When exploring a complex object like the National Theatre of Nigeria (NT), one may do so through a variety of registers, approaches or methodologies, such as those developed through Constanze Fischbeck’s and Daniel Kötter’s filmic exploration, or Andreas Müller’s political reading of architectural-social space. In our own approximation to the NT we began by considering how our role as professionals within the field of architecture might be conditioning, and could itself condition the exploration of the theatre. One of the pitfalls in this regard was that the State Theatres project would always be in some way conditioned by our presentation within the project as professional architects – in other words, the project’s actual constituency has a bearing on the way the project is perceived. Presenting ourselves as architects within an art project, we inevitably fall into the role of “consultants”, which we think can be problematic in the context of an exhibition where the core of the work will stand as artistic and our input, if purely displayed in an architectural format, might be interpreted as somehow legitimising the subject matter with a varnish of technical expertise. With this as a starting point we decided to adopt a more performative research position, but without renouncing our condition as architects.

This consideration was also born out of the actual process of thinking about the National Theatre. The building first originated as a monument, a representation of modernity that was imported to impose a presence on the African/world stage: it was originally built to host the 2nd World Black and African festival of Arts and Culture (FESTAC 1977). The NT was meant to represent the cultural (and therefore socio-political) advancement of Nigeria through modern construction within an important moment of its national history. The building was therefore more of a symbol, or a sign, than a purely technical entity; functionality was considered a secondary issue, in favour of its monumental and symbolic dimension. The inclusion of architect’s sketches on a wall could be interpreted as a similar representation of modernity, where technical legitimisation in the form of functional solutions takes over the more important aspect of the building as a cultural sign. The idea of modernity hinges around functional planning – within which sketching is the archetypical modern act.

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Seven Performative Pamphlets
AYODELE ARIGBABU, HUNTER & GATHERER COLLECTIVE

Original Nigerian Palm Wine

From the sedimentary basin of Lagos, made up of a sequence of clays and sands, with shale and limestone intercalations, a sublime palm wine is born. Rooting in the richness of the 900-million-year-old Nigerian National Soil, ventilated by salty winds so rich in humidity, mineral dust, Saharan particulate matter, petroleum hydrocarbons and low-level atmospheric radioactivity from Niger, our silver date palms, oil palm trees and jaggery palm supply a supply beverage unlike any other.

Guided Tours

At National Theatre Vineyards, you’ll experience the whole palm wine process with all five senses. There are two guided tours available, both taking you from the essence of the African continent, to the making of modern Africa and its many palm wine specialties.

Palm Wine Science Tour (<1 hour) between 10-11am at every full hour. Palm Wine Drinker Tour (6 hours) daily at 10am. Palm Wine is available throughout both tours. FREE admission and tasting for all visitors (tour tax not included).

Amos Tutuola Auditorium

The Amos Tutuola Auditorium seats no more than 5000 guests and is reserved only for visitors on the Palm Wine Drinker tour. From the original 1970s design, it has recently been adapted to show the work and life of Amos Tutuola in the 1940s. You will experience its lessons with a magical Nigerian “village feel” and see from start to finish the most groundbreaking work of Nigerian Literature — The Palm Wine Drinker, as recounted by historical characters and musically accompanied by the Palm Wine Boys.

Suitable for children and adults of all ages. Lunches and afternoons available for groups by prior booking. Coaches welcome.

Opening times

Monday – Saturday 10:00 – 17:00
Sunday & National Holidays 10:00 – open and closed 1st January, on Tutuola Death Day and from noon 23rd December – 31 December inclusive.

Please drink responsibly. Non-alcoholic drinks only for babies.

How to drink

We are in the heart of Lagos! See the map below and please visit our website for further directions.
National Theatre Scare Attraction

The National Theatre Experience is a great interactive experience spanning the history of the nation with different periods acted out by heroic and villainous characters of the time. It is a fun family attraction that’s both historical and hysterical.

"AMAZING ACTORS! BRILLIANT IDEA!"
- Jekinbadun Kayesanmi, Minister for Entertainment

"I HAD TOO MUCH FUN I WILL BE BACK WITH MY WIFE AND KIDS!"
- Johnny Juskhom, Nollywood Actor & Director

"A SCARY, YET THRILLING RIDE THROUGH OUR RECENT HISTORY."
- Mallam Dogo, Political Editor, Daily Star

For those who are brave enough, an immersive psychological attraction that is not for the faint-hearted. Venture with trepidation into Africa’s scariest attraction if you dare!

1 Iganmu Road, Lagos
Tel.: 772-967-25-38-41
Open Everyday, 10am - 6pm
www.thenationaltheatreexperience.com
National Theatre Casino -

Patron's Welcome

You are a patron? You are welcome!

Set against the backdrop of the majestic Mother City, in a remote treasure that is waiting to be discovered. This is National Theatre Casino Lagos - where the delightful spirit of southsouthern, refined and musical adventure spurs beneath a distinctive encounter.

National Theatre Lagos offers you a choice of games that is second to none. Distinctively designed with the latest technology, a genuine passion for the thrill is in our Global Gold Restaurant, along with every effort to make your visit a memorable one from the Mother City's premier entertainment experience.

Gaming

The shuffle of cards, the spin of the roulette wheel, and the jingle fife of fortune. At National Theatre Casino, Las Vegas, you can enjoy the successful formulas of play, excite, thrill, and the thrill is the thrill - and your chance to strike it lucky!

Patron's Card

*With this card, you have access to the best Theatro entertainment, restaurants, and national holidays.

The Highest Quality Gear Experience

One of 17 new suites, filled with a touch of class.

For additional visual stimulation while you play, nearly 100 thefts* neon lighting lamps of various colors have been installed throughout the National Theatre Casino - part of a modern technology upgrade to keep the venue at the forefront of its genre.

National Theatre Casino

Location

African Cities Reader

Seven Performative Pamphlets

Ayodele Arigbabu, Hunter & Gatherer Collective

National Theatre Casino Lagos

Legal Proceedings

When they come up, all jackpots can be paid out. According to Nigerian Law, with the death of every gambler who has been supported by exchanges of chips or tokens, prizes will be deposited in the presence of an independent auditor.

NATIONAL THEATRE CASINO SUPPORTS RESPONSIBLE GAMBLING AND GOVERNMENT GUIDELINES FOR 24/7 chair, call on the number written on the back of your ticket. NATIONS, a branch of the National Theatre Corporation. The National Theatre Corporation (a) is a licensed casino.

Practical Information

National Theatre Lagos is English-Speaking; Dress code: casual. Dollar denominations all day, Saturday and Sunday mornings, noon, and national holidays. Open daily 24 hours.

National Theatre Casino Lagos - A Global Player

National Theatre Casino Nigeria (NATIONAL THEATRE CASINO) is a part of the National Theatre Corporation, the largest of its kind in the world. The casino's design and planning is the result of a collaboration between Nigerian and international architects.

Most Valued Guest Programme MVG

MVG is your VIP passport to a pampered, prestigious world of luxury service and fine dining. Designer, boutique, and lounge areas offer a wide range of services, including Individual and Group Tables, Table Service, and Valet Parking.

Showtime!

Every day of the calendar, every event of the year. National Theatre Lagos brings you the best in both entertainment and gaming promotions. You can enjoy performances over a wide range of the hotel's most exclusive restaurants or at the main event of the year, the or three unique dancefloors, where you can enjoy top-tier entertainment, mystery giveaways, and much, much more!
Seven Performative Pamphlets  
AYODELE ARIGBABU, HUNTER & GATHERER COLLECTIVE

MESSAGE FROM NBSN DEAN PATRICK ZELLMER

"Learning to do business the Nigerian African way will transform your life. You'll learn how to analyze your career potentials from a different perspective and creative ways to enhance them by challenging conventional thinking. At NBSN, students are exposed to a different viewpoint – you will learn to resist the effects of globalization and tune into the true buzz of business with TrueValue teaching. The foundations offered on our integrated campus are uniquely firm and solid. Thus you and all other Nigerians will now learn to focus on the TrueValue opportunities within your own country."

NATIONAL BUSINESS SCHOOL NIGERIA

1 Ephraim Road
Enugu
Lagos 0109-21
Nigeria

Your request will be forwarded to Blackwater Security Consulting Nigeria for clearance. Non-nigerian nationals please tender online via www.net-adm.

Alternatively, to visit and witness our world-class facilities in person, please log on to www.nbsn.edu and make your appointment.

NATIONAL BUSINESS SCHOOL NIGERIA

The 1st World Business School for Nigeria

TRUE VALUE - TRUE FACTS

- 98% of students representing Nigeria
- 145 full-time academic faculty representing USA/UK
- 37 full-time Technicians representing Nigeria
- International Bursaries Leader and Spiritual Authority: Dean Josef Keller
- 3x non-stop lectures performances
- Full Security: Blackwater Security Consulting available for all students
- 37% graduates to Nigerian Government each year
- Over 15% of NBSN Graduates need to set up a company in the course of their career
- Nigerian Nationals never represent less than 70% of the class
- Less than 5% of graduates change their country of work post-NBSN
- There are 37 countries with more than 100 NBSN alumni
- 10-month duration divided into 5 TrueValue study periods
- 2 intakes per year (January and July)
National Theatre Cathedral - Nigerian Church of All Nations

Exhortation
1 Chronicles 22:1 Then David said, “The house of the LORD God is to be here, and also the altar of burnt offering for Israel.”
2 So David gave orders to build the altar of the LORD at the place which David had determined for the altar, where he had offered sacrifices to the LORD. And he said for the altar: “This is the house of the LORD God.”
3 So David prepared his materials to build a house for the name of the LORD God.
4 And David said to Bathsheba, the mother of Solomon, “I have sinned against the Lord God and have done very foolishly. But I have acted in this way because I knew not that you would have sorrow or oppression.”
5 So David said to Bathsheba, “My son Solomon is young and inexperienced, and the house to be built for the LORD should be of great magnificence and fame and splendor in the sight of all the nations. Therefore I will make preparations for it.”
6 David said to Bathsheba, “My son Solomon is young and inexperienced, and the house to be built for the LORD should be of great magnificence and fame and splendor in the sight of all the nations. Therefore I will make preparations for it.”
7 But his word of the LORD came to him: “You have shed much blood and have fought many wars. You are not to build a house for my Name, because you have shed much blood on the earth in my sight. 8 But your son, who is the one who builds the house for my Name, is to be Zerubbabel.”
9 And David the king died in a good old age, filled with wealth and honor, and his son Solomon reigned in his place.

Announcements
* Find us on Facebook, join the NCAN virtual community for updates and uplifting messages.
* You can now pay with your debit card through the POS terminals made available at each service courtesy inter switch. Ask an usher for directions.
* Special parking and security arrangements are available for your jeeps and SUVs. The Church is determined to ensure that what the Lord hath given, the devil shall not take.

Marriage seminars now hold on Thursdays from 8:00pm. God bless you as you come.

NCAN is putting together relief material for our brothers and sisters from the troubled Niger Delta region. God loves cheerful givers.

Sign up now for the Financial Intelligence Seminar with our Daddy, Arch Bishop Oromu, holding from the 14th - 18th Dec. Limited seats available, do not miss your opportunity for property.

The Church is dedicated to continuous growth and development, and your prayers are greatly appreciated.

Donations are greatly appreciated. For details contact the Church office.

Nigerian Church of All Nations

SUNDAY SERVICES
8:00AM - 10:00AM
11:00AM - 12:30PM

LIVE BROADCAST
All services broadcast on the DSTV and Sky bouquets.

Prayer Line: 0803-777-2476
NCAN Office: 0803-917-7288
National Theatre Planetarium

Join us on a breathtaking journey through the cosmos. Discover the destiny of a planet, a nation, and our place in the universe. Step through the doors into the breathtaking beauty of the Nigerian night sky. Be in all weather conditions, Nigeria’s largest planetarium and popular national science education facility will fill your eyes with sparkling stars.

Top Technology
- 14 blue-sky projections create a stunning illusion of the sky
- 20 zoom projectors take you from the equator to infinity
- 3D laser show inside a 5000-seat star theatre
- Double-winged roof construction covers both hemispheres
- Real-time observing and robotic observatories
- Full air-conditioning

Effective Education
- Special interactive displays and interactive games
- Theatrical, music and cinema at the service of science
- See yourself from space
- The history of Nigerian space research
- Daughter satellite dishes
- Tomorrow’s intergalactic palm wine plantations

Authentic Evidence
- Live transmissions from orbital Nigerian Space Station
- Stargazers on the building of the National Theatre
- Mineral samples from outside space
- The vast space colonisation and what to do about it
- Permanent radio-signal beacon combing extraterrestrial life

National Theatre Planetarium

1 Iganmu Road, Surulere, Lagos

Open Monday to Saturday 10am - 6pm
Closed Good Friday and Christmas

Admission FREE
Family and group tickets available
For special tours and events please visit:
www.nationaltheatreplanetarium.com

With the generous support of the National Space Council of Nigeria
We thought that a discourse presented in this form could be interpreted as a series of solutions based upon functional issues, but in fact, the reality of the National Theatre is far more complex than issues of accessibility, typology or air conditioning. Its nature is symbolic and performative (the representation of an aspiration and a certain standard), not functional. When approaching the NT as a cultural object, we thought that concentrating on functionality was missing the point, thus we decided to communicate at a cultural level (of which architecture is but one of many elements). We believe cultural programming should precede and inform architectural programming as an intervention, leading to a symbiotic relationship that eventually transforms the building as a sign.

In our pursuit of a more performative approach we considered ways in which the representation of the ideas we have been discussing around the NT could adopt a less functional or technical form. It would be more interesting, we thought, if our engagement was the result of an interaction, or the adoption of a certain performative role, such that the product of our engagement could be a document rather than a finished product or a solution. We discussed using a model of the building as raw material to engage with a series of non-architects, in the quest for collecting non-functional approaches; perhaps a catalogue of myths, historical interpretations, contemporary frustrations and hopeful futures. Other ideas involved introducing a notion of dis-functionality in our discussions to see what came out of the struggle.

Eventually, we began considering the most interesting aspect of the NT as a public building, is the fact that the programming is very static, but as a cultural sign it may be serve a variety of uses that would evidence a diverse set of symbolic dimensions. Rather than tampering with the architecture itself (an easy and seductive approach, yet prescriptive and invasive), we thought it would be interesting to examine representations of the building as it is, but managed in a very different way. Today it is a hollow symbol, but its monumental power and historical disregard for function actually make it an ideal canvas for the self-projection of an entire nation.

The question of identity and self-projection is still very much alive in Nigeria, as we discovered from our conversations in Lagos. There is a tendency to caricature the debate of Nigerian identity with the dichotomy of Mimesis vs. Originality: “We should not copy the West, but discover our own identity.” Given that Nigeria is a young nation state this position is understandable. Yet, culture is born of a diverse set of influences and inputs, whereby the concept of original culture becomes irrelevant. Rather than “Mimesis Vs Originality”, perhaps the question of defining contemporary Nigerian culture (and representing it through symbolic state symbols, such as the NT) should be more an effort of Aggregation: “Mimesis + Originality”, wherein the idea of culture as aggregation involves thinking of identity as layered influences.

We asked ourselves, how could we communicate this cultural layering within representations of the building, of which functionality and the performance of architecture as a discipline are undoubtedly important elements? We could consider the NT as a canvas on which to represent the complexity of national identity itself.

In tourist leaflets, we have adopted a format well suited to the recruitment of an audience to experience the performative essence of a cultural space. In this format, we can display different, opposing, and complimentary layers of national identity – an invitation to explore the diverse ways in which the place/symbol could be re-programmed or managed, perhaps pre-empting a new architectural dimension in the process.

This format gave us the opportunity to engage performatively with the building itself through the performativity of architecture and a multiplicity of voices to provoke diverse visions of the building, not only in terms of function, but also of national values. This type of provocation engages the mind of the audience by assigning them a performative role as cultural tourists.
We set out to exhibit a shelf of A4, folded tourist brochures, each representing a different vision of what the National Theatre could accommodate – different uses, different values and different readings from different audiences. In doing this, we reduced the architecture of the theatre to a symbolic shell. However, by allowing the audience to experience the diversity of the building and what it could do, and perhaps choosing one that best represents them, we brought more possibilities to the building’s iconography.

The making of these leaflets was performative in itself as we were engaging with the NT by staging new forms of use represented in the leaflets through real and fictional images and interviews borne of performative interaction with the building. We produced a total of seven leaflets for the following uses for the National Theatre:

1. Vineyard / Wine Conferencing Centre
2. Performative museum of Nigerian history
3. Casino
4. Mall / Transport hub
5. Elitist private business school
6. Religious building / Convention Centre
7. Planetarium

These categories seek to de-stabilise the building’s image as a national theatre and provoke questions that resonate with Lagos’s contemporary cultural reality. They purposefully walk the line between utopian and dystopian appropriations and distortions of Nigerian culture to engage viewers in the discussion of what national identity is and how it may be imagined, packaged, exploited and consumed.