

The Impacts of Postmodern Architecture in Contemporary Residential Buildings of Northern Nigeria

Mohammed Aliyu Vwa

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the Degree of

Master of Science
in
Architecture

Eastern Mediterranean University
January, 2013
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Elvan Yılmaz
Director

I certify that this thesis satisfies the requirements of thesis for the degree of Master of Science in Architecture.

Assoc. Prof. Dr. Özgür Dinçyürek
Chair, Department of Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Science in Architecture.

Asst. Prof. Dr. Nazife Özay
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Özgür Dinçyürek

2. Asst. Prof. Dr. Asu Tozan

3. Asst. Prof. Dr. Nazife Özay

ABSTRACT

Modern architecture began as an “international style” at the museum of modern art in America with the aim of simplicity, functionality, and no ornamentation or reference to past historic/traditional context in favor of mass-production. However, as the mission progressed, historian and critics complicated the issues with the aim of traditionalism, revivalism, historicism and contextualism, which modernist architects did not have focused on. As time goes on, with the progressing processes and the influences of the oppositionist, postmodern architecture was conceptualized as a new style, which is a reaction against “Architectural modernism” with much emphasis on reference to traditional buildings, historic heritages and new ambiguous kind of form and space. Postmodern architecture became a complete fashionable style in Europe and America and within the limited time frame it connected to various places including Africa and Nigeria as well.

After its development as well as the connections in eighties, Northern Nigeria experienced changes in the contemporary designs due to the influence of the new trend especially in residential buildings. These contemporary residential buildings comprises of many design approaches and architectural styles from different architectural period, which is being mixed with indigenous concepts and formed postmodern designs in a splendid appearance. Based on these current contemporary situations, this study aimed at discussing the impact and the significances of postmodern architecture in northern region. The study further based its scopes on single family postmodern residential buildings in the Northeast and Northwest region with emphasis on architecture, which comprises of plan scheme (spatial

organization), façade treatments, built forms and physical built elements to determine the strong effects of those built features, which is referred to as postmodern architecture. On the base of these and in accordance with aims and the scopes of the study, literature survey and field study (personal observation) will be used in this finding to explore the impacts of those organized features/elements in postmodern residential buildings. In order to succeed and achieve these aims 52 numbers of selected cases and 26 floor plans were used. The study concludes that post-modern architecture creates no constraint to the northern urban context. Their contextual built elements have influenced the aesthetics and identity of the region positively. The need for privacy in postmodern residential buildings of the northern region has resulted to diverse system of plan forms.

Keywords: Postmodern Architecture, modern architecture, indigenous built elements, postmodern residential buildings, Northern Nigeria.

ÖZ

Amerika’da modern sanat müzesinde başalayan Modern Mimari, süsleme ve geçmiş dönemlere ait mimari esinlenmeleri redederken, amaçladığı sadelik ve işlevsellik (fonsiyonel mimari) sayesinde seri üretimi de desteklemiştir. Fakat, zamanla tarihçiler ve eleştirmenler, modern mimarinin geleneklerden, tarih ve konteksten uzak tavrını tartışmaya başlar. Bunun üzerine, Post-Modernizm yeni bir mimari üslup olarak, Modern Mimari’ye tepki şeklinde gelişir. Önceki dönemin anlayışına karşıt olarak, geleneksel ve geçmiş dönemlere ait mimari referanslar taşıyan Post-Modernizm, aynı zamanda yeni form ve mekan arayışları içindedir. Öncelikle Avrupa ve Amerika’da etkin olan üslup, kısa süre içerisinde Afrika kıtası ve Nijerya’nın da bulunduğu bir çok coğrafi bölgede kendini gösterir.

1980’lerde dünyadaki mimari gelişimlere paralel olarak, Kuzey Nijerya’daki çağdaş tasarımlarda, özellikle de konut mimarisinde yeni eğilimlerin özellikleri kendini göstermeye başlar. Bahsedilen konutlar, çeşitli tasarım yaklaşımı, üslup ve yerel kavramların birarada kullanılmasından oluşan Post-Modern mimarinin en görkemli örneklerindedir. Bu bağlamda, çalışmanın amacı Kuzey Nijerya çağdaş konut mimarisi üzerindeki Post-Modern üslubun etkileri ve anlamını tartışmaktır. Çalışmada temel olarak kuzey-doğu ve kuzey-batı Nijerya’da yer alan tek aile konutları esas alınıp, bunların plan şeması, cephe özellikleri, bina formu ve fiziksel bina elemanları, Post-Modern mimarinin özelliklerine bağlı olarak irdelenmiştir. Bu amaç kapsamında yapılan çalışmalarda, konu ile ilgili olarak literatür taraması ve saha çalışması (kişisel gözlem) yapıлып, Post-Modern mimarinin etkileri saptanmaya çalışılmıştır. Belirtilen özellikleri taşıyan seçilmiş elli iki konut üzerinde yapılan

değerlendirme sonuçları, figürler, grafikler ve tablolar halinde tez çalışması içinde sunulmuştur. Çalışmanın sonucunda, Postmodern mimarinin kentsel kontekste bir sınırlandırma getirmediği anlaşılmıştır. Bina elemanlarının bölgenin estetik ve kimliği üzerinde olumlu etkileri vardır. Nijerya'nın kuzeyinde mahremiyet kavramının sonucu olarak, Postmodern konut planlarında çeşitliliğe rastlanmaktadır.

Anahtar Kelimeler: Post-Modern Mimari, Modern Mimari, Bina Elemanları, Çağdaş Konut Mimarisi, Kuzey Nijerya.

To AliyuVwa

ACKNOWLEDGMENTS

I thank Allah (SWT) for the success of this beneficial program, and ask him to bountifully reward whoever has participated in this program, may he make people benefit well from it Ameen.

As wondrous as Eastern Mediterranean University, the career developer, my contented snuggles with this University is something I have to drop esteem, and tangible smiles for, otherwise it can be easy to start feeling down and feel like unvalued. I want to express my conscious appreciation to the management of E.M.U for keeping the University at a level that worth living. I want to acknowledge the enormous assistance of my supervisor Asst. Prof. Dr. Nazife Özay, in fact the programme Wouldn't have made a meaning without you. Thanks for your precious time and the beauty you added in my creativities. My profound gratitude goes to the Dean faculty of architecture Prof. Dr. Şebnem Önal Hoşkara, the chair of the department architecture Assoc. Prof. Dr. Özgür Dinçyürek, Assoc. Prof. Dr. Resmiye Alpar, Assoc. Prof. Dr. Beser Oktay, Asst. Prof. Dr. Asu Tozan, Asst. Prof. Dr. Ceren Boğaç, Assoc. Prof. Dr. Netice Yıldız, Assoc. Prof. Dr. Yonca Hürol. Assoc. Prof. Dr. Özlem Olgaç, Assoc. Prof. Dr. Uğur Dağlı, & Asst. Prof. Dr. Beril Özmen .

To Aliyu Vwa (Allah ya-jikan Maza), Hajiya Hauwa, Hajiya Astajam, Hajiya Lauratu and Aliyu Vwa pikins boys and Girls, i owe a lot for you guys. I really cherished your love and concern. To my good friends Modee, Zelani, Adams, Musa, Aliyu, Ahmed, Abdulsalam, Alim, Timothy and Yuguda, i love you pals. Finally, to Murad (big show!!!) you will surely a kingpin; I wish you the best in all your doing.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZ.....	v
DEDICATION.....	vii
ACKNOWLEDGMENTS.....	viii
LIST OF TABLES	xii
LIST OF FIGURES	xiii
1 INTRODUCTIONS	1
1.1 Problem Statement and Objective.....	4
1.2 Research Questions, Aims and Objectives.....	5
1.3 Methodology.....	6
1.4 Scope and Limitations	7
1.5 Research Constraint	8
1.6 Expected Contribution to Knowledge	8
2 REVIEW OF RELATED LITERATURE ON POSTMODERNISM.....	9
2.1 Postmodernism.....	9
2.2 Postmodern Architecture	11
2.2.1 Postmodern Space	17
2.2.2 Postmodern Residential Architecture	21
2.2.3 Stylistic Approach of Postmodern Architecture	24
2.2.3.1 Postmodern Classicism or Free style.....	24
2.2.3.2 Neo-Vernacular/Figurative Classicism	27
2.2.3.3 Neo-Eclecticism or Radical Eclecticism.....	29
2.2.3.4 Architectural Revivalism	33

2.2.3.5 Abstract Classicism	35
3 NIGERIA AND THE REGIONAL ARCHITECTURE	37
3.1 Introducing Nigeria	37
3.2 Historical Development of Architecture in Nigeria	39
3.3 Northern Nigeria	47
3.3.1 Climate and Vegetation	49
3.3.2 People and Culture	50
3.3.3 Islamic Influence in Northern Nigeria.....	53
3.3.4 Traditional Architecture of Northern Nigeria	56
3.3.5 Spatial Organizations in the Traditional Architecture of the North.....	60
3.4 Modern Architecture in Nigeria	62
3.5 Postmodern Architecture in Nigeria	66
4 ANALYSIS AND EVALUATIONS	37
4.1 Introduction to Case Study Context	69
4.2 Case Study	71
4.3 Method Adopted for Analysis.....	72
4.4 Evaluations of the Postmodern Residential Buildings	74
4.4.1 Evaluation Based on Historic References.....	74
4.4.1.1 Roof Styles	76
4.4.1.2 Column and Arch Designs	80
4.4.1.3 Window and Doorway Designs	82
4.4.1.4 Color, Texture, Ornamentation and Special Feature	84
4.4.2 Physical Appearance and Contextual Character	89
4.4.2.1 Abstract Classicism	89
4.4.2.2 Neo-Vernacular/Figurative Classicism	91

4.4.2.3 Postmodern Classicism or Free Style Classicism	92
4.4.3 Plan Form and Space Organization	94
5 CONCLUSION.....	103
5.1 Conclusion	103
REFERENCES	106
APPENDIX	120

LIST OF TABLES

Table 1: Shows comparison of roof features.....	100
Table 2: Shows comparison of decoration, color & texture.....	100
Table 3: Shows comparison of doors & windows features.....	101
Table 4: Shows comparison of columns, beams & arches features.....	101
Table 5: Shows comparison of plan form & privacy	102

LIST OF FIGURES

Figure 2.1: Shows Pruitt Igoe House.....	13
Figure 2.2: Shows urban layout reflecting cultural outfits.....	27
Figure 2.3: Pictorial view and floor plan of Stern’s residence.....	30
Figure 2.4: Shows the pictorial view and plan of Venturi mothers’ house.....	46
Figure 2.5: Shows classical features in Piazza d’ Italia.....	35
Figure 2.6: Show the façade and interior of Jamison house.....	28
Figure 2.7: Shows Samantha smiths’ home.....	32
Figure 2.8: Shows San Juan Capistrano library.....	35
Figure 3.1: Map of Nigeria showing thirty six states.....	37
Figure 3.2: Map of Nigeria in West Africa and its border.....	38
Figure 3.3: Shows Southeast Igbo’s traditional building.....	40
Figure 3.4: Shows typical traditional residential layout of Yoruba houses.....	41
Figure 3.5: Shows a typical Hausa traditional residential building.....	42
Figure 3.6: Yola North Sec. & colonial office.....	43
Figure 3.7: Load Lugard Hall (1914) in Kaduna.....	44
Figure 3.8: Shows colonial residential building.....	45
Figure 3.9: High Court Building, in Lagos.....	45
Figure 3.10: Shows postmodern commercial building in Kaduna.....	46
Figure 3.11: Map of Nigeria showing the Northern region.....	47
Figure 3.12: Map of Nigeria showing the three Northern geo-political regions.....	48
Figure 3.13: Map of Nigeria showing the Ecological Zone.....	53
Figure 3.14: Shows layout of traditional residential compound of north.....	55
Figure 3.15: Shows northern built elements on traditional residential.....	57

Figure 3.16: Shows traditional material for roof and wall constructions	58
Figure 3.17: Traditional residential building with parapet, dome and staircase	59
Figure 3.18: Showing traditional Gabaruwa decorative plasters and motifs	60
Figure 3.19: Shows layout of traditional residential compound of northern	61
Figure 3.20: Aliyu Vwa Residence.....	64
Figure 3.21: Ibrahim Tangara Residence	65
Figure 3.22: IBM Building and First Bank Building.....	67
Figure 3.23: Shows regional office in Kaduna metropolitan city.....	68
Figure 4.1: Shows the flow chart of the method used in the findings	72
Figure 4.2: Shows the flow chart of stages used in sourcing data.....	73
Figure 4.3: Pictorial views of a contemporary residence.....	75
Figure 4.4: Pictorial views of contemporary buildings.....	76
Figure 4.5: Pictorial views of contemporary buildings.....	76
Figure 4.6: Pictorial views of contemporary buildings.....	77
Figure 4.7: Pictorial views of contemporary buildings.....	78
Figure 4.8: Pictorial views of contemporary buildings.....	79
Figure 4.9: Pictorial views of contemporary buildings.....	80
Figure 4.10: Pictorial views of contemporary buildings.....	81
Figure 4.11: Pictorial views of contemporary buildings.....	82
Figure 4.12: Pictorial views of contemporary buildings.....	84
Figure 4.13: Pictorial views of contemporary buildings.....	85
Figure 4.14: Shows the decorative pattern and color of interior	86
Figure 4.15: Pictorial views of contemporary buildings.....	87
Figure 4.16: Shows percentages of the categories of postmodern buildings	89
Figure 4.17: Pictorial views of contemporary buildings.....	92

Figure 4.18: Shows the percentages of space organization.....	93
Figure 4.19: Showing space organization in response to privacy	94
Figure 4.20: Showing space organization in response to privacy	95
Figure 4.21: Showing response to early modernist space organization.....	96
Figure 4.22: Showing space organization in response to privacy	96
Figure 4.23: Showing open courtyard space organization	97

Chapter 1

INTRODUCTION

Postmodernism as a movement, was began in the middle of the twentieth century around 70s, as a reaction against architectural modernism. Even though, the name postmodernism have been used by many scholars in the 50s and 60s. But the concept or the movement as postmodernism cannot be said to have crystallized until toward the mid- 70s “when claims for the existence of this diversely social and cultural phenomenon began to harden within and across a number of different cultural areas and academic disciplines” (Connor, 1989). Such as in philosophy, sociology, architecture, fashions, film studies, and literally subjects. Just as Jameson pointed out in 1988, the movement was more dramatically visible and clear in the field of architecture, where it was describe as a new form and concept of contemporary building that returned to the past culture and tradition. In architecture around 70s, postmodernism was used to describe as all the designs and styles that rejected modernism. In-fact so many wider meaning was expressed to the team by Paolo Portoghesi, in 1982 who further defines postmodern in architecture as any designs that breaks the modern banning against the idea of historic reference, whether with ironic self-commentary or intensely with traditional earnestness (Kolb, 1990).

Architectural postmodernism is a selective mixed and combination of each tradition, culture with its past context, it is both the continuation of modernism and going beyond that (modern) at the same time. Rahmatabadi & Tousemalani (2011) stated

that, the best works of postmodernism (architecture) have the features of ambiguity and allusion and they picture unlimited choice, conflict, and dissociation of traditions. Similarly, Hutcheon, (1989) says, postmodern, in reaction, returned to history, he further acknowledged that in architecture postmodern is “parody”, that is to give architecture back its value, such as traditional, cultural, social and historical dimension, though with a new twist, interplay and focus. Postmodern architecture not only focus and displays an awareness of certain principles of implosion, reproduction of features, and hyper-reality as discussed by its apostles, it combined and enacts them through ironic and historic, referencing to the past designs, styles, and context as a whole.

In the use of its surface quotations such as decorations, paintings, textures, designs and ornamentations or irony and funny qualities, postmodern architecture “attacks the serious, rationalist, and utopian character of modern architecture” (Jameson, 1994). Where modernist designers emphasizes the absolute harmony of the intensions and execution of buildings, “postmodernist designers signal its departure from this austere requirement by exploring and displaying incompatibilities of style, form and texture” (Connor, 1989). Postmodern architecture is a grab bag of creative knowledge and large reaction formation in the architectural circles; it has essential double meaning of carrying both the modern and the traditional. In culture at a large, postmodernist describes the falls of the classes and the gaps between the “highbrow and lowbrow”. It indicates that all cultural artifacts are subjected to the same processes of “commodification and incorporation, as exemplified in the architecture of Las Vegas” (Moore, 2004; Collins, 1989; Huyssen, 1986; Jencks, 1984). Postmodern architecture grounded in different aspects and had a multinational

supports and concern from different disciplines, and is the final super-structural and flexible expression which is unbroken yet. The hybrid complicated and “dual-coded language” of postmodernist designs ought to testify to a new sense of rootedness or locality. Hence, when hybridization itself becomes universal, regional specificity becomes simply a style which can be channeled across the world as rapidly as a duplicate of the latest shiny architectural manifest.

Consequently, postmodern architecture withstands all the critiques with the aim of the above mentioned qualities and criteria. In later years around late 80s, it influences the architecture of many places including Nigeria and Africa as a whole. These influences also coincided with the rapid development of contemporary buildings in the country (Roux, 2004). However, both modern and postmodern architecture (residential and public buildings) normally took a while in the southern part of the country especially Lagos, the former Federal Capital Territory (FCT). Qurix, (2002) says in the late 80s to early 90s different forms and styles of buildings were rather volatile or fast in the other part of the country. Architects adjust their designs against the general backdrop of architectural revivalism and traditionalism.

As situation changes, in 90s Northern Nigeria experiences rapid developments in both public and residential buildings due to the political, social and economic developments, which also coincided with knowledge and the ideas of the used of indigenous building elements in a contemporary fashions. However, because of the combination of the contemporary materials, styles and concepts of the used elements, of different sources, our present day contemporary residential building appears in splendid and elegant fashions. Because of these contemporary situations, this study

will focus on the single family postmodern residential buildings in northern Nigeria. The findings will further base its scope on architecture with emphasis on plan scheme, which is related to spatial organization, façade treatments, forms and physical built elements to determine the impact of those revived features and combined built elements, which referred to as postmodern architecture. In analyzing the physical appearances, the cases will be group based-on their classical characters such as “*Abstract Classicism*”, “*Neo-vernacular architecture/Figurative Classicism*”, and “*Postmodern Classicism*”, and will be evaluated based on Kiessel, Besim & Tozan, (2011) definitions and ideas of new classicism in an article titled “*the new architectural classicism of Cyprus*”.

1.1 Problem Statement and Objective

As ‘postmodern architecture’ in America and many other European counties matured in 70s, it flourishes to Africa of which Nigeria is one among the beneficiaries. These period 70s and early 80s of postmodern practice in architecture coincided with the evolution of modern and postmodern architecture in Northern Nigeria too. Even though, some scholars says the motifs of modern architecture like flat roof appears earlier in the southern part of the country around 30s before it started appearing in the other parts of the country in 70s.

Towards the middle of 90s the Northern part of Nigeria experiences a rapid development in public and residential buildings. This development was due to the demographic, social, political and economic changes. Accordingly, these changes meet-up with the knowledge and concepts of the use of the contemporary building elements from different sources. However, as the country progressed toward the late

90s the idea of architectural revivalism, traditionalism and the concepts of the combination of the built elements matured and move freely.

Under these rapid changes and also with the influences of mixture of the modern materials, styles, and the concepts of the combination of the built elements, our contemporary residential buildings appeared in different forms, and contained certain desirable features. On the base of these exiting circumstances, this study will focus on the single family contemporary residential buildings in two geopolitical regions (East and Western) of Northern of Nigeria that have things in common. The study laid it emphasis on architecture such as, plan scheme (spatial organization), façade treatments, built forms and physical elements to determine the impact postmodern architecture.

1.2 Research Questions, Aims and Objectives

The main questions the research tends to find the answers are as follows:

- To what extent thus postmodern architecture create an impact in Northern Nigeria?
- What are the significances of postmodern architecture in our present day single family contemporary residential buildings of northern Nigeria?
- Thus revivalism, traditionalism and mixed-used built elements of different sources add any value to our contemporary residential buildings?

The aim of this study is to identify the influence of postmodern architecture in contemporary single family residential buildings of the two geo-political region of Northern Nigeria. The study will also determine and explore the impacts and the significances of the changes coursed by postmodern movement in architecture as

against the modernist movement. In this study, during the discussions of the impact of postmodern architecture, different types of single family residential buildings such as duplex and bungalow would be focused on, with a clear analysis and understanding of the:

- Effects of postmodern architecture related with the residential buildings.
- Dynamic use of space and building form.
- Physical appearances of contemporary residential buildings.
- The importance of traditionalism, revivalism and combined built elements.

1.3 Methodology

The method of this study is qualitative and quantitative research, its scope was laid on contemporary residential buildings in two geopolitical regions within Northern Nigeria. The case study to be evaluated would be selected from different area within the two selected regions, and is going to be evaluated based on the above mentioned criteria. Data will be collected through literature survey and field studies.

- Literature survey: these are sources of data which are written documents based on my proposed topic. The literature survey will be on; architectural modernism and Post-modernism, Neo-eclecticism of postmodernism, Architectural Revivalism and Regionalism, indigenous traditional architecture, Contemporary Nigerian architecture, and history of the evolution of modern and post-modern architecture in Nigeria, built forms and the socio-cultural influence, general characteristics of contemporary residential in Northern Nigeria, and the features/elements of traditional Northern Nigerian residential architecture.

- Field survey studies: This field study will be basically on single family contemporary residential buildings in the Northeast and Northwest of Nigeria. It will consist of personal observations, sketches, drawings and photographs. Each of the selected cases will be presented as in the catalog below.

Owner		APPDX NO.
Location		
Residential type		
Designer		
Construction date		
Style/Tendency		

Site location	Plan and units
Pictorial view	Spatial organization

Built Elements/Features		
Roof style	Column/Arch style	Special feature
Window design	Doorway design	Color/texture/ornamentation

- Both the literature survey and the field study data will be analyzed. The selected and the analyzed cases will be represented in the figures and catalogue section of the thesis. Evaluation of the result and further suggestions will be discussed in the conclusion part.

1.4 Scope and Limitation of the Study

Due to the vastness of the field study, this research is limited to single family contemporary residential buildings. The study will focus on architecture, which comprises of plan scheme such as spatial organizations related to privacy, façade treatments, forms and physical features/elements.

The study centered and based its scope on the two major categories of residential buildings, such as duplex and bungalow buildings in the northern Nigeria. Accordingly, the study will further be limited and focus on 52 selected cases and 26 floor plans just within the two geopolitical regions of the Northern (East and West).

1.5 Research Constraint

Due to the current situation of insecurity cases in Nigeria especially the northern Nigeria, plus religious and cultural prohibitions, such as Islamic prohibition of outsider not being allowed to some certain places in a residential house, the researcher will not have access to some floor plan, which might be hindrance to this study.

1.6 Expected Contribution to Knowledge

A global review of the related literature couple with existing knowledge on modern and postmodern architecture, related to contemporary residential buildings and their evaluations. 52 single family residential buildings and 26 floor plans were used within two geopolitical regions of Northern part of Nigerian (Northeast and Northwest). Therefore, this research is expected to help architectural theorist and the students of architecture that have interest on changes coursed by postmodern architecture and its influences in Northern Nigeria. It is also expected to create an avenue to whoever is interested in knowing the significance and the impact of postmodern architecture related with residential buildings in a particular region. This thesis is also expected to be a window for others to see the northern Nigeria regional identity.

Chapter 2

REVIEW OF RELATED LITERATURE ON POSTMODERNISM

2.1 Postmodernism

Best & Kellner, (1998) says many people noted that we live in the era of the Post- such as Post-Fordism, Post-industrialization, Post-maxims, Post-humanism, Post-history, post-monasticism and Post-modernism. The term 'Post' signifies a historical sequencing in which a previous state of affairs is superseded and thus functions in the first instance as periodizing term. Postmodernism is a wider based occurring circumstances and phenomenon, which at a point is an organized attitudes and theoretical expressions. Is to do with the exiting condition of living in the current contemporary larger world and includes a "concomitant range of styles and expressions in different fields of activity" (Lister, 1987). During 1950s a group of radical intellectuals and the activists, who became the first major opposing postmodern theorists experienced what they believed to be a decisive break with modernist society and culture. These theorists believed that significant changes were occurring in history with the advent of new social movement, which is against so many historic and cultural activities (Best & Kellner, 1998). However, the liberal work of providing worldwide general rights and freedoms for everyone has been ask by those intellectual forums. There are struggling and finding ways for their own rights, advancing their own specific interests, and "championing the construction of their own cultures and identities" (Lister, 1987; Best & Kellner, 1998).

After the challenges and the smugglings the term 'post-modernism' came into focused as a movement and is being used by a number of writers in the 1950s and 1960s such as Lewis Mumford, Jane Jacob, Robert Venturi, Charles Jencks and many more of them. Postmodernism represent some series range of conceptual attitude and sets of ideologies that are expressed in opposition or reactions to those that attributed to modernism and modernist ideas of pure science. These notions have expressed "as, materialism, realism, positivism, formalism, structuralism, dogmatism and reductionism" (Jameson, 1991). Berger in 1998 argues that the characteristics of the "late capitalism" have been a driving force in creating the world of postmodernism, with the breakdown of modernist ideology of simplicity, rationality and functionality.

Postmodernism arises as a counter-practice not only to the real culture of the modernist but also to the "false normality" of reactionary of itself. Glover, (2006) says in philosophical thought at a large, postmodernism rejected the main idea and aspects of "Western thought" through a tolerance with agreement of pluralism, expressionism, contradiction, multiplicity and complexity. In cultural expressions, great emphasis is given to "representation, signs and forms of information and for a preference of play and fiction over realism and the quest for eternal truths" (Glover, 2006). Post modernism signified the end of a one universal cultural perspective and, by doing a war on totality, a resistance to ideal explanations a respect for divers and celebration of local and regional (Jencks, 1992). Postmodernism today be it in art, dance, movies making, painting, literature, philosophy, music, sociology, anthropology, architecture or any other form of expression seem to be "art marked

primarily by an internalized investigation of the nature, the limits, and the possibilities of the language or discourse of art” (Hutcheon, 1987). Without any doubt Post-modernism is now a worldwide movement in all arts and many other disciplines. According to Connor (1989), not too deep, postmodernism main idea and focus is to be in the development of its own making and acknowledgement, as well as the self-contradiction and relation to the expression of the past. The postmodern experience is one of the synchronizing; it plunders the past for its images and in using them denies historicity and makes them a kind of eternal present (Berger, 1998). Such a self-contradictory model of postmodernism is reliable manner with the very name of the label it deserved. For postmodern to signals its “paradoxical dependence upon and independence from the modernist it historically preceded and literally possible” (Hutcheon, 1987).

Paradoxically, the sign of the success of the anti-universalist language and style, postmodernism is that one can find everywhere, from London to New York to Cyprus and to Nigeria (Connor, 1989). Instead of the usual cultural classification, such as the Middle Ages, the Renaissance and so on, postmodern period (postmodernism) might be seen in terms of more powerful forces that shape it political, social, and economics movement (Jencks, 1996). Postmodernism is to acknowledge again the existence of, and of course to recognizes its intellectuality which has a beautiful orientation and foundation based on contemporary knowledge (Rahmatabadi and Toushmalani, 2001).

2.2 Postmodern Architecture

Postmodernism as a movement started to show-up in a different varieties of artistic activities in the 1960s and 1970s. Even though, it was quite dramatically and clearly

visible in the field of architecture. It was used to describe the existence of contemporary designs, which “returned to ornamentation, quotation of tradition, and the resurrection of past styles that a more purist modernist architecture had rejected” (Jameson, 1994).

1960s indicated the rise of being not contented with consequences of modern architecture or the Modern movement as a whole, more especially in America and around North America, where its setback was revealed in well-known influential books, written by the famous and prominent apostles of post-modernism (of which architecture as a theme) Jane Jacobs' “*The Death and Life of Great American Cities*” (1961), Robert Venturi's “*Complexity and Contradiction in Architecture*” (1966). Robert Stern's *New Directions in American Architecture* (1969), *Learning from Las Vegas* by Venturi, his wife Denise Scott Brown, and Steven Izenour (1972), and Peter Blake's *Form Follows Fiasco* (1974)

Similarly, Gartman, 1998 noted that, Jacobs highlighted and described the destructions and disorganizations of urban context brought by the impractical iconoclasm of the Modern movement, whereas Robert Venturi suggested that Modern designs were without meaning because they were designed in a simpler and puritan way that lacked the “irony and complexity” which enrich historical architecture. Accordingly, this disagreement or let me say dissatisfaction was turned into a kind of direct action in 1972 with courses the destruction of several buildings that was built by modernist (Gartman 1998). A good example is 14-story slab blocks that was built just 20 years earlier, designed by Japanese architect Yamasaki as part of the award-winning project (figure 2.7).



Figure 2.1: Pruitt Igoe House, Designed by Japanese Yamasaki.
(Yancey, 1971)

To make the movement more appropriate, during the sixties and the early seventies, a number of architects, planners and creative thinkers, such as Jane Jacobs, Robert Venturi, Aldo Rossi and Hassan Fathy and so on, organized international seminal works which is describing, exhibiting and symbolizing the reaction to modern urban setting (Malik, 2001). The main thrust of these followers or writers was that historic patterns of streets and the nature of the buildings had sustained a variety of urban experiences, social diversity and heterogeneity. This program was being destroyed by segregated planning, isolated buildings and suburbs which undermined the sense of community's belonging and identity, producing social dislocation and alienation. In their own view the alternative to this problem was not to replicate the past but to use the familiar urban forms, characters, styles and patterns as a valuable resource to find new concept and answers to present to the future needs (Malik, 2001). Their main argument was that, the richness and variety of urban history provided infinite possibilities of integrating modern needs without causing any setback or undermining the established character and culture of the cities.

Moreover, during this debate Jencks in 1992 says postmodern architecture means the continuation of modern architecture and its transcendence, a double activity that acknowledges our complex to the preceding paradigm and world view. However, Gartman, (1998) stated that, in his own view “this period (early seventies) marked the end of the modern movement in art and architecture, and the beginning of post-modernism, and he said it was dated by the architectural theorist Charles Jencks on July 15, 1972, at 3:32pm since the infamous Pruitt-Igoe housing project (figure 2.1) in St Louis was razed by dynamite”.



Figure 2.2: Shows urban layout of Parliament building in India reflecting cultural outfits, (Gast, 2007)

After the destruction of Pruitt Igoe house, Malik, (2001) says that the postmodern arguments in architecture has, of course, moved-on since then with a few good and not too good consequences, but its ideologies insights remained: that districts and architectural expressions are not universal but came-up in local history, culture and tradition, like the Parliament building in India designed by Gast in 2007 (figure 2.2); that again urban traditional context are important for “cultural identity” and significances; of which that western modernity is a consequence of western social, economic and industrial circumstance and has its own short-comings not only for the people in the west but also for the environment and resources everywhere; and that it

is neither affordable nor indeed relevant to the economic, social and cultural needs of the rest of the world. However, with all these descriptions, it is indicated that postmodern architecture is a kind of practice that is associated with intellectual and related with culture and aesthetic qualities in architecture.

The appellation postmodern in architecture was finally agreed and adopted; it breaks modern architecture with the idea that past is seen as restoration of the essential identity of architecture. Accordingly, Gartman, (1998) and Connor, (1997) pointed out that architectural theory, which help to popularized the term postmodernism, “marks both the beginning and the end of the modern era with architectural events that reflect broader socio-economic changes”. However, Prucnal-Ogunsote (2001a), says postmodern architecture is concerned with comfort, traditional buildings and a way of life. She further acknowledged that, the distinguishing characteristics of Postmodernist are contextualism, allusion to other designs and ornament. Prucnal-Ogunsote further cited Jencks said that postmodern architecture is represented by: Historicism, Straight-revivalism, Neo-vernacular, Adhocism and Urbanism, and Metaphor and Metaphysics.

Even though, the evolution of Postmodern architecture was through the modernist movement, yet contradicts many of the modernist believes and ideas, it combined new ideas, material and technology with traditional forms. Foster, (1985) in his edited book *post-modern culture* stated that, “in opposition (not only in opposition), a resistant postmodern architecture is concerned with a critical deconstruction of tradition, not an instrumental pastiche of pop- or pseudo-historical forms, with a critique of origins, not a return to them”. While Prucnal-Ogunsote (2001a) says

postmodernist designs and buildings may sometimes disconcert or frighten somebody, it also surprise, and even more amuse due to its revivalism and historicism. In postmodern architecture familiar shapes and details are used in unexpected ways, and buildings may involve some symbols and status to define some programs or simply to delight the observer from all views (Prucnal-Ogunsote, 2001a). Only a plural definition (pluralism) will reflect postmodern architecture. It takes a positive and good approach towards metaphorical buildings, the vernacular and a new ambiguous kind of form and space.

One of the prominent, famous, intellectual, and well known pioneer of postmodern movement Robert Venturi, (1977) says I like elements which are hybrid rather than 'pure', compromising rather than 'clean,' distorted rather than 'straightforward', ambiguous rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting', conventional rather than 'designed', accommodating rather than 'excluding', redundant rather than 'simple', vestigial as well as innovating, inconsistent and equivocal rather than 'direct and clear'. All these his descriptions are referring to postmodern architecture, it becomes so diverse in usage around 1980s; and has become the base of debate, a place where the values and meaning of contemporary architecture were contested and affirm. Jenck, (1992) argues that one of the seasons post-modern architecture became potent was its suggestive ambiguity, the way it specified the departure point, but left open the final destination.

Post-modern architecture grounded in different aspects and had a multinational supports and concern from different disciplines, and is the final super-structural and flexible expression which is unbroken yet. David, (1990) in his book "*post-modern*

sophistications” stated that the phrase postmodern architecture has too many uses, but it still has some values. “In general it connotes the end of the modern ideal of pure form, and removal of the modernist barriers to historic reference” David, (1990). According to Gharipour (2011), the postmodern design product doesn’t allow the participation of its apostles and leaves the displaced subject numb, it always creates a place for social and cultural interaction. Gharipour further looked at the postmodern architecture in the aspect of mass and culture itself and said that, “in contrast to the modernist distinction between the high art and public culture, architectural postmodernism includes all culture under mass or popular culture” (Gharipour 2011).

Architectural postmodernism has turned to an intellectual outstanding character in the architectural movements; it distinguished itself from its modernist followers because of its aesthetics and free use of vernacular, traditional, historical, and cultural or even populist references. Jameson, (1994) pointed out that, architectural postmodernism is a period of architectural practice or movement as a whole that breaks with the quest for purity and reintroduces so many activities like symbolism, color, metaphor, and past historical elements and styles.

2.2.1 Postmodern Space

Blagojević, (2011) says the territory of architecture had already become an honorary displaying ground where postmodernism as a new aesthetic mode was most clearly seen publicly. Its domain was also delighting when it comes to issue of space organizations related to the user preference. Massey, (2005) defined Space as “the product of *interrelations*; and said we must recognize space as constituted through interactions, from the immensity of the global to the intimately tiny”. In postmodern,

space is historically handled, rooted in formal traditional/cultural agreement with unlimited even ambiguous in zoning, and ‘irrational’ or transformational in its relation of parts to whole (Jencks, 1991). The boundaries of space in postmodern are frequently left undefined, it can often go to any length without apparent edge.



Figure 2.3: Pictorial view and floor plan of Stern's residence showing the organization of postmodern space. (Jenck, 1991)

According to Soja's "theory on postmodern space in 2001" he acknowledged that space made-up of physically and socially constructed area of activities, that are always simultaneously suitable and representational. However, in general sense, like the other aspect of postmodernism, space is however "evolutionary, not revolutionary, and thus it contains modernist qualities, particularly the laying and compaction composition developed by Le-Corbusier" (Jencks, 1991). Postmodernist are more concern with flexibility and experience of space such as how to think through the emergence of new spaces and places, how to live with difference within spaces and places, and how to engage with the interconnections that tie together, what we may consider to be 'separate' spaces and places. Jencks, (1991) gave an example of Stern's residence in Westchester (figure 2.3) which displayed some good signatures of postmodern space, the interior with its bold splashes of color used to

accentuate volume and art deco version of Le-Corbusier. He further argues that at the entrance, the way space is brought in and out of across these axes is delightful, the carving walls disappear in to a colonnade and screen to imager again as a curving wall.

Gupta & Ferguson, (1992) argues that unspecified things that are not proved to revealed public region such as 'modernism' has no certainty to offer any strictly bounded 'sense of belonging' or locality obsolete. They further pointed that at the same time, it has enabled the creation of forms of "solidarity and identity that do not rest on an appropriation of space where contiguity and face-to-face contact are paramount" (Gupta, & Ferguson, 1992). In general usage such as privacy organizations and boundaries, space of post-modernism, has become relevant it has incorporated the element of privacy and security in a way that its users can fell their surroundings.

The post-modern space is often characterized through the organized variety over the short surroundings, through sense for historical and traditional qualities on the spot, through a culture instead of universal, through some effectiveness of old business buildings, also through the re-introduction of joyful ground or ironic features in the physical environment Massey, (2005). Space in postmodern circle is a by-product of understanding of social life and is associated with the previous experiences, such as how living and working space was in ones way of life. In terms of the larger scales as a whole, postmodern cities are the ones that are always changing, advancing and reinventing. It often introduced itself to new markets and also cultural shifts, which is

“highly technological and communicative, that mostly reflects a superficial and mass media society, and dominates the senses” (Smith, & Bugni, 2002; Baudrillard, 1994).

In postmodern space, everywhere there are details of color and form that remain to be discovered eye-traps which can spring shut. In terms of space occupied by the postmodern building as a whole, some scholars say Las Vegas can be a good example for one to discuss postmodern space, moreover, “the approach taken by the megaresorts in ‘Las Vegas’ is that of reproducing and enhancing, also original idea to create impressive simulations with new technologies that result in an even better experience than the original” (Smith, & Bugni, 2002). It is because of this reason that one of the prominent scholar Jameson in 1984 has given nickname to the postmodern space as “*postmodern hyperspace*”. It has many basic challenges and is the easiest moves that introduced cultures into places for its peoples and society as whole (Gupta, & Ferguson, 1992). Postmodern space is more an elaboration of the Cartesian grid than an organic ordering, thus Eisenman’s or Graves’ house always keep a mental co-ordinate system no matter how free-form and baroque they become (Jencks, 1991). The impressions that postmodern space is successfully significant, is because of its familiarity especially the anthropologists. Indeed it is difficult for aged and good accepted anthropological facts, North/South or East/West, outside/inside, or right/left at least the time of “Durkheim, anthropology has known that the experience of space is always socially constructed” (Gupta, & Ferguson, 1992). The conditions of having many parts in the postmodern functional space, and its several readings introduced to the forerunner Fredric Jameson in 1994 a clear view, he perceived the earlier postmodern, not as only imitating the high modernism, or

leaving it completely, but as a step in the processes of bringing something new to the people in a fashionable character.

2.2.2 Postmodernism Residential Architecture

The postmodern tendency is mostly associated with architecture, it appears around 70s and continues to flow up-to today's contemporary practices. In some cases postmodern residential buildings are referred to as "consensus architecture" which is flexible and sometimes, essentially representing or interpreting the costumes and custom, or even the culture of a particular society and region as a whole. Postmodern residential architecture in every district enabled a flexible productions and reproductions of styles, which created rapid changes in contemporary demand patterns, and enhances the contest among larger economic areas. Ozaslan, Akalin, & Wilson, (2011) pointed out that, most images of previous residential layouts in every places were replaced with "post-modern images" which also displayed the status as; "image and symbolic" values that are more important than the already used value. Architects used historical buildings as models. Incorporating modern technology and new ideas to create a more ordered and simplistic design. Postmodern residential architects normally use design accurately, functionally, and rationally, conforming to any regulation; especially when it comes to issues regarding the previous designs.

Postmodern architects and urban designers/planners always used "void-to-solid ratio as a design factor that involves a number of psychophysical, functional, and environmental benefits" (Alkhresheh, 2012). These benefits include contextual architectural outfit as stated by Jencks (1991) façade treatments of complexity which have been described by Jameson 1994; Kiessel, Besim & Tozan (2011), together with urban protections and good infill which is also acknowledged by Larson, 1995.

And the final benefit, like architectural management and regulatory recommendations which was asserted by (Ventury, 1977). However, in the production process of postmodern classicism residential buildings of a country as well as styles from other places, mostly Western styles, are borrowed and display as a sign of status. Of which regional context and traditional fashions are some of the real sources of the output of postmodern residential designs with little or no concern to the simplicity conditions and time factors.

Similarly, Ozaslan, Akalin, & Wilson, (2011) cited Urry 1995 and defined Postmodern residential architecture as a cultural condition where the symbolic extent between real study culture and popular culture disappeared, arguing mainly on the symbolic cultural meaning and the signatures of the initiators of community architecture. Poulsen, Forrest, & Johnston, (2002) argued instead of the simplicity and material culture that dominated modernism, today there is an absence of contextual manner in most residential quarters. They further noted that this ‘contextual manner’ serves as rules that brought together materials, concepts, forms and some details together. These attitudes of “unity and continuity” in urban context are always visible in most contemporary postmodern residential settlements as exemplified in the work of Robert Venturi (figure 2.4).

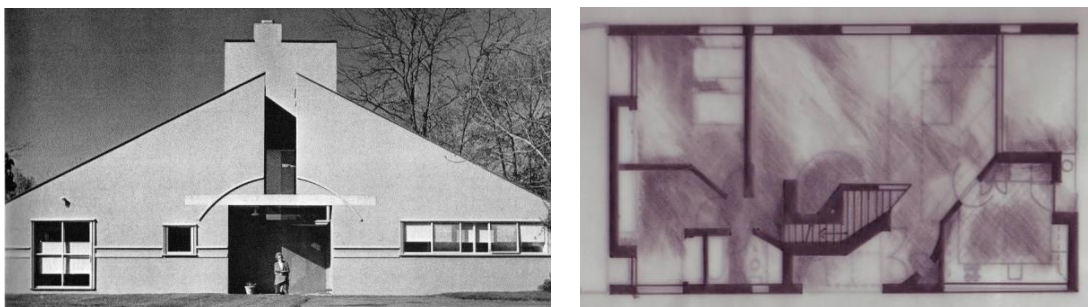


Figure 2.4: Shows the pictorial view and plan of Venturi mothers' house designed by Robert Venture. (Rodell, 2008)

Postmodern residential buildings in its hybrid styles present to the users a symbol of a good place to dwell and also create a sense of belonging. It differs from modern residential architecture because of its flexibility, aesthetic quality, complexity, and innovates to traditional architectural inspiration. Venturi, (1997) has claimed that postmodern residential architecture should not be “exclusivist and elitist” but should tell the values of various classes with good and effective fillings. This claim has provided some privileges that translate its “exchange value” into “image value” with quality and effective functions. Postmodern residential architecture then has mostly rediscovered the significances of vernacular in architecture, stressed out the history and tradition as a continuous issue, and puts privacy/economic ideas as a process of change and constant development, as being beyond the capitalism versions of centralized collection. Glover, (2006) pointed out that residential settlement of postmodern cities struggled much of modern social attitudes which takes idea as being progressive, cumulative, rational, and unified subjects.

The main key aspects of postmodern residential architecture such as flexibilities in plan schemes, cultural perspectives, adequate economic developments, and response to technological changes which always provide some bases to what are mostly perceived as the ultimate failures or inadequacies to modern residential buildings. Charles Jencks, in 1996 says the modern designers failed as “mass housing” and “city building” partly, because it failed to communicate with the users, who might not have liked the style, understood what it meant or even knows how to use it. However, Jencks further argues that post-modern professional residential architects were mostly trained by the “modernists’ professionals”, and are always committed in

using contemporary technologies and ideas as well as facing current existing social realities.

2.2.3 Stylistic Approach of Postmodern Architecture

Architectural specimen given below can be called different approaches of the styles of postmodern architecture or the classifications of the characteristics of postmodern architecture. Moreover, the showcase of postmodern architecture is usually dealt with original real characters of each style, skipping the unfavorable qualities and signaling the favorable ones. Even though, historical events in the architectural practice present us with a notion of elaborate and colorful precessions of the earlier architecture. However, these below listed styles, revealed out some of the basic characters of the constituent features of the postmodern architecture.

2.2.3.1 Postmodern Classicism or ‘Free style’

In the popular press the word Classicism seems most often applied to designs that have historical ornaments and some gestures towards the local context (David, 1990). In order to differentiate the later ‘new classicism’ from the original, the terms “new/neo-classicism, neo-neo-classicism, modern classicism and post-modern classicism have been devised” (Walker, 1992). In terms of small buildings like residential ones the word classicism of post-modern architecture connote certain language in its built elements such as, roofs, arches and windows, and also displayed such features in contemporary manner with gesture toward historic characters and context qualities (David, 1990).

The advent of post-modern gave architects permission to view the past; consequently classical devices such as design columns, roof designs, ornamented surface, window designs, porticos and pediments were re-introduced by post-modern architects such

as in Philip Johnson, Michael Graves, James Stirling, Robert Venturi, Charles Moore, Terry Farrell, Ricardo Bofill, Charles Jencks, Aldo Rossi, and John Outram designs and many more of them.

As in the case of Jencks who popularized post-modern architecture and its language in 1991, he pointed out that classicism of post-modern architecture which if not elegant or perfects as a fully developed mode of discourse, it is clear in its broad outline in such a way that architects are beginning to repertoire again its multicolor, decorative texture, and built elements. Kiessel, Besim & Tozan, (2011) cited Jencks, 1987; Papadakis & Watson, 1990 and says “the term ‘Postmodern classicism’ goes back to 1980s and was later also coined Free style Classicism”. Free style in the sense that it will combined the modernist aesthetics qualities with the classical features which resulted in to a double coded activity. Jencks, (1991) further observed that such attempt (combinations) “may not always be successful, and the result may suffer from the speed if care is not taken”. In discussing the general characters such, “post-modern classical architecture usually exhibited a stronger contradiction or double-coding, a stronger contrasting combination of the old and new” (Kiessel, Besim & Tozan, 2011).

Although, the combined features in the postmodern classical designs may sometime constitutes its context characters that can be portrayed as local vocabulary. Consequently, no matter what, the classicism of postmodern architecture will always “amount to a consensus” unlike the modernist style of no compromise (Jencks, 1991). In effect postmodern classical designs, always show-up some of its effects of contradictions or its dual manners, a stronger juxtaposition of the old and new

characters can be seen, when put in place with the other categories of postmodern architecture (Kiessel, Besim & Tozan, 2011). This attitude can be seen clearly in Piazza d' Italia designed by Charles Moore (figure 2.5); David 1983 say the design of the Piazza building exhibited the real characters of postmodern classicism in its appearances, with much contextual attitude.



Figure 2.5: Shows classical features in Piazza d' Italia 1976-79 designed by Charles Moore. (David 1983)

Postmodern classicism is a free eclectic manner; it is a style to be used where is appropriate on both public and residential buildings (Jencks, 1991). In order to establish meaning in architecture, postmodern classicism must be use, its usual mixture of the old and new features of the present time, gain it meaning as the general genre, Jencks (1991), with more idealistic and pragmatic styles. Kiessel, Besim & Tozan (2011), says Robert Stern called it “modern traditionalism its character is strongly pluralistic and eclectic, integrating also the modernist aesthetics”. Charles Jencks in his book the “*post-modern reader*” in 1992 argues that the high importance placed on classicism by the post-modern designers is an immediate rejection of purities of the modernist designs in it various incarnations in different media. The purities of which by its very nature would reject the existence

of semiotic context, both in its severe terminations of all other style and its low quality to the eventual users (Jencks, 1991).

Jencks 1991, further acknowledged that the defenders of post-modern classicism on the other hand have argued that it is a style and ideology which built in the fragmentation and conflict nature of contemporary culture (Jencks, 1992). The 'utopian language' of postmodern movement in architecture associated with classicism expresses a new faith in the rational, and this idea breaks with the modernist ideology of no reference to past context. The idea or the 'utopian language' is a restoration of the necessary built context characters of a particular historic architecture in contemporary manner with meaningful or referential attitudes (Connor, 1989).

2.2.3.2 Neo-Vernacular/Figurative Classicism

Neo-Vernacular architecture of postmodernism is not a new expression to theorists, architects and planners all over the world. The prefix 'neo' simply means 'new' and 'vernacular architecture' means design reflecting culture and local tradition with local available materials. Walker, (2011) says neo-vernacular architecture of postmodernism is a period of architectural practice introduced by Charles Jencks in the 80s to term an anti-modernist tendency in architectural design of the 70s and 80s which he claims it was started in the 50s. Neo-Vernacular architecture of postmodernism is an architectural style which gives original identity and outfit of each and every tradition or culture of certain locality. In character scholars say this architecture (neo-vernacular) can be termed "figurative classicism" due to the "revival of the old instead of the combination of the old and new" (Kiessel, Besim & Tozan, 2011; Jencks, 1987; Jencks, 1989). Jencks in 1991 pointed out that neo-vernacular

style wasn't direct revival or accurate reproduction, but quasi or in the manner of a hybrid between modern and the nineteenth or twentieth century brick, block, stone or mud buildings.



Figure 2.6: Show the façade and interior of Jamison house designed by Elie Mouyal. (Walker, 2011)

Neo-Vernacular architecture generally referred to modern architectural style influenced by or based on tradition, the style usually made fitting connections with the trend towards rehabilitation and re-use that become public policy (Jencks, 1991). Similarly, Walker in 2011 gave an example with Villa Jamison house (figure 2.6) and says neo-vernacular is sometimes being called modern traditional styles. He further pointed out that the walls of Villa Jamison house “are constructed of load bearing rammed earth with fired vaulted adobe brickwork ceilings”. The settings has rich varieties of postmodern space full of beauty and give a definite sense of what every human get attracted. Neo-Vernacular style of postmodern is the sign of the real and ideal communities, Jencks (1991) describes neo-vernacular architecture as “more regional and domestic” than other architectural styles, in fact this what Kiessel, Besim & Tozan 2011; Stern, 1990a; Jencks, 1987 called “canonical classicism”. Accordingly, the designs, in facts buildings belong to this category or style are very

common in most regions and societies. Consequently, if vernacular architecture is the result of experience-knowledge from one generation to another generation with the distinct answer to regional, geographical, local, geological and environmental resources, Furseth 1997 says neo-vernacular is the peer-to-peer change of knowledge via present platforms, over a limited period of time, and resulting in the contemporary designs. Moreover, Walker, (2011) describes neo-vernacular architecture as a “category of post-modern architecture that signals modern ideas with local construction materials, and also reflecting local traditions, which tends to evolve over time to reflect the environmental, cultural, technological, and historical context in which it exists”. Virtually, based on this Walker’s definition neo-vernacular architecture of postmodernism refers to as modern architecture in a traditional fashion.

Similarly, Jencks (1991) says the style is highly recognizable and has the following attribute such as pitch roof, always massing, picturesque sometime contain stone cladding or burnt bricks, with chunky detailing. The designs of this category are mostly residential architecture because it is humane in appearances. Jencks, (1991) cited Darke, 1966 and proved that some of the essential of contemporary residential buildings life like privacy, working spaces, and small gardens with good and effective landscaping could be provided at high densities in the cities within the framework of vernacular materials.

2.2.3.3 Neo-Eclecticism or Radical Eclecticism

The prefix *neo* means ‘new’ and eclectic style in architecture means choosing architectural elements from various sources or period. According to Woods (1999), “architectural neo-eclecticism” is an architectural tendency, which is also referred to

as architectural post-modernism that is beyond choosing the right style for the right job. Neo-eclectic architectural style began to appear in the 60s and acquired popularity in the 70s, and is still constructed today (Paradis, 2008). It is developed as a “backlash to the modern and minimalist designed of the 50s and 60s” (Edelman, Gaman, & Reid, 2006).

As a reaction against architectural modernism, neo-eclectic architecture of post-modern contained abstract character of classicism, which disagreed with the idea, concept, and appearances of modernist designs and goes back to complexity and innovates, to classical architectural expressions in a combined manner. Paradis, (2008) says Goldberger in 1989 defines neo-eclecticism as a response to ornaments, however, post-modern suggests that architects were more expressed and they can now talk willingly of satisfactions, of delight, of prettiness.

According to Edelman, Gaman & Reid, (2006) “neo-eclectic architecture of postmodern is a name for the architectural style that has dominated residential building mostly in North America and many other part of the countries in the late 20th century and early 21st century, and it is the current version of architectural style that has perennially occurred since neo-classical architecture was developed in the mid-18th century”. Jencks 1991 pointed out that, this reintroduction of radical eclecticism can be projected as a possibility, an alternative to the weak eclecticism of the past. Whereas, Best & Kellner, (2010) says the neo-eclecticism of post-modern architecture was largely due to the variations and the development of accessed technology that processed the fast disperse and flow of knowledge across the world, freeing postmodern ideas, concepts, technologies and designs to quickly move-onto

places like Turkey, Japan, Nigeria, India and many more other places. However, these technologies made it much possible for mass production to be released in a variety of styles and almost personalized products. Shepherd, (2003) also called the neo-eclecticism the radical eclecticism of our time, and further argues that architectural neo-eclectic of postmodernism has led some theorist to propose the collapse of the distinction between the high and the popular culture as one of the key defining characteristics of post-modern architecture.

Neo-eclectic style of postmodern Architecture referred to return to surface textures and historical elements such as classical columns, shingles, porches, arches, clapboards, and bay windows (Pradis, 2008). In a nut shell neo-eclectic design plagiarized previous styles by indiscriminately incorporating elements of previous in to current housing design (Edelman, Gaman & Reid, 2006). Paradis further argued that, neo-eclecticism always looked back to the past for residential architectural idea (designs) and elements, mixing style from various culture and period.

A good neo-eclectic design would include areas of extremes at the same time compensations ground, not only for their eclectic nature in space, but because of a dialectical in meaning over time (Jencks, 1991). Neo-eclectic style does not copy architectural styles exactly; its expressions contained irony and kitsch, which embraces features of past historic buildings and mixes them together to form a new fashion. The style has clearly embraced the forms and practices of general culture, exhibiting a basis for the theoretical discourses that has been self-reflective and humor (Shepherd, 2003).

The oppositional post-modern eclectic architecture always plays with contemporary culture, exulting in the profusion of existing characters of any society, while rejecting modernist concept and returning to past universal tradition, such as ornamentation, decoration, and pastiche of past cultural forms. Walker, (2011) says Samantha smith home (figure 2.7a) in Staten Island designed by Barbara James revealed the details of neo-eclectic architecture the house combined both old and new classical features in the façade composition.

Similarly, Wood, (1999) cited Venturi and noted that, modernist (architects) tended to adopt its sources from high culture. While neo-eclectic ‘architects’ of postmodernism erased the high culture created by modernist such as difference between high and low culture and exploiting the latter for aesthetics qualities. However, such a rational neo-eclecticism of post-modernism rejected modernist pretensions to clarity, novelty, simplicity, originality, purity, linearity, and innovation, and created a possible better way for resuscitations. The followers seek pleasure in displaying with the elements of the past rather than criticizing the current situation, while picturing at a new future (David, 1990).



Figure 2.7: Shows Samantha smiths’ home designed by Barbara James.
(Walker, 2011)

The neo-eclecticism of post-modern architecture entails a decisive break with modern emphases on continuity of universal culture and style, in preference favor of deliberate discontinuity and various incarnations. The architectural style make used of different codes; and it is this coding that developed the pleasing appearances that many of the followers of post-modern architecture have been identified with.

2.2.3.4 Architectural Revivalism

In general sense, the word architectural-revivalism means contemporary designs that revived some historical elements and some gestures towards the previous historic context. Revival styles in postmodern architecture evolved from European and American theorist and historical examples are the significant measures of the social and physical status in the early 20th century (Jencks, 1991). Although the popularity and, indeed, many qualitative meanings attached to it varies from one particular period to another and differed from one kind of region to another (Jakle, 1983). Architectural revivalism of postmodernism or straight-revivalism as stated by Charles Jencks in 1991 is a style that expresses the previous architectural values that we have already experienced or even looked at. This style also symbolizes the dominance of previous culture and even the old technology. However, this advancement in the revival architectural technology is not self-sufficient but is expressed in a way that embodies all these previous values (Siegel, 2008). That is to say this revivalism has no general theory of codes, the revivalist designers built-up base on the previous settings and usage, these attitude create differences due to initial class and background (Jencks, 1991)

Accordingly, Architectural revivalism or straight revivalism of Postmodern architecture is one of the sources of knowledge in the current returns of memorial architecture, and this is important both to public and residential architecture that created continuity in designs as well as to the recalls of the preexisting tangible objects (Carpo, 2007). Moreover, for even people to remain familiar with their places, also to find how the nature of their relationship with their places ineluctably unchanged, and also to grasp the essential connection between their previous places and their tradition/culture unbroken, Gupta & Ferguson in 1992 says accurate use of revival architecture is needed. Although Jencks (1991) says, “if time and usage are the crucial variables in architectural meaning, the case of straight revivalist becomes problematic, for they, like the modernist are often intensity to nuances of time and context”.

Revivalism in architecture is said to be the style or a concept which came to resuscitate the declining styles and create some sort of continuity in architectural styles. It creates a kind of freedom from the conventional canons of certain culture and some kind of new possibilities for creative expressions, by re-asserting or even re-interpreting the way-back architectural concepts and styles. Jencks, (1991) says revivalist architectural style sometime becomes artistic vulgar, while traditional turn-out to be traditionalesque and the whole thing form a kind of ersatz. He further noted that this attitude is a clear substitute for the period being revived, neither a very creative extension to tradition nor a scholarly copy. Postmodern revived buildings always have regional, historic and urban details with modern materials such as faux glass, faux vinyl, faux plastics and faux stone.

Revivalism of Postmodern architecture not only showing the ideal principles of reinterpretation, standard reproduction, and hyper-reality, it also put them through ironic expressions and historical gestures that are always referencing to past context attitude (Carpo, 2007). Similarly, Jencks 1991 further argues that people usually like to revive the past glories in architectural expressions, no for any other thing, because the styles are often cheaper to build than the system-built alternative, and they always fit in to urban context.

2.2.3.5 Abstract Classicism

Bertens, (1995) says the rise of ‘post-modern architecture’ around 70s is a plea for pluralism that is obviously influenced by Venturi and Scott Brown. Eventually, new concepts, ideas and expressions in postmodern practices were infused with a spirit of independence and personal freedom that arose all over the world especially in Europe and America. However, a commonly held prevailing issue is that double-coded character of postmodern architecture that has been reigning since the beginning of its developments.



Figure 2.8: Shows San Juan Capistrano library designed by Michael Graves.
(Jencks, 1991)

The appellation “Abstract classicism” as a category of postmodern architecture is exceptionally something of unique manner in compositional fittings. In effects ‘Abstract classicism’ signals a strong contradiction or double-coded character in physical appearances (Kiessel, Besim & Tozan, 2011). Accordingly, Fillion (1999) acknowledged that the title “*Postmodernism: The New Classicism in Art and Architecture*” by Charles Jencks in 1987, is what paved way of displaying ground to classical designers, arguing it was the era that postmodern had entered its ‘classical stage’ in architecture. Moreover, Jencks in 1991 says there is always a space for consensus in abstract classicism, due to the fact that it combined the old and new features of the modern qualities, as to a representative of a style of its own making. Bertens, (1995) pointed out that, there is a large space for *everything goes* attitude that keep prevailing in abstract classical designs; means an “everything going on attitude”, and consequently “nothing going on syndrome” can also be found; this creates certain qualities which displayed an aesthetic clash with no exact and clear direction with some characters of its context that filled to that capacity to bear.

Similarly, Kiessel, Besim & Tozan, (2011) cited Robert Stern and says the buildings of this class (abstract classicism) usually reduced classical detailing. While Jencks, (1991) says such reduction of abstract designs would never be more than momentary or situational, depending on the particular context, arguing Michael Graves design of San Juan Capistrano public library (figure 2.8) reduced it classical features alluded the historic context with pantiles, high light hood, flat wall and heavy curves. Consequently, important works and elegance part of architecture (expression) can be made even enough in a wider varieties of characters and aesthetics temperaments. Similarly, in opposition Jencks, (1991) says the phases of postmodern architecture

brought about classical and pragmatic issues, arguing thus Abstract classicism can be a downshift character of postmodern classicism due to its contradictory attitude, and can sometimes be presented in depiction of an unidentified category if care is not taken.

Chapter 3

NIGERIA AND THE REGIONAL ARCHITECTURE

3.1 Introducing Nigeria

Nigeria (figure 3.1) is a tropical country located in West-Africa (figure 3.2) it is extended from about 4° to 14° north latitude, with a north–south span of about 700 miles which is equivalent to 1,125 km. Some descriptions from Nwadiube (1976) indicated that “in the east–west direction, the country extends from roughly 3° to 13° east longitude, which also has a distance of about 700 miles”. While Phillips (2004) says the country’s total area of some “357,000 square miles (925,000 square kilometers)—slightly larger than Texas and Oklahoma combined—is, therefore, quite compact in shape”. Phillips further pointed out that the country is hot and thoroughly wet, its southern land edges faces upon the equatorial Gulf of Guinea (on the Atlantic Ocean) and in the northern part, Nigeria extends into the Sahel region, nearly reaching the parched Sahara Desert.

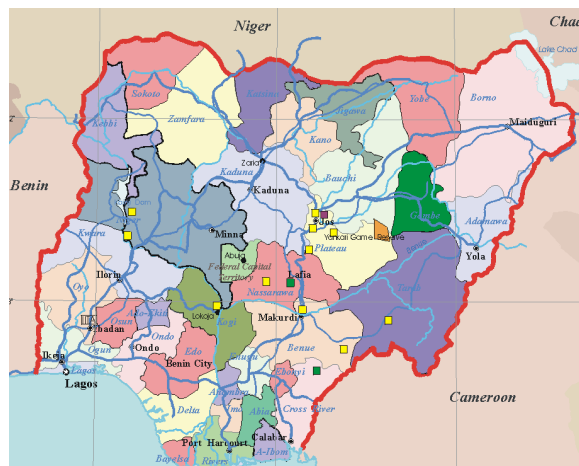


Figure 3.1: Map of Nigeria showing thirty six states. (Phillips, 2004)

The country is surrounded on three sides by former French colonies. It positioned and sited alone, like an island, in this region as the sole of “former British possession”. Directly toward its western part lies the country of “Benin Republic” and to the north-west and also to its northeast is the “Republic of Niger”. Nigeria also shares its short border with Chad in the northeast and a much longer boundary with Cameroon to the east (figure 3.2.). The country’s name comes from the “Niger River, the country’s major inland water feature” (Janice, 2003). This river passes through the center of Nigeria as it linked into the Gulf of Guinea. The Niger state in the north part provides much of the country’s “hydroelectric power” and also provides water for domestic use, industries, and irrigations.



Figure 3.2: Map of Nigeria in West Africa and its border with neighboring countries. (Phillips, 2004)

Nigeria was a 'British colony' before acquiring its independence on "1st October 1960" and British effects and some cultural influences is still evidence in many of the country's activities. English is the national medium of instructions and academic language, the educational system continues to be based on many British practices. Accordingly, the British colonial masters finally divided the country into three zones; the 'Hausa' in the north, the 'Yoruba' in the southwest, and the 'Igbo' southeast, and each was to govern in its own place with its own roles and civil service. These zones later on re-divided to geopolitical regions. However, the history of Nigeria is mostly filled with twists and changes that have moved it from "tribal kingdoms to a British colony, from a colony to a military dictatorship, and from a dictatorship to a developing democracy" (Phillips, 2004).

Nigeria is also the most populated country in Africa with an estimated number of 130 million people (Janice, 2003). It is among the first ninth most populated country in the world, positioned ahead of Mexico. This population was later converted into an average of over "350 people per square mile which is the same as 217 per square kilometer" (Phillips, 2004; Toyin, 1999; Janice, 2003; Toyin, 2000). Phillips further pointed out that this concentration of people is four times greater than that of the U.S and the people in place is also very diverse, with approximately 250 distinct tribes and languages being spoken.

3.2 Historical Development of Architecture in Nigeria

Pre-Colonial period (Before 1860):

Before the arrival or the advent of colonial rule on the Nigeria's shores every households incorporated an architectural practice. Domestic structures were constructed according to the user needs, requirements and preferences (Denyer,

(1978). The acts of learning craft work, practicing and perfecting the craft, however, was transferred from generations to generations, that also creates an avenue for the preservation of the indigenous architecture in Nigeria. The dwellers in Eastern part of the country are popularly known as Igbo's, that normally create and amazing traditional building based on their available materials, related with their cultural thinking and creativities (figure 3.3). Ikebude, (2009) say in traditional Igbo societies, the pre-colonial Igbo structures normally yielded important story about the cosmology and worldview of its communities and the cultural people that made it, have no "single restriction in their plan schemes so that, household, wives, children and visitors can access the entire apartments without any causing taboo".



Figure 3.3: Shows Southeast Igbo's traditional building. (Ikebude, 2009)

While those reside in the southern part of the country are called Yoruba with ultimate cultural activities. Here the traditional buildings represent the result of the region's characters of perfecting architecture in relation to their philosophy, culture, attitude, manners, social organization and their geographical location. In Yoruba communities, prior before the colonial masters' traditional built form or the plan scheme of the Yoruba people is organized around the courtyard (figure 3.4). This courtyard is sometime used for rain collection as impluvium and sometime is for

ventilation. And also, for the dwellers in the northern part of the country which are generally called Hausa/Fulani, though there are some minority tribes but yet are being called “Hausa”. Before the arrivals of the colonial masters, Hausa/Fulani people are known of their traditional architecture (figure 3.5) which has been evolved right from the ancestors, and it was based on the cultural impetus and the religious believe. Here the plan schemes and the organizations of the spaces were based on gender differences; that is women and children will be positioned or screened from the visitors view. This attitude was adopted right from the advent of Islam in the country.

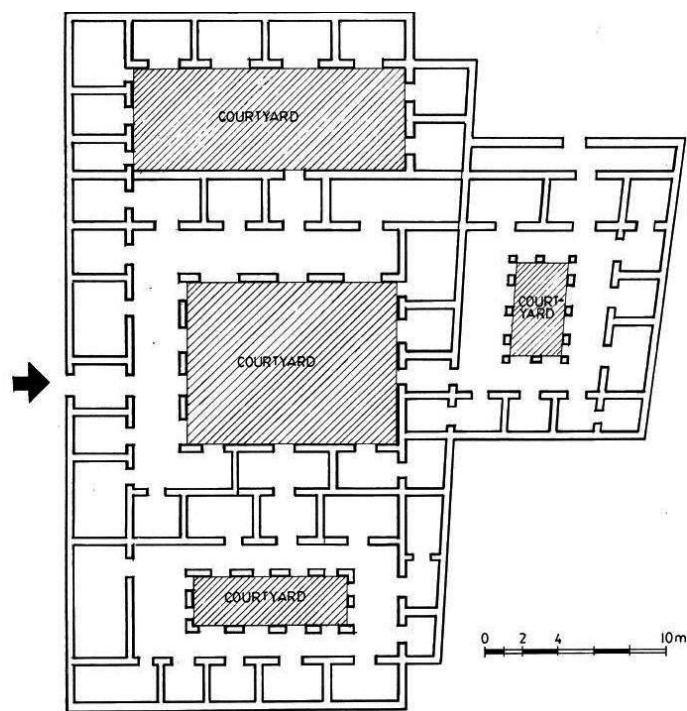


Figure 3.4: Shows typical traditional residential layout of Yoruba houses.
(Ikejiofor, 1998)

However, in this period collectivized production was not too common although Denyer, (1978) says informal cooperation between the neighboring families at peak times and sharing of food and grazing land was fairly common. For the large

individual building like palaces and the communal structures, where there is need for collective work and ideas, some groups of household heads and opinion leaders constituted a team of the ‘designers’ with other members of the community that lend in whatever human and material support necessary for the building project (Sa’ad, 1981). In this period materials and construction technology varied from place to place, depend on the building materials available. Most of the jungle builders of the south and eastern part of the country normally used slender staves, bamboo, palm-leaf ribs, and boards.



Figure 3.5: Shows a typical Hausa traditional residential building. (Photo by author)

While, those inhabitant leaving in the north, more especially the northeastern and some part of the northwest, where there are no enough tress for constructions, they used clay and grasses as building material (figure 3.5). Also for the Desert and Sahara dwellers such as, the Hausa, Fulani and other elite tribes of the north, their walls are constructed with mud, grasses and sometimes covered with woven mats to protect them from the driving tropical rains (Gardi, 1973). These woven mats are also used for house doors, windows and also for slipping within and out the rooms’ premises. However, those leaving in the plateau zone around the north-central mostly

used stones and trees as the building materials for their houses and communal structures. Here in Nigeria most of the communities before the advent of the colonial rule, house forms are rectangular, square and round in shape. In the customary rectangular and round-shaped of the northern part of the country slipping as well as receptions are the main preferences.

Colonial period 1860-1960

This period saw the introduction by the colonialist of the prevailing style of the English architecture to reflect their taste, cultural values, and place perception. Even though in the north part of the country, there was a little concern for the traditional styles and attitudes, which can be seen in figure 3.6a (Sa'ad, 1981). The colonial masters marked the beginning of conflicts between the indigenous architectural style and that of the colonialist. However, up toward the northern part of the country, especially northeast some part of northwest, the climate conditions which is not suitable for the British masters' help to save the region's architectural style up to present time. By the turn of the century freed slaves returning from the new world which was associated colonial, they influenced the styles of architecture, which has been dubbed by the "Brazilian style" (figure 3.6b).



(a)



(b)

Figure 3.6: a-Yola North Sec. (Authors' photo) & b-colonial office. (prucnal-ogusote, 2001a) shows Nigerian colonial style

Qurix, (2002) say this style is characterized by rich plasters, ornamentation, of openings, shallow arches, sometime semi-circle arches, long over-hang and contain some balustrade (figure 3.6b). He further argues that, the style prevailed well and also manifested well in the early modern movement of the country in 1930s. Prucnal-Ogunsote (2001a) says the failure to this approach “was the modern flat roof, which proved to be a bad solution for the tropics with heavy rainfall”. Prucnal-Ogunsote, (2001a) further acknowledged that, the pioneer of this style and work includes Fry Mcden who designed the layout and some structures in the university collage Ibadan. His work is very important by then, and gave rise to what is being called “west-African style”, because of its deep sympathy with climatic conditions of the sub-region (Qurix, 2002). In this era, East and Southern part of the country benefit more from the colonist, their floor plan scheme and organization of the spaces where modified or even changed though with little consideration to their traditional settings.



Figure 3.7: Load Lugard Hall (1914) in Kaduna showing colonial response to regional style, (photo by author)

While some part of the north like Kaduna, Jos, and Kano benefit little from the colonial masters with good consideration to the traditional architecture and elements, a good example is the Load Lugard Hall in Kaduna, which was built in 1914 (figure

3.7). And some the colonial building which reflect the British style without any regard to the regional architecture is the residence of the colonist (figure 3.8).



Figure 3.8: Shows colonial residential building. (Photo by author)

By the 1950s modern buildings were very common in the southern part of the country such as “High Court Building, in Lagos” which has the element of modern and colonial (figure 3.9), Lagos Executive Development Board (LEDB) and so on. As the country is approaching toward 1960, prior before the independent, modern plans and ideas were already on boards for multistory building projects.



Figure 3.9: High Court Building, in Lagos. (prucnal-ongunsote, 2001a)

However, in this period just as stated above few of the colonial designs was exhibited in the northern part of the country, especially northeastern and some western part, due climate conditions, religious effects, high cultural practice and little respond to colonial masters. Accordingly, in this era regional practice was so exercised, the Hausa traditional architecture associated with Islamic style is the key speaking trend in the zone.

Post-Colonial period 1960 –date

Architecture within this period has merely been an increase in the design repertoire on the Nigerian architects. Prucnal-Ogunsote, (2001a) says in this period within the country and also regional context, designers often tried to make their buildings to meet-up with the weather and local climates conditions. This has been in associated with the oil boom and the advancing technology of the era. Modern architecture, international style, neo-classical style and postmodern architecture influences can be seen in various places within the country. The modern architecture became strong with some expression of matured ideologies (Qurix, 2002).



Figure 3.10: Shows postmodern commercial building in Kaduna with effects post-colonial effects, (photo by author)

This new trend or attitude can be seen in many places such as in Maiduguri, Kaduna (figure 3.10), and many other geopolitical places. However, in this advanced stage or the technology age, most of the three regions (East, South and North) experienced some drastic changes in their architectural productions. The plan scheme, façade outfits and the space organizations were changed due to the influence of technologies.

3.3 Northern Nigeria

Northern Nigeria is a “geographical region of Nigeria” it occupied about two-third (2/3) of the total “land mass of Nigeria” (figure 3.11). The region has nineteenth states out of thirty six states which constitute Borno, Bauchi, Kogi, Gombe, Kaduna, Kwara, Kano, Katsina, Jos, Adamawa, Benue, Yobe, Jigawa, Nassarawa, Sokoto, Zamfara, Taraba, Kebbi and Jigawa State. These states have further divided in to three geopolitical regions, which are northeast, northwest and north-central (figure 3.12). The people in the northern part are largely Muslim, and most of them are Hausa in language followed by Fulana and Kanuri with other associated tribes such as Marghi, Tangale, Nupe, Karakare, Babur and so on (Toyin, 1999).



Figure 3.11: Map of Nigeria showing the Northern region. (Ikejiofor, 1998 Ed. by author)

Consequently, Northern Nigeria lies within a narrow band of ‘climate and vegetation’ called the *Sahel* which, translated from Arabic, means coast or shore. Similarly, Phillips, 2004 says the country’s name originated from the region’s position on the southern corner of the large Sahara Desert, sometimes appeared as a sea of sand and rock. However, most of the Sahel receives 10–20 inches (250–500 millimeters) of precipitation annually, most of which falls during the high-sun (summer) season. Temperatures here have a greater range, both daily and seasonally, than elsewhere in the other part of Nigeria. According to Nwadilibe, 1976 during the summer months in most of the northern part of Nigeria especially, northeast and northwest, temperatures frequently soar well beyond 100° F (38°- 42°C).

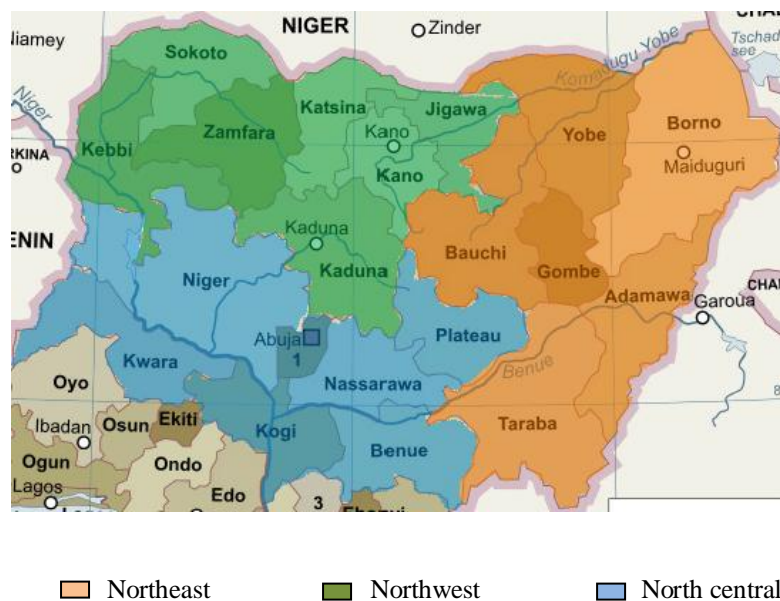


Figure 3.12: Map of Nigeria showing the three Northern geo-political regions (Ikejiofor, 1998 Ed. by author)

On the other hand, winters, can get quite chilly than the south-south and south-east. In the northern part of Nigeria the big cities are, Kano, Kaduna, Maiduguri, Bauchi, Minna, Abuja, Jos, Benue, and many more of them, and also their temperatures have reached a sizzling 115° F (46° C) and dropped into the low 40s° F (6° C).

3.3.1 Climate and Vegetation

The territory of Northern Nigeria which we have been talking about extended roughly from Dogondoutchi (4°E, Longitude), in the Republic of Niger, to Maiduguri (12° E, longitude) in Nigeria. North reaching to southern part of Northern Nigeria which is extended from Maiduguri (18° N, latitude) to Minna (9° N, latitude) reached the central Nigeria is also part of the north (Sa'ad, 1981). A territory of this size is bound to have a certain amount of variability in climate conditions, nature of vegetation and, consequently, in the types of building materials available to the local master mason, which is locally called "magini" in Hausa. These in turn, are expected to effect the characteristics of the resultant architecture, if subscribe to a degree of environmental determinism (Sa'ad, 1981).

In the northern part of Nigeria we have the Sahel Savanna, with its semi-desert conditions and, in Adar, the average rainfall is around 300mm per annum, with duration of four months or so, starting from June to September (Sa'ad, 1981; Janice, 2003; Phillips, 2004). In the month of December and January, the temperature can get as high as 33° c in Jos, Abuja, Nassarawa, Kaduna and other places within the north central. And in some part like Maiduguri, Yobe and Adamawa of northeast, the temperature normally reached 36°. In the afternoon time (night) it normally goes as low as 12° in most of the places, giving a daily range of up to 21 degrees.

According to Sa'ad (1981) the Vegetations in the northern Nigeria is very scanty, consisting of thorny shrubs such as the Egyptian mimosa (bagaruwa) and the Anona Senegalensis which is popularly known in Hausa as gwandar daji, both of these used by the master masons as reinforcement member for mud armatures and for filling in panels of mud roofs. Another important plant found in the northern part of Nigeria,

more especially northeastern part, is dum palm (gariba) used as the main structural member in mud roof construction in the Sahel region.

Similarly, in the central region of northern Nigeria and running East to West, Nwadijibe, 1976 says we have the Sudan Savanna zone, and the average annual rainfall is much higher, being between 600mm and 900mm. he further noted that “the rains are between mid –May and end of September” (Nwadijibe, 1976). Here the vegetation consists of scattered trees and tall grasses which created a home land for *deleb* called *giginya* in local Hausa language. To the southern part of northern Nigeria we enter the guinea Savanna with an annual rainfall of over 1200mm lasting from May to Octobers sometime it get to Novembers. In this region the *deleb* palms found in the river valleys. Here also we find the bamboo (*gora*) and “*Raphia Vinifera*”, which is popularly known as “*tukurwa* or *gwangola*” in local Hausa language.

Nwadijibe, 1976; Sa’ad, 1981; & Phillips, 2004 says the “two main winds are the southwest trade wind, monsoons from the Gulf of Guinea and northeast trade wind dry wind from the Sahara Desert”. The southwest wind is hot and moist; bringing with it the rains, while the latter (northeast wind) is hot prevails during the dry seasons. This variability in climate and vegetation, as well as naturally available building materials has some great effect on the regional architecture of northern Nigeria (see ecological map in figure 3.13).

3.3.2 People and Culture

According to Amos Rapoport 1969, the word ‘culture’, “is derived from the Latin word ‘colere’ meaning to tend to cultivate”. In Roman times, “culture” was used to

mean “cultivation of religious worship”. However, in broader terms culture can be the gathered sum of the available material and intellectual thought of people whereby they satisfy their physical living and social needs and adopt themselves to their environment (Rapoport, 1969). Similarly, culture could be visualized as the supreme creation of a human community, the by-product of its deep-seated urge to fulfill and perpetuate itself. “Culture manifests itself in terms of the art, literature, costumes, customs, language, religion and religious rituals” Rapoport, 1969. However, in this context, culture differentiates most community from one another. People tend to observe the behavior of others only through their culturally designed lenses.

According to Duxbury & Gillette, 2007 culture is defined broadly as being the whole “complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group”. It is also a unique device developed by a community for dealing with the universal living problem. However, members of a community, society and region as a whole normally create a way of behaving, perceiving, and even training themselves. To the extent Amos Rapoport, even acknowledged that house form is “principally determined by socio-cultural factors of the parent society, which is also associated with pragmatic considerations such as economics, climate, materials, technology and so on” (Rapoport, 1969).

The term Hausa of northern Nigeria is a linguistic designation referring to the people of Northern Nigeria and those in the southern part of Niger who speak the Hausa language by birth. This single collective designation is perhaps a fairly recent phenomenon, since no such common term seems to have been in existence by the time Leo Africanus visited the Western Sudan (Sa’ad, 1981). Even now many Hausa

derive identity from residence in a city or its immediate hinterland, possibly a hangover from the epoch of the city states. Thus instead of “Bahaushe” (meaning a Hausa man), a man would refer to himself as Bakane, Bakatsine, Basokoche and so on, depending on whether he is from Kano, Katsina, Sokoto and other places. The generic term “Bahaushe” strictly speaking is reserved for people whose domicile is in or around the city of Sokoto, Katsina and Kano (Fage, 1972; Sa’ad, 1981; Philip, 1999). But now it has come to be accepted as a term of common identity for the whole Northern Nigeria. However, other ethnic entities do have other names by which they refer to the Hausa people. Furthermore, the term has extended to cover all groups and individuals that have been assimilated into the Hausa culture, in addition to the autochthonous ethnic Hausa (Sa’ad, 1981). Such groups include Kanuri, Fulani, Marghi, Nupe, Babur, Tauregs and other people found themselves in the Hausa region and adopted the language and culture of Hausa people.

This phenomenon of cultural assimilation is very characteristics of the urban settlement of most of the Northern Nigeria. Fage, 1972 and Sa’ad, 1981, pointed out that due to the influence of Hausa culture a number of local languages that are associating with Hausa language and culture are facing threats of extinction as a result of semantic pressure of the Hausa. However, Hausa culture which constitute norms and value, manner and mannerism, costumes and customs, idea and the ideology, character and the characteristics, in fact the totality of people’s experiences has been enacted, sustained and exhibited in to many of the Northern Nigerian communities. Every elite community in Northern Nigeria just as stated above, their cultural values, political, traditional, social, educational and economic processes that have been associated with Hausa people have always played a vital role in the

development of their physical environments. Fage, (1972) says people of Northern Nigeria and their ways of life make-up the culture of the entire region. Today, it is clearly evident in most of the Northern Nigeria traditional settlements (Northeast and Northwest) or even the urban settlements, residential, religious and cultural buildings are affected within the design layout, and there are given much more priorities.

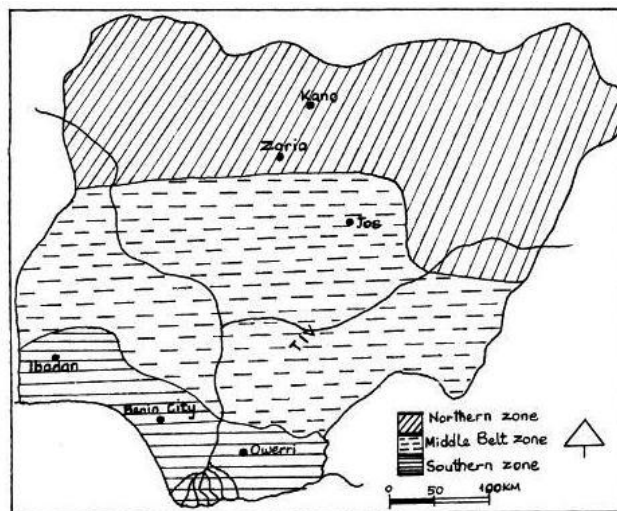


Figure 3.13: Map of Nigeria showing the Ecological Zone. (Ikejiofor, 1998)

3.3.3 Islamic Influence in Northern Nigeria

In order to understand the “Islamic architecture” of the northern Nigeria, it is necessary to become familiar with little brief history of Islamic penetration into “West Africa” and to Nigeria, i.e., the processes of synthesis which took place between the evangelists of Islam and the indigenous cultures they encountered, as well as with the nature of the cultures them-selves. Only then does it become possible to understand it architecturally not only the mosque, or the tomb and the palace but also the quarters. Then it is possible to get the effect of Islam on indigenous building of northern Nigeria.

The long effort of the Muslim heroes who were taking part to spread real Islamic faith displayed some important roles in 'West Africa'. Omotoso, 2012 says most of the places captured by them; the people there were usually converted to Islam. He further pointed out those who accepted "Islam under circumstances like this did so more out of fear of being killed than out of conviction about the new faith". Some of the conquered places and people in the region remained within the band of Islam throughout their staying while others at any point on time were chance to reconvert back to their initial way of life. Omotoso, 2012 argues that the introduction of "Islam in the North Africa which was connected to the East Africa was bound to be an effect on the West Africa". While, Hill, 2009, says Islam get to the Sahara region in the 8th Century, because of the business between West Africa and the Mediterranean earlier Muslims of the North African. However, as time goes on with the progress in trading and the teaching practice of the Islam, the religion reaches so many states in the West Africa including Nigeria. But the customs of the religion did not open-up far outside of cities and the commercial elite "until the Muslim jihads of the 18th and 19th centuries" (Prussin, 1968). After the jihads 18/19th century the impact of 'Islam' in "Sub-Saharan West Africa" has been profound, Omotoso, 2012 says it has been "experienced very differently at different times and places".

During this era Usman Dan Fodio led what has become the most important Islamic campaign in the 18th century and impact the Islamic culture and tradition to the people of north, even though before then Hausa/Fulani people and the Kanem of Borno have been practicing Islam with little understanding of its architecture. The "trade and commerce" associated with Dan Fodio's campaign also created more

ways for the establishment of new elements of “material culture”, and made possible good development which naturally creates the beginning and spread of the skills and literacy, of which parts of the northern Nigeria were to become famous in the “Islamic culture”. However, to talk about the development architecturally, even though “Islamic culture” generally includes mosque and tombs as well as palaces. In Nigeria or West Africa as a whole the signature of the Islam in most places is normally indicated in the building of mosque and palaces which embodies the symbol of Islam.

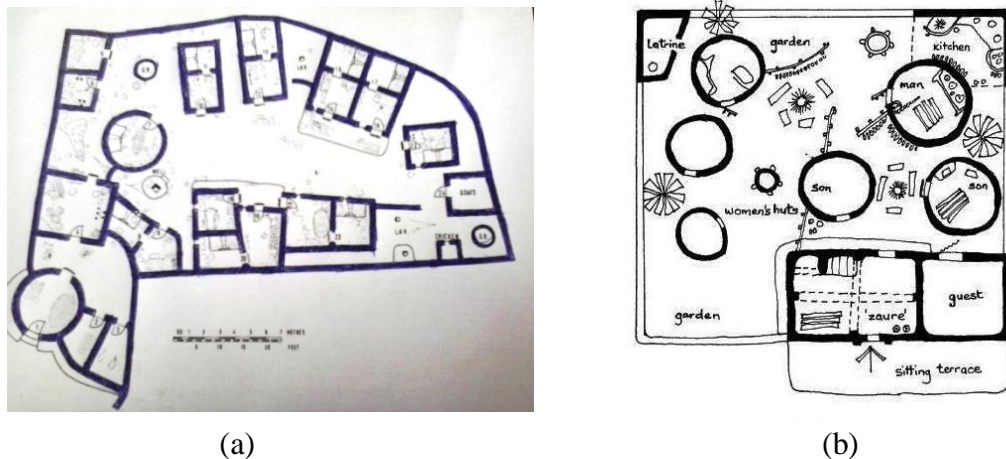


Figure 3.14: a & b shows layout of traditional residential compound of northern Nigeria, 3.14a (Schwerdtfeger, 1971 & 3.14b Ikejiofor, 1998)

The spread of Islam into the Northern Nigeria introduced a number of cultural developments ranging from the flexibility in plan scheme, to the orientation of the buildings itself which also created an avenue for privacy. These developments each represent, in turn, a cultural pattern, “varying with the process of acculturation to Islam” (Prussin, 1968). However, if an “architectural style” is a manifestation of a culture as a whole, representing the crystallization of a number of cultural dimensions not only those of environment and technology, but those of social,

cultural, political, and economic spheres, then Islamic architecture have created huge effect in the architecture of northern Nigeria. It added more value to the development of the mud flat roof building that has been established by the Non-Islamized Dogo, Samo, and Bobo plus the calligraphic writing of the Hausa people (Sa'ad 1983).

This lack of indication of a focus or direction in Islamic architectural design that appeared in the all times and in all parts of Islamic world has a great influence in most places. This attitude has become a striking influence of Islamic architecture on the architecture of the northern Nigeria. Furthermore, the total absence of a specific architectural form (figure 3.14a) for a specific function, which is closely related to the disregard for the appearance of the structure, is visible in most designs of the northerners. Another striking effect of Islam on northern architecture is maximum privacy in the layout of the buildings. This effective use of privacy in the residences of the northerners has contributed immensely to the total lack of shapes, sizes, function or meaning of a building (figure 3.14b). This manner resulted in the use of surrounding fence which became a complete identifiable feature of the northern residences.

3.3.4 Traditional Architecture of Northern Nigeria

The definition of the concept of 'Architecture' itself is an issue drenched in controversy with a number of points of disagreement among scholars in that field. In art-historical thinking the term is reserved for building of marble, stone, brick, metal or of large durable wooden structure (Sa'ad, 1983; Rapoport, 1969). The designation is rarely applied to mud or stick construction. However, traditional architecture has always been an integral part of the whole Nigerian society, even though it was distorted by unforeseen circumstances due to some attitude beyond control. At the early

stage northern Nigerian societies, every household incorporated an ‘architectural practice’ for his social activities and better leaving. Buildings were erected according to user needs and requirements (Denyer, 1978).



Figure 3.15: Shows northern built elements on traditional residential building and entrance gate photo by Authors

As with the traditional practices, architecture was crafted within the realm of the available materials and reflects the thinking of the period. Thus indigenous architecture of northern Nigeria (figure 3.15a & b) was known of its style and it was complete and sincere in their general character (Sa’ad, 1981). Traditional architecture of northern Nigeria should thus be looked at as the interpretation or expression of cultural values, traditional attitude, and indigenous manners of the people leaving within the region. The traditional concepts and the elements (figure 3.15a & b) in northern architecture can then be culturally thoughts, opinions or general notions or even ideas formed by generalization from particular examples, which also transmitted in form of attitudes, beliefs, principles and conventions of behavior driving from past and helping to shape the contexts. The output is a direct expression of the people from where they sprung from. As stated earlier northern Nigeria is made up of people of various tribes and languages, the predominant of which are the Hausa next followed by Fulani (Dmochwski, 1990). The culture as

expressed in architectural designs was determined by two factors such as natural condition of a given area and religion. The former translated into climate and building materials available, which influences the construction technology. The later was, however, have a far reaching influence, considering the Islamic conquest of the predominant Hausa/Fulani whose architectural style (figure 16) dominated the general expression in the north.



Figure 3.16: Shows traditional residential (museum) with pinnacle (zanko) and rawani. (Photo by Author)

With regards to the built elements several varieties of traditional building elements can be seen within the periphery of northern Nigeria. Though, they varied from one locality to another, on the order of preference to the available raw materials in the locality. Moreover, the techniques involve are the same from northeast to northwest and also to the north-central. Built elements of Hausa traditional architecture such as flat roofs, pinnacles, arches, doorways, domes and buttress as in figure 16 & 17 has great effects in the entire region, and is as old as the language itself (Sa'ad, 19810.)

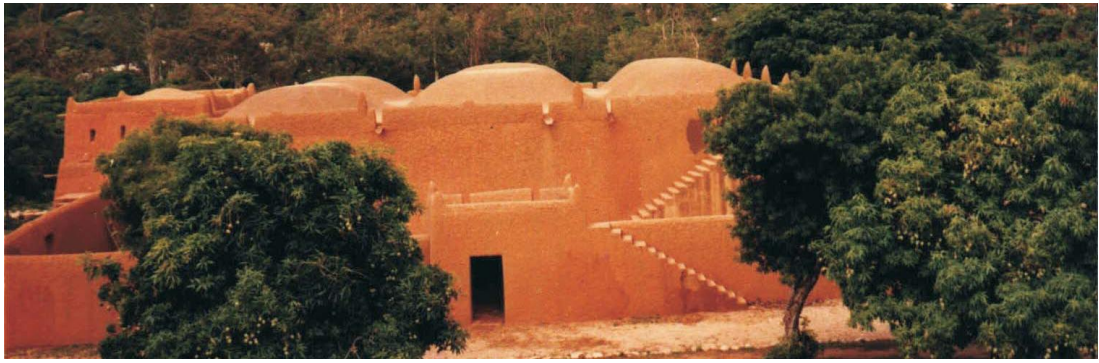


Figure 3.17: Shows traditional residential building with parapet, dome and staircase. (Prucnal-Ogunsote 2001a)

With regard to the wall finishes, traditional architecture of northern is like any other old architectural styles of many places, it consist of different variety to personify place of magnificence like; palaces (figure 3.18b), religion places, and residential buildings. Surface decorations in northern Nigeria are central to Hausa traditional architectural aesthetics. In fact no ceiling can describe splendid and no façade can be called elegant if it is not richly embellished with decorative patterns (Sa'ad 1983). Furthermore, the mason or decorator (*magini-mai-zane*) is deemed to have achieved a high level of professional status and has more prestige in the society than ordinary mason (*magine*). With regards to the motifs used in the traditional architectural decorations figure 3.19, many of the symbols or representatives are cultural issues. The patterns are drawn from a common cultural pool available to all craftsmen in the decorative arts of leather workers, garment embroiderers, hat makers, calabash carvers, as well as mason decorator. The main difference is that mason (*magine*) have wider surface for his decoration than the other materials decorators, he can effectively utilize the plasticity of the clay in his work (Sa'ad 1983; Dmochwski, 1990).



(a)



(b)

Figure 3.18: Shows traditional Gabaruwa decorative plasters and motifs
(Photo by author)

The places for the decorations are usually external and internal in both public and residential buildings. However, the external decorations are normally around the buttresses, parapet and window openings, but those that can afford it, often have the entire façade of their house embellished lavishly with decorations. Internally, the decorations are not as thick as the ones outside; the lines are thin but usually create a splendid appearance. The areas around the doors and windows openings as well as the surface between these openings and the ceilings, all give some pleasing outfits.

3.3.5 Spatial Organizations in the Traditional Architecture of the North

The way our houses are designed and the pattern of our settlements show the relationship between the individual family and the community layout. How individual relates to family and community, of course varies from place to place, and from one culture to another (Danby, 1993). The organization of space in the traditional houses, the layout of residential areas, and the access to other important places are influenced by varieties of factors. In residential houses the conflicting needs for privacy of the family and the traditional hospitality for visitors and relatives can only be resolved by the division of domestic spaces in to zones (figure 3.19). This separation was mainly relating to gender differences.

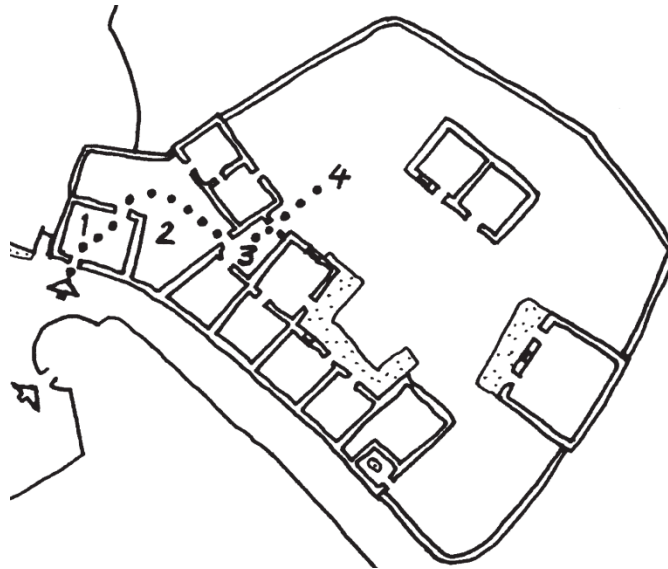


Figure 3.19: Shows layout of traditional residential compound of northern Nigeria, showing the route of entry from the street to the private zone of the family: (1) *Zaure* (main entrance hut); (2) *Kofur Gida* (forecourt); (3) *Shiqifa* (second entrance hut/passage), and (4) *Cikin Gida* (central and private area of the compound). Source, (Hakim & Ahmed 2006)

A sieve or filter spaces that separate the residence from the streets, road or external neighborhoods square (figure 3.19) seems to be a dominant feature of the northern traditional domestic architecture. Sa'ad, 1981 says the nature of this filter or sieve varies from one environment to another even place to place, but the conceptions are universally present in all the species of the northern traditional architecture. Among the Hausa of Kano, Kastina, Sokoto, Zanfaara, and the Fulani of Adamawa plus the Kanuri of Borno, the filter which is a public space constitutes a reception hall which is called *zaure* in Hausa (figure 3.19).

Spaces used for the private living, such as sitting rooms, bedrooms, kitchens and so on, are common to all homes, however, within the context of northern Nigeria, the nature of space organizations and its relationships to the rest of the dwelling unit

exhibited a great deal (Denyer, 1978). In typical Hausa compound (figure 3.14a & b) living/private spaces such as a bedroom or palour and which is either square, round or rectangle in form. Within the compound of Hausa, Fulani, Marghi, Nupe, Babur, Kanuri and some of the associated tribes (household) the women living spaces is always screen from the visitors. While the Tivs and the Tangales' of Jos give little or concern to this attitude. But the shapes of the living units are always the same in the whole region being it northeast, west and central.

Similarly, Service units such as kitchens, storages, bathrooms animal pens and granaries, most of these unite are common to residences. But they have become the most rudimentary of the traditional northern Nigeria residences. Moreover, their number, form and type range from place to place and even the within the same environment they may vary as a result of difference in social status and complexity of the compound (Rapoport, 1969). Among the less rural Hausa, Kanuri, Fulani and the rest of the northeast and west, basic two rooms and a kitchen plus single food storage space is common (Sa'ad 1981). In the Hausa culture kitchens and its stores are mostly private space for only the members of the family and are usually used by the women. While the other well doing dwellers of the rural settings have the same attitude, sets of room and a palour is arranged for family use and visitors. The inner room services as bedrooms and in some of buildings the outer rooms serves as kitchens screened from the visitors. This attitude is common even in the north central where little concern is given to privacy.

3.4 Modern Architecture in Nigeria

Modern architecture came in place to help people fell at home in a new world with new expression. The closed and secured environment of the past had disintegrated,

giving way to new social and physical structures. The “Industrial Revolution” of the 19th century that gave birth to high ‘modern architecture’ and later resulted to late modern architecture was progenitor of the beginning of modern movement in Nigeria.

Scientific and technological, which breakthrough experienced during 20th century era opened-up to Nigerians designers that was trained abroad, they used the knowledge like never before a myriad of hitherto and in diverse fields for human comfort and expression. However, to give a clear perspective one can based on Barnabas Qurix discussions that the foundation of modern architecture in Nigeria was basically stated in Europe through some indigenous architects that acquired the western knowledge in the second decade of the 20th century in terms of concepts, simplicity, linear expression, and some technical methodologies. Rikko, & Gwatau, (2001) says “the documented history of modern architecture in Nigeria dates back from the early nineteenth century with the coming of the colonialist and later, the Brazilian freed slaves around twenties (20s) and thirties (30s)”. These freed slaves returned to West Africa of which Nigeria is included and appeared with a new style called the “Brazilian Style” it was a new architectural style that differs from the ‘indigenous styles’ and ‘colonial styles’ (Prucnal-ogusote, 2001a). It was however, in the fifties (50s) that “modern architecture” as it was conceived in America and Europe started to gain more and more supports in Nigeria, with clear guidelines, good expressions and proper conceptualization. Prucnal-ogusote, (2001a) further pointed out that, during this period “institutional and residential buildings” benefitted more from this style.

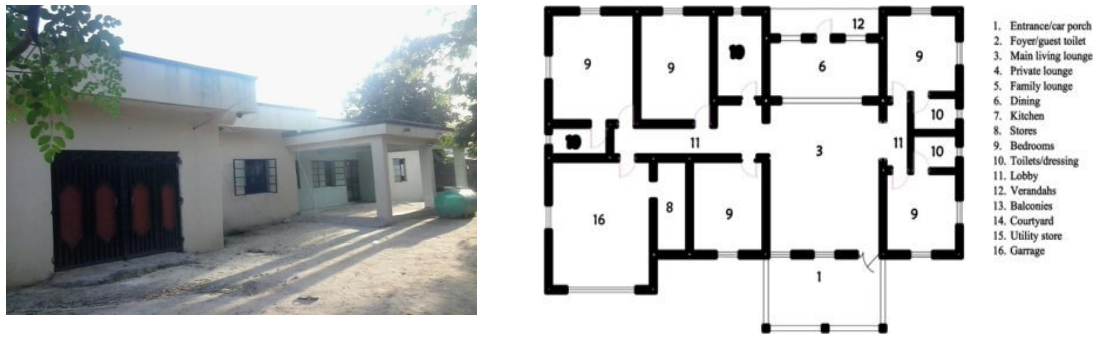


Figure 3.20: Aliyu Vwa Residence showing the effects of modern architecture in façade and plan scheme. (Photo by Author)

From the late fifties approaching sixties prior before the independent appreciation of “modern architecture” became so obvious in Nigeria, its progress of change has been revolving around diverse philosophical view. From the perspective of form, that has been the dominant features of the late fifties to the glass and concrete linear expressions of facades of the early sixties. However, these attitudes in this period (60s) were mostly displayed in the southern part of the country with little effects in the eastern part. Moreover, Qurix, 2002; Prucnal-ogusote, 2001a says “in the East around sixties (60s) Western models for buildings were used almost without thinking in order to meet the local wishes and to produce progressive buildings which were noticeably up-to-date with some implications”. At this point on time the spread of the modern idea in architecture coincided with the establishment of schools of architecture in 1962 and ten others that was introduced later in 1970.

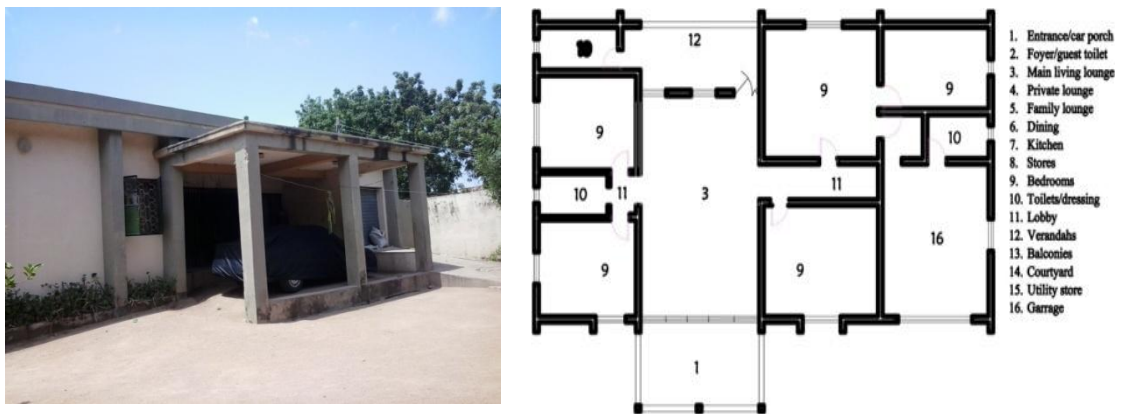


Figure 3.21: Ibrahim Tangara Residence showing the effects of modern in architecture facade and plan scheme. (Photo by Author)

From the early seventies (70s) through the late eighties (80), similar design concepts have been noticed in the northern part of the country such as in Kaduna, the old leventis building now occupied by the Kaduna State Urban Planning Development Authority (KASUPDA) and Ahmed Talib building (Qurix, 2007). These developments have been associated with oil boom, social respond toward westernizations, and the effective demand for businesses. As time goes on within the same time scale many cities stated to fell the impacts of modern architecture in both public and residential buildings.

As we progressed in to eighties (80s), however, cities began to show-up in a new outfit, the old Government Reservation Areas (G.R.A) that has been built by the colonials began to undergo some transformations. The dominant character of the pitched roof that manifested in the early colonial buildings gave way to a mix grill of essential concrete buildings with parapet walls, finished in sand text or tex-cote paint as the case may be, just as exhibited in figure 3.27 & 3.28 (Qurix, 2007). Toward the end of the eighties and beginning of nineties residential buildings were reflecting the

real attitudes of modern philosophy in architecture though at this period it was interrupted by the postmodernist. Even though up-to dates some architects design residential buildings in a modern fashion such as simplicity and linearity.

3.5 Postmodern Architecture in Nigeria

The major styles or tendencies in the history of architectural development were normally introduced due to the progress in the knowledge of technology, responses to environmental factors and social needs. Modernism in-fact was no exception in material, while postmodernism was to soar high on the wings of cultural and historical resurgence, and then architecture is to have a face with meaning or individual character plus local or regional identity. However, ‘postmodernism’ or ‘postmodern architecture’ as per say reached Nigeria in the middle of eighties with plastic forms and regional appearances. Enwerekove, (2011) says this prevailing style has paved a way for the designers to continue to implement the use of traditional Nigerian form and cultural aesthetics with modern methods, techniques and materials of construction. He further argues that this has resulted in the ongoing pursuit, by indigenous designers, to find a “Nigerian Architecture” which would be symbolic of the culture and practices of the people.

Similarly, Prucnal-Ogusote (2001a); Qurix (2007), says to be so specific about the precise date of the advent of postmodern architecture in Nigeria is not easy but its impact became so obvious in late eighties. In this particular era (80s) the effect of the movement can be seen mostly in office buildings in the southern part of the country such as Lagos the former capital territory. The early example of this style is exhibited in IMB Plaza building in Lagos (figure 3.22a) which was completed in 1985. Also

First bank building (figure 3.22b) has the same character toward postmodern attitude and it was built in 1986.



Figure 3.22: IMB Building, V.I Lagos (1985) designed by Inchscape Architects & First Bank in Bauchi (1986) by Archcon. (Prucnal-Ogunsote 2001a)

As the country progressed toward nineties both public and residential buildings adjusted and displayed the characters of the postmodern style, more especially the northern part of the country where initial regional style have been revealed in a contemporary fashions. A reflection of this can be seen in northern regional office now museum in Kaduna metropolitan city (figure 3.23). However by the middle nineties the style advanced to certain level and its impacts show-up mostly in residential buildings (Prucnal-Ogusote 2001a). (Qurix, 2007) pointed out that, in this period (90s) the initial styles of the roof such as gable, and pitch that was used by the colonials have been modified in to classical postmodern styles.

As time went on, many of the residential buildings adopted this change in a regional fashion, effective used of the traditional style with modern materials become so rampant. During this period Chokor, 2005; Qurix, 2007 says different kinds of

shapes and forms can be noticed within the same building with some effect of previous architecture. Traditional elements such as parapet roof with zankos and domes has been employed in most residential buildings (Rikko, & Gwatau, 2001; Qurix, 2007).



Figure 3.23: Shows domes on regional office & residential in Kaduna metropolitan city 1993. (Sisikil, 2008)

Another sticking factor that is common in the postmodern residential architecture in Nigeria, especially in the northern part of the country is the Islamic attitude (figure 3.23) and some colonial effects on the roofs, doors, arches, and windows. These effects were revived and modified in rich splendid appearances. Accordingly, the courtyard (sakar gida), reception hall, (azure) and the entrance house (kafar gida) which were used before the colonial role as a means of controlling privacy was reorganized in this period and displayed in a contemporary outfits (Chokor, 2005). These architectural expressions took a new dimension with larger uninterrupted spaces and breathtaking level which was achieved due to high support, socio-cultural influences and regional attitude.

Chapter 4

ANALYSIS AND EVALUATIONS

4.1 Introduction to Study Context

The period that Nigeria got independence in 1960 modern way of living and designs was already well established and intensely developed in America, Europe and some part of the Asian states like Japan, and Hong Kong. This period also coincided with time that Nigeria architects established a forum which is being called Nigerian Institute of Architect (NIA) to organize, coordinate and to promote the well-being and practice of architecture in the country (Qurix, 2007). Even before the independence in 1960, the first sets of Nigerian architects and their initial training was coordinated by the colonial masters. This period shows the first generation of the Nigerian architects, and they have well interaction with modern qualities in architecture. Their training brought-in the philosophy and ideology of the modern architecture in the country. Around late 60s to early 70s the conceptual development and the ideas were mostly used in the southern part of the country with little consideration to regional conditions (Prucnal-Ogunsote, 2001a). Toward the middle 70s the idea connected to the other parts of the country (East and North) with the same attitudes and little variations.

In northern Nigeria, the development of modern architecture coincided with advance in the national economy as a result of the oil boom. Before the end of the 70s modern architecture matured in north, and most of the cities undergoes a rapid transformation

in both public and residential buildings. Significant competitions with spirit of modern architecture were so relevant among the designers, accuracy in the structural framework of buildings and transparency became so obvious. As the country progressed toward 80s, with the knowledge of postmodern architecture metropolitans cities began to experienced radical changes. Variation in the design characteristics of residential building started to reveal the sensitivity of cultural, traditional and environmental factors (Qurix, 2007). Organization of spaces within and around the buildings was also adjusted. From 90s to date, revivalism related with regionalism became the subject of architecture in northern Nigeria, though with much classical attitudes.

This study; *'the impact of postmodern architecture in contemporary residential buildings of northern Nigeria'* will be centered-around two of the geo-political region in the northern zone (Northeast and west). The criteria that lead to the selection of the study areas were because of their religious/cultural inter-relation, climatic conditions, and ease access to data for evaluations. Northeast region has six states with 111 local governments while the Northwestern part has seven states with 187 local governments. However, the study is mainly on single family contemporary residential buildings with focus on physical appearances related with built elements, as well as spatial organization that is associated with privacy. The research is qualitative and quantitative as well, it discusses the impact and significance of postmodern architecture related with single family residential buildings. While discussing the significances, a comparison will be done in other to get the impact of postmodern as opposed to modern. However, in each of the states in the regions four postmodern residential buildings will be selected in the major districts. The selected

cases will be organized categorically and will be discussed accordingly. The assessment will be on compositional elements such as column designs, arch/beam designs, window designs, doorways designs and surface finishes, physical appearances and plan scheme related to space organizations in response to privacy, as well as façade. Just as discussed above in the introductory part, during the theoretical analysis of the physical appearances the cases will be group according to their classical characters and will be evaluated based on proponents definitions of classical designs and Kiessel, Besim & Tozan (2011) idea in the article title “*the new architectural classicism of Cyprus*”.

4.2 Case Study

As northern Nigeria continue its journey from 80s to see the light of the day and to meet-up with the contemporary demands in residential values and outfits, many of the single family residential buildings displayed both western/colonial and indigenous culture. The questions of how those particular inherited features continue to be used opened a field for discussions and assessments. Moreover, the idea or the ‘utopian language’ in postmodern architecture defines some qualities, and is a restoration of the essential local meaning of traditional architecture in a modernized and classical manner with adequate referential characters. In this regions almost every communities where those cases are selected, with a few exceptions, have buildings of high cultural/traditional significance, often both at the same time, have possesses some greater symbolic cultural meaning and respect than some of the ordinary social structure. However, those cases in one way or the other considered the urban context for its immediate and substantial significant meanings.

The selected cases for this study comprises of the different categories of postmodern architecture, ranging from neo-vernacular (figurative classicism) to abstract classicism, and from abstract to postmodern classicism which is free style classicism. Accordingly, all these selected cases connote certain vocabulary in communication with national and regional culture, they have expressed continues faith in the development of the functional built environment.

4.3 Method Adopted for the Analysis

Northeast and Northwest geo-political region of northern Nigeria was selected as the study area, and the method adopted in this research was qualitative and quantitative (figure 4.1), as well as descriptive one. The data of the study that have significant connections with the main theme was collected through personal observations (photographs) and related literatures. Data was collected from each geo-political regions based on their postmodern features and was presented in both table and chart in the theoretical evaluation part.

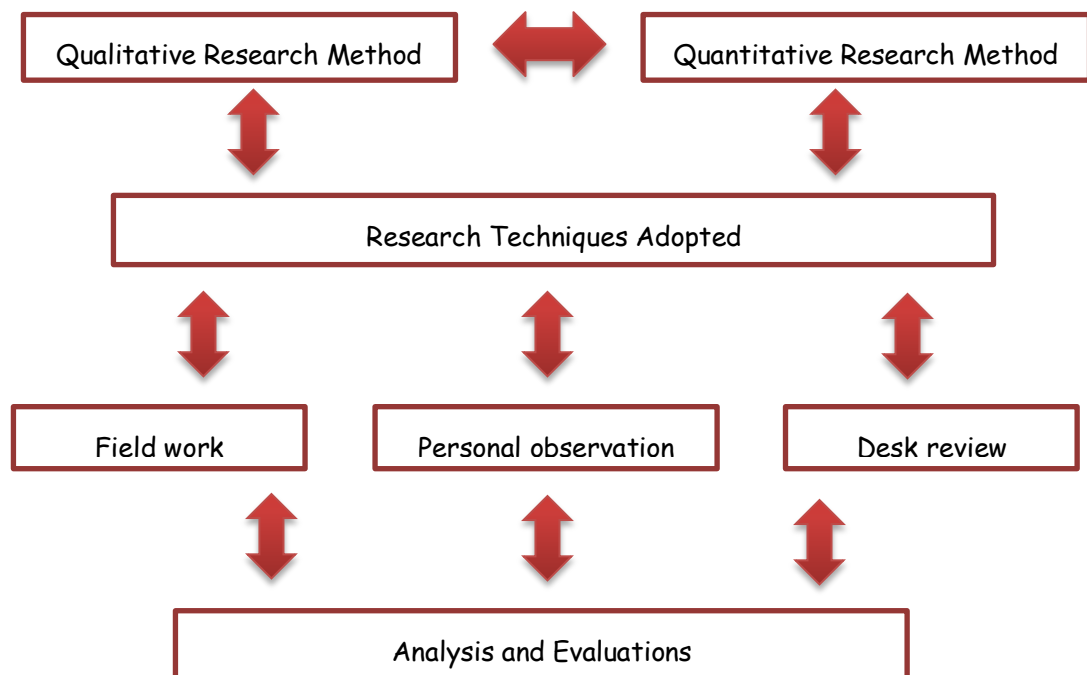


Figure 4.1: Shows the flow chart of the method used in the findings

Northeastern region has six states and with one hundred and eleven (111) local governments area, while the northwestern part has seven states with one hundred and eighty seven (178) local government areas. In each of the states in the two regions four (4) selected single family postmodern residential buildings was used, making 52 selected cases in all (figure 4.2). Out of those 52 selected cases 20 were bungalows and 32 were duplexes, however, inventories of the 15 floor plans of the bungalows was taken out of the 20 selected cases. While in those 32 selected duplexes 11 of the floor plans was re-draw as inventory making 26 floor plans in total.

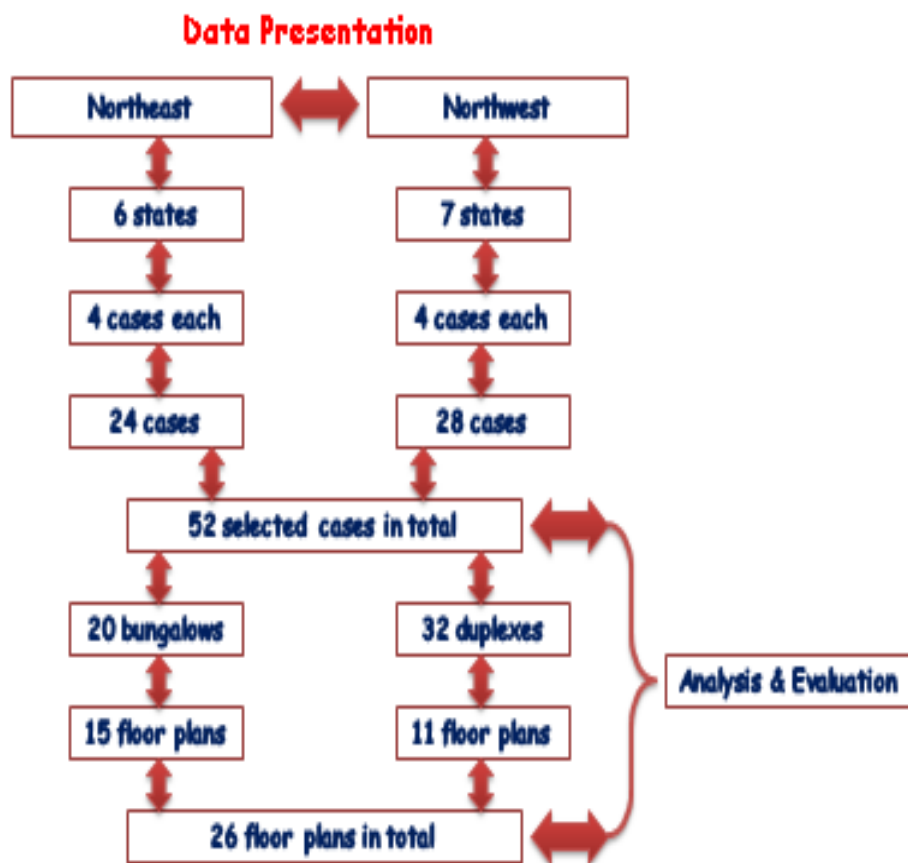


Figure 4.2: Shows the flow chart of stages used in sourcing data

All the 52 selected cases have been organized and arranged in a tabular form for assessments and theoretical evaluations. The arrangement of each case include its

contact details, the site locational plan, pictorial view of the building, plan and its units contents (for the accessible ones) and then the spatial organizations in response to privacy. Similarly, the figural characteristics of each building related to its compositional built elements such as roof style, arch/column designs, window designs, doorway designs and surface texture/ornamentation was organized in table below the initial arrangements. Subsequently, the significant feature of each built elements was shortly stated in text along with images for further theoretical evaluations. This method was applied to all the 52 selected cases and would be attached to this research in form of appendix. The theoretical evaluations of the selected cases related to the built elements and space organization were mainly on their historic references, contextual character, traditional attitudes, local/regional symbols, and spatial organization in response to cultural life style.

4.4 Evaluation of the Postmodern Residential Buildings

As discussed above, single family postmodern residential buildings of northeast and northwest part of northern Nigeria have exhibited great deals in their plan scheme and general physical appearances. They aims to appraise contemporary attitudes to the past and the values represented in pre-colonial and colonial era with its selectivity of cherished elements chosen to serve the demands of the nowadays. In the ongoing discussion the impact of postmodern architecture will be based on the below criteria.

4.4.1 Evaluation Based on Historic References

In general, it is evident in most of the discourses in literature on postmodern architecture that historic reference is the number aim of the movement. However, almost every old cities or the regional settlement as a whole, have historic structures of greater values in terms of cultural or traditional perspectives. Those historic buildings possessed greater cultural meaning and enormous respect than some of the

recent modern structure in the cities. Consequently, the ability to restore meaning in a contemporary living and to have good sense of place is generally through referential attitudes. However, to have a clear view and understanding of the positive effects of those single family postmodern residential buildings in terms of historic references can further be organized accordingly.

4.4.1.1 Roof Styles

As old as Hausa traditional architecture with its eminent characters that later influences the architecture of the whole region, has been re-introduced by the postmodern designs. Historically, the traditional residences of northerners and some of the monumental structures were flat roofs with traditional pinnacles. However, in the postmodern designs, the immediate referential process that may be considered and was revealed as the early operating element in the cities after the declined of modern architecture in 80s, was the re-introduction of the parapet roofing system with sharp projected pinnacles popularly known as zanko. This attitude is clearly evidenced in figure 4.3, & appendix K.3, where the modernist notion influences the whole buildings, but due to the initial love for the traditional elements Attah 1987 the designer introduced zanko on the parapet to signal it regional identity.

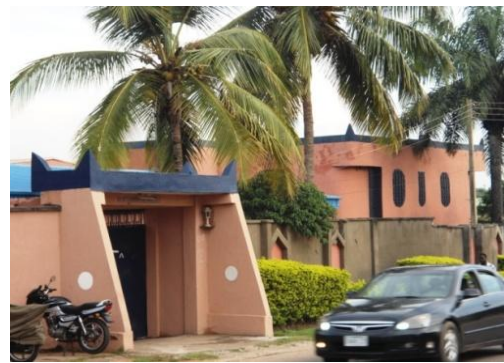


Figure 4.3: Pictorial view and plan of a postmodern residence showing the early revival of traditional pinnacles. Photo by author

Similarly, as time went on during transition stages, both the projected pinnacles and the parapet wall roofing style (zanko) was slightly modified, the pinnacles appeared more pointed and slim. Figure 4.4a & b displayed this character in a delightful appearance. Consequently, because of the physical status and the essential role of parapet wall with pinnacles in depicting traditional values, it was again fashioned with some grooving lines and projected cement concrete on the surface of the parapet imitating traditional wooden beams. This is evidenced in figure 4.6a & 4.8 below.



(a)



(b)

Figure 4.4: pictorial views of postmodern residence buildings showing changes in traditional pinnacles. Photo by author



(a)



(b)

Figure 4.5: Pictorial views of a postmodern residence showing the modified parapet roof & pinnacles styles. Photo by author

It is however, again acknowledged that pre-colonial Hausa architecture of northern Nigeria were known of their flat roof with dome as a cultural significance (Sa'ad, 1983). Thus postmodern residential buildings (figure 4.6a & b) of the northwest adopted this attitude in a modern way, but the domes were mostly positioned on the entrances porch. This style is an essential concept in referencing the characters of an indigenous architecture, as well as defining the royalty status of a man in a society.



Figure 4.6: Pictorial views of postmodern buildings showing the dome on entrance porch. Photo by author

Traditional pre-colonial/colonial residential architecture in northern Nigeria is apparently characterized by huge diversity in knowledge and skills while dealing with roofs, it constitutes the pitch, vault, flat with or without dome, and thatch conical styles. Consequently, the postmodern residential building in appendix J.3, the designer utilizes the modern materials and techniques, and displays cement concrete barrel vault in the façade of the building referencing the old traditional mosques in the north.

In discussing the single family postmodern residential buildings referencing the colonial era in terms to roofing system and styles, however, majority of the selected

cases have such attitudes. The low pitch/heap roof with long projected over hang that was introduced by the British colonial designers has now been modified by the contemporary designers. These modifications were due to the regional climatic condition in some places and aesthetic need of the designers to oppress the clients. Such roofing styles can be seen clearly in the appendices part where pitch/heap roofs are raised high and fashioned with classical projected concrete over hang popularly known as concrete fascia board. Even though, such roof styles have no cultural/traditional significances but create continuity in architectural style.



(a)



(b)

Figure 4.7: Pictorial views of postmodern buildings showing the effects of western culture in facade composition. Photo by author

The admirable character of the colonial pitch roof style associated with immense interactions with the western culture, some of the postmodern residential buildings emerged with a new trend in the roof styles. Although the advent of this style was due the dynamic nature of user needs, preferences, aspiration and uncontrollable conditions for amenity and some reasons. The style of this category reflects the architecture of the west in the roof appearances, though with some relevant effects of the colonial styles. This attitude is visible in figure 4.7a & b, where the colonial pitch and western style of fixed roof lighting and gable pediments prevailed in a classical

manner. In fact most buildings that belong to this category with such roofing style apparently signified the financial status of a household in a society.

4.4.1.2 Column and Arch Designs

The successful production of contemporary referential built environment normally lies within the range of community's social, cultural and economic status. Meanwhile, built elements are the most noticeable features in terms of influencing the identity of the whole structure. However, the emerging issue in the postmodern residential buildings of northern Nigeria was the effective utilizations of the columns related with the arch designs. Even though it has been noticed that pre-colonial/colonial northern traditional residential buildings were known of their square and round columns which are mostly used internally, and arches were supported either on the square al-amudi columns or round al-amudi columns.



(a)



(b)

Figure 4.8: Pictorial views of postmodern buildings showing Al-amudi columns.
Photo by author

The advent of post-modern architecture in northern region or Nigeria as a whole creates an avenue for such built elements to be re-employed in other to give back the built environment its original meaning in new contemporary approach (Ikejiofor, 1998). Figure 4.8a & b displayed the real characters of round al-amudi columns where in their figural character, the used of the varnishing shaft, without fluting and

square capital (rawani) referred to the columns mostly used in the traditional emir palaces. Whereas Appendix J.4 has the same attitude, it has round columns and circular capitals that look like the columns in Roman pantheon. These styles mostly have straight undarn beams, not for any other reasons but to signal the appearances of the columns.



(a)



(b)

Figure 4.9: Pictorial views of postmodern buildings showing the classical columns and design arches. Photo by author

Other prevailing historical columns/arches designs that are commonly used in the postmodern residential buildings of the north are the classical columns with shallow and semi-circle arches. Although the columns have no traditional background, the idea of the style was brought-in by the colonial designers and freed slave technicians in 1800s. The significant effects of these column designs was to create a classical form of building appearances that meets the high western culture in quality, character and to give impressive views. Figure 4.9a & b demonstrates this character of classical orders with semi-circle designed and shallow arches reminiscence of the colonial fashion and Islamic outlook. This attitude has largely dominated the postmodern residential buildings; the designers have used these elements to express the dignity, solemnity and grandeur Kiessel, Besim & Tozan 2011, and it also means to reflect the financial status of the owners

In arch/column designs, the tendencies towards regionalism have been expressed in figure 4.10 where the dwarf square/rectangular columns with semi-circle and shallow arches have been crown with square capital (rawani) to signal their belonging. This style arch/column designs in relation to the semi-circle arches are normally the essential ingredients in portraying the character of the local as well as the regional architecture. In certain circumstances thus columns, being it round or square have been used with adopted Islamic pointed and foliage arches. This style is also used to fulfill the need for a more distinguished appearance between the northern side and southern region in Nigeria. It also reflects the impacts of Islamic art and architecture in northern region.



(a)



(b)

Figure 4.10: Pictorial views of postmodern building imitating dwarf traditional column, and wooden beams. Photo by author

4.4.1.3 Window and Doorway Designs

Doors and Windows are among the built elements that have been in existences for centuries; it varies effectively from their sizes and shape designs. However, openings in designs of northern Nigeria are also one of the characteristic features that influenced the identities of the postmodern buildings. Traditionally window designs

in northern Nigeria varies, it is usually small in size either rectangles or squares sometimes with top curve effects, and occasionally plastered to a balustrade shape; or filled with a decorative lattice-work of thin boards, intertwined and profiled in such a way as to give the effect of an arabesque designs (Attah, 1987). This attitude also adopted by the colonial designers, though with some pleasing design effects. However, the postmodern residential buildings of the north utilize this attitude to the fullest in more fashionable outfits. Figure 4.11 & appendix F.2, displayed such character of traditional and colonial windows although in more elaborated style, the designers often topped the windows with arch design to signal the effect of past.



Figure 4.11: Pictorial views of postmodern buildings showing the effects of colonial and traditional architecture in window designs. Photo by author

The variation in the design character of the windows of some the postmodern residential buildings revealed their responses to the traditional window designs. In appendix F.2 the designer imitates the top-curved window design that was previous used by the ancestors to capture the contemporary style. However, in the northern contemporary context windows are mostly embellished with sand cement grooving lines that followed the shape of windows sometime with keystone design. This idea

was usually used by the Nigerian freed slaves and late 18th century colonial designers, and was also re-employed in the northern postmodern residential buildings for aesthetic and continuity in designs. This character is clearly evident in figure 4.11a, whereas some of the buildings utilized the idea of the modernist plain surface, transparent windows with no design effects.

Then comes the trend toward entrance-doorway designs that are fashioned externally. Traditionally doors and doorways are elongated upright rectangular, although in more elaborate buildings, they were often topped with an arch or triangle sometime with plaster effects to emphasize the entrance and also for aesthetic qualities (Gardi, 1973). As time went on, with influences of modern architecture this attitude is not long in practice, although with the advent postmodern architecture, the designers adopted this technique and modified it in a fashionable manner. However, the colonial effects such as sand cement grooving designs, following the size of the door is the prevailing style in the postmodern residential buildings of the northern, though wasn't rampant only few of the resident adopted the idea. This attitude can be seen clearly in figure 4.6b & 4.8b, and appendix J.2, where the doors are fashioned by sand cement designs to define the entrance of main buildings. Doorway designs in the postmodern residential buildings of northern Nigeria is not frequent, they are basically influenced by the modern attitude.

4.4.1.4 Color, Texture, Ornamentation and Special Feature

It is universally acknowledged that metropolitan cities or even the average settlements are constantly changing, and evolving new outlook in their physical characters due to the advanced in construction industries. This attitude is normally created through the complex interaction with natural, cultural, social, traditional, and

economic situation (Okay, 2005). The formation of innate significant built environment, of which on the other hand, some collected meanings from the real physical attributes of a building, mostly depends on the surface texture and ornamentations related to the context where the structure evolved. Historically, traditional color of residential buildings largely depends on the available finishing materials used for plaster work; it is sometimes black, dark brown and off white color due to the earth obtained.



Figure 4.12: Pictorial views of postmodern buildings showing colors and textures.
(Photo by author)

Subsequently, as time went-on with the arrival of colonial designs related with the technology and modern way of living, industrial paint appeared in different colors including the initial traditional colors. However, the postmodern residential buildings of northern Nigeria utilized this opportunity and signal the character of the past. Figure 4.12a combined colonial wall texture with modern earth brown color paint and off white color paint reminiscent of past attitudes. While figure 4.12b uses single coded paint that looks like mud houses color in desert regions of the northeast.



Figure 4.13: Shows postmodern residential building under construction interplayed with many color. (Photo by author)

Consequently, in some of the postmodern residential buildings, combinations of two/three colors are used to delight the viewer and to impress the clients. This attitude was brought-in by the colonial designers, and is clearly exemplified in figure 4.13, where more than two/three colors are used to catch the attentions of the viewers. In a nutshell, majority of the designers of the postmodern residential buildings interplayed with colors to suit their clients taste but not to reflect the previous culture.

With regard to decorations or ornamentations as a whole, surfaces finishes in northern Nigeria are real significant character of Hausa architectural aesthetics. Traditionally, as stated by Sa'ad in 1983, that no façade of a building can be called elegant if it is not richly finished with decorative designs. As the colonial designers reached the region with new designs, however, few of the postmodern residence re-used the traditional ornaments (Enwerekowe, 2011). Thus traditional designs were mostly used internally as exemplified in the postmodern residential building of one of the Ex-Governor in Kano figure 4.14. As postmodern architecture matured in the

region, the colonial effects came in to focus with more elaborated features around the windows, wall surfaces, arches, wall edges and doorways. These attitudes have become the most prevailing style in most of the postmodern residential buildings and can be seen clearly in the figures above. In certain circumstances the contemporary designers uses the colonial designs effects in a modified manner, as demonstrated in figure 4.6a, appendix K.4 &, M.3 where by the buildings are divided with grooving lines for aesthetic appearances.



Figure 4.14: Shows the decorative pattern and color of the interior of figure 2.8.
(Photo by author)

In referencing the surface characters of traditional buildings of the plateau dwellers figure 4.4a exhibited such attitude, where the whole building was clad with stone resembling the pre-colonial traditional houses of the Adamawa north and Borno south in the north-eastern region. However, in the processes of creating referential surfaces, others appreciate the qualitative wall appearances of the west and carried it along together with the mutual development and presented in a new fashions. Appendix F4 displayed such manner; the whole building was clad with modern tiles symbolizing dignity.

With regards to the special feature like symbols, the motifs used in the postmodern residential buildings are generally cultural symbols or representations of cultural issues. In northern Nigeria the idea of the symbolic patterns are drawn from a common cultural pool available to all craftsmen in the decorative arts of leather workers, garment embroiderers, hat makers, calabash carvers, as well as mason's craft work (Sa'ad, 1981).

The symbol as in figure 4.15a, 4.15b & 4.12a is the one mostly used by the contemporary designers and is popularly known as Arewa symbol (means northern symbol), it is culturally evolved from one of the above stated art work. In certain circumstances instead of using the Arewa symbol (northern symbol) some contemporary designer went ahead to placed sand cement rosette design in the gable end of a roof. This style is clearly evident in appendix F.1, F.3 & J.2; the designers used the rosette to define the entrance porch. This style has no single meaning connected to cultural attitude; the approach recognizes the presence of western culture in postmodern residential buildings of northern Nigeria.



(a)



(b)

Figure 4.15: Pictorial views of postmodern buildings depicting the northern symbol.
(Photo by author)

4.4.2 Physical Appearance and Contextual Character

In these ongoing discussions of the physical appearances and contextual characters of the postmodern residential buildings, the selected cases will be categorized, organized and discussed based on postmodern proponents and Kiessel, Besim & Tozan, (2011) definitions and ideas of new classicism in the article titled “*The new Architectural classicism in Northern Cyprus*”. However, postmodern residential buildings of northern Nigeria comprises of different categories of postmodern designs, consequently, it can be grouped base on their classical built elements. In this case, the first category will discussed as “abstract classicism” and the second category will be discussed as “postmodern classicism” then come to the last category which is “Neo-vernacular architecture/Figurative classism”. All these categories and their physical appearances recognizes the significant periods of rapid and profound change, as they displayed particularly valuable features for understanding period, region, culture, and their effective relationships.

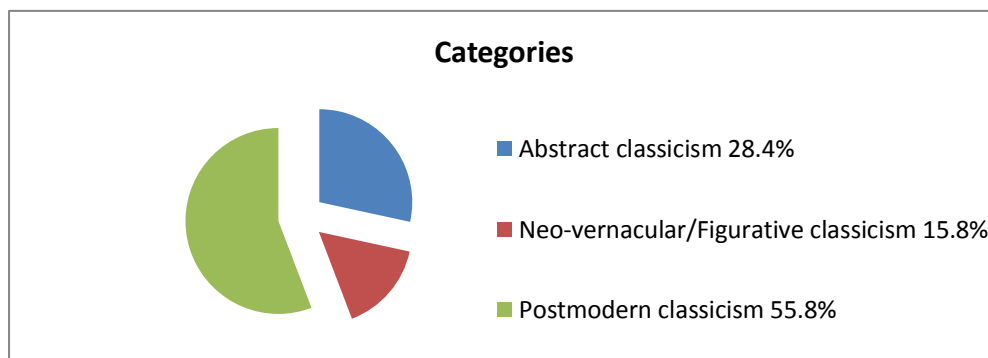


Figure 4.16: Shows percentages of the categories of postmodern residential buildings

4.4.2.1 Abstract Classicism

The appellation “abstract classicism” was referred to the contemporary buildings that reduced classical architectural features, and combined the modern elements with that of classical (Kiessel, Besim & Tozan, 2011). In the postmodern residential buildings

of the north, this category of classicism takes 28.4% of the total selected cases (figure 4.16) and they played smart role in depicting some national and regional effects. However, in their combination of the modern and classical elements, the design in appendix C.I has such characters it abstracted unfluted façade columns without capitals were raised to support the projected porch with simple modern unadorned beam. The designers most have been inspired by the western monuments in the façade arrangement, thought the pitch roof styles conveyed the ideas used by the Colonial designers (such as in figure 3.6b) of the late 19th century. With regard to context consideration in a reduced classical character figure 4.8b & appendix K.1 work effectively in their small windows related with the flat parapet roofs that looks like the northern traditional buildings in figure 3.22, their windows were modern in design with reduced classical effect, these attitudes are not only connected with some selected buildings, but significantly connected with past urban settings as a whole.

Those abstract classical buildings are further termed as “fundamental classicism” by Kiessel, Besim & Tozan, (2011) they displayed resistance contradiction in their appearances, or even the double-coded idea of the postmodernist. Appendix C.4 & D3 considerably utilized this attitude of “double-coding” expressing the relationship between modern and postmodern architecture in northern Nigeria, displaying classical and modern roofs in a fashionable appearance (Appendix D3). Their abstracted projected porch with the classical columns (Appendix C.4) and foyer shows there was an existence of colonial designers in the region. In fact this is what Bertens, (1995) called “nothing going on syndrome” that keep prevailing in abstract classical designs. Figure 4.15b appeared and revealed a strong contesting combination in its window styles, the classical/traditional arch topped designed has

been mixed with simple modernist window designs character. In terms of roof styles the buildings in this category displayed positive effects in both style and contextual attitude. Appendix F2 & F4 exhibited a profound transition in the region, their classical pitch roof formation revealed the initial idea of the simple modern colonial roofing system. Though F4 reduces it detailed to modern wooden eaves, while F2 utilizes the classical fascia designed effects. With regard to the context character most of the abstract classical buildings fits into the northern region from their color texture to the physical design pattern.

4.4.2.2 Neo-Vernacular/Figurative Classicism

The second group of the classical residential buildings in the north part of Nigeria that was termed Neo-Vernacular/Figurative Classicism did not contain much of the selected cases. However, Kiessel, Besim & Tozan, (2011) cited Stern 1990a, and said “this category of buildings does not only require the display of figurative elements but also the nearly canonical combination of elements”. In these ongoing discussions this category takes less of the total number of the selected cases. They reflected 15.8% of the total cases (figure 4.16) and create effective significance in the regional context characters. Although the designs of this category are single-coded character, free of contradiction and more regional, in fact they are lavishly design to exhibit the northern elements (Qurix 2007).

In those postmodern residential buildings of the north, few of the selected cases utilized the single-coded attitude. Figure 4.3, 4.12 & 4.10 above appeared and emphasized such manners very well; the styles of the roofs are more of a Hausa traditional architecture, the designers revived the old traditional styles and features instead of combining old and new. Their other built elements such as, columns,

arches, window designs and wall texture displayed effective significant connection with the traditional buildings in figure 3.19a & 3.22, it also upgrades continuity in the regional context. In reviving the old character of windows in Hausa traditional architecture figure 4.4b utilized such attitude; burnt bricks are used to revive the old traditional Hausa window design of Sahara dwellers of the northeast and some part of northwest. Figure 4.12b also utilized modern material in a single-coded outfit; the building is free of contradiction, from color effect to design character. The physical appearances of the buildings in this category in terms of context character symbolized continuity in architectural style.



Figure 4.17: Pictorial views of postmodern buildings displaying postmodern classical feature. (Photo by author)

4.4.2.3 Postmodern Classicism or Free Style Classicism

The last category of the classical postmodern residential buildings is termed “postmodern classicism” or “free style classicism” as described by Jencks. Stern 1990a cited in Kiessel, Besim & Tozan, (2011) defined the buildings of this category as strong pluralistic and eclectic, that integrates the modernist aesthetics with that of the classical. In the postmodern residential buildings of the north, this category takes the highest of the total selected cases and was interpreted as the reigning trend in the

northern part of Nigeria, though with good context referential attitude. The designs of this category reflected 55.8% of the total selected cases (figure 4.16), displaying “strong contrasting combination and double-coding” as stated by (Kiessel, Besim & Tozan, 2011). Figure 4.17a & b combined the ingredients of modern Nigerian colonial designs and the western classical characters in their physical appearances. In their roof styles, the simple modern pitch roof that was introduced by the colonial designers was mixed with classical feature such as gable pediment and concrete overhang. The buildings (Figure 4.17a & b) displayed strong effects of classical elements and also embraced the cosmetic designs characters of the colonial in their walls, arches, and windows.

However, the postmodern residential buildings in figure 4.7a & b are more of free eclectic manner in their physical appearances, the functional necessities of their contrasting compositional built elements, such as the roofs, windows and beams/arches create some connection with the past colonial designs. Similarly, the postmodern classical building in figure 4.6b above also demonstrates a regional character with strong contradiction in its compositional elements. The combinations of dome, pitch roof, pointed arches and classical columns create an ironic effect that is not too necessary for the region. However, figure 4.8a, appendix J.1 & L.2 created some profound transition in supports of the context at high level their pluralistic roof patterns with the fixed windows and the pediments have no historical background rather than aesthetic expressions to catch the attention viewers. Accordingly, figure 4.15a defined it its origin (northern Nigeria) with a symbol, but the compositional features such as the entrance porch and windows related with roof style signals the idea of the modern Mediterranean designs.

4.4.3 Plan Form and Space Organizations

In postmodern plan forms, the space layouts and the organizations of spaces in the whole residential neighborhood can be interrupted or supported by the inherited culture of the residents. Although in the traditional northern Nigeria settings the organization of space in the homes, the layout of the residential areas, and access to places of socializations are positively influenced by the initial cultures of the communities (Jabareen, 2004; Bochner, 1975; Ozaki, 2002; Rapoport, 1969). Moreover, socio-cultural life styles of the northerners are usually associated with the Islamic culture, norms and values. Consequently, due to Islamic influences, there is always a deep concern for privacy in the organizations of spaces within and around residences (figure 3.19), this character also reflected in the physical form of the buildings.

With the advent of modern architecture, this manner of privacy was given little consideration more especially in the aspect of “visibility and zoning” as exemplified in figure 3.20 & 3.21 above. This attitude creates uncomfortable situations for the northern residents and require for re-settings. As time goes on with advent of postmodern architecture, the idea of “privacy as culturally related factor” as stated by Danby in 1993 was regenerated in to contemporary designs. However, the conflicting requirement for privacy in the northern region leads the family units to be divided in to three zones such as private, semi-private and public area. In this finding the private areas such as bedrooms, study rooms, kitchens, some living rooms, kitchen stores and toilets takes up-to 62.1% of the spaces in the selected cases (figure 4.18), and are usually the domains of the family members. While the semi-private areas that creates avenue for the friends and family-relatives to interact, takes up-to 23.3% of

the spaces in the selected cases (figure 4.18) and usually constitutes dining area, main lounge and lobbies. Then comes the public areas which are, the entrance porches, foyers, and verandahs, that allowed non-members of the family or in generally visitor to enter and call the attention of households' takes 14.6% of the spaces in the selected cases (figure 4.18).

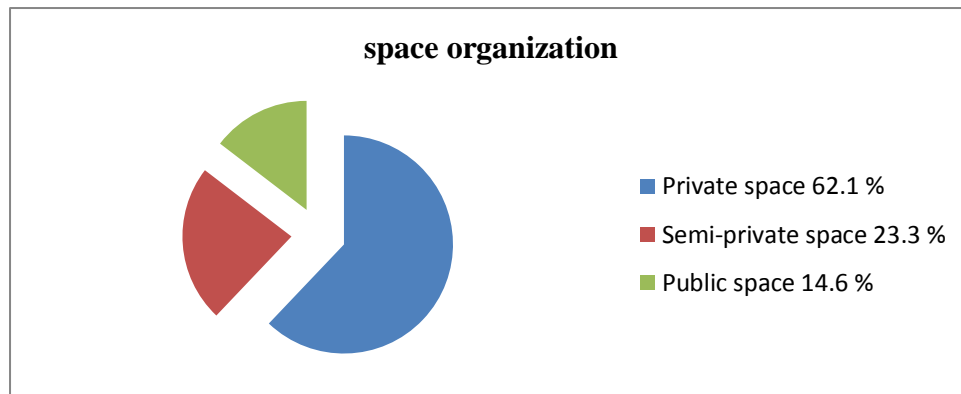


Figure 4.18: Shows the percentages of space organization in response to privacy

Currently, in northern Nigeria contemporary context the way buildings are designed and their settlements areas are; reflects the relationships between the individual wellbeing, family status and community. Consequently, religious attitude, political and social character, individual capacity and financial status are the paramount issues that determine the shapes of the plan forms in most of the postmodern designs in the north. For example in figure 4.19, appendix A.3, D.4, E.3, G.3, 1.4, & M2 the residential layout and plan form response to the Islamic culture, the designers effectively organized the spaces with respect to gender difference. The male and female entrances were separated, such that women friends and relatives can have access to the other units without being observed by the male visitors.

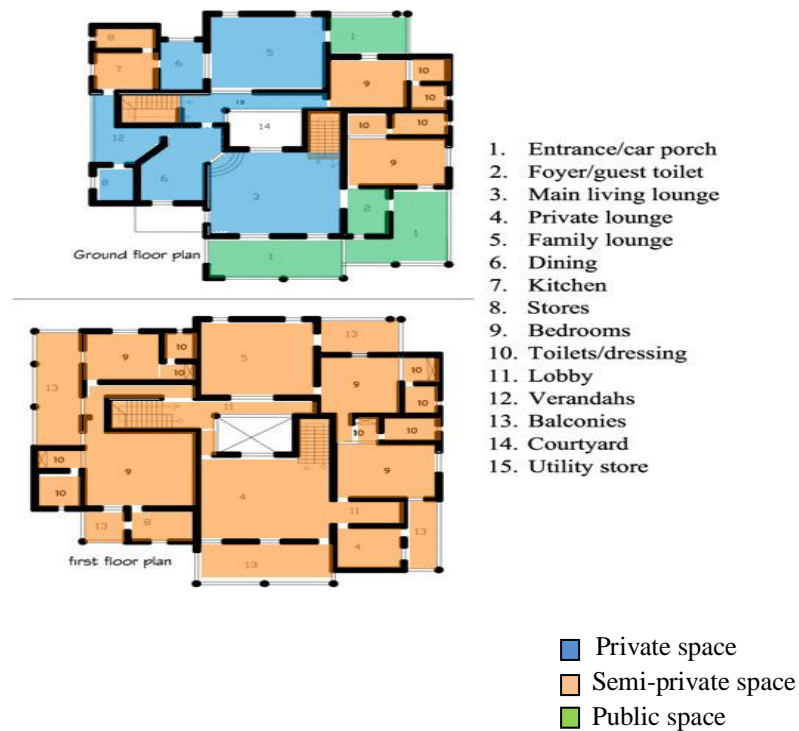


Figure 4.19: Shows space organization in response to privacy

In certain circumstances accessibility of some of the spaces in the houses for family members are through the kitchen or dining areas as initiated by the modernist. This is evident in figure 4.20 and majority of cases in the appendices also have the same attitudes, the family members can accessed their living-rooms, bedrooms, and other places through the kitchens. Accordingly, the traditional idea of reception halls (Zaure in Hausa language) where visitors will call the attention of the household was re-introduced in the postmodern residential designs of the northerners as foyer. These ideas is vividly cleared in figure 4.19 above and appendix C.1, D.4, E.1, E.3, F.2, I.2, I.4, K.2, K.4, L.3, the designers most have been inspired the by the traditional reception halls in figure 3.14 & 3.19 above, and the initial need for privacy that was adopted from the Islamic culture.

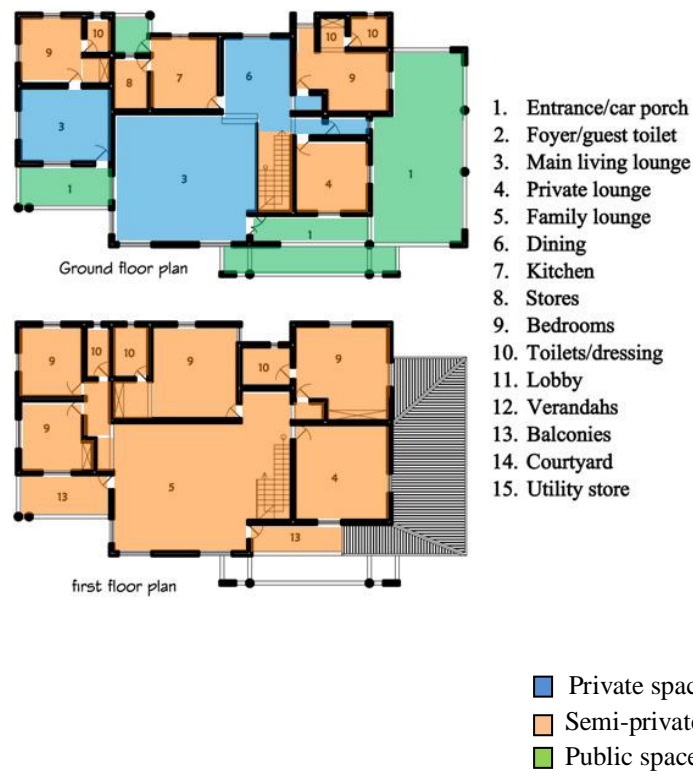


Figure 4.20: Shows space organization in response to privacy

The religious and cultural emphasis on visual privacy with regard to spaces like bedrooms, toilets, kitchens and other private areas are organized in such a way that visitors will not have a view of the activities in those places. Nowhere this is clearly demonstrated like figure 4.19, appendix I.2 & I.4 the private spaces are carved away from the male and female visitors, daily routine activities are hidden.

While in some of the postmodern residential buildings the simplicity manners of the modernist with regard to the plan form and little concern for privacy reflected very well. Figure 4.21, appendix B.3, D.4, & M.3 adopted and expressed this character; simple square plan form with a little projected porch that defines the entrances can be seen clearly. Their space arrangements are effectively in form of the early modern designs, two rooms in opposite to each other with a small lobby leading to either

living rooms or toilets. This is not surprising as the designers of these buildings belong to those early generation of Nigerian architects that brought about the modern movement.

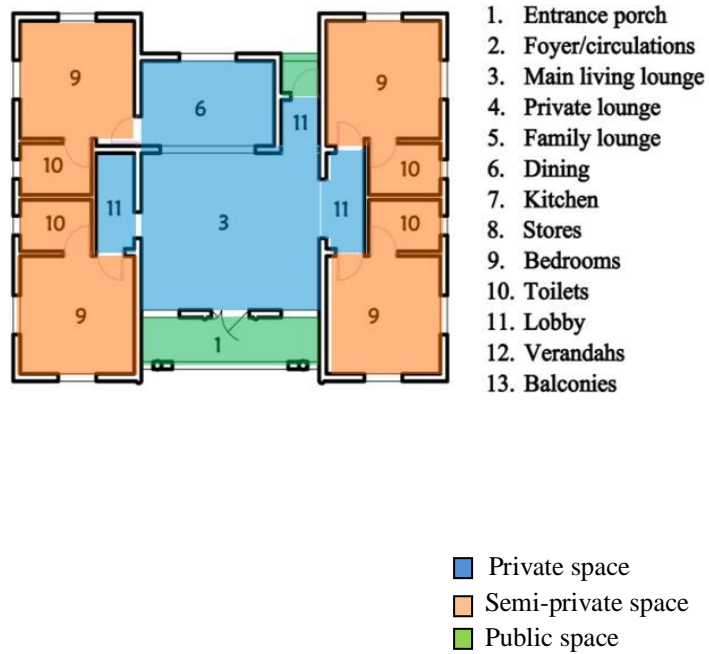


Figure 4.21: Shows postmodern response to early modernist space organization

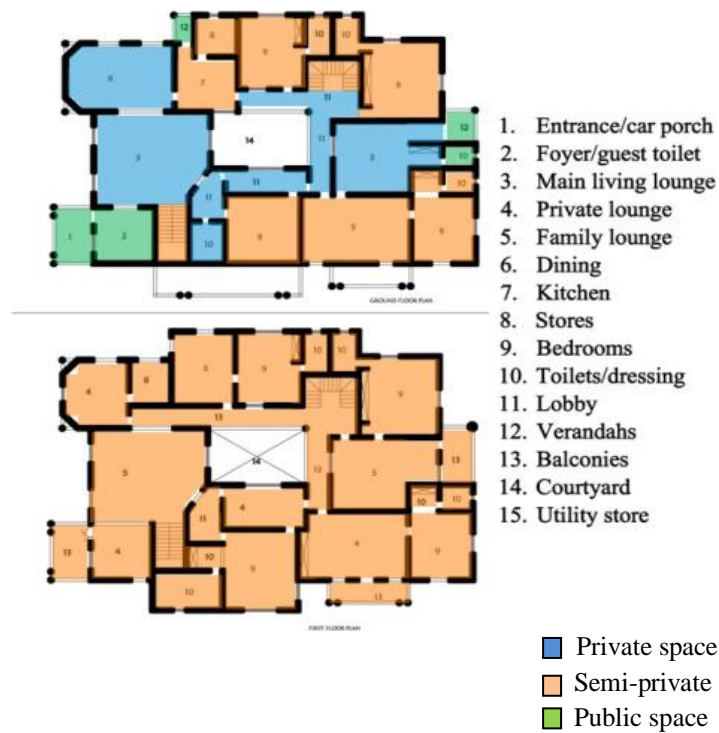


Figure 4.22: Shows courtyard space organization in response to privacy

Another culturally adopted attitude in postmodern designs, though with response to regional climate is courtyards plan form. This concept is the most common designs used to achieve the high degree of privacy needed (Danby, 1993). It has existed long time ago before the advent of Islam in Nigeria (Sa'ad 1983). However, the contemporary designers found out that this concept tolerates the social and religious demand, as well as creating satisfactory response to local climate conditions. They re-introduced the courtyard system in a modernized attitude, enclosed under one roof with effective circulations. This idea is evident in figure 4.19, 4.22, appendix A.3 E.3, H.3, & M.2, corridors and other semi-private spaces were organized around the courtyard for circulation, ventilation as well as privacy. While in other places some designers and their clients preferred the traditional method of courtyard arrangement (open space). Rooms or apartments were arranged around open space for domestic activities and family gathering. Figure 4.23 and appendix G.3, & L.1 have this traditional attitude though in an apartment arrangements.

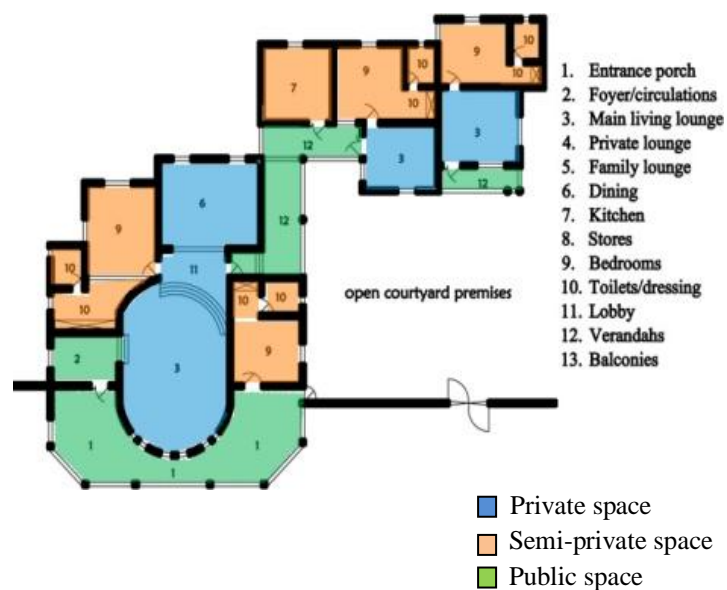


Figure 4.23: Shows open courtyard space organization in response to privacy

Below are the tables of the comparison between the traditional, colonial, modern and postmodern architecture in northern Nigeria. The comparison is mainly on roof styles & features, surface finishes, doorway & window design features, columns, beams & arches design features, and Plan form & privacy attitudes.

Table 1: Shows comparison of roof features between traditional, colonial, modern and postmodern architecture.

Roof features	Traditional architecture	colonial architecture	Modern architecture	Postmodern architecture
Plain Parapet wall	X	X	X	X
Pitch roof	X	X	X	X
Dome roof	X	X		X
Gable pediment				X
Roof vaulting	X			X
Wooden eaves/fascia board		X	X	X
Concrete eaves/fascia board				X
Roof pinnacles	X	X		X
Roof lighting	X	X		X

Table 2: Shows comparison of decoration, color & texture between traditional, colonial, modern and postmodern architecture

Decoration, color & texture	Traditional architecture	Colonial architecture	Modern architecture	Postmodern architecture
Interior decoration	X			X
Exterior decoration	X	X		X
Symbols	X			X
Single-coded wall painting	X	X	X	X
Stylistic wall painting	X			X
Grooved wall		X	X	X
Plain wall				X

Table 3: Shows comparison of doors & windows features between traditional, colonial, modern and postmodern architecture.

Door & Window Features	Traditional architecture	Colonial architecture	Modern architecture	Postmodern architecture
Rectangular plain doorways	X	X	X	X
Designed doorways	X	X		X
Top curved doorways	X	X		X
Door-less openings	X			X
Wide doors		X	X	X
Top curved windows	X	X		X
Grooved designs on windows	X	X		X
unadorned windows	X	X		X
large windows		X	X	X
Small windows	X			X

Table 4: Shows comparison of columns, beams & arches features between traditional, colonial, modern and postmodern architecture

Column, beam & Arch Features	Traditional architecture	Colonial architecture	Modern architecture	Postmodern architecture
Square fluted columns		X		X
Round fluted columns		X		X
Square unfluted columns	X	X	X	X
Round unfluted columns	X	X	X	X
Round capitals		X		X
Square capitals	X	X		X
Cruciform capitals	X			X
Columns plinths		X		X
Vanishing columns	X	X		X
Unvanishing columns		X	X	X
Designed arches	X	X		X
Undesigned arches	X	X		X

Table 5: Shows comparison of plan form & privacy between traditional, colonial, modern and postmodern architecture

Plan form & privacy	Traditional architecture	Colonial architecture	Modern architecture	Postmodern architecture
Regular plan form		X	X	X
Irregular plan form	X			X
Defined access	X	X	X	X
High degree of privacy	X			X
Medium degree of privacy		X	X	X
Low degree of privacy		X	X	X

Chapter 5

CONCLUSION

5.1 Conclusion

It is well-known facts that architecture is a “technical and creative activity” it means to provide ideal comfortable living for human either physically or spiritually. However, in accordance with the observations and the theoretical aspect of the research, using single family postmodern residential buildings as case study, one can argue that there is always a need for an ‘appropriate built context’ for the continuation of the building typology. With this brilliant exposition of the findings it became much cleared that characters of contemporary single family residential buildings of the north were largely influenced by Islamic cultures and colonial attitudes. The findings revealed that post-modern architecture in general have taken a larger portion in contemporary designs of the northern region. This evident in Table: 1, 2, 3, 4, & 5 above. Those contemporary designs looked back on the historical development of architecture in the country and embraced the characters of built heritages, displayed it in contemporary manners.

With regard to the built compositional elements, it is obviously evident that, the dual-coded concept of postmodern architecture (see Table: 1, 3, & 4) really works very-well in the postmodern residential designs of the northern region. The idea applied not only in the aspect of the promoting tradition and history, but also in relation to

other facts, like aesthetics and pleasing environment, signaling the effort of the predecessors, protecting family socio-cultural dimensions and religious values, and also preserving place for the civil practice in the region. Those reflected architectural elements in the postmodern designs such as, column/arch designs, surface texture, roof styles, and window designs have portrayed meanings of their origin, place and belonging. Although some features like the door styles and the wall surface color and texture are not contextual enough.

The study revealed that postmodern architecture in northern Nigeria is full of varieties of stylistic expressions in the background of an apparent grasp of its precepts. The physical appearances of the postmodern residential buildings in terms of classical characters provide info about the financial wellbeing of individuals. The study also shows that, postmodern classicism buildings have been the reigning trend and provide a base for free style due to its pluralistic and eclectic qualities, and also it offered considerations to the context styles. While “abstract and figurative classicism” offered less as a result of the revision of the old characters and reductions of classical features. In a nutshell the characteristics qualities of the colonial designs (Table: 1, 2, 3, 4, & 5) are what really influenced the postmodern classicism buildings. However, the postmodern residential buildings in northern Nigeria appeared significantly to the general backdrop of revivalism and regionalism, which provide high impressive qualities that also cater the wide varieties of single family needs.

In concluding the privacy aspect of the postmodern residential buildings of the north, however, it has shown that space units are organized and shaped by those that are in

need of the privacies and with a particular joyful interest. In those postmodern residential designs initial traditional privacies have been re-developed and organized to the fullest (see Table: 5), though it works with the financial status of individuals. This study revealed that, the need for privacy in postmodern residential buildings of the northern region resulted to diverse system of plan forms. Irregularity as oppose to modernist have been the prevailing styles. The religious and cultural emphasis laid on visual privacy have resulted to produced inward looking plans containing so many internal walls with too much openings, so that they can observed from but cannot be observed by the visitors. With regard to courtyard plans, space organizations are achieved effectively with regard to privacies.

REFERENCES

- Alkhresheh, M M. (2012). Preference for void-to-solid ratio in residential facades, Elsevier: *Journal of Environmental Psychology* 32 (2012) pp 23-e245
- Altman, I & Chemers, M, M. (1980). Cultural aspects of environmental-behavior relationships, In H. C. Triandis & R.W. Brislin (Eds.), Boston: Allyn & Bacon *Handbook of cross-cultural psychology* 5, pp. 335-394.
- Attah, V B. (1987). Indigenous Architecture – Study or Content, Nigerian institute of architecture, Nigeria: (June edition)
- Bentel, P. (1986). The Re-examination of modern architecture: A review of Modernism in America, Berkeley: *Places*, 3(1) pp 1937-1943,
- Benton, Tim. (1987). The Villas of Le Corbusier, New Haven and London: Yale University Press.
- Berger, A A. (1998). The Postmodern Presence: Readings on Postmodernism in American Culture and society, SAGE Publications: New Delhi.
- Bertens H. (1995). The idea of the Postmodern a History, USA: Routledge
- Best S, & Kellner, D. (1998). Postmodern politics and the battle for the future, Routledge: *New Political Science* 20 (3) 1998

Best S, & Kellner, D. (1991). *Postmodern theory: Critical interrogations*. New York: Guilford Press.

Best, S, & Kellner, D. (1997). *The Postmodern Turn*, New York: The Guilford press

Blagojević, L. (2011). *Postmodernism in Belgrade Architecture: Between Cultural Modernity and Societal Modernization*, *Spatium international review no. 25, september 2011, pp. 23-29*, doi: 10.2298/spat1125023b

Blair, A. (2004). *An Early Modernist's Perspective*, *The History of Science Society, 95(3): 420–430* doi: 10.1086/428961.

Bochner, S. (1975). *The house form as a cornerstone of culture*, In R.W. Brislin (Ed.), *Topics in culture learning* 3 pp. 9-20, Honolulu, HI: East-West Centre.

Canizaro, V. (2007). *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, New York: Princeton Architectural Press.

Carpo, M. (2007). *The Postmodern Cult of Monuments*, *Future Anterior 4(2) pp 50-60*.

Chokor, B A. (2005). *Changing urban housing form and organization in Nigeria: lessons for community planning*, *Planning Perspectives, 20(1), 69-96*

Connor, S. (1989). *Postmodernist culture: An introduction to theories of the contemporary*, London: black well.

Crouch, C. (1999). *Modernism in art, design and architecture*, New York: St. Martin's pres.

William J R. (2006). *Le Corbusier - Ideas and Forms*, London & New York: Phaidon Press.

Danby M, (1993). *Privacy as a culturally related factor in built form*, in Framer & Louv, Routledge : *Companion of contemporary architectural thought*, pp 137-143

David, K. (1990). *Postmodern Sophistication: Philosophy, Architecture, and Tradition*. Chicago: the University of Chicago press.

David, L. (1983). *Waiting for the Water [Place Debate: Piazza d'Italia]*, College of Environmental Design, UC Berkeley: *Places*, 1(2) pp 8-11

Denyer, S. (1978). *African traditional Architecture, An historical and geographical perspective*, New York: African Publishing Company.

Dingsdale A, (1999). *Budapest's built environment in transition*, Kluwer Academic: *Geo Journal* 49: 63–78, 1999.

Dmochwski, Z R. (1990). An Introduction to Northern Nigerian Traditional Architecture, Volume 1, USA: Ethnographica.

Donald, H. (1984). Frank Lloyd Wright's Robie House: the Illustrated Story of an Architectural Masterpiece, New York: Dover Publications

Duxbury, N & Gillette, E. (2007). Culture as a Key Dimension of Sustainability: Exploring Concepts, Themes, and Models, culture and communication, Canada: Creative City Network

Enwerekowe, E O. (2011). An appraisal of Postmodernism in Nigeria (a case study of some elected buildings in Abuja, Nigeria), Cenresin Publications: *Journal of Environmental Sciences and Resource Management, Volume 3*

Engerstom, T. (1959). Origin of Pre- Islamic architecture in West Africa, New York: *Routledge Taylor and frances, African Arts, Vol. (1)2 pp 64-69*

Fage, J D. (1972). A History of West Africa, New York: Cambridge University Press.

Frampton, K. (1983). "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." New York: New Press, available at <http://www.colorado.edu/envd/courses/envd4114->

Furuseth, O J. (1997). Neo-traditional planning, a new strategy for building neighborhood, *Land Use 14(3) pp201-213, PII: so264-8377(97)00002-1*

Gardi, R. (1973). *Indigenous African Architecture*, New York: Van Nostrand Reinhold Company.

Gartman, D. (1998). Postmodernism; or, The Cultural Logic of Post-fordism? University of California Press: *The Sociological Quarterly* 39 (1) pp 119-137.

Gast K P. (2007). *Modern Traditions: Contemporary Architecture in India*, Birkhäuser Verlag: Berlin.

Glover, L. (2006). *Postmodern Climate Change*, New York: Routledge, Taylor & Francis Group.

Gupta. A & Ferguson, J. (1992). Beyond "Culture": Space, Identity, and the Politics of Difference, *Cultural Anthropology*, Vol. 7, No. 1, (pp. 6-23), available at <http://www.jstor.org/about/terms.html>.

Hakim B S, & zubair Ahmed Z. (2006). Rules for the built environment in 19th Century northern Nigeria, *Locke Science: journal of architectural and planning research* 23:1 (spring, 2006)

Hutcheon, L. (1989). The Politics of Postmodernism: Parody and History, *Cultural Critique*, 5 pp. 179-207: University of Minnesota Press Stable, available at URL: <http://www.jstor.org/stable/1354361>.

Ikebude, C. (2009). *Identity in Igbo Architecture: Ekwuru, Obi, and the African Continental Bank Building*, Unpublished master's Thesis, The College of Fine Arts of Ohio University.

Ikejiofor, U. (1998). If past traditions were building blocks: A perspective on low income housing development in Nigerian cities, Pergamon: *Building and Environment* 23(1999) PP 110-129

Jabareen Y. (2004). Culture and Housing Preferences in a Developing City, SAGE publications, *Environment and Behavior* 2005 (37) 134

Jakle, J A. (1983). Twentieth Century Revival Architecture and the Gentry, *Journal of Cultural Geography*, 4(1), pp 28-43.

Janice, H. (2003). *Nigeria in Pictures (Visual Geography Second Series)*, Minneapolis: Lerner Publications.

Jenck, C. (1991). *The language of postmodern architecture: Academy Edition*. London: Great Britain.

Jencks, C. (1992). *The Post Modern Reader, Academy Edition*, London: St. Martin's Press.

Jencks, C. (1996). *What is Post-modernism? Furth edition*, London: Great Britain

Jameson, F. (1988). *Postmodernism and Consumer Society*, Durham: University Press.

Jameson, F. (1994). *Postmodernism or, the Cultural Logic of Late Capitalism*, Durham: Duke University Press.

Jameson, F. (1991). *Postmodernism, or, The Cultural Logic of Late Capitalism*, Durham: Duke University Press.

John, H. (1970). *Nigeria: A History*, London: Heinemann

Kendall, S. & Teicher, J. (2002). *Residential Open Building*, London: E & FN Spon

Kiessel M, Besim, D Y, & Tozan, A. (2011). The New Architectural Classicism in Northern Cyprus, *MEF JFA* 2(28:2) pp 167-180, DOI: 10.4305/METU.JFA.2011.2

Lister, G. (1987). *Postmodernism and Landscape Architecture*, Unpublished post-graduate Diploma dissertation, Lincoln College University of Canterbury, Department of Architecture.

Mackay D. (1985). *Modern Architecture in Barcelona (1854 - 1939)*, England: The Anglo-Catalan Society Occasional.

Malik, A. (2001). After modernity: contemporary non-western cities and architecture, *Futures* 33 pp 873–882 available at www.elsevier.com/locate/futures.

Malpas, P. (2005). *The postmodernism*, New York: Rout ledge.

Margari, Hill. (2009). *The Spread of Islam in West Africa: Containment, Mixing, and Reform from the Eighth to the Twentieth Century*, Spice digest: Stanford University press

Markovich, N, Wolfgang P, & Strum F. (1992) *Pueblo Style and Regional Architecture*, New York: Van Nostand Reinhold.

Massey, D. (2005) *For Space*. London: SAGE.

Moore, R. (2004). Postmodernism and punk subculture: Cultures of Authenticity and Deconstruction, *The Communication Review*, 7:305–327, New York: Taylor & Francis, DOI: 10.1080/10714 420490492238.

Muktadir, M A, & Hassan, D M. (1985). Traditional House Form in Rural Bangladesh, A case study for Regionalism in Architecture, *international conference on Regionalism in Architecture*, Robert Powell, ed. Singapore: Concept Media/The Aga Khan Award for Architecture, Conference proceedings

Netherlands N, (1992). *Open house international: Volumes 17-18*, New York: Stichting Architecten Research

Nwadiube, P I. (1976). *New Geography of Nigeria*, New York: Longman

Omotoso, S S. (2012). Course, ISL056: Islam in Nigeria, National Open University of Nigeria Victoria Island, Lagos

Osasona, C, Ogunshakin, L, & Jiboye, D A. (2009). Ile-Ife: A Cultural Phenomenon in the Throes of Transformation, African Perspectives 2009. *The African Inner City*

Ozaslan N, Akalin, A & Wilson C. (2011). Postmodernism and consumer culture: Image-production via residential architecture in post-1980s Turkey, *African Journal of Business Management Vol. 5(7)*, pp. 2597-2606

Ozkan, S. (1985). Introduction Regionalism within Modernism, *international conference on Regionalism in Architecture*, Robert Powell, ed. Singapore: Concept Media/The Aga Khan Award for Architecture, Conference proceedings

Oktay D. (2005). How can urban context maintain urban identity and sustainability? Evaluations of Taormina (Sicily) and Kyrenia (North Cyprus), *Conference for Integrating Urban Knowledge and Practice, Gothenburg, Sweden*

Paradis T, W. (2008). *The Greenwood Encyclopedia of Homes through American History: 1946-present; 1946-1970, Volume 4 of The*, Greenwood, USA: Greenwood Press.

Perloff, M. (2007). The Aura of Modernism, *The Communication Review: Modernist Cultures Vol. 1 (1)*

Fillion P. (1999). *Rupture or Continuity? Modern and Postmodern planning in Toronto*, USA: Blackwell

Phillips, D A. (2004). *Nigeria_(Modern World Nations)*, Philadelphia: Chelsea House Publishers, available at <http://www.chelseahouse.com>

Philip K. (1999). *Hausas land: The Fortress Kingdoms*. Nigeria: BT Bound.

Poulsen M, Forrest J, & Johnston R. (2002). From Modern to Post-modern? Contemporary ethnic residential segregation in four US metropolitan areas, Elsevier: *Cities*, 19(3), pp. 161–172,

Prucnal-Ogunsote, B. (2001a) Classification of Nigerian Architecture, In: *AARCHES Journal* 1(6) pp. 48 – 56.

Prussin L. (1968). *The Architecture of Islam in West Africa*, *African Arts, Vol. 1, No. 2, (winter, 1968)*, pp. 32-74, UCLA James S. Coleman African Studies Center, available at: <http://www.jstor.org/stable/3334324>

Qurix, W B. (2002). The Evolution of Modern Architecture in Nigeria, *AARCHES* 6(2) pp-12-23

Qurix, W B. (2002). From classicism to Modernism, *AARCHES* 2(1) pp 1-6

Qurix, W B. (2007). Reflection of Modern Architecture and Postmodernism in Nigeria, Kaduna Nigeria: Ahmadu Bello University Press Limited.

Rahmatabadi, S & Toushmalani, R. (2011). Physical Order and Disorder in Postmodern Architecture Style, *Australian Journal of Basic and Applied Sciences*, 5(9) pp 410-417

Rapoport, A. (1969). House Form and Culture, Englewood Cliffs, NJ: Prentice-Hall

Rikko, L S. & Gwatau, D. (2001). The Nigerian architecture: The trend in housing development, *Journal of Geography and Regional Planning* Vol. 4(5), pp. 273-278

Rodell, S. (2008). *The Influence of Robert Venturi on Louis Kahn*, Unpublished master's thesis, School of Architecture Washington State University, Department of Architecture

Roux, H L. (2004) Modern Architecture in Post-Colonial Ghana and Nigeria: *Architectural History* 47 (2004), pp. 361-392

Rowe, P G. (1993). *Modernity and Housing*, USA: Blackwell.

Rudolph, P. (1985). *Regionalism in Architecture Session I, international conference on Regionalism in Architecture*, Robert Powell, ed. Singapore: Concept Media/The Aga Khan Award for Architecture, Conference proceedings

Sa'ad, H T. (1981). *Between Myth and Reality: The Aesthetics of Hausa Traditional Architecture in the Hausa-land*, Unpublished PhD Thesis University of Michigan: Department of architecture.

Sa'ad, H T. (1983). *Hausa Traditional Architecture in a Historical Perspective*, International Seminar on Hausa studies, University of Sokoto Nigeria.

Sanchez, J. (2009). *Design, Culture and Environment*, http://.com/user_files/individual_files

Savio, A M. and Larsen S N. (2006). *Tradition and Modernity in Modern Architecture*, New York: Roskilde University.

Shepherd, J. (2003). *Continuum Encyclopaedia of Popular Music of the World: Media, Industry, and Society*, New York: British library press.

Siegel, C. (2008). *An Architecture for our Time the New Classicism*, California: Berkeley.

Smith, K S. (2005). *Architects' drawings*, UK: Elsevier.

Smith, R and Bugni, V. (2002). "Architectural sociology and post-modern architectural forms", *Faculty Publications, Paper 4*

Soja, E. (2001). *Postmodern Geographies, the Reassertion of Space in Critical Social Theory*, Verso, London,

Connor, S. (1997). *Postmodernist culture: an introduction to theories of the contemporary*, Second edition, London: Black well.

Toyin, F. (1999). *The History of Nigeria (Greenwood Histories of the Modern Nations)*, Greenwood Publishing Group

Toyin, F. (2000). *Culture and Customs of Nigeria (Culture and Customs of Africa)*, Greenwood Publishing Group

Venturi, R. (1977). *Complexity and Contradiction in Architecture*, New York: The Museum of Modern Art.

Walker, J A. (2011). *Neo-Vernacular Architecture*, London: *Library Association*.

Walker, J A. (1992). *New Classicism*, London: Library Association.

Walsh, K. (1992). *The Representation of the Past: Museums and Heritage in the Post-modern World*, New York: Routledge.

Williams, R. (1989). When Was Modernism? *New Life Review*, 175 pp 48-52.

Woods, T. (1999). *Beginning Postmodernism*, London: Manchester University Press.


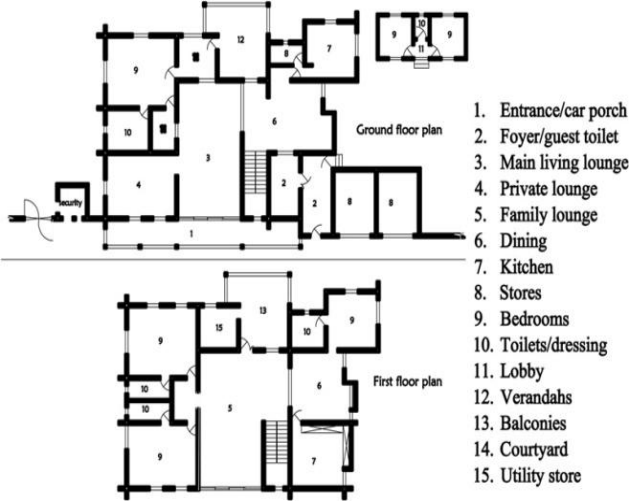
Yancey, W L. (1971) Architecture, Interaction, and Social Control: The Case of a Large-Scale Public Housing Project, *SAGE Publication: Environment and Behavior March*, (3) pp. 3-21, doi: 10.1177/001391657100300101


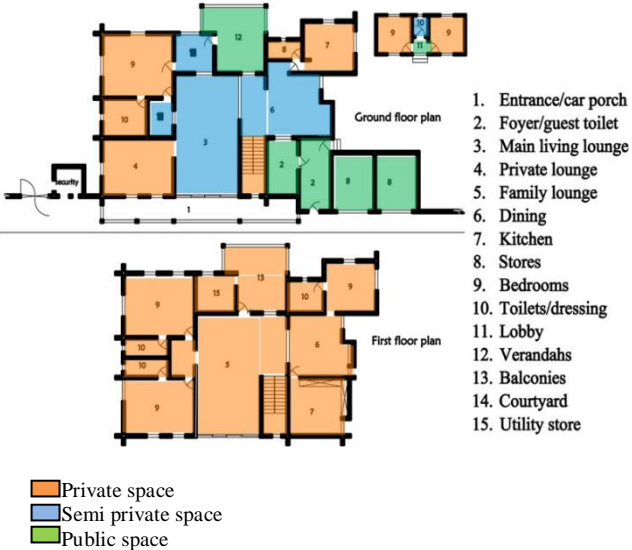
Zabihi, S. (2010). *Evaluation of the effects of Modern Movement on Contemporary Residential Buildings in Iren's Capital City-Tehran*, Unpublished master's Thesis, Eastern Mediterranean University, Department of Architecture.

APPENDIX




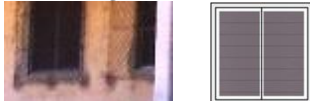
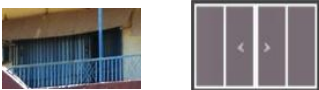

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Mai Borno	APPDX NO. A.1
Location	Northeast Region/Yola Town/ Fatude Sanda street	
Residential type	Single family Duplex	
Designer	Architect Mahmud Abdullahi	
Construction date	1981	
Style/Tendency	Figurative Classicism	

Site location	Plan and units
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store

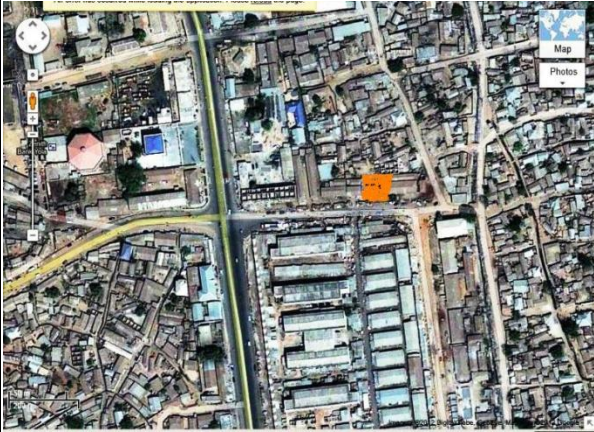
Pictorial view	Spatial organization
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> ■ Private space ■ Semi private space ■ Public space </p>


Built Elements/Features

<p>Roof style</p>  <p><i>parapet wall with traditional pinnacles</i></p>	<p>Column/Arch style</p>  <p><i>square column with straight beam</i></p>	<p>Special feature</p>  <p><i>modern burnt bricks</i></p>
<p>Window design</p>  <p><i>rectangular louvers window designs</i></p>	<p>Doorway design</p>  <p><i>simple doorway design with aluminum sliding glass at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Milk color paint on wall surfaces without decorative texture</i></p>






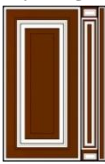
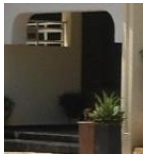

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Hajiya Ladi Atiku	APPDX NO. A.2
Location	Northeast Region/ Yola Town/ along 80-Units residential quarters	
Residential type	Single family Duplex	
Designer	Architect Garbajo	
Construction date	2009	
Style/Tendency	Postmodern Classicism	

Site location	Plan and units
	


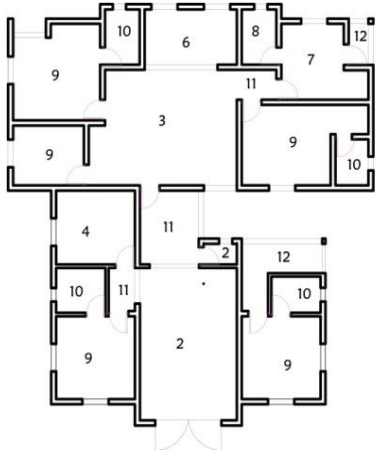
Pictorial view	Spatial organization
	


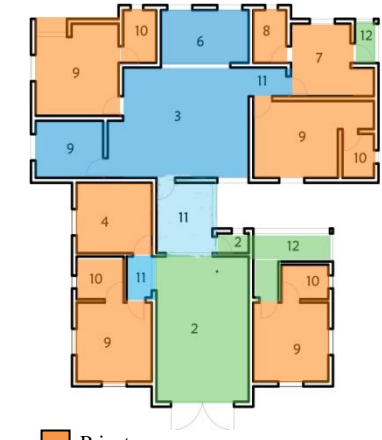
Built Elements/Features

<p>Roof style</p>  <p><i>parape with cultural/ traditional symbol</i></p>	<p>Column/Arch style</p>  <p><i>Sqr column with straight beam & curved edges</i></p>	<p>Special feature</p>  <p><i>Cultural/traditional symbol</i></p>
<p>Window design</p>   <p><i>Simple rectangular window designs</i></p>	<p>Doorway design</p>   <p><i>simple doorway design with steel rectangular modern door at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Butter/white paint with traditional symbol.</i></p>





The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Jurimai M	APPDX NO. A.3
Location	Northeast Region/Yola Town/ along Modibbo Adamawa Way	
Residential type	Single family Duplex	
Designer	Musa Abba	
Construction date	2000	
Style/Tendency	Figurative classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store



Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> ■ Private space ■ Semi private space ■ Public space </p>

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>parapet roof style with traditional/colonial designs and pinnacles</i></p>	 <p><i>annex of steel pipe on the façade with no concrete columns</i></p>	 <p><i>Cultural/traditional symbol on the wall surfaces</i></p>
 <p><i>Rectangular window col. designs effects</i></p>	 <p><i>simple doorway design with steel door at the gate in zaure entrance</i></p>	 <p><i>dark brown paint with colonial effect.</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Mohammed Sajo	APPDX NO. A.4
Location	Northeast Region/Jimeta Town/ along Adamawa St. Govn't house	
Residential type	Single family Duplex	
Designer	Architect Usman Danjuma Bello	
Construction date	2011	
Style/Tendency	Figurative classicism	

Site location	Plan and units
	
Pictorial view	Spatial organization
	

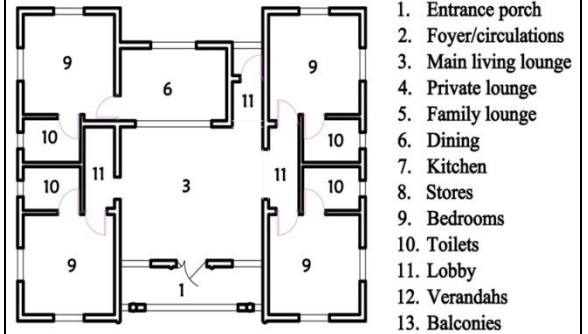
Built Elements/Features

Roof style  <i>parapet with cultural/ traditional symbol</i>	Column/Arch style  <i>Square column and straight beams</i>	Special feature  <i>Traditional pinnacles in a modified style</i>
Window design  <i>Rectangular window designs effects</i>	Doorway design  <i>Steel door design at gate and main house</i>	Color/texture/ornamentation  <i>off white paint with no designs.</i>

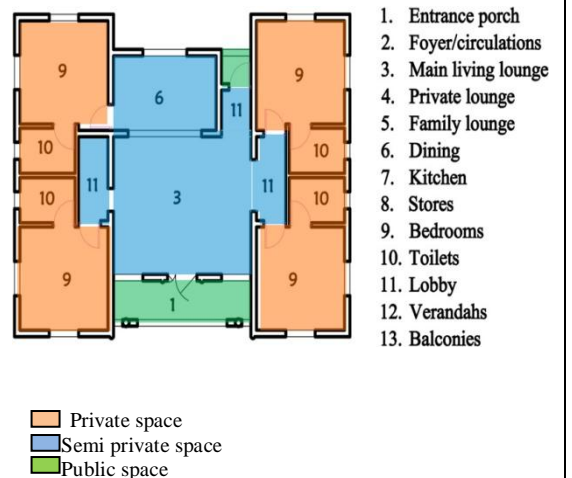
The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Babanguda Ali Garba	APPDX NO. B.1
Location	Northeast Region/Maiduguri Town/ along Airport road Gomari area	
Residential type	Single family Bungalow	
Designer	Architect Bulama Modu	
Construction date	2002	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
----------------------	-----------------------



Pictorial view	Spatial organization
-----------------------	-----------------------------







Built Elements/Features







<p>Roof style</p> <p><i>parapet wall roofing style with cultural/traditional designs</i></p>	<p>Column/Arch style</p> <p><i>circular columns and with curve arch</i></p>	<p>Special feature</p> <p><i>Balustrades in the entrance porch</i></p>
<p>Window design</p> <p><i>Rectangular window designs with cantilever shading device</i></p>	<p>Doorway design</p> <p><i>Steel door design at main entrance with grooving designs at the doorway</i></p>	<p>Color/texture/ornamentation</p> <p><i>off white paint with vertical and horizontal design pattern.</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Modu Babagana	APPDX NO. B.2
Location	Northeast Region/Maiduguri Town/ Village, along Giwa barrack	
Residential type	Single family Duplex	
Designer	Architect Wazire Sulaiman	
Construction date	2012	
Style/Tendency	Postmodern classicism	


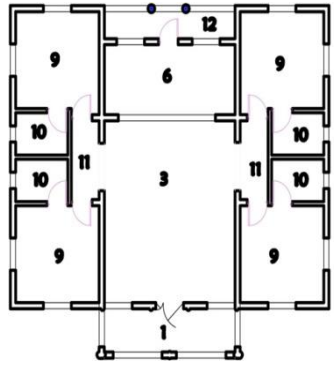
Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>


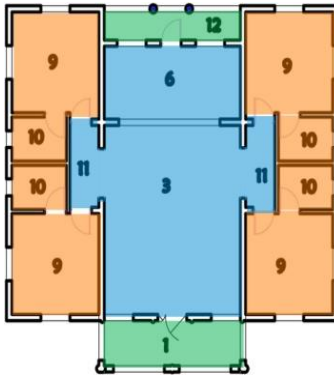
Built Elements/Features

<p>Roof style</p>  <p><i>Classical pitch roof with gable pediment</i></p>	<p>Column/Arch style</p>  <p><i>square columns with designed arch</i></p>	<p>Special feature</p>  <p><i>Gable pediment with fixed glasses</i></p>
<p>Window design</p>  <p><i>Rectangular window designs with concrete projected cantilever</i></p>	<p>Doorway design</p>  <p><i>Steel door at entrance with groove effect at the doorway</i></p>	<p>Color/texture/ornamentation</p>  <p><i>white paint with groove effect on windows</i></p>


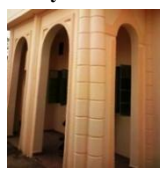




The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ali Garba	APPDX NO. B.3
Location	Northeast Region/Maiduguri Town/ Gomari settlement along airport	
Residential type	Single family Bungalow	
Designer	Architect Bulama Modu	
Construction date	2004	
Style/Tendency	Postmodern tradition	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies



Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies <p style="font-size: small;"> Private space Semi private space Public space </p>

Built Elements/Features







 <p>Roof style <i>Parapet roof with traditional pinnacles</i></p>	 <p>Column/Arch style <i>semi-circular columns with designed arches attached to wall</i></p>	 <p>Special feature <i>Circular hall on the parapeet with square grooves on the arches</i></p>
 <p>Window design <i>window designs with concrete cantilever</i></p>	 <p>Doorway design <i>simple doorway design with Steel casement door at entrance</i></p>	 <p>Color/texture/ornamentation <i>milk color paint on the wall surfaces with groove pattern on columns and parapeet</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Musa Mai-Kura	APPDX NO. B.4
Location	Northeast Region/Maiduguri Town/ circular road junction OPP clinic	
Residential type	Single family Duplex	
Designer	Architect Isa Abdulkadir	
Construction date	2011	
Style/Tendency	Postmodern classicism	


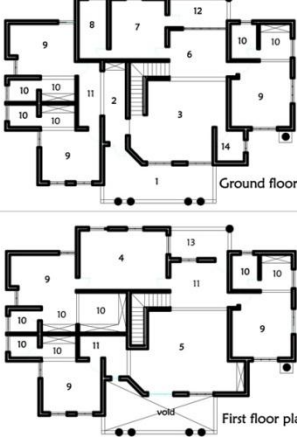


Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>Classical pitch roof with gable pediment</i></p>	 <p><i>rectangular columns with designed arches attached to wall</i></p>	 <p><i>Projected heap with fixed lighting</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>window designs with concrete grooving</i></p>	 <p><i>Modern chines Steel door at entrance with groove doorway designs</i></p>	 <p><i>milk color paint on the wall surfaces with groove pattern on columns and parapet</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Muktar Sani	APPDX NO. C.1
Location	Northeast Region/ Damaturu/ New layout opposite central mosque	
Residential type	Single family Duplex	
Designer	Architect Baba Isa Mai Doki	
Construction date	2009	
Style/Tendency	Abstract classicism	

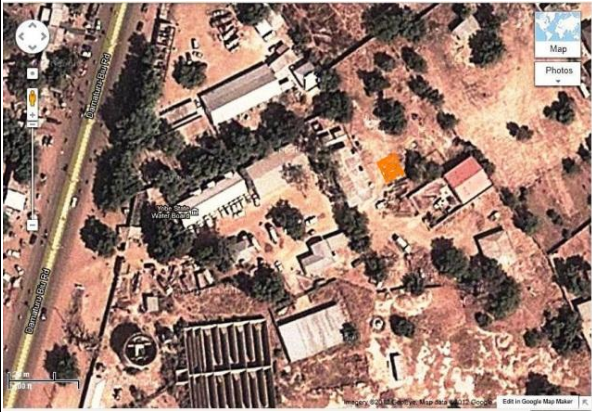

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roof with concrete fascia</i></p>	<p>Column/Arch style</p>  <p><i>Circular columns with straight beams</i></p>	<p>Special feature</p>  <p><i>colonial designs imitating colonial windows</i></p>
<p>Window design</p>  <p><i>Modern designed windows with concrete colonial designs</i></p>	<p>Doorway design</p>  <p><i>simple doorway design with Modern chines Steel door at entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>white/brown color paint on the wall/columns surfaces with groove pattern on the windows</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Nasir Abdullahi	APPDX NO. C.2
Location	Northeast Region/ Damaturu/ Opposite Water Board along Biu road	
Residential type	Single family Bungalow	
Designer	Bana Mai Madu	
Construction date	2011	
Style/Tendency	Abstract classicism	


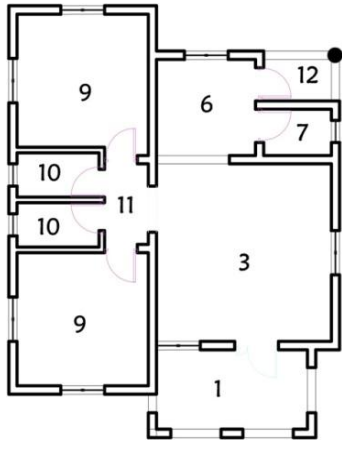
Site location	Plan and units
	
Pictorial view	Spatial organization
	


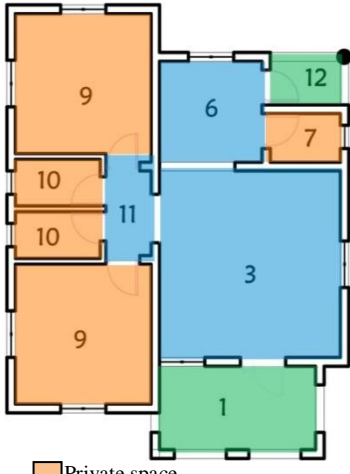
Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with concrete fascia</i></p>	 <p><i>classic columns with straight beams and curved at ends</i></p>	 <p><i>grooving at the corner of the wall surfaces</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Modern designed windows with concrete colonial grooving effects</i></p>	 <p><i>simple doorway design with Modern chine Steel door at entrance</i></p>	 <p><i>unpainted wall surfaces with vertical and horizontal grooving pattern on the edges</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ali Mahmud	APPDX NO. C.3
Location	Northeast Region/ Damaturu/ Along Biu/Buni road after Y-junction	
Residential type	Single family Bungalow	
Designer	Adamu Z. Buba	
Construction date	2009	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies 14. Study


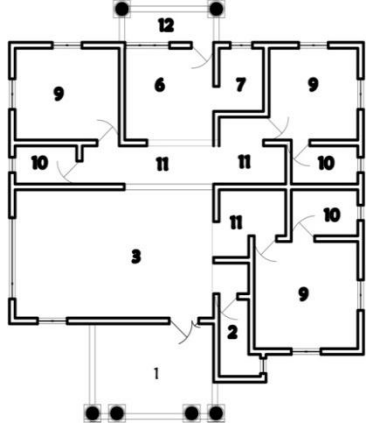
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies 14. Study <p> Private space Semi private space Public space </p>



Built Elements/Features

<p>Roof style</p>  <p><i>parapet roofing style with celebrated concrete designed on entrance porch</i></p>	<p>Column/Arch style</p>  <p><i>square columns with curved arches on the entrance porch</i></p>	<p>Special feature</p>  <p><i>Recess at the corner of the wall filled with modern burnt bricks</i></p>
<p>Window design</p>  <p><i>Simple modern windows with horizontal projected concrete shading devices</i></p>	<p>Doorway design</p>  <p><i>Modern Chinese Steel door at entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>White/light green paint on the wall surfaces with no decorative pattern</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Maina Bundi	APPDX NO. C.4
Location	Northeast Region/ Damaturu/ Adjacent veterinary clinic Mani street	
Residential type	Single family Bungalow (under construction)	
Designer	Architect Abba Bashir	
Construction date	2012	
Style/Tendency	Abstract classicism	

Site location	Plan and units
	 <ol style="list-style-type: none"> 1. Entrance porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies 14. Study

Pictorial view	Spatial organization
	 <ol style="list-style-type: none"> 1. Entrance porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies 14. Study <p> ■ Private space ■ Semi private space ■ Public space </p>

Built Elements/Features

 <p>Roof style Combination of both pitch and gable roof with wooden fascia board</p>	 <p>Column/Arch style double classical columns with curved arches on the entrance porch</p>	 <p>Special feature A round sand cement grooving in between the ground surface and roof eave level</p>
 <p>Window design modern windows with round sand cement design beyond the window surfaces</p>	 <p>Doorway design simple doorway design with modern chines Steel door at entrance with</p>	 <p>Color/texture/ornamentation Unpainted wall surface with grooving line diving the entire building.</p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Umar Al-Bashir	APPDX NO. D.1
Location	Northeast Region/ Bauchi/ Gwalagwa street opposite Jummat mosque	
Residential type	Single family Duplex	
Designer	Unknown	
Construction date	2002	
Style/Tendency	Figurative classicism	







Site location	Plan and units
---------------	----------------



Pictorial view	Spatial organization
----------------	----------------------


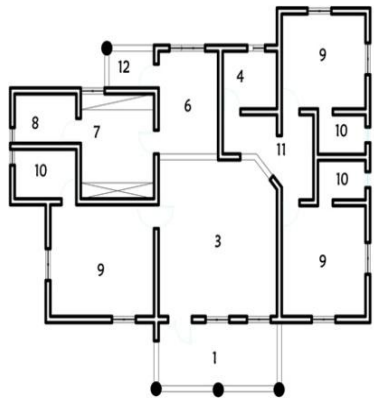



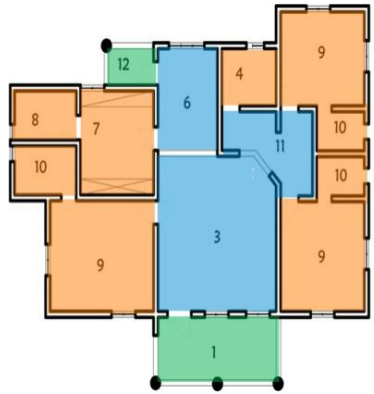
Built Elements/Features

<p>Roof style</p>  <p><i>Parapet wall roofing system with zanko pinnacles</i></p>	<p>Column/Arch style</p>  <p><i>square columns with straight beams all through</i></p>	<p>Special feature</p>  <p><i>An ellipse designed made with burnt brick imitating traditional windows</i></p>
<p>Window design</p>  <p><i>Simple louver windows all round with aluminum frame</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines Steel door at entrance and exit wing</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Dark brown/dolph green on the wall surfaces.</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ibrahim Dodoma	APPDX NO. D.2
Location	Northeast Region/ Bauchi/ behind state assembly office	
Residential type	Single family Bungalow	
Designer	Architect Ahmed Ja'afar Ahmed	
Construction date	2012	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge/study 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies



Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge/study 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies <p> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roof with concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Classic columns with curved arches</i></p>	<p>Special feature</p>  <p><i>Steel and glasses balustrade fixed to columns on the entrance porch</i></p>
<p>Window design</p>  <p><i>Aluminum windows in a curved colonial style</i></p>	<p>Doorway design</p>  <p><i>Modern chimes Steel door at entrance with grooved doorway design</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Unpainted wall surface with no texture or decorative pattern</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Sadiq Ali	APPDX NO. D.3
Location	Northeast Region/ Bauchi/ along main street to maternity center	
Residential type	Single family Duplex	
Designer	Architect Bello Mohammed	
Construction date	2011	
Style/Tendency	Abstract classicism	


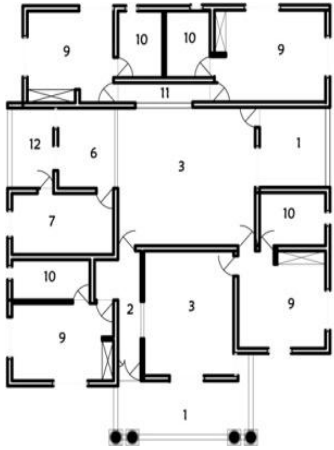
Site location	Plan and units
	
Pictorial view	Spatial organization
	


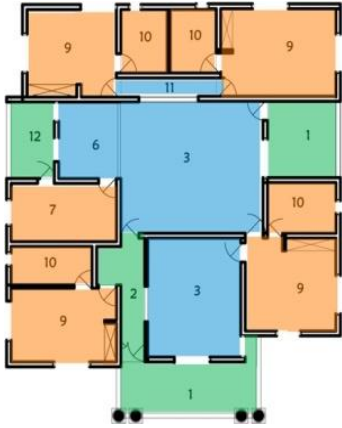
Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with concrete fascia board</i></p>	 <p><i>Classic columns with curved arches</i></p>	 <p><i>Traditional decoration on both the fence and building</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Aluminum windows with a sand cement design on the beyond window surfaces</i></p>	 <p><i>simple doorway with modern chines Steel door at the main entrances</i></p>	 <p><i>Dolph green/milk paint mixed with Sand Cement prayed on the wall surfaces</i></p>



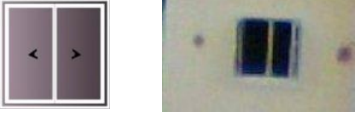


The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Audu Mustapha	APPDX NO. D.4
Location	Northeast Region/ Bauchi/ main road, Tafawa Balewa street	
Residential type	Single family Duplex	
Designer	Architect Wakawa Musa	
Construction date	2012	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store





Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p style="font-size: small;"> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roof with concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Classic columns with curved arches</i></p>	<p>Special feature</p> <p style="text-align: center;"><i>No special feature</i></p>
<p>Window design</p>  <p><i>Aluminum windows with a sand cement design on the beyond window surfaces</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines steel door at the main entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Off white paint on the wall surface without decorative texture</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Lirwan Maunna	APPDX NO. E.1
Location	Northeast Region/ Gombe/ Opposite community Secondary School St	
Residential type	Single family Duplex	
Designer	Architect Sa,ad Raji	
Construction date	2010	
Style/Tendency	Postmodern classicism	



Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>pitch and gable roof style with aluminum fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Classic columns with curved arches</i></p>	<p>Special feature</p>  <p><i>Sand cement keystone designed on every openings including arches</i></p>
<p>Window design</p>  <p><i>Aluminum windows with a sand cement design keystone round all windows surfaces</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chins Steel door at the main entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>green paint on the wall surface without decorative texture</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Maigari S Mamman	APPDX NO. E.2
Location	Northeast Region/ Gombe/ ring road Gyada street old Gombe town	
Residential type	Single family Bungalow	
Designer	Architect Babaji Nura	
Construction date	1999	
Style/Tendency	Postmodern classicism	




Site location	Plan and units
	
Pictorial view	Spatial organization
	




Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>Concrete Parapet roofing style with dome on the entrance porch</i></p>	 <p><i>square columns with straight beams supporting the dome</i></p>	 <p><i>Shallow cement concrete dome positioned at the center of the entrance porch</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Simple rectangular aluminum modern design windows</i></p>	 <p><i>simple doorway modern aluminum door at the main entrances</i></p>	 <p><i>Milk color paint on the wall surface without decorative texture</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Usaman Zakariyya Ashaka	APPDX NO. E.3
Location	Northeast Region/ Gombe/ New settlement along Goodluck J. road	
Residential type	Single family Duplex (construction in progress)	
Designer	Architect Mohammed Aliyu Vwa	
Construction date	2012	
Style/Tendency	Postmodern tradition	

Site location	Plan and units
	 <p>Ground floor plan</p>  <p>First floor plan</p> <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store



Pictorial view	Spatial organization
	 <p>Ground floor plan</p>  <p>First floor plan</p> <p> Private space Semi private space Public space </p> <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store

Built Elements/Features







<p>Roof style</p>  <p><i>Concrete Parapet roofing style with traditional pinnacles at the corners</i></p>	<p>Column/Arch style</p>  <p><i>square columns with shallow curved beams</i></p>	<p>Special feature</p>  <p><i>Projected buttresses supporting the curved parapet</i></p>
<p>Window design</p>  <p><i>rectangular aluminum modern windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern aluminum door with glasses at the main entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Milk/grey color paint on the wall surface and marble designed paint on the columns without decorative texture</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ahmed Isa	APPDX NO. E.4
Location	Northeast Region/ Gombe/ New settlement opposite Fed Med Center	
Residential type	Single family Duplex (construction in progress)	
Designer	Architect Babaji Gombe	
Construction date	2012	
Style/Tendency	Postmodern tradition	


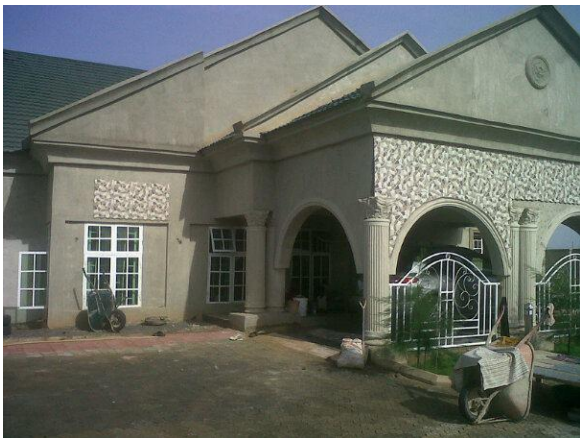
Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roof with concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Classical columns with shallow arches at the entrance porch</i></p>	<p>Special feature</p>  <p><i>sand cement pilaster forming part of the building walls</i></p>
<p>Window design</p>  <p><i>rectangular aluminum modern windows with sand cement designs round the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern steel chines door at the entrances and sand cement grooving</i></p>	<p>Color/texture/ornamentation</p>  <p><i>unpainted wall surface with no decorative patterns</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Ibro Ishaku	APPDX NO. F.1
Location	Northeast Region/ Jalingo/ along Wukari Road before Hassan Pri Sch	
Residential type	Single family Bungalow	
Designer	Architect Babangida Maina	
Construction date	2012	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	
Pictorial view	Spatial organization
	

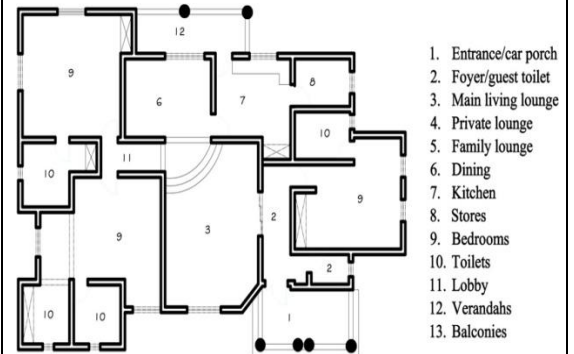
Built Elements/Features

<p>Roof style</p>  <p><i>pitch and gable pediment roof with concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Classical columns with semi-circle arches at the entrance porch</i></p>	<p>Special feature</p>  <p><i>sand cement gable pediment with rosette celebrating the entrance of the house</i></p>
<p>Window design</p>  <p><i>Rectangular aluminum modern windows without design</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern aluminum door at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>unpainted wall surface with decorative box pattern design on the wall surfaces</i></p>

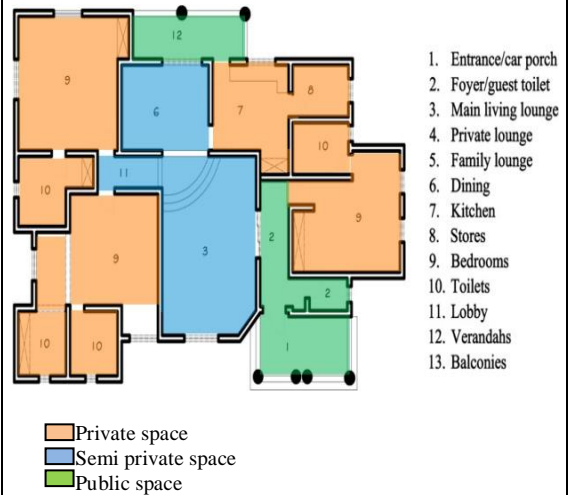
The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Mallam Yahaya Bamanga	APPDX NO. F.2
Location	Northeast Region/ Jalingo/ Gindin Daurowa market settlement	
Residential type	Single family Bungalow (construction in progress)	
Designer	Architect Babangida Maina	
Construction date	2012	
Style/Tendency	Abstract classicism	

Site location	Plan and units
---------------	----------------



Pictorial view	Spatial organization
----------------	----------------------



Built Elements/Features







<p>Roof style</p> <p><i>pitch roof with concrete fascia board</i></p>	<p>Column/Arch style</p> <p><i>Classical columns with semi-circle arches at the entrance porch</i></p>	<p>Special feature</p> <p style="text-align: center;"><i>No special features</i></p>
<p>Window design</p> <p><i>Rectangular windows with semi-circle recess on top of the windows imitating colonial styles</i></p>	<p>Doorway design</p> <p><i>simple doorway with modern chinees door at the entrances</i></p>	<p>Color/texture/ornamentation</p> <p><i>unpainted wall surface without any decorative patters</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ismail Marafa	APPDX NO. F.3
Location	Northeast Region/ Jalingo/ Gindin Daurowa market settlement	
Residential type	Single family Bungalow	
Designer	Architect	
Construction date	2011	
Style/Tendency	Abstract classicism	

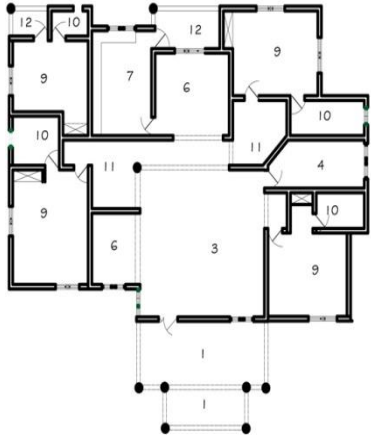

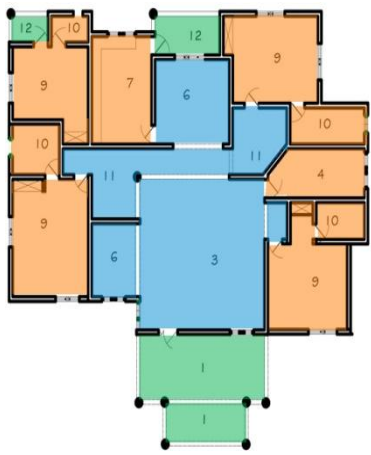
Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with concrete fascia board and also a deck at the entrance porch with plastic canopy</i></p>	 <p><i>Classical columns with semi-circle arches at the entrance porch</i></p>	 <p><i>sand cement stairs leading to concrete deck over the entrance porch</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Rectangular sliding windows</i></p>	 <p><i>simple doorway with modern chimes door at the entrances</i></p>	 <p><i>Light brown paint on the wall surface with fixed rosette decoration material above the middle column</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Usman Lwan	APPDX NO. F.4
Location	Northeast Region/ Jalingo/ along gindin daurawa market kaura street	
Residential type	Single family Bungalow	
Designer	Architect Mark Akunya	
Construction date	2010	
Style/Tendency	Abstract classicism	



Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features



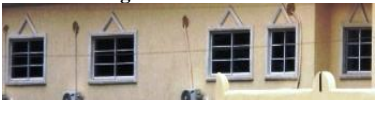


Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with wooden fascia</i></p>	 <p><i>Classical columns with semi-circle arches at the entrance porch</i></p>	 <p><i>Dark brown Polish tile on the entrance porch</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Rectangular aluminum sliding windows</i></p>	 <p><i>simple doorway with modern chimes door at the entrances</i></p>	 <p><i>Milk color paint on the beams and columns surface with decorative tiles all round</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Emir of Adamawa house	APPDX NO. G.1
Location	Northwest Region/ Kaduna/ along Zunguru road Kaduna town	
Residential type	Single family Duplex	
Designer		
Construction date	2002	
Style/Tendency	Postmodern classicism	



Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with wooden fascia and traditional pinnacles at the entrance porch</i></p>	 <p><i>square columns with islamic arches at the entrance porch and semi-circle arches at the balciny</i></p>	<p><i>No special feature</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Rectangular casement aluminum sliding windows with pointed arch design on top</i></p>	 <p><i>simple doorway with modern aluminums door at the entrances</i></p>	 <p><i>milk color paint with stone claddings</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Emir of Adamawa house	APPDX NO. G.2
Location	Northwest Region/ Kaduna/ Unguwan sarki kusfa road	
Residential type	Single family Duplex	
Designer	Architect Mohammed Adams	
Construction date	2010	
Style/Tendency	Postmodern classicism	


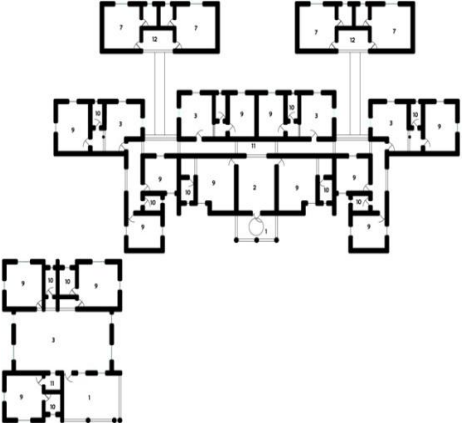
Site location	Plan and units
	
Pictorial view	Spatial organization
	


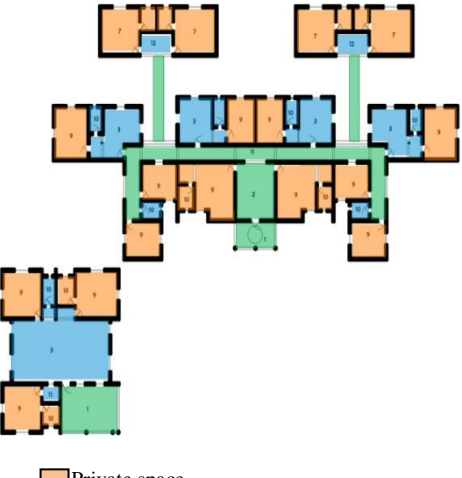
Built Elements/Features

Roof style  <i>pitch roof with concrete fascia and decking at the balcony above entrance porch</i>	Column/Arch style  <i>round columns with staright beams and islamic step/semi-circle arches at the balcony above the entrance porch</i>	Special feature  <i>Modern rails round the balcony for sun tanning</i>
Window design  <i>aluminum sliding windows with semi-circle arch design on top on top of the window</i>	Doorway design  <i>simple doorway with Modern chines door at the entrances and balconies</i>	Color/texture/ornamentation  <i>Off white color paint with Islamic design on the round balcony</i>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Sa'ad Abubakar	APPDX NO. G.3
Location	Northwest Region/ Kaduna/ Unguwan sarki Kaduna central area	
Residential type	Single family Bungalow	
Designer	Architect Yahaya Maina	
Construction date	2009	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies

Pictorial view	Spatial organization
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies <p> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>püch, gable and deck/dome roofing system with wooden fascia board and some traditional pinnacle on the main building celebrating the entrance porch</i></p>	<p>Column/Arch style</p>  <p><i>round columns with both islamic pointed arch and traditional semi-circle arches at the entrance</i></p>	<p>Special feature</p>  <p><i>Cement Concrete dome positioned at the center of the entrance porch</i></p>
<p>Window design</p>  <p><i>aluminum sliding windows with sand cement grooving round the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door at the entrances and balconies</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Off white/milk color paint on the wall surface with green paint on the dome also with horizontal design patterns</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Dahiru Mangal	APPDX NO. G.4
Location	Northwest Region/ Kaduna/ Unguwan Malali Ohimine road	
Residential type	Single family Duplex	
Designer	Architect Umar Sagada	
Construction date	2012	
Style/Tendency	Postmodern tradition	

Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features


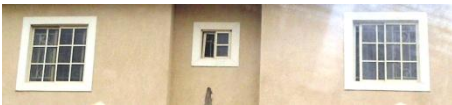


Roof style	Column/Arch style	Special feature
 <p><i>pitch, and deck/dome roofing system with parapet wall and traditional pinnacle round the main building celebrating tradition</i></p>	 <p><i>Dwarf square columns with both shallow and semi-circle arches</i></p>	 <p><i>Cement Concrete dome positioned at the center of the entrance porch</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>aluminum sliding windows with sand cement key stone and grooving line round the windows</i></p>	 <p><i>simple doorway with modern chimes door at the entrances and balconies</i></p>	 <p><i>green and Light/brown paint on the wall surfaces with projected concrete block imitating traditional wooden style</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ahmed Muktar	APPDX NO. H.1
Location	Northwest Region/ Kano/ Metropolitan city sabo bakin zuwo road	
Residential type	Single family Duplex	
Designer	Architect Ahmed Jafar	
Construction date	2012	
Style/Tendency	Abstract classicism	

Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>pitch with wooden fascia board and modern plastic ceiling</i></p>	<p><i>Access to column denied</i></p>	<p><i>No special features</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>aluminum sliding windows with sand cement grooving line round the windows</i></p>	 <p><i>Simple doorway with modern chimes door at the entrance</i></p>	 <p><i>Light brown paint on the wall surfaces with stone cladding imitating traditional style</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Mallam Ibrahim Shekarau	APPDX NO. H.2
Location	Northwest Region/ Kano/ Metropolitan city Kazaure street	
Residential type	Single family Duplex	
Designer	Architect Ahmed Jafar	
Construction date	2011	
Style/Tendency	Figurative classicism	


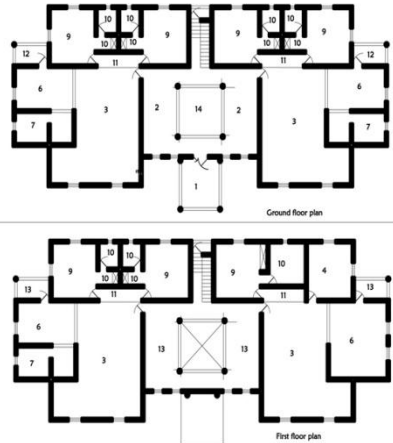
Site location	Plan and units
	
Pictorial view	Spatial organization
	


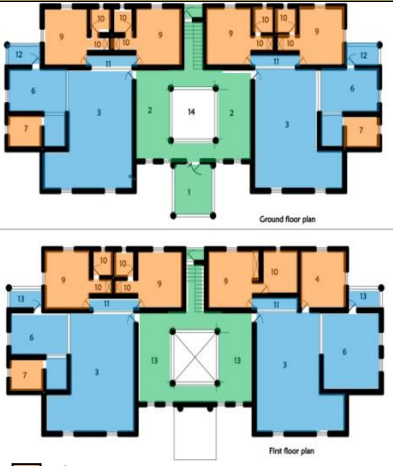
Built Elements/Features

<p>Roof style</p>  <p><i>Parapet roof with traditional pinnacles</i></p>	<p>Column/Arch style</p>  <p><i>Square dwarf columns with shallow arches</i></p>	<p>Special feature</p>  <p><i>Imitation of traditional projected wooden support and modern burnt bricks</i></p>
<p>Window design</p>  <p><i>aluminum sliding and projecting windows with sand cement grooving line round the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chimes door at the entrances and balconies</i></p>	<p>Color/texture/ornamentation</p>  <p><i>white, Light/dark brown paint on the wall surfaces with traditional decoration on the wall of the porch</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Hussain Shinkafi	APPDX NO. H.3
Location	Northwest Region/ Kano/ Metropolitan city maitama closed	
Residential type	Single family Duplex	
Designer	Architect Yahaya Maina	
Construction date	2008	
Style/Tendency	Abstract classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store

Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features

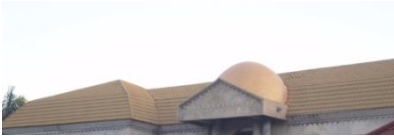





<p>Roof style</p>  <p><i>Simple modern Parapet roof with gable pediment on top of the entrance porch</i></p>	<p>Column/Arch style</p>  <p><i>Round vernishing columns imitating al-amudi traditional columns with straight beams</i></p>	<p>Special feature</p>  <p><i>Projected classical pilaster supporting gable pediment with sand cement key stone design</i></p>
<p>Window design</p>  <p><i>steel projecting windows with colonial sand cement cantilever shading device on top of the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door with sand cement designs at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>white paint all over the building with some western culture design imitation like key stone</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Aliyu Jafar	APPDX NO. H.4
Location	Northwest Region/ Kano/ Metro-city Alu Avaenu Nassarawa G.R.A	
Residential type	Single family Duplex	
Designer		
Construction date	2001	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style  <i>Pitch roof with gable pediment porch and concrete fascia board at the entrances with steel dome imitating traditional style</i>	Column/Arch style  <i>Round columns with straight beam supporting the gable pediment</i>	Special feature  <i>steel dome positioned on top of the entrance gable pediment</i>
Window design  <i>Semi-circle windows with colonial sand cement designs round the windows</i>	Doorway design  <i>simple doorway with modern chimes door with sand cement designs at the entrances</i>	Color/texture/ornamentation  <i>unpainted wall surface with colonial effects in both the windows and bottom of the concrete fascia board</i>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Dahiru Mahmud	APPDX NO. I.1
Location	Northwest Region/ Katsina/ Kofar guga before round about	
Residential type	Single family Duplex	
Designer	Architect Ahmed Ja'afar and Aliyu Malimfashe	
Construction date	2010	
Style/Tendency	Abstract classicism	





Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features




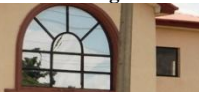


<p>Roof style</p>  <p><i>pitch roof with concrete fascia board and plastic conical dome</i></p>	<p>Column/Arch style</p>  <p><i>Round columns with square capital and straight beams</i></p>	<p>Special feature</p>  <p><i>Plastic dome on the lobby</i></p>
<p>Window design</p>  <p><i>steel projecting windows with sand cement cantilever shading device on top</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern aluminum door at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>unpainted wall surface with no decoration</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Hamza Othman	APPDX NO. I.2
Location	Northwest Region/ Katsina/ Rafin dadi Kaya street	
Residential type	Single family Duplex	
Designer	Architect Kabir Wadai	
Construction date	2011	
Style/Tendency	Abstract classicism	



Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features



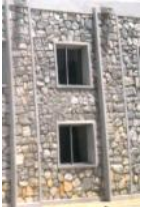



<p>Roof style</p>  <p><i>Pitch with gable roofing style with wooden fascia board</i></p>	<p>Column/Arch style</p>  <p><i>Round columns with square capital and straight beams</i></p>	<p>Special feature</p>  <p><i>Arewa symbol (traditional symbol) positioned at the gable face</i></p>
<p>Window design</p>  <p><i>Both rectangle and semi-circle design Aluminum sliding windows with projecting line round the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>dark brown/light brown paint on the wall surface with no decorative pattern</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Umaru Sanda Balle	APPDX NO. L3
Location	Northwest Region/ Katsina/ Unguwan yari adjacent police station	
Residential type	Single family Duplex	
Designer	Mallam Manu Abdul	
Construction date	2008	
Style/Tendency	Figurative classicism	


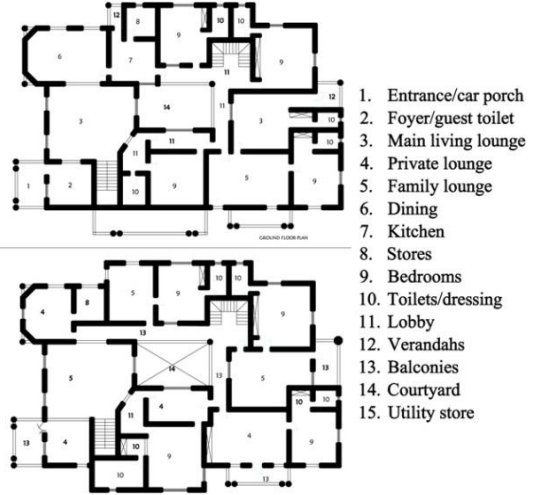

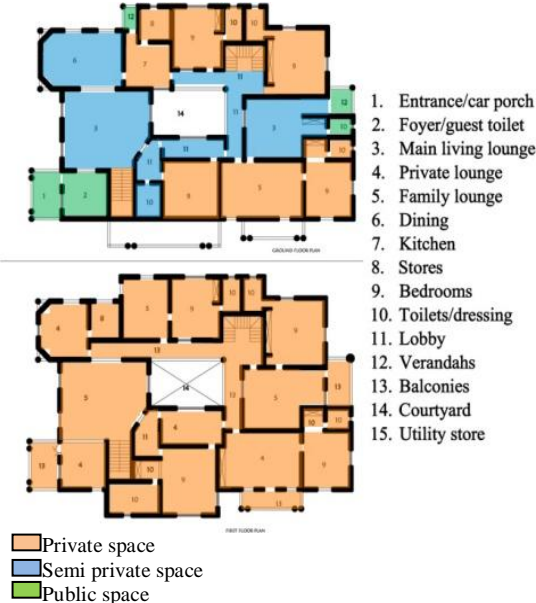
Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features






Roof style	Column/Arch style	Special feature
 <p><i>Traditional parapet roofing style with pointed pinnacle</i></p>	 <p><i>Square columns with straight beams</i></p>	 <p><i>Stone butress partitioning the room</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>Rectangular windows with wooden frame and louvers glasses</i></p>	 <p><i>Steel door with wooden frame</i></p>	 <p><i>Ash paint on plastered wall surface with stone claddings round the entrance building</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Faisal Abdulsalam	APPDX NO. I.4
Location	Northwest Region/ Katsina/ New layout along Muhammed Buhari rd.	
Residential type	Single family Duplex	
Designer	Mallam Sa,ad Raji	
Construction date	2012	
Style/Tendency	Postmodern classism	

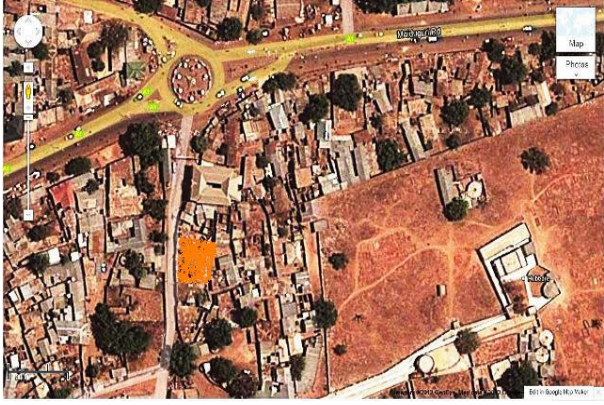

Site location	Plan and units
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ol style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roof with concrete fascia board set in courtyard</i></p>	<p>Column/Arch style</p>  <p><i>round classical columns with semi-circle arches</i></p>	<p>Special feature</p> <p style="text-align: center;"><i>No special feature</i></p>
<p>Window design</p>  <p><i>Rectangular aluminum windows with sand cement design round the windows</i></p>	<p>Doorway design</p>  <p><i>Simple doorway with modern chines door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Unpainted wall surfaces with no texture or decoration</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Muhammed Ibrahim	APPDX NO. J.1
Location	Northwest Region/ Sokoto/ off Maiduguri road along shehu mosque	
Residential type	Single family Duplex	
Designer	Architect Dahiru Umar	
Construction date	2009	
Style/Tendency	Postmodern classicism	


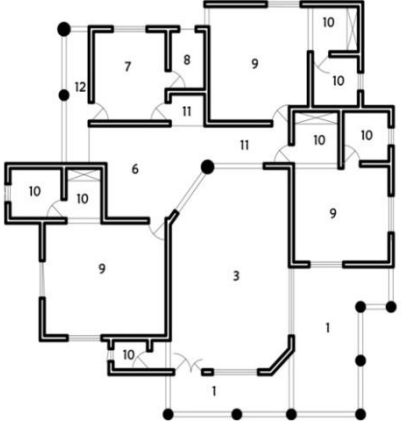
Site location	Plan and units
	
Pictorial view	Spatial organization
	


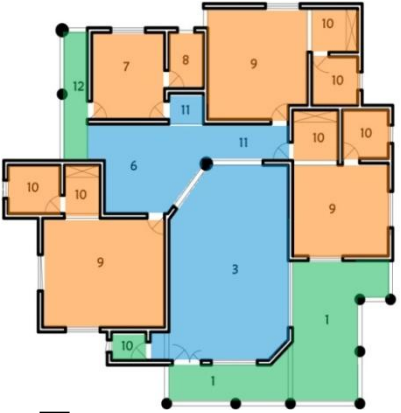
Built Elements/Features

<p>Roof style</p>  <p><i>Combination of different roofing style</i></p>	<p>Column/Arch style</p>  <p><i>round classical columns with straight beams</i></p>	<p>Special feature</p>  <p><i>Recess window on the roof for lightening</i></p>
<p>Window design</p>  <p><i>Rectangular aluminum windows with semi-circle curve design and sand cement grooving design</i></p>	<p>Doorway design</p>  <p><i>Simple doorway with modern chines door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Milk color paint on the wall surfaces with no texture or decoration</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ali Yuguda	APPDX NO. J.2
Location	Northwest Region/ Sokoto/ metropolitan city Abdullahi Fodio road	
Residential type	Single family Bungalow	
Designer	Architect Mohammed A Vwa	
Construction date	2011	
Style/Tendency	Abstract classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store



Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features



<p>Roof style</p>  <p><i>Pitch and gable roof with wooden fascia board</i></p>	<p>Column/Arch style</p>  <p><i>round classical columns with curved arches and sand cement design at the edges of the arches</i></p>	<p>Special feature</p>  <p><i>Round rosette positioned on the gable facade in white color</i></p>
<p>Window design</p>  <p><i>Rectangular aluminum windows with sand cement grooving design line round it</i></p>	<p>Doorway design</p>  <p><i>Simple doorway with modern chines door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Milk color paint on the wall surfaces with colonial designs on the arches and edges edges of the building</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Mamman Usman	APPDX NO. J.3
Location	Northwest Region/ Sokoto/ opposite young shall grow bypass road	
Residential type	Single family Bungalow	
Designer		
Construction date		
Style/Tendency	Postmodern classicism	


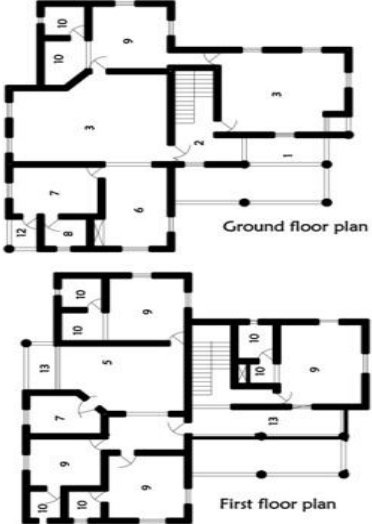


Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features







Roof style  <i>Parapet wall roofing style with cement concrete barrel vault</i>	Column/Arch style  <i>round columns with straight beams</i>	Special feature  <i>Barrel vault laid on top of the first floor</i>
Window design  <i>Rectangular aluminum windows with semi-circle recess</i>	Doorway design  <i>Simple doorway with modern chines door at the entrance</i>	Color/texture/ornamentation  <i>Grey/ dark brown color paint on the wall with no decorative texture</i>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Narsir Bellal	APPDX NO. J.4
Location	Northwest Region/ Sokoto/ behind Kofar Rimi clinic salau street	
Residential type	Single family Duplex	
Designer	Architect Babaji Gombe	
Construction date	2011	
Style/Tendency	Postmodern classicism	



Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features






Roof style	Column/Arch style	Special feature
 <i>pitch roof with concrete fascia board</i>	 <i>Vernishin round columns (al-amudi) with straight beams</i>	 <i>cement concrete balustrade with curved sand cement fillings in between</i>
Window design	Doorway design	Color/texture/ornamentation
 <i>Rectangular aluminum windows with sand cement grooving round the windows</i>	 <i>Simple doorway with modern Chinese door at the entrance</i>	 <i>milk color paint on the wall with colonial decorative designs on the wall edges</i>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Aminu Auwal	APPDX NO. K.1
Location	Northwest Region/ Hadeja/ along Kadume Pri Sch zamzam street	
Residential type	Single family Duplex	
Designer		
Construction date		
Style/Tendency	Abstract classicism	




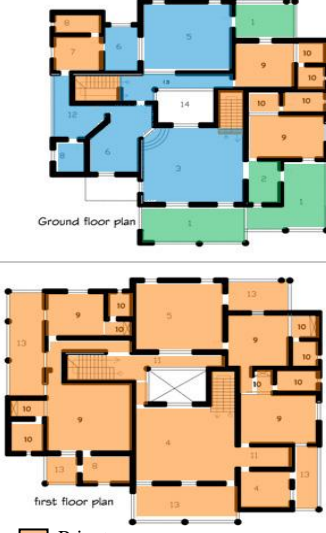
Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features


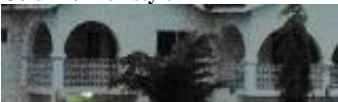




<p>Roof style</p>  <p><i>simple modernist parapet wall roofing system</i></p>	<p>Column/Arch style</p> <p style="text-align: center;"><i>Access denied</i></p>	<p>Special feature</p>  <p><i>semi-circle sand cement shading devices</i></p>
<p>Window design</p>  <p><i>small Rectangular aluminum windows around identical semi-circle shading devices</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern aluminum door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>ash color paint with yellow in around window spaces</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Dr Manu Maigari	APPDX NO. K.2
Location	Northwest Region/ Hadeja/ Dubantu zone Dan kanya street	
Residential type	Single family Duplex	
Designer	Architect Kabir Abubakar	
Construction date	2009	
Style/Tendency	Postmodern classicism	



Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features







Roof style	Column/Arch style	Special feature
 <p><i>pitch and gable roof all through with wooden fascia board and projected wall that defines the courtyards' position</i></p>	 <p><i>round columns with round capitals and semi-circle arches in both first and second loors</i></p>	 <p><i>Projected wall beyond the roof skyline used to defines the position of the courtyard</i></p>
Window design	Door waydesign	Color/texture/ornamentation
 <p><i>Rectangular modern aluminum</i></p>	 <p><i>simple doorway with modern chine door at the entrance</i></p>	 <p><i>milk color paint on the wall without any decorative texture</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Umar Isa Mai Kante	APPDX NO. K.3
Location	Northwest Region/ Hadeja/ Gumel Hadeja road mai sanda street	
Residential type	Single family Duplex	
Designer	Architect Garba Muktar	
Construction date	1985	
Style/Tendency	Figurative classicism	


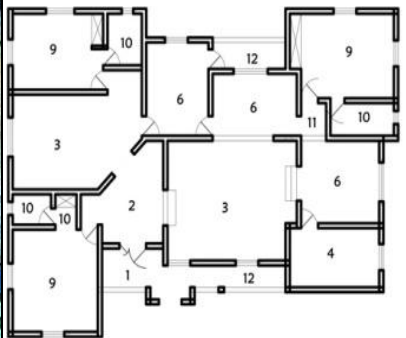

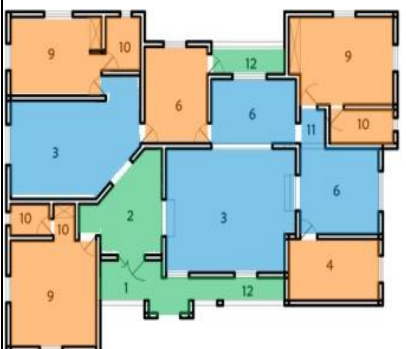
Site location	Plan and units
	
Pictorial view	Spatial organization
	

Built Elements/Features






Roof style	Column/Arch style	Special feature
 <p><i>Parapet wall roofing style with traditional pinnacles</i></p>	 <p><i>square columns with straight beams filled with modernist hollow burnt bricks</i></p>	 <p><i>cement concrete stair leading to the flat roof for maintainainance</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>simple modernist Rectangular aluminum windows</i></p>	 <p><i>simple doorway with casement aluminum door at the entrance</i></p>	 <p><i>White/light green color paint on the wall surfaces with filled burnt bricks</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Ishaka Mohammed	APPDX NO. K.4
Location	Northwest Region/ Hadeja/ Right on Gumel-Hadeja rd. OPP Nani Pri	
Residential type	Single family Bungalow	
Designer	Architect Kabir Abubakar	
Construction date	2011	
Style/Tendency	Abstract classicism	


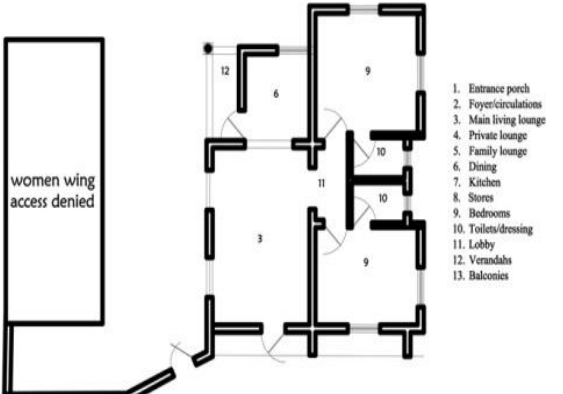
Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets 11. Lobby 12. Verandahs 13. Balconies <p> Private space Semi private space Public space </p>


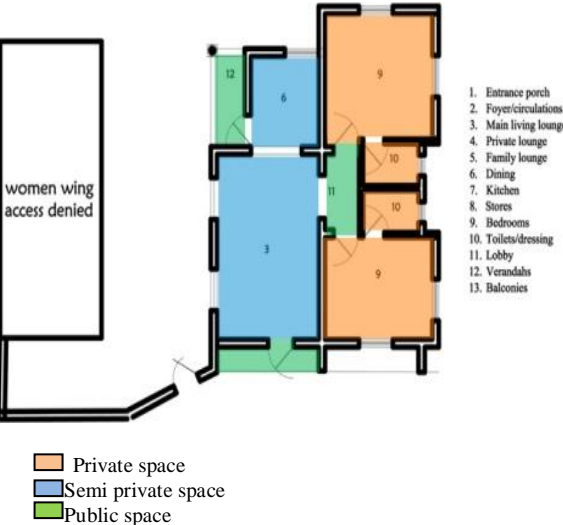
Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with concrete fascia board</i></p>	 <p><i>Square columns and straight beam with grooving designs</i></p>	<p><i>No spacial features</i></p>
Window design	Door design	Color/texture/ornamentation
 <p><i>rectangular aluminum sliding windows with grooving lines round the windows</i></p>	 <p><i>simpwayle doorway with modern chines door at the entrance</i></p>	 <p><i>Grey /milk color on the wall surfaces and white paint grooved desgnsd texture</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Idiris Adam	APPDX NO. L.1
Location	Northwest Region/ Birnin Kebbi/ New layout Citome street	
Residential type	Single family Bugalow	
Designer	Master-mason Yahaya Ibrahim	
Construction date	1990	
Style/Tendency	Figurative classicism	

Site location	Plan and units
	


Pictorial view	Spatial organization
	


Built Elements/Features

<p>Roof style</p>  <p><i>Parapet wall roofing style with traditional pinnacles</i></p>	<p>Column/Arch style</p>  <p><i>square columns with straight beams attached to the main building</i></p>	<p>Special feature</p>  <p><i>Sand concrete block pinnacles at the edges of the roof</i></p>
<p>Window design</p>  <p><i>Wooden frame louvers windows with transparent glasses</i></p>	<p>Doorway design</p>  <p><i>simple doorway with wooden flush doors at the entrances</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Milk/grey color paint on the wall surface with nodecorative texture</i></p>







The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Sanusi Ahmed	APPDX NO. L.2
Location	Northwest Region/ Birnin Kebbi/ Samu Naka road Makama street	
Residential type	Single family Duplex	
Designer	Architect Ahmed Ja'afar Ahmed	
Construction date	2012	
Style/Tendency	Postmodern classicism	

Site location	Plan and units
	

Pictorial view	Spatial organization
	

Built Elements/Features







<p>Roof style</p>  <p><i>pitch roofing style with projected gable end and fixed glass for lighting</i></p>	<p>Column/Arch style</p>  <p><i>square columns with straight beams attached to the main building</i></p>	<p>Special feature</p>  <p><i>Gable projection with roof lighting</i></p>
<p>Window design</p>  <p><i>rectangular aluminum sliding windows with grooving lines round the windows</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chimes door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>White color paint on the wall surface with designed tiles decorative texture</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Usman Shehu	APPDX NO. L.3
Location	Northwest Region/ Birnin Kebbi/ Right on Gumel-Hadeja road	
Residential type	Single family Bungalow	
Designer	Architect Isa, A & Sa'ad Raji	
Construction date	2010	
Style/Tendency	Postmodern classicism	


Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies <p style="text-align: center;">open courtyard premises</p>
Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance porch 2. Foyer/circulations 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies <p style="text-align: center;">open courtyard premises</p> <ul style="list-style-type: none"> Private space Semi private space Public space


Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>conical roof with sand cement concrete parapet wall</i></p>	 <p><i>square columns with straight beams and curved at edges</i></p>	 <p><i>Traditional symbols on the wall surfaces</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>rectangular aluminum sliding windows with fixed glass for lighting</i></p>	 <p><i>simple doorway with modern chine door at the entrance</i></p>	 <p><i>Off white color paint on the wall surface with traditional decorative symbol</i></p>





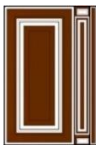

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Abubakar Maigari	APPDX NO. L.4
Location	Northwest Region/ Birnin Kebbi/ Birnin Kebbi Argungu rd. Kalau St.	
Residential type	Single family Duplex	
Designer	Architect Sa;ad Raji	
Construction date	2011	
Style/Tendency	Postmodern Classicism	

Site location	Plan and units
	

Pictorial view	Spatial organization
	

Built Elements/Features

<p>Roof style</p>  <p><i>pitch and gable roof with flashing on the gable wall surfaces</i></p>	<p>Column/Arch style</p>  <p><i>round columns with straight beam & curved edges</i></p>	<p>Special feature</p>  <p><i>fixed square windows with louvers for air and lighting</i></p>
<p>Window design</p>  <p><i>Simple rectangular aluminum window in both square and semi-circle designs</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door design</i></p>	<p>Color/texture/ornamentation</p>  <p><i>white/butter color paint designed on the wall surfaces with stone cladding on fences</i></p>






The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Lirwam Musa	APPDX NO. M.1
Location	Northwest Region/ Gusau/ Behind Sarin Kudu Pri Sch, Shehu Link	
Residential type	Single family Duplex	
Designer	Architect Sarajo Ali	
Construction date	2012	
Style/Tendency	Postmodern Classicism	

Site location	Plan and units
	


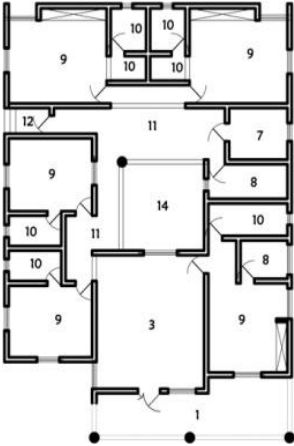
Pictorial view	Spatial organization
	


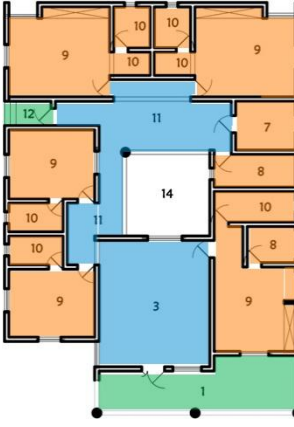
Built Elements/Features

<p>Roof style</p>  <p><i>pitch roof with projected gable designs and cement concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>round columns with straight beam & steps at the edges</i></p>	<p>Special feature</p> <p style="text-align: center;"><i>No special features</i></p>
<p>Window design</p>  <p><i>modern rectangular aluminum windows with sand cement designs in the main building</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chine door design at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>Green color paint with colonial designed on the edges of the wall surfaces</i></p>



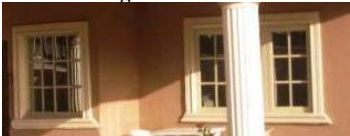


The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Hajiya Maimuna Mahmud	APPDX NO. M.2
Location	Northwest Region/ Gusau/ along kwatarkwatahs road	
Residential type	Single family Bungalow	
Designer	Architect Wahab Dan Bazau	
Construction date	2012	
Style/Tendency	Postmodern Classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store

Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features




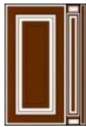

<p>Roof style</p>  <p><i>pitch roof with projected gable designs and cement concrete fascia board</i></p>	<p>Column/Arch style</p>  <p><i>round classical columns with shallow arches and some colonial effects</i></p>	<p>Special feature</p> <p style="text-align: center;"><i>No special features</i></p>
<p>Window design</p>  <p><i>modern rectangular aluminum windows with sand cement designs</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>brown color paint with colonial designed on the windows and the wall edges</i></p>

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Ishakka Abdul-Kareem	APPDX NO. M.3
Location	Northwest Region/ Gusau/ along kwatarkwatahs road new layout	
Residential type	Single family Duplex	
Designer	Architect Auwal Abdulraham Abdua	
Construction date	2012	
Style/Tendency	Postmodern Classicism	


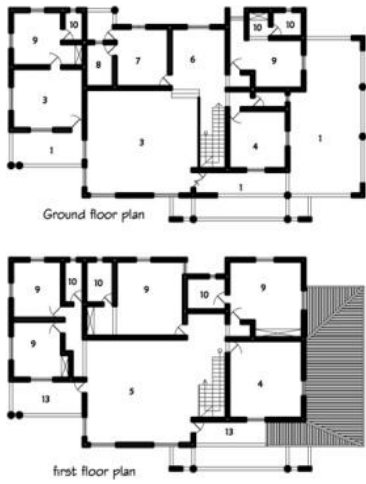
Site location	Plan and units
	
Pictorial view	Spatial organization
	



Built Elements/Features

Roof style	Column/Arch style	Special feature
 <p><i>pitch roof with cement concrete fascia board</i></p>	 <p><i>round classical columns with straight beams without any effects</i></p>	<p><i>No special features</i></p>
Window design	Doorway design	Color/texture/ornamentation
 <p><i>aluminum windows with both straight and semi-circle colonial designs</i></p>	 <p><i>simple doorway with modern chines door at the entrance</i></p>	 <p><i>brown/white color paint with colonial designed on the windows and the wall edges</i></p>


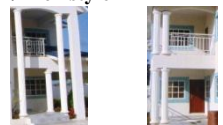


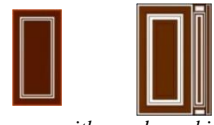

The Impact of Postmodern architecture in Contemporary Residential buildings of Northern Nigeria

Owner	Alh Zubairu Mohammed	APPDX NO. M.4
Location	Northwest Region/ Gusau/ New layout Masakara street	
Residential type	Single family Duplex	
Designer	Architect Ishakku Sukur	
Construction date	2011	
Style/Tendency	Abstract Classicism	

Site location	Plan and units
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store

Pictorial view	Spatial organization
	 <ul style="list-style-type: none"> 1. Entrance/car porch 2. Foyer/guest toilet 3. Main living lounge 4. Private lounge 5. Family lounge 6. Dining 7. Kitchen 8. Stores 9. Bedrooms 10. Toilets/dressing 11. Lobby 12. Verandahs 13. Balconies 14. Courtyard 15. Utility store <p> Private space Semi private space Public space </p>

Built Elements/Features

<p>Roof style</p>  <p><i>pitch roof with gable at the entrance and wooden fascia board</i></p>	<p>Column/Arch style</p>  <p><i>both round and rectangular columns with straight beams/shallow arches</i></p>	<p>Special feature</p>  <p><i>Triangular design at the center of gable</i></p>
<p>Window design</p>  <p><i>aluminum casement windows with projected designs beyond the surfaces</i></p>	<p>Doorway design</p>  <p><i>simple doorway with modern chines door design at the entrance</i></p>	<p>Color/texture/ornamentation</p>  <p><i>ligh blue/white color paint on the wall surfaces with recess in the windows</i></p>

