

**EVALUATION OF USER'S PERCEPTION OF THE ARCHITECTURAL
ATTRIBUTES OF ICONIC BUILDINGS TOWARDS THE DEVELOPMENT OF
AN OFFICE COMPLEX ABUJA NIGERIA**

BY

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ABSTRACTS

Many countries has remain relevant in the geographical world through the architectural product associated with it. Iconic buildings, especially, have represents the culture and the practice in a locality. It has also serves in capacity of economic revitalization, preserve historical events, keeps order and meaning of religious concepts and expresses the evolving architecture of a locality. This means that iconic buildings in its originality, representing the sited community, exhibits the uniqueness of their architecture, thereby, capable of improving the economy of the locality through tourism. Therefore, this study was carried out to evaluate the hypothesis that the iconic buildings in Nigeria does not represent the culture and architecture of the sited locality. A total of 480 copies of questionnaire returned was used to examine twelve selected iconic buildings in two prolific cities of Lagos and Abuja in Nigeria. The originality of the iconic buildings was evaluated through the compass of the sited neighbourhood and inhabitants socio-cultural characteristics. Descriptive statistics and inferential statistics were used to establish the relationship between participant neighbourhood and socio-cultural characteristic and the selected iconic buildings. The study concludes that the majority of the architectural landmarks in Nigeria lack cultural and lifestyle representation of the sited communities, thereby fails in its expectation of social and cultural relevance. The implication is that it lacks the uniqueness of local architecture and cultural potentials that is sellable for an economic boost.

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CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

Buildings that captivate a city, nation and even sometimes the world, exemplifying uniqueness is referred to as an iconic building. This type of building portrays an identity borne out of the geography, tradition, behaviours, visions, and history of a community, region or nation of its emergence (Torabi and Brahman, 2013; Ede, 2014). Such building inspires confidence and comfort when its identity is correctly interpreted, being the first thing to be experienced even before the exploration of the building functionality and usability (Jashari-Kajtazi and Jakupi, 2017).

Thus, the sense of belonging and the relationship with the inhabitants of the community are two priorities to be considered during the design and construction of such building (Adam, 2012). Such buildings helps inhabitants practise their existence with thoughtful purpose and meaning, thereby aiding their memory on who they are (Pallasma, 2007; Jashari-Kajtazi *et al.*, 2017).

An iconic building shows the community's advancement in architecture and technology, its aesthetic ideals, and portrays the uniqueness of who perceived and its moral concerns (Colin, 2000). For Tuan (1977), such exemplified unique architecture instructs and reveals, to the degree that there is a straight appeal to the feeling, to the senses and the subconscious with symbols and teachings that make faithful respond with involuntary often acts.

The importance of relating design product with the identity of the residing community, being responsible for the conservation of collective memories of cultural potentials, necessitate the need to investigate the inhabitants' perception of the emerging iconic

architectural forms in Nigeria. Therefore, this study examines iconic buildings in the cities of Lagos and Abuja in Nigeria, being among the prolific cities in the country to understanding the existential reality which the people experience through the emergence of these design products.

Through a quantitative methodology, a case of twelve iconic building in Lagos and Abuja, Nigeria was studied and analysed considering the people's socio-economic characteristics as a measure of perception. The socio-economic relationship with the inhabitants' perception was used to explore their judgement of forms and features of buildings considered iconic in their neighbourhood. This will help to investigate the cultural and lifestyle representation of the architectural landmarks in Nigeria.

1.2 Statement of Research Problem

The volume and mass, horizontal and vertical spatial dimensions, are criteria that the body feel and knows, and such feelings grow when seen in excellent construction work (Tuan, 1977). Colin (2000) relates that architecture has the capability to present to people much more than simple presence, not by physical signs but for what convey its forms. It recognizes architecture as verbal and that the physical features of the architectural object offer communication tools through which other concepts beyond the strict formal settings universe can be communicated. Therefore, forms and features of buildings supposed to be the product of inhabitants' traditions, culture, believes and way of doing things.

However, it has been precise that architectural landmarks in Nigeria seems to lack cultural and lifestyle representation of the sited communities, thereby fails in its expectation of social and cultural relevance. An iconic building should show the community's advancement in architecture and technology, its aesthetic ideals, and

depict the mastery of who conceived and its moral concerns (Colin, 2000). For Tuan (1977), such exemplified unique architecture instructs and reveals, to the degree that there is a straight appeal to the feeling, to the senses. This implies, if otherwise, that the buildings will lack the uniqueness of local architecture and cultural potentials that is sellable for an economic boost.

It is with this view that this study investigates the perception of iconic buildings by the inhabitants in two prolific cities, Lagos and Abuja in Nigeria, with the view of assessing its relevance and potential for the improvement of the cityscape and the economy of the country. The perception of the inhabitants was measured by considering their socio-economic and socio-cultural characteristics and level of its reflection on the selected iconic buildings in the areas studied.

1.3 Aim and Objectives of Study

The aim of this study is to evaluate the perception of user's on iconic buildings and its socio-cultural impact on the development of buildings within the study area.

To achieve the foregoing, the objectives to be pursued are to:

- i. Examine the socio-economical characteristics of the respondents in the study area.
- ii. Evaluate user's perception on the architectural identity and character of iconic buildings with specific reference to the development of their communities.
- iii. Evaluate the relationship between respondents' socio-economic characteristics and their perception on the selected buildings.
- iv. To adopt various iconic architectural elements in the design of an office complex that captured the users and aesthetically pleasing.

1.4 Justification of Research

Many countries have remained relevant in the geographical world through the architectural product known with them. From the architecture of an ancient temples to hyper-modern skyscrapers, these master pieces represent historical lost ruins to exploratory lavish palaces. These architectures are known to represent sensual charges, cultural representation and practice, history and memories of a locality, architecture of place, religion and mostly, economic boost (Bakhshi, *et al.*, 2008).

For instance, the Ochre-tinted enclave of the Alhambra in Spain and the Sydney Opera house were distinctive architectural landmark recognisable of the twentieth century for their sensual appeal to first time visitors (Francis, *et al.*, 2006). Baalbek in Lebanon, Segrada familia in Spain, Taj Mahal mausoleum in India, Atomium in Belgium built for Expo '58 were creation of symbolism of peace, honour and power. Burj al Arab in Dubai and Guggenheim museum, in Spain are exemplary architecture masterpieces that have a transforming influence and economically influence the inhabitants of where it was sited.

Also, iconic buildings have represented culture and practice of the people and it has been used to preserve historical events and memories of a particular locality and season. Notable examples are Monte Alban of the Zapotecs people of Mexico emphasizing the dominance of nature and their people; the Tokyo Sky tree tower fusing futuristic design with traditional Japanese aesthetics; National centre for the performing Art and Beijing National stadium constructed for the 2008 summer Olympics, the famous Colosseum amphi-theatre in Rome, and the Angkor Wat religious building that integrates the Cambodian identity so much that it appears on their national flag. All these examples of architectural masterpieces have on its form and features representing the culture and value of the sited communities and influential to their economic developments.

However, majority of such buildings in Nigeria hardly attracts even the people within the country and hardly rated. Evaluating this building from the inhabitants of where the selected buildings are sited will help to unfold the challenges of the building and foster recommendations for better performance.

1.5 Scope of Study

The study examined user's perception of iconic design of some selected public buildings in Lagos and Abuja cities. The study evaluates the users' visual judgement of architectural design product through the speck of collective memories and values of cultural potential an iconic design product always represents. Further works can be done to evaluate other subjective factors that could be influential to overall perception of the residents.

1.6 Limitation of Study

The study had numerous confines. First, samples in the study were restricted to just two out of six geopolitical zones in Nigeria. There is possibility that some ethnic may be less or not represented in the sampling. Since the study has cultural undertone in Lagos and Abuja, it may be challenging to generalise the result on the vast ethnic groups in Nigeria.

Second, the study was cross-sectional in design, and data may not certainly reflect all time points. Also, some architectural features were not under considerations such as equal number of floors and prevalence of some specific materials. Despite these latent restrictions, this is most likely the first study to examine the perception of iconic building by the residents in the areas the buildings are sited.

CHAPTER TWO

2.0

LITERATURE REVIEW

2.1 Theoretical Background of the Study

Of all the other forms of art, architecture has the unique feature of being directly associated with mankind. Through to Anderson's effort architecture as a Mother of art (Schulz, 2000) design the global referring to the human culture, socialization, religious and history to generate the new image. (Anderson, 2000) Over the centuries, the development of architecture has been based on the most part on the things that are most peculiar themes in fashion at the time. In the medieval times, religion was the aspect that dominated the world and buildings then represented the religious aspects, socio-cultural, political and other aspects of society. After the Renaissance, there was a change of mentality regarding architecture. Society was being transformed and instead of only the former gothic replication of architecture, incorporating the novelist life style was the main objective to innovate architecture. Technology used to design buildings represented not only the lifestyle of the people, but incorporated also their religious affiliations, cultural background, history and other aspects of life. A mentality change of human to include simplicity in architecture was one main characteristic found in building at that time. Buildings such as villa Savoye by Le Corbusier was common. The villa Savoye produces a new vision of living. It allows to the human think differently about the place of their living. Try to create the world is the distinctive purpose of it to demonstrate the world does not arrange. The new image of creating an environment is the particular consequence of the Vila Savoye (Hays, 2000). Culture and history played little role in the design of building. One building could be in different places showing that a sense of place was meaningless in that time. As technology and money brought power to many nations, high rise buildings and sky scrapers were built to show power. This evolved and brought about a rebirth of iconic buildings. Architecture is

incorporated into human life in the form of an iconic building because it radiates special characteristics of the place and represents some unique features of its environment. Therefore iconic buildings integrate an extraordinary relationship with the place and humanity. A good example for an iconic building that created a new image and represents its environment is the Guggenheim Museum in Bilbao, which brought urban regeneration and economic stability to a formerly unpopular Bilbao (Klaus Reichold, 1999).

2.2 Notion of Iconicity in Architecture

The iconic building shares certain aspects both with an iconic object, such as Byzantine painting of Jesus giving a philosophical touch to an icon. Therefore the philosophical definition of an icon must relate the sign to the object that it represents. This innate relationship presents the simple notion that icons habitually have some factors in common with the things they represent. If we drift to an architectural context, we realize that an iconic building stands out from the city with a conspicuous form and style, and sometimes in high contrast with its surrounding. A good example is the Gherkin tower which represents a radical use of technology, unique style and gives a glaring positive shock to its surrounding. The other case is the National Stadium of Beijing in China. The unique structure of the Olympic building has been shaped from the steel skeleton in the formation of birds nest. The main concept is to construct the new ecological building which has uniqueness in its style. The innovative design through a dominant structure and ecological idea which has a high contrast with environment has been created the Olympic building as an icon.

Related to the definition of icon, aesthetic is the basic aspect which C. W. Morris has considered it in the definition of icon. The aesthetic sign is an iconic sign (an image) in

that it embodies these values in some medium where they may be directly inspected. (In short, the aesthetic sign is an iconic sign whose designatum is a value) (Morris, 1998).

The unique design, concept, symbolic values are the alternative of design construction era made it iconic. Uniqueness of purpose and a flare that stands out in any environment for either historic, touristic, religious or whatever reason are fundamental features of any iconic building. Most of these buildings are so fascinating because the shape, size, or the ideas are materialized for the first time in an extraordinary manner thus making them a novelty. Through the idea, Niels Luning Prak declared that, Architects use forms and materials as a symbol. The geometry form, materials and the concept of design which created by the architects are the sign of their faith and country. The aim of arise these construction is to represent a believe, socio-culture qualities, religious sign and place characteristics (Hijmegen, 1968).

To clarify an iconic building Jencks (Jencks, 2006) promulgated that, an iconic building is created to make a splash, to make money, and the normal criteria for valuation do not apply. He added that a building must give a strikingly new impression to viewers that may be caused by its high or shape or even its unique location. It must also be noted that some cities erect icons not only for purposes of generating revenues but also to attract attention that they possess a remarkable landmark. All great iconic buildings have a considerable amount of popularity mostly propelled by the media. This draws attention to the city and in tum makes it popular the more widespread the society knows about them. The Sydney Opera House is an undisputed icon that was built at the right time, has an amazing radical but very aesthetic view, has a peculiar shape, size and represents the socio-cultural aspect of Sydney. The Eiffel Tower is a perfect representation of a

radical first time structure that used specific materials for construction which later on paved the way for others.

2.3 Concept of Space in Design and Planning

Buildings over time, have been the defining acme of greatness of the residing cities, due to the fact that they serve to improve the skyline and the cityscape of such regions. Examples of these structures include the Eiffel Tower, Tower of Pisa, Sydney Opera House,, the Beijing National Stadium (the Bird's Nest Stadium), Burj Al Arab, Beijing Water Cube, Flatiron Building, British Airways London Eye, Pyramids of Egypt and Millennium Dome to mention but a few. They are an architectural masterpiece of iconic forms that represent the type of architecture that people want and the technological moment (Falamaki, 2006; Torabi *et al.*, 2013).

Perceived by Vitruvius, the inclination of the architectural forms is to characterize various elements themselves. That implies, the forms of architecture has a representational vocation, and what the symbol means and the meaning are two points that are to be considered; that is, the identity it portrays (Colin, 2000). These iconic structures are beautiful in form, serve the designed intent and generates a sense of space by providing for the general masses (Ede, 2014; Etheridge, 2007). The identity provides not to mention, an avenue for the manifestation of national distinctiveness of where it exists but also combine this identity with the occurrence of global component (Jashari• Kajtazi *et al.*, 2017).

Even sometimes, with the porosity of boundaries due to modernisation, national distinctiveness can be substituted with a sense of a region and a communal memory. However, landmark architecture could be thought to be responsible for modelling shared memories of cultural capacities, rich in the material and technology of place and

emerges as a representation of the region in which it resides (Delanty *et al.*, 2001; Jashari-Kajtazi and Jakupi, 2017).

The sense of space or ingrainedness possesses valuable impact on the establishment of social bonds and care the communal good. Initially, these landmark architectures were designed as symbols of secular or religious power, but over time, they have exceeded the fame of their patrons and turned into urban landmarks. This serves as a proof of their cultural importance, and of the fact that by traditional usage they have come to build the identity of the local community. This type of architecture has become an essential resource for meaning and power, and it is produced intentionally to achieve political, social or economic capital (Bevan, 1995; Oswald *et al.*, 2006).

Another are famous buildings aimed at direct replication of the needs of average or ordinary residents within urban forms. Designs of these nature are built erratically, mostly without the involvement of professionals, and thus reflect the culture and taste of the residents in their society. They are related in their life style, customs and traditions of the residents, instead of the ethics of official planning structure that is formed for the elite. It has been used to vend the local image with the hope of attracting foreign investment, tourists and possible residents (Pallasmaa, 2007).

Cultural symbolism and diversity in expression can be viewed as elements of these societies. An expression of this can be witnessed in the individualization of distinct detail, precise amounts of urban indoors, the usage of small scale as part in a social context. Where as in a local context, emphasis including elements of direct adaptation for an explicit user, sporadically forms proportions of urban indoors. Enunciations referring to the aesthetic inclinations of residents, information pertaining to the aesthetic and taste sensitivity of residents and colour preference that is ingrained in culture

(Basel, 1999). The improvement of this type of architecture is what is termed modern regionalism. The concept of modern regionalism utilises traditional element in a building structure. The modern regionalism concept persists to tackle the diminishing effect of internationalism on replications on local conditions, in contrast establishes a more critical element of local expression.

Local culture remains an impending cradle of innovative inspirations capable of successfully interpreting, elevating the modern-day form of public spaces, creating individualised personality to housing domains. Integrating local cultural traditions in the development of the architectural masterpieces in Nigeria will result in its enhancement in communal relevance and improve its potential of universal recognition. Such potential can attract inquisitive tourist and, thereby, improve the economy of the sited communities (Zumthor, 1999).

2.4 Principles and Elements of Architectural Design

The analytical framework of a design is formed by the principles and elements of design. Elements implies features or components which could be separated and distinct in most visual work of art. They comprise the work structure, and provide a vast variation of messages (Faimonn *et al.*, 2004). The details include line, forms, shape, space, texture and colour. Design principles implored in architecture and general works of art include; proportion, balance, perspective, movement, emphasis, pattern, rhythm, repetition, variety, unity and harmony.

2.4.1 Elements of design

Line comprises of a form characterized by width and length, with no depth. Artists implore lines to produce edges and outline objects. The path of a line can express its disposition, horizontal lines portray a seemingly quiet and calm mood, vertical lines

suggest possibility for movement and a diagonal line firmly expresses movement and a sense of feeling-vitality to a picture (Wong, 1993).

Shape is described within the confines of an implied line or identified based on colour or value change. Shape possesses two dimensions; width and length (Spiro, 2001). Shapes are free or geometric forms, design on painting which are essentially the deliberate organization of forms in an art work. Shapes placed by the artist in picture are expressed as positive shapes. Negative spaces imply spaces around the shape. Both negative and positive spaces are important attributes to be considered in a picture.

Form describes the mass and volume or can also be referred to as a three-dimensional feature of an object that occupies space (Faimonn *et al.*, 2004). Forms are multifaceted being that they can be perceived from various angles. When objects are held in view an awareness of their angles, indentations, curves, edges and extensions are perceived.

Space is a three-dimensional volume capable of being filled or emptied with objects are characterized based on width, depth and height. An illusion is created by space when a three-dimensional space appears in a two-dimensional painting thus creating a sense of actual depth (Reichold *et al.*, 2000). Innovative techniques are now employed in creating this visual space or depths.

Colour possesses three properties they include; hue, characterizes the name of the colour. Primary colours are red, yellow and blue. Secondary colours are a mixture of two primary colour. Intermediate colours are obtained using a mixture of an adjacent secondary colour and a primary colour. Second property is value; this refers to the darkness or lightness of hue. Intensity is the third property of colour, known also as "*Chroma*" meaning purity of the hue (Stephenson, 2003).

Texture refers to quality of the surface, both the actual and simulated art work. Most of the techniques implored in modern painting strive to express texture using dry brush skills producing a roughly virtual quality and colour heavily applied with the brush to produce an actual rough quality (Spiro, 2001).

2.4.2 Principles of design

According to Rowland *et al.*, (1999) balance is an equilibrium of psychological sense. Balance as fundamental principle of design, places visual creates a part for pleasing aesthetical arrangement. Balance in visual images, occurs as formal when an arrangement of both sides are symmetrical. Informal balance is when the sides are not symmetrical, however the resultant image has balance. In comparison informal balance is more lively than formal balance keeping the viewers' attention on the visual image. Radial balance, Vertical balance and Horizontal balance are the three types of balance.

Proportion refers mainly to the scale and size of different elements in the design. This relates to the relationship of objects as parts or whole, meaning that it is important to discuss the proportion of objects in terms of the standard and context implored to determine proportion.

Perspective is developed from the organization of objects in two-dimensional space to give an appearance in real life. The word perspective is learned from the relationship of various objects perceived in space. Perspective provides realism to visual images, capable of being used as a tool to attract the audience to visual captivity (Wong, 1993). Perspective is achieved from the use of comparative sizes of objects, blurring, overlapping objects and sharpening objects.

Emphasis used by artists is aimed at creating dominance and precision on the art work. The design can be emphasized via shapes, colour, value and other elements of art to achieve control (Faimonn *et al.*, 2004). Contrast is also used to emphasize the centre of interest in a work of art.

In visual imagery movement occurs in a situation when the objects appear to be moving with the visual context. Movement occurs from the kinds of curves, shapes, lines and forms implored.

Pattern uses the elements of arts in an organized randomize repetition to optimize surfaces, sculptures and paintings. They usually occur in natural features, and are used by designers to create a similar repeated motif of pattern within their work. Pattern has the potential to increase visual excitement by enhancing the surfaces quality (Stephenson, 2003). A synchrony between pattern and repetition exist in create an activeness in the artwork.

Rhythm is the recurrence of visual dynamism of elements; shapes, colours, lines, forms, values, texture and spaces. Rhythms is sustained by maintaining variety to keep a more active and exciting atmosphere and devoid of monotony. Rhythm and movement work hand in hand to produce an equivalent visual of musical beat (Spiro, 2001).

Variety provides a contrasting effect to unity and harmony. It constitutes of the variations in objects that provide value to visual images. Variety is achieved via an opposite or intense (Vernon, 1998). Varying the point of view, changing the size together with the angle of one single object adding interest and variety to the visual imagery. Creating a break in repetition of pattern enlivens a visual imagery.

Harmony entails the entire part of an imagery that relates to and creates a complement or each other. This is usually achieved via rhythm and harmony. Visual units are reemphasized via repetition, creating a connection of parts and producing a sense of (Reichold *et al.*, 2000). Rhythm is a flow that depicts in a visual image through a repetition of patterns in a unique fashion of arrangements, on the overall image visualization.

Unity means the harmonizing of the entire composition. The composition is parts made to work in unison as a unified visual theme, in a relationship among which the elements of this visual helps each of all the elements functioning together. Unit gives an awareness of togetherness to visual images. This implies that images work together in creating a meaning. The modern day state of ideas on architectural theory of design process characterizes many regions which are yet to be discovered. In essence in creative design, the evolution of this mechanism that controls these phenomena becomes very vital.

Alexander, (1964) a theorist in English Architecture says that architecture has covered many steps on the journey to evolve from the unconscious moulding of the built environment. Hence will not return to the task entirely intuitive, but in use of an abruptly unspeakable knowledge.

Mindful governing of the process of design is treated by the methodology of the design. Most designers unconsciously or consciously apply the features of the methods of design being an integral part of the design process. Perusing the methods and technics in assisting the process, thus increasing the quality and effectiveness of projects being produced. Hence to this effect a widening range of design methods available are highly essential for designers.

This study determines that conceptual and methodological assistance on decision process making that address the internal intent of users in the space design should be harnessed to invent design guidelines that can be used to evaluate users need and expectations. In other words, improving the existing design methodology to include the unconscious design methodology by the end users is pertinent to achieve the goal of satisfaction in design and construction.

2.5 Spatial Perception in Public Buildings

Public developments throughout the entire world are created for the sole purpose of enhancing the conditions of living of citizens. Nigeria for an example, focuses on the goal of current policy of buildings aimed at achieving every Nigerian owns or atleast obtains access to a safe, decent and sanitary building with a healthy environmental infrastructure services with an affordable rate in a secure tenure structure(National Housing Policy, 2012).. To achieve this goal, Federal and State government levels in Nigeria created a large public building structure to house these issues of its citizens. This highlights the fact that public buildings have a scheme in Nigeria and other parts of the world have implemented this within the contents of the present building policies.

Buildings delivery system can be parted into three categories; private buildings sector, owned buildings sector and public buildings sector. Local and Government agencies have a major role in playing the role of low-cost housing such as twin housing, storey flats, detached housing and various pattern of housing. The appearance of buildings estate's communal space replicates a blend of varying user wants and the culture of the occupants. Amid what can differentiate are the regions that replicate the custom of the supposed authorized planning, which largely aims at the expression of esteemed and reputable buildings structure.

Spaces are designed by certified architects. Several contemporary real estate advancements are of related nature. Alternatively, are spaces that are direct replication of the requirements of normal, usual occupants in metropolitan forms. These spaces are fashioned naturally, without the contribution of architects and they replicate the perception and ethos of the occupants of a given domain. They are related with the method of life, traditions and desires of the occupants, reasonably with the philosophies of authorized planning structure that is generated for the elite.

Local traditions allocate a substantial part to local customs, in which the structure displays standards such as the practise of the residence, the personality of municipal indoors, the reception of other people's requirements and reverence for the environs. This can be seen here as the essentials of cultural imagery and the multiplicity of manifestation. An expression of this kind can be established in the individualisation of elements, detailed magnitudes of urban indoors, the use of small scale and presence of part of social framework. Local framework highlights such essentials as:

- i. Direct adaptation for a precise consumer (youngsters, juveniles, the old and the incapacitated);
- ii. instinctively fashioned magnitudes of urban indoors;
- iii. enunciations relating to the visual inclinations of residents;
- iv. specifics referring to the perception and artistic sensitivity of residents;
- v. Colour pattern that is engrained in tradition.

In similarity to the norms of authorized planning, implementing firm, flawless and explicit functional-compositional detachments, the native culture is fixated on the approachable and coherent sensitivity of three-dimensional imprints by ordinary people.

Such man-made communal spaces generate an environ that additionally differentiates and offers a larger quantity of sensitive stimuli. Native cultural custom remains a possible cradle for fresh innovative stimulations that can be effectively construed, elevating the present-day form of public spaces, providing customized personality to buildings estates.

Norberg-Schulz (1979) highlights: objects, order, planning, personality, light and stage as essentials that designate the associations of man to space, categorized by explicit extent, multiplicity and intricacy. In this perception, public buildings space is a combination of two features:

- a. Internal: anthropological, comprising of the memory, experience and senses, governed by the awareness of the occupants.
- b. External: connected with the form of an assumed space, where individuals accomplish their interactions with space.

Communal buildings inspire an entire range of emotional state; that emanates friendly associations of man with the environs generating progressive sensations. Nevertheless, this can similarly generate undesirable responses, such as repugnance, fear or hostility. Public buildings spaces, a factor of a habitation, conveys specific relations with the buildings domain, like the sense of space, ingrained in space, space approval, space distinctiveness and awareness/strangeness of space (Steele, 1981).

The sense of ingrainedness has a valuable effect on the establishment of social bonds, neighbour lookout and care for mutual good. Consequently, the job of redevelopment of building estates ought to cogitate preserving an ingrained social structure of occupants

that compliments user space loads as contentment commences within the user from indoor space to the environs.

2.6 The Cultural Influence of Spatial Perception

To comprehend the administrative, economic, public and even personal conduct of any assembly of individuals, the central values of their ethos which are handed down from one generation to another by erudition has to be explored. There is no way to explain the behaviour of a city or neighbourhood unless their central or dominant culture is recognized. Culture is similar to an iceberg. The tip of the iceberg is the lowest portion. The larger part of the iceberg has plunged. This is the case of culture. What one is able to see; this is to say that the conduct of individuals, is the least part of the culture. The part seen in people is the exterior while the paramount part is the inner culture, is below the level of consciousness. This is embedded in people's minds (Kitayama, *et al.*, 2003).

This inner culture comprises the method of thoughtfulness and perception. Most significantly, it comprises the standards and views unconsciously learned when developing in a specific culture. These morals and beliefs define most conduct. They might be exceedingly concerned with the matters such as greeting people incorrectly or improper dressing. Errors at this level of culture are moderately minor. Expectations of those from other cultures to make errors at the behavioural level. Whereas, the real impact of cultures happens at the unconscious, inner cultural level where there are simple cultural beliefs (Peng and Nisbalt, 2000).

The impact of internal cultures creates more awareness of the changes and comparisons between cultural values. Most importantly, by comprehending the internal culture, particularly the important ethics, an obtained system for analysing and deducing behaviour is created. Because buildings need is culture-specific, buildings need must be

discovered and not assumed. This will take place as the designer considers activity systems, lifestyles, and the value of the household that will occupy the dwelling (Rapoport, 1986). The analysis of user needs when brief is being taken, analysis in client interviews, therefore, become critical aspects of the entire space planning process.

2.7 Measures of Perception in Buildings

In many studies in the built environment, the quality of a building has highlighted more on the substandard quality of rural and urban form in both formal and informal settlement in Nigeria and other parts of the world, although details of findings differ. Six major conceptual domains have been identified from different studies on the quality of a built environment. Two of the six domains which are socio-economical and buildings satisfaction were focused on the objective aspect while the other four; socio-cultural, meaning of space, buildings related control belief and space usability were focused on the conceptual domains of the subjective aspect of buildings. Each domain has been used as a unit and has as well been combined as two objectives, two subjective or cross correlation using domains from both subjective and objective aspect.

The socio-economic domain looks into the household characteristics and the influencing economic background on the living condition of the household. The study in this particular domain have been for many years and it is still one of the highly concentrated area of research concentration (Rapoport, 1976; Abloh, 1980; Ebong, 1983; Hanmer *et al.*, 2000; Ilesanmi, 2005; Meng and Hall, 2006; HLG, 2007; Olatubara *et al.*, 2007; Jiboye, 2009; Mohd Jusan, 2010; Ilesanmi, 2010; Lai, 2011; Omar *et al.*, 2012; Alagbe *et al.*, 2014). The variables that have been considered under this domain among other are provisional strategies, organizational capacity of the providers, education, spatial deficiencies in units, income, tenure status and age.

The socio-cultural parameter examines the effect of prevalent cultural values and house pattern among others in determining buildings quality (Rapoport, 1969; Muller, 1984; Onibokun, 1985; Awotona *et al.*, 2004; Teymurr, 1992; Gur, 1994; Olayiwola *et al.*, 2006; Osasona *et al.*, 2007; Jiboye, 2008; Jiboye, 2010). Variables are derived from the explicit features of culture, the recognised way of undertaking things, the socially intolerable ways and implicit notions are being used to determine the buildings quality.

Perceived buildings is the classic measurement of a buildings achievement and has been used in numerous studies all over the world ever since the 1960s with the ambition of providing a comprehensive and humble general attitudinal and generally cognitive assessment of buildings (Weidemann and Anderson, 1985; Hidalgo and Hernandez, 2001; Pinqart and Burmedi, 2004; Aragones *et al.*, 2002). The gratification of a building is a mutual and significant gauge to measure observed buildings and it most time emphasizes entirely on pleasure with physical buildings conditions (Oswald *et al.*, 2006).

The concept of space usability looks into the perceived usefulness of the space for the purpose it was designed for. The usability of home that is established within professional rehabilitation research in the late 1990s focused on functionality and activity, preferred activities within the confines of the home environ, addressing supposed options to achieve essential and chosen activities in a given home environs (Macleod, 1994; Kirakowski, 1995; Bevan, 1995; Fange and Iwarsson, 2003; Iwarsson and Stahl, 2003; Fange and Iwarsson, 2005). The quality of space under the space usability concept have been measured through the efficacy, competence and gratification by which identified users can realise definite goals in specified environs (Bevan, 1995; Oswald *et al.*, 2006).

The perception of the significance of home denotes to the symbolic representation of personal and space meaning linked to one's domain. This concept has developed since the expiration of the 1970s grounded on the works of renowned researchers and it encapsulate anthropology, social geography and psychology (Relph, 1976; Rowles, 1978; Moore, 2000; Rubinstein and De Medeiros, 2004; Manzo, 2005; Oswald and Wahl, 2005; Oswald *et al.*, 2006).

The relevance of the concept is because it designates the accretion of a variety of place connexion courses, functioning when a sentimental, perceptive, interactive and social bonds is formed to a specific situation that shows a portion of their experience. Given the relationship established in literature between psychological mechanism theory and observed control in various stages of life, buildings-related control belief concept has been associated with the preservation of individuality in everyday living and comfort mostly in old age (Levenson, 1981; Lachman and Burack, 1993; Schulz and Heckhausen, 1999; Oswald *et al.*, 2003; Oswald *et al.*, 2006).

All the six domains established in the literature, have the ability to trigger space decisions of quality in relation to their intended purpose. This research is therefore positioned that all the identified domain ought to be instantaneously deliberated for a broader understanding and complete empirical investigation of user perception of the built environment from the cultural relevance point of view.

2.8 Juxtaposing Traditional Technology and the Path to Modern Architecture

The definition of modern architectural concept is hard to define notwithstanding being plainly imagined in opposition to historicism in the late 19th century, and discarding historical models and traditional systems of building (Ching *et al.*, 2011). Regardless of

present strong predilections for industrialised building productions and materials, the construction of contemporary design possess ordinary shape, visual expressive structures, abstract embellishment, and functionality, for which there is a stronger balanced base to the structure capacities.

Modernism has shaped the building's visual appreciation to value clearness and to climax the idea of less is more in advent with details. Ironically though, the original 20th century innovators of the crusade also displayed resilient predilections for nature, structural precision, ecological factors, and material's integrity. Most of the structures integral in traditional architecture. Organic architecture in 1908 was talked about by Frank Lloyd Wrights a renowned architect of his time, before the emergence of the term "ecology" became trendy. He initiated the concepts that buildings should be built as environmental extensions with its forms depending on material's characteristics (Wines *et al.*, 2000).

Modern leaders of this approach, such as Aalto and Le Corbusier, intended to build spiritually stimulating places where man might live in accord with nature (Menin and Samuel, 2003). Aalto thought that the organic energy of air and light should diffuse naturally into the designated spaces and hence create an enormous variety of strategies to provide light for the interior dwelling. Le Corbusier been known for his in-depth concerns for space, greenery and space in his innovations. Glenn Murcutt was famous for his earthly mutual relationship structures that possessed uniqueness, cost effectiveness and comfort. These designs approaches respond actively to the climatic conditions of their surroundings including, wind, sun and the site. In another modern instance, Renzo Piano generates an apparently incredible connexion amid the high-tech and the traditional over a efficacious fusion of technology, material, planning and from

ideas obtained from borrowed knowledge of tradition of the Kanak tribe (Wines *et al.*, 2000).

High-tech impeccability in Mru architecture which is observed as primitive architecture, is in the same way derived from a conception of the locally obtainable materials and the restraints of the environs, climate and site. The vernacular design methods do not vary essentially from the contemporary design ideologies and trepidations just defined. The resilience of construction of a hill house without screws, wires and nails, were remarkably pointed out that it was hardly impossible for people to miss. Loffler describes ample support for a Mru house. Notwithstanding the fact that dozens of people can sit on the floor simultaneously but also allow for dancing on it and jumping on it a rhythmic fashion. Monsoon season period brought about rigidity and firmness during repeated storms (Brauns and Loffler, 1990).

A similar observation is recorded by the colonial administrator of the hills. Described as the frailest of structures in the world the Hill house is perched on a spur or ridge exposed in position. However, it shows enormous strength, in spite of dreaded tempest that sweeps over the hill, never was it perceived or seen a house fallen or injured by the wind (Lewin, 1869).

Constructing a house on stilts demonstrates the inventiveness of the creators in unravelling the somatic and environmental site limitations. The stilt edifice shows a high mark of specificity distinctiveness of this hilly area. Generally, the stilt edifice of CHT is famous from other pile constructions of Southeast Asia by the realistic value of the bolstered structural members. Climatic and geographical restraints are two significant contemplations in the creation of such pile structures. Details are also apparent in the resourceful construction details.

The lashing or clipping methods, in the absenteeism of nails, implored in stilt houses are common in Southeast Asian traditional examples. The lashing method is very unique for the reusing of members and materials for the relocation, extension, quick and additional rebuilding of the dwelling (Waterson, 1990; Knapp, 2003; Dawson and Gillow, 1994). Apart from structural reason, the material-logic is also fascinating in Asian traditional examples.

In the hills, the implementation of the bamboo in each facet of life can still be perceived. The implementation of this natural materials in the construction of buildings has different meanings, such as on the extent of a building. The material-logic additional creates traditional dwellings alongside the view that native homes are illogical.

Contemporary architecture is broadly recognised to permit flexibility in design, consequential from structural intricacy, as in the case of posts and beams as disparate to load bearing construction, manageability of essentials, solidity, normalization, prefabrication, and economic structure. These elements are normally the resultant of technical advancement. Contemporary practices progressively use intelligent design mechanisms that can be replaced, elevated, substituted, preserved and repaired. Walls are commonly transferrable and detachable, meaning they are non-load bearing, as enabled by their prefabricated design.

2.9 Reflection of Localized Style in Contemporary Architectural Design

In modern design practices, scientists progressively emphasize smart architecture. Architecture with a biological existence that is skilled in development based on occupant's needs. The time element and the basic fact on life ratification on vibrant

progressive needs should be integrated into architectural design. A procedural-based design of edict brings about a practise relatively than a completed article.

In contrast to this, the existence of a spatial physical structure will always be an essential requirement for prospective use. Building forms which are not constant, will be more ready to accept change. The provisional state is established by the situations of the present, on the condition of an in-built intelligence, initiated procedure with prospective for change (Hinte, 2003).

Nevertheless, this explanation is not the only trademark expressed in contemporary architecture. Processed based increased growth has defined for long traditional architecture, with more sophistication and rigor rather than generic contemporary designs with marginal evidence. The vernacular Malay house and the Bumbung Panjang, reflect a complexity and a preservative scheme. The modest roof of the Bumbung Panjang is very effective in creating embellishments to the house (Hashimah Wan, 2005).

Elements that are additive in nature could be fastened to the mam block with a difference in the level of the roof as in the gajah menyusus or serambi gantung addition. However, these additive elements could have an intermediate element. It is also possible for addition by way of a common court. Addition could take parallel along the long axis or the short axis of the main structure or place side wise (Lim, 1987). The maximum use and minimum utilization of resources by implementing incremental buildings solutions was achieved by Malay house. The final product is not the house, but rather grows and changes alongside the inhabitants. Building connection modules with a terrace as the family expands is experimented in a Bon Thai house.

The main extended roofs are distinct in Japanese traditional houses. However, these characteristics are not distinguishable in future versions, given that the whole extended roof structure became more in connection with the lean-to roof (Knapp, 2003). In traditional Chinese houses, the preservative quality is also well observed. The least Chinese dwelling is comprised of a single jian (bay), that space multipurpose accommodate cooking, living, sleeping and other activities. Space has inflatable qualities. This addition occurs by extending the overhead roof purlins and adding pairs of parallel columns (Knapp, 1989).

Additional rooms are organised perpendicular to the axis of the central rectangle (as in a courtyard dwelling in northern China) in a typical rural Bangali house, as thus a court is formed. The Mm dwelling also has a cultured additive superiority of which the kimma is the main house, which enlarges as the family's needs varies. An additional module known as kim-tom is connected to the main house, which is called, the multi-functional living space, it occurs with only a difference at the level of the roof. Extra modules could be added to the verandah or machan, like the Malay house, if supplementary space is required. However, each addition is with distinct roof, and the lengthy axis of the additive blocks is always equivalent to the core axis of the main house known as the kimma.

Modem architecture has an important trend in the minimalist design, which drew motivation from the trendy straightforwardness of traditional Japanese architecture. For example, the spatial origin of the wall significantly varies from that in Western architecture, which is more overriding in Japanese traditional houses. Without the presence of heavy walls, territorial rights are made through several symbolic expressions, such as alterations in the materials used in finishing a floor and by

fluctuating heights. Space delimitation is accomplished through changing ceiling heights, changing material finishes, location of beams and columns, and by floor mat. Boundaries created [or] implied through a traditional system code in such architecture and without any need to be confined by the explicit physical presence of wall" (Knapp, 2003).

Space definition bounded not by physical borders. Such as walls, but by simple "suggestion" is not something exclusive to the South-eastern Asian traditional architecture. Observations made by Bourdier which similar about traditional Nuna villages in Africa. The cooking areas which are not roofed are constructed in the open space and "are not confined by walls, but simply proposed with a zone of packed earth" (Bourdier and Minh-Ha Trinh, 1985).

According to Knapp (2003), there is a single room, within a bahay kubo privacy, in which a function of eye contact: One "disappears" or becomes "no longer present by simply looking away". One is within a private space, when there is an outside eye contact within a space. The idea of confidentiality can prove to be totally different in numerous Southeast Asian communities. The Western lens could be insufficient to read a notion that is very much fixed in the cultural and social conventions of the inhabitants (Waterson, 1990). In most of these communities, physical walls are imaginary simply because it is not necessary to have one, as social conventions effectively build a non-visual wall by means of which confidentiality is kept. Apart from this multifaceted relational characteristic between the local awareness of use and space, sophisticated enhanced technology and simplicity is also combined into classic space exchangeable physical results. The traditional bamboo sliding panels used as doorways outperform conventional swing doors in a very applied way. These sliding partitions are light

weighted and not likely contemporary details from a "primitive" dwelling, are made from thin bamboo splines interlaced in the same way as stitching. Without the presence of hinges, the sliding partitions can be created swiftly off site and be easily pulled to pieces. During the weaving process of the mat, the width of the thin bamboo splines remains flexible, often beyond the measurement of the space left for the opening.

This element offers extra flexibility in building the screens without thorough size. These mats are either slide and hang from top rails only or slide freely in the cavity between the wooden posts and bamboo. When sliding on a bamboo channel attached on the ground, the screen is most likely made firmer by fastening to a bamboo's bottom rail. The tinny cut-outs in the bamboo panels or uncovered faces of the openings are protected by edging with whole or split bamboo poles of reduced diameters that are bunched and bundled together. Bamboo poles laid horizontally are an essential part of the vertical frame safeguarding the curtain walls, act as top rails at the lintel level and as continuous skirting at the floor bottom. Using lashing to set panels to the posts ensures replacement and stress-free maintenance. This solution produces not merely an optimized uncluttered space, but also a non-stop communally cohesive domain (Waterson, 1990).

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Research Methods

Research design as defined by Creswell (2014) is the procedure of investigation within quantitative, qualitative and mixed method research approaches that provide precise direction for measures in a research. The aim of a research design is to give plan for answering question in the research and is a blueprint for action (Brink and Wood, 1998). It is the general plan that highlights the approaches that the researcher used to produce objective, interpretative and accurate information. Burns and Grove (1993) state that scheming a study helps researchers to propose and implement the study in a way that will help them attain the intended findings, thus growing the chances of procuring information that could be related with the real condition.

The type of technique adopted for this research work is a descriptive survey. It's sought to find out how the inhabitants in the neighbourhood where the buildings selected are sited perceive the visual aesthetics, the form of the structure and the meaning the form interpreted to them, in Lagos and Abuja. The data obtained were then categorized and tabulated.

3.2 The Study Area

Lagos State is the commercial nerve centre of Nigeria. It would have been the fifth largest economy country in Africa if it were a country. At the commencement of Lagos state in 1967, Lagos Island was both the seat of the Federal Government as well as the state capital. However, as Nigeria's federation modernised into 19 states in 1976, the state capital was shifted to Ikeja. There are five administrative divisions which makes

up the state of which Ikeja was one; the administrative division was further divided into local governments.

Abuja, Nigeria's Federal Capital Territory is situated approximately between longitudes 6°46'E to 7°37'E and Latitudes 8°21'N to 9°18'N (Figure 1). It is confined by Nasarawa State in the eastern region, Kaduna State in the northern region, Niger State in the western region and Kogi State in the southern region. These locations were selected due to their constant exposure to the modern trend of architectural form aided by the resultant effect of urbanisation and industrialisation engulfing the globe.



Figure 3.1: Nigeria showing the six Geopolitical zones
(Source: www.demolarewajudaily.wordpress.com)

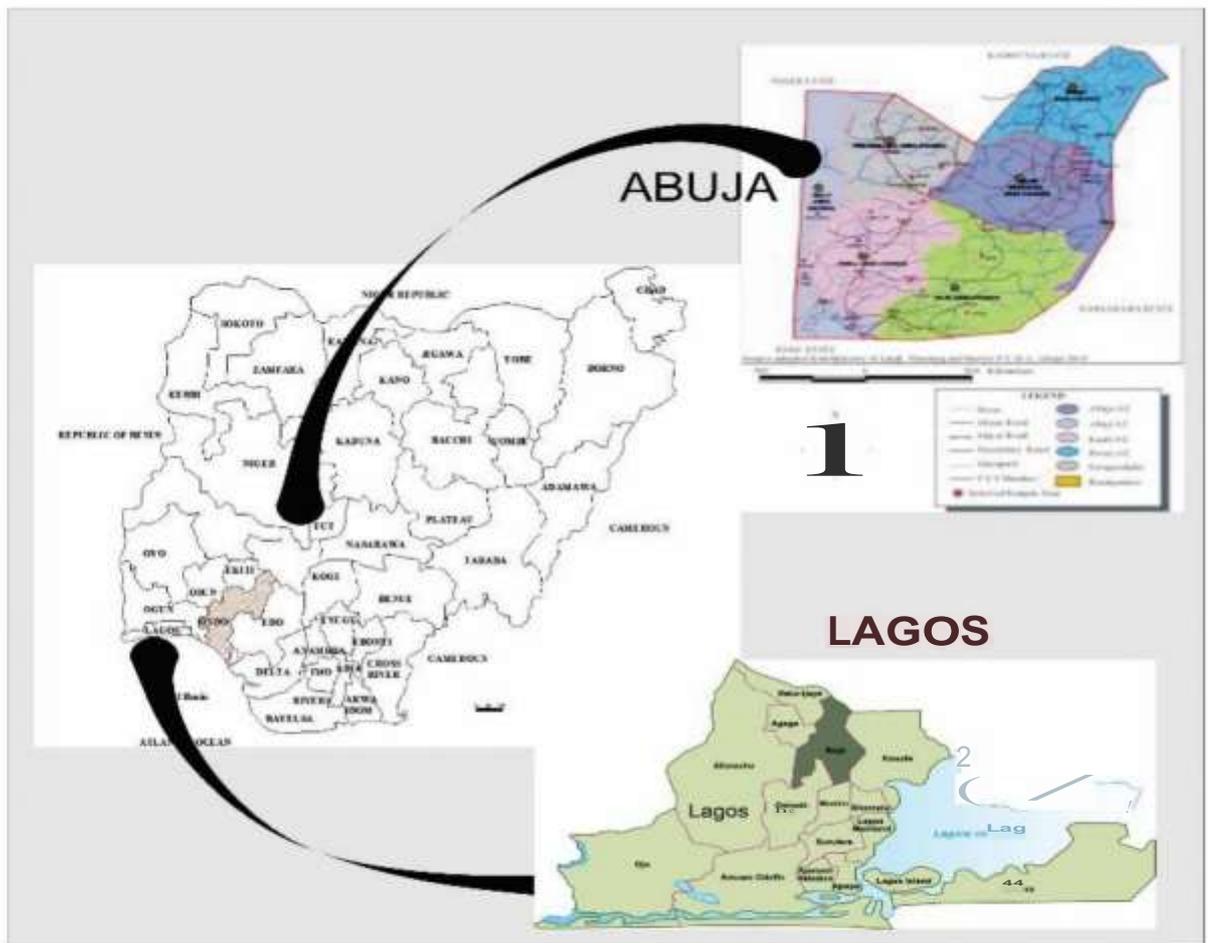


Figure 3.2 Nigeria showing the study area
 (Source: Adapted from www.motherlandnigeria.com/geography.html)

3.3 Data type and Sources

3.3.1 Primary data

Primary data for this research were obtained from field survey done at selected iconic building in Lagos Nigeria. The primary data were gotten through the use observation schedule and questionnaire. Both research instruments were used based on the project objective to help the researcher achieve the project goal. The collection of primary data was performed to assist the researcher obtain actual evidence from the field on the subject matter itemised in Table 3.1

Table 3.1: Overview of primary data

SIN	Data / Research Questions	Research Methods	Research instrument
1	Examine users perception of iconic building.	Quantitative	Questionnaire
2	Architectural design considerations that can be adopted in iconic building	Quantitative/ Qualitative	Observation

(Source: Author's Research Work, 2019)

3.3.2 Secondary data

The secondary data developed for this study were acquired from relevant literature appraisal on mixed-use building. The relevant literatures were sourced from journals and seminar papers, articles, conference proceedings and professional website through the internet. The data gathered allowed the researcher to have an apt contextual framework of the study and to discover the research gap. Existing documentations from academic journals, magazines, monographs, newspapers and other literature relating to this study were reviewed. Areas of literature search included: annual review of gerontology and geriatrics, environmental psychology, behavioural development, cross-cultural gerontology, Architectural and planning research, psychological resilient and vulnerability, personal and social psychology, social indicators research, personality assessment, human behaviour and environment, social and behavioural science, relationship between environmental attitude and environmental sustainability behaviours. Maps and necessary visual and pictorial materials were sourced from relevant government offices and other related agencies.

The quantitative method approach of data collection was adopted in this study. Burns and Grove (1993) describe quantitative research as a formal, orderly process that defines and examine relationships, examining causes amid variables. Consequently, Polit and Bungler (1993) are of the opinion that quantitative research is a review to

acquire information from a sample of people by means of self-report whereby people answer to an order of questions posed by the researcher to them. Therefore, information was collected with structured questionnaire dispersed to the respondents by the researcher. A questionnaire comprises of structured set of questions on particular subjects that are used to gather attitudes, information or opinions (Labaree, 2012).

Mouton (2001) advocates that surveys could be used for exploratory descriptive and explanatory research. In this case, descriptive survey design was adopted. A descriptive survey was picked because it gives a precise account of the features, for example, behaviour, beliefs, opinions, abilities and knowledge of a certain individual, group or situation.

3.4 Data Collection Instruments

Two research instruments was employed to gather data from field survey. The instrument used is a close ended questionnaire and a structured observation schedule. The questionnaire consists of 123 variables in question format, coined succinctly in short and simple form, thereby avoiding ambiguities. Four (4) variable which are age, gender, income class and education level was used to assess the respondent socio-economic characteristics; and four (4) variables measuring the participant's profession, experience, exposure and familiarity were used to measure their socio-cultural characteristics. The visual aesthetics was measured considering the building roof design, fenestration, colour usage, facade design and the building form or shape. The data collected from the respondents were subjected to both inferential statistical and descriptive analyses.

Appendix A shows the structure of the questionnaire administered. A structured observation schedule was also employed to determine architectural forms and features. Sample of the observation schedule used can be seen in Appendix B.

3.5 Population of the Study and Sample Frame

A sample size of 10 iconic building was studied in Lagos and Abuja. These facilities were randomly selected within mixed-use corridors to obtain relevant data for the study available research. A structured observation schedule was used to evaluate the architectural design element used at each studied. A total of six hundred (600) questionnaires were administered within the area studied. A total of 480 copies which sums up like 80% of the questionnaires administered were returned and used for analysis. This sample frame was arrived at using Morgan's table of sample size. Table 3.2 shows the names and location of the mixed-use building visited.

Table 3.2: Names and location of selected Research Institutes

S/N	NAME OF STUDY AREA	LOCATION
1	NCC building	Maitama, Abuja
2	Nicon luxury apartment	Central Area, Abuja
3	World trade centre	Central Area, Abuja
4	Opie house	Maitama, Abuja
5	Civic centre	Ikoyi, Abuja
6	Anglican church of Nigeria	Victoria Island, Lagos
7	Cultural centre	Iganmu, Lagos
8	Glo house	Victoria, Lagos
9	Shell house	Victoria, Lagos
10	Nestol house	Victoria, Lagos

(Source: Author's Research Work, 2019)

3.6 Method of Data Collection

The method adopted for collecting data for the study was obtained from both primary and secondary sources. The primary data which was gathered through field survey utilise a closed ended questionnaire and a structured observation schedule. 10 iconic

building were visited and copies of the questionnaire were administered to people who live or work within the facility. Four hundred (600) copies of questionnaires were made with ten to twenty (10-20) of these questionnaires distributed in each of the selected building utilizing stratified random sampling method. A total of fifteen (10) observation schedule were employed, with each administered to observe the architectural design element in the selected mixed-use to obtain relevant data for the study.

3.7 Variables for Assessment

The variables adopted for the study assessment are the architectural attributes principles based on target perception (Colin, 2000; Etheridge, 2017; Ede 2014). The core attributes are interaction, identity, Material and structural honesty and Style.

Design elements observed in the collection of data under visual aesthetic features include; roof design, fenestration, fa~ade colour, entrance design and innovation of the building. The following elements were also observed under natural surveillance; openings which allows for surveillance such as arch ways, windows, landscape element such as site furniture, and security light. Table 3.3 shown below shows all the design element used as variables for the study.

Table 3.3: Variables considered in the observation schedule

SIN	INDEPENDENT VARIABLE	DEPENDENT VARIABLE
1	Visual aesthetic features	Roof design, fenestration, facade colour and innovation
2	Natural features	Landscape, water bodies, flora, and fauna.

(Source: Author's Research Work, 2019)

3.8 Method of Data Analysis and Presentation

The collected data from respondents were subjected to both inferential and descriptive statistics. The descriptive statistics was used to show the frequency and percentile spread of the results from the study. In utilising inferential statistics, a simple chi-square test and the Kruskal-Wallis Test (**K-W** Test) were utilized in demonstrating whether or not there is an important relationship between the socio-cultural characteristic, socio-economic and the measure of visual aesthetics.

3.9 Summary

This chapter ascertained the research method employed for the study. It revealed the primary and secondary data type and their sources. Broad review of relevant literature assisted in the selection of variables necessary for the questionnaire and observation. This instrument was utilized to obtain data for field survey which are then documented, and analysed using SPSS for the questionnaire and Microsoft Excel Package for the observation schedule.

CHAPTER FOUR

4.0 RESULT AND DISCUSSION

4.1 Socio-Economic Status of Respondents

The distribution of respondents' socio-economic characteristics Table 4.1. Majorly, 66.9% of the total respondents fall in the range of 31-40 years, while 5.4% are 50 years and above. Also, 72.7% and 27.3% of the respondents are male and female respectively.

On the distribution of academic qualifications, 56.5% have HND/BSc certificates, 2.1% are national diploma holders, while 3.7% are PhD degree holder. More so, 48.8% of the respondents earn a monthly income between the range of N100,000 - N149,000, 28.8% earn between AN150,000 - N199,000, while 3.8% of the respondents make less than N50,000 monthly. On Respondents' years of experience of the environment and the buildings under study, 57.5% have between 10-14 years of experience, 25.6% have between 5-9 years, while only 2.7% have 20 and above years of experience.

The Table shows that the participant used for this study are of many experiences of the buildings selected. Thus, data provided are reliable on the preference and perception of the society concerning the twelve buildings under study.

Table 4.1: Distribution of Respondents' Socio-Economic Characteristics

Socio-economic Characteristics	Frequency	Percentage
Age (in years)		
21-30	40	8.3
31-40	321	66.9
41-50	93	19.4
51 and above	26	5.4
Gender		
Male	349	72.7
Female	131	27.3
Academic Qualification		
OND	10	2.1
HND/BSc	271	56.5
Masters	186	38.8
Ph.D.	13	3.7

Socio-economic Characteristics	Frequency	Percentage
Income level per month		
<50,000	18	3.8
50,000-99,000	58	12.1
100,000-149,000	234	48.8
150,000-199,000	138	28.8
200,000 and above	32	6.7
Years of Experience in practice (in years)		
<5	38	7.9
5-9	123	25.6
10-14	276	57.5
15-19	30	6.2
20 and above	13	2.7

(Source: Field Work, 2018)

4.2 Respondents' Assessment of the Selected Buildings

The respondents were asked to evaluate the twelve buildings under study. Table 2 showed the respondent's rank of building image base on their perception of preference. Building image 12 was rated as the most preferred with a weighted mean score of 1.3, followed by building image 6 (WMS=1.16), and building image 7 (WMS=1.1) while Building image 10 scored the least with WMS of 0. Also, the building image 10 is the least preferred with WMS of 0 followed by building image 5 with a WMS of 0.1.

Also, the respondents were asked to assess the selected building considering their forms and shape, features, material usage and colour applications. Table 3 showed respondents results for the building images 1-12 under study. On the scale of 1-5, the result revealed that innovation in building shape is highly rated by a Mean Weighted Score (MWS) of 4.31, after which is Entrance design by MWS of 3.82, and fenestration design with MWS of 3.27, Facade colour was rated lowest with a mean weighted score of 2.74. Nevertheless, the respondents rated their perception of colour usage despite having the lowest rate. The result in Table 4 shows that the building with cream colour dominance is more preferred, but that of blue dominance is never preferred.

Studies have shown that colour is symbolic and its representation is richly entrenched in people's culture (Gage, 1993; Bleicher, 2012). The choice of cream colour, which is the lighter and creamy shades of yellow, could be borne out of its feel of freshness, elegance and joyful expression the colour has on people. It is believed that yellow is a favourite among people with high intellect. Therefore, the choice for the colour is expected since the majority of the respondents are learned with vast experience and exposure.

Table 4.2: Mean Weight Ranking of the Selected Buildings

Building Image	Most preferred (3)	Less preferred (2)	Least preferred (1)	MWS	Rank
1	96	0	27	0.66	5th
2	0	32	21	0.18	9th
3	0	31	0	0.34	7th
4	0	0	52	0.11	10th
5	0	24	0	0.1	11th
6	122	49	92	1.16	2nd
7	154	33	0	1.1	3rd
8	0	47	0	0.19	8th
9	24	35	283	0.88	4th
10	0	0	0	0	12th
11	35	0	0	0.60	6th
12	49	229	5	1.3	1st

(Source: Field Work, 2018)

Table 4.3: Assessment of the Characteristics of the Building

	Least preferred(I)	Less Preferred(2)	Averagely preferred(3)	Preferred (4)	Most preferred(S)	MWS
Roof design	35	57	266	65	57	3.10
Fenestration	99	0	80	275	26	3.27
Facade colour	33	91	266	59	13	2.74
Entrance design	0	32	56	357	35	3.82
Innovation in Building Shape	32	33	35	33	347	4.31

(Source: Field Work, 2018)

Table 4.4: Respondents' Perception of Colour Usage of the Selected Buildings

Fa-ade colour in building images	Like Frequency (%)	Dislike Frequency (%)
White	20(4.2)	25(5.2)
Grey	48(10)	25(5.2)
Cream	362(75.4)	0
Blue	0	124(25.8)
Off-white	50(10.4)	306(63.8)

(Source: Field Work, 2018)

4.3 The Relationship between Socio-Economic Characteristics of Respondents' and Perception of the Buildings

Furthermore, the study investigated relationship between the participants' socioeconomic characteristics and their perception of the twelve buildings under study. The result in table 5 showed a negative correlation between the respondents' characteristics and building roof properties at age ($p=0.004$), academic qualification ($p=0.004$), income level ($p=0.001$) and year of experience of the building ($p=0.015$).

This implies that the perception of the relevance of the roof design and material usage diminishes as the inhabitants grow older, becomes less fascinating as and lose value as the inhabitant spend more years around it, gain more exposure and at improving financial capability. This is because the roof design and the elements thereof do not communicate the local image and the cultural value of the inhabitant, thereby only got carried away by the attractiveness that only last a while. This negative relationship is also reported in the correlation of the inhabitants' perception and the building fenestration details, entrance design, innovation and colour usage.

This shows that the iconic design product studied is not relevant to the inhabitants of the communities where the buildings are sited due to its appearance in an unfamiliar identity. For instance, seeing the architectural product of contemporary caves with a

touch of local material finish and stained with nature would have given a feel of balance with nature and reflects the cultural belief and religious meaning of construction type.

The result of this study corroborates many other studies (Chukwuemeka, 2009; Ayna, 2011; Onanuga *et al.*, 2016) that have earlier reported that most public building in Nigeria lack merit of contextual harmony that represents and respect a place's character in harmony with its peoples' lifestyle, the material for construction available and their technology of construction. This is due to the amenability and the receptivity to access and change to western education, culture, Christianity and capitalism (Onanuga *et al.*, 2016).

The specificity of the designers of these iconic buildings no longer contain the social beliefs and practices of the community where the buildings are sited. Majority of the design innovation is the adoption of influential foreign culture. The local image of the communities where these architectural masterpieces are situated are not reflected in the design product; thereby, the buildings become less relevant and intriguing to the inhabitant and the world at large.

Table 4.5: Test of the Relationship between Socio-Economic Characteristics and Perception of Respondents'

Perception parameters	Socio-economic characteristics					
		Age	Prof. designatn	Academic qualificatn	Income level	experience
Roof design	Pearson Correlation	-.132 ^o	-.038	-.131**	-.145 ^o	-.111*
	Sig. (2-tailed)	.004	.403	.004	.001	.015
Fenestration	N	480	480	480	480	480
	Pearson Correlation	.100	-.126"	-.018	-.013	-.055
Facade colour	Sig. (2-tailed)	.029	.006	.692	.770	.228
	N	480	480	480	480	480
Entrance design	Pearson Correlation	-.142 ^o	-.109	-.225 ^o	-.153 ^o	-.140*
	Sig. (2-tailed)	.002	.017	.000	.001	.002
Innovation	N	480	480	480	480	480
	Pearson Correlation	.156"	-.008	.207 ^o	.193 ^o	.094
Innovation	Sig. (2-tailed)	.001	.855	.000	.000	.041
	N	480	480	480	480	480
Innovation	Pearson Correlation	-.150 ^o	.021	-.089	-.108	-.071
	Sig. (2-tailed)	.001	.642	.050	.018	.118
Innovation	N	480	480	480	480	480

(Source: Field Work, 2018)

*Correlation significant at 0.05%

**Correlation significant at 0.01%

4.4 To adopt various iconic Architectural Elements in the Design of an Office Complex that captured the Mind and Aesthetically Pleasing

4.4.1 Criteria for Site selection

Choice of site is a factor necessary for consideration in the establishment an office complex. This is important so as to achieve the purpose for which an office complex is being established. For the purpose of this project, two different sites with suitable conditions for the development of an office complex in Abuja were considered. Thereafter, the most suitable site was selected for the proposed project based on these factors:

Site accessibility is the ease of access to the site which is a very important when siting an Office complex and should allow for greater vehicular and pedestrian access to and from the city. It is imperative that an office complex is located close to a city's major roads for easy access to guests.

The choice of site for an office complex development should allow for a possibility for future expansion. The need to provide additional facilities and also new policies may require space and this might imply further construction works on the existing site. Therefore, it is necessary that a large area of land is selected to allow for flexibility in design and also possible future expansion.

Land use compliance with established land use allocations is important for the establishment of an office complex facilities, it is imperative that the choice of site for which an office complex is to be established is marked as areas for urban development in line with the overall city masterplan.

Access to services and utilities is considered in the choice of site for an office or administration development. Services like electricity, water supply mains, drainage systems, constructed roads, telephone line, telecommunication networks and other services serve as a positive force for investors and also save the overall cost of development.

4.4.2 Site selection

Site choice was made majorly in line with the Federal capital development Master plan directive for commercial building, Abuja. Site is located along Muhammad Buhari Way, Abuja. It is a pyramidal shaped and flat with large area of land. It allows for greater vehicular and pedestrian access because of the well-connected road networks

constructed area for the proposed site is approximately 6 acres. Services like electricity, water supply, well designed drainage system; tarred roads are all available.

4.4.3 Justification of site selection

The site was picked based on the regulatory land use which approved the area as a commercial region and can be utilized for such purpose. It is also situated around a new development area which offers suitable space for future growth and expansion of the programs as the need arises. The site gives it a good connection for commuters, proximity to power and water supply

4.4.4 Site location

The proposed office complex would be sited at Airport road, Central Area, Abuja, as shown in figure below. Abuja lies between $12^{\circ}15'N$ of the equator and $7^{\circ}30'E$ of the Greenwich Meridian and it is characterised with a tropical climate. The site is located at the central Business district of Abuja which according to the Abuja masterplan, is earmarked for.

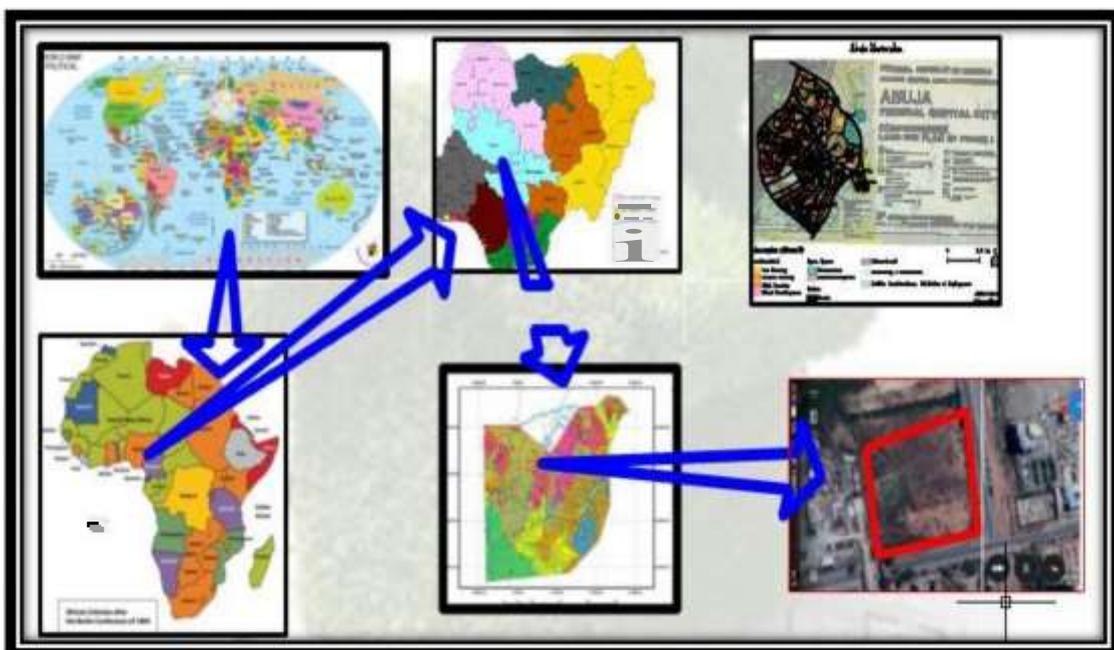


Figure 4.1: Site Location Map (Source: Researchers, 2018)

4.4.5 Site planning and bye laws

The city of Abuja generally maintains strict rules as regards planning of sites, factors like setbacks, number of entrances and exits and provided parking spaces are closely checked to conform with stipulated standards. Building Setbacks are stipulated to be 6m minimum from boundaries along access roads and 3m from other site boundaries. Some facilities are allowed one entrance but for the site being proposed for the project, two entrances are allowed. These factors are to influence the site planning of our proposed office complex as it has to conform with the Bye laws governing the area.

4.4.6 Site analysis

This section covers the analysis of the climatic conditions of the site (Temperature, wind, Relative Humidity, precipitation, sunshine). It also covers other site characteristics such as topography, soil type, vegetation, services and adjoining facilities.

Temperature of the site has a tropical climatic condition. In summer, there is a large amount of rainfall, while in winter, very little rainfall occurs. According to Koppen and Geiger, the climate is classified as Aw. In Abuja, the average annual temperature is 25.7 °C. 1389 mm of precipitation falls annually. April is the warmest month while August is the coldest month with an average temperature of 28.5 °C and 23.9 °C respectively.

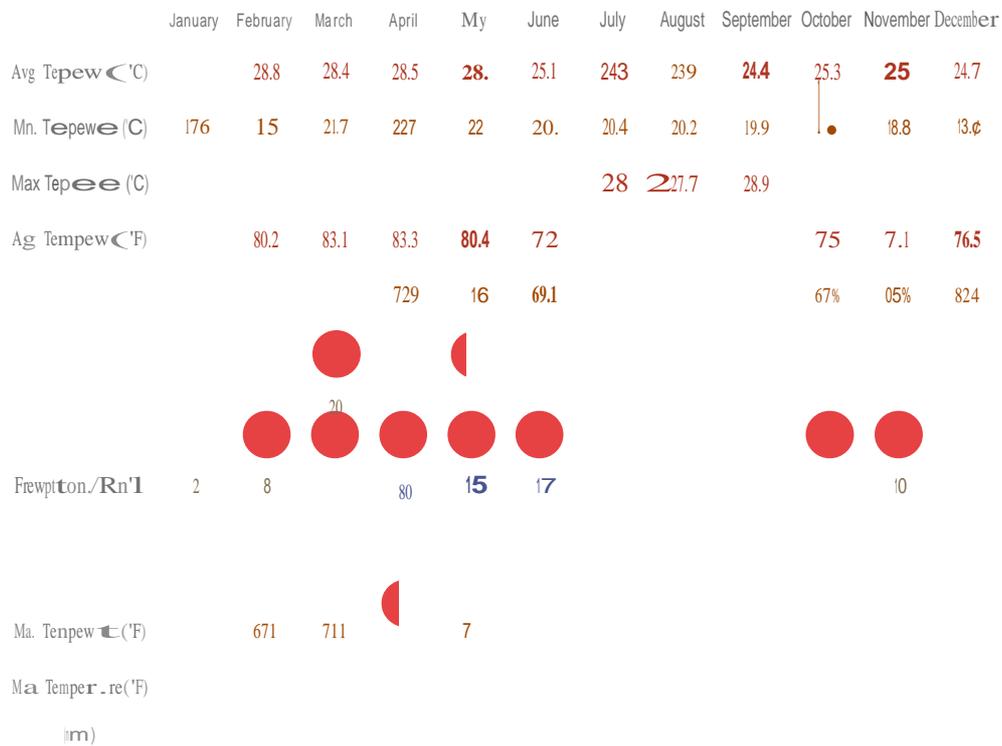
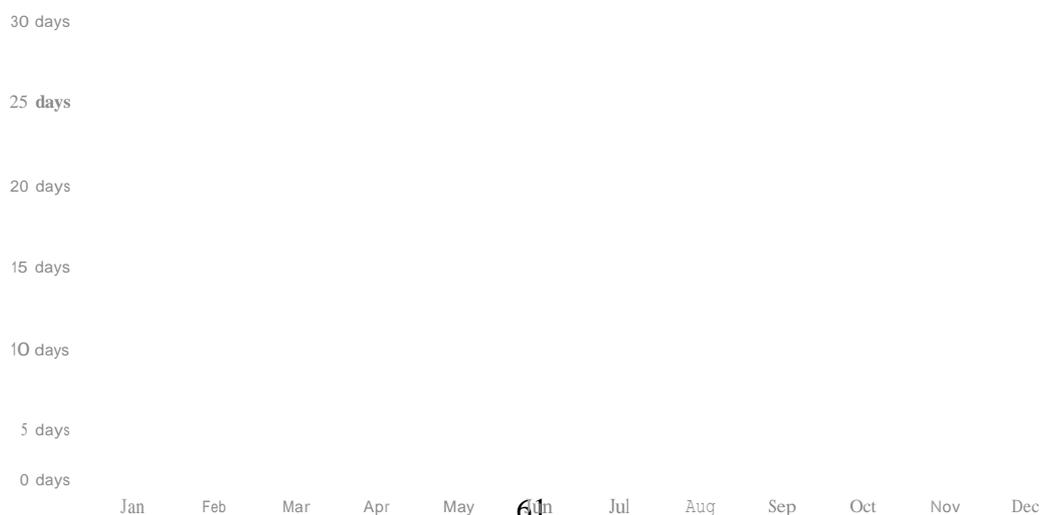


Figure 4.2: Average Temperature and Precipitation in Abuja (Source: www.weatherandclimate.com)

The wind of the study area's average wind speed differs with the time of the day from 2.2m/s to 4.3m/s. The strongest wind is perceived at 15:00 hours and moderately low at morning hours. The region is categorized by the North-East trade and South-West winds attributed to the movement of inter-tropical convergence zone.

Wind speed



The relative humidity of the study area is relatively low. The average annual mean relative humidity and the mean monthly relative humidity are 30% and 20% - 86% respectively.

Precipitation of the study area ranges from lowest and highest rainfall recorded is 0mm and 212mm in March and August respectively. The month August has the highest amount of rainfall while January and December are the months with no rainfall (harmattan).

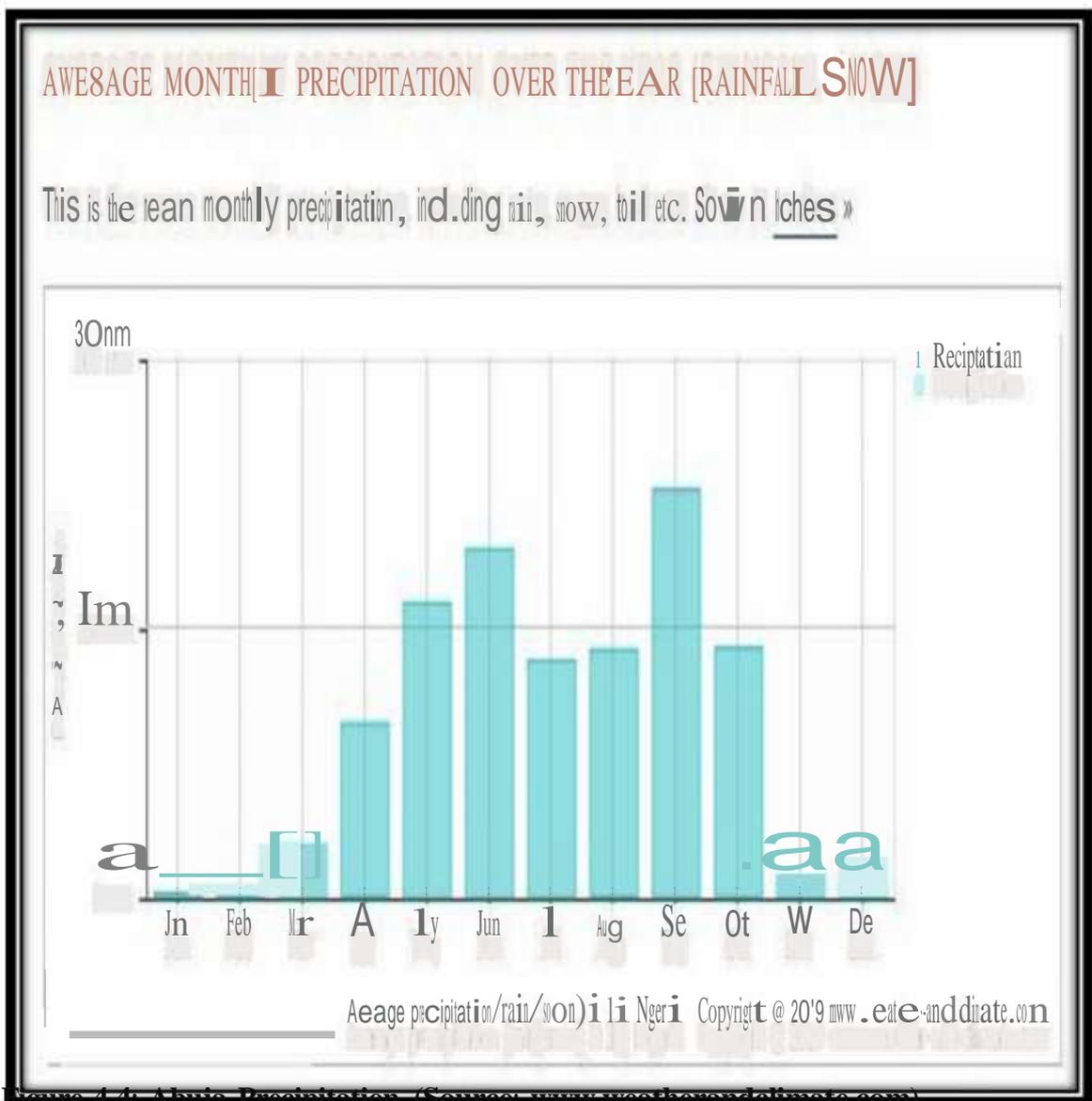


Figure 4.4: Abuja Precipitation (Source: www.weatherandclimate.com)

The sunshine hours change significantly with time of the year with an average of 5 hours per day during the wet season (August) and 8 hours per day during the dry season (November). Also, the area of study daily radiation that ranges from 25MJ/m² and 19MJ/m² in the dry season and early August respectively.

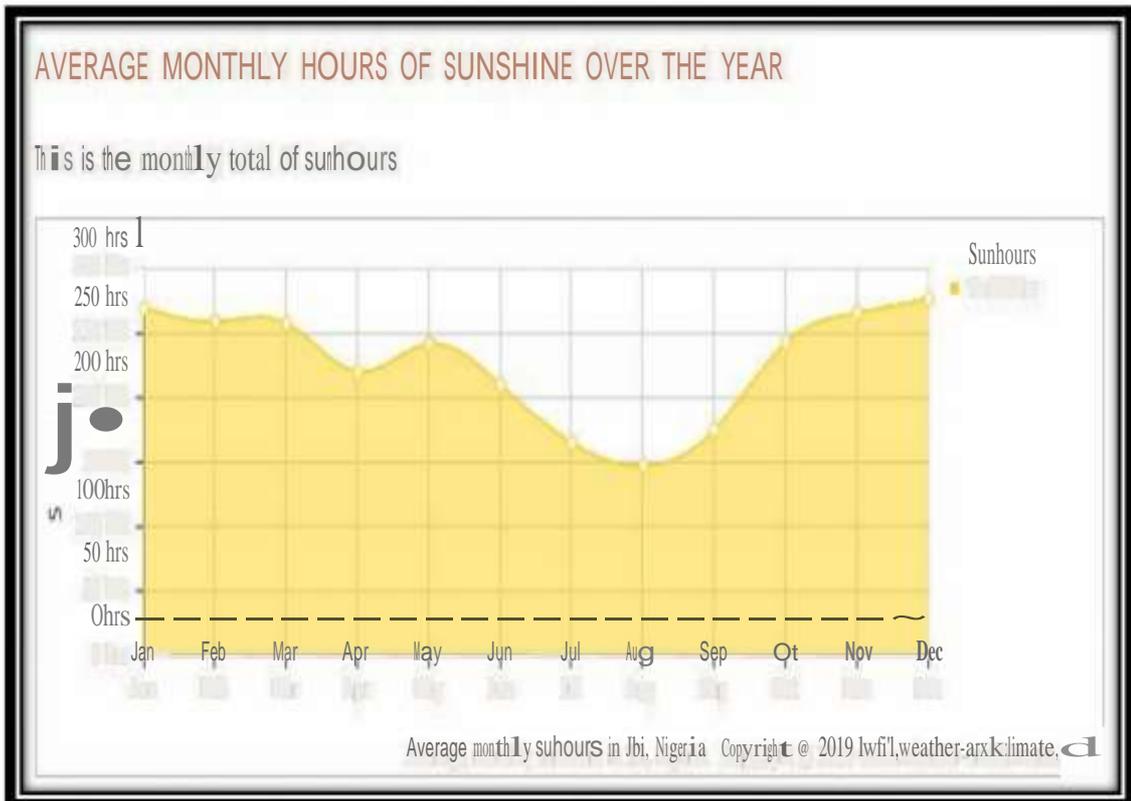


Figure 4.5: Sunshine in Abuja (Source: www.weatherandclimate.com)

The site's topography is relatively flat and it is gently sloped in the south-west direction of the site. Drainage system in the site would take this route in order to use the idea of natural gravity. While the water supply should come from North-eastern path so as to also apply the natural gravity's principle.

The soil is mainly laterite with good bearing capacity. However, the purpose of this research and based on the observation carried out, the hydrological and geological survey should be conducted to confirm the actual load bearing capacity of the site. Although, the site soil shows good load bearing capacity.

The Study area's vegetation (Abuja) falls within the savannah Vegetation. With slight patches of rain forest vegetation, which predominantly occurs in the gullied train to the south and rugged eastern parts of the City.

Services like water supply lines, electricity power lines, telephone services, well-constructed pedestrian paths and tarred roads, well designed drainage system and channel are all available on site. However, the site could be accessed from Muhammed Buhari Way.

The site is located on the central business district of Abuja within Neighbouring developments; the area is a well-developed part of the city with fully functional facilities. Neighbouring buildings include the world trade centre, church gate house, and Central train terminal.

The main source of Noise to the proposed site from the traffic movements along the access road. The site is bounded by office buildings and the access road experiences free flowing traffic movements. Hence it is expected that a less noisy environment will be achieved due to good traffic flow.

4.5 Design Report

4.5.1 Design brief

Iconic architecture denotes to the classical view of the architecture. In this approach, the mind is regarded as a process in which symbols are used. Symbols are moved between memory stores such as short term and long-term memory and are acted upon by an unambiguous set of rules in a particular order.

Green buildings are buildings that considers and decreases its influence on human health and the environment. A green building utilizes considerable low water and

energy than conventional buildings. Green buildings have fewer environmental impact with greater value of indoor air quality. The iconic architecture approach has been widely applied and formed the basis of significant work but leaf tower is the first on to symbolize its capability.

4.5.1.1 Function of leaves

Leaves delivers food to the trees as they convert sunlight into food energy. Chlorophyll makes this angry conversion possible. Leaves also provides the oxygen in the air that we breathe. Plants are not only rare joy, but it's also symbol of life. Its uses natural phenomenon to get its need of power to keep itself alive and from creation of God come the best inspiration from which the idea of leaf tower came.

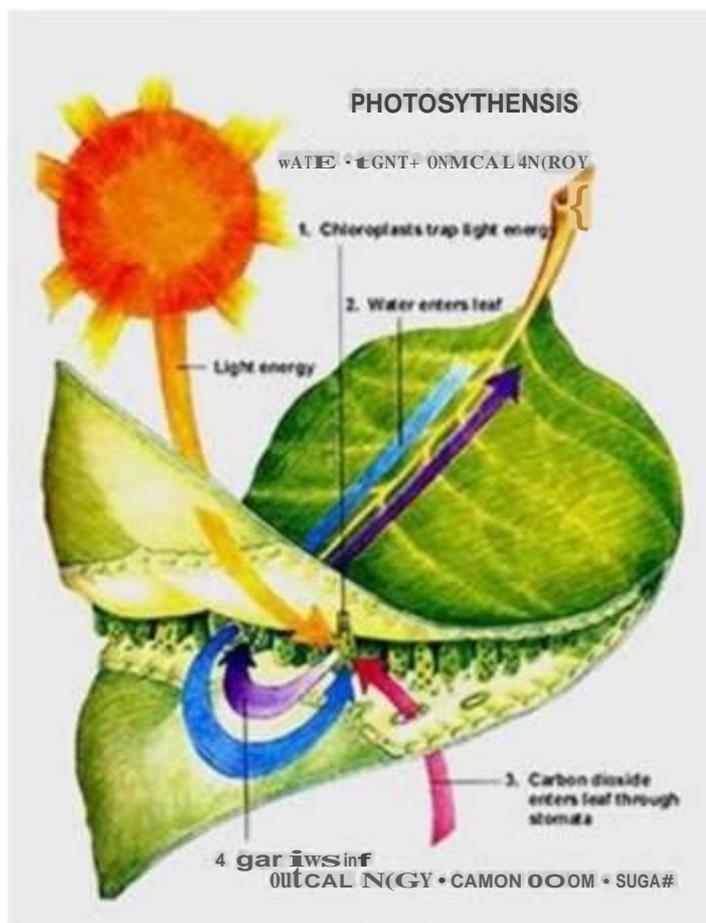


Figure 4.6: Function of Leaves (Source: www.photosynthesis.com)

4.5.2 Design consideration and planning principles

From studies carried out prior to the design, the design is to pay adequate attention to some outlined variables which include;

- i. Building Orientation
- ii. Height
- iii. Innovation
- iv. Materials
- v. Technology
- vi. Fenestration

The study pointed out that proper consideration and good application of these factors will lead to the design of an iconic structure of an iconic structure.

4.5.3 Design concept

Leaf tower took the shape of a simple leaf to be an iconic architecture. It uses natural phenomena sunlight, wind and grey water to keep itself independent to power sources and keep the environment clean as much. Abuja has been agrarian environment and seat of power.

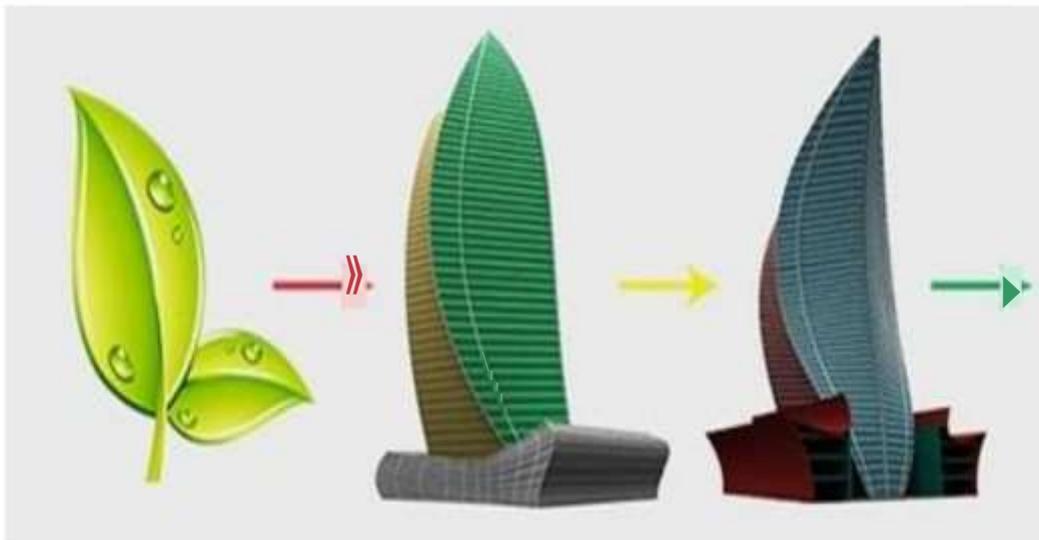


Figure 4.7: Conceptual Analysis (Source: Researchers, 2018)



Figure 4.7: Conceptual Analysis (Source: Researchers, 2018)

The leaf-shaped building would house 24 floors of offices converging environmental design, iconic architecture, new engineering and intelligent system to create an amazing and inspiring innovation in the city. Abuja's climate consists of relatively hot sunny conditions; hence the overall concept of the design is to adopt ways to passively cool the building. This can be achieved in various ways which was studied prior to the design, they include:

The use of courtyard will aid in proper air circulation in the offices, reduce the need for conventional cooling and impact on thermal comfort.

Planting are known to emit oxygen to the environment, this is necessary as humans and plants can have a healthy exchange of gases if properly adopted in the design. The use of indoor plants and roof plants will also aid in ensuring good indoor air quality is achieved.

The presence of waterbodies in a site gives a cooling effect by means of evaporative cooling to the building. The design intends to incorporate waterbodies on the site to achieve such cooling effect.

4.5.4 Perceptions indicators and targets items to design

The Office complex design is proposed as an iconic architecture. The architectural design of an office complex is described according to the outlined design principles as discussed in the previous chapters.

4.5.4.1 Site planning and landscaping

The sequential arrangement architectural element of the office complex and other subsidiary facilities is to effectively allow for free-flow of traffic in the site. The site activities were properly zoned to appropriately allocate spaces best suited for various activities. Pedestrian, vehicular and services entry were clearly demarcated. The centre of attraction is the symbol of the leaf which is the main facade of the building.

The parking area, multipurpose hall, recreational and sporting facilities are connected to the access roads and pedestrian walkways. Recreational facilities were sited in areas where guests are given a good feel of privacy while relaxing. The office complex is properly landscaped with green areas, waterbodies, shrubs and trees. The court yard which consists of an outdoor eating area is well landscaped to provide cross and stack ventilation to the offices. The presence of large trees on the site is to provide shading and improve the microclimate of the site.

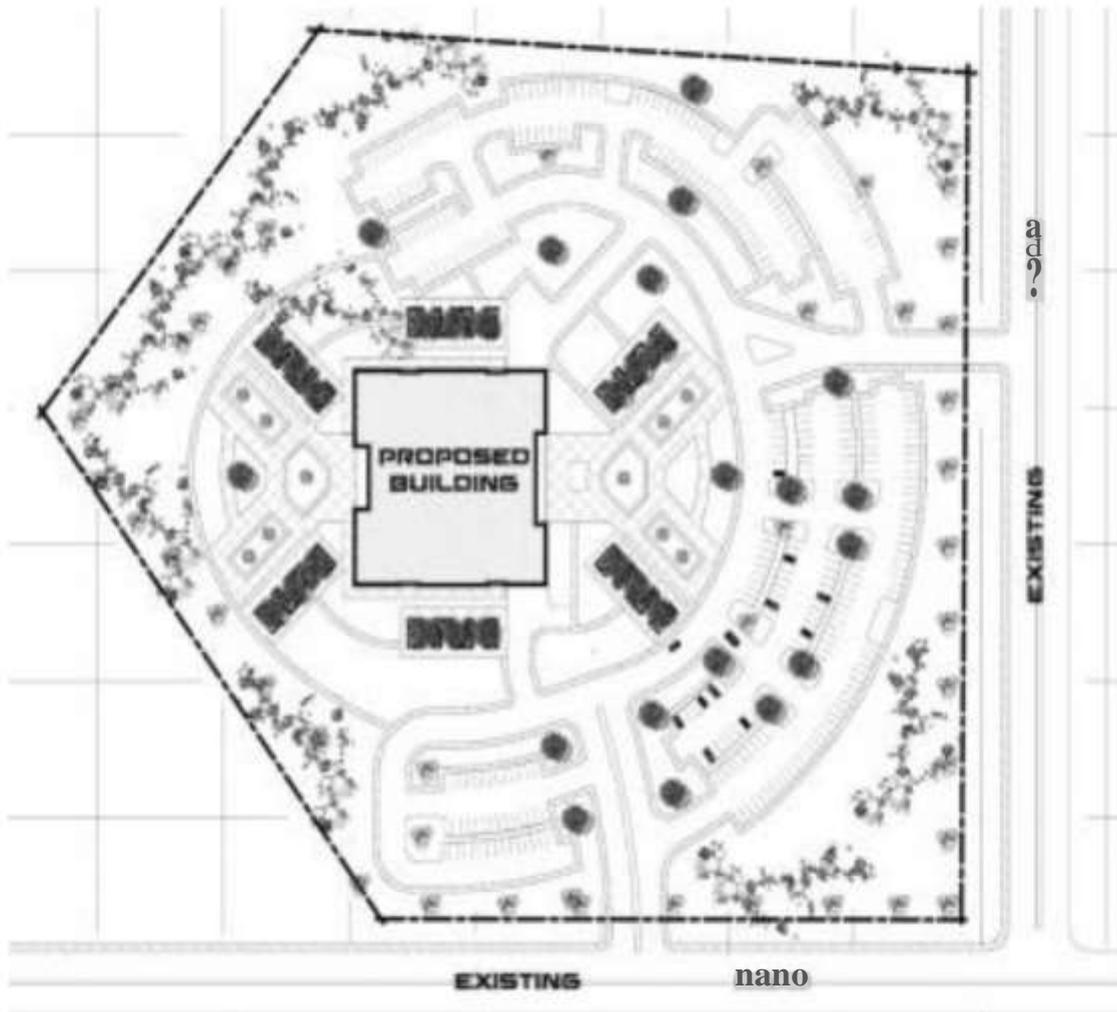


Figure 4.8: Site Plan Showing Orientation of Building and General Landscape Layout (Source: Researchers, 2018)

The building orientation was tilted in such a way that the offices are at an angle to the incident rays of the sun. This is to prevent excessing heating of the indoor space, prevent glare and also maintain proper room conditions.

4.5.4.2 Spatial organization

The form of the building units is designed to reduces the surfaces exposure to the elements of weather and its openings are given an appropriate sizes and orientation. The interior spaces were also laid out according to their privacy requirements. The shape of the offices allows for a flexible spatial arrangement. The ground floor consists of service and public areas.

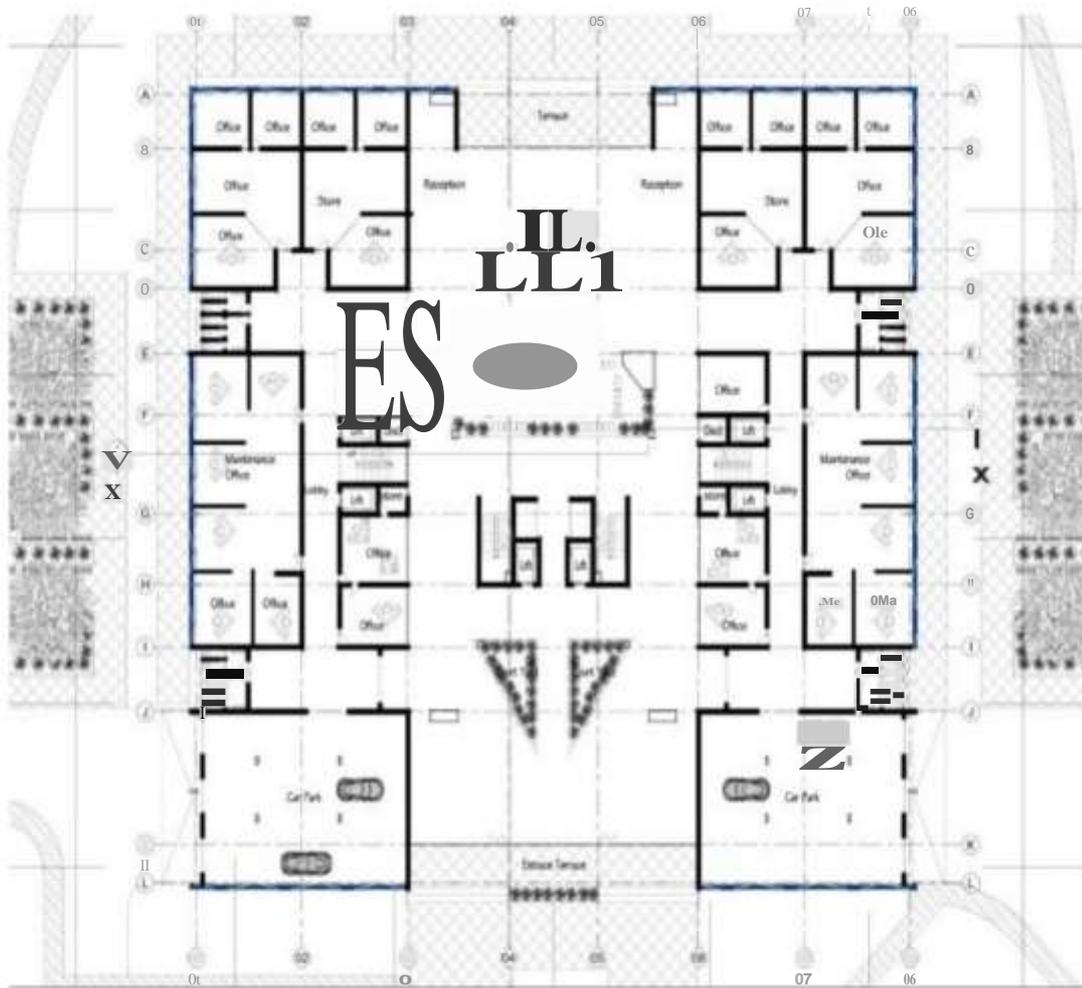


Figure 4.9: Ground Floor Plan Showing Courtyard and Spatial Configuration (Source: Researchers, 2018)

4.5.4.3 Structure

The design adopts the use of a structural grid framework. The external building envelope were specially considered in terms of protecting it from weather elements by means of elements of shading. Also, proper building envelope treatment was adopted in this regard, this includes the use of reflective colours on the building surfaces. The design adopts steel and concrete as the key structural materials. Concrete has structural integrity and fluidity while the steel help as reinforcing element on the office complex because of its strength, rigidity and flexibility.



Figure 4.10: Exterior look of the building showing proposed finishing and structural building (Source: Researchers, 2018)

4.5.4.4 Ventilation

The design adopts the use of a courtyard on both wings of the building. This is to ensure that all offices are cross ventilated and that the entire building is cooled by means of stack ventilation (Hot air rising and escaping through the courtyard). This will lead to less need for mechanical cooling and hereby conserve energy.

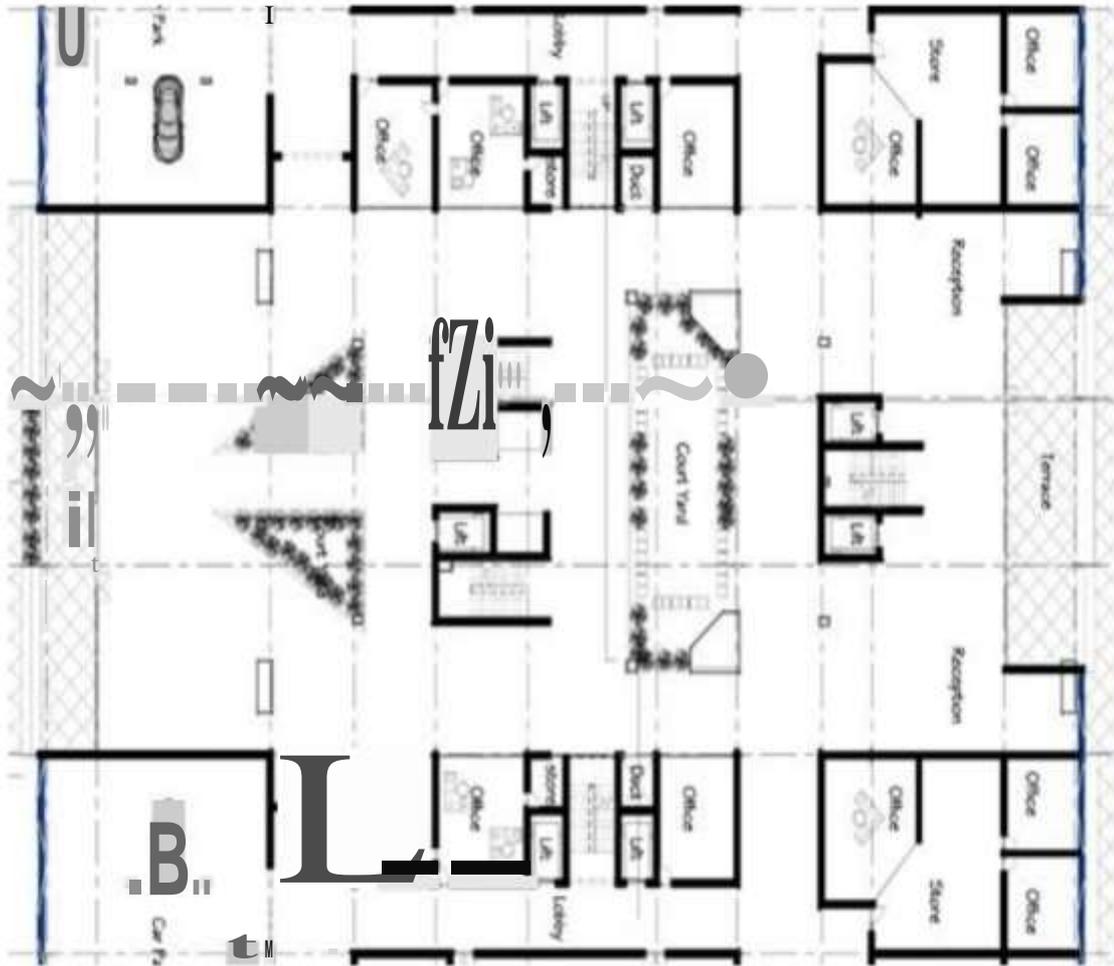


Figure 4.11: Typical standard office showing Cross ventilation through courtyard and exterior space (Source: Researchers, 2018)

4.5.4.5 Passive cooling techniques

The design adopts the use of indoor plants, courtyard and waterbodies as a way to passively cool the building. Plants are known to filter harmful elements from air, provide oxygen for humans and generally improve the microclimate of a space. The building is to have a rich landscape both externally and some internal (indoor and balcony plants) to provide this green effect.

Site waterbodies such as the indoor fountain, are meant to cool the building by means of evaporative cooling. Their presence gives a natural cooling feature to a space.

4.5.4.6 Visual comfort conditions

The design employs the use of clear glazing curtain walls facade on all sides this is to ensure that the interior space is adequately illuminated hereby giving a good visual comfort conditions for users. The shading elements adopted in the design such as the shading fins and balconies are to ensure that adverse solar effects like glare is avoided in the interior spaces.

4.5.4.7 Use of renewable energy

The climatic condition of Abuja boasts of a very sunny temperature with an average of 23°C. The design tries to exploit this feature in the use of solar panels to provide a non-conventional cooling system. These solar panels are installed on the roof top of the building and the energy collected are stored in batteries which are then used in this non-conventional heating and cooling system of the offices. This goes a long way in making the office complex energy efficient as solar energy is recycled continuously.

The design adopts a smart system of monitoring both electricity and water system usage for electricity usage, a system was incorporated where all electrical appliances are programmed to automatically switched on when the guest inserts his key card and switches off users exits. While, for the water system, a system was incorporated to collect rainwater and grey water for recycling.

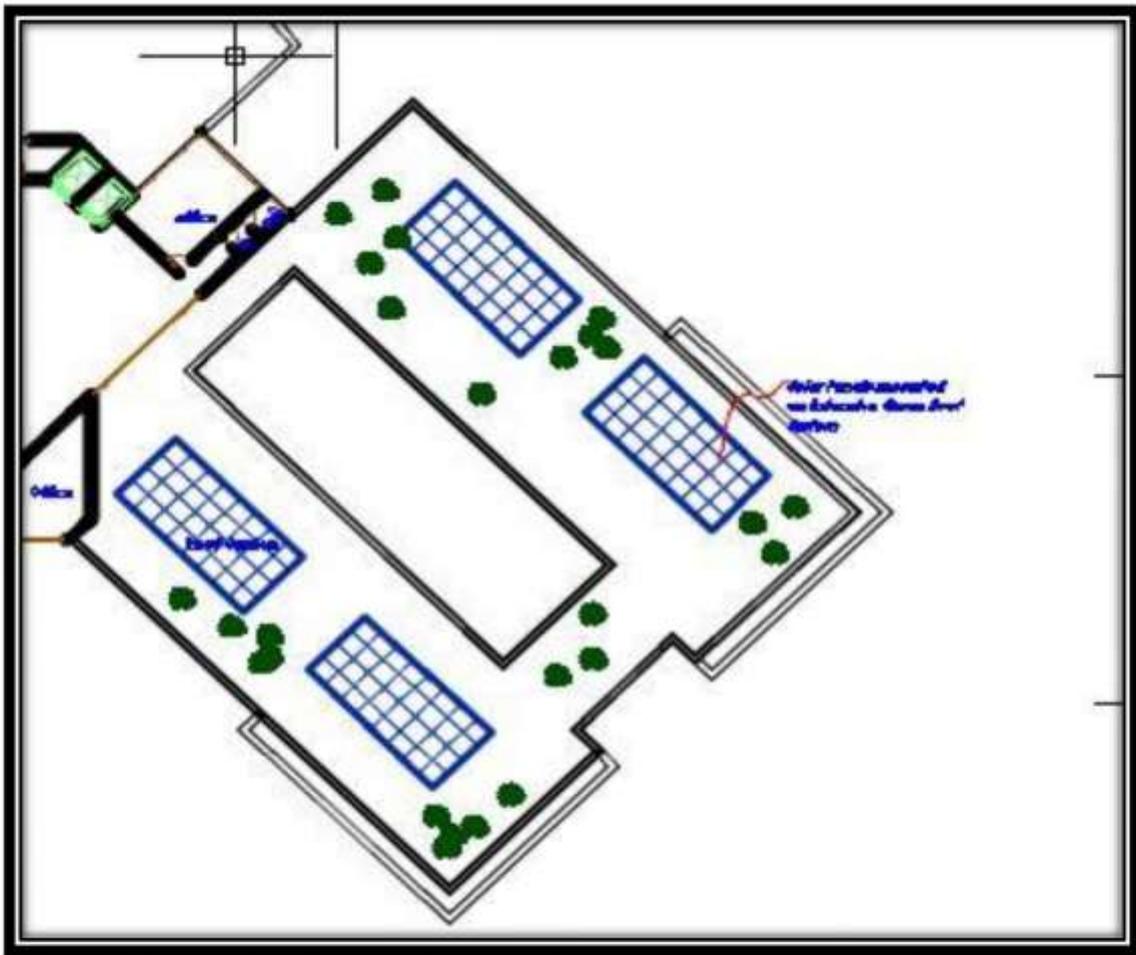


Figure 4.12: Section of Roof Plan Showing Installed Solar panels for energy generation (Source: Researchers, 2018)

CHAPTER FIVE

5.0 CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

There is need for integration of valued ancient knowledge with equal valued modern knowledge in the architectural perspective of modern design (Vellinga and Asquith, 2006). In current architectural discourse, a contemporary example is positioned in an enclosed situation where modern and traditional architectural examples are exiled from one another. This has subverted any opportunity for broadcast of lessons and ideas between the two regardless of emerging results from local architectural case studies where technical inventions and environmental information and insight are unusually modern.

Limitations as such slows the capacity for the growth of an ecologically inspired sustainable/green design-tuned architecture, though this seems to be a slogan now. The results presented in this study do not propose ideal solutions from Asian vernacular examples that might be encompassed in modern buildings. Rather, a few key combined notions between modern and traditional ways of construction and building are demonstrated throughout the dissertation. By contrast, this work is opting to highlight creative, critical, and procedural aspects of vernacular examples.

This shift certainly lifts vernacular to a prominent position in architectural education, research and practice. If we comprehend why a thing looks the way it does, or why it works the way it does, then we comprehend the principle; and that principle, not the form it produces, is transferable (Glenn Murcutt, cited in Curtis, 1996). In doing so, we suggest that concepts and problems be opened up for the identification and examination of new directions in sustainable/green and innovative techniques, which might be

channelled and filtered through wisdom, local knowledge and practice, as much as by new emerging technology and industrial innovations.

The side-stepped vernacular-built solutions, such as structural sensibility and material, modularity, minimalism, adaptability, as well as temporality or fluidity and tactile are essentially modern. Drawing upon the likenesses in principles rather than in images, one can see the likelihoods of transmission of notions and methods from traditional (in vernacular) to modern (as in contemporary examples) or from modern to vernacular in a two-way directional process.

5.2 Recommendations

This study has revealed that the architectural masterpieces with iconic characteristics in Nigeria lack traditional proclivity and neither conserves the historical heritages and values nor express the identity of the locality. The buildings, although fascinating, do not attract the tourist around the globe and less contributory to the economy of the community where it is situated.

The study concludes that the majority of the architectural landmarks in Nigeria lack cultural and lifestyle representation of the sited communities, thereby fails in its expectation of social and cultural relevance. The implication is that it lacks the uniqueness of local architecture and cultural potentials that is sellable for an economic boost.

It is, therefore, recommended that design product that optimises resource use prioritise resource allocation, and fosters equitable resource distribution should be encouraged. Also, the crystallisation on distinct notions and concepts to reproduce the ancient designs and ascertain the lost glory should be emphasized. Variations on ancient culture

may be more reliable and enduring than variations from enacted situations and conceptions. Likewise, creativities should be taken by non-governmental organisations (NGOs), co-operatives and government agencies, to improve the consciousness of indigenous building materials in order to promote their use.

Also, by promoting the usage of indigenous building materials, this will give job opportunity to unskilled workers and provide revenue for the community where the indigenous materials are being collected. It will also form a forum to expand local technology by imbibing western technology.

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APPENDIX A

Sample of Questionnaire
DEPARTMENT OF ARCHITECTURE, SCHOOL
OF ENVIRONMENTAL TECHNOLOGY,
FEDERAL UNIVERSITY OF TECHNOLOGY, MINNA, NIGER STATE

QUESTIONNAIRE ON: USER PERCEPTION OF ICONIC DESIGN
BUILDING IN LAGOS STATE AND ABUJA, NIGERIA

Dear Sir/Ma

This research entails a survey of perceptions and responses of respondents so as to extract data thereby designing a model. All respondents are selected with utmost regard, and as such respondents' opinions will be treated with the highest confidentiality, as this will be used for purely academic purposes for which it is intended.

SECTION AI: SOCIO-ECONOMIC CHARACTERISTICS OF
RESPONDENTS (Please tick as appropriate)

1. Age group

1. Under 20yrs [] 2. 21-30 [] 3. 31-40 [] 4. 41-50 [] 5. 51 and above []

2. Gender

1. Male 2. Female

3. Professional Designation

1. Architect [] 2. Industrial Designer/Artist [] 3. Engineer []

4. Highest Academic Qualification

1. OND [] 2. B.Sc/HND [] 3. Masters [] 4. Ph.D []

5. Income level per month

1. Less than N50,000 [] 2. N50,000 - N99,000 [] 3. N100,000 - N149,999 [] 4. N150,000 - N199,999 [] 5. N200,000 and above []

6. How long have you been into professional practice since after graduation?

1. Less than 5yrs 2. 5 to 9yrs 3. 10 to 14yrs 4. 15 to 19yrs 5. 20yrs and above

7. How long have you been residing in Lagos?

1. Not resident 2. Less than 5 yrs 3. 5 to 9 yrs 4. 10 to 14 yrs 5. 15yrs and above

8. How familiar are you with Victoria Island area of Lagos?

1. Not familiar 2. Less familiar 3. Moderately familiar 4. Familiar 5. Very familiar

QUESTIONNAIRE ON: USER PERCEPTION OF ICONIC DESIGN BUILDING IN LAGOS STATE AND ABUJA, NIGERIA

Photo interviewing-analysis: Below are 12 images of the building samples under study. The buildings are arranged in ascending order according to their corresponding number of floors. Please, kindly refer to this page and view the building images carefully before answering questions 9 and beyond.



SECTION B1

-ASSESSMENT OF VISUAL AESTHETIC FEATURES OF ICONIC BUILDINGS

(Please tick as appropriate)

Kindly tick as appropriate the level of your agreement with each question respectively in the boxes provided from scale 1 to 5 provided in each statement below **(1-not appealing, 2-least appealing, 3-undecided, 4-appealing and 5-very appealing)**.

		Not appealing (1)	Less appealing (2)	un•decided (3)	Appealing (4)	Very Appealing (5)
9	Assess the roof design in the buildings above.					
10	Building Image 1					
11	Building Image 2					
12	Building Image 3					
13	Building Image 4					
14	Building Image 5					
15	Building Image 6					
16	Building Image 7					
17	Building Image 8					
18	Building Image 9					
19	Building Image 10					
20	Building Image 11					
	Assess the fenestration (windows and doors) arrangement	No Harmony (1)	Less Harmony (2)	Un•decided (3)	Harmony (4)	Great harmony (5)
21	Building Image 1					
22	Building Image 2					
23	Building Image 3					
24	Building Image 4					
25	Building Image 5					
26	Building Image 6					
27	Building Image 7					
28	Building Image 8					
29	Building Image 9					
30	Building Image 10					
31	Building Image 11					
32	Building Image 12					

Assess the facade color in the buildings above.		Not attractive (1)	Less attractive (2)	Un-decided (3)	Attractive (4)	Very attractive (5)
33	Building Image 1					
34	Building Image 2					
35	Building Image 3					
36	Building Image 4					
37	Building Image 5					
38	Building Image 6					
39	Building Image 7					
40	Building Image 8					
41	Building Image 9					
42	Building Image 10					
43	Building Image 11					
44	Building Image 12					
Assess the entrance design in the buildings above		Not welcoming (1)	Less welcoming (2)	Un-decided (3)	Welcoming (4)	Very welcoming (5)
45	Building Image 1					
46	Building Image 2					
47	Building Image 3					
48	Building Image 4					
49	Building Image 5					
50	Building Image 6					
51	Building Image 7					
52	Building Image 8					
53	Building Image 9					
54	Building Image 10					
55	Building Image 11					
56	Building Image 12					
Assess the innovation in building shape in the images above		Not interesting (1)	Less interesting (2)	Un-decided (3)	Interesting (4)	Very interesting (5)
57	Building Image 1					
58	Building Image 2					
59	Building Image 3					
60	Building Image 4					
61	Building Image 5					
62	Building Image 6					
63	Building Image 7					
64	Building Image 8					
65	Building Image 9					
66	Building Image 10					
	Building Image 11					
	Building Image 12					

**SECTION B2-
RESPONDENTS' PREFERENCES OF VISUAL AESTHETIC
FEATURES OF ICONIC BUILDINGS**

(Please tick as appropriate)

Kindly tick as appropriate your choice of agreement with each question respectively in the boxes provided from scale **1 to 5** on each of the building images (**1-strongly dislike, 2-somewhat dislike, 3-Neutral, 4-somewhat like and 5-strongly like**).

Rate your preference of facade appearance of the building images above	Strongly dislike (1)	Somewhat dislike (2)	Neutral (3)	Somewhat like (4)	Strongly like (5)
69	Building Image 1				
70	Building Image 2				
71	Building Image 3				
72	Building Image 4				
73	Building Image 5				
74	Building Image 6				
75	Building Image 7				
76	Building Image 8				
77	Building Image 9				
78	Building Image 10				
79	Building Image 11				
80	Building Image 12				

S/ N	Which of these visual features is most preferred in each of the building images? Please tick one for each building.	Roof design (1)	Fenestration arrangement (2)	Facade color (3)	Entrance design (4)	Innovation in building shape (5)
81	Building Image 1					
82	Building Image 2					
83	Building Image 3					
84	Building Image 4					
85	Building Image 5					
86	Building Image 6					
87	Building Image 7					
88	Building Image 8					
89	Building Image 9					
90	Building Image 10					
91	Building Image 11					
92	Building Image 12					

93. Rank these building features in order of preference to you with **1- least preferred, 2- less preferred, 3-averagely preferred, 4- preferred and 5- most preferred** in the building images above? (write 1, 2, 3, 4, and 5 in the boxes provided as appropriate)

1. Roof design []
2. Fenestration arrangement []
3. Facade color []
4. Entrance design []
5. Innovation in building shape []

94. What are the 3 most attractive building images above?
(From top to bottom)

1. Building image []
2. Building image []
3. Building image []

95..What are the 3 most unattractive building images above? (From top to bottom)

1. Building image []
2. Building image []
3. Building image []

96. What facade color do you like most in priority the building images above?

1. White []
2. Grey []
3. Cream []
4. Blue []
5. Off-white []

98.Which of these do you give more in your designs?

1. Space []
2. Finishes []
3. Form []
4. Functionality []
5. Aesthetics []

97. What facade color do you dislike most request for in the building images above? designs?

1. White []
2. Grey []
3. Cream []
4. Blue []
5. Off-white []

99. Which of these do Clients most often in their

1. Space []
2. Finishes []
3. Form []
4. Functionality []
5. Aesthetics []

The words used in **SECTION B3** are defined below related to the feelings evoked when observing the facades of the building images. The affective moods are gloomy, passive, inviting, fascinating and inspiring.

Gloomy: Feelings that tend towards depression, sadness or dullness.

Passive: Feelings that tend towards building images that are flaccid and inactive.

Inviting: Feelings that tend towards building images that are appealing and

engaging. **Fascinating:** Building images that appear charming, mesmerizing,

absorbing and intriguing. **Inspiring:** Building images that appear arousing,

exciting and stimulating.

APPENDIX B

Schedule of Accommodation

Offices	Room Area (Sqm)	Total Area(sqm)
Small offices	144	864
Variety offices unit	90	1980
Open space Area	29	2146
Total		4990

Hall and galleries	Room Area (Sqm)	Total Area
Multipurpose Hall	1.2sqm/person	840
Marquee	1.2sqm/person	540
Conference Room	1.2sqm/person	120
Board Room	1.5sqm/person	30
Back Stage	8sqrn	16
Control room	9sqrn	9
Conveniences	1.8sqrn	32.4
Presentation rooms		
Exhibition room		
Restaurant/ cafeteria		
Total		251sqm

Facilities	Room Area (Sqm)	Total Area
Restaurant	48sqrn	48
Outdoor Eating	161	161
Bar/Lounge	48sqrn	144
		353

Facilities	Room Area (Sqm)	Total Area
Kitchen	63sqrn	63
Coffee Room	8sqrn	8

Stores	8sqrn	40
Laundry	9sqrn	18
Utilities	9sqrn	18
Housekeeping	12sqrn	12
Total		159

Facilities	Room Area (Sqm)	Total Area
General Manager	27	27
Secretary	14	14
Account Office	14	14
Cash Office	20	40
Front desk Offices	20	40
Reservation office	15	15
Human Resource Manager	15	15
Personnel Manager	15	15
Staff Offices	25	75
Records	15	15
Total		270

APPENDIX C

Selected Buildings

Nigeria Communication Commission Maitama Abuja



Nicon Luxury Area 8 Abuja



World Trade Centre Central Area Abuja



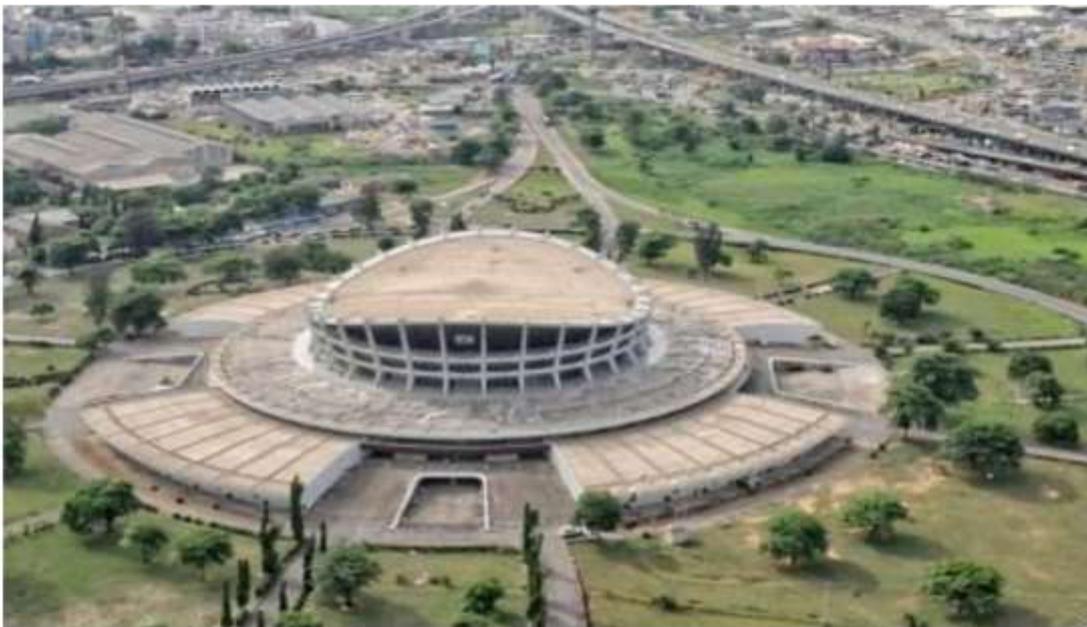
Anglican Church of Nigeria V.I Lagos state



Civic Centre V.I Lagos State



Cultural Centre at Iganmu, Lagos State



Optic House Maitama Abuja



Glo House V.I Lagos State



Shell House Ikoyi Lagos

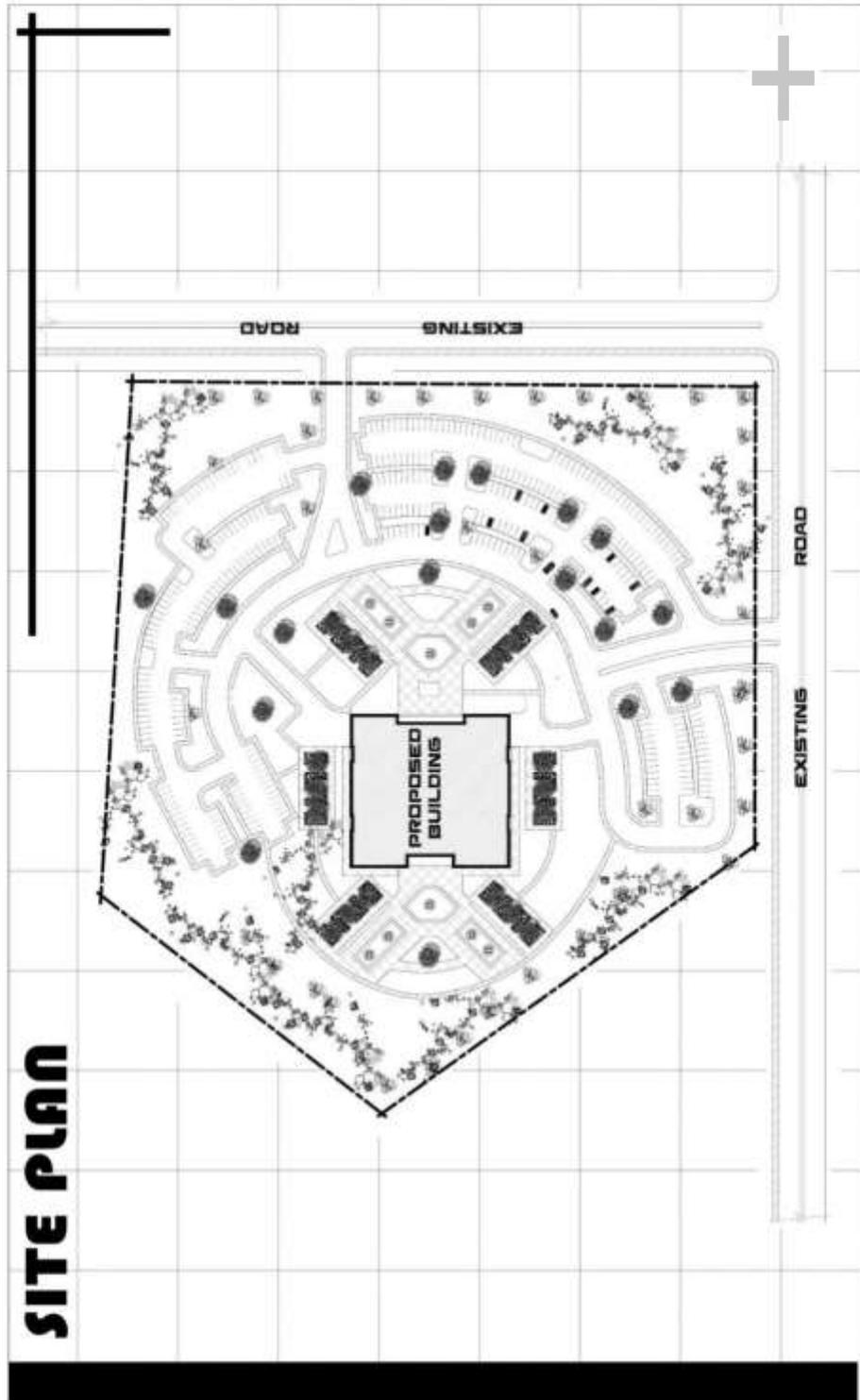


Nestiol House. V.I Lagos State



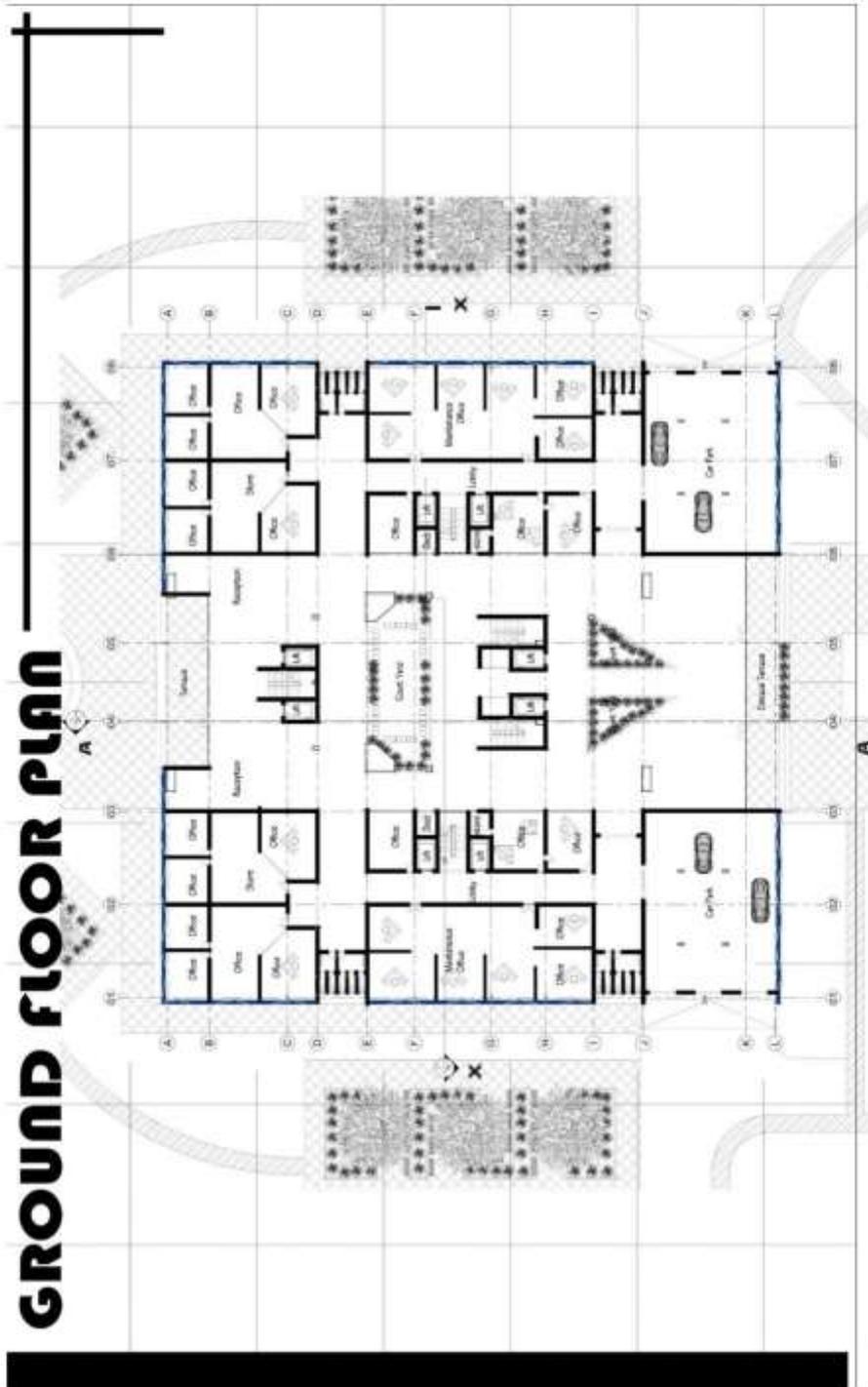
APPENDIX D

SITE PLAN

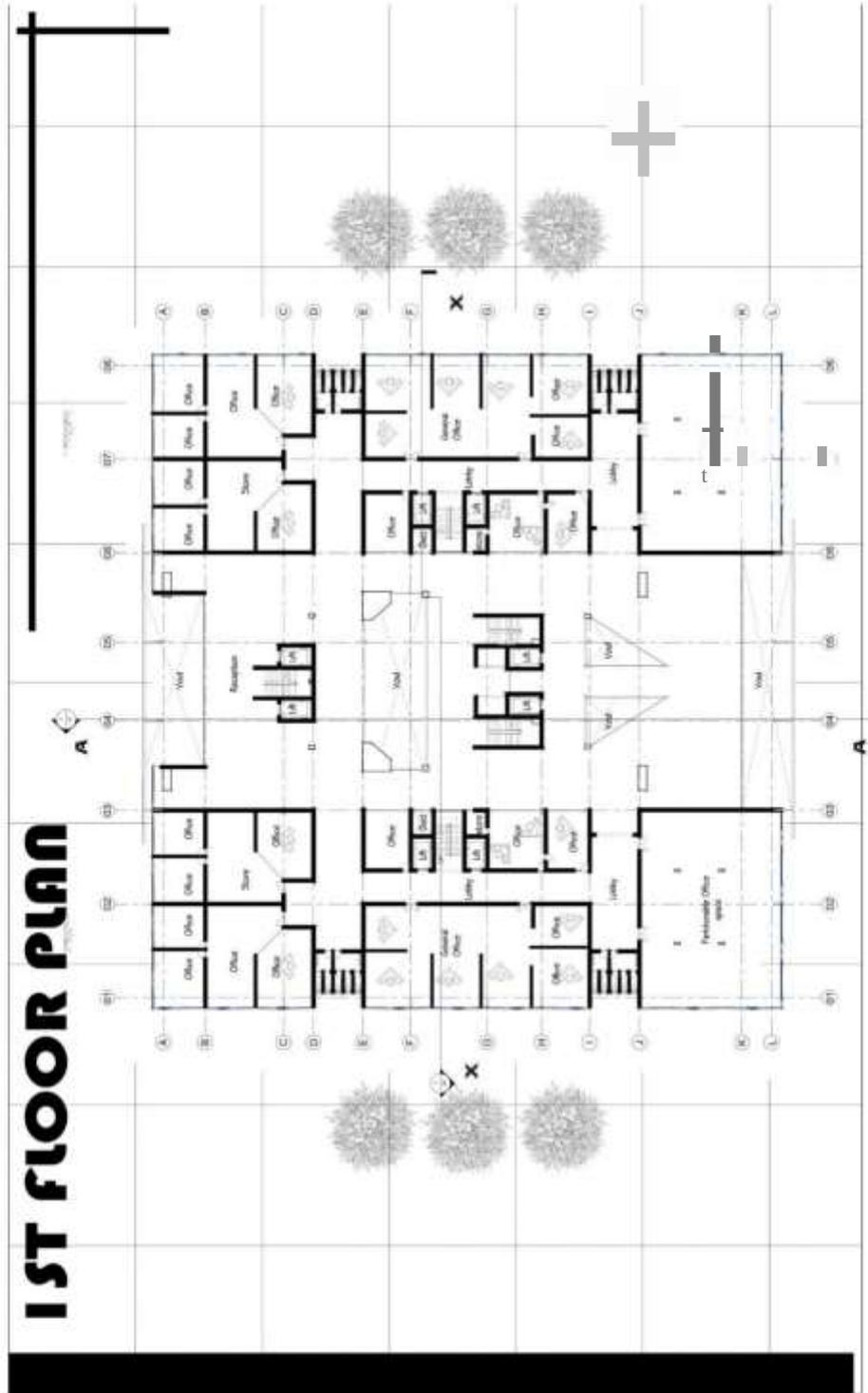


APPENDIX E

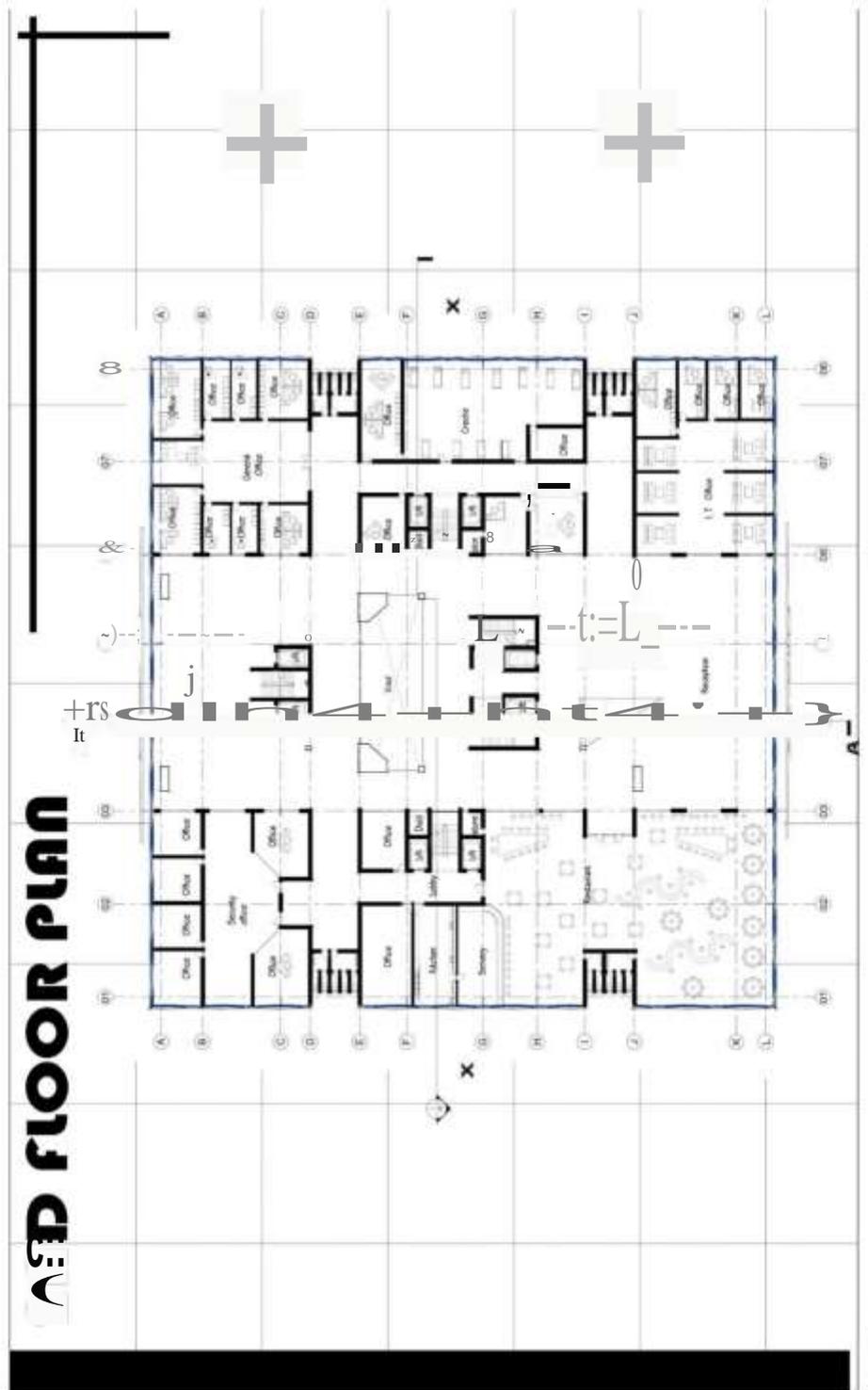
FLOOR PLAN (GROUND FLOOR)



APPENDIX F
FLOOR PLAN (1ST FLOOR)

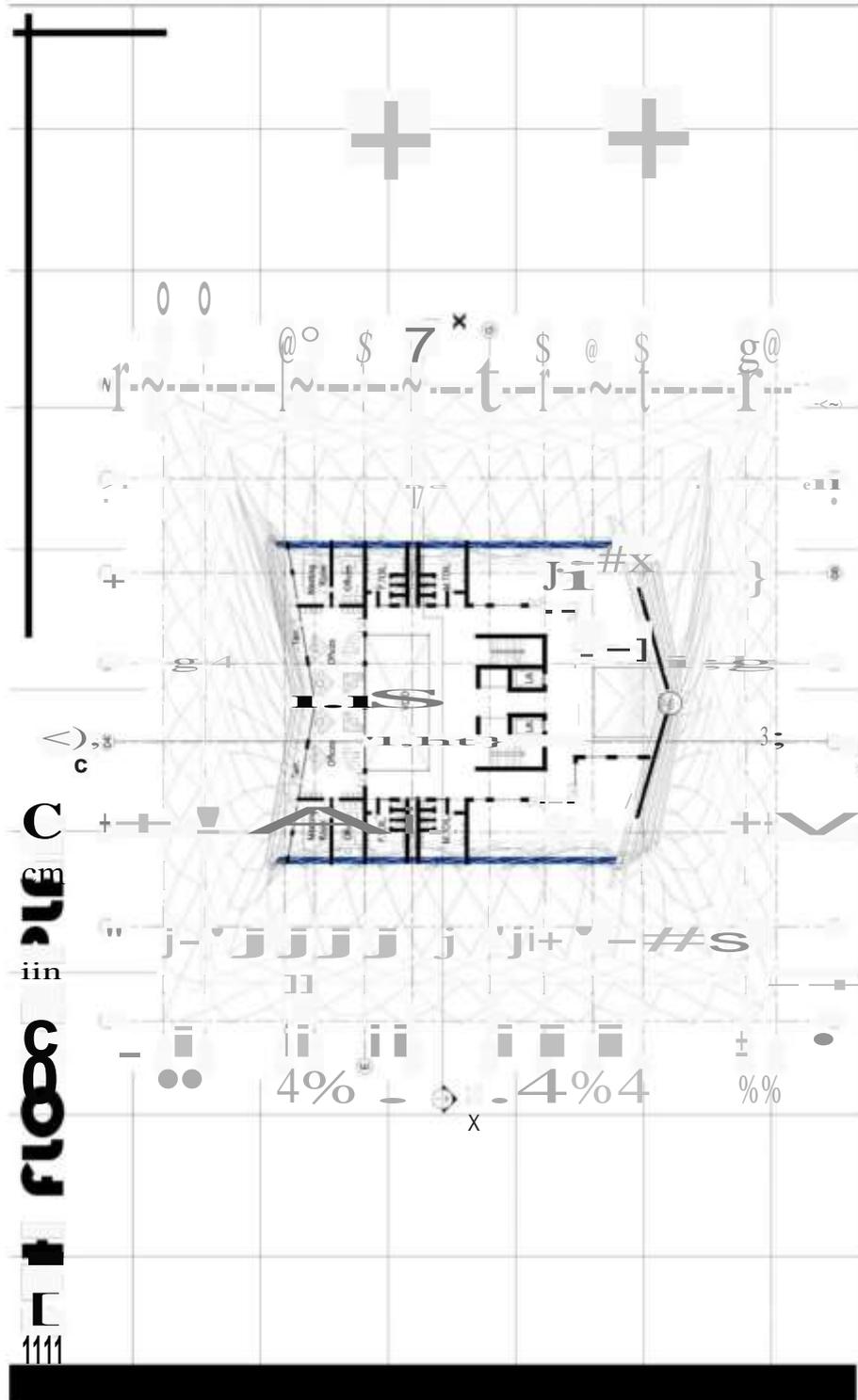


APPENDIX G
FLOOR PLAN (2'' FLOOR)



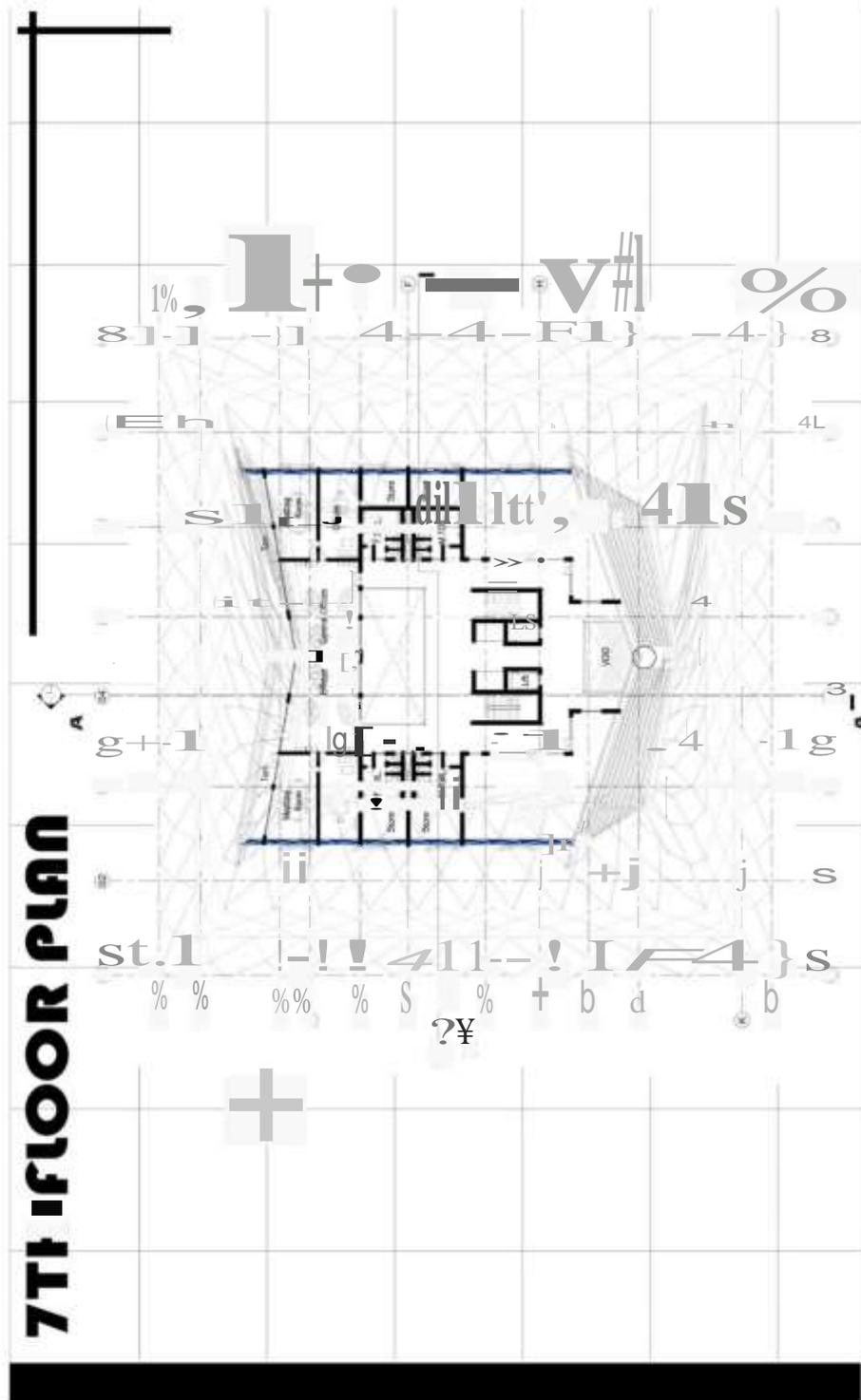
APPENDIX J FLOOR

PLAN (5 FLOOR)



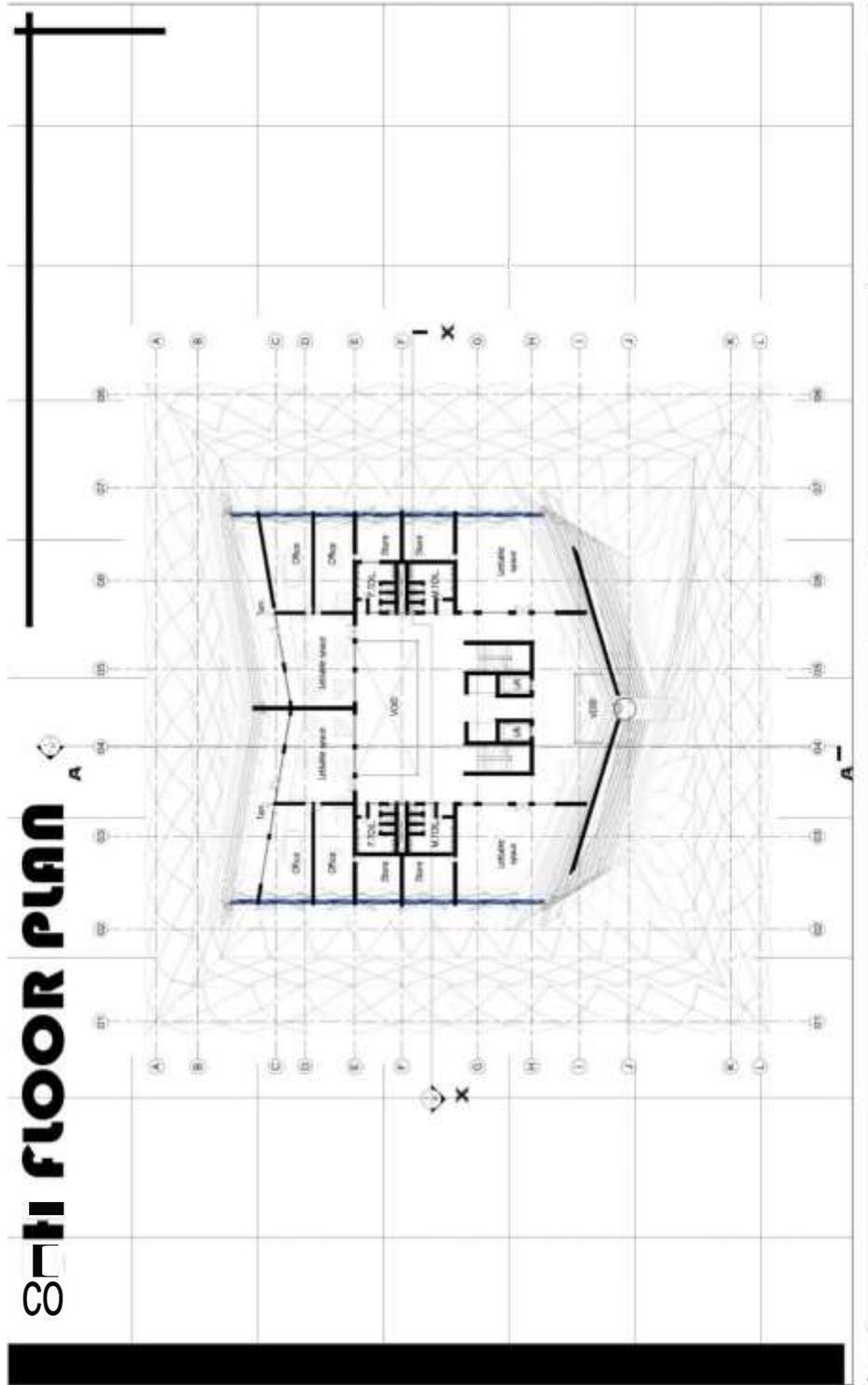
APPENDIX L FLOOR

PLAN (7th FLOOR)

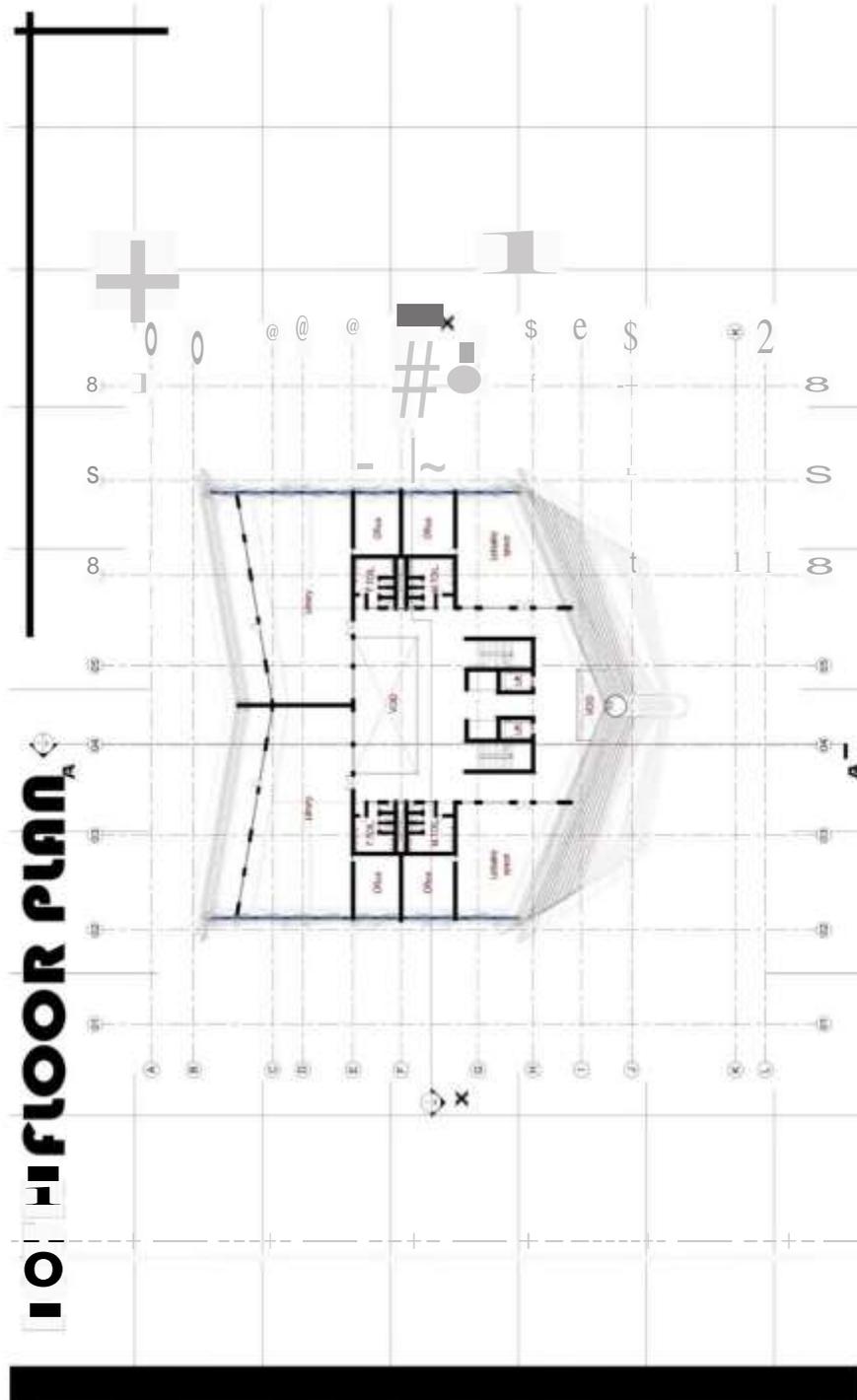


APPENDIX M

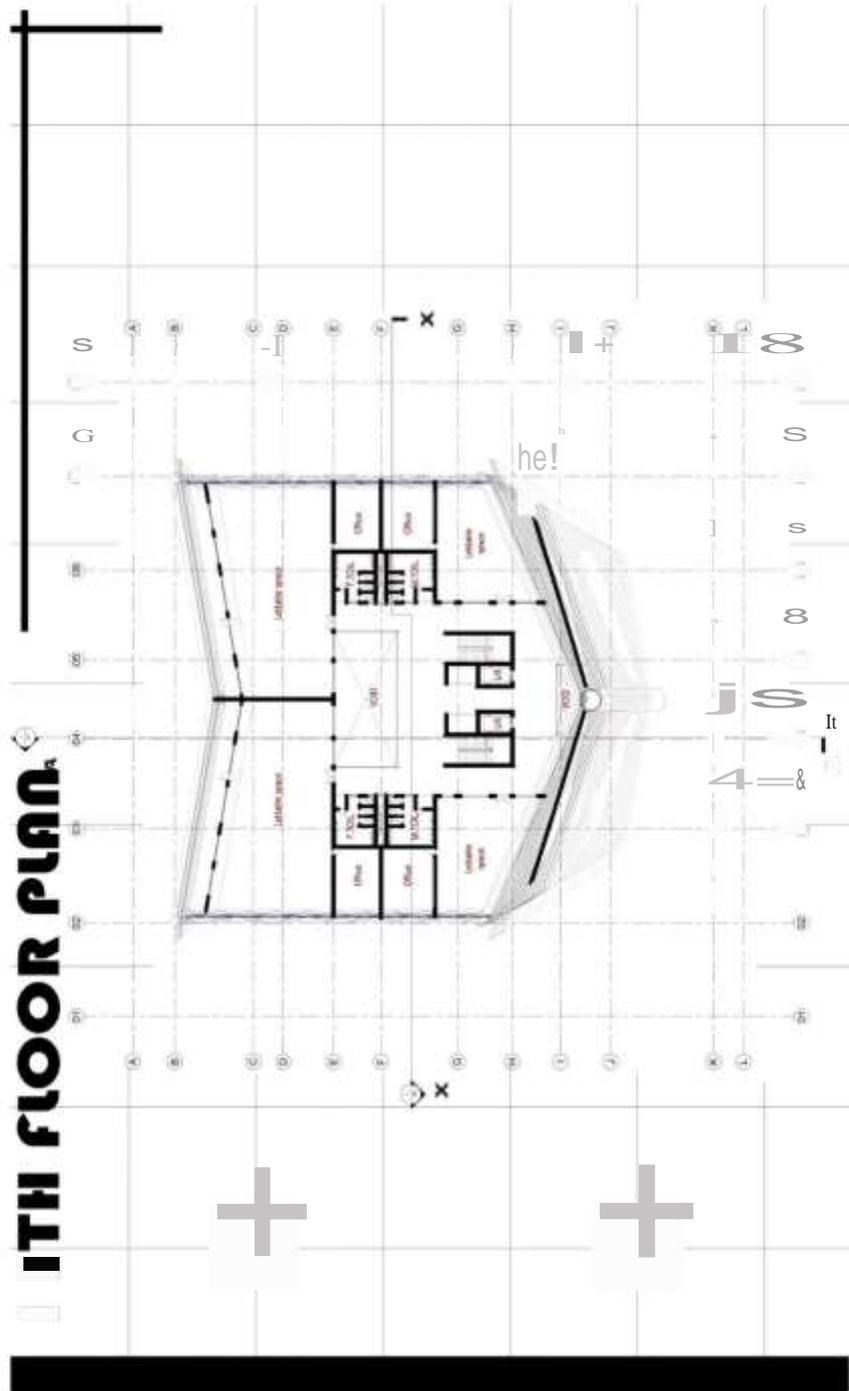
FLOOR PLAN (8th FLOOR)



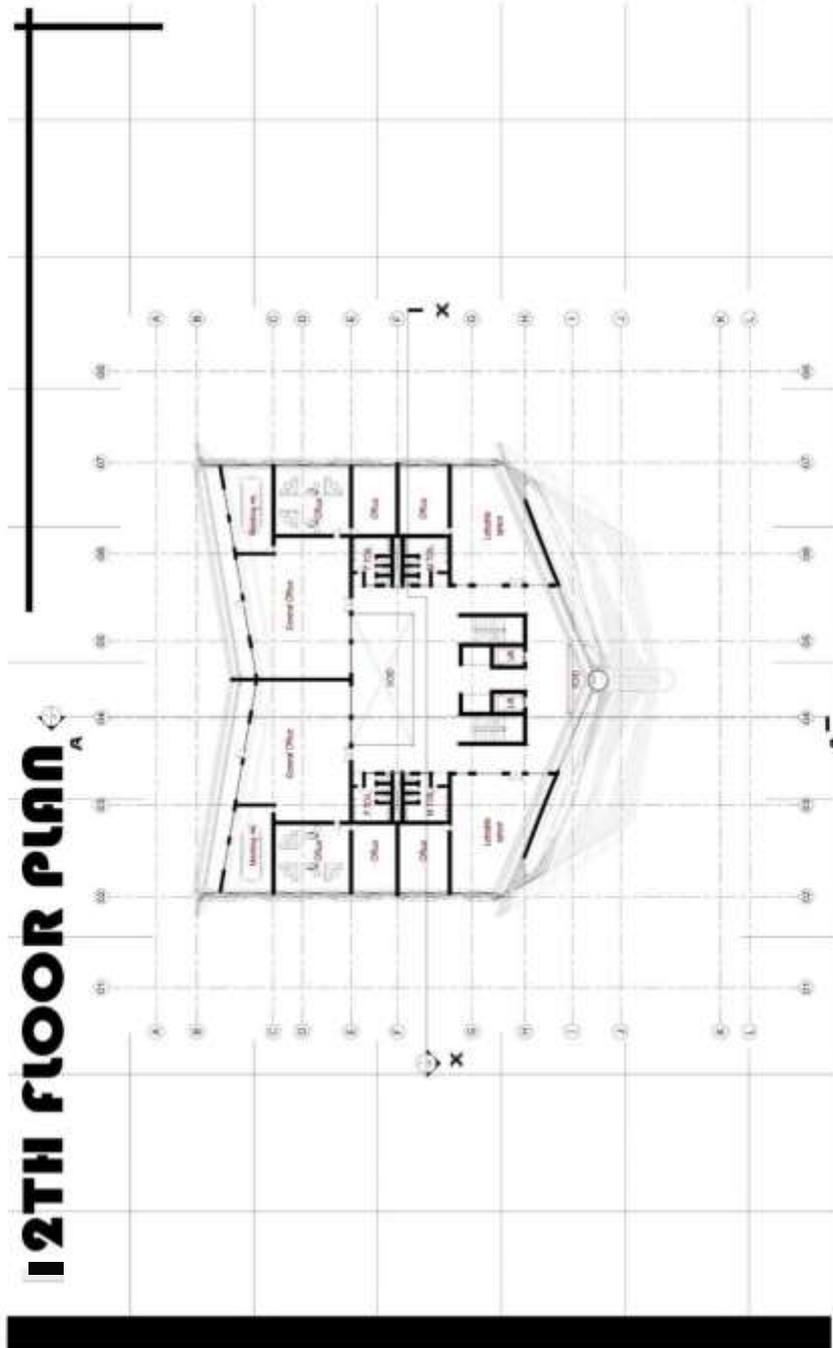
APPENDIX 0
FLOOR PLAN (10th FLOOR)



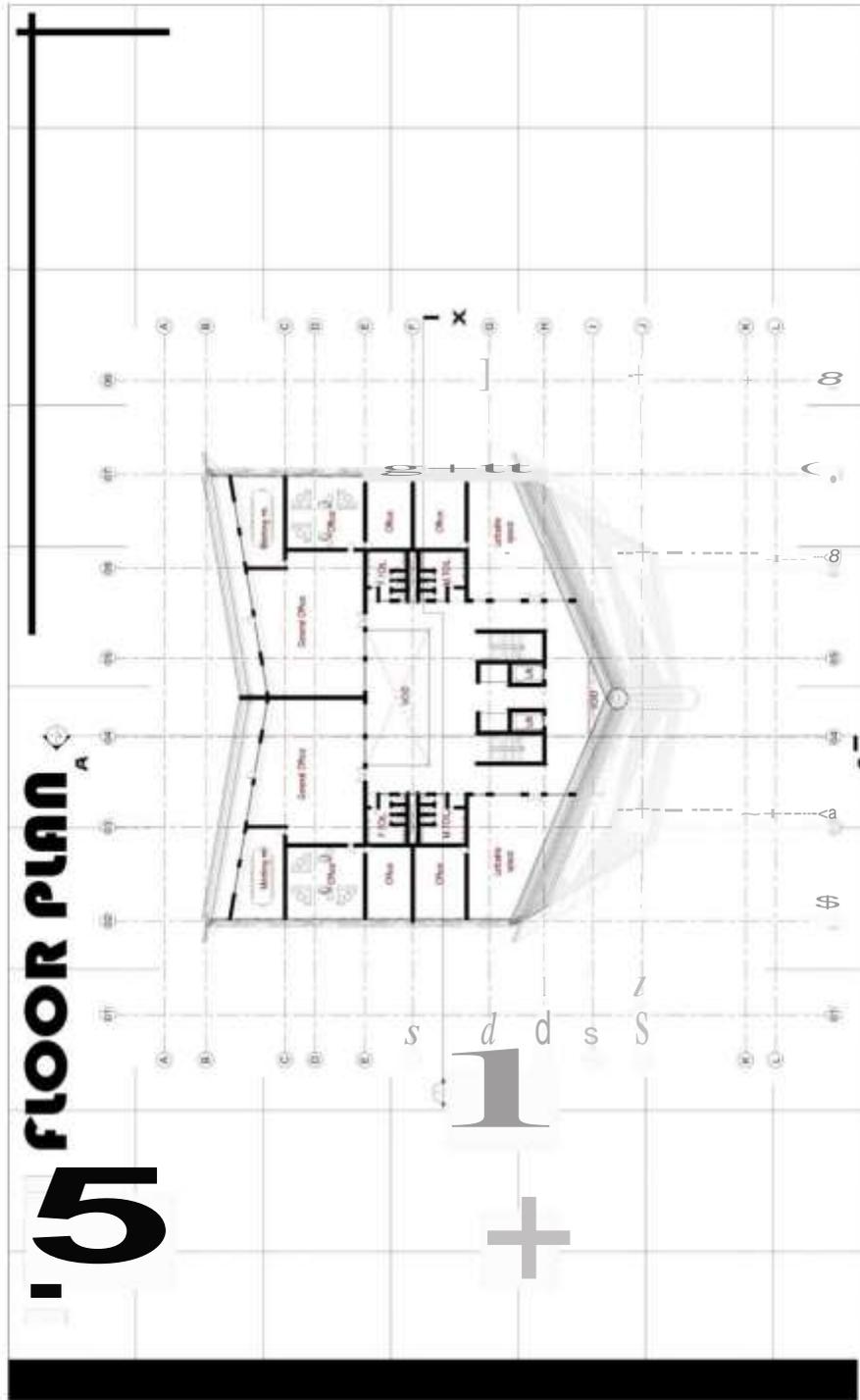
APPENDIX P
FLOOR PLAN (H2 FLOOR)



APPENDIX Q
FLOOR PLAN (12th FLOOR)

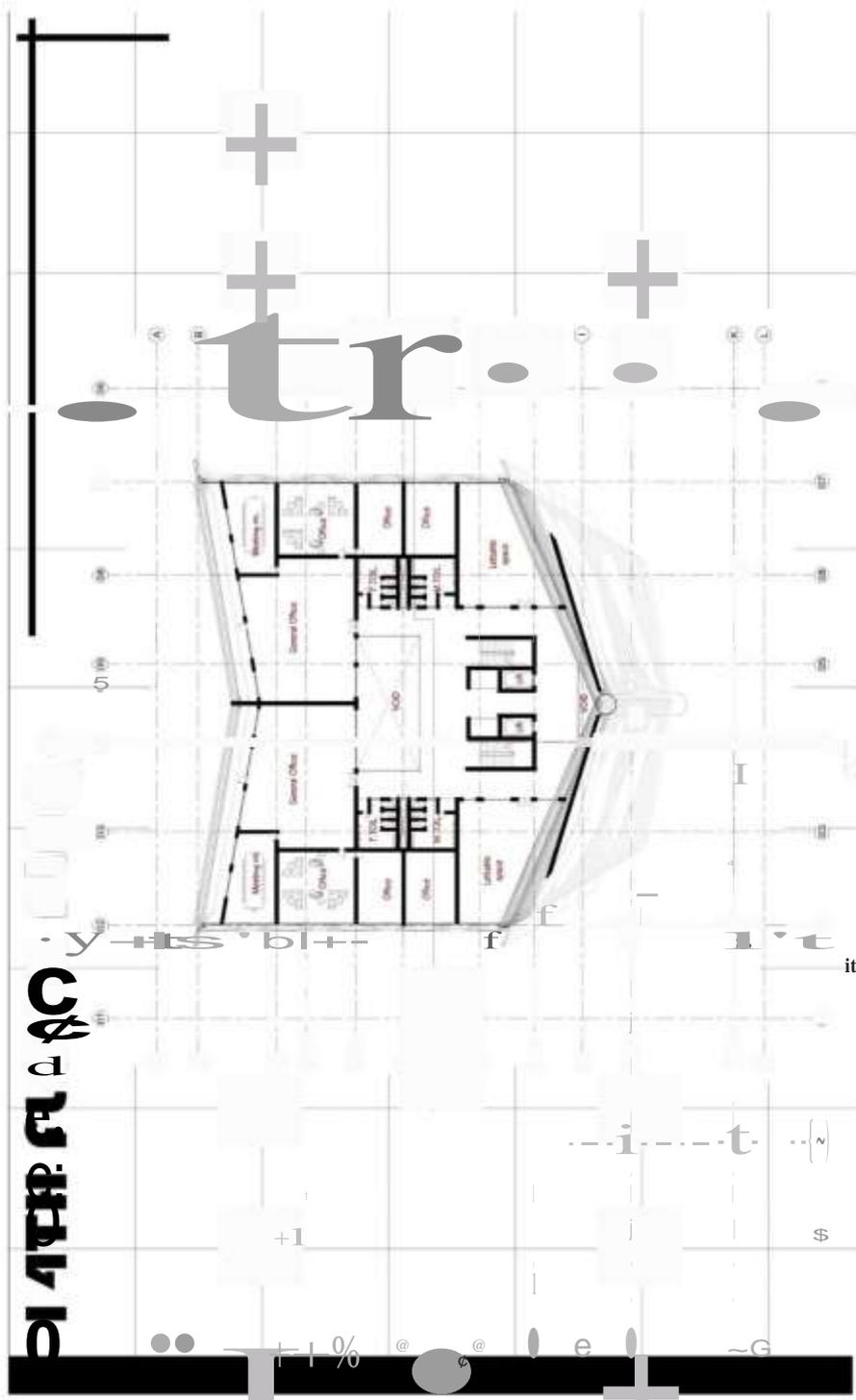


APPENDIX R
 FLOOR PLAN (13th FLOOR)

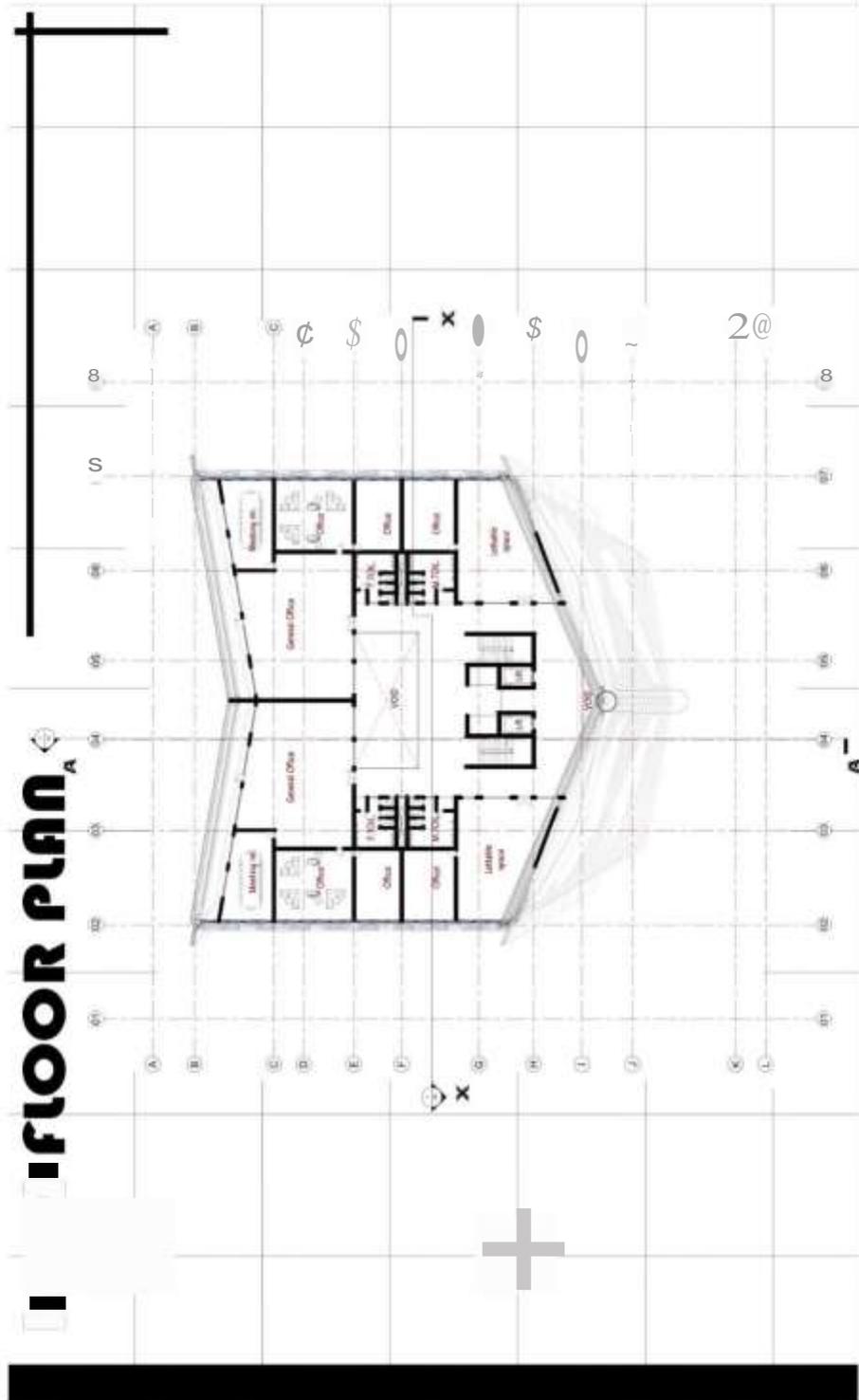


APPENDIX S

FLOOR PLAN (14 FLOOR)

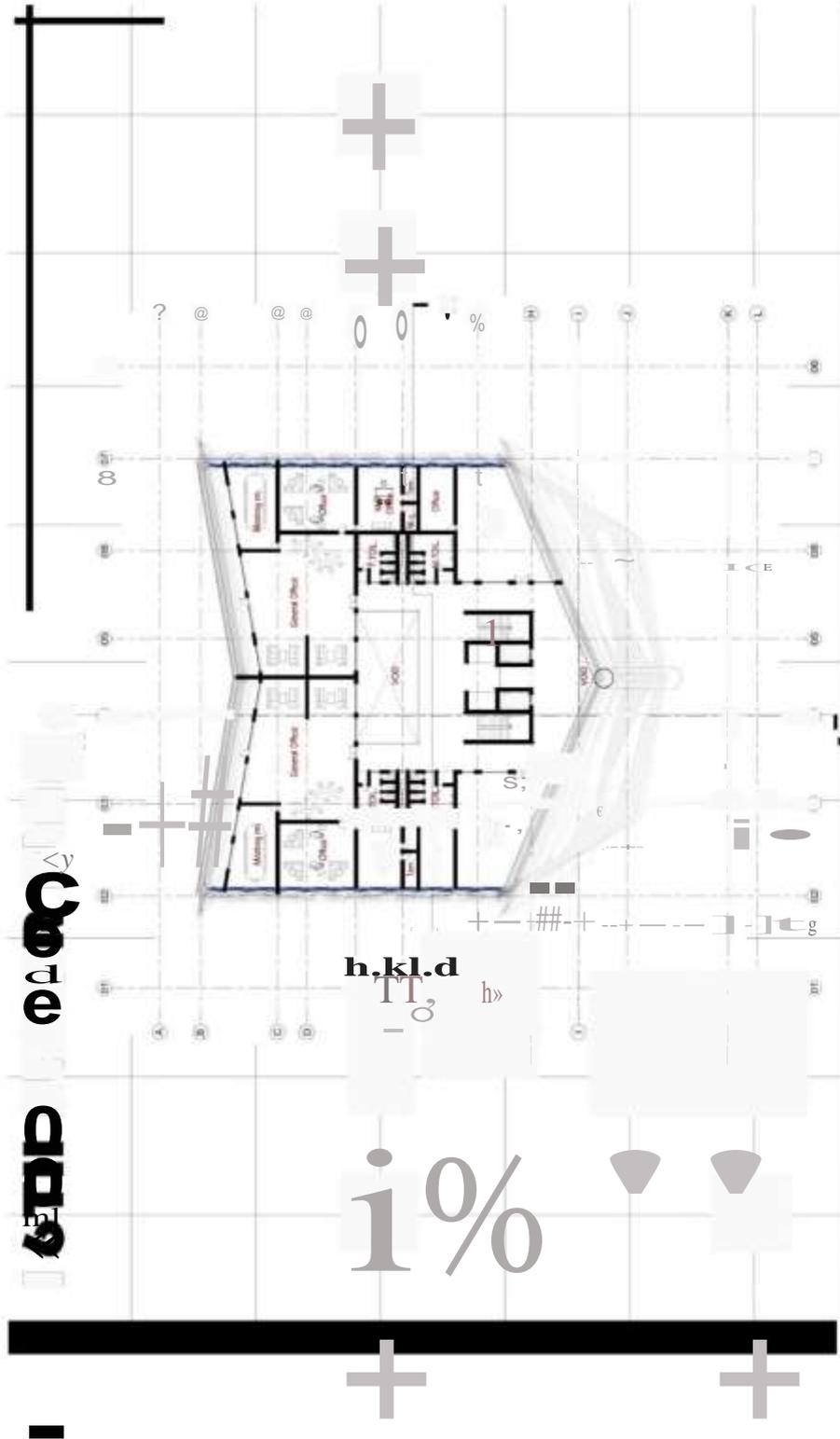


APPENDIX T
FLOOR PLAN (15 FLOOR)



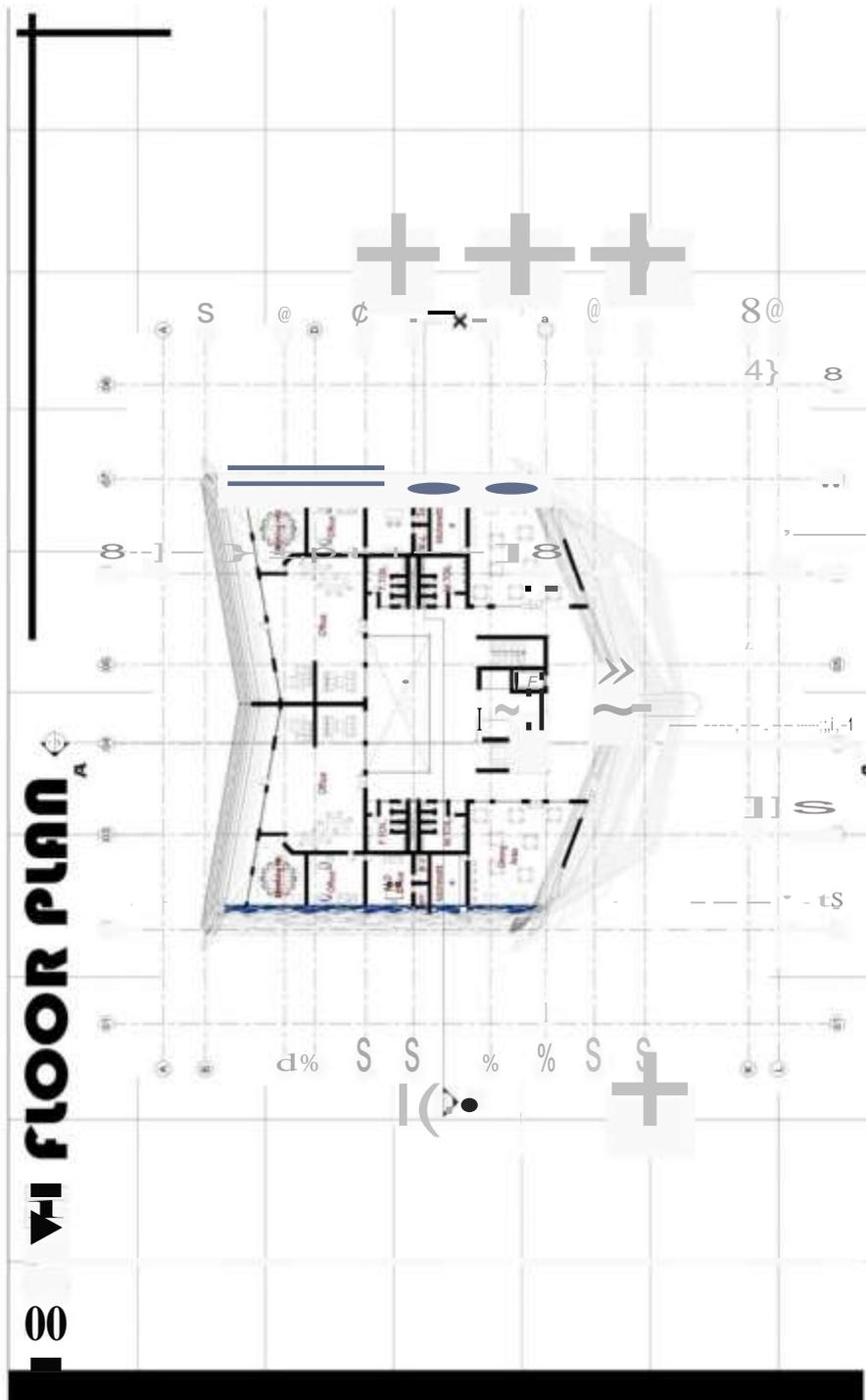
APPENDIX U

FLOOR PLAN (16th FLOOR)



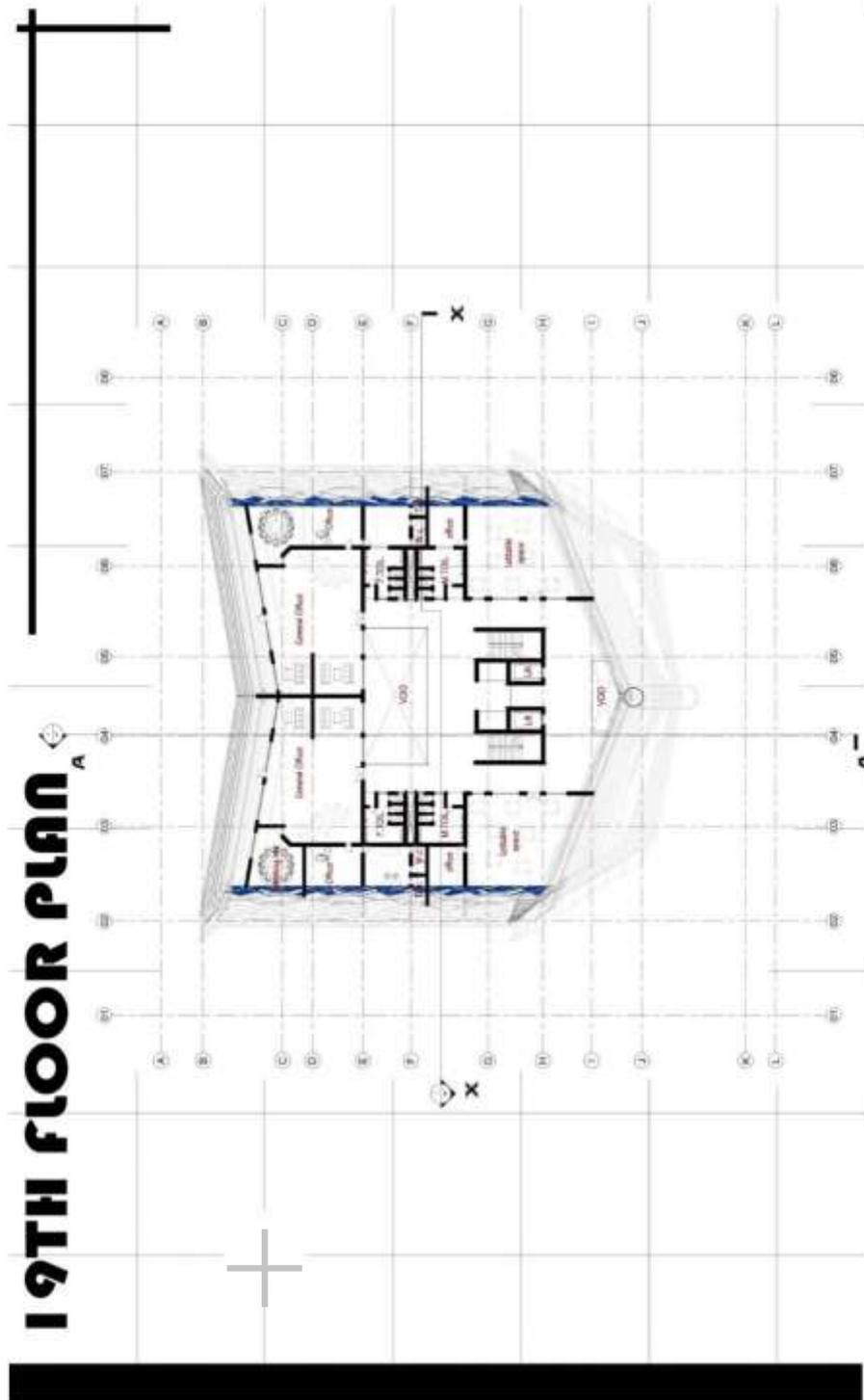
APPENDIX W

FLOOR PLAN (18th FLOOR)



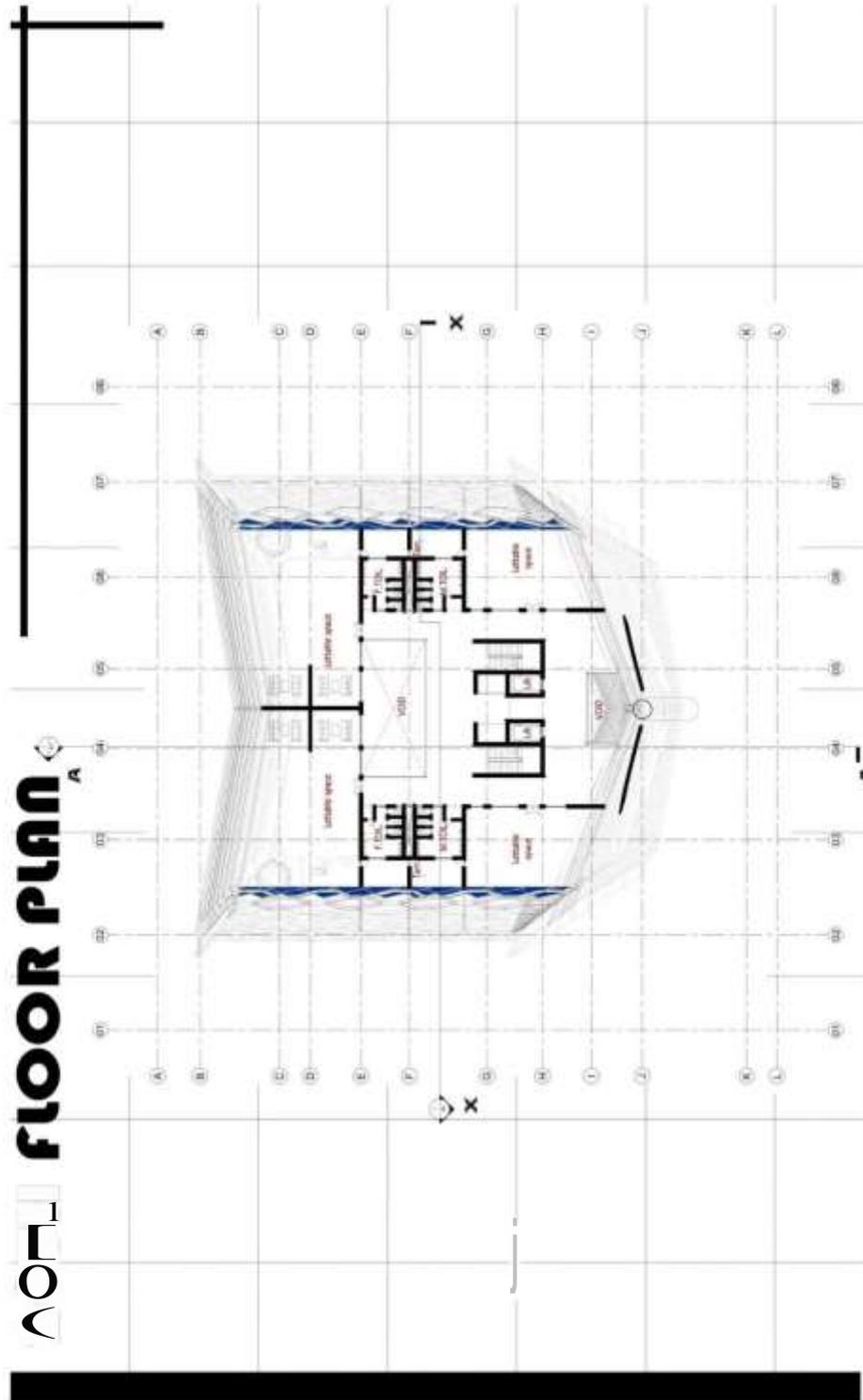
APPENDIX X FLOOR

PLAN (19 FLOOR)

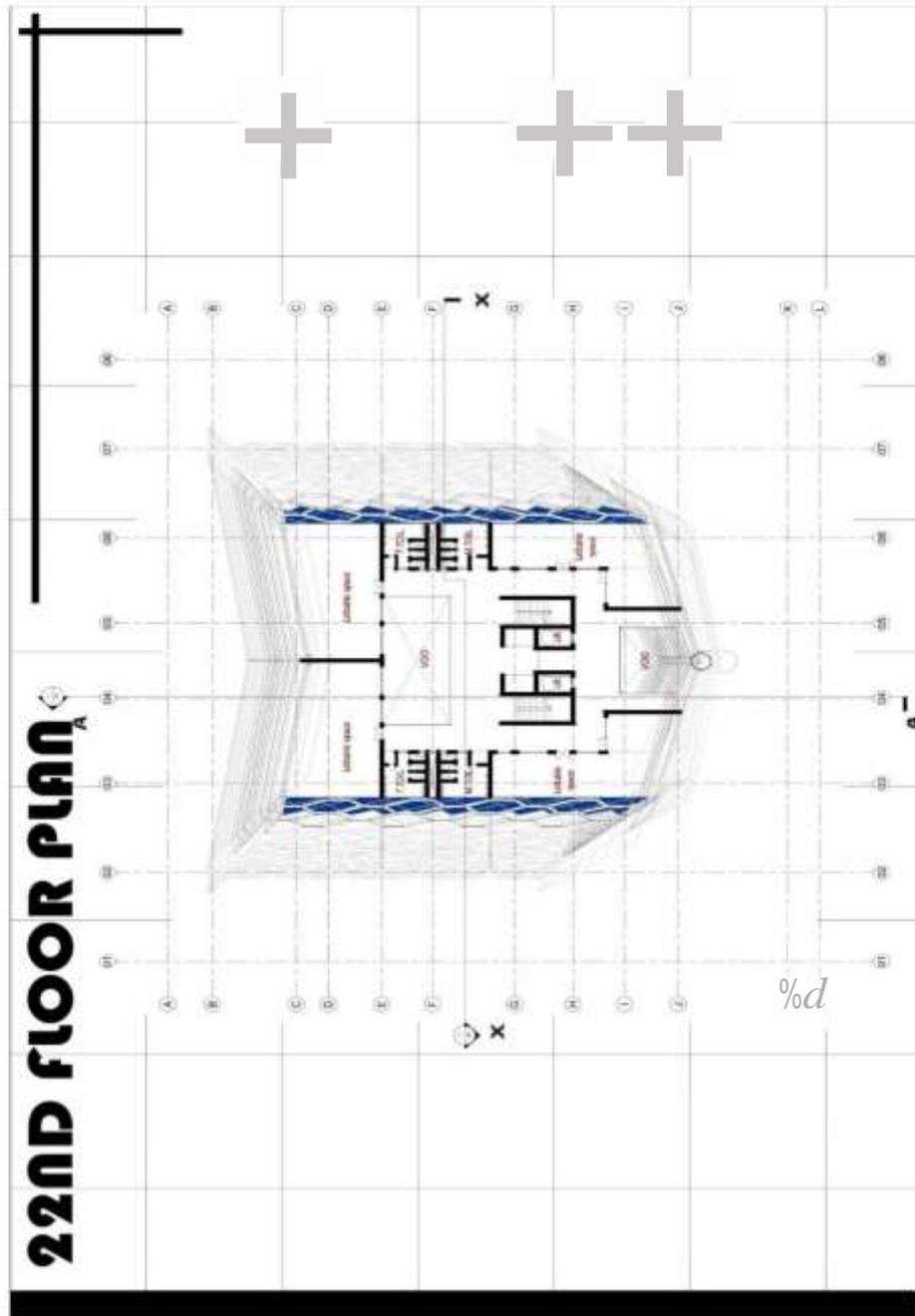


APPENDIX Y

FLOOR PLAN (20 ♣ FLOOR)

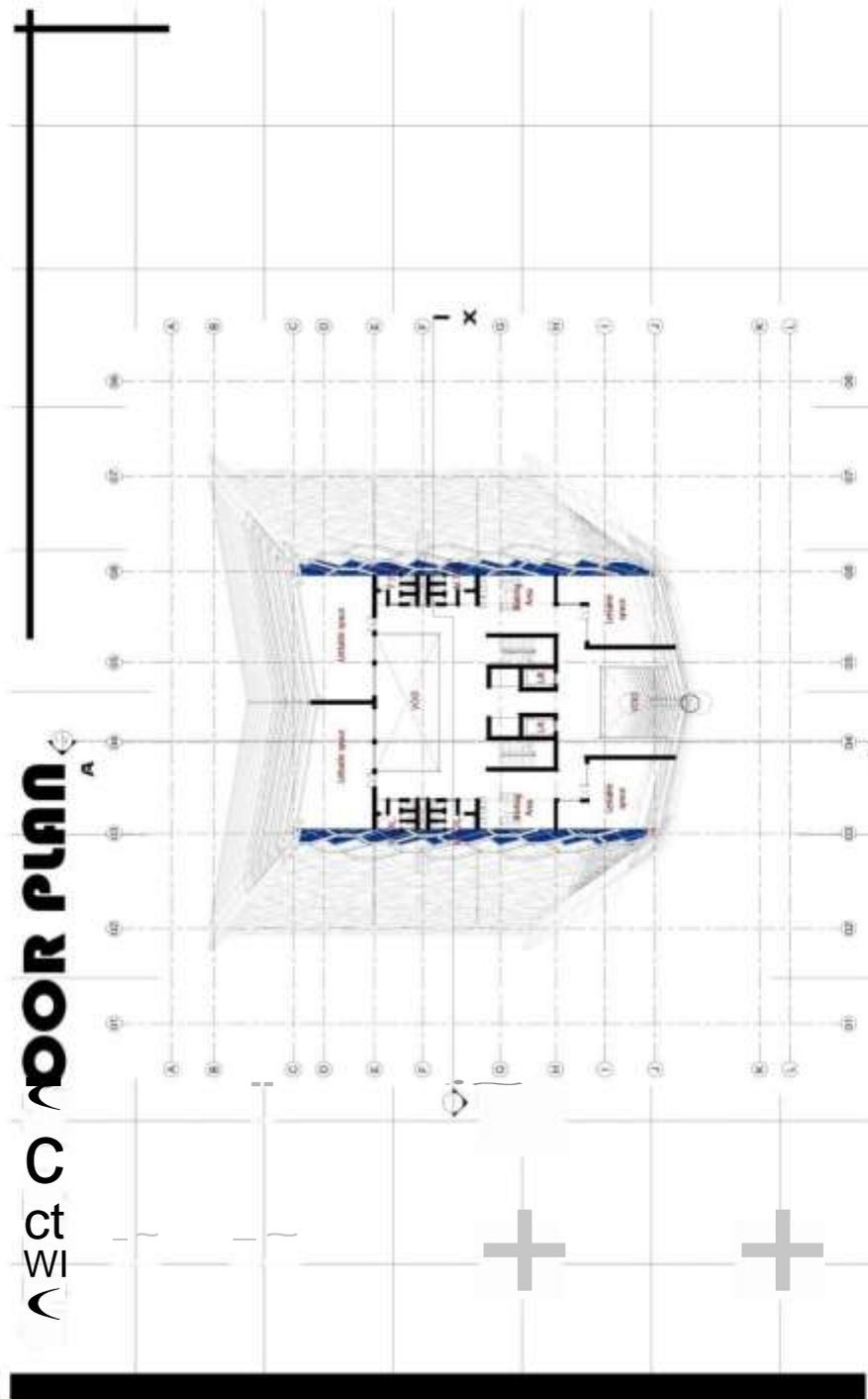


APPENDIX AA
FLOOR PLAN (22^D FLOOR)



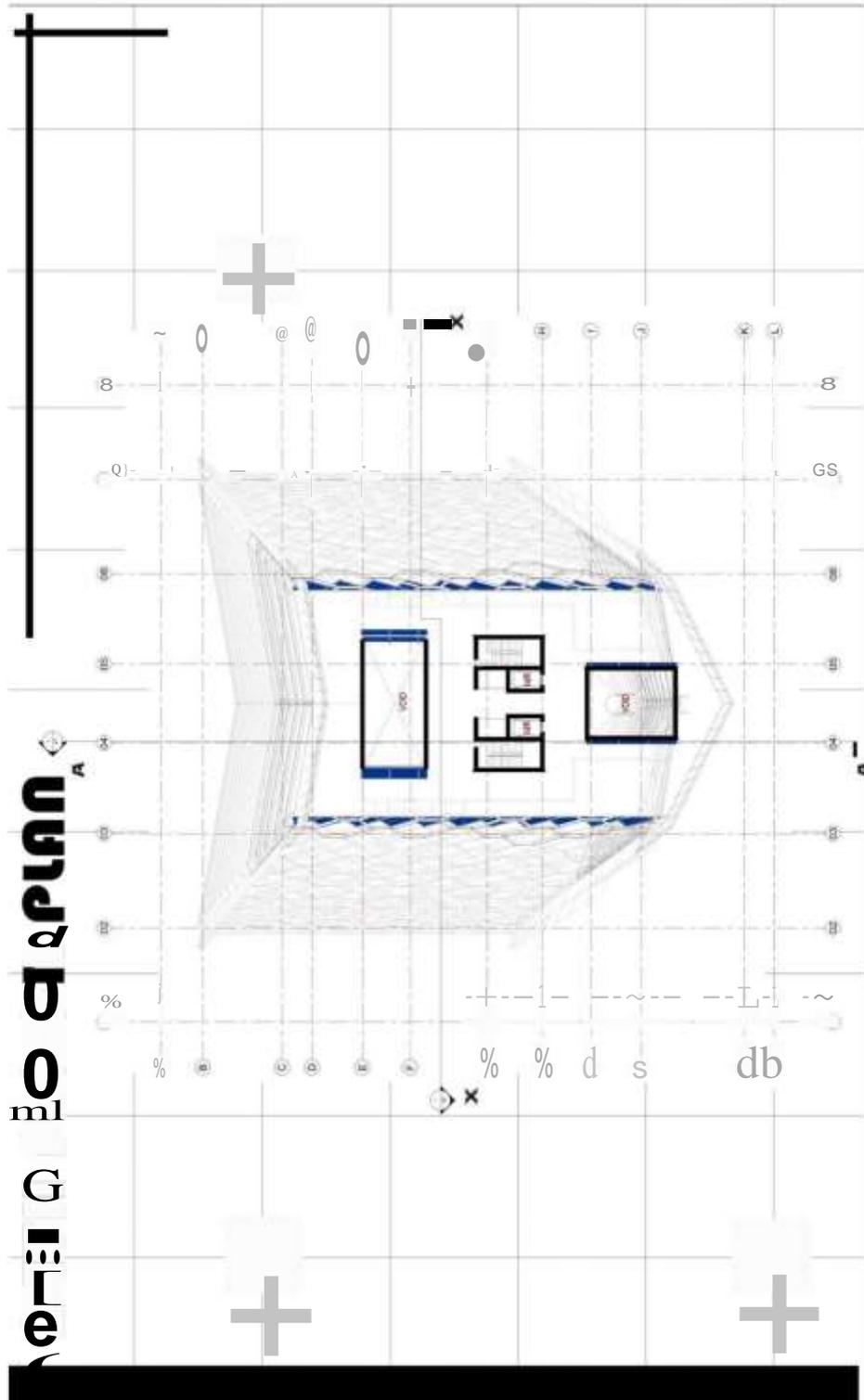
APPENDIX BB

FLOOR PLAN (23RD FL.00R)



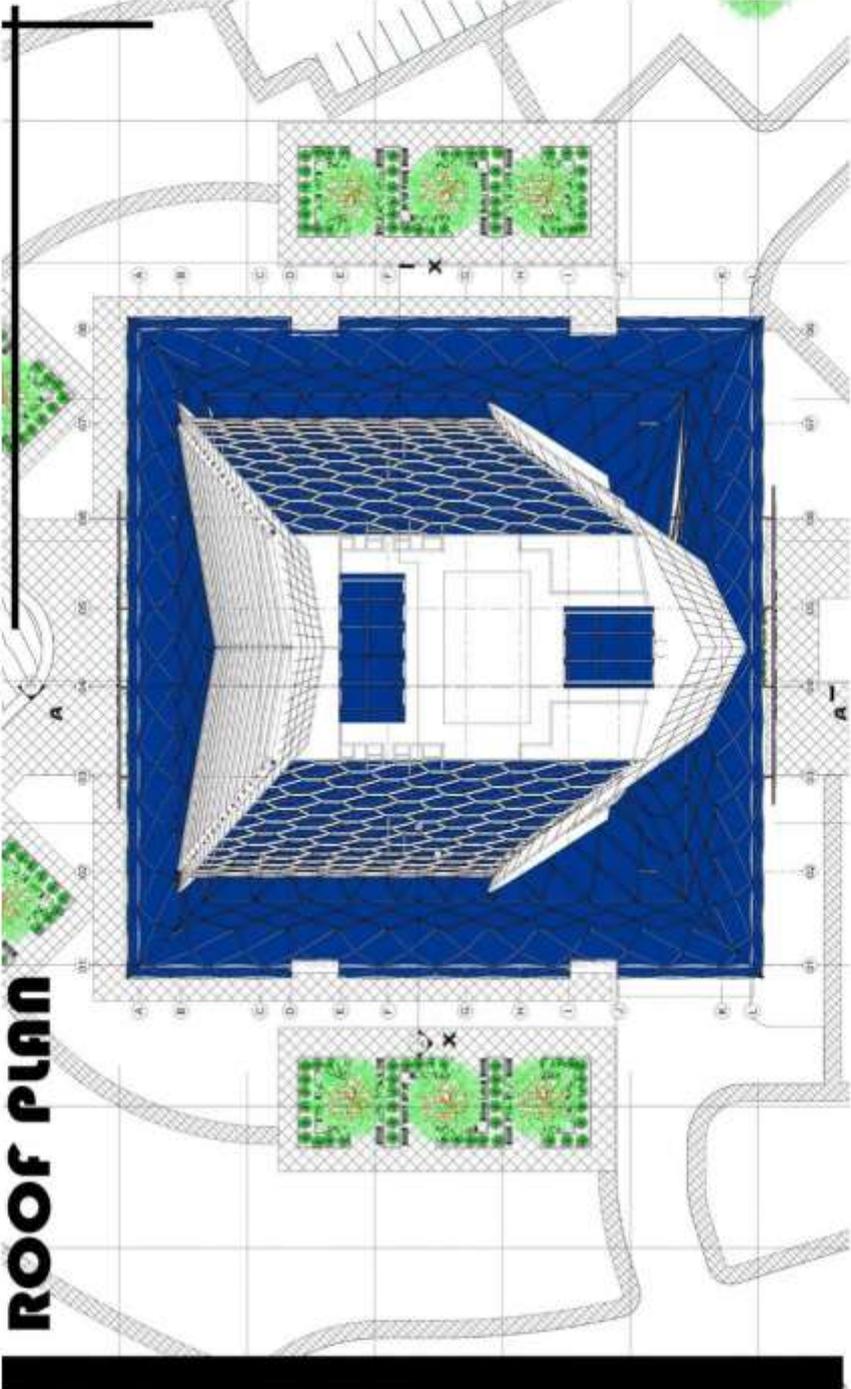
APPENDIX CC

FLOOR PLAN (24^T FL.00R)



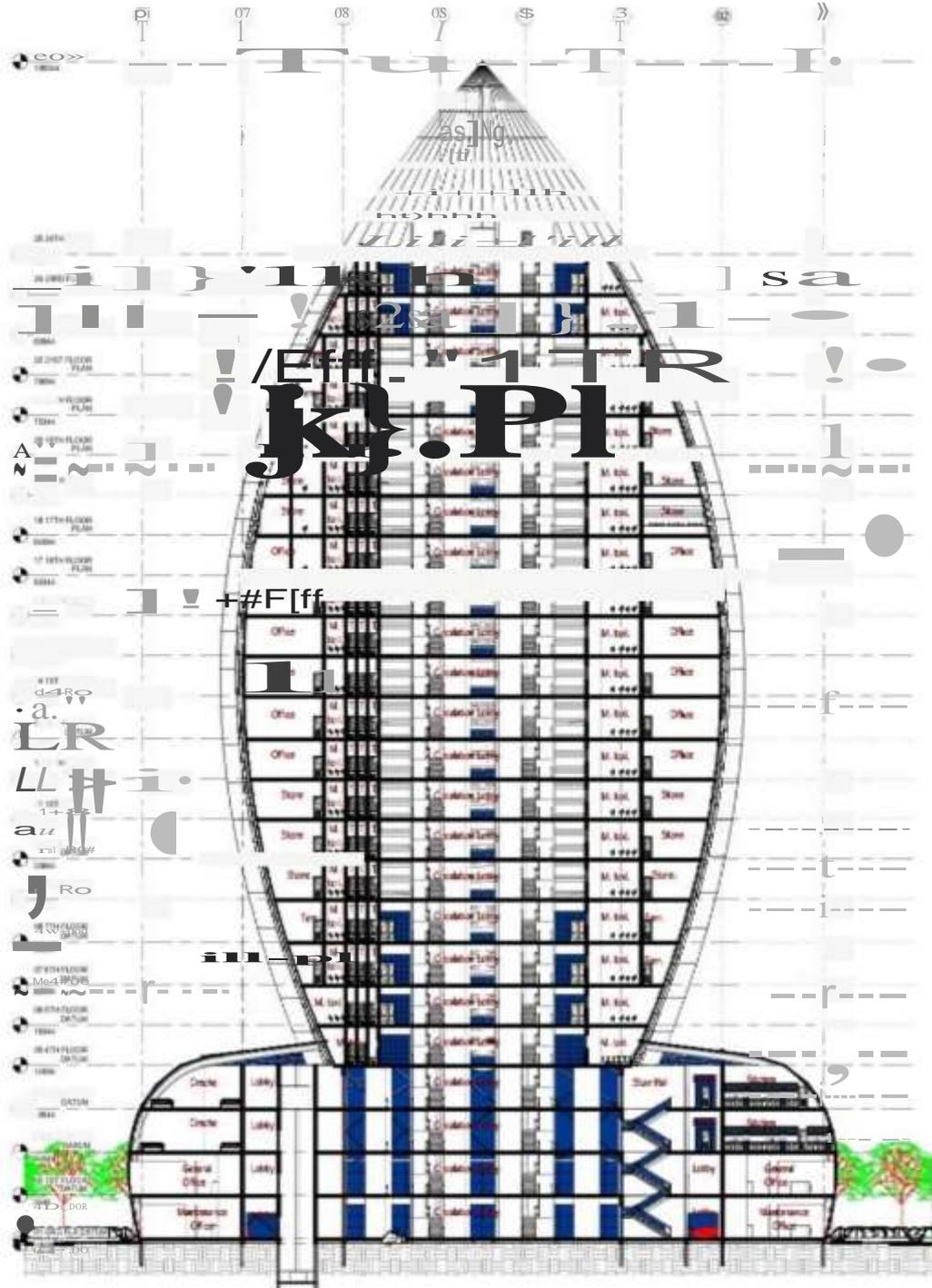
APPENDIX DD

ROOFPLAN



ROOF PLAN

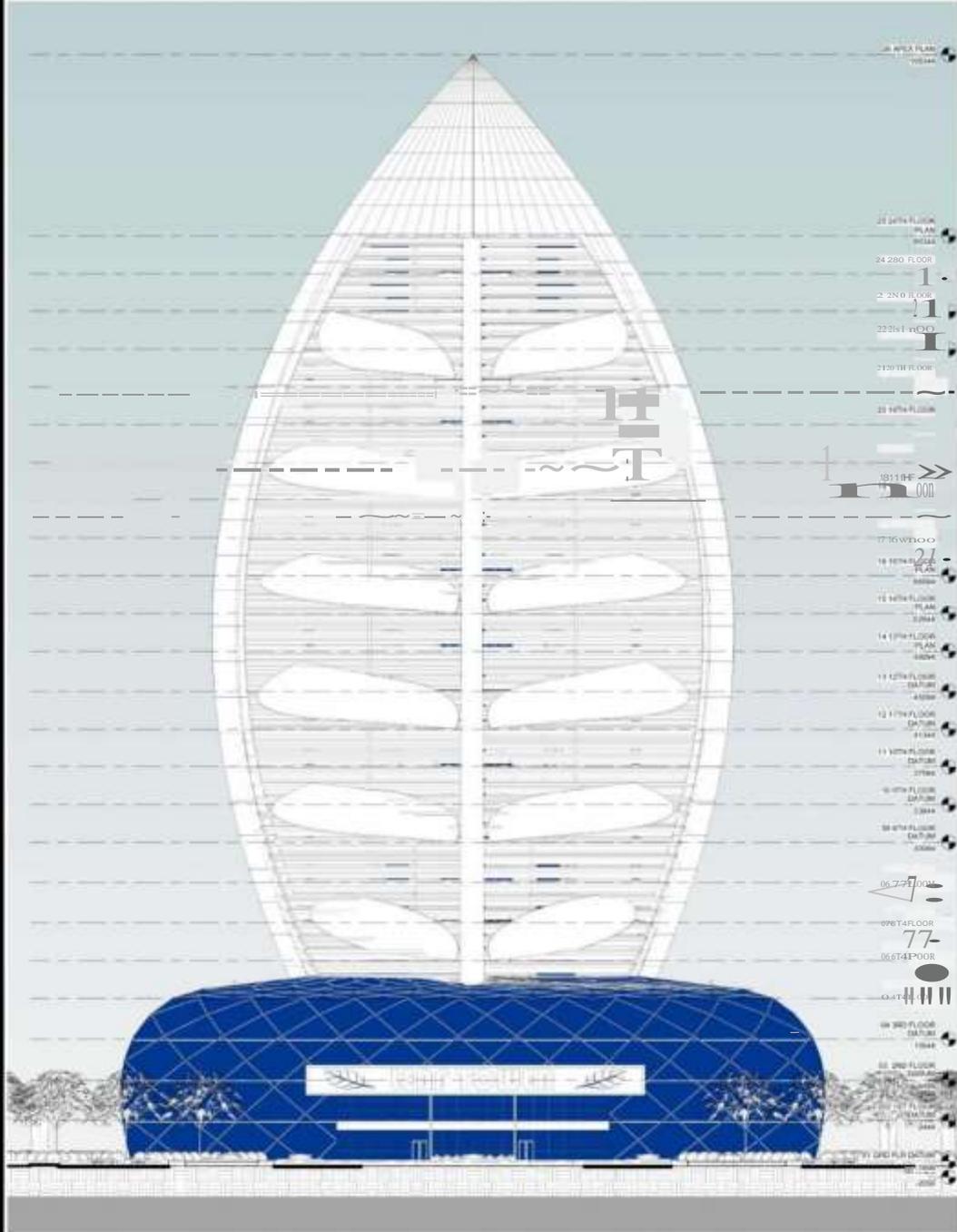
section X-X



<<

APPENDIX FF
ELEVATION (FRONT)

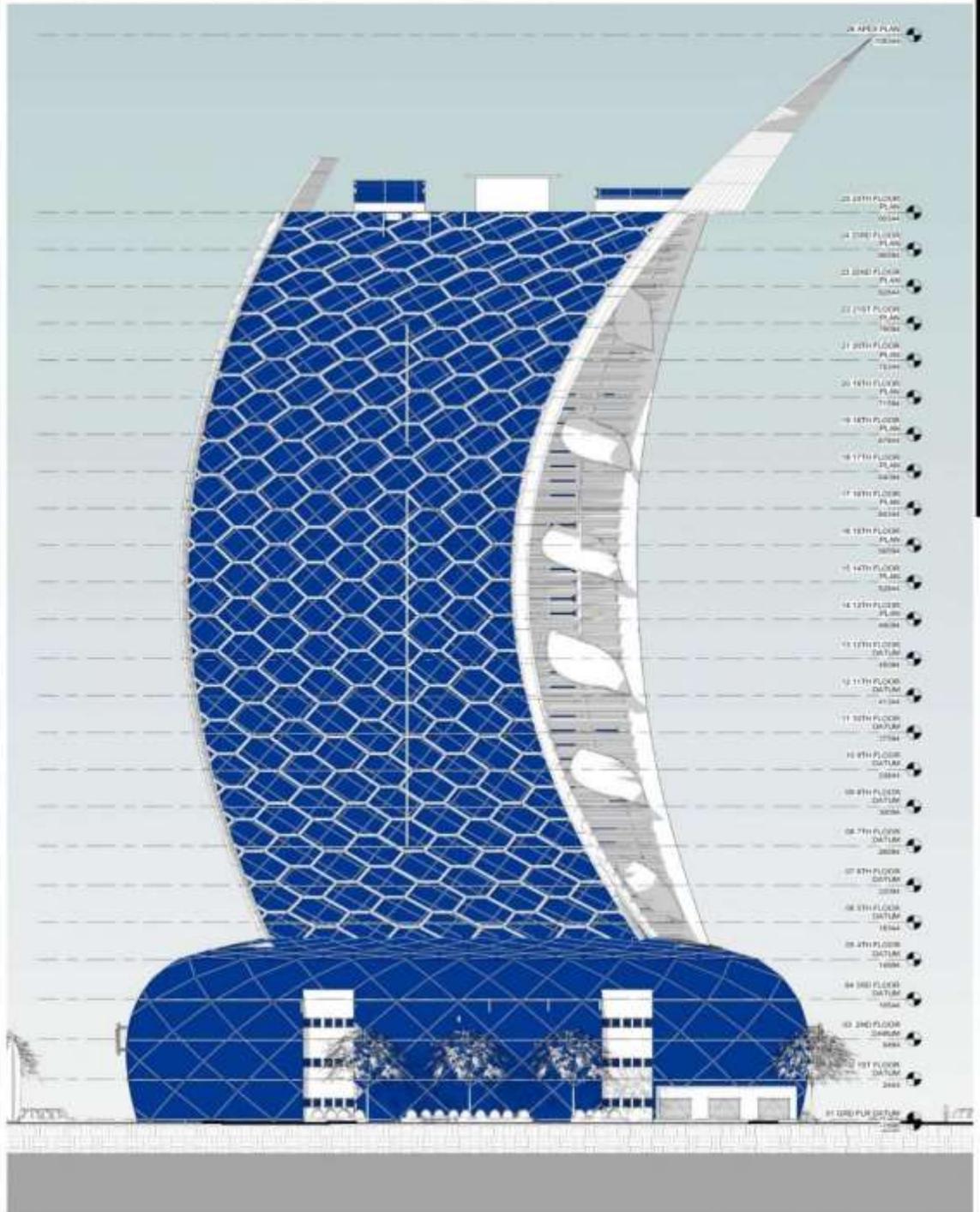
RonT eevnTIOn



APPENDIX GG

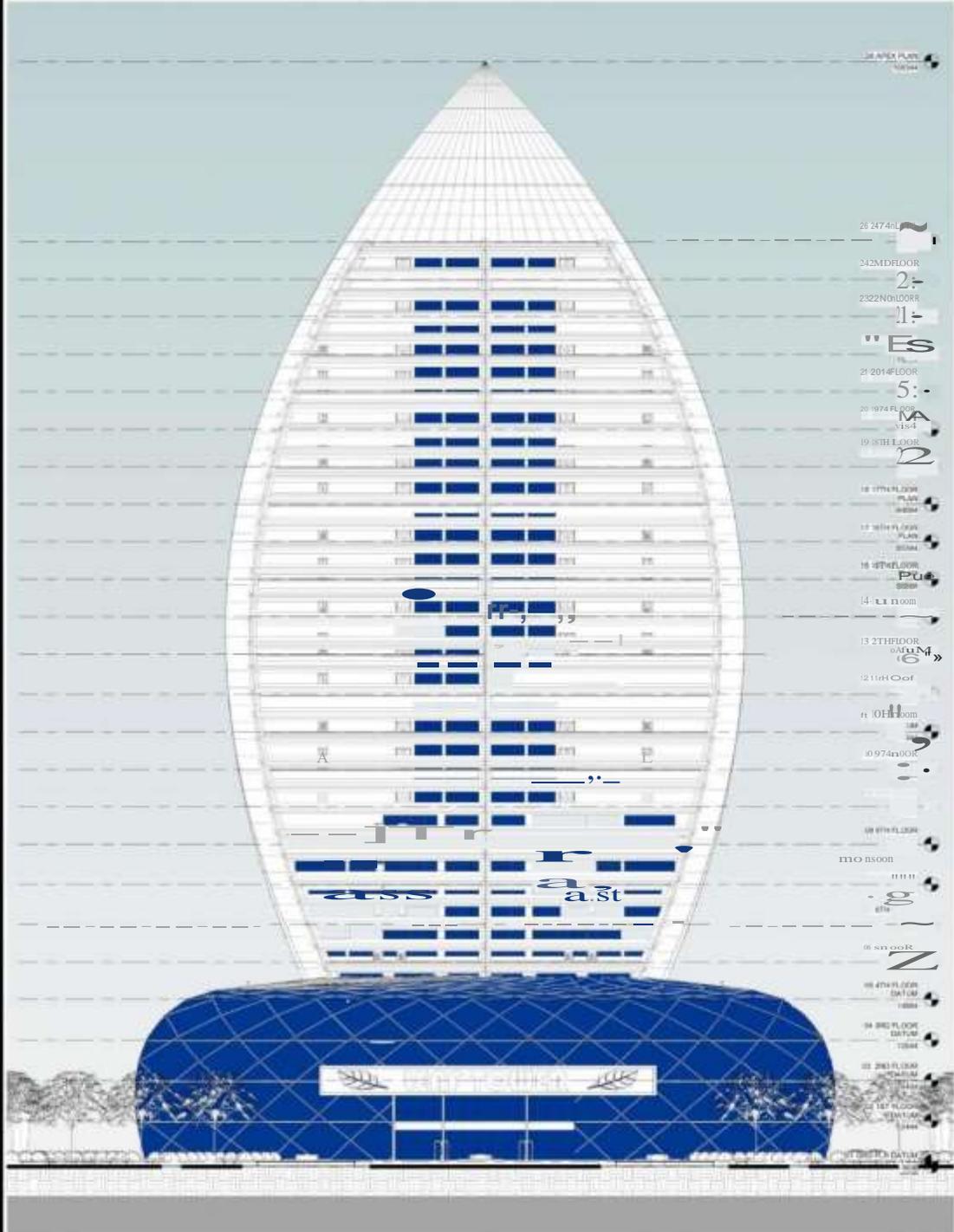
ELEVATION (LEFT)

LET elevation



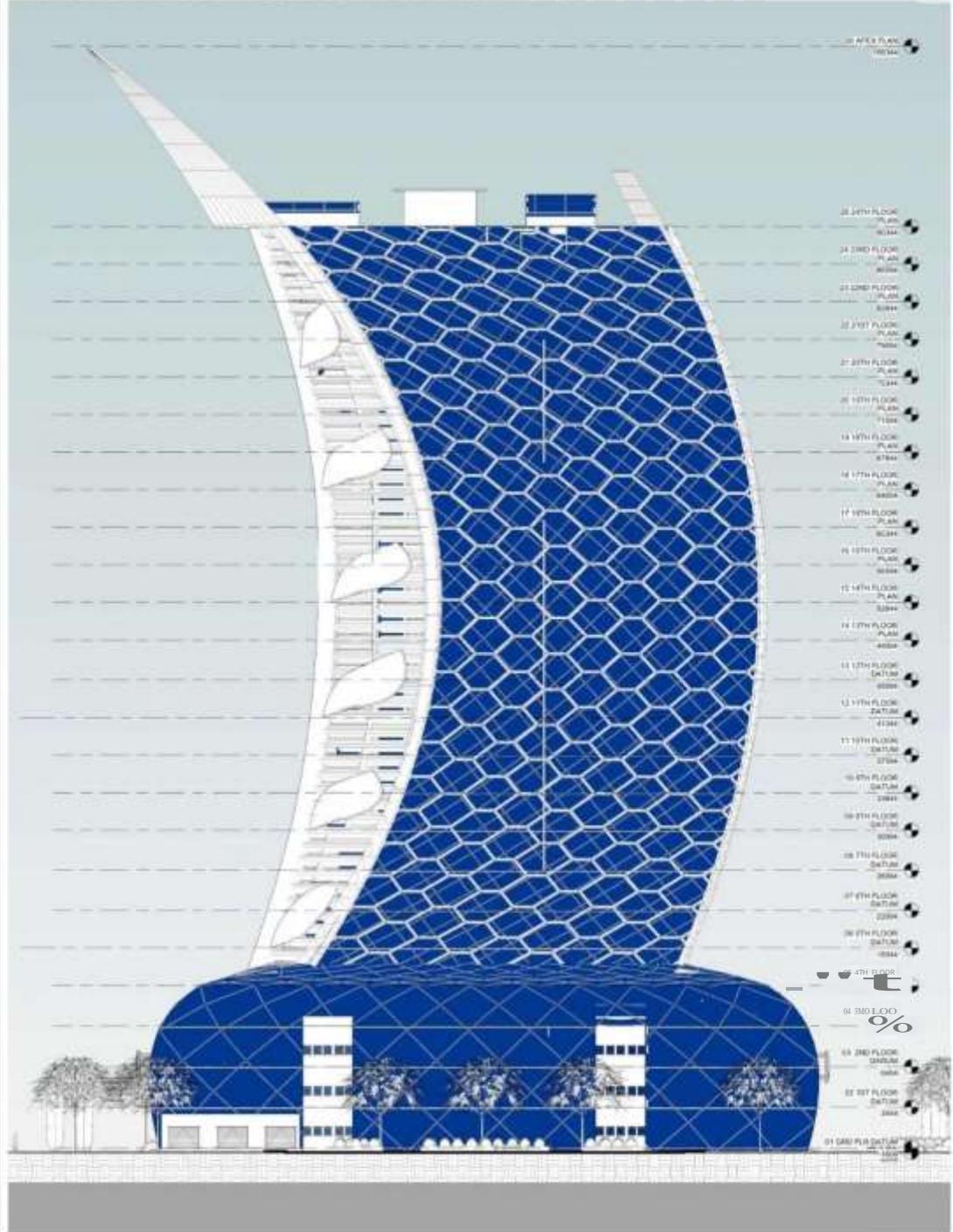
APPENDIX HH
ELEVATION (BACK)

BOK eVATION

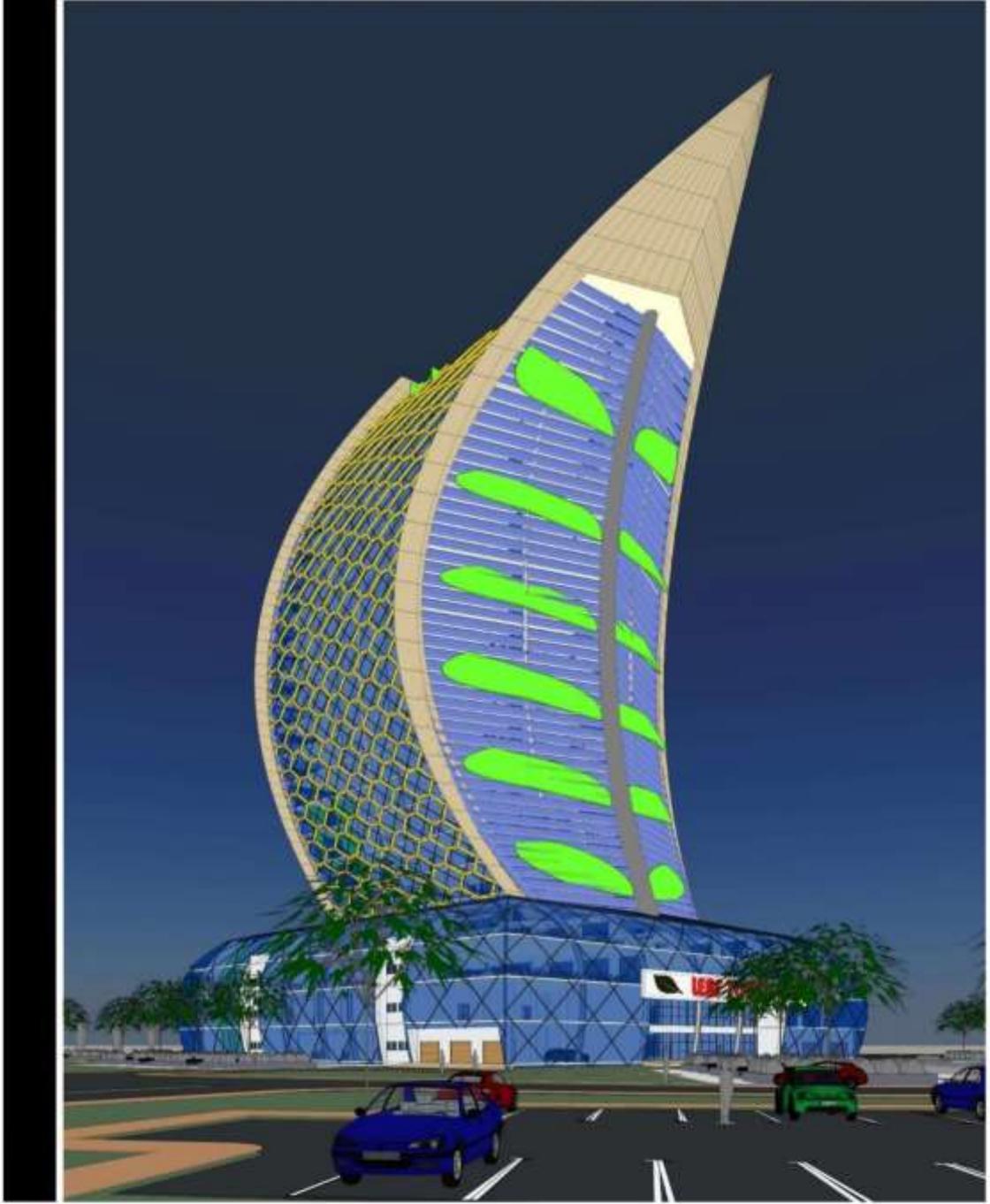


APPENDIX II
ELEVATION (RIGHT)

RIGHT Elevation



PERSPECTIVE

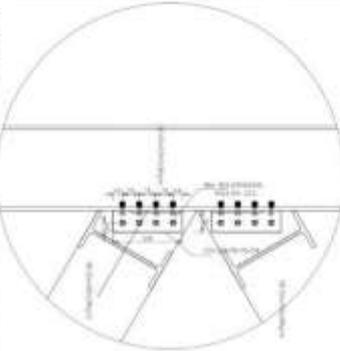


r J >"
-9 a
o 2?
o 6:
e

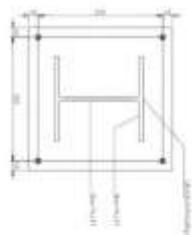
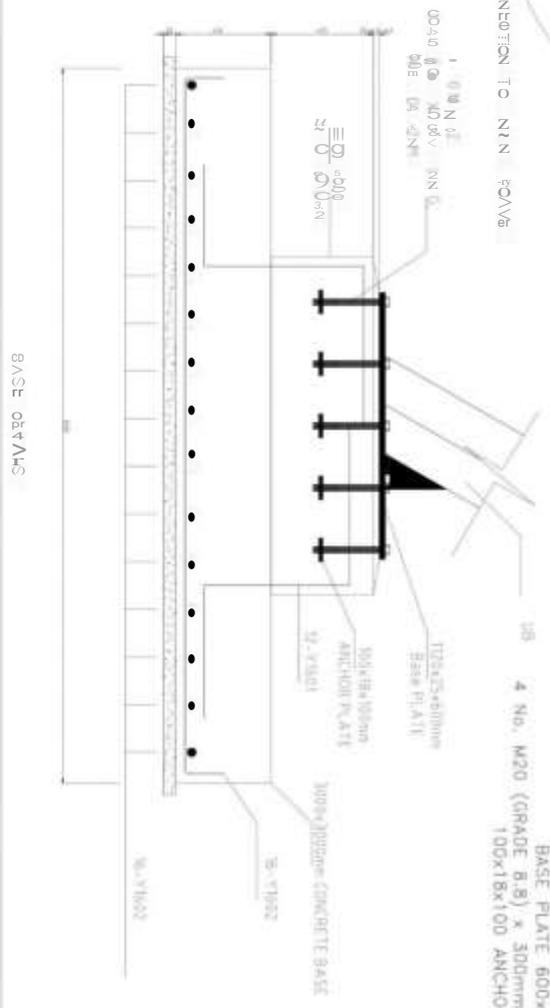
APPENDIX MM

DETAILS

Detail



TYPICAL COL. JOIST CONNECTION TO N1 N SOLV/B



BASE PLATE 600x25x600
 4 No. M20 (GRADE B.B.) X 300mm LONG, HOLE DIA. 20mm
 100x18x100 ANCHOR PLATES

BASE DETAILS