# AFRICAN TEXTILE AND FASHION CENTRE, LAGOS

## THE AFRICAN FABRIC AS A BASIS FOR THE EVOLUTION

## OF A REGIONAL ARCHITECTURE.

**By**

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DECEMBER 2000

## DECLARATION

I, **Maimuna Lami Umar**, hereby solemnly declare that this dissertation is an authentic documentation of my research work under the supervision of Prof. H.T. Sa'ad. It has not been accepted in any previous application for a higher degree. All the sources of information are specifically acknowledged by means of references.

.....
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16th March, 2007.....
Date

## CERTIFICATION

This thesis entitled: *African Textile and Fashion Centre, Lagos* by **Umar Maimuna Lami** meets the regulations governing the award of the Degree of master of Science in Architecture (MSc. Arch.) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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## DEDICATION

This thesis is dedicated to my parents Alhaji & Hajia S.K Umar and to all those who believe in hard work.

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Umar. M. Lami.

# ABSTRACT

All over the world in general, people ascribe to dress; certain functions apart from protection of the body from the elements and beautification of the person. People are easily identified by their dress, which confer on them a regional identity. African fabrics are of many types each with its own intrinsic value varying according to locality.

Various regions all over the world have distinguishing characteristics. Apart from their cultural identity, another feature is their buildings. The wave of independence in Africa led to the wholesome adoption of western ideas, values and architecture. The modern architecture of Africa today tends to reflect the international style rather than responding to the various cultural patterns and lifestyles.

This thesis posits that, in as much as there is no harm in adopting some aspect of modern architecture it must also identify with the authentic African buildings and strive to, maintain its originality in design. The form, function and design of the building have a history deeply rooted in the culture of the people.

The major question of this thesis is to determine whether a relationship between African fabric and cultural identity exists. This thesis will attempt to show that a link thus exists and that this relationship is evident also in their architectural identity. The regional tendencies of the African fabric and fashion suggest a unifying link all over Africa, which can serve as inspiration for a modern African architect.

The study encapsulates in the following chapters the various types of textile arts in the African region with the ultimate view of familiarizing the reader on the general subject area of textile arts, culture and identity. Some major peoples and locations in Africa have been discussed to give a view of the research. A case study of some existing structures built for similar if not the exact purpose to give an insight into the design aspect of this thesis has been undertaking. It is the desire of this study to impress upon the reader that the unification of cultures, history, traditions and arts through fabric has been a major motivation in a bid to preserve the authentic African fabric and regional architecture. The choice of Lagos, as the location of an architectural edifice such as the African textile and fashion centre is only natural because of its strategic location in the region. A design solution is being articulated from the total analysis of the study.

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# CHAPTER ONE

## 1.0 INTRODUCTION

Clothing in its widest sense includes a great range of materials that man wears or applies to his body. Generally, man wears garments of textile or fabric, which may be governed by the mutations of taste in a given cultural environment.

'Fabric', 'Cloth' and 'Textile' have been used as if they are interchangeable, but the terms 'fabric' and 'textile' can be distinguished according to their literal meanings and Latin derivations, fabric from ***fabricare***, to make, to build, to fabricate is the generic term for all fibrous construction; while textile, from ***texere*** to weave, refers specifically to woven fabrics (Picton J. & Mack J. 1979: 15). Cloth, the term, which is in everyday use, is rather more difficult to define. All textiles are cloths, but not all cloths are textiles, for they need not be woven; and all cloths are fabrics but not all fabrics are cloth.

Clothing is an unspoken language charged with subtle, impressive power and messages that words do not possess. This particular use of clothing is very significant in traditional African societies, elements of which persist today, in spite of outside influences. Clothing in the traditional context also gives immediate information about nationality, culture and religion with far greater regional tendencies than in any other part of the world.

African fabrics are of many types. From the moist humid, mosaics of creeks and deltas of the coast to the hot dry fringe of the Sahara desert covering all the vegetation zones in between, we have quite an array of fabrics. The ***aso-Oke*** and ***adire*** of the Yoruba in Nigeria, the ***kente*** of the Ashanti people of Ghana, the njaye and ***kpokpoi*** of Sierra Leone,

the ***khasa*** of the Fulani Mali, the ***igbirra*** cloth from Okene, Nigeria, the Igbo ***akwete*** of Nigeria, mud cloth from Mali, ***adinkra*** cloth from Ghana, and the Senegalese dye resist patterns are a few.

The variety of textile design is enormous considering the limitations in size, the kinds of weaving looms and the range of raw materials available. Each design has its own intrinsic value and meaning, which may vary according to locality. (Newman, 1974:61).

Throughout the world, people ascribe to dress, certain functions quite apart from that of protection of the body against the elements or the beautification of the person. Dress has certain functions also related to the division of the community varying from society to society and may be social, religious or even political in character. (Euba, 1976:29). All types of special dress are used by the wearer to evoke some kind of reaction from others, be it fear, respect, awe, sympathy, or even amusement, so great care is taken in its creation. (Euba, 1976:30).

In the African context, dress is most successfully categorized by the types of people who wear it. Messages are conveyed by clothing about such things as the birth of a baby and its sex, the woman's status, her availability for marriage, bereavement, menopause, and e.t.c. Variations in African clothing have always given many more signals than in Western society; the great exception being the black mourning clothes worn in Europe and America. (Vaughan-Richards, 1986:113). In Iboland for instance, a woman's mode of dressing indicates her status. The cloth of a married woman with children is differentiated from that of the childless married woman by its yellow colour. In Benin, Nigeria chiefs

wear red cloth as part of their ceremonial court dress. Red by its association with anger, blood, war and fire is regarded as threatening. By the wearing of such cloth a chief protects himself and his king from evil. The tribal affiliation of a Berber woman in Morocco can be read in the pattern of stripes of her cloak. Igbo Akwete cloth with the tortoise motif was restricted to royalty. It was a crime for anyone else to wear it. People of various geographical regions are easily associated with particular regions by virtue of their dress. These dresses already confer on the wearer's, a regional identity.

Various regions all over the world have various distinguishing characteristics. Apart from their cultural identity, which distinguishes them from one another in the form of dress, dance, hospitality, and language, a major distinctive feature is their buildings. In Africa, the great pyramids, a familiar architectural feature identifies the country Egypt.

Samir Nakhla (1971) in his dissertation noted that 'Regionalism to many intellectuals, is synonymous with traditionalism, and thus it is considered a step back on the way to truly modern architecture'. He added, "Western architecture has been developed under conditions entirely different from those in Africa for example. To copy architecture in the name of modernization shows in fact a poor understanding of contemporary trends and their significant achievements". (1971:9).

Pierre Atepa Goudaby, a renowned African architect, from Dakar, Senegal said in an interview, *"In our buildings, we use the latest of technologies from all over the world. but we make them look African and feel African"*. (Emphasis researchers).

Buildings vary from one geographical region to another based on climate, culture and other factors affecting the peoples. The researcher strongly feels our buildings can and should have a regional identity.

## 1.1 STATEMENT OF THE PROBLEM

This thesis attempts to explore African fabric and fashion and their regional tendencies. The African fabric due to its versatility and adaptability has great potential. The infinite variety of patterns most of which are decorative embellishments of what would otherwise be regarded as a plain naturally coloured fabric has additional cultural significance to the people of Africa. The wide array of African fabrics and their regional affiliation suggests a unifying link all over Africa.

The African man before opening the continent to powerful foreign influences, developed fascinating spatial concepts and building forms using traditional building materials reflective of cultural identity. As the pace of industrialization accelerates, one would expect our buildings to change in tune with these changes without losing its regional character. Today, most domestic architecture in Nigeria reflects the international style rather than responding to the different cultural patterns and climatic conditions from which our traditional forms of architecture grew. (Aradeon, 1976:14). The link between African fabric design as well as their cultural significance should be explored and with its concepts, the possibility of a regional architecture will now be a reality. The new wave Pro-Africanism that most African nations now ascribe to indicate the desire of Africans to be more assertive in nature. This should be reflected in all spheres of life and therefore we should strive to make our buildings more African.

## 1.2 AIMS AND OBJECTIVES

The major aim of this research is to explore the African fabric and its regional tendencies and investigate its potentials as a basis for the evolution of a regional architecture. This research further aims: -

(i). To show the link between the African fabric and cultural identity.

(ii). To explore the possibilities of the obvious regional tendencies through: -

(a) The use of African fabric designs as a means of evolving spatial organization and configurations as well as:

(b) The use of African fabric texture as a means of deriving surface embellishments.

The objectives of the study include:

(i). To employ African fabric as a concept for landscape solutions.

(ii). To provide a centre for the preservation of fabrics of antique value.

(iii). The provision of requisite spaces in the centre for the training of weavers, designers, and models in the fashion industry.

## 1.3 METHODOLOGY

For this thesis, data collection will entail the use of both primary and secondary information systems in the course of research.

**(a)** Primary sources:

The primary sources shall include site assessment reports of existing weaving centres, art galleries, fashion design centres as well as modelling schools with the aim of establishing their basic requirements. Measurements and photographs shall be taken to support information

gathered. This will entail visits to Abeokuta, Kano, Lagos, Ogidi, Okene and Oshogbo in Nigeria, as well as, if possibly Ghana, Senegal and cote d'Ivoire in West Africa. Interviews with artists and fashion designers will also be conducted in other to gain an insight into the process and procedure involved in the design and making of the traditional and contemporary African fabric.

(b) Secondary Sources:

The secondary sources of data collection shall include consultation of literature on the fabric of countries in the West-African sub-region which may not be visited as well as, the collection of data extracted from previous publications in books, journals, magazines and reports from interviews.

## 1.4 MOTIVATION AND JUSTIFICATION

The presence and availability of woven fabrics in Africa are of great antiquity and archaeology research in various areas has shown evidence of a varied number of fabrics as early as c 700. From bark cloths to woven fabrics, Africa has reached an advanced stage in the technology of the complexities involved in weaving and design.

A major threat to the traditional African Textile has been the introduction of Christianity in the mid. 19$^{th}$ century and subsequent colonization of African nations by Europeans. Under colonization, European and American missionaries were busy converting people not only to Christianity, but also to western culture, its clothing, styles and fabrics.

A further influence of traditional dress and fashion has been the sudden influx of imported fabrics into the market. European cotton threads and commercial dyes have resulted in the production of a large quantity of cheaper but aesthetically inferior hand woven cloths with adulteration of traditional African designs resulting in the loss of a rich heritage, robbing the future generations of an important heritage and eroding of our sacred values. It has also been discovered that textiles have an obvious economic value and have been the subject of extensive trade within and beyond Africa.

The establishment of the African Textiles and Fashion Centre, Lagos is only natural because of the concentration of African fashion designers. Lagos, being the former Federal capital of Nigeria draws a populace, which cuts across all tribes in Nigeria and is often regarded as 'no mans land', making it a neutral point. It is also known as the Nigerian 'Centre for Excellence' and is still a major focal point for major commercial and industrial activities hosting people from all over the world.

Notable designers in Europe have also utilized the African fabric. With the recent renaissance all over the African continent, an African Textile and Fashion centre provides an avenue for the exposition of the African textile crafts in a bid to sensitise Africans and the world as a whole.

## 1.5 SCOPE

The scope of this research and design will include the provision of a weaving centre, exhibition area, design studio and sewing rooms as well as spaces for training of the model and garment makers.

Africa as a whole is a large continent consisting of various countries, lands and peoples of diverse cultures. For the basis of this thesis, the study area will be limited to the West African sub-region.

Special emphasis will be laid on the African fabric design motifs and the possibilities of evolving spatial concepts for administration, training and exhibition spaces in the centre.

## 1.6 CONSTRAINT/ DELIMITATIONS

A study of this nature is rather wide. The task of delving into the various cultures in Africa to understand and link the relationship between their culture, dress and architecture will be rather tedious.

A major constraint is time. Due to the various origins, types and locations of the African fabric, a visit to all renowned weaving centres may not be possible, also, because of the high expenditure which may be beyond the budget of the researcher.

Also, the unavailability of complete and relevant case studies as well as the obsolete nature of literature on the subject area will be a major limitation. In addition, it is anticipated that not all people to be interviewed will be cooperative as they may question the purpose of the research.

# CHAPTER TWO

## 2.0 LITERATURE REVIEW

### TRADITIONAL AND CONTEMPORARY TEXTILE CRAFTS

There is evidence that textiles were produced south of Sahara well before European contacts. Archaeologists found that bast, a bundled fiber from bark or stalks and flat grass, such as flax, raffia, hemp, was woven at Igbo-Ukwu in Nigeria. Although no trace of cotton was found, bast cloth, like cotton, had selvages that indicate a weaving process; probably on a loom. Later in the thirteenth century there is evidence that cotton was utilized in Benin, Nigeria. (Newman, 1975:59).

Lamb, and Holmes also noted that Archaeology in Benin yielded evidence of the use of most sophisticated cloth of both cotton and raffia at a period perhaps as early as thirteenth century A.D. The origins are uncertain, but there are grounds for thinking that these cloths must have been woven if not in Benin then in some region adjacent to it (1980:15).

Beaten bark cloth also was a popular textile over much of the subcontinent. Since it may be cut, sewn, embroidered, appliquéd and painted, it was a useful material. But it is quite fragile when wet, and stronger fabrics such as cotton, when available, tend to replace bark cloth. Bast textiles, such as woven raffia, beaten bark cloth, and cotton, made up the most important group of materials. (Newman, 1975:59).

There exists a considerable body of literary and documentary source material, both Arabic and European, concerning the early history in West Africa, of the textile craft. These sources will be examined in the following text.

## 2.1 HISTORICAL DEVELOPMENT OF TEXTILE CRAFTS

### 2.1.1 Archaeology and Arab Writers

Cotton cloth is thought to have first been woven in the Indian Subcontinent where fragments from Mohenjodaro have been recovered from levels which have been dated to somewhere between 3000 and 2500 BC. It seems from cytogenic evidence that the wild relative of the earliest cultivated species of cotton were actually to be found among the African and Arabian Anomala, which grew along the fringes of the Sahara. (Lamb, 1975:73).

The first evidence of cotton cloth being used in Africa appears to have been in the Sudanese Nile Valley. From the excavation of Meros, a site that was flourishing roughly between 500 BC and AD 300, spindle whorl and loom weights have been recovered together with fragments of cotton cloth. (Lamb, 1975:74).

More recently since the discovery of the Nok culture in Nigeria, it has been argued that Meroitic iron workings may have been a possible source of the knowledge of iron smelting which spread into West Africa at a very early date. If this is a viable hypothesis, it follows not unreasonably that the knowledge of cotton cultivation and its associated crafts might also have spread along the Savannah belt in the Niger regions,

perhaps using Merotic methods, at a much earlier period than is usually accepted. (Lamb, 1975:74).

Lamb in her book 'West African Weaving' also noted that the evolution of the narrow loom could have been the Sudanic solution to the problem of migrant peoples who were carrying their crafts with them. The indication is that the early West African weavers were in fact itinerants and therefore needed a light and portable loom. (1975:74). The photo below shows a man on a traditional African loom.



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**Plate 1.** West African loom.

A supportable hypothesis is that the Nigerian woman's vertical loom had its origins in the vertical raffia loom of Southwestern Africa. The transition from raffia to cotton could be explained by the fact that Nigeria is the first point where the diffusion of this

loom would encounter cotton, a product of the Savannah rather than the rain forest (Lamb and Holmes, 1980:16).

The narrow loom with its functional width and easy assembly, appears to be a device which has not occurred in other regions as a method of making textiles on a significant scale; and it could well be considered an indigenous African answer to the problem of manufacturing cloth which evolved within the context of West Africa.

The spread of Islam, with its strongly held ideas about modesty in dress, undoubtedly gave an added impetus to this kind of industry when it began to penetrate the Southern Sudan and the Niger bend from at least the ninth century AD, but the advantages of weaving cloth, especially in the Savannah regions south of the Sahara, could well have been appreciated from much earlier time: the climate in the winter months can be surprisingly cold. (Lamb, 1975:74)

According to Lamb, the earliest surviving documented account of narrow strip weaving are those of the Arab historian Al-Bekri, writing in 1068 AD Al-Bekri reported that only kings and heirs apparent in the kingdom of Ghana (region located between Mali and Mauritanian) were allowed to wear ***'sewn'*** clothes. Archaeological research in Mauritania and Mali however has recovered evidence, which rather suggests that local textiles were being produced over a wide area prior to the time of Al-Bekri.

In the 1960s convincing evidence found in the Tellem Caves around Bandiagara reveals hundreds of narrow strip cloths near human skeletal remains. The variety of these cloths and their differing styles and weights suggest a well-established textile industry, which must have evolved many years before. (Lamb, 1975:77),

Lamb cited Ibn Batuta's interesting observation about narrow strip cloth, which he notes in his day, was used as a form of currency. This cloth money often took the form of a tight roll or a wheel of very narrow (30mm) plain white strip and was used at Adamawa and Bagirmi in the 1850s. (Lamb, 1975:81).

### 2.1.2 European Sources

Towards the end of the fifteenth century. Cadamosto observed narrow cloths in Senegal; the Portuguese made their way by sea to the Guinea coast and noted at some of their ports of call a trade in locally woven cloths. These cloths were bought by the Portuguese who sold them to Africans for gold. The fact that the Portuguese found it worth their while to partake in this local trade indicate how important locally made cloth must have been. (Lamb, 1975:84).

Several European explorers like Pereira, Barbot, and Dapper who wrote on their findings in Africa attest to the presence of woven textiles in West Africa. Old Benin cloth can be seen at the Ulm Museum, Germany. These cloths are part of the collection of a German merchant C. Weichman

They reflect designs used in Northern Nigeria as well as those found among modern Yoruba tie-dye cloth.

### 2.1.3 Eighteenth and Nineteenth Century Sources

Mungo Park, a great pioneer of West African exploration, on his journey of 1795-7, commented on the presence of Mandingo weavers, whom he began to notice at the mouth of the Gambia River and whom he continued to find right across West Africa to the banks of the Niger. Park noted that women were to be seen always spinning and the men did the weaving, on a loom so small and narrow that the web was seldom more than 100mm broad'. (Lamb, 1975:91).

The 'Danish factor', Ludewig Ferdinand Romer in the 1730s, sent an emissary Nog to the Court of the Asantehene, Opokuware. Opokuware had quite a flourishing trade and he asked Nog to tell the world of his factory, which included several handicrafts apart from weaving.

The oral tradition of Bonwire the towns where the royal weavers still work are hazy about origins but claim that weaving was introduced from the Gyaman region (Ivory Coast) by a man named Ota Kroben. (Lamb, 1975: 96).

As an important center for the preparation of textiles, and particularly their dyeing with indigo, the role of Kano had been noted. The main industry of Kano at the mid-nineteenth century was the production of native cloth woven and dyed. This was

into tobes, turkidi (female garment) and waistcloths Kano cloth was widely exported. (Lamb, 1975: 98).

There are major difficulties in trying to build a picture of indigenous West African handicraft on the basis of travelers account. Unless the narrative has actual material evidence, it may be difficult to ascertain from literary sources alone, what a particular cloth may look like. Also there exist large gaps in the geographic areas covered and not all travelers were particularly observant about such matters as cloth. The figure below shows a map of Africa highlighting areas of textile crafts in West Africa.



Fig. 1. Map of Africa.

## 2.2 AFRICAN TEXTILE ARTS

Textiles crafts fall into several categories but the most famous is the weaving which is really an excellent example of craftsmanship. Other textile crafts include: pattern dycing, printing, painting, embroidery and Appliqué.

### 2.2.1Weaving

According to one tradition, during a walk through a forest, two Asante hunters noticed a spider spinning a web. They were fascinated by its skill and marveled at how the spider turned ordinary lines into intricate patterns. The hunters shared the fruits of their effort with the chief who felt their discovery was worthy of the king's attention. Osei Tutu, the Asantehene of the Asante, was elated when he saw the woven strip and commissioned the men to weave this colourful silk cloth solely for his royal court. This royal fabric is known as kente cloth, and today, it is one of the most popular textiles woven on the continent of Africa. (Algottson & Davis, 1996; 145).

In various forms, weaving has played an extremely important role in the development of human history. In early times, hair from the skins of hunter and domestic animals was woven to insulate and protect homes. As the sophistication of textiles increased they were used as currency for trading. Archaeological data show, that the earliest remains of textiles were found in the Nile Valley as early as 3200 BC. Many of the ancient designs and weaving techniques are still being used today and remain an important part of African lifestyles (Algotsson & Davis, 1996:145).

There are primarily two types of weaving done on two types of looms. Men and boys generally use a narrow horizontal loom with heddles and treads to weave strips of cloth of infinite yardage. Women and girls, however, use a vertical loom, which is much less complex in its construction. The warp threads are one continuous circle, and therefore the cloth they weave is a fixed length, determined at the time the loop is warped (Eicher, 1976:33). The prepondence of one type of weaving over another depends on locality and tradition. Men are apt to be full time weavers and consider it as a vocation, while women consider it as an avocation and weave part-time, but there are exceptions among the women in the town of Akwete, Nigeria who weave full-time

Simple weaving is the interlocking of two sets of threads. Weft threads are woven through warp threads, which are stationary, foundation threads. Textile pattern and texture is achieved by the various ways a warp can be strung, such as different colours and members of warp threads, by the colour and texture of the weft thread and how the weft is passed under and over the warp, such as using different counts. (Newman, 1974:105).

**Woman's Loom (Vertical)**

The woman's loom is vertical and stationary. The female weaver is not the itinerant who carries a loom on her back from village to village. The vertical broad loom has a fixed frame, a heddle stick or sword and no treadles. The origin of the vertical loom is not clear. Some suggest it is an adaptation of the raffia loom used by men in the Congo basin. The suggestion has been offered that the vertical loom was brought

across the desert, used by Hausa women and later adapted by women in Southern Nigeria. (Eicher, 1976:45).

The warp passes around upper and lower bars likes a roller towel (producing twice the length) instead of being strung flat between the two bars. In order to alternate the warp, it is pulled forward by a heddle, which consists of two long flexible sticks with string loops fastened along it and around alternate warp threads. (Newman, 1974: 106). An example of a woman's loom is shown below:

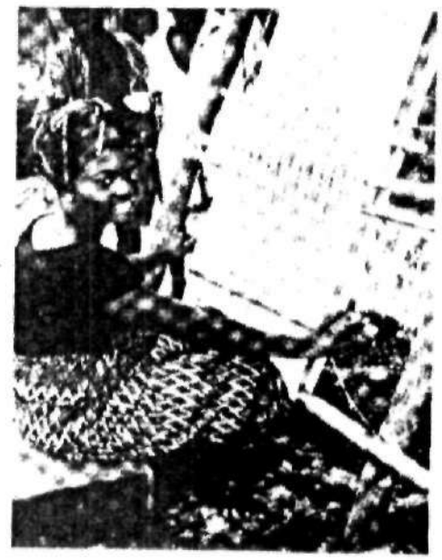


Plate 2. Igbirra woman of Okene, Nigeria weaving handspun cotton.

Cloth woven on this loom has a web ranging between 375mm and 750mm. It may be woven of one colour only, generally white, but an infinite variety of warp striping is equally possible. In addition further patterning can be added by the use of supplementary wefts. The yarn most commonly used on this type of loom is cotton, originally handspun but now increasingly machine-spun. This type of loom is found

among the Yoruba, the various Edo speaking peoples, the Igbirra of the Okene area southwest of the Niger – Benue confluence, the Nupe, the Hausa and possibly others. It is used by women and traditionally would have been their principal source of clothing material; for example, among the Akoko-Edo two pieces of cloth would be woven and sewn together selvedge to selvedge. (The selvedge is the edge of a textile formed as the weft turns back to make the next pick). A woman will wear such a cloth wrapped around her body and tucked in. (Picton and Mack, 1979:76).

Another form of weaving which employs the vertical loom is raffia weaving. Raffia is native bast of Africa. Ribs of leaves of the raffia palm provide the soft, supple, yet tough fiber-raffia. The raffia loom, which is essentially the same as the woman's loom, permits the manufacture of small pieces of cloth, and mats with or without a selvedge. Most raffia cloths are overlapped and sewn to form larger pieces. The edges are then hemmed. (Newman, 1974:108)

**Man's Loom (Horizontal)**

The man's loom is often called a strip loom because the width from selvedge to selvedge is so narrow, 100mm –130mm. The horizontal narrow band loom with heddles and treadles is often known as the Sudanese loom. It has a wide distribution in West Africa from Senegal and Gambia to Lake Chad. (Eicher, 1976:35). The warp, in a man's loom, is horizontal to the ground, fastened between a cloth bar and weights stone about 18m in front of the loom. This provides tension for the warp. Among the Baule, Guro, and Senufo are marvelous hand-carved pulleys taking their

inspiration from myths, men and animals, ceremonial masks, and the like. (Newman, 1974:110).

There are variations in narrow band looms. However, all are portable and include heddles, beater, pulleys and foot loops. The loom is basically constructed with a rectangular wooden framework, which supports the reed and two heddles. The heddles of the narrow loom are mad of heavy string- like, cotton yarn (usually homespun) attached to a stick. These yarns are much sturdier than those used for weaving clothe. Each of the two heddles is connected to a pulley suspended from the weaver's shed. The cloth bar is held by the weaver on his lap and the weaver uses a boat-type shuttle with a movable bobbin. This he manipulates by tossing it from one hand to the other through the deep shed. The warp stretches in front of him for fifty to sixty feet and is secured by a drag stone with a metal eyelet for guiding the yarns. The weight of the drag stone provides tension on the warp as the weaver winds the completed weaving onto the cloth bar (Eicher, 1976:39). The photo shows the West Africa loom.

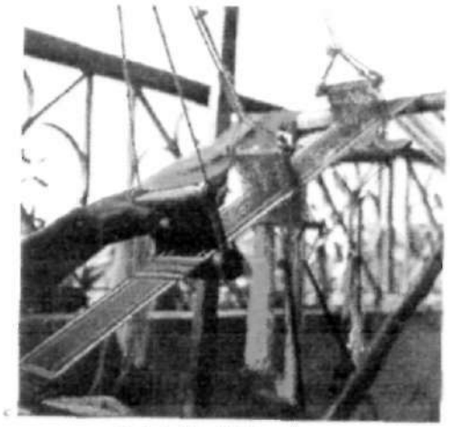


**Plate 3. West African loom.**

The West African loom is called a narrow strip loom or belt loom simply because of the extraordinary narrowness of the web. Most cloth woven on this loom in West Africa is about 75mm – 250mm wide (Picton and Mack, 1979:102). Eicher (1974:39) observes that most cloth is between 50mm – 275mm wide with the Yoruba weave being 100 – 250mm wide, the Nupe 125mm, Hausa two to 50mm-150mm, and the Kanuri from 150mm – 275mm.

In West Africa, the horizontal loom is most widely used. Lamb, 1975; Lamb & Holmes, 1980; Pioton & Mack, 1975; Newman, 1974 and Eicher, 1976; all acknowledge the widespread nature of this type of loom. Plain white cloth woven of either hand-or machine – spun cotton yarn, is the ubiquitous product of West – African looms.

### 2.2.2 Pattern dyeing

Dye must be counted among the raw materials of textile manufacture obviously, if colour is to be introduced to the weave structure of a cloth the yarn must be dyed before it is woven. Traditional dyeing techniques differ from group to group in at least three aspects. First, the division of labor for preparing the dye balls and dye depends upon the source of the indigo plant and whether or not it was cultivated, second, men and women use different types of dye receptacles; and third, some people have a tradition of elaborate pattern dyeing and other have simple pattern or none. (Eicher, 1976:59).

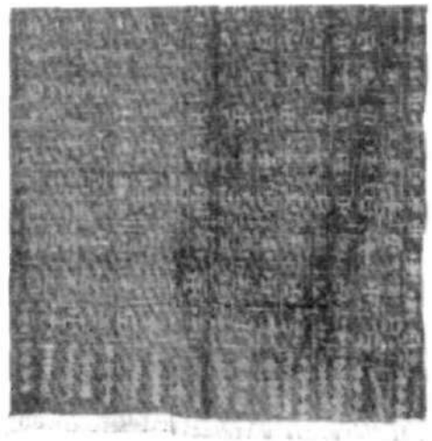
The predominantly used dye is indigo. In parts of Sierra Leone and Mali hand -spun cotton is sometimes dyed brown; in Senegal Kola nut are occasionally used to give an orange-brown effect; the Bambara of Mali employ yellow and black but the discharge the yellow dye.



**Plate 4**. The 'discharged-dyed' cotton, textile, Bambara, Mali.

One of most famous and important centers of indigo dyeing in West Africa is the Hausa city of Kano in northern Nigeria. In the mid nineteenth century it was estimated that there were some two thousand-dye pits in Kano. (Picton and Mack, 1979:147).

The best-known pattern dyed cloth in Nigeria is made by the Yoruba and called ***Adire*** Resist dyeing in one or more methods is found in most of the regions of traditional textile manufacture in Africa. The basic methods involve tying the cloth, stitching it tightly in some way so that the tying or stitching presents the dye penetrating the fabric and, when unpicked, leaves pale areas on a dark ground. Alternatively starch paste is used as a resist medium for designs (Picton and Mack, 1979; Eicher, 1976; Newman 1974).



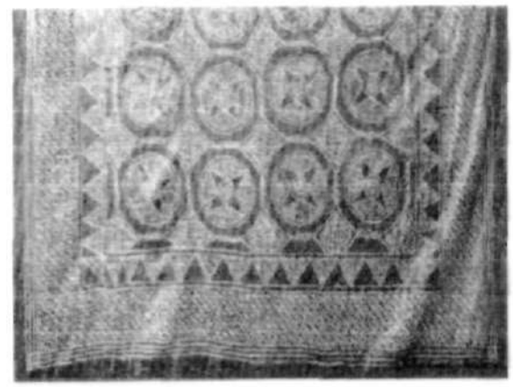


**Plate 5.** (a). Resist dyed cotton textile. Senegal.

(b). Resist dyed cotton textile, Abakwariga. Nigeria. Note great the similarities between the West *African textiles.*

The most common method of the tie-dyeing is the formation of patterns of large and small circles in various combinations. This is found particularly among the peoples of Senegal and Gambia, the Yoruba of Nigeria and more generally throughout West Africa. This is known as ***Adire Eleso*** in Nigeria.

In Senegal, Gambia and Sierra Leone, the method used consists of folding a strip of cloth into several narrow pleats and binding them together. Senegalese dyers also embroider geometric patterns on cloth. When the cloth is dyed and the embroidery unpicked finely executed designs emerge.

***Adire Eleko*** is resist dyed with starch made from cassava flour. In some places yam flour may also in used. Chicken feather is used to apply the starch on one side only

Designs are also made using a stencil made of metal plate. (Picton and Mack, 1979: 157). This system is similar to Javanese Batik except starch is used instead of wax to make a design on cloth.

Hand –painted starch-resist cloth is always divided into squares and motifs drawn within each square. Two popular designs are called ***Ibadan-dun***, which in context means Ibadan is sweet or pleasant; and ***Olokun***, which means 'sea goddess'. Each half of this cloth is composed of two rows each of five squares, with a row of small rectangles around the perimeter of the cloth. ***Olokun*** and ***Ibadan-dun*** have a great variety of designs of the squares' otherwise the squares are repeated either twice ***orimipe***, or four times, ***oremerin,*** or six times ***eyepe***. (Barbour and Simmonds, 1971:54).

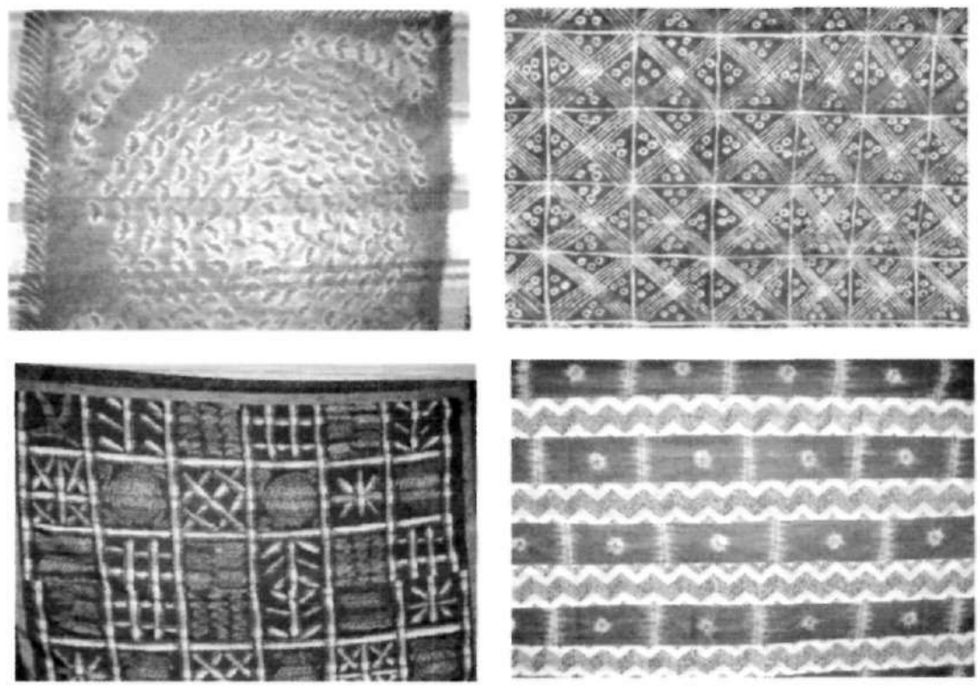


Plate 6. The plates below illustrate the various types of adire eleko named above.

The patterns on indigo-dyed ***adire*** cloth in Western Nigeria are impressive both for their large number and variety. The craft of pattern dyeing is still very much alive in present day West Africa and new patterns emerge frequently.

### 2.2.3 Printing

There are very few cases of designs being printed on cloth in Africa. Adinkra cloth is one well-known type. It's origin lies with the Ashanti people of Ghana. The technique employed is traditional and involves the application of designs with the aid of stamps. .

The earliest example of Adinkra cloth in the British Museum was collected in 1817 by T.E. Bowdich. The pigment, which is used for decorating the cloth, is prepared from a tree bark. This is boiled for several hours in a solution, which includes lumps of iron slag, and a thick black liquid is produced. (Picton & Mack, 1979: 165).

Stamps are made from pieces of old calabash cut to different designs, and a small handle is made from sticks which are tied to the stamp. To apply the designs, the fabric is stretched taut and squares are drawn often using a comb. The designs are now applied after the stamp has been dipped into the thick black dye. (Newman, 1974; Picton and Mack, 1974). The designs on the fabric are not arbitrarily chosen. Each has an appropriate name and most of these have historical allegorical or magical significance.

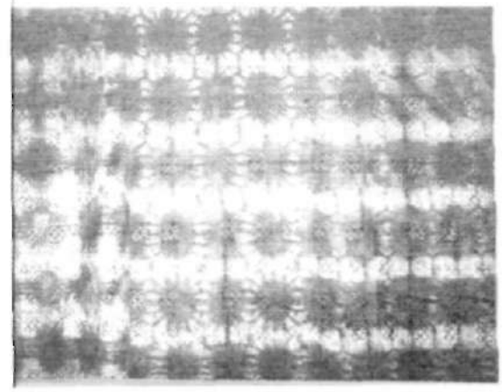


Plate 7. Adinkra pattern on dip-dyed fabric.

### 2.2.4 Painting

The art of drawing and painting on cloth is little recorded and very few examples have been collected. The major evidence of its existence as a traditional decorative technique is in care, among the Hausa of northern Nigeria, the Ibibio of southeast Nigeria, in the grasslands of the Cameroon and among the Senufo of Ivory Coast. Among the Hausa, this art developed in association with the conversion to Islam of the southern Saharan region. (Picton and Mack, 1979:163).

The hand painted cloth produced by the Senufo has a protective purpose similar to those of the Hausa. The motifs used are those associated with poro-cult of secret societies. Figures of snakes, turtles, crocodiles, birds, fish as well as masked dancers and fetishes are scattered randomly. The traditional method of applying the designs was to lay out the required patterns with a greenish paint made with boiled leaves. A solution made from mud is then applied using the edge of a wooden or metal knife and the outlining the design in a darker colour. (Newman, 1974; Picton and Mack, 1979).

In recent years, cloth of this kind has been produced for sale but commercial drawing ink more often than not replaces the traditional vegetable dyes.



**Plate 8.** Senufo fabric painting from Fakaha, Ivory Coast.

### 2.2.5 Appliqué

Appliqué is the word used to describe the process of adding further materials to an already-woven textile base. Normally the term is applied to the laying on of additional pieces of textile, but other supplementary materials such as beads and shells, metals and jewelry, animal fur and bundles of medicine can be used. Where appliquéd cloth is found in Africa, as often as not it is intended as an announcement of someone's prestige and position. A good illustration is provided by flags and banners.

The best documented of the West African banners are produced by the Fon people of Benin. Appliqué work was usually done on commission for the chiefs and the nobles, and incorporated designs and motifs requested by the clients. Thus a man successful in military campaigns might commission a banner recording his exploits. Cloth-

workers always kept the patterns from, which the textile fragments to be appliquéd, were cut. A man's descendants, therefore, could commission new flags or banners, which include an arrangement of images that had become associated with his family. (Picton and Mack, 1979:169) Ibibio funeral banners are a combination of appliqué and patchwork. They hang in the rainforest as a commemoration of an individual after death and, are left to disintegrate. (Eicher, 1976:91).



**Plate 9**. Silk appliqué flag, Fanti, Ghana.

### 2.2.6 Embroidery

Embroidery is the technique of embellishing already woven cloth, the addition of ornament using a needle and yarn, which may or may not be of the some kind as in the textile, which is to be embroidered. Embroidery is an art generally associated with the Islamic peoples of West Africa in the sense that embroidery has developed there within the context of Islamic culture. (Picton and Mack, 1979:189).

The art of decorating clothing with embroidery apparently has a long tradition in Hausa and Nupe societies, and is used on many types of garments from Hausa farmers' clothes to riding robes and ceremonial apparel. Traditionally men's clothing of the Hausa and Nupe (robes, trousers and caps) has been elaborately embroidered and men are the craft workers. The embroidery done on men's clothes has been made with dense stitches, which make designs, which are asymmetrical and non-representational overall. (Eicher, 1976:84).

Heathcote in 'African Textiles' by Picton and Mack is of the opinion that the Hausa style of embroidery developed from two distinct sources of inspiration. One is interlacing forms, which he consider oriental in character, while the other is composed of angular and spiral shapes which he considers more indigenous and derived from the kinds of decorative embellishment found on Hausa pottery food bowls, body decoration and basketry. Heathcote further suggests that a structural basis exists for the development of embroidery design given that the simplest and possibly the earliest types of patterns relate to a particular seems, edges and areas of stress, especially the neck opening and the top of the pocket. (Picton and Mack, 1979: 193).

One of the simplest combinations of elements is the embroidery design called ***aska biyu***, 'two knives'; it is made up of two triangles below the neck, the five squares represent five houses. Another style of embroidery found in the Hausa land is the elaborate floral and interlacing patterns used in hooded cloaks. A style of Hausa embroidery seen in caps, which entail geometric patterns on white. (Picton and Mack, 1979:197). Embroidery is now done by a few Hausa men using a sewing machine These contemporary designs do not conform to the traditional patterns but seem to owe more to the luxuriant embroidery of the cloaks.

## 2.3 TREASURED TEXTILES OF THE WEST AFRICAN REGION

In the West–African region, despite the wide array of fabric, a few of the most popular styles will be discussed here. They are available throughout the world from galleries, boutiques, and fabric stores, their colours and patterns inspiring many artists and designers.

### 2.3.1 Adinkra

According to the folklore associated with this cloth, a king known as Adinkra boasted of having a golden stool similar to the golden stool of the Asante. The Asante were angered and waged a war with the king who was killed in battle. His son was then abducted and forced to teach the Asante about hand stamping on fabric. Adinkra means "farewell" and was used for funerals and to bid formal farewell to guests. Dark colours like brick red, brown or black, were associated with death, while white,

yellow, and light blue were worn for festive occasions. The plate below shows an Adinkra cloth. (Algottson & Davis, 1996: 152).

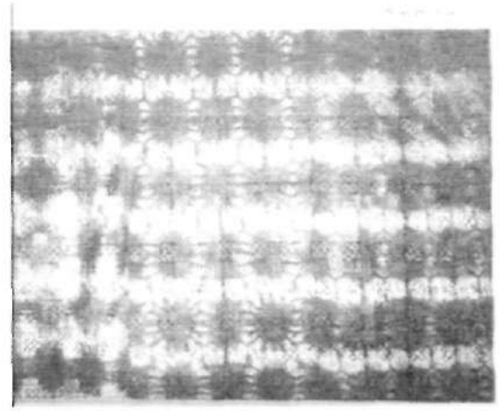


Plate 10. Adinkra cloth.

### 2.3.2. Adire

The indigo resist-dyed cloth comes from Nigeria (Adire is a Yoruba word) and is made from plain cotton. There are two types of Adire. One is made by tie dying or by stitching a design with raffia; this is Adire Oniko. With the second method, Adire Eleko, a design is painted freehand or stenciled using a starchy paste of cassava. The two types resist indigo when submerged into dye pits or pots resulting in a wide range of patterns. Adire Oniko is more common today, found in a variety of motifs. (Algottson & Davis, 1996: 152).

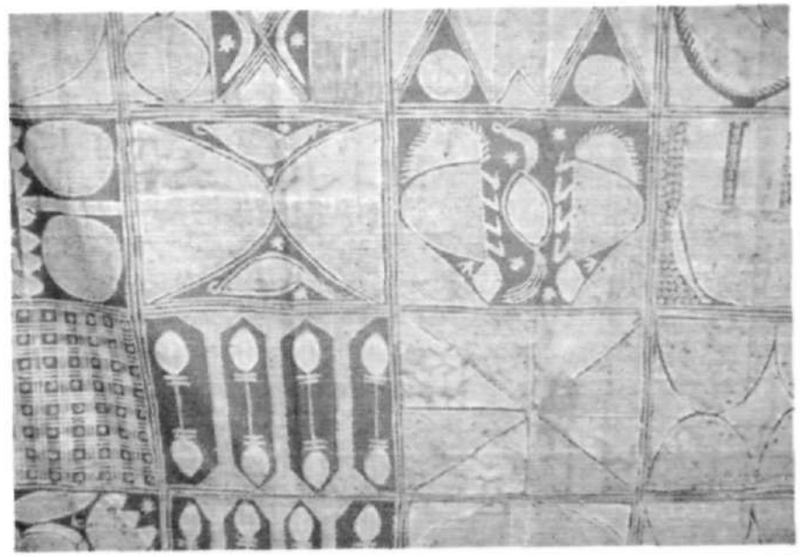


Plate 11. Adire.

### 2.3.2Appliqué

Appliqué is a textile art indigenous to Africa and is practiced by the Fante of Ghana, the Fon of Benin, and the Egyptians. Beads shells and other materials are often used to further embellish the cloth. Most often they were fashioned into banners, flags, or umbrellas.



Plate 12. Appliqué.

### 2.3.4 Aso-oke

Although, this cloth is sturdy and practical, the Yoruba in Nigeria did not use it for everyday use; it was reserved for funerals, religious rituals, and other formal occasions. Woven in 4 inches wide strips that vary in length, Aso-oke today is most often spun by hand in cotton and intermingled with silk-threads.

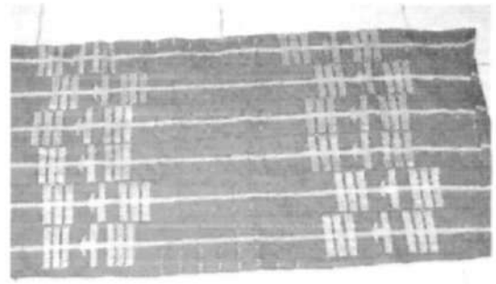


Plate 13. Aso-oke.

### 2.3.5 Batik

To create the popular batik cloths, patterns are made by applying melted wax on the fabric – usually cotton, so that those areas will resist colour when submerged in a dye bath.



Plate 14. Batik cloth in bright colours.

### 2.3.6 Ewe

This type of cloth is similar to Kente. Named for the Ewe people of the southeast region of Ghana, it basically comes in two types. People of wealth wear the first type, which is often commissioned and elaborately decorated. Made of silk, rayon, or cotton, this cloth contains inlays of symbols representing knowledge, ethics, and morals as applied to daily life. The second type is made from simple cotton and feature modest patterns (Algottson & Davis, 1996: 154). The plate below show the two types of Ewe clothe.

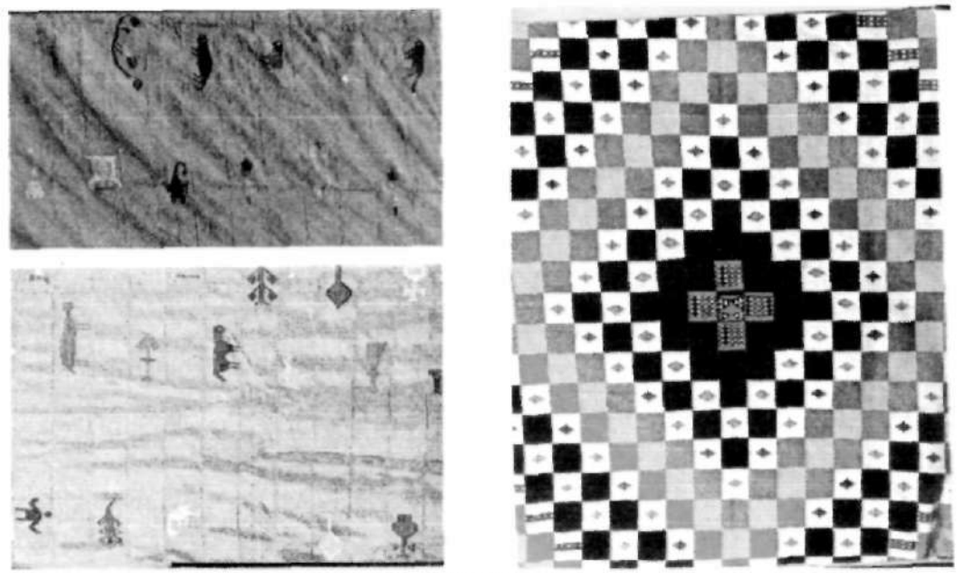


Plate 15.

### 2.3.7.Kente.

Folklore links kente to the Asante hunters' encounter with the spider or Anansi. But the word 'kente' is said to have originated from the fante people of Ghana, who sold this cloth and carried it in baskets – the Fante word for basket is "Kenten". Today,

there's a pattern to mark the importance of almost any special occasion, and colours and chosen to reflect customs and beliefs. Red represents death or bloodshed, green for vitality and fertility, and is worn by girls during rites; white means purity or victory, yellow represents glory and maturity and is worn by chiefs, blue for love, is often worn by Queen mothers, and black meaning aging and maturity, is also used to signify spirituality. (Algottson & Davis, 1996:155).



Plate 16.

### 2.3.8 Khasa

Khasa is a heavy woolen striped blanket woven by the Fulani of Mali. Approximately 6 to 8 feet long, it is woven in 8-inches-wide strips, with the strips sewn together to create each blanket. Although the traditional blanket is usually all white, it

nevertheless has a striped effect because of the different weaving effects used for the alternating pieces. The blankets are also found with yellow, black or red stripes.



Plate 17.

### 2.3.9 Korhogo

This handspun cloth made by the Senufo of Ivory Coast, is the same as that used for mud cloth with the design applied in a similar fashion. To make wide pieces of Korhogo cloth, hand-woven cotton strips roughly 5 inches wide are sewn together at the selvage. Mud is painted on the finished cloths to create patterns of animals, buildings, and e.t.c.

Plate 18.

### 2.3.10 Mud Cloth

Originating from Mali and once worn by hunters in the region, mud cloth is made from marrow strips of handspun and hand woven cotton, which are sewn together in various widths and lengths. The cloth is first dyed with a yellow solution extracted from the bark of the ***U'peku*** tree and the leaves and stems of the ***wolo*** tree. Carved bamboo is then used to apply

## 2.4 DECORATIVE PATTERNS OF WEST AFRICAN TEXTILES

Weaving techniques and fibers today vary only slightly from region to region. As in the case with other African arts, textile patterns usually have specific meanings and uses. Some textiles are woven by men, others by women, and if weavers in a given area include both men and women, they may use different types of looms. These looms are hand made whether or not the fibers used in weaving are dyed before hand, the finished textiles are often embellished through hand- stamping, stenciling, dyeing, painting or embroidery. Paint can be made from soil, and dyes can be derived from herbs, leaves, bark, nuts, fruits, vegetables and grasses, these are mixed with water or with naturally occurring chemicals such as zinc, sulfur or iron to obtained the desired hue and thickness. (Algotsson & Davis, 1996:149). Colours hold different cultural meanings based on village or family affiliations. In some parts of Nigeria, red is a threatening colour worn by chiefs to protect them from evil, but it is a design of accomplishment in other areas, while red is used for mourning robes by the Akan in Ghana. In the discussion of the decorative pattern of West African textiles and classification based on cultural groups and tribes will be employed.

### 2.4.1 Yoruba Cloth

Among the Yoruba people of Western Nigeria, cloth is very important and plays a significant role in the daily life of the people apart from the basic role of covering the body. In the creation of the various textile therefore, the Yoruba have put in various aspects of their culture.

Weaving is still an important aspect of their lives and a distinctive feature of the Yoruba weaving is the use of wild silk known as ***sanyan*** in Yoruba and ***tsamiya*** in Hausa. The basic ground pattern in Yoruba weaving is achieved by warp colour alignments, similar to that used by the Nupe in Nigeria, the Fon in Benin Republic and the Ewe and Asante in Ghana. In the naming of cloths, the Yoruba tend to use the background pattern as a basis. The main methods of patterning, which serve to distinguish there weaving easily from that of other peoples, are the uses of holes, the use of inlay floats, and the distinctive use of ***ikat*** (Lamb 1975:41).

Fashion is constantly calling into existence new patterns, and patterns both old and new are covered by on elaborate system of names. Some are named after leading political figures. E.g. Murtala Mohammed, Obasanjo, etc. Others are named after proverbs and sayings; ***natesun*** – elephants skin, don't sleep with it, ***ere wolede***, good follows me, ***mabay omije*** – don't spoil my peace; ***alaari iomona yoyo*** – many designs for children. Many are chosen by the weaver for reasons known only to him.

Dyeing with indigo has become a legacy of Nigerian craftsmen. Although other dyestuffs are used indigo cloths stand out vividly as a Nigerian contribution to textile Artists created several patterns and the best known pattern dyed cloth in Nigeria is know as ***Adire.*** There are two broad categories of ***Adire.*** In one type the resisting agent is ***iko*** (raffia) and pattern are made by tying and stitching. These cloths are ***adire oniko*** and involve circles in various sizes.

The patterns include many geometric and presentational forms among the latter are elephants, spinning tops, keys, skyscrapers, chicken wire, matches, birds, tree. Decorative patterns of tie-dye are also achieved by various methods of folding. This is ***adire eleso.*** Starch resist patterns are called ***adire eleko.*** Two popular designs are ***Ibadan – dun*** (Ibadan is pleasant) and ***Olokun*** (Sea goddess). Other patterns include ***Sun-bebe, agosofin, elelo, eyin, Ile iyalode, eyepo*** and ***kokoro.***

### 2.4.2 Akwete Cloth

Though it is among the best in Nigeria, Akwete cloth is not as popularly known as the Kano or Iseyin cloth. This is because Akwete is not one of the major transport routes and because little is known about the origin of its people and their craft, which they have developed to a very high standard, (Ukeje, 1962:33).

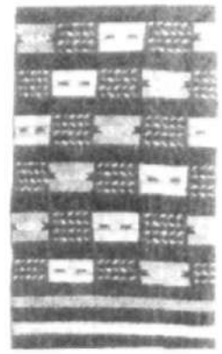
The Akwete weaver uses a broad loom weaving the designs into the fabric during the process. Some of the Akwete designs are symbolic while others tend to be merely decorative in nature. The overall composition of a cloth may be due to client's choice

or strictly the weaver's skill, which would also make the weaver an accomplished artist.



**Plate 20.** *A young Akwete woman wearing a george cloth.*

The symbolic designs are: ***Ebe*** (cross), which is reproduced on fabric, used only on religious occasion or those worn by warriors in the battlefield. Another symbolic design is the ***ikaki*** (tortoise), which is a symbol of royalty. It was woven into cloth intended for use by people of royal and noble birth. It was a crime punishable by sale into slavery; for a commoner to wear any material with this design woven into it. (Ukeje, 1962:54).



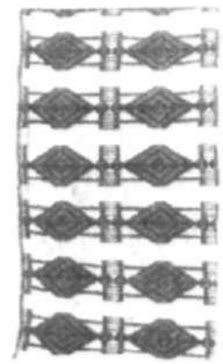


**Plate 21**. Plate (a). Meni eger bite woven for women of the court of bonny.

(b). The ikaki tortoise motif.

In Nsukka region, the designs utilizing the inlay technique of patterning and significant pattern motifs like the wooden comb and the lozenge are popular also in the Igbirra and Igala fabrics. Asaba cloths, aguba are woven with finely spun cotton and many of these cloths have no colour decoration. A group of Asaba cloths have inlay float designs of highly stylized motifs such as hourglass ***(ugbo-okure)*** double-ended pestle **(Akangweose)** for tortoise ***(mbekuri)*** and check design ***(leke-leke).***





Plate 22. Plate (a). Typical Igbo woman dress in Akwete. (b). A modern cloth called uto alkali-mat with a tortoise.

### 2.4.3 Hausa Cloth

Among the Hausa people of Northern Nigeria, both the men and women manufacture textiles. Many Hausa patterns of stripes are typically in various shades of indigo in combination with each other and with white; and occasionally other colours.

The system used in naming Hausa cloths can be rather confusing. Male garments are named by the type of garment rather then the cloth. ***Arkilla*** as a design is of great

interest. Usually it is marketed in the form of a pair of wrappers each with 13 strips of 100mm width and 2 yards length.

Pattern generally though is created by weft stripes and insets. One diagnostic feature is the incorporation of elongated triangular weft inserts projecting in from the selvedge, part of the way across the cloth. This may be related to the knives of Hausa embroidery. (Picton & Mack, 1979:114)

The Hausa are known to have five basic loom types. These looms help to distinguish the various types of textile they produce. They are the ***turkudi;*** zuga and ***sawaye;*** the ***mudukar***. The ***luru*** blanket loom and the wide ***chakerikeri*** loom.

### 2:4.4 Jukun Cloth

The Jukun, Tiv and the Angas occupy an area of territory running from the Pankshin region of Plateau State through Benue and Taraba State to the Cameroon Highlands. The Jukun have quite a numbers of cloths these include the ***akya*** and ***Kyadze:*** cloths. The patterns on Kyades cloth are made reversible. The dominant pattern effect comes from black or dark blue inlay on a white warp background strip between four and five inches wide. The ***akya*** cloth can be use for both male and female garments and the distinguishing feature is the complex decoration by a tie-dye technique in indigo.

The designs used in ***akya*** cloths consist basically of circular motifs set out in a kind of border. The patterns are usually abstract but ***akya*** cloths may contain elaborate representations of reptiles, birds and animals. (Lamb & Holmes, 1980:164).

### 2.4.5 Nupe Cloth

For the Nupe people of Nigeria, the craft of weaving was not traditional to them but had reached them by the way of the Yoruba through slaves and intermarriage. The main use of Nupe cloth is women's wrappers, ***edepka***. Cloths suitable for ***edekpa*** are graded into a hierarchy based on overall colour and pattern effect. The order is as follows: ***duna, salu, yarangi, ekwaeko, ashawu, indadogi salu*** is predominantly red with plain wide selvedge stripe followed by alternate narrow red and blue stripes to which a green stripe must be added. ***Yarangi;*** associated with the elderly, is an orange and red cloth with a wide orange selvedge stripe ***Ekwaeko*** 'native tea' has all purpose effect with alternate red and blue. ***Ashawu*** has a maroon border and ground with orange and blue stripes ***Indadogi*** has a white selvedge, black and white stripes and hidden weft bands. (Lamb & Holmes, 1980: 212).

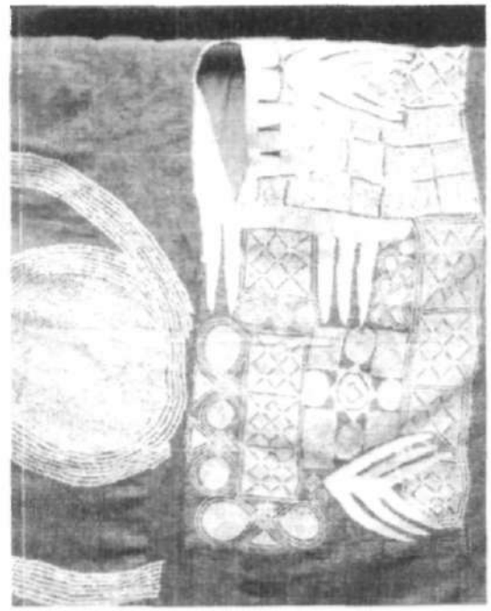


Plate 23. Above is an example of a typical Nupe blue sabu robe with the characteristic Bida embroidery showing clearly the egba jufon (short sword) the gabiya (triple leaf), the shaski (squares), the gbanko tsufon (strip above pocket) and gidan nazuman (circle on the left).

### 2.4.6 Ewe and Asante cloth

In Ghana, the Ewe and Asante people are best known for their skill in the textile crafts. The brilliant colours and intricate designs associated with ***Kente*** cloth have undoubtedly made this fabric the best known of all Ghanaian perhaps even of all West African Textiles. (Lamb, 1975:22). The later president of Ghana, Kwame Nkrumah's use of ***kente*** cloth made it not only Ghanaian but also made it the uniform of pan-Africanism. Kente has even spread beyond the borders of the African continent to Europe and America.



Plate 24. Royalty in Asante land are known for their unique dress sense. An Asante's chief, Ghana wearing a silk textile of the so-called 'double weave' variety.

Asante's cloth can be classified into three: - (i.) *Ahwepan*, which is a plain, clothe with no patterns (ii.) *Topreko*, a cloth with simple patterns and (iii.) *Fapreru*, which is the best quality silk cloth with the inlay patterns, crossed over twice in each space.

Names of early cotton cloths tend to have been derived from fairly simple household objects. E.g. ***Makowa*** meaning 'little pepper', ***aburu ahahan*** 'corn leaves' and ***nsafoasia*** 'six keys'. Silk cloths are described by their background patterns. The name of an Asante's cloth usually describes the particular cloth in fairly precise technical term but it may also contain allusions to persons or past events. For example the cloth called ***Oyokoman asasia adweneasa*** would tell one that the background was ***oyokoman***, that is an arrangement of red and yellow stripes. ***Manpohema***, is a cloth with a rather complicated background of red, yellow, green and white warp stripes and has a name which simply means the Queen Mother of Manpon (Lamb, 1975:136).

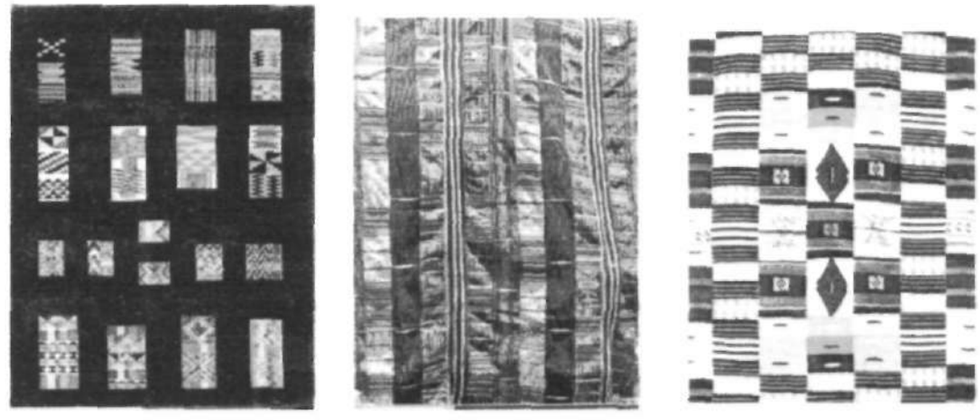


**Plate 25**. *The plates above show different types of patterns common to the Asante and Ewe people.*

The Ashanti people of Ghana are known for their printed patterns on cloth. The 'canvas' for these stamped designs is either plain white cotton cloth or a cotton cloth dyed brown, red, green, purple or blue. The earliest example of ***Adinkra*** cloth can be found in the British Museum collections. It was found by T. E. Bowdich in 1817. (Picton & Mack, 1979:165).

The patterns are applied using stamps, which have been made from pieces of old calabash cut to different designs. The designs are not arbitrarily chosen. Rattray in Picton and Mack's "African Textiles' has noted at least 53 different motifs. These motifs he said have historical, allegorical, or magical significance. For example, a design with a central circle and spoke leading out wards from its circumference bears the name se ***die fofoo pe na ce gyinanturi abo bedie,*** which translates into ***'what the yellow fofoo plant wants is that the guinanturi seeds should turn black'.*** In adinkra cloths, new images and ideas are always reflected and they illustrate the progressive evolution of its patterns. The Asante have a natural talent for creating balanced shapes and colours on a most pleasing juxtaposition. (Lamb, 1975:136).

## 2.5 AFRICAN FASHION

In traditional African societies, clothes are believed to be magic in origin and intended to protect the sex parts from the eyes of evil spirits; ill wishers or the envious. A woman had to be particularly careful and ensure that evil spirits did not enter her body (Vaughan-Richards, 1986:103).

Clothing is an expression of the basic human desire for adornment, especially in areas where there was no strong tradition of body decoration. In each African country within each tribe, and often from one area to another inhabited by those people African fabric can be said to be highly individualistic. Each subdivision has its own way of dressing, its own cloths, and craft techniques – of beading, embroidery and even it's own jewelry.



**Plate 26.** An African beauty in traditional fashionable attire.

Fashion defines the mutations of tastes in a given cultural environment. The term has particular reference to prevailing conventions in matters of dress and deportment. Fashion is a reflection of its time, and contemporary society in each country always offers a wide range and choice of clothes to suit different lifestyles. Apart from national costume, the style that is preserved as part of a country's heritage, which itself

undergoes differences in interpretation, what is fashionable today may look dated tomorrow. (Vaughan – Richards, 1986:113).

In Africa generally one can identify several factors, which have played a significant role in the evolution of clothing. Among these factors have been political and climatic, which have modified or characterized the various forms of nudity. Other major influences are the religions of Christianity and Islam. They both demanded body covering, to conform to their concepts of modesty and the removal of temptation.

Traditionally, many African Textiles were not cut or tailored. Instead, they were draped and tied to suit various uses. With the current interest in textiles outside Africa, both handmade and printed fabrics are now being cut and fashioned into contemporary clothing and home furnishings.

There is presently an increasing awareness of fashion in African today. There are various organizations and designers who keep the flag flying. These designers are based here in Africa or abroad so they can show the world, the traditional African Textile in its contemporary form.

In Nigeria, the governing body for the fashion designers is the Fashion Designer Association of Nigeria (FADAN) In West Africa; the governing body is the Federation of Designers. Association of West Africa. (FEDAWA)

Although fashion is rapidly changing the 'Latest' outfits are basically variations of the traditional African outfit. As an effective means of communication, clothing in the traditional context also gives immediate information about nationality, culture and religion with for greater regional variety than in many other parts of the world.

## 2.6 THE CULTURAL CONTEXT OF TEXTILES

The most obvious use of textiles is as articles of clothing. One or more lengths of fabric may draped around the body or tailored to make gowns, tunics, trousers, etc Modesty whatever that may mean to a particular people, and protection against the elements, are however, not the only purposes of clothing. Particular colours or decorative embellishments or shapes of garments may have prestige value so that the wearer of such things is immediately marked out as having great wealth or status. Particular colours, kinds of decoration or shapes of garment may also have significance in a political or ritual context. (Picton & Mack, 1979:9).



Plate 27. Masquerades feature as part of African culture.

In Benin, Nigeria, chiefs wear red cloth as part of their ceremonial court dresses and red by its association with anger, blood, war and fire is regarded as threatening. By the wearing of such cloth a chief protects himself, and his king, from evil that is to say from witchcraft and from the magical force employed by their enemies. (Picton & Mack, 1979:9).



Plate 28. Chief Osuma of Benin, Nigeria in ceremonial court dress. He is wearing the red 'pangolin skin shirt'.



Plate 29. The late Oba Akenzua II. Wearing a large Owina N'Ido cloth.

The basic colour spectrum of Africa, red, black and white as observed by Picton and Mack is of course rarely without some level of meaning although the precise nature of the meaning will vary from one people to another. Among the Igbiira for example, red, is a colour associated not with danger and war but with success and achievement with which they overlap but do not coincide (1979: 9-10).



**Plate 30**. Among the Yoruba, the use of textile as a society wrapper is common. Below, a Yoruba woman is shown in Ogboni society wrapper. Upjama age group in ritual dress.

Textiles are not only used to clothe the living, obviously but also the dead, as well as, providing clothing for the manifestation of the world of the dead, or of some other mode of existence, in masquerade form. Textiles may be used to dress not only person, corpse nor spirit, but a home, to mark an event of some significance or similarly a shrine. (Picton & Mack, 1979:10).



Plate 31. House dressed for funeral in a Bunnu Yoruba village, Nigeria.



Plate 32. Masquerades commemorating a deceased elder, Igbirra, Nigeria.



Plate 33. A masked figure at an annual Igbirra festival. The indigo and white pattern is for corpses and stands as a visual reminder of the links between the masquerades and the world of the dead.

Among the Senufo of Ivory Coast, dance and Hunting clothing was decorated with a kind of symbolic painting. The painting had mystical properties because it played a

part in the poro-cult of secret societies. Figures of birds, snakes, fish, crocodiles, turtles and poro-figures represented as masked dancers and fetishes are scattered randomly along with suns, triangles and circular ornaments (Newman, 1974:89).

Among the Gwari people of Abuja the completed women's cloth is know as ***bubuje***. Every Gwari woman has at least two, one worn as a wrapper coming right up to the armpit, and the second as a head tie worn as a kind of turban with a tail hanging down the neck. ***Bubuje*** play a part in marriage ceremonies both as gifts and apparel. They are also used as baby ties. The Gwari women are buried with their head ties as a significant part of their funeral dress (Lamb & Holmes, 1980:83).



Plate 34. Gwari women wearing the bubuje wrapper and head tie and baby cloth, Gwari.

The Bunu and Aworo live between Lokoja and Eggan, their southern boundary is Kabba. The Bunus produce a special cloth known as ***abutu***. While associated with funerals, ***Bunu abutu*** does not seem to be used as a shroud, rather it can be displayed

before the house of the deceased, draped over a pole, or it can be spread out on a roof, where it will remain for several days as part of a memorial ceremony (Lamb & Holmes, 1980:84).

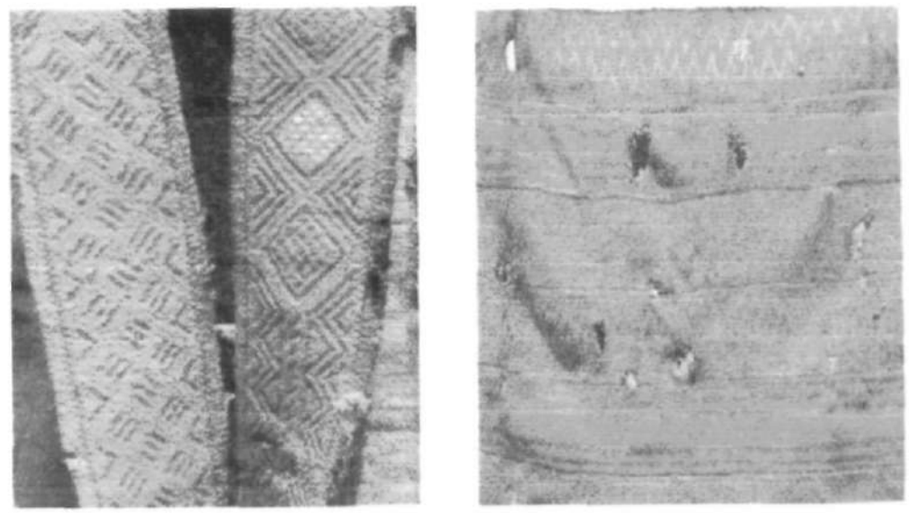


Plate 35. Red bunu abata cloth. The wear and tear indicates frequent use of a rare cloth.

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There can be no doubt as to the importance of cloth in the traditional value system of Borno and adjacent regions. Clothing is important in the ceremonial of Borno court. In 1823 countries in the court of Shehu of Borno, Mai Ibrahim went to enormons lengths to increase their social status by enlarging their physical size with layers upon layer of garment, eight, ten and twelve shirts of different colour, that they wear one after other (to) help increase this greatness of person.

Among the Jukun people, the *akyu* cloth has creatures featured on it. The lizard as described by the Aku, symbolized the welcome that Jukun extend to all, the friendly creature that lives in houses great and small. The chameleon represented the Jukun attitude towards progress, gradual change takes slowly and carefully in the best

interests of the people the scorpion indicated the latent power of the Jukur (Lamb & Holmes, 1980:157-158).

Lamb and Holmes also noted that all over West African one comes across convictions that cloth possesses properties of a kind, which can only be described as magical or medicinal. In Burkina Faso for instance, the weaving of certain designs including a variant of the basket wears 'guinea fowl' or 'tortoise' pattern, to produce garments or pieces of cloth which if worn or carried will help in specific medical conditions (1980:254).

Ogidi weavers in Kogi State Nigeria have a cloth of special interest, a burial cloth called ***eyerimihi,*** which is reserved for the use of senior elders. This has a wide selvedge strip of red, which is the dominant colour, and narrow strips of red, white and black to which a single green strip must be added. (Lamb & Holmes, 1980:228).

Among the Ewe people in Ghana as in many parts of West Africa, clothes represent wealth. The role of cloth in the traditional life of the Ewe people can perhaps be best seen in the use of ***Adonudoe*** cloths; the significance of these is social rather than religious. Stools, swords, and umbrellas appear on cloths and their implication as chiefly regalia we obvious (Lamb; 1975; 197).

Also among the Asante according to Lamb, the use of certain dominant colours in cloth can reflect the moods and aspirations of the weaver. The use of gold denotes,

warmth, long life, and prosperity. A chief might wear gold while a Queen mother or even a more humble woman might wear silver, white or blue to signify purity, virtue or joy. White is worn by priestesses to symbolize deities or the spirits of the ancestors. Green may be worn by young girls to suggest newness, freshness and puberty. Black can stand for melancholy, vice, devils, old age, death, and even history. Red is commonly worn at political meetings to indicate anger. (1975:141)

In the foregoing it has been observed that there are a number of textile in West Africa. These textiles vary not only according to geographical location tribe and culture of the peoples. The variety of the decorative patterns and their cultural context is also numerous. This fact is seen daily in the apparel of people. The Yoruba of Nigeria dress differently from the Asante of Ghana and the Senufo of Ivory Coast, but in their fabrics one cannot help but notice the obvious regional similarities. These regional similarities are becoming pan -. African and Africans are once again striving to maintain their African identity.

## 2.7 CLASSIFICATION OF THE MOTIFS

Decorative patterns can be analyzed in many different ways but for the purpose of this classification, it is as follows:

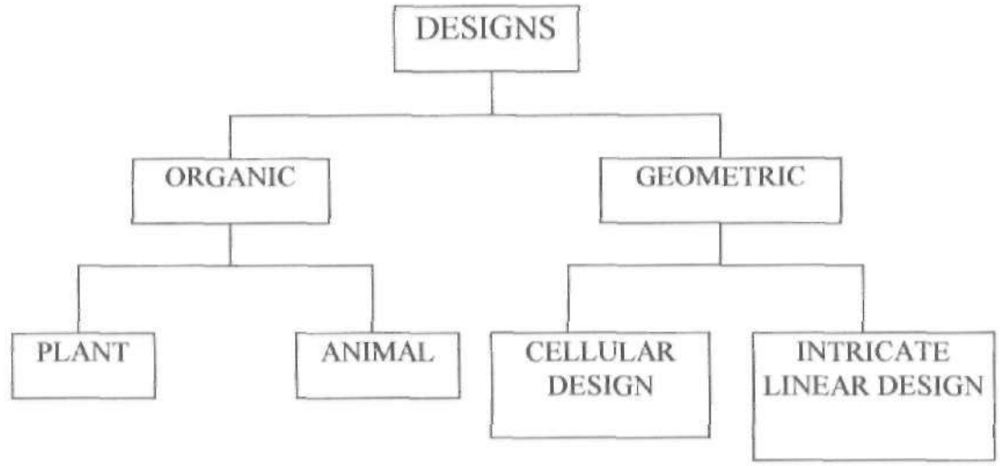
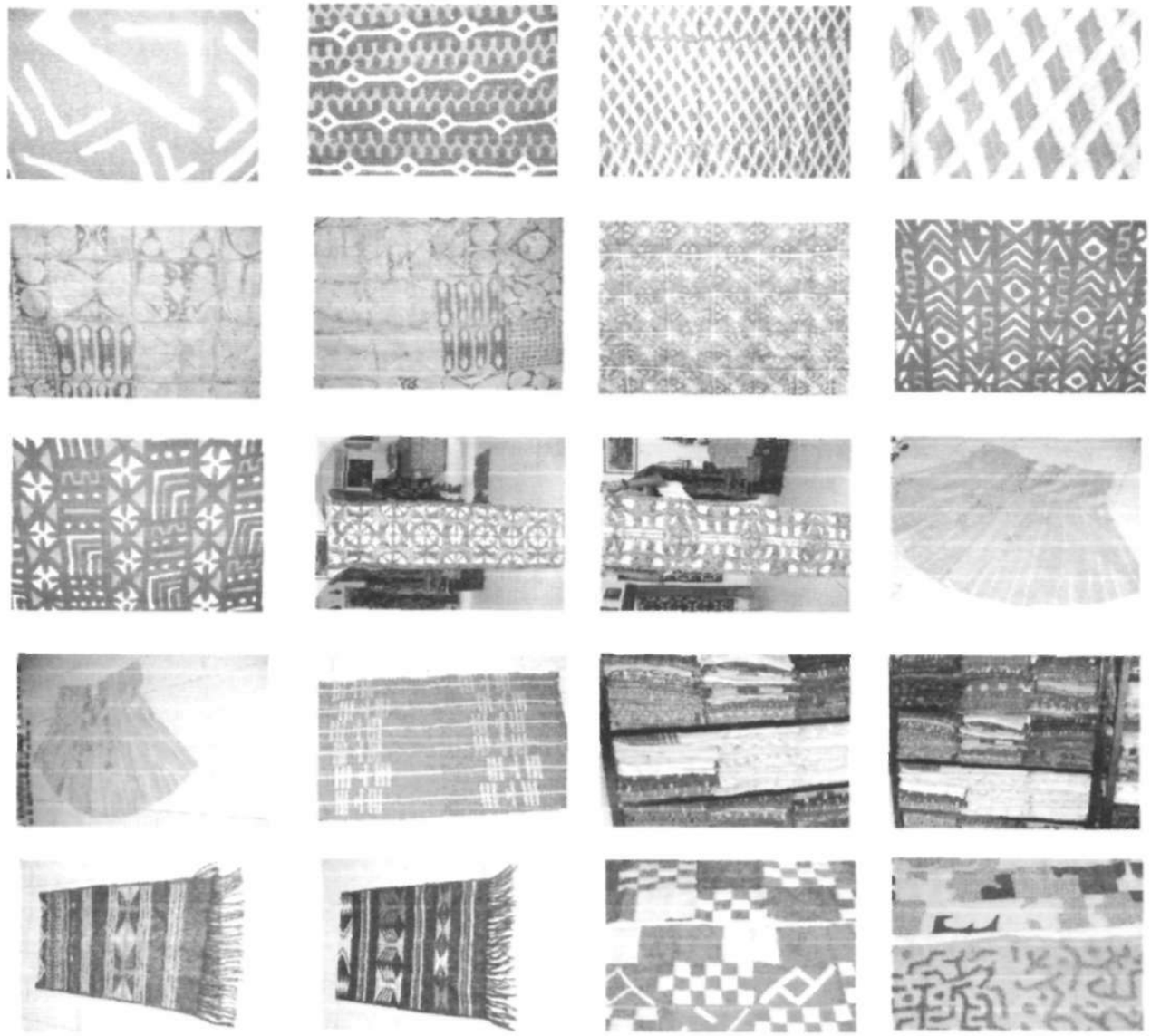



**Table 36**. Classification of fabric designs



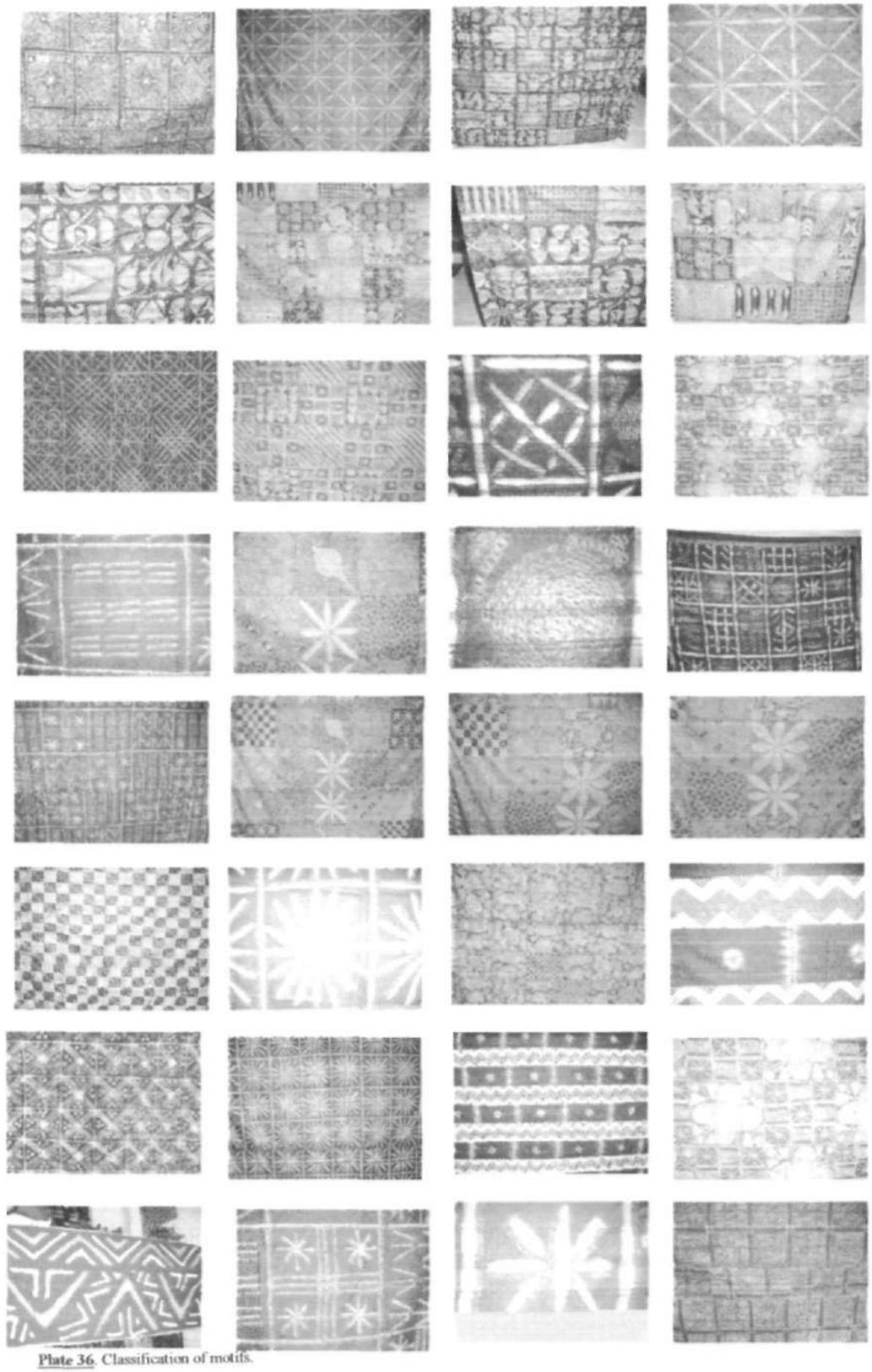


Plate 36. Classification of motifs.

## 2.8 CONCLUSION

There is evidence that textiles were produced south of the Sahara well before European contacts. Archaeologists have found evidence of fibers and the se of sophisticated cloths. Cotton cloth is thought to have been first woven 3000 and 2500 BC. There is a great volume of literary evidence generally to support the origins of cotton fibers and weaving looms especially in Africa.

In Africa as a whole there are various textile arts. These fall into several categories. The most common however is weaving which is a good example of skill and craftsmanship. Others include pattern dyeing, printing, painting, embroidery and appliqué.
In West Africa the techniques and fibers used vary only slightly from region to region.

The major distinguishing factor however lies in the patterns. Different patterns have meanings, which vary one geographical location to the next. Their patterns have names and cultural significance.

In African societies clothing is of great significance and it's use and application is restricted in some areas. Fashion in Africa is determined by political, climatic religions or social factors, which have modified the various forms of nudity.

The most obvious use of textiles is as articles of clothing however, particular fabrics colors, or decorative embellishments may have prestige value or significance in a political or ritual context.

# CHAPTER THREE

## 3.0 REGIONAL ARCHITECTURE IN WEST AFRICA

Architecture, as an art and science that shapes the environment, is one of the methods used by humanity in the elevation of the human spirit, and there are more ancient monuments representing the human life in Africa than on any other continent (Elleh, 1996:1). Nakhla however notes in his dissertation that ' Architecture is the expression and the product of the peculiar conditions of the surroundings (1971:9)

Regionalism to many intellectuals, is synonymous with traditionalism, and thus it is considered a step back on the way to truly modern architecture and to lead only to isolation, while the main stream of architectural philosophy today tends towards, and advocates, universal cooperation and coordination of efforts in several fields. (Nakhla; 1971:9).

Traditional African architecture has roots that can be traced back thousand; of years despite the fact that most of the historical events that shaped African building culture is not documented. The words 'traditional African architecture' evoke several images for architect and non-architects alike regardless of nationality and education African architecture consists of more than huts with grass and roofs. It reaches back to the monuments of ancient times, to cities of the middle ages, and includes construction activities of contemporary times (Elleh, 1996:19).

In discussing the Regional Architecture of West Africa, one must first of all identify with the development of architecture in Africa as a whole. Africa architecture is a subject is rather difficult to discuss though because of the conflicting publications. Prof Ali Mazruis concept embraces all the components that form African history indigenous, Islamic, and Western. African architecture from ancient times to the present mirrors those triple cultural legacies and cannot be understood without this realization (Elleh, 1996:8).

## 3.1 ARCHITECTURE IN WEST AFRICA

The earliest known evidence in the world for the existence of humanity and emergence of human settlements has been found in East and Northeast Africa. Ancient Africans in Egypt called their country ***Kin''t (Kmit or Kemet)*** meaning 'Black Land" African architecture originated from the Black Land after the desiccation of the Sahara Desert. Ancient Africans built their first homes after they left the caves of the Sahara and settled along the Nile Valley where the fertile grounds allowed them to develop a booming agriculture. Early houses were primitive compared to the monumental architecture that developed later and consisted of 'the hut, the round hut, the hoop – roofed housed and the rectangular house with a reed parapet (Elleh, 1996:22). Traditional Architecture in Africa can be advanced and incorporated into contemporary buildings if it's roots in antiquity are understood.

All of West Africa is known as the Sudan, an Arabic name for 'country of the blacks'. The region covers about 2.4 million square miles. Unlike other regions in Africa,

West Africa has far fewer highlands, with the exception of the plateau where the year round hot temperature is chilled yet still comfortable.

The people of West Africa can be classified into two major groups: the grassland zone people and the forest zone people. The grassland people inhabit the savanna and the regions with less rainfall. They tend to be brown in skin colour and tall in stature. They include the Soninke, Malinke, Bambara, Mossi, Songhay, Hausa and Kanuri. The Ibos, Edo, Yoruba, Nupe, Fon and Ashanti are natives of the forest zone of West Africa. This zone has rainfall throughout the year (Elleh, 1996:242). The cultural hybrids of these people are reflected in their language, traditional political structure, family structure, culture and architecture (Elleh, 1996:241)

Architecture in West Africa has greatly been influenced as in other parts of Africa, by climatic, religious and social conditions. Other influences include the advent of Islam and Christianity as well as colonization by Europeans. The impact of Islam on the indigenous art of the West African people has often been looked at from the orthodox view point, which clearly indicates that Islam does not condone any form of idols and absolutely abhors pictorial imagery ( Elleh, 1996:244).

The seat of the triple heritage of African architecture in this area is in the Sudan, especially in Nigeria where the legacies of Westernization, Islamization and yet indigenization and retention of tradition can be seen side by side. The origin of the

Sudanese style of architecture, which dominates the region, remains an object of debate in academic circles (Elleh, 1996:243).

Elleh noted the importance of perceiving architecture as cultural form that can be diffused in distant places through trade links and other forms of social interaction. This he noted explained the existence of Western Colonial cities and building types in Africa. The Western contribution to the heritage of African culture and architecture is intertwined with the introduction of Christianity. (1996:52:53) The advent of Christianity also gave rise to the fact that a foreign architectural culture was in the making in West Africa. The impact of the Europeans in West Africa is felt in different spheres. The Portuguese for instance brought medieval European fortress architecture to Africa. Their sphere of influence was primarily along the West and South West African coast. This can be seen in Ghana. The colonization of several countries in Africa by the English extended their architectural import beyond medieval castles. One fact which remains however, is that despite the nature of input by the colonials it can rightly be said that their architectural style was influenced by the nature of existing building types and house forms already in existence.

Contemporary Architecture in Africa is too diverse, too heterogeneous, even too contradictory, to be readily defined or categorized. It includes building traditions, which go back thousands of years, and construction techniques recently imported from Europe and America. Huts made of plant materials, structures of colonial origin, first

attempts at indigenous architecture; building forms of the Stone Age, the early Christian era, the feudal period and the 20th century. (Kultermann, 1969:11).

Today, architecture can no longer be understood as a fixed static reality. It grows out of time and space and is constantly evolving. The current nations of West Africa are primarily the products of 19th and 20th century colonial imperialism. A few countries in West Africa will be mentioned here for a general overview of the architecture of these regions.

### 3.1.1 Mauritania

Mauritania is a former French colony that became independent on Nov. 28, 1960. Prior to that, it was administered from Dakar, Senegal as a member of the French Federation of West Africa. The land mass is large, but it is sparsely populated because of the harsh landscape. Two types of construction are found in Mauritania dictated by the desert climate and the livelihood of the people: the tent in its various types and adobe architecture made of clay. Like most sudonic adobe buildings, the houses are highly coloured, especially on the entrance and the inside. Because the clay material absorbs heat, it is a natural cooling mechanism and, therefore, most suited for local construction in the desert. The courtyard is seen as an outdoor living space, and social activities take place there. Entrances and portals are carefully decorated with Islamic symbolism that reflects special meaning for the residents. (Elleh, 1996:245-6)

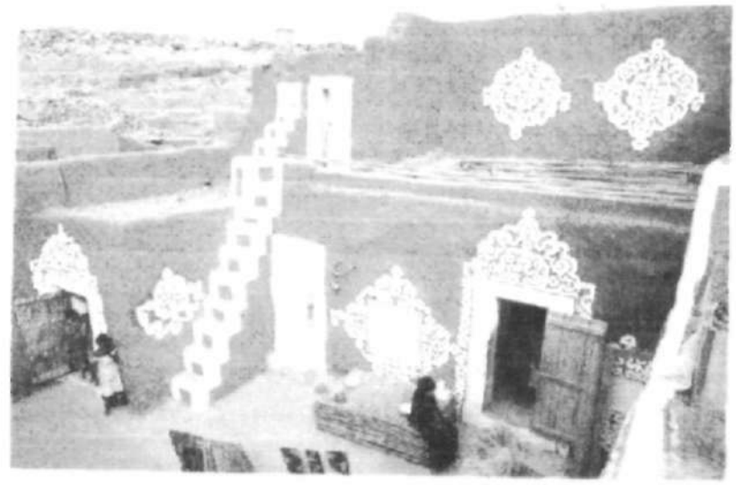


Plate 37. Oulata, Mauritania. Courtyard of a compound. Observe the external stairs on the left and the Arabic symbol of fertility.

### 3.1.2 Mali

The Republic of Mali became independent from France in 1960. It's history reaches back long before becoming a French colony in 1892. The houses and compounds of the Dogon peoples are among the unique architecture of Mali. The Dogon resistance to the Islamic religion his preserved their building technology intact with features that echo their ancestors' homes. Contemporary or traditional Dogon houses have tapered pillars and hollow cylindrical pillars with apertures that serve the dual purpose of giving access to the roof and bringing diffused light into the sanctuary. Elaborately carved doors were executed by the Dogon.



Plate 38. Mali private house. Observe the massive doorposts. Adobe construction.

### 3.1.3 Niger Republic

Niger is a former French colony. The existence of ethnic groups like the Hausa, Berbers, and Fulani in the country does make the colonial boundaries more artificial and convenient mainly for political reasons. Niger represents another form of Sudanese architecture that extends further south to Nigeria from where it derives the name.

Hausa architecture should be regarded as one of the varieties within the Sudanese style. In this case, every fenced compound has an entry house that keeps the visitor from having immediate access into the compound proper. The entry houses are often rectilinear but with domes.

### 3.1.4 Senegal

The French left eternal legacies and vestiges of Parisian urban design in Dakar, in spite of their reluctance to invest in the territory. This was mainly because; Dakar was conceived as the capital of Federal French West Africa. Like the city of Dakar, the architecture of Goree Island also tells the story of slavery and colonialism. A few buildings created in the 1980s evoke images of African antiquity. A good example is the Headquarter of The Bank of Economic Community of West African States, which was designed by Pierre Goudiaby –Atepa.

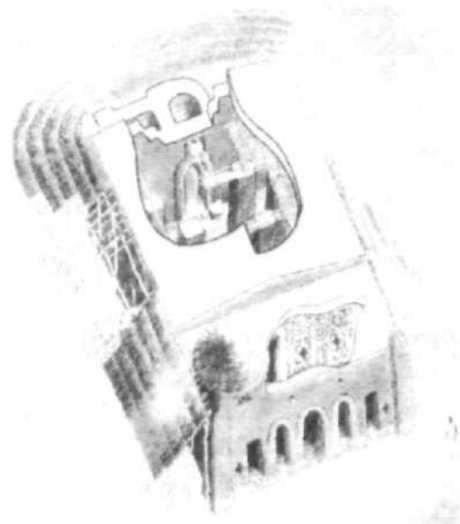


Plate 39. (a). Senegal, Seno palel mosque. This displays the interplay between several cultures.

### 3.1.5 Guinea and Guinea-Bissau

The Republic of Guinea and Guinea-Bissau have a unique history that shaped them into the independent states. In 1958 when the people of Guinea voted to break out of French West Africa, the French removed all the equipment from the country, destroying buildings, roads and bridges as a lesson to the other French West African States. Today the country is well planned and urbanized. The culture of the people

greatly influenced by the 15th century Islamic reactions against Western intrusions in the area. The people of Guinea build on the models of both their ancestor's places of worship and ancestor compounds.

### 3.1.6 Sierra Leone

The name Sierra Leone seems to have been derived from Latin, through the Spanish or Portuguese ***serra*** for 'saw' and ***leiona*** or Leona for 'lion'. A major factor that induced the English to establish Sierra Leon was to settle some free disenfranchised slaves who fought for the English during the American Revolutionary War who were not received in England. The population of Sierra Leone also is composed of indigenous groups like the Mende, Lokko, Tenne, Lumba Susu amongst others. They are predominantly farmers. Mende- speaking people eventually converted to Islam and their culture became a mix of Islamic and indigenous African customs. This mix was subsequently integrated into the building traditions that they brought with them to the savanna. In the architecture of Freetown, the character ranges from the plain Portuguese style to the hybrids of Creole West Indian style and Victorian influenced structures.

### 3.1.7 Liberia

Liberia has had a history similar to Sierra Leone, except that it was founded by freed American slaves who decided to return to Africa, a place the regarded as promised land. The Liberian experience is clearly an expression of the dominant culture of the large plantation owners, one touched and shaped in all aspects of material life by the

African culture of the slaves. A lot of the buildings exhibit traces of Victorian Architecture that permeates North and South Carolina, Georgia and the Virginias.

### 3.1.8 Cote d' Ivorie

The Senufo, who founded the trading centres of Kong were one of the mini groups to emerge from the ashes of the West African empires of the Sudan. The Senufo took advantage of the fall of the Mali Empire to advance northward from the coast. Their settlement pattern was in a class, which included the Korhogo, Seguela, Odirenne and Kong.

In most traditional settings according to Elleh (1996), there is little distinction between religion and government. In fact, government at the traditional level is often an extension of ancestor theocracy administered by the elders. This also manifests itself in the built environment because the house borrows from the elements that adorn the sacred houses of ancestors. (1996:274) Elleh noted Prussin (1986) who mentioned, "that ritual imagery characteristic of traditional West Africa society finds its architectural counterpart specifically in the façade of its built forms" Prussin further identifies the incorporations of religious motifs into housing among the Senufos.

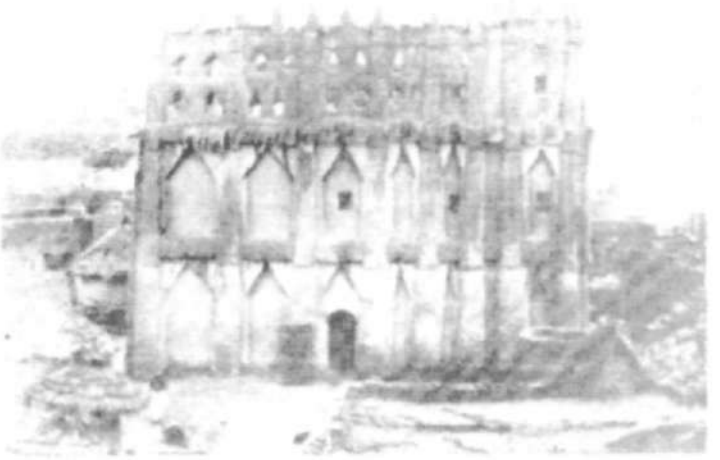


Plate 40. Korhogo, Cote d'ivoire.

### 3.1.9 Burkina Fasso

Burkina Fasso, formerly known as Upper Volta, was part of the main Mossi Empire, one of the small empires to emerge out of the ashes of the collapsed Medieval Sudanin empires. The triple heritage is alive in Burkina Fasso as manifest in both Christian and Islamic activities in the city. The houses are made of both cement and clay, with a mix of reed and flat clay roofs. Contemporary buildings in Burkina Fasso also use modern materials such as cement and aluminium roofing sheets. A few architects are beginning to find ways of integrating traditional African designs into their buildings. The extended family provides the social structure that shapes the architecture, while the compound is the manifestation of the needs of the social structure of the family.



Plate 41. Bank of Economic community of West African States Ouagadougou, Burkina Fasso.

### 3.1.10 Ghana

In 1957, Ghana gained independence from Britain after 55 years of colonial rule. This was accomplished through the leadership of the charismatic leader, Kwame Nkrumah. It's numerous ethnic groups range from the Ashanti, Fanti, Ewe and many others. The composition of fetish houses reflected the lifestyle of the Ashanti people. The courtyards were centres of outdoor activities. Construction was done communally and the materials were mostly traditional. One of the aspects of Ashanti architecture that fascinated Western travelers is the gable and the traceries that decorate the windows and walls of the houses. These designs came out of the mix of Islam and indigenous culture of the Ashanti people. (Elleh, 1996. 293).



Plate 41. Ashanti palace. Kumasi.

Accra is, the capital of Ghana. It was planned as a capital for British West Africa, and the British built several structures there. Some of these buildings reflect the British desire for an imperial headquarters that would rival the headquarters of the French West Africa. The essential elements of architecture were of English influence. The choice of organizing the buildings around courtyards comes from the traditional Ashanti compound, but other foreign influence on the composition as a whole are readily visible.

### 3.1.11 Nigeria

Nigeria is the largest country in West Africa and presents an opportunity as an example of one of the emerging urban centres throughout Africa. In its architecture, Nigeria offers many examples of the triple heritage culture of Africa due to its ethnic diversity and the interrelated influence of indigenous, Islamic and European influences. Islam came to the region of Nigeria in at least the $10^{th}$ century.

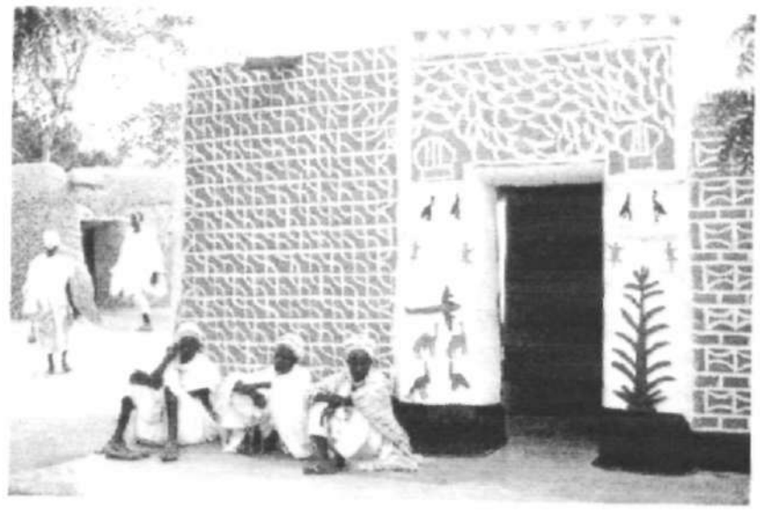
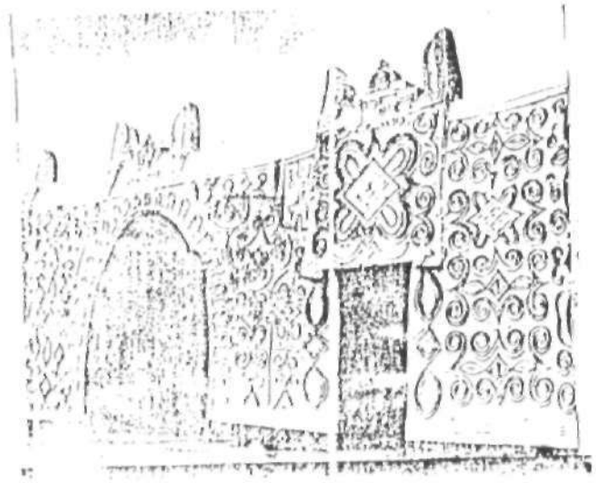


Plate 43. Kano, Nigeria. A decorated Hausa house with indigenous and Western motifs.

Early British colonial domestic architecture in southern Nigeria evolved around the stilt house. In the north, especially in urban centres like Kano, indigenous architecture was adapted to colonial life (Biobaku, 1976:41). Hausa architecture should be seen as the traditional dominant architecture of cities that were under medieval states. The four cardinal points of the compass determine Hausa spatial schema, which goes in east west, north south, northwest –south – east and N-E-S-W directions. These points meet at the centre with a vertical axis leaking heaven and earth, and it is the schema that also defines the relationship between people and the cosmos. (Elleh, 1996:304).



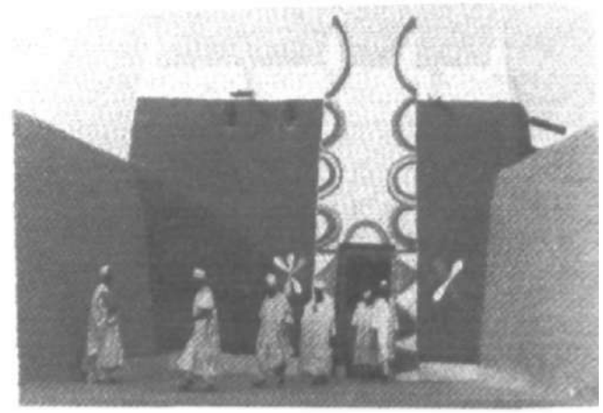


Plate 44. (a). Embroidery designs and traditional house decoration in Hausa land have similar motifs. (b). Hausa palace, Daura.

Elleh (1996) notes, ' the Igbo (Ibo) inhabit Southeastern Nigeria, a forest zone with abundant timber and clay for building. Like many ethnic groups of Africa, Igbos live both in urban centres and in villages and the extended family is the basic unit of social organization. Most of the building materials clay, raffia, palm frond ribs and timber is locally obtained. Most of the houses in Iboland are of the Impluvium type because of the structure of the courtyards which they form'.

The Yorubas are inhabitants of Southwest Nigeria. They are generally urban dwellers and their houses are grouped in compounds according to lineage, occupation, and position in town. Each house surrounding a courtyard has a front porch, which is usually almost enclosed by the low level of the roof. Construction in early times was in clay adobe style with raffia and other roofing materials. However, the turn of the

20th century ushered in the use of modern building materials like cement and aluminum roofing. (Elleh, 1996:209).



Plate 45. Among the Nupe people of Nigeria, one can also observe their use of decoration on the surface of their huts.

It cannot truly be said that there is a true Nigerian architecture per se. The buildings of the colonial era were often of imported prefabricated materials and featured deep verandahs and overhanging eaves. The Nigerian vernacular architecture is reminiscent of different styles where specific features derived from Sudanese architecture, Brazilian style and traditional treads of time suited to climatic conditions

## 3.2 ELEMENTS OF REGIONAL ARCHITECTURE

Within West Africa, there exist several elements, which are characteristic of the region. These elements would help in development of a distinct character of a certain region. For the purpose of this specific study, the elements of regional architecture include, building types, patterns of decoration, and surface ornamentation.

### 3.2.1 Building Types

Tent structures were used by the ancient people who emerged from the caves of the Sahara and are still in use by present- day nomadic communities, whose lifestyle and economic activities are seasonal. Sudanese style on the other hand refers to a variety of rectangular adobe buildings with courtyard found mostly in the savanna, sahel and desert regions of West Africa, an area also known as the Sudan. These are mostly two-storey buildings with flat roofs, large pylons and openings on the roof for ventilation; some are made with baked bricks. Impluvium style describes the common homes found in forest homes of West Africa. Characteristically, four houses face one another and enclose a courtyard. They are often thatched either separately or together, as in the case in Ashanti, Benin, Igbo and Yoruba homes. The hill style is a rather general term applied to house patterns found on hilly settlements around Africa because of the similarities they exhibit regardless of location. It is believed they all have a common origin from whence migrating tribes diffused them on hillside settlements throughout the continent. The beehive style covers a wide range of houses types that utilize pliable materials for structural framing, including reeds, grasses,

leaves, woven mats and animal skins among other materials. These houses are often round in plan and often dome-shaped.

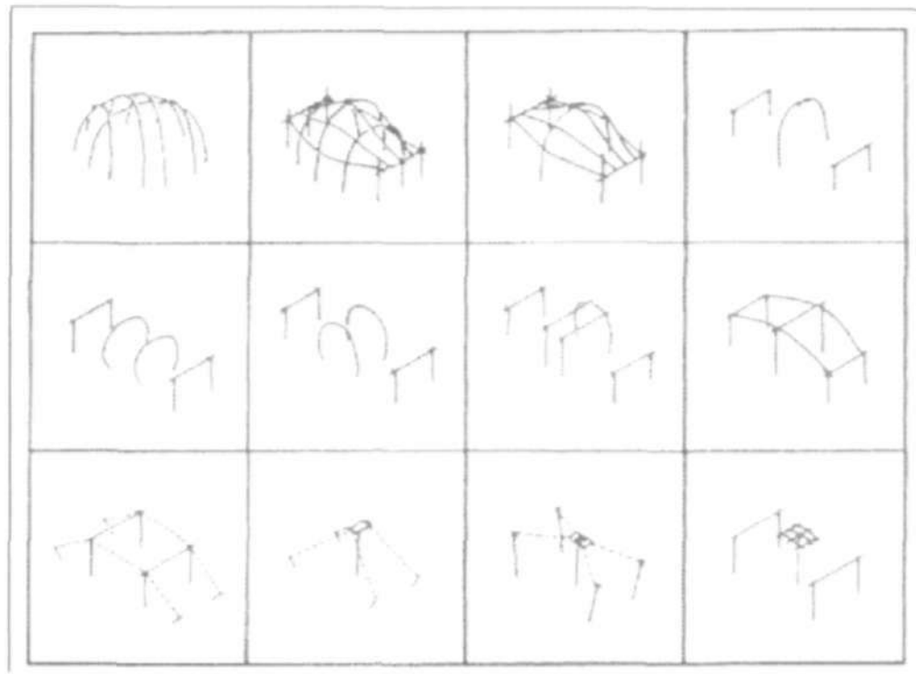


Plate 46. Tents structures in Africa

### 3.2.2 Pattern of Decoration

In common parlance, decoration implies conscious effort on the part of the creator to order his materials into a type of design, which will be pleasing to the eye. This design may have some magical or religions significance which may not always be apparent to the outside observer. In western judgment, the suitability of a particular design or decoration is evaluated in terms of whether the creator has been true to its materials. Most African Architectural decoration would gain high marks. (Denyer, 1978:116).



Plate 47. (a). Interior of buildings in Muslim north of Nigeria.

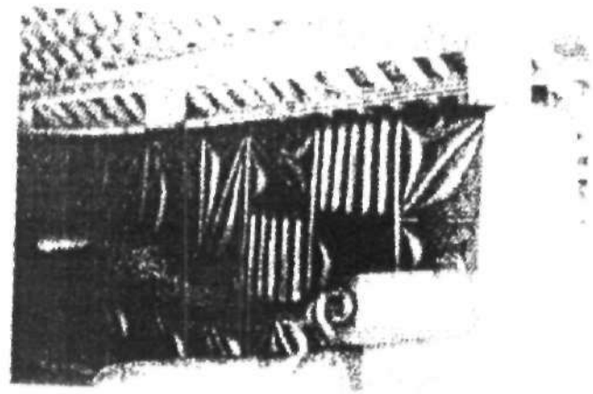


(b). The sculpted surface of buildings employed in Zaire, Niger.

Decoration is of considerable psychological significance and its use on certain building evoked emotions. Apart from its occurrence it points of potential social stress, decoration also seemed to be applied to points of structural stress in buildings. Apart from the critical points like lintels and jambs, it is possible that even the bowls set in the roofs may have originated as warnings mechanisms for potentially unstable roofs. The doorframes of buildings are also decorated and this can be found amongst the Yoruba, Nupe, Ibo, Bamileke and Dogon.



**Plate 48**. (a). Ibo mbari shrine, oratto, S.E Nigeria. 1925.



(b). Interior of Ibo clubhouse, Bende area, S.E Nigeria. 1925.



(c). Yoruba doors, western Nigeria.

Wall decoration is an important aspect of Hausa architecture. Clay is a suitable material for, the manipulation of colours. Ornamentation of exterior and interior walls derives primarily from traditional themes and motifs of animals, but Koranic and mechanical motifs have been incorporated into the vocabulary, as confirmation of both Islamic and Western influence. (Elleh, 1996:304)

Elleh (1996) also noted house decoration in Igbo architecture. The patterns have being elaborate geometric patterns painted on walls with clay plaster. These decoration he said, 'reflect the triple heritage of African architecture'.

Various forms of decoration are used. Denyer (1978) has noted the use of colours in mural paintings. These colours were generally confined to black, whit, red and ochre.

Relief mud decoration was found amongst the Fulani of Guinea, the Asante, the Ibo, and the Benin, in Hausaland and in parts of Yoruba land.



Plate 49. Drawings of details of murals in Ekoi club house, eastern Nigeria. 1925.

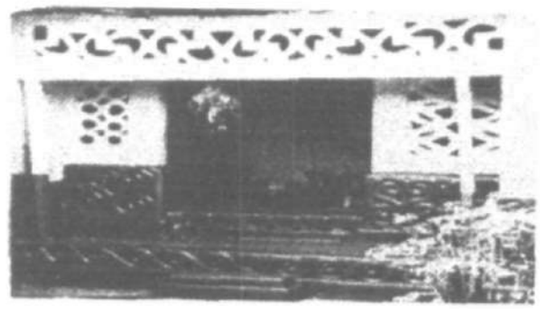


Plate 50. Among the Asante, the Asante temple, Bawjwiasi, Ghana is an example of surface decoration, which is still intact.

### 3.2.3 Surface Ornamentation

Architectural form can broadly be seen as a product of environmental and social circumstance decoration appears to be much more bound up with a society's value systems. Much as clothing and jewellery, the decoration of buildings can help to establish personal and community identity and signal assertive or protective messages to those who are able to reach them. If architecture is the public face of a society, decoration provides the opportunity not only for impressing outsiders, but also for promoting the morals, the pride and solidarity of the people. (Denyer, 1978: 116).

Generally, in traditional African society, the concept of decoration was not seen as a luxury to the people. It is open to the people and subject to variation and change. Many of the designs on African buildings because of their reliance on texture, relief and shape are basically appreciated from a distance.

In Africa, decoration is more commonly applied to doorways, homestead entrances, granaries and grinding sheds, wife's rooms, inner walls, roof pinnacles, sacred, ceremonial and community buildings. In individual buildings, decoration served as a psychological warning dimension identifying special areas.

The extent of decoration on buildings is rather varied and Denyer noted that "the scope for decoration depended to an extent on form, function and the materials of the building concerned". In portable buildings, however, the decoration must be portable, the fine mats and blankets used by nomads the Tuaregs, and Somali are examples.

Mural painting was found most densely in lot of places. Among the Dogon and Hausa, it is evident in the interior. Natural objects were pressed into wet clay and pebbles were the

most common material with pieces of mica used in Kano at the Emir's palace. (Denyer, 1978: 119).

Decorative motifs can be analysed in many different ways, but they fall into two main categories and Denyer (1978) has classified them as:

1. Cellular design, usually made up of two alternating, serially repeated units, one being the 'positive' and the other is 'negative' (one light, one dark, for instance, or one raised and the other incised). The design is based on geometrical shapes and completely covers the surface on which found.

2. Intricate linear design based on curved lines, often with much interlacing. (1978: 122).

### 3.3 CONCLUSION

The architecture of Africa has roots that can be traced back thousands of years, even though most of the events that shaped African building culture are not documented.

West Africa covers an area of about 2.4 million square miles and the people can be classified into grassland and forest zone people. The cultural hybrids of the people are reflected in various aspects of their lives. Architecture in West Africa is threefold and is influenced by westernisation, Islamization and indigenisation.

In discussing the features of the architecture of West Africa, one can observe the common features like courtyards, entrance foyers and the surface ornamentation evident on most buildings. These architectural forms are deeply rooted to their culture and the introduction of religion has only altered the buildings slightly. The main features of West African buildings generally are the building types, pattern of decoration and surface

ornamentation. The pattern of decoration and surface ornamentation reflects the patterns on their fabric and clothing which all have links with their cultural identity.

# CHAPTER FOUR

## 4.0 CASE STUDIES

In approaching the solution to any design, it is imperative to consult existing structures for an insight into the basic requirements of the design. The case studies may not have a direct relationship but may contain some aspects, which are relevant.

For the purpose of this study, the case studies include weaving centers, fashion houses, and textile design centres and buildings, which exhibit regional tendencies. In the analysis of the case studies, a brief history, the functions of the buildings, the facilities available, the materials of construction and other special features are considered.

## 4.1 NIKE CENTRE FOR ARTS AND CULTURE, OGIDI IJUMU, KOGI STATE

The Nike centre for Arts and Culture was opened in 1983 by Oyenike Monica Okundaye (nee Ojo). Her grandmother who was the head of the craftswomen of the village of Ogidi taught her at an early age. The centre was established after her efforts towards the Artist's cooperative of Oshogbo proved futile. The major aim of the center is to teach both men and women traditional arts and crafts, which have been gradually dying out in Nigeria. The center has its base in the ancient town of Oshogbo, which has achieved international acclaim as a center for contemporary art and traditional indigo dyeing.

There is no cost for the students of the center. All that is required is their energy, enthusiasm and commitment. Studio space is provided as well as art materials, and often food and accommodation as well. Today the center has about 150 students involved in various art media and another 300 ex-students working independently. Students come from all parts of Africa, Europe, America and Canada. The centre uses an apprenticeship model to train aspiring artists and the creative marketing techniques help enhance the personal economic well being of the centres, students and artists.

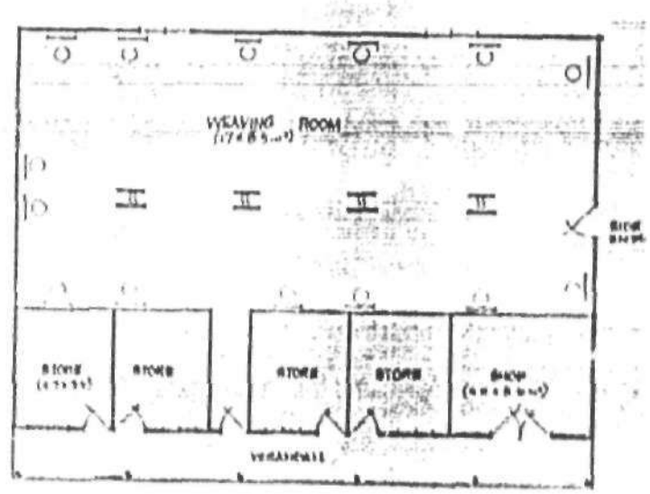



Fig. 2. Plan of Nike centre, Ogidi.

### 4.1.1 Functions

The building is primarily used as a weaving center, which incorporates teaching and working. Learning is based on an apprenticeship scheme, which is for a minimum period of 3 months and depends on the skills of the learner. The center provides the materials in form of yarn and looms for the workers and students and they produce the textile and are paid on a piecework basis.

### 4.1.2 Structure

The building is designed and built by a local craftsman and is basically sandcrete blocks and roofed with galvanized iron (zinc). It consists of a workshop, 4 rooms and a store. The workshop is the heartbeat of the building and has about 20 looms placed against the wall and on both sides of the 3 columns, which hold up the roof.

On the façade of the building, plaster has been used to create relief designs. These designs are motifs used in fabric design and artwork of the Yoruba people. The verandah has set into its cement screed floor, the words 'Nike Gallery Ogidi' in chips of ceramic tiles and terrazzo tiles.

### 4.1.3 Merits

i. The building has adequate space per weaver

ii. Close knit environ promoting good working relationship

iii. An attempt has been made at surface ornamentation utilizing a motif of the Oshogbo art school.

### 4.1.4 Demerits

i. Poor natural lighting

ii. The building lacks planning

iii. The workshop is dark and poorly ventilated making work without electricity difficult

iv. Lack of sanitary facilities

v. Inadequate storage space

vi. Small site, no room for expansion

vii. There is no element that specifies the function that the building performs.



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Plate 51. Approach view of workshop.



Plate 52. Interior of workshop.

## 4.2 NIKE CENTRE FOR ARTS AND CULTURE, OSOGBO, OSUN STATE

The Nike Centre for Arts and Culture has its roots in the ancient town of Osogbo, which is internationally acclaimed for the textile arts of 'adire and batik' as well as traditional Nigerian art. It started as far back as the 70's but was actually established in 1983. The Nike Centre for Arts and Culture comprises of the galleries in Lagos, Oshogbo and Ogidi as well as workshops in Oshogbo and Ogidi.

The centre does not charge a fee for enrolment or teaching the students, sometimes feeding and accommodating them free of charge. Students are from all over and many are rich sources of knowledge of traditional arts, religion and culture. The centre also has ties with the traditionalists throughout Nigeria that serve as resources for those interested in investigating Nigerian traditions in more detail.

### 4.2.1 Functions

The centre has 3 separate sites in Oshogbo; the gallery, the workshop and the hostel. This study covers the workshop only. The workshop is the heartbeat of the centre where all the creative work is done. The site has 3 buildings on it, which have various functions. The first building consists of 3 huts, which house the carvers and the quilters. The 2nd building houses the textile arts. The 'adire and batik' work is done in the 2nd building. 3rd building is adjacent to the dye pots and houses the stores and sanitary facilities.

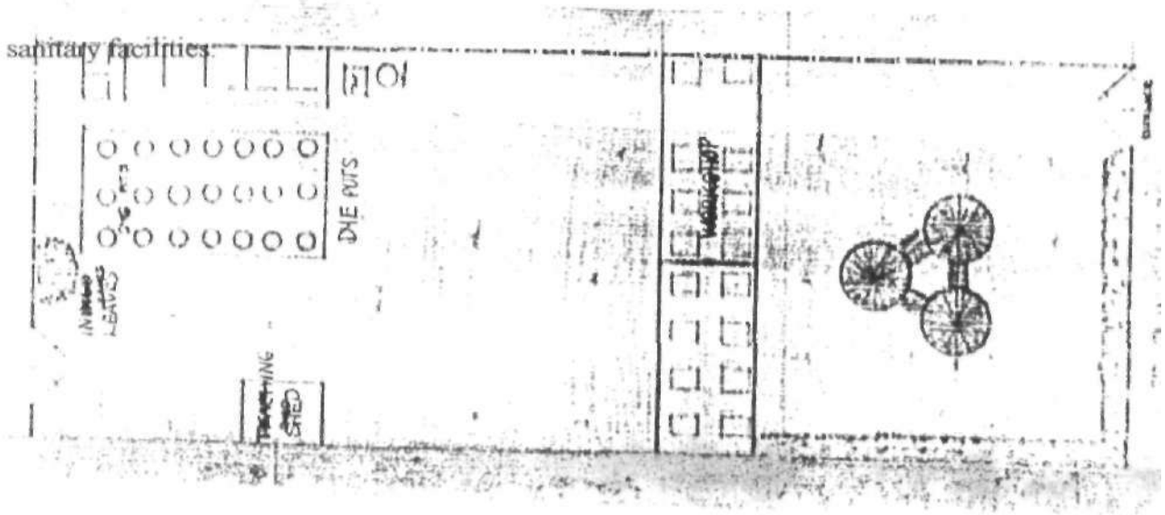



Fig 3. Plan of workshop.

### 4.2.2 Structure

The fore building is a set of 3 huts, which have no doors or windows but have openings for ventilation and lighting. The 3 huts are linked and have a central courtyard. The building is built of sandcrete blocks and roofed with thatch.

The workshop proper is an open structure, which is essentially a building that has galvanized iron pipe columns supporting the roof on a cement screed floor and baluster of carved wood.

The 3rd building is built of sandcrete blocks and roofed with galvanized iron (zinc) roofing sheets. The doors are panel flush and the windows are louvered.

### 4.2.3 Merits

i. The buildings exhibit elements of traditional Nigerian architecture

ii. Cross ventilation and natural lighting

iii. Adequate site for expansion.

iv. The buildings are in a traditional setting and design takes into consideration the climatic factors.

### 4.2.4 Demerits

i. Inadequate protection from weather

ii. Poor sanitary facilities

iii. No security

iv. There is clear evidence of lack of planning and the buildings have been placed haphazardly.

v. The building does not give a hint as to the functions within

vi. Studio space is not demarked from the work areas creating a circulation problem

vii. Lack of electricity and water.

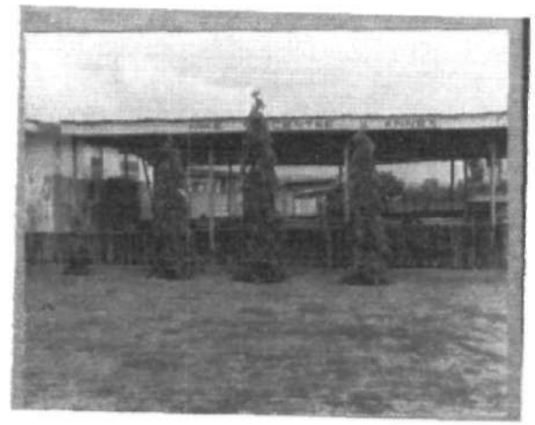
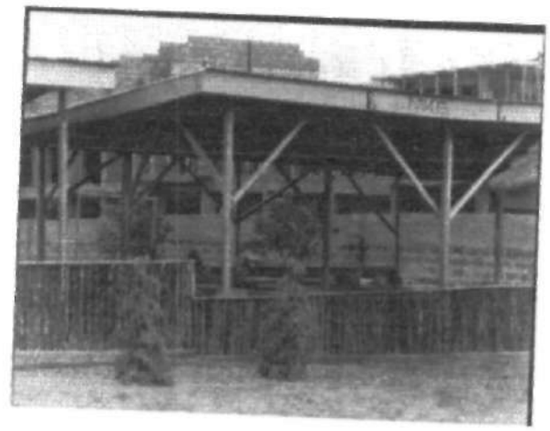


Plate 53 The following plates show the various parts of the workshop



Plate 54 (a) Huts for quilting, woodcarving and cutting



(b) Outdoor workshop for batik, adire



(c) The dye pits

## 4.3 ROSE OF SHARON, HOUSE OF FASHION, LAGOS

The Rose of Sharon was established in Lagos in 1986 at No. 1 Olatunde Street Surulere under the name Supreme Stitches. It is one of the most prominent houses of fashion in Nigeria. The proprietor is currently the president Fashion Designers' Association of Nigeria. The fashion house started in a 3 bedroom flat with 3 straight sewing machines, 1 over locking machine and 1 hemming machine. Because of problems of space, the fashion house acquired the present premises at 13, Adeniran Ogunsanya Street Surulere and on November 15, 1998 after extensive renovation moved into the premises. The fashion house mainly caters for women but they also make clothes for men. The Rose of Sharon presently employs about 30 people.

### 4.3.1 Facilities

The Rose of Sharon presently has a showroom, reception area, boutique, conference room, workshop, offices, kitchen, and other support facilities. Presently they have 5 embroidery machine, 16 straight sewing machines, 2 pressers, 2 weaving machines and 1 buttonhole machine.

### 4.3.2 Structure

The building is essentially built of blockwork and roofed with long span aluminum. The doors and windows on the exterior are aluminum framed projected windows and aluminum frame double swing doors. The internal doors are made of carved wood panel.

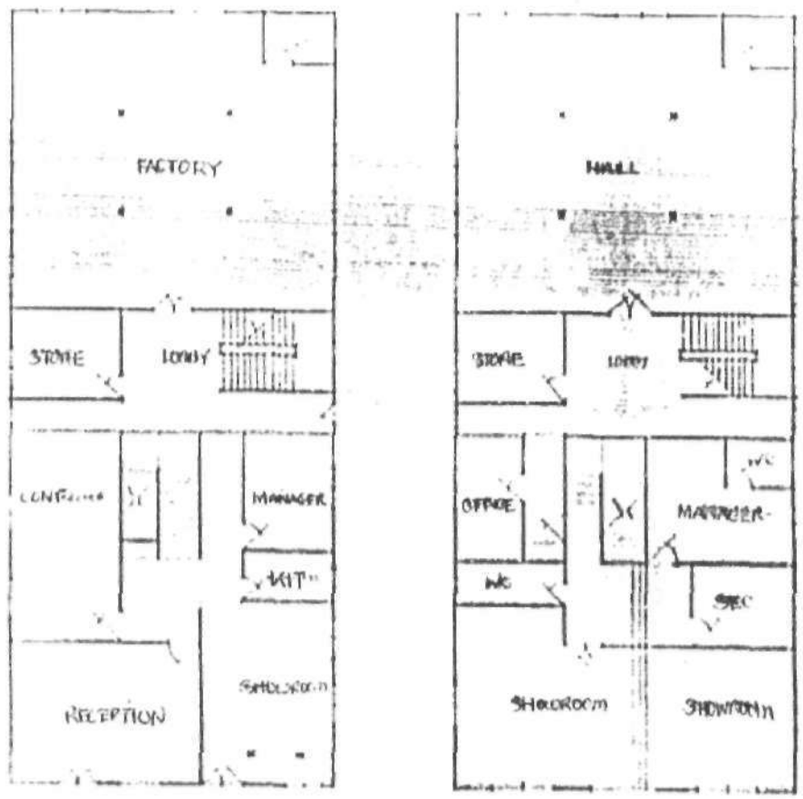



fig4 Plan Rose of Sharon

The reception area is painted white and the ceiling has a plaster of Paris finish with gold trimmings and a rather huge chandelier almost at eye level. The boutique has a separate access on the ground floor.

On the first floor, there is a showroom, the office of the proprietor and secretary as well as sanitary and storage facilities. The workshop is also on the first floor of the building.

The showroom has sliding glass doors before which mannequins are placed and can be viewed from the street below. The floor has non-slip ceramic floor tiles in the showroom and reception. In the workshop, the floor is of terrazzo as well as the stairs. On the façade of the building, the doors and windows have red hoods made of fabric which is a concept borrowed from the European fashion houses.

### 4.3.3 *Merits*

i. The workshop is a separate wing of the main structure and is separated by a lobby and staircase

ii. The layout and functional flow suits the functions.

iii. Separate access for staff and clients/customers

iv. Workshop is well lighted and ventilated

v. The provision of support facilities like conference room and kitchenettes allow smooth running.

vi. Space available on the ground floor for modeling.

### 4.3.4 Demerits

i. Showroom is on first floor discouraging browsing

ii. No room for further expansion

iii. No facilities for training

iv. Even though the designer utilizes African fabric there is no immediate identification with African fabric

v. The building has no Africa features.

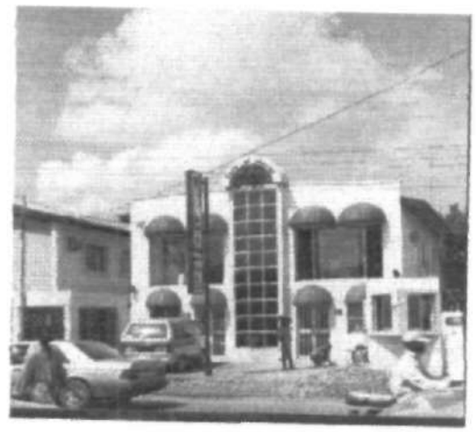


Plate 55 Approach view of Rose of Sharon.

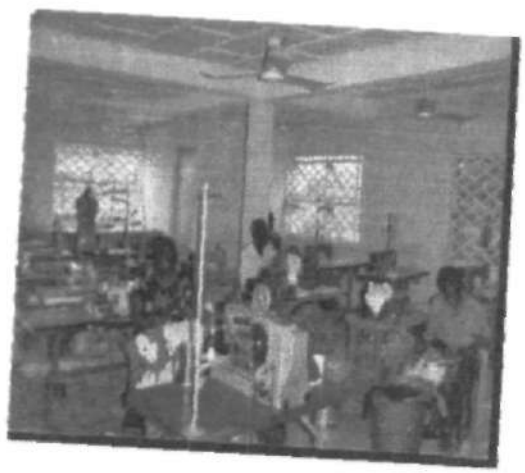


Plate 56 a) Reception



b) Showroom



(c). Workshop.

## 4.4 NIGERIA PAVILLION

Location: Expo 2000, Hannover, Germany.

Architect: Arc. Ibrahim Mahmood, Environment Seven Ltd, Kaduna.

Mr. Herbert Krause – Germany Hk Architeckten.

Mr. Ulrich Schmite.

The Nigerian Government was invited by the Federal Republic of Germany to participate in the Hannover Expo 2000. The theme of the Expo is "Mankind – Nature – Technology'. The major aim of Nigeria is to project the prospects and challenges of its human, and material nature to the world. The exhibition theme is to juxtapose typically Nigerian traditional and contemporary elements displayed within the context of the people, the resources and the culture of Nigeria.

With the subjugation of Nigerian people, culture and politics by the imperia forces of colonialism has foisted on us a system that so far has not fully actualized our dreams of independence and development. The government has therefore launched a programme of National Rebirth. Nigeria's exhibition aims at: -

- The consolidation of the gains of our nascent democracy as a vehicle for development
- The optimum harnessing of resources;
- The reclamation and rejuvenation of our nature and the resource contained in our people and environment.

The specific goals to be achieved by Nigeria's participation at the Expo 2000 are:

- To expose the rich human and natural resources of the country and their potentials
- Project to the world our rich heritage and promote tourism in Nigeria
- Project the aspiration of the government and the people of Nigeria for sustainable development in the new millennium;
- Project to the world, the environmental issues and problems in Nigeria and efforts being made to solve them.

### 4.4.1 Structure

i. The open Hausa domes are recreated by means of a metal space frame, which is covered in traditional and modern textiles from all over Nigeria.

ii. The textiles and display panels are set into the square compartments, some in the face some set back in the opening, creating a patchwork and a relief of patterns, textures and colours which is unique to Nigeria.

iii. The structure is based on a grid of 960mm x 960mm covering the whole stand are; The 3 Hausa domes 5760mm x 5760mm each consisting of shaped timber beams clad in fire-resistant plaster, are supported on 8 square columns made up of aluminum space frame module. The painted, and coloured and textured floor is raised within the area covered by the structure.

iv. The longitudinal arrangement of the dome-covered colonnade extends of to the boundary on all sides with unfinished extensions of the archways, creating an irregular pattern of exhibition areas, alongside the backwall for traditional artifacts and, on the other side facing the public concourse, the work of contemporary artists.

**4.4.2 Merits.**

i. The surface ornamentation of the interior and exterior walls is representative of the traditional culture of Nigeria

ii. The use of natural resources such as clay and timber linking traditional and contemporary and future- oriented architecture

iii. A 'patchwork' of traditional contemporary Nigerian life and times using scenes from all over Nigeria.

iv. The layout of the structure is flexible allowing movement from one unit to another.

### 4.4.3 Demerits

i. The Hausa dome is not representative of the whole Nigeria

ii. There is difficulty in representing the over 200 peoples of Nigeria.

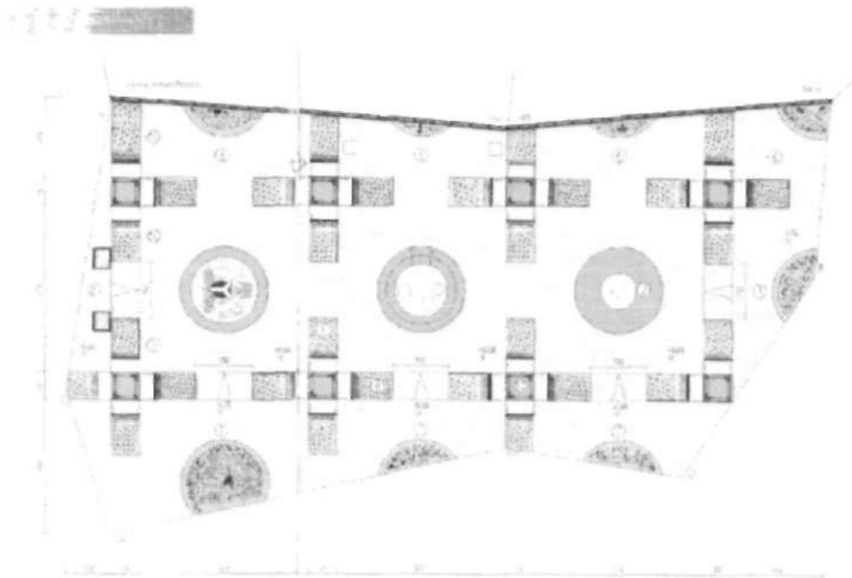
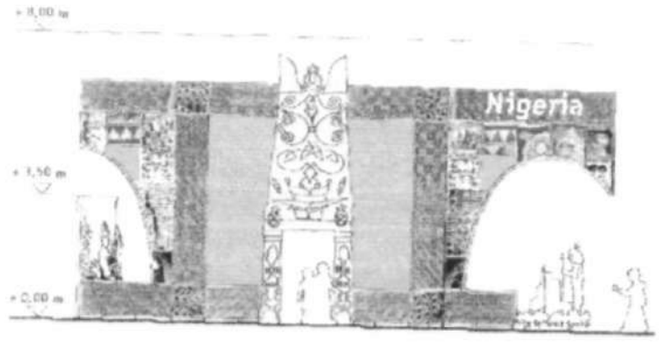


Fig. 5. Plan of pavilion.

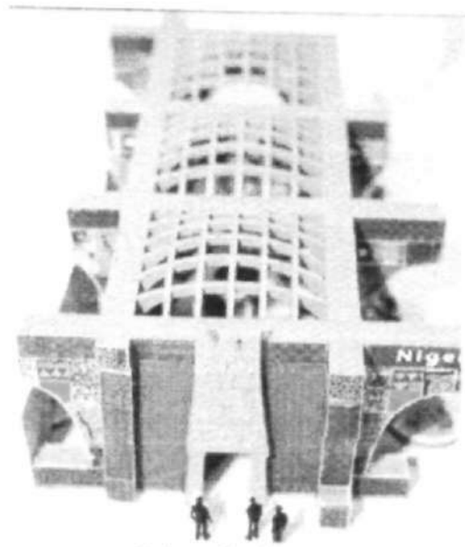


**Fig 6**. (a). Sections




(b). Elevations.




(c). Perspective view.

## 4.5 LABANELLA, LAGOS

The name Labanella is coined from Lagun, Abah and Onella. The designer Abah Kuku is a self-trained designer who has been making clothes for years. In 1972. Labanella started business in a 2 bedroom flat in Calabar Street, Lagos.

Labanella started out with a cutting machine, buttonhole machine, button tacker, label cutting machine, embroiderer, industrial irons and hand tools. The production of Labanella began with mass produced clothes like skirt/trouser suits in silk and cotton, which they supplied to the boutiques of big departmental stores like UTC, Kingsway and Leventis. The fashion house changed their stock monthly and business thrived until 1983/84 when the company had to stop mass production.

The present premises 38, Adeniran Ogunsanya Street, Surulere, and Lagos is currently rented on along term lease and the workshop situated behind the building was built by the chief designer Mrs. Abah Folawiyo. The fashion house currently has staff strength of 45 with people working in the factory as follows; 24 machinists, 15 embroidery workers, 5 pressers and about 6 general hands, head cutter, assistant cutter and 3 designers.

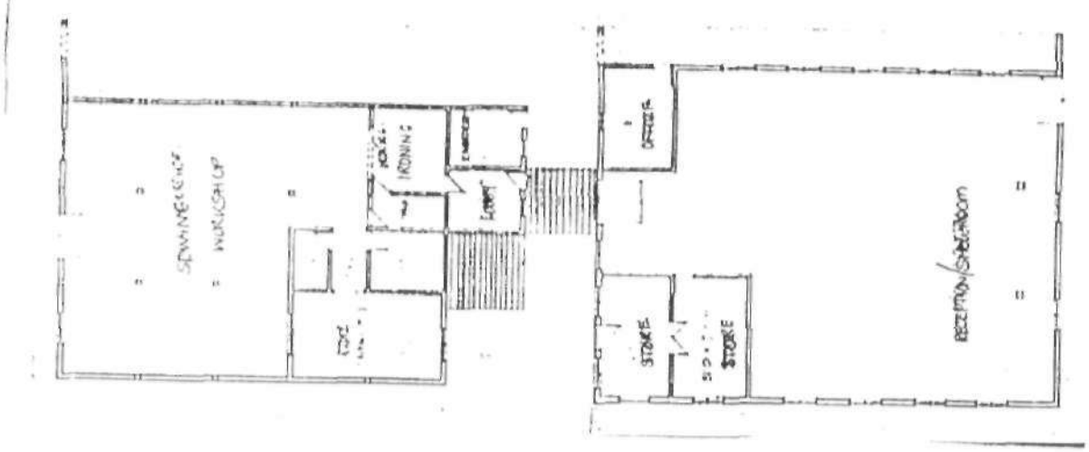



Fig. 7. Plan of workshop/ showroom

### 4.5.1 Facilities

The fashion house is currently undergoing renovation in the interior and access was limited. The ground floor consists mainly of a reception/showroom/boutique with adjourning changing rooms, offices and the storage facilities. The factory or workshop as it is known is situated at the back of the building.

### 4.5.2 Structure

The building is generally one of the old houses built in the late 60's for residential purposes in Surulere but as with all premises on Adeniran Ogunsanya it has been converted for commercial purposes. It is built of sandcrete block and roofed with asbestos roofing sheets the building is L-shaped in plan and the workshop is basically a square. The doors are aluminum frame double swing doors and the windows are aluminum sliding windows.

### 4.5.3 Merits

i. The ground floor incorporates reception, showroom and boutique in continuous flow encouraging browsing.

ii. The workshop being set far back prevents the noisy drone of sewing machine from the customers.

iii. On entry, the showroom clearly identifies the function within the building.

### 4.5.4 Demerits

i. There is no distinct feature that identifies the building as an African fashion house in structure or form.

ii. Its adaptation from a residential building does not give room for flexibility in design.

iii. The orange hoods on the façade tend to project conflicting images of the buildings functions.

iv. The workshop is rather cramped and congested with virtually limited circulation space.

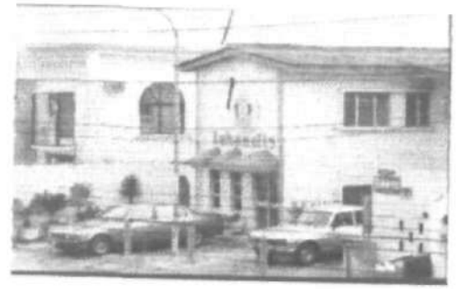
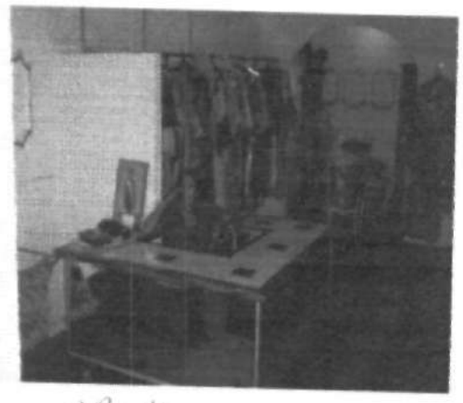


Plate 57. Approach view of building.



Plate 5 e



a) Reception



b) Workshop



(c) Showroom

## 4.6 CONCLUSION

From the above case studies, several deductions have been arrived at. The existing fashion houses have been studied and the layout of the various functions observed. The process of garment making has been viewed from the design stage to the finished product.

In the textile design centres, the space required and specialist workshops were observed. The workers have been interviewed and their requirements noted.

Other case studies include buildings that reflect African fabric in form and surface ornamentation. It shows the possibilities of evolving spaces and surface embellishments with inspiration from African fabric motifs.

# CHAPTER FIVE

## 5.0 STUDY AREA

The specific area under study in the chapter falls in the area known as Eti-Osa Local Government Area of Lagos State. A study of the land, the people and the climate will be undergone to identify their implications in the design.

### 5.1 Lagos State in Nigeria

Lagos State is located between Latitude 6° and 7° N of the Equator and Longitude 3° and 4° E of Greenwich. Lagos State has an area of about 334500 ha approximately 3345km$^2$. It bound to the North by Ogun state, to the south by Gulf of Guinea, the west by Republic of Benin and to the east by Ondo State. The state is divided into 15 Local Government Areas namely Lagos Island, Eti-Osa, Oshodi, Kosofe, Badagry, Ojo, Alimosho, Agege, Ikeja, Somolu, Mushin, Epe, Ibeju-Lekki, Mainland, Surulere and Ikorodu.

Lagos occupies three main 'islands' and an ever-increasing area of the mainland. More recently there have been additions to the city through land reclaimed from the sea. Lagos is in a swampy mangrove zone that is almost entirely flat, with no point on the islands being more than 4500mm in elevation. A long sand bar encloses the Lagos Lagoon, which varies in width from a few hundred yards to almost 16km.

Lagos is known as the 'Centre of excellence' and is a major seaport and the heart beat of major commercial and industrial activities in the country. Despite the creation of the new capital in Abuja, Lagos still maintains its position as an entry port for foreigners to the country.

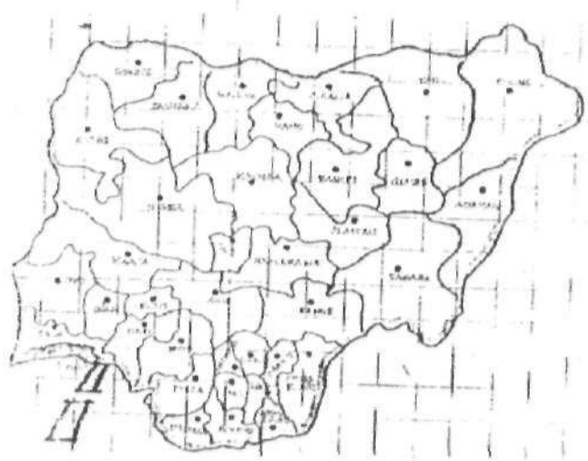


Plate 59 Map of Nigeria showing Lagos State.

### 5.1.1 The People

The inhabitants of Lagos are originally of Yoruba origin but the city attracts migrants from all over the country. Two significant additions to the population in the early colonial days were of freed slaves from Brazil called 'Agudas and from Sierra Leone called 'saros'. Today, however, many of the local population of Lagos prefer to think of themselves as Lagosians rather than as being from their original ethnic group. The estimated population of Lagos by the year 2000 is 7,359,744 based on a growth rate of 2.83% derived from the 1991 census figures.

### 5.1.2 Origin and Historical Background

Small fishing communities originally inhabited Lagos but the environment was not conducive to early large-scale settlement. It's original name was Eko and was subsequently renamed Lago de Curamo by the Portuguese who first came here in the 1400s. It later became part of the Benin Empire, which at that time extended all the way to Cotonou. In the early 18th century the Oba granted a trade monopoly to the Portuguese. By then their main exports were slaves. In 1851 the British navy shelled Lagos ostensibly to break up the slave trade, but soon after, they captured the islands, which thus became the initial possession of the future British colony of Nigeria. The more likely motive for the initial British annexation was to develop the lucrative trade in palm oil, indigo and cotton. Development of Lagos continued with the opening of telephone links to the UK in 1886, the railway to the north in 1901, the urban tramway in 1907 and the Apapa docks in 1924. By this time most of the modern infrastructure of modern Lagos was complete.

## 5.2 ETI-OSA LOCAL GOVERNMENT

This is one of the major developing areas of Lagos State. Eti-Osa Local Government has an estimated total population of 225,860 people based on a growth rate of 2.83% as derived from the 1991 census figures. There are approximately 127,015 male and 98840 females in the area. Eti-Osa constitutes approximately 3.07% of the total population of the state.



Plate 60. Map of Lagos showing Eti-Osa.

### 5.2.1 Infrastructure

A network of water, sewage and drainage channels compliment a major part of the road network in an attempt to follow existing natural drainage pattern.

### 5.2.2 Road Network

The Local Government Area has major access roads like the Kingsway road (Alfred Rewane Road) Ozumba Mbadiwe Road, Admiralty Way, and the Lagos – Epe expressway that runs across the Local Government Area.

### 5.2.3 Transportation

Transportation within the Local Government area is mainly by road. Buses and taxis regularly ply the routes from other parts of the island and from the mainland. There is also in existence a boat service which links Victoria Island and Ikoyi at Oyinkan Abayomi Drive.

### 5.2.4 Services

The Local Government Area being one of the fast growing areas has a satisfactory system that provides the basic services required.

a. Electricity

The National Electric Power Authority provides electricity and it is channeled to most parts of the area and is fairly stable.

b. Telecommunications

Telecommunications being an integral part of business transactions in a growing economy has been duly provided for in the state with several companies apart from NITEL being involved in the dispensation of services. These companies include Mobitel, Multicellular, Multilinks, etc.

c. Water Supply

Water supply in the state is from the Local Authority.

d. Urban Services

The Local Government provides urban development services in the form of waste disposal vehicles and street cleaning facilities to ensure the cleanliness of the environment.

## 5.3 CLIMATE AND VEGETATION

Lagos falls within the coastal zone. The climate is characterized by high humidity and hot discomfort for 11 or more months in the year. This makes provision of permanent ventilation essential.

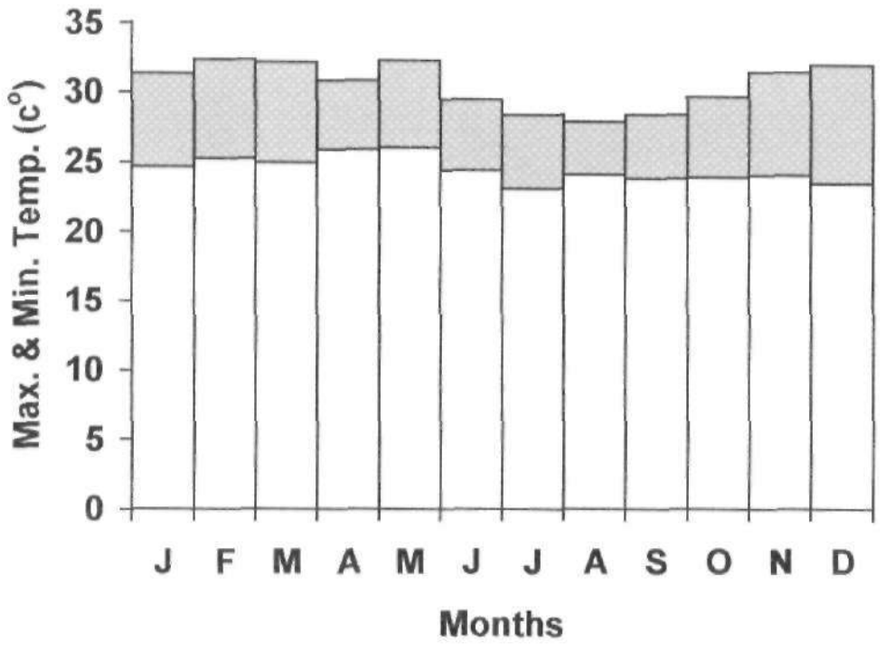
### 5.3.1 Temperature

The mean monthly temperature ranges between 23°C in June and 32.3°C. The minimum daily records in the dry season are higher then during the wet season. February, March and April are the hottest months.

Fig. 8. The graph below shows the temperature o

**TEMPERATURE**

| Months | J | F | M | A | M | J | J | A | S | O | N | D |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Max. (C°) | 31.3 | 32.3 | 32.1 | 30.8 | 32.2 | 29.4 | 28.3 | 27.8 | 28.3 | 29.6 | 31.3 | 31.8 |
| Min. (C°) | 24.6 | 25.2 | 24.9 | 25.8 | 25.9 | 24.3 | 23 | 24 | 23.7 | 23.8 | 23.9 | 23.3 |



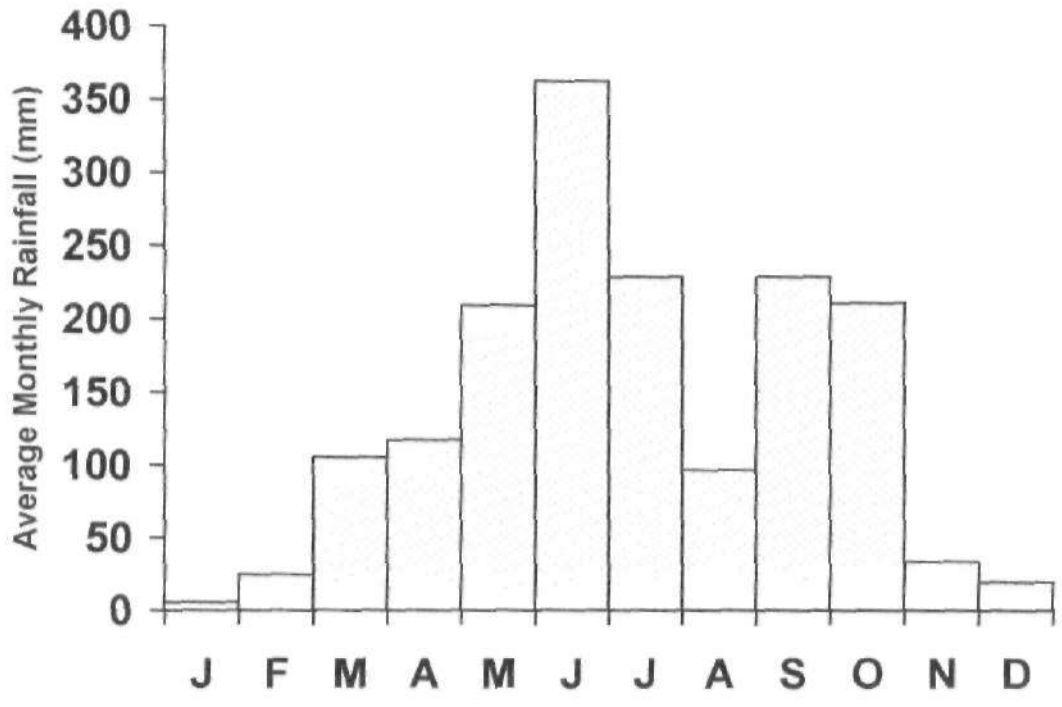
### 5.3.2 Rainfall

Lagos has a tropical climate with 2 distinct seasons. The wet and the dry season. The rainy season is from March to October and the dry season is from November to March. The average annual rainfall is 1720mm high. During the period of November to March the rainfall does not reach up to 12% of the annual total. The months of highest rainfall are usually in June and July with the least amount being recorded in January.

Fig. 9. The graph below shows the annual ave

**RAINFALL**

| Months | J | F | M | A | M | J | J | A | S | O | N | D |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Amount (cm) | 0.5 | 2.5 | 10.5 | 11.7 | 20.9 | 36.2 | 22.8 | 9.6 | 22.9 | 21.0 | 3.4 | 1.9 |
| Amount (mm) | 5.7 | 25.0 | 105.5 | 116.8 | 208.7 | 36.6 | 228.4 | 96.6 | 228.5 | 210.4 | 33.5 | 19.5 |



### 5.3.3 Sunshine

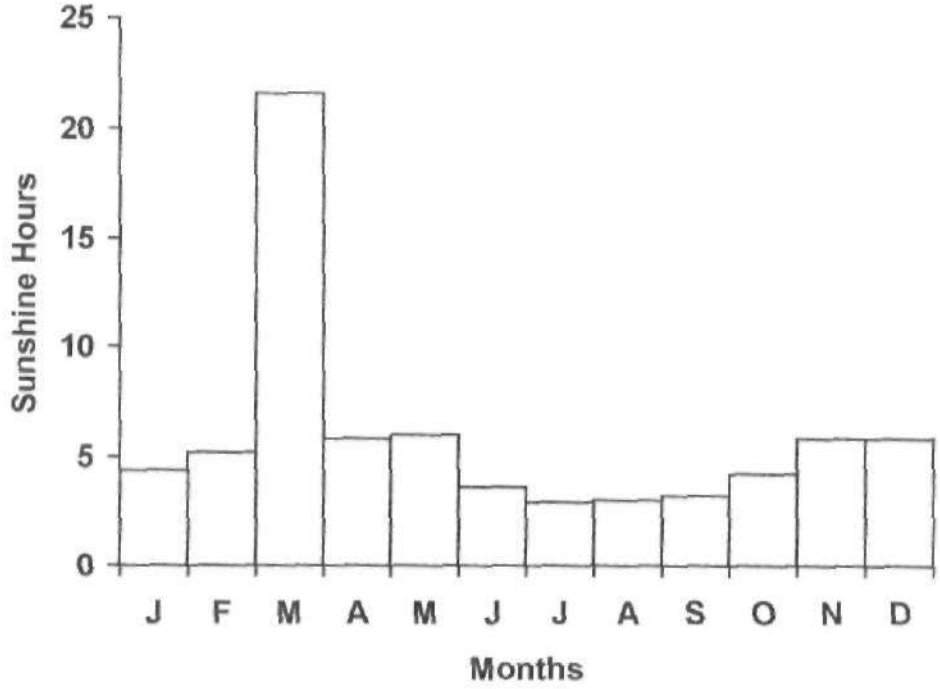
The highest sunshine records are found in during the dry season. In March and June to October it shows smaller records. The larger the sunshine hours, the greater the crop consumptive use and vegetative growth of forests.

Lagos is exposed to about 54.3 sunshine hours monthly. The amount of sunshine hours ranges from a minimum of 41.1 hours to 56.8 hours.

Fig. 10. Sunshine hours annually in Lagos State are shown below.

**SUNSHINE HOURS**

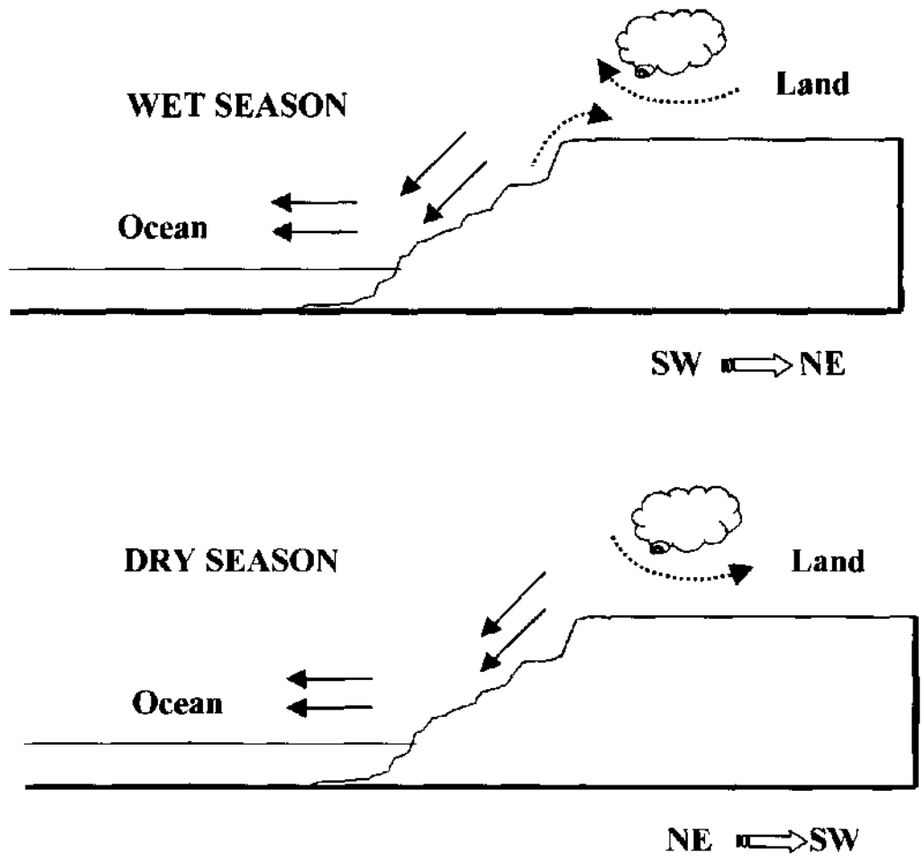
| Months | J | F | M | A | M | J | J | A | S | O | N | D |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Hours | 4.4 | 5.2 | 21.6 | 5.8 | 6.0 | 3.6 | 2.9 | 3.0 | 3.2 | 4.2 | 5.2 | 5.2 |



### 5.3.4 Wind Run

There are 2 main prevailing winds. The southwest monsoon winds and the northeast trade winds. The SW is from the Atlantic Ocean being rain from March to October and the NE is from the Sahara desert bringing dust (harmattan) from November to February. The fastest wind run occurs during those months when higher temperatures prevail coinciding with the beginning of the rainy season.

Fig. 11.



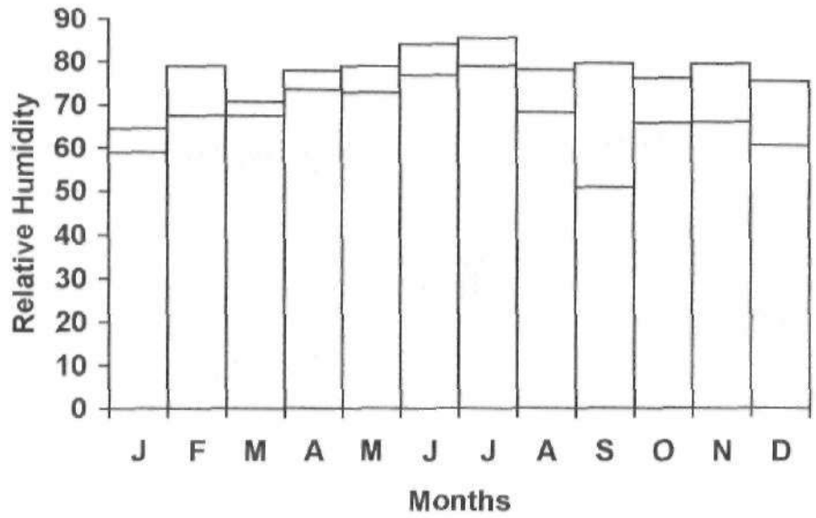
### 5.3.5 Relative Humidity

The relative humidity of Lagos is general high. It falls between 60-80%. High temperatures making the weather a little uncomfortable accompany the moisture content of the air.

Fig 12. The relative humidity of Lagos is shown below.

**RELATIVE HUMIDITY**

| Months | J | F | M | A | M | J | J | A | S | O | N | D |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Max. (%) | 64.6 | 79.2 | 70.8 | 78 | 79 | 84 | 85.6 | 78.2 | 79.7 | 76.3 | 79.5 | 75.6 |
| Min. (%) | 59 | 67.5 | 67.4 | 73.5 | 73 | 77 | 79 | 68.2 | 50.8 | 65.8 | 66 | 60.6 |



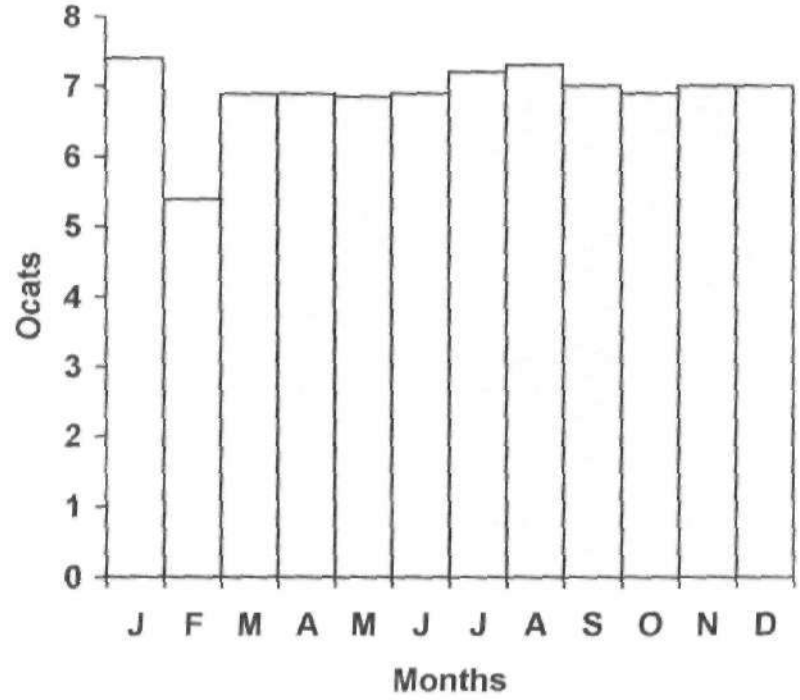

### 5.3.6 Cloud Cover

The mean annual cloud coverage in the town of Lagos is 7.44 ocats. This reduces the amount of sunshine intensity on the city site in general. In the month of February the lowest amount of cloud cover of 5.4 is recorded.

Fig. 13.

**CLOUD COVER**

| Months | J | F | M | A | M | J | J | A | S | O | N | D |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Ocats | 7.4 | 5.4 | 6.9 | 6.9 | 6.85 | 6.9 | 7.2 | 7.3 | 7 | 6.9 | 7.0 | 7.0 |




## 5.4 THE SITE

The site selected in this study is situated in Eti-Osa Local Government Area of Lagos State. In the selection of the site two options were considered and the one with the most favorable conditions was chosen.

### 5.4.1 Site Selection Criteria

In selection of a site several criteria had to be met before the site was eventually chosen. These criteria will determine the exact site to be chosen from the available area.

a. Accessibility

The site should be easily accessible fro various points by vehicular and pedestrian traffic. There should be at least one major road from which the site will be accessed.

b. Availability of Land

Large plot for flexibility, future expansion and for provision of outdoor facilities and parking on the site.

c. Topography

The site should have good topographical features, which should ensure good drainage. The site should also have a stable sub-soil to ensure main mum problems in construction.

d. Natural Landscape resources

The site should be blessed with abundant resources and natural features to enhance the landscape of the area and to create a suitable microclimate.

e. Proximity of Basic Infrastructure

The site should be located as close as possible to the national grids and network for electricity, water supply and telecommunications.

### 5.4.2 Site Options

From the general survey carried out in Eti-Osa Local Government area, 2 possibilities were considered.

a. Site I

Site I is located in the Lekki Scheme I development of Eti-Osa Local government Area. It is a plot earmarked for Community Centre and is about 80m x 90m in size making it approximately 7200m2. It is bound on the south by Charles Ifeanyi Street and the north by the ophilus Oji Street. The two streets are off the major access, roads to the area one of them being Admiralty Way which runs all round the scheme.

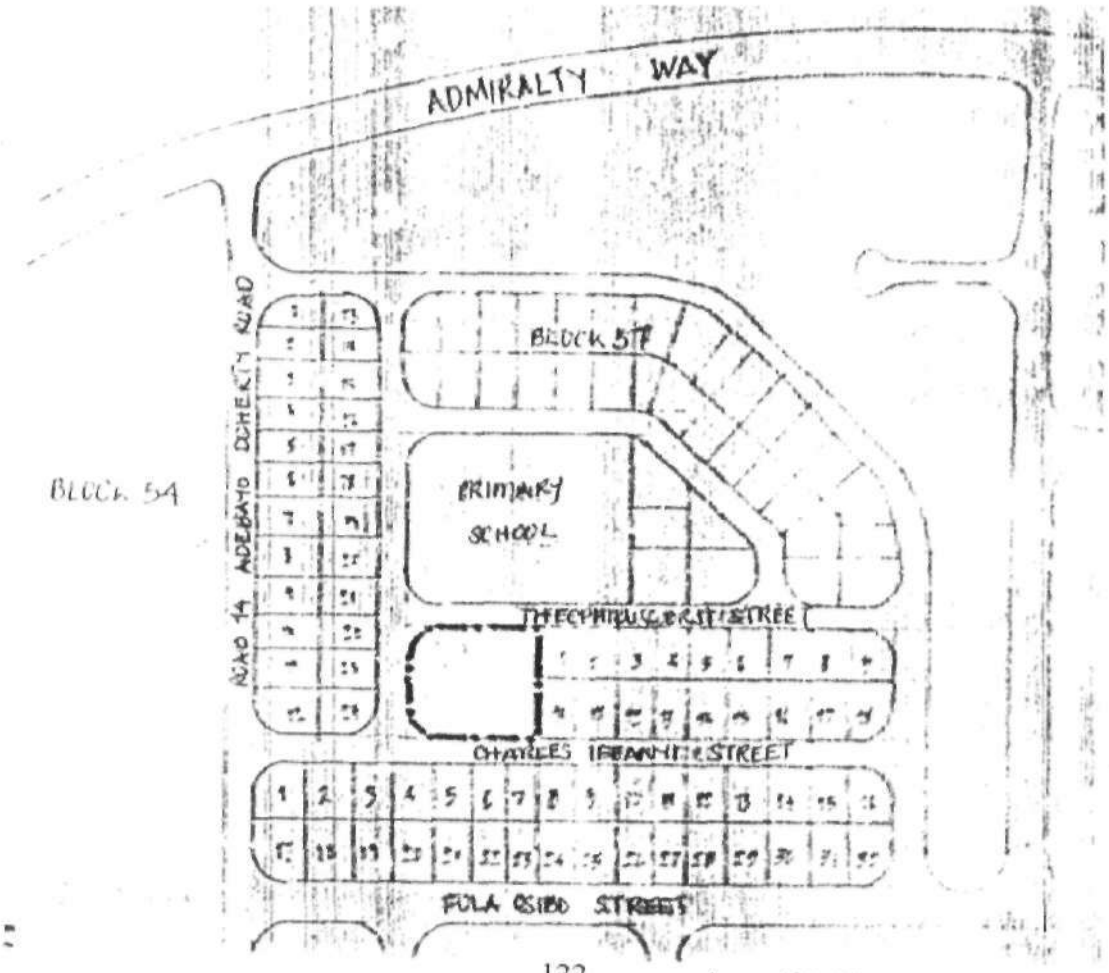





Fig 14 - Site Plan





**Plate 61.**

Site 2

Site 2 is located along the Lagos – Epe Expressway in Eti-Osa Local Government Area of Lagos State. The site is earmarked for commercial/mixed used purpose. It is also adjacent to the Olugboragan Olusheshi Village.

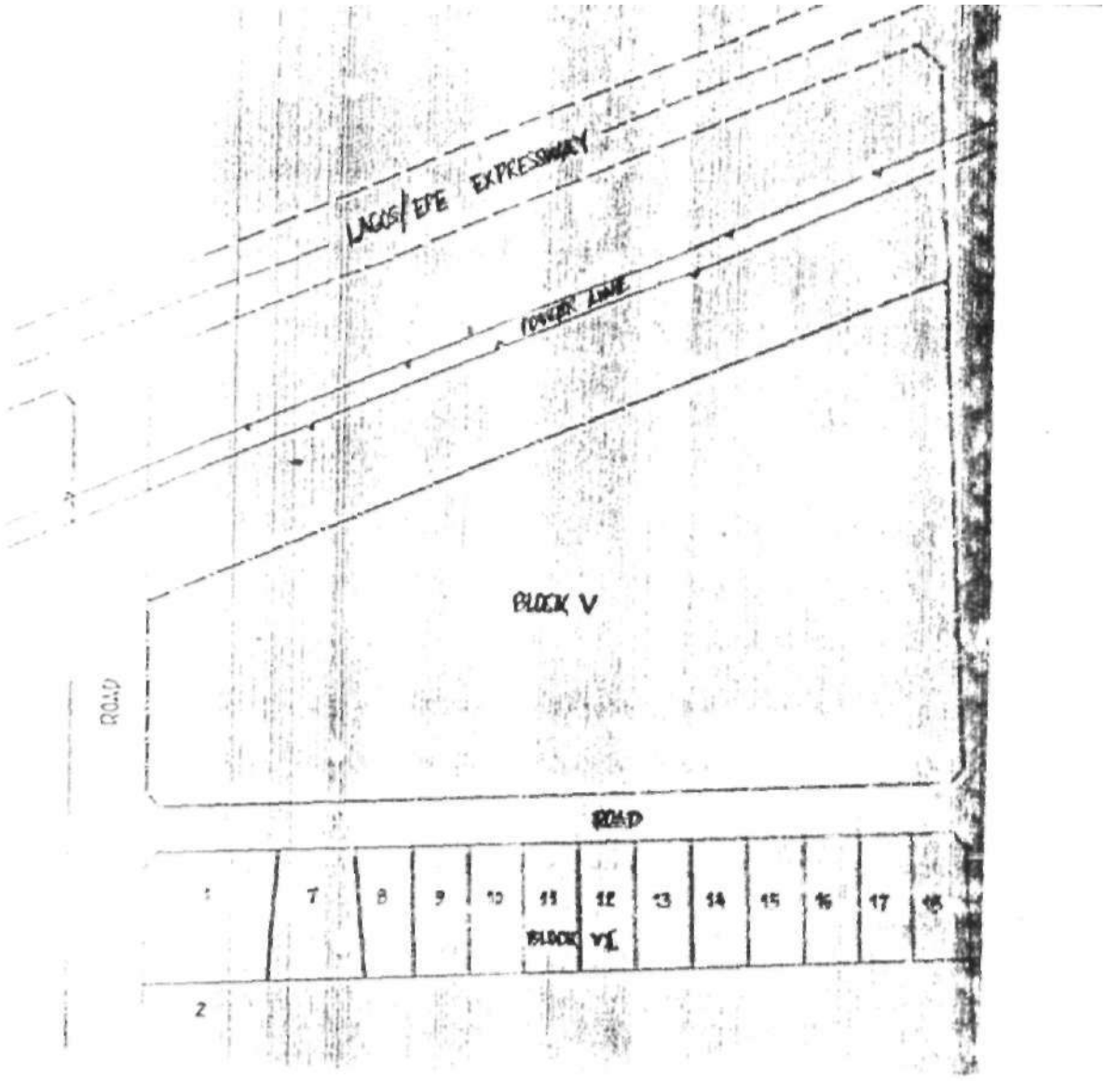



Fig 15 Site plan

**Advantages**

(i). The site is large enough to accommodate all the anticipated facilities of the centre.

(ii). If offers suitable vegetation cover and has predominantly alluvial deposits for landscaping and sustenance of turf.

(iii). The proximity of basic amenities, electricity, water and communications.

(iv). The site is of relatively flat terrain.

(v). The site is virgin land with no human activities presently.

(vi). Proximity of itinerant weavers who may work in the centre.

**Disadvantages**

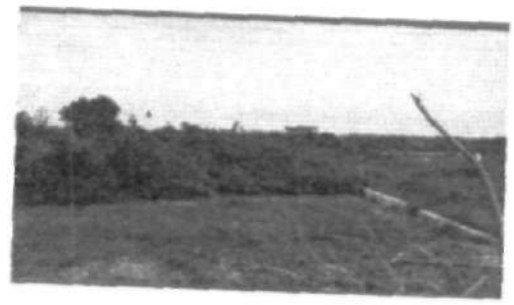
(i). The terrain is not well drained and has a fair amount of water on site

(ii). The site will require drainage.

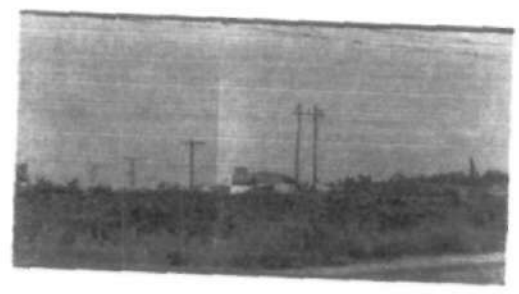
Plate 62. (a). View of site from Lagos – Epe expressway.

(b). View of site from secondary road.

(c). View from Olugborogan Olusheshi village.







### 5.4.3 Selected Site.

The selected site is site 2. It is bound to the north by Lagos. Epe expressway and to the south, east and west by other minor roads.

### 5.4.4 Site Features

a. Vegetation

The vegetation is mainly that of mangrove swamp forest with ubiquitous occurrences of raffia and oil palm trees, thick undergrowths of shrubs and climbers. About 15% of the area, mainly to the northern fringe is mainly grassland completely devoid of the characteristic mangrove forestation. The terrain is poorly drained and has stagnant pools of water.

b. Geology/Soil

The area occupied by the site is an almost flat terrain, totally devoid of exposures of the subsurface rocks, and is completely overlain by recent alluvium. The alluvial deposits consisting of littoral and lagoon sediments are made up of silty to fine grained unconsolidated and unsorted sand, with little amounts of clay and mud.

c. Human activities

There are presently no human activities on the site and the nearest settlement is about 1km away.



Plate 63

# CHAPTER SIX

## 6.0 DESIGN CONSIDERATIONS

For any design to achieve its basic requirements, there are several factors, which have to be considered. Each design is unique in the sense that given the basic requirements the brief of each client may differ. This chapter deals with the requirements of the African textile and Fashion Centre, Lagos.

## 6.1 THE BRIEF

Project: African Textile and Fashion Centre, Lagos.

Client: Nike Centre for Arts and Culture.

: Goethe Institute.

Purpose:

(1). To establish a nucleus of activity in the Nigerian/African Fashion scene.

(2). To provide a center for the appreciation of the textile arts in Africa.

(3). To promote the relationship between the traditional textile artists and the fashion designers.

The African Textile and Fashion Centre will accommodate several facilities. From the inventory and analysis of the case studies above, various conclusions have been drawn as to the basic functional flow of a traditional textile centre and fashion house.

### 5.4.3 Selected Site.

The selected site is site 2. It is bound to the north by Lagos. Epe expressway and to the south, east and west by other minor roads.

### 5.4.4 Site Features

a. Vegetation

The vegetation is mainly that of mangrove swamp forest with ubiquitous occurrences of raffia and oil palm trees, thick undergrowths of shrubs and climbers. About 15% of the area, mainly to the northern fringe is mainly grassland completely devoid of the characteristic mangrove forestation. The terrain is poorly drained and has stagnant pools of water.

b. Geology/Soil

The area occupied by the site is an almost flat terrain, totally devoid of exposures of the subsurface rocks, and is completely overlain by recent alluvium. The alluvial deposits consisting of littoral and lagoon sediments are made up of silty to fine grained unconsolidated and unsorted sand, with little amounts of clay and mud.

c. Human activities

There are presently no human activities on the site and the nearest settlement is about 1km away.

# CHAPTER SIX

## 6.0 DESIGN CONSIDERATIONS

For any design to achieve its basic requirements, there are several factors, which have to be considered. Each design is unique in the sense that given the basic requirements the brief of each client may differ. This chapter deals with the requirements of the African textile and Fashion Centre, Lagos.

### 6.1 THE BRIEF

Project: African Textile and Fashion Centre, Lagos.

Client: Nike Centre for Arts and Culture.

: Goethe Institute.

Purpose:

(1). To establish a nucleus of activity in the Nigerian/African Fashion scene.

(2). To provide a center for the appreciation of the textile arts in Africa.

(3). To promote the relationship between the traditional textile artists and the fashion designers.

The African Textile and Fashion Centre will accommodate several facilities. From the inventory and analysis of the case studies above, various conclusions have been drawn as to the basic functional flow of a traditional textile centre and fashion house.

### 6.1.1 Functional Analysis

The functional analysis refers to the relationship between the various functions within a building or a complex of building. The African Textile and Fashion centre, Lagos is intended to consist of 3 major units as follows:

(a) Administrative Unit/Commercial Unit

(b) Workshop/Production

(c) Hostel

(a) Administrative Unit:

The administrative section is provided basically to manage, plan and execute the various activities of the centre and to ensure the smooth and efficient running of the centre. This is the heartbeat of the centre and also constitutes the commercial unit, which deals with the finished product from the workshops. Facilities are provided for:

-

1. Central Administration

This is the overall administration to cater for the activities in the whole complex.

(i). Director

(ii). General Office

(iii). Store

(iv). Toilets

(v). Secretary

(vi). Conference/Meeting Room

(vii). Tea Room/Kitchenette

(viii). Reception/ Lobby

(ix). Lettable Shops.

2. Restaurant

This is to cater for people within the Centre as well as those from outside

(i). Indoor Eating

(ii). Outdoor Eating

(iii). Kitchen

(iv). Servery/Crockery

(v). Staff Conveniences

(vi). Dry Store

(vii). Cold Store

(viii). Toilets for Customers.

3. Multipurpose Hall

The major function of the multipurpose hall is to host fashion shows and other related events. The facilities required are: -

(i). Main Performance Hall

(ii). Foyer

(iii). Male Changing Room/Conveniences

(iv). Female Changing Room/Conveniences

(v). Make-up

(vi). Store

(vii). Props

(viii). Lounge

(ix). Rehearsals

(x). Backstage

(xi). Conveniences.

4. Showroom

The showroom is a two-floor structure that is to hold temporary and permanent exhibits. It consists of: -

(i). Showroom 1

(ii). Showroom 2

(iii). Curator's Office

(b) Workshop/Production Unit:

The workshop and production unit is the unit, which deals with production of the textiles and African garments from the initial stage to the final stage. There are several sub0units that constitute the workshop and production unit. They include: -

1. Administration Unit

This is an offshoot of the major administration of the centre. Its basic function is to coordinate the activities of the training school, which works along with the workshop. The facilities are provided for: -

(i). Directors Office

(ii). Student's Records

(iii). Store

(iv). First Aid

(v). Fabric selection/ Orders

(vi). Reception

(vii). General Office.

2. Training Unit

The training unit deals with the training of students based on apprenticeship models as well as conventional training methods. Provisions have been made for: -

(i). Training Room

(ii) Locker Room

3. Production Area

In the production area, the textile artists as well as the students work in the area with the various methods employed to achieve the particular textile required. Facilities provided in this area include: -

(i) Sewing Room

(ii) Design Studio

(iii) Adire/Batik workshop

(iv) Outdoor area

(v) Indoor weaving (male)

(vi). Indoor weaving (female)

(vii). Outdoor Weaving

(viii). Conveniences

(ix). Dye pits/Dye pots

(C) Hostel Accommodation:

This unit functions to provide temporary optimal accommodation for students before they settle down in town. Provisions have been made for: -

(i). Common Room

(ii). Dinning Room

(iii). Kitchen

(iv). Store

(v). Female Rooms

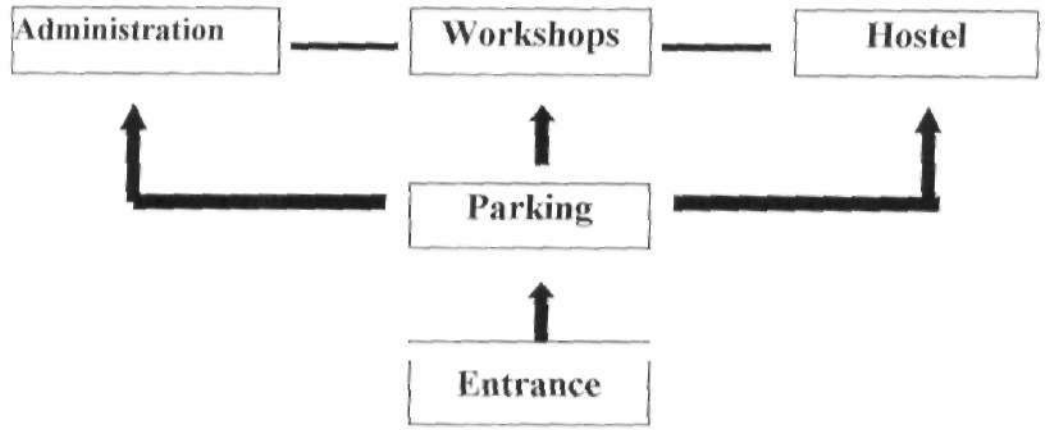
(vi). Male Rooms

(vii). Laundry

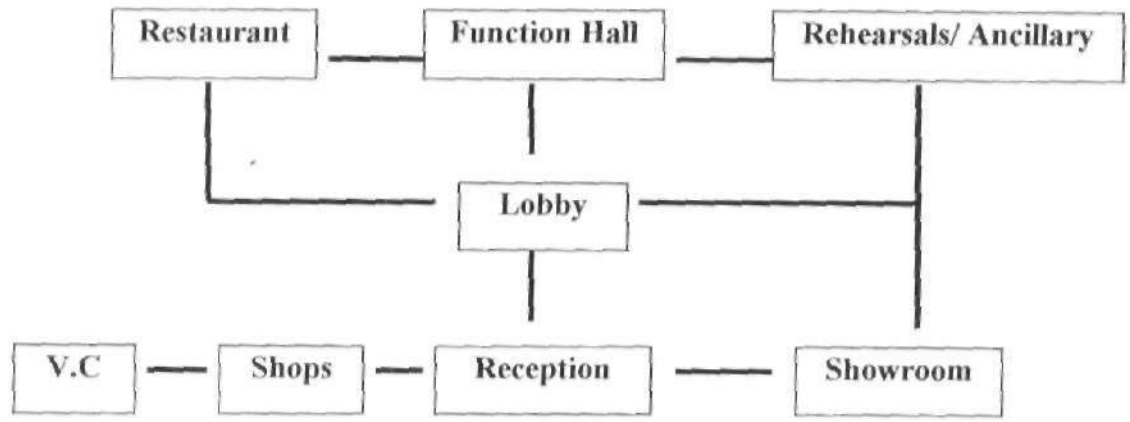
### 6.1.2 Functional Relationship Flow Chart

For a complex of buildings such as this, there is a need to illustrate the relationship between the various functions/ activities in order to bring them into focus for efficiency in the design process. This is done by relating them to a set of relationships in another unit.

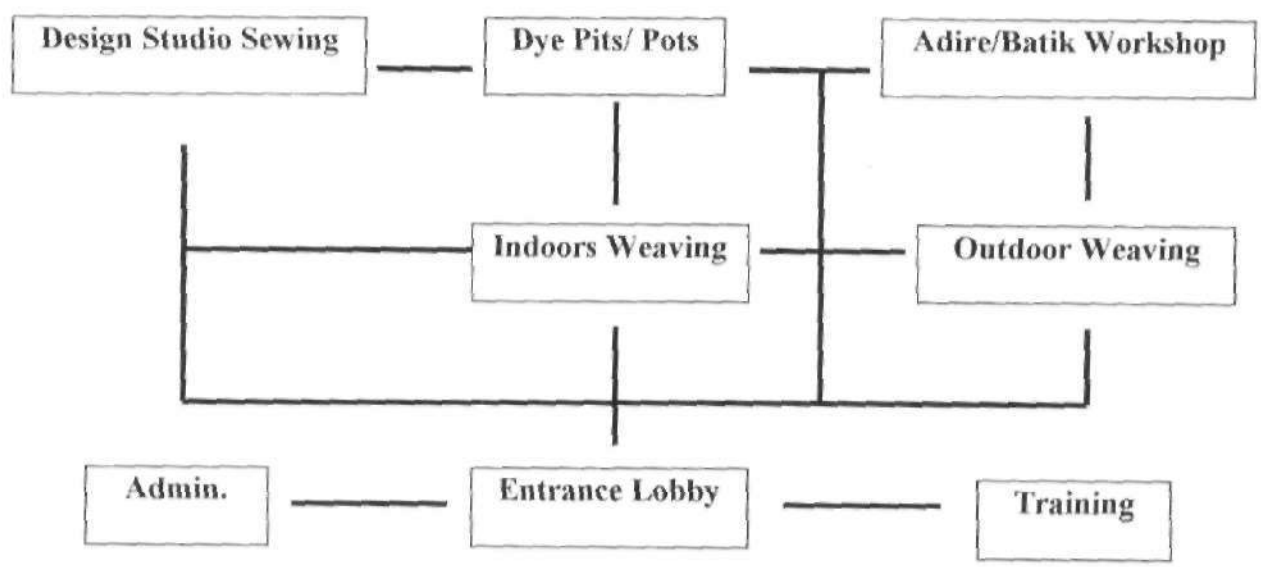
a. The Centre



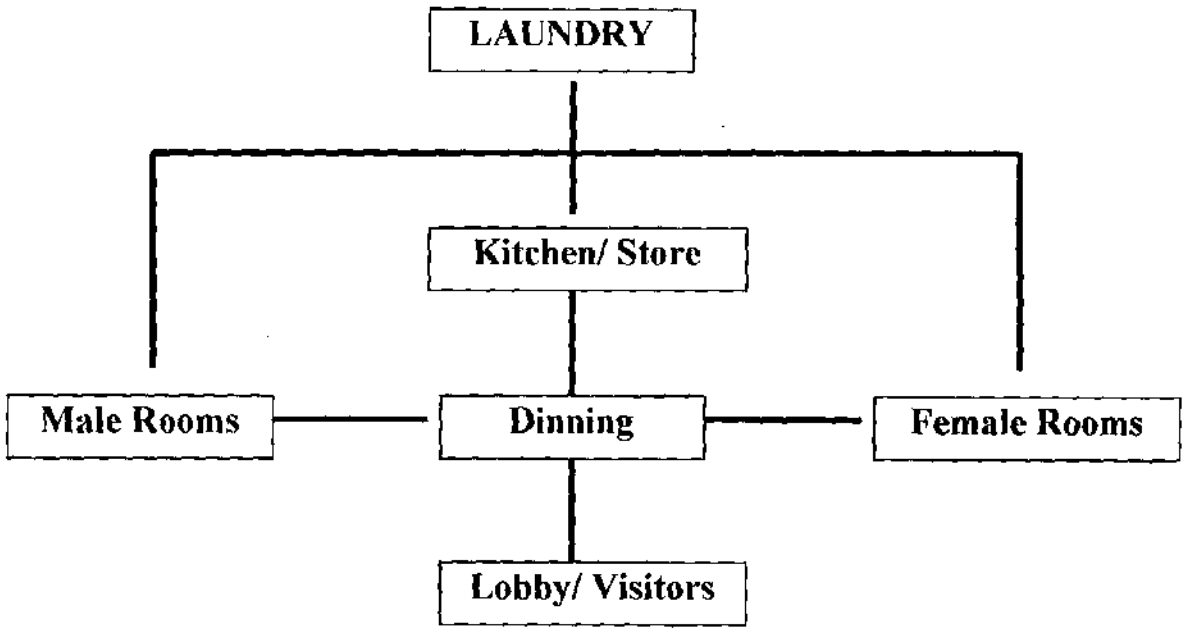

b. Administrative Unit:




c. Workshop:



d. Hostel:




## 6.2 SPACE REQUIREMENTS/ACCOMMODATION SCHEDULE

The space requirements and accommodation schedule has been prepared with due consideration for adequate space standards and anthropometrics

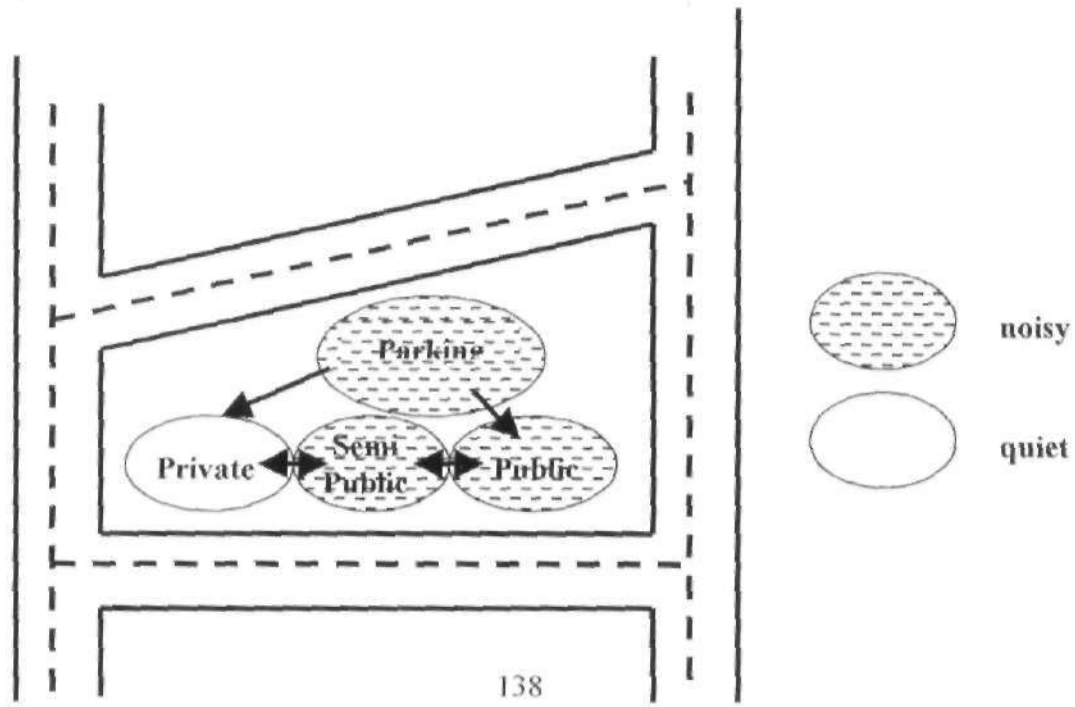
| SECTION | SPACE | NO. | AREA ($m^2$) | TOTAL ($m^2$) |
|---|---|---|---|---|
| **Administrative unit** | Director | 1 | 17.0 | 17.0 |
| | General office | 1 | 25.0 | 25.0 |
| | Store | 1 | 14.0 | 14.0 |
| | Toilets | 2 | 12.0 | 24.0 |
| | Secretary | 1 | 17.0 | 17.0 |
| | Conference/Meeting Room | 1 | 37.0 | 37.0 |
| | Tea Room/ Kitchenette | 1 | 12.0 | 12.0 |
| | Reception/ Lobby | 1 | 167.0 | 167.0 |
| | Lettable Shops | 9 | 20.0 | 180.0 |
| **Restaurant** | Indoor Eating | 1 | 124.0 | 124.0 |

| | | | | |
|---|---|---|---|---|
| | Outdoor Eating | 1 | 124.0 | 124.0 |
| | Kitchen | 1 | 55.0 | 55.0 |
| | Servery/ Cookery | 1 | 15.0 | 15.0 |
| | Staff Conveniences | 1 | 9.0 | 9.0 |
| | Dry Store | 1 | 11.0 | 11.0 |
| | Cold Store | 1 | 4.0 | 4.0 |
| | Toilets For Customers | 1 | 7.0 | 7.0 |
| **Multipurpose Hall** | Main Performance Hall | 1 | 355.0 | 355.0 |
| | Foyer | 1 | 25.0 | 25.0 |
| | Male Changing room | 1 | 23.0 | 23.0 |
| | Female Changing room | 1 | 23.0 | 23.0 |
| | Make-Up | 1 | 38.0 | 38.0 |
| | Store | 1 | 38.0 | 38.0 |
| | Props | 1 | 17.0 | 17.0 |
| | Lounge | 1 | 35.0 | 35.0 |
| | Rehearsals | 1 | 107.0 | 107.0 |
| | Backstage | 1 | 30.0 | 30.0 |
| | Conveniences | 2 | 20.0 | 40.0 |
| **Showroom** | Showroom 1 | 1 | 340.0 | 340.0 |
| | Showroom 2 | 1 | 340.0 | 340.0 |
| **Workshop** | Director's office | 1 | 25.0 | 25.0 |
| | Students Records | 1 | 22.0 | 22.0 |
| | Store | 1 | 10.0 | 10.0 |
| | First aid | 1 | 11.0 | 11.0 |
| | Fabric Selection/ Others | 1 | 31.0 | 31.0 |
| | Reception | 1 | 76.0 | 76.0 |
| | General office | 1 | 22.0 | 22.0 |
| | Training Room | 1 | 220.0 | 220.0 |
| | Locker Room | 1 | 26.0 | 26.0 |
| **Production Area** | Sewing Room | 2 | 68.0 | 136.0 |
| | Design Studio | 1 | 83.0 | 83.0 |
| | Adire/ Batik Workshop | 1 | 220.0 | 220.0 |
| | Outdoor Weaving | 1 | 26.0 | 26.0 |

| | | | | |
|---|---|---|---|---|
| | Indoor Weaving (Male) | 1 | 109.0 | 109.0 |
| | Indoor Weaving (female) | 1 | 109.0 | 109.0 |
| | Toilets | 2 | 13.0 | 26.0 |
| | Dye-pits/ Dye-Pots | 1 | 124.0 | 124.0 |
| **Hostel Units** | Common Room | 1 | 38.0 | 38.0 |
| | Dining Room | 1 | 95.0 | 95.0 |
| | Kitchen | 1 | 32.0 | 32.0 |
| | Store | 1 | 7.0 | 7.0 |
| | Laundry | 1 | 38.0 | 38.0 |
| | Female/ Male | 8 | 67.0 | 536.0 |
| | | | **GRAND TOTAL** | **4275.0** |

## 6.3 SITE ZONING/CONCEPT

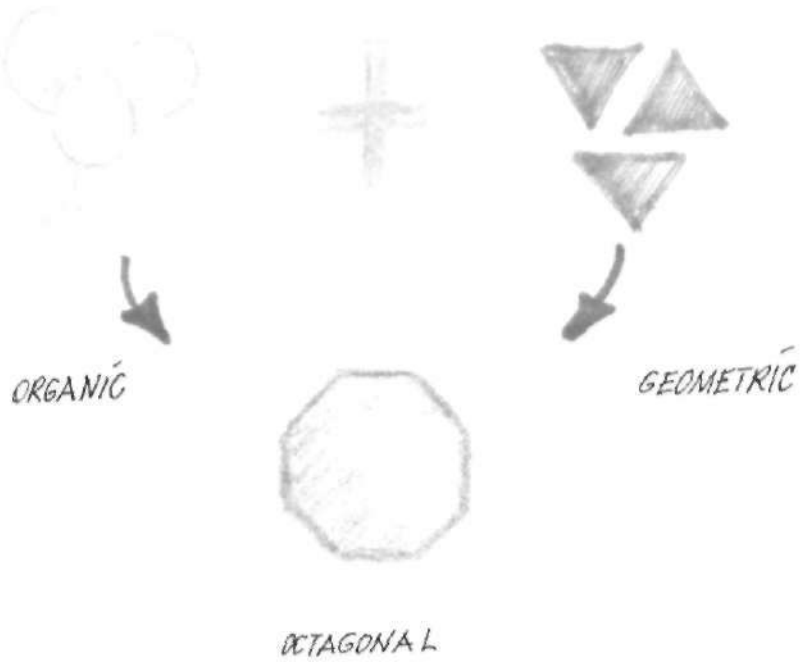
In a public facility such as the African Textile and Fashion Centre, Lagos, the site concept can be derived from circulation patterns, noise zoning and security. For the purpose of this design, the site has been categorized first of all by hierarchy of activity of terms of public, semi-public and private areas. This hierarchy of activity has also considered the functions to take place within the complex.



## 6.4 DESIGN CONCEPT

The concept of a design is a representation of the manner by which the design was approached with regards to various factors. These factors may be user and technical requirements, site orientation and traditional aspects. The main concept borders on simplicity and functionality of the form as a whole. The choice of the octagonal forms is derivative of both organic and geometric patterns, which are common in the West African region.

The reduction in size and graduation in size of the forms suggests the varying sizes of a motif in a pattern.



## 6.5 CONCEPTUAL ANALYSIS

The total concept of the design takes into consideration several factors in solving the basic requirements of the design. The following factors have been considered in the overall design: -

### 6.5.1 Access/Circulation

Adequate circulation poses a problem on a site generally if not properly considered. The circulation pattern for every segment of the site must be clearly and adequately defined. Visitors to the center should be able to gain access to various parts of the center, as well as, parking spaces available to them and within easy reach of the center and the various sections should be easily identified and located with information panels.

### 6.5.2 Services

The major services of the center should be centralized for efficient maintenance. These services include electricity, water, sewage, tele-communications and air conditioning. All the necessary ducting and piping for the delivery and evacuation of service will be provided.

### 6.5.3 Security

There is a need to control the access to the center. Some design measures can be considered as security precautions to ensure the safety of people and property within

the site as a whole. The tendency for people to wonder aimlessly within the center is bound to happen if boundaries are not clearly defined.

Egress and ingress points should be restricted as much as possible so that movement of people into and out can be controlled. These are two security posts located at the two gates to the site where vehicular visitors will be handed a gate pass and a pedestrian visitors duly directed.

### 6.5.4 Materials

The choice of materials to be employed and construction methods used in the center should be strictly of simple and straightforward techniques. This aspect is one in which the designers consideration is flexible. The overall lookout of the structure is to be African in nature with the finishes made of traditional materials where possible. For all materials that require handcrafting an excellent quality of craftsmanship will be imperative. Timber doors, shelves, partitions will be made strictly according to the designer's specifications. Above all, the materials must be durable and hard weaving to withstand the activities of the users.

## 6.6 DESIGN CRITERIA

The crucial criteria in the design of the center for efficient functionality have been outlined below: -

### 6.6.1 Layout

The general layout of the center should be evolved taking the existing site conditions of orientation, climatic, factors, access, circulation and security. The layout should also consider the axial relationship of the building to the site. The relationship and link between the various units in the complex of buildings is to be distinct.

### 6.6.2 Structure

The structure in general must be designed to meet a variety of needs and activities, which will take place within the center. The space will be guided also by the various human relationships concerning them.

### 6.6.3 Landscape

The scenery should include as much of the natural landscape as possible. The planting of trees in various areas will break the effect of solar radiation and provide cool areas for outdoor activities. The choice of elements could make or break a scene, however, visual considerations must be looked into. Landscape in the center should derive concepts from the fabric motifs in the planting of trees, shrubs as well as outdoor seats.

### 6.6.4 Performance Hall

In the design of the performance hall, lighting and acoustical requirements must be considered in order that the audience can have visual and acoustic appreciation. The arrangement of the hall is such that the hall can perform multiple functions when there is no fashion show taking place.

### 6.6.5 Catwalk

For unobstructed view in the performance hall taking into consideration the various sight lines, it is necessary to raise the catwalk to an acceptable height. The requirements for a fashion show necessitate the seating to be on the same level clustered round the stage and catwalk so that the audience can get a good view.

### 6.6.6 Lighting and Ventilation

Lighting and Ventilation is highly important especially in the workshops where the artist and craftsman are at work. In a hot humid area like Lagos, the provision of natural cross-ventilation is a major design requirement; because reliability of power supply for mechanical means of ventilation is virtually nil. On the west and east elevations, glazing has been reduced and the windows recessed by 600mm for sun shading.

## 6.7 ARCHITECTURE

The architecture of the center is an attempt at evolving a regional architecture with African fabric as a basis. The overall outlook of the building is African. The centre with its distinguishing character blends with the surrounding features. The architecture of the centre basically is an attempt to take a look at some of the design requirements of a standard building structure.

## 6.8 GENERAL SERVICES

At the conceptual stage of the design, efficiency of services must be considered. Cost implications of the various installations with respect to installation, cost- in-use and maintenance. The availability of public utilities and infrastructure like water, power, electricity, good communication are of paramount importance.

### 6.8.1 Air Conditioning

The provision of Air conditioning in the centre should be considered to aid the atmosphere in individual units. The provision of central air conditioning in the multipurpose halls and provision of split units and window units in the other areas.

In the workshops, however, ceiling fans and extractor fans will be provided. For the hostel units, ceiling fans will be used. The air conditioning will be concealed in ducts, which are serviceable from the exterior by means of openable panels in the metal screen and from the interior in the wooden panel.

### 6.8.2 Water Supply

Water supply is from the Lagos State Water Board. The water will be stored in central tanks where it will subsequently be distributed to the various units. The use of water is highly essential in the workshop area and is a major ingredient for the dye process.

### 6.8.3 **Electrical Power Supply.**

The proposed centre will source its main electric power supply from the National Electric Power Authority grid. In addition to this, provisions will be made for low noise generators for standby to supplement the main power supply. Electricity in the centre is highly essential for the efficient daily running of the centre.

### 6.8.4 Drainage

Provisions for the drainage of the site is highly essential. The site is located in low-lying terrain and although a substantial amount of run-off water from the road goes to the storm water drain; it is essential that the water from rain should be distributed effectively. The slope of the site is towards the southern portion of the site and the provision of drainage in that direction around the periphery of the buildings is advisable.

### 6.8.5 Waste Disposal

Waste and soil water would be handed by the provision of the requisite number of septic tanks, manhole and soak-away pits, with the appropriate capacity and emptied at intervals. Wastewater from the dye-pits will also have to be discharged effectively. Accessible collection points will be provided for easy collection and disposal by the service vehicles. A service hatch will be provided in the southern boundary wall for collection of waste.

### 6.8.6 Fire Prevention

The entire centre must be designed in such a way as to facilitate easy escape in the event of fire incidence with minimal loss of life and property. Fire hose reels and extinguishers will be provided for easy fire fighting. Extra care will be taken in the workshop area where open flames are used and a lot of the materials are flammable. Worktops in the workshop will be finished with terrazzo slabs for ease of cleaning and maintenance.

# CHAPTER SEVEN

## 7.0 DESIGN REPORT

The design report is a reflection of the procedure adopted in design from inception stage to the final realization of the design. This report will cover the planning concept, the building form, the design materials and structure, and the finishes used in the building.

## 7.1 PLANNING CONCEPT

The final design has resulted from major factors like technical considerations, aesthetic (inspired by fabric designs) and site configuration. These major functional requirements have been employed in the zoning and development of the site concept. The functional groupings employed are to achieve the aim of developing an appropriate and dynamic site concept, which will provide an integrated environment for the different categories of users.

### 7.1.1 Zoning

The development zoning for built up areas of the site has been placed as near as possible to the entry and exit points with the general vehicular parking area acting as a buffer between the built up area and the site boundary. This takes advantage of the access road located on the northern fringe of the site. The functions are arranged linearly along a horizontal axis making it possible for each unit to be rotated along its own axis. The buildings graduate and reduce in size in conformity with the site. Another point to note is the size of the buildings also indicates the varied use of patterns in a scheme.

### 7.1.2 Security

The movement within the complex can be controlled by security personnel and all major entry and exit points are located such that they can easily be monitored even by causal surveillance. Each unit can be locked up independently for further security.

### 7.1.3 Circulation

In terms of circulation within the site, the major road within the site approaches the main administrative block giving the visitor a view of the main administration unit on approach before parking. The service parking areas are turn-offs from the main road through the site, minimising conflict between pedestrians and vehicles.

## 7.2 BUILDING FORM

The plan addresses itself to the user requirements of both the visitor\artist. This approach is not intended to be rigid or monotonous but has been checked by the inclusion of traditional elements into the design. This includes the clustering around a public space.

The centre consists of 3 major units linked with covered walkways in the interior and exteriors. Each unit consists of 5 octagons with alternate sides being equal. The major units are Administration, Workshop and Accommodation.

In approaching the administration unit of the centre, there is a drop-off and this leads to the main reception hall. To the left-hand side on the ground floor are 8 lettable shops with male and female conveniences. This ground floor has a service entrance, which is linked to the service parking for quick and efficient supply of goods. On the first, the

central administration for the centre is located. This floor houses the director, secretary, conference room, tearoom, the general office, computer room, store and a lounge. Access to this floor is by means of a staircase.

Flanking the main reception lobby to the right is the showroom, which has 2 floors. The first floor houses the main exhibits and is museum of antique fabrics while the ground floor is the showroom where items made by various designers are put on display. The focal point of the administration unit is the main performance hall where fashion shows are held. The hall has a capacity of 250 people. This is the number of people that can conveniently appreciate whatever is being modelled on the catwalk. The catwalk is an extension of the stage and is 6m long and 3m wide. It is a retractable catwalk, which can be rolled under the stage when other functions are to take place in the hall. Behind the stage is the 'Back stage' where preparations for the performance are made. Major fashion shows will be held here and due to the nature of fashion shows and the complexity of the process involved intensive rehearsals are normally required and this necessitated the provision of a rehearsal space. Also adjoining the rehearsals are the related facilities for changing, make-up, props, photo studio, office, as well as a lounge for models, agents, photographers while preparing for a show.

In the main administration unit also provision have been made for a restaurant. This will cater for the people in the centre but generally will be open to outsiders. Provisions have been made for outdoor and indoor eating. Due to the attractive climate of Lagos, most people will prefer to eat outside. The unit is linked by concrete slabs covering the walkways, giving protection from inclement weather.

The next unit is the workshop area, which is linked to the administration by a covered walkway as well as uncovered walkways. The workshop has a reception lobby where item made by the students are put on display. This is also the central link to the centre. On the left, the administration of the training centre is housed. The director, general office, computer, accounts, storage, male and female conveniences and a first aid unit have been provided. Also in the unit is the fabric store and order collection room where items for customers are kept awaiting collection. On the right of the lobby is the training room where students receive the theoretical aspect of their training and are taught the basic rudiment of the textile arts. Provision has been made for lockers so that the students can store their personal materials. The central core of the workshop is the weaving room where male and female workers are. The demarcation is based on loom type and preference of weaver.

The workshop unit also houses a sewing room and the design studio. The next unit to the right of the weaving unit is also an extension outdoor unit for apprentice weavers. Adjacent to this is the workshop proper, where the waxing, printing and dyeing is done. This unit consists of several worktops and an open yard where wax is melted and dyes prepared. In between the design studio and workshop is the dye area. Provision has been made for dye pits and dye pots. The dye pots are about 300mm in diameter and about 450mm deep and are made of clay. The base of the area is to be finished with a hardwearing surface. The dye pits are to be 1m in diameter and 2m deep with 300mm above the natural ground level and 1.7m embedded.

The workshop has direct access to the hostel accommodation. The hostel consists of 4 units with 2 ensuite rooms each. Accommodation is limited and provisions have been made for 40 students only. The accommodation unit has a common lounge for students and visitors, a laundry, as well as a kitchen and dining room.

In the centre of all the units, one looks up to appreciate the ceilings, which have been treated fabric designs. The openings on alternate sides of the octagon provide lighting and ventilation.

### 7.2.1 Elevation Inspiration.

The aim of the thesis is to evolve a regional architecture. In the approach to the solution of this problem with fabric as a basis, an attempt has been made to balance horizontal and vertical elements. The roof has been inspired by pattern found the West African sub-region. The extensive use of triangular and chevron shapes are indicative of its usage in African fabric design. Generally in West Africa, most of these patterns have been used often. The entrance canopy is intended to draw the visitors into the warmth of the centre and the general massing and elemental composition was also considered. A view of the building showing the various ridges and valleys alternating indicates the diverse nature of fashion. Fashion is never constant and it is basically a variation of a basic elementary concept.

On the buildings, the windows are framed with patterns of fabrics on the wall surface and the shape of the openings tends towards the triangle, which is the base of a polygon. The building form itself, being an 8-sided polygon. Surface ornamentation being a major focus

of the work makes it necessary for the observer to be able to appreciate the building as an African textile and Fashion Centre. The use vibrant colours in the building exposing the African colour spectrum and the typical African desire to be flamboyant is evident in the building surface.

The central use of glass indicating openness and providing a severe working environment as well as visual relationships.

## 7.3 DESIGN MATERIALS/STRUCTURE

The centre mainly comprises of structures that are on one floor with the exception of the showroom and administration unit. Each octagon is supported structurally by a system of columns at the vertices of the octagon which all radiate towards the centre and are tied together structurally by a ring beam. The walls are made of blockwork and the roofs are mainly steel structures covered with long span aluminium. Expansion joints have been provided at appropriate sections and movement joints provided at the junction of the various buildings. Generally however, the structural beams and columns form the framework of the buildings.

The ceilings are mainly suspended ceilings of mineral fibreboard decorated in various patterns. The walls are of textured texcote emulsion paint and in areas where patterns have been made a collection of various colours of mosaic tiles have been used to achieve the effect.

The ducts are all covered with metal grill to conceal the services which have been provided, like water and air-conditioning supply. The floor surfaces for all heavy traffic

areas shall be well-polished terrazzo floor finished on concrete floor slab. In offices non-glazed non-slip ceramic floor tiles shall be used and in the executive areas carpeting shall be provided. The windows are basically made of photo chromic heat resistant glass panels set in anodised aluminium mullions. Some of the glazing will be fixed and others openable. The major entrance doors shall be double hung double swing carved doors made of mansonia wood. The other doors are timber flush doors and aluminium sliding doors.

Generally in the centre, a combination of concrete, steel, timber constitutes the major materials to be utilized.

## 7.4 SERVICES.

In a centre of this nature, the functions and activities will require use of electricity, water supply, efficient drainage system and fire control.

### 7.4.1 Uninterrupted Power Supply.

The centre due to the nature of its various activities requires efficient electricity supply. Due to the unreliable nature of the nation's supply of electricity, a standby generator will be provided.

### 7.4.2 Water Supply

Water from the main water board may not always be available so an underground tank will be provided to supplement.

### 7.4.3 Drainage System

A system of drains run around the perimeter of buildings and the drain slopes towards the end of the site to the major storm water drainage on the kerb of the roads.

### 7.4.4 Fire

Due consideration to fire in public buildings has been given. Fire extinguishers have been provided at strategic points and hydrants will be placed at the appropriate points. On each building a hose reel shall be fixed near the entry and exit points for use in the event of fire outbreak. The workshops where high concentrations of combustible materials are to be used have been treated carefully.

## 7.5 SITE PLANNING/LANDSCAPE

The site has provision for outdoor recreational activities. In the landscape, emphasis has been laid on retaining as much of the natural landscape as possible as well as supplementing with trees and other plants suitable to the area. Outdoor sit-out have been provided with customized benches, which will be used on the site. These areas will be paved with interlocking paving stones.

Parking has been provided for 60 cars in the main parking lot. The service parking for the restaurants and shops has provision for 8 cars. The workshops and accommodation units also have 8 car parks each.

The covered walkways shall be made of unglazed ceramic floor tiles while the open pavement shall be concrete slabs in some areas and interlocking paving stones in other

areas. The covered walkways are 3m wide. The other walkways are 2.4m wide and concrete slabs have set bays of 600mm x 600mm.

## 7.6 CONCLUSION

The design of an African Textile and Fashion Centre, Lagos using the African fabric as a basis for evolving a regional architecture has proven to be a challenging task. To conclude any task, the question of its success or failure comes into play.

The problem of developing a distinct regional architectural character for a certain region can be approached in more that one way. Which approach is direct or appropriate for that specific case cannot be predicted in advance.it is only after a serious study of the problem and a profound analysis of the complexity of factors acting upon and affecting it that one can make a suitable choice. A region has been defined as "a distinctive space element, this does not imply that it is an autonomous and self-sufficient unit". The region in question here is the West African region with its various unique and distinct tribes and cultures.

In the course of this research , the researcher has come across as many distinct and diverse information as the similarities. This has helped to create a balance in the overall picture. The various motifs and patterns found in the African region have been studied and a general conclusion is that; there exists a relationship between African fabric and cultural identity. These motifs have been identified to be common within the region. The motifs have been classified and the most common have been chosen for the design. It is the opinion of the researcher that efficient spatial configuration can be derived from African fabric design. This spatial configuration evolved into units for administration of

the centre, the workshop and accommodation units. Landscape patterns have also been evolved using soft and hard landscaping elements suitable for the climate of Lagos.

Fabric is a two-dimensional element while architecture is three-dimensional The initial problem of the researcher was in translation of a two dimensional element to three-dimensional The design has focused mainly on the surface embellishment of the structures to give them the African look. The surface embellishments have been achieved with a variation of traditional and modern materials used in the region Various murals and patterns on the wall surface have been used to reflect the African culture The overall objective has been achieved by the use of sound planning with traditional overtones in a manner that would make architectural statement sympathetic to the cultures and traditions of the peoples of Africa

The design proposal also provided a common ground for the whole process of garment making from the design of the fabric itself to the finished outfit in one centre. The centre will serve as a focal point for the African fashion and cultural scene nationally and internationally

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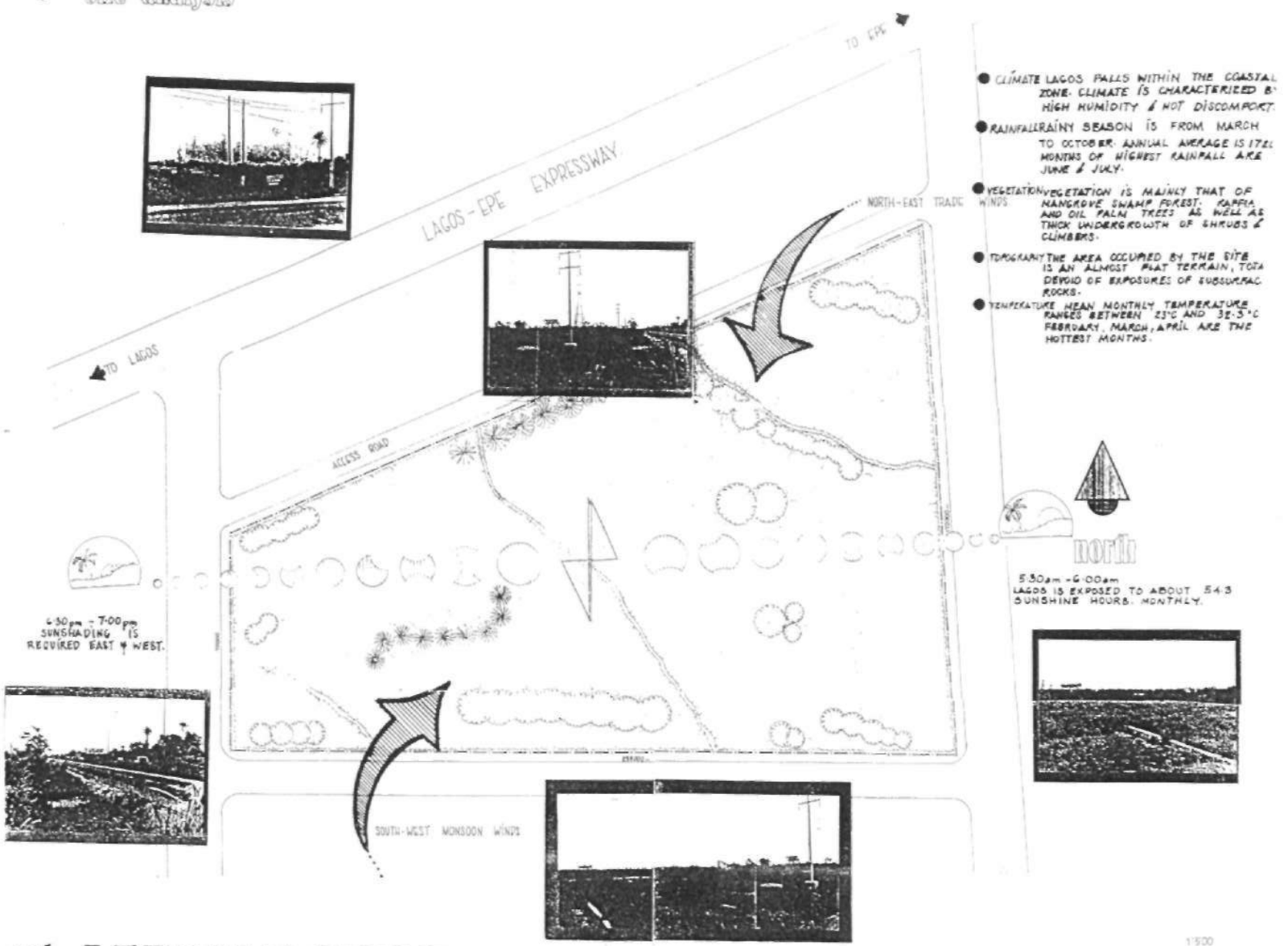
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# site analysis

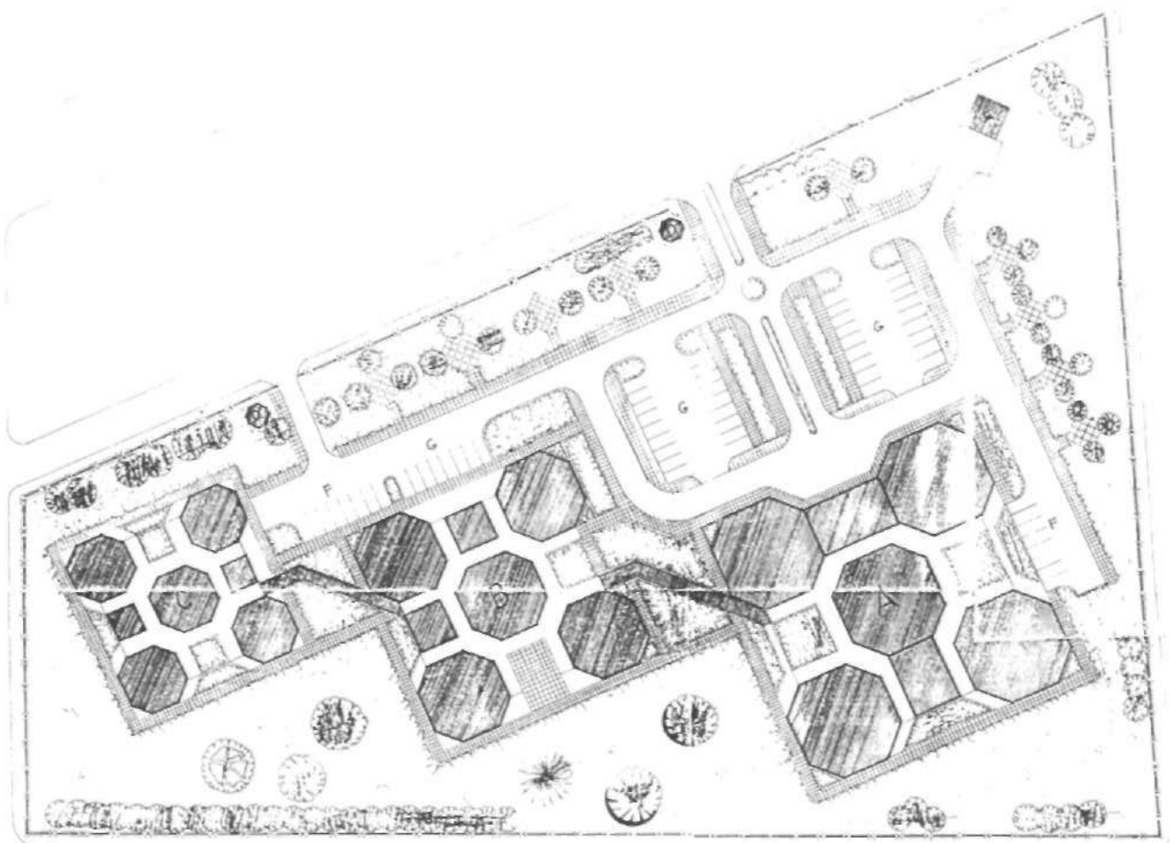



- CLIMATE LAGOS FALLS WITHIN THE COASTAL ZONE. CLIMATE IS CHARACTERIZED BY HIGH HUMIDITY & HOT DISCOMFORT.
- RAINFALL RAINY SEASON IS FROM MARCH TO OCTOBER. ANNUAL AVERAGE IS 172 MONTHS OF HIGHEST RAINFALL ARE JUNE & JULY.
- VEGETATION VEGETATION IS MAINLY THAT OF MANGROVE SWAMP FOREST. RAFFIA AND OIL PALM TREES AS WELL AS THICK UNDERGROWTH OF SHRUBS & CLIMBERS.
- TOPOGRAPHY THE AREA OCCUPIED BY THE SITE IS AN ALMOST FLAT TERRAIN, TOTA DEVOID OF EXPOSURES OF SUBSURFAC ROCKS.
- TEMPERATURE MEAN MONTHLY TEMPERATURE RANGES BETWEEN 23°C AND 32.5°C FEBRUARY, MARCH, APRIL ARE THE HOTTEST MONTHS.

1:500

# AFRICAN TEXTILE AND FASHION CENTRE, LAGO

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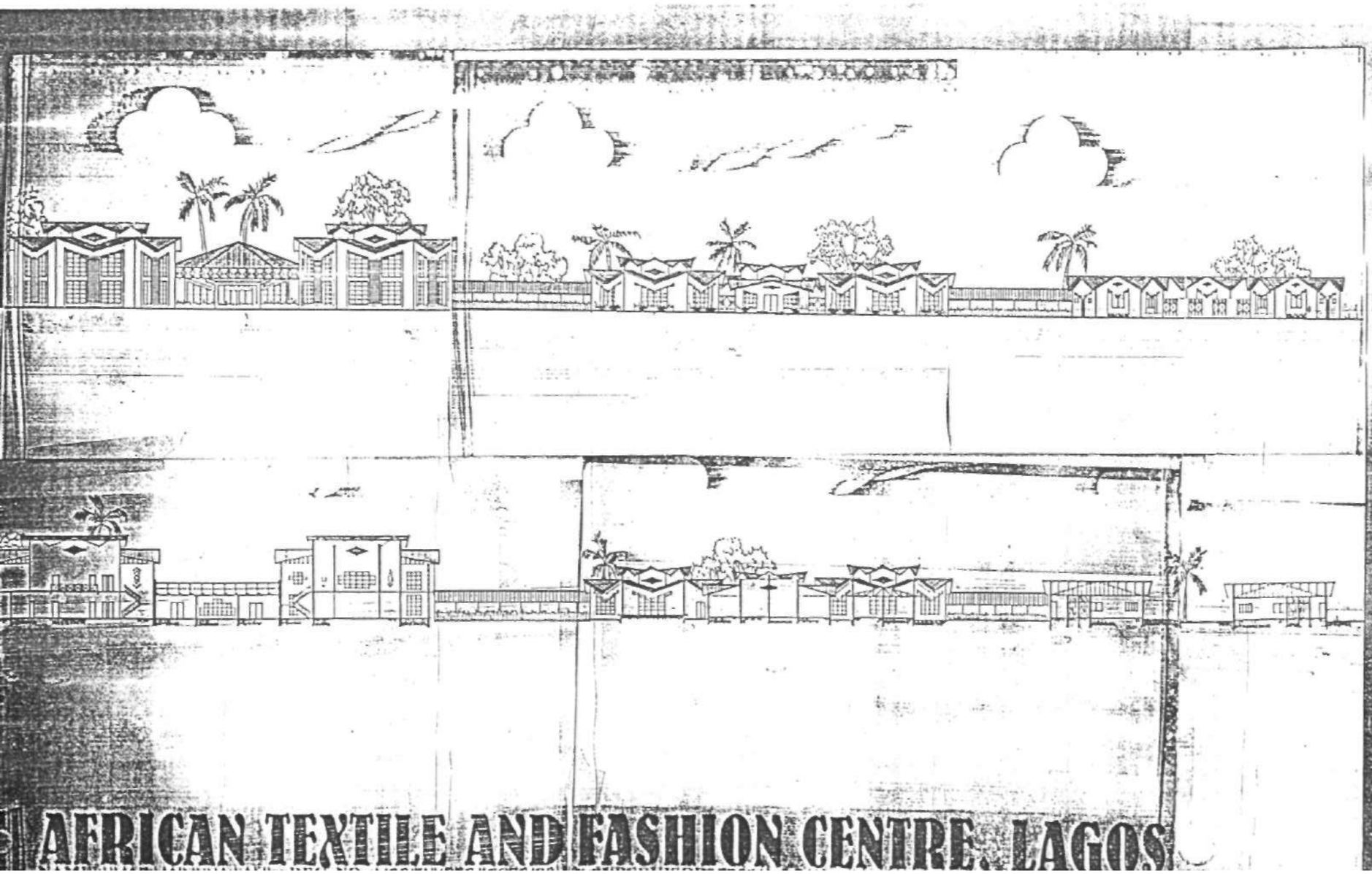


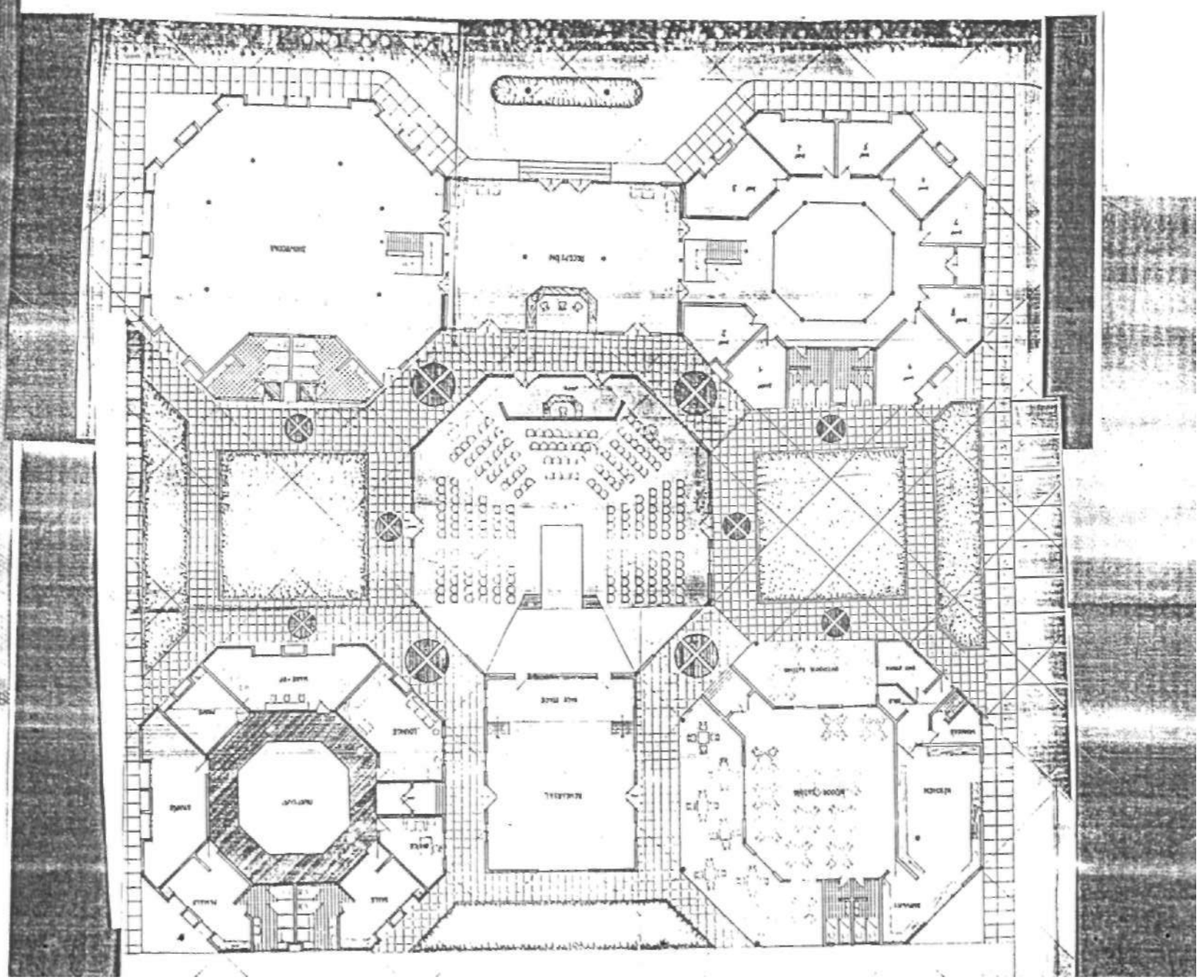
KEY

| | |
|---|---|
| A | ADMINISTRATION |
| B | WORKSHOP |
| C | HOSTEL |
| D | GATEHOUSE |
| E | GENERATOR/MAINT |
| F | SERVICE PARKING |
| G | VISITORS |

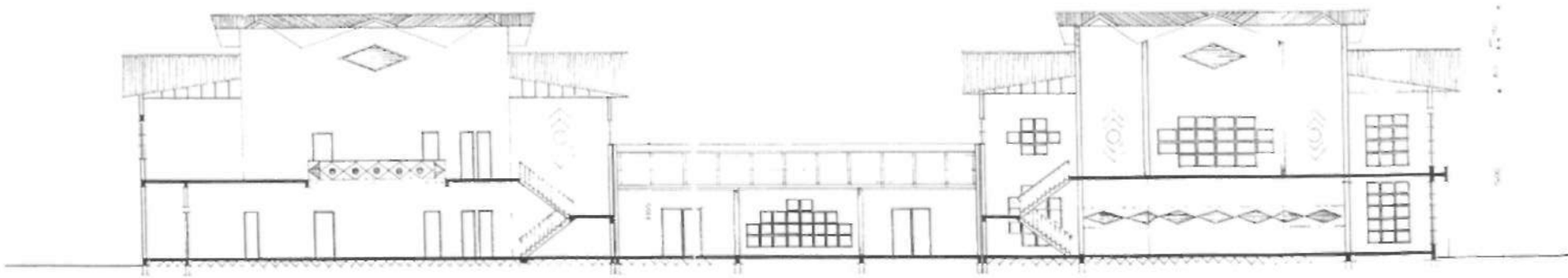
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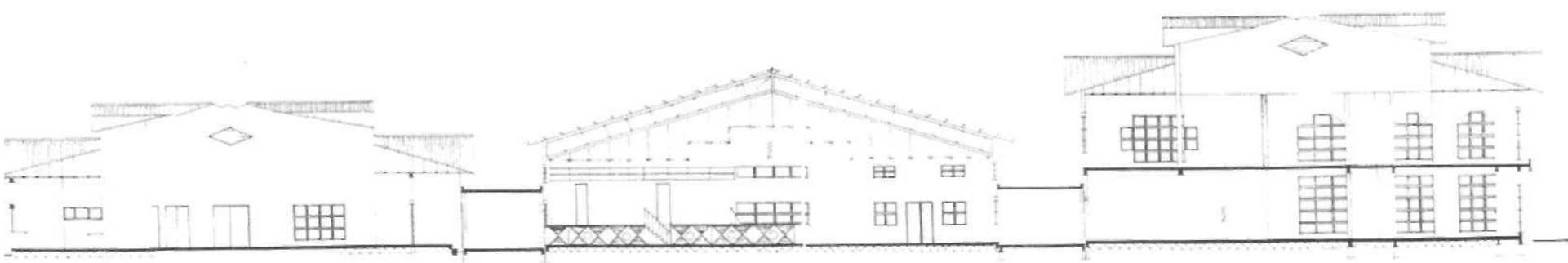
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AFRICAN TEXTILE AND FASHION CENTRE, LAGOS



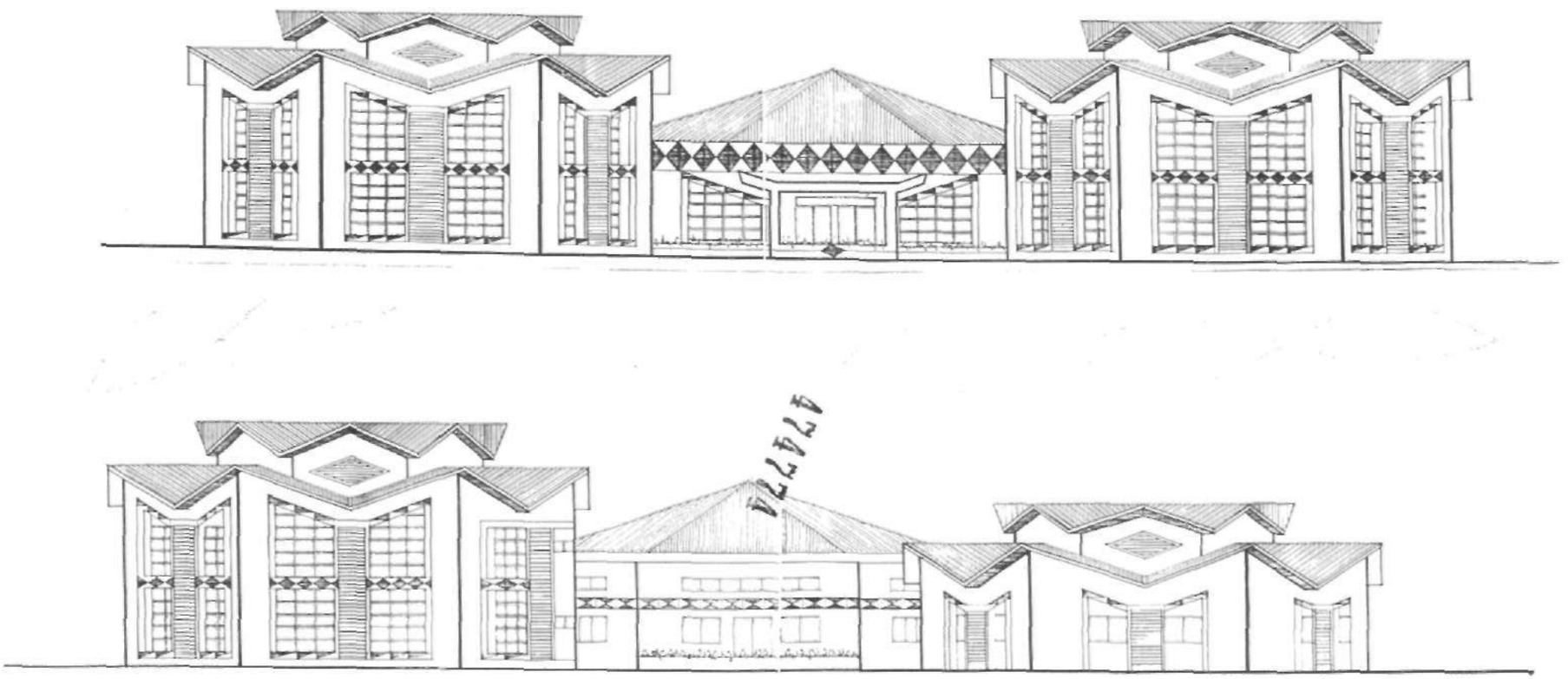
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# AFRICAN TEXTILE AND FASHION CENTRE, LAGO

elevations **Admin.**

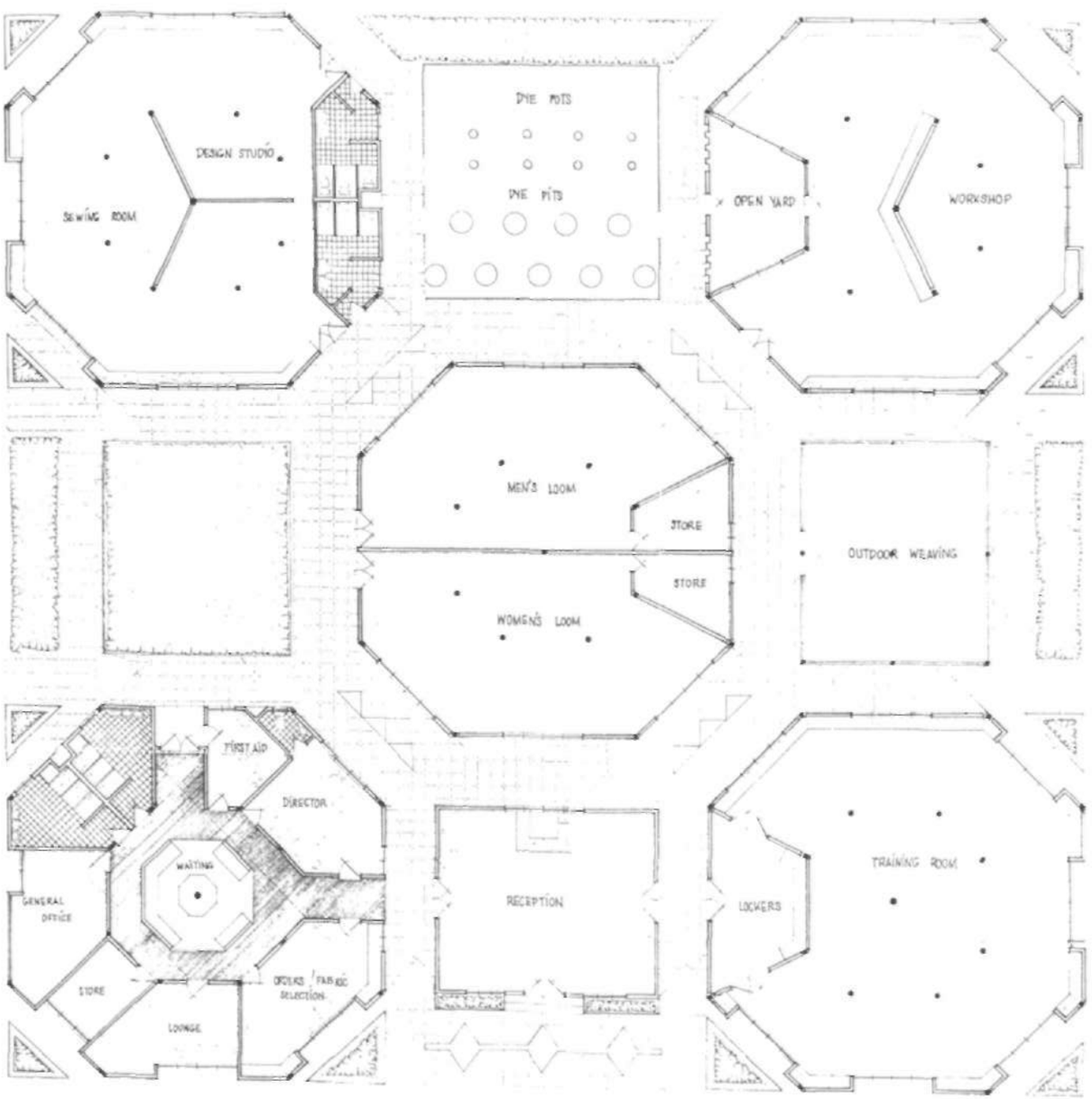


west

# AFRICAN TEXTILE AND FASHION CENTRE, LAGO

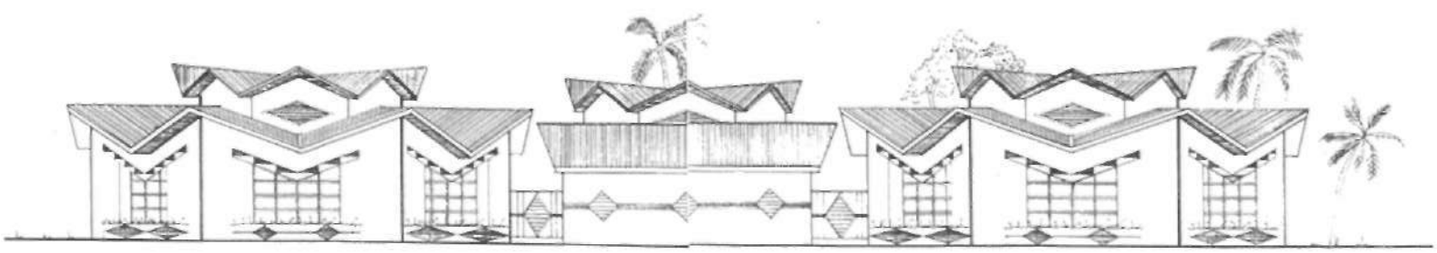
NAME- UMAR MAIMUNA

# ground floor plan



elevations

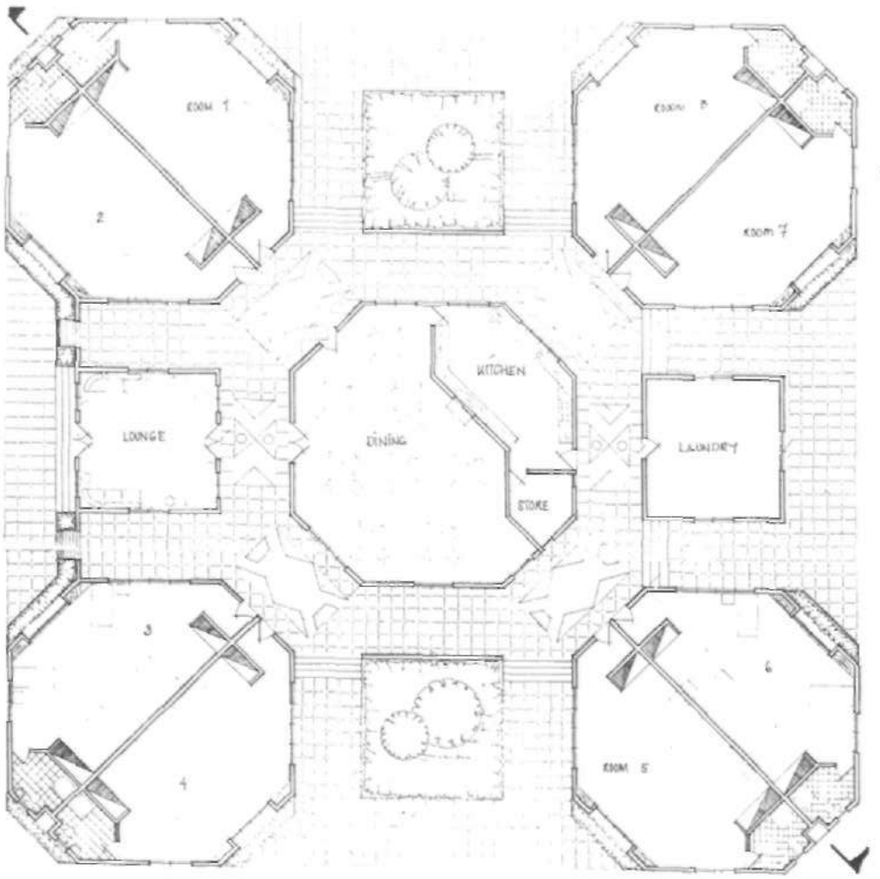




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6. ground floor plan




# AFRICAN TEXTILE AND FASHION CENTRE, LAGO

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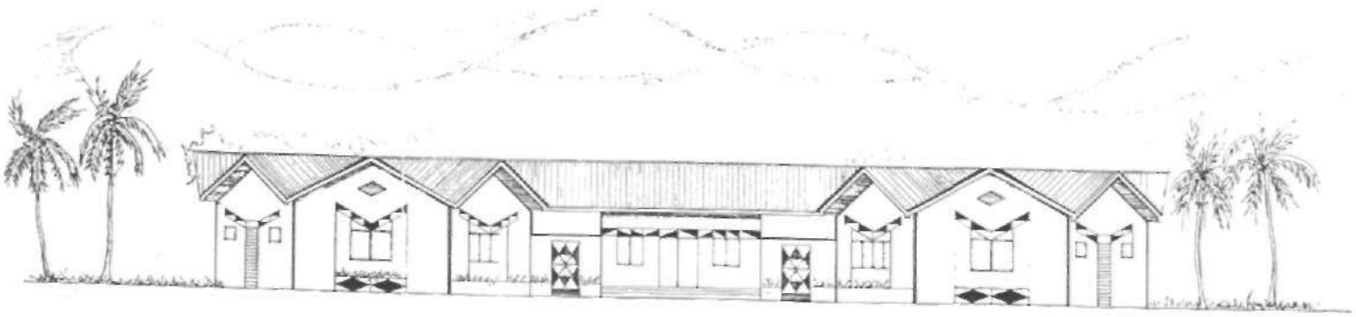
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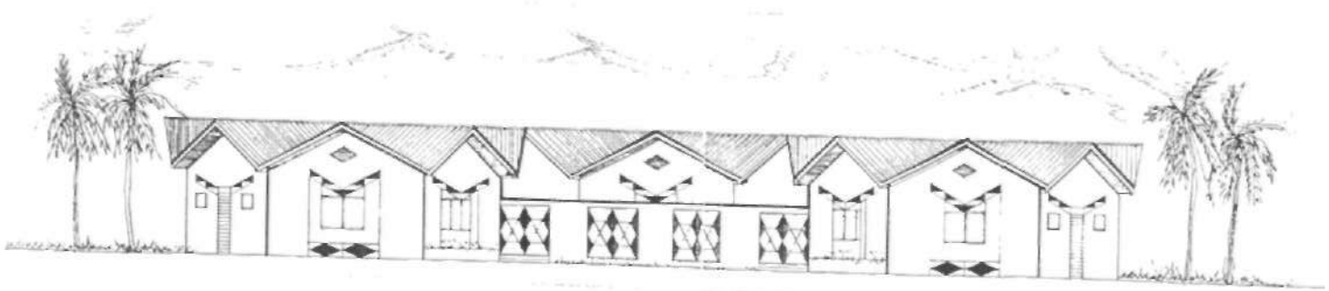




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