MASQUERADE FESTIVAL IN ADAZI-NNUKWU: THE ARENA AND ARCHITECTURE

Obiadi, Bons N. and Kikanme, E. I
Department of Architecture, Faculty of Environmental Sciences
Nnamdi Azikiwe University, Awka, Anambra State, Nigeria

Abstract
Culture and architecture have for centuries, influenced the life of communities. This is possible through the urban actors and the urban actors adopt urban design models and elements to achieve that goal in city planning, development and transformation. The three important urban elements employed by urban actors in constructing cities are enclaves, the armature and the heterotopia. The three elements involve changes in the architecture of the environment. Architecture evolves in and with time. The evolution implies that architecture changes over time and can be traceable to works produced by previous generations of architects. Through generational changes in architecture and the culture of the people, come generational innovations and integrations. Communities are spatially integrating their open spaces and market square into public attractions and especially, gathering places for festivals especially, masquerade festival as is the case in Adazi-Nnukwu, Anocha local government area, Anambra State, Nigeria. Every citizen of Adazi-Nnukwu has long association with the Afor market square, the masquerade festival arena and the image of the square is soaked in memories of the people, the architecture, activities, physical and psychological impressions notwithstanding. Through the generational changes in architecture, the people of Adazi-Nnukwu turned an abandoned market square into masquerade festival arena, creating tourism, human capital development and employment for their people.

Key words: enclave, armature, heterotopias, arena, masquerade, architecture

Introduction

A global perspective tells the story of this global shift and transformation, highlighting the role of architects, urban designers, planners and their clients: central government, local governments, communities, non-governmental organizations (NGOs), developers and world institutions in city planning and development (Shane, 2011). This is accomplished through the urban actors and the urban actors adopt urban design models and elements to achieve that goal in city planning, development and transformation. The first theme (model), in city transformation is that, the urban actors need to cooperate not only in building the city, but to maintain and regenerate it, to modify and transform it. Cities are about people living together, and this requires organization and skills in managing the affairs of the local community and larger city (Shane, 2011).

According to Shane (2011), as cities have grown, so has the need for organization that leads to the second theme of cybernetics: urban modeling and self-organization. This enables the urban actors to process far more information than before, looking for self-organizing, interactive patterns and emergent conceptual models in the complexity of cities in the 1960s. The third thread in this story of urban transformations is the idea that urban actors manipulated a limited set of urban elements in building their urban models and cities. The three important urban elements employed by urban actors in constructing cities are *enclaves*, the *armature* and the *heterotopia.*

According to Shane (2011), *Enclave* is a more or less bounded space like a field in the countryside, a piece of urban property with a wall around it or an open space like a square at the center of a city (figure 1, plate 1), surrounded by buildings. Collins (2012), on

the other hand, defined Enclave as a part of a country entirely surrounded by foreign territory: viewed from the position of the surrounding territories



Figure 1. Afor Market Square, Adazi-Nnukwu, Anocha local government area, Anambra State, Nigeria (the masquerade festival arena).
Source: Obiadi (May 7, 2019)

An *Armature* is a linear spatial organizing device, like a street or highway with sequential, numbered houses or axits. Urban actors often use *armature* as the approach to an *enclave*, to cut through *enclaves* or as the link between two attractors (Shane, 2011). The concept of "urban *Armatures*," referring to any set of main streets, plazas, and major public buildings linked by means of arches and fountains that connect one end of the city with the other, has been chiefly analyzed in central and western Roman contexts (MacDonald 1986). Before MacDonald's study, the prevailing viewpoint held was that the Roman city planners in the Republican period and into the Augustan age imitated Greek models based on rigidly orthogonal axes (Ward-Perkins 1974). But MacDonald on the other hand stresses the innovativeness of Roman cities in their organically-generated urban *Armatures*. The prolonged development and additive nature of these urban *armatures* contrast starkly with customary notions of theoretical city planning. Instead of following a strict gridded plan, this theory demonstrates how a flowing spatial unity pulls strolling pedestrians along from city gates to all-important forum complexes in the city center, easing the transition from one region to the next.

The traditional way of studying and visualizing a city's urban development uses multiple diagrams denoting public buildings, communal spaces, and residential areas present in a given period (Ratté 2008). Figures 1. and 2 looked at two different models of urban *armatures* and how city actors manipulate the spaces for the comfort of the users.



Figure 1. Edmonton, Canada Redevelopment Plan's Armature
Source: Google (September 26, 2015)



Figure 2. Michael Van Valkenburgh Associate Inc's Project Image (vvainc.com)
Source: Google (September 26, 2015)

Heterotopia is a specialized urban *element*, an enclave that has multiple interior subdivisions that can hold conflicting urban activities in the same place at the same time (often in section). It is an important place for urban experimentation and change, handling non-conforming urban activities and contributing to the overall ability of the city through its capacity to host change (Shane, 2011). According to Shane (2011), *Heterotopia* was borrowed from French philosopher, Michael Foucault's writing that pointed at prisons, hospitals, clinics, asylums and courthouses as *heterotopias* of deviance that help to give birth to modern city by removing people who were ill, could not work or did not fit in the city, accelerating the shift to modern, efficient industrial society.

Foucault (1979), on the other hand believes that *Heterotopia* is a concept in human geography to describe places and spaces that function in non-hegemonic conditions. These are spaces of otherness, which are neither here nor there, that are simultaneously physical and mental. Over the years, a dazzling variety of spaces have been explored as illustrations of *heterotopias*, including: Arab-Islamic architecture, environmental installations, libraries, museums, Masonic lodges, early factories, gardens, performance prototypes, women's colleges, landscapes, gated communities, Buddhist sites, band rooms, pornographic sites, cybercafés, shopping malls, burial sites and the body of the vampire (Foucault, 1979).

The fourth thread the urban actors used in city transformation involves the ability of urban actors to reflect on their work, reorganize elements and transform models to fit local circumstances and time. This ability to reflect, adapt, discuss and change is very important to the continual creation of new urban forms and the adaptive reuse of older ones.

With time, old spaces in communities have seen the emergence of new buildings replacing the old and outdated ones to accommodate the increasing crowd attending occasions in them. The changes, revitalization and modernizing the buildings resulted from

the exposure of the members of the communities in design and accommodating festival crowds and tourism development. Communities adopted plaza and arena patterns in guiding the architecture and landscape of their older spaces and developments (urban revitalization). The patterns embraced encouraged and promoted tourism. According to ArchDaily (2014), design in architecture and urbanism is guided by two distinct complementary languages: a pattern language, and a form language. The pattern language contains rules for how human beings interact with built forms – a pattern language codifies practical solutions developed over millennia, which are appropriate to local customs, society and climate. A form language, on the other hand, consists of geometrical rules for putting matter together. It is visual and tectonic, traditionally arising from available materials and their human uses rather than from images. Different form languages correspond to different architectural traditions, or styles. The problem is that not all form languages are adaptive to human sensibilities. Those that are not adaptive can never connect to a pattern language. Every adaptive design method combines a pattern language with a viable form language; otherwise it inevitably creates alien environments (ArchDaily, 2014). ArchDaily (2014), further states that architectural design is a highly complex undertaking. Heretofore, the processes at its base have not been made clear. There have been many attempts to clarify the design process, yet we still don't have a design method that can be used by students and novices to achieve practical, meaningful, nourishing, human results. In the absence of a design method and accompanying criteria for judging a design, things have become very subjective, and therefore what is built today appears to be influenced largely by fashion, forced tastes, and an individual's desire to garner attention through novel and sometimes shocking expressions.

The pattern language codifies the interaction of human beings with their environment, and determines how and where we naturally prefer to walk, sit, sleep, enter and move through a building, enjoy a room or open space, and feel at ease or not in our garden. The pattern language is a set of inherited tried-and-true solutions that optimize how the built environment promotes human life and sense of wellbeing. It combines geometry and social behavior patterns into a set of useful relationships, summarizing how built form can accommodate human activities (ArchDaily, 2014).

ArchDaily (2014) indicates that, the importance of a pattern language for architecture was originally proposed by Christopher Alexander and his associates. A fairly general pattern language was discovered and presented by Alexander, who emphasized that, while many if not most of the patterns in his pattern language are indeed universal, there actually exist an infinite number of individual patterns that can be included in a pattern language. Each pattern language reflects different modes of life, customs, and behavior, and is appropriate to specific climates, geographies, cultures, and traditions. It is up to the designer/architect to extract specific non-universal patterns as needed, by examining the ways of life and tradition in a particular setting, and then to apply them to that situation.

Living architecture is highly dependent on patterns, which shape buildings and spaces accordingly**.** A pattern is a set of relationships, which can be realized using different materials and geometries. Architects, however, confuse patterns with their representation, i.e. what an arrangement looks like. Patterns are not material, though we experience them with our senses. It is far more difficult to understand them intellectually, and almost impossible to grasp patterns from within a world-view that focuses exclusively on materials (ArchDaily, 2014).

Pattern languages have evolved, and, as with all evolved system, they have developed an extraordinary degree of organized complexity. It is not possible to understand all this complexity, let alone replace it by a design method based on deliberately simplified rules. And yet, that has been the basic assumption of twentieth-century architects: that we can simply replace all the evolved architectural solutions of the past with a few rules that someone has made up (and which don't even have the benefit of experimental verification).

The form language, on the other hand, is strictly geometrical. It is defined by the elements of form as constituted by the floors, the walls, the ceiling, the partitions, and all the architectural components or articulations, which together represent a particular form and style of building. A form language is a repertoire of forms and surface elements that can be combined to build any building, and so it represents more than just a superficial style. The form language depends on an inherited vocabulary of all components used in the assembly of a building; rules for how they can be combined; and how different levels of scale can arise from the smaller components. It is a particular and practical conception of tectonic and surface geometry. One extremely successful form language, the "Classical Language" relies on a wide range of variations of the Classical style of building based on Greco-Roman ancestry (ArchDaily, 2014).

After centuries of Classical buildings, even with varied and successful adaptations to local climates, conditions, and uses, the Classical form language remains intact. Every traditional architecture has its own form language. It has evolved from many different influences of lifestyle, traditions, and practical concerns acting together to define the geometry that structures take as the most natural visual expressions of a particular culture. A form language is a set of evolved geometries on many different scales (i.e. ornamental, building, urban) that people of a particular culture identify with, and are comfortable with (ArchDaily, 2014).

The Architecture and Experiences of Arenas around the world

Some exciting public spaces around the world including, but not limited to the Vatican city, United States of America, Chicago open spaces and in Africa, Anambra State, Southeast of Nigeria, a small town called Adazi-Nnukwu masquerade festival arena. Traditionally, Adazi-Nnukwu celebrates her annual masquerade festival at their Afor Market Square, which is their masquerade festival arena (figure 1.0), located at the heart of the town. The government of the town, through the years, tried to encourage the festival. Many communities called their open spaces and gathering places arena, plaza and or agora. According to Neufeldt and Guralnik, (1994), *arena* is the central part of an ancient Roman amphitheater, where gladiatorial contest and shows take place. A central area used for entertainment or sporting events and usually surrounded with seats. On the other hand, *plaza* is a public square or market in a city or town. An open area, usually paved, between a building and the street or another building, often having statues, shrubs. While an agora, in ancient Greece, is an assembly or assembly place especially, a market place (Neufeldt and Guralnik, 1994). Cities, urban and suburban area around the world are witnessing rebuilding their old houses, centers and public spaces popularly known as urban revitalization. This, in a process is to modernize the old and dilapidated spaces and bring them to use and for the satisfaction of the users.

Looking at cities can give a special pleasure, however commonplace the sight may be. Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time. At every instance, there is more than the eyes can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memories of past experiences. Every citizen has had long association with some part of his city, and his image is soaked in memories and meanings (Lynch, 1985), this is the case with the Afor market square, Adazi-Nnukwu, where both the citizens of the town and visitors have lasting experience of the masquerade arena (figure 1, plates 11 to 19). The architecture, activities, physical and psychological impressions notwithstanding. The impression by the citizens could be explained with the Vatican (plate 1) experience for both Christians and none Christians who visited the arena.

The Vatican City is located at the banks of the Tiber River, on a hill and has remained a major landmark, a center and a tourist attraction. The City is very influential and

rich in history. Although a religious center, Vatican City's paintings, sculpture and architecture, created during the Golden years by revered artists, people such as Raphael, Sandro Botticelli and Michelangelo still remain attractive (Vatican City, 2015) and the attractions could be seen from the gravitations by visitors to the Sistine Chapel and St Peter's basilica. The city is an enclave linked with urban armatures and has served for centuries as a *heterotopia* as the case with the Afor market square at Adaz-Nnukwu,the contemporary masquerade arena.



Plate 1. The Vatican City. Source: http://historycooperative.org/the-vatican-city-history-in-the-making (September, 2015)

The Vatican City remains a religious and historical landmark, as important now as it was then. It receives millions of visitors from all around the world, visitors who come to see the beauty of the City, to take in its history and the culture and to express their belief in the Catholic Church (plate 1.0). In between the priceless art houses in the Museums, the beautiful architecture that is St Peters Basilica and the religious significance of the Pope, the Vatican City has become one of the most popular destinations in the world for travelers. It is the embodiment of some of the more significant parts of both Western and Italian history, opening a window onto the past, a past that lives on today (Vatican City, 2015) like the Afor market square at Adazi-Nnukwu, the contemporary masquerade arena.

Moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts. Not only is the city an object which is perceived (and perhaps enjoyed) by millions of people of widely diverse class and character, but it is the product of many builders who are constantly modifying the structure for reasons of their own (Lynch, 1985:2). The modifications would include the mental image of the city as held by the users and according to Lynch (1985), it will concentrate especially on one particular visual quality: the apparent clarity or "legibility" of the cityscape. The case with which its parts can be recognized and can be organized into a coherent pattern, can be visually grasped as a related pattern of recognizable symbols, so a legible city would be one whole districts or landmarks or pathways are easily identifiable and are easily grouped into over-all pattern.

In Chicago, the United States America, Chafair (2013), indicated that, the widely considered architectural and urban planning masterpiece, the Chicago Federal Center Plaza unifies Ludwig Mies van der Rohe's complex of three government buildings. Dating back to the late 1960s, this urban square has long been a place of community gathering while serving as the roof for the sub-plaza levels of the surrounding buildings (plate 2).



Plate 2. Chicago Federal Center Plaza. Source: https://www.ghafari.com/projects/chicago-federal-center-plaza-restoration (Retrieved April 20, 2019)

According to Chicago Welcome Home (2019), from large-scale contemporary masterpieces to hints of Chicago's beginnings, Millennium Park poetically captures the Chicago experience, "the Cloud Gate (aka "The Bean") (plates 3 to 6).



Plate 3. Cloud Gate / AT&T Plaza / Chicago ! HD. Source: footage.framepool.com (Retrieved April 20, 2019)



Plate 4. Cloud Gate / AT&T Plaza / Chicago ! HD. Source: footage.framepool.com (Retrieved April 20, 2019)



Plate 5. Cloud Gate-The Bean. Source: footage.framepool.com (Retrieved April 20, 2019)

Millennium Park sits on a space that was previously occupied by rail yards and parking lots. Through a massive civic effort, generous private donations and six years of tireless work, the park ceremoniously opened on July 16, 2004. Today, 25-acre Millennium Park is the

second most popular tourist attraction in Illinois (following close on the heels of Navy Pier), and contains some of the greatest public art pieces in the world.



Plate 6. Cloud Gate-The Bean. Source: footage.framepool.com (Retrieved April 20, 2019)

Anish Kapoor's first public sculpture in the United States came as the result of $26M in private donations and, well, a giant headache. Composed of close to 200 stainless steel plates and weighing 100 tons, Cloud Gate faced numerous technological and upkeep issues before being unveiled in early 2005. Thankfully, Kapoor and a team of experts ironed out early shortcomings and, ultimately, created one of Chicago's iconic landmarks and selfie darlings.



Plate 7. Jay Pritzker Pavilion. Source: footage.framepool.com (Retrieved April 20, 2019)

The plan for Frank Gehry's band-shell auditorium was released in early 2000, after the city announced its expansion of the park and some $25M in private donations. The centerpiece of Millennium Park is known for its trademark curving plates and stainless steel beams. With room for 11,000 visitors and a state-of-the-art sound system, the Pavilion is a popular open-air concert and film screening venue (plate 7).

Conceptual artist Jaume Plensa's interactive, larger-than-life video sculpture was unveiled in July of 2004. Crown Fountain has grown to become a summertime favorite for

Chicago's young visitors and locals who play in the reflective pool and pair of cascading fountains, spouting from the lips of Chicago locals (plate 8).



Plate 8. Crown Fountain. Source: footage.framepool.com (Retrieved April 20, 2019)

In Washington, DC., the national mall has grown to be crowd and tourist pleaser, attracting tourist and visitors in millions every year. According to Cooper (2018), the National Mall is the center of most sightseeing visits to Washington, D.C. and out of Cooper's work, that a greater part of this section was extracted. The tree-lined open space between Constitution and Independence Avenues extends from the Washington Monument to the U.S. Capitol Building. Ten of the museums of the Smithsonian Institution are located within the heart of the nation's capital, offering a variety of exhibits ranging from art to space exploration. West Potomac Park and the Tidal Basin are adjacent to the National Mall and home to the national monuments and memorials (plate 9 to 11).



Plate 9. The National Mall in Washington, D.C. towards the Capitol building
Source: Danita Delimont/Getty Images (Retrieved April 22, 2019).

The National Mall is also a gathering place where people picnic and attend outdoor festivals. The expansive lawn has served as a site for protests and rallies. The impressive architecture and natural beauty of the Mall make it a unique place that celebrates our nation's history and democracy.

Major Attractions on the National Mall



Plate 10. Memorial at the Mall at Washington, DC.
Source: Cooper (2018)/Westend61 / Getty Images

The buildings and monuments of the National Mall can keep the visitor busy for a lengthy vacation. There are museums to visit and places to wander. These are the top places to visit.

- The Washington Monument - The monument honoring our first president, George Washington, is the tallest structure in the nation's capital and towers 555 feet above the National Mall. Visitors ride the elevator to the top to see a spectacular view of the city.
- The U.S. Capitol Building - Because of increased security, the Capitol Dome is open to the public for guided tours only. Tours are conducted from 9 a.m. to 4:30 p.m. Monday through Saturday. Visitors must obtain free tickets and begin their tour at the Capitol Visitor Center. Free passes are required to see Congress in action at the Senate and House Galleries.

- Smithsonian Museums - This federal institution has multiple museums scattered throughout Washington, D.C. Ten of the buildings are located on the National Mall from 3rd to 14th Streets between Constitution and Independence Avenues, within a radius of about one mile. There is so much to see at the Smithsonian that you cannot see it all in one day. IMAX movies are especially popular, so it is a good idea to plan ahead and buy your tickets a few hours in advance.
- National Monuments and Memorials – These historic landmarks honor our presidents, founding fathers and war veterans. They are wonderful to visit in nice weather and the views from each of them are unique and special. The easiest way to

visit the monuments is on a sightseeing tour. The memorials are very spread out and to see all of them on foot involves a lot of walking. The monuments are also spectacular to visit at night when they are illuminated.

- National Gallery of Art - The world-class art museum displays one of the largest collections of masterpieces in the world including paintings, drawings, prints, photographs, sculpture, and decorative arts from the 13th century to the present. Because of its prime location on the National Mall, many people think the National Gallery is a part of the Smithsonian. The museum was created in 1937 by funds donated by art collector Andrew W. Mellon.
- U. S. Botanic Garden – The state-of-the-art indoor garden showcases approximately 4,000 seasonal, tropical and subtropical plants. The property is administered by the Architect of the Capitol and offers special exhibits and educational programs throughout the year.

Facilities at the National Mall for the comfort of the visitors

Restaurants and Dining: The museum cafes are expensive and often crowded but are the most convenient places to dine on the National Mall. There are a variety of restaurants and eateries within walking distance to the museums.

Restrooms: All of the museums and most of the memorials on the National Mall have public restrooms. The National Park Service also maintains a few public facilities. During major events, hundreds of portable restrooms are set up to accommodate the crowds.

Transportation and Parking: The National Mall area is the busiest part of Washington, D.C. The best way to get around the city is to use public transportation Several Metro stations are within walking distance so it is important to plan ahead and know where you are going to be visiting. The most convenient metro station will depend on which line you are traveling on and what attraction you'll want to see first.

Parking is very limited near the National Mall. On-street parking in the busiest areas of the city is restricted during morning and evening rush hours (7:00-9:30 a.m. and 4:00-6:30 p.m.). There are many metered parking spaces on the National Mall along Madison and Jefferson Drives in front of the Smithsonian museums, but they usually fill quickly and on-street parking is restricted to two hours.

Hotels and Accommodations: Although a variety of hotels are located near the National Mall, the distance between the Capitol, at one end, to the Lincoln Memorial at the other, is about 2 miles. To reach some popular attractions from anywhere in Washington D.C., one may have to walk a great distance or take public transportation.

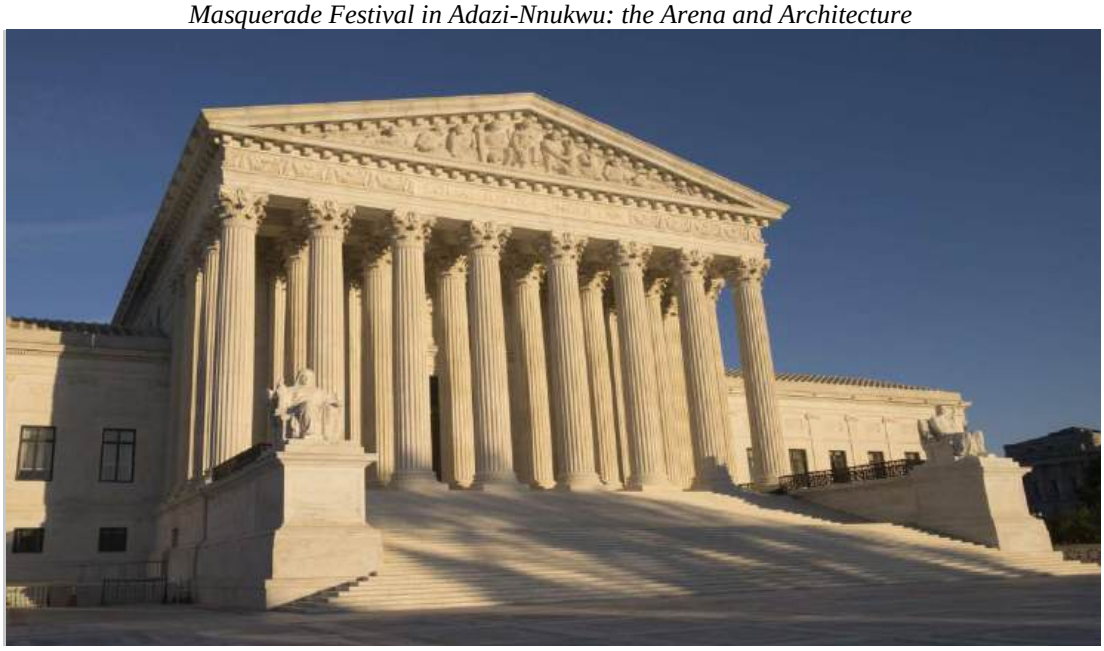


Plate 11. Supreme Court building, Washington, DC
John Burke / Getty Images

Attractions near the National Mall

- U. S. Holocaust Memorial Museum - The Holocaust Memorial Museum is a memorial to the millions who died during the Nazi regime in Germany. The museum offers a very moving and educational experience and reminds visitors of this horrific time in our world's history.
- National Archives - The National Archives and Records Administration stores and provides public access to the original documents that set up the American government as a democracy in 1774. Millions of people have access and can view the United States Government's Charters of Freedom, the U. S. Constitution, the Bill of Rights, and the Declaration of Independence.

- Bureau of Engraving and Printing - On the tour one will see real money being printed, stacked, cut and examined for defects. The Bureau of Engraving and Printing also prints White House invitations, Treasury securities, identification cards, naturalization certificates, and other special security documents, a tourist attraction.

- Newseum - The museum, devoted to news, is a high-tech, interactive museum that both promotes and explains, as well as defends free expression. Focusing on the five freedoms of the First Amendment-religion, speech, press, assembly, and petitions—the museum's seven levels of interactive exhibits include 15 galleries and 15 theaters.
- The White House – Visitors from around the world come to Washington, D.C. to tour the White House, the home and office of the U.S. President. Built between 1792 and 1800, the White House is one of the oldest public buildings in the nation's capital and serves as a museum of American history.

- The Supreme Court (plate 11). The U.S. Supreme Court is an interesting place to visit and many people do not realize that it is open to the public. The Chief Justice and 8 associate justices make up the Supreme Court, the highest judicial authority in the United States.
- Library of Congress - The Library of Congress is the world's largest library containing more than 128 million items including books, manuscripts, films, photographs, sheet music, and maps. The Library of Congress is open to the public and offers exhibitions, interactive displays, concerts, films, lectures, and special events.
- Union Station - Union Station is Washington D.C.'s train station and premier shopping mall, which also serves as a venue for world-class exhibitions and international cultural events. The historic building was built in 1907 and is considered to be one of the finest examples of the Beaux-Arts style of architecture.

The Adazi-Nnukwu Masquerade Arena

Every generation of people of Adazi-Nnukwu brought in new ideas and synergy, but what remained constant is the market square, the festival ground in Adazi-Nnukwu. That has not changed, but the buildings changed to meet each generation's interest (panel 1, plates 12 to 20). According to Agbonome and Obiadi (2015), architecture evolves in and with time. The evolution implies that architecture changes over time and can be traceable to works produced by previous generations of architects. As Brown (2006) in Agbonome and Obiadi (2015) noted, each epoch offered something new while modifying its antecedents because architecture continues to be influenced by past civilizations even as it captures and midwives the birth of new ideas. From Greek to Roman and Contemporary architectures, the evolution has remained integral, yet there are elements that have remained conservatively canonical.

Through generational innovations and integrations, the Afor market square at Adazi-Nnukwu, has seen the addition of a regional library built (plate 12) and dedicated to the town by Umuife Age Grade and the library is known as Umuife Museum/Library. The library building houses among other things, a regional library, the town's archives', museum center, refreshment/restaurant area and outdoor relaxation pavilion. What started as the town's Aformarket site has grown to hostthe town's New Yam festivals, picnics, outdoor festivals, religious and political campaigns. However, the most noted and a major attraction is the town's masquerade festival attended by visitors from all over the world.

Panel 1. The Architecture of the Masquerade Arena, Afor Market Square, Adazi-Nnukwu, Anocha, Local Government Area, Anambra State, Nigeria
Source: Obiadi (April, 2019).



Plate 12. The Afor Market Square showing Umuife library building and partial views of Pavilion and Obinwanne age grade



Plate 13. The Afor Market Square Showing a newly constructed viewing post (building).
Source: Obiadi (April 2019)



Plate 14. The Afor Market Square showing the town's Pavilion.
Source: Obiadi (April 2019)

building.
Source: Obiadi (April 2019)



Plate 15. The Afor Market Square showing a different view of the viewing post (building)
Source: Obiadi (April 2019)



Plate 16. The Afor Market Square showing the town's library, the Pavilion and the viewing post (building).
Source: Obiadi (April 2019)



Plate 17. The Afor Market Square showing Ofuobi age grade building under construction.
Source: Obiadi (April 2019)



Plate 18. The Afor Market Square showing the Ikolo building and the arena
Source: Obiadi (April 2019)



Plate 19. The Afor Market Square showing the entry into the masquerade arean
Source: Obiadi (April 2019)



Plate 20. The Afor Market Square showing another view of the masquerade arena
Source: Obiadi (April 2019)

Igboland holds many festivities and cultural performances, most notably the masquerades and the new Yam festivals. Masquerades (*Mmanwu*) performances are held in accordance with the community native calendars during festivals, annual festivities, burial rites and other social gatherings. The masquerades are draped in colorful robes and masks made of wood or fabric. Some masquerades appear only at one festival, but the majority appears at many or all. Masquerades are associated with spiritual elements, as according to Igbo belief, they represent images of deities or sometimes even dead relatives. The identity of the masquerade is a well-kept secret and performed exclusively by men (Widjaja, 2000).

In the past, masquerades were regarded as the means for maintaining peace and order and were primarily used as law enforcement agents. The whole village would come out for the ceremony of the colorful masquerades. While entertaining through dances and exhibiting extra-human feats, the masquerades would walk up to certain individuals and loudly expose any bad habits, crimes or misbehavior of that person. As people would always take corrections from these exposures, the masquerades were effective in keeping up with traditional norms and values in the communities (Widjaja, 2000).

With colonization in the 20th century, masquerades became more relevant as an institution for cultural entertainment. In contemporary times, they are used more for tourist attractions when they come out in colorful costumes accompanied by traditional dancers and music. The masks are determined by local tradition and beliefs. Best-known are those that represent the spirit of deceased maidens and their mothers symbolizing beauty and peacefulness (Widjaja, 2000). In Adazi-Nnukwu, the masquerades, after crisscrossing the villages, will gather at the Afor market square arena.

In Adazi-Nnukwu masquerade festival, the attention drawer is the "Onyekulum" masquerade (plate 21 to 28), followed by Omekagu masquerade (plate 29).



Plate 21. Onyekulum masquerade, leaving the busy for the masquerade arena
Source: Nwogu (August 2018)

Onyekulum masquerade, till today, is the most dangerous and feared masquerade in Adazi-Nnukwu. Only comes out to celebrate the life of a hero and or, a well matured male at death. Symbolically, its outing, marks the end of the funeral ceremony. Another time it comes out is during the masquerade festival and it is the last masquerade to walk the ground of the masquerade arena to mark the end of the occasion. Each outing attracts visitors in thousands. It comes from a dangerous bush and enters back into the bush at the end of its outing. No one has ever seen it coming out or back to the bush and till today, still remains a puzzling mystery and wonders of the masquerade. It is covered with creeping water plant unique and synonymous in that particular area.

History indicated that in the olden days, it was known to fly. They fly from one part of the town to another and only at mid night. The masquerade is made up of a father, mother and unknown number of children. Their outing and the caliber of the occasion determines the number of the masquerades that will grace the occasion however, history holds that, the father masquerade heads every outing. Just as change is constant, the dynamics and intrigues in the masquerade circle have greatly changed following modernity and so new ways of life by the people of Adazi-Nnukwu. It was said that, hundreds of years ago, that no women ever set eyes on it and no one ever came close to it, but that is not the case today. Indeed, times have changed and so is the masquerade dynamism. Women now see the masquerade and people come close to it, but not too close and no one can touch it. Onyekulum is still dangerous even in modern times (plate 1.20, panel 2, plates 23 to 28).



Plate 22. Onyekulum masquerade inspecting its Odakolu (ritual) before making official entry into the arena. Source: Nwogu (August 2018)

On every outing, at mid night, Onyekulum goes out to hang his *Odakolu* (palm front) on a nearby tree (plate 22) symbolizing the masqurade's outing the next day. No one has ever witnessed the *Odakolu* hanging. Upon arriving on the occasion the next day, it goes straight to inspect the *Odakolu*, making sure it is intact (plate 22). Leaving the arena, one of them will go and remove the *Odakolu* and as soon as removed, they must leave the arena and the occasion closes. There is no record of anyone ever tempering with the *Odakolu* and wonders of the masquerade.

Panel 2. Onyekulum Masquerade from Adazi-Nnukwu
Source: Nwogu (August 2018)



Plate 23. Onyekulum, just emerged from the bush, heading to the masquerade festival.
Source: Nwogu (2018)



Plate 24. Onyekulum at the arena.
Source: Nwogu (2018)



Plate 25. Onyekulum inspecting the arena ground.
Source: Nwogu (2018)



Plate 26. Onyekulum been signaled to control
Source: Nwogu (2018)



Plate 27. Onyekulum inspecting the Odakolu upon arriving at the masquerade arena.
Source: Nwogu (2018)



Plate 28. Onyekulum going to remove the Odakolu at the conclusion of its outing.
Source: Nwogu (2018).

On the other hand, the Omekagu masquerade (plate 29) is not dangerous, but entertaining and the love of the town. The masquerade has equally changed, adapting to the changing world by dancing and entertaining the visitors, leaving dazzling impressions in them and making them keep wanting to come every year.



Plate 29. The Omekagu masquerade of Adazi-Nnukwu performing at the New Yam festival, at the masquerade arena. Source: Nwogu (August 2018)

The youths and children alike come to the festival arena for *Oso-Mmonwu* (masquerade runs), chased around by *Mmonwu-Itali* (cane flogging masquerades) [plate 30]. No child in Adazi-Nnukwu wants to be told that he or she could not go to the Afor masquerade arena to watch the performances of the masquerades. It is a time, the youths, those with the fortitude and stamina to run, chased around by *monwu-Itali* to come out and into the arena for energy burning runs. The cane flogging masquerades, equally full of energy come out in numbers to chase around, the youths teasing them. The masquerade festival is a uniting activity for the people of Adazi-Nnukwu, both the old and new.



Plate 30. *Mmonwu-Itali* (cane flogging masquerades), Adazi-Nnukwu.
Source: Obiadi (May 4, 2019)

In the olden days, Adazi-Nnukwu governing body got people together in the village square to receive announcements through the town crier using the *Ikolo*. According to Neufeldt and Guralnik, (1994), a town *crier* is a person who formally cried public announcements through the streets of the village or town. During that era, there were not too many buildings and the sound of *Ikolo* traveled far and wide. Hearing the *Ikolo*, everyone would pay attention to the announcement following, though, pending when the town's crier gets to their area. The sound of the *Ikolo* alerted the community to the announcements that follow. At the Afor market square, the *Ikolo* building with unique architecture (plate 31) is strategically positioned so that the town crier would watch and monitor the people at the pavilion for signals and when to hit the *Ikolo* for noise control or, whatever the intention would be. With modernity, the culture and ways of life of the people, *Ikolo* is hardly used. There are now, modern systems of disseminating information and these systems are faster and less stressful.



Plate 31. *Ikolo / Ekwe* at Uwakwe Age Grade Pavilion, Afor Market Square, Adazi-Nnukwu, Anocha, Local Government Area, Anambra State, Nigeria. Source: Obiadi (April, 2019).

Plate 32 shows another communication medium, a giant tusk, used in Adazi-Nnukwu during the masquerade festivals or, big cultural events. The elephant tusk among the Igbois an emblem of affluence and dignity, used by titled men in the society. It is equally used as the Ikoro (plate 31) in communicating with the people and especially, used by the titled people. The culture of the people is changing and some of the old instruments used in communications are not in use anymore. As the culture changes so are their facilities and especially, their architecture.



Plate 32**.** Nwofor, during the Adama Adazi-Nnukwu's coronation, with a giant tusk
Source: Nwofor (May 2019)

The focus of this work is the spatial integration of the Adazi-Nnukwu contemporary masquerade arena, making the Afor Adazi-Nnukwu market square, meaningful within the suburban spatial equilibrium: management of architecture and space. According to Hiller (1996), the relationship between human beings and space was, at a deep level, governed by two laws: laws of spatial emergence, by which the larger-scale configurational properties of space followed as a necessary consequence from different kinds of local physical intervention; and laws of generic function by which constraints were placed on space by the most generic aspects of human activity, such as the simply facts of occupying space and moving between spaces as applied in Adazi-Nnukwu Afor market square arena.

Hiller (1996) further stated that, to a significant extent, the spatial forms of cities are expressions of these laws, and that if we wish to understand them we must learn to see them as "things made of space," governed by spatial law whose effects, but not whose nature can be guided by human agency. One implication of this argument will be that twenty-century design has often used spatial concepts for urban and housing areas which fall outside the scope of these laws, creating space which lacks elementary patterning which these laws have normally imposed, in some shape or form, in the past. If as is argued here, such laws exist, then it will be necessary to revise current concepts of the well-ordered city back in the direction implied by the laws. The spatial emergence and generic function guiding the relationship between human beings and space have for centuries, guided the architecture of cities, for the benefit of the inhabitants, communities and societies that enjoy the architecture and the built environment.

The development of more pubic / festival centers like the Adazi-Nnukwu Contemporary Masquerade Arena will help in economic and human capital development of the local people. The Adazi-Nnukwu governing body centralized the town's security operations that guaranteed the safety of the people both during and after the festivals. This paper highly recommends the involvement of the state government in securing the towns within Adazi-Nnukwu during the festivals as this will benefit the area and the people. As seen from the Chicago experience, private funding should be encouraged in promoting local festival arenas.

As communities try joining the world class, it is important that they direct their attention to economic development opportunities that would affect human settlements, growth, development and the resources to sustain them. Modernity, electronic innovations

and, the focus on international related businesses are forcing changes in communities. The youths, who are computer savvy and literate are more attracted to the urban areas and abroad for greener pastures, leaving the rural communities in a vacuum. However, the players in towns and villages are getting smarter, adopting innovative approaches, using what was left for them by the ancestors in creating jobs, tourism and cultural festival. As a result of this, the Afor market square, the contemporary masquerade arena, Adazi-Nnukwu has been transformed to a regional festival and cultural arena.

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