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## Significance of Special Concept on Traditional Architecture of the Hausas in Nigeria

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**ABSTRACT:** *This paper looked at the significance of special concepts on Traditional Architecture of the Hausas in Nigeria. Traditional architecture may be defined as an inherited art and science from the past generation in the area of planning and designing with consideration to the provision of spaces for the individual and public interest and the construction of buildings with available local building materials. The aim of this study was to conduct exploratory research on the significance of special concepts of traditional architecture of the Hausas in Nigeria, and specific objectives were used to identify and examine these concepts and their importance and how they have influenced the use of traditional building materials, technology deployed and their consequence on traditional architecture of the Hausas in Nigeria. The study critically reviewed existing literatures on traditional architecture and explores the key importance relating to the concept of Hausa traditional architecture. In addition, the research identified the factors that contribute to the concept of Hausa traditional architecture. The study concluded with a recommendation to all professionals in the built environment to embrace and adapt traditional architecture in their design provisions and execution to give identifiable character. It will be sad if our traditional building styles and construction techniques disappear from the universe. The gains derived from our local methods and materials are enormous and need to be propagated, while any inadequacies associated with the traditional approach can be improved.*

**KEYWORDS:** building materials, calligraphy, decoration, traditional architecture, walled compounds.

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## INTRODUCTION

According to Agboola, (2014), “Nigeria, a country situated in the Western part of Africa has been the location of several kingdoms and tribal states over the millennia and is divided into Northern and Southern parts with the Hausa-Fulani’s, a diverse but culturally homogeneous people living in the northern part of Nigeria”. “In recent times, the desire for foreign taste, in terms of building form, aesthetics, elevations, and materials has brought, the neglect in the use of local building concept and materials, this disregard is not unconnected with the colonial masters’ influence and the modern trends of innovation diffusion through the imposition of new models and materials on Africans traditional building,” (Umar, 2019). The research aims to study the concepts and practices of Hausa traditional architecture with the intent to conserve, preserve and restore its spatial morphology and techniques for the future generation.

The word concept may be defined as an idea, thought or notion that forms the backbone and foundation of a design or proposed design. It is the force that drives it forward. Special Concepts would therefore refer to special ideas or specific ideas that have been entrenched over time. Further to this, when we talk about the significance of special concepts on the traditional architecture of the Hausa in Nigeria, we are simply referring to those special ideas and what forces that have driven the evolution of traditional architecture of the Hausa in Nigeria. Generally speaking, the fundamental concepts in Hausa traditional architecture are tailored towards achieving physical comfort, visual connection to the surrounding environment, social relation and interaction, attention to privacy (segregation of spaces between men and women), optimum use of climatic and cultural elements as well as maximum use of the climate (use of domed and flat roofs) and brightness of exterior and interior spaces (coloured walls, colourful ornaments and openings), geometry and proportions. Plate 1: shows a coloured engravings on external wall, a well-known special concept of Hausas traditional architecture.



Plate 1: Coloured Engravings on External Walls of a Building in Jigawa State.  
Source: Pinterest, 2017

Nigeria is populated with diverse tribes but these tribes are culturally homogeneous to a large extent. Nigeria is a country that parades numerous traditional buildings of different concepts in different regions of different climatic conditions, socio-economic and cultural backgrounds. The focus for us however, is the Hausa people and their traditional architecture concepts. Agboola and Sule (2017), referred to tradition as the cultural ways of the people. Therefore, design in traditional architecture reflects the cultural lifestyle of the people and represents the symbol of the heritage of the residents. Hence, response to culture, spirituality, tradition, material, environmental and socio-economic design of the society cannot be over-emphasized in architecture. The structures of the traditional Hausa-Fulani architecture have a special aura around them and they are of various shapes and sizes. The variety and quality of traditional architecture in northern Nigeria are bound to generate much delight and enthusiasm in anyone who is interested in building and structure. The traditional building of Hausa is constructed to reveal aspects of a people's development, their history and culture, and projecting the precise conditions of a people's soul. Traditional architecture reinforces the five senses of quality: sense of place, sense of identity, sense of evolution, sense of ownership and sense of community, Zakari and Aisha (2015).

Fatiregun (1999) stated that the environment cum social factors determine the different architecture design solutions that emerged in the pre-colonial traditional setting and emphasized those factors such as climate and available building materials which in turn defined the nature of the structural forms that evolved. The religion or philosophical leaning of each community and their social order together with culture influenced the forms, grouping of buildings, as well as the process of their production, Agboola and Sule (2014). Aside factors such as social structure/status, climate, economy, technology, culture and religion that contributed to the concept of traditional building methods and forms, other paramount factors that significantly determined the evolution of Hausa traditional architecture include the need for defence (against attacks) leading to walled cities, towns and villages. Similar to this is the need for privacy as required by religion, leading to walled compounds and segregated sections in the compounds as shows in (Plate 2). In spite of the significant benefits associated with traditional Architecture in its possession of fair adaptation to the environment, little efforts have been initiated to explore its significance (Ade, Agboola and Sule, 2014). Traditional architecture is a dynamic concept that has changed over the years addressing the many existing issues of housing in our society. It is the way of building a house using recognizable symbols of a particular culture of unique people in a special way. Thus, many people have fallen in love with traditional buildings owing to their special character, location, and history.



Plate 2: Walled Compounds in Northern Nigeria.

Source: GaliKabir Umar KUST Wudil, Nigeria, 2018

### **Statement of the Research Problem**

The advent of the evolution of building science and advances in the building technology which is phasing out the traditional practice and craftsmanship, thereby causing the traditional master builders and craftsmen abandon the use of the skills they acquired from past generations of their ancestors and adopt the use of modern materials. Sadly, too, the replacement of the traditional institutions which hitherto preserved the culture and traditions of the people with modern government institutions is one of the problems facing the continued existence of traditional architecture. Modernization and advances in building construction have also affected the perception of the people in Northern Nigeria about the values and pride of their traditional architecture. These challenges further compound the problems faced by traditional architecture of Hausas in Nigeria in terms of continuity, development, and sustainability of the concepts of this traditional architecture and practice.

### **Aim and Objectives**

The aim of this study was to explore the significance of special concepts of traditional architecture of the Hausas in Nigeria.

The objectives are to:

- i. identify and examine these concepts and their importance;
- ii. determine how these concepts have influenced the use of traditional building materials technology deployed and their consequence on traditional architecture of the Hausas in Nigeria; and

- iii. suggest ways through which these concepts can be preserved, adapted and infused into present day architecture.

### **Scope of the Study**

This research gives an in-depth study of the concepts of traditional architecture of the Hausa in Nigeria and explores the key importance relating to the concepts. The research also identifies the factors that contribute to the development of concepts of Hausa traditional architecture taking into cognizance the local materials, methods of construction, social, environmental and cultural factors among others.

### **Study Area**

Nigeria is located at the extreme inner corner of the Gulf of Guinea on the West Coast of Africa Continent. It occupies an area of 923, 768sq km, extending 1, 127km East-West and 1,046km North-south as shown in (Figure 1). Meanwhile, Hausas dominate the northern part of the country between latitude 14.00 north. Kano in northern Nigeria is the primary centre of Hausa trades and culture. Meanwhile, Hausas covering cities include Kano, Sokoto, Zaria, and Katsina, and they speak Hausa language, which has some words imbedded with Arabic language. Hausas according to Britannica (2011) developed numbers of centralized states, such as Daura, Katsina, Kano, Zaria, Gobir and later Kebbi. Most of these cities formed military alliances during the wars that characterized the spread of Islam through the region. Consequently, all feudal city-states were usually housed with a wall, business centre and a monarchical system of government. Islam which was introduced from the Mali Empire in the 14<sup>th</sup> century, strengthened the monarchical impinging. It remained an urban religion until the root of the 19<sup>th</sup> century. Despite, the walled cities, some pre-Islamic rites stay on as part of the ceremonies that maintain monarchical authority. Conquered early in the 19<sup>th</sup> century by Fulani in whose Jihad or ‘holy war’ many Hausa peasants voluntarily combined and were organized into emirates.

By the 12th century, the Hausa were becoming one of Africa’s major powers. The architecture of the Hausa is perhaps one of the least known but most beautiful architectures of the medieval age. Many of their early mosques and palaces are bright and colourful and often include intricate engravings or elaborate symbols designed into the façade. Some of these engravings and symbols signify the social status of the owner of the building or compound. The Hausa culture reflects a higher degree of specialization and diversification. Thus, their economy has rested on the substance agriculture which is associated with intensive cultivation of food crops such as maize, millet and corn etc. Hausas practice crafts such as dying, thatching, leather work, weaving and silver-smiting. They engaged in trade, selling items and commodities such as gold, leather, nuts, and cloth.





Figure 1: Map of Nigeria Shows Hausa land  
Source: GaliKabir Umar KUST Wudil, Nigeria, 2018.

### Definition of Terms

**‘Tubali’**: Conical shaped building mud moulds which are the bricks. The ‘tubali’ walls are laid on a foundation of stone. The voids between the ‘tubali’ are fitted with plaster made of ‘birji’. In the layering of the ‘tubali’, care is most given to the inner and outermost layers as these determine the shape of the wall and a fine waterproof layer is applied by hand.

**‘Birji’**: The earth from which ‘tubali’ and mortar are made dug up from ‘kududuff’ pits. Earth varies in colour and consistency from pit to pit. Grasses are added if ‘birji’ is of inferior quality.

### LITERATURE REVIEW

#### Factors Influencing Traditional Architecture

##### General Factors

In general terms, the factors that usually influence traditional architecture across most climates the world over are tailored towards achieving physical comfort; which in turn is achieved via the use of subsisting technologies of the times, visual connection to the surrounding environment, social relation and interaction, creation of privacy leading to the segregation of living spaces between men and women in the domestic setting, optimum use of climatic and cultural elements as well as maximum use of the climate (use of domed and flat roofs) and brightness of exterior and interior spaces (wall engravings, coloured walls, colourful ornaments and openings), geometry and proportions which make for the use of forms in symmetrical pattern or order. These factors in turn are influenced by more specific factors which are further discussed below.

##### Environmental Factors

The Hausas generally have preference for white or bright coloured dressing which absorbs much less heat than darker colours and the habit of constructing high walls round a courtyard is a climatic dictation to ensure larger shaded areas, providing a reduction of intense radiation from the sun, ground and surrounding building. The Courtyard system allows for relaxation areas that are common to the entire household which is made even more convenient by the well-known phenomenon where hot air rises and goes out through the open top of the courtyard while leaving cool air to ventilate the spaces.

In similar manner, the use of higher floor to ceiling heights as seen in 'Soro' and 'Kudandami' also allows room for the lighter hot air to rise and be replaced by the heavier cooler air at the lower human level (Figure 2).

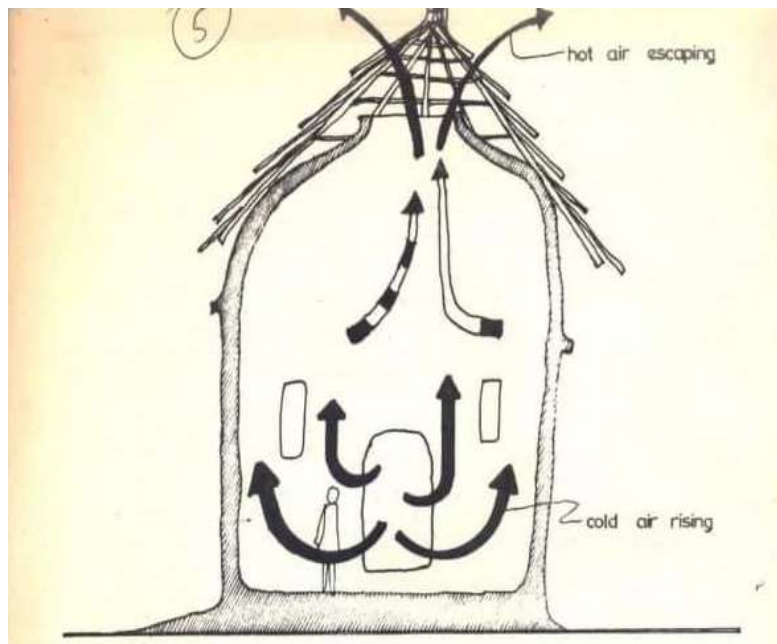


Figure 2: Section Through Hausa *Kudandami*  
Source: GaliKabir Umar KUST Wudil, Nigeria, 2018.

### Religious Factors

Unlike their Fulani counterparts, the Hausas settle in larger groups around an area of common interest. This confirms the high sense of community amongst the Hausa long before the influence of Islam. Islam further refined this high sense of community in several ways. Celebrations of weddings, naming ceremonies or mourning death necessitate provision of large spaces within the compound or around the neighbourhood of any typical Hausa homestead. The concept of congregational prayers in Islam provides for greater interaction amongst the Hausa. Separation between men and women as is required in Islam decisively dictates the layout of the family house. Houses are designed round a courtyard with rooms for expansion to accommodate more wives and their offspring, while also providing for an open-air space for the women in purdah. A

typical Hausa home is virtually two houses in one - the inner women-restricted area and the outer male visitors' reception area. In planning the outer area provision is usually made for male dependents as is common in the extended family set-up. The provision of many reception rooms or '*Zaure*' in the outer area is not only necessary for receiving well-wishers and mourners, but also an important element of security in Hausa traditional architecture. The number also reflects the social status of the owner.

### **Cultural Factors**

The structure of Hausa family is a dynamic one; it grows, subdivides and/or declines depending on circumstances. A basic unit family may grow into an extended family compound called '*Gandu*'. This may consist of family head, his brother, his children, his wives, his parents and other relatives. His male children may start their matrimonial life within the compound before setting up their own nucleus. Family inter-relationship dictates the pattern of living within the compound. In terms of orientation of the homestead, the Hausa-man has a preference for the main entrance of his house to face east; this has both a religious and cultural inclinations. This gives a shaded '*dakali*' for evening relaxation. Main entrance feature to the house is the '*Dakali*' which is a first courtesy reception for a guest before he is received while the next reception is the '*Zaure*' whose furnishing range from mat to rug depending on the economic standing of the owner/head of house.

The head of the family has his unit referred to as '*Turaka*'. This may be a bedroom only or bedroom and sitting room. The '*Turaka*' is most strategically located in the compound to enhance the supervisory and leadership role of the master. The kitchen is located usually far off and not only for the fear of susceptibility to fire hazards, but also to reduce heat transfer to neighbouring rooms. The Hausa reference to toilet as '*Bayan-Gida*'. suggests an appropriate location for toilets are far off behind the house.

Facilities for wives depend on need and finance, but basic requirements are a room for each wife and a unity sitting room '*Rumfa*' common to all. This is the main area of interaction (apart from the courtyard) for the wives. The '*Rumfa*' concept enhances the unity of the wives and their children. It is also the reception hall for female relatives of the husband and other female guests that are similarly common to all the wives.

### **Building Materials, Construction and Techniques**

The predominant materials used in African traditional building are; earth, stone, and straw which have independently and jointly been used, then, also skilfully applied Ejiga, (2012) Accordingly, Hausa people in Kano metropolitan have developed an architecture using materials found in their locality, such as mud, '*Azara*', and thatch. Although the building process is dynamic, the present system has provided a dignified built environment with many beautiful structures with architectural merits, using locally acquired building material such as the followings: earth and clay, *azara*, beam & stick, corn stalk and thatch, "*tubali*" and mortar, water for mixing, chafe" plaster, stone marmara, reeds and grasses, rope, corn mat/ asabari and white wash/red ear.



Mud-walls “Very little of adobe/earth/mud/brick architecture has lasted, apart from some of the monuments, temples, and mosques. Nevertheless, the enduring cultural practices of rural people indicate that adobe or mud surely has been one of the most common and abundantly obtainable materials while, the generally employed method was wattle-and-daub earth technology. The mud-wall is made up of mud block/bricks “*tubali*”, with (100 ×250 mm) size and (100 ×150 mm) size. Foundation is dug about half a metre (40 0–60 0 mm) depth to penetrate below loose topsoil. The “*tubali*” is laid in course, which is covered with a specially prepared mud mortar for joining and bonding unit until the wall reaches the required height. The bottom is thicker with about 600 mm wide and getting slender on top of about 200 mm thickness. These bricks are made from excavated earth thoroughly mixed with grass (and other ingredients) for a few days later. The mixture is moulded into the required bricks or “*tubali*” left in the sun to dry before being used in any wall construction.

### **Hausa Traditional Building Planning and Technology**

Technology is the tool that enables the transportation of an architectural concept into a physical reality. The much-famed Hausa architecture of mud structures was made possible by the Hausa builders thorough understanding of the nature of the mud as building materials over a long period of its application. Adaptation over time led to some using reeds or straw to reinforce the mud to get stronger bricks. The thatch/straw possesses tensile strength while the earth has compressive strength. The use of ‘earth’ as a building material by builders of the Hausa traditional architecture dates back to 12000 BC; the basic house wall in the most traditional architecture in Nigeria were built of ‘earth’ in simple low-cost and self-help construction arrangement. The method generally employed was wattle and-daub technology. When it is properly plastered and covered with overhang roofs, these earth buildings were structurally firm, environmentally sound and could exist for years when properly maintained.

Similarly, in Hausa land stones are used for building foundations because of its moisture-proofing property. In some areas with heavy rainfall, layers of stones or un-coursed rubbles are used in other to reduce the amount of the moisture movement from the foundation upwards. These stones are usually hewn from rock outcrops by traditional stone breakers. Over a prolonged time, they heat up the rock outcrops and use heavy metallic hammers to painstakingly break them to required sizes before being used in the foundation of the house. As soon as the building structure is completed, ‘azara’ timber obtained from a male palm tree is used to make form work and for carrying the roof elements. They are rigid and heavy, resistant to termite attack and very durable because they take several decades if not a century without signs of decay. They serve as wooden reinforcement to strengthen the structures of the wall and as pillars; it is also used to make frames constructions, beams, brackets and corbels as elements for carrying flat or domed roofs. Some examples of iconic traditional Hausa architecture buildings are usually Friday mosques (*MassallacinJuma’a*) built in their city centres. The external features of the ‘*MassallacinJumaa* is far from striking to the observer but the interior creates a totally different impression. The closely spaced interior columns rise to support an intricate arrangement arches and it is difficult to believe that the entire structure is of mud, reinforced with beams of

‘*azara*’ wood cut from the ‘*daleb*’ palm. The columns, piers and arches are decorated with moulds of varying geometrical patterns and pervading the decorations is a restrained aesthetic discipline that characterises most Hausa decoration patterns. The Zaria Mosque is undoubtedly the highest point of mud technology.

### Concept of Compound Planing and Structure

According to Sa’ad (1986) “a traditional Hausa residence is conceptually subdivided into (3) parts or layout, inner core (private area), a central core (semi-private area), and outer core (public areas). The women areas are the inner core consisting of the ward and guest/servant area with backyard space for the rearing of animals and refuse disposals. A courtyard is located mostly in the central core, for household and other associated social activities as well as for lighting and ventilation (Figure 3). These concepts historically originated from Egyptian domestic architecture of around (500 CE). Hence, Hausa traditional village layouts of shelter and settlements that developed to villages and town in such morphology”. The core of the compound is an open courtyard, where the family spends the greater part of their daily household activity and other social or ceremonial activities. It is also a place where children may quietly crawl or play undisturbed, there, one may chat and eat with other members, of the family and sleep during hot night or season (Figure 4).

The division between the exterior and interior space is accentuated in Hausa. Islamic architecture is influenced by “PUR- DAH” (exclusion of women) described as Haremlik and Selemlik areas (accessible and non-accessible). In other parts of the courtyard are well accentuated, but three common space denominators (i.e. the courtyard system for household and social activities, the kitchen and dining areas, where the kitchen is located far away in the compound, and the dining place



Figure 3: Concept and Layout of Typical Hausa Compound.

Source: GaliKabir Umar KUST Wudil, Nigeria, 2018

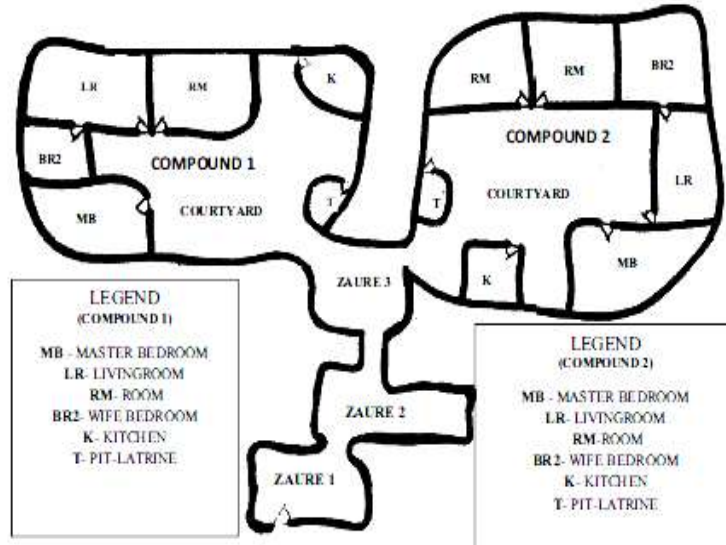


Figure 4: Typical Hausa Traditional Compound at Dan-Dago, Kano Municipal, Nigeria.  
Source: GaliKibir Umar KUST Wudil, Nigeria, 2018

## RESEARCH METHODOLOGY

The methodology employed for this research was gathering of information through phone and email interviews. The interview included questions on the culture, religion, factors contribute to traditional architecture, traditional building materials and technology employed by traditional craftsmen for traditional buildings in Hausa land. Similarly, the study was carried out also via online interviews because face to face meetings proved difficult due to travel logistics with the concerns raised nationally (and globally) about the spread of COVI-19.

Critical reviews of existing literatures on the concepts of traditional architecture before narrowing down to Hausa traditional architecture. These secondary data consist mostly of published information from textbooks, journals, magazines, internet seminar paper and articles as well as internet picture banks. The study area for this research is Hausa land in the northern part of Nigeria.

## RESULTS AND DISCUSSIONS

The Islamic culture affects the design of Mosques the world over (Hausa land inclusive) and has implications for the design of palaces of the Emirs and even the compounds of the common man. The derivation of the Hausa mud vault is based on a structural concept as logically valid as the development of the Gothic vaults. It is in this construction of the old Zaria Friday Mosques that we find the higher level of excellence in mud construction where a massive dome is sat on a structure without any central pillar or any sort of other support. It is carried by the mud walls interspaced by “Azare” as discussed in the body of this work (Plate 4) .

Basically, the constructions are of frame construction of arches, domes and vaults ingeniously built to fulfill their particular functions. This has proven that traditional architecture as practiced by the Hausas is as much interesting and thought-provoking as any of the western style architecture being imposed on the Nigerian indigenous peoples through structured western education. Because, really, the more one contemplates the architectural beauty of Hausa vaults and domes, the more one appreciates its unlimited potential to evoke pleasurable feelings of the sublime.

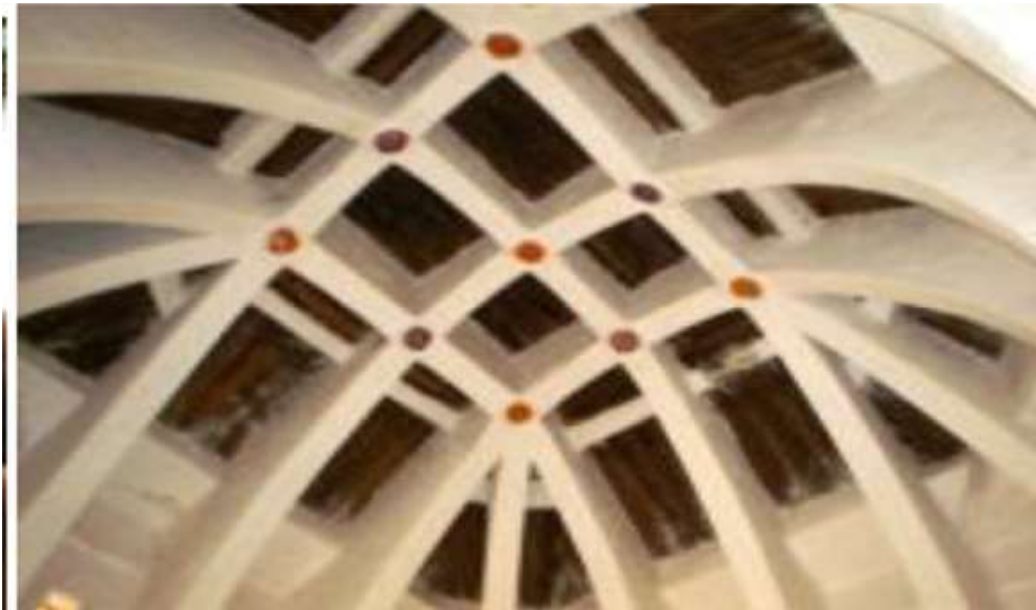


Plate 3: Roof Structure (The Use of Asara and Thatch)

Source: Scientific African Journal, 2019

As also stated in the body of the work, the Hausa people particularly value privacy and separation of genders. It could be seen that men typically take ‘ownership’ of the streets, exterior spaces, and are collectively called ‘*Majalisa*’ or discussion groups, whereas the Hausa woman takes ownership of the interior courtyard where numerous domestic activities take place. These ways of life have been shown to influence their building styles and construction which has further revealed prominent features of typical Hausa architecture which is ‘Zaure’ and ‘Soro’. As seen in (Figure 5) ‘Zaure’ or *Soro* is the entrance porch beyond which no strange male visitor is allowed; this could be likened to the western idea of the entrance lobby or ante room.

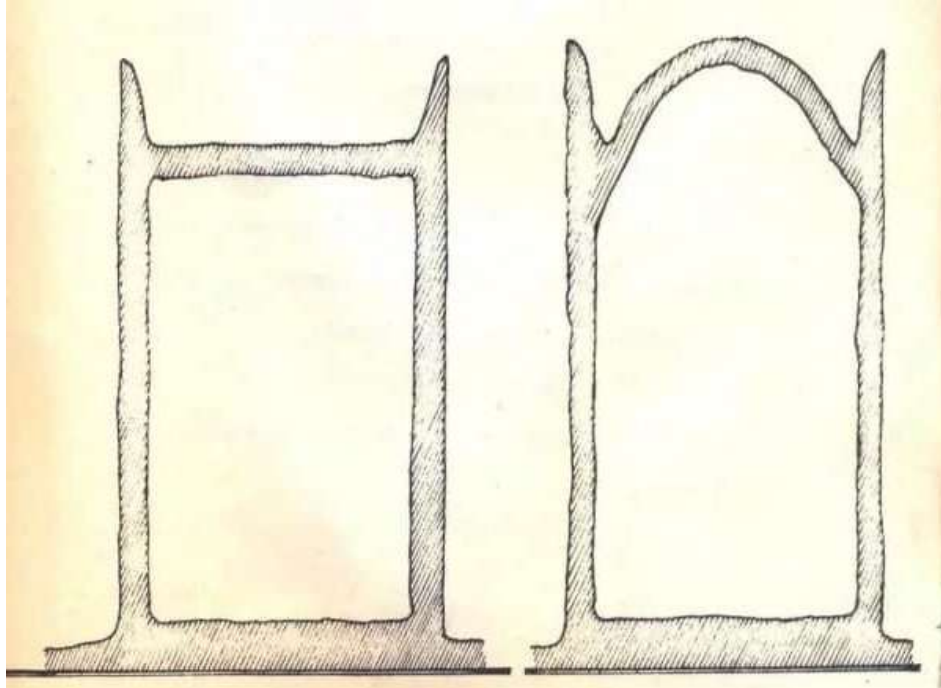


Figure 5: A Section Through Two Typical Soro Flat and Dome Roof  
Source: GaliKabir Umar KUST Wudil, Nigeria, 2018

As seen in Figure 3 above Hausa traditional Architecture is characterized by flat and domed roofs with protruding pinnacles, and rectilinear walls. Sometimes the roofs are made flat to reflect a small amount of precipitation. In the areas where there is much more rainfall, the roofs are domed. So that water drains quickly from such a surface. The pinnacles called '*Zanko*' plural '*Zankwaye*' which have their origin in Arab architecture have now become a defining feature of Hausa architecture (Plate 4). In Hausa traditional architecture, the buildings are rendered in mud, colourful murals and engravings which are also a key feature sometimes depicting some animals or simple geometric forms. Engravings are often abstract geometric forms that adorn the exterior walls and sometime interiors. The colourful murals sometimes with Quranic calligraphy show prestige and higher social status of the owner of such buildings or homesteads (Plate 5 & 6).





Plate 4: Hausa Traditional Façade Decoration-Pinnacles (Zankways) & Engraving  
Source: Scientific African Journal, 2019



Plate 5: Engraving works  
Source: [www.pinterest.com](http://www.pinterest.com), 2021



Plate 6: Engraving works

Source: [www.pinterest.com](http://www.pinterest.com), 2021

The (Plate 7) shown ornamentation knot known as ‘*Tambarin Arewa*’ adorns the walls of many a building in Hausa land just as the Star of David is mostly identified with Jewish (Israeli) settlements or homes. In addition, Hausa people build tall houses always to have the opportunity to stay in shaded areas. The walls are high so that hot air rises to the ceiling. Heavy cool air, on the contrary, is lowered providing the residents’ comfort.



Plate 7: A Building Façade with the Engravings of Tambarin Arewa

Source: *Journal of Buildings and Sustainability*, 2017

A sense of community plays an extremely important role for Hausa people thence they built round houses and lived in large groups. These traditions strengthened them. All these contribute

to close communication between people. Furthermore, the peculiarities of architecture are influenced by the need for separation between women and men. The buildings are designed in such a way that it is possible to accommodate as many wives and children as possible and to provide space for everyone in the open air. (Plate 8 & 9) shows typical Hausa traditional architecture consists of two parts. The inner zone is for women and visitors are restricted from it. The outer part is used for reception of man's guests. In the external environment, there is often space for male dependents. Extended family settings are created there. External reception rooms are needed not only to accommodate mourners and well-wishers but also to ensure the safety of the hosts. Their numbers indicate the social status of the owner of the house. Hausa people always prefer to live closer to the main entrance from where the view to the east opens. Places with this potential have an increased value. In the evening, a shade appears in the courtyard providing a pleasant relaxation after a hot day.

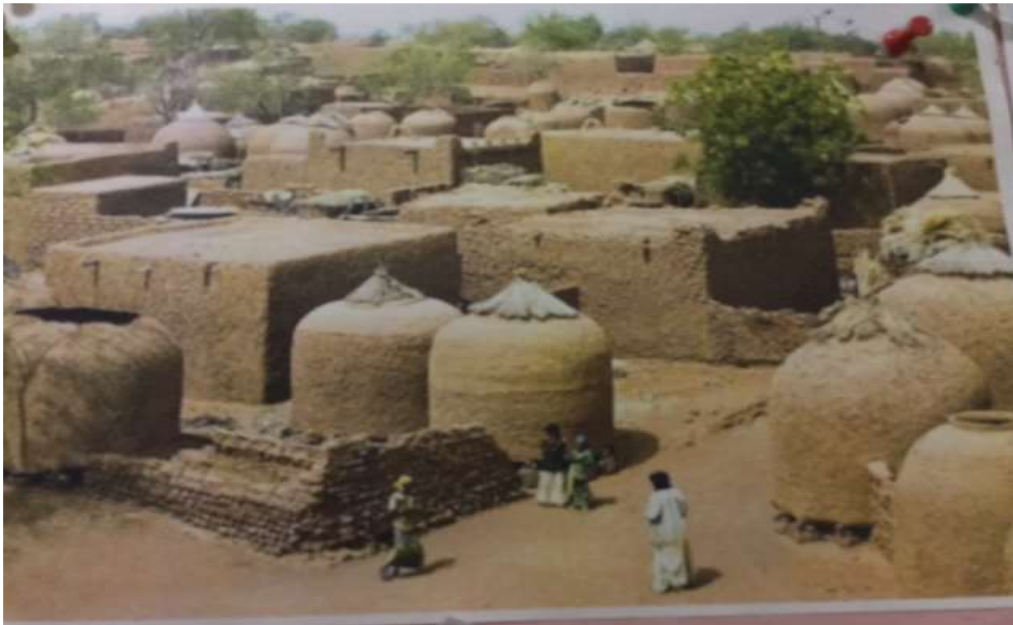


Plate 8: Typical Hausa Traditional House

Source: Sule (2011)



Plate 9: Typical Hausa Architecture  
Source: Sky Scrapper City, 2021

An Important feature of the entrance is the ‘*Dakali*’ which is considered the first level of hospitality. The next level is the ‘*Zaure*’ where the carpet is placed; its size and quality indicate the financial situation of the owners. The head of the family has a unit called ‘*Turaka*’. Typically, this is a living room or bedroom. The location of such premises is selected according to ruling and supervisory possibility. The kitchen is located relatively far from the entrance. Often it is isolated to protect the house from a fire and prevent heat transfer to neighbouring rooms through walls. In addition, such a decision in architecture is due to ingredients of Hausa food. Some of them exude a strong smell which one would like to avoid in the residing rooms. The toilet is called ‘*Bayan-Gida*’. It is placed outside the house. The luxury and spaciousness of the premises for wives depend on the financial state of the husband. However, modest his budget, a man must provide a separate room for each wife. In addition, the house should have a common living room ‘*Rumfa*’. Women can gather there or in the courtyard. This is a place for communication, joint games of children. Female relatives from husband’s side and other ladies who can visit the wives are invited to the ‘*Rumfa*’

## CONCLUSION AND RECOMMENDATIONS

Traditional architecture reflects the mirror of societal values and technological development over time. The traditional architecture that inspires people can be seen in a wide range to include vault, dome, courtyard and curvilinear form of houses. We have come to the conclusion that traditional architecture is still valid. It is just designed in perhaps a different way, but the space layout, the design concepts and the use of “*tubali*” and motifs are still being well incorporated into both the building interior and exterior. This has indeed created a sense of what traditional



architecture is and how it should be designed. This inclusion has allowed people to appreciate the culture, the details of all the styles that originated from the many African and western cultures thus preserving a part of this rich heritage. The study reveals the specialties in concepts of Hausa traditional architecture, which include the concept of courtyard, dome, vault and the concept of 'Zaure', and the factors and function of the building and materials used, as well as technologies and methods of construction applied. However, the political and socio-economic status of the client significantly influences the choice of materials and construction style and size. The need to reduce the effects of heat and harmattan wind indoors, coupled with the need for privacy have greatly reduced the size of opening in traditional buildings.

It is therefore the recommendation of this study that professionals in the built environment are encouraged to embrace our traditional architecture in their design production and execution. This will forestall a total erosion of Hausa traditional architecture concepts. It will be a great loss if our traditional building styles and construction methods disappear from the universe. This is because the benefits derived from our indigenous methods and materials are enormous and need to be propagated, while any inadequacies associated with the traditional approaches could be modified and made better. Ultimately, the goal of providing functional low-cost housing to Nigeria's ever-increasing population may get nearer to being fulfilled.

In addition, the study recommends further that government should encourage conservation and restoration of historical buildings and structures by providing the necessary incentives and support to achieve it. There is need for extensive research work on the traditional architecture in Nigeria by the professional in the built environment especially on the historical aspects of the ancient traditional architecture.

Tradition in totality is people's way of life, like dress and language, culture including any building settlement associated with the environment. The study unveils the concept of the triple space in city concepts as well as compound family house layout. While the former is synonymous with the concept of town or cities surrounded by a city wall and the entrance gate, the latter depicted compound wall with doorway. It also reveals the concept of 'Zaure' is for security, protection, reception, privacy, moral, ethical ideas, decorations and administration while 'Dakali' and 'Tsakargida' are for the naming ceremony, wedding ceremony, and playground for children. The production and cost of building with mud vary enormously, as the function of the building and material used, as well as technology and method of construction applied, additionally to the site location, design, political and socio-economic status; of the client significantly influence rather than dictates choice of materials and construction. The need to abate the effects of intense isolation and harsh harmattan wind indoors, coupled with the need for visual privacy have greatly reduced the size of openings and use of windows in traditional Hausa building in Kano Metropolitan city and its villages. Sustenance of habitable indoor temperature is not only dependant on ventilation, but on thick mud walls, and air exchange through windows.

Based on the foregoing, this study has largely achieved its aim. It presents a valuable tool to help government, community, and professionals, to conserve and protect the cultural practice of



Hausa traditional architecture. However, the urban and town planners, architects, builders, and other related professionals should put into consideration native technology, design theory, skills and craftsmanship associated with the dawn of traditional architecture while designing and planning the built environment. Consequently, the recent dominance of present-day innovations would not be to the weakness of our indigenous expertise. Therefore, the development of Hausa traditional architecture is recognized to have demonstrated a thorough understanding and meaningful response, in which the styles not linked to individual structures alone but collective neighbourhood design. Hence to extensively preserve, protect and develop the practice of Hausa traditional residential architecture, for the appreciation and patronization of the future generation.

### **Recommendations**

Government and the local community should embark on re-establishing the concept of triple space as they strengthen and maintain a healthy community. Positive impacts are evident throughout the community; it brings the community together, encourages safer neighbourhoods and creates a livelier community atmosphere.

Implementation of conservation and restoration policies by the government are required and the need to fully restore the ancient city walls and gates. Even on a small scale, steps can be taken to help mitigate impacts, such as improving the permeable surfaces.

Increase in awareness at all levels (local community, state, and national) to salvage and protect our cultural heritage.

Finally, despite modern innovation professionals should confidently use Hausa building motifs, symbols, and deco- ration in contemporary styles. This can be utilized as an incentive for aesthetical streetscapes in cities: the more desirable a place is, the more likely it will be visited, and in turn, money spent.

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