

A PROJECT REPORT
ON
PROPOSED CULTURAL CENTER
FOR
OYO STATE, IBADAN

BY
ADEOYE GRACE ISEOLUWA
HND/23/ARC/FT/0021

SUBMITTED TO:
THE DEPARTMENT OF ARCHITECTURAL TECHNOLOGY
INSTITUTE OF ENVIRONMENTAL STUDIES (I.E.S)
KWARA STATE POLYTECHNIC, ILORIN.

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE AWARD OF HIGHER NATIONAL DEPLOMA (HND) IN
ARCHITECTURAL TECHNOLOGY

JULY, 2025.

DECLARATION

I **ADEOYE GRACE ISEOLUWA** with matric no. **HND/23/ARC/FT/0021** of the department of Architectural technology hereby declare that this project '**CULTURAL CENTER**' was compiled by me.



SIGNATURE

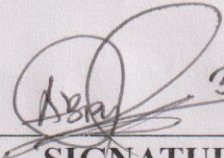
31/07/2025

DATE

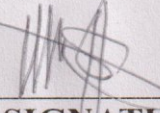
CERTIFICATION

I certify that this research project Cultural Center has been read and approved as meeting the requirement for the Award of Higher National Diploma (HND) in Architectural technology, Institute of Environmental Studies (I.E.S), Kwara State Polytechnic, under the supervision of Arc. ABDULAZEEZ B.Y.F

ARC. ABDULAZEEZ B.Y.F
(Project supervisor)

 31/07/2025
SIGNATURE/DATE

ARC. OLAREWAJU F.A
(Project Coordinator)

 04/08/2025
SIGNATURE/DATE

ARC. MRS. J.M. TOMORI
(Head of Department)

 08/08/2025
SIGNATURE/DATE

EXTERNAL SUPERVISOR

SIGNATURE/DATE

DEDICATION

This project is primarily dedicated to Almighty God, the Giver of Knowledge, Wisdom, and Understanding, for His Grace and Strength upon me, and to my lovely parents: MR&MRS Phillip Adeoye, for the support and advice throughout the project.

ACKNOWLEDGEMENTS

Many thanks and praise to almighty God for his mercy and blessings. I glorify his name for guiding and protecting me from the beginning of this HND program to this end.

My profound gratitude goes to my supervisor ARC. ABDULAZEEZ B.Y.F. for his who supervise this project.

To the head of department, ARC Mrs. Tomori J. M, I say a big thank you for the leadership role played in the department which lead to this timely completion of this program. God bless you all abundantly.

I cannot but appreciate my lovely family: MrJamiu Ibrahim and my late mum Mrs Fatimah Ibrahim for your love, support and care during the course of study. Thanks to my siblings Ibrahim hazeem, Ibrahim azeezat, Ibrahim rukayat, and Ibrahim mariam.

To my friends that supported me, Ibrahim, Faruq Mujaheed and other that I didn't mention, I say a big thanks you for the time and I value time I have with you all.

LIST O FIGURES

Fig 3.1:- Location Plan.....	20
Fig 3.2:- Ground Floor Plan.....	20
Fig 3.3:- First Floor Plan.....	21
Fig 3.4:- Location Plan.....	23
Fig 3.5:- Ground Floor Plan.....	24
Fig 3.6:- First Floor Plan.....	24
Fig 3.7:- Location Plan.....	26
Fig 3.8:- Ground Floor Plan.....	27

LIST OF PLATES

Plate 1: Elevation.....	21
Plate 2:- Elevations.....	22
Plate 3:- Elevations & Picture Of A Statue.....	25
Plate 4:- Approach & Internal View.....	28
Plate 5:- Approach View.....	30
Plate 6:- Approach View.....	31
Plate 7:- External View.....	32

LIST OF TABLE

Table 1: Space Allocation.....	32
--------------------------------	----

ABSTRACT

This project explores the design and development of a Cultural Center aimed at promoting cultural preservation, creative expression, and inclusive participation in Nigeria's diverse communities. The objective of this center is to create a space where individuals of all backgrounds—regardless of age, gender, ethnicity, or ability—can engage with cultural heritage, arts, and education in a meaningful and accessible way. The center is envisioned as both a physical and symbolic platform for intercultural dialogue, indigenous knowledge transmission, and the revitalization of fading traditions through contemporary expressions.

Drawing from recent studies on inclusive cultural spaces (Adebayo, 2021; Osei, 2023), the project emphasizes the need for architectural and programmatic features that accommodate individuals with special needs, youth engagement, and elderly participation. While many cultural facilities in Nigeria focus on static exhibitions or elite performance arts, this proposed center integrates flexible, participatory, and experiential zones such as craft studios, performance theaters, digital heritage archives, and storytelling courtyards.

The research and design process revealed that participants in community interviews expressed strong interest in a cultural space that not only preserves their heritage but also adapts to current social realities, such as globalization, language erosion, and youth disconnection from local traditions. Respondents appreciated inclusive cultural programs but emphasized the lack of institutional support for learning indigenous arts, languages, and crafts. The project, therefore, responds to the dual challenge of safeguarding heritage while making culture relevant and accessible to contemporary society.

TABLE OF CONTENTS

Title Page.....	i
Declaration Page.....	ii
Certification.....	iii
Dedication.....	iv
List of Table.....	v
List of Figures.....	vi
List of Plates.....	vii
Abstract.....	ix

CHAPTER ONE

1.0 General Introduction.....	1-3
1.1 Historical Background of the Project.....	3-5
1.2 Definition.....	6
1.3 Statement Of Problem.....	7
1.4 Aim And Objectives.....	8
1.5 Justification	8
1.6 Clients Background.....	8-10
1.7 Scope Of The Design.....	10
1.8 Limitation Of The Study.....	11
1.9 Research Methodology	11

CHAPTER TWO

2.0 Review Of Relevant Literature	13-18
2.1 Case Studies	18
2.2 Case Study One.....	18-23
2.3 Case Study Two.....	23-26
2.4 Case Study Three.....	26-29
2.5 Case Study Four (Online).....	29-31

2.6	Case Study Five (Online).....	31-32
-----	-------------------------------	-------

CHAPTER THREE

3.0	Site Selection	33
3.1	Site Location/Description.....	33
3.2	Site Analysis.....	37
3.3	Site Inventory.....	38

CHAPTER FOUR

4.0	Design Criteria.....	39
4.1	Brief On Units Of The Projects.....	39
4.2	Functional Spatial Criteria.....	39-40
4.3	Spatial Allocation/Schedule of Accommodation.....	41
4.4	Functional Development (Concept).....	42
4.5	Equipment And Operations And Performance Requirements.....	42

CHAPTER FIVE

5.0	Design Appraisal.....	44
5.1	Planning.....	44
5.2	Assessment Of Proposed Design.....	44
5.3	Construction Method And Materials.....	45
5.4	General Requirements For The Design and Construction.....	45
5.6	Conclusion.....	46
	References.....	46

CHAPTER ONE

1.0 GENERAL INTRODUCTION

Culture is the soul of any nation. It embodies the values, traditions, language, music, dance, beliefs, festivals, arts, and lifestyle that define a people's identity and worldview. In Nigeria, culture is a powerful unifying force and a significant contributor to national development, social cohesion, and international recognition. Long before the introduction of Western formal education, traditional Nigerian societies were built around the transmission of cultural knowledge, practices, and beliefs through oral traditions, community rituals, performances, storytelling, and apprenticeship.

In pre-colonial Nigeria, education was informal and deeply integrated into everyday life. It involved the passing down of customs, folklore, songs, dances, and crafts through family and community engagement. Activities such as drumming, traditional festivals, mask making, pottery, wood carving, textile dyeing (like adire), and oral poetry were not just artistic expressions but also vehicles for history, spirituality, and moral instruction.

Fafunwa (1982) noted that pre-colonial artisans — including blacksmiths, drummers, and carvers — were not only skilled workers but also cultural custodians. Their crafts held deep symbolic meaning and were central to religious rites, coronations, initiation ceremonies, and community festivals. Cultural education, therefore, was holistic: it taught both skill and value, heritage and identity.

The arrival of colonialism in the 19th century disrupted this system. Western education introduced new priorities, placing emphasis on literacy and administrative skills while sidelining indigenous cultural practices. Cultural expressions were often misunderstood, suppressed, or labeled as primitive by colonial authorities. As

Western education spread, many traditional knowledge systems and practices began to decline, and younger generations were discouraged from participating in indigenous cultural life.

Nevertheless, some efforts to preserve culture persisted. Missionary and colonial-era schools occasionally included music or crafts, and cultural societies emerged to promote traditional dance and performance. Post-independence, Nigeria began to formally recognize the importance of cultural heritage in national identity and development. Cultural policy initiatives, including the establishment of national museums, arts councils, and cultural festivals such as the National Festival of Arts and Culture (NAFEST), signaled a renewed effort to celebrate and institutionalize culture.

In recent decades, global cultural shifts and modernization have continued to threaten Nigeria's rich and diverse cultural traditions. Yet, there has also been a resurgence of cultural consciousness, particularly among youths, artists, and academics. This has led to growing demand for structured cultural spaces that can promote heritage preservation, cultural education, and artistic innovation.

The establishment of Cultural Centres is one of the most effective ways to achieve these goals. A Cultural Centre serves as a vibrant hub for the celebration, documentation, and revitalization of cultural practices. It provides a platform for performances, exhibitions, festivals, workshops, language preservation, and intergenerational dialogue. It also contributes to tourism, social development, and national unity by showcasing the richness and diversity of Nigerian cultures.

This project proposes the development of a Modern Cultural Centre — a space where tradition meets innovation, where cultural education, expression, and appreciation are actively nurtured. The centre aims to create a dynamic environment that will

foster cultural pride, identity retention, creative exploration, and sustainable cultural development in Nigeria.

1.1 HISTORICAL BACKGROUND OF THE PROJECT

Culture has always played a central role in the identity, cohesion, and governance of Nigerian societies. Historically, every ethnic group in Nigeria developed its own unique and highly organized cultural system, encompassing language, dance, music, art, craft, festivals, social rituals, oral traditions, spirituality, dress, architecture, and governance structures. These systems were passed down through generations via oral transmission, communal practices, and informal apprenticeship, ensuring continuity of values and collective memory.

In the pre-colonial era, cultural expressions were deeply embedded in daily life. The Yoruba, for example, had a highly evolved tradition of sculpture, poetry (e.g., *ewì*), and spiritual arts. Their religious systems, such as Ifá divination and Orisha worship, were not only spiritual frameworks but also rich sources of philosophy, music, and ritual performance. The Igbo featured masquerade traditions like the *Mmanwu*, deeply symbolic and connected to ancestral veneration, storytelling, and community discipline. In the northern region, the Hausa-Fulani developed courtly traditions, architectural styles (such as the Zaria mud palaces), Islamic scholarship, and equestrian festivals like the *Durbar*, reflecting a sophisticated blend of Islamic and indigenous cultural practices.

These traditions also played significant roles in conflict resolution, trade, leadership selection, and communal ceremonies. Culture was both functional and symbolic, shaping individual behavior and societal structure.

COLONIAL INFLUENCE AND CULTURAL DISRUPTION

The arrival of European colonialists in the 19th century significantly altered the cultural landscape of Nigeria. British colonial policies prioritized Western modes of governance, education, and religion, often at the expense of indigenous knowledge systems. Indigenous languages were replaced in official and academic settings by English, while many traditional festivals, dances, and religious practices were condemned as “heathen” and discouraged by colonial administrators and Christian missionaries.

Cultural centers of knowledge such as palaces, shrines, and village squares lost their status as central hubs of learning and authority. Artistic expressions—especially those associated with indigenous spirituality—were suppressed or commercialized for tourism. Valuable cultural artifacts were looted and taken to museums in Europe. This led to a loss of cultural confidence, as younger generations began to associate Westernization with progress and tradition with backwardness.

However, despite suppression, many communities continued to preserve their cultural heritage in covert forms—often integrating them subtly with modern institutions or keeping them alive through local festivals, secret societies, and family traditions.

POST-INDEPENDENCE CULTURAL REVIVAL

After Nigeria gained independence in 1960, there was a growing awareness of the need to rediscover and preserve its cultural identity. The years immediately following independence saw efforts to promote Nigerian culture as a source of national pride and unity amidst ethnic diversity.

Several institutions were established to promote culture and heritage, including:

The National Museum in Lagos (established in 1957),

The Nigerian Arts Council (established in 1975, now the National Council for Arts and Culture),

The Centre for Black and African Arts and Civilization (CBAAC), formed after Nigeria hosted FESTAC '77 (The Second World Black and African Festival of Arts and Culture) in Lagos — a monumental event that celebrated African heritage on a global scale.

FESTAC '77 was a turning point. It not only rekindled interest in African arts and identity but also led to the construction of cultural infrastructure like the National Theatre in Iganmu, Lagos — an iconic facility dedicated to the performing arts.

At the academic level, universities such as the University of Ibadan, Obafemi Awolowo University, and Ahmadu Bello University began to offer programs in Theatre Arts, African Studies, and Music, leading to the emergence of cultural scholars, playwrights, dramatists, and performers who helped elevate Nigerian arts on the world stage — including Wole Soyinka, Hubert Ogunde, Chinua Achebe, and Fela Anikulapo-Kuti.

CULTURAL CENTRES AND THE ROLE OF ARCHITECTURE

Despite these gains, there was still a lack of structured community-based institutions dedicated to everyday cultural education and experience. The need for Cultural Centre's became more pronounced as globalization intensified and as indigenous cultures faced increasing threats from Western pop culture, technological homogenization, urban migration, and economic pressures.

Modern Cultural Centers now serve a dual role: preserving endangered cultural forms and creating new spaces for artistic expression, creativity, and innovation.

Architecturally, these centers draw inspiration from traditional forms while adapting to modern needs — serving as multipurpose venues for exhibitions, performances, language classes, storytelling sessions, film screenings, artistic residencies, and intergenerational dialogue.

Some recent initiatives include the development of:

- i. Local cultural museums,
- ii. Language preservation programs,
- iii. Community-based art workshops,
- iv. Regional cultural festivals (e.g., Osun-Osogbo Festival, Argungu Fishing Festival, Ofala Festival),
- v. Collaborations between artists, designers, and historians to revive lost art forms.
- vi. Global Trends and the Relevance of Cultural Centres Today

Internationally, the role of culture in development has gained recognition through UNESCO and other global frameworks, emphasizing cultural diversity as a pillar of sustainable development. Nigeria, as one of Africa's cultural powerhouses, holds a unique responsibility to preserve and promote its artistic heritage.

Cultural Centres thus provide more than performance space — they serve as living institutions of memory, resistance, creativity, education, and celebration. They empower youth, create employment in the creative sector, and promote national identity amidst diversity. In a time of social fragmentation, Cultural Centres help foster unity by highlighting shared values, beliefs, and aesthetics across ethnic lines.

1.2 DEFINITION

A Cultural Centre is a facility established for the promotion, preservation, and celebration of the cultural heritage, values, and artistic expressions of a people. It serves as an institution that fosters cultural education, creative engagement, and community development through diverse programs in the arts, history, language, traditional crafts, and performances. A cultural centre may include galleries, museums, theatres, exhibition halls, and spaces for traditional and contemporary cultural activities. It is designed to meet national and regional objectives for cultural enrichment, and may operate under state or federal guidelines for cultural preservation and public engagement.

1.3 STATEMENT OF PROBLEM

INADEQUATE FUNDING OF CULTURAL CENTERS AND PROGRAMMES

The persistent underfunding of cultural centers in Nigeria has significantly hindered their development and impact. These institutions, which are vital for the preservation, promotion, and transmission of indigenous knowledge, values, arts, and heritage, often struggle to secure the financial resources needed for effective operation. Without adequate funding, it becomes difficult to establish and maintain exhibition halls, performance spaces, libraries, and archives. As a result, many cultural centers remain underutilized, lacking modern facilities and materials that are essential for engaging programming and educational outreach.

Moreover, insufficient funding has made it challenging to attract and retain qualified personnel such as cultural historians, artists, curators, and instructors. Many skilled professionals are discouraged by low remuneration and poor working conditions, leading them to seek opportunities in better-funded institutions or abroad. This brain drain contributes to the declining quality of cultural education and programming,

especially for younger generations who need structured platforms to connect with their heritage.

INADEQUATE FACILITIES AND INFRASTRUCTURE

Many existing cultural centers in Nigeria operate in substandard conditions, often using outdated infrastructure that fails to meet contemporary cultural and educational needs. Facilities such as theatres, galleries, and studios are frequently poorly designed, poorly ventilated, or completely absent. Where facilities exist, they are often dilapidated or equipped with obsolete technology and tools, making them unsuitable for modern exhibitions, performances, or workshops.

This lack of appropriate infrastructure undermines the ability of cultural centers to host dynamic, inclusive, and innovative programs that reflect both traditional values and contemporary cultural expressions. It also discourages public participation and limits opportunities for intercultural dialogue, skill acquisition, and creative development, especially among youth and marginalized groups.

1.4 AIM AND OBJECTIVES

AIM

The aim of designing a cultural Center is to create an inclusive space that foster cultural exchange, Artistic expression, community engagements and the preservation of cultural heritage in Ibadan , Oyo State, given access to both disable and non-disable individual.

OBJECTIVES

The objective of the study are as follows:

- i. To design a culturally sensitive and responsive building that reflects yoruba Architecture and aesthetic.

- ii. To design a vibrant and inclusive public space that encourage participation that cater to diverse interests and age.
- iii. To design a cultural center that is accessible, sustainable and environmental friendly for both the disable and the non-disable individual.

1.5 JUSTIFICATION

Although, Ibadan is blessed with various cultural center, but many of them are old and are not up-to-date, this bring me to the conclusion of designing a cultural center that will reflect modern-day architectural style, sustainable design and environmental friendly structure for the people of Ibadan

1.6 CLIENTS BACKGROUND

Ibadan, the capital of Oyo State in South-Western Nigeria, is a city deeply rooted in Yoruba heritage and history. Known for its ancient traditions, rich cultural expressions, and intellectual significance, Ibadan stands as one of the foremost cultural and historical centers in Nigeria. It served as the political and military stronghold of the Oyo Empire and remains a beacon of Yoruba identity.

Oyo State is predominantly Yoruba-speaking and shares boundaries with Ogun, Osun, Kwara, and the Republic of Benin. Ibadan's strategic location, population size, and socio-cultural influence make it a prime destination for cultural initiatives and heritage preservation. The city is home to numerous landmarks such as the Cocoa House, the first television station in Africa (WNTV), Mapo Hall, and vibrant markets like Oje and Bodija that have historically fostered cultural commerce and community interaction.

Historically, the people of Ibadan have excelled in oral traditions, drumming, folklore, textile art (especially adire and aso-oke), traditional medicine, and other

cultural practices passed through generations. These expressions remain central to the community's identity and cohesion.

Ibadan also houses Nigeria's premier university, the University of Ibadan, and several cultural institutions and museums, making it a confluence of academic and cultural development. However, rapid urbanization and modernization have posed threats to the continuity of these traditions.

The need to preserve, promote, and showcase the diverse cultural heritage of Ibadan and Oyo State has prompted increasing demand for a well-structured Cultural Center—a dedicated space to celebrate and sustain Yoruba art, language, festivals, music, dance, crafts, and intellectual heritage for future generations.

PHILOSOPHICAL REVIEW ON CLIENT

The client's philosophy in initiating the establishment of a Cultural Center in Ibadan is deeply embedded in the belief that culture is the soul of a people—an essential force in shaping identity, fostering unity, and driving community development. The client believes that by institutionalizing cultural education, performance, preservation, and promotion, the society not only protects its heritage but also inspires creativity, pride, and intergenerational connection.

Whether represented by a government agency, private foundation, royal institution, or cultural organization, the client envisions a center that acts as a living archive of Yoruba history and creativity—where art meets education, tradition meets innovation, and the past informs the future.

The project is guided by a commitment to inclusivity and empowerment, ensuring that the Cultural Center becomes a space where everyone—youths, elders, artisans, scholars, performers, and visitors—can engage with Yoruba heritage meaningfully.

It aims to provide facilities for exhibitions, performances, workshops, archives, language preservation, cultural festivals, and community dialogue.

By combining architectural excellence with cultural authenticity, the client aspires to create a landmark that not only enhances tourism and education but also strengthens the social fabric of Ibadan. Ultimately, the Cultural Center is envisioned as a legacy project—an enduring institution that reinforces the cultural leadership of Ibadan and Oyo State on both national and international stages.

1.7 SCOPE OF THE DESIGN

Administrative block

Security house

Workshop building

Staff quarters

Cafeteria

Generator house

Shrine

Main building

1.8 LIMITATION OF THE STUDY

This project, while rich in cultural significance and community potential, is not without its limitations. One of the key challenges is the long-term sustainability and completion of the center. Due to the wide range of cultural programs, exhibitions, and workshops intended, the project may face delays in funding, construction, or coordination with cultural stakeholders and artisans.

Another limitation is the difficulty in maintaining the relevance and engagement of programs over time. Without regular updates, rotating exhibitions, and interactive events, cultural centers risk becoming static and underutilized. Additionally, if the

center does not actively involve local communities or provide hands-on training and participatory opportunities for youths, its impact may be limited to passive observation rather than active cultural transmission.

Moreover, overconcentration in particular cultural expressions (e.g., Yoruba arts alone) without balancing inclusivity of other local or national traditions could limit the center's appeal to a broader audience.

Finally, the lack of trained cultural managers, artisans, and curators could affect the effective implementation of programs and workshops, especially if capacity-building is not prioritized as part of the center's development plan.

1.9 RESEARCH METHODOLOGY

Various avenues were explored as regard the method of research in order to arrive at a functional and appealing design concept. The following research methods were employed.

Literature review: reference to tolerance for ideas of various writer were consulted in order to attain useful and important past thesis work on similar project.

Oral interview: practicing architects, engineers, allied professional as well as students of various schools were interviewed and better deduction from their information sources also influence the end design.

Personal observation: personal initiations coupled with inquisitive measure, interviewed and visitation was made in order to actually visualize the daily activities that take place within the required motive.

Case study: This involves the thorough synthesis and analysis of similar existing structure building based on the data collected and better seduction was made for realization of the design best.

CHAPTER TWO

2.0 REVIEW OF RELEVANT LITERATURE

(a) Review of Literature on Cultural Centre Building Type

Cultural centers are purpose-built facilities designed to preserve, promote, and showcase the cultural heritage, artistic expressions, and communal identity of a people. In Nigeria, and particularly in Ogun State—a region rich in Yoruba history, traditions, and creativity—cultural centers play a crucial role in fostering unity, identity, tourism, and intergenerational knowledge transfer.

Architecturally, cultural center's typically combine exhibition spaces, performance halls, galleries, learning studios, and outdoor plazas. They are not only spaces for art and performance but also for cultural education, language preservation, community engagement, and heritage documentation. The spatial organization must balance utility, symbolism, and accessibility, while also providing a dignified setting for rituals, performances, and civic events.

Modern cultural centers in developing regions like Ogun State are increasingly designed with a strong emphasis on contextual relevance—blending traditional architectural vocabulary with contemporary functionality and sustainability.

EVOLUTION OF CULTURAL ARCHITECTURE IN NIGERIA

Cultural architecture in Nigeria has evolved from traditional palaces, shrines, and village squares to modern-day multi-purpose cultural complexes. Historically, spaces such as the Yoruba Agbo Ile, Oba's palace, and Oja Oba served as cultural, political, and economic hubs. These spaces were characterized by courtyards, symbolic motifs, carved pillars, and open-air pavilions.

The post-colonial period saw the introduction of institutionalized cultural centers, such as the National Theatre in Lagos and state-run arts councils. These buildings incorporated stage technology, archival libraries, and galleries, becoming

instruments of cultural preservation and education. Contemporary trends now promote adaptive reuse, community participation, and the fusion of digital media in cultural spaces.

CLASSIFICATION OF CULTURAL BUILDING TYPOLOGIES

Cultural buildings can be classified by function, scale, ownership, and structural layout:

Function-Based Typologies

Art and Heritage Museums

Performing Arts Theatres

Language and Literature Centers

Multifunctional Community Cultural Hubs

Capacity-Based Typologies

Local cultural pavilions for community gatherings

Regional arts centers with theatres and studios

National-level centers with archives and cultural libraries

Ownership-Based Typologies

Government-owned cultural centers (e.g., state arts councils)

Private foundations (e.g., artist residencies, NGO-run centers)

Public-private partnerships promoting heritage tourism

Structural Typologies

Radial layouts with central performance space

Linear galleries and exhibition halls

Modular pavilions with cultural courtyards

Each typology affects how the center functions in terms of visitor flow, performance dynamics, and spatial experience.

FUNCTIONAL SPACE RELATIONSHIPS IN CULTURAL CENTRES

A well-designed cultural Centre ensures harmony between the following key spaces:

Auditoriums and Amphitheaters – for dance, drama, music, and storytelling

Galleries and Exhibition Rooms – to showcase artifacts, artworks, and crafts

Workshops/Studios – for training in music, pottery, textiles, and sculpture

Cultural Archives – preserving oral histories, books, and digital records

Administrative Offices – for programming and management

Visitor Amenities – cafés, gift shops, restrooms, and green courtyards

Outdoor Spaces – traditional village squares, sculptures, or ceremonial gardens

Spatial relationships should reflect the rhythm of cultural life—transitioning smoothly from introspective gallery visits to vibrant performances and communal celebrations.

CONTEXTUAL DESIGN STRATEGIES FOR CULTURAL CENTRES IN OGUN STATE

Ogun State’s rich cultural tapestry—featuring the Egungun festival, Yoruba drum and dance traditions, Adire textile art, and ancestral worship—demands culturally embedded architectural responses. Strategies include:

Use of Indigenous Materials – such as adobe, carved wood, clay tiles, and laterite

Traditional Spatial Concepts – incorporating agbo ile courtyard layouts

Natural Ventilation and Lighting – through open walls, perforated screens, and high ceilings

Cultural Symbolism – through mural painting, Yoruba motifs, and sculptural elements

Rainwater Harvesting and Solar Power – for sustainable operation in remote areas

Flexible Staging Areas – that allow indoor and outdoor performances

Such designs promote cultural continuity, environmental stewardship, and community pride.

INTEGRATION OF TECHNOLOGY IN CULTURAL CENTRES

In today's world, digital tools are transforming how culture is preserved and shared. Essential technological integrations include:

- i. Digital Archives – for oral histories, language recordings, and digitized manuscripts
- ii. Multimedia Exhibition Systems – for interactive storytelling
- iii. Online Ticketing and Virtual Tours
- iv. Audio-visual equipment – in theatres and lecture rooms
- v. Security and Access Control Systems
- vi. Smart Lighting and Acoustic Control – for galleries and performance halls

These tools expand audience reach and preserve endangered traditions.

CASE STUDIES OF CULTURAL CENTRES IN NIGERIA

Centre Location Highlights

National Theatre Lagos Iconic performance and visual arts venue

Ogun State Cultural Centre Abeokuta Host of traditional festivals, Adire shows, and arts education

Obafemi Awolowo Cultural Centre Ibadan Yoruba heritage preservation, community events

Nike Art Gallery Lagos & Osogbo Privately owned, supporting contemporary and traditional artists

These centers reflect a range of ownership models, spatial planning strategies, and audience engagement methods.

CHALLENGES IN CULTURAL INFRASTRUCTURE DEVELOPMENT

Cultural centers in Nigeria face persistent challenges:

- i. Inconsistent funding and poor maintenance culture
- ii. Lack of culturally responsive architectural guidelines
- iii. Inadequate digital infrastructure for heritage preservation
- iv. Limited rural outreach and underutilization of local artisans
- v. Bureaucratic constraints in project execution
- vi. Addressing these issues calls for inclusive planning, stakeholder collaboration, and capacity-building in cultural management.

GENDER AND YOUTH-INCLUSIVE DESIGN IN CULTURAL CENTRES

To promote inclusive access to culture, centers should:

- i. Include barrier-free access (ramps, elevators, wide doorways)
- ii. Provide youth-friendly spaces for innovation, spoken word, and digital art
- iii. Offer dedicated zones for women-led craft cooperatives
- iv. Integrate child-friendly play-and-learn spaces during events
- v. Schedule intergenerational programs to engage elders and youth alike
- vi. Inclusivity enhances participation and relevance.

ENVIRONMENTAL MANAGEMENT STRATEGIES FOR CULTURAL CENTRES

Environmental sustainability can be achieved through:

- i. Use of Local Building Materials – reducing transportation emissions
- ii. Rain Gardens and Bio-swales – for site drainage and aesthetics
- iii. Solar-Powered Lighting and Cooling Systems
- iv. Landscape Buffers with Indigenous Trees
- v. Recycling of Festival Waste and Art Materials

These strategies align cultural practices with ecological preservation.

EMERGING TRENDS IN CULTURAL CENTRE DESIGN

Modern cultural centers embrace:

- i. Mobile Cultural Units – bringing programs to rural and underserved areas
- ii. Interactive Digital Exhibits – merging tradition and technology
- iii. Multi-functional Event Spaces – adaptable for festivals, markets, or lectures
- iv. Co-creation Hubs – for artists, historians, and community members
- v. Green Architecture – with sustainable materials and passive design strategies

These trends increase adaptability, cultural ownership, and sustainability.

LITERATURE GAPS

- i. Limited case studies on rural cultural centers in Ogun State
- ii. Lack of frameworks for co-creation between designers and indigenous custodians
- iii. Minimal exploration of inclusive design in festival and cultural event spaces
- iv. Insufficient research on digital preservation of oral Yoruba traditions.

CONCLUSION

The literature review reveals a compelling need for well-designed, culturally attuned centers that celebrate Ogun State’s heritage and empower its communities. Key considerations for design include:

- i. Respect for local traditions and symbolic forms
- ii. Flexible and inclusive spatial arrangements
- iii. Integration of technology and sustainable systems
- iv. Future research and implementation should prioritize community-led design models that preserve cultural identity while enabling contemporary expression and education.

2.1 CASE STUDIES

2.2 CASE STUDY ONE

IBADAN CULTURAL CENTER.

LOCATION: MOKOLA HILL, IBADAN .

BRIEF INTRODUCTION

The cultural center Ibadan, Oyo state was built in 1975 by the federal military government for the purpose of cultural activities during the Festac 1971

Architect

It was designed by an indigenous firm resident in ibadan 'Rational Architect '.

Space Provisions

The main hall(for the critical and music displays). This is a theater for the use of 1500 persons. It is installed with film projector facilities and escalators. The stage is a movable type making it easy for scene changes

Cinema Hall

This is another auditorium for film shows. It is design to cater for the 88mm, 16mm, 32mm and 70mm film rills. The capacity is about 250 persons.

Music Rehearsal Hall

This is serving the purpose of music rehearsal before the actual performance begins. It is located adjacent to the main hall.

Miscellaneous provision

The conference hall

Photographic unit

The administration

Technical unit

Cost and site

The building was estimated to cost 10m

The center is located within a high plain, mokola hall. The terrain of the hill makes for easy construction of the theater.



FIG 3.1:- LOCATION PLAN

SOURCE:- Researcher Field Work

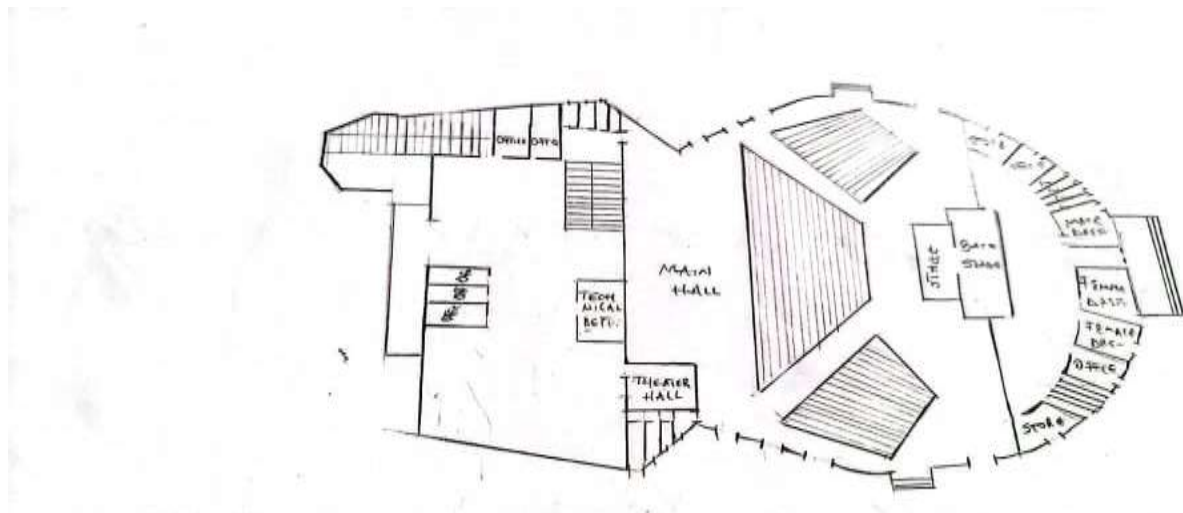


FIG 3.2:- GROUND FLOOR PLAN

SOURCE:- Researcher Field Work

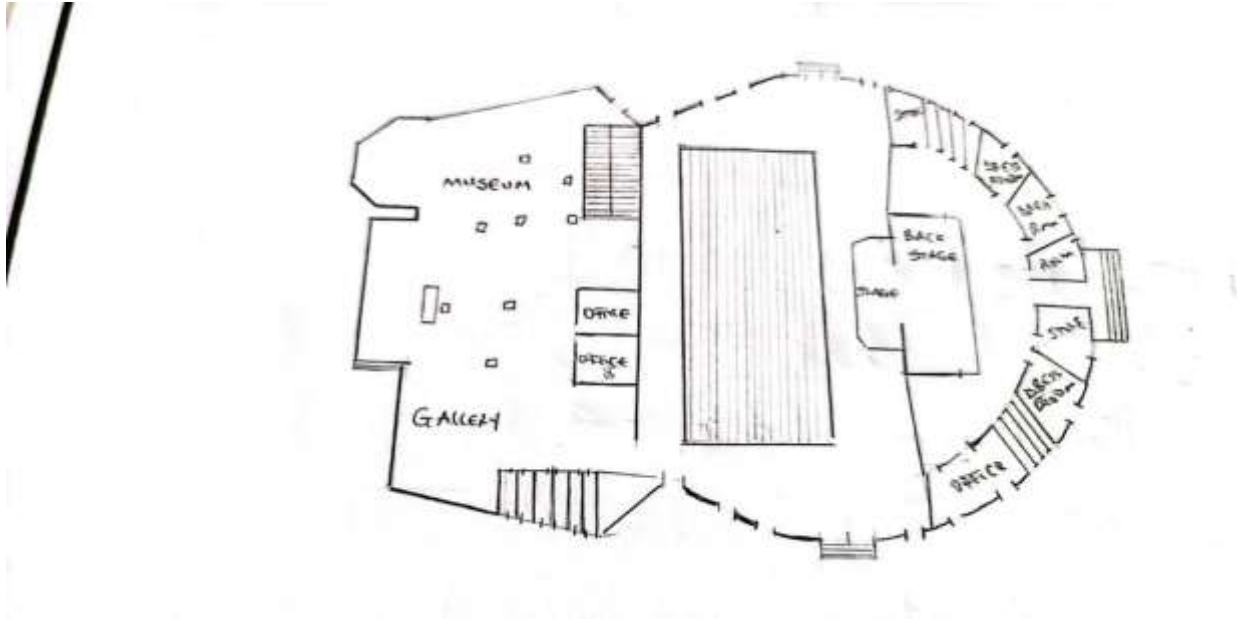


FIG 3.3:- FIRST FLOOR PLAN

SOURCE:- Researcher Field Work



PLATE 1: ELEVATION

SOURCE:- Researcher Field Work



PLATE 2.1:- ELEVATIONS

SOURCE:- Researcher Field Work,

MERITS

- i. The design of the cultural center is aesthetically pleasing
- ii. The cultural center boasts a spacious and accessible design
- iii. The facilities within the cultural center building are well-approved and available for use.
- iv. The cultural center is equipped with up to 177 toilets.

DEMERITS

- i. The cultural center building lacks a ramp, making it non-accessible for people with disabilities.
- ii. The museum and gallery spaces within the cultural are not well organized aesthetically.
- iii. Technical issues have resulted in damage to the main hall of the cultural centers.

2.3 CASE STUDY TWO

ILORIN CULTURAL CENTER.

LOCATION: GERI-ALIMI, ILORIN, KWARA STATE.

BRIEF INTRODUCTION

The cultural was established in 1982 by the kwara staye government to promote and preserve the cultural heritage of ilorin and its people in that includes a variety of cultural influence, including the yoruba, Hausa, malians , Gobins and Nupe ethnic groups.

Space provision

Main hall

Exhibition hall

Museum

Library

Conference hall

Office spaces

Parking area



FIG 3.4:- LOCATION PLAN

SOURCE:- Researcher Field Work

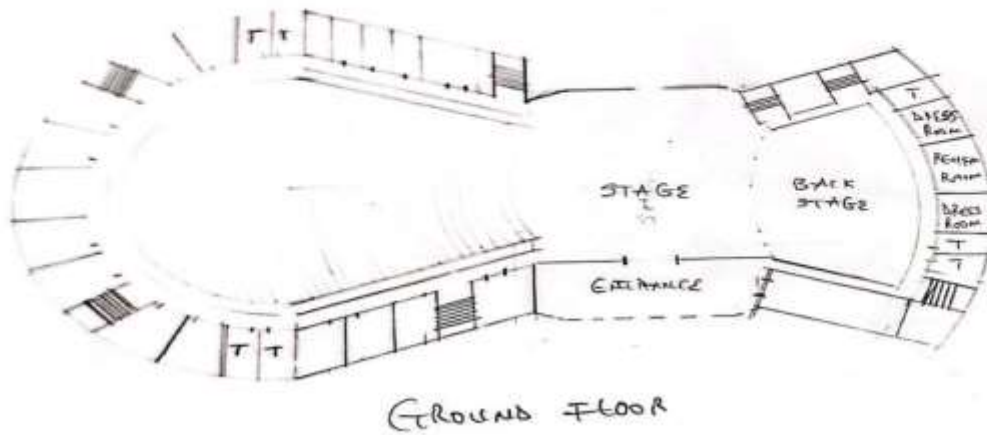


FIG 3.5:- GROUND FLOOR PLAN

SOURCE:- Researcher Field Work, 2025

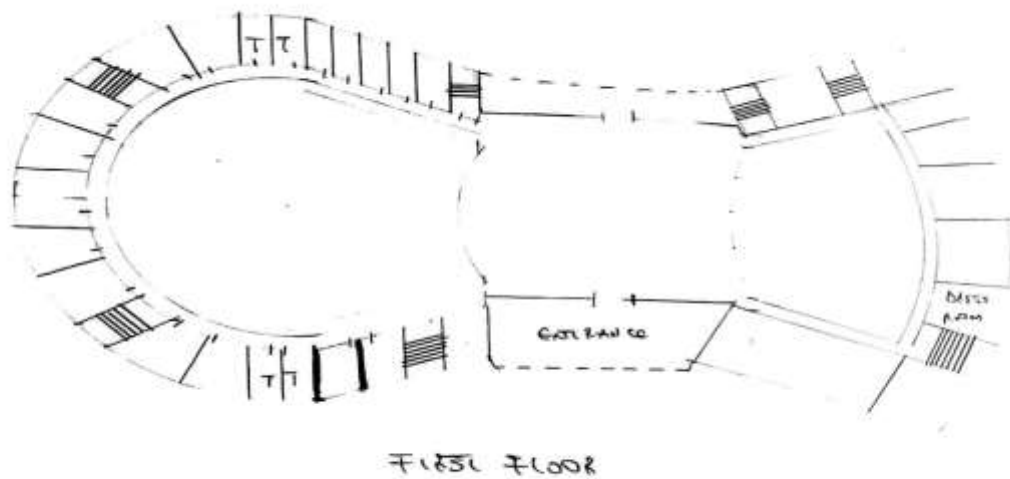


FIG 3.6- FIRST FLOOR PLAN

SOURCE:- Researcher Field Work, 2025



PLATE 3:- ELEVATIONS & PICTURE OF A STATUE

SOURCE:- Researcher Field Work,

MERITS

- i. The center is located at the central of kwara state
- ii. The design of the cultural center is a little but aesthetically pleasing.

iii. There is availability of ramps for the disabilities

DEMERITS

i. The building is not well maintained

ii. The main hall is faulty

2.4 CASE STUDY THREE

NATIONAL ART THEATER

LOCATION: IGANMU, LAGOS STATE

BRIEF INTRODUCTION

The National arts theater was built in 1976, during the military regime of General Olusegun Obasanjo. The construction of the theater was part of the preparation for the 3rd world black and African festival of Arts and culture (FESTAC '77) which was held in 1977.

ARCHITECT

The theatre was designed by a group of Nigerian Architects led by Dr. Oluwole Olumuyiwa. The design was influenced by traditional Nigerian Architecture, particularly the Yoruba people's mud houses.



FIG 3.7:- LOCATION PLAN

SOURCE:- Researcher Field Work,

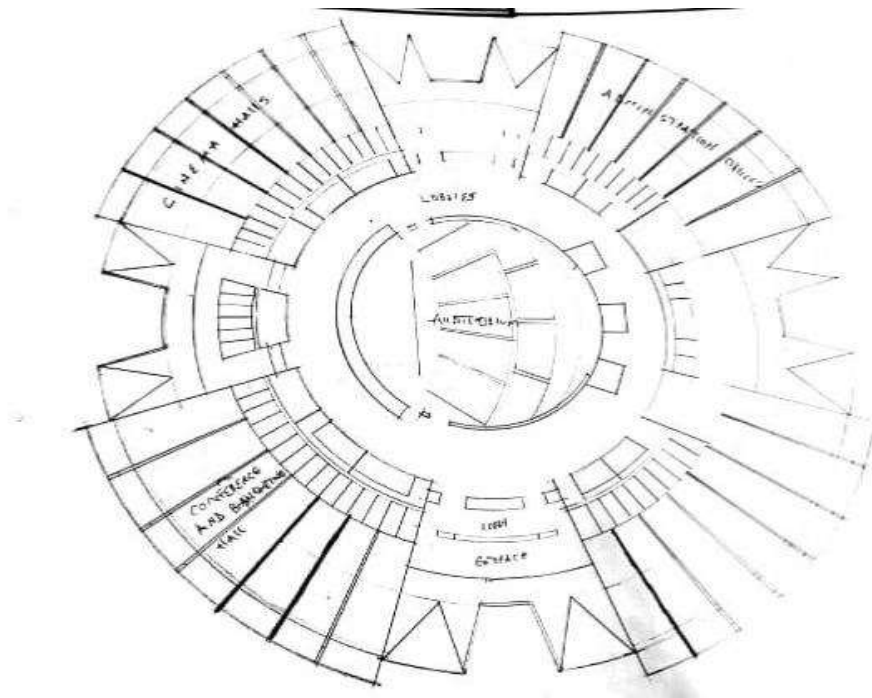


FIG 3.8:- GROUND FLOOR PLAN

SOURCE:- Researcher Field Work, 2025



PLATE 4:- APPROACH & INTERNAL VIEW

SOURCE:- Researcher Field Work

MERITS

- i. The design of the cultural center is aesthetically pleasing and well structured.
- ii. The theatre has excellent acoustics, making it ideal for concerts performances, lectures.
- iii. The theatre has several exhibition, galleries.

DEMERITS

- i. No availability of land space for future expansion

2.5 CASE STUDY FOUR [ONLINE CASE STUDY

CULTURAL CENTER, BERLIN, GERMANY

BRIEF INTRODUCTION

Constructed in 1957 as the Kongresshalle (Congress Hall), it was the United States' contribution to the International Building Exhibition (Interbau) in West Berlin—intended as a symbol of openness, democracy, and German-American friendship . Designed by American architect Hugh Stubbins, the building's sweeping curved roof was envisioned to resemble wings—embodying intellectual freedom. Locals affectionately called it the “Schwangere Auster” (“Pregnant Oyster”) .

Timeline: Collapse & Rebirth

On 21 May 1980, part of the roof collapsed, tragically killing one person and injuring others, due to structural flaws. The building remained closed for several years .

Fully restored and reopened in 1987 to mark Berlin's 750th anniversary, rebuilt true to its original form but with structural reinforcements .

Becoming the Haus der Kulturen der Welt

In 1989, just before the fall of the Berlin Wall, the Kongresshalle transitioned into the Haus der Kulturen der Welt, officially positioning it as Germany's national center for international contemporary arts—especially spotlighting non-European cultures.



PLATE 5:- APPROACH VIEW

SOURCE: - GOOGLE



PLATE 2.5:- INTERNALVIEW

SOURCE:- GOOGLE

2.6 CASE STUDY FIVE [ONLINE]

CULTURAL CENTER TORONTO, CANADA.

LOCATION; 222, SPANDINA AVE, TORONTO.

BRIEF INTRODUCTION:

Founded in 1964, the JCCC was established as a gathering place for Japanese Canadians in Toronto and has since become one of the largest Japanese cultural centres in the world .

Its original home—a modernist building at 123 Wynford Drive—was designed by renowned architect Raymond Moriyama in 1963 as a symbolic “living memorial” to Japanese pioneers’ resilience and contribution to Canadian society .

The centre grew physically through four expansions and underwent a significant renovation in 2008, solidifying its role as a heritage site and community hub.



PLATE 6:- APPROACH VIEW

SOURCE:- Google



PLATE 7:- EXTERNAL VIEW

SOURCE:- Google

DEDUCTION FROM CASE STUDIES:

These are the common similar knowledge or information derived from the aforementioned case studies. Some of which are:

Choice of location should be in a developing or already developed area for easy access to the trainings offered.

Segregation of each department from one another

Well designed and well positioned landscapes

Separation of noisy departments from departments with less noise

Provision of required ventilation and fenestration into each units to serve the spaces well

CHAPTER THREE

3.0 SITE SELECTION

3.1 SITE LOCATION/DESCRIPTION

HISTORICAL BACKGROUND OF IBADAN, OYO STATE

Ibadan, the capital of Oyo State in southwestern Nigeria, is one of the oldest and most historically significant cities in the country. It was founded in 1829 by a coalition of Yoruba warriors, mainly from Ife, Oyo, and Ijesha, as a war camp during the Yoruba civil wars that followed the fall of the Old Oyo Empire.

The city's name, "Eba Odan", meaning "by the edge of the savannah", reflects its geographical position between the forest and the grassland regions of Yorubaland. Over time, the name evolved to "Ibadan."

Ibadan rose to prominence in the 19th century as a powerful military and commercial center. It served as the headquarters of the Yoruba army and became the largest city in the region. The city's strategic location on trade routes between Lagos and the northern parts of Nigeria contributed to its growth and economic importance.

During the British colonial era, Ibadan played a major role in administrative and educational development. It was the headquarters of the Western Region in colonial Nigeria and later became home to the University of Ibadan, established in 1948 as Nigeria's first university. The city also hosted several research institutes, including the International Institute of Tropical Agriculture (IITA).

Today, Ibadan remains a major cultural, economic, and political center in Nigeria. It is known for its rich Yoruba heritage, large population, historic architecture (like Cocoa House and Mapo Hall), and its enduring role in regional leadership and commerce.

Let me know if you'd like this written in a more academic format or translated into

HISTORICAL BACKGROUND OF NORTH WEST IBADAN

North West Ibadan is a geopolitical zone within the greater Ibadan metropolis, which is the capital of Oyo State in southwestern Nigeria. Ibadan itself was founded in 1829 as a military camp and later evolved into one of the largest and most influential cities in West Africa. The development of North West Ibadan must be understood within this broader historical context.

The North West area comprises several notable communities and local government areas, such as Akinyele, Ido, and parts of Ibadan North and Ibadan North West LGAs. Historically, these areas were largely agrarian, serving as rural outskirts to the core urban center of Ibadan. The land was used for farming, hunting, and trading, and it supported the urban food supply, especially with crops like cassava, yam, maize, and vegetables.

As Ibadan expanded, especially during and after the colonial era, the North West zone experienced significant transformation. The construction of roads, railway links, and later, universities and research institutes such as the International Institute of Tropical Agriculture (IITA), brought infrastructure and increased human settlement to this area.

Traditional rulers and Baales (village heads) played crucial roles in the governance of the smaller communities that made up North West Ibadan. These areas maintained strong cultural and kinship ties to the central Ibadan authority under the Olubadan chieftaincy system.

Today, North West Ibadan is a dynamic mix of urban and semi-urban development, with growing

residential areas, schools, markets, and agro-industrial activity. The region retains its historical significance as a key part of Ibadan's economic and cultural development while embracing modern growth and expansion.

Let me know if you want it tailored for a specific LGA (like Ido or Akinyele) or if you need a Yoruba version.

Physical Features of Ibadan

Ibadan is a radial city, with road networks fanning out from the city center to the suburbs. The North West zone and other urban areas of the city offer large parcels of land that are less congested, making them ideal for a modern cultural center with room for expansion, parking, and outdoor cultural activities.

Population

Ibadan is the third most populous city in Nigeria, after Lagos and Kano, and one of the largest cities in West Africa by landmass. Estimated population is Approximately 4 to 5 million. Ibadan has experienced rapid urban growth due to rural-urban migration, administrative importance, and educational and industrial development.

Social Services:

Here is a short and clear note on social services, roads, health services, water, and electricity in Ibadan:

Social Services in Ibadan

Ibadan provides a wide range of social services including education, healthcare, welfare programs, and community development. The city is home to top institutions like the University of Ibadan and several vocational centers, with active support from the government and non-governmental organizations in areas like youth empowerment, women support, and poverty alleviation.

Roads:

Ibadan has a fairly good road network that connects all parts of the city and links to major cities like Lagos and Osogbo. The roads range from expressways to smaller community roads. However, some inner roads, especially in rural or developing areas, are in poor condition and need improvement.

Health Services;

The city hosts some of Nigeria's best health facilities, including the University College Hospital (UCH). There are also many general hospitals, private clinics, and primary health centers serving urban and rural populations. Despite these, some areas still face issues with access to quality healthcare.

Water Supply:

Water in Ibadan is supplied by the Oyo State Water Corporation, mainly from Asejire and Eleyele Dams. However, due to unreliable public supply, many residents depend on boreholes, wells, and water vendors for daily use.

Electricity;

Power supply in Ibadan is managed by the Ibadan Electricity Distribution Company (IBEDC). While most parts of the city are connected to the national grid, power supply is often unstable, making many residents rely on generators and solar energy for backup.

General climatic conditions

Here's a concise and informative overview of the general climatic conditions of North West Ibadan:

General Climatic Conditions of North West Ibadan

North West Ibadan, like the rest of the Ibadan metropolis, experiences a tropical wet and

dry climate (Aw) under the Köppen-Geiger classification. This region falls within the transitional zone between the rainforest and Guinea savannah, influencing its weather patterns and vegetation.

1. Rainfall

Annual rainfall: Between 1,200 mm and 1,500 mm

Rainy season: March to October, with peak rains in June and September

Dry season: November to February, marked by reduced humidity and little to no rainfall

Occasional harmattan winds (dry, dusty winds from the Sahara) occur between December and February

2. Temperature

Average annual temperature: Between 24°C and 34°C

Hottest months: February to April

Cooler months: July and August (due to heavy cloud cover and rainfall)

3. Humidity

High humidity during the rainy season, often reaching 75%–90%

Lower humidity during the dry season, especially during harmattan (around 40%–60%)

4. Sunshine and Wind

Sunshine is abundant during the dry season, providing favorable conditions for solar energy.

Wind speed is generally low to moderate, except during thunderstorms

3.2 SITE ANALYSIS

SITE ANALYSIS

Site selection/Justification proposed Cultural Center is selected with accesses around the boundaries of the site. There is one service on the side of the site to serve as transportation purposes

- I. Accessibility: Easy access via rural and inter-town roads
- II. Location: Rural but centrally placed for outreach to nearby communities
- III. Infrastructure: Basic utility services (electricity, water, and road) already in place
- IV. Topography: Gently sloping for proposed Cultural center development
- V. Soil: sandy soil with good load-bearing capacity

3.3 SITE INVENTORY

The site inventory contains climatic and environmental conditions of the site and it was discovered that the site soil type is loamy soil. The research has been carried out in view of acquiring a design process of the building to achieve a functionality, beautiful landscape and standard building.

CHAPTER FOUR

4.0 DESIGN CRITERIA

Cultural relevance reflecting local culture and community identity.

Accessibility: incorporate sustainable design principles and materials

Flexibility: designing adaptable spaces for various events and activities

Community engagement: Incorporating community inputs and promoting cultural programming.

4.1 BRIEF ON UNITS OF THE PROJECTS

The proposed Cultural Center include the following units:

Theater hall

The exhibition space

The workshop

Library

Administration

Photographer unit

Snacks shop

Conference hall

Rehearsal hall

4.2 FUNCTIONAL SPATIAL CRITERIA

Functional spatial criteria refer to how the building spaces are organized to serve their intended purposes effectively such as:

Performance halls: theater hall for drama, dance, music

Exhibitions spaces: for arts and historical display

Workshop: for arts, crafts and cultural learning and practicing the art and sculpture

Library : a space for research reading and access to cultural resources, showcasing the historical stories, belief, language and culture.

Conference hall

The conference hall for community and administrative use.

Administration: these are offices for staff management and programming

Each spaces must be designed with considerations for accessibility, acoustic (especially in hall) lighting (natural and artificial) and environmental comfort

Space Allocation

This allows determining the appropriate size for each function based on user capacity and importance

This shows the efficient arrangement of spaces. These are

The theatre hall: should be centrally accessible and aesthetically separated

Exhibitions areas: it should be accessible from the entrance for public access.

Administrative offices should be accessible yet private possibly

Library should be in a quiet area with visual connections to courtyard

4.3 SPATIAL ALLOCATION/SCHEDULE OF ACCOMMODATION

SNO	UNITS	DIMENSIONS	M ²
1	ENTRANCE	7.0 x 13.0	96.2
2	THEATER HALL	18.0 x 18.0	324.0
3	STAGE	4.2 x 7.2	30.2
4	BACK STAGE	4.0 x 7.0	30.0
5	LIGHT	4.0 x 4.0	16.0
6	SOUND	4.0 x 4.0	16.0
7	MALE DRESSING ROOM	2.8 x 7.3	22.0
8		5.2 x 5.0	2.6
9	MUSEUM	15.0 x 9.0	135.0
10	ART GALLERY	11.8 x 8.2	97.0
11	CONFERENCE HALL	12.0 x 10.0	120.0
12	SNACKS SHOP	8.4 x 4.8	41.3
13	PHOTOGRAPHY	15.0 x 9.0	41.3
14	EXHIBITION HALL	8.6 x 9.0	135.0
15	LIBRARY	8.6 x 4.8	41.3
16	REHEARSAL HALL	12.0 x 15.0	18.0
17	CONVENIENCE	12.0 x 9.0	10.8
18	CUSTUME DISPLAY	5.4 x 4.2	12.8
19	CCTV	5.4 x 4.2	12.8
20	HOSPITALITY	5.4 x 4.2	13.0
21	OFFICE	4.0 x 5.2	13.0
22	LOUNGE	5.4 x 4.2	13.0
23	STORE	5.4 x 4.2	20.8
	TOTAL		1,262.1

4.4 FUNCTIONAL DEVELOPMENT (CONCEPT)

The design concept draws deep inspiration from the talking drum. A quintessential Yoruba talking drum

known for its ability to mimic the tonal language of the Yoruba culture particularly in Ibadan, Oyo state.

The shape of TALKING DRUM showing a sided cone indicating twin theater hall auditorium, while the belt are for spaces for cultural spaces e.g. Museums, library, Arts gallery, offices

4.5 EQUIPMENT AND OPERATIONS AND PERFORMANCE REQUIREMENTS

To function effectively, the cultural center must include:

- ii. Acoustic insulation and sound systems in performance spaces.
- iii. Display lighting and climate control in galleries
- iv. Fire protection system/ alarms, extinguishers, exits.
- v. Ventilation system suitable for all spaces
- vi. ICT infrastructure for digital presentations and security
- vii. Backup power supply (e.g. generator or solar)
- viii. Accessibility features (ramps, lifts, accessible restrooms)
- ix. Ease of maintenance
- x. Crowd flow and emergency evacuation
- xi. Energy efficiency and day lighting

Conclusion

In designing a cultural center the integration of functional spaces, cultural identity and operational efficiency is crucial. Space allocation and relationship must support diverse cultural expressions while ensuring user comfort and accessibility. The development of a strong design concept rooted in local traditions can enrich. The overall success of the project lies in its ability to provide a flexible, inclusive and sustainable environment that celebrates culture.

CHAPTER FIVE

5.0 DESIGN APPRAISAL

Cultural center being a center for cultural expression it requires a strong. design concept for the project is achieving a functional spaces for various activities for cultural identity.

5.1 PLANNING

The proposed design if the Yoruba cultural center was carefully planned to meet the cultural and recreational need if the target community. In the planning process the following aspects were considered.

The proper zoning of spaces into noisy, semi noisy, and quiet zone for each structure. Also for the accessibility of provision of parking spaces and clear and pedestrian circulation routes.

5.2 ASSESSMENT OF PROPOSED DESIGN

The site for the proposed design is a good and suitable land for natural and artificial aesthetics, proper landscaping to achieve a beautiful and aesthetically appealing for the users.

Site plan

The site is of cone in shape and on it id the main building e.g theater hall, exhibitions spaces, administrative, visitor lodge, bar, workshop, security house.

Soft elements: These are the landscaping made up with

Trees: these are planted in the spaces for natural ventilation and for aesthetically in a given shape.

Grasses: grasses are important for the land to protect the surface of the green areas.

Hard elements

Walk away: The walk away provided for the movement of the pedestrian .

Parking space: these are meant for the vehicles of the visitors, staff, users.

5.3 CONSTRUCTION METHOD AND MATERIALS

The proposed construction method and materials were within the local context. The main components are as follows:

Foundation: Reinforced concrete strip foundation suitable for this site's soil conditions.

Superstructure: Reinforced concrete column and beams with sandcrete block infill walls.

Roofing: Steel trusses with long-span aluminum roofing sheets to cover large spaces without intermediate supports.

Windows and Doors: Aluminum framed windows and flush wooden doors.

Finishes:

Floors: Terrazzo and ceramic tiles

Walls: Smooth plastered

Ceilings: Suspended ceilings and acoustic tiles in the auditorium.

5.4 GENERAL REQUIREMENTS FOR THE DESIGN AND CONSTRUCTION

All construction should comply with relevant building codes and standards.

Safety measures must be incorporated including fire exits, extinguishers, and signage.

Adequate provision should be made for electrical and mechanical services (lighting, air conditioning, plumbing).

Accessibility features such as ramps, non-slip finishes, etc., should be included.

Proper site management and supervision should be maintained throughout the construction to ensure quality and adherence to design intent.

5.5 RECOMMENDATIONS

A detailed structural analysis should be conducted to confirm the adequacy of the proposed framing system.

Acoustical treatment in performance and rehearsal spaces should be enhanced to improve sound quality.

Additional landscaping elements could improve outdoor usability and aesthetic value.

Signage and wayfinding systems should be designed to guide visitors effectively.

Incorporation of renewable energy sources such as solar panels should be considered to reduce long-term energy.

5.6 CONCLUSION

The proposed design of the Cultural Centre demonstrates a good understanding of planning principles, functionality, and aesthetic considerations suitable for the local environment. With the recommended

Adjustments and careful implementation of construction methods, the project is likely to achieve its purpose as a vibrant hub for youth cultural and social activities.

REFERENCES

Adjaye Associates. (2017). National Museum of African American History and Culture: Design data and development. Smithsonian Institution.

Akinyemi, T. O. (2021). Design proposal for a mixed-use civic center in Abuja [Unpublished undergraduate project]. Department of Architecture, University of Lagos.

Aluko, J. A. (2020). Biophilic architecture in educational spaces: A design framework for secondary schools in Ilorin [Master's thesis, Ahmadu Bello University].

Barkow Leibinger Architects. (2019). Smart skin systems for high-performance façades: Project data and analysis. *Architectural Design Journal*, 89(2), 34–45. <https://doi.org/10.1002/ad.2465>

Foster + Partners. (2015). Apple Park: Campus architectural and environmental data. <https://www.fosterandpartners.com/projects/apple-park>

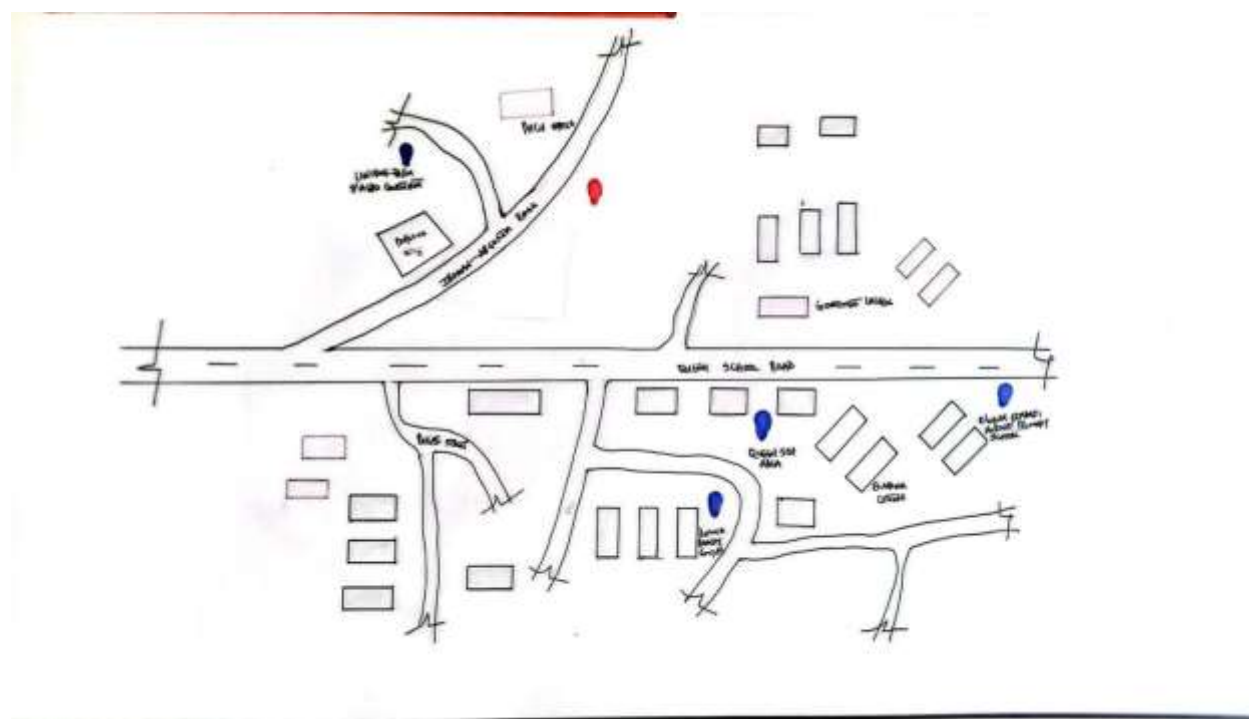
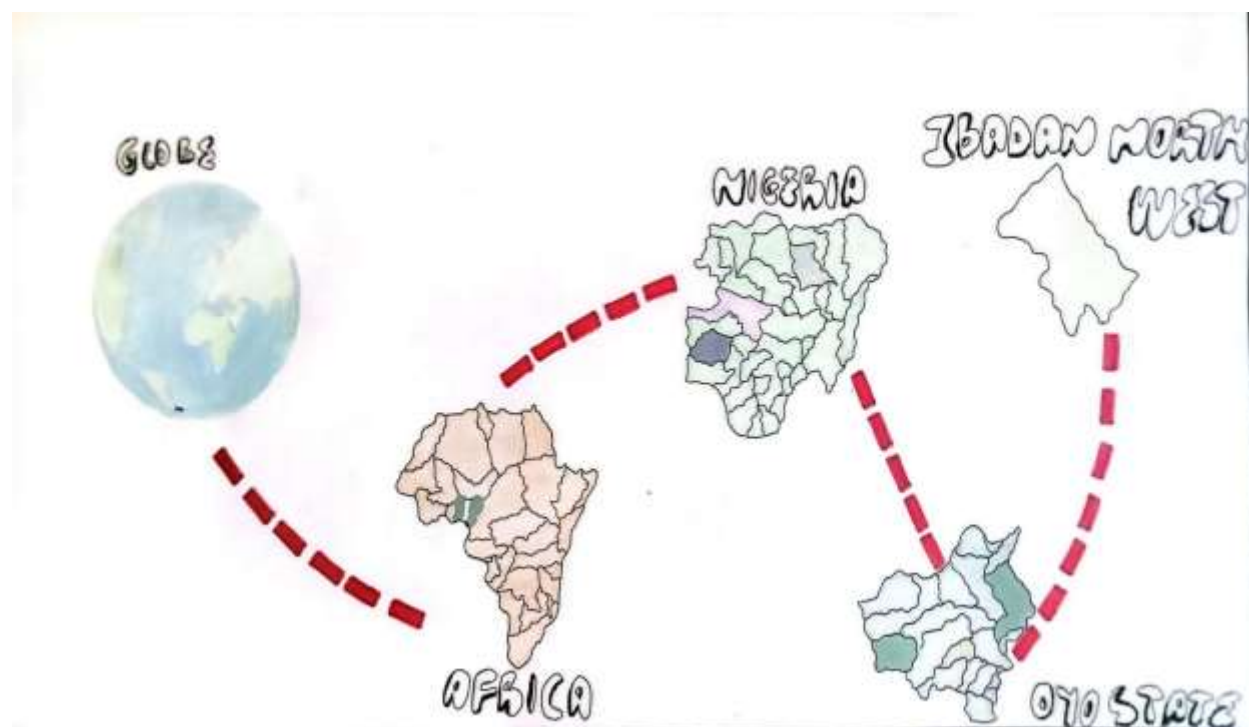
Gbadamosi, R. T. (2022). Design of a cultural heritage center in Ibadan [Unpublished undergraduate research]. Federal University of Technology, Akure.

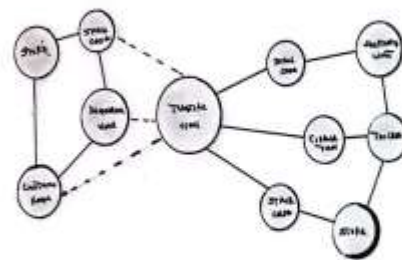
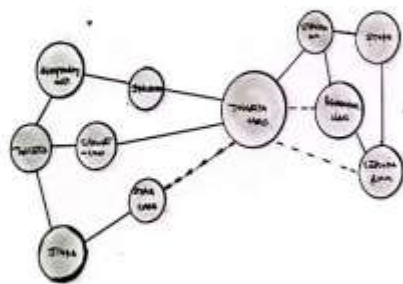
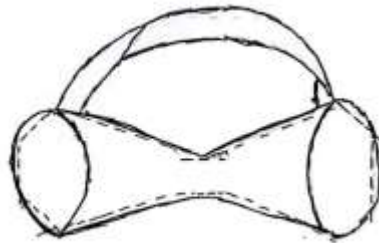
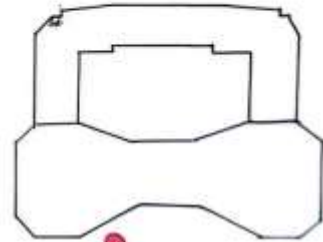
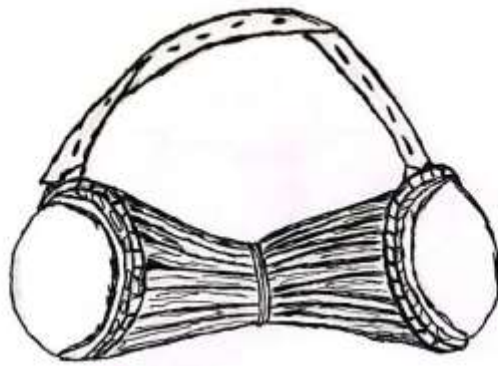
Herzog & de Meuron. (2018). Elbphilharmonie Hamburg: Project drawings and technical datasets. <https://www.herzogdemeuron.com/projects/elbphilharmonie>

Ikudaisi, M. O. (2023). Urban renewal through modular design: A proposal for Lagos Island [Master's thesis, University of Nigeria, Nsukka].

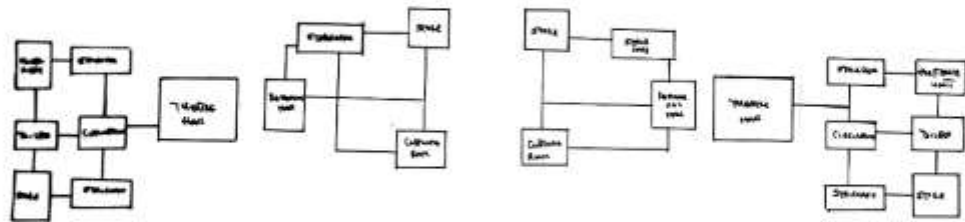
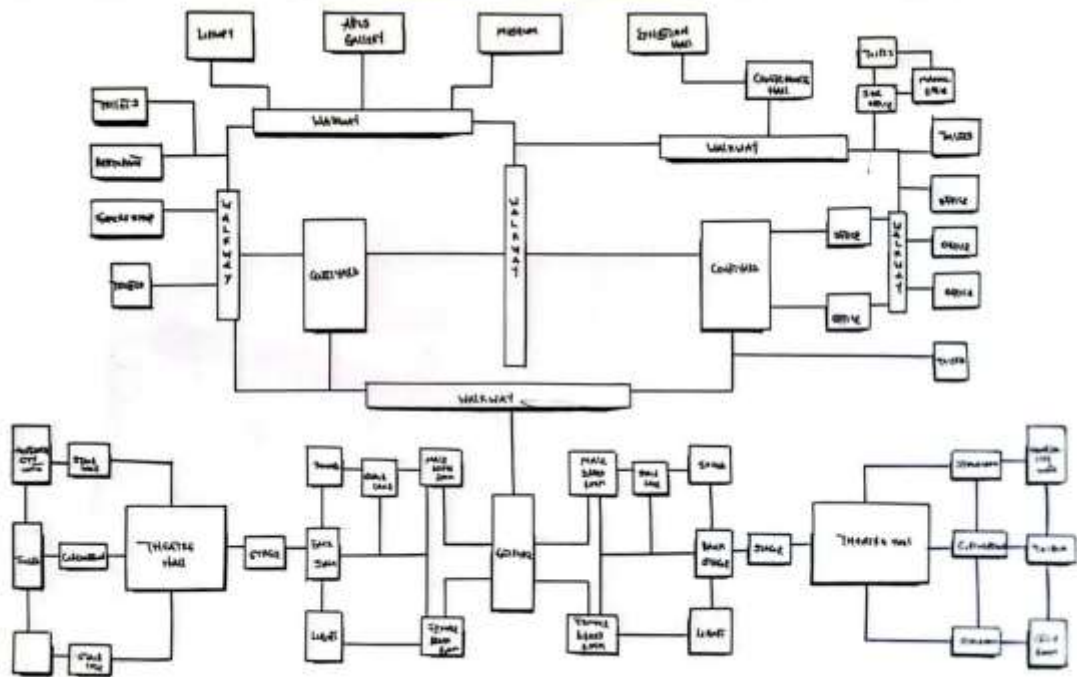
Zaha Hadid Architects. (2016). Heydar Aliyev Center: Conceptual design and architectural data. <https://www.zaha-hadid.com/architecture/heydar-aliyev-center>

APPENDICES

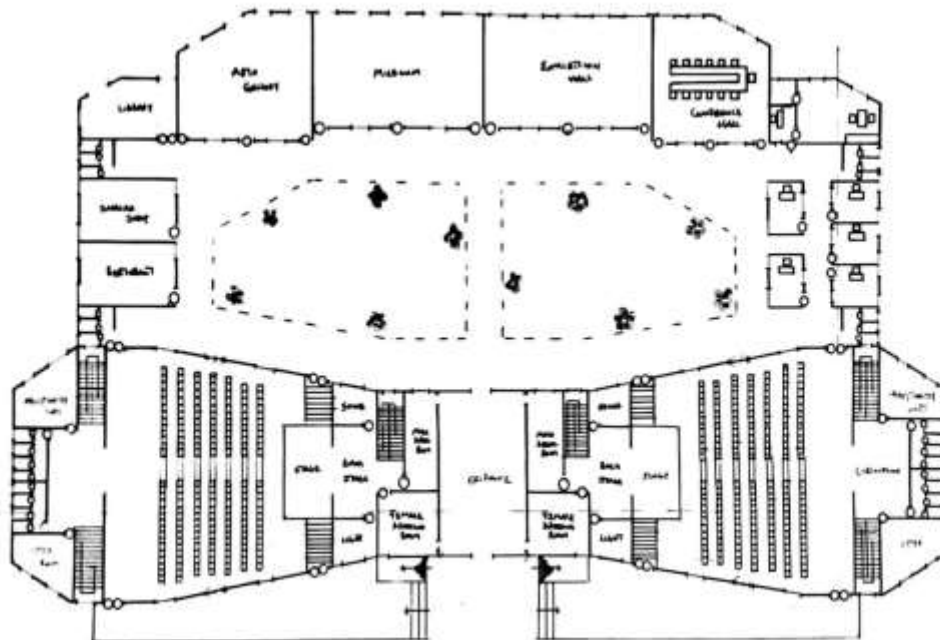
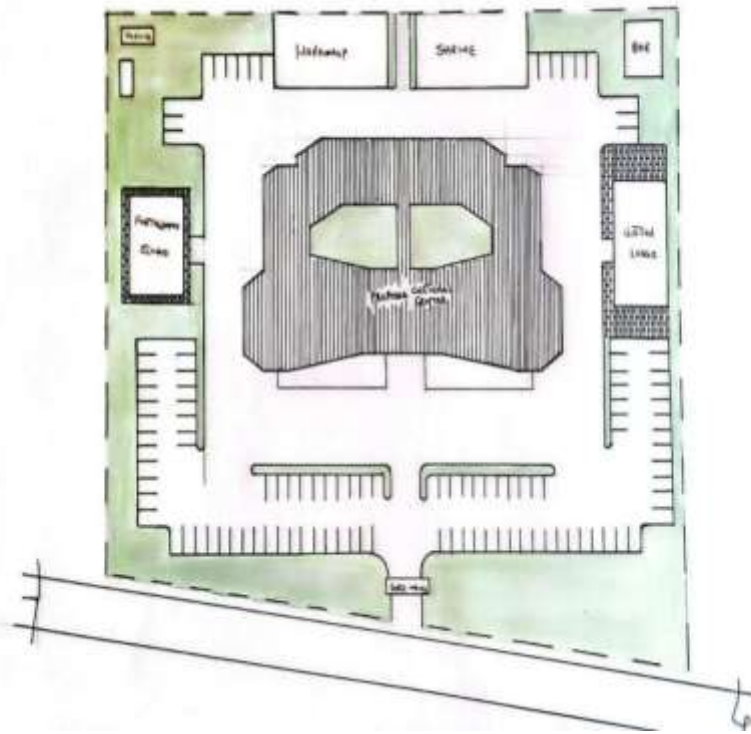


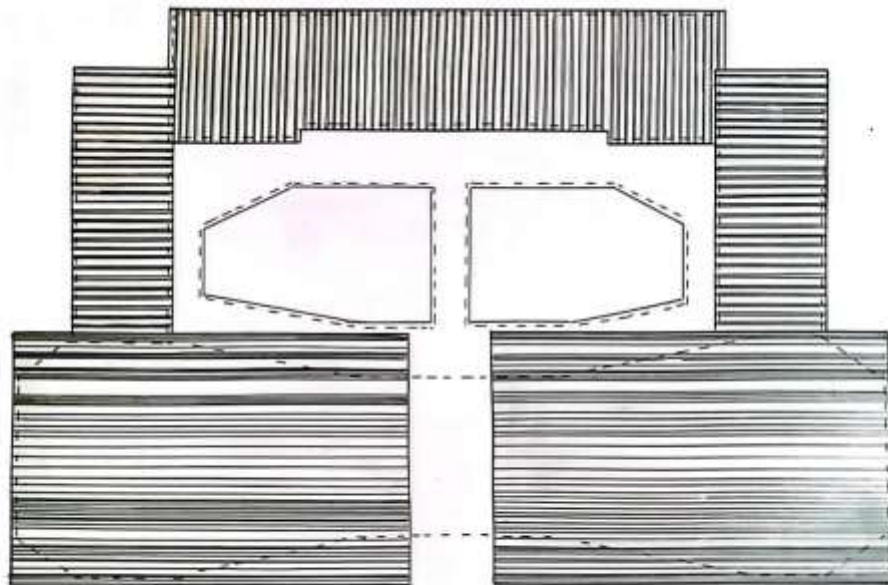


UPEA
TUMBUKTO

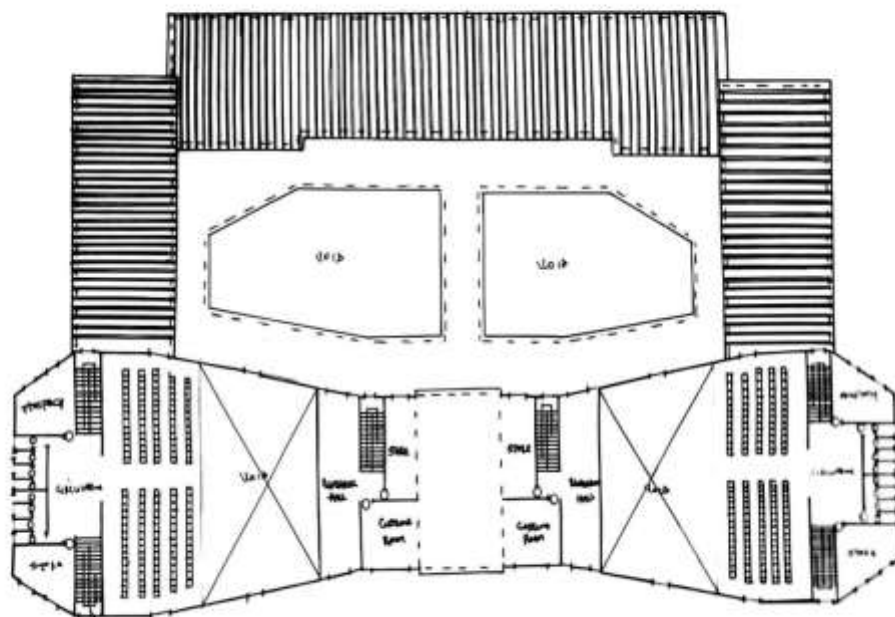


15/11/18

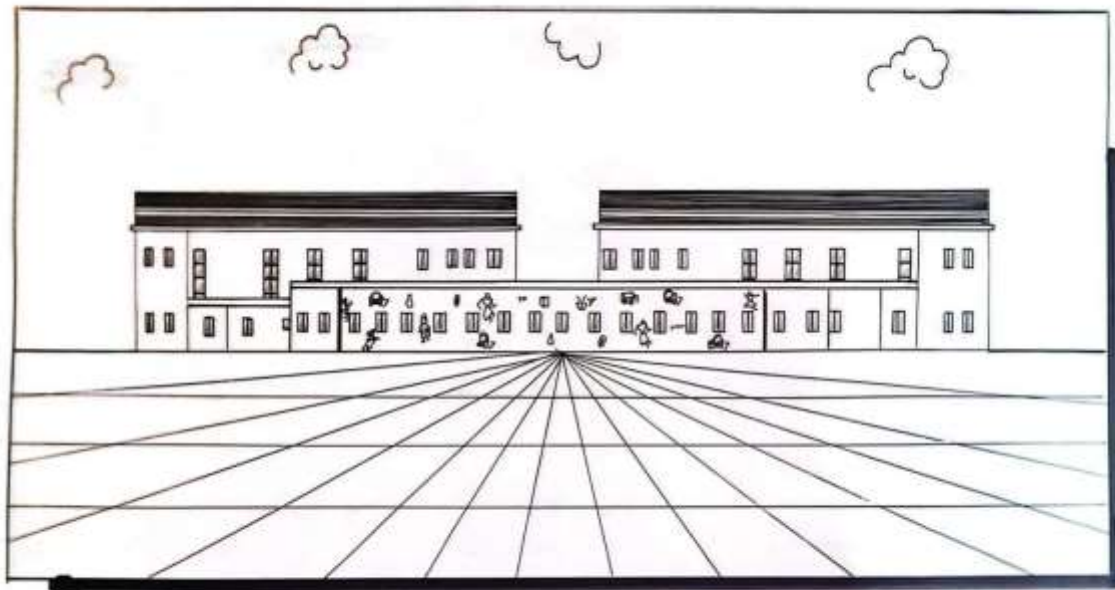




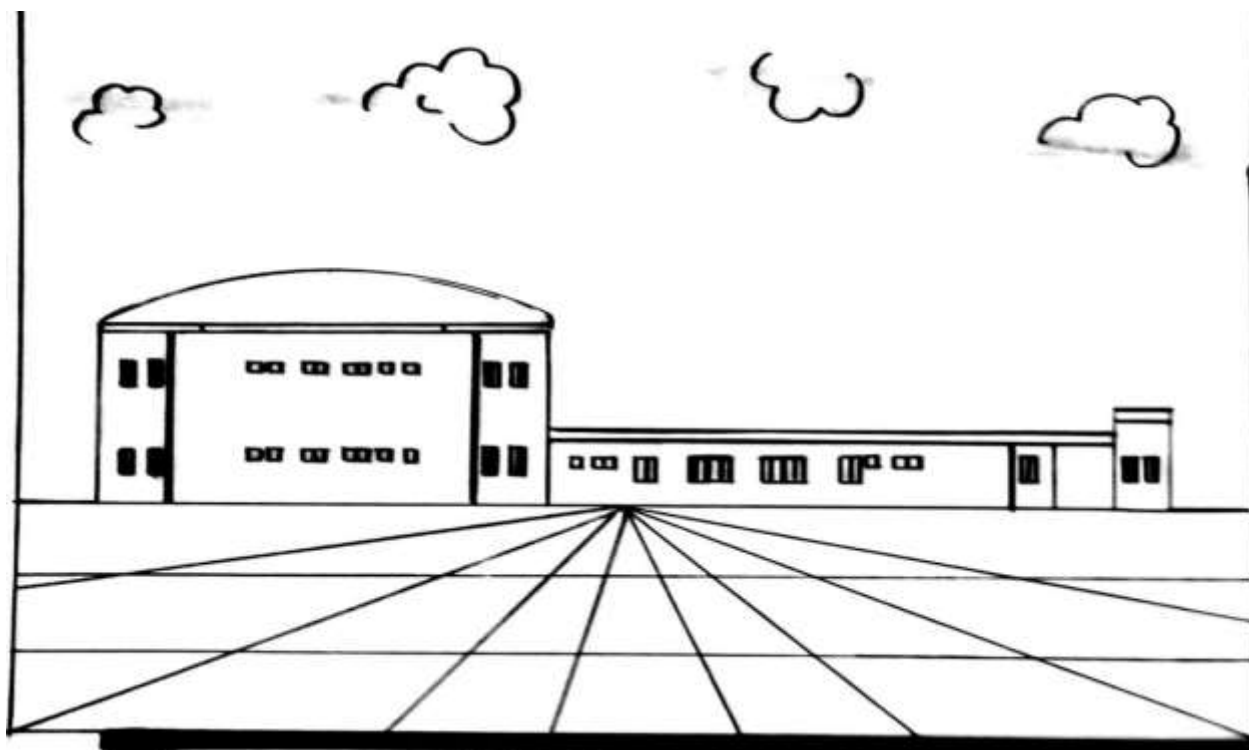
Room 11.01

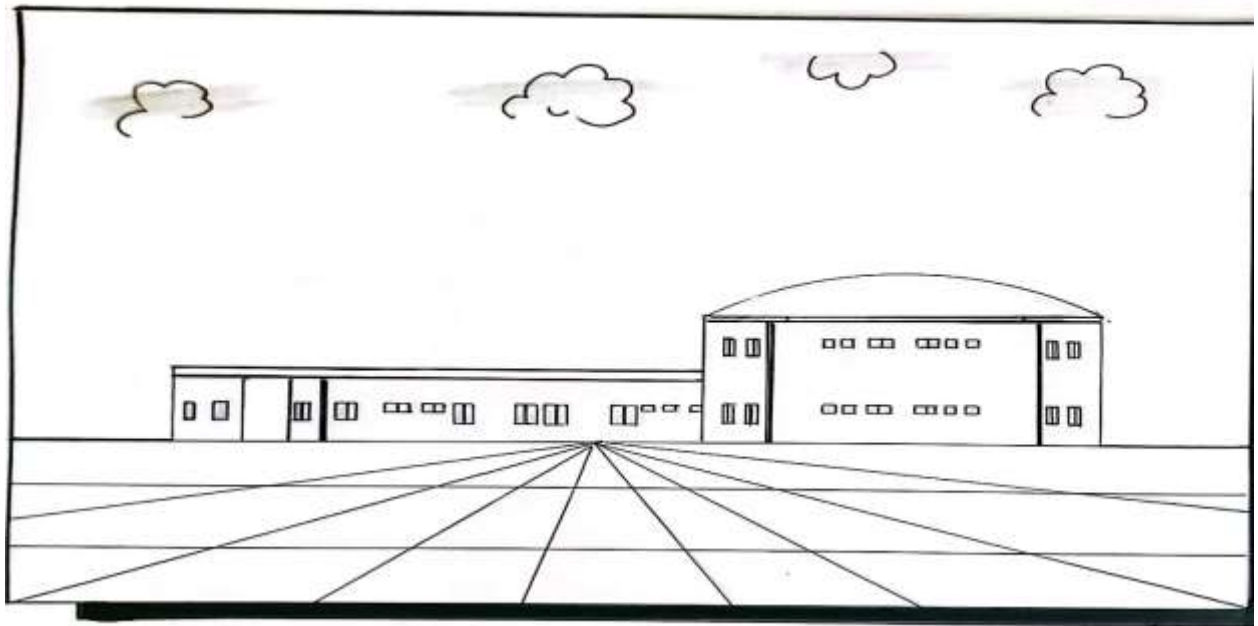


Room 11.02

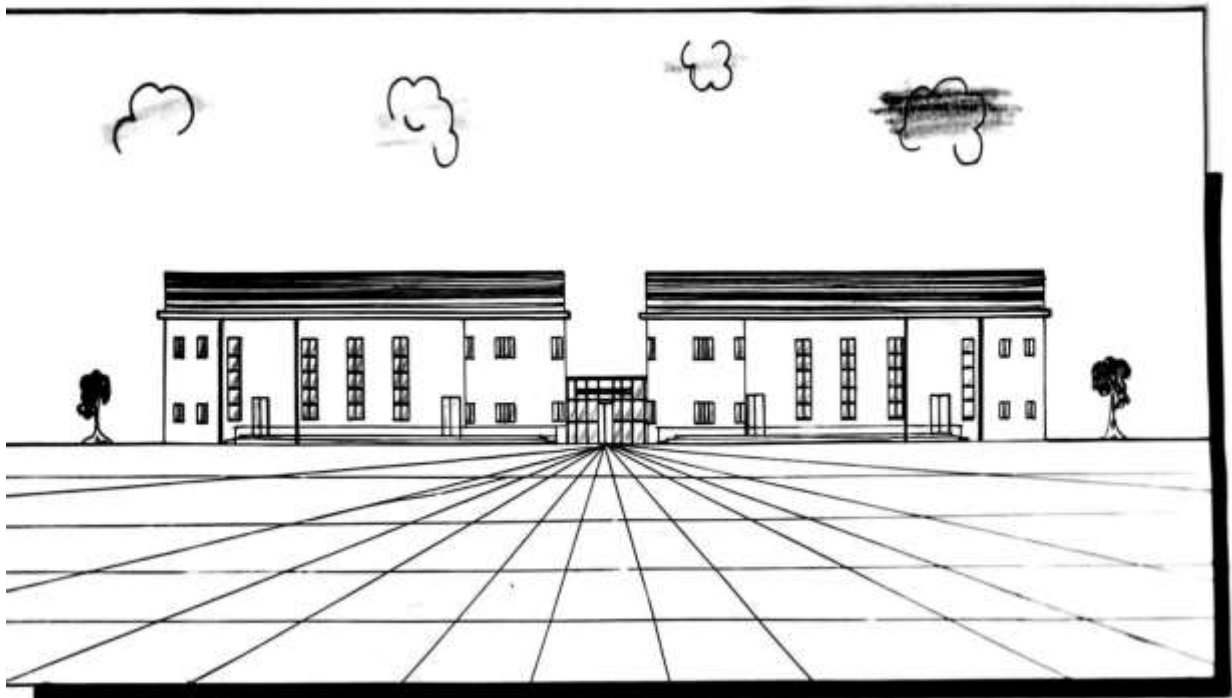


BANK





Left View



Elevation