DEPARTMENT OF FINE AND APPLIED ART FOR OBAFEMI AWOLOWO UNIVERSITY, ILE –IFE, NIGERIA: ENHANCHING INSPIRATION THROUGH AESTHETICS

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JUNE, 2015

DECLARATION

I hereby declare that this thesis was written by me and is a correct record of my research work. It has not been presented elsewhere for the award of diploma or degree of this or other University. All citation and sources of information are clearly acknowledged by means of references.

AKANNI OLUFUNSHO CHRISTIANAH

DATE

CERTIFICATION

We certify that this Thesis entitled "**DEPARTMENT OF FINE AND APPLIED ART FOR OBAFEMI AWOLOWO UNIVERSITY, ILE-IFE, NIGERIA: ENHANCING INSPIRATION THROUHG AESTHETICS"** is the outcome of the research carried out by Akanni, Olufunsho Christianah in the Department of Architecture, Federal University of Technology, Akure.

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ABSTRACT

Art is one way in which a society elaborates the modes of thoughts and behaviour, designed by man. It is a universal phenomenon dated back to the prehistoric age which has been used to document and preserve peoples' history and culture, and serves as a means of communication in the society. It is a source of income for the practitioners and the training has been passed down from one generation to another in form of informal education especially in Africa. The introduction of formal education as also influences the training of art which is been though in the colleges and universities. The problem this project aim at solving is to have a unique, sustainable and aesthetically pleasing building that will house all the sections of art been taught in the department , a building that befit the department of Fine and Applied Art of Obafemi Awolowo University which is known forher good architectural edifices. The remedy proffered by the study is the design of a proposed building for the department which will encourage and enhance creativity inspiration of the usersthrough aesthetic. An aesthetic which promotes the development of all senses and provides architectural experiences for the senses in its proportions, scale, rhythm, light, materials, odours and colours with combination of modern infrastructures to meet the present trend in the necessary training for the students.

DEDICATION

To the One who is able to do immeasurably more than we ask or imagine according to His power that is at work within us.

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To the King eternal, who has been my source and strength, be all the glory, praise and adoration forever.

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CHAPTER ONE

1.0 INTRODUCTION

Art is a medium through which we express our emotions, intellect and ideas to the world, a way of communicating a deep inner feelings and creativity that only exists within our mind.Oloidi (2011) also defined art is the deliberate or conscious employment of skill and "creativity" to produce visually aesthetic and other functional art images. The word "creativity" used in this definition is very sensitive because it is what has made art an uncommon profession; that is, the ability to bring into physical reality what has not been.

It is a universal phenomenon dated back to the prehistoric age which has been used to document and preserve peoples' history and culture, and to serves as a means of communication in the society. Many great civilizations and culture were considered great because of their advancement in art, also strength and culture of a nation or civilization period rests on how rich in art the period is E.g. Renaissance Period. Art is well appreciated universally by all, though looked down upon in the developing countries during the colonial era but has regained its place in the recent years serves as sources of income and livelihood for people practicing it either in the formal or the informal way.

Art is presented and practiced in two main forms; Visual and Performing Art. The visual art can further be divided into Fine Artand Applied Art, while Performing Art are art expressions in Music, Dancing, Literature, Singing, Films and theater.

Fine art is referred to as the work of art produced or intended primarily for beauty rather than utility, it can be the art forms, such as sculpture, painting, graphic, ceramic, while Applied artis the application of design and decoration to everyday functional objects to make them aesthetically pleasing.However in practice, the two often overlap, that is why the two are always studied together as one in schools.

Art is something requiring highly developed techniques and skills, the study of art in institution is to educate and prepares students to become artists and to follow other practices that are aligned to the making of art either fine or applied or even both.

1.1 STATEMENT OF PROBLEM

ObafemiAwolowo University started the department of Fine and Applied Art in 1969, making it the third university to run the program in the country. In all its years of existence in the university the department does not have a purposely designed building for its used to meet her diverse and special needs to function has it should. Over the years she has been moved from one building to the other, presently housed in on the ground and second floor of one of the faculty building.

Over the years with the rising number of student enrolment and the introduction of Diploma program in art by the department; the available spaces and facilities have been well over-stretched. This has caused the student to find spaces in the open to do their creative work, including the corridors and lobbies; some which are to be protected from rain get spoilt because of lack of adequate space or even storage for the works which to produce will not be so cheap in the first place. All this however causes loss of resources and productive time for the students. The lecturers knowing the challenges have to bear and most time reduce the necessary work load for the student so that the few done can be done properly. In view of this, there is an urgent need to create a better environment both indoor and outdoor for the student as well as the lecturers, to bring out the best in them and return the glory of 'IFE ART' which the department was known for at the inception back.

1.2 JUSTIFICATION

The design in particular would be relevant to the Department of Fine and Applied Art and ObafemiAwolowo University in general.The proposed building will be adequate in terms of scale and function for the need of the department, which has never been in a purposely designed building to meet its diverse needs. The recent visit by the Nigeria University Commission to the department makes it more obvious the need to provide an adequate space for the various needs of the department to meet the required standard in the country for a department of Fine and Applied Art.It will serve as a responsive building to the users, to inspire and encourage the creativity in them, through aesthetics, use of material, landscape and building form. A place to visit to relax and appreciate works of art by seeing how it is been

made and also the finished products in the University, building that will place the department in its rightful place in the University. Also in the recent time the Federal Government of Nigeria has intervened in teachingfacility provision through TETFUND, the fund can be accessed to build the necessary building. This however necessitates the need for this project.

1.3 AIM AND OBJECTIVES

The aim of this project is to design a building that will inspire the users to be creative be in through its' form, function, choice of materials, aesthetic appeal, significance and utility that will serve as main and permanent place for the Department of Fine and Applied Art in ObafemiAwolowo University, Ile-Ife.

The objectives:

The above aim will be achieved in the following ways to;

1. Create an environment that is conducive for teaching, learning and practical work through the use of appropriate spacerequired for the studios, furniture and finishes.
2. Create spaces which will meet the psychological, physical and social needs of the target user as well as encourage their creativity.
3. Design a well-planned landscape that will enhance the activities being carried out within the units of the department.
4. Special attention will be paid to all spaces in order to evolve a design that is attractive and sustainable in its totality to the university community, but most especially, the staff and students, who are the target of the department.

1.4 METHOD AND SOURCE OF INFORMATION

The importance of this project to the client and the uniqueness of the scope of this project make a clear background understanding of the design problem necessary. This also makes a combination of approaches necessary. The case study and morphological approaches to design will be adopted in this project.

The case study approach was used and this involves the study of selected buildings or designs that are related to that which is to be designed and doing critics of the buildings to

provide a deep knowledge of the building type, its requirements, operation and also to give an insight into specific problems associated with the proposed building type and possible applicable solutions. In carrying out the case study to analyze data gathered, field visits were undertaken in the case of similar projects within Southwestern part of the Country during which direct observation; interviews were used to determine user behavior and existing conditions and also reviewing literature, books, journals, magazines and browsing the internet in the case of the foreign examples.

Morphological approach involves the use of bubble diagrams, matrices, schematics, e.t.c. in the process of designing. It is very useful in spatial organization in terms of zoning, spatial, functional relationships, and spatial hierarchy for the studios and workshops in relation to the lecture rooms. This approach is very important in order to arrive at designs that are functional and balanced.

Information for this project was sourced by reviewing literature such as books, magazines, documents, journals and archives.

1.5 SCOPE AND LIMITATION OF THE STUDY

The scope of this project is to design the department of Fine and Applied Art for ObafemiAwolowo University, Ile-Ife. This is with the intent of using the building structure and it environment aesthetic to enhance inspiration among the user and the visitor.

The design will make use of Form, Function and Foci in its development to achieve a wholesome environment which will be home to the students and lecturers in terms of ease and comfortable spaces to work in and appreciate. In view of this the summary of the features of the proposed Department of Fine and Applied Art which is made up of the six sections of art in the department, the administration and the classes is as follow

1. A lecture theater/Classrooms
2. Painting Section
3. Ceramic Section
4. Graphic Section
5. Art History Section

6. Sculpture Section
7. Textile Section
8. Administrative Section
9. Cafeteria/Art Shop
10. Sculpture Garden and Landscape
11. Circulation/Indoor sitting area
12. Galleries and Atriums
13. Outdoor Workshops

1.6 EXPECTED CONTRIBUTION TO KNOWLEDGE

The study is expected to bring to fore the specific needs of a fine and applied art department as it relate to each section or form of art. How the environment through its aesthetic can challenge people or users' creativity, also the effect of aesthetic of a space or an environment on people creativity and productivity and the trend in the design of educational buildings.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This aspect discusses a brief history of Art and evolution of art education, It also includes analysis of different area of specialization in art, as well as the department of Art building typology, and the factors to be considered in designing one, like lighting, ventilation, circulation, workshop and studio spaces requirement.

Therefore, this section draws from various literatures, journals and books as regards, facilities, organizational structures and peculiarities of buildings used for Art education.

2.1.1 Art

Art is professionswhich can be refer to as been old as the world itself, started as far back as the prehistoric age. Art is defined as the conscious production or arrangement of sounds, colours, forms, movements or other elements in a manner that affects the senses and emotions, usually specifically the production of the beautiful in a graphic or plastic medium (Oxford Dic. 2002).Oloidi (2011)opine that art is difficult to define because of its ever-growing complexity and multidimensional facets, he however agrees with art as “synthetically considered generally by dictionaries. That is, art is the deliberate or conscious employment of skill and “creativity” to produce visually aesthetic and other functional art images. People were moved to produce works of arts to preserve history and memories of happenings in the society, also before the invention of camera and general technological advancement in the world, the artists, or painters, particularly, were the only recorders, with utmost photographic realism, of people’s images and environment. Sculptors too creating images of happenings on caves, stones, woods to give imagery record of events in the society. From the beginning of civilization to our modern times, art has been playing this role of history preservation and this can be traced to various discoveries by archeologist about great past civilization eras. These works were created by intuition and talents by people; this however later metamorphosed to a field of study that deals with different aspect it has diversified to in its development over the years.

FORMS OF ART

Art is practiced and presented in two main primary ways; these are the Visual Art and the Performing Art. These two arefurther broken down into different forms of art;

PERFORMING ART

1 Dancing

2 Singing

3 Film and Theater

4 Music

VISUAL ART

Visual art can be defined as a form of art that uses any medium to represent the artist idea, emotion and imagination. Examples are sculpture, painting etc. Visual Art however can be divided into two main areas which are Fine Art and Applied Arts. Fine art is defined as such works of art produced for the purpose of beauty and appreciation, while Applied art refers to the works of art to serve a purpose or function.

FINE ART

Fine Artsis art that covers the areas of painting, sculpture, drawing, photography, art history, art education, fine arts criticism, art administration and museum studies. Fine Arts are primarily concerned with the production of decorative, aesthetic or beautiful things that appeal to the eyes or one's mood, works produced can serve social, political, religious therapeutic, historical, educative and generally humanistic needs. Works of fine arts have made history more historical or factual, alive and convincing through pictorial and sculptural documentation of events or historical as well as notable religious characters.

1 Painting: painting taken literarily is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to a surface such as paper, canvas or a wall. When used in an artistic sense it means the use ofthis activity in combination with drawing, composition and other consideration in other to manifest the expressive and conceptual intention of the artist.

2 Drawing: drawing is a means of making an image, using any wide range of tools and techniques.it generally involves making marks on a surface by applying pressure from the tool a moving the tool across the surface using media such as, graphite pencils, pen and ink, inked brushes, wax color pencils, charcoals, pastels and marker.

3 Sculpture: this is a three-dimensional art form that uses materials like clay, stone or wood for its execution. They are essentially made in two ways; either formed bit by bit into a particular shape and structure as it is in the use of clay or it is chiseled and carved out of a block of wood or a piece of stone.

4 Ceramic:these are art product made from clay a material that changes permanently changed when heated. It is also refer to as pottery and dated back to prehistoric age.

5 Textile:these are arts and crafts that use plant, animal, or synthetic fibers to construct practical or decorative objects.

6 Photography: this is the art of making pictures by means of the action light. Light patterns reflected or emitted from objects are recorded onto a sensitive material or storage chip through a timed exposure. This process is done through mechanical, chemical or digital devices known as camera.

APPLIED ART

Applied art is a part of visual art defined as art that has practical application and functionality. It isa form of art that is designed or produced by an artist-designer and which can be mass produced by an industry as an industrial product for utilitarian or practical use. Oloidi (2011).It is also referred to as an industrial art or the art for industry.

1 Fashion design:

2 Jewelry design:

3 Ceramic:

4 Sculpture: this is a three-dimensional art form that uses materials like clay, stone or wood for its execution. They are essentially made in two ways; either formed bit by bit into a particular shape and structure as it is in the use of clay or it is chiseled and carved out of a block of wood or a piece of stone

DEVELOPMENT OF ART EDUCATION

2.2.1 APPRENTICES AND WORKSHOPS

From the inception the road to becoming a master artist was often a long one. All artists spent their youth as humble apprentices, learning their craft in their master's workshop. An apprentice joins a workshop of a master artist around age twelve and work for many years, the apprentice's first tasks were humble: sweeping, running errands, preparing the wooden panels for painting, and grinding and mixing pigments while learning the trade. As the apprentice's skills grew, he would learn from his master: drawing sketches, copying paintings, casting sculptures, and assisting in the simpler aspects of creating art works.

The best students would assist the master with important commissions, often painting background and minor figures while the Master painted the main subjects. The few apprentices who showed amazing skill could eventually become masters themselves.

Once an artist became a master, he could open his own workshop and hire apprentices of his own. Many workshops were versatile and could tackle many kinds of work: painting, sculpting, goldsmithing, architecture, and engineering. Artists were called to homes to paint portraits, decorate furniture, make silverware, paint banners, create sets for plays, make book covers or even design military machinery for war.

Unlike today, artists did not create whatever they liked then put it up for sale. Art served specific functions, which were mainly religious at the beginning of the Renaissance. Artists were paid to produce exactly what the patron wanted.Without a patron, artists would not be able to make a living. Wealthy and powerful patrons would pay a master artist (and his workshop of assistants) to paint portraits, landscapes, altarpieces, or wall murals for their church or home. These rich families would sponsor public works of art as well, commissioning paintings, sculptures and even architecture. Patrons most often paid for the creation of art to glorify God, glorify their city and to commemorate themselves—that is, to make themselves look good and be remembered forever.

2.2.2 ART EDUCATION IN NIGERIA.

Each society has its indigenous system of training andeducating its youths. African traditional way of education placed emphasis on social responsibility, job orientation, politicalparticipation, spiritual and moral values. Children and adolescents engaged in participatory education through imitation – demonstration. Practical farming, animal husbandry, fishing, hunting, weaving cooking, carpentry, painting, building, decoration, smiting, catering, boat making, pottery making, dyeing, carving and knitting were some of the vocations, in which they were engaged. Their recreational subjects include wrestling, dancing, drumming, acrobatic display and racing while their intellectual training include the study of local history, legends, deities, the environment, poetry, reasoning, riddle, proverbs and story-telling. The end objective of traditional African education according to Odeyemi (1977) and Ajayi and Awoleye (1985) is to produce an individual who is honest, respectful, skilled, cooperative and who conforms to the social order of the day. Ifeyeme (1979) and Fafunwa (1985) also state that education in the pre-colonial period was functional and purposeful and the subjects taught include ethical principles, religious beliefs and various skills, which include arts and crafts. The various skills training were largely run through apprenticeship system and not any formal setting, as we know them today. However, when the missionaries came in 1842, their focus was on the religious beliefs. Art and craft were not much important. Even when the colonial government became involved in education, it was only interested inclerical staff to help it govern (Evans 1962; Fajana, 1970; Biobaku, 1970; in Akolo, 1990). Therefore, indigenous arts according to Carline (1968) in Akolo (1990) did not have a place in the education policies of the British colonial Government. Nevertheless, arts and crafts continued to flourish in the villages. It is clear from the above that indigenous education system developed the child's latent physical skills, intellectual skills, and made them to acquire specific vocational training and to develop a healthy attitude towards honest labour.

Between the periods 1842 and 1900, the churches –missionaries of Methodist Mission, Church MissionSociety, Presbyterian Church of Scotland and Roman Catholic Mission established Grammar Schools to train people for preaching, interpreting, teaching and clerical jobs. At this period, the goal of their education was mainly religious activities.

Chief AinaOnabolu, also referred to asfounder and father of modern Nigerian Art,by the turn of the 20th century, had availed himself ofthe rare opportunity of professional training at the St John's Wood School inLondon and Academic Julien in Paris, France. He obtained double Diplomain Painting from both schools,made relentless efforts to convince thecolonial government that he is creatively fit to introduce the art of drawing to schools. With persistence and courage, in 1922, Onaboluformally introduced art teaching into the school system(Oloidi, 1986). Which he taught in 1923, at the Methodist Boy's High School and many other secondary schools such as the king's colleges, Baptist academy all in Lagos. He was joined in 1928 by a Briton; Mr. Kenneth C. Murray who taught art in Queen's and Kings colleges, Lagos, and later helped to take art out of Lagos to other provinces, like Ibadan and Umuahia government colleges.

The unrelenting pressure mounted by Nigerians on the need to establish higher institutions in the country, as well as the demand to cater for the much needed middle level manpower of the colonial administration, forced the British colonial government to set-up a Higher Education Committee in 1950 (Chukueggu, 2010). This gave birth to the Nigerian College of Arts Science and Technology which had twocampuses and referred to as the Ibadan and Zaria Branches., The two College Branches intoexistence 1952 but were officiallydeclared open on the 27th of February 1954, it also commenced full academic activities same year with the admission ofarchitecture students at Ibadan, while the teacher training students were in Zaria.In 1955, the College introduced courses in Science and Intermediate Diplomain Fine Arts at the Ibadan branch. Another campus was later established atEnugu in the same 1955/56 academic year, this was to satisfy the agitation ofthe then Eastern Region, following thisdevelopment, Architecture and Fine Arts Units that were formally operatingin Ibadan were transferred to the Zaria Branch.

In 1962, the Federal Government of Nigeria converted the Zaria College to a University. Its name was changed to Ahmadu Bello University, Zaria. So many other university, polytechnic and college of education have however come on board since this first establishment. This has brought art education to lime light and its importance in other area of education cannot be over emphasized because of its multi-functional role in the society. Presently the country has

twenty two universities, ten polytechnics and thirty colleges of education offering Fine Art programme on higher educational level (Chukueggu, 2010).

2.4 UNIVERSITY BUILDINGS

Educational buildings are required to achieve strict performance targets, such as acoustic, thermal or ventilation requirements and also must provide flexible spaces to suit a variety of uses. There is also a need to consider how the buildings can be adapted and reconfigured to meet future educational needs. Emphasis is placed on student and staff satisfaction of the studying environment as well as community involvement. Therefore, robust, safe and good environmental performance are important requirements for a good educational building.

However, in the university environment, there are different types of buildings which are used for specific purposes. The purpose for which these buildings are used determines the kind of name it is called. In ObafemiAwolowo University, Ile-Ife, the structures can be primarily classified as: Administrative, Academic and other buildings. The administrative building is associated with the general governance of the university while the academic buildings are associated with faculties and departments and other sections under them.Other buildings in the University may include the health, maintenance and other social services that support the running of the institution.

2.4.1 TYPES OF ACADEMIC/EDUCATIONAL BUILDINGS

Academic buildings can be divided into two major types: single use and multiple uses. The single use is strictly for academic purposes which only include activities that involve the staff and students as regards teaching and learning while the multiple uses encompasses a lot of activities in different spaces such as the laboratories, studios, workshops, galleries,outdoor spaces and other activities under different sections of the Fine and applied Art department. So the educational building for this department can be referred to as a multiple use to serve the diverseness of the department.

2.5 ENHANCING INSPIRATION THROUGH AESTHETICS

2.5.1 AESTHETICS

Aesthetics is the branch of philosophy that deals with the nature and expression of beauty; it is the study of beauty and taste, whether in the form of the comic, the tragic, or the sublime. The word comes from the Greek word aisthetikos, referring to sensory perception and understanding or sensuous knowledge. In the eighteen century, the German Philosopher Alexander Gottlieb Baumgarter picked up the term and changed its meaning into gratification of the senses or sensuous delight (Goldman, 2001).

Aesthetics involves all of the senses which are - vision, hearing, touch, taste, and smell - and emotions.

There are many different other things that contribute to overall perception of a product and to each opinion as to whether it is aesthetically pleasing or not; these are Vision, Hearing, Touch, Taste, Smell, Colour, Loudness, Texture, Strength, Shape, Pitch, Sweetness, Pattern, Beat, Weight, Sourness, Pleasantness, Line, Repetition, Texture, Melody, Comfort, Visual weight, Temperature, Balance, Noise, Vibration, Scale, Movement, and also Ease of use of a thing.

2.5.2 AESTHETICS IN ARCHITECTURE

Architecture is considered a visual art like painting and sculpture. Architects design buildings using a creative process by which they manipulate art elements to create a unified and pleasing artistic statement. The difference between a painting and architecture is that a building has a function and must be designed with safety in mind**.**When architects start working on a project, they prepare quick sketches that suggest areas of function dictated by the client. Next, architects use a process of design to draw, and then refine the form of the new building. Understanding architectural design is simplified if we think of the "façade" or face of the building as a painting. Then, we can use design language to talk about the image seen.

Applying aesthetics to buildings and related architectural structures is complex, as factors extrinsic to visual design (such as structural integrity, cost, the nature of building materials, and the functional utility of the building) contribute heavily to the design process. Architecture is a design process which involves planning, designing, creating, erecting, constructing and

executing construction of various types of buildings that are functionally efficient, economically viable and aesthetically pleasing. Aesthetics is one of the major principles of Architecture that students and professionals alike take serious, since it concerns beauty or appreciation of beauty. In other words, it is a philosophy behind a pleasing appearance. A set of principles followed by any designers for that matter for the evolution of the end product that is pleasing to the eye, is called aesthetics and it is directly influenced by the artistic taste of an individual. Aesthetics in architecture is concerned with bringing art into the daily lives of the people. Like people need colorful, designer clothes to wear and taste and presentation of food. Likewise, people like to live and work in places that are beautifully designed and are aesthetically pleasing to the eye. When a building is designed, the aesthetic aspects can be satisfied using elements such as sloped roof, decorative columns, roofs for window elements, and semicircular and segmental arches.

The philosophy of aesthetics can be mastered by any designer if he follows these key elements listed below, which are also referred to as principles of design:

1. Proportion: Proportion refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole.

2. Symmetry: Symmetrical balance is when the weight is equally distributed on both sides of the central axis. Symmetry is the simplest and most obvious type of balance. It creates a secure, safe feeling and a sense of solidity. Symmetrical balance can be achieved in two ways. One way is by "pure symmetry," and the other way is by "approximate symmetry."

3. Balance: Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: symmetrically or asymmetrically.

4. Contrast: Contrast is the juxtaposition of opposing elements.eg. oppositecolours on the colour wheel - red / green, blue / orange etc. It is refers to differences in values, colors, textures, shapes, and other elements. Contrasts create visual excitement, and add interest to the work.

5. Pattern: This is the repeating of an object or symbol all over the work of art. Pattern is an underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition.

6 Texture: Texture is the quality of an object which is sensed through touch, it exists as a literal surface that can be felt, but also as a surface we can see, and imagine the sensation that might be felt. Texture can be portrayed in an image, suggested to the eye which can refer to memories of surfaces that have been touched in the past. So a texture can be imaginary.

2.5.2.1 AESTHETIC QUALITIES

Aesthetic qualities may be sub-divided into six (6) basic elements:

1. Unity: Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

2. Proportion: Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

3. Scale: Using the relative size of elements against each other can attract attention to a focal point. When elements are designed larger than life, scale is being used to show drama

4. Balance: Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar

5. Symmetry: Symmetry is the simplest and most obvious type of balance. It creates a secure, safe feeling and a sense of solidity.

6. Rhythm: Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement, so to keep rhythm exciting and active, variety is essential.

All these qualities are collectively important, and can have an important impact on the design. Designers bend these rules all the time as we have in Organic Architecture and Deconstructivism. Beauty lies in the eyes of the beholder; it is just a perception of the person viewing them, so the design should be functionally efficient and aesthetically good, for the client to like it. Therefore all these key element and qualities will be put into consideration in designing a functional and aesthetically pleasing building for the department of Fine and Applied Art.

2.5.2.2 Aesthetic is Appealing to the Whole of Human Life

The conception of aesthetic is not only about looking in a specific way but it is also about how the building appeals to senses of the body and our emotional life. Aesthetic from the Greek word: Aistehesis, which means recognition via senses. Apparently, aesthetic is not only about things that are beautiful for the eye but about influencing all senses as well. About seeing, hearing, feeling, smelling and tasting. An aesthetic which promotes the development of all senses.An aesthetic which provides architectural experiences for the senses in its proportions, scale, rhythm, light, materials, odours and colours. Steen Eiler Rasmussen's thoughts about experiencing architecture, is to recapture the school as a place to be and not a place only stimulating the intellect and submitting to the function.

This aesthetic also includes the demand of sustainability and a good indoor climate. Healthy and lasting materials which among other things ensure a good indoor climate so that the students do not get headaches. Or a good light which makes it possible to read a text without strain. And the temperature should be at a level where the body can relax. Not too cold or too hot.

Investigations show:

- That pupil with plenty of daylight in the class room learn up to 21 percent more than pupils with less daylight.
- That noise has a negative impact on the behaviour of the pupils.

- That a fuzzy physical environment with a lot of strong colours results in jumpy children whose senses are activated by diversity
- That bullying is worse in sad asphalted school yards than in well-ordered, challenging and varying outdoor areas.
- That there is a connection between feelings and learning and creativity. A good atmosphere in the room creates better learning.

2.5.2.3 Buildings Influence Our Ability to Learn

Buildings – and the sense impressions that we get from the surroundings – influence our emotional life and ability to learn. Consequently, school buildings provide experiences which influence the activities, communication, social gathering and well-being of the pupils and teachers. This applies to the entity of the building as well as each single room.

Several pedagogics regard the influence of the room as an important aspect of the pedagogical work. For instance, the Reggio Emilia pedagogic describes the room as the third pedagogue, and many schools are working with types of learning where sounds, light, temperature and order of the learning room are important.

Schools with an aesthetic quality will give the pupils an aesthetic awareness which will make them appreciate quality in their physical surroundings in the future. Therefore, the architecture of the school can contribute to an aesthetic development of the students. Buildings of high quality also signal to the pupils that the school or the educational institution is an important place. That society regards the school or educational institution as important. And hereby signal to the pupils and the students that they are important.

In Denmark, the Act on Educational Environment for Pupils and Students was introduced in 2001. In this act it is written that all pupils and students have the right to a good educational environment in order for the teaching to take place in a way which is both healthy and safe. The educational environment must improve the participants' opportunities of development and

learning. Therefore, the Act also includes the psychical and aesthetic environment of the educational establishment.

There are several good arguments for entering more aesthetic into future constructions of schools. An aesthetic which besides fulfilling the law also fulfills our own demands of surroundings which are both healthy and safe, and an aesthetic promoting well-being which is the best condition of development and learning.

But how do we get more aesthetic into the future schools and educational institutions?

Within the last couple of years, schools have been built in Denmark which are worth studying. Which solutions do they have regarding indoor climate, choice of materials and spatial organisation. How are they perceived by the pupils and the rest of the school staff. Some schools and educational establishments can be mentioned which are worth studying because of their diversity: the “Kingoskole” in Slangerup and “Holbæklilleskole” have positive experiences with the indoor climate among others, the “Uglegårdsskole” in Solrød and the “Utterslevskole” in Copenhagen have introduced water as an architectural element, the “Hellerupskole” has experiences with an open and flexible environment, the “Trekronerskole” in Roskilde has experiences with landscape preparation of the outdoor environment, the “Damhavensskole” in Vejle has gathered the practical rooms in an “experimentarium”, the “Nærum Gymnasium” and the “Frederiksberg Gymnasium” have entered openness into the buildings and new types of teaching.

We need to describe more standards and goals for the aesthetic in the construction programme in order to avoid that it is only the functional demands like square meters, room organisation and availability for cleaning and financial demands that are described. Demands of for instance sustainability, good and healthy materials, experiences for the senses and a good indoor climate should be made as well.

2.5.2.4. Great Schoolsare Design Based on Dialogue

Schools are built as a result of dialogue between architects, builders and users. During this process, the compulsory report of educational environment, the “UMV”, can provide input to the architect from the users. In the first step of the report of educational environment the pupils value the aesthetic and physical surroundings of the school. This can be mapped by means of questionnaires which the schools use in connection with the “UMV”-work among others.

Architects collect knowledge and experience about how the room stimulates children and young people. About how materials, rhythm, textural effects and light influence our well-being. Within the last ten years, studies have been made of the development of the brain and the senses, and we now know much more about what it takes to create a good learning room.

Finally, the architects have to let go of the pictures of the schools in the 60-ies and re-think the work and content of the school. Read between the lines of the new Act of Public School and not only read the functional demands of new sizes of the class rooms and spatial organisation. Here lies also the demand of inspiring surroundings and aesthetic experiences. In the Danish Act of Public School it is written: “That the public school must seek to create such surroundings for experience, energy and concentration that the pupils develop awareness, fantasy and desire to learn in order for them to obtain confidence in their own possibilities and basis of committing themselves and taking action,”

“Kingoskolen” — An Aesthetic School Example

“Kingoskolen” (the Kingo School) in Denmark is a good example of an aesthetic educational environment. Here, consideration has been made to a good indoor climate, sustainability, and a fine spatial organisation. The smell of wood welcomes you when you enter the “Kingoskole”. All floors are covered with white pigmented planks of the wood Kerving Yang instead of linoleum which is still chosen in most newly constructed school buildings in consideration of cleaning. Along one of the corridors, small balconies are placed at the first floor level. Here the pupils can devote themselves in a book or conversation with other pupils among the top of the big palm trees which reach the balconies. Big plants decorate the corridors of the school and all over the school it is clear that the construction of each single room as well as the entire school has been carefully thought through. There are niches and corners everywhere, or areas which have been lowered in order to make the stay there cosier. There is variation in the conditions outside and inside, and there is a nice processing of day light and the use of artificial light.

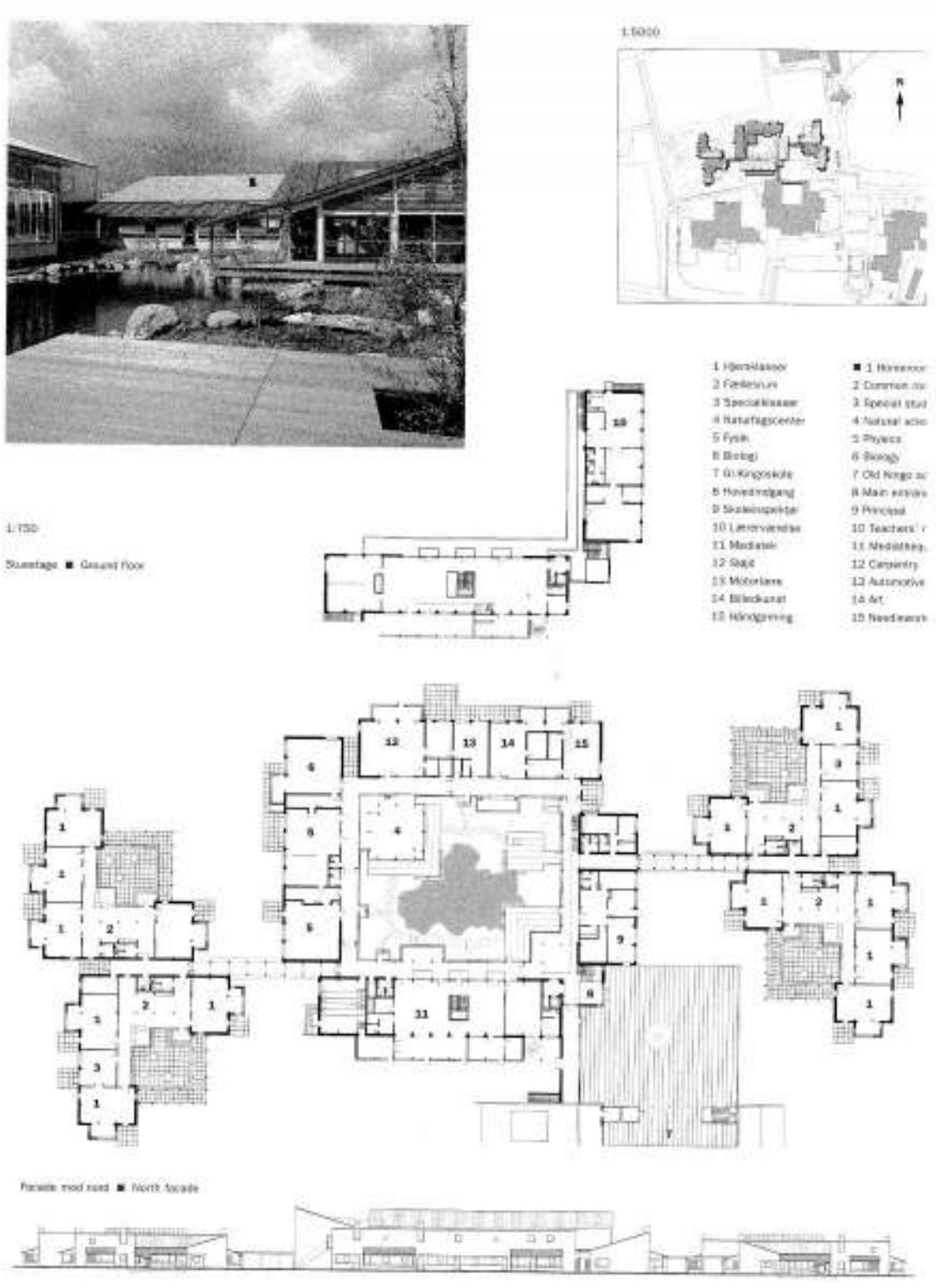

FIG 1:Kingoskolen Floor Plan

Source: www.designshare.com

The construction of "Kingoskolen" finished in 2001. The school is the result of a very close collaboration between the municipality, the school management and staff, and the architect group Nielsen &Rubow A/S. The architectural idea was to create a school where there is a functional clearness in the main disposition. In other words, it should be easy to note the different parts which the school consists of as this provides recognition and safety and at the same time a room sequence and room processing which is eventful for pupils and teachers.

The construction of the school has been planned around an artificial lake with carps. The lake is placed in the middle of the school and it is a nice architectural element which provide atmosphere and influence the senses. From most of the central corridors, it is possible to see the water. There is access from these corridors to terraces at the lake where it is possible to have lunch for instance on sunny days.

"The whole garden provides inspiration and pleasure for everybody at the school. From all over the school one can enjoy the sight of the garden. The garden is a very good example of the fact that the pupils appreciate the physical surroundings. It is never messy out there. They never throw garbage or each other into the water, which was sceptically stressed out by several adults when the idea was originally presented," says the school manager Per Høwbroe.

"Naturfagscentret" (the centre of natural science) is something very special. Here experiments and practical tests can be made within all subjects. The pupils can follow the function of the whole heat and ventilation facility from screens. And the pupils can read wind velocity, wind

direction and outside and inside temperatures. The idea of these opportunities was that they should be a pedagogical element in the teaching.

The experimentarium is placed directly at the lake so that the pupils can collect water samples and study the biological processes. The roof catches rain water and this is led into the lake. On a rainy day, it is easy to hear the water pouring into the lake.

The competition programme demanded a good indoor climate. Therefore the goal has been to use natural materials and surface treatments which are gentle to the indoor climate. And natural ventilation has been chosen in all rooms. The rooms can be regulated individually or automatically.

“The natural ventilation is a success. We have less symptoms of allergy or cold than in the old buildings. The aesthetic of the “Kingoskole” has a positive influence on everybody at the school. Of course, we have experienced a few incidents of vandalism but generally we find that the physical surroundings of high quality makes the pupils take more care of things. Such surroundings are an obligation. Beautiful buildings have influence on the way people behave, and that is what we experience here in our everyday life,” says Per Høwbroe.

CHAPTER THREE

CASE STUDIES

3.1 INTRODUCTION

This section showcases some existing Department or School of Fine and Applied Art both foreign and indigenous of Nigeria. The foreign schools studied areBaltimore Design School,Barclay St, Baltimore, United States,Manchester School of Art,Manchester Metropolitan University;Caverndish Street Manchester, United Kingdomand the New Campusfor Universityof the Arts London. The Nigeria schools studied are the department of Fine and Applied Art, ObafemiAwolowo University, Ile- Ife, department of Fine and Applied Art, LadokeAkintola University, Ogbomosho and Industrial Design Department, Federal University of Technology,Akure.

3.2.1 CASE STUDY ONE:

BALTIMOREDESIGNSCHOOL,

BARCLAY ST, BALTIMORE, UNITED STATES

Balitimore Design School was housed in what was an abandoned factory that has been transformed into a state-of-the-art educational facility in the Station North Arts and Entertainment District. The school demonstrates the power of design through exposed systems and best practices for historic renovation and adaptive reuse. The renovated building creates a collaborative and progressive educational environment, with art galleries, studios, classrooms, media center, fabrication facilities and computer labs.

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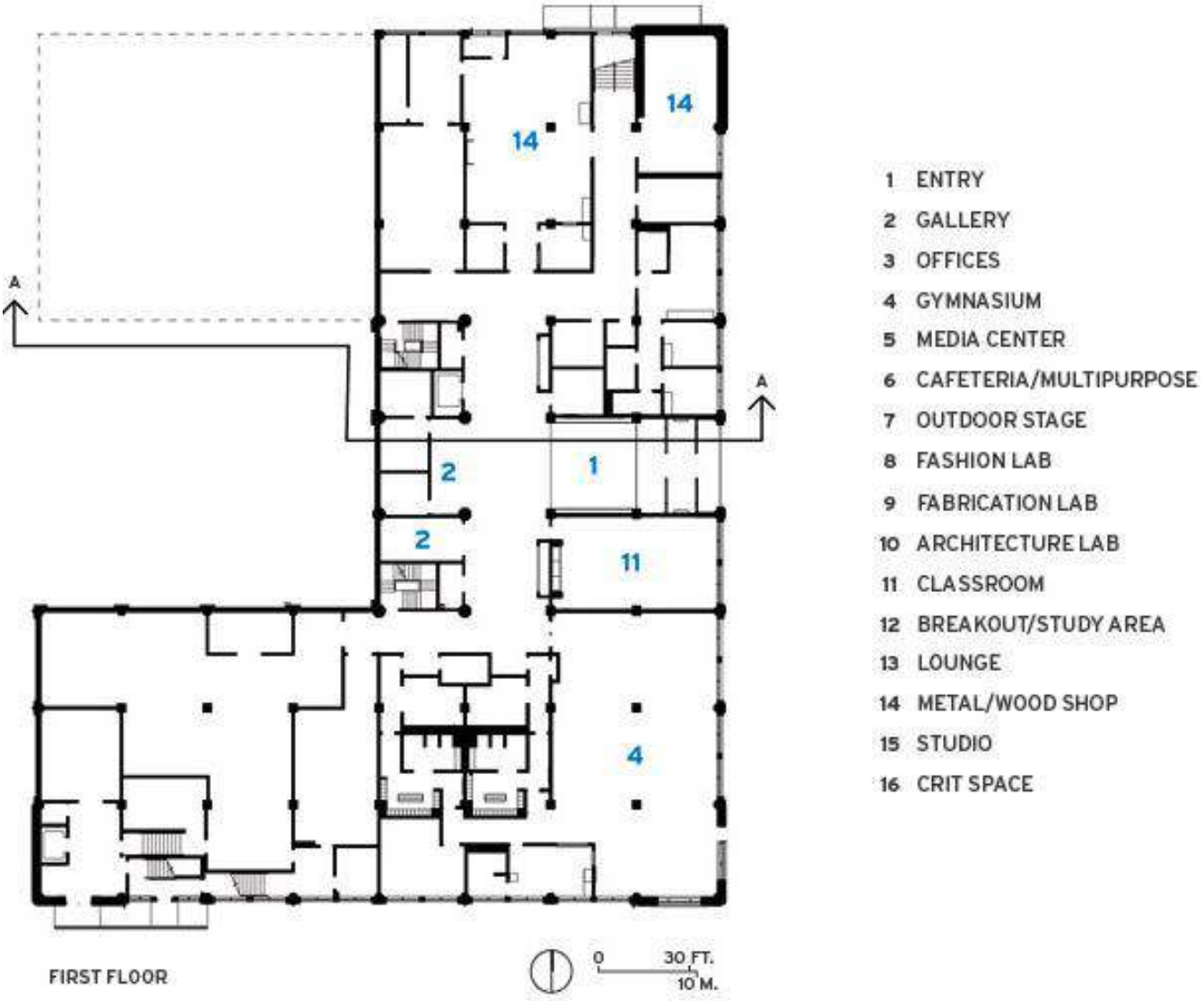
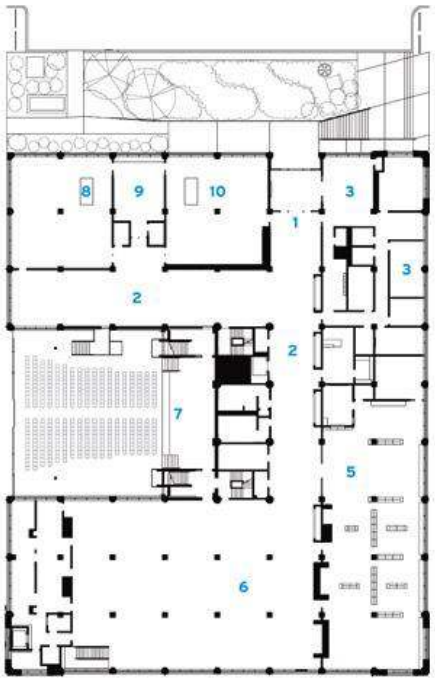
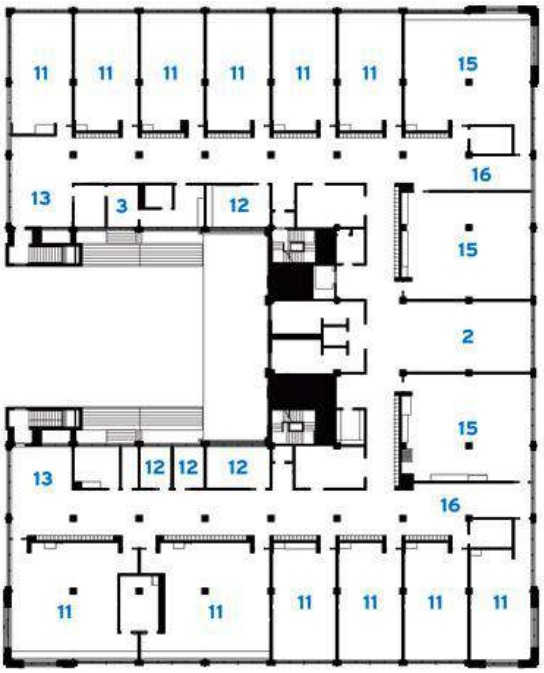


FIG. 1: First Floor Plan



1 ENTRY
2 GALLERY
3 OFFICES
4 GYMNASIUM
5 MEDIA CENTER
6 CAFETERIA/MULTIPURPOSE
7 OUTDOOR STAGE
8 FASHION LAB
9 FABRICATION LAB
10 ARCHITECTURE LAB
11 CLASSROOM
12 BREAKOUT/STUDY AREA
13 LOUNGE
14 METAL/WOOD SHOP
15 STUDIO
16 CRIT SPACE

FIG. 2: Second floor Plan



1 ENTRY
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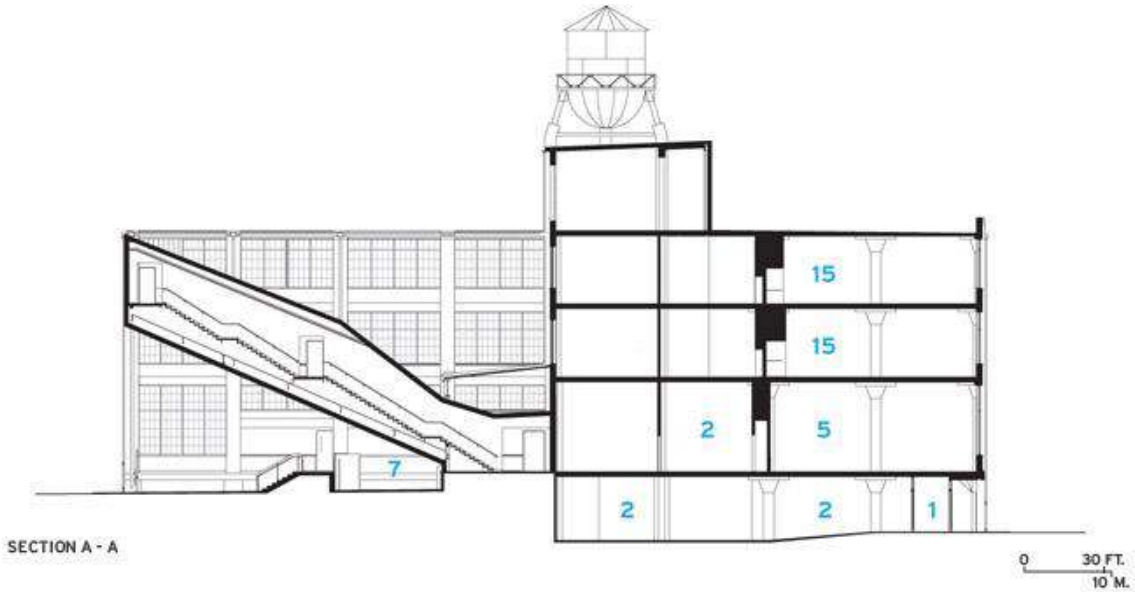
12 BREAKOUT/STUDY AREA
13 LOUNGE
14 METAL/WOOD SHOP
15 STUDIO
16 CRIT SPACE

FIG. 3: Fourth Floor Plan



1 ENTRY
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3 OFFICES
4 GYMNASIUM
5 MEDIA CENTER
6 CAFETERIA/MULTIPURPOSE
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9 FABRICATION LAB
10 ARCHITECTURE LAB
11 CLASSROOM
12 BREAKOUT/STUDY AREA
13 LOUNGE
14 METAL/WOOD SHOP
15 STUDIO
16 CRIT SPACE

FIG. 4: Section

FIG. 5: Sectional Perspective

Plate1:Studio

Plate2:Classroom

Plate3:Wide and well lighted stairhall

CASE STUDY TWO:

MANCHESTER SCHOOL OF ART,MANCHESTER METROPOLITAN UNIVERSITY, CAVERNDISH STREET MANCHESTER, UNITED KINGDOM

Manchester School of Art is one of the oldest institutions the United Kingdom, The school was established in the 19th Century to help keep the region competitive in an international market and support regional industry in a wider market place. This remains an important objective for Art School, and a key part of the brief was to help it bridge the gap between education and professional life. The new building was constructed to celebrate the commonalities of the various art and design disciplines and encourage students to work alongside each other, enjoy the crossover in an open, terraced hybrid environment, rather than working in the silos common to many art and design establishments. The approach to the new building was to express a modern interpretation of the traditional warehouse typology which made Manchester such a success through its textile trade in the 19th century.

The new build element of the project comprises two key elements. The first is the working heart of the building comprising open studios, workshops and teaching spaces known as the Design Shed. The second is the seven-storey Vertical Gallery - the link between the existing 1960s arts tower and the new studio building. This gallery provides a showcase space for students' creations and a shop window for the faculty itself. With its vast glazed façade, it is a building that proudly showcases its students' work to all who pass by: a 'Window on the Arts'.

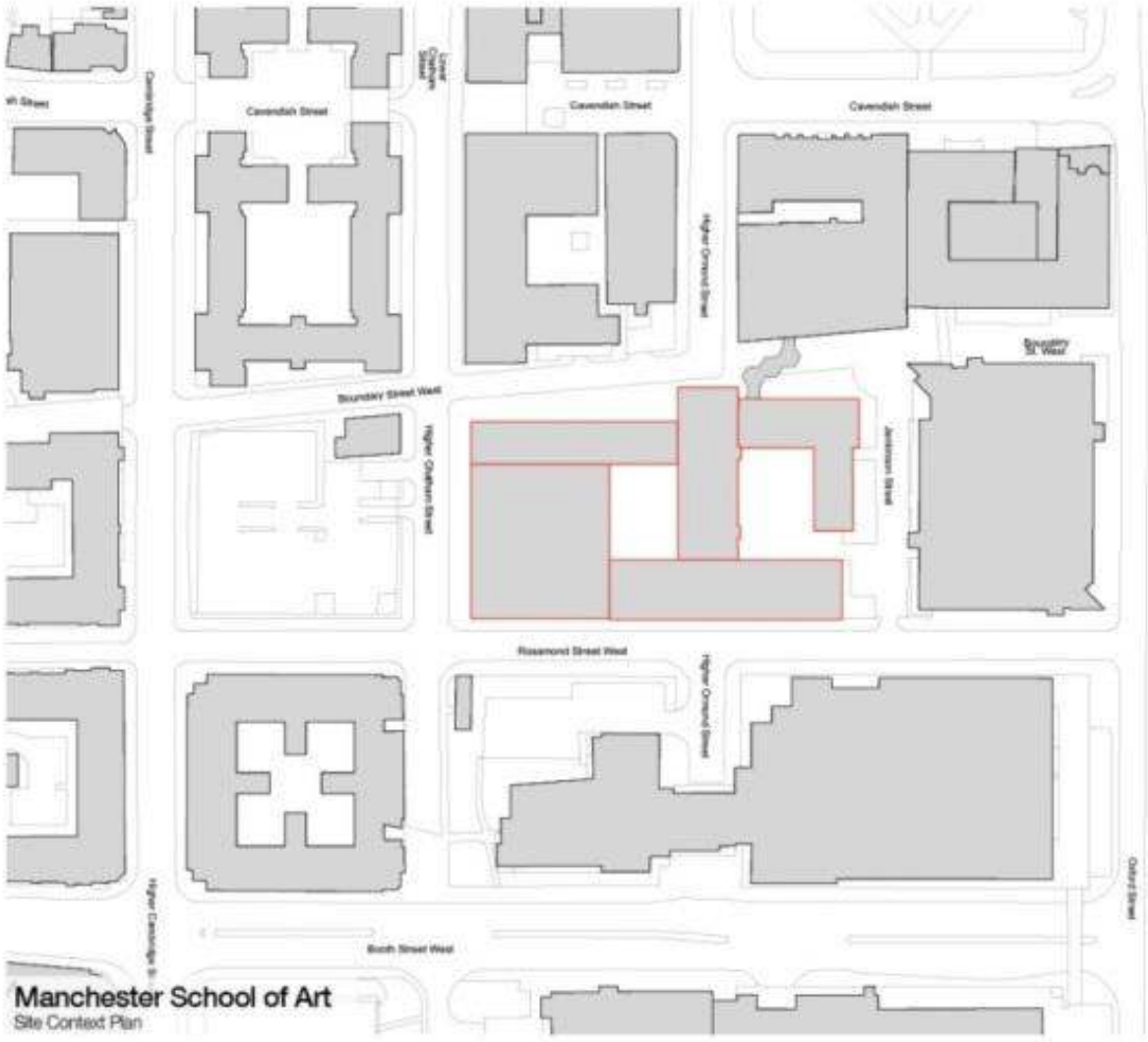

FIG. 6: Site Plan

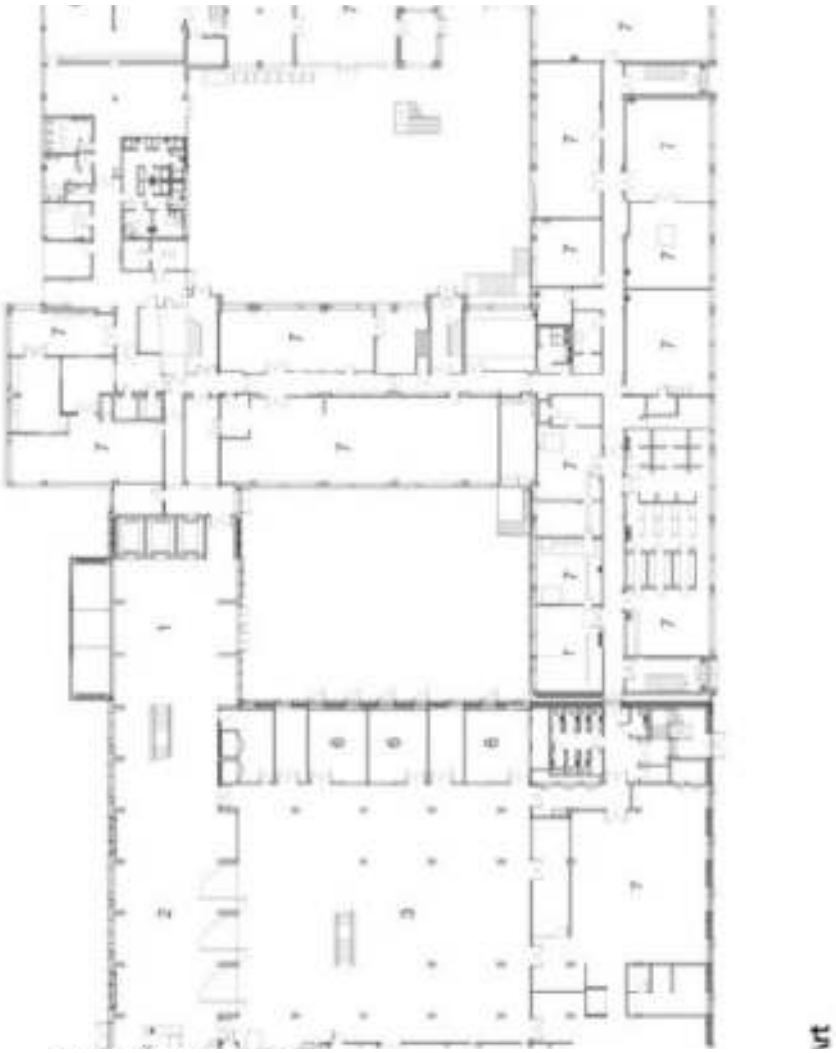

FIG. 7: Ground Floor

FIG. 8: First Floor

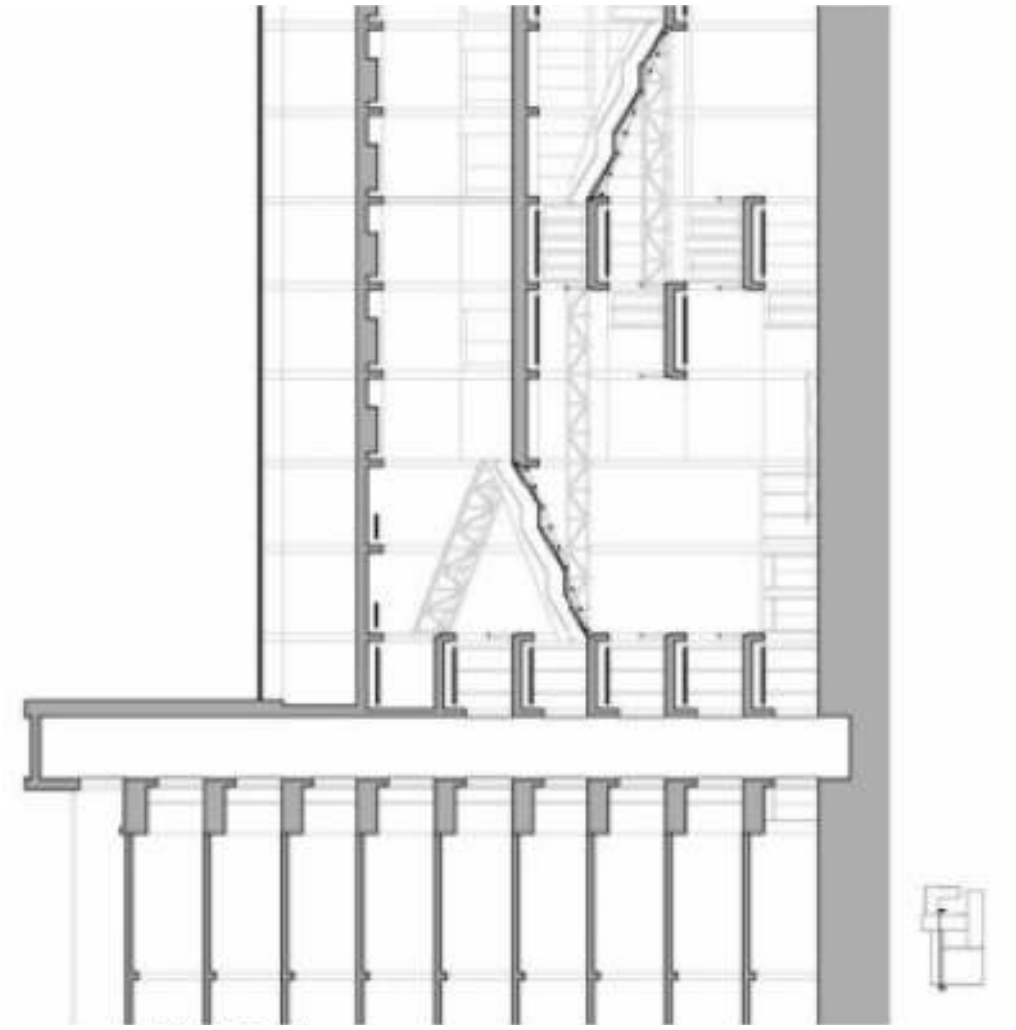

FIG. 9: Section

PLATE 4: Metal workshop

PLATE 5: Open Design studio

PLATE 6: Courtyard

PLATE 7: Open and double volume foyer

CASE STUDY THREE:

NEW CAMPUS FOR UNIVERSITY OF THE ARTS LONDON, UNITED KINGDOM


Plate8:Studio

The two new four storey studio buildings are arranged at either side of a covered central 'street', some 110m long, 12m wide and 20m high, covered by a translucent ETFE roof and punctuated by a regular rhythm of service cores that accommodate lifts, stairs and toilets. At the northern end, a new centre for the Performing Arts houses a fully equipped theatre complete with fly-tower as well as rehearsal and teaching spaces.


Plate9: Arial view of the School

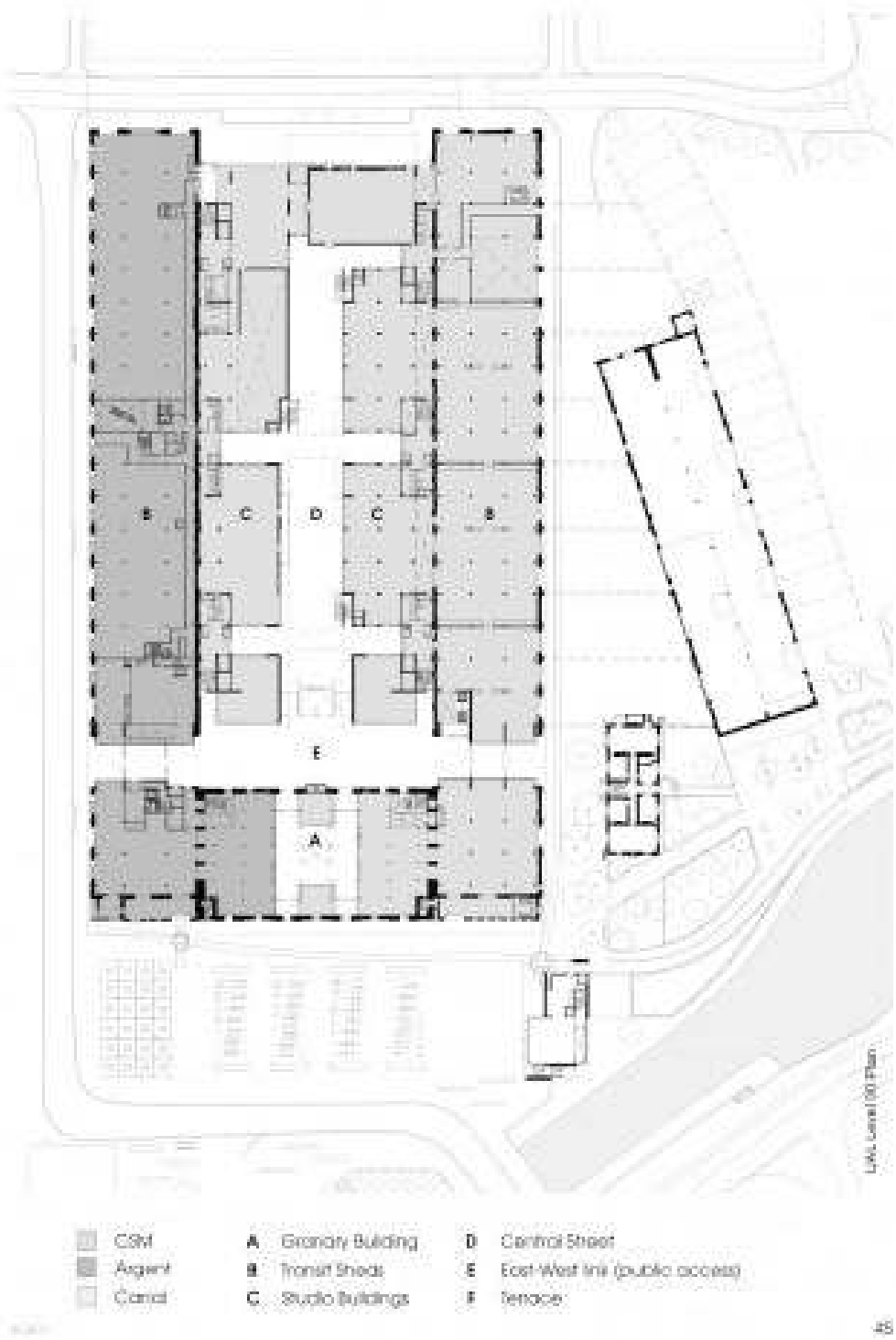

FIG. 10: Floor Plan

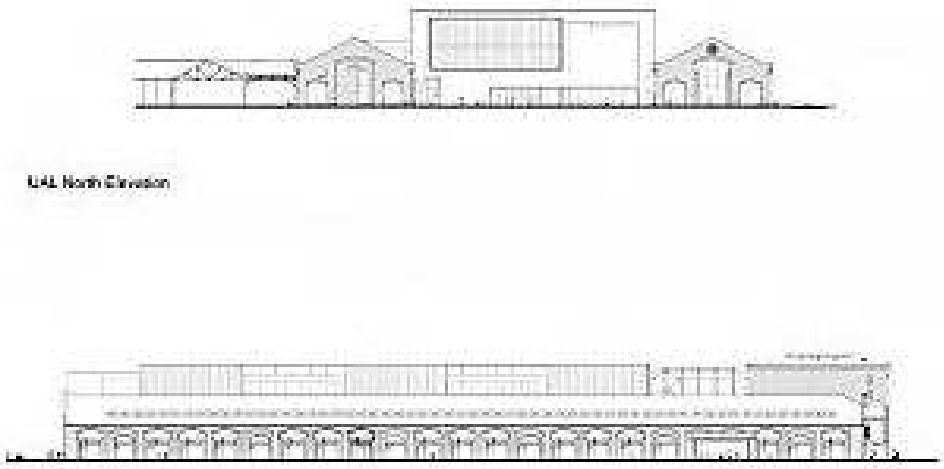

FIG. 10: Elevations

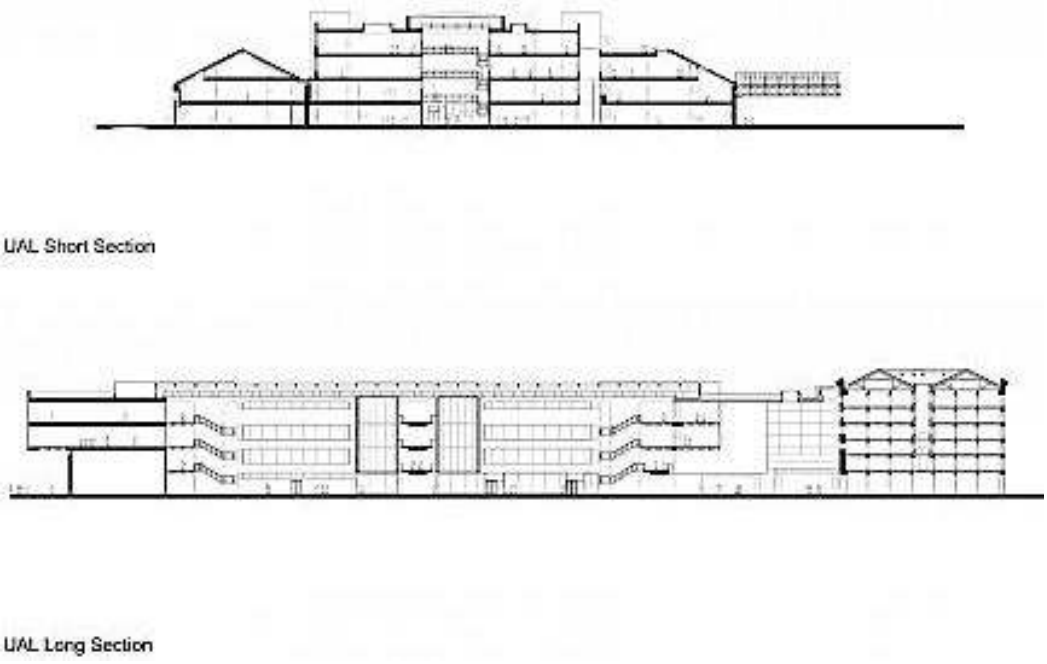

FIG. 11: Sections

Plate10: Covered space between two the buildings

Plate11:Studio

Plate12: Fashion Studio

CASE STUDY FOUR: INDUSTRIAL DESIGN DEPARTMENT, FEDERAL UNIVERSITY OF TECHNOLOGY, AKURE, NIGERIA.

PLATE 13: Studio with work top

Plate 14: typical classroom

Plate 15: Outdoor kiln

Plate 16: Painting studio

CASE STUDY FOUR:

DEPARTMENT OF FINE AND APPLIED ART, LADOKE AKINTOLA UNIVERSITY, OGBOMOSHO, Nigeria

The Department of fine and Applied Art LadokeAkintola University was established in the Faculty of Environmental Sciences in 1992. The first set of students for the maiden programme of the Department, the Bachelor of Technology (Honours) degree in Fine and Applied Arts, were admitted in the 1992/93 session.



Plate 17: outdoor studioPlate 18 &19: sculpture garden


Plate20: main entrancePlate21: ceramic studio

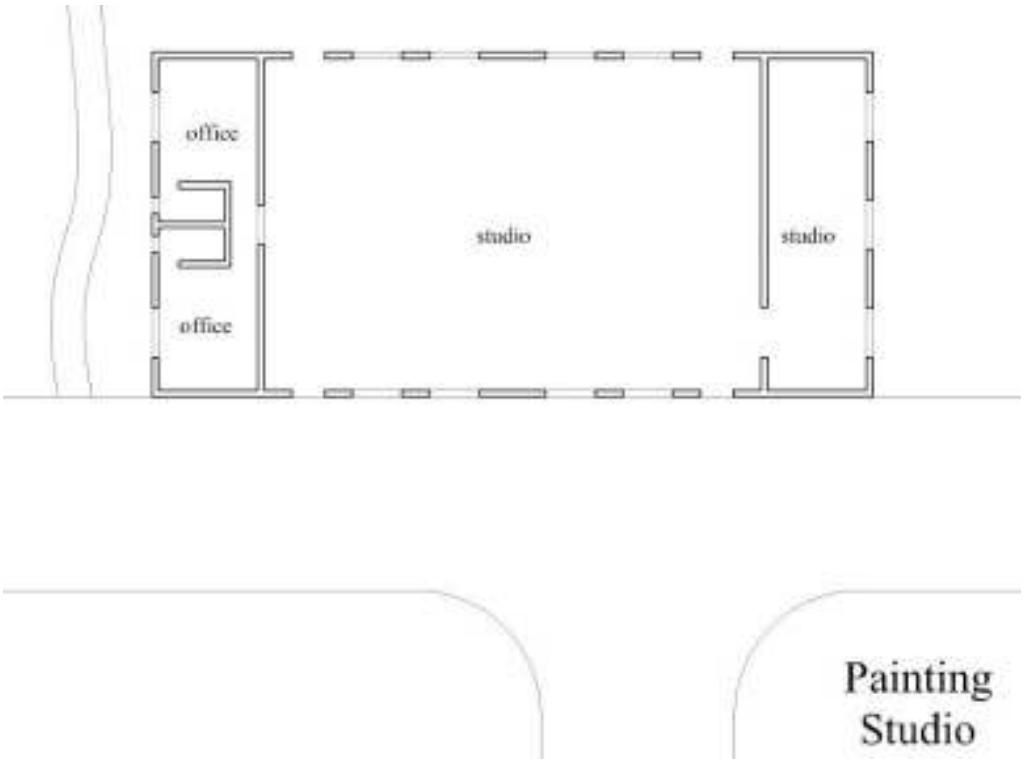

FIG. 12: Floor Plan

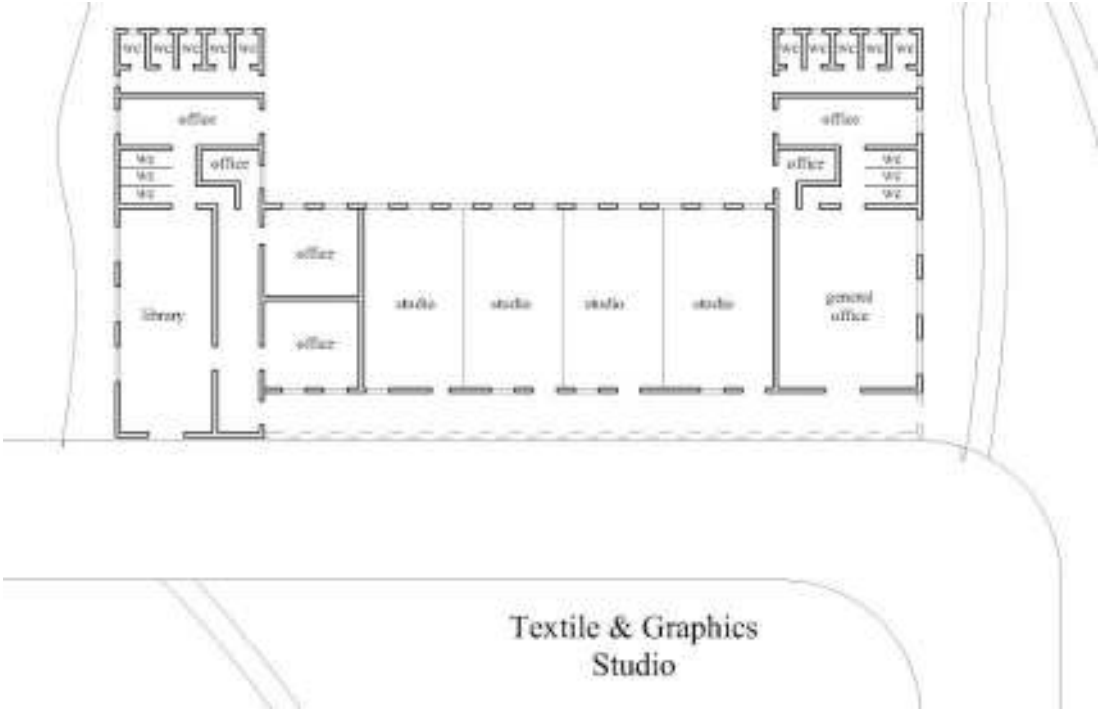

FIG. 13: Floor Plan

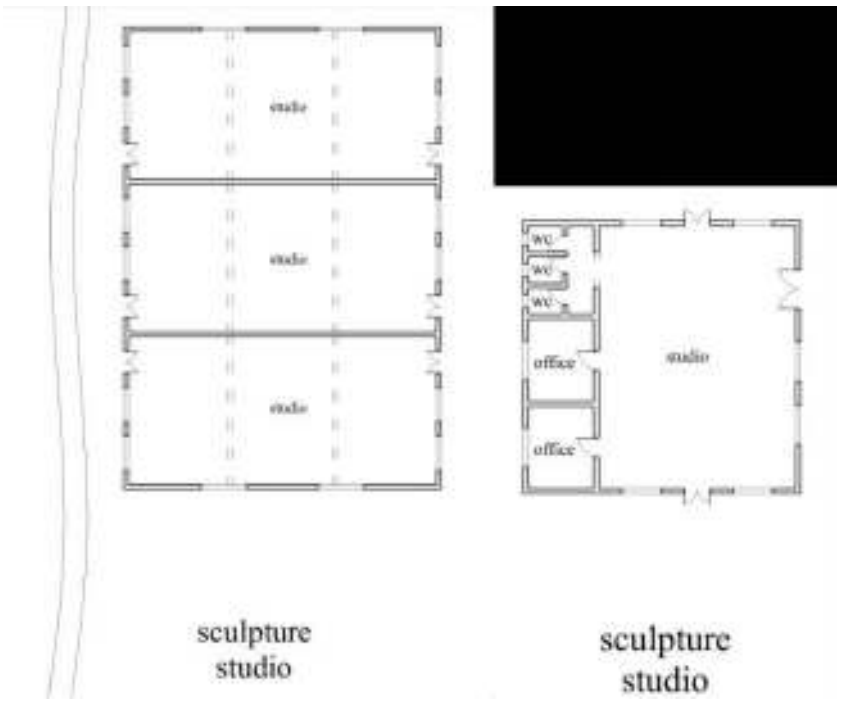

FIG. 14: Floor Plan

FIG. 15: Site Plan

CASE STUDY FIVE: DEPARTMENT OF FINE AND APPLIED ART, OAU, Ile-Ife, Nigeria

Plat 22: Approach view

The present department of Fine and Applied art was carved out of the Institute of African Studies which was put in place to actualize the culture aspect of the motto of the university. The Institute was expanded in 1966 and divisions, which included Art and Art History as well as Archaeology and Museum, were carved out.

As a result of in-depth research into various aspects of African Culture such as Art, Music, Drama, African Languages and Literatures by the Institute, the Research Fellows in Art and Art history were by 1968/69 session, offering service courses to students in the Faculty of Education and later in the Faculty of Arts. The first set of B.A. (Fine Arts/Education) students graduated in 1974 while the first set of B.A. (Hons) Fine Arts students graduated in 1976, a year after the establishment of a full-fledged Fine Arts Department.

In 1989, when the National Universities Commission Approved Minimum Standards in Environmental Sciences for all Nigerian Universities, the Department of Fine Arts was moved from the Faculty of Arts to the Faculty of Environmental Design and Management. A new

programme, which represents a major restructuring in order to bring it in line with Faculty structure and modern developments in the discipline, is now presented.

Presently the Department is housed on the ground and first floor of one of the buildings for the Faculty of Environmental Design and management.

The department has six sections or specialization areas namely; Textile, Painting, Graphic designs, Ceramics, Sculpture and Art history. Each of this section has its peculiarity and spacial needs which will be addressed in the proposed building design.

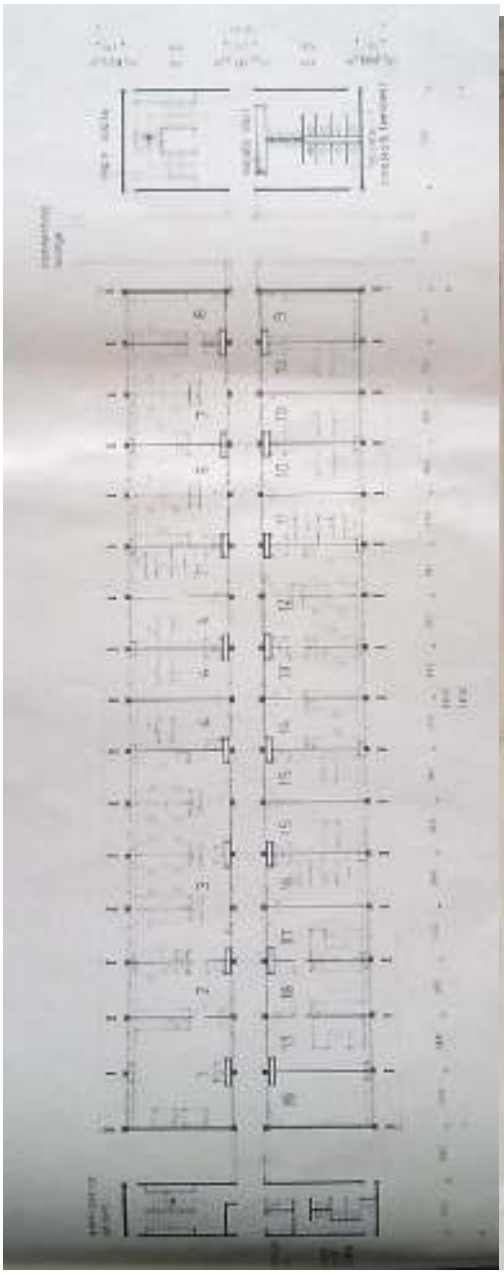

FIG. 16: Typical Floor Plan

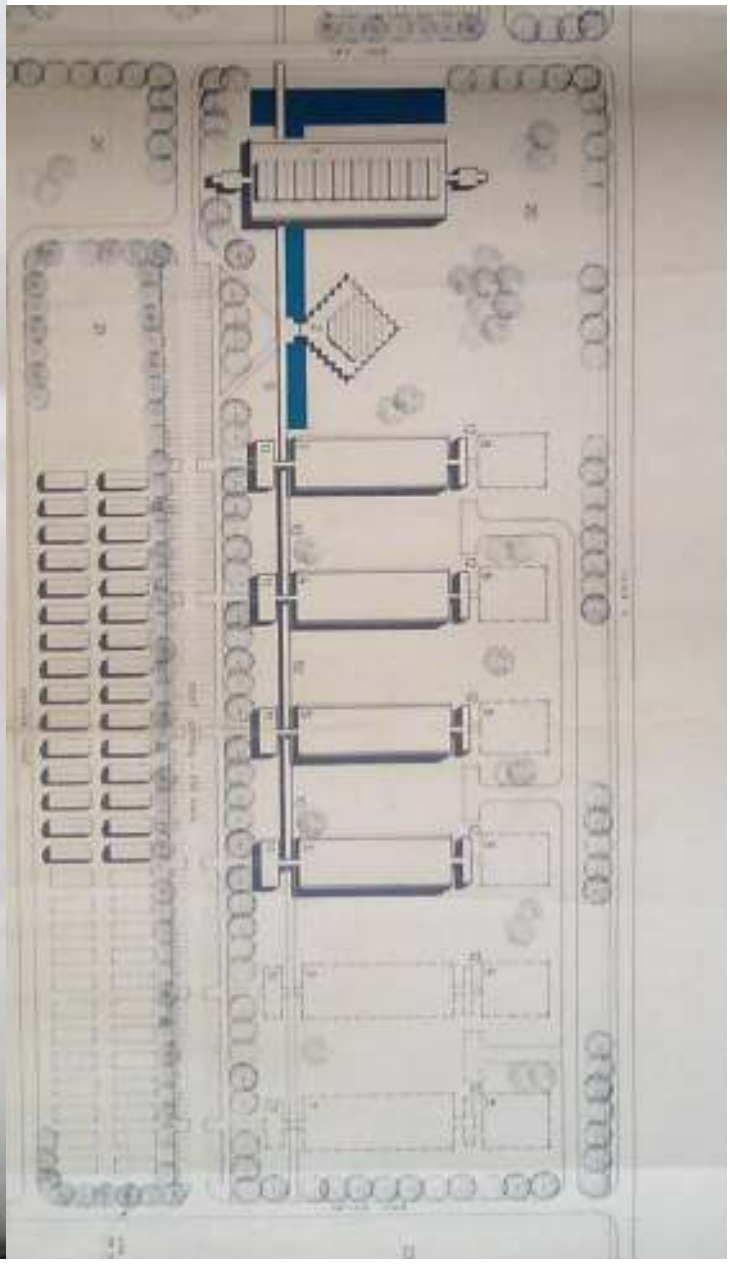

FIG. 17: Site Plan

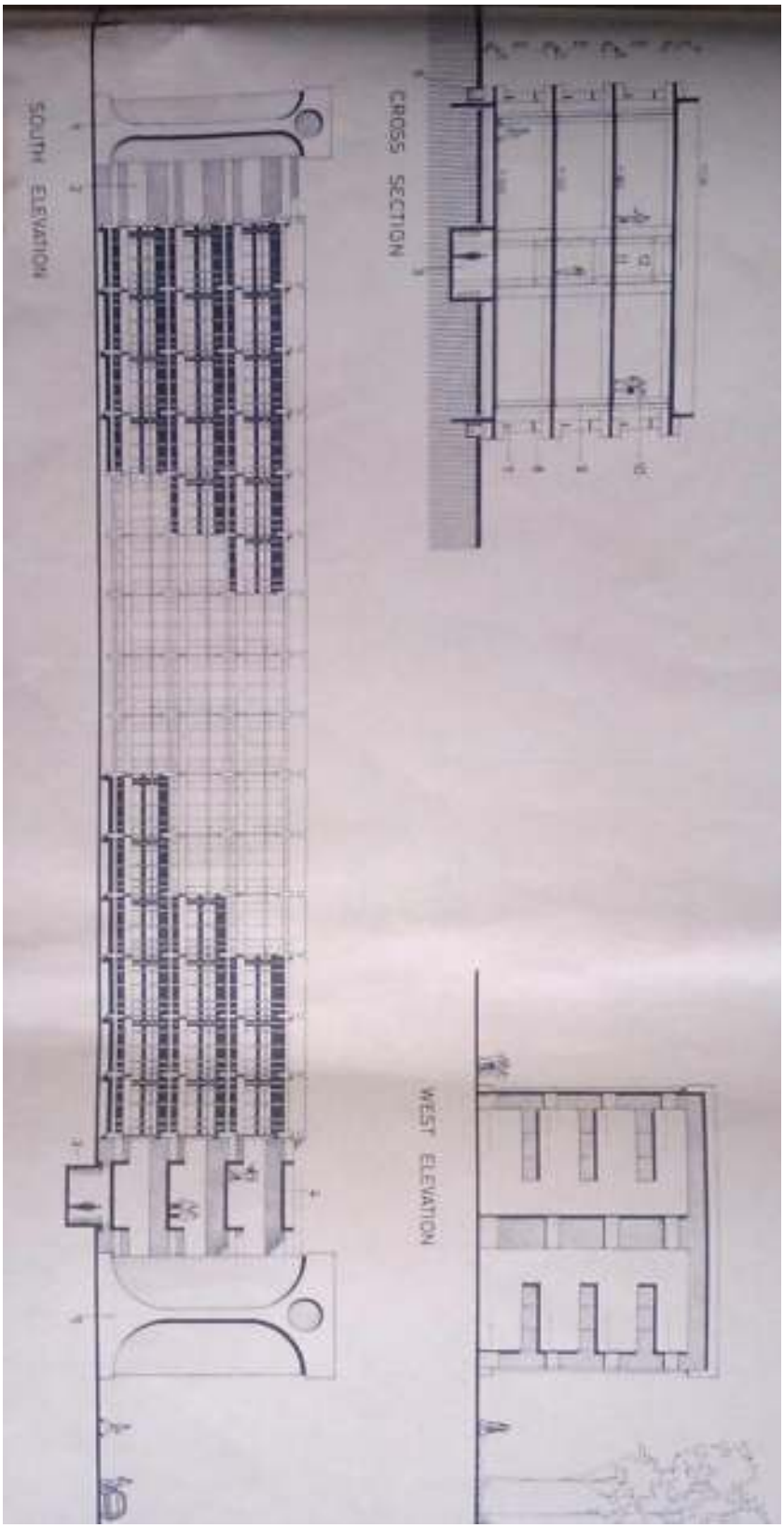

FIG. 18: Section and Elevations

Plate 23: Main corridor on the ground floor

Plate 24: Typical classroom

Plate 25: Part typical painting studio

Plate 26: Sewing studio

Plate 27: Improvised storage area for finished ceramic in the studio

Plate28: Main outdoor sculpture studio

Plate29: Outdoor sculpture studio and Kiln

Plate30: Textile print-making studio

Plate31: Clay preparatory room

Plate32: Back view of the building

CHAPTER FOUR

SITE AND ENVIRONMENTAL ANALYSIS

4.0 INTRODUCTION

This section discusses the site of the proposed department of Fine and Applied art be sited, the location background, the location, and climate of the area, the site and environmental analysis, description and all information necessary in analyzing the site. The site is located within academic core of ObafemiAwolowo University, Ile-Ife, Osun State.

4.1 STATE OF OSUN HISTORICAL BACKGROUND

Osun State came into existence on 27th August, 1991 with the creation of nine new states by the then Federal Military Government. Pressure for the creation of Osun State had been mounted over a long period of time. This was informed by a desire to promote more even and rapid development of the area.

The modern Osun State was created in 1991 from part of the old Oyo State. The state's name is derived from the River Osun, the venerated natural spring that is the manifestation of the Yoruba goddess of the same name.

Osun State is home to several of Nigeria's most famous landmarks, including the campus of ObafemiAwolowo University, one of the Nigeria's prominentinstitutions of higher learning. The university is also located in the ancient town of Ile-Ifẹ, an important early center of political and religious development for Yoruba culture.

4.1.2 GEOGRAPHICAL AREA

Osun State, known as the state of the living spring is situated in the tropical rain forest zone of the country, it occupies a land mass of approximately 14,875square kilometers, which was carved out of the old Oyo State and lies between longitude 7°30'N4°30'E and latitude 7.5°N 4.5°E. The state is an inland state in south-western Nigeria, Its capital is Osogbo and it is bounded in the north by Kwara State, in the east partly by Ekiti State and partly by Ondo State,

in the south by Ogun State and in the west by Oyo State. Though a landlocked state, it is however blessed with presence of many rivers and streams which serves the water needs of the state.

FIG 19: MAP OF NIGERIA SHOWING THE LOCATION OF OSUN STATE

Source: http://www.google.com

4.1.3 RELIEF AND DRAINAGE

The land surface of Osun state is generally undulating and descends from an altitude of over 450m in Ijesa area to 150m and below in the southern parts of the state. This is made up of two main relief regions, the first is the inselberg land scape which is part of the Yoruba highlands, while the second is the coastal plain.

The region of inselberg landscape covers more than half of the state. The northern part is characterised by numerous domed hills and occasional flat topped ridges, the more prominent hills in this region, are found at Ilesa, Igbajo, Okemesi, Elu and Oba. At Erin Ijesa, there is a sharp

drop in the elevation, and this has given rise to a waterfall which has become one of the tourist attractions of the state.

Many rivers, including the Osun River from which the state derives its name, have their source in the northern part of the state. The Osun River is perennial and its volume fluctuates with seasons. The river flows through a narrow valley throughout its course across basement complex rocks. Two dams, at Ede and Ire, provide water for the inhabitants of the state.

4.1.4 SOIL

The soils belong to the highly ferruginous tropical red soils associated with basement complex rocks. As a result of the dense humid forest cover in the area, the soils are generally deep and of two types, namely, deep clayey soils formed on low smooth hill crests and upper slopes; and the more sandy hill wash soils on the lower slopes.

The well drained clay soils of the hill crest and slopes are very important, because they provide the best soils for cocoa and coffee cultivation in the state. The lighter loams are more suitable for cultivating the local food crops, such as yam, cassava and maize. Soil degradation and soil erosion are generally not serious in the state, but considerable hill wash is recorded along the slopes of the hills.

4.1.5 VEGETATION

The state is covered by secondary forest and in the northern part, the derived Savannah mosaic predominates. Originally, virtually all parts of the state had natural lowland tropical rain forest vegetation; but this has since given way to secondary forest regrowths. Among the reasons for this are fuelwood production, road construction, clay and sand quarrying and traditional farming practices. Human interference, by way of cocoa plantation, has also replaced the forest. Hence, the natural tree species have given way mostly to oil palm trees (elacisguinniensis). However mature forests still exist in the Owu forest reserve at the southern part of the State.

4.1.6 DEMOGRAPHICS

According to 2006 National Population Censors, the population of the state is put at 3,423,535. The people of Osun state are mainly Yorubas, with major sub-ethnic groups as Ife, Ijesha, Oyo, Ibolo and Igbomina.Other settlers in the state include Hausas, Ibos and other tribes from different parts of the country.Yoruba and English are the official languages. People of Osun State practice Christianity, Islam and paganism called the traditional faith.

4.1.7 ECONOMY

The people of Osun state are mostly traders, artisans and farmers. The farmers produce food crops like yam, maize, cassava, beans and cocoyam. The cash crops include tobacco and palm produce. The artisans make hand-woven textiles, tie and dye clothes, leather work, calabash carving and mat weaving. Mineral resources such as gold, clay, lime stone and granite are found in different part of the state.

4.1.8 EDUCATION

The thirst for western education has always being a thing of pride in the state making the literacy level to be on the high side. There are numerous primary and post-primary schools in the State and the presence of higher educational institutions in the state is a major advantage these are being run by both public and private sectors. The state boasts of Technical Schools, Schools of Health Technology, Schools of Nursing and Midwifery, College of Education, teachers training colleges, two public polytechnics and three privately owned, two public universities and five private ones.

4.2 ILE-IFE

HISTORICAL DEVELOPMENT

Ife (Yoruba: *Ifè*, also *Ilé-Ifę̀*) is an ancient Yorubacity in south-western Nigeria. Evidence of urbanization at the site has been discovered to date back to roughly 500 AD. It is regarded as the cradle of civilization, according to Yoruba tradition, Ife is the ancestral and spiritual home

for all Yoruba. It is believed that the creation of the world started from Ife. Hence, it is popularly referred to as ***''Land of the Source''.***According to the Yoruba people, Ife is where the founding deities Oduduwa and Obatala began the creation of the world, as directed by the paramount Deity Olodumare. Obàtálá created the first humans out of clay, while Odùduwà became the first divine king of the Yoruba. The Oòni (King) of Ife claims direct descent from the Oduduwa, and is counted first among Yoruba kings. To this day many of the surviving traditional religious groups of the city celebrate the creation of the world during the Itapa festival. According to anthropologists, its habitation can be traced as far back as 350 BCE(iidorg website, 2015).It is located between latitudes 7°28'N and 7°45'N and longitudes 4°30'E and 4°34'E with a tropical climate which is common to other southwest area, the rainy season starts April to October while the dry season lasts October to March every year(Ajala&Olayiwola, 2013).

Administratively, Ile-Ife has two local governments namely Ife Central and Ife East. The population of the two according to the 2006 National Census is put at 167,254 and 188,027 respectively. (Osun website, 2015).Ile-Ife is surrounded by rural settlements where agriculture is the chief occupation. However, Ile-Ife itself is a highly commercialized city that depends on the surrounding hinterland for most of its food supply. It has an undulating terrain underlain by metamorphic rocks and characterized by two types of soils, deep clay soils on the upper slopes and sandy soils on the lower parts (Ajala&Olayiwola, 2013).

Ile-Ife is home to the Prestigious ObafemiAwolowo University and other important places like University Teaching Hospital Complex, Ife Museum of Antiquities, OpaOranmiyan, Okemogun Shrine, Oduduwa Palace, Zoological Gardens and Odua Shrine. The Olojo Festival, an important event in the ancient town holds annually. (Osun website, 2015)

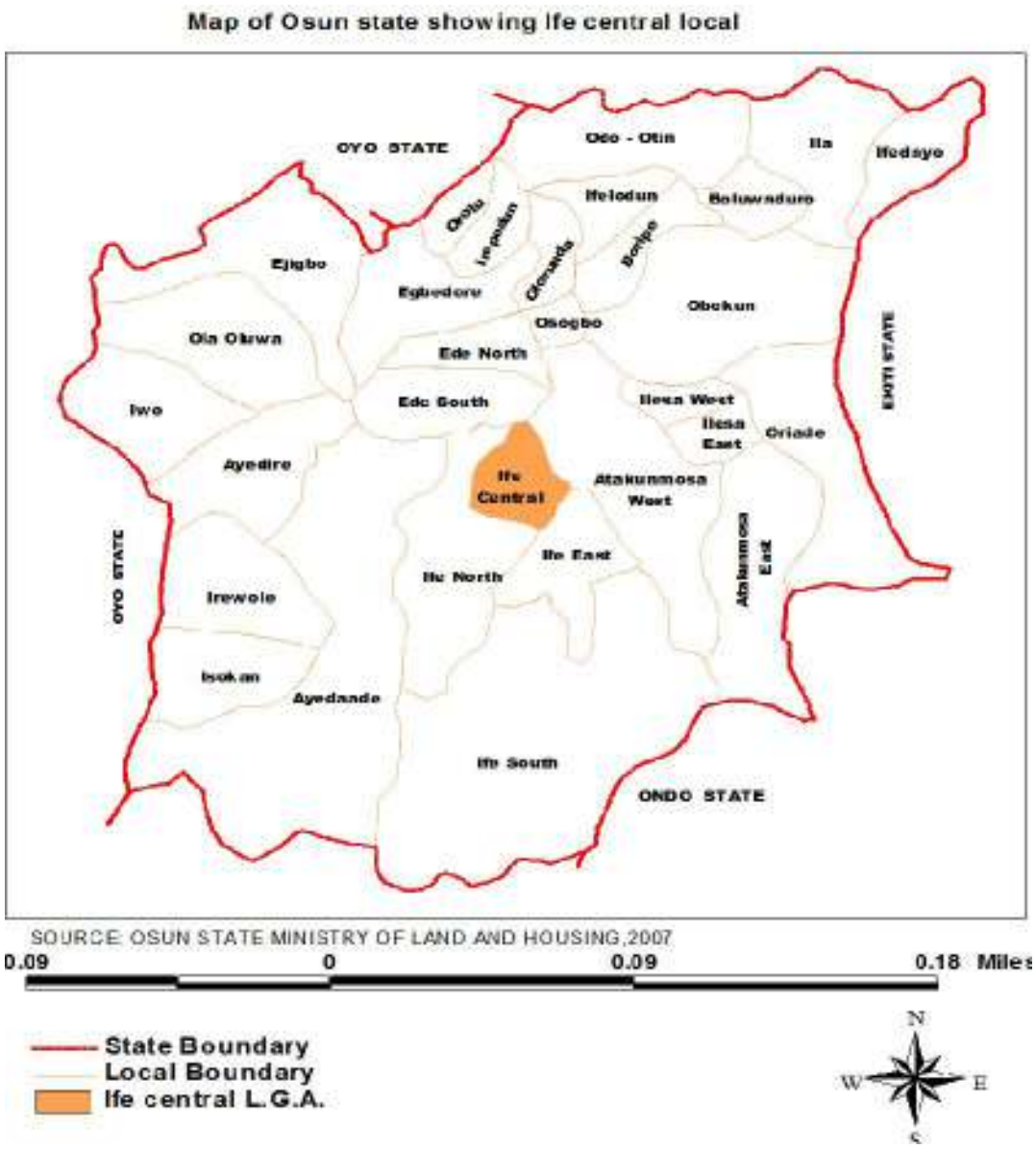

FIG 20: MAP OF OSUN STATE SHOWING IFE CENTRAL L.G.A.

Source: http://www.google.com

4.3 OBAFEMI AWOLOWO UNIVERSITY

HISTORICAL DEVELOPMENT

ObafemiAwolowo University, Ile-Ife, Nigeria is a government-owned and operated Nigerian university, The university is located in the ancient city of Ile-Ife, Osun State, southwest ofNigeria. Founded in 1962 as the University of Ife by the regional government of Western Nigeria led by late Chief Samuel LadokeAkintola and was renamed ObafemiAwolowo University in May 12, 1987 in honor of Chief ObafemiAwolowo (1909–1987), the first Nigerian premier of the Western Region of Nigeria. It is situated on a vast expanse of land totaling 11,861 hectares.At the inception, the University was temporary located on the site of the Ibadan Branch of the Nigerian College, with an initial enrolment of 244 students, teaching activities began in October, 1962. Though it started with only five faculties, the university now have 13 faculties and two colleges — the Postgraduate College and the College of Health Sciences with a total of 82 departments have emerged offering numerous courses offered. (Wikipedia, 2015)

ObafemiAwolowo University is endowed with modernist architecture - the campus layout and buildings were designed by Israeli architect Arieh Sharon. The campus has an eye-catching landscape built on about 5,000 acres (20 km^2) of a total of 13,000 acres (53 km^2) of the land owned by the university. The university is comprises of the central campus, the student residential area, the staff quarters and a Teaching and Research Farm. The central campus comprises the academic, administrative units and service centers. The student residential area is made up of ten undergraduate hostels and a postgraduate hall of residence. There is a power station, a dam and a water treatment plant. (OAU website, 2015).

Enrollment is has however risen from 244 student at the inception to about 32,000 for undergraduates and over 6,000 for graduate studies. The motto of the university is "For learning and culture". In terms of research productivity, ObafemiAwolowo University is ranked as the most productive university in Nigeria by the National Universities Commission (NUC) and by Shanghai University world rankings as it relates to Africa.

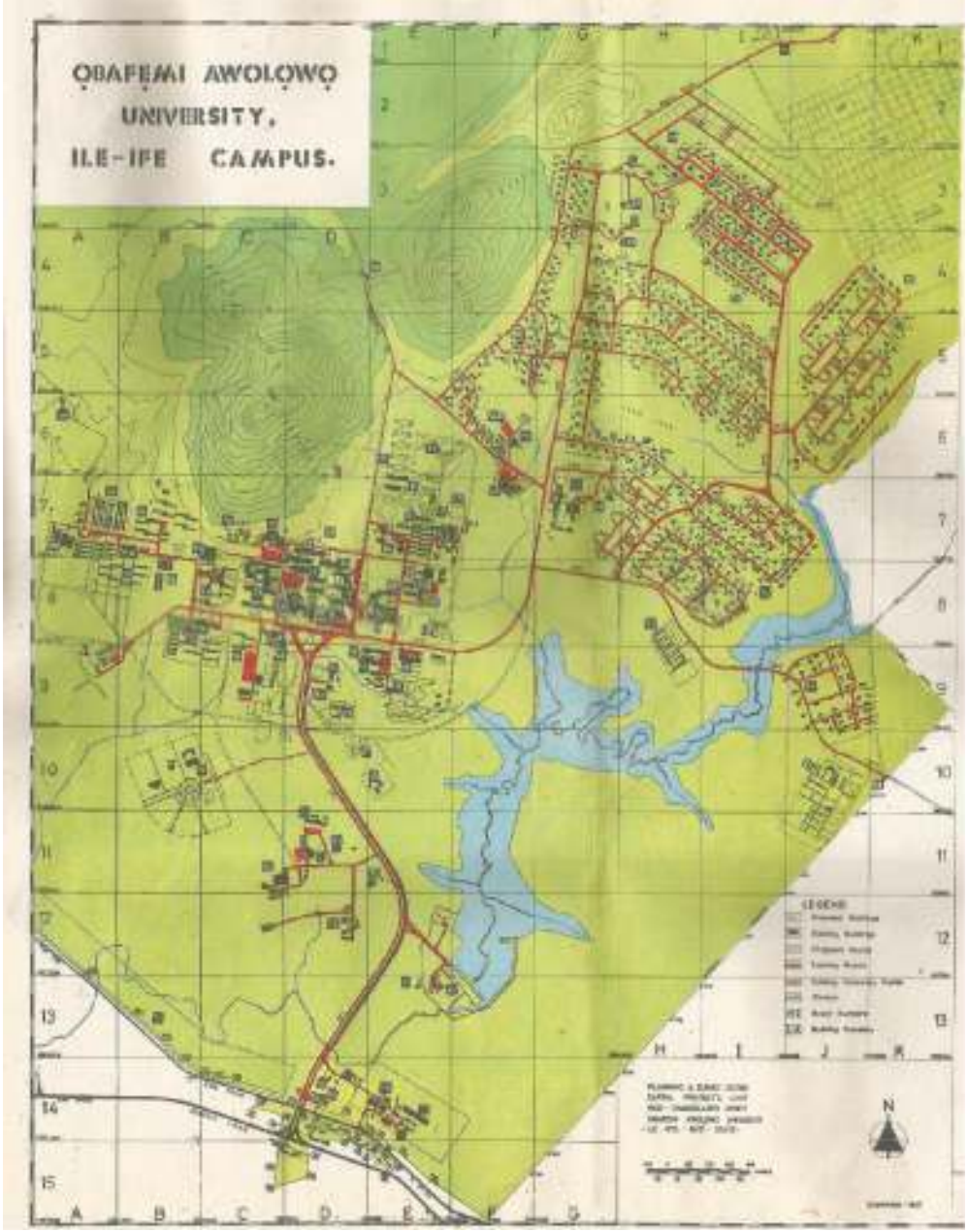

FIG 21: MASTER PLAN OF OBAFEMI AWOLOWO UNIVERSITY CAMPUS.

Source: PPDU, O.A.U, Ile-Ife

4.3.1 SITE SELECTION CRITERIA

Numerous factors were considered in the selection ofsite of the proposed building. The geographical area for the new facility was determined by the proximity to the existing facility used by the department, within the area and the location of been used to by the

user and the large expanse of land available on this part of the developing academic core. However, many other factors were also considered,the following factors amongst others were influential to the selection of the site for the proposed department of Fine and Applied Art.

A. LOCATION

The site proximity to the existing building of the department target users and the center from which it stands in order to benefit the users wasput into consideration.

B. SIZE

The proposed department is such an extensive one;therefore in order to accommodate all the needed spaces both internal and external which will accommodate the display yard and workshop, a large expanse of land is required.

C. INFRASTRUCTURE AND UTILITIIES

The availability of essential utilities like electricity, water supply, telephones etc are important to service the facility, and therefore considered in selecting the site. In order to reduce the cost of providing new ones from a far distance, the facility would be close to existing lines of major utilities.

4.3.2 THE SITE

LOCATION

The proposed site is located on road 4 of the ObafemiAwolowoUniversity; this road also leads to the agricultural research farm. The proposed site is opposite the University zoological garden, in a secluded part of the academic area and close to the existing departmental building to accommodate the large size of land needed for the building.

PLATE33: ARIAL VIEW OF THE SITE

Source: http://www.googleearth.com

PLATE 34: the site of the proposed department

4.3.3 SITE ANALYSIS

SITE SHAPE

The site is rectangular in shape with a steeply slope to the existing building line and a gentle slope from the middle of the site towards its end.

PLATE 35: showing the slope in relation to the existing building occupied by the department and the faculty building

SITE SIZE

The site is about sixty meters (250m) in length and about forty meters (210m) wide. It covers a total area of 8,000square meter sqm. This suggests that the site is large and also, appropriate for the design of the department.

VIEWS AND ORIENTATION

The area on which the site exists is a well-developed and not congested area of ObafemiAwolowo University, Ile-Ife. The orientation of the building then has to be carefully taken into consideration. This is to ensure that a blend occur when the department is finally built on the site, the basic parameters as regards sun, rain and wind orientation also applies.

ACCESSIBILITY

The site can be accessed from two different sides of the university environment i.e. from the Agricultural research farm road, the main road, which will serve as the pedestrian access because of the slope and from the existing access road from the side to the present Faculty of

Environmental Design and Management by the extension of the existing road to the new facility.

SOIL AND ECOLOGY

The site is on a sloppy part of the university. It slopes toward the back from the main road and has minimal contours from about a half of the site and it is compacted ground and not loose. This in turn will facilitate the drainage of water from the site.

LEVEL OF WATER

Taking the fact that Ile-Ife is not in close proximity to Lagos which is almost at sea level, the water table level is minimal or rather on the average range. However, water channels provided in the university properly drains excess water away from the site thereby preventing the occurrence of flood.

4.4 SITE NEIGHBOUHOOD CHARACTERISTICS

The site is situated in an academic environment alongside other academic buildings, especially the one been used presently by the department. On the opposite side of the road is the University zoological garden. Other buildings in this area are the Faculty of Environmental Design and Management and the Faculty of Agriculture.

4.5 THE CLIENT/USER

The ObafemiAwolowo University is a comprehensive public institution established in 1962 as The University of Ife. The University is situated on a vast expanse of land totaling 11,861 hectares in Ile-Ife, Osun State, southwest of Nigeria.

The University comprises the central campus, the student residential area, the staff quarters and a Teaching and Research Farm. The central campus comprises the academic, administrative units and service centers. The student residential areas are made up of 10 undergraduate hostels and a postgraduate hall of residence. There is a power station, a dam and a water treatment plant.

When the University was established in 1962 with the motto “For Learning and Culture”, an Institute of African Studies was put in place to actualize the culture aspect of the motto. The Institute was expanded in 1966 and divisions, which included Art and Art History as well as Archaeology and Museum, were carved out.

The Institute’s staff conducted in-depth research into various aspects of African Culture such as Art, Music, Drama, African Languages and Literatures. In addition, the Research Fellows in Art and Art history were by 1968/69 session, offering service courses to students in the Faculty of Education and later in the Faculty of Arts. The first set of B.A. (Fine Arts/Education) students graduated in 1974 while the first set of B.A. (Hons) Fine Arts students graduated in 1976, a year after the establishment of a full-fledged Fine Arts Department.

A turning point came in 1989 when, by virtue of the National Universities Commission Approved Minimum Standards in Environmental Sciences for all Nigerian Universities, the Department of Fine Arts was moved from the Faculty of Arts to the Faculty of Environmental Design and Management. Slight modifications were made to the degree programme brought over from the parent Faculty. A new programme, which represents a major restructuring in order to bring it in line with Faculty structure and modern developments in the discipline, is now presented.

Presently the Department is housed on the ground and second floor of one of the buildings for the Faculty of Environmental Design and management. The department has six sections or specialization areas namely; Textile, Painting, Graphic designs, Ceramics, Sculpture and Art history. Each of this section has its peculiarity and spatial needs which is addressed in the proposed building design.

4.6 FUNCTIONS, SPACES AND RELATIONSHIP BETWEEN SPACES

Generally, a Fine and Applied Art department should have the following spaces:

1.) Administrative section

2.) Academic Section

3.) Practical/Studio/Workshop Section

Under these departments, there exist different spaces where activities that pertain to the departments are carried out. These facilities are presently scattered, in which the administrative section is in a separate building in another part of the university entirely. This makes the work flow of the department rather slow and undesirable for the staffs.

4.6.1 DEPARTMENTAL STRUCTURE

The department of Fine and Applied Art is structured in a manner that they all have offices for the lecturers, lecture rooms for classes, studios and workshops for practical work and departmental libraries and galleries for display of works.

4.6.1.1 ADMINISTRATIVE SECTION:this involves running of the affairs such as monetary issues and the general maintenance of the department.

4.6.1.2 ACADEMIC SECTION: The academic section includes offices for the Head of Department who is the head of all the sections under the department, there is also a general office where departmental secretaries and other junior staff work and attend to issues as regards the department. Other areas as regards the academic section include: offices for lecturers, ofices for technolecture rooms for receiving lectures and the departmental library

4.6.1.3 PRACTICAL SECTION:this is the section where all theoretical aspect of all that is taught in the lecture rooms is being practiced, assignments given are done, and hands on work skills are perfected. In most cases, the studios, workshops or laboratories are usually close to the lecture rooms and in some cases, laboratories may also include sitting area with learning facilities for ease of movement and explanation of certain issues involving each work as it applies to Art history section.

CHAPTER FIVE

DESIGN CRITERIA

This section discusses the factor that affects the proposed design it also involves a critical look at the various criteria which are important in developing a workable program which would satisfy conditions for meeting user needs. These issues, factors and criteria are discussed in terms of space, purpose, behaviour, function, aesthetics, technology,the environment and overall user satisfaction.

5.1 THE BRIEF

The proposed department of Fine and Applied Art is unique in terms of function, aesthetics, and significance, utility and with state-of-the-art facilities. It is a complex with a multi-use purpose, the lecture theater/auditorium, open door and enclosed exhibition area. Also to be provided for is a cafeteria and snack bar, art material shop. Adequate administrative offices would also be provided to cater for the management of the staff and student the activities in the department. The studio/practical section is to include sewing, printing, ceramic, weaving, graphic, photography and stores. The Training section is also to include, the lecture rooms, computer rooms, practical rooms and offices. Outdoor areas are of even much importance as indoor spaces to include parking circulation routes and an outdoor relaxation and sculpture park.

The floor level and wall finishes are appropriate for the different spaces and also reflects good level of elegance and utility to inspire creativity amongst the users and visitors. Proper planning and zoning of public spaces is a necessity so also is the circulation which should allow all services run concurrently without interference. The circulation pattern should also be adequate to cater for the human traffic during peak periods.

1. <u>GENERAL ADMINISTRATION</u>

Head of department

General office

Staff offices

Stores

2. STUDIOS FOR SPECIALISATIONS

2 Painting studios

2 Sculpture studios

2 Ceramic studios

2 Graphic studios

2 Textile studios

Stores

3. GENERAL STUDIO

2 Dimensional studios

3 Dimensional studios (ceramic)

3 Dimensional studios (sculpture)

Part I&II drawing studio

Part III&IV drawing studio

Fashion/sewing studio

Fabric printing studio

2 textile studios

Photography studio

Print-making studio

2 graphic studios

Library/reading room

Computer graphics studio

Teaching art gallery

3 classrooms

Art history seminar room

4. OPEN WORKSHOPS/STUDIOS

Welding studio

Dyeing studio

Carving studio

Weaving studio

Modeling/casting

Kiln room

Foundry

5. POSTGRADUATE STUDIOS

Mfa sculpture studio

Mfa painting studio

Mfa ceramic studio

Mfa textile studio

Mfa graphic studio

PG teaching museum

6. OUTDOOR SPACE

General Car park

Staff car park

Outdoor sitting area/landscape

Outdoor sculpture yard

OTHERS

Conveniences

Lobbies & corridors

Gallery/atrium

Snack Bar

Art shop

Cafeteria

Student Union Office

These spaces fall under major sections which are referred to as options/sections under the department of Fine and Applied Art. These are:

1. Administration section
2. Painting section
3. Ceramics section
4. Sculpture section
5. Art history section
6. Textile section
7. Graphics section
8. Open workshops/studios
9. Outdoor and parks

5.2 PRINCIPLES OF DESIGNING DEPARTMENT OF FINE AND APPLIED ART

This design seeks to utilize the basic design principles and approaches in its execution and in doing this it combined the three “F’s” i.e. function, form and fund.

The design was approached by looking at the function of the individual spaces and sections which makes up the complex. Consequently, the function of the building as an educational would be arrived at.

The spaces below are spaces allocated to every functional space in the proposed structure. The area is measured in meter square.

5.2.1 SPATIAL REQUIREMENT

THE STUDIOS, CLASSROOMS AND LECTURE THEATER

- Entrances/ escapes and exits

Multiple entrances into the building are the ideal;these entrances are well defined and provide a strong affinity to the exits and other functional areas such as the administrative, lecture theater, main gallery and other spaces such as rest rooms, circulation lobbies, administrative and classrooms. The entrances add to the aesthetic character of the building façade where entrances are to be exposed to the exterior. Escape stairs of adequate size and specification is provided for spaces above ground floor. Fire exits from the building should be adequate and logically located to aid fire safety.

- Circulation

Circulation must be thorough and clearly defined devoid of any complications to provide major and support links to every spatial zone or category within the building. Service and guest entrances and circulation routes are all clearly defined to avoid a clash. Sizing and location of circulation lobbies is functionally adequate.

- Vision

The classrooms, indoor studios and lecture theater spacesare free of columns that obstruct vision in doing this standard sight line and angles were considered in the design.

- Ventilation

The lecture theater is double volume to allow for proper air movement, the studio and classrooms are of 4.5m head room also. However, in order to do this, floor area to volume ratio adequate to support the size and capacity of the spaces was adopted. Also, mechanical ventilation system is to be used in the spaces and lobbies.

Furniture, Fixtures and Equipment

- Furniture and equipment for this space should be designed to support flexible arrangement options. Hence, furniture must be movable; stage would be designed to suit event. Special equipment to be used for special events and effects must be portable or hung on the roof**.** Portable Stage/ risers as the spaces are expected to be designed to suit particular events.

Exhibition Hall/Main Gallery

The exhibition hall is designed to have strong affinity to the other halls and spaces within the same zone. Thisis designed to provide a deep feeling of grandiose in relation to other spaces within the zone.

- Access is independent of other spaces to avoid a misuse.
- Where columns are to be used, they have to be treated with ornaments that would accentuate the space and provide the grand feeling required of such spaces.
- This space could be connected to/ combined with the atrium.
- Provision must be made for partitioning/ divisibility.

Seminar Room

Meeting room spacewas provided for the administrative area accessible to the staff in case of meetings and students postgraduate examinations only. Hence,

- Meeting Rooms should have entrances that are well defined
- Well lighted and ventilated space for the comfort of the users
- The space must be free of columns that restrict sight lines.

Entry and Lobby

From the main street and the car park, visitors will be able to quickly identify the building entrance and determine a sense of direction from architectural and graphic features on the exterior. Public circulation is well planned to enhance the appearance and create a clear point of entry for the department. Both Human and vehicular traffic flow patterns were carefully considered to ensure that they are direct, effective and support the various activities to be carried out in the various sections or zones of the facility. The entrance is symbolic, balanced and consistent in character to provide unity.

The Building as a Whole

The Building utilizes the effective zoning and planning of the design to ensure that spaces are brought together in a way that proportion, emphasis, unity and symmetrical balance are functionally merged to serve the purpose of the building. Also, the various spaces aremassed in an adequate proportion (volumetrically) to ensure that the various spatial masses are brought

together in unity in a way that exhibits striking symbolic architectural and graphic consistency that inspires the user by challenging their creativity.

Materials

Materials and finishing details are part of the most important choices made in designing this building and in doing this, consideration was given to the performance, aesthetic and functional characteristics of the materials. It is important to consider the durability in terms of the life span, expected surface pressure to be experienced, cost of installation and maintenance of the finishing materials; these are however placed side by side with the aesthetic implications in terms of texture, patterns, colour, and contrast e.t.c. However, it is important that whatever material is used, a statement of uniqueness, pricelessness, taste and timelessness has to be made. Ceilings, walls, floors, lighting, utility should be of high quality, durable and of scale adequate enough to send the desired message graphically and functionally and aesthetically.

5.3 TECHNOLOGICAL AND ENVIRONMENTAL CRITERIA

The technological and Environmental criteria necessary for the design of the department and that which would influence the eventual design are discussed in terms of environmental conditions to be achieved, the desired materials/ finishes, services required and the performance requirements.

5.3.1 ENVIRONMENTAL REQUIREMENTS

- Proper Building Orientation

Environmental factors are necessary considerations in building design. This is aimed at providing an atmosphere that is conducive for comfortable pursuit of the basic technical issues of a good architectural design orientation. This is to reduce the effect of solar radiation and to enhance ventilation in the functional spaces especially in tropical regions. In planning, a building should be orientated in such a way that can make use of natural advantages and put adverse effects under control. However, because of the peculiar and complex nature of this building type a combination of good orientation and technological initiative is usually used.

Also, environmental requirements in building design serve as one of the criteria for choice of materials and structural system.

The Building structure

This building type consists of halls which necessitate clear vision and as such columns would be widely spaces and spans are unusually large in most cases hiding in the walls. This would require spans of beams and columns which also enhance the grid system of planning. The structure is made of components such as foundation, walls, retaining walls, floors and roofs.

Walls

Walls keep out the effect of weather and other threats to users, they also help to provide privacy and add to the aesthetics of the building. Walls are also used for display of works of art in this building type. External walls will be water, insect and rodent proof, preferably of prefabricated reinforced concrete panels.Internal walls will be smooth, flat and resistant to wear and corrosion, impervious easily cleanable and of light colours, also some of the internal walls will be made of glass to enhance art appreciation in the visitors. Internal walls should be treated with sound absorbent materials where required.

Roof

The roofs are made of materials to keep the water, direct sunlight and heat out of the building. They must be impervious, joint less and appear to be monolithic. The roof carcass would be made of steel and aluminum.

Floors

The floors function as structural element for stability, to prevent sound penetration, house services and also to eliminate the effect of rising damp. Hard, slip and wear resistant floor finishes such as ceramic tiles and terrazzo will be used for areas predicted to be prone to heavy pedestrian traffic and other risk such as lobbies and circulation areas. Materials for the floors must also be easy to clean, require less maintenance and also are cost- effective. Also, type of floors to be used would depend on structural, functional and aesthetic requirements of the spaces.

Materials

Reinforced concrete would be used for the sub-structure and other load bearing members. However, steel and highly pressurized plastics will also be used in some vertical and horizontal load bearing members and roof members. Technological advances have led to the use of a wide range of materials for cladding in this building type. Materials such as plastics, aluminum, glass, sandcrete blocks, and glazing as wall for lighting spaces and wood to provide surfaces that are elegant and functional.

Others

Art works like sculpture and ceramic are displayed along the lobbies and corridors entrance(s) and exit(s) are widely applied. Steel members are employed in the roofing of large single spaces like courtrooms. However, materials and finishes that are available and adequate for use in public building should be considered. These include materials and finishes that are available and adequate for use in public buildings should be considered. These include materials with a high resistance to wear, durable, and are easy to clean and needless maintenance and are cost effective.

5.3.2 SERVICES

- Mechanical and Building Services
- Planning of services have been considered from the initial or preliminary stage of the design this is to ensure that the services are properly integrated in the building to aid functionality as well as building appearance. They also affect the running cost of the buildingespecially sinceit involves several floors. Consideration has been given to distribution and encasement of these services both horizontally and vertically. All the service links of the following are also taken into consideration right from the inception stage of design.

    I. Ventilating system
    II. Fire safety installation system
    III. Water supply system
    IV. Electrical installation system

V. Drainage and sewage disposal system

- Sanitary Facilities

The allocation of sanitary facilities is been based on male-to-female ratio of 50:50, which is suitable for most socio cultural activity centres. For economic reasons the toilets and wash areas are concentrated at certain points for ease of servicing and located close to circulation lobbies and preferably on the same level as the lobbies for easy access.

- Service channelling requirements

Service ducts and waste chutes must be of adequate dimensions and type to support easy distribution and maintenance. A combination of vertical and horizontal ducts would be ideal. Wet areas are to be clearly defined and easiest ways of servicing them provided within adequate zoning requirements.

- Power

The conduits that convey the power into the building will be easily accessible in the case of future repairs.

- Water supply

Water conduits is well identified and also be easily accessible for future repairs.

- Traffic

Walkways leading to the building structure should be covered as much as possible. Layout of roads around the site buildings has been planned for safe movement for all vehicles and pedestrians. Crossing of pedestrian traffic with vehicular is highly minimized. Parking spaces are as close to the building as possible and circulation facilities for the physically handicapped must are well defined.

- External areas

Outdoor green areas are desirable for integration with the neighbourhood, aesthetic appeal, maintaining and improving environmental quality and encouraging outdoor relaxation/ socialization and work. Outdoor seating areas and the sculpture garden are an important part of thisbuilding.

5.3.3 PERFORMANCE REQUIREMENTS

Performance requirements state in precise terms the characteristic desire by users of a functional space or system of performance without regard to the specific means to be employing in achieving the results. It is measure of building success or failure. Environmentally the following shall be considered doing design of the complex.

Structure:

The need to achieve strength and stability of the building is of paramount importance in this design, to produce a hazard free structure that can withstand fire and lateral forces and also to withstand the load of the various machines to be used. This is done by proper structural analysis and using materials that are suitable for particular functions and or location.

Lighting:

This is probably a very important part of designing a fine and applied art department. All spaces need adequate light for the activities in them to be sustained. However the level of illumination varies from one space to another depending on the nature and scope of work. In practice, the time for adequate day lighting in a room is 90-25% of the total work time. Thus, it is necessary that the day lighting be boosted by artificial lighting especially in the studios and exhibition areas.

The design focus is on:

- Orientation of openings to receive the maximum sky light and derived sunlight.
- Careful choice of window glazing types and construction.
- Careful selection of interior texture and colour scheme for each space.

Most modern structures utilize both natural and artificial illumination. However, lighting depends on the orientation of the building or space in question. Lighting for cafeteria, foyer, lower ground floor, lobbies, stairways, studios, lecture rooms, offices, ancillary areas, e.t.c must be recommended according to standard acceptable levels for such spaces.

External areas such as car-parks, access points and park areas should be flood lit while emergency exits should be provided with secondary illumination.

Types of lighting include; tungsten, fluorescent, mercury repair, sodium iodide, quartz, halogen, depending on application and operational considerations. The use of glass as partitions, walls, atriums and open courtyards or light wells is also meant to enhance lighting.

Ventilation:

The requirement for good natural ventilation across most of the interior spaces cannot be over emphasized. There is a vigorous attempt directed to mechanical means to supplement of natural ventilation in the following ways.

- Provide the space with maximum fenestration possible making it to face maximum direction of wind velocity;
- There is also an effective attempt to use open-spaces to aid ventilation.

Spaces in this building in order to be fully functional must be well ventilated to cater for the number of users and also the activity level in the spaces. Hence a well detailed artificial ventilating system is very important to maintain and control the internal environment of these spaces and the building as a whole. Cross- ventilation enhanced by good orientation is desirable however, it is difficult to achieve. The courtyards and atriums may also be used as they could improve ventilation through stack effect. Thus, continuous flow of air is necessary within the spaces and important to help maintain optimum internal thermal comfort required by humans and the equipment that need constant cooling.

Thermal condition:

Heating to various degrees is generated in interior spaces from a number of sources like sun-reflection, artificial lighting fixtures, indoor kiln, body metabolisms, mechanical and electrical appliances, also radiation of heat from walls and roof. Nevertheless, in extreme harmattan, excess cold could be experienced in the interior. The durability of an exposed structure and the degree of comfortability achieved depends on the intelligent design of walling, flooring and roofing and roofing elements.

Besides, a proper and accurate choice of the materials in terms of resistance to heating and radiation, freezing, dampness and temperature, and humidity of the interior spaces, is needed.

The following enclosure qualities are mandatory.

- Materials with insulating properties to maintain temperature that would accommodate various periodically human activities.
- Use materials that have ability to keep moisture content below a limiting value.
- Use materials that have sufficient impermeability of air.

Acoustics:

Acoustic is the science of sounds. In the environment either indoor or outdoor space, sounds have diverse sources. The design focuses on limiting the amount of sound leaving or entering the building and the effect of such sound as interference, and the prevention of echo resulting from the interior sound also checking the transmission of the noise vibrations.

This could mostly be achieved with passive control means by any of the following:

- Planting of thick vegetation as buffer to prevent travelling sound waves.
- Specifying good sound absorbing materials for both the structural and partitioning elements of the building e.g. fibre board.
- Sealing of all cracks and joints between structural members and different finishes.

5.4. BEHAVIOURAL CRITERIA

The behavioural criteria addresses what the project should accomplish for the users in operational and behavioural terms. Some of these criteria to be taken into consideration and satisfy are;

Proxemics and territoriality

This is the study of the distances individuals maintain between each other in social interaction and its significances while territoriality refers to the cultural set space. The following are the behavioural needs of the above conditions

- Privacy in each space per person.
- A level of interaction between the users of the space.
- Communication distance from one space to other.

Privacy and interaction

This element of performance is logically connected with above mentioned criteria. The control of access an individual territory including physical, visual, and arrival defines the level of privacy on interaction that can be achieved. Design elements that affect this attribute include configuration of walls, openings and access. These behavioural needs include:

- Interaction and between users.
- The level of privacy in spaces.
- The level of interaction in spaces requiring communication.

Image and meaning

The shape, size material details and furnishings form a building message, conveys meaning to the users and visitors of the facility. The desired behavioural needs under this criterion are:

- The building should create the feeling of a Judicial setting to its users.
- People should conveniently carryout their activities within these spaces.
- The meaning of each space should be the user and the productivity levels achieved within the space.
- Users should be comfortable within the arrangement and usage of furniture.

5.5 APPROACH TO DESIGN

The concept of the design should allow the building meet its required needs in terms of form, fund and function. However, for this project, the design would be developed bearing in mind the Function and Form in that particular other with function and form been juxtaposed as required to solve the design problem which is ill- defined.

This may also require that zoning be done both vertically and horizontally in order to achieve the main aims of providing a building that inspires and enhances creativity in terms of the image, function and aesthetics.

5.5.1 THE SITE

The first step in the approach to this design would be to determine the total buildable area which is achieved through standard setbacks of the campus planning division. This set back area is adopted as the buffer area/ zone for the department. The buildable area represents the initial floor area to be developed on the site.

Site Orientation

The whole structure will be oriented along the East-West direction thus; the longest sides of the building will be to the North and South. The location of the building will also be promoted by the extension of the existing road and car park.

Site Zoning

The zoning of the activities on the site would be done by considering the following:

i. Proposed **entrances and exit** to the site is from the low vehicular roads.

ii. **Outdoor relaxation/ parks and gardens** which would be open to the whole neighbourhood, gangways, patios and porches. This could be designed to include buffers and would most likely occupy the setbacks especially from the main road.

iii. **Circulation pattern** that ensures a clear distinction between pedestrian and vehicular routes to make use of the steeply peculiarity of the site.

iv. **Service zone** connected to all the services in the various wings/ activity zones and support easy supply/ collection/ removal (of wastes, goods, e.t.c).

v. **Orientation of spaces** within building to take advantage of driving winds / daylight where possible. The position of the North is of utmost importance in this case to allow the use of North lights in Atrium, light well, circulation and spatial design.

vi. The site zoning also include interplay of transitional edges between public and private landscapes for social, aesthetic and student inspiration/creativity enhancement reasons (vegetation edges, built edges).

5.5.2 SITE CONCEPTUAL DEFINITION

The concept for the site design utilizes the strengths in

i. People's use and experience of foci as natural stopping places or attractions.(to define destination places and paths)

ii. Edges as an important spatial concept, because of their potential to support or detract from social activity in public spaces. For the purpose of this project, edges would be considered within the context of physical and conceptual entities within landscapes and spaces thus providing an opportunity to be integrative, complex, rich and subtle in the design of spatial transitions. Edges knit the fabric of the landscape together and connect architecture to landscape and vice versa.

Foci

They are often strongly **vertical forms** which enables them to function as visually dominant landmarks. They **contrast** with the prevailing and relative horizontal nature of many landscapes thus making them distinct. They could be achieved through characteristics such as **centrality and isolation of form, singularity of form**, **contrast**, **verticality of form**, **scale of foci** and it could be hidden.

Edges

An edge can be defined as the linear interface between two spaces or regions, of a building or landscape that have different functions and/ or physical characters. It could also mean an ecotone, a boundary, horizon, a seam of interlock or transitional or 'in-between' linear zone. Broad flight of steps wrapped around spaces to enclose them, soft and colonizing edges made with vegetation e.g. ecotones, an avenue, built edges creating building- landscape interfaces such that positive and useable outdoor and indoor spaces are created to provide an interplay of visual themes, columns, colonnades, walls (buttressed and indented, permeable structures may also likely be introduced.

5.5.3 THE BUILDING

The planning of the building takes into consideration the major aspects/ details of the brief which is to design a building that can inspire and or enhances inspiration or creativity of the usermainly the students in terms of its form, function, choice of materials, aesthetic appeal,

significance and utility thereby encouraging visitor and art enthusiast to the department. Therefore, to achieve this, the following have been considered;

- An exciting and efficient flow through the building with the focus on views, students and staffs
- The design will also take into consideration the existing site conditions, trying as much as possible to serve its purpose as an educational building and as well welcome people to appreciate the work been done in the department
- Aesthetic requirements of this building type must be juxtaposed with the client's brief to create the kind of image befitting of this kind of structure that would attract the desired category of users to the activities that exist within the facility. A good and aesthetically appealing architectural character which will be in unity with the context of the university is also desirable to the users and visitor.
- The circulation pattern within and around the building will be considered to allow for natural ventilation and lighting options where possible. Circulation within the complex would also be manipulated to allow a functional interplay and connection of related activities for users' convenience.
- Design solutions that would support energy- efficiency would be given a strong look in during the design proper.
- Technical issues, especially of acoustics in terms of sound proofing for the lecture theater are a major consideration and therefore will be treated as such. The use of properly researched construction materials such as glass that befits this type of building will be encouraged.

5.5.4 THE DESIGN CONCEPT

The concept for this design would be based on a need to achieve "SYMBOLISM", "SYMMETRICAL BALANCE", "OPENESS" and "UTILITY".

SYMBOLISM:

- This is to be achieved by using A FOCUS. This may be an activity zone; atrium; scale; sculpture and colour.

SYMMETRICAL BALANCE:

- This would be determined by a functional plan and scale of spaces/ relationship of such within the various zones.

OPENESS:

- This would guide the circulation patterns, with plants and walls to provide privacy where necessary.

UTILITY:

- A utilitarian concept is adopted to guide the floor plan and volumetric/ sectional design of the spaces and building as a whole.

5.6 CONCEPTUAL DEVELOPMENT

The concept of the proposed development is to have as much as possible, a unified design, yet, some form of individuality in each entity by integrating the structures as much as possible according to the functions.

The basic form used to arise at the final design of the proposed structure is SQUARE. The squares are overlapped and turned around to form a linear shape to be in uniformity with the forms on the campus but have its own uniqueness by not being rectangular. This is then repeated symmetrically to give a balance form of the structure.

CHAPTER SIX

CONCLUSION AND RECOMMENDATION

6.1 CONCLUSION

This report has shown that there is need to have a unique, sustainable and aesthetically pleasing buildingon the campus, a building that befit the department and corroborate the legacy of good architectural edifices which ObafemiAwolowo University is known for.The building will be to international standard and current trends in constructing educational building; it will at the same promote the culture and tradition of the traditional art which the department of Fine and Applied Art of ObafemiAwolowo University is known for.

The proposed building for the department will encourage and enhance creativity inspiration of the users; it will also draw people's attention to the works of art through the gallery and exhibitions which the department holds from time to time as a form of examination for the students. It is hope that it will make more people can visit to see how different types of art works are been made thereby appreciating it and also encouraging more people to go into it.

6.2 RECOMMENDATION

I recommended that the design of the department will be a turning point in promoting a sustainable and conducive learning and working environment within the campus.

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APPENDIX