

UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
DEPARTMENT OF ARCHITECTURE

PAN AFRICAN WRITERS ASSOCIATION SECRETARIAT

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A Design Thesis Report Presented to
The Department of Architecture
University of Science and Technology
In Partial Fulfilment for the Post-graduate
Diploma in Architecture

BY

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B.Sc. DESIGN

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Notable among the lot are:

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Mr. Kootin Sanwu

Professor Owusu Addo

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Special thanks to my friends:

Mr. Nii Sai Torto

Mr. Bernard Koko

Mr. Kwesi Ampofo

Mr. Abaku Panford

DEDICATED TO MY PARENTS,

COL. AND MRS. APEAKORANG

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Mr. Abeku Panford

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1.2. Origins and Evolution CHAPTER 1

BACKGROUND INFORMATION ON PAN-AFRICANISM

1.1

The Pan African Writer Association (PAWA) was born in the larger crucible of Pan Africanism which can be described in general terms as an international social, and political movement whose goals support the concept that Africans and their identifiable Kin all over the world should co-operate in all ways for the development of their own political and cultural power and for the liberation and the equality of Africans, no matter the Location. More specific meanings suggest that all Africans on the African Continent and their Kin elsewhere must aid and support the concept of a United States of Africa modelled after the U.S.A.

As an international Social and Political movement, Pan-Africanism has two categories, unorganized and organized. The unorganized form of Pan-Africanism sometimes spelt with a small 'P' denotes sympathy for the peoples, the customs and mores of Africa and support of the general goals of Pan-Africanism.

Organized Pan-Africanism includes those attempts at creating an international organization, with all the attributes of a social movement including dues, officers, institutional rules, leadership meetings organs of communication, and ideology.

1.2 Origins and Evolution

Although Pan-Africanism has been most evident since the mid-twentieth century its roots and sources go back to the end of the eighteenth century when efforts began to end the slave-trade by humanitarians and by abolitionists.

Consequently the struggle for self-assertion and human rights gave rise to the much chronicled civil rights movement in America when attempts were made by notable figures and leaders like W.E.D. Dubois, malcom x Marcus Garvey to abolish the Caste System and to ensure basic equality off all races in the economic and socio-political system in the America.

The dawn of colonialism, imperialism oppression, and white racism in the late 19th Century and early 20th Century brought forth another spate of struggle for self-assertion which seems to be the fuel on which Pan-Africanism runs.

In this era, the story for the struggle of independence dominates with notable figures like Dr. Kwame Nkrumah of Ghana, Jomo Kenyetta of Kenya, Akiwonde Savage of Nigeria and Jawal halal Nehru heading the struggle for Independence. In the mid 1950's precisely 1957, Ghana became the first colonised African state to become Independent with other quickly following.

The story of Pan-Africanism further unfolds with contemporary manifestations which can be classified into 3 main groups namely:

1.3 The Birth of the Pan-African Writers Association

As the old adage goes artists which included writers are the conscience of their societies and is in this respect that the need to form the Pan-African Writer Association was birthed to further the cause of Pan-Africanism in all its dimensions as dilated on earlier. Thus, it is not surprising that the slogan for the Association is "SENSITIZING THE AFRICAN PEOPLE TO THE BASIC TRUISM OF THEIR COMMON DESTINY THROUGH LITERATURE."

Several decades ago, well before the independence of Africa countries, writers and other intellectuals of our continent had undertaken in vain to organize themselves into a Pan-African Writers Union. In fact, despite this early awareness of the need and urgency to found such an organization there wasn't any concrete result in this direction until fairly recently.

The first Documentation of this awareness dates back from the 1st Conference of black peoples culture held in Paris in 1956. Since then this subject has been raised and deliberated in different forms at various places such as Rome, Algiers, Dakar, Lagos, Luanda, Tashkent, Cologne, Alma Atta and recently in Brazzaville in 1987 during the 1st International Literary Symposium Against Apartheid.

The fruitless Brazzaville efforts were the first attempts of the International Preparatory Committee created at Pyonyang in September 1986 and charged to organize the Brazzaville Symposium and to put in motion a Pan African Writer Union.

A. REDISCOVERY OF CULTURAL HERITAGE:

This phenomena is very much in evidence in countries outside the African Continent with concentrated populations of peoples with African descent or lineage notable the U.S.A. and Europe. This is reflected in the sociological behavioral patterns like language fashion and attitude. A study of tourist motivation charts from the Ghana Tourist Board reveal that 70% of all Tourist coming to Ghana here Afrocentric reasons which can be broken down to be a derive to experience the continent of their origin – it's customs people and total environment which includes the forts and castles, eco-tours, festival attendances etc.

B. SEARCH FOR ECONOMIC STABILITY:

It will be superfluous to dilate much on the much chronicled economic plight of Africa but certain characteristics have emerged with strong links to the larger Panorama of Pan-Africanism.

Firstly, is the marked increase in interest of Africans in the diaspora notably the U.S.A., to invest in the Africa continent furthermore the formation of such bodies like the ECOWAS and the Economic commission of the O.A.U. are all notable attempts by Africans to address the economic conditions in Africa.

With the sessions of the international literary symposium organised by writers of the Democratic People's Republic of Korea (August – September 1986) and against the background of the history of several decades of countless attempts (without much access) to form a continental literary body, an extra-ordinary Assembly of 61 African writers representing 46 Africa Writers Unions and Association met and decided that Africa needed a long overdue continental literary organization and therefore set up an International Preparatory Committee (I.P.C.) mandated it with the dual mission of organising the said symposium and to realize the old writer's union within the same and dynamic association.

The delegates deliberated again the early measures taken in the political sphere in Africa, to create the O.A.U. Since it was unacceptable to start Pan-African Union outside the continent writers decided to found this organization alongside the sessions of the anti-apartheid literary symposium in Brazzaville.

If the anti-apartheid symposium was a success, the lack of a quorum in Brazzaville further hampered the birth of the Pan-African Writers Union which made the second I.P.C. mission unaccomplished.

In Brazzaville an adhoc committee was put in place charged to continue this project but the group lacked any systematic programme because it was empanelled by a small group of only 13 African states whilst the I.P.C. was elected by 46. The Phonyang Committee therefore did all that was possible to reassure its responsibilities upon the request of its many Pyong-yang electors and through the dynamism of its chairman Mr. Atukwei Okai of Ghana.

The second phase of the I.P.C.'s project was not any easy, it comprise the following:

making contacts at various levels with a view to:

1. Mobilising all men of culture
2. Conscientising all writers in the continent
3. Contacting political leaders for appropriate diplomatic, moral and financial support.
4. Acquiring funds needed for the foundation of the Association and to give it solid existence in the formalise stages.

In working towards the formation of PAWA., the I.P.C. sensitized African Writers' Unions and Associations as well as African and world government, commercial and philanthropic organisations for support and assistance. In 1987, it called on the then Chairman of the O.A.U., the O.A.U. Secretary-General and the Ouagadougou Conference of the African Minister of Culture in April 1988 at which the O.A.U. pledged support for the creation of PAWA. Other African leaders contacted included the president of Cote D'Ivoire, Ghana, Sierra Leone and Congo. It met Dr. Boutrous-Ghali, the then Egyptian Minister of State for Foreign Affairs.

Outside Africa, delegations were received by his Holiness The Pope in the Vatican, the head of State of Italy and Vice-President of the International Red Cross Madam Maria - Pia Fanfani.

At a June/July 1988 meeting of the I.P.C. in Accra, it was decided that a Constituent Congress of African Writers be convened

in Accra to form PAWA. under the high patronage of his excellency the P.N.D.C. chairman and Head of State of Ghana.

The hard task of the I.P.C. was pursued and is still being pursued with exceptional support of the government of Ghana. Thanks to this help, the campaign for the Birth PAWA was a great success and Africa writers have realised their dreams with the PAWA secretarial in Accra.

1.4 Aims and Objectives of the Pan-African Writers Association

The aims and objectives of the Association is summed up as follows:

1. To provide a forum for all writers of Africa and those of African origin.
2. To encourage the establishment and recognition of only one national writers association in each African country.
3. To seek and vigorously defend freedom of expression for all Africans and the material and spiritual interests of African writers and their Associations.
4. To promote literary and to eradicate illiteracy in Africa.
5. To encourage the inclusion of African literacy in Africa works in the curriculum of educational institutions.
6. To promote African languages and the translation of African literature into African Languages.

7. To promote research with recording and retrieving lost or undiscovered African heritage whether on the Continent, in the Diaspora or in museums and libraries of the world.
8. To stimulate co-operation between PAWA. and writers organisations of the world.
9. To promote peace and understanding in Africa and the world through literature.
10. To establish a continental African publishing house.
11. To provide wider avenues for the publishing of works by African writers.
12. To establish an effective distribution network.
13. To establish a Pan African Journal.
14. To ensure the protection of the works of African writers through the appropriate copyright laws and agencies.
15. To institute continental literary awards.
16. To organize programmes to promote Pan African literary excellence.

1.5 Structure of the Association

1. Membership: There are four main categories of membership.

(a) National Association Membership:

Which are made up of the recognised national writers association from African states.

(b) Individual Membership:

This category of membership is open to African writers who live outside their countries and other writers of African origin such members are not eligible to participate in any Association elections.

(c) Honourary Membership:

This group is basically made up of distinguished men and women of letters and or of those who have contributed immensely to African literature.

(d) Associate Membership:

Is made up of writers' bodies of African origin outside Africa.

2. Terms of Admission:

The procedure consists basically of a written application submitted to the Secretary-General for consideration at council meeting.

1.6 Organisational Structure of the Association

The organization structure of the Association comprises of two groups namely the General Assembly and The Council.

The General Assembly:

The General Assembly is the highest authority in the association and its made up of all member associations, individual members and associate members.

The Council: This is the executive authority of the Association and it is responsible for the initiation and execution of programme and activities of PAWA, own staff subject to the approval of the Council. He is the Chief executive of the Association and responsible for the day to day operations will be based at the Headquarters.

1.7 Funding

The sources of revenue of PAWA is as follows:

1. Annual membership dues which shall be fixed by the General Assembly.
2. Donations from Patrons of the Arts.
3. Grants from member states.
4. Interest on and revenue from the Association property.
5. Proceeds from the literary programmes.
6. Proceeds from the national programmes of member associations with the authority of the President.
7. Subvention from the O.A.U.
8. Subvention from UNESCO.
9. Membership dues.

STAFF STRENGTH

PUBLISHING SECTION	4
DOCUMENTATION CENTRE	3
SECRETARY GENERAL	3
DEPUTY SECRETARY GENERAL	3
TREASURERS	2
ADMINISTRATION	6
ACCOUNTS SECTION	4
LEGAL DEPARTMENT	3
PUBLIC RELATIONS	8
ESTATE DEPARTMENT	10
	5

THE CONTINENTAL STRUCTURE

1. PAWA Annual Diaspora Forum
2. Conference on Children's Literature
3. The Publishing House and Translation Bureaux Project

CHAPTER 2

2.1

In November 1989 in Accra it was unanimously accepted by the continents writers that the major objective of the Pan African Writers Association (PAWA) "is to strengthen the cultural and economic bonds between the peoples on the African continent against the background of the continents acknowledged diverse but rich cultural political and economic heritage". Against the background of enormous political and economic shifts going on in today's world this objective is not important. It is both imperative and crucial. In this regard the words of Mr. Salim Ahmed Salim, OAU Secretary General at a PAWA from on 3rd September 1991 are as confirmatory as they are instructive: "... African writers can use their pens, skills and gifts to sensitise the ordinary African people to the basic truism that, sharing as they all do a common destiny, they owe it to themselves to ensure that the economic integration of the continent, the only road is embarked upon ...".

The programme of action is built around a number of projects and literacy prizes. In this write-up we describe these projects.

2.2 The Projects

1. PAWA Annual Diaspora Forum
2. Conference on Children's Literature
3. The Publishing House and Translation Bureaux Project

4. Workshops (on Poetry Novel, Drama)
5. PAWA Annual Lecture
6. PAWA Triennial Congress
7. African Writers Week
8. PAWA Book Development Project

LITERARY PRIZES

1. PAWA Patron of the Arts Award.
2. Africa Prize for Literature
3. Africa Annual Prize for
 - Poetry
 - The Novel
 - Film Script
 - Drama
 - The Short Story
 - Children Literature

2.3 Background Information on the Projects and Awards

AFRICA PRIZE FOR LITERATURE:

The fact that African literature has come of age in now no longer in doubt. In 1991, the Nobel Prize for literature was won for the third time by an African Writer within six years.

However, Paradoxically the recognition of this fact in Africa has come about through honours bestowed on African Writers by literary bodies, agencies and organisations outside of the

EXPE African continent. Today all the major prizes for African
SPAT literature are organised by bodies outside Africa. Thus the
Noma Award for publishing in Africa is administered in Japan.

PAWA The Common Wealth Prize, Booker Prize and Nobel Prize for
literature are all administered by bodies outside the African
Continent. African itself has no organised effort for
recognising rewarding and encouraging literacy excellence by
African Writers of African descent anywhere in the world.
It is against the background that PAWA has established a
prestigious literary prize that will do justice to the
achievements and efforts of Africans in the literary world.

- EXPECTED GUESTS AT CEREMONY - 350

- SPATIAL IMPLICATION, etc.

- An auditorium - for awards ceremony banquets, etc.

AFRICA ANNUAL PRIZE FOR *Conferences & Seminars)*

- Poetry

- The Novel

- Drama

- Film Script

- Children Literature

- The Short Story

PAWA wishes to recognize and encourage annually excellence in
various writing fields. Accordingly it proposes to establish prizes
for the best published works annually in the above mentioned fields.

EXPECTED GUESTS AT CEREMONY – 200

SPATIAL IMPLICATIONS

An auditorium for awards ceremony banquet etc.

PAWA PATRON OF THE ARTS AWARDS

The Secretariat has recognized that the viability of majority of its programmes of activities will be guaranteed only through the generosity of the Patrons of the arts (governments, individuals institutions etc).

In order to publicly recognize and encourage such patronage PAWA plans to establish this Awards for its Patrons accordingly.

SPATIAL IMPLICATIONS

Auditorium, Banquet Hall, etc.

2.3.1 *The Projects – (Conferences & Seminars)*

a. CONFERENCE ON CHILDREN'S LITERATURE BACKGROUND

The importance of children's literature in the development of the culture of a society cannot be emphasised. It is through such a medium that the children come into direct contact with and begin to react to the values, the store house of imagination and ultimately creative energies and abilities of the Society.

Yet when a look at the state of development of children's literature in various parts of the continent we find that not much attention has been paid to this vital genre. A lot of the children's literature on which African children are brought up

are still authorised outside of Africa especially in Europe and America.

In order to put the problem of children literature at the centre stage of the attention of African Writers PAWA proposes to organize an annual conference on children's literature with the theme "WRITING FOR THE AFRICAN CHILD".

EXPECTED CONFERENCE PARTICIPANTS

- Writers - 25
- Illustrators - 25
- Publisher - 5
- Critics - 10
- Readers - 25
- Others - 10

TOTAL - 100 participants

SPATIAL IMPLICATIONS

- need for an Auditorium with auxiliary facilities.

b. PAWA ANNUAL DIASPORA LITERARY FORUM

Attendance at Conferences outside Africa has become the most important forum for writers of African descent. Writers even from the same sub-region not only meet with another outside Africa but get introduced to the works of each other. Under today's circumstances, especially given the position and status of African literature in the world this position has become untenable.

PARTICIPATION In order to deal with the problem on a permanent basis PAWA proposes to organize and host an annual literary forum whose purpose will be focus world attention on the works of writers of African descent. It will also aim at generating and sustaining a debate on the goals directions trends and sentiments on African writing.

PARTICIPATION

VENUE The Conference will be organised in different countries in different years to reflect the sub-regional literary divisions of the continents.

However the Importance of the Secretariat makes it the first alternative choice in the case of a host Association not being able to host the conference. In this respect it is likely that the secretariat is likely to host this

Conference more than the stipulated one.

SPATIAL IMPLICATION

Conference facilities, etc.

c. PAWA TRIENNIAL CONGRESS

PAWA'S triennial Congress provides perhaps the biggest opportunity for African Writers to come together. It also affords opportunity for African writer to extend a hand of fellowship and invitation to writers and eminent figures outside Africa.

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PARTICIPATION

The Secretariat expects about 200 participants to this Congress.

SPATIAL IMPLICATION

Conference facilities.

d. PAWA ANNUAL LECTURE

This lecture is devoted to the examination of issues outstanding in terms of consequences for the African condition. The lecture will feature prominent persons in the literary fold who have excelled in their field of endeavour.

PARTICIPATION

About 210 limited guests are expected to attend this lecture.

SPATIAL IMPLICATION

Conference facilities.

It must be noted that although the above mentioned programmes form the main thrust of the Secretariat other programmes that are sympathetic to Pan-Africanism are accommodated eg. Black History Month "Commemoration of Dr. Nkrumah's Birthday etc.

PROGNOSIS - PAWA PROGRAMMES AND ACTIVITIES

From the above documented activities it would be realised that hosting organising and administration of seminars and conferences is the vehicles on which the secretariat runs as such the need for facilities to accommodate these activities.

2.4 PAWA Sub-regions and Book Output

PREAMBLE

The Region has been divided into sub-regions for Administrative purposes with a vice-president over each region who is directly responsible to the President of the Association. Language was a factor considered in the Sub-regional Divisions namely WEST, CENTRAL, SOUTHERN, EAST and NORTHERN REGIONS. Swahili, Arabic French English & Portuguese being the official languages of the Association.

PAWA BOOK OUTPUT

Below is a documentation of legal Book Deposits which are statistics of Books produced per year which has been deposited and registered in the Regional Subdivision of the continent. This complications was achieved by co-ordinating figures from member states in each regions.

YEAR	1986	1987	1988	1989	1990	1991	1992	1993
WEST	466	497	751	600	937	1000	1840	1901
CENTRAL	375	409	483	450	609	701	850	857
SOUTH	900	1040	1670	1637	1771	1780	2003	2632
NORTH	1050	1600	1850	1862	1911	1925	2007	2123
EAST	192	900	950	1020	1059	2000	2330	2412

It is the Policy of the Association of accommodate some of these books at the Secretarial Library as such there is a need to streamline the books that come in as such screening machinery has been set up to select books to be exhibited at the secretarial library with a goal of 1000 volumes per Anum. Excess books or publications will be accommodated at PAWA sub-regional libraries which are being set up. On the following page are statistics are figures allocated for each "gendre" (type of publication, novel drama etc) for each sub-division which will be accommodated in the Secretarial library.

DEDUCTIONS

	POETRY	NOVEL	DRAMA	SCRIPT	PUBLISHING
SOUTH	10	20	33	20	5
EAST	30	32	5	23	10
WEST	24	35	18	9	14
CENTRAL	20	46	14	20	19
NORTH	3	55	14	23	5

DEDUCTIONS

CHAPTER 3

From the statistics it is obvious that South Africa is the leading sub-region in terms of book output with Central Africa at the bottom.

Having established the scope and direction of the Association
It is evident that a facility designed to accommodate these functions
and to achieve the aims and objectives of the Association becomes

CHAPTER 3

JUSTIFICATION OF PROJECT

Having established the scope and direction of the Association it is evident that a facility designed to accommodate these functions and to achieve the aims and objectives of the Association becomes very crucial.

In this direction, it is expedient to categorise these needs that make the provision of a secretariat to house the Association imperative.

3.1 *The Need to Have A Facility Designed to Express the Monumentality of the African Experience*

All over the world, Architecture is used to capture the unique experiences of a nation or a particular group of people and it is an expression of a device not to erase such experience or experiences from the historic annals of that nation or group. It is in this same vein that I deem prudent that an architecture that captures the Africa experience – from the slave trade through to the civil right movement in the America and Europe to the struggle for independence and then recently the search for Economic and socio-political dignity becomes Imperative. It will be an understatement to even begin to compare the residential facility-turned offices, which

currently house the Association to the Architecture that reflects the much chronicled African experience.

The writer or literature has always been in the forefront of this experience and their description as the conscience and visionaries of a society has been earned due to the extent literature has been used to promote and direct this ongoing search for dignity.

Consequently, the need to have this facility that can be identified with African writers and their role in society and to be please Africa becomes crucial.

3.2 The Inadequacy of Existing PAWA. Secretariat

The current facility housing the Secretariat is a residential facility turned offices. Obviously because of this make shift situation the facility fails woefully in satisfying the demands of the operations of the Secretariat. These shortfalls can be grouped into the following.

- Inadequate office space.
- Lack of specialised facilities like conference halls, film theatres, a library.

Currently, the lack of office space has precipitated a situation where the constitutional staff strength of the secretarial has been reduced by about 60% currently the staff strength is about 35 instead of 80.

Lack of specialised facilities like a conference hall have made it imperative for the Association to rent such premises like the Kwame

Nkrumah Conference Hall, The National Theatre etc for their conferences with rents ranging from ₦200,000 – 600,000 per session. The financial toll on the Secretariat can be computed if looked against the backdrop that the average duration of these lectures, conferences etc is about 2 days and occurs every other month averagely.

A Secretariat that houses Writers of African Continent without a library and a bookshop is a sure indicator of the inadequacy of the existing facility. Not to mention the need for specialist units like a Translation Bureaux which is conspicuously absent.

To round it up it is worthwhile to note that the prestige and stateliness that such a facility should exude because of the sheer historical absence of Pan-Africanism and the importance of the African writer in the said framework is woefully absent in this makeshift facility. An inventory of the facilities available at the existing facilities has been done in earlier chapters.

3.3 *The Need to Have A Co-ordinated Effort in Projecting Africa Through African Literary Works*

Paradoxically, 90% of researched documentation on Africa can be found on the shelves of libraries or institutions outside the Africa Continent. This is further illuminated when one considers the fact that news on Africa are channelled through foreign Media houses back to Africa. In this light it has become necessary to have a facility that would help coordinate protect and distribute African

literary works without prejudice or economic constraints, thus projecting Africa without distortions.

It has been proposed consequently by the Council of the Association that there should be a facility housed in the secretariat to administer and coordinate SUB-REGIONAL Libraries situated in the five regional subdivisions of Africa to house African literary works. This facility which would be housed in the secretariat will compliment those that will be situated in the five sub-regions namely:

- West Africa
- North Africa
- East Africa
- South Africa
- Central Africa

3.4 The Need to Accommodate Specialised Departments in the PAWA Set Up

(a) The PAWA Computer Programme:

An important technological task that features strongly in the scheme of affairs of the Association is to collect and store vital information on African writers and the literary works they produce. This consequently will include information on agreements copyrights laws and data on publishers etc. This programme will have national components in member states of the Association as well as a PAWA. computer core centre in Lagos Nigeria.

(b) The Translation Bureaux Project:

One of the major requirements for cultural and hence political and economic integration for the people from the different parts of the African continent is that the ideas which as symbols and cultures produced in one part of the secretariat continent are made available to people in other part of the continent. To do this requires that the ideas get published and then translated into languages spoken, read and understood in other part of Africa. The Translations Bureaux there is seen by PAWA. as very important and it's accommodation imperative.

(c) Film The African Book Project:

The film is a powerful medium for teaching and transmitting ideas and values. In the African situation where the mass of the people can neither read nor write, the medium of the film acquires an even greater significance.

PAWA. intends to capitalize on this fact through its film The African Book Project. The objective of the project is to adapt literary works by African authors to film production, and organize with film producers to film such books. In this way PAWA also hope to reduce and limit the damaging efforts on African culture by the invasion of the African home of foreign films based very often on the literary works produced by European and American authors.

To achieve this there is need for facilities to:

- hold discussions with film producers
- select and edit prospective literary works for film production

which as a matter of course should be accommodated in the secretariat.

Against the backdrop of the issues discussed in the previous chapter it has become imperative to carefully identify the functions of the centre to provide a clearer picture of the facilities to be provided.

The functions of the Secretariat in Ghana will be as follows:

CHAPTER 4

4.1 Functions of the Secretariat

Against the backdrop of the issues discussed in the previous chapter it has become imperative to carefully identify the functions of the centre to provide a clearer picture of the facilities to be provided.

The functions of the Secretariat in Ghana will be as follows:

- (a) To provide facilities that will aid exposition on Pan-African issues.

The secretariat will play this role by

- i. Organising conferences, workshops, seminars and or lectures on issues related to Pan-African writers in Particular and Pan-Africanism as a whole.
- ii. To provide proper administration and execution of issues discussed at conferences or talkshops such issues will range from:

Legal issues:

- Copyright laws, freedom of expression,
- Writers in distress

Research Activities:

- Locating documenting and preserving antique African literary works.
- Research in Africa languages with specific interests in academically unknown types.

- Research in Pan-Africanist issues like – slave trade, civil right movement, plight of blacks in the diaspora.
- Research in African cultural Artifacts.
- Research into Translation of Languages.

(b) TO SERVE AS A POINT FOR DISSEMINATING AND RECEIVING INFORMATION ON PAN-AFRICANISM

This will be done by providing:

- i. Library facilities where literature on Pan-Africanist issues will be available for references.
- ii. Audio visual mode of information dissemination and collection will also be facilitated by the provision of a film theatre. This issue becomes even more crucial when it is realized that a larger percent (68%)of the continent is illiterate.
- iii. Book and Art exhibits are other ways this objective will be achieved.

(c) TO SERVE AS A FORUM FOR MEETING FOR MEMBER WRITERS' UNION AND AS A PLATFORM FOR IDENTIFYING WITH INTERNATIONAL LITERARY BODIES

This aspect of the Secretariats functions will be accomplished by:

- i. hosting international conferences
- ii. extending invitations to intentional literary bodies to talks etc.
- iii. hosting congress etc.

(d) PROMOTING TOURISM

This will be done by:

- i. informing the public on tourist attractions in member countries.

- ii. organising cultural shows etc.

- identifiable bodies like the O.A.U., U.N. and foreign missions.

4.2 Detail Design Brief

The final list of facilities for the Pan African Writers Association are as follows:

1. BOOK SHOP
2. LIBRARY
3. GUEST ACCOMMODATION
4. COMMUNICATION CENTRE
5. OFFICES (ADMINISTRATION)
6. AUDIO-VISUAL FACILITIES
7. CONFERENCE FACILITIES
8. OFFICES FOR SPECIALISED UNITS LIKE - TRANSLATION BUREAUX
RESEARCH CENTRE etc.

4.3 Target Groups

The client for this project is the Pan-Africa Writers Association.

USERS

i. Public

- Writers on Pan-Africa Affairs
- Students of African Academics
- People with Afro-Centric leanings
- Members of the "Inky fraternity" (ie members of the writing fold) like Publishers, Writers, Artists

- Peoples of African descent in the diaspora
- Identifiable bodies like the O.A.U., U.N. and foreign missions.

ii. Staff

- Management, workers

CHAPTER 5

CASE STUDIES

The Pan-African Writers Association is a Unique facility in the sense that it is among notably few facilities that have been borne on the wings of a such an explosive issue like Pan-Africanism.

Furthermore, literature has been the crucible in which this movement has been run as such literature and Pan-Africanisms has become in a sense "bedfellows".

This strong identity limited the choice of case studies to facilities with the same similar outlook in the sense of function and objectives.

The facilities studied were Dubois Memorial Centre and the Kwame Nkrumah Conference Centre – State House.

5.1 *The Dubois Memorial Centre*

PREAMBLE

W.E.B DUBOIS considered as one of the pillars of Pan-Africanism protested the declining status of blacks everywhere. He was also the leader of several Afro-centric organizations namely the Universal Race Congress. He settled in Ghana in 1951 with his wife until his death. It is his residence (with added facilities that has been named the Dubois Memorial Centre.

FUNCTIONS OF THE CENTRE

- A. The Dubois Memorial Centre like PAWA mainly organises conferences seminar lectures on issues related to Africa.
- B. It also serves as a museum where scholars and Blacks in the diaspora specially African-Americans visit the residence of W.E.B. Dubois and to have a look at his personal Library.
- C. It's Library also offers a body of literature on Africa for reference purposes.
- D. Audio Visual shows – Videos and Films on the African experience to the public are one of the functions of the centre.

FACILITIES

Facilities in the centre include:

- 1. Guest house
- 2. Fast food pavilion
- 3. Eating & Snack decks
- 4. Open air theatre
- 5. Tomb of W.E.B. Dubois
- 6. Arts & Crafts shop
- 7. Video production unit
- 8. Dubois residence
- 9. Administration
- 10. Audio Visual Theatre

OBSERVATIONS

Merits: because the facility was an adaptation of Dubois' residence the functional juxtapositioning of the facilities could have been better. For example there is no real focus or vista

on entering the facility because of competition between the Museum (Dubois residence and the Administration).

Furthermore, the location of the snack area is very obscure.

Demerits: Credit should be given to the effective positioning of the tomb which creates a semblance of a vista and attracts visitors to the Administration.

5.2 The Kwame Nkrumah Conference Centre

PREAMBLE

The Kwame Nkrumah Conference Centre or the State House was built in 1965 by the late President Kwame Nkrumah primarily for the O.A.U. ministerial conference held in the same year. It was designed to accommodate both National and international conferences. It also has a block of offices for ministerial purposes.

FUNCTIONS

As intimated earlier the State House has facilities that can hold conferences and a block of offices for ministerial purposes. At the moment it house a lot of government department and agencies.

FACILITIES

The facilities in this complex are

- Conference Hall
- Office Block
- Banquet Hall

- Maintenance - Security

- Car Park

SITE STUDIES

OBSERVATIONS

- There is an attempt at symmetry in the layout.
- Facilities are separated giving the layout a sprawling look.
- The use of artificial ventilation.
- There is an attempt at endowing the design with dignity by the use of scale and symmetry.
- There is Pedestrian/Vehicular conflict because of undefined pedestrian and Vehicular paths and roads.
- The proximity of related agencies like the Ghana Tourist Board, The Organization of African Unity (O.A.U.), The United Nations etc.
- The politico-nationalistic flavour of the facility makes it prudent to have it in the capital where full use of complimentary facilities can be made.

4.2 Zoning

Some of the factors that influenced the choice of the site includes:

- The need to have the Secretariat congruent to peripheral facilities which the proposed site satisfies. The presence of nationalistic and stately monuments and buildings along the 28th Feb. Road compliments this assertion eg. the Parliament House, Bank of Ghana, Volta River Authority, The Kwame Nkrumah Mausoleum.

CHAPTER 6

SITE STUDIES

6.1 Site Selection Criteria

Certain factors have determined the location of the centre in Accra and precisely the Central Business District. They are namely:

- The need for continuity and maintenance of links with related agencies already established by the existing secretariat which is located in Accra.
- The proximity of related agencies like the Ghana Tourist Board, The Organization of African Unity (O.A.U.), The United Nations etc.
- The politico-nationalistic flavour of the facility makes it prudent to have it in the capital where full use of complimentary facilities can be made.

6.2 Zoning

Some of the factors that influenced the choice of the site includes:

- The need to have the Secretariat congruent to peripheral facilities which the proposed site satisfies. The presence of nationalistic and stately monuments and buildings along the 28th Feb. Road compliments this assertion eg. the Parliament House, Bank of Ghana, Volta River Authority, The Kwame Nkrumah Mausoleum.

- Town Planning Regulations on zoning was a factor that was also considered in the choice of the site. The functions of the centre which is basically civic in nature makes it a civic facility. On this Account the most appropriate areas were identified as the C.B.D., The Marine Drive Scheme, The Ridge Scheme, and the South Legon Scheme.

6.3 Accessibility

A. Considering the motive behind providing a facility for PAWA. It is crucial that the location should be accessible to all target groups, especially at the international level where accessibility to parts of entry crucial because of the international nature of a sector of the target group.

Furthermore, accessibility as defined by traffic intensity and other characteristics was also considered. Traffic surveys show that 71% of all roads journeys to Accra Terminate at the C.B.D. and 75% of all Journeys begin and end in the C.B.D.

Added to this a traffic count in February 1992 shows that an average of 1020 pass along the Independence avenue per hour whiles 986 pass through the 28th Feb. Road hourly.

These factors influenced the choice of a site on the periphery of the C.B.D. This situation has arisen because the Accra street pattern is mainly composed of radial routes to the C.B.D with 3 main ring the significance of accessibility for locating the

secretarial it becomes expedient to locate it along one of the roads in the C.B.D.

B. Other factors that influenced the choice of the site was the need to have it close to a mass transport terminus so as to make it accessible to non-motorist users as well as foreign target group users who most probably will rely on public transport to access the facility.

C. Proximity to the areas of origin of the local target group was also a crucial factor considered in the selection of the site. The group comprising of:

- middle level clerical workers

- government executives

- diplomats

- tourists

- students,

etc will have easy access to the facility and vice-versa if located in the C.B.D.

6.4 Availability of Land

After determining that the facility will be best located in the C.B.D. consultations with the Town and Country Planning Authorities, revealed that the most probable and likely site that would best satisfy the functional requirements of the facility was a site along the 28th February Road, adjacent to the Independence Square and opposite the Volta River Authority (V.R.A.).

It must be mentioned that the principal criterion used in the selection of this site was basically its availability for development and extent of its virginity, because of the intensity of the built up environment in the C.B.D.

6.5 The Site

The site has temporary structures which serve as premises for wings of the Ministries – Population Census Office, Department of Game Wildlife and Labour Office, others near the site are Town and Country Planning to the west, the Passport Office and Nurses Board of Ghana to the south and southwest. There is an unauthorized residential and commercial development to the south of the site.

As far as availability is concerned, there are plans to relocate the government departments accommodated in the temporary structures at other premise in three major civic developments, the South Legon Scheme, the Ministerial Area Scheme which includes a mega structure near the Hall of Technology and Ambassadorial Area Scheme.

The Town Planning Department has proposals to convert the Marine Drive Area, of which this site is part into a complex of tourist attractions to include cultural entertainment, hotel and civic facilities. The functions of the Centre will be compatible with the activities of this area.

There are a lot of complementary facilities in the vicinity at present and more to be developed in the future. The political theme

endowed on this area by the presence of Independence Square, the Independence Arch and the monument in commemoration of the soldiers who died in a protest march for independence, complements that of the ECOWAS Centre and is bound to enhance its significance and help achieve the objectives in that act.

Physically there are complementary facilities like offices existing performance halls to be developed as part of the Marine Drive Area Scheme.

The Centre is bound to generate vehicular and pedestrian traffic. This will mean higher volumes on the 28th February Road which is to be converted into a dual carriageway to take care of traffic that will be generated by the new developments planned for the Marine Drive Area.

Care will be taken in the site planning of the Centre to avoid creating pedestrian-vehicular and vehicular-vehicular conflict points.

6.5 .0 Site Analysis

6.5.1 Topography and Landscape

The land slopes gently southwards down towards the sea with a gradient spaces and grass for other external surfaces. There are a few trees scattered on the site. These do not have much effect on the micro-climate.

The site is 4.52 acres large.

6.5.2 Environmental Conditions

Climatic conditions are congenial – the result of land and sea breezes.

- i. **Rainfall:** The area has a dry equatorial climate, which is a double maxima rainfall in May/June and October. Average rainfall is 800 – 1000mm per annum with high intensities for short periods although these are rare.
- ii. **Temperature:** The area has a maximum mean monthly temperature of 37°C. The diurnal range of temperature is between 5.8°C – 8.9°C.
- iii. **Humidity:** Humidity is constantly high except in severe harmattan conditions where mean humidity is around 80%.
- iv. **Wind:** Average wind velocities are between 8.0Kph – 16.0kph. The wind moves predominantly in the south west – north east direction. The 28th February Road which lies to the north of the site is a source of traffic noise more so since the site is close to an intersection.
- v. **Influence of the Sea on Physical Developments:**
Due to the high degree of salinity of sea water – 35 – winds blowing from the sea are salt laden. The salts include sodium chloride – 78%, sulphates – 10.8% and Magnesium Chloride 10.8%. These salts tend to

have a corroding effect on many metals so it is important to choose materials which have high resistance to corrosion.

Furthermore as mentioned earlier the humidity is high in this area and so there is the tendency for water to settle in grooves, crevices and other parts. This means that surfaces which dispose of water quickly are preferred in an area like this.

6.5.3 Services

Services are adequately provided for on the site.

i. Water:

Water mains lie on 3 sides of the site. This service is from both Weija and Kpong. Three hydrants are accessible to the site.

ii. Electricity:

An 11,000V underground cable lies along the 28th February road. It comes from the Power House in the C.B.D. It serves the site through the labour office substation which steps it down to 0.433KV and 500KVA.

iii. Sewage Disposal:

Sewer lines laid by the P.W.D. lie to the south and further down south west to a treatment plant.

iv. Telephone Cables:

Telephone cables lie along the 28th Road. Overhead cables are connected to the line through chambers to serve the site.

6.5.4 Physical Development on Site

There are temporary structures of timber and concrete to accommodate government departments. They are in fair condition. The unauthorized development are of timber and dilapidated.

6.5.5 Building Regulation

Plot Ratio: The Town Planning stipulated a plot ratio of 50% or less .

Building line: The building line should be 10' from edge of reservation or 50' from middle of the road.

Building Height: The regulation for building heights is 4 or more but the highest in the vicinity – V.R.A. building is 13 storeys.

6.5.6 Views

There are good views on 3 sides of the site – V.R.A., P.S.C. and government buildings to the north, Independence Square and monuments east and the sea to the south. When the Marine Drive Area Scheme is implemented there will be more interesting views to the west. The best views are however towards the beach.

6.5.7 Geology

Sandstone and Dahomean Rock formation are found on the site. The area is subject to tremors which are probably caused by adjustment along recent faults lines in the coastal area. The fault line however does not pass through the site.

6.6 Conceptual Site Development

The site studies done identifies certain factors that will have an effect on the conceptual development of the site. Some of these are:

Noise: The two main noise sources are the vehicular noise generated from the bordening roads namely the Passport Office Road and the 28th February Road. Noise Nuisance will be eliminated by introducing a buffer between the sources and the main facility. This will be complimented by applying acoustic design where necessary. This then implies that the main facility will receded from the 28th February Road.

Views: The facility will be oriented, so as to take advantage of the good views in the immediate environs. Since the principal views is towards the 28th February Road, effort will be made to capture views from facilities located towards the North of the development.

Shape and Orientation:

The stender nature of the site dictates a longitudinal or north/south orientation of the entire development. But the sun path and wind direction will influence the actual orientation of the component facilities to conform to tropical architectural requirements.

CHAPTER 7

PLANNING

7.1 The Concept

As the main subject of this thesis centres on Pan-Africanism it was deemed appropriate to derive design inspiration from an Afro Centric context. In this regard a brief discourse on Afrocentric architecture will be useful.

7.2 Afrocentric Architecture – A Theory

Architecture throughout the world is being critically reassessed and redefined to establish a future vocabulary that reflects vast changes that have impacted all areas of global existence. The global villages has arrived and all members are being recognized, or demanding recognition, for their view of the world and their control of and contribution to the mechanisms that will change it.

Global, market economics have transformed the social/cultural fabric of western and non-western traditional societies. Agrarian people have migrated to urban centres leaving a void in the traditional rural village as well as intensifying the pressure on the urban infrastructure and its capacity to accommodate the new masses. Cairo, capital city of modern Egypt, ballooned from five million in 1970 to over fifteen million in 1990. Lagos, largest city in

Nigeria and West Africa has grown from four million to fourteen in the same relative time span.

Architecture is the highest evolution of material culture. Notwithstanding the rapid growth and impact of technology, architecture has sought to maintain its linkages with the indigenous roots and origins of its creators. Even the dogmatic dictums of Modernism and the International Style, reflect the cultural origins of its theories.

It is within this framework, and out of this context, that reference to Africa's contribution to the world of architecture emerges. Afrocentric architecture is a theory which provides a methodical format for identification, analysis, critique and design in the modern built environment which manifests distinct elements in space, form and aesthetic derived from the historical, cultural or environmental origins of the continent of Africa.

Broad ethnographic references are commonplace in architectural vocabulary and documentation. Oriental, European, Western, etc. are all common referential categories in libraries of architecture. Thus Africa, despite being expansive and extraordinarily diverse, can be chronicled on a holistically geographic basis—as it has been socially, from which specific or regional study can be developed. African Architecture, which has essentially been ignored or marginalized in architectural scholarship, is a very extensive and diverse topic. Rural and urban, vernacular and design, ancient and modern, domestic and

institutional. This complexity of work has influenced architects and inspired architectural design around the world.

While Africa has made extraordinary contributions to architecture, from the beginnings of monumentalism to the advent of Modernism, little has been acknowledged because of the social implications and political ramifications of a Eurocentric hegemony that limited honest intellectual review. Ironically, Western innovations in technological advances including electronic medium and transcontinental travel have been principle tools utilized to correct the myths and misinformation about Africa.

Afrocentric architecture as a theoretical base must first prominently identify Africa's role and historic precedent in architecture. Form, monumentality, order, structure, detail and hierarchy are all from African origins. Proper emphasis and unbiased recognition of historic reality will associate these factors of architecture with their African beginnings and give additional substance, validity and meaning to Afrocentric architecture and its importance in design development.

From the pyramids of the ancients to the abstract anthropomorphism of ceremonial masks, African architecture or cultural artifacts have been profound in shaping aesthetics and spaces throughout the world. Presently, contemporary architecture in African is establishing a new design imagery which characterizes the socio-cultural values distinct to specific regions and produces forms and a format for building that allows for the preservation of cultural elements and environmental characteristics.

Afrocentrism in architecture included study of the diverse categories of cultural elements including the plastic arts. Indeed, "art" (or artifact) has traditionally been functional and "organic" throughout African society, it is adapted, transformed, applied or placed as circumstance dictates. Art for art's sake is not an African cultural trait, however the continual reevaluation of an element is fundamental in African culture, as it is in architectural design. Fusion of artifact and architecture is a natural afrocentric process and can lead the way to a new process of design as well as a distinct aesthetic.

7.4 Environment in Africa is unrivalled anywhere on earth, given the extent of climate, topography, flora and fauna. Sensitivity to nature and natural elements are consistent with indigenous African society. The fusion of man with nature, and landscape with built form western industrial precedent. This organic approach can be incorporated in every level of design.

7.3 Process of Theory Development

Theory must evolve from a thought, which is expanded into a concept, and finally built upon a solid foundation of research and tested and documented to stand as a theory. The initial thought, that leads to Afrocentric Architecture is that a distinct architectural expression should or could result from the African cultural experience or heritage. This thought when shared and explored formed a common thread of thoughts, which became the foundation of

a concept, – a body of collected thoughts and ideas around a central theme.

Afrocentric Architecture utilizes observed empirical data based on three principal areas of the built environment. Historic precedent, including ancient civilizations and monuments; cultural elements, including customs, ceremonies and living pattern as well as representational physical artifacts; and environmental/ecological elements, including climate, geologic conditions and physical features.

7.4 Ethnographic/Cultural Precedents

Ethnographic identity in architecture is commonplace. Oriental architecture, European architecture represent references embracing broad ethnic categories which can be specifically focused such as references to Chinese, Greek, Italian or Spanish architecture. Subsequently, geographic/locational architecture such as Western architecture; American architecture, are broad and inclusive references which are given more precise identity such as California, or New England architecture when such depth is desired.

Afrocentric architecture is a broad referential category with its central ethnographic base being the entire continent of Africa, but having inexhaustible subdivisions based on distinct locations (West Africa, the Sahel or Senegal), or distinct ethnic/cultural grouping (Arabs, Bantu, Masai, Nubians), or societal structure

(rural, urban, tribal, kingdom), or religious association (Islamic, Christian, Coptic).

In the broadest application, Afrocentric in architecture uses many (other wise unrelated) elements, simply on the basis of the common continental (geographic) association. While this may prove confusing or disturbing to some it affords the opportunity for the widest dialogue that will enhance and advance the study in this area. Subdivisions or areas of study are welcomed; a more focused and intense investigation of one group or region or historic period will give a rich body of knowledge. However, fragmentation is not desirable. This has been the case in most volumes which refer to the accomplishments of Egypt, acknowledging its great innovations and contributions while failing to associate this rich legacy with its continent and its people. As a consequence, this vast part of Africa has been intellectually separated, torn away or fragmented from the continent as a whole. This is of course illogical when the very existence and survival of ancient Egypt, relied on the source of the Nile, located in the very center and heart of the continent, as were the many treasures consumed by the insatiable royal appetite of the Pharaohs. Indeed, the expanse of ancient Kemet (Egypt) at one point covered nearly one-fourth of the land mass of the continent of Africa.

7.5 Semiology and Multidimensional Perception

Afrocentric in architecture incorporates semiology – the study of cultural symbols – as an analytical/evaluative foundation for conclusions drawn in the theory. However, in order to fully address the African essence of architecture one must look beyond cultural symbols into multi-dimensional perceptions of life and customs. Music, spirituality, genealogy, environment, and natural landscape, must all be intertwined as a premise for assessing African architectural elements and design.

Semiology in architectural theory has two distinct directions – one, the architecture is a symbol within a given society, two, society and its cultural elements provide symbols or physical elements which can take on architectonic manifestations (form, image or spatial manipulation). The first is primarily analytic and is used to define the meaning or language existing work conveys within its society. The latter is oriented to the design process and allows the abstraction of cultural elements, particularly three dimensional cultural artifacts, into a distinct architecture or style.

In Afrocentric architecture both efforts are pursued rigorously to establish the critical of assessing existing historic and contemporary work and their African cultural origins, as well as provide a format for design. The design process itself is a highly symbolic methodology, establishing values or hierarchy based on place, purpose, client, user, cost, function and many variables within those issues. All aspects considered expand the vocabulary of

semiology and the way it is utilized and perceived – there is no one way or exclusively "right" way for applying cultural elements in the design process.

7.6 Afrocentric Architecture

CRAFTS:

Crafts are a major component of any society and its cultural contribution and advancement. Most crafts evolve from handiwork designed for purposeful use – even survival. As cultures, technology and skills advance, craftsmanship surrenders some its product development to automation. This allows for higher levels of productivity but brings into question the level of creativity or emotional attachment to the work. This question and subsequent debate is foremost in the discussion of the future of Post-industrial societies. Today the western world cherishes crafts produced by hand and the cultures still committed to this age-old method. We also convert these crafts to objets d'art, sometimes unaware of the original intent of the work.

This latter aspect of the use of application of crafts as art or ornament leads us to look at elements originating from a society's craft as possible elements of architectural import – particularly in facade development and interior ornamentation. Manifestation of African craft in architectural form or image advances the concept of a distinct Africa ethnographic/cultural identity in architecture.

In this regard, Afrocentric architecture provides a place in the lexicon of architectural concept, theory and analysis for a clear manifestation of African craft integrated into contemporary architecture and its use.

Craftsmanship in Africa is distinct from that in any other continent, yet has a wide breadth of diversity throughout a very large area, and many diverse cultural groups. African craft has also been influenced by and integrated with ethnic influences from other continents, but maintains distinct imagery that has unquestionable African characteristics. Such strong imagery is evidence of deeply embedded cultural origins and traits.

The range of applique and adaption of craft objects and imagery for architecture is inexhaustible. Craft in Africa include skills in wood, masonry, metals and textiles. Exploration for adaptation into architectural elements into each of these crafts would give abundant opportunity for academicians, scholars and practitioners, to define and develop distinct architectural styles and manifestation.

FAMILY:

The nucleus of a society and its culture is the family. While Western society is based on the nuclear family that shapes individualistic acquisition and possession, African society embraces the extended/pluralist family that shapes a communal culture of joint acquisition and shared possession.

The family/societal base also shapes the basic perception of space, its use and design in African society. Distinct attributes include the "outside/inside" relationship of the compound (entire dwelling area)

and the unitary cell (private/functional space). Most activities are structured within the communal (outside) space and are serviced by the secondary functional space (inside). This results in the cluster of units. Thus, traditional family origins can shape attitudes towards the design and use of space in contemporary public building giving Africa a distinct contribution in this area of design.

CUSTOM:

Customs are the rules and methods a society utilizes to structure its day-to-day activities and mores – leading to value systems and civil behaviour. Some customs are mundane and routine, reflecting only the basic needs of survival and impacted by monetary and class standards. Eating habits, daily prayer and the like may go relatively unnoticed – although not unimportant.

Weddings, funerals, rites of passage, birth and so forth can take on greater significance – particular at the upper strata of a society – and the activities surrounding these events are ceremonial.

Ceremonies usually have elaborate decorative features, some giving clear images adaptable to architectural form. Totems which represent genealogy and hierarchy could be interpreted architecturally in hi-rise building design and imagery (as well as the more classic historic examples of stellate, obelisks and other vertical elements have been).

Some African customs involve the construction of buildings to serve ceremonial and governance requirements. Resulting forms are often seen as true indigenous African architecture, and help up as "pure" Africa design from which further development should be measured

and tested. This has led to the assumption that the only significant African architecture is that which is rural, indigenous, vernacular, primitive, tribal and so forth. However, while these building types are of distinct and notable character they should be seen as just the origin of form and potential image-generating elements, for use in modern building design.

7.7 Materials and Skills

Materials in construction impact architecture in various ways, form scale, image, durability, use, comfort and economy. While all materials of construction are available in Africa, as in most regions of the world, some on dominant use because of indigenous supply and abundance, unique quality or characteristics, and cost.

Steel, for instance, finds dominant use in Europe, America and Asia because the economies of scale and manufacturing infrastructure make it practical and abundant. Wood, stone, concrete and clay masonry are dominant in Africa, principally due to abundance of raw materials, culturally based craft skills and cost of production.

Materials, are best utilized when matched with skills and talents developed through ages of application. Thatch used in roofing takes on a distinct style and quality in the hands of African craftsmen, unmatched anywhere, its use can be a representative feature of Afrocentric architecture. Stone crafted by Shona or Sotho people is manifest of the lessons learned through the ages, building

ancient cities and the kraal of kings. Distinct details, connections and aesthetic reinforce Afrocentric in the use of stone. The bright sandstone of the kingdom of Lesotho is an example of Afrocentric application of a material that is peculiar to that region.

7.8 Environment

Africa's vast landscape is renowned for its flora and fauna. The enormous range of ecology – from desert to rain forest, savannah to mountain ranges, broad plains to wetland is astounding.

All architecture is a modification of the environment and landscape. In this regard, any structure implanted on Africa soil has a referential African character. Even more salient is that good architecture should adapt to and harmonize with its landscape. In adherence to this, Afrocentric architecture should establish a unique quality in modern development in Africa as ancient builders did in the hewed villages on the cliffs of Bandiagara in Mali and the settlements of Khami in Zimbabwe, which reflect the bond between land and man-made environment. The unique characteristics of site, the adaptive use of topography, and craft of indigenous materials, established a foundation for Afrocentric architecture as it modifies the African landscape.

Climatic conditions impact on form, space and image in architecture. Africa's climate is diverse, despite common images which project is an singular tropical. Design in Africa is challenged to deal with cold temperatures as well as intense heat, desert winds

as well as torrential rains. This has led to the practical use of masonry, non-mechanical ventilation systems and creative shading devices as some examples of environmental/climatic response. Adaptation of forms and material to climate gives another feature which potentially can be defined essentially on Afrocentric terms.

Following this indepth exposition on the principles ideals and character of Afrocentric Architecture there is a need to isolate thus summing up the crucial factors that affect Afrocentric Architectural design formation generally and then the secretariat in particular. These factors are:

- architectural derivations from Historical precedents (imagery from Pyramids temples etc).
- literal or abstract translation of a cultural artifact, symbol etc.
- crystallization of intangible elements like Afrocentric thought process, customs festivals etc.
- dominant fusion of natural landscape and built form
- conscious attempts at satisfying architectural environmental requirements.

These elements form the backdrop of evolving architectural form that is distinctly Afrocentric.

7.9 Design – A Methodology

INTRODUCTION

Design in architecture requires a skilful integration of many issues and variables. Usually this begins with an identifiable need, manifested by a client. The need must be clearly defined and this requires data collection, analysis, synthesis and a statement. Put together this effort is programming, and the product is a program which determines the function of the building, cost user and all other essentials. While a lot of the parameters for the scope and scale of the design will be addressed during programming, culturally specific design will establish a clear direction for concept and form development. This is where Africentric architecture will establish its own unique place in design.

RESEARCH

Research is of principal importance and should be comprehensive, not limited to imagery. It includes investigation of spatial concepts, materials, craft skills, social hierarchy, historic precedent and spiritual/ritual symbolism. All of this information forms a body of knowledge that creates a spirit of design from which imagery, form and spatial manipulation may flow.

Research may be broad – such as vertically dominant sculpture from all regions and subcultures of Africa – to influence high-rise design. Conversely, research can be confined to a certain region and distinct culture with particularly distinctive images historic character. This may lead to a building influenced by that particular region, such as Egyptian influenced design, or Dogon inspired design.

CONCEPT

Once research has established a pool of information and elements to draw from, the designer should establish a specific conceptual approach. Some of the major concepts are: abstract derivation; literal application; historic interpretation; environmental influence; material/craft manipulation. Abstract derivation allows a broad interpretive application of the basic image or inspiration and may require specific direction to bring the influence to the attention of the analyst or critic. The dominant treatment of the cultural influence may be reflected in only one of the major aspects of design – form, space, function or imagery – or all of them. This approach lends itself to harmonious integration and context with site elements and adjacent buildings.

Literal application is many times utilized – particularly with historically significant elements. Pyramids are particular popular and easily recalled from Africa's ancient classical monuments. Many indigenous buildings types are copied or

replicated, such as Dogon granaries. Some cultural artifacts are literally translated into buildings – the Basotho hat in Maseru, Lesotho is a prime example.

Historic interpretation is similar to literal application – however, it should be confined to a distinct historic era as well as reapplication of the original use – such as a temple form being reinterpreted for religious use. This is evident in the Pentecostal Temple in Bulawayo which recalls a lot of the form and features of the Great Elliptical Temple at Great Zimbabwe. Environmental influence can determine the form or facade of a building, such as the Independence Hotel in Dakar which gets its distinct facade form the need for effective sun shading. This approach implies the building should be on the continent of Africa itself, to the truly Afrocentric – for every region of the earth has its own climatic conditions to influence design. However, where a distinct feature of the environment, landscape, flora or fauna can be exclusively (or predominantly) associated with Africa and thus influence design, it would be Afrocentric. This is evident in Goudiaby's Bank of West African States in Dakar, which draws its influence and imagery from the BaoBao tree.

Material/craft/manipulation requires an understanding of the wide range of materials used in Africa and the skills and craft associated with them. The resultant design may be most impacted in facade treatment, although construction technique and detailing are prevalent possibilities. Examples are the

Sports Palace in Bamako which carries into the architecture the common use of tile and ceramics in cultural artifacts.

ELEMENTS

As a conceptual approach abstraction of three dimensional art/artifact is favoured but it must be analyzed and determined to be compatible with principal elements of design: Site (context); form (topology); imagery; space; function.

Site should be a major determinant in design. Climate, topography, adjacent buildings, landscape features, rural or urban. How a building is oriented on a site can have distinct Afrocentric implications which would come out in the research and then applied literally or abstractly depending on the concept employed.

Form typology is determined by program and site constraints but the sculptural image could be influenced by cultural elements or historic references that are consistent with the archetype. For instance, in high-rise design, artifacts with distinct verticality can be used, such as the tall drum, which probably influenced a number of cylinder skyscrapers in Nairobi.

Imagery is born out of cultural artifacts and aesthetic appreciation. Africa has unique imagery, of particular note are ceremonial masks and headdress, elaborate costumes and body ornament and dramatic use of polychromatic patterns.

These features reinterpreted, particularly color, can provide very distinct imagery in architecture, exterior and interior. Space, and the way it is utilized and conceived is derived from distinct cultural origins which define private, public, inclusive and exclusive. In much of Africa, exterior space is essential to function and human interaction. This is typified by the cluster of cells in a domestic unit in traditional rural villages which established an outside-inside relationship. In this ordering of space the exterior space is more important and inclusive while the interior space of the individual cells are secondary and exclusive. Translated and reinterpreted into the program of contemporary urban buildings, this outside-inside relationship can lead to a very unique and distinct type of architecture and how it is used.

Function is determined by client. In Afrocentric architecture if the client is of African descent or origin the building should respond to the unique cultural traits that may be desired. Greater proportions of circulation to use is one feature probably more desirable - this is discernable in African markets and social enclaves.

CONSTRUCTION

The materials and methods that are used to put a building together is rooted in culture and the craft skills developed in society. For instance rural Africans for years have used thatch as a building material and this material and the craft

skills developed over generations make the use and application of thatch a very distinctive and practical one even in urban settings (as seen in buildings in South Africa). A material will act or react under loads, weather conditions, over seasons and so forth this lead to innovation and confidence in employing that material and building systems in various setting. A student of design in Afrocentric architecture should gain insight and sensitivity for the employment of materials to create a distinct architecture in form, technology, imagery and detailing.

CHAPTER 8

8.1 *Process of Theory Development*

Against this diverse and expansive material though which a design concept could be derived, it was thought prudent to establish certain basic parameter to streamline this vast expanse of design stimuli.

- A. In what way can the objectives and ideals of the secretariat be crystallized into Architecture in relations to its urban setting?
- B. What aspects of Afrocentric architectural design principals is going to be applied to achieve this?

Is it literal symbolism or abstract derivations and imagery from historical precedents etc?

These formed the basic parameters in which the process of concept formulation was formed.

It was realized that the main objective of the Pan African Writer was to strengthen the cultural and economic bonds between the peoples on the African continent against the background of the continents acknowledged diverse but rich cultural political and economic heritage. Viewed against the main objective of Pan Africanism as a movement, which is an advocacy of a social and political movement whose goals support the concept that Africans and their identifiable kin all over the world should co-operate in all ways for the development of social, cultural and economic situation.

The key word identified were "co-operation", "bonds", this further suggest "togetherness" which in turn means people and ideas coming from different perspectives meeting at a common ground.

Interpreted graphically a circular pattern evolves.

diversity (people ideas)

unity agreement objective etc

At this stage it will be prudent to establish that a crystallisation of an intangible phenomena is being employed which from one of the basic principles of Afro-centric architecture – abstract symbolism.

After establishing this parameter, another major objective of the Pan African Writer Association was employed to modify the already established base.

This objective is the accessibility of the ideals of the association to the outside world and also the welcoming of ideas from the outside world. This represented graphically will entail the opening up of the hitherto closed circular representation.

- Tropical architectural requirements.

- Influence of Peripheral Architecture.

- Introduce of other Afrocentric architectural elements.

reception

objective

diversity (people ideas)

8.2 Design Considerations

FUNCTIONAL JUXTAPOSITION OF FACILITIES

declassification

Consequently two basic shapes were established exploring the use of the curvilinear line the U-shape and the circle. With the establishment of these forms care was taken to test it against Historical precedents to lend credence to its use.

Here the clustered circular Kraals of southern Africa which is a strong African Architectural statement was discovered, the great elliptical temple of Zimbabwe also forms a support base for the use of these forms.

At this juncture several factors modified the juxtaposition of these forms into an Architecture composition namely.

MASSING AND FORM LANDSCAPING

- Functional juxtaposition of the different facilities.
- Tropical architectural requirements.
- Influence of Peripheral Architecture.
- Introduce of other Afrocentric architectural elements.

Creation of spaces that is distinctly African. A detail analysis of those form the crux of Design considerations which further clarifies the type of architecture that will eventually emerge.

8.2 Design Considerations

FUNCTIONAL JUXTAPOSITION OF FACILITIES

As mentioned earlier the multiplicity of facilities has created a situation where several factors were considered in the site planning. They are namely:

Organization:

The first parameter used was the separation of Public areas from semi-Public and Private areas, and consequently noisy areas from quite areas. The public areas include

- The compartment
- film Auditorium
- Library
- Book shop
- Conference

Semi Public areas include office block/service areas and then the private areas which included the chalets.

Another form of separation considered was separation from the 28th Feb. road. This will serve as a buffer against noise nuisance reaching the facility. This segregation was done by placing the car park in a frontal position from the 28th Feb. road.

Apart from attenuation* of sound by this planning measure, it implies that the facility will be receded from the main facility. This is healthy in the sense that it compliments the plaza-like experience one feels around the Independence Square area. This point is further buttressed when one is approaching the facility from the C.B.D. in the west. The corridor space experience simulated by buildings bordering the 28th Feb. road and by trees lining the road is gently translated into this open space described above. In this sense the recession compliments this experience.

Coming back to segregation of facilities the most logical decision came to was to recede the facilities in terms of how public it was in order to facilitate functional accessibility. Thus after the car park the public facilities mentioned earlier is located (film theatre, Library, Conference hall), followed by the office block and the chalets.

Consequently, to compliment this segregation and to avoid conflict in access separate accesses were considered, one for the public areas and another for the semi public service and private areas.

This was also done against the backdrop of traffic intensity on both roads bordering the site.

To reduce the impact of traffic on the 28th Feb. road the provision of another access to the office block and residential accommodation was considered prudent.

To further justify the decision consultation with the Town & Country Planning body revealed that the spine along the other

bordening road (ie. Passport Office) was going to be developed into high density offices thus traffic generated on that road will be almost as intense as that on the 28th Feb. road, thus providing separate access will cut down on traffic impact on both roads.

Furthermore statutory regulations allow a maximum of two entries into a civic facility depending on the scale and function. Pedestrian access to the facility was also Considered. This will be from the 28th February road and Passport Office road by Zebra Crossing. The possibility of employing other means of pedestrian Crossing which will effectively segregate Pedestrians and Vehicles has been explored and found to be inappropriate. An Underpass is not appropriate because the site is located near the Sea and as such has a low attitude in relation to the rest of Accra, implying that it has a high potential for Inundation. Furthermore the water table in the area is high. These factors rule at the possibility of having an underpass.

8.3 Landscaping

Hard and Soft landscape elements have been employed for both functional and aesthetic purposes. The court in front of the facility has been paved with triangulated motifs of different shades of pigmented cement screed. The court acts as a collection point for large groupings of visitors likely to visit the facility. The theme is repeated in the entrance court, the walkway to the office block and the chalets. To encourage utility in design, functionally it will

accommodate spill overs. The pigmentation (colours) evokes excitement and enthusiasm and suggests a traditional African usage of pigments to create designs on surfaces.

Soft landscaping is however integrated into the theme to reduce heat gain and break the visual monotony.

The planting of trees in the facility was made to follow the curvilinear theme of the whole facility as a compliment. The massing of rock forms and integration with these forms with water bodies at the frontal court entrance to the conference facility and at the chalets are meant to evoke naturalism which is an essence associated with Africa in this Jet age era and satisfy one of the basis tenets of Afro-Centric architectural theory – fusion of landscape (natural) to built forms.

The main pedestrian walkway has been provided with garden light to guide users. The palms lining the public entrance creates anticipation and endows a sense of dignity on approach to the facility.

8.4 Massing and Form

(i) The facility is disposed on the site in a such a way that the visual perception is experienced on the 28th February suggest a sense of axiality. This is achieved on approach and the motif on the circulation core serves as a vista and is visually accessible from this road.

The curvilinear forms juxtaposed with open ends facing the approach stimulates a welcoming environment and in deed the overhangs at the top floor of the office block could pass for outstretched arm signifying a welcoming gesture.

The general feel of concentric lines suggests a sense of community and togetherness which Pan-Africanism is all about.

In Urban areas good architectural perception are achieved when building heights are related to road widths wide roads will allow good visual perception. This effect has been utilised for the V. R. A which is set back from the road to make it a good visual amenity from the 28th February road. The P. A. W. A. House is also set back from the road to achieve the same effect. This gives the whole development a sense of scale and is in sympathy with human behaviorial patterns.

From the Passport Office road the architectural massing is lengthier as such perception is enhanced when the viewer is in motion, as such effort was made to create interest by staggering the heights and breaking down the decorative motifs on the facade to encourage comprehensive perception.

One cannot fail to see the gradual increase in building height from the Northern sector of the facility to a crescent or climax and then the drop at the southern end where the chalets are visual accessible (see elevations). This create a balance in design.

(ii) A critical analysis of the morphology of the area shows a predominance of skeletal forms. Skeletal forms are those which rely on structural elements for aesthetic effect. A very clear example is

the Public Services Commission building in which the structural elements are prominent on the elevations. The V.R.A building is also basically skeletal but has been integrated with planar forms in form of the bands in the elevation.

However, the form of PAWA deviates from these peripheral developments. The reason behind this deviation is that the designer intends to trumpet the cause of Pan-Africanism through architecture. The essence of Pan-Africanism could be summed as a struggle for recognition and dignity as such a deviation from the architectural style of the peripheral structures will make the structure stand out thus creating interest and awareness. Through the experiential feeling of surprise and shock. Furthermore, it prepares the viewers psyche for the abstractly curvilinear space the independence square exudes. This feel is stimulated by the round about the curved link ways around the Accra Sports Stadium the Independence Arch and the general morphology of structures surrounding the independence square.

USE OF MOTIFS (Semiology)

The use of African Motifs on the facade of the facility was also an important design consideration for obvious reasons. The dominant motif – a maze like square was derive from an "Adinkra" symbol know as "Nkyinkyim". This symbol was chosen from Ghanaian traditional Lore because of the location of the secretariat in Ghana, and for its meaning because of its relativity to the ideals of PAWA and Pan Africanism at large.

Nkyinkyim is a circuitous route to a treasure – this symbolizes the arduous difficult and sometime experiences Africa is undergoing in its quest for political and socio-economic emancipation. The slave trade, independence struggle civil right movement etc. adequately describes this path. However a maze definitely lead to a treasure so it is also a symbol of hope, that a time will come when the aspirations of Pan Africanism will be achieved. As symbolized by the recent emancipation of South Africa from apartheid and growing confidence in African market economies from the world.

These motifs are used in several ways – screen walls, balustrades and as decorative embossments.

Provision should be made for daylighting to filter into the space. Artificial lighting is also important to supplement daylighting and as a substitute at night.

ANCILLARY FACILITIES:

Stack room, store room, office for Librarian.

9.2 Book Shop/Exhibition Hall

PLAN:

Clear space free from permanent partitions and columns is needed for effective circulation for viewing Book.

VENTILATION:

Natural Ventilation is very desirable and should be the dominant source.

CHAPTER 9

THE DESIGN

9.1 Design Requirements

LIBRARY

PLAN:

Clear space free from partitions and columns is needed for efficient circulation.

VENTILATION:

Natural ventilation is desirable and should be predominant source.

LIGHTING:

Provision should be made for daylighting to filter into the space. Artificial lighting is also important to supplement daylighting and as a substitute at night.

ANCILLARY FACILITIES:

Stack room, store room, office for Librarian.

9.2 Book Shop/Exhibition Hall

PLAN:

Clear space free from permanent partitions and columns is needed for effective circulation for viewing Book.

VENTILATION:

Natural Ventilation is very desirable and should be the dominant source.

LIGHTING:

Provision should be made for daylighting to filter into the space. Artificial lighting is also important to supplement daylighting and as a substitute at night.

9.3 Film Auditorium

PLAN:

Disposition of spaces were determined by certain functional determinants.

- Film projection
- Seating capacity
- Mode of seat spacing
- Ticket Booths etc.

Film Projection:

The kind of projector used will determine the location of the projector room and also the projection lengths of projectors will have direct effect on auditorium dimension.

Seating Capacity and mode of Spacing:

Common rules: first rows of seats should not be closer to the screen than a position determined as following.

- i. The angle formed with the horizontal by a line from top of the projected picture to the eye of the viewer in a front row seat should not exceed 33 deg. (Fig. 1).

SECTION:

In the design of floor slopes, it is necessary to establish the physical dimension of the seated patron. Most important is the elimination of objectionable screen obstruction caused by persons seated in front of the viewer. This can be achieved by staggering the seats to permit a view between the heads of the

- ii. The maximum viewing distance should be no greater than twice the width of the widest picture to the projected (Fig. 2).

LIGHTING:

The lighting of a cinema auditorium serves 3 separate functions

- i. Emergency exit and mood lighting.
 - ii. Light projected on walls, ceiling or audience for illumination.
- Lighting normally required during presentation is supplied in the front half of the auditorium by screen reflected light. In a

- iii. The width of the seating pattern should vary from one times the widest projected picture at the first row to 1.3 times at the row farthest from the screen (Fig. 3).

Although provision has been made for natural ventilation, artificial ventilation or a controlled internal environment is desirable in a movie theatre.

ACOUSTIC:

Several factors were considered in ensuring a proper acoustic environment in the theatre. Here the most important principles are attenuating outdoor sound and ensuring evenly spread

The seating shape will less tapering.

SECTION:

In the design of floor slopes, it is necessary to establish the physical dimension of the scaled patron. Most important is the elimination of objectionable screen obstruction caused by persons seated in front of the viewer. This can be achieved by staggering the seats to permit a view between the heads of the persons in the row immediately in front or by using accepting slope gradients.

LIGHTING:

The lighting of a cinema auditorium serves 3 separate functions

- i. Emergency exit and mood lighting.
- ii. Light projected on walls ceiling or audience for illumination.

Lighting normally required during presentation is supplied in the front half of the auditorium by screen reflected light. In a nutshell lighting is normally by artificial mode and its controlled.

VENTILATION:

Although provision has been made for natural ventilation artificial ventilation or a controlled internal environment is desirable in a movie theatre.

ACOUSTIC:

Several factors were considered in ensuring a proper acoustic environment in the theatre. Here the most important principles are attenuating* outdoor sound and ensuring evenly spread sound distribution. It is however desirable to create sound

that seems to be coming from the screen for proper integration between picture and sound.

9.4 The Conference Hall

PLAN:

Shape of conference hall was determined by acoustic consideration, functional disposition to facilitate communication, total design layout and angle of vision.

SECTION:

A raked floor is used to provide effect synthesis from seated patrons to the podium.

acoustic:

A good acoustic environment is provided by excluding noise intrusion and evenly distributed sound. Reverberation time of between 0.3 – 0.6. second is desirable and a speech reinforcement system is required.

LIGHTING:

Daylighting and artificial lighting are necessary. Artificial lighting in the form of general and spot lighting have to be provided.

ANCILLIARY FACILITIES:

Projection room, storage space, public foyer interpretation books sound lobbies are required.

9.5 Office Block

PLAN:

The office block plan was based on the precept of providing adequate space for all administrative work and all other departments. The shape of the plan was made to conform to the general Morphology of the Composition.

It basically consists of 3-sections 2 wings west and east and a central circulation and service core.

SECTION:

It is basically made up of a ground floor and 3 upper floors using a concentric column space of 4 metre. Centres at inner walls and fanning out to 5.5 m centres at out perimeter walls and it is basically skeletal in structural composition.

ACCOMMODATION SCHEDULE:

Ground floor; East wing; Canteen/Common room.

Ground floor; West wing; General Administration Estate Department.

First floor; East Wing; Communications Department.

First floor; West wing; Public Relations and Research Department

Second floor; East wing; Publications Department & Legal Section

Second floor; West wing; Translation Bureaux & Documentation centre

Third floor; Executive floor boards room and offices for

- Secretary-General
- Deputy Secretary-General
- Treasurer
- Head of Administration

Total allocation of space for office accommodation was made to conform to standards, specifically using a N.V.A (Net usable floor Area) of 16m²/person and ensuring that total circulation space does not exceed 30% of the total development.

LIGHTING:

Natural lighting was considered in the design. This accounts for the provision of perforated screens at the ends of the corridors, and also the creation of niches in the facade to facilitate the penetration of natural light, which has a penetration depth of about 5 – 6m, into the interiors. The service core area is also opened up with only the balustrades and the decorative motif offering the screen against the penetrations light.

It is a rule of thumb in tropical architectural design that if good lighting is achieved good ventilation is also achieved.

SUN SHADING:

Although the general juxtaposition of facilities is in the East West orientation. The curvilinear Morphology has necessitated the use of sun-shading devices with the resultant pattern being an "egg-crate".

THE CHALETS:

PLAN: The plan of these facilities were made to conform to the general curvilinear theme and to suggest an Mayor akin to the traditional African hut. They consist of living/Dining area, a bedroom a bathroom, Terrace.

9.5 VENTILATION: Windows are placed in a general North South axis to encourage good ventilation and lighting and to satisfy tropical architectural requirements.

9.6 Structure

Portal frames have been used in the Library and film Auditorium at 4m c/c for the conference hall a radial column spacing of 5 metres was used with the spaces radiating from the centre of the conference hall. This point also serves as the radial point for the office block column spacing which has been discussed earlier.

9.7 Power

A connection is to be made to the 11kV underground cable which lies along the boundary with the Independence Square from the service area which has an intake point and a transformer. The transformer will step down to 415V. The 3-phase supply will reach the main facility and the Multipurpose hall and Exhibition hall through 2 lines by radial distribution from the main intake point.

The main facility with the block will have a rising main distribution system with distribution fuse boards mounted alongside the riser serve each floor. So eventually there will be two meters, one serving the main facility and the other serving the multi purpose hall and exhibition hall.

9.8 Water Supply

A service pipe from the underground main line; also lying along the boundary with the Independence Square, will enter the facility at the ground level storage tanks located in the service section of the facility. Pumps are installed to pump water to the roof-level water tanks. From the water to the water supplied all the facilities by gravity along the distribution pipe network in the structure. The kitchen however is supplied directly from the mains.

9.9 Storm Drainage

Storm water from roof gutters is channelled through pipes to the surface water drains. Paved areas are also drain into the surface drains. These drains flow continuously and are discharged through a series of manholes into the underground sewer also lying along the boundary with the Independence Square and finally to the treatment plant located about a kilometre to the east of the site.

9.10 Sewage Disposal

Waste is conveyed through soil pipes and discharged into the underground sewer through a series of manholes and to the sewage treatment plant.

9.11 Refuse Disposal

Refuse is collected at regular intervals from the service area by refuse trucks to the Accra Central Refuse disposal system.

AIR CONDITIONING:

Enge Some areas in the facilities have been provided with air conditioned environments. These are, the Computer section, the restaurant, the Snack bar, the pub the library the information bureau and the lift machine.

Proje The lift machine is provided with a room unit air conditioner to reduce the heat gain in the room and maintain maximum efficiency of the lifts.

Store A central air conditioning system consisting of a water chilling plant in a plant room located in the service and air handling units on the floors which require air conditioning is to be installed for the facility. The air handling units will supply cool air through ducts in the ceilings in corridors to these spaces. A water cooled condenser is used. The pipes will be of a non-corroding metal like copper to avoid corrosion due to salt water which will enter them through the cooling fountain.

Kit Special non-corroding materials will be specified for the condensers or failing that, regularly anti-rust coating will be required to prevent corrosion.

9.12 Accommodation Schedule

LIBRARY

Reading Room	= 180m ²
Librarians Office	= 28m ²
Stack area	= 20m ²

Bulk Storage	= 35m ²
Enquiries (office Accommodation)	= 37m ²

FILM AUDITORIUM

Ticket Booth	= 8m ²
Projector room	= 20m ²
Sound Lobbies	= 25m ²
Main Lobbies	= 30m ²
Store room	= 20m ²
Auditorium	= 273m ²
Janitors Lounge	= 36m ²
Reprographic Unit	= 30m ²
Sub station Chillers	= 128m ²

CONFERENCE HALL

V.I.P. Lounge	= 96m ²
Sound Lobbies	= 24m ²
Kitchenette	= 25m ²
Interpretation booth	= 15m ²
Reception	= 100m ²
Auditorium	= 520m ²

OFFICE BLOCK

Circulation Core	= 92m ²
Machine room	= 30m ²
Air Handling unit room	= 24m ²
Pump room	= 24m ²

Waiting area

= 26m²

Offices (see office Accommodation)

= 1120m²**CHALETs**

Bedroom

= 20m²

Living area

= 20m²

Dining area

= 15m²

Terrace

= 14m²

Bathroom

= 10m²**MISCELLANEOUS**

Service Yard

= 180m²

Sub station Chillers

= 128m²**BOOK SHOP/EXHIBITION AREA**

Book shop/exhibition

= 104m²

Sales office

= 20m²**TOTAL****= 3225m²****B. ARTIFICIAL LIGHTING**

Artificial lighting has been employed to supplement and enhance the level of illumination in this area. A general illumination level of between 130 - 150 lux is to be provided so when daylighting cannot be relied on wall lighting will be made use of. A fluorescent lighting unit normally offset to achieve the best possible distribution of light on all subject matter. Luminaries will hang on columns. Care will taken to

CHAPTER 10

SPECIAL STUDIES

10.1 Lighting

EXHIBITION AND BOOKSHOP

The very success of an exhibition facility depends critically on lighting, particularly so in an indoor exhibition facility, where sufficient and the right kind of lighting influence visibility, attractiveness and interest for that matter.

A. NATURAL LIGHTING

Full advantage has been taken of natural by the design of the exhibition/Book shop. Window opening are provided at upper levels and the opposing screen has a large glass area to admit daylight, however an adequate over hang prevents discomfort glare and reduces solar heat gain.

B. ARTIFICIAL LIGHTING

Artificial lighting has been employed to supplement and enhance the level of illumination in this area. A general illumination level of between 130 – 150 lux is to be provided so when daylighting cannot be relied on wall lighting will be made use of. A fluorescent lighting unit normally offset to achieve the best possible distribution of light on all subject matter. Luminaries will be hung on columns. Care will be taken to

avoid illuminating the panels and leaving the ceiling dark create an undesirable contrast between them.

In addition to this general lighting, directional lighting will be provided to reveal texture and form and highlight particular surfaces to create visual focal points.

10.2 Library

In a library the visual tasks are primarily the selection of books from the shelves and the study of printed pages of all forms. The I.E.S. recommended lighting for a library is tabulated below:

	<u>Recommended</u>	<u>Illuminaires</u>	<u>Limitation</u>	<u>Glare Index</u>
Reading Rooms		200		19
Counter		600		19
Cataloguing, Stack room		400		22

These levels will be achieved primarily by artificial lighting. This is because local lighting is needed to be able to effectively perform the visual task. A minimum daylight factor of 1% will be reasonable so as provide adequate daylight penetration and a minimum window area to avoid the feeling of suppression in this existential space.

For ceilings and walls reflectance will be 80% which means the use of light coloured finishes. It will be 30% for floors furniture.

Fluorescent tubes will be extensively used because of their appropriateness in providing general and subjective lighting conditions. These will be laid out to provide a system of general lighting related to the table.

10.3 Conference Hall

In this facility lighting is relied on for three main functions.

These are:

1. Emergency exit and mood lighting used during screen presentation.
2. Lighting needed during intermission.
3. Sufficient and right kind of lighting for conferences and workshops where reading and writing are part of the visual task.

Lighting will be provided for these three function:

- i. Atmosphere lighting has been provided for general use. It has been incorporated into the ceiling and wall corners.
- ii. Aisle and Exit lights have been provided.

10.4 Fire Precautions and Fighting

A number of measures have been taken in the planning as precaution against the incidence of fire in the building.

- i. The building has been planned to allow users to escape to safety by their own unaided efforts.
- ii. Fire escapes and ventilated fire proof lobbies have been provided on each floor.
- iii. Elements and materials as much as possible for the are fire resistant. Fire doors, dampers and fire resisting forms of construction will be employed.

- iv. Conference is adequately provided with exits for escape in the event of a fire outbreak.

10.5 Fire Fighting

- i. Two hydrants are located in the vicinity, one at the Independence Square and another 150 metres to the west of the site. They can be utilised in the event of a fire by the Fire Service connecting the inlet side of their pump to it. The outlet side of their pump will then be connected to the dry-riser inlet which will be located 760mm from the ground on the external wall.
- ii. A dry riser will be installed with landing valves on each floor so that fire men can connect their hose reels to them and fight and fire.
- iii. Hose reels will be provided in all corridors. This type unlike others are capable of extinguishing or containing fires at the initial stage by virtue of the jet of water. The hose reels will be provided at a rate of one for every 418m² of floor area and the nozzle should reach to within 6m of the furthest part of the building. There will be two in each corridor of the office block, two in conference hall and one in the exhibition hall.
- iv. In addition to this, foam and chemical extinguishers have been placed at vantage locations throughout the building.
- v. Fire buckets have been provided where necessary.

10.6 Fire Detection Equipment

Automatic fire detectors will be installed to sense an outbreak or possible outbreak of fire at the earliest possible moment and give an alarm signal. Three types of detectors will be installed.

- a. Detectors for hazardous situations,
- b. Ionisation smoke detectors and
- c. Heat detectors.

10.7 Precautions against corrosion due to salinity of sea breeze

As mentioned in the chapter under Site Studied due to the proximity of the site to the sea, there is a problem of corrosion of materials because of the high degree of salinity of sea breezes.

Specification of materials is very important in this instance. Durable and high performance materials will be used. Steel will almost completely be eliminated.

i. Roofing Material

Anodized aluminium corrugated roofing sheets will be used.

ii. Structural Elements

Reinforced concrete construction will be employed. Care will be taken to provide sufficient cover in order to avoid corrosion of steel reinforcement.

Aluminium alloy hangers will be used to suspend ceilings.

iii. Window Frames

Anodized aluminium casement windows and frames will be used.

iv. Fixtures and Fitments

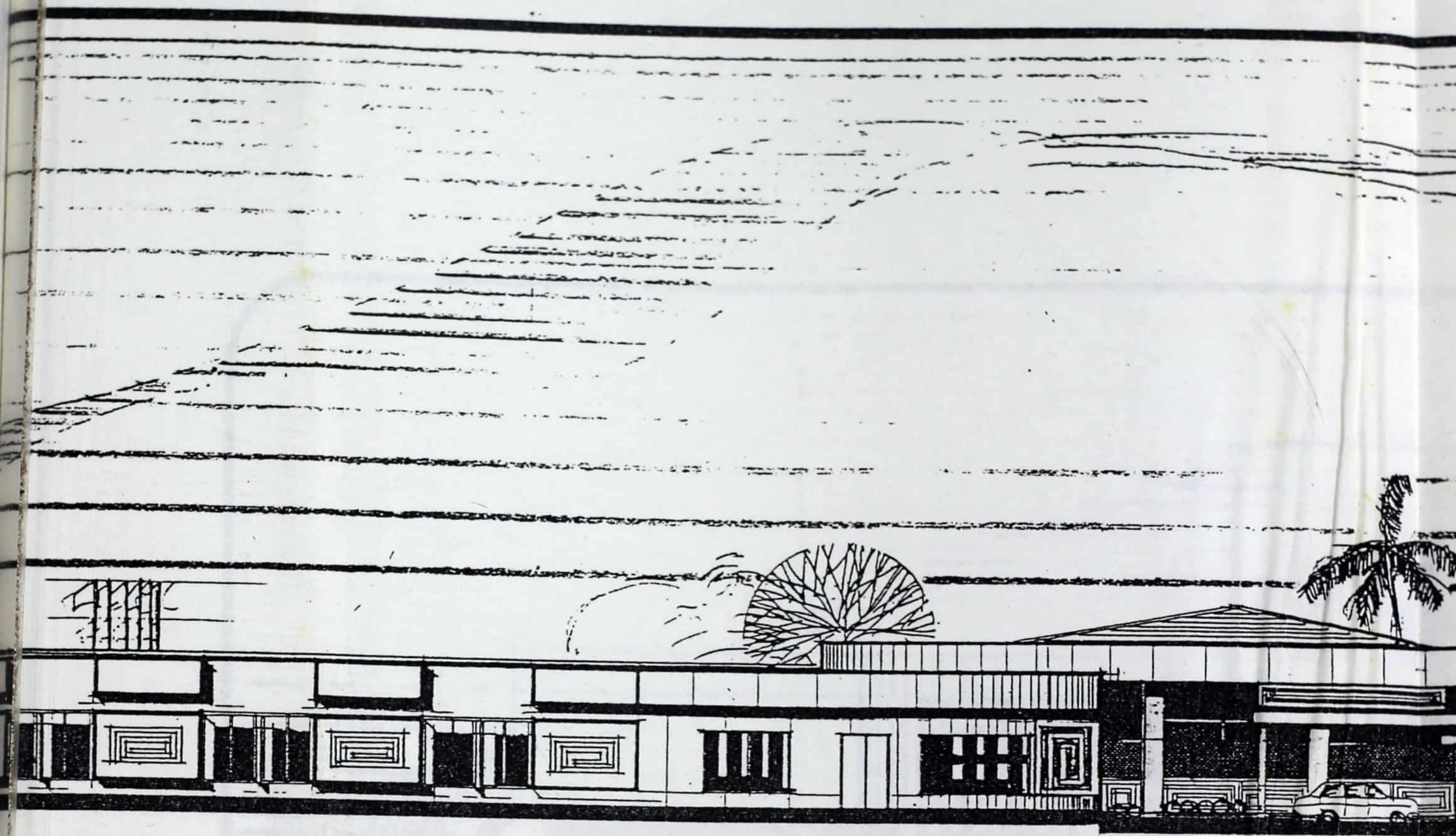
Door handles, hinges, locks and other ironmongery will be either anodized aluminium or brass with anti-rust coating.

v. Plant

The air conditioning plant will require specification of non-corroding materials like copper. Even with this material regular anti-rust coating will be done. The condensers will be air cooled.

Air will cool the plant through a network of pipes made of non-corroding material.

In effect the salt gained by the spray of water will not have any effect on the plant which will be accommodated in a plant room.



P. A. W. A

CHAPTER 11

FINANCING

A cost estimate of the PAWA House employing the floor area method of estimate indicate a figure in the region of ₦700 million cedis using a rate of ₦220,000/m² for office and civic facilities. The possibilities of financing this project has been explored.

- i. The United Nation has a Commission on literary affairs for under-developed nations and are committed to financing projects that promote literacy.
- ii. The O.A.U. because of it's special relations with PAWA has a fund dedicated to the financing of PAWA projects and programmes.
- iii. The very subject of the whole scheme "Pan-Africanism" is anticipated to arouse interest in eminent peoples, patrons of the arts and peoples of African descent in the Diaspora especially African Americans. Consequently this body of person could be a huge source of finance.
- iv. The scheme can be segmentized and credit acquired from a bank on a phase by phase basis. After the last stage is completed the whole scheme is pledged to the bank. Ownership of the premises will be transferred after full payment is made. This is referred to as mortgage financing. Bank of Ghana has such a facility although it is rarely available. But because of the prestigious nature of the scheme the Bank will like to be associated with it.

v. PHASING

As intimated earlier the possibility of phasing out the project, which in turn will make loans easier to acquire, influenced the design and the final disposition of functional areas.

Three identifiable sections can be constructed at different stages in order of priority. The Office Block, The Conference Hall, Library and Film Auditorium (one unit) and lastly the chalets.

However the Author will like to point out this area of Architectural theory is largely unchartered as such this is just an attempt at propounding the cause of this theory. May all deficiencies

CONCLUSION

The Monumentality of the objectives and aims of PAWA needs not to be trumpeted because of its conspicuousness. In this vein this Architectural piece seeks to Aid in the realization of these noble objectives and then tangibility capturing these ideals into architecture that has been founded on Afrocentric architectural tenets, thus contributing to the World of Architecture, what Africa has to offer in terms of regional Architecture.

However the Author will like to point out this area of Architectural theory is largely uncharted as such this is just an attempt at propounding the cause of this theory. May all deficiencies be pardoned.

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