AFRO-BRAZILIAN ARCHITECTURE IN LAGOS STATE: A CASE FOR CONSERVATION

by

MARJORIE MOJI DOLAPO ALONGE

A thesis submitted for the Degree of Doctor of Philosophy
in Architecture

March 1994

NEWCASTLE UNIVERSITY LIBRARY
093 51756 3
Thesis L5214

Centre for Architectural Research and Development Overseas,
Department of Architecture,
University of Newcastle upon Tyne,
The United Kingdom of Great Britain

TABLE OF CONTENTS

Preface i
Acknowledgements ii
Abstract iii
List of Figures iv
List of Plates vi
List of Tables viii
List of Appendices ix

PART ONE: GENERAL INTRODUCTION

CHAPTER ONE: INTRODUCTION AND THEORETICAL BACKGROUND

1.1 General Introduction to the Study..... 1
1.2. The Afro-Brazilians..... 5
1.3 Historic Architecture in Lagos..... 6
1.4 Key Questions and Issues..... 8
1.5 The Creation of Lagos State..... 9
1.6 Aims and Objectives.....11
1.7 The Scope of the Study and a Summary of the Methodology...12
1.8 The Limitations of the Study.....13
1.9 The Summary of Chapters.....15

CHAPTER TWO: THE RECORDING AND CONSERVATION OF HISTORIC BUILDINGS

2.1 Introduction and Definitions.....18
2.2 The Purpose of Recording.....20
2.3 The People Who Require Records of Buildings.....22
2.4 The Conservation of Historic Buildings: A Definition 24
2.5 The Value and Uses of Recording and Conservation.....27
2.6 Occasions for Recording.....28
2.7 The Features that Require Recording.....30
2.8 The Methods of Approach.....32
2.9 Summary.....32

PART TWO: HISTORICAL BACKGROUND

CHAPTER THREE: HISTORY

3.1 Introduction and Background.....35
3.2 The Portuguese Slave Trade.....37
3.3 Brazil and the Slave Trade.....43
3.4 A Brief History of Lagos Island.....46
3.4.1 Lagos and the Slave Trade.....55
3.5 To Be a Slave in Brazil: An Examination of the Export of Slaves from Africa.....58

3.6 The Return of Manumitted Slaves to Lagos State.....61
3.7 Early Settlements in Lagos.....64
3.8 Summary.....66

PART THREE : THE SURVEY OF AFRO-BRAZILIAN DWELLINGS AND RELIGIOUS BUILDINGS

CHAPTER FOUR: THE AFRO-BRAZILIAN HOUSE AND ITS SOURCES OF INFLUENCE

4.1 Introduction.....66
4.2 A Brief History of the Brazilian Colonial House.....70
4.2.1 General Characteristics.....73
4.2.1.1 Internal Arrangement in a Sobrado.....74
4.2.1.2 Plan of the Single-Storey Colonial Brazilian House....76
4.2.2 The Brazilian Way of Life and How It Affected Internal Spatial Distribution.....76
4.3 Yoruba Architecture: The Courtyard House.....78
4.3.1 The Transformation of Yoruba Traditional Architecture....80
4.4 A Constructed Territoriality.....82
4.5 The Evolution and Spread of a Novel Style.....96
4.6 A Comparative Study: Yoruba, Luso-Brazilian and Afro-Brazilian.....100
4.6.1 A Critique of the Yoruba, Luso-Brazilian and Afro-Brazilian Houses.....101
4.7 The Work of Zbigniew Dmochowski on Nigerian Architecture: A Critique.....102
4.8 Summary.....105

CHAPTER FIVE: RESEARCH METHODS AND RESULTS AND THE SELECTION OF CASE STUDIES

5.1 Introduction.....113
5.2 Preliminary Documentary and Archival Research.....115
5.3 Initial Survey.....115
5.3.1 The Outlines of the Survey Methodology.....116
5.3.2 Classification of the Aims.....116
5.3.3 Establishing Frames of Reference.....117
5.4 Field Research: Introductory and Extensive Recording.....118
5.5 Field Research: Detailed and Intensive Recording.....120
5.5.1 Aims and Objectives.....121
5.5.2 Field Assistants.....122
5.5.3 The Survey.....122
5.6 Criteria for the Selection of Case Studies.....127
5.6.1 Historical and Architectural Significance of Buildings.128
5.6.2 The Threat of Destruction or Modification.....129
5.6.3 Buildings That Represent a Particular Period.....130
5.6.4 Availablity of Historical Data.....130
5.6.5 Buildings That Are of Value to the National Heritage...130

5.7 Data Transcription, Interpretation and Analysis.....131
5.8 Documentation and Results of the Coding Survey.....131
5.8.1 Building Materials.....155
5.9 The Characteristics of Afro-Brazilian Houses.....156
5.9.1 An Overview.....156
5.9.2 Categories of the Original Afro-Brazilian Houses.....157
5.9.3 Plan and Spatial Distribution.....157
5.10 The Measure of Intensity of Features Within the Afro- Brazilian Style.....173
5.10.1 An Elaboration of the Scoring Process and the Distinguishing Features of the Afro-Brazilian Style....174
5.10.2 A Comparative Study of the Scoring Process.....174
5.11 Summary.....175

CHAPTER SIX: A STUDY OF AFRO-BRAZILIAN RELIGIOUS ARCHITECTURE

6.1 Introduction.....195
6.2 Brazilian Church Architecture and Its Derivatives.....196
6.2.1 The Brazilian Building Industry and African Slaves.....204
6.3 Afro-Brazilian Church Architecture.....206
6.4 Afro-Brazilian Mosque Architecture.....211
6.5 Summary.....215

PART FOUR: THE CASE STUDIES

CHAPTER SEVEN: CASE STUDIES NUMBERS ONE TO FOUR

7.1 Introduction.....226

7.2 Case Study One: The Vaughan House.....228
7.2.1 Introduction and Historical Background.....228
7.2.2 Location and General Description.....229
7.2.2.1 The Plan of the Main House.....230
7.2.2.2 The Servants'/Guest Quarters.....242
7.2.3 Building Materials and Details.....243
7.2.3.1 The Treatment of Doors and Windows.....244
7.2.3.2 The Structural and Decorative Arches.....245
7.2.4 Present State of the Building and Future Proposals.....246
7.2.4.1 A Critique of the Conservation Proposals.....248

7.3 Case Study Two: The Water House.....249
7.3.1 Introduction and Historical Background.....249
7.3.2 Location and General Description.....251
7.3.2.1 Joao Esan da Rocha's Water House.....252
7.3.2.2 Candido da Rocha's Water House.....252
7.3.2.3 The Water House after 1967.....260
7.3.2.4 The Treatment of Windows and Doors.....261
7.3.2.5 The Floor Finishes.....262

7.3.3 Present State of the Building and Future Proposals.....262

7.4 Case Study Three: The Fernandez House.....263
7.4.1 Introduction and Historical Background.....263
7.4.2 Location and General Description.....264
7.4.3 Building Materials and Details.....271
7.4.4 Present State of the Building and Future Proposals.....271

7.5 Case Study Four: The Shitta Bey Mosque.....272
7.5.1 Introduction and Historical Background.....272
7.5.2 Location and General Description.....274
7.5.3 Building Materials and Details.....276
7.5.4 Present State of the Building and Future Proposals.....276

7.6 Summary.....277

CHAPTER EIGHT: A CRITICAL REVIEW OF CONSERVATION IN LAGOS STATE, A STUDY OF THE LEVENTIS FOUNDATION HOUSE AND A SUMMARY OF THE AGENTS OF DETERIORATION TO AFRO-BRAZILIAN BUILDINGS

8.1 Introdution and Overview.....289

8.2 Case Study Five: The Leventis Foundation House.....294
8.2.1 Introduction.....294
8.2.2 Historical Background.....295
8.2.3 Location and General Description.....298
8.2.3.1 The Original House.....298
8.2.3.2 The Ground Floor.....299
8.2.3.3 The First Floor.....301
8.2.3.4 The Second Floor.....302
8.2.4 The House Before Restoration in 1991.....303
8.2.5 Summary of the Restoration Proposals.....304
8.2.5.1 General Structural Defects and Their Resolutions.....305

8.3 Architectural Conservation in Lagos State: A Critical Observation.....316

8.4 The Main Agents of Deterioration to Historical Buildings..318
8.4.1 Climatic Conditions.....321
8.4.1.1 Water.....321
8.4.2 Solar Radiation.....323
8.4.3 Agents of Deterioration to Afro-Brazilian Buildings.....324

8.5 Summary.....326

PART FIVE: CONCLUSIONS AND RECOMMENDATIONS

CHAPTER NINE: CONCLUSIONS ON THE STUDY OF AFRO-BRAZILIAN ARCHITECTURE AND SUGGESTIONS FOR AN EFFECTIVE CONSERVATION PROGRAMME

9.1 Introduction and General Conclusions.....330

9.2 The Case for Historical Preservation.....336

9.3 The Case for Recording and Conservation.....338
9.3.1 Recording Historic Buildings.....338
9.3.2 Public Education and Proposals.....339
9.3.3 The Role of Non-Governmental Organizations and Traditional Chiefs.....342
9.3.4 Finance.....346
9.3.4.1 Finding New Productive Uses for Old Buildings.....347
9.3.4.2 Contribution of Educational and Cultural Services.....350

9.4 Other Recommendations: Creating a Museum With Re-Constructed Replicas of Major Afro-Brazilian Buildings....351

9.5 Summary and suggestions for further research.....352

BIBLIOGRAPHY.....355

APPENDICES.....368

A list of appendices is on page ix

PREFACE

The immigrants of African descent who began arriving in Lagos and Badagry in the early nineteenth century included not only Afro-Brazilians, but also Afro-Cubans, Afro-Americans, Afro-Canadians (freed slaves from Nova Scotia) and Sierra Leonians (Saros). Of these the Afro-Brazilians and the Saros constituted the largest and most dominant groups.

The Afro-Brazilians were the descendants of African slaves (mostly from West Africa and Angola) taken to Brazil. They returned to West Africa between the 1820s and 1890s. Collectively, in Nigeria the Afro-Brazilians and the Afro-Cubans were referred to as 'Brazilians' or *Aguda* (Yoruba word for Catholics) probably because the majority of both these groups were Catholics.

The Saros were the descendants of Yoruba slaves from southwestern Nigeria. Some of these slaves were on their way to the Americas to be sold but were rescued by the British anti-slavery squadron along the West African coast. They were then resettled in Freetown, Sierra Leone, which was founded in the eighteenth century by an Englishman named Granville Sharp. Other Saros were African slaves (mostly of Yoruba origin) who have been in England since the early seventeenth century. They were repatriated to Sierra Leone after the abolition of slavery in Great Britain. After Lagos was ceded to the British by Oba Dosunmu in 1861, many more Saros were encouraged to return to Yorubaland by the colonial administration.

The Saro community lived in the Saro quarter alongside the Afro-Brazilian community in the Brazilian quarter of Lagos. Like the Afro-Brazilians, they also produced a significant genre of architecture and a distinctive creole culture during the nineteenth century. The Saro architectural style was largely based on a combination of the British colonial style and the Yoruba traditional spatial arrangement.

Although the Saros contributed immensely to the development of architecture in Lagos, they were not nearly as renowned for their building design and construction skills as the Afro-Brazilians were. This study is concerned primarily with the architecture created by the Afro-Brazilians as distinct from the Saros, whose architecture undoubtedly merits study in its own right.

ACKNOWLEDGEMENTS

I am indebted to a number of people who are too numerous to mention in a short space. Above all, I am immensely grateful to my Heavenly Father.

I must also express my deepest gratitude to Professor Ben Farmer for his encouragement and moral support at all times. I am grateful to Professor John Wiltshire for his invaluable support and to my supervisors, Dr Graham Tipple, Dr Andrew Ballantyne and Mr Anthony Hyland for their advice.

My heartfelt thanks to Professor David Aradeon of the University of Lagos for his assistance in conducting the initial fieldwork and for some of the photographs taken by him used in this thesis. My sincere gratitude goes to John Godwin, his wife, Jill Hopwood, Babatunde Kuye and all members of Godwin, Hopwood & Kuye at 16 Boyle Street, Lagos for allowing me the use of their offices during my fieldwork and for making available to me, valuable documents, measured drawings and photographs.

I must acknowledge my profound debt especially to the following:
Chief Akinlagun, 7th Onilegbale of Lagos, a white-capped chief who kindly granted me an extensive interview at Iduntafa Palace.
His Royal Highness, *Oba* Adeyinka Oyekan II (the king of Lagos) for his contributions and for granting me unrestricted access to the Royal Palace.
Antonio Olinto, a former Brazilian diplomat to Nigeria in the early 1960s, who has also done research on Afro-Brazilian culture and who introduced me to members of the Afro-Brazilian community both in Nigeria and Brazil.
Professor Yeda Pessoa de Castro, the Head of the Department of Oriental and African Studies, Federal University of Bahia, who assisted in making valuable academic contacts in Brazil and made available to me relevant documents concerning the African-Brazilians.
Professor Senna, Head of the Department of Architecture, Federal University of Bahia who served as a valuable contact in Brazil.
Pierre Verger, who has conducted research on the peoples of African descent in Brazil and has written several books about the Afro-Brazilians in West Africa. He made important historical data available to me.
Mrs Gooding-King, an Afro-Brazilian descendant, who assisted me throughout the course of my fieldwork by putting me in direct contact with individual Afro-Brazilian families and homes in Lagos.
Ayo Vaughan-Richards, who assisted me in the collation of historical data on her ancestral home, the Vaughan House, which became one of my case studies. She also made available to me, important documents and drawings which her late husband used in preparing "Building Lagos", one of the most comprehensive books about the development of architecture in Lagos.

I am extremely grateful to the Right Reverend Bishop Francis Alonge, my uncle. He gave me, through his personal life, the best example of uncompromising integrity and honesty. He was also a source of significant support throughout the course of this work.

My sincere appreciation goes to all the wonderful people in Nigeria, Brazil and here in England, I have not mentioned, who contributed to the study in one way or another.

My gratitude is extended to the Association of Commonwealth Universities in London for the grant that made the commencement of this study possible and to the University of Newcastle upon Tyne Financial Assistance Committee that made the completion a reality. Finally, but not least, I wish to thank my husband, Colin Richard Telford, for his moral support, encouragement and assistance and my friend, Elayne Ferguson, for believing in me.

I dedicate this work to the everlasting memory of my dearly beloved mother and to my loving grandmother, Veronica.

*Some of the drawings on the Water House (Chapter 7) were done with the assistance of Fergus Merriman Architects, Newcastle.

A B S T R A C T

AFRO-BRAZILIAN ARCHITECTURE IN LAGOS STATE: A CASE FOR CONSERVATION

The nineteenth century saw the emergence of new architectural styles introduced to Nigeria by the slave merchants, the emancipated slaves from Brazil who formed the Afro-Brazilian community, and the British Colonial administration. The most elaborate and ostentatious of these buildings were created by the Afro-Brazilians. They built as they had done in Brazil. Intrinsically, many of these buildings are of both historical and architectural interest. However, they are rapidly disappearing as a direct consequence of urban growth.

The conservation of historic monuments and sites in Nigeria has been a concern of governments and scholars for many years. In 1979 legislation was provided by the National Government to list and schedule historic monuments and sites for preservation and conservation. These included several Afro-Brazilian buildings. During the course of this study, a growing awareness in Nigeria of the need to protect the national cultural heritage was identified. The general population has developed a new awareness that their man-made environment must embody both memory and hope - the living memory of their past accomplishments and the confident hope that the future will continue to take inspiration from the past. Consequently, in this era of accelerating change, accurate and thorough records of historic architecture, artefacts and sites are among the essential tools for scholarly study and historic preservation. Historic buildings to be recorded must first be identified and given a definition. This served as a primary motivation for the present study.

The primary aim of this research is to increase the understanding of Black Africa's architectural heritage in general and that of Lagos State, Nigeria in particular as well as to give a definition to a distinctive group of historic buildings. The study is focused on Afro-Brazilian architecture in Lagos State. It examines the evolution of this architecture and identifies the impact of this style on the building tradition and architectural heritage of this region. The study examines the major influences which contributed to the development of what was to become a significant architectural tradition in Nigeria as well as in other West African countries. It recognizes this building style as unique in the context of Nigerian architecture and a measurement of the intensity and consistency of features within the style is conducted. It identifies, records and documents a representative sample of the major buildings in the Afro-Brazilian architectural tradition and examines in some detail five buildings: four houses and a mosque. The fourth house was successfully restored, preserved and conserved in 1991. The emphasis of this study is on giving a definition to the Afro-Brazilian architectural style by recognising it as a distinct architectural category and by describing its architectural forms and details, internal organization, building materials and construction. This study helps to provide a comprehensive understanding of Afro-Brazilian architecture and serves as a major step towards its conservation.

Several Afro-Brazilian and other historic buildings have been destroyed through neglect, arson and demolition in the course of four decades. A case is made for the conservation of some of the remaining ones. Proposals aim to provide an examination of the social and economic benefits of conservation. Finally, suggestions are outlined which focus on a multifarious conservation programme which makes optimum use of local resources.

NOTE: **All Illustrations and Photographs are by the author except where otherwise acknowledged.**

LIST OF FIGURES **Page**

1.1 Study Plan: Approaches and Techniques.....17

3.1a World Map showing the Atlantic Slave Trade Routes.....41
3.1b African Slave Source Areas.....42
3.2 Map of Brazil.....44
3.3 Map of Yoruba-land and the Gulf of Guinea.....47
3.4 Map of Metropolitan Lagos.....48

4.1 Schematics showing the spatial arrangements of a colonial sobrado in Bahia.....75
4.2 Map of Lagos showing the Brazilian Quarter.....84
4.3 Interior of an urban sobrado in Bahia.....90
4.4 Schematic drawing of a Portuguese traditional compound.....90
4.5 Section through a Portuguese traditional house.....91
4.6 Schematic drawing of a Yoruba traditional compound.....91
4.7 Section through a Yoruba traditional house.....92
4.8 Map showing the Spread of Afro-Brazilian architecture 92
4.9 Schematic drawing of the simplest Yoruba, Luso-Brazilian & Afro-Brazilian houses.....93
4.10 A Luso-Brazilian house in Bahia.....93
4.11 An Afro-Brazilian house in Lagos (The Branco House).....94
4.12 Symmetrical-house plan of a sobrado in Rio de Janeiro, 1850...94
4.13 A patriarchal semi-urban sobrado in colonial Brazil (a).....95
4.14 A patriarchal semi-urban sobrado in colonial Brazil (b).....95

5.1 Master copy of the coding-system survey form.....132
5.2 The description of Brazilian-style buildings in Lagos.....160
5.3 A single-banked Afro-Brazilian house.....161
5.4 A double-banked Afro-Brazilian house.....161
5.5 Plan description & characteristics of Afro-Brazilian houses..165
5.6a-b Spatial arrangements in a Group 1 sobrado.....166
5.6c-d A variation in spatial arrangements in a Group 1 sobrado....166
5.7 Spatial arrangements in a house in Group 2.....169
5.8 The main features which distinguish Afro-Brazilian buildings..173

6.1 Elevation and plan: Jesuit Collegiate Church, Bahia 203
6.2 Elevation and plan: Church of Sao Francisco, Ouro Preto, Minas Gerais, 1766-1794.. 204
6.3 Sketch: Church of Sao Joao d'El Rei, Minas Gerais.....204
6.4 Holy Cross Church (1880), Lagos.....208

7.1a Ground floor plan, Vaughan House: Before conservation.....232
7.1b Ground floor plan, Vaughan House: Following conservation.....233
7.2a First floor plan, Vaughan House: Before conservation.....234
7.2b First floor plan, Vaughan House: Following conservation.....235
7.3 Attic plan: Vaughan House.....236
7.4 South elevation: Vaughan House.....236
7.5 West elevation: Vaughan House.....237
7.6 East elevation: Vaughan House.....237
7.7 Structural arcade: Vaughan House.....238
7.8 Section A-A: Vaughan House.....238
7.9a Vaughan House, steward's quarters: plan.....239
7.9b Vaughan House, steward's quarters: elevation.....239
7.10a Vaughan House conservation proposal: south elevation.....239
7.10b The Vaughan House conservation proposal: ground floor plan...240

Page

7.10c The Vaughan House conservation proposal: first floor plan....240
7.11 Ground floor plan: Water House, 1875-1895.....254
7.12 First floor plan; Water House.....255
7.13 Front elevation; Water House.....256
7.14 Section A-A; Water House.....257
7.15 Detail of parapet: Water House.....258
7.16 Detail of window: Water House.....258
7.17 Detail of window: Water House.....259
7.18 West elevation: Fernandez House.....266
7.19 Ground floor plan: Fernandez House.....267
7.20 First floor plan: Fernandez House.....268
7.21 Section A-A: Fernandez House.....269
7.22 Section B-B: Fernandez House.....270
7.23 West elevation: Shitta Bey Mosque.....278
7.24 Ground floor plan: Shitta Bey Mosque.....279
7.25 Upper floor plan: Shitta Bey Mosque.....280
7.26 Section A-A: Shitta Bey Mosque.....281
7.27a Section B-B: Shitta Bey Mosque.....281
7.27b Column head detail (mihrab area); Shitta Bey Mosque.....282
7.28a Site locations of the Vaughan and Water Houses.....283
7.28b Site location of case studies.....284

8.1 Leventis Foundation House: Ground floor plan.....309
8.2 Leventis Foundation House: First floor plan.....310
8.3 Leventis Foundation House: Second floor plan.....311
8.4 Leventis Foundation House: East elevation.....312
8.5 Leventis Foundation House: West elevation.....312
8.6 Leventis Foundation House: North elevation.....313
8.7 Leventis Foundation House: South elevation.....313
8.8 Leventis Foundation House: Roof plan.....314
8.9 Leventis Foundation House: Cross section showing stairs.....315
8.10 Leventis Foundation House: Detail of main window.....315
8.11 Leventis Foundation House: Detail of main door.....316

LIST OF PLATES **Page**

2.1 Agbaje's house, 37 Kakawa street, Lagos.....34
2.2 Agusto's house, 19 Tokunbo street, Lagos.....34

4.1 Parapet articulation of a colonial house in Olinda, Brazil.....106
4.2 Parapet detail of a colonial house in Olinda, Brazil.....107
4.3 Corner of a colonial house in Bahia, Brazil.....107
4.4 Facade of a colonial house in Bahia, Brazil.....108
4.5 Facade of a colonial house in Bahia, Brazil.....108
4.6 Colonial terraced houses, Sao Pedro Square, Olinda, Brazil.....109
4.7 A colonial church (Madre de Deus Church) in Recife, Brazil.....109
4.8 A colonial church in Olinda, Brazil.....110
4.9 The Water House, 12 Kakawa Street, Lagos.....110
4.10 The Lion House, 10 Elias Street, Lagos.....111
4.11 Branco's tombstone by Afro-Brazilians.....111
4.12 Other tombstones by Afro-Brazilians.....112
4.13 Taiwo Olowo's mausoleum, Broad Street, Lagos.....112

5.1 A Saro house, Sand Grouse Market, Lagos.....182
5.2 Epe Arch house, Epe.....182
5.3 Cuban Lodge, 40 Odunlami Street, Lagos.....183
5.4 Iduntafa Palace, Esiogodo Street, Lagos (main facade).....183
5.5 Iduntafa Palace: interior, showing a shrine.....184
5.6 Ebun House, Odunfa Street, Lagos.....184
5.7 Doorway of Oyenide's house, Awanjigoh Street, Badagry.....185
5.8 Maja House, Gerber Square, Lagos.....185
5.9a Branco House, Branco Street, Lagos.....186
5.9b Branco House, 27 Kakawa Street, Lagos; (demolished).....186
5.10 Philip Williams House, 21 Igbosere Street, Lagos.....187
5.11 Doherty's House, 14 Ricca Street, Lagos.....187
5.12 The Doherty Villa, 5 Campos Square, Lagos.....188
5.13 Vaughan House, 29 Kakawa Street, Lagos.....188
5.14 Leventis Foundation House, 8-10 Abibu Oki Street, Lagos.....189
5.15 Fernandez House, 6 Tinubu Square, Lagos.....189
5.16 Facades of colonial houses in Olinda, Brazil.....190
5.17 Facade of a colonial house in Bahia, Brazil.....190
5.18 A colonial house in Olinda, Brazil.....191
5.19 The Faculty of Law, Olinda, Brazil.....191
5.20 Borges da Silva's houses, 12-14 Oil Mill Street, Lagos.....192
5.21 Afro-Brazilian terraced houses in Badagry.....192
5.22 Yoyo Araromi House, Oshodi Street, Lagos; (demolished).....193
5.23 The Ritz Hotel, Market Street, Lagos; (demolished).....193
5.24 Rumao Campos' house at 63 Odunlami Street, Lagos.....194

6.1 Shitta Bey Mosque, Martins Street, Lagos.....217
6.2 Central Mosque, Ijebu Ode.....218
6.3 Holy Cross Cathedral, 1880, Catholic Mission Street, Lagos.....218
6.4 Holy Cross Cathedral; Interior, showing the Bishop's throne.....219
6.5 Holy Cross Cathedral; Interior.....219
6.6 Holy Cross Cathedral; side entrance.....220
6.7 Church of Our Lady of the Rosary of the Blacks, 1790, Bahia, Brazil.....221
6.8 Obadina Mosque, 1845, Faji, Lagos.....222
6.9 Iduntafa Street Mosque, 1924, Lagos.....222
6.10 Ahmadiya Mosque, 1940, Nnamdi Azikwe Street, Lagos.....223
6.11 A colonial church (Terceira do Carmo) in Bahia, Brazil.....224
6.12 A colonial church (Misericordia) in Recife, Brazil.....225
6.13 Old Central Mosque, Nnamdi Azikwe Street, Lagos; (demolished).....225

Page

7.1 Vaughan House, 29 Kakawa Street, Lagos.....285
7.2 Water House, 12 Kakawa Street, Lagos.....285
7.3 Fernandez House, 6 Tinubu Street, Lagos; south-end view.....286
7.4 Fernandez House; a dilapidated doorway.....286
7.5 Fernandez House: balcony on west facade.....287
7.6 Shitta Bey Mosque, Martins Street, Lagos; mirhab.....287
7.7 Shitta Bey Mosque; aerial view.....288

8.1 Leventis Foundation House, 8/10 Abibu Oki Street, Lagos.....328
8.2 Leventis Foundation House, Lagos; during restoration.....328
8.3 Leventis Foundation House, Lagos; before restoration.....329
8.4 Leventis Foundation House, Lagos; before restoration.....329

LIST OF TABLES

Page

5.1 Plan....140
5.2 Storeys....140
5.3 Brickwork....141
5.4 Decorative wall design....142
5.5 Roof shape....143
5.6 Roof material....144
5.7 Main door: location....145
5.7.1 Main door: structural opening shape....146
5.7.2 Main door: surround head....146
5.7.3 Main door: surround sides....147
5.7.4 Main door: surround material....147
5.7.5 Main door: architrave type....148
5.7.6 Main door: architrave transom panels....148
5.7.6.1 Main door panel(s)....149
5.8 Main window: shape....150
5.8.1 Main window: surround head....150
5.8.2 Main window; surround sides....150
5.8.3 Main window: surround material....150
5.8.4 Main window: surround sills....151
5.8.5 Main window: surround sills material....151
5.8.6 Main window: divisions....151
5.8.7 Main window: swing or slide....151
5.9 Main stairs: location and design....153
5.9.1 Main stairs: shape....153
5.10 Decorative interior....153
5.11 Building in which unit is located....153
5.12 Threat to building....154
5.13 Afro-Brazilian buildings in Lagos State in chronological order according to construction dates, obtained from the coding-system survey and interviews....177

CHAPTER ONE

CHAPTER ONE

1.0 GENERAL INTRODUCTION TO THE STUDY

1.1 INTRODUCTION

> Architecture is neither a purely artistic nor an exclusively technical activity. Its aim is to provide a material frame for the major part of human life: for work and rest, for religious, social and artistic activities. In order to achieve this end, the work of architecture - the building - must be strong to assure reliable shelter. It also must be planned, to provide for comfortable use of its component parts. Finally, it must satisfy a demand always inherent in the human mind, for aesthetic satisfaction; for that elusive, precious quality called beauty (Z.R. Dmochowski; quoted in Moughtin, 1988:7)

The growth of a city is a reflection of the culture of its inhabitants at each and every stage of its development. The physical interpretation of this development rests on architecture which is evidently a prominent expression of the people's culture. Culture could be defined as the sum total of the ideas, aspirations, values and beliefs in the mind of the people living in a given community. It includes, not only ideas and beliefs, but emotional stance as well. Culture in its macro-aspects must take the environment into account, including the built environment. To fully understand architecture, it is a pre-requisite to understand culture in its wider aspects.

In the quest for "development" in the western sense and in an attempt to catch up with the so-called developed countries, developing countries like Nigeria tend to undervalue and neglect their monumental structures and buildings of repute and replace them with sometimes climatically unsuitable skyscrapers, bridges and other projects of urbanization. Although many of them have been destroyed, what remains of significant historical buildings of architectural interest in Nigeria have little or no documentation and consequently face the possibility of being erased forever from her architectural history.

As a result of its economic development and the increasing density of its population, Nigeria must be prepared to suffer a profound change. Such transformations are already taking place all over the world, but for a developing country, the change has a particular significance. What is at stake is the unmistakable character of a land deeply imbued with culture, the visible signs of a unique and interesting history. The increase in population dictates the ever-more-intensive exploitation of natural resources. This is most evident in such big cities as Lagos. These necessary developments, expedited by more rapid technical progress and imports from the developed world, are endangering the national historical heritage and vistas produced by human effort through the ages.

The architectural heritage is a part of history which helps us to understand the relevance of the past in contemporary life. It is therefore essential that important historic buildings are studied, given a definition, recorded and documented because they provide a reference to past experience and represent a perpetual source of historical delight for present and future generations. This study is limited to giving a group of historic buildings in Lagos a definition and only a representative sample is recorded.

A historic building gives us a sense of wonder and can make us want to know more about the people and culture that produced it. It has architectural, social and even political and spiritual value; but the first impact is always emotional because it is a symbol of our architectural and cultural heritage (Feilden, 1982). Besides, our understanding of the man of the past should not be divorced from the food he ate, the clothes he wore, as well as the house and town he designed, as a framework for his life.

The Nigerian architectural heritage has influences both from within and from outside, from pre-colonial times to the present-day. These influences also include traditional African architecture which varies according to ethnic grouping: the autochthonous architecture of the indigenous peoples; Islamic architecture, introduced in the north from North Africa from the seventeenth century; Saro, introduced from the mid-nineteenth century by Yoruba slaves who were set free before the slave ships could set sail for the American continent (they then re-settled in Sierra Leone but were later to return to south-western Nigeria); Aguda/Brazilian, first introduced by the Portuguese and Brazilian slave merchants in Lagos in the late eighteenth and early nineteenth centuries and later, in a more developed form, by the emancipated slaves from Brazil and Cuba in the early nineteenth and twentieth centuries; British, introduced during the colonial era from 1861; and finally, Contemporary, partly introduced shortly before independence in 1960 and successively developed and is the predominant influence in major buildings today. The earliest documented European contact in the region known today as Nigeria, was by the Portuguese in 1472 (Church, 1959). The three strongest influences on Nigerian architecture during the nineteenth and early twentieth century were the Brazilian, Saro and British colonial. Of all the architectural styles introduced in Lagos during this period, the Brazilian reputedly became the most popular, especially among the wealthy elites (da Cunha, 1985 & Turner, 1975).

The political entity that is known today as Nigeria, came into being in 1914. It was a British colonial creation and is perhaps the most diverse country in Black Africa. Its boundaries were imposed during the last decades of the nineteenth century and the opening decades of the twentieth. They were like similar boundary lines all over colonial

Africa: arbitrarily imposed, cutting across ethnic groups and cultural units and thus paying little regard to the peoples' histories and past experiences. The process of state formation [for example, the Yoruba, Hausa and Igbo States] in this area however predates the colonial era (Barbour et al, 1982). Consequently, the Brazilian and other immigrants from the Americas and Sierra Leone did not arrive in Nigeria as we know it today, but to the Yoruba country which included Lagos (or *Eko* as it is called by the Yorubas).

A study of the evolution of Nigerian architecture would quickly establish a link between culture and environment. With a landscape that stretches from the mangrove riverine swamps and desert on the extreme north of the country to the coastal waters of the Atlantic in the south, Nigerians have over the years evolved architectural concepts that suit their purposes and climate and have employed traditional building materials to provide suitable and, at times, pleasing shelters for themselves. For example, the bamboo houses on stilts often seen in the mangrove coastal fringes give way in the forest belt to the court-yard houses of the Yorubas initially with mud walls and later on with bricks and cement blocks, but both house-types distinctly serving the needs of the extended family units.

Lagos, the Nigerian capital until 1976 and until December 1991 the seat of Government, witnessed the rise of a variety of building styles and the creation of many handsome buildings, some of which are now classified as historic monuments. Metropolitan Lagos grew from an area of 6,300 hectares with a population of 126,118 in 1931 to an area of approximately 162,550 hectares (inclusive of 31,850 hectares of water area with an estimated population of 7.6 million people in 1988 (see Master Plan for Metropolitan Lagos, 1985). With a succession of migrant groups arriving from the American continent and Sierra Leone, the

population escalated and consequently the boundary was extended. In the year 1800, Lagos had a population of barely 5000 (Barnes, 1986). However, both the slave trade and other trades occasioned a minor population explosion so that by 1859, the population had risen to 30,000. By the 1880s it had risen further to 37,458. After the indigenous Yoruba peoples, the largest immigrant group were the Afro-Brazilians whose language was mainly Portuguese (Barnes, 1986).

1.2 THE AFRO-BRAZILIANS

This brings us to the question of why a person would decide to relinquish what is familiar and undertake a long and dangerous journey to a situation and place which is distant and unfamiliar. Upon arrival at the distant place, what are the hopes and fears of that person? What are the expectations and how do these expectations approximate to the reality of the situation? Is a person really able to return home after an absence of many years or, perhaps, generations and create a world that was preserved in a dream or in a memory? Or, is the grand return necessarily a sad exercise in frustration and unrealized dreams and promises? This is the story of the Afro-Brazilians. This study of these former slaves and their return to the Lagos metropolis will attempt, among other things, to examine these general philosophical questions in the light of nineteenth and twentieth century Brazilian and West African history. The Afro-Brazilians had all been abruptly torn from their traditional environment, usually under unbearably painful circumstances, and plunged into the totally different environment of Portuguese Brazil. They were immersed in completely alien influence and placed in a situation where survival demanded the rapid acquisition of a new language, culture, religion and occupational skills. It is a story containing elements of courage, self-sacrifice, danger, self-

confidence, pride, deceit and pragmatism. They were and their descendants today remain an elite African group psychically caught between the western and the non-western traditions. They retain a certain vague emotional nostalgia for Brazil, but must seek to integrate themselves into contemporary African society, for it is in Africa that their future lies.

1.3 HISTORIC ARCHITECTURE IN LAGOS

Lagos has been developed almost to a stage whereby the link with its unique past has been virtually lost. Many handsome buildings of 50 to 150 or more years old have been demolished or renovated to the point of losing their original character. Consequently the unique and significant character of old Lagos has practically disappeared. Several of these buildings were designed and constructed by Afro-Brazilians. Lagos architecture, past and present, reveals the city's unusual history as well as its earliest contact and association with different parts of the world.

Several historic buildings are rapidly deteriorating and in need of major repairs for example the Agbaje and Agusto Houses (Plates 2.1 and 2.2). Many others have been destroyed and there are hardly any records of their existence. A variety of documents connected with the development of Lagos State, as well as certain important people, including the state governor and the *oba*, (Yoruba for king) have expressed concern in numerous ways for the alarming rate at which many historical elements of the built environment are destroyed without consideration for their importance, not only to Lagos, but to the historical heritage of sub-Saharan Africa as a whole. In order to conserve some historic buildings, the records of all historic buildings must be available. This will help determine their importance,

significance and value and consequently lead to the selection process of what should be retained and why.

The Master Plan for Metropolitan Lagos (1985), for example, supports an effective programme for the preservation of historic places, monuments and buildings. The Plan suggests that particular attention should be concentrated on the following:

1. The identification of historic places;
2. The identification of ways and means of preserving or enhancing isolated structures of importance;

(see Master Plan for Metropolitan Lagos, 1985).

Furthermore, the committee (which was set up by the Federal Government) in their report on 'Redevelopment of Central Lagos' made specific recommendations for the preservation of historic places and buildings, (see Report: Historical Preservation in Lagos State, 1983:6). There are also the Committee reports on "native areas" (traditional and cultural places) in Lagos which falls into two parts as follows:

1. Policy consideration for the preservation of native areas in Lagos state suggests a thorough inventory of the areas to be preserved;
2. The report on "native areas" in the state deals exhaustively with important cultural areas.

The "native area" report for Lagos State has done justice to the various traditional compounds, shrines and cultural places in the state. Certain non-governmental organizations and committees, such as Lagos Heritage, have been set up and are actively making the preservation and conservation of historic buildings and places their major concern. The Afro-Brazilian buildings are put in a category by themselves perhaps because they represent the most impressive and unusual architecture among the structures which are scheduled for

conservation. Fortunately these organizations found the approval of the state Government and have given birth to a new era of awareness for architectural conservation by not only the Government but the people as well. Although these are positive steps in the right direction, more can still be done.

An inventory of 81 buildings of historic and architectural interest was drawn up by the Lagos State Historical Preservation unit of the Ministry of Economic Planning and Land Matters in 1983 (Report of Historical Preservation in Lagos State, 1983:7). Legislation does exist at the national government level for the declaration of certain notable buildings as historic monuments and these are currently under the government's protection. This process has so far not been effective as, according to Gbenga Sonuga, the director of the Lagos State Council for Arts and Culture, things were slowed down as a consequence of the protocol and bureaucracy in the Ministry of Justice. There are immense problems facing architectural conservation in Lagos State and these will be examined in detail in the following chapter. Indeed the cause of conservation is still new in Africa as a whole.

1.4 KEY QUESTIONS AND ISSUES TO BE CONSIDERED

The understanding of how the Afro-Brazilian house in Lagos State fitted into and became naturalized with the Yoruba civilization, will offer us a better understanding of the new African architecture which evolved in the nineteenth century. In trying to understand the architectural tradition of the Afro-Brazilians, their impact on the West African built environment, and the significance of identifying and recording Afro-Brazilian architecture, it is essential to consider the following key issues:

1. Who are they? 2. Where did they come from? 3. What are the

characteristic elements of the architectural style attributed to them and how and why did it evolve in the first place? 4. Why are their buildings an important part of the Nigerian cultural and architectural heritage? 5. What impacts did their culture and architecture have on the autochthonous peoples of Lagos State? 6. Is their architecture worthy of conservation and why? 7. Why record or conserve at all? 8. Can some of these historic monuments be adapted and consequently preserve something of the old environment at a reasonable cost? 9. What is preservation worth? and finally, 10. How can these be done?

The answers to these questions will be illustrated later in Chapters Four to Eight and will be dealt with in greater detail during the course of the study. These questions were used as guidelines throughout the course of the study. In addition, the following questions were also used as guidelines:

1. Are Afro-Brazilian buildings primarily and largely influenced by Yoruba traditional architecture and are they only a modified variation of the traditional concept of building?

2. Have the majority of these buildings been destroyed through neglect and demolition and are there any records of them available?

3. Have provisions been made to either stop the destruction of historic architecture or to preserve those that have survived?

This study answered all of these questions.

1.5 THE CREATION OF LAGOS STATE

The creation of twelve autonomous states by the Federal Military Government in 1967 (formerly these were four regions and the federal territory of Lagos) was done in order that the size of the constituent units be reduced so as to control revenues more closely and to share these evenly between the various parts of the country. Furthermore, in

order to counter the threat of secession of the Eastern region, certain steps were taken to prevent the emergence of either a far North or Middle-belt bloc. In order to achieve this, the Northern region was divided into three. A fourth region, the Mid-Western, which had been created in 1963, remained as it was but the colony province of Western region and the federal territory of Lagos were merged to form Lagos State (see Figures 3.3 & 3.4). What then remained of the Western region became Western state. Since that time however, the Lagos State boundary has gone through a series of adjustments with the successive increase of immigrants from the rest of the country and outside. Badagry and the old city of Lagos, the original settlements of Afro-Brazilians, are situated within the new state along with several other Yoruba towns and villages. Before 1967, the island of Lagos was surrounded by several small villages and settlements. The old city (the island) contained among others, the Brazilian and Saro Quarters alongside each other. This area was also used by the British as the colonial administration headquarters. The old city and most of the surrounding villages and hamlets now form the present day Lagos State. A brief history of Lagos island will be outlined in Chapter Three, section 3.4.

Lagos State comprises the following:

Lagos: The islands of Ikoyi, Victoria, Maroko and Eko (old Lagos), the mainland which includes Otto, Iddo, Ijora, Apapa, Ebute-Metta, Makoko, Yaba, Surulere, Iwaya, Bariga, Shomolu, Mushin and Idi-Oro;

Ikeja: which is located to the north of Lagos and is the state capital;

Epe: which lies approximately 89 kilometres south-west of Lagos;

Badagry: which is about 58 kilometres from Lagos and also shares a boundary with Porto-Novo in the Republic of Benin;

Ikorodu: which lies approximately 33 kilometres south of the Lagos metropolis.

1.6 AIMS AND OBJECTIVES

As mentioned in the abstract, the primary aim of this research is to increase the understanding of Black Africa's architectural heritage in general and that of Nigeria in particular. It also advocates the conservation of a particular group of significant historic buildings in Nigeria, as well as highlighting the cultural plurality, evolving social values, compatibility and tension between economic development and cultural preservation. Consequently, it will attempt to call attention to the relevance of Afro-Brazilian architecture to the African cultural heritage. In order to make a case for the conservation of some Afro-Brazilian buildings, the first step is to recognize and define this architectural tradition and record its buildings. At the rapid rate at which they are disappearing, without adequate records, there may be little information about them for future generations of Africans and others who are interested in African historic architectural heritage world-wide.

The objectives of the study are as follows:

1. To give definition to the architecture of the Afro-Brazilian people by recognizing it as a distinct architectural category and describing its characteristics.

2. To show the significance of Afro-Brazilian architecture by examining the historical and cultural background from which it evolved.

3. To record and document a representative sample of major Afro-Brazilian buildings created in Lagos State from the mid-nineteenth to the mid-twentieth centuries, with emphasis on style, architectural forms and details, construction and building materials.

4. To examine the impact of Afro-Brazilian architecture on the traditional architecture in Yoruba-land.

5. To identify the main agents of deterioration and destruction to

Afro-Brazilian buildings and to examine the problems and potentials of their preservation and conservation.

1.7 THE SCOPE OF THE STUDY AND A SUMMARY OF THE METHODOLOGY

The scope of the study is limited to the buildings designed and constructed in Lagos State by Afro-Brazilians, from the early nineteenth century to the second decade of the twentieth century, during which period most Afro-Brazilian buildings were constructed. This then brings us to the question of why the study is on the state and not just on the city of Lagos, even though the state did not exist in the nineteenth century. When the emancipated slaves arrived in the area, the Afro-Brazilians settled in the city of Lagos and its surrounding villages which (together with some other neighbouring towns) have become a part of the modern-day city and the state of Lagos. As a consequence, the study covers all the areas within the city of Lagos, Greater Lagos, Ikorodu and Epe towns all in Lagos State. The research, among other things, has produced a detailed and comprehensive inventory of the major Afro-Brazilian buildings (see Figure 4.22). There are four detailed case studies with measured drawings, detailed histories of their construction and ownership, each one representing the main categories of the 'Brazilian style'. In addition, there is a fifth case study, which will illustrate the preservation and conservation methods used on an Afro-Brazilian building (see Chapter Eight: The Leventis House).

A coding-system survey form (Appendix 3) was designed to focus on architectural forms and details, construction history and technology, building use and materials, organization and distribution of internal spaces as well as the identification of the agents of deterioration and destruction. The survey data were then analysed, and either tabulated

and presented in the text as is explained in Chapters Five, Seven and Eight. Semi-structured questionnaires were designed to record the series of interviews with members of the Afro-Brazilian community and other key individuals such as the *Oba* of Lagos and governor of Lagos State, other government officials, academics and others in Lagos State. Sometimes interviews were recorded on a cassette recorder and later transcribed (see Figure 1.1: Study Plan).

Two study visits were made to Nigeria and one to Brazil; study visits were also made to a number of British institutions and libraries where interviews were conducted focusing primarily on the theoretical and historical background of the research, except for some with the Lagos State government officials which focused on the problems of conservation in the state. Measured drawings were carried out for the case studies with the assistance of students of architecture at the University of Lagos. In some cases, it was not possible to gain access to parts of a building. Photographs of all the buildings were taken to supplement sketches and measured drawings. Documentary and archival research were carried out throughout the course of the study.

1.8 LIMITATIONS OF THE STUDY

This is an original historical study of Afro-Brazilian architecture in Lagos state. The author is not aware that any other detailed and comprehensive study on the subject with a similar focus and objectives has been conducted previously. As a consequence of the lack of a corpus of published material on the subject, the major part of the study has relied on the information and data acquired through primary sources and field-work. The main impediment to analysing Afro-Brazilian buildings has been the dubious reliability of much of the information available for the study principally due to the lack of dated evidence and written

documents. There have so far been very few published documentary works concerning the subject. Those that the author has been able to obtain, such as the studies done by Marafatto (1983) and da Cunha (1985), did not examine the Afro-Brazilian building tradition in depth. Kunle Akinsemoyin and Alan Vaughan-Richards' *Building Lagos* (1977) discussed this building style only in general terms. Many of the plans of the early Afro-Brazilian buildings were not registered and consequently the author had to rely on what could be obtained (not always easily) from the individual house owners. In most cases, the local town planning authority which was not established until the earlier part of the twentieth century, kept plans only of public buildings, tending to ignore the private ones. Where there are no existing plans, measurements were taken of some of the buildings and the series of alterations that might have been carried out over a period was determined through interviews and examination of the building fabric. The various government reports on historical and architectural conservation does not include plans or building measurements and very little is written on their histories. Deeds of conveyance, plans, and other vital data were obtained personally from a number of Government ministries, architectural firms, the National Museum and also from the descendants of Afro-Brazilians. As a consequence of certain government ministries moving from Lagos to the new Nigerian capital, Abuja, many documents and records of buildings have been misplaced, lost in transit, or destroyed.

Unpublished source materials, such as property records, cartographic and religious records, were not always comprehensive and several archives of such records have been destroyed since Independence (1960). Those available were acquired through private family archives. This presented a big problem and consequently many of the records and life

documents were acquired directly by visiting about 160 buildings and their owners. However, only 100 of these buildings were used for analyses in this study. Many times however, access to the interiors of buildings was impossible or denied to the author. Finally, time and funds were limited and this was a constraint throughout the course of the study.

1.9 SUMMARY OF THE CHAPTERS

The study is organized in five parts and consists of nine chapters altogether. Part One, which comprises Chapters One and Two, introduces the general body of the study as well as defining the main aims and objectives of the research. It also examines the theoretical background and begins with an outline of the general philosophy and theory behind architectural conservation. It then highlights the progress, problems and potentials of conservation in Lagos State.

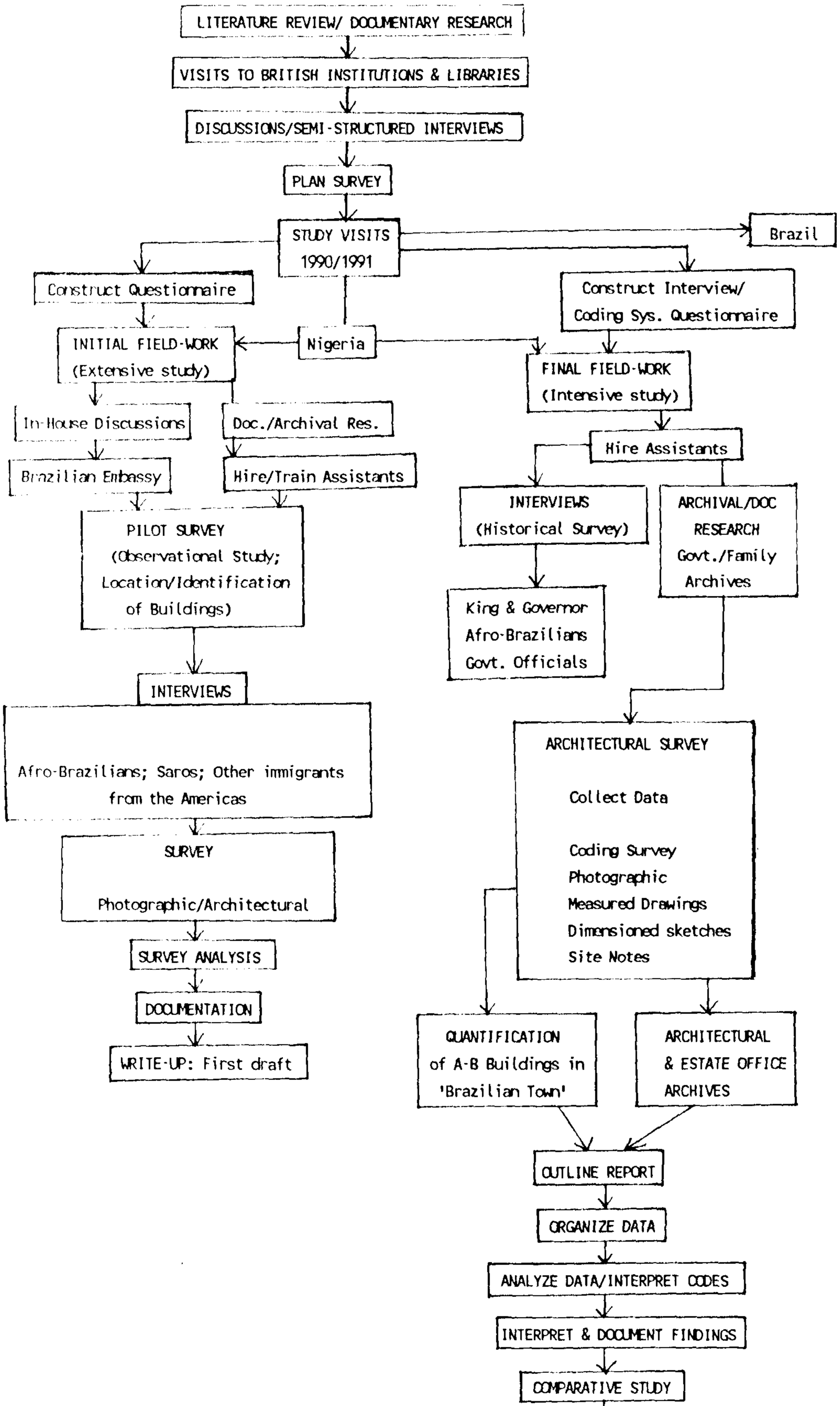
Part Two, which comprises only Chapter Three, introduces the historical background to the subject, from the slave trade and its abolition to the eventual return of manumitted slaves to metropolitan Lagos, with a detailed emphasis on the resultant architectural tradition created by them. Here Afro-Brazilian architecture is analytically reviewed and a definition is given to its stylistic characteristics, which consequently distinguishes the style from all the others prevalent in Lagos.

Part Three, which comprises Chapters Four, Five and Six, outlines the research methods, the instruments of analysis and the results which were obtained from these. It also defines Afro-Brazilian houses and religious buildings. The various types within this building tradition are categorized and each type is studied and analysed.

Part Four, which comprises Chapters Seven and Eight, outlines the instruments of analysis and discusses the major case studies.

Part Five comprises only Chapter Nine and discusses the general conclusions. A case is made for the restoration and conservation of some of the Afro-Brazilian buildings and other historic architecture in Lagos State. Proposals focus on a multifarious conservation programme, the need for greater action and a more systematic approach to protecting the national cultural heritage. Finally, the possibility of funding conservation is examined.

FIGURE 1.1: STUDY PLAN: APPROACHES AND TECHNIQUES 1989-1992



CHAPTER TWO

CHAPTER TWO

2.0 THE RECORDING AND CONSERVATION OF HISTORIC BUILDINGS

2.1 INTRODUCTION AND DEFINITIONS

In this era of accelerating change, accurate and thorough records of historic architecture are among the essential tools for scholarly study and historic preservation. This is particularly true in Africa. Otherwise, future generations of Africans and peoples of African descent all over the world will be deprived of a part of their cultural heritage.

> We have become deeply aware, in recent years, that our man-made environment must embody both memory and hope: the living memory of our past accomplishments and the confident hope that the future will continue to take inspiration from the past. Our architectural heritage is a significant part of that environment (McKee, 1970:v)

Historical preservation provides, amongst other things, a reference to previous experience, a perpetual source of historical delight and the sustenance of a nation's cultural and architectural roots. Lagos is a state with a rich and identifiable past with the potential of providing a line of communication between past, present and future generations.

Lagos has gone through progressive stages of development to the point of almost losing the link with her unique and interesting past. Although the cause of architectural conservation is relatively new in sub-Saharan Africa, there is a growing awareness of the architectural and cultural heritage as well as an increasing desire of communities to express their architectural traditions (Field research, 1991). The Lagos community has not been left out. Although the preservation of the country's heritage has been a major concern of the Nigerian Government for many years, it was only in

recent years that the problems and potentials of conservation have been critically examined. Progress is slow but steady. This will be discussed in more detail later in this chapter and in Chapter Eight.

Historic buildings have a number of qualities, among which is that they represent a line of communication with past generations and provide physical evidence of the reality of the existence of a bygone culture. They are not only a link with the past, but with the future as well for they constitute a symbol of a nation's cultural identity and continuity; a vital part of national heritage.

It is probably true that more people are interested in the care and preservation of historic buildings today than at any time in the past. This is particularly true of sub-Saharan Africa. Conservation has been an established phenomenon and practice in western Europe and parts of North Africa and Asia for several decades. Conservation in western Europe might almost be described as a 'growth' industry. This interest and concern manifests itself in several ways. In Britain for example, almost any proposal to demolish a well-known historic building will arouse protests. The protests are often from people who have until then taken the building for granted and perhaps shown little interest in it. In Europe, as well as in some other parts of the world, civic societies and similar organizations and building preservation trusts have been formed in more and more towns and villages. More local authorities are becoming conscious of their responsibilities in this field and are offering financial aid to owners of historic buildings as well as taking more account of the historic environment when preparing or approving development schemes.

The conservation of historic buildings demands prudent management of resources, sound judgement and a clear, constructive sense of

proportion. Above all, it demands the desire and dedication to ensure that a particular cultural heritage is preserved. One of the major pre-requisites of a long term policy is a focus on combating the agents of deterioration. This requires skills that cover a wide range.

Developing African countries are steadily following in the footsteps of many developed nations in the bid to retain the physical evidence of a bygone culture. *Lagos Heritage*, for example, has gone to great lengths to focus the attention of the Government as well as the people of Lagos State on the importance of conservation (Alonge, 1992). It serves a pressure group. (More is said about *Lagos Heritage* in Chapter Eight).

2.2 THE PURPOSES OF RECORDING

A major pre-requisite and the primary step that must be taken in the consideration of a viable conservation programme is the recording and documentation of historic buildings. Historic buildings are irreplaceable and once they are lost through negligence, deterioration and/or destruction, future generations would be deprived of the knowledge of their existence if there are no records available. Historic buildings contain information about the past which is available from no other source and therefore must be treated responsibly. The understanding that is essential to their proper treatment can only be reached by making use of the best possible information about them. In this way, future generations will understand fully what the present generation has done for their care (Braun, 1954). The purpose of recording is to make the interpretation of a historic building available when and where it may be needed. However, historic buildings to be recorded must first be identified and given a definition.

The main aim of this research is to identify and define a particular group of historic buildings as well as to interpret their meaning and significance. In the process, five buildings will be studied in some detail in order to highlight the significance of this building tradition and to demonstrate their uniqueness. There are two stages to recording and the first is directly concerned with this study. The primary stage should be to establish the historical significance of the buildings and of their details. This is in order that all those concerned with the buildings (such as architects, surveyors, planners and historians) may be fully aware of the historical importance of the building. This is done through fieldwork in order to obtain historic data from primary and secondary sources.

The second stage is to record the physical form of the building, its structure, use, appearance and condition as well as any restoration works that may already have been carried out. This was done only with the five case studies for the purposes of this study. The record of a building comprising both stages outlined above, should be cumulative, with each stage adding both to the comprehensiveness of the record and the comprehension of the building that the record makes possible. The objective should always be to heighten the understanding of a building's use and history, to illustrate why it is like it is and what has been done to it or should be done to it, and to indicate its historical importance, its significant structural and decorative features and the elements that are essential to preserve. This process of appraisal is sometimes referred to as 'analytical recording' (see ICOMOS, 1990; Pearce, 1989) and consists of visits to the sites of these buildings in order to carry out measured drawings and dimensioned sketches.

2.3 THE PEOPLE WHO REQUIRE RECORDS OF BUILDINGS

First of all, the architect needs records of historical architecture; these should illustrate the history of the building, its plan, structure, development, use and decoration.

> Records should be made of such features to inform the architect's own decisions, which in turn he sets out in drawings and specifications that will inform a contractor of these elements that are to be preserved, restored or accurately reproduced. Similarly, architects and contractors in the future will want to know what has been done here and now, and, if the work has involved structural repair, the reasons why it had been done (ICOMOS, 1990: 3).

On occasions too when specialist conservation treatment is required, a record should be made before work commences on the object to be conserved. This is so that the conservator has a base for reference and so that if any further treatment is needed in future, the original form and condition of the object are known, together with the circumstances that made such a treatment necessary.

The owners of the building need the records of the building. It is generally the building owner who is responsible for what is done to it and he needs to understand it as much as the architect does, although he may lack the technical knowledge to read an architect's drawing or to understand a specification. Owners are more likely to look after a building better if they know something about its history and its value. Furthermore, those who have the care of a building also need its records as a management tool, even when no major work is being carried out.

The administrator and the planner will find it important to have a record of the significant historical facts about a building, so that planning and other decisions can be based on accurate information

about it. They can also produce evidence in support of these decisions.

> An obvious example is that of the planning officer who uses the list description of a building in considering an application for listed consent: the description is a record, to be used as an administrative tool, but more detailed information - a fuller record - both of what the building is and of what is proposed is often needed before the implications for the building can be properly assessed (ICOMOS, 1990: 3).

Grant applications are another obvious area where accurate records are required as supporting evidence. Planning authorities will require, in addition, to know the historic and environmental resources of their district, so that they can take these into account in framing local and strategic plans and in considering how to develop relevant amenities. Surveyors need records in assessing the condition and potential of the buildings they are asked to appraise.

Records are needed by architectural historians. They need records of buildings to show how people lived and worked in the past, as well as how they designed and built.

> Buildings can throw light on many broad historical questions - questions about economic, religious and social conditions, about the spread of ideas, and about how such conditions change over time (ICOMOS, 1990: 9).

In order to answer such questions, historians need to understand buildings as they were, rather than as restorations have made them. Architectural historians require accurate and authentic information about how a building was constructed, used and altered. They want to know about the past as it really was, and buildings are among the most eloquent artefacts that have come down to us from the past. Especially if a historic building will be destroyed eventually, it should be recorded. While some evidence that remains clearly visible and

untouched may call for only a note, anything that is to be lost must be recorded fully and unambiguously so that there can be little doubt about its interpretation. There will be certain elements in a building that cannot be understood; these should nevertheless be recorded in case subsequent discoveries may serve to explain them (ICOMOS, 1990:31).

Finally, the most important reason for having records and for conserving precious buildings is for the sustenance of our cultural roots. What is certain is that the loss of historical evidence would mean that future generations will be deprived of the sense of historic continuity. Consequently, this will mean they may be largely ignorant of the richness of their architectural heritage.

2.4 THE CONSERVATION OF HISTORIC BUILDINGS: A DEFINITION

It is essential to the proper understanding of any subject that it should be discussed in clearly defined terms. There is a distinction to be drawn between preservation and conservation. The term preservation describes the static maintenance of an object in unaltered condition, analogous to that of a museum specimen in optimum surroundings. On the other hand, the term conservation, while including maintenance, also includes whatever adaptation is necessary to sustain the building. These adaptations, in this case, of a building, are not limited to the thing itself but they also concern alterations of the scene in which it is set (Harvey, 1972; Feilden, 1982; ICOMOS, 1990).

> Conservation thus embraces not merely questions affecting a single structure, or a group of structures related to each other, but is also concerned with the environment of the isolated building or group of buildings (Harvey, 1972: 15).

In short, conservation can be described as the cherishing of existing structures so that they may not merely continue, but may also receive

a more abundant life from the changes and fresh associations which occur.

Sir Bernard Feilden defined preservation as follows:

> Preservation deals directly with cultural property. Its object is to keep it in its existing state. Repairs must be carried out when necessary to prevent further decay. Damage and destruction caused by water in all its forms, by chemical agents and all types of pests and micro-organisms must be stopped in order to preserve the structure (Feilden, 1982: 9).

Any definition of the scope of preservation and development should be based on the idea of space, which is involved whenever an old building is situated in interesting urban or natural surroundings. It could also be where a number of such buildings constitute a group forming the historical centre of a locality. According to Feilden, conservation is the action taken to prevent decay (Feilden, 1982:3).

> It embraces all acts that prclong the life of our heritage, the object being to present to those who use and look at historic buildings with wonder the artistic and human messages that such buildings possess (Feilden, 1982: 3).

He went on to say that the minimum effective action is always the best and, if possible, the action should be reversible and not prejudice possible future interventions.

> The basis of historic building conservation is established by legislation through listing and scheduling buildings and ruins, through regular inspections and documentation, and through town planning and conservative action (Feilden, 1982:3).

Although this study is focused largely on defining and understanding Afro-Brazilian architecture and not directly on conservation, it is, however, a major step towards conservation. It must be noted that, although this study does not provide complete records of many of the buildings surveyed, it helps to provide a comprehensive understanding

of Afro-Brazilian architecture. The first step is always to record and document the structures to be conserved. As mentioned earlier, even if a structure is to be lost through demolition and destruction, it must still be identified, defined and recorded. It is not advocated that all historic buildings are worthy of conservation. However they should at the very least be recorded and documented. The distinction between recording, preservation, restoration and conservation must be very clear in our minds. They must never be confused, although they are all related in one way or another. With the awareness and progress of architectural conservation accelerating at present, the major buildings created by the Afro-Brazilians throughout southern Nigeria as well as those in other West African countries should certainly be recorded, and will perhaps be listed and scheduled for conservation in the near future if they do not disappear too quickly.

The scope of conservation of the built environment ranges from town planning to the preservation or consolidation of a crumbling artefact (Feilden, 1982). The skills that are required cover a wide range. This includes those of the town planner, landscape architect, valuation surveyor, quantity surveyor, urban designer, conservation architect, engineers of several specializations, building contractor, craftsmen related to each material, archaeologist, art historian and antiquary, supported by the biologist, chemist, physicist, geologist and seismologist (see McKee, 1970; Feilden, 1982; Pearce, 1989; ICOMOS, 1990). As this incomplete list shows, a great many disciplines are involved with building conservation, and workers in those areas should understand its principles and objectives. Unless their concepts are compatible, working together will be impossible and productive conservative action cannot result (Feilden, 1982).

2.5 THE VALUE AND USES OF RECORDING AND CONSERVATION

> There will always be a need for new buildings, to provide accommodation for more people, for new functions and more specialized requirements, in newly developed areas, and to replace buildings that are no longer serviceable. New buildings are also required to satisfy the legitimate aspirations of many people for a higher quality of life. But only by careful and rational use of the existing building stock can we ensure the world's finite resources of land, building materials and conventional energy sources are not wasted. And only by conserving the precious buildings of former generations, of our fore-fathers, can we sustain our cultural and spiritual roots. Each one of us draws cultural and spiritual sustenance from our roots in the past, and we cut these roots at our peril (Hyland, 1992:5).

Conservation must preserve and if possible, enhance the values and the messages of cultural property. These values and messages help to set overall priorities in deciding proposed interventions. They also establish the extent and nature of the individual treatment. Inevitably, the assignment of values will reflect the cultural context of each historic building. For example, a small wooden domestic structure from the late eighteenth century in Australia would be considered a national landmark because it dates from the founding of the nation and because so little architecture has survived from that period (Feilden, 1982:6). In Italy, on the other hand, with its thousands of ancient monuments, a comparable structure would have a relatively low priority in the overall conservation needs of the community (Feilden, 1982:6).

Likewise, the traditional Yoruba compound with its group of houses built with clay bricks and arranged around a central court yard, represents the physical evidence of a bygone culture and tradition. Today it is not common to find these traditional compounds in their original form as a direct consequence of urbanization and

modernization. However, a high value is placed on such traditional compounds and houses by African scholars and even some governments.

The 'values' assigned to cultural property can be summarised as follows:

1. EMOTIONAL VALUES: (i) wonder; (ii) identity; (iii) continuity; (iv) spiritual and (v) symbolic;

2. CULTURAL VALUES: (i) documentary; (ii) historic; (iii) archaeological; (iv) age and scarcity; (v) aesthetic; (vi) architectural; (vii) townscape, landscape and ecological; (viii) scientific;

3. USE VALUES: (i) functional; (ii) economic; (iii) social and political (Feilden, 1982).

The cost of conservation may have to be partially allocated to each of the above separate values in order to justify the total to whoever will bear the cost of conservation. In architectural conservation, problems arise because the utilization of an historic building, which is economically and functionally necessary, must also respect cultural values. Consequently, conflicts can arise between economic and cultural values within each group; for example, between archaeological and architectural values.

2.6 OCCASIONS FOR RECORDING

In certain cases, many of the structures in a block or other area form a group which is interesting for its homogeneity, diversity or because it represents a culture; in the U.S.A. for example, often an area is legally designated as a historic district to promote its protection and preservation. The structures in such a district deserve to be recorded and, in exceptional cases, it may prove desirable to record them all (see McKee, 1970: 11).

The following categories of buildings normally deserve recording (Major Afro-Brazilian buildings fall into these classifications):

1. Historically complex buildings that call for a particularly enlightening and deep understanding of them if they are to be treated with compassion. Such buildings may not necessarily be large ones; on the other hand, the fact that a structure is large and well-known need not mean that it is properly recorded or well-understood. In most cases, the reverse is often the case.

2. Buildings that are good examples or represent a particular type, form or style. Those could be large and well-known or small and superficially insignificant but still of historical importance as illustrating living conditions at the level of the common man.

3. Buildings that pose or answer historical problems irrespective of their architectural merits. Sometimes, apparently ordinary structures throw much light on the economy that produced them and on the daily life of the past.

4. Buildings that call for authenticity for non-architectural reasons, for example, the places associated with great events or people and which need to be preserved as they were at a particular time.

5. Buildings that contain innovations of construction and/or design.

6. Buildings about to undergo change. Buildings where work is to be carried out and the owner, his architect or his surveyor require to know about the history and structural condition of the building before the commencement of work.

7. All buildings where work is being carried out and there is an expectation that people in the future may require to know what is being done at present and how. An example of this is the Leventis Foundation House (Chapter Eight).

It is important to note that even though work may affect only one part

of a building, it may be necessary to record some other parts in order to reach an understanding of it. A significant structure, evidently threatened, demands particular attention. If a building is about to be demolished, is dilapidated badly, or its character is to be changed by remodelling, it is important to have photographs or drawings made (McKee, 1970; Cunnington, 1984 & ICOMOS, 1990). Houses such as the Agbaje (Plate 2.1) and Agusto (Plate 2.2) may have to be demolished in the very near future as they have dilapidated badly. Photographic and historical records of such buildings must be conducted. Equal concern should be felt if restoration is contemplated. A record of the structure in its existing state is needed so that, after restoration, what has been done to it is documented.

2.7 THE FEATURES THAT REQUIRE RECORDING

Obviously, as a preliminary to recording, it is vital to discover what records exist already. This may reduce or even eliminate the need for further recording. In most developing countries particularly those in sub-Saharan Africa, records of historic buildings are few, not comprehensive and sometimes non-existent. However, as has been noted earlier, many of these countries are now very aware of the advantages of preserving a valuable heritage.

Those carrying out the recording identify their evidence and come to conclusions about how the building was built and used. The conservation architect will require these conclusions and should understand the evidence for them so that it can be physically preserved in the building. He also needs to know the nature of the evidence and to understand its strength, in case further information comes to light in the course of work that may lead to a modification of the original interpretation.

Apart from historical records of a building, the features that will generally call for recording include the following:

1. Overall form and dimensions; the evidence for the original form of the building and for its evolution over time.

2. Building materials and construction; both on the exterior and interior of the structure including fittings as well.

3. All evidence for the use of the structure and for changes in its use over time.

4. Dating evidence, which may be absolute or relative (see ICOMOS, 1990).

Recording should also include any information about ancillary buildings, garden and estate layouts, and enclosures, and the relationship with adjoining buildings, particularly where this is of a formal nature. Finally, site notes should always be made of items (on the site) which are clearly not in their original location.

Some of this information may be obtained from published and unpublished documents, although the implications of documents should always be checked against the evidence of the building itself before they are accepted as a true and accurate account of what may have happened. Particular attention should be paid to recording any work that is to be carried out or even parts that are to be destroyed.

In some instances, material samples may be subjected to scientific analysis in order to determine their composition (such as mortar composition, brick or stone type, or the materials used in an earlier conservation programme) their structural properties or physical condition, or their date as in the coding system questionnaire used by the author (Chapter Five and Appendix 2). At such times, specialist guidance should always be sought in these fields, and the reports of

experts and specialists' findings carefully preserved.

2.8 THE METHODS OF APPROACH

To begin with, it is essential to obtain any documentary material that may throw light on the building's history or condition (see Chapters Five, Seven & Eight). The approaches and techniques for conducting such an exercise can be summarised as follows:

1. Written description (published or unpublished).

2. Survey; which includes photographic, architectural drawings and dimensioned sketches.

3. Life documents; which include family archives, diaries, letters, building plans or accounts, deeds of conveyance and such unpublished private documents.

4. Old illustrations: Sketches, paintings and photographic prints of the building as it was. Except for old photographs, these can be subjective and should not be totally relied upon. Photographs are generally objective and should always be looked for.

5. Other relevant documents and data which may be obtained from museums, libraries, the local or national government offices, architectural firms, estate office archives and interviews.

2.9 SUMMARY

This study is focused largely on defining and understanding Afro-Brazilian architecture and is a major step towards conservation. Although this study does not provide complete records of all major Afro-Brazilian buildings, it will provide a comprehensive understanding of Afro-Brazilian architecture. In Nigeria, important historic buildings and areas are a scarce national resource, their loss is irretrievable, and that they should, therefore, be protected for future

generations. This is recognized by the government and a significant section of the Lagos population. Indeed it is argued that the present attitude towards environmental preservation that is sweeping the world has brought a new awareness of the importance to preserve as much as possible of what remains of the natural environment. The movement towards recycling materials is becoming widespread. As well as conserving depletable natural resources, this presents urban conservationists with an expedient and perhaps a unique opportunity to see their policies approved and initiated by governments.

Lagos has undoubtedly made an important start towards the preservation of its heritage and in spite of all the odds against it, there is a determination to construct an effective programme. There is a long road ahead yet, and this is only the beginning. All Afro-Brazilian buildings may not deserve to be conserved, they are however, all worthy of being given a definition and recorded.

The conservation of historic buildings constitutes an inter-professional discipline co-ordinating a range of aesthetic, historic and technical methods. Conservation is a rapidly developing field which is an activity with experts respecting one another's contribution and combining to form an effective team. Suggestions for a practice that could work in Nigeria is set out in Chapter Nine.

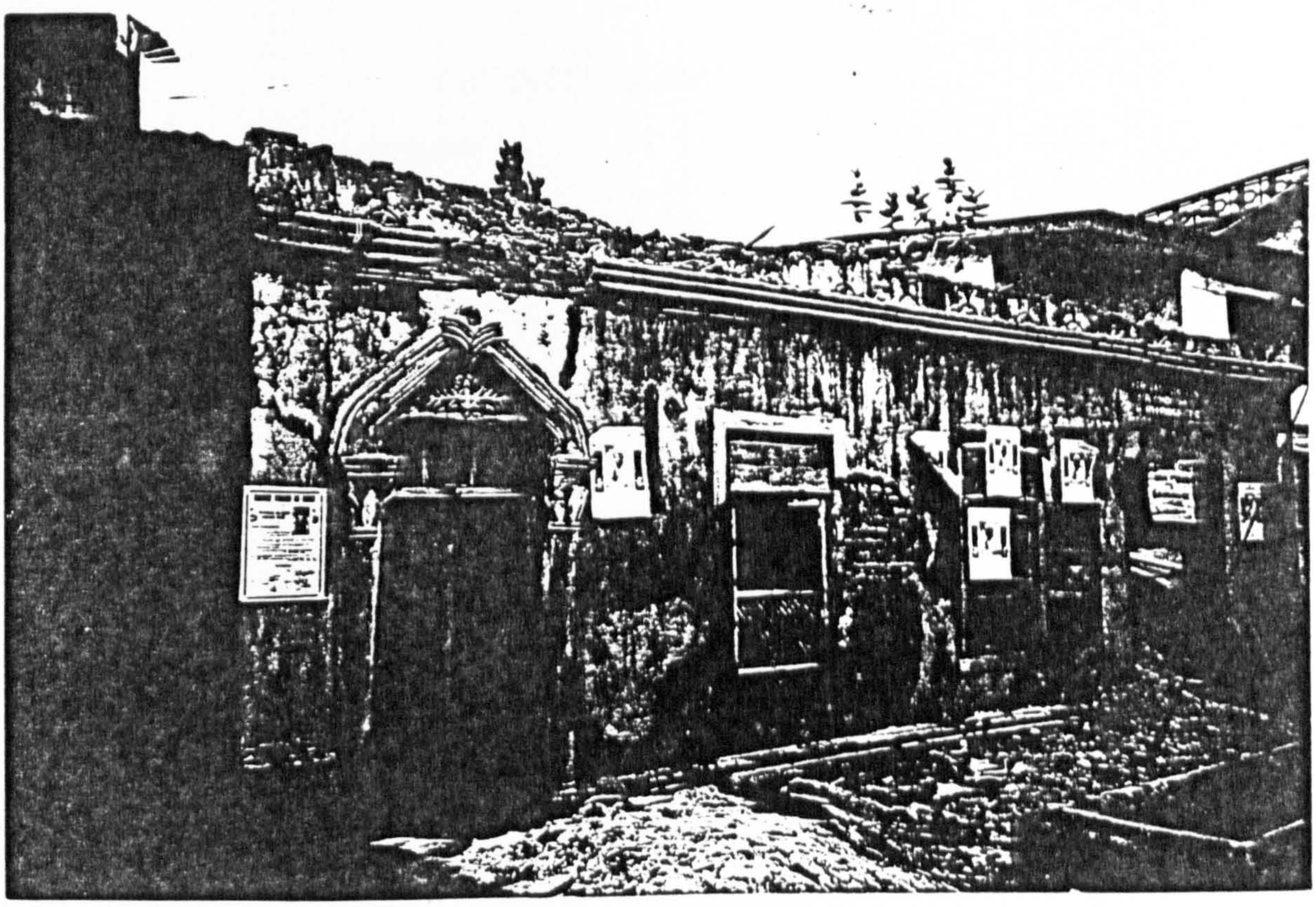


PLATE 2.1 : AGBAJE'S HOUSE, 37 KAKAWA STREET, LAGOS

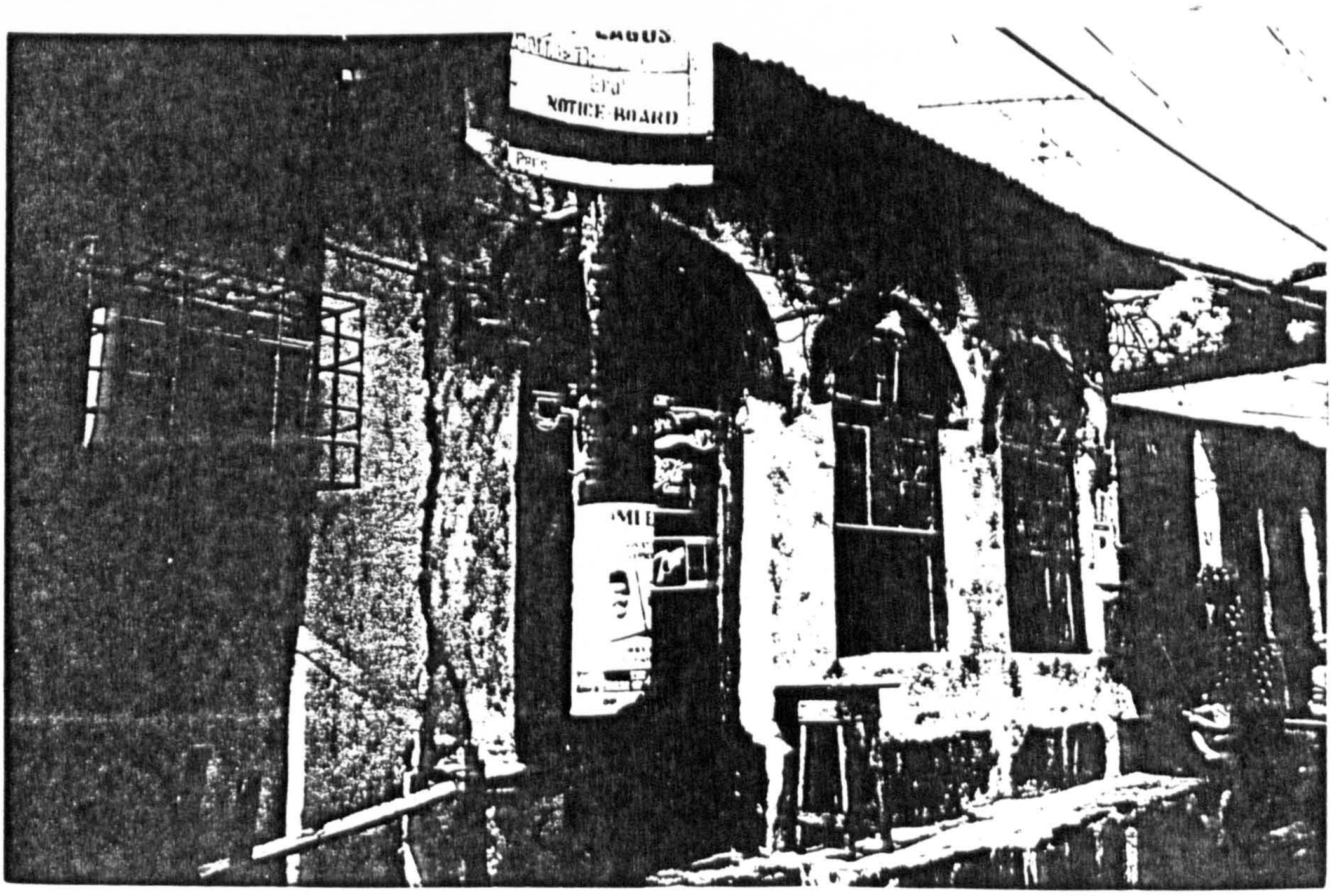


PLATE 2.2 AGUSTO'S HOUSE, 19 TOKUNBO STREET, LAGOS

CHAPTER THREE

CHAPTER THREE

3.0 HISTORICAL BACKGROUND

3.1 INTRODUCTION AND BACKGROUND

It was demonstrated in Chapter Two that one of the purposes of recording historic buildings is to establish their historical significance. Not only that, but historic buildings cannot be divorced from the culture and the people that produced them. In order to reach a full understanding of Afro-Brazilian architecture, it is necessary to know therefore, who the Afro-Brazilians are, as well as their history, culture and architecture. To understand them it is a prerequisite to study, briefly, the trans-Atlantic slave trade and its consequences as far as Lagos was concerned. It is also important to study briefly the history of old Lagos and the institution of *obaship* (kingship).

The Atlantic slave trade marked the start of the forced movement of Africans, on a larger scale than ever experienced in this region, from their natural environment to a foreign overseas land. In this new place, all human rights were taken away from them and they were systematically demoralised and humiliated in every way possible. Some form of slave trade had existed before this where Africans were taken to Arabia. During the Atlantic slave trade, Africans were taken to Brazil by the Portuguese and distributed over cities such as Rio de Janiero, Salvador de Bahia and Pernambuco. They or their descendants would be the future Afro-Brazilians who would return to their home continent after the emancipation of slaves and the abolition of slavery, and try to start a new life all over again in West Africa.

The part of Africa with which we are concerned here was virtually unknown to Europeans until the sixteenth century. It is well known,

however, that the white man came to settle the coasts of Africa and South America (Figure 3.1) and that they cleared farmland in South America and ports were developed in Africa. The Atlantic came to be less of an obstacle for European sailors who established a profitable traffic in slaves upon which New World development became increasingly dependent. Brazil's almost unoccupied and easily conquered territory tempted the Portuguese with the promise of wealth and glory. By contrast, black Africa, with its many ethnic groups and kingdoms, was a populous region. Before precious metals were discovered there by the Europeans, it was not considered an attractive prospect for conquest and colonization. Gradually as Africa's other natural resources like spices, gold and ivory were becoming more readily available on the European market, the profit margins declined. As a consequence of the development of plantation agriculture in the Americas, and the inability of the indigenous population to endure forced labour on the land, the black man became the prime resource. The continent's life blood was gradually drained away and transported into the New World and thus, Black Africa was grafted onto the native stock of South America (see Mattoso, 1979:13).

The Atlantic Slave Trade lasted four centuries and linked three continents: Europe, Africa and the Americas. Its range in time and space, and the controversy at present surrounding many aspects of its history, make it an impossible subject to discuss profitably in its entirety in a few pages. For the purposes of this research, only an overview is required to explain how the Brazilians of African descent came about in the first place. We shall focus on the relationship of the Atlantic trade with the sub-continent of Black Africa on the one hand and Portugal and Brazil, on the other. The trade will be discussed, first from the Portuguese perspective, then from the

Brazilian and finally from the African, with a particular focus on Lagos and Badagry.

3.2 THE PORTUGUESE SLAVE TRADE

The Portuguese were probably the first Europeans to sail on the Atlantic Ocean, to start the Atlantic slave trade and to establish the first European overseas empire (Rawley, 1981). The Portuguese were the first Europeans to explore the West African coast and to sail around the continent. For the Portuguese in Africa, trading did not mean ruling or colonizing (Mattoso, 1979:11).

During the four centuries of the slave trade, the total sea export was not less than 12 million people and not more than 20 million with four-fifths of the slaves exported between 1700 and 1850 (Curtin, 1969:5-7 & 34; Rawley, 1981:25)). This is undoubtedly a conservative estimate of Africans who were shipped out of their home continent. There are no authentic and comprehensive records available from this period. According to Hair (1978), one of the reasons that contributed to the Portuguese pioneering this trade is the circumstance that Portugal was the first modern nation-state. Before the fifteenth century, it contrasted with the city-states of Italy and the strife-torn kingdoms of Castile, France and England since it had the advantage of being unified and enjoying domestic tranquillity. A strong monarchy, to which the upper class was reconciled, and a *cortes* in which the middle class was represented, provided the political structure essential to Portugal's future accomplishments (Hair, 1978).

An added advantage exploited was its geographical location at the south-western tip of Europe, near both the Mediterranean centre and the African continent. At the beginning of the fifteenth century, in 1415, the Portuguese secured a strong-hold in Africa, at Ceuta, a seaport on

the coast of Morocco which commanded interior trade, used by gold dealers as well as slave traders. Although the merchant class was not large, nevertheless it enjoyed vitality as well as influence in the two largest maritime cities: Lisbon, with a population of approximately 40,000 and Oporto, with a population of about 8,000 in 1415 (Rawley, 1981:21). The merchants drove a bustling trade with Flanders and England as well as possessing the majority of the ships employed in it. The Portuguese were and still are great boat builders. Portuguese caravels which were small, light and fast were ideal vessels for African path-finding; unlike the Mediterranean galleys and "round boats" which were not as effective (Rawley, 1981).

Prince Henry the Navigator who ruled Portugal, from 1415 to his death in 1460, was the major figure in the inauguration of the Atlantic Slave Trade (Rawley, 1981). Though the trade was centuries old in the Mediterranean world, it was not initially an object of Henry's interest. But in 1444, the caravels of Lancarote and Gil Eannes brought 235 African slaves of varying hues to Lagos, a town in Portugal, presenting the royal 'firth' to the prince who in turn proclaimed his pleasure. This was the dawn of the era of the Atlantic Slave Trade. Prince Henry the Navigator sought to discover the route to and from West Africa. Between 1415 and 1437, fifty explorations were carried out in five waves by the Portuguese (Rawley, 1981; Hair, 1978; Curtin, 1969). Consequently, first they explored the north-west coast of Africa, then they discovered the Gulf of Guinea, later they discovered and charted the coast-line as far as the Indian Ocean. In 1472, the Portuguese explorer, Sequeira, discovered an island on the west coast of Africa, that was partly submerged in water and surrounded by a fringe of deep mangrove. This island was referred to as 'Onim' or 'Eko'

by the Yoruba people (see Figure 3.3) who lived there; but the Portuguese explorers renamed it 'Lagos de Curamo' and later on it was simply called Lagos after the town in Portugal (see Akinsemoyin & Vaughan-Richards, 1977:2-6).

To begin with, slaves were taken during raids and warfare with Africans by the Portuguese explorers but later the practice in procuring slaves changed considerably. The shift from raid to trade was effected about 1448 by the building of a factory on Arguim island, from whence the Portuguese "carried away a thousand slaves annually" ('factory' means warehouse, see Rawley: 1981: 22). Arguim was the first European trading settlement in West Africa, and it was from here that many Arabs brought slaves and gold, and from where they had taken woollen and linen cloth, silver, tapestry and grain in exchange for the slaves. By the time of Prince Henry's death, his captains had explored the mouths of the Senegal and Gambia Rivers, Cape Verde and had pushed south along the Sierra Leone coast as far as Sherbro Sound. At about the time of this African exploration, the islands in the western Atlantic were discovered. In 1419, Madeira was discovered by the Portuguese and a few years later, the Azores were opened to Portuguese settlement and, between 1456 and 1460, the Cape Verde islands as well. They were hardly inhabited and these islands were subsequently to become important in the Atlantic Slave Trade, both as importers and as trading ports for traffic to the New World (Rawley, 1981; Mattoso, 1979 & Hair, 1969).

In the concluding decades of the fifteenth century, the Portuguese established themselves on the lower Guinea coast, in the Gulf of Guinea islands and along the coasts of the Congo and Angola. In 1488, they went round the Cape and in 1498, they discovered Mozambique (Rawley, 1981:23). In 1500, Brazil was discovered by the Portuguese navigator, Pedro Alvares Cabral (Wagley, 1971). However, it was in West and

Central Africa that the Portuguese organized the slave trade for the Atlantic markets. With orders and authority from the crown, the great trading post of Elmina, ('El mina' is Arabic for '*the port*' and mina is also Portuguese for *mine* as in coal-mine), was founded on the Gold Coast in 1482. In 1486, an important second fort was built at the Benin river port of Ughoton, in order to make it possible to trade with Benin city and the leading state in the Niger Delta at the time.

By the beginning of the sixteenth century the Portuguese had opened some several hundred miles of African coastline to their countrymen as well as to future European exploiters. Because it was used principally as the source of the slave trade, the Portuguese expectation of securing slaves in large quantities from the Bight of Benin was not fulfilled, they turned for slaves to Congo and Angola and its surrounding states to the north and south. For several years thereafter gold, pepper, ivory and slaves entered Portugal and Brazil from Africa in exchange for textiles, brass wares, glass beads and oyster shells. It has been estimated that between 1451 and 1500, 33,500 slaves were imported by the Portuguese (Curtin, 1969). However, others consider this estimate to be very conservative (Rawley, 1981:24).

Portuguese caravels transported thousands of slaves to five major destinations namely Europe, the Atlantic islands, Sao Tome, Spanish America and (after the middle of the sixteenth century) Brazil (Rawley; 1981). In the first half of the century, Europe continued to be the main consumer with slaves passing through Portugal to other parts of the continent. These slaves were employed as domestic servants, artisans and farmers; in certain cases they rose in status. For the sixteenth century, the African population in Europe totalled approximately 50,000 according to Rawley's estimation (Rawley, 1981).

They were mostly to be found in Portugal and Great Britain. By the end of the century, Portugal had opened a broad market within its own part of the Americas - the potentially vast colony of Brazil.

By the end of the eighteenth century, the Portuguese empire in Africa was reduced to Guinea, apart from a major fortress at Ouidah and trading posts in Mozambique, ...(Mattoso, 1979:11).

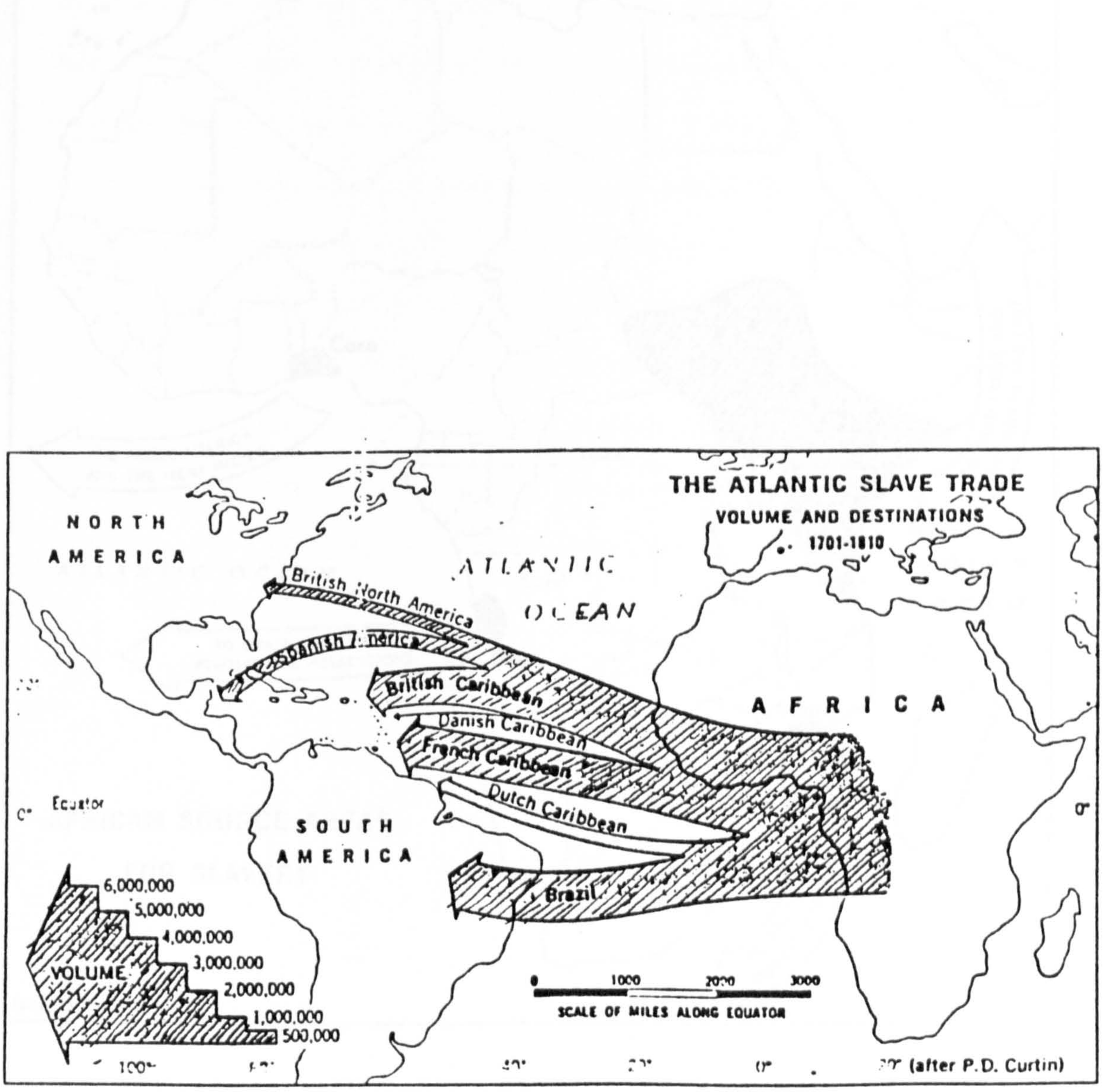


FIGURE 3.1a : MAP OF THE WORLD AND THE SLAVE ROUTES
Source: Blij & Muller, 1988: 436)

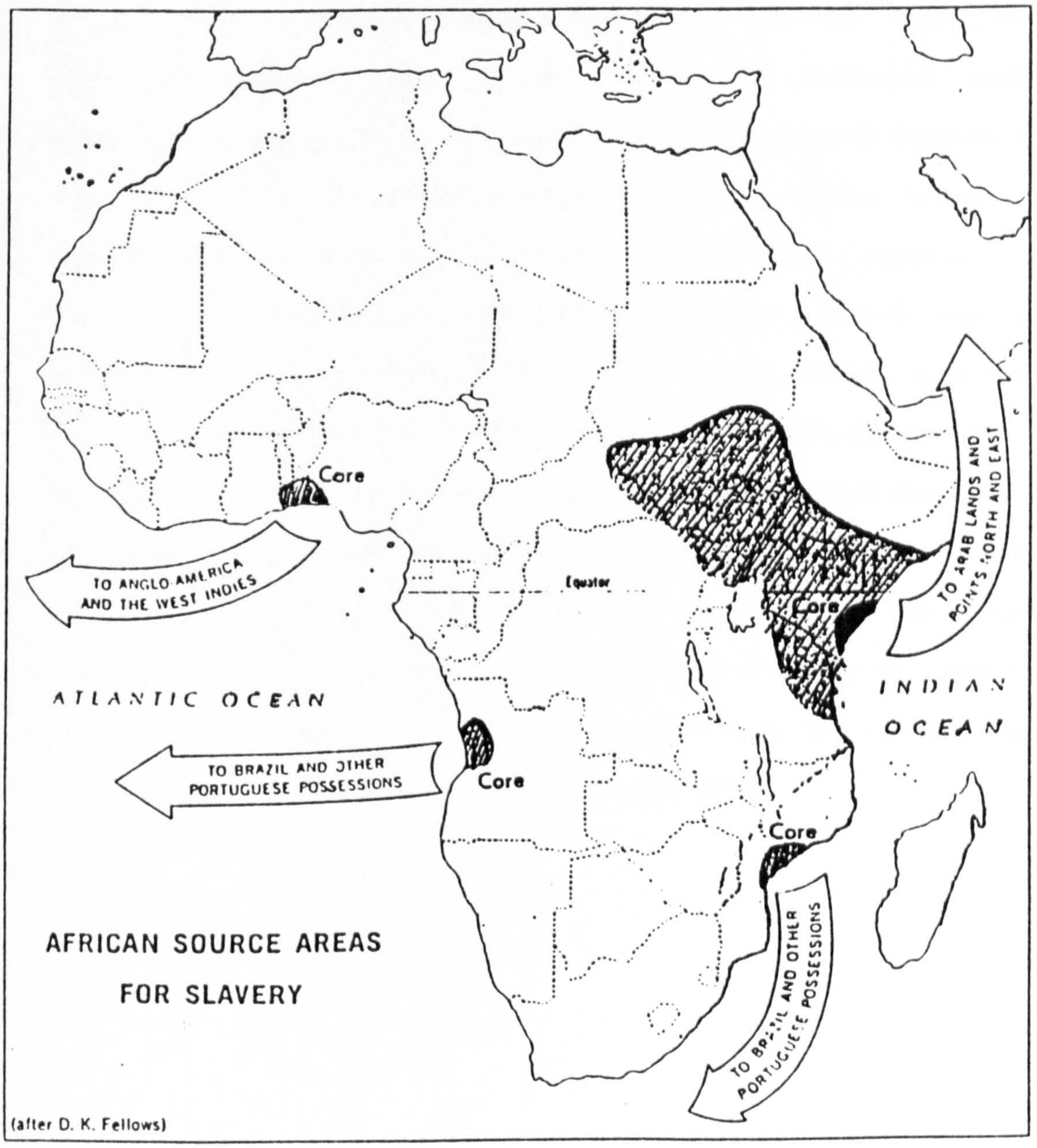


FIGURE 3.1b: AFRICAN SOURCE AREAS FOR SLAVERY
(Source: Blij & Muller, 1988:436)

3.3 BRAZIL AND THE SLAVE TRADE

Brazil (Figure 3.2) was brought under the Portuguese flag by the exploration of Cabral in 1500 and initially it was valued mainly for its brazilwood, parrots and monkeys. It was an immense and variegated colony which occupied approximately half of the South American continent (Wagley, 1963; Mattoso, 1986). It stretched from the highlands in the north of the equator to plains country drained by the Rio de la Plata. It offered European settlers a narrow coastal strip beyond which lay jungle in the north, a semi-arid interior in the middle and mountainous escarpments in the south, giving way to the plains. To the east of the Amazon River's mouth, Brazil juts out into the southern part of the Atlantic thus bringing the African and South American continents into their closest proximity. Based upon the labour of African slaves, a great sugar empire was created in the Brazilian tropics. Africans were first introduced into the colony for a number of years before their presence was authorized by the king in 1549; for the rest of the century there was a rise in the flow of slaves (Mattoso, 1986; Wagley, 1963; Burns, 1980; Bethell, 1989).

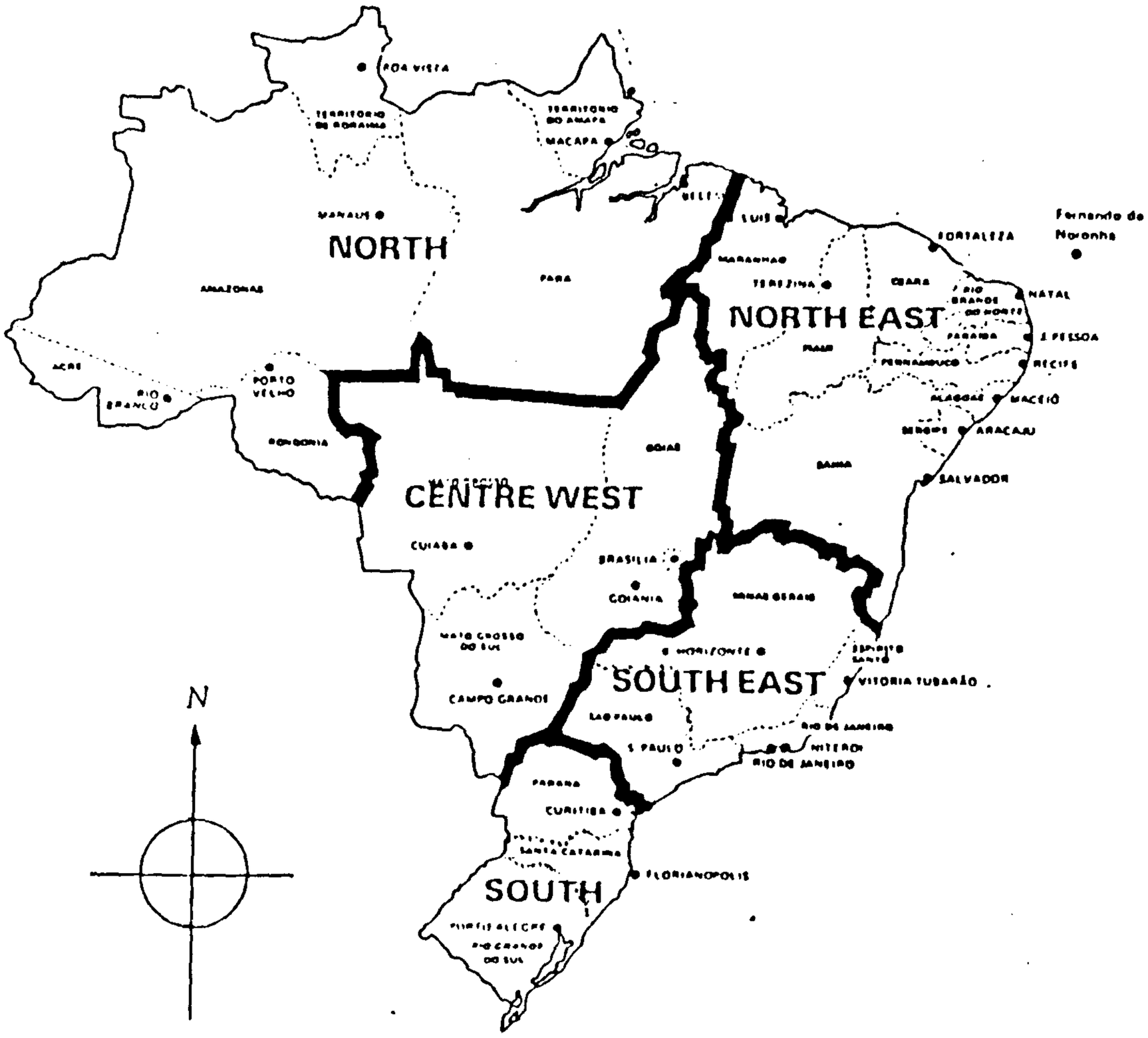


FIGURE 3.2: MAP OF BRAZIL Source: The Brazilian Embassy, London

---

Encouraged by the king of Portugal, emigrants of Portuguese descent were settling along the north-eastern coast of Brazil and starting the cultivation of sugar in the fertile areas of Bahia and Pernambuco. The Portuguese first enslaved the indigenous Indians before turning to Africa for labour as the Spaniards had done in their colonies. Brazilian Indians resisted enslavement through flight, fighting, insurrections and rebellions. From time to time, they also burnt the sugar plantations and mills and consequently, the Portuguese settlers found them uncontrollable. Apart from this, the Indians were susceptible to European - imported diseases, especially smallpox and measles; many of them are said to have died from these foreign diseases in the 1560s (Rawley, 1981:27).

The production of sugar demanded the right type of labour on a large scale to be provided by people who were capable of surviving the rigours of plantation life and the dangers of tropical diseases in the Americas. Since the Brazilian Indians could not cope and European emigrants' labour was scarce or expensive and a steady supply of cheap labour was required by the Portuguese planters, African slave labour was found to be especially suitable. The mortality rate of African slaves was low because of their higher resistance to tropical diseases such as malaria and yellow fever (Olaniyan, 1985:113).

The transition to African labour in Brazil began in the 1570s after the decimation of the Indians in the 1560s. At this time a few Africans already lived in Brazil. They had come as personal servants and skilled labourers so that this kind of African labour was already familiar to the Portuguese-Brazilians. In the final quarter of the sixteenth century, Brazil became the largest slave importing region in the Americas. According to Rawley (1981) and Curtin (1969), in the first half of the seventeenth century, over half of the slaves imported into the Americas were taken to Brazil. Thus, gradually African slaves displaced native Indians as 'sugar-masters, blacksmiths and kettlemen on the *engenhos* or sugar plantations' (Rawley, 1981: 28). Africans were reportedly priced higher than Indians. In 1572, "the average price of an African listed with an occupation was 25 $ 000 and of an Indian, similarly described, 9 $ 000" (Rawley, 1981: 28). Over a period of several years, Portuguese traders intermarried with African women in Brazil and soon afterwards, their *mulatto* children reputedly became active in the slave trade, thus increasing its scope (Rawley, 1981:24).

For three centuries Brazil consumed more African slaves than any other part of the Atlantic world. They were mostly taken to Pernambuco, Bahia

and Rio de Janiero. Recife was to serve as the major port for the region of Pernambuco in the trans-Atlantic flow of sugar and slaves. Bahia, the Brazilian capital until 1763, was located at the head of a deep, lengthy bay that was protected from the ocean by a peninsula and was the largest importer of slaves carried from West Africa. In 1600, the African population in Brazil was estimated at between 13,000 and 15,000; 70% of whom were working on 130 sugar plantations (Rawley, 1981: 29).

In this study, Bahia and its architecture will be discussed in some detail because it was mainly from there that thousands of manumitted West African slaves returned to their continent of origin, taking with them many influences of Bahian way of life, culture and architecture (see Chapters Four and Five).

In 1826, Brazil, its independence just recognised by Portugal, agreed by treaty with England to put an end to the trade in African slaves in 1830. However, outlawing the Brazilian trade at this time did not end the importation of slaves into Brazil. Curtin, in his classic study, put the total for the decade of the 1830s at 338,300; a figure that is higher than that of the previous decade of legal slave trading when it stood at 325,000 (see Curtin; 1969:114-121).

3.4 A BRIEF HISTORY OF LAGOS

The history of Lagos cannot be discussed fully in a very short space. For the purposes of this study, it is necessary to look at it in some detail in order to understand the background to the island from where many slaves were sold and exported to the Americas as well as to get an insight into the origin of kingship on the island that was later to become a part of Lagos State.

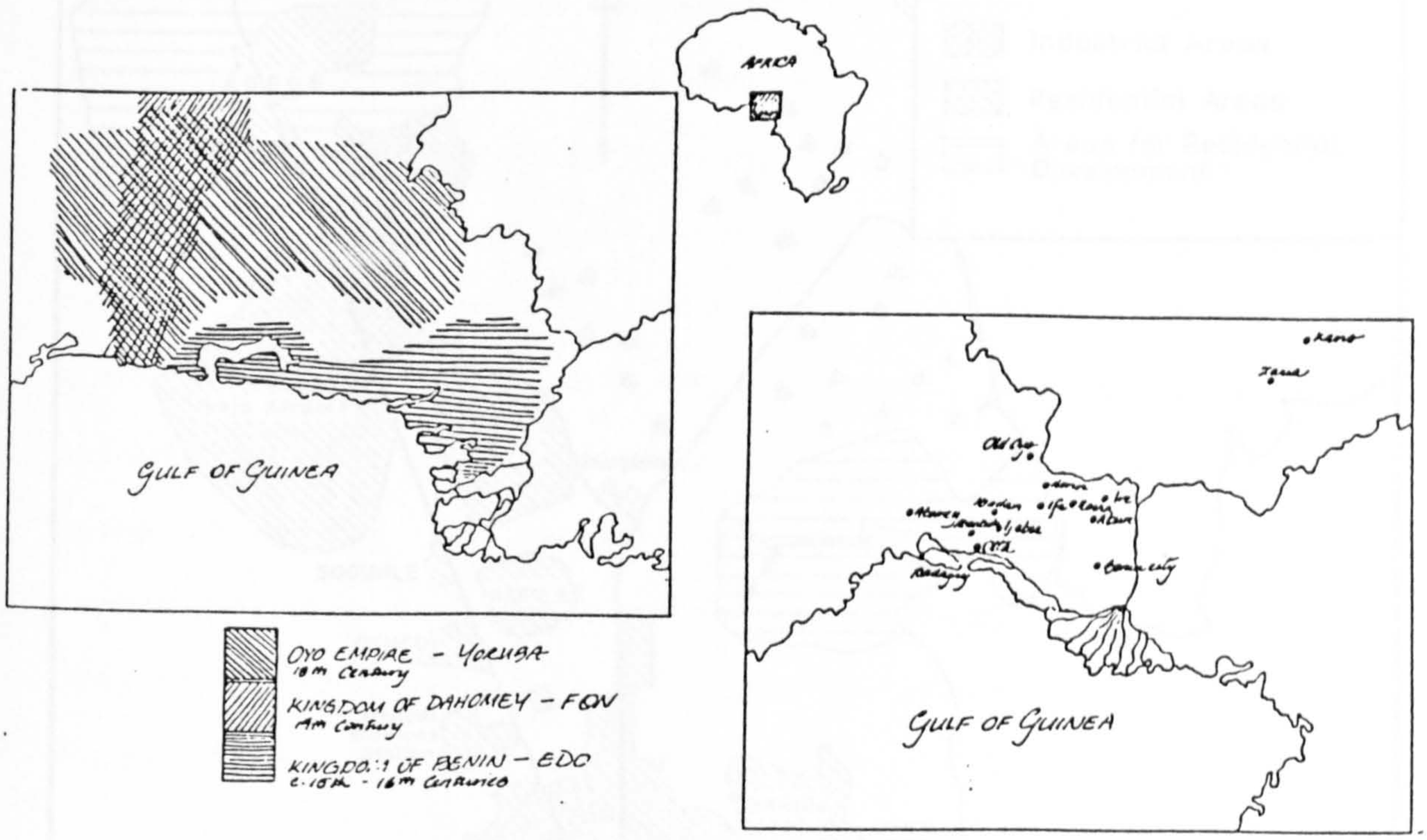


FIGURE 3.3: MAPS OF YORUBA-LAND AND THE GULF OF GUINEA

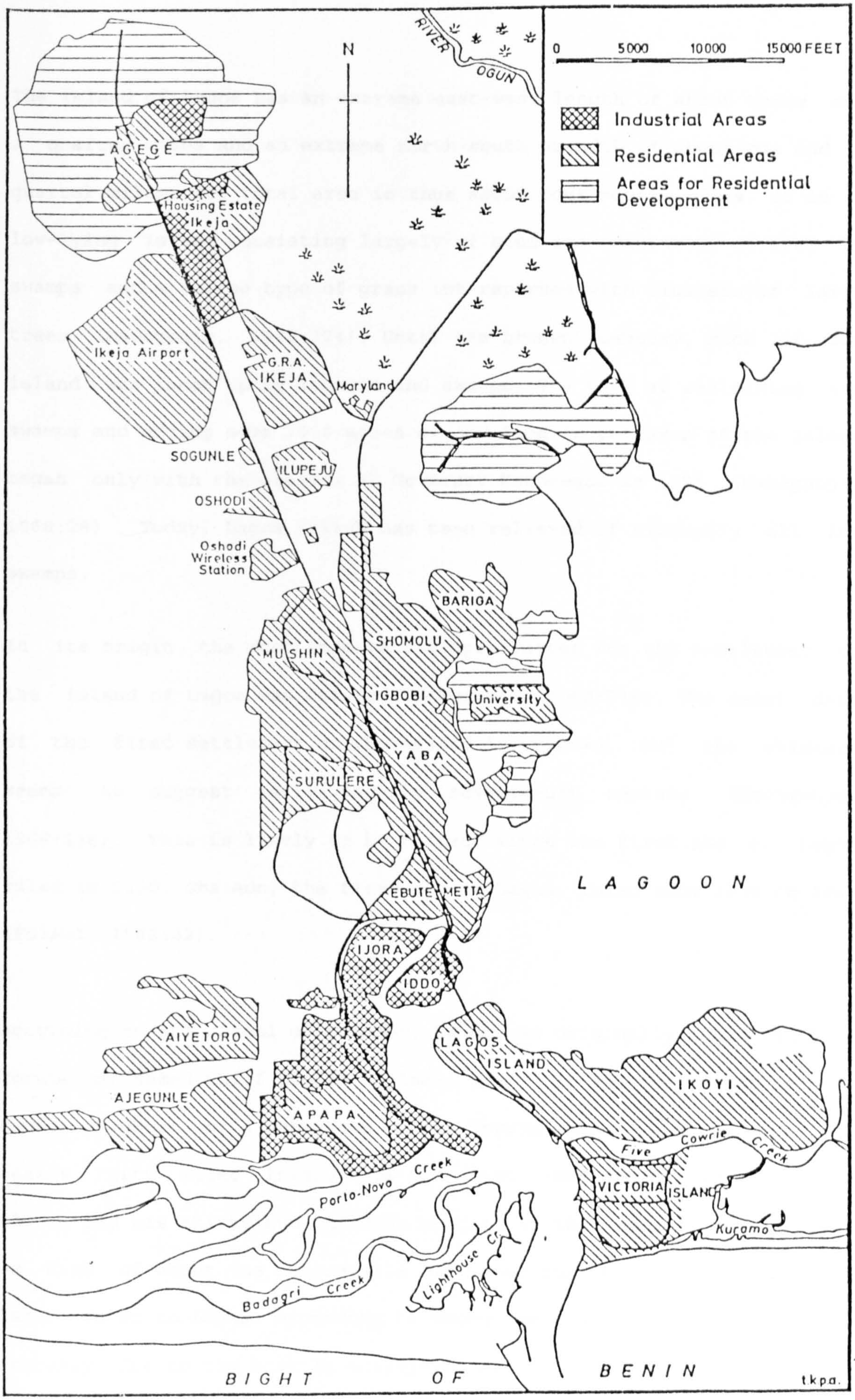


FIGURE 3.4 MAP SHOWING METROPOLITAN LAGOS Source: Mabogunje, 1968:323

The island of Lagos has an extreme east-west length of about three and a quarter miles and an extreme north-south breadth of about one and a quarter miles. Its total area is thus about four square miles. It is a low-lying island consisting largely of sand and originally covered by swamps and a coarse type of grass interspersed with clusters of large trees (Mabogunje, 1968:274). Until the present century, much of the island was taken up by lagoons and swamps. The task of reclaiming the swamps and adding some 1000 acres of new land to the area of the island began only with the arrival of Governor MacGregor in 1899 (Mabogunje, 1968:28). Today, Lagos island has been relieved of virtually all its swamps.

In its origin, the most important single factor for the settlement on the island of Lagos was defence (Mabogunje, 1968:238). The exact date of the first settlement on the island is unknown, but the evidence seems to suggest early in the seventeenth century (Mabogunje, 1968:238). This is likely to be correct since the first *oba* of Lagos ruled in 1630. *Oba* Ado, the first *oba* of Lagos, ruled from 1630 to 1669 (Folami, 1982:22).

According to one school of thought, Lagos was originally inhabited by a Yoruba man named Chief Olofin (Folami, 1982). It is likely that he was Awori, members of a sub-group of the Yoruba whose land extends for nearly forty miles inland from the coast (Mabogunje, 1968). Chief Olofin and his thirty-two children settled at Iddo island, which covers an area of about one square mile, situated next to Lagos island. He later moved to Lagos. According to Mabogunje (1968) this movement was probably due to the hostile activities of the neighbouring tribes of Ijebu and Egbado. Chief Olofin divided Lagos island among only ten of his sons, of whom Olumegbon was the eldest and Aromire, the first to

develop his piece of land. Aromire built huts on most of his land and used the rest for farming. The ten sons of Olofin were called Olumegbon, Oniru, Onisiwo, Oloto, Ojora, Onitolo, Aromire, Onitano, Oluwa and Onikoyi. Another son Elegushi, the youngest of Chief Olofin's children, later joined his brothers on the island and was granted some land by Aromire. The remaining twenty-one children remained on Iddo island.

Chief Olofin's ten sons were (and their descendants are still) known as 'Aladejo' or *Idejo* chiefs or landowners in Lagos (Folami, 1982:3). Aromire's nine brothers later developed their own lands for residential and farming purposes. The site of the present Royal Palace on Lagos island, also known as Iga Idunganran, was Aromire's pepper farm (Folami, 1982; Akinsemoyin & Vaughan-Richards, 1977). Its name was derived from the Yoruba words, *Iga*, meaning palace, *Iganran*, meaning pepper and *Idun*, meaning house. In other words, 'pepper-house palace'. It has been the official residence of any properly constituted *Oba* of Lagos from the eighteenth century to present day (Folami, 1982; more is said about the building of the palace in Chapter Four). It was the use of Lagos island for farming which led to its receiving the original name of *Oko*, meaning farm. This was later corrupted to *Eko* (Mabogunje, 1968:239; Folami, 1982:8).

There are conflicting views regarding the founding of Eko or Lagos. Another school of thought believes that Lagos was founded by a hunter named Ogunfunminire, who came from Ile-Ife (the cradle of the Yoruba civilization). He reportedly arrived and settled in Isheri, close to Lagos island and probably moved to Lagos later. Still some others hold to the belief that an *oba* of Benin - *Oba* Orhogbua, who reigned around

1550 was the first to settle in Lagos (Folami, 1982:8). Eko is therefore claimed by this school of thought, to be a Benin word for "camp" (Folami, 1982) and is probably derived from another settlement in Benin city peopled by captives of war (Mabogunje, 1968:239). The present *Oba* of Lagos, H.R.H. *Oba* Adeyinka Oyekan II, and a white-capped chief, the Onilegbale of Lagos, when interviewed by this researcher in 1991 hold the belief that Chief Olofin was the original founder of Lagos and that all the present-day ruling houses in Lagos descended from him (Olofin).

Whatever the case may be concerning the original founder of Lagos, all the different schools of thought agree that settlement on the island has its origins in Ile-Ife. The Yoruba and the Bini (from Benin) peoples both claim descendancy from Oduduwa, the founder of Ile-Ife and the father of the Yoruba people. It is also clear that a representative of the *Oba* of Benin is always present at any coronation of an *oba* of Lagos (interview with H.R.H. *Oba* Adeyinka Oyekan II of Lagos, 1991). The descendants of Chief Olofin's ten sons are regarded as *oniles* (land-owners) of Lagos or they are referred to as white-capped chiefs.

As parts of Lagos island were being occupied by Chief Olofin's children, and later by other settlers from surrounding villages, an incident occurred that was to extend the Benin empire to Lagos. A wealthy woman named Aina, and who was a friend to the *Oba* of Benin, was falsely accused of witchcraft by Chief Olofin's children. In spite of her protests she was humiliated and banished from Lagos. She went to Benin and sought the help of the *oba* to avenge the wrong done to her. The *Oba* of Benin then sent warriors to Iddo and Lagos. After several battles, the Benin warriors led by Asheru, Akigba and Olorungbuwa, persuaded Chief Olofin's wife, Ajaiye, to reveal to them the secret of

her husband's power. She agreed after being promised presents. As a consequence, Chief Olofin was captured and taken prisoner to Benin. He was released after three days and returned to Iddo Island where he beheaded his wife. After the conquest of Chief Olofin, the *Oba* of Benin established a southern outpost of his empire at Iddo and asked one of his war chiefs, Asheru, to govern it. When Asheru died, Ashipa, one of the *Oba* of Benin's warriors, returned Asheru's body to Benin for burial. [It is not clear what the relationship was between Ashipa and Chief Olofin. It is believed by some traditional chiefs in Lagos that he was one of Chief Olofin's children, although not one of the ten who became land-owners]. The *Oba* of Benin was so impressed that he rewarded him with the title 'Head War Chief' and gave him the royal drum or *gbedu* (Folami, 1982:22). This drum is beaten only by the *obas* of Lagos to this day. Until the arrival of the British to Lagos, it was required by the Lagos *oba* to collect a yearly tribute from his subjects for remittance to the *Oba* of Benin.

Although Ashipa did not himself become *oba*, his son Ado became the first *oba* of Lagos and since then his descendants have in succession been crowned as *obas* of Lagos. The descendants of the ten sons of Chief Olofin remained as the original white-capped chiefs to this day (the descendants of Aromire being the most senior) and are highly regarded by every *oba* of Lagos and serve as advisors. Until the arrival of the British, land in Lagos was allocated by these traditional chiefs. Each white-capped chief has his own *Iga* or palace in Lagos. It must be noted that there were to be a few female white-capped chiefs later, the first being Erelu-Kuti, the *Iya Oba* (mother of the king) of Lagos. Chief Erelu-Kuti was *Oba* Ado's (1630-1669) daughter, *Oba* Akinsemoyin's sister and mother to both *Oba* Ologun Kutere (1749-1775) and Shokun, the first Chief Onilegbale of Lagos (1749). Iduntafa Palace (Plate 5.4) is the

her husband's power. She agreed after being promised presents. As a consequence, Chief Olofin was captured and taken prisoner to Benin. He was released after three days and returned to Iddo Island where he beheaded his wife. After the conquest of Chief Olofin, the *Oba* of Benin established a southern outpost of his empire at Iddo and asked one of his war chiefs, Asheru, to govern it. When Asheru died, Ashipa, one of the *Oba* of Benin's warriors, returned Asheru's body to Benin for burial. [It is not clear what the relationship was between Ashipa and Chief Olofin. It is believed by some traditional chiefs in Lagos that he was one of Chief Olofin's children, although not one of the ten who became land-owners]. The *Oba* of Benin was so impressed that he rewarded him with the title 'Head War Chief' and gave him the royal drum or *gbedu* (Folami, 1982:22). This drum is beaten only by the *obas* of Lagos to this day. Until the arrival of the British to Lagos, it was required by the Lagos *oba* to collect a yearly tribute from his subjects for remittance to the *Oba* of Benin.

Although Ashipa did not himself become *oba*, his son Ado became the first *oba* of Lagos and since then his descendants have in succession been crowned as *obas* of Lagos. The descendants of the ten sons of Chief Olofin remained as the original white-capped chiefs to this day (the descendants of Aromire being the most senior) and are highly regarded by every *oba* of Lagos and serve as advisors. Until the arrival of the British, land in Lagos was allocated by these traditional chiefs. Each white-capped chief has his own *Iga* or palace in Lagos. It must be noted that there were to be a few female white-capped chiefs later, the first being Erelu-Kuti, the *Iya Oba* (mother of the king) of Lagos. Chief Erelu-Kuti was *Oba* Ado's (1630-1669) daughter, *Oba* Akinsemoyin's sister and mother to both *Oba* Ologun Kutere (1749-1775) and Shokun, the first Chief Onilegbale of Lagos (1749). Iduntafa Palace (Plate 5.4) is the

official residence of the Onilegbale.

It is also noteworthy that traditional chiefs representing the *Oba* of Benin at all major ceremonies in the Royal Palace in Lagos, wear silk hats to distinguish them from the white-capped chiefs who wear white caps. The clothings of all the chiefs are usually similar. All chieftaincy titles in Lagos , along with the Idejos (white-capped) ones, are hereditary.

The *Obas* of Lagos are as follows (source: Folami, 1982):

1. *Oba* Ado (1630-1669)
2. *Oba* Gabaro (1669-1704)
3. *Oba* Akinsemoyin (1704-1749)
4. *Oba* Ologun Kutere (1749-1775)
5. *Oba* Adele Ajosun (1775-1780)
6. *Oba* Oshilokun (1780-1819)
7. *Oba* Idewu Ojulari (1819-1821)
8. *Oba* Oluwole (1834-1841)
9. *Oba* Akitoye I (1841-1845; 1851-1853)
10. *Oba* Kosoko (1845-1851)
11. *Oba* Dosunmu (1853-1885)
12. *Oba* Oyekan I (1885-1900)
13. *Oba* Eshugbayi Eleko (1900-1925; 1931-1932)
14. *Oba* Ibikunle Akitoye II (1925-1928)
15. *Oba* Sanusi Olusi (1928-1931)
16. *Oba* Falolu Dosunmu (1932-1949)
17. *Oba* Adeniji Adele II (19[illegible]-1964)
18. *Oba* Adeyinka Oyekan II (1965-)

It is noteworthy that since the establishment of *obaship* in Lagos, succession to the throne has taken many forms, from father to son, as

in the case of *Oba* Ado to Gabaro; from siblings as in the case of Gabaro to Akinsemoyin and from nephew to uncle as with Kosoko and Akitoye I.

Recently, the Lagos State Government has approved the selection of an *oba* of Lagos "by rotation": only two ruling houses are approved to submit candidates "in turn" to fill a vacant throne (Folami, 1982:22). For the purposes of this study, it is not necessary to go into great detail about the succession to the Lagos throne. It is sufficient to understand the importance and influence of the traditional chiefs have on the indigenous peoples and *obas* and how Lagos came to become a British colony.

Oba Akitoye I was dethroned by his uncle, *Oba* Kosoko in 1845. With the assistance of the British troops who had arrived in the area, the Lagos throne was regained for Akitoye I after he signed the treaty on 1st January 1852 that ended the Atlantic Slave Trade and human sacrifice. The signed document read as follows: "That I Dosunmu, *Oba* of Lagos, have this day ceded to the queen of England, Queen Victoria, her heir and successor this land forever" (Folami, 1982:34; see Appendix 13 for the full version of the treaty). The British then encouraged the spread of missionary work. On the 6th of August 1861, *Oba* Akitoye I's son, *Oba* Dosunmu, ceded Lagos to the British and thus the island and its surrounding villages became a colony of the Crown (see Appendix 14). With the cession came a more orderly government and a regular administration of justice. From then onwards, land in Lagos was allocated through Crown Grant and except for the oldest part of the island itself the British administration took land by force in Greater Lagos and in some cases the Idejo white-capped chiefs were compensated. To acquire or dispose of land in Lagos, the British administration

always consulted with the Idejo white-capped chiefs (see also Chapter Nine, Section 9.3.3).

Naturally, there was violent reaction to this treaty by the Idejo chiefs who argued that *Oba* Dosunmu was not a landowner and as a consequence he did not have the authority to give away their land and home-town. According to the chiefs, the *oba* could only exercise such right over land given to him by them (the Idejo white-capped chiefs). On 11 February 1862, the British, through Henry Stan-Hope Freeman, Governor of Lagos, issued notice to say that the Idejos will not be deprived of the ownership of land in the oldest parts of the island of Lagos. The British were eager not to offend the white-capped chiefs because of the chiefs' influence on the indigenous people and they needed their support if they (the British) were to end the slave trade and to rule Lagos successfully. Most of the Brazilian quarter which had been allocated by the white-capped chiefs before the arrival of the British were never touched by the new administration. On 26 February 1885, *Oba* Dosunmu died.

The British ruled Lagos from 1861 to 1960 when Nigeria (created in 1930 by the British) gained its independence (Folami, 1982). In 1967 when Lagos island became a part of the newly created Lagos State along with Badagry, Ikeja, Ikorodu and Epe towns, *Oba* Oyekan II became the most senior *oba* in the state.

3.4.1 LAGOS AND THE SLAVE TRADE

Until the 1790s, Lagos was relatively unimportant as a coastal port. The ports at Badagry and Porto Novo were commonly used by the European merchants. It was about this time that local entrepreneurs became heavily involved in the slave trade. This was during the reign of *Oba* Akinsemoyin (Folami, 1982 & Mabogunje, 1968). There was a flourishing

slave market in the city's harbours and an increasing involvement with European merchants. Slave traders from Europe and America had their slave markets in Lagos until towards the last two decades of the nineteenth century. Although Lagos had been heavily involved in the slave trade since the eighteenth century it was not until after 1821 that it became an important slaving port on the coast of West Africa. Most of the slaves from Yoruba-land were exported to Brazil, Cuba, the West Indies and the United States of America. This illegal trade in human beings flourished and was at its peak during the reign of *Oba* Kosoko who ruled about a century after *Oba* Akinsemoyin. Victims of Yoruba inter-tribal wars provided the main stock for the slave traders (see Akinsemoyin & Vaughan-Richards, 1977; Mabogunje, 1968; Rawley, 1981).

Certain significant events had conjoined to give Lagos this pre-eminence. The first was the French Revolution. After 1790 the new Government in France ordered French traders to relinquish the trade and also declared war on other European nations who refused to give up the trade. According to Mabogunje (1968), in November 1794 and again in August 1797, French squadrons successfully swept the whole of the West African coast, capturing ships of all nationalities as they went along. It was in these circumstances that the first English traders and later those of other nationalities turned their attention to Lagos. Lagos apparently, because of its location, offered greater protection against molestation by the roving French squadron ships.

> Thus of the ninety-two ships which cleared from Liverpool for the whole of Africa in 1797, none went to Ardrah (Porto Novo) whereas four went to Lagos (Mabogunje, 1968: 239).

The other events served simply to confirm this advantage of Lagos.

There was an act passed against the slave trade by the British

Parliament in 1807 and from then on the British Royal Navy practically took over from where the French Navy left off; but Lagos continued to provide a most effective hide-out for the slavers, especially the Portuguese. Another event was the Yoruba wars taking place immediately north of Lagos. For the first time, Yoruba people offered their captured kinsmen in large numbers for sale to the European slave-dealers. Until then, the Yoruba were traders, and their slaves consisted largely of Hausa people brought from the north of modern Nigeria (Mabogunje, 1968). With Yoruba-land now the main source-area, Lagos became assured of a hinterland from 1831 and its population grew as both the slaves, mostly Egba, as well as the slavers came into it in their hundreds. Many of these slaves were exported to the Portuguese colony of Brazil. In Brazil, particularly in Bahia, most of them having succeeded by industry, frugality or good conduct in purchasing their freedom and that of their immediate families, later returned to Lagos (da Cunha, 1985; Marafatto, 1983; Akinsemoyin and Vaughan-Richards, 1977 & Mabogunje, 1968). Other slaves who were more fortunate in being rescued in mid-Atlantic by British ships were taken to Freetown, Sierra Leone and resettled. There, they were taught to read and write and to engage in a variety of crafts as well as in trading.

It was actually as a result of *Oba* Akinsemoyin's friendship with the the Portuguese that they formally came to Lagos on the invitation of the king. Before this, their trade in this area was not seen as legitimate but with the approval of the king, the trade became legal. They turned Lagos into a prosperous slave depot and abandoned Badagry and Porto Novo. In return for a trading monopoly, especially in the purchase and shipment of slaves, the Portuguese built a palace for the *Oba* in their style and to suit the *Oba's* life style. This building is the oldest part of the present-day Royal Palace. The coming of the

Portuguese in the fifteenth and sixteenth century did not only mark the beginning of the influx of European merchants into the area, but it also marked the advent of christianity in Lagos (Akinsemoyin & Vaughan-Richards, 1977; Mabogunje, 1968; Rawley, 1981).

After the abolition of the Portuguese slave trade, the first group of Afro-Brazilians to arrive were allocated land by *Oba* Idewu Ojulari, king of Lagos from 1819 to 1821, with permission from the white-capped chiefs or the *Oniles* (land-owners). As mentioned earlier, traditionally, land was only given out in Lagos by these chiefs. Afterwards, the returning former slaves were allotted land by *Obas* Oluwole, Akitoye I, Kosoko and Dosunmu. Later on from 1861, the Afro-Brazilians and other immigrants to the region were allocated land in Greater Lagos by the British administration after the island was ceded to them. Land was subsequently allocated under the Crown Grant (Johnson, 1921; da Cunha, 1985; Echeruo, 1972; Verger, 1968).

3.5 TO BE A SLAVE IN BRAZIL: AN EXAMINATION OF THE EXPORT OF SLAVES FROM AFRICA

A distinctive pattern is revealed if one examines the export of slaves from the African continent to Brazil. The traditional area of the Bight of Benin which includes the ports of Lagos, Badagry, Porto Novo and Whydah and of upper and lower Guinea coast including Elmina, customarily exported about nine-tenths of Bahia's imports and Angola stood next in importance. Consequently, the majority of the peoples of African descent in Bahia from the 16th century to present-day, originated from these places (Mattoso, 1979).

For southern Brazil, whose trade was commanded by Rio, Angola was the major exporter, with countries in south-east Africa and the Congo ranking second and third respectively. Consequently, the majority of

the slaves taken to Rio de Janiero were taken from Angola. This is further illustrated in the African elements of the annual Rio carnival with Angolan languages, songs and traditions incorporated. In Bahia, similarly, certain Yoruba, Fon and Hausa languages, customs and traditions are evident in many aspects of life. The traditional worshipping of Yoruba deities and the various festivals, ceremonies and sacrifices in present-day Bahia were all imported from Yoruba-land by the slaves.

Slaves in Bahia had little in common apart from their work and even then there was much diversity. But Slavery in fact, even as it destroyed the underpinnings of African society and indiscriminately mingled members of different ethnic groups, preserved the essential religious values of African society. Slave society was a melting pot out of which came a novel religion of which slave owners had no inkling. "There was a syncretism of the African religion with Catholicism in many cases " (Author's personal communication with Yeda Pessoa de Castro; Director School of Oriental & African Studies, Bahia; 1991). The term 'syncretism' which is often used to describe the religious practices of black Brazilians, is a misnomer; there were as a matter of fact, two parallel religious modes based on two entirely different sets of values. According to Mattoso (1979), it was quite possible to be "both a good Christian and a good 'pagan,' for both religious systems were complete unto themselves" (Mattoso; 1979:126). However, the term 'good Christian' is debatable as Christianity itself does not permit animism or the worshipping of idolatory gods or goddesses. Consequently, it cannot be possible to be both a good Christian while at the same time, worshipping idolatory gods. It must be noted that this practice is unique to Brazil and is widely acceptable there.

Among the Yoruba of West Africa, the *orisha* or spirit for example, was the leader of the family, and each *orisha* had his own 'confraternity' to chant for him. In Brazil, the ancestor worship disappeared but the confraternities remained; priests grouped the worshippers of all *orishas* in a single organization and each spirit was invoked in turn. In Yoruba-land, as soon as a worshipper was possessed by his *orisha* the ritual effectively came to an end but in Brazil, divine possession proliferated. The Bahian Yoruba cults which were common in both urban and rural areas, were highly organized centred on a cloistered religious community, in some cases equipped with their own buildings and places of worship and always with their own hierarchy. The slave found security in these cults, and he would set aside a period of time for the Christian religion and another for the African religion. It was, however, difficult for the Moslem slave who found himself in a group of slaves practising animistic religion or for a Creole slave (a person of African origin born in Bahia) to confront black religions whose meaning he no longer understood. All these individuals must have been forced to find some compromise in order to sort out unresolved contradictions.

African cults always existed in Brazilian society, especially in Bahia in colonial times as they do today, meeting clandestinely and sporadically in the hope of escaping persecution. The dominant class, notably the Portuguese slave-masters, did not concern itself with these cults unless they threatened law and order. This is one major difference between Brazilian system of slavery and that of North America. Slaves in Brazil were generally encouraged to retain vestiges of their African culture and religion whereas, in the United States for example, slaves of African origin were completely stripped of their

African identity and culture.

To be a slave in Brazil was, among other things, to be humbly and faithfully obedient to omnipotent masters, in a state of total dependency; to accept the contradiction inherent in the heritage of the past and adapting to the present while hoping for a better future. Past, present and future slaves and freed-men alike, were all illuminated with the glow of freedom: slaves regained, if only partly, the unforgotten freedom of their lives in Africa by adjusting to their new lives in Brazil.

3.6 THE RETURN OF MANUMITTED SLAVES TO LAGOS STATE

The return of manumitted slaves to their home continent was the result of two major factors; one voluntary and spontaneous: an outgrowth of faithfulness to the land from which they or their ancestors had been torn against their will; the other was passively endured and involuntary: brought about by police measures following the revolts and uprisings of Africans, both slaves and freed-men.

On 28 May 1807, a group of Hausa slaves and some freed persons planned to launch a war against all whites in Salvador. Many of them had been captured during the *jihad* (religious war) led by Usman dan Fodio in present day Nigeria and Benin, and sold into slavery. The majority of the slaves that arrived in Bahia after 1805 were these African moslems. They had to give up their Islamic religion, of which the Portuguese slave-owners were not aware, and forced to adopt Catholicism. The slaves considered this new religion to be an anathema. During this revolt they planned to kill their masters and to poison the public fountains; their hope was to return to Africa. They also planned to set fire to the Customs House and to the Chapel of Nazareth in Bahia; actions which would be a diversion to gain the attention of the

authorities and people while the revolt was beginning (Verger,1968: 341). Unfortunately for them, a slave had confided to his master vital information concerning the revolt. The master in turn quickly informed the Governor on 22 May 1807, six days before the scheduled revolt. Their leader, Antonio, a Hausa moslem from present day northern Nigeria, and his co-conspirators were arrested and were subsequently condemned to death (Turner, 1975).

In the aftermath of the frustrated rebellion, the provincial government attempted to enact legislation to protect the outnumbered whites from another revolt. Realizing that the fragile economy of Bahia was totally dependent on slave labour, the Governor issued a decree on 16 June 1807 stating that any slave found on a public street after 9 o'clock p.m. without authorization from his master, would be sent to prison in addition would be given one hundred strokes of the lash (Verger, 1946 & 1968; Hallen, 1988). While the intent of the law was to curb the actions of the slaves, it also affected free Afro-Brazilians whose colour linked them to the servile group, thus increasing resentment within the black community and paving the way for another rebellion two years later. There were several other rebellions after that in 1816, 1826, 1827, 1828, 1830 and 1835 (Verger, 1946 & 1968; Freyre, 1946). Participants in the series of revolts were both slaves and freed persons and finally after the 26 January 1835 revolt, 286 Afro-Brazilians were indicted. Of these, 194 were Yoruba, 25 were Hausa and 9 were Fon. When sentences were pronounced, some were condemned to death, and several others were either sent to prison or repatriated to Africa. Those who were repatriated did not necessarily participate in the rebellions; they only had to be under suspicion to be deported (Turner, 1975).

Subsequently, many freed Afro-Brazilians made their own choice to return to their ancestral home-land, as a consequence of an extremely hostile environment and the lack of jobs. Using mutual aid societies to finance their return, they settled along the West African coast, notably in Lagos, Badagry, Porto-Novo, Whydah, Agoue and Grand Popo. They used the artisans' skills which they had learnt in Brazil to good advantage on the coast and quickly became prosperous merchants, traders and house-builders. Viewed with hostility by the indigenous population, they formed a society which was neither African nor European. They were compelled to form a representative culture of their own, an amalgam that became known as Afro-Brazilian. A freed slave became known as an Afro-Brazilian in Brazil, a term used by the Portuguese-Brazilians perhaps to exclude them from the Brazilian society where blacks were for several years the dominant group (Turner, 1975).

In 1847, *Oba* Kosoko sent Chief Oshodi Tapa to Brazil as his special emissary to encourage freed Afro-Brazilians to return to Lagos. The Brazilian immigrants were given land in the eastern part of the island, while the original city, called *Isale Eko*, occupied the north-west of the island with the Royal Palace overlooking the market before it, as was the tradition in a Yoruba city (Johnson, 1921:91). As was mentioned earlier in Section 3.4, some of them had started to return from about 1820 and were given land by the Idejo white-capped chiefs in Lagos, where they settled and the area was called *Popo Aguda* or the 'town of the Catholic Brazilians'. Today, the area is still referred to by this name. The Afro-Brazilians sought to interpret in Africa the Brazilian culture that they had left behind. In so doing, they elevated their status in their own eyes, above the level of the indigenous African; (many of the uneducated Africans also saw them as being 'superior'). It is ironical that a group who had fought against oppression and

discrimination in South America should seek to recreate those status differences within another society in Africa. In the next chapter this defined cultural territoriality that was created by them will be discussed in some detail.

3.7 EARLY SETTLEMENTS IN LAGOS

The following is a breakdown of the early settlements in Lagos; most of the information is obtained from Folami, 1982:4.

1. The first settlers to arrive in Lagos were the natives (the descendants of Chief Olofin of Iddo Island) who settled between Itolo and Idunmagbo Lagoon, including Isale Eko and Ebute Ero areas.

2. The second group of settlers settled in an area south of Idunmota to the Marina. Before 1815, this area was known as *Ehin Igbeti* (or 'behind the thick bush'). This area became populated on the return of manumitted slaves from Freetown, Sierra Leone (the Saros). They settled in an area that stretched from Tinubu to the far end of Olowogbowo area and Breadfruit Street.

3. The third group of people were the Nupes (who came from the north of Nigeria in the 19th century) and they settled in Lafiaji, an area that was formerly a swamp.

4. The fourth area to be settled in Lagos is that including Aroloya, Anikantamo, Faji as far as Mercy Square. These areas were partly settled by the earliest returning manumitted slaves from Brazil and Cuba along with some other Yoruba people from the war infested parts of Yorubaland.

5. The fifth area to be settled is the area that lie south-east of Tinubu Square and extends to Bamgbose, Igbosere up to Cow Lane and all the streets in between. This area was allocated to the returning slaves from Portugal, Brazil and Cuba. It had been partially settled by the Portuguese slave merchants during the time of the slave trade and is

known as *Popo Aguda*. The area became populated by the Afro-Brazilians and Afro-Cubans from 1854.

6. The sixth and last settlers came to Epetedo area from Epe (a town in present-day Lagos State) between 1862 and 1868. Notable among these returnees was Oshodi Tapa , *Oba* Kosoko's war general and the owner of the Tapa House which was built by Afro-Brazilians.

The earliest settlement of Victoria Island and Eti Osa areas was by emigrants from the Gold Coast (now Ghana) and Dahomey (modern-day Benin) during an inter-tribal war. Ikoyi Island was first settled by Chief Onikoyi (Olofin's son) and his descendants in the seventeenth century and later in the nineteenth century by the British colonists and missionaries in the 19th century.

The Sierra Leonians and the Brazilians began arriving in Lagos and Badagry at about the same time between 1825 and 1838 and each group were given neighbouring lands. Thus Saro town and Brazilian town were quite close to each other. Neither group came in appreciable numbers until after 1851 mainly because of *Oba* Kosoko's customary harsh treatment of the immigrants (see Brown, 1964:35). They usually had their property confiscated by the *oba*, despite the fact that many Afro-Brazilians came on his invitation. Until 1852 the returning immigrants preferred to land at Badagry for that was the only way they could avoid getting their belongings confiscated. Some then made their way from Badagry to Abeokuta and other parts of the hinter-land in search of their ancestral homes. The Saros and the Agudas (as the Afro-Brazilians were called by indigenous Africans) together formed the largest major group in Lagos during the nineteenth century after the indigenous peoples.

3.8 SUMMARY

Although the Portuguese inaugurated the great migration known as the Atlantic Slave Trade, they did not actually see it to its completion. This is in spite of all the monopoly they had at its commencement. They and their successors, the Brazilians, plied the trade for about four centuries. The Brazilians were among the last to give it up.

The Portuguese accounted for a substantial portion of the total traffic in Africans, exceeded probably only by the British. The trade however had its distinctive traits. Compared to Holland, France and Britain, Portugal had a small number of slave merchants. The leadership of the trade shifted to the colony of Brazil and it was from there that much of the trade was conducted. Beyond this, in earlier times, Portugal, more than any other European nation, established colonies, although they were small, in Africa, where merchant communities developed trading networks.

The Portuguese trade exported Africans, mainly from south of the equator and imports were almost entirely into South America. It must be noted that the Portuguese slave trade has been neglected in popular histories of the trade despite the fact that it was initiated by them. Nevertheless, in recent years it has won the attention of scholars. It is a part of the Atlantic Slave Trade very relevant to this particular study of Afro-Brazilians. The next chapter will examine the development of the architectural style created by them in Lagos State.

CHAPTER FOUR

CHAPTER FOUR

THE AFRO-BRAZILIAN HOUSE AND ITS SOURCES OF INFLUENCE

4.1 INTRODUCTION

Original features which first gave Afro-Brazilian architecture a distinct, sub-regional character within the West African architectural tradition, emerged dramatically in the first three decades of the nineteenth century. This phase, known as the 'Brazilian era' lasted for approximately one hundred years and more until about the middle of the twentieth century. It is represented by a series of major monuments: ecclesiastical and civil, distributed throughout the coastal and hinterland cities of West Africa, each of which displays an aspect of the characteristic decoration of what has come to be known as the Afro-Brazilian style by emphasis on one or the other of the manifold influences, both native and foreign, which contributed to its formation.

This decoration is unequalled in the indigenous architectural traditions, both in imaginative enterprise and in the powerful effects achieved, thus providing an appropriate artistic expression for the vehement spirit of the manumitted slaves from Brazil who were the originators of this architectural style.

The multiplicity of aspects of the style is attributable not only to variations in date of construction, the changing circumstances of its creators and as regional distribution, but also to the diversity of the artists and builders themselves. To recognize the broad differences among the Yoruba traditional, the Luso-Brazilian (Portuguese-Brazilian) baroque and the Afro-Brazilian styles is simple enough although there are a few overlaps and coincidences. But it is quite another matter adequately to define the Afro-Brazilian style. Let us admit at the

outset that this is a difficult task although it is the purpose of this study to give a definition to the Afro-Brazilian architectural style. Not only is there no homogeneity of style in its architectural period, but the very diversity of styles is one of its distinguishing features. However attempts will be made in this chapter and in Chapters Five and Six to define a coherent stylistic vocabulary of the Afro-Brazilian period in West Africa. The development of this style may be traced through several generations. Yoruba influence is manifested more in the second and third generation buildings than in the earlier ones. By the second and subsequent generations of Afro-Brazilians, families had grown and extensions were either added to existing houses in order to accommodate the increase, or houses were built larger and were more spacious. Consequently, the dates of construction of most Afro-Brazilian buildings are significant and have a direct impact on the spatial arrangement and distribution.

Perhaps the best introduction to the Afro-Brazilian architectural tradition is provided by the houses found in the 'Brazilian Quarter' (*Popo Aguda*) in central Lagos. This quarter was formally established in 1852 although Afro-Brazilian immigrants had been allotted land to build homes there since they started arriving in the 1820s (refer to Chapter 3, Section 3.4.1 & 3.6). The first documented evidence of the arrival of Afro-Brazilians in this area, tells of them settling in the quarter about 1838 (see Turner,1975 & da Cunha, 1985).

The area was originally settled by the Portuguese and Brazilian slave traders (Verger, 1968 & da Cunha, 1985) although the dates are not exactly clear. One could safely assume that this must have been when the slave traders were formally invited by *Oba* Akinsemoyin whose rule commenced in 1704 although the Portuguese had been in Lagos before this

time.

It is very likely that the Portuguese slave traders were originally responsible for transplanting a style that was similar to the Afro-Brazilian one into the African soil just as they created the Luso-Brazilian style in South America. In Lagos, as well as in some other West African cities, they built coastal trading stations and dwellings in their own design (Verger, 1987). However they had little or no direct influence on the characteristic Afro-Brazilian style which later emerged. This was presumably because the Portuguese made the minimum contact necessary for trading purposes, the climate in Lagos being hostile and the trade variable (Akinsemoyin & Vaughan-Richards, 1977).

Apart from the dwellings, forts and castles they constructed for themselves, the Portuguese also constructed a number of palaces for some West African kings and chiefs. As was mentioned in the preceding chapter, the Royal Palace, Iga Idunganran in Lagos was partially erected by the Portuguese slave traders during the reign of *Oba* Gabaro (1669-1704) and was completed during *Oba* Akinsemoyin's reign (1704-1749). The original palace which was built for *Oba* Ado (1630-1669) was demolished by the Portuguese when the new one was constructed (Akinsemoyin & Vaughan-Richards, 1977). It was reputedly a sprawling building with "....Roman type arches and Portuguese supporting pillars...." built to satisfy the needs of a ruler with several wives, children and a large domestic staff as well as court officials (Akinsemoyin & Vaughan-Richards, 1977:13). The palace was said to be white-washed and had a tiled roof that was uncommon at that period. "In 1893 this palace was described as a red-tiled and partially white-washed barn backed by trees of the noblest stature" (Mabogunje, 1968:276). These distinguished it from the surrounding uniform pattern of thatched roofs and mud and bamboo walls which was characteristic of

a Yoruba town at the time (Author's personal communication with *Oba* Oyekan II of Lagos, 1991). Today, the tiled roof has been replaced by galvanized zinc and only the original iron columns and parts of the original walls remain (Author's field research, 1991).

Over a century after the Portuguese and the Brazilian slave traders presumably settled in what was to become known as the Brazilian quarter, the area was settled by the Afro-Brazilians, and then by the Afro-Cubans and some Saros (Sierra Leonians). We must remember that the Sierra Leonians also occupied what was known as Saro Town in the Olowogbowo area of Lagos.

Afro-Cubans first landed in Lagos only in 1870 and settled, first on mainland Lagos (Ebute-Metta) and later on Lagos island in the Brazilian quarter (see Brown, 1964 & Losi, 1914). The Cuban and the Brazilian immigrants are collectively referred to by the resident Africans as 'Brazilians' probably because both groups shared a similar experience in the Americas and both were predominantly Catholics. The markedly Iberian baroque aspect of both architectural and decorative features of the houses built by these peoples gave the area the name 'Brazilian', which is still used. Furthermore, Portuguese was widely spoken in the area from about the beginning of the eighteenth century and in Lagos, the language was understandably associated, more with Brazil than with Portugal.

Many Afro-Brazilian master masons and carpenters arrived in Lagos from about 1820, at a time when Lagos was a rapidly expanding township with no dominant or defined architectural tradition of its own. This was noted by several authors such as Verger (1968 & 1987), Turner (1975), da Cunha (1985), Barnes (1986) and Brown (1964). The conditions were consequently favourable for the introduction of a definite style,

therefore the highly skilled artisans went about developing a new style all of their own with a combination of influences.

Tiled roofs came to signify prestige simply because not many members of the indigenous population could afford them. The coming of the Afro-Brazilians also saw the introduction of more roof-tiles. They were favoured by many of the wealthy elite in the rapidly growing Lagos of the nineteenth century. However, the kind of tiles used for the *oba's* palace could not be used by his subjects upon pain of being accused of building their house in the same style or pattern as the Royal Palace or using similar building materials. According to Yoruba tradition, no one was permitted to build houses similar to that of the traditional ruler. Under the 'harsh rules of the *oba*, it was an offence punishable by death to be progressive' (Akinsemoyin and Vaughan-Richards, 1977:13). Even the *oba's* noblemen, advisers and councillors were said to be cautious in building their house in a similar pattern to that of the Royal Palace.

Consequently the Afro-Brazilian tradition was a welcomed introduction. This was confirmed by the author's personal communication with the present *Oba's* courtiers during the fieldwork in 1991. In Chapter Five, the characteristic elements of the Afro-Brazilian architectural tradition will be explained and analyzed. In this chapter, there is a discussion of its evolution and sources of primary and secondary influences. The major contributory factors that led to the rapid spread and assimilation of this style will also be examined.

4.2 A BRIEF HISTORY OF THE BRAZILIAN COLONIAL HOUSE

The colonial house style was introduced into Brazil by the Portuguese early in the colonial period. Brazilian ties with the mother country

were closer than those of Spanish America and the community of interest is clearly reflected in architecture. The history of colonial architecture can be divided into three main periods: early, middle and late. The first began with the establishment of the general government at Salvador de Bahia in 1549 and continued until the mid-seventeenth century (Smith, in Livermore, 1953:350). During the first half of the period, architecture was more a matter of providing shelter than that of making decisions of style. The buildings which replaced the earliest houses of 'wattle and palm-thatch, were of stone and roofed with tile' (Smith, in Livermore, 1953:350). Only three Jesuit missions, dating from the years between 1600 and 1620 have survived and these have been restored to 'an approximation of their original appearance' (Smith, in Livermore, 1953:350). They were built of plastered rubble and roofed in wood and are said to be the most primitive existing examples of colonial architecture in Brazil. Some of the solidly built houses of this early period have survived and can be found in Olinda, Pernambuco (Plates 4.1 & 4.2). They are characteristic of the houses with a facade and with a broad undecorated rectangular door and window frames and angle pilasters of stone. The plans of these houses were also characteristic of the period. All existing evidence is said to show that Luso-Brazilian architecture of the first period was generally of a sober, utilitarian, small-scale construction. A common plan was used in different parts of Brazil and its application continued from the seventeenth to the early nineteenth century (Smith, in Livermore, 1953).

During the middle period, Bahia city, (also called Salvador de Bahia) the Brazilian capital until 1763 (Verger, 1987; Freyre, 1946; da Cunha, 1985) became the centre of a more metropolitan kind of building inspired directly by models from Lisbon. This period extended from about 1655 to 1750 when a series of important civil and religious

building projects got under way. Some of the house plans changed only slightly to suit the changing circumstances of the Portuguese-Brazilian slave-owners, so as to accommodate their slaves, among other considerations.

> As Salvador, the old viceregal capital, grew into the "opulent and grandiose city" as described by the poet Gregario de Matos Guerra late in the seventeenth century, the upper city came to possess a number of important town houses, unique in Brazil, built on the model of the old palaces of the Alfama region of Lisbon, where the principal apartments are on the top floor (Smith, in Livermore, 1953:356).

The main attraction of the Bahian houses are their doorways, carved for the most part of local stone with either a Renaissance frame with flat cornice enriched with classical mouldings and fluted Doric pilasters or those distinguished by the use of scroll volutes, crosettes and sculptured figures over the lintel. Both Bahia and Recife as well as the inland towns were in close touch with Portuguese design, not only by the movement of people but also by the exportation of stone carved in Lisbon for use on Brazilian buildings (Kubler, 1959).

The late period of Brazilian colonial architecture began in the middle of the eighteenth century and continued until the end of the colonial era in 1821. Although the plan of houses did not change much, the treatment of the facade became much more ostentatious and elaborate (Plates 4.3-4.8). Eighteenth century Brazil comprised four main regions. They were Central Brazil, with its capital Bahia and which was also the administrative metropolis until 1763, when the city of Rio de Janiero became the viceroyalty; North-east Brazil, centred upon Pernambuco State, with its principal cities at Olinda and Recife; North Brazil, centred on Belem near the Amazon estuary; the interior

provinces, centred upon Minas Gerais, where the gold mines attracted a large and devout population (Kubler, 1959:116).

4.2.1 GENERAL CHARACTERISTICS

Basically, the colonial house in Brazil, despite its roots in traditional Portuguese architecture, adapted well to a tropical climate. The colonial house design which enjoyed the most favour amongst the freed slaves in West Africa was one with a symmetrical plan. These houses can still be found in colonial cities such as Bahia, (or Salvador) Pernambuco city (now Recife), Olinda and Rio de Janiero. Many Afro-Brazilian houses in Lagos State replicate urban and rural houses from this period. The symmetrical-plan house had spaces between the top of the walls and the roof and also had attic spaces as well. Other typical features include shuttered windows (Plate 4.4), adjustable slatted jalousies in the windows, dormers in the roofs and alcoves in the little chapel that was often located next to the living room. Large houses had one or more internal courtyards around which the bedrooms were arranged to ensure sufficient air circulation as well as illumination. The courtyards also functioned as a kind of chimney to facilitate the outflow of hot air. Larger houses also had living rooms around which the bedrooms are arranged. In many cases, there were also one or two verandas on either the main or rear facades. There were corridors which ran along one side wall and, sometimes, there is a central corridor. This is similar to some of the Afro-Brazilian house plans in Lagos (da Cunha, 1985).

As mentioned earlier, the walls were made of mud, stone, adobe or wattle and daub and then covered with mortar. The roofs were generally tiled. This description fits a variety of house types from the *sobrado*,

the terraced house, the modest semi-detached town house with a single window and doorway, to the rural plantation house. The semi-detached *sobrado* always had one or more courtyards. The ground floor had openings on to the street and houses shops and stores as well as the lobby. In some of the *sobrados*, instead of shops, there were storage rooms; other rooms were used by the *negros de ganho* (urban slaves). House owners lived on the upper floors with a staircase leading up from the ground floor lobby. This feature was transported to Africa by Afro-Brazilians. Some houses had a large gate which opened into the street representing the coach house 'as can still be seen today in many town houses in the old parts of Rio de Janiero' (Roderigues, 1975:297).

4.2.1.1 INTERNAL ARRANGEMENT OF A COLONIAL *SOBRADO*

The floor plan of a symmetrical average size *sobrado* had a width of approximately 15 metres. The ground floor plan was similar to that which was described above. The first floor plan had three rooms located in the front part; the largest one was the living room and the remaining (smaller) two rooms were the master and an extra bedroom. The house owner resided on this floor. There was a central area where the staircase was located. Sometimes, an alcove and a chapel were contained in this space; the chapel usually adjoined the living room. On the other side of the central space, at the back of the house, there was the dining room and the remaining rooms were bedrooms. The kitchen and its annexes were located in a separate wing linked to the back of the house. The veranda usually connected the dining room to the kitchen and gave access to the backyard through a service staircase at the rear. If this plan was reduced to its simplest forms, a quadrangular structure with a central area, which may or may not include a courtyard, was evident. On two sides of this were the bedrooms and on the other two were one or two verandas which enclosed the whole area (Figure 4.1:

Schematic drawing showing the spatial arrangement of a colonial house). The central space, in some houses, becomes a corridor when it is a semi-detached, or a passage-way with the landing for the staircase in a two-storey house. Brazilian urban *sobrados* could be anything from two-storeys to six. Their Afro-Brazilian relatives were usually between two to four storeys with the uppermost floor usually an adapted attic space.

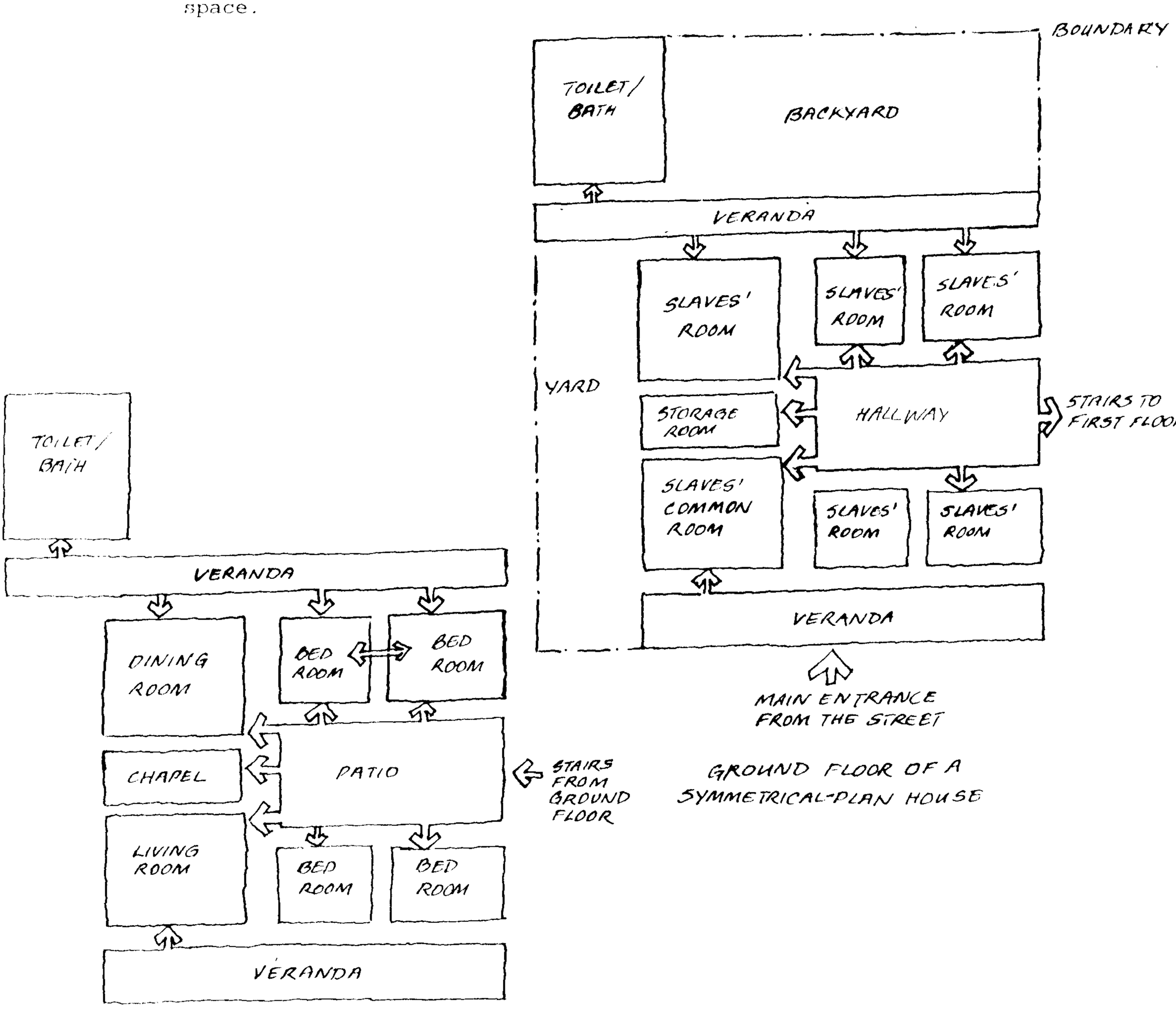


FIGURE 4.1: SCHEMATICS SHOWING THE SPATIAL ARRANGEMENTS OF A SYMMETRICAL -HOUSE OF A COLONIAL SOBRADO

4.2.1.2 PLAN OF THE SINGLE-STOREY COLONIAL HOUSE

In the case of a small single-storey town house, there was only one half of the above type of dwelling plan. In other words, if the plan of the *sobrado* described above is divided down the middle along its whole length from one end to the other, the plan of the terraced town house was produced. The rooms were thus arranged along one of the walls with a passageway running through the length of the building. In some houses, the passageway became a veranda. In either of the single or more storey houses, the spatial distribution remained basically the same with minimal variation (da Cunha, 1985). These houses were traditionally the typical dwellings of middle class Brazilians and are representative of one of the characteristic features of such colonial towns as Salvador de Bahia, Pernambuco, Sao Luis do Maranhao, Goias Velho, Ouro Preto, Sabara and Rio de Janeiro. The facades of these houses displayed an extensive use of ostentatious ornamentation. This became even more elaborate during the final phase of the colonial era. Main facades are sometimes completely covered with ornamental ceramic or mosaic tiles as in Sao Luis do Maranhao or Aracati (Smith, in Livermore, 1953). Examples to fit this description in Lagos are the Water and Lion Houses (Plates 4.9 & 4.10; see also Plate 4.6).

4.2.2 THE WAY OF LIFE AND HOW IT AFFECTED INTERNAL SPACE

To understand fully and appreciate the conception of spatial organization and the distribution of spaces in the colonial house, it is necessary to understand the way of life underlying it. Spatial organization and distribution is said to be essentially linked to the abundant supply of the manual labour provided by the slaves. Authors such as Roderigues (1975), Smith (1953), Freyre (1946), Wagley (1963),

Verger (1968) and da Cunha (1985) have all agreed that the availability of slave labour determined the size and internal organization of most of the houses during the colonial period. Consequently, slaves and slavery affected and influenced the house design to an extent. The slave dealt with every kind of domestic work which amounted to very hard labour. As mentioned earlier, houses have up to six floors; in Brazil, without slave labour many Portuguese-Brazilians could not have coped considering that there were no elevators and each floor usually had a very high ceiling.

> Thus, from the very construction of the house to its main functioning, nearly everything relied upon slave labour, and that is why its technological level was so low (Reis Filho, 1976:26-28).

These houses also demonstrated the social stratification and reflected the economic situation of colonial Brazil. Hence, they were dwellings centred on patriarchal, social and economic organization where its owner and his family remained largely withdrawn from the lower classes or the slaves. This aspect of the distribution of spaces, based on social stratification of classes is reflected in many of the *sobrados* found in Lagos and other West African cities. In these, the Afro-Brazilians lived on the upper floors while their servants occupied rooms on the ground floor or even in a separate building at the back of the main house. They largely reproduced many aspects of their former masters' way of life in West Africa. This particular arrangement of spaces suited the Afro-Brazilians and served as one diacritical sign to establish and emphasize their authority, status and prestige. It completely set them apart from the indigenous Africans.

4.3 YORUBA ARCHITECTURE: THE COURTYARD HOUSE

Yoruba houses, with their internal arrangement and spatial distribution, exhibited the courtyard dwelling concept. They were composed of a series of courtyards, portraying principal relationships, depending on the size and complexity of the family. The courtyard house, the neighbourhood and city squares, were physical manifestations of the hierarchichal social organization among the Yoruba (Aradeon, 1976). The basic dwelling of a family consisted of two main areas: the kitchen/living room as one, and the bedroom as another. In towns, dwellings were usually grouped together in multi-family residences with a centralised square. The *oba*'s palace usually dominated the square, the market and the principal approach; similarly, the neighbourhood chief dominated the neighbourhood square and the head of the family dominated the main courtyard space (Johnson, 1921; Denyer, 1976; Akinsemoyin & Vaughan-Richards, 1977).

Structurally, a typical Yoruba compound was an assemblage of uniform or homogeneous elements with a rectangular plan, arranged in a linear sequence around a central area which functioned as a space for domestic activities for the whole family. It comprised a numerically variable series of defined spaces intended for either single or collective abode, placed around the perimeter of an inner courtyard, generally quadrangular and partially covered by a mono-pitch roof (Aradeon, 1976; da Cunha, 1985 & Figure 4.7). The most important parts of the compound were the veranda-lobby and courtyard: it was in these places that the social and domestic activities take place. Bedrooms were generally reserved for sleeping; they were usually very dark and were without windows. In the rare cases when windows were included, they remained shuttered (Akinsemoyin & Vaughan-Richards, 1977). The combination of

earth walls, little or no fenestration as well as thatched roofs, made well-insulated rooms possible.

On the veranda, the deep overhang of the roof, supported by carved wood columns, created a mood of subdued lighting. The roof's overhang did not only provide space for the chief's drummers, but it also protected the earth walls from erosion and the space was used for other important activities as well. Dance ceremonies (connected with marriage, the naming of a new baby, or with death) were performed in the courtyard. The plan of the traditional compound, the essential defined spaces, and the forming components in relation to the functions they represented and fulfilled, can be summarised as follows. There were the filter spaces which separated the residential and private areas from the road, the multi-functional collective spaces used for domestic activities, concentrated in the courtyard; there were the private spaces for sleeping and storage: the bedrooms; and finally the service and utility spaces. All of these aggregated elements combined to form the entire volume of a traditional house. As a matter of fact, as noted earlier, the plan of a Yoruba city was an enlargement of the compound. As with the compounds, the cities were surrounded by a wall (Mabogunje, 1968; Vlach, 1976; Johnson, 1921 & da Cunha, 1985).

Compounds varied in size; one could be anything from about twelve to forty-six metres in length. Parallel to the outer wall and at a distance of between two to two and a half metres, ran an inner wall. Often, between the two walls were partitions about three metres apart. These were the rooms and they measured three to three and a half metres and were ceiled. The roof is made to overlap the inner wall from one to two metres and this is often the veranda-lobby. The filter area, which was situated close to the entrance, was a room used for meeting with

visitors and clients. Because the Yoruba civilization was basically an urban one, organized on the basis of sedentary societies, its own town planning organization was already consolidated and conceptualized, long before the contact between Europe and West Africa (Johnson, 1921; Mabogunje, 1968; Denyer, 1976; Marafatto, 1983).

From the mid-nineteenth century, when houses with vertical development were introduced to replace the apartments of the head of the family, it destroyed the scale of the main courtyards. The Yoruba traditional compound was consequently transformed and the socio-economic family structure weakened gradually. With the evolution of the Afro-Brazilian house, traditional houses which were formerly on the ground level and without fenestration, were often raised by one or more storeys and were given fenestration. Sometimes, the concept of the courtyard house was maintained; this provided an intersection between the Afro-Brazilian and Yoruba houses.

4.3.1 THE TRANSFORMATION OF YORUBA TRADITIONAL ARCHITECTURE

The extended family structure, which was an integral part of Yoruba traditions, was one of the major factors affecting the design of their houses and compounds. The return of Catholic immigrants from Brazil and Cuba and then, later, the influx of missionaries, brought about the introduction of the nuclear family structure. This was reflected in the earliest Afro-Brazilian houses. When space was exhausted in the Afro-Brazilian single-storey house, it then followed a vertical development (da Cunha, 1985) unlike the Yoruba house which was traditionally built with earth walls which were subsequently rendered with a finer 'earthy slurry' (Akinsemoyin & Vaughan-Richards, 1977). The pitched roofing, that allowed the conveying of rain water

into underground tanks, was traditionally thatched with palm leaves and grass.

The new techniques the Brazilian immigrants brought with them helped to transform the traditional architecture. The new style and its large windows changed the use of indoor spaces considerably. Formerly most domestic activities had been limited to the outdoor open spaces, because the interiors were too dark, illuminated only by oil lamps. The well-lit rooms of the Brazilian immigrants brought indoors a much wider range of activity than had previously been possible.

Even though Yoruba architecture was fragile and lacked the durability as well as the refinements of the new architecture, it was to a certain extent open to technical development and the skilled labour of the immigrants filled the gap. What was taken over from the Afro-Brazilians was basically an improvement in the general framework of the Yoruba building pattern and the introduction of a new range of decorative elements. At the same time, remarkable artists as the Yorubas were and still are, they successfully incorporated and made the best use of all the technical and aesthetic possibilities provided by the foreign standards brought by the new master builders, bricklayers and carpenters (da Cunha, 1985). This is no wonder, since "...the construction of a building involves the implementation of an architectural philosophy as well as the rendering of architectural form" (Vlach, 1976:48). If the Yoruba's architecture could be transformed in this apparently non-disruptive manner, it was because they had acquired a new technology that did not require them to destroy their traditional spatial environment. The transformation can be summarised in the words of Amos Rapoport, "...a house type exists independently of the skills and methods needed to build a house"

(Rapoport, 1969:46). He also noted that the ethnographic record is replete with instances where the same building form has been retained with a marked degree of similarity despite extensive variation in the medium of construction. It must be mentioned at this point that this only offers an understanding for the acceptance and adoption of the new style. However, it does not fully explain the sources of the conception of the new architectural tradition in its entirety.

It is usually cultural imperatives which provide the criteria for making architectural decisions. It may help if we understand the cultural imperatives which underlie the Yoruba attitude to the Afro-Brazilian tradition. Earlier on in this chapter, the Luso-Brazilian colonial house which enjoyed the most favour among the Afro-Brazilians in West Africa was discussed. This, hopefully, has provided an adequate background for understanding the Afro-Brazilian house which will be discussed in greater detail in the following chapter.

4.4 A CONSTRUCTED TERRITORIALITY

To understand the derivation of the Afro-Brazilian architectural style, it is necessary to understand both the historical background to the houses and their spatial organization and distribution. The major sources of influence on this building tradition has been examined for this reason.

The Afro-Brazilians who arrived from Brazil in the nineteenth century came, not only from the state of Bahia, but also from Olinda and Recife (both in Pernambuco State), Minas Gerais and Rio de Janeiro States (Author's field research, 1990/1991). In the Brazilian quarter in Badagry, the territorial reference is Pernambuco. In other words,

most of the Brazilian immigrants who settled there were from Pernambuco State. The territorial reference of the Brazilian community in Lagos was, and still is, Bahia State, Brazil. The Brazilian quarter in Lagos, (or *Popo Aguda*) formed a new territoriality within the larger Lagos community (Figure 4.1). Its location is symptomatic of the relationship between the Brazilian community and other groups within the population.

The Afro-Brazilians set up residence in such a way as to set themselves apart from the neighbouring Saro (Sierra Leonian) quarter (Brown, 1964; da Cunha, 1985; Turner, 1975). The Saro quarter occupied most of Olowogbowo and Breadfruit areas of Lagos island. The centre of the Brazilian quarter was Campos Square, named after Hilario and Rumao Campos, the son and grandson of a Brazilian slave and his Cuban wife, who returned after purchasing his freedom in the early nineteenth century. Rumao and his wife built several houses in the square itself and in other parts of the Brazilian quarter (Author's interview with members of the Campos family, 1991). The Brazilian quarter in Lagos had several elements or features in common with Brazil, particularly Bahia and Pernambuco States whence most of those who returned in the nineteenth century were born. This is also evident when one compares some of the house design found in Colonial Brazil with those in *Popo Aguda* (see Plates 4.1-4.8 & 4.9-4.10). However it must also be made clear that many of the Afro-Brazilian houses in Lagos State were not exact replicas of the houses in Brazil as some of the people interviewed by the author claimed.

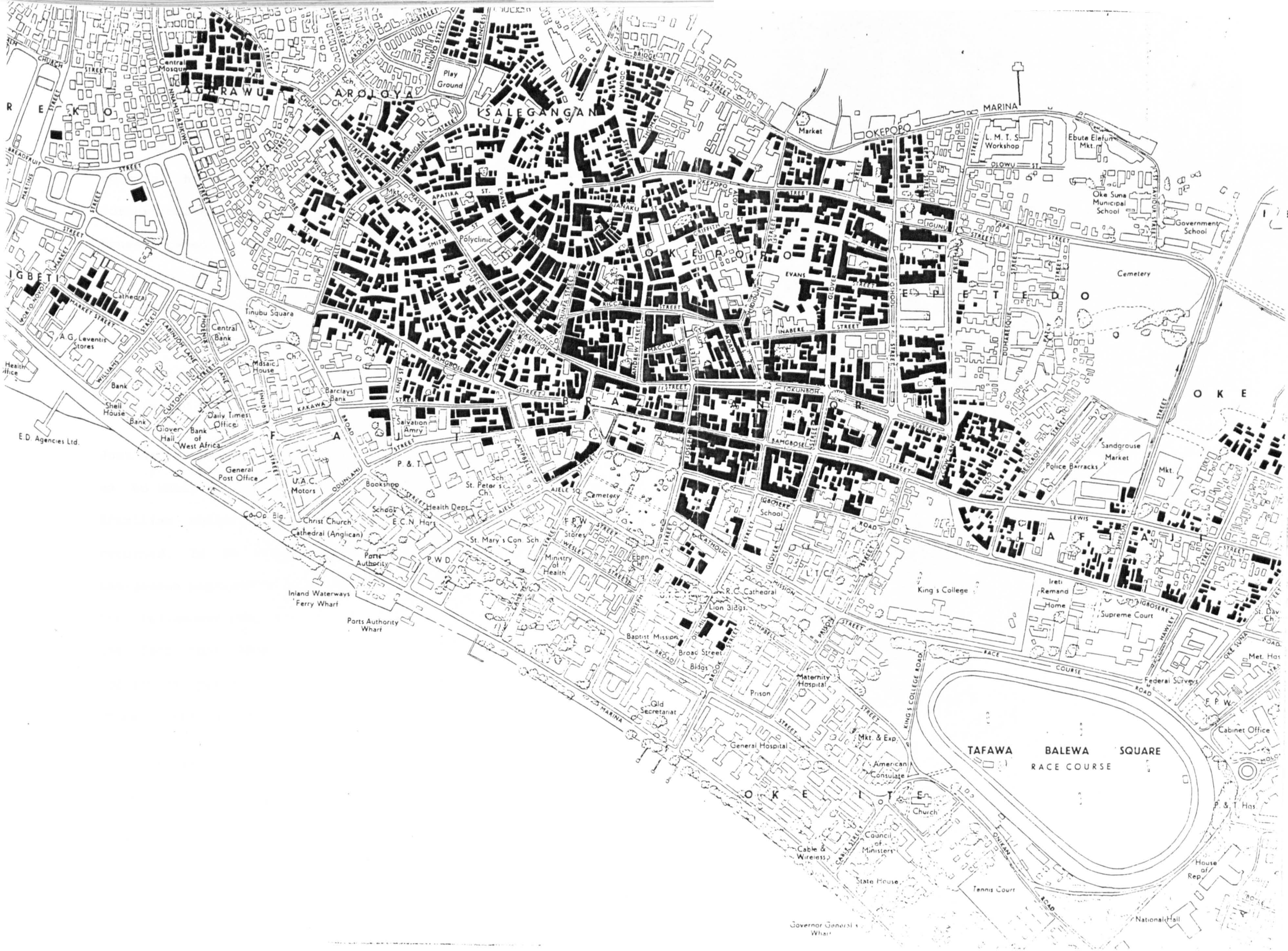


FIGURE 4.2; THE BRAZILIAN QUARTER, LAGOS
Source: Ministry of Information, Lagos, 1991
Afro-Brazilian houses plotted by the author

Many of the earlier houses built in this area were modelled on the colonial houses in north-east Brazil, usually the ones owned by the former masters of the returnees. In some cases, they were modelled on houses owned by the Afro-Brazilians in Brazil (especially those of them who were born and whose families had lived in Brazil for generations and who had purchased their manumission long before they returned to West Africa). Some were able to build their homes after purchasing their freedom and then sold their skills to their former masters and others who required them (Turner, 1975).

Just as the peoples of African descent in Brazil had been able to hold on to their African traditions and customs, so they maintained the Brazilian cultural ideologies and traditions in Lagos after they returned. In so doing, they alsc set themselves apart from the indigenous population and sought to elevate their status above that of the indigenous peoples. This may be due to several reasons including the fact that they met with hostility from the Saros, and the indigenous people to a lesser degree when they first arrived in Lagos (Brown, 1964; Barnes, 1986; Johnson, 1973; da Cunha, 1985).

Both the Afro-Brazilians and the Saros had domestic slaves when they returned to Yoruba-land. Domestic slavery remained a permanent feature of Lagos life throughout the 1880s. This impacted the internal arrangement and spatial distribution in their houses. It is ironical that the very people who had been sold as slaves could perpetuate such a system. It reinforces the notion that domestic slavery as practised in West Africa (a system familiar to many Africans from birth) was not equivalent to the slavery of the sugar, cotton and slave plantations in the Americas. Slavery as practised in Africa is different in the sense

that a slave is usually treated as a part of the extended family and not isolated from his/her master as was done with the slaves in the Americas. There was minimum contact between the African slave and his/her European master.

In addition to the houses that were similar to the ones in Salvador de Bahia, Olinda and Recife, there was no shortage of festivities similar to those in Bahia. There were the religious processions, at Corpus Christi, the *burrinha* at Epiphany and the Bonfim which was held at the country house of Walter Siffre (Querino, 1946). This house has ceased to exist.

> In the Brazilian quarter, one could buy *mingau, grude, munguza, feijao de leite* and at Easter, *pirao de caranguejo*: all these were typical dishes from Bahia, but were later adopted by the inhabitants of Lagos and became typical local dishes. In Brazil, however, they are considered African (da Cunha, 1985: 44).

All the foods named here are savoury dishes made of a combination of beans, vegetables and other things. The Brazilian quarter could be described as a transplant of Brazil in the African continent. It was organized in such a way that the returned Afro-Brazilians were formed into groups, classified by their home states of Pernambuco and Bahia. The largest group came from Bahia State; there were also some people who returned from Cuba and they formed the smallest group. People who returned from Brazil and Cuba as Moslems and Catholics were not divided into groups as they all shared much more in common with one another than they did with the Saros or the resident peoples. Besides, every one of the Brazilian and Cuban immigrants had been baptised as Catholics during bondage, although in many cases, the adoption of this faith was only nominal.

> Obligatory baptism into the Catholic Church was a crucial factor in establishing the slave as a moral

human being (Mattoso; 1979: 87).

A cemetery was also built by the Brazilian immigrants shortly after their return in the early nineteenth century, contrary to the Yoruba custom of burying the dead in their houses (see Plates 4.11 & 4.12). The cemetery, which still exists is situated on Ikoyi Island in Lagos. It is now used, not only by the descendants of Afro-Brazilians and Saros, but also by other people who live on the island. Afro-Brazilian artisans were also commissioned to build tombs. The most famous of these is Taiwo Olowo's mausoleum on Broad Street which is now listed and scheduled for conservation (Plate 4.13). Its construction is attributed to Borges da Silva who also constructed the Shitta Bey Mosque which will be discussed in Chapters Six and Seven.

The cemetery became an important reference point as a collective burial place reserved for Afro-Brazilians during the nineteenth and early twentieth century. It emphasized an identity over and above that of the lineage, which, in contrast, was affirmed as supreme in Yoruba domestic burial. In the same way, it is probable that Afro-Brazilian family groups broke up more easily than in traditional Yoruba households (da Cunha, 1985). The term household here means a nuclear or extended family unit whose members live under the same roof and either eat together or at least share catering facilities.

The first generation Afro-Brazilians returned in nuclear family units: a man, his wife and children (see also Section 4.6). This contrasted to the traditional Yoruba principle governing co-residence which was that of lineage. The typical Yoruba compound housed a man and both his immediate and his extended family (Johnson, 1921; da Cunha, 1985; Denyer, 1976). This was the norm the Brazilian immigrants met in areas they settled: they usually arrived with only their immediate family and

this consequently influenced the design of their earliest houses. Therefore, as was mentioned at the beginning of this chapter, the dates of construction of Afro-Brazilian buildings is of significance to the design and spatial arrangement of their houses. With successive generations, the Afro-Brazilian family grew, adapting the indigenous Yoruba tradition of co-residence (where extended families live together in the same compound). Consequently, as the Afro-Brazilian family became bigger, the internal arrangement changed. However, the concept of co-residence is also a Portuguese tradition as is manifested in the Portuguese traditional compound which is similar in arrangement to the Yoruba one (Figures 4.4 & 4.6).

The Brazilian quarter was also a commercial centre. Several of its inhabitants were involved in trades and many had shops and offices located in their houses.

> Thus, the Brazilian quarter was a micro-universe which housed the living and the dead alike and encompassed them in a well-defined, exclusive social space (da Cunha, 1985 : 48).

In the quarter were built single-storeyed houses, *sobrados* (two or more storeyed houses), religious buildings, a cemetery and several shops. It was mentioned earlier that the quarter accommodated the influx of Brazilian and Cuban immigrants as well as some from Nova Scotia, Canada and the United States of America. Several more arrived from Brazil in subsequent years especially after the introduction in Brazil of some laws, such as the Saraiva - Cotegipe Law of 1885 which freed all slaves over sixty years old, the Golden Law signed by Princess Regent Isabel in 1888, abolishing slavery without compensation to slave owners (Poppino, 1968; Mattoso, 1979; Verger, 1987; Marafatto, 1983; da Cunha, 1985).

By the end of the century, the proportion of Afro-Brazilian artisans, masons and bricklayers was very impressive. According to the 'Lagos Jury Lists' of 1897, of the ninety-six Brazilian men registered, six were cabinet-makers, eleven were bricklayers, builders and master-builders, nine were professional tailors, twenty-one were carpenters, twenty-four were traders, seventeen were clerical officers; the others included bakers, barbers, shoe-makers, photographers and fishermen (da Cunha, 1985). Half of all the carpenters in Lagos were Afro-Brazilians and the rest were mainly Saros. By 1905, the proportion of the Brazilian artisans and masons was three times the number of Saros, consequently they were the main group that controlled and monopolised the building industry and related trades (Colonial Government Gazette, 07-01-1905). Saros, such as Herbert MacCaulay and Adebayo Doherty, who chose to live in the Brazilian quarter, commissioned the Afro-Brazilian artisans to build their houses in the Afro-Brazilian style.

Today, the Brazilian quarter has managed to retain its unique identity despite the mosaic of modern buildings scattered throughout its territory. (The survey of this quarter was conducted in two separate studies and will be discussed in detail in Chapters Five and Seven). Many of the houses that were originally constructed in the Afro-Brazilian style in this area have been refurbished to a stage whereby the most obvious characteristics distinguishing them such as the expressive ornate facades and arched, decorated windows, have been stripped. Consequently, it was only through interviews and personal communications with the inhabitants of these dwellings and in some cases, through documentary research, that their Afro-Brazilian design and construction were established. However, several small gems of Afro-Brazilian houses can still be found in the close communities living in the narrow streets of the centre of the quarter. Others had been swept

away by slum clearance after the Second World War (Akinsemoyin & Vaughan-Richards, 1977). Some others simply became dilapidated and were demolished in recent years.

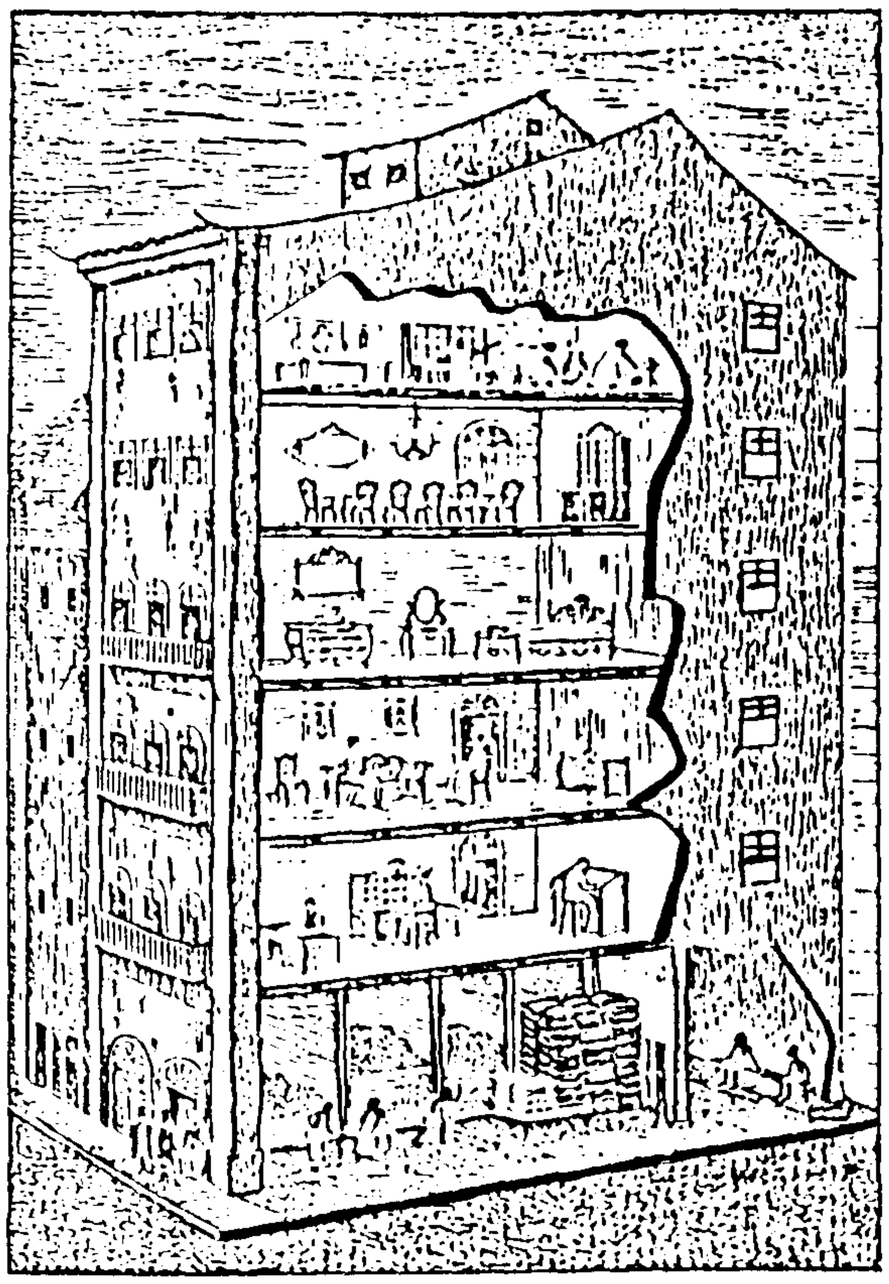


FIGURE 4.3: INTERIOR OF AN URBAN SOBRADO IN BAHIA
Adapted from Freyre, 1968a:xxxvii

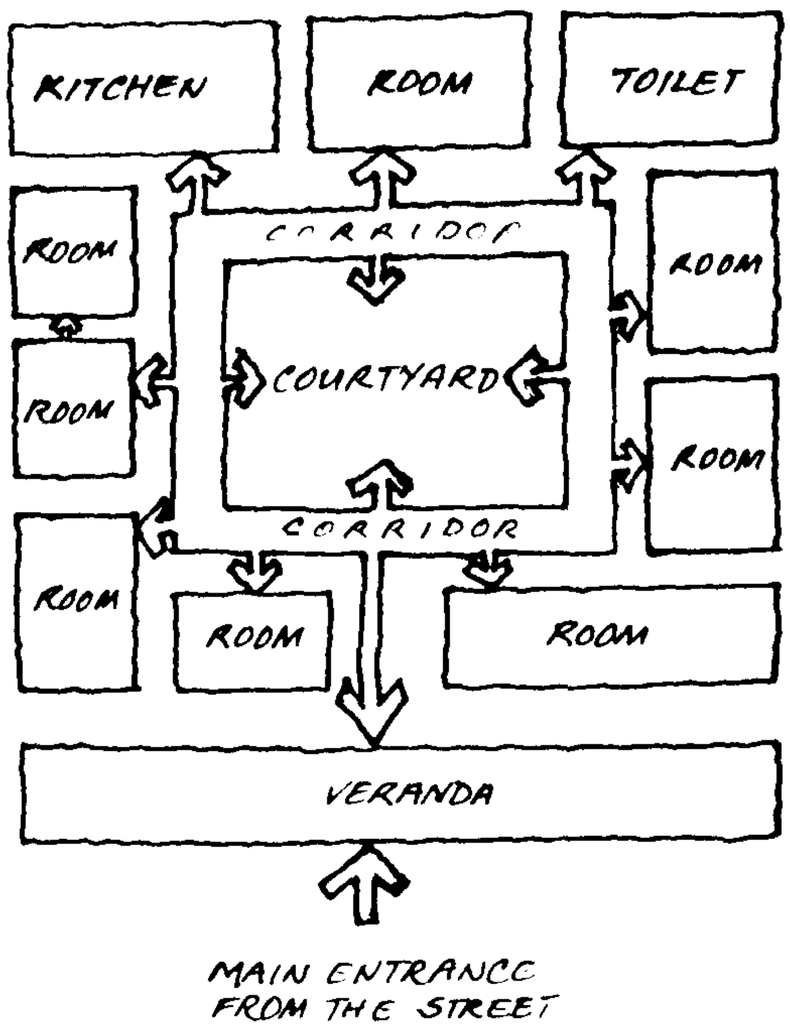


FIGURE 4.4: SCHEMATIC DRAWING OF A PORTUGUESE TRADITIONAL COMPOUND
Adapted from a plan in Akinsemoyin & Vaughan-Richards, 1977:12

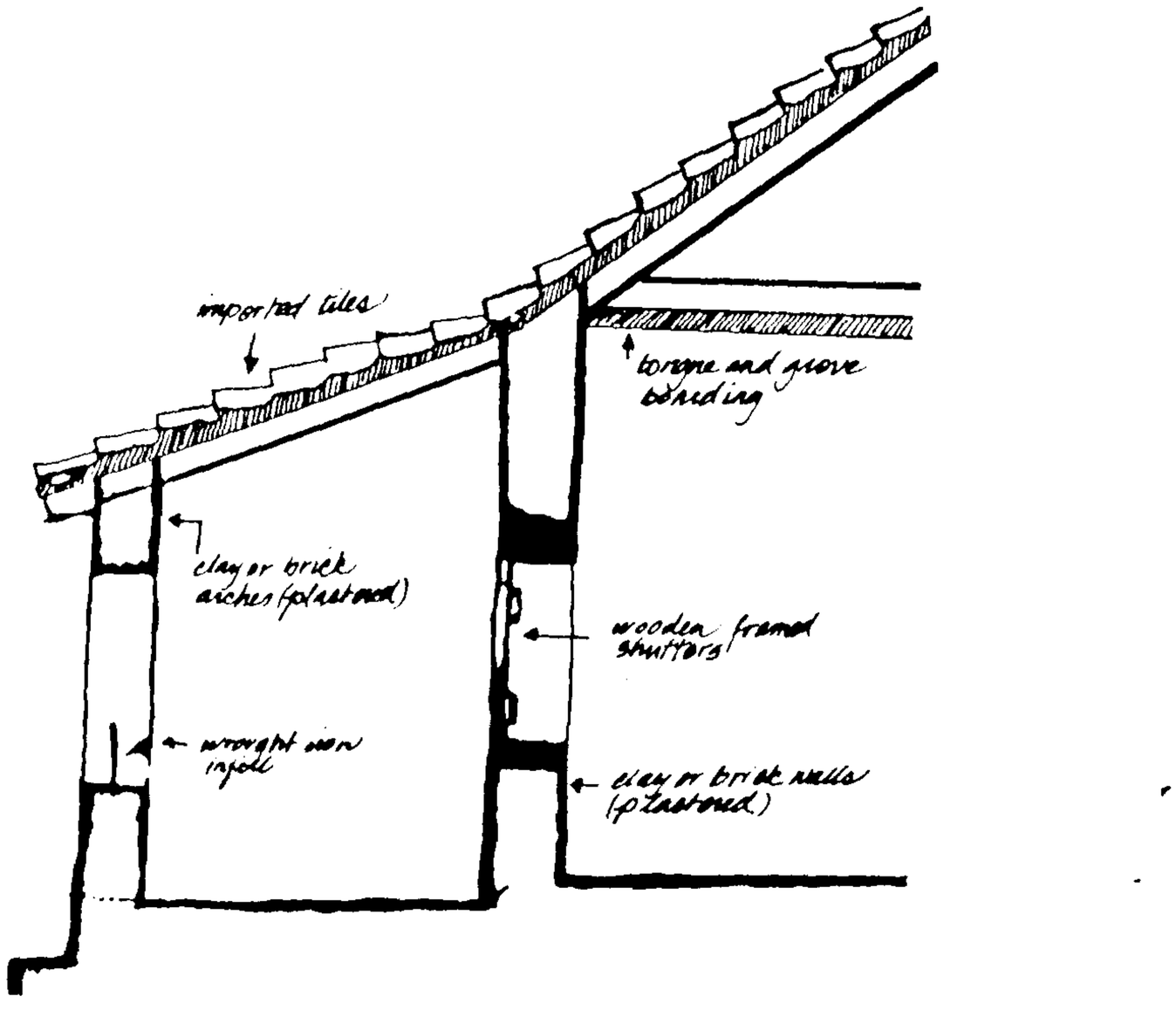


FIGURE 4.5: SECTION THROUGH A PORTUGUESE TRADITIONAL HOUSE
Adapted from Akinsemoyin & Vaughan-Richards, 1977:12

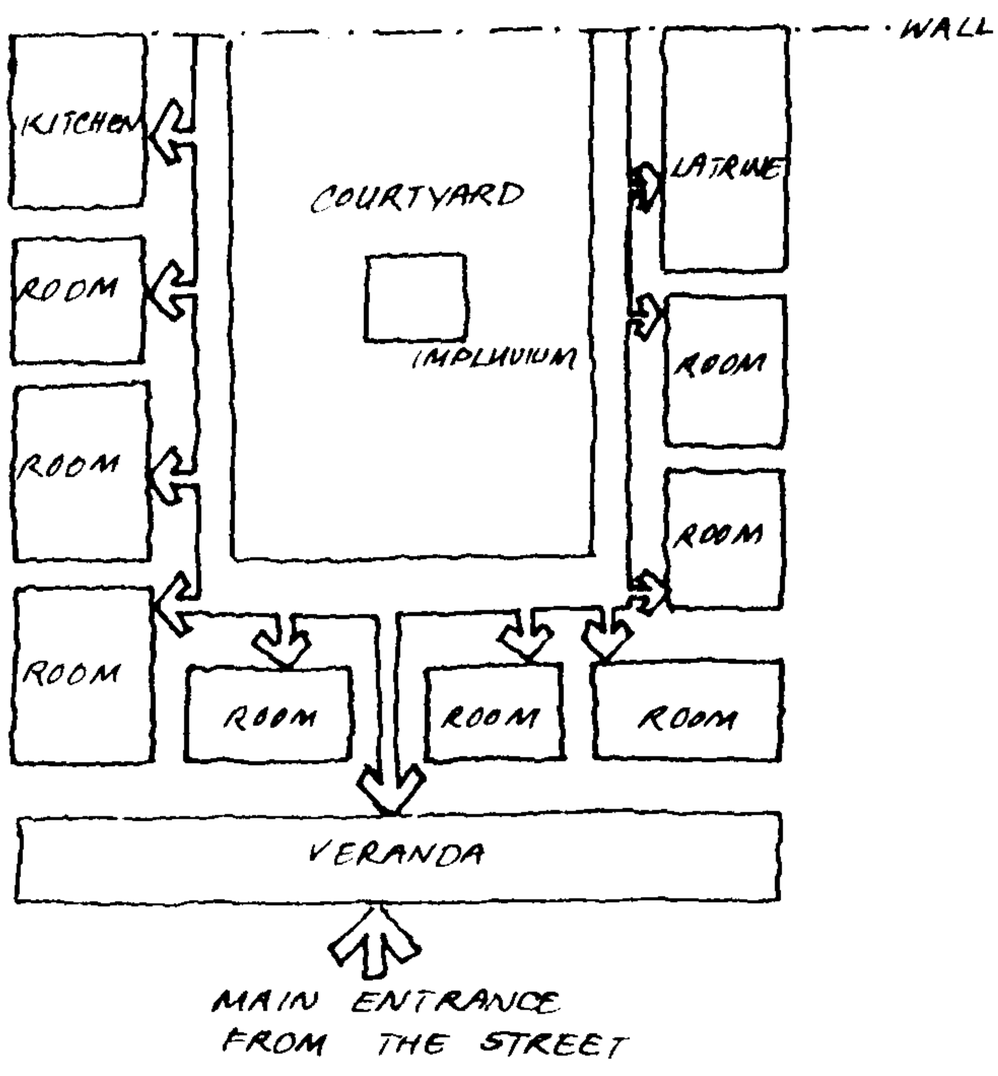


FIGURE 4.6: SCHEMATIC DRAWING OF A YORUBA TRADITIONAL COMPOUND
Adapted from a plan in Akinsemoyin & Vaughan-Richards, 1977:13

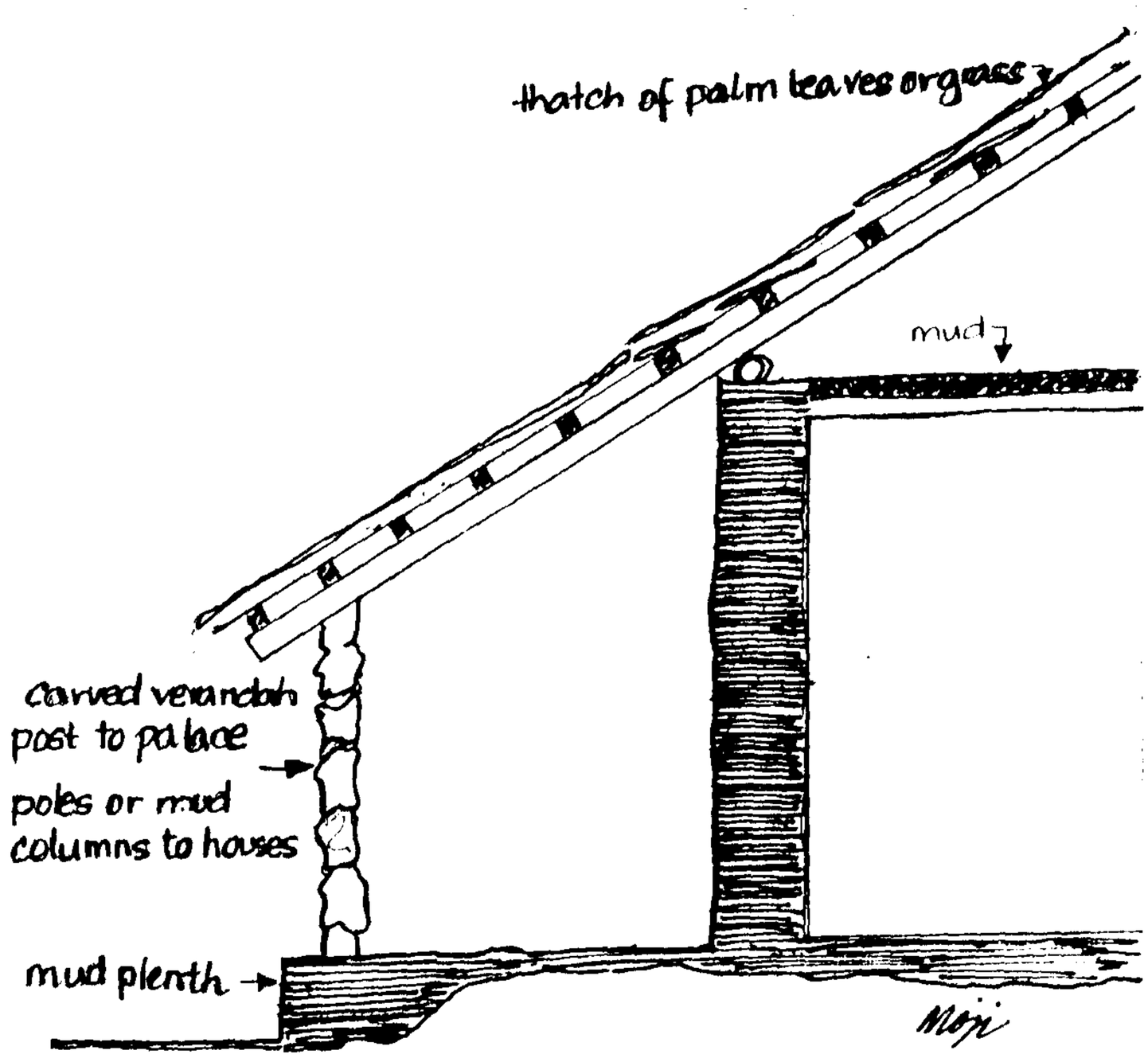


FIGURE 4.7: SECTION THROUGH A YORUBA TRADITIONAL HOUSE
Adapted from Akinsemoyin & Vaughan-Richards, 1977:13

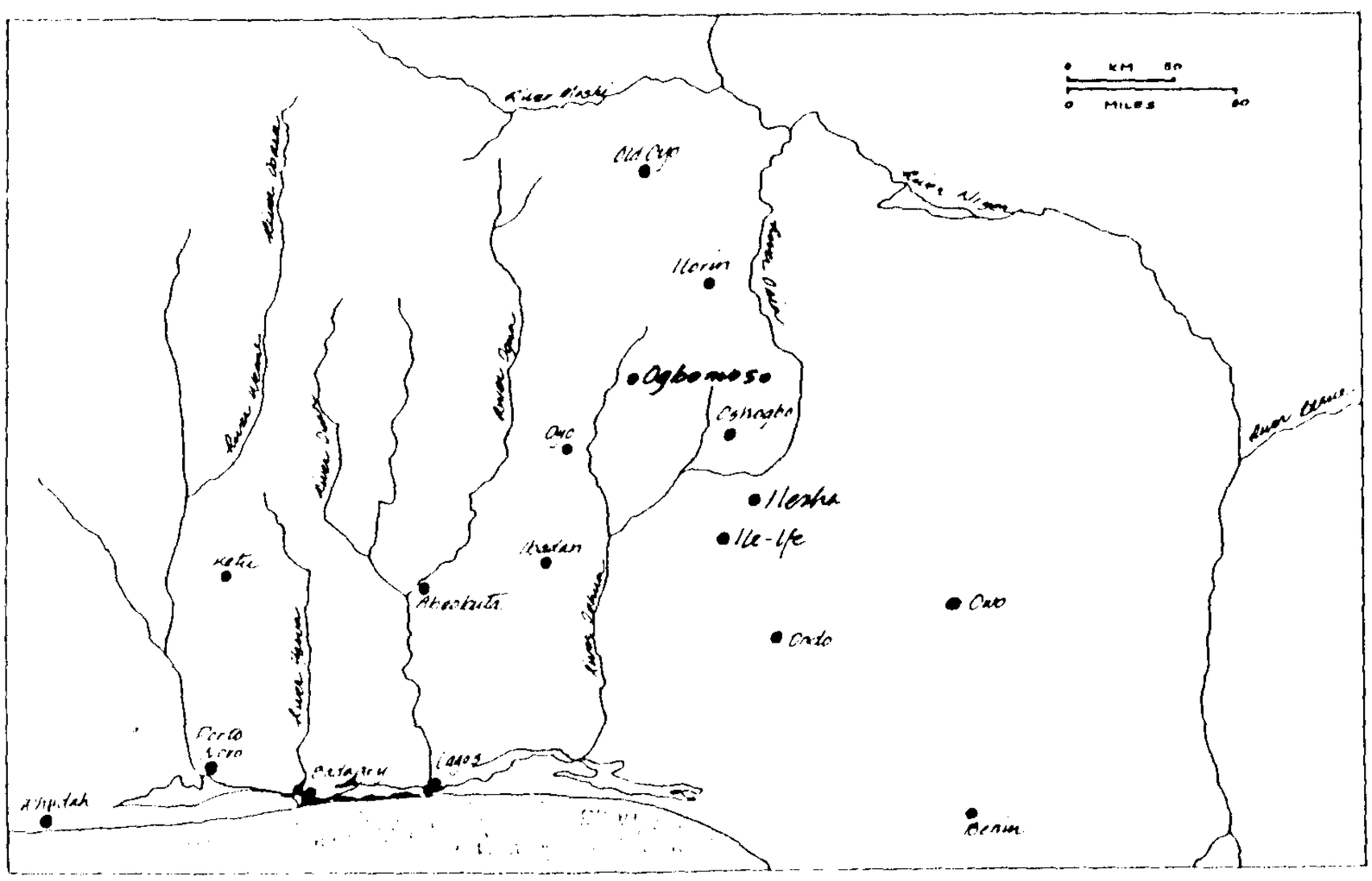


FIGURE 4.8: MAP SHOWING THE MAIN TOWNS IN YORUBA-LAND THAT SAW THE SPREAD OF AFRO-BRAZILIAN ARCHITECTURE IN THE 19th & 20th CENTURIES

YORUBA

AFRO-BRAZILIAN

LUSO-BRAZILIAN

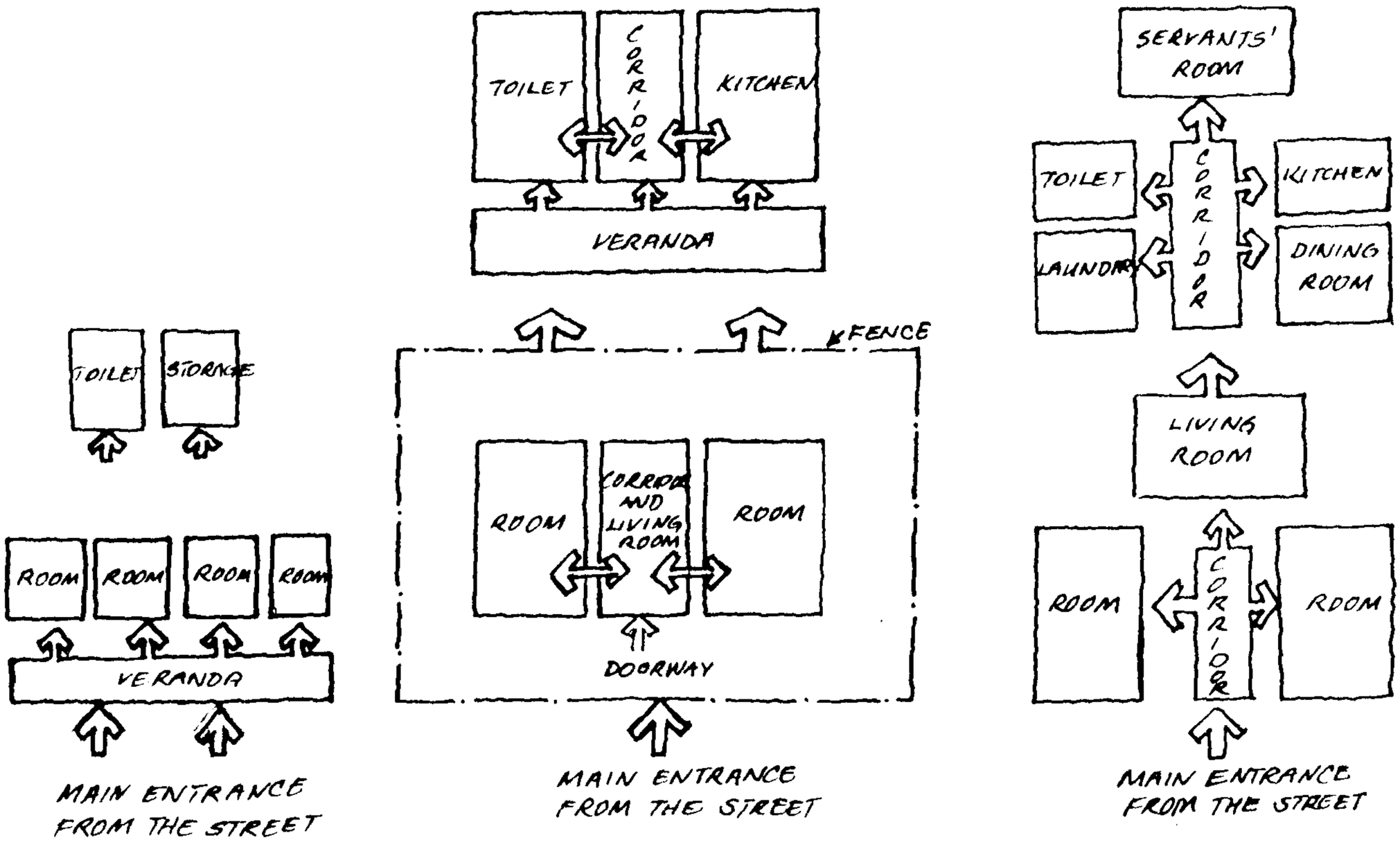


FIGURE 4.9: SCHEMATIC DRAWINGS OF THE SIMPLEST YORUBA, AFRO-BRAZILIAN & LUSO-BRAZILIAN HOUSES

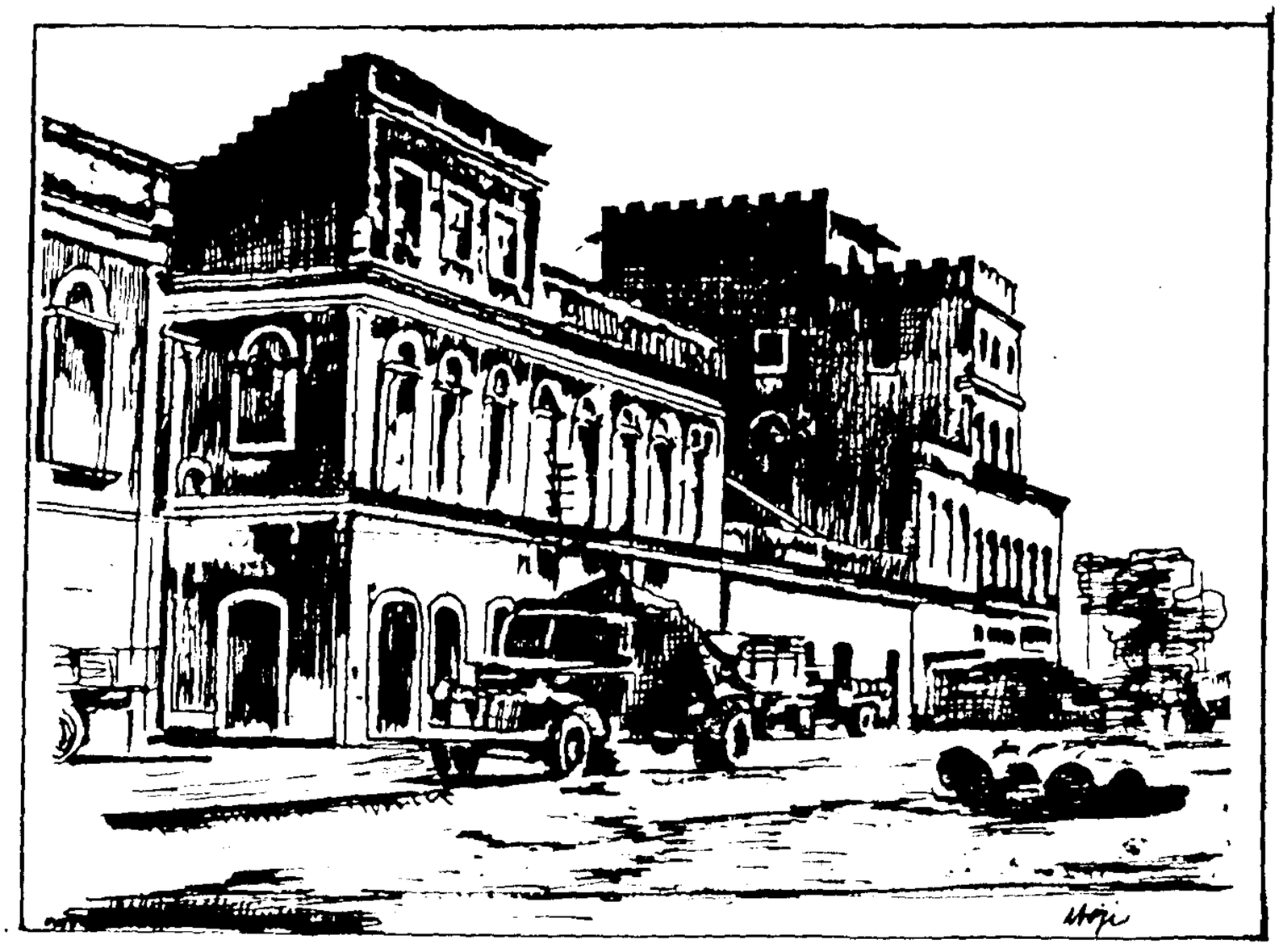


FIGURE 4.10: A LUSO-BRAZILIAN HOUSE IN BAHIA

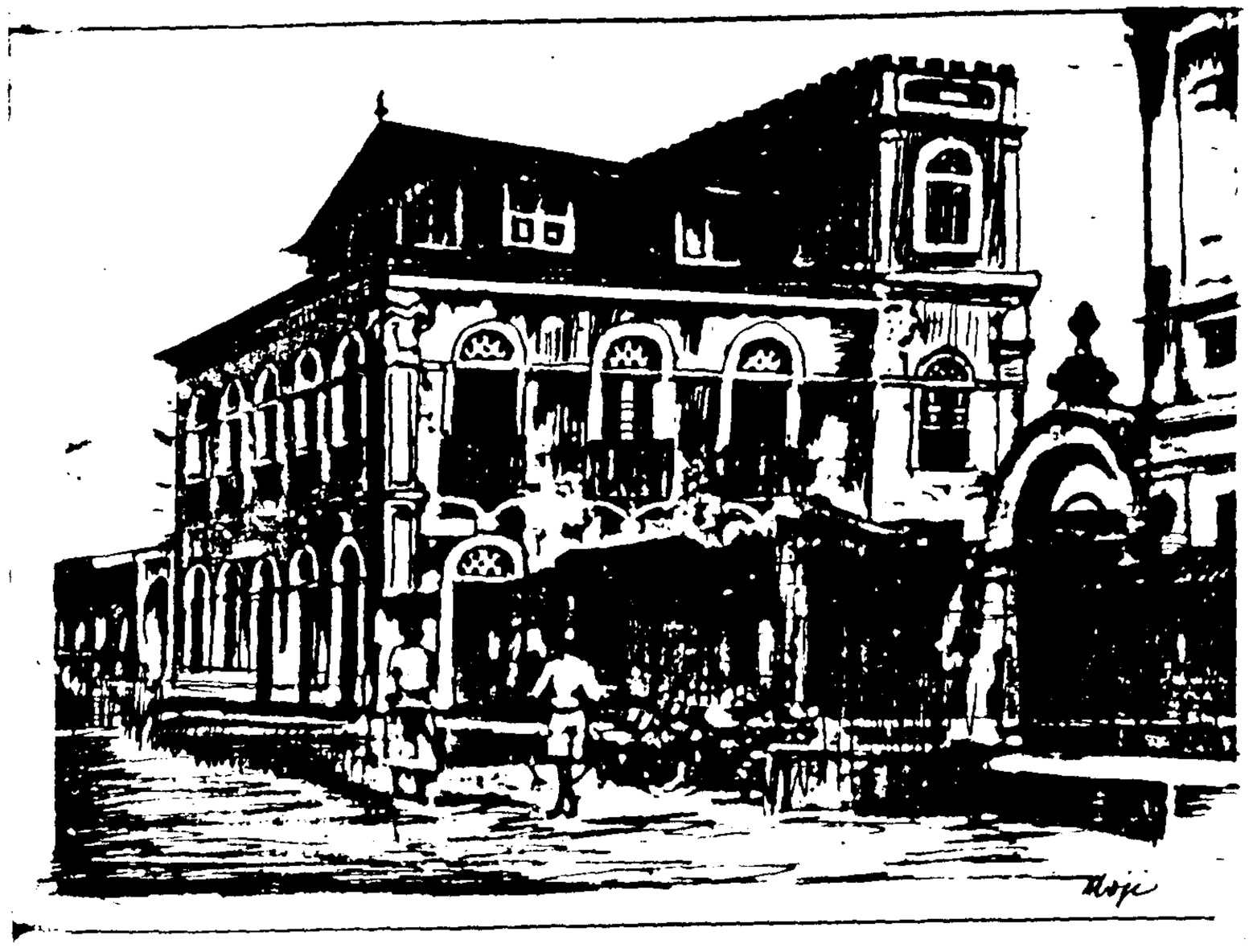


FIGURE 4.11: AN AFRO-BRAZILIAN HOUSE IN LAGOS (THE BRANCO HOUSE)

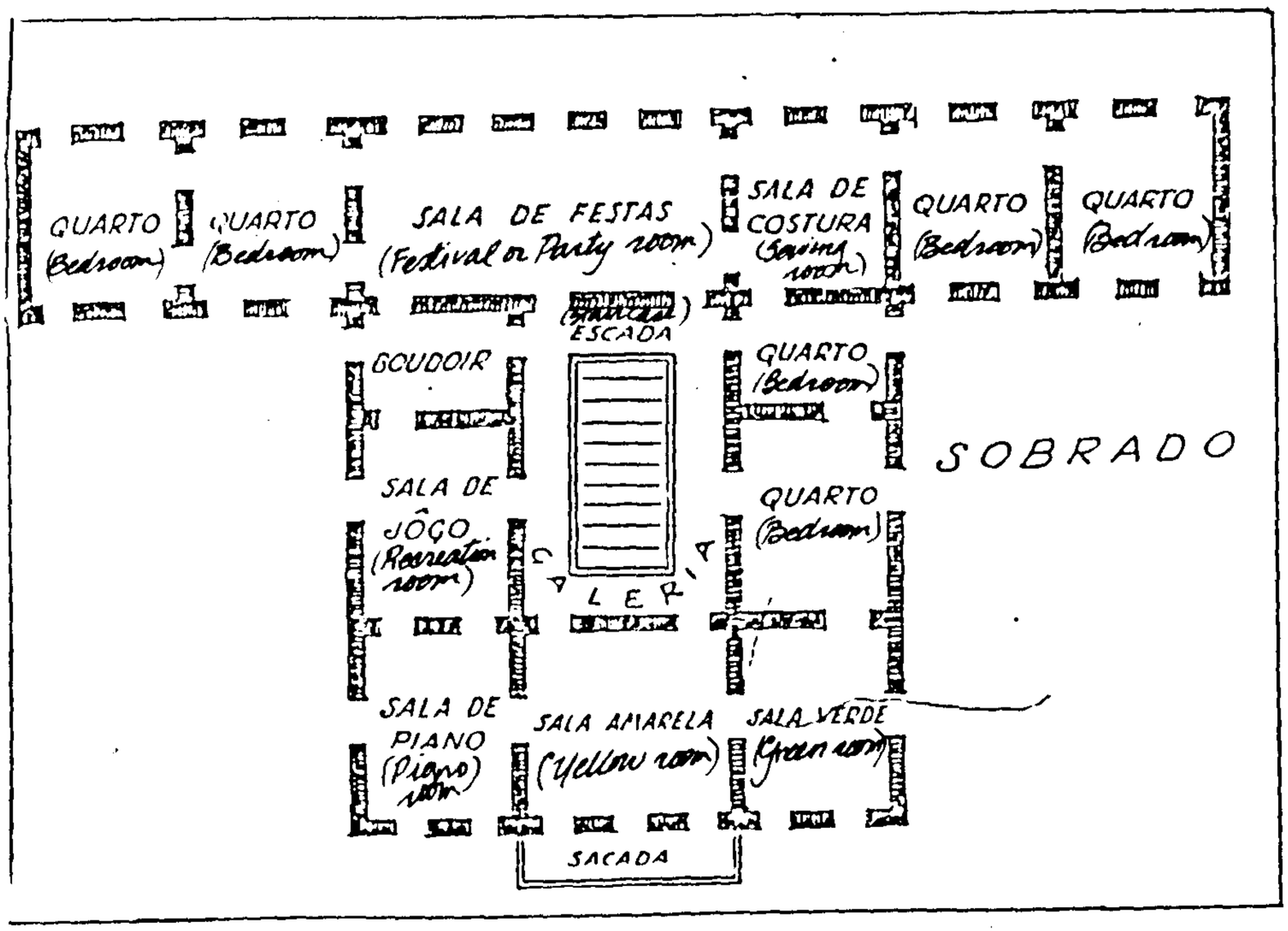


FIGURE 4.12: SYMMETRICAL-HOUSE PLAN OF A COLONIAL SOBRADO RIO DE JANEIRO (1850) Source: Freyre, 1968b:222

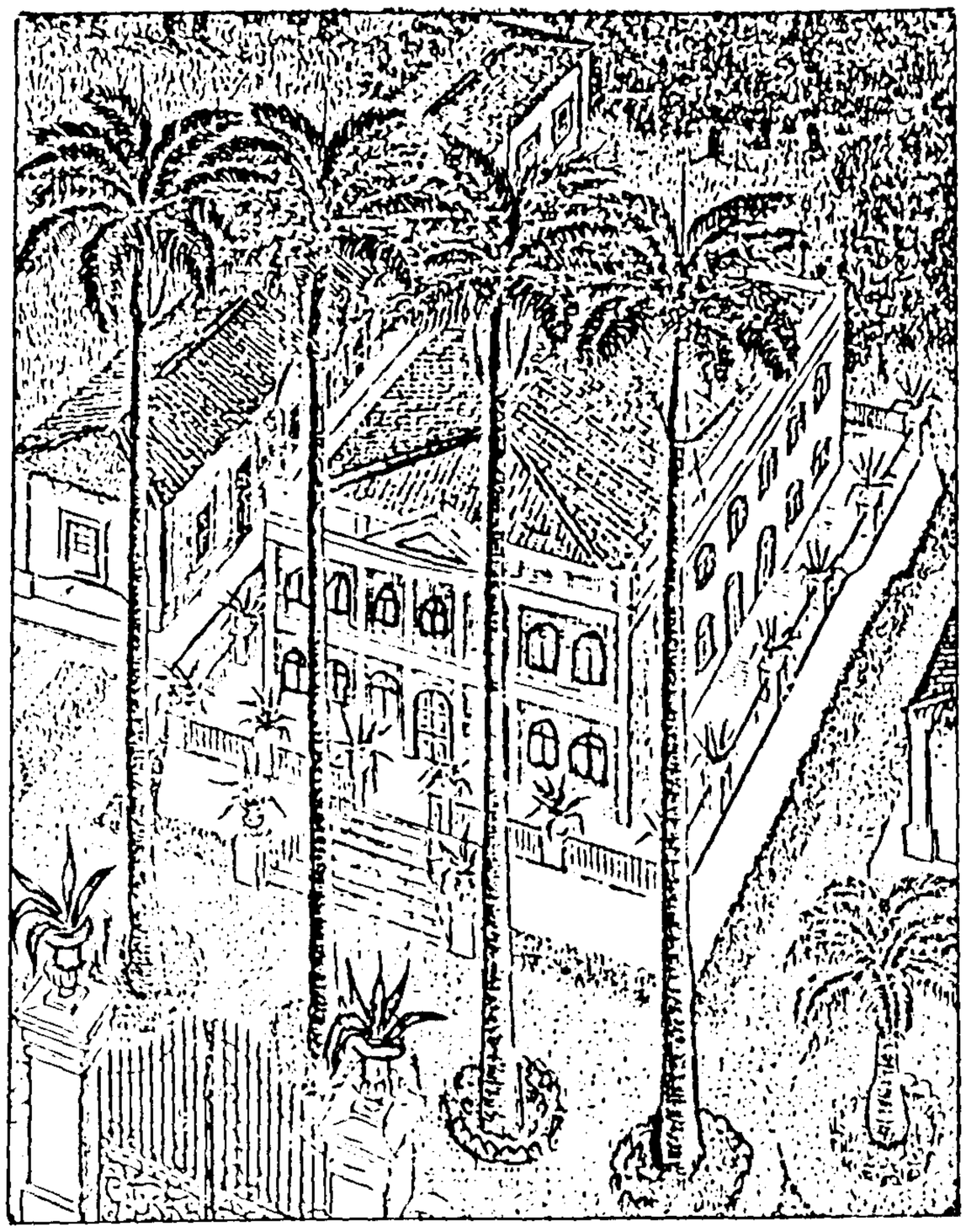


FIGURE 4.13: PATRIARCHAL URBAN SOBRADO IN COLONIAL BRAZIL (a)
Adapted from Freyre, 1968a:ix

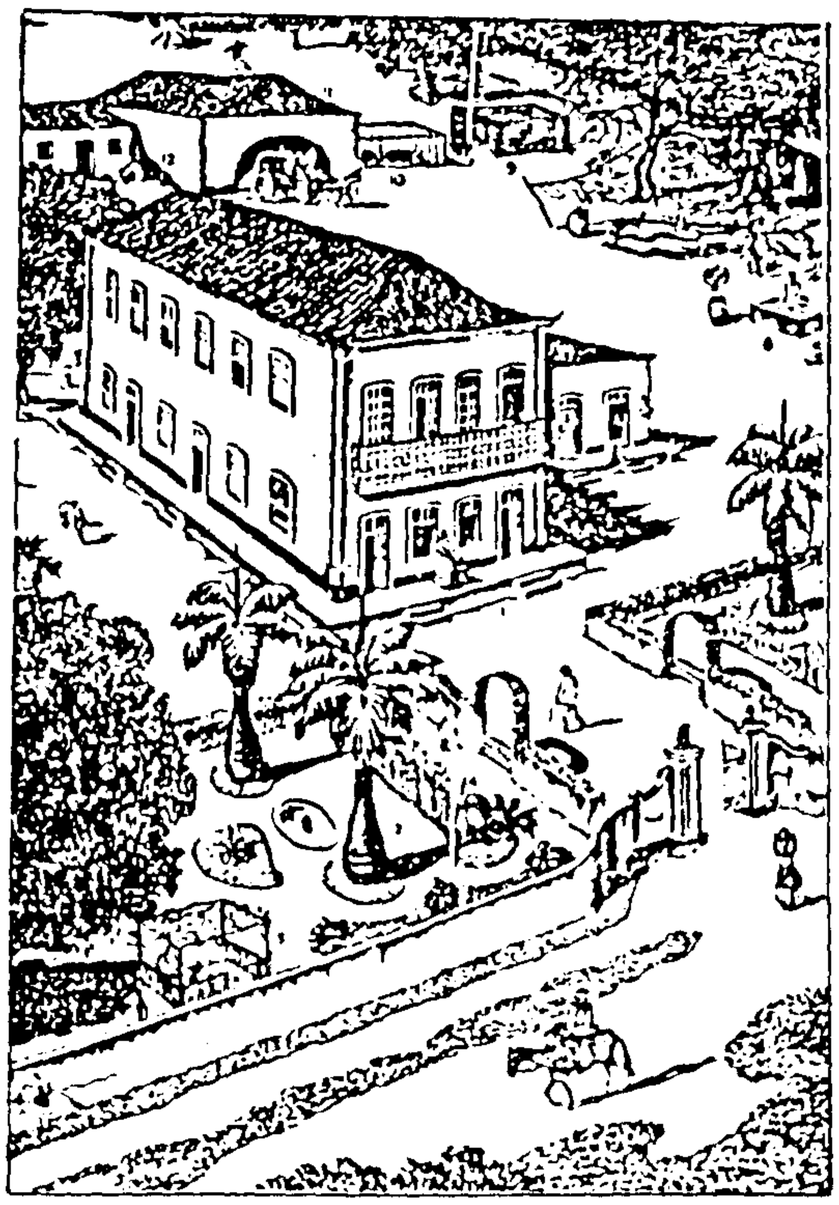


FIGURE 4.14: PATRIARCHAL URBAN SOBRADO IN COLONIAL BRAZIL(b)
Adapted from Freyre, 1968a:ix

4.5 THE EVOLUTION AND SPREAD OF A NOVEL STYLE

Several factors were responsible for the evolution and the subsequent spread of the Afro-Brazilian architectural tradition. These will be explained as follows.

It was mentioned earlier that the existence of certain local traditions encouraged the immigrants from Brazil to develop a style that was dissimilar to that used by the *oba*. This was coupled with the fact that there was no defined architectural style in Lagos. Consequently, the conditions were generally favourable to the development of a new tradition. Although, the immigrants were independent of the jurisdiction of the *oba* of Lagos since they were regarded as foreigners, they did not wish to be seen as pompous and arrogant. Therefore, they avoided breaking many of the local traditions and laws of the indigenous people (Author's interviews during fieldworks, 1990 & 1991). They started off by developing a style that contrasted to that of the *oba*, and at the same time, combined particular elements of the houses they left behind in Brazil with those of the Yoruba house.

The style was successively modified within the period of several years as will be discussed in Chapter Five. The modifications came about in order to suit their specific needs and also reflected the changing circumstances in which they found themselves. The evolution of this new style marked an era that lasted from the early nineteenth to the mid-twentieth century (Verger, 1968; Turner, 1975). The style became an impressive accomplishment which not only worked well to the advantage of the Afro-Brazilians, but was adopted by the indigenous people as well. Other immigrant groups also adopted the style. Besides, since the majority of skilled artisans were the Afro-Brazilians, they were consequently commissioned to design and construct buildings. The style

became a status symbol as more members of the wealthy elite adopted it.

Another contributory factor to the acceptance of the new style and its rapid spread could be the successful development and the wide range of characteristic baroque elements which enabled the builder to express his individuality. This stood out in sharp contrast against the uniform pattern of the thatched roofs and mud walls. In addition to this, the newer and more sophisticated building methods and materials distinguished the houses. Although the Yoruba decorated the walls and doors of some of their more prestigious houses (Johnson, 1921), the Afro-Brazilian house was more elaborate in its decorative elements.

Furthermore, during servitude, Afro-Brazilians participated in the construction of buildings in Brazil and consequently acquired building skills which were uncommon in West Africa. When they returned, they shared these skills with the indigenous people by training, through apprenticeship, those who were interested in learning. It could safely be assumed that the immigrants knew no other way of house-building since they had been exposed to a particular model in Brazil. Besides, they were used to a certain standard of living in houses which were built with comparatively more sophisticated and durable materials and were thus considered to be an improvement on the ones found in West Africa. The Afro-Brazilians constituted the first westernized bourgeoisie in search of an identity all of their own and they successfully achieved it through the creation of an architectural style, identified with them (Marafatto, 1983; da Cunha, 1985).

The successive arrival of more highly-skilled repatriates from Brazil, soon helped establish the new architectural tradition. The movement of the trainees and apprentices to the hinterland also contributed to the rapid spread of the style throughout the Yoruba country as well as to

the eastern part of modern-day Nigeria.

Finally, it should be noted that the stucco work of the Afro-Brazilian builders were sometimes applied directly onto traditional mud walls of the Yoruba houses (da Cunha, 1985). Furthermore, because traditional craftsmen could be employed for much of the work, it quickened the spread of the new style much more than if most aspects of the technology had been imported as was done with several of the earliest houses in this style. As a consequence, the expense of building and decorating was significantly reduced.

Several authors have noted that this ornamental style is diffused throughout south-western Nigeria all the way to Igbo towns and villages in the east and to other parts of West Africa, primarily as a status symbol. Its colourful stucco decorations appealed to the merchant and professional class who were already familiar with the wall paintings, mud sculptures and carved posts and doors which formerly adorned the prestigious architecture of traditional rulers (Bowen, 1958; Isichei, 1983; Aradeon, 1984). However, it must also be added that there are other deep cultural roots that made possible the development and spread of this architectural phenomenon. This may further explain the ready acceptance of the apparently new and alien style. According to Marianno da Cunha, by 1926, the new Yoruba town of Irawo was entirely built up in the style (see da Cunha, 1985:80). Other authors such as Pierre Verger claim that the majority of houses built in Yoruba-land at this period were in the Afro-Brazilian tradition. The author was unable to substantiate this claim during the fieldworks, although it was gathered through interviews with notable scholars, traditional chiefs and some descendants of Afro-Brazilian builders, that several Yoruba cities and towns had and still have buildings in

this style (see also Mabogunje, 1968). Marianno da Cunha also claimed that ninety percent of the houses in the Yoruba country were constructed in this style during this period (da Cunha, 1985:80). However, the author was unable to verify this claim and, da Cunha produces no evidence to support the figure. The deep cultural roots which influenced the development and spread of Afro-Brazilian architecture are buried in co-incidental similarities between the organization of spaces of the Luso-Brazilian and Yoruba houses. Consequently, the Yoruba people were not, on the face of things, simply adopting a completely new style that would transform their spatial organization irrevocably, but were assuming a style that was dissimilar to their own only as far as building materials, techniques and the type of ornamentation are concerned.

This can be further understood if we look at the transformation of the indigenous architecture and the colonial architecture that was introduced to Brazil by the Portuguese, described above in Sections 4.2 and 4.3. We must keep in mind that the forms of primitive and vernacular buildings are less the result of individual desires than that of the aims and desires of a unified group, for an ideal environment (Rapoport, 1969:46). It is the cultural imperatives that underlie the Yoruba attitude regarding the adoption of the new style and techniques which require analytic explanation. In order to fully understand this we must return to the Yoruba conception of domestic space and compare it with that which was introduced by the Afro-Brazilians. This should clarify the sort of compromise which the indigenous people made in accepting the new style (Figure 4.8 shows the Yoruba towns that experienced the spread of Afro-Brazilian architecture in the nineteenth century).

4.6 A COMPARATIVE STUDY OF YORUBA, LUSO-BRAZILIAN AND AFRO-BRAZILIAN ARCHITECTURE

Note the design/construction of Afro-Brazilian houses changed between the 1820s & 1900s (by this time the extended family and the Yoruba tradition of co-residence was well established).

FEATURE	YORUBA TRADITIONAL COMPOUND	BRAZILIAN COLONIAL HOUSE	AFRO-BRAZILIAN HOUSE
EXTERNAL			
1. Courtyard	Central (open) courtyard Houses built around a courtyard as several separate units	Patio (open-air central space)	Patio (covered space) A central courtyard in some sobrados (group 5)
2. Backyard	None, except in bush houses	Some town sobrados or in most one storey houses in urban/rural areas	Most one storey houses & all surviving sobrados
INTERNAL			
3. Family Structure & Internal Arrangement	Extended family: Small separate units are built around a court-yard in order of a man, his wives his children and other relatives.	Nuclear family unit & slaves	1820s 1840s 1st Gen.: Nuclear family & servants; 1850s 1890s: 2nd Gen:Nuclear/Extende (additional levels added to a storey if/when re-quired); 1900s: 3rd Gen: Extended storeys added
4. Plan/Development	Horizontal: Houses generally single-storeyed	Vertical development	Vertical development
5. Storeys	Single-storey units only	One to six storeys and attic spaces	1820s 1840s: one storey 1840s early 1900s: one three storeys & attics
6. Rooms	Rooms within one unit are in direct communication with each other	Rooms occasionally open into each other & into a patio	Rooms are not often in direct communication except through corridor
7. Commercial Activities	None; commercial activities are confined to the market place	Shops/offices on ground level in many sobrados	Shops/offices on ground level in many sobrados
BUILDING MATERIALS			
8. Materials	Clay-bricks, mortar, thatch, wood, palm-leaves, bamboo, raffia; Houses close to the waterfront were built on stilts Corrugated aluminium sheets/galva-nized zinc later replaced thatch.	Early period: wattle, palm thatch, glass, wood Middle: plastered rubble, burnt bricks, cement plaster, concrete slabs, & colourful glass	1820s-40s: clay bricks, mortar, thatch, wood; 1840s 1900: burnt bricks, mortar, stucco, metal & glass 1900...: burnt bricks, wall tiles, zinc, cast & wrought iron
9. Special Building Characteristics	The earliest houses had few/no windows Doors of palaces & the wealthy's homes were carved & well decorated.	Angular pilasters, dormers, gables, wooden stairways, A repertoire of colourful baroque designs; Ornamented facades; Attic spaces	Same as in the Brazilian Walls decorated with a variety of colourful motifs in stucco and mosaic tiles; Attics
10. Style	Yoruba Traditional	Renaissance, Mannerist, Luso Brazilian Baroque	A combination of styles (predominantly Baroque)

4.6.1 A CRITIQUE OF THE YORUBA, LUSO-BRAZILIAN AND AFRO-BRAZILIAN HOUSES

Section 4.6 illustrates some of the most obvious characteristics of the Yoruba, Luso-Brazilian and Afro-Brazilian houses. Many of these characteristics have already been dealt with earlier in this chapter. Significantly, it can be seen that the first feature shows a similarity between the plan of the Yoruba house and that of the Luso-Brazilian. The open-air central space is common to both as is also present in the Portuguese traditional compound. This co-incidence in the plans of the shelters of these very different peoples is discussed in more detail in Section 5.9 of the following chapter. The Afro-Brazilian house, particularly those in groups 4 and 5 (Chapter Five) have the equivalent of the Brazilian colonial patio or a smaller scale of the Yoruba traditional courtyard but it is covered. It is only in very rare cases as in the Fernandez House for example (Figure 7.19), that this patio is left as an open-air courtyard. But then one must bear in mind that the Fernandez House was not just a residence but also a storage place for captives who were on their way to the Americas (Chapter Seven). The part of the house which surrounds the courtyard was used for the slaves.

Apart from this feature, it can be noted that in most cases, the Afro-Brazilian house has more in common with the Luso-Brazilian than with the Yoruba house.

It is also important to note that the Afro-Brazilian family structure started off being nuclear family units just like that of the Luso-Brazilian, but this changed by the second and third generations and storeys were added to houses to contain extended family members. The traditional Yoruba family structure was and is still usually extended. This change in the Afro-Brazilian family structure after their arrival

significantly impacted and changed their building structure and design. This is reflected in houses built by them after the 1870s.

It is safe, therefore, to conclude that the Afro-Brazilian house is a modification of the Luso-Brazilian house, on the one hand, and on the other, it is a development of a unique style and a genre in its own right. In other words, it is an ingenious combination of styles as well as an innovation that can only be described as Afro-Brazilian.

4.7 THE WORK OF ZBIGNIEW DMOCHOWSKI ON NIGERIAN ARCHITECTURE: A CRITIQUE

Zbigniew R. Dmochowski who was born in Poland in 1906 (Moughtin, 1988) conducted an immense survey of Nigerian architecture between 1958 and 1965. From 1972 to 1981, he was principal architect to the Federal Department of Antiquities in Nigeria where he helped to establish the Museum of Traditional Nigerian Architecture (**MOTNA**) in Jos. This museum consisted of several reconstructed major traditional building types which covered a sixty-five acre site (Moughtin, 1988). His extensive survey included several photographs, measured drawings and isometrics of mainly traditional buildings.

Although Dmochowski studied Nigerian architecture extensively, he did not study the architecture created by repatriated slaves from Brazil in any detail. As a matter of fact, in all the books and unpublished documents attributed to him, the only reference he made to this unique architectural style was in an essay on "Nigeria's Architectural Achievement" which is Moughtin's (1988) work on Dmochowski. In discussing Yoruba architecture, Dmochowski describes the *afin* (palace) at Ikerre as follows;

> The architectural character of much of the palace is unique among other *afins*, it belongs to the style known as

> 'Brazilian', which correctly defines its provenance. It was created by the Yorubas liberated from the slave ships in about 1840 who settled mostly in Lagos, Badagry and Abeokuta. They adopted the architectural values of colonial, mostly Brazilian forms. Once back into their own country they introduced into their buildings what they had learned to respect abroad-the colonial interpretation of Portuguese architecture. They often adapted these alien patterns into creative Yoruba designs and *Afin* Ikerre is an outstanding example of such adaptation (Dmochowski, in Moughtin, 1988:38).

This passage illustrates that, not only did Dmochowski not conduct any in-depth study of the Afro-Brazilian architecture, it also shows that he was probably ignorant of several facts concerning this architectural tradition. This author's research shows that Afro-Brazilians were not simply 'Yorubas who were liberated from slave ships in about 1840', but they belonged to more than one ethnic group and were the descendants of, or were themselves people sold into slavery and taken to Brazil from the sixteenth to nineteenth century. However, the Yoruba did constitute the largest ethnic group. The Afro-Brazilians were not liberated from slave ships on their way to the New World, but they actually arrived in South America and served as slaves before they or their descendants were freed. It is likely that Dmochowski confused them with the Saros who did not return to their ancestral home-land until around 1860, whereas the Afro-Brazilians had been arriving from about 1820. Dmochowski also almost dismisses Afro-Brazilian architecture as merely a style which was adapted into Yoruba traditional buildings (moughtın, 1988) and not as a building tradition in its own right and a significant contribution to Nigerian Architecture, which was created by a people who had experienced, through slavery, two very different cultures and architecture: African and Brazilian.

It is safe to conclude, therefore, that although Dmochowski carried out extensive and impressive research on Nigerian architecture, he failed

to conduct a detailed study into architectural styles introduced by former slaves who returned to Nigeria. Indeed, Moughtin noted that Dmochowski's work, though fascinating, is not based on a rigorous procedure of selection (Moughtin, 1988:59), and that Dmochowski only studied those buildings which were of interest to him and to which he had easy access.

> It must be emphasized that this work, and it is indeed large by any consideration, is not a total reflection of traditional Nigerian architecture. It is confined to a study of Dmochowski's activities in this field which were governed largely by his own aesthetic sensibilities (Moughtin, 1988:60).

This is not to suggest that Dmochowski did not make a significant contribution to the study of architecture in Nigeria, but his study failed to cover, in detail, all aspects of it.

Afro-Brazilian architecture can safely be described as an important part of Nigerian architecture. The Afro-Brazilians have made a significant contribution to the development of architecture in this region which cannot be ignored as this study will demonstrate. We must not fail to note that Dmochowski took an important step by recording his version of Nigerian architecture by building replicas of some of the important monuments for each culture group. By using his own drawings, photographs and with the assistance of local craftsmen in Museum of Traditional Nigerian Architecture, he has faithfully produced in full size, the form of buildings which are of historical and architectural interest to the development of architecture in Nigeria. He used modern constructional methods and materials to supplement traditional skills (Moughtin, 1988). Such lapses in structural honesty can be forgiven in this effort to preserve important built forms for posterity and a useful source for future scholars. This process could also be used to preserve and conserve some of the most important Afro-

Brazilian buildings in Nigeria. This shall be explored and discussed in more detail in Chapter Nine.

4.8 SUMMARY

The Afro-Brazilians sought to re-interpret, in Africa, the culture and architecture of colonial Brazil which they left behind when they returned to their ancestral home. In so doing, they sought to elevate their own status and that of their descendants above the level of the indigenous population. In Lagos, this was reflected in their building tradition. However, it is ironical that a group of people who had fought against oppression and had protested against inferior social conditions and status in Brazil, should seek to recreate those differences within another society in Africa.

However one looks at this house type, because of the spatial arrangement, it has certain features in common with the Yoruba model but this is not always obvious. On the other hand, because of its internal distribution and uses, as well as the ornate facades and other structural elements associated with it, it can be said to derive from the successive modifications of the Portuguese colonial residence in Brazil. It has been established that the Afro-Brazilian house design has more in common with the Brazilian colonial urban sobrados than with Yoruba houses. The most obvious difference between the Yoruba house, on one hand, and the Brazilian and Afro-Brazilian, on the other, is the concept of a vertical development which is linked to a unique characteristic. As was shown, the Yoruba compound comprises of a group of ground level detached houses around a central, quadrangular area and this same concept is evident in the Brazilian one but with a different development. The Afro-Brazilian house is a creation that defines an architectural style which reflects the distinctiveness of a people that

neither completely belonged to Brazil nor to West Africa. This will become even clearer and more evident as this particular house type is examined in the next chapter.

Dmochowski's work on Nigerian architectural achievement is also examined in this chapter. The author has attempted to show that, although he has contributed significantly to the general knowledge of Nigerian tradtional architecture, he did not particularly concern himself with Afro-Brazilian architecture. This is despite the fact that this tradition is now an important part of the Nigerian architectural heritage.

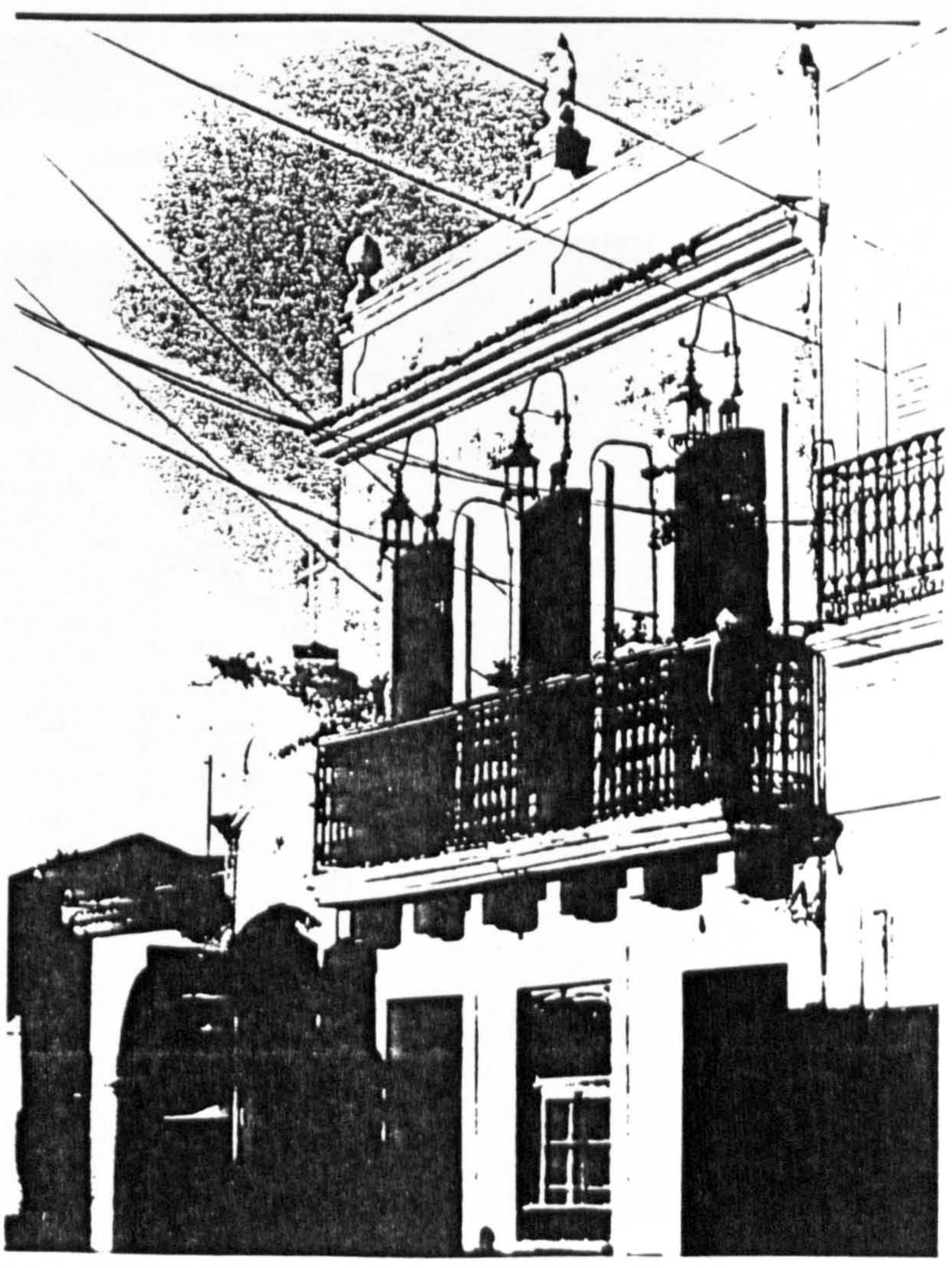


PLATE 4.1: COLONIAL SOBRADO IN OLINDA; c. 1650 Photo by D. Aradeon, 1991
The parapet articulation of this house as well as the decorative sculptural element at the corner bears a close resemblance to that of the Water House (Plates 4.9 & 7.2).

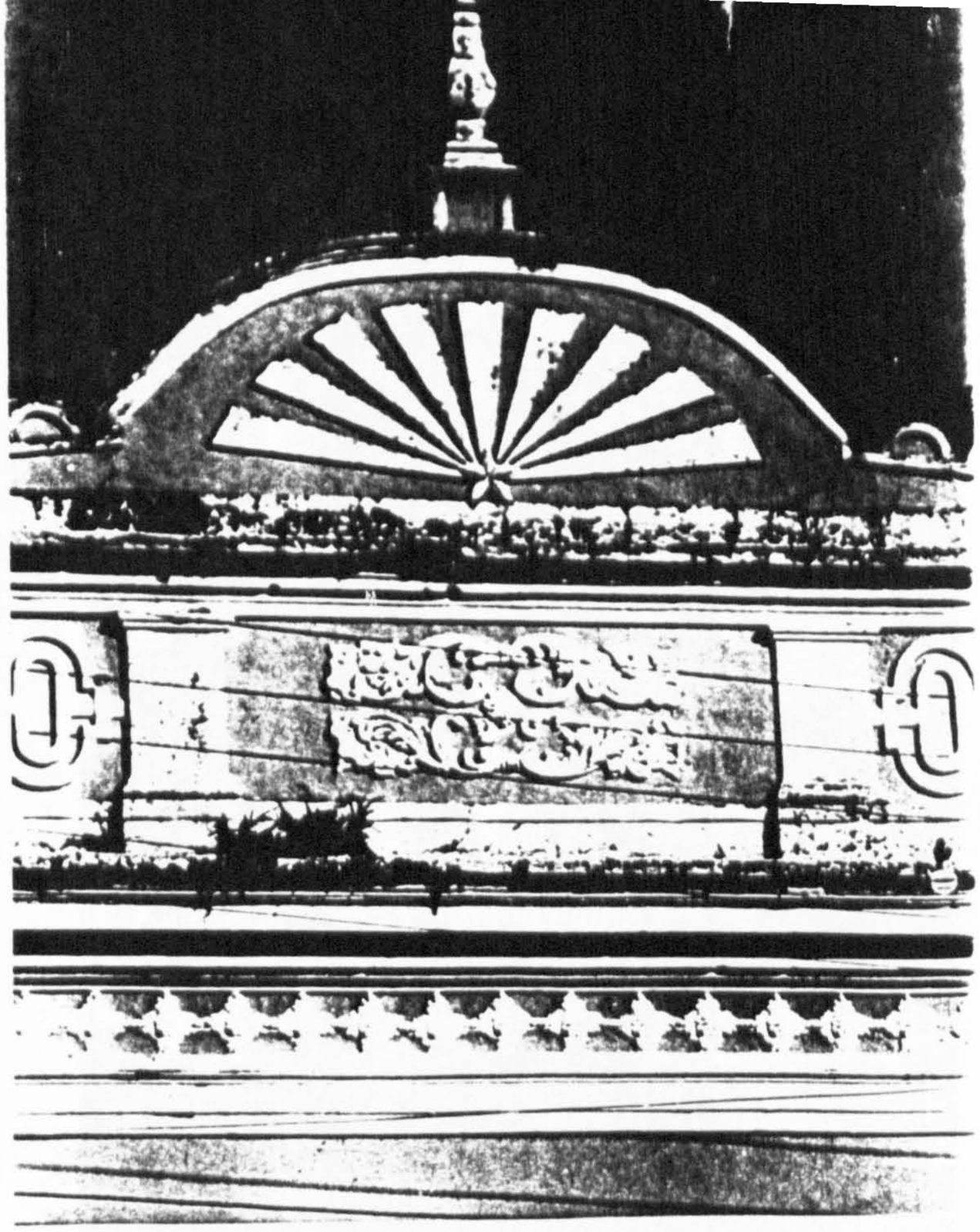


PLATE 4.2: PARAPET OF COLONIAL SOBRADO IN OLINDA; c. 1650
Photo by D. Aradeon, 1991

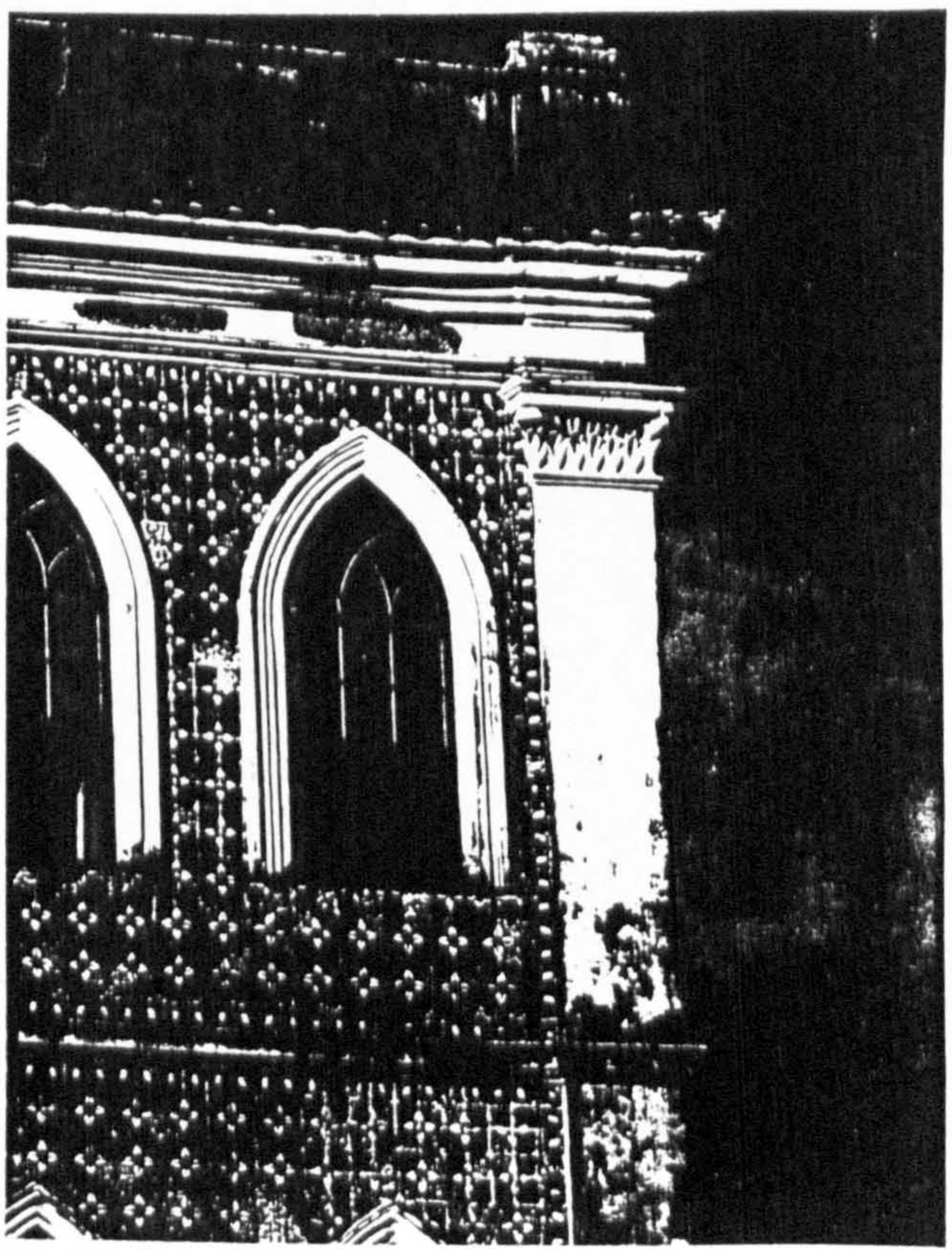


PLATE 4.3: CORNER DETAIL OF A COLONIAL HOUSE IN BAHIA; c.1700
Photo by D. Aradeon, 1991
Note the mosaic decoration of this wall. It is similar to the mosaic tiles used on the Lion House in Lagos (Plate 4.10).

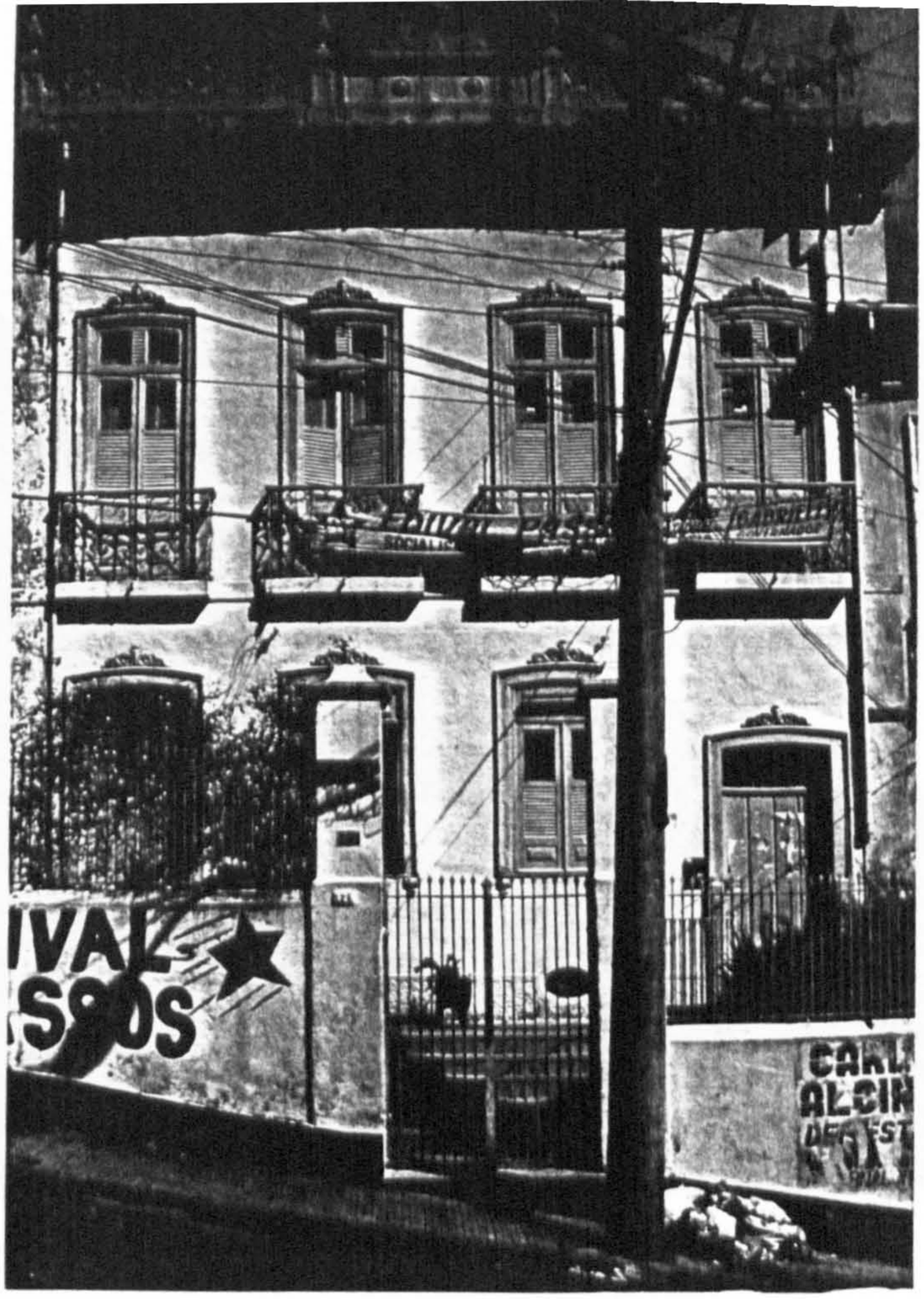


PLATE 4.4: FACADE DETAIL OF A HOUSE IN SALVADOR, BAHIA; c. 1750
Photo by D. Aradeon, 1991

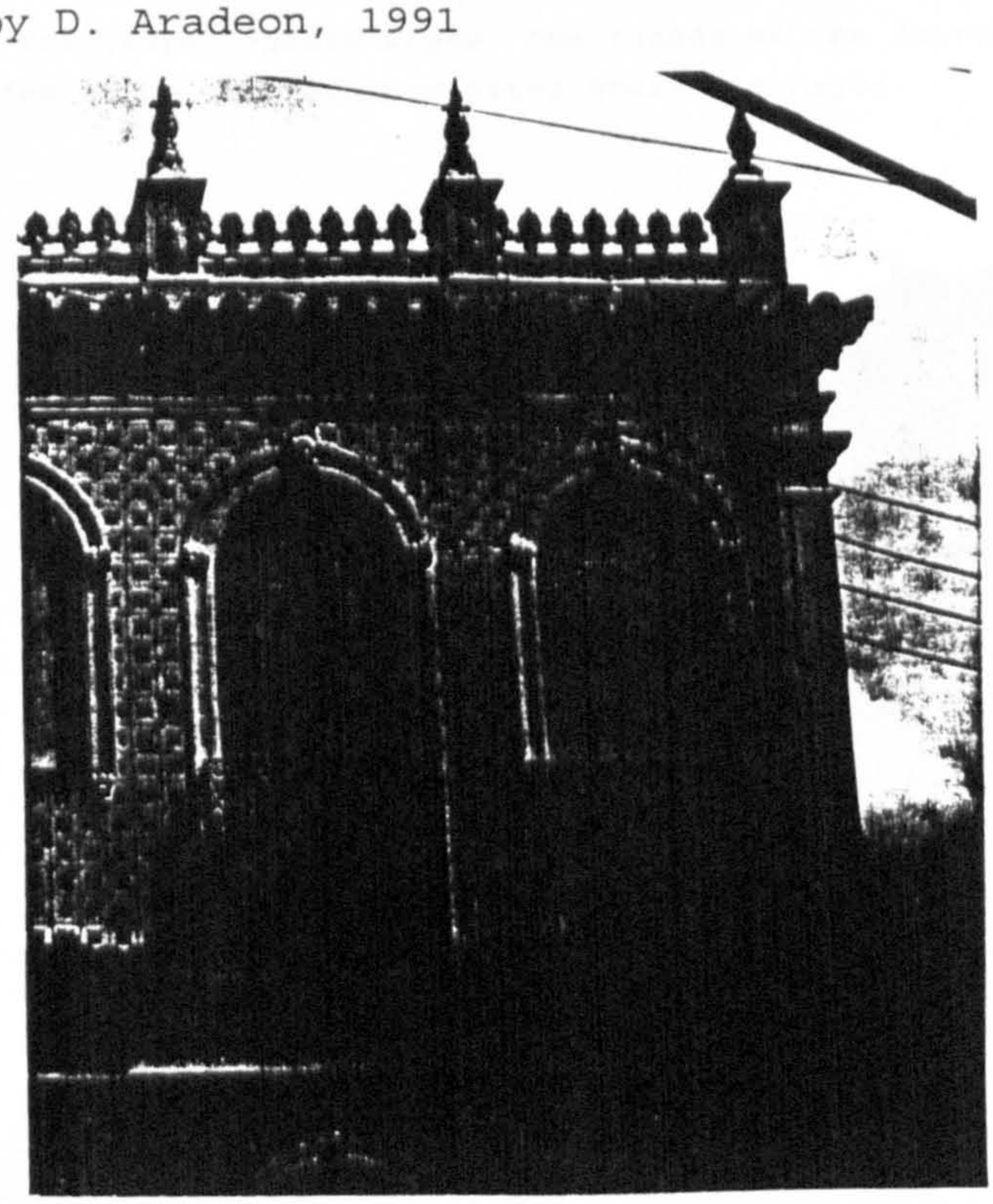


PLATE 4.5: FACADE OF A COLONIAL BUILDING IN BAHIA; c. 1750
Photo by D. Aradeon

Note the intricacy of the decoration on the parapet. Tiles are also used on the walls of this house, a common feature of some of the Afro-Brazilian houses in Lagos. Note also the design of the small balcony railing on the door which is similar to that of the Fernandez (Plate 7.3) and Lion Houses (Plate 4.10).

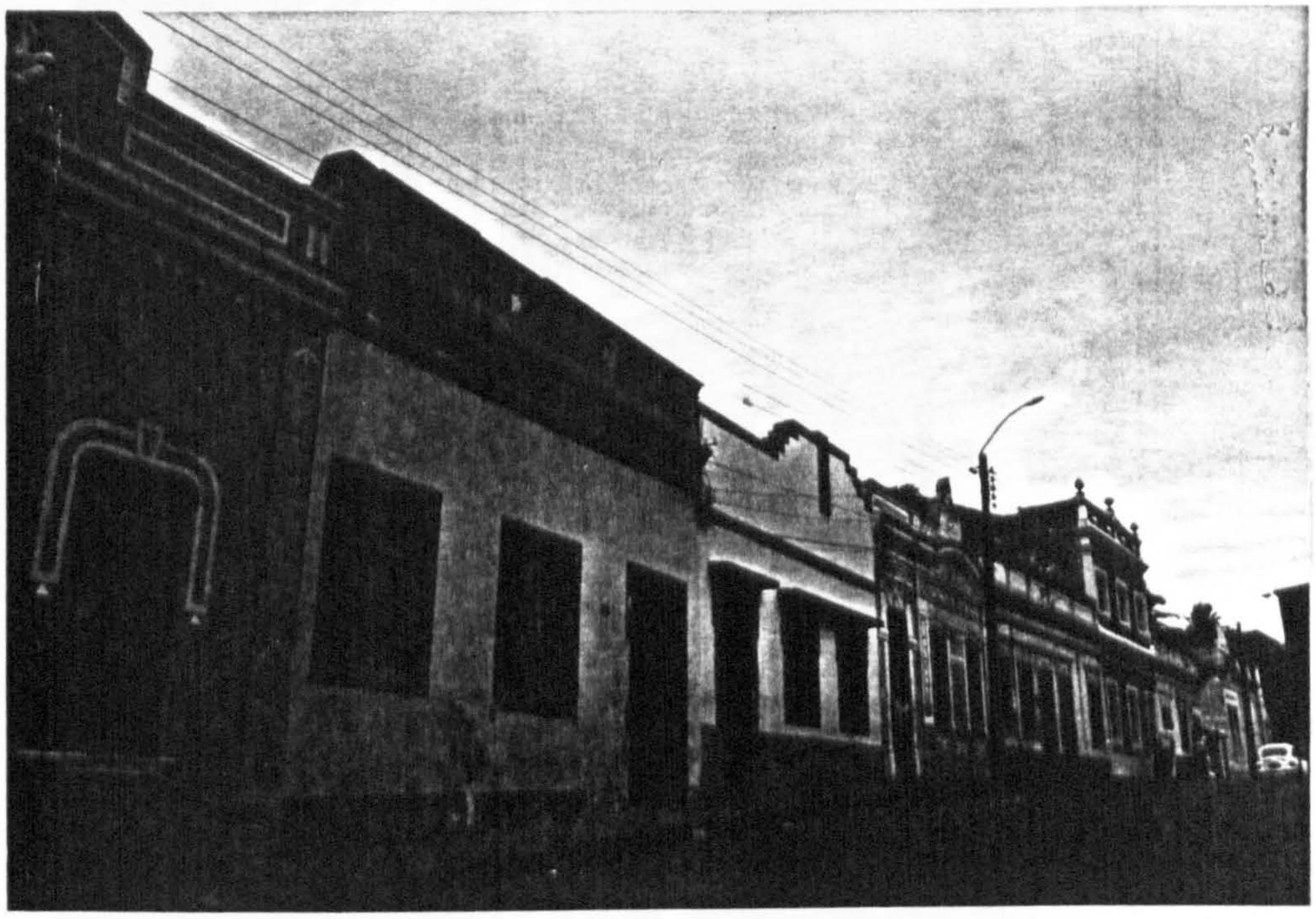


PLATE 4.6: SAO PEDRO SQUARE IN OLINDA; c. 1780 Photo taken in 1993

This shows a street view in the conservation area of old Olinda. This square could be mistaken for Campos Square Lagos. The facade of the fourth house is covered in small mosaic tiles as in the Lion and Water Houses in Lagos.



PLATE 4.7: MADRE DE DEUS CHURCH, RECIFE; c. 1800 Photo taken in 1993

Note the central pediment and the twin towers - a design which was replicated in some of the Afro-Brazilian religious buildings in West Africa.

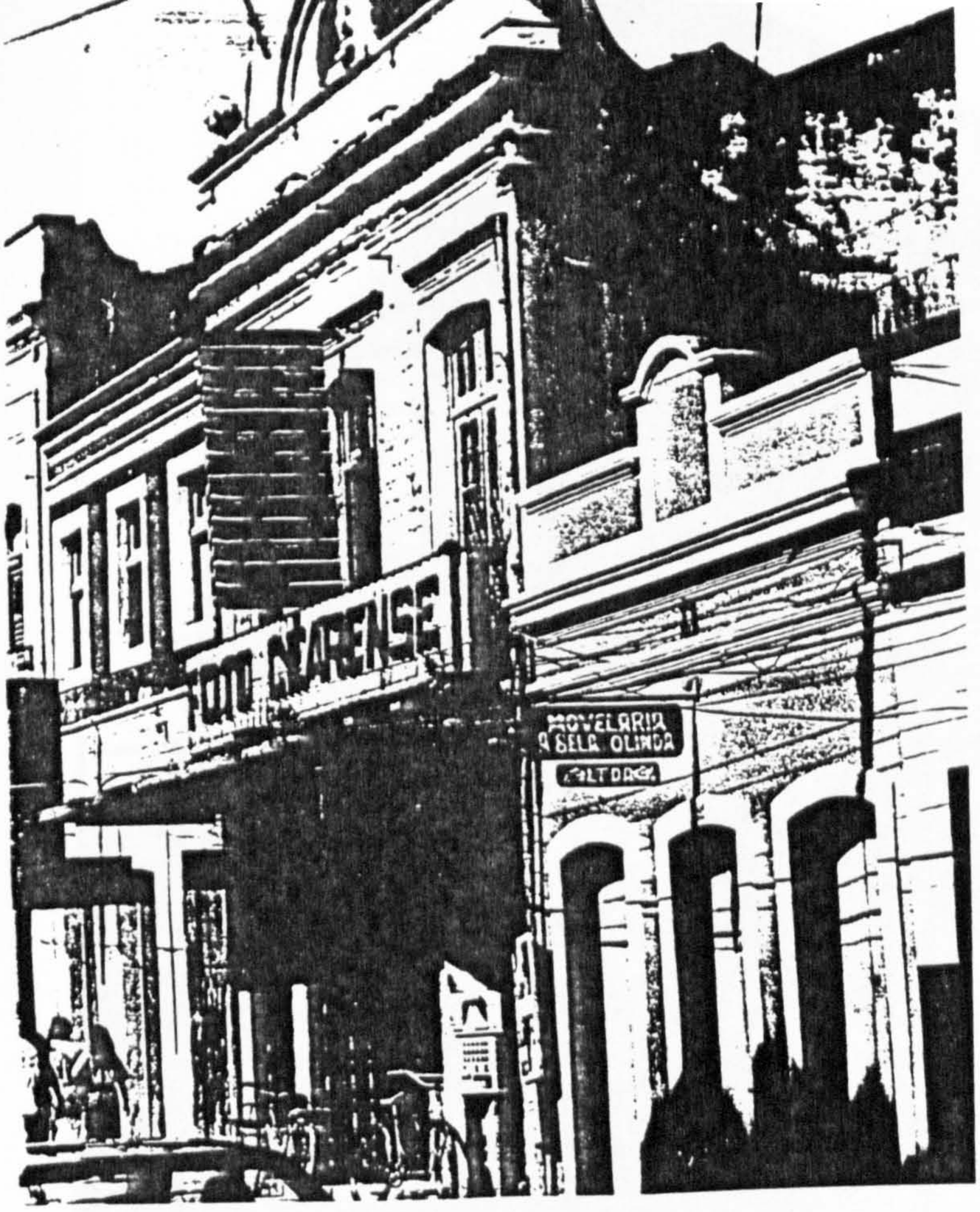


PLATE 4.8: A COLONIAL CHURCH IN OLINDA; c. 1700
Photo taken by D. Aradeon, 1991



PLATE 4.9: THE WATER HOUSE, LAGOS; 1895; (Photo taken in 1990)

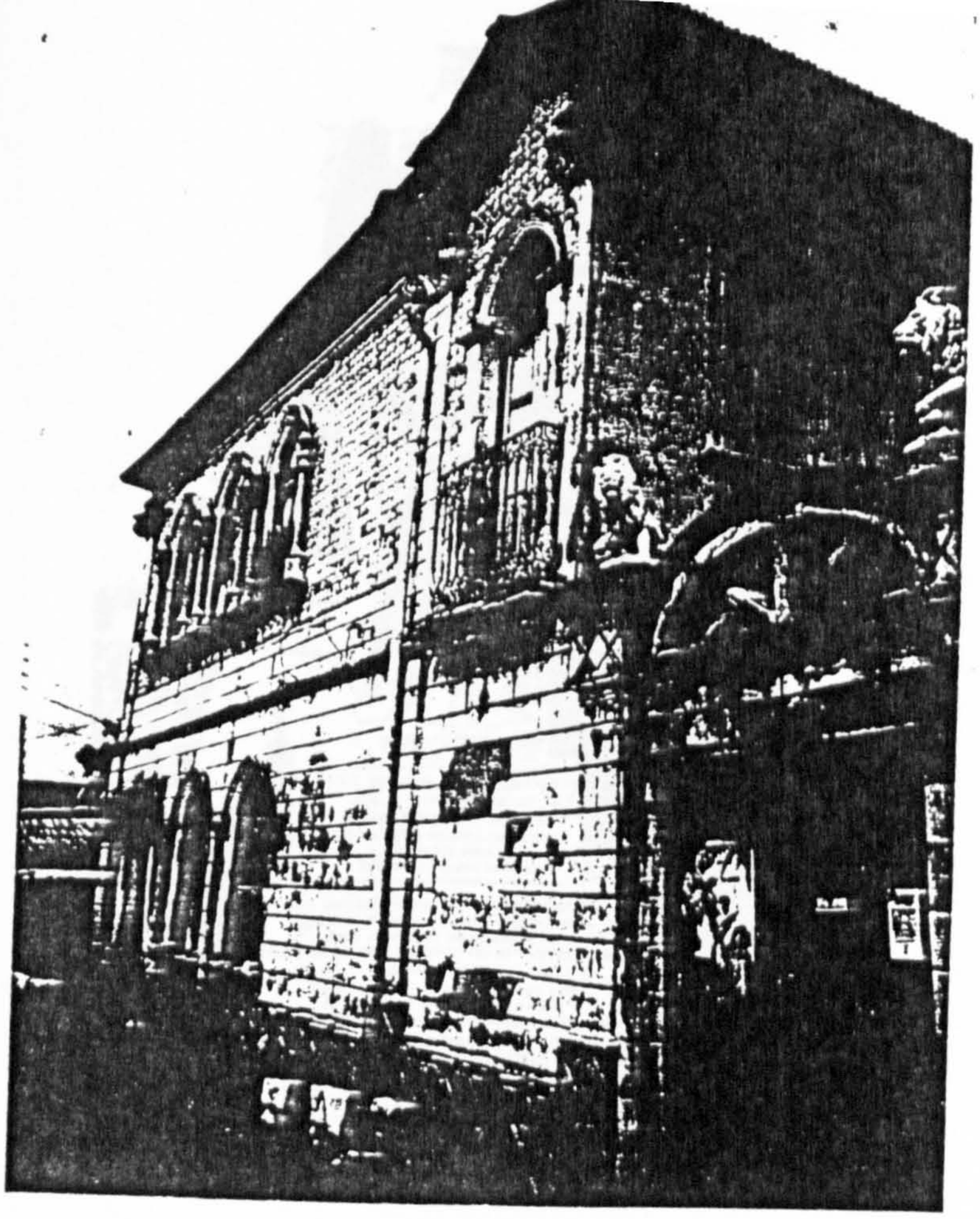


PLATE 4.10: THE LION HOUSE, LAGOS; 1880; (Photo taken in 1991)

Note the mosaic tiles on the main facade and the intricately designed railing on the first floor and compare it these to Plate 4.5 (Bahia).

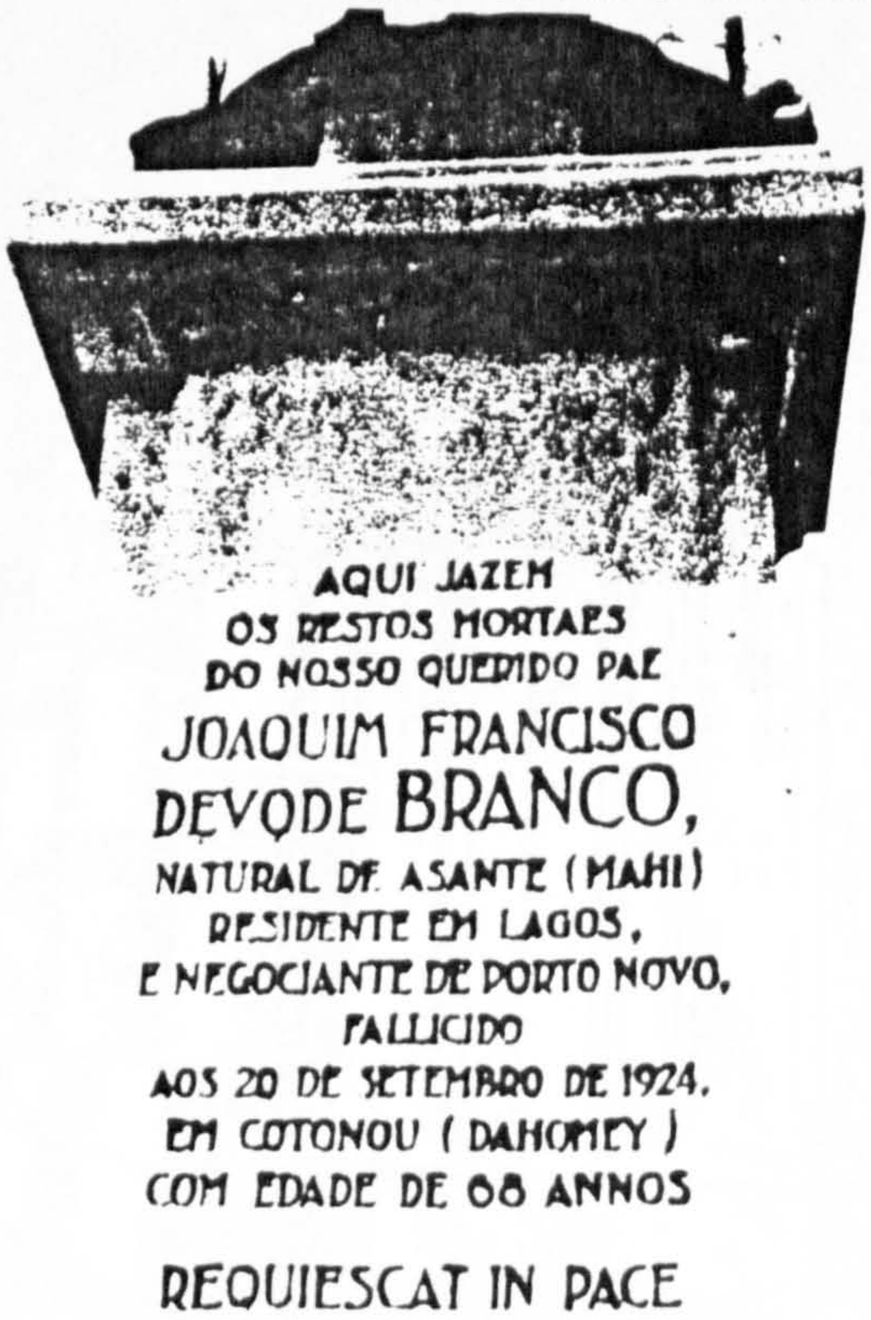


PLATE 4.11: DAVODE BRANCO'S TOMBSTONE; (Photo taken in 1991)



PLATE 4.12: OTHER TOMBSTONES BY AFRO-BRAZILIANS; (1991)

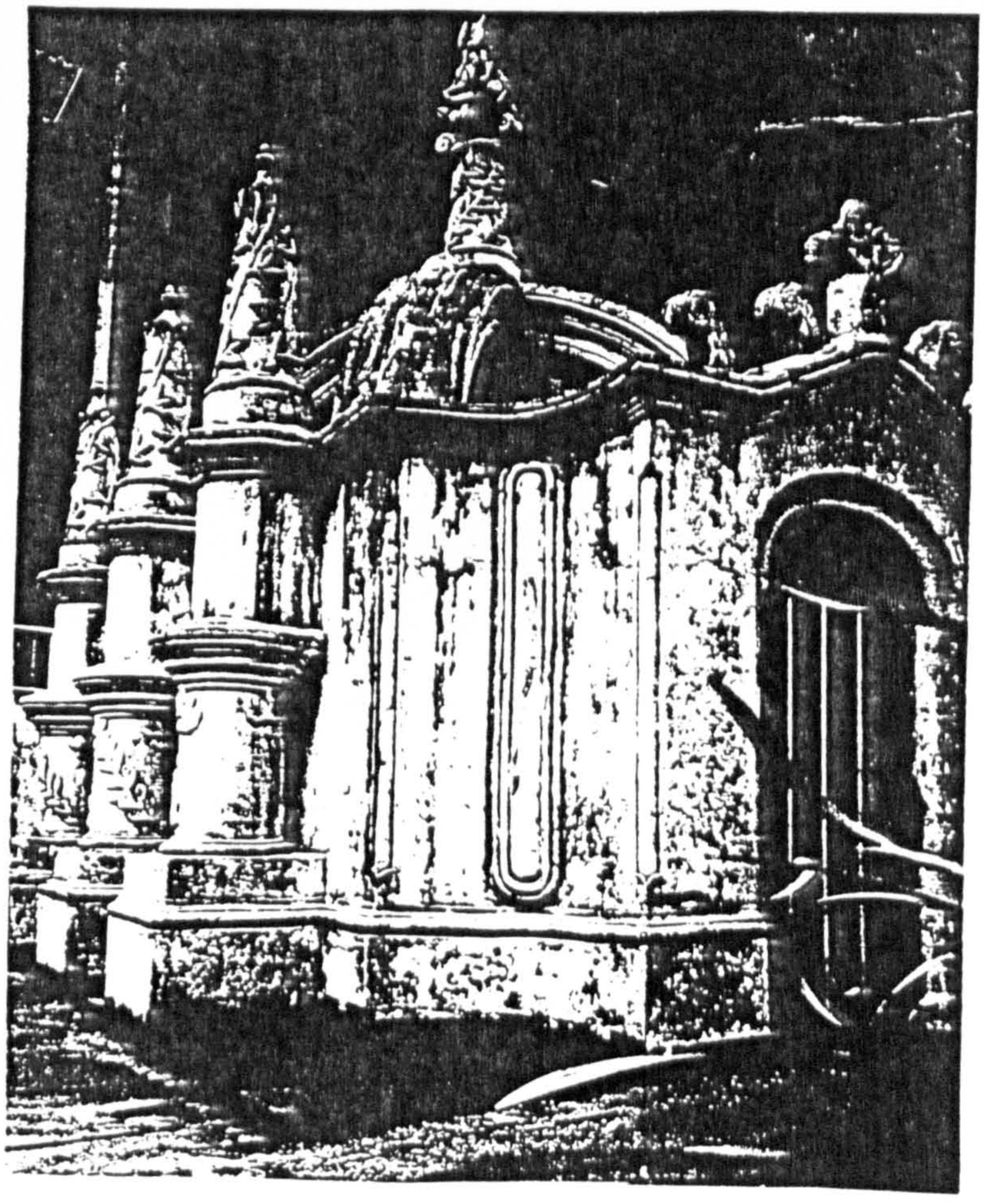


PLATE 4.13: TAIWO OLOWO'S MAUSOLEUM, LAGOS; 1900 (Photo taken in 1991)

CHAPTER FIVE

CHAPTER FIVE

5.0 THE RECORDING OF AFRO-BRAZILIAN BUILDINGS:

RESEARCH METHODS, RESULTS AND THE SELECTION OF CASE STUDIES

5.1 INTRODUCTION

In Chapter Four, the evolution and the categorization of Afro-Brazilian buildings in Lagos were examined and articulated. In this chapter, the research methodology will be described and for the purposes of this chapter, analysis will be assumed to involve the ordering and structuring of data to produce knowledge. Data will be interpreted broadly as information gathered by observation, literature, documentary and archival research, semi-structured and structured questionnaires and architectural surveys (refer to Figure 1.1). The results obtained from the coding-system survey and field research will be interpreted and analysed.

It was mentioned in Chapter One that most of the data for this study was acquired through primary and unpublished sources. Consequently, to understand fully the following chapters (Six, Seven, Eight & Nine) it is essential first of all to examine how this study was conducted, how the relevant data and results were obtained and finally, the criteria for the selection of buildings which were used as case studies. The nature of the investigation and research required, to begin with, an in-depth literature review and a broad documentary research in order to understand the theoretical background.

It also required visits to Nigeria and Brazil. The first visit was designed to give an introductory overview and to take a preliminary inventory of the buildings. The second was designed to quantify Afro-Brazilian architecture in the Brazilian quarter of Lagos as well as to select the major buildings deserving more detailed and intensive study

in order to define the Afro-Brazilian architectural style.

The research methodology can be summarised as follows:

1. Literature Review and Documentary research

2. Unstructured interviews

3. Field research: Extensive

4. Field research: Intensive

5. Data Transcription and Codes Interpretation

6. Data and Survey analysis

7. Measured drawings of case studies

8. Comparative Study

9. Documentation

10. Proposals and Recommendations

These will be explained in detail in the following part of this chapter.

The nature of this particular study required, amongst other techniques, the conducting of two types of surveys: historical and architectural. The architectural survey can be further divided into three parts: photographic, coding system survey and measured drawings (only for case studies). In this chapter, there will be a presentation of a detailed study of the initial and final surveys. Information gathering will be discussed, as will the methods and results of survey analysis. The main body of the research relied and depended mainly on data obtained from primary sources during the surveys.

> A survey serves a number of purposes indispensable to preservation, publication and research in the history of architecture, by discovering, studying, and recording historic buildings, structures, and remains. Before attempting to make detailed records in a designated area it is often necessary to take a preliminary inventory, all-inclusive in scope, to locate, identify, evaluate, and index properties architecturally and historically. Only the most basic

> facts about each structure are recorded during an inventory, but this information is a good basis for selecting the ones deserving more detailed study and extensive recording (McKee, 1970:7).

In this chapter, the researcher will also categorize the buildings according to the construction dates, type and spatial distribution.

5.2 PRELIMINARY DOCUMENTARY AND ARCHIVAL RESEARCH

The earliest part of the study was spent becoming familiar with the subject area and libraries at the Universities of London, Birmingham, Nottingham, York, Northumbria and Newcastle upon Tyne as well as that of the Royal Institute of British Architects in London were all visited for the purposes of literature review and identification of the theoretical background to the study. In cases where it was possible to contact the authors of certain relevant literature, this author conducted interviews with them. Interviews were also conducted with other academics in the field. However, because there are few published documents available, the review of literature did not achieve the desired results, but provided a broad background reading. The author was able to obtain relevant data concerning Colonial and Missionary records in West Africa as well as through preliminary archival research at the University of London, the Institute of Commonwealth Studies, London, the Church Missionary Society and Societe des Missions Africaines in Rome (this part was done through correspondence).

5.3 THE INITIAL SURVEY

The initial survey required careful planning and the design was both empirical and qualitative. Unavoidably, there were some difficulties encountered and overcome. From time to time several adjustments to the survey plan and techniques had to be made during and after the field-

work. There were also limitations and constraints which will be referred to below.

5.3.1 THE OUTLINES OF THE SURVEY METHODOLOGY

Two separate surveys were carried out for the purposes of obtaining accurately the necessary data. South-western Nigeria and specific towns in Brazil were visited during the course of both surveys. The study visits can be summarised as follows:

1. In-house discussions; 2. Pilot study; 3. Telephone interviews

4. Mail Questionnaires; 5. Observational inventory

6. Semi-structured interviews; 7. Coding-system survey

8. Photographic survey; 9. Measured drawings

5.3.2 CLASSIFICATION OF THE AIMS

The most common aims for carrying out surveys are to acquire a variety of information, be it classified as descriptive, explanatory, predictive and/or evaluative. This formed the primary aim of the survey for this study. According to de Vaus, surveys are characterized by a structured or systematic set of data which he calls " a variable by case data matrix..." (de Vaus,1986:5). It simply means that information is collected about the same variables or characteristics from at least two or more cases and results in a data matrix, (Appendix 5: analysis of coding system survey). For each case, an attribute on each variable is obtained and put together and the end result is a structured set of data. However, the technique by which data is generated need not be highly structured so long as each case's attribute on each variable is obtained. Because questionnaires are the easiest way of ensuring this structured data matrix, they are the most common technique used in survey methods (de Vaus, 1986).

Consequently, a coding system questionnaire survey was adopted and a form was designed, which draws to some extent on the Canadian Inventory of Historic Building form, for the purpose of recording historical and architectural detail of each building (Appendix 2). A second questionnaire was designed for recording the semi-structured interviews (Appendix 3). Furthermore, the criteria used to select buildings to be included in the survey was determined before the commencement of both study visits (see Chapter Two and Appendix 1: fieldwork report).

Both surveys were provisionally planned to cover the following categories of research methods:

1. Descriptive: Describing each one of the buildings with emphasis on style, architectural forms and details, internal spatial organization, building technology and materials.

2. Explanatory: Explaining the reasons behind the existence of a certain rule or order and searching for causes and consequences. The evolution of Afro-Brazilian architectural style and its development and consequences are explained as well as the various reasons for this.

3. Predictive: Predicting the future of the existing buildings and the development of their preservation and conservation under the present circumstances.

4. Evaluative: Evaluating the various applied rules and techniques as well as analyzing and categorizing the findings and finally documenting them (this chapter and Chapter Six).

5.3.3 ESTABLISHING FRAMES OF REFERENCE

With either descriptive or explanatory research it is important to have a frame of reference within which to interpret results. This does not necessarily have to be a theoretical frame of reference, but could be an empirical one or even both.

In historical and explanatory research such as this one, frames of reference are fundamental if theories are to be tested and to gain relatively unambiguous interpretations of results. In this study, key questions were identified and a number of guidelines were outlined to alleviate some of the anticipated problems one could face with such research. From these the research questions were created. Thus, in order to examine initial questions and observations, relevant information had to be collected and this consequently determined the techniques adopted for the research and the frames of reference were consequently established. Research questions were defined, basically to focus on the aims and objectives which in turn determined the kind of data required.

5.4 FIELD RESEARCH : INTRODUCTORY AND EXTENSIVE RECORDING

The first study visit was an extensive survey conducted in the following municipalities of south-western Nigeria during the period of June - August 1990:

1. Lagos island; 2. Yaba; 3. Ebute-Metta; 4. Mushin; 5. Ikeja; 6. Epe; 7. Ikorodu; 8. Badagry; and 9. Ijebu-Ode

Before the commencement of the initial field work and survey, it was essential to do the following:

1. Construct a questionnaire which would allow the systematic assessment and direct comparisons or contrasts between buildings.

2. Outline questions for the semi-structured interviews to focus directly on research questions;

3. Determine the characteristics of Afro-Brazilian architecture as well as the criteria for their identification;

4. Outline the criteria to be used to select a building to be recorded as well as those to be identified as case studies;

5. Construct a work plan and time schedule.

Several visits were paid to the above-named municipalities and the following were carried out:

1. A list of some of the descendants of the Brazilian repatriates and their addresses were acquired from the Brazilian Embassy in Lagos. Whenever possible, letters of introduction to some of these families were obtained as well.

2. A pilot study was carried out in Lagos State and some of its surrounding towns as a general survey of all buildings constructed in the Afro-Brazilian style. These included, not only those designed by the Brazilian repatriates, but also those built by either their trainees and apprentices or other individuals who simply copied their style. An inventory of the buildings was conducted.

3. Photographs were taken of most of these buildings and in some cases diagrammatic sketches of elevations and plans were made to supplement the photographs. Only in very few cases were architectural details and building technology recorded.

4. Interviews were conducted, mainly with the descendants of Afro-Brazilians, relevant key individuals (such as the king of Lagos and some white-capped chiefs) and certain government officials in order to obtain and establish, among other things, the history of the individual buildings and the people who created them. Key figures or 'gatekeepers' control access to the study area (Burgess, 1984:45-48) and key informants, in this case the Afro-Brazilian descendants, who have knowledge or information played a very important role in the acquisition of vital data. The information varied and included recounting personal experience, family archives, old photographs and plans of buildings and memoirs (sometimes these were shown to the author). The significance of such 'key informants' during a survey, cannot be over-emphasized (Stacy, 1969: 47 - 48). The process allowed

for 'snow-balling' whereby one relevant key figure led to another.

5. Unstructured interviews were also conducted with the descendants of other freed slaves from other parts of the American continent. Many of these families also built their houses in the Afro-Brazilian tradition.

6. In some cases, where it was not possible to establish the architect or builder of a particular building through interviews, then government archives were consulted.

5.5 FIELD RESEARCH: DETAILED AND INTENSIVE RECORDING

The following municipalities were covered in the second and final phase of field-work in Nigeria and Brazil during the period between 10 July and 27 September 1991 :

Nigeria	**Brazil**
1. Lagos island, Lagos State	1. Sao Paulo, Sao Paulo State
2. Ebute-Metta, Lagos State	2. Olinda & Recife, Pernambuco State
3. Yaba, Lagos State	3. Fortaleza, Ceara State
4. Epe, Lagos State	
5. Badagry, Lagos State	
6. Ikorodu, Lagos State	

Because many major contacts had already been established during the initial field study as well as through correspondence and mail questionnaires before its commencement, gaining access into many neighbourhoods, households and government institutions was not difficult.

Suffice to say, gaining access to the study area is a significant and essential feature of any field-work as this is a prerequisite for successful research. The accounts of obtaining access vary from one researcher to another, the researched as well as the research problem. Authors such as Casey and Lury (1981:130-131), Burgess (1984:31-52)

and Hershfield et al (1983: 241-245) have discussed this issue and even given their advice but then every situation is unique and should be treated individually. Most of the survey period was spent in the so-called Brazilian quarter of Lagos. The majority of the Afro-Brazilian styled buildings in this area were designed and constructed by the returned Brazilian master masons and builders. As a consequence, this area was used as the focus of a detailed and qualitative study. During the visit to Lagos, the author was invited to become a member of Lagos Heritage: Committee for Historic Buildings, Museums, Monuments, Parks and Waterfronts (see Chapter Two & Appendix 10). The author was able to attend meetings during this period and the agenda were mainly concerned with the preservation and conservation of all buildings of historical and architectural interest in Lagos.

5.5.1 AIMS AND OBJECTIVES

The aim of the final survey is, in the main, similar to that of the objectives of the initial survey. The study visit aimed at identifying all major buildings created by Afro-Brazilians and recording a representative sample of all the major buildings. It also aimed at obtaining the detailed historical background from which the building style evolved, and to acquire as much relevant information as possible and all documents relating to the development and progress of historical preservation and architectural conservation in Lagos State, especially legislation and policies concerning listed and scheduled buildings (for an example, see Appendix 11).

The objectives which were all achieved are as follows:

1. To identify, define and categorize the major buildings built by Afro-Brazilians in their style using the inventory conducted during the initial field-work as a guideline for the selection of buildings for

detailed study and extensive recording.

2. To quantify this building type with a view to determining criteria for the selection of case studies;

3. To conduct a historical and an architectural survey and to determine the consistency and intensity of typical Afro-Brazilian features in the buildings surveyed.

4. To acquire relevant materials, published and unpublished documents as well as any other useful data in both countries;

5. To conduct archival research by visiting appropriate government institutions, ministries, libraries and museums.

5.5.2 FIELD ASSISTANTS

In order to conduct the survey successfully within the limited time period, the author employed the assistance of research assistants and informants. The Brazilian Quarter of Lagos is situated in the oldest part of the city and the population density is higher than in any other part of the island (see also Mabogunje, 1968). Someone with a good knowledge of this area and its people was required in addition to people who have a good knowledge and experience of Afro-Brazilian buildings (see Appendix 1: Fieldwork Report).

5.5.3 THE SURVEY

The survey can be summarised as follows:

5.5.3.1 NIGERIA

1.**Lagos Island:** (Brazilian Quarter/ *Popo Aguda*)

The majority of the Brazilian-style buildings in *Popo Aguda* were actually designed and constructed by repatriates from Brazil from about 1830 to about 1940. Many of these houses were single storeyed and were inhabited by the Afro-Brazilian descendants. These were not always as

elaborately decorated and as ostentatious as those they built for other people who could afford this 'elite' style of the period. Consequently, the more ostentatious of this architectural style are to be found on the outskirts of *Popo Aguda* or just outside of it.

Most of the families in this area were relatively co-operative although members who were aged had failing or inconsistent memories. [It is the tradition in many parts of Africa that only the oldest member of a family is permitted to divulge its history. This invariably created a problem in cases where these older members were in poor health or an appointment is given for an interview, but when the time comes, they are having a quick nap. This 'quick nap' could last for up to two hours; rather than make a new appointment the researcher simply waits and as a consequence time schedules were often modified].

2. Lagos Mainland: Ebute-Metta & Yaba

Many of the Brazilian-style buildings located on the mainland were found to be derivatives of the original Afro-Brazilian model and were mostly built by their trainees or apprentices and sometimes by other builders who simply copied the style. Only a few interviews were conducted within the various local governments of the mainland since the survey is focused on buildings that were constructed by Afro-Brazilians.

3. Epe

This is a small town just outside the Lagos metropolis, but within the state (refer to Chapter 3, Section 3.4). The author found only a handful of buildings built by Brazilian repatriates here and two of them were recorded by the author in 1990. Semi-structured interviews were conducted with the members of this community. The author observed that the people were understandably not nearly as enlightened as the

people in the city of Lagos and were extremely suspicious of one's every move. Some Afro-Brazilian buildings in this town have been demolished while many others have lost their original characteristics through neglect and decay.

4. Badagry

The majority of the houses that were built in the Brazilian tradition have now been demolished. Some of the existing ones have undergone restoration to the extent of losing their original character. However, there were still a considerable number of houses in the ostentatiously decorated style. The interviewees were on the whole co-operative, although they had very limited knowledge of the Afro-Brazilian families who owned these houses. They were mostly tenants and did not know the addresses of the landlords. Several relics of the Atlantic Slave Trade such as slave ships, chains and whips, have been well preserved and are located in this town. Payments were made in exchange for information and in order to take photographs of some of the buildings and the slave relics. Apart from Lagos city, Badagry was used as a slave port and many of the repatriates arrived through this town from the early 19th to mid-20th century.

5. Ikorodu

Ikorodu is a comparatively small town a few minutes drive from the Lagos metropolis; it experienced a substantial amount of Afro-Brazilian settlement in the nineteenth century, many of their buildings here have become dilapidated or have been demolished. Apart from a palace of a traditional chief, Aro Palace, many of the existing Brazilian-style buildings were constructed by individuals other than the repatriates themselves. These were mainly built in the early part of the twentieth century.

The buildings within the framework of the general survey were 160. Out of these 100 buildings were selected for detailed study which consisted of photographs, interviews with relevant people, architectural and coding surveys (refer to the tables in Chapter 5.8). A further five were selected for further and intensive recording with measured drawings. In the 'Brazilian quarter' of Lagos, the buildings which bore the most resemblance to the Afro-Brazilian style and which were designed and constructed by them were quantified and the list is attached as Appendix 4. The number of buildings that were recorded within the framework of the interview and coding surveys are as follows:

Municipalities/Towns	Number of buildings
1. Lagos island	83
2. Lagos mainland: Ebute-Metta & Yaba	2
3. Epe	2
4. Badagry	10
5. Ikorodu	3
Total =	100

5.5.3.2 TECHNIQUES / TOOLS

1. A coding system survey was used for the purposes of recording architectural forms and details, construction technology, building materials, construction dates, plan form and development, conservation proposals (when applicable) and the state of each structure. This generated statistically reliable data after the survey analysis which are used in Chapters Two, Four, Five, Six, Seven and Eight. A completed sample of the coding questionnaire is included as Appendix 2 and the analysis of the results is articulated later in this chapter.

2. Semi-structured and structured interviews were conducted with over seventy Afro-Brazilian descendants. Other key figures such as the *Oba* of Lagos, the Governor and others with reliable knowledge of and data

on the history of 'Brazilian' architecture in Lagos State were also interviewed. Sample of the interview questionnaire and the list of names of interviewees is in the field-work report (see Appendices 1 & 3 - 3e). The purpose of the interviews was to collect historical and architectural data on as many of the buildings as possible.

3. Government archives were also consulted.

4. Building plans, some measured drawings and other relevant documents were acquired from a number of architectural firms involved with the restoration of historic buildings in Lagos.

5. Participation in a non-governmental organization involved with historical preservation in Lagos State was also achieved.

6. University of Lagos students' undergraduate essays and dissertations on Brazilian history and architecture were consulted.

7. Photographs of most of the surveyed buildings were taken and dimensioned sketches, drawings and site notes were made to supplement these. The buildings that were selected as case studies for a more detailed recording in Lagos are as follows:

a. Case Study One: The Vaughan House, 29 Kakawa Street

b. Case Study Two: The Water House, 12 Kakawa Street

c. Case Study Three: The Fernandez House, 6 Tinubu Square

d. Case Study Four: Shitta Bey Mosque, Martins Street

e. Case Study Five: The Leventis Foundation House, 8/10 Abibu Oki Street; this is an example of a building in the original Afro-Brazilian style that has been successfully conserved.

8. One *Oba*'s and five White-capped Chiefs' (the land-owners and king makers) palaces were visited and extensive interviews were conducted.

9. A number of relevant institutions, individuals, museums, bookshops and libraries were visited to collect essential data.

5.5.3.3 BRAZIL

1. **Sao Paulo, Sao Paulo State**

Various libraries, bookshops and institutions were visited for the purposes of conducting interviews and collecting relevant data. Most of the data acquired were from the following:

a. Archaeology and Ethnology Museum, Federal University of Sao Paulo;

b. Departmento do Patrimonio Historico, Secretaria Municipal de Cultura, Sao Paulo.

2. **Olinda & Recife, Pernambuco**

Museums with a number of relics from the slave trade period were visited and documents on the history of African slavery were acquired. Photographs of buildings from the colonial period in Brazil were also obtained. [More photographs were obtained in 1993]

3. **Fortaleza, Ceara**

A number of libraries and bookshops were visited for the acquisition of relevant data.

4. **Salvador de Bahia, Bahia**

Although the researcher did not visit this state, photographs of buildings from the colonial period were obtained through various sources. [More photographs were obtained in 1993]. The buildings in this state and those in the state of Pernambuco have more in common with Afro-Brazilian architecture in West Africa than any of the other buildings in other parts of Brazil.

It must be noted that no detailed study of these buildings were conducted apart from the photographs taken and the documentary and archival data obtained.

5.6 CRITERIA FOR THE SELECTION OF CASE STUDIES

First and foremost, easy accessibility was vital in the consideration

for the selection of structures as case studies. This is mainly because a considerable amount of time was required in order to obtain historical data and measurements of each structure.

Three of the buildings fall into group four of the Afro-Brazilian *sobrado* type (the Vaughan, Water and Leventis Foundation Houses), one (the Fernandez House) falls into group five and the fifth case study is a mosque (Chapter Six). The reasons for the selection are as follows: These structures were designed and constructed by Afro-Brazilians for themselves or for other immigrants of African origin from the Americas and Sierra Leone. The houses in the other groups, for instance, although Afro-Brazilian in style, were constructed for indigenous Africans as well as for the immigrants. Besides, those in groups four and five are the most interesting and elaborate both from an aesthetic and structural point of view and represent the best examples of this building type. They are also similar to the urban *sobrados* found in Colonial Brazil. They represent a patriarchal and hierarchical social structure as those found in Brazil where slaves and slave-owners are segregated within the same building (see Chapter Four). The houses in groups four and five as well as the mosque belonged historically and exclusively to the Afro-Brazilians and their descendants. Exact copies of these buildings cannot be found anywhere in West Africa as was gathered from the survey through interviews with Afro-Brazilian families who moved to Lagos from Ghana, Togo, Benin and the Cameroons. (Refer to Tables 5.13 & 5.14).

5.6.1 HISTORICAL AND ARCHITECTURAL SIGNIFICANCE

This was a major consideration in the selection of detailed recording. All the case studies are of historical and architectural interest and are representative of what the Afro-Brazilians themselves consider to be their creation and original style (Interview with members of the da

Rocha family. However all the buildings surveyed were of historical significance while several were of both historical and architectural significance.

> For the purposes of selection, history and architecture ought to be given equal weight (McKee, 1970:12).

There will be more explanation in the case studies.

5.6.2 THREAT OF DESTRUCTION OR MODIFICATION

The Vaughan House is currently under the threat of either destruction or modification and the Leventis House was undergoing restoration and modification during the author's survey in 1991. A significant structure, imminently threatened, demands particular attention. If a historic building is about to be demolished or its character changed by remodelling, it deserves to be recorded. Equal concern should be accorded if restoration is contemplated or is in progress. Although this study is limited to giving a definition to Afro-Brazilian buildings and to highlight the purposes of recording and the benefits of conservation, the five case studies are recorded to show in more detail this building tradition. It also outlines the buildings that should be recorded. A record of the structure in its existing state is needed so that after restoration records of the work carried out will be available (see Chapters Two, Seven & Eight). .ls1

> In general, recording a building which is carefully maintained is less urgent than recording one threatened by destruction and change (McKee, 1970:11).

Accessibility at special times is also important. Access during restoration often makes it possible to find important details exposed, which would not otherwise be observable. Details such as framing, openings that have been filled, removed features silhouetted on walls and other decorative or structural modifications should be recorded as

with the Leventis House (Chapter 8 & Appendices 8 & 9).

5.6.3 BUILDINGS THAT REPRESENT A PARTICULAR PERIOD

Buildings which have remained as they were originally are highly desirable to record because they illustrate a given period. All the case studies fall into this category, although some such as the Water and Leventis Houses, have had structural modifications carried out on them shortly after they were first constructed.

5.6.4 AVAILABILITY OF HISTORICAL DATA

Another consideration is the availability of historical data and these buildings used as case studies as well as for the remaining 95 of the sample of 100 buildings were selected on this basis. There were however relatively more documents and reliable oral histories concerning each structures used for case studies than there were for many of the other buildings. The present state of historical knowledge about a given structure is an important factor in the selection of case studies. It is preferable to record those about which the most facts are known or are likely to be ascertained (McKee, 1970; Feilden, 1982). This includes information ranging from the deeds of conveyance or the chain of titles to the site, names of architect and builder, original plans and specifications to documentary evidence concerning additions and remodelling. These were obtained from government institutions, architectural firms, through interviews and family archives in Lagos.

5.6.5 BUILDINGS THAT ARE OF VALUE TO THE NATIONAL HERITAGE

All these buildings are listed either at the Federal or State level and two have been declared as national monuments and are scheduled for conservation. This was another criterion for the selection of these structures. Although two buildings are seldom exactly alike, there are

some which can be considered especially representative of a series, kind, region, period, culture, or way of life and are therefore valuable. Other general considerations for the selection of buildings to be recorded have been discussed in Chapter Two. Apart from the structures selected for detailed study, there are others that were also recorded to some extent but this did not include measured drawings (see Figure 4.19).

5.7 DATA TRANSCRIPTION, INTERPRETATION AND ANALYSIS

After the completion of the field research and survey, all the tapes that were used for the interviews were transcribed along with other data gathered and the codes obtained from the coding system survey were interpreted. All data were then analyzed. Then measured drawings were produced. A comparative study of Yoruba traditional, Afro-Brazilian and Brazilian Colonial architecture was done in order to illustrate the specific influences on the Afro-Brazilian style (refer to Chapter 4, Section 4.6).

5.8 DOCUMENTATION AND RESULTS OF THE CODING-SYSTEM SURVEY

The next stage involved documenting the results which were then included as part of report which had commenced since the first few months of this study. Finally, suggestions are made on ways in which a viable conservation programme could be developed and executed in Lagos State. The following tables were made from the coding-system form (Figure 5.1) used during the fieldwork in 1991. The tables highlight many of the factors which contributed in determining the common features in Afro-Brazilian buildings and to subsequent conclusions drawn in defining the style. Corresponding diagrams are shown for the clarification of the 'types' wherever applicable. For further clarification, refer to Figure 5.1.

FIGURE 5.1: MASTER COPY OF THE CODING-SYSTEM SURVEY FORM

1. DATE OF RECORDING:
2. DATE OF CONSTRUCTION:
3. ARCHITECT /BUILDER:
4. ORIGINAL OWNER:
5. PERSONAGE OF HISTORICAL SIGNIFICANCE: LOCAL___ PROVINCIAL___ NATIONAL___
6. EVENT OF HISTORICAL SIGNIFICANCE: LOCAL PROVINCIAL NATIONAL
7. LOCATION/ORIENTATION OF BUILDING:

8. PRESENT USE: PRIMARY: SECONDARY:

A. RESIDENTIAL
1. SINGLE-DWELLING:
2. DOUBLE-DWELLING:
3. MULTIPLE-DWELLING:
4. OTHER:

B. EDUCATIONAL
1. SCHOOL:
2. COLLEGE:
3. LIBRARY:
4. OTHER:

C. COMMERCIAL/INDUSTRIAL
1. SHOP/STORE:
2. FARMING:
3. SERVICE:
4. OTHER:

D. RELIGIOUS
1. CHURCH:
2. MOSQUE:
3. SHRINE:
4. OTHER:

E. FUNERARY
1. CEMETRY:
2. MONUMENT:
3. FUNERAL HOME:
4. OTHER:

F. GOVERNMENTAL/PRIVATE
1. OFFICE:
2. POST OFFICE:
3. STATE HOUSE:
4. OTHER:

G. MIXED: MORE THAN TWO FUNCTIONS H. VACANT I. ABANDONED

J. OTHER

9. ORIGINAL USE: SAME: UNKNOWN:

10. SITE: SIZE: OTHER:

11. ENVIRONMENT:

	SECURE	THREAT	UNKNOWN
URBAN ISOLATED	(1)	(2)	(3)
RURAL ISOLATED	(4)	(5)	(6)

12. GENERAL COMMENTS:

1.

	A. SQUARE	B. RECTANGULAR (LONG SIDE FRONT)	C. RECTANGULAR (PERPENDICULAR TO ST.)	D. L-SHAPE	E. U-shaped	F. T-Shaped	
	G. POLYGONAL	H. CENTRE SPACE	I. APSIDAL	J. APSE + TRANSEPT	K. APSE + NARTHEX	L. IRREGULAR	
14	WINGS						COMMENTS
	A. NONE	B. FRONT	C. EITHER SIDE	D. FRONT + EITHERS	E. BOTH SIDES	F. FRONT, BOTH SIDES	
	G. REAR	H. FRONT + REAR	I. REAR, EITHER SIDE	J. REAR, BOTH SIDES	K. IRREGULAR	L. OTHER	
15	CHURCHES/MOSQUES — TOWERS & SPIRES						COMMENTS
	A. SINGLE CENTRE	B. EITHER SIDE	C. EACH SIDE	D. CENTRE AND SIDE	E. CENTRE, BOTH SIDES	F. NONE	
	G. MULTI	H. OTHER					
16	CHURCH/MOSQUES — TOWER & SPIRES LOCATION						COMMENTS
	A. NONE	B. INSET	C. FACADE	D. EXTENSION	E. WINGS	F. OTHER	
17	PLOT AREA APPROXIMATION						COMMENTS
	A. FRONTAGE	UNKNOWN	B. DEPTH	UNKNOWN	C. OTHER		
18.	BUILDING AREA						COMMENTS
	A. WIDTH	UNKNOWN	B. WIDTH	UNKNOWN	C. OTHER		
19	STOREYS						
	A. ONE	B. 1 1/2	C. ONE SPLIT	D. TWO	E. THREE	F. IRREGULAR	
20	BASEMENT						COMMENTS
	A. NONE	B. CRAWL SPACE	C. PARTIAL	D. FULL	E. GROUND LEVEL	F. UNKNOWN	
21	BAYS — MAIN FACADE						

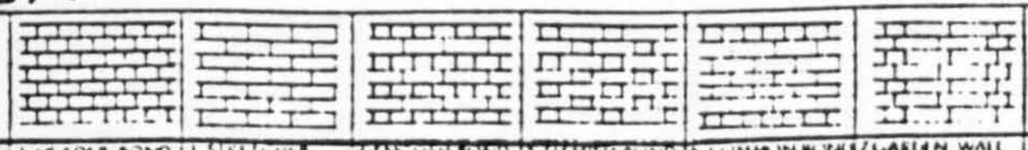
FIRST FLOOR OR SECOND FLOOR OR THIRD FLOOR	1	2	3	4	5	6	7	8.	9	10	
											OTHER
											OTHER
											OTHER

22	VERANDA BALCONY					COMMENTS
	A. FIRST FLOOR		B. SECOND FL.		C. OTHER	D. NONE
	A. FIRST FLOOR		B. SECOND FL.		C. OTHER	D. NONE

2.

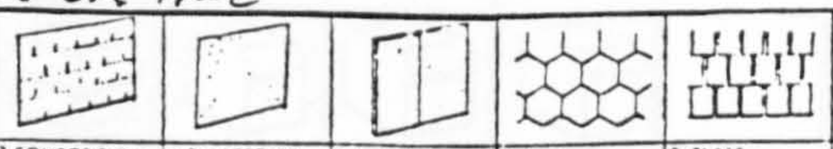
	A. NONE	B TAMPED EARTH	C. MUD/BRICK	D. SOD & THATCH	E. EARTH & LIME	F. OTHER

24 BRICK



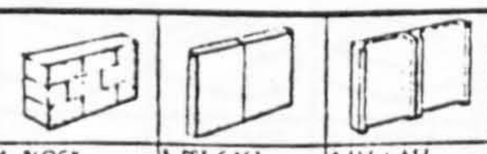
1 NONE | 2 HEADER BOND | 3 STRETCHER BOND | 4 FLEMISH BOND | 5 ENGLISH BOND | 6 COMMON BOND | 7 GARDEN WALL | 8 OTHER

25 COMPOSITION OR TILE



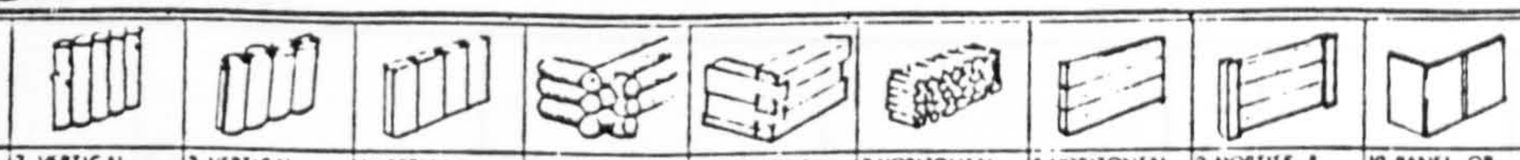
1. NONE | 2. UNDETERMINED | 3 COMPOSITION SHINGLE OR SHEET | 4. PLASTER OR STUCCO | 5 ASBESTOS CEMENT SHEET | 6 TILE | 7 SLATE | 8 OTHER

26 CONCRETE



1. NONE | 2 UNDETERMINED | 3 POURED | 4 BLOCK | 5 PRE-CAST PANEL, PLAIN | 6 PRE-CAST PANEL, SHAPED | 7 OTHER

WOOD

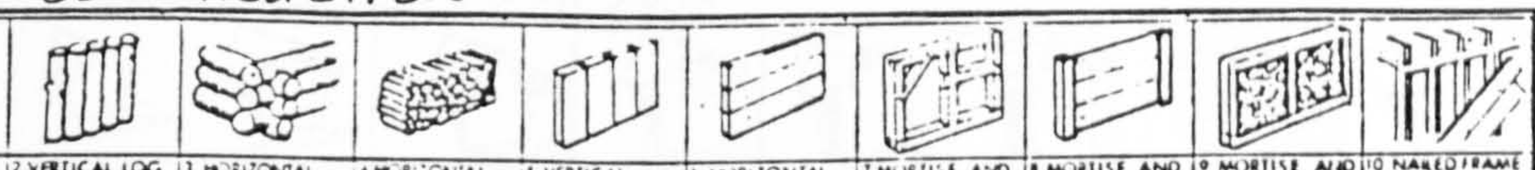


1. NONE | 2. VERTICAL LOG | 3. VERTICAL SHAPED LOG | 4 VERTICAL PLANK | 5. HORIZONTAL LOG | 6 HORIZONTAL SHAPED LOG | 7 HORIZONTAL LOG CORDWOOD | 8 HORIZONTAL PLANK | 9 MORTISE & TENON (RED RIVER FRAME) | 10 PANEL OR PLYWOOD

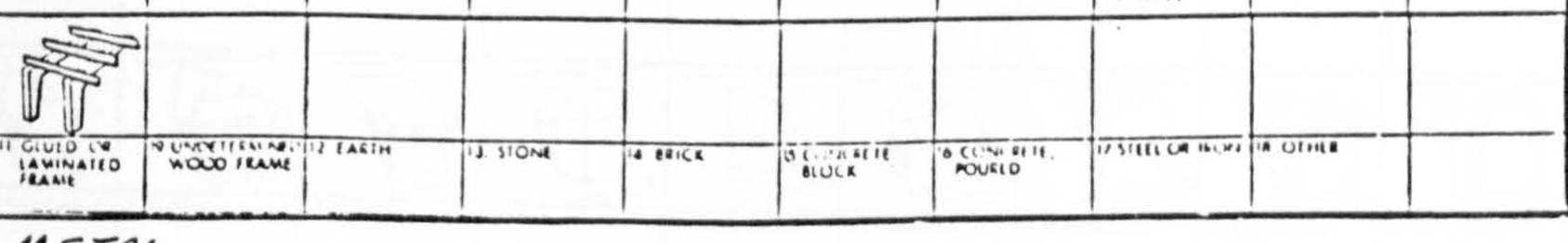


11. FLUSH-BOARD | 12. ASHLAR IMITATION | 13. CLAPBOARD | 14 SPLIT WEATHERBOARD | 15. SHIPLAP | 16. SHINGLE | 17 VERTICAL BOARD & BATTEN | 18. OTHER

28 WALL CONSTRUCTION

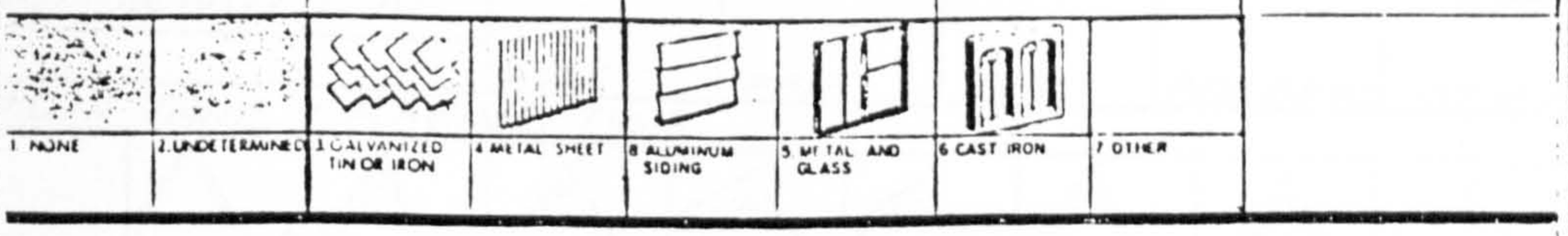


1 UNDETERMINED | 2 VERTICAL LOG | 3 HORIZONTAL LOG | 4 HORIZONTAL LOG CORDWOOD | 5 VERTICAL PLANK | 6 HORIZONTAL PLANK | 7 MORTISE AND TENON (FRAME) | 8 MORTISE AND TENON (RED RIVER FRAME) | 9 MORTISE AND TENON (COLOMBAGE) | 10 NAILED FRAME



11 GLUED OR LAMINATED FRAME | 12 UNDETERMINED WOOD FRAME | 12 EARTH | 13. STONE | 14 BRICK | 15 CONCRETE BLOCK | 16 CONCRETE, POURED | 17 STEEL OR IRON | 18 OTHER

29 METAL

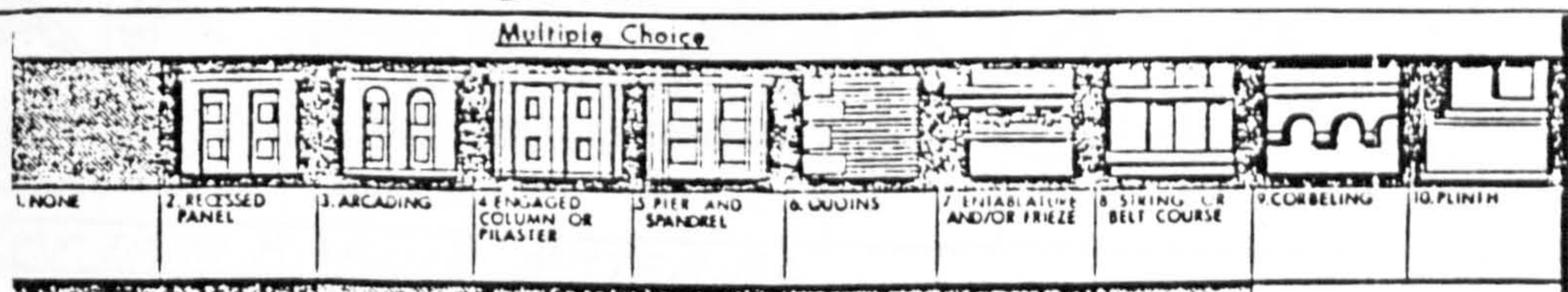


1. NONE | 2. UNDETERMINED | 3 GALVANIZED TIN OR IRON | 4 METAL SHEET | 5 ALUMINUM SIDING | 5 METAL AND GLASS | 6 CAST IRON | 7 OTHER

30 IS BUILDING SHEATHED? YES ☐ NO ☐ UNDETERMINED ☐

31 WALL DESIGN AND DETAIL

Multiple Choice



1. NONE | 2. RECESSED PANEL | 3. ARCADING | 4 ENGAGED COLUMN OR PILASTER | 5 PIER AND SPANDREL | 6. QUOINS | 7 ENTABLATURE AND/OR FRIEZE | 8 STRING OR BELT COURSE | 9. CORBELING | 10. PLINTH



11 DECORATIVE PANEL OR CARVING | 12 INSCRIPTION OR DATE STONE | 13 DECORATIVE DESIGN OR PAINTING | 15. END BOARD | 16 TIE ROD ANCHORS | 17 DECORATIVE BRICK | 18 DECORATIVE SHINGLE | 14 OTHER

COMMENTS

COMMENTS

COMMENTS

COMMENTS

COMMENTS

COMMENTS

COMMENTS

32

1. LOW GABLE	2. MEDIUM GABLE	3. HIGH GABLE	4 CENTRE GABLE	36. OFFSET GABLE	5 CROSS GABLE	6. HIPPED GABLE	8 BELLCAST GABLE	32 GABLE OTHER	32. PYRAMIDAL	
10. LOW HIP	11. MEDIUM HIP	12 HIGH HIP	13 TRUNCATED HIP	15. BELLCAST HIP	16. GABLET	38 HIP OTHER	17. GAMBREL	18 HIPPED GAMBREL	19. BELLCAST GAMBREL	
39 GAMBREL OTHER	21 MANSARD 4 SIDES	23 BELLCAST MANSARD 4 SIDES	40 MANSARD 2 SIDES	24 HALFTAR MANSARD FRONT	11 BELLCAST MANSARD FRONT	42 MANSARD OTHER	43 GAMBREL FRONT	44 FRONT OTHER		
25 SHED	26 SALTBOX	27 BOOMTOWN	28 FLAT	29 SAWTOOTH	10 MONITOR	31 DOME	33 CONICAL	34 VAULTED OR ARCHED	35. OTHER	

33 ROOF MATERIAL — COMMENTS

1. UNKNOWN	2. WOOD	3. ASBESTOS	4. ALUMINIUM SHEETS	5. SLATE	6. OTHER

34 ADDITIONAL EXTERIOR WALL MATERIAL — MULTIPLE CHOICE — COMMENTS

NONE	PLASTER/STUCCO	TILE/TERACOTTA	ORNAMENTATION	COMPOSITION	OTHER

35 DORMER SHAPE - ANY FACADE — COMMENTS

1. NONE	2. GABLE, NO OVERHANG	3. GABLE, WITH OVERHANG	4 GABLE, WITH RETURN	5. PEDIMENT	6 GABLE, STEPPED	7 GABLE, DECORATED	8 SWEPT	9 HOODED	10 HIPPED
11. HIPPED GABLE	12. GABLET	13. SHED	14 BAY	15. TRIANGULAR	16. GAMBREL	17 MANSARD	18 VICTORIAN SEGMENTAL	19 VICTORIAN ROUND	20 OTHER	

36 ROOF CONDITION — COMMENTS

GOOD	FAIR	BAD	COLLAPSED	OTHER

37 ROOF TRIM - RAKING TYPE

1 NONE	2 VERGES CLOSE	3 VERGES PROJECTING, PLAIN	4 CORNICE, FASCIA ALONE	5 CORNICE BOXED PLAIN	6 CORNICE BOXED DECORATED	7 [illegible], FRIEZE	8 FASCIA AND FRIEZE	9 [illegible] AND FRIEZE	10 [illegible] AND FRIEZE
11 CORNICE BOXED, BRACKETS OR CONSOLES WITH OR WITHOUT FRIEZE	12 CORNICE BOXED PLAIN WITH RETURN WITH OR WITHOUT FRIEZE	13 CORNICE BOXED DECORATED WITH RETURN WITH OR WITHOUT FRIEZE	14 CORNICE BOXED PEDIMENTED	11 BARGEBOARD	12 PARAPET GABLED	13 STEPPED PARAPET	14 DECORATED PARAPET	[illegible] PARAPET	15 OTHER

38 ROOF TRIM RAKING MATERIAL

NONE 1	UNKNOWN 2	WOOD 3	CUT STONE 4	BRICK 5	TILE OR TERRA-COTTA 6	CONCRETE OR CAST STONE 7	PLASTER OR STUCCO 8	METAL 9	OTHER 10

39 ROOF TRIM - SPECIAL FEATURES Multiple Choice

1 NONE	2 CUPOLA OR LANTERN	3 BELVEDERE OR OPEN WALK	4 FINIAL OR URN	5 CRESTING	6 DROP OR PENDANT	7 [illegible] PEDIMENT	8 DECORATED PEDIMENT	9 ADDITIONAL OR DECORATED GABLES	10 ADDITIONAL GABLE WITH WINDOW(S)
12 CORNER BRACKET	11 OTHER								

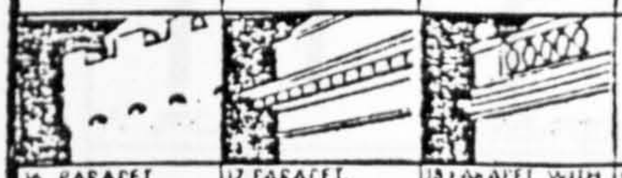
40 ROOF TRIM - EAVES TYPE



1 CLOSE EAVES	2 EAVES PROJECTING, NO RAFTERS EXPOSED	3 EAVES PROJECTING, RAFTERS EXPOSED	4 CORNICE FASCIA ALONE	21 FRIEZE ALONE	22 PROJ EAVES AND FRIEZE	23 FASCIA AND FRIEZE	24 CORNICE WITH FASCIA AND BRACKETS	5 CORNICE BOXED, PLAIN	6 CORNICE BOXED, DECORATED



7 BARGE BOARD	8 CORNICE BOXED BRACKETS OR CONSOLES	9 CORNICE BOXED, SLOPED SOFFIT	25 CORNICE BOXED, SLOPED SOFFIT, FRIEZE	10 CORNICE BOXED, PLAIN FRIEZE PLAIN	11 CORNICE BOXED, FRIEZE DECORATED	12 CORNICE BOXED, DECORATED FRIEZE PLAIN	13 CORNICE BOXED, DECORATED FRIEZE DECORATED	14 CORNICE BOXED WITH FRIEZE & BRACKETS	15 PARAPET, PLAIN



16 PARAPET, CRENELLATED	17 PARAPET, ENTABLATURE	18 PARAPET WITH BALUSTRADE	19 PARAPET, OTHER	20 OTHER

COMMENTS

COMMENTS

41 ROOF TRIM EAVES MATERIAL

NONE 1	UNKNOWN 7	WOOD 3	CUT STONE 4	BRICK 5	TILE OR TERRA-COTTA 6	CONCRETE OR CAST STONE 7	PLASTER OR STUCCO 8	METAL 9	OTHER 10

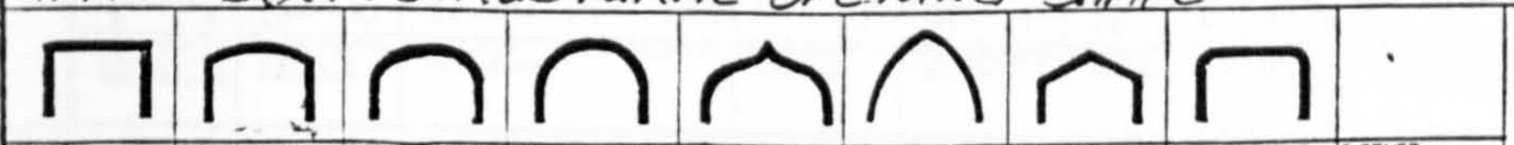
42 MAIN DOOR LOCATION



1 CENTRE DOOR, GABLE FACADE	2 CENTRE DOOR, MAIN FACADE	3 OFF-CENTRE GABLE FACADE	4 OFF-CENTRE MAIN FACADE	5 MULTIPLE, MAIN	6 MULTIPLE, GABLE	8 CORNER	7 OTHER

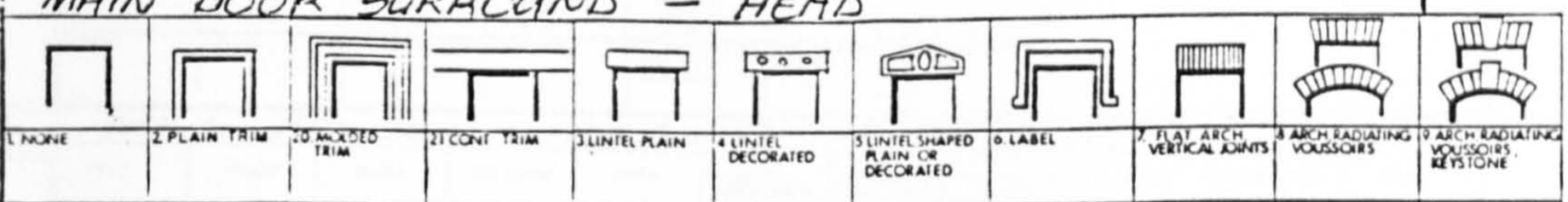
COMMENTS

43 MAIN DOOR STRUCTURAL OPENING SHAPE



1 FLAT	2 SEGMENTAL	3 SEMI-ELLIPTICAL	4 SEMI-CIRCULAR	5 4 CENTRE OGEE	6 2 CENTRE POINTED	7 TRIANGULAR	9 FLAT ROUND CORNER	8 OTHER

44 MAIN DOOR SURROUND - HEAD



1 NONE	2 PLAIN TRIM	20 MOULDED TRIM	21 CONT TRIM	3 LINTEL PLAIN	4 LINTEL DECORATED	5 LINTEL SHAPED PLAIN OR DECORATED	6 LABEL	7 FLAT ARCH VERTICAL JOINTS	8 ARCH RADIATING VOUSSOIRS	9 ARCH RADIATING VOUSSOIRS, KEYSTONE



10 ALTERNATE RADIATING VOUSSOIRS	11 ARCH STEPPED RADIATING VOUSSOIRS	12 SHELF OR ENTABLATURE	13 PEDIMENT, PLAIN	14 PEDIMENT SEGMENTAL	15 PEDIMENT DOUBLE CURVE	16 PEDIMENT, BROKEN	17 HOOD FLAT, PLAIN OR BRACKETED	18 HOOD CURVED, PLAIN OR BRACKETED	19 OTHER

45 MAIN DOOR SURROUND - SIDES



1 NONE	2 PLAIN	3 MOULDED TRIM	4 QUOINS	5 PILASTERS OR ENGAGED COLUMNS	6 DECORATED OTHER	7 OTHER

COMMENTS

46 MAIN DOOR SURROUND - MATERIAL

NONE 1	WOOD 2	RUBBLE 7	CUT STONE 4	BRICK 5	TILE OR TERRA-COTTA 6	CONCRETE OR CAST STONE 7	PLASTER OR STUCCO 8	METAL 9	OTHER 10	UNKNOWN 11

47 MAIN DOOR ARCHITRAVE TYPE



1 NONE	2 PLAIN NO EMBRASURE	3 PLAIN WITH EMBRASURE	4 DECORATED NO EMBRASURE	5 DECORATED WITH EMBRASURE	6 PILASTERS NO EMBRASURE	7 PILASTERS WITH EMBRASURE	8 ENGAGED COLUMN NO EMBRASURE	9 ENGAGED COLUMN WITH EMBRASURE	10 OTHER

48 MAIN DOOR ARCHITRAVE - SIDE DOOR PANELS



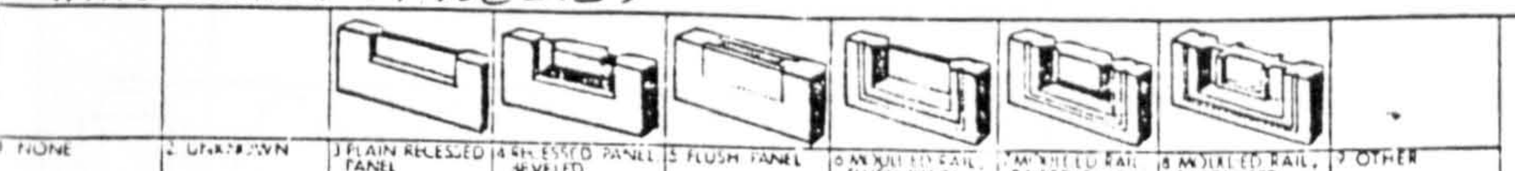
1 NONE	2 FLUSH, BLIND	3 FLUSH, LIGHTS	4 FLUSH OTHER	5 RECESSED BLIND	6 RECESSED LIGHTS	7 RECESSED OTHER	9 FLUSH PANEL, EITHER SIDE	10 RECESSED PANEL, EITHER SIDE	8 OTHER

49 MAIN DOOR ARCHITRAVE - TRANSOM PANELS



1 NONE	2 FLUSH, BLIND	3 FLUSH, LIGHT	4 FLUSH, LIGHT, MULLION	5 FLUSH FAN	6 RECESSED, BLIND	7 RECESSED, LIGHT, PLAIN	8 RECESSED, LIGHT, MULLION	9 RECESSED FAN	11 MULTIPLE TRANSOMS	10 OTHER

50 MAIN DOOR PANEL(S)



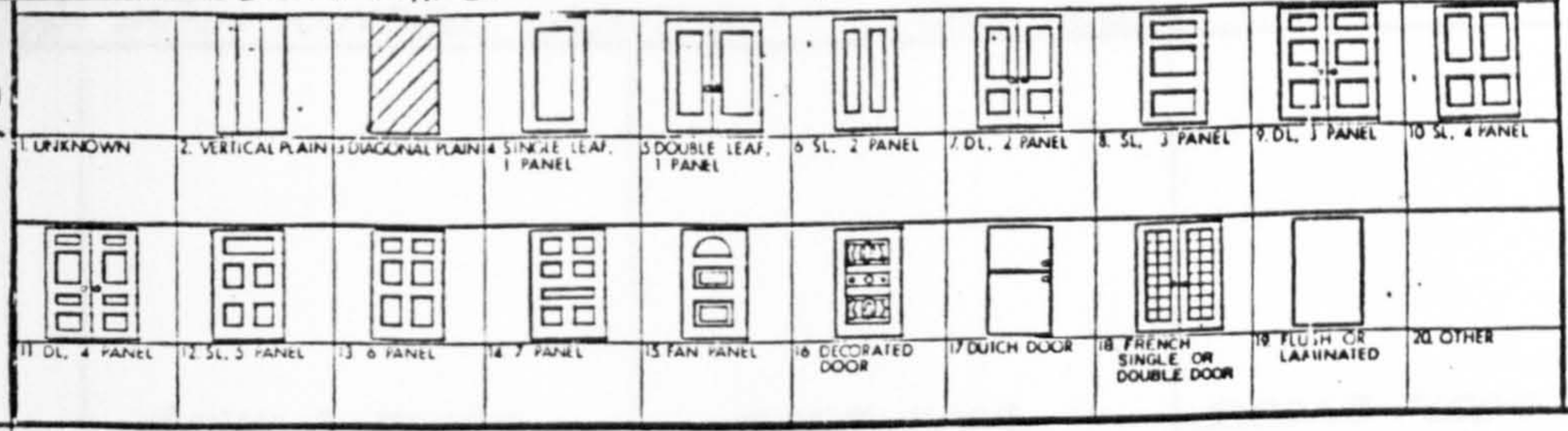
1 NONE	2 UNKNOWN	3 PLAIN RECESSED PANEL	4 RECESSED PANEL BEVELED	5 FLUSH PANEL	6 MOULDED RAIL, FLUSH PANEL	7 MOULDED RAIL, RAISED PANEL	8 MOULDED RAIL, DECORATED PANEL	7 OTHER

51 MAIN DOOR GLAZING

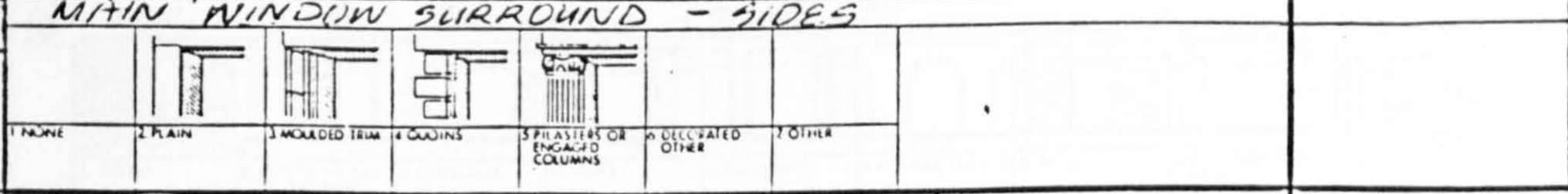
NONE	UNKNOWN	PARTLY GLAZED	FULLY GLAZED	GLAZED AND DECORATED	STAINED GLASS	OTHER

5.

52



53 MAIN WINDOW STRUCTURAL OPENING SHAPE



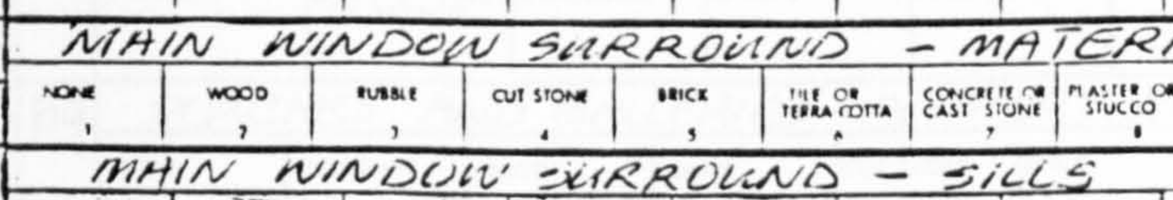
COMMENTS

54 MAIN SURROUND — HEAD



COMMENTS

55 MAIN WINDOW SURROUND - SIDES

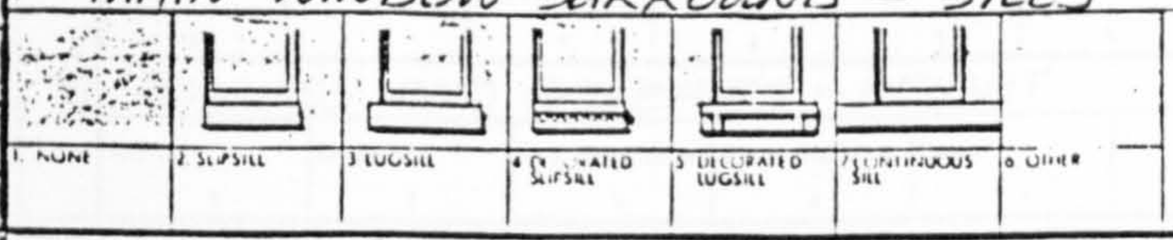


COMMENTS

56 MAIN WINDOW SURROUND - MATERIAL

NONE	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRA COTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	UNKNOWN	OTHER
1	2	3	4	5	6	7	8	9	10	11

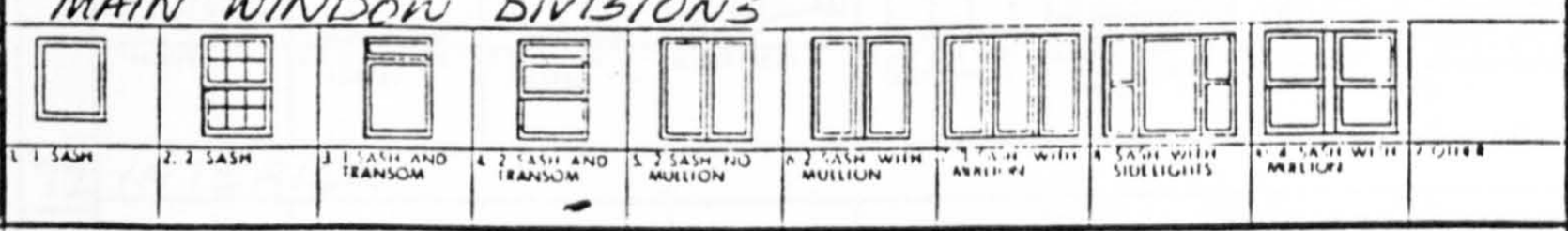
57 MAIN WINDOW SURROUND - SILLS



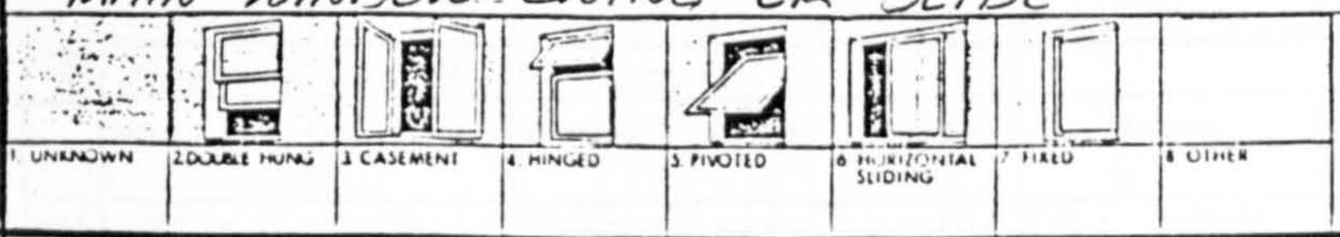
58 MAIN WINDOW SURROUND - SILLS MATERIAL

NONE	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRA-COTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	UNKNOWN	OTHER
1	2	3	4	5	6	7	8	9	10	11

59 MAIN WINDOW DIVISIONS



60 MAIN WINDOW - SWING OR SLIDE



COMMENTS

61 MAIN WINDOW PANES OR LIGHTS

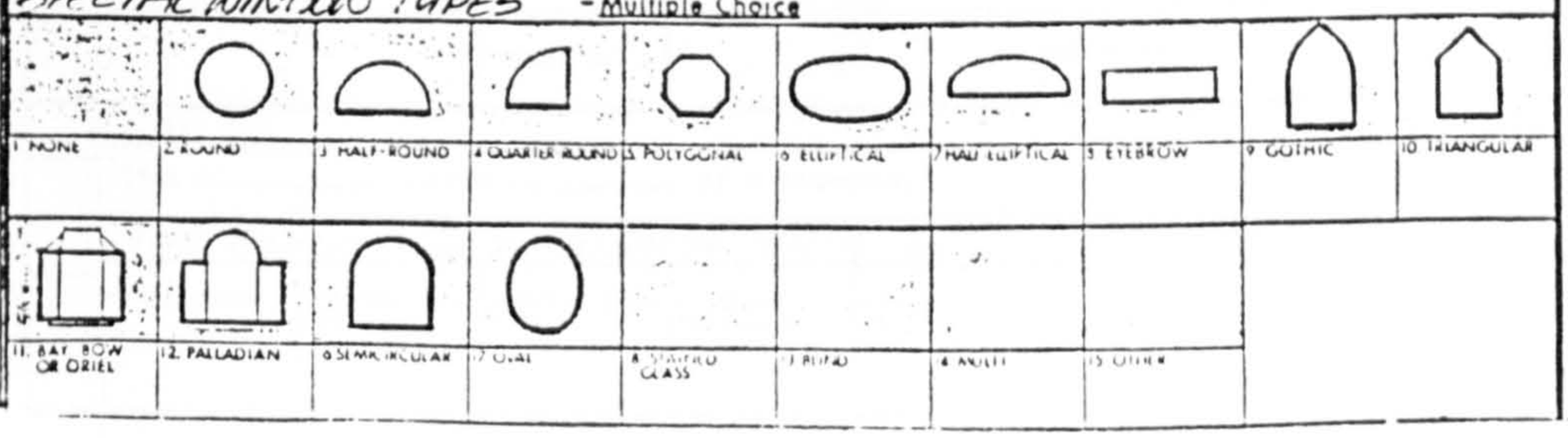
	1	2	3	4	5	6	7	8	9	10	11	12	MULTI	OTHER
UPPER OR LEFT SASH														
LOWER OR RIGHT SASH														

WINDOWS (2ND FL.) Multiple Choice

DIFFERENT FROM FIRST FLOOR	OPENING 1	HEAD 2	SIDE 3	SILLS 4		SAME AS FIRST FLOOR 5		

DISREGARD

SPECIAL WINDOW TYPES - Multiple Choice



6.

64 MAIN WINDOW LOCATION ONE FLOOR ONLY — COMMENTS

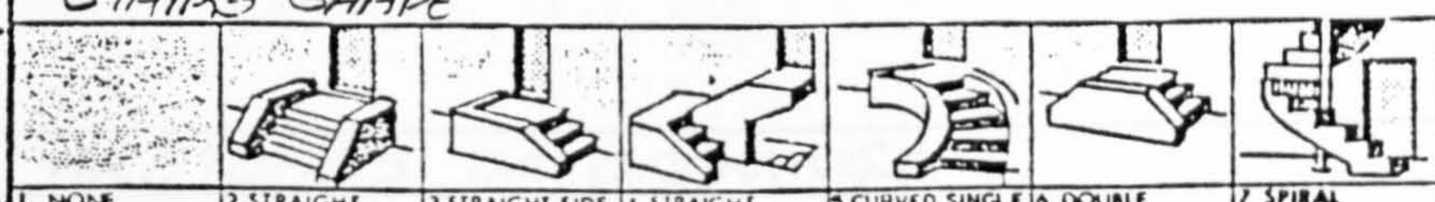
GROUND FLOOR	FIRST FLOOR	SECOND FLOOR

65 MAIN STAIRS - LOCATION AND DESIGN — COMMENTS



1. NONE	2. GROUND OR FIRST FLOOR, PLAIN	3. GROUND OR FIRST FLOOR WITH RAILING	4. GROUND OR FIRST FLOOR WITH SOLID RAILING	5. UPPER FLOORS WITH RAILING	6. UPPER FLOORS WITH SOLID RAILING	7. OTHER

66 STAIRS SHAPE



1. NONE	2. STRAIGHT	3. STRAIGHT, SIDE	4. STRAIGHT, REVERSED	5. CURVED, SINGLE OR DOUBLE	6. DOUBLE	7. SPIRAL	8. OTHER

67 PORCHES AND GALLERIES



1. NONE	2. PLATFORM OR STOOP	3. UMBRAGE	4. OPEN PORCH	5. CLOSED PORCH	6. PORTICO	7. VERANDAH OR GALLERY	9. CLOSED VERANDAH	8. OTHER

68 PORCHES AND GALLERIES - SUPPORTS



1. NONE	2. POSTS, PLAIN OR TURNED	3. TRELLAGE	4. PILES	5. COLUMNS	6. ARCADE [illegible]	8. WALL	9. SUPPORT ON PIER	7. OTHER

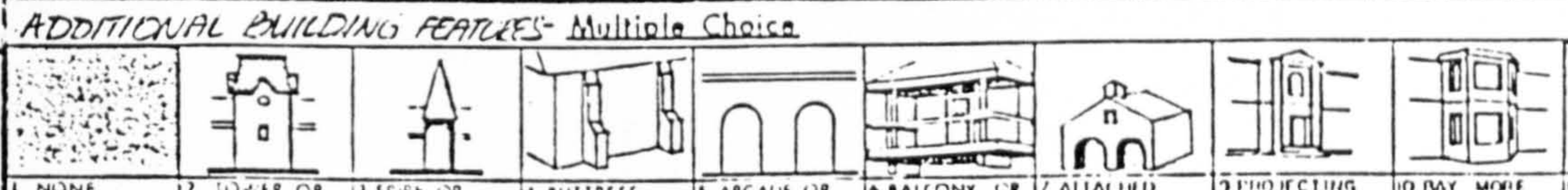
69 PORCHES AND GALLERIES - SUPPORT MATERIAL

NONE 1	UNKNOWN 2	WOOD 3	RUBBLE 4	CUT STONE 5	BRICK 6	TILE OR TERRA COTTA 7	CONCRETE OR CAST STONE 8	PLASTER OR STUCCO 9	METAL 10	OTHER 11

70 PORCHES AND GALLERIES - HEIGHT

NONE 1	1st STOREY 2	1st & 2nd STOREYS 3	MULTI STOREYS 4	OTHER 5

71 ADDITIONAL BUILDING FEATURES - Multiple Choice



1. NONE	2. TOWER OR TURRET	3. SPIRE OR STEEPLE	4. BUTTRESS	5. ARCADE OR COLONNADE	6. BALCONY OR ADDITIONAL PORCH	7. ATTACHED BARN OR GARAGE	9. PROJECTING FRONTISPIECE	10. MAY HAVE MORE THAN ONE STOREY	8. OTHER

72 INTERIOR

NONE 1	UNKNOWN 2	STAIRS 3	HALL 4	MAIN ROOMS 5	FIREPLACE AND MANTEL 6	DOOR TRIM 7	WINDOW TRIM 8	DECORATIVE COMPONENTS 9	OTHER 10

73 APPARENT ALTERATIONS — Multiple Choice

NONE 1	WALL 2	WINDOWS 3	DOORS 4	ROOF 5	CHIMNEY 6	STAIR-PORCH 7	ADD. STOREY 8	WING 11	FIRST FLOOR CHANGED 10

74 CONDITION OF BUILDING 1-GOOD 2-FAIR 3-POOR — Multiple Choice

	WALL	WINDOWS	DOORS	ROOF	CHIMNEY	STAIR-PORCH	OTHER
1	1	1	1	1	1	1	
2	2	2	2	2	2	2	
3	3	3	3	3	3	3	

75 PROPERTY FEATURES - Multiple Choice

NONE 1	GARAGE OR COACH HOUSE 2	STABLE OR BARN 3	OUT-BUILDING 4	FENCE 5	GARDEN FEATURE 6	WATER FEATURE 7	OTHER 8

PRESENT STATUS

	INHABITED		ABANDONED		OTHER	

UNITS

This is _____ unit in _____ of a sequence.

THE BUILDING IN WHICH THIS UNIT IS LOCATED

FREESTANDING 1	ATTACHED ONE SIDE 2	ATTACHED BOTH SIDES 3	ATTACHED IRREGULAR 4	OTHER 5	

7.

16	COLOUR SLIDES OR PHOTOS (FRAME NOS & FILM TYPE)	COMMENTS

17	BLACK AND WHITE PHOTOS (FRAME NOS & FILM TYPE)	COMMENTS

18	SKETCHES OR DRAWINGS	COMMENTS

19	THREATS TO BUILDING	COMMENTS
	A. DETERIORATION FROM WEATHER B. PROPOSED DEMOLITION C. DEMOLITION IN PROCESS D. MATERIALS BEING CANNIBALISED E. MAJOR ALTERATION PROPOSED F. NO KNOWN THREAT G. OTHER	

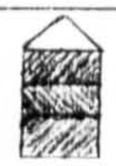
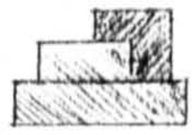
80		

81		

Table 5.1: Plan

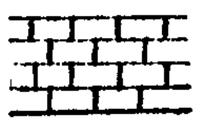
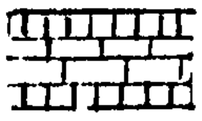
Type		%
Irregular		47
Long Street Frontage		30
Square		9
Perpendicular to the Street		6
Unknown		8

Table 5.2: Storeys

Type		%
Three		22
Two		47
One & a Half		4
One		19
Irregular		8

It can be seen from Table 5.1 that the majority of the plans of the 100 sample of Afro-Brazilian buildings are either irregular or have a long street frontage (rectangular horizontal on coding form). Of these, three have centre-spaces, similar to those of the Yoruba traditional compound (Figure 4.6). One of the major characteristics for identifying Afro-Brazilian buildings in the early to mid-nineteenth century was their vertical development as opposed to the horizontal development of the traditional Yoruba house. Evidently, the vertical development in Afro-Brazilian buildings was borrowed from the Colonial houses in Brazil. This was ascertained during the coding survey and it can be seen from Table 5.2 that 81% of the buildings surveyed have more than one storey.

Table 5.3: Brickwork

Type		%
Stretcher Bond		44
Header Bond		18
Common Bond		6
English Bond		0
Unknown Bond		32

All of the Afro-Brazilian buildings found in Lagos State were constructed with mud or clay bricks. [Today most buildings in Lagos are constructed with cement blocks]. It was only in the manner in which the bricks were arranged that differed from one building to another. However it can be seen from Table 5.3 that the stretcher bond which constituted 44% was in popular usage. The sort of bond used in these buildings were determined by the researcher only in cases where the plaster on the walls of dilapidating buildings had peeled off in some parts. Where it was not possible to determine the bonding used in the brickwork of some buildings, particularly in those that have been very well maintained, they are classified as 'Unknown' and these constituted 32% of the sample surveyed. It must be noted that although English bond was popularly used in buildings constructed by the Sierra Leonians, it was not found in any Afro-Brazilian building. This is evidently as a consequence of the British influence on the Saros which did not have any effect on Afro-Brazilian buildings until probably the mid-twentieth century onwards.

Table 5.4: Decorative Wall Design

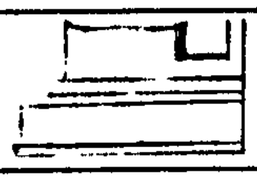
Type		%
Decorative Design/ Painting		43
Engaged Column/ Pilaster		27
Arcading		13
Plain		9
Plinth		1
Decorative Design/ Carving		1
Other/Combination		6

Table 5.4 shows that the majority of these buildings originally had some kind of decorative component incorporated into the design and detail of walls. Although many buildings have lost most of their ostentatious ornamentations, the researcher was able to gather a reliable visual picture of the original wall design. This was done mostly through site surveys, oral and documented histories and archival research. It must be noted that only in 6% of the buildings was more than one decorative design used. The decorative components used included colurful mosaic tiles on external walls which were used on the Water and Lion Houses (Plates 4.9 & 4.10) and can also be found in some colonial houses in Brazil (see Plates 4.1 - 4.8).

Table 5.5: Roof Shape

Type	%
Medium hip	34
Flat	22
Hipped gable	7
Low hip	6
High gable	5
Low gable	5
Offset gable	5

continued:

Type	%
Medium gable	3
Pyramidal	3
Vaulted/Arched	3
Bellcast gable	2
High hip	2
Gablet	2
Hipped other	1

Table 5.5 above shows that the medium hipped roof was present in more than one-third of all the sample of 100 buildings. Hipped roofs constituted 46% of all the buildings, gabled roofs, 29% and flat roofs, 22%. Many of the hipped and gabled roofs also had dormers and attic spaces or lofts, a feature which was unique in Nigeria to Afro-Brazilian houses in the early to mid-nineteenth century. These gables are distinct types and there is normally nothing between low and medium and medium and high. The pitches in all the roofs are consistent and recur according to type so that it is evident that it is a deliberate feature in the design of roofs by Afro-Brazilians. The vaulted and/or arched roofs belong to churches.

Table 5.6: Roof Material

Type	%
Galvanized metal	81
Baked tiles	13
Wood	2
Asbestos	1
Slate	1
Unknown	2

Table 5.6 shows that galvanized metal, usually zinc, are used as the roof materials in 81% of Afro-Brazilian buildings. Some buildings that were constructed in the early part of the twentieth century had their roofs made of aluminium sheets. It must be noted that aluminium was not available as roofing material in the nineteenth century. However, today some buildings that originally had galvanized zinc as roof material have been converted to aluminium sheets. Colonial Brazilian houses had, predominantly red baked tiles as roof material probably because of there cooling effect and therefore were suited to the hot and humid climate of north-east Brazil. The earliest Afro-Brazilian buildings in West Africa had roofs constructed with this material although only 13 were to be found by the researcher in Lagos State during the two fieldworks. Several of the first Afro-Brazilian houses have either collapsed of have been demolished.

Table 5.7: Main Door; Location

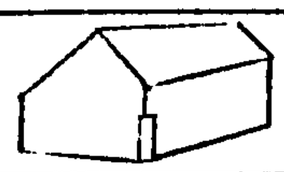
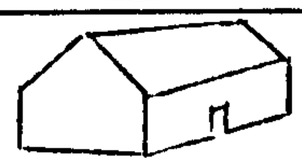
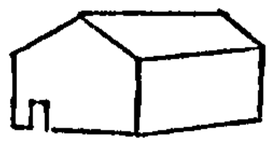
Type		%
Corner		42
Centre (main facade)		16
Off-centre (main facade)		14
Off-centre (gable facade)		6
Multiple main		3
Centre (gable facade)		2
Multiple gable		1
Other		16

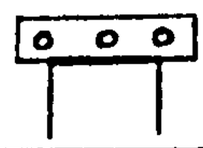
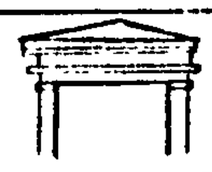
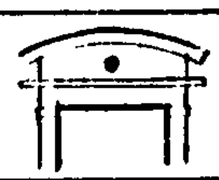
Table 5.7 above illustrates that 42% of main entrance doors to Afro-Brazilian houses are located on the corner of the main facade, 16% in the centre and 14% are assymmetrical.

Table 5.7.1 below shows that the structural opening shape of 52% of thses buildings are semi-elliptical while semi-circular openings constitute 21%. Flat, centre-pointed, segmental and flat with round corner make up the rest of the structural openings.

Table 5.7.1: Main Door; Structural Opening Shape

Type		%
Semi-elliptical		52
Semi-circular		21
Flat		9
Centre-pointed		8
Segmental		6
Flat with round corner		4

Table 5.7.2: Main Door; Surround Head

Type		%
Moulded trim		74
Lintel decorated		11
Plain trim		6
Pediment plain		4
Pediment segmental		2
None		2

Tables 5.7.2 (above) and 5.7.3 (below) show that the majority (74% and 59% respectively) of the main door surround head and sides are moulded trim which suggests that they are a distinctive feature of the Afro-

Brazilian style. Pilasters are also common features of the surround sides of doors.

Table 5.7.3: Main Door; Surround Sides

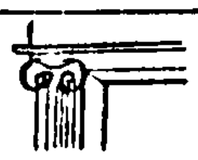
Type		%
Moulded trim		59
Pilaster		31
Plain		8
Decorated other		1
None		1

Table 5.7.4 below shows that plaster and/or stucco were common materials used by Afro-Brazilians for the surround of the door heads and sides. As can be seen, only 5% had bricks used as surround material while 2% could not be determined because they had been demolished and there were no relevant information available.

Table 5.7.4: Main Door; Surround Material

Type	%
Plaster and/or Stucco	93
Brick	5
None/Unknown	2

Table 5.7.5: Main Door; Architrave Type

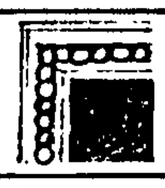
Type		%
None		57
Plain with embrasure		9
Decorated, no embrasure		9
Pilasters with embrasure		9
Engaged column & embrasure		5
Engaged column, no embrasure		3
Plain, no embrasure		1
Other		1

Table 5.7.5 shows that over half of the buildings surveyed did not have architraves and of the ones tave, just over half of the architrave transom panels of doors (Table 5.7.6 below) were of the flush light type. Table 5.7.6 also shows that 23% have no transom panels.

Table 5.7.6: Main Door; Architrave Transom Panels

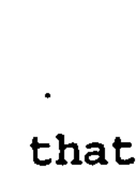
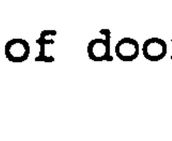
Type		%
Flush light		51
None		23
Flush blind		12

Table 5.7.6.1: Main Door; Panel(s)

Type		%
Plain, recessed panel		15
Unknown		10
Recessed panel, bevelled		7
Moulded rail, decorated panel		5
Moulded rail, raised panel		4
Flush panel		1
Moulded rail, flush panel		1
Other		57

It can be seen from Table 5.7.6.1 above that main door panels are varied and as a consequence, over half of the sample of 100 buildings have been classified as 'other' because they each require specific descriptions.

Table 5.8 below shows that the semi-elliptical and semi-circular constituted the majority of the shapes of main windows of Afro-Brazilian buildings. The shape of the windows of these buildings was one of the more important and identifying feature which distinguished them from most other buildings.

Table 5.8: Main Window; Shape

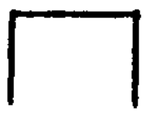
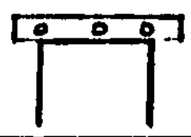
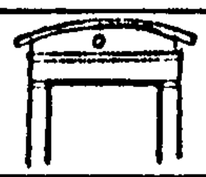
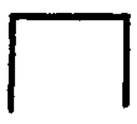
Type		%
Semi-elliptical		54
Semi-circular		24
Centre-Pointed		9
Flat		7
Segmental		2
Flat-Surround corner		2
Unknown		2

Table 5.8.1: Surround Head

Type		%
Moulded Trim		92
Decorated Lintel		2
Plain Trim		2
Flat arch Vertical joint		1
Pediment Segmental		1
None		2

It can be seen from Table 5.8.1 above and Table 5.8.2 below that as with the doors, moulded trim was commonly used for the surround head and sides.

Table 5.8.2: Surround Sides

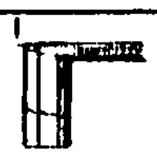
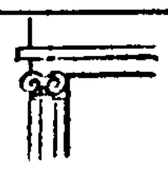
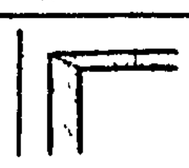
Type		%
Moulded Trim		87
Pilaster/Column		5
Plain		4
Decorated Other		2
None		2

Table 5.8.3: Surround Material

Type	%
Plaster/Stucco	97
Brick	1
None	2

Table 5.8.3 shows that plaster and/or stucco was used mostly as surround material for Afro-Brazilian windows. They constituted 97% of the sample of 100.

Table 5.8.4: Surround Sills

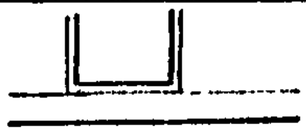
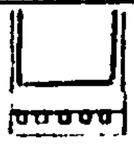
Type		%
Slipsill		38
Lugsill		36
Decorated Lugsill		17
Continuous Sill		3
Decorated Slipsill		2
None		2
Other		2

Table 5.8.5: Surround Sills Material

Type	%
Plaster/Stucco	99
None	1

Table 5.8.6: Window Divisions

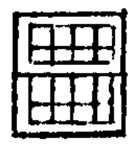
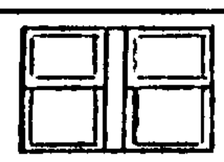
Type		%
2 Sash & Transom		85
2 Sash		9
1 Sash & Transom		4
4 Sash & Mullion		1
Sash		1

Table 5.8.7: Swing or Slide

Type		%
Casement		52
Double Hung		32
Unknown		10
Other		6

Table 5.8.4 above shows that plain slipsills and plain lugsills constituted over half of surround sills on Afro-Brazilian windows.

constituted over half of surround sills on Afro-Brazilian windows. Table 5.8.5 shows that virtually all (99%) of the sills material in Afro-Brazilian buildings are made of plaster and/or stucco. This was a feature which was generally associated with Afro-Brazilian buildings in the nineteenth century.

It can be seen from Table 5.8.6 (showing window divisions) that 85% of these were two sash and a transom. Table 5.8.7 shows that casement windows were a common feature of Afro-Brazilian buildings, particularly their houses. Windows that are double-hung constituted the second commonest (32%).

All the tables within 'Tables 5.7 and 5.8' demonstrate a significant and the most obvious features of Afro-Brazilian buildings: doors and windows. It can be seen from these tables that more than half of the doors and windows have semi-elliptical structural opening shape: 52 and 54 percent respectively. Furthermore, the surround heads and sides of the majority of doors and windows are moulded trim and almost all of the surrounds and sills are constructed with plaster and/or stucco. This constitutes 93% for doors and 97% for windows. 99% of window sills are built of plaster and stucco as illustrated in table 5.8.5. Table 5.8.6 shows that the majority of the main window divisions were two sash and a transom and this constituted 85%.

Table 5.9: Main Stairs; Location and Design

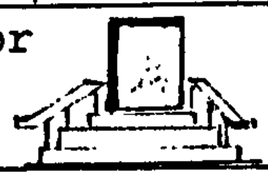
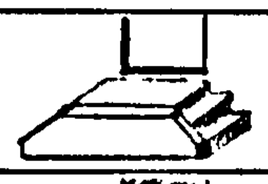
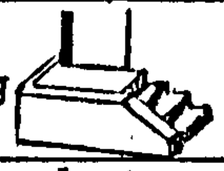
Type	%
Upper floors with railing 	36
Upper floors with solid railings 	27
Ground or first floor; plain 	25
Ground or first floor with railing 	1
Ground or first floor with solid railing 	1
None	9
Other	1

Table 5.9.1: Shape

Type	%
Double 	55
Straight 	22
Straight, sideways facing 	5
Curved single or double 	5
Spiral 	2
None	9
Other	2

It can be seen from the tables that constitute 5.9 above that stairs or steps in one form or another were present in 91% of Afro-Brazilian buildings and of these well over half had more than one storey. Some single-storey buildings had steps leading to the maintenance door or to a porch. Stairs in 55% of the buildings were shaped double with solid and some other type railing.

Table 5.10: Decorative Interior

Type	%
Decorative Components	59
Plain or partially decorated	10
None or partially demolished	2
Unknown	29

Table 5.11: Building In Which Unit Is Located

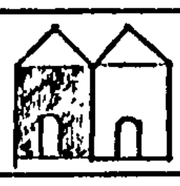
Type	%
Attached on both sides 	50
Freestanding 	32
Attached on one side 	10
Attached irregular 	7
Unknown	1

Table 5.10 illustrates that more than half of Afro-Brazilian buildings have decorative designs or components in their interior spaces. These varied from structurally decorated interior walls, doors and windows, to relief motifs incorporated into the design of the walls, interior doors and windows surrounds and ceilings. Sometimes there were stone or wooden sculptural pieces incorporated into or attached to the floor or walls. Buildings that are classified as unknown are those to which access was not permitted to the interiors and those that have been demolished and verbal descriptions were found to be unreliable. These constitute 29% of the sample of 100.

It can be seen from table 5.11 that the majority of Afro-Brazilian buildings, particularly the houses, were terraced or semi-detached. These constitute 67% and also helped in determining the grouping of houses. All houses classified as freestanding fall into groups 4 and 5. These were also sometimes surrounded by a fence, some had gardens and even swimming pools.

Table 5.12: Threat to Building

Description	No.
Deterioration from weather	76
Proposed demolition	2
Demolition in Process	14
Materials being cannibalised	15
Major alteration proposed	5
No known threat	23
Demolished/Unknown	24

Table 5.12 above shows that the majority of Afro-Brazilian buildings

(including some which are now demolished) were affected by climatic conditions and only 23% fall into the 'no known threat' category. These are owned by wealthy families who see fervently to the maintenance and upkeep of the buildings. Some of these are buildings that have been declared as historical monuments while others include a church and a few mosques. More will be said about the threat to Afro-Brazilian buildings in Chapter Eight.

5.8.1 BUILDING MATERIALS

The construction of Afro-Brazilian houses varied from one house type to another although the materials are largely the same. The commonest materials used are summarised below.

External walls are built with burnt bricks and rendered in a variety of media ranging from cement plaster to colourful mosaic and ceramic tiles. Sometimes, walls are incorporated with relief motifs in stucco, engaged columns, pilasters and other embellishments in relief form. Bricks are also often used as internal wall material although some houses have a combination of bricks and wood panels. In such cases,the wooden panels infill between brick structural supports and in a few houses, wood panels are used as brickwall covering. Sometimes, large open-plan spaces are partitioned with wooden boards to create smaller, intimate spaces. The arrangement of bricks ranged from the common bond to the stretcher bond (refer to Figure 5.1 above). Bricks are also used to construct archways, parapet roofs and columns. Metal rods were used to reinforce the walls of houses that were built in the early part of the twentieth century. The case studies will show in more detail the specific building construction and materials used for Afro-Brazilian houses (see Chapter Seven).

5.9 THE CHARACTERISTICS OF AFRO-BRAZILIAN HOUSES

5.9.1 AN OVERVIEW

There are three distinct groups of Brazilian - style houses in West Africa (see Figure 5.2):

1. Houses designed and constructed by the returned manumitted slaves from Brazil in a style created by them but not necessarily exclusive to them: i.e. the original Afro-Brazilian style. These were largely modelled on houses found in the states of Bahia, Pernambuco, Minas Gerais and Rio de Janeiro in seventeenth to nineteenth century Brazil. In many cases, the owners of the houses were also the builders.
2. Houses constructed in the Afro-Brazilian style by apprentices or trainees of the Afro-Brazilians builders and craftsmen. These houses have a very close resemblance to those of their masters;
3. Houses constructed in a derived Brazilian style by indigenous Africans who had little or no direct contact with the Afro-Brazilian artisans and builders. These structures were sometimes in a combination of a number of styles but with a distinctive Afro-Brazilian facade. The spatial organization and distribution were modelled, strictly, on the Yoruba one. All the same, they are loosely referred to as 'Brazilian'. Examples are some of the houses built by the Saros (Plate 5.1).

Nevertheless, all of these three categories of houses were, and still are, loosely referred to as 'Brazilian' as a result of their balconies and verandas, ornate facades, high-pitched rooflines, dormer windows and attic spaces. In certain other cases, all houses with parapets are also (rightly or otherwise) referred to as Afro-Brazilian. This study will focus only on those houses described in number one above as the original Afro-Brazilian buildings located in Lagos State, which will be the concern of the following chapters.

5.9.2 CATEGORIES OF THE ORIGINAL AFRO-BRAZILIAN HOUSES

Afro-Brazilian houses can be summarised into three main types. The first consists of single storeyed houses, the second consists of the palaces and the third, houses of two or more storeys: i.e. the *sobrados*.

5.9.3 PLAN AND SPATIAL DISTRIBUTION

Let us now analyze the structure of the organization of spaces of the single and houses with upper storeys. We must keep in mind that spatial organization is one of the referents of social life, that spatial changes are liable to bring about social disorganization, and that cultural reasons had a significant impact in the determination and distribution of space. The spatial distribution and the functioning of the house were and are still patriarchal and Brazilian (da Cunha, 1985)

5.9.3.1 SINGLE STOREY TYPE

The earliest single storey houses were erected in the Brazilian quarter of Lagos city and some areas of Badagry. They usually line the sides of the street forming two identical rows with their facades linked together throughout the length of the whole street. This characteristic is similar to houses found in the older parts of Olinda, Recife and Bahia today (Plates 4.1-4.8 & 5.16-5.19). These were characterized by paved, raised forecourts, narrow facades and gabled roofs. Many of these have attic spaces and dormer windows.

The courtyards at the rear of the single storey houses were sometimes not demarcated and they served as meeting places for families as well as playing ground for children. Terraced houses which line the whole or part of a street usually have shared back-yards. This form of

relationship between different households is similar to the Yoruba 'group of houses' (*agbo ile*) in a traditional compound. The main difference is that the various Afro-Brazilian families who share this common meeting place may not necessarily be related by kinship unlike the Yoruba families found in a compound. They often only share a common history and/or hometown in Brazil.

The single-storeyed houses which were subsequently built were often detached although the basic plan remained largely unchanged. It is formed by a series of residential units, symmetrically placed with respect to a central corridor. The courtyards were sometimes demarcated for the exclusive use by one or two families. The detached house is said to derive from the original Brazilian model of the first years of Portuguese colonization. The earliest Brazilian colonial houses were horizontal and limited to a single storey (Smith in Livermore, 1953; Lang, 1979; Marafatto, 1983; da Cunha, 1985). Other characteristics of the Afro-Brazilian detached house are verandas, open porches and ornamented facades. An example is the 'Epe Arch House' (Plate 5.2) although most of its decorative elements and colourful facade has been lost.

Afro-Brazilian single storey houses are thus classed into two types: terraced or semi-detached and detached houses. The detached house is the simplest one from a distributive and structural point of view and, as mentioned earlier, it derives from the original Brazilian model: *the casa de sitio*. The development of the detached house is horizontal and there are none of the basic elements of the most complex models such as stairs and galleries. Both types of the single storey house have a corridor-living room as a fixed pole of domestic activities. The dimensions of the detached house, the variable characteristic, is

proportionally inferior to that of the traditional compound with a similar number of inhabitants (see A Comparative Study in section 4.6 of the preceding chapter). This is presumably due to structural considerations such as difficulties in covering a very wide space as well as to the smaller number in the Afro-Brazilian family in comparison to the larger extended family of the Yoruba.

The dimensions of a typical six room building is 12 by 10 metres and if this limit is surpassed the house follows a vertical development such as in the Water House (Plate 4.9 and Chapter Seven). When the detached single storey house is raised to an upper level with the addition of rooms, the facade is generally extended on either side to serve as a storage space (Marafatto, 1983). On the other hand, the introduction of an entirely new element such as stairs, intervenes in the internal distributive organization in ways that vary from house to house.

A typical plan of the single storey house would either have two rows of rooms with a central corridor: this is the double -banked type; or a row of rooms with a corridor running parallel to it : this is the single-banked type. The corridors in the two plans run directly into the courtyard which separates the main house from the kitchen, toilet and bathroom (Figure 5.3). A classic example of this type of house is the Vera Cruz's terraced houses at 152-159 Bamgbose street and an example of this type that is detached is the Cuban Lodge at 40 Odunlami Street (Plate 5.3).

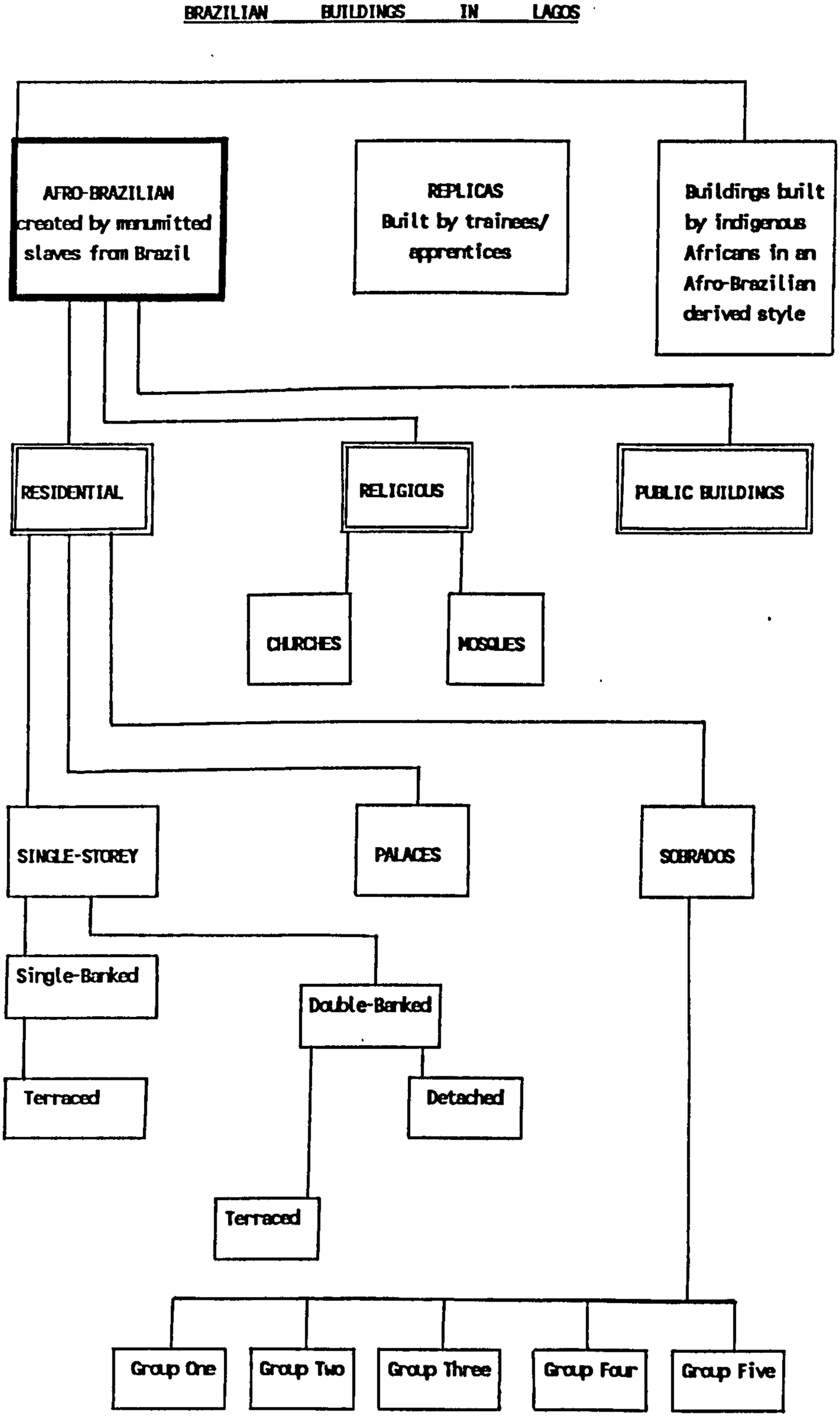


FIGURE 5.2: 'BRAZILIAN'-STYLE BUILDINGS IN LAGOS STATE

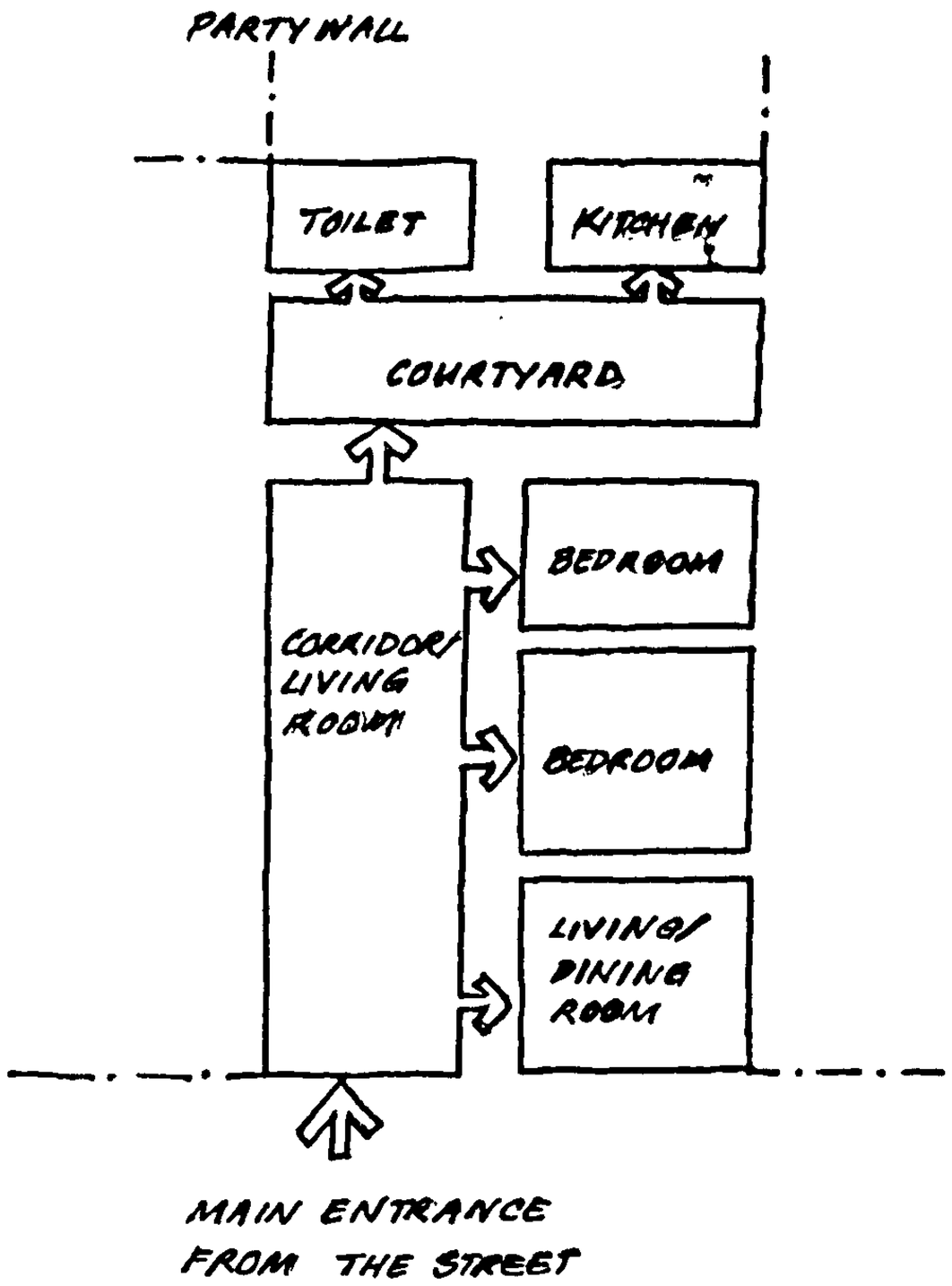


FIGURE 5.3: SCHEMATIC DRAWING OF A TYPICAL SINGLE-BANKED HOUSE

FIGURE 5.4: SCHEMATIC DRAWING OF A TYPICAL DOUBLE-BANKED HOUSE

The families who could afford it lived as a nuclear unit whilst others shared with another family. This more often happens in the double-banked type houses and consequently, only the common corridor, kitchen, toilet and bathroom are shared. In other cases, whole households rent single rooms within a house. In such cases, the plan of the house could be either of the two illustrated above, but with the living rooms converted to bed-sitters, and the corridor used for receiving guests. A short flight of steps at the front entrance leads directly into the often narrow corridor; the rooms open directly into the corridor. When there is a sitting room, it is generally the first space with street fenestration and this room leads to the master bedroom. These houses did not exhibit as much of the later obsession with ornamentation and ostentaticn as is evident on the *sobrados*.

5.9.3.2 THE PALACES

The palaces built by Afro-Brazilians for traditional chiefs and *obas* were constructed in a combination of their own and the Yoruba traditional styles. The facades of most of the palaces are distinctively Afro-Brazilian and they incorporate Roman type arches and decorative baroque elements. However, their internal arrangement and distribution remained that of the Yoruba (or even Portuguese) traditional architecture. There are similarities between the traditional Yoruba and the Portuguese traditional compounds. This is perhaps because they were/are the traditional homes for the *Obas* and Chiefs who wished to build their homes in the popular style but at the same time maintain their traditional culture in the process (Plates 5.4 & 5.5).

5.9.3.3 THE SOBRADO TYPE

The treatment and architectural detail of *sobrados* are by far the most

interesting characteristic of the Afro-Brazilian house. The treatment of the facades and windows and doorways is much more flamboyant and elaborate and they exhibit a profusion of decorative, often baroque elements (see Ebun House, Plate 5.6). By definition this house type is a structure with two or more floors. Its main characteristic is the vertical development, and consequently it relates to the more modest examples of the Brazilian colonial *sobrado*. This house type inherits from the *sobrado*, the concept of an articulation of spaces on different levels, as well as "a more complex differentiation of uses of the composing elements, related to the productive specializations of the group" (Marafatto, 1983:30).

The plans of *sobrados* are not always consistent and defined. However, in spite of the variations in the floor plans, they all have a similar characteristic spatial distribution as far as the functional activities are concerned. The size and spatial layout vary depending on their use and the wealth of the owner.

The habitable units are also arranged around a central corridor which was originally referred to as a 'patio'. This word is normally used to identify an open space in the Afro-Brazilian house, however it is also used to describe a closed space for circulation with no impluvium. This space, along with the back-yard it leads to, is the area for group activities (similar to the use of the courtyard in a Yoruba compound). The component parts which define the entire volume of a *sobrado* are situated on different floors and are formed by spaces with the following functional categories:

Circulation spaces: the spaces which separate the habitable rooms from the road; this includes the paved forecourt and corridor; they include the spaces used as passages, galleries, stairways and porticoes, when

they exist;

Bedrooms: the spaces used for private domestic activities and for sleeping;

'Patio': a space also used for collective domestic activities and in some cases, for receiving visitors; it may or may not be open-air;

Kitchen(s), toilets, and bathroom: the service and utility spaces.

Although these features are characteristic of this house type, they vary in dimensions and disposition depending on the different structural organization that is adopted.

A typical plan of a *sobrado* shows the private residence of the head of the family on the upper floors, while the ground level is usually reserved for domestic and productive activities. The other members of the family have their private rooms on different floors from the head of the family; in the smaller houses, they reside in another part of the house on the same floor. This is a characteristic in common with the Brazilian colonial *sobrado* as will be described in the following part of this chapter. Chapter Seven will also show a detailed study of some examples of this house type.

From the study of the 160 buildings, five types of *sobrados* can be identified and they are as follows:

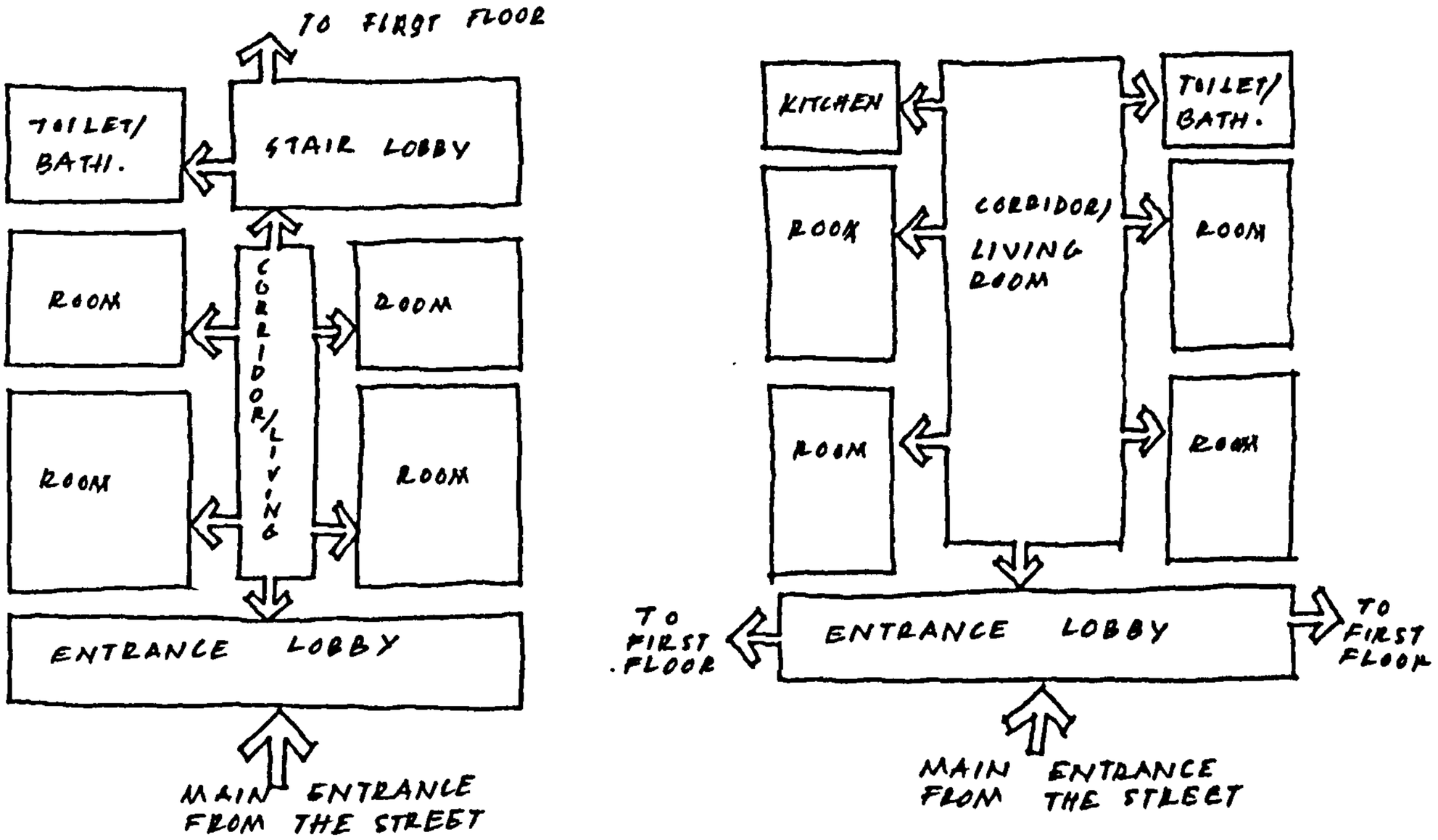
GROUP 1

This group of *sobrado* type houses often have sitting rooms on the first level and other characteristics such as two staircases, stores and shops on the ground level and a coach house for coaches and horses. Today these are used as garages to house motor-cars. In a group one *sobrado* with a symmetrical plan the stairs are usually situated at one end of the corridor; the corridor is not only used as a connecting space, but also as a passageway in relation to the rooms which are

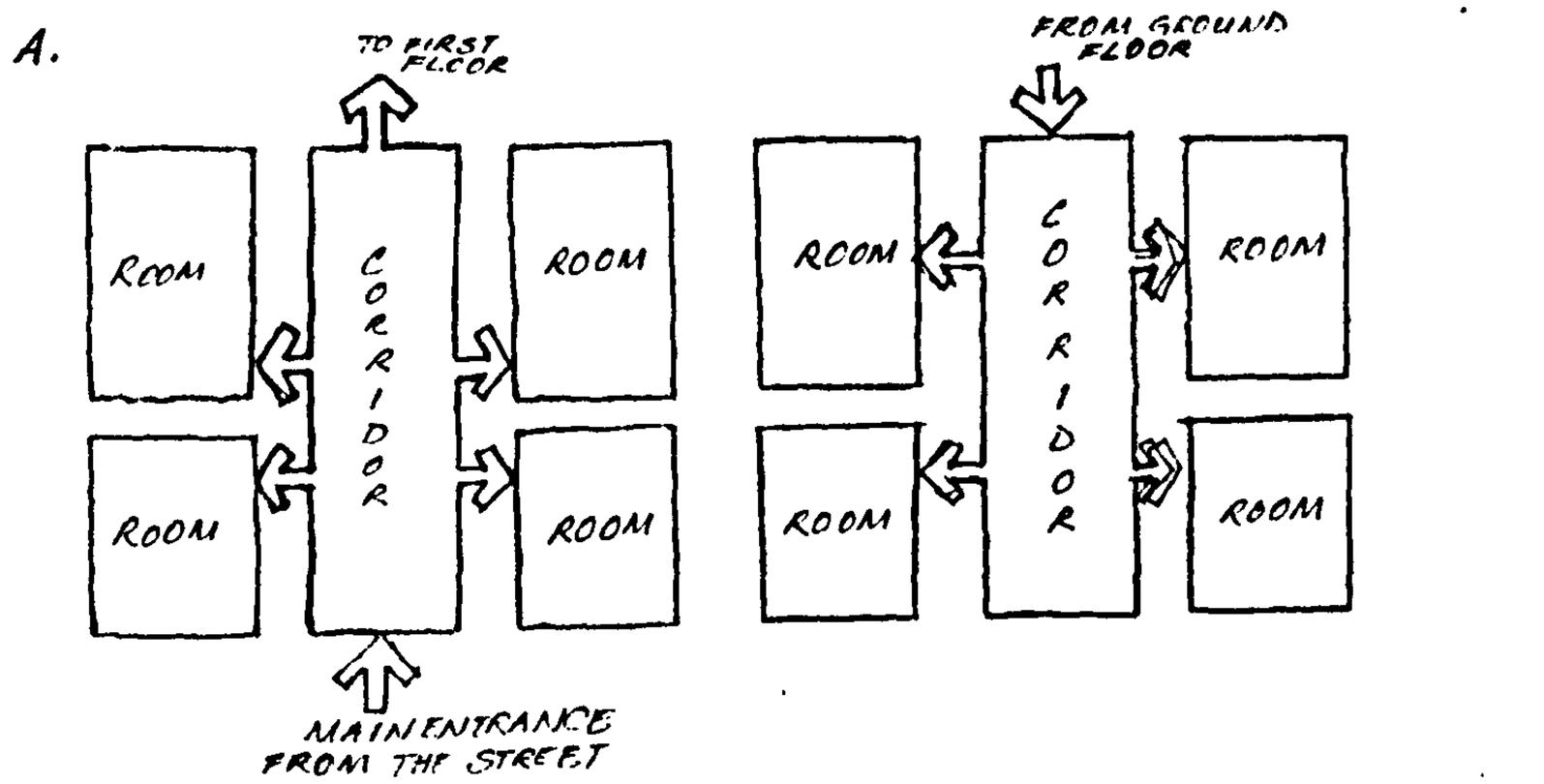
arranged on either side of it (see Figures 5.6a-d). When the main entrance is situated in an asymmetrical position in relation to the facade, the stairs lie on the external wall which delimit the end of the corridor.

Type	Plan Description/General Characteristics		
SINGLE-STOREY	Single-banked: Rooms are arranged on one side of a long side corridor	Double-banked: Rooms are arranged on either side of a central corridor	
PALACES	Habitable spaces are arranged around a central courtyard as with the Yoruba traditional compound. The plan of each unit is double-banked. The entrance facade is ornamented and incorporates arcades and colonnades. It always follows a horizontal development.		
SOBRADOS	Group One: Plan: symmetrical; Ground floor contains -servants' qtrs. -shops/stores -offices First floor contains -sitting and bed rooms 2x stairways at either end of a central corridor which is used as a passageway.	Group Two: Plan: symmetrical but with external gallery stairway, portico kitchen, toilet/bath etc Most domestic/commercial activities are conducted outdoors; Corridor is relatively narrow & is not used as a passageway.	Group Three: Plans of ground & first floors are identical; Commercial activities are rare; A predominantly residential house; Corridor is sometimes used as a reception area.
	Group Four: Internal arrangement & distribution require specific descriptions; Common characteristics: 2 living rooms, 2 stairways, 2 stairways, 2 kitchens & 2 toilets/bathrooms.	Group Five: Internal arrangement and distribution require specific descriptions; There is always a central corridor which leads from the main entrance to an inner courtyard.	

FIGURE 5.5: PLAN DESCRIPTION & CHARACTERISTICS OF AFRO-BRAZILIAN HOUSES



FIGURES 5.6a & 5.6b: SPATIAL ARRANGEMENTS IN A GROUP 1 SOBRADO



FIGURES 5.6c & 5.6d: SCHEMATICS SHOWING SPATIAL ARRANGEMENTS OF VARIATIONS OF GROUP 1 HOUSES

The ground floor is divided functionally into three main parts. The first is for the productive activities (shops and offices), the second is for the collective activities (corridor) and the third is for the services and utilities (kitchen and toilets). The spaces reserved for the productive activities are related to the street facade and are usually located just inside of it. The spaces for the domestic activities are more remote and the habitable rooms are separated on either side by the corridor. In the examples of *sobrados* observed above, the productive activities include a variety of commercial trades, retail or wholesale. These activities would normally occupy all the available spaces that open into the street through the main facade. In the day-time, the commercial activities on the ground level do not interfere with life on the upper floors; these are strictly reserved for private living.

The functions of the ground floor are divided into three in all the groups within the sobrado category: the spaces for commercial activities, the collective spaces and the service spaces. In the rare cases when the building does not house any commercial activity, the spaces on the ground floor are completely used for residential and domestic purposes as in the case of the Maja House situated in Gerber Square or the Branco House on Branco Street (Plates 5.8 & 5.9a). The houses may or may not have dormers in the attic although they often have and the dormer spaces are used as habitable rooms.

This description is true of the majority of the early Afro-Brazilian houses which fit into this building type. Suffice to say, there are other variations which appeared later and these can be classed into the other four groups.

GROUP 2

Houses in this group have several external features such as an external gallery, staircase and portico all at the street level (Figure 5.7). This model is inclined towards extroversion and more activities are conducted outdoors than that described above. Sometimes the activities are concentrated in the court-yard sometimes shared by two houses as in the Philip Williams House (Plate 5.10) on Igbosere Street. The houses in this group, have a different elaboration of spatial organization.

This house type came several years after the first group of Brazilian repatriates arrived in Nigeria and was popular among the later arrivals, from about the late nineteenth century, or among second generation Afro-Brazilians. The attitude towards extroversion reflects the gradual change in social customs and life-style of the immigrants with influences from the indigenous peoples. However, what was, in the Yoruba compound, an internal compound defined as space for private activities, is, in this house type, an external courtyard and is also in direct relationship with the road. There are several examples of this house type scattered around Lagos island. The houses in this group are generally only found in urban areas where there is a greater aggregation of public life around the houses (e.g. night markets and retail shops).

The internal spatial organization is similar to that of the first group of the *sobrado*. The external staircase underlines the extrovert character of the building while the corridor is narrower. The corridors in this case are not used as passages but for receiving some visitors, a meeting place for the family or families and to gain access into the bedrooms. There are also several stylistic decorative elements of Brazilian origin such as banisters, small pillars, decorated

of Brazilian origin such as banisters, small pillars, decorated columns, embellished and perforated verandas and balconies. This is usually the residence of an upper middle class family of that period.

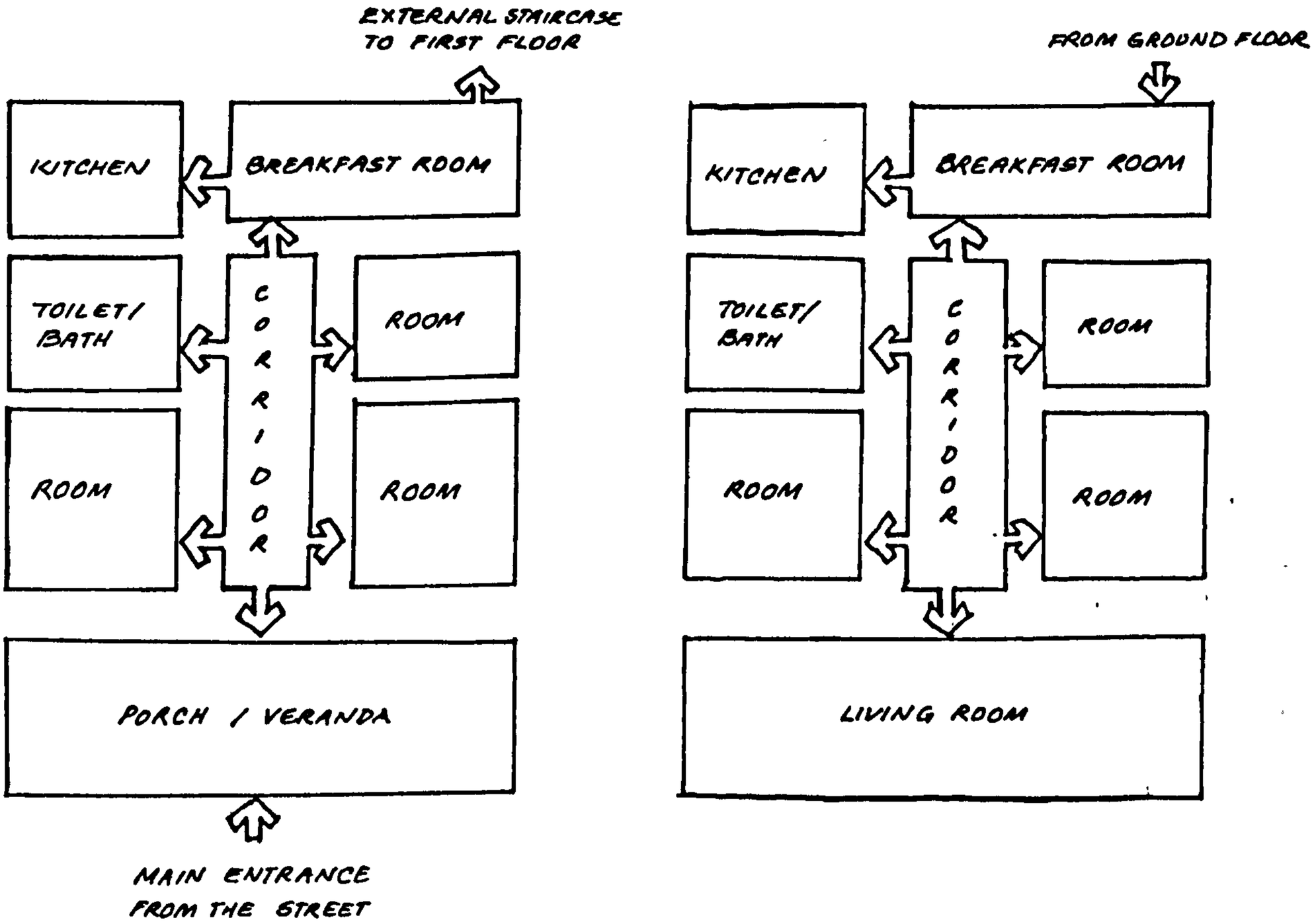


FIGURE 5.7: SCHEMATIC DRAWING SHOWING THE SPATIAL ARRANGEMENT IN A GROUP 2 SOBRADO

GROUP 3

These houses are entirely residential unlike those in group one; they were not designed to have shops on the ground floor. The characteristics of houses in this group are halfway in between those in the two groups described above. They have a central corridor/living-room on the ground floor with a similar plan on the first floor. The plan is generally symmetrical. In this case, the stairways are located at one end of the corridor and they lead to the rooms of the upper floors; the width of the corridor is reduced from one floor to another.

carried out on the inside in comparison to the *sobrados* in the preceding group). The corridors also serve as meeting spaces for the inhabitants of the house. This building type reveals, more than any other described thus far, a predominantly residential character. This house type is the closest in plan to the Brazilian colonial urban houses in Bahia, Pernambuco and Rio de Janeiro. Lagos examples of this are the Doherty Houses on 14 Ricca (Plate 5.11) and 72 Tokunbo Streets.

GROUP 4

The houses in this group are reputedly the one which belonged historically and exclusively to the Brazilian immigrants and their descendants (Marafatto, 1983:19; Author's interview with Ademola Thomas-da Rocha, 1991; see Appendix 3b). Unlike the house plan types in groups 1 to 3, the houses that fall into this group show particular characteristics which vary from one house to another and require specific descriptions of internal organization and distribution for each one of them. They are very individualistic in character although some of the basic elements of the houses in the other groups are evident in this type. Examples of these are Yoyo Araromi, Tapa, Water, Vaughan, Ebun, Holist, Fred Williams and Leventis Foundation Houses, all situated in *Popo Aguda* in Lagos (Plates 5.6, 5.13 & 5.14). They often have dormers but in some cases as in the Water House, they have parapets and roof terraces. The Vaughan, Water and Leventis Foundation Houses are selected for intensive recording (see Chapters Seven & Eight for their plans).

Other general characteristics are as follows:

1. The corridor is not utilized as an important co-ordinating element of family activities and consequently it is not used as a meeting place or reception area;

2. There is a wider and more articulated internal composition of the spaces and there is almost always more than one living room.

3. The arrangement and articulation of the rooms on the ground and upper floors are varied and different.

GROUP 5

The houses that fall into this last group have a central corridor which leads from the main entrance into an inner courtyard. This is the closest in spatial organization to the Yoruba house plan. It is actually a combination of elements from the other groups. The stairways are situated at the back and can only be accessed through the courtyard. The courtyard serves as a meeting place and a passageway for the inhabitants of the house(s). Sometimes there are two houses within a compound with one extended family living in them.

As in all the *sobrados*, the residence of the head of the family is situated on the first floor. There is usually more than one living room; often there are two or even three. What distinguishes the external part of this house type from the others are the balconies and verandas; there are sometimes as many as eight to ten balconies on the upper floors and one or more verandas. All doors on the main facade always lead to a balcony. When the house is situated on the corner of two streets, there are balconies on both street facades. Shops and offices are generally located on the ground level and the upper floor(s) is reserved for residential use. The commercial part of this house type has little relationship with the residential part. The shops and offices have their own entrances which lead from the street facade. Most of the family activities are concentrated in the courtyard. Part of the uppermost floor-space is left uncovered and serve as a sitting area for the inhabitants when it gets especially

hot. It is surrounded by a balustrade. This part is also used for private parties. Big parties such as for weddings, are held on the paved forecourt or even on the street. Street parties are common both in Lagos and in northern Brazil. An example of this house type is the Fernandez House (see Plate 5.15 & Chapter Seven for the plan).

Most of the houses described here are examples of Afro-Brazilian architecture from the early nineteenth through to the mid-twentieth century. Their characteristic features include elaborate windows, decorated pillars, ornamented facades and other features that are identified with the baroque style of seventeenth and eighteenth century Brazil.

5.10 THE MEASURE OF INTENSITY OF FEATURES WITHIN THE AFRO-BRAZILIAN STYLE

The following are the features and values, obtained from the coding survey, used to measure the intensity and frequency of those features which identify Afro-Brazilian architecture in Lagos State. The results were obtained through the coding-system survey (see Figure 5.1).

Features	No. on form	Values
1. Architect or builder	3	Afro-Brazilian
2. Brick (bonding)	24	2: Header bond, 3: Stretcher bond, 6: Common bond & 8: Other
3. Composition or Tile (Plaster and/or stucco	25	4: Composition shingle or sheet
4. Decorative wall design/detail	31	3: Arcading, 4: Engaged column or pilaster, 13: Decorative wall design or painting
5. Roof shape/Attic space	32	1: Low gable, 3: High gable 6: Hipped gable, 10: Low hip, 11: Medium hip, 34: Vaulted/Arch, 35: Flat, 36: Offset gable
6. Roof material	33	4: Aluminium sheet, 6: Other (Galvanized zinc)
7. Main door structural opening	43	1: Flat, 2: Segmental, 3: Semi-Elliptical, 4: Semi-circular, 6: Centre pointed, 9: Flat, round corner
8. Main door surround (head)	44	2: Plain trim, 3: Moulded trim, 5: Lintel, shaped plain or decorated, 13: Pediment, plain or 14: Segmental
9. Main door surround (sides)	45	2: Plain, 3: Moulded trim, 5: Pilaster or engaged columns
10. Main window structural opening	53	1: Flat, 2: Segmental, 3: Semi-elliptical, 4: Semi-circular, 7: Centre pointed
11. Main window surround (head)	54	3: Lintel plain, 4: Lintel decorated, 20: Moulded trim
12. Main window surround (sides)	55	3: Moulded trim, 5: Pilasters & engaged columns

FIGURE 5.8: THE MAIN FEATURES WHICH DISTINGUISH AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

5.10.1 AN ELABORATION OF THE SCORING PROCESS AND THE DISTINGUISHING FEATURES

The list above (Figure 5.8) was used to determine the intensity as well as the frequency of the main features that identify Afro-Brazilian buildings occur. As this list illustrates, the maximum number of features possible, as shown above, is twelve. Of these, no building in the sample of 100 buildings scored less than nine. 3% scored 9, 15% scored 10, 28% scored 11 and 54% scored 12. The indicators of the style appears to be these variables and it has been shown that most of them are present in the majority of the buildings surveyed. It is therefore safe to conclude that this illustrates convincing evidence of a strong, consistent and cohesive style. All the sample of a hundred buildings have features that suggest an articulation of a distinctive architectural style and culture that can only be described as *Afro-Brazilian*. Consequently, Afro-Brazilian architecture in Lagos State can be identified by these features and variables in the list above. The most distinctive of these features are the use of small burnt bricks and the method in which they are bonded (this was unique to the Afro-Brazilian builders in the nineteenth century), the main door and window structural openings, the roof shapes, particularly in relation to the attic spaces, and the use of plaster and stucco for decorative purposes. Very importantly, Afro-Brazilian buildings are designed and constructed by the Afro-Brazilians themselves.

Each of the case studies, or numbers 5 (Fernandez House), 26 (Leventis Foundation House), 40 (Shitta Bey Mosque), 42 (Water House) and 43 (Vaughan House) score 12 out of 12 and therefore represent examples of an archetypical Afro-Brazilian building (see Figure 5.1 & Table 5.13).

5.10.2 A COMPARATIVE STUDY OF THE SCORING PROCESS

As was mentioned in Section 5.10.1, all the case studies scored 12 out

of 12. One of the buildings that scored 9 is the Holy Cross Cathedral (refer to Chapter Six & Plate 6.4). The cathedral was constructed in a combination of the Gothic Revival and Afro-Brazilian styles. Another structure which scored only 9 is the Taiwo Olowo mausoleum (Plate 4.13). This can be explained by the fact that it is not a complete building and therefore does not have all the features that a house, for instance, might possess. Rumao Campos' House at 63 Odunlami Street in Lagos (Plate 5.24) scored 10. If we compare it to the Water House (Plate 4.9) and the Vaughan House (Plate 5.13) or even the Ebun House (Plate 5.6) which all scored 12, one would notice that this structure is not as elaborate nor as ostentatious as those that scored the maximum. Buildings such as the Ritz Hotel (Plate 5.23), formerly on Porto Novo Market Street (now Abibu Oki Street) scored 11 and is representative of a structure that could pass as 'totally Afro-Brazilian' except for the fact that its roof material was constructed of aluminium sheets, a material which was introduced in the early part of the twentieth century and which was not exclusive to Afro-Brazilian architecture. The Ritz Hotel was constructed in the first decade of the twentieth century [the exact date is unknown] and was demolished in the 1980s. Significantly, it had four dormers, a unique and unusual feature of the Afro-Brazilian style which was popular in the nineteenth century.

5.11 SUMMARY

This study required field research in order to gather reliable data concerning the subject area. Literature review was carried out in order to gain an understanding of the theoretical and historical background. The major part of the data collection and analysis depended on the survey and the information which was acquired during it. The criteria for the selection of buildings to be studied were set out and most of

the objectives of the field research were achieved including the quantification of major Afro-Brazilian houses in the Brazilian Town (Appendix 4). This chapter discusses how all data were gathered and helps to answer many of the questions which might arise from reading the following chapters (Six, Seven and Eight).

This chapter has also shown the categorization of Afro-Brazilian buildings which was conducted by the author after the sample of 100 buildings were analyzed. These analysis and results are articulated in Section 5.8 after which the characteristics of the Afro-Brazilian style are illustrated and thus defined. The author has provided a definition for the Afro-Brazilian style in this chapter, and has successfully set out the features by which most Afro-Brazilian buildings can be identified.

The Afro-Brazilian house was, and still is not used for dwelling purposes alone. They were also seen as an investment to pass on to other generations, as a source of security in their owner's old age, and they are also let out. In most cases, the houses were clearly a means of investing the savings accumulated through trade. Although the Brazilian baroque influence cannot be over-emphasized, the Afro-Brazilians succeeded in creating a highly individual style which started an architectural era. Style must be considered in the particular as well as in the general sense. When we speak of the diversity of styles in the Afro-Brazilian epoch, we are thinking, not only of the different modes favoured by one generation or the other, but also of the individual characteristical elements incorporated into the aesthetic of the design. The Afro-Brazilian house is a genre in its own right and consequently can neither be described as Brazilian nor African.

TABLE 5.13:
AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE
IN CHRONOLOGICAL ORDER ACCORDING TO CONSTRUCTION DATES
OBTAINED FROM CODING-SYSTEM SURVEY & INTERVIEWS

BUILDING	TYPE	LOCATION	CONSTRUCTION YEAR	GROUP
1. Okoya Hse	Sobrado	2 Awanjigoh str., B.	1784	3
2. Obadina	Mosque	off Elias str., L.	1844-45	
3. Iduntafa	Palace	Esiogodo str., L.	1845	
4. P. Williams Hse	Sobrado	21 Igbosere str., L.	1846	2
5. Fernandez Hse	Sobrado	1 Tinubu sq., L.	1846	5
6. Antonio	Sobrado	52a Campbell str. L.(p. dem.)	1850)	1
7. Jose Cardoso's	Sobrado	Martins str.	1869	1
8. Quirino Perevia	Sobrado	154 Tokunbo str., L.	1873	2
9. Layode Hse	Sobrado	91 Awanjigoh str., B.	1880s	1
10. Alafia(A)	Sobrado	4 Market str., B.	1880	1
11. Alafia(B)	Sobrado	84 Wharagoh str., B.	1880s	3
12. Oyenide	Single-St.	Awanjigoh str., B.	1880s	
13.	Sobrado	5 Massey sq., L.	1880	3
14. Lion Hse	Sobrado	10 Elias str., L.	1880	3
15. de Carvalho	Sobrado	Idunmota/Martins st., L.	1880	2
16. Elvio Machado	Sobrado	Idunmota/N.Azikwe st., L.	1880	2
17. Holy Cross	Church	Catholic Mission str., L.	1880	

18. Elegance Stores	Sobrado	Davies str., L. (dem.)	1880s	1
19. R. Campos	Sobrado	63 Odunlami str., L.	1885	2
20. Davode Branco(A)	Sobrado	27 Kakawa st., L. (dem.)	1885	5
21. (Oshodi) Tapa Hse	Sobrado	Faji Market, L.	1886	4
22. Antonio Lazaro	Sobrado	143 Tokunbo str., L.	1887	3
23. de Nascimento	Sobrado	48 Oshodi str., L.	1888	4
24. Old Central	Mosque	Nnamdi Azikwe str., L. (dem.)	1888 (dem.)	
25. Arigbanonwo	Sobrado	65 Arigbanonwo Cmpd., B.	1890	2
26. Leventis Hse	Sobrado	8/10 Abibu Oki str., L.	1890	4
27. D. Branco (B)	Sobrado	5 Branco str., L.	1890	4
28. Holist Hse	Sobrado	Igbosere str., L.	1890	4
29. Manchester Hse	Sobrado	Broad Str., L.	1890s	4
30. Doherty (A)	Sobrado	72 Tokunbo str., L.	1890	2
31. Doherty Villa(B)	Sobrado	5 Campos sq., L.	1890-95	3
32. MacCaulay Hse	Single-St.	Glover/Tokunbo str., L.	1890	
33. Agbaje Hse	Sobrado	37 Kakawa str., L.(p. dem.)	1890	3
34. Borges da Silva(A)	Single-St.	Oil Mill str., L.	1890s	
35. Vera-Cruz	Single-St.	152-159 Bamgbose str., L.	1890s	
36.	Sobrado	15 Freeman str., L.	1890s	4
37. Salvado Hse	Sobrado	Tokunbo str., L.	1890s	4

38.	Single-St.	46 Kakawa str., L.	1890	
39. F. Williams Hse	Sobrado	60 Palm Church str., L.	1890	4
40. Shitta Bey	Mosque	Martins str., L.	1892	
41. Doherty (C)	Sobrado	75 Igbosere str., L.	1893	2
42. Water Hse	Sobrado	12 Kakawa str., L.	1875/95	4
43. Vaughan Hse	Sobrado	29 Kakawa str., L.	1895	4
44. Pinheiro	Sobrado	Bamgbose str., L.	1895	3
45. Maja Hse	Sobrado	2 Gerber sq., L.	1895	3
46. Agusto Hse	Single-St.	19 Tokunbo str., L.	1895	
47. Pedro Hse (A)	Sobrado	Glover/Bamgbose str., L.	1895	3
48. Pedro (B)	Sobrado	17 Campbell str., L.	1896	3
49. Doherty (D)	Sobrado	14 Ricca str., L.	1896	2
50. Emmanuel Pittalupe	Sobrado	52 Broad str., L.	1896/7	3
51. Blaize Hse	Sobrado	193 Igbosere str., L.	1898	2
52. Elephant Hse	Sobrado	Broad str., L.(dem.)	1900	4
53. Borges da Silva(B)	Sobrado	Tokunbo str., L.(dem.)	1900	4
54. Borges da Silva(C)	Single-St.	12/14 Oil Mill st.,L.	1900	
55. Aro	Palace	Ikorodu town	1900	
56. Taiwo Olowo	Tombstone	Broad str., L.	1900	
57. Vera Cruz	Sobrado	67 Odunlami str., L.	1900	2

58. Andre Hse	Single-St.	30 Campbell str., L.	1900	
59. Yoyo Araromi	Sobrado	Oshodi/Tokunbo str., L.(dem.)	1900	4
60.	Single-St.	94 Bamgbose str.,L.	c.1900	
61.	Sobrado	71 Dosunmu str., L.	c.1900	5
62.	Sobrado	15 Massey str., L.	c. 1900	3
63. D. Branco (C)	Sobrado	163 Bamgbose str., L.	c. 1900	3
64. D. Branco (D)	Sobrado	32 Bamgbose str., L.	c. 1900	3
65. D. Branco (E)	Sobrado	Cow Lane/Lewis str.,L.	c. 1900	3
66. Mendez	Sobrado	Glover st., L.	c. 1900	1
67. de Lima	Sobrado	52 Martins str., L.	c. 1900	2
68.	Sobrado	58a Campbell str., L.	c. 1900	2
69.	Single-St.	70 Esiogodo str., L.	c. 1900	
70.	Sobrado	19 Ricca str., L.	c. 1900	1
71.	Sobrado	40a Ajele str., L.	c. 1900	1
72. Ritz Hotel	Sobrado	Market str., L. (dem.)	c. 1900	4
73.	Sobrado	Catholic Mission str.,L.	c. 1900	3
74. Epe Arch House	Single-St.	Epe	1905	
75. Ebun House	Sobrado	85 Odunfa str., L.(dem.)	1913	4
76. Signin Carerra	Sobrado	8 Oil Mill str., L.	1917	3
77. Iduntafa	Mosque	Iduntafa str., L.	1924	

78. Cuban Lodge	Single-St.	40 Odunlami str., L.	1931	
79.	Sobrado	63 Wharakoh str., B.	1931	3
80. Medeiros	Single-St.	off Bamgbose str., L.	c.1931	
81.	Single-St.	Marina/Wharakoh str., B.	c.1931	
82. Campos Hse.	Sobrado	Campos Square, L.	unknown	2
83.	Sobrado	Campos Square, L.	unknown	2
84. de Vasconcelos	Sobrado	Campos Square, L.	unknown	4
85.	Single-St.	Campos Square, L.	unknown	
86.	Single-St.	Massey Square, L.	unknown	
87. de Castro	Sobrado	Massey str., L.	unknown	1
88. Roderigues	Sobrado	Tokunbo str., L.	unknown	2
89.	Single-St.	Cow Lane, L.	unknown	
90.	Single-St.	Bamgbose str., L.	unknown	

Abbreviations

L. = Lagos B. = Badagry Single-St. = Single-storeyed house
Sobrado = Two or three storeyed house (dem.) = demolished



PLATE 5.1: A SARO HOUSE, SANDGROUSE MARKET, LAGOS, BUILT 1920; (1991)

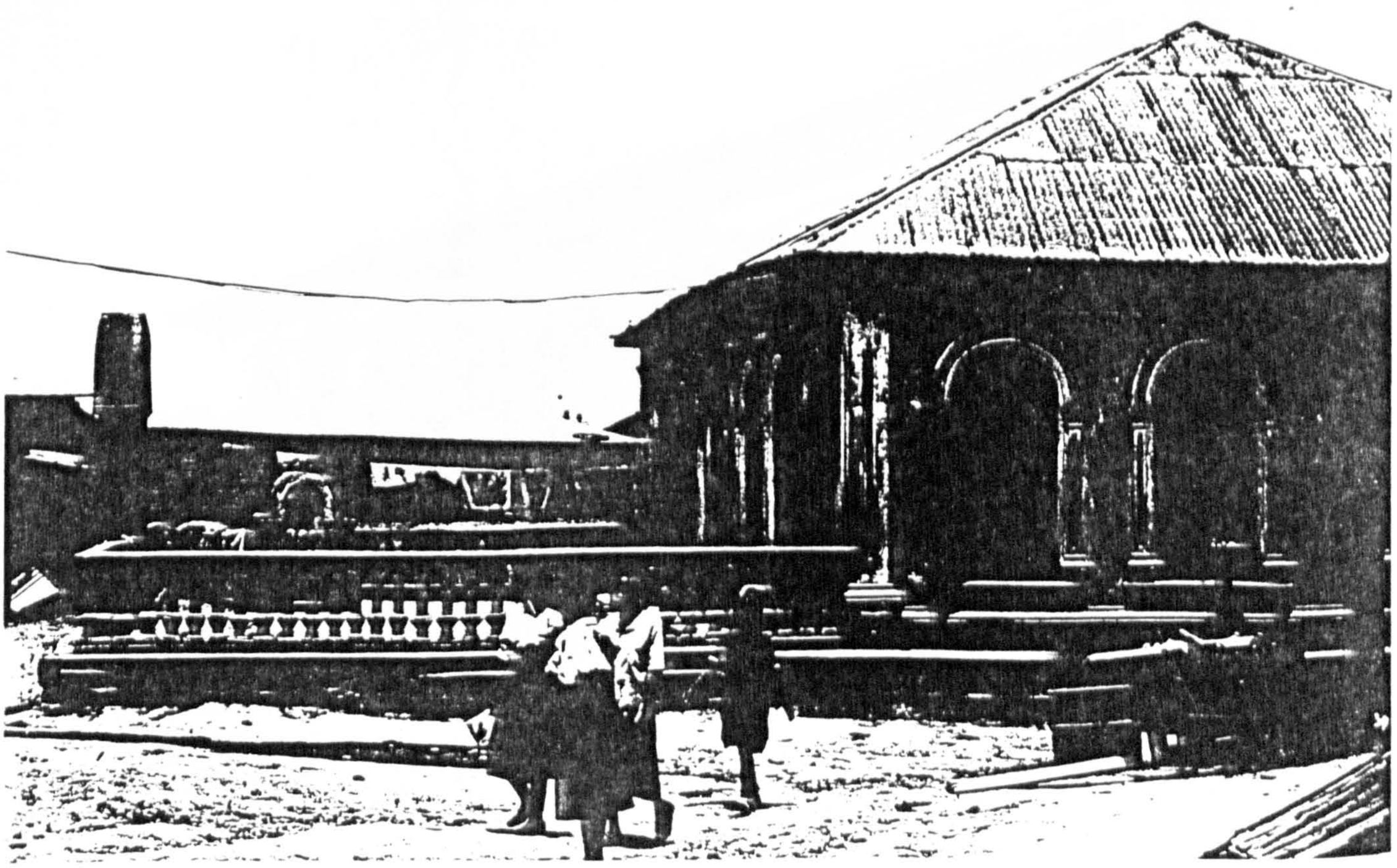


PLATE 5.2: EPE ARCH HOUSE, BUILT 1905; Photo taken by D. Aradeon

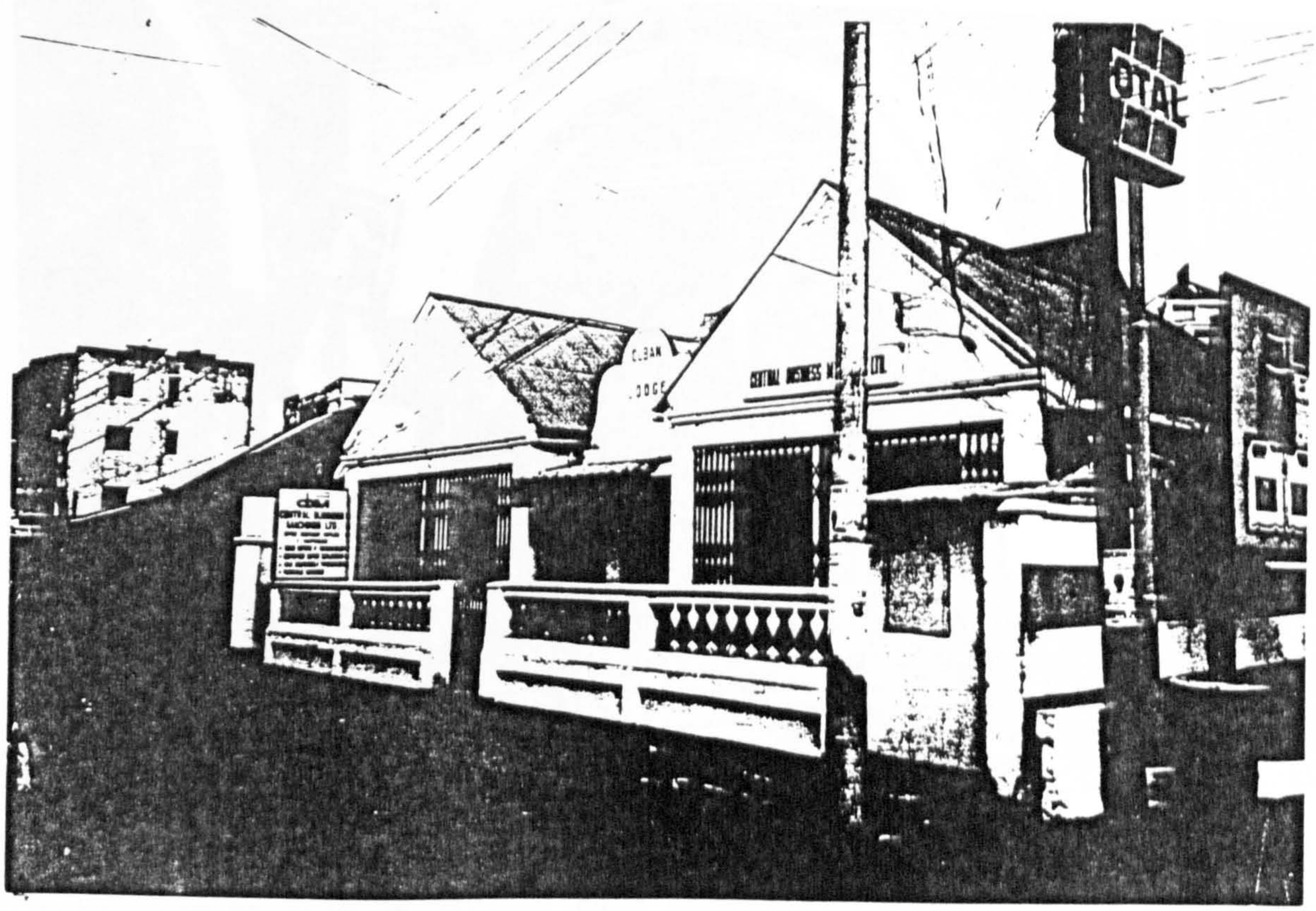


PLATE 5.3: CUBAN LODGE, 40 ODUNLAMI STREET, LAGOS, BUILT 1931; (1991)
Most of the Afro-Brazilian features of this house were lost during restoration.

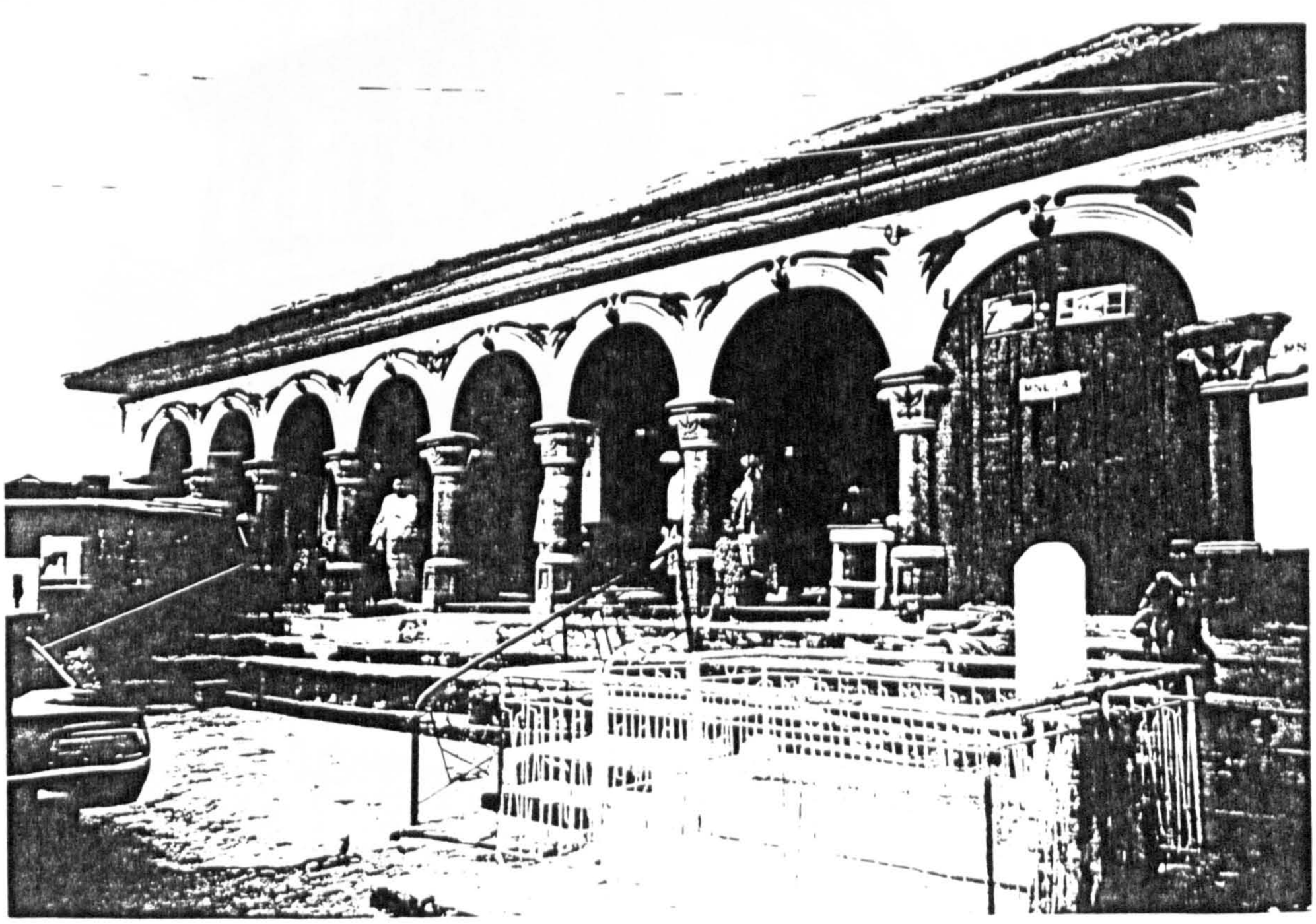


PLATE 5.4: IDUNTAFA PALACE, ESIOGBODO STREET, LAGOS, BUILT 1845; 1991
MAIN FACADE

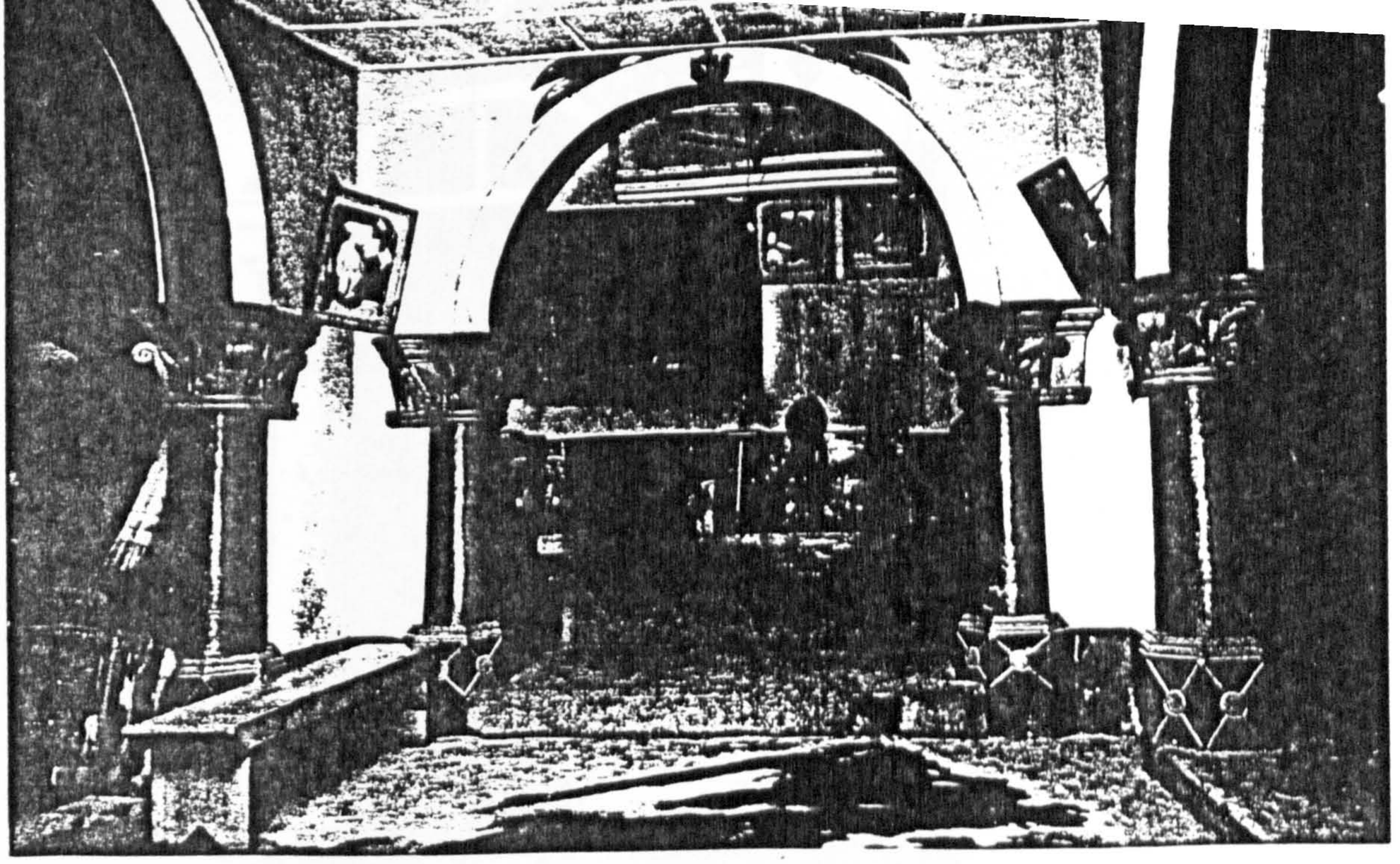


PLATE 5.5: IDUNTAFA PALACE, 1845; (1991); MAIN HALL, SHOWING THE SHRINE
Note: Yoruba Palaces usually have ancestral shrines



PLATE 5.6: EBUN HOUSE, ODUNFA STREET, LAGOS (DEMOLISHED), BUILT 1913;
This was reportedly the first three-storey house in Nigeria and is also an example of a group 4 *sobrado*.

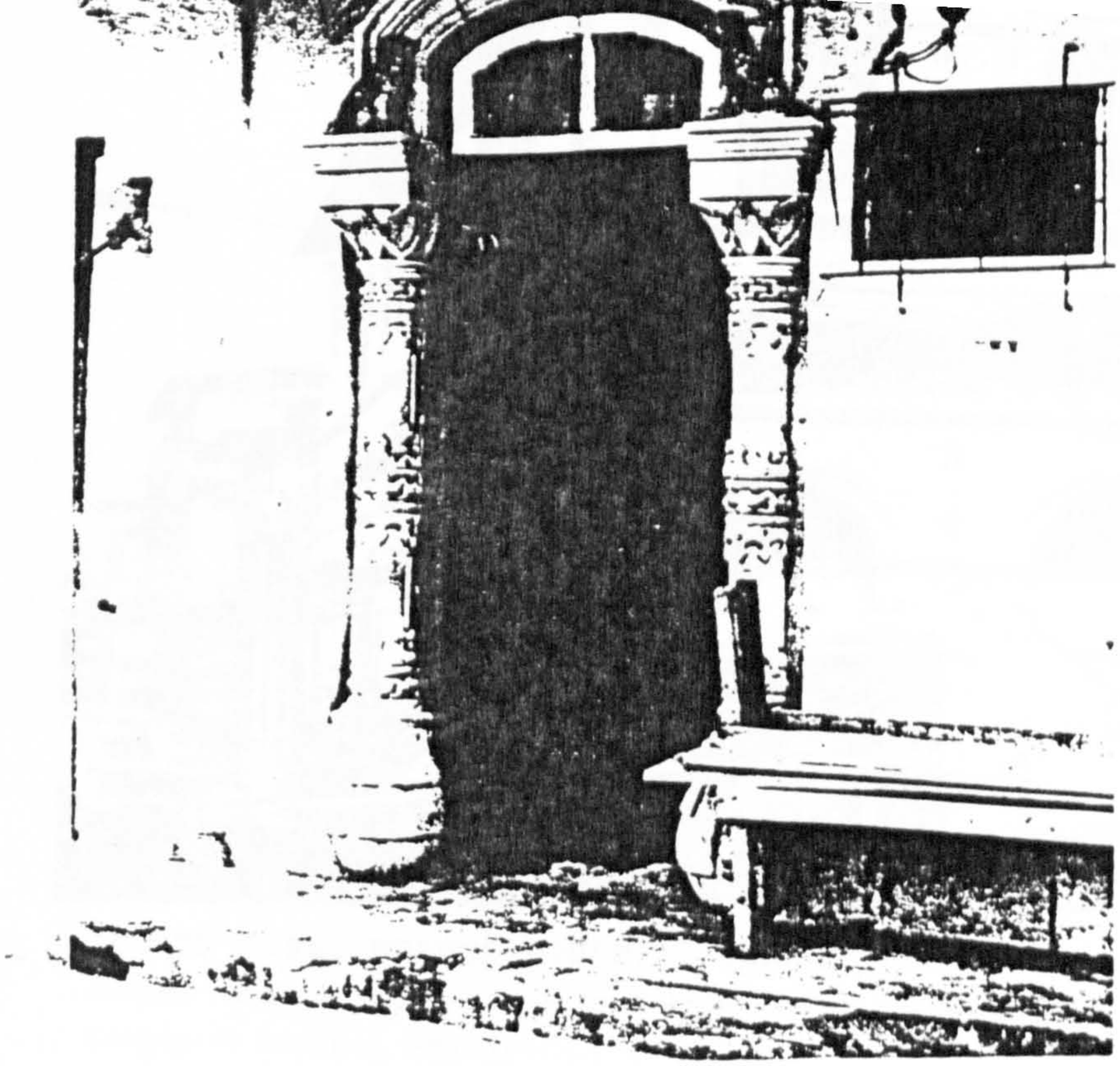


PLATE 5.7: DOORWAY TO OYENIDE'S HOUSE, AWANJIGOH STREET, BADAGRY, BUILT c.1880; (1991).

Note the intricate design of the engaged columns. This was typical of the Afro-Brazilian baroque style.

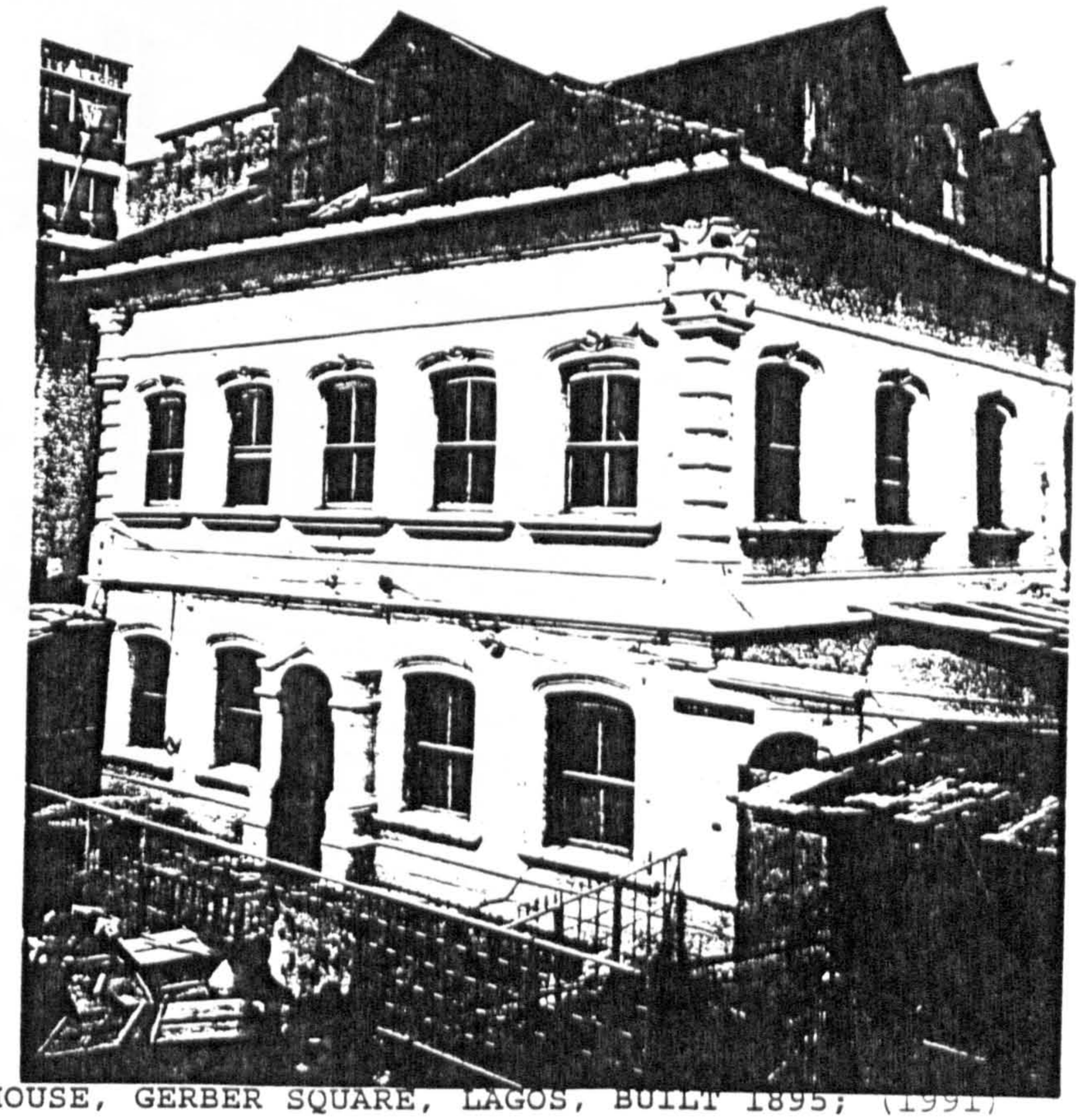


PLATE 5.8: MAJA HOUSE, GERBER SQUARE, LAGOS, BUILT 1895; (1991)

This is an example of a group 3 *sobrado*.

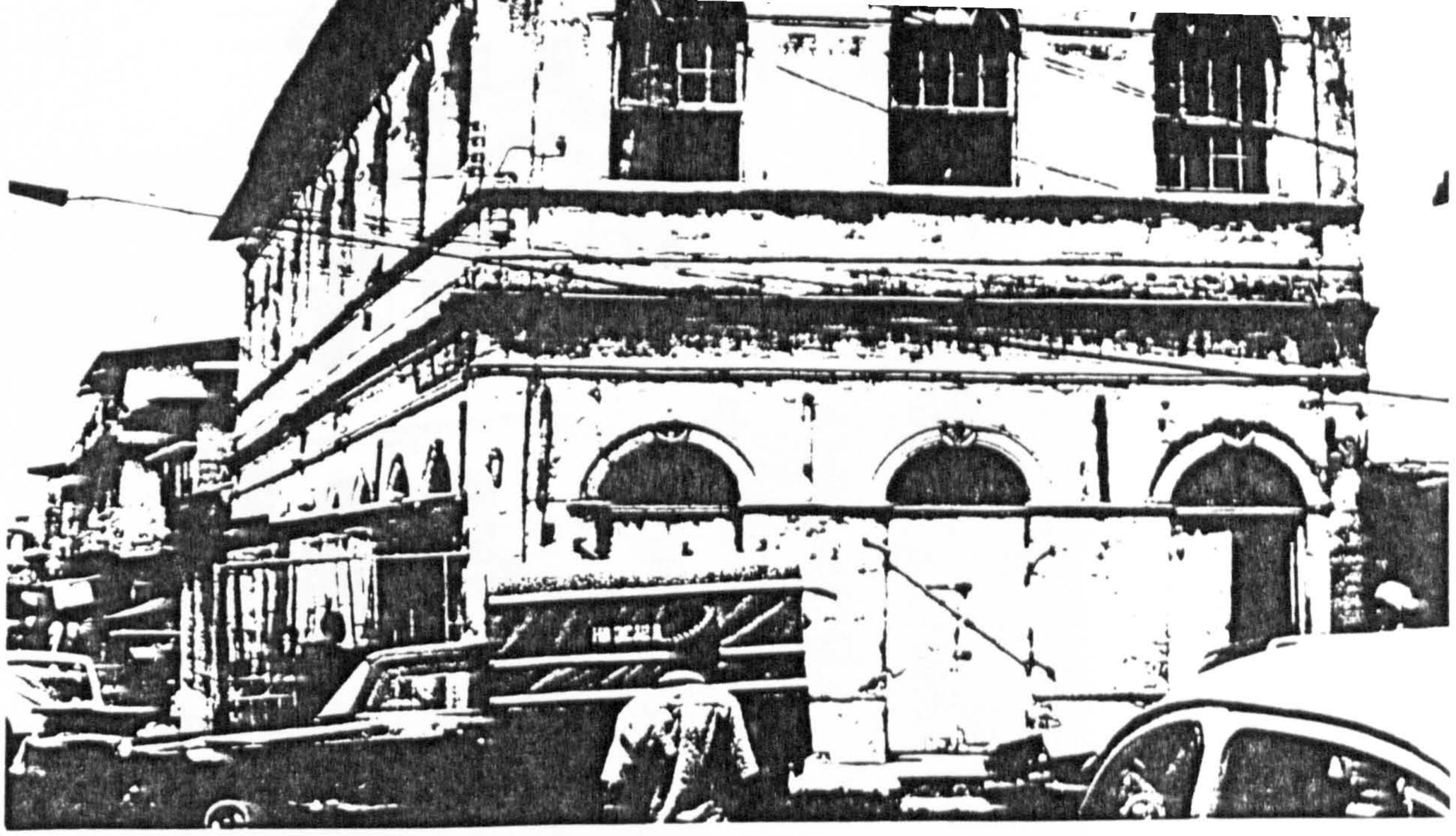


PLATE 5.9a: BRANCO HOUSE, 5 BRANCO STREET, LAGOS, BUILT 1890; (1991)
Davode Branco built nine houses for himself and this house falls into the Afro-Brazilian group 4 *sobrado*..



PLATE 5.9b: BRANCO HOUSE, 27 KAKAWA STREET, LAGOS, BUILT 1885;
This house has been demolished and is an example of a group 5 *sobrado*.



PLATE 5.10: PHILIP WILLIAMS HOUSE, 21 IGBOSERE STREET, LAGOS, BUILT 1846; (1991; group 2 *sobrado*)



PLATE 5.11: DOHERTY'S HOUSE, 14 RICCA STREET, LAGOS, BUILT 1896; (1991)

This is an example of a group 2 *sobrado*. Mr A. Doherty was a Sierra Leonian who returned to Lagos and commissioned Afro-Brazilian builders to build a few houses

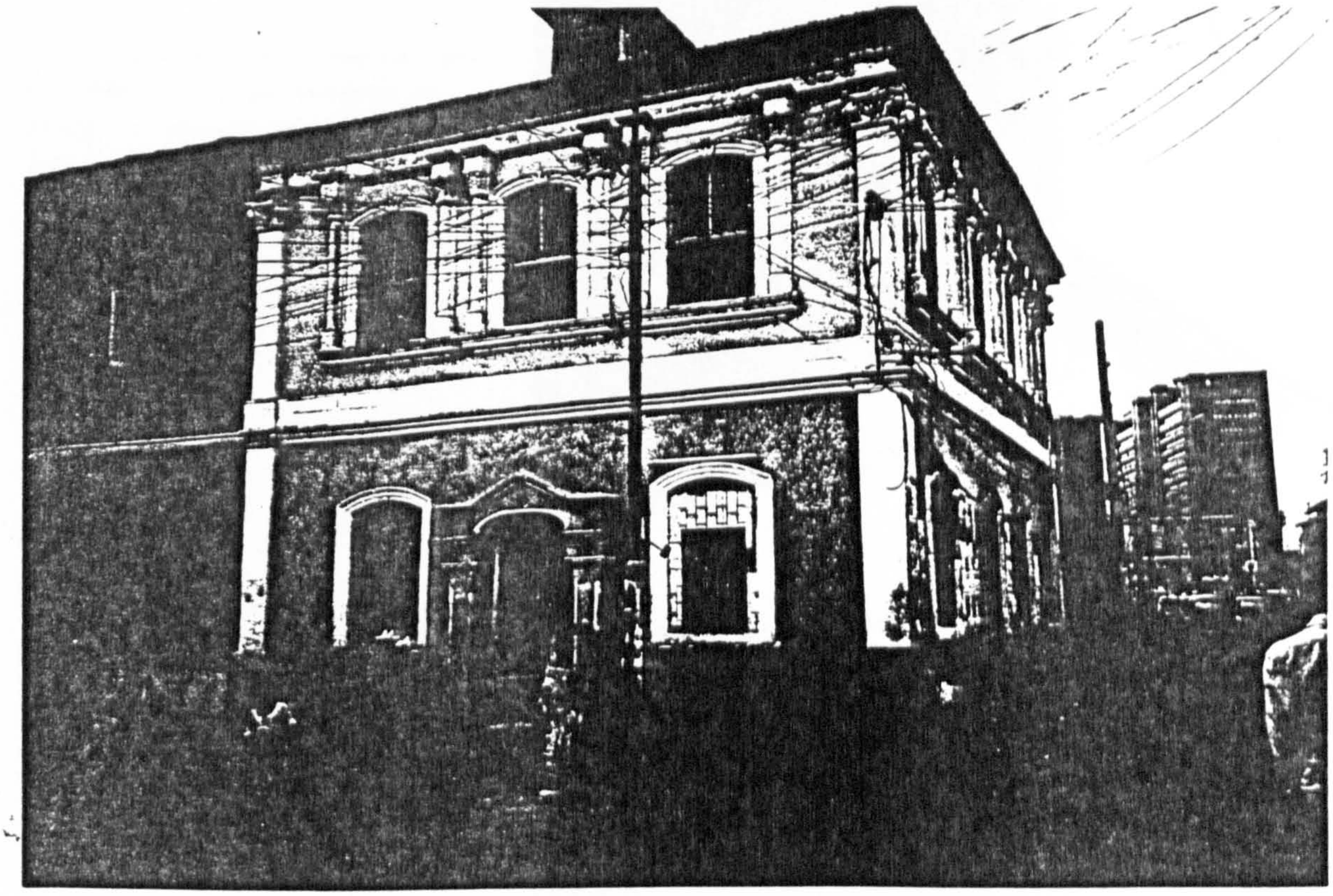


PLATE 5.12: DOHERTY VILLA, 5 CAMPOS SQUARE, LAGOS, BUILT 1890; (1991)
This house is an Afro-Brazilian group 3 *sobrado*.

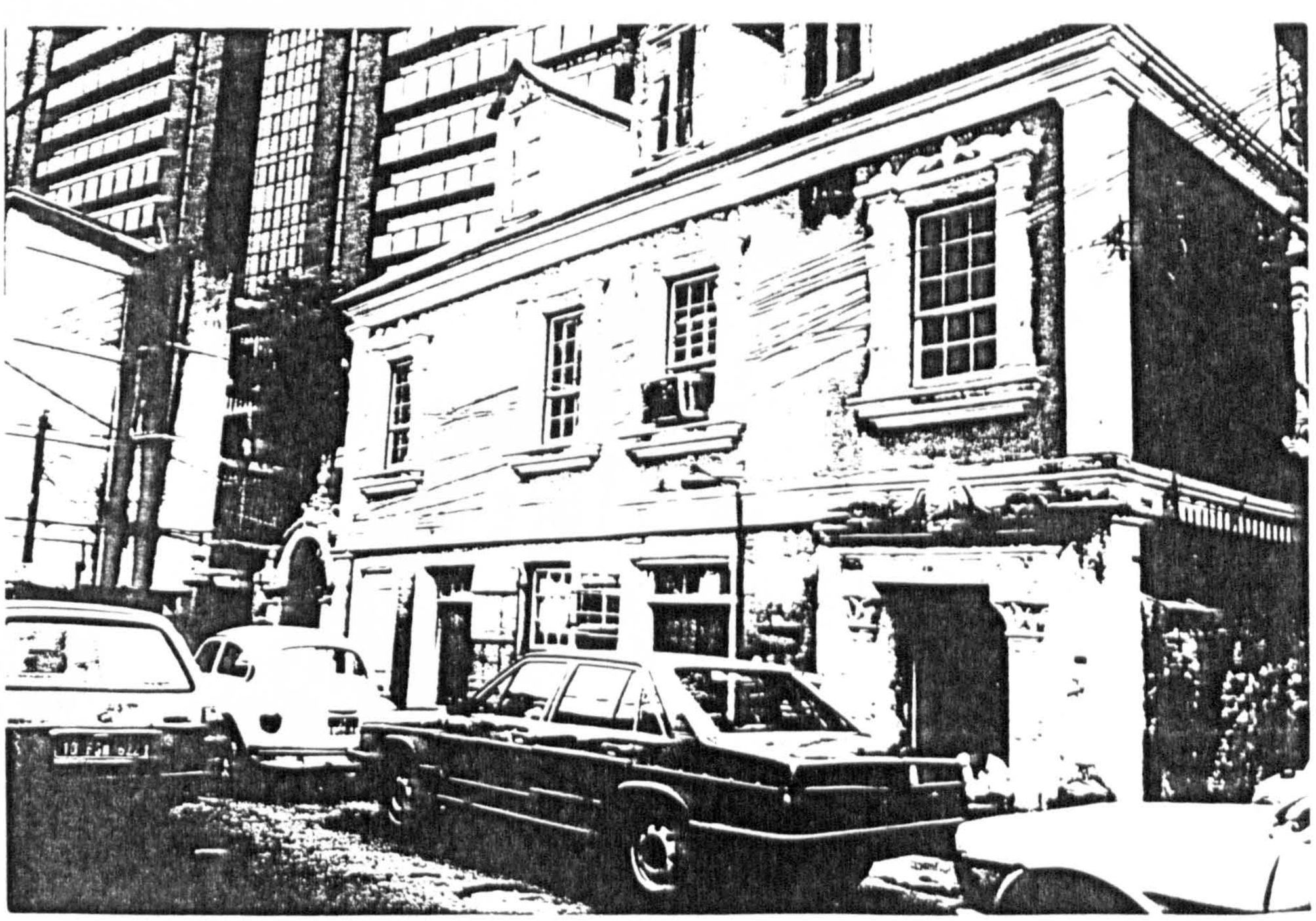


PLATE 5.13: VAUGHAN HOUSE, 29 KAKAWA STREET, LAGOS, BUILT 1895; (1991)
This house is a group 4 *sobrado* and is also a case study (see Chapter Seven).

This house was restored in 1991 by GHK. It is an example of a group 4 *sobrado* and is also a case study in Chapter Eight. The construction site next to the Leventis Foundation House used to contain the now demolished Ritz Hotel (Plate 5.23).



PLATE 5.14: LEVENTIS FOUNDATION HOUSE, 8-10 ABIBU OKI STREET, LAGOS, BUILT 1890; (1991).



PLATE 5.15: FERNANDEZ HOUSE, 6 TINUBU SQUARE, LAGOS, BUILT 1846; (1991)
This house belongs to the group 5 *sobrado*.



PLATE 5.16: FACADES OF COLONIAL HOUSES IN OLINDA, BUILT c.1800; (1993)
Note the way in which the houses are linked as terraces like many of the houses found in the Brazilian quarter in Lagos (see Plate 5.20). Note also the red tiles used for roofs - a feature that was common among the earliest Afro-Brazilian houses in Lagos.

Note the wall tiles used on the facade of the house on the right. Mosaic wall tiles were used on some Afro-Brazilian houses (the Lion & Water Houses for e.g.) in Lagos. Note also the parapet roof which featured in some Afro-Brazilian houses such as the Fernandez & Water Houses. The Gothic windows are similar to the windows found in the Fernadez House.

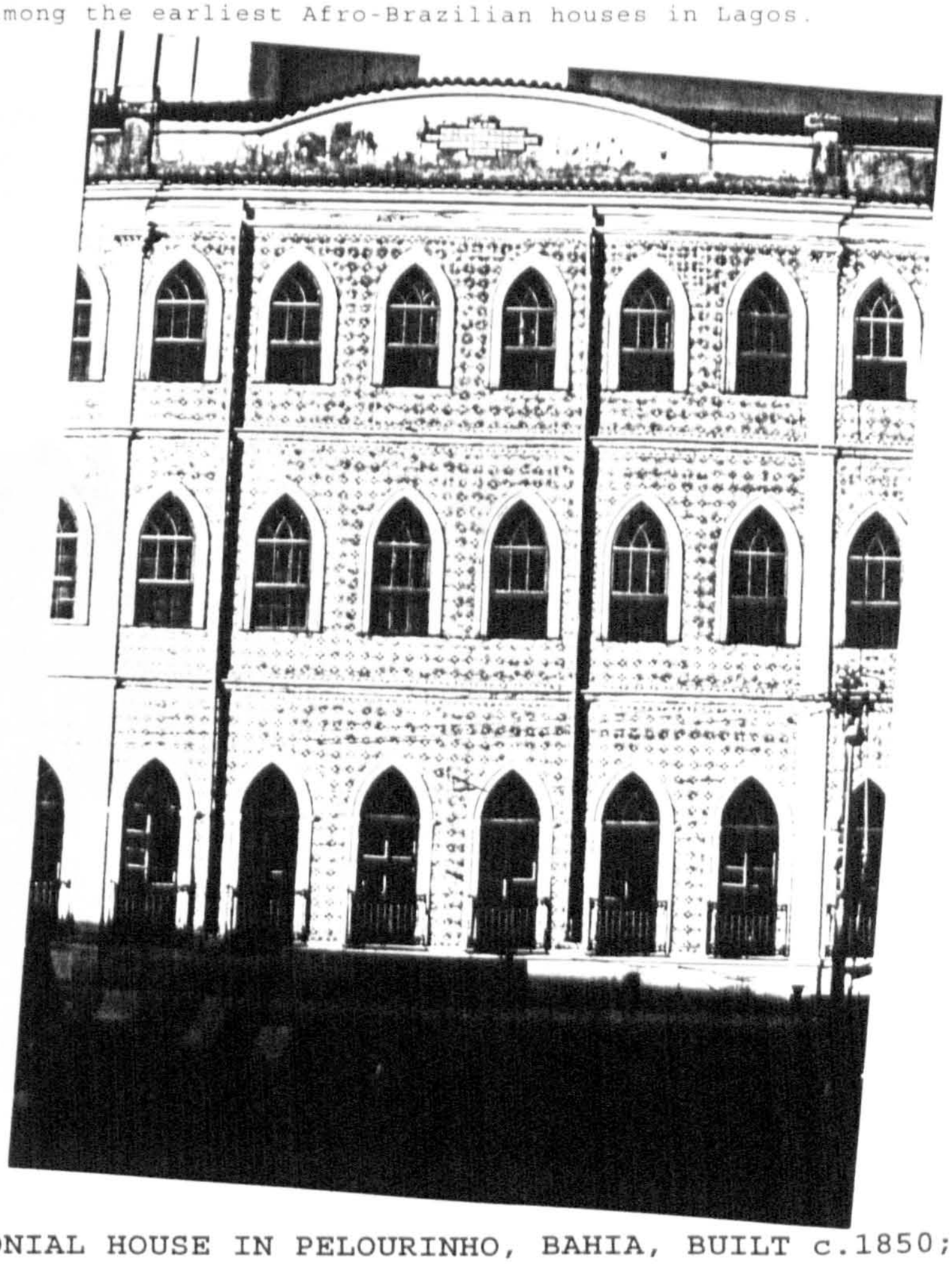


PLATE 5.17: FACADE OF A COLONIAL HOUSE IN PELOURINHO, BAHIA, BUILT c.1850;
Photo by D. Aradeon (1990)

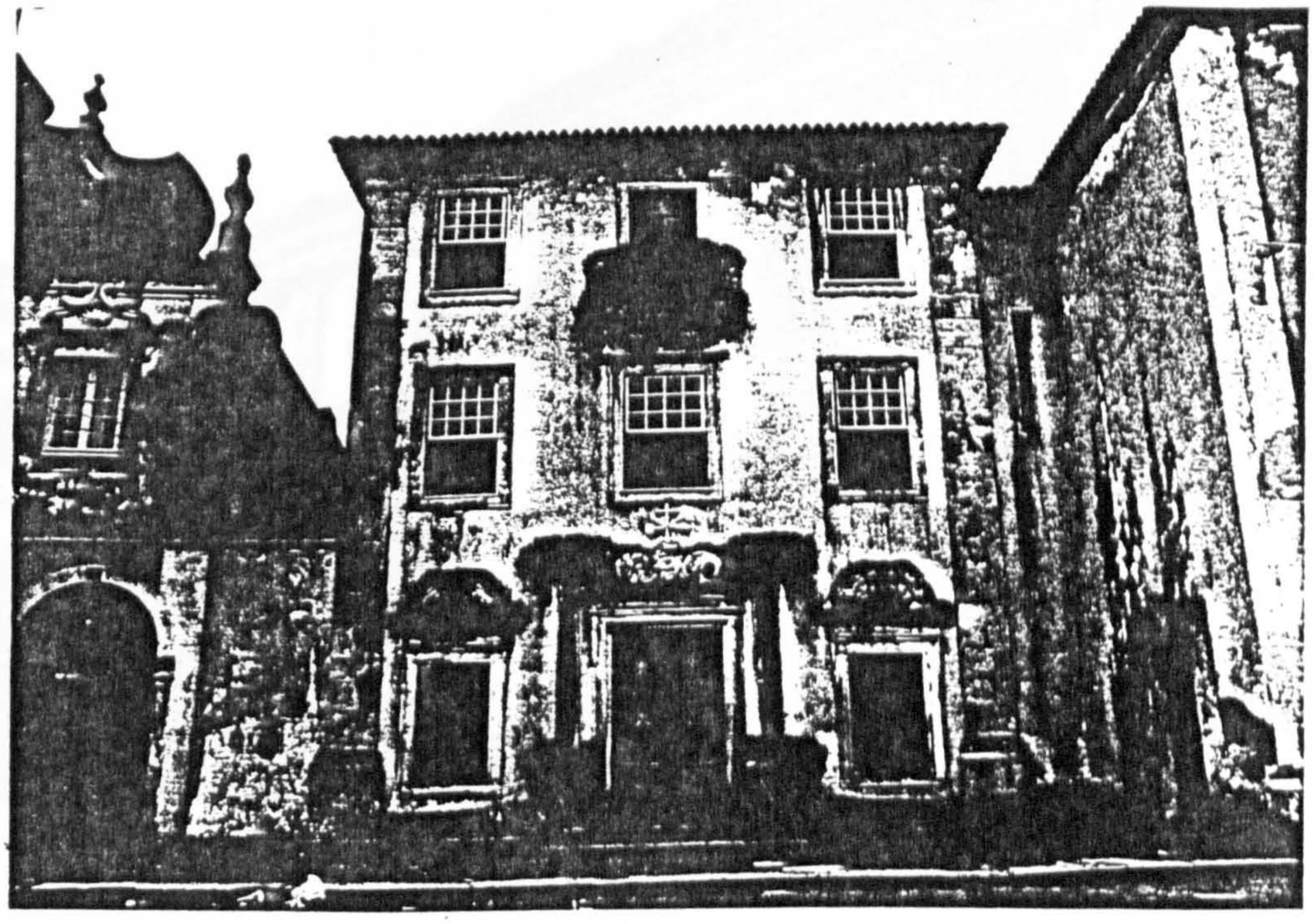


PLATE 5.18: FACADE OF A COLONIAL HOUSE IN OLINDA, BUILT c.1890; (1993)

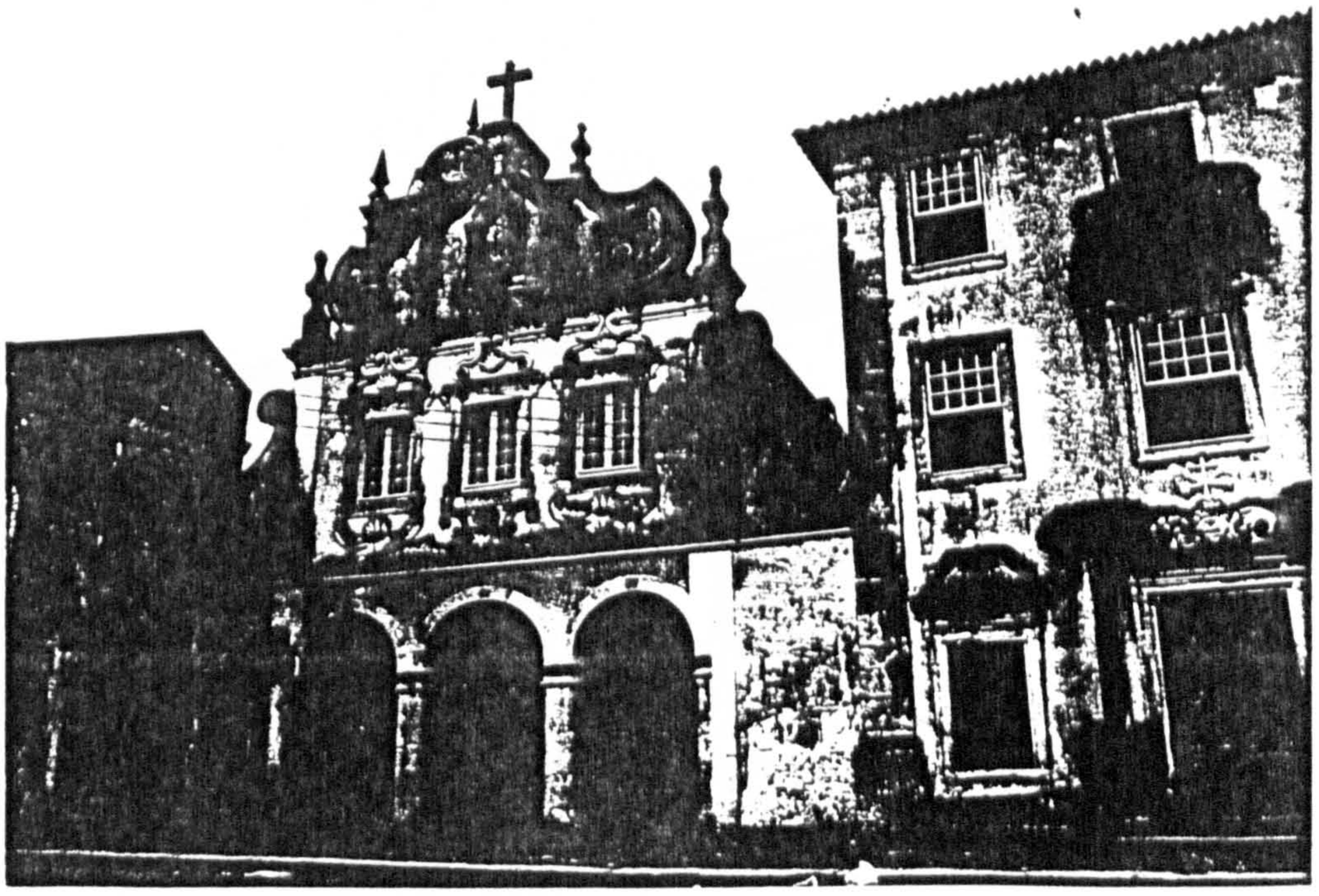


PLATE 5.19: THE FACULTY OF LAW, OLINDA, BUILT c.1700; (1993)

This house first became a church and has now been re-adapted to a place of study.

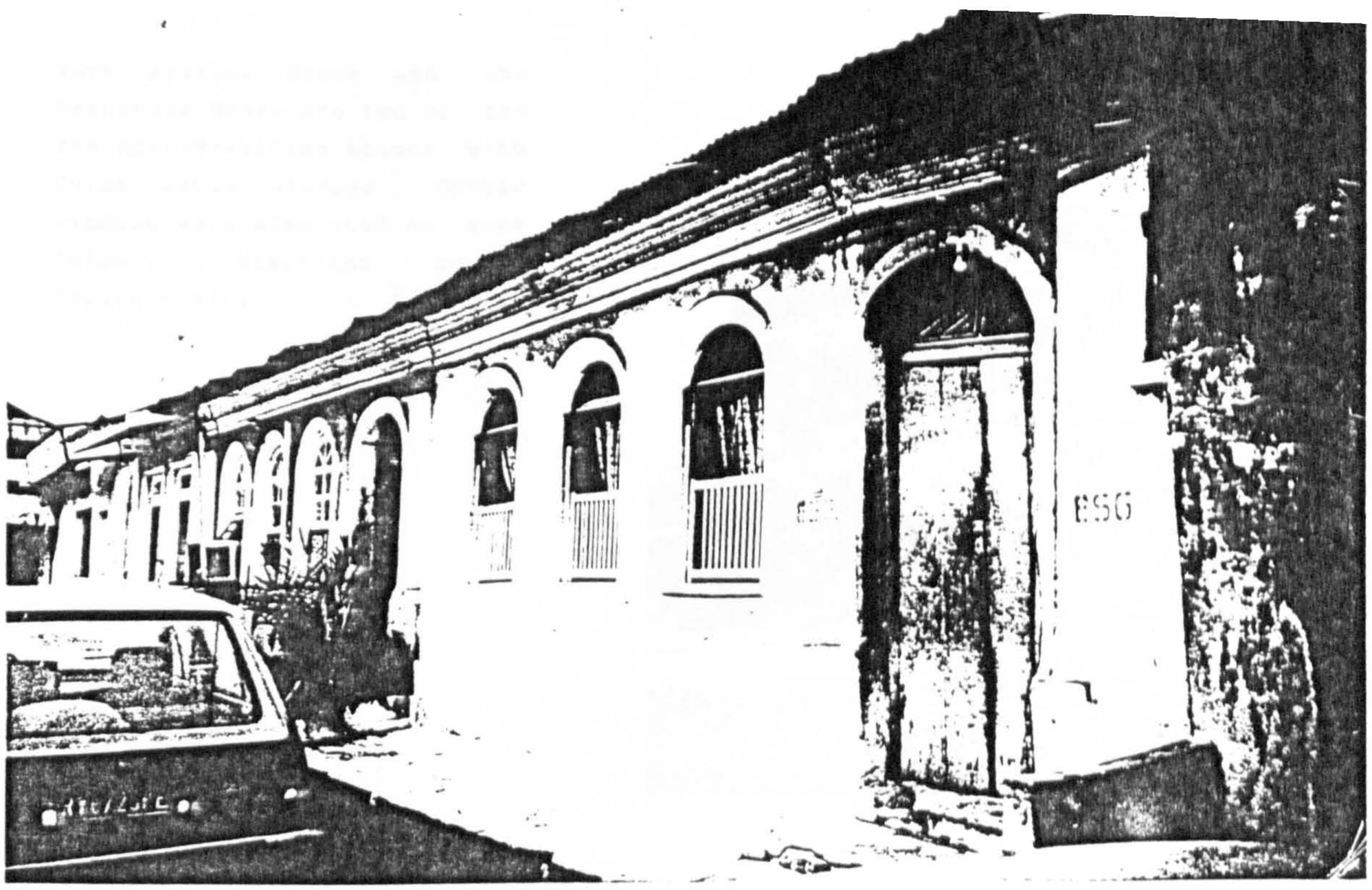


PLATE 5.20: BORGES DA SILVA'S HOUSES, 12-14 OIL MILL STREET, LAGOS, BUILT c.1890; (1991).

These sort of houses can also be found in Badagry (Nigeria) and in Brazilian cities such as Olinda, Recife, Salvador de Bahia and Rio de Janiero.

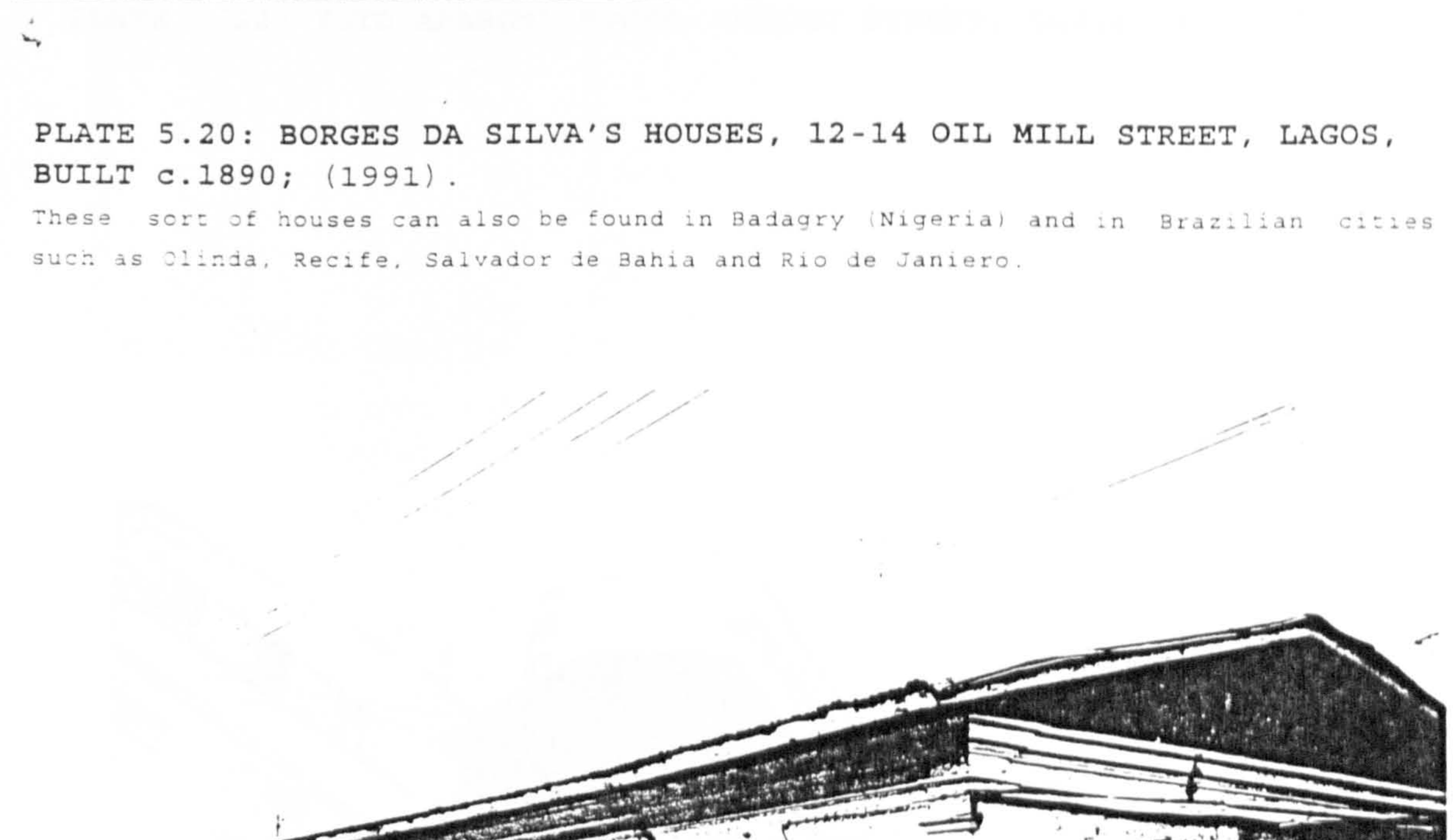


PLATE 5.21: AFRO-BRAZILIAN HOUSES IN BADAGRY, BUILT c.1900; (1991)

Yoyo Araromi House and the Fernandez House are two of the few Afro-Brazilian houses with Gothic-style windows. Gothic windows were also used on some Colonial Brazilian houses (Plate 5.17).

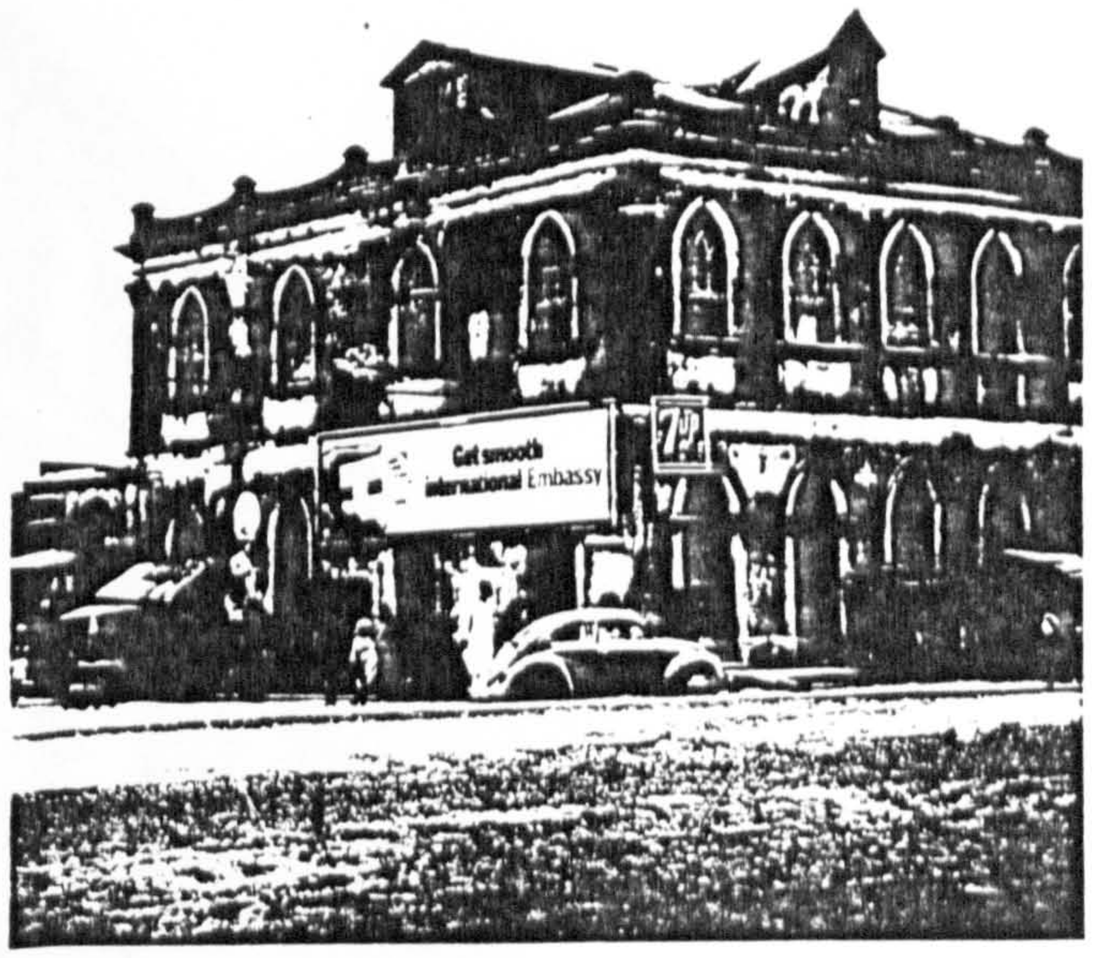


PLATE 5.22: YOYO ARAROMI HOUSE, OSHODI STREET, LAGOS, BUILT 1900; Demolished



PLATE 5.23: RITZ HOTEL, MARKET STREET, LAGOS, BUILT 1900; Demolished

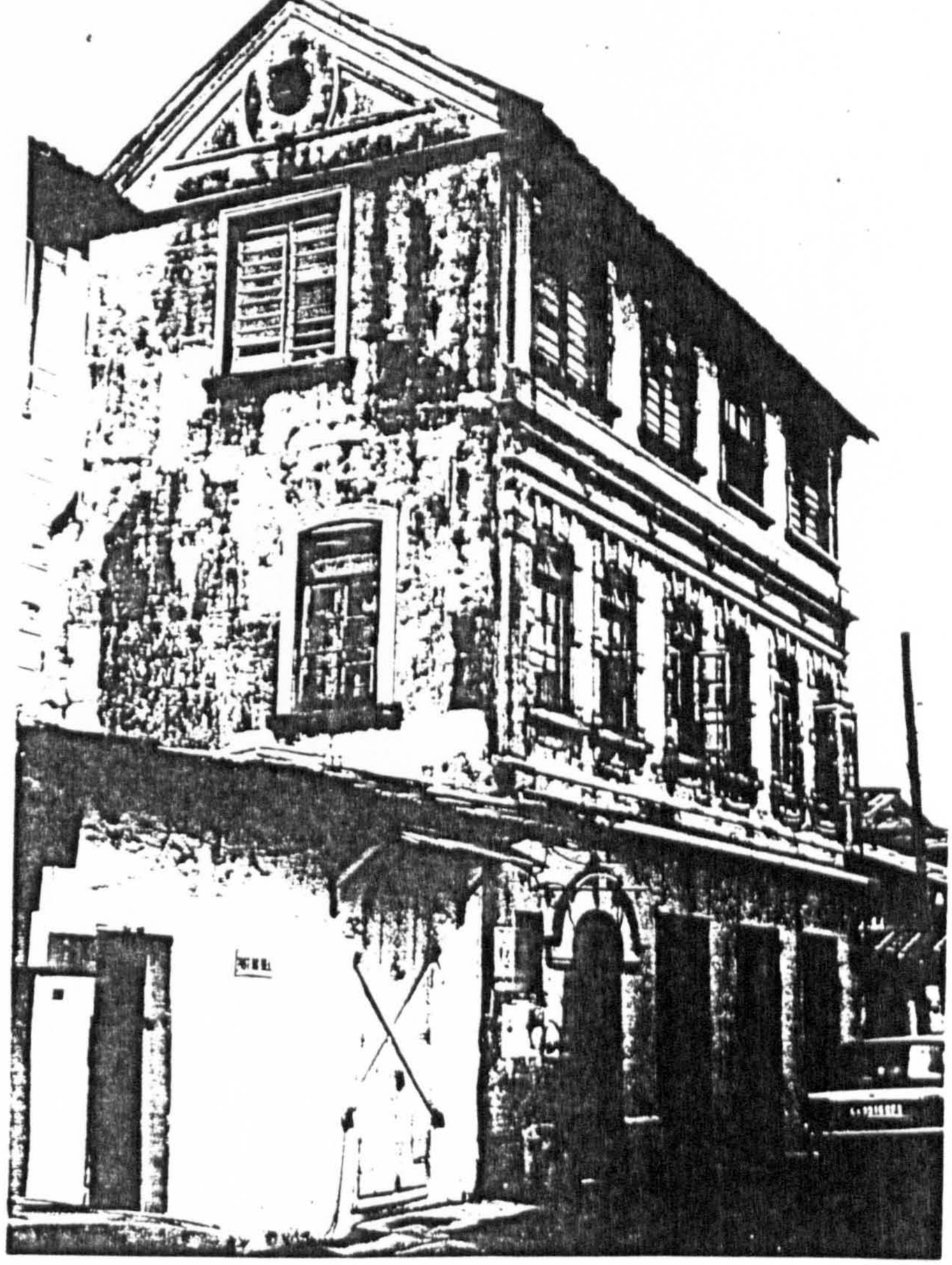


PLATE 5.24: RUMAO CAMPOS' HOUSE, 63 ODUNLAMI STREET, LAGOS, BUILT 1885; (1991); an example of an Afro-Brazilian group 2 *sobrado*.

CHAPTER SIX

CHAPTER SIX

6.0 AFRO-BRAZILIAN RELIGIOUS ARCHITECTURE

6.1 INTRODUCTION

The sources of influence on Afro-Brazilian houses, the reasons the architectural tradition was adopted and its consequent rapid spread throughout Yoruba-land have been discussed in the preceding chapters. In this chapter, churches and mosques that were designed and constructed by Afro-Brazilians will be examined. Most of the data used in this chapter were obtained through the researcher's photographic survey and semi-structured interviews in 1990 and 1991 and through documentary and archival research. The coding-system survey did not feature as much with Afro-Brazilian religious buildings as it did with their houses and palaces. This was mainly because most of the churches and some mosques designed and built by them have been demolished as will be explained later in this chapter. Consequently, the amount of detailed information about Afro-Brazilian religious buildings is not as much as is found on dwellings in Chapters Four, Five, Seven and Eight. However, in the case of Shitta Bey Mosque, some detailed data were obtained using the coding form.

Afro-Brazilian master builders were commissioned to build a variety of buildings for religious worship as well as various other public buildings such as schools, government residences, and cinema houses, to mention a few. As in their houses so in their religious buildings do the master builders demonstrate the Brazilian baroque influence and this is reflected in their expressive and colourful facades. Sadly, most of the churches built by them, in Lagos, have been destroyed. The author's fieldwork estimates that there were at least four churches built by them in the Brazilian quarter of Lagos and five or more in

Badagry and at least one in Epe. Many mosques however have survived dilapidation and demolition and are to be found scattered in parts of Lagos, Badagry, Epe, Ikorodu (all in Lagos State) as well as in other parts of Yoruba-land.

This chapter attempts to trace the origin of these churches and mosques in the Brazilian baroque style of church architecture of the seventeenth, eighteenth and early nineteenth centuries. Therefore, to appreciate fully Afro-Brazilian religious architecture, it is essential to look first of all at the colonial church architecture in Brazil. However, it must be emphasized that only the particular elements of this architecture that were sources of influence and have a direct relevance to Afro-Brazilian architecture, will be noted; Brazilian colonial architecture covered a period of three hundred years and some of it is irrelevant to this study.

6.2 BRAZILIAN CHURCH ARCHITECTURE AND ITS DERIVATIVES

> The Portuguese discoverers were men of the Renaissance, but as town planners they belonged to the Middle Ages. Continuously they rejected the regular gridiron plan that came to Europe with the Renaissance and to America with the Spanish conquerors. Instead they clung to the medieval plan of the fortified hill-side which had produced the cities of Portugal, with all the limitations of narrow, uneven streets and crowded housing that that concept implies. The Portuguese claimed that such a situation was essential for defence, but in reality they were preserving a tradition (Smith, in Livermore, 1953: 349).

According to Smith, this was the building pattern that the Portuguese colonisers introduced to South America, having already taken it to Madeira, the Azores, mainland Africa, India and China. In the last chapter, it was established that the history of Brazilian colonial architecture is divided into three periods. The second period extended from about 1655, after the expulsion of the Dutch, when a series of

important civil and religious constructions began, to 1750, when John V of Portugal died. He was the reputed chief patron of architecture in the first half of the eighteenth century in Brazil. This period experienced the erection of church buildings which show, both in plan and elevation, late Renaissance (Mannerist) characteristics. The baroque style as well, flourished throughout this period particularly in north-eastern Brazil.

The Portuguese colonists in Brazil did not find an indigenous labour force with an artistic tradition as, for example, the Spaniards did in Mexico and Peru (Castedo, 1969). Consequently, the artistic and architectural forms transplanted from Europe did not collide with existing forms in Brazil. In present day Brazil, nothing remains of the first colonial structures which consisted of mud over a simple wooden framework. The earliest examples that survived are those introduced by the Jesuits who had imported the architectural style of the Counter Reformation that contrasts markedly with the later obsession with ornamentation and ostentation (see Castedo, 1969 & Smith, in Livermore, 1953:349-384). In the seventeenth century, Jesuit missionaries stipulated that Bahian churches "would be austere, unadorned parallele' piped [sic] with a pitched roof" (Hallen,1988:17). One of the models which greatly influenced the Jesuits was the late sixteenth-century church of Sao Roque in Lisbon. It was reproduced in Brazil in a simplified form of a single nave layout, generally without side chapels or a transept and only rarely was a dome added. The nave and the presbytery were often covered with a wooden ceiling or vault.

Portuguese baroque was in the main influenced by Spanish, Italian and Dutch baroque. Much wealth accruing to Portugal from the Atlantic Ocean trade was used as ornament upon her buildings (Kubler, 1959). Brazilian baroque is a modification of the combination of Portuguese and Italian

baroque.

Architectural design advanced to a large extent after the brief occupation of Bahia and Pernambuco States between 1624 and 1654, by the Dutch (Castedo, 1969). By the time Portuguese rule was restored in 1654, baroque architecture was incorporated into the built environment of Brazil. In Bahian churches, lateral chapels appeared and were connected to one another thus making for corridors or narrow naves. The sacristy became very large, occupying the entire width of the church behind the presbytery. The facades of churches exhibited a notable similarity and were directly modelled after Portuguese churches. "Arches, portals and even whole churches were sometimes brought from Europe" (Castedo, 1969: 183). Smith (in Livermore, 1953) also noted that whole facades and all carved doorways were imported for churches and palaces from Portugal in the eighteenth century. It was also usual that twin towers, crowned by pyramids, framed the facade, which was divided into two storeys in the Doric order. At the end of the seventeenth century, the commonest church design in Brazil hearkened back to an earlier and more elaborate Portuguese design: a pedimented central structure flanked by two bell towers. This remained the Bahian prototype for several years but they were later remarkably transformed by ornamentation.

A facade, flanked by twin towers, was one of the main characteristic features of Afro-Brazilian religious architecture. Evidently, this and other baroque characteristics eminent in their style were borrowed from the Bahian church design. It can also be argued that since this is also characteristic of the Gothic Revival style of the nineteenth century, the Afro-Brazilians borrowed it from the style that the missionaries introduced. Due to the fact that Bahia was the first capital of Brazil for over two hundred years, the most brilliant and sumptuous churches

were naturally built there. The peoples of African descent, whilst biding their time during servitude, helped to build the city of Bahia. The design, construction and ornamentation of buildings in the states of Bahia, Pernambuco (Recife and Olinda), Minas Gerais and Rio de Janeiro were as much products of black artistry as of white, of Moslem artisans as well as of Christians (Bazin, 1958; Hallen, 1988; Turner, 1975). It is this that may be responsible for the uniqueness of the Brazilian baroque style and ornamentation.

One of the earliest Jesuit religious buildings in Brazil is the Cathedral at Bahia, formerly the Jesuit Collegiate church (rebuilt 1657-1672). "Massive volutes, with projecting profiles, customarily top the pediments to form a characteristic baroque pattern" (Kubler, 1959:117; Figure 6.1).

> The *capela mor* is inscribed within the rectangle formed by the storeyed structure of the surrounding chambers. The walls of the sanctuary are only inner partitions instead of bounding walls. The deep lateral chapels beneath tribunes likewise encase the nave in a two-storeyed edifice of civilian appearance (Kubler, 1959:108).

Shortly after the Dutch left Brazil, a regional style was developed, marked by the widespread use of round or octagonal towers and consequently increasing the dynamism in chamfers, pediments and mouldings. The use of twin cylindrical towers accentuates the curvature of the facades and the pediments are elaborately decorated. In addition, the integration of forms and ornaments subordinated the architectonic lines to the requirements of new surfaces created by the presence of medallion windows and even chamfers, made necessary by the projection of the massive cylindrical towers. This increasing dynamism later led to rectangular ground plans which sometimes presented highly unusual and original solutions (Castedo, 1969).

Although certain elements of southern European baroque had been

introduced in some of the Brazilian colonial architecture, it was only during the last period (which began in the mid-eighteenth century and ended around 1821 when the colonial era ended) that the most elaborate and flamboyant palaces, houses and churches were constructed. This period is notable for the activity of most of the known authors of colonial buildings and was largely conditioned by artistic events in Portugal during the reign of Jose 1, from 1750 to 1777 (Smith, in Livermore, 1953).

In the north of Portugal, local builders developed a less formal but more dramatic style which relies for its success upon an abundant use of dark granite trim vigorously carved in flamboyant baroque and rococo designs against a background of glistening white plaster.

In Brazil, the style found immediate welcome at Rio de Janeiro, which in 1763 replaced Salvador de Bahia as the vice-regal capital, as well as in Bahia itself and Pernambuco. Brazilian painters, woodcarvers and architects achieved a more organic concept of the baroque, which they applied within the spatial limitations of the barn-like rectangular church interiors prescribed by the tradition of Luso-Brazilian architecture. In the middle and late period of colonial architecture, various devices were employed to introduce some feeling of movement into some of the later church facades. Behind the grave facades of some other churches, were concealed splendidly flamboyant interiors. The structural and ornamental elements imported from Portugal were modified in order to suit the tropical climate of north-east Brazil (Castedo, 1969). The modifications included not only the decorative elements but sometimes also more fundamental functional modifications. This will explain how the Afro-Brazilian people were able to transport this style to the tropics of Africa as a result of the similarity in climate.

The extensive use of ornamentation was permitted in Brazil and is reflected in the seventeenth and eighteenth century churches such as Third Order Sao Francisco da Penitencia in Bahia which was completed in the second decade of the latter century. The design concept used in many of the churches built during this period was introduced to Portugal through the interchange of artists from Italy and were subsequently introduced to Brazil by the Portuguese. African slaves and their descendants did most of the manual work required for most of the construction (Hallen, 1988; Wagley, 1963; Mattoso, 1979).

The concept of fusing architecture and sculpture was made popular by the highly talented architect and sculptor, Aleijadinho. He was the greatest exponent of both baroque and rococo styles in Brazil. His real name was Antonio Francisco Lisboa, born the illegitimate son of Manoel Francisco Lisboa, a Portuguese architect in Brazil, and an African slave, named Isabel, on the 9th of August 1738. From his middle thirties, crippled by disease, hence his nick-name, Aleijadinho (Little Cripple) he had to be carried and to have a hammer and chisel strapped to his arms in order to carve (Kubler, 1959 & Castedo, 1969). Brazilian baroque reached its sublime hour in the works of this extraordinary person.

Aleijadinho's early work in architecture is most effectively seen in the Church of Sao Francisco Third Order at Ouro Preto, begun in 1766 (Figure 6.2 & Plates 6.3-6.6) and another for the same order, at Sao Joao d'El Rei, begun in 1774. This particular church had undulating nave walls and lacked corridors of any kind (Figure 6.3).

The force of tradition is apparent in Aleijadinho's church buildings; the facade are evolved from the basic design of early Luso-Brazilian churches but are dramatically enriched by a series of new decorations

in the baroque style. According to Smith, (in Livermore, 1953: 358-359) the cornice in both buildings curves emphatically to give an illusion of space; this is repeated in circular towers curving at both sides of the frontispiece. The two portals enrich the facades and inform them with movement. The unity of the design of these and other churches by Aleijadinho, and the distinction of each individual element 'place it among the outstanding masterpieces of American art' (Smith, in Livermore, 1953:359). The fusing of sculpture and architecture is not usually a common practice among the Afro-Brazilian builders in Africa although there is some evidence in some of their buildings that this was incorporated into the facades (an example is the Ebun House, built in 1913; Plate 5.6). On the other hand, it could also be argued that this concept was borrowed from the traditional Yoruba palaces where sculpture is fused into the walls of the structures, into door panels and in some cases, window frames. It is also possible that the Afro-Brazilians could have created and incorporated this concept but with influences from both the Yoruba and the Brazilians.

Several of the churches in colonial Brazil were to become a source of major influence on Afro-Brazilian architecture in Africa. The two which are said to be the greatest influence on Afro-Brazilians are that of Nossa Senhora do Rosario do Barro (author's discussion with Professor Yeda Pessoa de Castro; Head of Centro de Estudos Afro-Orientais, Universidade Federal da Bahia and who worked in Nigeria for several years; 1990) and Our Lady of the Rosary of the Blacks (refer to Plate 6.7; Hallen, 1988 & Author's interviews with members of the Afro-Brazilian community in Lagos, 1990). In general, above the corridors of Bahian churches, running along both sides of the nave, were a series of ornate 'opera' boxes; thus enabling the upper class to attend mass on a different level from that of the rest of the populace. However, in

Afro-Brazilian mosques these 'opera' boxes are transformed into places of worship for women. Throughout the eighteenth century, ornamental enthusiasm infected the entire north-east of Brazil and it is mainly this concept that the freed slaves took with them to their ancestral home-land (when they began returning in the early nineteenth century). It is also this aspect that distinguishes Afro-Brazilian churches and mosques from other such buildings in West Africa.

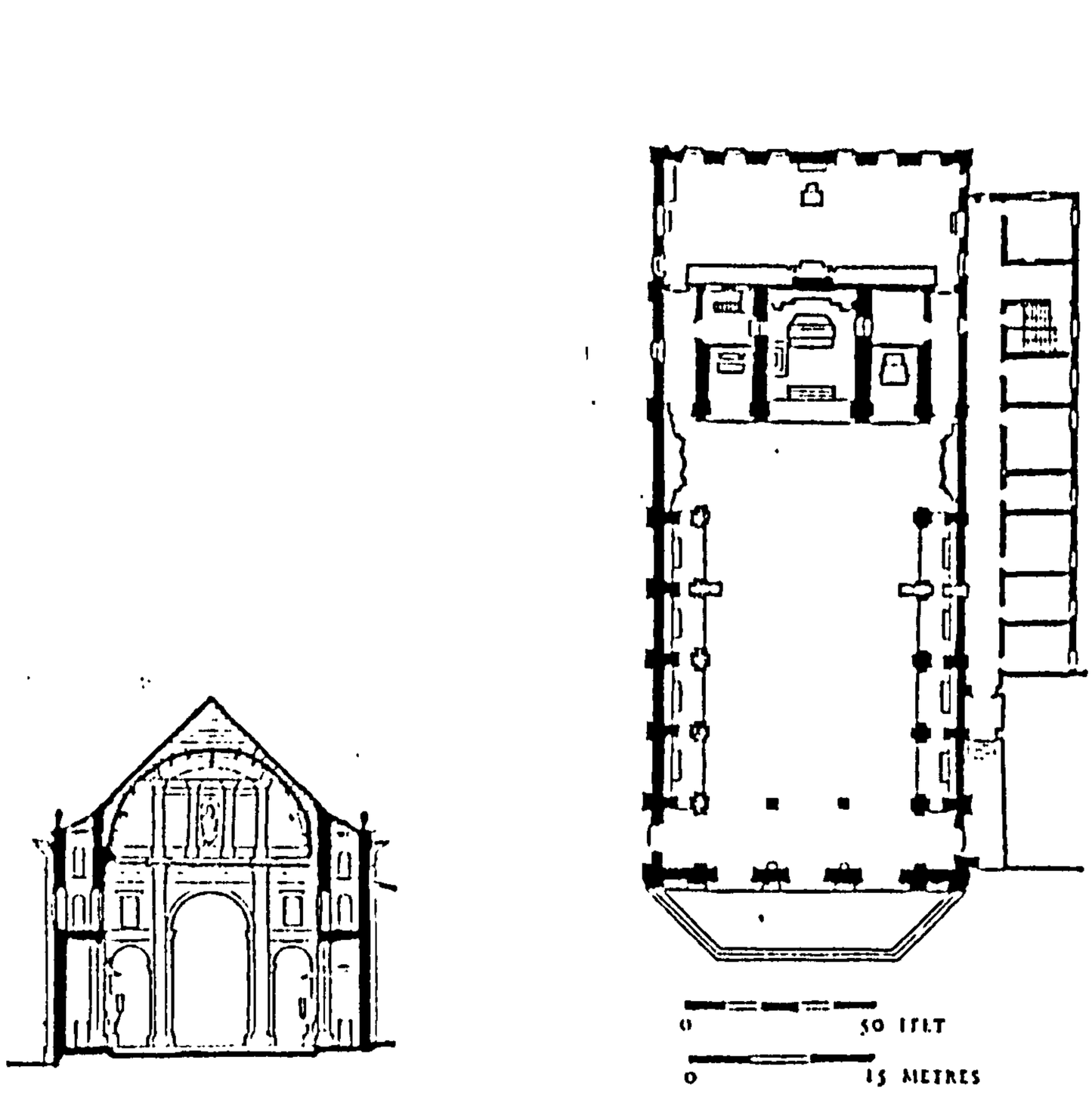
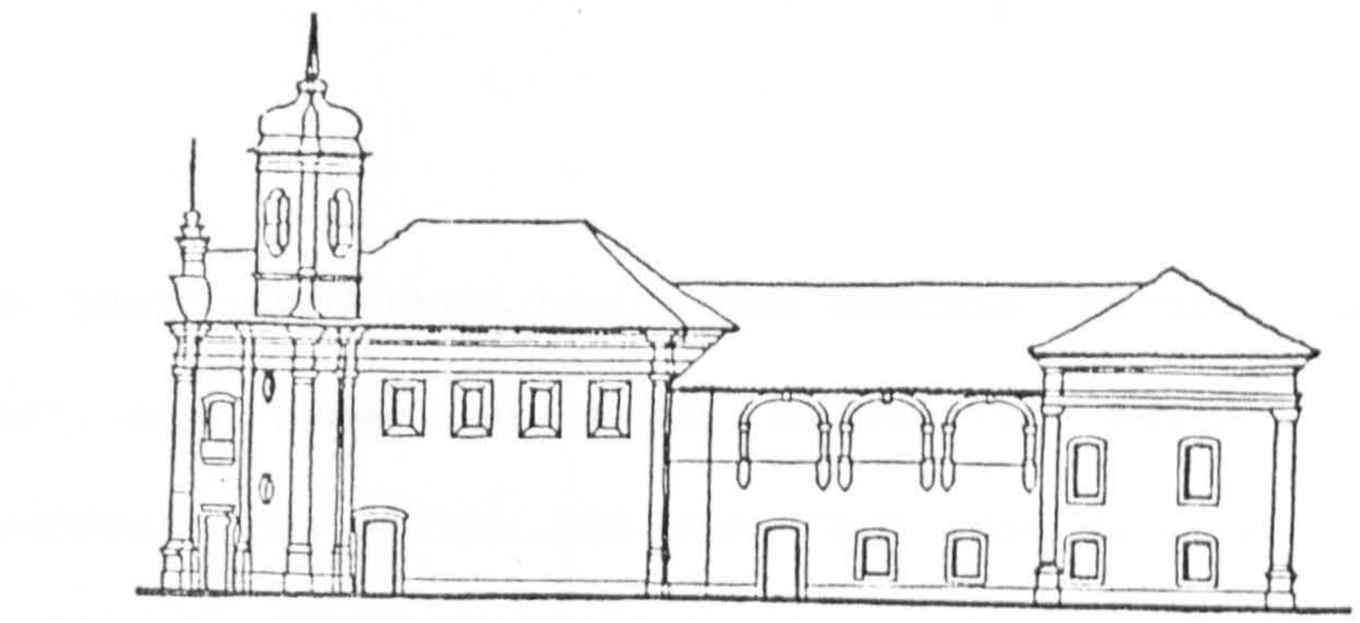


FIGURE 6.1: ELEVATION/PLAN: JESUIT COLLEGIATE CHURCH, BAHIA; 1672
Source: Kubler, 1959:117



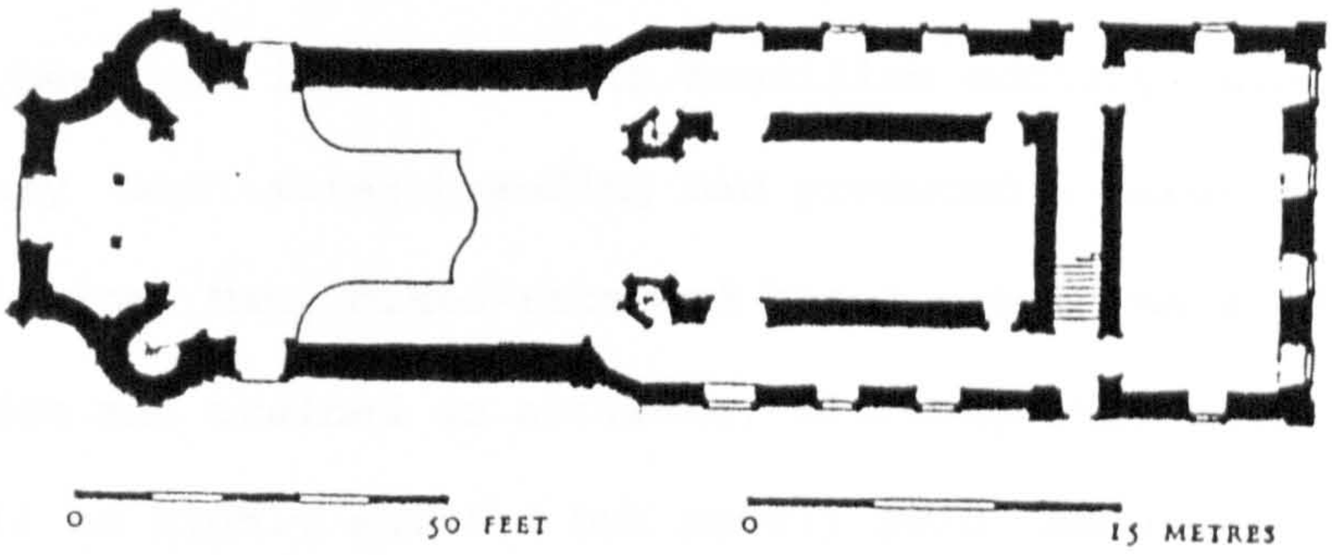


FIGURE 6.2: ELEVATION/PLAN: CHURCH OF SAO FRANCISCO, OURO PRETO; 1766
Source: Kubler, 1959:118

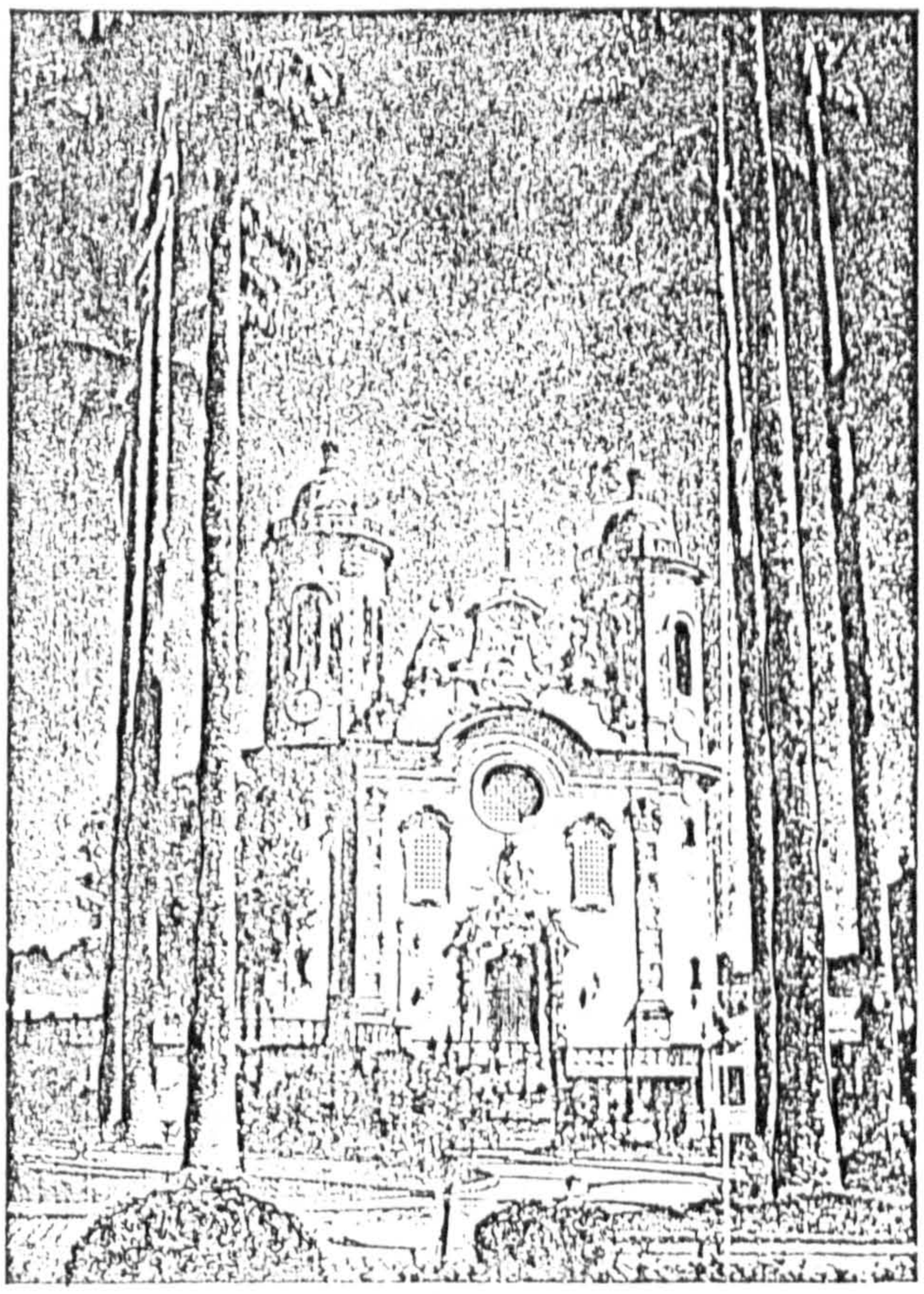


FIGURE 6.3: CHURCH OF SAO JOAO D'EL REI, SAO JOAO, MINAS GERAIS; 1774
Adapted from Kubler, 1959:32

6.2.1 THE BRAZILIAN BUILDING INDUSTRY AND AFRICAN SLAVES

Authors such as Freyre, Verger, Turner, Mattoso, Hallen and Marianno da

Cunha have said that during the colonial period in Brazil, African slaves and freed-men alike helped to build cities; and that furthermore, the slaves did more than provide manual and menial labour for the construction of churches and houses. The peoples of African descent were able to develop several house-building skills. Slavery had been an institution in Brazilian society since the seventeenth century and inter-breeding had produced a large *mulatto* and *mestizo* population. Many mixed-race and black people managed to purchase their freedom and trained as artisans, although they were forced to remain in Brazil as highly skilled but poorly paid labourers, because they had no means of returning to Africa. It must be noted that not all of them wished to return to Africa anyway. This was because several of these peoples of African origin have been in Brazil for four or more generations and many have consequently lost all memories of their ancestral home-land. All they had left to remind themselves of Africa was their colour, which usually precluded them from jobs other than menial ones, African foods and some aspects of African culture, which had now been incorporated into the Brazilian way of life as well as stories which have been passed down through oral tradition. Besides, the urban slaves and freed-men formed a very important class of highly-skilled craftsmen within the population. The slaves approached the status of freed-men, but had the continuing obligations of a slave. However, they were also able to participate as much as they were allowed to, in the building industry; they were hired out by their masters to work 'and were obligated to send a portion of their weekly wages to the masters' (Pierson, 1942: 73).

Like Aleijadinho, many other persons of African descent contributed to Brazilian architecture in many significant ways. However, as a result of the Brazilian system of discrimination against people of colour, all

was done to obscure their many contributions by prohibiting the mention of a black or *mulatto* name in articles of construction. Wagley (1963) and Freyre (1946) noted that, at some stage, all records of contributions made by African slaves were ordered to be completely destroyed. Nevertheless, the real consequence is that the design, as was mentioned earlier, construction and ornamentation of some Brazilian cities were as much the products of black artistry as of white. This may perhaps explain the uniqueness of the ornamentation in Brazilian baroque.

> Brazilian mulattos contributed heavily to the artistic expansion of Brazil; they, as much as the whites, gave it its autochthonous character (Bazin, 1958: 25).

This explains how the Afro-Brazilians acquired some of their talent and skills and were in turn able to reproduce, in Africa, replicas of some of the buildings they had known so well in Brazil. We shall then discuss their religious architecture in Lagos and demonstrate the common characteristic between their mosques and churches with Brazilian churches.

6.3 AFRO-BRAZILIAN CHURCH ARCHITECTURE

Catholic as well as Moslem Afro-Brazilians helped to build the first churches in Yoruba-land, first in the Brazilian quarters of Lagos and later in other parts of Yoruba-land. Their very first churches were said to have been built with mud and raffia but later they constructed with bricks wood and tiles imported from Brazil (Verger, 1976 & da Cunha, 1985).

Their first brick church in Lagos was the Holy Cross Catholic Church (Figure 6.4, below) which was a cruciform church, with aisled nave and transepts, and twin towers at the west end. Only one tower was

built initially; the second tower was added later (da Cunha, 1985). The church was started in 1878 and completed in 1880 but the towers were later demolished in the early twentieth century and the east end was extended (Plate 6.3). The church was then elevated to cathedral status. The original church was built in the Gothic revival style by the Afro-Brazilians and the style was maintained in the later extensions. Significantly, the church did not occupy the centre of the Brazilian quarter in Lagos, but was eccentric to it perhaps to encourage people outside the Afro-Brazilian community to attend mass. It is said to have been built with money collected in the form of generous subscriptions from the lay congregation who were mostly members of the 'Brazilian' community (da Cunha, 1985). It was designed and constructed by Lazzaro Borges da Silva, Francisco dos Nobre and Balthazar dos Reis. Balthazar, a talented carpenter, carved the Bishop's throne as well as the main altar which still stands in the cathedral today (Plate 6.4).

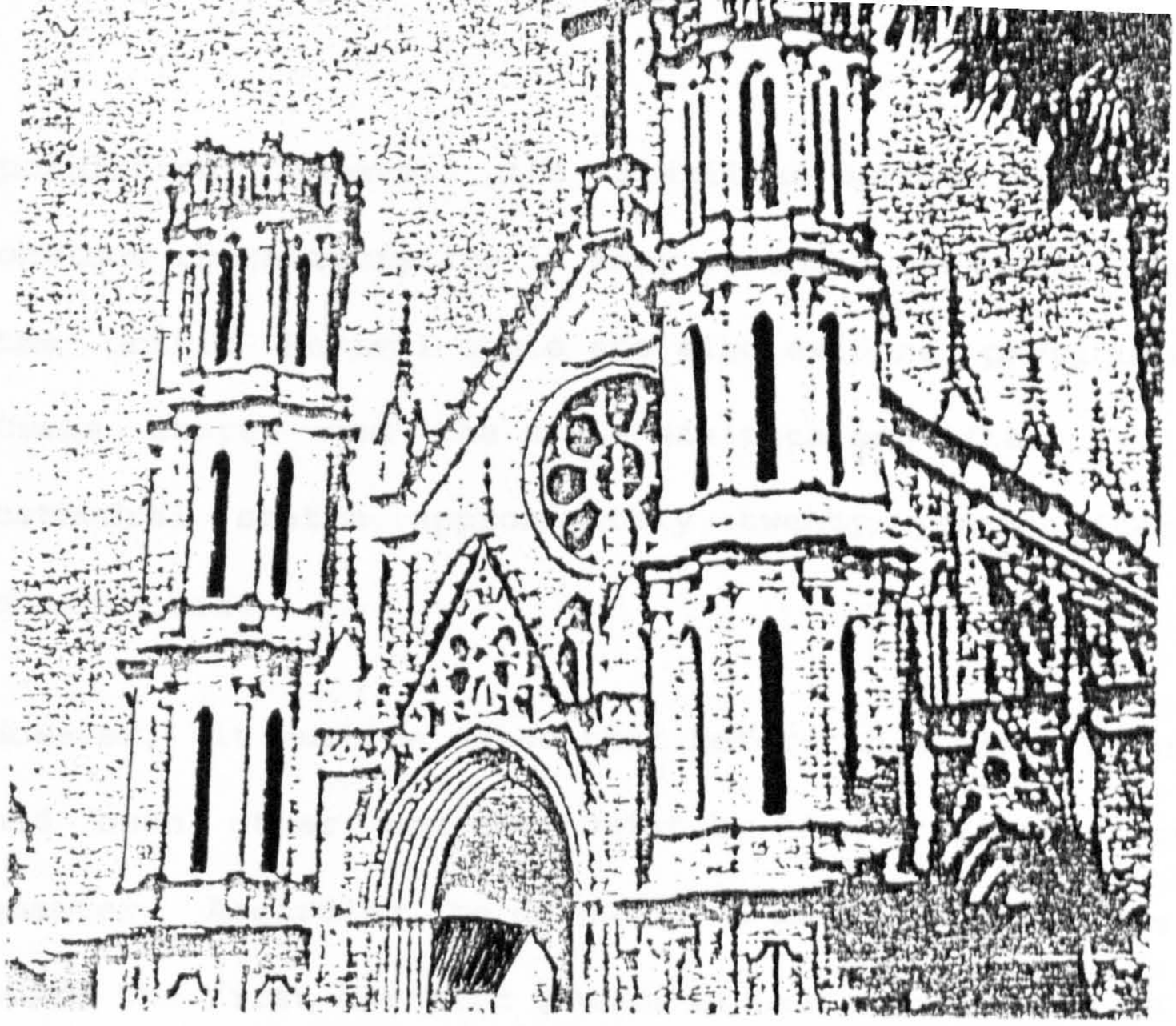


FIGURE 6.4: HOLY CROSS CHURCH, LAGOS; BUILT 1878-1880
Source: Photocopy of a photograph in Verger, 1987:32

Francisco Nobre was employed by the Catholic Mission in Lagos, although his services as a builder were not confined to Lagos alone, but extended to the neighbouring colonies of Dahomey and the Gold Coast. Many of the churches and mosques built by these two are said to be built in the same style and most of the wood-work was reputedly done by dos Reis.

The upper part of the west end of the nave of the Holy Cross Church in Lagos is lit by a small rose window which adorned and ventilated the upper register of the west facade of the tall nave. Tiles were originally used for the roof but they were later replaced by galvanized zinc. The symmetrical rectilinear towers which flanked the main facade, were of four storeys and the uppermost storey of the tower had a balcony surrounded by a balustrade. There were three entrances, one each in the main west facade, north and south transepts. There was also an arched gate-way to the right of the main facade which led to an open yard. Although Afro-Brazilian churches were largely modelled after churches in Brazil, modifications were made to suit the local

population; however, the Brazilian baroque elements were the most obvious characteristics in many of their churches. However, elements of the Gothic Revival style are also evident, particularly in the Holy Cross Church and the style was retained after it was elevated to cathedral status approximately twenty years after it was first constructed.

However, it must be noted that before this first brick church, there had been other churches built by Afro-Brazilians in the Brazilian quarter. According to da Cunha, a bamboo chapel was built in 1872, where the first Catholic church in Lagos functioned. A former Brazilian slave of African origin, Padre Antonio, conducted Catholic services before the arrival of the first missionaries in Lagos in 1862 (da Cunha, 1985:24). From the time Afro-Brazilians began arriving in West Africa in the 1820s, Catholic services were held in houses and in churches made with adobe, bamboo and other materials found locally. However, in Dahomey (now the Republic of Benin), Afro-Brazilian churches had existed long before the arrival of the first French missionaries. When the missionaries arrived, they burnt down many of these churches (Verger, 1968; Turner, 1975). According to Verger and Marianno da Cunha, many Afro-Brazilians continued to worship their ancestral deities and attended the Catholic Church at the same time, as they used to do in Bahia, Brazil (da Cunha, 1985:104). This practice did not only exist in Dahomey but also in the Afro-Brazilian communities found in south-western Nigeria. When the European missionaries and the Catholic priests arrived, they understandably did not endorse this behaviour. It is safe to presume that churches built by the Afro-Brazilians in the early part of the nineteenth century were also burnt down or demolished by the missionaries and priests. This may help to explain the reason many of the churches built by the Afro-

Brazilians have long disappeared. After all, this practice of burning down churches had existed in the parts of Dahomey (modern-day Benin) that the missionaries settled (Turner, 1975 & Verger, 1968). Although there is no concrete evidence that it actually happened in Lagos, we must remember that both Porto Novo and Lagos were important slave ports at about the same period and they share several characteristics and a similar history. The missionaries arrived in both cities at approximately the same time and there is no reason not to conclude that they treated both cities in the same manner. Furthermore, the author gathered from Jerry Turner's thesis (1975) as well as through contact with the Societe des Missions Africaines in Rome and through discussions with descendants of Afro-Brazilians (1990/1991), that the French and British missionaries considered many of the churches built by Afro-Brazilians far too small. This is supported by the fact that the Holy Cross Catholic Church was enlarged in the opening years of the twentieth century.

During the time the cathedral was built, the Gothic Revival style was popular for church buildings in Europe, and this aspect is said to have been an imposition on the part of the missionaries. The missionaries had no influence as far as mosque building by Afro-Brazilians was concerned and consequently the Afro-Brazilians built mosques in their version of the baroque style. This may also explain why there are no churches strictly in the Afro-Brazilian baroque style to be found in Lagos today but there are still a few of their mosques found in the Brazilian quarter and in other parts of Yoruba-land. There is no evidence to suggest that the missionaries, or any other group, burnt or demolished any of the mosques built by the Afro-Brazilians in Dahomey or Yoruba-land. While on the one hand, Catholicism was the distinguishing mark of Afro-Brazilians, on the other, from about 1860

onwards, a hierarchy of French missionaries, who were reluctant to place themselves at the service of their original congregation, made an attempt to gain control of it (i.e. the congregation). Besides, these missionaries belonged to the Society of African Missions which was typical of the Romanization which swept through the Church in the nineteenth century, thus placing control of the Catholic church once more in the hands of a priesthood. This was explicitly considered to have authority over the lay members of the congregation. This contrast with the 'Brazilian' tradition, whereby Catholic worship was conducted, throughout the eighteenth and nineteenth centuries, by religious brotherhoods which were also lay associations (da Cunha, 1985).

There was consequently no proliferation of the catholic churches in the Brazilian quarter, although several Afro-Brazilian mosques were built during this period. It is therefore a paradox that Catholicism served to define and distinguish the Afro-Brazilians, yet its architecture was external to them. Although this is so not in the sense in which the missionaries understood it when they inveighed against the superficiality of the faith of the Catholic members of the Afro-Brazilian community, but in the sense that the religion was, to a certain extent, expropriated by the hierarchy. It is for this reason that Afro-Brazilian architecture was an essentially secular architecture (Verger, 1976 & da Cunha, 1985). However, this cannot be true in the case of their mosque building.

6.4 AFRO-BRAZILIAN MOSQUE ARCHITECTURE

Although Islam dictates that its followers should commune and worship on Friday, it does not specify that the mosque should be anything more than a dedicated space set aside for the purposes of worship and oriented towards Mecca. It was commonplace in West Africa, before the

arrival of Afro-Brazilian moslems, for a mosque to be no more than a clean brushed space, demarcated by a row of stones, usually rectangular in plan with an apse-shape at one end for the mihrab.

Shortly after Islam came to Yoruba-land, in the latter part of the eighteenth century local architects had to provide large buildings that could contain hundreds of worshippers and at the same time, stand out as monuments to the power of the new religion (Beier, 1962). The task of traditional Yoruba sacred architecture had been, on the contrary, to create small intimate buildings in which a few priests or worshippers could enter into close contact with their god. All ceremonies in which large crowds participated usually took place in sacred groves or on the porticoes of buildings. As no Yoruba cult group tries to proselytize or dominate other groups of worshippers, there was no need for an outward show of prestige. Sun-dried mud was generally used as it was suitable for these small but expressive buildings that were decorated with semi-abstract paintings in relief form. But with the new religion, it became necessary to construct roofs spanning a wide area and to erect high towers from which the muezzin could shout his invitation to prayer. Mud, even if reinforced with cement, could only be used for such tasks in small communities. Stone and brick had to be used, in larger communities, to erect vast buildings (Johnson, 1921). New techniques, brought by the returning Brazilian repatriates, were introduced in order to master the construction of arches among other elements.

Apart from Islam, another powerful influence asserted itself on the West African coast in the form of the returning manumitted slaves from the American continent. Upon their arrival, the structures which were first built by the Afro-Brazilians were mud-walled, thatched-roofed, unadorned and usually rectangular in plan. They were only distinguishable by the layout as well as the detailed treatment of the

windows and verandas. Later, master-masons, bricklayers, carpenters, painters and other artisans who were financed by their fellow men, combined to design, build and ornament the remarkable genre of mosques that is known as 'Brazilian' today. The development of mosque architecture occurred later than that of church architecture. It began first in Lagos and Porto-Novo and later spread to other West African towns and cities. One explanation for the slower development of mosque architecture was probably due to the fact that there were more christians among the Afro-Brazilian community than there were moslems. The desire on the part of the Moslems for substantial mosque buildings was possibly in response to the vigorous church building activities of christian missionaries in Yoruba-land. This brought about a sort of competition between the mosques and the churches. Many of the Brazilian immigrants who claimed to be catholics due to the faith being forced on them during bondage, were so only nominally and had returned to the practices of paganism and Islam in West Africa. Some were known to have said, '...I was a slave when I was baptized. I was under the power of my master; my master wanted me to be baptized; I gave in' (Verger, 1976: 533).

Afro-Brazilian mosques, like their churches, were also largely modelled after Brazilian baroque architecture. However, the extravagance of decoration amounted to an almost primitive ingenuousness of style which was nevertheless, appealing as was evident in the old Central Mosque (constructed about 1888; Plate 6.13) in Lagos which has now been demolished and replaced by another in the 1980s. The later mosques and churches were to become sparing in detail, possibly because the builders were more learned. At the same time, the restrained quality of the baroque decoration became more sumptuous in specific cases as in that of the Central and Shitta Bey (Plate 6.1) Mosques in Lagos. In

some of the smaller mosques, however, the extravagance of baroque decoration was not so obvious and noticeable but, all the same, evident to some extent as in the Obadina and Iduntafa Street Mosques (Plates 6.8 & 6.9).

One of the first and most remarkable mosques was the Shitta Bey Mosque situated on Martins Street (Plate 6.1). This building is described in detail in Chapter Seven. It was designed and constructed by Joao Baptista da Costa, and named after a Sierra Leonian returnee called Mohammed Shitta, Bey of the Ottoman empire, who commissioned the building (Author's personal communication with the Imam of the mosque in 1990; Aradeon, 1984).

> ...only a short time before, Mohammed Shitta, Bey of the Ottoman Empire, have [sic] had his mosque built by the 'Brazilian' carpenters and masons. Satisfied with their work, he publicly acknowledged and rewarded them (*Lagos Standard;* 13-12-1895).

Although this mosque, as well as some other Afro-Brazilian mosques is said to be a replica of a Bahian church, certain modifications had to be made in order to serve the requirements of Islam. Modifications such as that which was mentioned at the beginning of this chapter: the 'opera' boxes in Bahian churches became segregated worshipping places for women in the Afro-Brazilian model. Instead of a cross, there are one or more crescents; interior spaces are always open plan and there are no seats; instead of an altar, there is a mihrab and the bell tower is used by the muezzin to invite worshippers for prayer.

Because of their central pediment, Afro-Brazilian mosques are, at first glance, mistaken for churches. The pediment often incorporates floral and other motifs. Their walls are often decorated with multi-coloured tiles to form a variety of repetitive designs. Windows were usually arched and their tops filled with half-circles of multi-coloured glass. In places where glass has been excluded from the lower parts of

windows, they were embellished with louvered shutters. Exterior walls were in various shades of distinctive pastel colours as in the Bahian models. The entrance facade sometimes consists of a pitched roof-line and six or more arched doorways, flanked by engaged columns with a star and crescent on each one of them. The mihrab is always located at the opposite end to the entrance.

From the early part of this century, Afro-Brazilian mosque architecture has transcended its social and cultural roots and has been adopted by communities throughout West Africa as an alternative to the traditional mosque design. This is evident in mosque buildings in Ibadan, Oyo, Ilorin and other parts of northern Yoruba-land where Islam is predominant. Afro-Brazilian mosques can still be seen scattered all over Yoruba-land today both in Nigeria and the Republic of Benin.

6.5 SUMMARY

It has been shown that Afro-Brazilian religious architecture was influenced to a certain extent by church design in Brazil. However, over the period of its development in West Africa, certain elements of a combination of other styles were incorporated into Afro-Brazilian churches and mosques. They represent a uniqueness that contrasts with other buildings in this region. Nevertheless, in Lagos they are still referred to, ambiguously, as 'Brazilian'.

Although all indications point to the fact that Afro-Brazilian religious architecture had more influence from the Brazilian colonial church architecture than any other architectural tradition, there is very little evidence available in Lagos today to demonstrate this. This is because all the churches that were modelled, strictly, on the Brazilian colonial churches have been demolished (Author's fieldwork,

1990 & 1991). As a consequence, one can only rely on the evidence of authors such as Hallen (1988), da Cunha (1985) and Marafatto (1983) who claim that the earliest churches built by Afro-Brazilians in Yoruba-land were modelled on the Brazilian colonial forebears. This is also supported by the researcher's interviews with Yeda Pessoa de Castro (1991), Antonio Olinto (1990) as well as the author's own deductions from unpublished documents which were obtained from the Societe des Africaines Missions in Rome as well as historical evidence and photographs of churches obtained from Brazil between 1990 and 1993. Although these sources mentioned here claim that many of the original churches and mosques built by Afro-Brazilians in Yoruba-land are near replicas of the churches from the colonial period in Brazil, however it is evident from the photographs (Plates 6.7. 6.11 & 6.12) that the Brazilian models were much more elaborate, ostentatious and intricately decorated than their West African counterparts. Turner (1975) suggests that churches built in Dahomey (modern-day Benin) by the Afro-Brazilians were modelled on the Brazilian ones. If this is so, it is safe, therefore, to conclude that there is a strong possibility that since the Afro-Brazilians who returned to Dahomey had similar experiences with those who returned to Lagos, they constructed their earliest churches, before the arrival of the missionaries, in a similar way to those of the Luso-Brazilians. Consequently, Afro-Brazilians may have used the Brazilian churches as models, they incorporated their own unique artistry into the design of religious buildings in Lagos and other parts of West Africa.

It seems likely, as was discussed in this chapter, that the missionaries had a significant influence on church building and not on mosque building in Lagos during the better part of the nineteenth century. The Gothic revival was popular in Europe during this period

century. The Gothic revival was popular in Europe during this period and this may explain why the Holy Cross Church, although constructed by Afro-Brazilians, is in this style. Several other churches built during this period by the Saros and the missionaries were in the Gothic Revival style as in the Anglican Cathedral on the Marina in Lagos.

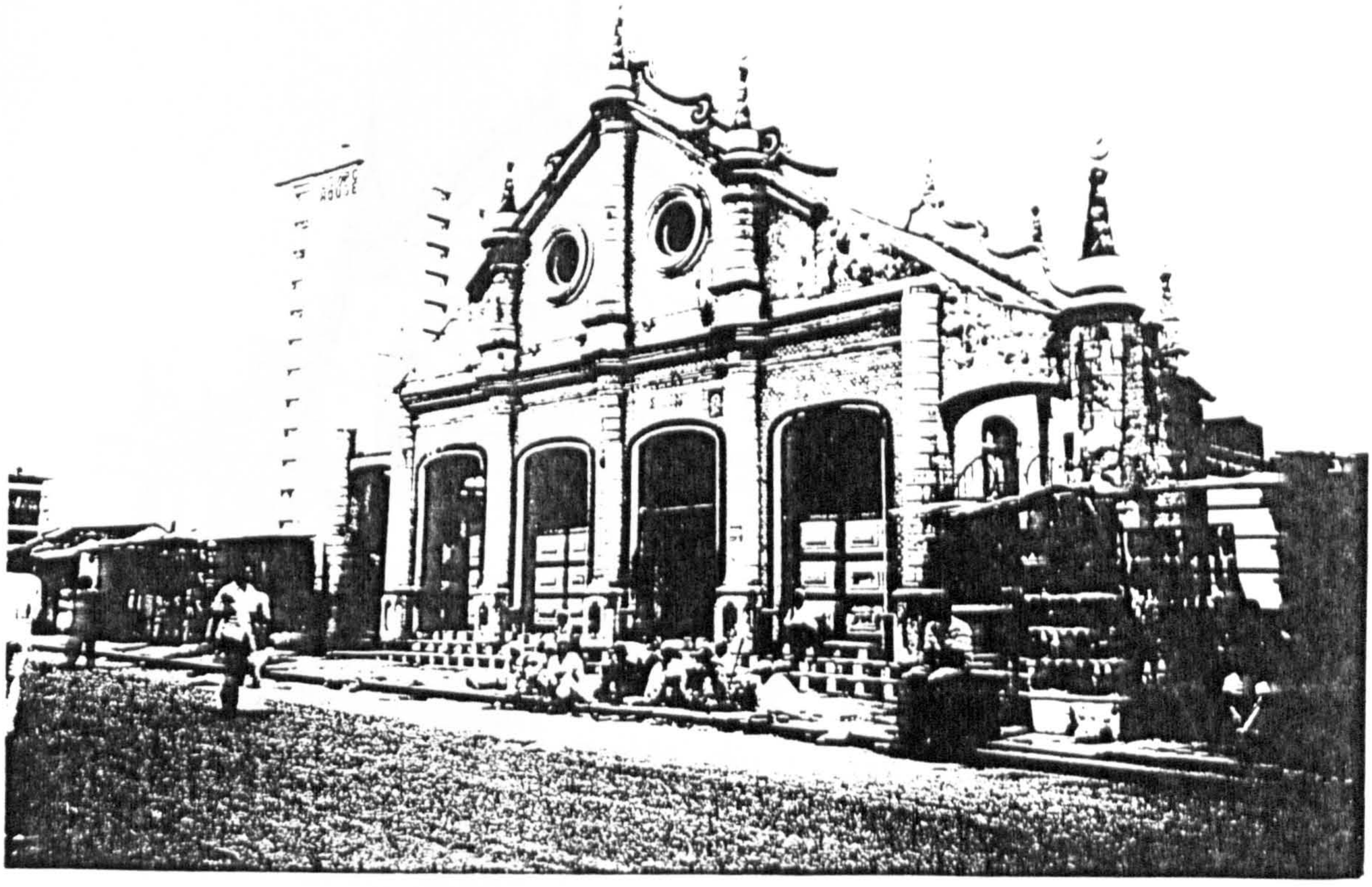


PLATE 6.1: SHITTA BEY MOSQUE, MARTINS STREET, LAGOS, BUILT 1892 (1991)

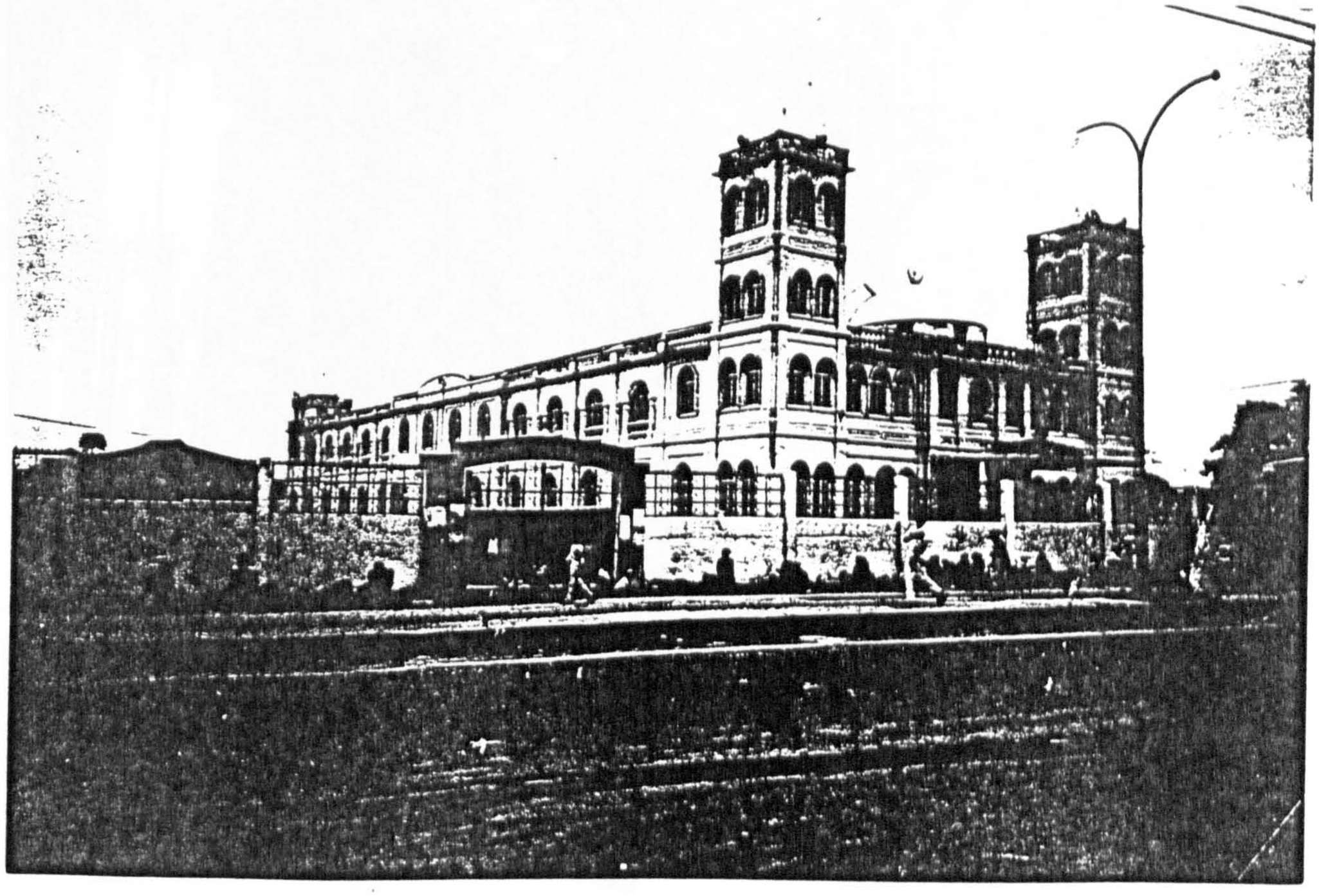


PLATE 6.2: CENTRAL MOSQUE, IJEBU ODE, OGUN STATE BUILT c. 1900; (1990)

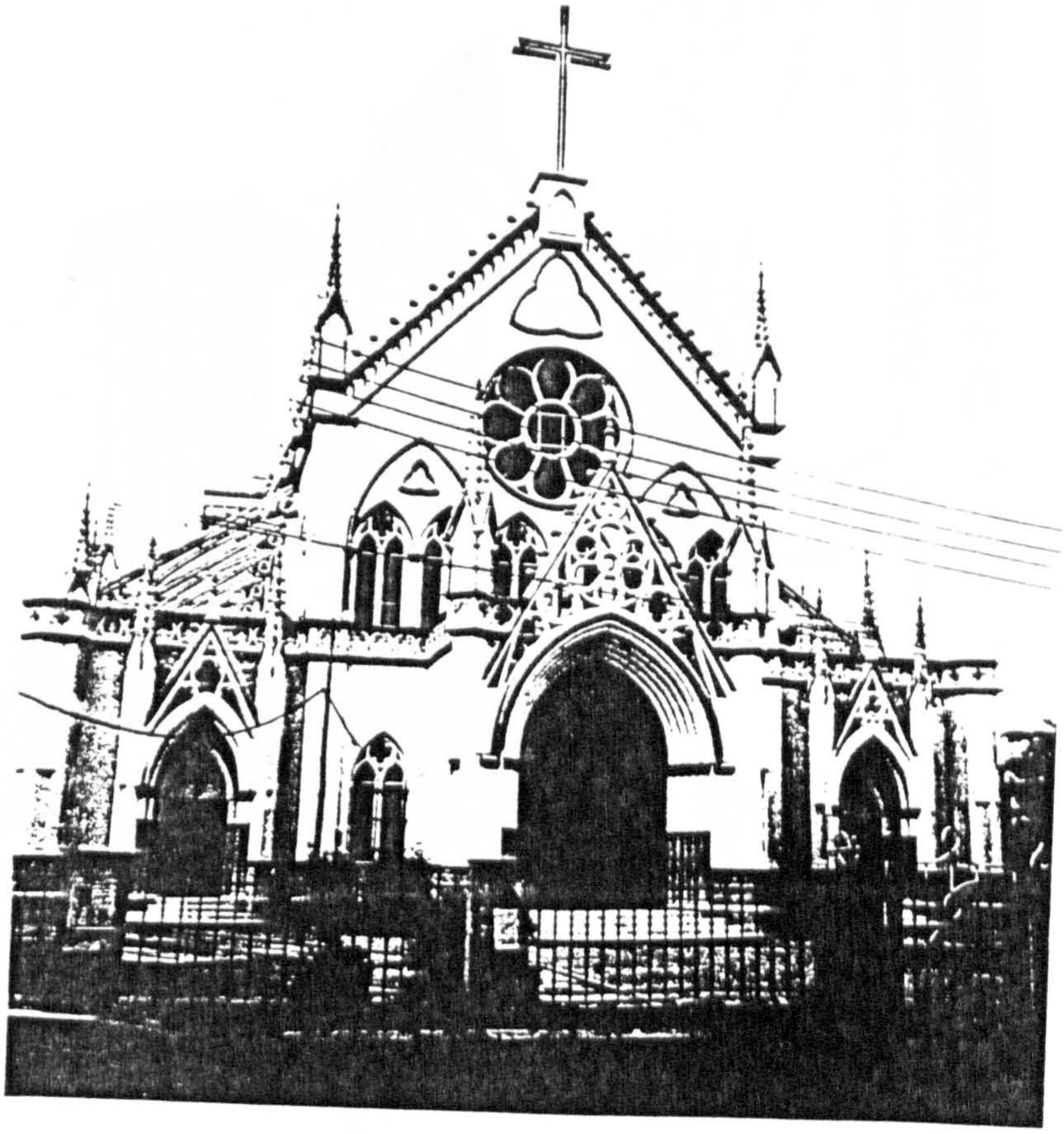


PLATE 6.3: HOLY CROSS CATHEDRAL, LAGOS; 1880 & 1888 (Photo taken 1990)

This cathedral was originally built as the Holy Cross Church in 1880 and in 1888 when a rear extension was added it was upgraded to its present status.

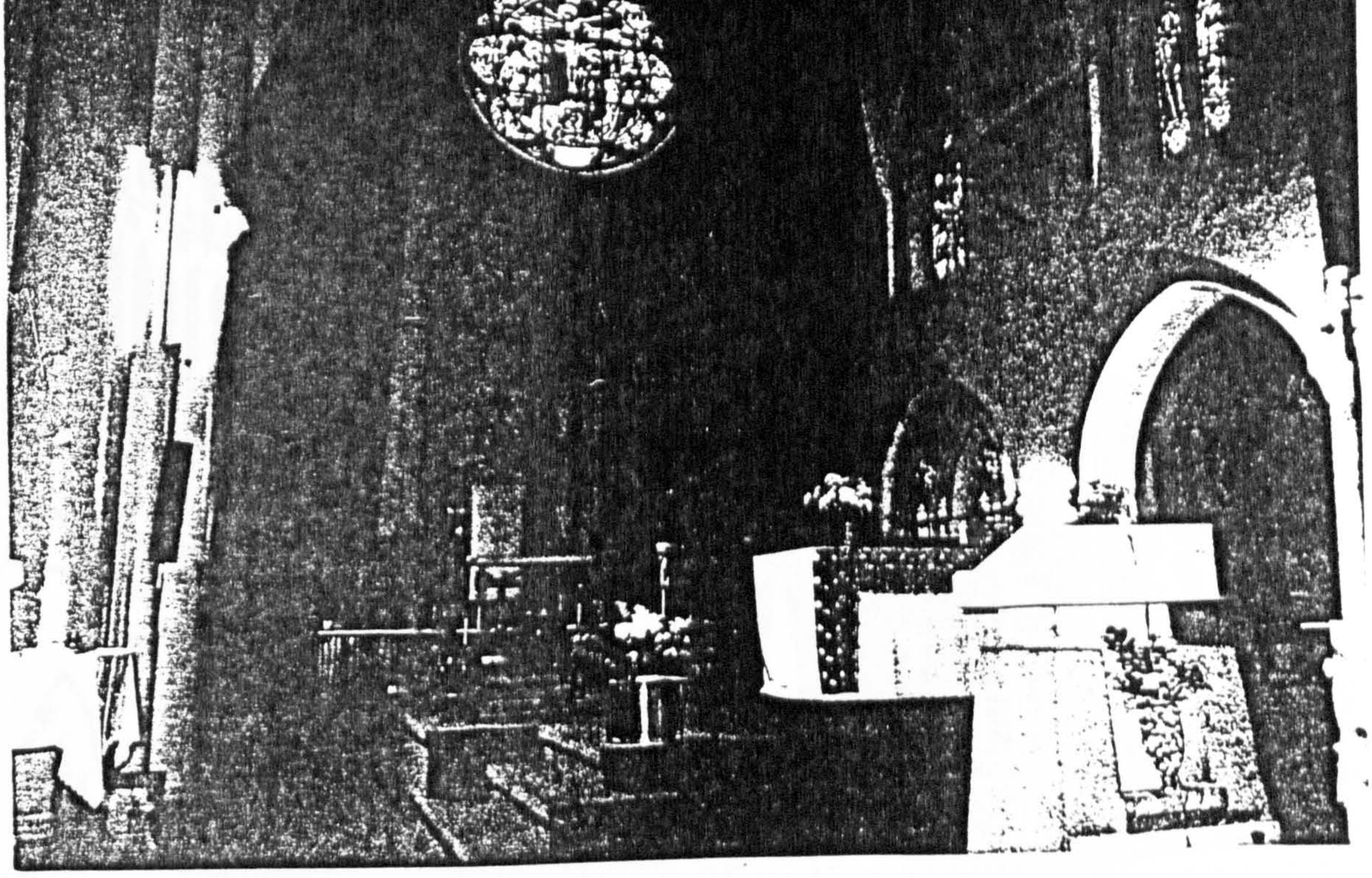


PLATE 6.4: HOLY CROSS CATHEDRAL, 1880 & 1888; THE BISHOP'S THRONE (1991)

This Bishop's chair was sculpted by Lazaro Borges da Silva (see Chapter Five).

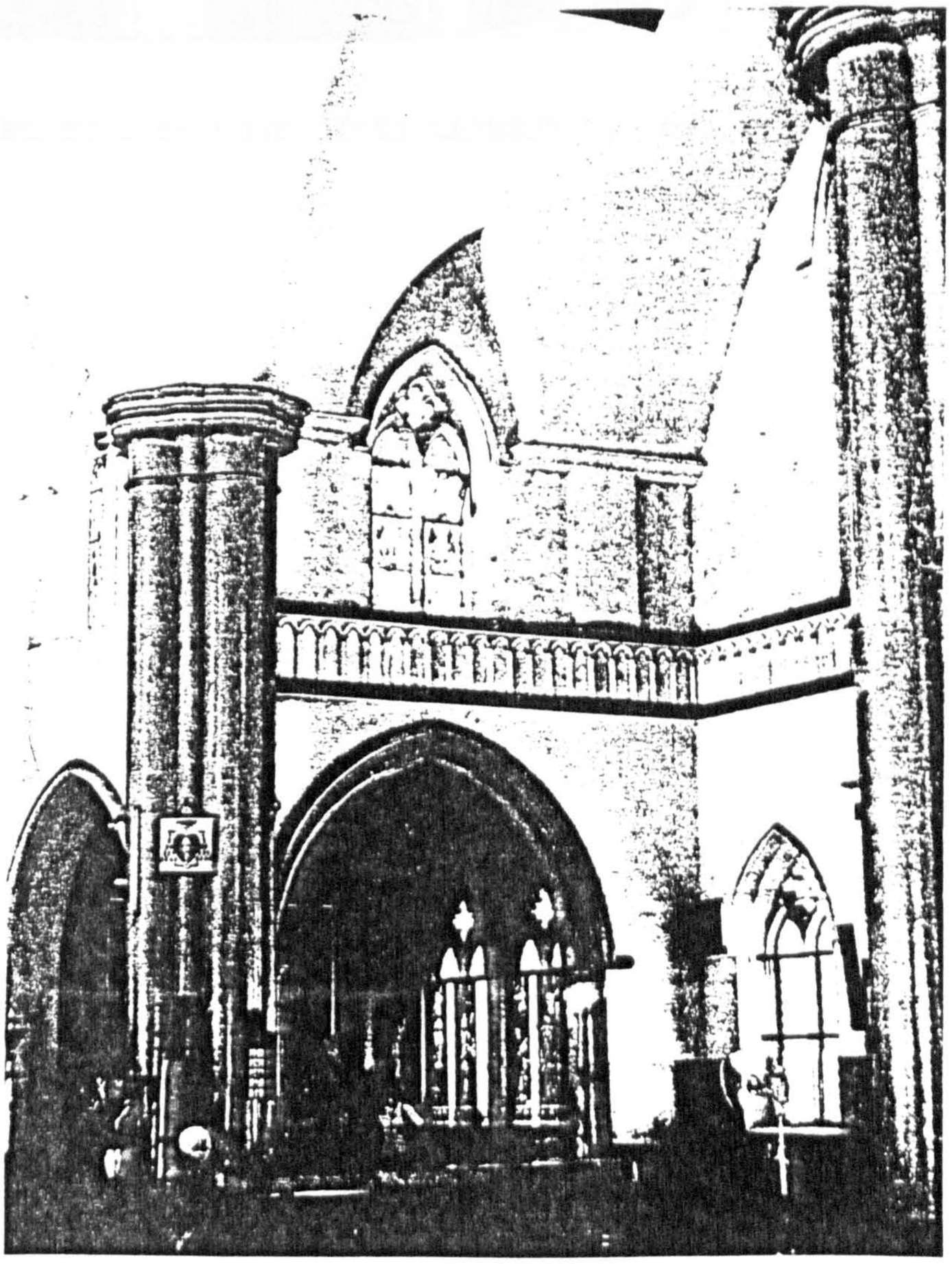


PLATE 6.5: HOLY CROSS CATHEDRAL, 1880 & 1888; INTERIOR (1993)

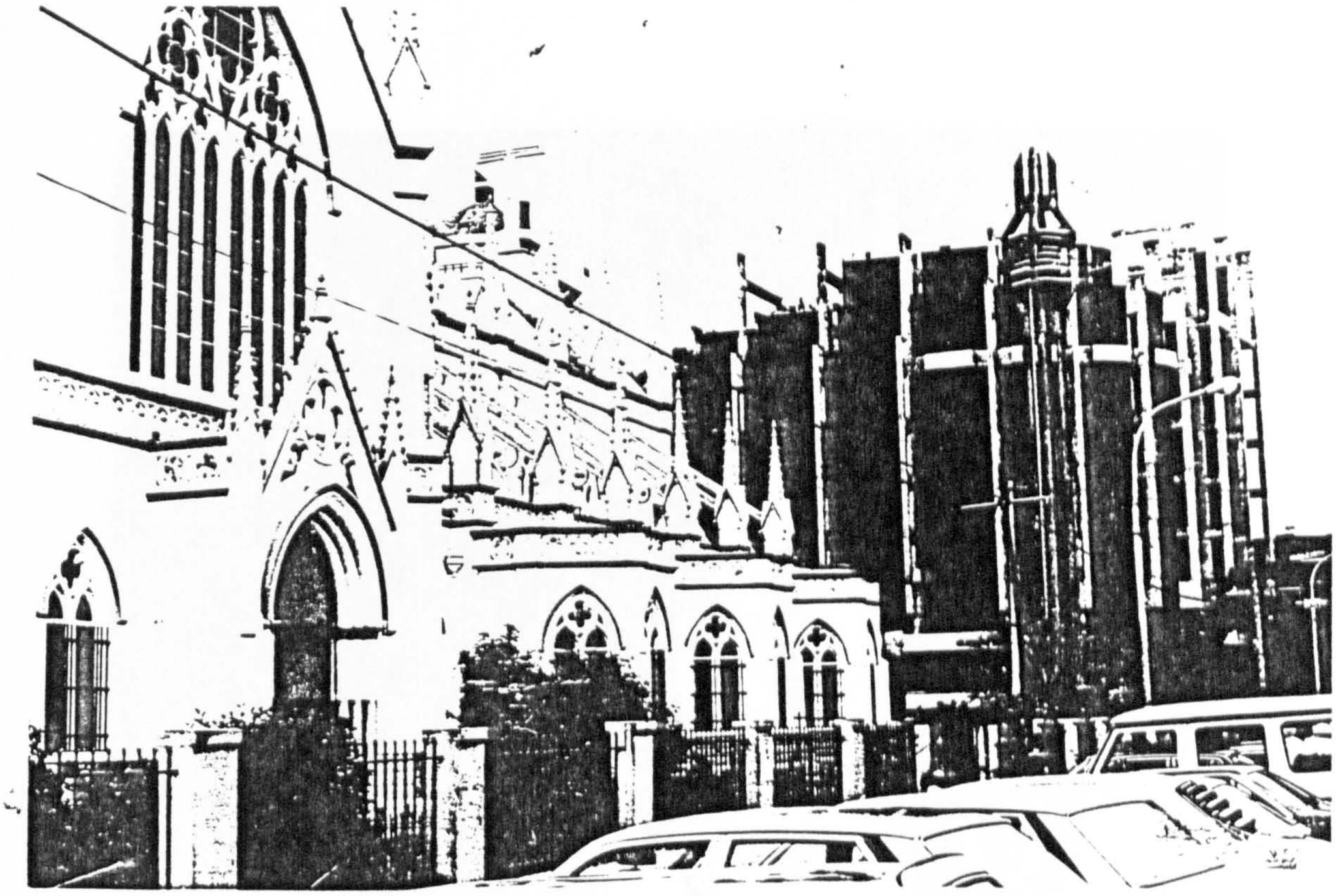


PLATE 6.6: HOLY CROSS CATHEDRAL; 1880 & 1888; SIDE ENTRANCE (1993)



PLATE 6.7: CHURCH OF OUR LADY OF THE ROSARY OF THE BLACKS; c. 1790 (1993)
This church with its central pediment and twin towers was built by African slaves

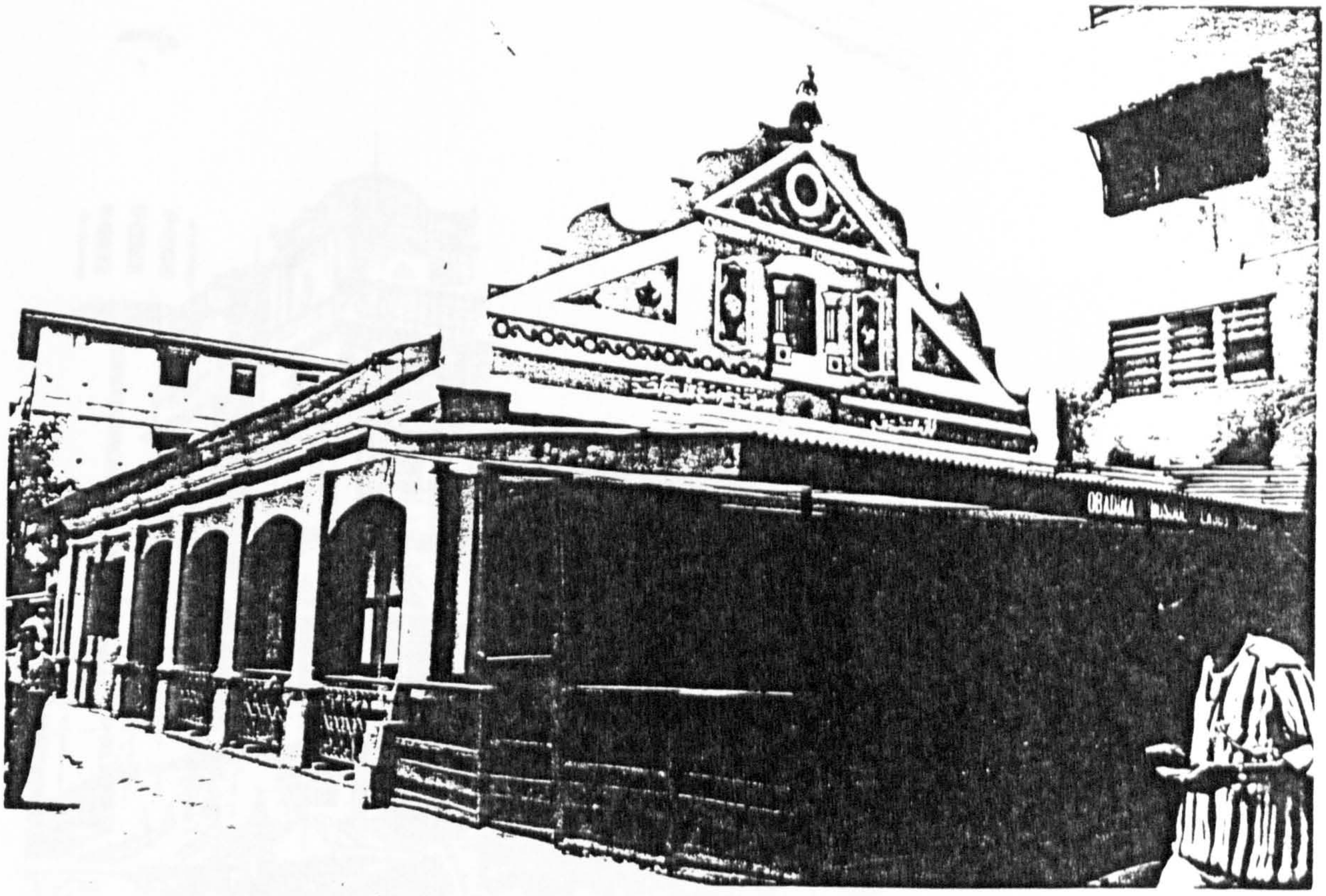


PLATE 6.8: OBADINA MOSQUE, FAJI, LAGOS; Built 1845 (1991)

Note that the pediment replicates the pediment of some Colonial churches in Brazil.

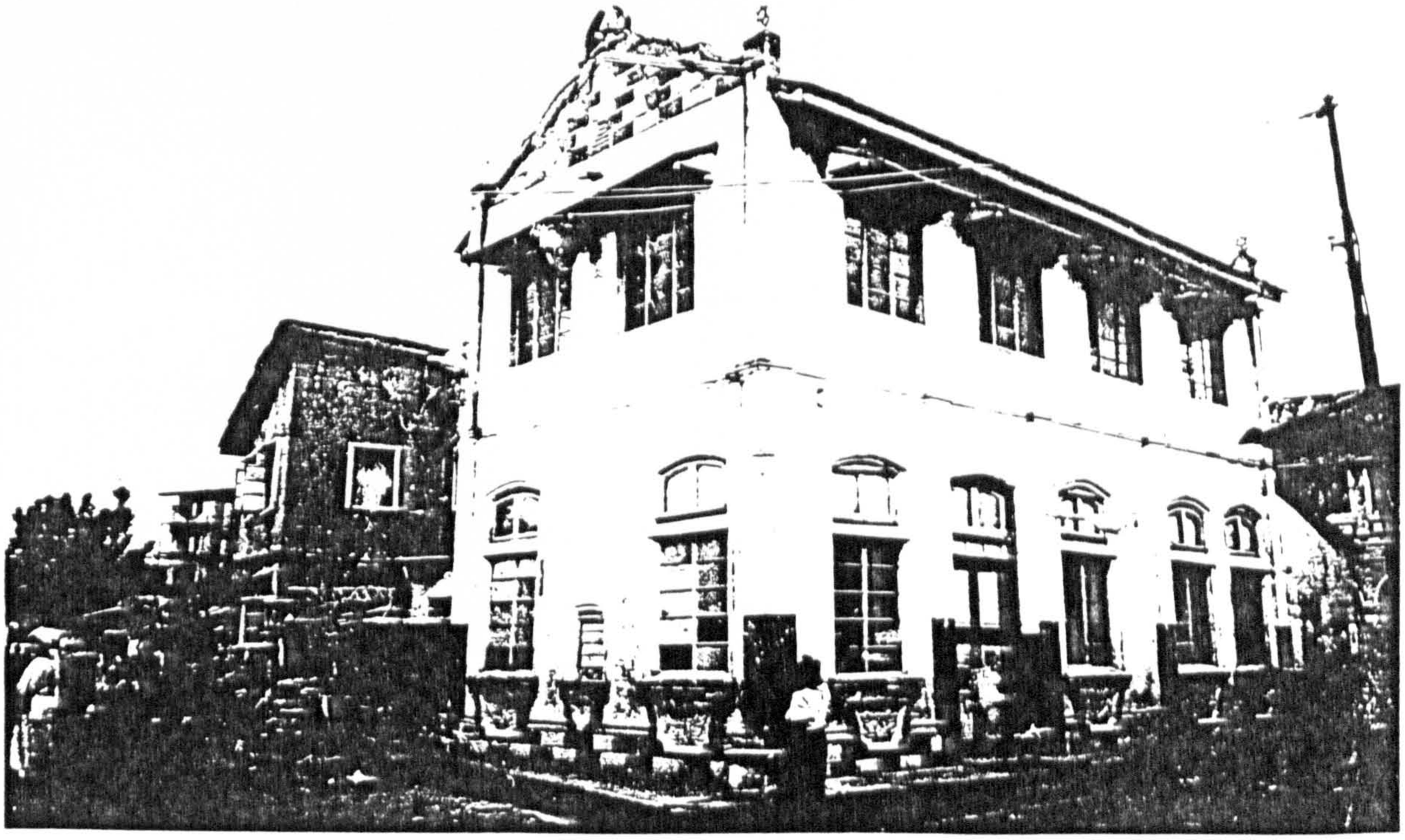


PLATE 6.9: IDUNTAFA STREET MOSQUE, LAGOS; 1924 (1991)

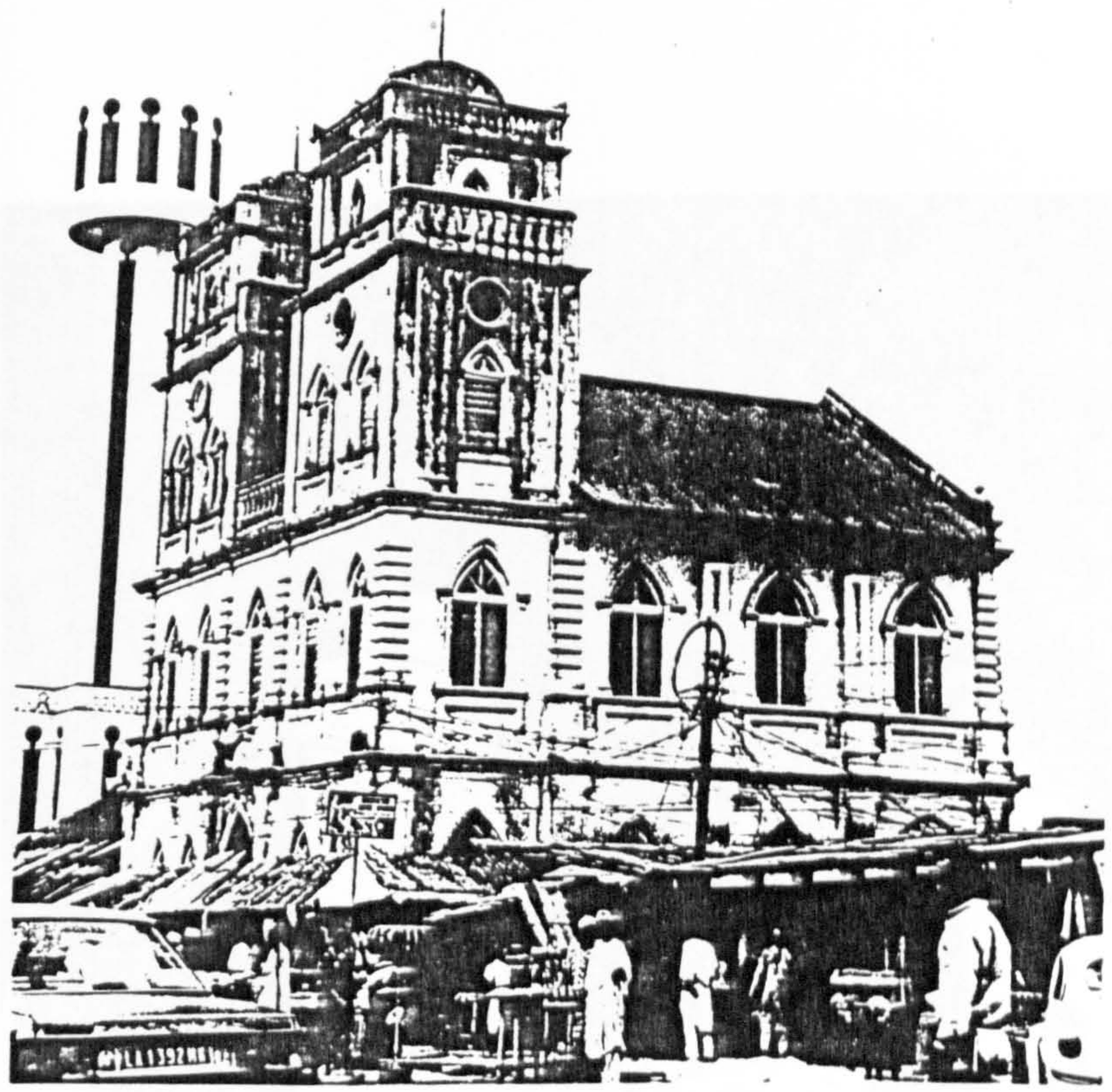


PLATE 6.10: AHMADIYA MOSQUE, NNAMDI AZIKWE STREET, LAGOS; c.1900 (1991)



PLATE 6.11: TEREIRA CARMO CHURCH, BAHIA, BRAZIL; BUILT c. 1780 (1993)

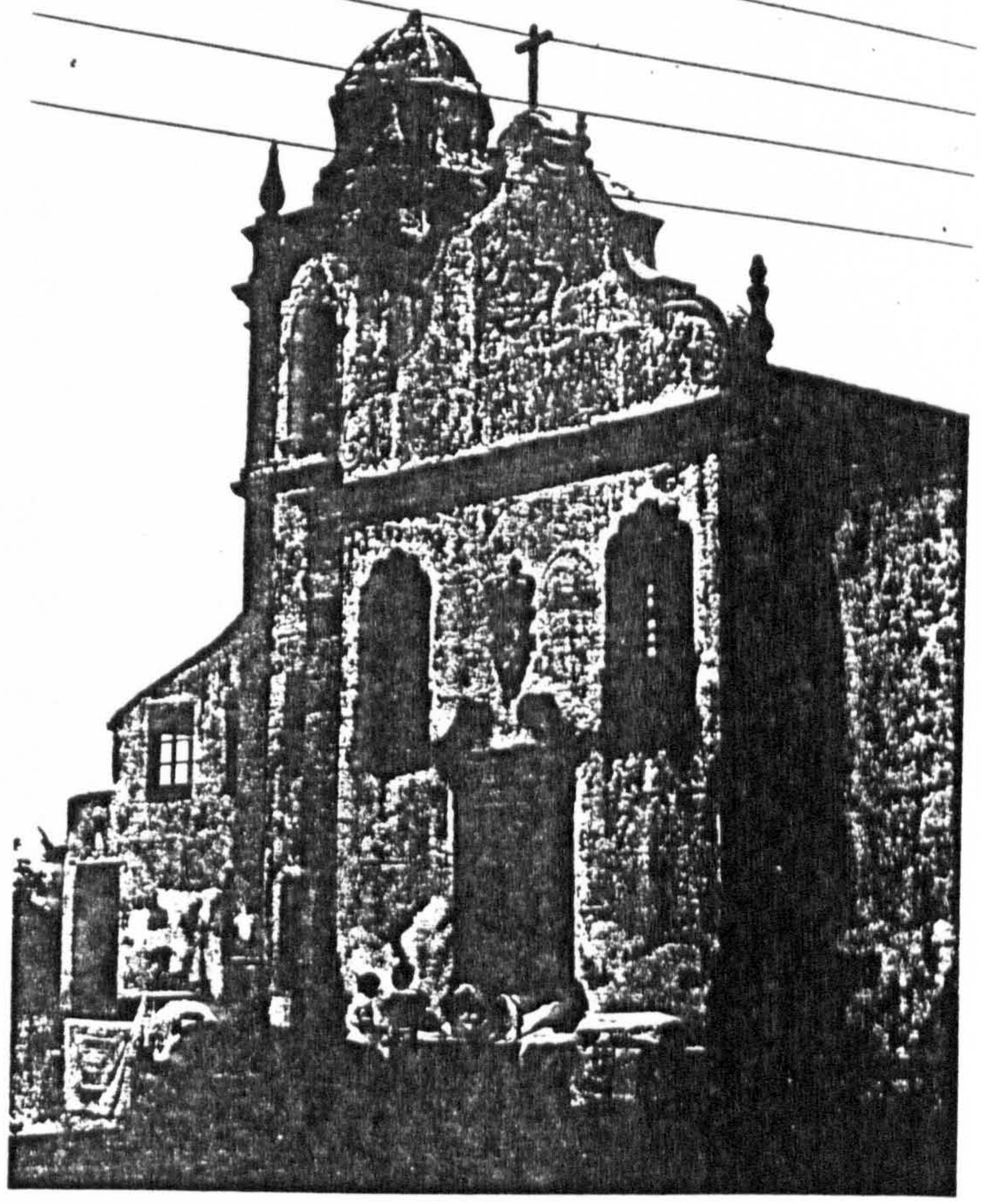


PLATE 6.12: MISERICORDIA CHURCH, RECIFE, BRAZIL, BUILT c. 1780 (1993)

Note that this church only has one pediment and tower. It was an uncommon variation in the design of Brazilian Colonial churches.

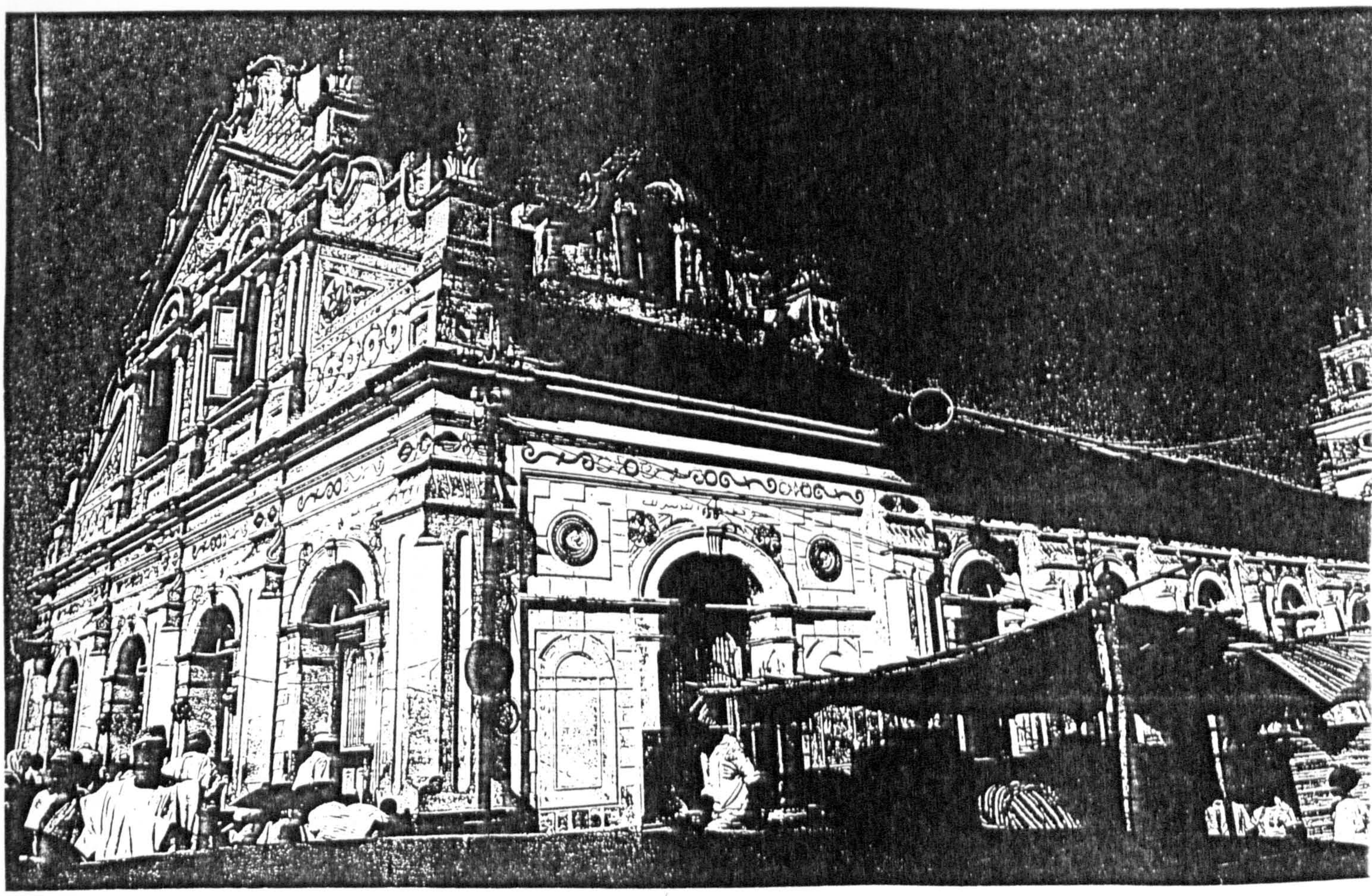


PLATE 6.13: OLD CENTRAL MOSQUE (Demolished), Built 1888

Source: Vaughan-Richards in Soulillou, 1993:258

CHAPTER SEVEN

CHAPTER SEVEN

7.0 THE CASE STUDIES

7.1 INTRODUCTION

We have seen in Chapter Four that Afro-Brazilian houses can be divided into three main types: the single-storey, the palaces and the *sobrados*. Of all the three, it is the *sobrados* that have the most interesting characteristics from both an aesthetic and a functional point of view. The *sobrados* have been further classified into five groups by the author. The selection of case studies was based on the criteria outlined in Chapter Five.

Houses in the first three of these groups were designed and constructed by Afro-Brazilians not just for themselves, but also for others. Examples of similar houses were also built by their trainees and apprentices as well as by indigenous Africans and they can be seen scattered all over Yoruba-land. However they all have many characteristics within each category that overlap: houses in one category share characteristics with those in others (refer to Figure 5.2 in Chapter Five).

The houses in group four, and some in group five, are much more varied in plan form and external appearances and no single description can adequately describe them all. They were designed and constructed exclusively by and for Afro-Brazilians and their descendants, and/or for other manumitted slaves from the United States of America, Nova Scotia, Cuba and Sierra Leone. They represent a relatively unusual social structure which is different from that of the indigenous Africans. The concept of hierarchical stratification is pre-eminent with servants being placed on the ground level and the house owner and his family separated on upper floors. This is a reflection of the

social structure and hierarchical stratification found during the period of slavery on the American continent. The following are some of the houses that fall into group four:

1. Tapa House at Faji Market: built for Chief Oshodi Tapa

2. The Water House: built for the da Rocha family who came from Brazil.

3. The Vaughan House: built for the Vaughan family who came from South Carolina, United States of America.

4. The Doherty Lodge: built for Adebayo Doherty, a returnee from Sierra Leone.

5. The Leventis Foundation House: the original house was actually built for a wealthy Sierra Leonian merchant, William F. Lumpkin.

6. de Nascimento's house: built for and by the de Nascimento family who returned from Brazil in the mid-nineteenth century

7. Ebun House: built for A.G.W. Thomas, a returnee from Sierra Leone.

For a more complete list of the houses in group four, refer to Figure 5.13 in Chapter Five.

The fact that the *sobrados* in group four require specific descriptions for each one of them and they all belonged to wealthy immigrants of African origin was one of the factors taken into consideration in selecting some as case studies. They were also more readily accessible for conducting extensive interviews and taking measurements than many of the other *sobrados* in the first three groups. Other case studies include the Fernandez House in group five and the Shitta Bey Mosque. The Leventis Foundation House is used as a study to illustrate how listed buildings in Lagos can be successfully preserved and conserved (Chapter Eight).

7.2 CASE STUDY ONE: THE VAUGHAN HOUSE

7.2.1 INTRODUCTION AND HISTORICAL BACKGROUND

Most of the historical data in this section on the Vaughan House were obtained through a series of interviews with Mrs Ayo Vaughan-Richards, a great-grand daughter of the original owner of the house (refer to interview; Appendix 3a). She supported her story with documents and photographs from the Vaughan family archives. Other data were acquired from the Lagos State Council for Arts and Culture and from John Godwin, a conservation architect based in Lagos. The author also spent about three weeks on site studying the house and conducting interviews with the occupants and taking photographs.

The Vaughan House was originally owned by James Churchill Vaughan who returned to Yoruba-land between 1845 and 1847. He was the son of Scipio, a Yoruba who had been kidnapped from his native Ogbomoso in northern Yoruba-land and sold into slavery by relatives. He was then taken to Camden in South Carolina in the United States of America and resold to a white man called Wiley Vaughan. On his deathbed, Scipio reportedly made his two sons promise to return to Ogbomoso. His seven daughters stayed on in the United States and got married. His second son got as far as Liberia and settled, but kept in touch with the rest of the family in America. Today all branches of the extended family in America, Liberia and Nigeria are very close (Author's interview with Ayo Vaughan-Richards).

His second son James, was the only one of his children who actually reached Yoruba-land through Badagry. He relocated to Abeokuta in 1854 and possibly arrived in Lagos a few years later after he had made some money through trade. It is not clear when the house was actually commissioned, but it was completed in 1895. Its design and construction

are attributed to Afro-Brazilians. The majority of the inhabitants in the Brazilian quarter were immigrants from Brazil and the affluent elites also commissioned houses to be built in this area.

In 1949, some years after the death of James Churchill Vaughan his son, John Richard Dehinde who inherited the house, sold it to John Holt Limited. It is not very clear when James died but afterwards some of his landed properties were disposed of. The house has since changed ownership several times and in the late 1960s, a Lagos based contractor named Vincent West Egbarin bought the house. The house has been resold to Cash Link Finance Company who were contemplating demolishing the house and replacing it with a multi-storey office block. However, Godwin, Hopwood and Kuye Associates advised that the main block of the Vaughan House should be retained. Their proposals have been accepted and are now being implemented.

7.2.2 LOCATION AND GENERAL DESCRIPTION

The Vaughan House is situated at no. 29 Kakawa Street in the Brazilian Town of Lagos city (Figures 7.28a & b). It is on a north-south orientation with the main entrance facing the south. The main entrance gate is located at the west end of the street facade (Kakawa Street). The gate incorporates an elaborately decorated arch and it leads into an inner court-yard that is used as a space for parking motor cars today. When the house was first constructed, this space was used to house horses and carts and also as a meeting place for the inhabitants.

This structure is one of the best examples of the Afro-Brazilian *sobrados* in Nigeria. Its very striking design stands out against the background of other buildings on Kakawa street in Lagos (refer to Plates 5.13 & 7.1). When first built, the uniqueness of the building was further emphasized by the black and white rendering of the wall

other uses.

Beyond this is another wing located at an angle to the main building. This part of the house is accessed through the office. It opens into an arcaded corridor/veranda off which are the servants' bedrooms (Figure 7.1). At the end of the corridor/veranda are the utility and service spaces. The corridor is by the ground floor kitchen which in turn opens into the courtyard. Adjacent to the service area is a service staircase which leads to the upper floors.

Another smaller building is situated at the back of the house separated from the main house by the courtyard. It has two bedrooms, a kitchen, bath and toilet and is about 12 metres wide. This is understood to have been the guest apartment but was later used as servants' quarters. On the north-west part of the compound is situated the garage. The courtyard was used partly as a children's play-ground and was also sometimes used as a meeting place for the family and often with servants especially during the hot season.

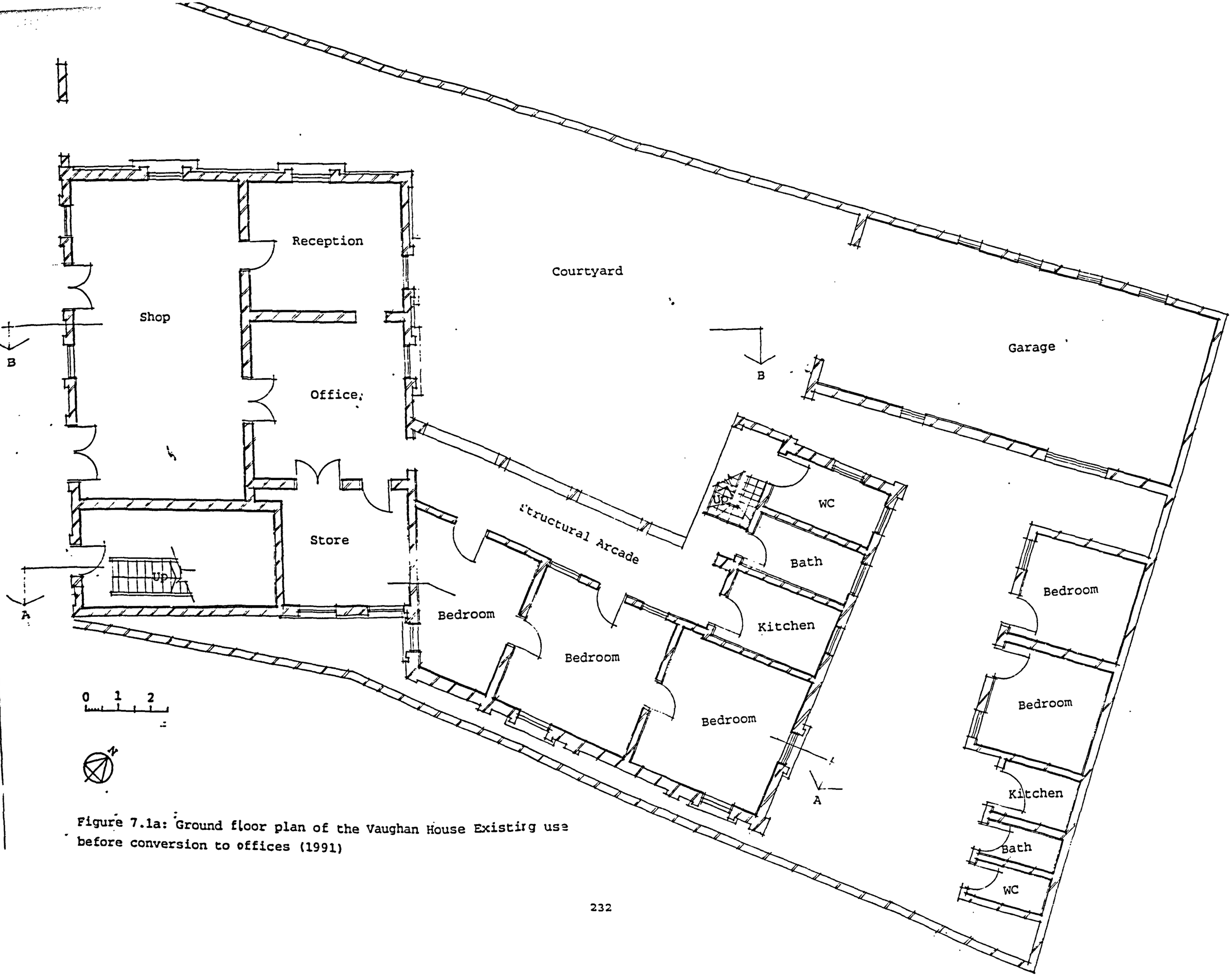


Figure 7.1a: Ground floor plan of the Vaughan House Existing use before conversion to offices (1991)

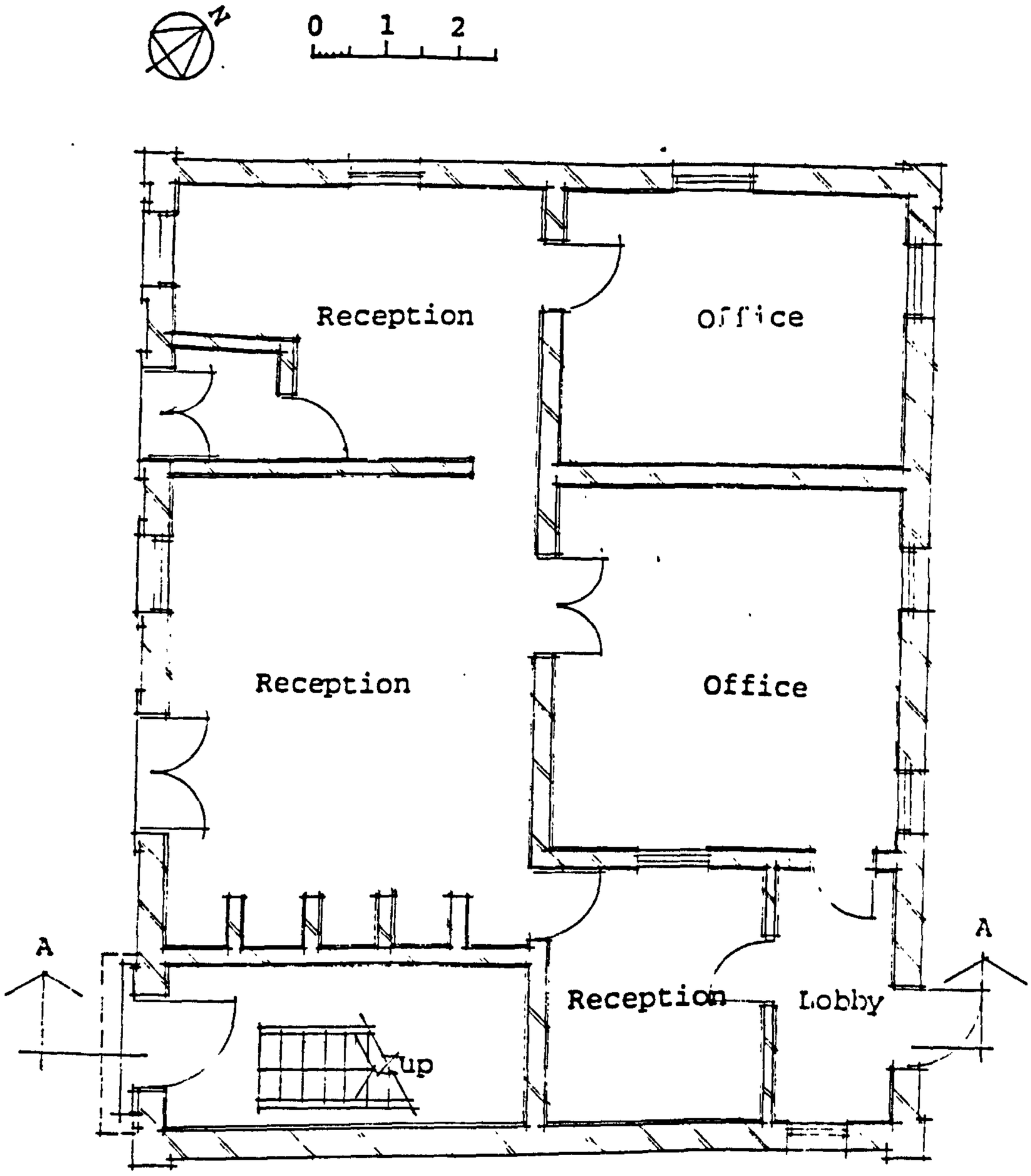


FIGURE 7.1b: GROUND FLOOR PLAN OF VAUGHAN HOUSE FOLLOWING CONSERVATION WORK; Adapted from drawings by G.H.K., 16 Boyle Street, Lagos

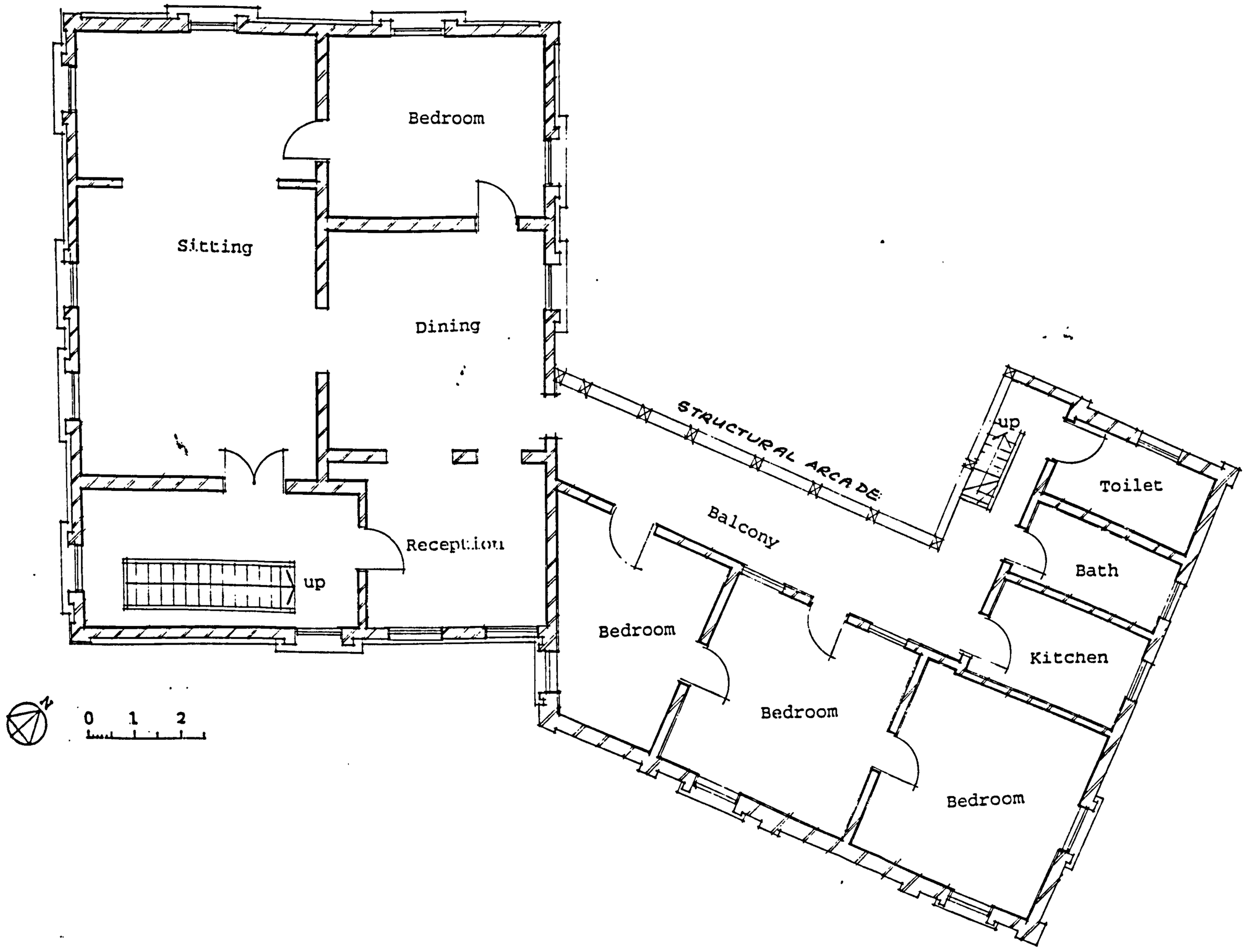


FIGURE 7.2a: FIRST FLOOR PLAN OF VAUGHAN HOUSE BEFORE CONSERVATION WORK COMMENCED

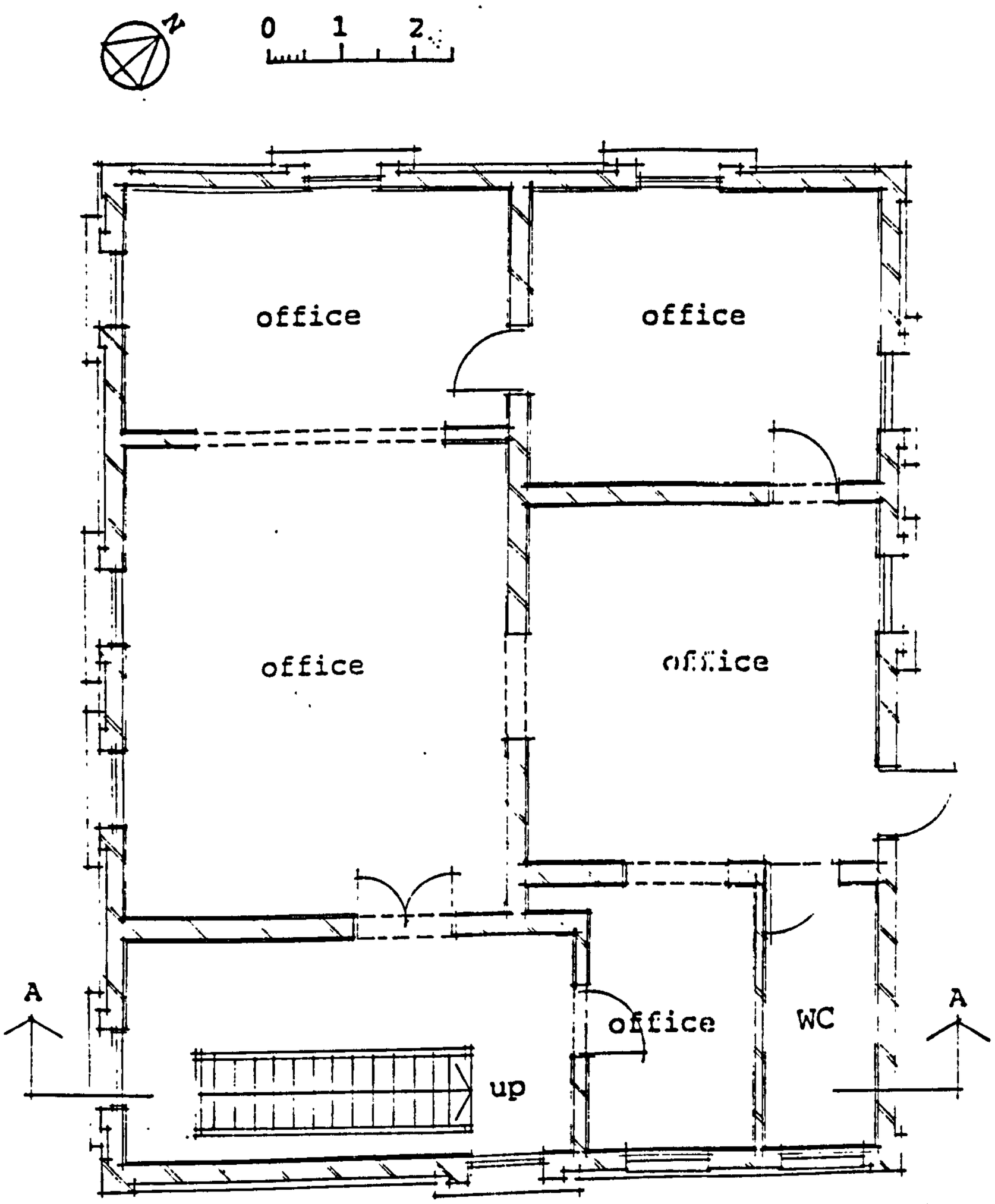


FIGURE 7.2b: FIRST FLOOR PLAN OF VAUGHAN HOUSE FOLLOWING CONSERVATION WORK; Adapted from drawings by G.H.K., Lagos

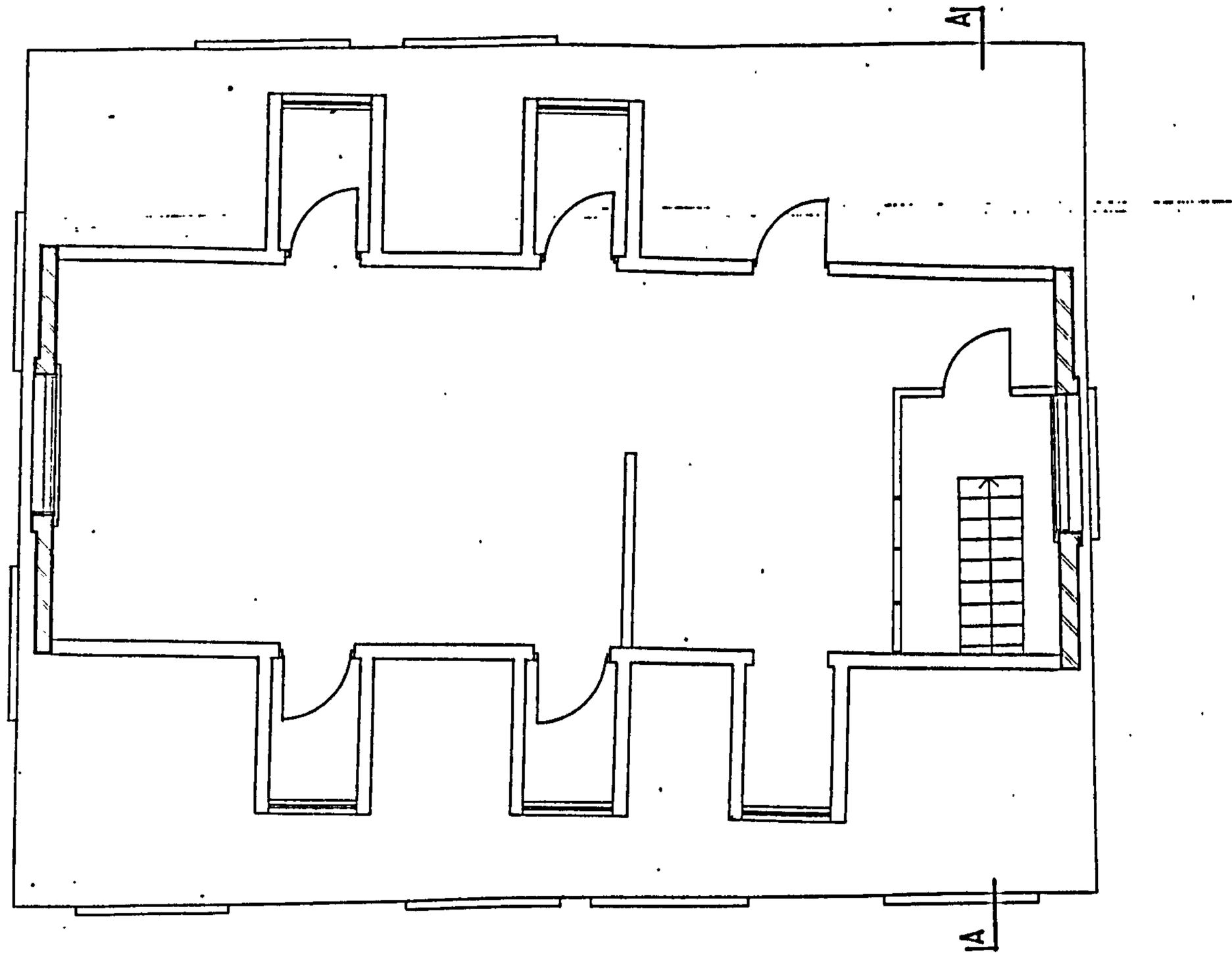


FIGURE 7.3: SECOND FLOOR (ATTIC) PLAN OF VAUGHAN HOUSE Source: G.H.K.

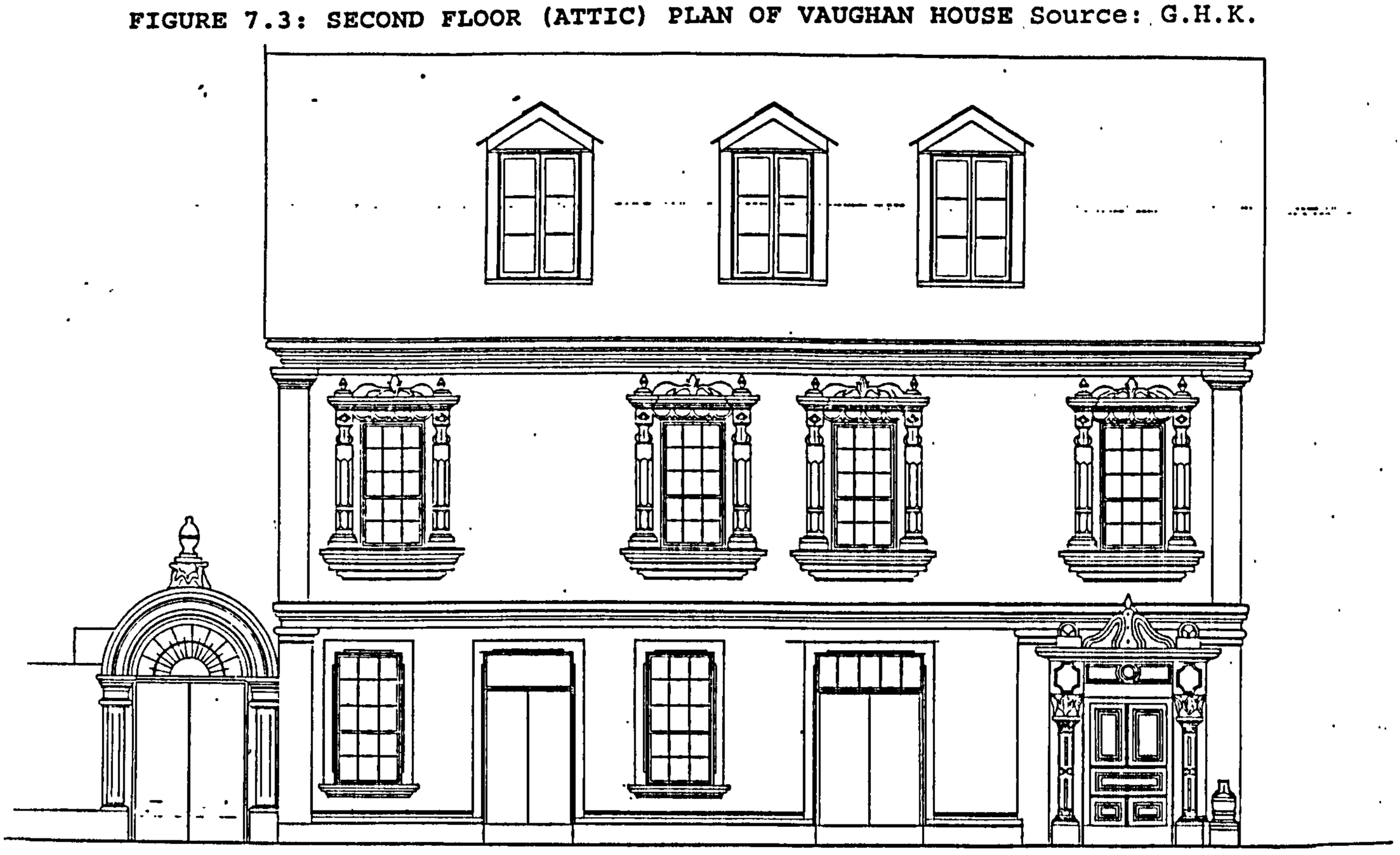
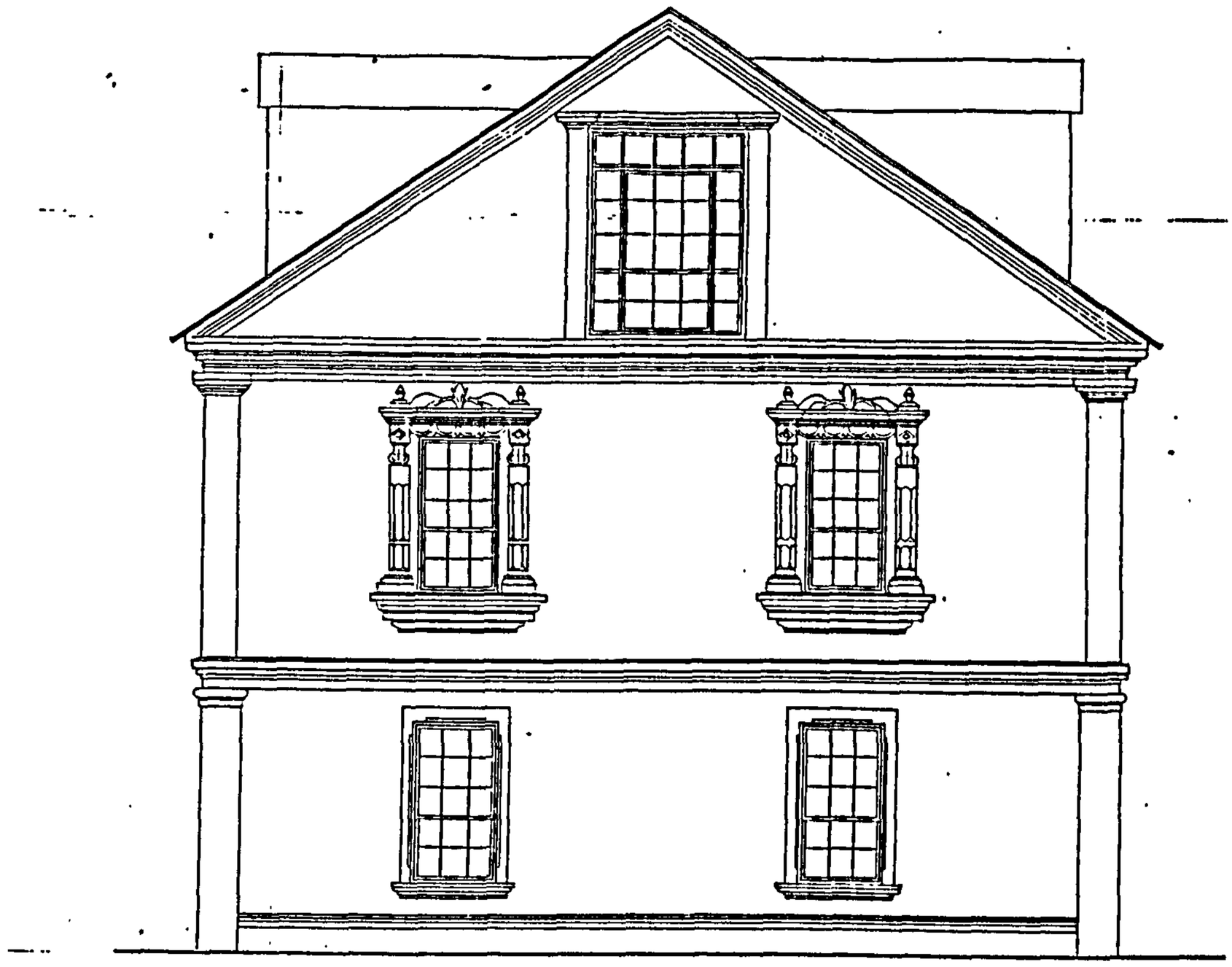
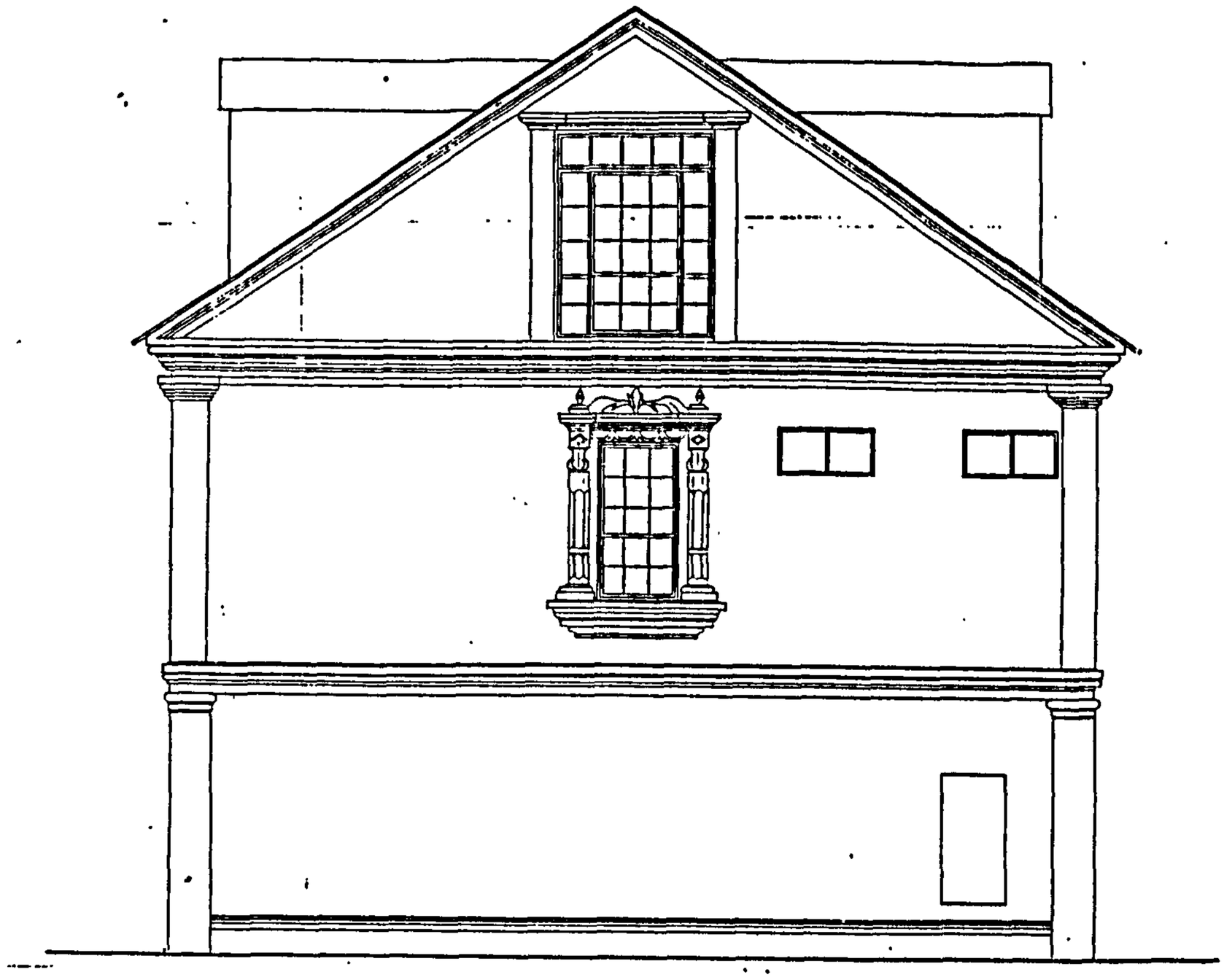


FIGURE 7.4: SOUTH ELEVATION OF VAUGHAN HOUSE Source: G.H.K., Lagos



VAUGHAN HOUSE
29 KAKAWA STREET FAJI LAGOS
West Elevation
Scale: 1:50
Measured and Drawn by: GHK Architects
874/106 July 1991

FIGURE 7.5: WEST ELEVATION OF VAUGHAN HOUSE Source: G.H.K., Lagos



VAUGHAN HOUSE
29 KAKAWA STREET FAJI LAGOS
East Elevation
Scale: 1:50
Measured and Drawn by: GHK Architects
874/107 July 1991

FIGURE 7.6: EAST ELEVATION OF VAUGHAN HOUSE Source: G.H.K., Lagos

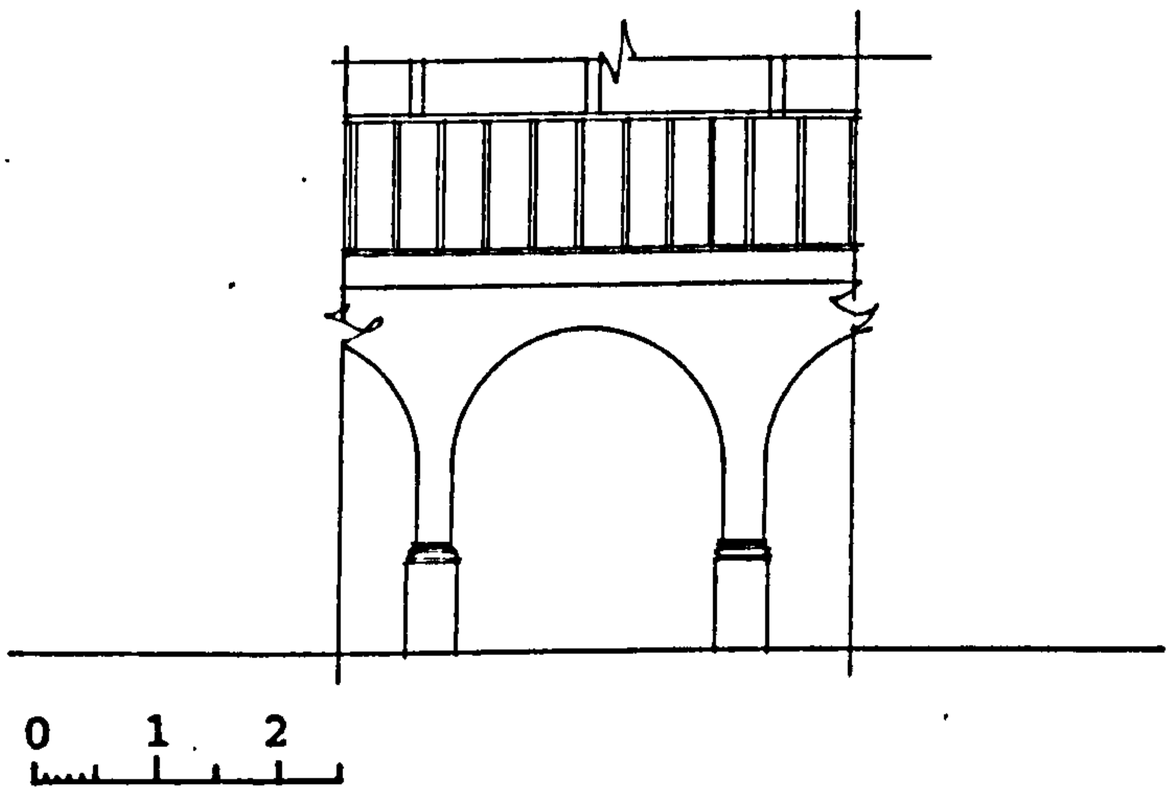
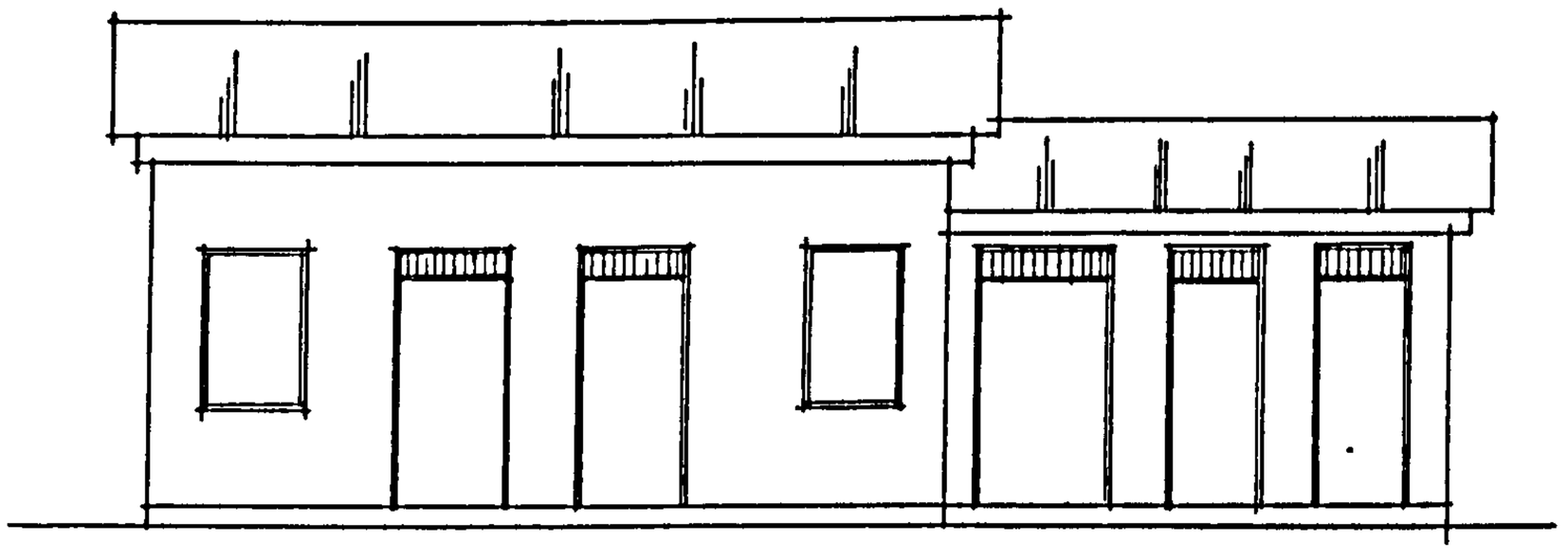


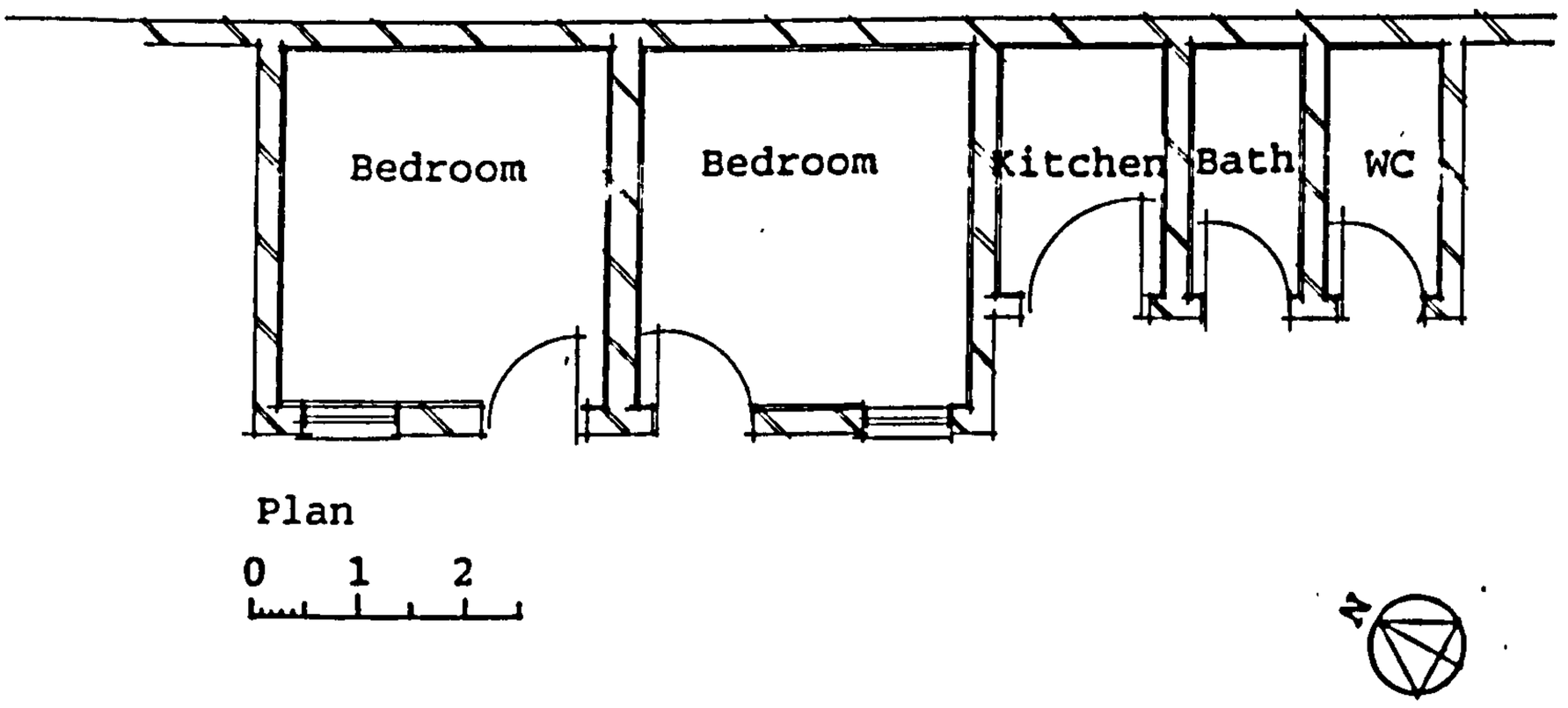
FIGURE 7.7: THE STRUCTURAL ARCADE (VAUGHAN HOUSE)



FIGURE 7.8: SECTION A-A (VAUGHAN HOUSE) Source: G.H.K., Lagos



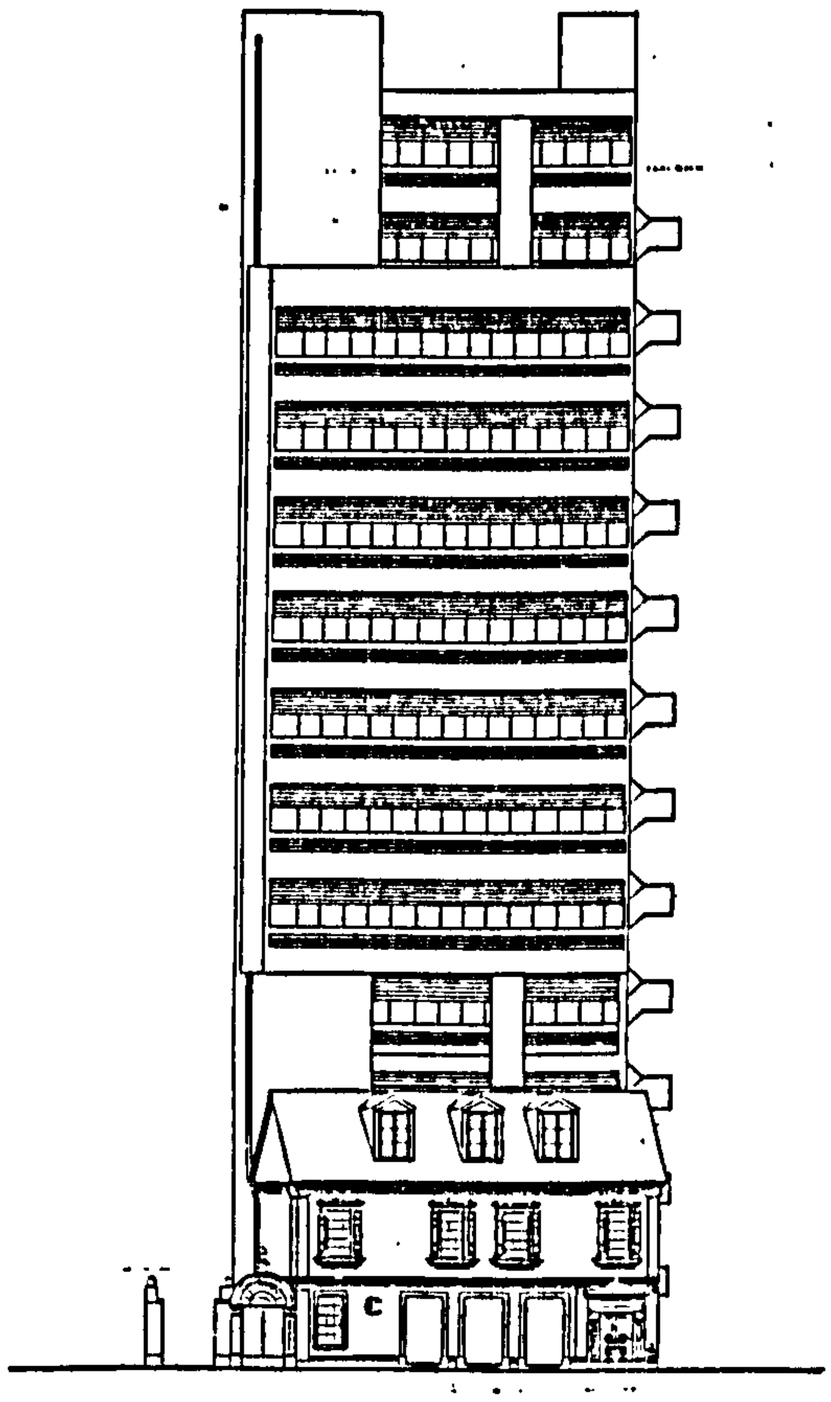
Elevation



FIGURES 7.9a & b: STEWARDS' QUARTERS (VAUGHAN HOUSE); PLAN & ELEVATION

CASH LINK PLAZA

South Elevation
Kakawa St. Faji Lagos
GHK. Architects



FIGURES 7.10a: CONSERVATION PROPOSAL; VAUGHAN HOUSE, SOUTH ELEVATION
Source: Godwin Hopwood & Kuye, Lagos

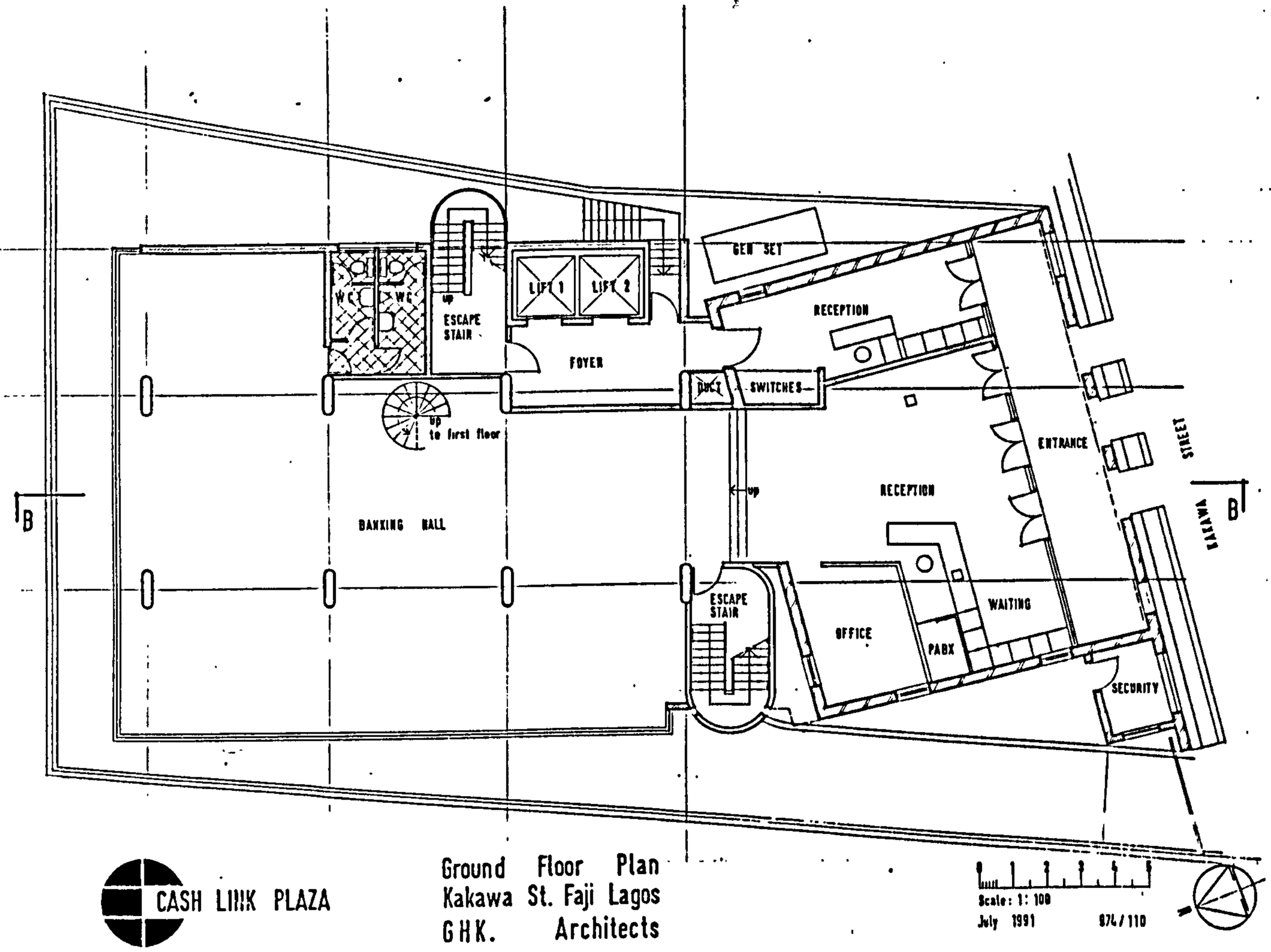


FIGURE 7.10b: CONSERVATION PROPOSAL; VAUGHAN HOUSE GROUND FLOOR, G.H.K.

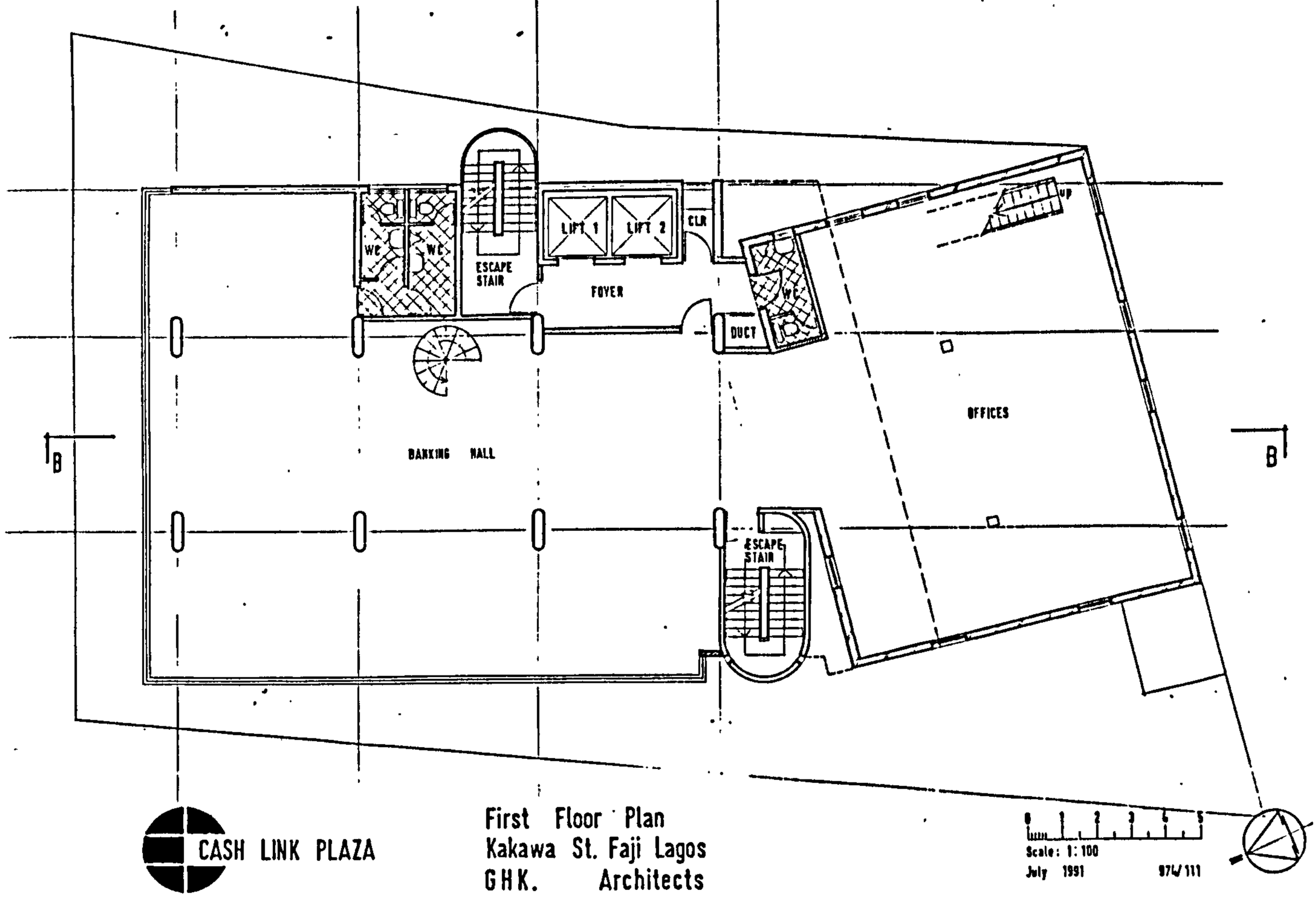


FIGURE 7.10c: CONSERVATION PROPOSAL, VAUGHAN HOUSE FIRST FLOOR, G.H.K.

This concept was probably borrowed from the Yoruba traditional plan-form. Courtyards in Brazilian colonial houses were usually covered and are not necessarily meeting places for the family. Living rooms were used for this purpose and the house owner and his family rarely met with his slaves on a social level.

During the period that Afro-Brazilian architecture was introduced in West Africa, the sanitation bucket (or conservancy) system was the fashion and consequently, toilets were generally located at the rear end of the building. This was so as to allow easy access by the 'night soil men' (or conservancy men) to collect the latrine waste. This design draws another parallel with the Yoruba traditional compound where the service area is located at the rear end of the house or even separated from the house or projected out of the main body of the the main building. The 'night soil men' gained access to the first floor toilet by the service staircase shown on the ground floor plan above.

To the right of the shop on the street facade is the main door of the house giving access to the main entrance hall and staircase. The stairway leads to an upper storey and to an attic space with dormers. The ground and first floors are similar in plan but the uppermost level is arranged differently.

When originally built the first floor was used exclusively as the private living quarters for the family and only close friends or relatives were admitted into this area. Beyond the landing straight ahead is a small reception area used for receiving guests. To the left of the landing as one ascended the stairs was a large living/reception room. Admission into this space was strictly by invitation usually from the head of the family (see Figure 7.2). The large living room

opens into the family dining space as well as into the master bedroom.

Access to the rear wing of the house at first floor level is by means of a veranda which opens off the dining room. The veranda incorporates a wooden balustrade and runs parallel to a row of three bedrooms to the right. The service area is situated at the opposite end of the veranda; this includes the kitchen, bathroom and toilet. The veranda is supported by the arcade on the ground level and was used for open-air relaxation by the family. The kitchen, toilet and bathroom can be approached either from the veranda or through a narrow corridor at the landing of the service staircase.

The uppermost attic storey contained a third floor of accommodation. This is a major difference between the use of the attic space in Brazilian colonial houses and the Afro-Brazilian models. In Brazil, the attic spaces were used for storage but in Nigeria the Afro-Brazilians designed this space for use as additional living accommodation. The attic space of the Vaughan House provided a suite reserved exclusively for important guests. The original owner used this space as a private drinking bar and for playing indoor games with his closest friends (Figure 7.3).

7.2.2.2 THE SERVANTS'/ GUEST APARTMENT

The smaller house situated at the far side of the rear court-yard was used alternately as a guest suite and servants' quarters although the original design was for the use of servants. As in the Brazilian colonial houses, a separate building which is usually detached from the main house at the rear was used by the domestic slaves. The more elaborate Afro-Brazilian buildings had a detached, usually single-storey house as servants' quarters. This is usually completely shielded by the main house from the street. In the case of the Vaughan House

access to this smaller house is via the court-yard.

The structure is designed in such a way that it was totally self-contained with all the necessary facilities within the unit (Figure 7.9). The idea was perhaps to make the servants independent of their employers so that they would only require to do their duties in the main house. Likewise, when the house is used as a guest apartment it is self- contained.

The plan consists of two bedrooms, a kitchen, toilet and bathroom. Fenestration is limited to the front facade for the bedrooms. The utility rooms contain no windows. The back wall of the structure doubles as part of the boundary wall for the compound. This is perhaps the explanation for the omission of windows on the back wall. The mono-pitch roof consists of two separate units that are merged. The part of it covering the bedrooms are raised higher than the other part. As in the main house, the walls are made of burnt bricks and rendered in cement, plaster and black textured paint. The ceiling is made up of wooden panels and the now renovated floor is made of concrete slabs.

7.2.3 BUILDING MATERIALS AND DETAILS

The following tables in Chapter Five show some of the building materials used in Afro-Brazilian buildings obtained from the coding survey in 1991. Tables 5.7.4 and 5.8.3 show the main door and main window surround materials, Table 5.8.5 shows that virtually all buildings had plaster and/or stucco used. All the other tables in Chapter Five illustrate some building details.

7.2.3.1 THE TREATMENT OF DOORS AND WINDOWS

Most doors and windows have moulded architraves. The main door at the east end of the facade is emphasized by a massive portal that projects forward from the front wall of the house. The portal consists of a pair of panelled pilasters, supporting a panelled entablature and cornice with a whimsical curvilinear pediment flanked by akroteria. The whole design is rather ponderous, and lacks the vivacity of the window architraves on the first floor and the elegance of the gateway to the yard at the west end of the house. The door itself is made of wood and it incorporates a single leaf with five decorated panels and is also bevelled and raised.

Other doorways vary in shape and size but their architraves are not nearly as elaborate or as ostentatious as those of the arched entrance-gateway and the main entrance door. Doors leading to the toilets, bathrooms, kitchens and store-rooms are much narrower and have no architraves. They are also made of single-leaf wooden panels.

The internal doorways leading to both the reception and living rooms are elaborately treated in a similar way to the doors on the entrance facade described above. They incorporate wider, double-leaf swing doors and are made of wood. The door panels are fixed to groves in stiles and rails. The edges of the stiles and rails are also moulded. Recessed fan-lights of 0.66 metres in depth are incorporated above the doors.

Depending on their location, the design, form and size of the windows differ markedly all over the building, their exterior treatment and detail is more elaborate and ostentatious than that of the interior.

The main facade of the house to the street has the windows and the dormers taller than the others and they are more decoratively and

classically treated. The windows on the ground and first floors are flat, rectangular and incorporate a decorated lintel and engaged columns. The moulded trims are rendered in stucco. The architraves of the windows on the first floor are elaborately decorated in pre-cast moulded motif elements and this emphasizes the massiveness of the windows. The window sills are of the decorated lugsill (a continuous sill) type with about four or five moulded slabs in stucco. These are evidently for decorative and aesthetic purposes rather than functional ones. The upper part of the sills are flat and may have been used at some stage to display small potted plants. All the windows in the main block of the house at ground and first floor level are of double-hung sash construction, and the dormer windows are casement. The windows have moulded wooden trims and are rendered in white gloss paint. The dormers on the street facade have pedimented gables and are roofed in corrugated iron as is used for the rest of the roof. The kitchen, toilet, and bathroom windows as well as those in the smaller house behind the main block are all trimmed with wood and they also have wooden casement windows.

7.2.3.2 THE STRUCTURAL AND DECORATIVE ARCHES

The arcade at the rear and arched doorways and windows are distinctive features of this particular house. The decorative arch appears on the west end of the main block and a structural arcade supports (Figure 7.7) the timber veranda which overlooks the court-yard on the first level.

One of the most striking features of the property is the gateway into the compound beyond the west end of the house. The decorative arch of the gateway is richly ornamented and enhances the street facade. When the building was used as a residence the double wooden doors were

rarely opened because there was another gateway right next to it that admitted the coaches and horse-carts. At present the arched gate-way is used as the main entrance into the compound. The opening next to it admits cars into the court-yard which is utilized as an open-air car park.

The only common characteristic of the Afro-Brazilian style that is excluded from this *sobrado* is the use of arches as lintels at the entrances. The windows of the street facade are not arched as in the majority of their buildings. The garage within the compound is evidently a later addition (it is comparatively newer looking than the rest of the house) and was probably used to house horse-carts and coaches as was common-place in many wealthy people's homes (the Vaughans were very wealthy).

7.2.4 THE PRESENT STATE OF THE BUILDING AND FUTURE PROPOSALS

The house has been well maintained and is in very good condition: the roof is intact although GHK proposed that the existing roof will be replaced. The walls are not peeling nor are they cracked and the floor boards are still well placed and all joints are in place. Most of the original fittings have been maintained and are well preserved. It would be a great loss to Nigeria's architectural heritage if this building is demolished. The legislation that is about to be enacted to protect historical buildings will cover this particular one and maybe the whole of the structure will be saved. The structure comprises load bearing brickwork with timber floors and timber roof structure. Renovation work will include general strengthening of the structure in order for it to carry heavier loads and to extend its life-span.

As mentioned above, the property has recently been acquired as the site for the new Cash Link Company complex. Godwin, Hopwood & Kuye, a firm

of architects who will be responsible for the design and construction of the new office buildings have proposed that the main block be conserved and should be incorporated into the new complex (Figure 7.10). If this proposal is acceptable to Cash Link, the house will not only be saved, but would serve two useful purposes: that of preserving a part of an important historic building (though at some cost to the context through the imposition of a new building), for future generations as well as providing prestigious accommodation for Cash Link. The house is a tourist attraction (mainly for African-American tourists) at present and its restoration will undoubtedly enhance its intrinsic architectural quality and its appeal to the tourists. However, because part of the house will not be retained, it will affect the Afro-Brazilian character of the original Vaughan House. It is proposed the front section which is to be retained, be renovated including strengthening the floors. This in turn will provide, on the ground floor, an entrance arcade to make an introduction along the street frontage leading to the main entrance. The upper floors, after renovation, are expected to provide 94 square meters of office space. The attic space will become a place for storage and archives. Immediately behind the old building will be constructed a thirteen storey block linked to the ground and first floor of the old building to provide banking hall areas and built over a basement to accommodate twenty-one cars and other services. The proposed tower block will be served by two lifts, two escape stairs and toilets on every floor. An important feature of the design of the tower block is the cantilever over the roof of the old building to obtain additional floor space without altering the existing structure.

It would be desirable for the State Government to list the building as a part of their historic building conservation programme, although it

is unlikely that they have the resources at present to protect it. The Vaughan House is an excellent example of Afro-Brazilian architecture and was built when the style was at the height of its popularity. The house possesses all the major elements characteristic of the style. The proposal submitted by GHK to Cash Link Finance Limited is attached as Appendix 12.

7.2.4.1 A CRITIQUE OF THE CONSERVATION PROPOSALS

As was mentioned earlier, in order to conserve a part of the Vaughan House, a proposal was put forward by Godwin, Hopwood and Kuye to demolish a section of the house and to retain the main house that fronts the street. The site layout retains the front section of the existing building as the entrance and the multi-storey structure will be erected at the rear. The building that is to replace the part of the house that will be demolished consists of thirteen floors (Figure 7.10). To combine the old building with the modern tower block has drawbacks as a conservation measure mainly because the tower block will destroy the unique and aesthetic environment of Kakawa Street. Indeed, one of the possibilities in conservation is to re-adapt an old building and to find a new use for it. But in so doing, the architect is responsible in making sure that the beauty and character of the old house is not affected by the addition of a new building (Feilden, 1982). At best, the new building could have a character similar to the older one and if they are to be incorporated into each other, then this should be done in such a way that it would still be pleasing to the eye. The Vaughan House, after the proposed conservation, will lose its unique individuality and identity. The modified version of the house will look peculiar on a street in Lagos, that once had the atmosphere of a colonial street in Bahia. Gradually, the buildings on Kakawa

Street are becoming a combination of two very different styles of buildings, one old and the other new and modern: the Afro-Brazilian and the Contemporary.

If conservation proposals continue in this way, the Brazilian town of Lagos will eventually lose its peculiar character and individualism. Indeed, G.H.K. is attempting to preserve as much as possible of the old house and, at the same time, trying to obtain as much office space as the site will allow. This is their solution to the problem. The ideal way to preserve this house is not to demolish any part of it but to re-adapt the internal spaces and to find a completely new site for a modern office building.

7.3 CASE STUDY TWO: THE WATER HOUSE

7.3.1 INTRODUCTION AND HISTORICAL BACKGROUND

The Water House (Plates 4.9 & 7.3) is the property of the da Rocha family in Lagos. It has been declared a national monument by the Nigerian Government. Most of the historical information in this section was obtained through a series of interviews with Mrs Angelica Thomas-Oyediran, Mr Ademola Thomas (great-grand-children of the original builder; see Appendix 3b) Antonio Olinto, the author of the *Water House* and a former Brazilian Government Representative in Nigeria, and a number of senior officials at the Lagos State Council for Arts and Culture. The da Rocha family archives and Government archives were also consulted. Other data were acquired through documentary and literature research (da Cunha, 1985, Turner, 1975, Marafatto, 1983, Olinto, 1964). The author also spent several weeks spread over a two year period visiting the house. Measured drawings, dimensioned sketches and site notes were made. Several photographs of the house were taken.

The original Water House on Kakawa street was owned by Jaom (or Joao)

Esan da Rocha. Jaom was kidnapped as a child and sold into slavery in the middle of the nineteenth century (the exact date was not clear from the interviews). In Brazil, Jaom met and married another Yoruba slave like himself. He and his family returned to Yoruba-land after purchasing their manumission around 1875 shortly before the abolition of the Brazilian slavery in 1888. At the time of his return, he was in his mid-thirties.

Upon his return, he approached the then Colonial Governor of Lagos for a Crown Grant land allocation for not only himself, but also for some other returnees from Brazil. They were allotted an area that lies between Tinubu Square and Lewis Street in central Lagos (Figures 3.3 & 4.1). Jaom was allotted the plot of land which holds the present day Water House as well as some other plots elsewhere in *Popo Aguda*. His aim was to build a house which would be an exact replica of one he owned in Bahia after he purchased his freedom. However he did not fulfil his dreams before his death but was only able to complete a single-storey house. After his death, Candido, his eldest child, developed the house into a *sobrado* in 1895 thereby fulfilling his father's dream. Some of Jaom Esan's children remained in Bahia and the family are still in constant communication to this day. Occasional visits are exchanged between the two wings of the family.

The Water House got its name as a consequence of the sale of clean drinking water by the da Rocha family in the late nineteenth to the early twentieth centuries. During this period there was no piped water system in Lagos and so Jaom had a well dug at the back of his house. This produced fresh drinking water which was sold to members of the public. This tradition was to continue long after his death. The well is still in the house today and functions exclusively for the family

when occasionally there is a shortage of water.

Candido had a son and three daughters. The son was called Alexander but died quite young and the daughters became Mrs Thurton, Mrs Thomas and Mrs da Rocha-Afodu. Mrs Thurton died without any children. In 1967, Mrs Angelica Thomas and Mrs da Rocha-Afodu along with their children added an extension on the east end. The bulk of the work was carried out by Ademola da Rocha-Thomas, a building and construction engineer and Mrs Thomas' eldest son. Mrs Thomas moved into the new wing and occupied the whole of the front of the house and Mrs Afodu lived at the back of the house in the rear wing. Mrs Afodu's part of the house fronts the court-yard containing the well.

7.3.2 LOCATION AND GENERAL DESCRIPTION

The Water House is situated at 12 Kakawa Street and stands on the corner of Kakawa and King Streets (Figures 7.28a & b). It is on the left hand side if one were to approach it from Broad Street. The house is on a north-south orientation with the main facade facing the north. The house represents a typical Brazilian *sobrado* (Plates 4.1-4.8). Mrs Oyediran and other members of the da Rocha family say it is the exact replica of their family house in Bahia. A faded photograph of this house was shown to the author. It looked quite similar.

When first built, the house was on two adjoining plots of land so there was a large amount of space. This space was filled up over a period with the additions of a rear and a side wing both in the same style. The house is a good example of the Brazilian baroque style and hardly shows any Yoruba traditional influence on the style or the internal arrangement. However, the Yoruba tradition of the extended family cohabiting in a single compound had an impact on the later additions and on the distribution of spaces. This happened during the second and

the third generations of the da Rochas. Davode Branco's (an Afro-Brazilian) house was situated opposite the Water House and to the right of it is the Vaughan House.

7.3.2.1 JAOM ESAN DA ROCHA'S WATER HOUSE

This was a single-storey structure with a high pitched roof which was covered with galvanized iron sheets and surrounded by a parapet. The floor and ceiling were covered with mahogany panels and parts of the interior walls were rendered in colourful mosaic tiles. There was the well in the back-yard and a coach-house attached to the west-end. This housed the horses, coaches and carts. The house was designed for occupation by a nuclear family unit. The plan was square and it contained four bedrooms, a living/dining room and a kitchen. The toilet and bathrooms were located outside the building at the rear of the house. At this time the conservancy (or bucket) system was in use. There was also a small private zoo at the rear of the house where Esan kept his many pets.

7.3.2.2 CANDIDO'S WATER HOUSE

The original plan was square. Candido first of all added an upper storey and a roof terrace surrounded by a parapet and a wing to the rear giving the plan an L-shape. The open-air roof terrace was and is still used for holding parties.

At the west end of the house within the fenced compound was an 'animal garden' (a private zoo) reflecting Candido's love of animals and birds. A staircase, which is the main one, is located just inside the entrance door at the east end of the facade which was reserved exclusively for Candido himself and perhaps some of his special guests. The private quarters on the first floor can be accessed via the

staircase. There was another door adjacent to Candido's entrance door, in the east end wall which opened on to King's Street. It is not clear why this door was put there but the author is of the opinion that Candido and his wife probably used it when they wished to slip out without the neighbours noticing. This door was completely blocked after Candido's death and is not in use today. Beyond this door are the windows of two bedrooms on the ground level and another arched doorway.

The door at the west end of the entrance facade was used by the rest of the family and access to the remaining part of the house was through the shop and a small reception area and a cloak-room. At the rear of the house was another stairway which led to the first floor via the kitchen and to the roof terrace. Unlike all the other Afro-Brazilian houses in Lagos apart from the Fernandez House, this one was built with a flat roof and has a roof terrace access to which was by an external staircase built against the west side wall of the house. When the extension was built, this staircase was incorporated into the new building. Beyond the west end of the facade was a gate which led to a large yard and the private zoo. A part of the yard was used for coaches as was done during Jaom's life-time. Today, this area is used to house motor cars. The inner court-yard containing the well can be accessed through this area.

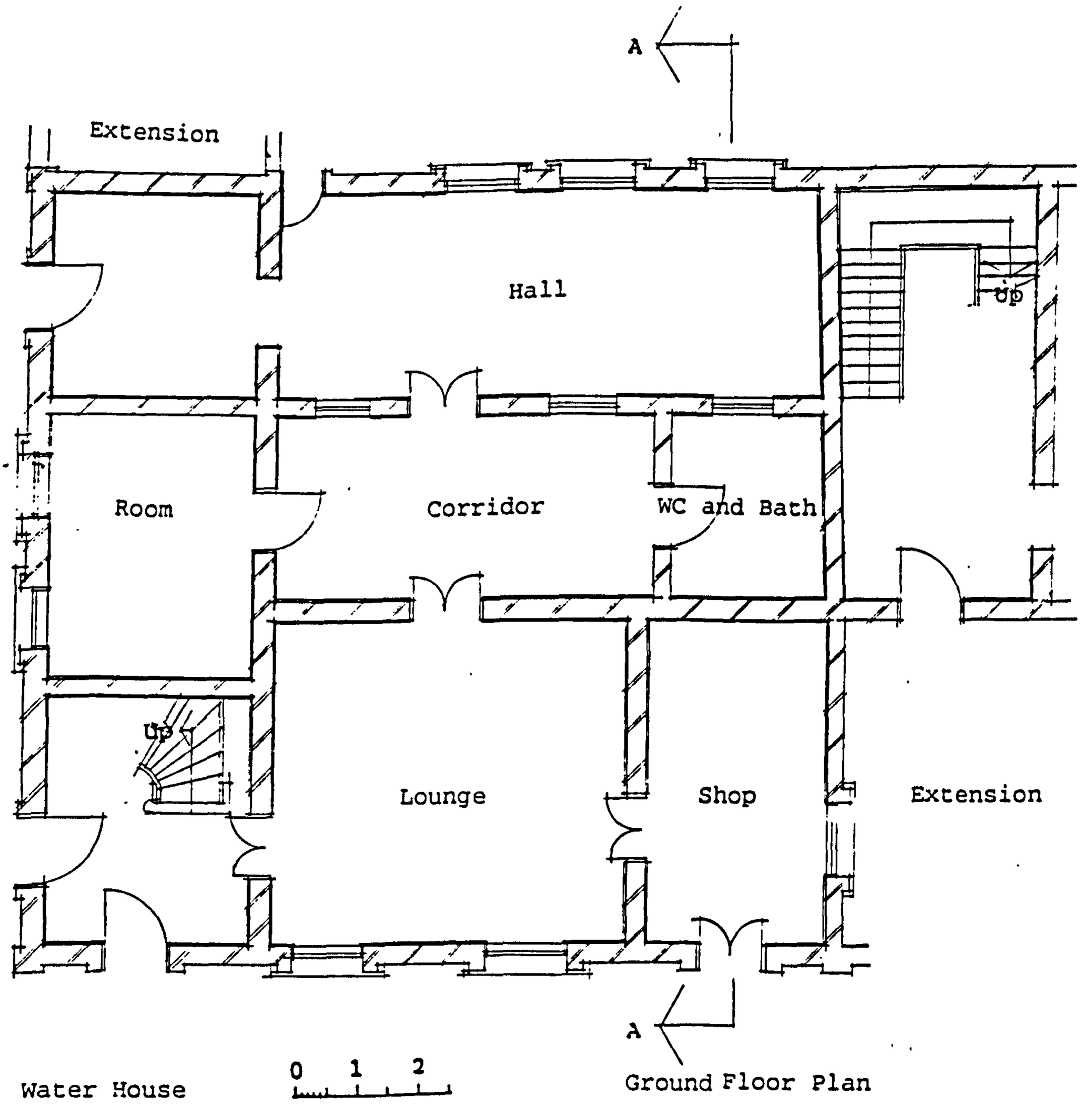


FIGURE 7.11: WATER HOUSE: GROUND FLOOR PLAN

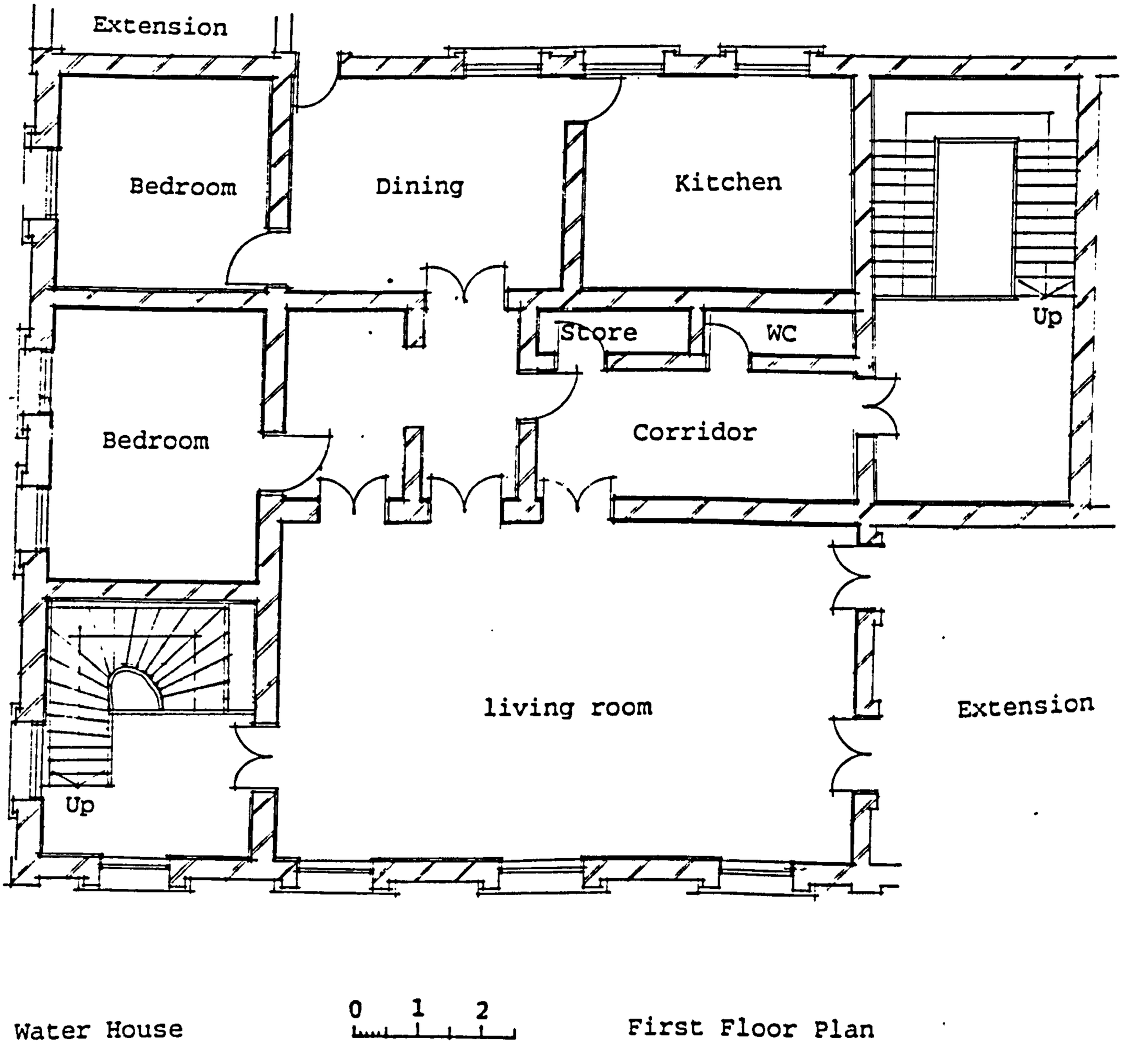


FIGURE 7.12: WATER HOUSE: FIRST FLOOR PLAN

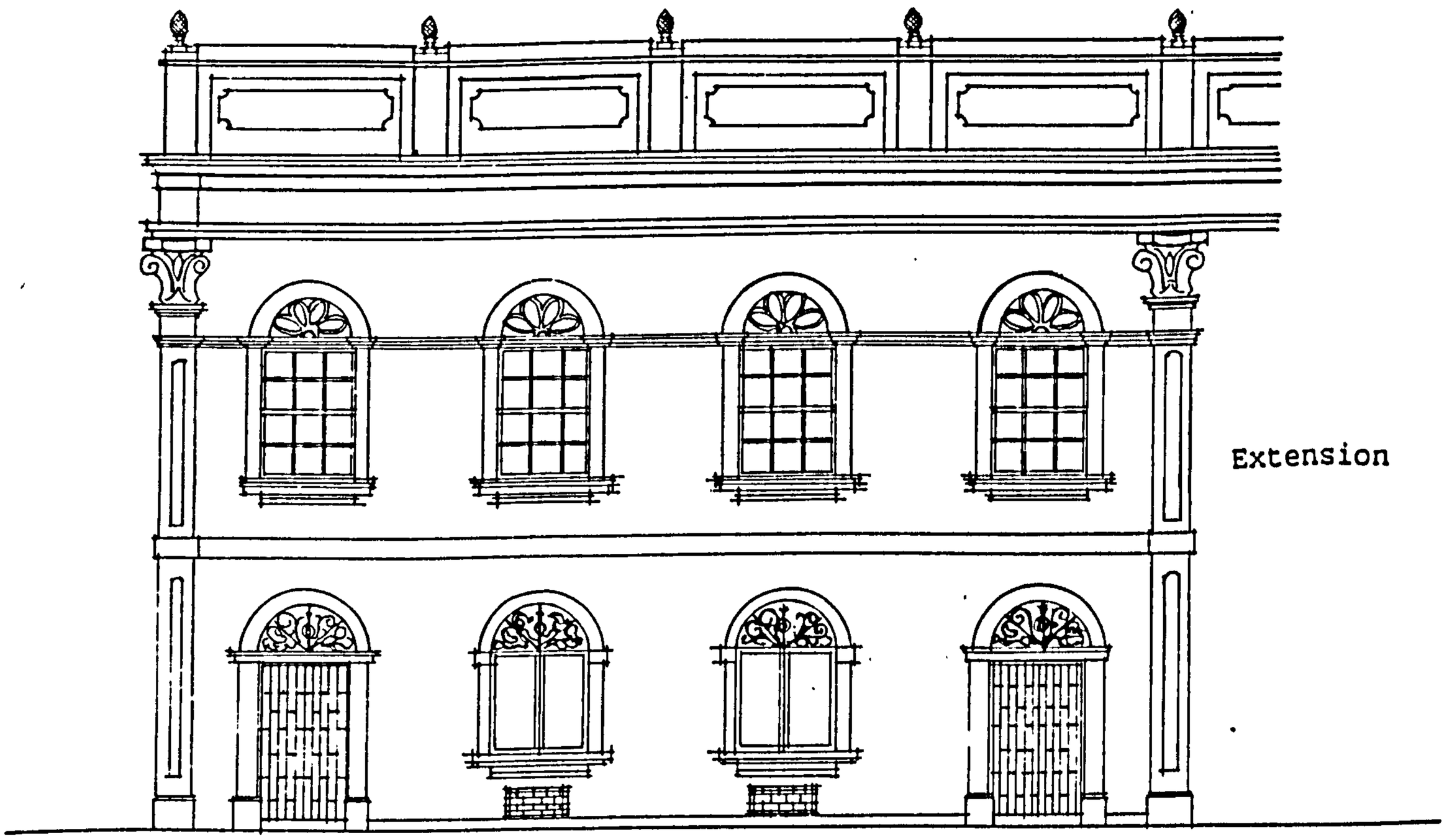


FIGURE 7.13: WATER HOUSE: FRONT ELEVATION

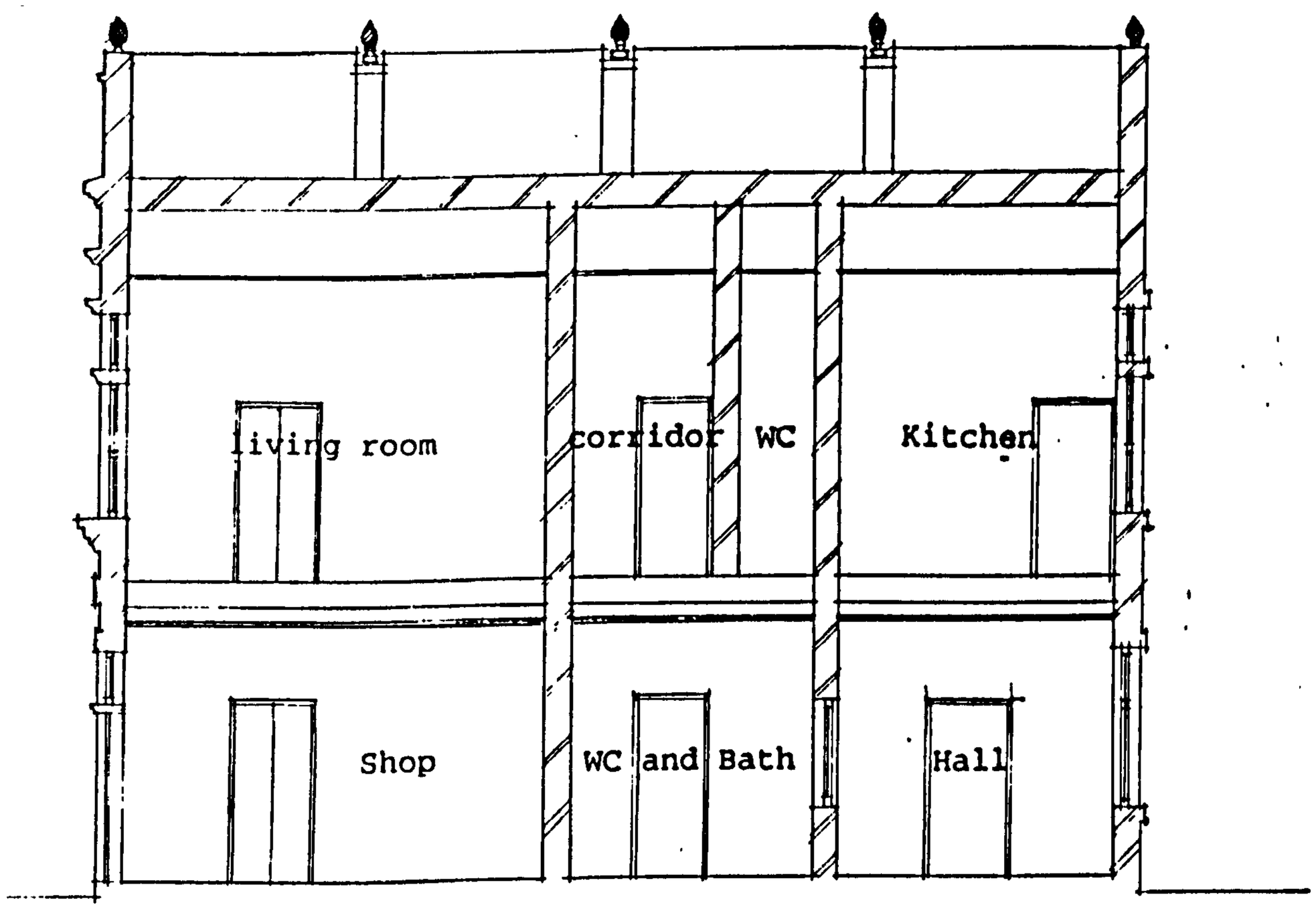
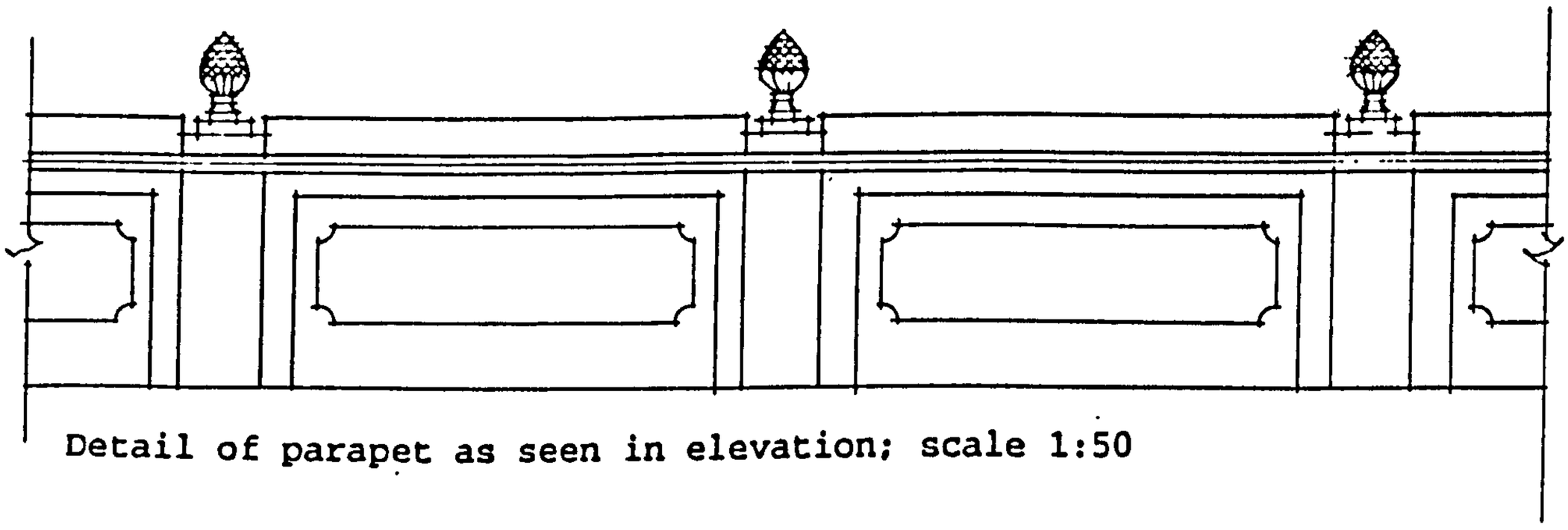
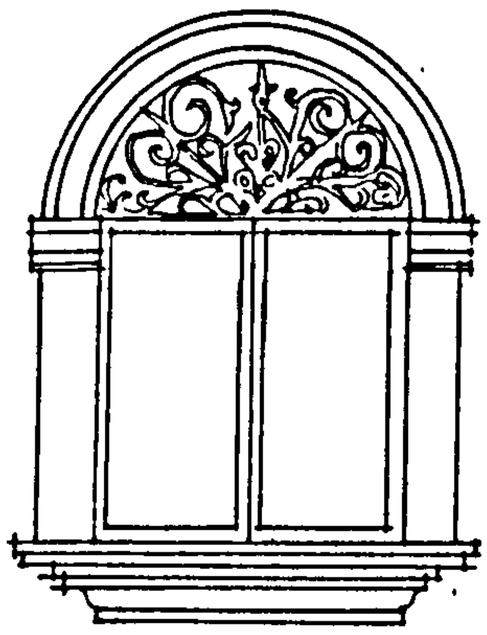


FIGURE 7.14: WATER HOUSE: SECTION A - A



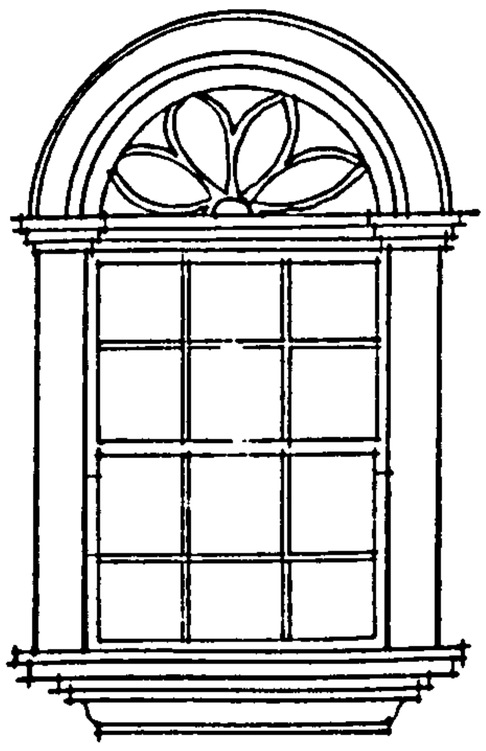
Detail of parapet as seen in elevation; scale 1:50

FIGURE 7.15: DETAIL OF PARAPET: WATER HOUSE



Ground floor window detail;
scale 1:50

FIGURE 7.16: DETAIL OF WINDOW, GROUND FLOOR: WATER HOUSE



First floor window detail;
scale 1:50

FIGURE 7.17: DEATAIL OF WINDOW, FIRST FLOOR: WATER HOUSE.

Behind Candido's entrance door was a bell to announce people's incomings and outgoings. During most of Candido's life-time there was no electricity therefore the bell was placed in such a way that it rings when the door is opened. This part of the building has been preserved and the plan is self-explanatory. When Candido's family increased, the wing at the rear was added; it contained the children's living quarters and the rooms on the ground floor were used for guests and some members of the extended family. The exact date of this addition is not known but from stylistic evidence the author would date it to around the mid-nineteenth century.

The floors and the ceilings were in polished mahogany boards. Some interior walls were covered with mahogany panels. As the family increased so did the requirement for more space. The house had been willed to Candido's three daughters. As Mrs Thurton died without any children, the surviving two divided the house between themselves and their children and even grandchildren.

7.3.2.3 THE WATER HOUSE AFTER 1967

The extension that was added in 1967 became part of the family home for Mrs Thomas and her descendants. Two distinctive and very separate houses had been created with no thoroughfare from one to another except through the front doors or other doors in the back-yard. This extension occupied the area that had contained the private zoo and the garage. A new garage was introduced right next to the shop. It was designed to complement the original house and its street facade is similar in form and scale to that of the older house though different in style. The parapet was extended but instead of an open air terrace on the new part, a third storey was constructed, containing a toilet and bathroom. The suite (living and bed rooms) is entirely surrounded by reinforced

transparent glass panels and looks more like a conservatory.

On the ground floor of the extension, more bedrooms, a toilet and bathroom, a kitchen and a small living room, and a garage were created. It is self-contained and a part of the extended family lives there today. On the first floor, a common sitting room-cum-kitchenette and two more bedrooms were created. This space can be accessed both from the living room in the older house and from the first floor landing of the rear staircase. It is usually used for the reception of guests and, in certain cases, some guests may be invited into the main living room. There is also a spacious balcony with a metal balustrade overlooking Kakawa Street. The garage is underneath this reception area. The main facade of both the older house and the new wing was entirely rendered in mosaic tiles in 1967. The corner pilasters of the older house have also been repeated in the new part. During this period the whole house was completely refurbished and renovated and little care was taken to retain the original character of the house. The mahogany floor of Candido's Water House was completely stripped and replaced with marble. The wooden ceiling which was embellished with chandeliers sometime before Candido's death was retained. All the windows on the west end of the old house were converted ınto doors accessing the new wing.

7.3.2.4 THE TREATMENT OF WINDOWS AND DOORS

The windows and doors on the street facade of the older house are all arched with projecting lug-sills (Figure 7.16). The lower floor windows as well as the fan-lights of doors incorporate intricate wrought iron security grilles. The upper floor windows are double-hung sashes with moulded decorative architraves in stucco. The description and the treatment of doors can be seen from the photographs and drawings. The doors were originally made of double leaf wooden panels, decorated with

relief designs. They were later replaced with stronger metal doors for security reasons.

7.3.2.5 FLOOR FINISHES

Apart from the main living room floor which was converted from wood to marble, the floor finishing in the rest of the house is of reinforced concrete slabs. These were supported on universal beams mainly probably because they can support their own weight. They were used presumably because they could give the necessary support straightforwardly. The floors of the bedrooms are covered in terrazzo.

7.3.3 THE PRESENT STATE OF THE HOUSE AND FUTURE PROPOSALS

The older part of the house designed by Candido da Rocha is one of the finest examples of Afro-Brazilian architecture in West Africa and as far as the author is aware there is no other like it. The house has maintained its residential/commercial character. The Water House is also used as the venue for the regular meetings of the Association of Brazilian descendants and Mrs Thomas was the president until her death. The whole house has been very well maintained by the da Rocha family and is in excellent condition. The house is currently listed and has been scheduled for conservation having been declared a national historical monument by the Nigerian Government. The Government have considered taking over the house and compensating the family although the da Rochas are not willing to give up their home. In the mean time, visitors from the American continent and other parts of the world visit the house and members of the family are continuously asked to show tourists around the house. This understandably is not always possible or even desirable as the family value their privacy and time.

7.4 CASE STUDY THREE: THE FERNANDEZ HOUSE

7.4.1 INTRODUCTION AND HISTORICAL BACKGROUND

The Fernandez House is the property of the Olaiya family in Lagos (Plates 7.4-7.6). However it has been declared a national monument by the Nigerian Government. The historical data on this section were obtained through a series of interviews mainly with Mr Omojola Olaiya, (Appendix 3c) an Afro-Brazilian descendant and a resident of the house, as well as through archival and documentary research. Discussions were held with other tenants in the house. Architectural data were obtained from photographs, measured drawings, dimensioned sketches and site notes made by the author during visits to the house over a period of a few weeks spread over two years.

The Fernandez House was built in 1846 to serve both as a residence and as a 'punishment house' for slaves. The original owner was a slave merchant called Fernandez who was of Afro-Brazilian descent. It is not clear if Fernandez actually returned to Lagos as a freedman from Brazil and then went into slave trading shortly afterwards. A few people of African descent returned to West Africa in the early part of the nineteenth century after purchasing or obtaining their manumission and went straight into slave dealing themselves (see Turner, 1975; Verger, 1976; da Cunha, 1985 & da Cunha, 1976). It is possible that Fernandez was one of these or that he simply took over the trade from his father who was of Portuguese-Brazilian descent and a slave merchant himself. His mother was African.

The house was (and still is) a two-storey building with a roof terrace. There was a back-yard that was used for storing slaves to be sold and sometimes they were also locked up in cells and beaten as punishment.

When slave traders were encouraged to leave Lagos shortly after the

British declared it their colony (in 1861) the Fernandez family left and possibly went to Badagry or another West African country to continue with their trade. They gave the house keys to the government before their departure. For a while the house remained uninhabited and as a consequence it deteriorated. The house was subsequently advertised for sale and the auctioneer, Andrew Thomas (a Yoruba), bought and resold it to Alfred Omolona Olaiya. Alfred was also the god-son of Mr Fernandez and he married a certain Miss da Silva who was Mr Fernandez's cousin. Omojola Olaiya is one of their surviving children.

From 1860s to 1942, the history of the house became obscure and it is not clear what happened to the house during this period. By 1942, the house had subsided considerably and was renovated by the new owners. It was then used as a 'beer parlour' and named Ilojo bar. After the death of Alfred (the exact date is not clear) the house was passed on to his children and it has remained the family's property ever since. Over a period, extensions have been added to the house by the family. The house has always maintained a combined usage: residential and commercial. A part of it was used as a post-office until 1972.

7.4.2 LOCATION AND GENERAL DESCRIPTION

The Fernandez House is situated on 6 Tinubu Square (formerly Ali Street) in central Lagos. It is actually on the corner of Tinubu Square and Bamgbose Street. It is placed on an east-west orientation with the west facade fronting the square and the north facade facing Bamgbose Street.

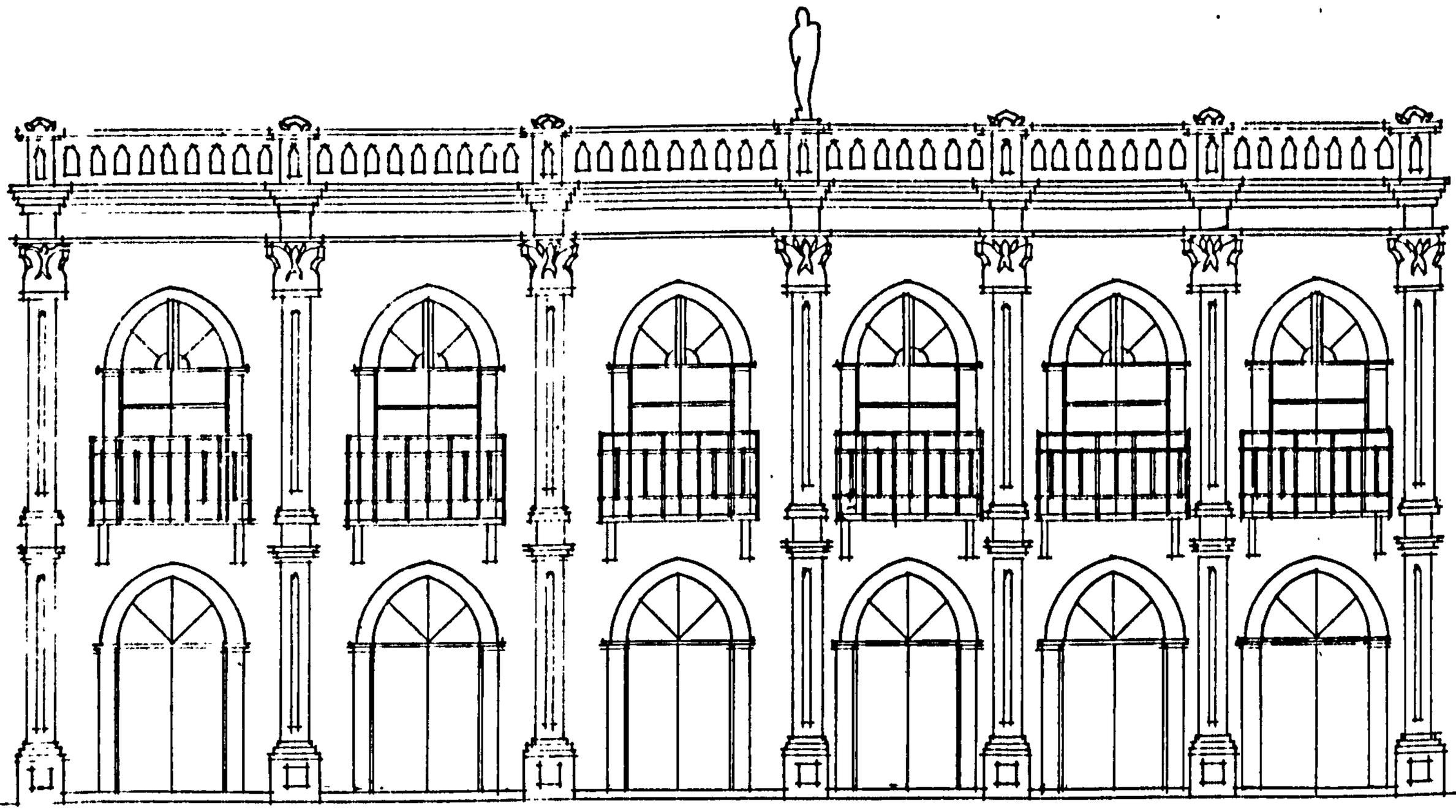
Although the house was constructed by an Afro-Brazilian, there are elements of the Gothic Revival style which confirm its early date of construction, before the Afro-Brazilian style had become established.

The plan of the original house was irregular. The main facade gives the impression that there are two houses although there is only one in reality. The drawings show clearly the later additions and modifications (Figures 7.19 & 7.20). The entrance facade has maintained its original character in spite of the evident dilapidation. Modifications have largely been carried out on the interior of the structure. For instance, the door that connects the two parts of the first floor has been totally blocked thus making this floor two distinctive apartments. Access from one part to the other is via the veranda. There are six balconies projecting from the main facade and two more on the north facade. They incorporate wrought iron balustrades. The openings on the ground level correspond with the doors leading to each balcony. In the original house there were six doors on the ground level although there are only three that open today. The others have been filled with bricks and plaster. The facade incorporates seven pilasters with decorated capitals. All the windows and doors incorporated recessed fanlights at some stage.

Of all the houses surveyed by the author, the Fernandez House is the only one of its kind as far as the exterior features, the plan and spatial distribution are concerned. This is one of the main reasons it was put in a category by itself. Although, in general, it has a similar internal arrangement and distribution as the *sobrados* in group four, there are some other unique elements which distinguish the Fernandez House from any of those in group four. This house is the only one which incorporates both the court-yard and backyard. It is also the only house with access to the residential accommodation from the rear of the house.

The main entrance door opens into a corridor which leads to the back-yard which doubles as both a passage-way and a family meeting space.

However during Fernandez' life-time, this area was used mainly by slaves and their keepers. In the original house, the residential part of the house could only be accessed through this corridor. The living quarters of the owner and his wife were on the first floor, access to which was by a staircase and the residential accommodation on the ground floor were used by servants. The front part of the ground floor was and still is completely used for commercial purposes. Some of the spaces that were used purely for residential purposes have been converted for commercial usage.



Fernandez House 0 1 2 Front Elevation

FIGURE 7.18: THE FERNANDEZ HOUSE: FRONT (WEST) ELEVATION

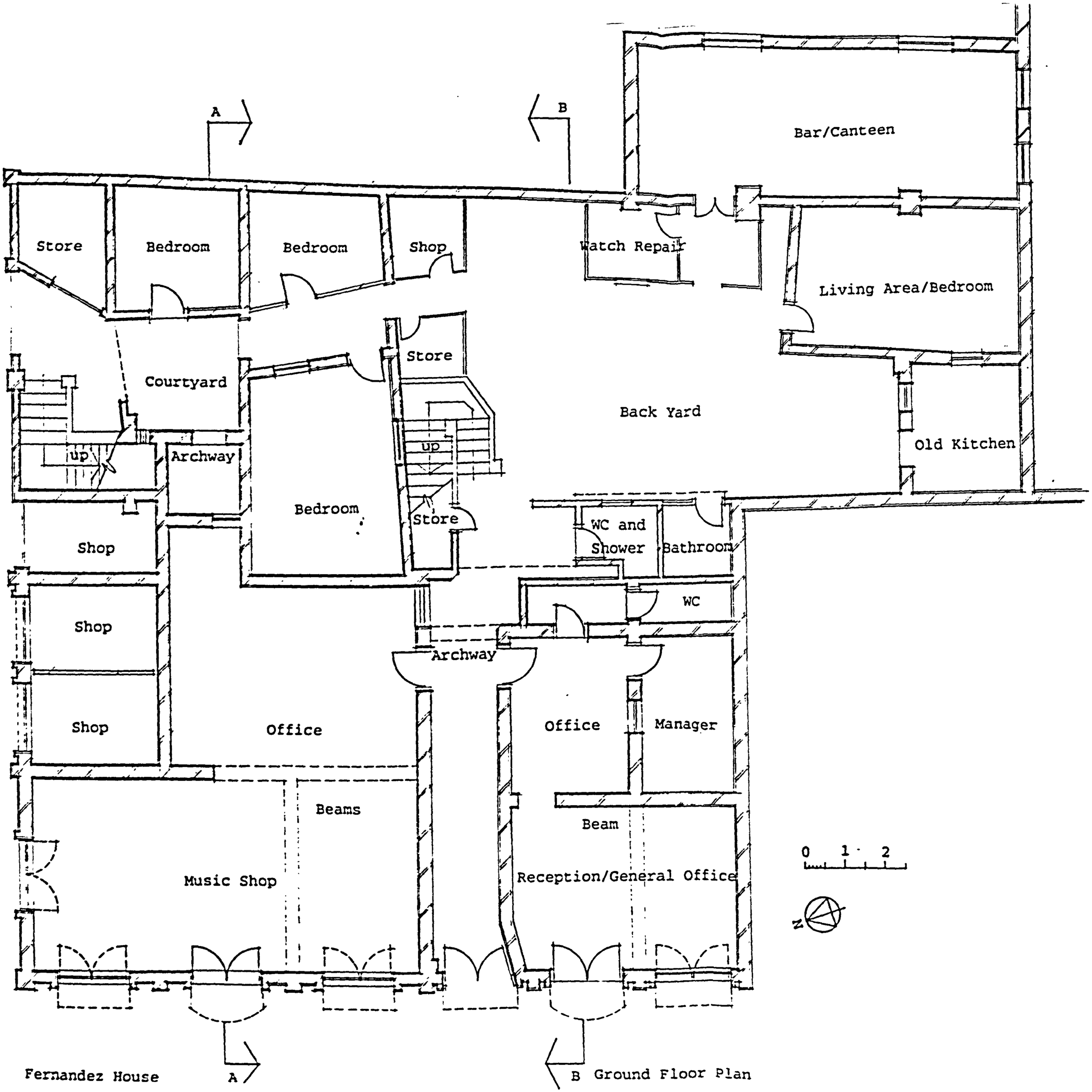


FIGURE 7.19: FERNANDEZ HOUSE; GROUND FLOOR PLAN

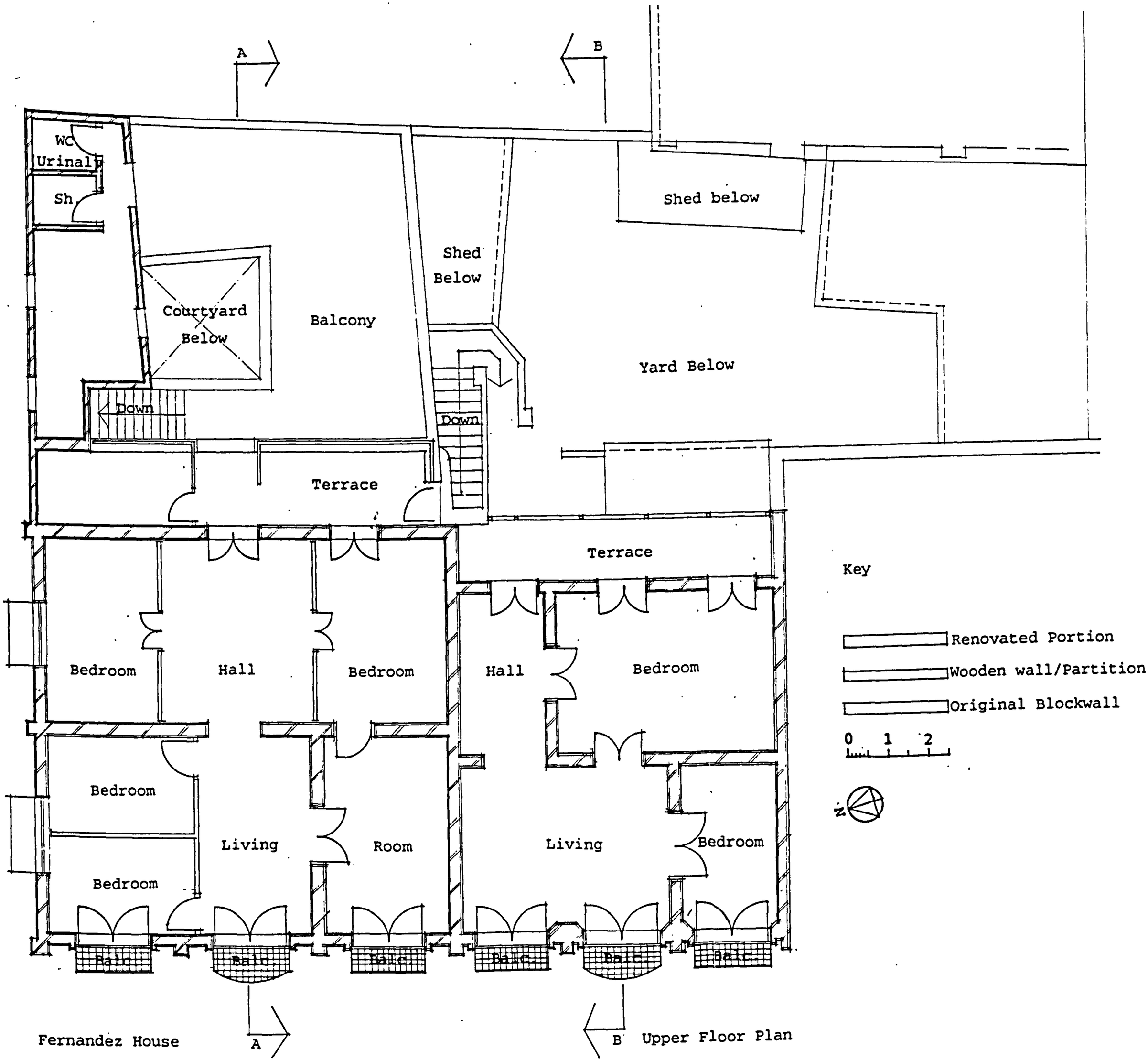
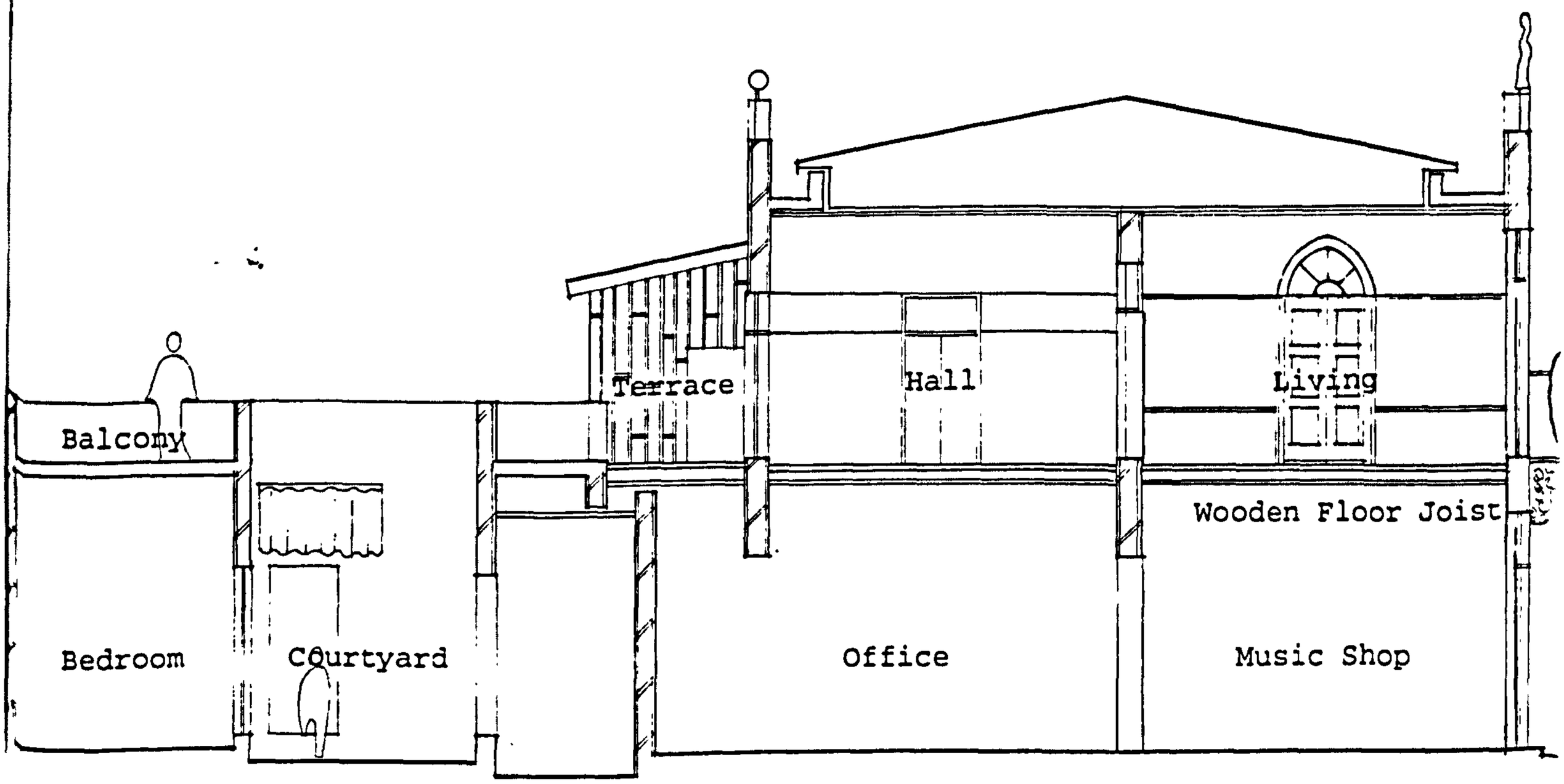


FIGURE 7.20: FERNANDEZ HOUSE; FIRST FLOOR PLAN

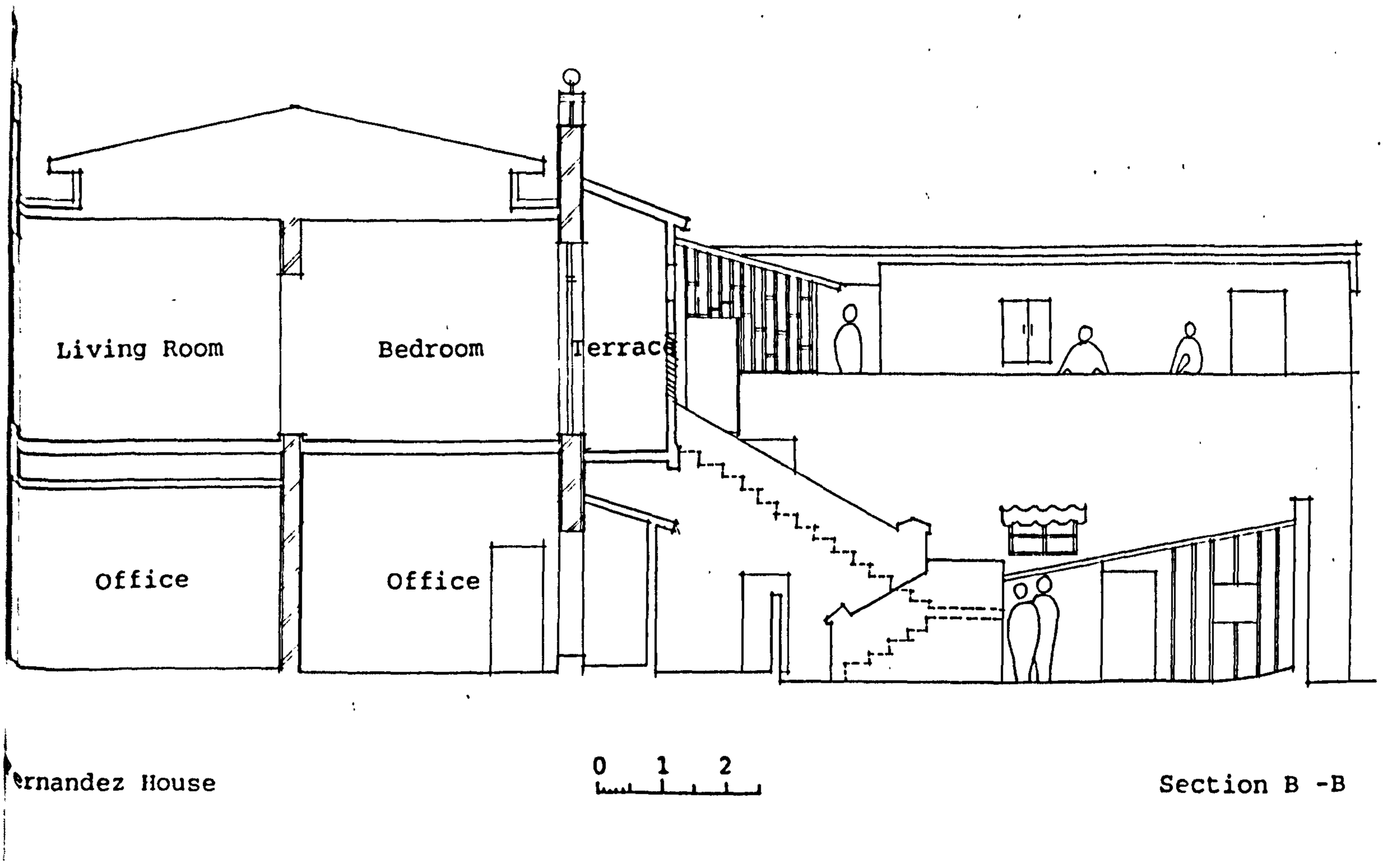


ernandez House

0 1 2

Section A - A

FIGURE 7.21: THE FERNANDEZ HOUSE: SECTION A-A



ernandez House

Section B -B

FIGURE 7.22: THE FERNANDEZ HOUSE: SECTION B-B

7.4.3 BUILDING MATERIALS AND DETAILS

The building materials used are similar to those of the other Afro-Brazilian houses. This house is the only one apart from the Water House that has a parapet and a roof terrace. The roof terrace is used for hosting parties as in the Water House. This feature is probably borrowed from the Brazilian colonial urban house (Freyre, 1968). The treatment of windows and doors is also similar to those described above except that their arches are distinctively Gothic.

7.4.4 PRESENT STATE OF THE HOUSE AND FUTURE PROPOSALS

The Fernandez House is in a state of disrepair. It is listed and protected by legislation which means that any repair works on the building must be with the written permission of the Federal Government. However, according to Omojola Olaiya, the relevant government ministry has hardly carried out any repair works at all. The little that was carried out in the veranda at the rear of the house has since fallen apart. The Olaiyas claim that once they sought for approval from the Government to carry out some highly necessary repairs. They were not only denied the approval but were told that the family will suffer dire consequences if they went ahead with the repairs.

> Therefore, the house which is our inheritance is falling over our heads and we cannot do anything about it. Neither has the government compensated us for declaring the building a national monument. The only threat to our house is the government (Author's personal communication with Omojola Olaiya, 1991).

The Fernandez House can still be saved if there is effective intervention very soon. Recommendations for its preservation are made in the Government Report on Historical Preservation (1983). However, the delay is mainly due to the disorganization in the Federal Ministry

of Justice which has been moved from Lagos to the new capital as well as the bureaucracy within the ministry which has in turn caused a delay in providing legislation for the conservation of these buildings at the state level. In addition to these are the lack of sufficient financial and technical resources. The author came to this conclusion after an interview with Gbenga Sonuga, the director of the Lagos State Council for Arts and Culture and some other senior officials in the Ministry of Information. A proper conservation programme is in the process of being developed.

The Fernandez House is the only one of its kind known to the author, although the treatment of its facade is repeated in a debased form in the Borges da Silva House (Yoyo Araromi). Its quality will be enhanced considerably by restoration and preservation.

7.5 CASE STUDY FOUR: SHITTA BEY MOSQUE

7.5.1 INTRODUCTION AND HISTORICAL BACKGROUND

Most of the historical information in this section was obtained through archival and documentary research and through interviews with the Imam, Alhaji Abudu Raimi; and the muezzin/caretaker, Lasisi Akanni Ladani of the mosque (Appendix 3d). Architectural data were obtained by the author during several visits to the mosque over a period of two years. Measured drawings, dimensional sketches and site notes were produced during the course of these visits. This mosque was discussed briefly in Chapter Six.

As was mentioned in Chapter Six, the Shitta Bey Mosque on Martins Street was designed and built by Joao Baptista da Costa between 1892 and 1894. The mosque was the first architecturally impressive structure of its type to be constructed in this area. The mosque was commissioned by Mohammed Shitta, Bey of the Ottoman Empire, who contributed the

entire £3,000 for the construction (Akinsemoyin & Vaughan-Richards, 1977:21). He was given this title by the Sultan of the Ottoman Empire in 1894 and subsequently gave the name 'Shitta Bey' to the mosque upon its completion.

Mohammed Shitta, the son of an Imam, was a wealthy Sierra Leonian of Yoruba descent who led a group of freed slaves back to Yoruba-land from Sierra Leone in 1844. He became the secular leader of the moslem community. He was a devout and prominent moslem and was one of those who championed Islam in Lagos in the late nineteenth century. Mohammed was also a successful trader and merchant. He contributed immensely to the upkeep of the mosque and he also donated generously to the construction of the Ahmadiya Central Mosque which was also designed by J. Baptista da Costa.

Four highly-skilled craftsmen contributed to the building of the mosque. They were all Afro-Brazilians. The chief of these was Joao Baptista da Costa who was responsible for the design and most of its construction. The others were Balthazar dos Reis, Francisco Nobre and Lazaro Borges da Silva (da Cunha, 1985:74; Laotan, 1961). Balthazar dos Reis was the most renowned cabinet maker and carpenter of that period; Borges da Silva and Francisco Nobre were both master masons and highly skilled brick-layers. Walter Paul Siffre, also an Afro-Brazilian and a skilled painter, did the painting of the building when the construction was completed. The Shitta Bey Mosque belongs to the Moslem community who live in the area of Martins Street and its surroundings. In 1986 the mosque was listed by the Lagos State Government and recommendation for its scheduling as a historical monument for conservation was made.

7.5.2 LOCATION AND GENERAL DESCRIPTION

Shitta Bey Mosque on Martins Street, stands on the left hand-side as one faces Broad Street in the commercial centre of Lagos. It is placed on an east-west orientation with its west end facing Martins Street. The structure fitted into the small scale of the street before slum clearance after the second World War.

The Shitta Bey Mosque is elaborately decorated with a variety of colourful motifs on the main facade. It was, in its original state, one of the best examples of Afro-Brazilian baroque architecture in West Africa. Unfortunately, the mosque has been allowed to dilapidate. In this mosque, when it was first built, the author believes we come across the truest expression of Luso-Brazilian baroque. An expression absolutely uninhibited and spontaneous and representing monumentality in miniature. Although the most decorative aspects of the building has been lost over the years according to the Imam (author's interview of 1990), there is still enough of the decorations to indicate what the building was like originally. It must be noted that the Shitta Bey Mosque scored the maximum (i.e. 12 / 12) as with the other case studies in the scoring process of Afro-Brazilian features within each building (refer to Chapter Five, Sections 5.10, 5.10.1 & 5.10.2).

This mosque, (Plates 6.1 & 7.7), is an early example of Bahian influence although the iconography, the colourful motifs in the interior and exterior, as well as its spatial features, place it in the Afro-Brazilian tradition. The mosque epitomized a more robust and flowery stage in the evolution of the Afro-Brazilian version of the baroque style. The main and rear facades are gabled with huge pediments occupying the whole upper part of the gable of the building. The entrance facade is dominated by the vertical movement of seven engaged

columns of varying heights supporting the parapetted pediment. Each of the engaged columns tapers into an elaborate finial embellished with floral stucco motifs and capped with the symbols of Islam: the star and crescent. The decorated facade attempts to reproduce the facade of Bahian churches of the baroque period. The pitch of the roof and the circular fenestration on the upper part of the gabled facade are integrated into this vertical composition. The surrounds of the windows are deeply moulded in plaster and stucco.

A spiralling scroll motif surmounts the pitched roof-line and links the finials. The roof itself is covered with galvanized iron sheeting. The wall of the facade is covered in mosaic tiles and the columns in plaster and stucco. On the upper part of the main facade are two plaques with Arabic inscriptions. Below the pediment is an arcade of six semi-elliptical arched openings: the four central arches lead into a portico which is used by worshippers to remove their footwear, a pre-requisite for all moslems entering the praying space of a mosque. The inner wall of the portico contains three doorways which lead into the praying space containing the mihrab and minbar. The two remaining arches at the end of the main facade lead into narrow open-air passages sandwiched between the mosque building and a boundary wall. These passages access the rear of the mosque where a staircase leading to an upper floor is located. All six arched openings in the facade contain doors, which are sometimes closed and the four central arches also contain balustrades.

The interior of the mosque is decorated with capitals of truncated finials. The mihrab is given special articulation through the doubling of the columns and the introduction of an intermediary: a flowery scroll capital which supports even more elaborate finials. The mihrab is enclosed in an arched space flanked by two sets of double columns

incorporated into pillars that run from the ceiling to the floor. The fenestration lighting the area of the mihrab are two octagonal and two circular openings with moulded surrounds. They ventilate as well as illuminate this area.

The Shitta Bey Mosque represents a cross fertilization of Bahian, African and Islamic traditions both spatially and decoratively. The diversity of the decorative elements are an evident example of this link. The pediment has similar characteristics to that of the church of Our Lady of the Rosary discussed in Chapter Six. At the same time, there are a few similarities between Taiwo Olowo's mausoleum in Lagos (Plate 4.13) and this building. This is evident in the traceried canopy, the pinnacles with floral motifs of the the monumental tomb which is comparable to that found in the mosque. This does not come as a surprise as the design of the tomb is also attributed to Joao Baptista da Costa, the architect of the mosque. Furthermore, some of the motifs linger on in a debased form in the Ahmadiya Central Mosque (Plate 6.10) which was also designed by the same person.

7.5.3 BUILDING MATERIALS AND DETAILS

The building materials used in this building are similar to those used in most of the other Afro-Brazilian buildings in Lagos. The photographs illustrate the building details and the treatment of doors and windows are largely similar to those in the other Case Studies.

7.5.4 PRESENT STATE AND FUTURE PROPOSALS

The Shitta Bey Mosque is one of the best examples of the earliest Afro-Brazilian religious buildings in Lagos. It possesses both historical and architectural significance and is the most elaborate of the surviving mosques in the tradition.

In spite of the fact that this mosque is in a state of disrepair and decay, enough of it remains to illustrate its quality and beauty. In the 1980s some restoration work was carried out on the mosque by the Lagos State Government. The structure has lost most of its glory and many of the decorative elements are either cracked or have fallen off. It is said by the older members of its congregation that the building does not possess a quarter of its original ornamentation and magnificence. The congregation and some other members of the local moslem community are currently responsible for contributing financially to the maintenance of the building, although they hope that the State Government will soon intervene and protect it. The mosque is currently listed in the Lagos State Historical Preservation Report (1986) and recommendations have been made for its preservation and conservation.

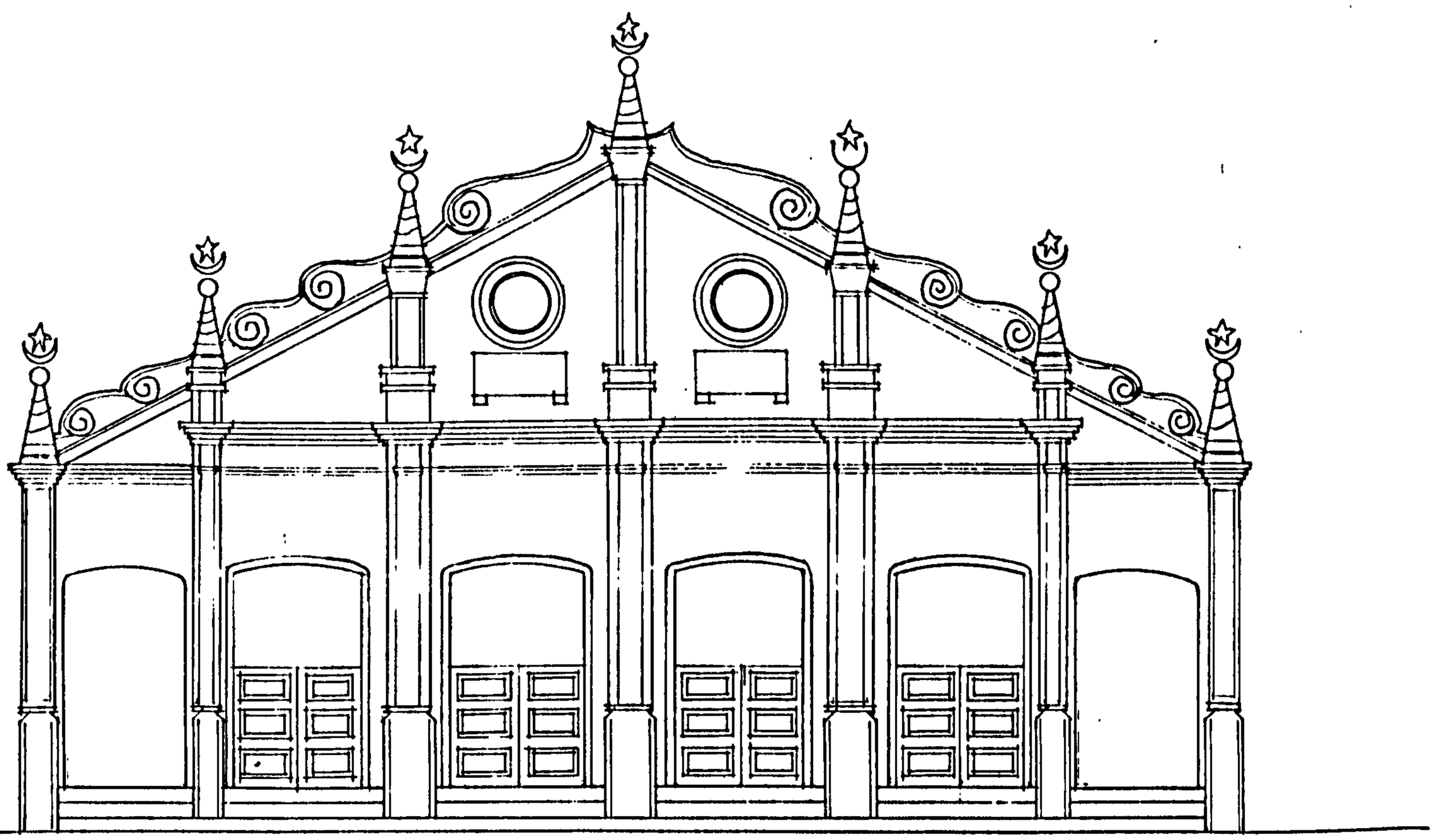
According to a Lagos State Government Report on historical preservation, a team of experts from various faculties of learning visited the mosque and made several recommendations for its restoration and conservation. (A copy of this report was acquired by the author from the Lagos State Council for Arts and Culture). The government is actually considering the possibility of the acquisition of the building for the purposes of tourism. Hopefully, after this acquisition, the mosque will still be utilized as a place of worship. The structure can still be saved if intervention is made as soon as possible.

7.6 SUMMARY

The Afro-Brazilian style was inspired initially by the baroque style of seventeenth to nineteenth-century Brazil. The houses that are studied in this chapter and in Chapter Eight have more in common with the Brazilian colonial urban sobrado which belonged to middle to upper

class Portuguese-Brazilians than with Yoruba traditional houses found in south-western Nigeria. Indeed, all the case studies scored twelve out of twelve in the scoring process illustrated in Chapter Five, showing the frequency of Afro-Brazilian features in each of the surveyed buildings.

Both the Water and the Fernandez Houses have been listed and scheduled for conservation. They are among the best examples of Afro-Brazilian architecture in West Africa. The value of each of the structures described in this chapter have been recognized by various aspects of the Nigerian population and Government. These structures were inspired initially by Luso-Brazilian baroque architecture and they have a lot in common with the buildings of colonial Brazil.



Shitta Bey Mosque

0 1 2

West elevation

FIGURE 7.23: SHITTA BEY MOSQUE; WEST ELEVATION

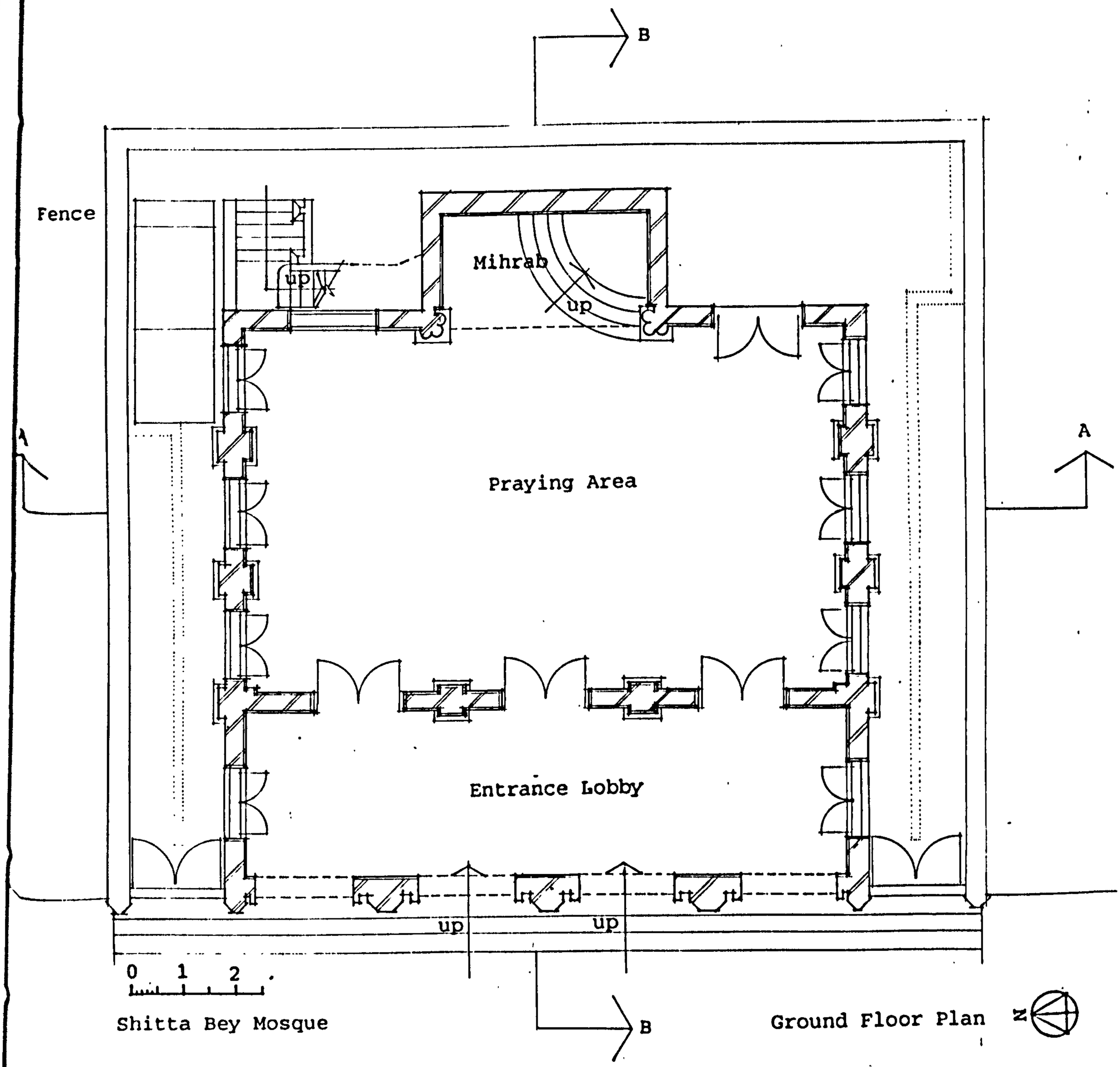


FIGURE 7.24: SHITTA BEY MOSQUE, GROUND FLOOR PLAN

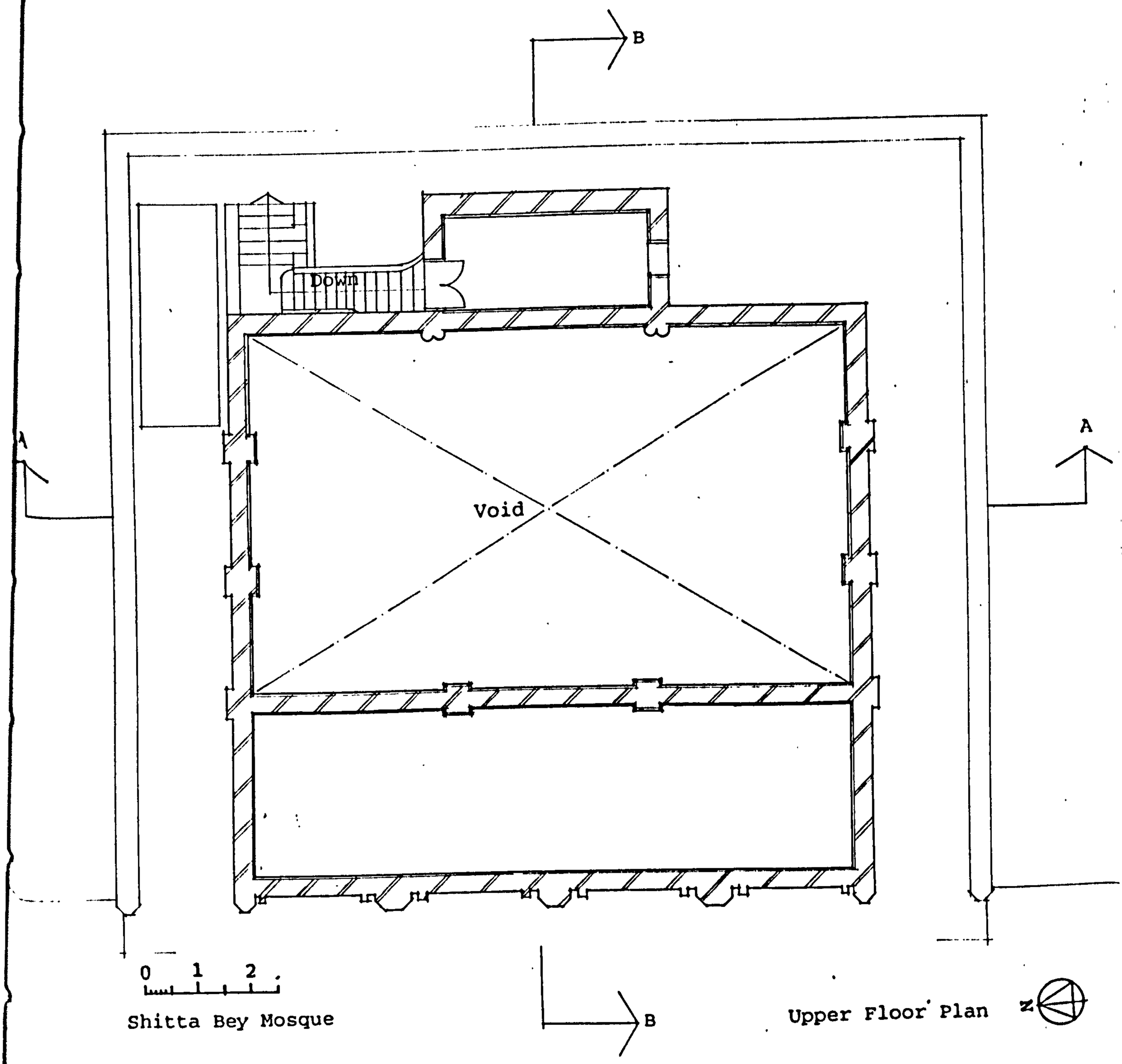


FIGURE 7.25: SHITTA BEY MOSQUE, UPPER FLOOR PLAN

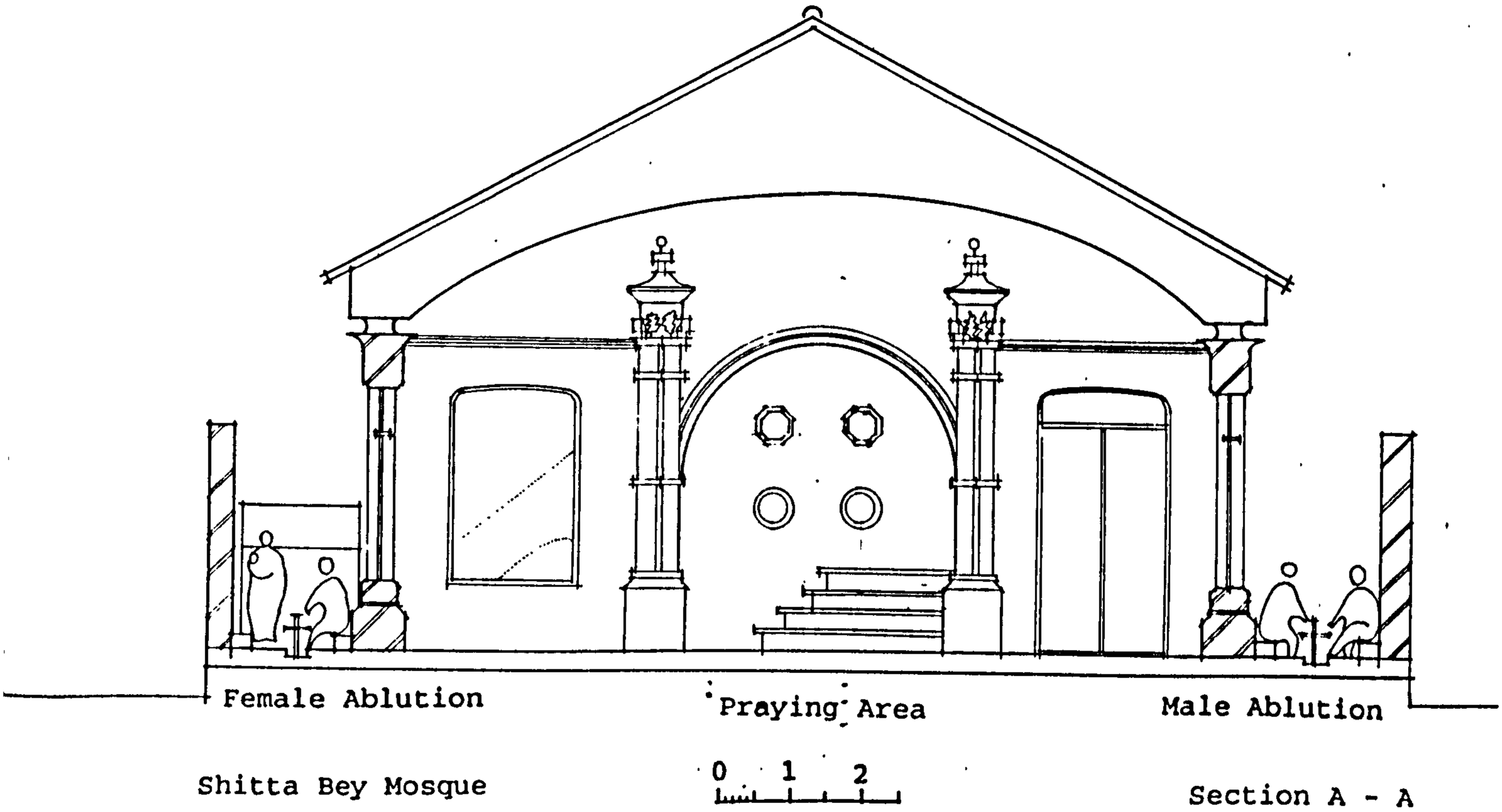


FIGURE 7.26: SHITTA BEY MOSQUE, SECTION A-A

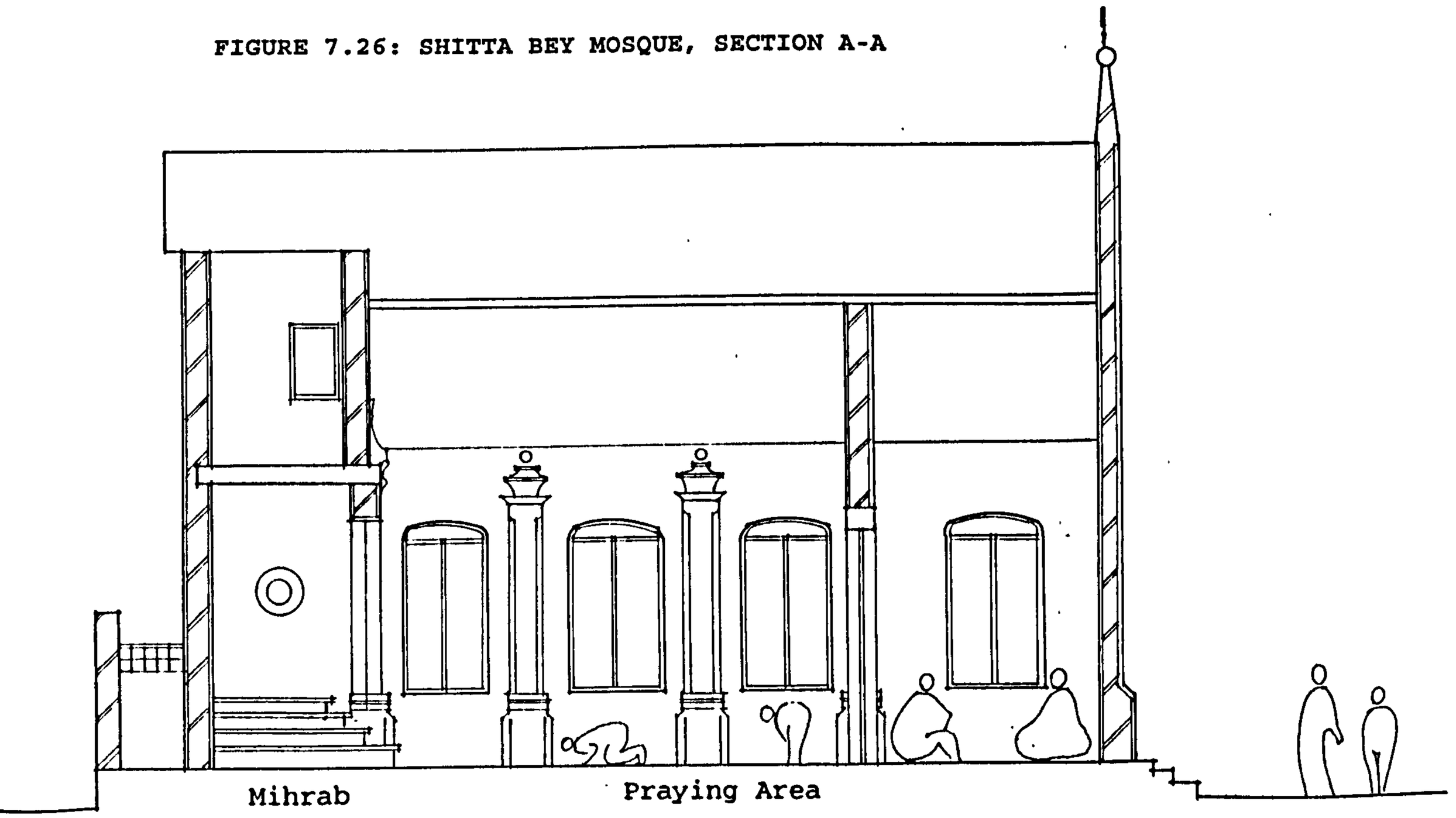
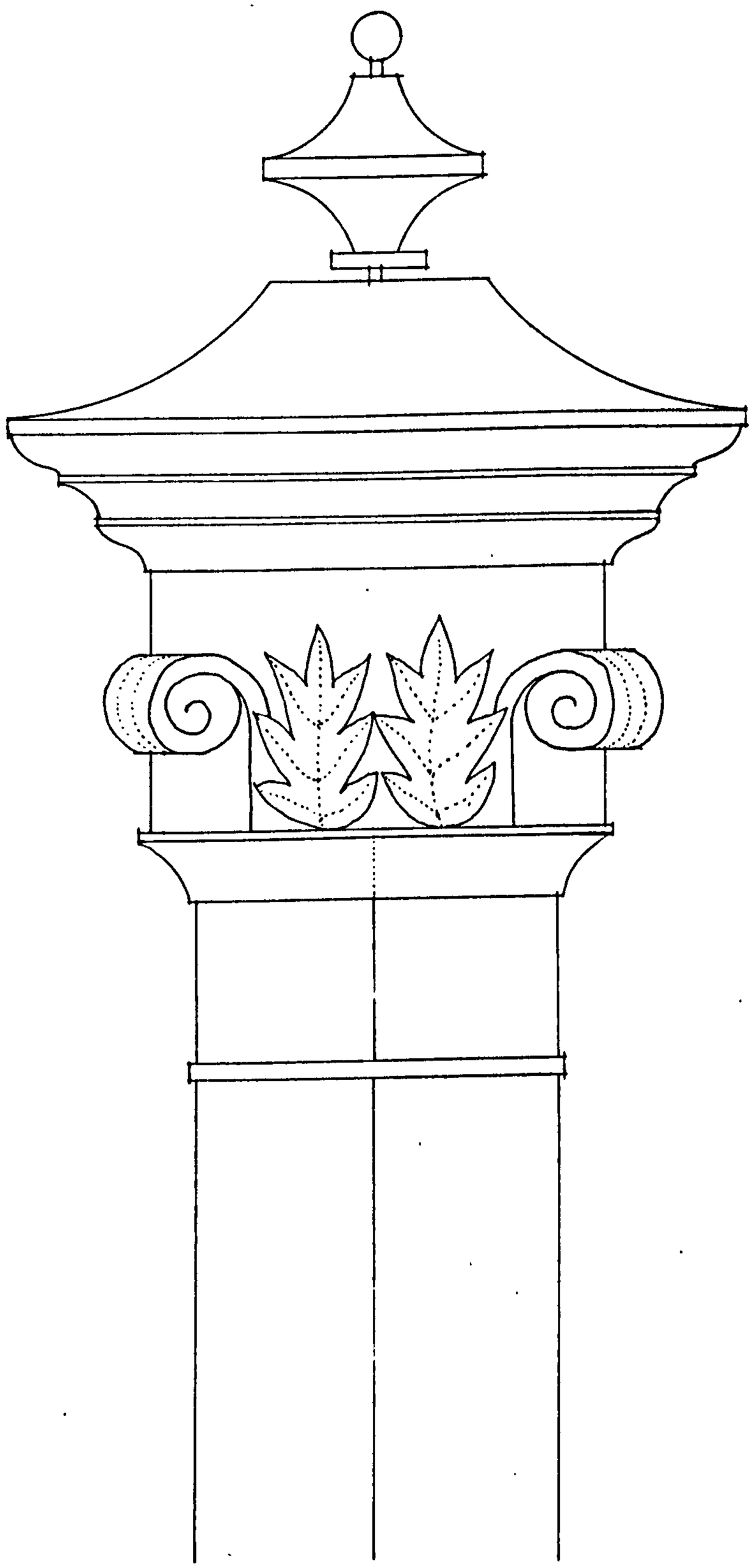


FIGURE 7.27a: SHITTA BEY MOSQUE, SECTION B-B



Column Head Detail

Shitta Bey Mosque

FIGURE 7.27b: COLUMN HEAD DETAIL, MIRHAB AREA; (SCALE 1:50)

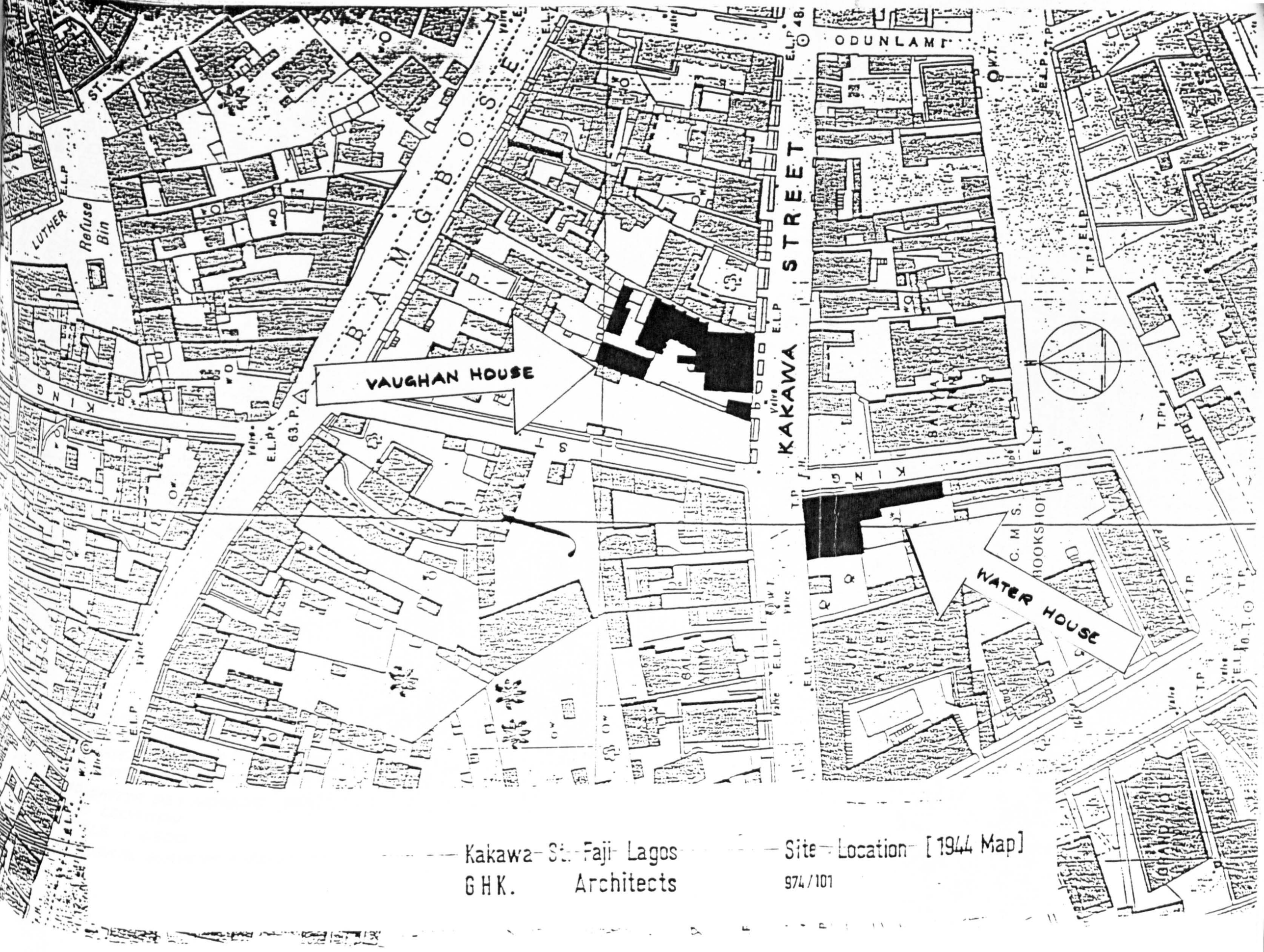


FIGURE 7.28a: 'SITE LOCATION' OF CASE STUDIES ONE AND TWO
THE VAUGHAN AND WATER HOUSES

1. THE VAUGHAN HOUSE 29 KAKAWA STR.
2. THE FERNANDEZ HOUSE 6 TINUBU SQ.
3. THE WATER HOUSE 12 KAKAWA STR.
4. THE LEVENTIS FOUNDATION HOUSE 8-10 ABIBU OKI STR.
5. THE SHITTA BEY MOSQUE MARTINS STR.

SITE LOCATION
SCALE 1:4800
(FEDERAL SURVEYS NIGERIA 1959)

FIGURE 7.28b: 'SITE LOCATION' OF CASE STUDIES

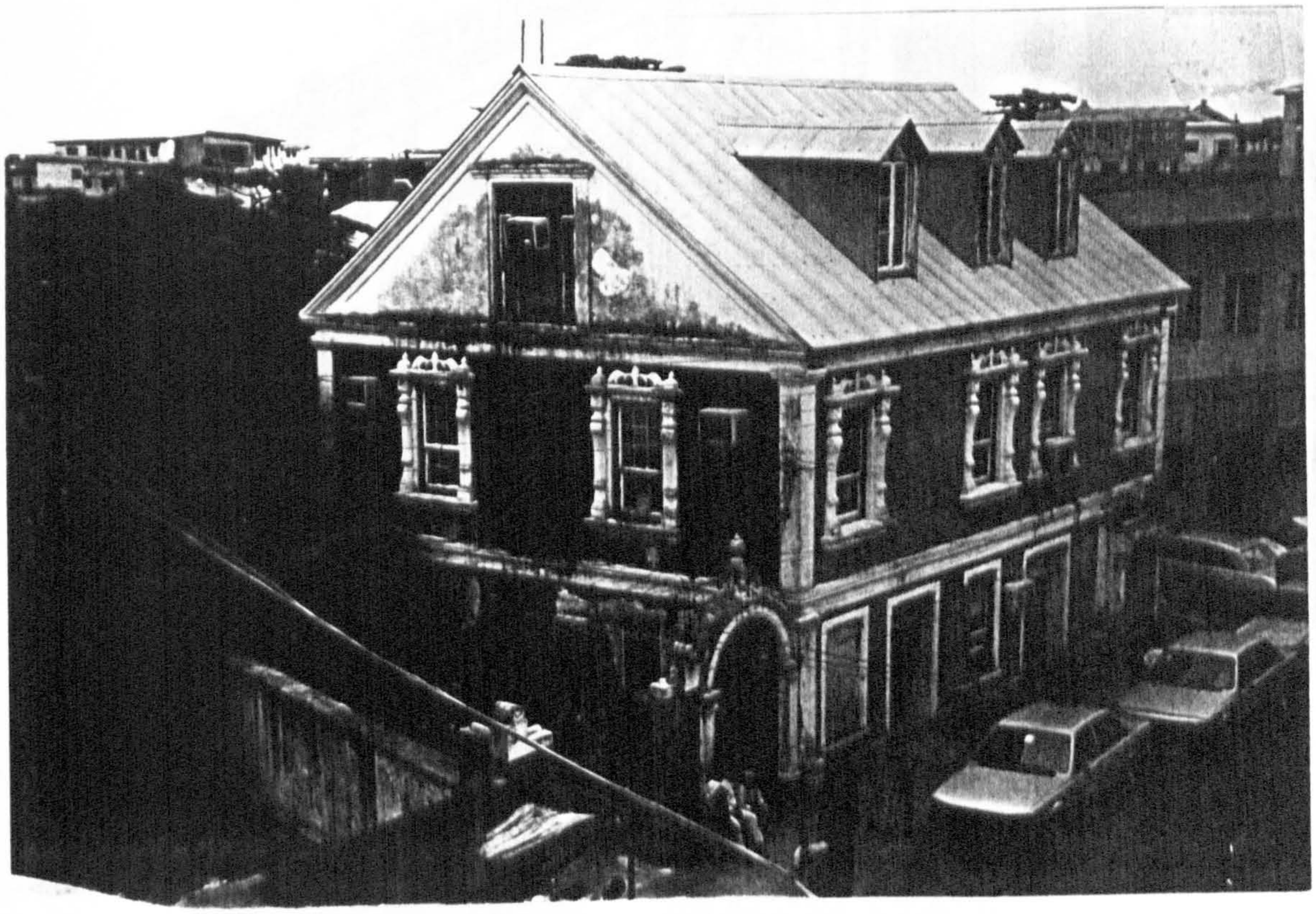


PLATE 7.1: VAUGHAN HOUSE, BUILT 1895: 29 Kakawa Street, Lagos



PLATE 7.2: WATER HOUSE, BUILT 1875 & 1895 12 Kakawa Street, Lagos (1991)



PLATE 7.3: FERNANDEZ HOUSE, BUILT 1846; SOUTH-END VIEW (1991)



PLATE 7.4: FERNANDEZ HOUSE: A DILAPIDATED WALL (1991)



PLATE 7.5: THE FERNANDEZ HOUSE: BALCONY ON WEST FACADE (1990)

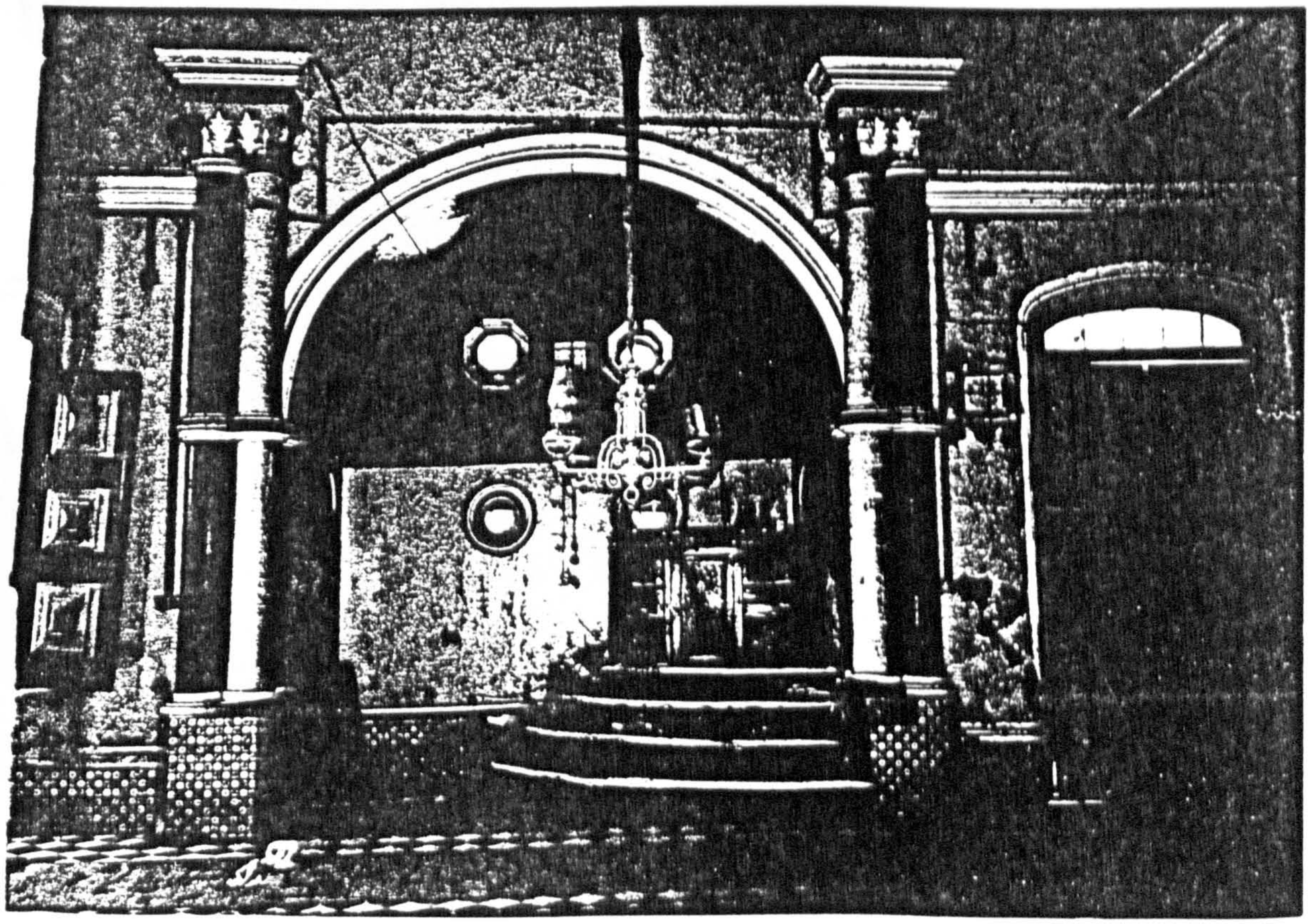


PLATE 7.6: THE SHITTA BEY MOSQUE, BUILT 1892: MIHRAB (1990)

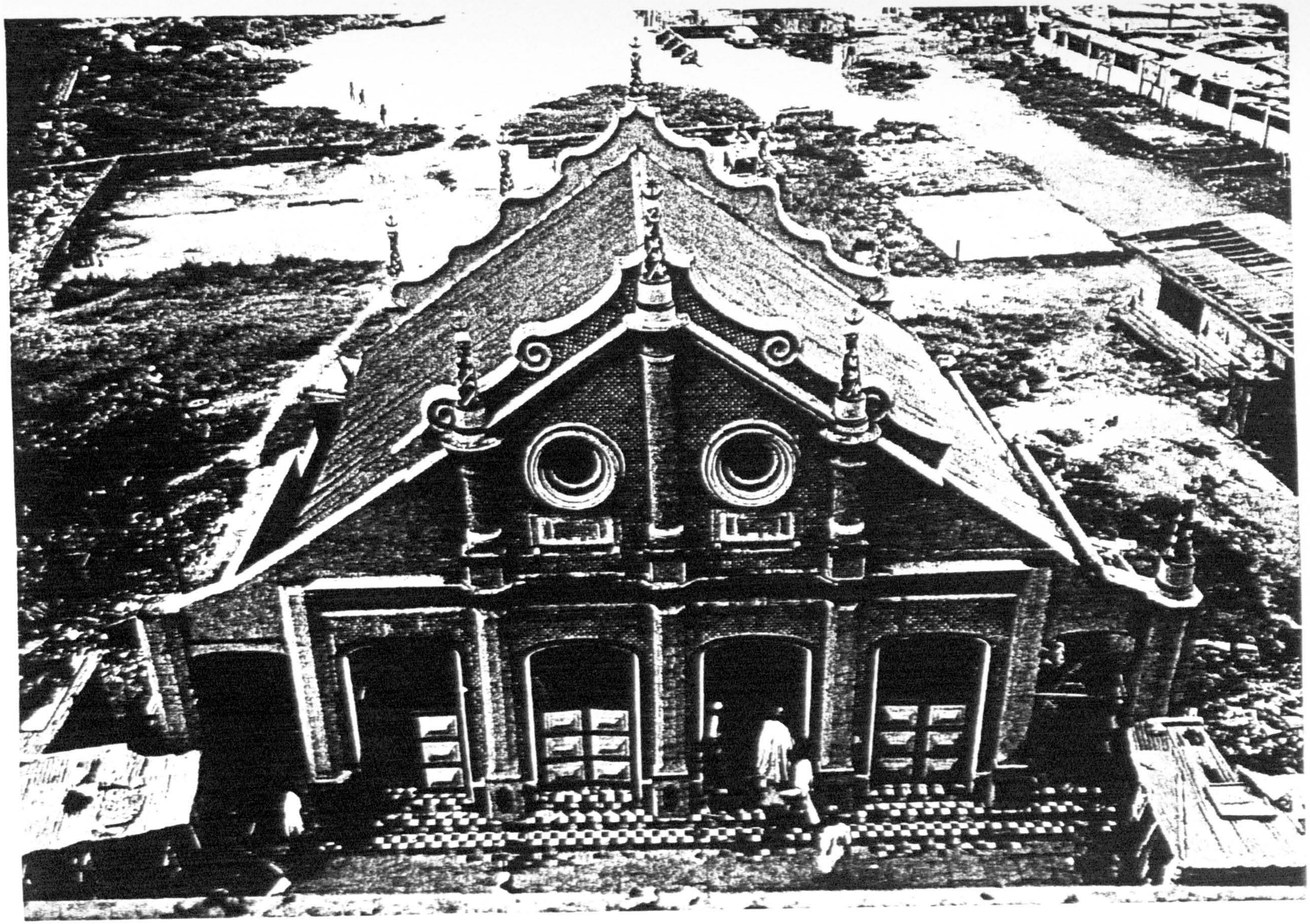


PLATE 7.7: SHITTA BEY MOSQUE; AERIAL VIEW;
Source: Vaughan-Richards in Soulillou, 1993:259

CHAPTER EIGHT

CHAPTER EIGHT

8.0 A CRITICAL REVIEW OF CONSERVATION IN LAGOS STATE, A STUDY OF THE LEVENTIS FOUNDATION HOUSE AND A SUMMARY OF THE AGENTS OF DETERIORATION TO AFRO-BRAZILIAN BUILDINGS

8.1 INTRODUCTION: AN OVERVIEW

It was mentioned in Chapter One that an inventory of 81 historic buildings was carried out by the Lagos State Historical Preservation Unit of the Ministry of Economic Planning and Land Matters in 1983. In September 1979, the Federal Government established the National Commission for Museums and Monuments or NCMM (Act 77 of 1979: Appendix 11). Its functions are wide and varied and its aim is the preservation of the work of the people of the past, in whose name the people of today are trustees for their descendants. As each year passes, destructive forces in Lagos obliterate the traces of the past. Several other buildings are also left to deteriorate beyond repair. Thus the further back in time one travels, the fewer are the monuments of the age one reaches. The preservation, restoration and conservation of historic buildings are a major part of the duties of the above mentioned commission. It has the power to recommend as well as the declaration of 'antiquated' buildings as national monuments (see Report on Historical Preservation in Lagos State, 1983).

From 1983, it became an 'offence to destroy, deface, alter, remove or transfer the possession of a national monument, except with the permission in writing of the commission' (Report, 1983: 14). Although legislation was provided at the Federal Government level to protect historic buildings, a law is yet to be passed in Lagos State itself. All the buildings that were declared by the Federal Government as national monuments are situated in Lagos. According to Act no. 77 of 28 September 1979, the principal functions of the National

Commission for Museums and Monuments are described as follows:

1. To administer national museums, antiquities and national monuments;

2. To establish and maintain museums;

3. To make recommendations for the preservation of antiquities and monuments;

4. To approve or withdraw approval of any museum which is privately established and maintained;

The following are the powers that are provided for the Commission through legislation;

1. to acquire and dispose of any interest in land or other property;

2. to undertake or make arrangements for the maintenance of such antiquities or national monuments;

3. to carry out excavations with the knowledge and consent of the state Government for the purposes of discovering antiquities;

4. to purchase or loan any antiquity for its preservation or removal to a national or other approved museum;

5. to enter land where archaeological excavations or other operations are taking place to inspect them.

In order officially to declare an antiquity as a national monument there are specific steps that have been laid out for the commission to take. They are:

1. to identify and inform the owner, the public and the relevant local government about the intended declaration;

2. to state any objections, if they exist, to the declaration of a building or artefact as a national monument. This must be done within two months from the date of the publication of the notice;

The owner of a building that has been declared and listed should normally be entitled to compensation (Report of 1983).

As a consequence of the slow progress the commission has made since it was established, some of the listed buildings have been demolished and very little has been done about the existing ones concerning restoration and maintenance. Restoration works that have been carried out on the Fernandez House, for example, have had no obvious effects and the structure is gradually falling to pieces. Yet, because it is a listed building, the owners (the Olaiya family) are not permitted to carry out restoration or maintenance works on the structure without written permission from the authorities. This written permission, the author gathered, is extremely difficult to obtain. The family are still to be compensated for this national declaration (Author's personal communication with Omojola Olaiya, 1990 & 1991; Appendix 3d).

The author attributes the slow progress and the inability to protect the national heritage so far to the following:

1. Inadequate legislation particularly in Lagos State where there was, until at least the end of 1991, a lack of legislation regarding areas of historic or architectural interest. There is no comprehensive listing or grading and very few development controls. The present federal law protects only eighty-one buildings in Lagos.
2. The negative nature of legislation. This applies especially to the Department of Antiquities whose law (Federal Act 77 of 1979) does not provide for any incentives or compensation for private owners of historic buildings of interest. It is largely prohibitive in spirit and moreover its penalties have proved insufficient as a deterrent against arsonists and other offenders.
3. The lack of legal enforcement applicable not only to the Department of Antiquities but also to the Local Planning Authorities. The protective machinery has shown a general laxity in enforcing the

existing legislation.

4. A general apathy and a prevalent lack of interest, on the part of the general public, toward the value of heritage and the essence for its protection. This is despite the present government's re-introduction of historical preservation into their agenda, and historic building conservation becoming one of the areas of major concern (see Report of 1986).

5. The lack of a comprehensive documentation of cultural and architectural heritage.

6. The prevalent and critical shortage of qualified staff and technical experts in conservation, particularly within the planning machinery and cultural and educational institutions.

7. Inadequate or sporadic co-ordination and co-operation between the federal and state protective agencies. This is a prevalent weakness in the existing system.

8. Inadequate and insufficient official promotion of public interest in the value of conservation. The poor record of public awareness and involvement in conservation is also manifested by the almost indifferent attitude by many professional organizations (e.g. the Nigerian Institute of Architects (NIA) and the Architects Registration Council of Nigeria (ARCON) and the small number of non-governmental organizations to act as pressure groups. There is no Nigerian national committee of I.C.O.M.O.S. (see ICOMOS News, 1992, vol. 2). The only active non-governmental group (known to the author) in Lagos is the *Lagos Heritage*. (For more information about this organisation, refer to Appendix 10).

9. Insufficient funding is also a major shortcoming. At present, the Federal Government allocates funding through the N.C.M.M.

Only a small fraction of the building industry in Nigeria is devoted to

maintenance, repair and conservation although one should note that the awareness for the importance of these is growing. In general, this work is badly organized because it is viewed as a subsidiary activity to building new structures. Maintenance should be treated as a separate industry in its own right in order that a sound, efficient organization may be evolved (Feilden, 1982). Maintenance work requires a plurality of skills at a low level, and super-skills at a high level (Feilden, 1982 & Mac Kee, 1970). It is labour intensive, thus requiring good work planning and management.

These general defects illustrate the immense tasks that face those who are engaged in the protection of the Nigerian historical and architectural heritage. To remedy some of these defects the author has outlined some suggestions which are articulated in Chapter Nine.

As has been indicated above, proper organization and sufficient funds are among the many things that are required if the Commission is to carry out its duties in an effective manner. An analysis of the present situation shows that one of the ways to co-ordinate the many public and private efforts is to reconcile the demands of economic progress, with the need for conservation through town and country planning and with the introduction of an effective conservation programme.

Whatever method is adopted, every plan for a city of the future is based on a master plan; the preservation and enhancement of monuments are complementary to the preservation and enhancement of natural and man-made landscapes. The Master Plan for Metropolitan Lagos, for example, recognized this fact. What is necessary if the continuity of Africa's historical background is to be preserved, is that one general course of action be reflected in the town and country planning of each individual country. In support of this, many countries, including those

in West Africa, have become increasingly aware of the importance of historical preservation. It is also pleasing that an organization such as the United Nations (UNDP & UNESCO) had brought out this aspect of the problem in its recommendations, (see Report of 1983 & Master Plan for Metropolitan Lagos, 1985) and that the main professional bodies are stating it with vigour.

Although the national conservation (NCMM) team has some highly qualified professionals, they lack the proper organization along with sufficient technical and financial resources. This has consequently created considerable set backs, acute difficulties and, understandably, frustration among its members.

The importance of the conservation architect and his team cannot be over-emphasized. Some of his responsibilities are articulated in Chapter Two. However, without financial and technical resources, an effective conservation programme will not be successful even if legislation is provided in Lagos State. The private sector also has a significant role to play. Apart from government sources, there are a number of ways in which financial assistance could be obtained. This will be discussed in detail in Chapter Nine of this study.

8.2 CASE STUDY FIVE: THE LEVENTIS FOUNDATION HOUSE

8.2.1 INTRODUCTION

> There is something a little futile in preserving any but the most outstandingly beautiful buildings merely as museum pieces...Yet many fine buildings are quite unsuited to present-day use, the cost of adapting them would be greater than demolishing them and replacing them by new buildings, and their structural condition is often such that to maintain them in a usable and sightly state would be very costly... (quoted by Dobby, 1978:15 from Keeble, 1964).

The argument that it is cheaper to redevelop than to adapt has been reversed as a generalization so that today the arguments put forward

tend to underline the economies of refurbishment and re-use, particularly in the context of housing. The restoration of the Leventis Foundation House as opposed to the initial proposal of demolishing and constructing a newer building vindicates this argument. Not only has it cost less to restore the house and re-adapt it for use as offices than it would have if the property had been demolished and reconstructed, but a historic building of architectural interest has also been conserved for future generations (Author's field research, 1991). This is one of the successful attempts at preservation and restoration in Lagos State and it is seen as an encouragement to both the people and government of Lagos.

By 1900, approximately three quarters of Lagos island was already built up. On the island, perhaps one-third of these buildings were constructed by Afro-Brazilians. Although most have been destroyed, the remaining ones testify to the talent of a people who, despite all the odds against them (slavery in Brazil, hostility and discrimination against them by indigenous Africans and the Saros when they first arrived) were able to create something that has outlived them. Their buildings provide a historical record and symbolize permanence and continuity. Photographs of this building after restoration are included as Plates 5.14, 8.1 & 8.2 and before restoration, see Appendix 8.

8.2.2 HISTORICAL BACKGROUND

Most of the historical and architectural data (measured drawings of the former and present house) were obtained from the offices of Godwin, Hopwood & Kuye, Lagos. They were commissioned in 1990 by the Leventis Foundation to carry out restoration works on the badly dilapidated building. Interviews were also held with members of the Cole and Thomas' families who lived in the house at various times (Appendix 3e).

The author also spent a few weeks taking some photographs of the house during the process of its renovation and site notes were made and other relevant details obtained using the coding system survey (Appendix 2). The author held several discussions concerning the house with the site contractors, engineers, architects and other artisans involved with the restoration.

Several documents concerning this house were obtained from John Godwin, the senior partner of Godwin, Hopwood and Kuye (G.H.K.) partnership. He is also the chairman of the Lagos Heritage: Committee for Historic Buildings, Monuments, Parks and Waterfronts, discussed in Chapter Two. [John Godwin is a British-born architect who has lived in Nigeria for about thirty-five years and whose sympathy lies with architectural conservation]. More data were obtained from the archives of the National Museum and the Lagos State Council for Arts and Culture.

The land on which the building stands was allocated to William F. Lumpkin through Crown Grant on the 25 June 1870 (Deeds of Conveyance: Appendix 6). The original house was designed and constructed by Afro-Brazilian builders and artisans and dates from about 1877. This date is only an approximation which was established from the date on which the cement for the construction was purchased: 1877. However the construction may have begun any time in/from 1877. It is not clear the architect who was responsible for the design of this *sobrado*, but the author gathered that Marios Cardoso, Lazzaro Borges da Silva and Walter Siffre (all Afro-Brazilian artisans and builders) were involved with the design and possibly with the construction and decoration. The house was a two storey structure which was used solely as a residence. This is a significant difference between the horizontal development of the Yoruba house and the vertical one of the Afro-Brazilian (or even

the Luso-Brazilian) houses when more space is required. A third storey was added, possibly between 1940 and 1946 because the company which owned it at the time required more space.

On 20 December 1906, the house was sold to Isaac Akinola Cole, a wealthy Sierra Leonian immigrant of Yoruba origin. In 1918, Isaac sold the house to another wealthy Sierra Leonian called Peter John Claudius Thomas who resold the house to the Bank of British West Africa Limited on the 17 November 1924, when it was converted. It had remained a residence until 1924.

The house changed hands once again on 2 July 1930 when it was sold to G.B. Ollivant and Company Limited. This company then sold it to Finets Limited; the exact date of this transaction was not clear from the records acquired from the Lagos Land Registry. However, on 18 July 1962, Finets Limited sold the property to A.G. Leventis and Company Limited. This company also owns the Leventis Chain Stores and the Leventis Foundation among others.

In Nigeria the Leventis Foundation is involved in several environmental projects such as wild life conservation and the teaching of young farmers to help develop rural communities. The Foundation also contributes generously to the restoration of historic buildings in Nigeria. A.G. Leventis and Company have used the house as a storage space and offices for Leventis Stores. Leventis Stores actually occupies most of the block in which this house is situated. In 1990, A.G. Leventis and Company Limited decided to convert the building for use as the Foundation's West African headquarters. This way it was not only restored but conserved as well.

> The best way of preserving buildings as opposed to objects is to keep them in use - a practice which may involve what the French call '*mise en valeur*', or

> modernization with or without adaptive alteration (Feilden, 1982: 10).

The adaptive use of buildings is however often the only way that historic and aesthetic values can be saved economically and historic buildings brought to contemporary standards (Feilden, 1982:11). With the extensive restoration and refurbishment that the Leventis Foundation House has undergone, the structure will now survive as a consequence. It was important to both the architects handling the restoration as well as to the Foundation directors that the original Afro-Brazilian character of the *sobrado* should be restored. This was successfully achieved and the methods used to carry out the restoration works will be discussed in the following part of this chapter.

In September 1990, Godwin, Hopwood & Kuye commissioned Ove Arup and Partners, a firm of consulting engineers on 25 Boyle Street, Lagos, to conduct a structural investigation for alterations and refurbishment. The Renovation Permit (Appendix 7) was not obtained until 20 December 1990 by G.H.K. and the actual work commenced at the start of 1991.

8.2.3 LOCATION AND GENERAL DESCRIPTION

8.2.3.1 THE ORIGINAL HOUSE

The house is located at 8/10 Abibu Oki Street (formerly Porto Novo Market Street) Lagos. It is placed on an east-west orientation with the west elevation fronting on Abibu Oki Street and the north elevation on Market Street. The house was a two storey structure with typical Afro-Brazilian architectural features with distinctive Brazilian baroque motifs in stucco. Significantly, Yoruba architectural influence was not evident in the design of this house nor in the decorative elements at any time. Some of the materials used in the construction of the original house were imported from Brazil. These included the tiles

used for the roof and some of the materials used for the windows and doors. The arrangement of spaces could have been a combination of Colonial and Brazilian influences. It must be noted however that all the houses on Market and Porto Novo Market (now Abibu Oki) Streets were entirely built by the Afro-Brazilians in their style. It was only a few years ago, as a consequence of inadequate maintenance, redevelopment and modernization of this area that many of these have been demolished. The most well known of these houses was the Ritz Hotel (Plate 5.23) on Market Street which was situated next-door to the house on 8/10 Porto Novo Market Street (Leventis House). It is listed in the Lagos State Government Report on Historical Preservation (1986) and scheduled for conservation. Shortly after the Historical Monuments Committee visited the house, it was set fire to and had to be demolished.

8.2.3.2 THE GROUND FLOOR

The ground floor plan contained a large living/dining room which was also occasionally utilized as a ball room when the family desired. The main entrance doorway led to a small lobby which was also used as a cloak-room. Beyond this was the kitchen and the staircase lobby. Apart from a small room used by servants, there were no bedrooms on this floor.

Condition of and Restoration Works: Ground Floor

As of the time restoration work was to commence, the ground floor slab was of reinforced concrete (RC) construction. This replaced, in about 1950, the wooden floor boards of the original house. According to the Ove Arup report (Appendix 9), the floor did not need a lot of attention except that the surface finishes had come off in certain parts and required replacement. The existing screed of the floor finish was removed and a new 75mm screed was put in its place, followed by 15mm

quarry tiles. Because the finished floor level of this floor is lower than the surrounding floor levels, deterioration from moisture had advanced at the feet of the perimeter brickwalls. However, most of the internal surfaces of the brickwalls were still in good condition and required little refurbishment for re-use. Most of the existing internal timber and brickwork partition were removed. The parts retained were restored using 'soft burnt local brick' set in lime mortar and then block bonded to jambs around the openings. New internal walls were constructed in 150mm sand/cement blockwork. Openings for doors were created and plastered.

Other noticeable or obvious effects of deterioration was as a result of age and wear. This is particularly so in the area which was used as storage space for heavy items.

The stanchions and columns at ground floor level had no visible signs of defects although the panels of the columns were removed and replaced. The columns were then encased in concrete and plastered.

The soffit views of the first floor timber boards were covered by the existing double layer ceiling and in order to inspect them initially, the ceiling had to be stripped. The timber was found to be in a fairly good condition and did not require much restorative work. Tongued and grooved boarding were fixed to the under-side of existing ceiling joists. The steel universal beams supporting the first floor walls had minimal defects although the exposed portion of the steel beams was rusting. There was also a crack on one of the reinforced concrete beams.

The perimeter brickwalls, except for a few cracks, were structurally in a good condition. The steel lintel plate at some window locations on

this floor was rusting. Some of the windows were reconstructed. Glazed timber windows were installed internally with timber external shutters. Windows that did not require reconstruction were covered with hardboard for protection during building operations and then restored. Decorative wrought iron screens and fanlights were installed in the circular windows on the north-end (Figure 8.6). The glass used for the reconstructed windows were of similar material and weight to those of the existing ones on all three floors.

The main entrance door was restored to its original Afro-Brazilian character (Figure 8.1c). A new staircase was constructed to run from this floor to the first floor.

8.2.3.3 THE FIRST FLOOR

Three bedrooms and a study were located on the first floor. The study adjoined the room which was also sometimes used by guests.

Condition of and Restoration Work: First Floor

The first floor was in a much better state than the ground floor when restoration work commenced. All the brickwalls were in good condition except for the wall at the rear end where there were cracks. These were filled and plastered. The perimeter brickwalls also had few defects so only plasterwork was carried out before the walls were painted. All existing wall partitions were retained.

There was rusting of the security grilles on the windows of one wall as well as on the aluminium ceiling runners. This suggests ingress of storm water or leakage of the drainage system from toilets just above this section. The window security grilles were replaced. Existing windows on this floor were removed and new ones installed. Doors panels were carefully removed for off-site treatment and restoration and then

returned and fixed.

A new stairwell landing was constructed, in timber, to match the existing timber of the original house. The timber members of the floor boards required little attention and only one or two were replaced.

8.2.3.4 THE SECOND FLOOR

When the second floor was added, it was used as the private living quarters for the house owner while the rest of the family including the children lived on the first floor. There was a master bedroom with an adjoining dressing room and a private family living room. Only special guests and close relatives were invited to this living room.

Condition of and Restoration Work: Second Floor

As with the first floor, there were very few defects on this floor. The perimeter brickwalls were, and, are still the only structural elements on this floor. All the internal partitions are of plywood construction.

The timber roof structure was in very good condition. The timber trusses, purlins and ceiling joists had the minimum of defects. The most common cause of decay in timber of upper floors is rot at the end of beams and cracking in the middle; the former is most likely if these are embedded in masonry or rest on an embedded wall plate (Feilden, 1982). This was not the case in this building. There were a few perforations in the aluminium roofing sheets and it was not clear, even to the engineers and architects concerned with this building, if this resulted from rain water. All the aluminium sheets were replaced by durable roof tiles. This recreates the original Afro-Brazilian style of roof construction which was used in the original house. According to the report by G.H.K., Roman tiles manufactured by Clay Industries were

used.

Existing metal windows, glass louvers and security grilles were removed and new windows which replicate the original ones were installed. In order to achieve the recreation of specific features of the original design, photographs of the house and some drawings produced when first built, were used.

Apart from minor changes in the internal arrangement and distribution in the house, in order to adapt it for use as offices, the plan and structure have remained largely as it was when first built.

8.2.4 THE HOUSE BEFORE RESTORATION IN 1991

A detailed description and measured drawings of the building before the commencement of restoration works is attached as Appendix 8. The building is basically rectangular in plan (although slightly skewed) with the service areas (the store-rooms and staircase) protruding at the rear (Figure 8.1). There was also a boundary wall enclosing a backyard, a common feature of the Afro-Brazilian sobrado. The facade incorporated a rectangular bevelled door with recessed fan-light. The treatment of its decorative surround is similar to that of the Vaughan House described earlier (refer to Chapter 7.2.3.1). The architrave is elaborately decorated in pre-cast moulded baroque motif elements. The door itself was wooden. In the original house, before 1962, there were three casement windows on the west facade as indicated in the working drawings (Figure 8.5). After A.G. Leventis purchased the house, the windows were replaced by a wide warehouse type doorway reinforced with a folding metal grille (Plate 8.1). This doorway has now been removed and the arched windows of the original house have been reinstated. The first floor casement windows on all the facades are all arched and

incorporate pre-cast decorated moulded surrounds in stucco. The second floor louvered windows are rectangular with shallow segmental arches over them and they are much wider than the others on the other two floors. The reason is probably the fact that this third floor was a later addition to the house and this design suited the particular owner responsible for the addition. Various owners have found different uses for different spaces over the years. Before the Leventis Foundation took over, when the house was used solely for commercial purposes, the bedrooms were converted into offices.

As was mentioned earlier, the building before the start of restoration works was structurally in good condition except for the staircase. The walls and decorative elements were generally in a state of disrepair with plaster and paint peeling off. Some of the original decorative elements were either cracked or had fallen off (Appendices 8 & 9).

8.2.5 SUMMARY OF THE RESTORATION PROPOSALS

The brief for the project obtained from G.H.K. which is dated 28 June 1990 is summarised as follows:

1. To restore the existing building, a Brazilian house, to its original state;

2. To plan and convert the interior to an office and exhibition centre for the Leventis Foundation;

3. To provide practical training for architectural students from the University of Lagos in the 'restoration of heritage buildings'.

Part of the agreement between A.G. Leventis and Godwin, Hopwood and Kuye included the participation of students (from the Department of Architecture, University of Lagos). This experience in restoration and conservation formed an integral part of their studies.

By the 28th of June 1990, measurements of the existing building were produced as well as the sketch layout for the conversion including restoration work. The approximate estimate of costs and the programme for the completion of the work were carried out. It was estimated that the restoration of the building will cost approximately N 1,800,000 (at the bank exchange rate of the time, about N 12.50 was equivalent to one pound sterling). The breakdown of this sum is attached as Appendix 9b. It should be noted that this budget estimate was likely not to have been the final cost of restoring the building due to the instability of the Nigerian economy. However, as of the middle of 1991, the estimated budget and time schedule were going according to plan. The estimated time for the completion of the work was fifty weeks. When the researcher visited the site from August to September 1991, the work was close to completion.

The building after restoration is illustrated in drawings by G.H.K.: Figures 8.5b - 8.11 & Appendix 9. Specifications for the materials to be used for the restoration were produced with the assistance of Messrs Berger Paints and West African Portland Cement. Compatibility between the old and new materials was a vital consideration.

The section of the stairwell from the ground to the first floors was completely removed and replaced. The roof was also reconstructed entirely in timber so as to match the existing stairs on the first and second floors and the aluminium sheets used in the former were replaced by tiles. Other preservative methods used and details of the re-moulding of the decorative elements which are not described earlier are included in the report (Appendices 9 & 9c). By the start of 1992, the restoration works had been completed.

8.2.5.1 GENERAL STRUCTURAL DEFECTS AND THE RESOLUTIONS

The perimeter and most of the internal brickwalls in this building are

structural load-bearing elements and any deterioration to these will have a significant impact on the structure as a whole. Briefly, structural deterioration to this building is mainly atmospheric or moisture associated. To resolve this, an impermeable surface to moisture replaced the existing plaster surface which was stripped and then replastered. A mosaic tile exterior finish was then applied. The parts of the steel beam which were rusting were wire- brushed in order to clear them of loose rust and mill scale. Afterwards, they were painted with black bituminous paint. This section was also encased in plywood and a soffit ceiling was put in the space. No ceiling existed there previously.

The cracks in the walls were repaired by chiselling out V-shaped grooves along the lines of the cracks and filling this with mortar mixed with a bonding agent. The walls were then re-painted. All cracks were filled before redecoration. In places where the cracks in the wall were caused by heavy point load from steel or concrete beams, reinforced concrete beams were first introduced underneath the point load in order to distribute the load on the supporting brickwall. The cracks in the reinforced concrete beams were repaired in a similar way to that of the brickwalls, except that the chiselled V-shaped grooves were filled with non-shrinkable concrete.

It was also vital that any new timber members introduced during restoration should match the existing ones. The timber used in the original house was of tropical hardwood 'opepe' specie. This was re-used wherever necessary. The concrete and steel that were introduced matched the existing ones and only plywood similar to the existing one was used for internal partitions on the second floor.

The existing foundation was found to be adequate to contain the

additional materials. There were no cracks on the floor of the ground level to suggest otherwise. On the ground level, the only wall that did not support first floor timber beams, which span from the perimeter walls to the internal steel beam, was demolished. This created a bigger open-plan space and it was proposed that this would be used as exhibition, conference and recreation space (Figure 8.1c).

The original staircase that ran from the ground to the first floors did not create any structural difficulties after it was demolished because the structure did not rely on the staircase in any way. The toilets on the second floor were reconstructed. A new staircase was introduced straight from the ground floor to the second floor in the rear service area. The roof over this section was adequately modified. The introduction of the new staircase, however, required the demolition and reconstruction of the existing second floor slab. The existing timber on the floor of the first level had to be dismantled and reconstructed in order for the new toilets to be reconstructed on the second level. A new reinforced concrete slab was put in the place of the timber members, to support the new wall loads. The architects saw to it that all the additional loads did not affect the existing foundation loadings and that the soil was not over-stressed. Apart from what is described here, there were no major structural alterations proposed.

On the exterior of the building, the entire wall surface was abraded thoroughly with wet/dry abrasive paper in order to remove left over hydrated lime coatings. Afterwards, the external walls were washed down with mild detergent and rinsed. All cracks and holes were filled and the walls were replastered. Mouldings and other existing decorative features on the walls were repaired and restored. In cases where a decorative stucco feature required remoulding, a mould is cast, using

a measured drawing of a similar feature. The mould is filled with stucco and after it has set, it is applied to the appropriate surface with adhesive material. When the walls were plastered and ready, a coat of wall primer was applied and the walls are finished with lime-based paint. Lime-based paints are best for the maintenance of the lime plaster which was used. Finally, it is important that the restored building is properly and regularly maintained.

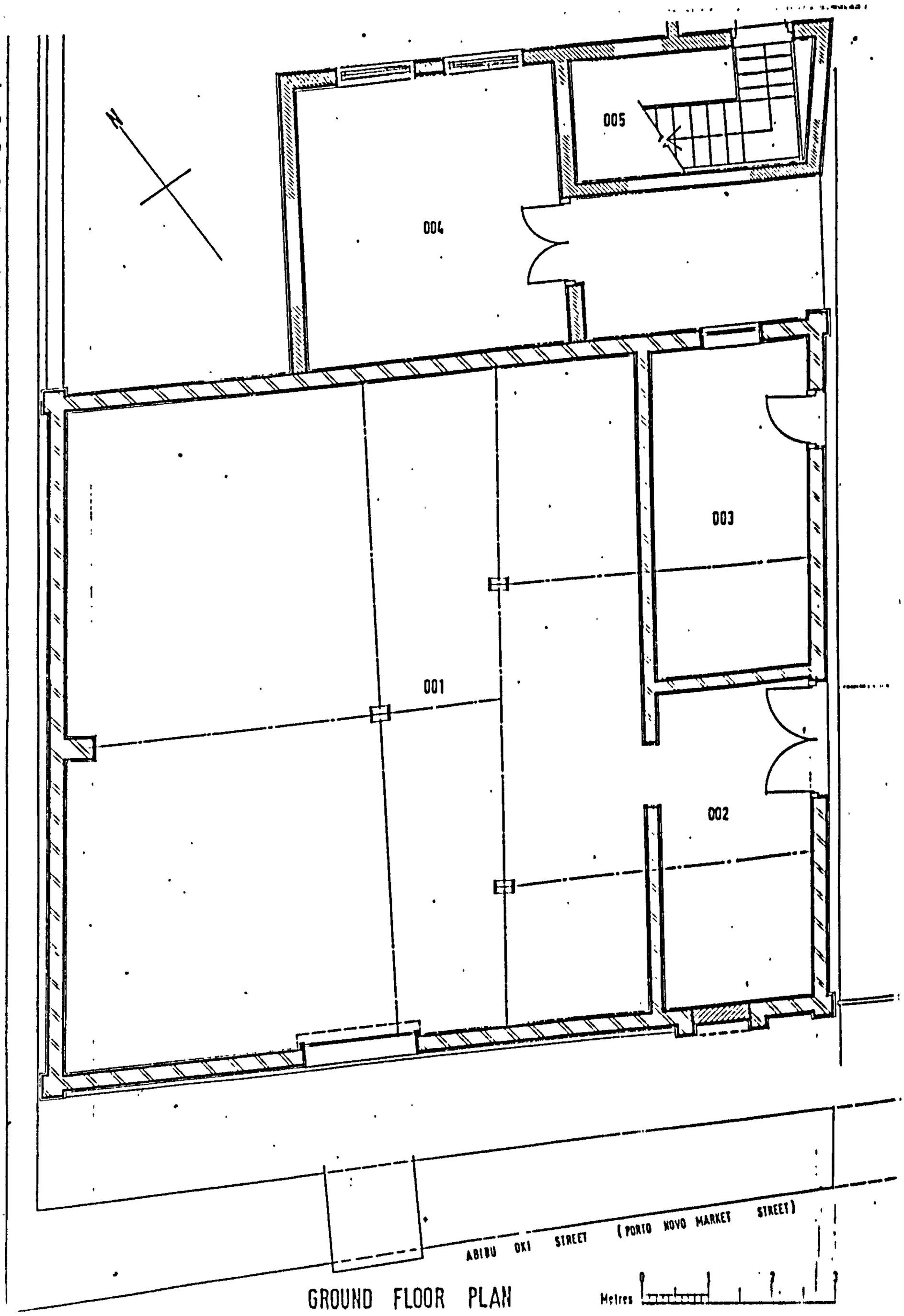


FIGURE 8.1: LEVENTIS FOUNDATION HOUSE: GROUND FLOOR PLAN
Source: G.H.K., 16 Boyle Street, Lagos

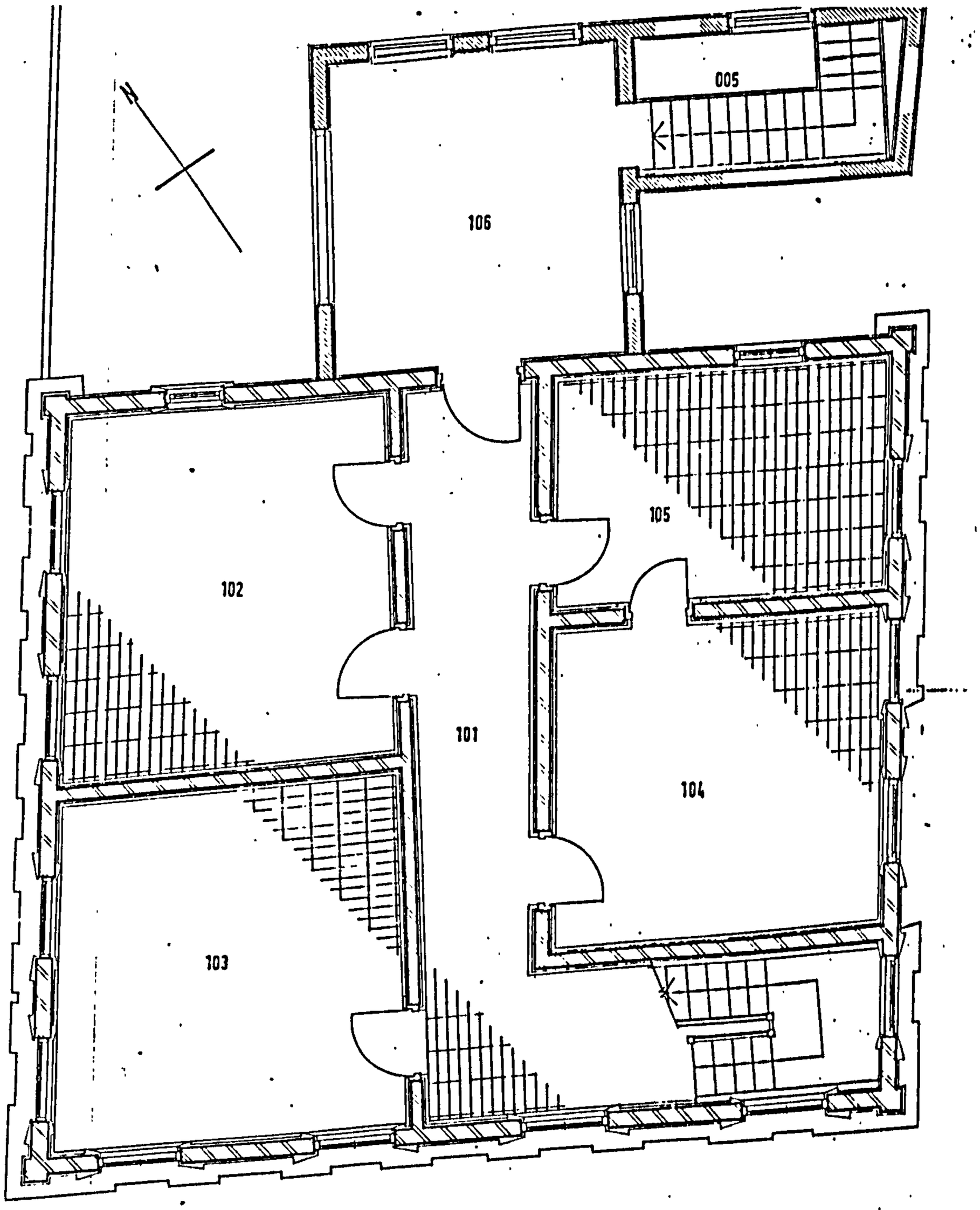


FIGURE 8.2: LEVENTIS FOUNDATION HOUSE: FIRST FLOOR PLAN, 1991
Source: G.H.K.

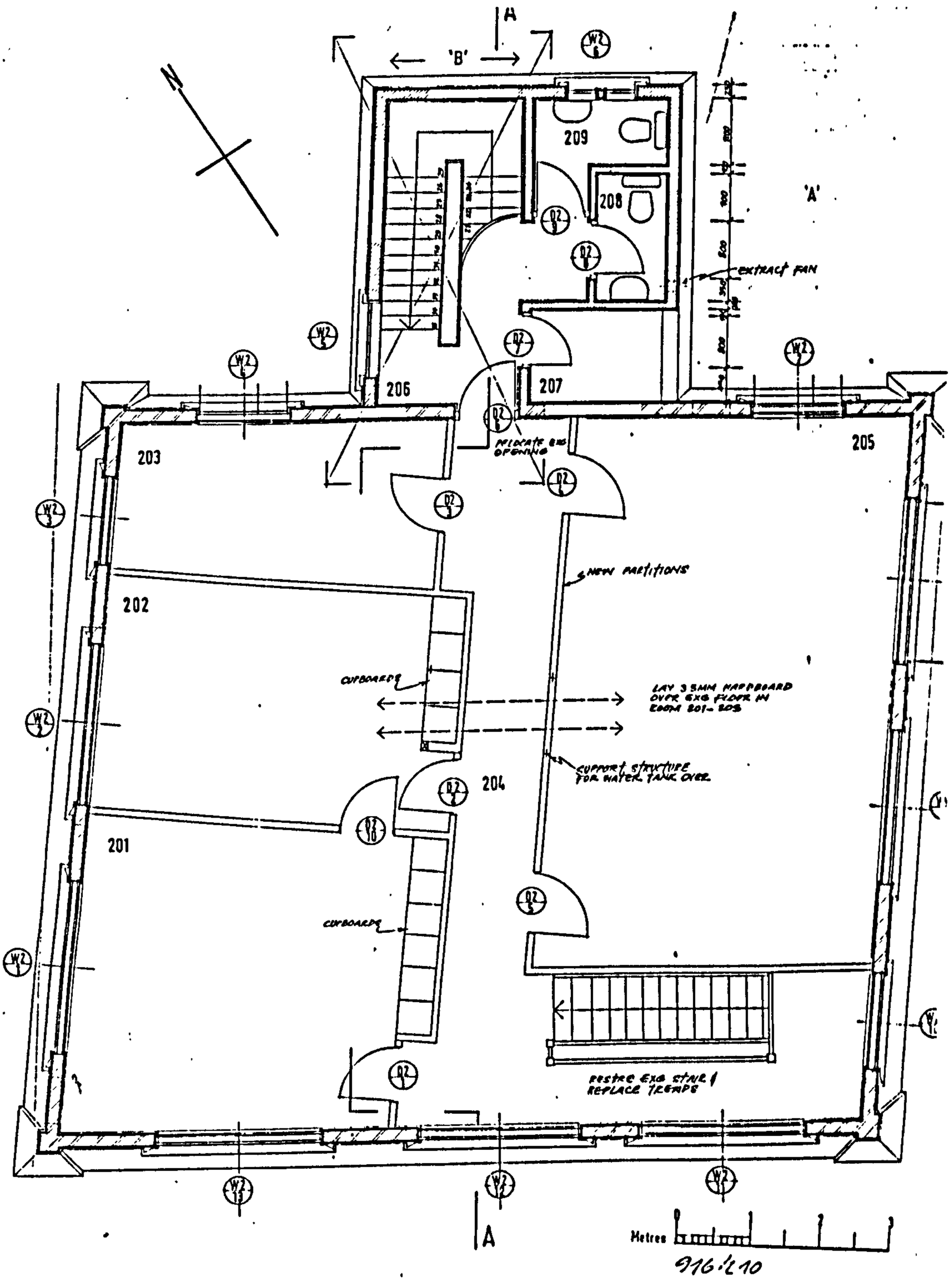


FIGURE 8.3: LEVENTIS FOUNDATION HOUSE: SECOND FLOOR PLAN; 1991;
Source: G.H.K.



FIGURE 8.4: LEVENTIS FOUNDATION HOUSE: EAST ELEVATION; 1991 Source: G.H.K.



FIGURE 8.5: LEVENTIS HOUSE: WEST ELEVATION ; Source: G.H.K.

PAGE NUMBERING AS ORIGINAL

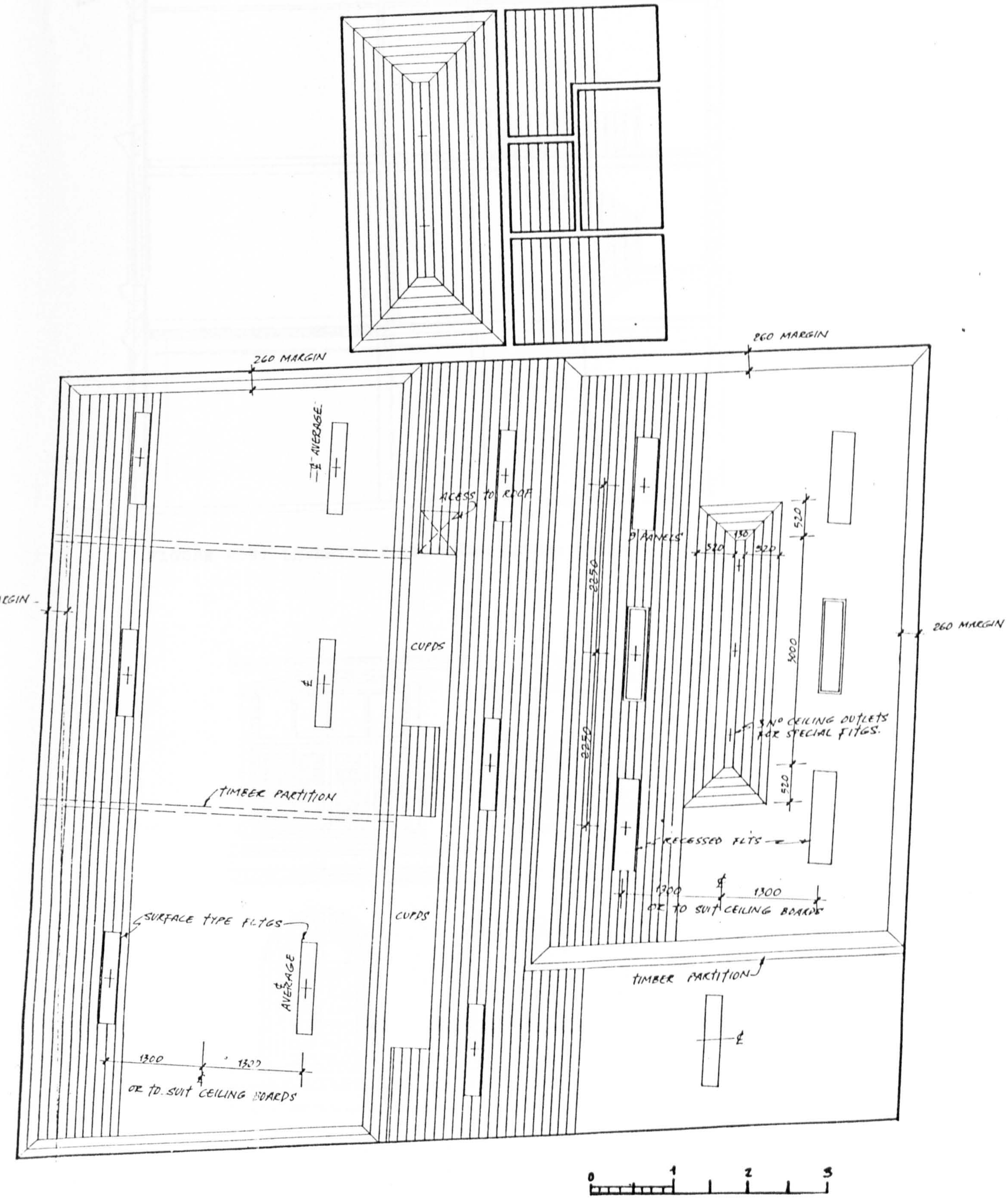


FIGURE 8.8: LEVENTIS FOUNDATION HOUSE: ROOF PLAN, 1991; (G.H.K.)

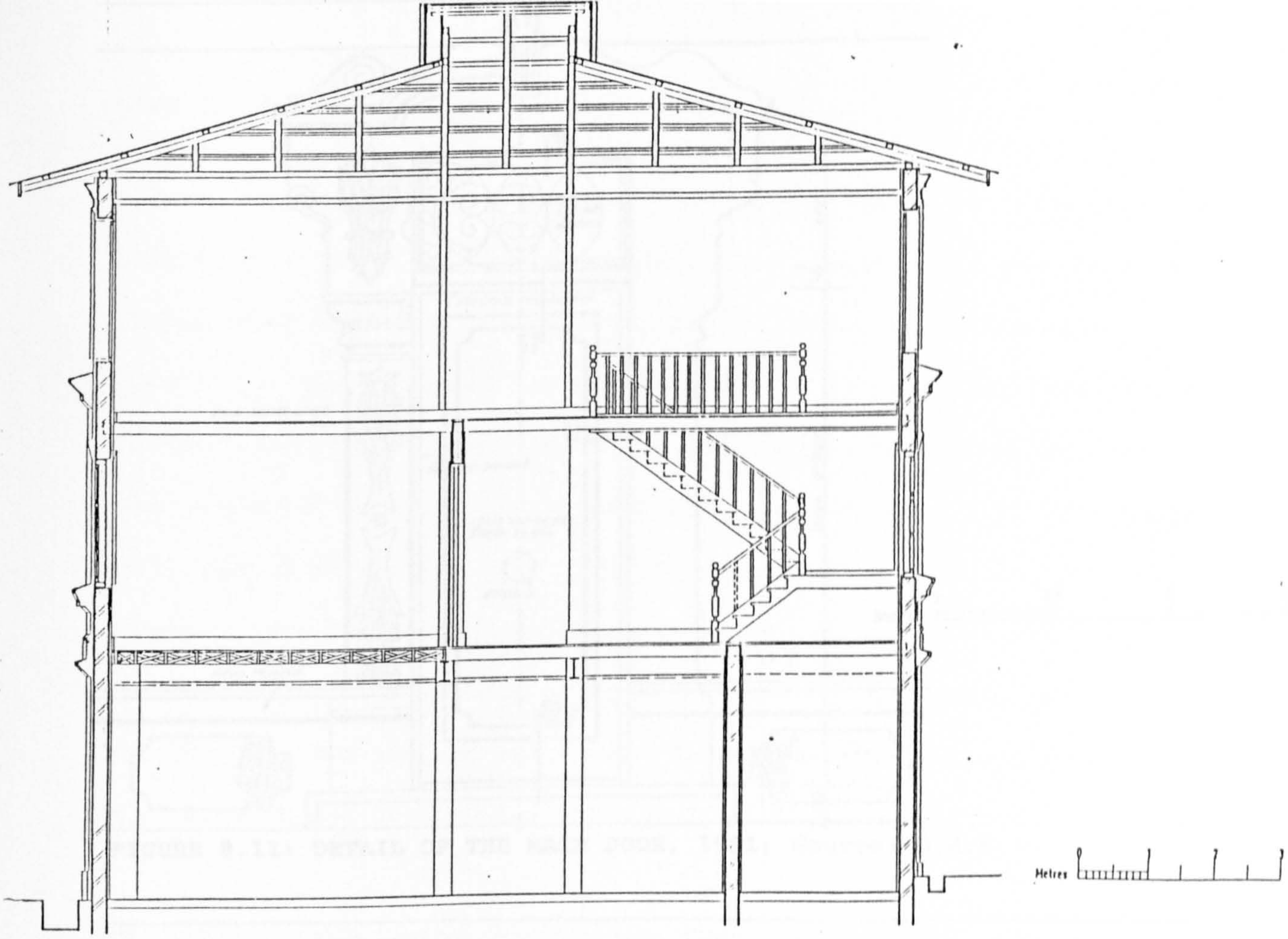


FIGURE 8.9: LEVENTIS FOUNDATION HOUSE: SECTION, 1991; Source: G.H.K.



FIGURE 8.10: DETAILS OF THE MAIN WINDOWS, 1991; Source: G.H.K.

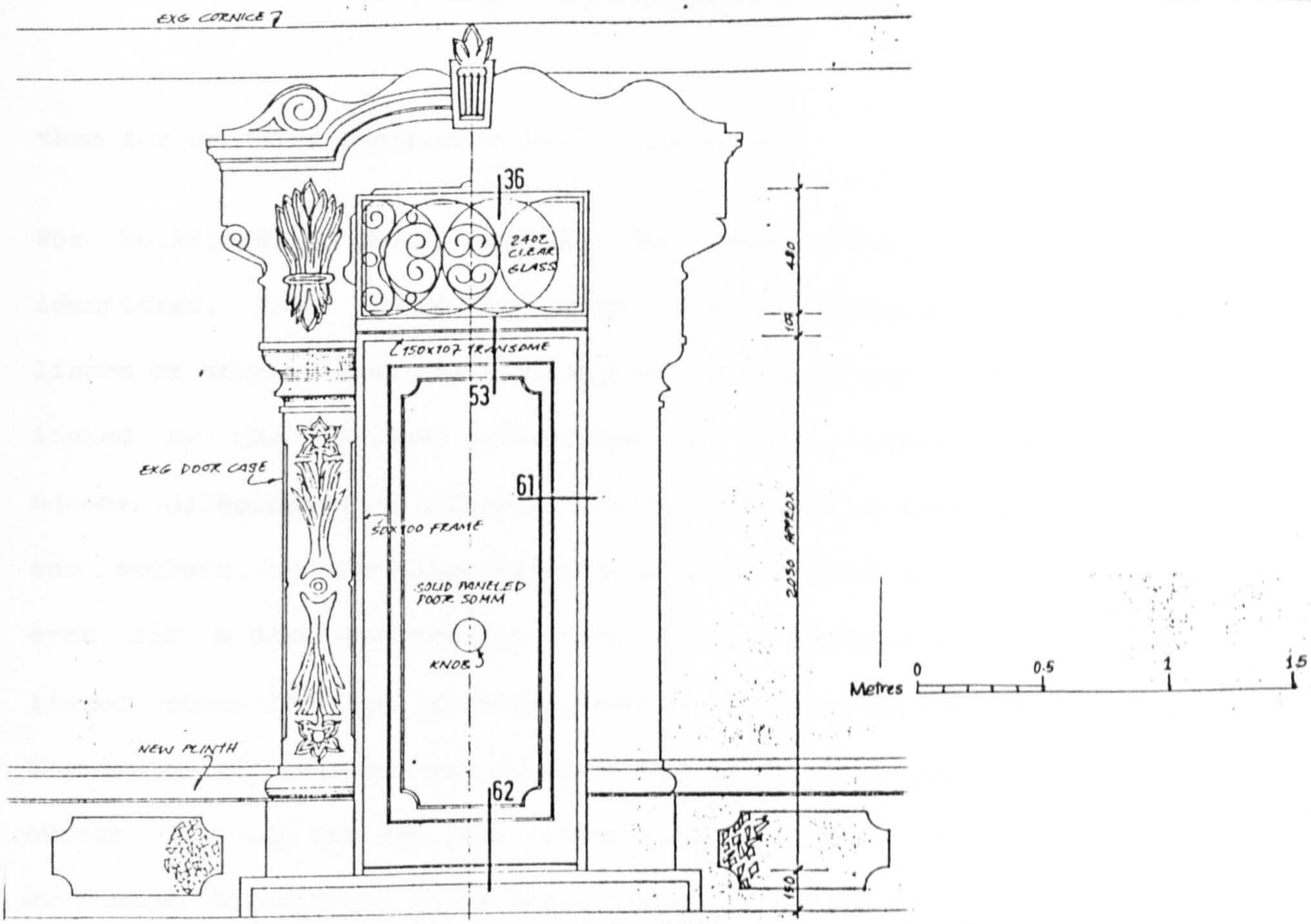


FIGURE 8.11: DETAIL OF THE MAIN DOOR, 1991; Source: G.H.K.

8.3 ARCHITECTURAL CONSERVATION IN LAGOS STATE: A CRITICAL OBSERVATION

The conservation of historic buildings demands prudent management of resources, sound judgement and a clear, constructive sense of proportion. Above all, it demands the desire and dedication to ensure that a particular cultural heritage is preserved. The progress of conservation in Lagos State has been slow. Part of the reasons for this have been articulated in Chapter Two. However many of the problems are now being resolved (Author's field research). Since the commencement of this study, remarkable progress has been made in a positive direction (Alonge, 1992). Non-Governmental organizations and a proportion of the private sector have not only shown interest in conserving old buildings, but they are also actively seeking the support of all the important traditional chiefs and some relevant international organizations (Author's communication with John Godwin, 1992). Two Saro buildings were reportedly successfully conserved in 1992 by adapting

them for use as a restaurant and a club-house.

For buildings to be protected they must first be selected or identified. This is done by listing, thus particular buildings are listed or scheduled as the case may be. Of the 81 buildings which were listed by the national government in 1979, several have either become dilapidated or collapsed due to the lack of appropriate action and neglect. Conservation takes time and could be a tedious process even for a developed country. Some of the buildings which have been listed since 1990 are reportedly now being maintained by the National Commission of Museums and Antiquities in collaboration with their owners. This was not the case before 1993 (Author's communication with Mr Sonuga, Director of Lagos State Council for Arts and Culture, 1993).

In England for example, listing was first sanctioned by the Town and Country Planning Act of 1944, "in response to the war and slowness of the R.C.H.M. in assembling their inventory. Later Planning Acts from 1947 to 1971 refer in the same terms to lists of 'buildings of special architectural and historic interest'" (Dobby, 1978:33). Investigators of historic buildings in the DoE recommended buildings suitable for inclusion on the list as a result of a country-wide survey.

> It took over twenty years to produce the first list which was completed in 1968...(Dobby, 1978:33)

It was only in the late 1960s in a second survey, that a start was made on listing buildings dating from later than 1914. Before that for a building to be listable, it had to be special and was post 1840.

Listed buildings in Lagos State date from the eighteenth century and include buildings constructed by Portuguese merchants, immigrants from the Americas and Sierra Leone and vernacular buildings. The N.C.M.M.

has the sole responsibility of effecting Decree 77 of 1979 (the legislation provided by the national government for the protection of listed buildings). The relocation of most of the relevant ministries to the new capital, Abuja, has regressed the progress of architectural conservation considerably. Consequently, there has been a delay in the promulgation of a state legislation. Legislation provides the foundation for conservation policy, finance and controls. Without this, very little can be done in the time being as far as the conservation of historic buildings in Lagos is concerned. At present, only the non-governmental organizations are carrying out restoration works on old buildings. In the meantime, it is important that we learn as much about the buildings as we can and that is the relevance of this present study which is a step in the direction of making a case for conservation. It is also of equal importance to understand the causes of decay to old buildings in general and to Afro-Brazilian buildings in Lagos State in particular.

8.4 THE MAIN AGENTS OF DECAY AND DETERIORATION

Of the causes of decay in an historic building, the most universal is water, followed by the actions of man and then by diverse climatic and environmental effects. Human causes probably produce the greatest damage today. We must keep in mind, however, that only a small fraction of the objects and structures created in the past survives the ravages of time, and that which does remain is our cultural patrimony. Cultural property deteriorates and is ultimately destroyed through attack by natural and human agents acting on the various weaknesses inherent in the component materials of the object or building.

From the point of view of many Afro-Brazilian descendants who were interviewed by the author, the Nigerian Government is, above all, the greatest threat to the survival of the buildings created by their fore-

fathers. They have a general mistrust for the government mainly because little or no restoration works and maintenance have been carried out on the structures declared as national monuments. They further argued that the owners of these buildings have not been compensated, but rather, that they have been treated with disrespect. They are not permitted by law to carry out repairs except with written consent from the appropriate government institution (in this case the National Commission for Museums and Monuments). To obtain this permit is impossible, possibly due to the lack of proper organization. The buildings are therefore left to decay and deteriorate, many owners are not carrying out repairs on their buildings for fear of a reprisal from the authorities. As mentioned earlier, relations seem to have improved between the Government authorities and building owners since they are both collaborating to refurbish and maintain some of these buildings. It is noteworthy that the compensation system is yet to be effected and seem unlikely to in the present social, political and economic crisis in Nigeria.

Mr Olaiya (Fernandez House) spoke of a particular time that his house required repairs desperately. He said, "...the house was falling apart all around us and since I could not obtain the written permit and the authorities did not heed to my complaints concerning the house, after about a year, I went ahead and called in workmen. I got a written telling off afterwards!" The Fernandez House, despite having been scheduled for conservation since 1983, is deteriorating rapidly. Others have been set on fire by 'unknown individuals' while others still, have simply become dilapidated or have collapsed. This was the case until the end of 1991.

In the author's opinion, the primary agent of decay and deterioration in Afro-Brazilian and other historic buildings is neglect and the lack

of maintenance. This consequently leads to other major causes of disasters: climatic, biological, botanical, entomological and natural. These include, humidity, excessive wetness, sulphur dioxide, carbon monoxide, accident, fire, pests such as termites, rats and mice.

> Man-made causes of decay need careful assessment, as they are in general the by-product of the industrial productivity that brings us wealth and enables us to press the claims of conservation. ..... Neglect and ignorance are possibly the major causes of destruction by man, coupled with vandalism and fires....(Feilden, 1982:3).

Other man-made agents include vibration from road vehicles, atmospheric pollution (primarily the by-product of industrial and commercial activities), carbon dioxide (although it occurs naturally as well as being a by-product of artificial combustion of fuel and produces carbonic acid when combined with rain water), sulphur dioxide and carbon monoxide (also from motor vehicles).

Finally, fire (brought about by arsonists) is another man-made agent of destruction to some old buildings in Lagos. This is brought about for various reasons. These range from family disputes (fire is set to a house which has multiple ownership within one family when there is an unresolvable disagreement) to other factors such as a would-be developer who only has to arrange a fire, flood or other accident to achieve his ends. This happened in the case of Ebun (a listed building), Tapa and Borges da Silva Houses and the specific reasons they were set on fire are not clear. According to Mr Sonuga, in his communication with the author in 1993, no other historic building has been deliberately set alight since the start of the 1990s. Presumably, families who have disputes over buildings with multiple ownership are now employing less destructive ways of settling their disagreements.

8.4.1 CLIMATIC CONDITIONS

Climate, in all its aspects, is one of the fundamental causes of decay to buildings through failure of the building materials and the effects that this has on the structure (Feilden, 1982).

> To give a simple example, mud brick or adobe may last thousands of years in extremely dry, arid desert conditions such as found in North Peru or Nubia, but less than a decade in the hot, humid climate of southern Nigeria. The resistance of building materials to climatic agents of decay decrease with their exposure and age (Feilden, 1982:91).

Climatic conditions in Lagos range from hot and humid during the rainy season and dry during the Harmattan. The lengths of the rainy and dry seasons vary with latitude. Lagos is a coastal city, the rains are very heavy and sometimes last for longer periods than in most land areas far away from the coast. The seasons are distinguished in part by humidity and rainfall. Much of the rain is the convectional type common in the tropics, falling in heavy thunderstorms in the heat of the day (Kendrew, 1961). The climate in Lagos is tropical, with uniformly high temperatures; approximately 90 degrees Farenheit or 32 degrees Centigrade with high humidity. Rainfall total is 70 to 167 inches or 1,780 to 4,250 millimetres.

8.4.1.1 WATER

The active climatic components that affect a building are radiation from the sun, seasonal temperature changes, rainfall, particularly storms which may cause flooding, wind and the transportation of ground moisture (Feilden, 1982).

Water promotes chemical actions and gradual deterioration of building materials and actively damages buildings when there is a flood. The presence of water in any of its various forms causes or accelerates the decay of most building materials. The access of water to porous masonry

materials is sometimes caused by rain (Feilden, 1982:99).

> Water reaches a masonry surface when the rain hits the surface directly; it may also reach the surface indirectly, falling somewhere else on the building and gaining access through a more complicated path. The latter case often produces the worst damage, because the rain water picks up soluble materials along its path, and destructive crystallization processes occur when the water evaporates. Faulty disposal of rain water is the most frequent cause of deterioration in ancient masonry (Feilden, 1982:99).

Water can also gain access to masonry materials through the air by condensation. Condensation occurs when the air is damp and the masonry surface is colder than the dewpoint of the air. Materials with high density and high thermal conductivity are most affected by condensation. These are referred to as 'cold ' materials. Metals and compact types of stone such as concrete, fall into the category of 'cold' materials. Condensation water is far more dangerous than rain water mainly because it sweeps a large volume of air in front of the cold surface (otherwise known as the Stefan effect; Feilden, 1982:99) cleaning it completely of all suspended dirt or gaseous pollutants. Liquid solutions containing free sulphuric acid then form on masonry surfaces in polluted atmospheres, and particles of carbon black, iron oxides, calcium sulphates and other substances are deposited.

Aerosols are liquid or solid particles suspended in gases such as air. Liquid droplets formed around sodium chloride crystals, spread in the air by sea spray from the Atlantic Ocean for example, can travel long distances over land thus becoming progressively more acidic as they meet city atmospheres or gases originating in swampy areas. Aerosols hit surfaces that are exposed to air currents and discharge their particles on them. They are also attracted by cold surfaces, where they produce effects similar to those of condensation, even if temperature on the surface does not drop below the dewpoint. Thus, seaside buildings and those close to the seaside are obviously exposed to

aerosols. Afro-Brazilian buildings in Lagos and in Badagry are near the Atlantic Ocean.

8.4.2 SOLAR RADIATION

Solar radiation is the prime cause of climatic conditions. As a consequence, it is important to bear in mind when constructing or restoring a building, different materials vary in their ability to absorb different wavelengths and only absorb a percentage of radiant energy falling upon them. This percentage is known as absorptivity. Ozone, water vapour clouds and dust restrict the amount of solar radiation which is receivable by between 30% and 60% (Feilden, 1982:93). Light, especially the ultra-violet component, is a destructive agent, particularly to organic materials such as wood, textiles and pigments. Light causes fading, embrittlement and loss of substance. Unprotected wood can erode at the rate of 5-6mm every one hundred years due to the combined attack of ultra-violet light and rapid moisture exchange (see Coremans, 1968; Anon, 1972; Feilden, 1982).

Building materials are heated by solar radiation by direct solar gain from external radiation, by indirect solar gain through windows and by ambient temperature being raised by the sun. The shaded part of a building generally stays relatively cool and immobile. Building materials expand when they are heated and contract again when cooled. This expansion and contraction is called thermal movement and is a major cause of decay in buildings, especially old ones. The colour and reflectivity of the material alters the radiant heat input, which is the main factor inducing temperature increase. For instance, dark, matt materials absorb more heat than other materials. The extent of thermal movement depends upon the temperature range resulting from the heat input and modified by the thermal capacity of the building, thickness, conductivity and coefficient of the material. Building materials with

high absorptivity could reach temperatures much higher than that of the ambient air. Thermal movement is consequently reduced by the restraints the structure can impose. The ranges of change in climatic temperatures vary. It is narrow in a humid tropical rainy equatorial climate such as is found in Lagos, moderate in a maritime cool summer climate, wide in continental steppe and polar tundra conditions and extreme in arid desert climates.

8.4.3 AGENTS OF DETERIORATION TO AFRO-BRAZILIAN BUILDINGS

Climatic conditions are largely responsible for the deterioration of both the Shitta Bey Mosque and the Fernandez House (and several other old buildings in Lagos). Humidity causes the movement (expansion and contraction) of timber. It also causes condensation which is a major contributory factor in the deterioration of old buildings in general. Heat and sunlight are other agents of deterioration in many of the historic buildings in Lagos, both on the island and the mainland, as they are throughout the tropics. Refer to table 5.12 in Chapter Five for a list of the specific threats to Afro-Brazilian buildings in Lagos obtained from the coding survey.

Other threats to these buildings and their environment which have not been mentioned are as follows:

1. The threat of disorder which is found generally in the Brazilian quarter: hasty makeshift building and alterations, under pressure of momentary housing and traffic needs and the prevailing economic
+
situation.

2. The threat of order: ill-conceived, arbitrary planning. This is created by town planning operations, slum clearance, opening up of thoroughfares, urban motor-ways and by the widespread erection of high structures. It is also created by the widespread erection of high structures such as that which was proposed and has now been constructed

for the old Vaughan House and some other old buildings on Kakawa Street. An area containing monuments may lose its value as a result of changes affecting its general harmony and as a result of a change of scale (a minor feature may spoil it). Furthermore, some important streets in the Brazilian quarter may lose their value as a result of lack of harmony or ill-conceived contrast in the external appearance of buildings: facades and materials, for example. The loss of the Afro-Brazilian style or aesthetic character is also a threat of order.

The Branco House which was formerly opposite the Water House at 27 Kakawa Street (Plate 5.9b) was demolished and replaced by the Passport Office - a modern building which contrasts markedly with any other building on Kakawa Street. Gradually, tower blocks are replacing some of the more aesthetically pleasing and structurally sound Afro-Brazilian houses on the street. The environment created by a distinctive people over a hundred years ago is slowly being destroyed by the 'threat of order' and modernization.

Igbosere Street, a major part of the Brazilian Town, has lost most of its finer Afro-Brazilian buildings as a result of the lack of appreciation, at the time, for old buildings. Modern structures have replaced the old buildings because it is assumed that modernization is synonymous with development and the eradication of the reminders of the past. Apart from that, since this area lies in the commercial heart of Lagos city, replacing the old buildings with tall office blocks seemed to be the only option to maximising the productivity of the area.

Indeed, there are other congruent productive uses that could be found for these buildings. For example, one of the buildings erected on this street is used as accommodation for mature students in the Law School on nearby Victoria Island. The old buildings, particularly the more spacious and grander ones, could have served this purpose if readapted.

The result would, not only have been aesthetically pleasing, but new productive uses which would be economically sound could have been found for these buildings. Very importantly, they would have been preserved and conserved in the process. More will be discussed about finding new uses for old buildings in Chapter Nine.

8.5 SUMMARY

This chapter has discussed the problems and potentials of restoring and preserving historic buildings in Lagos. The problems, as the author sees them, are outlined and a study of a house that has undergone restoration and conservation is presented. This study addresses the work that was carried out on this particular building and the way in which the work was conducted. The house is one of the Afro-Brazilian structures that is not badly dilapidated therefore not a lot of work was carried out. The important point that the author wishes to put across, however, is that the conservation of this house required re-adaptation to a more productive usage. It has been successful and it is hoped that other important Afro-Brazilian buildings could be restored and preserved in a similar manner. For more details concerning this house, the reader is referred to the appendices.

With the enactment of Act 77 in 1979, the attitude of the Nigerian Government towards conservation was reinforced. However, the author opines that the inadequacy of the legislation and particular defects in it are partly responsible for the deterioration and destruction of historic buildings.

It is noted that the Historical Preservation Committee has had its problems. These range from insufficient technical and financial resources to the lack of a comprehensive documentation of the Nigerian cultural and architectural heritage. Indeed, since Nigeria was an artificial [British] creation which came about in 1930, the gathering

of information for such a diverse cultural heritage is a complex and tiresome process. It took the British Government over twenty-one years to produce the first list of historical buildings according to Dobby (refer to Section 8.3). Since it only took less than four years to compile a list of (even if not a comprehensive one) eighty-one historic buildings in Nigeria, it may not take up to twenty-one years to compile a comprehensive national list, but it requires hard work, adequate funds and dedication. With the present economic and political turmoil in Nigeria, it is unlikely, in the author's judgement, that this can be achieved.

Finally, the main causes of decay and deterioration to historic buildings in general and to those in Lagos in particular are articulated.



PLATE 8.1: LEVENTIS FOUNDATION HOUSE, Built 1890 (1991, DURING RESTORATION)



PLATE 8.2: LEVENTIS FOUNDATION HOUSE: WINDOW DETAIL, 1991

GHK used the Water House window as a model to reconstruct this window.

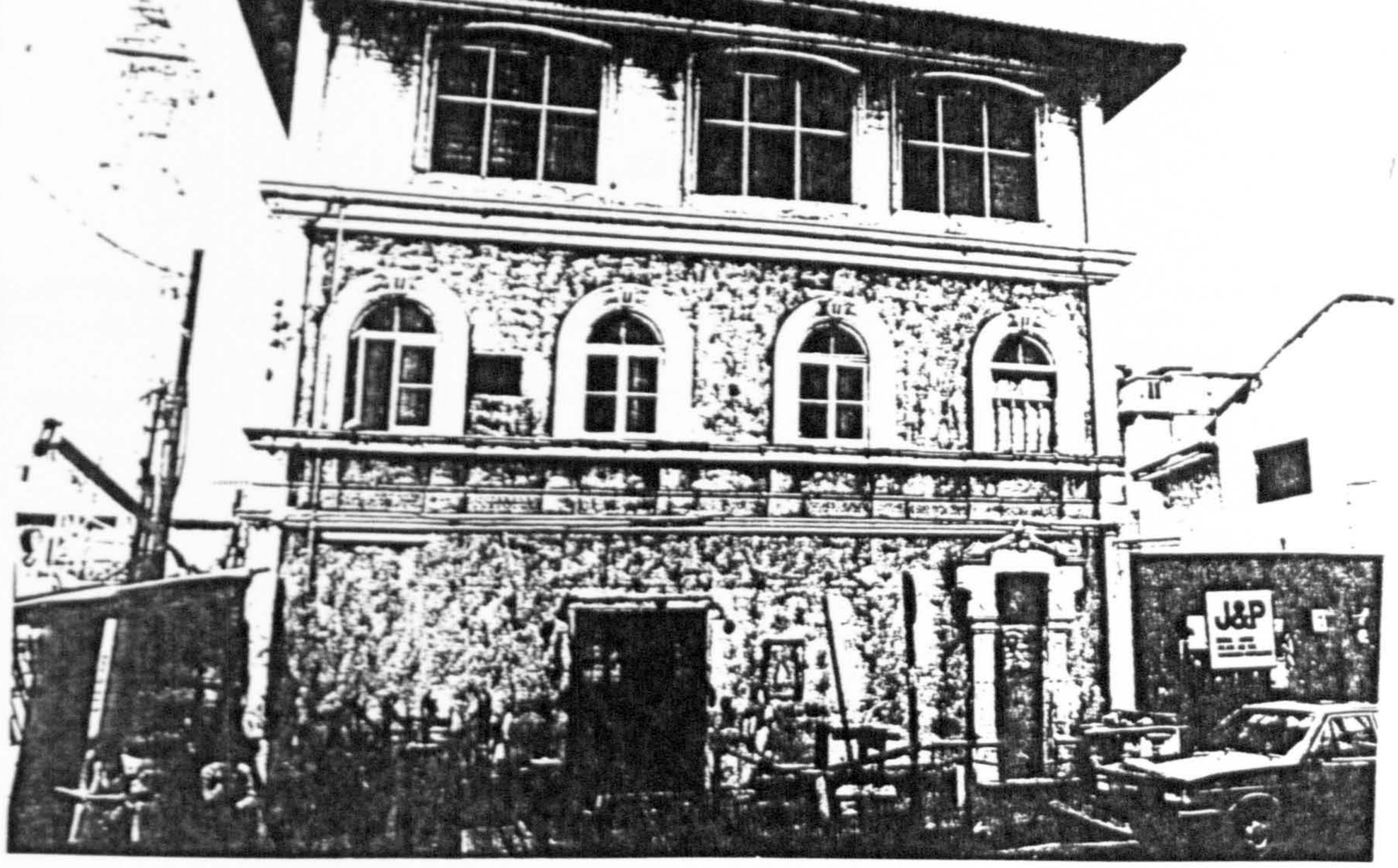


PLATE 8.3: LEVENTIS FOUNDATION HOUSE, 1890; (1990, BEFORE RESTORATION)



PLATE 8.4: LEVENTIS FOUNDATION HOUSE, 1890; (1990, BEFORE RESTORATION)

CHAPTER NINE

CHAPTER NINE

9.0 CONCLUSIONS ON THE STUDY OF AFRO-BRAZILIAN ARCHITECTURE AND SUGGESTIONS FOR AN EFFECTIVE CONSERVATION PROGRAMME

9.1 INTRODUCTION AND GENERAL CONCLUSIONS

Authors such as Marianno da Cunha and Massimo Marafatto have maintained that Afro-Brazilian architecture in Nigeria was largely influenced by Yoruba architecture and that only some of the decorative elements used were borrowed from colonial Brazil. Marafatto's observations included the difficulties of quantifying these buildings. He also stressed that it is difficult and maybe impossible to classify Afro-Brazilian buildings into categories according to types. He went on to say that it is an arduous task to define the origins and the influences of these buildings because there is an overlap of many styles and the predominant of these is the Yoruba traditional style (Marafatto, 1983).

Marianno da Cunha went further to say that the spatial arrangements and distribution of Afro-Brazilian houses in West Africa were modelled after the Yoruba traditional architecture.

> Consequently, the "Brazilian" master-builders and artisans developed a general trend of Yoruba architecture; they took steps forward in the very same direction as the Yoruba builders had done previously. Thus, according to the latters' penchant, the Brazilian craftsmen merely reorganized the ancient compound into a "new" town house. They transformed the Brazilian patriarchal colonial house into a covered Yoruba compound in miniature (da Cunha, 1985:110).

However, da Cunha also noted that there is a coincidence in the Yoruba traditional spatial organization and the Brazilian one.

> ...the formal necessities of Yoruba spatial organization coincided with the Brazilian-style house (da Cunha, 1985:68).

Furthermore, da Cunha's study did not go into any stylistic analysis or detail of Afro-Brazilian architecture and most of his conclusions, in the author's judgement, were based on untested assumptions.

> I shall not enter here into a stylistic analysis, or an analysis of the evolution of architectural themes, since these questions deserve a broader and more detailed approach (da Cunha, 1985:68).

In contrast, at the commencement of this study, the author opined that Afro-Brazilian buildings are not only a synthesis of a combination of styles, but that this synthesis makes the Afro-Brazilian architectural tradition a unique creation that is neither completely Yoruba nor Brazilian. That Afro-Brazilian architecture is sufficiently different from both Luso-Brazilian and Yoruba architecture to be regarded as a genre in its own right. In Chapter One it was also asserted that there has been no detailed and comprehensive study of Afro-Brazilian architecture carried out by anyone known to the author. Marianno da Cunha and Massimo Marafatto are the only two people known to the author who have carried out any study but they failed to define the Afro-Brazilian style and to recognize it as an architectural innovation and not just a copy of some other architectural style. They merely wrote it off as a development of Yoruba traditional architecture. The author disagrees and this study has shown that this is not so (see Chapters Four to Eight).

In Chapter Five, an analysis of Afro-Brazilian buildings was articulated and this, along with the case studies in Chapters Seven and Eight, help to give a definition to the Afro-Brazilian architectural tradition. It was rightly pointed out at the commencement of this study that in order to conserve historic buildings, the first step is to identify and define them which has been the primary concern of this work.

In Chapter One, the author questioned if many of these buildings have been destroyed while others were rapidly deteriorating at an alarming

rate and also if anything is being done as far as their recording and preservation are concerned. The question was also asked if the conservation of Afro-Brazilian buildings and other historic architecture was one of the concerns of the Nigerian Government. The answer to these questions are not straightforward as the study has shown. Although legislation has been provided to protect buildings, this is not enough and much more is required to be done in order for any conservation programme to be effective. Realistically, the Nigerian Government cannot be completely relied upon to implement any policies or enforce legislation concerning historical preservation and architectural conservation. The situation in Nigeria is quite the reverse of that of Western Europe for example, in as much as there is an abundance of labour almost exclusively unskilled. Although the enthusiasm and the awareness of the importance of preserving the past are there on the part of the Federal Government and a section of the Nigerian population, the provision of legislation is not sufficient for conservation, particularly when, as is common in most developing countries, rhetoric says yes and action says no. In addition, the availability of capital is extremely limited, especially in these days of economic and political crisis in Nigeria.

Therefore, for any long-term conservation programme to be successful in Lagos State for example, the author suggests that we must not look solely to the Nigerian Government but to the traditional chiefs, a less politically powerful but extremely influential group. We shall explore this possibility in Section 9.3.3 of this chapter and also ways in which some capital can be generated to fund conservation.

This study has also shown (in Chapter Five) that it is possible to quantify these buildings given the time (Afro-Brazilian houses in the

Brazilian quarter were quantified: Appendix 4); that they can be classified and defined according to types and origin. Very importantly, these buildings deserve to be recorded, although written records were not available for most of them during the researcher's fieldwork. We have also shown that over eighty historic buildings were listed in the Nigerian Government Report (1983) and are scheduled for conservation.

We have seen through analytical description that the Afro-Brazilian building type has more in common both decoratively and structurally with its Brazilian ancestors, than with Yoruba architecture (refer to Chapter 4.6). Indeed, the co-incidence in Yoruba and Portuguese traditional architecture has been articulated (Chapters Four & Five). There are however more similarities between Afro-Brazilian and Luso-Brazilian than there are between Afro-Brazilian and Yoruba architecture. This work has concerned itself with attempting to show that Afro-Brazilian architecture cannot fully be given a definition without taking into consideration both the Yoruba and Luso-Brazilian cultures and architectural traditions and to the significant contribution the Afro-Brazilians have made to architectural development in Nigeria. Brazilian colonial architecture which had been a functional expression of a social stratification that rested on the opposition between slaves and masters, served in Lagos to express a different hierarchical principle grounded on relative age, wealth and political power; simply put, dependency. We have seen that this common point of the hierarchical principle is based on different socio-political systems and on the similarities between particular aspects of the Luso-Brazilian and Yoruba building traditions and was examined in Chapters Four and Five. On the other hand, it was also shown in Chapters Five and Seven that Afro-Brazilian houses that were built by subsequent generations had more characteristics in common with the Yoruba model as

far as the distribution of spaces were concerned. An example is the Water House (Plate 4.9) which was developed from a single-storey house to a *sobrado* and then side and rear extensions were added over a period of approximately sixty years. This was a direct consequence of the increase in the da Rocha family with subsequent generations. As the family grew and became extensive, the house was made bigger in order to accommodate all the extended family members. Consequently, the distribution of internal spaces began to follow that of the Yoruba traditional model and gradually an Afro-Brazilian house became 'a family house' or *agbo ile*. (For a full discourse on the traditional family house in West Africa, refer to Amole, Korboe & Tipple, 1993).

We have established that Afro-Brazilian buildings were unique in comparison to traditional buildings or indeed to buildings which were created by the Saros or by the British. Furthermore, they belong to a particular period in the history of architecture in Lagos and indeed throughout West Africa therefore they deserve to be recorded. They were created when there was no defined or dominant building tradition in this region and at a time when the nascent Lagos metropolis was rapidly expanding. This uniqueness is a result of the fact that Afro-Brazilians built in the only way they knew: in the tradition of their former masters and incorporating their own individualistic touch.

We have also established that these buildings are good examples of a particular type, form and style however insignificant their size, which is one of the criteria for conserving old buildings outlined in Chapter Two (refer to Chapters Two & Five). This author has put them in categories according to their spatial arrangements, distribution and use. In doing so, it was discovered that the construction dates of the buildings are of significance to internal arrangement and distribution

(Chapter Four, Sections 4.1, 4.2.2 and 4.6). This is so in the sense that buildings that were constructed by first generation Afro-Brazilians in the earlier part of the nineteenth century were smaller and meant for single-unit families as opposed to those built from about the mid to late nineteenth century which were constructed with a view to accommodating the extended family, thus replicating the Yoruba tradition of co-residence (see also Chapter Five). Their historical significance not only illustrates the living conditions of immigrants of African descent as well as of other affluent indigenous peoples of the period, but also, strangely enough, give an insight into the way the Portuguese-Brazilians lived during the time of slavery, segregated from their slaves on the upper floors of *sobrados* that are sometimes six storeys high. The slaves who live on the ground floor or in an out-house carried out all domestic and farm-land chores for the Portuguese-Brazilians. It was only when the Afro-Brazilians had established themselves economically that they were able to build such 'prestigious' houses suited to their own taste (particularly the *sobrados* in groups four and five).

Furthermore, we have seen that from a historical point of view, these buildings represent the architectonic epitaph of the mass migration of Africans to and from Brazil: the consequence of the slave trade and the eventual process of redemption from slavery. Therefore, they constitute historically complex buildings that call for a particularly well-informed understanding of them. Many of them either pose or answer historical questions, irrespective of their architectural merits. For these and other reasons listed in Chapters One and Two, Afro-Brazilian buildings deserve not only to be recorded, but many also deserve to be conserved as has been illustrated.

Finally, we have established through this study that there is a

distinctive corpus of historic buildings in Lagos State (as well as in many other West African cities) which can only be described as Afro-Brazilian, although influences exist in varying degrees from both the lands from which the people who created the style were born and sold and those from where their forefathers came. Therefore we can safely say that Afro-Brazilian buildings have evolved from an amalgam of cultures which have come together by an accident of history. This architectural tradition reflects the continuous change in the social customs and life-styles of a people and culture over a period of time. The loss of this cultural heritage will not only be a loss to Nigeria but also to Black Africa. For Europe, Africa and America, these buildings represent the physical conclusion and reminder of a trade which brought them together over a period of five centuries; a trade that brought wealth to many nations and woe and sorrow to millions of unfortunate people. This architecture is one of the few positive outcomes of the Atlantic Slave Trade.

9.2 THE CASE FOR HISTORICAL PRESERVATION

We have established the importance and value of preserving the cultural heritage for the benefit of the present and future generations. In many countries (such as Egypt, France and Italy) historical preservation has been shown to contribute positively to the quality of today's environment. It is also evident that the enhancement of ancient buildings and historical and artistic sites (which is bound up with development plans) is in conflict, like all efforts at planning, with the legal and economic system in Nigeria as in most developing countries. Restrictions must be imposed and included in any urban planning scheme in Lagos State. This, of course, can only be realized with the provision of legislation. It is essential to set apart, within

built-up areas, spaces in which building is forbidden or supervised in order to protect classified groups of monuments and artefacts. This ban on building in specific areas will invariably result in the concentration of building licences in other areas, where land values will increase. In places where building is prohibited altogether, land value may drop depending on existing land-use. This may result in speculative profits for certain owners, while others will lose and consider themselves entitled to compensation. Whatever the nature of the classified group of monuments, its preservation will entail considerable difficulties for owners particularly when multiple ownership is involved as in most old buildings in West Africa. According to Amole, Korboe & Tipple (1993), in traditional cities in West Africa, many of the largest and most centrally located residential properties belong to families and not to individuals. The choice of a compensation system is integral with any system of historical preservation (Council of Europe, 1963). Such a system would lessen the inevitable conflict between the drive for renewal and the immobility of institutions, between civic development and the rights of the individual. This does not exist in Lagos State at present although it is specified in the cultural preservation plans. It is noteworthy that the Lagos State Government does not, at present, possess the organizational, technical or financial resources to carry out many of the policies set out in their report on historical preservation (Historical Preservation in Lagos State, 1986).

In the Federal Government Report on Historical Preservation, 1983 (pages 36 & 37), legal and administrative measures and recommendations are outlined and are intended for the protection of historic architecture and artefacts. These recommendations were made by the existing protective machinery in Nigeria. The factors affecting its

progress were discussed in Chapter Two. We have seen that it was only a few years ago that the concept of conservation was actively introduced in Nigeria. Its likely success or failure should, therefore, be assessed on the basis of the socio-cultural and economic context of the Nigerian society. Although Nigeria at this time cannot fully afford to conserve all her important historic buildings, with the assistance of the private sector and international organizations such as I.C.O.M.O.S. and U.N.E.S.C.O., she can begin by identifying and defining these buildings and compiling their records. The concept of conservation is a relatively recent development, even in some Western countries, therefore the question of the loss and protection of heritage in West Africa as a whole should be seen in this light.

9.3 THE CASE FOR RECORDING AND CONSERVATION

9.3.1 RECORDING HISTORIC BUILDINGS

We have illustrated the relevance of recording and the importance of having complete records of major historic buildings irrespective of whether they are scheduled for conservation or not. We have also demonstrated that Afro-Brazilian buildings fall into the category given in Chapter Two of the structures that require records and finally that recording is not only a pre-requisite to historical preservation and architectural conservation but is also the first step in any practical conservation programme. The collation of historic building records and the restoration of old buildings is an arduous and expensive process that most developing countries cannot afford except maybe if planned long-term. Consequently, all proposals in this chapter must be viewed as a long-term endeavour. For these proposals to be effective fully, it is desirable that they be supported by relevant international organizations and local traditional chiefs.

9.3.2 PUBLIC EDUCATION AND PROPOSALS

No campaign, be it private or public, will be fully effective until a proportion of the population has recognized the importance of historic buildings, sites and artefacts. Not until the values which historic architecture represents are recognized and until they cease to be viewed as a residue of the past (and therefore likely to obstruct the progress of modern enterprise), will a campaign for having complete records and conservation be effective. A policy will only be successful in so far as it receives understanding, support and co-operation from the population as a whole. For instance, twenty years ago, this would have been considered outrageous in the Lagos metropolis, however, during the course of this study, the author noted that there has been a considerable change in attitudes among the general public as well as within the government: a growing awareness and appreciation of the value in preserving cultural heritage. As a matter of fact, the author observed this remarkable change in attitudes of members of the public and all the people who were interviewed, between the initial and final field-works (1990-1991): within the space of just a year. People expressed a profound interest in this study and in conservation in general and were extremely co-operative and helpful in the final fieldwork unlike the initial one when the same set of people were generally suspicious of the researcher and very uncooperative. A drive to inform all groups of the population and to educate them is therefore essential in order to induce them to give their support to what should become a veritable crusade. Public education and awareness are essential tools for setting out proposals for historical preservation. The methods that could be employed are various.

The development of these historical monuments as part of a modern plan

demands collective recognition of the new significance of these works of the past; it also demands that the community should accept as their responsibility the upkeep of these visible symbols of the former power of a class or political system. If such an attitude is to become general, the public must be gradually educated. As the idea spreads that these historical buildings serve to embellish the life of the (Lagos) community, public authorities and ordinary citizens alike will be more prepared to make the sacrifices needed for their development. These, undoubtedly, will take several years to achieve.

The author suggests that the following should be encouraged, although she recognizes that to achieve them may take thirty or more years: The scientific study and a survey of historical buildings and sites and the popularisation of the results, the publication of illustrated monographs and guides to monuments, the activities of learned societies in holding meetings, lectures and guided visits, and finally the production of documentary films. By systematically sign-posting sites and structures, and by offering special facilities for cultural tourist traffic in all its forms, Government departments and large national associations could speed up and considerably extend the campaign. The National Cultural festivals held annually should be encouraged with more emphasis given to media and mass communication in the four main languages: English, Yoruba, Hausa and Igbo. The World Black Cultural Festival held every four years in African countries could be a forum for further promoting cultural preservation and architectural conservation. This will not cost Nigeria any more than she is already spending on the festival.

Conservation and its importance to the national heritage is only recognized by a small fraction of professionals and scholars in

Nigeria. It is therefore recommended that the appropriate educational authorities should involve schools and higher institutions in conservation and its importance. At present, conservation is included in the curricula of some schools of architecture in certain higher education institutions around the country. An example is illustrated in Chapter Eight concerning the participation of students of architecture in the restoration and conservation of the Leventis Foundation House. This kind of exercise should be encouraged and developed to involve more staff and student participation nationally as well as to include others in relevant fields.

Research into conservation, urban archaeology and African architectural history should be encouraged at all levels within the system of higher education. The action of the existing protective machinery might also be supported by a National Research Centre for comparative studies and documentation concerning historical and cultural building and sites and their preservation, protection and development. The role of the Research Centre would be to build up the existing national archives relating to cultural preservation, comprising the existing law in force, national development plans and a bibliography of studies and plans published (or unpublished) in the field. At present, only a small amount of relevant data can be obtained from the archives of the National Museum in Lagos. New contributions by researchers and students (e.g. doctoral theses) in the fields of archaeology, history of art, architecture and town planning, as well as social surveys, plans for urban renovation, schemes for the utilization and adaptation of sites and so on, should all be encouraged and developed.

Projects could be organized, on a larger scale than is being done at present, to involve students in practical schemes to investigate and record the state of important historic buildings and plans. Particular

emphasis should be placed upon the value of measured drawings. These do not exist at present for the listed and scheduled buildings.

As was noted earlier, many of these suggestions and observations cannot be left solely to the government's responsibility. The support of academics, independent researchers and traditional chiefs in Lagos State is essential. Taking into consideration the unstable political and economic situation in present-day Nigeria, it will be, in the author's judgement, a pre-requisite for the government and these groups of people to collaborate. At present, efficient management is lacking and consequently, the author recommends that less emphasis should be placed on the role of the government and more on non-governmental organizations and the influential traditional chiefs.

9.3.3 THE ROLE OF NON-GOVERNMENTAL ORGANIZATIONS AND TRADITIONAL CHIEFS

An indispensable and staunch ally is to be found in such societies and bodies which unite men and women of goodwill who are ready to fight in defence of the artistic heritage of their families, towns, regions or countries. But for their devotion and efforts the damage done would certainly be infinitely greater than it is. The only such organization in Lagos State that is active is the Lagos Heritage (see Chapters Two and Seven). It is desirable that such organizations be encouraged and supported in every way by both the general population and government agencies. They would also certainly benefit from federation, first at national level and then at international level. It is noteworthy that Lagos Heritage has the support of some members of the Lagos Royal family including the *oba* and many white-capped chiefs (refer to Chapter Three, Section 3.4). This is significant in as much as the chiefs command considerable influence on the people. A great deal will rest on

the enthusiasm and willingness of the chiefs to play an active role in historical preservation. At present (or at least from 1990) they are expressing their profound and vested interests in cultural and historical preservation in Lagos State (Author's field research, 1990 & 1991).

Prince Michael Ajose, the deputy chairman for the Lagos Heritage committee is a member of the Lagos Royal family. He, Princess Oyekan (the present *oba's* daughter) and other members of the Royal family, are not only interested in reclaiming parts of Lagos Island but also in conserving historic buildings. Lagos is theirs by virtue of the fact that they are all descendants of Chief Olofin, the original founder of Lagos, (see Chapter Three, Section 3.4). The white-capped chiefs or the *oniles* (landowners) and their descendants are wealthy through inheritance, land-ownership, and high profile businesses. It was mentioned in Chapters Three and Five that land was allocated through the white-capped chiefs in Lagos before the arrival of the British in 1861. As was mentioned in Chapter Three, the British acquired some land either by appealing to the chiefs to sell their land, and if that did not work, they acquired land outside of the oldest part of the city of Lagos by legislative instruments and in certain cases, compensated the chiefs. What the British failed to observe is the aspect of the Yoruba cultural thinking of not parting with land because of the spiritual value attached to land in Yoruba-land. We may recall that it was mentioned in Chapter Four that the Yorubas buried their dead in their courtyards and it was the Afro-Brazilians who introduced the idea of cemeteries when they arrived. The Yorubas believe in a hierarchy of gods or polytheism. Their forefathers who are buried in their homes are seen as intermediaries and contact to other gods. Consequently, their land has cultural and spiritual values. As was noted in Chapter Three,

the whole of the islands of Lagos and Ikoyi were originally divided among the ten sons of Chief Olofin and consequently, today, there are ten land-owning white-capped chiefs or Idejos in Lagos. Many of them wish to reclaim, today, some of the land which was taken from their forebears 'by force' from 1861 (the author obtained this information from her attendance of the September 1991 meeting of the Lagos Heritage). This undoubtedly will present some difficulties.

It is not possible, nor indeed necessary for the purposes of this chapter to go into much detail about land in Lagos State in a short space. However, we shall mention briefly the Land Use Decree of 1978. The Land Use Decree was promulgated in 1978 with a view to rationalizing the multifarious land tenure systems in Nigeria and turning all undeveloped land in the country over to government ownership. The central objective of this decree was to eliminate the many obstacles which prevented the various public housing agencies and private investors from purchasing land required for housing implementations. The decree failed, especially in Yoruba-land, and one of the reasons is because it did not take cognizance of the complexity of the Yoruba culture and tradition mentioned above. The Yorubas are wedded to their land. Another reason the decree has not worked is the fact that all undeveloped land had to be surveyed so that the government could identify and value it. This proved arduous and expensive for the government. The lack of resources was a factor which contributed to the collapse of this legislation.

Traditional chiefs are highly respected and regarded by many Nigerians. To the indigenous peoples, there are certain decrees that are perceived as a violation of their cultural heritage. The establishment of a presidential or gubernatorial system, for example, is considered by many to be a European import and cultural ideologies

are still generally observed, sometimes at very high levels. In many states, newly appointed governors pay homage to the most senior traditional chief, *oba, obi, or emir* of the region. Therefore, in order for any conservation programme to work in Lagos, for instance, the cultural histories and the white-capped chiefs should be taken account of.

During the meeting of the Lagos Heritage the author attended in 1991, what was not discussed was how best to fund all the proposals for historical preservation which were presented. The royals who are members, although very wealthy, realistically would still require to find ways to recover whatever money they invest in the recovering of landed property and in architectural conservation. They should find ways in which the buildings they wish to reconstruct, restore or preserve can become productive and economically sound. Suggestions are made for ways in which the buildings themselves can generate funds later in this chapter. Members of the Lagos Heritage Committee recognize that they can not only act as a pressure group, but would have to co-operate with the military government in all their endeavours. The Government also recognizes that they in turn would have to co-operate with the white-capped chiefs of Lagos out of courtesy, although, in reality, the totalitarian government can choose to ignore them if they so desire. However, the government recognizes the unequalled influence the traditional chiefs have on the people and they will always be tempted to exploit it whenever it suits them.

Co-operation between the E.C.O.W.A.S (Economic Community of West African States) and the United Nations concerning conservation should continue and be encouraged. The creation of a Nigerian national committee of I.C.O.M.O.S. (International Council on Monuments and

Sites) is long overdue. The very existence of an international organization encourages contacts between different associations in the same country, which often live in almost watertight compartments.

9.3.4 FINANCE

Apart from the important cultural value of historic structures and areas to the nation, it has become more economically advantageous in many developed countries such as Britain, France and Italy, to conserve many such buildings and areas (Council of Europe, 1963). The continuous increase in the price of building materials, inflation, and the acute shortage of urban land in Lagos, have swayed the cost-benefit argument in favour of up-dating and conserving the existing housing stock. This is only so in some cases where it is absolutely essential to preserve and conserve. The rapid increase in the urban population in Lagos State (and indeed in many other parts of the country) and the tendency to modernise buildings and roads in the towns and cities are factors that exert continually increasing pressure on places of historical interest. The result is a tendency to demolish or alter historical groups of buildings. The principle of the protection of monuments therefore becomes of great importance. The way in which the historical buildings and sites in urban areas are dealt with, care for their preservation, and willingness to accept the sacrifices entailed, are a proof of the cultural maturity of society (Council of Europe, 1963). However, the implementation of a national conservation plan would require considerably more financial resources than would the restoration of several hundred buildings (Feilden, 1982). This is because conservation would involve not only restoration but also the general environmental improvement of an entire area, the provision of infrastructural services and other works that would enrich and enhance the area (Harvey, 1972). As a consequence, in the absence of such plans, it is

difficult to estimate such costs. But the implementation of any conservation plan is necessarily carried out in several stages and so such finances would not all be required at the same time. It is true that this does not reduce the expenses but it makes it easier to manage. They could be phased and co-ordinated with regular government allocations. In this way, costs could be spread over a period of about twenty to thirty years.

For the conservation plan to be successful in Nigeria, much will ultimately depend on support and co-operation from the white-capped chiefs and members of the public as well as support from the Federal Government. Initiative is also required from private and public sources. Consequently, much will depend upon the formulation of an overall protective policy, the will to legislate, administer and enforce these powers, the awakening of public opinion, and the provision of financial, technical and professional resources that are essential for implementation. Therefore a special E.C.O.W.A.S. Conservation Fund could be set up to help finance conservation programmes throughout all the states represented in this organization. These efforts should liase with such international organizations as the U.N.E.S.C.O., U.N.D.P. and I.C.O.M.O.S. (International Council on Monuments and Sites). These organizations are already involved with a number of Conservation plans in some West African countries.

9.3.4.1 FINDING NEW PRODUCTIVE USES FOR OLD BUILDINGS

To generate funds, the National Commission for Museums and Monuments (N.C.M.M.), in collaboration with Non-Governmental Organizations and the chiefs, could find new productive uses for historic buildings. The Leventis House is an example of how this was successfully achieved in Lagos (Chapter Eight). This is sometimes not possible unless the

government or an organization acquires the building outright therefore there must be co-operation between owners of buildings and the state. At present, the Lagos Heritage, with the support of the Idejo white-capped chiefs, is seeking to do this. The compensation system recommended earlier would be very useful in this case, although, it is unlikely that the government will pay, but more likely that the Non-Governmental organizations would.

Apart from converting some historic buildings to be used as offices, they could also be readapted for use as libraries, other centres for academic studies, university students' accommodation (possibly for students who come from outside Lagos or whatever city the buildings are located in), doctor's clinics, guest houses, hotels, high-profile restaurants and tourist establishments. These will certainly generate funds and the strategic location of Afro-Brazilian and other historic buildings in central Lagos will make these suggested uses possible, viable and productive.

Libraries and centres for academic study may not generate a substantial amount of funds and consequently these are the least economically viable enterprise. However, they will be useful and would serve the five major higher education institutions in Lagos. Institutions such as the University of Lagos, Lagos State University and the Law School could also provide funding for the restoration of some of these buildings if they are to be used by them.

Post-graduate students' accommodation will undoubtedly pay for itself eventually. Examples of this practice working can be found in many parts of England and Scotland. Old buildings are readapted for use as accommodation for students at the Universities of Durham, East Anglia in Norwich, Cambridge, London and Edinburgh. The advantage there with

these universities is that the old buildings are generally close to the universities. Apart from universities, there are also several schools such as Gordonstoun, in Morayshire and Stowe, in Buckinghamshire, where antiquated buildings are readapted for use as accommodation and even classrooms and teachers' rooms. In Lagos, for example, there is the Law School situated on Victoria Island which admits law graduates intending to practise law in Nigeria, for one academic year only. The students come from all over Nigeria and outside and since there is limited accommodation for them, many find they have to make their own arrangements, these sometimes include expensive hotels for the better off ones. The Brazilian quarter is only a few minutes away from the Law School and if some of the buildings there are converted to lodgings, it will serve a useful purpose, will be productive and is an excellent way of conserving old buildings. The school coach which collects some students, at present, from their hostel on Igbosere Street also in the quarter, could simply collect them from all over the quarter.

Guest houses, hotels and sophisticated restaurants that meet international standards would be the highest generator of funds mainly because of the strategic location of the Brazilian and the Saro quarters in the commercial heart of Lagos. American and Brazilian tourists who are already paying annual visits to this area, would find lodgings in close proximity a convenience. Very importantly, they will be prepared to pay for the comfort. An added bonus will then be tourist establishments in the same vicinity. Businessmen who live in Greater Lagos or just outside would also find these places a convenience and would patronize them as it will save their having to travel unnecessarily. Lagos is renowned for its traffic jams and a businessman or woman who has to attend an early morning meeting in Central Lagos, for instance, will find this to be comfortable and practical. There are

a few relatively secure public parking spaces on the Marina nearby, so that parking should not really present a difficulty particularly overnight. There is also the 'Park and Ride' sevice in Iganmu (on the mainland of Lagos) provided in the early 1980s for people travelling into central Lagos from Greater Lagos and beyond, to park their vehicles and then ride on designated coaches. This reduced the heavy traffic that occurred during office hours. Between 1990 and 1991, new more secure parking spaces were provided on the Marina primarily for the residents of the surrounding areas. It was also proposed at the time that a multi-storey car park will be built on the Marina, opposite the National Electric Power Authority, similar to that of the United Bank for Africa on Broad Street. It is not clear if this has now (in 1994) been provided. The new multi-storey car park will be ideal in this area and will ease the traffic jams usually caused by inadequate parking spaces and general chaos.

9.3.4.2 CONTRIBUTION OF EDUCATIONAL AND CULTURAL SERVICES

Institutions of higher learning should be encouraged to participate in the Campaign for the Preservation of Heritage by organising symposia, seminars, exhibitions and study-trips relating to historic monuments and cultural heritage. Indeed the Universities of Lagos and Ibadan already hold a number of plays, symposia and art exhibitions addressing the issues of conservation. Recently, Ahmadu Bello University in Zaria has joined in these activities. Proceeds are currently used for the development of these institutions. More universities, polytechnics, schools of technology, secondary and primary schools could be encouraged to participate in such exercise.

International bodies in the cultural sphere (e.g. International Union of Architects, International Association of Plastic Arts, International

Federation of Art Films, International Society for Education through Art, International Council for Monuments and Sites) and those dealing with tourist travel (e.g. International Touring Alliance), while taking action at the international level, would at the same time enlist the co-operation of their affiliated national bodies and consequently facilitate the co-ordination of activities. Moreover they could contribute to the Campaign through financial assistance as well as by preparing special publications of an international character. U.N.E.S.C.O. could also help by encouraging and co-ordinating national and international efforts and activities particularly through the National Preservation Committee and by giving the Campaign the requisite coherence.

9.4 OTHER RECOMMENDATIONS: CREATING A MUSEUM WITH RECONSTRUCTED REPLICAS OF MAJOR AFRO-BRAZILIAN BUILDINGS

So far, we have been looking at how historic buildings and sites can be listed, conserved and even funded. We shall now focus on some other ways major historic buildings could be preserved. In Chapter Four, we discussed Professor Dmochowski's work on Nigerian architecture and how he participated in establishing the Museum of Traditional Nigerian Architecture (MOTNA) in Jos. We discussed how Dmochowski used drawings and photographs to build replicas of some of the important monuments for many culture groups in Nigeria. This method could also be applied to reproduce replicas of significant Afro-Brazilian and other historic architecture. The Museum of Afro-Brazilian buildings could be located in a designated part of the Brazilian Town in Lagos, for example, particularly where many of these structures are still standing on their original sites. Where buildings are collapsing or have been demolished, replicas could be reconstructed using photographs and drawings, if they are available, or using other Afro-Brazilian houses as models. As well

as creating a museum, which would also serve as an important tourist attraction, whole streets and environments could be restored and preserved; like a museum village. Two or three streets could be designated for this scheme. It is possible and desirable to preserve and conserve buildings set in their original environment.

It was mentioned in Chapter Two, Section 2.4, that conservation does not only embrace questions related to each other, but is also concerned with the environment(s) in which the building or group of buildings is set. This way, not only are Afro-Brazilian architecture and culture preserved for present and future generations, but the environments in which these were set is also preserved.

9.5 SUMMARY AND SUGGESTIONS FOR FURTHER RESEARCH

This investigation was prompted initially, by two or three major concerns. Firstly, that a group of historic buildings was being left to deteriorate rapidly and hardly any records or documentation were available concerning them. Secondly, in order to record and document this important group of buildings, they must be identified and given a definition. Finally, could the merits and benefits of conserving some of these buildings be explored and how can this be funded? In this context, it was argued that since these buildings are of both historical and architectural significance to Nigeria's cultural heritage, there are certain benefits in conserving them. Furthermore, in order to find an effective conservation programme, new productive uses must be found for many of these buildings. There is no doubt that there is plenty of scope for further research concerning the many ways in which conservation can be effected and funded. In most cases, if properly organized, it can pay for itself. This study, from the fact that it has defined and categorized Afro-Brazilian buildings into

groups according to typology and the distribution of spaces, has also made a case for the conservation of these buildings. The discussion is two-fold, and moves from generalities to specifics. The case study in Chapter Eight shows the transformation that the Leventis Foundation House underwent. Some may argue that it would have been cheaper to demolish this one-hundred-year-old house and replace it with a new one. The conservation architect concerned with the restoration, John Godwin, does not agree (Author's personal communication with John Godwin, 1991). In fact, he insisted that the cost of demolishing and constructing a completely new building would have outweighed the cost of restoring this particular house. In the process, an historic building has also been conserved. Although this case alone cannot vindicate the campaign for conservation, it is encouraging. It must also be noted that it is not in all cases that the cost of restoring and conserving an old building is less than that of demolishing it and constructing a new one. There are many factors to be considered. Furthermore, it was also argued that not all historic buildings must be conserved, but they should be recorded (refer to Chapter Two). The existence of scholarly study does not and should not in itself justify conservation, but the amount of interest shown by an increasing minority of the population goes some way towards it in a country such as Nigeria. The signs are that a better educated population will become more interested in their environment and would perhaps contribute in some way, however insignificant, to the preservation of the national heritage.

Buildings can not only survive for longer than human beings but they are also a physical evidence of a bygone culture. This capacity for survival and the fact that historic buildings can, if allowed, provide a historical record of previous ages and a bygone culture means that

historic architecture symbolizes tradition. They can also symbolize permanence and continuity as against the finite human lifetime. Consequently, given the ability to be almost permanent, historic buildings and monuments place responsibilities upon successive generations for their continued existence. Historical justifications for architectural conservation are, in the author's opinion, the easiest to uphold. History, no doubt, is vital to an understanding of the present and since it records and generalizes from past events, is relevant to the future.

In the less developed world, as indeed in the developed one, in an age that lacks confidence, it may be expected that there will be yearnings for symbols of permanence and security from an artistically finer past. Afro-Brazilian architecture, as well as indigenous African and Colonial architecture are a part of the African cultural heritage and must be recorded and protected. Conservation in Nigeria is at present at an uncertain stage in its development, but taking into consideration the many problems facing the country (problems which are common to many developing and poorer countries of the world) the progress made so far is commendable. However, there is a long road ahead.

The issues related to recording and conservation are wide and varied. This research is only one step in a positive direction; it has its objectives, specific aim and limitations. Hence, some issues lie beyond the scope of this study and require further investigation in order to draw a complete and detailed picture. A partial list of these topics concerning making a case for conservation could include the following:

- The development of an effective conservation programme in a democratic Nigeria taking into consideration past and present political and economic situation in the country and how they will impact the

campaign for historical preservation.

- Building and building maintenance industries in Nigeria: capacity, management, skills, problems and development of the traditional sector.

- Paradigms in preservation and development and the impact of traditional land ownership values on conservation with a special focus on Yoruba-land.

- Case studies: the need for conducting similar types of fieldwork and coding survey in other parts of Yoruba-land, for example, where Afro-Brazilian architecture is found, and recording it in detail. This will allow for testing the results of this study and for comparative studies.

BIBLIOGRAPHY

BIBLIOGRAPHY

ADERIBIGBE, A.B.(Ed.) Lagos, The Development of an African City,
London: London University Press, 1975

AGBETI, K.J. West African Church History; 1482-1919,
Leiden: Brill, 1986

AJAYI, J.F.A. & CROWDER, M. History of West Africa,
New York, 1973

AKINSEMOYIN, K. & VAUGHAN-RICHARDS, A. Building Lagos,
Lagos: F & A Services, 1977

ALLSOPP, B. The Study of Architectural History,
London: Studio Vista Ltd., 1970

ALONGE, M.D. "The Progress of Architectural Conservation in Lagos State: A Critical Observation,"
Newcastle: Open House International, vol. 17, no. 3
June 1992

AMOLE,B., KORBOE,D. & TIPPLE, G. "The Family House in West Africa",
Third World Planning Review, Volume: 15, No. 4
November 1993

ANON "Weathering", Building Research Establishment News;
BRE, Garston, England, 1972

ARADEON, D. "Architecture", in BIOBAKU, S. (Ed.), Living Culture in Nigeria
London: Thomas Nelson, 1976

ARADEON, S.B. "A History of Nigerian Architecture: The Last 100 years",
Nigeria Magazine, No. 150, 1984

BAILLY, G. H. The Architectural Heritage,
London: S. Thornes, 1975

BARBOUR, K.M. *et al* Nigeria in Maps,
London: Hodder & Stoughton, 1982

BARNES, S.T. Patrons of Power,
Indiana: Indiana University Press, 1986

BARNES, S.T. Africa's Ogun,
Indiana: Indiana University Press, 1989

BAZIN, G. L'Architecture Religieuse Baroque au Bresil,
Paris: Librairie Plon, 1958

BEIER, U. "Sacred Yoruba Architecture",
Nigeria Magazine, no. 64; March 1960, p. 93-104

BELL, J. Doing Your Research Project,
Milton Keynes: Open University Press, 1987

BETHELL, L. — The Abolition of the Brazilian Slave Trade, Cambridge: Cambridge University Press, 1970

BETHELL, L. — Brazil: Empire and Republic: 1822-1930, Cambridge: Cambridge University Press, 1989

BENDIX, R. — What is Modernization?, New York: Belling & Totten, 1970

BIOBAKU, S.O. — The Origin of the Yorubas, Lagos, 1955

BLIJ, H.J. & MULLER, D.O. — Geography; Regions and Concepts, New York: John Wiley & Sons, 1988

BOAHEN, A. — Topics in West African History, London: University of London Press, 1966

BOWEN, E.J. — Description du Yoruba, Rome: Societe des Missions Africaines; 19175 14/802 04; 1858 & 1886;

BOWYER, J. — Guide to Domestic Building Survey, London: The Architectural Press, 1977

BOXER, C.R. — Four Centuries of Portuguese Expansion, Johannesburg: Witwatersrand University Press, 1961

BOXER, C.R. — The Golden Age of Brazil: 1695-1750, California: Berkeley, 1962

BRADBURY, R.E. — Benin Studies, Oxford: Oxford University Press, 1973

BRADFIELD, V.J. — Information Sources in Architecture, London: Butterworth & Co., 1983

BRAUN, H. — The Restoration of Old Houses, London: Faber & Faber, 1954

BROWN, G.B. — The Care of Ancient Monuments, Cambridge: Cambridge University Press, 1905

BRUNSKILL, R.W. — A Systematic Procedure for Recording English Vernacular Architecture, London: Ancient Monument Society, 1970

BUCHANAN, K.M. — Land and people of Nigeria; 1960, London: London University Press, 1955

BURGESS, R.G. — In the Field, London: Allen & Unwin, 1984

BURNS, A. — History of Nigeria, London: Allen & Urwin, 1978 (& 1929 edition)

BURNS, B.E. — A History of Brazil, New York: Columbia University Press, 1980

CASLEY, D.J. & LURY, D.A. — Data Collection in Developing Countries, Oxford: Clarendon Press, 1981

CANTACUZINO, S. & BRANDT, S. — Saving Old Buildings, London: Architectural Press, 1980

CASTEDO, L. — A History of Latin American Art and Architecture, London: Pall Mall Press, 1969

CERQUEIRA,de E. — Relics of Bahia, Sao Paulo: Libraria Nobel S.A., 1940

CHARLES, F.W.B. — "The Science of Dating Buildings by Tree Rings", Timber Trade J. Supplement, London: Benn Brothers, 1971 (pages 14-18)

CHAUSSE, J.B. — Voyage dans le Yoruba", Paris: Les Missions Catholiques, no. 17, 1885

CHING, F. — Architectural Graphics, London: Architectural Press Ltd., 1975

CHING, F.D.K. — Drawings, A Creative Process; New York: Van Nostrand Reinhold, 1990

CHURCH, R.J.H. — West Africa: A Study of the Environment and Man's Use of it, London: Longman, 1963 (& 1980 edition)

CLARKE, P.B. — West Africa and Islam, London: Edward Arnold, 1982

COHEN, D. & GREEN, J. (Ed.) — Neither Slaves nor Free: The Freedman of African Descent in the Slave Societies of the New World, Baltimore: J. Hopkins University Press, 1972

COLE, P. — Modern and Traditional Elites in the Politics of Lagos, London: Cambridge University Press, 1975

COLLYMORE,P. — House Conversion and Renewal, London: Architectural Press, 1975

CONRAD, R. — The Destruction of the Brazilian Slavery: 1850-1888, Los Angeles: University of California Press, 1972

CONRAD, R.E. — Children of God's Fire: A Documentary History of Black Slavery in Brazil, New Jersey: Princeton University Press, 1983

COOK, D. J. & SPENCE, R.J.S. — Building Materials in Developing Countries, London: John Wiley & Sons, 1983

COOK, K.H., CROUCH, W.W. & KATZER, J. — Evaluating Information: A Guide for Users of Social Science Research, Addison: Wesley Press, 1978

COREMAN, S.P. — "Climate and Micro-Climate", in UNESCO, The Conservation of Cultural Property, Paris: Museums & Monuments X1, 1968

COUNCIL OF EUROPE — The Preservation and Development of Ancient Buildings and Historical or Artistic Sites, Council of Europe, 1963

CROOKE, P.A. — "Sample Survey of Yoruba Rural Building", Odu, Ile Ife: Ife University Press, 1966

CROWDER, M. — The Story of Nigeria, London: Faber & Faber, 1962

CUNNINGTON, P. — Care of Old Houses, Dorset: Prism Alpha, 1984

CURTIN, P.D. (Ed.) — Africa Remembered, London: London University Press, 1967

CURTIN, P.D. — The Atlantic Slave Trade, Wisconsin: Madison University Press, 1969 (& 1975 edition)

CURTIN, P.D. — African History, Boston: Little, Brown, 1978

DA CUNHA, Marianno — From Slave Quarters to Town Houses: Brazilian Architecture in West Africa, Sao Paulo: Livraria Nobel S.A., 1978 (& 1985 edition)

DA CUNHA, Manuela — Brasileiros Nagos em Lagos no seculo X1X, Sao Paulo: Cultura, (ano 6), no. 23:30-35, 1976

DA CUNHA, Manuela — Negros, Estrangeiros Os escravos libertos e sua volta a Africa, Sao Paulo: Brasiliense, 1985

DAVIDSON, B. — Black Mother: The Years of the African Slave Trade, London: London University Press, 1961

DAVIES, O. — West Africa Before the Europeans, London: London University Press, 1967

DENYER, S. — African Traditional Architecture," London: Heinemann, 1976

DE OLIVEIRA, E. & GALHANO, F. — Casas Esquisas do Porto e Sobrado do Recife, Recife: Pool Editorial s/a, 1986

DE VAUS, D.A. — Surveys in Social Research, London: Allen & Unwin, 1986

DOBBY, A. — Conservation and Planning, London: Hutchinson, 1978

DOWER, M. — "Tourism and Conservation", Architects' Journal, no. 159, pages 939 - 964 London: Architectural Press, 1974

DUNCAN, J. — Travels in West Africa: 1845-1846,

London: London University Press, 1847; 2 vols.

EADES, J.S. — The Yoruba Today;
Cambridge: Cambridge University Press, 1980

ECHERUO, M.J.C. — Victorian Lagos,
London: London University Press, 1977

ELLIS, A.B. — The Yoruba Speaking Peoples,
London, 1894

EQUIANO, O. — The Narrative of the Life of Olaudah Equiano (abridged Paul Edwards),
London, 1907

EZEKIEL, E. — "Surviving Brazilian Architecture in Lagos",
Lagos: Newswatch Magazine, 27 September 1988

FAGE, J. D. — An Atlas of African History,
London: Edward Arnold, 1978

FADIPE, N.A. — The Sociology of the Yoruba,
Ibadan: Ibadan University Press, 1970

FEILDEN, B.M. — Conservation of Historic Buildings,
London: Butterworth & Co., 1982

FERGUSON, J. — The Yorubas of Nigeria,
London: Open University Press, 1970

FISHER, A.G.B. & FISHER, H.J. — Slavery and Moslem Society in Africa,
London: Macmillan, 1970

FOLAMI, T. — A History of Lagos, Nigeria,
New York: John Riley, 1982

FORDE, D. — "The Yoruba-Speaking Peoples of South-Western Nigeria", in FORDE, D. (Ed.),
Ethnographic Survey of Africa;
London: International African Institute, 1960

FREYRE, G. — The Masters and the Slaves: A study in the Development of Brazilian Civilisation,
New York: Alfred Knopf, 1946 (& 1956 edition)

FREYRE, G. — Sobrados e Mucambros; Volume 1,
Rio de Janeiro: Olympio, 1968a (4th edition).

FREYRE, G. — Sobrados e Mucambros: Volume 2,
Rio de Janeiro: Olympio, 1968b (4th edition).

FRODL, W. — History or Restoration,
Rome: ICCROM, 1970

FRY, M. & DREW, J. — Tropical Architecture in the Dry and Humid Zones,
London: B.T. Batsford Ltd., 1964

GARDI, R. — Indigenous African Architecture,
New York: Van N. Reinhold Co., 1973

GAZZOLA, P. — The Past in the Future,

Rome: ICCROM, 1969

GENOVESE, E. — The World the Slave Holders Made,
New York: Pantheon Books, 1969 (& 1974 edition)

GODWIN, J. — "Architecture in Nigeria,"
Lagos: Nigeria Magazine, December 1966,
pages 246-255

GROVES, A. T. — Africa South of the Sahara,
Oxford: Oxford University Press, 1967

GUTMAN, H. — The Black Family in Slavery and Freedom: 1750-1925,
Oxford: Basil Blackwell, 1976

HAIR, P.E.H. — The Atlantic Slave Trade & Black Africa,
London: Historical Association, 1978

HALLEN, B. & DA BENEDETTI, C. — "Afro-Brazilian Mosques in W. Africa",
MIMAR,
London: Concept Media PLC, 29 September 1988

HARGREAVES, J.D. — West Africa Partitioned, Volume 1
London: Macmillan Press, 1974a

HARGREAVES, J.D. — West Africa Partitioned, Volume 2
London: Macmillan Press, 1974b

HARGREAVES, J.D. — The End of Colonial Rule in West Africa,
London: Macmillan Press, 1979

HARGREAVES, J.D. — Decolonisation in Africa,
London: Longman, 1988

HARVEY, J.H — Conservation of Buildings,
London: John Baker, 1972

HERSHFIELD,A.F. et al — "Fieldwork in Rural Areas",
in BULMER, M. & WARWICK, D. (Ed.),
Social Research in Developing Countries,
Surveys and Census in the Third World,
Chichester: John Wiley, 1983, pages 241-251

HUMBARCI, A. & MUCHNIC, N — Portugal's African Wars,
London: Macmillan Press Ltd., 1974

HYLAND, A.D.C. — "The Conservation of Smaller Historic Towns
in Africa south of the Sahara",
Rottenburg: Proceedings of the General Assembly
of I.C.O.M.O.S., 1975

HYLAND, A.D.C. — "Problems & Potentials: Architectural
Conservation in West Africa,"
Newcastle: Open House International,
vol. 17, no. 3, 1992, pages 3-8

I.C.O.M.O.S. — International Charter for the Conservation and
Restoration of Monuments & Sites,
(re-issue of the 'Venice Charter' of 1964, Venice)
Paris: I.C.O.M.O.S., 1966

I.C.O.M.O.S. — Guide to Recording Historic Buildings, Paris: I.C.O.M.O.S., 1990

INSALL, D. — The Care of Old Buildings Today: A Practical Guide, London: Architectural Press, SPAB, 1972

ISICHEI, E. — A History of Nigeria, London: Longman, 1983

JOHNSON, S. — The History of the Yorubas, Lagos: C.M.S. Nigeria Bookshops 1921 & 1973 editions

KENDREW, W.G. — The Climates of the Continents, Oxford: Clarendon Press, 1961

KENT, F.G. — "An African State in Brazil", Journal of African History, vol.4, 1965

KIDDER & FLETCHER — Brazil and the Brazilians, Philadelphia: Childs & Patterson, 1857

KINGSLEY, M.H. — Travels in West Africa: 1862-1900, London: Macmillan, 1897

KOPYTOFF, J.H. — A Preface to Modern Nigeria: The Sierra Leonians in Yoruba: 1830 - 1890, Madison: Madison University Press, 1965

KUBLER, G. & SORIA, M. — Art & Architecture in Spain & Portugal & Their American Dominions: 1500 - 1800, Middlesex: Penguin Books, 1959

KUKREJA, C.P. — Tropical Architecture, New Delhi: Tata McGraw-Hill Co. Ltd., 1978

LANG, J. — Portuguese Brazil: The King's Plantation, New York: Academic Press, 1979

LAOTAN, A.B. — "Brazilian Influence on Lagos", Lagos: Nigeria Magazine, no. 69, pages 156-165, 1961

LAWRENCE, A.W. — Trade Castles & Forts of W. Africa, Stanford: Stanford University Press, 1964

LEAMAN, A. — "A New Approach to Architectural Research," R.I.B.A. Journal, No. 12, December 1972

LEES-MILNE, J. — Baroque in Spain and Portugal, London: Batsford Ltd., 1960

LOSI, J.B. — History of Lagos, Lagos: Tika Tore Printing Works, 1914

LUCAS, J.O. — The Religion of the Yorubas, Lagos: C.M.S. Nigeria Bookshops, 1948

LYTELTON, M. — Baroque Architecture in Classical Antiquity, London: Thames & Hudson, 1974

MABOGUNJE, A. — Yoruba Towns,
Ibadan: Ibadan University Press, 1962

MABOGUNJE, A. — Urbanization in Nigeria,
London: London University Press, 1968

MACCOY, F.N. — Researching and Writing in History,
Berkeley: University of California Press, 1974

MAC KEE, H. J. — Recording Historic Buildings,
New York: United States Dept. of Interior, 1970

MACNEIL, P. — Research Methods,
London: Tavistock, 1985

MARAFATTO, M. — Nigerian Brazilian Houses,
Lagos: Istituto Italiano di Cultura,
Italian Embassy, 1983

MARTIN, J.R. — Baroque,
London: Penguin Books, 1977

MASSEY, J.C. — The Architectural Survey,
Washington D.C.: National Trust for Historic Conservation, 1969

MATTOSO, de Q.K.M. — To be a Slave in Brazil: 1550-1888,
New Jersey: Rutgers Univ. Press, 1979
Translated by A. Goldhammer (2nd edition, 1986)

MAURO, F. — Le Portugal et L'Atlantique au XVll Siecle, 1570-1670,
Paris, 1960 (Archival document)

MAXWELL, K.R. — Brazil & Portugal 1750-1808,
Cambridge: Cambridge University Press, 1973

MORTON-WILLIAMS, P. & COWLEY, M. — "The Oyo Yoruba & the Atlantic Slave Trade: 1670-1830,"
Lagos: Journal of the Historical Society of Nigeria, vol. 1, 1964

MOUGHTIN, J.C. (Ed.) — The Work of Z.R. Dmochowski: Nigerian Traditional Architecture,
London: Ethnographica, 1988

MURDOCK, G. P. — Africa, Its People and Cultural History,
New York: Mac Graw Hill, 1959

MUSGROVE, J. (Ed.) — Banister Fletcher's History of Architecture,
London: Buttersworth & Co., 1987; (19th edition)

OJO, G.J.A. — Yoruba Culture,
London: London University Press, 1966(a)

OJO, G.J.A. — Yoruba Palaces,
London: London University Press, 1966(b)

OJO, G.R.A. — Nigerian History and Culture,
London: Longman, 1985

OLINTO, A. — Brasileiros na Africa, Rio de Janeiro, 1964

PATTON, M.Q. — Qualitative Evaluation & Research Methods, London: Sage, 1990

PAYNE, J.A.O. — Table of Principal Events in Yoruba History, Lagos: Andrew M. Thomas, 1893

PEARCE, D. — Conservation Today, London: Routledge, 1989

PEIL, M. — Lagos: The City Is The People, London: Bellhaven Press, 1991

PHILLIPS, E.M. & PUGH, D.S. — How to Get A Ph.D, London: Sage, 1990

PIERSON, D. — Negroes in Brazil, Chicago: University of Illinois Press, 1942

PLUMMER, K. — Documents of Life: An Introduction to the Problems & Literature of a Humanistic Method, London: Allen & Unwin, 1983

POPPINO, R.E. — Brazil: The Land and People, Oxford: Oxford University Press, 1968

PORTAR, A.J. — Creoldom: Freetown Society, Oxford: Oxford University Press, 1963

PRUSSIN, L. — Hatumere: Islamic Design in West Africa, Berkeley: University of California Press, 1986

QUERINO, M. — A raca Africana e os seus Costumes na Bahia, Salvador de Bahia: Progresso, 1946

RAPOPORT, A. — House Form and Culture, New Jersey: Prentice Hall Inc., 1969

RAWLEY, J.A. — The Trans-Atlantic Slave Trade, New York: Norton, 1981

REIS FILHO, N.G. — Evolucao Urbana do Brasil (1500-1720), Sao Paulo: EDUSP, Pioneira, 1968

RODERIGUES, J.H. — Brazil & Africa, Translated by: Mazzara, R.A. & Hileman, S.; Berkeley: University of California Press, 1964 (& 1961 edition)

RODERIGUES, J.W. — Documentario Arquitetonico Relativo a Antiga Construcao civil no Brasil, Sao Paulo: EDUSP Martins, 1975

RODERIGUES, M.J.M. — Olinda e Recife, Una situacio de Polaridade no Urbanismo, Lisbon: Colonial Portugues, 1979, (p.77)

RODERIGUES, N.R. — Os Africanos no Brasil, Sao Paulo: Companhia Editoria Nacional, 1965

RUSSELL-WOOD, A.J.R. — The Black Man in Slavery and Freedom in Colonial Brazil, New York: St. Martins Press, 1982

SCHRECKENBACH, H. & ABANKWA, J.G.K. — Construction Technology for a Tropical Country, Deutsche Gesellschaftfur (GT 2) Eschborn: German Agency for Technical Co-operation, 1981

SCHWERDTFEGER, F. — Traditional Housing in African Cities, London: John Wiley & Sons, 1982

SILVERMAN, D. — Qualitative Methodology & Sociology, London: Gower, 1983

SINOU, A. & OLONDE, B. — Porto Novo: Ville D'Afrique Noire, Paris: Ostrom, 1988

SMITH, J.F. — A Critical Bibliography of Building Conservation, London: Mansell Publishing, 1978

SMITH, R.C. — "The Arts of Brazil", in LIVERMORE, H.V., Portugal and Brazil; Oxford: Clarendon Press, 1962

SOULILLOU, J (Ed.) — Rives Coloniales Architectures, Douala: de Saint Louis A Douala, 1993

STACY, M. — Methods of Social Research, London: Pergamon Press, 1969

TEIXEIRA, M.C. — "Portuguese Traditional Settlements", Journal of The International Association for the Study of Traditional Environments, Volume 1, no. 11, 1990

TROWELL, M. — African Design, London: Faber & Faber, 1960

VANSINA, J. — Art History in Africa, London: Longman, 1984

VAUGHAN-RICHARDS, A. — "Le Nigeria", in SOULILLOU, J. (Ed.), Rives Coloniales Architectures, Douala: de Saint Louis A Douala, 1993

VERGER, P. — "Afro-Catholic Syncretism in South America", Lagos: Nigeria Magazine no 78, pages 211-216, September 1963

VERGER, P. — Trade Relations between the Bight of Benin and Bahia from 17th to 19th Centuries, Ibadan: Ibadan University Press, 1946 & 1976 editions

VERGER, P. — Fluxo e Refluxo: do trafico de escravos entre o golfo do Benin e a Bahia de Todos os Santos, Sao Paulo: Editoria Corrupio Sao Paulo, Brasil, 1987 (First published in French, 1968, Paris)

VLACH, J. M. "Affecting Architecture of the Yoruba," African Arts Journal, no. 5, October 1976

WAGLEY, C. An Introduction to Brazil, New York: Columbia University Press, 1963 (& the revised edition, 1971)

WALKER, R. (Ed.) Applied Qualitative Research, London: Gower, 1985

WARD, P. (Ed.) Conservation and Development in Historic Towns and Cities, Newcastle-upon-Tyne: Oriel Press Ltd., 1968

WEBSTER, J. B. & BOAHEN, A. The Revolutionary Years: West Africa Since 1800, London: Longman, 1964

WEBSTER, J. B. The African Churches among the Yoruba: 1888-1922, Oxford: Oxford University Press, 1964

WHYTE, W.F. Learning From the Field, London: Sage, 1984

WILLET, F. Ife in the History of African Sculpture, London: Thames & hudson, 1967

WILLIS, D. R.I.B.A. Dissertation Handbook, London: R.I.B.A. Press, 1989

WORCESTER, D.E. Brazil: From Colony to World Power, New York: Scribner & Sons, 1973

YIN, R. Case Study research: Design & Methods, London: Sage, 1989

UNPUBLISHED THESES

AJAYI, J.F.A. Christian Missions and the Making of Nigeria, 1841-1891, Ph.D thesis, Department of History, University of London, 1958

AL-KUBAISY, F.S. Conservation in Mosul, M.A. Thesis, Department of Architecture, Sheffield University, 1978

BROWN, S.H. A History of the People of Lagos, Ph.D. Thesis, Department of History, Northwestern University, 1964

DE CASTRO, Y.P. "Religions & Syncretism in Latin America", Paper presented in London, 15 April 1991 (Unpublished)

DMOCHOWSKI, Z. An Introduction to Traditional Nigerian Architecture, (Unpublished manuscript)

HERSKOVITS, J.F. — Liberated Africans and the History of Lagos Colony: 1886,
Ph.D Thesis, Department of History, Oxford University, 1960

KARASCH, M. — Slave Life in Rio de Janeiro, 1800-1850,
Ph.D Thesis, University of Winsconsin, 1972

TURNER, J.M. — Les Bresiliens: The Impact of Former Brazilian Slaves Upon Dahomey,
Ph.D Thesis, Department of History,
Boston University, 1975

NEWSPAPERS

1. Anglo African, Lagos, 1880-1882
2. Lagos Observer, 1880-1890
3. Lagos Standard, 1880-1900
4. Lagos Times, 1880-1883
5. Lagos Weekly Record, 1880-1883
6. Lagos Mirror, 1887-1888

ARCHIVES

1. Societe des Missions Africaines, Rome (S.M.A.) -Documents were examined
2. Nigerian National Archives, (NNA) -The Lagos Court Records (Judges notebook on civil cases, vol. v was examined)
3. Mission Archives, London
   -Church Missionary Society
   -Methodist Missionary Society
4. Townsend, H.: Letters, Papers & Journals, 1845-1880

GOVERNMENT REPORTS

Preliminary Sketch: Master Plan for Metropolitan Lagos;
Lagos Executive Development Board (L. E. D. B.), 1972

Consideration of a Policy on Preservation of Native Areas in Lagos State,
Lagos State Special Technical Committee, 1981

Historical Preservation in Lagos State,
Prepared for the Federal Government of Nigeria by:
Ministry of Economic Planning & Land Matters (Urban & Regional Planning Division), United Nations Development Programme,
& Master Plan for Metropolitan Lagos, April 1983

Master Plan for Metropolitan Lagos,
Volume Two, Prepared by:
United Nations Sub-Contractor Wilbur Smith & Associates,
The United Nations Development Programme Project Staff
& the Lagos State Government, 1985

Historical Preservation in Lagos State,
Report of Historical Monuments Preservation Committee
Lagos State Government, June 1986

Annual Report of the Department of Labour for 1956 -1957,
Lagos, 1959

Metropolitan Lagos,
Prepared for the Nigerian Government by Otto Koengsberger *et al* under the United Nations Development Programme, 1964

LEGISLATION

Nigerian Laws: Act 77;
Federal Government of Nigeria, Government Press Lagos, 1979 & 1990 editions

Land Use Decree: 1978,
Federal Government of Nigeria, 1979

CENSUS

Census of Nigeria; Volume 1,
London: Colonial Government of Nigeria, 1932

Census of Nigeria; Volume 1 & 2,
Lagos: Federal Government of Nigeria, 1988

APPENDICES

APPENDIX ONE

BEST COPY

AVAILABLE

Variable print quality

CENTRE FOR ARCHITECTURAL RESEARCH AND DEVELOPMENT OVERSEAS

REPORT OF STUDY VISIT TO NIGERIA AND BRAZIL
JULY - SEPTEMBER 1991
BY MOJI ALONGE, PH.D. CANDIDATE

The purpose of the visit was to carry out the second and final phase of field-work for the study of Brazilian Architecture in Lagos State with a special focus on five major buildings.

The aim was to identify and record in as much detail as possible of the major buildings created by Brazilian repatriates in the Brazilian baroque style as well as to document them with emphasis on style, architectural forms and details, internal spatial organization, details of the construction methods and building materials. It was not possible to obtain detailed records of the 160 buildings surveyed. In addition to this, the visit also aimed at obtaining the historical background from which the style evolved, information on the development and progress of historical preservation in Lagos and finally to quantify the buildings on every street in the Brazilian quarter of Lagos. (see list). Out of these, five buildings were chosen as case studies.

FIELDWORK

Places where studies were conducted are as follows:

NIGERIA

1. LAGOS ISLAND, (Brazilian Quarter/Popo Aguda);

Most of the Brazilian-style buildings in this area were actually built by the repatriates from Brazil in the 19th and early 20th century. The houses they themselves lived in were not always as elaborately decorated and as ostentatious as those they built for other people who could afford the expenses. Hence, the more ostentatious of this architectural style are to be found on the outskirts of the Brazilian Town or just outside of it.

2. LAGOS MAINLAND;

Many of the Brazilian-style houses on the mainland were found to be derivatives of the original Afro-Brazilian model and were mostly built by either students/apprentices of the Brazilian builders or even other builders.

3. BADAGRY;

Many houses in the Brazilian-style have now been demolished and in certain cases, some of the existing ones have been restored to the extent of losing their Brazilian character. The remaining ones which have retained their original Brazilian character are mostly single storeyed houses. Several relics of the Atlantic slave trade are also located in this town.

4. IKORODU;

Apart from the palace of a chief, many of the Brazilian-style houses that still stand were built by others besides the Brazilian repatriates and are more recent than those found in central Lagos and Badagry.

FIELDWORK ASSISTANTS

1. D. Aradeon; (Professor of Architecture, Univ. of Lagos)

2. O. Faluyi; (final year Economics student, Univ. of Lagos)

3. A. Fashina; (final year Architecture student, Univ. of Lagos)

4. O. Bello; (final year Architecture student, Univ. of Lagos)

5. A. Awosika; (final year Architecture student, Univ. of Lagos)

6. C. Campos-Gooding-King; (Rumao Campos' grand-daughter who has lived in the Brazilian Quarter for almost sixty years and is interested in the conservation of Brazilian houses)

7. A. Adebara; (Senior Cultural Research Officer; Lagos State Council for Arts and Culture, Ministry of Information)

Having a Brazilian descendant who grew up in the Brazilian Quarter and a senior officer from a Government Institution was particularly useful and provided an ideal opportunity as well as easy access to several house-holds and buildings in Lagos and Badagry.

TECHNIQUES/TOOLS

1. A Coding System survey was used for the purposes of recording architectural details, construction technology and building materials of 55 buildings. This will also generate statistically reliable data after analysis.

Lagos island	83 buildings
Lagos mainland	2 buildings
Badagry	10 buildings
Ikorodu	3 buildings
Epe	2 buildings
Total	100 buildings

2. Semi-structured and structured interviews were conducted with 70 Afro-Brazilian descendants and other key individuals with reliable knowledge / information / data on Brazilian history and buildings in Lagos state, (see list).

The purpose was to collect historical and architectural data on as many buildings as possible. Life documents, old photographs, wills, house plans, old newspapers etc were seen and in some cases photocopied. Most of the interviews were either tape-recorded or recorded on semi-structured questionnaires and in some cases, both were used.

3. Government archives were consulted from time to time and several visits were made to different units of the Ministries of Information and Housing, the Lagos state Governor's offices and the National Museum. Interviews were conducted and data obtained from various municipal and official bodies; (see lists).

4. Building plans, measured drawings and other relevant documents were acquired from a number of Architectural firms involved with the restoration of historic buildings in Lagos.

5. Lagos State Heritage: Committee for Historic Buildings, Monuments, Parks and Waterfronts.

Participation in and membership of this Committee [which includes architects, industrial designers, engineers, legal advisers, quantity surveyors, the British High Commission in Nigeria, as well as certain members of the Lagos Royal family] was extremely useful and informative. Two meetings were attended during the study visit period.

6. Students' undergraduate essays and dissertations on Brazilian history and architecture were obtained from the Department of Architecture and the Centre for African Cultural Studies, University of Lagos.

7. Photographs were taken and sketches made of all buildings being surveyed. In

addition to the photographs and sketches, measurements of the buildings of special focus were carried out for the purposes of constructing detailed and measured drawings.

A complete set of detailed measured drawings were made/acquired for the following buildings:

a. The Water House, 12 Kakawa Street
b. The Fernandez House, 1 Tinubu Square
c. The Vaughan House, 29 Kakawa Street
d. The Leventis Foundation House, 8/10 Abibu Oki Street
e. Shitta Bey Mosque, Martins Street

8. Five Oba's (King) and White-capped Chief's Palaces were visited and an unstructured interview was conducted with the Oba of Lagos and his courtiers, (see list).

9. Various institutions, individuals, bookshops and libraries were visited to collect relevant data.

BRAZIL

1. Sao Paulo, Sao Paulo State

Various libraries, bookshops and institutions were visited to collect relevant data;

2. Recife, Pernambuco State

Museums with a variety of relics from the slave trade and slavery were visited

3. Fortaleza, Ceara State

MATERIALS/DOCUMENTS ACQUIRED

REPORT OF HISTORICAL MONUMENTS PRESERVATION COMMITTEE 1986
Federal Ministry of Information & Social Development

REPORT OF HISTORICAL PRESERVATION IN LAGOS STATE 1983
Federal Ministry of Economic Planning & Land Matters

MASTER PLAN FOR METROPOLITAN LAGOS
Prepared by United Nations Development Programme

A COMPLETE SET OF WORKING/MEASURED DRAWINGS, PLANS AND ALL RELEVANT HISTORICAL DATA ON THE LEVENTIS FOUNDATION HOUSE, 8-10 Abibu Oki Street

REPORT & RECOMMENDATIONS FOR THE RESTORATION OF A BRAZILIAN STYLE HOUSE, 8-10 Abibu Oki Street (Sept. 1990)

DEEDS OF CONVEYANCE FOR 8-10 PORTO-NOVO MARKET STREET (Now Abibu Oki Street)

- Report on the progress of work on the restoration
- Measurements for the existing building
- Sketch layouts for the conversion including restoration work
- Approximate estimate of costs

A COMPLETE SET OF WORKING/MEASURED DRAWINGS, PLANS AND HISTORICAL DATA ON THE VAUGHAN HOUSE, 29 Kakawa Street; Scale 1:500 (1990/91)

A COMPLETE SET OF MEASURED DRAWINGS AND SKETCHES OF THE VAUGHAN HOUSE AS IT EXISTED AS A RESIDENCE PRIOR TO INITIAL RESTORATION; Scale 1:100
- Feasibility Study on the Vaughan House
-A 1944 Map of Central Lagos showing site location and plan of the Vaughan House

A SET OF MEASURED/DETAILED DRAWINGS FOR THE SHITTA MOSQUE, AND ALL RELEVANT HISTORICAL DATA; Scale 1:100

A SET OF MEASURED/DETAILED DRAWINGS FOR THE WATER HOUSE, AND ALL RELEVANT HISTORICAL DATA; Scale 1:100

A SET OF MEASURED DRAWINGS FOR THE FERNANDEZ HOUSE, AND ALL RELEVANT HISTORICAL DATA; Scale 1:100

A SET OF MEASURED DRAWINGS FOR THE PALACE OF THE OBA OF LAGOS PLUS ALL RELEVANT HISTORICAL DATA; Scale 1:100

UNIVERSITY STUDENTS' ESSAYS/DISSERTATIONS ON HISTORICAL BUILDINGS IN SOUTHERN NIGERIA

LIST OF THE NUMBER OF BRAZILIAN STYLE BUILDINGS IN POPO AGUDA (Brazilian Quarter)

A VARIETY OF MISCELLANEOUS HISTORICAL AND ARCHITECTURAL DATA/DOCUMENTS

PHOTOGRAPHS/SKETCHES

PHOTOGRAPHS WERE TAKEN AND SKETCHES MADE OF ALL SURVEYED BUILDINGS

RELEVANT PUBLISHED WORKS (Books, Journals & Newspapers)

- Building Lagos, by Kunle Akinsemoyin et al, 1977
- Nigerian Brazilian Houses, by Massimo Marafatto, 1983
- Nigeria Magazine; A selection from 1939 to 1965

- Selected newspaper cuttings from 1830 to 1990

MAPS

MAP OF LAGOS ISLAND; Compiled from aerial photographs, June 1987

MAP OF LAGOS ISLAND; Compiled from aerial photographs, April 1959

AERIAL MAP OF LAGOS BEFORE 1975

Scale 1:4800

BRAZIL

FROM SLAVE QUARTERS TO TOWN HOUSES, BY MARIANNO DA CUNHA, 1985

A VARIETY OF RELEVANT DATA FROM THE FED. UNIV. OF SAO PAULO

PHOTOGRAPHS TAKEN OF SELECTED RELICS OF THE SLAVE TRADE/SLAVERY

APPENDIX TWO

WATER HOUSE / complete

Mojie Alonge
Ph.D 1989-1992
Architecture
University of Newcastle upon Tyne

THE RECORDING OF AFRO BRAZILIAN BUILDINGS IN LAGOS.

FROM NOW ON, PUT YOUR ANSWERS IN THE BOX PROVIDED ON THE LEFT HAND SIDE

1. DATE OF RECORDING: 13/2/91 [ ] 16
2. DATE OF CONSTRUCTION: 26?.?/18?5
3. ARCHITECT/BUILDER: BRAZILIAN BUILDER
4. ORIGINAL OWNER: JAOM ESAN DA-ROCHA

5. PERSONAGE OF HISTORICAL SIGNIFICANCE	Local	1	[3] 17
	Provincial	2	
	National	3	
6. EVENT OF HISTORICAL IMPORTANCE	Local	1	[2] 18
	Provincial	2	
	National	3	

7. LOCATION/ORIENTATION 12, KAKAWA STREET

8. PRESENT USE	Primary	1	[1] 19
	Secondary	2	
A. Residential	Single-Dwelling	1	[1] 20
	Double Dwelling	2	
	Multiple Dwelling	3	
	Other	4	
B. Educational	School	1	[ ] 21
	College	2	
	Library	3	
	Other	4	
C. Commercial Industrial	Shop/Store	1	[1] 22
	Farming	2	
	Service	3	
	Other	4	
D. Religious	Church	1	[4] 23
	Mosque	2	
	Shrine	3	
	Other	4	

Comments.....

.....

E. Funerary	Cemetary	1	[4] 24
	Monument	2	
	Funeral Home	3	
	Other	4	
F. Governmental Private	Office	1	[4] 25
	Post Office	2	
	State House	3	
	Other	4	
H. Vacant	Yes	1	[2] 26
	No	2	
I. Abandoned	Yes	1	[2] 27
	No	2	
9. ORIGINAL USE	Same	1	[2] 28
	Unknown	2	

10. SITE size [2 Plots] 33

11. ENVIRONMENT	Urban isolated	Secure	1 [1] 34
		Threat	2
		Unknown	3
	Rural isolated	Secure	4
		Threat	5
		Unknown	6

GENERAL COMMENTS IN 1991 WAS A MARSH
OUTSIDE OF THE CITY LIMITS
WAS IN BAD CONDITION

13. PLAN

Square	01	[02] 36
Rectangular(horiz.)	02	
Rectangular(vert.)	03	
L-Shaped	04	
U-Shaped	05	
T-Shaped	06	
Polygonal	07	
Centre Space	08	
Apsidal	09	
Apse & Transept	10	
Apse & Narthex	11	
Irregular	12	

Comments.....

.....

14. WINGS

None	01	[03] 38 at right side
Front	02	
Either side	03	
Front & eithers	04	
Both sides	05	
Front. both sides	06	
Rear	07	
Front & rear	08	
Rear. either side	09	
Rear both sides	10	
Irregular	11	
Other	12	

Comments.....

.....

15. CHURCHES/MOSQUES - TOWER & SPIRES	Single centre	1	[ ] 39
	Either side	2	
	Each side	3	
	Centre & side	4	
	Centre & both sides	5	
	None	6	
	Multi	7	
	Other	8	

Comments.....

.....

16. CHURCH/MOSQUES - TOWER & SPIRES LOCATION	None	1	[ ] 40
	Inset	2	
	Facade	3	
	Extention	4	
	Wings	5	
	Other	6	

Comments.....

.....

17. PLOT AREA APPROXIMATION

Frontage [_____]
Depth [_____]
Other [_____]

Comments.....
58

.....

18. BUILDING AREA

Width [_____]
Width [_____]
Other [_____]

Comments.....
76

.....

19. STOREYS

One	1	[4]
One & a half	2	77
One split	3	
Two	4	
Three	5	
Irregular	6	

Comments. It is actually 2 1/2. There is a roof garden & a suite on the top floor

20. BASEMENT

None	1	[1]
Crawl space	2	78
Partial	3	
Full	4	
Ground level	5	
Unknown	6	

Comments.....

.....

21. BAYS - MAIN FACADE around

First floor	[8]
Second floor	[~~1~~]
Third floor	[~~3~~]
Other	[_]
	86

22. VERANDA around first

~~First~~ floor	[1]
Second floor	[1]
Other	[1]
None	[_]
	94

Comments.....

.....

BALCONY

First floor	[_]
Second floor	[_]
Other	[_]
None	[_]

Comments. There is a veranda around the 2nd floor on the front of the house
102

23. EARTH

None	1	[5]
Tamped earth	2	
Mud/brick	3	
Sod & turf	4	
Earth & lime	5	
Other	6	

Comments.....

.....

24. BRICK

None	1	[3]
Header bond	2	104
Stretcher bond	3	
English bond	4	
Flemish bond	5	
Common bond	6	
Garden wall	7	
Other	8	

Comments. Stretcher bond on the original building & common bond on the rear

25. COMPOSITION OR TILE

None	1	[8]
Undetermined	2	105
Composition shingle or sheet	3	
✓ Plaster or stucco	(4)	
Asbestos cement sheet	5	
✓ Tile	(6)	
Slate	7	
Other	8	

Comments. Tiles added
1 100 -

.....

26. CONCRETE

None	1	[1]
Undetermined	2	106
Poured	3	
Block	4	
Pre-Cast panel plain	5	
Pre-Cast panel shaped	6	
Other	7	

Comments.....

.....

27. WOOD

None	01	[18]
Vertical log	02	108
Vertical shaped log	03	
Vertical plank	04	
Horizontal log	05	
Horizantal shaped log	06	
Horizontal log cordwood	07	
Horizontal plank	08	
Mortise & tenon [red river frame]	09	
Panel or plywood	10	
Flush-board	11	
Ashlar limiation	12	
Clapboard	13	
Split weatherboard	14	
Shiplap	15	
Shingle	16	
Vertical board & batten	17	
Other	18	

Comments.....
.....
Floor of the original house was wooden [illegible] It was removed and a new floor [illegible]

28. WALL CONSTRUCTION	Undetermined	01	[15]
	Vertical log	02	110
	Horizontal log	03	
	Horizontal log cordwood	04	
	Vertical plank	05	
	Horizontal plank	06	
	Mortise and tenon [frame]	07	
	Mortise and tenon [red river frame]	08	
	Mortise and tenon [colombage]	09	
	Nailed frame	10	
	Glued or laminated frame	11	
	Undetermined wood frame	12	
	Earth	13	
	Stone	14	
	Brick	15	
	Concrete block	16	
	Concrete poured	17	
	Steel or iron	18	
	Other	19	

Comments: Pillars

29. METAL	None	1	[7]
	Undetermined	2	111
	Galvanized tin or iron	3	
	Metal sheet	4	
	Aluminum siding	5	
	Metal and glass	6	
	Cast iron	7	
	Other	8	

Comments: Cast iron is used for railings & galvanized metal used for part of the roof

30. BUILDING SHEATHED?	Yes	1	[2]
	No	2	112
	Undetermined	3	

31. WALL DESIGN AND DETAIL	None	01	[04]
	Recessed panel	02	114
	Arcading	03	
	Engaged column or pilaster	04	
	Pier and spandrel	05	
	Quoins	06	
	Entablature and/or frieze	07	
	String or belt course	08	
	Corbeling	09	
	Plinth	10	
	Decorative panel or carving	11	
	Inspection or date stone	12	
	Decorative design or painting	13	
	End board	14	
	Tie rod anchors	15	
	Decorative shingle	16	
	Other	17	

Comments: Pilasters

32. ROOF SHAPE	Low gable	01	[33]
	Medium gable	02	116
	High gable	03	
	Centre gable	04	
	Offset gable	05	
	Cross gable	06	
	Hipped gable	07	
	Bellcast gable	08	
	Gable other	09	
	Pyramidal	10	
	Low hip	11	
	Medium hip	12	
	High hip	13	
	Truncated hip	14	
	Bellcast hip	15	
	Gablet	16	
	Hip other	17	
	Gambrel	18	
	Hipped gambrel	19	
	Bellcast gambrel	20	
	Gambrel other	21	
	Mansard 4 sides	22	
	Bellcast mansard 4 Sides	23	
	Mansard 2 sides	24	
	Halifax mansard front	25	
	Bellcast mansard front	26	
	Mansard other	27	
	Gambrel front	28	
	Front other	29	
	Shed	30	
	Saltbox	31	
	Boomtown	32	
	Flat	33	
	Sawtooth	34	
	Monitor	35	
	Dome	36	
	Conical	37	
	Vaulted or arched	38	
	Other	39	

Comments:

33. ROOF MATERIAL	Unknown	1	[5]
	Wood	2	117
	Asbestos	3	
	Aluminium sheets	4	
	Slate	5	
	Other	6	

Comments: [illegible]

34. ADDITIONAL EXTERIOR WALL MATERIAL - MULTIPLE CHOICE YES=1 NO=0

None	[ ]
Plaster/stucco	[1]
Tile/terracotta	[1]
Ornamentation	[1]
Composition	[ ]
Other	[ ]
	23

Comments: Street facade is rendered with mosaic tiles

35. DORMER SHAPE - ANY FACADE	None	01	[21]
	Gable no overhang	02	125
	Gable with overhang	03	
	Gable with return	04	
	Pediment	05	
	Gable stepped	06	
	Gable decorated	07	
	Swept	08	
	Hooded	09	
	Hipped	10	
	Hipped gable	11	
	Gablet	12	
	Shed	13	
	Bay	14	
	Triangular	15	
	Gambrel	16	
	Mansard	17	
	Victorian segmental	18	
	Victorian round	19	
	Other	20	

Comments: [illegible]

36. ROOF CONDITION

		[I126]
Good	1	[1]
Fair	2	
Bad	3	
Collapsed	4	
Other	5	

Comments.....

.....

37. ROOF TRIM - RAKING MATERIAL

		[I28]
None	01	[14]
Verges close	02	
Verges projecting, plain	03	
Cornice, fascia alone	04	
Cornice boxed plain	05	
Cornice boxed decorated	06	
Verges projecting frieze	07	
Fascia and frieze	08	
Cornice boxed plain and frieze	09	
Cornice boxed decorated and frieze	10	
Cornice boxed brackets or consoles with or without frieze	11	
Cornice boxed plain with return with or without frieze	12	
Cornice boxed decorated with return with or without frieze	13	
Cornice boxed pedimented	14	
Bargeboard	15	
Parapet gabled	16	
Stepped parapet	17	
Decorated parapet	18	
Plain parapet	19	
Other	20	

Comments.....

.....

38. ROOF TRIM RAKING MATERIAL

		[I130]
None	01	[15]
Unknown	02	
Wood	03	
Cut stone	04	
Brick	05	
Tile or terracotta	06	
Concrete or cast stone	07	
Plaster or stucco	08	
Metal	09	
Other	10	

Comments.....

.....

39. ROOF TRIM - SPECIAL FEATURES - MULTIPLE CHOICE YES=1 NO=0

	[I142]
None	[_]
Cupola or lantern	[_]
Belvedere or open walk	[[ ]
Finial or urn	[I]
Cresting	[_]
Drop or pendant	[_]
Monumental pediment	[_]
Decorated pediment	[_]
Additional or decorated gables	[_]
Additional gable with window[s]	[_]
Corner bracket	[_]
Other	[_]

Comments.....

.....

40. ROOF TRIM - EAVES TYPE

		[I144]
Close eaves	01	[23]
Eaves projecting no rafters exposed	02	
Eaves projecting rafters exposed	03	
Cornice fascia alone	04	
Frieze alone	05	
Proj eaves and frieze	06	
Fascia and frieze	07	
Cornice with fascia and brackets	08	
Cornice boxed plain	09	
Cornice boxed decorated	10	
Barge board	11	
Cornice boxed brackets or consoles	12	
Cornice boxed sloped soffit	13	
Cornice boxed sloped soffit frieze	14	
Cornice boxed plain frieze plain	15	
Cornice boxed frieze decorated	16	
Cornice boxed decorated frieze plain	17	
Cornice boxed decorated frieze decorated	18	
Cornice boxed with frieze & brackets	19	
Parapets plain	20	
Parapets crenellated	21	
Parapet entablature	22	
Parapet with balustrade	23	
Parapet other	24	
Other	25	

Comments... parapet à balustrade

.....

41. ROOF TRIM EAVES MATERIAL

		[I146]
None	01	[01]
Unknown	02	
Wood	03	
Cut stone	04	
Brick	05	
Tile or terracotta	06	
Concrete or cast stone	07	
Plaster or Stucco	08	
Metal	09	
Other	10	

Comments.....

.....

42. MAIN DOOR LOCATION

		[I147]
Centre door gable facade	1	[5]
Centre door main facade	2	
Off-centre gable facade	3	
Off-centre main facade	4	
Multiple ~~plein~~ pavill	5	
Multiple gable	6	
Corner	7	
Other	8	

Comments.....

.....

43. MAIN DOOR STRUCTURAL OPENING SHAPE

		[I148]
Flat	1	[ ]
Segmental	2	
Semi-eliptical	3	
Semi-circular	4	
Centre Ogee	5	
Centre pointed	6	
Triangular	7	
Flat surround corner	8	
Other	9	

Comments.....

.....

44. MAIN DOOR SURROUND - Head [08] I50

None	01
Plain trim	02
Molded trim	03
Cont. trim	04
Lintel plain	05
Lintel decorated	06
Lintel shaped plain or decorated	07
Label	08
Flat arch vertical joints	09
Arch radiating voussoirs	10
Arch radiating voussoirs keystone	11
Arch alternating radiating voussoirs	12
Arch stepped radiating voussoirs	13
Shelf or entablature	14
Pedimant plain	15
Pedimant segmental	16
Pediment double curve	17
Pediment broken	18
Hood flat plain or bracketed	19
Hood curved plain or bracketed	20
Other	21

Comments.....

.....

45. MAIN DOOR SURROUND SIDES [3] I51

None	1
Plain	2
Moulded trim	3
Quoins	4
Pilaster or engaged columns	5
Decorated other	6
Other	7

46. MAIN DOOR SURROUND MATERIAL [05] I53

None	01
Wood	02
Rubble	03
Cut stone	04
Brick	05
Tile or terracotta	06
Concrete or cast stone	07
Plaster of stucco	08
Metal	09
Other	10

Comments.....

.....

47. MAIN DOOR ARCHITRAVE TYPE [ ] I55

None	01
Plain no embrasure	02
Plain with embrasure	03
Decorated no embrasure	04
Decorated with embrasure	05
Pilasters no embrasure	06
Pilasters with embrasure	07
Engaged column no embrasure	08
Engaged column with embrasure	09
Other	10

Comments.....

.....

48. MAIN DOOR ARCHITRAVE SIDE DOOR PANELS [ ] I57

None	01
Flush blind	02
Flush lights	03
Flush other	04
Recessed blind	05
Recessed lights	06
Recessed other	07
Flush panel either side	08
Recessed panel	09
Other	10

Comments.....

.....

49. MAIN DOOR ARCHITRAVE TRANSOM PANELS [09] I59

None	01
Flush blind	02
Flush light	03
Flush light mullion	04
Flush fan	05
Recessed blind	06
Recessed light plain	07
Recessed light mullion	08
Recessed fan	09
Multiple transoms	10
Other	11

Comments.....

.....

50. MAIN DOOR PANEL[S] [4] I60

None	1
Unknown	2
Plain recessed panel	3
Recessed panel beveled	4
Flush panel	5
Moulded rail flush panel	6
Moulded rail raised panel	7
Moulded rail decorated panel	8
Other	9

Comments.....

.....

51. MAIN DOOR GLAZING [3] I61

None	1
Unknown	2
Partly glazed	3
Fully glazed	4
Glazed and decorated	5
Stained glass	6
Other	7

52. MAIN DOOR TYPE [04] I63

Unknown	01
Vertical plain	02
Diagonal plain	03
Single leaf,1 panel	04
Double leaf,1 panel	05
Single, 2 panel	06
Double, 2 panel	07
Single, 3 panel	08
Double, 3 panel	09
Single, 4 panel	10
Double, 4 panel	11
Single, 5 panel	12
Double, 5 panel	13
6 panel	14
7 panel	15
Fan panel	16
Decorated door	17
Dutch door	18
French single or double door	19
Flush or laminated	20
Other	21

Comments.....

.....

53. MAIN WINDOW [4] I64

Flat	1
Segmental	2
Semi - elliptical	3
Semi - circular	4
Centre - ogee	5
Triangular	6
Centre - pointed	7
Flat and rounded corner	8

Comments.....

.....

54. MAIN SURROUND - HEAD [03] I66

None	01
Plain trim	02
Moulded trim	03
Continuous trim	04
Lintel plain	05
Lintel decorated	06
Lintel, shaped plain or decorated	07
Label	08
Flat arch vertical joint	09
Arch radiating voussoirs	10
Arch radiating voussoirs with keystone	11
Arch alternating radiating voussoirs	12
Arch stepped, radiating voussoirs	13
Shelf or entableture	14
Pediment plain	15
Pediment segmental	16
Pediment double curve	17
Pediment broken	18
Hood, flat plain or bracketed	19
Hood, curved plain or bracketed	20
Other	21

Comments.....

.....

55. MAIN WINDOW SURROUND - SIDES [3] I67

None	1
Plain	2
Moulded trim	3
Quoins	4
Pilasters or engaged columns	5
Decorated other	6
Other	7

Comments.....

.....

56. MAIN WINDOW SURROUND - MATERIAL [05] I69

None	01
Wood	02
Rubble	03
Cut stone	04
Brick	05
Tile or terracotta	06
Concrete or cast stone	07
Plaster or stucco	08
Metal	09
Unknown	10
Other	11

Comments.....

.....

57. MAIN WINDOW SURROUND - SILLS [5] I70

None	1
Slipsill	2
Lugsill	3
Decorated slipsill	4
Decorated lugsill	5
Continuous sill	6
Other	7

Comments.....

.....

58. MAIN WINDOW SURROUND - SILLS MATERIAL [07] I72

None	01
Wood	02
Rubble	03
Cut Stone	04
Brick	05
Tile Or terracotta	06
Plaster or stucco	07
Metal	08
Unknown	09
Other	10

Comments.....

.....

59. MAIN WINDOW DIVISIONS [9] I73

Sash	1
2 Sash	2
1 Sash and transom	3
2 Sash no mullion	4
2 Sash with mullion	5
3 Sash with mullion	6
Sash with sidelights	7
4 Sash with mullion	8
Other	9

Comments.....2 sash & transom

.....

60. MAIN WINDOW SWING OR SLIDE [2] I74

Unknown	1
Double hung	2
Casement	3
Hinged	4
Pivoted	5
Horizontal sliding	6
Fixed	7
Other	8

Comments.....

.....

61. MAIN WINDOW PANES OR LIGHTS [6] I78

Upper or ~~left sash~~ [ ]
Lower or ~~right sash~~ [ ]

Comments.....

.....

62. WINDOWS [2ND FLOOR] - MULTIPLE CHOICE YES=1 NO=0

Different From First Floor	Opening	1	[ ]
	Head	2	[ ]
	Side	3	[ ]
	Sills	4	[ ]
	Same as first floor	5	[ ] I83

Comments.....

.....

63. SPECIAL WINDOW TYPES - MULTIPLE CHOICE YES=1 NO=0

None	[1]
Round	[ ]
Half-round	[ ]
Quarter-round	[ ]
Polygonal	[ ]
Elliptical	[ ]
Half-Elliptcal	[ ]
Eyebrow	[ ]
Gothic	[ ]
Triangular	[ ]
Bay, bow or oriel	[ ]
Palladian	[ ]
Semicircular	[ ]
Oval	[ ]
Stained glass	[ ]
Blind	[ ]
Multi	[ ]
Other	[ ] 201

Comments.....

.....

64. MAIN WINDOW LOCATION ONE FLOOR ONLY

Ground floor	1	[2] 202
First floor	2	
Second floor	3	

Comments.....

.....

65. MAIN STAIRS - LOCATION AND DESIGN

None	1	[5] 203
Ground or first floor plain	2	
Ground or first floor with railing	3	
Ground or first floor with solid railing	4	
Upper floors with railing	5	
Upper floors with solid railings	6	
Other	7	

Comments.....

.....

66. STAIRS SHAPE

None	1	[ ] 204
Straight	2	
Straight side	3	
Straight reversed	4	
Curved single or double	5	
Double	6	
Spiral	7	
Other	8	

Comments.....

.....

67. PORCHES AND GALLERIES

None	01	[ ] 206
Platform or Stoop	02	
Umbrage	03	
Open porch	04	
Closed porch	05	
Closed porch	06	
Portico	07	
Verandam or gallery	08	
Closed Verandah	09	
Other	10	

Comments.....

.....

68. PORCHES AND GALLERIES - SUPPORTS

None	1	[1] 207
Posts, plain or turned	2	
Treillage	3	
Piers	4	
Columns	5	
Arcade Open	6	
Wall	7	
Support on pier	8	
Other	9	

Comments.....

.....

69. PORCHES AND GALLERIES - SUPPORT MATERIAL

None	01	[01] 209
Unknown	02	
Wood	03	
Rubble	04	
Cut stone	05	
Brick	06	
Tile or terra cotta	07	
Concrete or cast stone	08	
Plaster or stucco	09	
Metal	10	
Other	11	

Comments.....

.....

70. PORCHES AND GALLERIES - HEIGHT

None	01	[01] 211
Tower or turret	02	
Spire or steeple	03	
Buttress	04	
Arcade or colonade	05	
Balcony or additional porch	06	
Attached barn or garage	07	
Projecting frontispiece	08	
Bay more than one storey	09	
Other	10	

Comments.....

.....

71. ADDITIONAL BUILDING FEATURES - MULTIPLE CHOICE YES=1 NO=0

None	[ ]
Tower or turret	[ ]
Spire or steeple	[ ]
Buttress	[ ]
Arcade or colonade	[ ]
Balcony or additional porch	[ ]
Attached barn or garage	[ ]
Projecting frontispiece	[ ]
Bay, more than one storey	[1]
Other	[ ] 221

Comments.....

.....

72. INTERIOR

Interior	01	[10] 224
None	02	
Unknown	03	
Stairs	04	
Hall	05	
Main rooms	06	
Fireplace and mantel	07	
Door trim	08	
Window trim	09	
Decorative components	10	
Other	11	

Comments.....

.....

73. APPARENT ALTERATIONS - MULTIPLE CHOICE YES=1 NO=0

None	[ ]
Wall	[ ]
Windows	[ ]
Doors	[ ]
Roof	[ ]
Chimney	[ ]
Stair porch	[ ]
Add. storey	[ ]
Wing	[ ]
First floor changed	[ ] 232

Comments. The original interior woodwork has been altered

74. CONDITION OF BUILDING - MULTIPLE CHOICE GOOD=1, FAIR=2 POOR=3

Wall	1	[ ]
Windows	2	[ ]
Doors	3	[ ]
Roof	4	[ ]
Chimney	5	[ ]
Stair porch	6	[ ]
Other	7	[ ] 239

Comments.....

.....

75. PROPERTY FEATURES - MULTIPLE CHOICE YES=1 NO=0

None	[ ]
Garage or coach house	[ ]
Stable or barn	[ ]
Out-burding	[ ]
Fence	[ ]
Garden feature	[ ]
Water feature	[ ]
Other	[ ] 247

Comments.....

.....

76. PRESENT STATUS

Inhabited	1	[ ] 248
Abandoned	2	
Other	3	

Comments.....

.....

77. UNITS

This is ..... unit in ..... of a sequence

Comments.....

.....

78. THE BUILDING IN WHICH THIS UNIT IS LOCATED

Freestanding	1	[2] 249
Attached one side	2	
Attached both sides	3	
Attached irregular	4	
Other	5	

Comments.....

.....

80. Colour slides or photos [frame nos & film type]

[../../../../../..]

Comments slides, measured drawings & photographs

81. TO BUILDING - MULTIPLE CHOICE YES=1 NO=0

Deterioration from weather	[ ]
Proposed demolition in process	[ ]
Demolition in process	[ ]
Materials being cannibalised	[ ]
Major alteration proposed	[ ]
No known threat	[ ] 255

Comments.....

.....

The land (lot) of the former owner [illegible] and the fence [illegible]

APPENDIX THREE

AFRO-BRAZILIAN FAMILIES, GOVERNMENT OFFICIALS AND KEY INDIVIDUALS INTERVIEWED; (LAGOS)

(Note: *** = Brazilian descendants)

1. Mrs Anastasia Aina Rumao Campos-Gooding;
   Cuban Lodge, 40 Odunlami Street ***
2. Mrs Catherine Aderemi Campos-Gooding-King;
   Cuban Lodge ***
3. Mrs Claudia Agusto;
   Agusto House, 19 Massey Street ***
4. Ms Antonia de Conceicao;
   Vera Cruz House, 156 Bamgbose Street ***
5. Mrs Juliana Ibidun Vera Cruz-Beyioku;
   Vera Cruz House, 152 Bamgbose Street ***
6. Mr Omojola Olaiya;
   Fernandez/Olaiya House, 1 Tinubu Square
7. Mrs Angelica Yewande da Rocha - Oyediran;
   Water House, 12 Kakawa Street ***
8. Mr Ademola da Rocha - Thomas;
   Water House, 12 Kakawa Street ***
9. Madam E. Branco
   Branco House, Branco/Massey Street ***
10. Mrs B. Doherty;
    Doherty's House, 75 Igbosere Street ***
11. Mrs Ibilola Cardozo-Cardoso;
    Cardozo family House, 16 Glover Street ***
12. Mr John Godwin; (Conservation Architect)
    Chairman, Committee for the Preservation of Monuments etc
    Godwin, Upwood & Kuye Associates
13. Mr Tunde Kuye; (Architect)
    Godwin, Upwood & Kuye Associates
14. Mr Lanre Towry-Coker; (Architect)
    Towry-Coker Associates
15. Prince Micheal Ajose;
    Chairman, Lagos Heritage Society; Deputy Chairman, Committee for the Preservation of Monuments etc
16. Mr Gbenga Sonuga;
    Director, Lagos State Council for Arts and Culture, Ministry of Information
17. Mr A. Ajayi;
    Senior Cultural Oficer, L.S.C.A.C.
18. Mr. Anthony Abayomi Adebara;
    Senior Research Officer, L.S.C.A.C.
19. Mrs Angela A. Borges da Silva-Bamgbose;
    Borges da Silva House, 14 Oil Mill Street ***
20. Messrs Pinheiros;
    Bamgbose Street ***
21. Messrs & Missus Trazais;
    Tokunbo Street ***
22. Joas Salako Andre Jnr.;
    30 Campbell Street ***
23. Mrs Roseline Adeola Bruce;
    21 Igbosere Street
24. Messrs Carrena;
    Bamgbose Street ***
25. Messrs & Missus Lopez;
    Bamgbose Street ***
26. Mr Adebayo Munis
    Gbagada ***
27. Dr A. Ferreira;
    Ilupeju Medical Centre ***
28. Mr do Reigos;
    22 Eleshin Street ***

29. Ms do Sanjus;
    Lewis Street ***
30. Mr Joaquim;
    Bamgbose Street ***
31. Mr Ewerton Oliveira;
    72 Tokunbo Street ***
32. Ms Aina Roderigues;
    Lewis Street ***
33. Mrs Ramos-Eko;
    Bamgbose Street ***
34. Messrs Alli;
    Bamgbose Street ***
35. Madam Remi Ganzalo;
    1 Oshodi Street ***
36. Mr dos Reis;
    Bamgbose Street ***
37. Mr de Britto;
    Odunlami Street ***
38. Mrs Erelu Elegbede-Fernandez;
    Isale-Eko ***
39. Messrs Salvado;
    Salvado Houses, Tokunbo, Massey & Bamgbose Streets ***
40. Mrs Adenike Marinho;
    50 Rasaq Balogun Street ***
41. Chief A. B. Akilagun; (White Capped Chief of Lagos)
    Onilegbale of Lagos V11th; Iduntafa Palace, 13 Esi Ogodo Street
42. Madam Maja;
    Maja House, Gerber Square, off Breadfruit Street ***
43. Mrs Virginia Antonio-Oyesila;
    Antonio's Residence, 194 Igbosere Street
44. HRH Adeyinka Oyekan 11; Oba of Lagos
    Iga Idungaran Palace, Oba Akitoye Lane
45. Selected members of the Oba of Lagos' Court
46. Mr S.O. Odia; Director, Leventis Foundation
    36 Lanre Awolokun Street, Gbagada
    (Lived with him & his family for four weeks)
47. The Imam of Shitta Bey Mosque
48. The Muezzin of Shitta Bey Mosque
49. His Excellency O. Rasaki, Military Governor of Lagos State
    Lagos State Secretariat
50. Selected senior officials of the Governor's Offices
51. Officials at the Ministry of Housing
52. Officials at the Ministry of Information & Social Development
53. The Librarian, National Museum, Onikan
54. Officials at the Ministry of Economic Planning & Land Matters
55. An Official at the Lagos Land Registry
56. Tony Momoh, The Hon. Minister,
    Ministry of Information & Social Development
57. His Excellency, Colonel Ian Nason;
    The British High Commission in Nigeria, B.H.C., Victoria Is.
58. Reverend Father da Silva;
    Holy Cross Catholic Cathedral, Catholic Mission Street ***
59. Antonio Olinto; Author of *The Water House* and former Brazilian diplomat to Nigeria;
60. Ayo Vaughan-Richards;
    Afro-American descendant whose family owned the Vaughan House;
61. Professor Yeda Pessoa de Castro; Head, Department of Oriental and African Studies, Federal University of Bahia

APPENDIX 3A: VAUGHAN HOUSE; INTERVIEW WITH MRS AYO VAUGHAN-RICHARDS

The Vaughan House

AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

SEMI-STRUCTURED QUESTIONNAIRE: JULY/AUGUST 1990

NAME OF INTERVIEWER: M. Alonge

NAME OF INTERVIEWEE : Mrs Ayo Vaughan-Richards

LOCATION OF PROPERTY: 25 Kakawa Street, Lagos

HISTORICAL SIGNIFICANCE : National

SCETCHES [✓] PHOTOGRAPHS [✓] SLIDES [✓] LIFE DOCUMENTS [✓]
DATE OF INTERVIEW [1990, 1991 & 1992] TIME [a.m. p.m.]

1. Will it be alright if I recorded this discussion ? Yes[✓] No[ ]
2. Are your a descendant/relative of an Afro-Brazilian ? Yes[ ] No[✓] Afro-American.
3. Does this house belong to you ? Yes[ ] No[ ] It belonged to our family
3(b). Or are you a tenant ? Yes[ ] No[ ]
3(c). If you are a tenant, who is the present owner ?

Name: Cash Link Ltd. Address:

4. If you are the owner, did you inherit the house ? Yes[ ] No[ ] N.A.
4(b). Or was the house bought ? Yes[ ] No[ ] N.A.
4(c). If yes, who was it bought from ? Name:

Information Concerning the Structure

5. Who was the architect/builder of the house ?

Name: Afro-Brazilian builders Address:

6. What year was it built ? Year[1895]
7. Has any part of the house been altered or refurbished since its conception? Yes[✓] No[ ]
7(b). If so, what has changed or has been reconstructed and why?

Answer : It went from being a residence to being used as offices

8. Have you got a plan of the house that I can have a look at and if possible, make a copy of it?
8(b). If not, can you describe the internal organization ? Contact G.H.K. architects for the plan
9. Have you got photographs of the house I can have a look at and if possible, make copies of? ~~Yes~~
10. May I take my own photographs of the house? Yes[✓] No[ ]
11. Has this property been declared an antiquity by the Government? Yes[ ] No[✓]
11(b). If so, what has been contributed towards its maintenance and preservation ?

Answer:

12. Please tell me as much as you know about the history of this property as well as its builders or original owners. I would also like to see any supporting documents.

Historical Background of the Structure

The original owner of the Vaughan House was my great grand-father, James Churchill Vaughan. He arrived in Yorubaland between 1845 and 1847 from his birthplace of South Carolina. He was the son of Scopio, a Yoruba who was kidnapped from his home in Oyo-mosa and sold into slavery by his relatives. He was taken to Camden, South Carolina in

All Sketches made are to be attached to this sheet.

the United States of America and resold to an Anglo-American named Wiley Vaughan. On his deathbed, Scipio made his two sons promise to return to Ogbomoso in West Africa. His seven daughters stayed on in the United States and got married while his two sons left for Africa shortly after he passed away. His second son only got as far as Liberia but his elder son, James, got Southwestern but not Ogbomoso. He first lived in Badagry and then moved to Abeokuta in 1854 and shortly afterwards, moved to Lagos. He built his house (or rather he commissioned Afro-Brazilian builders to design and build it) in 1895. He insisted that the Afro-Brazilians should design and build his house in their style and they chose a style that was exclusively theirs which they would normally have used for their fellow Afro-Brazilians.

In 1969, some years after James Churchill Vaughan passed away, his son, John Richard Demunde who inherited the house, sold it to John Holt Limited. Since then, the house has changed ownerships several times. In the late 1960s, a Lagos based contractor called Vincent West Egbarin bought the house. In the late 1980s, the house was once more sold to Cash Link Finance Company. They have in turn commissioned a firm of architects Godwin, Hopwood and Kuye to use the site that contains this house for a multi-storey office block. The architects however contemplating conserving the main house and have put a proposal to this end forward to the directors of Cash Link Finance Company.

MRS VAUGHAN-RICHARDS KINDLY PARTED WITH DOCUMENTS CONCERNING THIS HOUSE AND SOME OTHER AFRO-BRAZILIAN HOUSES. A CODING SURVEY WAS CARRIED OUT ON THE HOUSE AND MEASURED DRAWINGS WERE DONE BY THE RESEARCHER AND SOME MORE WERE OBTAINED FROM JOHN GODWIN, SENIOR PARTNER IN GODWIN, HOPWOOD AND KUYE, 16 BOYCE STREET, LAGOS.

APPENDIX 3B: WATER HOUSE; INTERVIEW WITH MR A. DA ROCHA-THOMAS & MRS A. OYEDIRAN

The Water House

AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

SEMI-STRUCTURED QUESTIONNAIRE: JULY/AUGUST 1990

NAME OF INTERVIEWER: M. Alonge

NAME OF INTERVIEWEES : Mrs Oyediran and Mr Ademola da-Rocha Thomas (1990+1991)

LOCATION OF PROPERTY: 12 Kakawa Street, Lagos

HISTORICAL SIGNIFICANCE : National (declaration as a historical monument-1979)

SCETCHES [✓] PHOTOGRAPHS [✓] SLIDES [✓] LIFE DOCUMENTS [✓]
DATE OF INTERVIEW [4-8-91 – 4-9-91] TIME [✓ a.m. ✓ p.m.]

1. Will it be alright if I recorded this discussion ? Yes[✓] No[ ]
2. Are you a descendant/relative of an Afro-Brazilian ? Yes[✓] No[ ]
3. Does this house belong to you ? Yes[✓] No[ ]
3(b). Or are you a tenant ? Yes[ ] No[ ]
3(c). If you are a tenant, who is the present owner ?

Name: Address:

4. If you are the owner, did you inherit the house ? Yes[✓] No[ ]
4(b). Or was the house bought ? Yes[ ] No[✓]
4(c). If yes, who was it bought from ? Name:

Information Concerning the Structure

5. Who was the architect/builder of the house ?

Name: Joao Esan da Rocha Address: formerly 12 Kakawa Street, Lagos
6. What year was it built ? Year[1875]
7. Has any part of the house been altered or refurbished since its conception? Yes[✓] No[ ]
7(b). If so, what has changed or has been reconstructed and why?

Answer : A storey was added and rear and side extensions were added.

8. Have you got a plan of the house that I can have a look at and if possible, make a copy of it?
8(b). If not, can you describe the internal organization ? (The researcher is permitted to take measurements of the internal spaces)..
9. Have you got photographs of the house I can have a look at and if possible, make copies of? Yes
10. May I take my own photographs of the house? Yes[✓] No[ ]
11. Has this property been declared an antiquity by the Government? Yes[✓] No[ ]
11(b). If so, what has been contributed towards its maintenance and preservation ?

Answer: Not very much at present; we don't really need the government. We can maintain our house ourselves.

12. Please tell me as much as you know about the history of this property as well as its builders or original owners. I would also like to see any supporting documents.

Historical Background of the Structure

Joan Esan da Rocha, our great-grandfather, was taken to Brazil from Yorubaland as a slave in the early part of the 19th C. He met and married another slave of Yoruba origin in Brazil. After the abolition of slavery in Brazil, Joan and his family returned to Lagos. His first son was called Candido, and he is our grandfather. Joan approached a representative of

All Sketches made are to be attached to this sheet.

Queen Victoria of England who was resident in Lagos, for an allocation of land for himself and other 'returnees' as Afro-Brazilians and other returned slaves were known at the time. This was around 1872 or 1873. They were allocated an area that lies between Tinubu Square and Lewis Street in Central Lagos.

Isaac was given the plot of land that contain the water House at present. He was also given land elsewhere. He decided to build a house to replicate one he owned in Bahia, Brazil.

Description in brief: The original water House was single-storey and had a wooden (timber) 'Victorian floor' and ceiling. In 1895, Candido, Isaac's first son, developed the house into an upper storeyed one. As the family grew, extensions were added to the rear and then to the side. The house was renovated by Mrs Angelica Oyeduan in 1966. Mrs Thomas, Candido's daughter and Mrs Oyeduan and Mr. Thomas') our mother, inherited the Water House along with one of her sisters. The other sister died (Candido had only three daughters). A FULL DESCRIPTION OF THE HOUSE IS GIVEN

The da Rocha family in Lagos still have contact with the branch of the family (Candido's brothers' children) in Brazil.

The house is being maintained collectively by the family.

(When asked why the house is called "Water House", they explained as follows:)

When Isaac Escanda Rocha arrived in Lagos, there was no clean, drinkable water system and he decided to have a well dug. The well occupies the courtyard. He, as did his son, Candido, sold clean water to many people in the Brazilian Quarter.

A CODING SURVEY WAS ALSO CARRIED OUT ON THIS HOUSE AND MEASURED DRAWINGS WERE DONE BY THE RESEARCHER.

APPENDIX 3C: FERNANDEZ HOUSE; INTERVIEW WITH MR O. OLAIYA

The Ferrander House

AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

SEMI-STRUCTURED QUESTIONNAIRE: JULY/AUGUST 1990

NAME OF INTERVIEWER: M. Alonge

NAME OF INTERVIEWEE : Omojola Olaniya (1990 + 1991)

LOCATION OF PROPERTY: Tinubu Square, Lagos

HISTORICAL SIGNIFICANCE : National historical monument

SCETCHES [✓] PHOTOGRAPHS [✓] SLIDES [✓] LIFE DOCUMENTS [✓]
DATE OF INTERVIEW [17-8 + 19-8-1991] TIME [a.m. p.m.]

1. Will it be alright if I recorded this discussion ? Yes[✓] No[ ]
2. Are your a descendant/relative of an Afro-Brazilian ? Yes[✓] No[ ]
3. Does this house belong to you ? Yes[✓] No[ ]
3(b). Or are you a tenant ? Yes[ ] No[ ]
3(c). If you are a tenant, who is the present owner ?

Name: Address:

4. If you are the owner, did you inherit the house ? Yes[✓] No[ ]
4(b). Or was the house bought ? Yes[ ] No[✓]
4(c). If yes, who was it bought from ? Name:

Information Concerning the Structure

5. Who was the architect/builder of the house ?

Name: Fernandez Address: deceased
6. What year was it built ? Year[1846]
7. Has any part of the house been altered or refurbished since its conception? Yes[ ] No[✓]
7(b). If so, what has changed or has been reconstructed and why?

Answer :

8. Have you got a plan of the house that I can have a look at and if possible, make a copy of it?
8(b). If not, can you describe the internal organization ? You may look around yourself
9. Have you got photographs of the house I can have a look at and if possible, make copies of? Yes✓
10. May I take my own photographs of the house? Yes[✓] No[ ]
11. Has this property been declared an antiquity by the Government? Yes[✓] No[ ]
11(b). If so, what has been contributed towards its maintenance and preservation ?

Answer:

12. Please tell me as much as you know about the history of this property as well as its builders or original owners. I would also like to see any supporting documents.

Historical Background of the Structure

I am a descendant of a Brazilian repatriate who returned to Lagos after the abolition of slavery. This house, which is now called Olaniya House but originally called Fernander, was built by an Afro-Brazilian Slave trader called Fernander. The house was built in 1846 and was as it now a two storey building

All Sketches made are to be attached to this sheet.

used as a storage and punishment space for slaves towards the end of the slave trade. Fernander was himself a freed slave from Brazil, but returned to Lagos to trade in slaves with the Portugiese.

Fernander married another Afro-Brazilian, a member of the Olaniya family in Lagos. I and my siblings are direct descendants of this union. The Olaniya's were formerly called da Silva

Fernander was asked to leave Lagos by the British and the house was abandoned for a few years and it dilapidated badly. It was later restored and ~~the~~ part of the ground floor was used as a beer parlour and was called Ojo Bar. This was owned by my father who was also Fernandez's son who actually purchased the house from Fernander. A part of the house was also used as a post office until 1972

The Nigerian Government declared the house an antiquity a few years ago but very little have been done by them as far as maintenance is concerned. Once, we as a family actually carried out some badly needed renovations on the property which is ours legally and by right, and the government officials who visited us afterwards, threatened to evict us if we ever carried out further renovations again.

Our house is collapsing all around us and there is nothing we can do.

MEASURED DRAWINGS OF THIS HOUSE WAS DONE BY THE RESEARCHER AND SEVERAL PHOTOGRAPHS WERE TAKEN. A CODING SURVEY WAS ALSO CARRIED OUT ON THIS HOUSE AND MOST OF THE DESCRIPTIVE DATA ARE INCLUDED ON THE FORM

APPENDIX 3D: SHITTA BEY MOSQUE; INTERVIEW WITH THE IMAM

The Shitta Bey Mosque

AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

SEMI-STRUCTURED QUESTIONNAIRE: JULY/AUGUST 1990

NAME OF INTERVIEWER: M. Alonge

NAME OF INTERVIEWEE : Lasisi Akanni Ladani (muezzin), Alhaji Abudu Raimi (Baba Seriki Muallimi or Iman)

LOCATION OF PROPERTY: Martins Street

HISTORICAL SIGNIFICANCE : National

SCETCHES [✓] PHOTOGRAPHS [✓] SLIDES [✓] LIFE DOCUMENTS [✓]

DATE OF INTERVIEW [ ] TIME [a.m. p.m.]

1. Will it be alright if I recorded this discussion ? Yes[✓] No[ ]
2. Are you a descendant/relative of an Afro-Brazilian ? Yes[ ] No[✓]
3. Does this house belong to you ? Yes[ ] No[ ] N.A.
3(b). Or are you a tenant ? Yes[ ] No[ ] N.A.
3(c). If you are a tenant, who is the present owner ? N.A.

Name: Address:

4. If you are the owner, did you inherit the house ? Yes[ ] No[ ] N.A.
4(b). Or was the house bought ? Yes[ ] No[ ] N.A.
4(c). If yes, who was it bought from ? Name: N.A.

Information Concerning the Structure

5. Who was the architect/builder of the house ?

Name: Joao Baptista da Costa Address: deceased

6. What year was it built ? Year[1892]
7. Has any part of the house been altered or refurbished since its conception? Yes[ ] No[✓]
7(b). If so, what has changed or has been reconstructed and why?

Answer :

8. Have you got a plan of the house that I can have a look at and if possible, make a copy of it?
8(b). If not, can you describe the internal organization ?
9. Have you got photographs of the house I can have a look at and if possible, make copies of? Yes✓
10. May I take my own photographs of the house? Yes[✓] No[ ]
11. Has this property been declared an antiquity by the Government? Yes[ ] No[✓]
11(b). If so, what has been contributed towards its maintenance and preservation ?

Answer:

12. Please tell me as much as you know about the history of this property as well as its builders or original owners. I would also like to see any supporting documents.

Historical Background of the Structure

Mohammed Shitta, Bey of the Ottoman Empire commissioned Afro-Brazilian artisans to build the mosque in 1892. Mohamme was a Sierra-Leonian of Yoruba origin who returned to Lagos a few years before the Shitta Bey Mosque was built. He contributed £3000 towards the construction of the church and the rest of the money required for its completion came from the

All Sketches made are to be attached to this sheet.

Martins Street area modern community. Baptista da Costa was primarily in charge of designing and constructing the mosque. He was a famous Afro-Brazilian builder and decorator. It is reported that he imported a style of building he experienced during his youth as a slave-(child) in Brazil.

The mosque has for many years now been allowed to rapidly deteriorate mainly because two more impressive mosques were built on the next street and many of the worshippers deserted this mosque for the bigger and more impressive mosques, also designed and built by Baptista da Costa. Consequently, many of the donators and persons of calibre who used to contribute to the maintenance of the mosque were lost.

The building is rapidly losing its original character and is in dire need of structural and decorative repairs and refurbishment.

A RECORDING SURVEY WAS CARRIED OUT ON THE MOSQUE WITH THE KIND PERMISSION OF THE IMAM. MEASUREMENTS WERE ALSO TAKEN OF THE BUILDING FOR THE PURPOSES OF MAKING MEASURED DRAWINGS.

APPENDIX 3E: LEVENTIS FOUNDATION HOUSE; INTERVIEW WITH JOHN GODWIN

The Leventis Foundation House

AFRO-BRAZILIAN BUILDINGS IN LAGOS STATE

SEMI-STRUCTURED QUESTIONNAIRE: JULY/AUGUST 1990

NAME OF INTERVIEWER: M. Alonge

NAME OF INTERVIEWEE : John Godwin, (his wife: Hopwood), & Mr Kuye

LOCATION OF PROPERTY: 8-10 Abibu Oki Street Lagos

HISTORICAL SIGNIFICANCE : Provincial

SCETCHES [✓] PHOTOGRAPHS [✓] SLIDES [✓] LIFE DOCUMENTS [✓]
DATE OF INTERVIEW [1991] TIME [a.m. p.m.]

1. Will it be alright if I recorded this discussion ? Yes[✓] No[ ]
2. Are your a descendant/relative of an Afro-Brazilian ? Yes[ ] No[ ] N.A.
3. Does this house belong to you ? Yes[ ] No[ ] N.A.
3(b). Or are you a tenant ? Yes[ ] No[ ] N.A.
3(c). If you are a tenant, who is the present owner ?

Name: Address:

4. If you are the owner, did you inherit the house ? Yes[ ] No[ ] N.A.
4(b). Or was the house bought ? Yes[ ] No[ ] N.A.
4(c). If yes, who was it bought from ? Name:

Information Concerning the Structure

5. Who was the architect/builder of the house ?

Name: Address:

6. What year was it built ? Year[ ]
7. Has any part of the house been altered or refurbished since its conception? Yes[ ] No[ ]
7(b). If so, what has changed or has been reconstructed and why?

Answer :

8. Have you got a plan of the house that I can have a look at and if possible, make a copy of it?
8(b). If not, can you describe the internal organization ?
9. Have you got photographs of the house I can have a look at and if possible, make copies of? Yes
10. May I take my own photographs of the house? Yes[ ] No[ ]
11. Has this property been declared an antiquity by the Government? Yes[ ] No[ ]
11(b). If so, what has been contributed towards its maintenance and preservation ?

Answer:

12. Please tell me as much as you know about the history of this property as well as its builders or original owners. I would also like to see any supporting documents.

Historical Background of the Structure

William F. Lumpkin, a Sierra Leonian merchant, was the original owner of the Leventis Foundation House. The land which holds the building was allocated to him through Crown Grant on 25th of June 1870. He commissioned Afro-Brazilian builders and artisans to design and construct the house in their (the A-B's) style.

All Sketches made are to be attached to this sheet.

Manoel Cardoso Lazaro Borges da Silva and Walter Siffre were Afro-Brazilians who were involved in the building of this house.

The original house was two-storeyed and was used as a residence. Sometime at the end of 1906, the house was sold to Isaac Akinola Cole, a wealthy Sierra Leonian of Yoruba origin. The house was again sold in 1918 to another wealthy Sierra Leonian named Peter John Claudius Thomas. In 1924, Thomas resold the house to the Bank of British West Africa Limited. The house had been a residence up until then (1924).

In 1930 the house was once more sold to G. B. Ollivant and Company Limited and shortly afterwards it was resold to Finets Limited who on 18 July 1962, sold the house to Messrs A. G. Leventis and Company. This company has owned the house since and are renovating and restoring the house for use as their West African office headquarters.

Godwin, Hopwood and Kuye are responsible for restoring the house to its original Afro-Brazilian character.

A CODING SURVEY WAS CARRIED OUT ON THIS BUILDING AND MEASURED DRAWINGS WERE OBTAINED FROM GODWIN, HOPWOOD AND KUYE, 16 BOYLE STREET, LAGOS.

APPENDIX FOUR

THE QUANTIFICATION OF AFRO-BRAZILIAN HOUSES IN THE BRAZILIAN TOWN

L A G O S C I T Y

STREET NAMES	NUMBER OF HOUSES/MOSQUES
ABIBU OKI	1
ADAMS	1
ADENIJI ADELE	3
ALLI	4
ANIKANTAMOH	2
ANDREW	2
BAMGBOSE	17
BRANCO	2
CAMPBELL	3
CAMPOS	3
CATHOLIC MISSION	1
COLE	1
ELIAS	2
ESIOGODO	3
EVANS	1
FREEMAN	3
GAMBARI	4
GERBER Sq.	1
GLOVER	3
IDUNTAFA	2
IGBOSERE	18
JOSEPH	2
KAKAWA	8
LEWIS	3
MARTINS	1
MASSEY	2
MASSEY Sq.	9
ODUNFA	6
ODUNLAMI	3
OIL MILL	2
OLUSHI	1
OMIDIDUN	1
OSHODI	2
PRINCESS	1
RICCA	7
SIMPSON	0
TAPA	0
TINUBU Sq.	1
TOKUNBO	7
UPPER CAMPOS	1
WILLOUGHBY	1
TOTAL:	135
B A D A G R Y	20
E P E	2
I K O R O D U	3

TOTAL IN LAGOS STATE = 160 Buildings

APPENDIX FIVE

Mojie Alonge
Ph.D 1989-1992
Architecture
University of Newcastle upon Tyne

THE RECORDING OF AFRO BRAZILIAN BUILDINGS IN LAGOS

1. DATE OF RECORDING: .. /.. /....
8

2. DATE OF CONSTRUCTION: .. /.. /....
16

3. ARCHITECT/BUILDER: .....

4. ORIGINAL OWNER: .....

5. PERSONAGE OF HISTORICAL SIGNIFICANCE	Local	1	[_]	30
	Provincial	2	17	43
	National	3		6
	Unknown	0		3
6. EVENT OF HISTORICAL IMPORTANCE	Local	1	[_]	40
	Provincial	2	18	24
	National	3		30
	Unknown	0		6

7. LOCATION/ORIENTATION .....

8. PRESENT USE	Primary	1	[_]	54
	Secondary	2	19	16
	Other	0		30
A. Residential	Single-Dwelling	1	[_]	23
	Double Dwelling	2	20	2
	Multiple Dwelling	3		60
	Other	4		15
B. Educational	School	1	[_]	
	College	2	21	
	Library	3		
	Other	4		100
C. Commercial Industrial	Shop/Store	1	[_]	56
	Farming	2	22	
	Service	3		6
	Other	4		38
D. Religious	Church	1	[_]	1
	Mosque	2	23	5
	Shrine	3		9
	Other	4		82

Comments.....

E. Funerary	Cemetary	1	[_]	5
	Monument	2	24	1
	Funeral Home	3		
	Other	4		94
F. Governmental Private	Office	1	[_]	4
	Post Office	2	25	1
	State House	3		
	Other	4		95
H. Vacant	Yes	1	[_]	16
	No	2	26	78
	Unknown	0		6

I. Abandoned		Yes	1	[_]	16
		No	2	27	79
		Other	0		5
9. ORIGINAL USE		Same	1	[_]	82
		Unknown	2	28	3
		Other	0		15
10. SITE		size	[_____]		
			33		
11. ENVIRONMENT	Urban isolated	Secure	1	[_]	54
		Threat	2	34	26
		Unknown	3		5
	Rural isolated	Secure	4		9
		Threat	5		
		Unknown	6		6

GENERAL COMMENTS

.....

13. PLAN	Square	01	[__]	9
	Rectangular(horiz.)	02	36	30
	Rectangular(vert.)	03		6
	L-Shaped	04		
	U-Shaped	05		
	T-Shaped	06		
	Polygonal	07		
	Centre Space	08		3
	Apsidal	09		
	Apse & Transept	10		
	Apse & Narthex	11		
	Irregular	12		44
	Unknown	13		6

Comments.....

14. WINGS	None	01	[__]	54
	Front	02	38	1
	Either side	03		1
	Front & eithers	04		
	Both sides	05		
	Front. both sides	06		
	Rear	07		6
	Front & rear	08		
	Rear. either side	09		
	Rear both sides	10		
	Irregular	11		3
	Other	12		5

Comments.....

15. CHURCHES/MOSQUES - TOWER & SPIRES	Single centre	1	[_]	
	Either side	2	39	2
	Each side	3		
	Centre & side	4		
	Centre & both sides	5		1
	None	6		2
	Multi	7		
	Other (n.a.)	8		95

Comments.....

16. CHURCH/MOSQUES - TOWER & SPIRES LOCATION

None	1	[_]	9
Inset	2	40	
Facade	3		3
Extention	4		
Wings	5		
Other	6		88

Comments.....

17. PLOT AREA APPROXIMATION

Frontage	[_____]	
Depth	[_____]	
Other	[_____]	

Comments..... 58

18. BUILDING AREA

Width	[_____]	
Width	[_____]	
Other	[_____]	

Comments..... 76

19. STOREYS

One	1	[_]	101
One & a half	2	77	4
One split	3		
Two	4		47
Three	5		22
Irregular	6		8

Comments.....

20. BASEMENT

None	1	[_]	991
Crawl space	2	78	
Partial	3		
Full	4		1
Ground level	5		
Unknown	6		

Comments.....

21. BAYS - MAIN FACADE

First floor	[__]	
Second floor	[__]	
Third floor	[__]	
Other	[__]	

86

22. VERANDA

First floor	[__]	
Second floor	[__]	
Other	[__]	
None	[__]	

94

Comments.....

BALCONY

First floor	[__]
Second floor	[__]
Other	[__]
None	[__]

Comments..... 102

23. EARTH	None	1	[_]	
	Tamped earth	2		
	Mud/brick	3		100
	Sod & turf	4		
	Earth & lime	5		
	Other	6		

Comments.....

24. BRICK	None	1	[_]	
	Header bond	2	104	18
	Stretcher bond	3		44
	English bond	4		
	Flemish bond	5		
	Common bond	6		6
	Garden wall	7		
	Other	8		32

Comments.....

25. COMPOSITION OR TILE	None	1	[_]	
	Undetermined	2	105	3
	Composition shingle or sheet	3		
	Plaster or stucco	4		92
	Asbestos cement sheet	5		
	Tile	6		3
	Slate	7		
	Other	8		2

Comments.....

26. CONCRETE	None	1	[_]	37
	Undetermined	2	106	46
	Poured	3		
	Block	4		8
	Pre-Cast panel plain	5		
	Pre-Cast panel shaped	6		
	Other	7		8

Comments.....

27. WOOD	None	01	[__]	8
	Vertical log	02	108	
	Vertical shaped log	03		
	Vertical plank	04		
	Horizontal log	05		
	Horizantal shaped log	06		
	Horizontal log cordwood	07		
	Horizontal plank	08		
	Mortise & tenon [red river frame]	09		
	Panel or plywood	10		
	Flush-board	11		
	Ashlar limiation	12		
	Clapboard	13		
	Split weatherboard	14		
	Shiplap	15		
	Shingle	16		
	Vertical board & batten	17		
	Other	18		92

Comments.....

28. WALL CONSTRUCTION	Undetermined	01	[_ _]	
	Vertical log	02	110	
	Horizontal log	03		
	Horizontal log cordwood	04		
	Vertical plank	05		
	Horizontal plank	06		
	Mortise and tenon [frame]	07		
	Mortise and tenon [red river frame]	08		
	Mortise and tenon [colombage]	09		
	Nailed frame	10		
	Glued or laminated frame	11		
	Undetermined wood frame	12		
	Earth	13		
	Brick	14		81
	Concrete block	15		
	Concrete poured	16		
	Steel or iron	17		
	Other	18		19

Comments.....

29. METAL	None	1	[_]	2
	Undetermined	2	111	
	Galvanized tin or iron	3		7
	Metal sheet	4		11
	Aluminum siding	5		1
	Metal and glass	6		4
	Cast iron	7		5
	Other	8		70

Comments.....

30. BUILDING SHEATHED?	Yes	1	[_]	2
	No	2	112	60
	Undetermined	3		38

31. WALL DESIGN AND DETAIL	None	01	[_ _]	9
	Recessed panel	02	114	
	Arcading	03		13
	Engaged column or pilaster	04		27
	Entablature/Frieze	05		1
	Decorative panel or carving	06		1
	Decorative design or painting	07		43
	Other	08		6

Comments.....

32. ROOF SHAPE	Low gable	01	[_ _]	5
	Medium gable	02	116	3
	High gable	03		5
	Centre gable	04		
	Offset gable	05		5
	Cross gable	06		
	Hipped gable	07		7
	Bellcast gable	08		2
	Gable other	09		
	Pyramidal	10		3
	Low hip	11		6
	Medium hip	12		34
	High hip	13		2

	Truncated hip	14	
	Bellcast hip	15	
	Gablet	16	2
	Hip other	17	1
	Gambrel	18	
	Flat	19	22
	Vaulted or arched	20	3
	Other	21	

Comments.....

33. ROOF MATERIAL	Unknown	1	[_] 2
	Wood	2	117 2
	Asbestos	3	1
	Galvanized zinc	4	81
	Slate	5	1
	Other	6	13

Comments.....

34. ADDITIONAL EXTERIOR WALL MATERIAL - MULTIPLE CHOICE YES=1 NO=0

None	[6]
Plaster/stucco	[94]
Tile/terracotta	[3]
Ornamentation	[12]
Composition	[8]
Other	[1]

23

Comments.....

35. DORMER SHAPE - ANY FACADE	None	01	[__] 63
	Gable no overhang	02	125 1
	Gable with overhang	03	26
	Gable with return	04	
	Pediment	05	1
	Gable stepped	06	5
	Gable decorated	07	
	Swept	08	
	Hooded	09	
	Hipped	10	
	Hipped gable	11	
	Gablet	12	
	Shed	13	
	Bay	14	
	Triangular	15	
	Gambrel	16	
	Other	17	3

Comments.....

36. ROOF CONDITION	Good	1	[_] 36
	Fair	2	126 43
	Bad	3	7
	Collapsed	4	13
	Other	5	1

Comments.....

37. ROOF TRIM - RAKING TYPE

None	01	[__]
Verges close	02	128 1
Verges projecting, plain	03	18
Cornice, fascia alone	04	1
Cornice boxed plain	05	7
Cornice boxed decorated	06	2
Verges projecting frieze	07	12
Fascia and frieze	08	2
Cornice boxed plain and frieze	09	3
Cornice boxed decorated and frieze	10	
Cornice boxed brackets or consoles with or without frieze	11	
Cornice boxed plain with return with or without frieze	12	
Cornice boxed decorated with return with or without frieze	13	
Cornice boxed pedimented	14	1
Bargeboard	15	
Parapet gabled	16	38
Stepped parapet	17	
Decorated parapet	18	1
Plain parapet	19	
Other	20	14

Comments.....

38. ROOF TRIM RAKING MATERIAL

None	01	[__]
Unknown	02	130
Wood	03	85
Brick	04	4
Concrete or cast stone	05	
Plaster or stucco	06	10
Other	07	1

Comments.....

39. ROOF TRIM - SPECIAL FEATURES - MULTIPLE CHOICE YES=1 NO=0

None	[7]
Cupola or lantern	[2]
Belvedere or open walk	[2]
Finial or urn	[3]
Cresting	[_]
Drop or pendant	[1]
Monumental pediment	[4]
Decorated pediment	[8]
Additional or decorated gables	[44]
Additional gable with window[s]	[4]
Corner bracket	[2]
Other	[2]

142

Comments.....

40. ROOF TRIM - EAVES TYPE

Close eaves	01	[__]12
Eaves projecting no rafters exposed	02	144 63
Eaves projecting rafters exposed	03	13
Cornice fascia alone	04	
Frieze alone	05	2
Proj eaves and frieze	06	5
Fascia and frieze	07	
Cornice with fascia and brackets	08	
Cornice boxed plain	09	1
Cornice boxed decorated	10	

	Barge board	11		
	Cornice boxed brackets or consoles	12		
	Cornice boxed sloped soffit	13		
	Cornice boxed sloped soffit frieze	14		
	Cornice boxed plain frieze plain	15		
	Cornice boxed frieze decorated	16		
	Cornice boxed decorated frieze plain	17		1
	Cornice boxed decorated frieze decorated	18		7
	Cornice boxed with frieze & brackets	19		
	Parapets plain	20		
	Parapets crenellated	21		
	Parapet entablature	22		
	Parapet with balustrade	23		4
	Parapet other	24		
	Other	25		2

Comments.....

41. ROOF TRIM EAVES MATERIAL	None	01	[__]	3
	Unknown	02	146	9
	Wood	03		76
	Cut stone	04		
	Brick	05		11
	Tile or terracotta	06		
	Concrete or cast stone	07		
	Plaster or Stucco	08		
	Metal	09		
	Other	10		1

Comments.....

42. MAIN DOOR LOCATION	Centre door gable facade	1	[_]	2
	Centre door main facade	2	147	16
	Off-centre gable facade	3		6
	Off-centre main facade	4		14
	Multiple plain	5		3
	Multiple gable	6		1
	Corner	7		42
	Other	8		16

Comments.....

43. MAIN DOOR STRUCTURAL OPENING SHAPE

Flat	1	[_]	9
Segmental	2	148	6
Semi-eliptical	3		52
Semi-circular	4		21
Centre Ogee	5		
Centre pointed	6		8
Triangular	7		
Flat surround corner	8		4
Other	9		

Comments.....

44. MAIN DOOR SURROUND - Head

None	01	[__]	2
Plain trim	02	150	6
Moulded trim	03		74
Cont. trim	04		
Lintel plain	05		1
Lintel decorated	06		11

	Lintel shaped plain or decorated	07		
	Pediment plain	08		4
	Pediment segmental	09		2
	Other	10		

Comments.....

45. MAIN DOOR SURROUND SIDES	None	1	[_]	1
	Plain	2	151	8
	Moulded trim	3		59
	Pilaster or engaged columns	4		31
	Decorated other	5		1
	Other	6		

46. MAIN DOOR SURROUND MATERIAL	None	01	[__]	2
	Wood	02	153	
	Brick	03		5
	Plaster or stucco	04		93
	Metal	05		
	Other	06		

Comments.....

47. MAIN DOOR ARCHITRAVE TYPE	None	01	[__]	57
	Plain no embrasure	02	155	1
	Plain with embrasure	03		9
	Decorated no embrasure	04		9
	Decorated with embrasure	05		2
	Pilasters no embrasure	06		4
	Pilasters with embrasure	07		9
	Engaged column no embrasure	08		3
	Engaged column with embrasure	09		5
	Other	10		1

Comments.....

48. MAIN DOOR ARCHITRAVE SIDE DOOR PANELS

None	01	[__]	92
Flush blind	02	157	1
Flush lights	03		
Flush other	04		
Recessed blind	05		
Recessed lights	06		
Recessed other	07		1
Flush panel either side	08		
Recessed panel	09		3
Other	10		3

Comments.....

49. MAIN DOOR ARCHITRAVE TRANSOM PANELS

None	01	[__]	23
Flush blind	02	159	12
Flush light	03		51
Flush light mullion	04		1
Flush fan	05		3
Recessed blind	06		1
Recessed light plain	07		2

	Recessed light mullion	08		
	Recessed fan	09		5
	Multiple transoms	10		
	Other	11		2

Comments.....

50. MAIN DOOR PANEL[S]	None	1	[_]	
	Unknown	2	160	10
	Plain recessed panel	3		15
	Recessed panel beveled	4		7
	Flush panel	5		1
	Moulded rail flush panel	6		1
	Moulded rail raised panel	7		4
	Moulded rail decorated panel	8		5
	Other	9		

Comments.....

Comments.....

51. MAIN DOOR GLAZING	None	1	[_]	36
	Unknown	2	161	2
	Partly glazed	3		61
	Fully glazed	4		1
	Glazed and decorated	5		
	Stained glass	6		
	Other	7		

52. MAIN DOOR TYPE	Unknown	01	[__]	3
	Vertical plain	02	163	5
	Diagonal plain	03		
	Single leaf,1 panel	04		6
	Double leaf,1 panel	05		14
	Single, 2 panel	06		4
	Double, 2 panel	07		39
	Single, 3 panel	08		3
	Double, 3 panel	09		7
	Single, 4 panel	10		
	Double, 4 panel	11		
	Single, 5 panel	12		
	Double, 5 panel	13		1
	Decorated door	14		17
	Other	15		1

53. MAIN WINDOW	Flat	1	[_]	7
	Segmental	2	164	2
	Semi - elliptical	3		54
	Semi - circular	4		24
	Centre - ogee	5		
	Triangular	6		
	Centre - pointed	7		9
	Flat and rounded corner	8		2
	Unknown	9		2

Comments.....

54. MAIN SURROUND - HEAD

None	01	[__]	2
Plain trim	02	166	2
Moulded trim	03		92
Continuous trim	04		
Lintel plain	05		

	Lintel decorated	06		2
	Lintel, shaped plain or decorated	07		
	Label	08		
	Flat arch vertical joint	09		1
	Pediment plain	10		
	Pediment segmental	11		1
	Pediment double curve	12		
	Other	13		

Comments.....

55. MAIN WINDOW SURROUND - SIDES	None	1	[_]	2
	Plain	2	167	4
	Moulded trim	3		37
	Quoins	4		
	Pilasters or engaged columns	5		5
	Decorated other	6		2
	Other	7		

Comments.....

56. MAIN WINDOW SURROUND - MATERIAL

	None	01	[__]	2
	Brick	02	169	1
	Plaster or stucco	03		97
	Unknown	04		
	Other	05		

Comments.....

57. MAIN WINDOW SURROUND - SILLS	None	1	[_]	2
	Slipsill	2	170	38
	Lugsill	3		36
	Decorated slipsill	4		2
	Decorated lugsill	5		17
	Continuous sill	6		3
	Other	7		2

Comments.....

58. MAIN WINDOW SURROUND - SILLS MATERIAL	None	01	[__]	1
	Wood	02	172	
	Rubble	03		
	Cut Stone	04		
	Brick	05		
	Tile Or terracotta	06		
	Plaster or stucco	07		99
	Metal	08		
	Unknown	09		
	Other	10		

Comments.....

59. MAIN WINDOW DIVISIONS	Sash	1	[_]	1
	2 Sash	2	173	9
	1 Sash and transom	3		4
	2 Sash no mullion	4		
	2 Sash with mullion	5		
	3 Sash with mullion	6		
	Sash with sidelights	7		
	4 Sash with mullion	8		1
	2 Sash & transom	9		85

Comments.....

60. MAIN WINDOW SWING OR SLIDE

Unknown	1	[_]	10
Double hung	2	174	32
Casement	3		52
Hinged	4		
Other	5		6

Comments.....

61. MAIN WINDOW PANES OR LIGHTS

Upper or left sash	[_ _]	
Lower or right sash	[_ _]	
	178	

Comments.....

62. WINDOWS [2ND FLOOR] - MULTIPLE CHOICE YES=1 NO=0

Different From First Floor	Opening	1	[_]	23
	Head	2	[_]	12
	Side	3	[_]	9
	Sills	4	[_]	7
	Same as first floor	5	[_]	74
			183	

Comments.....

63. SPECIAL WINDOW TYPES - MULTIPLE CHOICE YES=1 NO=0

None	[_]	19
Round	[_]	3
Half round	[_]	13
Quarter round		
Elliptical	[_]	1
Half-Elliptcal	[_]	54
Eyebrow	[_]	
Gothic	[_]	5
Polygonal	[_]	
Semicircular	[_]	6
Oval	[_]	
Stained glass	[_]	1
Blind	[_]	
Multi	[_]	6
Other	[_]	1
	201	

Comments.....

64. MAIN WINDOW LOCATION ONE FLOOR ONLY

Ground floor	1	[_]		61
First floor	2	202		38
Second floor	3			1

Comments.....

65. MAIN STAIRS - LOCATION AND DESIGN

None	1	[_]	9
Ground or first floor plain	2	203	27
Ground or first floor with railing	3		1
Ground or first floor with solid railing	4		1

	Upper floors with railing	5	36
	Upper floors with solid railings	6	25
	Other	7	1

Comments.....

66. STAIRS SHAPE	None	1	[_] 19
	Straight	2	204 22
	Straight side	3	5
	Straight reversed	4	
	Curved single or double	5	5
	Double	6	55
	Spiral	7	2
	Other	8	2

Comments.....

67. PORCHES AND GALLERIES	None	01	[__] 85
	Platform or Stoop	02	206
	Umbrage	03	
	Open porch	04	
	Closed porch	05	7
	Closed porch	06	
	Portico	07	1
	Verandam or gallery	08	3
	Closed Verandah	09	1
	Other	10	3

Comments.....

68. PORCHES AND GALLERIES - SUPPORTS

	None	1	[_] 85
	Posts, plain or turned	2	207 1
	Treillage	3	
	Piers	4	1
	Columns	5	
	Arcade Open	6	9
	Wall	7	1
	Support on pier	8	1
	Other	9	2

Comments.....

69. PORCHES AND GALLERIES - SUPPORT MATERIAL

	None	01	[__] 85
	Unknown	02	209 1
	Wood	03	
	Rubble	04	
	Cut stone	05	
	Brick	06	14
	Tile or terra cotta	07	
	Concrete or cast stone	08	
	Plaster or stucco	09	
	Metal	10	
	Other	11	

Comments.....

70. PORCHES AND GALLERIES - HEIGHT	None	01	[_ _] 85	
	1st storey	02		3
	1st & 2nd storey	03		
	Projecting frontispiece	04		
	Multi	05		2
	Other	06		10

Comments.....

71. ADDITIONAL BUILDING FEATURES - MULTIPLE CHOICE YES=1 NO=0

1	None	[_]	51
2	Tower or turret	[_]	4
3	Spire or steeple		2
4	Buttress	[_]	2
5	Arcade or colonade	[_]	5
6	Balcony or additional porch	[_]	10
7	Attached barn or garage	[_]	9
8	Projecting frontispiece	[_]	1
9	Bay, more than one storey	[_]	12
10	Other	[_]	
			221

Comments.....

72. INTERIOR	Interior	01	[_ _]	
	None	02	224	2
	Unknown	03		29
	Stairs	04		1
	Hall	05		
	Main rooms	06		
	Fireplace and mantel	07		
	Door trim	08		
	Window trim	09		
	Decorative components	10		58
	Other	11		10

Comments.....

73. APPARENT ALTERATIONS - MULTIPLE CHOICE YES=1 NO=0

None	[_]	51
Wall	[_]	29
Windows	[_]	12
Doors	[_]	27
Roof	[_]	
Chimney	[_]	
Stair porch	[_]	
Add. storey	[_]	1
Wing	[_]	3
First floor changed	[_]	1
	232	

Comments.....

74. CONDITION OF BUILDING - MULTIPLE CHOICE GOOD=1, FAIR=2 POOR=3

Wall	1	[_]	13×1	9×2	3×3
Windows	2	[_]	12×1	9×2	3×3
Doors	3	[_]	16×1	7×2	2×3
Roof	4	[_]	10×1	12×2	3×3
Chimney	5	[_]	2×1		1×3
Stair porch	6	[_]	8×1	8×2	1×3

Other 7 [_] 3x1 1x3
239

Comments.....

75. PROPERTY FEATURES - MULTIPLE CHOICE YES=1 NO=0

None	[_]	65
Garage or coach house	[_]	19
Stable or barn	[_]	1
Out-burding	[_]	1
Fence	[_]	2
Garden feature	[_]	9
Water feature	[_]	9
Other	[_]	3

247

Comments.....

76. PRESENT STATUS

Inhabited	1	[_]	68
Abandoned	2	248	6
Other	3		26

Comments.....

77. UNITS

This is ..... unit in ..... of a sequence

Comments.....

78. THE BUILDING IN WHICH THIS UNIT IS LOCATED

Freestanding	1	[_]	32
Attached one side	2	249	10
Attached both sides	3		50
Attached irregular	4		7
Other	5		1

80. Colour slides or photos [frame nos & film type]

[../../../../../..]

81. TO BUILDING - MULTIPLE CHOICE YES=1 NO=0

Deterioration from weather	[_]	76
Proposed demolition in process	[_]	2
Demolition in process	[_]	14
Materials being cannibalised	[_]	15
Major alteration proposed	[_]	5
No known threat	[_]	23
Demolished/Unknown	255	24

APPENDIX SIX

A.8

Note: This list must be completed in duplicate. One copy stamped with the official date stamp will be returned to the applicant as a receipt for documents left.

LAGOS LAND REGISTRY

LAGOS

22nd november, 1962.

Title No.....

Property No.10, Portonovo Market Street, Lagos.

List of Documents

By A.A.Majekodunmi, Solicitor,

of 42/3, Marina, P.O. Box 159, Lagos.

Nature of Documents	Date
1. Crown Grant from the Governor to William F. Lumpkin dated the 25th June, 1870.	
2. Deed of Conveyance dated the 20th December, 1906 William F. Lumpkin to Isaac Akinola Cole, registered 52/223/51. Lagos.	
3. Deed of Conveyance dated the 31st January, 1918 Isaac Akinola Cole to Peter John Claudius Thomas registered as 22/69/121. Lagos.	
4. Deed of Conveyance dated the 17th November, 1924 Peter John Claudius Thomas to Bank of British West Africa Limited, registered as 62/273/186. Lagos.	
5. Deed of Conveyance dated the 2nd July, 1930 from Bank of British West Africa Ltd to G.B.Ollivant & Co.Ltd. registered as 11/11/292. Lagos.	
6. Deed of Conveyance dated 18th July, 1962 from Finets Limited to A.G.Leventis and Company(Nigeria) Limited.	

FEDERAL LAND REGISTRY
22 NOV 1962
LAGOS NIGERIA.

APPENDIX SEVEN

LAGOS STATE GOVERNMENT

MINISTRY OF THE ENVIRONMENT AND PHYSICAL PLANNING
DEVELOPMENT CONTROL DEPARTMENT
~~Old Secretariat~~ Lagos Zonal Office
~~Ikeja, Lagos~~ City Hall
Lagos.

Telephone: 933442

Ref No. LAG/R/LA90/021/16

Date 20th December, 1990.

Godwin Hopwood Kuye,
27, Boyle Street,
Lagos.

Re: Renovation Permit of 8 - 10 Abibu Oke Street Lagos Plan No. LAG/R/LA90/021

With reference to your application submitted in this office for Renovation Permit on the building at the above address, I am directed to convey approval to you accordingly.

Please note that the work to be carried out is "the redecoration and restoration of the design of the building to enhance its historicalcharacter for the promotion of architectural heritage and culture of the state".

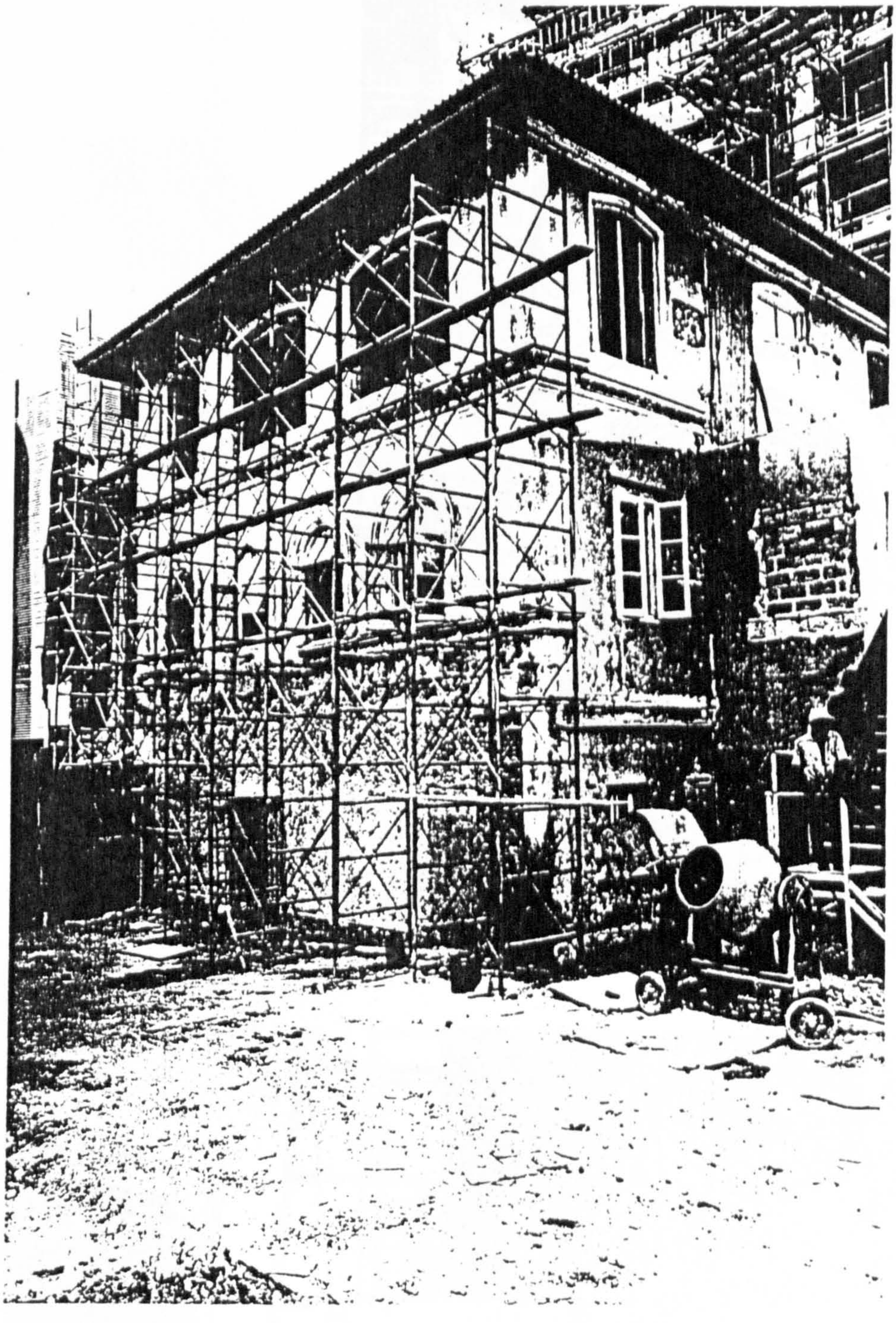
Please note that any deviation from paragraph 2 above will result in the withdrawal of this permit.

Thank you for your Co-operation.

MINISTRY OF THE ENVIRONMENT AND
PHYSICAL PLANNING
Development Control Department
Formation Lagos
RECEIVED DATE INITIAL
21/12/90

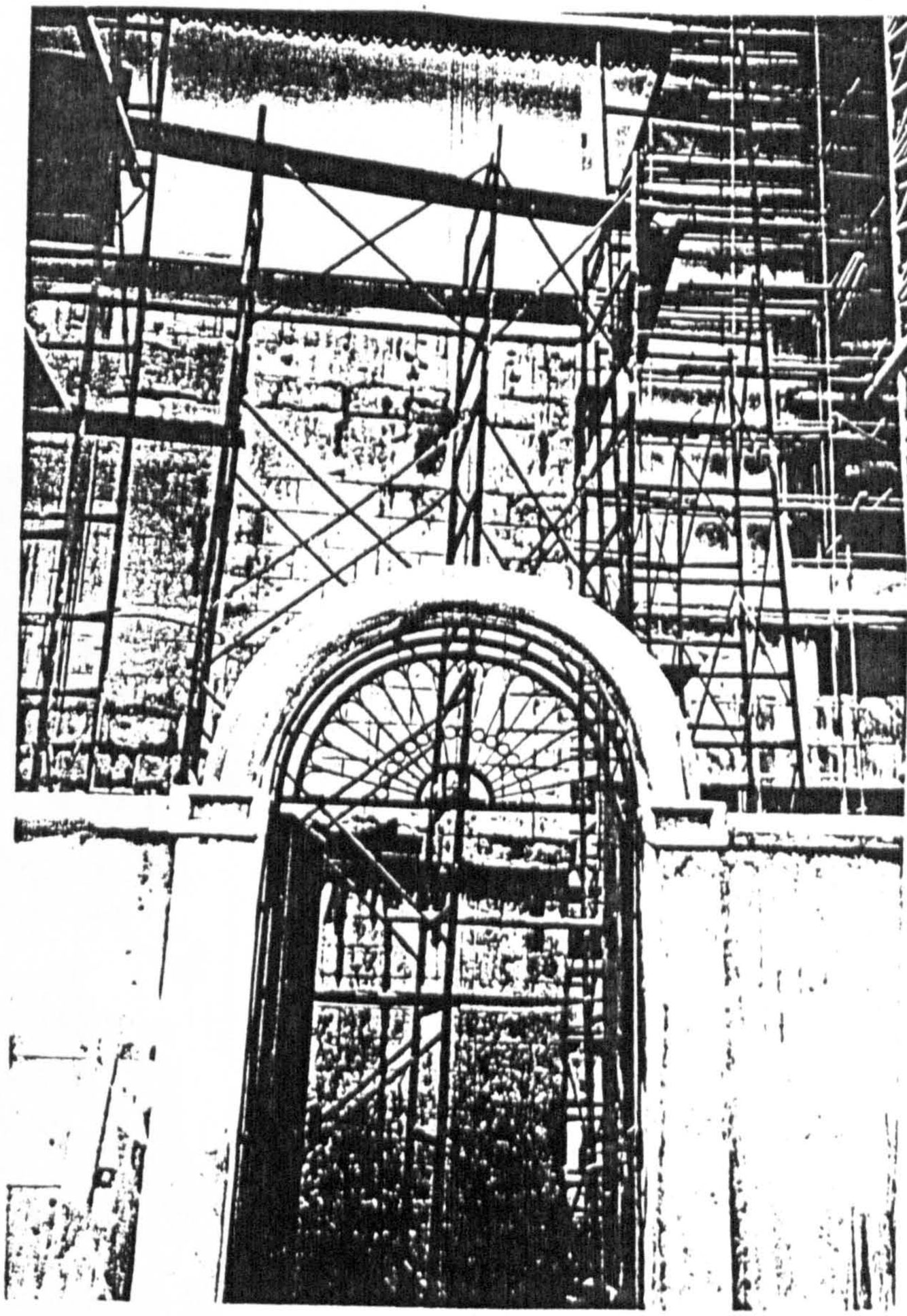
A. A. Adegboye.
For: Zonal Town Planning Officer(Lagos).

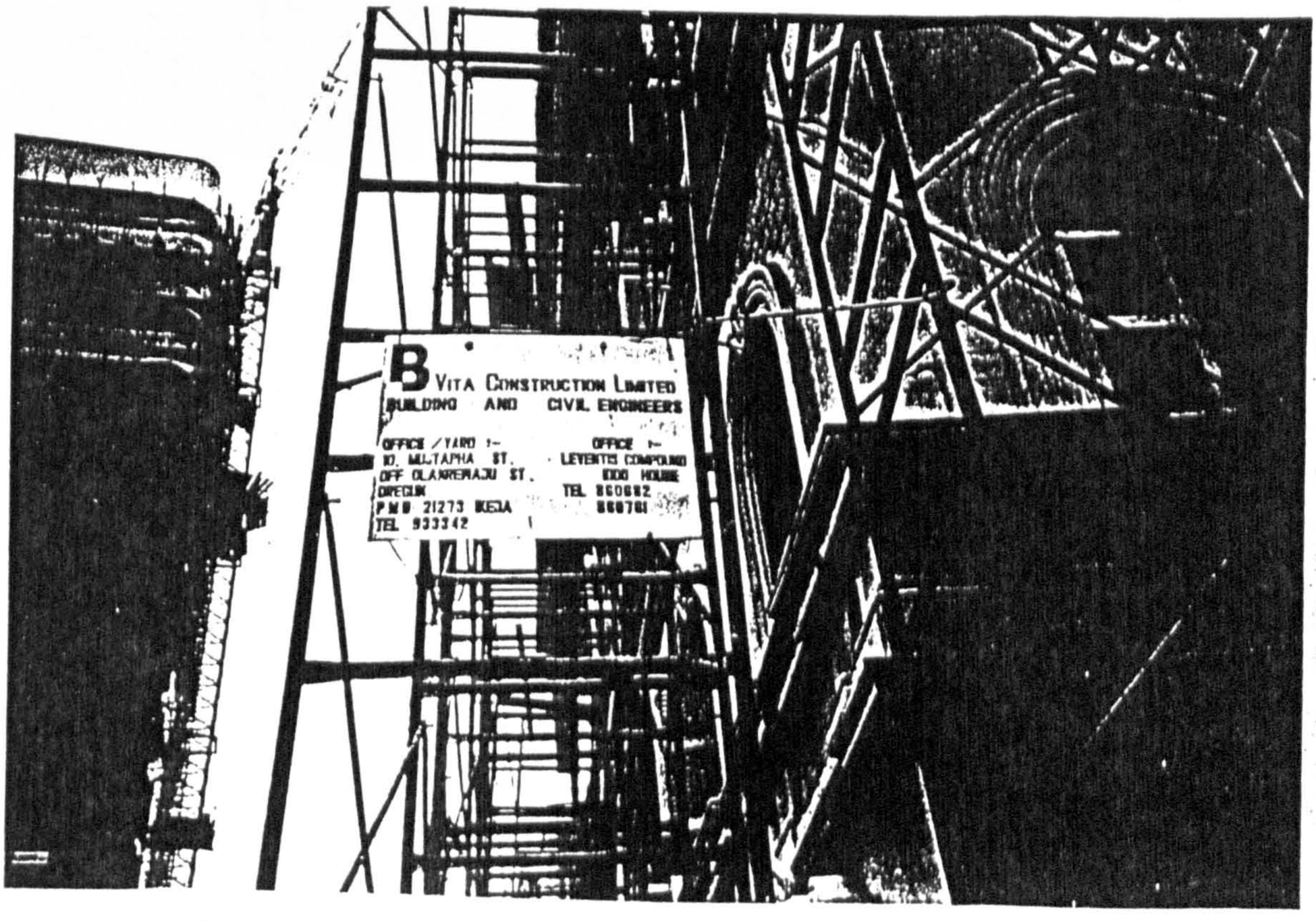
APPENDIX EIGHT

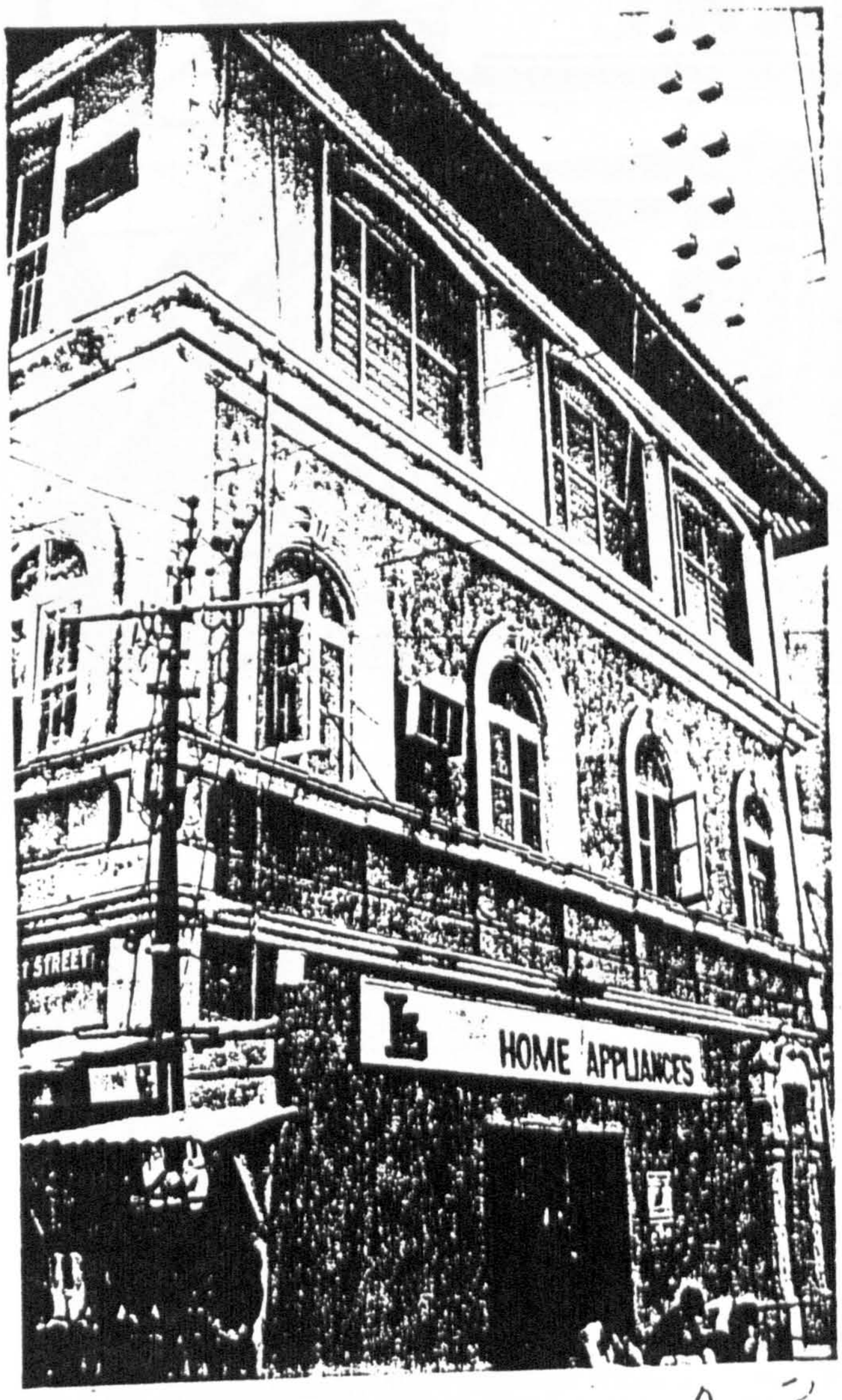


8:10 . APRIL 84 / ST LAGOS

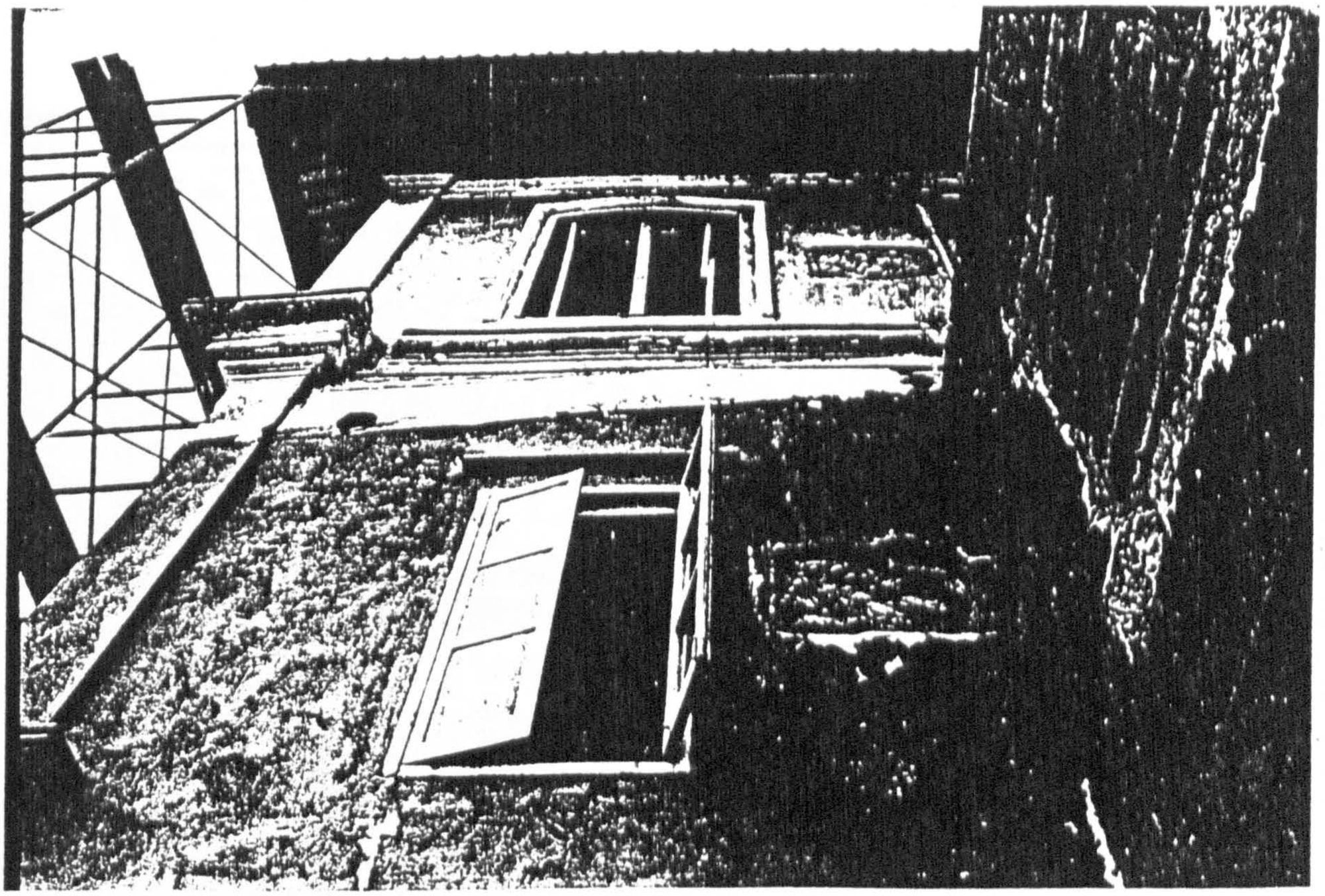
SOUTH ELEVATION, NOV 90



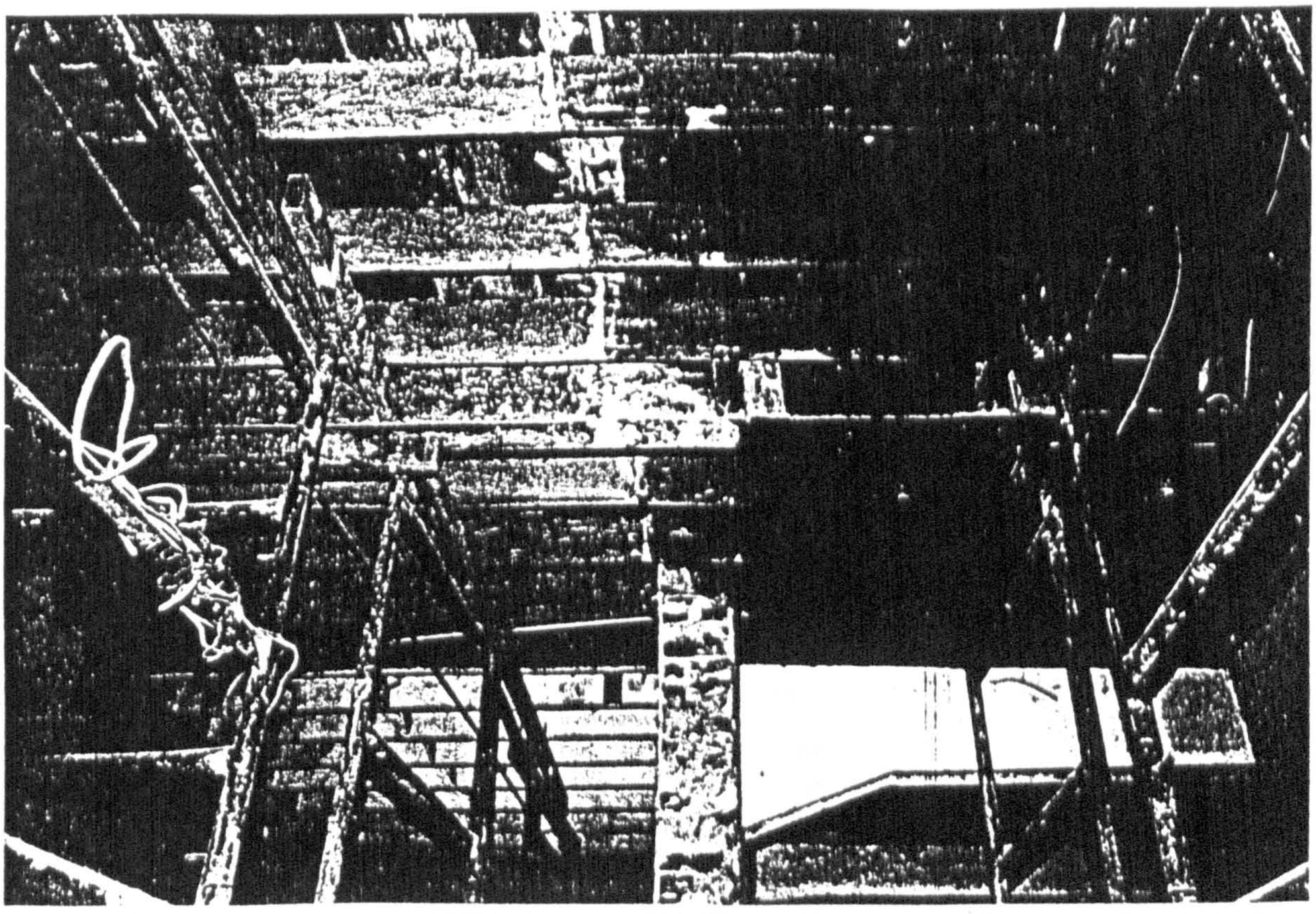

B VITA CONSTRUCTION LIMITED
BUILDING AND CIVIL ENGINEERS
OFFICE / YARD :-
10, MUTAPHA ST.,
OFF OLANREWAJU ST.,
OREGUN
P.M.B 21273 IKEJA
TEL 933342
OFFICE :-
LEVENTIS COMPOUND
ECO HOUSE
TEL 860882
860781



A 3



EAST ELEVATION



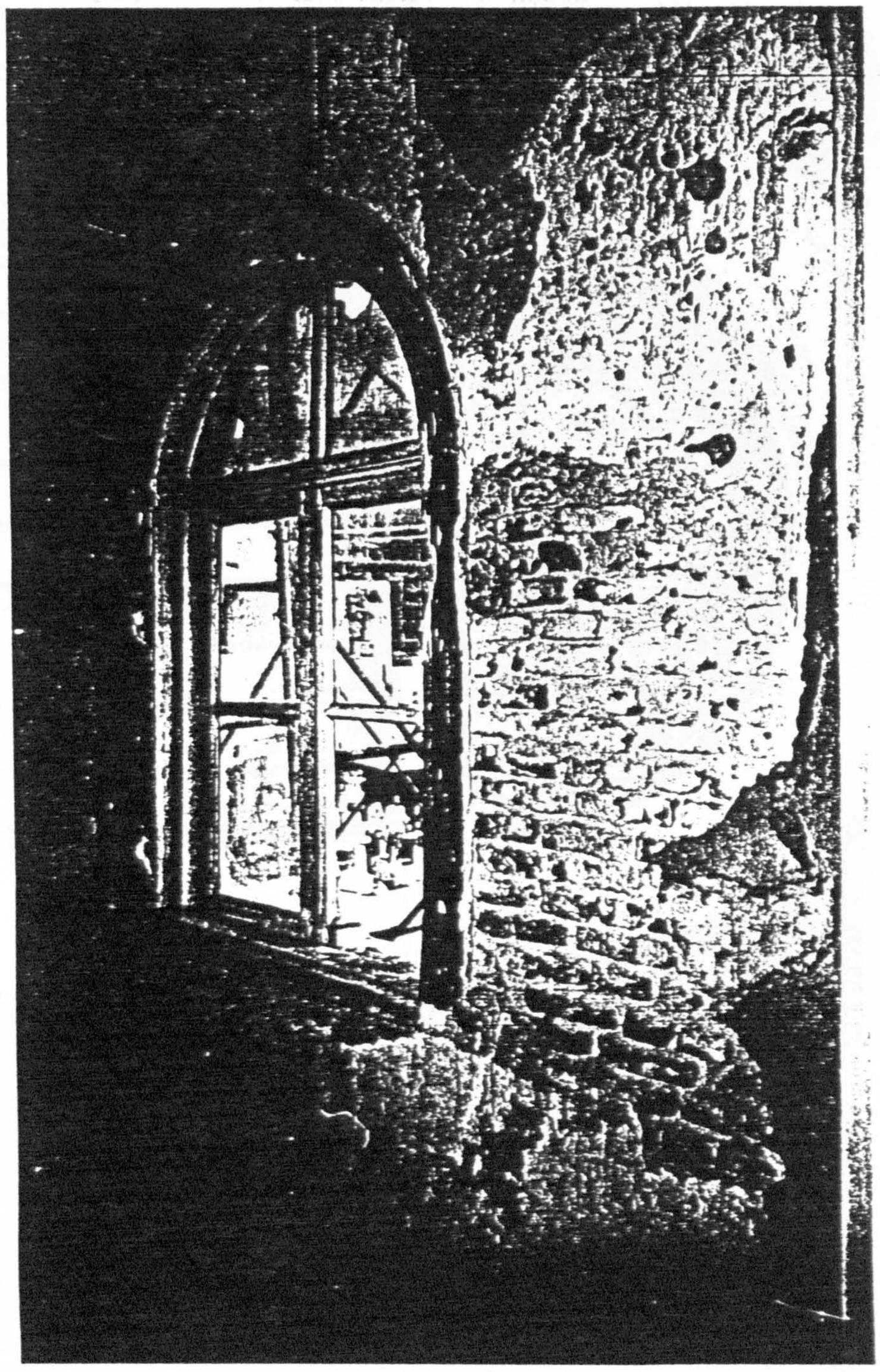
FIRST FLOOR SHOWING FOUNDATION & WALL STRENGTHENING

FIRST FLOOR PLAN

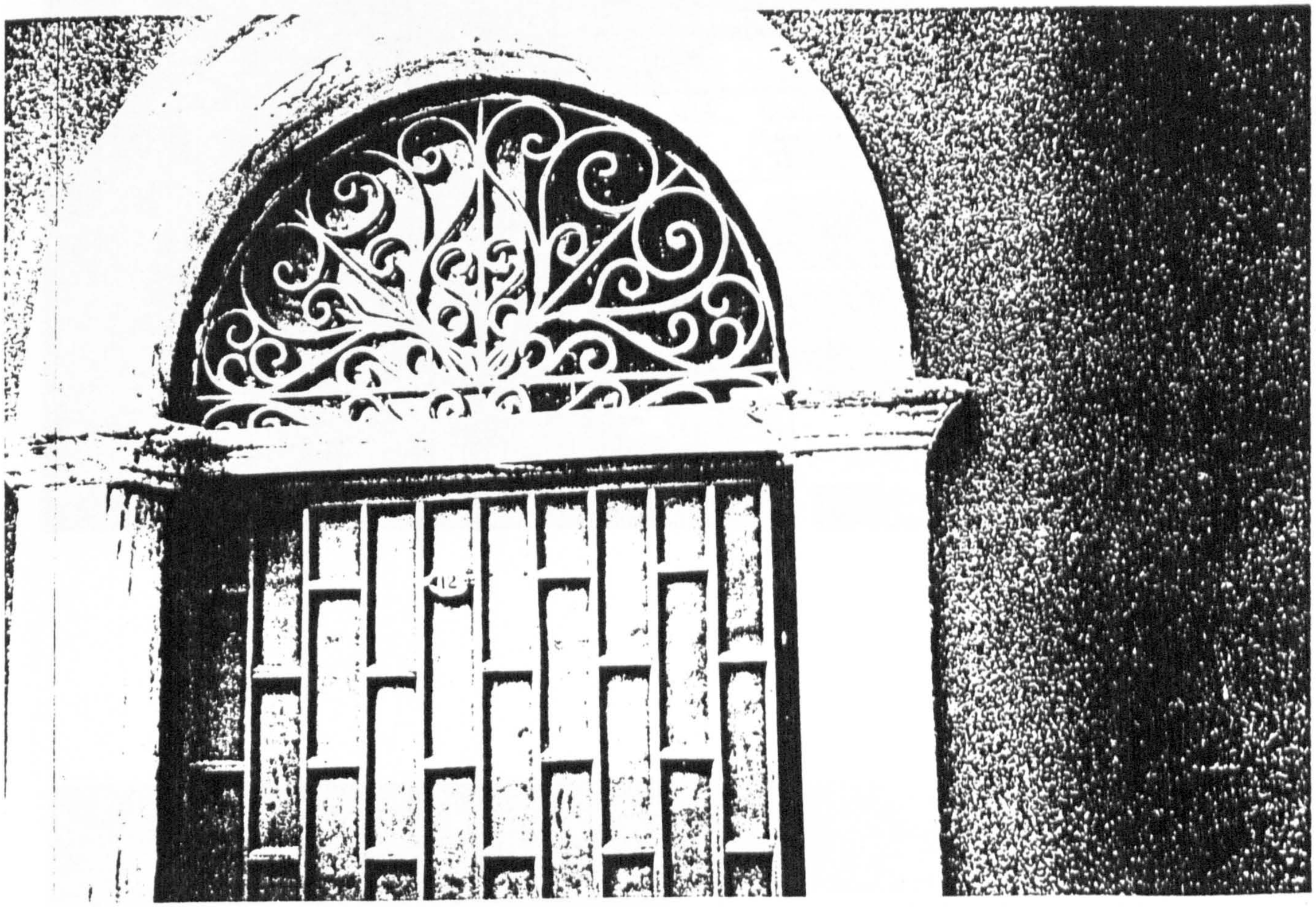
NOV 20



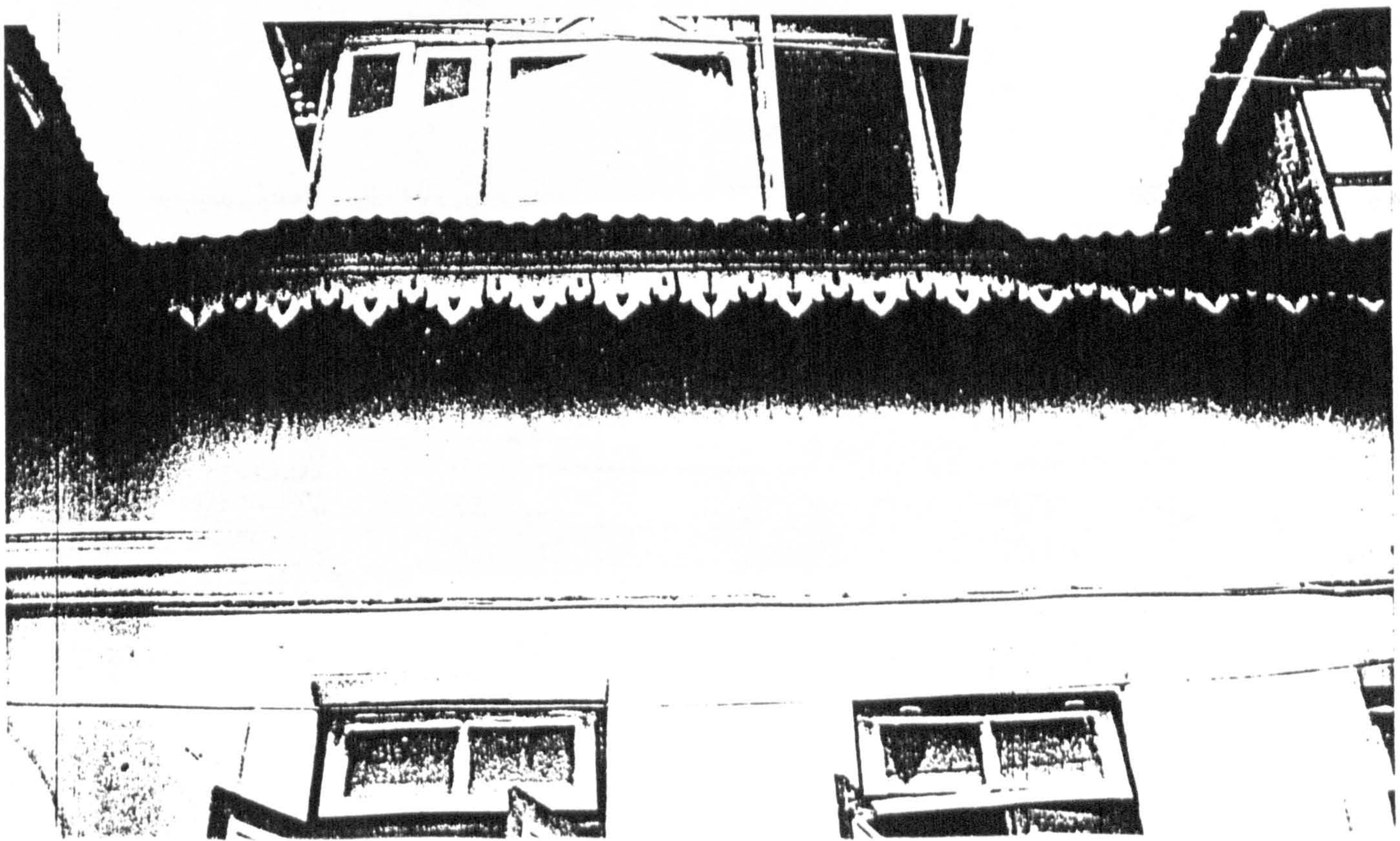
ING PREPARED FOR PAINTING

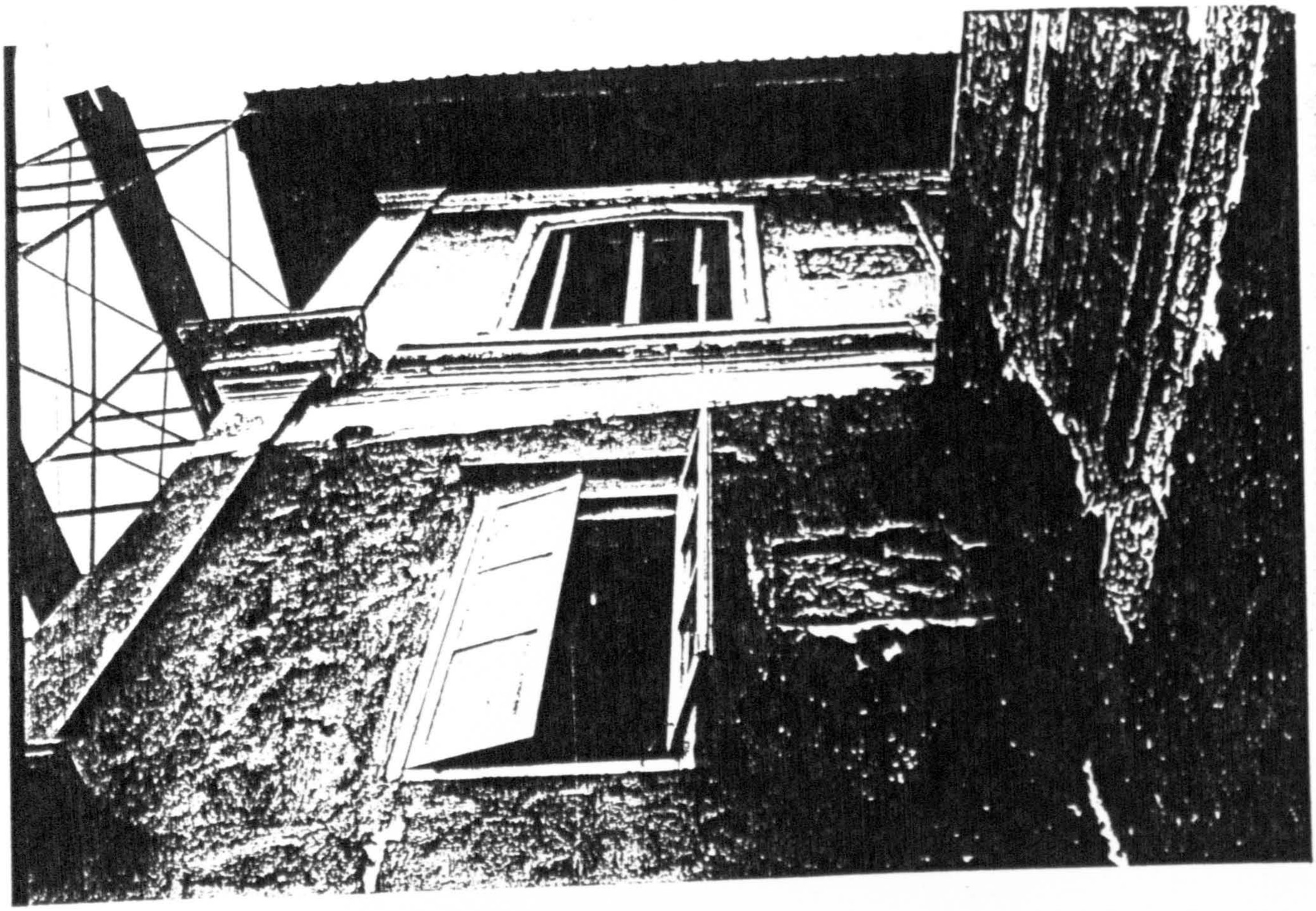


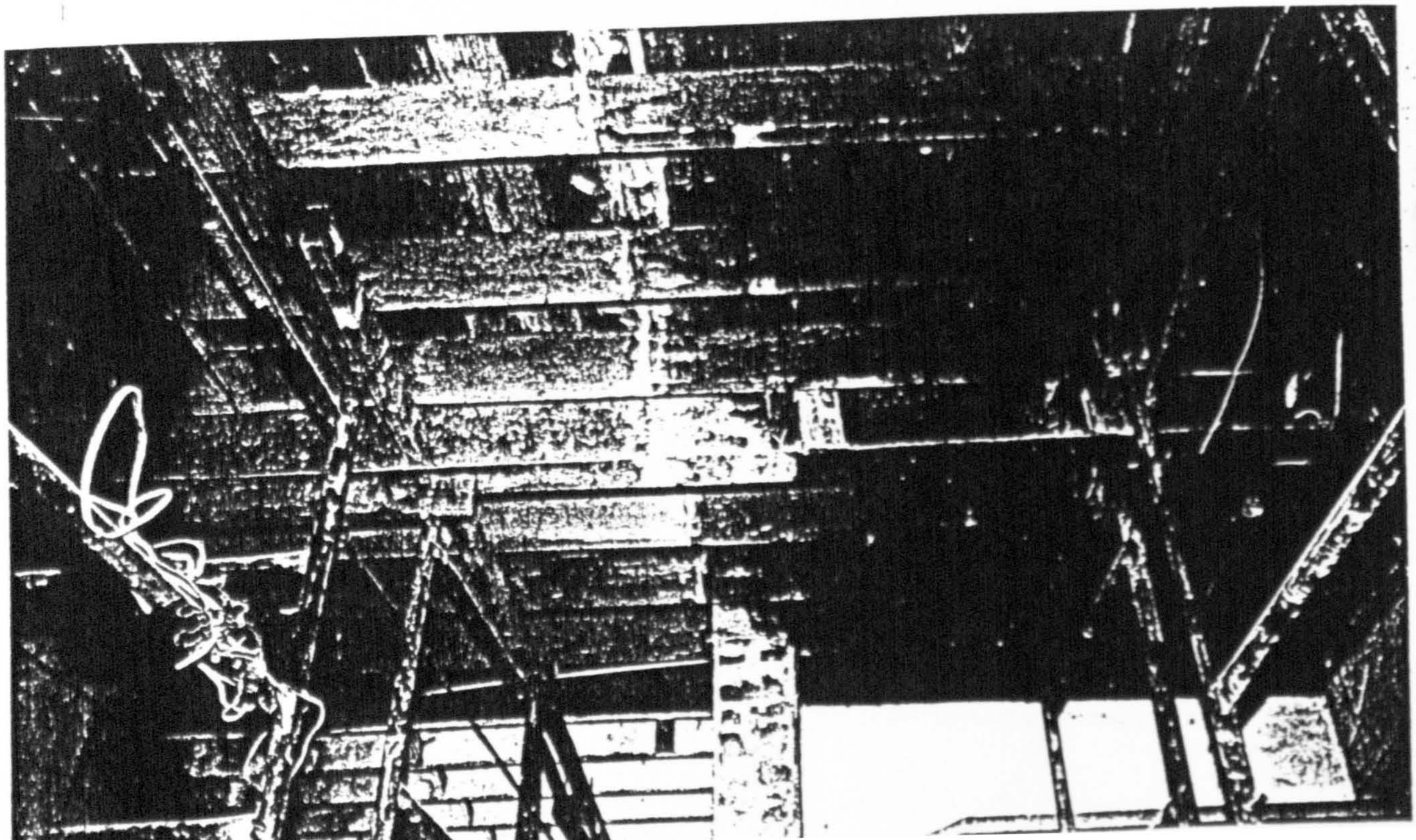
PLASTER REPAIRS FIRST FLOOR



FANLIGHT 'WAIR HOUSE' KAKAWA ST. LAGOS
DESIGN USED IN GROUND FLOOR WINDOWS







APPENDIX NINE

LEVENTIS STORES BUILDING

8/12 ABIBU OKI STREET, LAGOS

STRUCTURAL INVESTIGATION FOR

ALTERATIONS AND REFURBISHMENT

REPORT AND RECOMMENDATIONS

OVE ARUP & PARTNERS NIGERIA
CONSULTING ENGINEERS
25 BOYLE STREET
P O BOX 2088
LAGOS

N3457/NCO/BEA
SEPTEMBER 1990

1.0 Introduction

We were invited by Godwin Hopwood Kuye through their letter Ref. 916B/JG/ba of 13 August 1990 to inspect and report on the state of the structure of the old Leventis Stores building at Abibu Oki Street Lagos with reference to the proposed alterations required by the client. Copies of the architect's drawings No. 916/E1-7 showing the proposed alterations on the floor plans and elevations were issued to us for the investigation. We paid four visits to the site, surveyed and took measurements of the existing building's structure and these are represented on the sketches accompanying this report. These sketches as well as the new use which the building will be put into, formed the basis of our design check and desk study. Photographs of the existing structure showing the observed defects have been included in this report to serve as a record of the state of the building prior to the refurbishment works. We could not confirm the exact date the building was constructed but we estimate that it is over 40 years old.

2.0 Inspection

2.1 Location and Structural Form

The building is located at 8/10 Abibu Oki Street inside the Leventis Stores compound. It is a 3-storey building with the classical "Brazillian type" architectural features. Photographs No. 1 and 2 in the appendix show the side and rear views of the building. The building is essentially rectangular in plan with the service areas (stores and staircase) protruding at the back. The structural scheme comprises RC ground floor slab, timber framed first and second floor slabs and enclosing brick walls. The first floor structure comprises timber floor plates supported by timber floor beams which are in turn supported by the perimeter brickwalls. Steel universal beams resting on a grillage of reinforced concrete beams are used to support the internal brickwalls above as there are no corresponding brickwalls at ground floor level. The steel and RC beams are supported by steel stanchions and concrete columns which transfer their loads to the subsoil. The foundations of the building could not be inspected, but we suppose that the brickwalls would be supported on strip footings while the stanchions/columns will have pad bases. The second floor structure comprises timber beams which are in turn supported on the internal and external brick walls. The second floor

partitions are all constructed of plywood and hence does not impose any significant loading on the floor structure. However for the rear service area, a 150mm thick RC slab is used to support the walls and roof slab of the toilets above this level.

The roof structure comprises timber trusses, timber purlins and aluminium roofing sheets. These roof trusses span the full width of the building and are supported on the external brick walls. Sketches No. N3457/SK/01-04 in the appendix show the existing structural scheme of the building as measured on site.

2.2 Observations

A critical inspection of the internal and external areas of the building was carried out and the following observations were made:

2.2.1 Ground Floor

The ground floor slab is of reinforced concrete construction and has few defects. The surface finishes have come off in many locations particularly in the rear store compartment and would require to be replaced. It was observed that the finished floor level of the ground floor is lower than the surrounding ground levels and this has led to moisture associated deterioration at the feet of the perimeter brick walls . Most of the internal surfaces of the brickwalls are still in good condition and will require little refurbishment for re-use. However, most of the external wall surfaces as well as the internal wall surfaces in the rear store compartment have sustained very noticeable deterioration due to age and use. Photographs No. 3 and 4 in the appendix show the interior view of the ground floor in the large warehouse area while photographs No. 5 and 6 show the typical view of the surface deterioration observed on some of the brickwalls. The surface deterioration on the external face of the walls can be seen in photographs No. 1 and 2.

The stanchions and columns at ground floor level were inspected with no visible signs of defects. The soffit views of the first floor timber boards and beams were also inspected from this level. Most of these were covered up by the existing double layer ceiling, but these were stripped-off in places to observe the structure. The timber are still in fairly good conditions as can be seen in photographs No. 5 and 7 in the appendix. The steel universal beams and reinforced concrete beams supporting the first floor walls were observed from the ceiling void and found to have very few defects. However rusting of the exposed portion of the steel beam was observed in one of the rooms where there is no ceiling (see photograph No. 7), while a horizontal crack was observed on one of the RC

beams (see photograph No. 8). Photograph No. 9 shows further the sound state of the RC beams supporting the first floor structure.

Generally, apart from the observed deterioration on some ground floor brickwalls, very few cracks were observed on these walls. The only further defect observed was the rusting of the steel lintel plate at some window locations as can be seen from photograph No. 10 in the appendix.

2.2.2 First Floor

The first floor is generally in a better state than the ground floor. The brickwalls were all inspected and very few defects were observed. However, the only exception is the rear store compartment where substantial deterioration of the walls were observed. This can be seen from photograph No. 11 in the appendix. The rusting of the window burglar bars and the aluminium ceiling runners suggests ingress of storm water or leakage of the foul drain from the toilets above this area. The soffit of the concrete slab above this service area sustained little or no defects as can be seen from photograph No. 12. Generally, the second floor timber structures observed from this level are still in very good conditions and this can be seen in photograph No. 13. Photograph No. 14 shows additionally the typical state of the perimeter brickwalls at the window locations. The external surfaces of the perimeter walls at this level have fewer defects than those of the ground floor (see photograph No. 1)

2.2.3 Second Floor

Very few defects were observed at this level. The perimeter blockwalls are the only structural elements here, as all internal partitions are of plywood construction. An interior view at this level in one of the rooms can be seen in photograph No. 15 while photograph No. 16 shows the typical brickwall defects at the A/C hole locations. 2 No. toilets are located on the concrete slab in the open rear service area. These toilets and the surrounding concrete balustrade to this area can be seen in photographs No. 1 and 17 in the appendix. A survey of the timber roof structure was made during the inspection by stripping off a portion of enclosing ceiling sheets. The inspection revealed that the timber trusses, purlins and ceiling joists are still in very good conditions. A typical view of these structures can be seen in photograph No. 18. Some few holes were observed on the aluminium roofing sheets but we could not confirm if these were points of leakages as it did not rain during any of the inspection visits.

3.0 Investigation

The purpose of this investigation is to confirm the existing state of the structure with respect to the proposed alterations. Various defects were observed during our inspection and it is evident that if the building will be re-used as proposed, then these defects should be adequately rectified.

3.1 Structural Defects

The perimeter and some internal brickwalls in this building are structural load-bearing elements, hence the observed deterioration should be checked. These are mainly atmospheric (moisture associated) deterioration hence a fairly impermeable surface to moisture would be the best solution. Stripping of the plaster, replastering and repainting with a possible mosaic tile exterior finish would solve the problem, but specifications for this is best made by the architect.

For the observed rusting of a portion of the steel beam supporting the first floor walls, the affected beam should be wire brushed to clear all loose rust and mill scale before repainting with black bituminous paint. Since rusting is usually a function of the protective cover provided, it is best to encase this steel section in plywood and provide a soffit ceiling inside this room as none presently exists.

For cracks in the brick walls, these should be repaired by chisselling out V-grooves along the crack lines and filling up the grooves with mortar mixed with an approved bonding agent before repainting. However, if cracks were caused by heavy point load from steel or concrete beams, then an RC lintel beam should be introduced under the point load to distribute the load on the supporting brick wall, before adopting the above repair scheme.

The observed cracks on one of the first floor RC beams should be repaired in a similar fashion to the brickwalls, but in this case, the chisselled V-groove should be filled up with non-shrinkable concrete (1:1½:3 mix with 10mm aggregates).

3.2 Desk Study

The desk study was carried out to confirm the strength of the existing structural members to support the proposed imposed loadings. The following assumptions were made for the desk study:

- $2.5KN/m^2$ office imposed load was used.

- The existing timber members are tropical hardwood of "opepe" specie.

- Only plywood internal partitions will be re-used at second floor level except for the service area.

- Concrete grade 25 and steel grade 43 were initially used.

- The existing foundation are adequate since there were no observed ground floor cracks to suggest inadequate foundations or differential settlement.

Our desk study confirmed that the existing structure can still safely support the proposed imposed load of 2.5KN/m^2. Our calculations, however, revealed that the deflection of some of the timber floor beams may be slightly above permissible values, but since this is a servecability requirement, it is not very critical.

We must point out that all the defects on the structural members highlighted in this report should be fully rectified as further deterioration will affect their load-bearing capacities and may rendeer them unsuitable to support their imposed loads. Proper routine maintenance is also very necessary for a longer life span.

3.3 Effect of Proposed Alterations

From our study of the architectural drawings of the proposed alterations, it is clear that most of the existing structural scheme will be retained as it is. Hence, apart from the rear service area, no major change will be made in the structural form. The proposed alterations of structural significance are as outlined below.

(a) Demolish brick walls 'X' and 'Y' (see sketch N3457/SK/01) to create exhibition, conference and recreation areas at the ground floor level. This alteration is possible as walls 'X' and 'Y' does not support the first floor timber beams which spans from the external brickwall to the internal steel beam. The only problem that will be created is that the existing RC beam supported at the junction of the two walls will be relieved of its support. A new column will therefore be introduced at this junction to support this beam.

(b) Demolish timber staircase 'A' and its enclosing brickwalls. This alteration is possible and would not create any structural problems. The building is quite stable and does not rely on the walls of this staircase for stability.

(c) Demolish the second floor toilets, construct new toilets and introduce a new staircase from ground floor to second floor level in the rear service area. The roof over this area will be modified to suit. This alteration is also possible. However, the introduction of the new staircase will entail the demolition and reconstruction of the existing second floor slab. Also the construction of new toilets in this area from ground floor to second floor level necessitates the dismantling of the existing timber first floor structure and the construction of a new RC slab to support the new wall loads. These new proposals will increase the foundation loadings in this area, but we estimate that the foundation will still be adequate and the soil will not be overstressed.

4.0 Conclusion and Recommendations

From the foregoing inspection and investigation, it is our conclusion that the structure of the existing Leventis Stores building is still in a fairly good state, and can be repaired and refurbished for the new use being proposed.

The following recommendations for remedial works as outlined in item 3.1 of this report will assist in prolonging the life of the building for the proposed alterations.

4.1 The deterioration of the brick walls should be checked. This is caused by atmospheric factors due to age and use of the building. This should be prevented by using a fairly impermeable surface finish to moisture. We recommend that the surface render be stripped off in the affected areas. Then replaster and repaint. Mosaic tile finish can be used on the external surfaces of the perimeter walls, since these are more exposed to atmospheric attack.

4.2 The rusted steel beam observed from ground floor level should be wire-brushed and repainted with black bituminous paint. It should additionally be protected by encasing it in plywood. The rusted steel lintel plates should be similarly treated.

4.3 RC lintel beams should be provided to distribute the heavy point loads of the steel beams on the brick walls. All cracks on the brick walls caused by these point loads or by other factors should be repaired by chisselling out V-grooves along the crack lines and filling these up with repair mortar mixed with an approved bonding agent.

4.4 Cracks in the first floor RC beams and in any other exposed RC work should be repaired by chisselling out V-grooves along the crack lines and filling these up with non-shrinkable concrete.

Details of the structural works required for the proposed alterations will be issued separately for the remedial works contract. Great care must be taken during the demolition works for these alterations to ensure that the structural integrity of the areas being retained is not seriously injured.

It should be noted that adequate and close supervision of the remedial works for the proposed alterations are very essential to ensure compliance with the specifications.

Emeka Okide

ARUP Ove Arup & Partners Nigeria

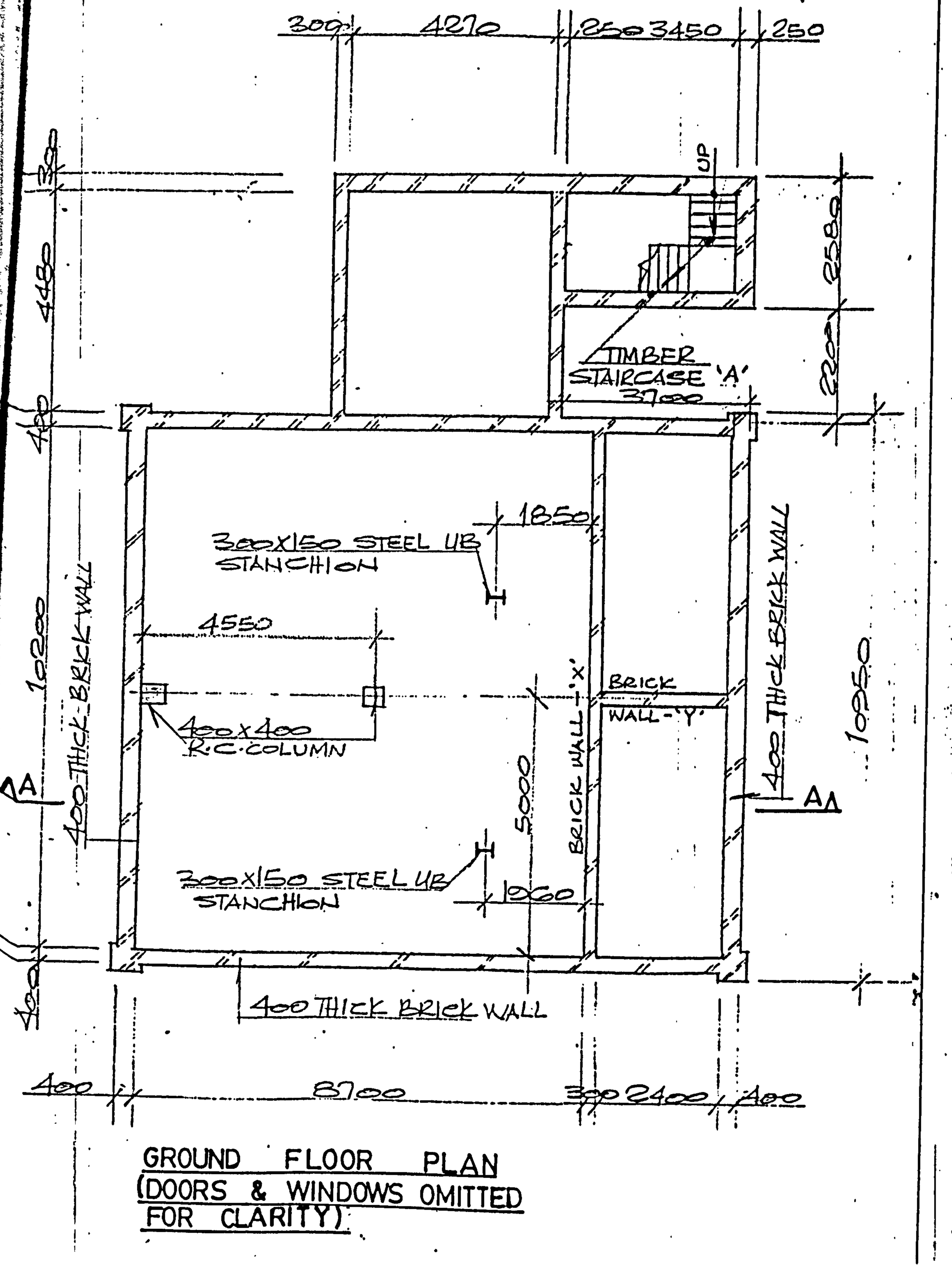
EVENTIS DEVELOPMENT
BIBU—OKI STREET LAGOS.
. 1. FOR REFURBISHMENT

Job No. | Drawing No. | Rev.

N3457 | SK / 01 |

Scales 1 : 100

Drn. GRK. Date AUG 81-80 Chd. NCE Passed



GROUND FLOOR PLAN
(DOORS & WINDOWS OMITTED FOR CLARITY)

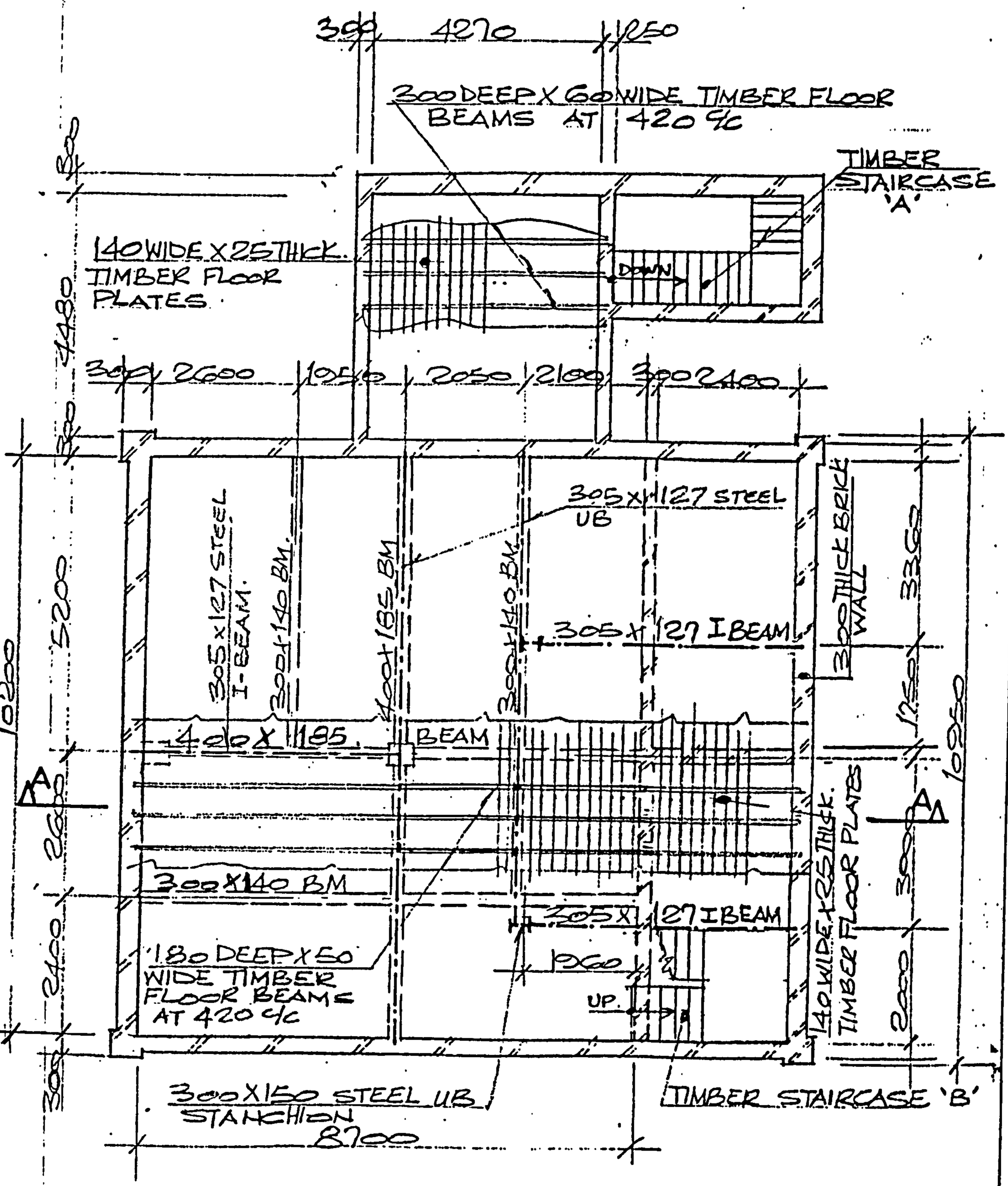
ARUP Ove Arup & Partners Nigeria

LEVENTIS DEVELOPMENT
ABIBU — OKI STREET LAGOS
S. I. FOR REFURBISHMENT

Job No.	Drawing No.	Rev.
N 3457	SK / 02	

Scales 1 : 100

Drn. GLK. Date AUGUST 90 Chd NCO Passed



FIRST FLOOR PLAN

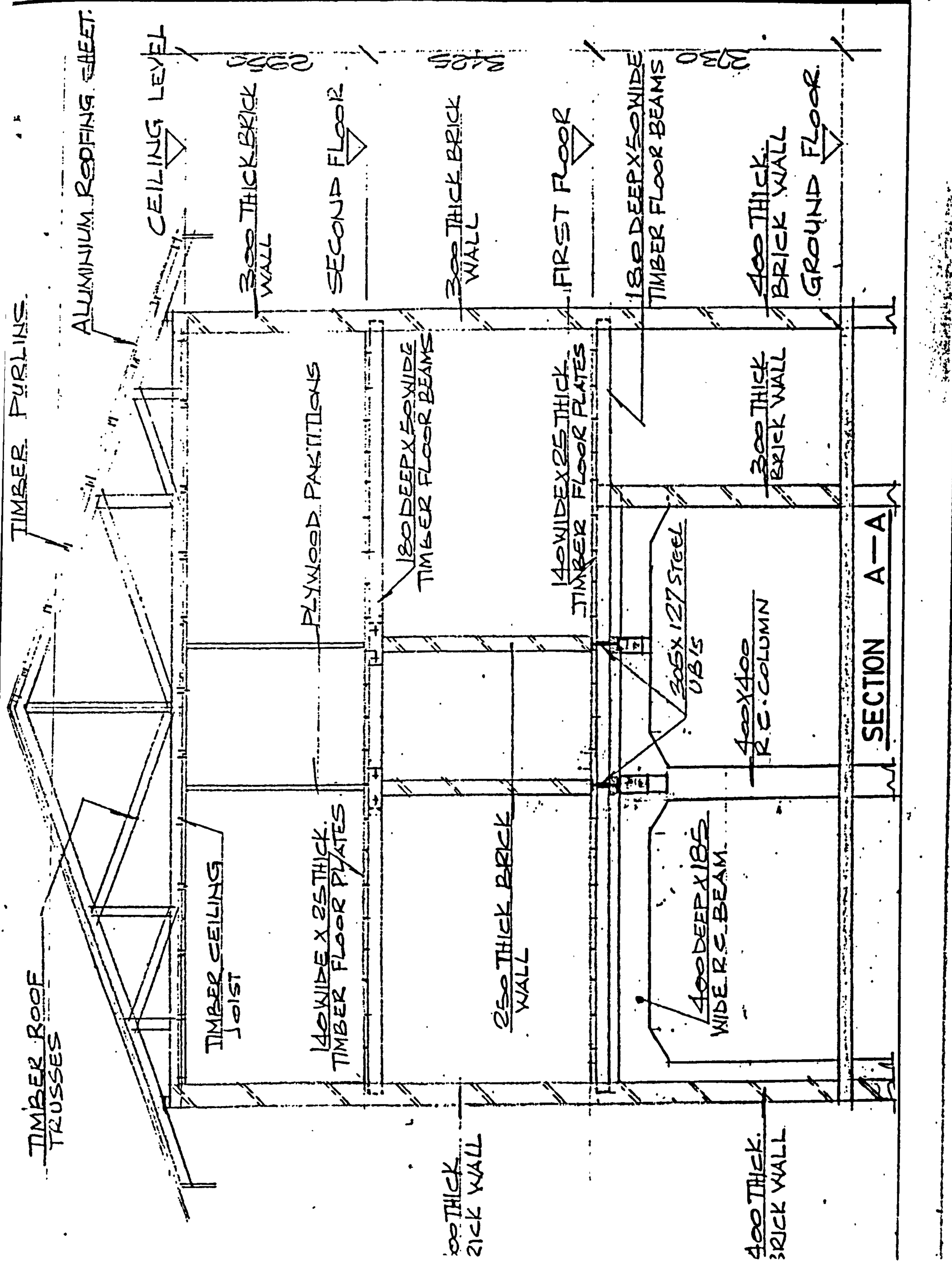
ARUP Ove Arup & Partners Nigeria

LEVENTIS DEVELOPMENT
ABIBU—OKI STREET LAGOS
S. I. FOR REFURBISHMENT

Job No.	Drawing No.	Rev.
N3457	SK/04	

Scales 1 : 75

Drn. GRK. Date AUGUST 90 Chd. NCO. Passed



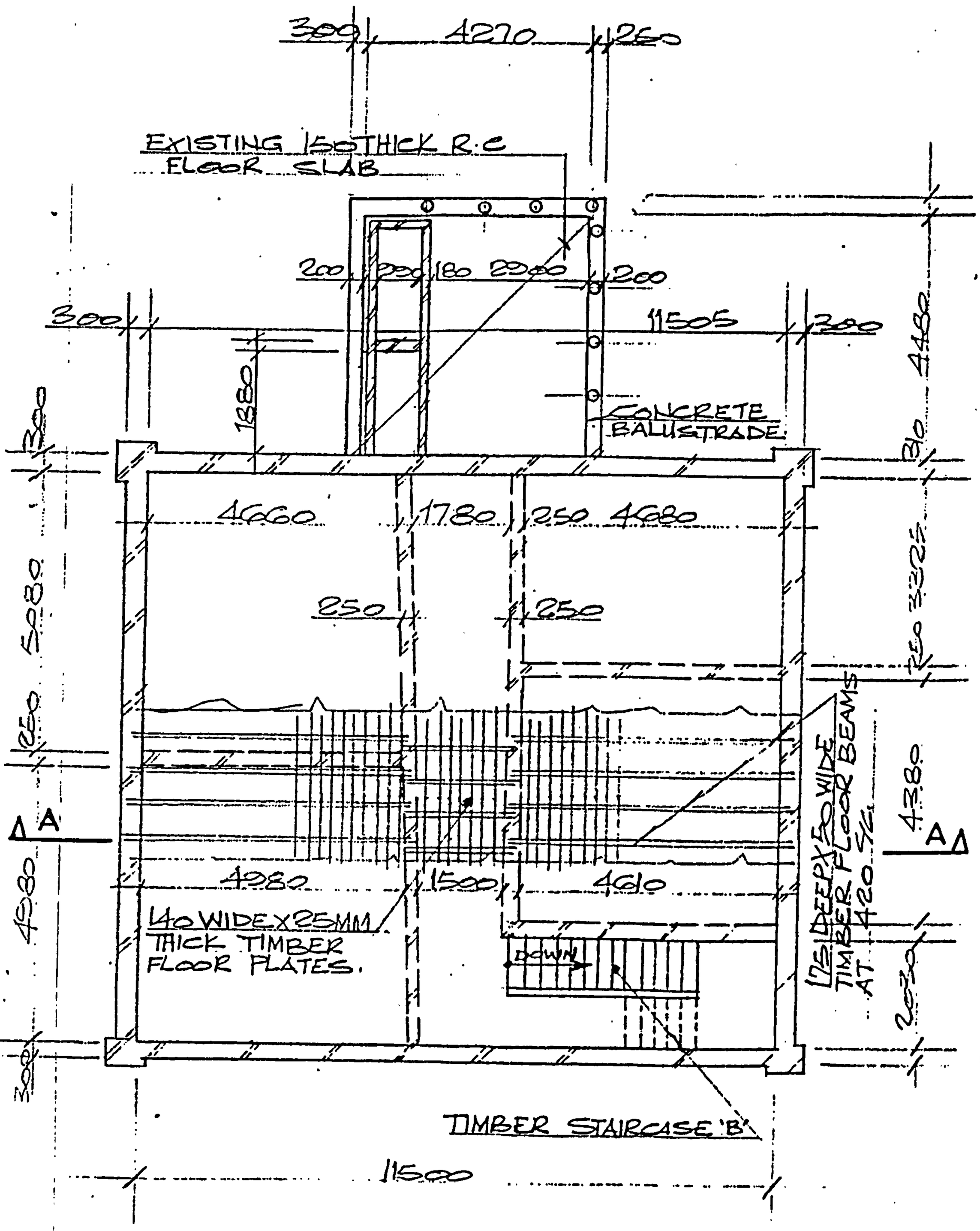
AFUP Ove Arup & Partners Nigeria

EVENTIS DEVELOPMENT
ABIBU OKI STREET LAGOS.
.I. FOR REFURBISHMENT

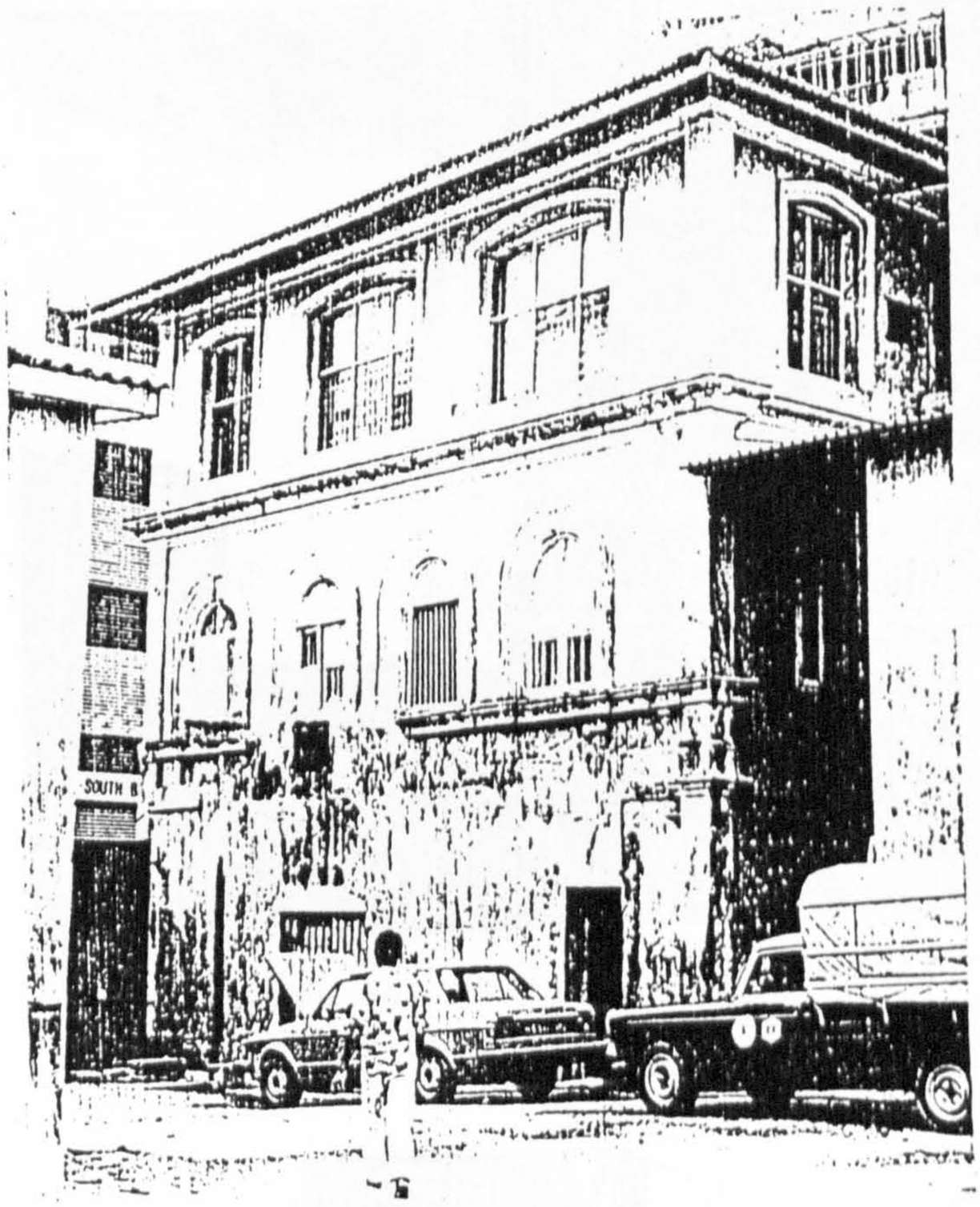
Job No.	Drawing No.	Rev.
N3457	SK / 03	

Scales 1 : 100

Drn GLK. Date AUGUST00 Chd. [illegible] Passed



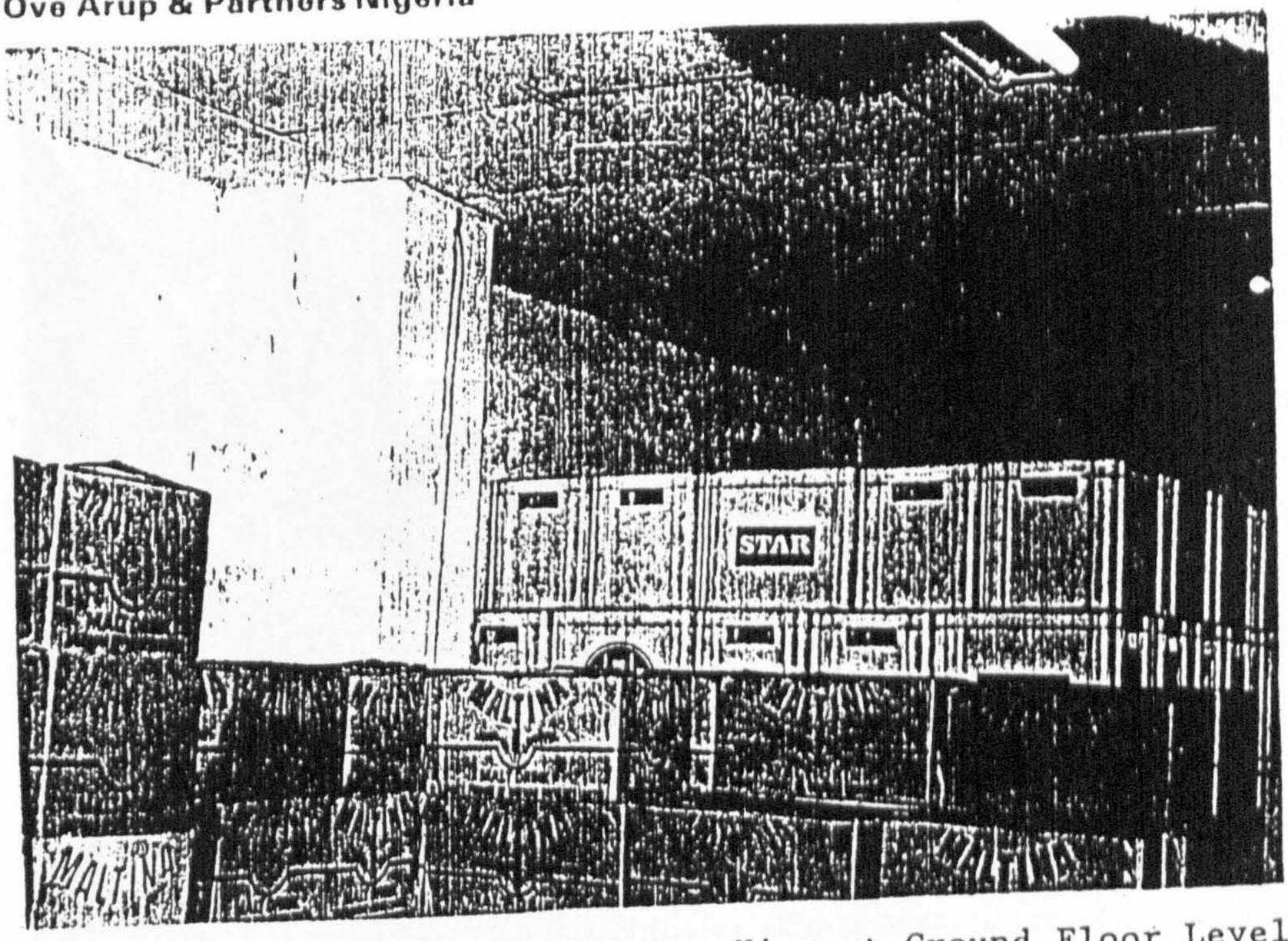
SECOND FLOOR PLAN



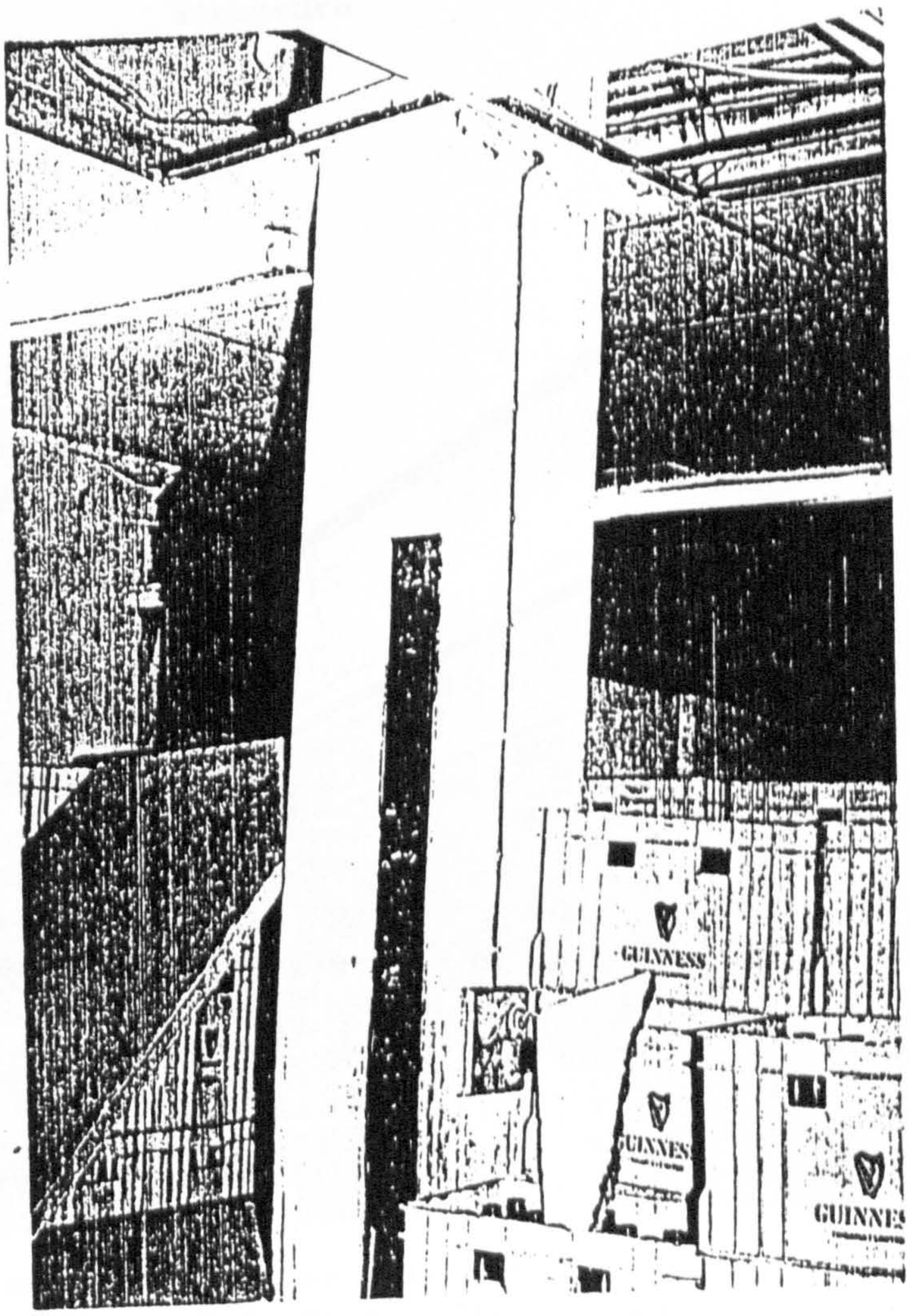
Photograph No. 1
Side View of Building



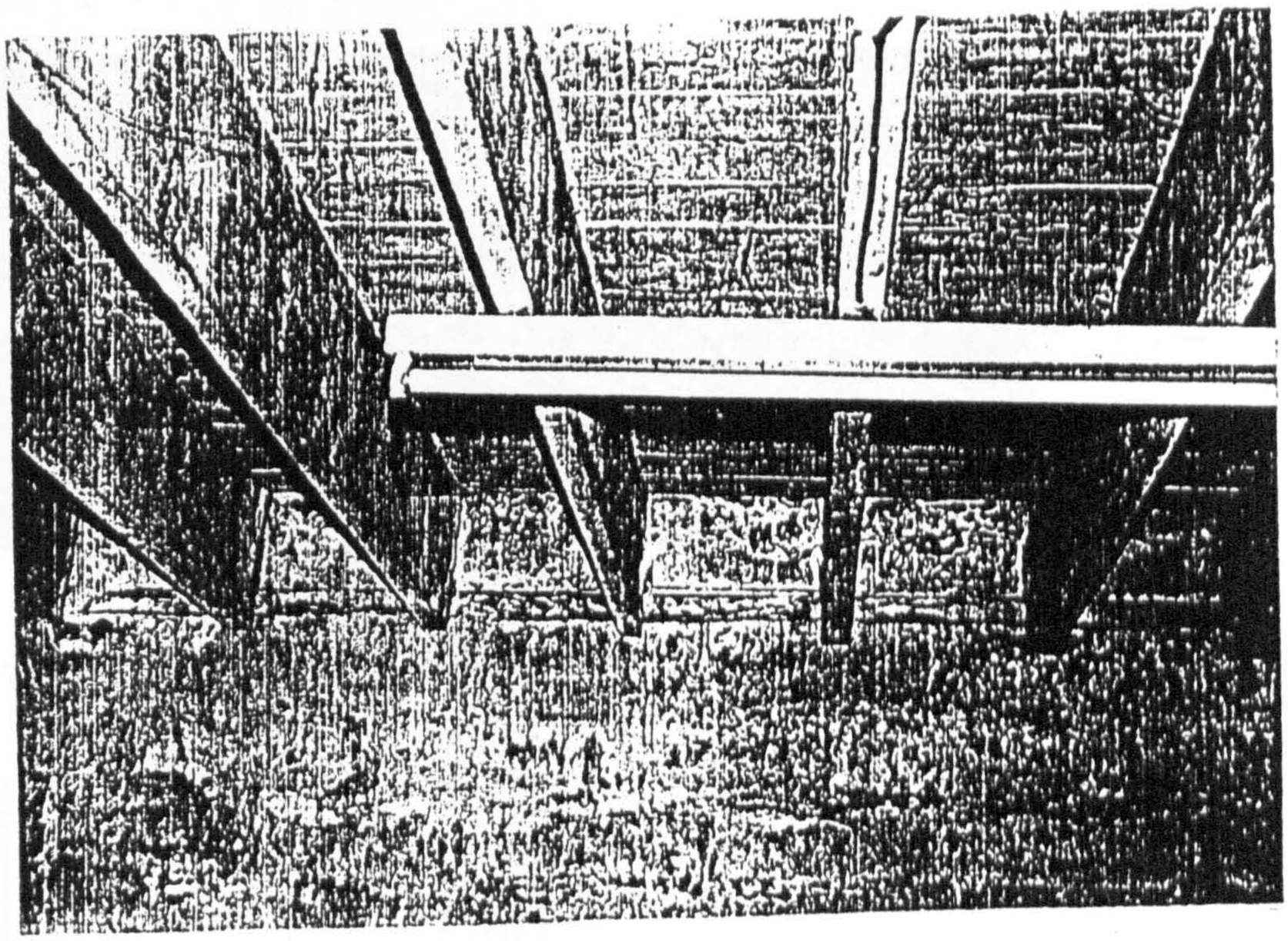
Photograph No. 2
Rear View of Building



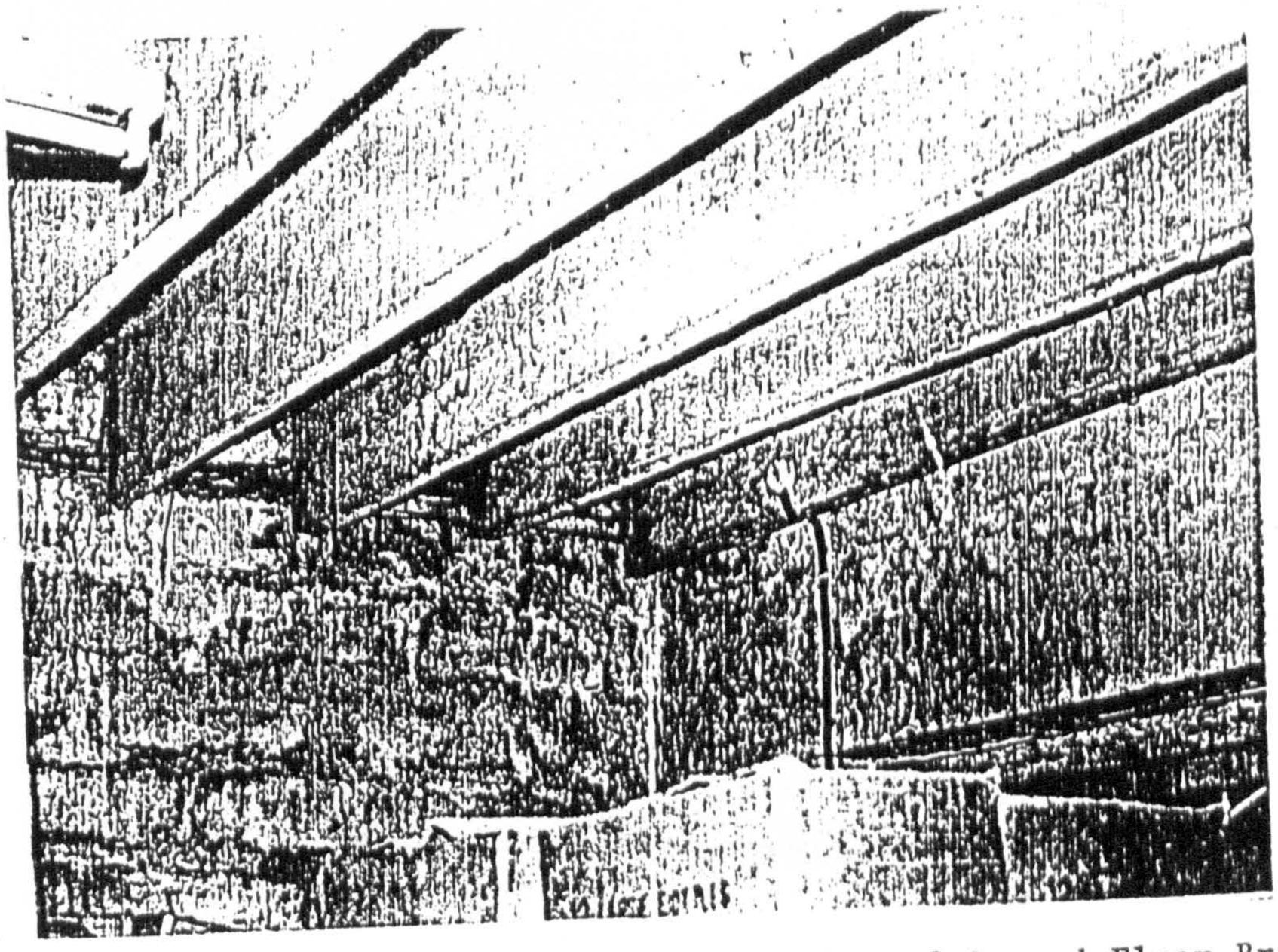
Photograph No. 3 - Interior View at Ground Floor Level showing one of the Columns



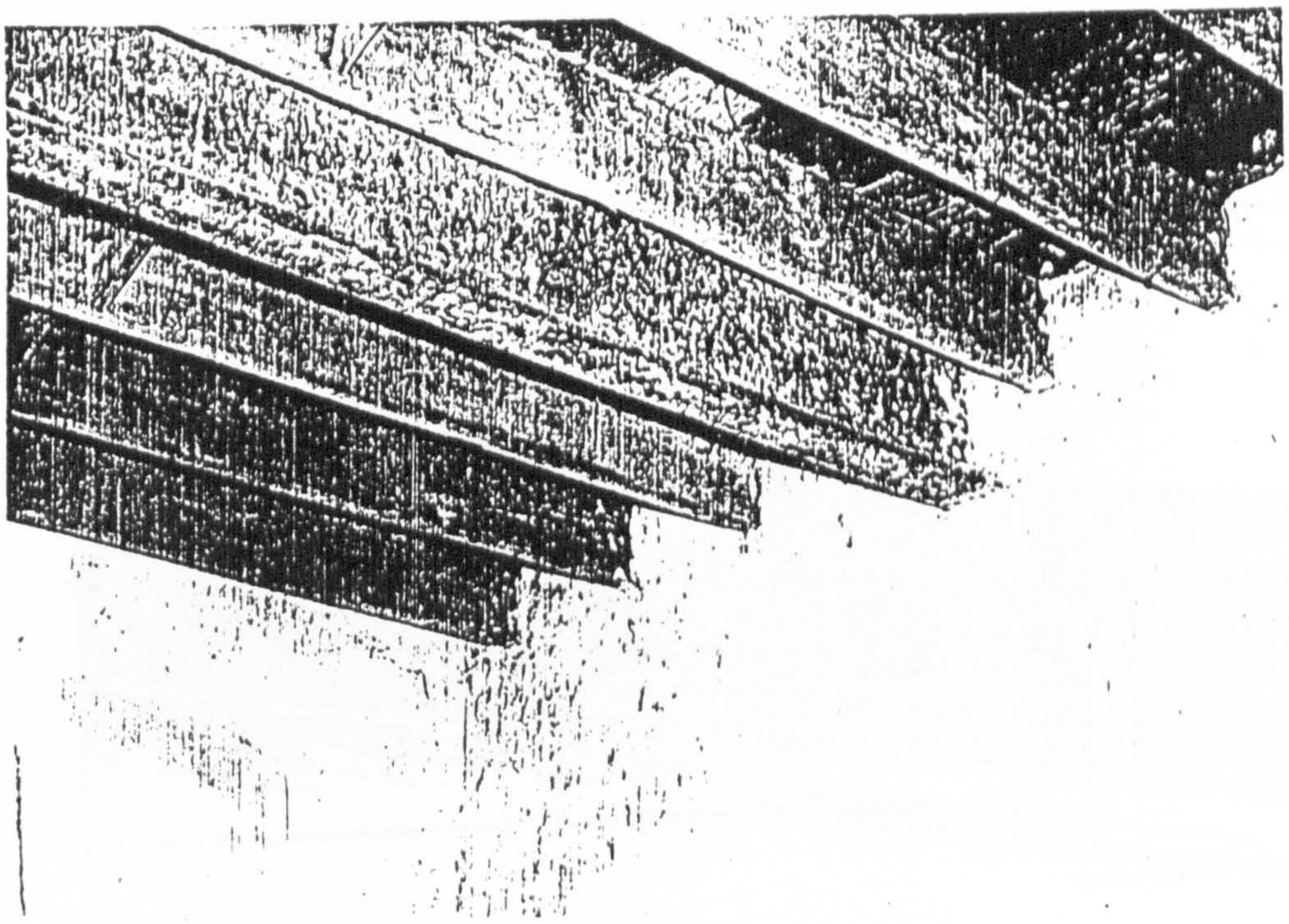
Photograph No. 4 - Another Interior View of the Ground Floor Warehouse Area showing one of the Timber Encased Steel Stanchions



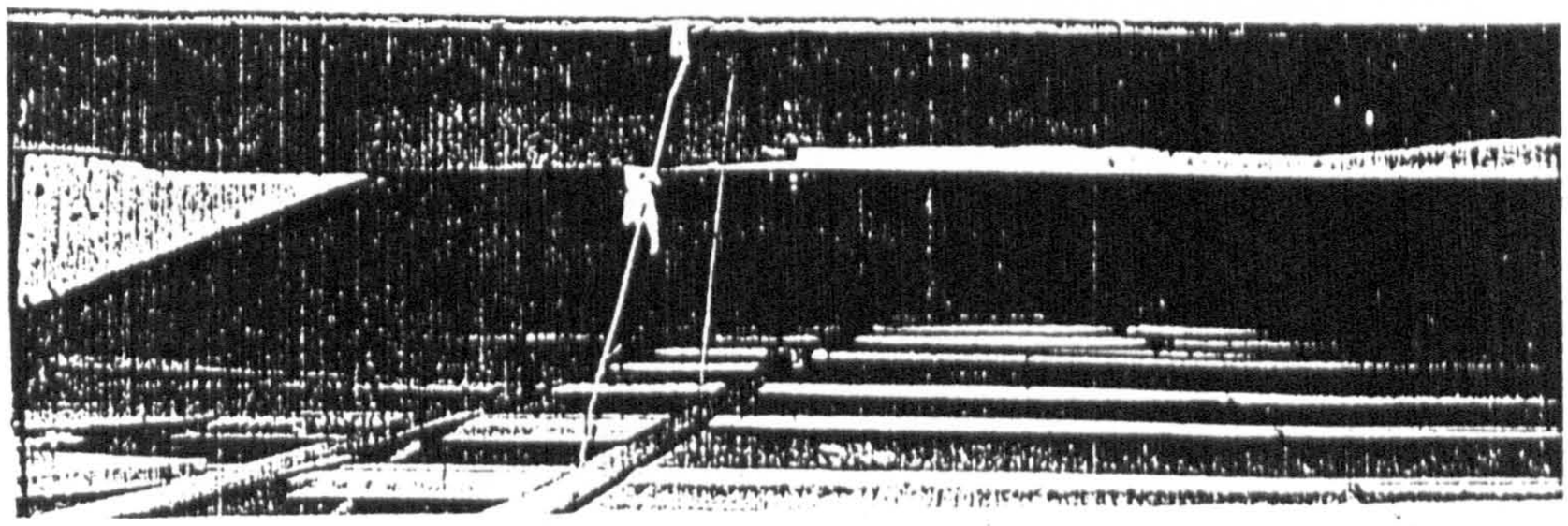
Photograph No. 5 - Internal View of Deteriorated Ground Floor Brick Walls and Soffit View of the First Floor Timber Structure



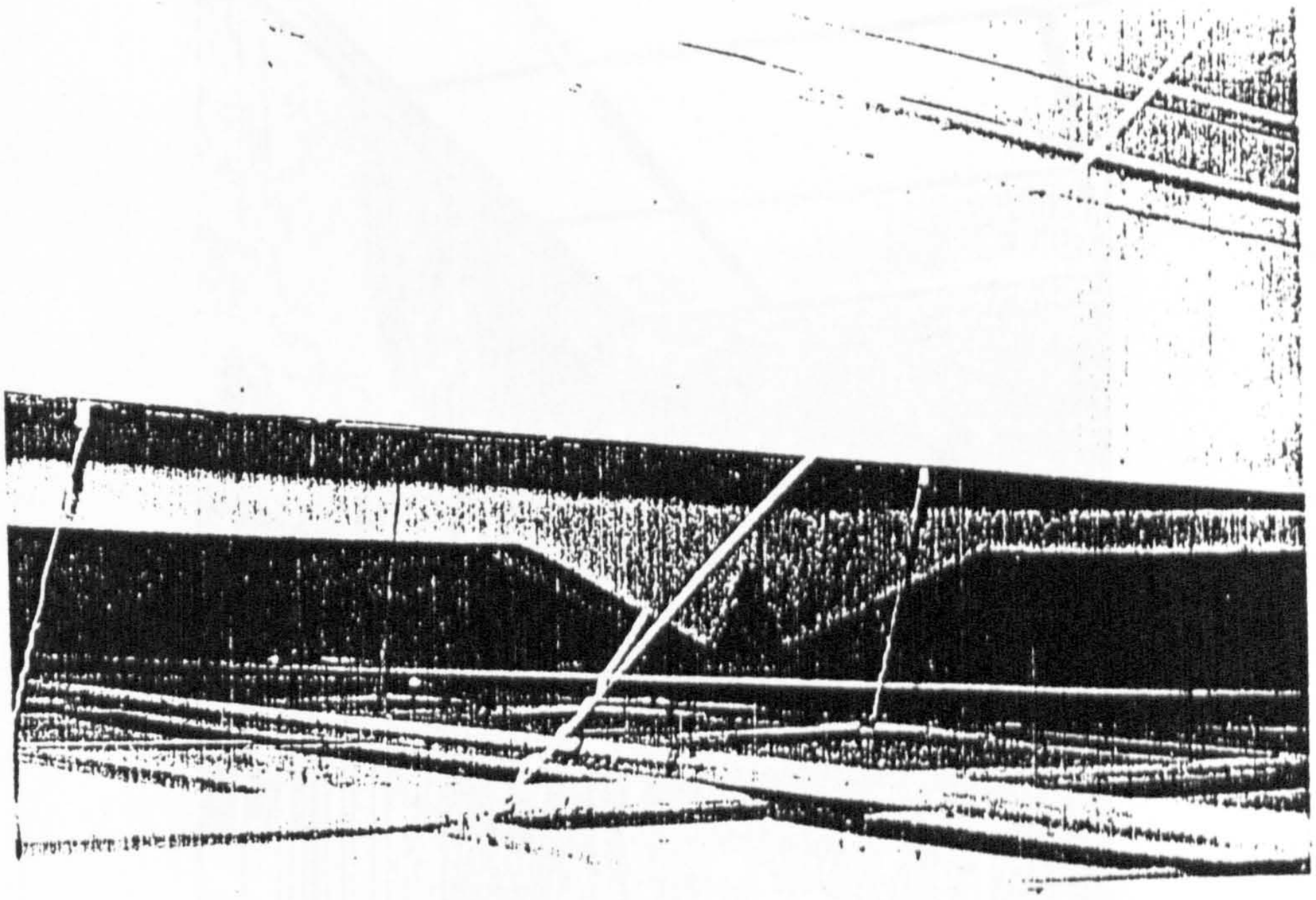
Photograph No. 6 - Another Interior View of Ground Floor Brickwall Defects and First Floor Timber Beams



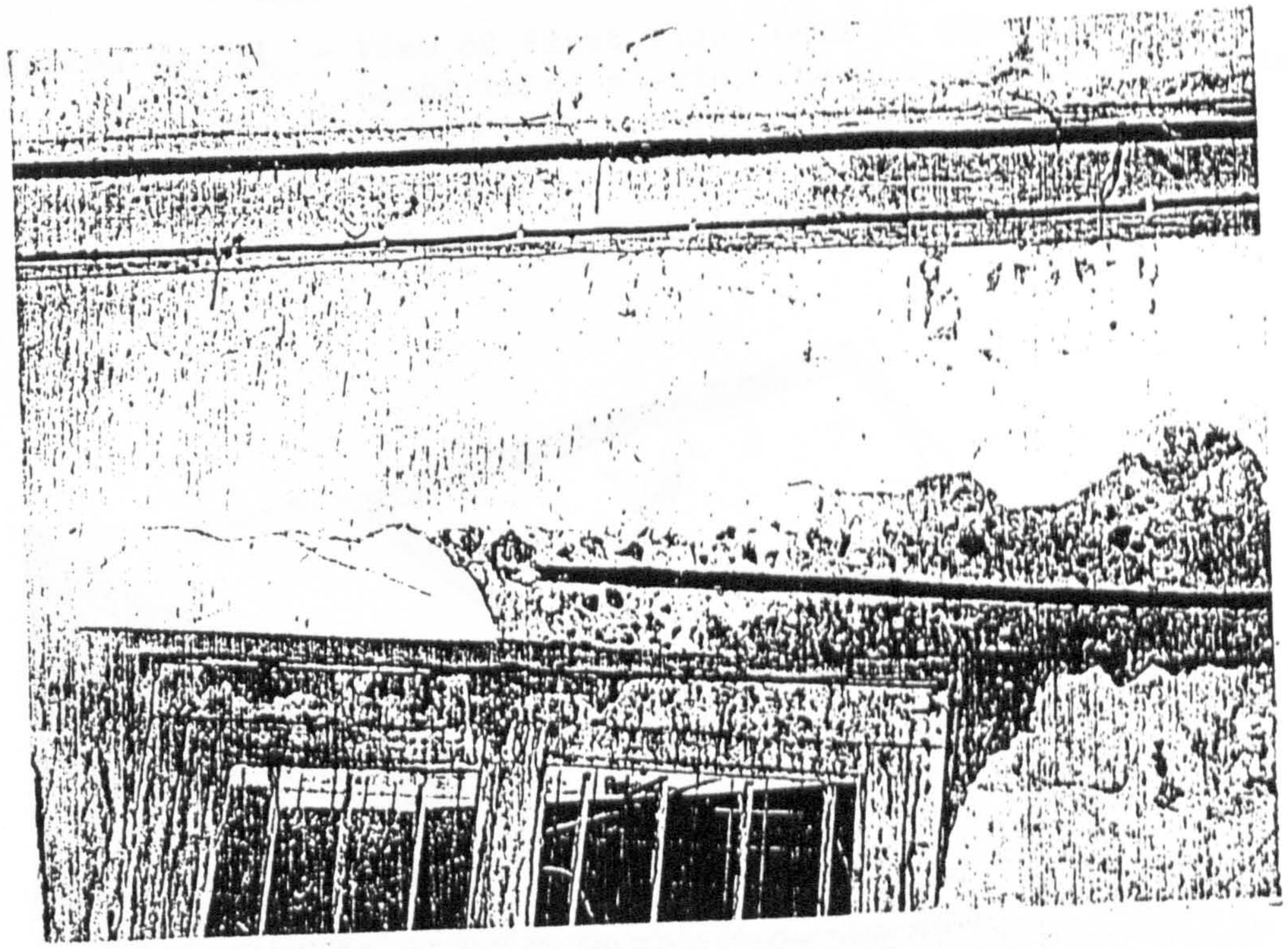
Photograph No. 7 - Soffit View of First Floor Timber Structure and Rusted Steel Beam



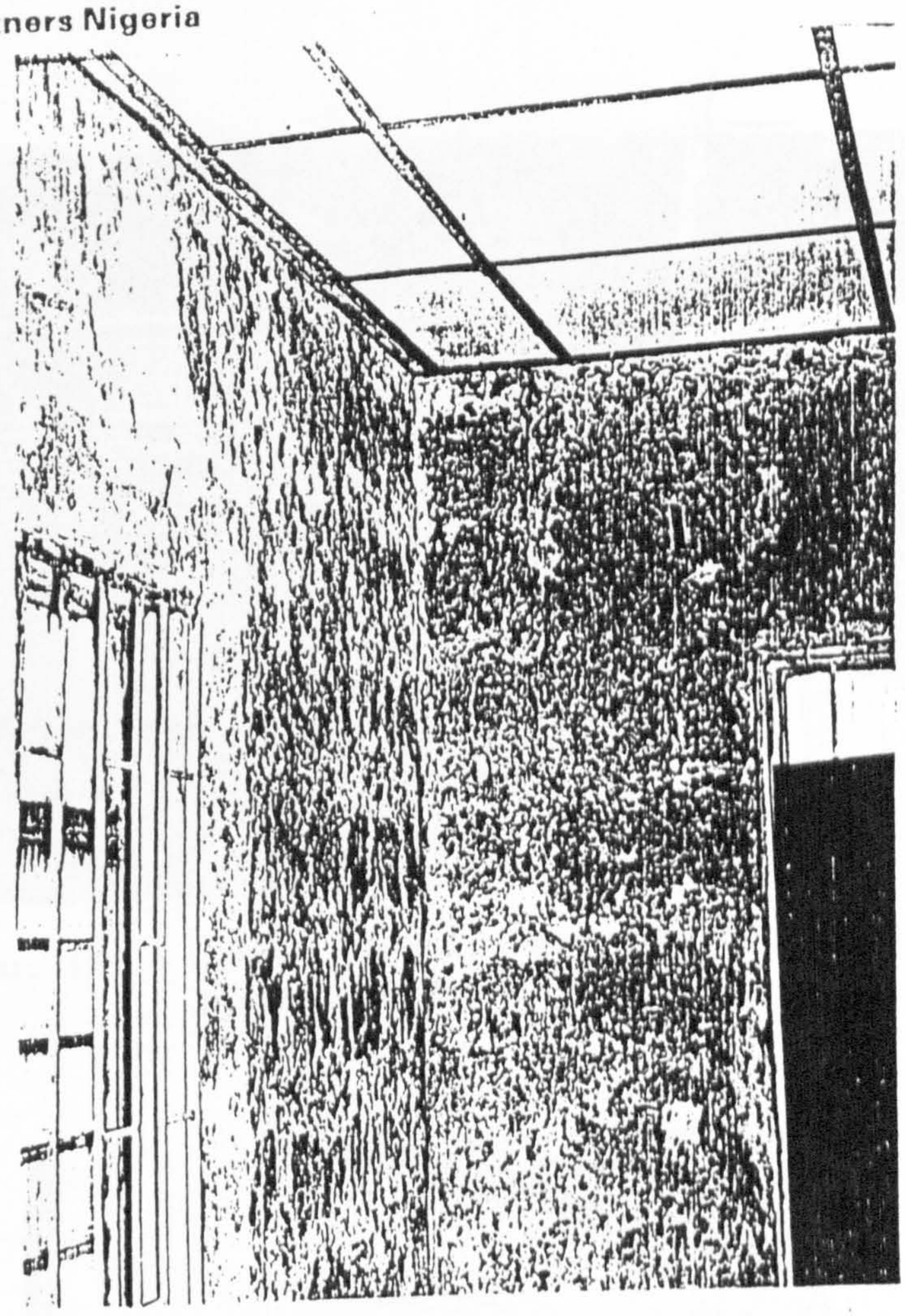
Photograph No. 8 - View of Horizontal Cracks in one of the First Floor RC Beams



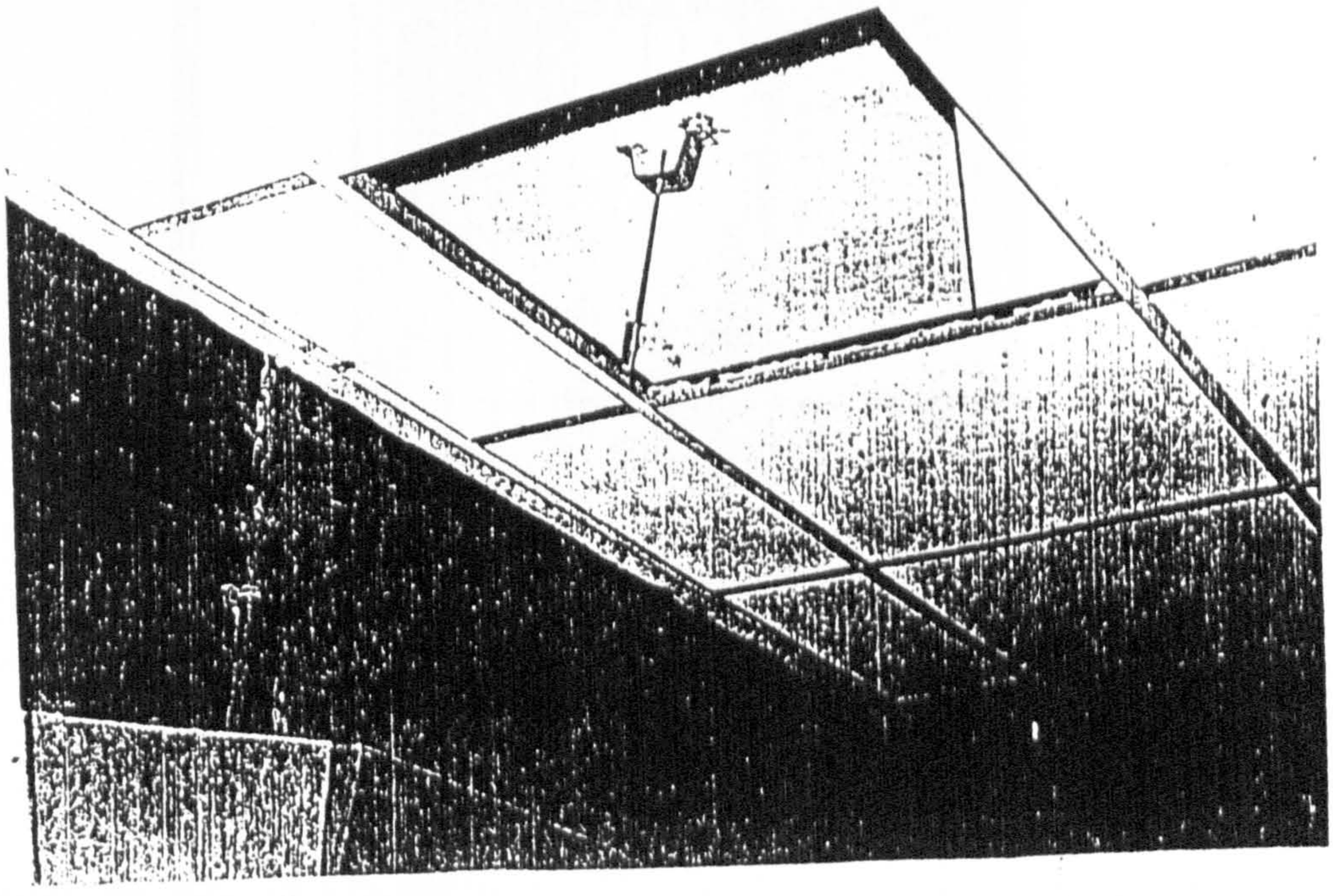
Photograph No. 9 - General View of First Floor RC Beams as seen from the Ground Floor Ceiling Space



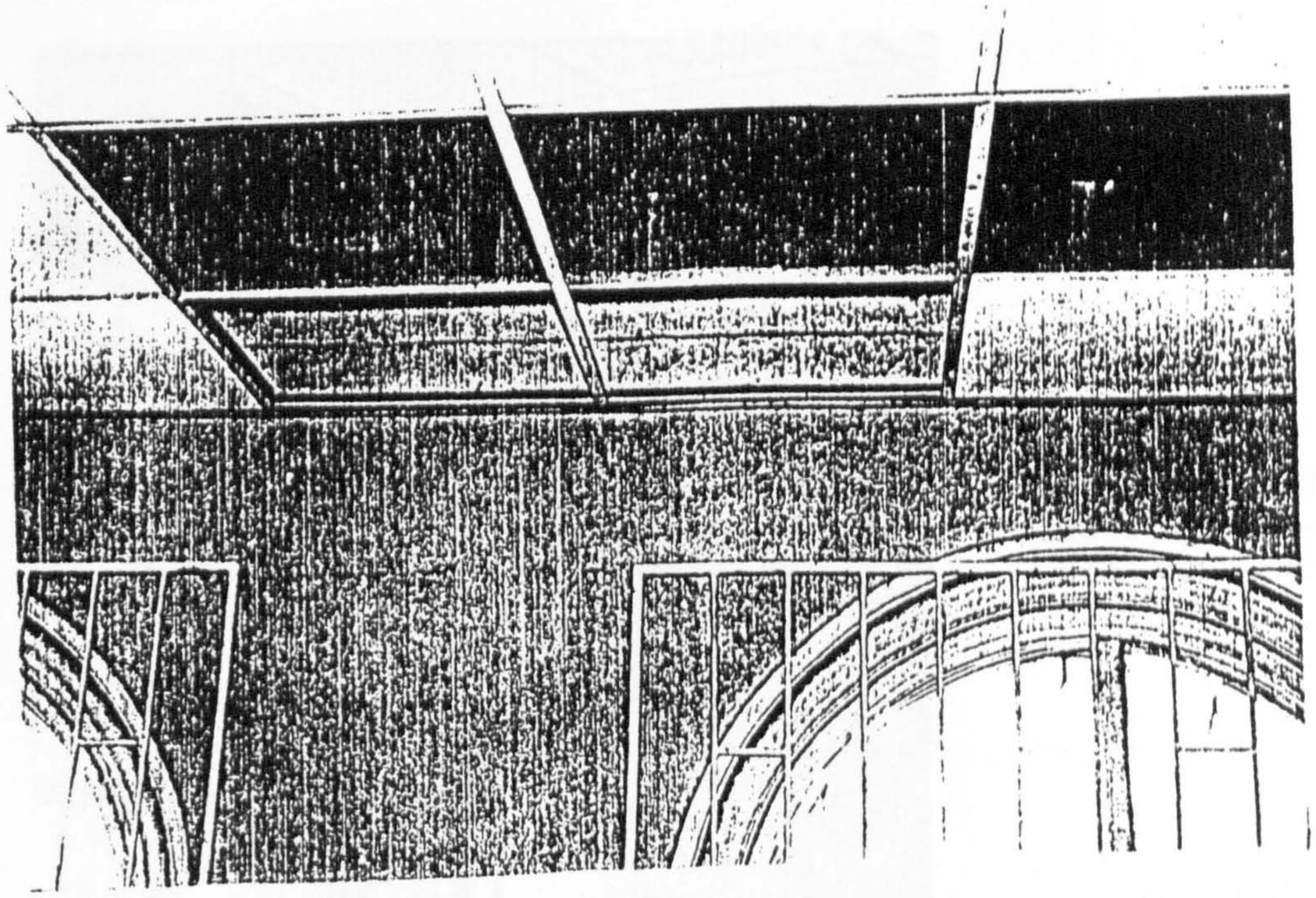
Photograph No. 10 - Typical View of Rusted Steel Lintel Plate at some Window Locations



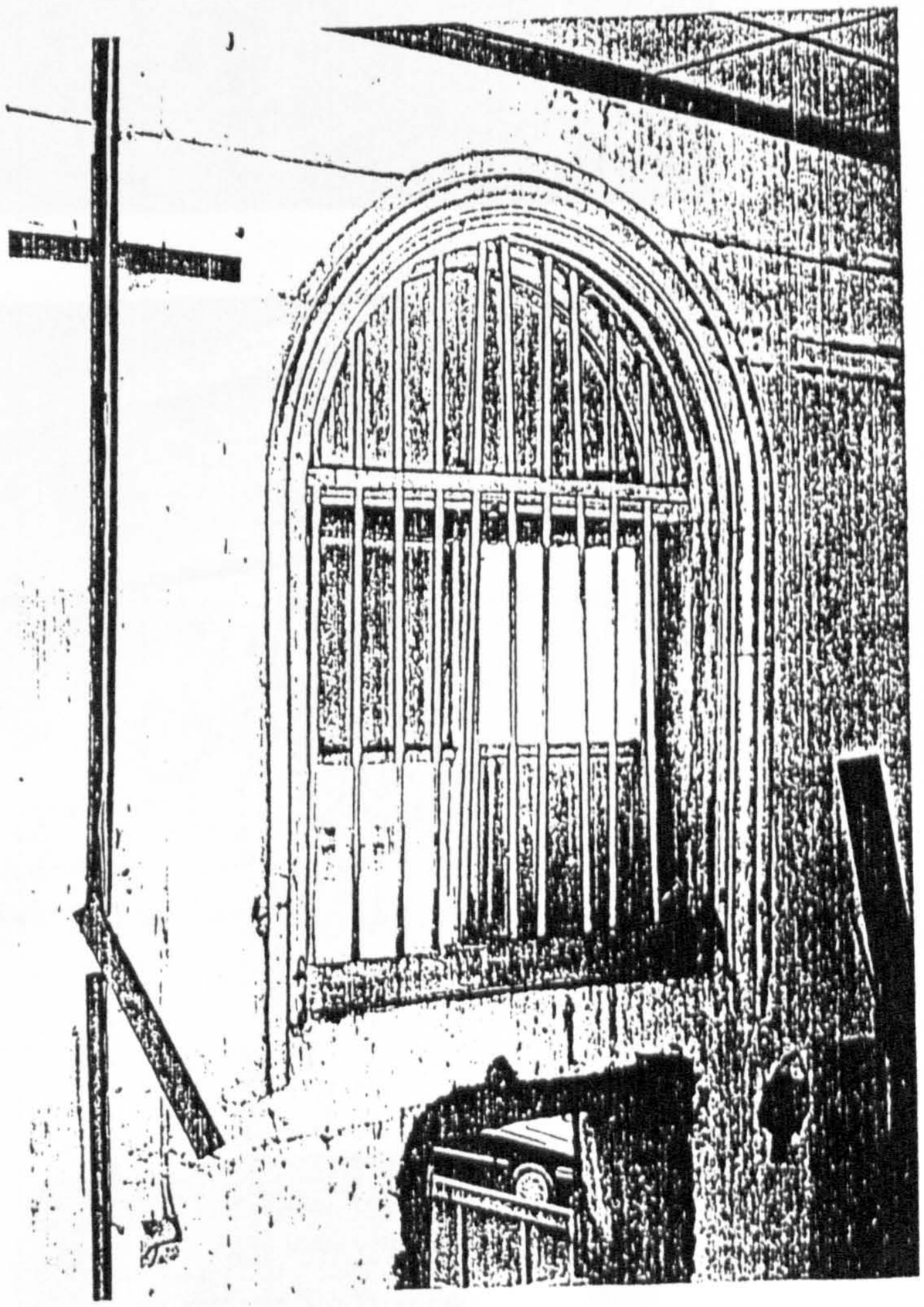
Photograph No. 11 - View of First Floor Wall at the Rear Store Compartment showing the observed deterioration



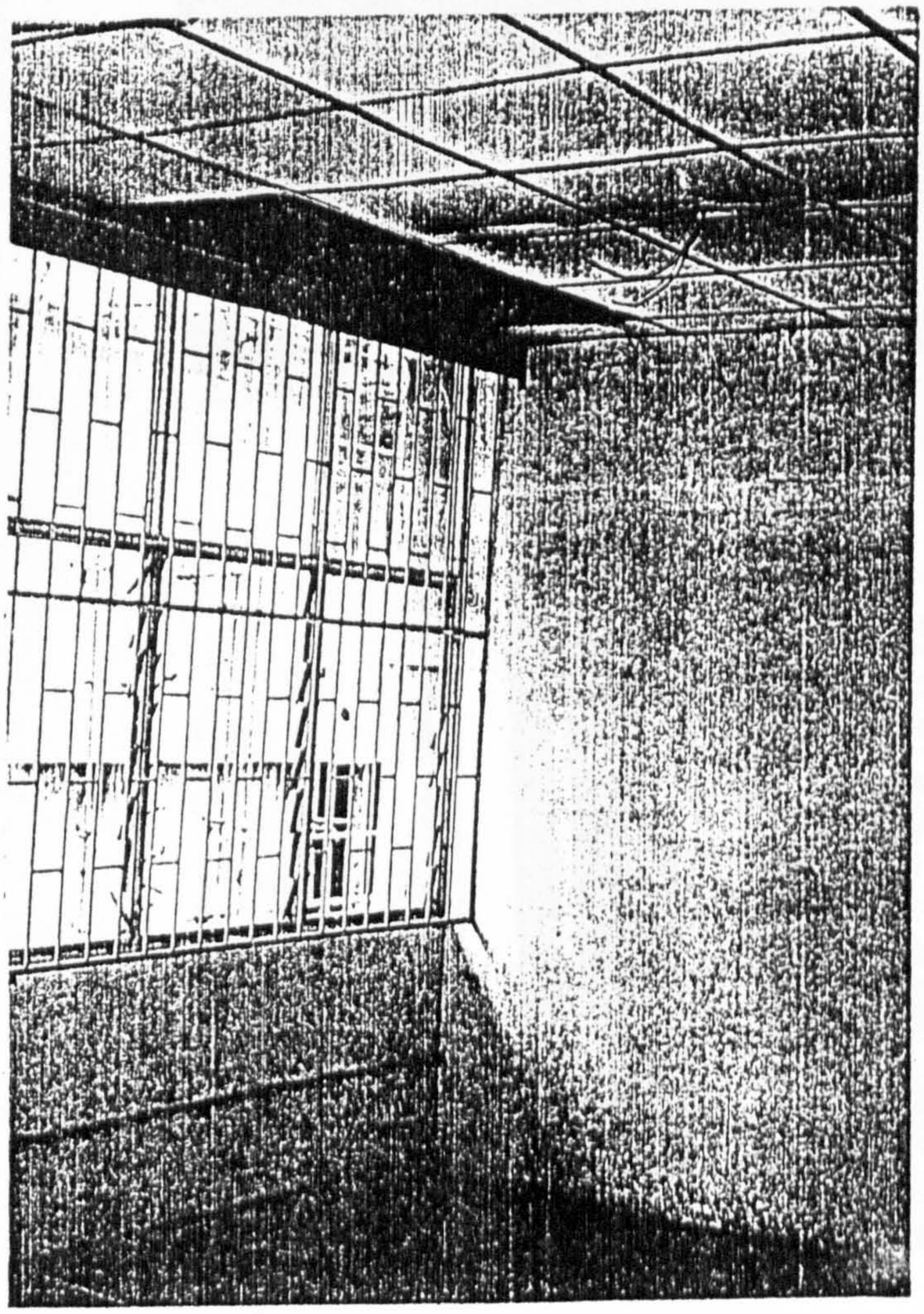
Photograph No. 12 - Soffit View of the Second Floor RC Slab over the Rear Service Area.



Photograph No. 13 - Soffit View of Second Floor Timber Boards and Beams



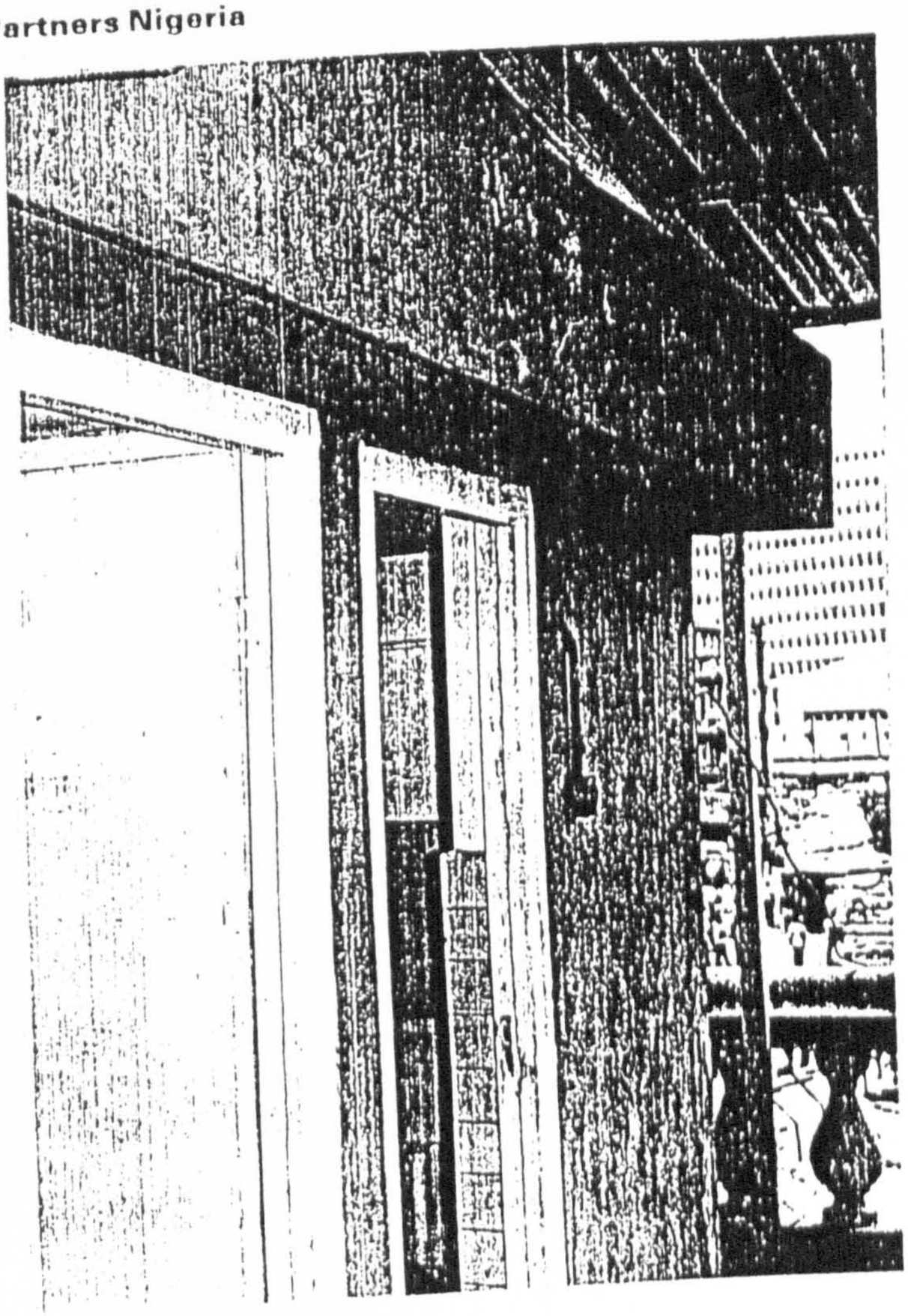
Photograph No. 14 - Typical View of First Floor Brick Walls at Window Locations



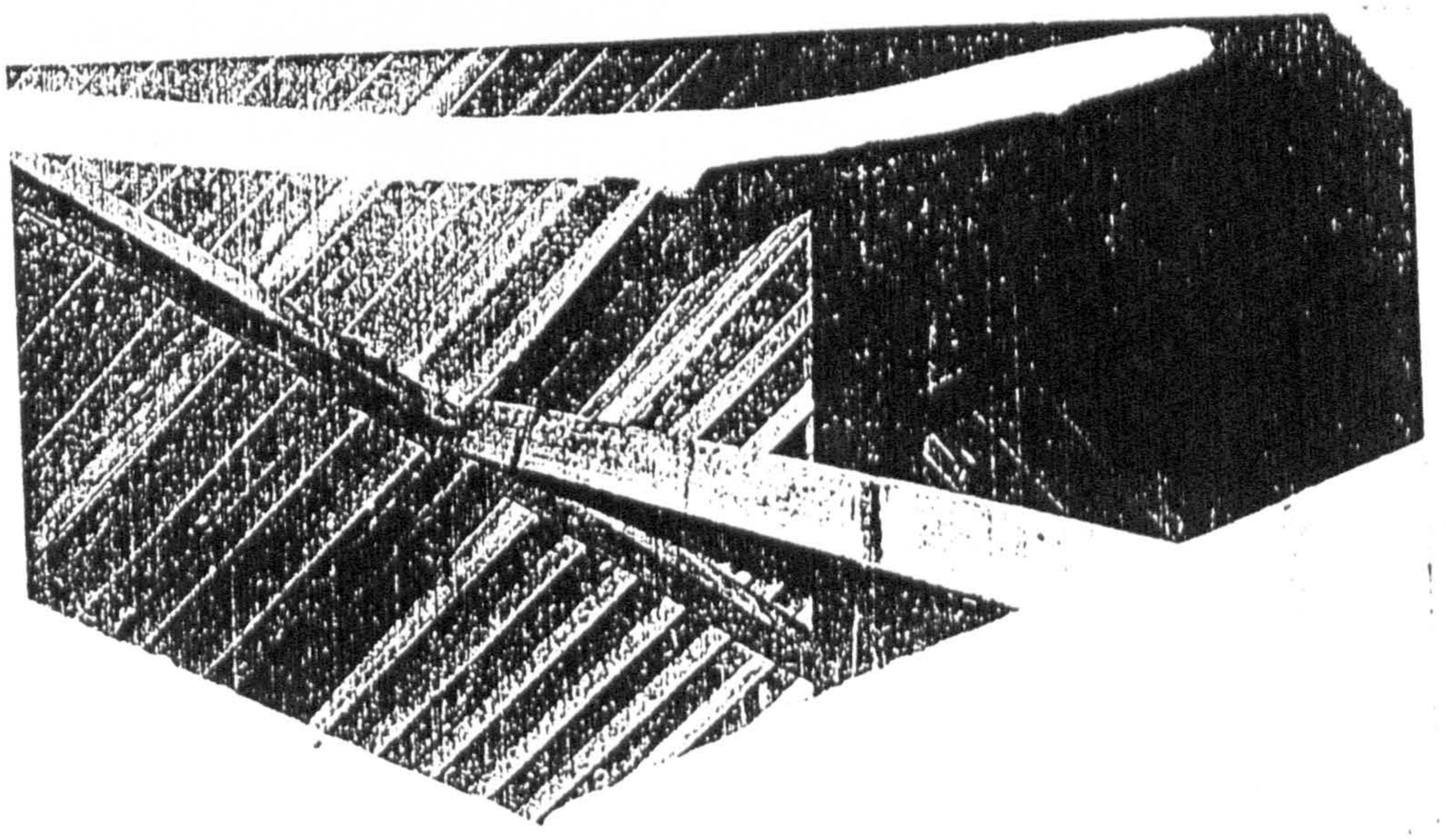
Photograph No. 15
Interior View of 2nd Floor External Wall and Internal Plywood Partition



Photograph No. 16
Another View of 2nd Floor Brickwall showing Cracks and other Defects near an A/C Opening



Photograph No. 17 - View of Existing 2nd Floor Toilet Walls and Roof Slab



Photograph No. 18 - View of Timber Roof Trusses/Purlins as seen inside the Roof Void

APPENDIX 9A: GODWIN HOPWOOD KUYE'S SCHEDULE OF WORKS

Schedule of Works

1 Demolitions & Cleaning Down

1.01 Externally

.01.01	Area marked "A"	Demolish existing works including removing windows, doors, roofing & Staircase down to ground level.
02	Front entrance	Remove blockwork panel infill carefully to avoid damage to existing door case.
03	Doors, South elevation & West elevation	Remove existing doors and security grilles including existing rolling shutter.
04	Clean down	Scrape down and wire brush to remove all layers of existing paint on walls taking care not to damage existing moulded features. Remove areas of loose or defective plaster as instructed by the Architect and allow a provisional area of 50M² for this work. Clean down and leave ready to receive new plaster, new mouldings to be run and new paint work. (Note that joinery is included under Internal Works).
05	Form openings	Carefully form new openings as required ready for proposed restoration work including all necessary propping and lintols. All existing work above opening is to be under pinned prior to removal of brickwork.

1.02 Roof

1.02.01	Existing roof structure & Cladding	Remove existing roof sheeting carefully and hand over to Employer. Remove existing timber framing and leave ready to receive new roof structure. Provide any lateral restraint considered necessary during temporary absence of tie beams. (Note that existing ceiling is included under Internal Works).

1.03 Internally

1.03.01	Ground floor	Remove existing internal timber and brickwork partitions.
02	Ground floor ceiling	Remove existing patent suspended ceiling.
03	Paneling to columns	Remove paneling. (Note: retain materials to obtain profiles for new works).

1.03.04	Ground Floor walls	Scrape down and wire brush wall surfaces to remove all layers of existing paint taking care not to damage existing moulded features. Remove areas of loose or defective plaster as instructed by the Architect and allow a provisional area of 20m² for this work.
05	Ground floor finish	Hack up existing screed and prepare for new screed.
06	First floor partitions	Retain existing partitions.
07	First floor ceilings	Remove existing patent suspended ceiling.
08	First floor security grilles.	Remove existing grilles and make good.
09	First floor joinery	Carefully remove existing doors for off site treatment. Remove existing opening windows and repair existing frames ready to receive new windows. Remove blockwork panel to stair landing window.
10	First floor Slab area 'B'	Demolish slab in area of new stair after constructing wall below.
11	First floor walls & joinery preparation	Scrape down and wire brush wall surfaces to remove all layers of existing paint taking care not to damage existing moulded features. Remove areas of loose or defective plaster as instructed by the Architect and allow a provisional area of 20m² for this work. Clean down and leave ready to receive new plaster, new moulding to be run and new wall paint. Remove by burning off or other approved remover all existing paint on window and door frames, and skirtings to be retained. Clean down and leave ready to receive new gloss paint finish. (Note: Ensure proper protection of the building and workmen during this operation).
12	Second floor partitions	Demolish existing WC after carefully removing sanitary fixtures for re-use. Remove existing timber partitions framing and doors, with the exception of the roof supports which are to remain and the staircase balustrade.
13	Second floor slab area 'B'	Demolish slab in area of new stair after constructing wall below.

	14 Second floor windows	Remove existing metal windows, glass louvres and security grilles and make good ready to receive new windows.
	15 Second floor ceiling	Remove existing patent suspended ceiling.
1.03.16	Second floor walls & joinery	As 1.03.09
1.04	Electrical Installation	Isolate incoming supply and remove all existing cabling & conduit work.
1.05	Plumbing Installation	Isolate incoming water supply and remove all existing plumbing and drainage works. Open up septic tank and manholes and clear out same prior to installing new drainage.

Schedule of Works

2. New Works

2.01 Externally — Generally all works are covered under descriptions for each floor.

01.01 Redecoration — After preparation redecoration will be as follows:

Walls — Abrade the entire wall surface thoroughly using wet/dry abrasive paper, grade 60D, to remove left over hydrated lime coatings followed by washing down with mild detergent and rinse thoroughly with clean water. Fill all cracks and holes including replastering defective areas, and running new mouldings and repairing existing features.

After allowing to dry, apply 1 coat of Bergers Cementros wall primer. After drying apply Luxol Alkaline Matt Finish to colours selected.

Exg.Joinery — After making good any joinery apply Bergers Aluminium Wood Primer followed by under-coats and gloss finishing coat.

New Joinery — Normal specification for gloss work.

2.02 Ground floor

.02.01 Floor screed & tiles — Lay 75mm screed to receive quarry tiles followed by 15mm quarry tiles.

.02.02 Walls — Make good existing openings with soft burnt local brick set in lime mortar and block bonded to jambs.

Construct new internal walls in 150mm sand/cement blockwork including forming openings for doors and plastered both sides including full height W.G. tiling in WC areas.

03 Ceilings — Fix tongued and grooved boarding to underside of existing ceiling joists including casing existing RC & steel beams.

04 Columns — Case existing columns in concrete with plaster finish.

	05	Joinery	Supply and install glazed timber windows internally with timber external shutters (8No) Ditto french doors (2No). Ditto special door to main entrance, side entrance (2No) and paneled doors to internal partitions (7No). Ditto glazed louvre windows in WC (2No). Supply and install new staircase from ground to first floor constructed entirely in timber to match existing stair (first-second floors). Install special skirting duct for A/C piping.
	06	Wrought iron	Supply and install decorative wrought iron screens to circular windows (4No) and fanlights (7No).
2.03		<u>First floor</u>	
.03.01		Exg. floor	Allow for repairing approximately 2m² of existing timber boarding. Fix any loose boards by screws. Apply 35mm hardboard over entire surface to receive carpet.
	02	Stairwell	Construct new landing in timber to match existing but without hard board finish.
	03	Front in toilet & pantry	Hack existing surface & lay quarry tiles on sand cement screed.
	04	Walls	See 2.02.02.
	05	Ceilings	Fix tongued and grooved boarding to underside of existing ceiling joists.
	06	Joinery	Refix existing doors. Supply and fix new panelled doors (5No). Ditto glazed timber windows internally, timber external shutters (15No). Ditto glazed louvre windows in WC (2No). Supply and install new staircase from first to second floors.
	07	Existing staircase	Replace existing timber treads and generally repair existing staircase.
	08	Pantry fittings	Allow a provisional sum for fittings and shelving.

APPENDIX 9B: GODWIN HOPWOOD KUYE'S BUDGET PROPOSAL

7.04 Analysis of Financial Statement No. 1:

ITEM	DESCRIPTION	OMISSIONS	ADDITIONS
		N	N
1.	Electrical Installation	107,500	106,240
2.	Omit high level water tank	1,800	-
3.	Alteration to main entrance gate	-	1,000
4.	Remove additional suspended ceiling	-	700
5.	Re-locate water supply to staff W.C.	-	1,000
6.	Paint timber ceilings	8,200	9,600
7.	Remeasurement of garden wall	35,970	35,570
8.	Add waterbasins and urinal, etc	2,900	4,600
9.	Staircase area walls remeasurement	5,420	10,840
10.	Revised ground floor and staircase finishings	42,250	52,000
11.	Revised septic tank and soakaways	14,570	28,800
12.	Fiberglass quilt insulation	-	12,000
13.	Encase steelwork with concrete	-	1,450
14.	Steel beam supports	150	6,000
15.	First floor partition and sink unit	-	3,000
16.	Window type item 11 in lieu of DO/1	1,600	1,200
* 17.	Reception desk (Provisional Sum)	-	12,000
* 18.	Plaster repairs	20,000	20,000
* 19.	Pantry shelving	5,000	5,000
* 20.	Store Fittings	5,000	5,000
* 21.	Special lighting to Exhibition Area	100,000	50,000
22.	Intercom system	100,000	63,270
* 23.	Split unit air conditioning	350,000	350,000
* 24.	Entrance gates	12,500	12,500
* 25.	Horticultural works	500	500
* 26.	Connection to electric main	500	3,500
* 27.	Connection to water main	250	250
* 28.	Telephone connection	500	500
* 29.	Contingency sum	80,000	30,000
* 30.	Hack off defective rendering	840	840
31.	Imported top soil	1,000	-
32.	Abibu Oki Street balustrade	5,000	8,600
33.	Demolish boundary wall Market Street	-	2,000
34.	Strengthening existing roof members	-	6,800
35.	Removeable ceiling panels	-	600
36.	Vertical pipe ducts	-	500
37.	Roof access panel	-	200
38.	Padstones and angle tie ground floor	-	600
39.	Two additional inspection chambers	-	800
40.	Revised fluorescent light fittings	13,170	20,865
		914,620	868,425
41.	Contract Sum	-	1,476,213
		914,620	2,344,638
		914,620	
42.	Anticipated Final Account figure		N1,430,018

* To be adjusted on completion of remeasurement or placing of orders (see 7.02 above)

S/10 Abiou Oi ...

BUDGET ESTIMATE

		N	N
DEMOLITIONS			
Externally		40,000	
Internally		60,000	100,000
NEW WORKS			
Externally	redecorations		25,000
Internally			
Ground floor			
Quarry tiles		33,000	
New walls, wall tiles and column casings		22,000	
New Windows, trench and main doors and shutters		50,000	
Internal panelled doors		21,000	
New staircase		20,000	
Window grilles		6,000	
Timber ceiling		26,000	178,000
First Floor			
Hardboard floor and repairs		5,000	
Quarry tiles and wall tiles in toilets		20,000	
New walls		13,000	
New windows and shutters		60,000	
Internal panelled doors and refix existing		17,000	
New staircase		20,000	
Staircase, landing and repairs		5,000	
Timber ceiling		26,000	
Pantry fittings		5,000	171,000
Second Floor			
Hardboard floor and repairs		5,000	
Quarry tiles and wall tiles in toilets		20,000	
	C.F.	N 25,000	N 474,000

		N	N
	B.F.	25,000	474,000
New walls		23,000	
New windows shutters etc.		48,000	
Internal panelled doors		33,000	
Staircase and landing repairs		5,000	
Timber ceiling		26,000	
Store fittings		5,000	165,000
External Redecorations			23,000
Roof			
Remove existing and construct new roof			160,000
Services			
Plumbing installations			40,000
Electrical installations			120,000
Special lighting			100,000
Intercom System			100,000
Split Unit a/c			350,000
External Works			
Demolition of culverts etc.		10,000	
Post and Chain fence		15,000	
Flower planters		8,000	
Archway and gate		8,000	
Clay tiling		20,000	61,000
			1,593,000
PRELIMINARIES			
Preliminaries, supervision etc.		8%	127,000
			1,720,000
CONTINGENCY SUM		5%	80,000
			N 1,800,000

APPENDIX 9C: GODWIN HOPWOOD KUYE'S REPORT

In the latter half of the 19th Century, Lagos witnessed the return of Africans from Brazil where they had learnt the building trades of their former masters and consequently introduced a style of Renaissance architecture which was Portugese in origin and became known as the 'Brazilian Style'.

Lagos Island, the first place where the "Brazilians" settled, is fortunate in still having some fine examples of their style, and the building shown here belongs to Messrs A.G. Leventis, a leading company which started trading some years ago and now has branched into industry and farming to support Nigeria's need for self-reliance.

The Leventis Foundation has become involved in several environmental projects such as wild life conservation, the teaching of young farmers to help develop rural communities and now, they are contributing to the saving of the country's older buildings, by restoration of this building and giving it a new lease of life as the Foundation's headquarters.

Much of the land in this area of Lagos was made available to settlers from 1860 onwards and it is thought that this particular building was constructed as a trader's house around the 1890's and a further storey was added during or just after the first World War.

A. G. Leventis commissioned architects Godwin Hopwood Kuye to carry out the restoration designs and agreed to allow four senior students, from Lagos University Department of Architecture, to work on the project to obtain first hand experience in this important field of architectural practice.

Part of the students work will involve research and recording of details in other similar buildings to build up a bank of design data not only for this restoration but others.

It is expected that the project will be completed by December 1990.

Architects:	Godwin Hopwood Kuye
Partner in Charge:	John Godwin OBE FNIA FRIBA
Students: -	Miss 'Funmi Banjo
	Miss 'Bofu Nwoko
	Mr. 'Segun Odutola
	Mr. Ukooha Morris
Head of Department Architecture. UNILAG	Mrs. F.I. Obembe MNIA
Leventis Foundation:	Mr. A.P. Leventis
	Mr. H.S.A. Adedeji

APPENDIX TEN

CHB/3/91 20th August 1991

THE LAGOS HERITAGE
COMMITTEE FOR HISTORIC BUILDINGS, MONUMENTS, AND PARKS AND WATERFRONTS

Minutes of a Meeting at 27 Boyle Street, Onikan, Lagos held on Friday 16th August at 1800 hrs.

Those in attendance:

Mr John Godwin OBE	-	Chairman
Prince Michael Ajose	-	Deputy Chairman
Colonel Ian Nason	-	Acting Secretary
Dr A A Utuama		
Dr O Ajose		
Miss Moji Alonge		
Mrs Kofo Adeleke	-	Secretary

Regrets:

Mrs Jill Godwin
Mrs Melte MacRae
Princess Oyekan
Mr Kunle Oshodi-Glover
T.O. Thompson

1. Members of Committee

1.1 Prince Ajose agreed to become Deputy Chairman of the committee.

1.2 It was decided that any definition of the composition of the Committee should be deferred as there are others who are still likely to join.

2. Constitution of Committee

2.1 Prince Ajose presented a full explanation of structure of The Lagos Heritage (TLH) and the role of the Committee for Historic Buildings (CHB) within TLH and pointed out that the CHB is a Committee and not a Sub-Committee.

2.2 Dr Utuama said that we should be seen as an NGO since we are a committee of TLH which is an NGO.

2.3 We still need to draw up a constitution for the Committee in order to have a formal procedure for the election of officers and to determine length of service.

3. Lines of Communication with Government bodies

3.1 Coloneal Nason, along with Prince Ajose and Dr

Utuama have already opened up contact with representatives of Lagos State Government (ref: minutes of meeting held at the Lagos Secretariat).

3.2 Contact needs to be maintained with the Lagos State Ministry for Home Affairs and Tourism, the Council for Arts and Culture, local government and the Antiquities Commission. Mr Godwin is to explore possibilities of co-options with some of these bodies.

4. Terms of Reference

4.1 In order to be able to make a statement of the work to be done we decided to define an historical building as 'a building of historical and architectural interest.'

4.2 Aims of Committee:

i. To visit and make records of historic buildings and monuments (eg Lekki beach monument to 100 Portugese sailors, naval gun at Badore Village etc)

ii To identify buildings already listed by the Government.

iii To identify buildings and mOnuments in danger of being pulled down.

iv To record details (ie measure, draw, photograph) of historic buildings, especially those in immediate danger.

v. To investigate areas designated as open spaces and waterfronts eg Ikoyi Park.

4.3 We felt that there was a need to clarify whether there is any overlap with the activities of the Conservation Committee of TLH regarding parks and waterfronts.

5. Territorial Limits

5.1 It was agreed that our activities should cover the area within the Lagos State boundary and we should visit all of the Chieftancy areas and record interviews with the Chiefs of each area.

5.2 Mr Gbenga Sonuga may be able to render some assistance with the arrangement for such visits.

6. Information Sources

6.1 It was decided that one of our objectives should be to maintain as many records and references about historic buildings as possible.

6.2 A library of information should be started. Miss Alonge is to provide Mrs Adeleke with a list of references she is using in her study of Brazilian architecture.

6.3 An exchange of information should be maintained with other interested NGO's such as the Nigerian Conservation Fund.

6.4 We should liaise with other countries especially Britain, Prince Ajose is to contact organisations similar to TLH in other countries.

6.5 Mrs Adeleke is to gather a list of publications on old buildings. The British Council may be able to assist with the purchase of books.

7. Identification of available expertise in the following areas:

7.1 i. Historical -
ii. Architectural and Engineering - Mr Godwin
iii. Costing - Position needs to be filled by a quantity surveyor.
iv. Landscape Architect
v. Land surveying - Mr Godwin to follow up.
vi. Property Law - Dr Utuama
vii. Town Planner
viii. Accountant - Mr Godwin to follow up.

7.2 Mr Godwin is to co-ordinate the names. Dr Ajose can offer assistance in the area of electrical engineering.

8. <u>Committee Records</u>

8.1 Mrs Adeleke is to be responsible for the Minutes of meetings and information generally. A Minute book containing a signed copy of every issue of minutes should be kept.

8.2 Mr Godwin will organise the measurement, drawing and photography of buildings and sites and keep the records.

9. <u>Public Relations</u>

9.1 Mrs Adeleke is to keep a record of press cuttings on historical buildings and list journalists interested in the area. The Guardian newspaper, in particular, has taken an interest and should be kept informed of our activities.

9.2 Future activities should include the production of a newsletter, exhibitions, tours and formal presentations to the public and government.

10. Secretary of the Committee

10.1 Colonel Nason who is leaving Nigeria, has formally handed over the portfolio of secretary to Mrs Adeleke. Everybody present expressed their profound gratitude to the Colonel for his efforts in promoting the preservation of buildings in Lagos and his contribution in the formation of the Committee.

11. Meetings

11.1 The next meeting is to be held on Friday 20th September at 1800 hrs at 27 Boyle Street, Onikan, Lagos.

11.2 Mrs Adeleke is to invite Mr Adedeji of the Leventis Foundation to attend the next meeting.

12. The meeting closed at 1900 hrs.

Kofo Adeleke
Secretary
Committee for Historic Buildings
The Lagos Heritage

Distribution:

Mr John Godwin
Prince M Ajose
Col. Nason
Dr A A Utuama
Dr O Ajose
Miss M Alonge
Mrs Jill Godwin
Mrs MacRae
Prince O Oyekan
Mr Kunle Oshodi-Glover
T O Thompson
Mr Adedeji

APPENDIX ELEVEN

NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS DECREE 1979

Decree No. 77

[28*th September* 1979] Commencement.

THE FEDERAL MILITARY GOVERNMENT hereby decrees as follows:—

PART I—NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

Establishment of the Commission

Establishment of National Commission for Museums and Monuments.

1.—(1) There is hereby established a body to be known as the National Commission for Museums and Monuments (hereinafter in this Decree referred to "the Commission") which shall have the functions assigned to it by this Decree.

(2) The Commission shall be a body corporate with perpetual succession and common seal and may sue or be sued in its corporate name.

Membership and tenure of office.

2.—(1) The Commission shall consist of a Chairman to be appointed by the Federal Executive Council on the recommendation of the Commissioner and the following other members, that is—

(*a*) five persons to be appointed by the Federal Executive Council on the recommendation of the Commissioner, being persons who by reason of their ability, experience or specialised knowledge in—

(*i*) education,

(*ii*) culture,

(*iii*) natural history,

(*iv*) science and technology, and

(*v*) sciences,

are capable of making useful contributions to the work of the Commission ;

(*b*) nine representatives of the States to be appointed in rotation, so however that no State shall have more than one representative at any one time ; and

(*c*) the Director.

(2) The Commissioner may appoint one of the members of the Commission referred to in paragraph (*a*) of subsection (1) above to be the Deputy Chairman of the Commission for such period as the Commissioner may determine, so however that a Deputy Chairman who ceases to be a member shall also cease to be Deputy Chairman.

(3) Subject to subsection (4) below, a person appointed as a member of the Commission (not being and *ex-officio* member) shall hold office for three years and shall be eligible for re-appointment for one further period of three years.

(4) The appointing authority may terminate the appointment of a member (not being an *ex-officio* member) on grounds of misbehaviour or inability to discharge the duties of his office by reason of physical or mental incapacity.

(5) The supplementary provisions contained in Schedule 1 to this Decree shall have effect with respect to the proceedings of the Commission and other matters therein mentioned.

Functions of the Commission.

3.—(1) The functions of the Commission shall be—

(*a*) to administer national museums, antiquities and monuments ;

(*b*) to establish and maintain national museums and other outlets for or in connection with, but not restricted only to the following, that is—

(*i*) antiquities,

(*ii*) science and technology,

(*iii*) warfare,

(*iv*) African, Black and other antiquities,

(*v*) arts and crafts,

(*vi*) architecture,

(*vii*) natural history, and

(*viii*) educational services ;

(*c*) to make recommendations to any State Government or other person or authority concerning the establishment and management of museums and the preservation of antiquities and monuments, not being national museums or antiquities and monuments declared to be national antiquities and monuments ; and

(*d*) to approve any museum, which is privately established and maintained, for the purposes of this Decree and at any time withdraw such approval.

(2) For the purposes of the proper discharge of its functions under this Decree, the Commission—

(*a*) shall have power to acquire and dispose of any interests in land or other property ; and

(*b*) may by agreement of the owner of any antiquity undertake or make arrangements for the maintenance of any such antiquity on such terms and conditions as may be approved by the Commission.

Declaration of national museums.

4.—(1) The museums specified in Schedule 2 to this Decree are hereby declared to be national museums for the purposes of Item 26 of the Exclusive Legislative List in Part I of the Schedule to the Constitution of the Federation and references in this Decree to national museums shall be construed accordingly.

(2) The Commissioner may, as and when national museums are declared as prescribed by law, amend Schedule 2 to this Decree accordingly.

Staff of the Commission

The Director-General of the Commission

5.—(1) There shall be an officer of the Commission to be known as the Director-General who shall be appointed by the Federal Executive Council on the nomination of the Commission.

(2) The Director-General shall be the chief executive officer of the Commission and shall hold office on such terms and conditions as may be specified in his letter of appointment or on such other terms and conditions as may be determined from time to time.

Appointment of Secretary, Directors and other staff of the Commission.

6.—(1) There shall be appointed by the Commission the following officers, that is—

(*a*) an Administrative Secretary ;

(*b*) a Director of Museums and Monuments ; and

(*c*) a Director of Research and Training.

(2) The Administrative Secretary shall be responsible to the Director-General for the day-to-day administration and for the finances of the Commission.

(3) The Director of Museums and Monuments shall be responsible to the Director-General for the upkeep and general maintenance of museums and monuments under the control or management of the Commission, and the collection of stock for such museums and identification of antiquities to be declared as monuments.

(4) The Director of Research and Training shall be responsible to the Director-General for co-ordinating research staff and research projects of the Commission and the collation and publication of research material and for training of technical staff of the Commission and from elsewhere.

(5) There may be appointed from time to time by the Commission such other staff as may be required for the purposes of the efficient performance of the functions conferred on the Commission under or pursuant to this Decree.

Service in the Commission to be pensionable. Cap. 147.

7.—(1) Notwithstanding the provisions of the Pensions Act, it is hereby declared that service in the Commission shall be approved service for the purposes of that Act and accordingly, the employees of the Commission shall in respect of their service in the Commission be entitled to such pensions, gratuities and other retirement benefits as are enjoyed by persons holding equivalent grades in the public service of the Federation, so however that nothing in this section shall prevent the appointment of a person to any office in the Commission on terms which preclude the grant of a pension, gratuity or other retirement benefits in respect of that office.

(2) For the purpose of the application of the provisions of the Pensions Act in accordance with this section—

(*a*) subsection (1) of section 7 of that Act (which confers on the Commissioner for Establishments of power to waive the requirement to give notice of desire to retire at the age of 45) shall have effect as if references therein to that Commissioner they were substituted references to the Commission ; and

(*b*) the power under subsection (1) of section 9 of that Act to require an officer to retire at any time after attaining the age of 45, subject to his being given six months' notice in writing, shall be exercisable by the Commission and not by any other authority.

Financial Provisions

Establishment of fund by the Commission.

8.—(1) The Commission shall establish and maintain a fund which shall be applied towards the promotion of the objectives specified in this Decree.

(2) There shall be paid and credited to the fund established pursuant to subsection (1) above—

(*a*) such sums as may be provided in each financial year to the Commission by the Federal Government ;

(*b*) fees charged for services rendered by the Commission ; and

(*c*) subject to section 9 (2) of this Decree, all sums accruing to the Commission by way of gifts, testamentary disposition, endowments or contributions from philanthropic persons or organisations or otherwise howsoever.

Power to accept gifts.

9.—(1) The Commission may accept gifts of any antiquity, monument or museum or of any land, money, loan, building, work of art or other property connected with its functions under or pursuant to this Decree upon such trusts and conditions, if any, as may be specified by the person or organisation making the gift.

(2) The Commission shall not accept any gift if the conditions attached by the person or organisation making the gift to the acceptance thereof are inconsistent with the functions of the Commission.

Borrowing power, etc.

10.—(1) The Commission may, with the consent of the Commissioner or in accordance with any general authority given in that behalf by the Federal Government, borrow by way of loan or overdraft from any source any sums required by the Commission for meeting its obligations and discharging its functions under this Decree.

(2) The Commission may, subject to the provisions of the Decree and the conditions of any trust created in respect of any property, invest all or any of its funds with the like consent or general authority.

(3) The Commission may invest any surplus funds of the Commission in such securities as may be approved by the Commissioner, so however that in respect of any securities specified in the Government and other Securities (Local Trustees' Powers) Act or the Trustee Investments Act 1962, no such consent shall be necessary.

Cap. 78. 1962 No. 20.

Annual estimates, accounts and audits.

11.—(1) The Commission shall cause to be prepared not later than 31st December in each year, an estimate of the expenditure and income of the Commission during the next succeeding financial year and when so prepared, it shall be submitted to the Commissioner for approval.

(2) The Commission shall cause to be kept proper accounts of the Commission and proper records in relation thereto and when certified by the Commission such accounts shall be audited as provided in subsection (3) below.

(3) The accounts of the Commission shall be audited as soon as may be after the end of each financial year by auditors appointed by the Commission with the approval of the Federal Executive Council and the fees of the auditors and the expenses of the audit generally shall be paid from the funds of the Commission.

(4) Before appointing auditors as provided in subsection (3) of this section, the Commission shall consult the Federal Commissioner for Finance.

PART II—DECLARATION OF ANTIQUITIES AS NATIONAL MONUMENTS, ETC.

National Monuments

Special powers of the Commission.

12.—(1) For the purpose of the discharge of its functions under this Decree, the Commission may—

(*a*) for the purpose of discovering antiquities in any area, carry out excavation with the knowledge of the State Government concerned ;

(*b*) by agreement with the owner of any antiquity (other than a monument) undertake its maintenance or any other measures which the Commission would have power to undertake if such antiquity were a national monument ;

(*c*) if the Commission considers it expedient that any antiquity (other than a monument) should be preserved in a museum, and with the knowledge of the State Government concerned, arrange for the purchase or loan of the antiquity and its removal to a national or other approved museum ;

(*d*) enter upon any land where archaeological excavations or other operations are being carried on, and inspect same.

(2) The powers conferred on the Commission under this section may be exercised on its behalf by any person or authority authorised either generally or specially by the Commission in that behalf.

Steps towards declaration of antiquity as a national monument.

13.—(1) The Commission may if it considers that any antiquity is in need of protection or preservation and ought in the national interest to be protected or preserved publish notices to that effect in the Federal *Gazette* and in the appropriate State *Gazette* and cause a copy of the notice to be served on the owner of the antiquity concerned and every such notice shall—

(*a*) specify the antiquity and the place where it is or is believed to be ;

(*b*) state that it is intended to make an application to the Head of the Federal Military Government to declare the antiquity to be a national monument ; and

(*c*) state that any objection to such declaration shall be lodged with the Commission within two months from the date of publication of the notice.

(2) The Commission shall in any case in which it is reasonably practicable so to do, cause a copy of any notice published under subsection (1) above to be posted in a conspicuous place on or near the antiquity to which it relates and additional copies shall be sent to the local government in which the antiquity is located and the Secretary to the local government concerned shall post a copy of such notice in a conspicuous place in the principal office of such local government.

(3) From the date of publication of a notice under subsection (1) above, until the publication of an order by the Head of the Federal Military Government under subsection (5) of this section or if no such order is published until the expiry of three months thereafter, it shall be an offence to destroy, deface, alter, remove or excavate or to transfer the possession of the antiquity to which the notice relates except with the permission in writing of the Commission.

Provided that nothing in this subsection shall be deemed to prohibit the doing by the holder of a mining title of any act in relation to an antiquity which is within the area to which the mining title relates if such act is authorised by the mining title and the holder has given the Commission at least one month's notice in writing of his intention to do such act.

(4) The Commission shall within one month after the publication of a notice under subsection (1) of this section, submit to the Head of the Federal Military Government in such manner as may be prescribed, its application for the declaration as a national monument of the antiquity to which the notice relates.

(5) An application submitted under subsection (4) of this section shall be considered by the Head of the Federal Military Government together with any objections furnished in relation thereto and the Head of the Federal Military Government may with the prior approval of the National Council of States by order published in the *Gazette* either declare the antiquity to which the application relates to be a national monument, or notify his refusal to do so :

Provided that no such declaration shall be made after the expiry of three months from the date of publication of the notice under subsection (1) to which the application relates.

(6) An order made under subsection (5) of this section—

(*a*) may at any time be revoked by the Head of the Federal Military Government with the like consent whereupon the antiquity to which it relates shall cease to be a national monument ; and

(*b*) shall, unless and until it is revoked, be conclusive evidence of the fact that the antiquity to which it relates is a national monument.

(7) Any person who contravenes the provisions of subsection (3) of this section shall be guilty of an offence and shall be liable on conviction to a fine of ₦200 or imprisonment for six months or to both such fine and imprisonment.

Powers in relation to an antiquity pending declaration as national monument.

14. Where a notice has been published in respect of antiquity under subsection (1) of section 13 of this Decree, and the Commission considers that it is necessary to take immediate steps for the protection or preservation of an antiquity, the Commission may if so authorised by the Military Administrator of the State where the antiquity is, do all such things as it would have been entitled to do if the antiquity had been declared a national monument :

Provided that the Commission shall not, save with the consent of the owner of the antiquity, exercise the power conferred by this section at any time after the Commission has been informed that the Head of the Federal Military Government has refused to declare the antiquity to be a national monument or, if the Commission has not been so informed, within three months of the publication of the notice aforesaid and the antiquity has not been so declared after the expiry of the said three months.

Power to maintain other monuments.

15. The Commission may with the consent of the owner of a monument, or if it appears to the Commission that the monument is in danger of decay, destruction or removal or damage from neglect or injudicious treatment, maintain such monument and may—

(*a*) have access at all reasonable times to the monument for the purposes of inspecting it and doing such acts as may be required for maintenance thereof ; and

(*b*) where practicable remove the monument or any part of it for the purposes of repair or protection for such period as may be agreed between the owner thereof and the Commission.

Public access to monuments.

16. The public shall have access to a monument to such extent including where applicable the payment of such fees as may be provided in rules made by the Commission with the consent of the Commissioner.

Compensation to owner.

17.—(1) Where an antiquity has been declared to be a national monument as provided in this Decree, the owner thereof shall be entitled to compensation for the value at the date of such declaration and thereafter any estate, right, title and interest in and to such antiquity shall be extinguished.

(2) In case of dispute as to the amount of compensation payable under this section such dispute shall be referred to a court of competent jurisdiction in the area concerned.

Offences in relation to monuments.

18.—(1) Any person who, save as it is provided in this Decree, wilfully destroys, defaces, alters, removes or excavates any monument, shall be guilty of an offence and shall be liable on conviction to a fine of ₦1,000 or twice the value of such monument (whichever is higher) or to imprisonment for 12 months or to both such fine and imprisonment.

(2) Any person who without lawful authority destroys, defaces, alters or removes any notice, mark or sign, denoting any monument or any fence, covering or other thing erected or provided for the maintenance of a monument, shall be guilty of an offence and liable on conviction to a fine of ₦500 or to imprisonment for six months or to both such fine and imprisonment.

(3) Nothing in the foregoing provisions of this section shall be construed as prohibiting the doing by the holder of a mining title of any act in relation to a monument or a thing erected or provided for the maintenance of a monument which is within the area to which a mining title relates if—

(*a*) such act is authorised by the mining title ; and

(*b*) the mining title was granted or became effective before the date on which the monument was so declared ; and

(*c*) the holder has given the Commission at least three months' notice in writing of his intention to do such act.

Excavations and Discoveries

Restrictions on excavations.

19.—(1) No person shall by means of excavation or similar operations search for any antiquities unless authorised by permit issued by the Commission and with the consent of the State Government in whose territory the search is to be carried out.

(2) The Commission shall before issuing a permit under this section satisfy itself that the applicant is competent by training and experience to carry out the operations for which the permit was required and may in its discretion require to be satisfied that he has the financial means or the financial or other support of an archaeological or scientific society or institution of good repute.

(3) A permit issued under this section—

(*a*) may be made subject to such conditions as the Commission may think fit to impose ;

(*b*) may at any time be revoked by the Commission without any reason being assigned ;

(*c*) shall not of itself confer any right to enter upon any land without the consent of the holder or occupier of the land or of any other person entitled to grant such consent.

(4) Notwithstanding the issue of a permit under this section, the person to whom the permit was issued and all persons engaged in any excavation or other operations to which the permit relates shall, if so required by any person duly authorised in writing by the Commission, suspend such operations until notified by the Commission that they may be resumed.

(5) Any person who contravenes the provisions of subsection (1) or (4) of this section or fails to comply with any conditions of a permit granted to him under this section, shall be guilty of an offence and liable on conviction to a fine of ₦500 or to imprisonment for six months or to both such fine and imprisonment.

Discovery of objects of archaeological interest.

20.—(1) Any person who discovers an object of archaeological interest in the course of operations permitted under section 19 of this Decree shall, not later than 7 days thereafter, give notice thereof to the Commission.

(2) Any person who discovers an object of archaeological interest otherwise than in the course of operations mentioned in subsection (1) above shall, not later than 7 days thereafter, give notice thereof together with particulars of the place and the circumstances of the discovery to the Commission and to the Secretary to the local government where such discovery is made or to such other person as may be prescribed.

(3) Any person who knowingly fails to comply with any of the foregoing provisions of this section shall be guilty of an offence and liable on conviction to a fine of ₦500 or to imprisonment for six months or to both such fine and imprisonment.

Part III—Prohibited Transfers

Ban on buying or selling of antiquities.

21.—(1) No person shall—

(*a*) buy any antiquity unless he is an accredited agent ; or

(*b*) sell any antiquity to any person other than an accredited agent.

(2) Any person who contravenes the provisions of this section shall be guilty of an offence and on conviction shall be liable to a fine of ₦2,000 or five times the value of the antiquity, whichever is the greater, or to imprisonment for three years, and the court imposing the fine or the imprisonment shall make an order for the forfeiture of the antiquity connected with the offence to the State.

Search without warrant by police or custom.

22.—(1) Any police officer may at any time search without warrant any person or the property of any person he reasonably suspects of—

(*a*) buying any antiquity while he is not an accredited agent ; or

(*b*) selling any antiquity to a person who is not an accredited agent and he may seize anything he reasonably suspects to be an antiquity together with any container in which it is kept.

(2) Any officer of the Department of Customs and Excise may at any time search without warrant anything intended to be exported from Nigeria if he reasonably believes that the thing intended to be exported from Nigeria contains any antiquity, and he may seize the thing he reasonably suspects to be an antiquity together with any container in which it is kept.

(3) Anything seized under subsection (1) or (2) above shall as soon as possible be taken before a magistrate who—

(*a*) in respect of seizure under subsection (1) above, shall make an order for the forfeiture of the thing seized together with any container in which it is kept to the State, if it is established that the thing seized is an antiquity and that it has been bought or sold contrary to the provisions of section 21 of this Decree ;

(*b*) in respect of seizure under subsection (2) above, shall make an order for the forfeiture of the thing seized together with any container in which it is kept to the State if it is established that the thing seized is an antiquity and that no export permit in respect thereof has been issued by the Commission.

(4) A magistrate shall notwithstanding the provisions of any other enactment, have jurisdiction for the summary trial of any matter under this Part of this Decree and may impose any fine, any sentence or any other penalty, provided by this Decree.

(5) Any antiquity forfeited to the State under any of the provisions of this Part of this Decree shall be kept in the custody of the Director-General and shall be disposed of in such a manner as the Commission may direct.

(6) Any person obstructing a police officer or an officer of the Department of Customs and Excise in the performance of his duties under this Decree shall be guilty of an offence and liable on conviction to a fine of ₦1,000 or to imprisonment for three years.

Registration of antiquities.

23.—(1) Any person who has an antiquity in his possession or under his control either before or after the commencement of this Decree shall, if so demanded by an accredited agent, register the antiquity with the accredited agent who may call upon him in person between the hours of 8 a.m. and 6 p.m. any day, except on work-free days, for that purpose.

(2) Any antiquity not so registered by a person who is in possession or control of it when an accredited agent has called upon him in person for the registration thereof shall be liable to seizure by a police officer, but the antiquity shall not be forfeited except on the order of a magistrate.

Clearance permit.

24.—(1) Where a person is in any doubt as to whether or not an object in his possession is an antiquity, he may apply in person, or in writing, attaching the object in his possession or a photograph of it, to the Director-General, or any person authorised in writing by the Director-General, for the determination of the matter.

(2) Where the Director-General or the person authorised in writing by him, is satisfied that the object in the possession of the applicant is not an antiquity, he may issue a permit (hereinafter called a "clearance permit") in respect of that object.

(3) A clearance permit issued in respect of an object shall be conclusive proof that the object is not antiquity.

Restriction on export of antiquities.

25.—(1) Subject to the provisions of subsection (4) of this section and to any exceptions which may be prescribed, no antiquity shall be exported from Nigeria without a permit issued in that behalf by the Commission.

(2) An application for a permit under this section shall be made in such manner as may be prescribed.

(3) Before issuing a permit under this section in respect of an antiquity the Commission may cause the antiquity to be inspected and to be sealed.

(4) A permit under this section shall not be required for the export of an antiquity which has been lawfully imported into Nigeria, but if in any legal proceedings against any person in respect of a contravention of this section any question shall arise whether an antiquity has been lawfully imported into Nigeria the onus of proof thereof shall lie upon that person.

Compulsory purchase of antiquity.

26.—(1) Where any person has applied to the Commission for a permit to export any antiquity from Nigeria and the permit is refused, the Commission acting through an accredited agent may for a fair and reasonable local price compulsorily buy the antiquity from the applicant.

(2) Any person who is dissatisfied with the local price offered or paid for his antiquity by an accredited agent may, within thirty days of the offer or the payment, apply to the High Court having jurisdiction in the place where the offer or the payment was made to determine a fair and reasonable local price for his antiquity.

(3) Any application under subsection (2) above shall be by summons and as in the Form set out in Schedule 4 to this Decree.

(4) Any applicant for a permit under subsection (1) above who intentionally destroys or damages the antiquity for which a permit to export from Nigeria has been refused shall be guilty of an offence and on conviction shall be liable to a fine of ₦200 or to imprisonment for six months.

Interpretation of this Part.

27. In this Part of this Decree—

"export permit" means the permit issued under section 25 of this Decree ;

"the State" means the Government of the Federation ;

"value" means the price for which an antiquity would be sold if it were offered for sale in an international art market.

Part IV—Miscellaneous and Supplementary

Annual reports.

28. The Commission shall, not later than 30th June in each year, submit to the Federal Executive Council through the Commissioner a report on the activities of the Commission and its administration during the immediately preceding year and shall include in such report the audited accounts of the Commission.

Staff regulation

29.—(1) Subject to the provisions of this Decree, the Commission may make staff regulations relating generally to the conditions of service of the employees of the Commission and, without prejudice to the generality of the foregoing, such regulations may provide for—

(*a*) the appointment, promotion and disciplinary control (including dismissal) of employees of the Commission ; and

(*b*) appeals by such employees against dismissal or other disciplinary measures ;

and until such regulations are made, any instrument relating to the conditions of officers in the public service of the Federation shall, with such modifications as may be necessary, be applicable to the employees of the Commission.

(2) Staff regulations made under subsection (1) above shall not have effect until approved by the Commissioner ; and when so approved they may not be published in the *Gazette* but the Commission shall cause them to be brought to the notice of all affected persons in such manner as it may from time to time determine.

Regulations.

30. Subject to the other provisions of this Decree, the Commissioner, with the approval of the Federal Executive Council, may make regulations generally for the purposes of this Decree and the due administration thereof.

Repeals, etc. and transitional and savings provisions.

Cap. 12.
1974 No. 9.
1969 No 19.

31.—(1) The Antiquities Act and the Antiquities (Prohibited Transfers) Decree 1974 are hereby repealed and the Antiquities (Amendment) Decree 1969 is hereby consequentially repealed.

(2) The Antiquities Commission established under the aforementioned Act is hereby dissolved and notwithstanding the provisions of this section, the transitional and savings provisions in Part A of Schedule 3 to this Decree shall have effect in relation to the assets and liabilities of the dissolved Commission and the other matters mentioned in the said Schedule.

(3) As from the date of commencement of this Decree, the department of the Federal Ministry of Information known and styled as the Federal Department of Antiquities shall cease to exist and the transitional and savings provisions in Part B of Schedule 3 to this Decree shall have effect in relation to the public officers in the dissolved Department, the assets and liabilities held by or on behalf of the Federal Government for any purpose in respect of which the said Department had responsibility and the other matters mentioned in the said Schedule.

Interpretation.

32. In this Decree, unless the context otherwise requires—

"accredited agent" means the Director-General or any employee of the Commission authorised in writing by the Commission or any person or body in any State authorised in writing by the Commissioner to act for the Commission in the State concerned ;

"antiquity" means—

(*a*) any object of archaeological interest or land in which any such object was discovered or is believed to exist ; or

(*b*) any relic of early human settlement or colonisation ; or

(*c*) any work of art or craft work, including any statute, model, clay figure, figure cast or rust metal, carving, house post, door, ancestral figure, religious mask, staff, drum, bolt, ornament, utensil, weapon, armour, regalia, manuscript or document if such work of art or craft work is of indigenous origin and—

(*i*) was made or fashioned before the year 1918 ; or

(*ii*) is of historical, artistic or scientific interest and is or has been used at any time in the performance and for the purposes of any traditional ceremony,

and in the case of any object or relic mentioned in paragraph (*a*) or (*b*) of this definition includes for the purposes of this Decree any land adjacent thereto which in the opinion of the Commission, a State Government or, as the case may require, the Head of the Federal Military Government is reasonably required for the purpose of maintaining the same or the amenities thereof or for providing or facilitating access thereto, or for the exercise of proper control or management with respect thereto ;

"approved museum" means a museum approved by the Commission under section 3 of this Decree ;

"the Commission" means the National Commission for Museums and Monuments established under section 1 of this Decree ;

"the Commissioner" means the Federal Commissioner charged with responsibility for antiquities, museums and national monuments ;

"local government" means any local government authority established by law in any State of the Federation ;

"maintenance", in relation to an antiquity, includes the fencing, repairing and covering any antiquity and the doing of any other act or thing which may be required for the purpose of repairing the antiquity or protecting it from decay or injury, and "maintain" shall be construed accordingly ;

"mining title" means any licence, right or lease granted under the provision of the Minerals Act, the Quarries Decree 1969 and the Petroleum Decree 1969 or under the provisions of any other enactment regulating or authorising the winning of solid or other minerals ;

Cap. 121.
1969 No. 26.
1969 No. 51.

"monument" or "national monument" means any antiquity declared to be such under section 13 of this Decree ;

"object of archaeological interest" means—

(*a*) any fossil remains of man or of animals found in association with man ; or

(*b*) any side trace or ruin of an ancient habitation, working place, midden or sacred place ; or

(*c*) any cave or other natural shelter or engraving, drawing, painting or inscription on rock or elsewhere ; or

(*d*) any stone object or implement believed to have been used or produced by early man ; or

(*e*) any ancient structure, erection, memorial, causeway, bridge, cairn, tumulus, grave, shrine, excavation, well, water tank, artificial hole, monolith, grove of stores, earthwork, wall, gateway or fortification ; or

(*f*) any antique tool or object of metal, wood, stone, clay, leather, textile, basket wear or other material,

which is (or are) of archaeological interest ;

"owner" includes a joint owner invested with powers of management in respect of an antiquity on behalf of himself and other joint owners and any agent or trustee exercising such powers and the attorney of any such person.

33. This Decree may be cited as the National Commission for Museums and Monuments Decree 1979. Citation.

SCHEDULES

SCHEDULE 1

Section 2

Supplementary Provisions relating to the Commission

Proceedings

1. Subject to this Decree and section 26 of the Interpretation Act 1964 (which provides for decisions of a statutory body to be taken by a majority of its members and for the person presiding to have a second or casting vote), the Commission may make standing orders regulating the proceedings of the Commission or any committee thereof. 1964 No. 1.

2. Every meeting of the Commission shall be presided over by the Chairman or in his absence by any Deputy Chairman appointed pursuant to section 2 (2) of this Decree but in the absence of both the members present at the meeting shall elect one of their number to preside at the meeting.

3. The quorum at a meeting of the Commission shall consist of the Chairman (or in an appropriate case the person presiding at the meeting pursuant to paragraph (2) above) and 8 other members of whom at least 2 shall be members appointed pursuant to paragraph (*a*) of section 2 (1) of this Decree.

4. Where upon any special occasion the Commission desires to obtain the advice of any person on any particular matter, the Commission may co-opt that person to be a member for as many meetings as may be necessary, and that person while so co-opted shall have all the rights and privileges of a member except that he shall not be entitled to vote.

Committees

5.—(1) Subject to its standing orders, the Commission may appoint such number or standing and *ad hoc* committees as it thinks fit to consider and report on any matter with which the Commission is concerned.

(2) Every committee appointed under the foregoing provisions of this paragraph shall be presided over by a member of the Commission and shall be made up of such number of other persons, not necessarily members of the Commission, as the Commission may determine in each case.

(3) The quorum of any committee set up by the Commission shall be as may be determined by the Commission.

6. Where standing orders made pursuant to paragraph 1 above provide for a committee of the Commission to consist of or co-opt persons who are not members of the Commission, the committee may advise the Commission on any matter referred to it by the Commission.

Miscellaneous

7. The fixing of the seal of the Commission shall be authenticated by the signature of the Chairman or of the Director-General of the Commission.

8. Any contract or instrument which, if made by a person not being a body corporate, would not be required to be under seal may be made or executed on behalf of the Commission by the Director-General or by any other person generally or specially authorised to act for that purpose by the Commission.

9. Any document purporting to be a contract, instrument or other document duly signed or sealed on behalf of the Commission shall be received in evidence and shall, unless the contrary is proved, be presumed without further proof to have been so signed or sealed.

10. The validity of any proceedings of the Commission or of a committee thereof shall not be affected—

(*a*) by any vacancy in the membership of the Commission, or any committee thereof ; or

(*b*) by any defect in the appointment of a member of the Commission or any committee thereof.

11. Any member of the Commission or a committee thereof who has a personal interest in any contract or arrangement entered into or proposed to be considered by the Commission or committee thereof shall forthwith disclose his interest to the Commission or the committee and shall not vote on any question relating to the contract or arrangement.

12. No member of the Commission shall be personally liable for any act or omission done or made in good faith while engaged on the business of the Commission.

SCHEDULE 2 *Section* 4

NATIONAL MUSEUMS

1. National Museum, Lagos
2. National Museum, Jos
3. National Museum, Kaduna
4. National Museum, Oron
5. National Museum, Benin
6. National Museum, Owo
7. Ife Museum, Ile-Ife
8. Esie Museum, Esie
9. Kano Museum (Gidan Makama), Kano.

If any party fails to attend at the date, place and time above-mentioned such order may be made as the court thinks just.

DATED the.....day of.....19.....

.....
Signature of Judge

The summons was taken out by.....

.....

MADE at Lagos this 28th day of September 1979.

GENERAL O. OBASANJO,
Head of the Federal Military Government,
Commander-in-Chief of the Armed Forces,
Federal Republic of Nigeria

EXPLANATORY NOTE

(This note does not form part of the above Decree but is intended to explain its purport)

The Decree provides for the dissolution of both the Antiquities Commission and the Federal Department of Antiquities and their merger to form the National Commission for Museums and Monuments. While repealing various enactments relating to antiquities, the Decree consolidates most of the provisions thereof and makes fresh provisions in connection with the declaration of national monuments. The penalties for the destruction or unauthorised alteration or removal of monuments have been considerably stiffened up.

The procedure to be followed in relation to the exportation of antiquities is also spelt out in the Decree.

PUBLISHED BY AUTHORITY OF THE FEDERAL MILITARY GOVERNMENT OF NIGERIA
AND PRINTED BY THE MINISTRY OF INFORMATION, PRINTING DIVISION, LAGOS



THE LAWS OF THE FEDERATION OF NIGERIA

IN FORCE ON

THE 31ST DAY OF JANUARY 1990

REVISED EDITION

PREPARED UNDER THE AUTHORITY OF

THE REVISED EDITION (LAWS OF THE FEDERATION OF NIGERIA) DECREE 1990

BY

THE LAW REVISION COMMITTEE UNDER
THE CHAIRMANSHIP OF THE

HONOURABLE MR. JUSTICE G. B. A. COKER
RETIRED JUSTICE OF THE SUPREME COURT OF NIGERIA

VOLUME XV

CONTAINING BOTH ALPHABETICAL AND CHRONOLOGICAL TABLES OF THE SEVERAL ENACTMENTS AND SUBSIDIARY LEGISLATION

PRINTED BY THE
GROSVENOR PRESS (PORTSMOUTH) LIMITED
KINGSTON CRESCENT, NORTH END, PORTSMOUTH PO2 8TL
FOR EYRE AND SPOTTISWOODE

[Appointed by the Government of the Federal Republic of Nigeria Printers and Publishers for the purposes of this Edition of the Laws within the meaning and intent of the Revised Edition (Laws of the Federation of Nigeria) Decree 1990.]

CHAPTER 242

NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS ACT

An Act to provide for the dissolution of both the Antiquities Commission and the Federal Department of Antiquities and to create a National Commission for Museums and Monuments therefrom and other matters ancillary thereto. 1979 No. 77.

[28*th September*, 1979] Commencement.

PART I.—NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

Establishment of the Commission

1. (1) There is hereby established a body to be known as the National Commission for Museums and Monuments (hereinafter in this Act referred to as "the Commission") which shall have the functions assigned to it by this Act. Establishment of National Commission for Museums and Monuments.

(2) The Commission shall be a body corporate with perpetual succession and a common seal and may sue or be sued in its corporate name.

2. (1) The Commission shall consist of a Chairman to be appointed by the National Council of Ministers on the recommendation of the Minister and the following other members, that is— Membership and tenure of office.

(*a*) five persons to be appointed by the National Council of Ministers on the recommendation of the Minister, being persons who by reason of their ability, experience or specialised knowledge in—

(i) education,

(ii) culture,

(iii) natural history,

(iv) science and technology, and

(v) sciences,

CHAPTER 242

NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS ACT

ARRANGEMENT OF SECTIONS

SECTION

PART I.—NATIONAL COMMISSION FOR MUSEUMS AND MONUMENTS

Establishment of the Commission

1. Establishment of National Commission for Museums and Monuments.
2. Membership and tenure of office.
3. Functions of the Commission.
4. Declaration of National Museums.
5. Director-General of the Commission.
6. Appointment of Secretary, Directors, and other staff of the Commission.
7. Service in the Commission to be pensionable.

Financial Provisions

8. Establishment of fund by the Commission.
9. Power to accept gifts.
10. Borrowing powers, etc.
11. Annual estimates, accounts and audits.

PART II.—DECLARATION OF ANTIQUITIES AS NATIONAL MONUMENTS, ETC.

National Monuments

12. Special powers of the Commission.
13. Steps towards declaration of antiquity as a national monument.
14. Powers in relation to antiquity pending declaration as a national monument.
15. Power to maintain other monuments.
16. Public access to monuments.
17. Compensation to owner.
18. Offences in relation to monuments.

Excavations and Discoveries

19. Restrictions on excavations.
20. Discovery of objects of archaeological interest.

PART III.—PROHIBITED TRANSFERS

21. Ban on buying or selling of antiquities.
22. Search without warrant by Police or Custom.

PART III.—PROHIBITED TRANSFERS—*continued*

23. Registration of antiquities.
24. Clearance permit.
25. Restriction on export of antiquities.
26. Compulsory purchase of antiquity.
27. Interpretation of this Part.

PART IV.—MISCELLANEOUS AND SUPPLEMENTARY

28. Annual reports.
29. Staff regulation.
30. Regulations.
31. Repeals, etc., transitional and savings provisions.
32. Interpretation.
33. Short title.

FIRST SCHEDULE
SUPPLEMENTARY PROVISIONS RELATING TO COMMISSION

SECOND SCHEDULE
NATIONAL MUSEUMS

THIRD SCHEDULE
TRANSITIONAL AND SAVINGS PROVISIONS

FOURTH SCHEDULE
FORM

NATIONA

An Act to pro
Commiss
and to cr
Monume
thereto.

PART I.—

1. (1) The
the National
(hereinafter i
shall have th

(2) The
perpetual su
sued in its

2. (1) Th
appointed by
mendation o
that is—

(*a*) five p
of Mi
being
or sp
(i)
(ii)
(iii
(iv
(v)

APPENDIX TWELVE



CASH LINK PLAZA

GODWIN HOPWOOD KUYE
Architects & Urban Planners

INDEX

1.	Summary	Paragraph	1.01 - 1.07
2.	Introduction		2.01 - 2.03
3.	Site		3.01 - 3.03
4.	Existing Building		4.01 - 4.03
5.	Planning Regulations		5.01 - 5.06
6.	Scheme Design		6.01 - 6.05
7.	Structure & Finishes		7.01 - 7.03
8.	Services		8.01 - 8.05
9.	Approximate Estimate of Cost		9.01 - 9.06
10.	Programme		10.01 - 10.04
	Attachments: Site Plan discrepancies		Appendix 'A'
	Programme Bar Chart		Appendix 'B'
	Drawings <u>Existing Building</u>		
	Site Location		Dwg No 974/101
	Ground Floor		/102
	First Floor		/103
	Roof Space		/104
	South Elevation		/105
	West Elevation		/106
	East Elevation		/107
	Section AA		/108
	<u>Proposed Development</u>		
	Basement		/109
	Ground Floor Plan		/110
	First Floor Plan		/111
	Typical Upper Floor Plan Fls 2,3,11,12		/112
	Typical Upper Floor Plan Fls 4 - 10		/113
	Section BB & West Elevation		/114
	South Elevation		/115

1.0 SUMMARY

.01 The site is of historical value and the building is a part of Nigeria's heritage.

.02 The design submitted aims at providing the accommodation required and at the same time preserves a substantial part of the Brazilian style house.

.03 The total gross area of building provided is 3761 square metres of which 3103 square metres is lettable.

.04 The block model shows, to a small scale, the impact ot the development within an already partially developed area. While the larger model shows the project in greater detail.

.05 The total cost of the development is estimated at Forty five million, nine hundred and eighty seven thousand, five hundred and forty-six naira.

.06 Completion of the project from the date ot the appointment of the Architects is expected to be within 108 weeks.

.07 The planning report discusses various aspects of the development in greater detail.

.08 The copyright of this document and the drawings remain the property of GHK.

GODWIN HOPWOOD KUYE
Architects & Urban Planners
27 Boyle Street
Lagos

July 1991

1.0 INTRODUCTION

.01 GHK were invited to submit a proposal by Cash Link Finance Ltd by their letter CL/3682 of 20 June 1991.

In it were given the basic design parameters.

1. Area of office space per floor 450 - 480 sq.m.
2. Height 10 floors (i.e. Total usable area 4500 - 4800 sq. m)
3. Banking halls required on first and second floors.

.02 We feel strongly that the existing house, one of the last good examples of the 'Brazilian' style of Architecture in Lagos, should not be demolished and our submission is designed to retain the frontage of this building, and to this end, GHK have already made a careful measured drawing of the existing structures.

.03 This report and drawings are supported by two models to indicate the concept of the building and the impact of the development on the immediate environment.

2.0 SITE

.01 The site is situated at No 29 Kakawa Street in the Faji Quarter of the Island and the boundaries are indicated on Survey Plan No ARA/LA/014/90 which has been redrawn by us and compared with actual site measurements and early 68' - 1" surveys. We have discovered discrepancies and believe that the survey plan is incorrect, and therefore the plan which we have used is an approximation of what is on the ground.

.02 These discrepancies have already been pointed out to Mr 'Demola Favole and are shown on the attached sketch APPENDIX 'A'.

.03 To be realistic we have taken the boundaries and site area off the 1944 Lagos map giving gross area of 610.25 sq.m.

3.00 EXISTING BUILDING

.01 The existing building, presently used as an office, was the property of the Vaughan family and built around 1895. It is perhaps one of the most important examples of the 'Brazilian' style still remaining on Lagos Island and a valuable part of Nigeria's heritage.

.02 Having obtained permission from Cash Link Finance, we have almost completed a detailed measured drawing of the building which, in our view, is structurally sound but will need some renovations along the lines of that done by GHK for the Leventis Foundation at 8, Abibu Oki Street.

.03 Although not stipulated in the brief, our submission retains and incorporates part of the original house which fronts on to Kakawa Street. The rear wing of the building, although interesting, has been sacrificed in order to improve the viability of the development.

4.00 PLANNING REGULATIONS

.01 LSLN No 15 of the official Gazette No 38 Vol 19 of 12 June 1986 lays down the setbacks and height restrictions applicable to buildings on Lagos Island.

These require for any building above 3 floors:-

1. A set-back of 4.5 metres all around the boundary
2. A height restrictionn of 30 floors
3. Car parking at the rate of 1 space for every 90 sq.m. of usable space.
4. Two escape stairs of a width dependent upon the number of persons on each floor. (0.760m - 1.8m)
5. Two lifts above 8 floors.

.02 Experience indicates that the set-backs refer only to the ground floor and above this level the face of the upper floors can be 1.5m from the plot boundary.

.03 In this submission we are taking into account discussions which we have had with Lagos Government officials which indicates that in view of the importance of the existing structure and the need to restore it as a heritage building, consideration might be given to waivers on building lines and car parking.

.04 We have therefore arrived at what we consider to be a reasonable compromise on building lines, and as we can find space only for 21 car spaces due to the restricted entrance, and the presence of the old building, we will be asking for a waiver to permit us to reduce the car parking by 11No spaces, which could have been accommodated had the existing building been demolished. Thus we consider that a case can be made for a total usable space on this site of 2880 sq.m. (31,000 sq.ft) equivalent to 32 x 90 sq.m. (in terms of car parking spaces)

.05 Also there is a possibility of car parking spaces being made available on the Marina car park for the sole use of Cashlink Finance.

.06 It should be stressed however that the above matters have to be negotiated but we feel that the "Preservation Lobby" can be counted upon to give support.

5.00 SCHEME DESIGN

.01 The site layout retains the front section of the existing building as an entrance to Cash Link Finance and a new multi-storey structure to be erected in the rear of the site and linked to it.

.02 The existing building is to be renovated including strengthening the floors to provide, on the ground floor, an entrance arcade to make an introduction along the road frontage leading to the main entrance and a side entrance for tenants. The upper floors will provide 94 sq.m. of office space on the first floor with 53 sq.m. in the roof for storage and archives (i.e. not lettable).

.03 Immediately behind the old building will be constructed a thirteen storey block linked to the ground and first floors of the old building to provide the banking hall areas and built over a basement to accommodate 21No cars and other services.

.04 The tower block will be served by two lifts, two escape stairs and toilets on each floor.

.05 An important feature of the design of the tower block is the cantilever over the roof of the old building to obtain additional floor space without altering the existing structure.

.05 The areas provided are as follows:

Ground Floor	Entrance and Security	(24) sq.m.
	Banking Hall & Reception	298
	Access to upper floors	(70)
First Floor	Banking Hall and Offices	338
	Service core	(45)
Second Floor	Offices	188
	Service Core	(57)
Third Floor	Offices	188
	Service Core	(57)
Fourth Floor to Tenth Floor	Offices (Total)	1715
	Service Core (Total)	(315)
Elevators & Twelfth Floors	Offices (Total)	376
	Services Core (Total)	(90)
TOTAL GROSS AREA		3761
TOTAL USABLE AREA		3103 ✓
Allowance for circulation say 7%		(217)
NET OFFICE AREA		2886 sq.m.

6.0

.01 Existing Building

The structure comprises load bearing brickwork with timber floors and roof structure. Generally this is in good condition but will require some strengthening to carry heavier loads and to extend the life of the building.

Other renovations will include a new roof and repairs to the joinery and wall finishes. The upper floors will be covered with hardboard and carpeted.

The outside of the buiding will be restored to its oringinal state apart from the ground floor entrace which will be converted to provide better access but using design features borrowed from the Brazilian style.

.02 GHK have developed specifications and gained experience in this type of work which requires care to achieve a good and lasting result.

.03 NEW EXTENSION

The structure will be of reinforced concrete founded on augered piles and using 'waffle' floor slabs to reduce weight to a minimum while accommodating cantilevers and the large spans needed to cope with the column layout which is dictated by the car park configuration.

The basement will be retained by sheet piling with special care being taken not to disturb the old building. Inspection of adjacent sites indicates that problems from surrounding structures will be minimal.

Our structural engineers have confirmed the feasibility of the proposal.

Finishes are intended to be simple, internally plastered walls and ceilings, ceramic tiles in circulation areas and carpets on cement screed in the offices. Partitions would be of a light demountable type. Externally the facade is to be treated in a way which will neither dominate nor copy the small building adjacent to it. Surfaces will be covered with white or cream coloured mosaic tiles and windows will be plain and almost flush with the walls with sunshading to reduce the heat load and glare. A similar example is NCR House, an office building designed by GHK a few years ago.

Tenants would be expected to provide their own carpets, and suspended ceilings although not necessary can be installed if tenants require.

7.00 SERVICES

.01 ELECTRICITY
A standby genertor, skid mounted with a muffled silencer and enclosed with accoustic panels will be located at ground floor level. It will be craned in over the site boundary where access is available.

.02 WATER
Water supply will be taken off the town mains, stored in a ground tank and pumped to roof level.

.03 AIR-CONDITIONING
It is proposed to use modular air-conditioning units housed in the exterior walls but each being individually controlled and easily replacable in the event of breakdown, (Such units have been used in the NNPC Building and the NAL Building). Condensate plumbing will be installed to drain away at predeterminded locations and thus avoid unsightly staining.

.04 LIFTS
Two lifts will be provided running at approximately 100m/minute.

.05 TOILETS
There will be toilets provided on each floor with diversity to allow for some management facilities. Sewage will be located in the basement and the resulting effluent pumped to the external storm drain.

8.00 APPROXIMATE ESTIMATE OF COST

The following approximate estimate of cost has been prepared by our Quantity Surveyors on the basis of the attached sketch drawings, assuming that tenders would be obtained within the next 3 to 6 months, with pre-contract orders being placed by Cashlink Finance for items such as air-conditioning and lifts to avoid escalating costs.

		N	N
.01	THIRTEEN STOREY OFFICE BLOCK		
	Basement area car parking	1,942,000	
	Piling - 95No reinforced concrete auger piles 800mm diameter 20m long	4,408,000	
	Diaphragm wall - 600mm thick, 10.5m deep (optional extra)	3,120,000	9,470,000
	Ground Floor banking hall		1,612,400
	First, second and third floors, lettable area		3,455,600
	Typical floors levels four to ten		9,553,100
	Typical floors levels eleven and twelve		2,496,700
	Air conditioning installation		5,300,000
	Lift installation		4,700,000
			36,587,800
.02	EXISTING BUILDING		
	Alterations and refurbishment	1,190,000	
	Underpinning and temporary shoring and props	250,000	
	Air conditioning installation	490,000	1,930,000
	Amount carried forward		38,517,800

		N	N
8.02	Amount brought forward		38,517,800
.03	EXTERNAL WORKS AND DRAINAGE		
	Site clearance and demolitions including replacing boundary walls as necessary	250,000	
	Security control and barriers	30,000	
	Foul and stormwater drainage	200,000	
	Electrical services including transformer and generators	2,100,000	
	Water service including borehole and filtration plant	900,000	
			41,997,800
.04	Consultant's Fees		2,939,846
	CONTINGENCIES		
.05	Allowance		1,049,900
.06	ESTIMATED TOTAL COST (E.T.C.)		45,987,546

NOTES

1. The estimate is at today's prices and no allowance is made for future inflation.

2. The following are excluded:
   (a) Planning and building control fees and sundry expenses
   (b) Land and existing buildings value.
   (c) Furniture, window blinds and office equipment, etc.
   (d) Floor finishings and suspended ceilings in lettable areas.
   (e) Mechanical and Engineering services on a design build basis.

10.00 CONSTRUCTION PROGRAMME

.01 An outline programme is shown in Appendix 'B'. It will be noted that provided various decisions can be reached and approvals obtained, the pre-contract period can be reduced to a relatively short period.

.02 However, construction will depend very much on the preparatory work to ensure the safety of the existing structures as well as forming the basement and the supporting piles. Once 'out of the ground' construction can be expected to be rapid with a floor being completed every four weeks.

.03 The critical path for construction starts with the Site investigation through Foundation design, Basement Protection, Piling to the Builder starting on site, and it is estimated that this will take 23 weeks.

.04 One of the problems encountered will be working space for the contractors and it is hoped that, with GHK connections, permission may be obtained to use the open site next door.

BOUNDARY FROM 66'-1" LAGOS SHEET 1944 (USED FOR THIS SUBMISSION)

APPENDIX 'A'

FROM SURVEY PLAN N° ARA/LA/014/90
DATED

STREET

KAKAWA

CASH LINK PLAZA

Kakawa St. Faji Lagos

GHK. Architects

Site Plan Showing Discrepancies in boundaries scale: 1:100

SECTION 02 GHK ARCHITECTS
PROGRAMME Job CASH LINK PLAZA
Job No. 974 Draft No. 1 Date JULY 91
Job Sheet No. 02/ APPENDIX 'B'

STAGE		WEEK No.	NOTES
		WEEK COMMENCE MONDAY	TARGET / EXTENSION
0	0.1	BRIEF	—
	0.2	SITE INVEST.	SUB SOIL INVESTIGATION FOUNDATION RECOMMENDATIONS
	0.3	SURVEY	CHECK SITE SURVEY
	0.4	CONSLT APP.	STRUCTURAL ENGINEER QUANTITY SURVEYOR
	0.5	FEASIBILITY	—
1	1.1	CONSULT AGRT.	AGREEMENT TO BE SIGNED WE 3
	1.2	SKETCH	FINALDESIGN
	1.3	LA. APPR.	PRELIMINARY NEGOTIATIONS
	1.4	CLNT. APR.	
2	2.1	WORK. DWGS	
	2.2	ENGR. DWGS	
	2.3	BILL / SPEC.	
	2.4	LA. APPR.	PILING APPROVAL WE 12 SUPERSTRUCTURE APPROVAL WE 23
	2.5	BASEMENT PEDTED PILING WINDOWS LIFTS A/C UNITS - M&E INST	QUOTES FOR SPECIALISTS WEEK - 11 QUOTES & ORDERS FOR LONG LEAD ITEMS "
	2.6	TEND. IVTS.	INVITATIONS & INTERVIEWS
	2.7	TO TENDER	
3	3.1	TENDER	
	3.2	AWARD	
	3.3	CONSTRUCT.	
	3.4	HNDOVER	(BASEMENT X SUPERSTRUCTURE 52W. FINISHES 26WEEKS COMPLETION WEEK108
	3.5	PLANT	
	3.6	DEFTS.F.A.	



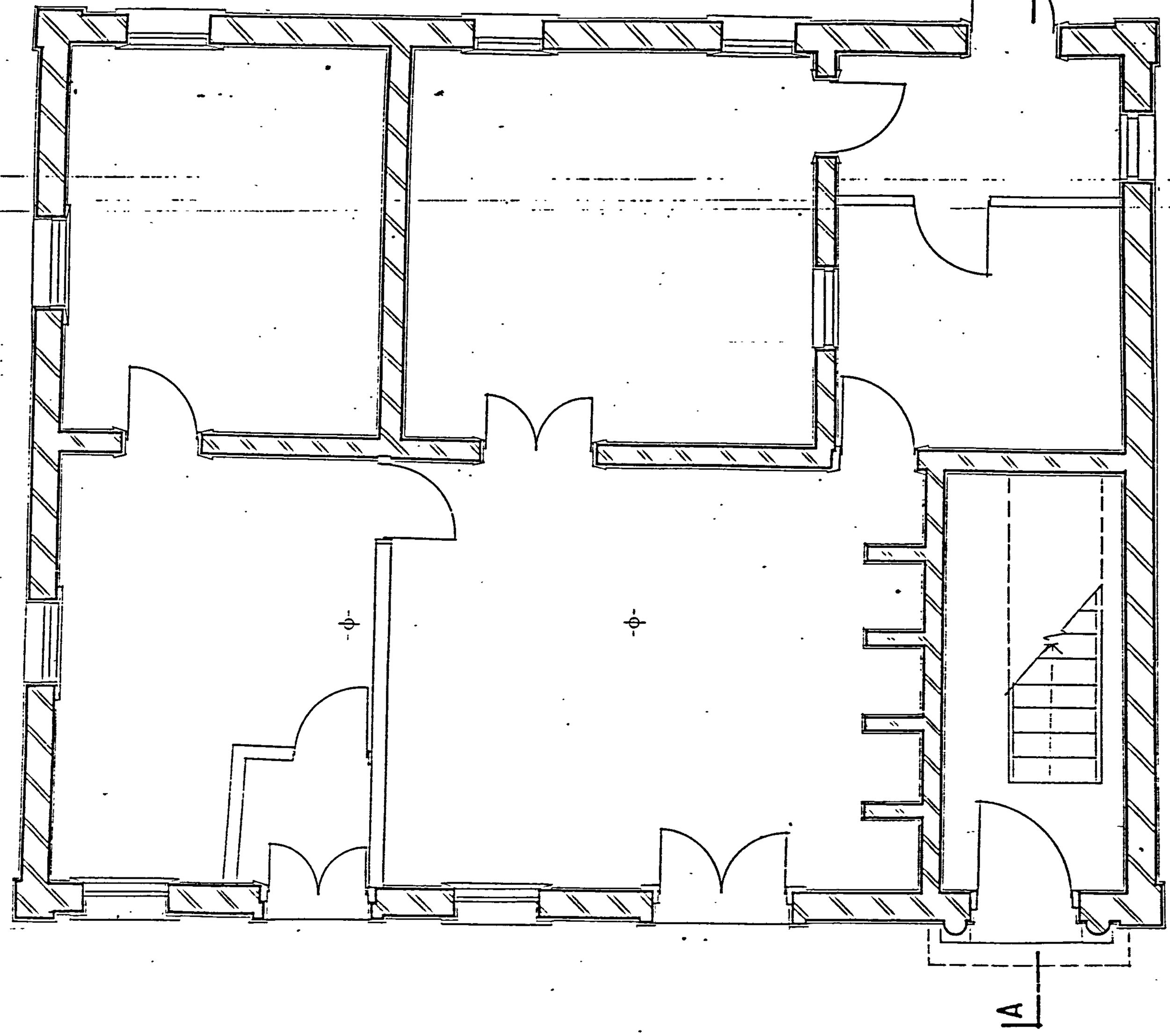
CASH LINK PLAZA

Kakawa St. Faji Lagos

G H K. Architects

Site Location [1944 Map]

974/101



VAUGHAN HOUSE

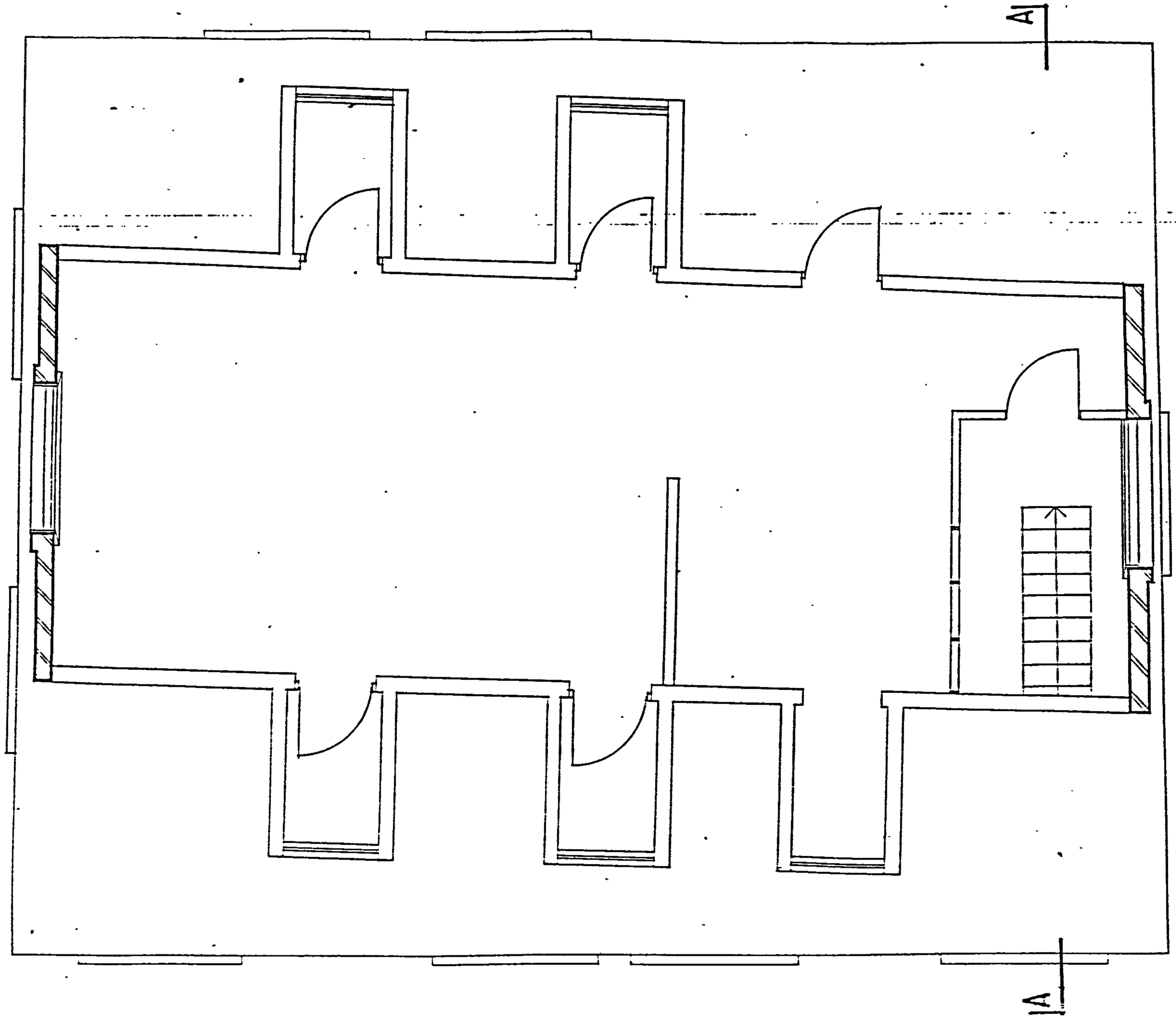
29 KAKAWA STREET FAJI LAGOS

Ground Floor Plan

Scale: 1:50

Measured and Drawn by: GHK Architects

974/102 July 1991



VAUGHAN HOUSE

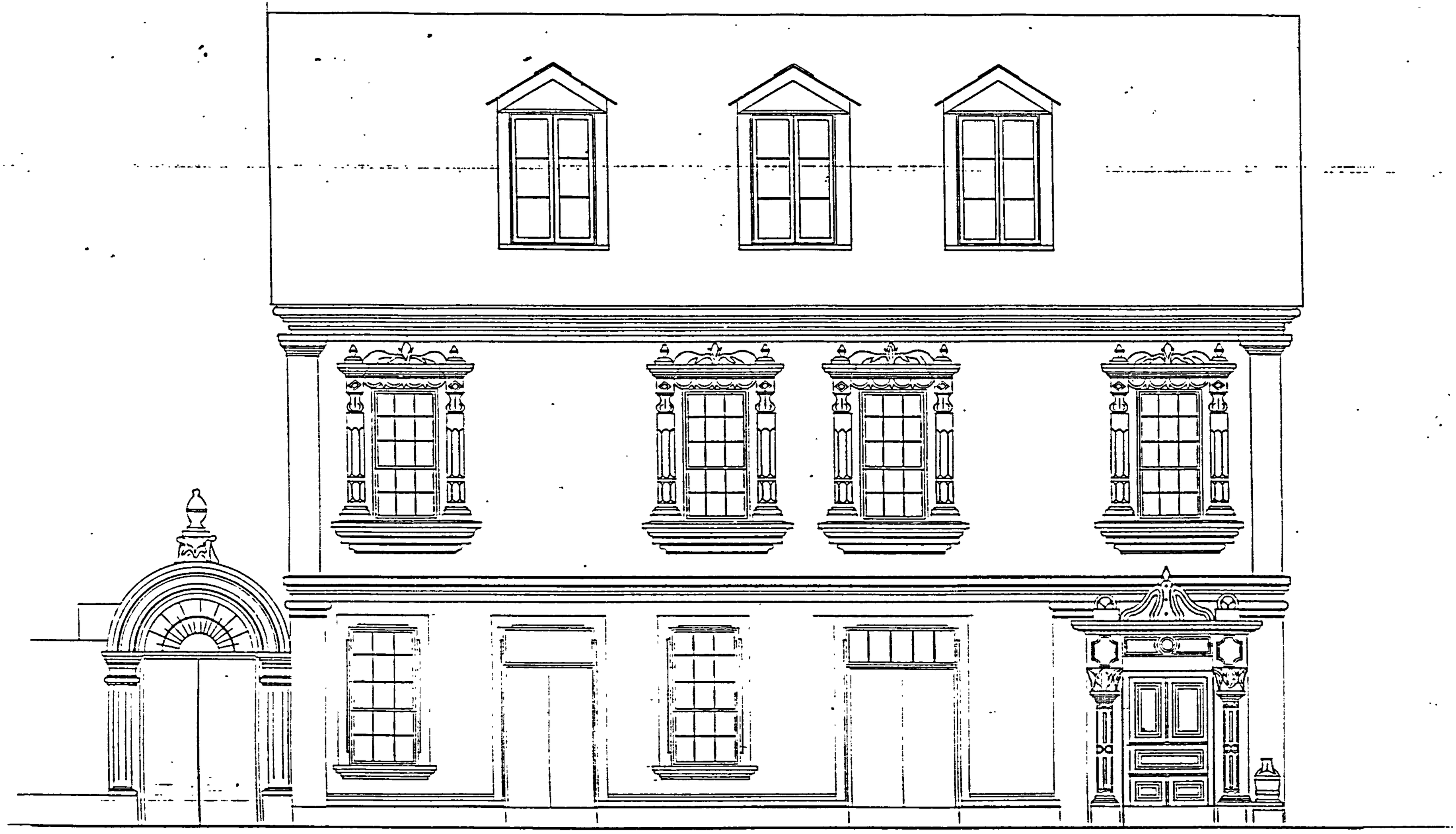
29 KAKAWA STREET FAJI LAGOS

Roof Space

Scale: 1:50

Measured and Drawn by: GHK Architects

974/104 July 1991



VAUGHAN HOUSE

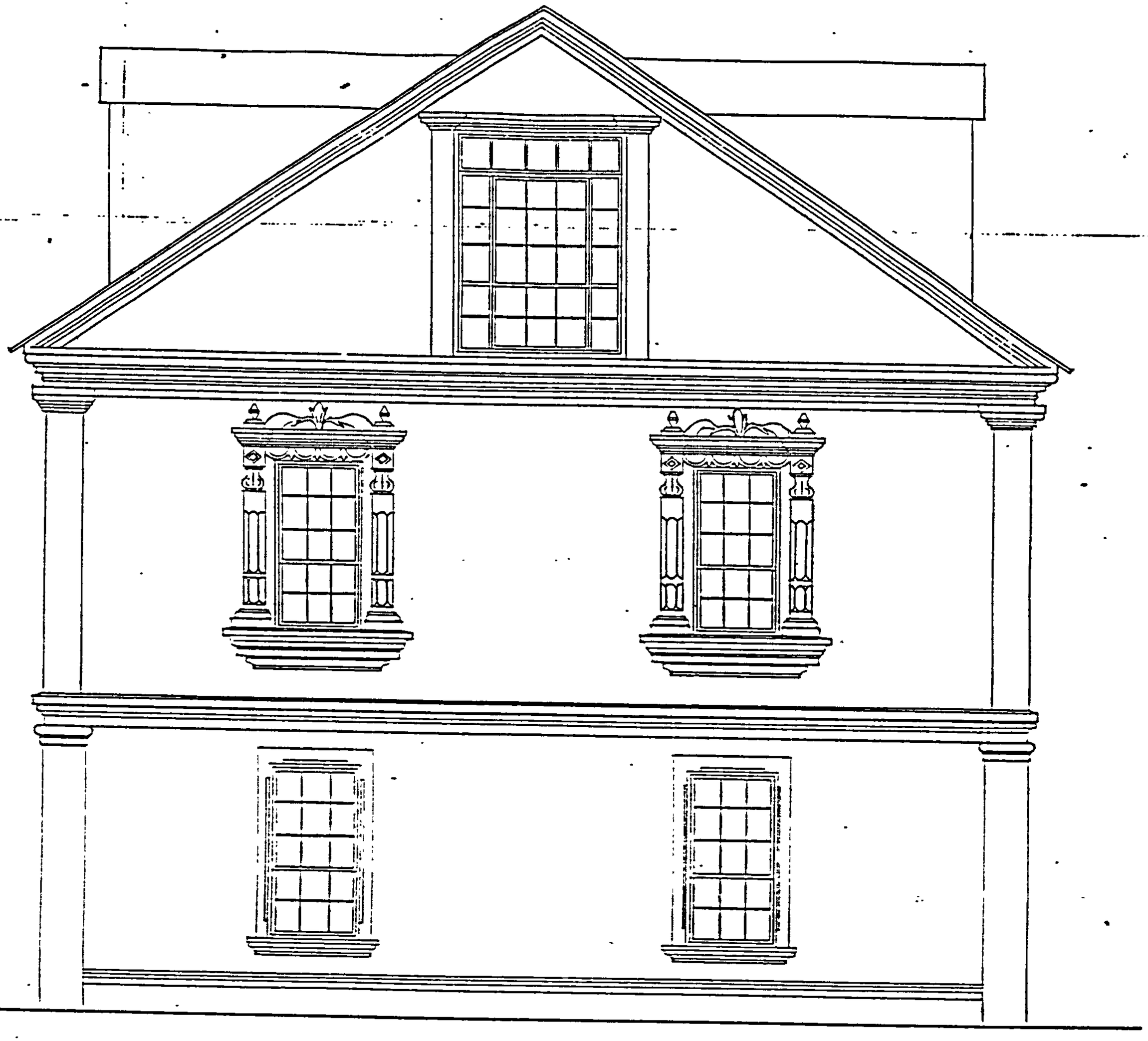
29 KAKAWA STREET FAJI LAGOS

South Elevation

Scale: 1:50 0 1 2

Measured and Drawn by: GHK Architects

974/105 July 1991



VAUGHAN HOUSE

29 KAKAWA STREET FAJI LAGOS

West Elevation

Scale: 1:50

Measured and Drawn by: GHK Architects

0 1 2

974/106 July 1991



VAUGHAN HOUSE

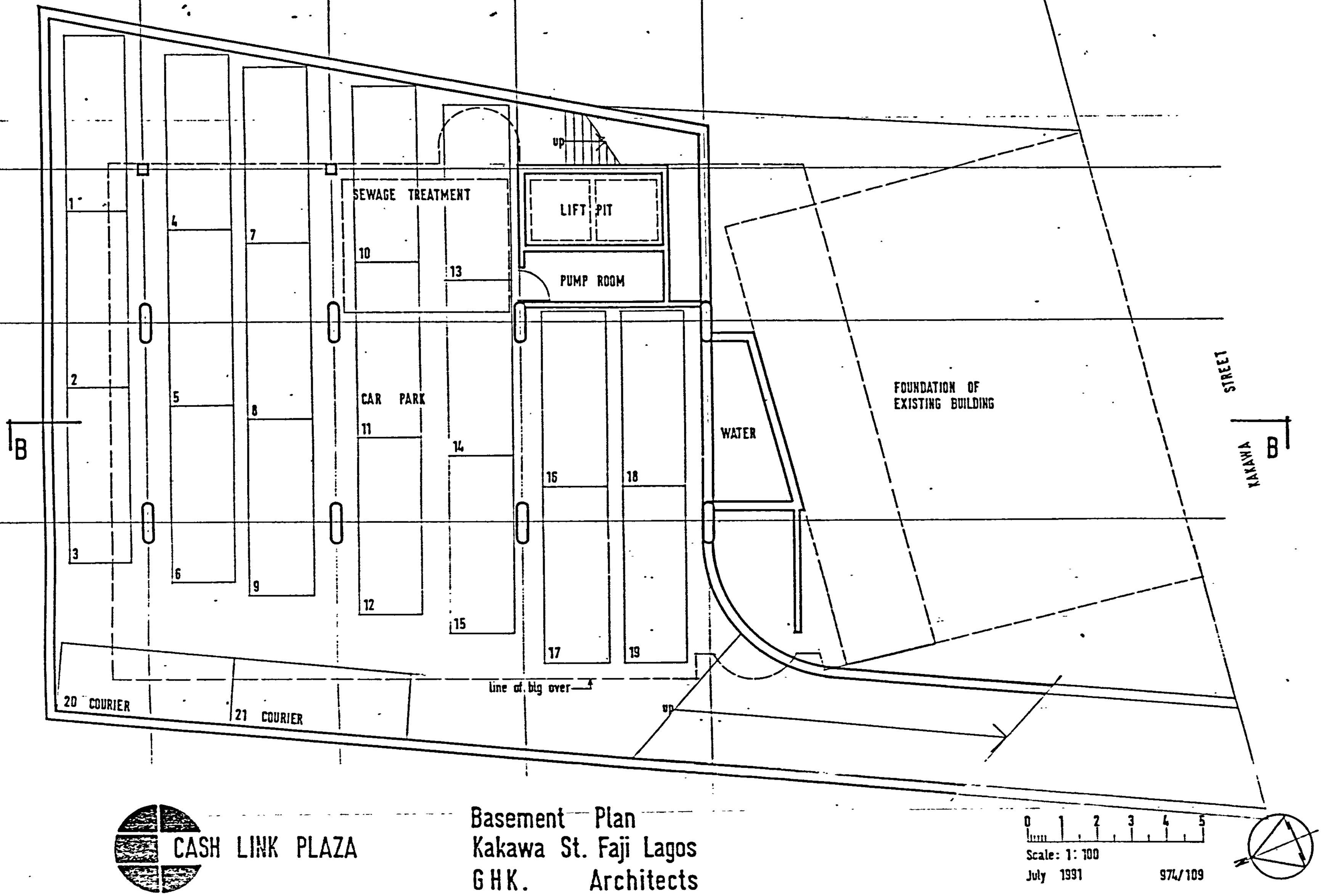
29 KAKAWA STREET FAJI LAGOS

Section A_A

Scale: 1:50

Measured and Drawn by: GHK Architects

974/108 July 1991

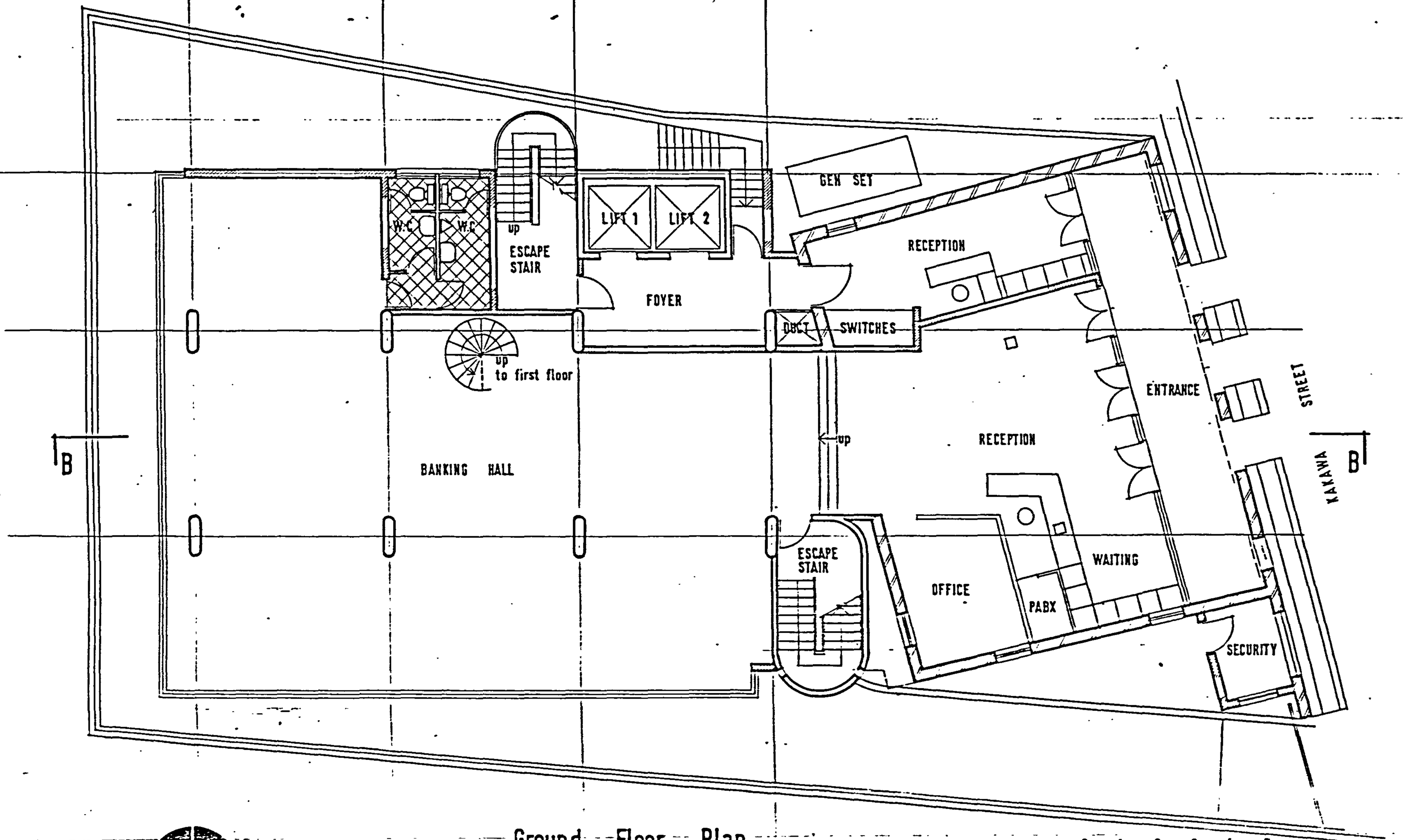


CASH LINK PLAZA

Basement Plan
Kakawa St. Faji Lagos
G H K. Architects

July 1991

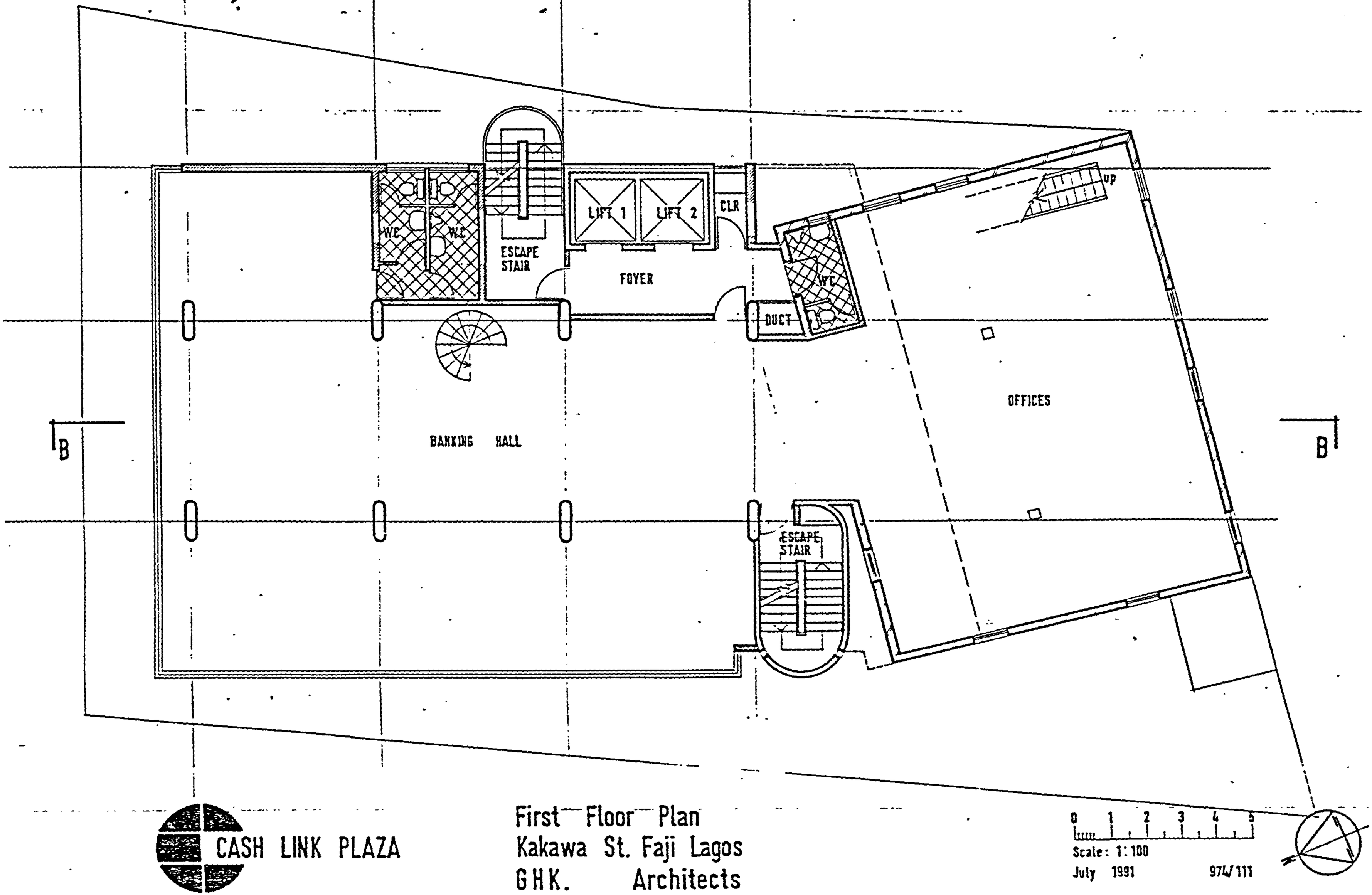
974/109



CASH LINK PLAZA

Ground Floor Plan
Kakawa St. Faji Lagos
G H K. Architects

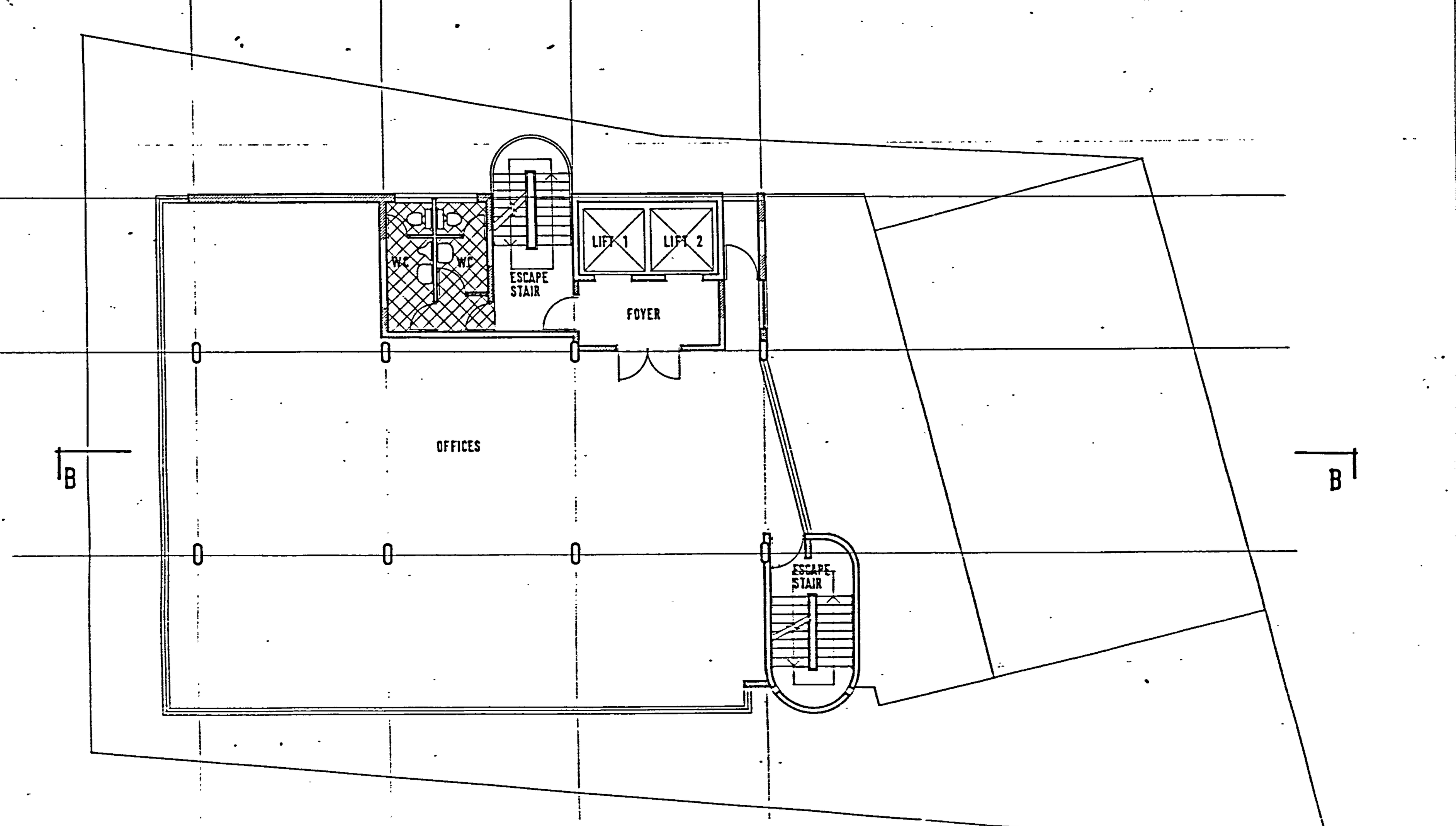
0 1 2 3 4 5
Scale: 1: 100
July 1991 974/110



CASH LINK PLAZA

First Floor Plan
Kakawa St. Faji Lagos
GHK. Architects

0 1 2 3 4 5
Scale: 1:100
July 1991 974/111

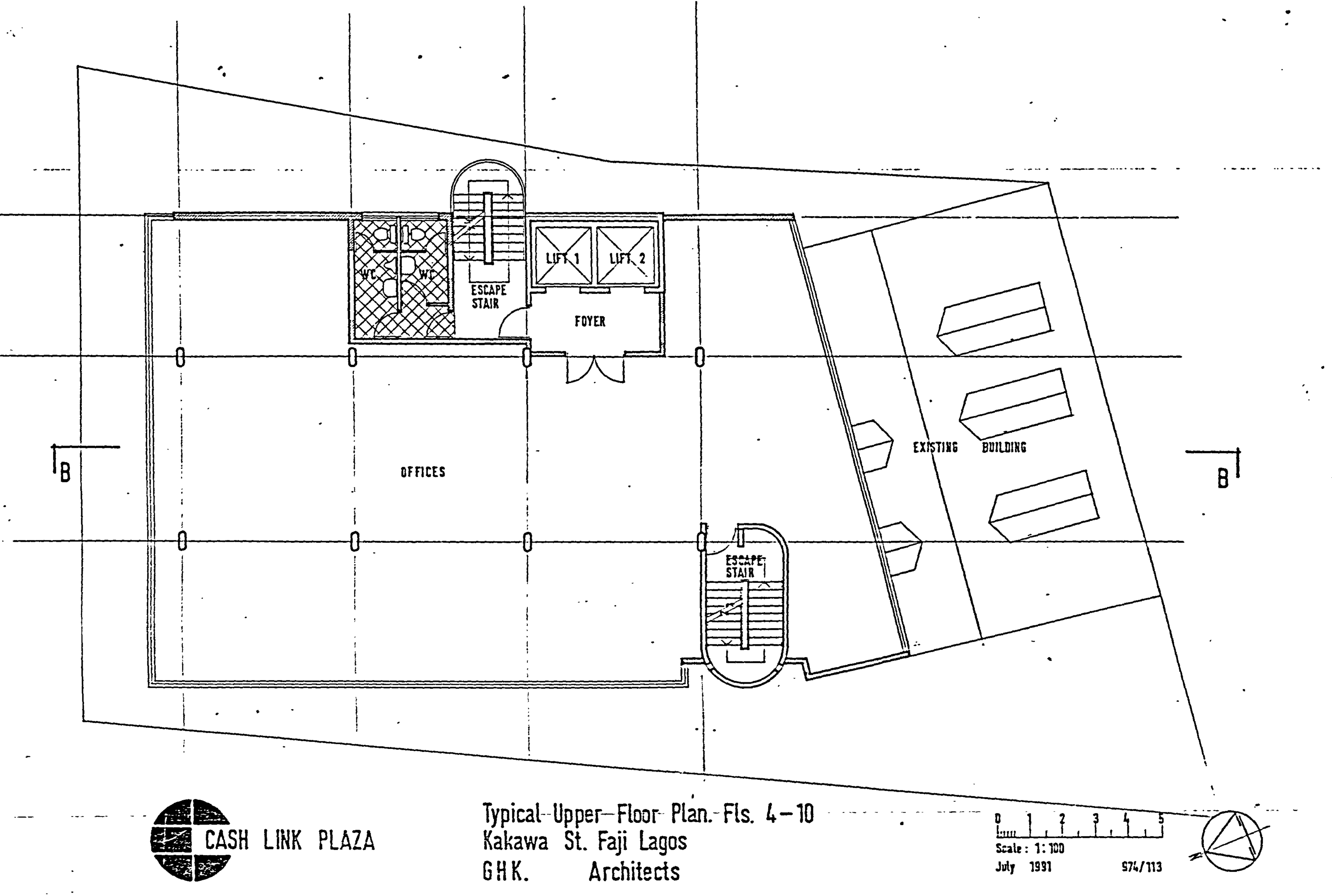


CASH LINK PLAZA

Typical Upper Floor Plan. Fls. 2, 3, 11, 12.
Kakawa St. Faji Lagos
GHK. Architects

Scale: 1: 100
July 1991

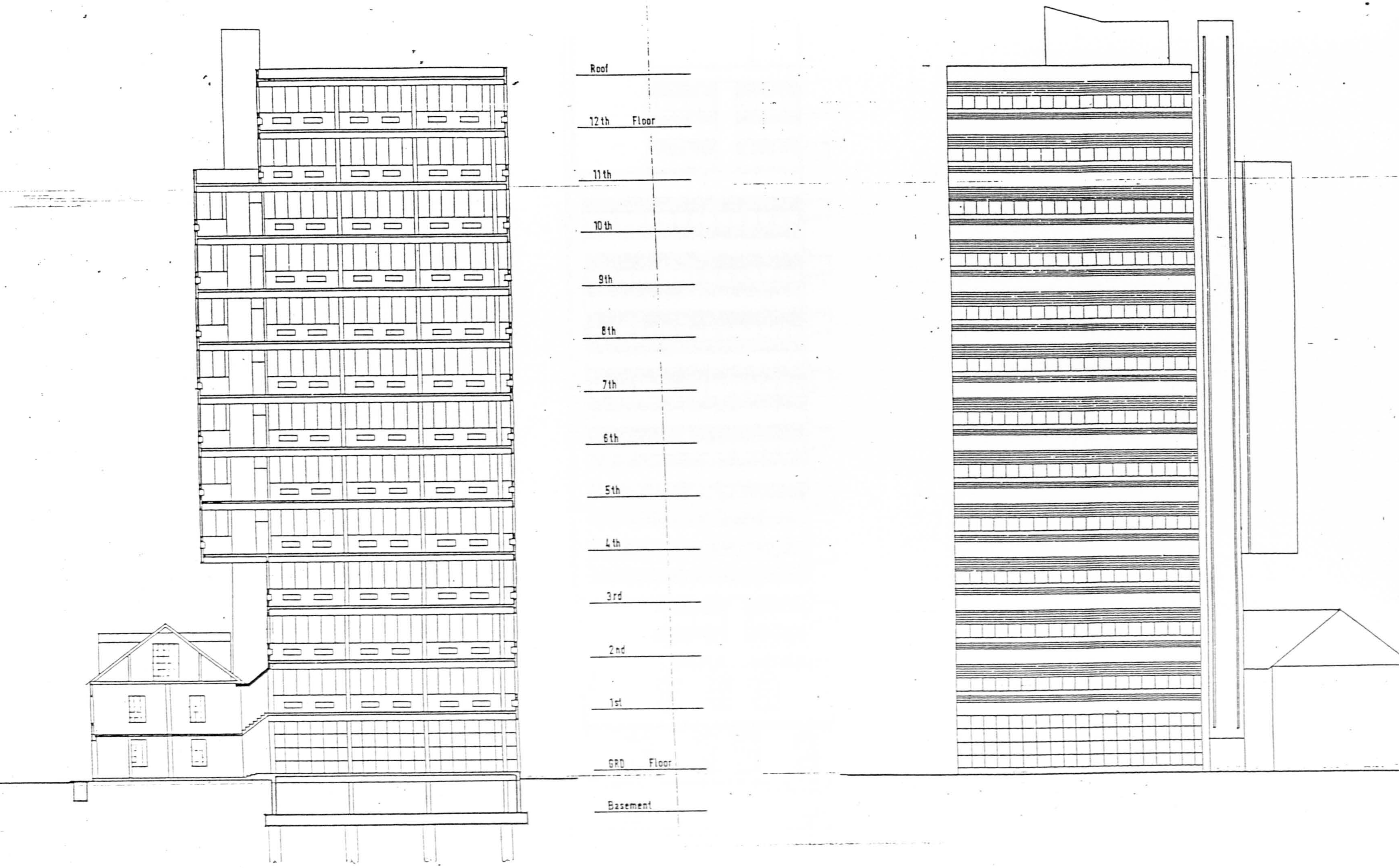
974/112



CASH LINK PLAZA

Typical Upper Floor Plan. Fls. 4–10
Kakawa St. Faji Lagos
G H K. Architects

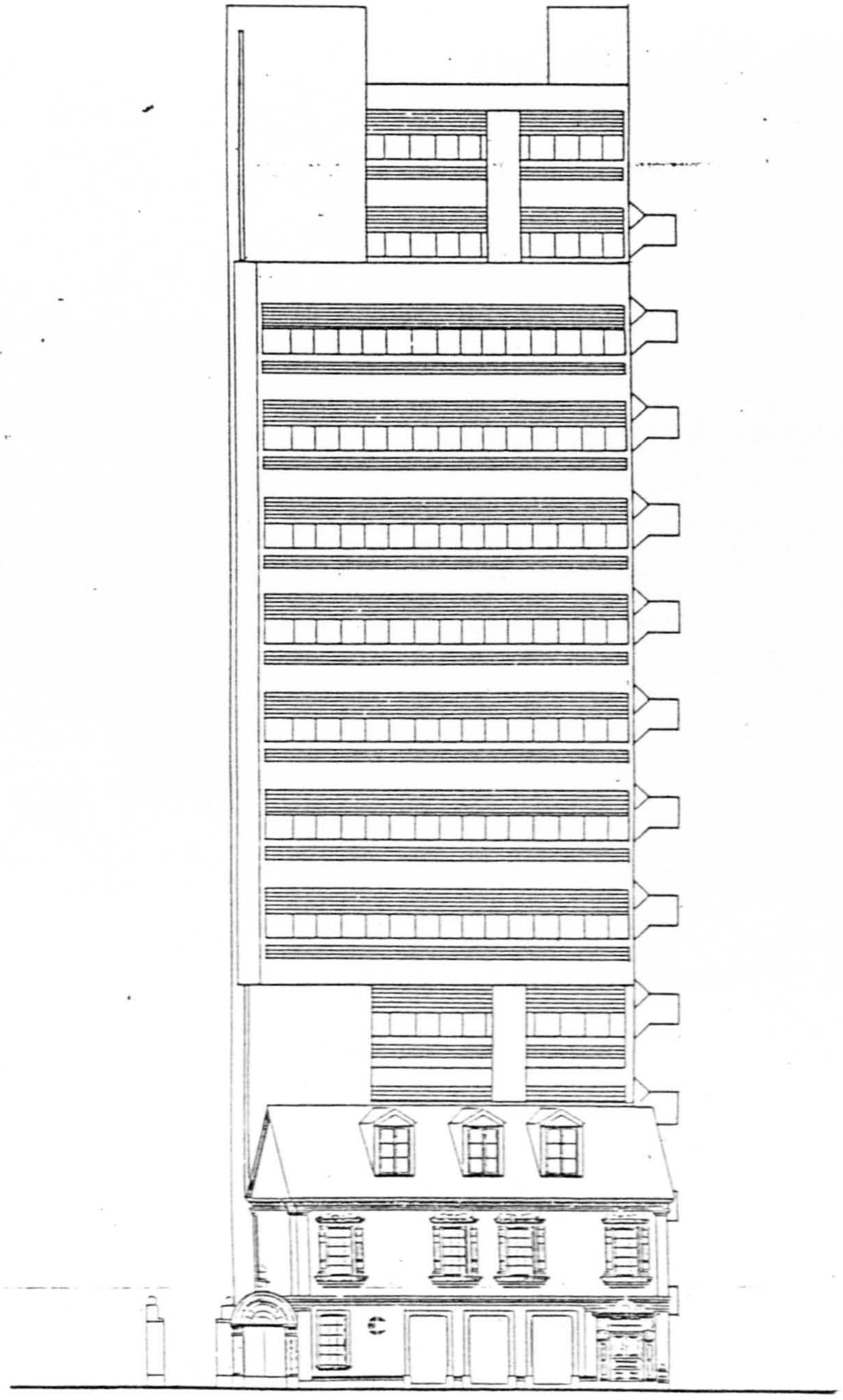
Scale : 1:100
July 1991 974/113



CASH LINK PLAZA

Section B–B, West Elevation
Kakawa St. Faji Lagos
G H K. Architects

0 2 4 6 8 10
Scale : 1:200
July 1991 974/114



CASH LINK PLAZA

South Elevation
Kakawa St. Faji Lagos
GHK. Architects

0 2 4 6 8 10
Scale: 1: 200
July 1991

974/115

APPENDIX THIRTEEN

From the colonial days to the twentieth century, these residential areas have grown in number and include Otto, Oyingbo, Ebute-Metta, Yaba, Surulere (otherwise called New Lagos) Idi-Oro, Mushin, Lawanson, Itire, Ijeshatedo, Shomolu, Oshodi, Shogunle, Ikeja, Mafoluku, Agege, Ijora, Apapa, Ogba, Ketu, and Ojota.

Recent ones include Ilupeju, Obanikoro, Anthony Village, Oworonshoki, Onigbongbo, Mende, Ifako, Okupe Estate, Maryland Estate, Shonibare Estate, Amuwo Odofin, Festac Town, and so on. These areas cater to residential accommodation of different categories of workers, for both high and medium income earners.

In addition to these are areas like Ikoyi, where Europeans and affluent members of the society live, and the Government Reservation Areas (G.R.A.) reserved for senior Government workers. The G.R.A.s are found both in Lagos Island and on the Mainland, e.g., Ikeja G.R.A.

The Lagos Executive Development Board (LEDB), a Federal Government concern, pioneered urban development in Lagos. Lately, this role was transferred to the Lagos State Development and Property Corporation (LSDPC), a merger in 1968 of Ikeja Area Planning Authority and LEDB.

The LSDPC champions the industrial growth of the State by developing areas like the Agidingbi Industrial Estate, the Ilupeju Industrial Estate, and others at Apapa, Matori, Gbagada, Isolo Ikeja, and so on.

Products manufactured in these industries include textiles, beer and soft drinks, shoes, plates, rubber products, cement blocks, plastics, soap, and catering and bakery products. Production at these industries is taken care of by both skilled and semi-skilled workers.

TREATY WITH LAGOS

These treaties were signed with the Oba and chiefs of Lagos on January 1, 1852.

Commodore Henry William Bruce, Commander-in-chief of her Majesty's Ships and vessels on the West Coast of Africa and John Beecroft, Esquire, Her Majesty's Consul in the Bights of Benin and Biafra, on the Part of Her Majesty the Queen of England, and the Oba and Chiefs of Lagos and the neighbourhood on the part of themselves and of the colony, have agreed upon the following Articles and constitutions.

Article I

The export of Slaves to foreign countries is for ever abolished in the territories of the Oba and Chiefs of Lagos, and the Obas and Chiefs of Lagos engage to make and to proclaim a law prohibiting any of their subjects, or any person within their jurisdiction, from

selling or assisting in the sale of and slave for transportation to a foreign country and the Oba and Chiefs of Lagos promise to inflict a severe punishment to any person who shall break this law.

Article II

No European or other person whatever shall be permitted to reside within the territory of the Oba and Chiefs of Lagos for the purpose of carrying on in any way the traffic in Slaves; and no houses, or buildings of any kind whatever shall be erected for the purpose of slave trade within the territory of the Oba and Chiefs of Lagos; and if any such houses, stores or buildings shall at any future time be erected, and the Oba and Chiefs of Lagos shall fail or be unable to destroy them, they may be destroyed by any British officers employed for the suppression of slave trade.

Article III

If at anytime, it shall appear that slave trade has been carried on through or from the territory of the Oba and Chiefs of Lagos, the slave trade may be put down by Great Britain by force upon that territory, and British officers may seize the boats of Lagos found anywhere carrying on Slave trade; and the Oba and Chiefs of Lagos will be subject to a severe act of displeasure on the part of the Queen of England.

Article IV

The slaves now held for exportation shall be delivered to any British officer duly authorised to receive them, for the purpose of being carried to a British Colony, and there liberated, and all the implements of Slave trade and the barracoons and buildings exclusively used in the Slave trade, shall be forthwith destroyed.

Article V

Europeans or other persons now engaged in the Slave trade are to be expelled from the country; the houses, stores or buildings hitherto employed as Slave factories, if not converted to lawful purposes within three months of the conclusion of the engagement are to be destroyed.

Article VI

The subjects of the Queen of England may always trade freely with the people of Lagos in every article they wish to buy and sell in all the places and ports and rivers within the territories of the Oba and Chiefs of Lagos, and throughout the whole of their dominions, and the Oba and Chiefs of Lagos pledge themselves to show no favour and give no privilege to the ships and traders of other countries which they do not show to those of England.

APPENDIX FOURTEEN

The document that was signed on behalf of the British Government by those mentioned in it reads: "We Norman Bedingfield, Commander of the Royal Warship Bromethens and the Honourable William McCoskry, the present consul have taken possession of this land in the name of Her Majesty Queen Victoria."

There was violent reaction to the treaty by the Idejos, the original landowners of Lagos, who said that Dosunmu was not a landowner and as such could not give their land to the British. He could only exercise such right over the land given to him by the Idejos, they said.

After about six months, the British, through Consul Henry Stan-Hope Freeman, then Governor of Lagos, on February 11, 1862, issued notice to say the Idejos would not be deprived of the ownership of their land. It was only after this notice that the Idejos reluctantly agreed to the treaty.

On February 26, 1885, Dosunmu died.

TREATY WITH LAGOS, 1861

Treaty between Norman B. Bedingfield, Commander of Her Majesty's Ship "PROMETHEUS" and Senior officer of the Bights Division, and William McCoskry, Esquire, Her Britannic Majesty's Acting Consul, on the part of her Majesty the Queen of Great Britain and Docemo, Oba of Lagos on the part of himself and chiefs.

Article I

In order that the Queen of England may be the better enabled to assist, defend and protect the inhabitants of Lagos, and to put an end to Slave Trade in this land and the neighbouring countries and to prevent the destructive wars so frequently undertaken by Dahomey and others for the Capture of Slaves, I, Docemo, do with the consent and advice of my Council, give, transfer and by this presents grants and confirm into the Queen of Great Britain, her heirs, and successors for ever, the port and Island of Lagos, with all the rights, profits, territories and appurtenances whatsoever, thereto belonging and as well the profits and revenue as the direct, full and absolute dominion and sovereignty of the said port, island and premises, with all the royalties thereof, freely, fully, entirely and absolutely.

I do also covenant and grant that the quiet and peaceable possession thereof shall, with all possible speed, be freely and effectually delivered to the Queen of Great Britain or such person as her Majesty shall thereunto appoint for her use in the performance of this grant, the inhabitants of the said island and territories, as the Queen's subjects, and under her sovereignty, crown jurisdiction, and government, being still suffered to live there.

Article II

Docemo will be allowed the use of the title Oba in its usual African signification, and will be permitted to decide disputes between natives of Lagos with their consent, subject to appeal to the British laws.

Article III

In the transfer of lands, the stamp of Docemo affixed to the document will be proof that there are no other native claims upon it, and for this purpose he will be permitted to use it as hitherto.

In consideration of the cession as before—mentioned of the port and island and territories of Lagos, the representatives of the Queen of Great Britain do promise, subject to the approval of Her Majesty, that Docemo shall receive an annual pension from the Queen of Great Britain equal to the revenue hitherto annually received by him; such pension to be paid at such periods and in such mode as may hereafter be determined.

Lagos, August 6, 1861

Signed—Docemo—his x mark.
Telake—his x mark.
Rocamena—his x mark.
Obalekow—his x mark.
Achebong—his x mark.

Norman B. Bedingfield,
Her Majesty's Ship PROMETHEUS,
Senior Officer, Bights Division,
W. McCoskry,
Acting Consul.

The Reign of Oba Oyekan I (1885-1900)

Oyekan I ascended the throne of Lagos in March 1885, about a month after the death of his father, Oba Dosunmu. His reign, though haunted by the deported rebel chiefs led by Apena Ajose, received the blessing of the British Government.

By September 20, 1885, the rebel chiefs returned from exile in Ghana. Many Lagosians jubilated. Lagosians went in large number, chanting songs along the streets up to Marina, where they received the chiefs.

Asi, the mother of Ajose, who was then Erelu of Lagos, positioned herself outside the only open door to prevent the chiefs from entering. The Oba's supporters, led by Bisi, and Apena's party, led by Damole,