ARCHITECTURE, TOURISM AND HOUSING: OHANEZE NDIGBO YOUTH CENTRE FOR CULTURAL EDIFICATION

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Abstract:

Ohanaeze Ndigbo is an apex Igbo socio-cultural group in Nigeria. The group represents all Igbo communities within and outside Nigeria. The Igbos are the second largest group of people living in southern Nigeria and devastated by the Nigerian Civil War of 1967 also known as the Biafran War. Following the civil war, the need for a voice for Ndigbo arose and that gave birth to Ohaneze Indigbo. Ohaneze Ndigbo, an umbrella organization of Ndigbo has been in existence for over three decades and without a well developed youth organization and a development center. It is the interest of this paper to bring and create awareness to the need, to establish and build a well deserving Ohanaeze Ndigbo youth development centre for the youths of the Idigbo. This paper investigated and documented the history and none preservation of Ndigbo history and tradition because of inappropriate museum centers in southeast region as a result, adopted content base analysis that laid emphasized on the opinions of previous studies by different authors. The Ohanaeze Ndigbo youths, need to keep growing along with their heritage and traditional values hence, the need for a well developed centre, to be established and build for them. They should be encouraged to pay attention to their historical past through preservation of their records and activities in a museum setup and tourism development.

Key words: Enugu, Biafran war, history, growth, architecture, preservation

Background

Ohanaeze Ndigbo is the apex Igbo socio-cultural organization in Nigeria. The group represents all the Igbo within and outside Nigeria. The Igbo, it is believed, make up one of the three largest ethnic groups in Nigeria. Although the group is not a political party, part of the objectives of its creation is to foster unity among its members in order to ensure a pride of place within the country, Nigeria. After the Nigerian civil war, some prominent Igbo gathered to proclaim the need to unify Ndi Igbo under a common umbrella body. This initiative was much welcomed considering maximum displacement of the Igbos during the Nigerian civil war and its aftermath. An organizational assembly was created, referred to as the Igbo National Assembly (INA). This organization was later banned by the Federal Military Government at the time, probably due to the government's fear and suspicion of their intention. Hence, the creation of Ohanaeze Ndigbo, in 1976. Professor Ben Nwabueze, a foremost constitutional lawyer, assembled prominent Igbo leaders to form the organization of which he emerged the Secretary-General spanning a period of 20 years (Ohaneze Ndigbo, 2021).

The Igbo are the second largest group of people living in southern Nigeria. They are socially and culturally diverse consisting of many subgroups. They are found in south-eastern Nigeria and have many interesting customs and traditions. With a population of around 40 million people throughout Nigeria, they are one of the biggest and most influential tribe. Equally, they are well known for their entrepreneurial endeavors (Adejoke, 2018).

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Traditionally, the Igbo people are mostly farmers, craftsmen and traders, the evidence of crafts and metalwork were found in archaeological discoveries and documentation all over the world. Their contributions in Nigeria are astonishing and they have contributed to the country's resources with great emphases in socio-cultural gains and potentials to transform the country's socio-cultural and economic growth to benefit the people (Chukwu, 2005).

Conflicts and tensions in a country may result in clashes and war. Nigeria experienced the effects of such tension through the Nigerian Civil War also known as the Biafra War. Following the independence of Nigeria from the United Kingdom in 1960, most of Igbo land was included in its Eastern Region. The Nigerian eastern region, proclaimed themselves, the Republic of Biafra. The proclamation of Biafra was as a result of political conflicts, injustice in the distribution of the economy of the country, cultural and religious tensions mainly between the Hausa of the north and the Igbo of the east of Nigeria. It began in July 1967 and ended in January 1970 (Chuka, 2018).

Following the civil war, the need for a voice for Ndigbo arose. Some prominent Igbo came together for the need to unify Ndigbo under a common umbrella body. This initiative was welcomed considering maximum displacement of the Igbo during the war and its aftermath (Onu, 2009). The unification effort resulted in the birth of the organization known and called, Ohaneze Ndigbo (Aguomba, 2010).

Ohaneze Ndigbo, as the umbrella organization of Ndigbo has been in existence for over three decades having assumed most of the unifying and progressive objects and guiding philosophy of the now defunct Igbo State Union, which are relevant in today's Nigerian environment. It was established to promote Igbo unity and to present a common front to fight the course of Ndigbo, and above all to ensure that they attain and maintain their own rightful position and status in Nigerian enterprises (Irukwu, 2004).

When its constitution was amended in 1999, it brought about the creation of both the youths and its women wing, which is now called the Ohaneze Youth Council. The youth wing was created with the aim of promoting, uplifting and unifying Ndigbo youths at the grass root level and help tackle challenges in carrying out their duties, but without a center of their own, for all their activities both social and cultural. The Ohaneze Ndigbo Youth wing has no particular Centre or headquarters which accommodates their activities (Gabriel, 2017). With the fast changing socio-cultural situation in Nigeria and the world as a whole and bracing the new trend in diversification and loss of one's cultural heritage, the technology age has brought high-mobility and accessibility to humanity. Although as a side effect, it has broken the communities that had once commonality of identity, behaviour and manner neglecting also the cultural aspect. Thus, a solution to these loosely tied and unevenly provided for groups in the cities was through architecture which can act as an adhesive matter by creating spaces that are appealing and need- responsive to bring people together (Sena, 2019).

The youth center is a meeting place for young people in which they can plan and conduct their own progressive programmes, giving them the feeling of companionship, a sense of belonging, an opportunity for utilizing excess energy, an increased knowledge of how to use leisure time and most importantly, an opportunity to be of service to their communities (Lubbock, 1958). The need to preserve the culture and heritage of the group would require a centre where both meetings and preservations will be taking place.

Cultural heritage is the legacy of physical artef-

acts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture such as buildings, monuments, landscapes, books, works of art and artefacts. It also includes intangible cultural traditional or living expressions inherited from their ancestors and passed on to their descendants such as oral traditions, performing arts, rituals etc. (Mimar, 2014). The preservation of the cultural heritage of the Igbo will go a long way not only in keeping the integrity of the people, but also, transferring their wealth of knowledge and skills from one generation to another. Thus, the need for the preservation of the cultural heritage of Ndigbo in a museum setting.

The Youth

Since the youths are one of the important population groups in terms of building up the society and moving the world forward, they should be given enough facility to do so. Although youths at different parts of the world are brought up differently according to culture and the social norms that are present at individual places, the basic idea of youths is always the same irrespective of their community and surroundings. The way every individual youth is brought up should have the same social values and wisdoms given to them by their peers. Be it the Western developed world or the Eastern developing countries, youths collectively at every place are important to advance the world in a positive way (Lee-Anne, 2013).

Youth, as a concept varies from culture to culture and from society to society. In most societies in Nigeria, the progression from childhood to youth involves some systematic rites of passage. These rites have symbolic significance in that, simply by participating in them, an individual achieves a new status and position. Such new status gains validity through genuine community action and recognition. One thing is clear, the boundaries defining the transition from childhood to youth and from youth to adulthood are shifting, and the crossover into each new stage is now manifested in different ways. The changes that young people must negotiate do not occur as predictably as in the past. Therefore, defining youth globally according to some exact age range can be a very difficult task. The age range 15-24 is used by the United Nations and others for statistical purposes, but in many cases this distinction is too narrow for countries like Nigeria. Apart from the statistical definition of the term "youth", the meaning of the term "youth" has continued to change in response to fluctuating political, economic and socio-cultural circumstances. In many countries in Africa, for example, the male transition to adulthood, in terms of achieving the economic and social stability that comes with steady employment, may extend into late twenties and mid-thirties (National Youth Policy, 2009).

According to the National Youth Policy of Nigeria (2009), the age group between 18-35 years are called "Youth". They are the most energetic and productive segment of the total population in Nigeria. Therefore, the national development mostly depends on their working spirit and initiatives. In Pittman's research, he defined youth as the ongoing growth process in which all youth are engaged in attempting to meet their basic personal and social needs to be safe, feel cared for, be valued, be useful, and be spiritually grounded, and to build skills and competencies that allow them to function and contribute in their daily lives. As the definition implies, it is a process or journey that automatically involves all of the people around a youth-family and community. A young person will not be able to build essential skills and competencies and to be able to feel safe; cared for, valued, useful, and spiritually grounded unless their family and community provide them with the supports and opportunities they need along the way. Hence, youth development is also a process in which family and community must and should actively participate to build up the future generation. And to accompany this

vital process we also need to give them the space they need and crave themselves. It should be the ultimate zone for the youths to express their views, go free and wild with different events and understand the meaning of togetherness in the society (Samuel, 2013), hence, the need for the Ohaneze Ndigbo Youth Center. The center will be a place where youths from all over the world will come to learn and understand the Igbo culture and tradition and at the same time house their cultural heritage for generations to come, that is museum.

The Museum

A museum is an institution that collects, studies, exhibits and conserves artifacts or objects for cultural and educational purposes (Okpoko, 2011). Nigeria has many cultural centers and museums employing a lot of people, but because of poor development and emphasis in the cultural and museum centers, they seem to attract low income workers with very low-income generating capacities. Different museums and potential historical sites across Nigeria are veritable centers for tourists' attraction, but not have been developed. They can be good sources of revenue and employment generations if well developed. In the western countries, visits to museum and historical sites are a regular activity and a big enterprise. Thousands of people spend their hard earned resources in scrambling for tickets to enter museums or buy some artefacts for home and office decorations. Thus, in countries like the USA, Brazil, India, China, Israel, Egypt, France, Italy, Germany, Coasta Rica and Saudi Arabia, eco-cultural tourism is striving very well due to the contributions of museum, cultural fiestas and historical sites (Obiadi et al, 2020). They have developed into tourist attractions and attracting millions of people to the sites every year.

Tourism in Nigeria is still in its infancy and could contribute maximally to the national economy as a major earner like the petroleum and the agricultural sectors of the economy. This is to be achieved through the appraisal of the tourism resources of the nation and the combination of both natural and human capacities to transform the industry into a job creating and foreign exchange earner that will meet the socio-economic wellbeing of the nation at large (Obiadi et al, 2020).

On his part, Fasuyi advocates help to build up an appreciation of old things; do not be afraid of them; Respect the past; record its history; treasure its sign posts and help to build museums in Nigeria. The day may come he noted when people will voyage from all parts of the world to see the museums and exhibition rooms in Lagos, Abeokuta, Ife and Benin City (Fasuyi, 1973). To be included in these cultural and museum centers, this paper calls for the Ohaneze Ndigbo Youth Ceenter where the Igbo culture and tradition would be preserved. Ohaneze Ndigbo is a big institution, but lacks a physical structure for both the youth empowerment and historical preservations and have caused considerable public concerns and so the need for museum centers across the Igbo land.

To effectively confront the challenges of preserving the culture and tradition of the Igbo people, including the activities of youths of the Ohaneze Ndigbo, there is need for the establishment of the Ohaneze Ndigbo Youth Centre and to be strategically located in Enugu, the known seat of power of the Igbo people before and after the Nigeria civil war, and to encourage tourism development and promotion in Enugu.

Tourism

In line with the classifications of tourism centers, Ukpere and Wabah (2018), indicated that cultural festivals' (social or religious) are the very joyous celebration or occasions displaying certain attributes of our rich cultural heritage. They are very entertaining, educative

and informative. They are often held monthly, annually, by-annually or after five to seven and even ten years, depending on the specific 'message' or ritualistic underpinnings. They include the various carnivals, traditional music and folk dance, wrestling, FESTAC, fishing and yam festivals, the war canoes and Boat Regatta of the Ijaws. These cultural festivals are specific and at special periods that are set aside for their celebration, especially of religious feasts, organized series of events and performances usually in one location. They are therefore, cultivation of nature and celebration of history and also the very tools for the promotion of peace and unity among certain people. They are the right platforms and channels for the appreciation, revivals, sustainability, propagation, promotion and protection of our rich cultural values.

Tourism sector contributes maximally to the national economy as a major export earner like the petroleum and the agricultural sectors of the economy. This is to be achieved through the appraisal of the tourism resources of the country and the combination of both natural and human capacities to transform the industry into a job creating and foreign exchange earner that will meet the socio-economic wellbeing of the nation at large (Munzali, 2011).

Several cultural festivals (social and religious, including folk tales and dance) in every state of the federation, is a strong motivator to the use of eco-cultural tourism to generate wealth, create employment and promote sustainable peace and development, if well-coordinated and packaged. Already, cultural festivals (for example, the Eyo festival of Lagos, the Dubai festival of Katsina, the Argungu Fishing festival in Kogi State, the traditional wrestling and dance festivals of the Ijaws of the Niger Delta, etc.) are well appreciated and accepted by all ages of Nigerians and even foreigners. Both the print and electronic media especially, the television stations are doing a lot in showcasing these festivals especially, local wrestling, traditional music and dance to entertain, educate and inform both local and international viewers and listeners (Ukpere and Wabah, 2018).

Along the same line, Munzali (2011), indicated that, tourism industry's various sectors are yet to have adequate, quality and standard development efforts including the building of its capacity in the areas of natural resource of the national parks, game reserves, beaches, plateau, forests and other natural spots; transport (either air, land and water); the accommodation with hotel, hostel, shared apartment, guest houses, camps, etc.); the catering services (i.e. Restaurants, Cafes, fast food shops clubs, bars, etc.); entertainment (i.e. museums, cultural shows, night clubs, drama and dances); souvenir providing works of carvings, weavings, sculptures and various art works, managers and operators of attractions i.e. parks and events i.e. conferences, fairs, exhibitions, festivities among others.

Ukpere and Wabah (2018), indicated that, the geo-spatial alignment of museum/monuments, historical sites/tourists centres and artefacts/cultural festivals, is very crucial; because they are the driving force for sustainable eco-cultural tourism business in Nigeria (Mowforth, *et. al.,* 1998). However, one is worried that till now, Nigeria is yet to come to the limelight in terms of real investments on eco-cultural tourism. Till now, there is yet to be a clearly defined road map for tourism development. Most of our museums and historical sites are either under lock and key, or poorly managed and underutilized or has completely gone moribund. Also, our cultural festivals, folk and dance are fast eroding away with no sign of immediate relief.

It is understandable that, because tourism is not

fully developed in Nigeria, the people, even the managers of the industry are not able to classify the divisions that make up the tourism sectors. According to Ukpere and Wabah (2018), eco-cultural tourism is sometimes used interchangeably with cultural heritage tourism. It is the economics of our cultural heritage that can be turned into haven of tourists' attraction as a vibrant economic venture, in other words, eco-cultural tourism is tourism based on the cultural environment and which take into account, the economic and social viability of such enterprise to boost social integration, national revenue and employment generation. The NWHD (1991) cited in Adewale (2012) defined "cultural heritage tourism as travel concern with experience cultural environments including landscapes, the visual and performing arts, museums and special lifestyles, values, traditions and events". Thus, cultural tourism in this paper is tourism involving museums, historical sites, monuments, cultural festivals and the likes.

Ukpere and Wabah (2018), further stated that, in its meaning, a 'museum' is a building in which certain objects of historical, scientific, artistic or cultural interest are stored and exhibited for posterity. The International Council for Museums (ICOM) in 1951 defined museum "as any permanent institution that conserve and displays for the purpose of study, education and enjoyment, a collection of objects of cultural and scientific significance" (Navgri, 1980). By 1074, ICOM modified its definition of museum as a non-profit making permanent institution, for the services society and its development. And that a museum's primary role is to acquire, conserve, researches, communicates and exhibits for purpose of study, education and enjoyment, and to provide material evidence of man's culture and his environment. Though, ICOM traditionally prescribe museums to be non-profit making however, for the benefit of posterity, efficient management and continuity of ideas, museums should be economically buoyant and should be seen as a big enterprise. This is because, since it renders services, these services should be paid for by the consumers of such services. This is the only way to boost quality service delivery and solve the problem of under funding and under-utilization. It is the modern view of museums (Adewale, 2012; Adebayo, 2009).

As indicated by ICOM above, that museums are non-profit making and as a result, interest in museums and tourism in Nigeria is therefore lacking as they are not attractive to the youths. However, for the interest in development in the Ohaneze Ndigbo youth and the preservation of the Igbo people's culture and tradition, there is need for Ohanaeze Ndigbo youth centre and along the same line, rejuvenation of interest in tourism and museum activities in and around Enugu.

The Aim of the Study

The primary aim of this study is to bring and create awareness on the need to establish and build a well deserving Ohanaeze Ndigbo Youth Centre for the interest of the youths of the Ohaneze Idigbo, for their future growth, development, historical preservation and archival needs of the Igbo people as a whole.

Research Method

This paper investigated and documented the history and none preservation of Ndigbo history and tradition because of inappropriate museum centers in southeast region as a result, adopted content base analysis that laid emphasized on the opinions of previous studies by different authors in the area of research. Qualitative research method was used and it investigates the *why* and *how* of decision making, not just *what*, *where*, *when*, or "who" (Qualitative research, 2015). The source of data involved both primary and secondary sources.

Findings

The Nigerian economy is lacking, lacking in many areas especially, in eco-cultural tourism resulting in sever unemployment of the people and foreign exchange earnings. According to Munzali (2011), tourism in Nigeria is still in its infancy considering the large accumulation of resources which are yet untapped and the institutional structure which is yet to be regulated to compete favourably with other fast growing tourism destinations. Successive governments in Nigeria have tried in their very best to put the industry in the national economic map, but the sector could not meet up with the exclusive listing. Even though rich in ecotourism and business tourism potentials and constrained by figurative and factual analysis to plan development, the political will and legislation are far from regulating the industry to keep abreast with both the national tourism policy and master plan implementation program in line with the United Nations Framework on sustainable tourism development efforts.

For the tourism industry as a sector of the Nigerian economy, it is not in dispute that it has abundance of resources that can diversified to transform the socio-economic lives of the populace yet, the sector's performance is nowhere in tune with turning the economy into a foreign exchange earner. The country is mono-economy based in petroleum oil generating over 80% of the nation's foreign exchange and employing very low labor force as the agricultural sector which is the predominant occupation of Nigerians (Munzali, 2011).

The need for museums and tourism development in Nigeria are not new, but the Nigerian civil war brought the need for unity and the preservation of the culture of different ethnic groups in Nigeria. In the interest of unity and preservation of the culture and tradition of the people, the Federal Department of Antiquities in 1971, established a museum office in Enugu. The office was offered a temporary accommodation by the National Archives and in1975; the East Central State government allocated a building to the museum along Ogui Road Enugu. After the devastating effects of the 1967-70 civil war, the then Head of State, Gen. Yakubu Gowon (rtd.) in an attempt to establish the spirit of reconciliation, unity and harmony among the heterogeneous cultural groups in Nigeria, saw the museum as one of the instruments that could be used to unite the various people of Nigeria. Hence in 1974, he came up with the concept of "Museums of National Unity" to be located in the capitals of the four geopolitical zones of the federation – Sokoto, Maidugiri, Ibadan and Enugu. A new site had to be identified as the Ogui Road office was grossly inadequate (Uzogara, 2011).

In 1975, a suitable and strategically located piece of land covering an area of about 13.628 acres where the museum now stands was allocated to the defunct Federal Department of Antiquities by late Brigadier Ochefu, then a Colonel and the Military Governor of the then East Central State. The museum is located along Abakiliki Road between the Post Primary School's Management Board/ Old Government Lodge and the 82 Division of the Nigerian Army besides the Zoological garden in Enugu (plates 1, 2) (Uzogara, 2011).



Plate 1: Access to the National Museum, Enugu
Source: Ihekuna, (retrieved March 25, 2021)



Plate 2: The entrance to the Auditorium
Source: Ihekuna, (retrieved March 25, 2021)

The population of Nigeria is multi- cultural and consists of over 350 ethnic groups. The people have many cultural similarities which this unity museum highlights as unifying forces that bind the Nigerian nation, and the goal of the Federal government.

Museum development is not a recent phenomenon in the history of Nigeria. The National Museum, Onikan Lagos was designed and built by the colonial government in March 1957 and has the finest collection of Nigerian Antiquities and ethnographic materials in the world (plate 3). The museum is located on the Lagos Island, bounded on the North by Tafawa Belawa Square and to the South by the Yoruba Tennis Club and exhibits the work of Ben Enwonwu' s masterpiece Anyanwu (Awakening), a sculpture that adorns the front façade of the museum and welcomes visitors to its extraordinary collection of artworks (Adio, 2011).

The collection presents a kaleidoscope of the nation in its diversity in art and crafts. It houses the wildly-travelled and world-acclaimed exhibition entitled "Treasures of Ancient Nigeria; Legacy of Two Thousand Years" (Ekpo,1997) which re-enacts the diverse chronological artistic tradition of Nigeria on the occasion of the Second World Festival of Black and African Arts and Civilization (FESTAC) in 1977. This exhibition has had such a tremendous impact on the world that the demands for it can hardly be met. It has been shown in the United States of America, and Canada; and in Oslo, Stockholm, London, Hildesheim, Florence, Paris, Zurich, Leningrad, Sofia and Berlin. In 1989, following pressure from the Japanese Government; the exhibition package was reconstituted under a different title, "The Ancient Art of Nigeria" for display at the Seibu Museum of Art, Tokyo between August and December 1989.The Museum equally houses a pictorial exhibition built around the limousine in which General Murtala Muhammad was assassinated. It also houses a crafts village on the premises to give the effect of a "living Museum" where traditional craftsmen and women can be observed in their different trades; and a Museum kitchen where visitors can savour traditional Nigerian Cuisine.



Plate 3: The main entrance to the Museum
Source: Ihekuna, (retrieved March 25, 2021)

According to Ukpere and Wabah (2018), historical sites are specially designated sites or locations with very keen historical interest. For posterity, these sites are specially selected,

preserved and conserved in order to keep us in touch with our past, present and future. They are therefore the very legendaries of the migration, settlements, economic and cultural struggles and survival of our historical past which is needed in order to keep us in the right track. They can be turned into very good tourists' centers and an impetus to viable eco-cultural tourism business as seen in China, Brazil, France, Japan, Saudi Arabia and Israel (Adewale, 2012).

In Nigeria, many historical sites have been preserved for posterity. Included in that, is the late Chief, Chukwuemeka Odumegwu Ojukwu's bunkers that resulted from the Nigerian civil war in 1967. The Nigerian civil war, commonly referred to as the Biafran War, was fought between 6th of July, 1967 to 15th of January, 1970. The purpose of the war, was to quell the secession of Biafra from the original Nigeria. Biafra war a part of Nigeria covering the old Eastern Region of the country. This part has now been divided into the South-South and South East regions. The leadership of the old eastern region came to the conclusion that they just could not continue to coexist with the rest of Nigeria, especially because of the ill treatment meted out to people of the old Eastern Region in the Northern part of Nigeria by Northern military men, especially during the countercoup of June 1967, in which many eastern military officers were murdered (History of Nigeria Civil War, 2019).

During the civil war, the Biafran soldiers locally manufactured their arms and ammunitions used in defending their territory. The engineering involved in the production of the weapons were challenging to both the federal side and international bodies, as a result, needed to be preserved. The leadership of Biafra had undiscovered underground bunkers in different areas of Biafra land that were, their hideaways, concealed the Biafran war planes and heavy artillery. These sites are now, tourist attractions (plates 1 to 4) (Obiadi, Ezezue and Uduak, 2020).

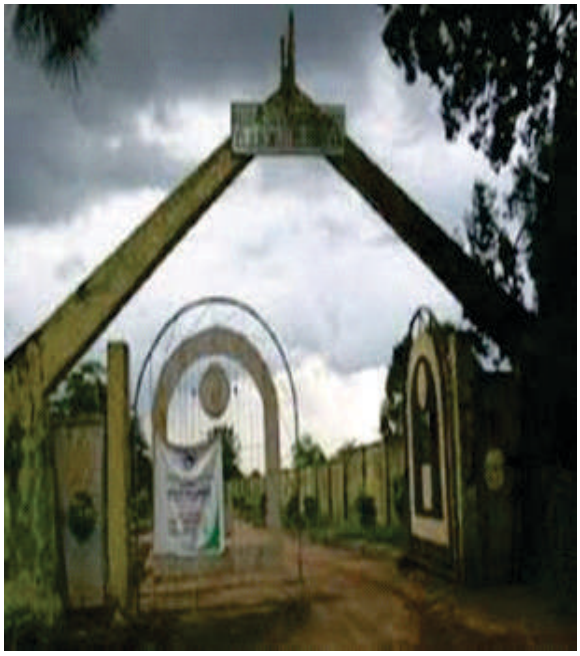


Plate 4: Late Chief, Chukwuemeka Odumegwu Ojukwu bunker's gate, Uli, Anambra State, Nigeria Source: https://thenationonlineng.net/visit-ojukwus-bunker/ Retrieved April 11, 2019.



Plate 5: Late Chief, Chukwuemeka Odumegwu Ojukwu bunker's entrance, Uli, Anambra State, Nigeria Source: https://thenationonlineng.net/visit-ojukwus-bunker/ Retrieved April 11, 2019.



Plate 6: Late Chief, Chukwuemeka Odumegwu Ojukwu bunker's war planes storage facility, Uli, Anambra State, Nigeria.
Source: https://thenationonlineng.net/visit-ojukwus-bunker/ Retrieved April 11, 2019.



Plate 8: Late Chief, Chukwuemeka Odumuegwu Ojukwu's Bunker, located at Late Chief Michael Okpara Avenue, Umuahia, Abia.
Source: https:/hotels.ng/places/museum//341-ojukwu-bunker Retrieved: April 11, 2019.



Plate 7: Late Chief, Chukwuemeka Odumuegwu Ojukwu's Bunker, located at Late Chief Michael Okpara Avenue, Umuahia, Abia. View of the bunker, showing the slop into the bunker and the pictures of the Biafrian heroes.
Source: https:/hotels.ng/places/museum//341-ojukwu-bunker. Retrieved: April 11, 2019.



Plate 9: Exhibition area at late Chief, Chukwuemeka Odumuegwu Ojukwu's Bunker, located at Late Chief Michael Okpara Avenue, Umuahia, Abia.
Source: https:/hotels.ng/places/museum//341-ojukwu-bunker. Retrieved: April 11, 2019

Ojukwu bunker is an unsung wonder of the world, located at Okpara avenue, off government house, Umuahia, Abia State and built in 1968. In front of the bunker is just a normal building, an upstairs, but there is more to the building than meets the eye. The bunker lies underground. Underneath the ground is a buried massive structure. It was constructed during the Nigerian Civil war with a meteoric speed of just three months by two Biafran great minds, an engineer and architect. The bunker has facilities like offices for the late Biafran General Chukwuemeka Odimegwu Ojukwu and his secretary. It also has a room, toilet, kitchen and a store for the late leader. Also, inside the bunker is a conference room for the meeting of Biafran leaders of thought and a safe for keeping of sensitive documents. There is a VIP cell inside the bunker to detain prisoners of war and plate 10 the building while plate 11 shows staircase into the bunker.



Plate 10: Late Dr Micheal Okpara's
Source: Ihekuna, (retrieved March 28, 2021).



Plate 11: Stairway into the bunker
Source: Ihekuna, (retrieved March 28, 2021).

Plate 12 shows the museum gallery, plate 13 shows the exterior walkway leading to the lobby of the bunker while plate 14 shows the exterior of the museum building and particularly, the bunker's escape route with indicator pipes.



Plate 12: Interior view showing the gallery
Source: Ihekuna, (retrieved March 28, 2021



Plate 13: Exterior view showing the lobby leading to the bunker.
Source: Ihekuna, (retrieved March 28, 2021).



Plate 14: The pipes above the ground and escape exit from the bunker
Source: Ihekuna, (retrieved March 28, 2021).

Recommendations

The primary aim of museums and tourism development in Nigeria after the Nigerian civil war, was to foster unity and the preservation of the culture of different ethnic groups in Nigeria.

Along the same line, came the establishment of Ohaneze Ndigbo. To sustain the longevity of Ohaneze Ndigbo and preserve the culture of Ndigbo, this paper recommends the establishment and development of a youth centre for the group. With the introduction and establishment of this centre in Enugu, tourism would be promoted, employment opportunities and income potentials of the people in the city would be greatly improved.

Most importantly, the Biafran war creations, equipment, records and collectables would be preserved for future generations and upholding the aim of the Ohaneze Ndigbo. The centre would be a research and education centre for all and a place where cultural events can take place making it an eco-cultural tourism business centre that will help to foster peace, unity and development of the people. The poor impression and attitude to museums and tourism by Nigerians need to change and the people should be educated on the significance of these centres in the human capital development. For this to effectively work, the government along with others, need to establish and develop good management and maintenance culture of the museum and tourist centres so that the interest of the people will be rejuvenated. Since it was the interest of the Nigerian government to promote unity and peace after the Nigerian civil war, proper attention should be paid to the channels leading to those goals. The existing museums and their infrastructure are in total disrepair and needing attention. The government should endeavour and allocate adequate funding for the infrastructure supporting tourism in Nigeria, roads, poor electricity supply, water supply and quality must be give utmost attention. Well qualified and experience personnel in museum and tourism industry hired to manage the centres. The offices for marketing and promotion of the industry strategically located to take advantage of the urban population, visitors in the country and international museums.

Conclusion

As noted by Ukpere and Wabah (2018), a variable and sustainable eco-cultural tourism business through the use of museums, historical sites and cultural festivals, is a veritable tool for the logical prosecution of the war against unemployment, youth restiveness and security challenges; poverty; high income disparity; unfavourable balance of trade and payments; rural inaccessibility and underdevelopment (Adewale, 2012; Adebayo, 2009; Mowfort & Munt, 1998; Britton, 1982). Along the same line, for the youths of the Ohanaeze Ndigbo to keep growing with the understanding of their heritage and traditional values, a centre needs to be established and build for them. They should be encouraged to pay attention to their historical past through preservation of their records and activities in a museum setup.

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