Thresholds of Architectural Morphology of Yoruba Buildings in Southwest Nigeria till the Millenia

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Abstract:
The literary materials on Yoruba architecture that are more common are descriptive. They dwell mostly on the massing of units, individual configurations within buildings and cultural patterns in ornamentation. The direct links between the living spaces and their socio-cultural implications are emphasized to explain the origin of the forms. The morphological chronology in the building patterns is regarded as vernacularisation processes especially from the traditional patterns to the vernacular traditions. There are hardly any publications of Yoruba architectural buildings beyond the later vernacular patterns like the Afro-Brazilian style. While these volumes of literature are mostly limited to the traditional and vernacular styles, the ethno-acculturation of more contemporary and foreign building patterns like the "international" and the "postmodern" styles into the body of indigenous architectural building patterns of the Yoruba of Southwest Nigeria are not being investigated and published. The culture of a people is preserved in their architecture. If the culture of the Yoruba is preserved in their buildings, the cross-pollination of the Yoruba culture with different inputs from foreign cultures should be evident in the new indigenous buildings that are evolving up till the end of the twentieth century. This chapter material has organized the different lines of thought in the morphology of indigenous architectural building patterns of the Yoruba into a continuum that extends beyond the limits of the current body of literature on the topic. It attempts to decipher the new forms and elements of the buildings of later Yoruba indigenous architecture up till the turn of the twentieth century. The emphasis is on the definition of newer building patterns that can be termed as "indigenous" to the Yoruba culture in Southwest Nigeria. Having increased the ambit of the Yoruba architecture concerning the building patterns beyond the exposition of the previous publications, the current surcease on the morphology of Yoruba architecture in print can be broken to open up more research and publications on contemporary thresholds of the indigenous Yoruba architecture. The chapter is concluded with a guide on the identity of buildings of indigenous architecture of the Yoruba even within the morass of foreign building patterns that crowd the Yoruba towns in Southwest Nigeria.

Keywords: Ethno-acculturation, Indigenous, International, Postmodern, Traditional, Vernacular.

Origins of Yoruba Buildings
The basic building forms and elements of the Yoruba are subsumed within a continuum of responses of indigenous peoples of West Africa, south of the Guinea Savanah. The region which comprises The Sudan and the West African tropical rain forest stretches across the West African region up to central Africa. The climate and landforms are homogenous. While the

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The traditional building style of the Yoruba of Southwest Nigeria started from the farm house.
era up till the adoption of more foreign materials like corrugated iron sheets for the roof and the consciousness to render the mud walls. The Yoruba of Southwest Nigeria and other ethnic denominations that existed within the enclosure were mostly farmers. The structure of the buildings was limited by the available technology (Vlach, 1984) and materials. As urbanization developed, the culture encouraged the maintenance of two homes. One of the homes was located in the town while the other was situated on the farm. The two buildings are similar in structure, forms and elements. The basic structure which is the farm house, often referred to as the farm house is usually a rectilinear structure of earthen material and grass. The dimensions of the floor were usually a square of about 1800mm to 3000mm in length. When the technology evolved from strictly forest materials, it achieved a threshold where the walls were built with 600mm thick mud at the base and gradually tapered to about 250mm thickness at the soffit of the roof. The height of the farm house could range between 2500mm and 3600mm with almost half of the total as roof depth. The forms and elements that constituted the farm house were consistent throughout the region with gradual changes from locality to locality depending on the level of craftsmanship. Using the basic square as a module, configurations including two or more units gradually replaced the single unit. The two-room configuration was popular as it was more functional and gave more privacy to the inner room. The social head of the farming family had exclusive access to the inner room. Social spaces for cooking and meeting also had the basic square floor plan though some of them were not fully walled. The structure of the roof was held in place with timber beams and columns. Tree trunks and branches were cut to size before being buried in the foundation and the low walls. The slanting beams which formed the rafters gave lateral support while the king post rose from the floor to the apex of the roof. The roof form was symmetrical and in a simple gable configuration. The loft which was as deep as the walls had no ceiling and were used as storage by hanging items like farm produce from the rafters. The development of hipped roof forms helped to resolve the challenges associated with erecting the gable wall to the apex of the roof (Figure 3). The thatched roof offered very little protection for the walls from the elements and the tropical rain easily eroded the higher walls, most of the surviving farm houses have hipped roofs. The elevations of the farm houses were rectilinear without finishes. The later versions of the farm houses and their combinations which are still visible in sedentary areas have rendered walls (Figure 4).
delight, more durable materials and better craftsmanship. All these were made possible through the cross-pollination of the building culture by foreign influences. This conscious form of architecture took a foothold in Southwest Nigeria in the 19th century (Kazeem et al., 2021; Jiboye & Ogunshakin, 2010). The use of forest materials and mud in the humid environment meant that the buildings were weathered out within a very short time. The adoption of corrugated iron for roofing helped to preserve the architectural legacy of the later traditional buildings. The traditional style tarried in southwest Nigeria till the middle of the twentieth century (Figure 5).

The turning point in the morphology of indigenous architecture was the extroversion of the Yoruba buildings to face the street and the village court rather than the internal courtyard of the family compound (Markus, 2016; Jolaoso & Bello, 2019). The extroversion of the buildings arrived at the same time with the organisation of the urban setting along European styled streets. Previously the compounds were organized in concentric circles around the city centre which housed the palace of the king, the market, the city square and the religious centre. There were no clear-cut streets and movement was around family compounds. This change in orientation combined with the more durable materials and finishes to arrive at another threshold in the morphology of Yoruba architecture that lasted from the beginning to the later parts of the twentieth century. At the peak of the vernacular style was the introduction of the Afro-Brazilian style into the body of the indigenous architecture.

The Afro-Brazilian style was very prominent in the evolution of Yoruba vernacular architecture. The style was popularized by the generations of returning slaves who started arriving in the early 1900s (Femi Emmanuel Arebanifo, 2017) with a new wealth of craftsmanship and structural expertise to erect larger and more beautiful buildings with plaster on walls, wooden floors and decorations (Oliver, 2020; Osasona, 2007). The front and side colonnades, balconies, verandahs and vestibules suited the extroversion that had become the character of the vernacular tradition (Figure 6). The more visible aspects of the Afro-Brazilian style were the multiple floors, large fenestration, raised pedestals and heavy ornamentation.

The monumental buildings of the period also exhibited a lot of features that were synonymous with the Brazilian style. Susan Wenger's building in Oshogbo (Figure 7), Osun state is an example of monumentality in Yoruba architecture with a lot of vernacular influences. In the building, there is a conscious effort to preserve the Yoruba cultural household organisation with a lot of foreign forms and building elements. Monumentality is exhibited within a cocktail of foreign vernacular influences.
Derivatives of International Style in Yoruba Indigenous Architecture

The “international style” in architecture has its origins in Central Europe from about the 1920s. It was at that point a conjecture in the conscious development of a modern style of architecture that was to depart from the dominant eclectic styles of architecture and building. It evolved with contributory influences from all over the world especially the West through decades of modification and attrition. By the early 1950s, it had achieved a stable form of presentation, defined by flat roofs within parapet walls, free floor plans, absence of ornamentation, and simple geometrical forms. The style could easily be accommodated in the temperate zones of the world. It was unsuitable for the Yoruba climate and culture (Ebuz & Donatus, 2018; Iheanacho, 2022; Prucnal-Ogunsote, 2002). The international style first found its initial expression in Southwest Nigeria during the run to the independence period. The first set of high-rise buildings in Southwest Nigeria especially around Lagos and Ibadan were erected in the impersonal style.

Over the years, the style permeated the building culture of the Yoruba and was adopted with input from the indigenous building patterns to arrive at another threshold beyond the vernacular style. Some notable features of the mature international style are the prominent use of reinforced concrete and glass. The flat roofs and exposed parapet walls created management problems within the local climate and were de-emphasised over time. The roof form of the international style was eventually tropicalized. Pitched roofs with deep eaves which were synonymous with the vernacular style were adopted as cover for the evolved style (Figure 8). The use of decorative elements that attained their peak in the vernacular era was completely jettisoned with the coming of the international style. The flat surfaces and cuboid forms remained, to give a local derivative for the international style in Yoruba Southwest Nigeria. While this ethno-acculturation of the international style was going on with the residential buildings, the institutional and commercial buildings of the era were not indigenized. The high rise buildings and larger structures even for the residential uses continued their morphology along the path of modern architecture towards contemporary designs.

Postmodern and Contemporary Architectural Styles within Yoruba Culture

The postmodern architectural style of building was introduced into the building patterns of the Western world around the 1960s. It took a strong foothold in the Yoruba parts of Nigeria in the middle 1980s. The style upturned the strict formality and lack of reverence for individual cultures that were characteristic of the modern architectural style. It also paved the way for a reintroduction of some elements of eclecticism in its statements (Haddad, 2009; Portnova et al., 2019; Trisno & Lianto, 2019). The postmodern
style became the precursor of contemporary building styles. The three major branches of the postmodern architectural styles are neoclassicism, high-tech architecture and deconstructivism (Haddad & Rifkind, 2014). With the successful progression from the vernacular to the international style, Yoruba indigenous architecture in its morphology which had always tailed the imported patterns through vernacularisation and ethno-acculturation has also shown some dynamism as it merges itself with the different styles that have been vested on the Nigerian architectural building space at the close of the twentieth century.

Defining architectural styles and building typologies often come after the conclusion of building and architectural morphological discourses. Architectural typologies and styles are usually tied to formal or aesthetic representations of movements that may be cultural or philosophical. Futurism, brutalism, cubism, postmodernism and deconstruction, are but a few movements that the morphological discourses have tried to define. Usually, they are discussed tangentially from the reference points of indigenous architecture, vernacular styles, classical patterns and contemporary architecture (Oliver, 2020; Lodson et al., 2018). Yoruba indigenous architectural building morphology which is the subject of this discourse is defined by the architectural styles and typologies that are culture-specific to the indigenous population of the Yoruba of Southwest Nigeria.

Recent advances in instant access to information and communication technology, computerised building information modelling, fluid and cross-platform integration of extant fields like Biology, cognitive and behavioural sciences, physical sciences and arts have made the more recent typologies very difficult to define. The gamut of available entities that are at the disposal of the spatial technocrats as inputs for designing buildings is endless. There is also a conscious departure from the concept of "urban ensemble" towards designing unique buildings. This approach has diminished regularity in buildings of the recent epochs giving the impression that no individual style is dominant within the new urban space. At best, all the buildings that cannot be associated with the past styles up to the postmodern styles are referred to as contemporary styles. The assignment of materials, forms and elements in the recent buildings are however easily deciphered for aggregation to represent the new architectural styles. More often, current discourses on the architectural (building) morphology also tend to reflect on the socio-political influences that are tied to certain periods and places (Gunev, 2007) when referring to the newer styles. The postmodern and contemporary styles were the last architectural building styles to be introduced in Yoruba Southwest Nigeria before the end of the twenty-first century.

Ethno-Acculturation of New Forms and Elements

To decipher the new threshold of the Yoruba architectural morphology at the end of the twentieth century. The previous approach of typifying the patterns according to distinct architectural styles is too challenging. There are no pre-conceived styles to categorize the buildings into and the old trends in the urban ensemble have disappeared. The cybernetic approach in systems theory of managing the parts and feedbacks to gain full control of the whole system can however be deployed in the circumstance. The forms and elements of the evolving patterns coming out of the ethno-acculturation of the postmodern and contemporary styles can be analysed without trying to fuse them into a full-body style as was done in the past,

Recent studies carried out in some parts of Southwest Nigeria confirmed with statistical analysis that some forms and elements of the buildings in the areas have been altered in varying degrees to blend with trends in the evolving architectural space. It is pertinent to identify those changes that are in line with the indigenous building patterns. Some changes can also alter the architecture towards patterns that are not indigenous to the area.

Some building forms changed in shape and volume while others changed in dimension.
Dimensional changes which are evident in doors and windows are needed for the changing functionality of the buildings. Such changes are subsumed in the ethno-acclimatization trends since they are dictated by socio-cultural and architectonic functions. The general shape of the buildings which are changing from box-like forms to more complex forms with additive and subtractive forms cannot be fully associated with the indigenous building patterns. Increasing socio-cultural demands on the buildings in the traditional setting often necessitated the addition of more structures and spaces. On this premise, the additive forms like porches and verandas on the ground floor are more likely to fit into the indigenous styles. The subtractive forms are more dependent on advanced levels of technology. An example is the balconies. Balconies in buildings arrived with the late Afro-Brazilian building patterns. Over time, they have been assimilated into the indigenous patterns if they are well integrated into the building structure. The balconies that appear additive like the case of cantilevered balconies are however less likely to be accommodated within the indigenous style. The changes in building sizes do not alter the socio-cultural outlook of the buildings. Building sizes within the indigenous patterns have always been increasing. With the introduction of the postmodern and contemporary styles, there has been a further increase in the average building size of the area. The roof shapes have gone a full circle of changes for the indigenous building pattern. The international style promoted shallow roof forms which were in some instances, flat roofs. The forms were adopted in some vernacular style buildings of the era. Over time, the indigenous buildings started to reject the shallow roof forms. These roof forms are only retained in the high-rise commercial buildings which do not depict the indigenous building pattern. The more recent residential buildings have deeper pitched roofs like those in the purely traditional buildings. There are however more intricate compositions of gables and pitched ends sitting on more complex geometrical floor plans to replace the simple pitched roof covering the rectangular traditional buildings. The jettisoning of ornamentations which were a noble feature in the vernacular buildings is another throw-back to the purely traditional pattern which had no ornamentations. The neo-classicistic style of postmodern buildings may have influenced the recent adoption of the traditional forms over the vernacular styles. The features of the traditional style are common in the neo-classic postmodern style.

The gradual changes in the materials used in the building elements for the buildings are easily accommodated within the indigenous building pattern. Plaster, timber, aluminium and glass are the major materials used in recent buildings. Their adoption does not deviate from the continuum of ethno-acclimatization of the buildings unless their application completely alters the outlook of the buildings towards full commercial use. An example is the use of glass curtain walling. It is more common in commercial and institutional buildings. Where it is used extensively for residential buildings, the building loses its indigenous identity.

A delineation has to be made between the general changes in the building patterns and those that alter the indigenous architecture without taking away the present cultural disposition of the resident population.

The architecture of highly introverted spaces that characterized the purely traditional buildings (Ikudayisi & Odeyale, 2021) had given way to more extroverted structures in the vernacular era. Forms and elements were also changing. While some of the changes went as far as bringing in foreign styles like modern architecture which did not correlate with the culture of the people, some changes easily became integral parts of the evolution of indigenous architecture. When changes that are easily integrated into the prevailing building patterns are adopted, they take the indigenous pattern to another threshold (Baca & López, 2018; Siwalatri et al., 2015; Olotuah et al., 2018). The acculturation of foreign forms and elements to become part of the indigenous building morphological input can only be possible if the relevant technology for its integration is readily available on the one hand. On the other hand, such forms and elements must be acceptable to
the indigenous culture. In this discourse, those foreign building patterns, forms and elements that could not fit into the acculturated ethno-architecture of the indigenes of the study area will be stepped down. Only those that have been integrated into the visible continuum of indigenous architecture of the Yoruba of Southwest Nigeria will be visited.

**New Forms and Elements of Yoruba Indigenous Buildings, 2000AD**

Some field studies on the changes that are taking place in the building patterns of the Yoruba cities of Southwest Nigeria were carried out in 2018. It is pertinent to limit the outcomes of the research that are being used in this discourse to those that affect the indigenous building morphology. The import of this position is the sifting of the results to be able to identify those results that align with the objective. At the end of the exercise, a conceptual image of the new threshold of the indigenous building morphology was assembled for future references. The architectural forms investigated in the study included building shape, building symmetry, door sizes and shapes, window sizes and shapes, building size, opening ornamentation and roof shapes. The architectural elements and materials considered were wall finishing materials, door finishing materials, eaves & external ceiling materials, roof finishing materials, entrance area delineation and window finishing materials. All the forms and elements mentioned are those that are visually discernible from the street elevations of the buildings. Those that eventually showed significant levels of changes within the indigenous architectural morphology were building sizes and shapes, window sizes and shapes, entrance delineation, roof forms and roof finishes. The rest of the forms and elements did not feature enough changes in the indigenous architectural morphology in the late twentieth century.

**Basic Shapes and Sizes of Buildings**

The threshold of the building geometry for the indigenous architectural morphology before the advent of the postmodern and contemporary styles was fairly regular and decipherable. The forms at the recent level of the vernacular architecture attained in the Yoruba area were basic rectangular forms for the superstructure and double-pitched roof as capping. Most roof ends along the streets are gabled. The tendency to integrate additive and subtractive elements into the building pattern was high. The buildings that had subtractive elements in their elevations are more inclined to the postmodern building styles than the indigenous styles. The newer structures also had some subtractive forms mostly for display. True indigenous architecture is not synonymous with commercial buildings in the Yoruba towns. The major commercial and institutional buildings follow the regular patterns of foreign contemporary designs without ethno-acculturation. Having commercial activities integrated into the main building structures was a new phase in the indigenous building morphology. The subtractive elements are common in the new buildings and renovations of the period. They have the benefit of ease of integration into the prevailing styles of the period (Figure 9).

![Figure 9. Subtractive Forms of Indigenous Style](image)

Additive and subtractive elements in basic rectilinear building forms of indigenous building morphology are acceptable. Once other
individual forms and elements that give the character of ethno-acculturation of the buildings are present, additive and subtractive elements that alter the basic shapes are easy to integrate (Figure 10).

**Shapes and Sizes of Windows**

The small square-shaped windows of the traditional era were true to the available technology and the socio-cultural demands of the traditional era. The rectilinear shape has been retained to a very large extent but sizes have been altered. From the square shape that characterised the traditional house, increment to a rectangular form with more distensions along the horizontal axis has continued to take place. The upper limits of the windows in the new houses remain the structural lintel. The geometry of the contemporary windows is determined by the building designer and will reflect the basic function. The issue of regularity in sizes was popular with the buildings of the vernacular era. Modular designs and dimensional coordination which were popular in the era of modern architecture (Ajayi & Oyedele, 2018) had direct influences on the vernacular building patterns of the people. During the period, designers and manufacturers fixed the sizes of fittings like doors, windows and cabinets. Standard heights and widths were fairly regular during the period (Figure 11). The aluminium blade carriers for the glass louvres only came in three standard heights. They were 600mm, 900mm and 1200mm. such levels of standardization limited the size options available for window geometries. Even the glass louvres to be fitted into frames were cut into standard lengths.

![Figure 10. Additive Forms Among Vernacular Buildings](image)

**Figure 10. Additive Forms Among Vernacular Buildings**

The integration of the larger and sometimes small window sizes into the indigenous building morphology is well accommodated as the culture of the resident population has become more extroverted.

**Roof Forms and Materials**

The new structures in the region at the end of the century spotted coated aluminium roofs. The material became prominent in the 1980s at the full maturation of the international style in the area. Apart from the essence of durability and aesthetics, the use of aluminium sheeting does not alter the ethnocentricity of the indigenous building pattern (Figure 12). Although the migration from the use of thatch as a roofing material has given the latitude to reduce the depth of the loft of the roof, the indigenous community have not moved their roof forms to the domain of very shallow lofts or flat roofs that came with the modern style. The high-pitched roofs without parapets still symbolize the indigenous roofing pattern, irrespective of the finish (Figure 13).

![Figure 11. Standardisation of Window Sizes and Components in Vernacularised Buildings of the Modern Architecture Era in Southwest Nigeria](image)

**Figure 11. Standardisation of Window Sizes and Components in Vernacularised Buildings of the Modern Architecture Era in Southwest Nigeria**
The geometry of the roof is more important in its identity as an indigenous style. At the end of the twentieth century, the roof forms in the study area are becoming more eclectic in the depths of the lofts. A throwback from the shallow roofs of the modern architecture building style to the very deep lofts and high gables of the traditional era is becoming more popular among the new buildings of indigenous morphology.

The convenience and overall cost implication of replacing old roofing sheets must also be considered. The corrugation of the long span aluminium roofing sheets is very different from that of the corrugated iron sheets. They cannot be combined within the same continuum. Where they are forcibly brought together, the composite whole becomes an aberration. It is better to continue with the corrugated iron sheets until the patron is ready to change the whole roof covering. The mix in Figure 10 is made possible because the aluminium sheet is only going on top of the additive structure.

Eaves and External Ceilings

The traditional building pattern did not emphasise the extension of the roofing beyond the limits of the external walls. The wooden trusses that supported the thatch and thereafter the corrugated roofing sheets did not have cantilever bearers. They were let into the wall head. This meant the roof finishing material had to bear its weight. There is just so much weight that is protruding beyond the wall that the thatch or roofing sheets can bear. The limitations of the techniques of traditional construction methods were overcome in the vernacular era. There was however the functional demand for the external eaves which has been highly limited by the system in the socio-cultural organisation of the family functions. The deep eaves towards the courtyard were not required outside the building. The external eaves from the late vernacular era were standardized and constantly erected at 600mm deep. This was during the era of extreme modular coordination of modern architectural building pattern.

The morphology of the indigenous pattern has however had to contend with more external functions and activities in the evolving culture. The use of wall finish materials like tiles and stones that need protection from the elements also demand deeper eaves (Figure 14). There are also buildings with eaves that are more defined.
than the ones in the vernacular building patterns. The eaves by definition serve functions and use more modern materials for the ceiling finish.

**Entrance Design**

Influencing cultures and building styles like the Afro-Brazilian, introduced the concept of porches and entranceways into the vernacular styles. The courtyard system which was the hub of activities for the compounds had given way to the central corridor (Osasona, 2007) in the indigenous building pattern. In the late vernacular morphology, the entrance which had become a vestibule for the building led through a door to the central corridor. Recent renovations at the end of the twentieth century have tried to apply the postmodern columns and embellishments to better define the entrance with visible results.

![Figure 15. A Renovated Indigenous Building with Efforts to Define the Previously Uncelebrated Entrance](image)

Figure 15. A Renovated Indigenous Building with Efforts to Define the Previously Uncelebrated Entrance

However, the changing of cultural demands on the buildings brought about the adoption of hierarchies of public spaces within the living space like reception, ante-rooms, pre-sit and sitting areas. This organisation of spaces was adopted with the modern architectural style and is popular in many evolving cultures south of The Sudan. There is however very little compliance in the Yoruba buildings at the end of the century. Only the outermost entrance space is defined for the more recent buildings (Figure 16).

![Figure 16. A Commercial Building with Features of Both Indigenous and Modern Building Patterns. The Entrance is not Defined](image)

Figure 16. A Commercial Building with Features of Both Indigenous and Modern Building Patterns. The Entrance is not Defined

**Window Materials**

The materials for panelling and framing of windows have evolved from all wood to composite assemblies of steel, aluminium and glass. The contemporary materials used in window construction in the upgraded areas are aluminium for frames with glass panelling. Modern architecture favoured the use of glazing with metallic frames extensively. Curtain walls are also very common in buildings of the postmodern styles. The occurrence of buildings with extensive curtain walling in the study area is limited to commercial structures. The buildings that have the larger curtain walling do not fit into the indigenous building morphology. They are better typified among the modern and postmodern styles (Figure 17).

![Figure 17. Aluminium Curtain Walls and Windows of Contemporary Buildings](image)

Figure 17. Aluminium Curtain Walls and Windows of Contemporary Buildings
The indigenous morphology at the end of the twentieth century was able to subsume windows made with aluminium frames and glass panelling without altering its socio-cultural identity. The frames occur in different colours and the glass panels are either tinted or plain.

The indigenous building morphology is altered but less dependent on the window materials. The socio-cultural implications of window materials only affect panelling. The wooden panel shuts out the light from the rooms while the glass panel admits light into the rooms. The extroversion of the late vernacular culture integrated the use of glass panels for windows into the indigenous buildings. Only the traditional buildings and the early vernacular structures used materials that shut out the light from the rooms.

**Conclusion**

The morphology of Yoruba architecture was well defined up till the vernacular tradition. Beyond the period and up till the end of the twentieth century, foreign styles dominated the architectural landscape with the indigenous style only evolving in their trails. The research and documentation of the evolution of the indigenous architecture beyond the vernacular styles have not received the type of robust reportage witnessed earlier. To move forward, there has to be a fresh basis for defining the indigenous architecture to be able to transcend the vernacular styles and decipher the contemporary representations of the architecture. Any building that can be termed as indigenous must possess strong links to the resident culture and the organisation of the spaces, the forms and the elements must promote the cultural identity of the people (Adenaike, 2023). This basic guide which is not new was adopted to project the architectural morphology of the Yoruba beyond the vernacular styles which had attained a formidable threshold by the 1960s towards the end of the century. New variants of the foreign styles that have become popular in the region were found to be eligible for integration into the body of Yoruba indigenous architecture. This discussion concentrated on the visible forms and elements of the building morphology without attempting to typify them as new styles. Those that show direct links to the progression from the past styles are regarded as promoting the identity of the indigenous culture. The forms and elements that are wholly introduced are foreign. This approach ensures that Yoruba architecture can still be discussed in future without the challenge of typifying it in styles. The constituent parts of the buildings can be viewed as aspects of the morphology that can be organized in a time frame for discussion. The architecture remains indigenous with the changing forms and elements.

**References**


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