

The Architecture of Terra Incognita: Unraveling the Labyrinth in the “Unknown” Nigerian Architecture

C. Chuba Jon-Nwakalo Chuba O. Odum

Department of Architecture, Faculty of Environmental Studies, University of Nigeria, Nsukka(Enugu Campus)

Abstract

This paper examined the erstwhile prevailing belief that Nigeria and indeed, Africa, lacked its own well developed architecture; stemming from its lack of original and authentic civilization. Thus, African architecture and art were perceived by some early Western explorers and scholars as *Terra Incognita* (or Unknown Territory); not having been explored by these explorers and therefore thought to be lacking in originality and authenticity. The works of early Western voyagers tended to cast aspersions on African civilization; including its history, art and architecture. Africa was thus perceived from derogatory light. Moreover, the prevailing view was that what was characterized as Nigerian (African) Architecture was actually borrowed works of European architects and artists. At best, early Western writers posited that African art discovered in early twentieth century could not have been produced by the African. The Ife Head, for instance, was credited to other lost ancient civilizations by explorers such as Leo Frobenius. However, this study found evidence from the writings of other scholars to counter this hypothesis. Through reviewing works on discovered remains found in Nok, Ife, Benin City, and Igbo-Ukwu, it became evident that Nigeria (Africa) had authentic art and architecture. Using review and analysis of relevant literature it was shown that Africa was richly endowed with ubiquitous archeological evidence of art and architectural artifacts. From the writings of Bogda Prucnal-Ogunsote, it was revealed that Nigerian architecture could be classified into different periods, each identifiable by distinct features, similar to the classifications of Western architecture and those of other civilizations.

Keywords:

Terra Incognita: Unknown Territory

Architecture of Terra Incognita: Unknown architecture

Labyrinth: Maze

Unraveling: By unraveling the Labyrinth, one implies the notion of deconstructing the myth of the unknown or hidden territory. To “unravel” is analogous to “disentangling” as if it were a “mystery”.

1. INTRODUCTION

The question of what constitutes Nigerian Architecture or indeed, African Architecture, is fascinating and it has always been a sensitive topic for Nigerian and other African scholars alike. This topic is especially sensitive whenever it is discussed in public fora. If an African, or especially, a Nigerian, is a participant in the conversation, albeit, perfunctorily, he or she might at once take notice that the focus of the dialogue was on Europe, the Americas or Asia with their perceived superior historical and cultural attributes, while Africa, on the other hand, was prone to being perceived as possessing inferior historical and cultural attributes. Sometimes, the perception would border on *primitivism* or being seen in *crude* and *uncivilized* light. If the other participants in the forum were not circumspect, they might run the risk, whether intentionally or not, of wildly offending the African’s (Nigerian’s) sensibilities. This could happen if the defaulting participant made a crass, even if inadvertent, comments as to what is or what is not African (Nigerian) **Architecture**. This apparent misperception might be attributable to lack of complete information on what actually constitutes African or Nigerian Architecture and art. It is this apparent misperception on the part of the explorers which has tended to give rise to the notion of “the architecture of the *unknown*” with respect to Africa.

Indeed, over periods in history, European explorers had tended to characterize many a territory as “unknown”, perhaps understandably so, because they had not been explored by these voyagers. While these explorers might have perceived this term as innocuous or even eulogistic, others who are the subject of this characterization might be inclined to have taken it as pejorative. They view “unknown” as a rather pejorative and even disparaging term; a subtext that camouflaged the derogatory metaphor that might have formed the underlying opinion of the explorer or writer.

The phrase itself appears to have originated with Roman cartographers, because when they drew a land area that had yet to be “explored”, they would refer to it as “Terra Incognita”, in other words, an unknown territory. (Williams and Jackson, et. al. 1975). This practice continued with successive explorers.

Christopher Columbus, for instance, followed this tradition when he crossed the Atlantic and “discovered” the “New World”. Thus, many Western writers such as David Hume, George Hegel, Hugh Trevor-Roper and others, had also been accused of tending to follow suit in this tradition, presenting a rather poor image of Africa in their writings. (Chukwu 2015). This tendency might also be associated with the long-held view in colonial literature that “Dark” Africa lacked authentic history or for that matter, authentic Architecture and Art. This

worldview appears to stem from the antiquated and much discredited view of colonial perception of Africans as too primitive to possess any well developed civilization to be reckoned with. This is obviously an aberration given the findings in contemporary African art and architectural literature.

In any event, contrary to this erroneous prevailing perception at the time that Africa (Nigeria) lacked authenticity and originality in its civilization, and by extension, its Architecture and art, evidence through works of some contemporary researchers and scholars, has shown otherwise (Osasona 2007; Chukwu 2015).

This apparent aberration in Western perception of African civilization has been well documented by scholars (Anyamba 2011). A typical example can be observed in the Western reaction to the discovery of *Ife* sculpture (Ife head) in the first half of the twentieth century. At that time, many Western scholars readily found these near pristine pieces of art work analogous to the highest achievement of ancient Greek or Roman art.

Frobenius and the Ife Head

Initially, the German ethnologist and archaeologist, Leo Frobenius (1913), had a dissenting opinion on these works of art. He preferred instead to opine that the Ife head was not of African origin. However, further research later convinced him that it was an African artifact. When he changed his opinion, his findings became a watershed event among scholars of African ethnology. Indeed, his discovery of similar head undermined the existing Western understanding of African civilization. As at that time, Western scholars doubted the ability of Africans to have ever had a civilization which was capable of creating artifacts of such quality. Looking for an explanation of what he thought was an unusual occurrence, Frobenius proposed the notion that these sculptures were the handiwork of a colony of ancient Greeks established in the Thirteenth Century B.C., a colony which he further hypothesized could be the origin of the ancient legend of the lost civilization of *Atlantis*. However, later research revealed these statues to be indigenous African sculpture which attained an unusually high degree of realism and refinement. It was this high level of refinement which exceeded the European expectation of the African and led to Frobenius' theory that the sculpture belonged to a different civilization. Finding evidence to the contrary, however, he was later to retract such a speculation. Frobenius, through his work on Archeology and prehistoric art, recognized that African Art and culture were as significant in human history as that of other continents, a view not commonly held in his time.

Frobenius' misunderstanding of the Ife Head (a piece of Nigerian art), and his epiphany, in later recognizing it as he did is a watershed event apt for explaining Western failure to appreciate Nigerian Art and Architecture as well. This misunderstanding which was typical of Western explorers relative to African (Nigerian) civilization forms the theoretical underpinnings and framework for this paper.

Consequently, this paper seeks to *unravel*, and perhaps expound on the notion of the so-called "Unknown Architecture", "Architecture of 'Terra Incognita'", "Architecture of the Obscure" as it were, through employing the tools of previous research and writings (literature review) on the subject.

2.METHODOLOGY AND DATA

The data for this paper are primarily descriptive based on literature review. Data were gleaned from previous research and writings of earlier scholars on the subject. Literary works on Archeological finds were reviewed in order to analyze available evidentiary material in the pursuit of evidence to buttress our *a priori postulations*. Additionally, personal observations of the writers and discussions held with other scholars who have experience in the subject also form part of the methodology for this work.

3.LITERATURE REVIEW

The idea of "**unraveling**" the labyrinth of Terra Incognita is important and significant to show that when the postulation that African (or Nigerian) art and architecture were "unknown" from the purview of the explorer community, it was their negative perception of this geographical area which foreshadowed their ability to see more clearly to appreciate the continent for its rich archeological values. The evidence was available through significant archaeological research efforts as later became evident in later works such as those of Leo Frobenius (1913). With Frobenius, what was thought to be primitive or non-existent was later revealed to be flourishing civilizations. His earlier theory about the mythical "African Atlantis" that this lost civilization was the source of great African civilization, including its monumental architecture, was later revised to accept the notion of a greater African civilization whose source was indigenous African society (Cesaire 1955).

In the essay, "Discourse on Colonialism", Aime Cesaire (1955) quoted him as praising African people as being "civilized to the marrow of their bones" contrary to the derogatory views expounded by colonial propaganda. For him to have expressed such a view about African civilization at a time when it was unpopular to do so was indeed profound and refreshing.

Other writers have as well shown that evidence of African civilization existed in pre-colonial times. If the use of iron tools consisted in the measure of how advanced a society's civilization is, then the plethora of archeological finds unraveling the use of metal (iron, bronze, and copper) in Nigeria validates the claim of a significant African civilization. For instance, Okpoko (1999), posited that "patterns of Igbo building architecture

reflected the cultural, environmental and defense needs of the people at any given period “. In other words, these factors are germane attributes of the pre-colonial Igbo architecture. Chukwu (2015) expounded on the notion that the guild of itinerant iron working professionals who traversed the Igboland provided tremendous support to agriculture and home building. Blacksmiths from Awka, Nkwerre, Abriba and Nsukka provided this needed technical support. The technical support and activities of these blacksmiths lend considerable weight and credence to a thriving African civilization in pre-colonial times. He further advanced the notion that the Rop Rock shelter on the Jos Plateau provides evidence of continuity of occupation from the Late Stone Age to Early Iron Age.

Moreover, evidence of the use of iron for tools appeared in Nok culture as far back as 550 BC and iron smelting was supposed to have been independently discovered in the region before 1000 BC. (Fagg 1969; Miller and Van Der Merwe 1975)

Agboola and Zango (2014) showed in their writing that the Hausas of Northern Nigeria had a thriving traditional architecture which predated colonial times. In a somewhat similar vein, Prucnal-Ogunsote (1994), referred to Oliver (1976) and posited that “the more stable and enduring towns of pre-colonial Africa developed because of the intense ritual of market activity”. She elucidated the factors which determined the development of these “Pre-Industrial cities” of Northern Nigeria (Hausa) and Western Nigeria (Yoruba) as spiritual or cultural. She also pointed out that in the Northern Nigerian City of Kano, group masons and other specialized trades could be found, in effect suggesting evidence of organized pre-colonial construction activity.

Prucnal-Ogunsote’s (1994) writings on the “Classification of Nigerian Architecture” shed some light on how periods can be distinguished on the basis of building characteristics and sub regional typologies within Nigeria. In short, she presented a synthesized classification of Nigerian Architecture, analyzing the trend from historical style and traditional architecture through contemporary times. Her ideas tried to show that Nigerian Architecture could be classified much like Western architecture is classified according to periods and styles.

The writings of Kililo Mtamu on “Architecture of African Origin: Beyond the Distant Ethnic Onslaught” (Mtamu 2015) are profound and show how various regions of Africa had architecture and art that predated colonialism. In short, his work tried to show that African civilization had not received the credit that it deserved, especially with regard to its contributions to Architecture and Art.

Deconstructing the Myth of Architecture of Terra Incognita

The term *Terra Incognita* was coined by ancient Roman cartographers to describe those areas of the world still unexplored; landscapes of great mystery and allure, replete with the promise of discovery. (Mulligan 1998). To a curious explorer, Terra Incognita, appears to connote implications and possibilities inherent in any exploration, whether a tasking physical adventure or an intuitive mental search.

Further, Terra Incognita is defined by the Webster’s New Collegiate dictionary as Latin for “unknown and unexplored region”, an “unknown land or unexplored country or field of **knowledge**”.

Africa, as a continent, was an *unknown* and *unexplored* region for a long time to the European explorers. For this reason the African continent was dubbed “the Dark Continent” or “the unknown continent” by some early explorers. Thus, its architecture was similarly perceived as “the Unknown Architecture”. The Nigerian Architecture falls within the realm of this *pejorative* description. It is pejorative in the sense that contemporary research in archeology and traditional architecture has altered this point of view, giving new meaning to the concept and showing that colonial assumptions about African civilization, including its Architecture and Art, might not have been completely accurate.

Evidence of African Civilization

Based on evidence found in archeological data, Africa had a thriving civilization, with art and architecture to boot, before the arrival of the European explorers. (Carr 2014; Mtamu 2015) Although undocumented in the outset of Western colonial contacts, many archeological finds have unraveled troves of artifacts to buttress the claim of evidence of existence of robust collection of Art and architecture. These are manifest in many African archeological sites, beginning with Egypt, Sudan and the Sahel in the north, arcing through the west in Nigeria, Ghana, Sierra Leone, touching East Africa in Ethiopia, Eritrea and Kenya and ending in the south in Zimbabwe (Great Zimbabwe). (Mtamu 2015) Other great examples abound: the Aksumite, Ashanti, Timbuktu, and Zulu. The Nigerian archaeological literature is replete with notable examples of finds in art and architecture. Some of these significant examples are the Nok Culture, Ife, Benin City and Igbo-Ukwu. Zimbabwe has some of the more monumental architectural artifacts, such as the Great Zimbabwe; Khami; Danamombe; Mutoko and in Ghana we find the Ashanti Halls of Justice, Kumasi. These archeological examples constitute strong evidence of authentic African art and architecture that are far reaching, countering any view to the contrary.

Examples of Nigerian Archeological Artifacts

As indicated above, archeological evidence has revealed that Africa is awash with significant examples of art and architectural artifacts. What distinguish these examples are their originality, antiquity and authenticity, which serve as pre-colonial evidence of thriving original and authentic civilizations perhaps as far back as 1000 BC. Following are some of these examples.

Nok Culture

Evidence of Iron Age and the use of iron were found to have existed in Nigeria as early as 550 BC. (Fagg 1969) Nok culture is an early Iron Age population which was discovered in the village of Nok in the present day Kaduna State, Northern Nigeria. The people of the region are widely known for their terracotta sculptures which were first discovered in early twentieth century (ca. 1928).

Evidence of the use of iron for tools appeared in this culture as far back as 550 BC and iron smelting was claimed to have been independently discovered in the region before 1000 BC. (Fagg 1969; Miller and Van Der Merwe 1975) As indicated earlier, if the use of metal tools is considered a measure of the level of sophistication of a society's civilization, then the foregoing examples definitely put Africa, especially Nigeria, squarely at the center in the league of such societies.

Benin City

The ancient City of Benin is ubiquitous with remarkable examples of great artifacts of art and architecture. Not only do the archaeological finds depict great sculptural works but also great architectural specimens. These architectural specimens are grand and monumental in scale. This makes them enduring and very significant. The significance is further evident in the commentaries attributed to certain Western explorers who visited the city in 17th century (Carr 2014).

Upon seeing Benin City in 1602, a Dutch explorer by the name, O. Dapper, was so impressed that he commented in his diary as follows:

"It seemed to be very big, when you go into it, you enter a great broad street, which is not paved, and seems to be seven or eight times broader than the Warmoes Street in Amsterdam [the capital of Holland]. The street is straight and does not bend at any point. It is thought to be four (4) miles (6.4 kilometers) long. At the gate where I went in on horseback I saw a very big wall, very thick and made of earth with a very deep and broad ditch outside it...And outside the gate there is also a big suburb. Inside the gate and along the great street just mentioned, you see many other great streets on either side, and these are also straight and do not bend..."

"The houses in this town stand in good order, one close and evenly placed with its neighbor, just as the houses in Holland stand....They have square rooms, sheltered by a roof that is open in the middle where the rain and wind and light come in. The people sleep and eat in these rooms, but they have other rooms for cooking and other purposes....."

The king's court is very great. It is built around many square shaped yards. These yards have many surrounding galleries where sentries are always placed. I myself went into these courts far enough to pass through four great courts like this and yet wherever I looked I could see gate after gate which opened into other yards....."

The foregoing appears to unravel not only evidence of monumental architecture as seen in the walls but also a revelation of the existence of a well planned town (or city) with conscious street layouts.

Benin City, located in the former Midwest region in Southern Nigeria, now capital of Edo State, was a magnificent walled city, with such impressive structures to have motivated this explorer to have made such remarkable observations. The city walls were a combination of ramparts and moats. It was considered, at the time, to be the largest man-made structure lengthwise, measuring about 16,000 km (sixteen thousand kilometers) in a mosaic of about 500 (five hundred) interconnected settlement boundaries and was further viewed as the largest earthwork in the world. It enclosed 6,500 km² (six thousand five hundred square kilometers) of community lands. (Wesler 1998)

Igbo-Ukwu

Similar to Benin City in significance, the town of Igbo-Ukwu, located between the major towns of Awka and Nnewi, close to the major commercial town of Onitsha in Anambra State, Nigeria, derives its renown from the three (3) archaeological sites that were excavated there in 1959 and 1964 by Thurstan Shaw (Apley 2001; Honour 2005). Although the finds in Igbo-Ukwu are not architectural artifacts per se, the quality and scope of the archeological artifacts lend credible support to the notion that pre-colonial Nigeria and indeed, Africa, had authentic art and indeed, original civilization. Excavations from these sites revealed striking bronze artifacts, highly sophisticated bronze metal working culture dating as far back as ninth century. Further, the sites revealed more than 700 high quality artifacts of copper, bronze and iron, as well as about 165,000 glass, carnelian and stone beads, pottery, textiles and ivory. These represented the oldest bronze artifacts known in West Africa, having been manufactured centuries before the emergence of other known bronze-producing centers in West Africa such as Ife and Benin. These archeological finds further authenticate and validate indigenous African civilization.

Nok, Igbo-Ukwu, Benin and Ife are noteworthy examples of evidence of a far more sophisticated civilization that thrived in this part of the world prior to colonial times. They might have been "unknown" or "obscure" as it were, but only "unknown" because as indicated earlier, such an expectation might have eluded, or perhaps, defied the imagination of the early explorer.

America the "Terra Incognita"

To be "unknown", something has to be significantly impalpable. Based on earlier Western beliefs, African

civilization (its way of life including its art and architecture), was non-existent. This is similar to Christopher Columbus' exploration of America where he claimed its discovery in 1492. This claim might have been inspired by the European explorer cartographers who had not had access to this region prior to Columbus' arrival and therefore considered it "Terra Incognita".

Although this work is not about America or the voyages of Christopher Columbus, it is pertinent here, to draw an analogy between the early European voyagers' experience in both regions of America and Africa.

Christopher Columbus (or Cristoforo Colombo) was an Italian explorer, navigator and colonizer, who under the Catholic Monarchs of Spain, completed four voyages across the Atlantic Ocean (Bergreen 2012). Those voyages and the efforts to establish settlements on the island of Hispaniola initiated the permanent European colonization of the New World. Prior to this activity, the New World (the Americas) was considered "Terra Incognita" or "**unknown territory**". In other words, it was the Spanish-based transatlantic maritime expedition led by Christopher Columbus which encountered the Americas, a continent which was previously "**unknown**" in Europe, leading to the colonization of the Americas.

The important point to be made here is that just as the European explorer thought that the Americas were "Unknown Territory", so did he think that the African continent was "Unknown Territory". Both territories were deemed "Terra Incognita" because they were unexplored at the time.

As shown earlier, Leo Frobenius' later work largely discredited this notion, putting African civilization in its proper context. His later work, as indicated earlier clearly, showed that Africa had a thriving civilization.

Traditionalism and Vernacularism in Nigerian Architecture

There is a plethora of research on Nigerian Traditional Architecture. To this end, much can be gleaned from the available data to fathom how vernacular and traditional architecture will help to deconstruct the myth of "Unknown Architecture". First, we will attempt to decipher the difference, if any, between Traditionalism and Vernacularism in Architecture.

By definition, the difference between Traditional Architecture and Vernacular architecture is rather tenuous; To wit, Vernacular Architecture is considered "Architecture that makes use of common regional forms and materials at a particular place and time; sometimes it includes strong ethnic influences of an immigrant population; usually modest, unassuming and unpretentious and often a mixture of traditional and more modern styles or a hybrid of several styles. Houses are often owner-built by people familiar with local materials, regional climatic conditions and local building customs and techniques." (Holm 2006; Tauris 2007)

In more simple terms, Traditional Architecture is the one that people used to practice long time ago and it was good for that period of time, but Vernacular Architecture is the one that is in harmony with its environment, so it can be modern or Traditional.

The term *Vernacular* is said to derive from the Latin word, *VERNACULUS*, meaning, "domestic, native, or indigenous". (El-Shorbagy, 2006) Vernacular Architecture is further described as "Architecture that makes use of common regional forms and materials at a particular place and time; usually modest and unpretentious, and often a mixture of traditional and modern styles, or a hybrid of several styles." (CITE: Illustrated Dictionary of Architecture, The McGraw-Hill Companies, Inc., New York, 2012).

El-Shorbagy, further illustrates this concept by invoking a metaphor from Latin that is analogous to "native slave" or "home-born slave." By this analogy, Vernacular architecture is said to refer to "buildings and villages, which were built by local inhabitants" and with "the available local resources". Further expounding on this concept, Langley (1976) has described Vernacular Architecture as "architecture specific to a country and a people".

Now, what does this mean for Nigerian Architecture? Adeyemi (1975, 1976) has proposed that in the Nigerian context, Vernacular Architecture is "expressed in forms deriving from the cultural influences of Brazil, North Africa and Europe". He further posited that these "forms have a traditional base in the socio-cultural organization of the Nigerian society and the interaction between it and the other influences have crystallized into the Nigerian Vernacular Architecture".

Amole (2000) posits that Traditional or post-traditional architecture is the brand of architecture which results from the traditional form, morphology and material technology evolving through a process of selective borrowing from external sources, and the core of the original traditional dwelling is likely to endure, as the process of modification is gradual and community generated.

In identifying the elements that characterize Traditional Architecture, Gugler and Flanagan (1978) posited that the compound was the most important element in the traditional Yoruba town. Not only in Yoruba towns of Southwest Nigeria but also among the Igbo towns of Southeast Nigeria. (Chukwu 2015)

Writing on "Classification of Nigerian Architecture" Prucnal-Ogunsote (1994) explains that the combination of Traditional Architecture and Historical Styles produced Vernacular Architecture. Historical Style is described as consisting of the European Trend followed by the Colonial Style. She further characterized the Traditional Style as being constructed with thatch roofing, however, early in the development of Northern Nigerian towns, the thatched roofing changed to mud roofing (flat or dome-shaped).

4. Conclusion

This paper dealt with the subject of Architecture of *Terra Incognita*. The paper examined this concept in the context of its meaning for Nigerian and African civilization, their architecture and art. The aim was to correct the erstwhile prevailing perception promoted by the early European explorers that Nigeria and indeed, Africa lacked originality and authenticity in their architecture and art. Due to this misperception, architecture and art emanating from the continent were perceived as *unknown*.

The foregoing has shown that contrary to the opinion of these early Western explorers, such as Leo Frobenius, that Nigerian (African) Architecture and Art were obscure and that what is depicted as African art and architecture lacked originality and authenticity, evidence from archeological artifacts has shown that such an assertion may not be accurate. Indeed, because of this apparent misperception, this architecture and art were dubbed *Terra Incognita* or *the Unknown*. Going through the labyrinth of this thought-provoking subject, by delving into archaeological evidence, revealed that Nigerian (African) Architecture did exist at the time and was not obscure as postulated by the colonial explorer. The strongest evidence of Nigerian (African) Architecture and Art in pre-colonial times was seen in the archeological remains of Nok Culture, Benin City, Igbo-Ukwu and Ife. Across the continent, starting from Egypt and the Sudan and ending in Zimbabwe, evidence exists to authenticate the pre-historic existence of African civilization including its architecture and art. The archeological discoveries unraveled that in terms of pre-colonial Architecture and Town Planning, Benin City, provided a formidable example. Similarly, the Great Zimbabwe is a good study to reckon with. With respect to Art, Ife and Igbo-ukwu provided the most pristine and authentic examples to counter the notion of the lack of original works of art.

Furthermore, this paper delved into the subject of Traditional Architecture, to reveal evidence of pre-colonial Nigerian and African Architecture. Finally, the study analyzed the subject of the classification of Nigerian architecture to show that even in pre-colonial times, Nigerian Architecture had a classification which could be analogous to the classification of Western Architecture.

REFERENCES

1. Adedokun, Ade, "Incorporating Traditional Architecture into Modern Architecture: A Case Study of Yoruba Traditional Architecture", *British Journal of Humanities and Social Sciences*, 11 (1) (February 2016), 39-45.
2. Agboola, Paul Oluwagbemiga and Modi Sule Zango, "Development of Traditional Architecture: A Case Study of Hausa House Form", *International Journal of African Society, Cultures and Traditions*, 1(1) (June 2014), 61-74.
3. Amole, Bayo, "Yoruba Vernacular Architecture as an Open System" *Legacy*, 2 (2) (2000)
4. Cesaire, Aimee, *Discourse on Colonialism*, Paris and Dakar: Presence Africaine, 1955.
5. Chukwu, Joseph C., "Traditional Igbo Building Architecture: An Historical Perspective", *Arts and Design Studies*, 34 (2015), 7-15.
6. CITE, *Illustrated Dictionary of Architecture*, New York: McGraw-Hill Companies, Inc., 2012
7. El-Shorbagy, Abdel-Moniem, "Contextualism: Architecture and Context", *Urbanisme, Architecture and Design* (March 1, 2015).
8. Farago, Jason, "Architecture of Independence in Africa's Fast Growing Cities", *The New York Times*, (2017/03/16), C14
9. Fleming, John, Hugh Honour, et al, *The Penguin Dictionary of Architecture*, (6th Edition). Suffolk: The Chaucer Press, 1999.
10. Forum Biodiversity.com/Anthropology Biodiversity, "African Art & Architecture in Pre-Colonial Times (2017) 3-73.
11. Leo Frobenius. (2013, November 20) *New World Encyclopedia*, Retrieved 17:46, June 12, 2017 from http://www.NewWorldEncyclopedia.org/p/Index.php?title=Leo_Frobenius&0/did=976275
12. Mtamu, Kilio, "Architecture of African Origin: Beyond the Distant Ethnic Onslaught", *Archidatum* (02 April 2015).
13. Mulligan, Steve, *Terra Incognita*, Lawrence, KS: University Press of Kansas, 1998.
14. Olutuah, Abiodun Olukayode, "Climate Responsive Architecture and Sustainable Housing in Nigeria" *Global Journal of Research and Review*, 2 (4) (2015), 094 – 099.
15. Opaluwa, Ejiga and Paul Obi, et al. "Sustainability in Traditional African Architecture: A Springboard for Sustainable Urban Cities" *Sustainable Futures: Architecture and Urbanism in the Global South*. (27 – 30 June 2012), 97-105.
16. Prucnal-Ogunsote, Bogoda, "Classification of Nigerian Architecture", *AARCHES Journal* 1(6) (1994), 48-56.
17. Woolf, Henry Bosley, Ed. *Webster's New Collegiate Dictionary*, (11th Edition). Springfield, MA: Merriam-Webster, Inc., 2003