

# TUBALI IN LAGOS

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NORTHERN ORNAMENTATION IN LAGOS

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DESIGN PROGRAM,  
CLASS OF 2019

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# ACKNOWLEDGMENTS

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TO MY PARENTS THANK YOU FOR ALL OF YOUR SUPPORT AND LOVE BOTH FINANCIALLY AND EMOTIONALLY. THANK YOU FOR JUST ALWAYS BEING THERE FOR ME,

TO MY AMAZING SISTER THANK YOU FOR ALL OF YOUR ADVISE AND HELPING ME BRAINSTORM IDEAS, AND TO KRISTIN FOR ALWAYS HELPING ME EDIT EVERYTHING!

TO MY AMAZING ADVISOR FRANCES, THANK YOU FOR PUSHING ME TO TAKE MY IDEAS TO THE NEXT LEVEL AND GIVING ME ALL OF THE SUPPORT I NEED, YOU TRULY ARE THE BEST ADVISOR!

MOST IMPORTANTLY THANK GOD FOR GIVING ME STRENGTH TO PERSEVERE THESE PAST THREE YEARS AND BEING BY MY SIDE.

HALLELUJAH I AM DONE!

# PREFACE

LAGOS, NIGERIA IS A PLACE THAT I CALL HOME, I WAS BORN AND BRED THERE, AND I WANT TO SAY THAT NIGERIA IS ALL I KNOW, BUT I HAVE BEEN BLESSED WITH THE OPPORTUNITY OF GETTING AN EDUCATION IN SOUTH AFRICA, WALES AND THE USA. BEING AWAY FROM HOME FROM THE AGE OF 11 OR SO HAS EXPOSED ME TO A LOT OF DIFFERENT CULTURES AND TRADITIONS, AND ALWAYS BEING AWAY FROM HOME I GREW MORE AND MORE CURIOUS ABOUT MY COUNTRY, CULTURE AND TRADITIONS, BUT MADE FEW ATTEMPTS TO EDUCATE MYSELF.

THERE ARE MANY PEOPLE LIKE ME WHO KNOW LITTLE ABOUT THEIR COUNTRY AND MADE FEW ATTEMPTS TO EDUCATE THEMSELVES. BUT AS WE CONTINUE TO LIVE IN A GLOBALIZING WORLD, A LOT OF PEOPLE ARE LOOSING THEMSELVES IN THE MODERN WORLD, BUT AT THE SAME TIME A NUMBER OF PEOPLE ARE ATTEMPTING TO DISTINGUISH THEMSELVES FROM THE GLOBALIZING WORLD THROUGH THEIR COUNTRY, CULTURES AND TRADITIONS AND THAT IS THE PROCESS I HAVE ATTEMPTED WITH THIS THESIS.

THIS THESIS BEGAN WITH RESEARCH ON THE HISTORY OF ARCHITECTURE IN NIGERIA BOTH IN THE NORTH AND THE SOUTH. HAVING LIVED IN THE SOUTH I KNEW A BIT MORE ABOUT THE HISTORY AND SO DECIDED TO MOVE TO THE NORTH TO LEARN SOMETHING COMPLETELY NEW WHILE STILL EDUCATING MYSELF ABOUT THE SOUTH AND THE LAGOS STATE.

MY GOAL IS TO CREATE A SPACE THAT SPEAKS TO PART OF THE COUNTRY THAT IS NOT REFLECTED IN ITS PHYSICAL ENVIRONMENTS. ONE COMES TO LAGOS, NIGERIA SPECIFICALLY AND SEES A MODERN STATE WITH MODERN BUILDINGS BUT VERY LITTLE CULTURE AND TRADITION SHOWN EXCEPT THROUGH ITS PEOPLE AND THEIR ATTIRE. ONE GOES TO COUNTRIES LIKE AMSTERDAM, INDIA, THAILAND, INDONESIA, COLOMBIA AND MORE AND SEE THE CULTURE STILL EMBEDDED IN THEIR ARCHITECTURE BOTH OLD AND NEW. I AM AIMING TO HELP ENCOURAGE A SENSE OF CURIOSITY AND APPRECIATION FOR THE HISTORY AND CULTURE IN THE COUNTRY OF NIGERIA.

# EXECUTIVE SUMMARY

THIS THESIS EXPLORES MY INTERPRETATION AND APPRECIATION OF THE VERNACULAR ARCHITECTURE IN NORTHERN NIGERIA AND HOW I WOULD TRANSLATE SOMETHING OLD AND TRADITIONAL INTO THE MODERN DAY LAGOS AND THE WESTERN APPROACH THE STATE HAS ADAPTED.

IT WAS ALSO VERY IMPORTANT TO CREATE A SPACE THAT ALLOWS FOR PEOPLE TO HAVE CONVERSATIONS ABOUT WHAT THEY SEE AND CREATE A CURIOSITY TO LEARN MORE ABOUT THEIR COUNTRY, HISTORY, CULTURE AND EVEN JUST THE ART.

I USED ART AS A MEDIUM TO EDUCATE SIMPLY BECAUSE LAGOS IS A CREATIVE PLACE, FOR ART, MUSIC, THEATRE, FASHION AND MORE. THERE A NUMBER OF OUTSTANDING ARTISTS IN NIGERIA BOTH PAST AND PRESENT THAT USE THEIR ART TO TELL THEIR STORIES AND THE STORIES OF THE COUNTRY, ITS CURRENT EVENTS, POLITICAL ISSUES, AND JUST THEIR VIEWS ON LIFE AND THEIR CULTURES. FOR MY RENDERINGS I CHOSE ARTISTS THAT DEAL WITH ALL OF THESE AREAS, ESPECIALLY THE TOPIC OF THE SCHOOL GIRLS ABDUCTED BACK IN 2014 BY THE TERRORIST GROUP BOKO HARAM AND WOMEN IN GENERAL AND THE INJUSTICE THAT MANY FACE IN THE SOUTH BUT MORE SPECIFICALLY IN THE NORTH. ALL IN AN ATTEMPT TO MAKE ITS LOCALS MORE AWARE OF WHAT IS OCCURRING IN THEIR COUNTRY AND THE HISTORY THAT IT HOLDS.

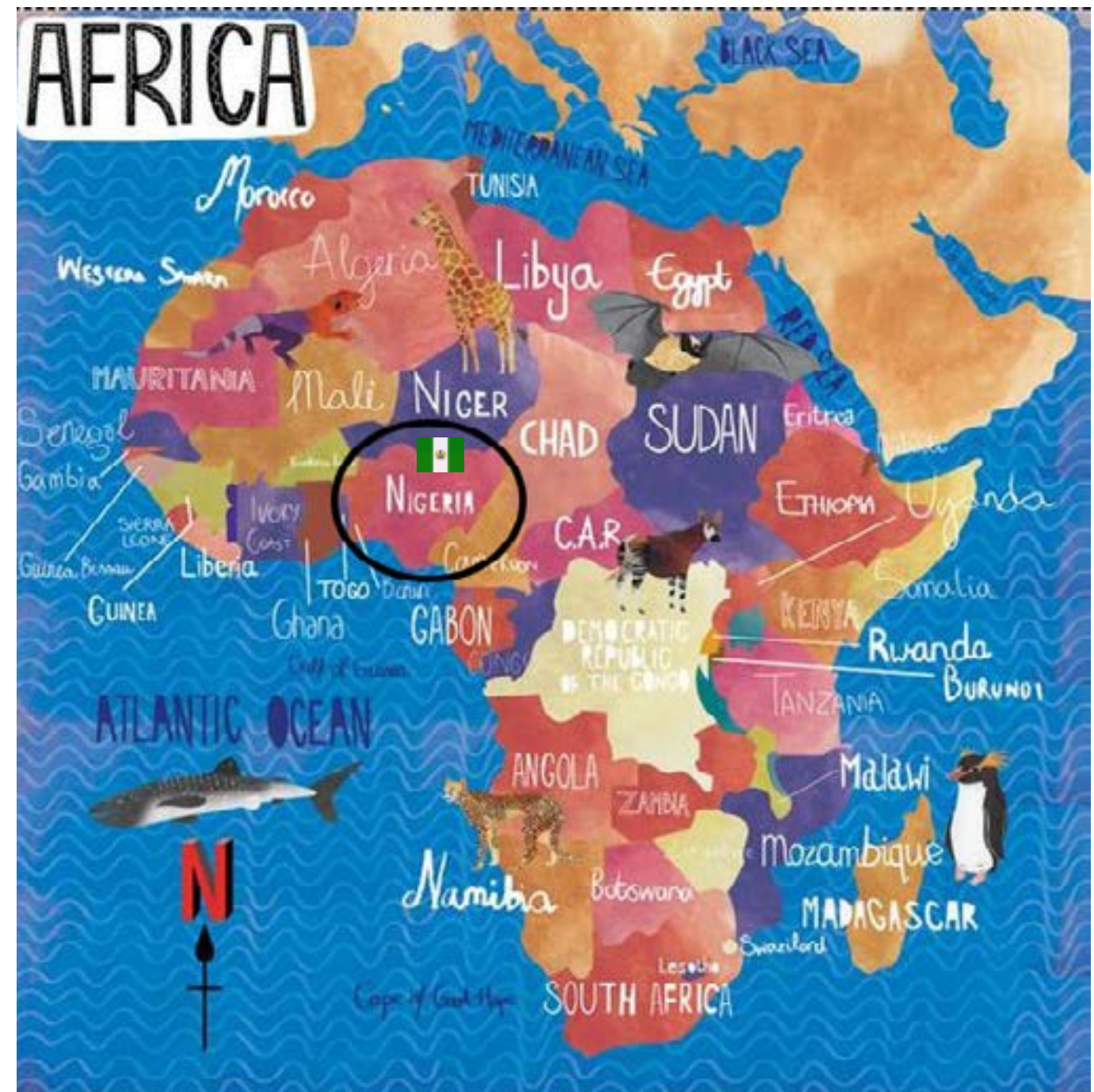
MY PRECEDENT STUDY IS THE ZAZZOU PALACE IN KANO, NIGERIA WHICH IS A TOURIST SITE TODAY BUT STILL BEING USED BY THE EMIR/KING. IT IS SHOWCASES MAJORITY OF THE CHARACTERISTICS OF THE VERNACULAR ARCHITECTURE OF NORTHERN NIGERIA AND ALSO HAS A VERY INTERESTING STORY BEHIND IT AS WELL.

I TRULY ATTEMPTED TO EXPLORE A LOT OF HISTORY AND CULTURE, BUT THERE IS SO MUCH TO LEARN AND DISCOVER. THIS PROJECT FOR ME HAS TURNED INTO A NEW INTEREST AND PASSION TO LEARN MORE ABOUT COUNTRY AND SEE HOW I CAN LINK MY PASSION FOR DESIGN WITH THE LOVE OF MY COUNTRY AND EDUCATE AND MYSELF AND PEOPLE ON HOW WE CAN INCORPORATE OUR PAST INTO OUR FUTURE AND LEARN FROM IT IN DIFFERENT WAYS, BECAUSE SIMPLY JUST READING ABOUT HISTORY AND CULTURE ISN'T ENOUGH FOR PEOPLE ANYMORE. I WANT TO FIND MY OWN WAY OF TEACHING THROUGH MY EYES USING MY SKILLS TO BETTER UNDERSTAND THE WORLD THROUGH MY EYES AND EXPERIENCES.

# INTRODUCTION

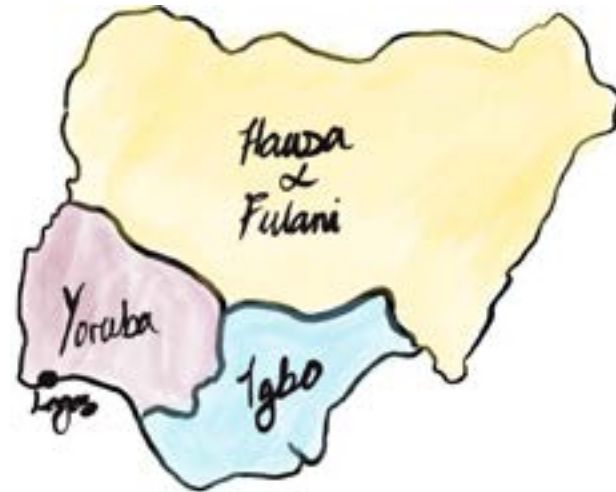
THIS BOOK IS A DOCUMENTATION OF MY PERSONAL DISCOVERY OF NIGERIA'S ARCHITECTURAL HISTORY AND HERITAGE. LOOKING AT THE HISTORY OF BOTH THE NORTHERN AND SOUTHERN ARCHITECTURAL STYLES OF THE COUNTRY, I DECIDED TO VENTURE TO THE NORTH TO EDUCATE MYSELF ON A PART OF MY COUNTRY THAT I KNEW NOTHING ABOUT. WITH THE AID OF A LITERARY REVIEW, A BRIEF BUT SOMEWHAT IN DEPTH HISTORY OF BOTH ARCHITECTURAL STYLES IN THE NORTH AND SOUTH, PRECEDENTS, CASE STUDIES AND OTHER DESIGN RESEARCH TOOLS I WILL TAKE YOU THROUGH MY PROCESS AND JUST HOW I ENDED UP WITH MY FINAL PROJECT.

THIS PROJECT EXPLORES THE VERNACULAR ARCHITECTURE OF NORTHERN NIGERIA - THE HAUSA OR TUBALI STYLE. THE STYLE ORIGINATED IN COUNTRIES IN NORTHWESTERN AFRICA AND MIGRATED WITH PEOPLE WHO MOVED FROM THESE COUNTRIES. IT DIFFERS QUITE SIGNIFICANTLY FROM SOUTHERN NIGERIAN AFRO-BRAZILLIAN AND COLONIAL STYLES. THE TUBALI STYLE IS DISTINGUISHED BY ITS HIGH AND THICK WALLS, HEAVY ORNAMENTATION ON EXTERIOR FACADES AND PRIMARY COLORS. THIS PROJECT DESCRIBES A CULTURAL CENTER IN THE FORM OF A HOTEL, SPA, MARKET, STUDIO, GALLERY, INNER COURTYARD AND TIE-DYE WELLS LOCATED IN LAGOS. SITUATED IN ILUBIRIN, A MIXED USE ESTATE BY THE LAGOS LAGOON, IT COMBINES THE HAUSA/TUBALI STYLE WITH SOUTHERN DESIGN INSPIRATIONS TO CREATE SPACES THAT REFLECT THE NIGERIAN PEOPLE.



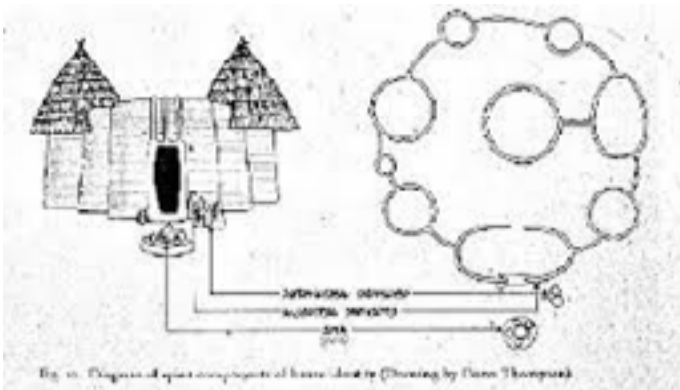
**NIGERIA** IS SITUATED ON THE NORTH-WESTERN PART OF AFRICA, AND LIES ON THE EQUATOR. IT'S CAPITAL IS ABUJA WHICH IS IN THE CENTER OF THE COUNTRY, HOWEVER LAGOS IS THE ECONOMY CAPITAL AND ALSO A MEGA CITY WITH A POPULATION OF APPROXIMATELY 17.5 MILLION PEOPLE, WHILE THE WHOLE COUNTRY HAS OVER 200 MILLION PEOPLE. THE COUNTRY IS RICH WITH OIL AND NUMEROUS NATURAL RESOURCES. IT IS HOME TO THREE MAIN TRIBES, YORUBA, HAUSA AND IGBO, HOWEVER THERE OVER 250 ETHNICITIES UNDER THE THREE MAIN ONES.

# TIME-LINE OF VERNACULAR ARCHITECTURE OF NIGERIA



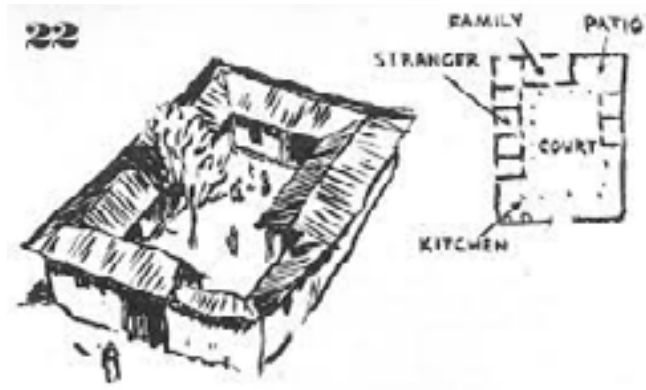
NIGERIA IS LOCATED IN WEST-AFRICA, ON THE EQUATOR AND ON THE BORDER OF THE ATLANTIC OCEAN. ABUJA HAS BEEN THE CAPITAL SINCE 1940 HOWEVER, LAGOS STATE WAS THE FIRST COLONY AND CAPITAL. IT IS DIVIDED INTO TWO PARTS; NORTHERN AND SOUTHERN. THE NORTHERN PART IS POPULATED BY MOSTLY THE HAUSA AND FULANI TRIBES WHO ARE PREDOMINANTLY MUSLIMS, WHILE THE SOUTHERN PART IS PRIMARILY YORUBAS AND LASTLY THE SOUTH-EASTERN BY THE IGBO TRIBES. ALTHOUGH THERE ARE ONLY THREE MAIN TRIBES IN THE COUNTRY, THERE ARE OVER 250 ETHNICITIES HOUSED WITHIN THOSE TRIBES.

## NORTHERN STYLE



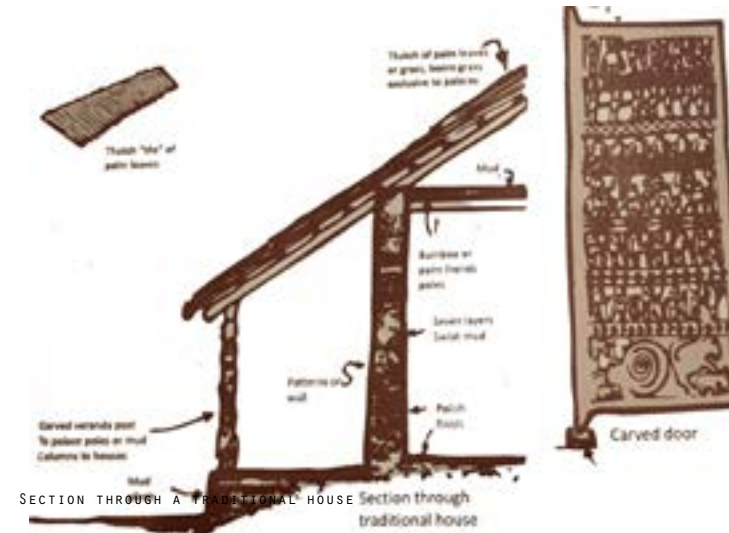
HEAVILY INFLUENCED BY THE ARCHITECTURE IN NORTHERN AFRICA THE STYLE IS QUITE UNIQUE AND SYMBOLIC TO THE TRIBE AND ISLAM, HOUSES ARE HEAVILY DECORATED BY VARIOUS SYMBOLS AND WERE HAND CARVED WITHOUT A STENCIL. THEIR HOMES WERE USUALLY RECTANGULAR AND COVERED BY FLAT OR DOMED ROOFS. IN ADDITION THEIR RELIGIOUS BELIEFS ALSO PLAYED A VITAL ROLE IN THE SPACE PLANNING OF THEIR HOMES. FOR EXAMPLE WOMEN AND MEN SEPARATED IN CERTAIN AREAS OF THE HOME.

## SOUTHERN STYLE



FAMILY STRUCTURE WAS A MAJOR INFLUENCE IN THE PLANNING OF THE HOME, COMPOUND, PALACE AND VILLAGE. THIS INFLUENCE PROMOTED CLOSENESS FOR EXTENDED FAMILY MEMBERS DRIVES THE CIRCULAR SHAPE THE HOME AND VILLAGE ARE PLANNED. VERANDAS AND COURTYARDS WERE ALSO VERY POPULAR IN THIS STYLE. THEY BUILT THEIR HOMES WITH MATERIALS THEY COULD SOURCE FROM THEIR ENVIRONMENT SUCH AS WOOD, MUD, LEAVES AND BRANCHES.

## PRECOLONIAL ARCHITECTURE (1400'S - 1800'S)



MAJORITY OF THE ARCHITECTURE IN NORTHERN NIGERIA WAS INFLUENCED BY ARCHITECTURE IN NORTHERN AFRICA KNOWN AS THE SONGHAI STYLE. THE SOUTHERN PARTS HAD A MORE TRADITIONAL MANNER OF CONSTRUCTING THEIR HOMES. THE ARCHITECTURE THEN WAS PURELY BASED ON THE PRACTICALITY OF THEIR DAILY ROUTINES. FAMILY STRUCTURE, RELIGION AND SPIRITUAL BELIEFS. ONE CAN ALSO NOTICE THE SIMILARITIES IN AFRICAN ART AND THE CARVINGS THAT DECORATED THE EXTERIOR OF THE VERNACULAR STRUCTURES.

## SONGHAI INFLUENCE



INTERIOR OF ANCIENT MOSQUE IN ZARIA



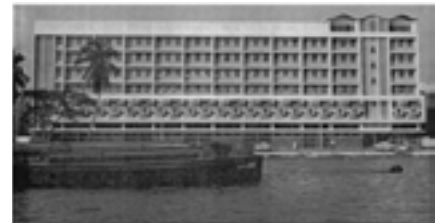
ANCIENT MOSQUE IN ZARIA

THIS POPULAR ARCHITECTURAL STYLE CAN BE SOURCED BACK TO THE COUNTRIES OF EGYPT, MALI, NIGER AND MORE. THE ROOTS OF THE HAUSA STYLE ARE SAID TO HAVE STRONG ANCESTOR ROOTS WITH THE GREAT BUILDINGS OF THE PHARAONIC EGYPT.

## EUROPEAN INFLUENCE



THE CATHEDRAL CHURCH OF CHRIST MARINA DESIGNED BY B. BENJAMIN



GENERAL POST OFFICE DESIGNED BY C. STEVENSON



DRAWINGS OF THE VOCABULARY OF THE BRAZILIAN CRAFTSMAN AND THEIR SUCCESSORS

INVADDED BY TWO COUNTRIES, BOTH LEFT A STAMP ON THE ARCHITECTURAL FOOTPRINT OF THE COUNTRY, SPECIFICALLY IN THE SOUTH-WESTERN PART OF NIGERIA. CONTRASTING IN VARIOUS ASPECTS THE STYLES ARE FADING AS THE MODERN STYLE BEGINS TO EXPAND. THE BRAZILIAN INFLUENCE IS CHARACTERIZED WITH CURVY ENGRAVINGS AND EXTRAVAGANT COLUMNS AND BRIGHT COLORS. WHILE THE BRITISH STYLE IS CHARACTERIZED WITH STRAIGHT LINES, SYMMETRY, BALCONIES, COURTYARDS, DUPLEX STYLE BUILDINGS, PLAN COLORS AND BARE WALLS.

# THE VERNACULAR ARCHITECTURE OF NORTHERN NIGERIA

THE NORTHERN PART OF NIGERIA IS RICH WITH HISTORY AND CULTURE; POPULATED WITH PEOPLE WHO DRESS THEMSELVES AS MUCH AS THEY “DRESS” THEIR BUILDINGS. THIS LITERATURE REVIEW EXPLORES THE HISTORY BEHIND THE TRADITIONAL WAY IN WHICH ONE BUILDS IN THE NORTHERN PART OF NIGERIA, AND THE REASONS BEHIND MOST OF THESE DECISIONS THAT ARE EMBEDDED IN THE RELIGIOUS AND CULTURAL BELIEFS OF THE LOCAL PEOPLE THAT INHABIT THE AREA.

## INTRODUCTION TO NIGERIA: HISTORY, GEOGRAPHY AND DEMOGRAPHICS

NIGERIA IS LOCATED IN WEST AFRICA ON THE BORDER OF THE ATLANTIC OCEAN, NEIGHBORING THE COUNTRIES OF CHAD, CAMEROON, NIGER AND BENIN. NIGERIA, PREVIOUSLY A SET OF TERRITORIES WAS AMALGAMATED IN 1914 BY ENGLISHMAN FREDERICK LUGARD WHO OVERSAW THE UNIFICATION AND BECAME THE FIRST GOVERNOR OF THE NEW STATE<sup>1</sup>. NIGERIA GAINED INDEPENDENCE ON OCTOBER 1ST, 1960, AND DECIDED TO ADOPT A REPUBLICAN CONSTITUTION IN 1963. AS OF 2017, THERE ARE APPROXIMATELY 190.9 MILLION PEOPLE LIVING IN NIGERIA, OF WHICH 21 MILLION RESIDE IN THE POPULOUS MEGA CITY AND STATE OF LAGOS (WHICH WAS INITIALLY AN INDEPENDENT COLONY IN 1914)<sup>2</sup>. THE CURRENT CAPITAL OF NIGERIA IS ABUJA, WHICH IS LOCATED IN THE CENTER OF THE COUNTRY. POLITICALLY, NIGERIA IS VERY CORRUPT AND LACKS A STRONG GOVERNMENT. ITS INFRASTRUCTURE, EDUCATION SYSTEM AND HEALTH CARE SYSTEMS HAVE LOW BUDGETS AND PROVIDE INADEQUATE SERVICES. MORE THAN 80% OF NIGERIANS LIVE BELOW THE POVERTY LINE, AND 45% OF THE CHILDREN THAT ARE UNEDUCATED IN WEST AFRICA COME FROM NIGERIA<sup>3</sup>.



FIGURE 1: MAP OF NIGERIA AFTER AMALGAMATION IN 1914

## LITERATURE REVIEW

### ABSTRACT

THIS LITERATURE REVIEW SHARES THE HISTORY OF ARCHITECTURE IN NIGERIA, WITH A CONCENTRATION ON THE NORTHERN PART OF NIGERIA THAT IS MAJORITY HAUSA AND FULANI, 99% INHABITED BY MUSLIMS. “NIGERIA OFFERS VARIOUS EXAMPLES OF THE TRIPLE HERITAGE CULTURE OF AFRICA DUE TO ITS ETHNIC DIVERSITY AND THE INTER-RELATED INFLUENCES OF INDIGENOUS, ISLAMIC, AND EUROPEAN CULTURE.” THE REVIEW GOES TO SHOW THE DIFFERENCE BETWEEN THE VERNACULAR STYLES OF THE NORTHERN AND SOUTHERN PARTS OF NIGERIA, WITH A LITTLE INSIGHT ON THE YORUBA TRIBE. WE LEARN ABOUT THE TRADITIONS OF HOW THE NORTHERN CONSTRUCT THEIR HOMES AND VILLAGES. IT GOES INTO DETAIL ON THE INTRICATE DESIGNS OF THIS STYLE OF ARCHITECTURE AND HOW IT MIGRATED WITH THE PEOPLE WHO MOVED FROM THE NORTHERN PART OF AFRICA AND BRAZIL FOR THE SOUTHERN STYLE. A LOOK AT THE CURRENT STATE OF THE NORTH HAS MENTIONED, PARTICULARLY CONCERNING THE TERRORIST GROUP BOKO HARAM.

### INDIGENOUS HOMES OF PRE-COLONIAL LAGOS

BEFORE THE COUNTRY NIGERIA WAS FORMED, THE STATE AND CITY WE NOW KNOW AS LAGOS WAS THE PORT WHICH WAS “BYPASSED BY THE ROMANS AND THEIR BID TO SUBDUDE AFRICA<sup>4</sup>.” IT WASN’T UNTIL THE 15TH CENTURY THAT THE PORTUGUESE MONARCH, KING HENRY THE NAVIGATOR THAT TOOK AN INTEREST IN DISCOVERING THE ROUTE TO AND FROM WEST AFRICA<sup>5</sup>, IN HOPES OF FINDING “A SEA ROUTE TO INDIA THROUGH THE WEST AFRICAN COAST”. THE PORTUGUESE EXPLORER SEQUEIRA DISCOVERED THAT THERE WAS “AN ISLAND PARTLY SUBMERGED IN WATER AND SURROUNDED BY A FRINGE OR A MANGROVE...” HOWEVER, IT WASN’T UNTIL THE 17TH CENTURY THAT SETTLERS BEGAN TO ARRIVE. LAGOS WAS NAMED AFTER A TOWN IN PORTUGAL. THE FIRST SETTLERS WERE THE AWORIS PEOPLE, A CLAN OF THE YORUBA TRIBE THAT WERE MAJORITY HUNTERS AND FISHERMEN.

1 Elleh, African Architecture, pg 297

2 Adeshokan, Lagos’ mega city dreams are a nightmare for many working people’, Global Post, May 2018.

3 Lawal, Nigeria accounts for 45% out-of-school children in West Africa, says UNICEF, The Guardian, October 2018.

4 Akinsemoyin and Vaughan- Richards, Building Lagos pg.4

5 Akinsemoyin and Vaughan- Richards, Building Lagos pg.4

6 Elleh, African Architecture, pg 51

THE KIND OF HOUSES THAT THE PEOPLE WHO POPULATED THAT AREA (PRESUMABLE FROM THE YORUBA TRIBE), WAS NOT DETERMINED BY THE CLIMATE BUT RATHER BY THE MATERIALS THAT WERE AVAILABLE TO THEM: "SMELLY LAGOON MUD, PALM LEAVES, POLES, BAMBOO, DECAYED VEGETABLES, AND CLAY."<sup>8</sup> ONE'S SOCIAL CONDITION AND STATUS DICTATED THE TYPE OF HOUSE THAT THEY COULD BUILD. THE POOREST BUILT THE SIMPLEST HOUSES THAT WERE MADE OF MUD, AND COVERED WITH PALM LEAVES, SMALL AND OBLONG IN SHAPE, WITH NO WINDOWS AND A SIMPLE OPENING FOR THE DOOR. WHILE, THE BETTER HOUSES WERE BUILT OF BAMBOO PLACED AND TIED TOGETHER IN A ROW AND IN AN UPRIGHT POSITION TO SERVE AS WALLS. THE ROOFS WERE CONSTRUCTED USING POLES AND COVERED WITH PALM LEAVES. HOUSES CLOSER TO THE WATERFRONT WERE BUILT ON STILTS. WALLS WERE CONSTRUCTED IN 7 LAYERS EACH LAYER ABOUT A FOOT THICK, AND SUN DRIED BEFORE THE NEXT LAYER IS ADDED<sup>9</sup>. THATCH WAS OBTAINED FROM LEAVES OF THE RAPHAIA PALM TO CREATE A ROOF WHILE RIBS OF THE RAPHAIA PALM SERVED AS A SUPPORT SYSTEM FOR THE VARIOUS LAYERS OF MUD. FOOD WAS ALSO STORED IN THE ROOF. THE YORUBA PEOPLE IN LAGOS CONSTRUCTED AND LIVED IN COMPOUNDS CONSISTING OF A GROUP OF COMPARTMENTS BUILT AROUND A RECTANGULAR OPEN COURTYARD, WHICH NORMALLY ONLY HAD ONE ENTRANCE. THE ROOF IS MADE TO OVERLAP THE INNER WALLS TO CREATE A VERANDAH, WHICH IS WHERE MAJORITY OF THE VENTILATION WAS AS THERE WAS ONLY ONE DOOR. FACING THE ENTRANCE ARE THE PRINCIPLE ROOMS THAT THE OWNER, THE MAN OF THE HOUSE, OCCUPIED. THE OTHER STRUCTURES WERE FOR HIS WIVES AND THEIR CHILDREN WHILE THE REMAINING WERE FOR EXTENDED FAMILIES AND SERVANTS<sup>10</sup>.

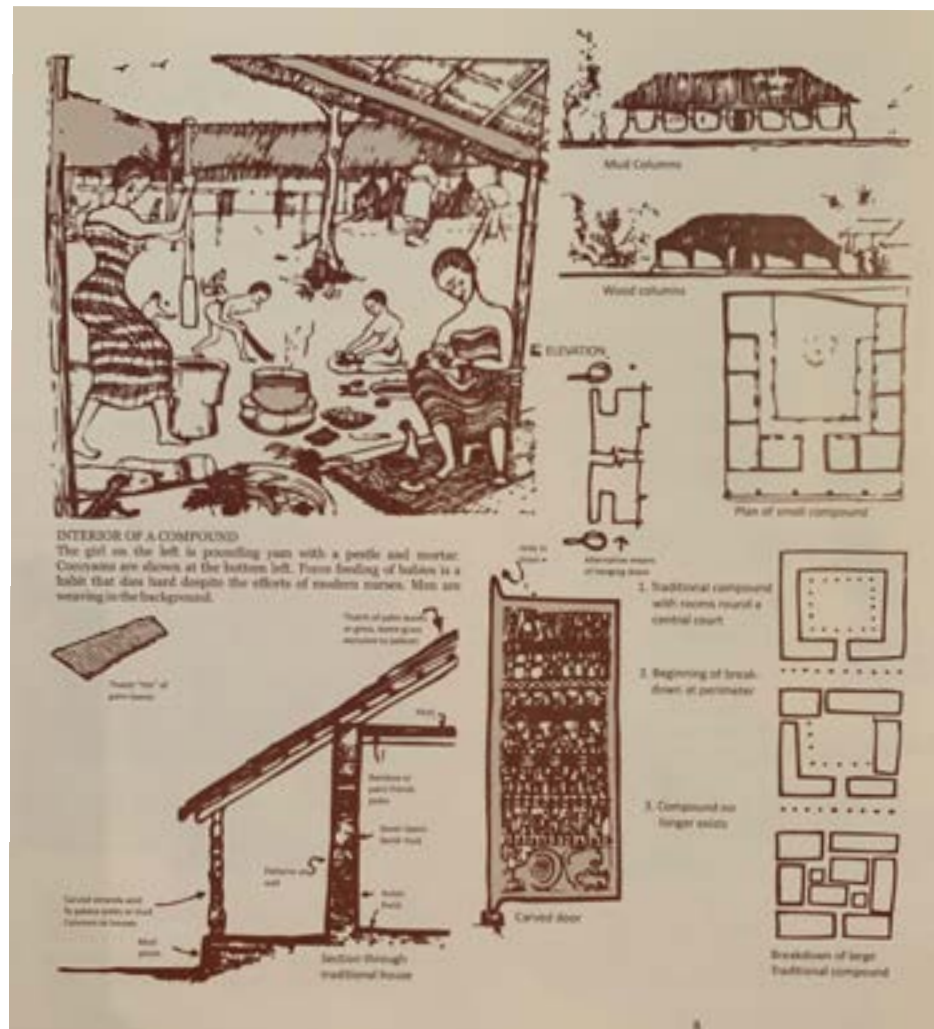


FIGURE 2: DRAWINGS OF BUILDING TECHNIQUES AND PLANNING

7 Akinsemoyin and Vaughan- Richards, Building Lagos pg.4  
 8 Akinsemoyin and Vaughan- Richards, Building Lagos pg.6  
 9 Akinsemoyin and Vaughan- Richards, Building Lagos pg.6  
 10 Akinsemoyin and Vaughan- Richards, Building Lagos pg.9

## EUROPEAN INFLUENCES

WHEN THE PORTUGUESE BEGAN TO SETTLE IN THE 17TH CENTURY WE SEE THEIR ARCHITECTURAL INFLUENCE MOSTLY IN IGA AND THE HOMES OF THE PORTUGUESE THEMSELVES. A "NEW IGA BLENDING THE BEST OF THE OLD BUILDING WITH THE NEW WAS BUILT."<sup>12</sup> IN THIS BLENDED STYLE, ONLY THREE MAIN ROOMS WERE KEPT, THE THRONE ROOM, A LIVING ROOM AND A NUMBER OF INTERCONNECTED SMALL CHAMBERS. THE CENTER OF EACH ROOM IS OPEN TO THE SKY AND ALL ROOMS BUT THE THRONE ROOM HAVE SHRINES AND TOMBS OF THE PREVIOUS OBA. PORTUGAL PILLARS AND ROMAN ARCHES WERE INCORPORATED IN THESE BUILDINGS. IT WAS AN OFFENSE TO BE PROGRESSIVE AND COULD BE PUNISHABLE BY DEATH BY THE OBAS. (LITTLE ROOM WAS MADE FOR CREATIVITY OUTSIDE OF WHAT WAS ALREADY BEING USED). THE INFLUENCE OF THE PORTUGUESE ARCHITECTURAL STYLE CAN BE SEEN IN THE HOUSES OF ISALE-EKO, AN AREA IN LAGOS. IT SHOWS CHARACTERISTICS SUCH AS ARCHED DOORWAYS AND WINDOWS. THE "REVIVAL OF GOTHIC ARCHITECTURE...BEGAN IN THE MIDDLE OF THE 19TH CENTURY WHEN THE MISSIONARIES FIRST ARRIVED IN LAGOS." THUS THE VAST NUMBERS OF CHURCHES BUILT AROUND THE SOUTHERN PART OF NIGERIA. HOWEVER, THESE INFLUENCES WERE KEY TO THE SOUTHERN PART OF NIGERIA, AND HAD LITTLE TO NO INFLUENCE IN THE NORTHERN PART.

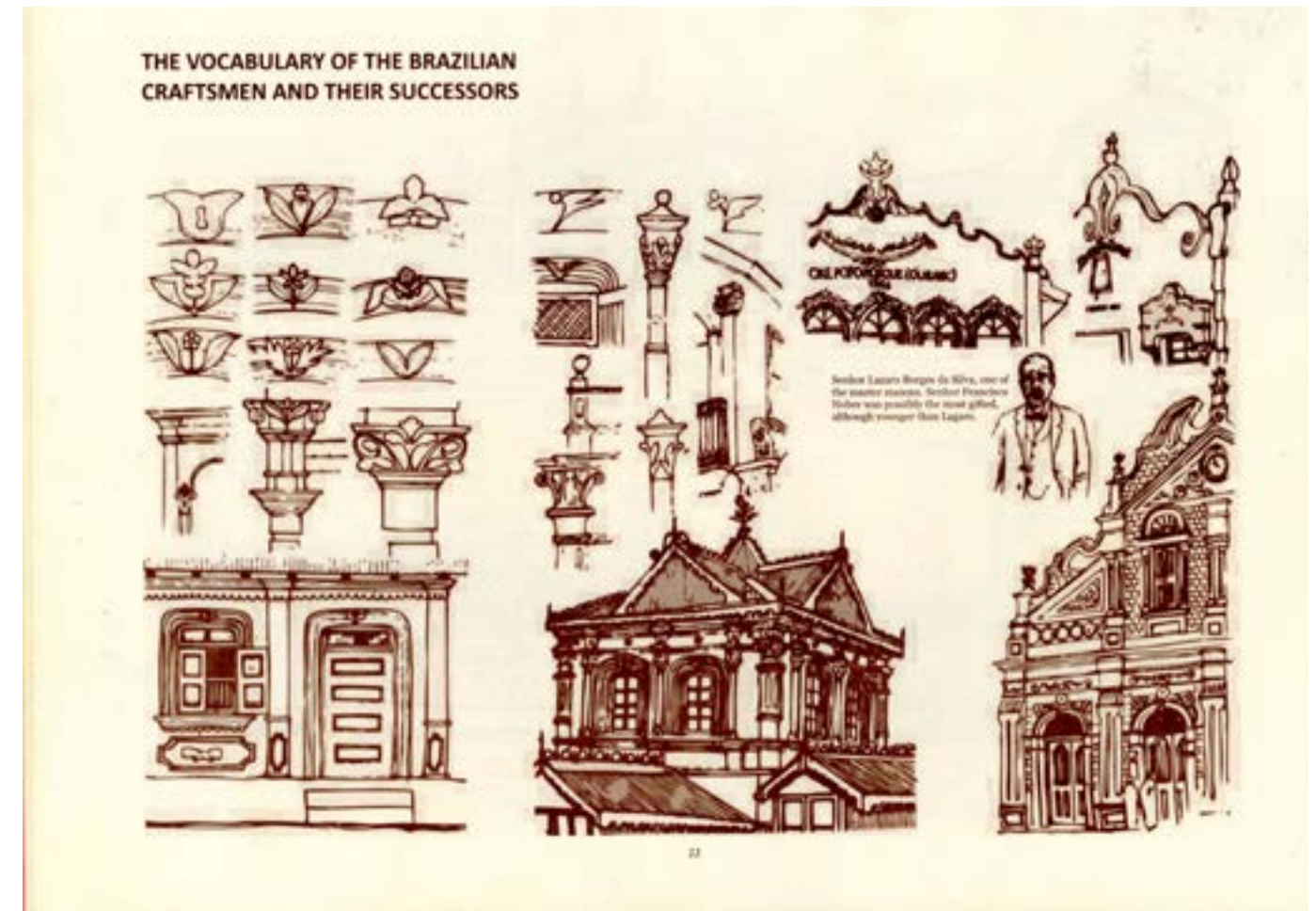


FIGURE 3: DRAWINGS OF AFRO-BRAZILLIAN ARCHITECTURE STYLE

11 Palace  
 12 Akinsemoyin and Vaughan- Richards, Building Lagos pg.11  
 13 Akinsemoyin and Vaughan- Richards, Building Lagos pg.12 - 13  
 14 Akinsemoyin and Vaughan- Richards, Building Lagos pg.24



# VERNACULAR ARCHITECTURE IN NIGERIA

VERNACULAR ARCHITECTURE FOR THE SAKE OF THIS PAPER WILL BE DEFINED AS A “BUILDING STRUCTURE OR CONSTRUCTED SHELTER OF A GROUP OF PEOPLE ACCORDING TO THEIR ETHNICITY, CULTURE, TRADITIONS, RELIGIONS/BELIEFS AND ENVIRONMENT WHICH IS CONSTRAINED BY THEIR CLIMATE AND LOCALLY AVAILABLE MATERIALS.”<sup>15</sup> AS A WHOLE THE VERNACULAR ARCHITECTURE OF NIGERIA DERIVES FROM NORTH AFRICA, BRAZIL, AND EUROPE<sup>16</sup>. HOWEVER, IT IS HARD TO PINPOINT A SINGLE VERNACULAR ARCHITECTURE OF THE COUNTRY, DUE TO THE DIVERSITY OF CULTURES AND TRIBES. THE NORTH AND THE SOUTH WERE ONCE SEPARATE ENTITIES AND THUS WHEN LOOKING INTO THE VERNACULAR ARCHITECTURE, IT WILL BE DESCRIBED IN THIS MANNER. THE NORTHERN PART OF NIGERIA IS MOSTLY POPULATED BY THE HAUSA AND FULANI TRIBES AND MAJORITY OF THE POPULATION IS MUSLIM. WHILE, IN THE SOUTH WE HAVE THE YORUBAS’ IN THE SOUTHWEST AND THE IGBOS IN THE SOUTHEAST. THE ARCHITECTURE OF THE SOUTHERN PARTS CAN BE CATEGORIZED INTO ONE GROUP ALBEIT THE MINOR DIFFERENCES BETWEEN THE TWO AREAS.



FIGURE 4” MAP OF NIGERIA SHOWING THE THREE TRIBAL POPULATION

# YORUBA AND IGBO ARCHITECTURE OF SOUTHERN NIGERIA

THE SOUTHERN PART OF NIGERIA WAS HEAVILY INFLUENCED BY THE EUROPEANS, DUE TO THE PROXIMITY OF THE COAST AND THE PORT OF LAGOS. HOWEVER, CHARACTERISTICS OF THIS STYLE OF ARCHITECTURE ARE ROUND SHAPED STRUCTURES AND COMPOUNDS THAT DERIVE FROM INDIGENOUS DESIGNS. IGBO ARCHITECTURE IS CHARACTERIZED BY THE USE OF CLAY, RAFFIA PALM FROND RIBS, AND TIMBER. MOST OF THE HOUSES ARE OF THE IMPLUVIUM TYPE “BECAUSE OF THE STRUCTURE OF THE COURTYARDS WHICH THEY FORM, AND EACH HOUSE IS BUILT TO SERVE A SPECIFIC FUNCTION.”<sup>17</sup> YORUBA HOUSES ARE GROUPED IN COMPOUNDS ACCORDING TO LINEAGE, OCCUPATION AND SOCIAL POSITION. THE CENTER AND MOST IMPORTANT PART OF THE YORUBA TOWN IS THE AFIN VERANDAHS, COURTYARDS AND CORRIDORS WERE VERY POPULAR. A MAJOR FACTOR THAT REALLY DIFFERENTIATED THE YORUBA AND IGBO STYLE OF ARCHITECTURE WAS THE RETURN OF THE IMMIGRANTS FROM BRAZIL, AS THEY CAME BACK WITH CRAFT SKILLS THAT THEY USED TO BUILD NEW HOMES IN THEIR COMMUNITIES, KNOWN AS THE YORUBA-BRAZILIAN STYLE<sup>18</sup>.

15 Danja, Li, Dalibu, Vernacular Architecture of Northern Nigeria: A Review, pg 1220  
 16 Elleh, African Architecture, pg  
 17 Elleh, African Architecture; Vlach, Affecting Architecture of the Yoruba; Ogbeba, A Lesson from vernacular architecture in Nigeria  
 18 Akinsemayin and Vaughan-Richards, Building Lagos, pg18

# HAUSA ARCHITECTURE OF NORTHERN NIGERIA

THE NORTHERN PART OF NIGERIA WAS HEAVILY INFLUENCED BY THE NORTHERN PART OF AFRICA. THE VERNACULAR ARCHITECTURE OF THE HAUSA TRIBE IS KNOWN AS TUBALI AND CAN BE DESCRIBED AS THE “LEAST KNOWN BUT MOST BEAUTIFUL OF THE MEDIEVAL AGE...BRIGHT AND COLORFUL, INCLUDING INTRICATE ENGRAVING OR ELABORATE SYMBOLS DESIGNED INTO THE FACADE.”<sup>19</sup> OTHER NOTABLE FEATURES ARE THE MATERIALS USED WHICH WERE MUD, REEDS, STONES AND TIMBER, AND THE MANNER IN WHICH THEY CONSTRUCTED/ DESIGN THEIR DOORS, WINDOWS AND COLUMNS, WALLS, ETC. THE SHAPE OF THEIR HOMES WERE USUALLY RECTANGULAR AND COVERED BY FLAT OR DOMED ROOFS.<sup>20</sup>

ISLAM IS THE DOMINANT RELIGION IN THIS AREA, AND THUS THE DESIGN OF SPACES FOLLOWED RULES THAT COMPLEMENTED THE BELIEF SYSTEM IN THE ISLAM RELIGION SUCH AS THE SEPARATION OF MEN AND WOMEN IN SOME SPACES WITHIN THE HOUSE. AN AREA THAT MOSTLY EXPERIENCES DRY SEASON WITH HEAVY RAINS; A WAY OF KEEPING THE WATER OUT OF HOMES AND PREVENTING WATER FROM DESTROYING THE STRUCTURE WAS VERY IMPORTANT TO KEEP IN MIND DURING CONSTRUCTION.<sup>1</sup>

SOME SAY THAT IT IS WITHOUT A DOUBT THAT THE MORE SUPERIOR STYLE OF ARCHITECTURE IN NIGERIA WAS THAT OF THE HAUSAS IN THE NORTHERN PART OF THE COUNTRY<sup>22</sup>. SEVERAL STRUCTURES ARE STILL STANDING TILL TODAY AND CONTRIBUTES TO THE HISTORY OF NIGERIA. THE STYLE HAS ORIGINS FROM THE NORTHERN PART OF AFRICA AND THE “INTEGRATED WESTERN SUDANIC EMPIRES OF GHANA, MALI AND SONGHAI.”<sup>23</sup> THE HAUSAS LIVED IN AGRICULTURAL COMMUNITIES WHICH WERE BELIEVED TO BE INDEPENDENT FAMILY GROUPS, WITH AN EMPHASIS ON THE TIES TO ONE’S EXTENDED FAMILY. COURTYARDS WERE POPULAR IN THIS STYLE OF ARCHITECTURE AND WERE USED AS A MEETING AREA FOR FAMILIES TO GATHER, ESPECIALLY FOR THE WOMEN, AS THIS IS WHERE THEY SPENT MOST OF THEIR TIME.<sup>24</sup>

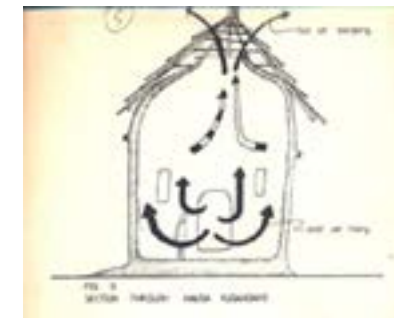


FIGURE 4A: DRAWING OF TRADITIONAL HAUSA STYLE CONSTRUCTION

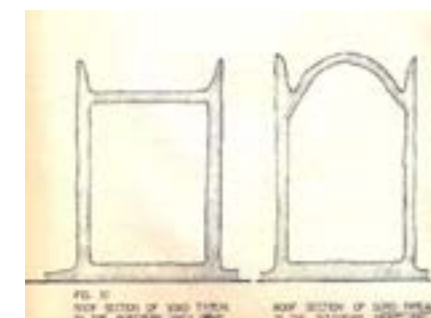


FIGURE 4B: SECTION SHOWING TRADITIONAL HAUSA ROOF CONSTRUCTION



FIGURE 5: SMALL COMPOUNDS OF HAUSA FAMILY IN KANO, NIGERIA

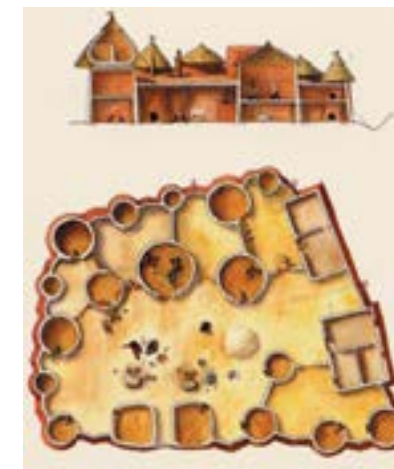


FIGURE 6: PLAN AND SECTION OF A TYPICAL HAUSA COMPOUND

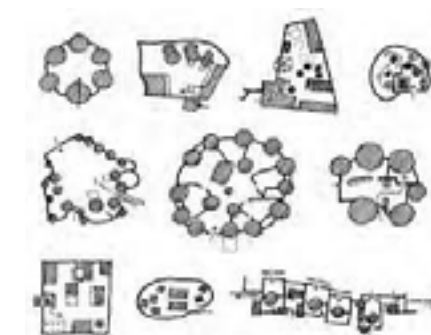


FIGURE 7: TYPICAL TRADITIONAL HAUSA HOUSE PLANS



FIGURE 8: RIBBED ARCH COLUMNS IN ONE OF THE PALACES

19 Elleh, African Architecture, pg 298  
 20 Carrol, Architectures of Nigeria, pg 1  
 21 Carrol, Architectures of Nigeria, pg 19  
 22 Carrol, Architectures of Nigeria, pg 76  
 23 Elleh, African Architecture, pg 298  
 24 Elleh, African Architecture, pg 299

# MATERIALS, TECHNIQUES AND DETAILS OF HAUSA CONSTRUCTION

THE FOUNDATIONS OF HAUSA STRUCTURES WERE ALWAYS RAISED DUE TO THE HEAVY RAINS IN THIS REGION OF THE COUNTRY. STONES WERE LAID, SOMETIMES IN LAYERS TO REDUCE THE AMOUNT OF MOISTURE AND RAIN THAT WOULD ENTER THE HOUSE. WALLS WERE BUILT IN MULTIPLES LAYERS AND COULD BE UP TO 4 FEET THICK, MAKING THEM STRUCTURALLY FIRM, ENVIRONMENTALLY SOUND AND THE POTENTIAL TO EXIST FOR YEARS IF MAINTAINED PROPERLY<sup>25</sup>.

MATERIALS COMMONLY USED:<sup>26</sup>

EARTH- "THE MOST COMMON AND ABUNDANTLY OBTAINABLE MATERIAL THAT INFLUENCED AND SUSTAINED THE RURAL VILLAGES." THIS WAS ALSO USED AS A BINDER WHEN MIXED WITH GRASS TO FORM A COMPOSITE MATERIAL.

STONE- USED MOSTLY IN THE BUILDING FOUNDATIONS BECAUSE OF THE MOISTURE PROOFING PROPERTY.

TIMBER- OBTAINED FROM THE TRUNKS OF MALE PALM TREE (AZARA), PRIMARILY USED FOR BEAMS, AS THEY ARE RIGID, HEAVY, RESISTANT TO TERMITE ATTACK AND DURABLE. THE ASHES OF THIS TIMBER ARE SOMETIMES USED AS AN INSULATING LAYER WHEN SPREAD ON TOP OF ROOFS.

THATCH AND GRASS- THATCH CAN BE SEEN AS ONE OF THE OLDEST BUILDING MATERIALS, WHILE GRASS IS A GOOD INSULATOR AND CAN BE EASILY HARVESTED, AND HEAVILY USED FOR ROOFING MATERIALS.

THE ORNAMENTAL ENGRAVINGS SEEN ON THE FACADE OF HAUSA HOMES OR WALLS ARE DESIGNED BY TRADITIONAL BUILDERS, PROFESSIONAL ARTISANS AND HIGHLY EXPERIENCED HAND ENGRAVERS. THE DECORATION CAN BE CATEGORIZED INTO THREE GROUPS; SURFACE DESIGN, CALLIGRAPHY AND ORNAMENTED. IT WAS BELIEVED BY SOME PEOPLE THAT THE HAUSA PEOPLE PRACTICED A FORM OF "GRAFFITO"<sup>27</sup>. THEY ALSO DECORATE THEIR STREET FACADES WITH INTRICATE INTERLACING ARABESQUE RELIEF FORMS PAINTED IN RICH COLORS, WHICH USUALLY DEMONSTRATES WEALTH AND SOCIAL PRESTIGE. "THE SIMPLEST PATTERNS ARE GROOVES OR DOTS MADE IN THE WET CLAY WITH THE FINGERS, OR WITH A STICK OR A SMOOTH STONE."<sup>28</sup> THE MOST COMMON SYMBOL USED WAS THE AREWA SYMBOL (SEE FIGURE 9) WHICH IS A CARDINAL SYMBOL THAT SIGNIFIES THE UNION OF THE NORTHERN STATES IN NORTHERN NIGERIA.<sup>29</sup>



WOMEN PAINTING THE EXTERIOR OF THEIR HOMES



FIGURE 9: THE AREWA SYMBOL

<sup>25</sup> Ogbeba, A Lesson from vernacular architecture in Nigeria. Danja, Li, Dalibu, Vernacular Architecture of Northern Nigeria: A Review, Elleh African Africa

<sup>26</sup> Ogbeba, A Lesson from vernacular architecture in Nigeria. Danja, Li, Dalibu, Vernacular Architecture of Northern Nigeria: A Review

<sup>27</sup> Decorative patterns that are scratched in to a smooth wall pattern.

<sup>28</sup> Carroll, Architecture of Nigeria pg. 99

# CONTEMPORARY ISSUES THAT THREATEN VERNACULAR ARCHITECTURE IN NIGERIA

THERE ARE SEVERAL OBSTACLES THAT THIS TRADITIONAL WAY OF BUILDING HAS TO GO THROUGH, HOWEVER THE BIGGEST ISSUES COULD BE WEATHER AND CLIMATE, AND THE SOCIAL ISSUES OF THE TERRORIST ATTACKS OF BOKO HARAM, BASED IN THE NORTHERN PART OF NIGERIA. THE USE OF CEMENT AND SPREAD OF WESTERN CULTURE AND TECHNIQUES OF BUILDING IN MODERN DAY NIGERIA, MIGHT SOON SPREAD TO THE NORTHERN PART OF NIGERIA, EATING AWAY AT THE REMAINING TRADITIONALLY BUILT BUILDINGS.

FACTORS THAT PUT VERNACULAR AND HISTORIC NIGERIAN ARCHITECTURE IN JEOPARDY:<sup>30</sup>

1. HUMAN NEGLECT – NOT KEEPING TO TIMED MAINTENANCE FIXES, LACK OF INTEREST IN THE CRAFT, FORGETTING THE VERNACULAR ARCHITECTURAL ELEMENT.
2. SOCIO-ECONOMIC CONDITIONS – FUNDS DETERRED TO OTHER SECTORS DUE TO SOCIAL ISSUES AND POLITICAL WARFARE, RESULTING IN LACK OF MAINTENANCE AND UPKEEP.
3. MODERNIZATION – NEW BUILDINGS REPLACE OLD ONES, WITHOUT USING THE VERNACULAR ARCHITECTURAL STYLE, AND FOLLOWS THE WESTERN STYLE.
4. DISCONTINUATION – LACK OF QUALIFIED ARTISANS AND MASTER BUILDERS, LACK OF INTEREST OF TRADITIONAL HOUSE OVER WESTERN HOUSES.
5. WEATHER AND CLIMATIC CONDITIONS – HIGH AND CONSTANT HUMIDITY AND MOISTURE, EROSION, WEAR AND TEAR.

## BOKO HARAM

THE TERRORIST GROUP BOKO HARAM, TRANSLATED TO "WESTERN EDUCATION IS FORBIDDEN," EMERGED IN 2008, BUT IS BELIEVED TO HAVE BEEN IN EXISTENCE SINCE THE LATE 1990'S THEY ARE MOSTLY PRESENT IN THE NORTHEASTERN PARTS OF NIGERIA, IN THE STATES OF BORNO, KANO, KADUNA, YOBE, BAUCHI. HUNDREDS OF THOUSANDS OF PEOPLE HAVE BEEN DISPLACED, HUNDREDS TAKEN AS CHILD SOLDIERS, BRIDES, AND THOUSANDS MORE KILLED.



FIGURE 12: BOKO HARAM TERRITORIES



FIGURE 13: BOKO HARAM GROUP

THIS IS A MAJOR PROBLEM AND THREAT BECAUSE AS PEOPLE HAVE BEEN REJECTED FROM HOMES AND VILLAGES, THERE IS LITTLE CHANCE OF FINDING NEW LAND TO SETTLE AND THUS CONTINUE BUILDING. THE NORTH IS STILL IN TURMOIL AND IT IS UNKNOWN HOW LONG IT WILL LAST. IF PEOPLE MIGRATE TO OTHER AREAS THEY MAY ADAPT THEIR STYLE OF BUILDING, DECREASING THE PEOPLE THAT CAN PASS DOWN TRADITIONS ETC.

<sup>29</sup> Danja, Li, Dalibu, Vernacular Architecture of Northern Nigeria: A Review

<sup>30</sup> Danja, Li, Dalibu, Vernacular Architecture of Northern Nigeria: A Review, Ogbeba, A Lesson from vernacular architecture in Nigeria

## CONCLUSION

WITH ABUNDANT AID FROM UNICEF AND ORGANIZATIONS ALIKE, THE EFFECTS OF BOKO HARAM ARE DETRIMENTAL BOTH PHYSICALLY AND MENTALLY TO THE PEOPLE IN THE NORTH. CURRENTLY DISPLACED LOCALS IN THE NORTHERN PARTS OF NIGERIA, SUCH AS MAIDUGURI AND DIFFA HAVE BUILT HOMES SIMILAR TO THOSE THAT WERE BUILT IN THE PAST. HOWEVER, IT IS NICE TO SEE THAT THE BUILDING TECHNIQUE TURNED TO IN THE TIME OF NEED, THE PEOPLE RETURNED TO THEIR ROOTS AND CULTURE TO PROVIDE SHELTER FOR THEMSELVES. THE VERNACULAR TECHNIQUE, KNOWLEDGE AND DESIRE ARE ALREADY PRESENT AND EAGER TO BE USED. THIS CAN BE AN EASY TRANSITION AND TEACHING OPPORTUNITY TO INTRODUCE A MODERN WAY OF ADAPTING THEIR TECHNIQUES TO BETTER SUIT THEIR NEEDS AND SITUATION. USING PSYCHOLOGY, INSPIRATIONS FROM THEIR CULTURE AND BELIEF SYSTEMS TO HELP INFORM DESIGN DECISION TO CREATE A SPACE THAT HEAL, SUPPORT AND GROW.

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ELLEH NNAMDI, AFRICAN ARCHITECTURE: EVOLUTION AND TRANSFORMATION, MCGRAW HILL

# THE ZAZZOU PALACE

## PRECEDENT



FACADE OF THE ZAZZOU PALACE, ZARIA, KADUNA, NIGERIA

THE ZAZZOU PALACE IS IN ZARIA CITY, KADUNA STATE IN THE NORTHERN PART OF NIGERIA. IS IT ALSO KNOWN AS ONE OF THE OLDEST CITIES IN NIGERIA. THE CURRENT ZAZZOU WAS FORMERLY KNOWN AS ZARIA; QUEEN AMINAS SISTERS NAME, A FAMOUS EARLY RULER OF THE STATE BETWEEN MID-15TH CENTURY TO MID 16TH CENTURY. THE PALACE WAS SAID TO BE CONSTRUCTED IN THE 19TH CENTURY AND USES THE HABE ARCHITECTURE STYLE, PRESENTLY KNOWN AS THE HAUSA OR TUBALI ARCHITECTURAL STYLE.

THE PALACE WAS MADE OUT OF MUD AND SURROUNDED BY HIGH WALLS THAT ARE HIGHLY DECORATED FROM TOP TO BOTTOM IN SYMBOLS IN VARIOUS BRIGHT COLORS. THE MOST COMMON SYMBOL USED IS THE AREWA OR HAUSA SYMBOL.

# DETAILS

THE INTRICATE DESIGNS ON THE WALLS AND CEILINGS OF THIS PALACE ARE COLORFUL, TRIBAL AND FULL OF MEANING AND STORIES. THE TREATMENT ON THE ARCHES AND COLUMNS ADD A LOT OF TEXTURE AND LAYERS. ONE CAN SEE THE HANDS MOLDED IN THE MUD ON THE WALLS AND CEILINGS.



PORTION OF THE CEILING IN THE ZAZZAU PALACE.



CLOSE-UP OF PALACE FACADE DETAIL PALACE.



AREWA SYMBOL



PART OF THE INTERIOR COMPOUND OF THE PALACES

LOOKING AT THE VERNACULAR ARCHITECTURE OF THE HAUSA PEOPLE OF NIGERIA ONE CAN SEE THE BEAUTY AND CULTURE THAT IS EN-CAPTURED ON THE EXTERIOR OF THESE BUILDINGS. BUILT IN THE PRE-COLONIAL TIME PERIOD THIS PALACE STILL STANDS. BUILT USING MUD, AND OTHER NATURAL MATERIALS SUCH AS BRANCHES, LEAVES AND ADOBE BRICK. THE DURABILITY OF THE PALACE EMPHASIZES HOW THE MANNER IN WHICH WE BUILD IN THE COUNTRY CAN BE MORE SUSTAINABLE THAN WHAT IT CURRENTLY IS. THE ORNAMENTATION OF THE FACADE OF THE BUILDING IS OUT OF THE ORDINARY AS IT STEMS FROM THE HAUSA STYLE ADAPTED FROM THE ARCHITECTURAL STYLE IN THE NORTHERN PART OF AFRICA KNOWN AS THE SONGHAI STYLE. BRIGHT COLORS ARE USED TO COLOR THE HAND CARVINGS ENGRAVED INTO THE BUILDING WITHOUT THE USE OF STENCILS. THE HAUSA PEOPLE ARE ABLE TO PASS THEIR TRADITIONS AND CULTURE THROUGH ORAL STORY TELLING, SIMILAR TO THE SOUTHERN PARTS OF NIGERIA. THE PRACTICE OF DECORATING THE EXTERIOR OF ONES HOMES IS A WIDESPREAD TRAIT IN NIGERIA. IN ADDITION, THE PALACE COMPOUND IS ALSO DESIGNED AS A HUGE VERSION OF THE HAUSA TYPE HOUSEHOLD, RECTANGULAR IN SHAPE AND SEGMENTED INTO VARIOUS AREAS THAT SEPARATE GENDERS, FAMILY MEMBERS AND OUTSIDERS. THE NEXT STEP IS TO APPLY THE INFORMATION AND ADAPT IT TO SERVE A CULTURAL PURPOSE IN THE PROPOSED SPACE.

## CASE STUDIES

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### THE FRANKLIN

THIS MULTI-FUNCTIONAL BUILDING IS HOME TO SEVERAL BUSINESSES UNDER THE SAME ROOF. THE MANNER IN WHICH THE SPACE IS DIVIDED WAS OF HIGH INTEREST TO ME AS THE SPACE HAS AN OPEN PLAN THAT FLOWS, HOWEVER EACH ESTABLISHMENT IS SEPARATED IN A SUBTLE WAY BY USE OF EXITS AND ENTRANCES.

### RAYMOND G. PERELMAN CENTER FOR JEWISH LIFE CENTER FOR JEWISH LIFE

I CHOSE TO LOOK AT THIS SITE FOR ITS STRONG TIES TO JUDAISM. SEEING HOW ELEMENTS OF THIS RELIGION INCORPORATED INTO THE SPACE WAS VERY INSPIRING. THE RELIGION IS SHOWED IN THE COLOR SELECTION, SPACE PLANNING AND MOST IMPORTANTLY THE ARCHITECTURE.

# CASE STUDY A



THE FRANKLIN  
RESIDENCES



THE FRANKLIN BUILDING WAS ORIGINALLY A HOTEL. IT WAS BUILT BY NIAGARA FALLS BUSINESSMAN FRANK A. DUDLEY AND OPERATED BY THE UNITED HOTELS COMPANY OF AMERICA. THE HOTEL, ORIGINALLY OPENED IN 1923, WAS DESIGNED BY PROMINENT AMERICAN ARCHITECT OF THE GILDED AGE, HORACE TRUMBAUER.

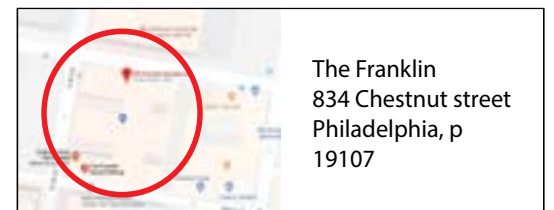
IT IS CLASSIFIED AS A HISTORICAL SITE IN THE CITY OF PHILADELPHIA. PRESENTLY, KNOWN AS THE FRANKLIN, THIS REFORMED BUILDING HAS EVOLVED FROM A HOTEL TO AN APARTMENT LEASING, LONG STAY, OFFICE RENTING, RESTAURANTS, BAR, SPA AND MORE. IT IS A MULTIPURPOSE BUILDING THAT CATERS TO MULTIPLE NEEDS.

DUE TO ITS' HISTORICAL BACKGROUND, THE FRANKLIN MAINTAINED ITS HISTORICAL AND GRAND AESTHETIC. THE DETAILING IS COATED WITH GOLD, WITH GOLD CHANDELIERS AND ROMAN STYLE ORNAMENTATION AND COLUMNS. THE FURNITURE USED ARE DARK ELEGANT SOFAS, WITH SOFT CURVES AND SUBTLE ACCENTS. THE LIGHTING AND AMBIANCE IS BRIGHT BUT NOT HARSH, IT IS A WARM AND WELCOMING ATMOSPHERE WITH A TOUCH OF LUXURY. THE SETTING OF THE LOBBY IS TRANSLATED THROUGHOUT THE PUBLIC SPACES IN THE BUILDING; INCLUDING THE RESTAURANT, BAR, COFFEE SHOP AND MARKET.

IN TERMS OF SPACE PLANNING, THE SECONDARY SPACES ARE ARRANGED AROUND THE LIVING SPACE ON THE FIRST FIVE FLOORS, BEFORE MOVING INTO THE LONG STAY RENTED FLOORS THEN THE LEASING APARTMENTS. THE GYM IS SITUATED ON THE BASEMENT FLOOR, SHARING THE SPACE WITH JEFFERSON. WHILE THE OTHER SPACES HAVE THEIR OWN ENTRANCES BOTH ACCESSIBLE TO RESIDENTS AND OUTSIDE VISITORS.

THIS SPACE CORRESPONDS TO MY RESEARCH AS IT HOLDS MULTIPLES PURPOSES THAT KEEPS A CONSTANT SENSE OF ACTIVITY AND HUMAN INTERACTION AT ALL TIMES. AS I PLAN TO DESIGN A HOTEL LOBBY, AND CULTURAL CENTER THAT WILL REQUIRE A NUMBER OF THE ESTABLISHMENTS SITUATED IN THIS BUILDING, IT SEEMED LIKE A SUITABLE FIT TO STUDY.

THE SPACE PLANNING WORKS WELL, THE LONG STAY RESIDENTS ARE SEPARATED FROM THE RENTERS, AND ALSO THE OUTSIDE VISITORS VISITING THE SECONDARY ESTABLISHMENTS WITHIN THE BUILDING, IS PLACED IN A MANNER THAT THE RESIDENTS DON'T ALWAYS HAVE TO A HEAVY INTERACTION WITH THEM. THE USE OF MULTIPLE ENTRANCES REALLY HELPS WITH THIS.



## SURVEY

HOW DID YOU HEAR ABOUT THIS PLACE?

P. A: RENTING WEBSITE O.R: WORD OF MOUTH, VISITING OTHER BUSINESS INSIDE THE BUILDING.

WHY DO YOU COME HERE?

PA: DI BRUNO BROS. CHEESE! O.R: THE OTHER BUSINESSES, WANDERED IN.

HOW OFTEN DO YOU COME HERE IF YOU DO NOT LIVE HERE?

P. A: AT LEAST TWICE A WEEK O.R: EVERY OTHER WEEK, IF I'M IN THE AREA.

WHAT ARE YOUR THOUGHTS ON THE LAYOUT?

P. A: OPEN AND FREE O.R: NICE, OKAY, NOT SURE

## INTERVIEW

HOW LONG HAVE YOU WORKED HERE?

10 YEARS, I WORK AT THE FRONT DESK.

IS THERE A CONNECTION BETWEEN THE BUSINESSES THAT OCCUPY SPACE HERE AND RESIDENCE MANAGEMENT?

YES, BUT MOSTLY ON THE MANAGERIAL LEVEL, NOT EVERYONE IS OFFICIALLY INVOLVED, BUT WE ALL MINGLE.

DO YOU VISIT THE OTHER BUSINESSES IN THE BUILDING?

SOMETIMES, MAYBE FOR A TREAT.

DO YOU RECOMMEND THE BUSINESSES IN THE BUILDING TO PEOPLE IN YOUR CIRCLE?

NOT REALLY, ITS A PRETTY PRICEY AREA...

DO YOU RECOMMEND THE BUSINESSES IN THE BUILDING TO PEOPLE OUTSIDE YOUR CIRCLE? (PASSERBY, PEOPLE YOU MEET, ETC.)

SOMETIMES, IF I SEE THEM IN THIS AREA OR RITTENHOUSE OR EVEN OLD CITY.

DO YOU THINK THE CIRCULATION LAYOUT FOR MAINTENANCE STAFF AND OTHER BOH ACTIVITIES IS EFFICIENT?

IT COULD BE BETTER BUT IT WORKS FOR THE MOST PART, BUT THE BUILDING IS OLD SO WE ARE MAKING DUE.

HOW DO THE BOH ACTIVITIES AFFECT THE DAY TO DAY ACTIVITIES?

THEY DON'T REALLY, WE HAVE A PRETTY GOOD SYSTEM GOING. WE ALWAYS ADAPT AND TRY NEW WAYS.

DO YOU THINK THE LAYOUT OF YOUR WORK SPACES TAKES MENTAL HEALTH INTO CONSIDERATION?

NO, I BARELY GET TO SEE ANY SUN, OR EVEN WALK, CONSTANTLY STUCK AT THE DESK.

DO YOU THINK THE LAYOUT OF YOUR WORK SPACES CREATES A HEALTHY WORK ENVIRONMENT

MAYBE, WE ALL SHARE A WORKSPACE IN A SMALL AREA SO I GUESS WE ARE PRETTY CLOSE.

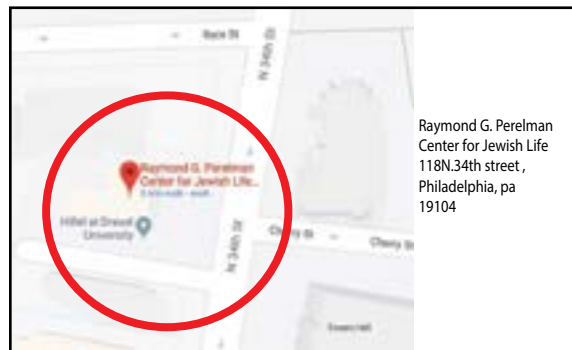




# CASE STUDY B



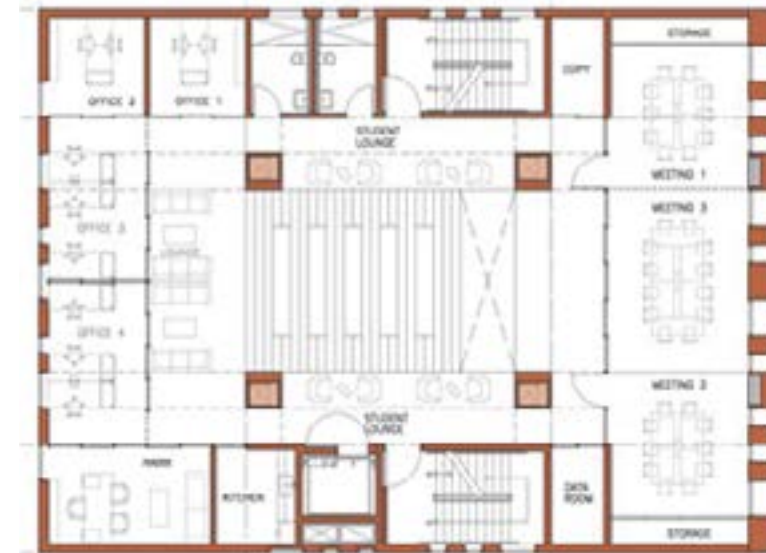
## RAYMOND G. PERELMAN CENTER FOR JEWISH LIFE



DESIGNER: SAITOWITZ ARCHITECTS

SIZE: 14,000 SF/FT

USE: MULTIPURPOSE



**THE RAYMOND G. PERELMAN CENTER FOR JEWISH LIFE** IS FOR ALL STUDENTS THAT ARE ENROLLED AT DREXEL UNIVERSITY GRADUATE AND UNDERGRADUATE LEVEL. A RANGE OF STUDENTS FROM DIFFERENT DEPARTMENTS USE THIS SPACE TO STUDY, HANG OUT, WATCH MOVIES ON THE BIG SCREEN ON THE STAIRS AND EVEN WORSHIP. EVERY FRIDAY, THEY PERFORM RITUALS PERFORMED DURING SABBATH AND INVITE AND ENCOURAGE STUDENTS TO COME AN PARTICIPATE AND ALSO EAT DINNER AT P.M., RECITING THE PRAYERS AND OTHER PRACTICES. IT REALLY IMMERSSES ONE INTO THE RELIGION OF JUDAISM.

BRICK AND GLASS ARE USED ON THE EXTERIOR OF THE BUILDING AND DESIGN USING THE HANUKKAH SYMBOL, WHICH IS CARRIED INTO THE INTERIOR AS WELL. THE INTERIOR WALLS ARE CONCRETE WITH SMALL CIRCULAR HOLES IN A SYMMETRICAL PATTERN. THE COLORS USED ARE RED AND PURPLE WHICH ARE SYMBOLIC IN THE RELIGION, THIS IS ESPECIALLY SEEN IN THE RELIGIOUS SPACES ON THE TOP FLOOR, FOR QUIET WORSHIP AND MEDITATING. IN ADDITION THE THIRD FLOORS IS COMPLEMENTED WITH GLASS DOME OPENINGS THAT ARE ALSO A SIGNIFICANT FACTOR IN THE BUILDING.

THE THREE FLOORS ARE DIVIDED INTO FUNCTION AND NOISE LEVELS, THE HIGHER THE FLOOR, THE QUIETER THE SPACE NEEDS TO BE, THUS DICTATING ITS FUNCTION TO A CERTAIN EXTENT. THE FIRST FLOOR HAS THE CAFETERIA AREA, KITCHEN, LOUNGE AND STAIRCASE/INDOOR MOVIE THEATER. THE SECOND FLOOR HAS WORK ROOMS FOR GROUPS AND STAFF OFFICES AND KITCHENETTE. WHILE THE TOP FLOOR IS FOR SERVICE AND MEDITATION. THE MAIN ACCESS FROM THE GROUND FLOOR TO THE FIRST IS THROUGH THE ARCHITECTURAL STAIRCASE THAT ALSO SERVES AS AN INDOOR THEATRE, WHILE A HIDDEN STAIRCASE TO THE TOP FLOOR IS HIDDEN IN THE FIRE ESCAPE. THIS SPACE WORKS WELL WITH MY PROGRAM FOR THE MANNER IN WHICH THE ARCHITECT AND DESIGNER WERE ABLE TO INCORPORATE VARIOUS ASPECTS OF THE RELIGION IN NOT ONLY THE INTERIOR AND EXTERIOR DECISIONS BUT ALSO THE ACTIVITIES PERFORMED THERE AS WELL.



## SURVEY

HOW DID YOU HEAR ABOUT THIS PLACE?

P. A: WANDERING ON CAMPUS O.R: SCHOOL WEBSITE, WORD OF MOUTH

WHY DO YOU COME HERE?

PA: QUIET PLACE TO WORK AND RELAX. O.R: FREE FOOD ON FRIDAYS, SERVICES

HOW OFTEN DO YOU COME HERE?

P. A: AT LEAST TWICE A WEEK O.R: FRIDAYS, WHENEVER I NEED TO

WHAT ARE YOUR THOUGHTS ON THE LAYOUT?

P. A: OPEN, QUIET AND FREE O.R: RELAXING, NICE,

## INTERVIEW

HOW LONG HAVE YOU WORKED HERE?

6 MONTHS, I WORK AT THE FRONT DESK.

DO YOU RECOMMEND THE BUSINESSES IN THE BUILDING TO PEOPLE IN YOUR CIRCLE?

NOT REALLY, ITS A PRETTY PRICEY AREA...

DO YOU RECOMMEND THE CENTER TO PEOPLE IN YOUR CIRCLE?

NO, THEY ARE NOT ALLOWED IN UNFORTUNATELY.

DO YOU RECOMMEND THE CENTER TO PEOPLE OUTSIDE YOUR CIRCLE?

IF IT IS A DREXEL STUDENT, YES.

DO YOU THINK THE CIRCULATION LAYOUT FOR MAINTENANCE STAFF AND OTHER BOH ACTIVITIES IS EFFICIENT?

YES, PEOPLE USUALLY CLEAN UP AFTER THEMSELVES, BUT THE LIFT MAKES MOVING THINGS AROUND EASIER AND THE LAYOUT IS PRETTY STRAIGHT FORWARD TO NOT TOO BAD.

DO YOU THINK THE LAYOUT OF YOUR WORK SPACES TAKES MENTAL HEALTH INTO CONSIDERATION?

YES, WE ALL HAVE ACCESS TO WINDOWS, NATURAL LIGHT AND HAVE LOTS OF PLANTS IN THE OFFICE. THE SPACE IS ALSO REALLY NICELY LIT SO THAT ALWAYS HELPS.

DO YOU THINK THE LAYOUT OF YOUR WORK SPACES CREATES A HEALTHY WORK ENVIRONMENT

YES, WE ALL SHARE THE SAME FLOOR,AND IN WALKING DISTANCE FOR EACH OTHER, WE ARE ALL PRETTY CLOSE AND WANDER IT EACH OTHERS AREAS OFTEN.

THIS SPACE IS FOR ALL STUDENTS THAT ARE ENROLLED AT DREXEL UNIVERSITY GRADUATE AND UNDERGRADUATE LEVEL. A RANGE OF STUDENTS FROM DIFFERENT DEPARTMENTS USE THIS SPACE TO STUDY, HANG OUT, WATCH MOVIES ON THE BIG SCREEN ON THE STAIRS AND EVEN WORSHIP. EVERY FRIDAY, THEY PERFORM RITUALS PERFORMED DURING SABBATH AND INVITE AND ENCOURAGE STUDENTS TO COME AN PARTICIPATE AND ALSO EAT DINNER AT 7 P.M., RECITING THE PRAYERS AND OTHER PRACTICES. IT REALLY IMMERSSES ONE INTO THE RELIGION OF JUDAISM.

BRICK AND GLASS ARE USED ON THE EXTERIOR OF THE BUILDING AND DESIGN USING THE HANUKKAH SYMBOL, WHICH IS CARRIED INTO THE INTERIOR AS WELL. THE INTERIOR WALLS ARE CONCRETE WITH SMALL CIRCULAR HOLES IN A SYMMETRICAL PATTERN. THE COLORS USED ARE RED AND PURPLE WHICH ARE SYMBOLIC IN THE RELIGION, THIS IS ESPECIALLY SEEN IN THE RELIGIOUS SPACES ON THE TOP FLOOR, FOR QUIET WORSHIP AND MEDITATING. IN ADDITION THE THIRD FLOORS IS COMPLEMENTED WITH GLASS DOME OPENINGS THAT ARE ALSO A SIGNIFICANT FACTOR IN THE BUILDING.

THE THREE FLOORS ARE DIVIDED INTO FUNCTION AND NOISE LEVELS, THE HIGHER THE FLOOR, THE QUIETER THE SPACE NEEDS TO BE, THUS DICTATING ITS FUNCTION TO A CERTAIN EXTENT. THE FIRST FLOOR HAS THE CAFETERIA AREA, KITCHEN, LOUNGE AND STAIRCASE/INDOOR MOVIE THEATER. THE SECOND FLOOR HAS WORK ROOMS FOR GROUPS AND STAFF OFFICES AND KITCHENETTE. WHILE THE TOP FLOOR IS FOR SERVICE AND MEDITATION. THE MAIN ACCESS FROM THE GROUND FLOOR TO THE FIRST IS THROUGH THE ARCHITECTURAL STAIRCASE THAT ALSO SERVES AS AN INDOOR THEATRE, WHILE A HIDDEN STAIRCASE TO THE TOP FLOOR IS HIDDEN IN THE FIRE ESCAPE.

THIS SPACE WORKS WELL WITH MY PROGRAM FOR THE MANNER IN WHICH THE ARCHITECT AND DESIGNER WERE ABLE TO INCORPORATE VARIOUS ASPECTS OF THE RELIGION IN NOT ONLY THE INTERIOR AND EXTERIOR DECISIONS BUT ALSO THE ACTIVITIES PERFORMED THERE AS WELL.

**“A PEOPLE WITHOUT THE KNOWLEDGE OF THEIR PAST HISTORY, ORIGIN AND  
CULTURE IS LIKE A TREE WITHOUT ROOTS.”**

**- MARCUS GARVEY**

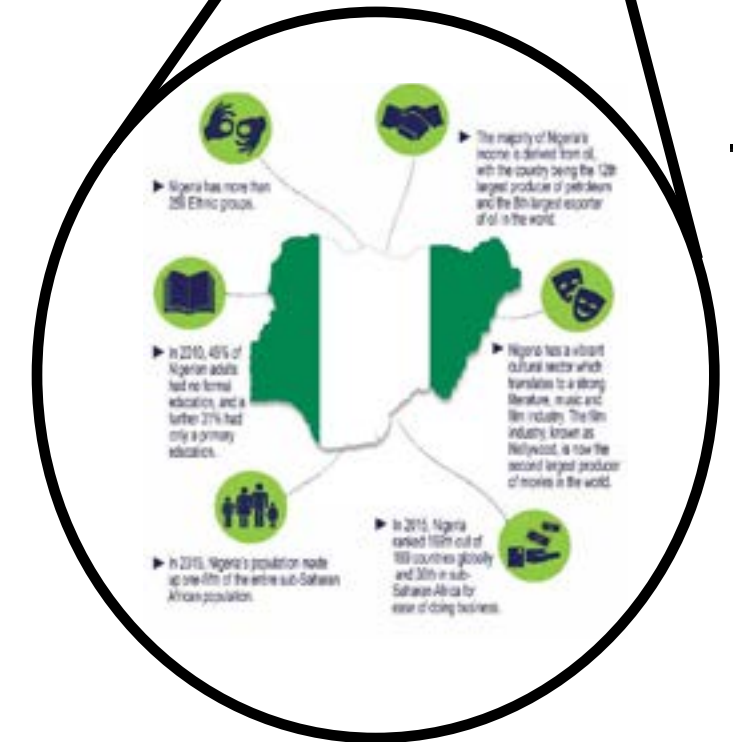
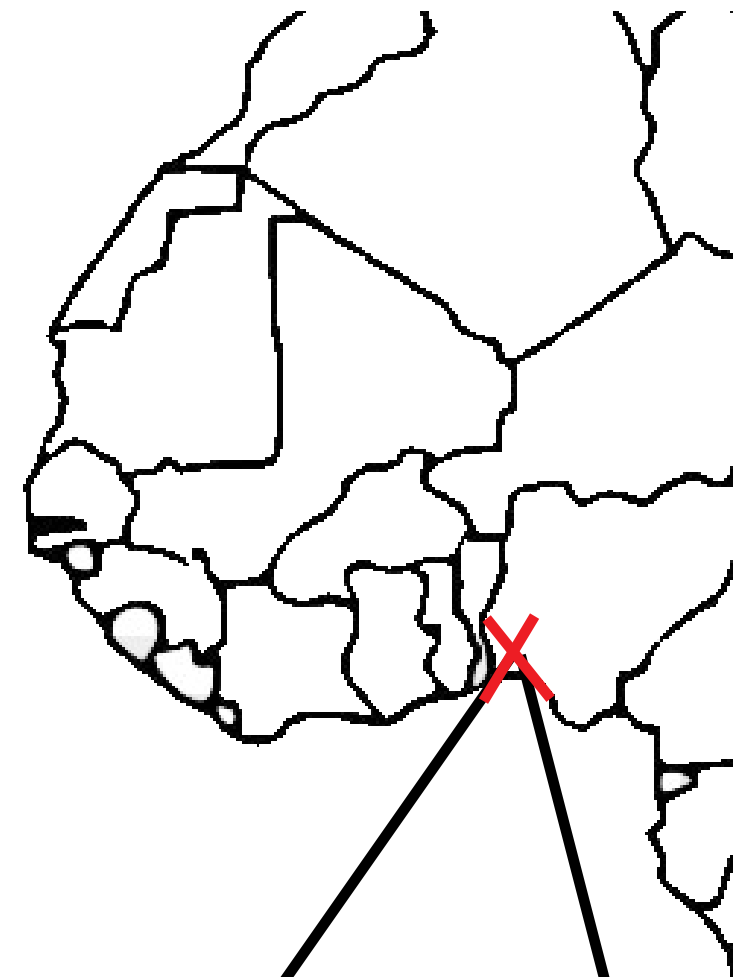
# DESIGN PROPOSAL

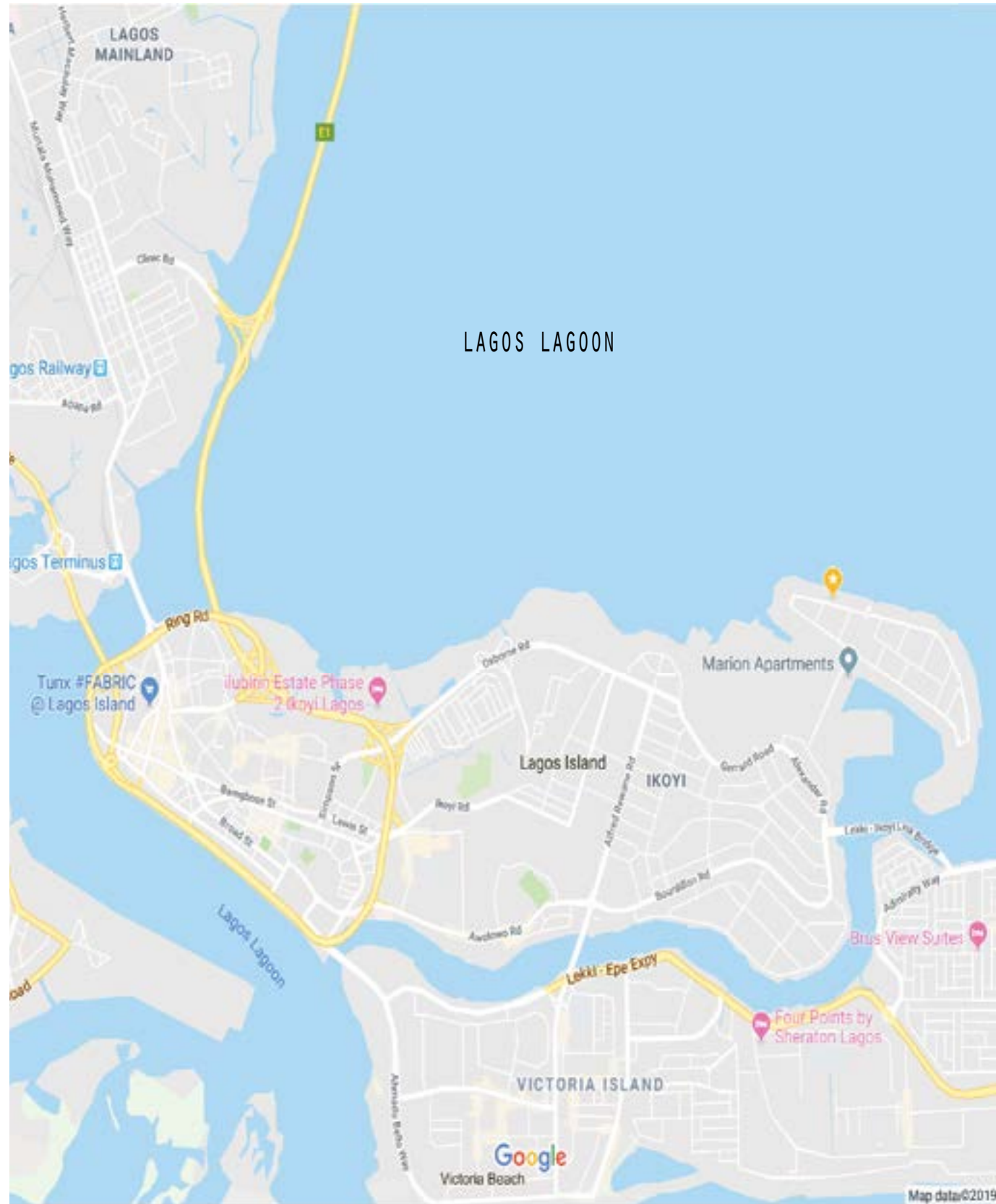
I DESIGNED A CULTURAL CENTER HOUSED WITHIN A HOTEL, STUDIO, GALLERY, MARKET AREA AND OUTDOOR SPACES, IN AN ATTEMPT TO BRIDGE THE GAP IN KNOWLEDGE AND CULTURE BETWEEN THE LOCAL TRIBES IN LAGOS BY INCORPORATING THE CULTURE, HISTORY, CRAFTSMANSHIP AND SKILLS OF THE PEOPLE OF THE NORTH WHILE INCORPORATING THE ENERGETIC ATMOSPHERE IN LAGOS. I CHOSE THESE SPACES BECAUSE THEY SPEAK TO THE CURRENT TREND IN LAGOS NOW, WHICH IS REALLY IN THE CREATIVE ART WORLD. NIGERIANS ALL OVER THE WORLD ARE STANDING OUT BY SHOWCASING THEIR CULTURE AND WHERE THEY COME FROM IN THEIR CLOTHES, ART, MUSIC AND EVEN FOOD. IT'S WHAT REALLY MAKES US SPECIAL.

I DECIDED TO DESIGN THESE SPACES SIMPLY BECAUSE OF THE MANNER IN WHICH THE AVERAGE LAGOSIAN LIVE THEIR LIVES. IT A PLACE WHERE PEOPLE LIKE TO HAVE FUN, RELAX, CREATE AND MOST IMPORTANTLY ESCAPE THE FAMOUS LAGOS TRAFFIC THAT COULD LAST LONGER THAN 6 HOURS ON A BAD DAY. I TOOK THE ARCHITECTURAL ELEMENTS OF THE NORTHERN STYLE AND INCORPORATED IN BOTH ON THE OUTSIDE AND INSIDE OF THE SPACES, TO REALLY SHOWCASE THE BEAUTY OF THE NORTH AND INCORPORATE ELEMENTS OF THE SOUTH AND MOST IMPORTANTLY LAGOS INTO THE SPACE TO REFLECT THE PEOPLE WHO LIVE THERE, AND EDUCATE THE PEOPLE WHO ARE OBLIVIOUS AND THOSE WHO COME TO VISIT.



# LAFOS





LAGOS LAGOON

## LAGOS,

NIGERIA'S LARGEST AND FASTEST GROWING CITY IN THE WORLD IS HOME TO OVER 18 MILLION PEOPLE AND CONSIDERED A MEGA CITY.

VICTORIA ISLAND, THE FINANCIAL CENTER OF THE METROPOLIS, IS KNOWN FOR ITS BEACH RESORTS, BOUTIQUES AND NIGHTLIFE.

TO THE NORTH, LAGOS ISLAND IS HOME TO THE NATIONAL MUSEUM LAGOS, DISPLAYING CULTURAL ARTIFACTS AND CRAFT WORKS. NEARBY IS FREEDOM PARK, ONCE A COLONIAL-ERA PRISON AND NOW A MAJOR VENUE FOR CONCERTS AND PUBLIC EVENTS.

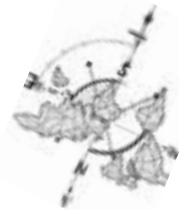
IT IS HOME TO PEOPLE FROM ALL OVER THE COUNTRY AND SO "PIDGIN"/BROKEN ENGLISH CAN BE CONSIDERED THE COMMON TONGUE, AS THERE ARE OVER 250 DIFFERENT ETHNICITIES HOUSED IN LAGOS AND NIGERIA.



# SITE













I DECIDED ON THIS SITE NOT FOR WHAT IT CURRENTLY IS, BUT WHAT IT ASPIRES TO BE IN THE NEXT FEW YEARS. A PLACE FOR THE YOUNGER GENERATION TO INNOVATE, CREATE AND INHABIT, AS YOU CAN SEE IN THE IMAGE ABOVE, THE CURRENT GOALS ARE VERY MODERN AND WESTERNIZED, AND THOUGHT IT PERFECT TO PLACE A "CULTURAL CENTER" WITHIN ITS WALLS TO REMIND THE YOUNGER GENERATION THAT WANTS TO GROW IN THE WESTERN WORLD THAT THERE IS A WAY TO DO IT WHILE STILL INCORPORATING NIGERIA INTO IT. THIS LOCATION IS ALSO CLOSE TO A NUMBER OF KEY LOCATIONS AS IT IS RIGHT BY THE BRIDGE THAT CONNECTS THE MAIN LAND TO THE ISLAND, THUS ACCESS TO THE LOCATION IS EASY AND STRAIGHT FORWARD.



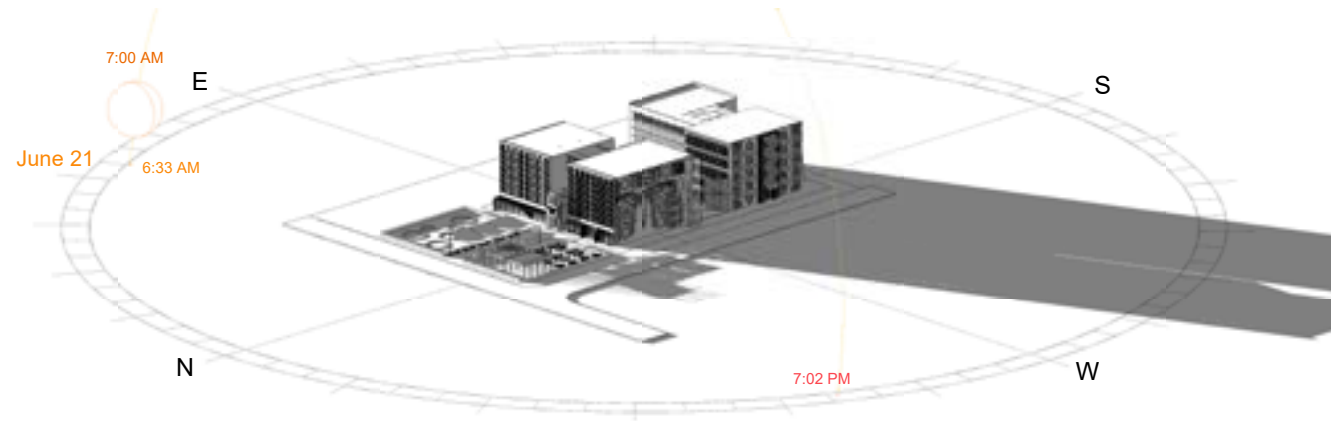
SITE: ILUBIRIN  
 LOCATION: LAGOS, NIGERIA  
 DESIGNER: SAOTO, ILUBIRIN FORESHORE PROJECTS LIMITED, FIDC, ECAD  
 SIZE: 56,800sq/FT  
 USE: MULTIPURPOSE



## KEY LOCATIONS

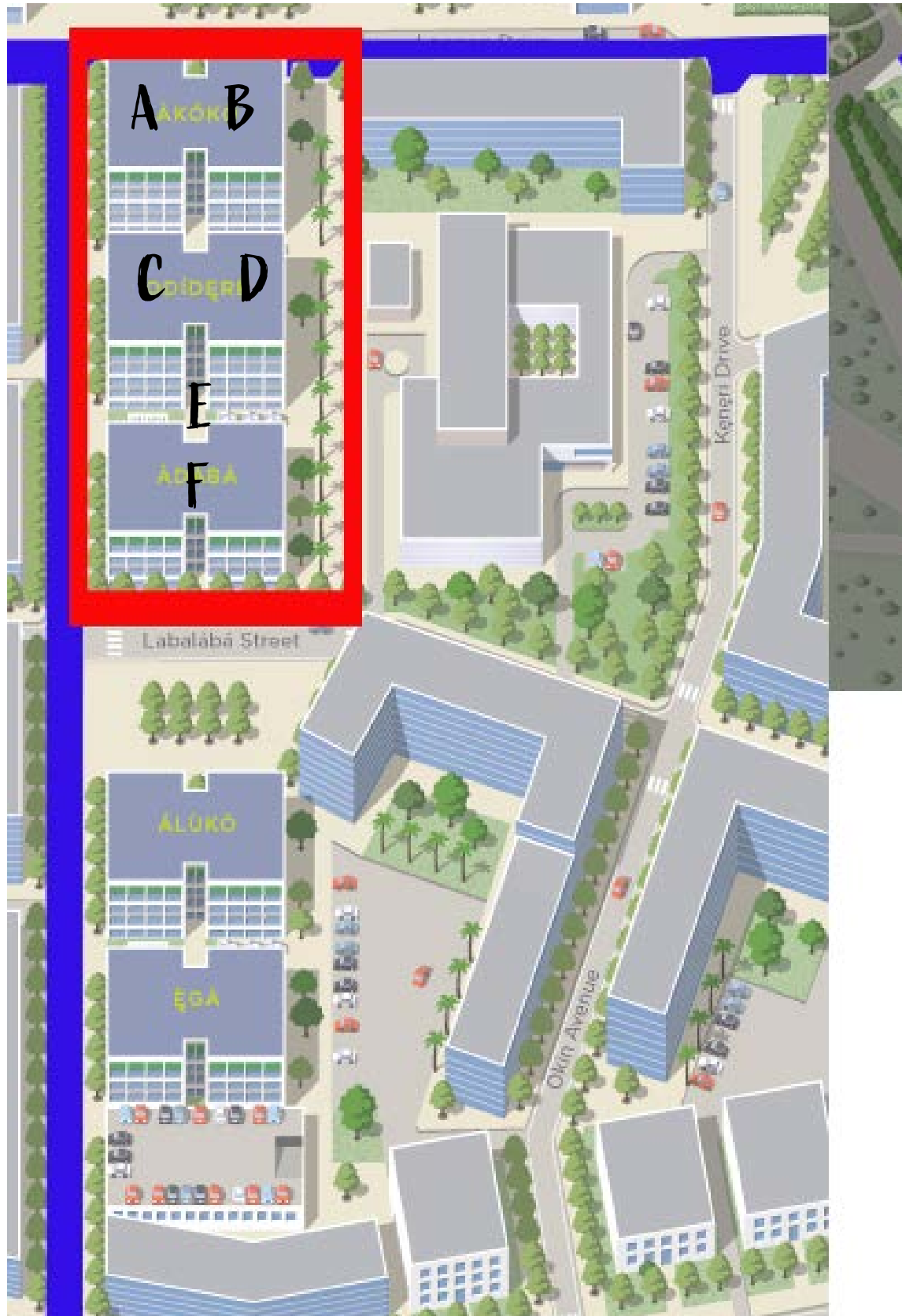
	Murtala Muhammed International Airport	16.21 KM
	Lagos Terminus	1.92 KM
	Ikoyi Golf Club	3.32 KM
	Lagos Yacht Club	2.52 KM
	Lagos Polo Club	3.5 KM
	Freedom Park Lagos	1.6 KM
	Tarkwa Beach	6.9 KM
	Elegushi Royal Beach	10.92 KM
	National Stadium	5.20 KM
	National Theatre	3.37 KM
	University of Lagos	6.5 KM
	National Open University Of Nigeria	3.49 KM

# SUN STUDY





# PROGRAMMING



## (A) MARKET AREA AND OUTDOOR SEATING

THE CURRENT STATE OF THE SITE DOESN'T HAVE THE BUILDING LABELLED A AND B BUILT YET AND SO WILL BE USED FOR THE MARKET AREA AND OUTDOOR SEATING SPACE. THESE SPACES WERE CHOSEN TO GIVE PEOPLE A TASTE IF THE MARKET LIFE WITHOUT HAVING TO GO TO THE MARKET AND ALSO FOR TOURISTS TO GET A TASTE OF WHAT A MARKET WOULD BE LIKE IN LAGOS, MINUS THE HUSTLE OF BUSTLE OF A TYPICAL MARKET BUT ACCESS TO THE GOOD SOLD THERE.

## (B) TIE AND DYE WELLS

THE CURRENT STATE OF THE SITE DOESN'T HAVE THE BUILDING LABELLED A AND B BUILT YET AND SO WILL BE USED FOR THE TIE AND DYE WELL AREAS, WHICH ARE A BIG TOURIST ATTRACTION IN NORTHERN NIGERIA, IN THE STATE OF KANO, AND SO IN AN ATTEMPT TO BRING IN SOME ASPECTS OF THE NORTH I THOUGHT IT FUN TO ADD THIS SPACE FOR PEOPLE TO LEARN HOW TIE AND DYING WAS AND STILL IS DONE IN THE TRADITIONAL WAY.

## (C) GALLERY

BUILDING C HOUSES THE GALLERY WHICH IS A THREE STOREYED MEZZANINE STRUCTURE THAT SHOWCASES THE ART PIECES OF LOCAL NIGERIAN ARTISTS, A RETAIL SPACE FOR THE FASHION INDUSTRY, A TEACHING AREA ON THE SECOND FLOOR, AND AN OFFICE SPACE ON THE FIFTH FLOOR THAT CONNECTS TO THE STUDIO FOR GALLERY EVENT SPACES THAT SPREAD THROUGH TWO FLOORS.

## (D) STUDIO

BUILDING D WHICH IS THE STUDIO HAS THREE FLOORS DEDICATED TO SCULPTURING, PAINTING, POTTERY AND WEAVING WHICH ARE POPULAR IN BOTH THE NORTH AND THE SOUTH. WHILE THE TOP TWO FLOORS ARE FOR GALLERY EVENT SPACES AND ALSO LINK TO THE GALLERY ON THE FIFTH FLOOR.

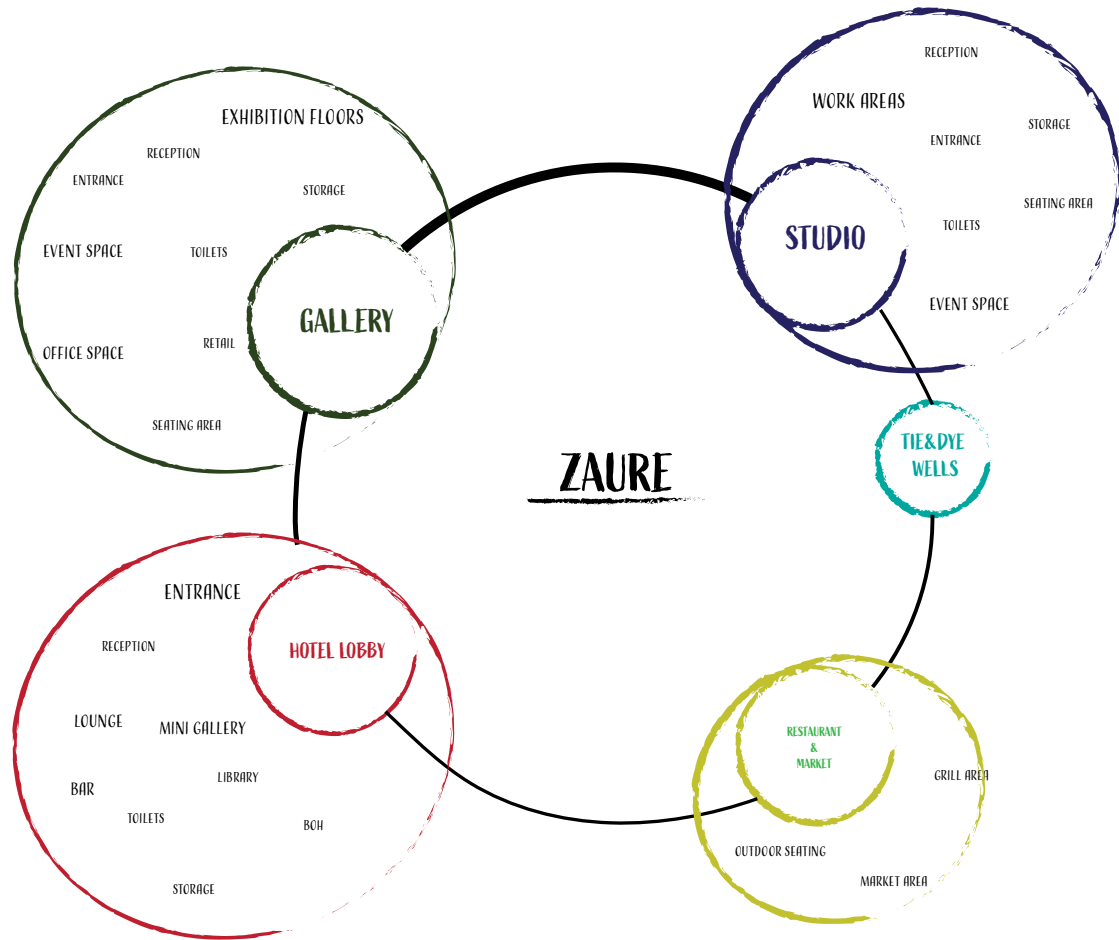
## (F) HOTEL

THE FIRST TWO FLOORS OF THIS BUILDING IS DEDICATED TO THE LOBBY, A MINI LIBRARY AND GALLERY AND A BAR AREA WHILE THE REMAINING FLOORS WILL BE HOTEL ROOMS.

## (E) INNER COURTYARD/ ZAURE

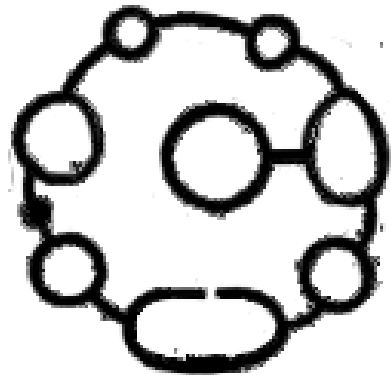
THE ZAURE IS SEEN AS THE FIRST THING YOU SEE IN A TYPICAL HAUSA PLAN AND CAN BE SEEN AS THE WELCOME AREA, THUS I USED IT AS A WELCOME INNER COURTYARD AREA OPEN TO THE PUBLIC FOR PEOPLE TO COME AND SIT AND ENJOY THE OUTDOORS AND THE ARTWORKS DECORATED ON THE EXTERIOR WALLS OF THE BUILDINGS WITHIN THE SPACE.

# BUBBLE DIAGRAM

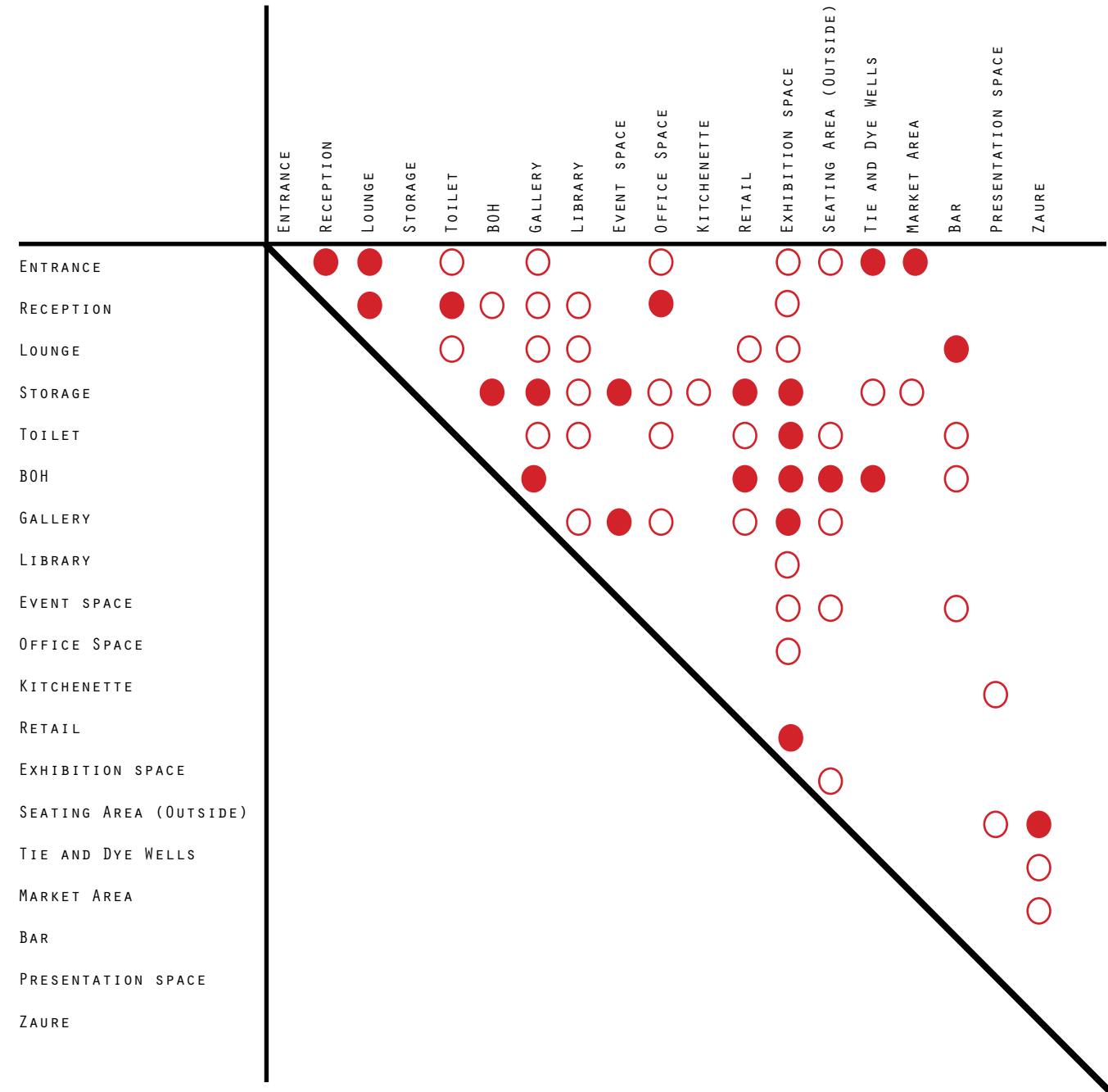


## PART I

THIS BUBBLE DIAGRAM WAS INSPIRED BY THE IMAGE SEEN TO THE RIGHT. IT IS ONE OF THE VARIOUS TYPICAL LAYOUTS FOR THE HAUSA/TUBALI STYLE. THE CIRCLES LINKED TOGETHER TO FORM A CIRCLE TO CREATE THE COMPOUND WHICH IS DIVIDED BY ITS FUNCTION AND FAMILY MEMBERS. I USED IT TO HELP WITH MY PLACEMENT AND LINK OF MY BUILDINGS USING THE CIRCLES TO CREATE BIG GESTURES OF ENTRANCES INTO EACH SPACE TO EMPHASIZES THE MOVEMENT FROM ONE PLACE TO ANOTHER.



# MATRIX DIAGRAM



## KEY



STRONG CONNECTION



CONNECTION

# PRESENTATION BOARDS

## TUBALI IN LAGOS

NORTHERN CONTEMPORARY WEST AFRICAN CHIEFS

INSPIRATION IMAGES

VENUCLAN ARCHITECTURE OF NORTHERN NIGERIA

97% LOCAL MATERIALS  
29% LOCAL LABOR  
40% LOCAL SKILLS

COLOR PALETTE

PARTI

BUBBLE DIAGRAM

MATERIALS + CIRCULATORY + DEMO STYLE



FURNITURE SELECTION

RECEPTION DESK DETAIL

HAT LIGHT DETAIL

CALABASH LIGHT DETAIL

VIEW WRANG OUT THE STREET

VIEW OF SIGNAGE THROUGH THE ARCH

VIEW OF SIGNAGE THROUGH THE ARCH

VIEW OF SIGNAGE THROUGH THE ARCH

SUN-STUDY

AXON AND SITE ANALYSIS

SITE PLAN

EXTERIOR VIEW OF GALLERY AND HOTEL

VIEW WRANG OUT THE STREET

VIEW OF THE SIGNAGE THROUGH THE ARCH

MISQUERADELIGHT DETAIL

VIEW OF JAWA



EXISTING VIEW OF GALLERY AND HOTEL

VIEW WRANG OUT THE GALLERY

VIEW THIRD FLOOR GALLERY

VIEW LOOKING AT STREET

# FIRST FLOOR PLAN



# SECOND FLOOR PLAN



# THIRD FLOOR PLAN



# FOURTH FLOOR PLAN

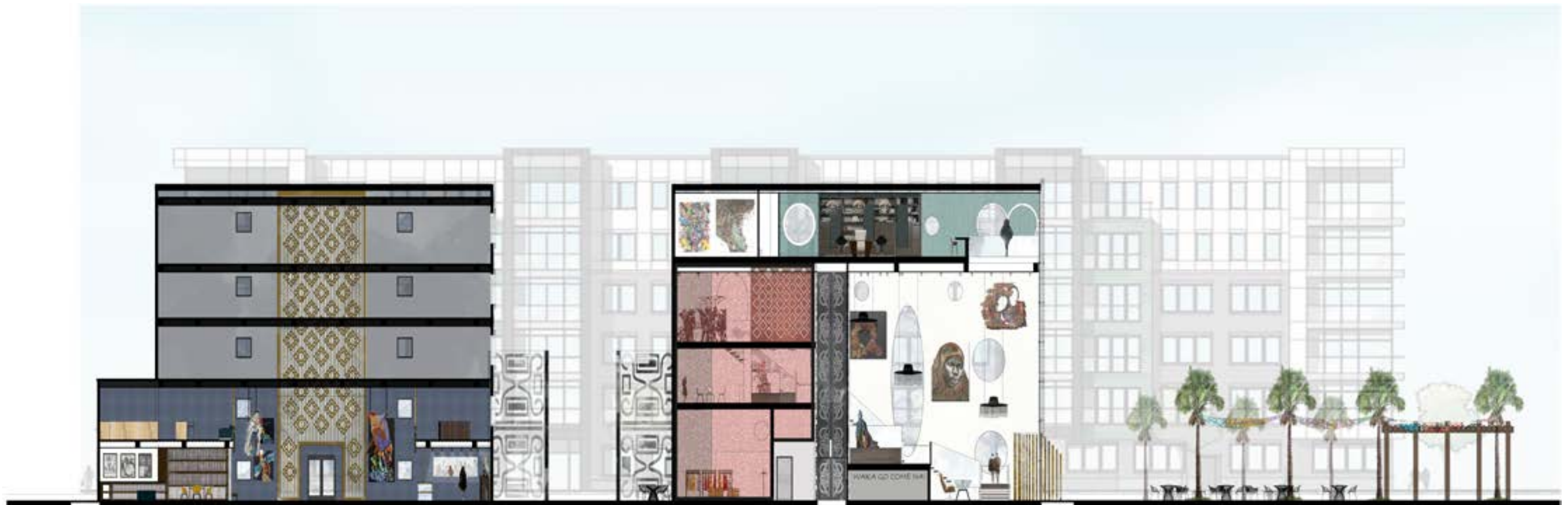


# SECTION AA





# SECTION BB



# SECTION CC



# EXTERIOR VIEW OF GALLERY AND HOTEL



THE EXTERIOR OF THE STUDIO ( WAKA GO COME NA!) WHICH IS TO THE LEFT ON THE IMAGE ABOVE SHOWS THE ENGRAVINGS ADAPTED FROM THE NORTHERN STYLE, WHICH IS MIXED WITH TRADITIONAL AND NEW SYMBOLS THAT I DESIGNED TO REPRESENT THE OLD AND NEW. THE COLORS USED ARE A MIXTURE OF ALL COLORS, AND ALSO MADE MAJORITY OF THE CIRCLE OPENINGS WINDOWS FOR LIGHT AND VIEWS OF BOTH THE INTERIOR AND EXTERIOR SPACES. THE ELEVATOR TO THE RIGHT COVERED IN A TURQUOISE RECYCLED GLASS IS ALSO ANOTHER WAY FOR ONE TO VIEW THE WHOLE SPACE AND VILLAGE, GIVING SEMI PRIVACY FOR THE PEOPLE IN THE ELEVATOR AND THE PEOPLE OUTSIDE LOOKING IN.

THE EXTERIOR OF THE HOTEL (KOMPE!), TO THE RIGHT OF THE IMAGE ABOVE SHOWS THE MORE TRADITIONAL ENGRAVINGS OF THE TUBALI STYLE. IT IS TAKEN FROM THE ORNAMENTATIONS DONE ON AROUND THE ENTRY WAY OF A TYPICAL HOME IN THE NORTH. THE PRIMARY COLORS OF BLUE, YELLOW AND RED ARE USED AND EVEN A BIT OF PINK AND GREEN CAN BE SEEN IN SOME OLD IMAGES. THE HUGE BRONZE SHEETS THAT ARE LAYERED FROM THE EXTERIOR INTO THE INTERIOR OF THE BUILDING WAS A BOLD CHOICE TO REALLY EMPHASISE THE ENTERING OF THE BUILDING. IT ALSO GOES THROUGH THE WHOLE LENGTH OF THE BUILDING TO ENCOMPASS THE CHARACTERISTICS OF THICKNESS AND HEIGHT OF THE TUBALI STYLE. THE HUGE METAL GATES ARE ANOTHER BIG GESTURE OF ENTRY INTO A SPACE THAT INTRODUCED ONE INTO THE INNER COURTYARD AND ZAURE AREA.

# KOMPE HOTEL

THE HOTEL REPRESENTS THE OLD AND TRADITIONAL ASPECT OF THE SPACE BOTH ON ITS EXTERIOR AND INTERIOR. THE EXTERIOR IS DECORATED WITH TRADITIONAL ENGRAVINGS FROM THE NORTH USING THE PRIMARY COLORS OF BLUE, RED AND YELLOW. THE ENTRANCE IS CREATED WITH MULTIPLE LAYERS OF BRONZE SHEETS THAT THROUGH THE WHOLE HEIGHT OF THE BUILDING TO IMPLEMENT THE CHARACTERISTICS OF HEIGHT AND THICKNESS STEMMED FROM THE TUBALI/HAUSA STYLE.



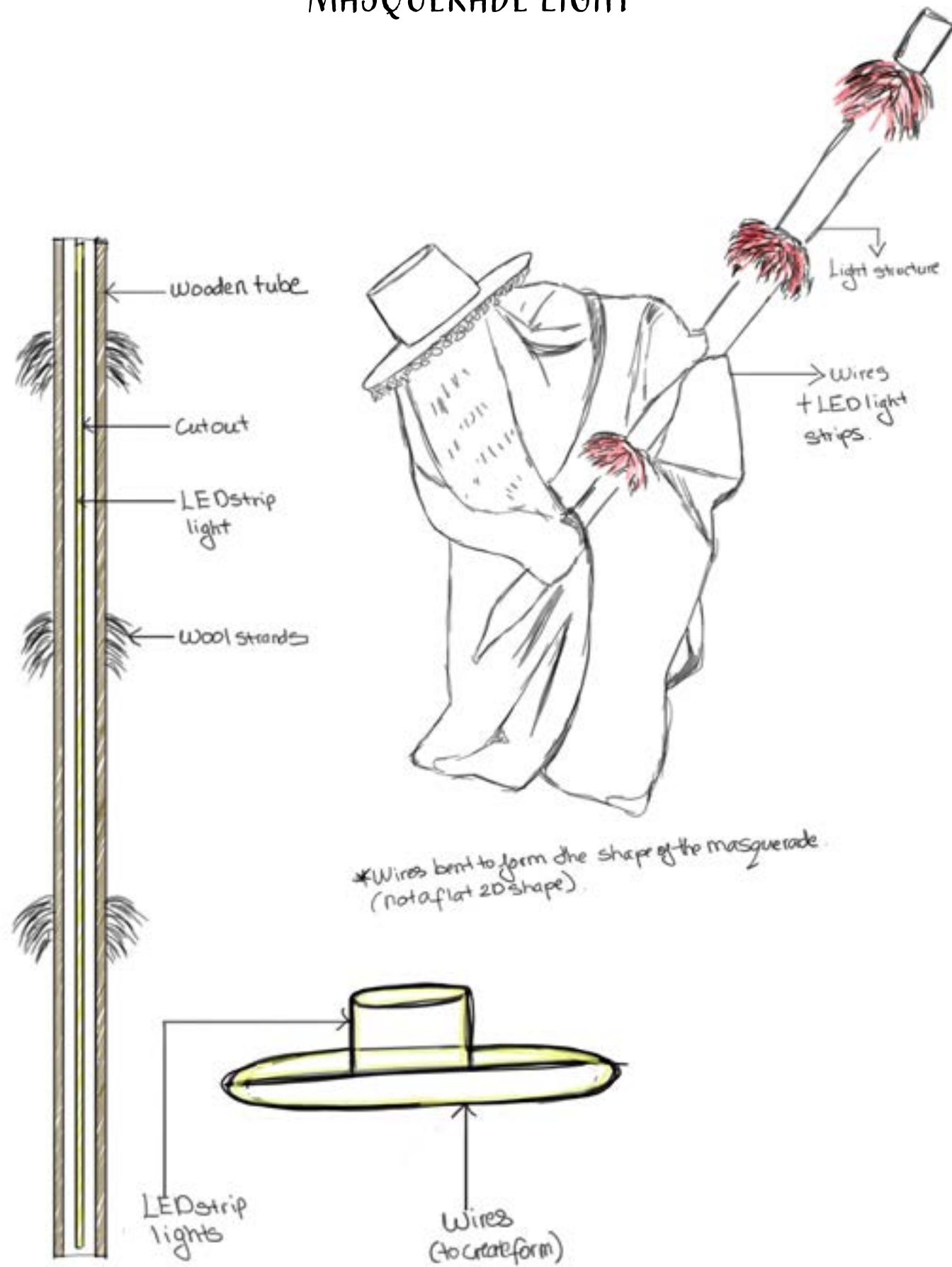
VIEW WALKING INTO HOTEL

THE NAME KOMPE COMES FROM THE PIDGIN WHICH IS BROKEN ENGLISH IN NIGERIA AND IS THE COMMON TONGUE AMONGST THE LOCALS IN LAGOS DUE TO THE MULTIPLE LANGUAGES SPOKEN IN THE COUNTRY. KOMPE MEANS TO CHILL OR RELAX, SO I THOUGHT IT SUITABLE FOR THE NAME OF THE HOTEL. REPRESENTING THE OLD, I THOUGHT IT NECESSARY TO INCORPORATE A MINI GALLERY AND LIBRARY FOR PEOPLE TO LEARN AND EDUCATE THEMSELVES ON WHAT THEY SEE IN THE SPACE AND ALSO TO GIVE PEOPLE THE OPPORTUNITY TO VIEW THE ART IF THEY WERE UNABLE TO GO TO THE GALLERY.



VIEW OF HOTEL LOBBY AND MINI GALLERY

# MASQUERADE LIGHT



VIEW OF HOTEL LOUNGE AND BAR AREA

# ART SELECTION



1.



2.



4.



5.



6.



3.

- JEKEIN**  
 1. EYO  
 2. BREAKING BARRIERS  
 3. MOHAMMED IBD ABU DULL AH  
 4. NDI AGBOR

- PEJU ALATISE**  
 5. HIGH HORSES  
 6. BLUER ON THE OTHER SIDE  
 7. SOME HAVE, SOME HAVE NOT



7.

# MATERIAL BOARD



# ZAURE AND INNER COURTYARD

HAUSA WALLS USUALLY HAD LARGE GATES, THEY WERE MADE FROM TERMITE RESISTANT PALM WOOD THAT WERE COVERED WITH IRON PLATES, THEY WERE STRONG AND STURDY AS AN EXTRA BARRIER TO ADD TO THE HIGH THICK WALLS. THE ZAURE IS THE FRONT AREA OF THE COMPOUND AND SO WAS USED AS THE INNER COURTYARD AND CONNECTING AREA TO ALL THE FOUR MAIN BUILDINGS IN THE SPACE. ONE OF THE THINGS I NOTICED WHILE LIVING IN LAGOS, IS THE CALL TO PRAYER AND THE MUSLIMS GETTING OUT THEIR MATS WHEREVER IT MAY BE AND PRAYING, SO I CREATED THIS OUTDOOR PUBLIC SPACE THAT PEOPLE CAN USE NOT ONLY TO SIT AND RELAX BUT ALSO TO PRAY. THE WALLS ARE ALSO DECORATED WITH BEN EWONWU'S ART PIECES, A WELL KNOWN ARTIST FROM THE 1900'S.



VIEW WALKING INTO THE INNER COURTYARD



VIEW LOOKING INTO THE COURTYARD



VIEW OF THE INNER COURTYARD

# "CORNA - CORNA"



CORNA - CORNA IN PIDGIN TRANSLATES TO THE ALLEY IN ENGLISH. THIS SPACE CAN BE SEEN AS A PORTAL USED TO TRANSITION PEOPLE FROM ONE PLACE TO ANOTHER, IN THIS CASE IT TRANSPORTS PEOPLE FROM THE ZAURE/ INNER COURTYARD TO THE STUDIO, GALLERY AND MARKET AREA.

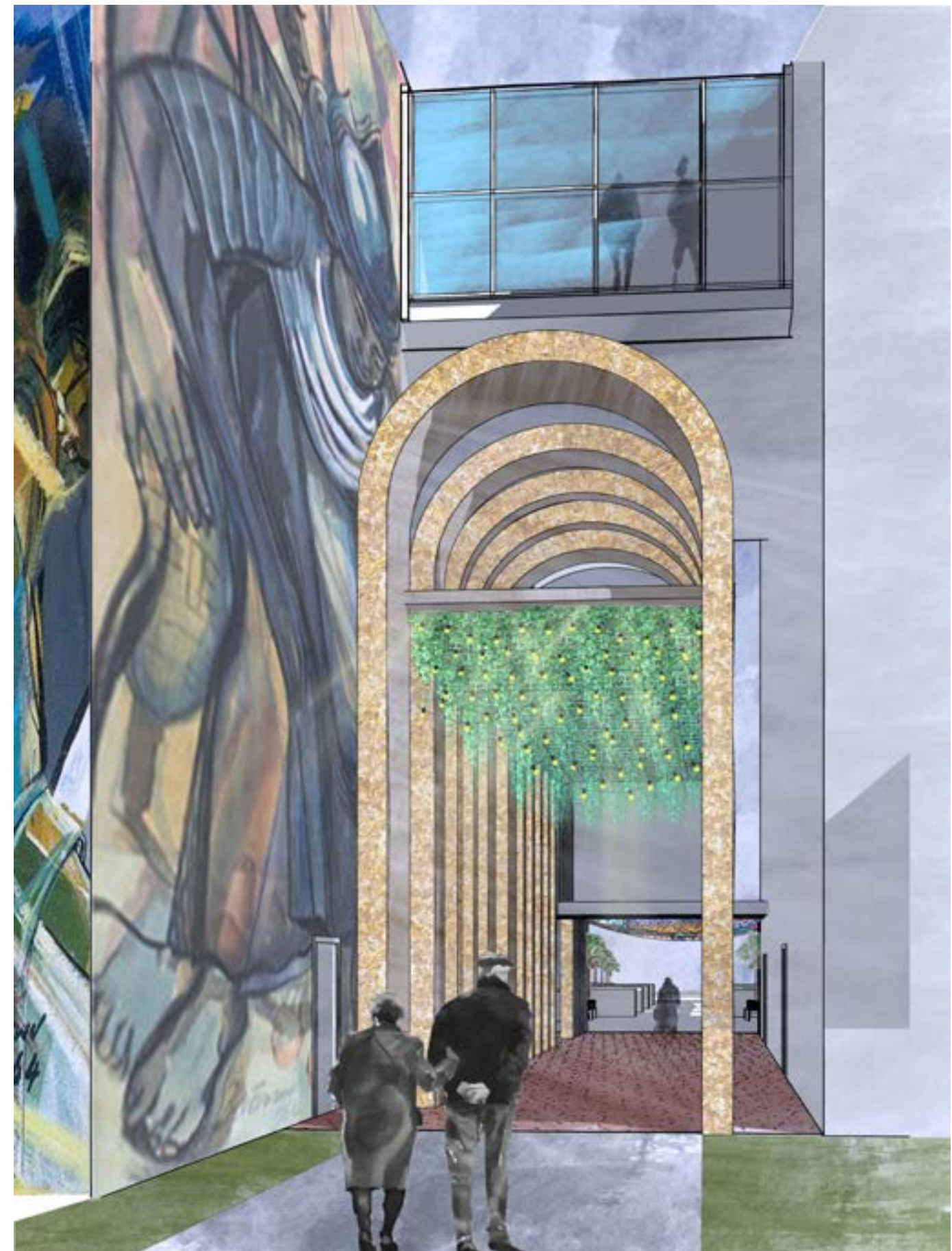
IT IS DECORATED WITH MULTIPLE ARCHES GOING DOWN THE LENGTH OF THE ALLEY SPACE. THE ARCHES ARE DECORATED WITH RECYCLED AMBER GLASS ON THE FACES THAT ARE ALSO LIT TO EMPHASISE THE ENTRY AND PROCESSION INTO THE SPACE. WHILE THE EXTERIOR FACES ARE POLISHED GLASS WOOD. THE WALLS ARE DECORATED WITH BEN EWONWU'S PAINTINGS, AS HE ONE OF THE MOST PROCLAIMED ARTIST IN NIGERIAN HISTORY.



BEN EWONWU - NIGERIAN SYMPHONY



BEN EWONWU - OBITUN





# EXTERIOR VIEW OF GALLERY AND STUDIO



# WAKA GO COME NA!

"WAKA GO COME NA" TRANSLATES TO COME AND WALK AROUND. THIS GALLERY SPACE REPRESENTS THE OLD AND THE NEW OF THE TUBALI STYLE. THE EXTERIOR FACADE IS ENGRAVED WITH OLD AND NEW SYMBOLS WITH BRIGHT COLORS. WHILE THE EAST FACING FACADE IS AN IONIZED IRON SHEET LASER CUT WITH A GEOMETRY PATTERN REPEATED THROUGHOUT OUT THE FACADE AND SPLATTERED WITH DIFFERENT SHADES OF COLORS.



1.



2.



3.



VIEW WALKING INTO THE GALLERY



VIEW FROM THE THIRD FLOOR OF THE GALLERY



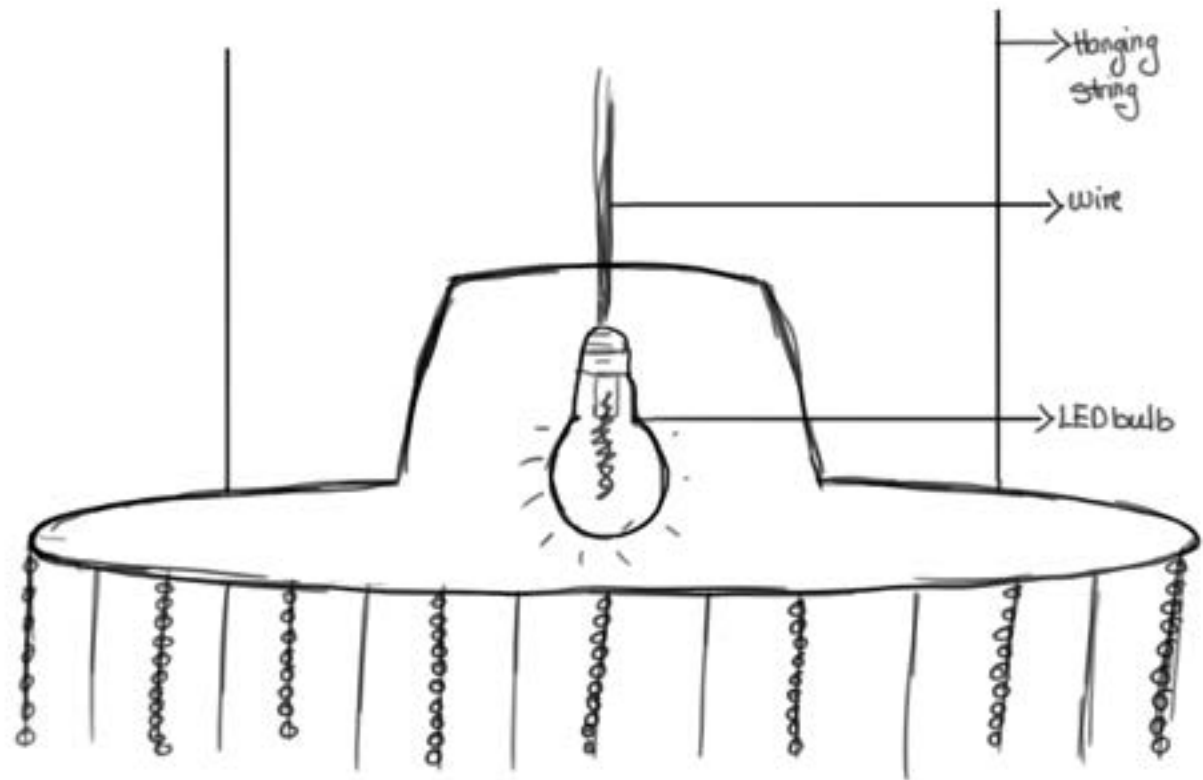
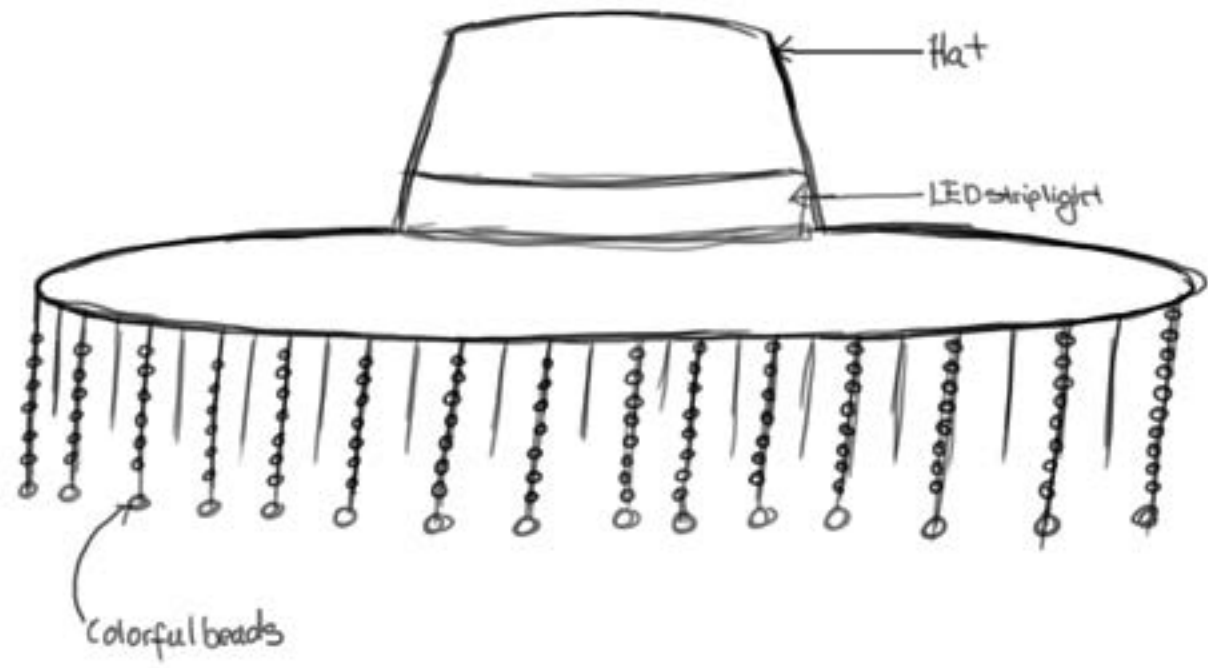
5.



7.

1. SOLOMON OKEUHIE - JARUMA
2. ONYEKACHI, ADEHIN, OKEWUNMI - UNDETERRED
3. SOLOMON OKEUHIE - HERO HOSTAGES
4. JENKEIN - SOFIA
5. PEJU ALATISE - RAPTURE OF OLUROMBIS DAUGHTER
6. PEJU ALATISE - FLYING GIRLS
7. SOLARIS DOUGLAS CAMP - LOVERS WHISPERING

# MASQUERADE HAT LIGHT



# MATERIAL BOARD



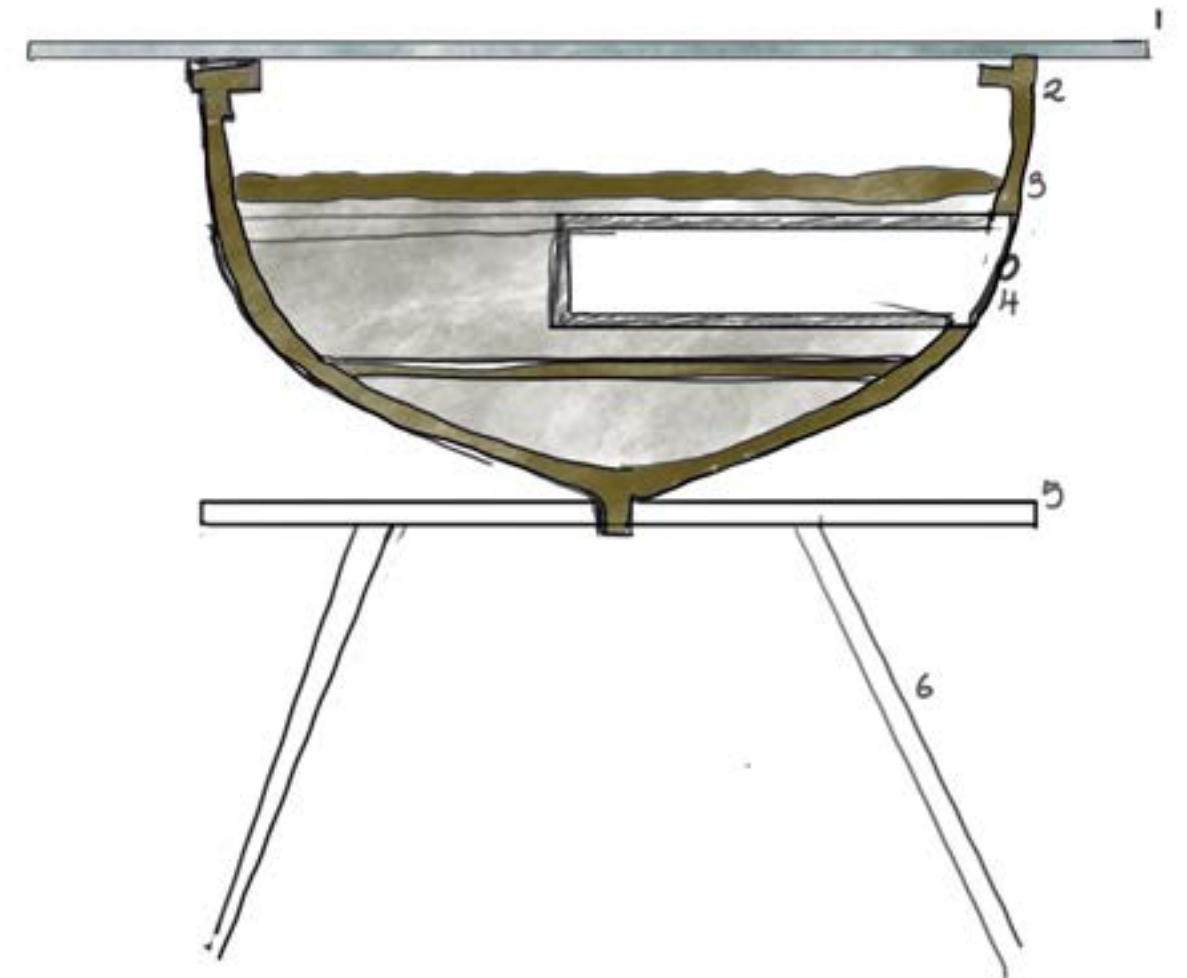
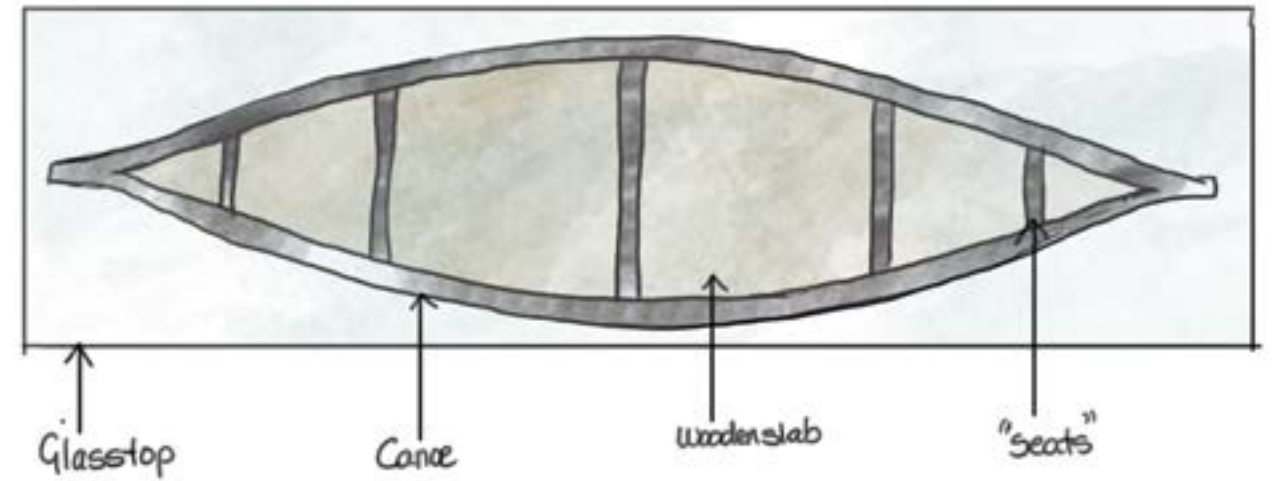
# COMOT FOR ROAD!



VIEW WALKING INTO THE STUDIO

"COMOT FOR ROAD STUDIO" REPRESENTS THE NEW AS THIS IS WHERE NEW ART WILL BE CREATED. THE EAST FACADE IS ORNAMENTED WITH AN IONIZED SHEET SPLATTERED WITH PAINT SIMILAR TO THAT OF THE GALLERY BUT WITH A DIFFERENT GEOMETRY PATTERN. IN AN ATTEMPT TO BRING THE EXTERIOR ORNAMENTATION IN WITHOUT BEING OVERPOWERING OR DISTRACTING FROM THE ART THAT IS TO BE CREATED. THE SPACE IS DECORATED WITH CALABASH LIGHTS, ORNAMENTS AND SCULPTURES. THE RAILINGS ARE RECYCLED WOOD AND ALSO ALLOW FOR SEMI PRIVACY. THE FIRST FLOOR IS FOR SCULPTING, WHILE THE SECOND IS FOR PAINTING AND THE THIRD FOR WEAVING AND POTTERY, ALL IF WHICH ARE POPULAR IN THE NORTH AND SOUTH.

## RECEPTION 'CANOE' DESK

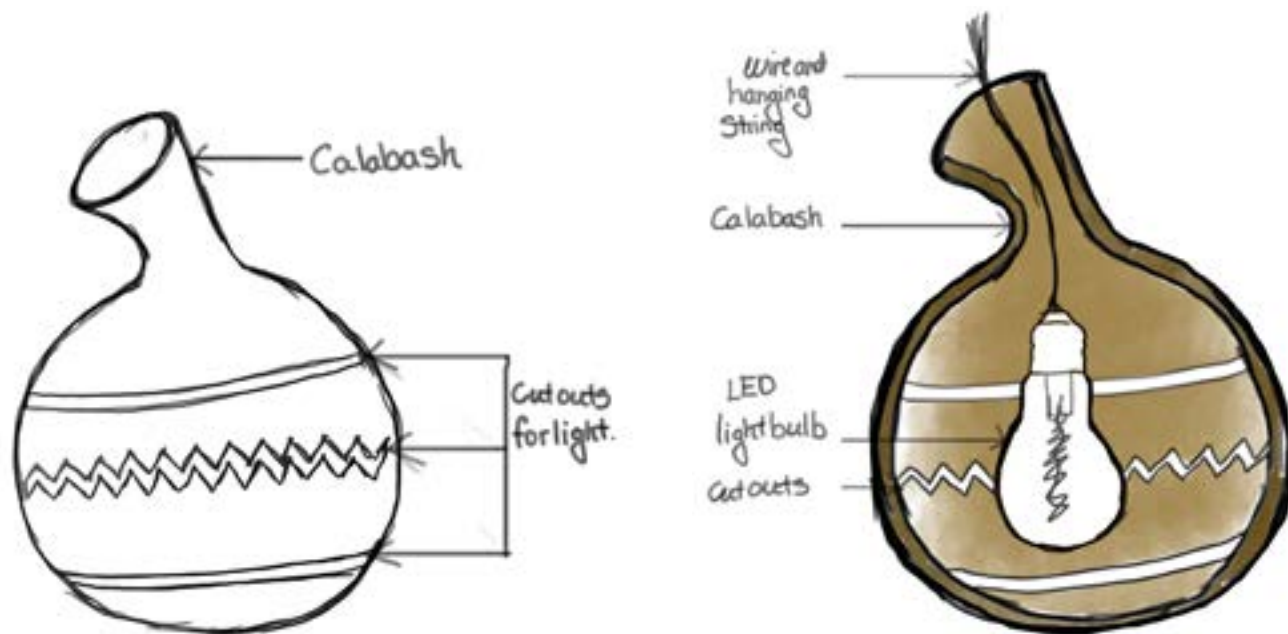


- 1. Glasstop
- 2. Canoe
- 3. Seat
- 4. storage/Drawer (wooden slab)
- 5. Base foundation
- 6. Legs



VIEW OF THE PAINTING FLOOR

### CALABASH LIGHT DETAIL



# “BEND DOWN SELECT”

“BEND DOWN SELECT” IN PIDGIN TRANSLATES TO THE ACTION ONE DOES IN THE MARKET, WHICH IS LITERALLY TO BEND DOWN AND SELECT WHAT YOU WANT TO BUY. THIS AREA IS DESIGNED FOR ONE TO GET A TASTE OF THE TYPICAL MARKET AREA IN LAGOS. ONE CAN FIND ALL SORTS OF THINGS TO BUY AND SERVICES TO RENDER. FROM FOOD AND DRINKS TO GETTING YOUR PASSPORT PHOTO TAKEN AND EVEN GETTING YOU HAIR DONE! THE MARKET PLACE IS FULL OF ADVENTURES OF PEOPLE TO ENCOUNTER.

THE MARKET AREAS WAS CONSTRUCTED WITH ADOBE BRICKS, MOSTLY FOR THE USE OF ITS THERMAL FEATURES THAT CAN HELP KEEP THE SELLERS AND BUYERS COOL ON HOT DAYS, WITH SHADE FROM THE PALM TREES, A VIEW OF THE LAGOS LAGOON PLUS THE WINDS TO HELP VENTILATE THE AREA. TO THE LEFT OF THE MARKET AREA IS THE TIE AND DYE WELLS AS WELL AS OUTDOOR SEATING, WHILE TO THE RIGHT IS THE GRILL WHERE SHARWARMAS, SMALL CHOPS, AND OTHER NIGERIAN DELIGHTS WILL BE SOLD.

THE PLASTIC MATS SEEN IN THE RENDERING ARE COMMON FOR BOTH EXTERNAL AND INTERNAL USES AND COME MANY DIFFERENT DESIGNS AND COLORS, THEY ARE ALSO VERY DURABLE AND EASY TO CLEAN.



# OCCUPANCY LOADS

## HOTEL

GROUP A  
ASSEMBLY WITHOUT FIXED SEATS - 15 NET

LEVEL 1  
2,580/ 15 = 172  
LIBRARY ( 50 NET)  
172/50 = 15  
TOTAL = 172 + 15  
= 187

LEVEL 2  
GROUP A  
BAR AND SEATING  
2310/15 = 154

## STUDIO

GROUP E  
EDUCATIONAL - 20 NET

LEVEL 1  
2795/20 = 140

LEVEL 2  
1766/20 = 88

LEVEL 3  
2936/20 = 147

LEVEL 4  
2953/20 = 148

LEVEL 5  
2969/20 = 149

## GALLERY

GROUP A  
EXHIBIT GALLERY AND MUSEUM - 30 NET

LEVEL 1  
2844/30 = 95

LEVEL 2  
1124/30 = 38

LEVEL 3  
834/30 = 28

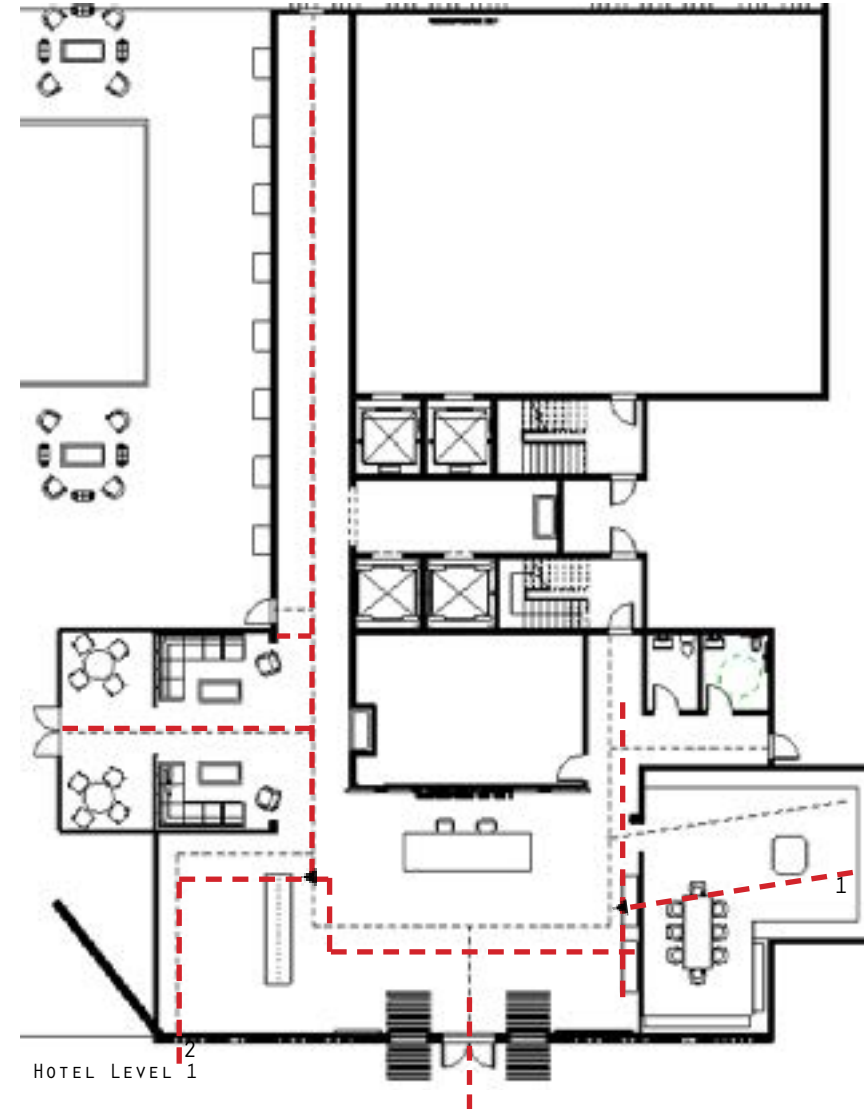
LEVEL 4  
BUSINESS AREA - 100 GROSS  
4392/100 = 44

TOTAL = 513

TOTAL = 672

TOTAL = 205

# MEANS OF EGRESS



## HOTEL LOBBY

LENGTH OF EGRESS TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP A = 200 FEET

COMMON PATH OF TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP A = 75 FEET

COMMON PATH OF TRAVEL  
ROUTE 1: 30 FEET TO POINT OF  
DECISION

ROUTE 2: 36 FEET TO POINT OF  
DECISION

ROUTE 3: 72 FEET TO POINT OF  
DECISION

EXIT ACCESS TRAVEL DISTANCE  
ROUTE 1: 55 FEET

ROUTE 2: 64 FEET

ROUTE 3: 72 FEET



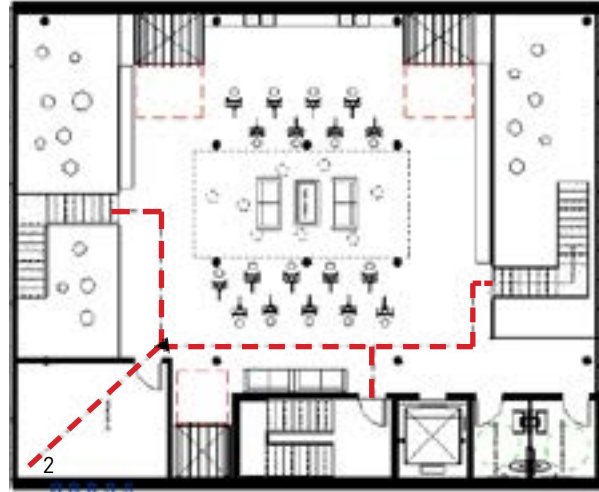
HOTEL LEVEL 2

# STUDIO



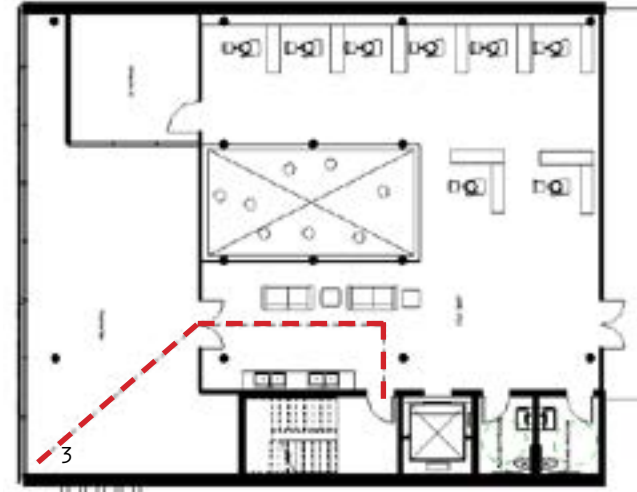
STUDIO LEVEL 1

LENGTH OF EGRESS TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP E = 200 FEET



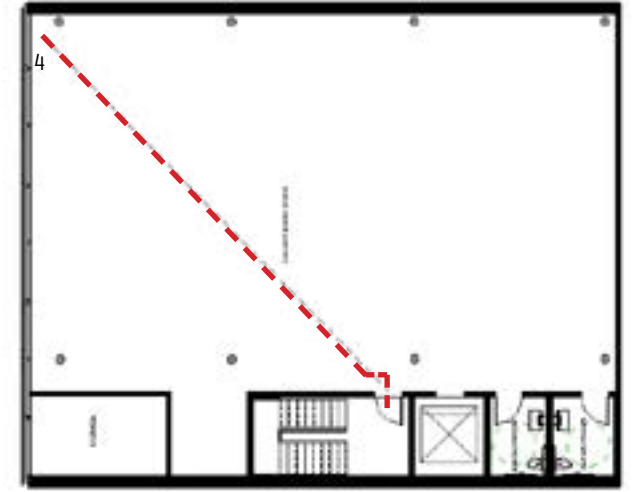
STUDIO LEVEL 2

COMMON PATH OF TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP A = 75 FEET



STUDIO LEVEL 3

COMMON PATH OF TRAVEL  
ROUTE 1: 18 FEET TO POINT OF DECISION  
ROUTE 2: 20 FEET TO POINT OF DECISION  
ROUTE 3: 51 FEET TO POINT OF DECISION



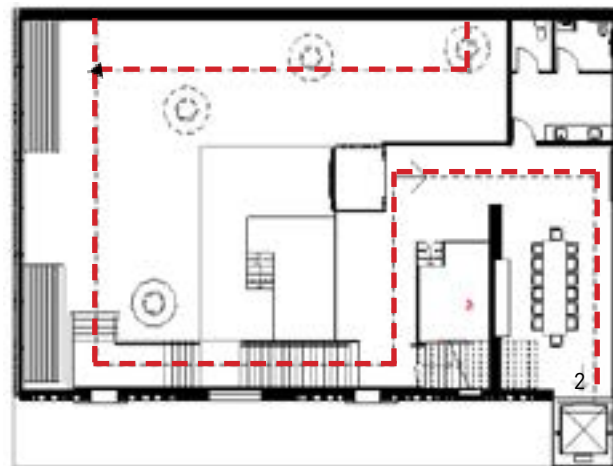
STUDIO LEVEL 4

EXIT ACCESS TRAVEL DISTANCE  
ROUTE 1: 55 FEET  
ROUTE 2: 60 FEET  
ROUTE 3: 51 FEET

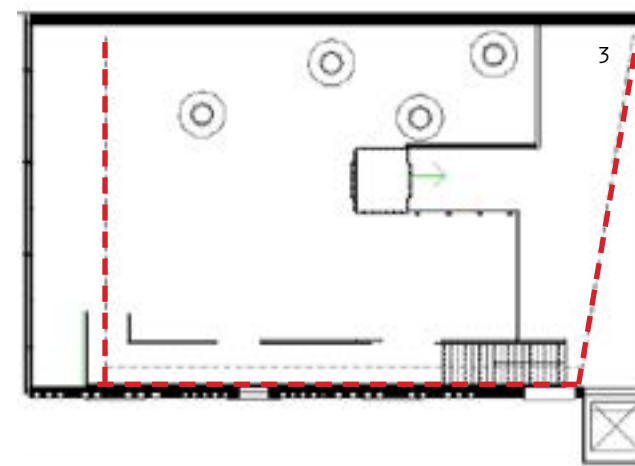
# GALLERY



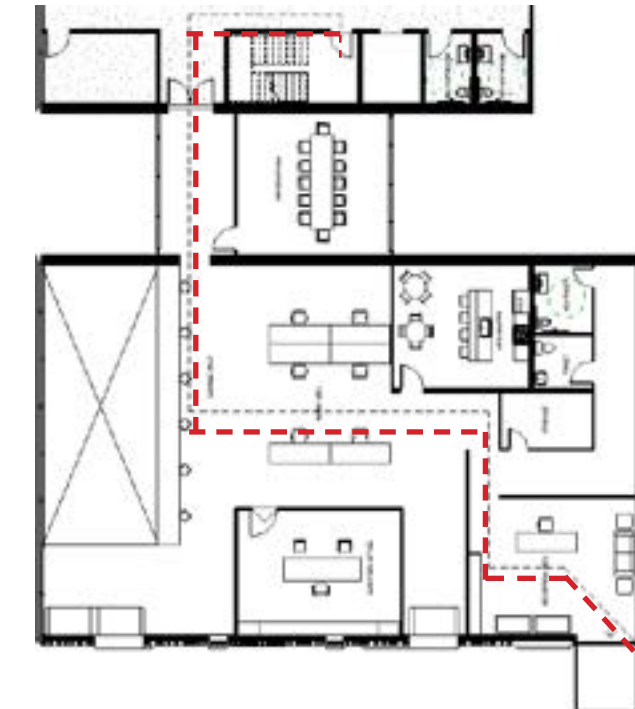
LENGTH OF EGRESS TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP E = 200 FEET



COMMON PATH OF TRAVEL DISTANCE  
WITHOUT SPRINKLER SYSTEM  
GROUP A = 75 FEET



COMMON PATH OF TRAVEL  
ROUTE 1: 64 FEET TO POINT OF DECISION



EXIT ACCESS TRAVEL DISTANCE  
ROUTE 1: 72 FEET  
ROUTE 2: 154 FEET  
ROUTE 3: 169 FEET  
ROUTE 4: 157 FEET



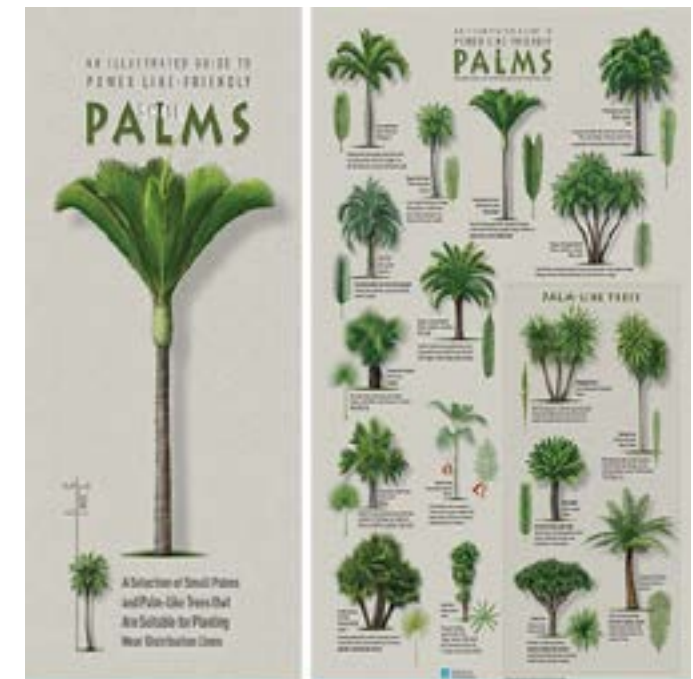
# SUSTAINABILITY

## VEGETATION

USING PALM TREES AS AN AESTHETIC AND SHADING ELEMENT, IT GIVES VISITORS THE OPPORTUNITY TO ENJOY THE OUTDOORS AND THE ATMOSPHERE OF THE SPACE. BECAUSE OF THE HEAVY WET SEASON THAT LAGOS EXPERIENCES, MAINTENANCE OF THE TREES WILL BE LOW AND COST EFFICIENT.

SPECIFIC SPECIES OF IVIES WERE ALSO CHOSEN THAT REQUIRE LITTLE SUNLIGHT AND WATER DUE TO THEIR LOCATION AND LACK OF SUNLIGHT. DUE TO THIS MAINTAINED IS LOW AND ALSO COST EFFICIENT.

LASTLY, THE USE OF THE VEGETATION NOT ONLY HELPS WITH THE AESTHETIC ATTRIBUTES BUT ALSO HELPS WITH THE VISITORS WELL BEINGS IN BEING CLOSE TO NATURE.



## MATERIAL SECTION

RECYCLED WOOD AND GLASS WAS USED THROUGHOUT THE SPACES;  
TORZO SURFACES - A LEED MANUFACTURING COMPANY THAT CREATES SUSTAINABLE AND RENEWABLE SUBSTRATES.

LUMICOR - 98-100% RECYCLED POST-INDUSTRIAL CONTENT, FROM CRUSHED BOTTLES, PLATES, WINDOWS, AND OTHER RECYCLED GLASS PRODUCTS.



## ADOBE BRICKS

A TRADITIONAL MATERIAL THAT IS MAD FROM DRIED MUD BRICK, MADE FROM EARTH, WATER, AND SUNLIGHT TO DRY OR BAKE IT. SOME BENEFITS ARE THAT THE BRICKS ARE FIREPROOF, DURABLE BUT ALSO BIODEGRADABLE, A NON-TOXIC BUILDING MATERIAL AND ALSO PROVIDES THERMAL MASS TO BUILDINGS.



# DESIGN PROBES



FIGURE 1: MAP OF NIGERIA SHOWING POPULATION DENSITY 2006



FIGURE 2: MAP OF NIGERIA SHOWING POPULATION DENSITY 2012



FIGURE 3: MAP OF NIGERIA SHOWING POPULATION DENSITY 2018

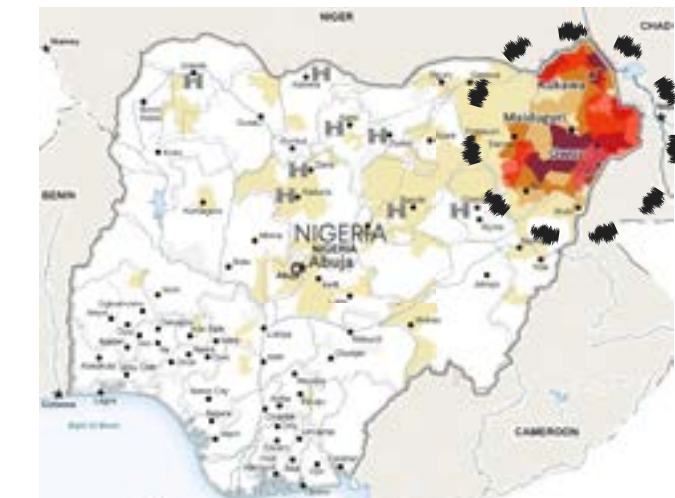


FIGURE 4: MAP OF NIGERIA SHOWING STATES AFFECTED BY BOKO HARAM

# SCALE

I WANTED TO LOOK AT THE EFFECTS OF BOKO HARAM IN THE NORTH-EASTERN STATES TO SEE HOW MUCH OF AN IMPACT IT HAD CAUSED IN THE COUNTRY. LOOKING AT THE FIGURES SHED LIGHT FOR ME ON THE SEVERITY OF THE SITUATION, BUT THE LACK OF ACKNOWLEDGMENT ESPECIALLY IN THE SOUTH. THE MAPS ABOVE SHOW THE INCREASE IN POPULATION FROM THE NORTH TO SOUTH DUE TO THE EFFECTS OF THE BOKO HARAM EFFECTS AMONGST OTHER FACTORS.



"THEY SAID TO ME, "ARE YOU GOING TO SLEEP WITH US, OR DO YOU WANT TO GO ON A MISSION?"  
- AISHA, 15



"I GET AFRAID WHEN I SEE WOMEN."  
- HASSAN



"THERE WAS ONE ROOM AT THE CAMP AND ANY WOMAN INVITED INTO THAT ROOM KNEW WHAT WAS GOING TO HAPPEN... SHE WAS BEING RAPED.. IT LASTED THREE DAYS, ONE MAN AFTER ANOTHER ENTERED... SOON SHE WAS DEAD."  
- AMINA, 18



"THEY BROUGHT OUT A BELT AND TIED IT TO MY WAIST AND SHOWED ME A BUTTON TO PRESS."  
- NANA, 13

## EXPERIENCE

DIVING INTO THE STORIES OF SOME OF THE VICTIMS OF THE BOKO HARAM TERRORISTS, I WANTED TO BE MORE INFORMED ON WHAT WAS GOING ON IN MY COUNTRY AND SEE JUST WHAT HISTORY WILL HOLD. INSCRIBING THE HISTORY OF BOKO HARAM INTO MY PROGRAM IS SOMETHING I WANT TO EXPLORE, SIMPLY TO MAKE PEOPLE MORE AWARE AND INFORMED OF THEIR STATUS OF THEIR COUNTRY. THE MANNER IN WHICH I DECIDED TO DO THIS WAS TO USE ARTWORK CREATED BY LOCAL ARTISTS THAT BRING AWARENESS TO THE ISSUES NOT JUST IN THE NORTH BUT ALSO AWARENESS TO THE UNJUST WAYS IN WHICH WOMEN ARE TREATED IN THE COUNTRY.

## MATERIALITY

LOOKING AT FABRICS AND MATERIALS IN NIGERIA, VIBRANT COLORS AND PATTERNS IS THE FIRST THING THAT COMES TO MIND. IMPLEMENTING THE VIBRANCY INTO THE SPACES WAS IMPORTANT AND KEY TO BRING IN THE CULTURE AND HISTORY OF THE COUNTRY.

### ANKARA

OTHER THAN BEING THE CAPITAL OF TURKEY, ANKARA IS COMMONLY KNOWN AS ANKARA PRINTS, HOLLAND WAX, DUTCH WAX ETC. ALTHOUGH IT WAS QUITE POPULAR IN WESTERN AFRICA IT WAS ORIGINALLY INTENDED FOR THE INDONESIAN MARKET, AS AN IMITATION OF THE BATIK FABRIC. IT IS A 100% COTTON FABRIC WITH VIBRANT COLORS AND PATTERNS.

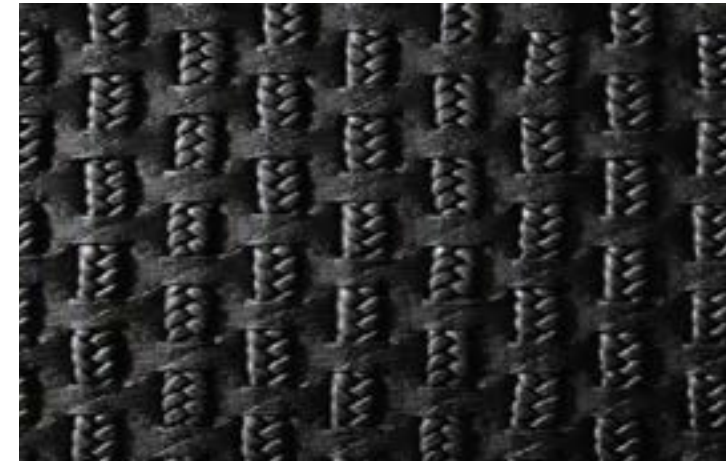
IT IS QUITE A VERSATILE AND CAN BE USED FOR A NUMBER OF THINGS SUCH AS CLOTHES, ACCESSORIES, FURNITURE UPHOLSTERY, SHOES ETC.



### LEATHER

THE CITY OF KANO IN NORTHERN NIGERIA IS THE LARGEST COMMERCIAL HUB FOR THE LEATHER INDUSTRY. IT IS ALSO HOME TO NIGERIA'S OLDEST TRADITIONAL TANNERIES AND THE BIGGEST SUPPLIER OF LOCAL LEATHER.

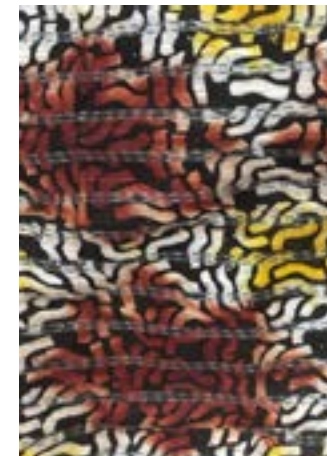
LEATHER CAN BE MANIPULATED IN A NUMBER OF WAYS AND USED IN MANY OTHERS SUCH AS FOR FURNITURE, SHOES, BAGS, WALL COVERINGS ETC.



### TIE AND DYE

ALSO IN THE CITY OF KANO ARE 500-YEAR OLD DYEING PITS OF KOFAR MATA WHERE LOCAL NATIVES HAVE BEEN DYEING CLOTHS FOR A LIVING. THE DYEING PITS IN KANO ARE THE LAST ONES IN THE COUNTRY AND HAVE ALSO BECOME A TOURIST SITE.

THE FABRIC IS PREPARED BY THE WEAVING OR PATTERNING PROCESS USING RAFFIA, SILK AND COTTON CLOTHES, AND WERE TRADITIONALLY DONE IN BLUE.



# PROCESS WORK

"Building Classification under Sudanese"

→ Hausa typical compound layout

- courtyard enclosed by numerous rooms.
- open air space for injection.



A

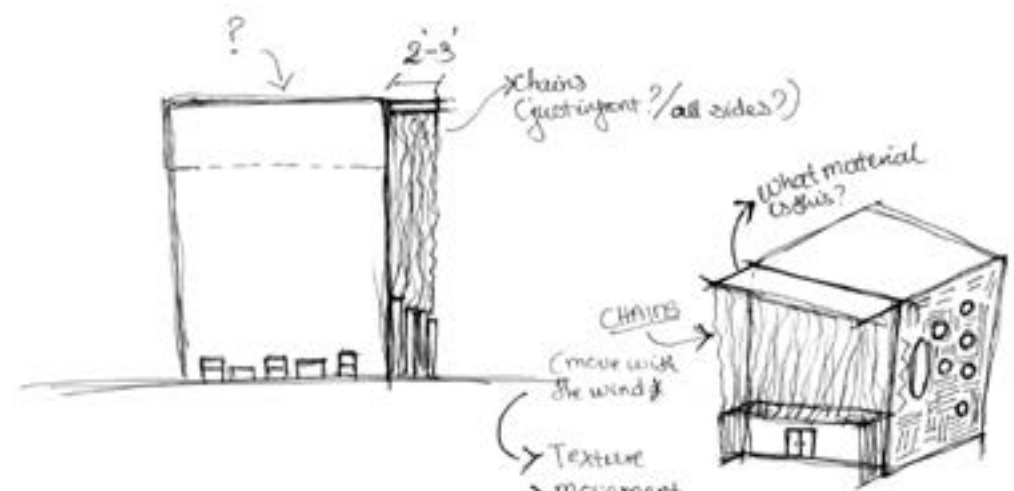
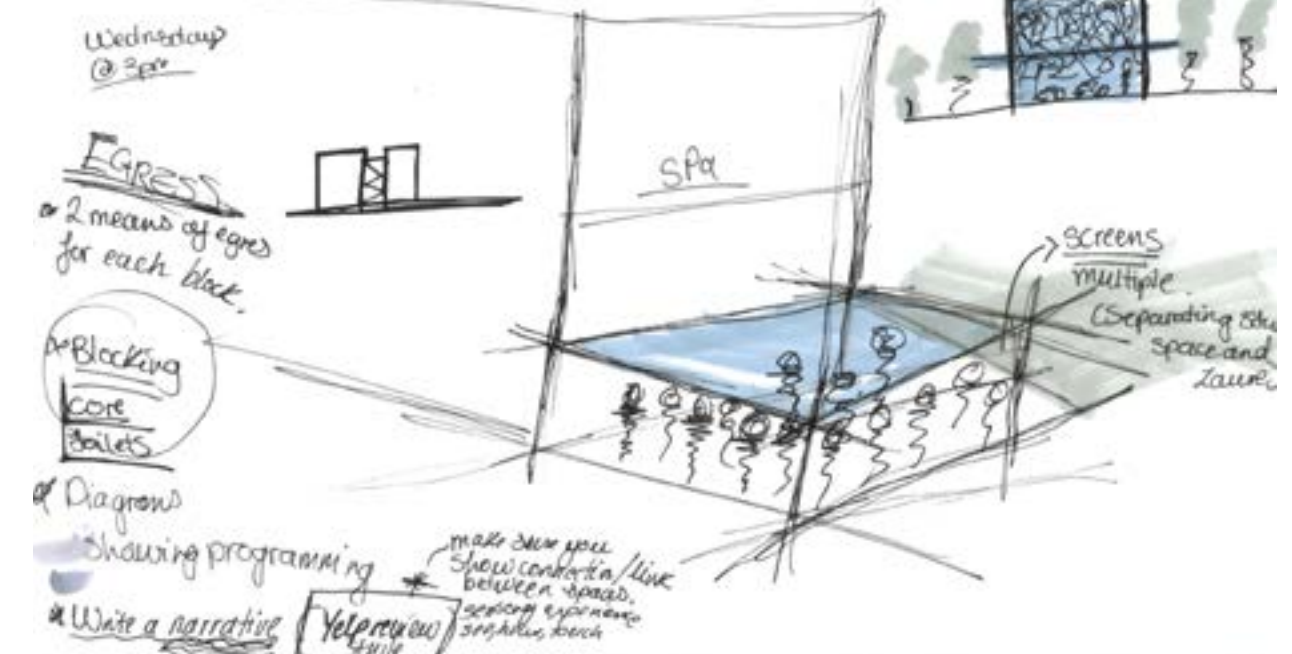


B

\* Almost any configuration that creates a courtyard and link to a Zaure in some way. (Wayfinding/physical separation/figurative).

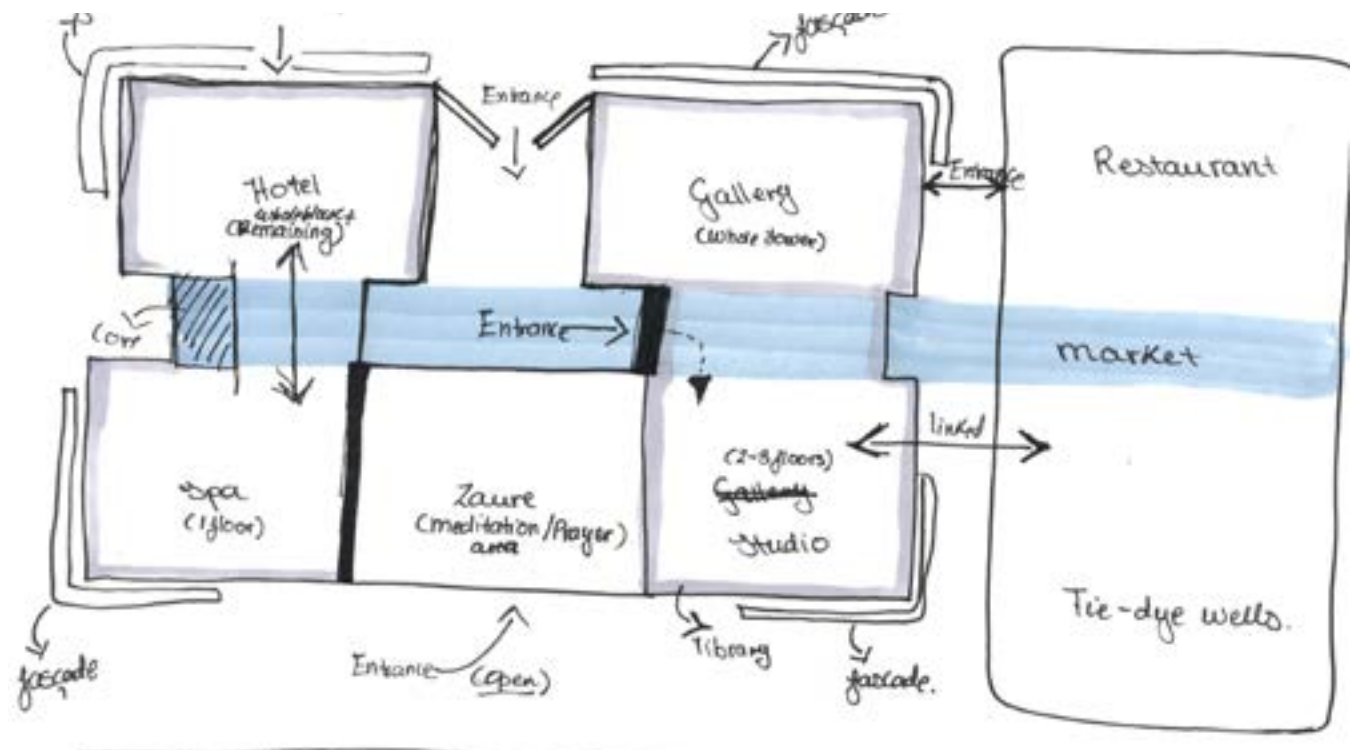
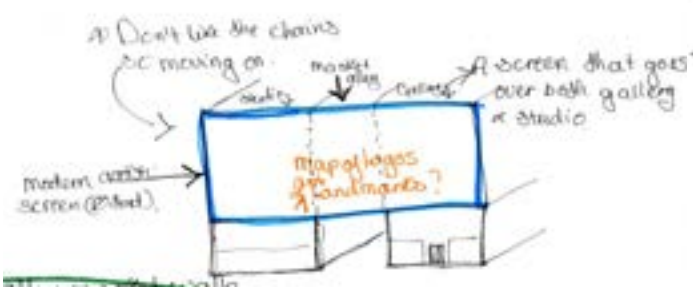


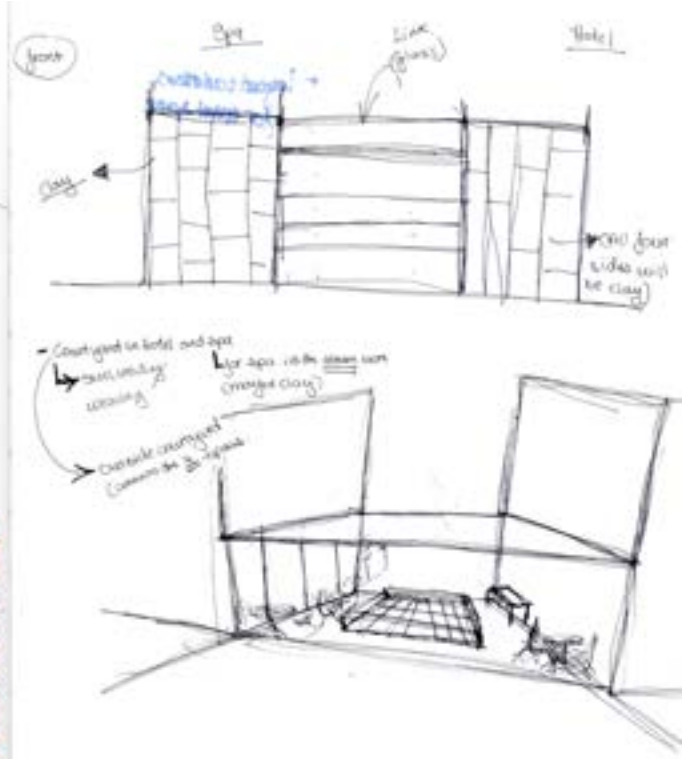
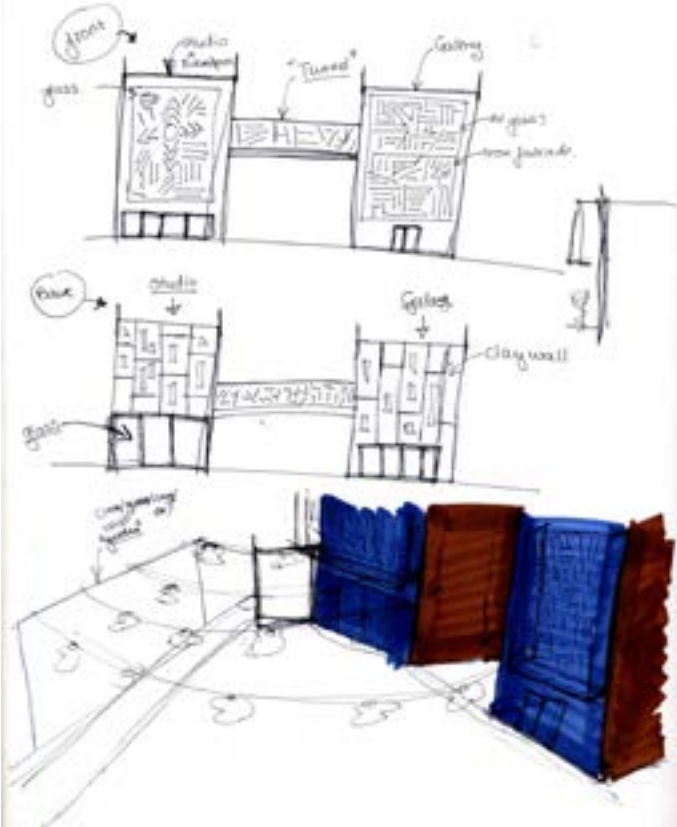
Roof level?



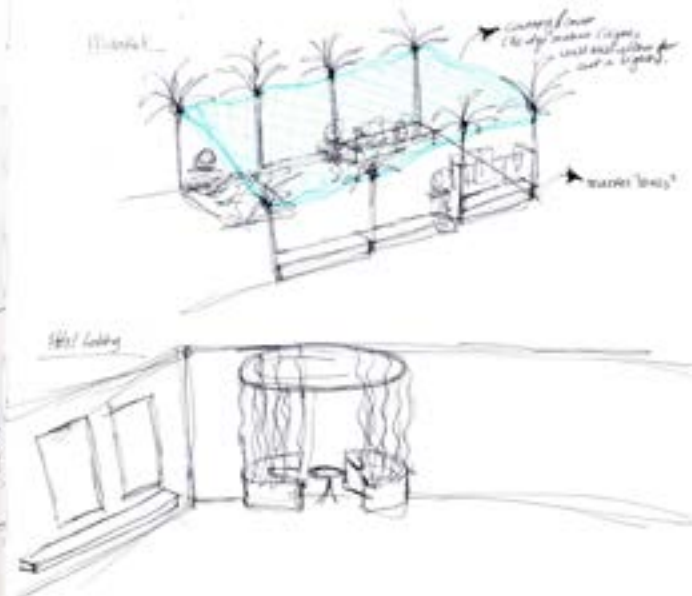
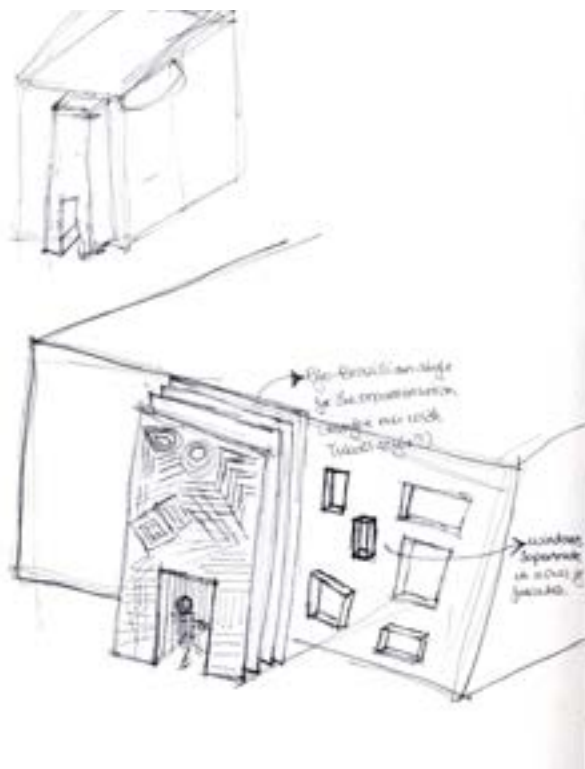
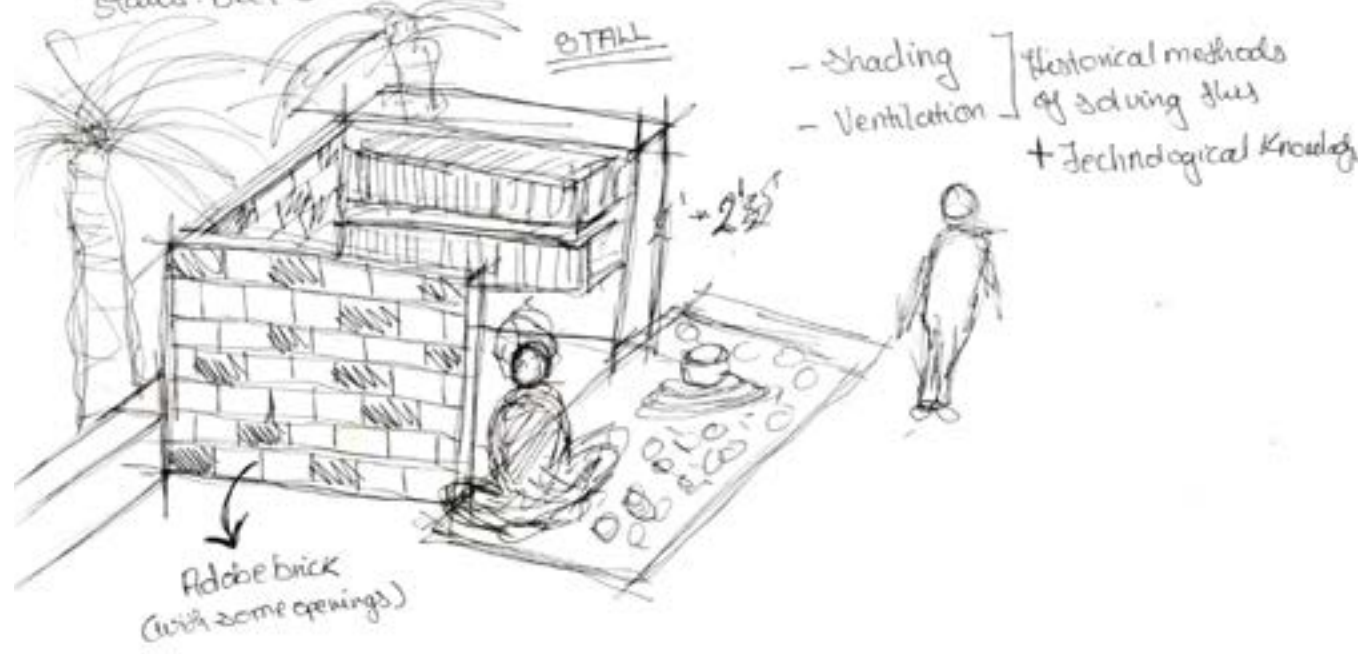
- Texture
- movement
- Shade
- Visual factor
- "Sound"

\* Trombe walls for "alley" of market.

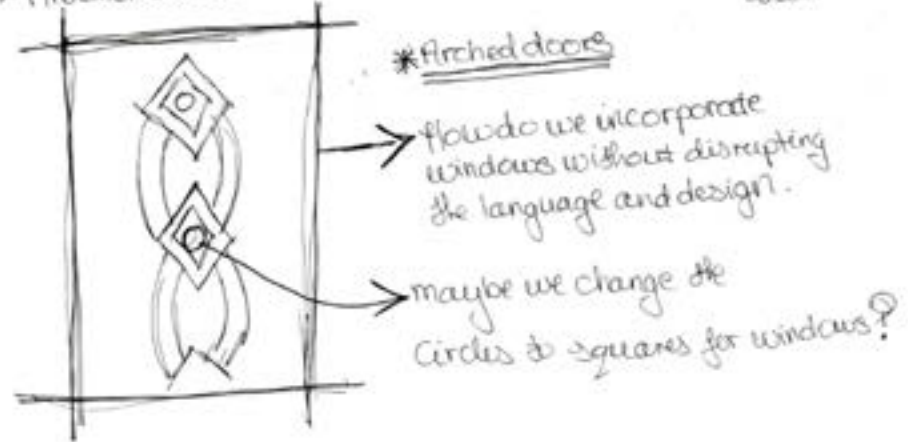


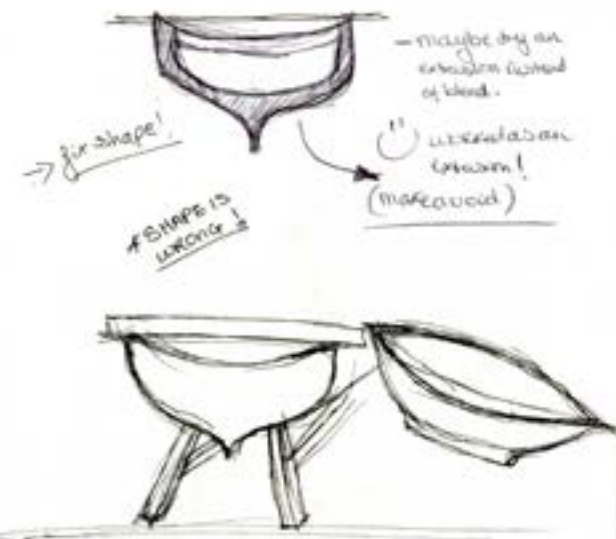
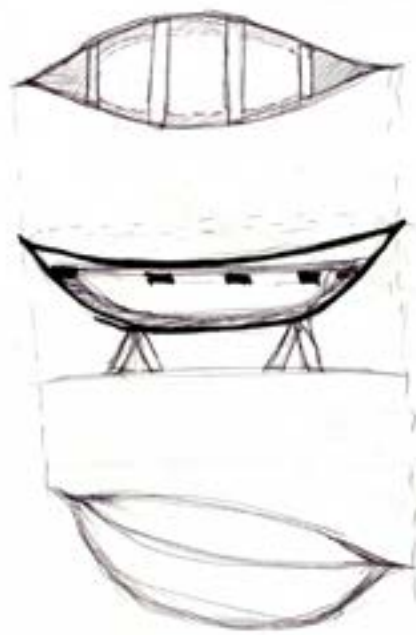


→ Market  
 • Instead of just open space maybe (adobe bricks) 1/2 wall top separate the stalls but still incorporate the palm trees & cloth for shade.

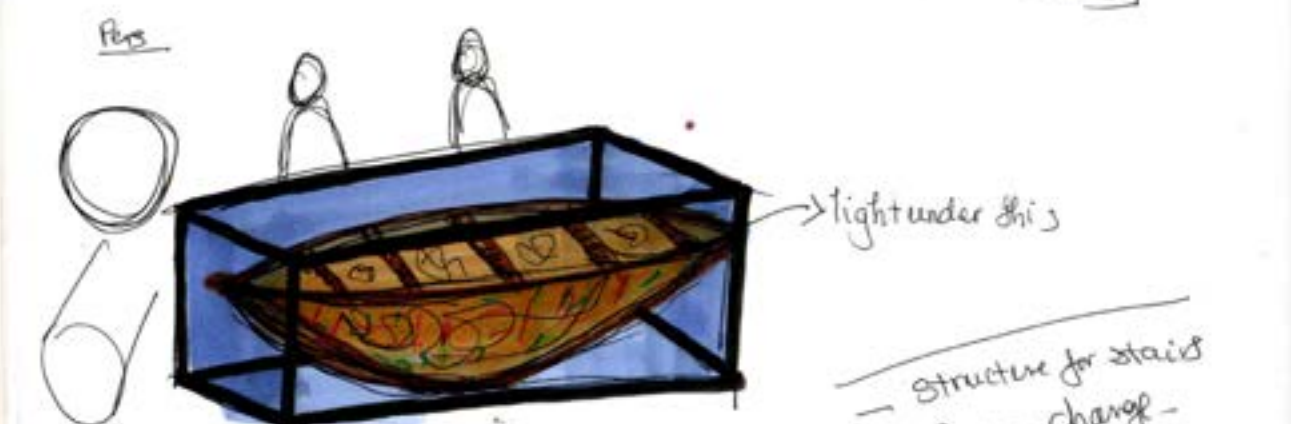
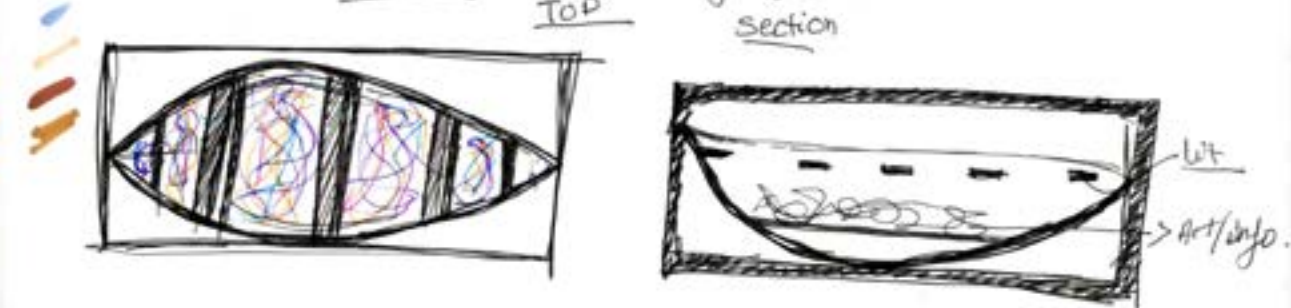


- Hotel ornamentation  
 - Around the door (seems to be a popular style) Enlarge as the whole face of wall.

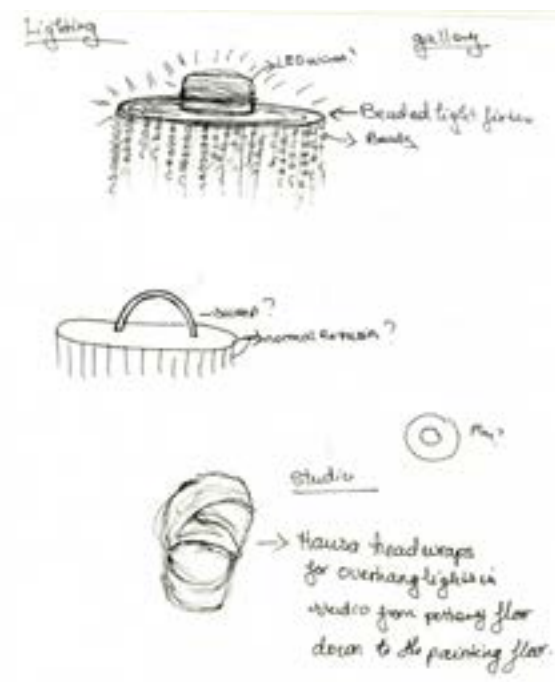
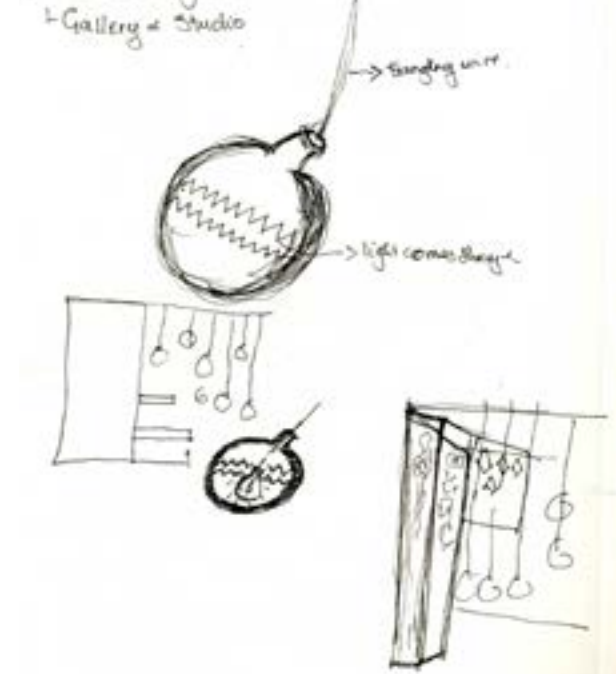




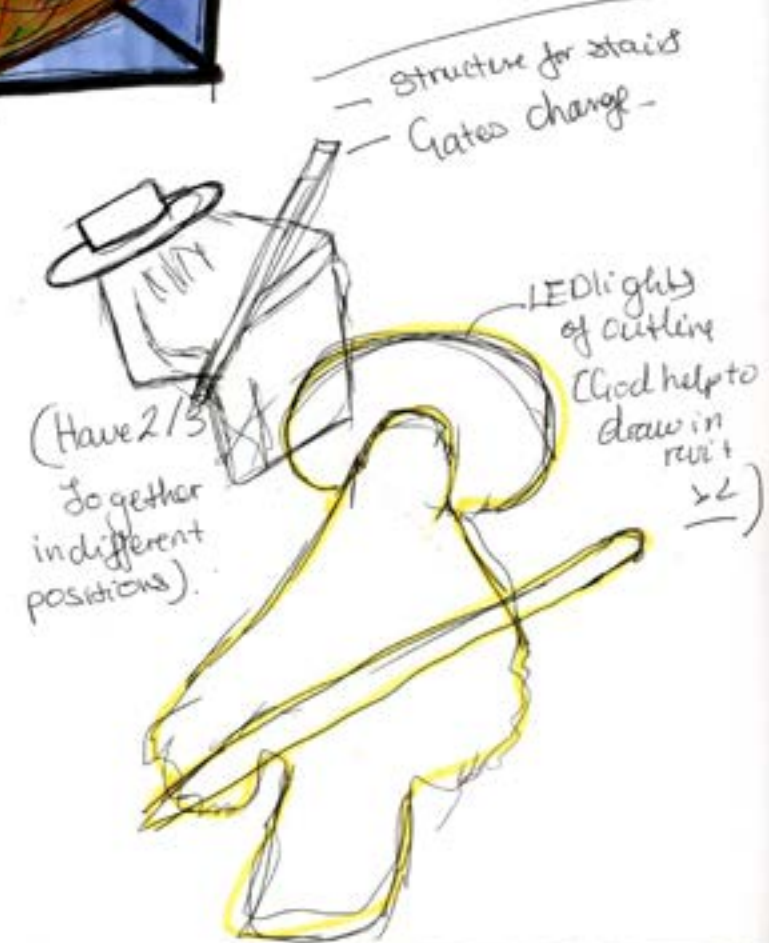
Reception Desk / Counter (Maybe also in gallery & studio?)

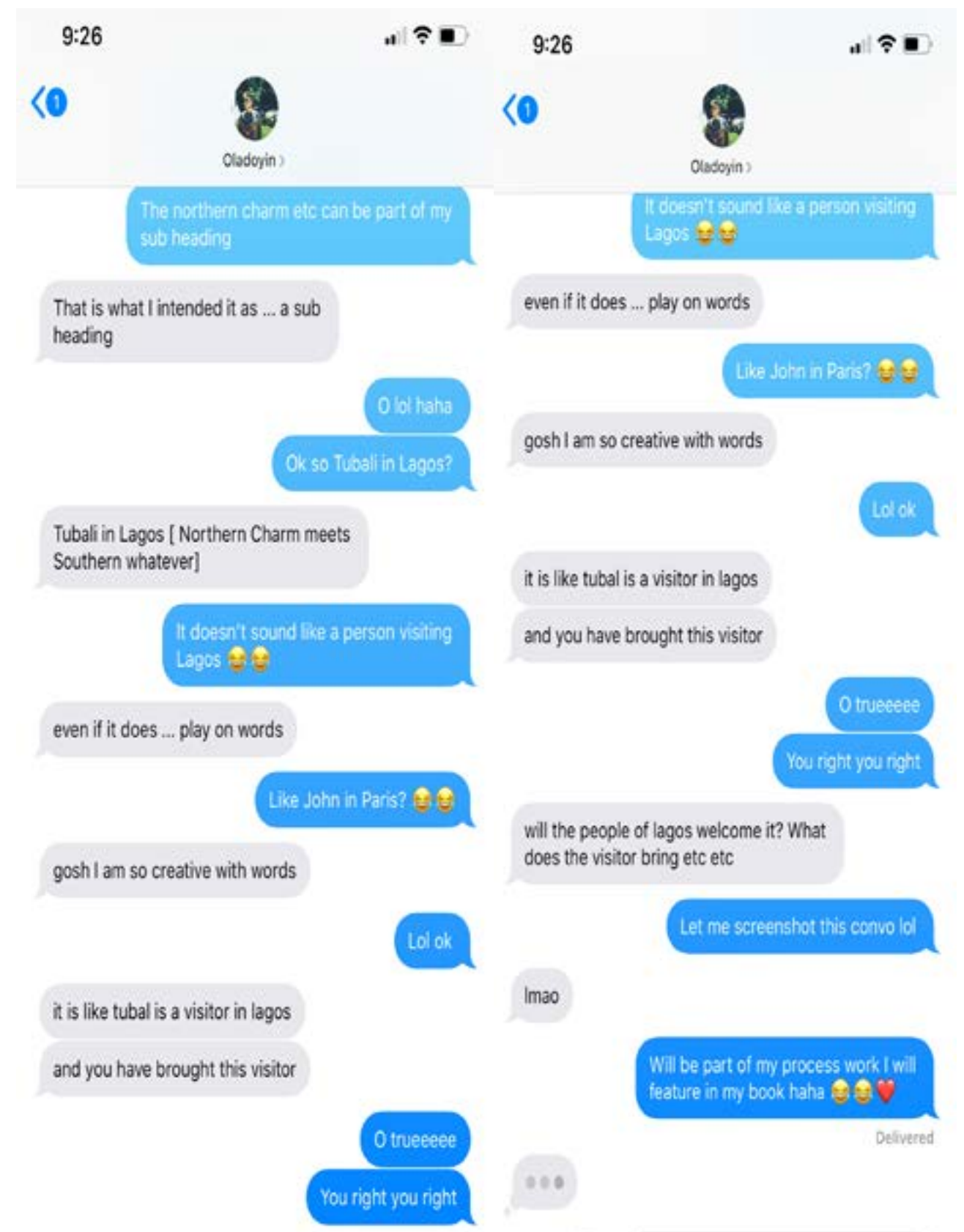
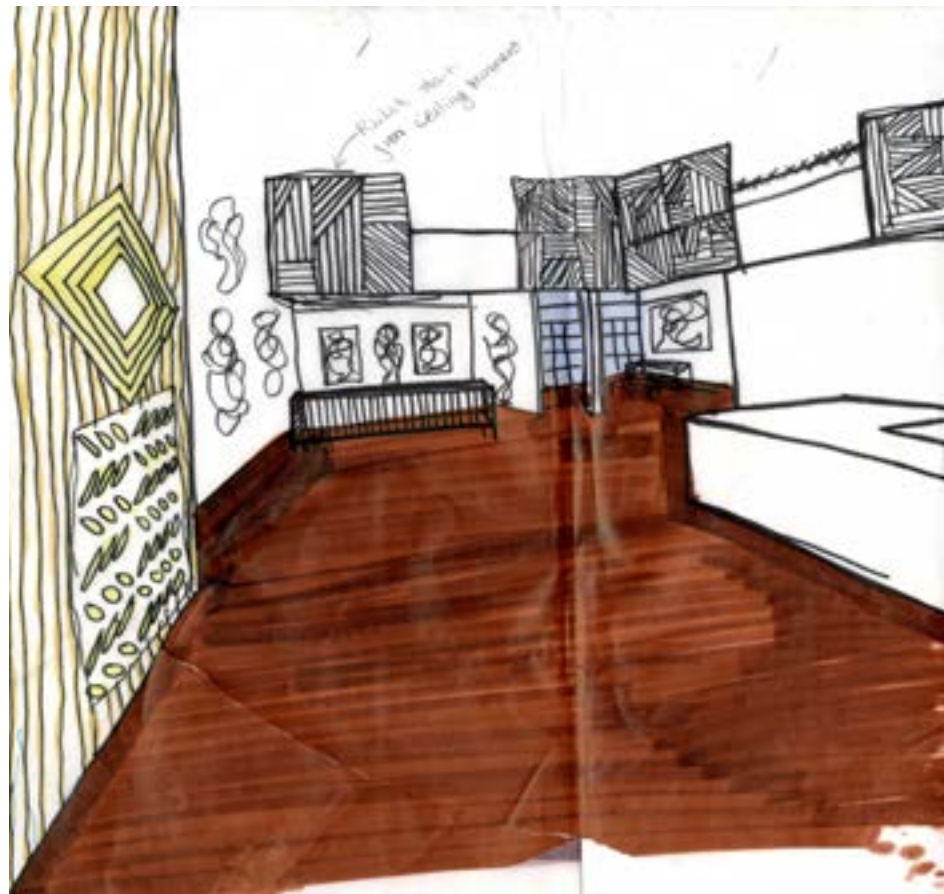


Calabash lights



Masquerade lights





CONVERSATION WITH MY SISTER WHEN TRYING TO PICK A TITLE FOR MY PROJECT!