Centre for Unity in Diversity

A Master's Thesis

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Synopsis

"Culture is the material and non-material works of Art and Science, plus knowledge, manners, education, mode of thought, behaviour and attitude accumulated by a people through their history"

Mamadi Keita,
An article, Culture History and Ideology
Presented at Pan-African Cultural Festival
held in Algeria.

"The study of a group of people's social and intellectual life will give us the preview of the character and quality which will be found in their arts. Conversely, an intimate knowledge of their art will provide clues to their intellectual and social life."

Wold and Cykle,
An introduction to music and art in
Western World.

".....In fact, one of the great values to be derived from the study of different people's culture is the attainment of the perspective or a horizon from which we begin to see our own culture from outside. The objects and scenes of our daily lives look natural and consequential only because we have seen little else;

if we can once break up this monotony by looking long and attentively at a different order of life, even our own will begin to appear as queer and amusing."

Clerk Wissler
Man and Culture.

ACKNOWLEDGEMENTS

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Finally, the merciful backing of my Lord, the encouragement and moral supports of my friends both at home and abroad, the moral and financial backing of Mr. and Mrs. Burkey and my parents, the encouragement and devotion of my wife all create a psychological atmosphere favourable to the completion of this task.

DEDICATION

Dedicated to the Lord for creation and mercy,
to my parents for up-bringing,
to my wife for devotion,
to my children for the joy of having them,
and specially to Mr. & Mrs. Burkey for their financial and moral support from my Secondary through University Education.

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PREFACE

AIMS

(i) To develop in Nigerians the understanding and appreciation of each others cultural heritages through cultural interchange.

(ii) To encourage social contact among Nigerians so that they may know each others anxieties, hopes, desires and aspirations. (By so doing, mutual trust and understanding will be enhanced and this urgurs well for National Unity

(iii) To evolve a forum where youths are consciously orientated towards National Unity, National integration and National consciousness.

(iv) To broaden Nigerians' cultural understanding of the heritages of the past and their awareness of the exigencies of the present so as to have basis for the future.

THEME

National Unity through cultural understanding.

GOAL

Towards Unity in diversity.

OBJECTIVES OF THE CENTRE

(i) To serve as a valuable and effective force to harmonize and weld the heterogenous people of this country into a united society wi with a distinguished identity of character and unity of purpose.

(ii) To serve as a centre for promotion, presentation, and preservation of traditional and modern Nigerian Culture.

(iii) To serve as a Cultural Training Centre for Nigerian Youths who have no opportunity to go to institutions of higher learning, and other interested Nigerians.

(iv) To serve as a centre for promotion of inter-disciplinary co-operation in the field of cultural studies through the medium of lectures, seminars, conferences, researches and workshops.

(v) To serve as a centre for production of teaching materials in the field of Nigerian Cultural Studies in both primary and post-primary institutions.

GENERAL SCOPE OF THE THESIS

The overall scope of the thesis shall be

(1) Presentation of culture:-

- (a) Arts show
- (b) Traditional Arts performance
- (c) Modern Theatrical Arts performance

(2) Preservation of culture

- (a) Arts Storage (Antiquities)
- (b) Research

(3) Promotion of culture:-

- (a) Teaching
- (b) Lectures, Seminars and Symposia
- (c) Enlightenment through mobile shows and News Media.

C O N T E N T S

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Topic		Page
Synopsis		(i)
Acknowledgement		(ii)
Dedication		(iii)
Bibliography		(iv)
Preface (Aim, Theme, Goal, Objectives, General Scope)		(v)
PART I: Introduction		
(i)	Causes of Cultural diversity in Nigeria	1
(ii)	Motivations	5
(iii)	My approaches	
(iv)	Recommendations	12
PART II (A): Studies I		15
(i)	Nigerian Traditional Music Performance	21
(ii)	Nigerian Traditional Arts and Crafts	27
(iii)	Modern theatrical performance ...	28
(iv)	Nigerian Modern Arts and Crafts	32

Contents (Contd.)

		Page
(B)	Studies I	33
(i)	Modern theatres	
	(a) Proscenium theatre	34
	(b) Theatre-all-Round	35
	(c) Open stage thrust theatre	36
	(d) Arena theatre	38
(C)	Synthesis on the Studies	39
	(a) Amphitheatre	39
	(b) Closed theatre	39
	(c) Arts galleries	40
PART III:	Architects Brief, Design Scope and Programming	
(i)	Architects Brief	
	(a) Presentation of Culture	41
	(b) Promotion of culture	43
	(c) Preservation of culture	44
(ii)	Design programming	45
(iii)	Design scope	49
PART (IV)	Criteria for Choice of Site	
	(a) General	51
	(b) Suitability of my site in Ibadan ...	52

Contents (Contd.)

		Page
PART (V)	Design Principles and Considerations	
(i)	Open stage thrust theatre	
(a)	Use	55
(b)	Time of Use	55
(c)	Special Requirements	55
(d)	General Requirements	63
(e)	Spatial Requirements	64
(ii)	Amphi-Theatre	
(a)	Use	70
(b)	Time of Use	70
(c)	Special Requirements	70
(d)	Space calculation	73(a)
(e)	Spatial Requirements	73(b)
(iii)	Arts and Crafts gallery	
(a)	Use	76
(b)	Time of Use	76
(c)	Special Requirements	76
(d)	General Requirements	77
(e)	Spatial Requirements	78
(iv)	Language Laboratory	
(a)	Use	81
(b)	Time of Use	81
(c)	General	81

Contents (Contd.)

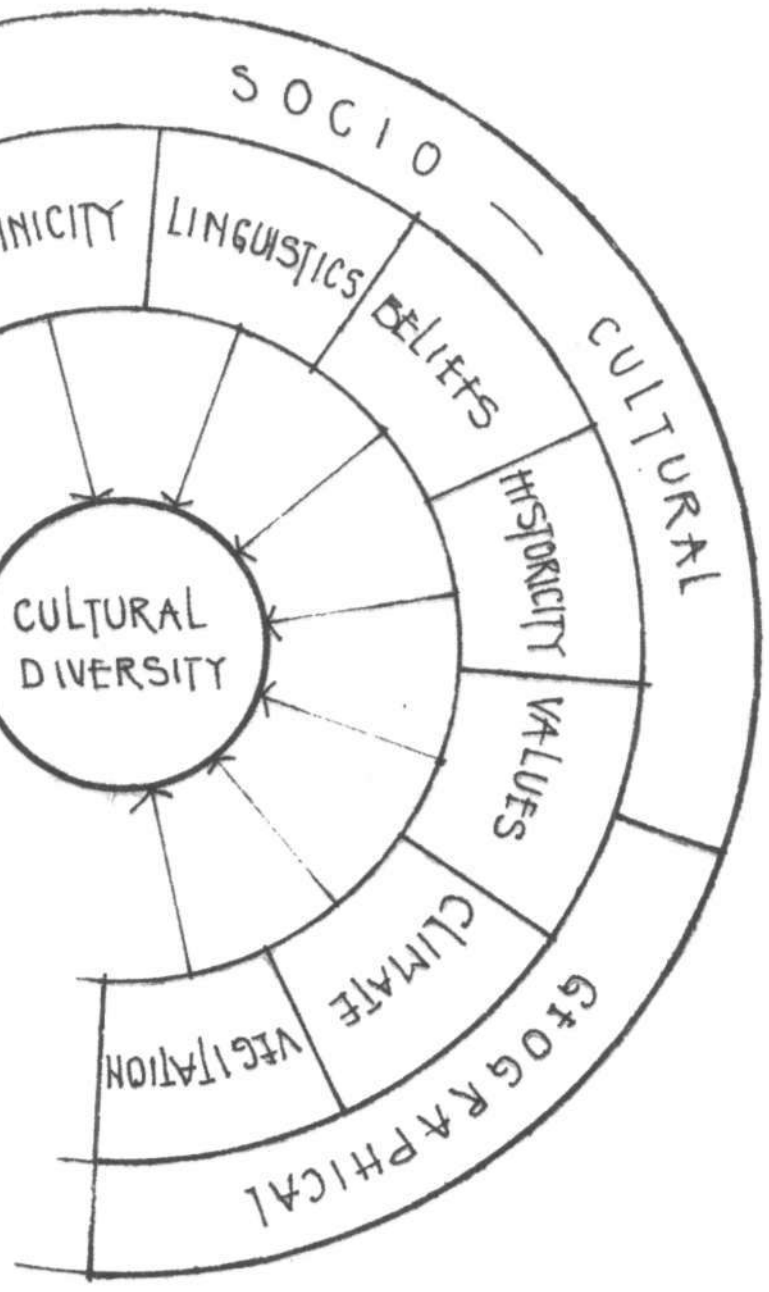
		Page
Language Laboratory (Contd.)		
(d)	Special Requirements	81
(e)	Spatial Requirements	81(
(v) Music Rehearsal Or Practice Rooms ...		
(a)	Use	83
(b)	Time of Use	83
(c)	General Requirements	83
(d)	Special Requirements	83
(e)	Spatial Requirements	84
(vi) Speech Theatre		
(a)	Use	85
(b)	Time of Use	85
(c)	Special Requirements	85
(d)	Spatial Requirements	87
(vii) Parking Accesses		
(a)	Use	88
(b)	Time of Use	88
(c)	Special Requirements	88
(d)	Parking Space Calculations	88

Contents (Contd.)

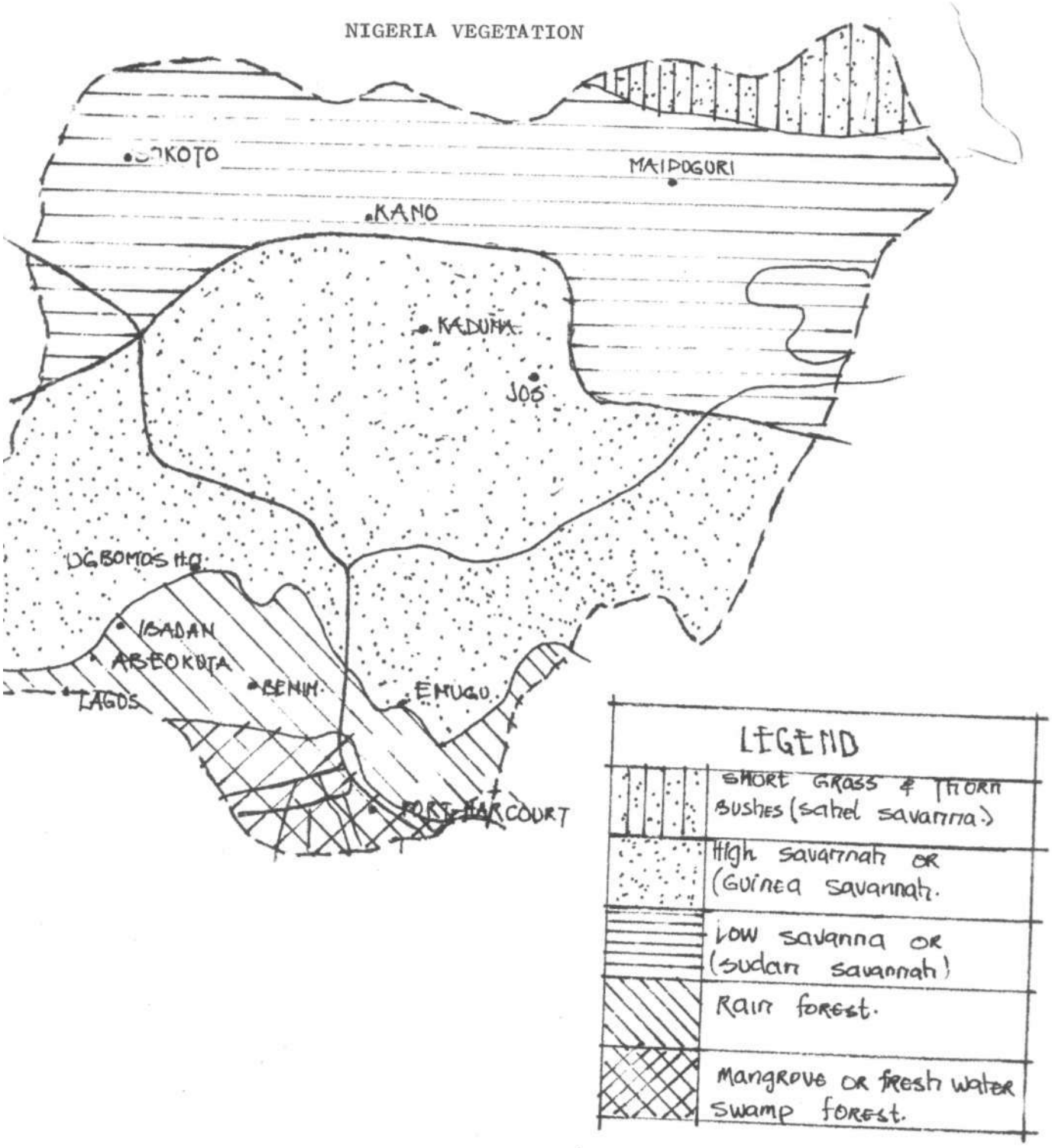
		Page
(viii)	General	
	(a) Organization	90
	(b) Finance	90
	(c) Expenditure (Capital and Recurrent)	90
	(d) Proposed Structural System ...	91
	(e) Material	91
PART (VI) A:	Overall Phylosophy	
	(i) Derivation	92
	(ii) Conceptual diagram (1) ...	93
	(iii) Conceptual diagram (2) ...	93
	(iv) Conceptual diagram (3) ...	94
(B)	Individual Functional Relationships	
	(i) Drama	95
	(ii) Amphitheatre	96

INTRODUCTION

PART I


SOCIO — CULTURAL
ETHNICITY
LINGUISTICS
BELIEFS
HISTORICITY
VALUES
CLIMATE
VEGETATION
TOPOGRAPHICAL
CULTURAL DIVERSITY

NIGERIA VEGETATION



NIGERIA ETHNIC GROUPS



Larger groups are written in capital letters. (size of letters indicates the approximate size of group.)

CAUSES OF CULTURAL DIVERSITY IN NIGERIA

SOCIO-CULTURAL FACTORS

HISTORICITY

The cultural heterogenity is dated back to history. The Southern Nigerians before the advent of the missionaries had three main cultures:

(i) The Nok Culture 900 BC - 200 AD

(ii) The Ife culture 900 AD

(iii) The Benin culture 1400 AD

The Nok Culture had its origin in the people of Moroe who probably warred with Egypt and then fled across Sahara to Nok Region. (Terra Cotta heads and figures from this culture have been discovered, but there is no trace of continuity between Nok and Ife culture.)

The Ife culture followed the Nok culture and flourished between 900 AD to 1400 AD. Tradition shows that Ife culture difused to Benin around 1400 AD and from there to other parts of the South and middle belt region through migration, inter-tribal wars etc.

The Northern Nigerians have different cultural origin which can be traced back to Arabia. There were seven states in the North and they were pagans just like their counterparts in the South.

The introduction of christianity from the South and Islam from the North aggravated the ethnic separation since the new religions which have conflicting ideas condemn paganism which was the peoples initial religion and which many people still believe in.

ETHNICITY AND LINGUISTIC FACTORS

The tribal sector of Nigeria is characterized by considerable cultural heterogenuity - mutual inteligible languages. The major tribes are Hausa, Yoruba, Ibo, Fulani, Kanuri, Ibibio, Tiv, Ijaw, Edo and the minor ones are Gwari, Nupe, Biron, Jonkun, Igbirra, Borgawa, Urhobo, Itshekiri, Igala, Idoma, Ekoi and Efik. Of these, Hausa, Ibo and Yoruba make up 50% of the total population (see map above). Members of each tribe have strong ingroup feelings and hold to certain cultural beliefs and practices that they regard unique as setting their tribe off from others. Inter-tribal suspicions and cleavages are rive among them.

Despite the subjective differences however, there are certain objective cultural similarities among the various tribes (see cultural difusion above) that augur well for modern Nigerian leaders as they pursue their efforts to Unity and Modernization - similarity in farming

among some tribes, settlement pattern, social organization, with unilineal descent system and chiefdom organization.

GEOGRAPHICAL FACTORS

(1) CLIMATE

The climate dictates the type of materials to be found in different parts of the country and hence, has direct influence on the type of Arts, Crafts and Architecture of the people.

For example, the climate favours thick forest in the south and Savanna forest in the North. The Southerners thus major in wood-work, carvings, rafia works etc. while the Northerners major in leather works, horn carvings, potery etc. The people in riverine areas of the country (near the coast) build on water with the available materials (rafia palm, rope, tree stems etc.) while those in the Southern interland build with thin mud wall, tatch roof, with maximum openings and coutyards to allow maximum air circulation to counteract the effect of humidity and their counterparts in the North build with thick mud wall, azara, mud or tatch roof, with minimum openings for insulation against heat.

The climate also affects the mode of farming, storing and the type of crops to be found in different parts of the country.

VEGETATION

The thick forest in the south, the savanna and the semi-desert land in the far North initially acted as a barrier against inter-ethnic interaction and hence, cultural difusion. Nowadays however, transportation networks link various groups and aid cultural difusion.

(11) MOTIVATION

The unity of a country is the root of all developments - economic, political and social; and a country without inter-ethnic understanding is a country without unity.

Nigeria has experienced many interethnic quarrels some of which generated into bloody combats. It can not be over-emphasised that the major factor causing such disunity is cultural misunderstanding among the ethnic groups of the country. This builds suspicion, despise and consequently hatred. This is because every Nigerian is ethnocentric, he feels very important within his culture and judges others relative to it just because he has little or no knowledge of other's cultures.

Since culture itself, to borrow the definition of culture as used by Mamadi Keita in his article "Culture, History and Ideology" presented at the first pan-African Cultural Festival held in Algeria, "is the material and non-material works of art and science, plus knowledge, manners, education, mode of though, behaviour and attitude accumulated by a people through their history,"

We can see that culture is the addition of whatever contributes towards the gradual build up of people's civilization. It is the most important thing in a man's life, the basis of his personality and his very existence. It is that which gives a man his particular way of viewing life, his way of doing things.

The study of the culture of a people then will give us the full knowledge of such people. As Wold and Cykle put it in their book entitled "An Introduction to Music and Art in Western World" ... "The study of (a group of peoples')[a] social and intellectual life will give us the preview of the character and quality which will be found in their arts. Conversely, an intimate knowledge of their art will provide clues to their intellectual and social life." They further stated ...."If we add to those cultural forces the personal history of the artists and cultivate the facility of actually hearing and seeing the result of those forces of art, we will arrive at a better understanding of the cultural heritages of the people.

(a) (a group of people) substituted for (people of Western World).

The knowledge of another groups of people's culture also affords one of the basis for comparison. One begins to see the similarities and differences of one's culture relative to other's which could have otherwise been termed inferior. Clerk Wissler in his book "Man and Culture" shared this opinion when he wrote "...In fact, one of the great values to be derived from the study of different people's culture is the attainment of the perspective or a horizon from which we begin to see our own culture from outside. The objects and scenes of our daily lives look natural and consequential only because we have seen little else; if we can once break up this monotony by looking long and attentively at a different order of life, even our own will begin to appear as queer and amusing."

We can then see that the ethnocentrism and cultural relativity that are causing cultural misunderstanding and hence disunity in Nigeria can be eliminated by cultural interaction among the ethnic groups during which they study each others culture to know the similarities and differences.

(a) FEDERAL GOVERNMENT'S RESPONSE

The Federal Government realized this and took steps to maximize social contact by establishing:

(1) Federal Government Secondary Schools which operate on state interchange basis as a first step to bringing together youths in their formative years. Various governments of the Federation have also consistently been encouraging inter-state movement of youths so that they could mix freely with one another.

(2) National Youth Service Corps during which fresh Nigerian graduates are deployed to States other than their own States of origin.

(3) Cultural revival which was spare-headed by Western State in 1960, followed by other states and finally by Federal Government in 1970, with the aim of integrating Nigerians culturally.

SHORT COMINGS OF FEDERAL GOVERNMENTS APPROACH

(1) Numbers 1 and 2 above are more of social interaction than cultural.

(2) The approach of the Government to cultural interaction is static and sterile because:

(a) Emphasis is on dances and musics only that everything becomes entertainment for the elites.

Those who perform hardly know why they perform, because, there is no clear cut direction.

(b) (i) The idea of competition introduced is totally unjustified because culture can only be explained in terms of culture and the idea of comparing one culture with another to know which one is better is doing a lot of injustice to the concept of culture.

(ii) Because of the competitive approach, the people have started to 'manufacture' cultures to impress the judges - the Elites of the society who know little or nothing about the culture but only judges the trilling aspect of the dances. Thus the originality of our culture is slaughtered on the alter of competition.

(iii) The competitive approach helps to foster State consciousness rather than National consciousness, thereby doing more harms to unity than helping to strengthen it.

(iv) Cultural contacts on National basis is limited to few towns like Lagos and Kaduna.

(b) PEOPLES' RESPONSE

Many people have, through writings, lectures and symposia, talked about the best approach to cultural

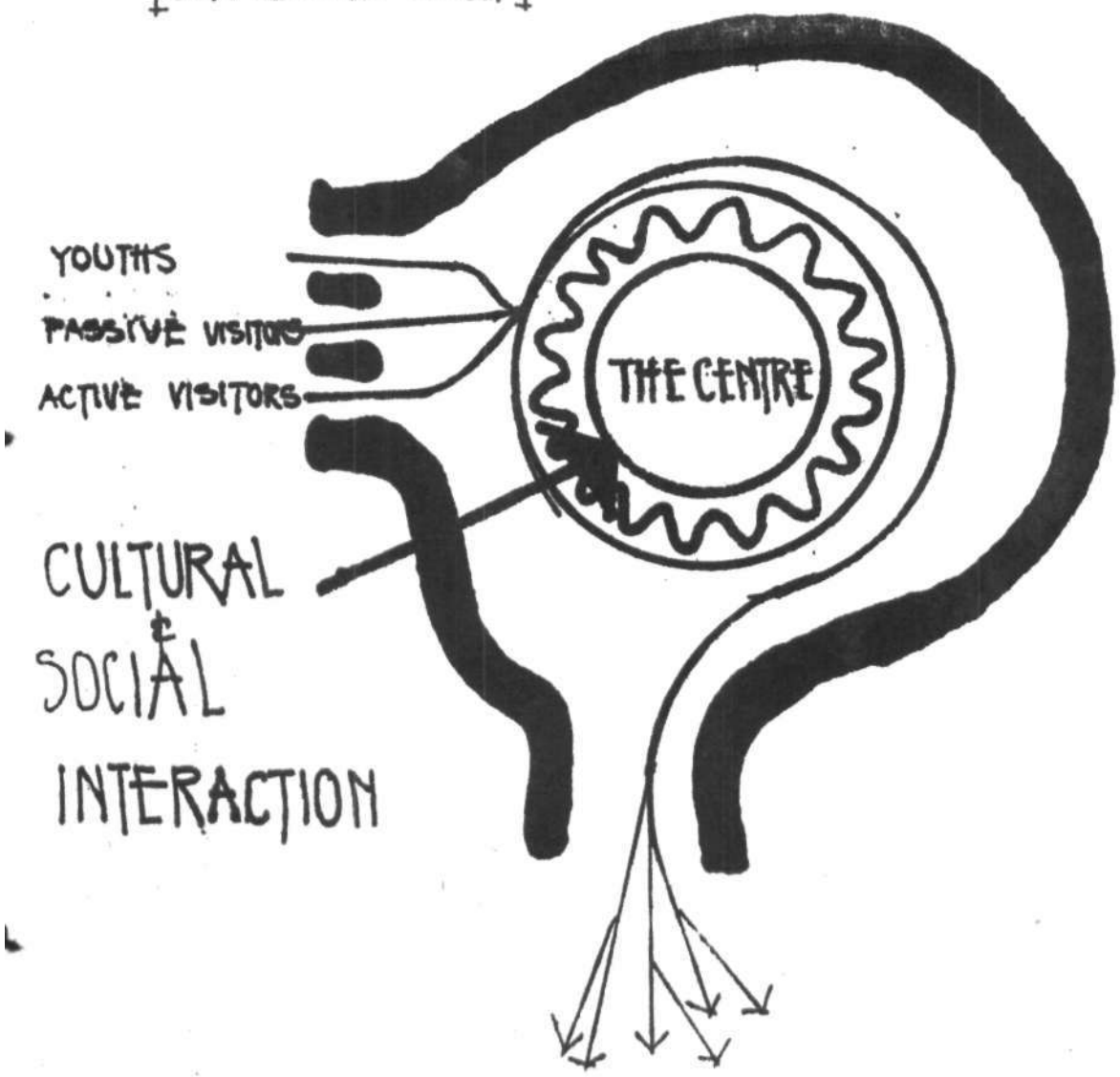
revival so as to fulfil the objectives of National Unity and cultural awareness.

Among them is Mr. H.A. Kareem of College of Medicine who wrote in the 'New Nigeria' of 21st November, 1974, an article entitled "Black Arts Festival, A Waste of Money?" He was of the opinion that the new Arts Theatre which was imported from Europe is making a mockery of our culture and that for everything to be meaningful, the approach to cultural revival must be dynamic. Another writer is Professor E.A. Ayandele, Principal of Jos Campus of Unibadan who in a seminar at the University of Liberia, talked about need for researching into African Culture, to be able to forecast what the future will be. Dr. Onigu Otite also in Sunday Times of January 12, 1975 who wrote an article "Arts, Culture, Festivals: Where are We Going?", was of the opinion that to revive what is African is not to limit ourselves to dance forms, what is critical is a 're-discovery' of the African System of thought and phylosophy which articulate the African way of life. Another writer still, Mr. Livinus Okereafor in his article "National Unity Through Cultural Education" in the Daily Times of Saturday, July 6, 1974 was stressing the need to hand over the culture to the youths who are still in their formative age, through cultural education.

(c) MY RESPONSE

Knowing fully well that culture itself is dynamic and that any static approach is banned to fail, I think immediate action is necessary to correct the present trend and suggest better ways of achieving Unity through cultural understanding. It is to this end I want to distinguish myself and as an Architect, I have to solve the problems physically, that is, evolve a centre that will maximize cultural and social contacts among the ethnic groups of the country in a dynamic way - hence CENTRE FOR UNITY IN DIVERSITY.

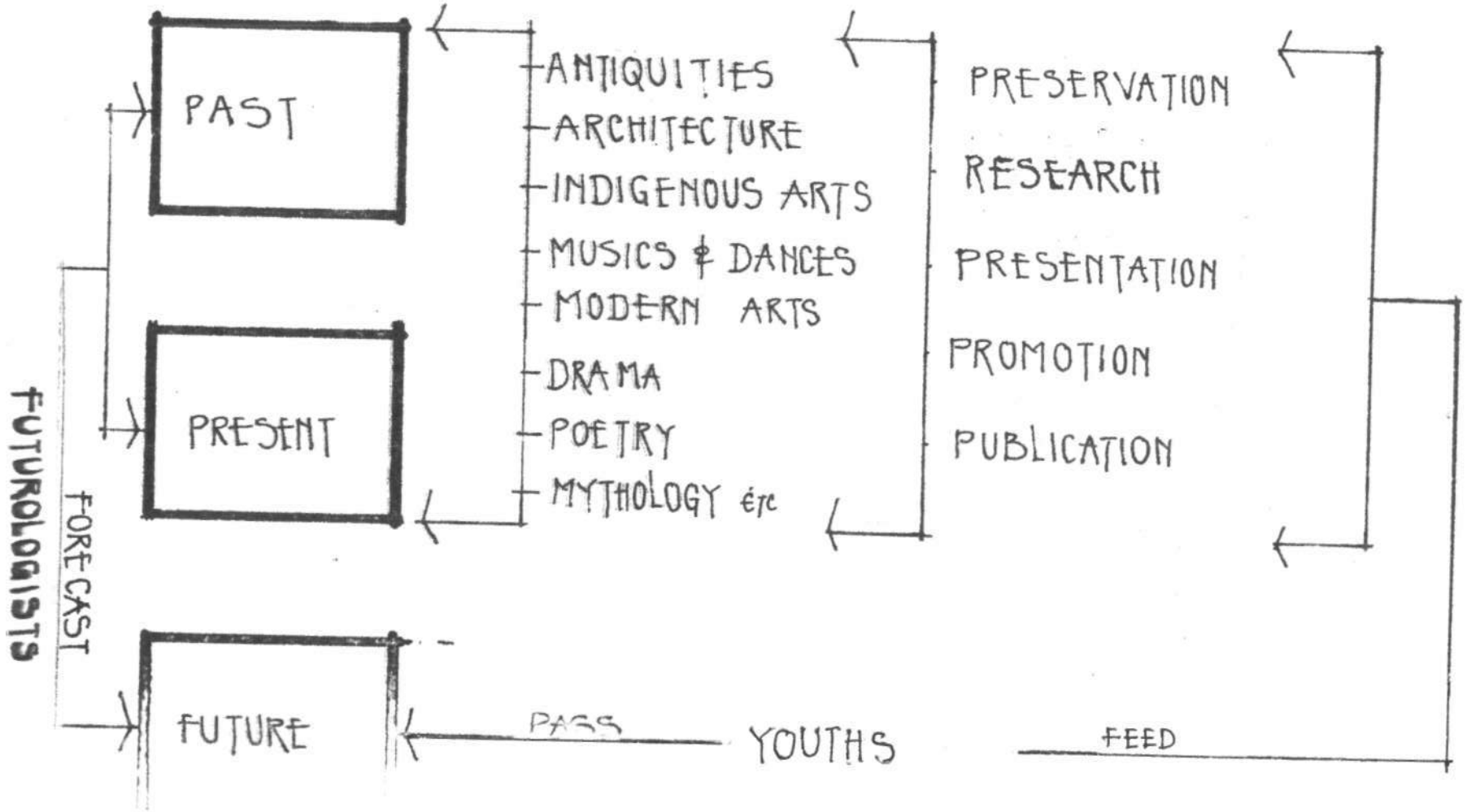
MY DYNAMIC APPROACH (IN TUITION.)
[SYMBOLIC ONLY]



CULTURALLY AND SOCIALLY GROOMED PEOPLE BECOME TRANSMITTERS OF CULTURE THROUGH:-

- INFORMAL EDUCATION —— INTERACTION
- FORMAL EDUCATION —— TRAINING, PUBLICATIONS, LECTURES, SEMINARS AND SYMPOSIA.

MY DYNAMIC APPROACH (IN TIME)



(IV) RECOMMENDATIONS

(i) Each State should have a centre like this in its capital or other site deemed suitable for it and should be financed by the Federal Government.

(ii) Each State should organize annual 'State Cultural Days' during which all other states will participate on non-competitive basis. During such festivals, each state will be told to explain briefly to the public, particular features of their cultural heritage. (Cultural exchange).

- All participants should be lodged together in camps (hostels) with social facilities that will allow them to meet and mix freely. (Social interaction).
- Various visiting performers should be invited to tour the host states after the festival to have the knowledge of those aspects of culture that can not be brought to the Centre. During such tours, there should be mobile exhibitions of the visiting States' Arts and Crafts. (Cultural interchange
- Consideration should be given to linking festivals with States' Exhibitions. (like Agricultural shows etc.

- Graduates on National Youth Service Corpos should be camped in the Centres for the period of their orientation which should be minimum of three months, to have on the spot knowledge of the cultural heritages of the States they are deployed to. They should, during this period go through the rudimentary study of the major languages and some other aspects of the Arts and Culture of the people. (Feeding the Youths).
- The annual inter-collegiate cultural festival which was pioneered by Igbobi College and limited to Lagos State Colleges should be encouraged by the Federal Government to include Colleges from other states in the Federation. Such Festivals should take place annually in the proposed Centres. (Feeding Youths and Encouragement of social interaction).
- Young aspirant and talented folk artists who should be included in the proposed National Youth Training Scheme should be sent to the proposed Centres on State interchange basis so that they may have the opportunity of learning both indegenous and contemporary Arts, Crafts, Drama, etc. During their course of study, they will go through the rudiments of the major languages of their states of deployment, this will gradually eliminate the barrier created by language among the ethnic groups of the country.

During this period also, they should have had the full knowledge of the cultural background of their state of deployment which they will later transmit to their states of origin. (Feeding the Youths and Using them as transmiters).

- As a matter of urgency, the Federal Ministry of Education should develop a curriculum for Cultural Education both in Primary and Post-primary institutions so that our young aspirants can have a solid base from which to take off in their determined efforts to sustain and improve upon our cultural heritage. (Feeding the Youths).
- To strengthen the festival's role in the promotion of National Unity, it is recommended that the Federal Government, through the Nigerian Arts Council should arrange at each festival at least one special exhibition on a National theme.
- The government should, as a matter of urgency encourage research, publication of aspects of culture and mobile exhibition to hasten cultural revival and transmission. The research section of the proposed Centre should be an affiliate of the School of African Studies of the Universities in each state.

LOCATIONS FOR THE CENTRE IN NIGERIA.

STUDIES A (PART II)

NIGERIAN TRADITIONAL ARTS PERFORMANCE AND ARTS SHOW

To be able to give Nigerians the Centre that will depict the traditional setting of their culture, an intensive study must be done on their Art to know the characteristic features and their Architectural implications before any meaningful proposal can be put forward. This is to keep the originality of the Nigerian Culture and maintain the identity of the people within their culture

(i) THE CULTURE AND TRADITIONS OF NIGERIANS AS REGARD PERFORMING ARTS AND ARTS AND CRAFTS

Some of Nigerian traditional festivals are reserved for special occasions such as the Adamo-Orisha play, performed in Lagos, usually in honour and remembrance of some great sons of the past. This play, in which several Eyos (masquerades) or house take part, symbolises the spirits of the ancestors returning to bless the people. It is also a reminder that ancestor worship holds a high place in traditional beliefs. Amont the Oron clan in the Calabar area, it was the custom to carve representative figures of the ancestors which were and are carefully preserved. About 400 of these figures, some more than 200 years old, are housed in a museum at Oron.

Many of the traditional ceremonies are connected with the installation of Chiefs. In the Northern Emirates these ceremonies vary for each chief but they usually include, as the focal point, the placing of a turban or burnons and the presentation of a sword or other symbol of the Office. The celebrations may be followed by the traditional 'Jihi' by local horsemen.

Drumming and dancing to local orchestras also have their places in the ceremonies. In Southern Nigeria, the preparation and ceremonies for installation may go on for longer periods and often involve traditional rites performed at the old shrines and sacred graves thus ensuring the continuance of the traditions.

Closely allied with this adherence to tradition are the customs associated with the preservation of the memory of ancestors. These include the observance of the second burial ceremony in the case of the recently departed, the setting aside of memorial days - something after the manner of saints days in the christian calender - and the observance of annual ceremonies in honour of the old gods. Among the Yoruba people of Western Nigeria it is said that there were over 400 different deities and even today ceremonies are observed for the god of Iron, (Ogun), god of thunder (Shango), for Olokun (goddess of life) and many other deities too numerous to mention. Many of these ceremonies were, in former times, associated with human sacrifice, now happily a thing of the past and, apart from the most secret aspects of the ceremonies, occasions of vivid and exciting movement and colour.

Dancing to the accompaniment of drums in the South and to drums and other musical instruments in the North,is the common outward and visible form of enjoyment followed by everyone.

In addition to the special dances observed for chieftaincy and for all other traditional occasions, many other dances have been devised, notably from the observation of animals. In costumes which imitate the birds and beasts, various tribes have built up their own speciality dances which reproduce faithfully the movements of the animals they portray. Hunters, for example, prepare themselves for the hunt by staging a dance in imitation of the quarry they seek. At the same time it is an innovation for success in the coming hunt. Seed time and harvest, fishing and hunting, birth, marriage and death each have their dances and ceremonies invoking the pleasure of the gods and success in the undertaking. Many of these dances involve the wearing of masks which may be an artist's interpretation of the spirit said to preside over the particular event being celebrated; Which brings us to another form of tradition.

Wood carving is probably the commonest form of artistic expression among the forest people of Nigeria. (See page). The ancestor figures of Oron, already mentioned, are a case in point but all over the Southern parts of the country, wood carvers have flourished since time immemorial. Making figures for shrines, for portraiture, for masks, for representation of the spirits of field, forest, stream, earth, sea, sky, water, fire and thunder. Long before surrealism was an established art from Western World, Nigerian wood carvers interpreted these spirits in particular as they 'saw' them and carved the living wood not in conventional portraiture but in lively but serious caricature. The traditions of these old carvers remain in many villages where their successors provide the village with its shrines and ornaments to this day. Many of the older examples are now preserved in the National and other museums.

Along with wood carvings, brass or bronze casting are still made but there is nothing produced now to compare with the fabulous Ife and Benin bronzes whose origin is still a matter of speculation and mystery. These perfect examples of portraiture and the 'icre perdue' method of casting, together with the equally perfect terra cottas thought to be of the same period

and possibly by the same craftsmen, have no equal anywhere in West Africa.

More formalized and stylized bronze have been produced over a longer period but the heads of Ife, now preserved in museum at Ife, are in a class of their own. The metal work and glass bead and bangle industries of Bida are a familiar offering to visitors to Nigeria. The bead makers in particular preserve their ancient skill as a family tradition. At one time the glass for this purpose was made locally, now any glass is melted down to be used by the guildsmen. The metal workers were originally the armourers of the North. Their old wares are not now in so much demand - except for the production of the ceremonial swords worn by Emirs and Chiefs. Their Arts have therefore been applied to the production of skilfully fashioned and decorated trays, bowls and pots, rings, bangles and the like. Excellent leather-work and calabash carvings are produced at Kano and Oyo, rafia weaving is found at Ikot-Ekpene, Pottery at Abuja, carvings at Awka. Indeed everywhere through the country there can be found a local "village" industry that is more often than not utilitarian, but produced with care and traditional skill and embodying traditional designs.

(II) TRADITIONAL PERFORMING ARTS

(A) TYPES:

The traditional arts performance includes:

(i) RITUALS:-

Traditional dances connected with sacred, religious or cult observances.

(ii) MASQUERADE:-

Traditional dances performed by masked dancers covering the body or involving the use of sculptured masks.

(iii) CEREMONIAL:-

Traditional dances done during or to mark particular events or special occasions, like chieftaincy, marriage, birth, death, child naming, circumcision, etc.

(iv) WAR:-

Traditional dancers performed by men or women either before going to war or after; employing pantomime rituals or mock combats to show the desired actions and strategies, and usually ending in a victory celebration to complete the dance performance.

(v) ACROBATIC:-

Gymnastic displays to music, exploring bodily agility to achieve physical feats.

(vi) VOCATIONAL:-

Traditional dance that grows from work experience and usually an imitation of work movements or partaining to the many possibilities and complexities of a particular occupation.

(vii) CREATIVE:-

Dance that indulges in artistic imagination or patterns in traditional dance forms and based on stories, drama from traditions existing in a particular society.

(viii) SOCIAL ENTERTAINMENT:-

Traditional dances for pleasure and revealing joy, good news, everyday thythmic movements and human feeling of a particular society. Any traditional dance performed to amuse and entertain guests usually with praise chants or abuse songs - to reveal the status of the guest and the particular occasion.

(ix) MAIDENS:-

Traditional dances performed at the virgin stage or premarital stage as an expression of beauty, innocence of body and allied to fattening rites or when young women are initiated into adulthood.

(x) MALE ADOLESCENTS:-

Dances of initiation of young males, through the rigour of intricate initiation of spiritual and moral values, into responsible adulthood of a particular society.

(xi) ELDERS:-

Usually a cult fraternity or status dances that can only be performed by initiated members of a particular age group of male and female elders in the society; any functional dance performed by respected elders in a society.

(xii) PUPPET THEATRE:-

Traditional show using puppets and dramatised folktales of a particular society.

All of them have common characteristic features which when removed can kill their meanings, originalities and aesthetics.

(B) CHARACTERISTIC FEATURES

(i) INTIMACY

There is always intimacy between the audience and the performers in African Arts performance because it is an expression of the deepest convictions and common experiences (beliefs, habits, and attitudes) of their daily lives. Unlike the Western type of performances where the audience is generally quiet at operas, dances, except for almost regulated periods of clapping, the audience in Nigeria arts performance are usually active and expressive. True, there are quiet periods, but there are others of demonstrations talking and shouting approvals, running out to dash favourite players and shouting poor players down.

The audience, their thoughts, feelings and reactions are as much a part of the play as are the performers. Both are bound in intimate interrelationships and each needs the other to give meanings to what they are doing. An understanding of the aesthetics of an event lies as much in the behaviour and thoughts of the viewers as it does in the actions of the performers.

(ii) NOISE & VIOLENCE

Traditional African performance is naturally noisy and violent. These can be seen in the traditional musical instruments, some of which are usually very big, the way the drums are been beatten, the body intricacy of the performers, the costumes of the dancers, some which have shells of animals and small bells and the foot work of the dancers.

(iii) TIMING

The end of a performance is usually marked by:-

- The performers dancing off the stage gradually,
- The disapproval of the audience on the performance of a player,
- The announcement from the leader of the performers or by the host himself,
- A gradual withdrawal of the performers one by one back to their seats among the audience. This is very unlike Western performance, the end of which is usually marked with curtain drawing which reduces the performance to a division between reality and magic.

(iv) SCALE

Some performers, especially some masquerades such as (Gelede and Aladoko in the West) are usually very tall, about four metres tall atimes. Some performers such as acrobats also need large space to perform, they atimes pile up themselves over each other to a height of about three to four metres (See pictures).

(v) PHYSICAL FEATURES OF AFRICAN ARENA

One important feature of African performance is the absence of theatre and stage. Dances are always held in the open - in village squares, in Chiefs' compound or in the compound of the dancing team's host. The spectators form themselves into a circle within which the performers dance. (See diagram and Picture).

The implications of the above are:-

- There is total intimacy with nature that there is no need for special painted cyclorama as in the theatrical performance, which will introduce artificiality.
- There is room for total intimacy between the audience and the performers, because the audience can easily move in and out the performers at will and vise versa.

- Because of the openess, the performance is limited to when there are favourable weather conditions such as dry seasons and after rains or storms, especially during marriages, births, deaths etc. that inevitably fall to these periods.
- There is little or no acoustic problem to be solved. The openness caters for the noisy aspect of Nigerian Arts performance.

(III) TYPES OF TRADITIONAL ARTS & CRAFTS

This ranges from grass weaving among Nupe people, pottery, among the Ibos, Hausa and Yorubas, Akuete weaving in East, Adire and Aṣooke in the West, Brass making in Bida and part of West Cane Raffia weaving among Ibibios, Mat weaving in the West, Wood work in the South generally, various styles of hair-do among Nigerians, leather-work in the North, to various types of indegenous Architecture that can be seen throughout Nigeria.

(A) CHARACTERISTIC FEATURES

(i) Relationship between Arts and Crafts and the People

The Arts and Crafts form part of the people's day to day life, they are married in a close inter-relationship. This is because Arts and Crafts show the people's beliefs, actions, likes and dislikes,

values and tastes - ranging from interior and exterior house decoration, the body decorations, the house-hold equipments, musical instruments hair-do and the clothes they wear, all give the expression of their minds. (See pictures).

(ii) Identity

As can be read above, the Arts and Crafts of Nigerians identify one family from the other in a close society and one ethnic group from the other in Nigeria. There are areas of similarities and some areas of differences as can be seen above. The Arts and Craft and the people can not be easily separated, and any attempt to separate them will result in the following implications.

- loss of identity of ethnic groups.
- loss of originality
- the killing of peoples awareness towards their own cultural heritage.

(IV) MODERN THEATRICAL PERFORMANCE

(A) TYPES

It is observed that the roots of all modern plays are from the traditions of the people. They are usually modified (modernized) and can be acted in either foreign or Nigerian languages.

They include:-

(i) contemporary coral musics

(ii) contemporary instrumental musics

(iii) drama and comedian plays

(iv) contemporary dance theatre

(v) modern orchestra.

(B) CHARACTERISTIC FEATURES

(i) Intimacy

Because the modern arts performance has its root in the tradition, intimacy between the audience and the people are still maintained but in a more organized way. Audience can still participate in the whole performance as in the traditional arts performance.

(ii) Noise and Violence

There is reduction of noise and violence in the modern arts performance but this can not be compared to the noisiest play in the Western World.

(iii) Timing

The timing aspect of traditional setting is still maintained but modified since there is a specific time for a particular scene in modern arts performance.

(iv) SCALE

The scale is usually human scale because majority of the plays have no masquerade performance and the acrobatic aspect is totally modified.

(C) VENUE FOR PERFORMING MODERN ARTS

It is observed that the type of plays to be acted will determine the type of theatre to be used. Generally there are two types of performers:-

(i) Those who started their plays as early as colonial days orientate their plays towards the use of the prosceniun type of theatre being the type they were exposed to by colonial masters. These types of theatre can be found in our town halls,universitiesand commercial theatres.

The physical implications of this type of theatre when the modern arts are performed there are:-

- Removal of audience and performers intimacy which results in artificiality.
- Loss of originality and turning the plays into illusionary scenes within the frame as opposed to traditional setting of Nigerian arts performance.

(2) Those who, backed with their intellectual ability realized the short comings and made attempts to correct them. These people resulted in open stage type of theatre which keeps the characteristic features of modern traditional arts performance to certain extent. These groups are; Ife University theatre led by Olarotimi, Ibadan University Theatre Arts Group, Lagos University Theatre and A.B.U. Theatre. (See diagram).
These type of theatres are not yet available in the country at present. They can be either open air type or covered.
The two types of artistes are existing in Nigeria today, but the drift is towards the second type since it conforms with the traditional setting of African performance.

(A) MODERN ARTS AND CRAFTS (PLASTIC ARTS)

TYPES

The modern arts and crafts include:

- Architecture
- Drawing
- Painting
- Sculpture
- Graphics (Postals, Print making, Textile designs et
- Collage works
- Tapectries
- Printing
- Photography
- Ceramics
- Pottery
- Literature - Novels, short story, poetry, drama writing etc.

(B) CHARACTERISTIC FEATURE

IDENTITY

There is total loss of identity in the modern arts and craft because of the universal approach to it. This is as a result of technology which itself is universal and which has direct influence on our arts.



Traditional Arts Performance,

Note: - Intimacy between actors and audience

- Body intricacies of the dancers

- Body and visual discomfort resulting from the flat terrain



Before the historic encounter with the British, Oba Ovonramwen's Army Captain, Chief Ologbosere (Akomolafe) takes oath of allegiance

Modern theatrical performance (the tragic Government of Ovonramwen) by Olarotimi - Ife University theatre group.

Note - The maintenance of intimacy between actors and audience.

- More Organized way of sitting and staging.



Member of an exclusive Onitsha society. Like their outfit, artistic works commissioned by members must be highly decorative

Note the connection of people's arts and their taste.

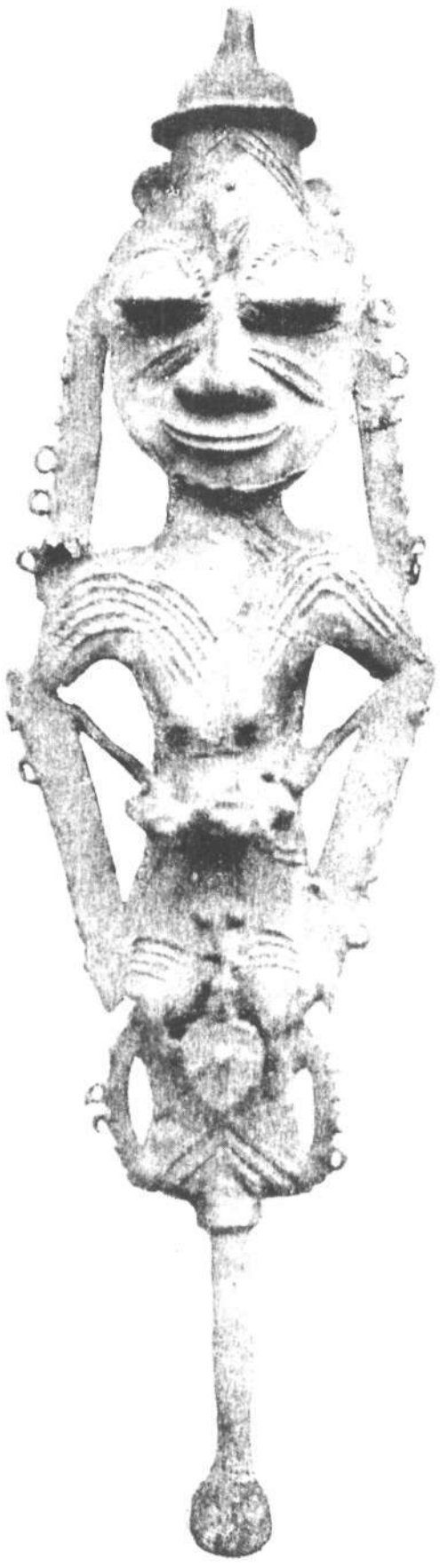


Ancient carved posts at the palace of the Emir of Ilorin showing typical Yoruba figures



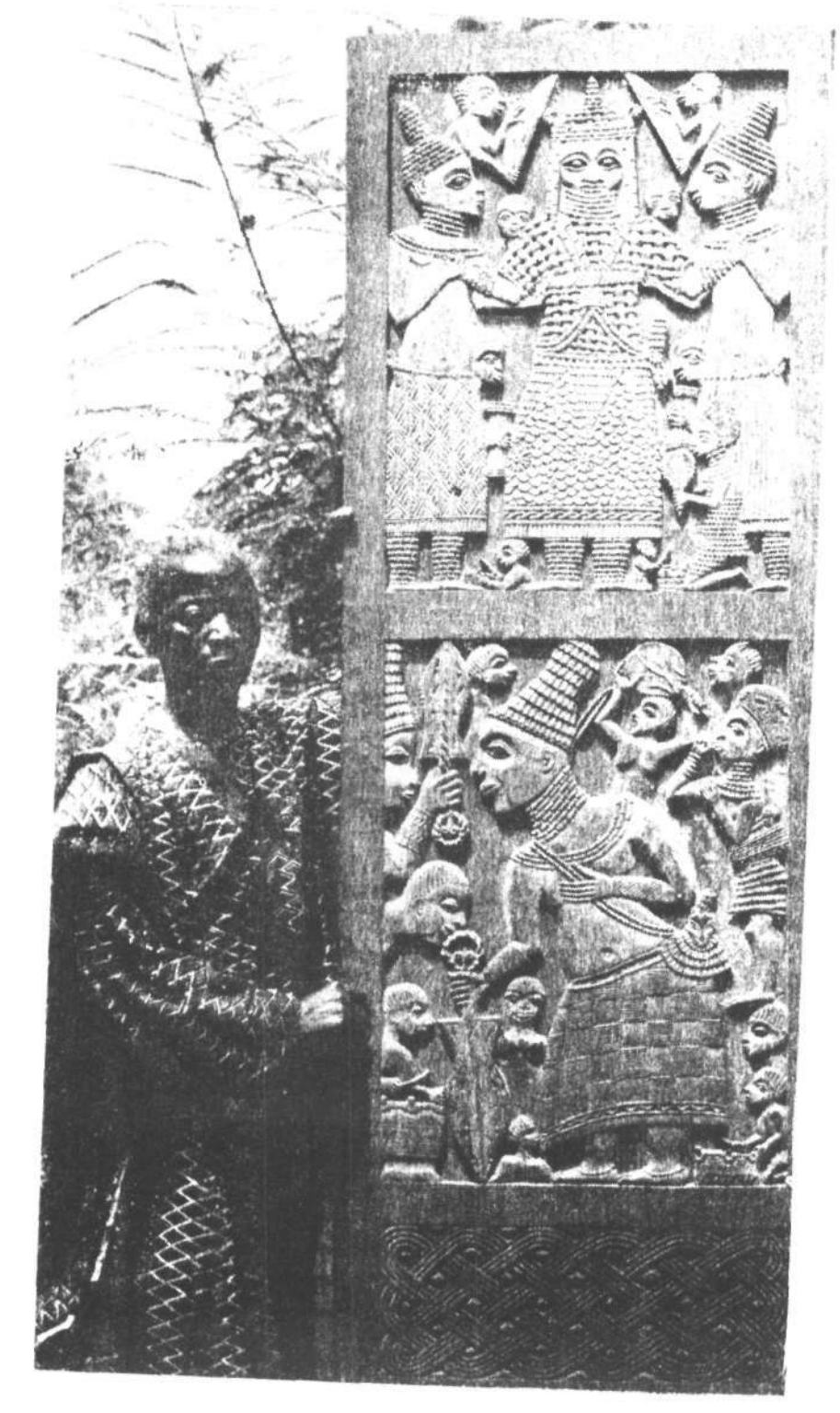
Palace posts are commemorative but they also provide royal patronage for the Nigerian artist

Note the connection between people's arts and their architecture.



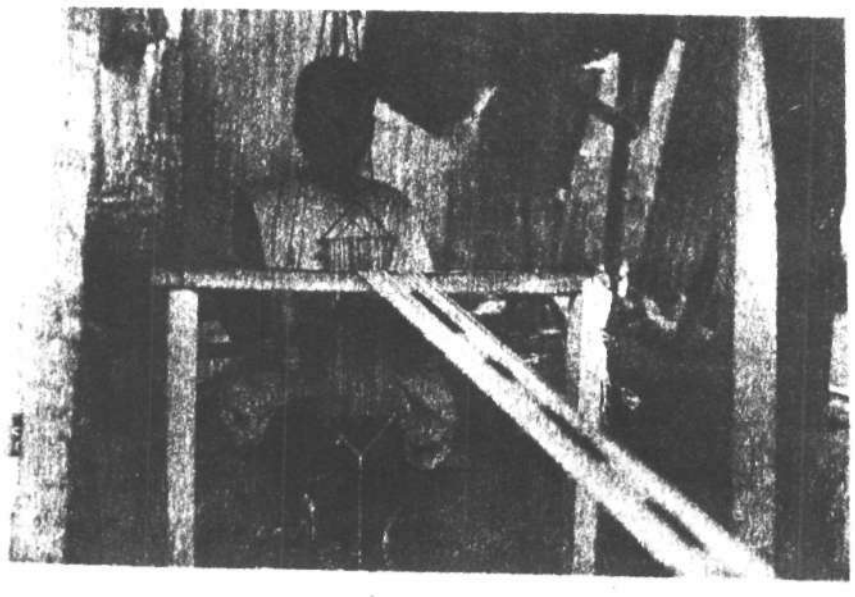
Edan Ogboni (brass paraphernalia of the Ogboni cult responsible in many Yoruba towns for traditional government)

Note the connection of people's
arts with their beliefs and
and traditional politics



Carving of Sango (god of thunder) as a door decoration.

Note Connection of the people's beliefs and tastes with their arts.

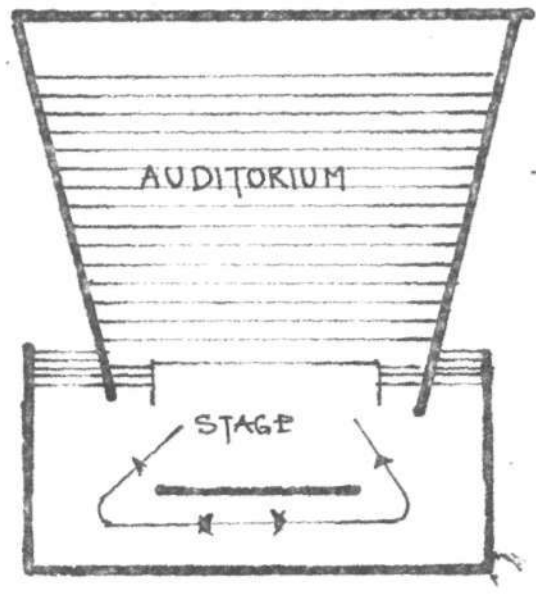


Weaving among the iseyin people of Western State
this craft identifies them from other yorubas



Leather Work among the Oyos of Western State.
This crafts identifies them from other Yorubas.
Note similarity to Hausa Crafts.

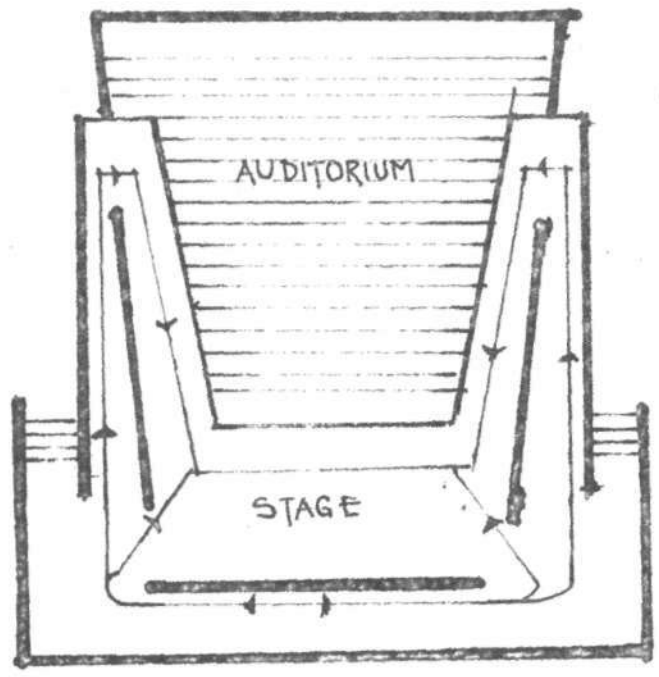
IBADAN UNIVERSITY THEATRE BEFORE &AFTER MODIFICATION



UNIVERSITY OF IBADAN THEATRE BEFORE MODIFICATION

The performers can only get to stage. interaction with audience is limited.

PLAN A



THE THEATRE AFTER MODIFICATION.

The performers can now move round the audience.

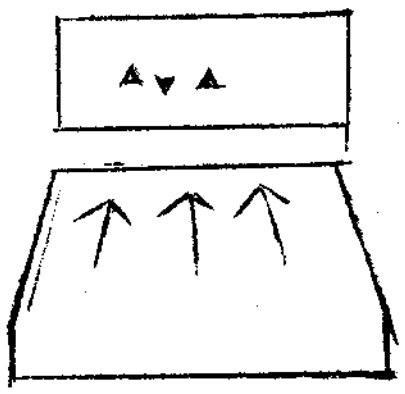
Although this solves the problem of intimacy a bit, the illusionary aspect of proscenium theatre is still present.

PLAN B

STUDIES B PART II

STUDY OF MODERN THEATRES ANALYSING THE ADVANTAGES AND DISADVANTAGES WITH VIEW TO ADAPTING THEM TO NIGERIAN TRADITIONAL SETTING OF ARTS PERFORMANCE.

(I) PROSCENIUM TYPE



- Audience seat directly to watch the actors on stage
- Quadrilateral in shape with aspect ratio of about 1 to 2 Sides converge towards the back of the stage following the sight line from the extreme lateral line.

ADVANTAGES:

(a) It affords the best arrangement for presenting maximally perceptible presentation.

(b) It creates a limited, unified, fixed frame for the pictorial composition of performance. Scenery can approach the quality of fine art in the refinement of its design elements.

(c) It permits the director and designer to relate performers to scenery, secure in the knowledge that the whole audience will perceive the relationship in the same way.

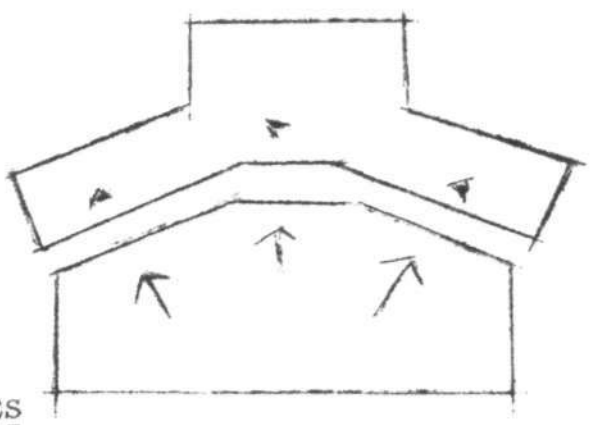
(d) It affords maximum confrontation of performers and audience and best for lectures, concert singing, and resitation.

DISADVANTAGES:

(a) It is limited in seating capacity because the principal direction is away from the performance.

(b) Segregation of the performers from the audience and sharp breaking of performance as a result of curtain drawing, turning the performance into an illusion.

(II) SIDE STAGE OR MULTI-PROSCENIUM, OR THEATRE-ALL-ROUND



ADVANTAGES

(a) Multiple stage setting allows for small scenes on side stages while scenery is being changed on the main stage.

(b) Processions can enter from the side stages and moving into the main stage.

(c) It allows for expansion of acting area for simultaneous showing of several setting or locales.

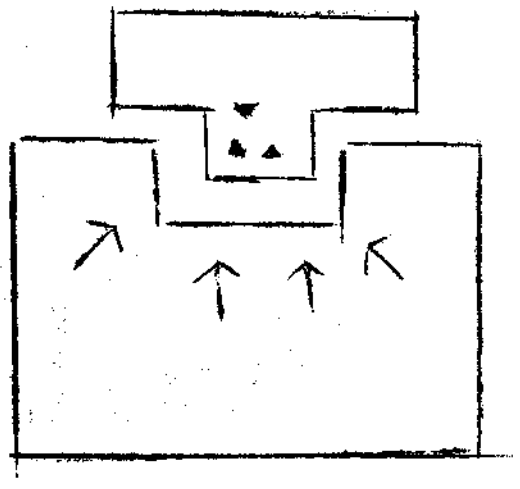
(d) There can be elimination of changes of scenery by having all sceneries set up on the various stages and moving the action and even rotating the audience. (This form relates directly to the television studio method of having several settings set up and moving actors and cameras from one set to another.)

DISADVANTAGES:

(a) Like any other proscenium theatre, there is sharp break between the audience and the performers - Intimacy removed.

(b) Because of multiple scenes, the audience may be confused as to which one to concentrate on. Some of the audience will have to sit on Swavel seats or incline themselves before they can see the scenes on the side stages.

(III) OPEN STAGE



- the audience sit on 3 sides of the stage.

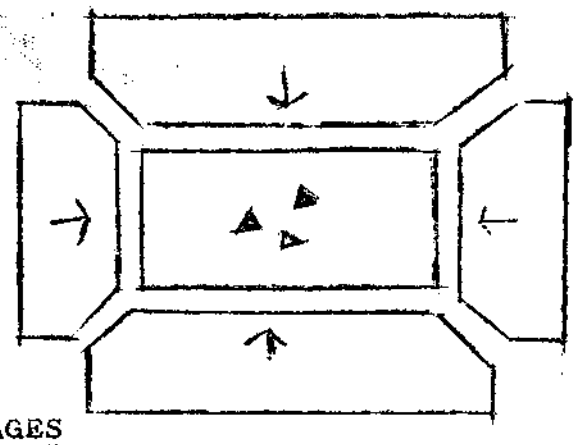
- ADVANTAGES

- It places the performers in the same envlope as the audience. This produces intimacy which results in a unity of experience between the performers and the audience. The players are swift and the technique is fluid and cinematographic.
- It places more spectators closer to the performance than does the proscenium arrangement and in this way contribute to good seeing.
- It is simple .to design because may have no complicated fly loft but adaptable light grid for lights, props and scenic elements can be hung over the thrust. This cuts drastically the initial and running cost.
- The end of a play is not marked by sharp drawing of curtain as in proscenium theatre, thereby diminish the illusionistic style of stage design.

DISADVANTAGES

- Difficulties of entrance and exit of actors.
- Difficulties pertaining to the scenic investiture which are common to both this and arena arrangement.

(IV) THEATRE-ON-THE-ROUND--ARENA



ADVANTAGES

- Economy of space - maximum audience in the minimum enclosure, this arrangement seats the audience within the shortest distance from the arena. It is therefore attractive to showman and also to the spectator who attaches value to proximity to the stage.
- Intimacy between audience and performers as in the thrust theatre.
- Economy of money - limited type of performance and inexpensive limited number of seatings.

DISADVANTAGE

- Actors backing some part of audience.
- Actors covering each other from some audience who are in the front - (See page).

(C) SYNTHESIS FROM STUDIES

The intention of the designer is to give priorities to the characteristic features of the traditional setting of Nigerian Culture within the limit of modern technology and also create a confortable atmosphere that will enhance effective and efficient productivity by the actors to be able to give the audience the full knowledge of what is been transferred to them culturally.

'Hence from my studies, I have the following conclusions:

TRADITIONAL ARTS PERFORMANCE,

For the traditional arts performance, a local, indegenous African theatre that paradoxially both traditional and contemporary, drawing together the extremes of dual Nigerian Culture will be provided. To achieve this, an Amphitheatre, perfectly integrated with nature will be provided, and will be designed in such a way to maximise audience and actors intimacy.

MODERN TRADITIONAL THEATRICAL PERFORMANCE

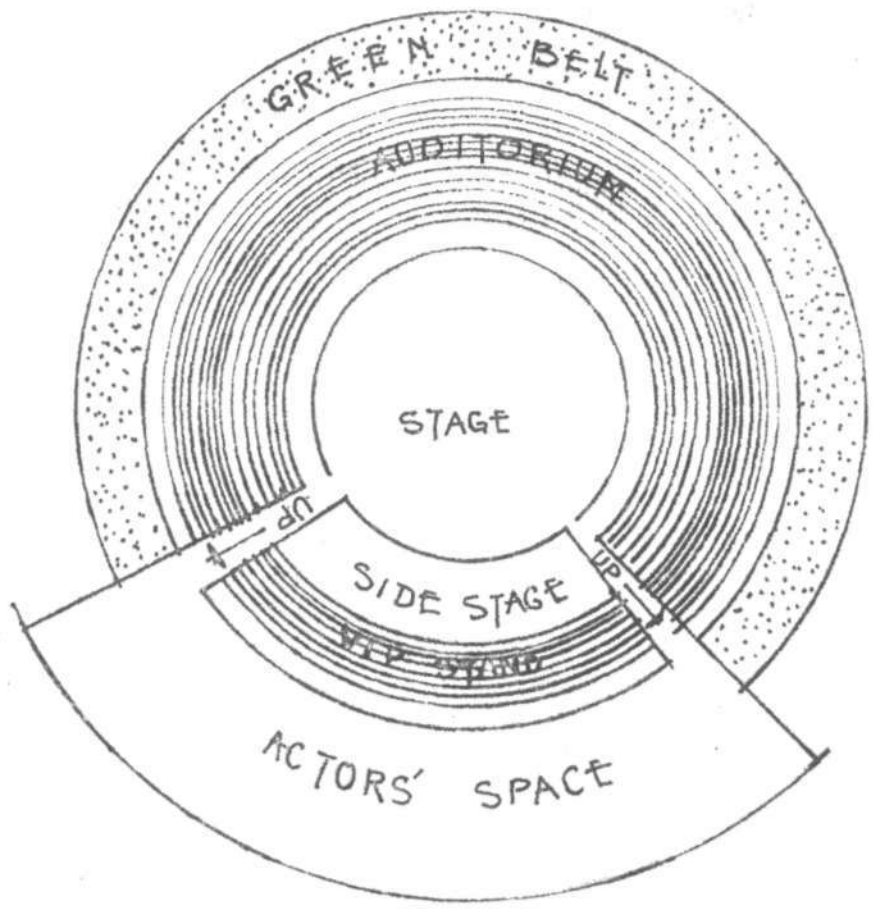
For modern theatrical performance, a theatre that does not deny the possibility inherent in Western style presentation will be provided, bearing in mind that if the theatre is to live, it can not be the shallow routed expatriate form, but must acquire its own audience among the Africans who are not necessarily already fixed in their anticipation by University study or

belong to the so called elites of the society. For this an open stage thrust theatre will be provided, (see advantages under studies) with provision of vomitories under the audience stand for artists entry and exit, to enhance actor - audience intimacy. The theatre will be the camellion type that can change from the open stage type to proscenium type and also to arena type. This is to give chance for the different artistes in Nigeria and some foreign artistes who may like to stage shows in the theatre.

ARTS SHOW:

A **gallery** showing living arts (arts making and arts show) will be provided. This is to maintain the identity of the people, the originality of arts and to create a forum for teaching.

MY PROPOSAL FOR THE AMPHITHEATRE.



PLAN

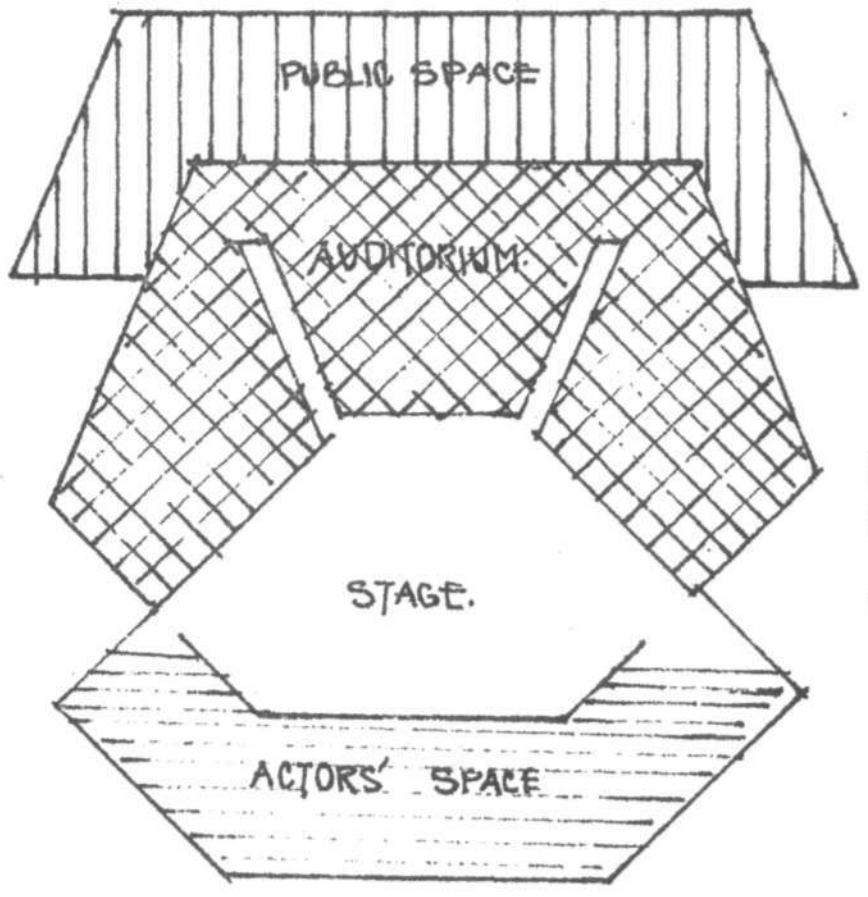
the final shape mi not be exactly like this, but the idea is carried through.

Apart from the audience - actor intimacy inherent in theatre on the round, the ~~audience~~ actors can pass through the aisl to the stage, thereby increasing the intimacy between them. The act can also be seen dancing off the stage until they vanish into their dressing area.

The side stage is created for the actors who will like to pay homage to the V.I.P's which is part of our tradition.

The theatre will be fully integrated with ~~the~~ nature.

MY PROPOSAL FOR THE OPEN-STAGE THEATRE



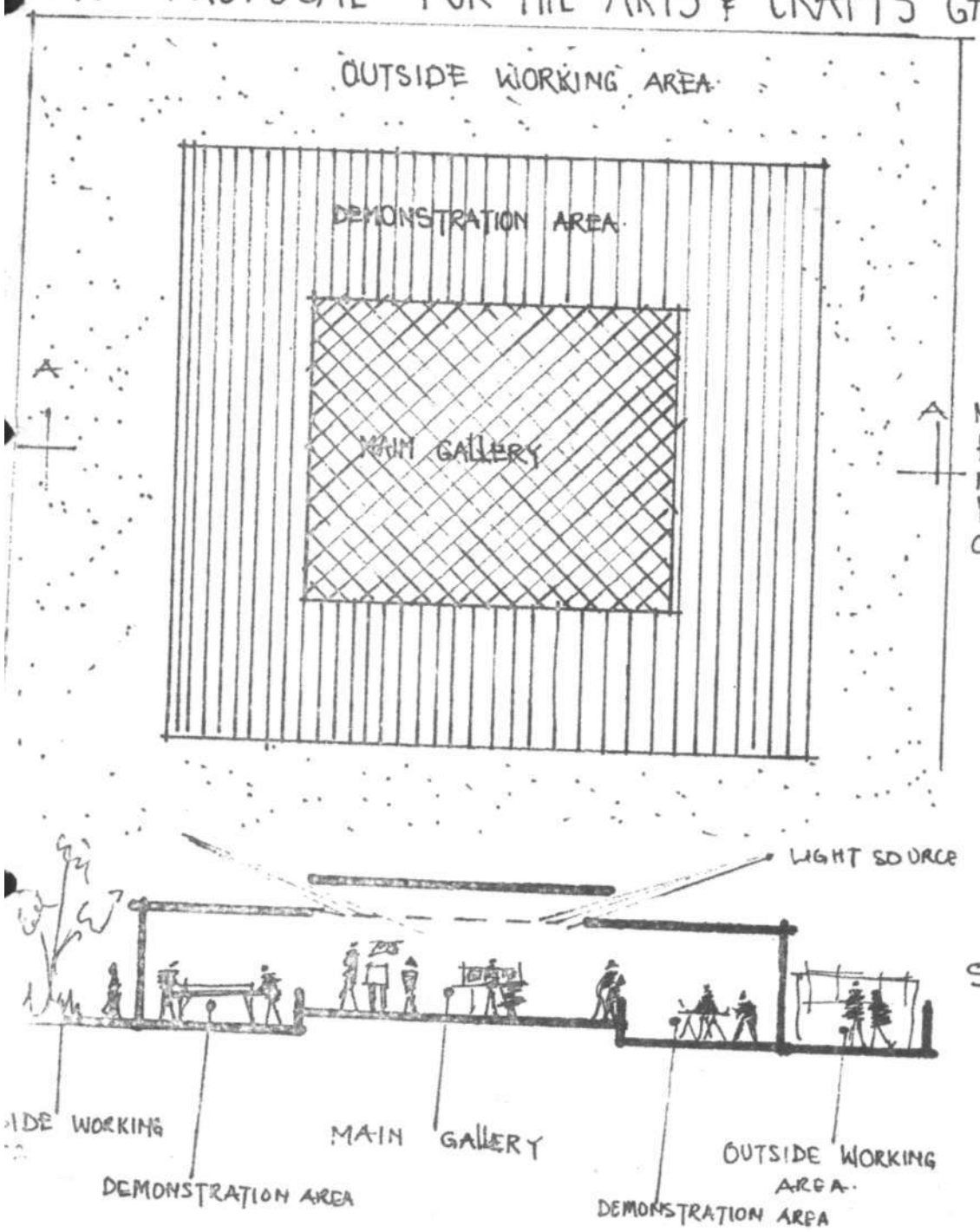
PLAN

NOTE, THAT THE FINAL SHAPE MAY NOT ~~be~~ NECESSARILY BE LIKE THIS, BUT THE IDEA SHOULD BE CARRIED THROUGH.

The audience are seated ~~from~~ partially round the stage to induce intimacy between the audience and the performers. The actors can pass through the vomitories under the audience seats, this adds to the intimate relationship.

The shape and the style of seating the audience allows for many people being exposed to direct sound from the actors.

MY PROPOSAL FOR THE ARTS & CRAFTS GALLERY



The gallery is for display of exhibits as well as demonstration of the exhibits are being made; this keeps the characteristic features of arts and increases appreciation of the people's culture.
Note that although the spectators can interact visually, physical action is ~~cubo~~ curtailed.

DESIGN BRIEF, SCOPE & PROGRAMMING

(PART III)

(II) ARCHITECTURAL BRIEF

(A) PRESENTATION OF CULTURE

(1) ARTS AND CRAFT GALERY

(a) There will be separate galaries for Arts, Craft and Costume making with arts making or demonstration workshops having visual link with exhibition platform.

(b) All crafts that need outside working area like cleaning, dyeing, drying etc. shall be related to the ground.

(c) Artists conveniences shall include toilets, cloak rooms which can act as resting rooms and two offices for directors.

(d) Visitors conveniences shall include lobby for resting and cooling down, snacks bar, book stand and toilets.

(e) Circulation, lighting and ventilation must be perfect.

(f) Enough open space must be provided for open air - exhibition such as indeginous architecture, shrines and sculptures.

(2) MODERN THEATRICAL SHOW

(a) A covered theatre which is basically, the open stage type will be provided for the modern theatrical shows with possibility of it changing to both proscenium type and arena type when necessary.

(b) The stage shall be large enough to take 20 people showing at a time.

(c) The auditorium shall take maximum of 800 people at a full capacity.

(d) Apart from the stage and auditorium, the theatre shall consist of the following parts:

(i) the public area which has ticket kiosks, telephone booths, cloak room refreshment kiosk, book stand and toilets.

(ii) the performers area which has stage door keepers office, artistes conveniences such as green room with telephone booths, small kitchenette, dressing rooms and some offices and rehearsal room which can be used as drama class-room.

(iii) performers organization section which has maintenance workshop, stores, offices for designers and technicians, cloak rooms and toilets

(3) AMPHITHEATRE

(a) It shall be the arena (theatre on the round) type and must be fully integrated with nature.

SUB-DIVISIONS:-

(i) Public area with conveniences as above.

(ii) Guest of honour's space with conveniences.

(iii) Actors space with conveniences.

(iv) Auditorium that can take 2000 people and the stage must be able to take 20 actors with about 10 drumers taking into account the violent aspect of traditional shows.

(v) Guest of honour's stand shall be covered.

(B) PROMOTION OF CULTURE

(1) GENERAL

Lectures, Seminars, Symposia will all take place in the speech theatre which will be capable of being used for film shows.

(2) ARTS & CRAFT TRAINING

Arts and Crafts galaries with demonstration workshops, (see above) act as practical workshop for the students.

(3) DRAMA TRAINING

The Rehearsal hall must be convertible to drama studio and the covered theatre can also be used for practices when it is not used for theatrical show.

(4) MUSIC TRAINING

Two music studios (choral and instrumental) will be provided with observation rooms and dressing rooms.

(5) DANCES TRAINING

The amphitheatre will be used when there is no performance.

(6) LANGUAGE TRAINING

Provision of a well equipped language laboratory.

(C) PRESERVATION OF CULTURE

(i) MUSEUM:- Museum shall be fully related to the research section with the possibility of it being used as the archiological research laboratory.

(i) It must be provided with research laboratories.

(ii) Workers conveniences shall include cloak rooms which can be used for resting, two offices for laboratory officer and curator etc.

(2) RESEARCH SECTION

(a) Research cubicules shall be provided for all research sections mentioned under design programming,

Conveniences shall include Coffee room, toilets etc

Other facilities in the Centre can be used for demonstrations.

(3) LIBRARY

A library of adequate volume which will be related to the research section and the public shall be provid

SUB-DIVISIONS

(i) Workers sections with adequate conveniences.

(ii) Photostating section

(iii) Photographic and calligraphic sections.

(III) DESIGN PROGRAMMING

(PRESENTATION)

- TRADITIONAL ARTS PERFORMANCE
  - Traditional dances and musics,
  - Puppet drama
- MODERN THEATRICAL PERFORMANCE
  - Musics and dances
  - Drama
  - Concerts
  - Orchestra
  - Comedian plays

- ARTS & CRAFTS DISPLAY
  - Close exhibition of Arts and Crafts (contemporary & traditional).
  - Open air exhibition
  - National exhibition
  - Mobile exhibition
- MISCELLANEOUS
  - Recording
  - Publicity (Press, Radio, TV.)
  - Photography
  - Cinematography
- ADVISORY AND TRAINING

TRAINING

Number of students for the training

Drama	Music	Dances	Arts and Crafts					
			Sculpture	Graphics	Textiles	Ceramics	Painting	Crafts
20	20	20	10	10	10	10	10	10

Total No. of students = 120 (10 students from each State).

- Stage setting
- Costume making
- Lighting systems and acoustics (Rudiments only).
- Technique of acting
- Modern way of exhibiting
- Indeginous and comtemporary arts and crafts
- Preservation technique
- Photography, Calligraphy etc.
- Indegenous language.

- RESEARCH
  - Poetry, mythology and religion etc.
  - Achaeology
  - Musicology
  - Drama
  - Traditional Architecture
  - Costume and Armory
  - Traditional Crafts
  - Traditional ceremonials
  - Currency.
- PRESERVATION
  - Keeping and exhibiting of artifacts.
  - Chemicalization of artifacts.

- GENERAL (ADMINISTRATION)
- (GENERAL OFFICIALS)
  - States' Art Council Officials
  - Federal Arts Council Officials
  - Cultural Adviser to Federal Government (Rep.)
  - General Manager
  - Assistant General Manager
  - House Manager
  - Catering Manager
  - Assistant Catering Manager
  - Publicity Officials (TV, Radio, Press etc.)
  - Accountants
  - Secretaries and Clerks
  - Receptionist
  - Messengers and Cleaners
- DRAMA OFFICIALS
  - Playrights
  - Resident Director
  - Conductor in resident
  - Instructors
  - Production Manager
  - Artistic Directors
  - Artists
  - Cashier
  - Secretaries.

- ARTS & CRAFTS
  - Curator
  - Secretary
  - Assistants
  - Instructors
- RESEARCH
  - Director
  - Secretary
  - Senior Research Fellows
  - Research Fellows
  - Research Assistants.
- TECHNICAL
  - Technicians
  - Technical Assistants
  - Charge-Hands

(II) DESIGN SCOPE

The design scope of this thesis, constrained with the time limit, shall be presentation and promotion only, with a typical Centre designed for Western State.

PRESENTATION
- Traditional Arts Performance,
- Modern Theatrical Performance,
- Arts & Craft Exhibition.

PROMOTION - Lectures, Symposia and Seminars etc.

- Training
- Mass Enlightenment through mass media.

The designer feels that these parts form the core of the thesis.

[redacted] OF SITE

(PART IV)

(A) CHOICE OF SITE (GENERAL)

The following points must be strictly followed in choosing the site for this Centre for its efficient and successful running.

(i) AVAILABILITY OF LAND

There should be availability of land to take all the sections and facilties needed in the centre plus expansion of some parts of it that may have to grow with time.

(ii) PROXIMITY TO RELATED INSTITUTIONS

The Centre should not be too far from related institutions such as the University in the State to which the research section of the centre is affiliated (See recommendation) and the Ministry of Information which will link it with the State. It should also be easily accessibly from them.

(iii) ACCESSIBILITY

Since the activities in the Centre will be on State interchange system, the centre must be accessible from all external and internal communication node such as Railway Stations, Motor Parks, Bus Stops, Taxi Parks and Air Port, so that the various artistes, visitors and V.I.Ps may be easily transported to the Centre.

IBRAHIM LI... KASH... RECEIVED DATE

In fact it is recommended that the centre should not, where possible, be far from the airport so that the VIPs may pass to the Centre without disturbing the central vehicular system.

(IV) PHYSICAL FEATURES

- Since the design of the Centre will involve terracing, the site must be slopy (not too rapidly) so as to reduce cut and fill cost also to aid drainage.
- Availability of river that can be developed into ponds, or recreation parks which will add to the overall scenery will be an advantage.

(B) SUITABILITY OF MY SITE IN IBADAN

(i) - DESCRIPTION

The site which is bounded by Elizabeth, Parliament and Premier roads, is next to Premier Hotel along Premier Road. It is directly opposite the fish depot of the Ministry of Agriculture and also a stone throw from Agodi garden which is the Western State's Zoological Garden. (See map).

(ii) - PROXIMITY TO RELATED INSTITUTIONS

The site is only about 4 Km. from University of Ibadan to which the research section of the Centre is affiliated, about 1½ Km. from the Secretariat whose Ministry of Information forms the link between the Centre and the State, about 3 Km. from the University teaching hospital which can cater for Artistes' health and just a stone throw from the Premier Hotel which can add to the social life of the Centre and also help in solving some accommodation problems which the Centre may run into. (see Map 1).

(iii) - AVAILABILITY OF LAND

There is enough land to take the Centre. The Site is about 240,000 sq.m. = 24 hectres.

(iv) - ACCESSIBILITY FROM COMMUNICATION MODES

The site is bounded by the popular Elizabeth Road, Parliament Road and Premier Road all which are easily accessible from the Oyo, Ife and Iwo roads (see map) The site is thus easily accessible from all the external and internal communication modes such as the airport, railway station, motor parks, taxi parks and bus stops, so that Artists from all the States can easily be conveyed to the Centre without any problem.

The airport is just about three kilometres from the Centre. The VIPs can thus get to the Centre without disturbing the Central Vehicular system.

(v) - PHYSICAL FEATURES OF THE SITE

The thickly-wooded site has a zone of rapid slope towards the Premier hotel and a zone of average slope towards the Elizabeth road. There is also a stream that runs almost parallel to the Parliament road. The terrain will be of great architectural help in split level design and will reduce the terrazing cost. The river can be developed into pond to add to the scenery of the Centre.

(vi) - PROBLEMS ENVISAGED FROM THE SITE

- The site being on a hill may need extra water pump to maintain the water head needed in the Centre.
- Embackments and retaining walls needed in the site will add to the construction and structural cost.
- Efficient handling of drainage system is necessary to curb erosion.

(i) OPEN-STAGE THRUST THEATRE

(a) - USE

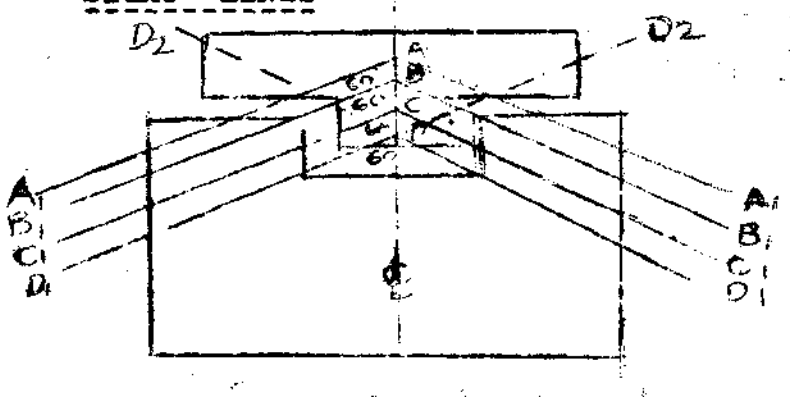
- For production of contemporary Nigerian Arts performance.
- To act as a laboratory for drama students
- For production of any foreign art performance that can add to the experience of Nigerians. This will strictly be in the approval of the policy makers).

(b) - TIME OF USE

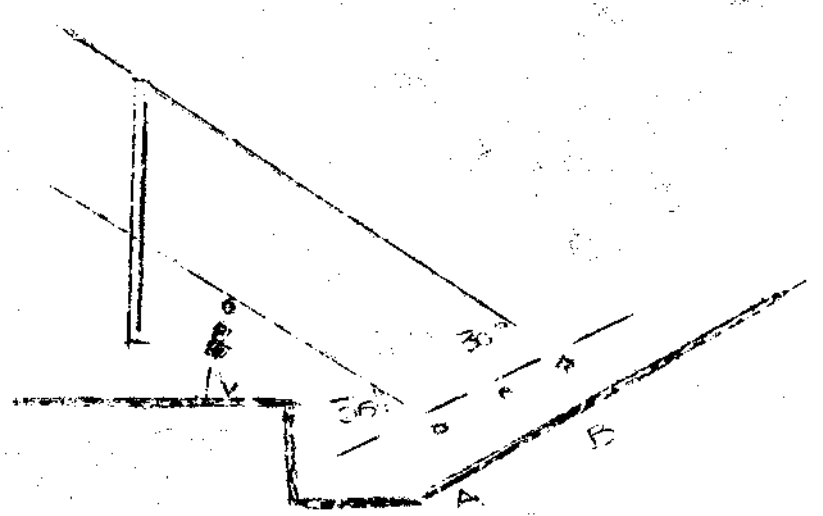
- During "State days" (see recommendation)
- When a Nigerian travelling theatre wants to show on commercial basis.
- Entertainment for a visiting Head of State or any other visiting elites.
- Inter-collegeate cultural festival (see recommendation)

(c) SPECIAL REQUIREMENTS

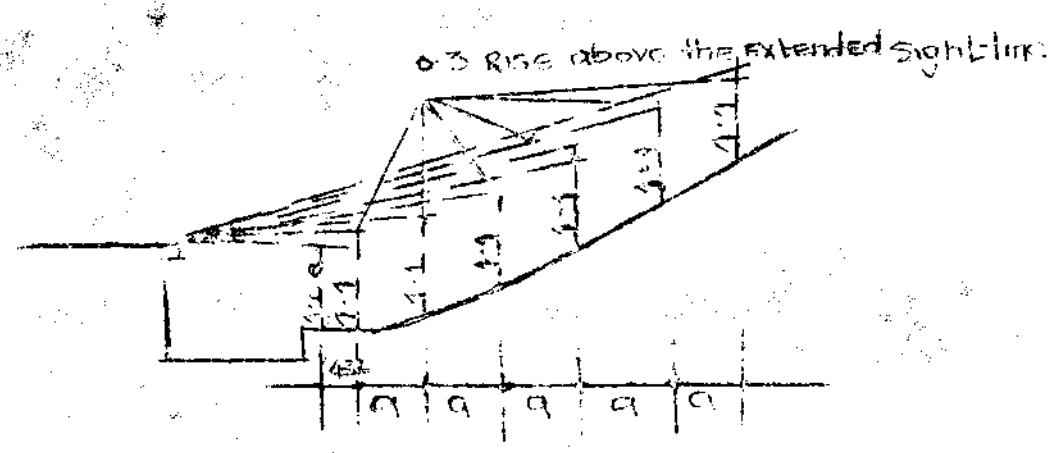
(1) SIGHT LINES



- the above diagram, shows that a scene of direct conflict loses its visual significance to spectators outside the angles D1-D-D1 etc.
- one performer will cover the other for spectators inside the angle D1-D-D2.



+ "A" is the closest audience to the stage during performance.
+ "B" is the closest spectator during motion pictures.


0.3 Rise above the extended Sight-line.
4:1
4:1
4:1
4:1
4:1
1:8
1:8
1:8

REASONS

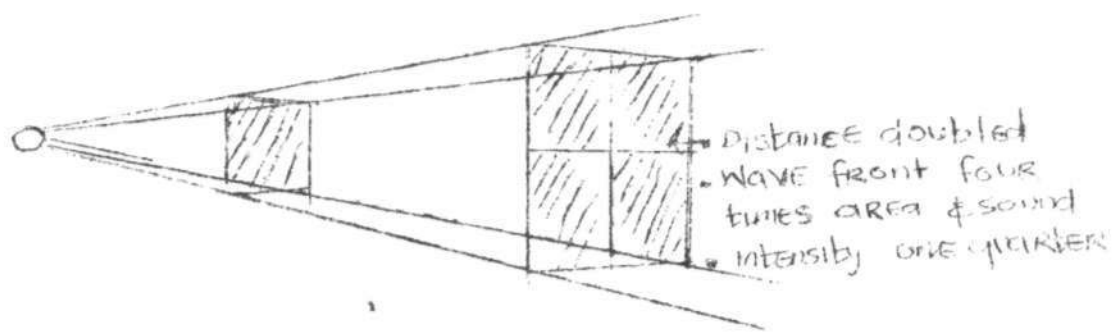
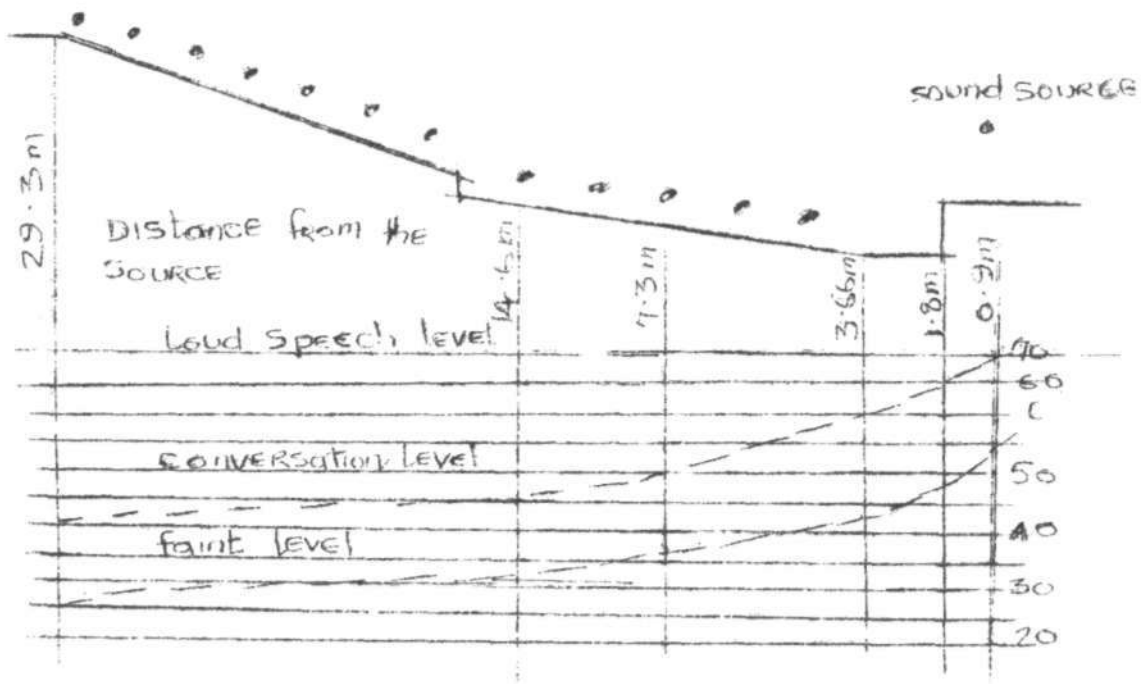


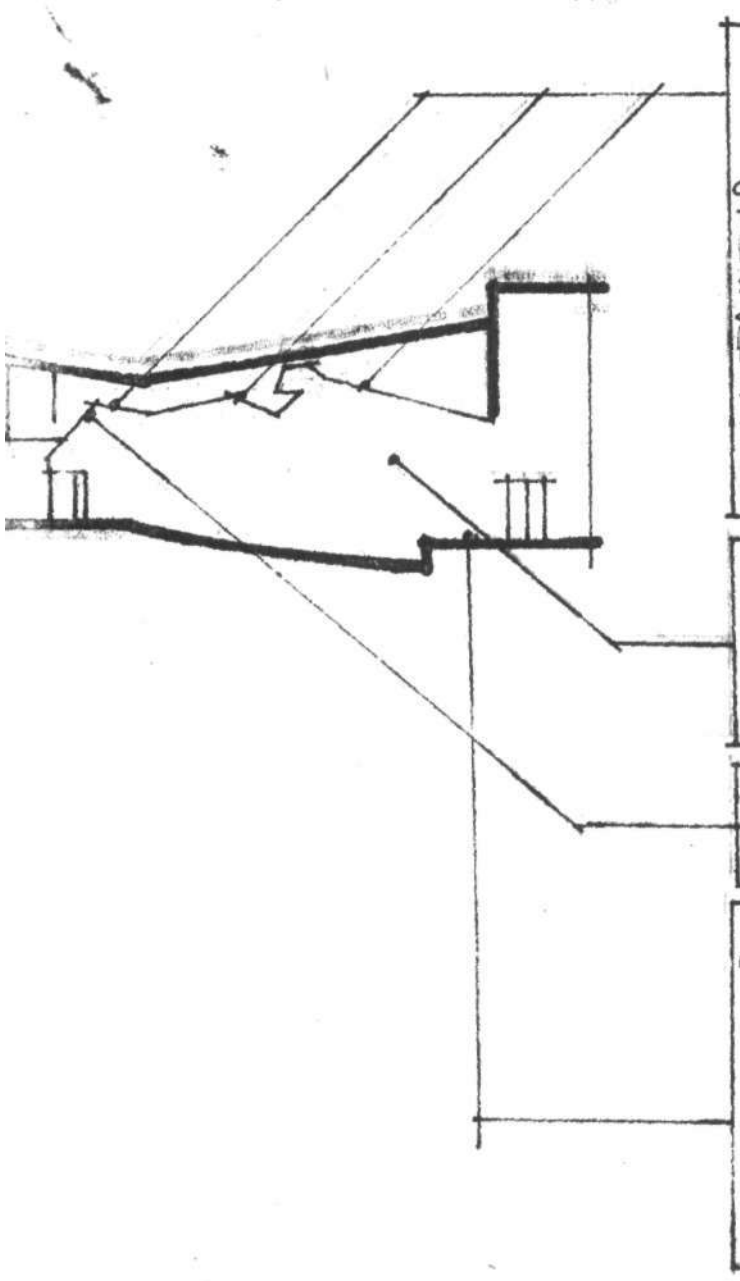
Diagram above shows that intensity of a sound varies inversely as the square of the distance from the source, due to the attenuation of the wave front as it expands spherically



The above diagram shows a speaker addressing an audience in the open air. The graph below the section shows the fall in sound level of his voice at various distances from him. Thus, if he speaks loudly, at 14.6m distance his voice will be heard as if he were speaking quietly at a distance of 0.91m. This is shown by the upper curve on the graph. If, however, he speaks in a conversational tone, the lower curve shows that his voice will be heard at 14.6m. as a very faint whisper, and will be practically unintelligible at 29.3m.

- There will be no balconies because of the following reasons:
  - they will further reduce the intimacy between the audience and the performers which is a very important characteristic feature of traditional art performance.
  - Although they reduce the distance of the further seats from the stage, they can cause sound shadows over the rear seats if deep.
  - Extra and carefully placed sound reflectors are necessary to reflect the sound from the stage to the people on the balcony.

ACOUSTICS CONSIDERATIONS.



ceilings are principally sound-distribution surfaces when properly designed. they need no sound-absorbing material.
In general, concave surfaces should be avoided unless very carefully studied, they have focusing effect. Wall or ceiling irregularities may take the form of angular sections, convex curvatures, or non symetrical broken offsets. Generally, the width of an angular section should be not be greater than 2m. The ceiling can be made to slide or rotate when used in camellion type of theatre to cater for changing forms.

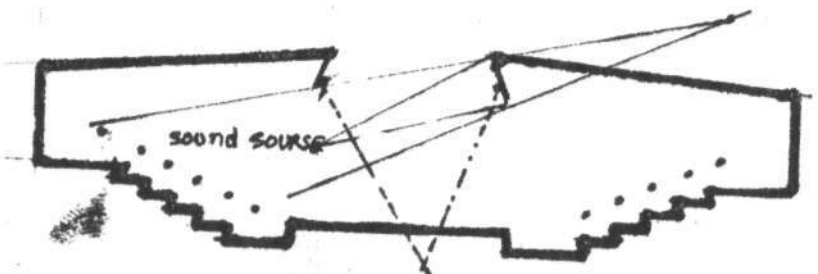
Wall and ceiling surfaces near the stage should be designed to reinforce sound by reflecting it to the rear seats of the auditorium, expecially side rear.

splay between rear wall and ceiling may be designed to reinforce sound in rear seat.

stage floor should be elevated as much as possible (900cm)- consistent with good sight line. (see sight line diag.)
The stage should be made resilient but acoustically perfect so as not to give drum effect. This is to cater for violence in our traditional setting of arts performance.

SECTION

ACOUSTICS CONSIDERATIONS.



SECTION

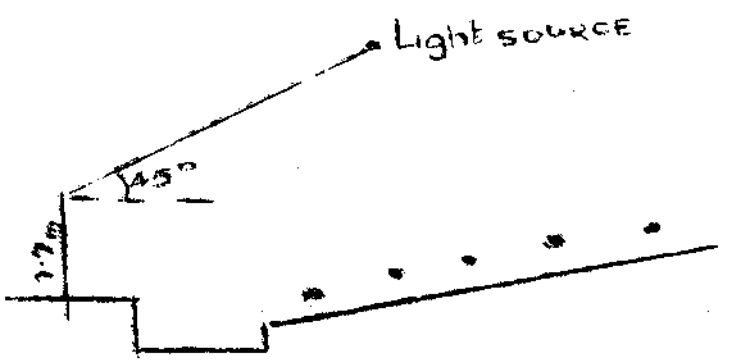
In arena type of theatre, the actors will inevitably back some of the audience, to get sound to them, the ceiling over the stage is inclined at a calculated angle.

In a camellion type of theatre, this ceiling must be able to either Rotate or Retract so that when the theatre is used in staging unidirectional shows, part of the sound may not be reflected back.

(3) LIGHTING

ON STAGE

Light on stage should be from ceiling and a light grid which will be designed with ceiling is best for changing theatre to cater for both directional and non-directional scenes.



The diagram shows the best recommended light source position.

AUDITORIUM

Flood-light usually between 160 and 320 flux intensity should be used during intermission and about 1.1 flux during performances.

(4) SECURITY

FIRE

(a) Safety devices shall include fire alarms, fire extinguishers and fire hydrants which should be installed within the vicinity of the theatre.

(b) Exit light should be installed on all doors that lead outside.

(c) Fire curtain should be provided if the sceneries are hung from the fly loft.

GENERAL

General security should be taken in all parts involved with money and material to keep them from being stollen.

(5) VENTILATION

Generally, artificial ventilation with silent air conditioner will be used with care taken on design so that ducts do not transmit the air-borne sound. The noise level of (30 - 40 db) in the auditorium must be conformed with.

Auxiliary spaces can have natural ventilation suppliment.

(3)

GENERAL REQUIREMENTS

(1) ADAPTATION

The theatre will be made adaptable to all the ways of performing the Nigerian contemporary theatrical performances.

(2) MECHANISATION

Minimum mechanization must be used to:-

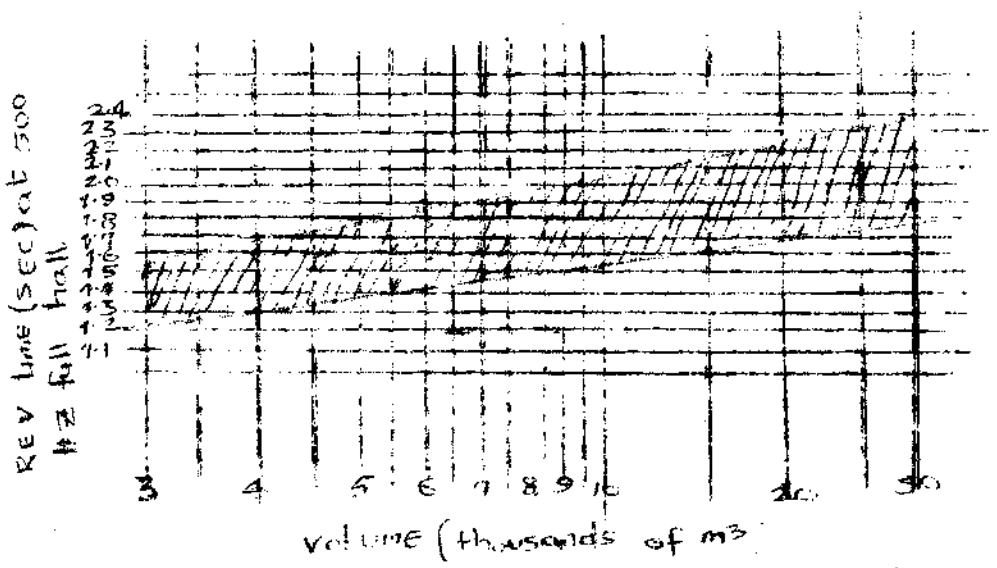
(a) Reduce the installation and running costs.

(b) Conform with the level of technology of Nigeria.

(c) Guide against excessive mechanical breakdowns which can cause delay in play staging.

(d) Reduce artificiality in the performances.

(3) DETERMINATION OF VOLUME AND HEIGHT



- From the above, volume for revenbenation of 1.2 - 1.5 = $3000m^3$
- The area of auditorium for 800 people = $900m^3$

$$\therefore \text{height} = \frac{V}{A} = \frac{3000}{\frac{990}{3}}^{10} = 3.3m.$$

$\therefore$ minimum height of the theatre should be 3.3m.

SPATIAL REQUIREMENTS

SPACE	AREA(M^2)	REMARKS
		BASEMENT
Plant Room	48	Easily accessible. Naturally ventilated.
Motor Room	15	Easily accessible. Can be natu... ventilated where possible.
Stage Workshop	64	N..turally ventilated and lit usually in the b...ement. Very easily accessible from the trap ...
Stage Change hands space	64	4 No. with first aid lockers ... and shower in each cubicle. Cha... can be used as cloak and rest... room. Better mechanically vent...
Laundary	48	Natural ventilation where possi... and light can be supplimented artificially.
Stage trap room	300	Size depends on the size of stag... usually in the basement with min... head room 3m. min. For repair ... maintenance work. Usually mechanically ventilated and lit.

SPACE	AREA (M^2)	REMARKS
Cloak Rooms	24	2 No. (for both sexes). Naturally ventilated and lit where possible.
[illegible]	32	Natural light and ventilation desirable.
Circulation	152	Special requirement depends on the location. The space includes spaces for vertical circulation.
TOTAL	750	
		GROUND FLOOR
Box Office	32	This includes enquiry room, cashier's office and ticket rooms. Special requirement depends on the location.
Coat rooms	28	2 No. should be related to the vestible and easily accessible from the entrance. Special requirement depends on location.
Public Foyer	364	Mechanical ventilation and good lighting necessary. The space includes toilets for both sexes, bookstand, telephone booths, bar counter and space for exhibition.

SPACE	AREA (M^2)	REMARKS
		GROUND FLOOR (Continues)
Vestible	90	The area increases relative to auditorium. Good lighting and mechanical ventilation necessary. Amenities for the space includes seats, notice board and some magazines.
Auditorium	600	Approx. size for about 600 people. (For light, see special requirement Mechanical ventilation compulsory.
Fore Stage	100	Allowing $5m^2$ for each actor. Mechanical ventilation in conjunction with auditorium is desirable.
Back Stage	190	Requirements as above. It can be made convertible to seats for arena type of theatre (see diagram). Care must be taken not to allow side light penetration from actors spaces.
Actors Dressing Rooms	[illegible]	6 No. each sex has three dressing cubicles with access to a shower and WC. All preferably air conditioned.

SPACE	AREA (M^2)	REMARKS
		GROUND FLOOR (Contd.)
Actors Space	96	This includes the green room, a kitchenette, bar counter, two stores, stage-door-keeper office and telephone booths. Preferably air-conditioned in conjunction with stage auditorium.
Property Store	24	No outside light, preferably artificially ventilated. Must be dry.
General Store	24	Easily accessible for use. Natural ventilation and light desirable.
Chair Store	32	Can be naturally ventilated and lit
Workers' Toilets	32	2 No. (both sexes). Can be naturally lit and ventilated.
Directors' Offices	32	2 No. Offices requirements as Actors space.
Instructors' Offices	32	Two offices, related to the drama studio (rehearsal room). Mechanical ventilation with possibility of natural vent and light when necessary

SPACE	AREA (M^2)	REMARKS
		GROUND FLOOR (Contd.)
Drama Studio	100	The same size as stage. To be used for rehearsals. Artificial ventilation desirable.
Small Changing Rooms	20	For quick changing during rehearsals and drama lectures. Requirements as rehearsal room.
Store	12	For rehearsal room chairs etc. Natural ventilation desirable.
Circulation	230	Requirements relative to position.
TOTAL	2012	
		1ST FLOOR
Public Lobby	274	Should overlook the foyer. Ventilation and lighting, artificial with natural light suppliment. Provision for public toilets, kitchenette and bar counter.
General Store	32	Naturally lit and ventilated.
Sound Spare Part store	16	Artificial light and ventilation desirable. Can have natural light suppliment

SPACE	AREA (M^2)	REMARKS
		1ST FLOOR (Contd.)
Light Spare	16	Same as above.
Part Store Technicians' Offices	32	2 No. Mechanical ventilation and light with natural suppliment when possible. Should be related to maintenance workshop.
Maintenance Workshop	80	Natural with artificial light and ventilation suppliment.
Store-Keeper's Room	15	Natural light with artificial suppliment where necessary. Can be ventilated either way.
Costume Store	48	Big enough to house the costume of all kinds. No external light. Mechanical ventilation.
Workers' Toilets	24	2 No. Natural light and ventilation with artificial suppliment where necessary.
Circulation	200	Requirements relative to location
Cloak Rooms	24	Artificial ventilation and light desirable.
TOTAL	761	
FINAL TOTAL	3523	

(ii) AMPHITHEATRE

(a) USE

(i) For performance of traditional dances.

(ii) To act as practicing venue for students of drama and dances.

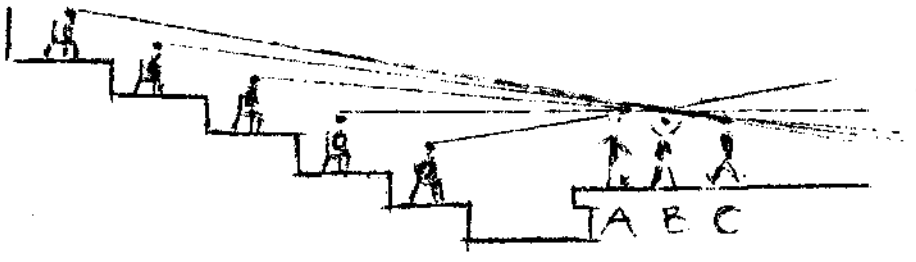
(b) TIME As in Thrust Theatre.

(c) SPECIAL REQUIREMENTS

ACOUSTICS

Since use of reflector is limited, independence on direct sound is greater than the covered theatre. Seating should be as steeply banked as possible, the rake being increased for the rear rows of seats. Front tiers usually banked at 12° and rear tiers at 24°.

WHY?



(The sito line inherent in the arena form. A hides B and C from the first row.)

(iii) Strict economy should be employed in the arrangement of seats and gangways to minimise the distance to the rear seats.

(iv) No seat should be more than 25m. from the stage, (see diagram).

(v) Audience should be protected from the wind. Wind of 40km/hr reduces by half the distance at which speech can be understood.

(vi) The theatre should be protected from external noise by planting or screen walls, and in any case choose a quiet site.

(2) LIGHTING

The stage is lit by lighting towers. The towers should be far enough up the hill away from the side stage to permit getting good illumination down to them. Each tower must be high enough to let the light fall on the near side stage at an angle of about 45°, illuminating clearly figures on that stage without spilling light into the main stage beyond.

At least, two banks of large spotlights will be hung on the top of each tower. In the bottom of one tower might be placed the control baord for all stage lighting, and in the bottom of the other the console of the electric organ, together with the control of any

sound equipment (such as that for narrator) that may be employed in the play. The space below the lighting towers may also be used for Rest Rooms for the audience, after providing separate access for the lighting crew.

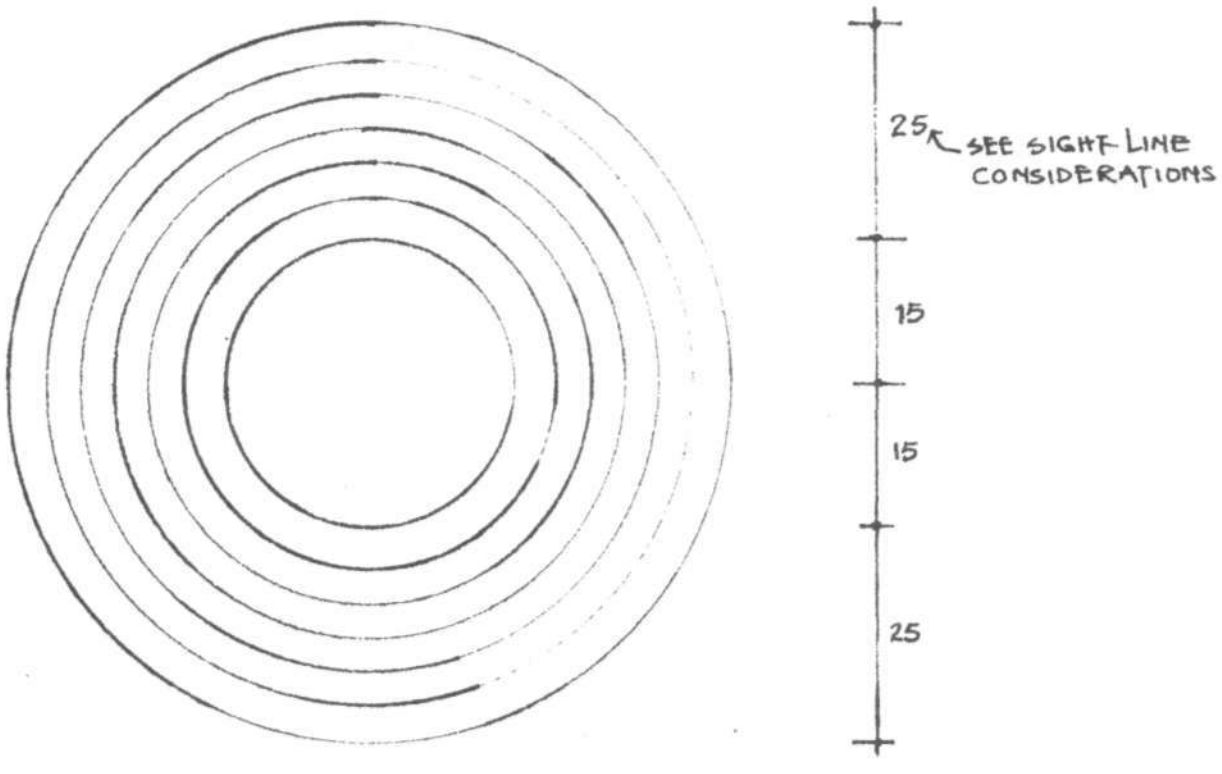
While the towers are being placed for effective illumination, they must be arranged in such a way as not to interfere with the sight lines from the rear side corners of the auditorium to the acting areas on the side stages.

(3) LIGHTING CONTROL EQUIPMENT

The lighting control booth should allow the operator full vision of all acting areas which are to be lighted. The best location in the 1,500 - 2,000 seat theatre is above the rain shelter high over the rear of the audience.

A minimum of 85,000 to 100,000 watts will be required in any standard situation.

SPACE CALCULATIONS (APPROX)



ASSUME Stage Radius is 15M

$\therefore$ Auditorium = $(\pi 40^2 - \pi 15^2) m^2$ — Actors and public spaces.

$= \pi 1375\ m^2$

$\simeq 1375 \times 3 = 4125 m^2$

ASSUME $2000 M^2$ for the actors spaces, and public space and side stage.

$\therefore$ Space left = 2125 which is minimum for 2000 people.

(E) AMPHITHEATRE

SPATIAL REQUIREMENTS

SPACE	AREA M^2	REMARKS
		BASEMENT
Guest of honour Green Room	52	This includes conveniences like bar counter and toilets for both sexes. Artificial light and ventilation desirable. Natural suppliment can be used also.
Guest of honour car parks	123	Under the auditorium stand.
TOTAL	160	
		GROUND FLOOR
Actors space	320	This includes 2 large artistes' dressing halls, a lobby and circulation space. Natural light and ventilation. Artificial supplements may be used where necessary.

SPACE	AREA M^2	REMARKS
		GROUND FLOOR (Contd.)
Public lobby (1)	260	Covered space for audience to stay when there is rain or during break. To be placed at the remote end of the auditorium. Conveniences include toilets for both sexes and bar counter. Natural ventilation and light desirable.
Public lobby (2)	420	Located on the side of the auditorium that relates to the major audience entrance. Requirements same as above.
Side stage	200	May be lower than the Fore Stage.
Fore stage	600	The stage should be centrally placed with a Side stage when necessary. Recommended features include:- (i) A level surface which is 900 mm. above the base of the lowest row of seats in the auditorium. (ii) Should rest on the level ground, well drained and preferably surfaced with either cement or asphalt.

SPACE	AREA M^2	REMARKS
Auditorium	2125	This figure is got from calculations based on good sight-lines and acoustics. (i) The lighting should be sufficient to let the audience read programmes easily and high enough not to cause glare. (ii) There should be signs placed where they will indicate clearly to the audience where the various facilities are. (iii) There should be good drainage and good paving to reduce noise.
Total	4550	
		1ST FLOOR
Officials spaces	372	The space includes offices for the officials, a green room, toilets and general lobby. Mechanical ventilation may be desirable.
Actors Space	260	This includes the actors green room, toilets and general store for their properties. May be ventilated in either way.
Total	632	
Final Toral	5342	

(iii) EXHIBITION GALLERIES

(a) USE (1) For living arts exhibition (i.e. arts and crafts demonstration and exhibition).

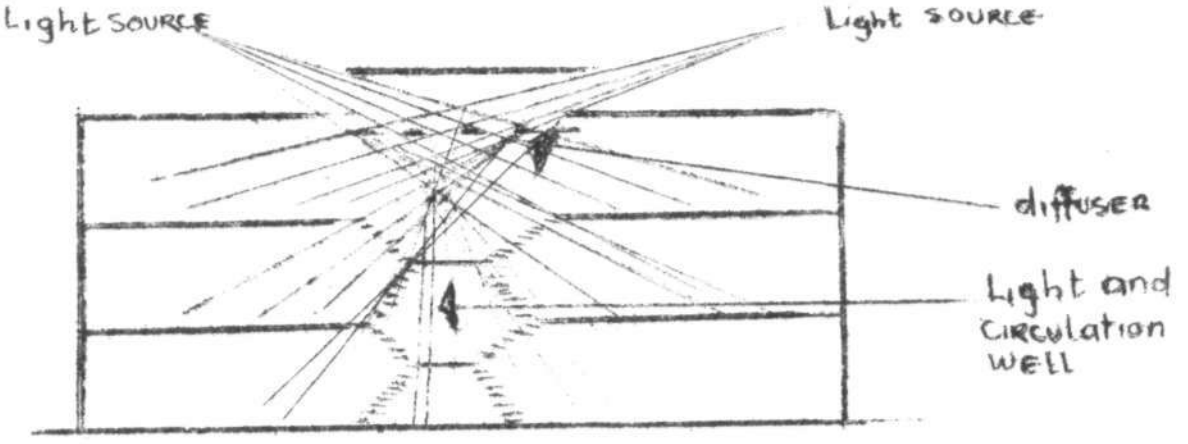
(2) Training workshops for the students.

(b) TIME OF USE:-

Continuous use.

(c) SPECIAL REQUIREMENTS

(1) Good lighting; daylight/incandescent desirable. Care must be taken to eliminate glare. Well difused roof lighting with artificial suppliment is desirable. Intensity of light is between 322.8 flux in painting gallery to 1076 flux in statuary gallery.



(2) Mechanical ventilation is desirable with care taken in plant location so as not to produce unwanted back-ground noise.

(3) Security control must be superb.

(4) There must be ample space for exhibition stand and circulation spaces.

(5) Access to vehicular traffic for loading and off loading is necessary.

(6) It should be acoustically treated.

(d) GENERAL REQUIREMENTS

All crafts that requires outside working area like kilning, drying and smelting such as sculpture, potery, textiles, leather works, brass smelting and mat weaving shall be related to the ground while others like embroidery, hair-do, calabash carving, thorn carvings, bead making will be on the upper floors.

(E) SPATIAL REQUIREMENTS

SPACE	AREA M^2	REMARKS
		ARTS GALLERY
Demonstration spaces	192	3 demonstration workshops in all with 2 stores (raw material and finished goods Stores) in each workshop. The workshops are painting, graphics, life drawing and mechanical ventilation with good lighting desirable.
Artists' space	48	Two cloak rooms, 2 offices for directors or instructors; Special Requirement as above.
Exhibition Space	256	Lighting and ventilation as shown under special requirements. Arrangement of exhibits should allow for easy and smooth circulation.
Exhibition Space	448	Flow of people to the mezzanine flow is desirable. Adequate security necessary generally.
(2) Mezzanine		
TOTAL	944	

SPACE	AREA M^2	REMARKS
		CRAFTS GALLERY GROUND FLOOR
Demonstration Space	288	6 demonstration workshops for crafts that need outside works, such as (1) Sculptures (wood work, drum making, clay work), (2) Textiles (Adire, Batik and general dyeing), (3) weavings (vertical and horizontal loom), (4) Ceramics, (5) Bronze & Brass work, (6) Mat weaving and other general crafts. Special requirements as above.
Artists Space	48	As above
Exhibition space	512	Special requirements as exhibition space above. Easy flow of people necessary.
Total	912	
		1ST FLOOR
Demonstration space	288	6 demonstration workshops for crafts that have light raw and finished materials and which do not need outside work. Such crafts are:- Shell carvings (thurn, coconuts etc), calabash carvings,

SPACE	AREA M^2	REMARKS
		embroidery, leather works, hair-do, and beads making. Requirements as above.
Artists space	48	As above
Exhibition space	512	See special requirements above.
Void for vertical circulation	64	possibility of over-looking ground floor desirable.
Total	912	

COSTUME MAKING (BASEMENT)

Off loading lobby	64	Must be easily accessible by vehicles. Easy transfer of raw materials to the workshop necessary.

GROUND FLOOR

Demonstration space	192	4 workshops, for carpentry, sewing, dyeing, painting and finishing etc. Requirements as other demonstration spaces.
Artists space	48	As above.
Exhibition space	256	Easy movement of people with adequate security necessary. Lighting and ventilation as other exhibition spaces.
Total	560	

Total of all galleries = 3328

(iv) LANGUAGE LABORATORY

(a) USE: For Language training both for students and interested members of the public.

(b) TIME OF USE: Continuous.

(c) GENERAL

The language laboratory provides a place where students can listen to recordings in a foreign language, make their own recording, practice speaking in private and carry out drill exercises.

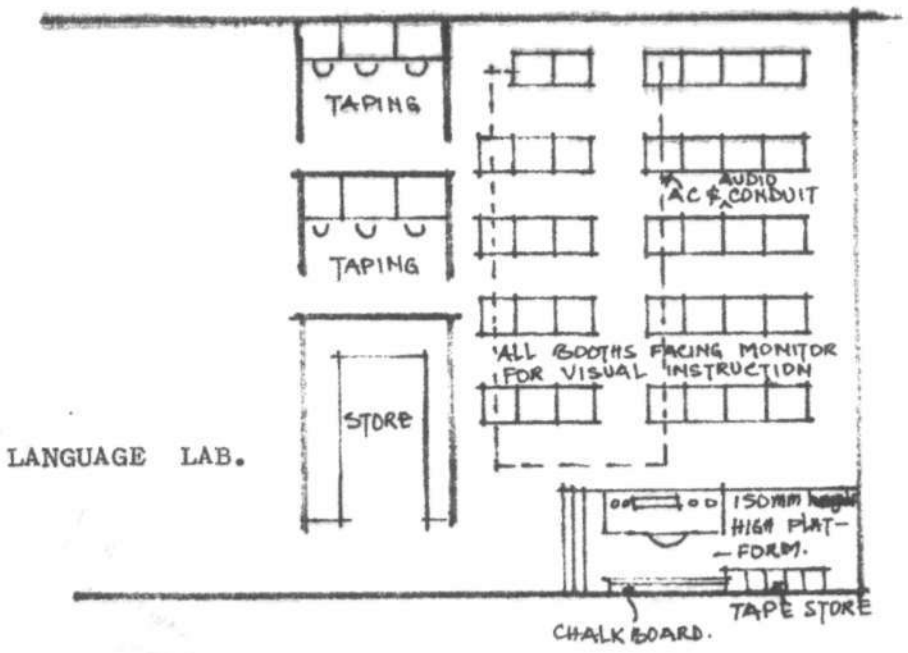
(d) SPECIAL REQUIREMENTS

It should have students' booths constructed of sound absorbent material, approximately 760mm wide, 900mm deep and 1.370m high. These should face the teacher. The top front half should have a see-through glass panel so that the student can see the teacher and so that the laboratory can easily be adapted for audio-visual aids. The back wall and ceiling should be treated with acoustical or sound-absorbent material.

Booths should be equiped with headphones, microphones, attached to a flexible gooseneck stand, magnetic disc or tape recorder, and a control panel with switches for selecting balance and volume. There should be a monitor jack on the same panel.

At the front of the room, the teacher's area should have a platform at least 150mm high in order to raise the level of vision into the student booths. The master unit should accommodate three channels for simultaneous programmes and should also contain two-dual track tape recorders and two phonographs, four-speed. A small sound proof booth will be necessary to enable the teacher to make master tape recordings. A typewriter with international keyboard is needed. Storage and small recording rooms should be separate.

TYPICAL LANGUAGE LAB. LAYOUT



LANGUAGE LAB.

(E) SPATIAL REQUIREMENT. 3

SPACE	AREA M2	REMARKS
TAPING ROOMS	12	2No. Acoustically treated and good lighting. Mech. ventilation desirable
STORE	16	Shelved to take tapes and other equipments. Mechanical ventilation desirable.
LANGUAGE LAB.	64	See diag. and Special Requirement above
TOTAL	92	

MUSIC REHEARSAL OR PRACTICE ROOMS

(a) USE: For instrumental and choral traditional music practices and learning.

(b) TIME OF USE: Continuous

(c) GENERAL REQUIREMENTS

(1) Should be large enough to accommodate large set up of traditional bands. Different practice rooms should be provided for choral and instrumental musics.

(2) Room Size $1.86m^2$ to $2m^2$ should be allowed for each student. This will provide necessary space for aisles, music stands and other equipments.

(3) Room height: Should not be less than 4m.

(d) SPECIAL REQUIREMENTS

The rooms must be air-conditioned and planned without outside window. Sound filters should be provided for the air ducts to prevent transmission of sound from one room to another, and return air duct should be placed in the ceiling or walls. Non-parallel walls are usually used to avoid reflection of sound in these small rooms.

Where parallel walls are unavoidably used, side walls should be made dispersive or absorptive. Double glass windows in the doors or openings on the rehearsal hall or teachers office permit supervision without interruption. Electronic monitoring devices can be used.
Lighting is definitely artificial.

(E) SPATIAL REQUIREMENTS

SPACE	AREA M^2	REMARKS
Instrumental Practice room	64	Big enough to take 30 students (see general requirements). For special requirement, check above.
Observation room	12	See special requirements above.
Cloak rooms	12	Natural services suppliment can be used.
Choral practice room	64	Check special requirements behind.
Observation room	12	Check special requirements behind.
Cloak Room	12	Natural services suppliment can be used.
Total	176	

(vi) SPEECH THEATRE

(a) USE: Students' and public lectures, symposium, seminar, indigenous poetry recitation etc.

(b) TIME OF USE: Continuous.

(c) SPECIAL REQUIREMENTS

ACOUSTICS

An economic arrangement of seating and gangways is essential.

In larger rooms, seating rows splayed arround the lecture's dais will reduce the distance to the back row, but sight lines for the lantern screen will limit the overall width of the seating area.

Tiered seating for good acoustics, corresponds with good sight lines for the lantern screen and demonstration bench.

A splayed overall reflector and a horizontal reflective ceiling provides adequate reinforcement of sound in most cases, providing that the ceiling is not too high.

If an angled reflector over the dias is not introduced, the ceiling above the lecturer should be dispersive.

- The walls behind and around the lecturer should act as reflectors when he turns away from his audience.
- Prevent cross-reflection that can cause echoe at the dais by splays or dispersive treatment.
- Side walls should be absorbent and if curved, also dispersive.
- Seating or benches should be padded and if bench fronts are employed, these should be of perforated plywood with absorbent in-filling.
- Prevent echoe from the angle between rear wall and ceiling.
- The reverberation period should be around ¾ sec.

(2) LIGHTING: lighting can be natural or artificial but care must be taken to make sure that seats do not face the light source so as not to cause glare. Too much openings cause acoustic loss and hence reduction of intelligibility. Artificial light with high level natural light inlet to suppliment is desirable to keep the noise level in the theatre. The light must be enough for personal reading on the tables and clear reading of what is written on the baord. Separate directed light is usually provided to the board.

(3) VENTILATION

Since little opening is recommended to maintain the intelligibility in the theatre, mechanical ventilation is desirable with care taken in plant installation and ducting to guide against unwanted noise in the theatre.

Natural ventilation can however be used with artificial suppliment where necessary.

(d) SPATIAL REQUIREMENT

SPACE	AREA M^2	REMARKS
Main Sitting area	260	This space includes the aisles. It is big enough for 200 people. Special requirements are as written above.
Teacher's Platform	48	This has a raised platform. (Raised about 15 cm above the floor). Amenities include a chalk board, which can be converted to a screen, a table and a chair.
Projection Room	24	Usually located at the rear of the auditorium.
Store	32	Used to keep teaching equipments. Ventilation and lighting can be artificial.
Total	354	

(iii) (c) PARKING AND ACCESS

(i) USE: Auto-mobiles parking, temporary in the case of visitors and semi-permanent in the case of workers.

(ii) TIME OF USE:

(a) Max curb area, loading, off-loading etc.

(b) Trunk access at workshops and galleries for heavy pick-ups and deliveries.

(c) Access for soft drinks deliveries to caterers etc.

(iii) SPECIAL REQUIREMENTS

- Lighting.

(a) Minimum of 10.76 - 21.52 flux.

(b) Weather - sheilded lamps on poles.

(iv) PARKING LOTS CALCULATION

Private Car Owners Expressed As % of the Population of Ibadan. (information - Licencing Office, Ibadan)

1971 - 0.07%

1972 - 0.08%

1973 - 1.1%

1974 - 1.5%

- Mean % = 8% (see graph)

- Assume 5000 people in the Centre during the State's day.

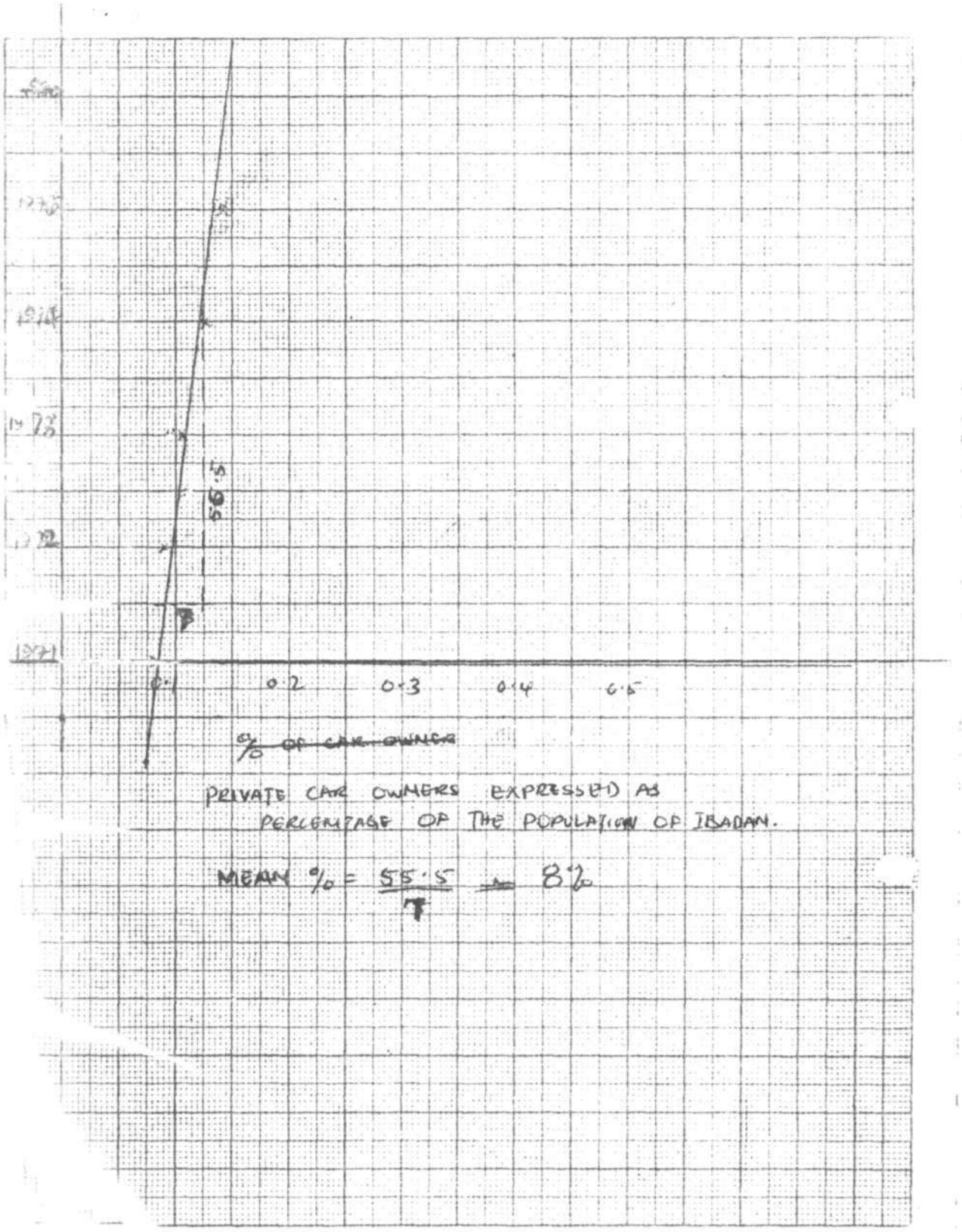
$\therefore$ No. of private car owners = $5000 \times \frac{8}{100} = 400$.

$\therefore$ Minimum car parks to be provided = 400

Total Area needed:-

Area for one car = $12.5m^2$

$\therefore$ Total area = $(400 \times 12.5)m^2 = 5000m^2$.



% OF CAR OWNERS

PRIVATE CAR OWNERS EXPRESSED AS PERCENTAGE OF THE POPULATION OF IBADAN.

MEAN % = $\frac{55 \cdot 5}{7}$ = 8%

(viii) (A) GENERAL

(a) Organization

This non-institutional and non-profitic centre shall be administered by the Arts Council appointed people, who with the representatives of the allied institutions such as the Institute of African Studies or Centre for Nigerian Cultural Studies of the State's higher institution, will be the policy makers.

(b) Finance: Finance shall be by Federal Government. (See recommendations)

(c) Income:

- Government subsidy shall be the major income.
- Sale of ticket (for theatrical performance only)
- Advertisement in programmes and magazines.
- Concessions (Restaurants, Vending etc.)
- Donations (individuals, governments and foundations).

(d) Expenditure - Capital

Location	Total Floor Area M^2
(1) Open stage thrust theatre	3523
(2) Amphitheatre	5342
(3) Galleries	3328
(4) Language laboratory	92
(5) Music Rehearsal	176
(6) Speech theatre	364
Total	13825

Approximate cost/M^2 of floor area = N500

∴ Total cost = ₦(13825 x 500) = ₦7 million

This approximate cost is for site preparation and construction only. It excludes equipments, parkings, access-roads, pedestrian ways and greeneries. (Information Source:- Project Office, Department of Architecture, A.B.U., Zaria).

(e) Structural System

- Simple beams and columns system are used throughout, except for spaces with large spans where the beams and columns are developed into portal frames.

Simple column and beam system is used throughout in the galleries, the open stage and speech theatres which have large unobstructed spaces, the columns and beams are developed into portal frames.

(f) Materials

Concrete is used throughout on the external envelopes of the buildings, to give the monumental effect which is desirable for a centre like this. Some imported and locally produced materials are used as interior finishes. For example terrazzo pavings are used extensively for the circulation spices in the gallery while local unglazed clay tiles are used where the exhibits are placed. The columns and part of the ceilings are finished in Rafia strips which are well finished.

[redacted]ALL PHYLOSOPHY & INDIVIDUAL FUNCTIONAL RELATIONSHIPS

([redacted]RT VI)

DESIGN PHYLOSOPHY

(1) DERIVATION

Physical and Functional Interpenetration of Spaces

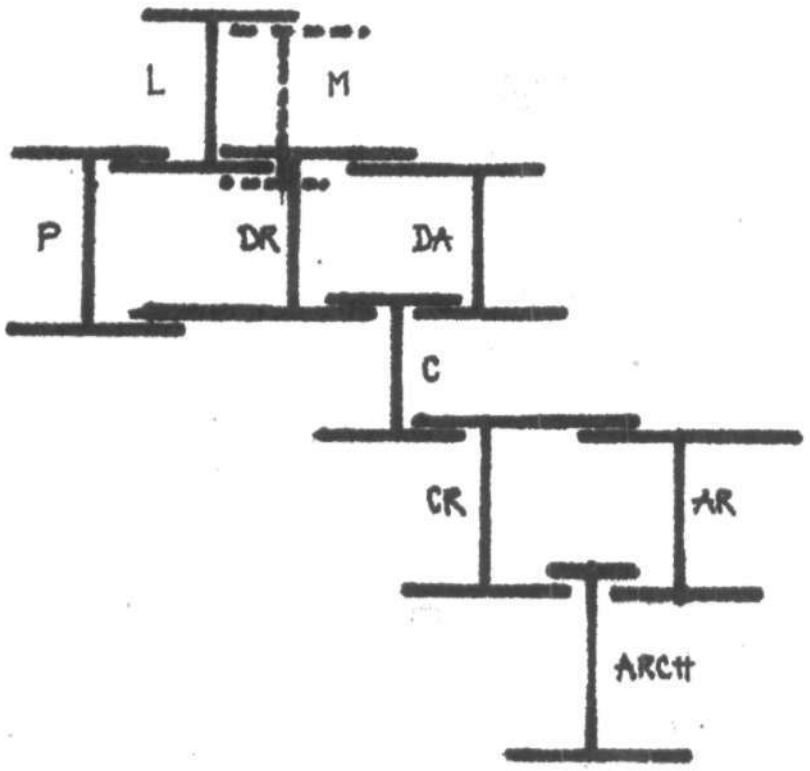
The goal of the thesis is Unity in Diversity, which is an attempt to put elements of different identities together to form a whole.

The beauty and success of the design that will depict this goal then lie on the direct transformation of the goal into a physical form.

The-rough study of the elements of Arts such as language, poetry, music, drama, dances, costume making, crafts, fine arts and architecture shows that although these elements have their different identities within the realm of arts, they still interpenetrate to form a unit - Art.

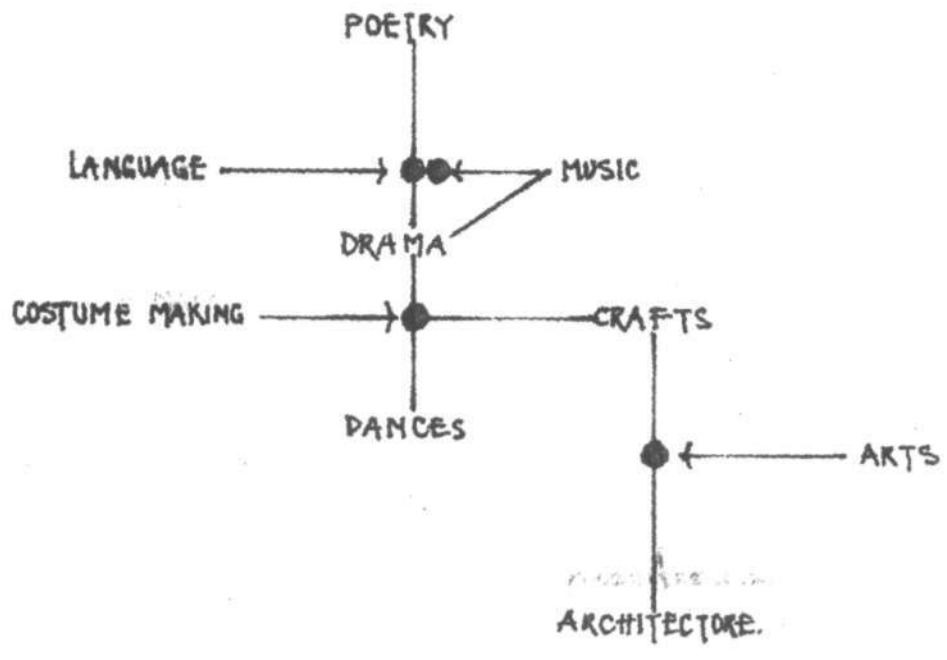
For example, language interpenetrates into poetry and drama, drama and language interpenetrate into music, drama interpenetrates into dances, dances and drama interpenetrate into costume making which interpenetrates into crafts, craft interpenetrates into arts and arts and crafts interpenetrate into architecture. (See conceptual diagrams and models).

CONCEPTUAL DIAG I, [CHAIN OF INTERPENETRATION OF ART ELEMENTS]

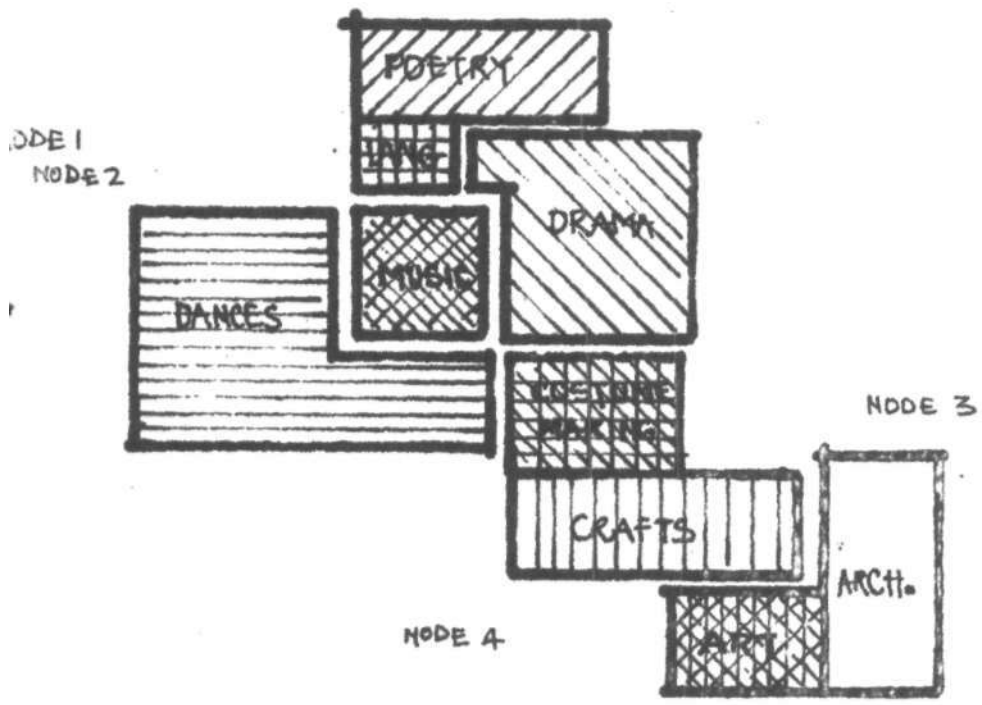


LEGENDS	
L	LANGUAGE
M	MUSIC
P	POETRY
DR	DRAMA
DA	DANCES
C	COSTUME MAKING
CR	CRAFTS
AR	ARTS (FINE)
ARCH	ARCHITECTURE.

CONCEPTUAL DIAG II, [IDENTIFICATION OF NODES OF DOUBLE OVERLAPPING].



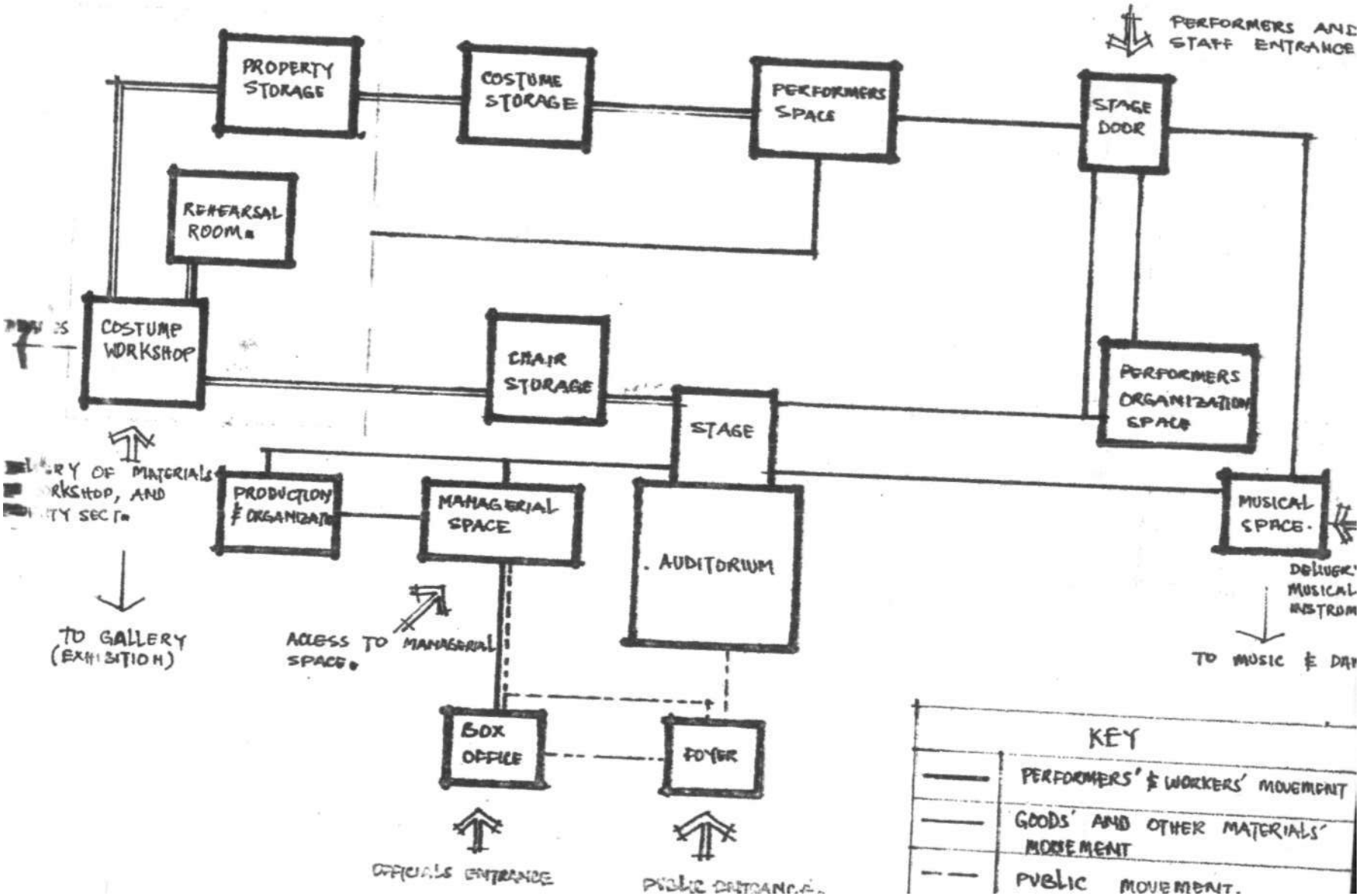
CONCEPTUAL DIAG III [PHYSICAL INTERPRETATION]

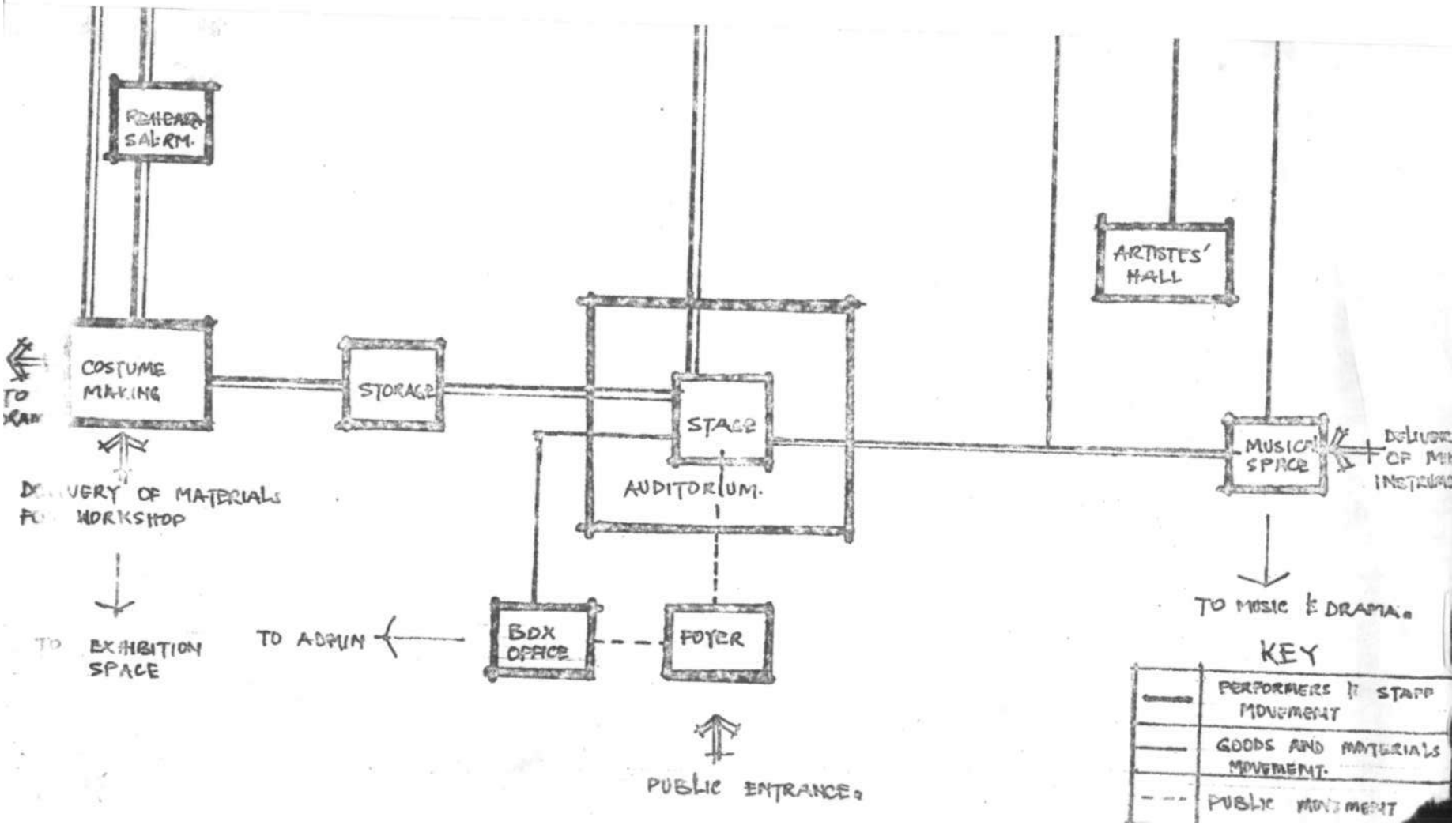


As I arrived at spaces which although have <u>different identities</u>, interpenetrate each other physically and functionally in form of a symbiotic existence form the <u>Whole</u> A —— <u>CENTRE FOR UNITY IN DIVERSITY</u>

FUNCTIONAL DIAGRAM

DRAMA THEATRE FUNCTIONAL DIAGRAM.




REHEARSAL RM.
COSTUME MAKING
STORAGE
STAGE
AUDITORIUM.
ARTISTES' HALL
MUSIC SPACE
DELIVERY OF MATERIALS FOR WORKSHOP
TO EXHIBITION SPACE
TO ADMIN
BOX OFFICE
FOYER
PUBLIC ENTRANCE.
TO MUSIC & DRAMA.
KEY
PERFORMERS & STAFF MOVEMENT
GOODS AND MATERIALS MOVEMENT.
PUBLIC MOVEMENT