

THE IMPACT OF COLONIALISM OF AFRICA'S INTERIOR ARCHITECTURE AND
CULTURE

Submitted by
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A TUTORIAL PAPER PRESENTED TO THE
INTERIOR ARCHITECTURE PROGRAM
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
BACHELOR IN INTERIOR ARCHITECTURE
CHATHAM UNIVERSITY
DECEMBER, 2017

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AKNOWLEDGEMENTS

I would especially like to send a special thanks to the people in Nigeria that guided me and shared their ideas with me throughout the research process. I would like to acknowledge my mother for her support and guidance during the length of the tutorial research. I would like to thank David Rigo, for his understanding, patience, appreciation, and his determination to see me excel in the research process.

I express my warm thanks to Mr. Jean Jacques Sene and Ms. Kyra Tucker for their support and guidance during the length of my Tutorial.

Thank you,

Abstract of Tutorial Paper Presented to the Interior Architecture Program at Chatham University
in Partial Fulfillment of the Requirements for the Degree of Bachelor
in Interior Architecture

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The purpose of this research is to identify what Africa's traditional design and architecture was comprised and what occurred in transition as the country was subsequently colonized by the British. This research shows how some buildings in Africa tried to keep their traditional cultures like the region of Nigeria, where they use their contemporary vernacular architecture to preserve their values and beliefs. To accomplish this, site visits and interviews were conducted in Nigeria to show the differences between the old and new worlds of architecture. This paper will provide a definitive outline as to what and how African design was before the coming of Westernization, and will provide a new perspective on how to apply culture and traditional craftsman in interior design.

CHAPTER 1

INTRODUCTION

This paper seeks to understand what constitutes native African design. It will show the religious and cultural beliefs of the African peoples in their interior spaces and how colonization took much of that expression away from them. This paper will inform readers on the differences of interior architecture from some African countries that were not free to connect with their prior historical cultures creating a break due to the effects of colonization.

Africa from a scientific perspective is the birthplace of mankind. It borders the southern half of the Mediterranean Sea, and includes 54 different countries. Africa stretches to the south of the equator and covers more than 12million square miles, making it the world's second largest continent and the world's second most populous one. The largest country in Africa is Algeria, the smallest is the Seychelles and the most populated is Nigeria. There are more than 1500 languages spoken across the continent. The continent has so many languages but of these, the principle languages spoken are; Arabic, French and English while the top 10 African languages spoken are Swahili, Amharic, Yoruba, Oromo, Hausa, Ibo, Zulu, Shona, Portuguese and French. Figure 1 is a visual representation of the languages that are spoken throughout Africa. (Konrad-Adenauer-Stiftung, 2017)



Figure 1 (Konrad-Adenauer-Stiftung, 2017)

During the latter part of the Stone Age period, humans in Africa produced some of the earliest and most significant examples of Prehistoric art. Africans lived by hunting and gathering with stone tools around 100,000BC. By 5,000BC, farming had spread to North Africa. At that time the Sahara was not a desert but a green and fertile land. The Sahara is the place where the earliest Stone Age or Neolithic culture was to be discovered between 8000-3000BC. In this period the people are shown to be have worn woven materials and were also skillful potters. (Lambert, n.d.).

Africa's culture was very diverse with the Sahara Desert in the north, the Savanna of the west and the Rainforest of Central Africa, all this shaped the way people lived and because of this cultural diversity the art of Africa too is also very diverse. The art of Northern Africa was influenced by the Arabs after the Islamic conquest. Similarly, the art of Ethiopia was influenced by Europe and Christianity.

The art of Africa was produced with the use of many materials such as wood, metal (bronze and iron) ceramics and ivory. One element of African art that stands out is that it can be seen frequently in three dimensional examples rather than two dimensions. In other words, sculpture was used more than paintings. The sculptures were mostly made to resemble people and sometimes animals which were made of wood, bronze, terracotta and ivory.

Mask carving was another form of art. Individuals would wear them in ceremonies to perform dances and also for decoration around within the home. They are typically made of wood but are often decorated with ivory, gems, paint, and animal fur. (Ken, 2017). Figure 2 shows a sculpture of a woman's head in bronze and figures 3 and 4 show a mask worn for ceremonial dances. Jewelry was also an art form created by and for African people, which was produced from gold, gems, shells and other materials. This was a way of showing one's wealth and status in the community. (African Jewelry, 2017). Ostrich shells go back thousands of years as well. They were found in Neolithic and Paleolithic sites, in a disc like form. The bones of an ostrich are one of the oldest materials used to make Africa jewelry and Cowrie was discovered in South Africa in the 15th century. Examples are shown in figure 5 and 6.



Fig 2: Woman's Head in Bronze.



Fig 3: African Mask

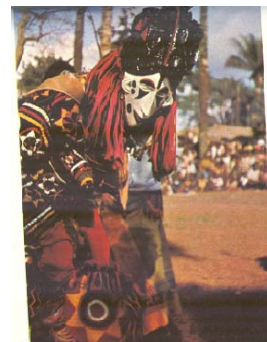


Fig 4: Ibo Masquerade



Fig 5: Ostrich shells jewelry



Fig 6: Cowrie Bracelet

Another preferred form of decorative art was pottery. Ceramics were used every day in Africa and came in the form of pots, calabash and also as art in a house. Indigenous designs were common. More will be said about this aspect later in this paper.

CHAPTER 2

LITERATURE REVIEW

I. WHAT IS COLONIZATION?

Colonization is a political policy or practice whereby an external nation taking full or partial control over another country and also exploiting it economically. (Wikipedia, 2017). Colonization as a widespread practice peaked in the period within the first half of the 20th century. This period also included the challenges of two world wars. Colonization started in Nigeria in the 19th and then continued into 20th century. The area was originally called colonial Nigeria which was then ruled by the British. The impact of colonialism in Nigeria will be discussed under political, economic and religious aspects. In terms of the economic impact, the British colony invaded the country's production system by introducing it to new forms of production like new cash crops. In that way, Nigerians not only relied on home cultivated food crops but also exported crops for income. In addition, raw materials were transported out of the country to the colonizer's industries. The major impact of this practice was that cash crops were bought at cheap prices but sold at higher rates to other nations. In terms of policy, the Europeans can be said to have helped sow the seeds of disunity, corruption, and discrimination among the peoples by bringing policies such as legislature, judiciary and executive branches into the system which for centuries had existed without any such form. (Impact of colonialism on Nigeria by the

British, 2015). This is why to date Nigerians experience political disharmony and indifferences as those who long for a tribal based culture deal with a Westernized form of government.

One can say the coming of a national education system had in fact, made Nigerians literate to be sure. In some instances, it brought the country together, and with that Nigerians saw a way to obtain their independence. However, this benefit also created problems of inequality between the urban cities and rural areas and it gave some tribes distinct advantages in acquiring more political positions.

Colonialization has indeed affected Africans' culture in many ways. Some say it was seen as the death of Africa's native culture and tradition. (Mercy U. Nwegbu, 2011). In contrast, they have with no doubt left us with some positive aspects like bringing the religion of Christianity and Islam which was brought through trade with the Arabs. They took away local shrines and even burnt down many local houses of gods. But the worst aspect of colonization was how the Europeans sold or stole the countries' works of art. (Editorial_Staff, 2014). Even the mode of dressing changed drastically. Before colonial reign, they wore cloth to simply cover their nakedness and were very modest in practice. Clothes are now worn simply for the sake of fashion rather than to discretely cover the body parts or from some type of tradition. This new mode of dressing has eroded the moral standards of Nigerians. (Mercy U. Nwegbu, 2011). Tradition was taken away in terms of women maintaining their virginity before marriage. Unfortunately, this practice has gained less ground and is no longer founded in the culture.

Interior design is not just about the aesthetics of a space, but a process that adds value to a space. It also provides solutions on finding one's identity or culture. In order to find that identity, we must design around our true history and culture. "Your home should tell the story of who you are and be a collection of what you love" said *Nate Berkus*. "Architecture has to be

greater than just architecture. It has to address social values, as well as technical and aesthetic values.” By *Samuel Mockbee* (Family, The official website of Samuel Mockbee, 2015).

The colonial experience had a dramatic impact on the Nigerian society. The layout of living spaces in terms of design had also changed. Before colonization, home layouts were set up for convenience rather than ornamentation. One of the most important elements of design when building a home is the living space, which is the realm of interior design. The colonial Nigeria was stripped of the traditional life and culture in the built environment. However, designers hardly use this traditional method today when designing. Rather, they believe a true design should be modern and more importantly, functional.

My design will try to capture the true meaning of Africa’s design sense through Nigeria’s Hausa Architecture where I will seek to educate the reader on the misinterpretations of different tribal cultures, and by extension, the importance in space layout. My research was fully influenced and based on my home country of Nigeria. I believe living in an extended family and part of a royal kingdom, I have first-hand knowledge and have seen the impact of Westernization on our interior design, not only that but our origin as a whole.

Architecture in art historical terms is often limited to the building components of stone, brick or wooden materials. Huts were considered the original mode of architecture, because they reflected the culture of one’s identity, sadly, this act has been long forgotten about. “The hut is not a living space; rather it is a sleeping space and, if need be a shelter from the effects of climate *Julius F. Gluck*. (Skinner, 1973). The interior of the hut was occupied by man’s findings, and belongings such as his animals and provisions. The hut lacked windows and the only access for air was through the door. The image in Figure 7 below is a typical example of a traditional hut in

Nigeria, where it shows an opening and no windows, and Figure 8 shows a modern example of the hut which also lacks windows.

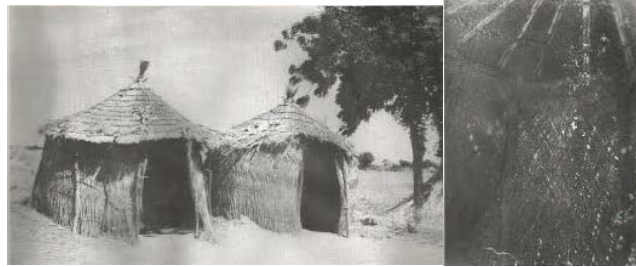


Fig 7: Traditional Grass hut in Katsina, Nigeria. (Dmochowski, 1990)



Fig 8: Modern hut in Emirs (Kings) Palace, Kano Nigeria. (Modern Hausa Hut, 2017)

II. AFRICAN TRADITIONAL ARCHITECTURE AND DESIGN:



Traditional forms of African architecture can be traced back thousands of years. Regardless of the fact that most of the historical events that shaped African culture are not documented. As history has it, traditional architecture had never been associated with structures designed by trained architects. The building practices were created by local craftspeople.

African villages widely expressed the social structures of the groups of people living within them. Decorations show more bonds with the society's value system, which helps to identify and promote the various communities' morals, pride, and solidarity of the people. (Denyer, 1978). Traditionally, African decorations in general are not seen as a luxury.

In Africa, the decorations can be seen in the entrance of the space, the façade, ceremonial buildings, doorways, inner walls and roof pinnacles and even a space called the wife's room. But the emphasis is put more on some aspects of the buildings or areas than others. Mural paintings, for example, can be found in the upper Guinea coast, the colors are generally black, white, red and ochre. Relief mud decoration have been found among the Fulani of Guinea, Asante, Ibo, Benin, Hausa land and parts of Yoruba lands. The practice of pressing natural objects into wet clay was known as well. Pebbles were the most common materials used, but in Kano state,

Nigeria, pieces of Mica were used. As these were more costly to find, they were used mostly inside the Emirs' palace. Another form of decoration was the use of pottery. Either broken pieces were used or as whole for the walls and some time the floors, this can be found in the Nupe houses. (Denyer, 1978). The Jaba people decorate their front patio with cowrie shells which were arranged in a circular or dice cup pattern. The graphic figure 9 shows an Ibo house, southern Nigeria, about 1925. The mud walls of the house have cowrie decoration and a carved wooden door.

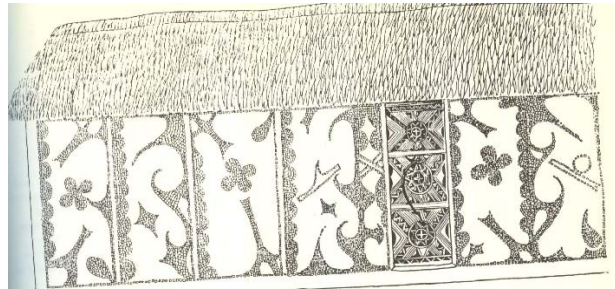


Fig 9: Façade decorated with cowries, Ibo house, Southern Nigeria

The interior roof of a Fulani house can be decorated with a basketwork panel, an example can be seen below in Figure 10, while porcelain bowls are used in Hausa houses, especially the Emirs (king) Palace. (Denyer, 1978). Figure 11 highlights painted decoration on a vaulted ceiling while porcelain tiles are inserted into the intersection of the ribs while figure 12 is an excellent example of door wood carvings made of solid wood carved in relief and pivoted on protruding pegs at the top and bottom.



Fig 10: Roof of Fulani house Fig 11: Interior of Hausa palace, Kano, Nigeria.



Fig 12: Yoruba door, western Nigeria

III. BRIEF HISTORY OF NIGERIA AND ITS ART:

Nigeria is very diverse with a wide variety of peoples, terrains and climates. Nigeria is divided by a Y shaped division of the Niger and Benue Rivers which geographically divide the country into three main areas North, East, and West (Eicher, 1976). The North consists of two ethnic groups the Hausa and Fulani. Their historical and religious backgrounds are reflected in their clothing called kaftan and their personal architecture. The east peoples are called the Ibo, they are mostly Christians, while the west, the peoples are known as the Yoruba. Their populations are primarily Christians and Muslims as well as believers of indigenous forms of religion. Nigeria is blessed with abundant resources like cotton, silk and dyes. Cotton has been traced back to 5,000 years. (Eicher, 1976). Nigerians have many ways of showing off their creativity. One way is through handcrafted textiles. But these traditional textiles are changing just as the environment is changing. Woven textiles were traced through archeological discoveries in eastern Nigeria over a thousand years ago. Textiles woven from bast and leaf fibers these textiles are traditional. Embroidery is another form of art and can be used in garments and houses. Textiles can be used as bedspreads, tablecloths or wall coverings. (Eicher, 1976). The Hausa-Fulani Architecture and culture will be the focal point of my research. The Hausa-Fulani are the people from the Northern part of Nigeria. Figure 13 below is an example of an embroidery motif design in a traditional space in Hausa land, Figure 14 shows some of the most common decorative motifs in Africa and Figure 15 shows the King wearing a traditional handcrafted robe called a *jalabia* and royal robe *Alkyabba*

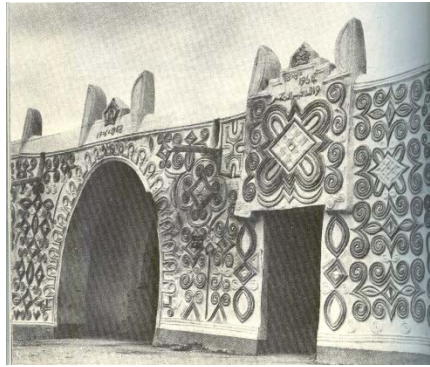


Fig 13: House decoration and embroidery design have similar motif (Eicher, 1976)

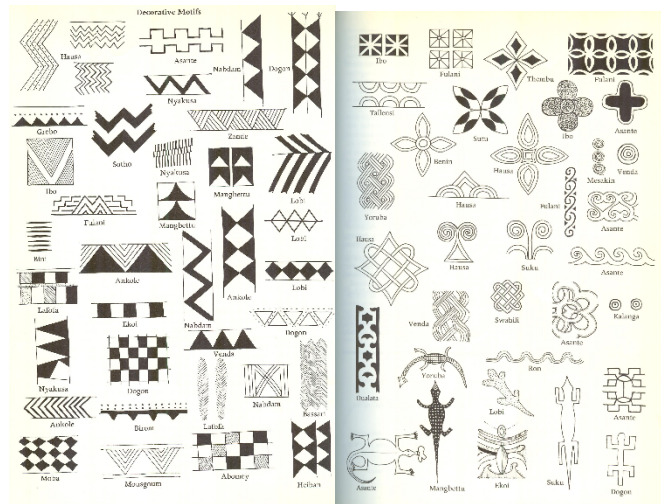


Fig 14: Decorative motifs



Fig 15: Hausa King Wearing a Decorative robe

These designs are based on two categories, cellular and intricate linear design. The cellular designs are usually made up of two alternating, serially repeated units. One being the positive and the other the negative which means one can be light and the other dark or one raised and the other incised. The designs are based on geometric shapes and completely cover the surface on which they are found. While the Intricate linear design is based on curved lines, often with much interlacing. The designs are typically applied to neutral grounds.

These designs are usually made from a plaster known as *Makuba*. *Makuba* is made from the fruit pods of the locust bean tree. They are grated into ragged strands which are then soaked in water, which is left for some days. The mixture then produces a gelatinous, viscous liquid, which is poured into the red building earth. When it is spread onto the wall, it has a bright sienna or sanguine color. It gradually darkens after few hours and becomes a tint of Indian red. Figure 16 is a picture of the Hausa Museum known as Gidan Dan Hausa and Figures 17 & 18 Shows Makuba in original Form.



Fig 16: Gidan Dan Hausa



Fig 17 & 18: Makuba

Another type of plaster is called *laso*, which is a waterproof cement made from three ingredients: *Katsi*, *Gashin jima*, and *Dafara*. *Katsi* is a by-product of indigo dyeing, a deposit which forms at the bottom of the dye pits. These deposits form lumps at the bottom of the dye pit, which is then dried and fired and later pounded into fine light grey powder called *Katsi*, which is the main constituent of *laso*. *Gashin jima* consists of a goat hair which improves the stoutness of *laso*, this hair is mixed with the grease scraped from the inside of previously soaked skins. The grease gives the waterproofing quality. And *Dafara* is obtained from the root of a wild vine, named *dafara*. The *dafara* gum serves as a binder, turning *laso* into a hard, weather-resistant cement. The roots are pounded with stones into a soft pulp and water is added to form a viscous solution, and in the process it is mixed with *katsi* and *gashin jima*. The mixing is repeated twice a day for ten days.

Chafe plaster is made from black earth to which a glutinous fluid is added. The fluid is obtained from a locust bean pod or from the acacia tree, locally known as *bagaruwa*. An example of *bagaruwa* can be seen Figure 19 & 20, the picture was taken from Gidan Dan Hausa Museum in Kano State, Nigeria.



Fig 19 & 20: Bagaruwa

The wall surfaces are then covered with the mixture, and sieved gravel is gently pressed into the partly dried plaster with a flat tool. Before the plaster dried completely, the surface is then incised with geometric patterns; lastly the surfaces receive two coats of *bagaruwa* and two of *makuba*. *Chafe* lasts for many years without maintenance. This type of plaster is mainly used in the kings' palace *Emirs*, where decorative plasters are used in the interiors. One of the types of plasters contains small pieces of quartz set in gum arabic and is called *dada kyau*. It has the ability to reflect the light in prismatic colors. Another plaster includes mica particles which gives a silver reflection. When yellow pigment is added to the mica, the reflection has a rich golden hue. (Dmochowski, 1990)

IV. FURNITURE AND HOUSEHOLD OBJECTS:



Fig 21: Yoruba women with headloads of calabashes Nigeria.

Furniture in Africa consists of supporting the body associated with sleeping, resting or working. Before colonization furniture was minimal. People slept on animal skins or woven mats which were spread on the floor, used as shield from wind and sun on doors or on a foot high Estrade, which is a slightly raised platform. (Sieber, 1980), figure 22 shows an example of this. This bed is originally meant as a shield from mosquitoes, and within the arch hollowed space, fire can be placed to give warmth to the sleeper.

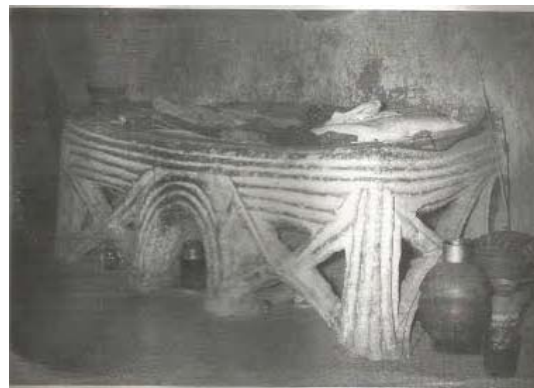


Fig 22: Estrade or Platform made in clay tracery openwork (Dmochowski, 1990)

The mats were made of reeds or bulrushes dried in the sun, which was used for eating on, sleeping, sitting and playing. Jobson stated mats are the basic medium of exchange. They dye them several colors which are the most valued by Europeans. Other household equipment found

in traditional homes in Africa are containers. These serve many purposes; protection of goods, storage of food, clothing or valuables.

Food preparation and serving, which include large baskets, or mud baskets can also be found. Some of these are built in objects. These objects are usually placed on shelves around the home or suspended on ropes or in nets. Figures 23 through 31 are examples of typical African household equipment. The calabash shown in figure 21 above grow in different figures and sizes. The bark is thin, not exceeding the breadth of a half crown, but is very tough. The wood is very smooth, and it takes a good polish. (Sieber, 1980). From the shell, utensils are made which come in various sizes. These calabashes serve as well-buckets, water-pots, travelling canteens, and the sounding boards of musical instruments. The fruit of the calabash-tree is called buyu, this fruit is split and dried which is used as ladles. Example is shown in Figure 23.

Basketry in Figure 27 is one of the most ancient form of craft. The technique used in making baskets is difficult to define in clear distinction to woven textile which is made on a loom. Textiles are cut, sewn, shaped, fitted, wrapped or unwrapped, whereas baskets, tend to be space enclosing forms of a fixed shape.

Another form of art is pottery, as seen in figure 31, which is more durable if compared to baskets. The reason is simple: the process of firing the dried clay vessel drives out the chemical bonded water and the clay becomes strong. In Nigeria, the oldest pottery yet found is from the early fourth millennium B.C. (Sieber, 1980). African pottery is hand built. Designs may be stamped, impressed, carved, punched, and rolled, molded, scratched, polished or printed on different forms that are variants of bowls, pitches, and cups.

The most existing tools for agricultural people in sub-Saharan Africa are the hoe and mortar or grinding stone. The hoe is used for tilling and planting, while mortar as shown in

Figure 24 is used for pounding or grinding of the crops into edible form, in some cultures it is also used as a musical instrument and also serves as a chair. In Africa no household is complete with a mortar and a pestle. The utensils are hewn from a solid block of a timber tree. Mortars vary from one or two feet in diameter and from a few inches or more in depth. The pestle is about two and a half feet in length.

The stool is a sign of superiority in many African culture, they are associated with leadership. The stools serve as seats when high initiates are resting, eating or watching dance performances. Stools vary, they may be simple or very elaborate.



Fig 23: Calabash bowl and ladles. (Cheidozie, 2015)



Fig 24: Kenya, Mortar and Pestle



Fig 25: Tuareg, Niger fiber Mat Screen

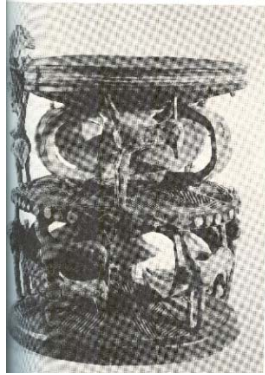


Fig 26: Igbo, Nigeria wood stool Fig 27: Basketry products, use for storage and carrying chickens



Fig 28: LID. Kanuri, Nigeria
Used as a lid for a calabash



Fig 29: Calabash. Kanuri, Nigeria



Fig 30: Margi man making a waterproof
Coiled basket drinking bowl, Nigeria



Fig 31: Potters Yoruba, Nigeria

V. NIGERIAN HAUSA ARCHITECTURE:

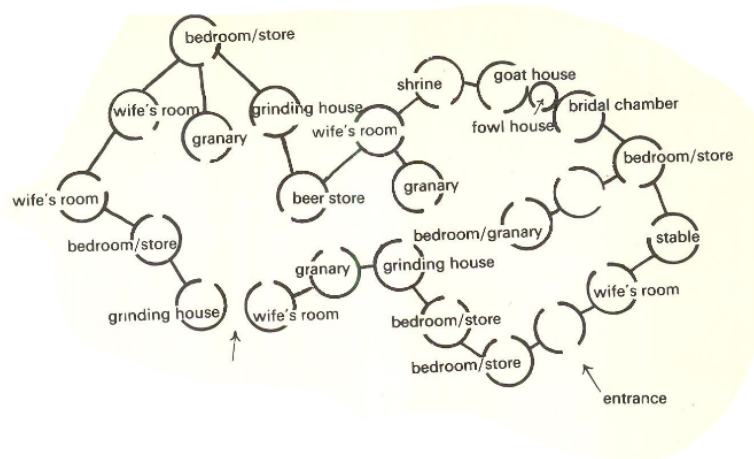


Fig 32: Plan of Birom homesteads, northern Nigeria, about 1949. (Denyer, 1978)

Nigeria can be traced to Prehistoric settlers living in the area as early as 11,000B.C, with 186,987,563 populations. (Nigeria Population, 2017). The country became a British protectorate in 1901, until it gained independence in 1960. By the 11th century, Islam reached Nigeria through the Hausa state. The Hausa state is mainly in Northern Nigeria, though Hausas can be found in Niger and the Mali republic. The Hausa people traced their great ancestor “Bayyajidda” who was the founder of the seven Hausa states; Daura, Biram, Katsina, Zaria, Kano, Gobir and Rano. Kano is the primary state this thesis will focus on.

The people of Kano are predominantly Muslims and Hausa speakers therefore religion has a significant influence on their traditional, social, and cultural set-up of the society as well as their architectural forms and concepts. Like any architecture, culture is reflected in Hausa architecture too. However, as times change, generations and materials change with it. Hausa architecture is the architecture of Hausa People and it includes homes, mosques, walls and gates. (Afropedia, n.d.). Hausa is the most widely spoken language in West Africa; mainly spoken in northern Nigeria, the Republic of Niger, Northern Cameroon, and Ghana. The traditional

building material of the Hausa settlements was mud. This material has been used to give a unique and decorative element and character to the houses, the villages and the towns in which they are built. As this settlement form is also closely connected to the social and religious customs of the Hausa people, keeping these values and elements alive in modern Hausa architecture is different with the introduction of new materials. (Moughtin 2013).

With colonialism in Nigeria, the general lifestyle and culture of Nigeria underwent a change that has obliterated the traditional architecture. The recent buildings all across the Hausa regions in Nigeria will display the usage of imported materials and construction techniques that are evidently tailored to satisfy more Western contemporary culture.

The interior walls of the Hausa land are erected in a layered form on a simple foundation made of mud. Each layer is allowed to dry before the next one is built. The walls are made using purely clay, sand or earth mud, and are about fifty centimeters in thickness. The earth mud is a mixture of wet earth, dried animal feces and sometimes grass or reed pieces included for strength. Many may wonder, why animal excrement? That is because the essence of the animal feces ensures a good bounding while the grass provides it with good strength. (Oyediran, 1994). Animal feces acts like a thermal insulation and is the best natural disinfectant. This material makes the home environmental sustainable. (Curtiss, 2016)



Fig 33: Poop, Brick extra durable cousin. (Curtiss, 2016)

Residual materials from dyeing pits are often mixed with the earth, mud, and feces for smoothness and water resistance. Masons usually use their fingers and palm impressions to create motifs and decorations on the walls when they are still wet. Earth from ant hills are usually collected and combined with the mud for a smooth and lustrous wall surface. The ant hill dust is used in building as a stabilizing agent, so that the mixture is well cemented together. The structures for the roofs in this area are formed with a little door space with few or no window openings. They are usually achieved with the aim to eliminate the hot, dry, and dusty air by making the air cooler. At the same time, it helps in the reduction of the dust and flies, also the functions of those small windows are for ventilation and lightning purposes which are efficient enough. The typical Hausa window shapes are elongated upright rectangle. In more elaborate buildings they are topped with arches (Kandame), alternatively with a triangle which gives the form of an arrowhead.

Doorways are generally categorized based on position such as the outer and inner doorways. The outer doorway tends to be closed by wood or single iron (in major palaces) doors are also referred to as kaure. The doors are hung on pivots, and then much later they were hung on hinges. Inner doorways which allows passage to the semi-public and private areas, were doorless. Occasionally areas were screened in with grass planted curtains (Asabari). The outer doorways are generally rectangular in shape while the inner doorways are generally in arch forms.

To finish the construction, the floor is then filled with laterite “marmara”, which is earth dug from the barrow pit that gives a surface a long lasting construction basis which is then mixed with water. This permits the floor to become hardened and making it appropriate for effective

occupation. A final layer of ant hill dust layer is then prepared to give the floor a hard and smooth finish (Oyediran).

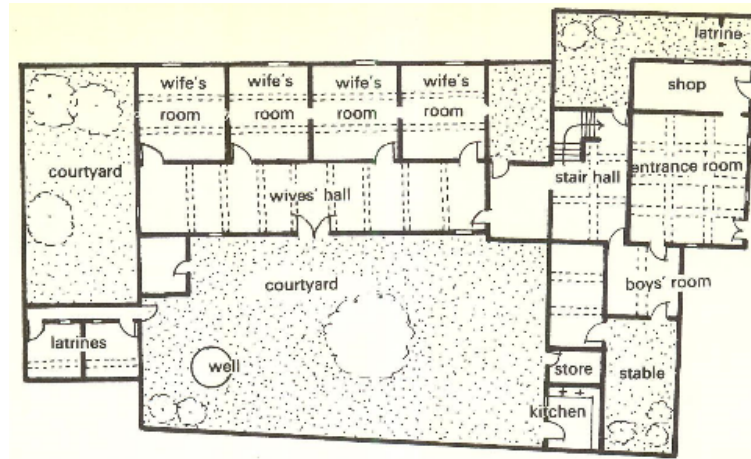


Fig 34: Plan of Hausa house, northern Nigeria, 1950. (Denyer, 1978)

The Zaure of the traditional Hausa homestead is a multi-purpose area. It is the first port of call in the compound and is the particular haunt of the Maigida (Husband), who receives callers and executes his home-based crafts there. With stringent Islamic injunctions forbidding casual interactions between the sexes (particularly with married women and those in “purdah”), Purdah is a state of seclusion or privacy from men, it has subtly become the homestead security-post, where callers are screened. The non-alignment of outer and inner doors results in the visual continuity to be broken guaranteeing the privacy of the inhabitants. Only highly-favored males or those who constitute the family are allowed to go beyond the Zaure. Rather than be just a space for social interactions, the Zaure is thus a socio-religiously symbolic space, defining level of social acceptance.

The frequent use of flat mud roofs in Hausa land results in fire prevention, therefore, the formulation of policies addressing the use of thatched roofs in the urban zones began. This policy began the impressive disparity between urban and rural architecture in the Hausa land. This

resulted in the structures of urban areas to have mud roofs and rectangle walls and those in the suburban areas to have simple thatch roofs with circular planes. (Zango, 2014).

The roofs also respond to extreme temperature differences between the days and nights, because they are semi-conductors that maintain a temperature equilibrium, while buffering between interior and exterior environments. The introduction of new building materials such as cement and corrugated iron sheet from Europe had a massive impact on the physical appearance and body of the home. For instance, corrugated iron sheets quickly became a popular acceptance, resulting in the traditional thatch roofs being abandoned as they were highly flammable. In addition, since it is very difficult to roof a circular structure with rectangular iron sheets, this formed the basis in some areas where basic shape of their structure changed to a rectangular one. (Adamu, 2005). If one categorizes decoration in Hausa traditional architecture one sees that it falls into three groups: surface design, calligraphy and ornamental. The author observed that the three categories could be displayed on a single facade of the “Zaure” although the choice depends on the status and preference of the users. “Graffito” is the term given to a form of decoration in which different color wall plasters are laid in layers, and the design is made by scratching the upper layers away. (Denyer 1978), it has been suggested that this decoration may have some magical or religious significance embedded. The Hausa practiced this form of “Graffito” and determined which decorative patterns were carved into smooth patterns on the wall resulting from texturing of the decorative layout by roughing it out with a piece of metal. Hausas decorated their facades with intricate and impressive interspersed arabesque relief forms that would be painted in bright rich colors. Hence, street facade decoration is usually a demonstration of wealth and social prestige amongst Hausa.



Fig 35: Hausa Architecture (Kamara, 2015)

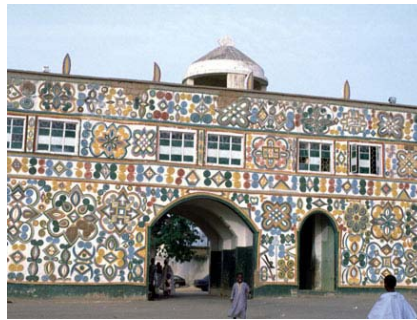


Fig 36: Gate to the palace of the emir of Zazzau, Zaria, Nigeria (Jell-Bahlsen, 1994)

These decorations derive primarily from traditional themes and motifs of animals, they also have Quranic motifs which have been incorporated into the vocabulary, as confirmed of both Islamic and western influence. Wall mural motifs include; bicycles, airplanes, and Quran verses from the Holy Book. (Elleh, 1996). Another feature of Hausa facade decorations are the horns of mud known as “Zanko” visible along the parapet of the buildings, which gives the Hausa structure a lighter and picturesque feel and appearance.

As time passed and as new generations came in, the art and culture too underwent a change as new people brought in newer imaginative qualities leading to significant changes over a period of time. The usage of materials and thus the decorative techniques also changed. The following influenced the changes which are classified in terms of determinant and moderating factors

One can divide the determinant factors that associated with the development of Hausa house forms and motifs into several distinct categories. Hausa behaviors are influenced by their traditional inheritance, in terms of their orientation and exterior viewpoints toward making final decision over certain inclusions within the home. Hausas are fortunately united by common language and the religion of Islam. One example is the use of curvilinear conical and mud dome roofs structures that were included because of the advent of Islam. Also, the practice of seclusion and privacy for women and the separation between the genders in homes responds to Islamic regulation. This was the main reason of courtyards in the traditional homes. When considering work and occupations, Hausas' are deeply involved in agriculture and ornamentation. Ornamentation has had a tremendous impact on traditional architecture, which can be seen in their craft and dying methods. Examples of this can be seen in terms of the carving of the calabash and the making of fabric with different beautiful designs amongst others). The climate forms a distinct part of determinant factors that led to the development of Hausa house forms. Rain, temperature, wind and humidity were aspects that determined the ways in which the architecture evolved.

Meanwhile, Northern part of Nigeria hosted by the Hausas and other tribes falls within the savannah area and is characterized by very little rainfall and extreme temperature difference between day and night. The most reliable building material is mud, because it takes a long time for it to get heated and affect the micro climate within the building. (Zango, 2014) The other category to consider are those that fall under the category of moderating factors associated with transformation in the development of Hausa house forms:

The coming of colonial masters in Nigeria brought about an impact on modernization, and sudden change of local technology. There was the use of burnt bricks and subsequently cement,

concrete, and steel. There was also the use of corrugated metal sheets for use in creating roofs which were a shift from the use of traditional building materials. The impermanent nature of traditional buildings meant that there could be quick adjustments in the family compound to change circumstances. Meanwhile, advent of the colonial government in Hausa city changed the traditional life and culture of the people. Therefore, Hausa traditional architecture was no longer put into practice as it has been overridden by modern technology and materials. Moreover, the economic, political and social virtues have had an impact on the traditional architecture.

Some of the changes that occurred in the modern period were the abandonment of old traditional settlements and villages for new state settlements and towns. Couple that with the disruption and fragmentation of long standing extended family bonds. The disappearance of large family compounds and the introduction of new smaller nuclear family units also had a distinct impact on the scale or look of the architecture.

Additionally, traditional architecture by the introduction of modern materials and technology led to the change in the physical appearance of settlements the form of different structures. The rejection of traditionally molded decorations on clay walls for modern paints. The rejection of thatched roofs for corrugated iron sheets which resulted to curve-linear forms instead of rectilinear. (Zango, 2014) Even the materials of the Hausa home were built from materials that are easily accessible and in abundance. The materials were not manufactured by machine or in companies, but by manual labor. However, the soil in their area is loose and less plastic in nature: therefore, it becomes essential to add grass binders, cow dung, and locust bean pod to the mixture before being molded to improve the plasticity of the mud, making it very cheap. (Zango, 2014).



Fig 37: 1933 European Quarters at Katsina. (Salami, 2013)

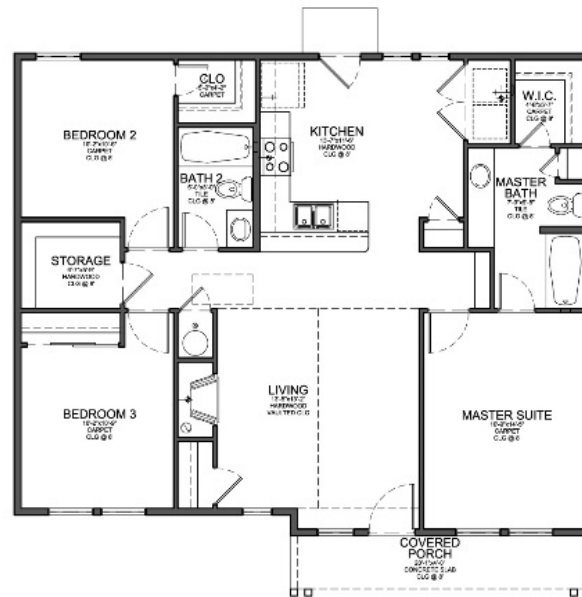


Fig 38: Modern House layout in Nigeria 21st Century

Modern Hausa architecture is an expensive method of construction that not all can afford. The new design or concept has brought in many changes, one of which was the use of generators which are designed for the production of electricity. Generators regrettably contribute to pollution; the smoke they project kills not only the soil but also the plants and becomes harmful to the health of those nearby. Modern design explores simple geometrical forms but often with

exposed parapet walls, which functions as a barrier and extension of the wall at the edges of a roof, terrace or even balcony. The external walls are made of concrete that are supported with steel or aluminum sun shades.

The designs of modern buildings do not properly address the lifestyle of the inhabitants. This resulted in homes not celebrating the traditional communal lifestyle. They became homes that were too small to accommodate the large extended family. At times the designs opted not to create an appropriate kitchen for the preparation of African foods.



Fig 39: Exterior of a local Modern House in Kano

Many building designs were not responsive to the climate of Africa and resulted in buildings that were, without a doubt, too hot for comfortable sleeping at night. For those who could afford air conditioners, the nights were infested with noise pollution from the loud sounds of the generators. Many buildings were not designed to celebrate the aesthetic values of the traditional peoples because a majority of the architecture being constructed was done so in a western style. This meant that design patterns and motifs, normally used to decorate the interior and exterior of the home, were no longer a part of home decor.

The advent of colonial rule and the interaction with western countries dictated the all too frequent reverence of all things western. This in turn, devalued any appreciation of Africa's

architectural heritage. One glaring example is the lack of consideration for the disabled. Modern architectural windows are designed with iron bars called lubbers. The use of lubbers were to protect the inhabitants from robbery, but are exceedingly dangerous in the event of a fire. The placement of the windows also prevents good air circulation.

Some of the best solutions for these issues are the use of materials that breathe, such as adobe. Adobe keeps buildings cool during the day and warm during the night. The design of buildings with high ceilings called clerestories, allow for heat to rise and exit the spaces. The use of an impluvium system dates back to the pre-historical period. These devices collect water and create running streams inside the home for cooling effects. Finally, the design of interior courtyards that open to the sky from which all other rooms radiate are one regional solution dating back millennia. Climate and topography are extremely important considerations for architects who want to build successful edifices and have been considered by native peoples for many centuries.

Looking back at history, traditional buildings can last upwards to 500 years and can resist a wide variety of disasters. On the flip side, modern buildings created in the post-colonial periods cannot last anywhere near that long due to the type of cement being used. Cracking, abrasion and general structural issue are predominant.

The new Hausa architecture is undergoing a change due to the introduction of new building materials from China that dominate the market. The beautiful circular shapes visible in Hausa Architecture with domed roofs, thick walls with decorative plasters have been replaced by a rectangular concrete prototype that is brought over from the Roman column concept that as a matter of fact have no structural functions and only act as decorative elements adorning the

entrance of the buildings. In terms of interior furniture, modern Hausa structures rely on westernized ones. Below is an example of interior Modern Hausa home in Kano, Nigeria.



Fig 40: Furniture in Hausa-Fulani Home

Furthermore, courtyards are no longer found where the family or colleagues can gather round in the shade to dine or hold meetings or where children could play. No gardens or land around the houses and public buildings where children could ride bikes or play is also found. Space has become more constricted and a lack of natural and personal spaces is evident. However, traditional Hausa architecture is visible in the layout of the building featuring high ceilings and toilets attached to every room. (Tofa, 2011)

It is believed that the architects' interest should focus on traditional design with modern concepts and expertise. Through this, the incorporation of the cheaper building materials such as earth, wood, stone and thatch etc. and the design principles of privacy, space, comfort founded in the Traditional Architecture of Nigeria would be enhanced. The tremendous impact of modernization is commendable and certainly cannot be underrated, better still; this paper advocates the importance of cross-blending the modern concept and traditional concept. It will be a great tragedy and a colossal loss if the traditional building styles and construction process disappear from the continent. The benefits derived from our indigenous methods and materials

were enormous and needed to be propagated, while any inadequacy associated with the traditional approach could be modified.



Fig 41: Jaekel House (1904), still standing inside Nigerian Railway Corporation (NRC),
Ebute Meta, Lagos. (Sowole, 2014)

CHAPTER 3

METHODOLOGY

The methodology implemented for this paper was a gathering of information through phone and email interviews. This was done in order to find relevant information on how space was being used, what identity or cultural remnant they had maintained in their Architecture. The interview included questions on the space layout, culture, religion, and design constraints in Kano State, Nigeria. The two places discussed in the interviews were the Emir's Palace (kings) and Central Hotel now called Grand Central Hotel Kano, Nigeria. To answer some of the questions, photographs needed to be taken of these sites. In order to gain access, I was asked to request an approval letter from the Emirates council, because they are private places that are under the strictest supervision. These pictures will provide the reader with a clear visual understanding of the space in terms of size, colors used, and how the aspects of the interior were being determined.

This information also was helpful in identifying the elements of Hausa Architecture, and showing, at times, the limitations of these elements in light of what is maintained. My homeland and people are the Hausa Fulani tribe, from Kano, Nigeria, which is the same city the methodology is based on. It helped me to fully understand the problems affecting the changes in Hausa interior architecture and our culture. My mother grew up in a house surrounded by decorative motifs and interior design that were designed based on Islamic architecture, so now I am afforded the opportunity to see those parts of the design which I fell in love with. Ironically, the house I grew up in has no element of Hausa traditional architecture. It was more modern in tone. This had made me wonder, why we allowed our roots to seemingly vanish in our designs.

I believe that living in a space that is different from your culture may have an impact on ones' lives, be it socially, culturally and even morally. Space is usually different depending on family size and title, but the Hausa Fulani still share the same beliefs and religion. I believe this methodology will show and explain the design elements and the limitations that restrict the use of traditional methods of design. It will help answer questions like: are they practicing their culture and tradition like before in their spaces? And what major elements of art and design did they maintain and what are those they gave up, and why?

CHAPTER 4

DISCUSSION OF FINDINGS

After interviewing the three Nigerians, who happened to be all architects, they have cast the interior architecture in Nigeria with both negative and positive connotations. In doing so, they believed the architecture of tradition is not practiced as before. Each is from the Kano State, Nigeria. Kano is a state and also a city that is situated in Northern Nigeria. They each have strong cultural background and identities, and they are considered strict compared to the other cities.

The first person I interviewed was an architect named Yakubu. He is currently on staff as one of the architects working on the designs and renovation of the Emir's Palace in Kano State. He explained when the building was first erected which was 999-1063 by the first Emir Bagauda, the son of Bayajidda, and in 1463-1499 it was extended by Muhammad Rumfa. Yakubu grew up in an extended family that was centered on religion and culture. He started by explaining the elements of Hausa traditional architecture generally include the court yard, zaure and purdah. All of these were influenced by climate, culture and religion.

Yakubu further explained that Hausa palaces are oriented in such a way that the entrance faces the east direction. This is based solely on Islamic religious codes and tradition. This runs contrary to the normal practice of orientation for effective lighting and ventilation (i.e. north-south). The east/west orientation of palaces (like mosques) is due to the orientation of Mecca (the holy city), which all Muslims face during prayers. This confirms the spiritual position of a palace as religious center. Also central mosques are mostly situated near the palaces e.g. in some instances even toilet orientations are not allowed to face the east.

He explained the constraints of applying traditional architecture in Kano State. He said “we use modern designs because the forms, spaces and sizes are accurately designed to suit the intended purpose of the building unlike the traditional architecture were it is designed based on culture and religion. He added that the use of advanced building materials can be more durable. Since price is not a concern, the palace can draw upon the best materials like concrete which makes it easier and more efficient in building a more modernized structure in a shortened time-frame. But he believes that if the Hausa people had improved on the quality and efficiency of their available local materials instead of importing the materials, it would have been more durable, sustainable and also cheaper, because “we already have local masons called *Magina*, and decorative masons called *Mai Zane*.”

I asked him what his thoughts were about contemporary designs. He explained that “one achieves good precision when designing in the modern style. The aesthetics are open to the imagination as a structure can be easy to build and maintain. A modern design can also be very flexible, enabling the talent of modern and postmodern architects to draw upon their knowledge base with ease. Working in a modern style also allows for innovation of more building materials due to advances in technology that are created to suits the needs of the consumer.

Contemporary interior design also meets the traditional way of privacy, culture and religion. But with all that been said, he shared the negative effects of contemporary designs where he said: “The negative effects include the use of too much energy instead of designs that will use and depend on natural energy sources for cooling and heating, this indeed has a huge effect on our environment. We know that our age is suffering from global warming and this is created in part to excessive use of electricity and heating devices.”

Yakubu went on to explain that his understanding of privacy and religion in terms of his own home was created with Hausa architectural zoning arrangements in mind; public, semi-public and private, (Zaure, Courtyard and Purdah). This “creates a state of seclusion or privacy from men, it has subtly become the homestead or security-post, where callers are screened”. When asked about the elements of traditional culture, he explained that people no longer practiced as before due to the influences of modern social, economic, political and technological factors. He also said “The major problem today is that every society is advancing as well as witnessing day to day challenges, politically, socially and economically. Also, the desire for accumulating wealth seems to impact traditional cultures as many trade these traditional desires for the lure of the modern.”

When I asked him how light and sound were controlled in traditional homes, he explained that they were controlled by the use of high ceilings and high narrow windows and the use of *asabari*, a shading curtain device made from gamba grass, usually used in doors and large openings. Finally, what limited their use traditionally was the financial means to include them.

After compiling all the research, it became clear that even though modern architecture is more practiced now in the Hausa land, they had indeed kept the elements of designs and architecture, in theory, within their homes, offices, and culture. One can see from the figures below an example of contemporary Hausa architecture which is in the Emirs Palace, It can also be seen how traditional dress was in use as well.

From the second interview, architect Haruna, who was born outside of Kano, Nigeria but moved to Kano as a child, grew up in an extended family. He explained the changes in architecture by answering it as “one has to take into consideration the fact that culture is

dynamic, it is not static. It is people's behavior that determines culture." He clearly expresses his feeling towards the contemporary architecture as positive. He added by saying "contemporary design is complementary to our culture, arriving at contemporary designs, culture is brought into play."

He gave an example of a sitting room that is now designed to be larger than one in a traditional home. This is so because the culture now expects that a large number of people will be visiting the space. Climate also plays a role in that tight spaces tend to keep heat inside, but larger spaces make room for air circulation. Haruna explained how his space is being used which is in accordance to the traditional layout. Each space is serving its purpose. Yet, he regrets that he is not practicing his culture like before. He cites the reason for this was because of globalization, westernization and the more cosmopolitan nature of his city.

Haruna explained traditional sound and light as one aspect of interior design that he feels has been neglected in the transition to the modern because the methods had been well planned when designing. Windows and door openings were not necessarily large because of the availability of natural light. The color was also sustainable in nature, so that when wind dust hit the building the color of the exterior would not change significantly. Color in terms of homes has a role to play as it has a functional as well as symbolic value. Later on this color was changed but not forgotten, they (color) reflect on the royal kingdom, power and the love for his people. These colors also have significance in terms of authority, meaning the "kings horsemen", the red and green color means strength and absolute security to the royalty. Finally, Haruna said: "the issue that limits our design decisions was because of finance and a lack of education: if people had been educated on the contemporary method of designs they practiced with such as the darker colored heap roofs, which they took from the European designs, they will understand that the

Europeans used this method to keep heat inside their space, but in Hausa land, we already have abundance of sunlight and houses are already hot, this has been a longstanding issue, these roofs just add to a bad design technique”.

Finally, I interviewed architect Amina Ahmad. She is the Manager and Architect of Grand Central Hotel, formally known as Central Hotel Kano Nigeria. She started explaining the history of the hotel, which, was first built in 1928 for the Queen of England, making it the Queen’s property. In 1960, after independence it became the property of Nigeria (they nationalized it). The hotel during colonization was used as a place the soldiers could be housed, similar to a camp.

As the manager of the hotel, being a woman in a religious and cultural community causes many problems, and these problems initially caused them to lose a financial support from other countries and even within Nigeria in the commercial business. Economy, in this case, played a huge role in the design solution of the space. Amina explained that the colonial building had no electricity they just depended on the natural ventilation and light from oil lamps from outside sources. Privacy was also not an issue then but now is because of religious practices, privacy now must be considered when renovating the building, especially the individual rooms. The hotel corridors are one place that they were able to preserve the old architecture which was done through art works, wall paintings of old mosque and even images of traditional schools. Images of past kings and also the inclusion of textiles were a way to bridge the past with the present. The hope, of course, was they hoped their visitors and tourists will be afforded an opportunity to see the “real” northerner spirit of Nigeria and its peoples. The hotel walls and floors were originally sound proofed and as such, the architect didn’t change that, they merely maintained it. However, furniture and fabrics were added to help with the acoustics and to further bridge past and present.

The architects also maintained the traditional style but attempted to recast it in a modern way, structural elements were maintained and even the traditional use the columns remained. The one area that underwent a large shift was the building's façade, which was covered with glass cladding, Aluco bonds. This was the major area that was changed. They added a touch of Hausa motifs to the façade attempting to anchor the building within the culture of the region.



Fig 42: Central hotel, Kano Nigeria. (Nausicaa, 2014)



Fig 43: Grand Central Hotel

CHAPTER 5

CONCLUSION

Why Nigeria Was Chosen

The architecture that is inspired by England can be seen in a wide range that includes forts, Gothic and Victorian style structures, and even English styled cottage houses. The English legacy started with the age of exploration and the scramble for gold which gradually continued to the colonial era and subsequent independence. (1600-1960). It was a period of about 360 years that changed the continent's architectural history and thus its architecture. The Europeans that invaded the country had no intention of settling down in the colonized countries, their primary objective was commercial and financial, so the homes that were designed as temporary structures could later be abandoned. Nigeria is a part of that colonial legacy. (Elleh, 1996).

I have come to the conclusion that colonial African Architecture is still valid. It is just designed in perhaps a different way, but the space layout, the design concepts and the use of motifs are still being well incorporated into both the building interior and exterior. This has indeed created a sense of what African Traditional Architecture is and how it should be designed within the home or commercial space. This inclusion has allowed people to appreciate the culture, the details of all the styles that originated from the many African and western cultures thus preserving a part of this rich heritage.

For my design application, I looked into what tourists would hopefully want to see in Africa. I believe they are curious and desire to see how the culture looks, how the people live, and what types of indigenous foods are typical. A tourist desiring to be immersed in the traditional culture would rather live in a house that looks and feels like the surrounding climate, rather than living in the same space he grew up in. Africa is very diverse in culture, the Hausa

Fulani share similarities of that culture, therefore each space in a home looks the same but the space is different depending on family type, size, origin and religion. This research enabled me to understand what to implement in each space, because each culture, that is the Fulani, Hausa and Hausa Fulani had their own inspiration from the design world.

When designing such a space for the community, I will consider the interior, the exterior, size, design elements that include aspects and materials that reflect the religion and cultural background of the region. The main focus is to show a tourist how united the Hausa Fulani are in their community. In doing so, the rich and varied cultural legacy of the Hausa Fulani will emerge and educate visitors as to the beauty of the region and by extension, the significance this culture has to the varied tapestry we call Africa.

APPENDIX A
QUESTIONNAIRES

Interview questions:

Emirs palace

- What year was the building built?
- How long have you lived in Kano (older and younger generations view)?
- Where you born in Kano or an immigrant?
- Where you raised here?
- Is your family extended?
- Was your family strict on culture and tradition?
- How do you feel about the change in architecture traditional design? Positive and negative effects
- How to you feel about the contemporary design? Positive and negative effects
- How do you see the effect of contemporary design on your home culture and believe?
Ask about religion i.e. if it affect their religion?
- How is your home space used?
- Are you still practicing culture like before? Does your architecture impact your practice of culture as before?
- Do you see any positive effects in your current architecture, and are there any negative effects?
- What do you think is the major problem affecting this change? Political, economic and culture
- Do you still keep some of your tradition or all?

- How was light and sound controlled before colonialism?
- What was the color of interiors before colonialism?
- Why the choice of the colors and design?
- What are the major design elements?
- Why contemporary not vernacular interior design?
- What limits their design decision?
- What is maintained?

HOTEL

- What year was the hotel founded?
- What is the major change of the space?
- What is the difference between the old interior architecture to the new one?
- What is the company's culture?
- How is the entire space used?
- How did colonization affect your space?
- What are the limitations from integrity from integrity identity and culture in your space?
- Why the sudden change in design? Was it the influence of economy or culture?
- Did you keep any form of culture and identity in the space?
- How was sound and light controlled before colonialism?
- What direction of style are you going for now?
- Why contemporary not vernacular interior design?
- What limits their design decision?
- What is maintained?

Site Observations

Sites: Emirs palace and Central Hotel

Location: Kano, Nigeria.

Observations:

Space

Size

Hallways

Living space that includes

- Living room
- Bathrooms
- Kitchen
- Bedrooms

Interior design and Exterior Design

Offices

Materials

Furniture

Results:

Space wasn't a problem

Financial constraints

Modernization

Education

Influences maintained:

Native language

Religion

Food

Design Motifs

Design concept

Courtyard

Conical and mud dome roof

APPENDIX B

RESEARCH APPLICATION

My previous research seeks to identify what happened to African Architecture after colonization, with a focus mainly from the western part of Nigeria, where I narrowed it down to the Hausa-Fulani culture of the Northern people. The research examines how the Hausa-Fulani managed to maintain some of the elements of designs and architecture, in theory, within their interior homes and to the outside world. During the research I came across factors that made up an ideal Hausa Fulani home. These include, space, size, religion, and cultural background.

I chose a historic area that is growing in Pittsburgh, Pennsylvania to propose my design. Situated on a busy road, the now empty land located at 5600 Penn Avenue in East Liberty was initially called Penn Plaza Greenspace. The space once served as a daycare as well as an apartment complex for people of different races and backgrounds. This space encapsulates my design ideas and solution for renovating the space.

I researched and studied what tourists would hopefully want to see in Africa and how they adapt when they travel to African countries. I applied this especially to the layout of the space in terms of how interior design affects their social life style. Therefore, I designed a hotel where the focus is on the exterior walls and the courtyard. In this case, the exterior walls represent the Adobe design of the Hausa-Fulani, the courtyard serving as an open place of gathering for family and friends. This reflects the idea that there is no hierarchy limitation in a space in terms of wealth. Finally, I incorporated the orientation of the Qibla (Makkah) in some

rooms, helping visitors to feel comfortable to pray. My design concept is to educate visitors on the culture and elements of design which is mostly a sustainable living.

I did research on the Hausa-Fulani region in Kano, Nigeria and the Pittsburgh region in the USA to create an interior design solution that will reunite all religions and cultures in a space that can be used in any part of the world. The project goal for this space is The Heritage Hotel. The idea was to create a recognizable identity in the Pittsburgh area, which will visually represent the culture, religion and tradition of the users of the space and the heritage it was formed from. This will be achieved through the five senses. Starting with sight, visual representation of African elements and design concepts can be seen throughout my design. Smell will come from the trees in the courtyard, exposed brick, and Nigerian essential oils. Sound will be heard from the music and acoustics considering that will keep sound from travelling. Taste will come from the food and color choices of each space and touch will be the variety finishes and textiles in the space. The building will be designed with consideration to the scale of the buildings around.

The Heritage Hotel meets all these goals from my design ideas and solution. My client profile is LG Realtor advisors, whose mission is to reduce negative gentrification by redevelopment through bringing in cultural and historical projects that will bring in positive benefits.

In my previous research I learned that African Americans are mostly from Africa. Since it is difficult to pinpoint their precise origin despite constant research pertaining to finding their roots, many African Americans have brought mostly West African culture into their homes, especially in terms of dress and décor. For that purpose, my design will have materials from

Nigeria such as kitchen utensils, furnishings, finishes, artwork and shading devices. The material choices are based on the temperature of Hausa-Fulani region, which is semi-arid. I designed the space with warm colored carpet and warm colored finishes which shows history both before and after colonization. I chose accents, lights, and furniture to adorn the space with contrasting cool colors. These colors are also derived from the royal kingdom of the Hausa people which means power and the love for his people. These colors also have significance in terms of authority, meaning the “kings horsemen”, the red and green color means strength and absolute security to the royalty. Uniting the elements of past and present created a form of movement, variation, harmony and identity in the space, because the main goal is space, which explains a culture as a whole.

This research enabled me to understand what to implement into each space because the Fulani, Hausa, and Hausa-Fulani cultures each had their own inspiration from the design world.

COLONIAL BUILDINGS DURING COLONIZATION IN NIGERIA



Hausa and European Style, Governor's residence



English Gothic Anglican cathedral Church, Lagos Nigeria



Christ Church cathedral, Lagos Nigeria (Elleh, 1996)

BUILDINGS IN NIGERIA AFTER INDEPENDENCE 1960



Lagos, Nigeria. National Theater, 1976. (Elleh, 1996)



Abuja National Mosque, 1980 (Mosque, 2017)



Airplane House, Abuja 2002 (Abuja Airpalne House, 2017)



North West University, Kano Nigeria

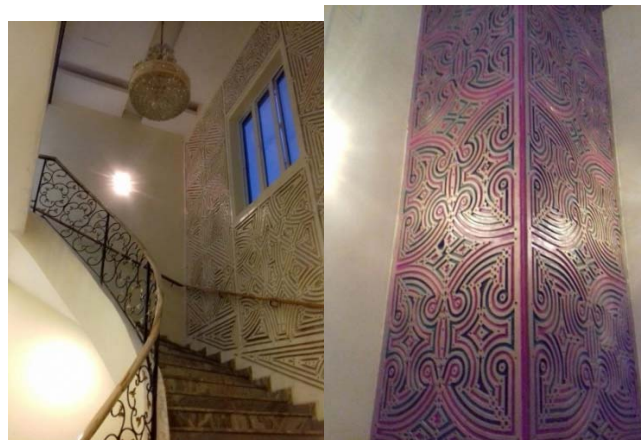


Bashir Tofa House Kano

CONTEMPORARY DESIGN THAT INCOPORATE WITH TRADITIONAL DESIGN



Emirs Palace Kano, Nigeria (Yakubu, 2016)



Giwa House, Emirs Palace Kano (Yakubu, 2016)



Interior of the Palace

APPENDIX C

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