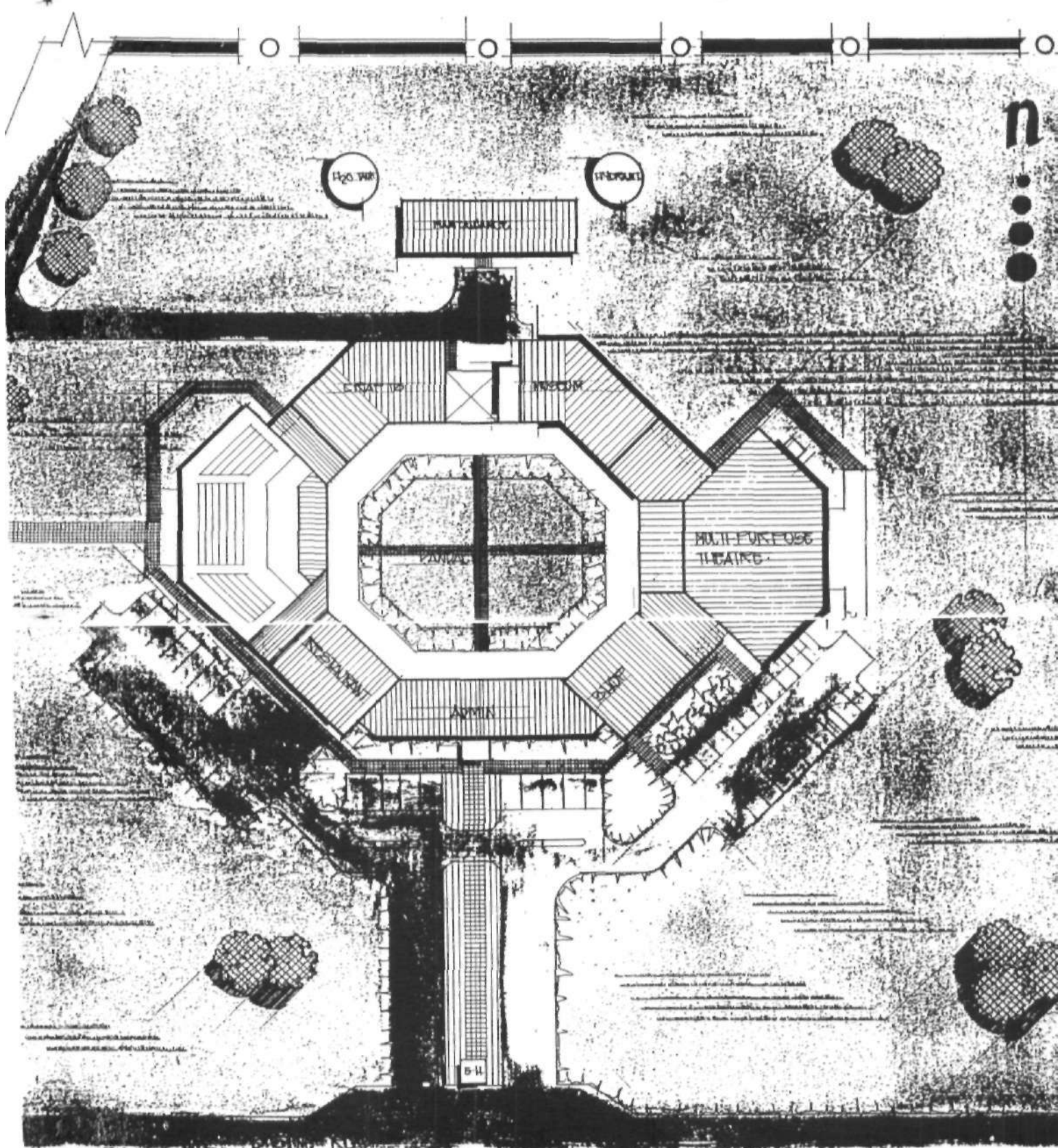
- The fringe zone: - which consists of the Auditorium, amphitheatre restaurant shop and the administrative building.
- The middle zone:- which consists of the cultural plaza(dandali)
- The extreme zone:- which consists of the crafts and museum.

These zones have been so positioned depending on the degree of use while the order respects the traditional concept of planning where all the functions are concentrated around the courtyard.

7.1 SITE PLANNING/TRAFFIC NETWORK

The ultimate goal is to ensure effective circulation and orientation for a very large number of users. The access to the site is through an off set of road from the zoo road which is in turn an off-set of Zaria dual carriage way. Two ingress/egress points were rapped and in order to create high circulation order on site, a system of seperating the vehicular traffic and pedestrian was proposed. This takes the form of providing two parking lots for all the vehicles coming to the site while the service ingress is on the rear. The same parking lot is expected to be used by the functions of the administrative block. Different types of landscaping elements were adopted. For example the courtyard where it functions as dandali is well landscaped with trees and grass lawn while surroungding of the complex was landscaped with

• site plan



VIRTUAL CENTER

some deciduous trees in order to check erosion since the fallen leaves protect the natural ground from erosion as well as foliage covering for relaxation.

7.2 ENTRANCES.

In order to take care of a large number of users there is no single main entrance rather all functions have their separate entrances. Through one of the entrances, one can go to any function he desire since a lobby is provided to join all the functions together. There is a ramp provided for the disabled where there is less crowd to avoid abled spectators from pushing them down or related accidents like trampling. In the case of performances that need tickets, all other entrances that lead to the administrative block and craft section were locked only the ones by the sides of the theatres are to be used in order to check gate crashing.

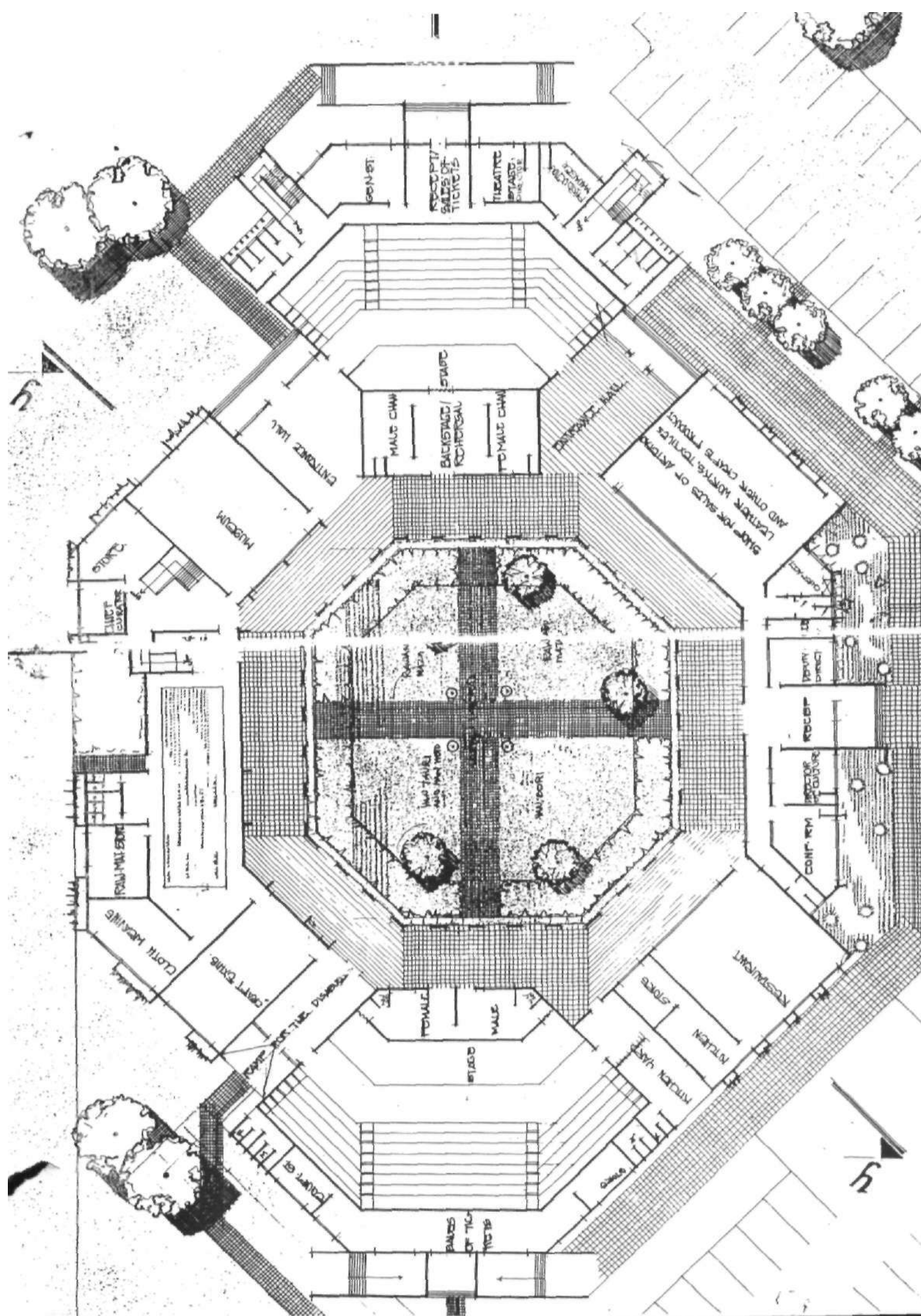
7.3 STRUCTURE

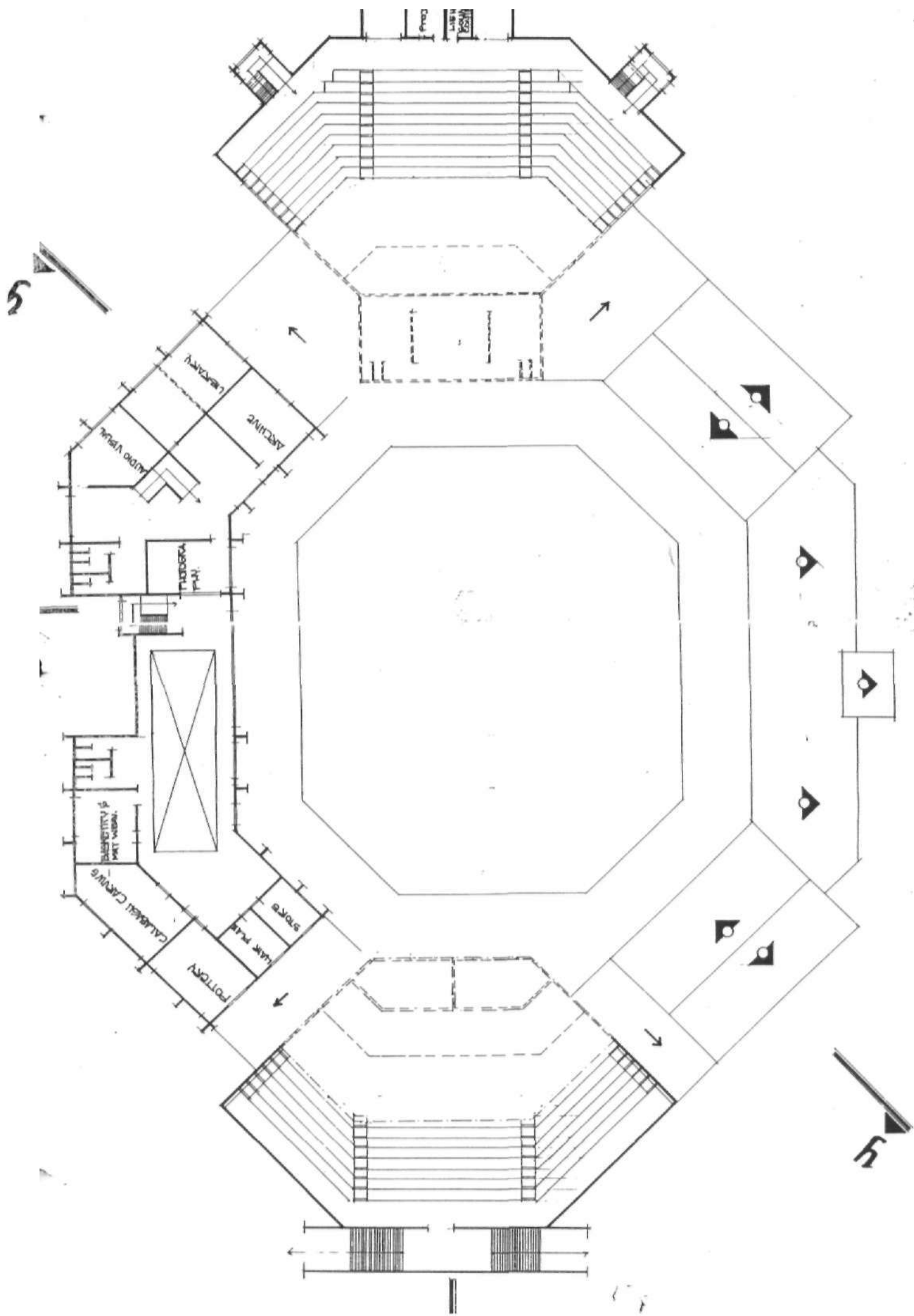
Spaces were orderly arranged with a coherent visual image and needs of the users. The double volume used in the multipurpose theatre is according to design specifications of such a building.

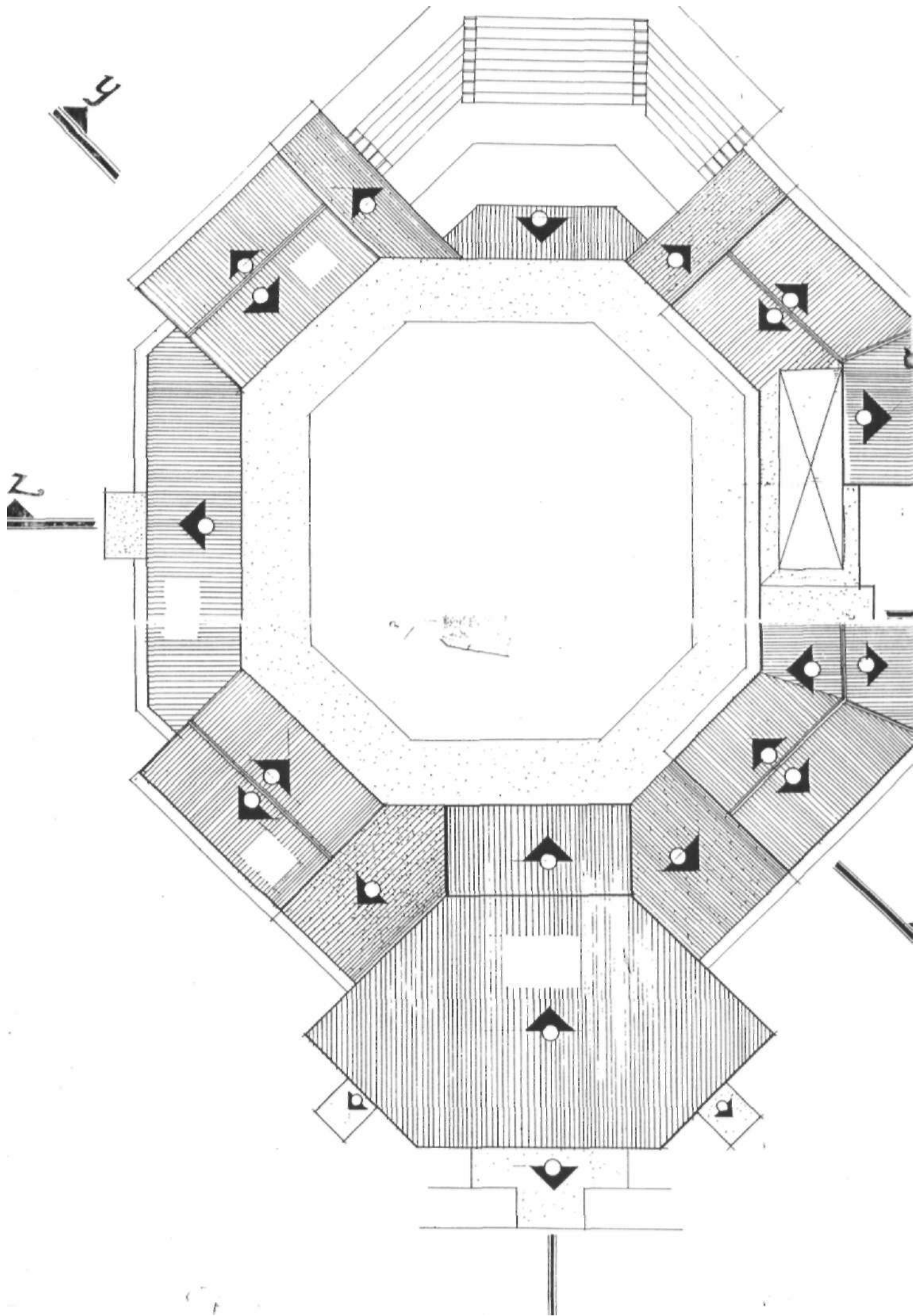
7.3.1 Roofs:- Roofs were of timber in all the units with the exception of the multipurpose theatre where steel is used.

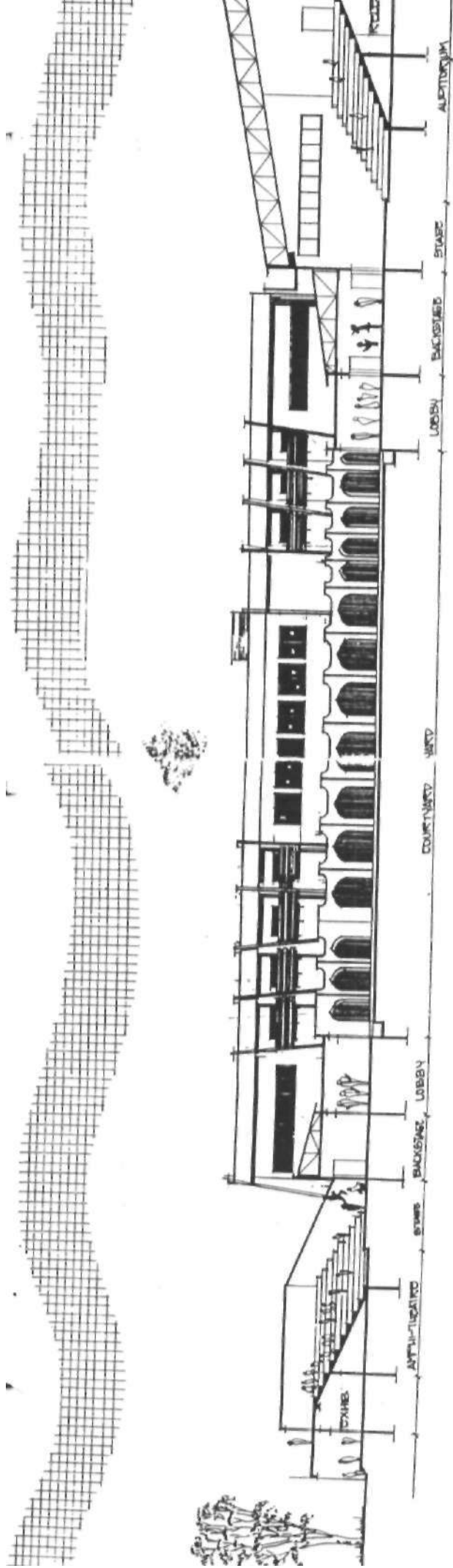
7.3.2 Walls:- All the walls were made of concrete block while the columns were proposed to be made of reinforced concrete.

7.3.3 Floors:- The floors of the multipurpose theatre, craft unit, museum and all the entrance lobbies as well as corridors were proposed to be finished with terrazo because it is more durable and easy to clean as well as less cost when compared to marble. Vinyltiles could have equally been proposed but because it wears off easily and cost

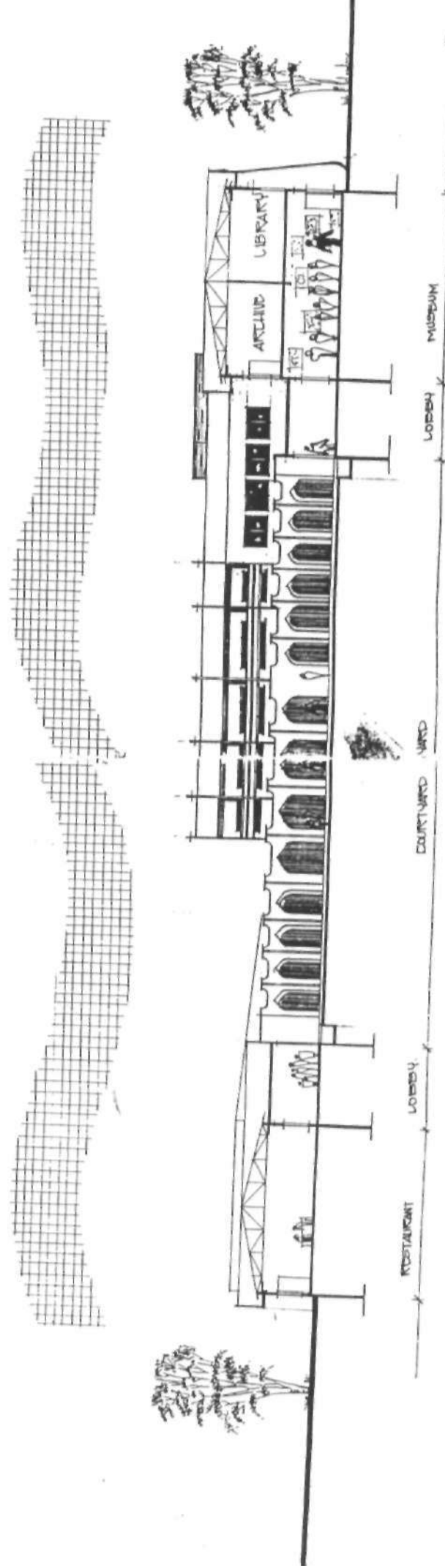








section x-x



of changing the tiles could be high due to some market forces as at the time of changing them.

7.3.4 Foundation:- The walls are supported on a strip foundation while the reinforced concrete columns on pad foundation.

7.4 ORIENTATION

The orientation of the building gave birth to a concept which reduces the solar radiation where all the windows were not directly facing east or west directions. Care was taken to see that the windows were not on the direction of prevailing wind but where this persist, shading devices were used to check the harsh solar radiation and prevailing wind. Lighting was also achieved using this concept of orientation.

7.5 FINISHES

The interior and exterior were proposed to be finished with different materials. The walls of the reception lobby and entrance halls were to be finished with decorated sanitas. The interiors of the museum, exhibition hall as well as the souvenir shop to be finished with white gloss paint in order for the on looker to appreciate what he sees there. The administrative building also be finished with white gloss paint in the interior while the exterior to be finished with light brown sandtex for the building to look like the other traditional buildings where mud was used. The walls of the multipurpose theatre is to be finished with panel absorbers while the ceilings with acoustic ceilings.

7.6 DRAINAGE

For an effective drainage of both surface and foul water, channels were already proposed on the site so that it could drain into the towns proposed drainage system. The courtyards were to be drained using underground drainage pipes.

7.7 SEWAGE DISPOSAL

Septic tanks were located closer to the toilets in order to avoid blockage of pipes that might be caused due to long distances and bending of pipes along the line.

7.8 ELECTRICITY SUPPLY

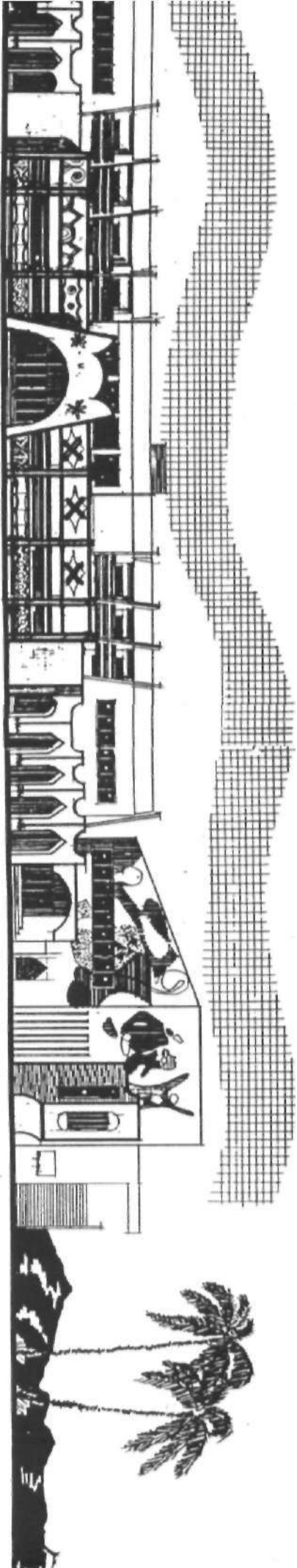
As proposed on the masterplan scheme, power supply shall be through the national grid network system along the site boundary.

7.9 WATER SUPPLY

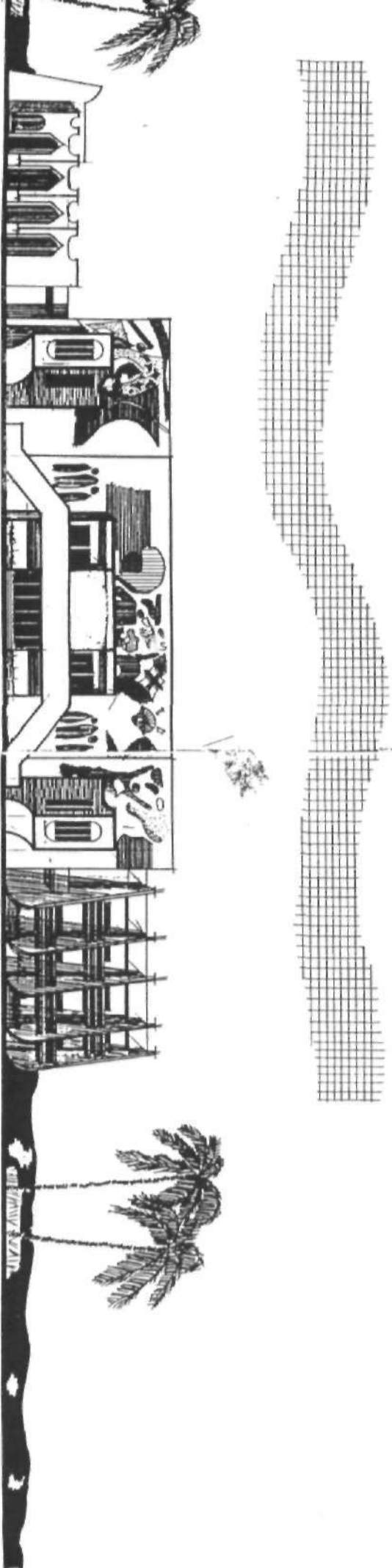
This shall be tapped from the towns street main along the road in order to meet the local demand requirement of the centre.

7.10 ELEVATIONS

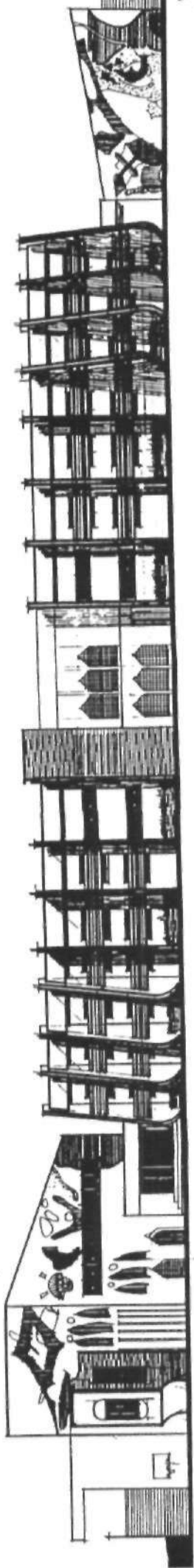
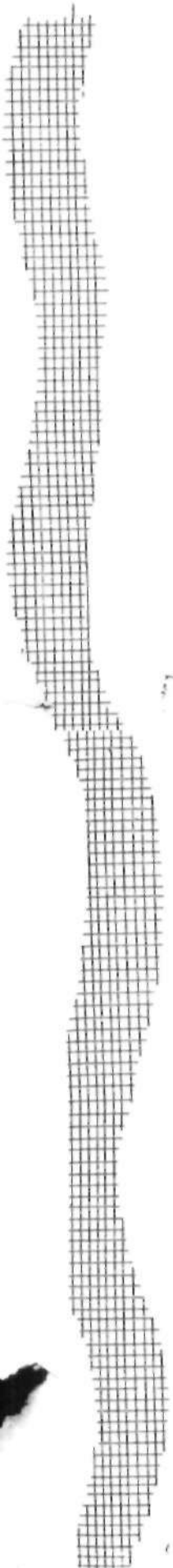
The elevations statelý show the walls that grace the facades of most Hausa buildings and are exemplified especially in administrative block as well as when the whole complex is viewed from the four sides. The buttresses are also visible. Decorative motifs were also used on the buildings, borrowing from a set of signs largely employed in traditional ornamentation. These motifs are however, applied more spanning as well as showing the traditional instrument used during performance or tools used in crafts.



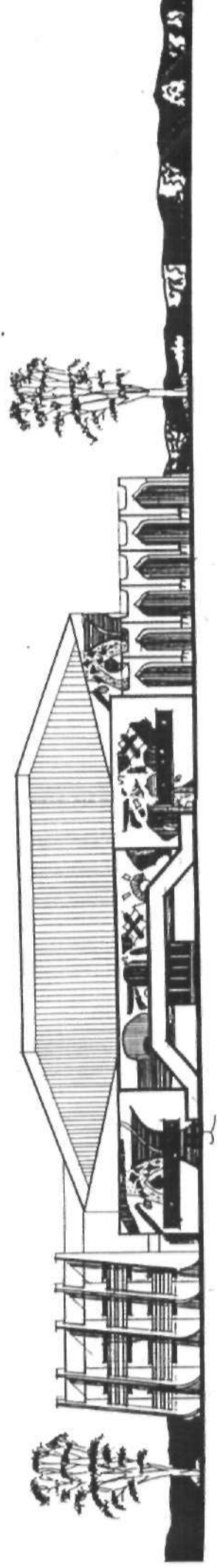
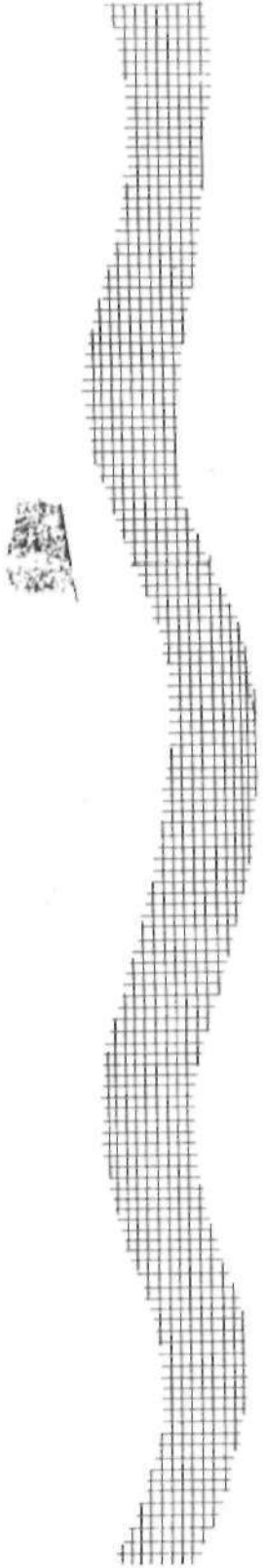
north elevation



east elevation



south elevation



west elevation

CONCLUSION

Every people that has produced architecture has evolved its own favourable forms as peculiar to that people as its language, its dress or its folklore, until the collapse of cultural frontier in the last century. There were all over the world distinctive local shapes and details in architecture and the buildings of any locality were the beautiful children of a happy marriage between the imagination of the people and the demands of the countryside.

In the present era of cultural degradation in Nigeria the educated but mostly brainwashed elites uphold western images and ideas as progressive centre - agents to an earlier era of backwardness and stagnation.

Aldo Van Eyck said "I dislike a sentimental antiquarian attitude towards the past as much as I like a sentimental technocratic one towards the future..... clock work notion of time". The way out of this situation is to follow a middle course which takes cognisance of the good sides of the two and seeks to correlate and cohabit them.

This was attempted in this thesis and its success or failure is subjective. Here the author tried to be within the average limit of not going too far into modernism and not too far away from tradition.

RECOMMENDATIONS

The project (Cultural Centre, Kano) is to be financed by the Kano State Government as well as an appeal fund could be raised if the money provided by the government fail to meet up to the full construction of the centre.

The construction of the centre could be in three phases:-

- i. Phase I - Here the amphitheatre, multipurpose theatre and the main dandali are constructed to the finished stage so that the public could utilize the functions even if there is enough capital to finance the rest of the functions.
- ii. Phase II - Here, the crafts and the museum units are constructed to the finished stage (when the public could use the units).
- iii. Phase III - The administrative block, restaurant and souvenir shop are constructed. The project is expected to cost about eight million naira but the Kano State Government awarded seven million for it.

GLOSSARY

1. Azara - Deleb Palm Stalk
2. Birni - City
3. Cikin Gida - Courtyard
4. Dandali - Square
5. Fuskoki - District
6. Hanya - Road
7. Indararo - Water Spout
8. Iyali - Family
9. Kofa - Gate
10. Maigida - Compound Head
11. Mai Unguwa - Ward Head
12. Rawani - Parapet
13. Shigifa - Semi private(second) entrance hall
14. Soro - Mud roof
15. Tubali - Conical shaped mud brick about half the size of a rugby football.
16. Unguwa - Ward
17. Wakilin Fuska - District Head
18. Zanko - Pinnacle.

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