



THE MAGAZINE OF THE NIGERIAN INSTITUTE OF ARCHITECTS
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EDITION #1

AN INTERVIEW WITH
A PIONEERING ARCHITECT IN NIGERIA

PROFESSOR JOHN GODWIN

RESIDENTIAL
ARCHITECTURE
IN NIGERIA:
IN SEARCH OF AN AUTHENTIC
NIGERIAN EXPRESSION

The Need to Reposition
Architecture Education
for Contemporary
Challenges

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A Welcome Note



Dear colleagues, It is with great pleasure that I present to you this maiden edition of **Architecture Nigeria**, the new magazine of the Nigerian Institute of Architects. Its launch this November 2020 coinciding with the 60th-anniversary celebrations of our dear Institute, is both timely and auspicious; as it will keep members and the larger public abreast of professional and other related affairs happening within the Institute and beyond.

In February of this year, when the program for this Council was unveiled, we proposed to “reform and rebrand our enterprise, as well as redefine and aggressively promote the role of the Architect in the society” as we champion greater efficiency in the management of projects by eliminating waste and corruption that spike the costs of projects unnecessarily as well as expanding our engagement and participation in the various opportunities the economy will present.

One of our strategies to achieving these is to promote “Advocacy” through awareness and media campaigns, architectural competitions, and recognition of “Good Architecture”. These engagements will be disseminated through various media vehicles of which **Architecture Nigeria** shall be at the vanguard.

Furthermore, in pursuit of our drive to advance, promote and integrate our traditional and varied expressions of Architecture, cater for the welfare and develop the competences of members, foster friendship and cooperation among them, and to sustain public confidence in the ability and integrity of Architects, I recommend **Architecture Nigeria** to members and the general public as a “go-to” journal for information, collaboration and the platform to express views and opinions on architecture and its impact on the built environment, the society and the global milieu.

ENJOY!

Arc. S.T. Echono, PNIA, FNIA
President, Nigerian Institute of Architects



A Greeting Note

Dearest colleagues, I welcome you all to the first edition of Architecture Nigeria magazine. A magazine of The Nigerian Institute of Architects. The magazine will be discussing Nigerian Architecture and the Built environment. It will also be focused on the education and practice of Architecture. The magazine will be published quarterly after which we can publish monthly.

The present reality of Covid 19 is leading architects to new discoveries, trends, and an awakening of the conscious mind. Architects have begun doing things differently. Covid19 is beginning to dictate a new trend in Architecture and we are gradually adapting to these realities. As the Nigeria Institute of Architects celebrates her 60th Anniversary, we reflect on our Architecture, built environment, and our Institute, what we have achieved, what we are presently working on, and what the future holds for the profession.

It is also a call for unity among architects and this is needed to grow the profession in view of its present state. I will use this opportunity to encourage all Architects to focus on our growth and world best practices. The profession has evolved, and we must pay attention to the new realities.

Once again, I welcome you to the first Edition of Architecture Nigeria (Architecture.ng)

Happy Reading!

Arc. Fitzgerald Umah MNIA, RIBA, AIA (INT'L ASSOC).
CHAIR, LIBRARY and PUBLICATION COMMITTEE.



FROM THE EDITOR

Warm welcome to the maiden issue of Architecture Nigeria: the quarterly magazine of the Nigerian Institute of Architects (NIA). This magazine will be a vehicle to project the best of Nigerian architecture and architects to the world; whilst enabling the sharing of ideas and encouraging debates on wide ranging issues affecting our profession and the built environment. Architecture Nigeria will also strive to contribute to increasing the knowledge base and skill level of the Nigerian architect. Our core values as a magazine are: excellence, integrity and creativity.

In this inaugural edition of the magazine, we have articles on the impact of the Covid-19 on the urban scale; the amazing inventions arising as a response to the challenge of the virus; posits on reframing and restructuring architectural education, and the search for authentic Nigerian expression in our residential architecture amongst others.

The centerpiece of this edition is the interview with Prof. John Godwin (OFR, OBE) one of the pioneers of the profession in Nigeria, the co-founder of GHK (Godwin, Hopwood & Kuye) and Legacy 1995. He had over 50 years of practice experience in the country with seminal buildings and books. I am sure you will find the interview very refreshing and instructive. We are grateful to Prof. Godwin for obliging us with the zoom interview that took over an hour, at 92 years his memory and wit were still sharp.

This issue is a prelude to the celebrations of 60 years of the NIA. The magazine will cover all the events and programs of the diamond celebrations. Long Live NIA!

I acknowledge the support of the Chairman of the NIA Library and Publication Committee, Arc. Fitzgerald Umah and appreciate the wonderful efforts of all the members of the Editorial Committee. I also want to commend Arc Tolu Aka and Tayo Ashogbon for the graphics work done on the magazine.

Sadly, we lost one of the members of the Editorial Committee Dr. Frank Owaji in the year. In the short time we spent together in the committee he showed deep passion and participated actively in all engagements. We pray that the Lord comfort and strengthen his family.

I hope you find this issue enjoyable and look forward to your comments and contributions to the articles. Please send your comments to architectureng1@gmail.com.

Arc. Eromosele Anetor (FNIA)

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Meet The Contributors

Prof. Musa Lawal Sagada *mnia*



Musa Lawal Sagada, is a Professor in the Department of Architecture, Ahmadu Bello University, Zaria. He studied Architecture at the University Central "Marta Abreu" de Las Villas, Santa Clara, Republic of Cuba, and a Ph.D. in Architecture from the Ahmadu Bello University, Zaria. He is a registered architect and a full member of the Nigerian Institute of Architects (NIA). He is also the current President of the Association of Architectural Educators of Nigeria, (AARCHES).

Dr. Chinweotuto Okpoechi *fnia*



Dr. Okpoechi holds BSc (Arch) and MSc (Arch) from Imo State University Okigwe, MSc Facilities Management from Heriot-Watt University Edinburgh, and PhD in Architecture from Imo State University Owerri. Dr. Okpoechi is a chief lecturer at the Federal Polytechnic Nekede and an adjunct senior lecturer at Imo State University Owerri. She is an architectural educator with over 27 years experience, and with research interests in housing, design, and building climatology.

Joy Maina *PhD*



A graduate of Ahmadu Bello University and the University of Nottingham UK where she obtained her PhD. Joy teaches architectural design studio and research methods at Undergraduate, Masters and Doctoral levels at ABU Zaria. Her research interests include housing, spatial morphology analyses and architectural education.

Dr. Abubakar Danladi Isah *mnia*



Abubakar Danladi Isah (PhD), is an expert in Human Behaviour & Spaces in the Built Environment at the Federal University of Technology Minna, Nigeria where he is presently a Senior Lecturer. He authored the book Urban Public Housing in Northern Nigeria: The Search for Indigeniety & Cultural Practices in Design. Dr. Isah is a registered architect and a full member of the Nigerian Institute of Architects (NIA) as well as the Association of Architectural Educators (AARCHES).

Aka Tolulope *Arc.*



Arc. Tolulope Aka is presently an associate partner at Anetor + Associates. Tolu is a registered architect from Covenant University with interest in construction, interior design, HSE and project management..

Baba Oladeji



Baba Oladeji is an architect interested in mainstreaming architecture's potential beyond the "building". He is the Founder of A3: Archives of African Architectures.

Omolade Ariko *Arc.*



Omolade has over fifteen years experience in the construction industry having worked as project architect at James Cubitt Architects Nigeria, project manager with Standard Chartered Bank, project architect and design unit head at Space and Place Limited. She is currently the principal Architect of Restline Integrated Services Limited. She is registered with the Architects Registration Council of Nigeria and is a member of the Nigerian Institute of Architects.

Dr. Pontip Stephen Nimlyat



Pontip Stephen Nimlyat, PhD, is an Architect and a Senior Lecturer/research faculty member in the University of Jos, Nigeria. He has over fifteen years experience as an architect and a researcher. Nimlyat, has undertaken research in Green Building Performance and Sustainable Built environment, with over forty publications in refereed journals, and is currently working on indoor air quality (IAQ) and ventilation rates in mid-rise office buildings in tropical dry climate.

"It's about figuring out the best means for a given environment, it's about the reality of the situation."

Francis Kere on his work in Burkina Faso

Meet The Contributors

Dr. Warebi Gabriel-Brisibe *mnia*



He holds a Bsc (Arch), MSc (Arch) from the University of Jos, Nigeria, PhD (Arch), Newcastle, United Kingdom, and is a lecturer, researcher and environmentalist. Area of research interest: vernacular architecture, heritage building and flood resilient environments. He is currently serving as HOD department of Architecture, Rivers State University, Port Harcourt, Rivers State, Nigeria.

Udochukwu Marcel-Okafor *Mnia*



She is a chartered architect and principal lecturer at the Department of Architecture Federal Polytechnic Nekede, Imo State, Nigeria. She is currently pursuing a PhD in Architecture at Chukwuemeka Odumegwu Ojukwu University, Uli, Anambra State. Main interest is in architectural education particularly curriculum review of architectural technology programmes in Nigerian Polytechnics.

Mokóládé Johnson *PhD*



Mokóládé Johnson Ph.D, is an Urbanist and architectural Well-being theorist. He is convinced that quality of life and health of rural-urban communities is influenced by geo-cultural and people-centered planning philosophies. He currently doubles as the Hub Administrator for Architecture and Urbanism Research Hub (A+URH), University of Lagos.

“To provide meaningful architecture is not to parody history, but to articulate it. - Daniel Libeskind”

TRIBUTE TO THE LATE DR. OWAJIONYI FRANK



Arc. Owajionyi Lyasis Frank PhD, MNIA. BSc, MSc (RUST, Nigeria), PhD (Notttingham, UK). He was a registered architect, lecturer and external examiner and was the immediate past H.O.D of the department of Architecture, Rivers State University, Portharcourt. During his tenure as H.O.D, he led a lot of reforms in the Department and was a strong advocate of the faculty of Architecture program for Nigerian Schools of Architecture.

He was an active member of the Nigerian Institute of Architects, Rivers State chapter, a one time member of the NIA Board of Architectural Education. He was recently appointed member of the NIA Library and Publications Committee. We are sad that he did not live to see the publication of our first edition of the Architecture Nigeria magazine. He will be greatly missed.

He is survived by a wife, four children, an aged mother and grandmother.

RESIDENTIAL ARCHITECTURE IN NIGERIA:

IN SEARCH OF AN AUTHENTIC NIGERIAN EXPRESSION

by: Dr. Chinweotuto Ugochi Okpoechi



The outward representation of a building's intent and meaning would be a fitting yet simple description of what architectural expression is. What a building showcases on the outside should reflect what goes on in the inside; a merger of utility and aesthetics. Architectural expression may be applied in a variety of ways including use of forms, motifs, patterns, special elements, and colour. The essence is to interpret the fusion between utility, and sense of style of the architect or region (Gill, 1959).

“if we are so culturally diverse, why should we seek a unifying expression in our architecture?”

Utility in architecture should satisfy the complex manipulations of cultural influences, advancements in science and technology, available materials and workmanship, and climate. Education, experience, and external influences on the other hand, combine to shape an architect's sense of style, showcasing his ingenuity and imagination. Since a consistent architectural expression either reflects the personal style of an individual architect, or identifies a people or region, interpreting personal architectural style need not be at cross

purposes with showcasing meaning that is directly linked to a location.

Architectural expression, in identifying a people, must speak to a concept or idea that is generally understood and accepted by the people as belonging to them. The questions here would be *what would constitute meaning in Nigeria, that can be expressed through architecture ? Would it be understood for what it represents?* Cultural symbolism would seem to fall short here, seeing as Nigeria is very culturally diverse and therefore unable to present a unified cultural appreciation. It would serve more as a differentiator than a unifier. So again the question would be *if we are so culturally diverse, why should we seek a unifying expression in our architecture?*

In the midst of the diversity exist unifying concepts. Before colonial influences in Nigeria, the different regions had clearly defined housing configurations. The dominant features were the inward facing courtyards surrounded by living quarters, and the walled compound having a single entrance for security (Adedokun, 2014; Umar et al, 2019; Okoye and Ukanwa, 2019). The head of household was usually the closest to the entrance to provide protection to his family. There were slight variations to this arrangement across the

different cultures, with the Igbos having the entrance also functioning as an Obi, where kindred meetings were held. In all cases, the courtyard was the family activity area, the rallying point for everybody. This spatial arrangement of the compounds was largely in response to the hot climate which was drier towards the north, and more humid towards the south. It was also a defence against external aggression to the homestead. The compound was the family fortress, a haven of some sort. Though materials, construction methods, and form differed across the different regions, there were clear similarities in spatial planning of residential compounds across the regions.

The traditional form of architecture was quickly eclipsed by the influences of colonization, religion and modernism. The crude methods and materials gave way to more refined processes and better enduring materials. With these external influences came a change in the housing configuration as people moved to cities in search of a new form of livelihood. Household sizes contracted as people left the family setting to settle in cities. The architecture of the compound gave way to a new type of housing that incorporated non-family members, breaking the traditional order. Modern houses were open to the street and unfenced, and different families began to interact in ways only single-family members would have interacted hitherto. This new architecture brought with it changes in social structure, amalgamating cultures across the regional divide.

A resurgence of traditionally held concepts in architectural expression and interpretation was a logical follow-up to the nationalist movement before, and after independence from the colonialists. Fenced compounds having a single celebrated entrance reminiscent of the traditional compound concept began to spring up again, only this time, construction methods and materials had changed, with adjustments made to spatial planning. As with the traditional setting where size and number of buildings in a compound signalled wealth and status, these new houses also told a story of wealth, conquests and status. With time homes became bigger, sturdier and more imposing.

“This new architecture brought with it changes in social structure, amalgamating cultures across the regional divide.”

Nobody was to be outdone in showcasing his attainment. As before, many living quarters were enclosed within one compound with the head of household occupying an imposing place of protection.

Maybe unconsciously, as a people, Nigerians have recreated in their homes, the familiar concepts that have guided their cultural evolution. The average Nigerian's concept of home is a multi-building compound, protected by a wall (fence), with an entrance to shut out intrusion from outsiders. This arrangement has morphed to include non-family members who may be serving as domestic help. However the overriding concept has remained the same. This in itself is a pure expression of the cultural values that Nigerians hold dear as a people.



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ARCHITECTURE NIGERIA:

LANGUAGE FOR BETTER URBAN FUTURES

by: Dr. MOKOLADÉ JOHNSON

Preamble

“Architecture is an expression of values –the way we build, is a reflection of the way we live.” - Norman Foster

Architecture as a medium of expression gives hope for a better tomorrow if the quest for the re-delineation of today's filched or recycled architecture at the local realm is resolved. It is not a coincidence of history that after sixty year of practice in post independent Nigeria, the search for domestic architectural language is just beginning. According to Z.R. Dmochowski, architecture is neither a purely artistic nor an exclusively technical endeavor. In many civilizations of the world, the understanding and appreciation of traditional tenets usually provide depth of language useful for architectural expression as the immobile art of a people. The heterogeneous nations that made up the Nigerian are unique entities in the material and color palette from which an indigenous identity can be formed. Since the 19th century, so many modifiers came along in contributing to the chaotic scenarios evident in the architectural landscape of 21st century Nigeria. Change Influencers like the European and Middle Eastern religion in precolonial era, return of freed slaves with the Brazilian flair and new materials and the takeover by forces of colonization which rescinded cultural values contributed to the challenge. Another major modification occurred through the 1931-1933 International Congress of Modern Architecture (CIAM) Athens Charter, Venice charter 1964 and Amsterdam Declaration of 1975. This came under ideological guises of metaphors couched as design paradigms and promoted by foreign professionals without any local input. It is like an 'architecture by us for you' architypes.

This phase of philosophical thrust dictated curriculums taught at different levels, from secondary schools to tertiary institutions of architecture without deference to values in local culture. This period simultaneously came with diverse foreign styles such as De Stijl, (Dutch), Bauhaus (German), Gothic, Roman, Chezks, Greek...Japanese Metabolism, Chinese Yin and Yang or Indian Vastu-shastra, all preached their unique eccentricities. The post-independent decades produced the first crop of Nigerian professional trained abroad and locally as the oil-booms of the 1970s changed national economic fortunes. The ensuing age of globalization, industrialization and commercialization transformers are shaping contemporary trends with the Internet of Things, all affecting the 21st century architectural identity of where we live, work and play.

Language in Cultures: Words in Architectural Briefs

Nigeria is country endowed with over 400 indigenous peoples and patois with more than six centuries of diverse influences from foreigners who do not speak nor understand local language. Borrowing from the Yoruba example; Proverbs are the compass of a discourse 'Ówe lẹsin ọrọ, ọrọ lẹsin ọwe, bi ọrọ ba sọnu, ọwe la fi nwa a.' (Sotunde,2017). Creation or production of matter are usually coded in words. Through linguistics, language, literature, poetry, art and mythological narratives, the general belief is that “the planetary environments were framed by the word”. I argue that 'Word' is a vehicle for Design. It comes as brief for design in architecture, while art in its various forms is one of the languages of expression for architecture.





There is no doubt that the treatise for local architectural language must be developed by Nigerian scholars and professionals. Efforts must be in multidisciplinary combination of architects, planners, landscape architects, urban designers, anthropologists, ecologists, geographers, economists, artists, historians, and sociologists to mention a few. Sophie Oluwole, (2017) one of Nigeria's foremost philosophers posits that "there is no absolutely good culture, nor is there an absolutely bad culture". The argument is that true love for one's culture and tradition must be cultivated; such true love is the offspring of true knowledge which then lead to acceptance of values. Consequently, real love and knowledge of the people's cultural heritage is the cornerstone for molding contemporary cultural forms, forms which are developed from the cultural past of a people. Demas Nwoko, 2020 asserts that all aspects of life in the nation have always evolved and developed through firm underpinning of culture-associated precepts. These manifestations are evident in religion, art, crafts, painting, fashion, tribal body adornments, architecture, embellishments, and politics for the cultural well-being of the society.

Conclusion: towards a better urban future

"Technology is universal, but the aesthetics of art is unique to different cultures, so I set out to translate the African idioms and aesthetics to our contemporary scene" - Demas Nwoko

Modern-day Nigerian architect needs to use the positive rub-offs of colonialism, as remedies at the local level and deliberately sieve out the virtues in the architecture of the colonizers and blend-in the variety of architectural metaphors in the diversity that make up Nigeria in particular and Africa in general, (Adejumo, 2019). They must become the peer-of-the-realm, not only in architectural best-practices and professional patriotism, but highly knowledgeable in landscape architecture, culture, arts, heritage preservation, design metaphor, human geography, philosophy, urban design, planning and policy advocacy. Present day architects must not be submerged in the 'form follow function' debacle and abandon the design of the Abuja Public realm to foreign idealists and Lagos-Ikorodu Regional Masterplan to technicians from far-away-places. Developing Neo-Hausa, Neo-Igbo, Neo-Yoruba, Tiv, Edo, and Ijaw architectural language and identities will be the sure way forward. Local architecture needs concerted effort to achieve this, so that it does not fail like the misapplied Wazobia language project of old. The new generation of architects should accept values in tradition and evolve in plastic, adobe, steel, glass, aluminum, and wood, concrete and create a modern architectural language and develop autochthonous philosophies and pragmatic pedagogy following the Demas Nwoko examples towards better urban prospects.



**NIA AT 60:
PAST, PRESENT & NEW POSSIBILITIES**



THE SOCIETY'S PERCEPTION OF THE VALUE OF THE ARCHITECT

VALUE IN THE PURSE OF THE CLIENT

by: Omolade Ariko

“HOW MUCH? IS IT NOT TO PUT PENCIL ON PAPER?”

Famous words of the self-builder in Nigeria. However, society has moved on from that paradigm. Developers and Self-builders now work with architects, or do they? Has the paradigm really changed?

Value is an interesting concept. While everyone acknowledges the monetary value of a precious stone, only a select few will “sell all they have” to possess it. In our particular environment it is very common to meet Clients who will readily pay a builder half a million naira to develop a building for which he is still negotiating a fifty thousand naira fee with the Consultant who conceived it.

What is value? Who is the custodian of it?

Shall we assert that it is the Client who envisions a built environment for his specific activity and is willing to part with some funds to see it materialize?

Is it the Builder who procures the best of materials and labor (or otherwise)?

Is it the Architect who orders the space, walking a fine line balancing what is aesthetically pleasing, what is within budget, what is within statutory regulations, what the builder has capacity and resource to construct and what will ensure that he remains relevant for the next project?

“I DESIGNED MY HOUSE MYSELF”

A senior friend told me this after I graduated. I remember stepping excitedly into my Uncle's new house in my second year of Architecture Study. “I sketched the design myself” were the words that I heard next. I began to wonder why I was studying this course! In both cases, they actually took time to look through magazines and study other houses before telling their builder exactly what they wanted.

So the average self-builder recognizes the need for a design. he is however satisfied with showing his builder what he has seen somewhere and commission him to replicate it. He does not see the need to ask an Architect to interpret his desire, translate it into drawings to be communicated to the builder.

The Developer relies on the Architect to give him a design that will hold the attention of the buyer (the end-user). He also focuses on what is trending to ensure his bottom line remains intact.

Design in itself is not has never been the contention. You have only to look around various estates to see proliferation of any particular style. In Abuja, the higher the tip of the hip roof the better. The Modern style of flat roofs and linear facades is all the rave in Lekki axis of Lagos State. In decades past, you had to have Corinthian columns in front of your house (whether it was structurally required or not)



“ARCHITECTURE IS FOR THE BOURGEOIS”

Those were the words I heard at my first salaried job as an assistant architect. Did that include the upwardly mobile or the New money? The Capitalist economy meant that with a lot of grit the lower income person of today could become the “bourgeois” of tomorrow. What happens then? If the Architect was not for him when he was poor, why should he consult him now that he can afford him?

If there is a value in consulting an architect should it not be a universal fact? While the “bourgeois” understand the value of an Architect in the build process, they would rather consult with a foreign firm than the local architect. Where does this leave us? The average graduate architect of today is focused on photography or producing 3D renders or competing with the builder to get the build contracts. Very few have any interest to become “apprentices” (or interns I should say) and gain the necessary experience required for the practice of architecture. A young architect said to me recently “I am not interested in working drawings, I will provide the concept and hand over to the Client”. That is the reality of our Practice today.

THROUGH THE LOOKING GLASS

Lino Bianco (International Academy of Architecture, 2015) Ukabi (2015) Lera (1980) in examining the values and perceptions of contemporary architecture by architects and civil society, analyzed a project by each of the following leading contemporary architects - Renzo Piano, Norman Foster and Rem Koolhaas. The selected designs, all commissioned not more than a decade ago, in locations from Malta to Lebanon to India concluded that design values and perceptions of architecture as read by members of the architectural profession do not tally with those of the public.

If this is the lot of Architects practicing in society that understand the value of a well thought through build process, who appreciate the value of intangible design, who are willing to make the sacrifice of paying the fees charged by Architects or Architectural Designers, where does that leave the Nigerian Architect?

As a community it is imperative that we make the sacrifice to re-introduce the value of our services to the society from the least to the highest placed. We can talk about good or bad design in another discuss, for now Design must become part of the language of the “common man”.

I was told of a building in highbrow Ikoyi which did not get buyers. The discerning individual who told me the story noted that in spite of all the windows in the house it had a dark ambience. Can we as Designers at all levels begin to explain the effect of a well-lit room on the emotions of the people who inhabit it?

Can we focus on taking the value of having an Architect out of the purse of the Client and put it back in the eye of the beholder?

Unlike Alice in wonderland let's look from the chaos that surrounds us and show the society a different world.

Signed
Omolade Ariko



LAUGH SPACE

...my, I hear he left my apartment yesterday for a new flatmate...

Kehinde my brother, the flat door got broken oh ... trying to fix it





Arc. (Mrs.) Olubukunola A. Ejiwunmi FNIA, PPNIA.

THE FEMALE ARCHITECTS OF NIGERIA - FAN:



FAN is a subsidiary of the Institute with the principal responsibility to coordinate, encourage and promote female architects in the practice of architecture in Nigeria.

The vision of carrying out the core mandate above has resulted in registration of the association with Government and membership affiliations with other relevant female professional bodies in order to take advantage of opportunities that have been created for women nationally & internationally. FAN encourages & mentors unregistered female members through to professional competency.

The association also involves members in various beneficial continuous professional development programs and pursue strategies to empower members for enterprise.

In addition, FAN engages pupils & children with rudiments of architecture in order to generate interest in the profession and ultimately raise another generation of Architects through mentorship programs & competitions.



Study excursions- West African Ceramic factory, Ajaokuta, Kogi State.



FAN Mentorship activity at the Federal Polytechnic Nasarawa.



THE NIGERIAN INSTITUTE OF ARCHITECTS 60TH ANNUAL GENERAL MEETING AND CONFERENCE "AGM 2020"

WEDNESDAY 25TH - SATURDAY 28TH NOVEMBER 2020
MAKURDI, BENUE STATE.

CALL FOR PAPERS

The Nigerian Institute of Architects will Host its 60th Anniversary Celebrations and Annual General Meeting & Conference (AGM 2020) from Wednesday 25th November to Saturday 28th November 2020 in Makurdi, Benue State. We are pleased to invite you to attend and contribute to the event under the theme:

NIA @ 60: PAST, PRESENT AND FUTURE POSSIBILITIES

The Nigerian Institute of Architects (NIA) is commemorating its sixty years of existence as a professional association in Nigeria, this year 2020. It has been a long and eventful journey so far, making it absolutely imperative that the road travelled so far is chronicled, while also charting new paths that will hopefully unfold future possibilities for the association. As part of the activities marking this landmark achievement, the NIA will critically examine four identified pedestals on which the profession stands. These four pedestals are:

- **People** (The Architects)
- **Process and Product** (The designed buildings)
- **Pedagogy** (Architectural Education)
- **Practice** (The business of Architecture)

Examination of these critical aspects of the architecture profession is with a view to exploring diverse ways of strengthening each of the pedestals so as to properly position the profession to effectively confront expected challenges posed by new technologies, public health concerns, sustainable development, city configurations, demographics etc., as well as establishing ways of keeping the profession relevant in the ever expanding array of professional disciplines within the built environment.

Well researched and forward-looking papers are invited from architects and other built environment professionals, to explore future possibilities in the following areas:

- **People** – This is about the architects, who are critical players in architecture in Nigeria. Their welfare, exposure, and growth opportunities are areas of interest.
- **Process and Product** – This includes the design process and the final output, which is the building. How can these be repositioned for the future?
- **Pedagogy** – This addresses the issue of architectural education. Ultimately, the quality of the architect, the architecture process, and the product are hinged on architectural education. Fresh approaches to architectural education in Nigeria that will position NIA for the next 60 years of its existence are issues worth considering.
- **Practice** – This will address best practices in the business of architecture, and how Nigerian architects can prepare themselves to become relevant at the global stage

PAPER SUBMISSION AND GUIDELINES - IMPORTANT DATES

All submissions should be on A4 paper size, Times new Roman size 12 font, one and a half spacing and justified alignment. Paper length including references should not exceed 20 pages.

ABSTRACT SUBMISSION

September 14, 2020

NOTIFICATION OF ACCEPTANCE

September 28, 2020

FINAL PAPER SUBMISSION

October 16, 2020

Papers should be sent to Libpub@nia.ng

Signed

Arc. Moradeke Okunrinboye FNIA

Honorary General Secretatry

INTERVIEW WITH PROFESSOR JOHN GODWIN

Professor John Godwin co-founder of GHK(Godwin, Hopwood & Kuye) is one of the foremost architects in the country. Arriving Nigeria in 1954, he has well over 50 years experience in the Nigerian Landscape. In an interview with members of the Library & Publications committee, he gives an insight into his sojourn in Nigeria and his views on Architecture in the country.

BRIEF BIOGRAPHY

William John Godwin was born in 1928 to William Godwin an architect and Laura Watkins. He had his early education at Wrekin College and served with the Army Engineers briefly when he completed his studies at the AA (Architectural Association) School. He was a Leverhulme Scholar from 1945-1950. He also worked with his father and as an assistant architect with Architects' Copartnership.

John Godwin met his wife Gillian Hopwood at the AA in 1945 and they both presented a joint AA Thesis project in 1950. In the same year, they obtained their AA Dipl. ARIBA and got married in August, 1952. Appointed by ACP (Architects' Copartnership) as resident "partner" in Nigeria in 1954, he later resigned to start Godwin and Hopwood in Lagos, by October, 1955. Godwin and his wife were both inducted as Fellows of Royal Institute of British Architects (FRIBA, 1963) and as Fellows of Nigerian Institute of Architects (FNIA, 1980). They both retired from GHK Architects in 2014 after handing over to Architect Abiola Fayemi (FNIA) as C.E.O. John was awarded with the Officer of the Order of the Federal Republic (OFR) in 2002 and Gillian with the Member of the Order of the Federal Republic (MFR) in 2004. They both naturalized as Nigerian Citizens in 2011.

In 1999 John was invited by Prof. Olumide Olusanya to take up the post of Professor in charge of Post Graduate Studies at the School of Architecture, UNILAG where he taught till 2014. Gillian also served as President, Soroptimist International of Nigeria 1998/99 and President of the Nigeria- Britain Association 2003/04. John was invited to become the first President and Co-Founder of LEGACY (1995) by its Founder Mrs. Kofu Adeleke who is now its current President.



Ang: WHAT ARE THE INFLUENCES ON YOUR CAREER?

JG: Firstly I would say my wife and partner in all things, Gillian and before that, my family and particularly my Father who taught me how to draw and paint in water colour. He being a consummate artist and draftsman much sought after in the world of architectural presentation specialists and a teacher with infinite patience. I was also lucky with my house master at school who permitted me to use his bicycle to go beyond the school boundaries at weekends to sketch churches and landscapes around wartime Shropshire. This prepared me for an early start at Kingston before I reached 17 and entered the AA School well known for its liberal studies and where my father had earned his degree. It was he who tutored me on the importance of professional behaviour and introduced me to the family solicitor in Chancery Lane and my future bank manager. Perhaps I was a bit old fashioned when treating my students as "ladies and gentlemen" but it signified their changing status and personal responsibility towards joining the society which I regarded as a privilege to be a part of.

Ang: HOW DID YOU BALANCE SOCIAL LIFE WITH WORK?

JG: I can't say I was any good at that, work for both of us always took priority but we were fortunate in the beginning to be



Photo: University of Lagos Faculty of Science Complex

commissioned for Government work due to a shortage of professionals in the field. There was the added advantage that we were there and easily accessible with a reasonable scholastic CV and a growing portfolio of projects. We also came with recommendations from UK contacts. We went to parties, dinners and did a lot of hosting. We however stuck to one sport, which was regular sailing. The sailing club was not as exclusive as some of the other clubs then. We entertained boys from King's College as well as the girls from Queen's. Years later one of the 16 year old girls I took out then, would go on to become the Surveyor General of the Federation. Today that Club has several keen Nigerian sailing members.

Having been accepted as a member of the Island Club in 1954, and being a Trustee, my number, 963 (I think!) establishes me as the longest standing member! I became a member of the Lagos Men's Dining Club which connected me with many older Lagosians particularly when we were becoming more interested in Lagos history and old buildings. An illustrious member was Cardinal Okogie and this relationship led to rescuing of some important ecclesiastical furniture at Holy Cross Cathedral thanks to his intervention. These works are dated to around 1890 and were made by the famous Brazil worker, Balthazar dos Reis.

“Reliability (delivering on time), budget, careful functional planning, detailing to improve comfortable living and working conditions, gaining the confidence of consultants, builders and sub-contractors through good drawings and contract documentation...”

ANg: WHICH WAS YOUR MOST MEMORABLE JOB WHICH ENCAPSULATED YOUR DESIGN PHILOSOPHY?

JG: There really isn't one project but a series of key commissions as we advanced from housing through education to commercial and industrial work. Reliability (delivering on time), budget, careful functional planning, detailing to improve comfortable living and working conditions, gaining the confidence of consultants, builders and sub-contractors through good drawings and contract documentation earned us a reputation for competence and fair dealing with one aim in mind namely, to promote job satisfaction and a client who is going to come back.

ANg: WHICH WAS YOUR MOST CHALLENGING PROJECT?

JG: Shell British Petroleum Offices (SBPC), Warri. The original Shell BP main exploration office was located just outside Port Harcourt but after the closure of the borders between Biafra and the other borders of the Federation the company decided to move that entire department to Warri where already they had built a large residential area. I was taken by the chief engineer to a swamp just behind a newly completed extension to Warri harbour and asked to build a new home for the exploration section of SBPC in 10 months. He said that to get started immediately, they would provide an access road in timber similar to their drilling sites. The rest was up to Godwin and Hopwood on the basis of an accommodation brief which he handed to me and the simple request “Could I produce a design and construction programme with a budget within a few days and present it to him in Lagos?”

We were able to do this including nominating a willing and reliable contractor as well as suppliers of key materials. A two storey block of offices in two connected wings was proposed using our own standard design projected windows and a roof in self-supporting Amiantus asbestos sheets. The structure was to be load bearing sand/cement block work with a system of RC ring beams at first floor and roof level. A subsoil investigation indicated an area on the large site where strip concrete foundations could be built to support blockwork piers for the superstructure. Our structural engineers were Arup and our quantity surveyors were Tillyards, two local Lagos firms.

The design incorporated shading devices; calculated to exclude direct solar radiation during office hours and enhance cross ventilation through windows and openings on either side of a central corridor. Where mechanical cooling control was needed in a few equipment rooms, unit air conditioners were installed. Otherwise comfortable conditions were maintained by maximizing the prevailing breeze and excluding direct solar radiation. Thus, a very simple building designed around planned logistical support to enable a major project to be completed on time which enabled oil production to continue almost without interruption.

ANg: WHY DID YOU CONTINUE IN NIGERIA FOR SO LONG?

JG: Simply answered, we had work to do and we as a family, enjoyed Nigeria and the friends we made at all levels. Had we practiced in the UK, Gillian would not have had the opportunity to work as productively as she was able to do in Lagos and have two children. Consequently, our domestic staff, drivers and messengers were regarded by us as important employees. Most importantly, we came to Nigeria with open minds as visitors. Most importantly, it was expected of us to implant the skills we brought and noted on the immigration work permits which were given to us; and immediately set about honouring what in effect was our undertaking to the Government. This included as a priority, researching the building needs of our hosts



Photo: Development at Murtala Muhammed road, Ikoyi, Lagos

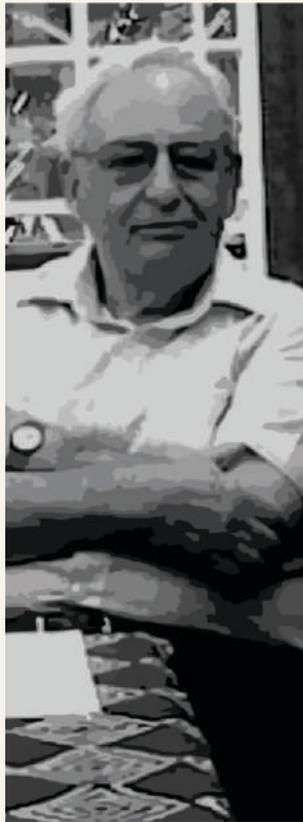


Photo: Nestle Nigeria Plc Water Plant, Lagos.



and how to shape them to improve working and living conditions necessitated by the sovereign status of Nigeria when colonial control departed. In our teaching mode we made many friends in our own age group as well as our students. We spent our entire working lives re-writing the rules of our profession through our buildings and their implementation. Nigeria remains our tutor.

ANg: WHAT IS YOUR TAKE ON THE EVOLUTION OF ARCHITECTURE IN NIGERIA?

JG: We have been fortunate in finding and joining like minds in our work. By imposing a working discipline on ourselves and those working in our practice, we have also developed a professional modus which we can apply to our design and the way we work with our professional consultants, our contractors and suppliers whom we share productive and innovative templates. This has led to an aesthetic which reflects our attitude to comfort control as a primary moderating factor in fulfilling the many functions of a building design. Being able to impart these ideas in the form of academic courses at Schools of Architecture in Nigeria and other schools in Africa has been our contribution to the debate.

Architecture is subject to change and the fashion of the time which in turn may be dictated by the performance of the new materials with which we build or finish it. Nothing can be said to be static or frozen. For example the age of the “spectacular” has already changed the skyline of our urban environments with the big spenders dominating as they do in Dubai, Abu Dhabi and Shanghai. (“The Age of Spectacle” Tom Dyckhoff 2017, The Building that looks like a Pair of Underpants)

I don't think we have reached a vernacular which we can claim as our own and most of our recent buildings in Abuja in my opinion, are but inferior copies of international designs without any style which relates to our climate and our people and yet the signs of an insipid change are there if we look closely. The standard house plan with the parlour window at the front alongside the entrance and

and veranda was multiplied all over the southern states in the 1960s and 90s much rather in the way that the “semi-D” dominated suburban London between the wars. This is now giving way on mainland Lagos, more and more to the “I see you, you see me” plan once considered low class but serving the teaming populations of our cities. It is also rapidly surrendering to the need to develop flatted blocks as larger plots carved out from the grid iron town plan are developed. For the more affluent tenants in Ebute Metta and Yaba and further afield in Lekki, these buildings rather like those in the world's city centres satisfy only the basic needs of existence and rarely can be said to attain the status of aesthetic living afforded by the high earners. However with the massive re- shuffling of locations, the living standards created by the need to counter the virus pandemic is dictating the way we may be living in the future and we may see the end of dormitory villages giving way to communities living and working at home rather as they do in the overcrowded areas of Mumbai, Lagos, Rio de Janeiro, New York and London. Britain's newly declared policy of levelling our present unequal enclaves may become more than a political necessity and the reality of a whole new way of living, working and communicating rather like zooming could be subject to self-imposed restrictions, while holidaying will need a form or rationing to cope with overcrowding.

Ang: WHAT IS YOUR ASSESSMENT OF THE PRESENT STATUS OF ARCHITECTURE IN NIGERIA?

JG: It would be foolish of me to assume the mantle of the soothsayer. We are in difficult times to say the very least. Interestingly the virus is creating a stabilizing effect on western society which has dominated mankind since ancient times. But that is the challenge for us all and Nigerians must listen to its wise men and women who are out there writing, painting, singing, designing and making all manner of things to enable us to stake a significant claim to the way mankind will be formulating its future existence. This includes the places where we live and work. It will have to cope with climate change and particularly rising temperatures and rising sea levels. Importantly it must

“Importantly it must make a significant contribution to how we handle the future of all living things animate and inanimate with which we share the world.”

make a significant contribution to how we handle the future of all living things animate and inanimate with which we share the world. Already the evidence is mounting and the Virus may be a serious contender for space. In making an assessment of the present state of the profession and its preparedness for the future, I would say firstly, that Nigeria always has had good people but never enough of them or in sufficient numbers to shoulder the weight of problems and to mobilise the opportunities. Achebe's comment was pointed when he announced that, “we always lose the game because we never play our best team”. I would venture to add or because we never recruit sufficient support to exert the necessary impact to win. We often fail through sheer lack of logistics and have a tendency to give up just when the tide is turning in our favour. “Anyway” is a popular Nigerian non sequitur to get you out of a tight corner without a commitment.

Ang: WHAT ARE THE CHALLENGES FACING ARCHITECTURAL PRACTICES?

JG: The architect best qualified to answer this question is my friend Prof Ekundayo Adeyemi. My experiences, mainly unhappy ones on this subject are firstly, the diminishing respect of the profession by the public not only in Nigeria but in England where it started, with the abandonment of the scale of fees and introducing competition which had the effect of cutting the service. In Nigeria we had the famous Federal fee scale introduced by Obasanjo who based his figures on fee reductions already being offered by some members of the profession. Inevitably this led to a general reduction in the service given elsewhere. Only the large practices could survive.



Photo: Bookshop House, Lagos.



Photo: GlaxoSmithKline Headquarters building Lagos.

In a reply given by the German partner working with Norman Foster on the new Reichstag building he said, "Norman should know that in Germany you rarely get the last 10% of your fee!" In Nigeria another unwelcome trend has been the return of contractor finance and "AID" projects including professional services. Sometimes these are offered for the design and construction drawings only, leaving the supervision to a local architect who takes responsibility for the implementation at a minimal fee, while the overseas architect gets a fee for the easiest part of the job.

ANg: PLEASE SHARE WITH US THE EVOLUTION OF GHK.

JG: With a few exceptions, all our professional services were provided in Nigeria through a network of offices around the country managed by regular visits either by Gillian or myself and residents, both Nigerian and expatriates in the key centres at Kaduna, Jos and Maiduguri. Communications were maintained by weekly mail bags delivered by Nigeria Airways and fixed time calls. Our drawing system made the location of construction details easy where queries arose. In addition we had Nigerian draftsmen who were trained in-house by me and earned promotion commensurate with the proficiency reached. Gillian and I were the sole partners until we were able to employ and promote Nigerians, three of whom became associates.

ANg: HOW CAN WE IMPROVE ARCHITECTURAL UNIVERSITY PROGRAMMES?

JG: Students would definitely improve their knowledge and thereby gain in confidence if they could follow jobs on site, hopefully with the site architect being the tour guide. I used to have the permission of the Head of school at Unilag to do this; especially when working with Julius

Berger in Lagos and Abuja particularly on high quality pre-stressed concrete, precast concrete elements and furniture manufacture. We also visited Metalum factories at the same locations to see the process of window manufacture from the architect's drawings through detailed fabrication drawings to the finished production at the workshops and to erection procedures on site. All these promoted more interest at class lectures.

ANg: WHAT ARE YOUR THOUGHTS ON COMPETITIONS?

JG: This has always been a bone of contention in the NIA but we do have guidelines for their conduct. GHK entered the competition for the EU buildings at Abuja and won Third Prize but had to submit through the London office because no competitors were invited from Nigeria! It would be beneficial if the NIA would ensure foreign firms partner with local firms (with Nigerians being the lead consultants) when undertaking jobs in the country.

Also, there has always been a reticence from clients to adopt this procedure partly because of time and the extra fees involved. Time and extra fees are often the constraints.

ANg: ANY ADVICE FOR YOUNG ARCHITECTS?

JG: Join a good practice; enjoy the habit of hard work.

“Students would definitely improve their knowledge and thereby gain in confidence if they could follow jobs on site, hopefully with the site architect being the tour guide.”

Architects, now let's get in formation!

by: Baba Oladeji



There is a universal conspiring,
With COVID-19,
With Black Lives Matter,
With Ghana's Year of Return,
With 2063,
With 2023,
To hand us a big slice of the continent

For what is coming
We must get in formation
By ending the hegemony of the building
We must open up architecture
Its beautiful inside to the people

We must ask ourselves
Do we need to repeat certain typologies?
Like the museum or the gallery
Do we have the time to build Lagos like Rome?
Do we need to teach our architects like Vitruvius?
Should we continue to look down on policy people

Do we need pharmacies or orchards?
Do we need galleries or newspaper stands?
Do we need parks or farms?
Do we need schools or places to learn trade?

We must get in formation
Some in journalism,
Erasing the anonymity of the architect forever
Some in policy, some in the guilds
Crafting conventions not black and white rules
That Lagos, Calabar, Kinshasa may be built

With lightning pace
Not dogmatic frameworks

Some in design,
Giving informality a chance
Like the dining room
Modelled around our eating patterns
in geometry: repelling the heat
but embracing the Light
in bringing back the courtyard
those lost, subtle principles
Of community

Some in academia,
[re]defining the parameters
The vocabularies for all to operate
To train the Future in local precedents
On the very terrain the Future will build

We suffer!
The more we insist
on being validated via 'building'
We suffer
The more we tie ourselves to strings of capital
and fail to find the latent cultural capacities
of our craft

There is planning work to do
There is academic work to do
There is journalism
There are new drawings to be made
New materials to sophisticate
There is more than one way to do architecture:
We need all to resume work
COVID-19 is soon over



THE NIGERIAN INSTITUTE OF ARCHITECTS 60TH ANNUAL GENERAL MEETING AND CONFERENCE "AGM 2020"

WEDNESDAY 25TH - SATURDAY 28TH NOVEMBER 2020
MAKURDI, BENUE STATE.

CALL FOR PAPERS

NIA @ 60: PAST, PRESENT AND FUTURE POSSIBILITIES

The Nigerian Institute of Architects (NIA) is commemorating its sixty years of existence as a professional association in Nigeria, this year 2020. It has been a long and eventful journey so far, making it absolutely imperative that the road travelled so far is chronicled, while also charting new paths that will hopefully unfold future possibilities for the association. As part of the activities marking this landmark achievement, the NIA will critically examine four identified pedestals on which the profession stands. These four pedestals are:

- **People** (The Architects)
- **Process and Product** (The designed buildings)
- **Pedagogy** (Architectural Education)
- **Practice** (The business of Architecture)

Examination of these critical aspects of the architecture profession is with a view to exploring diverse ways of strengthening each of the pedestals so as to properly position the profession to effectively confront expected challenges posed by new technologies, public health concerns, sustainable development, city configurations, demographics etc., as well as establishing ways of keeping the profession relevant in the ever expanding array of professional disciplines within the built environment.

Well researched and forward-looking papers are invited from architects and other built environment professionals, to explore future possibilities in the following areas:

- **People** – This is about the architects, who are critical players in architecture in Nigeria. Their welfare, exposure, and growth opportunities are areas of interest.
- **Process and Product** – This includes the design process and the final output, which is the building. How can these be repositioned for the future?
- **Pedagogy** – This addresses the issue of architectural education. Ultimately, the quality of the architect, the architecture process, and the product are hinged on architectural education. Fresh approaches to architectural education in Nigeria that will position NIA for the next 60 years of its existence are issues worth considering.
- **Practice** – This will address best practices in the business of architecture, and how Nigerian architects can prepare themselves to become relevant at the global stage

PAPER SUBMISSION AND GUIDELINES - IMPORTANT DATES

ABSTRACT SUBMISSION

September 14, 2020

NOTIFICATION OF ACCEPTANCE

September 28, 2020

FINAL PAPER SUBMISSION

October 16, 2020

Papers should be sent to Libpub@nia.ng

All submissions should be on A4 paper size, Times new Roman size 12 font, one and a half spacing and justified alignment. Paper length including references should not exceed 20 pages.

Signed

Arc. Moradeke Okunrinboye FNIA

Honorary General Secretary



THE NIGERIAN INSTITUTE OF ARCHITECTS

THE ARCHITECTURE OF NIGERIA

As part of the activities marking the Sixtieth anniversary celebrations of the Nigerian Institute of Architects, the Library and Publications Committee of the Institute is putting together a compendium of Architectural works executed within the geographical landscape of Nigeria spanning from Pre-Independence to Contemporary era. Interested Members and Firms can send in submissions of their works inline with the submission criteria for consideration towards publication in the compendium.

CALL FOR SUBMISSIONS

A. Selection criteria for past Architectural works

A. Selection criteria for past architectural works

1. The works should fit into a clear typology like

- Residential
- Hospitality
- Commercial
- Institutional
- Civic
- Monuments
- Landscape etc

2. The period of the architecture should be clearly identified eg.

- Pre-independence (before 1960)
- Independence (1960 - 1969)
- Post independence (1970 - 1999)
- Contemporary (2000 till date)

3. The works should show some clearly discernible attributes like

- Response to climate
- Innovative material usage
- Design adaptability

4. Sociological impact of the project eg.

- Does it reflect the culture of the place where it is located?
- Does it impose ideas and concepts alien to the locality?
- Does it enhance the lifestyle and activities of the people?

B. Requirements for submission

- A concise description of the project including the design philosophy. This write up shall cover all the aspects in A above
- High Resolution Photographs (if possible architectural design drawings in presentation format) that highlight the design
- A brief on the architect/ architectural firm

Submission deadline:

All submissions be sent in to entries@nia.ng by 4pm, 30th September 2020

Enquiries:

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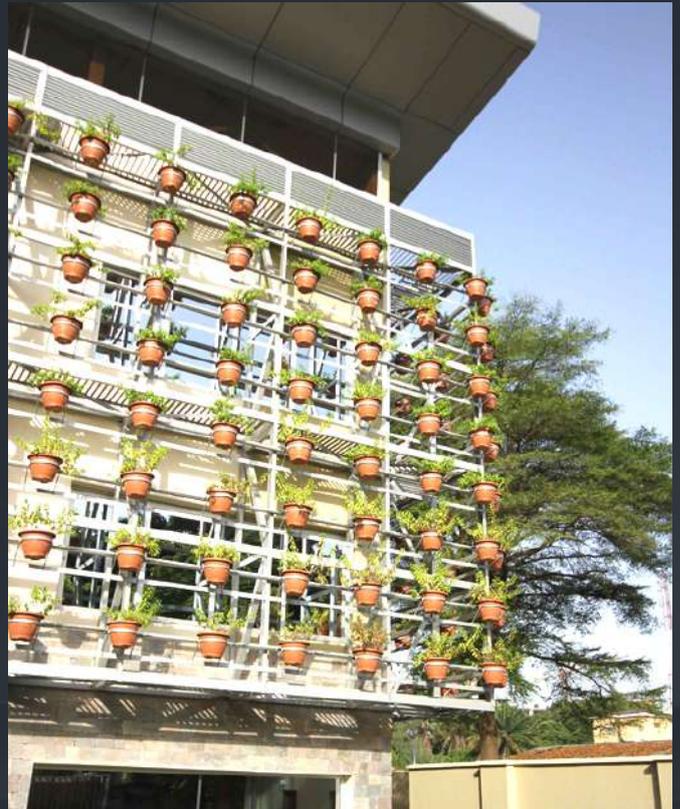
The emergence of Corona virus disease (Covid-19) declared as global pandemic is surely redefining the cultural landscapes of neighbourhoods across the globe. Therefore, understanding the persistence of local community under most unusual conditions of social change fluidity necessitated the need for people to adjust their way of living. Meanwhile, urban processes and social integration of urban neighbourhoods are understood through segregation of human settlements in urban environments (Olson, 1982).

Globally, human habitations across districts, towns and cities remained the centre stage of the pandemic with government activities, businesses, schools, offices, and worship centres shutting down to minimise crowds, leaving the built environment with a long lasting impact. Even though the built environment aids in preventing the spread of the pandemic, the associated uncertainties due to the pandemic remains the focus of stakeholders. As people are confined to their spaces they are beginning to appreciate the benefits of operating from home. Suddenly, terms such as #Stay at Home#, #Isolate and Quarantine at Home#, #Lockdown# and #Work from Home# became common slogans used for preventive and protective guides against the pandemic.

In order to contain infections and reduce the spread of the pandemic spreads across human settlements people are encouraged to be restricted to their homes and neighbourhoods. Similarly, in contact tracing, palliatives' distribution and all forms of human social welfare interventions, activities are limited to homes and neighbourhoods. In contrast however, the lock down restrictions extends beyond imagination leaving the majority frustrated and bored since they are not used to confinement within their homes for a long time. More so that the built environment is not necessarily planned to provide adequately for people's needs as they shield from the contagious disease. Suddenly people begin to demand for neighbourhoods and home spaces where they can live, worship, work, learn and exercise echoing possible local attachments as well as social bonds.

The question seeking for response is; Are our neighbourhoods planned to meet the reality posed by the impact of the disease?

Policies on wellbeing of urban inhabitants are sure to be ineffective particularly in developing nations due to non-considerations of peculiarities and local realities (Baffoe, 2019). It is thus evident that existing situations are likely deviant from the demands necessitated by the pandemic. Therefore, the need to rethink neighbourhood planning and housing design to meet the challenges of post Covid-19 pandemic. These challenges include working from home distance learning, virtual events, which tends to eliminate venue rent bills, as well as reduce confinement stress and sick building syndrome effects. Similarly neighbourhoods should provide basic and regular needs of inhabitants within accessibility limits which is easily achieved by consideration of Mixed-use building design and development in neighbourhoods' planning. House design should express isolation requirements as no health facility or architecture has accommodated all patients at the peak of the pandemic globally. These provisions will limit the spread within micro built environments.



SUSTAINABLE NEIGHBOURHOODS AND THE IMPACT OF COVID-19 ON THE BUILT ENVIRONMENT

by: Dr. Abubakar D. Isah



It therefore infer that the design of our homes and the planning of neighbourhoods to meet the challenges posed by the pandemic is a responsibility that is more essential than ever for both architects. "Neighbourhood as a spatial unit undoubtedly offers the best lens to understand the anatomy of cities at a micro level" (Baffoe 2019). Aptly, in order to increase the capacity base on sustainable and equitable districts, neighbourhoods' planning should meet the tripod requirements of the pandemic- health, economy and security.

First, building design and housing typology should incorporate flexible isolation and quarantine spaces while allowing for effective and uninterrupted domestic operations. Self-cleansing fittings and facilities should be recommended in the schedule of specifications in order to reduce cost and demand for maintenance as well as disease escalation due to communicable surfaces. At district level management of data reduces the impact and eases the pandemic management architecture. Because, overwhelming health facilities and personnel are minimised as spatial segregation effectively measure the control and management of pandemic in urban environmental neighbourhoods. Spatial epidemiology- spatial spread of incidences of diseases and relationship with factors of disease spread aids in categorising the spatial structure and important for health planners to assess the peoples' interaction of the micro environment (Emmanuel 2019)

Second, neighbourhoods function as landscape of social and economic opportunities with employment connections, leisure interests and social networks (Kearns and Parkinson, 2001). Micro economic activities at the neighbourhood level through Mixed-use building development ensure socio-economic sustainability that considers local interest and peculiarities. Also, neighbourhood welfare associations and social intervention programmes could be

incorporated in the spatial planning to cater for issues such as palliatives' distribution, case and contact tracing, stigma management as well as spread pattern detection.

Third, neighbourhood security architecture desires that during lock down both building units and the district in general are kept safe through enhanced community surveillance. Neighbourhood support facilities such as worship centres, grocery outlets, bank ATMs, energy and water distribution networks are made flexible and intelligent in design. Spatial planning and social distancing should be easily achieved without disorder and social cohesion is ensured. Further still, ensuring that neighbourhoods are geographically delineated with boarders makes urban governance and management system relatively easier.

As we adjust to the "new normal" neighbourhoods as places, community and policy units should be planned and designed to avoid poor hygiene, overcrowded facilities and should poses effective water and sanitation networks that can meet the requirements for self-isolation in homes. Data such as disease spread pattern, incubation period (1-14 days extending to 24days), and temperature of survival (below 26 to 27oC) are vital for house design and district planning. The age category/group of people living in the building/neighbourhood is crucial in order to carter spatially for the vulnerable group. In sum, neighbourhood as units describes effectively, the internal structure of cities thus the need for sustainable planning particularly with the changing cultural landscapes characterised by the Covid-19 pandemic. By so doing the critical and peculiar needs of the people is streamlined with their spatial desires.



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COVID-19 AND THE AMAZING INVENTIONS

by: Arc. Aka Tolulope



C OVID-19 -the unwelcomed and vicious enemy-appearing and suddenly changing our world as we know it. Incredibly, while the world is still coming to terms with the lasting effect of this pandemic, we have witnessed amazing innovations that have given us a glimpse into the future:

OFFICE SPACES

There have been several models proposed to effectively cater to 'work life' post Covid-19. Examples are the "6 feet office" model as implemented by Cushman & Wakefield in Netherlands and the "cube city" workspace in London by Xu Weiping suited for colleagues and freelancers to work close but within the safety of their fully furnished pods. Another amazing example is the Johnson Wax Headquarters in Racine, Wisconsin, circa 1940 by the great Frank Lloyd Wright which was built between 1936 and 1939.



Interior of a pod at cube city, photo credit : Xu Weiping/ABP/ theguardian.com



Interior of the Johnson Wax Headquarters. photo Credits: Carol M. Highsmith / Library of Congress/ techcrunch.com



COVID-19 compliant cab. Photo credit- Aka Tolulope

TRANSPORTATION

The major innovation challenge of the transportation industry is ensuring the safety and protection of occupants/user while maximizing profits. An example of this was seen in an Uber cab (a popular car hailing service) in Nigeria. This particular car had a custom built protective shield around the driver with a compartment for disposal mask (incase the rider had none) and a disposal paper mat. The seats were all covered in plastic wrap. Another example is the Glasssafe concept by Avio Interiors for airplanes.

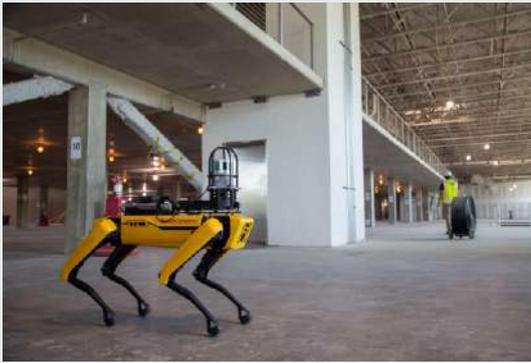


'glassafe' photo credit: designboom

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SPOT on a site. photo credit: bostondynamics.com

CONSTRUCTION TECH

The robot dog known as SPOT is not particularly a new invention as it was first introduced in 2016. The idea behind inventions like this has the potential of aiding national and international collaboration amongst the building industry stake holders as projects can be accurately monitored virtually. According to their website, you can inspect progress on construction sites, create digital twins, and compare as built conditions to Building Information Modeling (BIM) autonomously with SPOT. Other interesting innovations from companies like Smartvid.io and Triax Technologies have the ability to alert workers when they do not keep to the social distancing rules amongst other things.



Hand free door. photo credit- stepnpull.co.uk

BUILDING ELEMENTS

As a result of Covid-19, there has been more emphasis on automated/ touch-less fixture and fittings. From opening doors with the use of your leg (an example StepNpull) to our locally made touch-less washand basins placed in front of various public spaces in Nigeria.

PARTIES AND CONCERTS

One of the major concerns for party lovers has been the uncertainty about the possibility of seeing their various stars and celebrities in large concerts. While we have seen an increase in virtual parties, we have seen that large concerts can be held even in these times. An example is the Sam Fender concert which drew about 2500 fans in Newcastle's Gosforth Park. The open air event featured about 500 elevated metal platforms. Another example is the Drive-in party which took in Enugu. The possibilities for architects and designers in this sector are endless.



Day scene from concert. photo credit: Virgin Money Unity Arena/ Instagram



Night scene from concert in Enugu, Nigeria. photo credit: Leon photography/ Instagram



Cleankey by Ziad Salah. Photo credit- [Cassie L. Damewood / dorknob.com](https://www.dorknob.com)

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BREAKING OUT OF THE BOX:

REFRAMING ARCHITECTURE EDUCATION BEYOND TRADITIONAL ROLES IN PRACTICE

by: J.J Maina

We live in unprecedented extraordinary times. Times where everyday life as we know it has become increasingly uncertain, with change the only constant. With the global community on virtual lockdown to mitigate effects of the COVID-19 pandemic, survival of most disciplines now depends on basic skills sets and knowledge often bounded within limits afforded by technology. Architecture as a profession is no exception. While educational institutions hibernate globally, outlook for architecture education may require a re-think and reframing from traditional roles, bearing in mind issues already besetting training of architects prior to the present pandemic and its attendant complications. Falling educational standards of architecture graduates for instance, has been an issue for practice (NIA, 2017), compounded by poor economic turnover especially in the Nigerian Construction Industry (Nigerian Bureau of Statistics, 2016). On the part of academia, students report curricula over-burdened by theoretical courses to the detriment of practical subjects (Maina, 2015). Studio culture, the backbone of architectural design, has also been on a steady decline (Opoko, Oluwatayo & Ezema, 2016; Maina & Ojobo, 2020), pre-empting tendencies of student overdependence on the internet, often to the detriment of acquiring grounded skills and design competencies.

“Ultimately, we as architects will need to look beyond our traditional roles if the profession is to survive and thrive in a world of constant change and shifting paradigms.”

Consequently, the rich, basic fundamental skill sets ingrained by architectural training tend to be under developed and subsequently underutilized upon graduation. Architecture education requires reframing and flexible outlook to maximize these latent resources and channel them in related areas specialization in terms of Design, IT/Technology, Business and Research to mention a few.

- Design: remains the bedrock of the architecture profession but many graduates eventually make a living apart from engaging in building design. Allied specializations offer excellent utilization of design skills-manufacturing, furniture making, fashion, interiors, refurbishment etc. and students need to be made aware of this while in school.
- IT/Technology-Digital art, presentations, animations, theatre and film, web design etc.
- Business-Real estate, Advertising, Building component fabrication etc.
- Research collaboration is critical if the profession is to remain relevant within national discourse. For instance, collaborating with engineers and healthcare professionals on indoor environmental quality issues especially in view of the current pandemic will not only benefit architects but the built environment at large. A leaf can be borrowed from Quantity Surveying professionals who have extended their expertise both professionally and academically through far-reaching research and have virtually overtaken the Construction Industry both locally and globally.

Ultimately, we as architects will need to look beyond our traditional roles if the profession is to survive and thrive in a world of constant change and shifting paradigms.



The Need to Reposition Architecture Education for Contemporary Challenges

by: Prof. Musa Lawal Sagada

The built environment is largely a product of architecture, which is significantly fashioned by it. Architecture has existed as long as humans built structures. In ancient times, and up to the 17th century, the Master Builder united the roles of construction and architecture. According to Boyle (2000), individuals who so desired, could establish an architectural practice and self-appoint himself as architect. Most of the self-proclaimed architects could only receive training from ateliers or established practices. New initiates learn as they work, with the level of training determined by the size of the firm, its level of organization and length of personal stay.

With the rise of professionalism in the 17th century, architectural practice became regulated and increasingly specialized (Lewis, 1998) and by the 19th Century, it became more focused on questions of basic functionality (design – objectives/functional – operational) and aesthetics (design – objectives/aesthetics) (Gabrielli, 2016). Today, architecture practice is facing the challenge of survival in face of the myriad challenges and professional specialization of functions in the built environment. According to Weiner (2005), the architecture practice is under pressure to become responsive to change in order to remain competitive, not only in the economic sense, but also in terms of its ability to pursue its ends successfully in the face of antagonistic social context.

The 18th Century saw the beginning of architecture education in formalised forms with the Ecole de Beaux Arts in Paris considered as the Premiere Architecture School. According to Crosbie (2007), the design studio, which was inherited from the atelier methods of educating architects has been the centre - piece of architecture education and has remained until date. However, architecture today is directly influenced by today's information society according to Horan (2005), the educational requirements are no longer confined to the teaching of design, but include new building technologies, digital projecting, networking and selecting relevant knowledge. Also, Spiridonidis (2016), pointed out that, "Architectural education must constantly elaborate, (re) define or (re) structure its set values and principles, targeted knowledge, skills and competences, tools and means, as well as priories and preferences, formulating innovatively each time the emergent, new architectural paradigm in thinking , practicing and teaching architecture".

Architecture schools in Nigeria must therefore take advantage of the rapid development in information communication technology and its various applications in architecture as a way of taking advantage of the new opportunities proffer solutions to the new challenges that are arising daily. According to Tzonis (2014), Architecture education has the formidable task of identifying how their graduates of today can acquire the knowledge needed to work together creatively, to conceive and construe the future complex, highly interdependent interactive structures of human – made and natural environment.

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Can the curriculum of architectural education in Nigeria be termed as a futuristic one? What is the place of the trained architects outside school especially with the swift progress in technology, new modes of cybernetic reality, the advents of robots, as well as, artificial intelligence (AI)? All these advancement have come to impact on the architectural profession both at training and practice level. In Nigeria, there are so many challenges and shortcomings in the architectural training which can affect the architect in practice competing favorably in a changing world. Dare-Abel et al. (2015) suggested a drift towards giving architectural education an intensify attention especially in the aspect of entrepreneurship and social integration.

Some people have argued that architectural education is based mainly on intangible philosophies of learning and typical pedagogical principles while turning deaf ears to the veracity of architectural professional practices and the built environment towards meeting the needs and desires of users for a good and justifiable sustainable environment (Tzonis, 2014). Architectural education pedagogy should therefore, be interested in looking at the long term goals of sustainable natural and social value in our present day dynamic real world. According to Ortiz, the architect's role requires refocusing by identifying a universal way out that would be adaptable to the future challenges of the profession. This can only be achieved by restructuring the training and education of the architecture student.

“Rather than perpetuating bygone and stale beliefs and dogmas, why not bring leadership dynamism to align with today's construction industry and environmental realities? This could mandate a new contextual competence in architectural education.”

For the value of architectural education not to lessened, and the profession completely transformed, self-satisfaction must not be allowed into education. According to Cramer (2012),

“Rather than perpetuating bygone and stale beliefs and dogmas, why not bring leadership dynamism to align with today's construction industry and environmental realities? This could mandate a new contextual competence in architectural education.”

There is a need to begin to change how the architect is trained or educated towards meeting the requirements of a universal worldview and technocratic environment.

Architectural education should not only be based on plain knowledge learnt and imparted in school, but also inclusive of the human dimension (social and participatory) towards making the complete architect. The influence of which must not be relegated to the background. Two great minds which have question the status quo of established educational systems are Christine Ortiz and Peter Zellner. While Ortiz believed in a trans-disciplinary approach to teaching were knowledge will be acquired virtually online, while on-site education will be based on real projects and active learning; Zellner on the other hand, sees the school of architecture as a self-sufficient intellectual and cultural institute rather than just an occupational enterprise.

Architectural Education:

TRAINING THE ARCHITECT FOR THE FUTURE

by: Dr. (Arc) Pontip Stephen Nimlyat

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For architectural education therefore to be impactful and having indispensable value in the future, certain measures as proposed by Cramer (2012) and summarized below, must be aligned with by schools of architecture in Nigeria:

1. Educators and students alike require updates and knowledge sharing on state-of-the-art indicators and metrics on the current realities in the profession.
2. Incorporating into the architectural education curriculum, business management and communication skills towards building students' vigor and their voice towards advancing into the future.
3. More emphasis should be placed on students practicing the art and science rather than studying it.
4. Creating an educational environment that brings practitioners into school both digitally and to campus for continuing education.
5. Creating an opportunity for regenerating both veteran and tenured architectural educators, in form of schools of architecture exchange programs, that will encourage their participation in the unfolding future of the profession.
6. Every studio project should be inclusive of current finance metrics, marketing, professional services and operations. This will reveal to the students, project management information available, and by so doing, students will as well understand the operations of firms and processes involved.
7. Schools of architecture or architectural educators establishing formal roles with firms, as policy board members, or advisor in technology, or experts in specialized area such as acoustics, lighting, energy efficiency, ethics etc.
8. Architectural firms taking up responsibilities or commitments towards contributing financially a percentage of their annual return on investment as chairs and endowments in any school of architecture of their choice.

9. Establishing a reward system for educators with excellence and great performance. Initiating a pay for excellence will result into a thrilled leadership tutoring of students of architecture.

10. Incorporating digital, virtual and distance learning as a way of encouraging non-accredited trained practitioners to be equipped for licensure.

The focus of architectural education should be on the integration of; multi disciplinary practices, designs that are driven by sustainability, more services and experiences or value for money, and artificial intelligence (AI) driven by new technology. In order for architects to have more relevance in the future as the main driver of the built environment, architectural educators must support the evolution and changes taking place in the design profession. The changing trends in 'technological advancement, demographics, urbanization, construction delivery, globalization, and economic shifts' have to form part of the curriculum of architectural education, in order for the fully trained architect to be equipped for certain undying phases of disrupting vicissitudes.

In conclusion, finding ourselves in a digitally facilitated, research-oriented, and intelligently inquisitive world, the architect in training must be equipped with the requisite knowledge and abilities that would be deploy in that ambiguous future.

Architecture schools in Nigeria must therefore take advantage of the rapid development in information communication technology and its various applications in architecture as a way of taking advantage of the new opportunities proffer solutions to the new challenges that are arising daily. According to Tzonis (2014), Architecture education has the formidable task of identifying how their graduates of today can acquire the knowledge needed to work together creatively, to conceive and construe the future complex, highly interdependent interactive structures of human – made and natural environment.



ADDRESSING CORPORATE IMAGE IN ARCHITECTURAL PRACTICE TO BOLSTER FUTURE IMPACT

by: CHIZZY AKANI (Ph.D) & WAREBI BRISIBE (MNA, Ph.D)



In a practice where aesthetics and visual appeal account for three quarters of product quality and projects success, it remains indisputable to affirm that image is everything. Conceptions that the creation is always a clear representation of the true nature of the creator, provokes classical philosophical arguments from divergent perspectives. Vast disparities evident in present and evolving architectural interventions locally, regionally, nationally and internationally, portend certain factual confirmations of this conception. There is a distinctly clear distance between architectural creations on different scales. These differences clearly perceptible to the anticipated patronizing audience are leading to increased incidences of outsourcing to foreign corporations and copy-cat/replica requests from clients more often. This highlights the concern of perceived questionable competence in architectural practice in Nigeria in present times, providing a need for the examination of corporate image dimensions in practice. The general public assessment of formal structures, physical infrastructure, workforce /human resource co-ordinations, innovativeness, policy development and collaborative attitudes provide clients decision making platforms based on a firm's corporate image. As a consistently neglected key concern over the years, this has continually mortgaged public trust in the capabilities of locally trained or indigenous architects, grossly diminishing growth prospects for the future.

Though practice guidelines highlight certain points to bolster formal approaches in the profession, rapid advances in technology and broadening global business perspectives interpret that practice in indigenous contexts is reviewed to address corporate

image concerns. This will build advocacy for a progressive future. Building broader and more creative/collaborative relationships outside of the built environment confines with professional like industrial chemists, production/polymer engineers, aqua-culturists, mining engineers and human resource managers for improved innovativeness will boost corporate image in the industry. Supporting a 'design to specification market' as against a 'design to availability market' will further boost innovativeness and creativity while establishing sustainable collaborative relationships with these production based professionals. Transference of knowledge is also key to achieving a sustainable future, where corporate players in the practice can provide viable evidence of human resources empowerment and development as an initiative towards boosting their corporate image.

Current global technological enlightenments also create avenues for reconsideration of regulatory perceptions on media and advertising as these restrict the wide spread recognition of efforts of deep creativity which could boost local profile. These regulatory guidelines in some negativity have also provided opportunities for unworthy practice environments detrimental to the wholesome corporate image of the industry.

On the whole, a review of the corporate image concept in the practice will provide opportunities for investment in physical infrastructure, encourage innovation, foster collaboration and competitiveness and immensely increase prospects for the future.

1.0 Introduction

Many schools of thought opine that when history is obliterated future generations are likely to repeat the mistakes of the past. Again it is critical to anticipate the likely changes in the future in order to succeed when the future becomes the present. Architecture in Nigeria like in other parts of the world is faced with overwhelming pressures arising from population growth, migration, information-technology revolution, emerging socio-cultural realities, arrival of new technologies and materials, ecological transitions and the latest impact of a post-COVID 19 era. However, it will be a misnomer to assess the past, appreciate the present and anticipate the future of architecture in Nigeria devoid of the educational programme that produces the architect.

2.0 The Programme and Practice

The first school of architecture in Nigeria awarded diploma in architecture and subsequently produced architectural technologists that assist architects (Sagada, 2002). Over the years, institutions awarding diploma in architecture have increased. In the UK however, the architectural technologist has evolved from the previous role as the architect's assistant or draughtsman to a relatively modern professional . A position championed by the popularity and efficiency of pre-fabricated building types used to mitigate housing challenges of post-World War II era in Europe, which enhanced the advancement of technology driven designs. Architectural technology gradually advanced to reflect the technology of architecture, and has been recognised as linking the gap between theory and practice resulting in a new nexus involving architecture and construction . Reflections on the transition are crucial, especially since the foundation of the programme in our country mimicked the British module.

“Architectural technology gradually advanced to reflect the technology of architecture, and has been recognised as linking the gap between theory and practice...”

Advancements in Computer Aided Design and Draughting (CADD) especially with the emergence and subsequent dominance of Building Information Modelling (BIM) have emphasised the roles of architectural technologists. BIM is closely linked with the specialisations of architectural technologists, which links design and building technicalities with the lifespan of buildings through the complex integration of technology .

Though practice guidelines highlight certain points to bolster formal approaches in the profession, rapid advances in technology and broadening global business perspectives interpret that practice in indigenous contexts is reviewed to address corporate. However, the relationship between what is taught in schools and the skills required for practice has remained a fundamental concern in architectural technology education in Nigeria . This involves critically understanding the dynamics of practice in order to proffer relevant changes in the curriculum.

The Future of Architecture in Nigeria:

Toward a Responsive Curriculum for the Polytechnics

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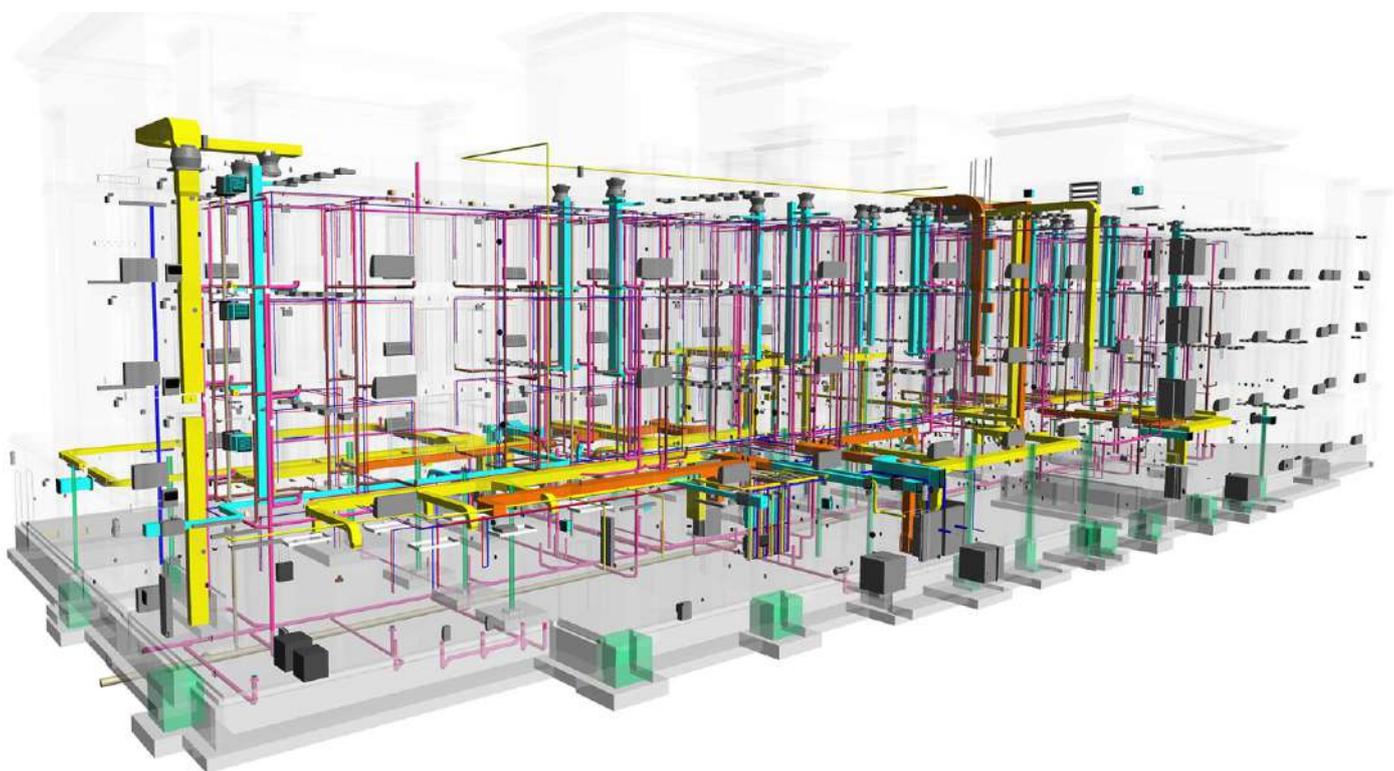
Architectural technology practice in Nigeria is influenced by both the drive to adopt technologically advanced techniques, and constantly emerging social, cultural and economic variables. The estimated housing deficit of over 17 million units and a staggering record of over 100 million Nigerians living in substandard housing present a conspicuous challenge to professionals in the building industry . Of equal significance is the fact that Nigeria has not recorded any noteworthy milestone targeted at ameliorating the housing shortages. Architectural practice in Nigeria has been largely computerised and only architectural technologists proficient in Computer aided design and draughting (CADD) are relevant and employed (Baiyewu, Jolaoso, & Onolaja, 2007; Lawal & Abdulrahman, 2007; Oladapo, 2017).

Architectural technology programme, as an integral part of technical education, must lead in the Nigerian technological advancement agenda . Therefore, the curriculum must target advanced digital design and construction solutions to remain relevant and suitable within the Nigerian milieu. Furthermore, extensive adoption of building technologies like pre-fabricated building types and multi-storey designs which target mass housing provision and delivery requires adroit competence of the architectural technologists.

Although such technologies are yet to be explored generally, as approximately 90% of buildings in Nigeria is built in-situ using sandcrete blocks . This may be linked to a curriculum that is not abreast with emerging urban challenges, and as such deficient in producing the relevant skilled manpower necessary to alleviate the existing challenges.

3.0 Conclusion

It is as important to know the origin as it is to know the destination. The curriculum of architectural technology education in Nigerian polytechnics should produce robust professionals that can adapt to varying situations and provide practical solutions to social and cultural problems of the built-up environment. Although the present scenario in the nation's housing stock reveals a gap between the service providers and the services provided. The call for a complete overhaul of the curriculum is now more urgent than ever. Given the peculiar events emanating from the present pandemic and obvious challenges that are most likely to arise, the curriculum must reflect responsiveness as well as concern for the future.



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