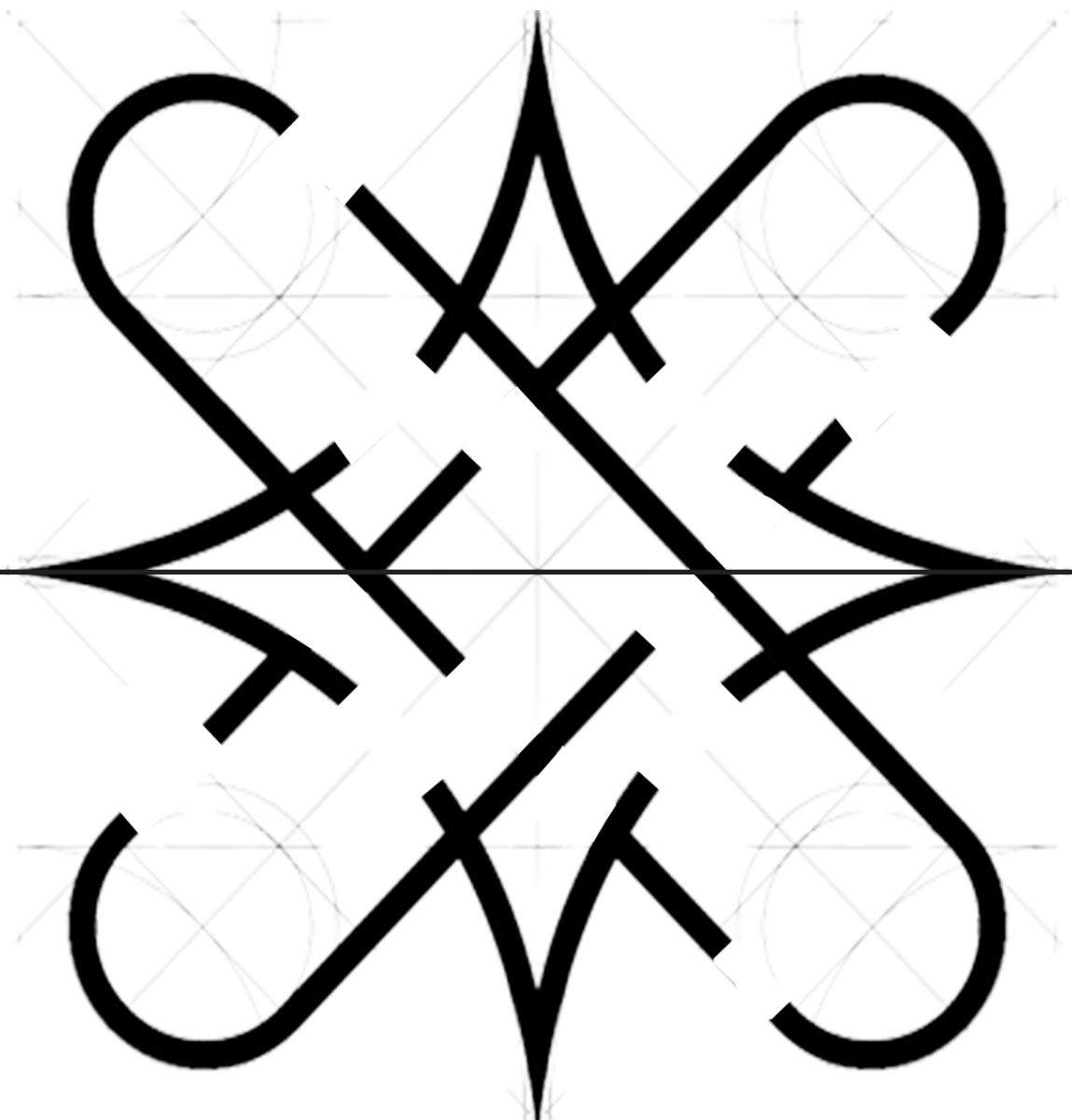# Architecture's Distruption of livelihood in Northern Nigeria

There should be demand for effort into designing architecture that harmoniously synchronises traditional and contemporary spatial organisation concepts reflecting the socio-cultural needs of northern Nigeria.

## Statement of Owned Work

This study was completed as part of the BA (Hons) Interior Architecture at the University of the West of England. The work is my own. Where the work of others is used or drawn on, it is attributed to the relevant source

Student ID: 20029633

Signed By: Aisha Muhammad Suleman

Date: 09-01-2023

Wordcount: 5230

Supervisor: Matthew Hynam

## Copyright

## Acknowledgement

Thank you,

- To Matthew Hynam whose words inspired me to find a topic i want to write about.
- To My Parents and Friends who were ever so eager to help and the conversations we had that helped moved this disserataion foword.

# Abstract

To mimic the new, globalised architectural ideas, the Northern Nigerian architectural scene has over time begun to lose its uniqueness. It has been giving up some of its distinguishing characteristics to adopt this concept, including its organisational structure in favour of a for-eign one. As a result of the users' attempts to convert their lifestyles to this ideal, which does not suit their sociocultural requirements but rather works against them, the normal social connections between inhibiters have been disrupted. This dissertation calls for an effort to be made in the designing of domestic spaces that harmoniously synchronises traditional and contemporary spatial organisation concepts. This is done by simulating activity in the shared communal spaces found in a traditional Hausa home, and using it to refute the spatial ar-rangement found in the new architectural ideal.

# Contents

## Operational Definition of Terms

Hausa: A member of a people of northern Nigeria

Globalisation: According to the British Broadcasting Corperation (bbc), globalisation is the process by which the world is becoming increasingly interconnected because of massively increased trade and cultural exchange.

Hospitality: the friendly and generous reception and entertainment of guests, visitors, or strangers.

Veranda: a raised, covered, sometimes partly closed area, on the front or side of a building.

Balcony: a platform enclosed by a wall or balustrade on the outside of a building, with access from an upper-floor window or door.

Courtyard: A courtyard or court is a circumscribed area, often surrounded by a building or complex, that is open to the sky.

Idealistic: unrealistically aiming for perfection.

Socialisation:  a life-long learning process that influences a person's actions, and behaviour, either directly or indirectly. which teaches them how to live within a specific society. (Bhasin, 2020)

Privacy: "*a safe and private place for personal and family's sanctuary*" (Noma, Bakr, and El Sayad, 2021, pp.13)

Hospitatlity: "*a dwelling with opportunities to extend hospitality to neighbours and enhance relationships with the society*" (Noma, Bakr, and El Sayad, 2021, pp.13)

Social, economic, political, cultural, technological, and other aspects of globalisation are homogenizing all aspects of global social life. These include the Built and spatial environment in which social life occurs, depends on, and influences. (King, 2016) Architecture is becoming increasingly homogeneous, rendering countless of cities aesthetically indistinguishable in terms of local identity and culture. Instead of constructing architecture that reflects our lives, we are now conforming our lifestyles to the new architectural ideal. At this point, it is unclear why architects, designers, and governmental policies have recently frivolously abandoned traditional building in favour of modern architecture. Agboola and Zango (2014, pp.63) ask, why is there such a lack of focus in Nigeria on the interaction between the modern environment and traditional architecture (cultural heritage)? As a reflection of a much deeper gain in the identity of a people, this essay discusses the need for the emergence of architecture that is harmoniously synchronized with socio-cultural needs and elemental topography in Northern Nigeria. Rikko, and Gwatau (2011, pp.278) write, the Indigenous architecture of Northern Nigeria should be reinvented through the decolonization of our thinking and orientation.

I intend to use my grandfather's house as a model to portray what socialisation looks like within a Hausa traditional structure, which has a large compound and a courtyard. As one walks from the outside to the inside, the structure reveals a high degree of complexity and a distinct hierarchy of spatial privacy. Bathed in light and air, it is self-sustaining and meant to fit the climate and cultural values of the residents as a symbol of their way of life. The answer to the questions posed as to the importance of this research will be contained within the essay as it integrates you into the everyday life of the typical large Hausa family as they dine, live, and relate with each other.

I will also be investigating The Northern Nigerian Village Program, a stabilization project developed by the Nigerian government, supported by the United Development Program (UNDP), and led by Nigerian architect Tosin Oshninowo in response to the thousands of people displaced in Bornu state because of insecurity. This project exemplifies a well-executed user-centred design solution to a new problem that implements traditional architectural principles of spatial organisation.

# Introduction

The material for this research has been acquired via the examination of existing architectural drawings from the past and present in the selected subject of study, individual societal relationships, as well as a thorough review and interpretation of previously published content that is based on or linked to the issue, these include articles, documentaries, reports, dissertations, and other comparable works. I plan to conduct this paper by presenting a general description of documented traditional Hausa architecture. My intention is to then go further by breaking down communal space interaction within the modernised replica of Hausa houses in sequential order using the distinct hierarchy of spatial privacy that already exists within Hausa architecture while describing how this intentionally designed space is used by the inhabitants and how it differs to the growing architectural ideal within the society in meeting the socio-cultural needs of Hausa people. To present my argument I will be using drawings, illustrations, pictures and text. Following that, I will introduce the Northern Nigerian village project found in Ngaranam, Maiduguri as an example of an attempt in combining those two types of design, picked specifically for not only being user centred in the age of homogenised architecture but also because its consideration for the current state of insecurity in the country presents a practicality in attempting design. I will be explaining my thoughts about the project's design aim and why I decided to include it in my research.

# Methodology

The forces of colonialism, the spread of Christianity from the Atlantic Ocean to the hinterland, the trans- Saharan trade, the spread of Islam from the Sahara Desert southwards, and the return of freed slaves from Brazil through Free Town, Sierra Leone all had an impact on the development of Nigeria's built environment. These factors all played a role in Nigeria's urbanisation. The architecture of Southern Nigeria's coastal regions was mostly influenced by Brazilian and colonial styles. However, characteristics of Islam brought by Arab traders from North Africa were adopted by the North, and these characteristics after developed into traditional Hausa architecture. (Mai, Khalil, 2019, pp.403)

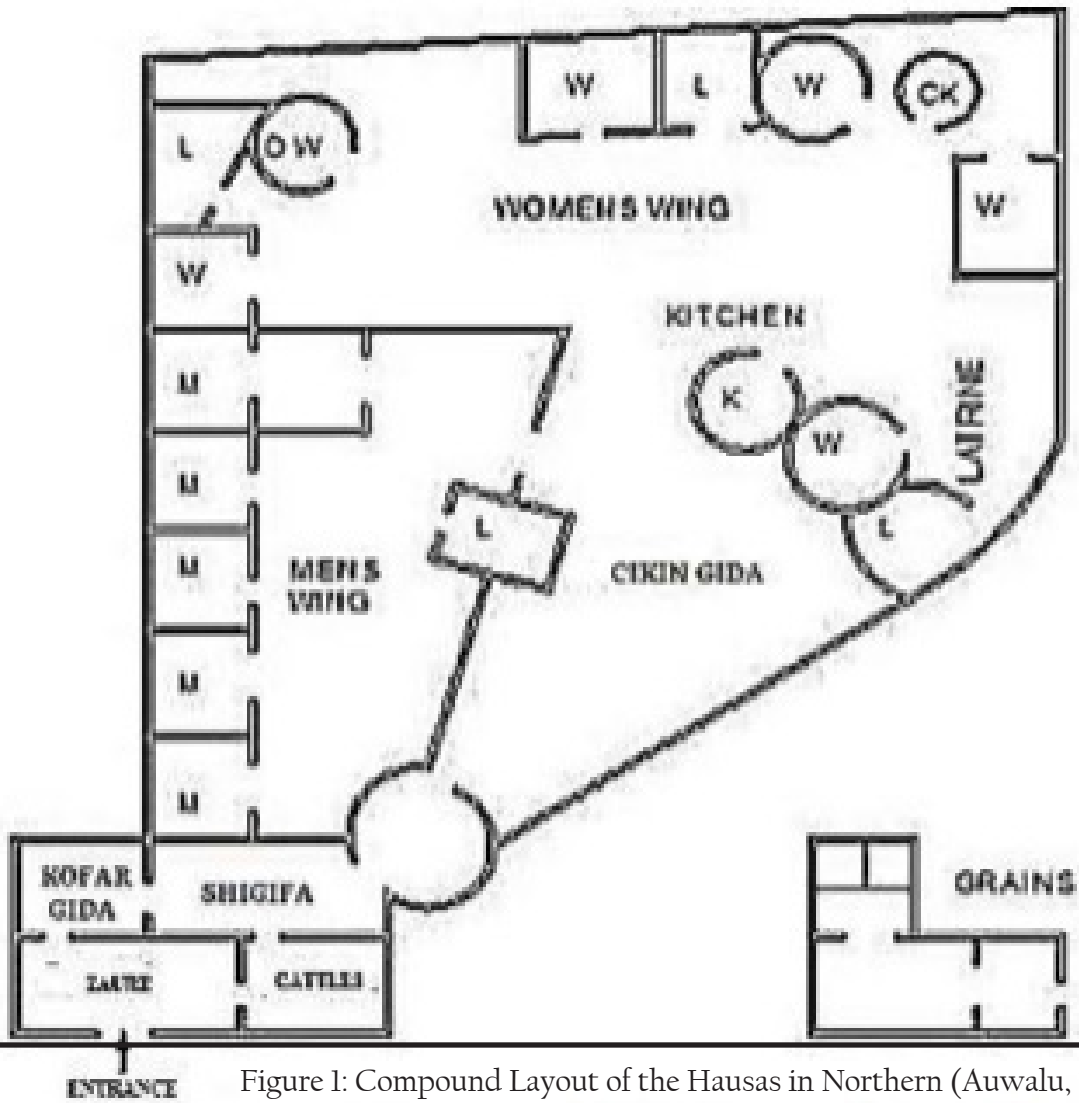# General Description
## of Area of Study

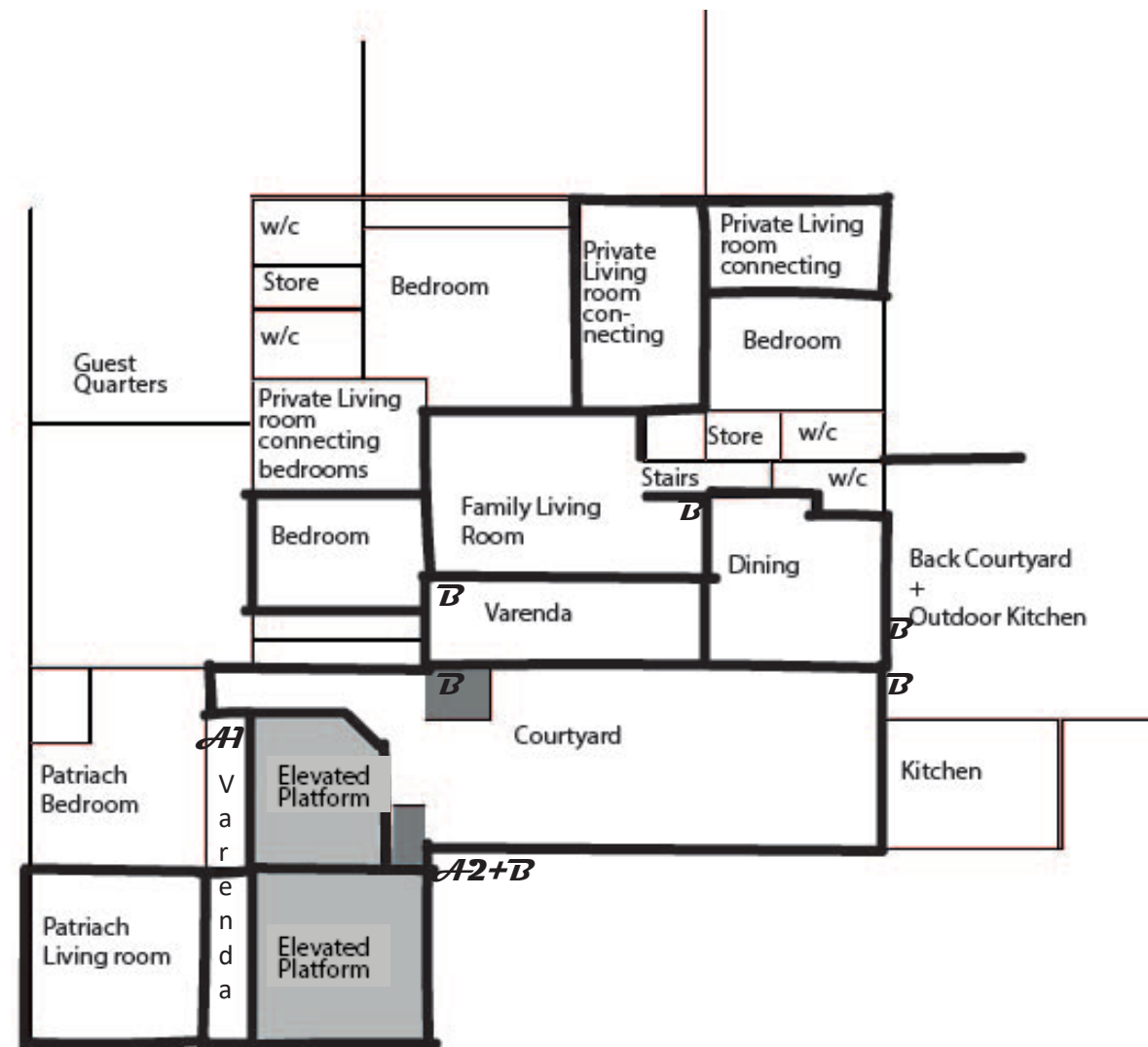Figure 1: Compound Layout of the Hausas in Northern (Auwalu, 2019).

The main entrance hall that leads to the street is called the "Zaure," and it separates the public street space from the extended family's private house space. The Zaure protects and regulates the entire complex. The first courtyard of the home is called the "kofar gida" and is positioned at once after the zaure (meaning entrance door to the house). It is an "entrance" to the property. Adult male visitors can only enter the compound if they are close relatives or friends of the family head. This inner "Shigifa" is a transitional location between the outer courtyard (Kofar gida) and the inner courtyard (cikin gida). It is a smaller inner zaure for male socialising. It is where the head of the house may relax with family and friends. The "shigifa" leads to the "cikin gida" courtyard. Next to the "shigifa" is the household head's area, which often leads to the inner courtyard. In a richer compound, the head may have a room and parlour in the "shigifa," with one door opening to the outside courtyard (Kofar gida) and the other to the inner courtyard. The head can then oversee and direct activity between the inner and outer courtyards. "Cikin gida" is the women's residential quarters, and it takes up most of the compound. (Auwalu, 2019, pp.5)

This setup Is one I have limited experience with because it has been updated since the colonial era to take advantage of modern technologies and materials. The earlier version used to be built out of mud, versions of which can now only be found in rural villages. The contemporary imitation of it which I will be referring to as the modern Hausa architecture/home is what I grew up viewing as the ideal Hausa home, it still has a similar organisational structure, and it functions the same way socially and culturally.
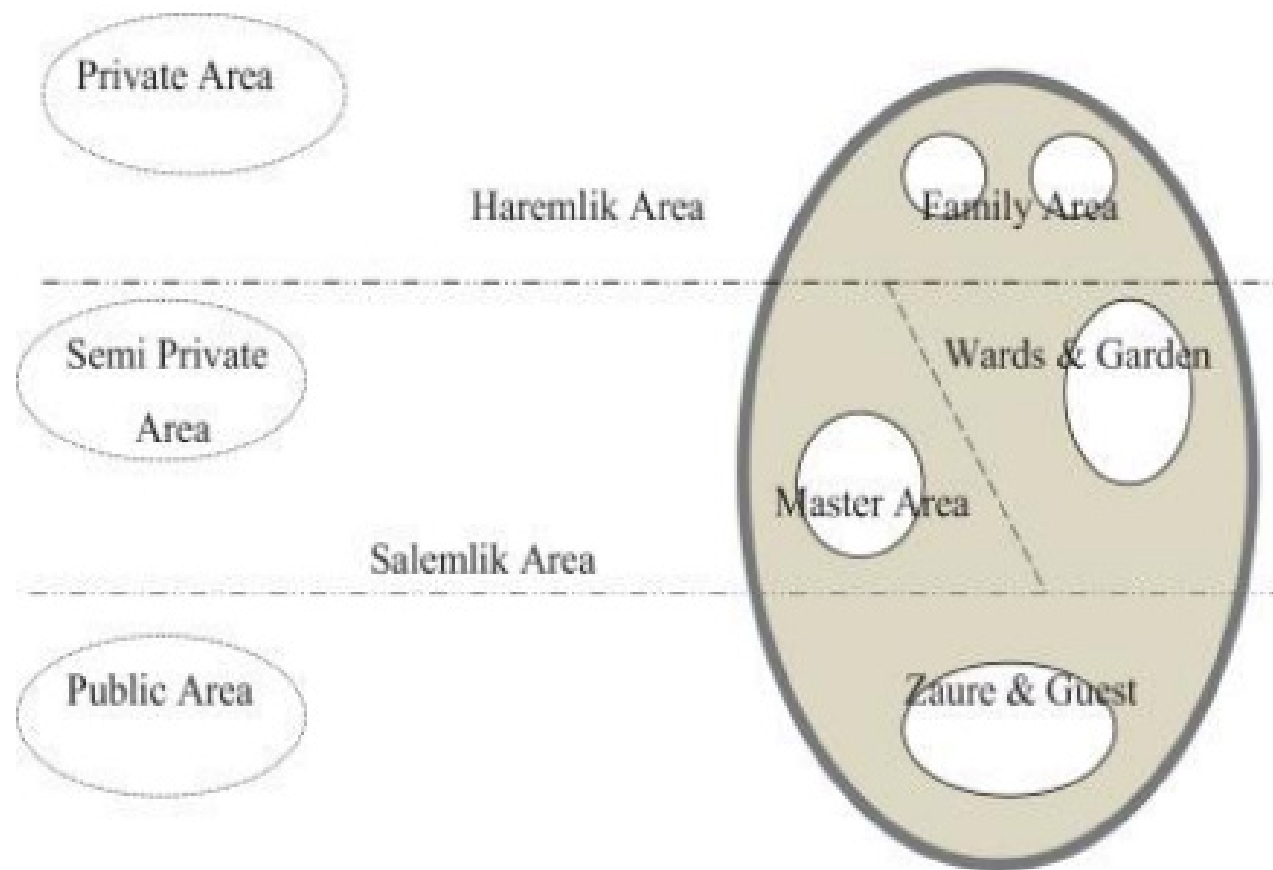
I notice a clear difference in how my family interacts in the shared spaces at my grandfather's house compared to our home; As we move into our living room at home, we each find a comfortable position on one of the expensive leather couches, the air conditioner is turned on, someone reclines with their feet on the central coffee table, while other turns on the television. However, when we move into a living room in a house with a vastly different layout, we all sit on the carpet against unused couches, facing each other, conversation and laughter fill the room, The television has been reduced to a mere ornament. Although being the same group of people, they behave differently when placed in two different residences. Is it because no one wants to watch television, or because the space implies an alternative, more appealing choice? To understand how these two spaces encourage diverse ways a of living, I decided to journey through a Hausa family's home focusing on the shared spaces, room by room, and consider how the discarding of the organisational structure implemented within our homes has played a role in the disruption of socialisation within Hausa families.

The Hausa home is designed to hold up the principles of **privacy**, **modesty**, and **hospitality**. Each principle has a significant impact on Hausa home design, space organisation and domestic behaviours within each home

(Noma, Bakr, and El Sayad, 2021, pp.31)

w/c

Store    Bedroom

w/c

Private Living room con-necting

Private Living room connecting

Bedroom

Guest Quarters

Private Living room connecting bedrooms

Store    w/c

Stairs

w/c

𝓑

Family Living Room

Bedroom

Dining

Back Courtyard + Outdoor Kitchen

𝓑

𝓑    Varenda

𝓑

𝓑

𝓐1

Courtyard

Patriach Bedroom

V a r e n d a

Elevated Platform

Kitchen

𝓐2+𝓑

Patriach Living room

Elevated Platform

# Grandfather's Home
## Plan Diagram

Private Area

Semi Private
Area

Public Area

Haremlik Area

Salemlik Area

Family Area

Wards & Garden

Master Area

Zaure & Guest

(Noma, Bakr, and El Sayad, 2021, pp.31)

Maximum visual privacy is a primary design goal. This privacy is achieved through a variety of external design interventions, including the placement and design of entrance doors, the placement and size of windows and openings, and the control of building heights.

(Othman, Aird, Buy, 2015, p.15)

Privacy within traditional Hausa and "*privacy in traditional Islamic homes involves four main layers of privacy:*
 *(a) privacy between neighbors' dwellings,*
*(b) privacy between males and females,*
*(c) privacy between family members inside a home, and*
*(d) individual privacy*" (ibid. pp.15)

The walls that surround the entire estate are 4 metres tall, completely shielding the interior from the prying eyes of the public. The walls surrounding the semi-private courtyard are the same height as the interior walls, which are 3 metres tall. Any further analysis of the estate will start from the head area of the home where the main family housing units begin.

There two ways to access to the cikin gida/courtyard, which is the main part of the house, there is access through the patriarch's part of the house marked A1 and there is another door to the side marked A2 leading into this main hub of the home. This in an alteration from the traditional Hausa home which would require all visitors to actively run in to the men before getting access the women's side, which would prove uncomfortable for female visitors especially if the husband is hosting people within the shigakafa. The purpose of That in traditional Hausa architecture was as a form of security for the women and children, with the entrance being within direct line of sight of the head section, that quality is not lost.

There are at least three doors to get through in each of the two routes of access to reach the family living room within the female section which serves as extra protection for the family. These are all marked B.

The windows of private spaces like bedroom are enclosed with a wall to shield passer-by from seeing through the windows to the room as much as possible without affecting the ventilation, this is done by creating carvings in the walls as can be shown in the background of figure? While the bathrooms feature tiny windows placed in elevated positions and covered with embossed glass rectangular frames layered over each other with slots to let air in.

Courtyards have been recognised as an essential element in architectural heritage and interior spaces. It has existed since humans invented dwellings. Radha (2018) states that originally, it was merely a space for the furnace, with a small opening in the ceiling for smoke to escape. Over time, it evolved into an open roof space for the house's interior. There is almost no culture that has not adapted the concept of courtyard into their local architectural language, and they all represent courtyards differently. It is one of the most adaptable design elements in architecture, transforming into a public space when needed and a private space when circumstances be. Benefits of the courtyard include functionally it a suitable and safe environment for children to play under adult supervision. In mild weather, used to perform various household chores and to welcome guests. Aesthetically The interior courtyard features plants, trees, water, and the coordination of its floors and walls. Environmentally it regulates the temperature of the building, controls air flow, and reduces noise (Fahmy, 2022, p.71-78)
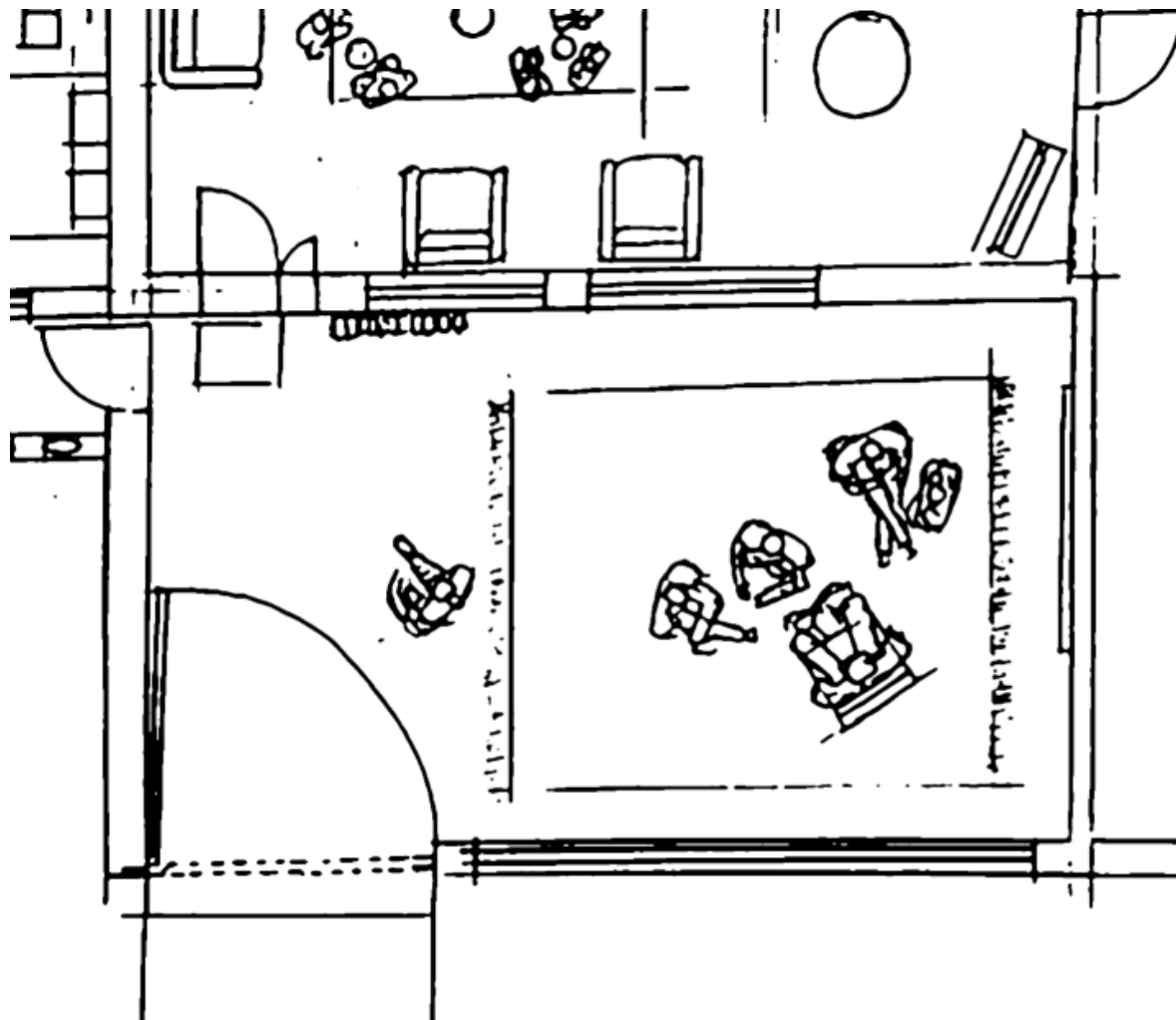
# Courtyard

For me growing up, walking through the doors into the centre of the house, you are often met with a scene filled with activity. The Hausa people of Nigeria are A majority Muslim community, fuelled by the Islamic ideas of brotherhood and neighbourhood which encourages forging strong relationships with neighbours who are described as forty houses to the right, left, front and back, of your house, houses can often be seen with visiting neighbours, and the extended family. Kids running around, as they dart between the grapefruit and orange tree at the centre of the courtyard. In the evening When the sun begins to set, the glaring rays replaced by coolness, and the fruits are ripe the whole family sits and enjoys oranges together, young, and old come out to enjoy the fresh air sitting or reclining on a carpet placed on the cemented ground. The adults and young adults consisting of mostly the women and sometimes men in the family, my grandmother, her siblings, and their children sit around her discussing whatever come to mind, as she busies herself cutting the oranges into bite size pieces for rest of the family. Some of the teenagers can still be seen dressed in their school uniform having come back from school and joined in in the conversation. The domestic staff move between the kitchen and living room preparing for the evening meal.

This space is an integral part of the Hausa home systems as it supplies a private space for the women in the family to come out of the perceived stuffiness of the house especially with the absence of electricity in the afternoon. Nigeria as a country does not have 24 hours uninterrupted light supply, and the timing of electricity is often unpredictable, an average family that has paid their electricity bill can expect from as little as five to 18 hours of electricity a day. So, those that can afford it always have generators on standby. From when the sun sets to midnight is seen as the prime time when electricity is needed, thus when the sun is out to light the house, or the late-night breeze is there to cool those sleeping, the generators are turned off for lack of necessity. In Hausa tradition of entertainment, children often take part in songs and dances at an early age. According to oral traditions, the elders played a role in storytelling. Every night after dinner we would eagerly gather in the courtyard cousins as our grandmother told us stories referred to in Hausa land as Tatsuniya, complete with songs and physical gestures. In a scene much
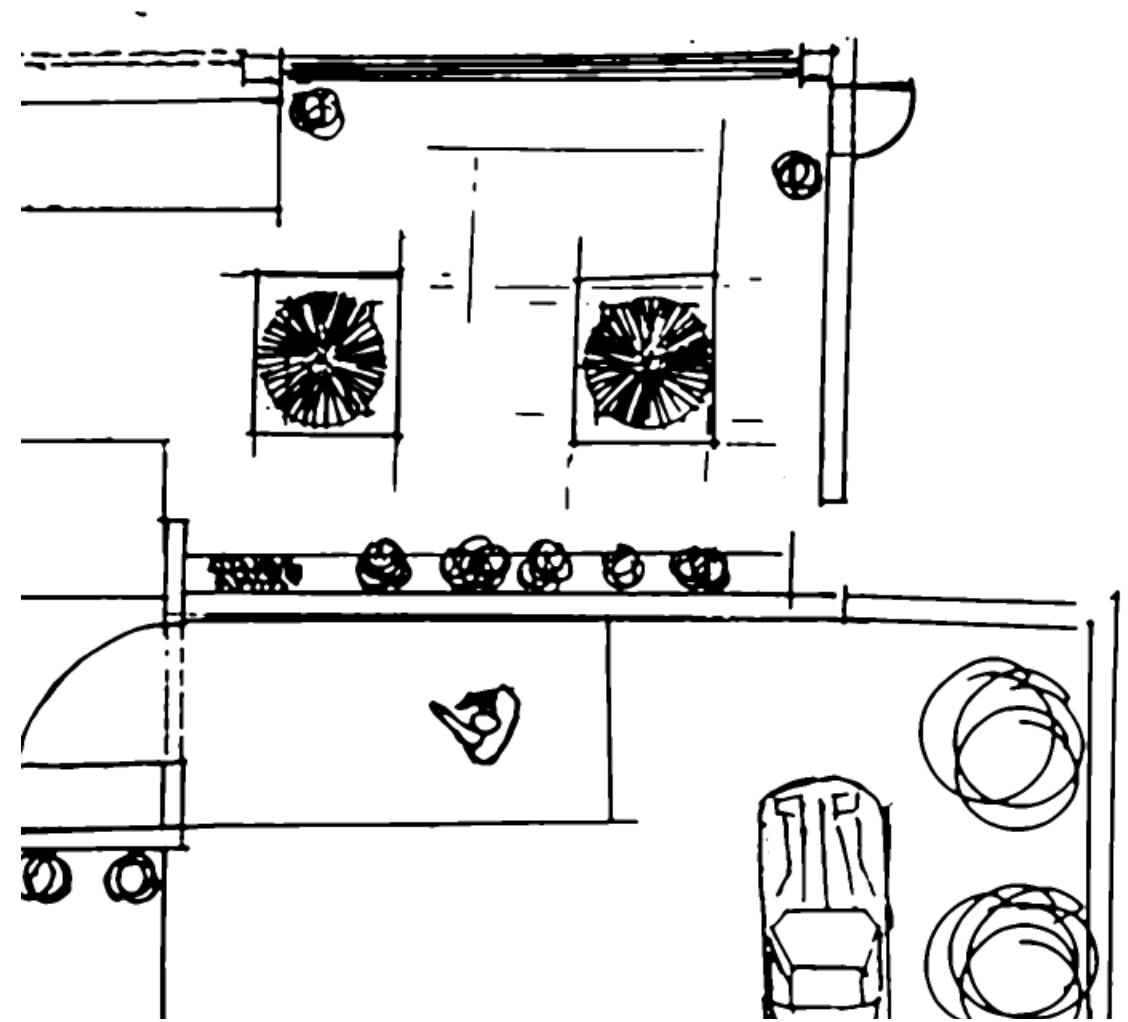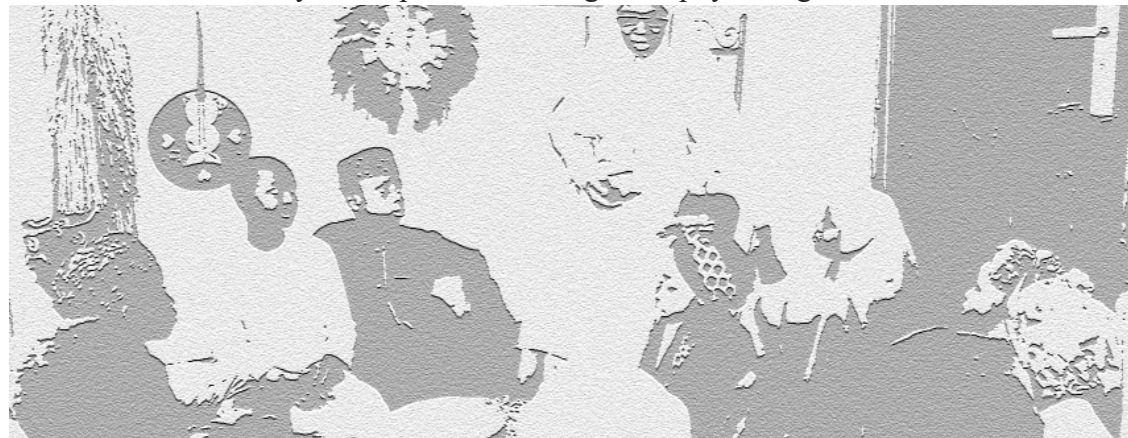


This cherished type of bonding is often lost as courtyards are becoming increasingly rare in contemporary architecture. The supplied open space outside the home lacks the privacy afforded to women by courtyards to feel comfortable and relax. It can be said that the courtyard has been replaced in Hausa architecture with balconies, but they are often small for family convergence, family members now prefer not to sit on balconies to advertise their presence, for security and privacy reasons. (Gbonegun,2020) As such the only space big enough to hold expected guests and family members is only the living room which cannot be compared to the emotional value the courtyard provides

Past the cikin gida courtyard before the living room is the Veranda which is often used as a shaded alternative to the courtyard, it supplies a certain degree of privacy. This space is most busy days before Eid as the women sit around braiding their hair and painting each other's hand with intricate henna patterns. On other days, anyone going into the house will take off their shoes and keep them there before going ahead into the carpeted living room of the house.

# Veranda
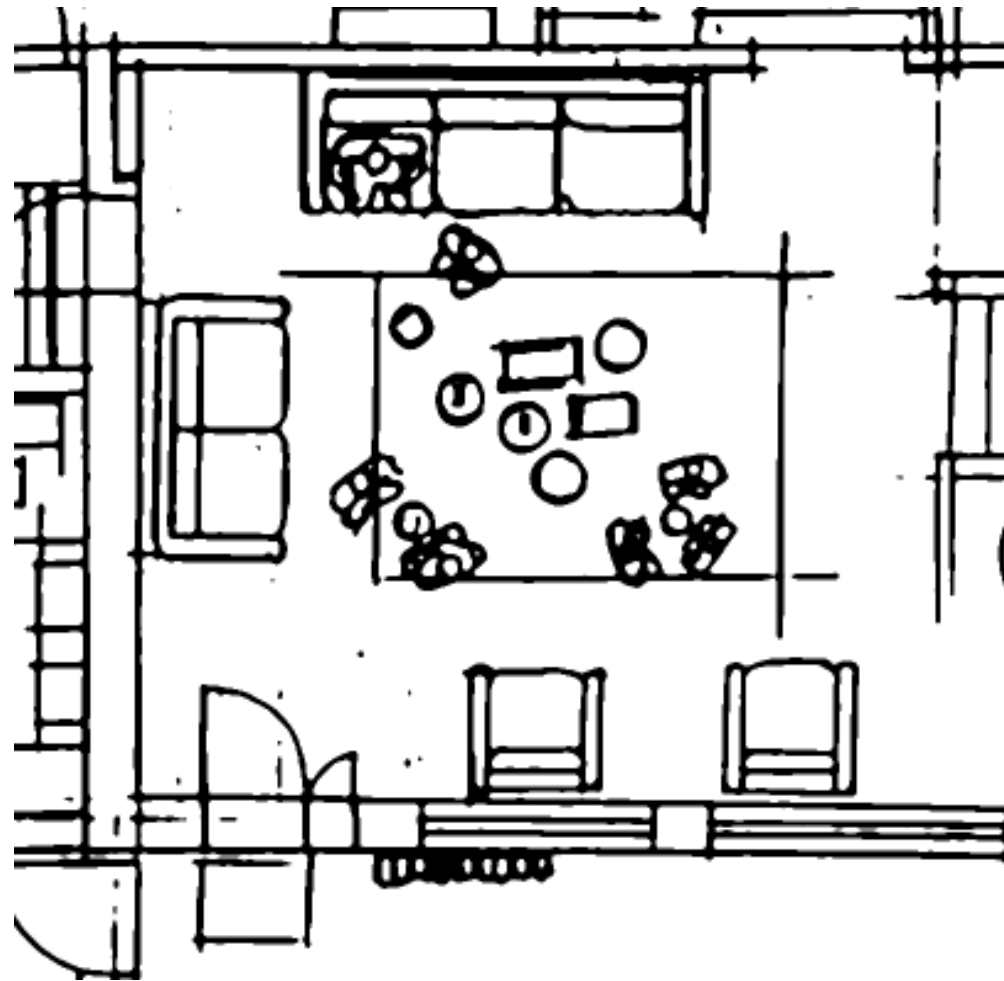
Dinner is served after the sun sets. Social eating is a large part of Hausa culture, Families and friends like to eat together often out of the same plate. "It is believed that food tastes much better when it is eaten together". Sitting on the floor in the living room people broken into different groups, we eat together out of trays. These group can consist of two to as many as possible people. This is a consistent practice among both genders. Because of how ingrained food sharing culture is, when someone wants to eat anything at any point of the day, they often offer anyone in the vicinity. It is considered rude to eat in front of someone else without offering. This is much easier practiced in a traditional Hausa home because the living rooms are designed spaciously with no obstruction of a central coffee table.



# Living Room

This also translates into the hosting culture of Hausas. It is considered common courtesy to present water, drinks, snacks, and tea to a guest. A difference I notice with the Hausa culture and English culture is that in British culture I found often that guests are asked if they would like anything to drink, but in Hausa culture that may be considered rude. It is preferred that you serve the food giving guests the choice of either eating or not eating it without putting them on the spot. So sometimes the food offering is often left untouched, but it is still a requirement to present it. In a traditionally structured home, a tray filled with edibles is kept on the floor in front of the guests.

As indicated by the earlier paragraphs floor culture is heavily practiced by the Hausa people.

Greeting:
When greeting someone older a person must bend at the knees or sit on the floor if the environment proves a conducive. In most cases, they will still sit and not stand up until they are ready to leave, mostly out of convenience, and for a lot of people, it is more comfortable. The difference in homes is that chairs in the living room of a traditional home are placed against the walls (in the perimeter of the room) in order to create as much space as possible in the centre of the room. In a contemporary home, the chairs are designed around a central coffee table to fit a certain aesthetic ideal. The tables in traditional homes are not removed but rather placed by the sides of the couches to ensure there is enough space in the middle of the room; these are usually small and easy to carry and are only brought forward to occasionally place refreshments for guests or family members occupying the chairs.

Eating:
The floor is more comfortable for eating especially because of the plate sharing culture. Out of habit a person will sit on the floor even when eating alone, sometimes with their back against the couches.

Although the house has a dining room, its functionality is closer to that of a store-room or kitchen in which food and cutlery are stored, for several reasons but mainly because it is usually not large enough to hold everyone, due to the hospitable culture of the Hausas and table usually is not conducive for plate sharing among large numbers.
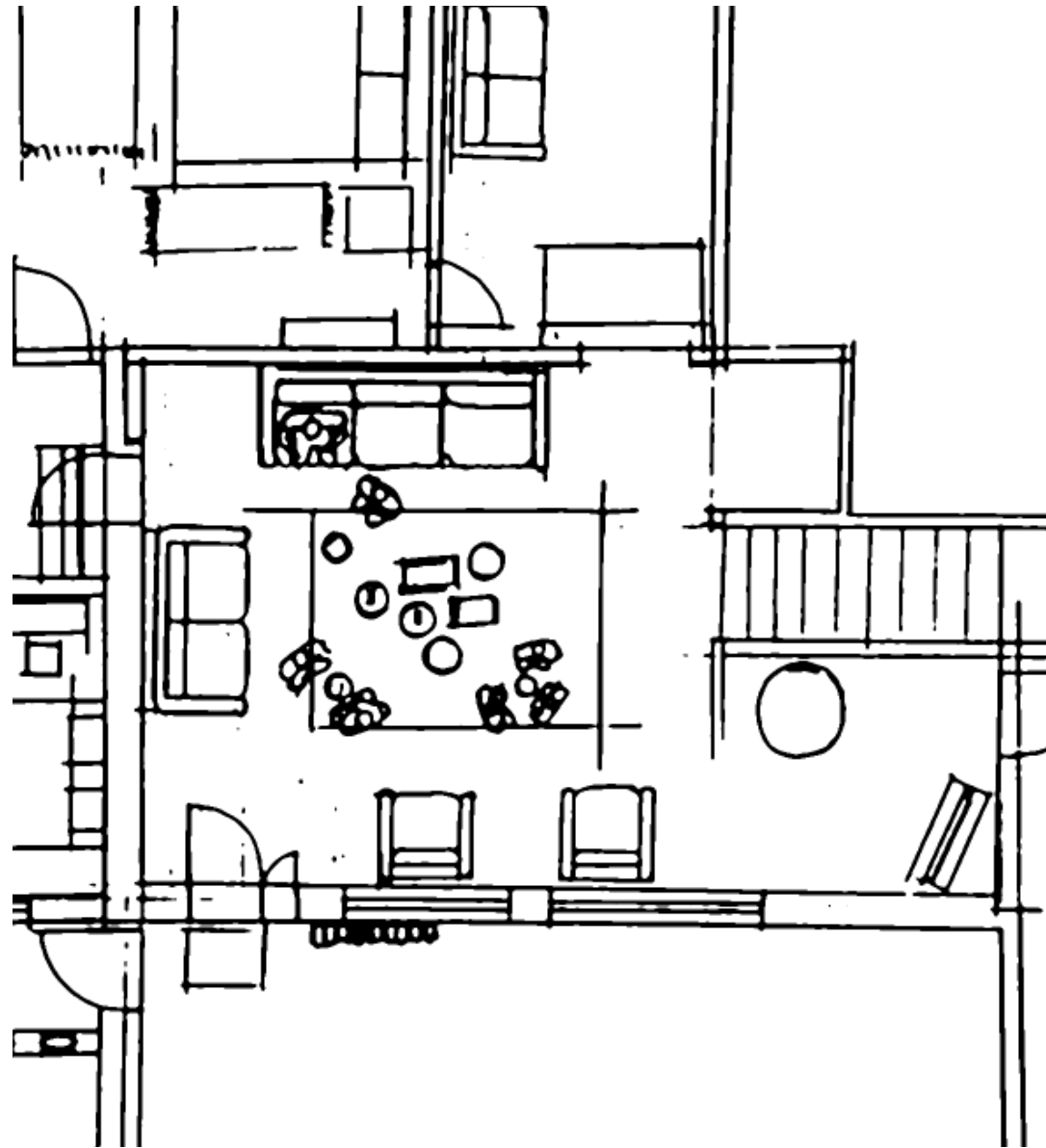
Contrary to the central positioning of TVs in modern Hausa homes, As shown in the plan above the TV is placed to the side in a traditional Hausa home, almost in a nook like corner. This is representative of the priority conversation holds with regards to socialisation and entertainment. The TV is given less importance although still supplied as a possibility. Russel (2022) highlights that the question of whether you should position your TV over the fireplace is one that is often debated in the world of interior design. Some people think the two main focal points work together harmoniously. While others believe that the Tv takes attention away from the fireplace which is typically used as a social a gathering spot. This same reasoning can be applied to the placement of the TV on the side within this home. A point that was taken into consideration by my grandfather when he designed the shape of the living room. Not only does the Placement of the TV ensure all couches have direct line of sight to the tv, but the square nook allows the female servants to come and watch TV with the family while making it easy to leave through the dining room with little to no disruption of the activities going on in the living room.

Entrance (Back)

Shared Space

Entrance

Ground Floor Plan

Shared Space
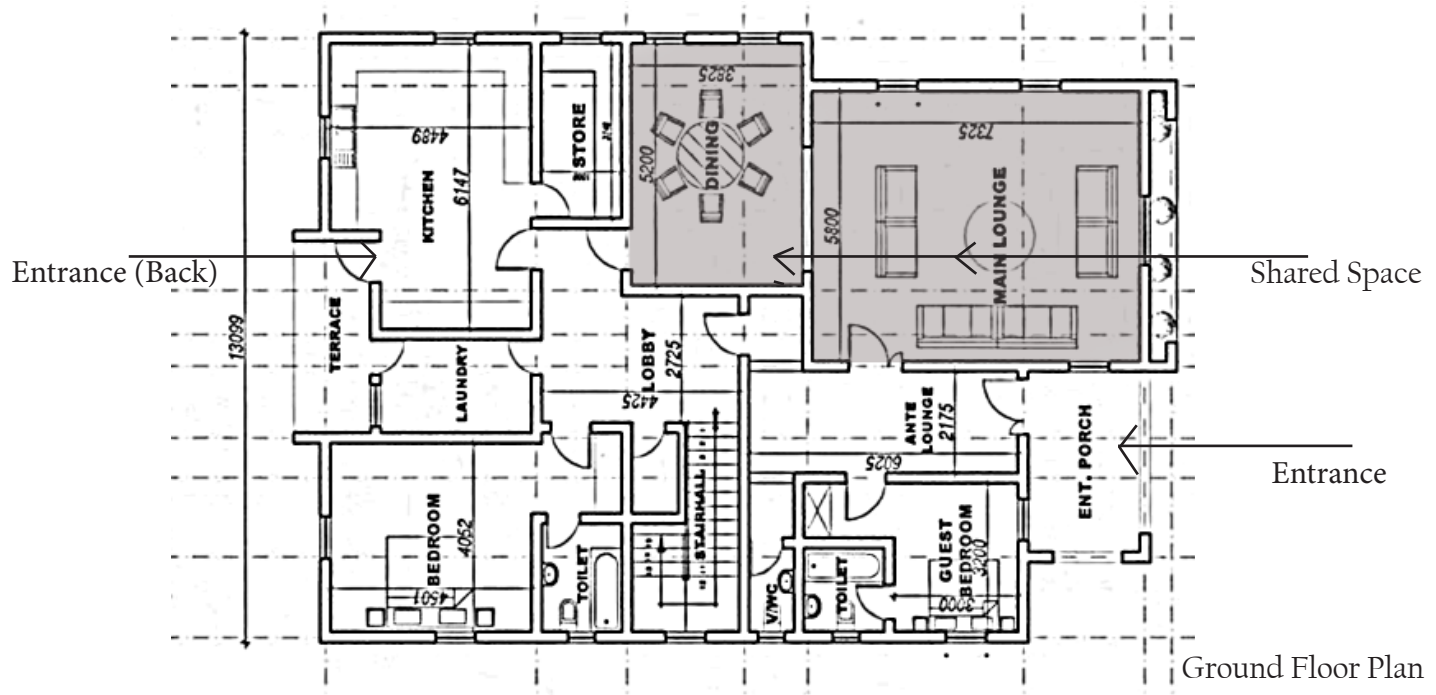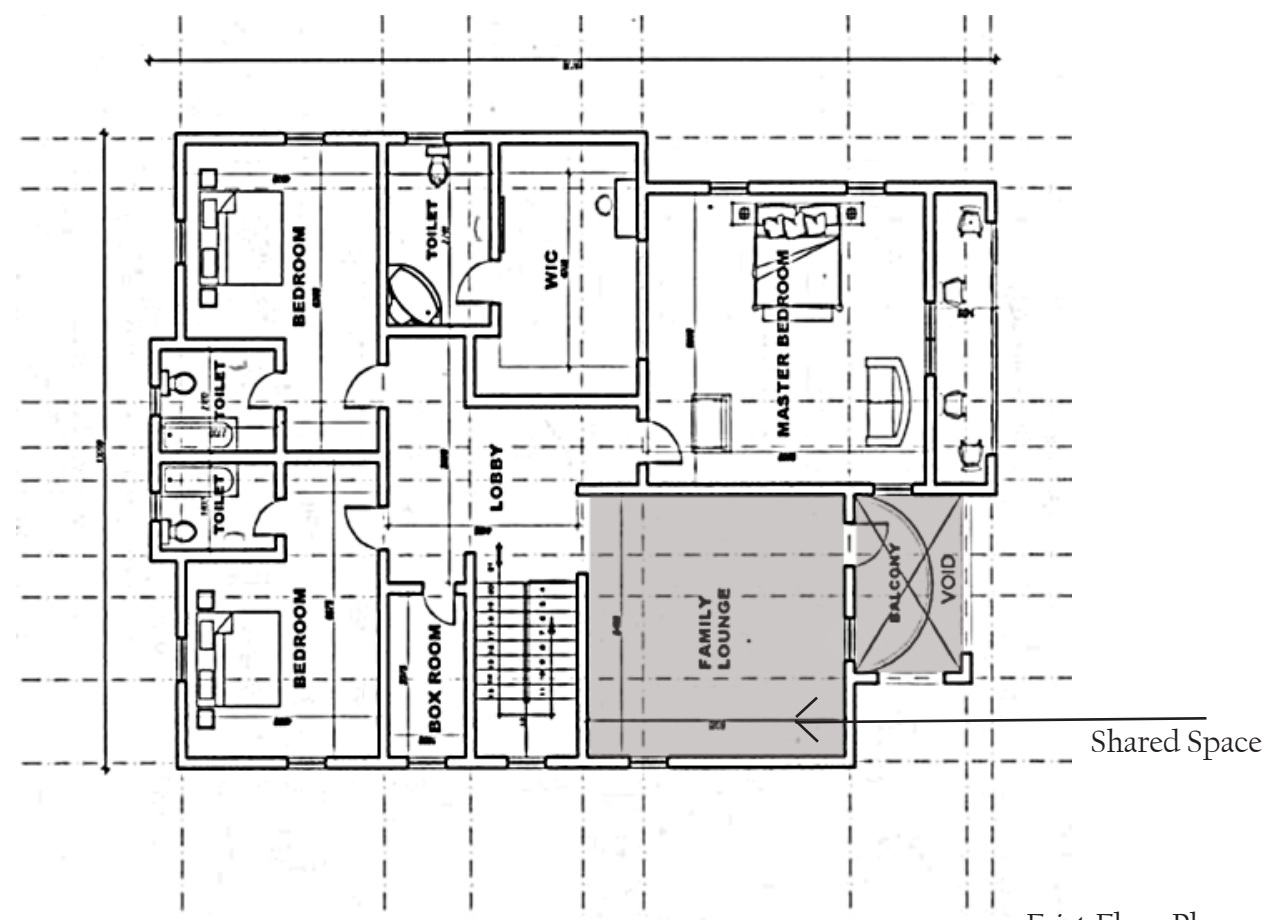
Frist Floor Plan

Queens Park Estate Kuje Abuja. Landmark Coporate Realty LTD (Date Unknown)

# Contemporary Home Plan

There are two entrances to the typical contemporary Abuja home, known by the population as "terraces." They feature two entrances, one through the living room and another through the main lounge. The back door is typically for domestic servants to move in and out of the house undetected but is also used by the occupants if the father or mother are hosting important guests in the main living room. Although the architecture of northern Nigeria has changed the ideals of separation between genders, modesty and privacy still exist socially and psychologically, which makes it uncomfortable for the homeowner as well as the guests to walk past the main living room when it's occupied by the patriarch of the home. When the other members of the house are expecting visitors, in most cases, the guests must go through the other entrance, which leads through the kitchen, rather than directly getting access to the staircase that leads upstairs to the family living room, This works fine because most of the guests are friends or family and don't mind, but it is not ideal. Or the men in the family are forced to spend the majority of thier time in thier bedrooms while at home to accomodate the guests. The position of the living rooms is create a situation members of the house must walk past the family living room to get to their bedrooms and do not have the choice to avoid unwanted interactions with guests. If you escape the main living room by using the backdoor, chances are you won't be so lucky with the family living room unless the door is closed, which in a home occupied by kids tends not to be the case.

Instead of everyone being outside and spending time together outside, a maid is sent to supervise the kids and their play outside because the public nature of the outside space, which is visible to the other residents of the estate, makes it less appealing to the adults in the family. I have noticed a pattern in the timing of family time in these contemporary homes, which is that it is usually in the evenings and broken into the two living rooms. Of course, there is the fact that people are mostly busy during the day, but even when we are at home on weekends, there is more of a desire to come out of the bedrooms during the day when we spend time in our family home. A reason for that is that typically what prompts one to leave the comfort of the bedroom and spend time outside is "shan iska" (enjoying the fresh air), but the modest dress code of the Muslim majority Hausa people makes that more of a possibility if they stay in their room and open the window that go outside, where they would be need to put on more layers to feel comfortable.

The main living room still has the potential to serve as the main area of convergence for the family, if it is not being used to host the father's guests, and if guests arrive while it is being used, then everyone disperses. Why is that possible? As explained earlier, hospitality is a big part of northern Nigerian culture, and it is normal for guests to arrive unannounced, if they do call in advance, it's usually to find out if the family is home, and there's not a lot of notice. This is a normal practise for most and is generally accepted.

After spending the day outside together in the courtyard, it is usually when everyone would come inside to eat together from the spread placed on the living room floor, but because the day has already been spent apart, the eating schedules tend to vary within the family. Dinner is less of an event. When Ramadan (a month where Muslims fast for a month from dawn to sunset) comes and the family fasts together, this usually becomes better as everyone breaks into two groups to eat in the main living room and family living room. That shared nature of worship, where the family prays together during the day and at night, brings a sense of unity that is often lost during the rest of the months. For many more reasons, the traditional Hausa home encourages and initiates this desire to spend time together, whereas the contemporary home diminishes it.

Rikko and Gwatau (2011, pp.277) note that what people now refer to as modern or contemporary Nigerian architecture is a preponderance of imported motifs and models with little connection to the socio-cultural heritage. Globalisation, ethnic strife, colonial experience, and exposure to western education have all contributed to what is imported from other cultures becoming part of what is now passed down from generation to generation. The building corporations' interest in maximising profits is also a main factor in the designs of these new builds, in a space where you would usually fit five houses, they try in to fit in twelve houses to make the most profit out of it giving no consideration for the sociocultural needs of the tenants with regards to spacial organisation. These houses are not only being sold because they stand for the aesthetic ideals of the contemporary home but for the people who are interested in the traditional structures of homes, they are forced to buy this cause of:

# Why Is Traditional Hausa Architecture Becomming Obselete?

Return on investments of land:
Although Nigeria has a vast amount of land, the north especially due to bad governance or insufficient funds the government has not been able to supply infrastructure to develop the land on the suburbs, so there is increasing demand for houses in the centre of town which is closer to amenities and safer. Demand leads to appreciation on the value of land which has led to redevelopment of land in the area. With the prices of land so high, and the fact that the size of land being distributed has become smaller, the existing ones being subdivided, developers are keen on building as many housing units as they can. A plot of land which in the past would feature one home, is now being designed to hold 24 apartments. When it comes to reselling, it is much easier to sell smaller units than one house because only few people can afford that much. Also, because of hinges on development, a lot of previously residential area are fast becoming commercial, since developers earn more from commercial properties.

Safety in numbers:
 Whereas traditional Hausa homes are usually individual family homes, these contemporary terrace housing estates as seen in fig 4, make people feel safer, because of the current state of insecurity in the country. People who previously owned individual homes are selling them and moving into luxury apartments, town houses and condominiums for several reasons including safety.

Economic recession:
The lack of wealth circulation in the nation is a major factor in the poor state of the economy. The wealthy prosper while the underprivileged suffer. Because there are not many jobs available, the average person is searching for the cheapest housing they can find. Unfortunately, these terrace homes are typically more popular since they take up less land, they prove to be more affordable for tenants. This may explain the disappearance of the indigenous courtyard type of house in Nigerian urban centres, as well as open space architecture and settlement patterns, which are now all obsolete.

Which is why the responsibility lies with "building professionals, especially the architects, to make reasonable efforts toward synergizing traditional as well as indigenous design ideas, techniques, and craftsmanship within the contemporary practices" (Noma, Bakr, El Sayad, 2021, pp27-28) in a practical and effective way.

## The Northern Nigerian Village Project Ngaranam

The small community of Nagaranam, Mafa Local Government Area, Bornu State, were left displaced Following attacks by the insurgent group Boko Haram in 2015, which resulted in extensive destruction of their community. Thus, a stabilization project developed by the Nigerian government, supported by the United Development Program (UNDP), and led by Nigerian architect Tosin Oshninowo, to improve community safety and security while proposing to deliver essential infrastructure and basic services in recovered territories and easing access to livelihood opportunities in order to aid communities that still are vulnerable to continued infiltration and attacks.World Architecture Community (2022)



ibid (2022)

World Architecture community (2022) states that She designed a village, a new settlement town that reflects and speaks to their culture, after extensive consultations with the local community. The project will include 500 housing units, a marketplace, a health clinic, a community centre, a primary school and teacher's quarters, a police outpost and residence, and water facilities, all of which will be solar powered and fully equipped. The goal of "Homes for Ngarannam" was to create a settlement town that was more closely related to Kanuri or Islamic culture than the state's existing stabilisation programmes. Ngaranannam's general masterplan focuses on three major areas: residences, roads, and services. While the project places the "human-centred design" principle at the heart of the masterplan, the Nigerian Government and UNDP intend to build all interventions with cultural, environmental, and climatic needs in mind. "As a result, it was critical that the community drive the scale and materiality of the buildings in a way that is appropriate, conscious, and respectful of the way of life that existed prior to the conflict," stated UNDP in a press release.

I found this an interesting subject to investigate because of various features that made it a representation of what I have been discussing through the course of this project. It is a government funded project which implies that the cost was a priority, the nature of the situation in which it was built also shows that time was a priority. Thus, the fact that it was designed so carefully with much consideration for the needs of the users. The attention to detail in planning this community like the addition of the zaure in the build and the open space architecture that it features while making consideration for security makes it a great for the response to the call for the reinvention of Northern Nigerian contemporary architecture.

I have posed through a systematic approach to dissecting the experiences within the Hausa home the massive shift in the functional quality of spaces provided within Hausa homes. This Research has further solidified my views on the influence on space and architecture on human interaction. ...

I began this dissertation with ideas about why traditional architecture was disappearing, all of which revolved around a lack of desire to preserve it and residents' frivolous desire to replicate the contemporary, imported ideal of what a home should look like. Throughout this research, I have had multiple informal discussions with friends and family, which have highlighted external factors that have also contributed to this shift in architectural preference. As a result, my research evolved from an idealistic rant to a practical analysis highlighting the virtues present in traditional Hausa architecture that are on the verge of extinction and their impact on daily interactions and socialisation while also considering the potential challenges that have prevented a more innovative approach to design in the past which will prove to be challenges in the future as well.

I conclude this paper with more questions than answers. When I first started exploring this topic and talking to people about it, it sparked a lot of interesting discussions and points of view, which made me realise that there is a lot to unpack within this topic. While writing, I realised that some of the sentences I had written could be turned into dissertations themselves. Things like the wall Motifs, window shapes and entry systems, all could be individual topics of discussion. The architecture of northern Nigeria is a rich and vast, and it is disappointing to see it get lost due to a lack of an effort or disinterest in preserving it. I intend to further my research on this topic and explore all the facets of the architecture, the full organisational structure, materiality, decoration, etc drawing on the experiences and opinions of a diverse range of people from different social class and ethnicities within northern Nigeria.

# Conclusion

There is a street in Abuja, the federal Capital Territory, Nigeria where all the state houses in Nigeria are built. There are 36, states in Nigeria, and 36 unassuming buildings line the street. I wonder how beautiful it would be if Nigerians decided to use architecture as a way of showcasing their culture. Titling a Georgian inspired Building Adamawa House, does not make it Adamawa house, How simple would it be to design a building inspired by the Fulani calabash?



Great Fulani Calabash()

I end this paper on the same note I started which is, there should be demand for effort into designing architecture that harmoniously synchronises traditional and contemporary spatial organisation concepts reflecting the socio-cultural needs of northern Nigeria.

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