

**AN ARTS AND CRAFTS CENTRE FOR LESS
PRIVILEGED CHILDREN, AJAH, LAGOS:
PROMOTING CULTURAL HERITAGE
THROUGH ARCHITECTURE**

BY

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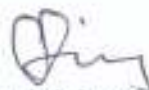
**THIS THESIS IS SUBMITTED TO THE
SCHOOL OF POSTGRADUATE STUDIES,
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ARCHITECTURE,**

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DECLARATION

I EFIONG INIUBONG SANDRA of the Department of Architecture, Federal University of Technology Akure, hereby declare that this thesis has been composed by me and is result of my own research work, under the supervision of Architecture Department, School of Environmental Technology, Federal University of Technology, Akure it has no bearing with any work done by any individual or group of individuals, which has been presented and accepted for a higher degree.




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CERTIFICATION

The thesis report entitled: **Arts and Craft Center for Less Privileged, Lagos** by
EFIONG INIUBONG SANDRA meets the regulation governing the award of M.Tech, in
Architecture and is approved for its contribution to knowledge and literary presentation.




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DEDICATION

This thesis is dedicated to Almighty God, who enabled one to witness my carrier up to date.



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ABSTRACT

From time immemorial, Africa has been in possession of dual qualities of being both symbolic and poetic in nature. In effect, Mother Africa is determined to let generations unborn know all about what is, what was and never t forget about their black heritage. Nigeria as the country of focus and Lags State as the site for this thesis design have played a great part in the promotion f the cultural heritage of the blacks. Generally, in Nigeria crafts such as the staff f Oranmiyan at Ile-Ife, the bronze head made at Benin, the terra-cotta heads at Ife, all contribute to the preservation of Africa's cultural heritage.

The preservation of the Yoruba's cultural heritage to be precise goes further in terms of the choice of materials, architectural styles and construction technology. Thus, cultural dances, verbal and oral arts, sculptural and art-works are also part of cultural heritage

Orphans, abandoned and motherless children being part of our society are part of the leaders' of tomorrow so education is more paramount for them in the sense that it will enable them fend for themselves in their world of partial dependence on the society. Thus, an arts and craft centre for less privileged children Lagos will consciously develop their artistic skills in an environment rich in cultural heritage. This invariably will make them self-employed thus useful to themselves and their society at large.

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CHAPTER ONE

1.0 INTRODUCTION

"Culture is part of man; it was with man from the beginning. It is there, to be developed and reassessed from one generation to the next. Life is without purpose or meaning without different forms of artistic expression. The expression is necessary for all mankind to better their environment, develop their mental physique and fulfill their purpose in the life cycle." Jegede, (1979).

The sub-title of this thesis design "promoting cultural heritage through Architecture" is the fusion of diverse cultural values of the Yoruba people through Architecture; Thus creating of monumental buildings for the vocational training of less privileged children being our leaders of tomorrow. This is done by using certain cultural values peculiar to Yoruba people. It is conceived as a cultural monument to dominate training field, while serving the multiple roles of a vocational center for a wide range of cultural, social and educational activities including educational lectures, Arts and Crafts exhibition, and conferences amongst others.

They are a group of buildings radiating from the center being the administrative building similar to the formation of traditional Yoruba settlement, to form the site concept. Thus, related one way or the other to the cultural heritage of the people, yet it fulfills perfectly the functional purpose of housing the various social activities for which it is designed.

1.2 AIM

- (1) To promote a source of livelihood for the less privileged children by training the children in an environment that promotes their rich cultural heritage through architecture.

1.3 OBJECTIVE

- (1) To study the well being of the less privileged children.

1.4 JUSTIFICATION FOR THE STUDY

Children from Orphanages, motherless babies homes amongst others are usually taken care of up to secondary school level and then left to fend for themselves in a society of low employment opportunities even (degree holders) and high poverty level.

Thus, with a country (Nigeria) rich in cultural heritage there is need for a vocational center (Arts and Crafts center):

- (1) Promoting its cultural heritage through architecture, the art works from all neighbouring Yoruba speaking states, Ogun, Osun, Oyo, Ondo, Ekiti amongst others and also allow the less privileged children meet together for certain social activities, recreation and learning. Thus, enabling a source of livelihood.
- (2) There is a need for a building that will serve as an exhibition gallery facility for the numerous artworks for tourist attraction and sales of the items, lectures, books launch, meetings, drama amongst others.

- (3) There is a need for an archive and library where information about the history, cultural heritage of the Yoruba tribe and others, priceless pure work of art meant for preservation can be obtained.

1.5 DESIGN PHILOSOPHY

For the design proposal, the design philosophy is the evolution of expression through the architectural styles of the traditional Yoruba houses as a means of Architectural expression.

1.6 SCOPE OF THE STUDY

The children's' rights and needs are discussed in respect of their education schooling and learning. The field survey comprises of four case studies, two on motherless babies home and orphanage and one crafts centres. A thorough analysis of little saints orphanage warbles made. The orphanage and craft centre are related together. Children between the ages of eleven to seventeen years will be accommodated with some of the staff. The facilities provided to aid the children's learning process such as workshops or classrooms, library, multipurpose hall amongst others are designed. A detailed research was made on various crafts that are marketable and the process of making them. The historical development of orphanages and motherless babies is discussed. All these will be channeled to develop their appreciation of the Yoruba cultural heritage where the design proposal is located.



1.7 LIMITATION OF THE STUDY

The limitations are the children from ten years to one day old will not be admitted. There was a lot of constraints in the data collection. Thus, only two orphanage and motherless babies home were assessed. The arts and crafts centre concentrates more on developing their cultural awareness and creative skills than adoption. The thesis does not deal with adoption. The category of children considered do not include the handicapped. Thus, there will be no special design consideration for them.

1.8 DEFINITIONS OF THE PROBLEM

From existing case studies on motherless babies homes and orphanages as well as Arts and Crafts Centres the following are some of the problems noted which the design proposal was targeted to resolve:

- (1) There is an absence of a well landscaped environment that would enhance the integration of the child with nature and its immediate environment.
- (2) There are no defined parking spaces.
- (3) The orphanages do not have vocational centres.
- (4) The spatial organization and allocation were grossly inadequate in the multi-purpose hall Craft Centre.
- (5) There is no provision for future expansion in the existing homes visited during the survey.
- (6) Storage, processing of materials and the workshop are done by the same space in various arts and crafts centre visited.

- (7) The arts and crafts centres do not provide educational subjects related to the trade.

1.9 RESEARCH METHODOLOGY

In the course of the thesis research the method adopted are data gathering and analysis. The methods of collection and verification of facts and data was from primary and secondary sources which include:

- (i) Literature review or library research from relevant books, journals and magazines related to children.
- (ii) Field work (interviews) which involved visiting. Orphanages and arts and crafts centres, photographing buildings and places of interest to the research.

CHAPTER TWO

2.0 *LITERATURE REVIEW*

2.1 *HISTORICAL DEVELOPMENT OF ORPHANAGES AND MOTHERLESS BABIES HOMES*

Olotu (1998) wrote that the disastrous effect of the Second World War and the chaos which followed the end of hostilities on many children were all too apparent. Numerous children and young people of all ages were victims of the tragedy and bore the marks not only of material suffering but also of an unparalleled disintegration of the whole moral and spiritual fabric. These children were suddenly confronted by tasks far beyond their years; insurmountable barriers were placed in the way of their development. The world in which they lived was supposed to develop into reliable member of human society, suddenly become a world in which law and morals had no place.

Many children grew up amidst the ruins of the bombed cities or shared the mass quarters provided for the millions of refugees. Desperation, confusion and hopelessness prevailed among their elders in this unwholesome atmosphere the worst possible environment for education integrity and upright characters were rarely exemplified by the grown-ups around them. They grew up often in want, exposed to moral weakness, in difference even cruelty. They were ignorant of the stable principles of law and order nor had they that vital sense of good, bad, right or wrong which is normally handed down from generation to generation.

The whole future of these children was endangered for they experienced this perversion of all values during those formative and decisive years. Criminologists,

psychologists and social workers pointed to the alarming statistics. The general public, too preoccupied with the cares and bitter material suffering of the post war years, viewed the bad development with dismay yet was powerless to help.

Charitable organizations of all kinds, national, international, religions, private and state controlled did what they could to protect the many homeless and vagrant children abounding at this time from at least the worst dangers of neglect and demoralization. The existing institutions were unable to cope with the flood of children in need of help and protection and temporary reception centres had to be improvised. In this way, there also grew up establishments known as children's' boys and youth villages many of which dealt admirably with their difficult task. Indeed some of these villages soon acquired such a reputation that vagabond children would make their way to them of their own accord often trekking long distances in search of the help which they knew they would receive.

Experience during this chaotic post-war period showed that the most difficult children, the most susceptible to delinquency were those who lacked the security of an ordered family life. Recognition of this simple fact inspired the idea of orphanages and motherless babies' home across the globe such as the S.O.S children's village founded in Austria near the small town of Imst in the Tyrol, in 1949.

However, children homes in Nigeria and in most developing countries came up as a result of the high rate of abandonment. It is also attributable to children whose parents were accident victims. The idea of orphans and destitute children in a family has meanwhile also found adherents and protagonists outside the SOS children's villages. Even where the "family idea" as such has not actually been realized its influence is

unmistakable in the reorganization of many existing juvenile institutions both public and private.

2.2 EVOLUTION OF SMALL SCALE INDUSTRIES (Craft)

According to France (1970); In Nigeria, the term craft automatically evokes the notion of arts and craft as the main contribution of National economy. Most of the craftsmen in Nigeria indulge in individualistic traditional tendencies.

From W.W.W.African Craft.com explains traditionalism to imply a man fixed to an inherited position, that he does not move around intellectually or physically to discover and exploit new opportunities. Individualism implies that man goes his own way without seeking companionship and without being prepared to give and take.

France (1970) observed that in the beginning of the century soldiers were armed mainly with bow and arrow and swords of local manufacture. The military escalation led to the use of imported guns and ammunition consisting of bullets and bolts of bar iron, calabash or skin was cast and cut by local blacksmith later in the century, the black smiths also produced guns but they could not keep pace with technological development at the end of the century, modern weapons and ammunition were imported.

Homogenous Clusters

According to France *ibid*. The traditional cluster of small-scale industries is connected towards a common source of interest that is paramount to the growth and life sustenance at their trade.

The potters for example form clusters at all places where suitable clay is found. Dyers also form clusters where dyeing is the traditional occupation of women at the large lineage such as family land.

Tinkers on the other hand have other reasons to form clusters for them. The basis is neither kinship nor favourable source of raw materials. No municipal authorities force to locating them. They cluster to be near to the customers for easy identification. In the same way, cane craftsmen or women should form clusters at the mangrove swamp forest, where cane is readily available also at a site that is tourism boosting and close to the supply of natural gas for its burning, bending and casting into various shapes such as Lekki peninsular.

From W.W.W.African Craft.com observed that tinkering was a new craft in Ibadan. Clustering of tinkers developed at the 1930's near various market at Agbokojo, Gege, Sabo. They were formed by the first master setting thereby his apprentices setting next to his and by new customers from other parts of the town a new cluster developed in Dugbe market. The first settler came from Lagos in 1940 in the 60's Dugbe market grew to become the main market in Ibadan. Tinkers from all over the town especially from the other markets moved to Dugbe either alone or in groups. In 1967 the oldest cluster at Agbokojo numbered only between eleven masters. All former apprentices of the first settlers still operate there at Dugbe market. The cluster numbered is masters forming three district groups i.e. the earliest settlers former apprentices. The last arrivals and a group that moved collectively to Dugbe from other market through the orders of the local authorities.

Blacksmithing is a traditional craft in Ibadan and it is practiced only by the native families where, certain lineages where the craft is hereditary. Sons are trained in the craft but no apprentices from outside. Clusters developed in the 19th century around the compound of the immigrant blacksmith they grew as the family grew and shrank when the demand declined. The location remains fixed. Moving a workshop away from the family land and nearer to the potential customers is discouraged. It is the blacksmiths pride that customers find their way to their family compound. Mostly in the old part of Ibadan. They operated in one-man shops some of them have been moved to markets or close to hunting areas in order to be near to customers for easy identity. Koll (1969) wrote that some clustered under trees with large foliage in town squares. Others built small sheds with thatch roofs supported by forked sticks and mud floor finish without walls.

2.3 ARTS

II THE CULTURAL ROLE OF AFRICAN ART

From Microsoft(r) Encarta(r) Reference Library 2002, African art, unlike most European art, generally serves a function. The art may satisfy an everyday household need, adorn the body, or fulfill a social or religious role. These objects of use also have artistic value because skilled artisans have designed and created them with a strong concern for visual beauty and symbolic meaning. Art objects that serve basic household needs include baskets, water vessels, eating utensils, carved headrests, and stools. Ritual objects include masks used in ceremonies and statues that commemorate and guard the remains of important ancestors. Personal adornment may take the form of decorative

Baskets, which serve as useful containers for carrying and storing goods, can be woven or coiled from a number of materials that come from plants. These include sisal from the agave plant, bark, grass, raffia from palm fibers, and reeds. Woven baskets, most often made by men, can hold clothing and personal items such as medicines or makeup. Women usually make baskets by the coil method-winding fibers into coils and then binding the coils together with additional strips of fiber. Some baskets are bound so tightly that they can hold water. Zulu and Ndebele women from southern Africa use binding strips made of colored fiber to create intricate patterns in their coiled baskets. Inspiration for these patterns comes from nature-the joints of sugarcane plants, for example-and from spearheads and other handmade items.

Most pottery is used for storing and serving liquids and other foods, although some is made for ritual use. Making pots is generally a woman's task, but in western and central Africa there are male potters as well, and who makes what generally depends on the pottery's purpose. Among some peoples in Nigeria, for example, women make pots that are for household use, while men make pots used in rituals. Both produce delicate, thin-walled pots, but they use different methods. As when making baskets, women usually employ a coil technique, rolling long strips of clay into coils, which they then stack to form the pot. They sometimes shape a pot by stacking the coils around a mold. Men also use molds, but they form their pots from flat slabs of clay rather than from coils. The Igbo people of Nigeria have traditionally decorated both household and ceremonial pots with grooves, bosses (small knobs), and raised designs. Similar decorations appear on double-bowled pots used for offerings in community shrines.

figure carved out of wood supports the stool's seat. These stools appear only at the king's investiture (taking office) ceremonies. On most Luba stools, a kneeling female caryatid represents the owner's important female ancestors. Among the Ashanti of Ghana, a subgroup of the Akan people, there are both sacred and domestic stools. The most sacred stool of all is the Golden Stool, which is a symbol of the Ashanti nation. No one is allowed to sit on the Golden Stool; instead, it is enshrined on its own chair. The Ashanti valued their domestic or personal stools highly because they believed a person's spirit was absorbed into the stool each time that person sat on it. When not in use, the stool was placed on its side so that no one else could use it. A typical Ashanti stool consists of a curved seat with an intricately carved support that indicated the owner's social status.

Wooden headrests, used instead of a pillow to support the head and neck during sleep, have been an important household item in much of Africa. Often carved elaborately, they look like miniature stools with a curved platform for the base of the head atop a decoratively carved support. Because they elevated the head, headrests also protected the elaborate hairstyles of men and women during sleep. Among the Shona of southern Africa, headrests carved with geometric designs served an additional function: facilitating communication with ancestor spirits. In Shona belief, a man who dreamed was visiting his ancestors. Today, only Shona diviners (people with special spiritual powers) use headrests for this purpose.

Most masks are carved of wood, although some are made of cloth and other materials. They may be decorated with paint, beads, cloth, or raffia.

Traditional Dance, Zambia Dance in Africa is considered an important method of communication, and the art is practiced in various styles throughout the continent. MaNew York African dancers express traditions and cultural and historical influences through their masks, dress, and different patterns of movement.

Masks can be divided into two categories: facemasks, which cover only the face, and helmet masks, which cover the entire head. The Baule, a subgroup of the Akan of western Africa, have several types of masks, each associated with a specific function. Baule masks are worn to protect the community from dangers, celebrate a harvest, honor and entertain important visitors, or commemorate people who have died. A judge ruling on a criminal case may wear an aggressive wooden helmet mask with horns to impress and terrify wrongdoers. A smaller facemask with female features is used in performances that entertain and honor members of the community.

Ceremonial Mask, Nigeria Dance masks such as this one were believed to give the wearer supernatural powers. This is a yam-cult dance mask from Nigeria. Raffia Wood/CORBIS-BETTMANN

Because of the power certain masks possess in performance, some people are not allowed to look at them, even if the masks are used in a ritual performed in a public place. Among the Senufo of the Côte d'Ivoire, for example, a certain masked dance eases the passage of a dead person's spirit from this life to the afterworld. Women of childbearing age are not allowed to see this dance for fear that it might harm their unborn children; the Senufo also believe that the women's life-giving power might impede the transition of the dead person's spirit.

B2 *Headdresses*

Headdresses are worn on top of the head, sometimes in addition to fiber or cloth that disguises the wearer. Ceremonies involving headdresses have a variety of purposes, from the investment of power in a king to the blessing of land for cultivation. The Bambara (or Bamana) people of Mali depend on farming for their livelihood, and they use the Chi Wara headdress in ceremonies to bless the land and celebrate the harvest. The Chi Wara consists of a carved wooden animal form with long antelope horns; this form is attached to a basket that is placed on the top of the head. It represents a mythological creature, half man and half antelope that taught the Bambara how to till the soil. Dancers in male and female pairs wear the mask in rituals at harvest and planting seasons.



John Leach of Compix Bridgeman Art Library, London/New York states that the Baule people of western Africa made several different types of masks. This female face mask shows the hairstyle, pattern of scars, and facial features considered marks of beauty in a woman in Baule society. Werner Forman/Art Resource, New York.

Scarification is the practice of cutting the skin and introducing irritants into the wound to produce a permanent scar. Although rarely practiced today, scarification has a long tradition in many African cultures, and these traditional markings continue to appear on carved statues and pottery figures. Most scars were made on the face, back, chest, or around the navel. Scarification could indicate status or ethnic affiliation, or it could offer protection against harmful spirits. For example, among the Somba people of Benin and Togo, in western Africa, scarification indicated a person's stage in life. An individual received his or her first marks at the age of 14, signifying the transition from childhood to adulthood.

C2 Jewelry

Masai culture traditionally divides the men into three age and status classes: boys, warriors, elders. Men must serve as warriors, from the beginning of adulthood to about age 30, before they can marry and become elders. This young man wears beads that indicate his status as a warrior.

The Baule gold pendant (date unknown; Musée d'Art Africain de Dakar, Dakar, Senegal) depicts a human mask inside a rectangular border. The Baule people of Côte d'Ivoire, a republic in western Africa, created small masks that represented the faces of enemies killed in battle. Baule kings strung these gold pendants to their hands and feet by

first ancestor or ruler of the Yoruba, Oduduwa, who is said to have placed an ade on the head of each of his 16 sons. The ade consists of a beaded veil hanging from a cone-shaped hat that is covered with interlaced patterns of beads. Affixed to the cone are beaded relief sculptures of faces and birds with symbolic meaning in Yoruba culture. The beaded veil protects ordinary people from looking directly at so powerful a being. In turn, the king must never look inside the crown because that is where his power resides. Some say that looking inside could blind or kill him, while others assert that peering inside confirms a loss of power and that the king who has done so should commit suicide or face execution.

D3 Objects to Denote Importance

In addition to kings and chiefs, other Africans of importance in society may announce their position through items such as belts, emblems, and especially staffs. In the kingdom of the Ashanti (18th and 19th centuries, in what is now Ghana), court officials who served as spokespersons and advisers to the king were called linguists and carried linguist staffs. The chief linguist carried a staff with a decorated knob covered in gold. The knob typically illustrated proverbs connected to the position of chief. A knob showing two men seated on stools in front of a table, for example, indicates that "food belongs to the rightful owner and not to one who is hungry." This proverb means that the position of chief must pass to the rightful heir, not to someone who thirsts for power.

d'Océanie in Paris, France Musée des Arts d'Afrique et D'Océanie/Giraudon/Bridgeman Art Library, London/New York

Sculptures typically achieve balance through bilateral symmetry, which means that the right half and left half are mirror images. Balance and simplicity of form help convey meaning and aid clarity, and clarity helps the object carry out its purpose. Straightness, especially of the human figure, is a quality admired by a number of African cultures. For example, Baule spirit-spouse figures feature a straight, strong neck, which conveys the idea of an upstanding and upright person in both a physical and moral sense. Symmetry contributes to the stiffness of the figures.

Yaka Mask- This mask of the Yaka tribe in southwestern Democratic Republic of the Congo is worn by boys during their initiation dances. The dancers are awarded prizes for originality, and the carvers of the masks are also acknowledged for their skill. The mask is made of wood and fiber. The upturned nose is a typical feature of Yaka art, and the handle under the chin is used to hold the mask in place. Bridgeman Art Library, London/New York

When the hands, feet, head, or other parts of a figure are enlarged, it means that these parts are of particular importance to the society. Many Yoruba sculptures have enlarged heads, because the head is considered the location of a person's luck, wisdom, and destiny, and the center of character. The Yoruba also enlarge the eyes because they are windows to the soul. Baule spirit-spouse figures have large, well-formed calves, which are a desirable physical characteristic for both men and women and indicate a hard-working person.

African figurative sculptures show an idealized or generalized version of a human being rather than a realistic representation of an individual. For this reason, they traditionally depict youthful figures, without signs of old age. Bronze heads from the Kingdom of Benin, for example, may represent older, wise people of high rank, but they are made to resemble someone about the age of 20, with flawlessly smooth, tight skin.

Within the boundaries of tradition, however, African artists do have freedom to innovate. One artist noted for the individuality of his carvings is Olowe of Ise, a Yoruba artist from Nigeria who lived in the late 19th and early 20th centuries. Olowe is noted for his deeply cut carvings of human figures on doors and on posts that support verandah roofs. The doors that he decorated for a palace in Ikere, Nigeria (1906?, British Museum, London, England), are divided into several panels, each of which records an important event in the king's reign. One panel shows the visit of a British official. Olowe's sculptures became so well known that Nigerians wrote songs of praise in his honor.

IV ARCHITECTURE IN AFRICA

Mosque in Burkina Faso Mosque design varies widely by region. The sloped construction of this mosque is characteristic of the architectural style of the Bobo Dioulasso region in Burkina Faso, in western Africa. One-half of the people in Burkina Faso are Muslims.
Hartley/Panos Pictures

The architecture of sub-Saharan Africa is just as diverse as the art. Traditional architecture can be divided into two categories: buildings in rural settlements, and buildings in larger, self-ruling urban centers called city-states.

The Zulu of southern Africa, who cultivate grain and raise livestock, have traditionally built houses shaped like beehives. They arrange these houses in a circular, fenced compound, and they keep their cattle in the middle of the compound. Zulu houses are made of thatch that covers a framework of wooden strips and is bound together with a rope lattice.

Masai Village, Kenya- This traditional boma, or village, of the nomadic Masai people is located in southern Kenya. The huts are constructed in a circle, a traditional defensive practice. The stick structure in the center of the boma is a corral for livestock.
Everen T. Brown

Nomadic herders need homes that they can easily build and take apart when they move their herds to different ground. The Masai of eastern Africa, for example, construct homes using a framework of sticks that they seal with cattle dung.

Masai rural societies in Africa adorn the outsides of houses with painted designs or with relief (raised) patterns worked into a soft clay surface. The job of decorating houses generally belongs to the women. Frafra women of northern Ghana decorate the walls of houses and other buildings with geometric patterns that communicate information about the social status of a building's owner. Ndebele women in Zimbabwe and the northeastern part of South Africa paint the mud walls of their houses with geometric patterns based on the shapes of windows, steps, and other building features and everyday objects. Traditionally, Africans have used natural clays as paints, but today brightly colored acrylic paints are popular.

2.4 THE GOVERNMENT VIEW OF CRAFTS AS A SECTOR OF THE INDIGENOUS ECONOMY

According to Oyetunji (1968), Nigeria has a dual economy, not in the sense that a market sector stands side by side with a subsistence sector but in the sense that a small number of modern industrial enterprises stand side by side with ten of thousands of craft shops. Obviously the government effort to train craftsmen in trade centres has not succeeded in filling the gap of the two. The attempt proposed by the economists to develop a middle stratum of small entrepreneurs promised better results.

But picking and promoting of a few individuals leaves the great mass of craftsmen untouched; because their lack of managerial knowledge, machinery and credit facilities they cannot hope to imitate the example of the happy few who have been privileged to receive assistance; Thus there will be no direct multiplication effect. The humble craftsmen have no place or are regarded as an inevitable and unalterable lowest stratum, occasionally giving birth to entrepreneurs.

The Western Nigerian Government, on the other hand, disregards the existing crafts and sets up centres to train school-leavers in modernized traditional crafts, such as weaving, brick making, rope making and mattress making. These students are not put on the path of individual enterprise, but they are forced to form co-operative societies.

2.4.1 Research on Modern Crafts

Oyetunji Ibid states that few researchers have worked on the present day situation of crafts in Nigeria, many ways anticipated results that have been rediscovered only recently. The Western Nigerian Government as well as economists still takes very little

interest in the craft sector of the economy and insofar as they take interest, they regard the crafts merely as a reservoir of potential individual small entrepreneurs.

2.4.2 The Economists View:

Oyetunji Ibid states that, Economists in particular appear to be interested in the economically active population only when it has been reduced to statistics.

Sokoloski writes "The researcher who deals with traditional handicraft would find that statistics are either lacking or particularly inadequate". The same being true for the modern urban crafts: "Numerous problems faced the researcher who would discuss these modern crafts" Jenkin (1965). He is left to conclude that the crafts are often primitive and to regret that they have not grouped together to form the cottage industries so common to Japan. Aboyade, in a work on the foundation of an African Economy deals only in passing with the crafts. Small enterprising has a number of advantages. It is less capital intensive and so adds more to national income and employment for every pound invested; Out of these thousand of small firms will emerge the Nigerian business leaders of the future..... Thus, looking ahead, it is more important to lay the foundations of an industrial class by helping many entrepreneurs than it is to build a few large factories. Koln who did a study of craft in rural area of southwestern Nigeria, recommends the training and promotion of hand-picked craftsmen. The crafts in Nigeria so far would give sufficient proof of the importance to include the crafts in the list of sectors forming the basic fabric of economic life". As with sectors,

there are certainly some myths to be destroyed in this field such as little Capital Formation, Low productivity, contribution of crafts to the gross domestic product.

2.5 *Education:*

UNICEF, the state of the world's children, (1989) states on present trends, it therefore seems likely that the children of the poorest 15 -20% of families are going to be excluded from literacy for decades to come. Today in many countries, attempts are being made to not only encourage the participation of students but to re-emphasize the links between life, learning and work as in the temple schools of the Muslim world. In traditional societies education was not based on "schooling" – children learned everything necessary for everything life by taking part in it.

In order to achieve this, schools must create opportunities for children to develop their imagination and to achieve self-realization, independence and pleasure in learning.

Play must be regarded as a basic component of education and not as a "Luxury". Leisure and recreation are now recognized as basic necessities for the healthy development of an individual. This is not a modern idea the ancient Greeks realized the importance of play as a form of self-expression and thus of its great value both to education and society. The former prime minister of Kenya Jomo Kenyatta wrote, "Games and play are often no more and no less than a rehearsal prior to a serious performance of the role that each member of the community has to play". Children should be encouraged to develop an interest in

news items and they should be informed about current affairs, not only entertainment.

Games, stories, music, art, food, customs, festivals and costumes are all part of the cultural heritage of a people. As these vary from region to region, it is important for a child to understand and appreciate not only its own culture, but that of other peoples and other countries. In many societies music is the heartbeat of life. For example, an African child would find it inconceivable to lead a life where music played a minor role. Thus, self-expression through music becomes part of his or her cultural identity. Folk tales and legends of different cultures serve many functions. Firstly they present a "picture" of a particular culture and the way in which stories are told in different cultures. In addition they often permit an identification of similarities between different cultures. The understanding of cultural identities should be an essential part of an education system that is geared to responding to the realities of the world which is both multi-cultural and interdependent. Filling the gap between the kind of education now being provided by most schools systems and the kind needed for the 21st century requires significant changes. It requires most of all a broadening of thinking and attention away from an exclusive focus on the more formal structure. A very significant development for UNICEF has been worldwide consensus, through ratification of the convention on the rights of the child (CRC) the every child regardless of resources and circumstances, has the right to basic education of quality and relevance. The basic right of a child is not only to education as in Article 28, but to learning and to the opportunity to learn- to have access to

enabling and supportive learning environments which will help children gain both access to other rights and to the knowledge, skills, competencies, attitudes and values needed for continuing life long learning.

The UNESCO study, learning: the treasure within, introduces four pillars or categories of learning, summarised and slightly amended here:

- Learning to know: to master the instruments of knowledge- the essential learning tools of communication and oral expression, literacy and numeric and problem-solving.
- Learning to do: to gain occupational skills and social and psychological competencies, to make informed decisions about diverse life situations
- Learning to work together: to accept one's interdependence with other people, to manage conflict, to work with others toward common objectives, to respect pluralism and diversity.
- Learning to be: to develop one's personality and be able to act with greater autonomy, judgment, critical thinking and personal responsibility.
- Learning to transform oneself and ones society: to know, reflect upon and act on reality, not only to comply and cope with it, accommodate and adapt to it but also to transform it.

How people learn is a process that differs greatly by age, culture, context, and individual preference. There are many theories that try to explain how people learn. Behavioral learning theory focuses on how people learn through demonstrating

appropriate responses to stimuli. Cognitive learning emphasises more exploratory learning derived from mental processes and structures operating within the learner. Constructivist learning occurs when the learner interacts with the message in a more active and participatory way and constructs a personal and unique interpretation of it. Socio-cognitive learning stresses the learning that occurs in the company of others. A relatively recent and promising approach to learning is one provided by Howard Gardner in his approach to learning styles or multiple intelligences. This approach outlines several different ways in which people learn:

- Verbal or linguistic – thinks and learns through written and spoken words.
- Logical or mathematical - thinks deductively, deals with numbers and recognizes abstract patterns
- Visual or Spatial – thinks in and visualises images and pictures (e.g Visioning)
- Musical or Rhythmic – learns through rhyme, rhythm and repetition.
- Body or Kinesthetic – learns through body movement, games and athletics
- Interpersonal – learns in groups; can easily develop relationships with others.
- Intra-personal – likes to work alone.

Children have different learning styles that correspond to their particular type of intelligence. Some children learn best through reading and taking notes, others through visual stimulation, still others through the rhythms and tempos of the body movement or musical activities. Some like to work on problems individually while others like to interact with others to find a solution. Boys learn differently from girls. The issue for educators is to ensure that children are taught and are allowed to learn according both to their individual stage of physical and mental development and to their preferred learning style. Learning is a more inclusive concept – the act or experience of increasing mental capacity of gaining knowledge, understanding and skills by study, instruction or experience. Thus, it does not require formal organized activities to occur. A focus on learning puts the learner as the centre of and principal actor in the process.

2.6. Promoting Cultural Heritage through Architecture: Huntar (1981) states: it is an established fact that Nigeria has a rich cultural heritage with its dual qualities of being material and non-material i.e. symbolic and philosophic. The philosophic aspect embraces African beliefs about acts, behaviors, subsequent norms and lifestyles. The symbolic aspect embraces physical representation of those ideals as mentioned and more. Thus, the built environment expresses the people's way of life in their society. Nigeria can be broken into three broad regions in terms of architecture, the north, west and east. Largely, by the geographical location and the difference in climatic conditions is a major determinant in the variation of architectural styles, choice of materials, and construction technology. All these in itself enhances the cultural heritage. Culture differs in the symbolic context in which all cultures live, think and act definitely differ. Any cultural



tradition must be shared by a group of individuals who invariably also form a strong social unit that interacts. The built environment, whether it refers to the village or town structure is a product of skillful organizations of space in order to express in one instance a people's social ideals and in another man's notion of reality.

Among the Yoruba all housing units are arranged specially in relation to or oriented in the direction of the town centre in order to satisfy the individual and group needs for intensive social continuity either within the family compound or town structure. In Islamic Hausa communities on the other hand, the use of space is directional in keeping with the migration of the nomadic Fulani and Islamic expansions. The reason is not to seek. Islam brought social, ideological and technological transformation of the pre-Islamic Hausa society. It also influenced the use of space, the scale and the structure of the house form. For instance, the entrance to a family compound must be placed at an angle such that when a visitor or occupant enters he is invariably facing the east direction of Mecca, the set of Islam. See figure below.

2.6.1 *Space Utilization of Traditional Yoruba Settlements: Oyeneye (1985),*

The twin institution of the Oba's palace (Aafin Oba) and the central or village market (Oja Oba) constitute the basic elements in traditional Yoruba villages. In most cases, both are located in the centre of the village and they form the nucleus from which roads radiate to neighboring towns and villages. These roads which are usually not more than twenty-four ft. long perform a culturally important function apart from the normal ones of channels of movement of

people, goods and services. The cultural function is mainly that they constitute the normal route for the procession of dancing groups to the market place or to the palace during religious festivals or other social engagement like marriages, funerals especially involving families of village elders even in the urbanized traditional settlements. The centrality of the Oba's palace and market still remains a fact, though the forces of modernization have tended to change. This is still observed in Ile-Ife, Ilesha, Akure and Ibadan.

2.6.2 ***Symbols and Signals***: Hunter (1981); Since all minds are different, it follows that regardless of what is commonly visible to all the difference in interpretations via ideas is assumed. Essentially an idea comes about as a signal. A signal is not only a part of the physical world, meaning it can be expressed physically as in traditional architecture, but it is also related to symbols. In instances where ideas have to express beliefs or become judgmental (*vis-à-vis* the primitive goodness of man) the interpretation dovetails into the method by which the meanings are derived.

The symbolic connotations of shelter are the importance they have of supplementing the physical milieu with a symbolic milieu i.e. an environment of meaningful forms, which the indigenous African society manifests in the use of both conscious and unconscious symbols. To the sophisticated mind of the person who encounters the "phenomena of indigenous" attributions of meaning and significance to built structures there is a powerful motivation to fit such experience into classifications which are within his own personal tradition or

culture. In terms of examples, it is worthwhile to consider the circle and meaning in relation to the architecture of the Ketu Yoruba's in Nigeria. The earth is divided into sixteen parts in their philosophy hence their settlements are to sixteen parts. These are consequently divided by four roads into four neighborhoods a reference to their four gods and four principal colours. To the stranger this will obviously need explanations by someone conversant with the applications of the terminology. All housing is shaped by lifestyles, needs and possibilities in vernacular architecture and each house might be a portrait of its owner which in turn might be the individual or the clan or culture depending on the philosophical nuances of the tribe.

If "symbolic behaviour provided means of organising many humans as a social group" then the importance attached to the use and portrayal of symbols should indicate the extent of social organisation present in that particular group. It is for this reason that the use of symbols as motifs becomes significant. If the indigene is seen as the "initiated" and the visitor the "uninitiated" the reactions are designed to support motives of cultural domination on religion, ancient wisdom took the components of nature, made them personal and named them.

It was this same wisdom that created the receptive representative symbols. The importance lies in correctly evaluating the meanings and interpretations of these symbols and signals.

According to Olotu (1998), the typical Yoruba housing type makes use of a central courtyard to ventilate and light the surrounding rooms. The courtyard is used for sleeping at night during the dry season and also to sun-dry certain farm

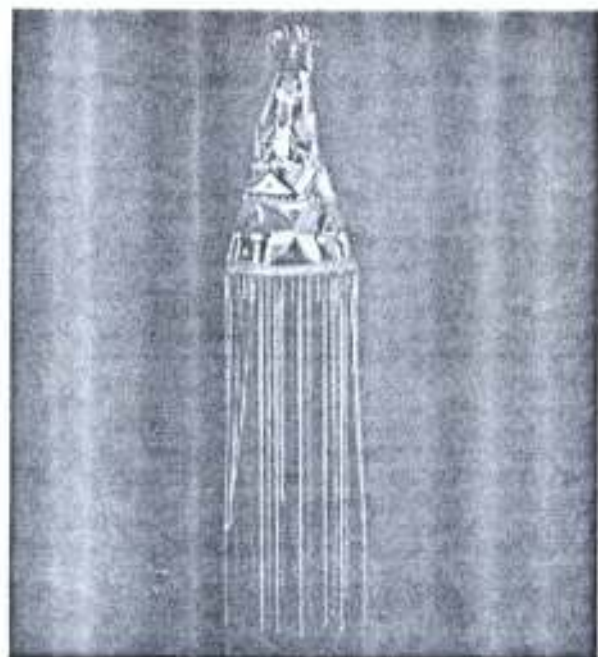
produce. The several rooms surrounding the courtyard are for the wives of the head of the house; Certain other features usually characterizes the traditional Yoruba building. The steep gable roof made of thatch or palm fronds, massive columns with a lot of ornamentation, carved wooden poles and doors with carvings. The sculptures and carvings are so significant to Yoruba traditional architecture that without them traditional architecture cannot be sufficiently expressed on a Yoruba building. The people are really very artistic and this can be seen all over decorated with ornamentations paintings and carvings. The projecting cornices over massive columns also resemble those used in ancient Greek temples save that it is not as massive and the construction technology is different. This can be seen below,



Marc and Evelyn Bernheim/Woodfin Camp and Associates, Inc.

Plate 22: Mbari Mbayo Club, Nigeria

An association of African artists, musicians, writers, and actors, the Mbari Mbayo Club began in Nigeria in 1961. Centered in the towns of Ibadan and Oshogbo, the club operates galleries and theaters and publishes African literature. The Mbari Mbayo Club provides its artists opportunities for recognition, creating local and international markets for their works. This painting by a Mbari Mbayo artist is one example of the varied art produced in Africa.



Bridgeman Art Library, London/New York

Plate 23: Yoruba Beaded Crown

This is a beaded crown from the Yoruba in Nigeria. The stylized faces in the circles around the piece represent either Oduduwa, master of all Yoruba kings, or Olokun, god of the sea. The bird finial depicts the royal bird Okin.



APPROACH VIEW OF DAY CARE CENTRE



**THE APPROACH VIEW OF THE HOME
SHOWING INADEQUATE PARKING SPACE**



THE GRAVE OF THE FOUNDER



**A STATUE OF A MOTHER CARRYING HER
BABY AND REAR VIEW OF THE NURSERY**



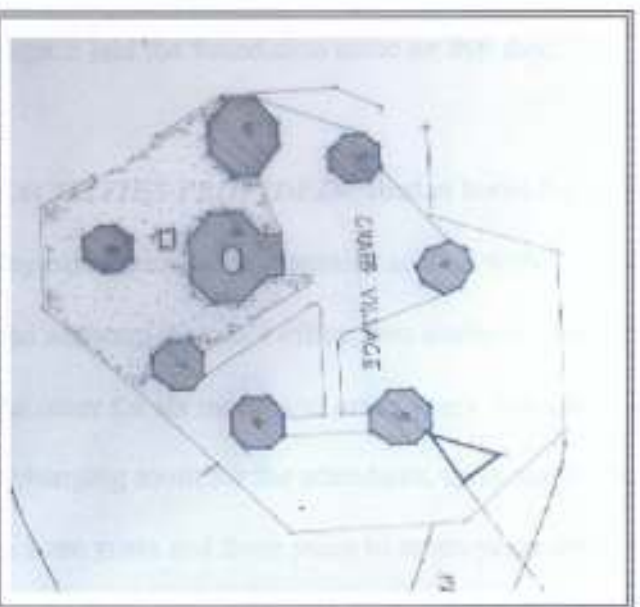
CRAFTS VILLAGE
NATIONAL MUSEUM, OHRAN (LAGOS)



THE APPROACH TO VISITORS ENTRANCE BUILDING



THE APPROACH TO VISITORS ENTRANCE BUILDING



APPROACH TO VISITORS ENTRANCE

KEY

- 1- LEAF WEAVING HUT
- 2- FAN WEAVING HUT
- 3- EOP WEAVING HUT
- 4- EOP WEAVING HUT
- 5- EOP WEAVING HUT
- 6- EOP WEAVING HUT
- 7- FABRIC DESIGN HUT
- 8- WOOD CARVING HUT
- 9- MASONRY STITCHER HUT
- 10- MUSEUM CRASH SITE

CHAPTER THREE
ANALYSIS OF SURVEY

3.0 CASE STUDY I

3.1 HISTORICAL BACKGROUND; IBADAN HOME FOR MOTHERLESS BABIES-

Chief (Mrs) Rebecca Olubukunola Solanke a nurse at the University of College Hospital, Ibadan with a big heart founded Ibadan home for motherless babies on the 27th July 1967. Brigadier R. A. Adebayo the military governor of Western Region laid the foundation stone on that day.

3.1.2 FACILITIES PROVIDED- Ibadan home for motherless babies comprises of a day-care centre, administrative section with three stores, visitors room, matron's and assistant matron's office, two kitchens, one for one day old to six months and the other for six months to seven years. Also, two laundries three toilets and bath, a changing room for the attendants, three wards for 1 day to 6 months, six months to three years and three years to seven years respectively, a nursery building and a stand by generator. The motherless babies are brought in mostly by their fathers who usually pay a stipend to augment their upkeep for the duration of their stay. Initially babies of one day to five years were specified for the home but due to negligence by the fathers they have children up to 12 years of age. Thus, they enroll them in a public primary and secondary schools for their basic education.

3.1.3 LOCATION- The home is located on Queen Elizabeth road opposite the University College Dental Centre.

3.1.4 CONSTRUCTION MATERIALS

Floor: It is made of cement screed of about 50mm thick.

Wall: All external and internal walls are of sand Crete blocks of 225mm and rendered with plastering sand and cement.

Doors: All external doors are of hardwood and internal walls are made of flush doors.

Windows: The types of windows provided in all the structures on site are louver windows.

Roofs: The main building is a double pitch roof and the nursery is a gable roof while the day-care building is of double pitch all with asbestos roofing sheet used for the roof covering.

3.1.5 MERITS

- (1) The materials used are relatively cheap.
- (2) There is adequate ventilation as the building is single banked.
- (3) The openness of the architecture brings the children closer to themselves. Thus, inviting warm feelings and interaction.
- (4) The buildings are well spaced.
- (5) The facilities provided are adequate.
- (6) The environment is well landscaped.

3.1.6 DEMERITS

- (1) There are inadequate parking spaces that are not well defined.
- (2) There is no provision for future expansion.

IBADAN HOME FOR MOTHERLESS BABIES

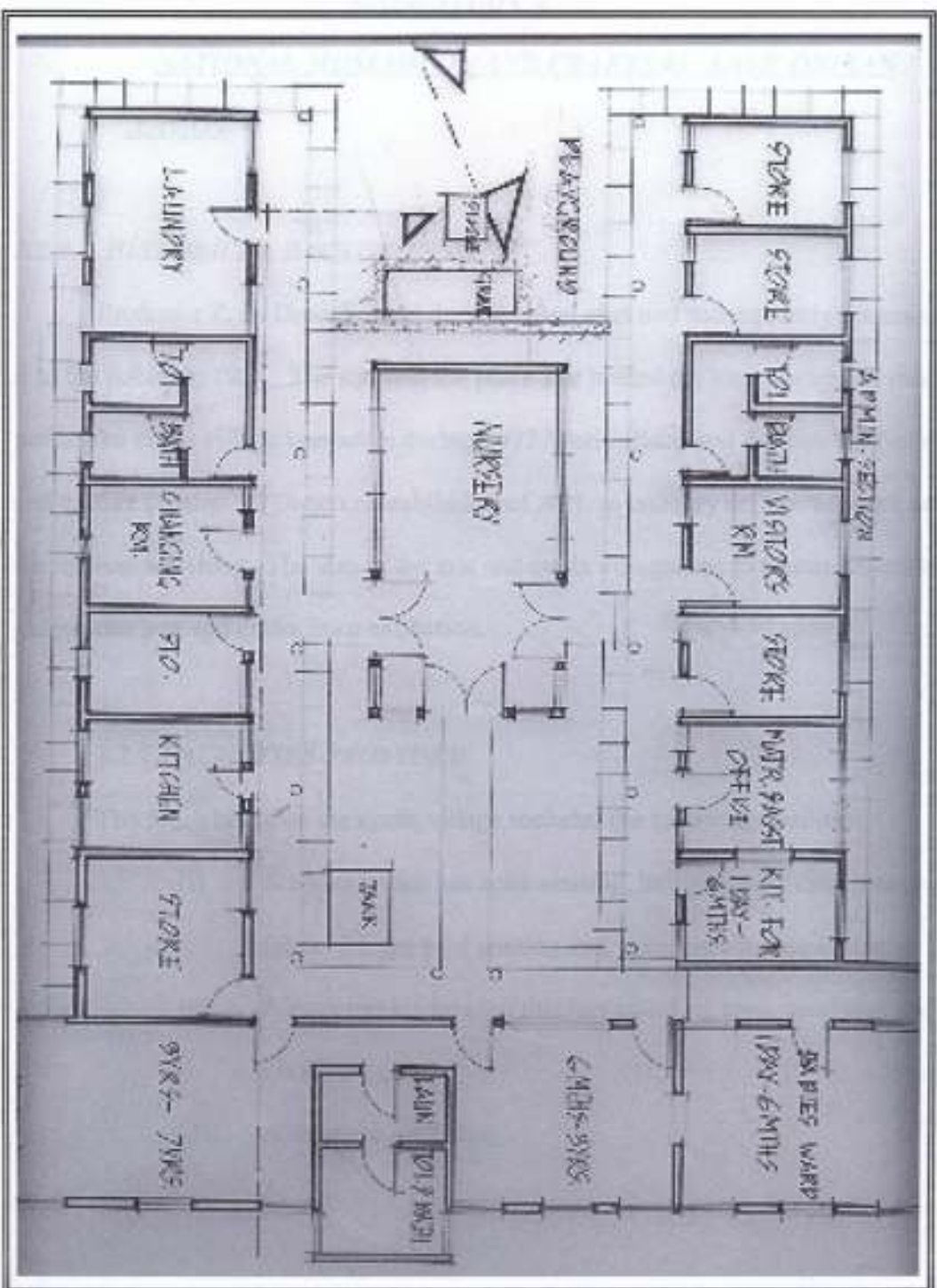


FIG. 3.1 FLOOR PLAN



ANALYSIS OF SURVEY

CASE STUDY 2

NATIONAL MUSEUM ON AND CRAFTS VILLAGE ONIKAN

LAGOS

3.2.0 HISTORICAL BACKGROUND

Professor Z. R. Dmochowski drew the first plan and subsequently commissioned it to the public in 1957. The site was the place that hosted the king George V. memorial park. The crafts village was setup during 1977 World Black and African festival of arts and culture (Festac '77) when an exhibition of African culinary art was adopted as one of the festival activities. The aim of the arts and crafts village was to rescue Nigerian indigenous arts and crafts from extinction.

3.2.1 FACILITIES PROVIDED

The focus being on the crafts village includes the following facilities:

- (i) Six huts which has cord wearing, hair painting, cane weaving, fabric design, gold smiting and wood carving respectively.
- (ii) A museum kitchen hut that has an eating area, courtyard and a kitchen.
- (iii) A museum crafts hut.

3.2.2 LOCATION

The museum is bordered by two roads. It is facing Awolowo road and backing Military street. The site is bordered on the north by the Tafawa Balewa square; on the south by the Yoruba tennis club; west by the muson centre, the national hall, military government offices and residences to the east. The site occupies an area of about 2.5 acres of land well integrated into the then government area of the city of Lagos.

3.2.3 CONSTRUCTION MATERIALS

Floor: It is made of cement screed of about 35mm thick. The huts are linked by 75cm concrete flanked pebbled walkways.

Wall: All external and internal walls are of split bamboo poles and wood panels. The museum crafts shop and kitchen are of sun dried bricks.

Doors: All doors are flush type except the museum crafts shop and kitchen made of hard wood.

Windows: Louver blade windows are provided for the huts except the museum kitchen and crafts shop that uses perforated blocks as an opening.

Roofs: The museum kitchen is combination of a single and double pitch at the entrance, the museum crafts shop and the other huts are gable roofs with corrugated iron roofing sheets used as a roof covering.

3.2.4 MERITS

- (1) The materials used in constructing the huts are indigenous in nature; Thus, relatively cheap such as Bamboo.
- (2) There are sufficient parking spaces.
- (3) The planting of trees and flowers enhanced the beauty of the landscape.
- (4) The location of the museum kitchen allows a natural flow with the crafts village.
- (5) The concept of the crafts village allows different specialization within the same environment to share and borrow.
- (6) The idea of incorporating recreation and entertainment with arts is commendable.

3.2.5 DEMERITS

- (1) The site planning does not show a proper understanding of the basic production process, materials supply, storage and display.
- (2) The actual workspace is inadequate and the storage is done in the work place.
- (3) The kitchen seems to dominate the compound due to its position and relative scale.

3.2.6 REMARKS

The architectural character of the crafts village buildings is typical with strong influences on traditional buildings. The crafts village which was setup to

bring traditional craftsmen and artists from all over Nigeria to work under the guidance of master artists in the same environment with a view of sharing and integrating Nigerian arts and crafts heritage. Though, this was achieved without a basic education of subjects such as business studies, math, English amongst others aiding the artists establish their crafts shops after their training.

ANALYSIS OF SURVEY

CASE STUDY 3

LITTLE SAINTS ORPHANAGE, AKOWONJO, LAGOS.

3.3 HISTORICAL BACKGROUND

The little saints Orphanage was founded in June 1994 by Revered Mrs. Dele George. It actually came into being under the vision of strong tower mission to give hope, love and compassion to abandoned, disabled and orphaned children by providing them with safety and adequate care. Though, the strong tower mission has other goals. The foundation stone was laid by Captain Dele George.

3.3.1 FACILITIES PROVIDED:

They include:

- (1) An administrative building which has the administrators and matrons office, secretary's office, toilet and bath and two stores.
- (2) A multi-purpose hall with a toilet and bath.
- (3) A dinning hall with a kitchen beside it.
- (4) A senior boys' hostel with two toilets and bath.
- (5) The King Solomon's and Queen Esther's dormitory. This has three floors which are typical except for the second floor that is an apartment with a living room, kitchen, dining, and two bedrooms with a toilet and bath to share (in one wing).

3.3.2 LOCATION

The main headquarters is at the strong tower house 6B D'Alberto road, Palmgrove Estate, Lagos. The main orphanage is at Plot 10 Ayinde Bisi Close Akowonjo, Dopemu, Lagos.

3.3.3 CONSTRUCTION MATERIALS

- (i) Floor: In all the buildings about 25mm cement screed used for the floor finish.
- (ii) Wall: All external and internal walls are of sand Crete blocks and plastered to finish.
- (iii) Doors: All external doors are of hardwood and internal doors one of flush.
- (iv) Windows: Relatively cheap louver blades were used.
Though, the main hostel is of aluminum frame and a sliding window.
- (v) Roof: A simple double pitch roof style is adopted for all the buildings though the main hostel has a parapet wall covering the roof. The roof material is of asbestos.

3.3.4 MERITS

- (i) The materials used are relatively cheap.
- (ii) The spaces are well ventilated.
- (iii) There is a clear distinction between the public and private.
- (iv) The openness of the architecture brings the children closer to themselves; Thus, inviting warm feelings and interaction.

- (v) Community life in the orphanage are enhanced and encouraged by the multi-purpose hall which is variably adapted for several community functions such as symposia, service, and drama amongst others.
- (vi) The buildings are well spaced.

3.3.5 DEMERITS

- (i) The site is poorly landscaped.
- (ii) There are inadequate parking spaces.
- (iii) There is no provision for future expansion.
- (iv) The interior spaces provided in each facility are inadequate.
- (v) The children's play area is grossly inadequate.
- (vi) The buildings on site except the main hostel are not specifically designed for the purpose it now serves.

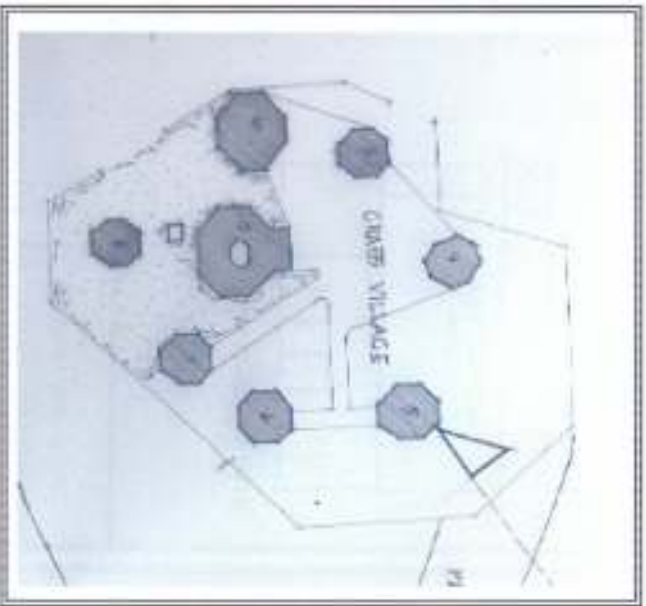
CRAFTS VILLAGE
(NATIONAL MUSEUM, ONIKAN LAGOS)



THE APPROACH VISTA OF EXHIBITION HALL



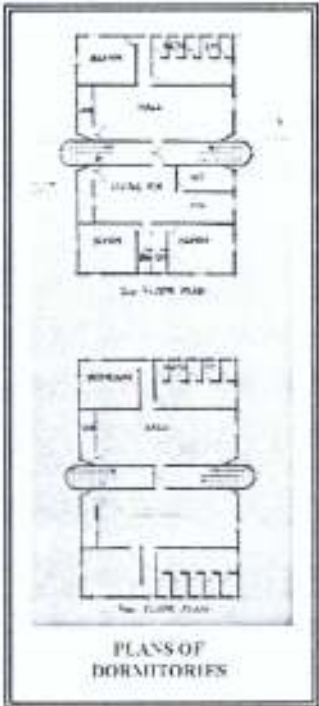
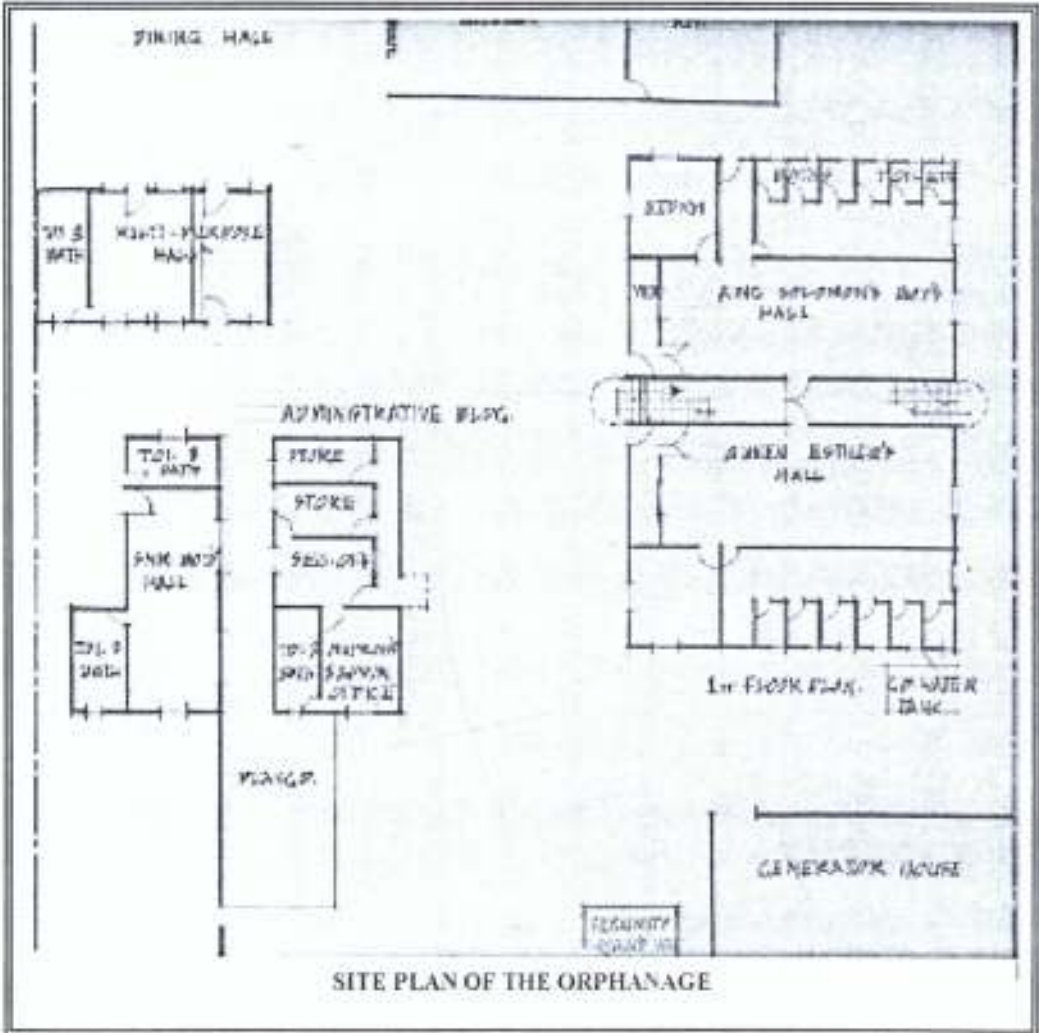
THE APPROACH VISTA OF EXHIBITION HALL



NATIONAL MUSEUM BUILDINGS

- KEY**
- 1- HALL OF ARTIFICIAL
 - 2- CANE WEAVING HALL
 - 3- COFF WEAVING HALL
 - 4- GOLD SMITHING HALL
 - 5- FABRIC DESIGN HALL
 - 6- WOOD CARVING HALL
 - 7- MUSEUM KITCHEN HALL
 - 8- MUSEUM CRAFTS SHOP

LITTLE SAINTS ORPHANAGE, LAGOS



CHAPTER FOUR

ANALYSIS OF STUDY

4.1 *GENERAL INFORMATION*

The proposed arts and crafts centre for less privileged children is to be sited in Lagos State. Lagos State is located in the South Western part of Nigeria on the west coast of Africa, within latitudes $6^{\circ}21'N$ and longitude $3^{\circ}22'E$. The State is bounded in the North and East by Ogun State in the West by the Republic of Benin and the South by the Atlantic Ocean. The State once served as the seat of the administrative and political capital on May 27th 1967 of the federation before it was moved to Abuja in 1991.

The State is further zoned into twenty local government areas namely, Agege, Alimosho, Ajeromi/Ifelodun, Apapa, Badagry, Epe, Eti-Osa, Festac/Amuwo Odojin, Ibeju-Lekki, Ifako/Ijaiye, Ikeja, Ikorodu, Kosofe, Lagos Island, Lagos Mainland, Mushin, Ojo, Oshodi/Isolo, Shomolu and Surulere. The metropolitan part of Lagos is inhabited by eighty percent of the states population thereby making it the most urbanized state in the federation.

4.2 *CLIMATE PATTERN*

It is predominantly the wet equatorial type influenced by nearness to the equator and the gulf of guinea. There are two main seasons, namely the rainy season which lasts from April to October and the dry season which lasts from



October to March. The rainy season has two peak periods May to July and September to October, with rainfall being heaviest during the first peak period.

Lagos has a constant high temperature, mean monthly maximum temperature about 30⁰C. Around November and December, February to March. The highest temperatures are recorded, the lowest temperatures occur around June or July coinciding with the middle of the first peak of the rainy season.

Humidity level is always generally high all over the state all year around, rarely falling below 70%.

4.3 POPULATION

The population of Lagos based on the 1991 census result puts it as 5,685,78 (source: Federal Office of Statistics, 1995) and with the assumption of a modest population growth rate of 5%, the current population of Lagos can be pegged at seven million. It therefore accounts for about 6.4% of the nation's total population making it the most populous state in Nigeria all living in an area of about 3,577 square kilometers.

Lagos State therefore has a density of over 15 times as great as the nation on the whole with 1,305 people per square kilometre.

4.4 SETTLEMENT AND LAND USE

Although Lagos is the most developed region in Nigeria, there are still maNew York rural areas within the state which are still very poorly connected to urban places and thus remain undeveloped. This occurs largely because of natural

constraints and lack of strong transportation routes. However these outlying centres, undeveloped, could play vital roles in its future development as we can see in the Lekki experience, the construction activity inherent there.

*Projected Population of Lagos State and of Metropolitan and
Non-Metropolitan Lagos 1978 – 2000.*

End of Year	Metropolitan Lagos in thousands	Implicit Annual Growth Rate Percent	Non-Metropolitan Lagos in thousands	Total of Lagos State	Metropolitan Lagos as a percentage of Lagos State population
1978	3,779	9.37%	521	4,300	87.88%
1979	4,133		547	4,680	88.31%
1980	4,518		574	5,092	88.72%
1981	4,923		601	5,524	89.12%
1982	5,302	7.27%	629	5,931	89.40%
1983	5,677		657	6,334	89.62%
1984	6,048		686	6,734	89.81%
1990	8,406		884	9,290	90.49%
1991	8,787		917	9,704	90.55%
1992	9,173	4.37%	952	10,125	90.60%
1993	9,565		988	10,553	90.63%
1994	9,975		1,026	10,999	90.67%
1995	10,406		1,065	11,471	90.72%
1996	10,861		1,105	11,966	90.76%
1997	11,342	4.48%	1,147	12,489	90.81%
1998	11,842		1,191	13,033	90.87%
1999	12,384		1,246	13,630	90.92%
2000	12,949		1,283	14,232	90.98%

Assumed Federal Capital of Nigeria Moves to Abuja

SOURCE: Master Plan Project, Urban and Regional Planning Division, Lagos State

Ministry of Economic Planning and Land Matter, January 1980.

4.6 *JUSTIFICATION FOR SELECTION OF STATE*

The selection of Lagos State for the location of the project is due to the following:

- (1) The increasing influx of people in the State.
- (2) The increasing high rate of abandonment in the State.
- (3) The buoyant economy of the State.
- (4) The high rate of unemployment and poverty level.
- (5) The predominantly cool temperature and comfort.

4.7 *JUSTIFICATION FOR SITE SELECTION*

- (1) The site is easily accessible with it being bordered by two roads, and a close.
- (2) The site is located at the outskirts of the state; thus a conducive environment for learning.
- (3) The area is not too high classed for the type of children (less privileged children).
- (4) The topography of the site is such that it is relatively flat thus no extra cost of construction.
- (5) Its nearness to a maternity and clinic and secondary school.

- (6) The site is within a short distance from the neighboring residential communities where most of the staff will stay.
- (7) The large expanse of land is good enough for a big project of this kind.
- (8) It has a low density area and noise level.

4.8 ACCESS

Accessibility to the site can be achieved through the major Lekki – Epe express road and linked to Ado express road, Ajah, to N. E. P. A road; one of the roads bordering the site or through Ado express road there is another road that borders the site. From Victoria Island through Ozumba Mbadiwe after the major roundabout, then through Maroko road to the first round about at Lekki phase 1 till the fourth roundabout all this is along Lekki-Epe express road. However from Obalende, access can be either through Awolowo or Kingsway road then through the bridge over the five cowries' creek. Also from Ikoyi, access is through Bourdillon road or Oyinkan Abayomi drive, the bridge through Maroro road and finally through Lekki-Epe express road.

4.9 SLOPE AND DRAINAGE

The land is generally a flat level land with a high water table which has been controlled by compacted sand filling. Drainage is well controlled in this area through drainage routes along either side of the road.

4.10 INFRASTRUCTURES

The public infrastructures available include electricity, good roads, public transportation and security.

4.11 LANDSCAPE

The ground cover is composed of patches of grass with large trees and a lot of shrubs. It is therefore to be extensively designed with ornamental trees, shading trees, flowers, shrubs as landscape elements.

4.12 HUMIDITY, EVAPORATION AND EVAPOTRANSPIRATION

The weather charts have been prepared on the basis of climate data collected from the department of meteorological services Lagos, Nigeria.

The weather charts attached are to supply information on the following:

- temperature
- relative humidity
- rainfall
- direction of winds

Temperature

Temperatures are expressed in degrees centigrade. For each month the average monthly temperatures are recorded within. The period between 1992 and

1996. The highest temperatures recorded in between the months of March to May.

Relative humidity

This is recorded in percentages. For each month the average monthly relative humidity observed over the period considered is outlined. The highest percentages are recorded between the months of June to September.

Rainfall

The amount of rainfall is measured in millimeters. For each month, the average monthly rainfall (mm) which is the average level of water collected over the period is recorded on the graph.

Wind Direction

The most prevalent wind is the South West Trade wind. However during the harmattan period, the subdued effect of the North-East Trade winds is felt.

TABLE I-TOTAL MONTHLY RAINFALL (mm) IN LAGOS STATE

MONTH	YEARS				
	1992	1993	1994	1995	1996
JANUARY	x	0.0	6.6	13.2	x
FEBRUARY	x	7.6	46.2	73.9	x
MARCH	9.5	107.6	148.0	83.5	x
APRIL	43.4	152.6	92.9	196.6	x

MAY	224.0	277.7	197.0	198.6	279.7
JUNE	339.4	380.1	278.0	x	512.1
JULY	221.4	208.4	86.0	x	375.9
AUGUST	20.8	42.1	0.0	192.1	352.9
SEPT.	291.9	43.2	340.3	259.3	x
OCT.	133.8	x	339.4	204.6	x
NOV.	44.8	x	12.7	x	x
DEC.	9.4	x	0.3	x	x

Source: Department of Meteorological Services, Lagos, Nigeria.

TABLE2- LAGOS STATE AVERAGE MONTHLY RELATIVE HUMIDITY (%)

MONTH	YEARS				
	1992	1993	1994	1995	1996
JANUARY	x	64	75	73	x
FEBRUARY	x	68	79	81	x
MARCH	75	73	76	79	x
APRIL	77	76	78	76	x
MAY	79	78	79	77	82
JUNE	81	83	81	x	85
JULY	86	82	82	x	81
AUGUST	82	83	x	83	83
SEPT.	86	81	84	83	x
OCT.	82	x	70	79	x

NOV.	75	x	78	x	x
DEC.	82	x	65	x	x

Source: Department of Meteorological Services Station, Oshodi.

TABLE 3- LAGOS STATE AVERAGE MONTHLY TEMPERATURE IN (^dC)

MONTH	YEARS				
	1992	1993	1994	1995	1996
JANUARY	x	27.4	27.7	28.1	x
FEBRUARY	x	28.4	28.6	28.5	x
MARCH	31.3	28.7	29.1	29.1	x
APRIL	29.4	29.1	28.9	168.8	x
MAY	28.2	28.4	28.1	27.4	28.1
JUNE	26.8	27.1	27.0	x	27.0
JULY	25.6	26.1	26.5	x	26.7
AUGUST	25.5	26.5	25.3	26.5	26.3
SEPT.	25.7	26.7	26.3	26.7	x
OCT.	26.9	x	26.7	27.5	x
NOV.	27.6	x	28.5	x	x
DEC.	28.0	x	27.7	x	x

Source: Department of Meteorological Services, Oshodi, Lagos.

The term humidity refers to the water vapour content of the atmosphere gained as a result of evaporation from exposed water surfaces, most ground, and from plant transpiration. From table two, the humidity is highest (over 80%) in the rainy season months (April – October). In the dry season, the relative humidity drops to about 72% in January and some times less in the afternoons.

From Table 4, both evaporation and evapotranspiration are high, with the hottest dry season months of December to February having the highest evaporation and July and August having the lowest figures on account of the cloud covers. The implications of these are that the region experiences water deficit from November to April and also in August.

Table 4: Lagos State Average Monthly Temperature (°C) (1999)

MONTH	MAXIMUM	MINIMUM
January	32.0	24.1
February	33.2	24.5
March	33.0	25.2
April	32.1	24.5
May	31.4	24.5
June	30.2	23.9
July	28.1	23.1
August	29.1	23.0
September	29.0	23.0
October	29.5	22.7
November	31.7	23.6
December	33.0	24.0

Source: Department of Meteorological Services, Lagos, Nigeria

Table 5: Lagos State Monthly Average Relative Humidity (%) (1999)

January	84
February	79
March	78
April	81
May	81
June	85
July	90
August	86
September	87
October	86
November	85
December	82

Source: Department of Meteorological Services, Lagos, Nigeria

Table 6: Lagos State Monthly Rainfall (mm) (1999)

January	17.4
February	36.8
March	51.2
April	184.7
May	88.6
June	338.4
July	223.0
August	148.6
September	113.3
October	221.7
November	102.2

Table 4: Mahoney Table showing data collection and analysis

Location – Lagos State Year 1999			Longitude		Latitude		Altitude		Highest & Lowest DBT			AMT		AMR
			Jan	Feb	Mar	April	May	June	July	Aug.	Sept	Oct	Nov	Dec
DBT (°C)	Mean monthly max.		32.0	33.2	33.0	32.1	31.4	30.2	28.1	29.1	29.0	29.5	31.7	33.0
	Mean monthly min.		24.1	24.5	25.2	24.5	24.5	23.9	23.1	23.0	23.0	22.7	23.6	24.0
	Range		7.9	8.7	7.8	7.6	6.9	6.3	5.0	6.1	6.0	6.8	8.1	9.0
Relative Humidity (%)			84	79	78	81	81	85	90	86	87	86	85	82
Humidity Group			4	4	4	4	4	4	4	4	4	4	4	4
Mean monthly rainfall (mm)			17.4	36.8	51.2	184.7	88.6	338.4	223.0	148.6	113.3	221.7	102.2	26.9
Day Comfort Limit (°C)			Min	22	22	22	22	22	22	22	22	22	22	22
			Max	27	27	27	27	27	27	27	27	27	27	27
Night Comfort Limit (°C)			Min	17	17	17	17	17	17	17	17	17	17	17
			Max	21	21	21	21	21	21	21	21	21	21	21
Thermal Stress			Day	+	+	+	+	+	+	+	+	+	+	+
			Night	+	+	+	+	+	+	+	+	+	+	+
Air movement essential	H ₁	12	1	1	1	1	1	1	1	1	1	1	1	1
Air movement desirable	H ₂	0	0	0	0	0	0	0	0	0	0	0	0	0
Rain protection	H ₃	3	0	0	0	0	0	1	1	0	0	1	0	0
Thermal storage	A ₁	0	0	0	0	0	0	0	0	0	0	0	0	0
Out-door sleeping	A ₂	0	0	0	0	0	0	0	0	0	0	0	0	0
Cold-season problems	A ₃	0	0	0	0	0	0	0	0	0	0	0	0	0



December	26.9
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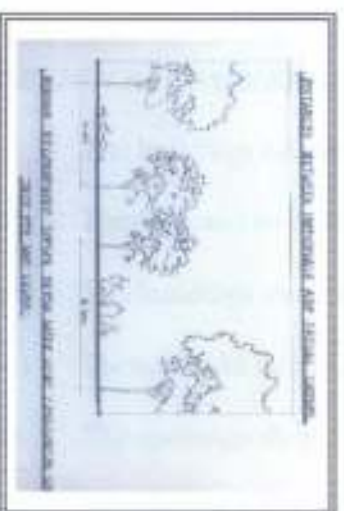
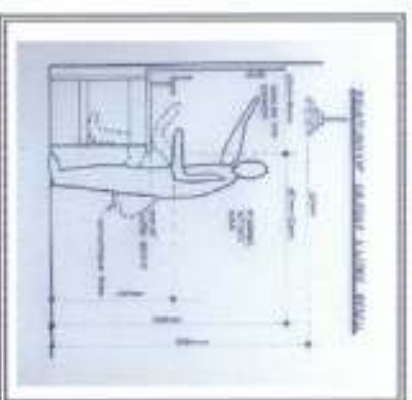
Source: Department of Meteorological Services, Lagos, Nigeria

4.13 TOWN PLANNING REGULATIONS IN LAGOS

They are as follows:

- (i) Harmony of the building with surroundings
 - (ii) Accessibility in terms of traffic, parking and movement of pedestrians
 - (iii) Landscaping
 - (iv) The design to take into consideration the existing buildings in the area with respect to linkage with the following networks:
 - Water in collaboration with Lagos State Water Corporation (LSWC)
 - Electricity in collaboration with the Nigerian Electric Power Authority Plc (NEPA)
 - Drainage of rain water and waste water complying with the principles adopted.
 - (v) Fire security, preventing against its occurrences and control measures.
 - (vi) Planning in accordance to the regional plan for Lagos State.
- The area is mapped out to encouraged industrial development.
- The approving authority is the Lagos State development and property corporation.

DESIGN CONSIDERATION



4.14 DESIGN RECOMMENDATIONS

- (i) The buildings orientation should be with long axis facing East-West.
- (ii) There should be open spacing for breeze penetration.
- (iii) The buildings should be single banked with permanent ventilation.
- (iv) There should be large openings of 40 – 80% of wall area.
- (v) The openings should be in North and South walls of body height.
- (vi) The openings should be protected from rain and sun.
- (vii) The walls and floors should be light.
- (viii) The roofs should be light with reflective surface and cavity.
- (ix) Provision for outdoor sleeping not needed.
- (x) Protection from heavy rain is needed.

CHAPTER FIVE

PROPOSAL

5.1 INTRODUCTION TO THE PROJECT

The proposal arts and crafts centre for less privileged children, Lagos is a vocational centre which is specifically a child welfare organization established with the aim of creating an environment rich in cultural heritage, having a form of unity and closeness to enable the neglected child be self-sustaining and educationally enlightened.

The centre shall consider in its construction relatively durable and affordable materials in the design. Emphasis shall be placed on the traditional architectural styles used in Yoruba culture. This will be reflected in the design which will be able to withstand any climate hazards.

The vocational centre shall train children between the ages of eleven to seventeen years of age being

- i) The motherless
- ii)The abandoned.

iii)Those in need of care and protection i.e. children of lunatic parents or whose parents is or are serving jail terms. The proposed centre is for one hundred and twenty children whom will be divided equally into six workshops. Thus, being twenty in each.

5.2 ETI-OSA LOCAL GOVERNMENT COUNCIL

This is carved out from Eti-Osa Local Government. Its headquarters is on Glover road, Ikoyi.

5.3 LOCATION OF THE PROPOSED ARTS AND CRAFTS CENTRE FOR LESS PRIVILEGED CHILDREN

It is situated in Ajah town on NEPA road leading to the NEPA sub-station. It can be accessed from Lekki-Epe express way via the four roundabouts. The first being Lekki phase I and the last being chevron roundabout. The first is linked from Ozumba Mbadiwe Street to Maroko. The site is beside Kosofe Close and it is bounded by small let table shops, a maternity centre and clinic, NEPA sub-station is located close to the site and a residential building.

5.4 CONCEPTUAL DEVELOPMENT

The design proposal is guided by the provision of enclosed spaces that is aimed at creating an environment rich in its cultural heritage. The environment should also serve as an educational and social tool. Thus, being a standard vocational centre with an equipped workshop and socially interactive environment.

The aim of the vocational centre is to create a standard learning environment with all the necessary facilities inclusive of classrooms for basic subjects related to the trade such as business studies, commerce, English and

Math. All these are to equip the artist on how to setup his or her own craft shop. This is a branch a way from the normal crude crafts centres.

The cultural heritage will be enhanced through the architectural styles used in traditional Yoruba settlements, such as the use of courtyards, use of decorative columns, sculptures and carved works just to mention a few.

5.5 SITE PLAN CONCEPT

The design of the site stems from the evolution a traditional Yoruba township that either revolves radially or linearly, from the core which is the Oba's palace and town hall. Though, in this case it revolves radically around the administrative building. The evolution of the traditional Yoruba Township was for social continuity at the centre or core such as for marriage, festivals, and dramas amongst others; Thus, for administrative affairs of the centre. The walkways directly linked to the centre promote the interaction. Also, the site is arranged according to the zoning pattern of

Public- The administrative and multipurpose building.

Semi-public: The two workshops, classrooms, library and clinic.

Private: The male and female hostel and dining hall.

5.6 DESIGN BRIEF

According to the outcome of the research carried out on orphanages, motherless babies' homes and the craft centre the design brief as follows:

- (i) A multi purpose hall seating – 432 people

- (ii) Two crafts workshops for three different crafts in each. – 20 children per craft.
- (iii) An administrative building
- (iv) A Library
- (v) A Clinic
- (vi) A male and female dormitory
- (vii) A dining hall
- (viii) Supporting facilities such as
 - * Parking facilities for at least
 - *Playground

5.6.1 THE MULTIPURPOSE HALL

This is an open hall. The users have adequate ventilation and are protected from climatic conditions by the canopy and eave projection of the roof. There is landscaped environment around the building for easy accessibility. In case of a large exhibition which should take place twice in a year the multi-purpose hall can serve the purpose.

5.6.2 THE CRAFTS WORKSHOP

There are two workshops having six crafts such as cord, cane and painting in one and gold smiting, fabric design and wood carving in the other building. In each building there is a display area, store and exhibition store.

5.6.3 THE ADMINISTRATIVE BUILDING

This is one of the main buildings. It consists of two wings separated by a reception and exhibition space. The first wing has the principals, vice – principals' (Academic and Administrative) office, craft shop, while the other wing has the conference room, staff room, staff canteen.

5.6.4 THE LIBRARY

This has one floor, a reading room for children, a reception, a circulation and librarians office. All these and more are designed for the children to have access to some relevant books and for computer awareness on internet related to arts and crafts centres and more.

5.7 CONSTRUCTION METHOD AND MATERIAL

Foundation- The foundation recommended for the construction of the proposed facilities is:

(1) Raft Foundation

The foundation is supposed to convey the weight of the building such that there will not be any major degree of settlement.

Floor Slab- The floor shall be of concrete of 150mm thick with floor screed of 25 to 35mm thick ranging from terrazzo to ceramic amongst others.

Wall- The walling material is of sand Crete blocks of 225mm for external and internal walls. A minimum of 3m high head room is ensured in all the buildings. 5m headroom is achieved in the multi-purpose hall.

Roof Structure: The roofing method adopted throughout the buildings is the gable roof with a slope range 20 – 30⁰; except the library which are a combination of simple double pitch roof slope range 20-25 degree. Nigerite Aluminum-Zinc roofing sheet is used as a roof cover. Nigerite is the distinctive name for the high quality range of Alu-zinc, roofing sheets produced by tower building production. Nigerite is suitable for industrial and domestic roofing. It is also useful for claddings and other building accessories. It is produced to give bigger lasting protection to buildings under various weather conditions. They are:

- Available in flat, smooth surface plain or show embossed.
- Durable against corrosion
- Available in length required up to a maximum of twenty metres.
- Available in mill finish as well as in standard colours of bright red, nut brown, and pale green.
- Oven baked colour for longer lasting.



CHAPTER SIX

6.0 *RECOMMENDATIONS*

The proposed arts and crafts centre is to be financed by voluntary organizations such as UNICEF, ECOWAS, and United Nations amongst others in conjunction with the Lagos State government. It also suggested that the design of arts and crafts centres should make provision for basic subjects like Business Studies, Commerce, Math and English related to the trade. Thus, classrooms are necessary. It is suggested that workshops should be large enough for display areas and storage unlike existing ones. The government, private bodies, voluntary organizations should get involved in the sponsorship of this vocational centre. Thus, equipping the less privileged children such as those in orphanages; After their training in secondary schools they can have a source of livelihood outside the orphanages. This will also make them appreciate their cultural heritage. These vocational centres should have a warm feeling of togetherness and inculcate some level of cooperation amongst them. All these will enable them to be useful to themselves and the society at large.

6.1 *CONCLUSION*

The arts and crafts centre for less privileged children can said to have achieved the following.

- * The children between the ages of 11 to 17 years learn a form of trade with basic related subjects.

- * The workshops have specified adequate space for their work area, display, and storage.
- * Their traditional culture of the state or tribe is shown in the architectural styles such as the use of courtyards in all the proposals which is a typical Yoruba setting for lighting and ventilation and to dry the crafts.
- * The use of ornamented or decorated columns is also a common Yoruba feature in their palaces. This is seen in some of the proposals.
- * The use of statues and carved works all over the palace is also used in the design. The sculptures are seen on the site plan and carved works on the door posts.
- * The roof used in the proposals is gable except for the library that has a parapet wall covering it. This is synonymous to the high steep gable roof in a typical Yoruba house.

Thus, the design has enabled the less privileged children to have a source of livelihood through training in a standard vocational centre. The training also enables them to appreciate their cultural heritage in culturally designed buildings. Though, this has solved the problems related to the topic there are still other approaches to solving the problems.

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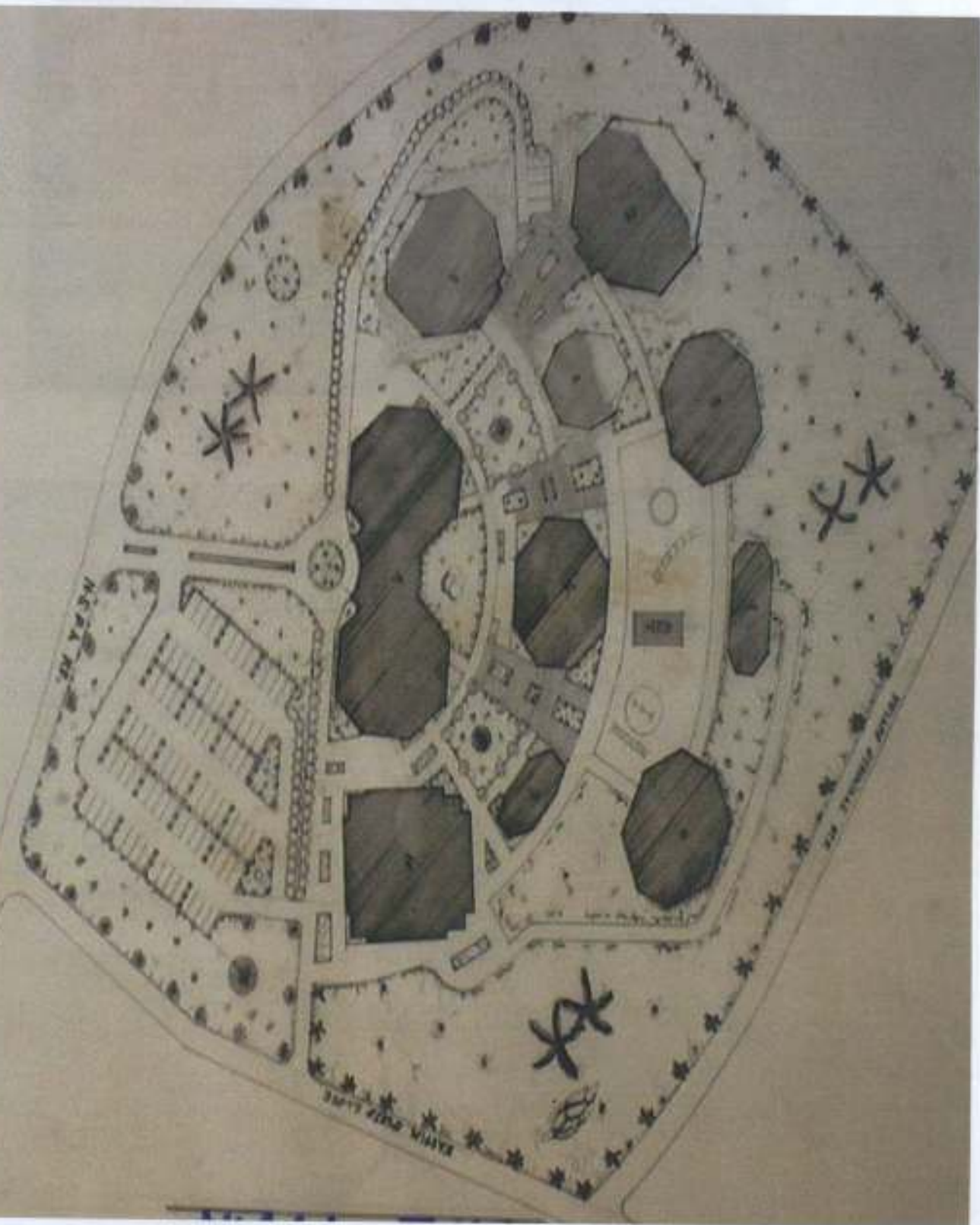
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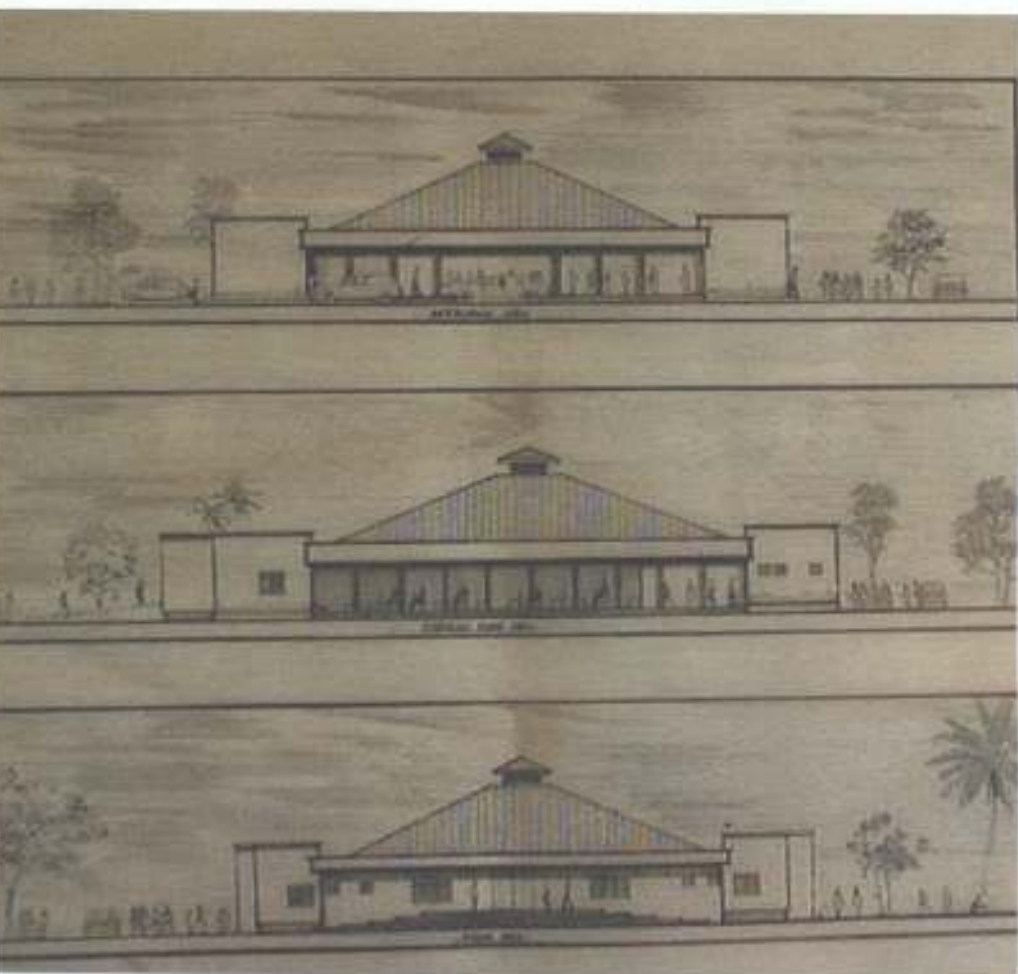
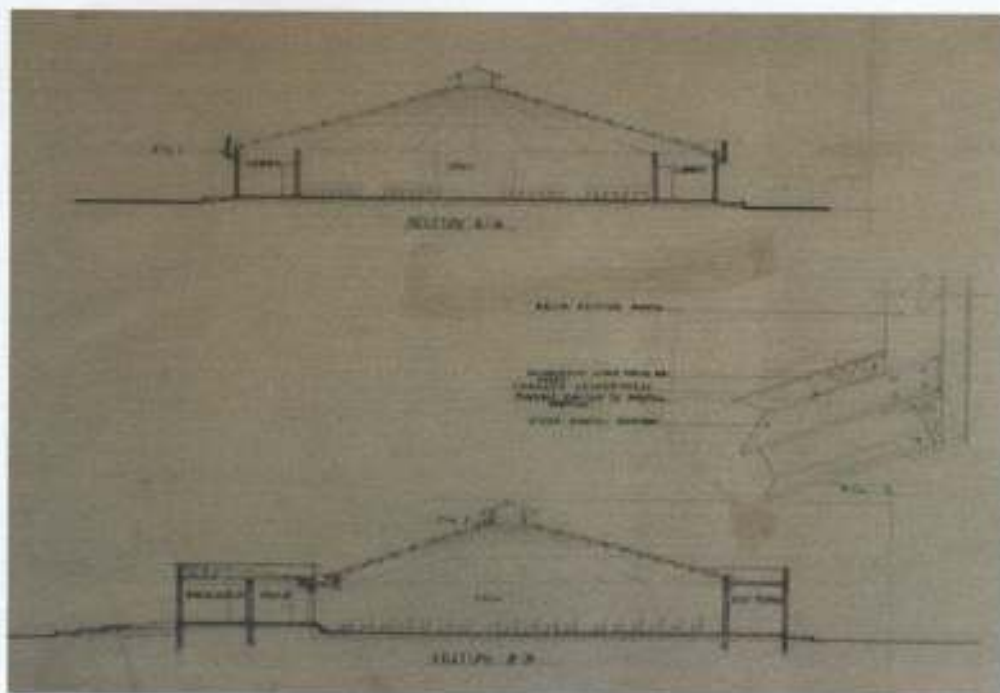
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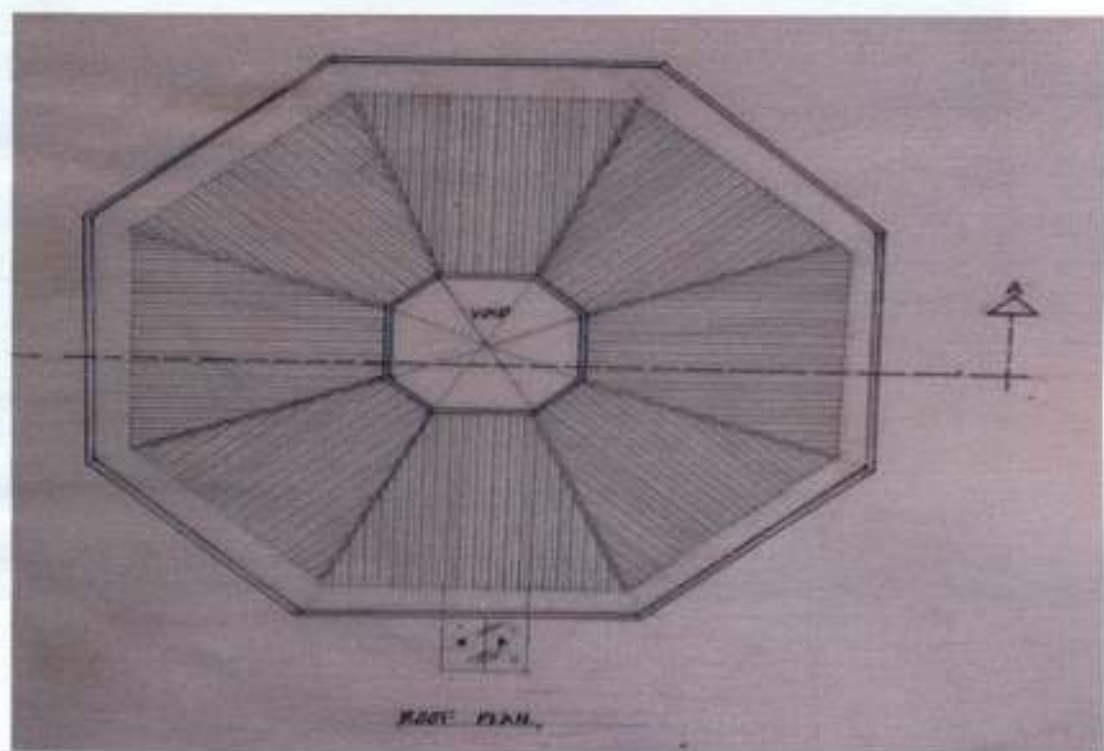
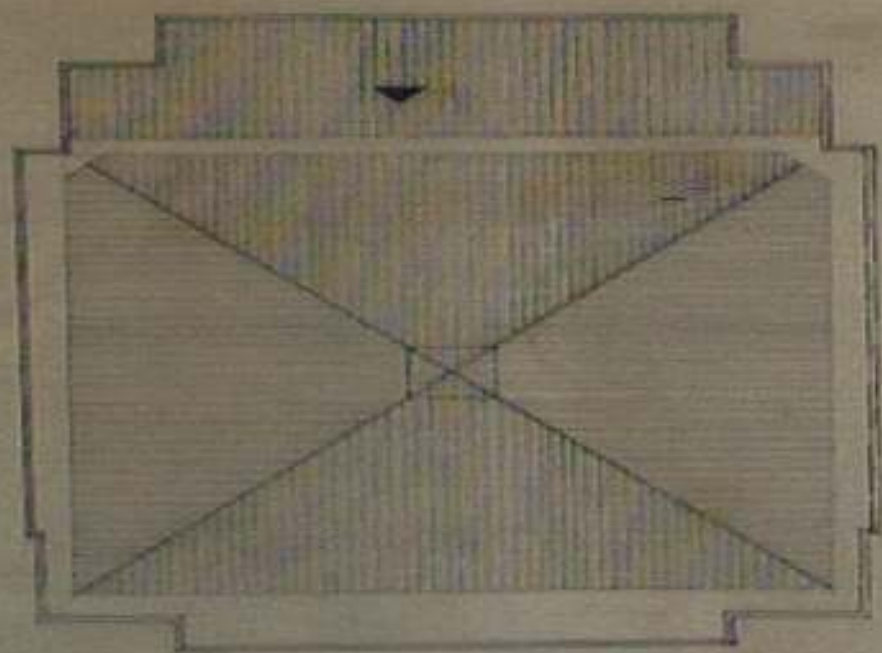
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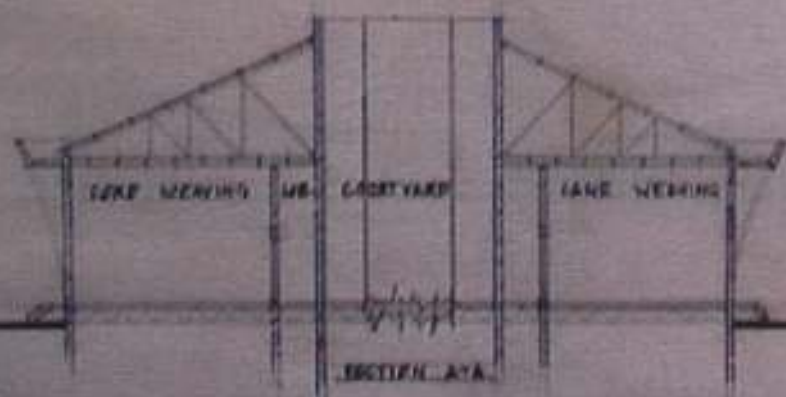




APPROACH VIEW



SIDE VIEW



RUANG MERKING

MS

COURTYARD

RUANG MERKING

SECTION A-A

