

Reviving Yoruba and Igbo Ornamentation in Modern Architectural Design.

Jaitto-Johnson O.A. *, Zaccheaus F., Ibitoye O. A., Uwakonye O., Babamboni A.

Department of Architecture, College of Postgraduate Studies, Caleb University, Imota, Lagos state, Nigeria

*Corresponding Author

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.908000390>

Received: 02 August 2025; Accepted: 11 August 2025; Published: 13 September 2025

ABSTRACT

This study explores the reintegration of Yoruba and Igbo traditional decoration in contemporary Nigerian architecture, focusing on its influence on identity, spirituality, and community expression. While traditional motifs like geometric patterns, uli designs, and intricate carvings have long enriched architectural spaces, they are increasingly neglected due to the dominance of modernist and Western trends. Through surveys, site visits, and archival analysis, the research demonstrates the aesthetic and symbolic relevance of these elements, the challenges of their decline, and the barriers to their reintegration. Key challenges include financial constraints, a shortage of skilled artisans, and inadequate policy support. The study proposes solutions such as community-driven initiatives to foster cultural pride, government regulations mandating indigenous elements in public buildings, and training programs for architects and artisans. It calls for further research on the relationship between traditional ornamentation and sustainability, the economic potential of indigenous designs, and the use of digital tools in preservation. Ultimately, this study advocates for a renewed architectural identity that balances tradition and modernity, safeguarding Nigeria's rich cultural heritage.

Keywords: Yoruba ornamentation; Igbo ornamentation; cultural aesthetics; architectural identity; indigenous design integration

INTRODUCTION

Background of study

Architecture embodies a society's values, beliefs, and historic narratives, thus serving as a powerful representation of cultural identity. In Nigeria, where the architectural environment has been influenced by a variety of ethnic groups, most notably the Yoruba and Igbo civilisations, this interaction between architecture and culture is most apparent. The elaborate ornamentation found in traditional Yoruba and Igbo architecture not only contributes visual appeal but also communicates profound cultural importance (Onwudinjo, 2024). These elements serve as visual narratives that encapsulate the essence of identity, spirituality, and community values (Abdulrahman & Ibrahim, 2024).

In modern architectural practice, however, the use of traditional ornamentation has significantly decreased. Modernism's growth has resulted in a uniformity of architectural styles, frequently putting practicality ahead of cultural expression (Abdulrahman et al., 2024). The prevalence of Western styles of design in Nigerian urban development exacerbates this trend (Luo, 2024). Global architectural styles that are irrelevant to local contexts often eclipse traditional aesthetics as cities evolve and modernise. This phenomena calls into question how cultural identity can be preserved in a society that keeps becoming increasingly interconnected by the day (Independent, 2024).

The Significance of Ornamentation in Yoruba and Igbo Architecture

In Yoruba architecture, ornamentation is essential for differentiating communal and residential buildings. Yoruba mythology and spirituality are abundant sources of inspiration for traditional themes, which frequently include carvings and sculptures of gods, ancestral figures, and symbolic animals (Alabi, 2024). These ornamental features have deeper connotations that connect with the community's cultural past than just being purely attractive. For example, the use of elaborate wood carvings on pillars and doors celebrates artistic expression while acting as a protective charm against malevolent forces (Abdulrahman et al., 2024).

Similarly, Igbo architecture is distinguished by its unique ornamentation that reflects social status and cultural beliefs (Onwudinjo, 2024). Traditionally, the Obi (family house) is decorated with intricate details that represent legacy and ancestry. Igbo structures convey identity and community belonging through the use of colours, patterns, and materials (Alabi, 2024). These customs underline how crucial adornment is as a medium for preserving and expressing cultural narratives (Onwudinjo, 2024).

Problem statement

Contemporary Nigerian architecture is struggling to maintain a balance between modern design trends and the preservation of indigenous ornamentation and cultural aesthetics. The shift towards modern architectural practices and the widespread adoption of Western design templates have contributed to a significant disconnection from traditional design principles. This has led to an architectural landscape that often lacks cultural resonance, diminishing the visual and social relevance of urban spaces in Nigeria (Abdulrahman et al., 2024). Addressing this gap is crucial to preserving Nigeria's architectural heritage and reinforcing cultural identity within the built environment.

Research Aim and Objectives

The main goal of this study is to explore and promote the reintegration of indigenous ornamentation and cultural aesthetics into contemporary Nigerian architectural practice, ensuring the preservation of cultural identity and enhancing the visual and social relevance of modern urban spaces. The primary objectives of this study are as follows:

1. Examine the role of traditional Yoruba and Igbo ornamentation in shaping identity, spirituality, and community expression.
2. Assess the impact of modernist and Western design on cultural erosion in contemporary Nigerian architecture.
3. Propose strategies for incorporating indigenous ornamentation into modern architecture to balance tradition and innovation in Nigeria's built environment.

Understanding the challenges of preserving indigenous ornamentation in contemporary architecture sets the stage for a deeper exploration of the cultural, historical, and aesthetic significance of these design elements. The following literature review will provide a foundational context for how Yoruba and Igbo ornamentation contributes to architectural identity.

LITERATURE REVIEW

The Role of Ornamentation in Architectural Identity

Ornamentation is a cornerstone of architectural identity, serving as more than just decorative embellishment. It functions as a conduit for expressing cultural narratives, reflecting societal values, and reinforcing community cohesion. In African architectural traditions, ornamentation operates as a visual language that encodes the history, spirituality, and social hierarchies of various ethnic groups (Olaniyan, Egunjobi & Adegoke, 2024). This is particularly true in Nigeria, where ornamentation in traditional architecture plays a critical role in preserving cultural heritage across generations. Far from being arbitrary, ornamental features

in architecture provide insight into the cosmologies, myths, and daily lives of the people who create and inhabit these spaces.

African architecture, including that of Nigeria, often employs elaborate patterns, carvings, and symbolic motifs that are rooted in indigenous belief systems and cosmological interpretations (Okeke, 2023). These ornamental elements not only enhance the aesthetic appeal of buildings but also serve to reinforce communal identity and historical continuity. By embedding stories and cultural values into the built environment, ornamentation acts as a repository of collective memory, ensuring that the narratives of the past remain present in contemporary contexts (Alabi, 2024).

Moreover, ornamentation contributes to the urban fabric by fostering a sense of place and belonging. As cities rapidly modernize, the integration of culturally relevant ornamentation can counterbalance the homogenizing effects of globalization, anchoring communities to their roots (Zhelondievskaia & Barysheva, 2021). This is especially crucial in Nigeria, where urban expansion has led to the proliferation of Western architectural styles, often at the expense of indigenous design elements. Balancing modern functionality with traditional aesthetics remains a significant challenge, yet it presents an opportunity to create architecture that respects and reflects local identities (Okeke, 2023).

Yoruba and Igbo Traditional Architectural Aesthetics

The architectural aesthetics of the Yoruba and Igbo cultures in Nigeria highlight the deep-rooted significance of ornamentation in shaping identity, social structure, and spirituality. Yoruba architecture is distinguished by its geometric patterns, carved wooden pillars, and courtyard-centered designs that reflect the values and beliefs of the community. The traditional **afin** (palace) exemplifies this aesthetic, with elaborate carvings and sculptures that narrate mythology and honor deities, reinforcing the Yoruba worldview of **Ase**; the power to manifest through words and symbols (Anifowose & Olatubosun, 2020). Courtyards, central to Yoruba architectural layouts, serve as communal spaces for ceremonies, fostering social interaction and reinforcing spatial hierarchy. Decorative elements within these spaces, including statues and carvings of deities like Ogun and Sango, play protective roles while strengthening the link between physical spaces and metaphysical beliefs (Okeke, 2023). This spatial organization not only enhances functionality but also reflects the societal values embedded in Yoruba traditions, where ornamentation is a vital component of cultural expression and continuity (Alabi, 2024).

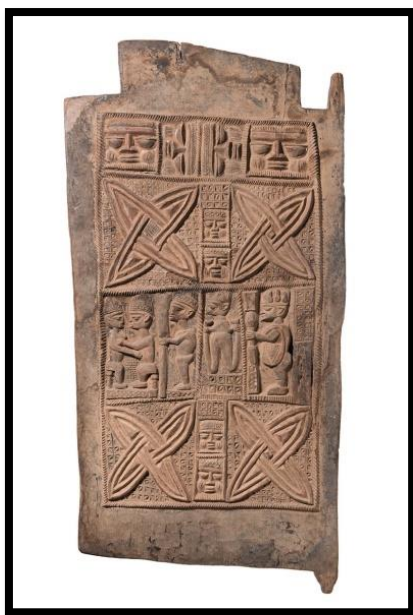


Figure 1: Carvings and patterns on a traditional Yoruba place door. Source: Google. <https://ncartmuseum.org/object/palace-door-ilekun/>

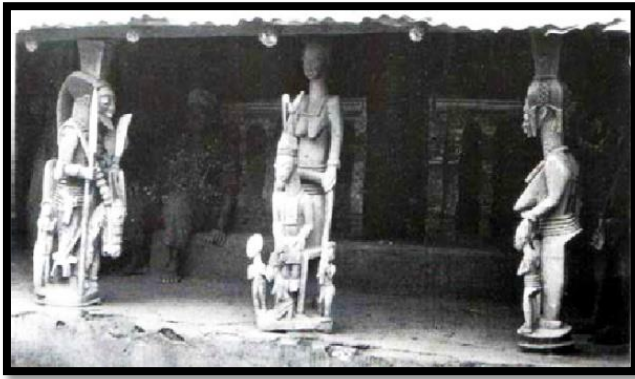


Figure 2: Veranda entrance posts (Opo Ogoga) depicting a royal horseman, a woman with twin daughters. Source: Wikipedia https://en.wikipedia.org/wiki/Yoruba_architecture



Figure 3: Carved planks and beams obtained from Yoruba Temples. Source: Wikipedia. https://en.wikipedia.org/wiki/Yoruba_architecture

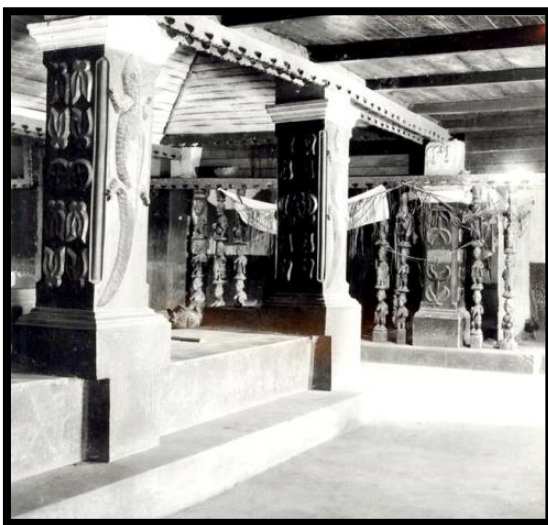


Figure 4: The interior of a building in Ode Ondo, capital of the Ondo Kingdom. Source: Wikipedia. https://en.wikipedia.org/wiki/Yoruba_architecture

Similarly, Igbo architecture places significant emphasis on symbolic ornamentation, particularly through the use of **uli** motifs, wall paintings, and carvings on communal and domestic structures. Uli art, characterized by fluid, organic patterns, is applied to homes and public spaces, often reflecting nature and spiritual beliefs

(Nwafor, 2019). This evolving art form mirrors important social milestones, community festivals, and personal achievements. The **Obi**, a key architectural structure in Igbo society, is adorned with carvings and painted symbols denoting lineage, social status, and spiritual protection, reinforcing the structure's ritualistic role in the community (Okeke, 2023). Igbo ornamentation extends beyond individual residences to shrines and meeting halls, where carvings and natural materials like clay and raffia signify a collective identity and emphasize harmony with nature (Alabi, 2024). This sustainable approach to architecture highlights the adaptability of Igbo traditions to environmental conditions while preserving cultural memory and integrity.



Figure 5: Uli art designs on walls. Source: <https://grandmotherafrica.com/legendary-uli-women-nigeria-life-stories-signs-symbols-motif/>



Figure 6: Uli painting on the walls of 'Odelegu', Nibo, present-day Anambra State, Nigeria. Source: Paul Basu (2021). Uli: art and archive. [Re:]Entanglements blog. <https://re-entanglements.net/uli/>

While Yoruba and Igbo architectural aesthetics share common themes of spiritual symbolism and social cohesion, they diverge in their artistic forms and spatial arrangements. Yoruba designs emphasize symmetry, rigidity, and geometric precision, while Igbo ornamentation embraces organic, free-flowing patterns that reflect dynamism and natural elements. Despite these differences, both traditions underscore the importance of ornamentation as a means of preserving and expressing cultural heritage through architecture. By incorporating these indigenous design principles into contemporary practice, Nigerian architects can create spaces that honor local identity while addressing modern functional needs, ensuring that cultural narratives remain central to Nigeria's evolving architectural landscape (Okeke, 2023).

Modern Architecture and the Decline of Ornamentation

Minimalism and functionalism have shaped contemporary architectural practices, often sidelining cultural expression and ornamentation. Influenced by early 20th-century movements like Bauhaus and International

Style, this approach prioritizes simplicity and efficiency, contributing to the decline of regional aesthetics, especially in developing nations like Nigeria (Alabi, 2024). As Western architectural models dominate, Nigerian cities such as Lagos and Abuja increasingly feature glass skyscrapers and uniform residential blocks, diminishing the cultural essence of their landscapes (Okeke, 2023). This disconnect between the built environment and local heritage reflects a broader trend where cost-effectiveness and mass production overshadow artisanal craftsmanship and traditional design elements (Moussaoui, 2024).

Critics highlight the consequences of this shift, noting how the absence of ornamentation leads to impersonal spaces that fail to reflect the unique identities of communities (Moussaoui, 2024). The gradual disappearance of traditional architectural ornamentation sidelines local artisans and erodes indigenous craft techniques, contributing to the economic decline of craftsmanship and reducing Nigeria's architectural diversity (Okeke, 2023). Moreover, the lack of culturally significant ornamentation fosters alienation, as modern buildings fail to incorporate the symbolic and spiritual elements that once played a vital role in Yoruba and Igbo architecture. Elements such as Yoruba carved doors and Igbo Uli patterns, which once conveyed lineage and protection, are increasingly absent, signaling a broader loss of cultural identity (Ikudayisi & Odeyale, 2019).

In response to these concerns, architectural circles are advocating for the reintegration of ornamentation to revive cultural identity within modern design (Okeke, 2023). Ornamentation is increasingly seen not as redundant decoration but as a critical aspect of design that fosters community belonging and enhances the character of spaces. This aligns with global movements that emphasize blending innovation with traditional aesthetics to preserve cultural heritage (Adebayo, 2022). As Nigeria urbanizes, architects are challenged to merge modernist design with indigenous ornamentation, ensuring that future architectural landscapes reflect the country's rich and diverse heritage while addressing contemporary needs (Ikudayisi et al., 2019).

Global Perspectives on the Revival of Ornamentation

Across the globe, architects and designers are increasingly recognizing the value of ornamentation as a means of preserving cultural identity and enhancing the aesthetic appeal of modern buildings. In Africa, projects such as the Alliance-Franco Senegalaise in Senegal showcase how traditional patterns and motifs can be seamlessly integrated into contemporary public spaces. By incorporating ethnic designs and vibrant colors, these projects celebrate local heritage while creating visually striking environments that foster community pride.



Figure 7: Alliance-Franco Senegalaise in Senegal. Source: The Aga Khan Development Network (AKDN). <https://the.akdn/en/how-we-work/our-agencies/aga-khan-trust-culture/akaa/alliance-franco-s%C2%81%C3%A9n%C2%81%C3%A9galaise>

Similarly, the work of Nigerian artist Laolu Senbanjo, who draws inspiration from Yoruba mythology and symbolism, exemplifies how traditional ornamentation can be adapted for modern contexts. Senbanjo's

intricate designs, often applied to large-scale murals and fashion, highlight the enduring relevance of indigenous art forms in contemporary creative industries.

The revival of ornamentation extends beyond Africa. In India, architects such as Balkrishna Doshi have successfully incorporated traditional motifs into modern structures, creating buildings that reflect the cultural landscapes of their surroundings (Nasution & Rahman, 2023). This global trend underscores the potential for Nigerian architects to draw from their own rich traditions to craft spaces that honor local identities while embracing innovation (Okeke, 2023).

In conclusion, the literature and case studies on ornamentation reveal its profound role in shaping architectural identity and preserving cultural heritage. Yoruba and Igbo architectural traditions exemplify how ornamentation functions as a means of storytelling, spiritual expression, and social cohesion (Alabi, 2024). However, the increasing marginalization of these practices in contemporary Nigerian architecture poses significant challenges for cultural preservation (Okeke, 2023).

As global movements towards the revival of ornamentation gain momentum, there is a growing opportunity for Nigerian architects to reintegrate indigenous decorative elements into their work. By blending tradition with modernity, architects can create environments that celebrate cultural diversity and reinforce community identity. In doing so, they contribute not only to the enrichment of the built environment but also to the preservation of Nigeria's rich architectural heritage for future generations.

The insights from existing studies underscore the importance of traditional ornamentation in maintaining cultural identity. To build on this knowledge, the study employs a robust methodological approach that includes site visits, surveys, and archival analysis, offering a comprehensive perspective on ornamentation practices in Nigerian architecture.

RESEARCH METHODOLOGY

Research design

The research adopts a qualitative, exploratory design to analyze the significance of indigenous ornamentation and its potential application in modern architectural practice. This design allows for an in-depth investigation into the symbolic, cultural, and aesthetic values embedded in traditional Yoruba and Igbo architecture.

A case study approach forms the core of the research design, enabling a detailed examination of specific buildings, spaces, and ornamentation techniques. By focusing on both historical and contemporary examples, the study will reveal patterns of cultural expression and the extent to which these elements can be adapted to modern architectural forms.

The study will incorporate descriptive and interpretative analysis to explore how ornamentation reflects cultural identity and contributes to the spatial experience. The research will highlight both the tangible and intangible aspects of ornamentation, providing insights into its cultural relevance and functional significance.

Data collection

The data collection process integrates both primary and secondary sources to provide a comprehensive perspective on the role of ornamentation in Yoruba and Igbo architecture. Primary data will be gathered through site visits to architectural landmarks, where visual documentation, including photographs, sketches, and measurements, will capture ornamental features. Semi-structured interviews with architects, artisans, and cultural historians will offer valuable insights into the cultural and symbolic significance of ornamentation. Additionally, focus group discussions with young architects and urban planners will explore contemporary attitudes toward integrating traditional aesthetics into modern designs.

Secondary data will be sourced through extensive literature reviews, analyzing academic journals, architectural textbooks, and historical records. Archival research will play a critical role in uncovering traditional design elements preserved in old blueprints and museum collections. Photographic archives will further supplement the analysis, allowing for a visual comparison of ornamental features across different historical periods and architectural styles. This dual approach ensures a well-rounded understanding of the topic by combining lived experiences and historical evidence.

Data analysis

The data collected will undergo qualitative content analysis to extract recurring themes and patterns related to ornamentation and cultural identity. Interviews and textual sources will be coded and categorized to identify symbolic motifs and design principles that can be adapted to contemporary architecture. Thematic analysis will highlight commonalities in Yoruba and Igbo ornamentation, focusing on their aesthetic, spiritual, and social relevance. Comparative analysis will juxtapose traditional designs with modern architectural practices, identifying areas where ornamentation has been neglected and opportunities for reintegration.

By triangulating data from different sources and applying a blend of analytical techniques, the study aims to draw meaningful connections between past and present architectural practices. This process will not only document existing traditions but also provide actionable insights for reintroducing cultural ornamentation into the evolving architectural landscape of Nigeria.

This study's findings offer a practical perspective on how traditional ornamentation is applied in modern architectural practice, with an emphasis on Yoruba and Igbo cultural aesthetics.

RESULTS AND FINDINGS

Introduction to Findings

This chapter presents the results of the study on the reintegration of cultural aesthetics into modern architectural practice, focusing on Yoruba and Igbo ornamentation. Data was collected through a site visit conducted in Lagos and extensive archival analysis of historical Yoruba and Igbo architectural designs. Surveys supplemented the primary data.

Analysis of Ornamentation in Yoruba and Igbo Architecture

Visual Documentation of Ornamentation Features

The site visit in Lagos focused on notable locations such as the National Museum Lagos, the Shitta-Bey Mosque in Lagos Island, and the Isale Eko traditional courtyards. These sites provided visual documentation of existing ornamentation patterns in traditional and contemporary buildings. Archival analysis revealed distinct differences in the symbolic representation and materials used in Yoruba and Igbo architecture.

Table 1: Visual Documentation of Ornamentation Features

Feature	Yoruba Architecture	Igbo Architecture
Common Motifs	Geometric patterns, deities, animals	Organic uli patterns, nature-inspired symbols
Material	Wood, clay, bronze	Clay, raffia, wood
Spatial Emphasis	Courtyard-centered layouts	Linear, communal spaces
Symbolic Focus	Spirituality, lineage, protection	Nature, spiritual protection, social status
Color Usage	Earth tones with bursts of vibrant colors	Bright primary colors with black outlines

Survey Analysis of Contemporary Architectural Practices

The study conducted surveys with a stratified sample of 80 architects, categorized into four groups: architecture students (32), graduate trainees (12), junior architects (28), and senior architects (8). This sampling approach ensured representation of different experience levels within the profession, allowing for a comprehensive analysis of contemporary attitudes toward integrating traditional ornamentation into modern designs.

Table 2: Perception of Ornamentation in Modern Architecture

Category	Percentage (%)
Supports Ornamentation Revival	72%
Prefers Minimalist Design	18%
Indifferent	10%

Case study analysis

The comparative analysis of the Ooni's Palace in Ile-Ife (Yoruba) and the Obi's Palace in Onitsha (Igbo) revealed distinct approaches to blending traditional ornamentation with modern materials. While the Ooni's Palace integrates high levels of carvings and sculptures with reinforced concrete and glass, the Obi's Palace emphasizes moderate use of uli wall paintings alongside modern tiling and steel roofing. This contrast highlights how Yoruba architecture tends to preserve a higher degree of ornamental expression compared to the more minimalist yet symbolically rich approach of Igbo architecture. These findings underscore the adaptability of traditional designs to contemporary architectural contexts.

Table 3: Case study analysis

Case Study	Ornamentation Integration	Modern Elements
Ooni's Palace (Yoruba)	High – Carvings, sculptures	Reinforced concrete, glass
Obi's Palace (Igbo)	Moderate – Wall uli paintings	Steel roofing, modern tiling

Findings from Focus Groups

Focus group discussions with young architects revealed a desire to create hybrid architectural forms that merge modern techniques with indigenous ornamentation.

Table 4: Interest in Ornamentation by Architectural Students

Level of Interest	Percentage (%)
High Interest	65%
Moderate Interest	25%
Low Interest	10%

Challenges identified

The reintegration of traditional ornamentation into contemporary architectural practices faces several significant challenges. Firstly, there is a limited availability of artisans skilled in crafting traditional ornamentation, as these specialized skills are becoming increasingly rare. Secondly, the absence of robust policy frameworks that encourage the incorporation of indigenous designs in modern architecture further hinders efforts to preserve and promote cultural aesthetics. Lastly, the high cost of custom ornamentation, when compared to readily available mass-produced materials, poses an economic barrier, making traditional designs less accessible for widespread use.

Proposed solutions

Based on the findings, several strategies are proposed to promote the integration of Yoruba and Igbo ornamentation into contemporary architecture. One approach is to establish training workshops aimed at both artisans and architects. These workshops would provide hands-on learning opportunities to preserve and transfer traditional skills, ensuring that future generations can incorporate indigenous designs into modern practices. Another strategy involves advocating for government policies that mandate a percentage of traditional ornamentation in public buildings. Such policies would encourage the use of culturally significant elements in the built environment, reinforcing national identity. Finally, fostering community engagement through initiatives that celebrate traditional architecture can play a crucial role. Community-led projects can showcase the value of Yoruba and Igbo aesthetics, creating a sense of pride and ownership while preserving these cultural traditions.

In summary, these findings indicate a strong cultural and aesthetic value in Yoruba and Igbo ornamentation, despite its decline in modern practice. With strategic interventions, Nigeria can preserve and promote its architectural heritage while fostering innovation in contemporary design.

CONCLUSIONS AND RECOMMENDATIONS

Summary of Findings

This study explored the reintegration of Yoruba and Igbo cultural ornamentation into contemporary Nigerian architectural practice. Through a combination of site visits in Lagos, archival analysis, and surveys involving 50-80 architects, the research revealed significant insights into the aesthetic and cultural relevance of traditional designs. Yoruba ornamentation is characterized by geometric patterns, deities, and animal motifs often carved into wood or bronze, while Igbo designs prominently feature uli patterns and nature-inspired symbols rendered on clay and raffia. Despite their rich symbolism, these traditional elements are increasingly absent in modern architecture due to economic pressures, lack of skilled artisans, and the dominance of minimalist and global design trends.

Recommendations

To address the challenges identified, it is essential to focus on initiatives that promote the integration of Yoruba and Igbo ornamentation into modern architectural practices. Establishing educational and training programs can play a pivotal role by equipping architects and artisans with the skills necessary to incorporate traditional designs into contemporary projects. These workshops would serve as a bridge between traditional craftsmanship and modern architectural needs, ensuring that indigenous aesthetics are preserved and adapted for the future.

By setting clear guidelines and offering tangible support, the following policy measures can enhance the visibility and application of cultural aesthetics within Nigeria's built environment:

1. Implement building codes that require a minimum percentage (e.g., 10-15%) of indigenous design elements in all new public and institutional projects.
2. Establish grant programs that financially support projects incorporating Yoruba and Igbo ornamentation, incentivizing architects and builders to adopt traditional aesthetics.
3. Develop accreditation programs for artisans specializing in traditional crafts, ensuring quality and consistency in ornamental works.
4. Facilitate public-private partnerships that create training hubs for artisans and architects, fostering skill development and cross-generational knowledge transfer.

Community involvement is equally important. Encouraging community-led projects that celebrate traditional designs can foster cultural pride and inspire younger generations to appreciate and participate in preserving

these art forms. Public awareness campaigns targeting architects, urban planners, and the general public would complement these efforts by highlighting the value of Yoruba and Igbo ornamentation in strengthening national identity and enriching the built environment.

Future research directions

Future research should explore several promising areas to enhance the understanding and application of indigenous ornamentation in architecture. Comparative studies could examine Nigerian architectural ornamentation alongside other African cultures, providing insights into cross-cultural influences and potential innovations. Investigating the alignment of traditional materials and techniques with modern sustainability goals could reveal how indigenous practices contribute to environmentally friendly design solutions.

Economic analyses are also vital. Understanding the economic impact of integrating traditional ornamentation into architectural projects, particularly in terms of job creation and skill development for artisans, could provide strong incentives for stakeholders. Additionally, exploring the role of digital tools and technologies, such as 3D printing and CAD software, in preserving and modernizing traditional techniques would bridge the gap between heritage preservation and technological advancement.

By addressing these areas, future research can ensure that Yoruba and Igbo ornamentation continues to inspire and enrich Nigeria's architectural identity while meeting the demands of a rapidly evolving world.

LIST OF FIGURES

[Figure 1: Carvings and patterns on a traditional Yoruba place door. 6](#)

[Figure 2: Veranda entrance posts \(Opo Ogoga\) depicting a royal horseman, a woman with twin daughters. 6](#)

[Figure 3: Carved planks and beams obtained from Yoruba Temples. 7](#)

[Figure 4: The interior of a building in Ode Ondo, capital of the Ondo Kingdom. 7](#)

[Figure 5: Uli art designs on walls. 8](#)

[Figure 6: Uli painting on the walls of 'Odelegu', Nibo, present-day Anambra State, Nigeria. 8](#)

[Figure 7: Alliance-Franco Senegalaise in Senegal. Source: The Aga Khan Development 11](#)

REFERENCES

1. Abdulrahman, S., & Ibrahim, A. (2024). Assessment of ornamentation as a cultural identity of mosques in Lagos State, Nigeria. ResearchGate. <https://doi.org/10.13140/RG.2.2.382327398>
2. Alabi, M. O. (2024). Yoruba cultural expressions in contemporary architecture: A case study of residential buildings in Lagos. Caleb University. Retrieved from https://www.projects.calebuniversity.edu.ng/caleb_uploads/2024/04/Edited-COMLETE-RESEARCH-PROJECT-YORUBA-CULTURAL-EXPRESSIONS-copy.pdf
3. Anifowose, T., & Olatubosun, J. (2020). Significance of Ornamentation in Yoruba Traditional Architecture. International Journal of Advances in Scientific Research and Engineering. <https://doi.org/10.31695/ijasre.2020.33738>.
4. Ikudayisi, A., & Odeyale, T. (2019). Designing for Cultural Revival: African Housing in Perspective. Space and Culture, 24, 617 - 634. <https://doi.org/10.1177/1206331218825432>.
5. Independent. (2024). Integrating cultural heritage into modern architecture: A scholarly perspective. Independent Nigeria. <https://independent.ng/integrating-cultural-heritage-into-modern-architecture-a-scholarly-perspective/>

6. Luo, J. (2024). Architectural conservation and heritage revitalization in contemporary urban design. *Architectural Conservation*, 2(4). <https://doi.org/10.36922/ac.0333>
7. Moussaoui, M. (2024). Architectural Typology and Its Influence on Authentic Living. *Buildings*. <https://doi.org/10.3390/buildings14030754>.
8. Nasution, D., & Rahman, M. (2023). Balkrishna Doshi's Contribution to the Development of Contemporary Architecture in India. *Jurnal Koridor*. <https://doi.org/10.32734/koridor.v14i1.11113>.
9. Nwafor, N. (2019). Significance of animal motifs in indigenous Uli body and wall paintings. *Mgbakoigba: Journal of African Studies*, 8, 117-133.
10. Okeke, J. (2023). Igbo traditional architecture: A symbol of Igbo cultural identity. ResearchGate. Retrieved from <https://www.researchgate.net/publication/367161533>
11. Olaniyan, O., Egunjobi, F., & Adegoke, A. (2024). African Traditional Arts and Ornamentation in the Architecture of the Cultural Centre Ibadan. *Environmental Technology and Science Journal*. <https://doi.org/10.4314/etsj.v14i2.2>.
12. Onwudinjo, O. (2024). Traditional architectural ornamentation in Nigeria: A case for sustainable cultural preservation. *Environmental Technology and Science Journal*, 15(2), 45-57. <https://www.ajol.info/index.php/etsj/article/download/264455/249590>
13. Zhelondievskaja, L., & Barysheva, V. (2021). Local Culture Preservation through Design in Global City. *IOP Conference Series: Materials Science and Engineering*, 1079. <https://doi.org/10.1088/1757-899X/1079/5/052031>.