

Creative Space Development in Cultural Art Buildings

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Certification

This is to certify that, Hakeem Tunde KALEJAIYE with matriculation number LCU/PG/004066 carried out this research work titled ‘Creative Space Development in Cultural Art Buildings’ in the department of Architecture, Faculty of Environmental Design and Management, Lead City University, Ibadan, Oyo State, for the award of Master Degree (MSc) in Architecture. The thesis is an outcome of an independent and original work. I have duly acknowledged all the sources from which the ideas and the extracts have been taken. The project is free from any plagiarism and has not been previously submitted to any other institution.

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Dedication

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Acknowledgement

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Abstract

Our lives are enriched by art. Through art we expand our horizons and enter new worlds. That is why buildings designed for art and culture are at the centre of public interest. This research highlights a decline in public patronage of art in museums around the country as the traditional role of collection, housing and showcasing to the public is fast becoming un-motivating to the general public. It identifies the impact of designed space on creating spectacular experiences for art appreciation and advocates a holistic approach in creating spaces for new cultural activities that has the potential to attract various user groups and enhance public patronage of art. The research ascertain the performing arts as a three dimensional art that combines all aspects of arts and the inclusion of these responsive art which is the missing link in a typical Art museum has the Potential to aid the effective revitalization of Nigerian art. It provides guidelines, features, and design approach which are rich in public attractions and are proven to be useful in enhancing the design of increasing effective art facilities. It thus proposes the design of Offa Centre of Arts and culture which inculcates research findings from literatures and case studies in its design in presenting a qualitative model of standard for emulation or adaptation for art buildings around the country and to fulfill the needs of Nigerian youths who desire a renewed way of approaching cultural issues.

Keywords: Creative Space development, Literature Arts & Craft, Performing Arts, Visual Art,

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Chapter One

Introduction

1.1 Background to the Study

Cultural art buildings are often architectural marvels that bear witness to the history, traditions, and values of a community or society (Meseneva, 2020; Olaniyan et al., 2023). Fundamentally, they are dedicated to the promotion, preservation, and celebration of various forms of art and culture. These buildings serve as hubs for artistic expression, cultural exchange, education, and community engagement; each with its unique architectural style and historical significance (Owamoyo & Tabibi, 2023). Over the years, many of these buildings have fallen into disrepair or faced the threat of demolition due to neglect, lack of funding, or changing urban landscapes (EU, 2018). In response to these challenges, preservationists, architects, urban planners, and cultural advocates have increasingly turned to creative space development as a means to revitalize cultural art buildings and ensure their long-term sustainability. Creative space development involves repurposing these buildings for contemporary uses while preserving their historical integrity and cultural significance (OECD, 2018). This approach not only helps to conserve architectural heritage but also injects new life into these spaces, making them relevant and accessible to a wider audience (Australian Academy of the Humanities, 2019).

According to very recent studies, creative space development in cultural art buildings offers numerous benefits to communities, stakeholders, and the broader society. Firstly, it serves as a catalyst for economic development by attracting tourists, investors, and creative industries to the area (Jeannotte, 2021). In other words, by transforming heritage buildings into cultural hubs, cities can boost local economies, create job opportunities, and generate revenue through cultural tourism and creative enterprises (OECD, 2018). Secondly, creative space development contributes to the preservation of cultural heritage by ensuring the adaptive reuse of historic buildings instead of their demolition or neglect (Owamoyo & Tabibi, 2023). By repurposing these

structures for contemporary uses such as art galleries, performance spaces, studios, and co-working hubs, communities can breathe new life into these buildings while safeguarding their cultural significance for future generations (Australian Academy of the Humanities, 2019).

Nigeria has a rich cultural heritage and a growing art scene, but the state of cultural art buildings in the country varies. While some are faced with the problem of poor maintenance, underutilization, and lack of adequate funding (Olaniyan et al., 2023; Okoye, Chijioke, 2020). Others are plagued with lack of infrastructure which often hinders their optimal functioning, as such; many buildings are in need of renovation and modernization to better serve the artistic community and the public (Amalu et al., 2023). Moreover, architecture which is a problem solving endeavor, has the capacity through proper space planning and effective analysis to seek out and provide spaces for new cultural programmes that will attract the public. Also, studies have shown that performing arts and visual arts can create a powerful synergy to improve public patronage of art and enhance art appreciation. As such, creative space development in cultural art buildings fosters social cohesion and community engagement by providing inclusive spaces for cultural exchange, artistic expression, and public participation (EU, 2018).

This design thesis is aimed at presenting research findings regarding the design of the proposed Offa Centre of Arts and Culture, Offa, Kwara State. Theoretically informed by various relevant literatures and building upon the accumulated syntactic studies of selected museums and arts centres. It seeks to develop a theoretical understanding based on empirical knowledge and comparative, intensive, and on the spot study of a range of real cases. By offering a platform for diverse communities to come together, share experiences, and collaborate on creative projects.

1.2 Statement of the Research Problem

The need for Nigerian cultural art buildings to diversify in their cultural programmes in serving the public so as to rekindle public interest in art cannot be over emphasized. This is because the traditional role of collection,

housing and showcasing is fast becoming un-motivating to the general public. This is in fulfillment of the Federal Government's edict after the civil war in quest of lasting unity, peace and integration. This edict conceived the policy of establishing Arts center of National Unity to serve as instruments of cultural education to foster unity and understanding among Nigerians. Public patronage of these arts center are on the decline and the result is that Nigerians are no longer curious about their past; rather, they are more concerned about their future. The research focuses on the development of a suitable Centre of arts that will meet the urgent need of reviving Nigerian art and culture by creating spectacular experiences and connecting people with the essence of the indigenous art.

1.3 Justification for the Study

Cultural art buildings play a vital role in promoting creativity, diversity, cultural understanding, and social cohesion within communities. They serve as important cultural landmarks, educational venues, and social hubs that contribute to the enrichment of society and the preservation of artistic and cultural heritage. Therefore, creating spectacular experience should form the basis for designing cultural building typologies; hence the need to inquire into successful design techniques that help create spectacular experiences and to apply it in the design of the Proposed Offa Centre of Arts which is aimed at improving public patronage through the development of creative spaces in the cultural centre.

1.4 Aim and Objectives of the Study

The aim of this study is to explore the role of creative space development in enhancing user experience and improving public patronage of art in cultural art buildings.

The specific objectives of the study are to:

1. Review the concept of creative space development
2. Explore various techniques of achieving spectacular experiences through creative space development in cultural art centres.

3. Determine specific design consideration, parameters and the spatial requirement for effective art appreciation
4. Explore indoor and outdoor spaces required to advance public interest in arts.

1.5 Research Questions

The following questions have been developed to guide the study:

1. What is the concept of creative space development in art centres?
2. Are there existing techniques for achieving spectacular experiences in cultural art centres?
3. What are the spatial requirement for effective art exhibition and display?
4. What indoor and outdoor spaces are required to advance public interest in arts?

1.6 Significance of the Study

Studying creative space development in cultural art buildings is significant on several grounds. Firstly, integrating creative spaces in cultural art buildings provide a conducive environment for artists, creators, and innovators to explore their ideas and express themselves. As such, by studying how these spaces are developed and designed, there is opportunity to promote creativity and innovation within communities. Secondly, cultural art buildings often house important pieces of art, historical artifacts, and cultural heritage. It thus implies that by studying creative space development in these buildings, it is possible to ensure that these valuable cultural assets are preserved and presented in a way that is engaging and meaningful to the public.

Furthermore, cultural art buildings serve as hubs for community engagement and social interaction. Understanding how to design these spaces to be inclusive, accessible, and welcoming can help strengthen community ties and promote a sense of belonging among residents. It also has a significant economic impact on their surrounding areas through tourism, job creation, and cultural events. As such, studying creative space

development in cultural art buildings is essential for fostering creativity, preserving cultural heritage, engaging communities, driving economic growth, and shaping sustainable urban environments.

1.7 Scope of the Study

The scope of the study provides a comprehensive framework for investigating the development of creative spaces in cultural art buildings, with a focus on understanding aspects of Nigerian art, design principles and case studies. The design is to provide functional spaces for a Performing Arts Centre, Visual Arts Centre for temporary and permanent exhibitions, Craft and Research Centre for Art literatures and trainings in art and craft, a restaurant dedicated to local delicacies, art and craft shop and other relevant spaces. Furthermore, the case studies included buildings dedicated to promoting art and were purpose designed and built. The case studies include the National Museum of Lagos and Benin respectively, the National Theatre and Terra Kulture, both in Lagos respectively, and finally the Burlington Centre for Performing Arts, Ontario. Canada.

1.8 Limitation of the Study

In the course of carrying out this research work, there was a setbacks in gathering relevant literatures for review owing to lack of accessible information. In addition, the selection of a suitable location was a bit of a challenge.

1.9 Operational Definition of Terms

1. **Culture:** The enlightenment and sophistication acquired through education and exposure to the arts. It is the shared beliefs; customs, practices and social behaviour of a particular nation or people.
2. **Heritage:** This refers to something that passes from one generation to the next in a social group or a country's or area's history and historical buildings and sites that are considered to be of interest and value to present generations e.g. a way of life or traditional culture.

3. **Museum:** This is a non-profit making permanent institution in the services of the society, open to the public which acquires, conserves, researches, communicates and exhibits cultural artefacts for the purpose of study, education and relaxation.
4. **Exhibition:** Is simply defined as a public display of works of art (paintings, sculpture, literature, ethnographic objects etc.)
5. **Spectacle:** "spectacle is used to describe an event or experience that one simply cannot help but look at, whether in wonderment, curiosity, shock or awe. Spectacle "erases the dividing line between self and world".
6. **Visual arts:** They are pictorial arts in two-dimensional form; in its most general application, visual arts encompass such forms as drawing, painting, prints, and photography.
7. **Performing arts:** They are those art forms that involve live, filmed, or videotaped presentation of drama or the performance of certain skills'.
8. **Centre of Art:** This is a complex of distinct venue including all aspects of arts of a people or society.

Chapter Two

Literature Review

2.1 Conceptual Review

2.1.1 Creative Space Development

Creative spaces are physical environment designed to inspire creativity, collaboration, and innovation (K Thoring et al., 2018). In other words, these spaces are specifically created to foster a creative and productive atmosphere for individuals, or teams working on various projects, such as art, design, technology, or other creative endeavors. Creative spaces are essential for nurturing creativity, innovation, and artistic expression. According to (Thoring, et al., 2019; Baafi, 2020), providing individuals with dedicated spaces for creative work can enhance their motivation, productivity, and overall creative output. It is also argued that creative spaces are not only physical environments but also social and cultural contexts that support and inspire creative endeavors (Marino et al., 2023). Therefore, designing effective creative spaces requires careful consideration of various factors, such as flexibility, accessibility, and aesthetics. Thoring et al., (2018) emphasizes the importance of incorporating elements that encourage exploration, experimentation, and collaboration in creative space design. Flexible layouts, natural light and interactive features are commonly cited design principles for fostering creativity and innovation in spaces (Thoring et al., 2020).

Furthermore, creative spaces have the potential to engage communities, promote social interaction, and strengthen local identity. Bocconi, (2016) highlighted the role of creative spaces in facilitating social cohesion and community development. By involving community members in the design and programming of creative

spaces, organizations can create inclusive and vibrant environments that reflect the diverse needs and interests of the community. Also, creative spaces contribute to economic development by attracting talent, fostering entrepreneurship, and stimulating cultural industries (OECD, 2018). Bartuska, (2020) argues that creative spaces are key drivers of economic growth in the knowledge economy. Creative clusters and innovation districts that feature a mix of creative industries, startups, and cultural institutions can create a dynamic ecosystem that spurs economic activity and job creation.

In addition, advances in technology have also revolutionized the way creative spaces are designed, utilized, and experienced. Virtual reality, augmented reality, and digital tools allow for new forms of collaboration, communication, and expression in creative spaces. Gębczyńska, (2020) explored the role of technology in enhancing creativity and innovation in physical and virtual creative environments. In addition, sustainability is increasingly becoming a priority in creative space development, with a focus on energy efficiency, waste reduction, and environmental impact (Rehman et al., 2023; Ajijola et al., 2021; Damola & Emmanuel, 2020). Green design principles, such as passive heating and cooling, renewable materials, and green roofs, are being integrated into the design of creative spaces to minimize their ecological footprint and promote environmental stewardship. UNIDO, (2020) discuss the importance of sustainable design practices in creating healthy and resilient creative environments.

It thus implies that creative space development is a multifaceted field that encompasses design, community engagement, economic impact, technology, sustainability, and innovation. Consequently, an understanding of the importance of creative spaces and incorporating best practices in their design and management, organizations and policymakers can create dynamic and inspiring environments that foster creativity, collaboration, and cultural expression.

2.1.2 Cultural Art Buildings

Cultural art buildings are essential spaces for preserving cultural heritage, fostering creativity, promoting community engagement, and enriching society (Olaniyan et al., 2023). They include museums, galleries, theaters, and cultural centers. Cultural art buildings serve as important repositories of artistic expression, historical artifacts, and cultural identity (Zhao & Xu, 2022). They provide spaces for education, inspiration, and reflection, contributing to the enrichment of society and the preservation of collective memory (Odoh et al., 2021). This is why the design of cultural art buildings is critical to their functionality, aesthetics, and impact on visitors. Architectural features, exhibition spaces, lighting, acoustics, and accessibility are key considerations in the design of cultural art buildings (Stanca, 2021). Armistead et al., (2007) argues that a successful cultural art building should engage all the senses, evoke emotional responses, and create a harmonious relationship between the built environment and the exhibited artworks.

Also, cultural art buildings contribute to community development by providing spaces for cultural exchange, artistic expression, and public participation. Feizollahzade, (2016) emphasizes the role of cultural art buildings in fostering cultural appreciation, cross-cultural understanding, and social cohesion. They serve as hubs for community engagement, social interaction, and creative expression, fostering a sense of belonging and identity among residents (Tantawy & Khamis, 2021). Dare-Abel et al., (2018) explored the social impact of cultural art buildings in urban communities and their role in promoting social cohesion and civic pride. Furthermore, cultural art buildings play a crucial role in preserving and safeguarding cultural heritage for future generations.

Museums, archives, and cultural institutions house valuable artifacts, artworks, and documents that represent the cultural heritage of societies. Olaniyan et al., (2023) discuss the importance of cultural art buildings as custodians of cultural memory and as spaces for interpreting and transmitting cultural heritage to diverse audiences. Despite their cultural and social significance, cultural art buildings face various challenges,

including funding constraints, maintenance costs, audience engagement, and changing cultural landscapes. Okoye & Chijioke, (2020) highlighted the need for sustainable funding models, community partnerships, and innovative programming to ensure the long-term viability and relevance of cultural art buildings in a rapidly evolving society. Therefore, articulating the significance of cultural art buildings and addressing the challenges they face through innovative design, community involvement, and sustainable practices, stakeholders can ensure the continued vitality and relevance of these important cultural institutions.

2.1.2.1 Cultural Art Building Types

A. The Museum

There are various definitions of museums but the standard definition is given by the International Council Of Museums (2023) which states that: A museum is a nonprofit making permanent institution in the service of the society and development open to the public, which acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment, material evidence of man and his environment. A museum, according to National Museum Lagos (2023) is therefore:

1. A nonprofit making organization that gives its services freely, not for the purpose of making money.
2. A permanent institution that is constant.
3. Open to the public free of cost.
4. A place that acquires, conserves, researches, communicates and exhibits for the purpose of research, study and leisure.
5. A place that shows the material evidence of man and his environment. In a nutshell, before a place can be regarded as museum, it must meet these standards:
 - a. Possession of collections.
 - b. Quality of collections.
 - c. Curation and exhibition.

- d. Accessibility to the public.

Museum collections however could be movable and immovable. Tangible or intangible.

Functions of Museums

The main functions of museums according National Museum Lagos (2023) are; Collection, Preservation, Storage and Exhibition. All these are discussed below:

- i. **Collection:** Following the policy of the National Commission for Museums and Monuments, it has since 1990 embarked on a systematic collection, preservation, study and preservation, study and interpretation of material culture and environmental heritages of the Nigerian peoples. These comprises mainly ethnographic objects, wooden and metal works, beadworks, potteries, cane and leather works, bronze works, masquerade costumes, gourds and calabashes, animal skin and household utensils. Others include currency of different kinds, cowries, manilas, seashells, paper etc.
- ii. **Preservation:** Museum objects always pass through the desk of museum conservators (National Museum Lagos, 2023). Preservation of museum collections (animate or inanimate) is a vital function of the museum. In talking about preservation, all aspects of conservation and security are involved.
- iii. **Storage:** The museum seeks to provide tangible evidence of people's past which should be available to the people and guarantee the authenticity of the collection. Information on collections must accompany the objects i.e all records relating to its past history.
- iv. **Exhibition:** National Museum Lagos (2023), defines it as an assemblage of objects of artistic, historical, scientific or technological nature through which visitors move from one unit to another in a sequence designed to be meaningful, structurally or aesthetically. Exhibition is also the tongue of the museum and other public aspect of museum work and their role is to communicate accompanied by labels or graphics i.e drawings, maps, diagrams, photographs, etc, to direct the viewers.

Types of Museum Exhibition

ICOM (2023) identifies the following types of exhibition. Viz:

- a. Permanent exhibition: 0-10yrs;
- b. Temporary exhibition: A number of days, 1-12 months;
- c. Mobile/Travelling exhibition: This exhibition moves from place to place.

However the National museum Lagos (2023) identifies two forms of exhibition. viz:

- a. Commercial Exhibition: Is the type that is obtained in the commercial houses and trade fares with the sole aim of marketing products.
- b. Museum Exhibition: Is more unique in the sense that the main aim is to educate, inform and service the cultural interest of its people and the world and it is handled by museum professionals

B. Art Galleries

Art galleries play a crucial role in the art world by providing a platform for artists to exhibit their works and for the public to engage with various forms of art. By definition, art galleries are spaces dedicated to the exhibition and promotion of visual art, including paintings, sculptures, photographs, installations, and other forms of artistic expression (Al-hamoud, 2021). These spaces can vary in size, style, and focus, ranging from small independent galleries to large public institutions (Jeannotte, 2021).

Functions of Art Galleries

Art galleries serve as vital nodes in the art ecosystem, fulfilling diverse functions that contribute to the creation, dissemination, and appreciation of visual art. The main functions of art galleries as outlined in (Hsieh et al., 2022) are as follows:

- i. **Exhibition Space:** The primary function of art galleries is to provide a physical space where artists can display their works to the public. This exposure allows artists to reach a wider audience and receive feedback on their creations.

- ii. **Education and Interpretation:** Art galleries often offer educational programs, guided tours, and interpretive materials to help visitors understand and appreciate the artworks on display. These activities aim to enhance the viewer's experience and deepen their engagement with art.
- iii. **Sales and Marketing:** Many art galleries serve as commercial enterprises by facilitating the sale of artworks to collectors, art enthusiasts, and investors. Galleries play a crucial role in promoting artists and their works to potential buyers.
- iv. **Cultural Preservation:** Public and institutional art galleries often serve as custodians of cultural heritage, preserving and showcasing artworks that hold historical, social, or artistic significance. These galleries contribute to the conservation and dissemination of cultural knowledge.
- v. **Community Engagement:** Art galleries can act as community hubs, hosting events, workshops, and discussions that bring people together to celebrate art and creativity. They foster a sense of cultural identity and belonging within local communities.

Types of Art Galleries

Identifying the types of art galleries can provide valuable insights into the dynamics of the art world and the ways in which art is produced, exhibited, and consumed.

According to the Museums and Galleries manual, (2023), the following types of galleries are categorized:

- a. **Commercial Galleries:** These galleries operate as businesses, representing artists and selling artworks to collectors and buyers. They typically take a commission on sales and play a vital role in the art market.
- b. **Public Galleries:** Public galleries are funded by government bodies, institutions, or foundations and are open to the general public free of charge or for a nominal fee. They often focus on showcasing art for educational and cultural purposes.

- c. **Artist-Run Spaces:** These galleries are typically run by artists themselves or artist collectives, providing a platform for emerging and experimental art practices. They offer artists greater creative freedom and autonomy in curating exhibitions.
- d. **Museum Galleries:** Museums often have dedicated gallery spaces for displaying their collections or hosting temporary exhibitions. These galleries tend to focus on a specific artistic period, genre, or theme and may include educational programming.
- e. **Online Galleries:** With the rise of digital technology, online art galleries have become increasingly popular, offering a platform for artists to showcase and sell their works to a global audience. These galleries provide accessibility and convenience for art enthusiasts.

C. Art Theaters

Art theaters, also known as art houses or arthouse cinemas, are specialized movie theaters that primarily screen independent, foreign, classic, and experimental films (Al-hamoud, 2021). They are generally perceived as movie theaters that focus on screening films that are outside the mainstream commercial cinema (Jeannotte, 2021). These theaters often showcase a diverse range of films that are artistically significant, culturally relevant, or intellectually stimulating. Art theatres aim to provide audiences with an alternative cinematic experience that challenges conventional storytelling and aesthetics (Darda & Cross, 2022).

Functions of Art Theatres:

- i. **Curating Diverse Film Programs:** Art theatres curate film programs that feature a variety of genres, styles, and themes, including independent films, documentaries, foreign language films, and experimental cinema.
- ii. **Promoting Film Culture:** Art theatres play a crucial role in promoting film culture by providing a platform for filmmakers, actors, and film enthusiasts to engage with cinematic artistry. Through

screenings, discussions, and events, art theatres foster a community of film lovers and contribute to the appreciation of film as an art form.

- iii. **Supporting Independent Filmmaking:** Art theatres often support independent filmmakers by screening their films and providing a platform for their work to reach a wider audience. These theaters serve as a vital outlet for filmmakers who create content that may not fit the commercial mainstream.
- iv. **Educating Audiences:** Art theatres offer opportunities for audiences to engage with films that challenge conventional narratives, push boundaries of storytelling, and explore complex social issues.
- v. **Creating a Unique Cinematic Experience:** Art theatres provide audiences with a distinctive cinematic experience characterized by intimate settings, curated film selections, and a focus on artistic expression. These theaters offer a space for film enthusiasts to immerse themselves in thought-provoking and visually compelling films.

Types of Art Theatres

- a. **Independent Art Houses:** Independent art theatres are often locally owned and operated theaters that focus on screening a diverse range of independent, foreign, and arthouse films. These theaters may be part of a small chain or operate as standalone venues.
- b. **Film Festivals and Specialized Events:** Film festivals and specialized events often feature screenings of art films and independent cinema. These events provide a platform for filmmakers to showcase their work and for audiences to discover new and innovative cinematic voices.
- c. **Repertory Theaters:** Repertory theaters specialize in screening classic and cult films, offering audiences the opportunity to revisit iconic movies on the big screen. These theaters often host themed screenings, retrospectives, and special events.

- d. Microcinemas and Pop-Up Theaters: Microcinemas and pop-up theaters are temporary or alternative venues that host screenings of art films, experimental cinema, and niche content. These venues cater to niche audiences and create unique cinematic experiences in unconventional settings.
- e. Nonprofit Cinemas: Nonprofit cinemas are art theaters that operate as charitable organizations or cultural institutions, focusing on promoting film culture, supporting independent filmmakers, and providing educational programs for the community.

D. Cultural Centers

Cultural centers are multifaceted institutions that serve as hubs for cultural activities, arts education, community engagement, and the preservation of heritage (Olaniyan et al., 2023). According to studies, cultural centers are physical spaces or institutions dedicated to the promotion and celebration of cultural heritage, artistic expression, and intercultural dialogue (Okoye, Chijioke, 2020). These centers may encompass a range of facilities, including theaters, galleries, libraries, educational spaces, and performance venues, to engage diverse audiences in cultural activities and programs.

Functions of Cultural Centers

Cultural centers are dynamic institutions that play a crucial role in preserving cultural heritage, promoting artistic expression, fostering community engagement, and facilitating cultural exchange. A review of relevant literature suggests that some of the obvious functions of cultural centers include:

- i. Cultural Preservation and Heritage Conservation: Cultural centers play a pivotal role in preserving and promoting cultural heritage, traditions, and artistic practices through exhibitions, performances, workshops, and educational programs (UNFCCC, 2020).
- ii. Arts Education and Skill Development: Cultural centers provide opportunities for arts education, skill development, and creative expression through workshops, classes, and mentorship programs. These

educational initiatives aim to nurture talent, promote artistic growth, and engage individuals of all ages in cultural learning (Duh et al., 2011).

- iii. **Community Engagement and Social Cohesion:** Cultural centers serve as inclusive spaces that bring communities together through cultural events, festivals, performances, and discussions. By fostering social interaction and dialogue, cultural centers promote understanding, tolerance, and unity among diverse groups (Hsieh et al., 2022).
- iv. **Cultural Exchange and Collaboration:** Cultural centers facilitate cultural exchange and collaboration by hosting international artists, exhibitions, and performances that showcase diverse cultural perspectives and artistic practices. These collaborations enhance cross-cultural communication and promote global understanding (Zhao & Xu, 2022).
- v. **Economic Development and Tourism Promotion:** Cultural centers contribute to local economic development by attracting visitors, tourists, and cultural enthusiasts to the region. Through cultural tourism initiatives, events, and partnerships, cultural centers stimulate the economy, create job opportunities, and promote the region's cultural identity (Odoh et al., 2021).

Types of Cultural Centers:

- a. **Arts Centers:** Arts centers focus on promoting visual arts, performing arts, and literary arts through exhibitions, performances, workshops, and artist residencies. These centers may include galleries, theaters, studios, and rehearsal spaces to support a wide range of artistic disciplines.
- b. **Multicultural Centers:** Multicultural centers celebrate diversity and intercultural exchange by showcasing the traditions, customs, and artistic expressions of different ethnic and cultural groups. These centers aim to promote inclusivity, cultural understanding, and social cohesion within diverse communities.

- c. Heritage Centers: Heritage centers focus on preserving and interpreting historical heritage, archaeological sites, and cultural traditions through exhibitions, educational programs, and conservation initiatives. These centers play a vital role in safeguarding cultural heritage for future generations.
- d. Community Centers: Community centers serve as gathering spaces for local residents to engage in cultural activities, social events, and educational programs. These centers cater to the needs of the community by offering recreational facilities, educational resources, and cultural programming.
- e. Performing Arts Centers: Performing arts centers specialize in hosting live performances, concerts, theater productions, dance recitals, and musical events. These centers provide state-of-the-art facilities for artists, performers, and audiences to experience and appreciate live performing arts.

2.1.3 Nigerian Art

Olaniyan et al., (2023) and Okoye, Chijioke, (2020) suggested that art in Nigeria can be summarized into the following categories:

- A. Visual Art
- B. Literature Art
- C. Performing Art

A. Visual Art

Visual art are pictorial art in two-dimensional form, in its most general application, visual arts encompass such forms as drawings, paintings, prints, and photography (Darda & Cross, 2022). The Artists Rights Society (ARS) suggested that visual arts have traditionally consisted of painting and sculpture. Architecture is sometimes included as well. During the 20th century, however, the term came to encompass photography,

decorative arts, crafts, and several new art forms. Nigeria is famous for its sculpture. Bronze artwork from the ancient cities of Ife and Benin is exhibited in numerous museums worldwide, with southern Nigeria, where these cities are located, still producing substantial quantities of bronze castings. Alongside bronze, wood carvings and terra-cotta sculptures are also prevalent. Nigerians excel in dyeing, weaving, and tailoring, crafting abundant quantities of vibrant and intricate textiles. However, most of these textiles are primarily sold for everyday use rather than being regarded primarily as art pieces. (Okoye, Chijioko, 2020).



Plate 1: Yoruba statue of a Seated Chief, Nigeria
Source: Encarta Encyclopedia, 2023

Aspects of Visual Art

- i. Drawing and Painting
- ii. Textiles
- iii. Sculpture
- iv. Ceramics
- v. Graphic Design
- vi. Printmaking

B. Literature Art

Nigeria has a long and incredibly rich literary history. In 1986, Nigerian Wole Soyinka was awarded the Nobel Prize in literature. Soyinka is a prolific author of poetry, novels, essays, and plays that blend African themes with Western forms. The English dictionary defines literatures as written works with artistic value. Written works implies fiction, poetry, drama, and criticism that are recognized as having important or permanent artistic value. 'Nigeria's modern literature grows out of a tradition of storytelling and historical remembrance that has existed in Nigeria for millennia' (Olaniyan et al., 2023). Oral literature ranges from the proverbs and dilemma tales of the common people to elaborate stories memorized and performed by professional praise-singers attached to royal courts. With colonization and the introduction of reading, writing, and the English language, Nigerian storytellers soon began sharing their talents with a worldwide audience. Literature is often used to bridge the gap between the past and the present, hence the need to be collected, stored and made available to people for reading, study, or reference.

Aspect of literature art

- i. Allegory
- ii. Biography
- iii. Drama
- iv. Fable
- v. Epigram
- vi. Folktales
- vii. Novel
- viii. Poetry

C. Performing Arts

Performance art which originated in the early decades of this century belongs to the history of the theatre but the form that arose in the 1970s combines aspects of happenings and conceptual art with installation (Janson & Janson, 1992). Dance and music represent two of the most dynamic forms of Nigerian art. Nearly all Nigerian cultures possess their unique musical and dance traditions, which play integral roles in cultural remembrance and contemporary celebration. According to the Oxford Advanced Learner's Dictionary, performance art encompasses multimedia expressions that blend multiple artistic mediums, such as traditionally static forms like sculpture or photography, with dynamic mediums like recitation or improvisation, (Güler, 2021). Performing arts encompass live, filmed, or videotaped presentations involving drama or specific performances. This includes acting, dancing, singing (or their combinations as seen in musicals and opera), mime, vaudeville, acrobatics, pageantry, and puppetry, (Performing Arts, 2023)..

Aspects of Performing Arts

Lebethe (2003) defines the performing arts broadly, encompassing various disciplines such as children/youth, community, industrial, street, physical, educational, and musical. Acting

- i. Singing
- ii. Dancing
- iii. Live performance

2.2 Design Consideration

2.2.1 Design Parameters and Considerations for Cultural Art Buildings

As highlighted in the previous section, cultural art buildings are unique architectural structures that serve as repositories of artistic expression, historical artifacts, and cultural identity. The design of these buildings plays a significant role in shaping the visitor's experience, preserving cultural heritage, and fostering community

engagement (Katja Thoring & Badke-schaub, 2020). The essential design parameters and considerations that inform the design process of cultural art buildings include the architectural features, exhibition spaces, lighting and acoustics, accessibility, cultural and sustainability considerations amongst other important factors.

Design Parameters

Architectural Features

The architectural design of cultural art buildings should reflect the cultural context and purpose of the institution (Haupt, 2018). Considerations such as scale, proportion, materials, and form should be carefully chosen to create a harmonious and inspiring environment.

Exhibition Spaces

Exhibition spaces in cultural art buildings must be flexible, well-lit, and properly ventilated to showcase artworks effectively (Gębczyńska, 2020). Considerations for circulation, sightlines, and spatial flow are crucial to ensure a seamless visitor experience.

Lighting and Acoustics

Lighting design is essential in cultural art buildings to highlight artworks, create ambiance, and enhance the visitor's experience (EMOS, 2022). Acoustic considerations are important in theaters and performance spaces to ensure optimal sound quality and audience comfort (Rodríguez et al., 2022).

Accessibility

Cultural art buildings must be accessible to visitors of all abilities, with features such as ramps, elevators, and tactile signage (Greco, 2020). Designing for inclusivity and universal design principles ensures that all visitors can engage with the cultural offerings of the institution.

Design Considerations

Cultural Context

Understanding the cultural context of the building's location is crucial in informing the design process and creating a sense of place. Incorporating elements of local culture, history, and traditions can enhance the authenticity and relevance of the cultural art building (Tantawy & Khamis, 2021).

Sustainability

Sustainable design practices, such as energy efficiency, use of renewable materials, and green technologies, should be integrated into the design of cultural art buildings (Ajijola, MusiliuAdisaRaheem, et al., 2021). Building sustainability not only reduces environmental impact but also promotes long-term operational efficiency and cost savings.

Community Engagement

Designing cultural art buildings to be welcoming and inclusive spaces fosters community engagement and participation (Owamoyo & Tabibi, 2023). Incorporating public spaces, educational facilities, and interactive exhibits encourages interaction and collaboration among visitors.

By integrating these design parameters and considerations into the planning process, architects and designers can create inspiring and impactful spaces that celebrate artistic expression, preserve cultural heritage, and enrich the lives of visitors and communities.

2.2.2 The Centre of Arts Design in General

The International Society for Education through Art (InSEA) stated that "Arts education is a collective endeavor that denotes instruction and learning in four separately distinct subject areas namely dance, music, theatre arts, and visual arts" (Hsieh et al., 2022). These four areas all form the major components of a centre of arts.

1. Performing Arts Theater/ cinema
2. Gallery and exhibition
3. Craft training and Library facilities.
4. Restaurant

The Design of the Arts Theater

Theatre planning requires an understanding of complex functional relationships which can, in part, be gained by examining the 2500 year old history of theatre development (Architects' Data, 2023). The modern design of theatre evolved through many stages from the Greek theatre through to the Roman theatre, medieval theatre, Renaissance theatre etc. Modern theater turned from much generalized stages to very realistic and naturalistic theater. With the changing face of productions, theaters had to change architecturally. Stages became environments instead of settings. Theaters were built with the ability to function with the play.

The Greek Theater

Greek theaters were typically constructed on hillsides, with the seating area, referred to as the theatron or auditorium, surrounding three sides of a circular stage, known as the orchestra. The theatron was steeply sloped and angled towards the stage. The backstage area, called the skene, comprised several rooms, possibly serving as dressing rooms, along with numerous arches and doorways for actor entrances and exits. It is believed that the skene's function was to conceal actors from the audience when offstage and to store props and equipment not in use. (Architects' Data, 2023).

The Roman Theater

Roman theaters were adaptations of Greek theaters, where Roman architects consolidated the three primary elements of Greek stage architecture (the theatron, orchestra, and skene) into a single structure. Unlike Greek theaters situated on hillsides, Roman theaters were typically built on flat ground. The backstage area was transformed into a single elaborate space known as the scaenae frons, instead of multiple rooms. The

auditorium, known as the Cavea in Roman times, took on a semi-circular shape and was occasionally separated from the orchestra by a short wall. Some Roman theaters introduced basic roof structures, with awnings or velums covering the entire seating area, resembling modern balconies. (Architects' Data, 2023).

Medieval Theater

During the Middle Ages, many plays were staged within churches. However, as the complexity of these plays increased, they outgrew the confines of the church, prompting their relocation outdoors. These outdoor performances took place on platforms adjacent to the church, with the audience standing around them. At times, these platforms were affixed to wagons, known as pageant wagons, which traveled to various locations for performances. The sets consisted of a row of small buildings, or mansions, each representing different settings aligned with biblical stories (e.g., heaven and hell positioned at opposite ends of the stage). In front of the mansions was an area known as the platea, (Architects' Data, 2023). where most of the play's action unfolded. Special effects, such as trap doors and rigging for moving props, as well as fire-breathing dragons, were achieved using stage machinery called "secrets."

Renaissance Theater

During the Renaissance era, theater emerged as a significant aspect of the cultural revival in Europe. After being prohibited for over a millennium, theaters started to reemerge across Europe. While many of the stage designs were influenced by those of ancient Greek and Roman times, there was one significant alteration: theaters were now predominantly indoors. Minor adjustments to the cavea and the scaenae frons led to changes in both set appearance and play quality. A common feature in Renaissance theaters was the use of a raked stage, where the back is higher than the front, enhancing visual effects of scenery. Actors performed on the flat surface in front of the raked stage. The introduction of intricate scenery, including drop sets that could change according to scene settings, became prevalent during this period. (Architects' Data, 2023).

Other theatres

An ordinary Elizabethan stage stood elevated four to six feet above the ground, with a surrounding yard or pit. This pit served as the viewing area for the lower-class audience, sometimes referred to as groundlings. The architectural layout of restoration theaters generally mirrored each other, featuring rectangular designs with the stage positioned at one end and the auditorium extending from just beneath the apron (the part of the stage projecting towards the audience) to the rear of the theater. The seating arrangements typically comprised three sections. (www.architecture.com).



Plate 2: 950-965 Cap. Harold Zellerbach Theatre
Source: Encarta Encyclopedia, 2023

Current trends in Theatre Building

The Architects' data suggested two current trends in theatre building.

Preservation, restoration and modernization of the previous theatres of the 19th and up to the 20th century.

New buildings with experimental open space features, e.g. theatre on Lehniner Platz, Berlin. In a similar direction are the many conversions from previous room to theatre workshops with seats for about 80-160 onlookers (Architects' Data, 2023).

The design of the Art Gallery and Exhibition

The underlying principle guiding art exhibits advocates for a welcoming, approachable, and comfortable setting aimed at eliciting emotions and fostering learning among visitors of diverse ages, interests, and backgrounds. A successful exhibition cultivates an atmosphere of enjoyment, active participation, and curiosity, motivating visitors to delve deeper into the presented topics. Key features of a well-executed exhibition include favorable audience reactions, thoughtful selection of subjects and content, clear and engaging information delivery, logical organization of exhibit elements, appropriate conservation and security measures, design and layout aligned with the theme, content, collection, and audience, as well as consideration for human comfort, safety, and accessibility. (Architects' Data, 2023).

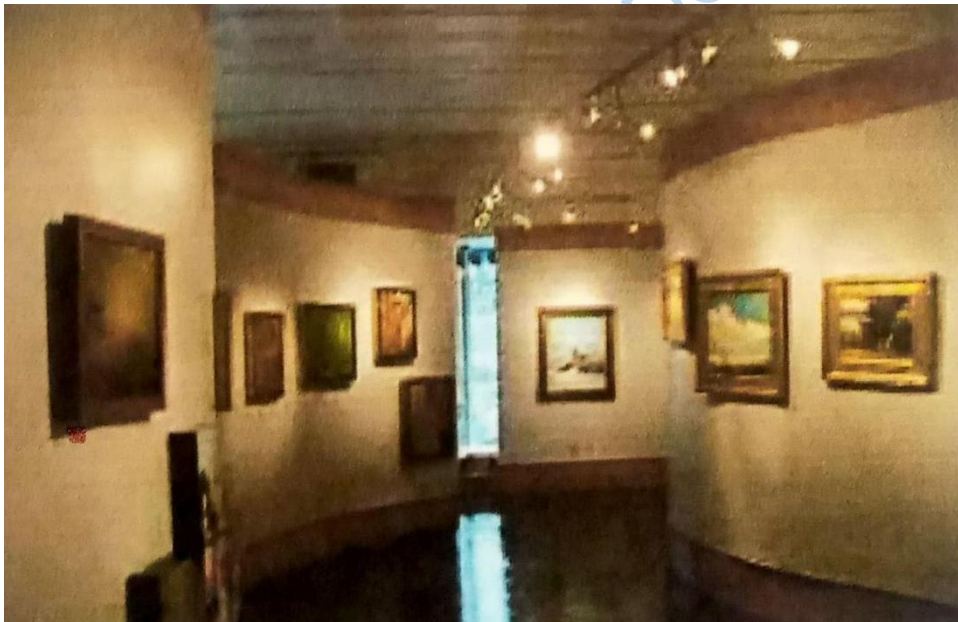


Plate 3: Royal Palace Gallery, Ghana
Source: Encarta Encyclopedia, 2023

The Design of the Craft Training and Library Facilities

The provision of spaces in these facilities depends on the number of anticipated end users. Work spaces should preferably be in daylight areas. Security is vitally important in user areas. Fire precautions must

comply with national and local building regulations and procedures. The installation of a book security system will prevent theft. Avoid direct sunlight, since uv and heat radiation destroy paper and bindings. Because of the high energy consumption, and therefore high running costs, air conditioning should be introduced only where absolutely necessary. The building design should be based on climate, and internal environmental control should be based on the building (Architects' Data, 2023).

The Design of the Restaurant

Before any restaurant is established, the organizational sequence should be carefully planned, it is essential to establish what meals will be offered, and at what quality and quantity. Before deciding on the layout, it is important to know the anticipated numbers and type of clientele and the customer mix. The main room of a restaurant is the customers' dining room, and the facilities should correspond with the type of operation. A number of additional tables and chairs should be available for flexible table groupings. If appropriate, provide special tables for regular customers. The kitchen, store rooms, delivery points, toilets and other service areas should be grouped around the dining room (Architects' Data, 2023).

Categories and Characteristics of Expected Users

Identified below are the categories of expected visitors:

Adults

In the discipline of education, adults are regarded as people who are above 18 years of age (National Museum Lagos, 2023). Within this groups are the young at heart and the matured. Majority are usually serious minded visitors, whose sole aim is to acquire knowledge in the museum.

Youths

Youths are described as young individuals within the age of 12-17 years. Youths within the above age range are mostly teenagers, even though they are matured in physical appearance and intelligence (National Museum Lagos, 2023). Many in this group are students. To some of them, their reasons for visiting the museum is to have fun, enjoy and take photographs have picnics, walk or ride bicycles. Yet, some of them come to the museum to learn, particularly those in the Senior Secondary class who see the museum as an informal education centre which complements their classroom work.

Children

The term Children used in this context refer to the age group between 3 and 11 years i.e, children at the pre-primary and elementary school level. They tend to express their emotions freely while open anger and outburst are frequent. Some however easily show fear or timidity in the presence of unfamiliar adult personalities (National Museum Lagos, 2023).

2.3 Empirical Review

2.3.1 African Traditional Arts and Architecture

Art and architecture have been intertwined throughout history. Art in its various forms has played a vital role in the lives of African people as evident in their architecture. Throughout history, humans have cultivated a deep-seated yearning for beautification and ornamentation. This is visible in various artistic expressions ranging from paintings, markings, and piercings on the body; the use of jewelleries to adorn the body; craftsmanship of objects, artefacts, carvings and sculpture; to the decorations and artistic expressions on buildings, temples and other physical structures. The context of ornamentation is invariably expansive and can be constrained only to the limits of human imagination (Olaniyan et al., 2023). Aside ornamentation, art is one of the most potent tools for the promotion of cultural heritage and the preservation of family values especially in traditional African societies (Okoye & Chijioke, 2020). Art and architecture have been intertwined through

the various epochs of architectural history as an age long phenomenon transcending beyond the earliest human civilizations to the pre-historic period as evident in the paintings of walls and roofs of the caves that provided shelter to the cave dwellers (Adegoke, 2016). The aesthetic ambience of architecture can be perceived in its artistic expressions and visual forms which transcend beyond the structural envelope and utilitarian reflections. The articulation of artfully embellished architecture with symbolic meanings, and the adornment of cityscapes with monumental structures drive cultural emancipation and promote cultural heritage (Okoye et al., 2020). Over the years, the application of art in its various forms in architecture has played a vital role in the lives of African people (Anifowose & Olatubosun, 2020). It served as a media of communicative expression of religious beliefs and socio-cultural norms. However, its form, presentation and significance vary from one cultural setting to another (Opoko et al., 2016). In many cultures, public buildings such as palaces and town halls provide a facade for art and ornamentation (Sogbesan & Awonusi, 2022). In recent times, the traditional town halls have evolved into cultural and civic centres like the Cultural Centre Ibadan which provide a rich canvass for the exhibition of traditional arts and ornamentations.

2.3.2 Spectacular Design through creative space development in Art centers

According to the dictionary, a spectacle is defined as "something exhibited to view; typically, something shown as extraordinary or unusual and deserving of special attention; a remarkable or noteworthy sight." In the context of this article, "spectacle" refers to an event or experience that compels individuals to look, whether in amazement, curiosity, shock, or admiration, ("Museums and Galleries," 2023). Spectacle transcends the boundary between oneself and the world, stirring feelings of wonder and admiration among participants. When spectacle is integrated into an event or exhibition, participants become fully immersed in the new or virtual reality, feeling as though they are part of the narrative and transported to a different time or place. The grandeur, special effects, or dramatic elements of an event, exhibition, or performance engage and

captivate participants. Spectacular design prompts visitors to suspend disbelief and embrace the new reality crafted for them.

To comprehend the allure of spectacle and its enduring appeal, one need only examine the ancient Romans. During their era, a wide array of events, ranging from warfare to mythological tales, were theatrically reenacted. Elaborate structures were constructed to serve as stages for gladiator battles, where wild animals were hunted, and mythical narratives were portrayed for audiences. Luciana Jacobelli, in her book "Gladiators at Pompeii," describes how amphitheaters such as those in Verona and Merida featured large basins dug into the arena, (Forrec, 2023). where events like hippopotamus and crocodile hunts, water battles, and aquatic shows were staged. Since most Romans did not personally experience warfare or exotic animal hunts, these spectacles filled a void by offering audiences experiences they otherwise lacked.

The design of these venues played a critical role in the spectator experience. Just as a rock band seeks to engage the feelings of its concert attendees, the creators of the Roman spectacles used design to provide extraordinary experiences for those watching in the stands. Attractions like Walt Disney World draw visitors back repeatedly. Not surprisingly, many industries including sports, recreation, and retail have tried to emulate Disney's installation methods in hopes of achieving a similar awe and wonder in their audiences. New marketing methods are taking into consideration the long-term effects of an extraordinary experience. A noteworthy experience must somehow incorporate a theme that is "engaging" and alters "a guest's sense of reality." A lasting memory is created "by affecting the experience of space, time, and matter," a major component of Spectacular Design (Forrec, 2023).

2.3.3 The Spectacular Design Model for Attractions

Credibility poses a significant challenge for experiences aiming for spectacular outcomes. The design strategies for creating such experiences can be classified into four main categories: dramatic effects, storyline, grand scale, and authenticity.

1. Dramatic Effects

As depicted by the Spectacular Design Model, attractions primarily rely on dramatic effects. Among these, the fundamental technique involves the interplay of light and shadow. "Clarity, depth, perception, exploration, introspection, amazement; these are the attributes we should aim for in our lighting (EMOS, 2022)." Lighting can direct the audience's attention to a specific object or "introduce an element of unexpectedness, a feeling of revelation (Doulos & Tsangrassoulis, 2022). Darkness facilitates the achievement of these effects through lighting.

2. Plot

Plot plays a crucial role in theatrical performances, wherein a sequence of events or central storyline generates anticipation among the audience. Participants witness the unfolding of a narrative, the escalation of excitement and suspense, and ultimately, the climax. These components are integral to Spectacular Design.

3. Grand Scale

Grand scale extends beyond the mere physical dimensions of the space housing the experience; it also encompasses the visitor's perception within that space. Scale can be manipulated to alter the audience's perspective or immerse them in a sense of entering a different realm. Manipulating scale aids in crafting a simulated authenticity, enabling participants to engage with and trust what they observe.

4. Authenticity

In this context, "authenticity" suggests that participants will engage with tangible or genuine objects, genuine performances, realistic surroundings, and physical encounters. The authenticity of theatrical performances lies in the presence of actual actors executing genuine actions, providing an authentic experience. Certain attractions blend authentic experiences with artificial environments to produce spectacle.

2.3.4 'Performing Arts' a Model for Attraction in Improving Public Patronage of Art

In Africa, theatrical performances were deeply intertwined with community life, rather than existing separately from it. The evolution and practice of performing arts in Africa have strong foundations in traditional ceremonies and communal celebrations, which incorporated music, dance, storytelling, and puppetry. These performances depicted various aspects of life, celebrating events such as births, marriages, victories, rites of passage into adulthood, bountiful harvests, and the sorrow of death. Such cultural expressions continue to serve as a source of continuity and a vital aspect of cultural identity and pride, both in urban and rural communities.

In Nigeria, theatre, music, poetry reading, storytelling, and dance have evolved into symbols of the nation's traditions, identity, and distinctiveness. On one hand, the performing arts possess deep-rooted traditional roots, while on the other, they have been influenced by colonialism and urbanization, incorporating Eurocentric elements. Traditions are preserved by adapting dances, stories, rituals, etc., for the stage, community venues, streets, radio, thereby nurturing cultural identity. Traditional forms have played a significant role in shaping and defining contemporary theatre and dance.

Chapter Three

Methodology

3.1 Research Design

Research design refers to the overall strategy selected to integrate the different components of the study in a coherent and logical way, thereby, ensuring that the research problem is effectively addressed (Creswell, 2013). In other words, it constitutes the blueprint for the collection, measurement, and analysis of data. In social sciences research, obtaining evidence relevant to the research problem generally entails specifying the type of evidence needed to test a theory, to evaluate a program, or to accurately describe a phenomenon. Due to the nature of the current study which requires an in-depth study of creative space development in cultural art buildings, and also seeks to examine contemporary real-life situations; the case study research design was adopted. This approach takes an in-depth study of a particular research problem rather than a sweeping statistical survey. It is often used to narrow down a very broad field of research into one or a few easily researchable examples (Cook, Loraine & Kamalodeen, Vimala, 2019). The case study research design is also

useful for testing whether a specific theory and model actually applies to phenomena in the real world. It is a useful design when not much is known about a phenomenon.

3.2 Population of the Study

Five case studies including four (4) local and one (1) international were selected for this study. The cases were selected from different time periods; while a variable was held constant: they were all buildings dedicated to promoting art and were purpose designed and built. The first is The National Art Theatre, Iganmu, Lagos, Nigeria, which is the primary centre for the performing arts in Nigeria. It is a multi-purpose national monument for the preservation, presentation and promotion of Nigerian arts and culture. The second focuses on museum setting, design and exhibition: The National Museum, Benin, Edo State which is an ethnographic museum showing the Benin, Niger delta and Nigeria's cultural diversity. The museum environment contains archaeological sites and colonial structures accommodating the various museum units. The third case study, Terra Kulture is a Nigerian Cultural Centre set up to promote the richness and diversity of Nigerian languages, arts and culture. The concept of the Centre was borne out of the fact that there is no venue with the intended ambience in Nigeria, for Nigerians and foreigners alike to learn about our culture and languages. The fourth is the national museum, Lagos state which is an ethnographic museum while the fifth is the Vincent Art Workshop, wellington, New Zealand, which serves as an object of civic pride and as a catalyst for inclusion and a renaissance of the arts in the regions respectively.

3.3 Case Studies

3.3.1 Case Study One: National Arts Theatre, Iganmu, Lagos, Nigeria

The National Arts Theatre, Lagos is shaped like a military hat making it stands out as a landmark edifice within the city.



Plate 4: Approach View, National Art Theatre, Lagos
Source: Author's Survey, 2024

Background and Setting

The National Theatre is an architectural masterpiece and a cultural landmark. Covering an area of about 23,000 square meters and standing well over 31 meters tall, the multipurpose National Theatre was established for the preservation, presentation and promotion of Arts and Culture in Nigeria. The building is termed "the culture house" and represents one of the most identifiable national symbols about Nigerian arts and culture at home and abroad. The design for the existing National Theatre in Lagos was taken from the Palace of Culture and Sports in Varna, Bulgaria. The contract for its construction was signed on April 24, 1973, during Gen. Yakubu Gowon's regime with the Bulgarian Construction Company called Technoexportsroy, the main constructors for the building of the complex.

Apart from providing a befitting venue for the 2nd World Black and African Festival of Arts and Culture (FESTAC 77) which Nigeria successfully hosted in January/February, 1977 and for which the National Theatre provided more than adequate venues, the complex is to be a rallying point for both Nigeria and international artistes wishing to share experience with their Nigerian counterparts. Even though it had been in

use since late 1975 it was formally opened by the then Head of State of the Federal Republic of Nigeria, Gen. Olusegun Obasanjo on September 30, 1976, five months before FESTAC 77. Since then it has hosted a good number of international music concerts, dramas, film shows, symposia, exhibitions, conventions, workshops and even sports. Below is a list of the facilities provided;

- i. Main auditorium (about 3000 seat capacity)
- ii. Conference banquet hall (about 1000 seat capacity)
- iii. cinema halls (about 350 seat capacity each)
- iv. Exhibition halls (about 1000 seat capacity)
- v. Cabaac hall (about 1000 seat capacity)
- vi. Lobby (a, b, c, d) (about 250 seat capacity each)
- vii. Lawns
- viii. Restaurant and Bars
- ix. Police post
- x. Private security guards sniffer dogs
- xi. Conveniences
- xii. Large car parks



Plate 4: Side View, National Art Theatre, Lagos
Source: Author's Survey, 2024



Plate 5: Aerial View, National Art Theatre, Lagos
Source: Author's Survey, 2024



Plate 6: Mosaic rendering on walls, National Art Theatre, Lagos
Source: Author's Survey, 2024



Plate 7: Interior, National Art Theatre, Lagos
Source: Author's Survey, 2024

Site location and Organization

The national arts theatre is located at Iganmu, in the heart of Lagos. It is very accessible from various areas in the city. The building was built during the military regime of Olusegun Obasanjo. It is shaped as a military hat and stands out as an edifice in the city.

General Appraisal

The national theatre is a major tourist attraction that has 7 floors. There are 250 toilet cubicles and 300 urinals in the building. A meaningful tour of the complex takes more than eight hours. With 2 boreholes and an underground tank, the complex provides its own water requirements. The volume of water consumed on a busy day at the theatre can serve a town with a population of 500,000. The building has 8726 lighting points made of 1003 incandescent bulbs and 7723 fluorescent tubes. In the basement is a Car Park with capacity for 250 cars. The main Car Park and Ramps at Entrance A, B, C, & D take about 500 cars. The facility owns a stand-by electricity generator to ensure the success of events with the facility having the capacity to handle 12 programmes simultaneously.

Merits

1. The building is well situated away from the noise effect of the environments as the building is placed in at a distance away from the main street roads.
2. The Acoustics of the building is well taken care of with the use of finishes
3. There is a good view of the whole building as you can drive round the whole structures just to get a better experience of the building on tarmac
4. The building is functional in terms of exhibiting the culture of the country at large.
5. Lobbies are very large to accommodate the population influx and exit.

Demerits

1. Spaces are poorly ventilated. There are few windows in the building. Except for the ones used within the conveniences, other windows are sealed.
2. Most of the spaces depend on artificial lighting than natural lighting.
3. Inadequate parking spaces which are far from the building.
4. The maintenance of the structure is very high and the building will require a vast number of staff to be able to effectively manage the building very well so far about 12 different activities can be carried out simultaneously within the structure.

3.3.2 Case Study Two: National Museum, Benin, Edo, Nigeria

The main building of the National Museum, Benin, housing the gallery and offices is circular shaped and built with modern materials. The library and technical service buildings are detached bungalows from the main museum building.



Plate 8: Approach View, National Museum, Benin
Source: Author's Survey, 2024

Background and Setting

The museum is located at the centre of the old city of Benin. The two storied building has the ground floor gallery dedicated to the kingdom, showcasing its history and culture. The first floor gallery is of the Niger Delta (neighbours to the Benin people) as a comparative ethnographic influence. The second floor is the gallery of Nigeria's cultural diversity. The museum collection was put together by K. C. Murray in 1960. It was based on the Oba of Benin's palace collection, developed under the custody of Chief Jacob Egharevba (nigeriamuseums.org). The museum building housing the exhibition was officially opened in 1973. The museum environment contains archaeological sites and colonial structures accommodating the various museum units. Nearby are the Oba's Palace, Oba market and the Traditional Bronze-casters Guild. Other facilities of the Museum includes:

- i. Craft shop
- ii. Museum Education Services

iii. Multipurpose Hall

v. Museum Library

iv. Museum kitchen

vi. Children park



Plate 9: Museum Fountain, National Museum, Benin
Source: Author's Survey, 2024



Plate 10: War Cannon Relic, National Museum, Benin

Source: Author's Survey, 2024



Plate 11: Conservation Unit, National Museum, Benin
Source: Author's Survey, 2024

Lead City University



Plate 12: Museum Library, National Museum, Benin
Source: Author's Survey, 2024

Site location and Organization

The National Museum, Benin is located at the heart of Benin, the center point of Benin City. The Museum adjoins the palace of the Oba of Benin among other numerous neighboring traditional sites. The Museum building itself is circular in shape and attached to it is an elliptical shape extension comprising of the museum offices. The museum library and the conservation unit are detached from the main building. The site is a circular one with its origin at the beacon of the center point of the city.

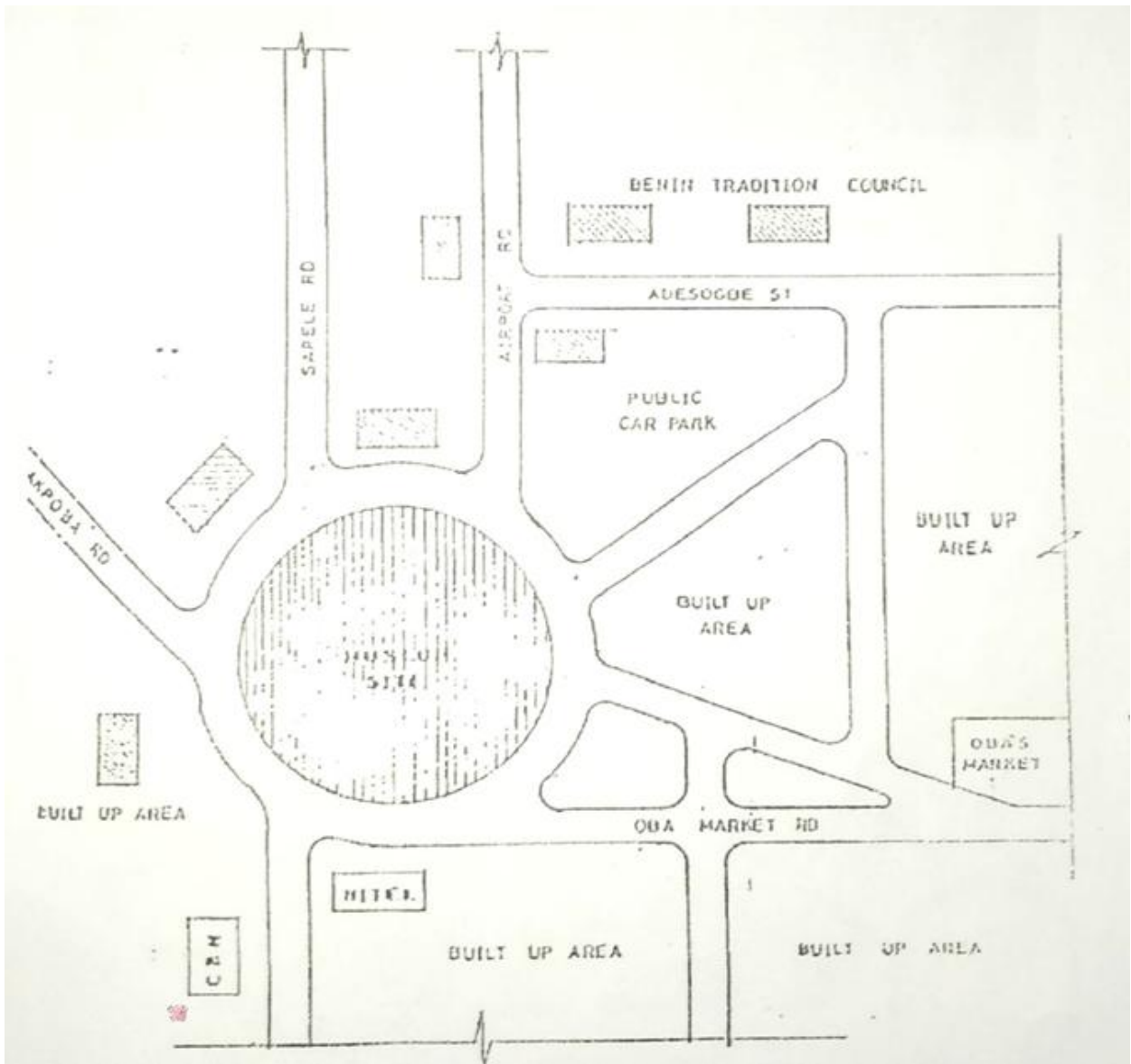


Plate 13: Location Map, National Museum, Benin
Source: Author's Survey, 2024

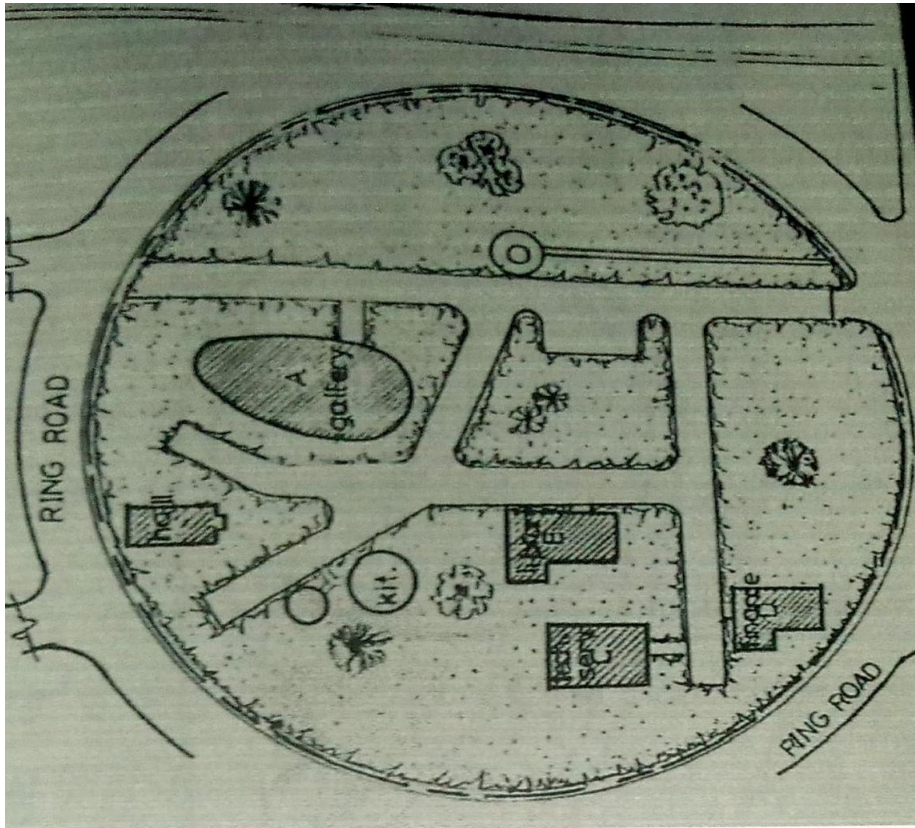


Plate 14: Site Plan, National Museum, Benin
 Source: Author's Survey, 2024

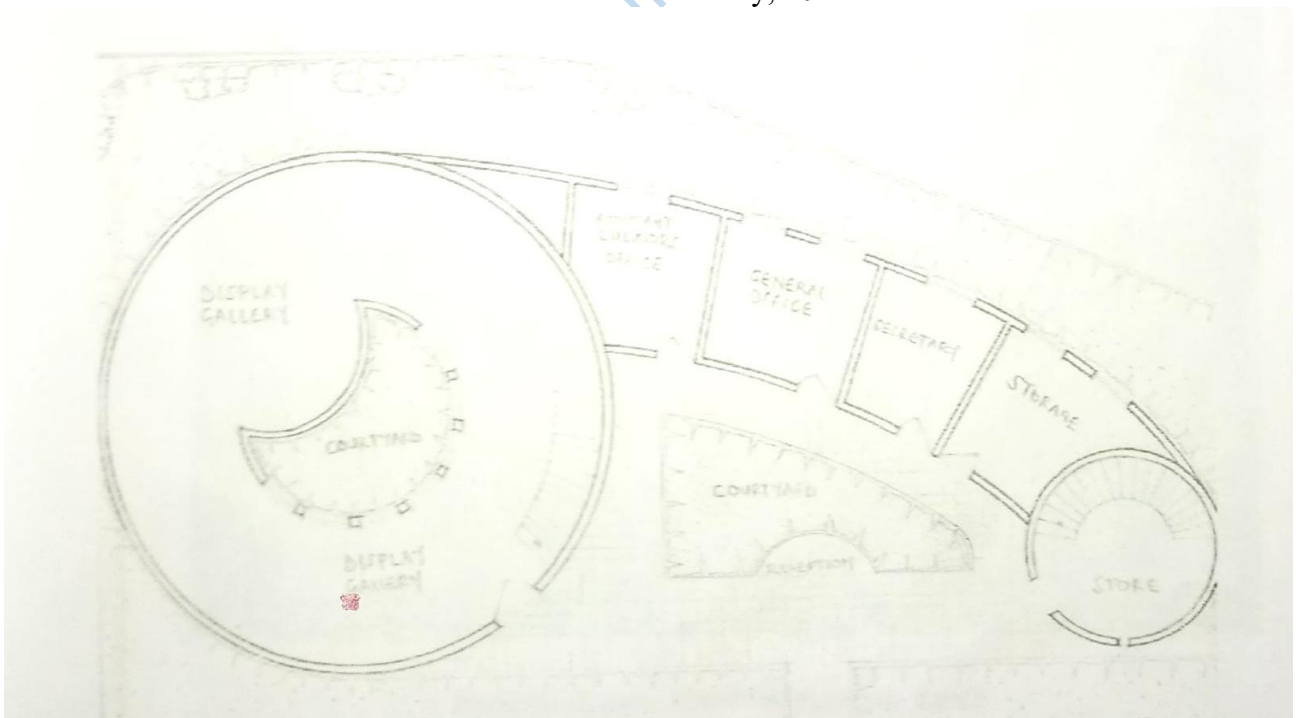


Plate 15: Ground Floor Plan, National Museum, Benin
 Source: Author's Survey, 2024

General Appraisal

- a. **Functional Analysis:** the museum is accessed from the main museum building where tickets are purchased. There's also the museum shop where souvenirs can be bought at the ticketing spot by the museum entrance. The purchased tickets enable one entrance to the museum galleries within the museum building. Access to the museum library, restoration unit, museum fountain and the museum playground are through independent access points.
- b. **Landscape:** The Museum compound is tarred with asphalt and concrete pavement. There are also large areas of green landscape especially the playground area. There's also a large fountain serving as the focal point of the museum site approach.



Plate 16: Lawn, National Museum, Benin
Source: Author's Survey, 2024

- c. **Lighting:** natural and artificial lighting were employed. The galleries are artificially lighted through vertical narrow stripped fixed windows to provide controlled natural light. The office spaces, library, restoration unit are naturally and artificially lighted.



Plate 17: Benin Central Beacon Point, National Museum, Benin
Source: Author's Survey, 2024

Lead City U



Plate 18: Gallery Fenestration, National Museum, Benin
Source: Author's Survey, 2024



Plate 19: Benin Gallery, National Museum, Benin
Source: Author's Survey, 2024

Merits

1. The Museum is purpose built, and it does have adjoining lands for future exhibition expansion

2. It has a playground which does encourage children visit and museum picnicking
3. It has aesthetical scenery

Demerits

1. Poor maintenance of the museum adjoining facilities
2. Expansion as regard adjoining monuments around the museum being incorporated as part of the museum causing conflict.

3.3.3 Case Study Three: Terra Kulture, Karim Ikotun, Victoria Island, Lagos, Nigeria

The main building houses the restaurant, gallery, theatre, and the multipurpose hall. The language school and the art shop are detached from the building.



Plate 20: Approach View, Terra Kulture, Lagos
Source: Author's Survey, 2024

Background and Setting

Terra Kulture is a facility that houses art exhibition spaces which are open to the public. The building has exhibition areas, multifunction rooms, lecture facilities, a café/restaurant and a gallery store. The building was opened in the late 2001 in order to showcase Nigerian art collections as well as language and exhibitions. The following facilities are available:

- i. Theatre
- ii. Restaurant
- iii. Art Gallery
- iv. Craft shop
- v. Language School
- vi. Multipurpose Hall

Site Location and Organization

Terra culture is located at Victoria Island, few minutes' drive from the prestigious Eko Hotel and suite. The facility occupies a small area although it has some of the basic facilities necessary to promote art.

General Appraisal

- a) **Functional analysis:** The main feature of the building is the restaurant which is dedicated to African delicacies. The theatre, which may be used for live performance opens only on Fridays. The language school operates during the summer break. The multipurpose hall is opened for exhibitions anytime.
- b) **The use of art furniture:** There is an extensive use of finely carved wood in spaces like the dining area and the stairs.



Plate 21: Restaurant, Terra Kulture, Lagos

Source: Author's Survey, 2024

- c) **Lighting:** Natural and artificial lighting are employed. The gallery and theatre are artificially lighted though there small windows was used to provide limited natural light. The office spaces, language school, restaurant and the multipurpose hall are naturally and artificially lighted.



Plate 22: Art Gallery, Terra Kulture, Lagos
Source: Author's Survey, 2024

Merits

1. The dining arrangement and furniture used in the restaurant enhances art appreciation.
2. It is purpose built and has quite a number of functional spaces.

Demerits

1. The site is small and does not have adjoining lands for future exhibition expansion.
2. The security within the site is too tight; hence it is not user friendly.
3. Does not have a picnic area for user relaxation

3.3.4 Case Study Four: The Cultural Centre Ibadan, Oyo State, Nigeria

Background and Setting

The Cultural Centre Ibadan is a magnificent piece of architecture designed by Professor Demas Nwoko and constructed by Strabag Construction Company in 1977. The core vision of the design was to attract tourists and artistes to Ibadan to showcase the cultural landscape and heritage of the ancient city. The Cultural Centre Ibadan is a public building currently owned and maintained by the Oyo State Government of Nigeria. It embodies a bold fusion of art and architecture evident in the intricate sculptural designs that adorn its walls, wooden and metal ornamentation adorning its halls and lobbies, the luscious blend of geometrical forms and shapes in its façade, its integration and harmony with the undulating landscape. Indeed, the building is breathtaking presenting a cascade of mesmerizing views from different vantage points.



Plate 23: Approach View, The Cultural Centre, Ibadan
Source: Author's Survey, 2024

The Art and Architecture

On the approach view, eight segments of relief sculptures of two distinctive styles credited to Demas Nwoko made in concrete adorn the external walls depicting different themes of Yoruba traditional culture such as entertainment, dance, festival and religion. The first relief sculpture depicts two men with one beating the iyá

ilù and the other playing the sèkèrè. The two semi-abstract cubic figures adorn typical Yoruba traditional attire with cap, engulfed in an ambience of celebration. Embellished motifs add lucidity to the whole composition. The relief sculpture, like the others produced in similar style on the building, is painted white with a brown background, creating a sharp contrast against the brightly painted walls. The second relief sculpture depicts four women dancers holding ceremonial horsetails known as irùkèrè, wearing ecstatic facial expressions seemingly responding to the rhythm of the drummers on the first sculpture. The third relief sculpture is a composition of sàngó festival celebrated by the Yoruba people. Sàngó is the Yoruba god of thunder and is depicted in his typical attire; a traditional Yoruba male sleeveless top and a skirt known as làbà. He holds an axe which is his most important insignia. The composition also includes a drummer and a dancer.



Plate 24: Relief Sculpture, The Cultural Centre, Ibadan
Source: Author's Survey, 2024

The Cultural Centre Ibadan represents a significant masterpiece that exhibit and promote African traditional art and architecture.

Merits

- i. Advantageous location at the heart of the city.

- ii. Adequate setbacks from the roads and fences are maintained throughout the site.
- iii. Good landscaping especially the softscape which is well trimmed and blended for the display of art sculptures.

Demerits

- i. Lack of CCTV's to monitor the movement and activities of staff and visitors.
- ii. Non-coordination of the movement of visitors. Some parts of the building can be assessed without tickets.

3.3.5 Case Study Five: Vincent Art Workshop, Wellington, New Zealand

Vincent Art Workshop is the oldest creative space in New Zealand. It is a fantastic award-winning art studio designed to encourage an informal drop-in approach to both attendance and participation and provides programmes and workshops in writing, the visual arts and performing arts. Vincents art workshop operates on the philosophy of inclusion and it celebrates diversity and welcomes all people.



Plate 25: Approach View, Vincents Art Workshop
Source: Google pictures, 2024

Background and Setting

Vincents was established in 1985 in response to the de-institutionalization of mental health service users. Its integrated focus included the wider community – a radical and visionary move at the time to enable mental health service users’ transfer from a large institutional setting to smaller ‘closed’ services within the community. The Vincents model offered a way to destigmatise. Today, policy makers are now recognizing the value of this “open door” policy – an approach that Vincents has always fostered. Over the past two decades, Vincents has won eight awards including the Big 'A' Creative Space Award 2012. The centre accommodate both community and corporate needs and makes provision for the full range of art related activities. Such flexibility

requires exhibition, display, lighting, acoustics and technical infrastructure that can be tuned to the requirements of local, regional and national performers.



Plate 26: interior space, Vincent Art workshop
Source: Google pictures, 2024

Site Location and Organization

It is located in downtown wellington, New Zealand. Being situated in the central city, it has an open door policy for people with experience of mental ill-health or physical, intellectual or sensory impairment. It also provides materials, tuition and a supportive community environment for people wanting access to the arts, as well as explores their creativity.

The site encompasses the length of wellington Street between Locust street and Burlington Avenue. The eastern portion of the site contain a public plaza while the Easter edge will provide dedicated barrier free and staff parking within a landscaped median.

Designed to respect the existing neighbourhood, the building is conceived as a series of simple, well proportioned ‘masonry volumes’ connected by delicate glass walls.

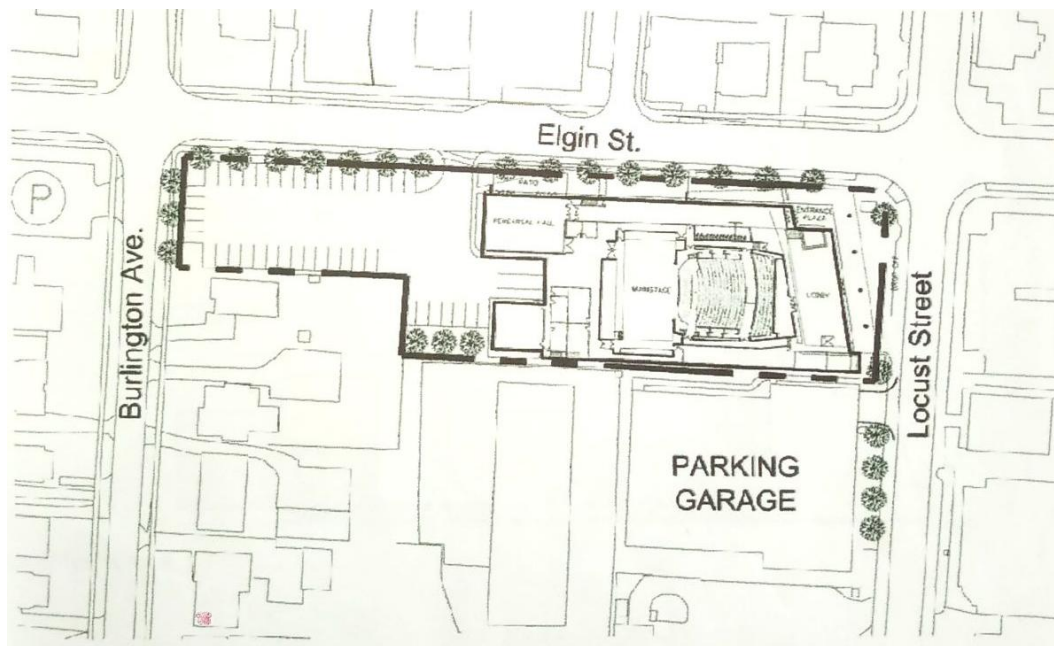


Plate 27: Site Location, Vincent Art Workshop
Source: Google pictures, 2024

General Appraisal

Vincents has an active involvement with community projects and events. It enjoys a close connection with the Wellington Zoo which it collaborates several times a year. Vincents operates on the philosophy of potential and ability rather than disease and disability.

Staff members believe that this approach has led to a high number of artists achieving national and international recognition. For others, the success is that their involvement at Vincents has led to further training or employment.

Merits

- i. The building is well situated, at the heart of the community it is intended to serve.

- ii. The facility is designed for exemplary sightlines and provides the technical infrastructure for its intended use.

3.4 Deduction from Case Studies

1. Highlighted below is a list of some of the deductions from the case studies.
2. The museums studied are functional, but rigid with virtually similar design and content.
3. Interviews conducted during the visit to the museum revealed that over the last years, there has been a decline in the number of museum visitors.
4. Performing art centre tends to attract more people and enhance community cohesion.
5. Terra Kulture, though a centre proved that it is possible to have a centre showcasing all aspects of art. Not just limited to the visual, literature or performing arts alone.

Chapter Four

4.0 Site / Project Analyses and Proposal

4.1 History of Kwara State

Kwara state was created on 27th of May 1967, when the Federal Military Government of General Yakubu Gowon broke the four regions that then constituted the Federation of Nigeria into 12 states. At its creation, the state was made up of the former Ilorin and Kabba provinces of the then Northern Region. Kwara state has since 1976 reduced considerably in size as a result of further state creation of Kogi, on 27th of August 1991, where five Local Government areas, namely Oyi, Yagba, Okene, Okehi and Kogi were excised to form part of

the new Kogi state, and Borgu Local Government Area, was merged with Niger state. The major populated local governments in the state are Ilorin and Offa. The proposed site is located at Secretariat Road, in Offa.



Figure 4.1: Map of Nigeria showing Kwara state
Source: Google Imagery, 2024

4.1.1 Site Selection

In line with the policy of the federal government of Nigeria to create a museum in all state of the federation to showcase the unity in diversity of the Nigerian people, the proposed Offa Centre of Arts which is a more suitable alternative to the museum being an educational as well as a recreational equipment has the potential to improve public patronage of art (art appreciation) because of its diverse activities.

4.2 Site Selection criteria

Detailed analysis and the study of several factors based on the demands of the project led to the selection of the site. The appropriateness for choosing the site was not without consideration for the following conditions;

1. Environmental Suitability

An environmental assessment enables full understanding of the potential liability related to previous land uses, environmental constraints, such as flood plains, and the presence of endangered species or conditions that may increase construction costs. In addition, consideration is given to soil limitations such as slope and site drainage, depth to water table and site orientation for solar access.

2. Infrastructure

Infrastructure is expensive. It is a sizeable portion of a project budget and uses significant resources to develop. The proposed site was selected in an effort to reduce infrastructure costs and impacts. Hence the justification for situating the project adjacent to existing development. The greatest resource and cost savings comes from developing in areas that have existing utilities.

3. Proximity to Basic Services

An organization might have the greenest built affordable building project in its state, but if it is in a remote location far from basic services, the development's overall sustainability will be compromised. With rapidly rising energy costs, distance can create economic hardships for families who must spend an increasing percentage of their monthly budget on transportation.

For these reasons, the proposed Offa Centre of Arts is situated on a site within close proximity to basic services, such as Local Government Secretariat, Club 80 Libraries, VIO Offices, Revenue Office, Magistrate/High Courts, and Town Planning Office.

4. Density/Compact Design

The economic viability of a project may not be realized unless a certain density threshold can be reached. Compact development also encourages more efficient land use and usually reduces overall development costs.

5. Development Regulation

Land use regulations can be a significant barrier to developing a more compact, sustainable project. Uniform lot size requirements, arbitrary density limitations, excessive setbacks and street widths are among the most common regulatory constraints against greener site development. Prohibitions against mixed-use developments also impose barriers to more efficient development patterns. The above listed factors can therefore be summarized as follows;

- i. Physical characteristics
- ii. Ease of access
- iii. Visibility
- iv. Developmental regulations
- v. Available for acquisition
- vi. Infrastructural development
- vii. Compatibility with surroundings
- viii. Parking and servicing

4.3 Site Location Description

Offa is a city in North Central Geopolitical Zone, the Local Government headquarters of Offa. The population in 2006 was 166, 112, this has multiply with advent of many Tertiary Institutions. Offa is situated entirely within the tropics. It is on Longitudes 4° 43' East of the Greenwich meridian and Latitudes 8° 9' North of the Equator. It lays in South of Niger, East of Kogi State, as well as North of Osun and Oyo States.



Figure 4.2: Proposed site location
Google earth Imagery, 2024

4.4 Site Location Analysis

The proposed site for Offa Centre of arts is along secretariat road, Offa, Kwara State.

4.4.1 Project Site Analysis

A thorough analysis of the project site that enhances an in-depth understanding of its suitability to the intended purpose is necessary; this is to achieve the aim of the design. Site analysis helps in the functional development of the relationship that exists between the site and the structure. Every design solution should aspire to be a function of the site and also a direct reflection and adaptation of its environment.

iii. Vegetation

The site is thickly covered with weeds and some trees; there are about twenty trees in the entire virgin land.

iv. Power line

There is easy access to electric power from the power holding company of Nigeria, as 33/415V line pass along the Road.

4.5 Geographical / Climatic Data

Offa has a Tropical wet and dry (Savanna Climate Classification). The district's yearly temperature is 29.23°C. It has a general undulating surface with a characteristic landscape that consists of old plain with basement crop between 5 to 20 meters.

1. Climatic pattern

The climatic comfort that is experienced at Offa is a function of the moderate temperature and the relative high humidity. Offa like most part of Nigeria falls into two (2) distinct climatic Zones: the wet and the dry seasons. But at times they experience the extremes of the condition of these two seasons. Also, these two seasons are marked by the sun's position when it is in the Northern Hemisphere and when it is South of the Equator. In temperate lands where the movement of the sun causes wide variations in temperature, the terms 'summer' and 'winter' are used.

2. Temperature

Usually, the maximum temperature which is about 36°C tends to occur at the end of the dry season around March, while the minimum temperature of about 20°C occurs around the middle of the dry season (generally between December and January). The average daily temperature ranges from 23°C to 28°C.

Table 4.1: Mean Monthly Temperature for Offa

Month	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Min	21.1	23.2	24.5	24.7	24.1	22.8	22.0	21.6	22.1	22.7	23.1	21.7
temp/° c												
Max.	30.3	31.9	32.4	31.5	29.9	28.0	26.2	25.6	26.3	28.1	30.4	30.1
temp/° c												

3. Relative humidity

From November to January there is a general reduction in the relative humidity; during the rainy season (April to October), the temperature also drops with a corresponding rise in the relative humidity.

Table 4.2: Mean Monthly Relative Humidity for Offa

Month	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Mean.	43	55	62	75	81	86	91	95	82	65	40	70
Max.												
Mean.	29	41	53	60	68	74	80	82	74	53	31	61
Min.												

Source: Kwara State Information Service (2012)

4. Precipitation/Rainfall

A higher percentage of the rain falls between April and October. The area witnesses a high torrential downpour particularly at the beginning and towards the end of the rainy season.

Table 4.3: Mean Monthly Rainfall for Ado Ekiti

Month	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Av.	4.0	8.5	38.9	77.3	116.3	113.2	198.5	209.1	276.9	134.6	67.0	18
Rainfall/mm												

5. Change-over of the seasons

The wet season is associated with Tropical Maritime Air Mass and the dry season with the Tropical Continental Air Mass. These two prominent seasons of the year present an interesting change-over at a zone separating an area where they operate. The two air masses meet along a plane in this zone, called the Inter-Tropical Front. In response to the advance and retreat of the air masses, this front moves northwards and southwards. Also, at this zone, there is a cool easterly air mass called the Equatorial Easterlies that blows in the upper atmosphere over the front. The Equatorial Easterlies stays above the two other air masses and dives down to undercut either of them forcing the other up violently. When it is the Maritime Air Mass that is undercut thunder, light, strong wind and a brief downpour of rain (line squall) emerge. When it is the dry Continental Air Mass that is undercut there is a whirlwind called 'dust devil' which blows spirally upwards.

6. Vegetation

Offa lies within the Forest vegetation that has many plant species, parasites, climbers and creepers. This vegetation has three distinct layers:

- i. **The lower layer:** This has dense undergrowth of about 3 — 5m high. They are made up of low plants, shrubs and ferns making travelling through the forest difficult.
- ii. **The middle layer:** this consists of very huge trees 18 — 30m high with dark green and dense foliage, and many branches which grow on thick woody trunks.
- iii. **The top layer:** this has trees up to 60m tall. They have few leaves, grey trunks and buttressed roots.

Examples are the Iroko, Obeche, and the Walnut.

7. Soil

Nigeria has 4 distinct soil types:

- i. The alluvial soil,
- ii. The Southern belt of the forest soil,
- iii. The Interior zone of the laterite soil,

- iv. The Northern Zone of the sandy soil.

The kind of soil that is found in Offa land is the fertile and well-aerated loamy soil, which retains moisture during the dry season. This soil type is suitable for the cultivation of cassava, sweet potato, yam and maize. Small-scale farming of other tree crops such as Kolalabata (*Cola acuminata*), gbanja (*Cola nitida*), citrus, and oil palm are common.

4.6 Project Analysis and Design Synthesis

Proposed Offa Centre of Arts

The proposed Offa Centre of Arts is a complex of distinct venues. It is a centre for the exhibition of all aspects of Nigerian art, specifically visual art, performing arts, literature art and training in craft and arts. It also features a modern restaurant dedicated to Nigerian delicacies and cuisine as well as a picnic area to boost recreation and tourism. This design project hopes to be a suitable alternative to the art museum whose patronage is on the decline.

4.6.1 Why propose a Centre of arts as an alternative to the Art museum?

- i. The traditional role of the museum is fast becoming un-motivating to the general public
- ii. There is need to have a renewed way of approaching cultural issues
- iii. There is need to create/ incorporate spaces for new cultural programmes involving youth such as the performing arts so as to improve public patronage of art.

4.6.2 Assessing the demands for performing arts within the project community

An important element of a feasibility study is the assessment of demand for performing arts within the community that the facility is proposed to serve. The aim is to establish whether there are audiences for the

proposed programme of use, and to define a catchment area which is to be drawn. Assessment of the area under consideration includes studies of:

1. Population characteristics
2. Transportation characteristic
3. Potential audience
4. Local cultural traditions
5. Existing provision
6. Actual audiences

4.6.3 Client Information

Client: Offa Descendant Union (ODU), Offa.

4.6.3.1 History

Offa Descendant Union was formed about a century ago when the need compelled to contribute and embark on projects for community development. The oldest community Grammar School (OGS) was built by a group of indigenous like minds for benefit of all. Ever since the successful initial story, it has been a norm to develop their common patronage. ODU was reformed in the 60s with formal executives and since then branches sprout nationwide and now international.

Offa Descendant Union have embarked on many physical projects like market development, road construction and renovations, City Hall Building and so on. It will not be out of place to take up this important project too.

4.7 Design Criteria

The possible urban design consideration includes;

- i. Pedestrian - oriented

- ii. Inclusion of public spaces and amenities
- iii. Public art
- iv. Durable and high quality building materials
- v. Landscaping
- vi. Sensitive lighting -safety; functionality; ambiance
- vii. Compatible building scale and height transitions/terracing
- viii. Signage and way finding standards
- ix. Welcoming entrances within key view points
- x. Screened servicing and onsite parking areas

The general design considerations which help in arriving at a suitable design solution will be classified into two groups for the purpose of this thesis. They are the environmental considerations and the users' consideration.

1. Environmental considerations

These consist of the physical and environmental criteria that need to be studied to form the basis of the design.

a. Site organization: a proper management and effective usage of the site is necessary to maintain comfort, safety, and users' satisfaction.

b. Site zoning: zoning entails the effective organization and functional disposition of the available areas on the site for specific functions. The orientation of the buildings and the building type, the topography, available services, future expansion, and other physical information are examined altogether to evolve a functional site.

c. Access: a main access to the site needs to be celebrated. The point of access needs to be defined for monitoring and control in order to ensure safety and security. Walkways need to be planned in order to control traffic efficiently.

d. Topography: The site has a naturally flat terrain. This landform and the terrain is a plus for construction works in the town because it makes construction and leveling less stressful.

e. Circulation: good circulation (both vehicular and pedestrian circulation) enhances site organization. Some areas on the site are prohibitive; efficient circulation system will control movement away from such places.

f. Lighting: both artificial and natural lighting are employed in the design. Effective control of glare within the building interior by the use of sun-breakers, roof overhangs, louvers e.t.c is necessary.

g. Ventilation: cross ventilation is a necessary factor to be considered in this part of the tropics. Therefore areas requiring adequate ventilation need to be defined and given serious attention.

h. Climate: the thermal comfort of the users is a priority in the design. Thus, the buildings' thermal characteristics have to be taken into consideration. The micro-climatic factors (temperature, relative humidity, prevailing wind, precipitation, e.t.c.) of the site are also a primary concern.

2. Users' consideration

The consideration for potential users plays a vital role in the design of buildings. The proposed Ekiti Centre of Arts being a public building will be visited as a cultural institution. The functions to be performed in the Centre are based on the following categories of users:

- a) Age
- b) Seasonality
- c) Education status.

a. Age: Provision for visit to the centre is made for all age cadres. Children activities are well taken care of with the provision of a picnic area and relaxation lawns. The centre will also provide a serene environment for relaxation and enjoyment of African delicacies in the restaurant. The craft and research centre takes care of the needs of learning for loving children and adults.

b. **Seasonality:** the users' population of the centre is a function of the seasons and the times of the week and year. For example, during the festive period, public holidays and weekends, the centre is likely to have more visitors. For this cause, provision is made for extreme conditions of population increase during the expected festive period of the year.

c. **Education status:** The centre will also be visited by astute researchers and students for reference purposes. As such, the library serve the purpose of this category of visitors.

4.8 Brief Analysis

In line with efforts to improve public patronage of Art. The Proposed Offa Centre of Arts is to reflect all aspects of Nigerian art with the performing arts, a three dimensional art that combines various artistic expressions as the main feature of the design.

4.8.1 The Brief

In accordance with the project description, I have been commissioned to design a befitting Offa Centre of Arts, Offa, Kwara- State; which is aimed at improving public patronage of arts.

4.8.2 Project Development

The scope of the project covers the various aspects of Nigerian art as reviewed in chapter 2 namely:

- a) Performing art
- b) Visual art
- c) Literature art

Therefore functional spaces are provides for:

- i. A modern Performing Art Centre Theatre
- ii. Visual Arts Centre for temporary and permanent exhibitions
- iii. Craft and research centre
- iv. Arts and Craft Shop

- v. Restaurant
- vi. Picnic area
- vii. Parking space

4.9 Space Allocation and Schedule of Accommodation

4.9.1 Space Allocation

The components of the brief are listed below:

4.9.1.1 Indoor Spaces

1. Performing Arts Centre

(A) Ground Floor

- | | |
|---------------------------------|----------------------|
| i. Entrance foyer and reception | v. Conveniences |
| ii. Sales and ticketing unit | vi. Art theatre |
| iii. Snacks and drinks store | vii. Back stage |
| iv. Offices | viii. Changing rooms |

(B) First Floor

- | | |
|--------------------------------|------------------------|
| i. Theatre Galleries | v. Power room |
| ii. Rehearsal hall | vi. Outdoor exhibition |
| iii. Lighting and control room | vii. Conveniences |
| iv. Maintenance unit | |

2. Visual Centre

(A) Ground Floor

- | | |
|--------------------------------------|-------------|
| i. Entrance foyer | iv. Offices |
| ii. Reception | v. Stores |
| iii. Temporary exhibitions galleries | |
| vi. Conveniences | |

(B) First Floor

- i. Permanent exhibition galleries
- ii. Offices
- iii. Stores
- iv. Conveniences

3. Craft and Research Centre

(A) Ground Floor

- i. Entrance foyer
- ii. Reception
- iii. Secretary to Director's office
- iv. Director's office
- v. Training rooms
- vi. Offices
- vii. Stores
- viii. Conveniences

(B) First Floor

- i. Literature display room
- ii. Library
- iii. Offices
- iv. Stores
- v. Conveniences

4. Art Gallery Restaurant

- i. Entrance foyer
- ii. Dining
- iii. Servery
- iv. Cold and dry store
- v. Kitchen
- vi. Changing rooms
- vii. Conveniences

5. Art and Craft Shop

- i. Offices
- ii. Stores
- iii. Showrooms
- iv. Conveniences

4.9.1.2 Outdoor Spaces

- 1. Picnic area
- 2. Parking Spaces
- 3. Green Area

4. Walkways

4.9.2 Schedule of Accommodations

1. Proposed Performing Art Centre

(Ground floor)

Table 4: Schedule of Accommodation for Ground Floor Plan (PAC)

S/N	Space	Unit	Area/m ²
1.	Theatre Reception Hall	1	108
2.	Sales and Ticketing	1	18
3.	Admin Office	1	18
4.	Servery	1	18
5.	Snacks and drink store	1	18
6.	Security Checkpoint	1	23.4
7.	Conveniences		2.16
8.	Art theatre	1	452.6
9.	Back stage	1	62.4
10.	Male cloak room	1	29.7
11.	Female cloak room	1	29.7

(First floor)

Table 5: Schedule of Accommodation for First Floor (PAC)

S/N	Space	Unit	Area/M ²
1.	Gallery 1 and 2	1	85.5
2.	Gallery 3	1	226.3
3.	Rehearsal hall	1	99.36
4.	Conveniences	1	2.16
5.	Light and Control Room	1	23.4
6.	Maintenance unit	1	27
7.	Power room	1	16.3
8.	Outdoor exhibition	1	93.6

2. Proposed Craft and Research Centre

Table 6: Schedule of Accommodation for the Craft & Research Centre

S/N	Space	Unit	Area/M ²
1.	Entrance Porch	1	18
2.	Reception Hall	1	72
3.	Office	5	16.2
4.	Store	3	16.2
5.	Training room	2	108
6.	Literature Display room	1	108
7.	Library	1	108
8.	Convenience		2.52

3. Proposed Visual Art Centre

Table 7: Schedule of Accommodation for Ground Floor (VAC)

S/N	Space	Unit	Area/M ²
1.	Entrance Porch	1	18
2.	Reception Hall	1	72
3.	Office	4	16.2
4.	Store	4	16.2
5.	Exhibition Hall	2	108
6.	Gallery	2	108
7.	Convenience		108

4. Proposed Art and Craft Shop

Table 8: Schedule of Accommodation for Arts & Craft Shop

S/N	SPACE	UNIT	AREA/m ²
1.	Entrance Porch	1	54.9
2.	Office	4	13.5
3.	Showroom	4	34.8

4.	Store	4	12.5
5.	Convenience	4	2.43
6.	Passage	2	36.5

5. Proposed Restaurant

Table 9: Schedule of Accommodation for the Restaurant

S/N	Space	Unit	Area/M ²
7.	Entrance Porch	1	30
8.	Dining	1	105.3
9.	Servery	1	18.6
10.	Cold store	1	8.3
11.	Dry store	1	9.5
12.	Kitchen	1	18.2
13.	Changing rooms	2	7.5
14.	Convenience		1.9

4.10 Functional Relationship

The above listed functional spaces have been zoned into public, semi-private and the private zone. Circulation is expected to be from the public to the semi-private to the private areas.

4.10.1 Public Area:

Public Areas are the unrestricted areas in the proposed Centre of Arts premises into which outsiders are allowed to come freely without necessarily buying tickets Public areas within the site are the Car Park, Picnic Area, Restaurant, Art and Craft Shop.

4.10.2 Semi-Private Areas:

Access into these Areas is entirely on invitation. They are the very last threshold where a Visitor can gain access on necessary checks and ticketing. Examples of such spaces are the Temporary and Permanent exhibition gallery, Art theatre, Library and the Literature Display room.

4.10.3 Private Areas:

Private Areas are areas that are strictly for the access and official visitors. Such spaces include the offices.

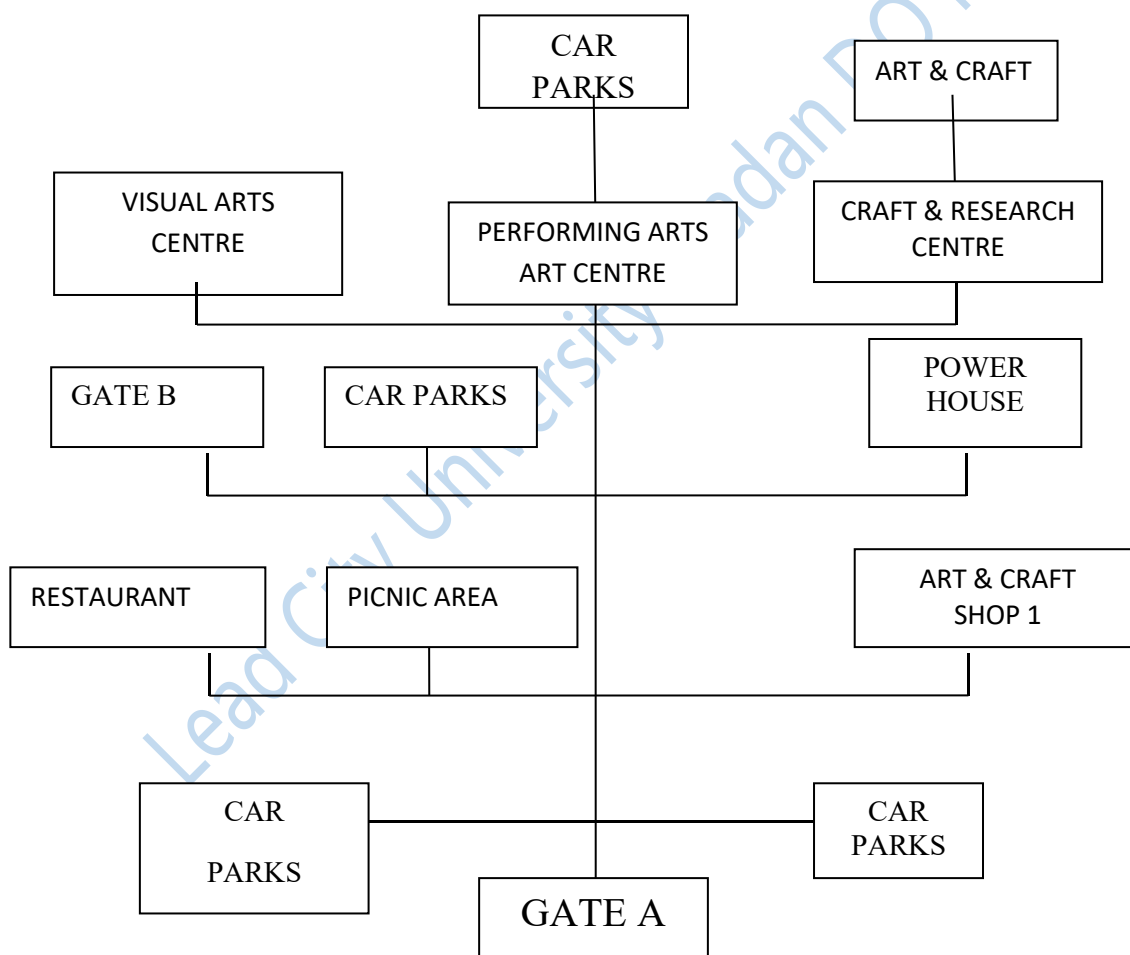


Figure 4.4: Flow Chart of the Proposed Offa Centre of Arts
Source Author's Survey (2024)

Art which is a 3 dimensional art that combines all aspect of art should be at the centre of any art facility with other artistic expressions revolving around it.

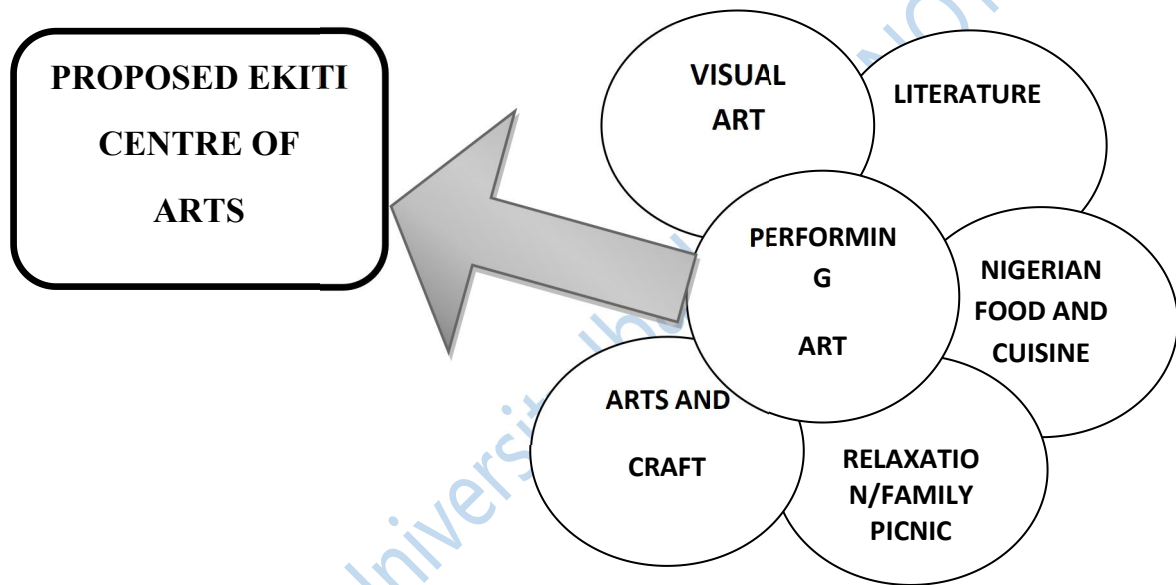


Figure 4.5: Diagrammatic Representation of the design Philosophy
Source Author's Survey (2024)

4.11 Site Concept and Design

The design of the site deals with:

1. The activity performed in the site
2. The circulation pattern
3. The shape/form that support the activity and circulation

After critical analysis of the above factors, the site concept evolved from the eagle which has a keen sense of sight and huge strength. The eagle through its keen eye sight and strength can spot prey from a great distance, picks them up, dive into the sky thus taking them on a journey.



Figure 4.6: Design Concept (Eagle)
Source Author (2024)

4.11.1 Design Concept

The eagle's symbolic eyesight and strength can be likened to the focus of the Offa Centre of Arts (an alternative to museum) which is aimed at and has the potential to sight and attract people from different parts

of the world, thereby using the strength of her various cultural activities to transport people into the past (world of art). Thus, the design concept of the Proposed Offa Centre of Arts is a product of the analysis thought processes of the factors considered in the design of an ideal alternative to the art museum.

4.11.2 Design Concept Development

The performing arts represent the eagle's main part because it combines all forms of art. The eagle's two broad wings which enable them to soar gracefully through the air can be likened to the visual/graphic art and the literature art.

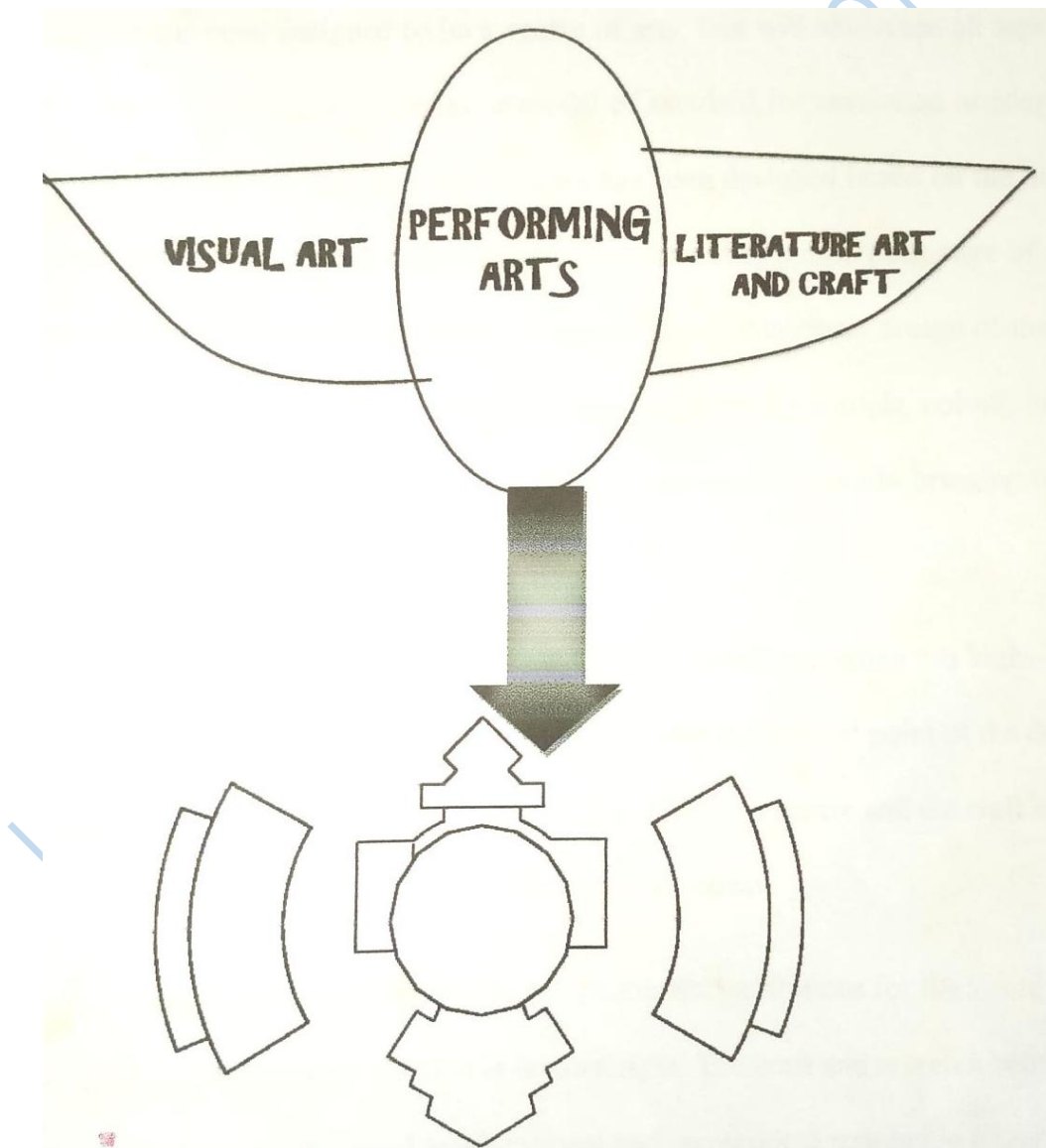


Figure 4.7: Design Concept Analysis (Eagle)
Source Author (2024)

Chapter Five

5.0 Project Appraisal

5.1 Appraisal of Proposed Scheme

The proposed project has been designed to be a centre of arts, that will showcase all aspects of Nigerian art and therefore to present a qualitative model of standard for emulation or adaptation for museums around the country. The proposed scheme has been designed based on the detailed consideration of several design criteria with emphasis on improving public patronage of art by providing activities that will attract all categories of users. The architectural design of the Offa Centre of Arts will be intimate and warm. Through a combination of materials, colour, texture, lighting and architectural form the building will respect its surroundings while bringing unique architectural expression to the project area.

The building design is conceived as an eagle with the main body standing tall higher than the two wings. The main body which is the performing arts centre is the focal point of the design simply because it combines all aspect of art. The two wings- visual art centre and the craft and research centre cradle the acoustically sensitive performance art centre.

The visual art centre features full height temporary and permanent exhibitions for the visual or graphical display of art and as an event location in its own right. The craft and research centre which is also an event

location is dedicated to educational and recreational training in Nigerian art and craft. It also includes full height training rooms, research library and a literature display room.

The proposed Offa Centre of Arts has as part of additional facilities:

1. A restaurant which is dedicated solely to Nigerian cuisine and delicacies.
2. Arts and craft shops.
3. Picnic area for recreation and leisure.
4. Walkways to boost pedestrian circulation
5. Parking spaces and green areas.

5.1.1 Access and Maintenance

Maintenance of the Proposed Offa Centre of Arts' facilities will be funded from its recurrent resources with support from Offa Descendant Union and the State Government in collaboration with the Federal Government.

It is therefore imperative to ensure that all facilities are constructed bearing in mind life-cycle costs and maintainability. As such, adequate provision are made for

1. Servicing and maintenance;
2. Easy removal and replacement of plant and equipment;
3. Access;
4. Durability

5.1.2 Appraisal of the Performing Arts Centre

- a. **Seating capacity:** The proposed Performing Arts Centre is expected to seat a maximum capacity of 1000 people having considered factors such as levels, sightlines, acoustics, circulation, seating density as well as the shape and size of the stage.

- b. **Size of auditorium:** an area of at least 0.5m^2 per spectator was used for sitting spectators. This number is derived from a seat width x row spacing of at least 0.45m^2 per seat, plus an additional minimum of $0.5\text{m} \times 0.9\text{m}$ i.e approximately 0.05m^2 per seat.
- c. **Length of rows:** a minimum of 7 seats and maximum of 16 seats per aisle. Exits, escape routes: 1.2m wide per 150 people (escape stairway), 2.4m wide regular access and exits.
- d. **Width of the theatre:** the ground floor is 12m radius, while the first has 132m^2 rectangular galleries attached to it.
- e. **Volume of room:** This is obtained on the basis of acoustics requirements (reverberation) i.e 4.5m^3 per spectator.
- f. **Proportions of auditorium:** these are obtained from the spectator's psychological perception and viewing angle, as well as the requirement for a good view from the seats.
 - i. Good view without head movement, but slight eye movement of about 30° .
 - ii. Good view with slight head movement and slight eye movement approx. 60° .
 - iii. Maximum perception angle without head movement is about 110° , in this field everything which takes place 'between the corners of the eyes' is perceived.
 - iv. With full head and shoulder movement, a perception field of 360° is possible.

5.2 Construction Techniques and Materials

Dwellings based on a circular ground plan, the dome, cone and cylinder, are more stable and resistant to physical and mechanical forces. These dwellings enclose the maximum available volume with the smallest structure, using the minimum number of materials which reduces the amount of surface exposed and obstruction to high winds. Also, a stable structure can be established from lightweight, portable materials.

The design and construction materials shall reflect low maintenance considerations. All fabric, structural and service components shall be readily accessible and shall not be labour intensive at the repair stage.

1. Footings and foundations

A foundation is necessary to support the building and the loads within or on the building. The combination of footing and foundation distributes the load on the bearing surface, keeps the building level and plumb, and reduces settling to a minimum. When properly designed, there should be little or no cracking in the foundation, and no water leaks. A foundation wall, regardless of the material used for its construction, should be built on a continuous footing of poured concrete.

A. Foundation type and construction

Beam and slab raft foundation

The proposed design is to be built on a beam and slab raft foundation. This is a type of raft foundation used to support the heavier loads of walls or columns. To make the most economical use of reinforced concrete in a raft foundation supporting heavier loads it is practice to form a beam and slab raft. This raft consists of upstand or downstand beams that take the loads of walls or columns and spread them to the monolithically cast slab which bears on natural subsoil.

a) B. Foundation materials

- a. Stones
- b. Earths
- c. Poured concrete
- d. Concrete blocks
- e. Bricks or blocks

C. Protective elements for foundations

- a. Waterproofing
- b. Termite protection

2. Structural System

This concerns the structure, which supports all the imposed loads and transmits them to the foundation. The buildings are to be built using the structural frame construction method. The principal use of reinforced in situ cast concrete as a structural material for building is as a skeleton frame of columns and beams with reinforced concrete floors. The external and internal walls are basically non-loading bearing walls. This frame construction system allows for flexibility of spaces. Shading devices are also provided on the elevation of the building.

3. Walls

Good-quality walls provide strength and stability, weather resistance, fire resistance, thermal insulation and acoustic insulation. Some of the factors that determine the choice of wall to be used are:

- a. The materials available at a reasonable cost;
- b. The availability of craft workers capable of using the materials in the best way;
- c. Climate;
- d. The use of the building and functional requirements.

A. Wall type

- a. Masonry walls; b. Glazing system

1. Masonry walls

Masonry consists of rectangular units built up in horizontal layers called courses. The units are laid up with mortar in specific patterns, called 'bonds', in order to spread the loads and resist overturning and, in the case of thicker walls, buckling.

Materials

The material in the masonry units in this project are adobe bricks, soil blocks (stabilized), and concrete blocks

2. Glazing system

This is the most common type of non-load-bearing wall. It may be assembled either on or off the site. Curtain walls are used extensively in the various buildings in the Proposed Centre. There are openings on the curtain wall so as to take full advantage of day lighting for efficient visibility and adequate ventilation of the spaces.

4. FLOORS

A well-chosen, well-built floor offers protection from vermin and rodents, is easy to clean, and is dry, **durable and a valuable asset to a building. The floor is designed to be washable, particularly** attractive, acoustically insulated (in the case of the performing arts centre), sloped to a drain or perfectly smooth and level.

A. Floor type

Beam and slab floor

A beam and slab floor is generally the most economic and therefore most usual form of floor construction for reinforced concrete frames. When a reinforced concrete frame is cast monolithically with reinforced concrete floors it is logical to design the floor slabs to span in both directions so that all the beams around a floor slab

can bear part of the load. The floor construction, therefore, acts with and affects the frame and should be considered as part of it.

5. Roof

A roof is an essential part of any building, in that it provides the necessary protection from rain, sun, wind, heat and cold. The integrity of the roof is important for the structure of the building itself, as well as for the occupants and the goods stored within the building.

The roof structure must be designed to withstand the dead load imposed by the roofing and framing, as well as the forces of wind and, in some areas, snow or drifting dust. The roofing must be leakproof and durable and may have to satisfy other requirements such as fire-resistance, good thermal insulation or a high thermal capacity. The choice of a suitable roof type is related to factors such as;

- a. The size and use of the building,
- b. Its anticipated life and appearance, and
- c. Availability and cost of materials.

5.3 Services, Circulation, Ventilation and Lighting

5.3.1 Services

These are the utilities and services supplied and distributed within a building generally related to the building environment, including: air-conditioning, lighting, water supply services, drainage services, electrical supply, fire protection, and security protection. The Ekiti Centre of arts is thus provided with these important utilities and amenities.

1. Fire Protection Services

Fire safety measures are considered in two folds: the active/control measures and the passive/precautionary measures. Precautionary measures are considered to be passive measures or in-built characteristics which are inherently safe and are effective by their presence. For example, clarity of design, good access, simple circulation, ventilation, compartmentalization, the resistance of materials and building elements against spread of flame, good means of escape e.t.c. Active measures are considered to be control measures: those which come into use when the fire breaks out. For example, detection of alarm systems, sprinkler systems, emergency lighting, smoke, fusible link doors and shutters e.t.c. These two fire safety measures are applied in the proposed design.

2. Security services

Many security problems can be avoided by keeping the number of access points to the site and to the building to a minimum. The site has one public entrance monitored by information staff and/or attendants, and one staff entrance controlled by the security staff responsible for key control and the checking of deliveries and outside contractors. In addition, the safety of artifacts, traditional objects and other cherished items is an important aspect of design. Burglary-proof and bullet-proof doors are used in the building to make it difficult to break into and thus secure the properties. Parking spaces are planned such that ingress and egress are effectively controlled by security personnel. Easy access to the stairs was also ensured. Alarm systems and electronic devices such as surveillance cameras for monitoring are also used.

3. Water Supply

There is a proposed automated bore-hole for the entire Centre of Arts environment from which water is pumped to an underground reservoir tank, where the water is pumped by upward pressure along grids to supply the various building units. The provision of water is also to ensure that it is sufficient in the event of fire incidence.

4. Electricity supply

The electricity supply to the building shall be taken from the national grid through the power holding company of Nigeria. However, this may be unreliable considering the epileptic nature of power supply in the country; as such, provisions are made for a stand-by solar generating plant that will swing into action in the event of power outage. Electricity is connected through a 150mm² thick cable between switch stations and a 70mm² loop feeder. Each space is supplied with power from the available distribution channel.

5. Plumbing and electrical works

Conduit pipes are mainly used for electrical installation. Some of the electrical fittings include floodlight, electric bulb, fire detectors, alarm fittings, e.t.c. the plumbing works in the buildings are neatly concealed in the walls. Some of the plumbing fittings include water pipes, sewage Pipes, storm water pipes, e.t.c.

5.3.2 Circulation

Parking spaces are provided and pedestrian walkways are designed to avoid crossing the lawn and to encourage pedestrian circulation and way-finding. Signages are provided at strategic positions around the site to ease way-finding by visitors to the centre. At strategic locations staircases are provided in the event of emergency while the in-flow of people into the building is monitored by the receptionists and security personnel.

5.3.3 Ventilation

This section of the Design Standards outlines the Ekiti centre of Arts' minimum requirements for air conditioning and ventilation systems for the buildings. The following functional requirements are given special design consideration:

1. Energy efficiency.
2. Simplicity of design, particularly in relation to controls.
3. Accessibility, ease of operation, simple maintenance, combined with
4. Minimal maintenance frequency.

5. Whenever possible, life cycle cost analysis shall govern the selection of systems and equipment.
6. Allowance for adequate space for installation and maintenance
7. Compliance with all statutory requirements.

The theatre area of the buildings depends on the use of an air-conditioning system to cool down the equipment and to create a comfortable environment for the users. Through the design of the building the amount of air-conditioned air can be kept to a minimum by minimizing the east and west facing windows. With the south facing glass facade, natural light enters the pre-theatre area (theatre foyer) but it is still kept at relatively comfortable temperature levels. Throughout the rest of the buildings (Visual Arts Centre, Craft and Research Centre it, restaurant and the Art & Craft centre) the use of passive systems that are ecologically friendlier and economically more viable in the long term are proposed.

5.3.3.1 Acoustics

Acoustic design is an important aspect to prevent the noise from the theatre from spilling out. Acoustic design controls intrusive noise and the choice of materials. Key design issues include sound insulation, isolation to the outside, a good sound system, 'dead' room acoustics and moderate ventilation noise. The ideal material characteristics required for sufficient sound absorption:

1. Surface porosity to allow sound wave penetration
2. Integral porosity
3. Soft resilient blankets or panels

The two aspects that have an impact on the sound insulation are the mass of the material and the stiffness of the material. To prevent the spread of sound one needs high mass and low stiffness.

5.3.4 Lighting

The use of natural lighting will be promoted throughout the building where possible and attention will be given to the minimization of glare that can have an impact on the user comfort. In the art theatre, that is known to be a black box, where little or no natural lighting is required, there is a high dependence on artificial lighting. Where artificial lighting is required, low energy lamps will take preference. However, large windows are used on the facade to save energy thus, reducing dependence on the artificial lighting. Direct Light rays penetrations are controlled to prevent discomfort with the use of shading device.

5.4 Summary of Findings

Theatrical performance can be combined with authenticity of the artifacts on display at the museum to make an experience believable. While museum professionals may be inclined to reject the approach proposed in this thesis, museums have an opportunity to capitalize on the authentic stories and objects they possess to create truly extraordinary exhibitions.

Therefore, based on the analysis carried out in the previous chapters, the result of the study satisfies the basic aims and objectives of the research. The summary of findings from the analysis in the previous chapters is found below.

1. The cases studied in this thesis revealed that performing arts centres in and outside the country attracts more visitors than the art museum. It also revealed that most people visit the museum for research, reference purposes, while more people visit performing art centres for leisure and relaxation.
2. The Museum's traditional role of collection, housing and showcasing to the public is not enough for the effective sustainability of Nigerian art. Hence, the role of the performing arts as a creative functional tool in sustaining Nigerian arts and culture cannot be over emphasized.

3. An art that promotes community togetherness, leisure and relaxation should be the major component of any building designed for promoting or showcasing art.
4. Creating functional spaces for new cultural activities for leisure and relaxation in the Art museum has the potential to rekindle people's interest in visiting them.

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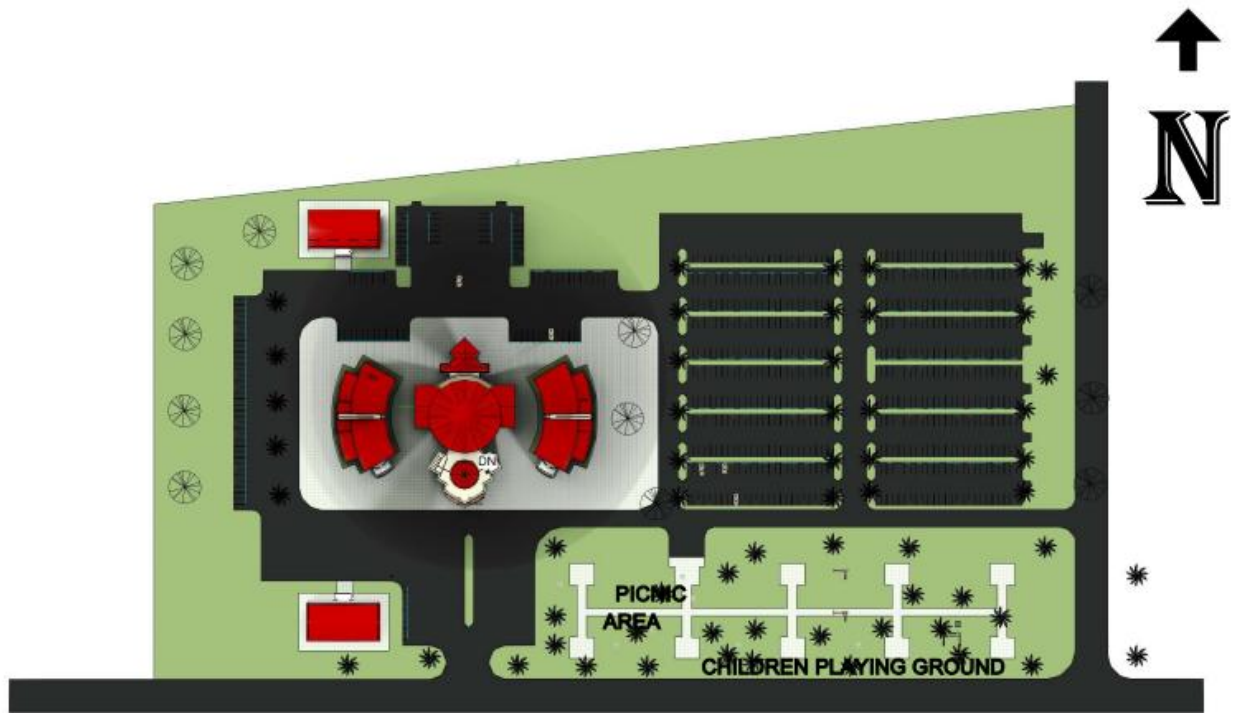
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 Research problem : Research Aims : Research Significance : Research Methodology :
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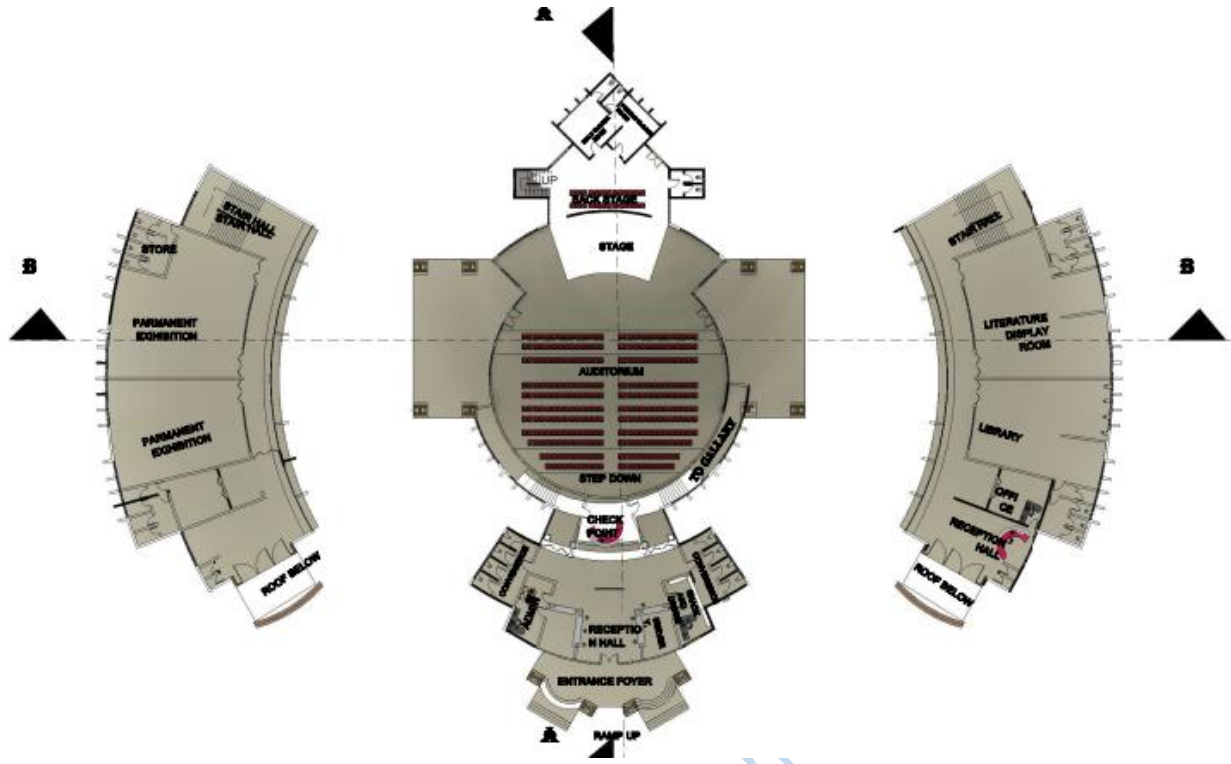
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Appendix

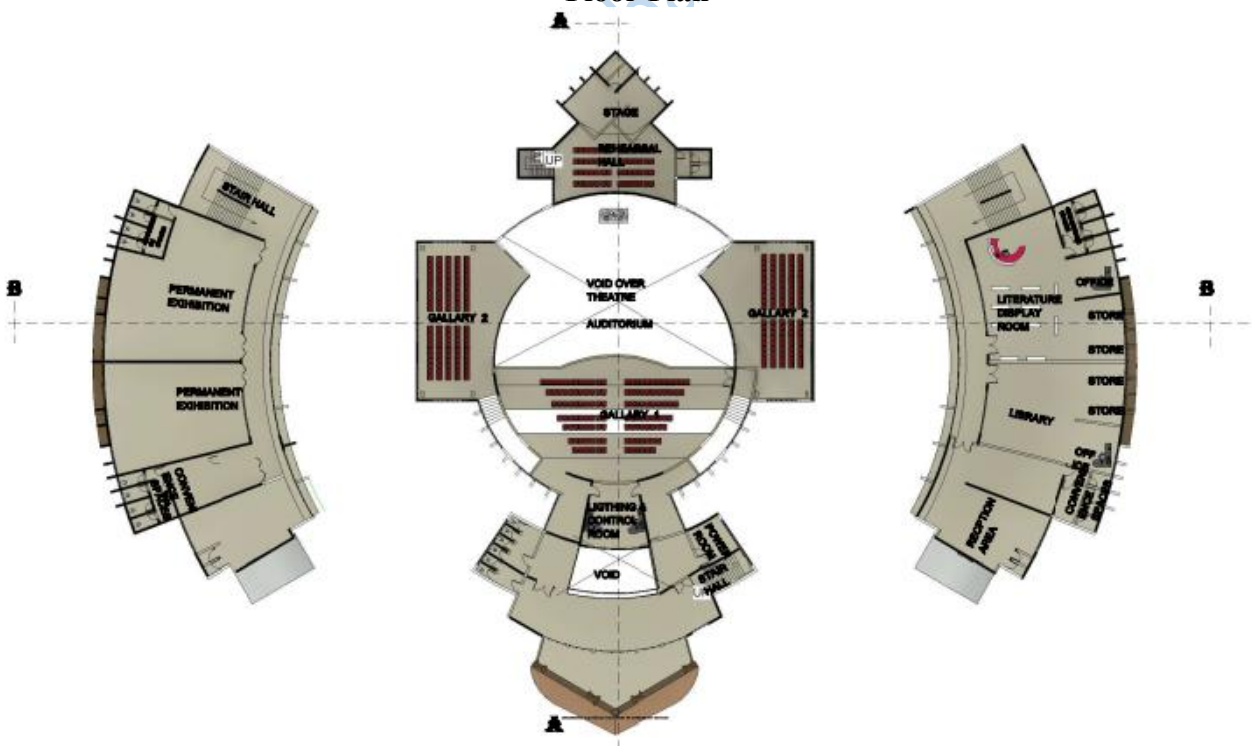


Site Plan

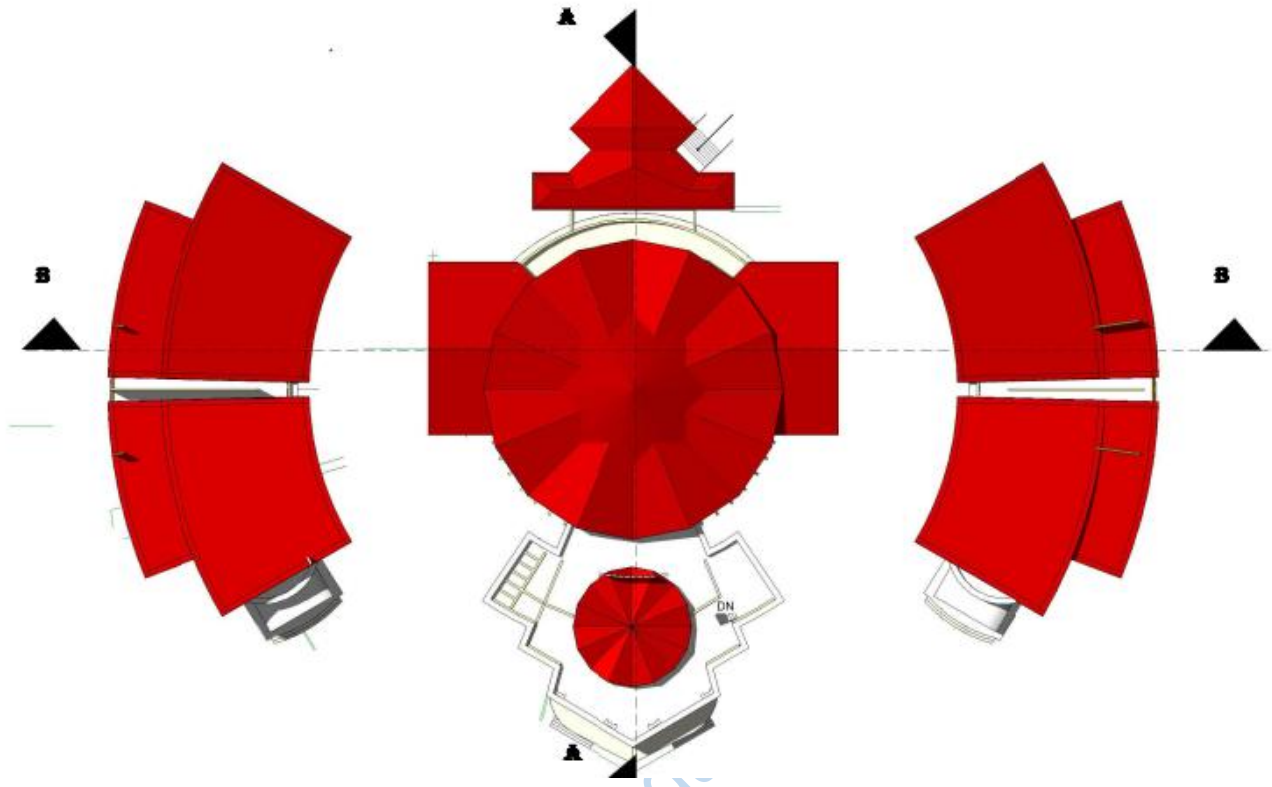
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Floor Plan



First Floor Plan



Roof Plan



PERFORMING ART NORTH VIEW



PERFORMING ART WEST VIEW



PERFORMING ART EAST VIEW

Lea



Section



Lead City



CRAFT AND RESEARCH NORTH VIEW

Ibadan



CRAFT AND RESEARCH EAST VIEW



CRAFT AND RESEARCH WEST VIEW



CRAFT AND RESEARCH SOUTH VIEW



VISUAL ART RSV NORTH VIEW



VISUAL ART RSV WEST VIEW



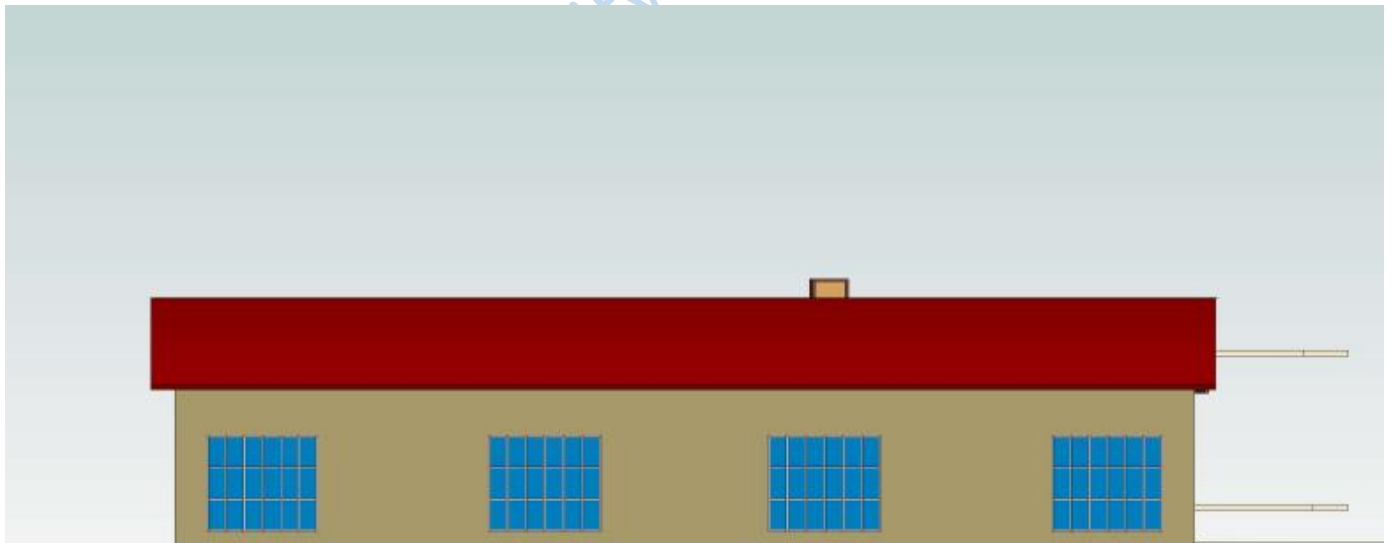
VISUAL ART RSV EAST VIEW



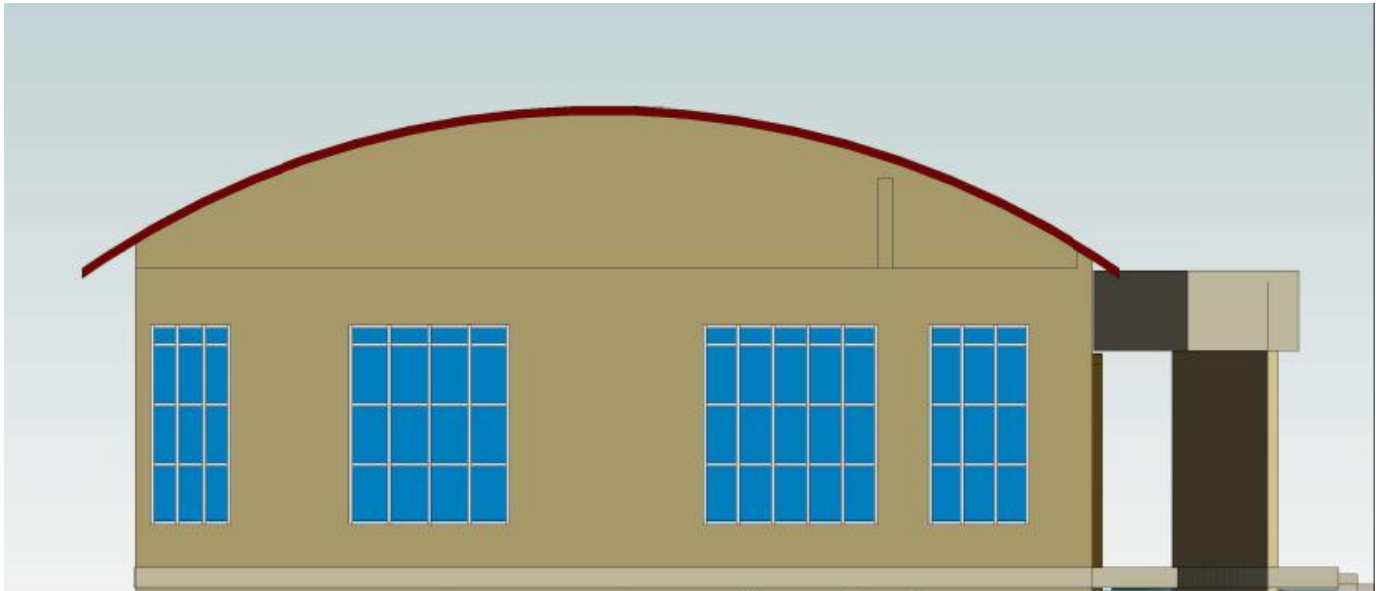
VISUAL ART RSV SOUTH VIEW



ART AND CRAFT NORTH VIEW



ART AND CRAFT SOUTH VIEW



ART AND CRAFT WEST VIEW



ART AND CRAFT EAST VIEW



3D view