THE TEMPLE OF AFROBEATS:

Re-Imagination of The New Afrika Shrine

by

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A thesis

presented to the University of Waterloo

in fulfilment of the

thesis requirement for the degree of

Master of Architecture

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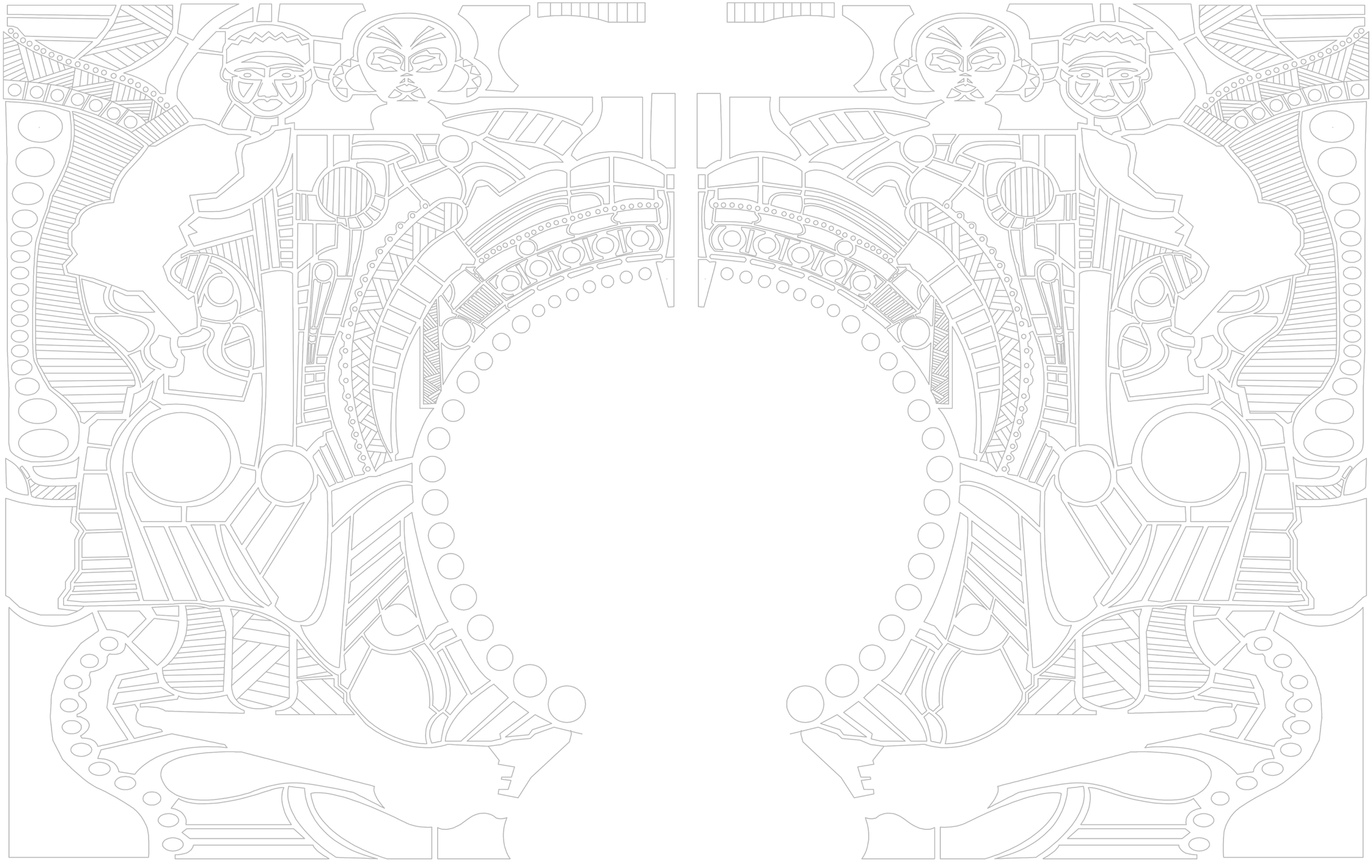

AUTHOR'S DECLARATION

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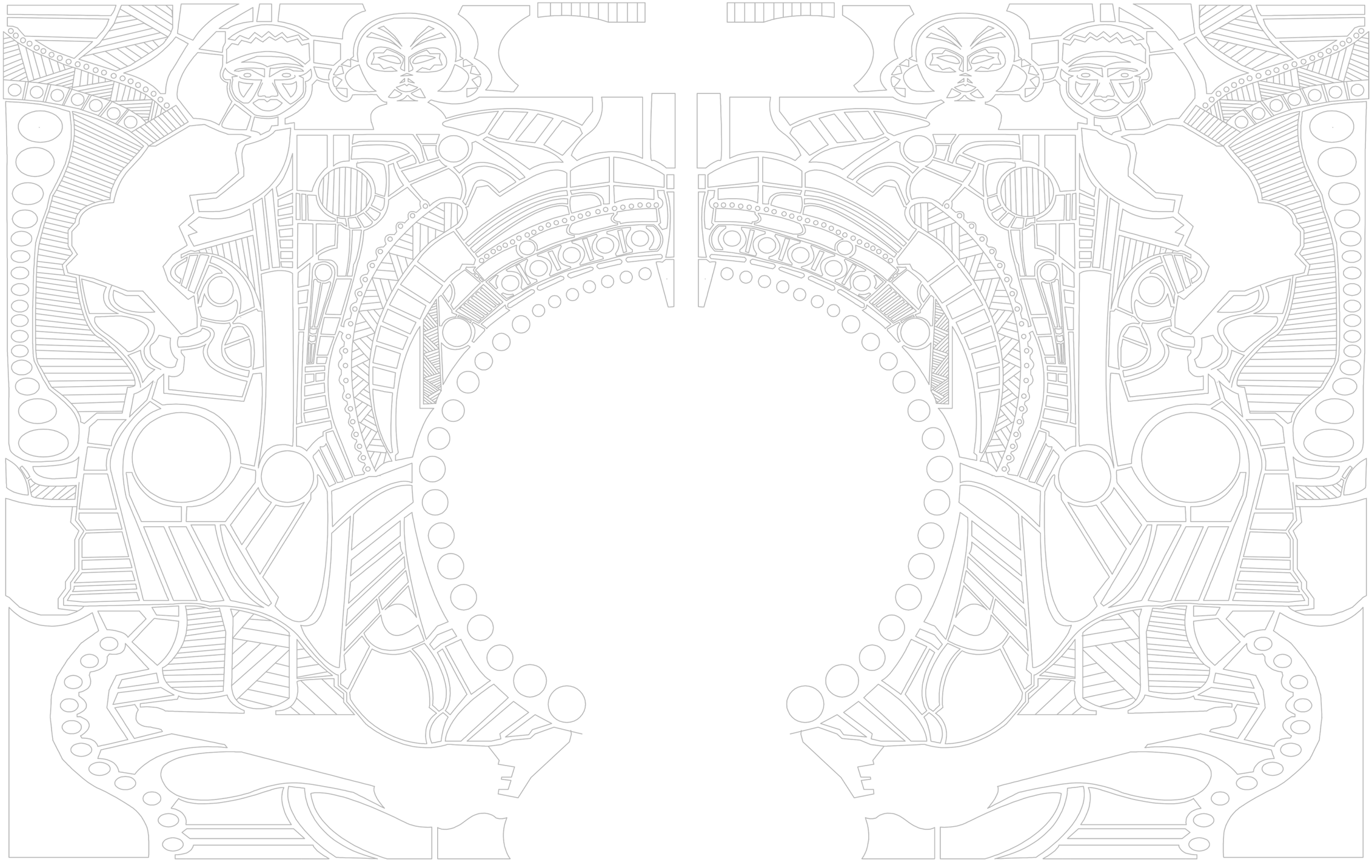
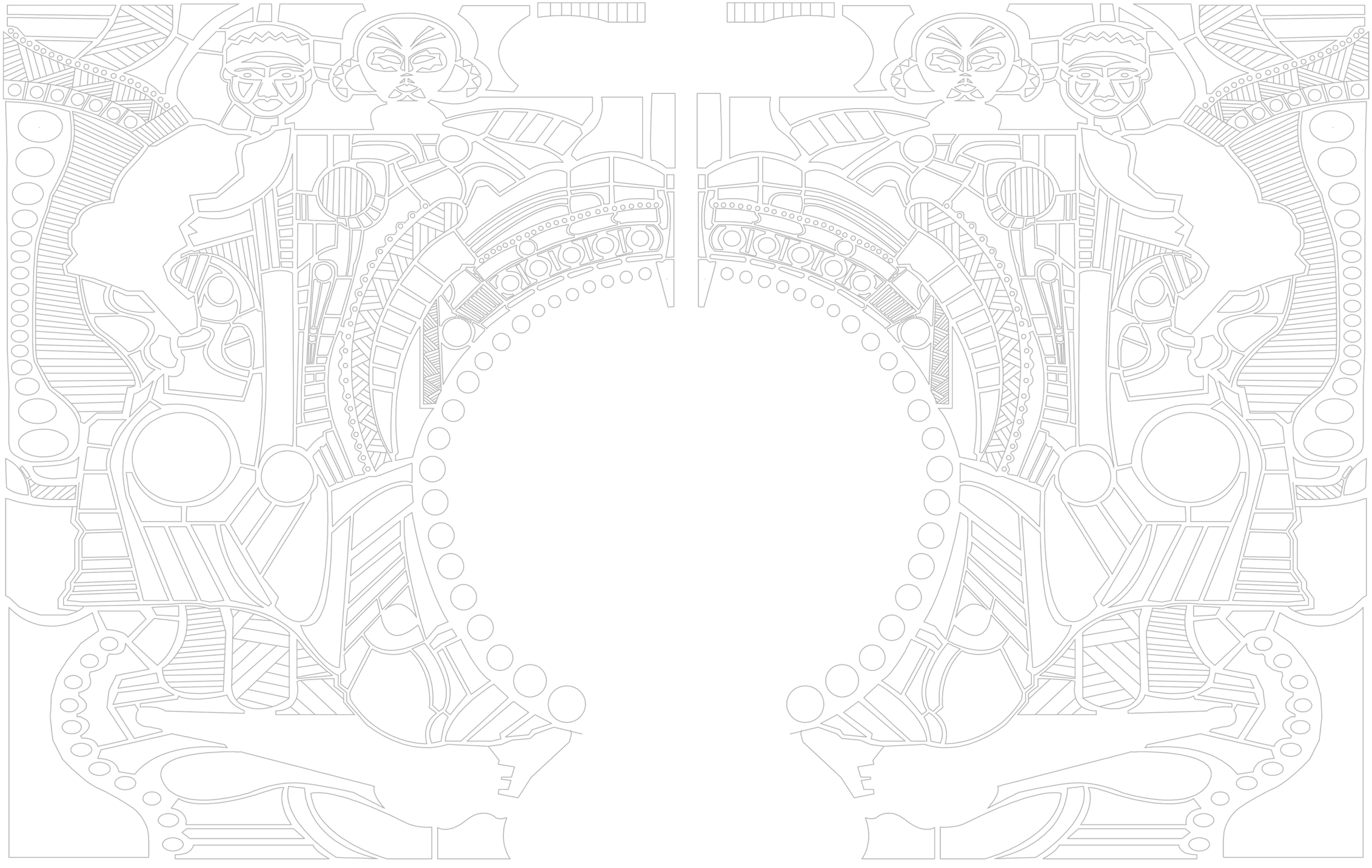


ABSTRACT

Fela Kuti is very influential to the development of Nigerian music, as he is credited for the founding of Afrobeat, which in turn led to the establishment of Afrobeats, a collection of musical sub-genres of Nigerian and western origins. His involvement in socio-political activism and pan-african socialism, made him a face for the Nigerian music Industry, and put the genre of Afrobeat on an international stage. Over the years, Afrobeats has been recognized as one of the leading musical styles to come out of Africa, with notable acts across the diaspora gaining recognition for the unique sound and performance techniques associated with the genre. However, its history and origins are not as recognized, as the curation and physical representation of this genre has been threatened over the years.

The Shrine, which is recognized as being the first ever Afrobeat Nightclub and home of the genre, has undergone a series of relocations and orientational changes spanning from 1970 till today where it currently sits in the heart of Ikeja, Lagos. The new Afrika Shrine, as it is currently known as, serves as a home for the original Afrobeat genre and a centre for the celebration of the life of Fela Kuti. Unfortunately, due to a negative physical representation through design and common societal misconceptions, The Shrine has become a space associated with hooliganism, loitering and crude behaviour, rather than a place for radically inclined conversation and vibrant performances.

With reference to the life and vision of Fela Kuti, this thesis is aimed at analyzing and applying the core values that the Afrobeat genre was built on and critically re-imagining the program of the shrine. Subsequently, creating a design scenario for a space that fully exhibits performances, activities and informality that represents the historical and contemporary Nigerian culture. This re-imagination scheme focuses on key elements such as the connection between spirituality and music, enigmatic showcase, education, pan-africanism, community, and Identity, as these influenced the origination and structure of Afrobeat and Afrobeats. In a bid to differentiate between westernization and development in African performance architecture, this design scenario takes influence from traditional methods of performance, which involve a strong connection to nature and an honest incorporation of community and openness.



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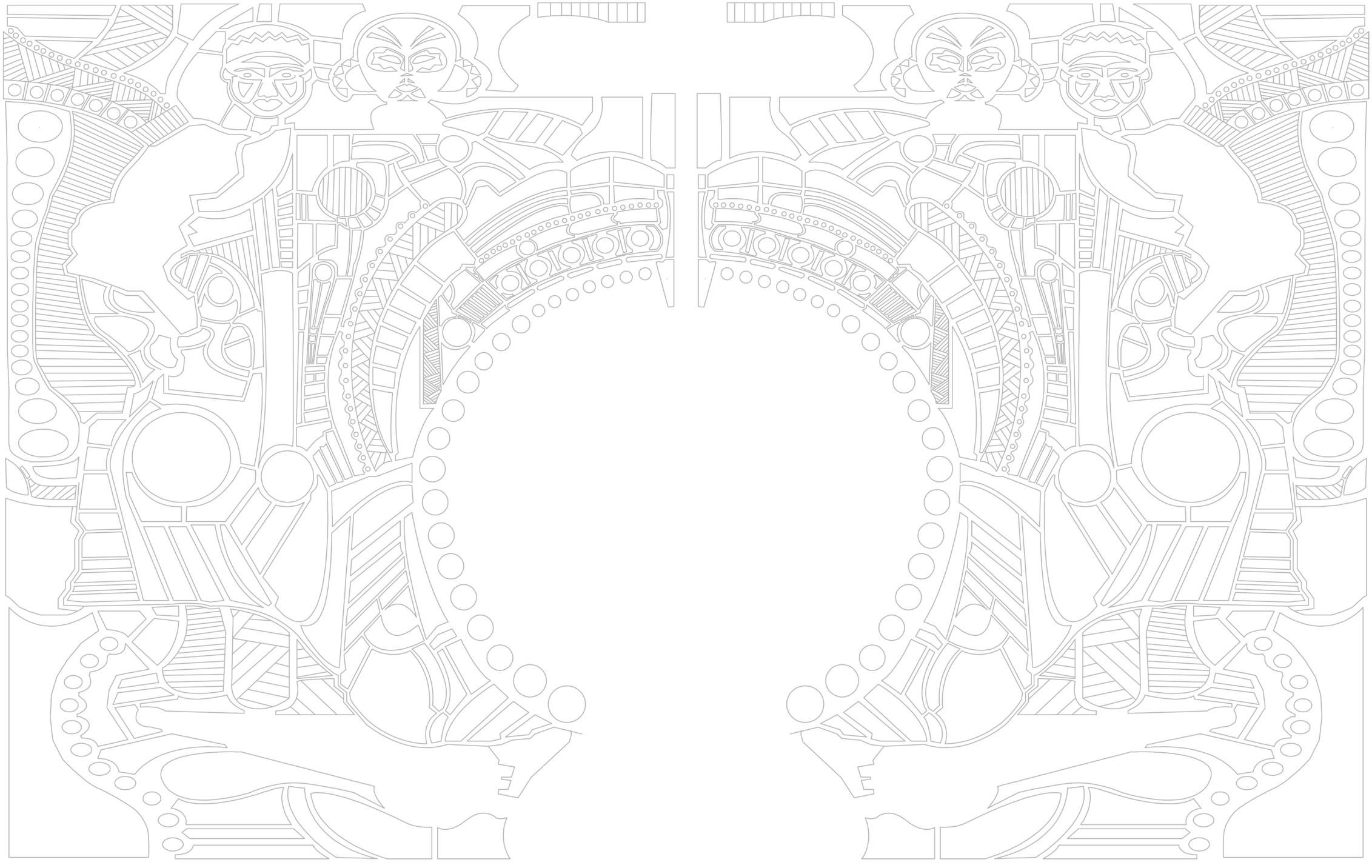

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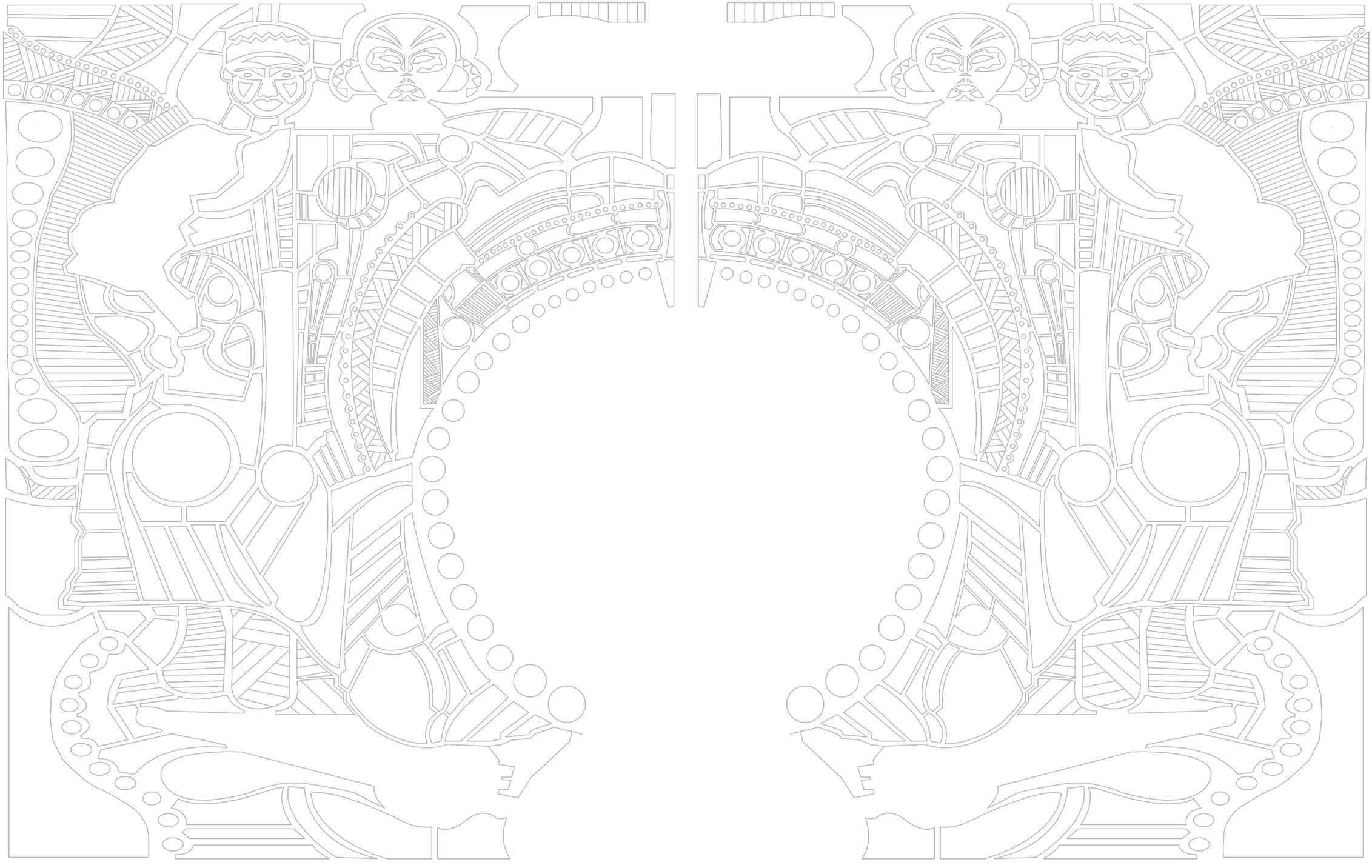

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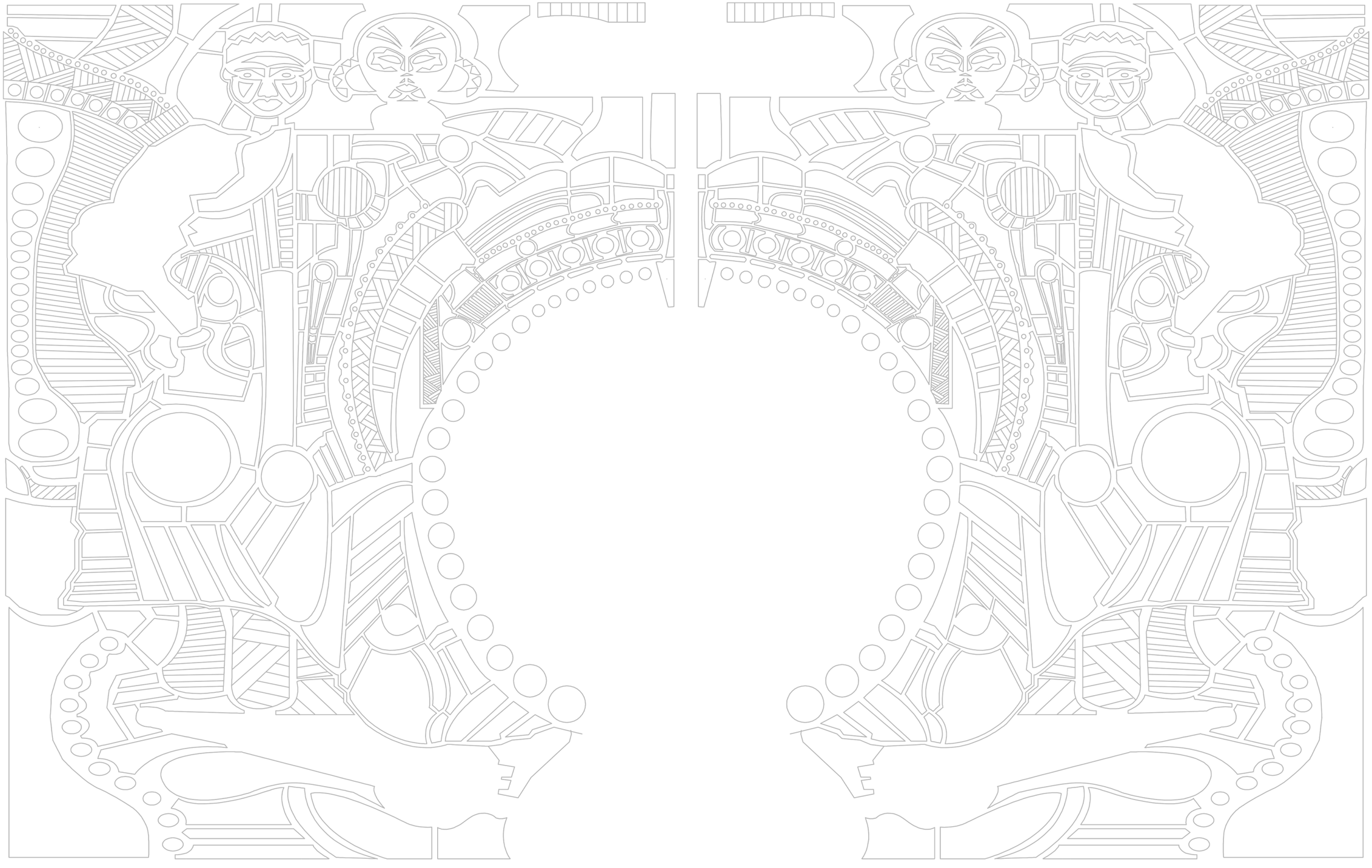


Awọn ipilẹṣẹ (Origins)

INTRODUCTION

Nigerian music has gradually gained recognition around the world for its energetic rhythm and charismatic lyrics. The term ‘afrobeats’ is becoming a lot more common in the international music scene, but a generic form of showcase in Nigeria and abroad has arguably become a limiting factor to understanding the depth of the Nigerian music tradition, causing music enthusiasts to recognize only a limited level of information about this collection of sounds. Afrobeats as a whole isn’t just a genre but a series of genres with enormous history and elements, all relating to distinct Nigerian traditions and cultures. Originating from a pre-existing musical style called ‘Afrobeat’, which was pioneered by Fela Anikulapo Kuti, a renowned musical activist and the man who is often referred to as the face of Nigerian music, Afrobeats has become a top global export for Nigeria and a voice for the largest black nation in the world. In order to properly showcase the intricacy of afrobeats and the several elements involved in its composition, This thesis is aimed at tracing afrobeats to its roots, understanding its origins and proposing strategies for the development of Nigerian music through physical representation and design.

ORIGINS

Abeo-kuta, known as the largest town in Ogun state Nigeria, is highly recognizable for its agriculture and rich vegetation[1]. However, this town is also often regarded as the birth place of afrobeat as this is where Fela Kuti was born in 1938[2]. His Father was an anglican Preacher and his Mother was a Teacher and prominent Activist for women rights, and due to the heavy influence western education had on his family, all his siblings got involved in medical careers. Fela however chose a different path, choosing to study music in London, in 1958, where he formed his first band called ‘Koola Lobitos’. In the London underground music scene at the time, the koola lobitos were at the forefront of African music as they performed jazz and highlife music[3]. The term highlife originated in Ghana in the 1920s. Heavily associated with the early traditional African aristocrat scene, it was a form of music created by Ghanaian artists and bands such as Cape coast Sugar Babies, Accra Orchestra, and the Jazz kings. This musical composition consisted of the incorporation of the foxtrot and calypso, which were foreign musical influences, into a traditional Ghanian music style called the ‘osibisaba’ which is the Fante word for highlife. During that time period, it evolved to focus on the use of chanted vocals, percussion, and intersected rhythms executed with complexity and flair[4].

---

1 “Abeokuta | Location, History, Facts, & Population”. 2019. Encyclopedia Britannica. https://www.britannica.com/place/Abeokuta.

2 CGTN Africa. 2017. Faces Of Africa - Fela Kuti: The Father Of Afrobeat, Part 2. Video. https://www.youtube.com/watch?v=5T-s87oRqdfQ.

3 CGTN Africa. 2017. Faces Of Africa - Fela Kuti: The Father Of Afrobeat, Part 2. Video. https://www.youtube.com/watch?v=5T-s87oRqdfQ.

4 Scher, Robin. 2016. “Afrobeat versus Afrobeats”. Huffpost.Com. https://www.huffpost.com/entry/afrobeat-versus-afrobeats_b_7948054.

Fig 1.1 Fela Kuti

The music however travelled along the coast of West-Africa around the early 1960s, and was heavily adopted by the Nigerian music scene. The Nigerian adaptation of this style involved the blend of traditional Yoruba music with West-African highlife and funk while still maintaining its original foreign influences of jazz, foxtrot, and calypso. In 1963, Fela returned to Nigeria where he worked as a radio presenter while still practicing music. While in Nigeria, his style of music didn't fully resonate with the Nigerian music scene as it was low tempo, so he started to incorporate traditional Nigerian elements into his sound, reformed his band, and identified his style of music as 'afrobeat'[1]. The composition of afrobeat in Nigeria, adapted by Fela Kuti and his band consists of the lead vocals by the main artist which is accompanied by chorus vocals orchestrated by back up singers creating a chant, rhythm guitars, tenor guitars, bass guitars, traditional drum set, saxophones, trumpets, trombones, organ/keyboard, congas, soto conga, akuba, gbedu, claves and the shekere[2]. The contemporary form of Nigerian music, which is called afrobeats, originated from the concept of afrobeat, and it consists of the combination of several music genres both international and indigenous with traditional sounds to form hybrid genres like afro-pop, afro-soul, afro-jazz, Nigerian r&b, Indigenous hip-hop etc. This genre (or combination of genres), due to technological advancements, is highly facilitated by computerized music production where virtual instrumentals are manipulated to create Nigerian rhythm with repetition and percussion [3].

1 Gibney, Alex. 2014. Finding Fela. Film. Kino Lorber.
2 Akapo, Emmanuel. 2020. "THE EVOLUTION OF AFROBEAT & ITS GLOBAL INFLUENCE – Akapo Emmanuel's Website". Akapoemmanuel.Com. Accessed April 5. http://akapoemmanuel.com/the-evolution-of-afrobeat-and-its-increasing-global-influence/.
3 Ohunyon, Ehis. 2018. "Here Is A Timeline Of Nigerian Music Genres Since 1960". Pulse Nigeria. https://www.pulse.ng/entertainment/music/independence-day-here-is-a-timeline-of-nigerian-music-genres-since-1960/1sgpvbn.

TIMELINE OF THE LIFE OF FELA KUTI

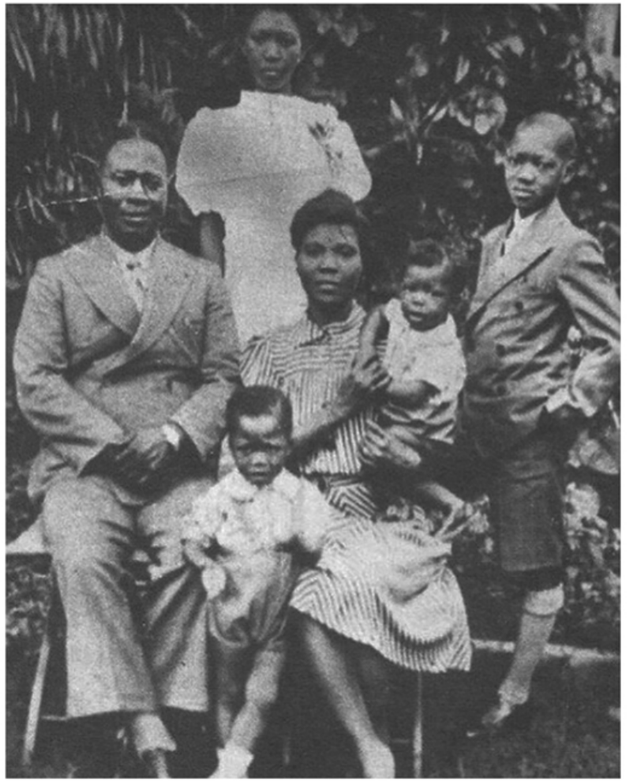


Fig 1.2 Kuti Family

Fig 1.3 Trinity College

Fig 1.4 Fela working at NBC

1938

Fela Ransome-Kuti was born in Abeokuta, Ogun State, Nigeria.

1958

-Fela moved to London, Uk to study medicine but he eventually switched to study music.

-Formed a band called the Koola Lobitos

1963

- Fela returned to Nigeria to work as a Radio Presenter for the Nigerian Broadcasting Corporation

- He also reformed the Koola Lobitos

Fig 1.5 Biafra War

Fig 1.6 Photograph of Fela and his band

Fig 1.7 The Black Panthers

1967

- The Nigerian Civil war between Biafra and the rest of the country started.

- Fela rebranded his music to form afrobeat.

1969

- Fela travelled to Los Angeles, America with his band

- He was introduced to the Black panther movement and this was significant in his political activism influence

Fig 1.8 Parade after the Civil War

Fig 1.9 Newspaper article about Kalakuta, Lagos, 29 April 1972.

Fig 1.10 The original Shrine

1970

This year saw the official end of the Nigerian Civil War.

- Fela moved back to Nigeria and renamed his band 'The Africa 70'

- He changed theme of his music to socio-political activism.

- He also changed his name to Anikulapo which means 'He who carries death in his pouch'.

- He formed the Kalakuta Republic

- He also established a nightclub initially called the Afro-spot and then eventually changed it to the Afrika Shrine

Fig 1.11 Nigerian Military

Fig 1.12 Soldiers raiding Kalakuta

Fig 1.13 Funmilayo Kuti

1977

- Fela released a project called ‘Zombie’ as a direct attack to the Nigerian Military.

- This project caused a raid on Kalakuta republic and The Shrine led by General Olusegun Obasanjo.

- The Shrine got destroyed.

- This raid also led to the death of his Mother, Funmilayo Kuti.

Fig 1.14 Newspaper article about Fela's wedding, Lagos, 25 Febuary 1978.

Fig 1.15 Newspaper article about M.O.P, Lagos, 23 October 1979

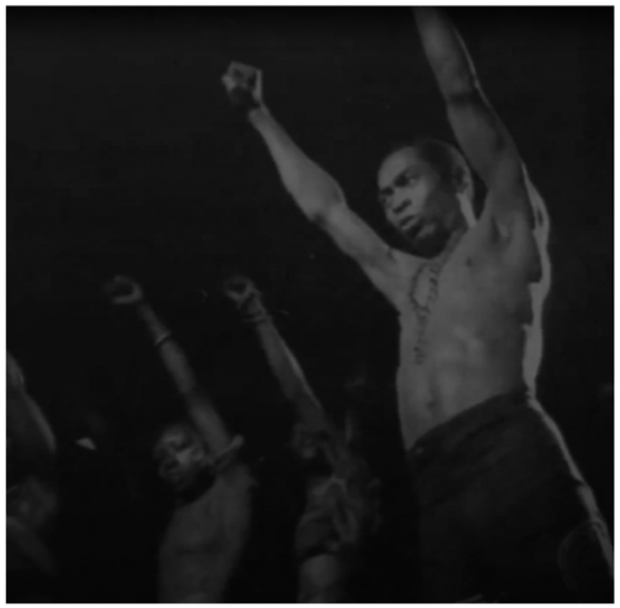


Fig 1.16 Fela and the Kalakuta Queens

Fig 1.17 General Muhammadu Buhari

1978

-Fela Kuti married 27 wives

1979

- He formed his political party called the Movement of the People (M.O.P) and tried to run for President.

- Created a new band called 'Egypt 80'

1980

- He released 'Coffin for Head of State', blaming the President at the time for the death of his Mother.

- He and his Wives delivered a coffin representing that of his Mother to Olusegun Obanajo's residence.

1984

- He was put in jail by General Muhammadu Buhari on a charge of currency smuggling, which was eventually denounced as politically motivated.

- He divorced his wives, as he no longer believed in marriage.

Fig 1.18 Anti-apartheid protest

Fig 1.19 DSS Agents

Fig 1.20 Fela's grave

Fig 1.21 The New Afrika Shrine

1989

- He released an anti-apartheid project called 'Beast of no Nation'. On its cover it depicts U.S President Ronald Reagan, U.K Prime Minister Margaret Thatcher and South African State President Pieter Willem Botha.

1993

- He was arrested alongside 4 members of his band for murder by General Sani Abacha. He was eventually released as his arrest was denounced politically motivated

1997

- He died of AIDS related complications and was buried in the rebuilt Kalakuta Republic.

2000

- The New Afrika Shrine was built by his Son Femi Kuti

THE SHRINE

In the late 60s, Fela Kuti and his band had gained popularity for themselves in the Nigerian music scene, and they played in several shows in the western part of the country at the time. While on an extended American tour in 1969, Fela was introduced to the work of Malcom X by Sandra Isador and was heavily influenced by the spirit of activism and Pan-African socialism. His interest in music then shifted from a message of entertainment to afro-conscious political and social enlightenment, as he was already initially introduced into activism by his mother and the teachings of Kwame Nkrumah of Ghana[1].
Upon his return to Nigeria in 1970, he was interested in creating a studio and a communal place where fellow Nigerians could enjoy music, share political and social views, create art and be free. This space he created was initially called Afro-spot, and was located in Yaba, Lagos, eventually moving to the courtyard of a hotel in Mushin called Empire[2] . In 1971, Fela started to refer to this venue as 'The Shrine', as it became a venue for a spiritual and physical connection with music and art. According to an article by Robert Barry on The Shrine, regular attendees, would describe the space as "absolutely extraordinary" and as a world unto itself, also calling the space a shamanic temple and political soapbox[3].

Over the years, "The Shrine became a home for numerous groups of Nigerians, ranging from street urchins, to ministers, bandits, businessmen, religious worshippers and even internationally acclaimed celebrities such as James Brown, Basquiat, Paul Mccartney etc. However, due to Fela's ill relationship with the Nigerian government, The Shrine got destroyed in 1977"[4], and a place that was a home and safe space to many had become rubble. In a bid to revive the space, Fela re-established the shrine in a property in Ikeja, Lagos, where he performed till he died in 1997.

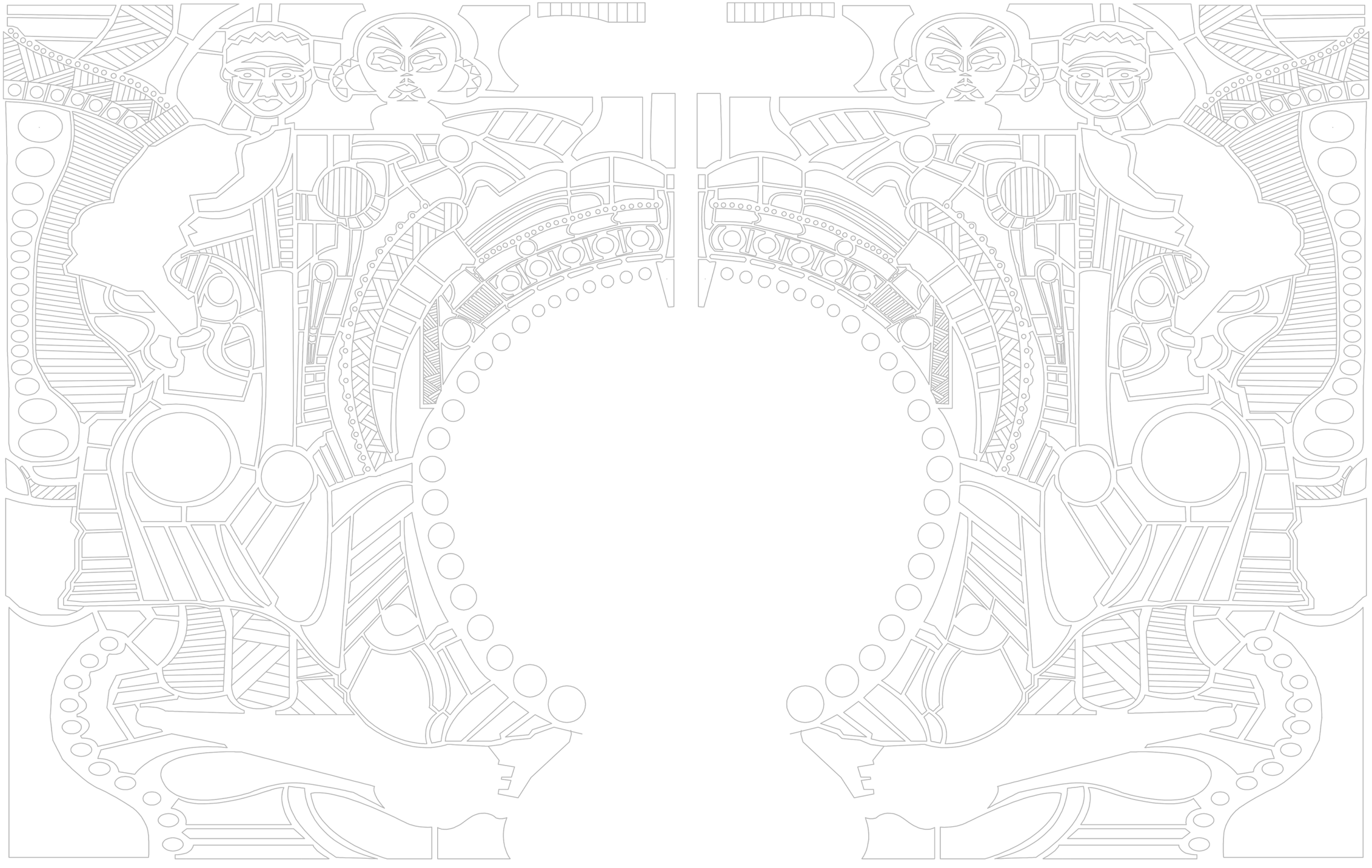
1 CGTN Africa. 2017. Faces Of Africa - Fela Kuti: The Father Of Afrobeat, Part 1. Video. https://www.youtube.com/watch?v=5T-s87oRqdfQ.
2 Barry, Robert. 2015. "Remembering Fela Kuti's Shrine". FACT Magazine. https://www.factmag.com/2015/10/15/fela-kuti/.
3 Barry, Robert. 2015. "Remembering Fela Kuti's Shrine". FACT Magazine. https://www.factmag.com/2015/10/15/fela-kuti/.
4 Barry, Robert. 2015. "Remembering Fela Kuti's Shrine". FACT Magazine. https://www.factmag.com/2015/10/15/fela-kuti/.

Fig 1.22 The original Shrine Interior 1

Fig 1.23 The original Shrine Interior 2

Fig 1.24 The original Shrine Interior 3

Fig 1.25 The original Shrine Interior 4



THE NEW AFRIKA SHRINE

In 2000, Fela's first son, Femi Kuti, rebuilt the shrine. It is now known as The New Afrika Shrine, and although its new program of activities is slightly similar to the original shrine, a massive amount of differences are evident in this new event space. The close quarters of the original shrine have been replaced with an open-plan construction and the space has been filled with informal kiosk construction and ornamentation[1]. In an article describing the culture of the new shrine Robin Scher says, "The message of the music is still loud, though fewer local ears are listening. Somewhere along the way, it seems, the Africa Shrine lost its thickness" (Scher 2015). Considering, fast growing popularity of afrobeats, the state of the new Afrika Shrine is to be reviewed.

My visit to the shrine in January 2020 brought about a series of mixed emotions relating to my expectations and the reality of the space. I was both in awe of the level of artistry on display by Femi Kuti and his band, and at the same time slightly disappointed with the overall look and feel of the space. As a massive fan of Afrobeats, I was expecting a space that brought a nostalgic feeling of a music culture that I grew up admiring and emulating, but I was witnessing a deteriorating building which was highly overrun by heavy illegal drug use and indiscriminate loitering. The building itself does not speak about the music that it was envisioned to portray and it does not do enough as a home of Afrobeat to showcase the elements of the music culture in Nigeria. The New Afrikan Shrine can be perceived to lack the initial elements and core values Fela Kuti envisioned for the space such as; a communal arrangement, pan-african design and ornamentation, music and art creation facilities, and a connection to spirituality and worship. These observations raise the question; what role does architecture and design play in the development and representation of music in its original context?

1 Scher, Robin. 2016. "Afrobeat versus Afrobeats". Huffpost.Com. https://www.huffpost.com/entry/afrobeat-versus-afrobeats_b_7948054.

Fig 2.1 The New Afrika Shrine 1

Fig 2.2 The New Afrika Shrine 2

Fig 2.3 The New Afrika Shrine 3

Fig 2.4 The New Afrika Shrine 4

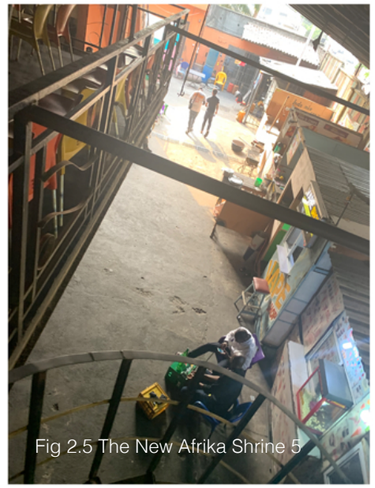


Fig 2.5 The New Afrika Shrine 5

Fig 2.6 The New Afrika Shrine 6

Fig 2.7 The New Afrika Shrine 7

Fig 2.8 The New Afrika Shrine 8

Fig 2.10 The New Afrika Shrine 10

Fig 2.12 The New Afrika Shrine 12

Fig 2.13 The New Afrika Shrine 13

Fig 2.9 The New Afrika Shrine 9

Fig 2.11 The New Afrika Shrine 11

Fig 2.14 The New Afrika Shrine 14

Fig 2.15 The New Afrika Shrine 15

Fig 2.16 The New Afrika Shrine Location

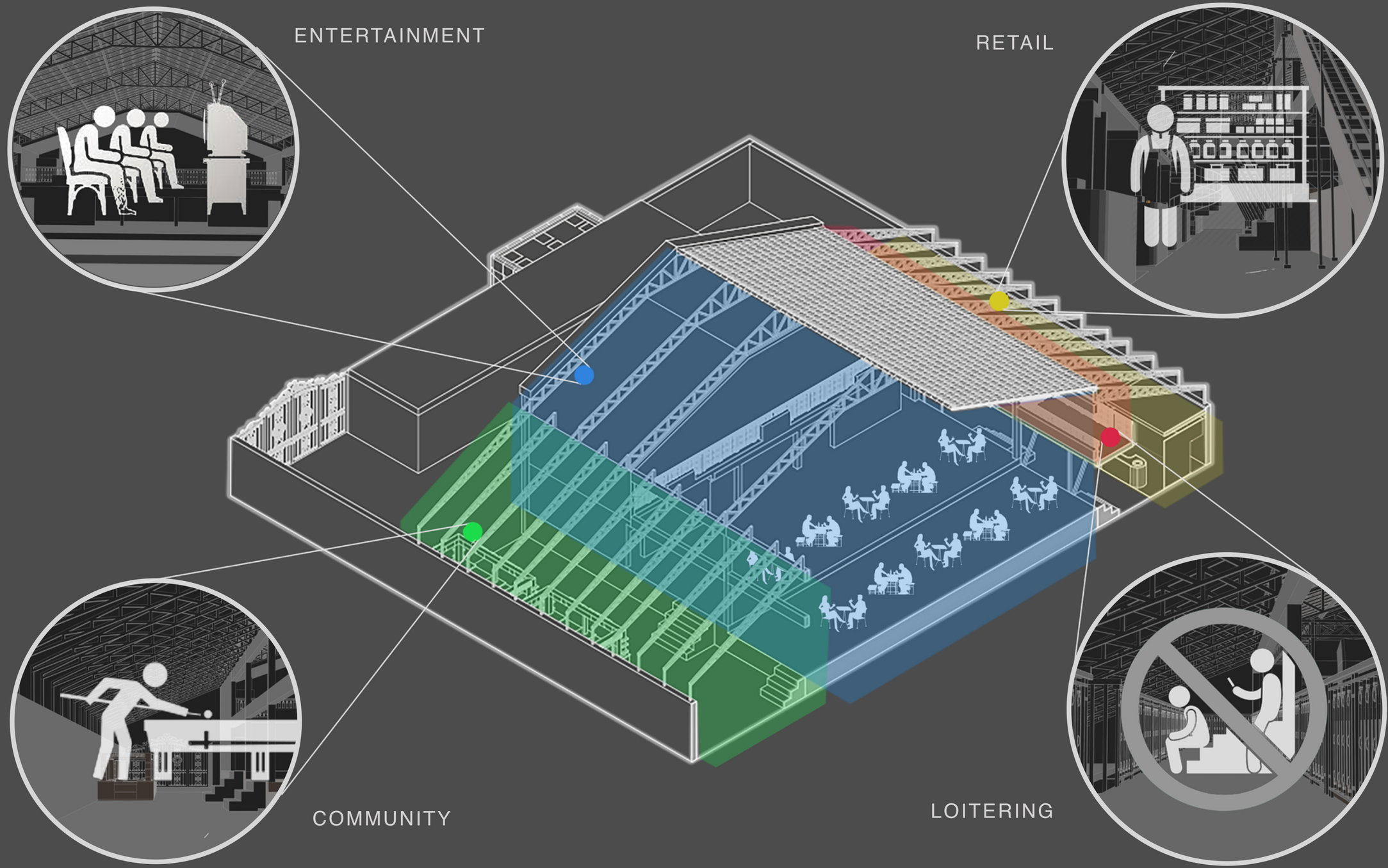
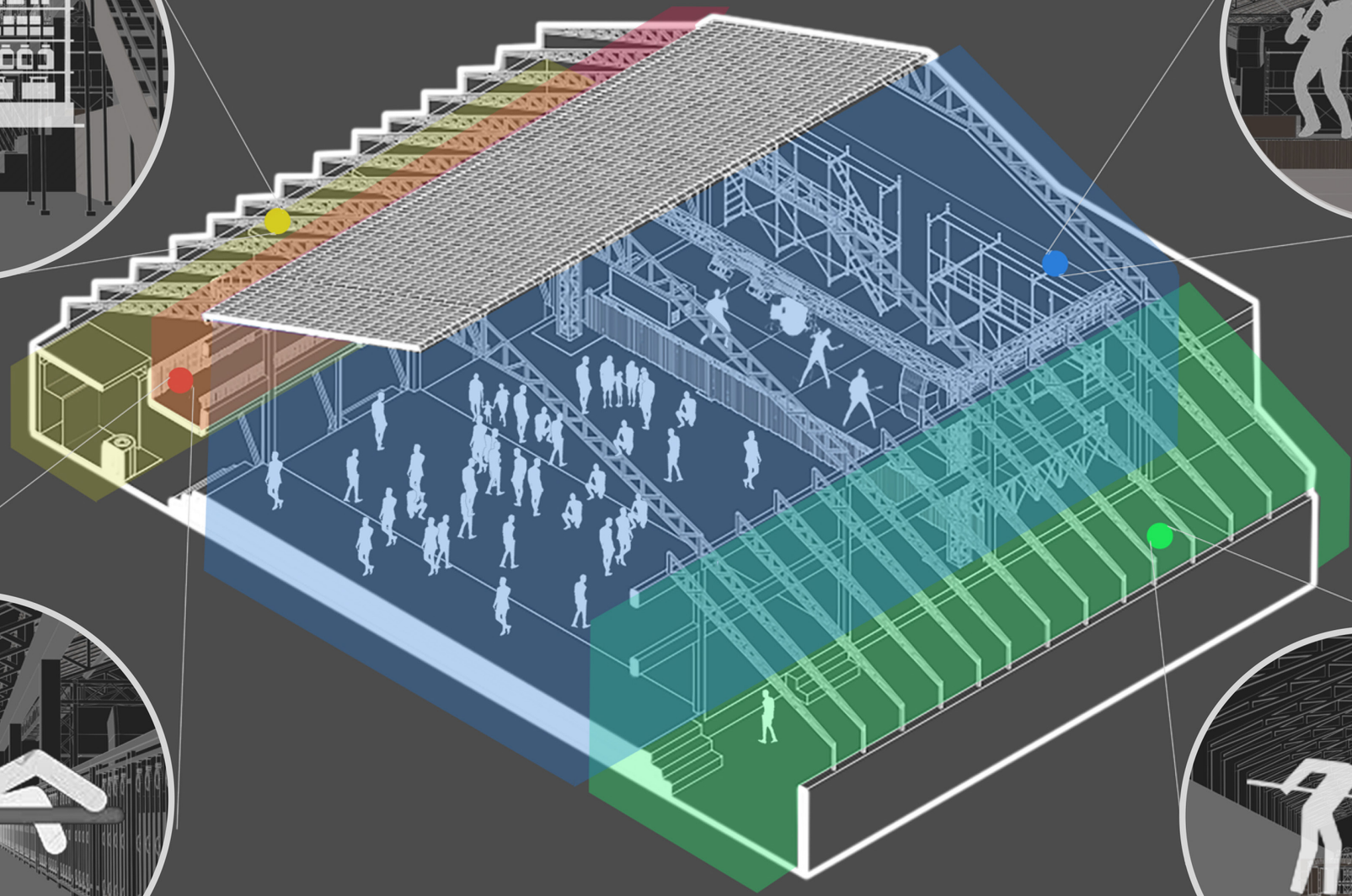


Fig 2.17 The New Afrika Shrine Day time

RETAIL

ENTERTAINMENT



LOITERING

COMMUNITY

International Influence and Showcase of Afrobeats

This past decade has witnessed indigenous Nigerian artists such as Davido, Seun Kuti, Wizkid, Tiwa Savage and BurnaBoy gain a lot more fans beyond the shores of Nigeria and Africa in general, Selling out concert venues in big cities such as London, New York and Paris, Nigerian music has become very instrumental in the influence of International pop culture due to the vast and affluent African diaspora around the world, effects of social media and streaming platforms, and resonating effect of the music on enthusiasts. This rise in popularity has brought about international collaborations such as Drake's 'One Dance' with Wizkid which graced the Billboard's Hot 100 list for several weeks and was arguably the song of summer 2016. International record labels such as Kanye West's Good music, Universal, and Sony Music have also started signing Nigerian artists to their roster, In a bid to tap into this growing musical culture[1]. All this information shows how significant the role of Afrobeat is in the development of the international music scene as a whole, and just how intricate and complex Nigerian music is. According to an article published by IR Insider on Spotify's launch of Afrohub to showcase African music, a representative of the music streaming platform acknowledges the importance of showcasing the depths of Nigerian music saying, "It's our mission to uncover every layer of this ancient, expressive and rhythmic musical culture which is an important component of today's mainstream, modern music."(Kapambwe 2018)[2].

Growing up in Nigeria, I had moved from city to city within the country, and then eventually moved out of the continent at a very early stage in my life. One of the major factors that was consistent through out these transitions was my connection with the music of the different parts of the country I had lived. However, the only avenues I had to explore my enthusiasm for Afrobeats physically were concerts, which although were hosted quite often in Nigeria, were very rowdy and unsafe for kids my age. Internationally, the showcase of Nigerian music is very limited to very few live shows, clubs, and radio shows that played Nigerian music and little or no physical curation of Nigerian music in general. For a music scene that is quite rich in culture, history and influence, its showcase space, The New Afrika Shrine, lacks adequate infrastructure for learning and practicing this historical type of music.

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1 Kazeem, Yomi. 2018. "The Global Rise Of Nigeria'S Afrobeats Music Could Help Fix The Local Industry'S Problems". Quartz Africa. https://qz.com/africa/1411996/the-global-rise-of-nigerias-afrobeats-music-could-help-fix-the-local-industrys-problems/.

2 Kapambwe, Mazuba. 2018. "Spotify Launches Afro Hub To Showcase African Music — IR INSIDER". IR INSIDER. https://www.irinsider.org/music-culture-1/2018/10/17/spotify-launches-afro-hub-to-showcase-african-music.

Other musical cultures such as Jazz, Hiphop, and Rock have proper physical representation for their origins. Some of these physical showcases are ‘The Rock and Roll Hall of Fame’ in Ohio and the ‘Stax Museum of American Soul Music’[1]. However, apart from the ‘Kalakuta museum’ in Lagos, which only focuses on the personal life of Fela Kuti on a small scale, there is lack of physical representation for the music itself. Also, information about this entire music industry has not been put together for the benefit of music enthusiasts in Nigeria and internationally. Therefore, it is important to curate and design a physical representation of the elements of Afrobeats through the poetry of the music, directly relating to a Nigerian context In order to fully appreciate the depth of this music culture. In an attempt to create a physical representation of musical elements, How can design respond to showcase the intricacy of Nigerian music by exploring the significance of lyrics, instrumentals, and dance associated with in-depth history and evidently vast cultural references? Is it logical to develop a new space for the showcase of afrobeats when its original showcase space, which holds a massive cultural and historical significance, is highly underdeveloped?

1 Laks, Zachary. 2015. “10 Must-Visit U.S. Museums For Music Lovers”. Fodors Travel Guide. https://www.fodors.com/news/arts-culture/10-must-visit-us-museums-for-music-lovers.

Re-Imagination Proposal

Research into the life of Fela Kuti and its many complexities has highlighted key initial objectives that he envisioned The Shrine to emulate when it was first established in 1970. From an early age, Fela was highly influenced by the pan-african philosophy of Kwame Nkrumah in relation to the development of the continent, and upon his return from his US tour in 1970, he established the genre of afrobeat on pan-african core values that directly related to the Nigerian community[1]. Pan-africanism is an ideology that asserts the acknowledgment and solidarity of diverse African cultures as a key factor in the social, political and economic development of Africa[2], and Fela embodied this ideology into his lifestyle, music and establishment of The Shrine. Initially, the programming of the shrine was designed to emulate key values such as communal development, political and social activism, authentic cultural showcase, and spiritual acknowledgement. The evolution of the shrine however, has seen this space loose these core values and has birthed an alien establishment which sparsely holds the extent of this building's potential. This thesis therefore is aimed at proposing a design scenario that focuses on Fela's initial objectives for the shrine, while referencing influences on modern afrobeats. The re-imagination of the shrine highlights ancient Nigerian cultural elements that influenced the origination of Afrobeats by tracing the roots of a globally acclaimed musical genre and utilizing a physical representation of the poetry of its music to conceptually redesign its original showcase centre.

Key objectives for the re-imagination of this building include:

Economical and tourism development: As one of Africa's fastest growing cities[3], Lagos is rapidly becoming an economical hub for Nigeria. The redevelopment of The shrine will facilitate the growth of the economy of Lagos through tourism as the shrine is already a big tourist attraction, and a more authentic representation of the music will enhance this growth.

Cultural representation and preservation: As a reference to the elements of Nigerian culture that influenced the origination of afrobeat, The original Shrine embodied ornamentation and design strategies that celebrated Pan-African culture. The redevelopment of the New Afrika Shrine will also play a role in preserving elements of the genre's cultural elements through its design and programming.

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1 CGTN Africa. 2017. Faces Of Africa - Fela Kuti: The Father Of Afrobeat, Part 1. Video. https://www.youtube.com/watch?v=5T-s87oRqdfQ.

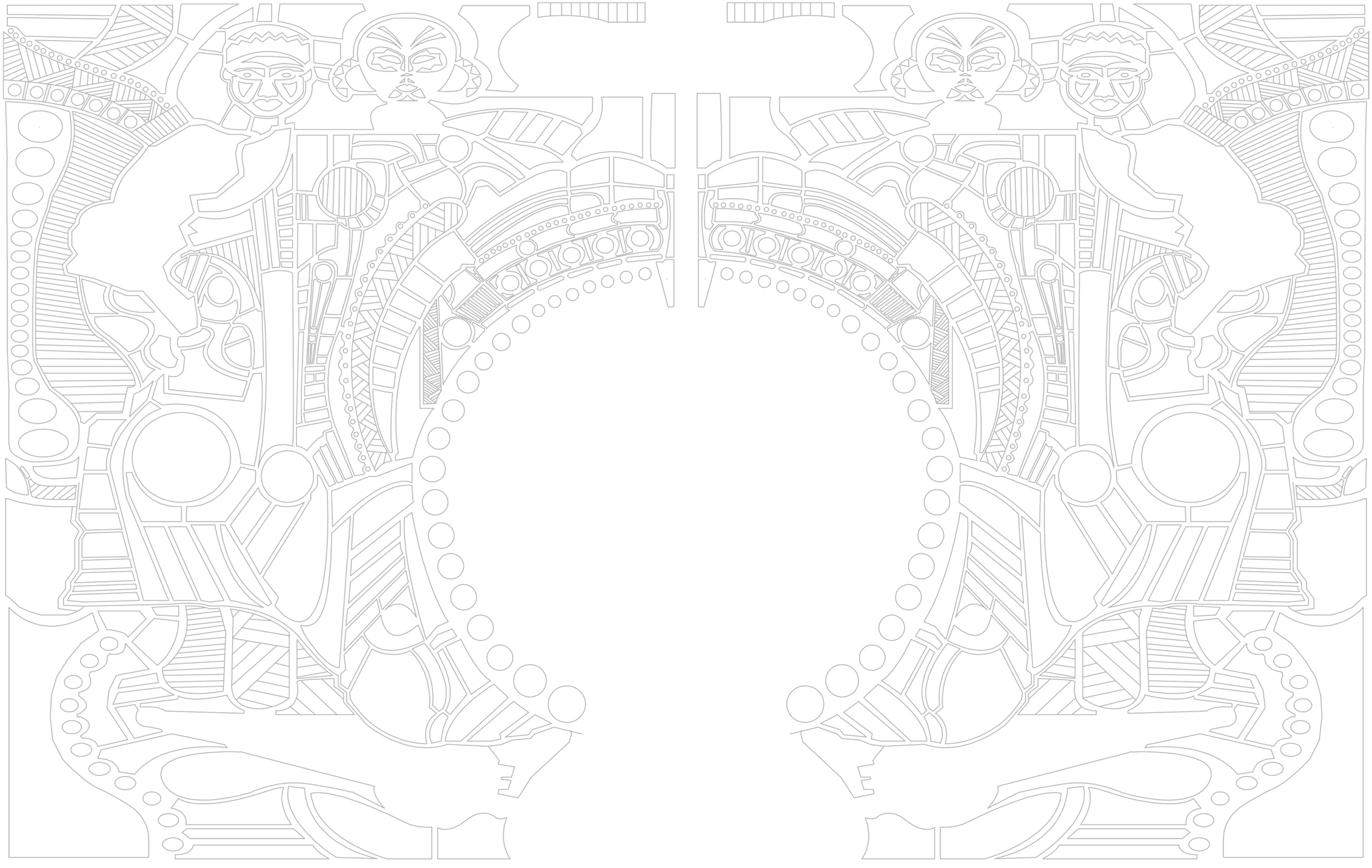
2 TEDx Talks. 2017. Panafricanism | Thomas Wakiaga | Tedxyouth@Brookhouseschool. Video. https://www.youtube.com/watch?v=7NNIZG9-RIk.

3 Muggah, Robert, and David Kilcullen. 2016. "These Are Africa'S Fastest-Growing Cities – And They'Ll Make Or Break The Continent". World Economic Forum. https://www.weforum.org/agenda/2016/05/africa-biggest-cities-fragility/.

Entertainment facilitation: As identified earlier, a rise in the popularity of a new generation of Afrobeats musicians has created a high interest for an authentic experience of the Nigerian sound. In an article for Quartz Africa, Yomi Kazeem states that “while the global rise of Afrobeats is a fascinating cultural trend, the local opportunity remains too big to be ignored” (Kazeem 2018)[1]. Therefore showcasing a new design for the Shrine will have a positive impact on the growth of the Nigerian entertainment industry as the music will have a physical representation of its elements and influences.

Rehabilitation of youth through music: Research has shown that youth who are disconnected from the society and those in the justice system can be positively affected and rehabilitated through participation in the study of music. The Shrine currently has a large amount of youth loitering in and around the space, the introduction of programs and facilities for musical education and creation can be beneficial for the youth around that area.

1 Kazeem, Yomi. 2018. “The Global Rise Of Nigeria’S Afrobeats Music Could Help Fix The Local Industry’S Problems”. Quartz Africa. https://qz.com/africa/1411996/the-global-rise-of-nigerias-afrobeats-music-could-help-fix-the-local-industrys-problems/.



Awọn Eroja (Elements)

Initial research has identified key elements that were key in the origination of Afrobeat and the establishment of The Shrine. These include community, performance, cultural representation, authentic identity, education, politics, lifestyle expression, Pan-africanism, and Socialism.

All of these key elements that are identified directly relate to the life of the Average Nigerian, and were developed into concept images for element categories identified through research. These images are portrayed as conceptual album covers for Fela Kuti that mimic the collage style of representation adapted by Lemi, his artist, and they incorporate specific aspects of Fela's life in the context of physical space.

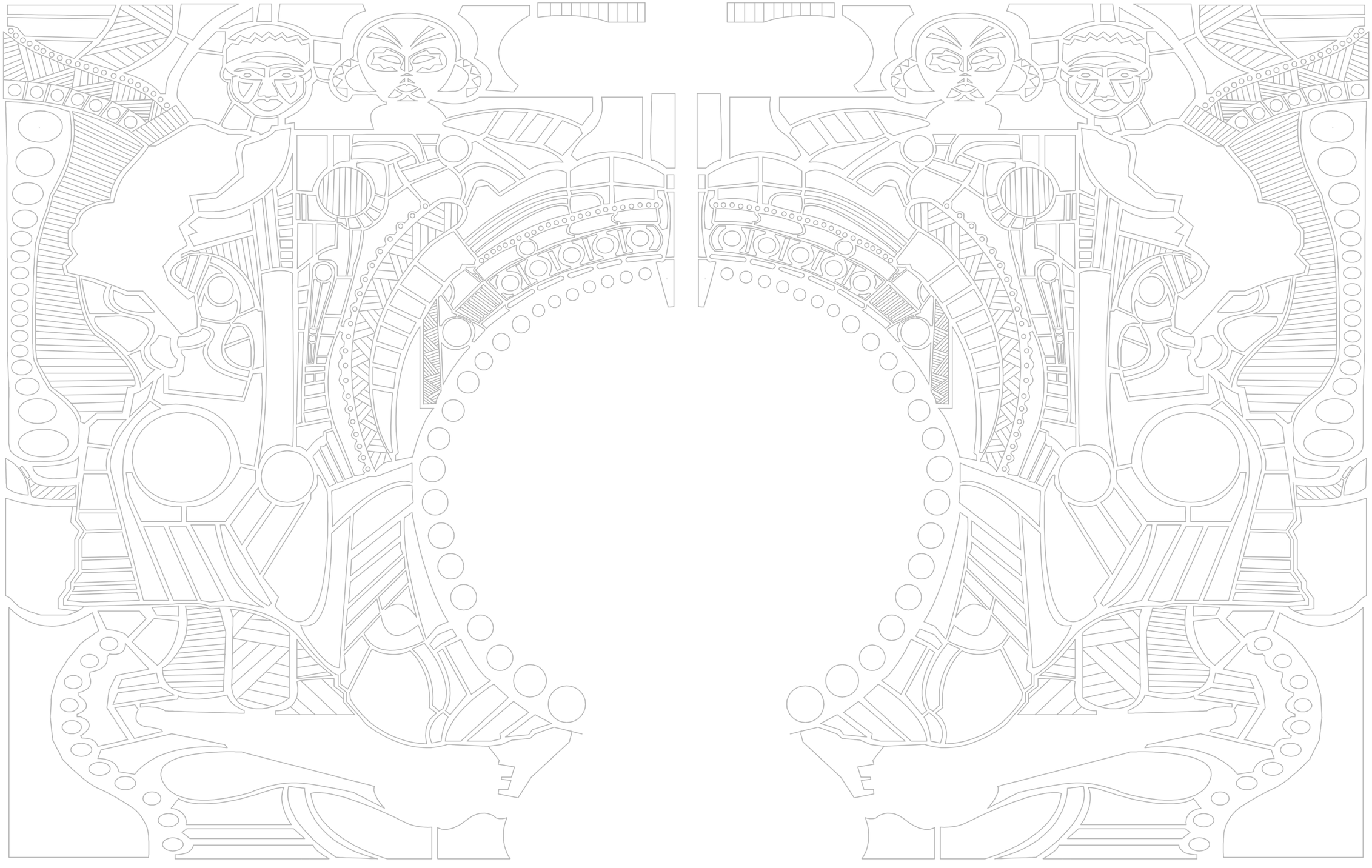


Fig 3.1 Festival album cover

FESTIVAL

FELA ANIKULAPO KUTI

Fig 3.1.1 Kalakuta queens in Traditional Nigerian Ornamentation

Festival - An embodiment of the richness of traditional Nigerian festival, culture and art.

During the early stages of Fela's musical development, he was highly influenced by the traditional methods of showcase of different indigenous cultures in Nigeria. In order to make his music more authentically Nigerian, he incorporated traditional elements such as ornamentation, language, cultural context, art illustrations, dance movements and instruments. These influences were key in promoting a unique sound and performing techniques.

Masquerades in Nigerian tribes are very significant to events and celebration, as they are said to be physical embodiments of ancient deities and they also represent the cultural elements of these individual tribes. These are the elements that Fela used in his musical representation. This album cover therefore incorporates masquerades as the main subject of the image with Fela and other indigenous musicians playing tunes that they are dancing to.

TRACKLIST

1 Fefe Naa Efe

2 Alu Jon Jonki Jon

3 Eko Ile

4 Igbe

5 Je'nwi Temi (Dont Gag me)

6 Waka Waka ft Koola Lobitos

FESTIVAL

Festival - An embodiment of the complexity and richness of traditional Nigerian art and culture

During the early stages of Fela's musical development, when he adopted the ideology of Pan-africanism, he became highly influenced by the traditional methods of showcase of different indigenous cultures in Nigeria. In order to make his music more authentically Nigerian, he incorporated complex traditional elements such as ornamentation, language, cultural context, art illustrations, dance movements and instruments, into his music. These influences were key in promoting a unique sound and performing techniques. The Shrine was graced with African graffiti and majestic ornamentation such as relief sculptures and traditional masks. Fela sang most of his songs in his traditional language 'Yoruba' and 'pidgin-english' and he carried himself in a colourful and flamboyant manner through his adornment of traditional attires.

COMPOSITION OF INDIGENOUS POST-COLONIAL NIGERIAN MUSIC: Identifying Genres and Instruments

Music plays a very big role in the identity of indigenous Nigerian culture. As a very multi-cultural country with over 300 different tribes and about 520 languages, all of which having distinct cultures and traditions, The music culture is very diverse and complex. However, various geographical regions in Nigeria share similar practices in music relating to special events such as weddings, burials and annual festivals. These regions share similarities in the languages, musical instruments, and dance techniques, forming several indigenous genres such as: Highlife, Juju, Fuji, Ogene, Odumodu, Apala, etc.

South-Western Nigerian Music:

South-western Nigeria is mostly occupied by people of the Yoruba culture, known for their vibrant and outgoing nature, They are responsible for the development of several indigenous genres such as Juju, Fuji and Apala[1]. This area is also home to the music capital of Nigeria, Lagos State. Some notable instruments from this region are: Agbe, Ashiko, Bata drum, Sekere, Gudugudu, Sakara drum, Agogo, Saworo, Aro, Seli, Agidigbo, Dundun, Bembe, and the famous Talking drum[2].

1 Gorlinski, Virginia. 2009. "Juju | Music". Encyclopedia Britannica. https://www.britannica.com/art/juju-music.
2 "Yoruba Musical Instruments". 2016. MUSIC AFRICA AWAKE. https://musicafricawakemedia.wordpress.com/2016/09/23/yoruba-musical-instruments/.

‘My Lady Frustration - Fela Kuti’ (1969)

This song is highly influential to the afrobeat genre, as it is described by Fela as “the first African tune” that he had ever written. This makes it the song that brought about the birth of the genre[1].

‘Shakara - Fela Kuti’ (1972)

Feeding into his humorous side, Fela references a cultural lifestyle of the average Nigerian, using his local language of ‘Yoruba’ and the Nigerian street language ‘Pidgin English’ to describe the pompous and loud nature of people at the time[2].

‘Lady - Fela Kuti’ (1972)

In this 13-minute track, Fela celebrates the strength of the traditional Nigerian woman, and criticises the adaptation of a westernized form of feminism that he describes as being ‘alien’ to the Nigerian culture[3].

‘Local Rappers - Reminisce’ (2015)

This contemporary afro-hiphop song was released as a celebration of indigenous Nigerian rap and its relationship to the diversity of languages among Nigerian tribes. This song has a collection of Nigerian rappers speaking only their traditional dialects and bringing a sense of pride to the term ‘Local Rapper’.

‘Johnbull - A.A.A’ (2019)

In this folk-inspired song, Brymo tells the story of a young man and his relationship with his parents after fleeing his village. A psychedelic instrumental composed of the sounds of a western electric guitar and the Yoruba talking drum gives a modern take on the afrobeat ensemble, and bridges the gap between western and indigenous musical compositions.

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1 Baron, Alexander. 2020. “My Lady Frustration By Fela Kuti - Songfacts”. Songfacts.Com. Accessed April 22. https://www.songfacts.com/facts/fela-kuti/my-lady-frustration.

2 “Shakara - Fela Kuti | Songs, Reviews, Credits | Allmusic”. 2020. Allmusic. https://www.allmusic.com/album/shakara-mw0000951377.

3 “Shakara - Fela Kuti | Songs, Reviews, Credits | Allmusic”. 2020. Allmusic. https://www.allmusic.com/album/shakara-mw0000951377.

South-Eastern Nigerian Music:

The Ibo people of south-eastern Nigeria are mostly known for their ceremonial music culture. Ceremonies such as coronations, weddings, and chieftaincy titles are celebrated with a majestic array of live musical performances which can be associated with common genres in the area such as Highlife, Odumodu and Ogene. Instruments that make up these genres are: Ngedegwu, Ekwe, Ogene, Oja, Udu, Okpola, Ichaka, Odike, Odu-enyi and Ufie[1].

Northern Nigerian Music:

The northern part of Nigeria mostly consists of people of the Hausa tribe, These people are not known for their development of genres music from this region is mostly associated with religious practices[2]. However, the music from this region is very rich and consists of vibrant rhythm and innovative instruments such as the Alghaita, Kakaki, Goje, Gangan, and the Tambara drum[3].

Contemporary Afrobeat(s) has overtime been influenced by traditional Nigerian culture, as the main philosophy of the composition of this musical style involves the intricate fusion of musical genres with African sounds. Afrobeats artists have been successful incorporating indigenous Nigerian culture in their music through language, instruments, and cultural references in musical visuals.

1 Echezona, William Wilberforce Chukudinka. 1962. “Ubo-Aka And Ngedegwu, Musical Instruments Of The Ibos”. Masters, Michigan State University.
2 Aimiuwu, E.I. 2015. “Traditional Music In Northern Nigeria”. Music In Africa. https://www.musicinafrica.net/magazine/traditional-music-northern-nigeria.
3 Olatunji, Dami. 2019. “Top 10 Hausa Musical Instruments And Their Names”. Legit.Ng - Nigeria News.. https://www.legit.ng/1185877-hausa-musical-instruments-names.html.

Fig 3.2 Revolution album cover

REVOLUTION

FELA ANIKULAPO KUTI

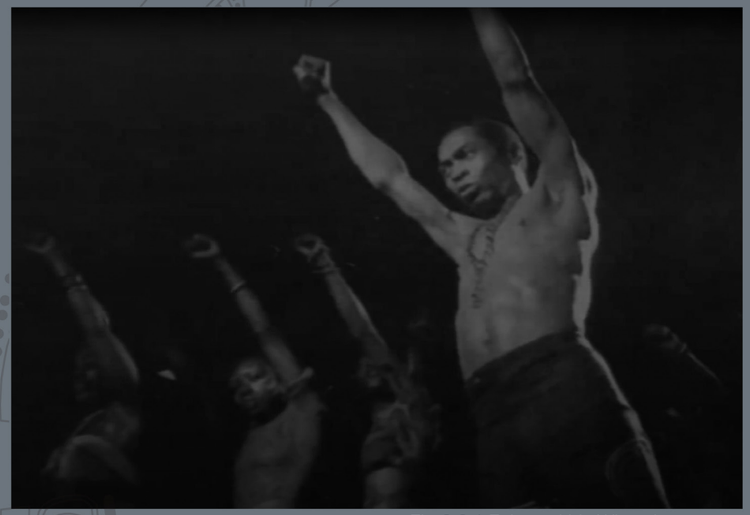

Fig 3.2.1 Fela and his Wives in protest.

Revolution - A home for political activism and Pan-African socialism

After the Nigeria got its independence in 1960, the country spiralled into an age of corruption, war and political oppression. During this time Fela's fame through music began to grow and he gradually became a voice for the people. Being influenced by the black panther movement in America and his Mother's involvement in activism, Fela mainly focused on political and Pan-African social movements in his music.

The concept of this image is a show of fearless resistance and a challenge of authority. In this image, there are a group of people including Fela, his two sons and his wives, arriving into a square that resembles a royal palace. They are all seen demonstrating the sign of power and resistance originated by Fela where he puts his two fists in the air. In this image also are soldiers that represent political minions used to exert force on civilians at the time.

TRACKLIST

1 Fear Not For Man

2 Shuffering and Shmiling

3 VIP 1&2

4 2000 Blacks Got To Be Free

5 Beasts Of No Nation

6 M.O.P (Movement Of The People)

REVOLUTION

Revolution - A home for political and social activism

POLITICAL AND SOCIAL ACTIVISM IN NIGERIA THROUGH MUSIC

Over the course of his career, Fela's energetic and fearless criticism of the government in his songs made him a political figure and a voice of the masses at the time, which also turned him into an enemy of the government. This led to his frequent arrests, run-ins with the law and the burning of his house. However, this inspired other artists who came after him such as his two sons Femi and Seun Kuti, Lagbaja, and several others to use their music as a weapon for fighting against bad governance and political oppression. Presently, political messages in music has become mainstream and artists such as Falz with his album 'Moral Instruction'[1], are not just creating music for entertainment but using the lyrics in their songs to pass a message. As a country with a very vibrant culture and incessant love for entertainment, music has become a very powerful tool for communication with the masses, most Nigerians arguably prefer to hear about the current situation of the country in popular songs than to actually listen to the news, which post-independence has been known to be negative due to the high rate of corruption and political misconduct in the country.

Contemporary Nigerian music has evolved tremendously over the years and so has the message and format of developing sound, with the rise of independent artists and freedom of expression through music, came the social movement called 'The Alternative Movement' popularly known as Alté. This new-age movement consists of several figures ranging from musical performers to fashion designers and visual artists who share the common ideal for freedom of expression and rebellion from the average Nigerian conservative nature dominated by Christian and Muslim values. Often misunderstood for wayward, spoilt and rich kids, these artists have struggled to make names for themselves in the Nigerian entertainment space as their crafts are seen as weird or alien to what the average Nigerian is used to in terms of creative content. In the music scene, Afro-pop has become the standard genre for artists who want to be successful and not practicing this genre or incorporating it into your music is often considered as a means of 'career suicide'. According to an article published by The guardian, "Artists who align themselves with the scene are known for blending and fusing a variety of sounds, from R&B, soul and rap to Afrobeats and indie guitar music. Alté draws heavily on western and Nigerian influences, and puts creativity, individuality and a sense of rebellion at its core" (Adegoke 2019). This movement has led to a rise of expressive freedom against Nigerian social norms such as homophobia and sexual harassment as artists who identify with this movement feel more empowered to speak up about these issues with their lyrics and social media reach. Popular artists who identify with this movement are Santi, Odunsi, Lady Donli, Aylo and Prettyboydo[2].

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1 Sunday, Orji. 2019. "Falz: The Nigerian Rapper Rebelling Through Music". Aljazeera.Com. https://www.aljazeera.com/indepth/features/falz-nigerian-rapper-rebelling-music-190117055246033.html.

2 Adegoke, Yemisi. 2019. "Alté, Nigeria's Emancipated Pop Scene: 'People Aren't Used To Being Free'". The Guardian. https://www.theguardian.com/music/2019/sep/23/alte-nigeria-pop-santi-odunsi-lady-donli.

Political and social awareness has always been a critical factor in the creation of afrobeats music. Artists from different regions of the country have used music to speak about these issues affecting collective geopolitical zones and the country as a whole, referencing past and present governments.

‘Zombie - Fela Kuti’ (1976)

The song ‘zombie’ is arguably the most important song in the history of The Shrine. This politically conscious song was released in criticism and mockery of the Nigerian military. In this song, Flea likened the behaviour of Nigerian soldiers to that of zombies, saying that they did not have a mind of their own and were foolishly following the instructions of the corrupt leaders in power. This song sparked an outrage, and caused the destruction of The Shrine and Kalakuta Republic.

‘Jaga Jaga - Eedris Abdulkareem’ (2004)

“Jaga Jaga” is a Nigerian street slang term that loosely translates as “rubbish” or “trash”. In this song, Eedris Abdulkareem highlights the incompetence of the Nigerian government by describing the country as being in a ‘trash’ state. This song gained recognition from the president of the country at the time, who coincidentally was Olusegun Obasanjo, and it got banned from the airwaves and television stations, increasing its impact and popularity.

‘Dem mama - Timaya’ (2007)

This song is a typical example of how political awareness can be seamlessly infused into everyday street music. ‘Dem Mama’ was arguably one of the biggest songs played on the Nigerian radio in 2007, and it was a clever way for Timaya to tell the story of the Odi genocide in Bayelsa State. In this genocide, many indigenes of that area were killed, and their houses and property destroyed, for reasons that were said to be related to the availability of crude oil on their land[1].

‘Another Story - Burnaboy’ (2019)

Burnaboy used this song to highlight events relating to the independence of Nigeria as a Nation, and how the country was acquired by the British as part of a business transaction with the ‘Niger Company’[2], which is known today as ‘Unilever’.

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1 “Odi Massacre: Anyone With Tribal Marks On Their Chest Was Slaughtered, Corpses Littered Everywhere –Bolou, Former Bayelsa Commissioner”. 2017. Punch Newspapers. https://punchng.com/odi-massacre-anyone-with-tribal-marks-on-their-chest-was-slaughtered-corpses-littered-everywhere-bolou-former-bayelsa-commissioner/.

2 Salaudeen, Aisha. 2019. “Burna Boy Reflects On Nigeria’s Independence With His New Music Video ‘Another Story’”. CNN. https://www.cnn.com/2019/10/01/africa/burna-boy-nigeria-independence-video-intl/index.html.

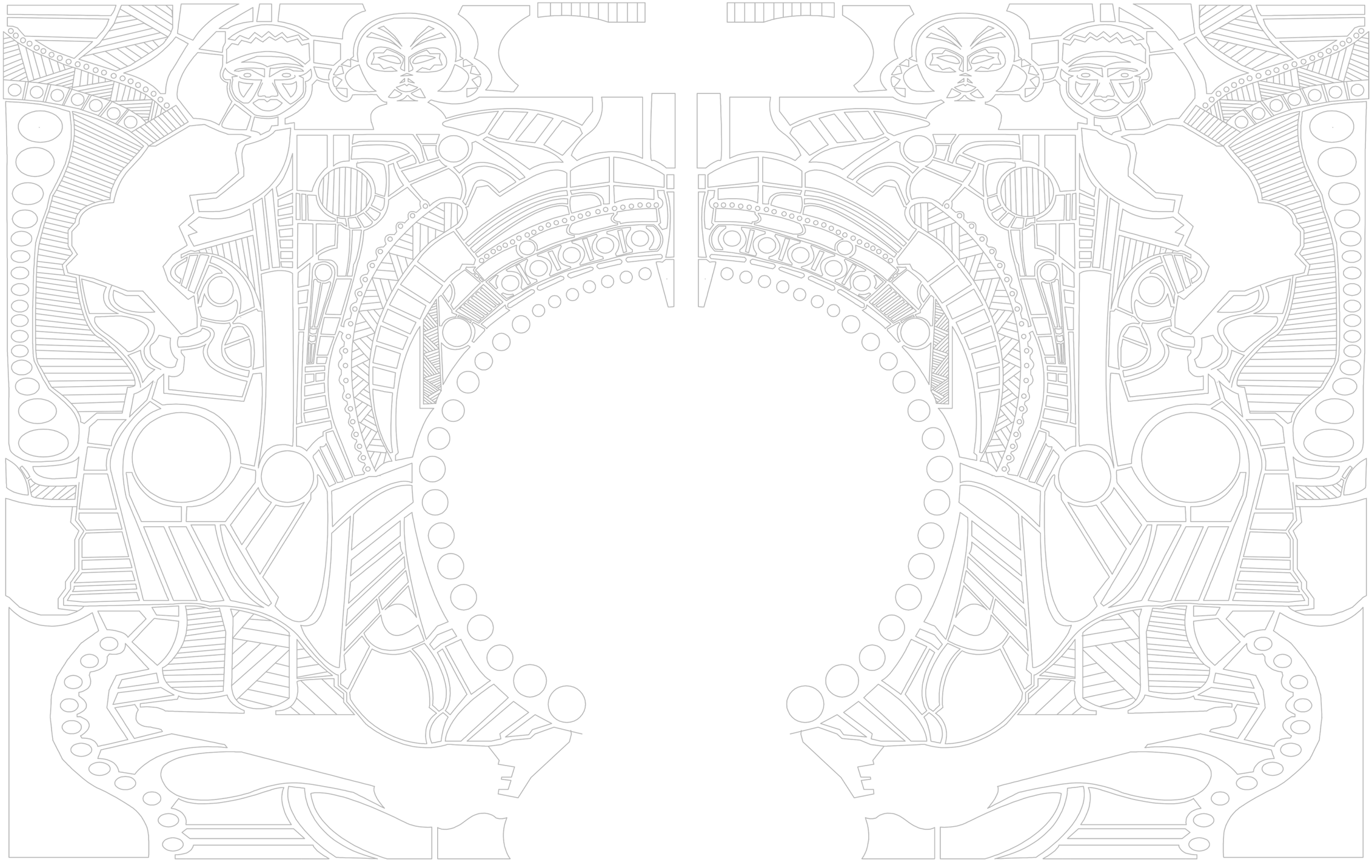


Fig 3.3 Sanctuary album cover

SANCTUARY

FELA ANIKULAPO KUTI

Fig 3.3.1 Fela in his Commune

Sanctuary - A socialist space that promotes unity and community development

Fela's socialist nature reflected the average Nigerians enthusiasm for communal living. As a nation with diverse communities scattered around its different geopolitical zones, Nigeria has a long history of communal socialism, where tribes and families have lived together in unified compounds and settlements, forming bonds and support systems.

The Kalakuta Republic, which was Fela's dwelling, reflected this traditional approach to living, The space became a home for all who wanted to be around Fela and his message. Different people from distinct tribes and cultures lived in the space without a disparity in class or social status. Kalakuta was described by Fela as a nation on its own, it had rules, regulations, and **court hearings for settling disputes among dwellers. This even reflected in the** architecture of the space, as the space was designed to accommodate multiple people, and its design comprised of a range of communal spaces that Fela used for meetings, rehearsals, and public gatherings. One of these key communal spaces, as described by his son Seun Kuti was the central core of the open-welled staircase that was usually used to settle disputes in Kalakuta.

TRACKLIST

1 Shakara

2 Gentleman

3 Lady

4 Colonial Mentality

5 Expensive Shit

6 Power Show

SANCTUARY

A socialist space that promotes unity and community development

Fela's socialist nature reflected the average Nigerians enthusiasm for communal living. As a nation with diverse communities scattered around its different geopolitical zones, Nigeria has a long history of communal socialism, where tribes and families have lived together in unified compounds and settlements, forming bonds and support systems.

The Kalakuta Republic, which was Fela's dwelling, reflected this traditional approach to living, The space became a home for all who wanted to be around Fela and his message. Different people from distinct tribes and cultures lived in the space without a disparity in class or social status. Kalakuta was described by Fela as a nation on its own, it had rules, regulations, and court hearings for settling disputes among dwellers[1]. This even reflected in the architecture of the space, as the space was designed to accommodate multiple people, and its design comprised of a range of communal spaces that Fela used for meetings, rehearsals, and public gatherings. One of these key communal spaces, as described by his son Seun Kuti was the central core of the open-welled staircase that was usually used to settle disputes in Kalakuta[2].

These characteristics can be used to describe the living conditions of the average traditional Nigerian community. In these communities, several families which are usually from the same tribe and village live together to share common amenities such as electricity, water and natural resources, in order to create support systems and ease the burden of self provision. Usually, these communities start to highlight human behaviour in its immediate environment and how we relate to our neighbours and fellow dwellers.

1 Gibney, Alex. 2014. Finding Fela. Film. Kino Lorber.
2 Daddy Freeze. 2020. Seun Kuti Sits With Daddy Freeze And Discusses Religion, Politics, Sowore, Tubaba, Pastors And More.. Video. https://www.youtube.com/watch?v=y8eaX8DIbRQ.

Fela highlighted some of these characteristics in his songs and socialist communal living became a common theme in his music and lifestyle. Over the years, contemporary artists have also described their own communal living conditions and struggles in their music, telling stories about common figures and how they relate with each other, mostly in a humorous and sarcastic manner.

‘Eko Ile - Fela Kuti’ (1973)

Eko Ile is a yoruba phrase that means “Lagos is Home”. In this song Fela celebrates Nigeria’s music capital, Lagos as the place where he lives and talks about his community and the living conditions of the people in the city.

‘Mathematics - Sound Sultan’ (2000)

In this humorous song, Sound Sultan used the mathematical term ‘BODMAS’ to describe common elements that are necessary in the development of Nigerian communities. In the song, B stands for brotherhood, O for objectivity, D for democracy, M for modification, A for accountability, and S for solidarity[1].

‘Bamidele - Asa’ (2010)

Bamidele is song that narrates communal tales of love, lies, betrayal, and family values from the point of view of an impressionable and naive school girl who was being given put for marriage[2].

‘Danfo Driver - Mad Melon & Mountain Black’ (2012)

‘Danfo’ is a Lagos street slang word that is used to describe the city’s coach buses. The job of driving these buses was seen as a menial job. In this song, Mad Melon and Mountain Black celebrates this profession and brings a sense of pride to menial jobs that average lagosians do to provide for their communities. This song was also instrumental in highlighting the fact that all members of the community were essential in their distinct ways.

‘Down - Brymo’ (2013)

In this song, Brymo tells the story of an average community and how different members of the society relate to each other.

1 http://thenet.ng/sound-sultan-mathematics/
2 https://www.bellanaija.com/2011/02/asas-bamidele-a-narrative-lyrical-analysis/

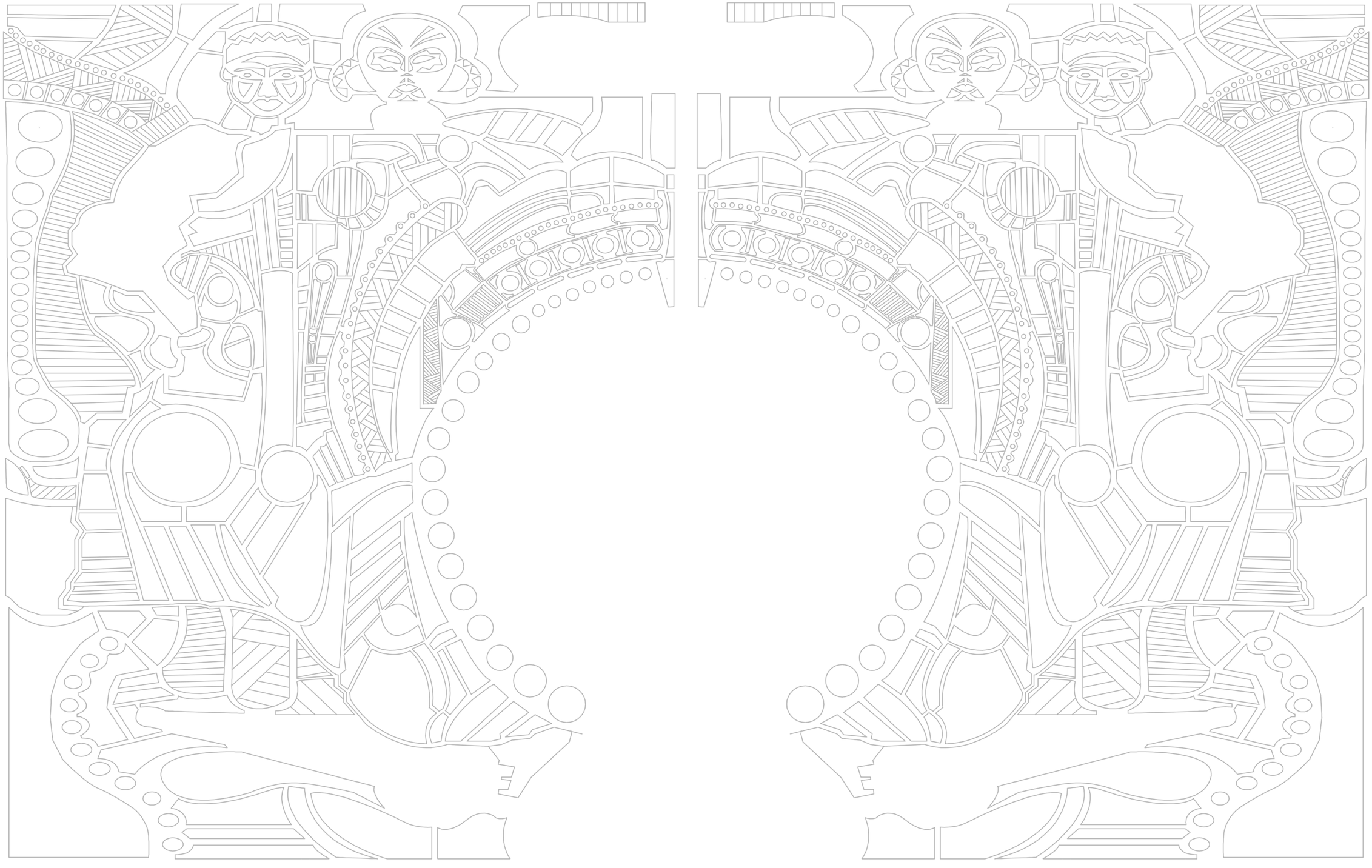


Fig 3.4 Sacred album cover

SACRED

FELA ANIKULAPO KUTI

Fig 3.4.1 Fela and his band performing spiritual rituals in the Shrine

Sacred - A solemn space for meditation and spiritual connection

In his lifetime, Fela had been arrested about 250 times. These periods he spend behind bars gave him the opportunity to have time for self-reflection and deep spiritual practice. He become very spiritual and enjoyed meditating, encouraging the people around him to do the same. In 1977, after his Mother died, he dedicated areas in the shrine for spiritual worship as he believed these practices helped him connect with his mother in the spiritual realm.

In this concept image, Fela is seen in a space that is separated by an arched opening. This arched opening represents the entrance into the spiritual realm, with an image of his mother in this spiritual realm. She is accompanied by two masquerades which are said to be the physical representation of traditional Nigerian deities. In this image also, Fela is surrounded by his son Femi as a young adult and his other son Seun as a toddler. There is also a young boy playing a flute which is a significant musical instrument to solemn Nigerian worship and events such as burials.

TRACKLIST

1 Water No Get Enemy

2 Sorrow Tears And Blood

3 Black Man's Cry

4 Who're You

5 Coffin For Head Of State 1&2

6 Ikoyi Blindness

SACRED

A solemn space for meditation and spiritual connection

Fela states that his spiritual practices allowed him to have a deeper spiritual connection with himself and they endowed him with the wisdom and understanding of his forefathers[1]. He encouraged his band members and visitors of the shrine to observe minutes of prayers and meditation before performances and had altars set in place throughout the Shrine.

These practices are common in Nigeria as the country has a very enthusiastic religious culture. A vast majority of the country belongs to a certain form of religion, with 51.1% identifying as Muslims, 46.9% as Christians, and 1.5% still practicing traditional worship[2]. Generally, Nigerians share a common interest in spirituality, and most activities such as music, art and events usually incorporate a transcending connection and homage to higher powers.

Architecture plays a big part in the representation of the country's enthusiasm for religion as a lot of the religious buildings such as mosques, churches and traditional shrines have iconic designs that are unique to their mode of worship. Churches in Nigeria are usually large auditorium spaces with enormously high ceilings that maximize the harmony of acoustics and give a heavenly feeling to worship. Traditional shrines such as the Osun Osogbo groves have a unique design that is adorned with ancestral ornamentation and an enclosed spatial strategy to give a mysterious and solemn connection to the gods. Mosques are usually more open, because the practice of Islam in Nigeria is very community based, where muslims in different regions are encouraged to pray together without any form of spatial hierarchy.

1 Gibney, Alex. 2014. Finding Fela. Film. Kino Lorber.
2 http://globalreligiousfutures.org/countries/nigeria#/?affiliations_religion_id=0&affiliations_year=2020&region_name=All%20Countries&restrictions_year=2016

Taking inspiration from religion and spirituality in Nigeria, contemporary Nigerian musicians have incorporated the idea of a solemn connection with oneself and with higher entities in Afrobeats music. Most of these songs are either in adoration of gods or just personal spiritual and psychological growth.

Lagimo - Roof top MCs (2008)

This hip-hop inspired afro-gospel song speaks about the pride that comes with fame and fortune and the importance of seeking humility through god. The chorus of this song can be translated as the artist saying his head is getting too big and it needs to get hit, which is a metaphor meaning he needs to find humility.

In the music - Omawunmi (2009)

In this song, Omawunmi describes music as more than just a skillful activity but a spiritual intervention. She encourages musicians and music enthusiasts to seek a spiritual connection through music.

Yabo - Solomon Lange (2012)

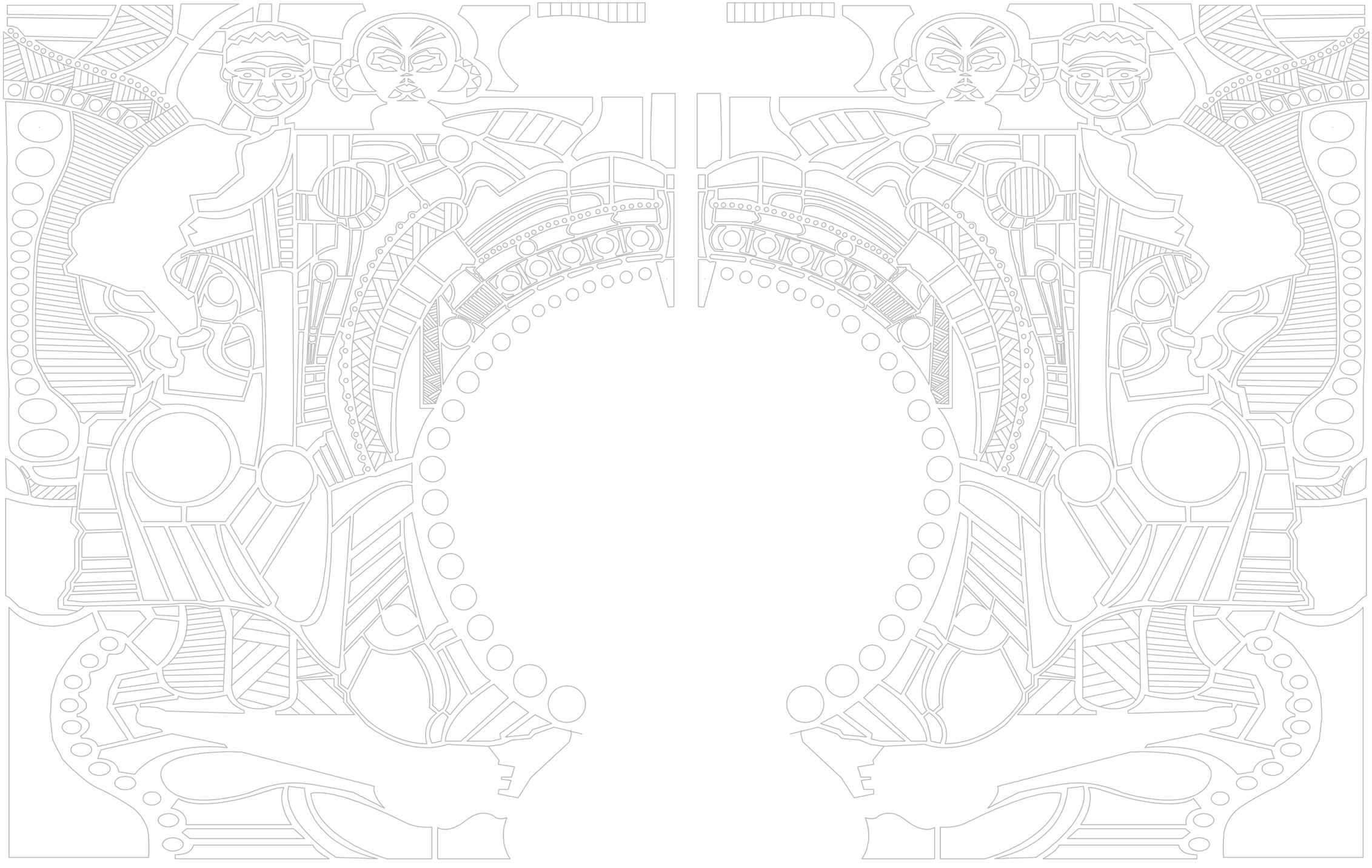
Solomon Lange uses this hausa afro-gospel song to speak about a complete surrender and trust in god for salvation and protection.

I do - Chris Morgan (2014)

Chris Morgan uses his native language of Idoma to render unending praises to god. In this song he states that no matter what it takes to worship god, he will do it.

Banuso - Brymo (2018)

In this song, Brymo encourages his listeners to commune with their hearts alone and not with mere men for spiritual enlightenment. Stating that the only way to fully understand spirituality, is to fully understand oneself and be at peace with their inner mind.



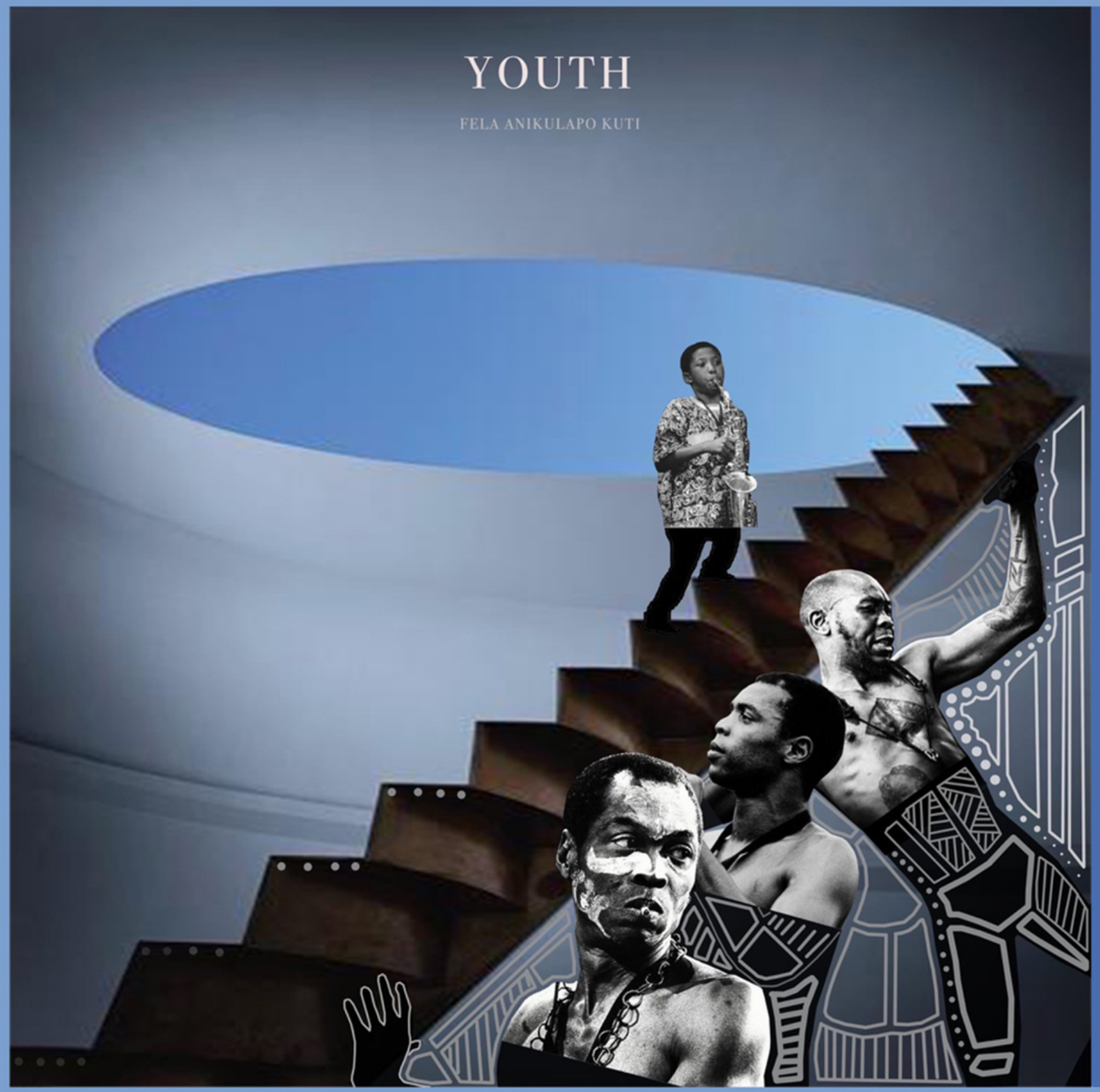


Fig 3.5 Youth album cover

YOUTH

FELA ANIKULAPO KUTI

Fig 3.5.1 Fela and his youthful band

Youth - A space for enlightenment, education and music creation

One of the most important beliefs of Fela was the power of education and enlightenment, as he was highly involved in the development of young artists. He was very enthusiastic about knowledge building and mentorship in politics, spirituality, art and music creation and believed that only through enlightenment could Nigeria be saved. The shrine at the time was proposed to be a learning centre for people that were interested in music creation and also a place for educational growth **among the youth.**

This concept image focuses on the power of mentorship in the Kuti family. It comprises of generations of musical craft in the family with a metaphorical image of Fela and his two sons Femi and Seun holding up a stepped platform for his grandson Made to get elevated. This image shows how mentorship and guidance in the Kuti family developed their musical careers through generations.

TRACKLIST

1 Teacher No Teach Me Nonsense

2 He Miss Road

3 Egbe Mi O (Carry Me)

4 Africa Centre Of The World

5 Great Kids ft Koola Lobitos

6 Omo Eko ft Koola Lobitos

YOUTH

A space for enlightenment, education and music creation

Fela Kuti was very enthusiastic about youth development through music and arts. He encouraged the youth in his commune to express themselves freely and create art through whatever medium they were interested in and often recruited young aspiring artists and musicians to his creative team. One of these young artists is Lemi Ghariokwu who started working with Fela at the age of 17 after creating a portrait for him. Lemi then went on to design all of Fela's album covers and concert posters, facilitating a rapid growth for him as an artist. Another one of Fela's prodigies is Dele Sosimi who was taken in by Fela after his father, A fraud investigator, was assassinated[1]. Sosimi recalls how he and his friends would jam to Fela's music in primary school until he was eventually inducted as a keyboard player in Fela's band, The Africa 70[2].

Upon the opening of the New Afrika Shrine, Femi Kuti stated that one of his main intents for the opening of the new shrine was taking influence from his father's enthusiasm for youth development and creating a space that contributes to the city's educational system. He says in an interview with BBC's Barnaby Philips "the opening of the New Shrine will provide a venue for new Nigerian talent and, who knows, may become the place for new legends to be born" (Phillips 2000)[3].

Modern technological advancements has played a big role in the individual development of youth in afrobeats, as platforms have been set in place to assist young aspiring artists to record, distribute, promote and manage their music online. This is necessary as the educational system in Nigeria struggles to incorporate proper musical programs for youths. Tertiary institutions like Babcock university and The University of Lagos have done a good job in developing their musical departments and teaching the practice of music on an academic level. However, there is great room for improvement in this sector.

1 Barry, Robert. 2015. "Remembering Fela Kuti's Shrine". FACT Magazine. https://www.factmag.com/2015/10/15/fela-kuti/.
2 Barry, Robert. 2015. "Remembering Fela Kuti's Shrine". FACT Magazine. https://www.factmag.com/2015/10/15/fela-kuti/.
3 Phillips, Barnaby. 2000. "BBC News | AFRICA | Revival Of Fela Kuti's 'Shrine'". News.Bbc.Co.Uk. http://news.bbc.co.uk/2/hi/africa/970853.stm.

Contemporary artists have addressed the topic of education and enlightenment on a broader scale.

Teacher don't teach me nonsense - Fela Kuti (1986)

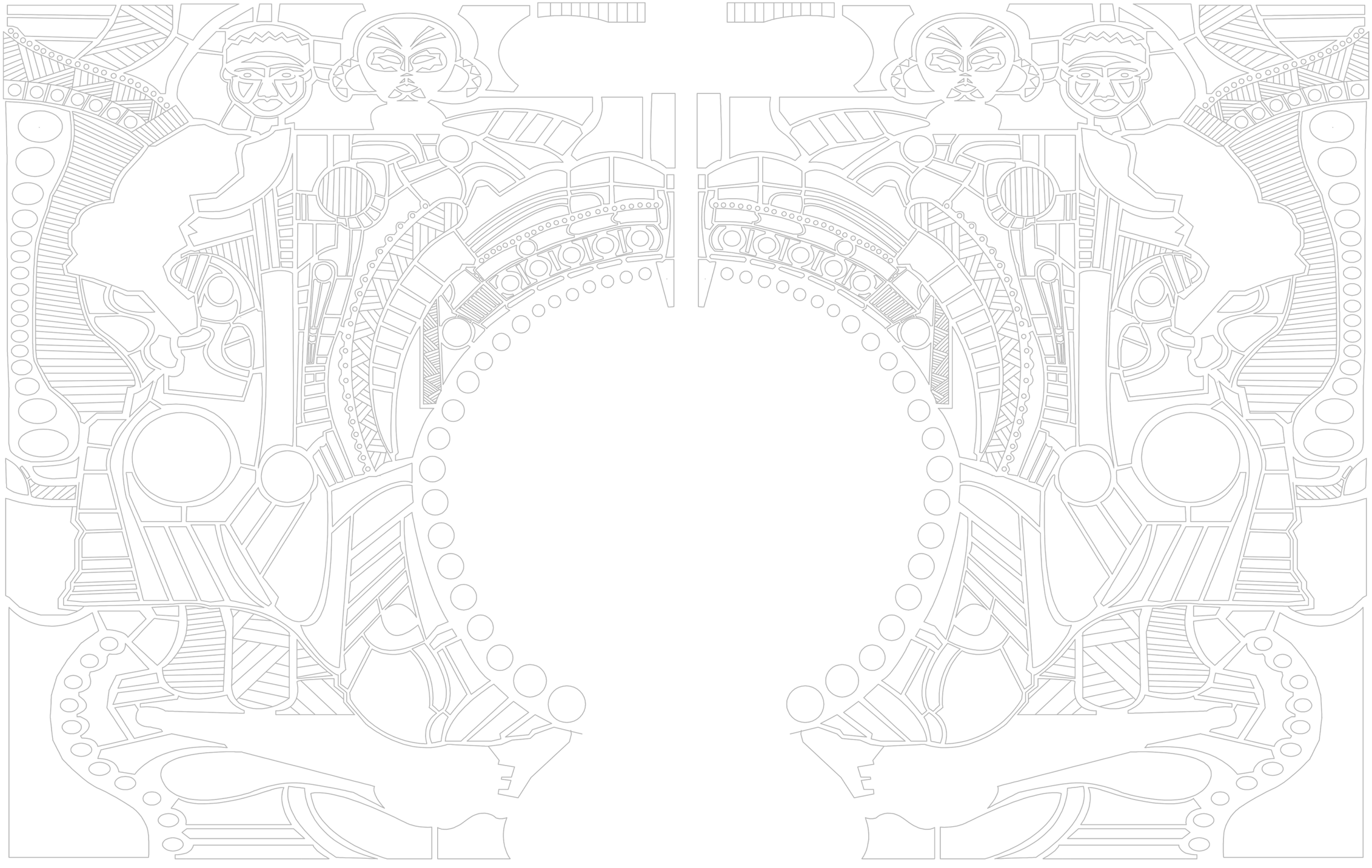
In this 25 minute track, Fela highlights details of the educational system in Nigeria from Birth through primary, secondary, and tertiary schools, while also including learning at work and political teachings. He establishes the importance of referencing culture and the main tool for development and teaching.

Egungun - Obesere (2001)

Obesere uses Yoruba folklore to speak about the importance of guidance and obedience. Egungun is a Yoruba word used to describe masquerades in Yoruba land. During festivals, masquerades wore masks that prevented them from seeing properly, this caused them to usually have guides who walk with them to prevent accidents due to loss of sight. The chorus, 'Egungun be careful, Na express you day go" "e don happen I don tell am, Moto don jam am", speaks about the negative effects of disobeying life guides that have been put in place by foresight.

The box - Tay Iwar (2014)

As one of the leaders of New-school Nigerian Afrobeats, Tay Iwar uses this song to talk about a rebellious method of creating music. In this song he talks about breaking free from an imaginary box put in place by past generations to prevent young Nigerian creatives from exploring distinct methods of self-expression.



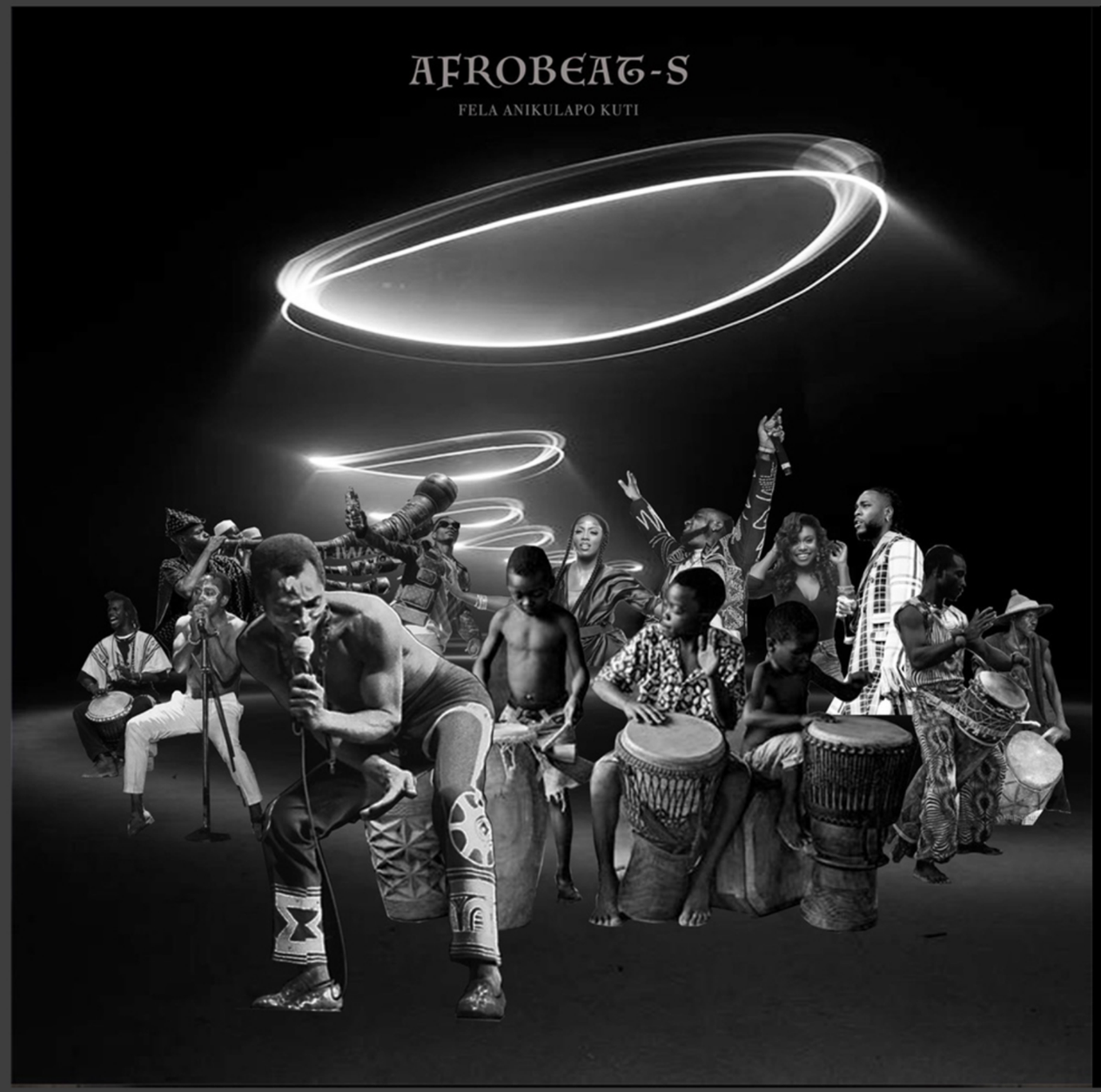


Fig 3.6.1 The Afrika 70 in one of their eccentric vehicles

Afrobeat(s) - A home for Nigerian music

During the period of Fela's music career, he was considered as one of Africa's most famous musicians and was often referred to as the face of Nigerian music. He and his band were very famous internationally for their flare, flamboyance and unique Nigerian sound. This fame also was evident in the popularity of the shrine, it was considered the home of Nigerian music at the time and had several international guests such as James Brown, Paul McCartney, etc.

The concept of this album cover encapsulates the different elements of generations of Nigerian music. These elements ranging from the music style to the instruments are represented by several Nigerian musicians, both indigenous and contemporary. In this image, the space is seen as an emphasizing element for the collection and showcase of their individual sounds.

TRACKLIST

1 It's Highlife Time

2 Overtake don Overtake Overtake

3 Lady

4 Gentleman

5 Shakara

6 Open & Close

Fig 3.6 Afrobeat(s) album cover

AFROBEAT(S)

A home for Nigerian Music

The genre of Afrobeats is heavily influenced by the vibrant, loud and expressive lifestyle of Lagos. Fela Kuti embodied these attributes as he was known for his extravagant heady lifestyle and his authentic African performance techniques. This created a legacy for the description of afrobeats, as it is known, till today, for its eccentric lyrics, vibrant dance moves and expressive performance.

Lagos city is known for its loud and active streets, and a heavy party scene evident in the city all year round. The Shrine was a small scale representation of the lifestyle of the average lagosian, and this is why the space was very famous and saw visitors from different areas of society. As part of Fela's vision, this shrine was proposed to be a living legacy of the development of the genre and an expression of its influences. Comtemporary Nigerian musicians have been influenced by these attributes and have reflected this in the music through high-energy visuals and performances.

Konko below - Lagbaja (2000)

This song by Lagbaja was one of the pioneers of contemporary dance trends, as this eccentric tune brought about a catchy dance move called ‘konko below’. This song expressed jubilation and partying the the traditional Yoruba scene.

Shayo - Bigiano (2010)

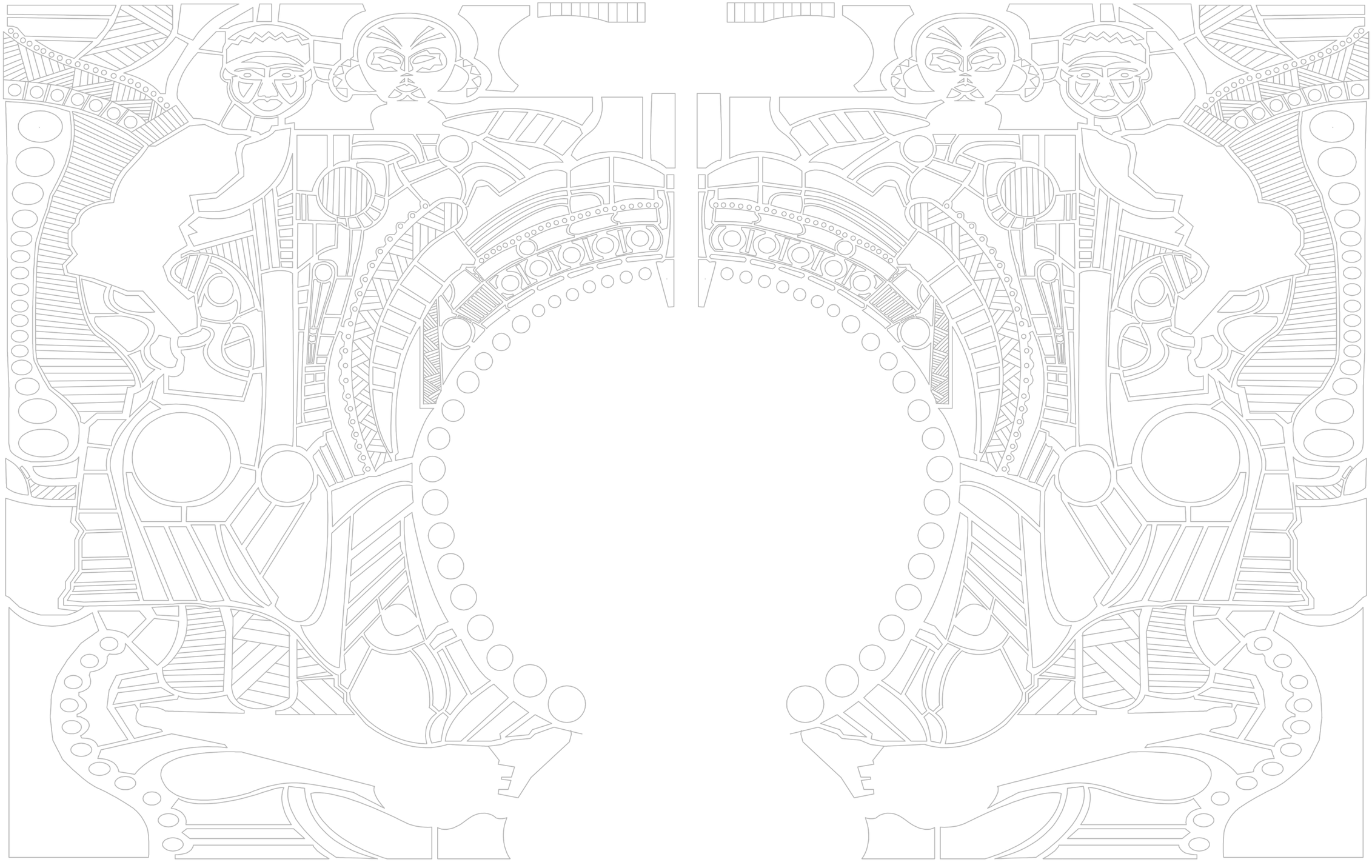
‘Shayo’ is a street slang word that is used to describe alcohol. In this song bigiano describes a celebration where theres an unlimited supply of ‘shayo’ and participants are encouraged to forget their everyday struggles and just have a good time.

Celebrate - Mojeed (2014)

This afro-hiphop song is used to describe a scene of celebration of youthful achievements. In this song, Mojeed narrates a rare scene of him and his friends coming together to celebrate the fruits of their labour with food, drinks and music.

Cash - Lady Donli (2019)

“Enjoy your life” was the motto of this 2019 song by Lady Donli which basically describes the hustle of young Nigerian creatives, In order to create a living for themselves in the busy city of Lagos.



FINAL DESIGN

Analysis and research into the key elements of afrobeats develops a design scenario of a performance pavilion that mimics the Nigerian traditional methods of performance and promotes informality and malleability within the space. The open floor plan removes the limits of audience accommodation and creates a platform for distinct inhabitation methods and patterns. This in turn makes the space a full exhibition of the beauty of informality in Nigerian culture.

This highly sustainable pavilion is made with locally sourced timber, used for the structural composition and interior cladding. The back of house structure is made with rammed earth and timber structure. This Pavilion has a recycled metal facade and Aluminum panel roofing

Fig 4.1 Site Orientation

Entertainment District

Main Site

Major Roads

Minor Roads

Fig 4.2 Site Analysis

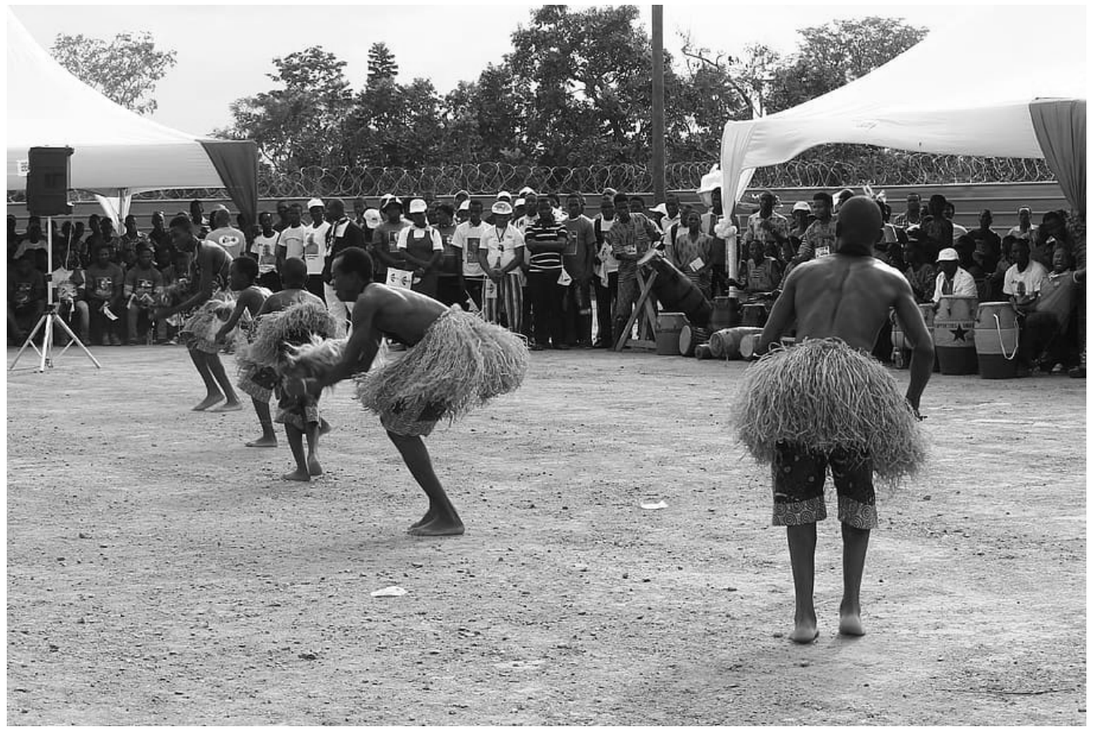


Fig 4.3 Typical Traditional Nigerian Showcase

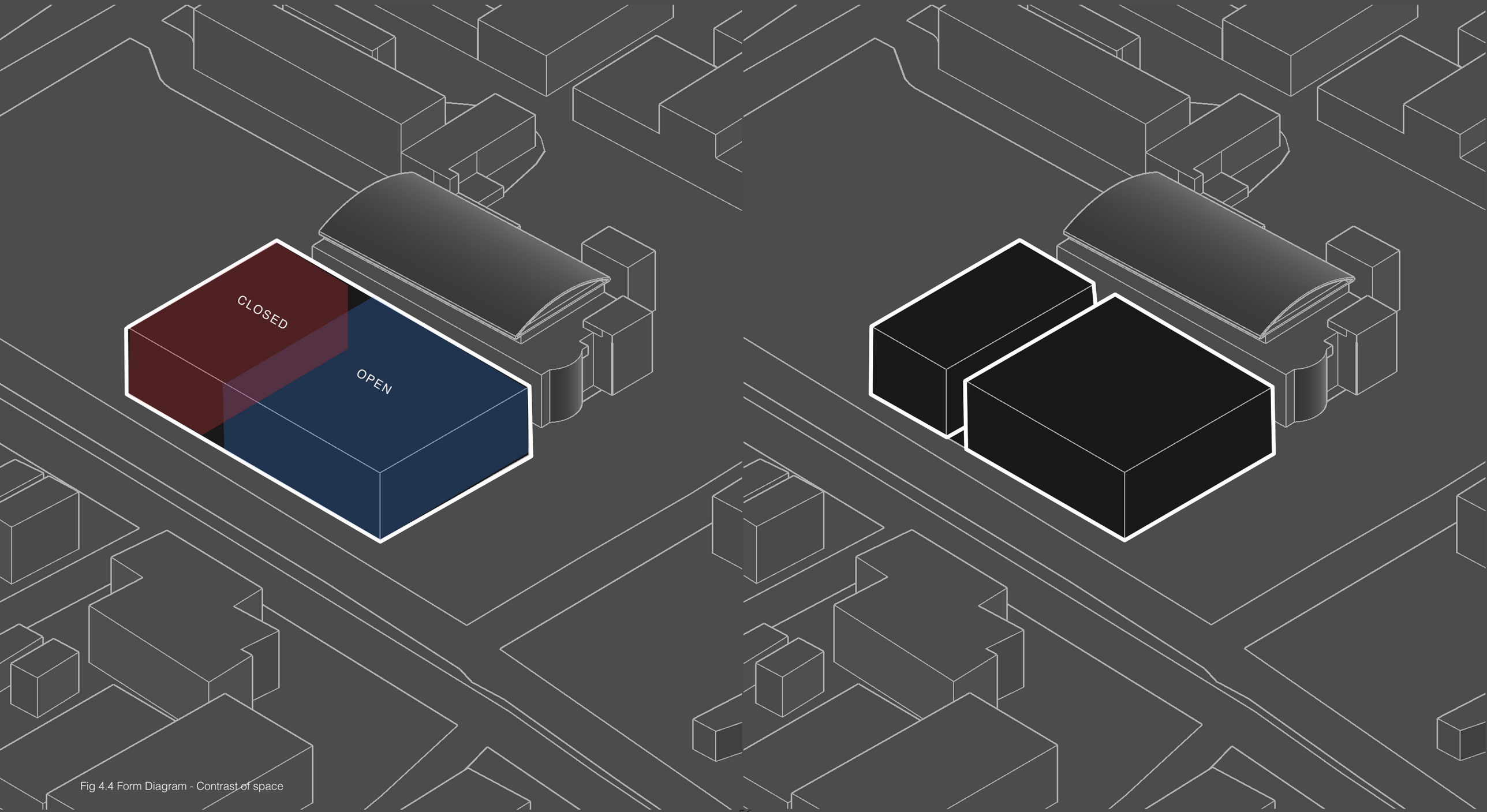


Fig 4.4 Form Diagram - Contrast of space

Fig 4.5 Form Diagram - Openness and maliability

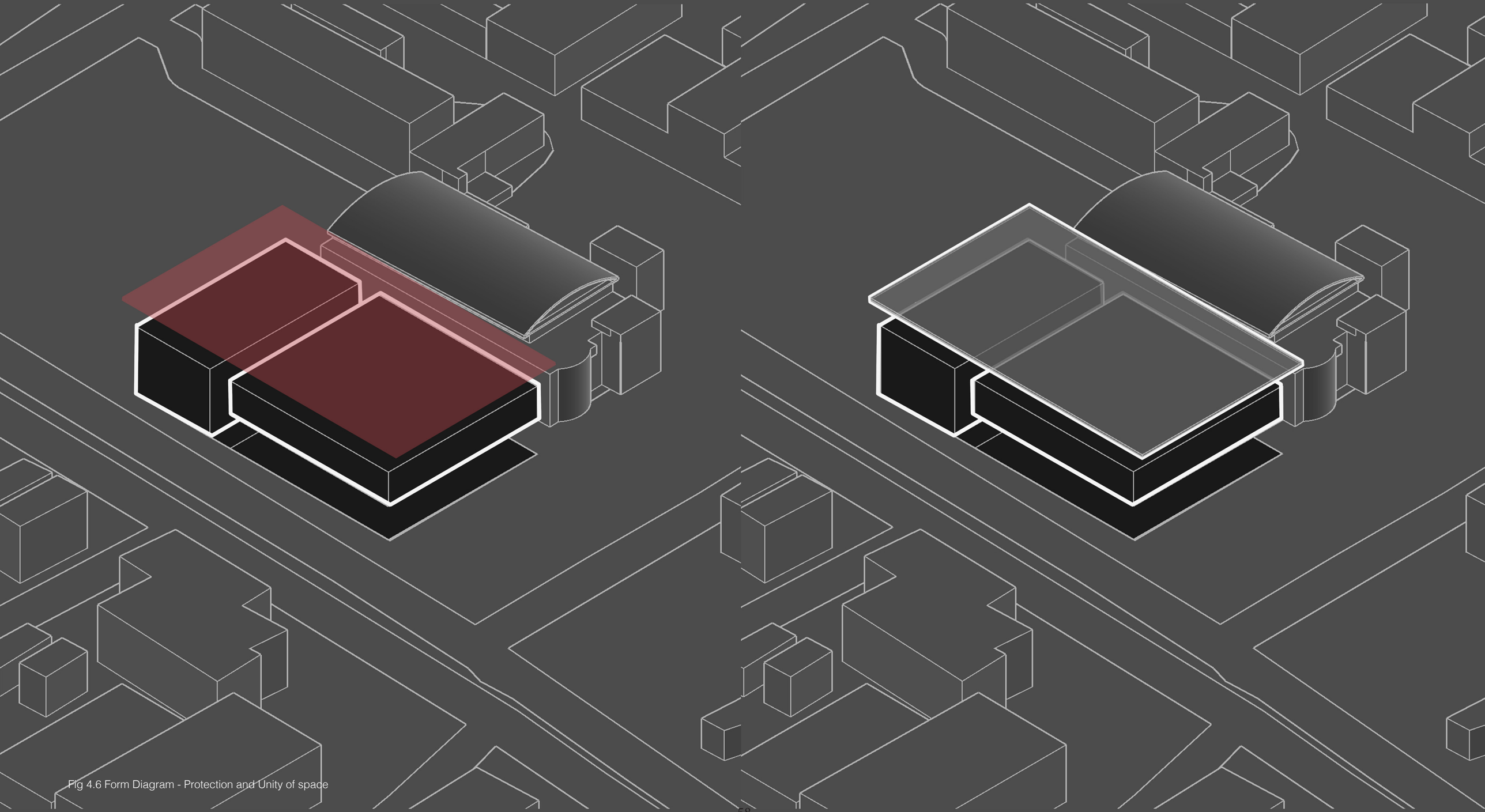


Fig 4.6 Form Diagram - Protection and Unity of space

Fig 4.7 Form Diagram - Traditional Performance Techniques

Fig 4.8 Form Diagram - Connection with nature and the elements

Fig 4.9 Site Plan

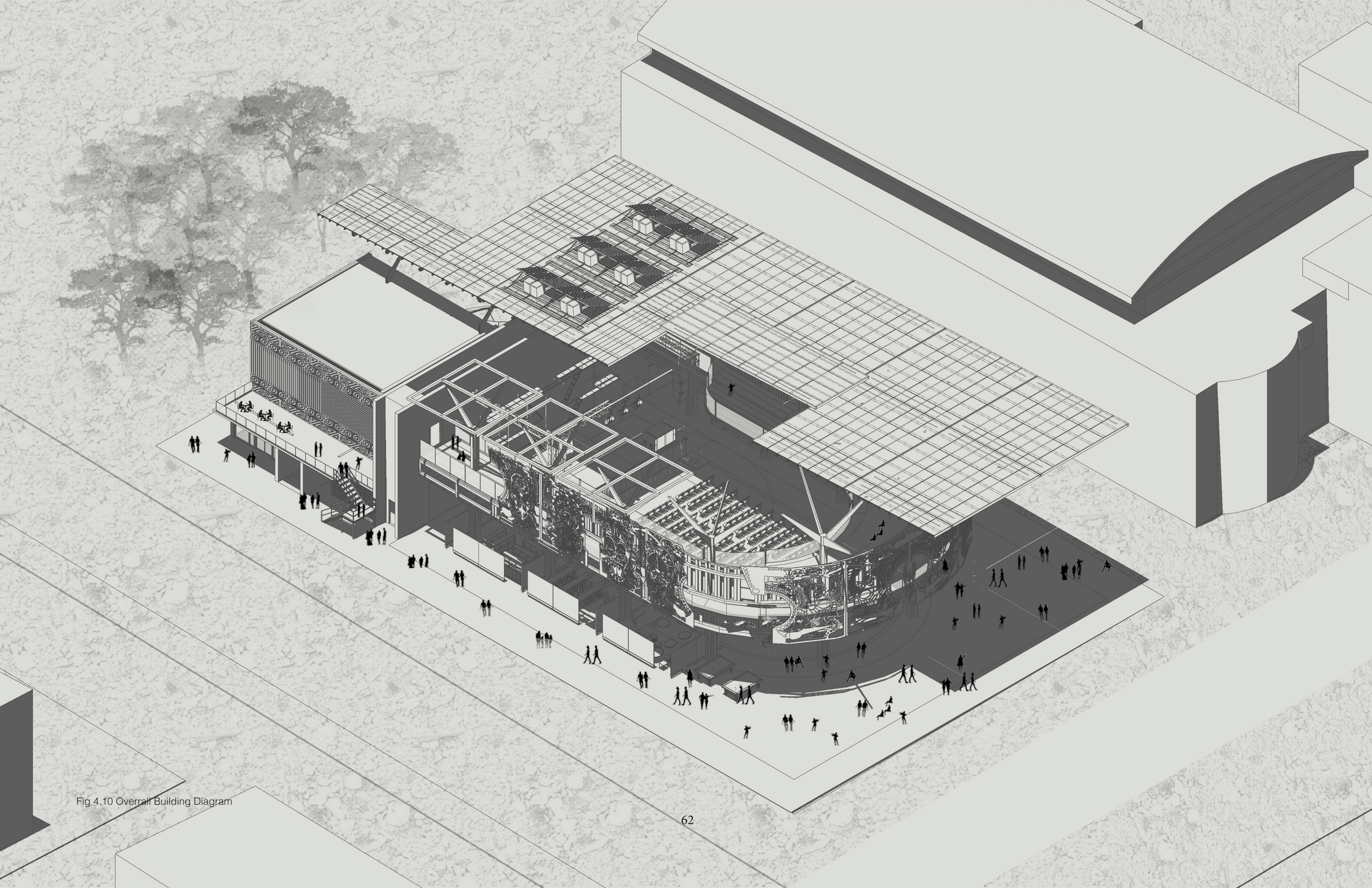
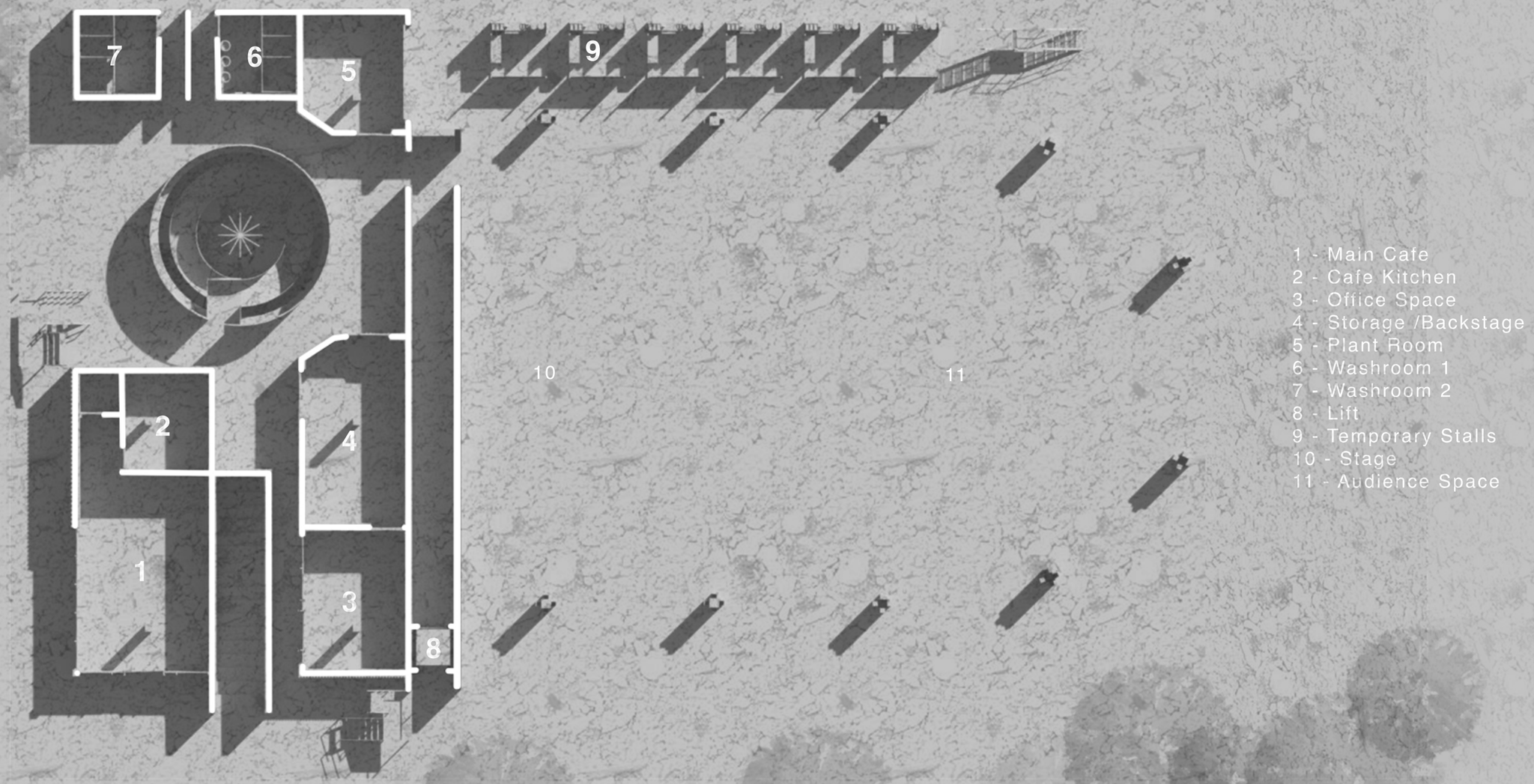


Fig 4.10 Overrall Building Diagram

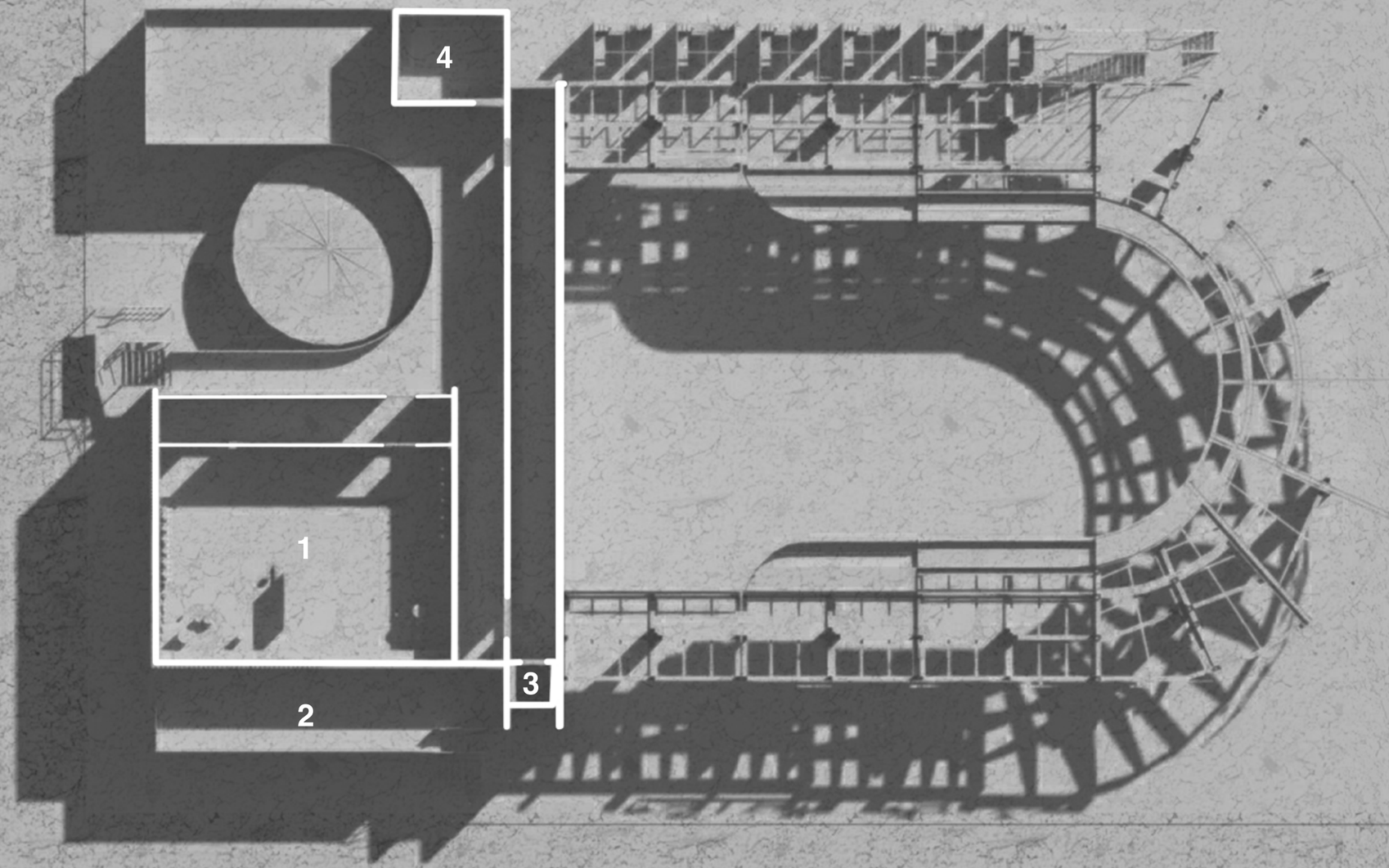
1 - Sacred Space
2 - Sacred Entrance
3 - Meditation Pod

Fig 4.11 Basement Floor Plan



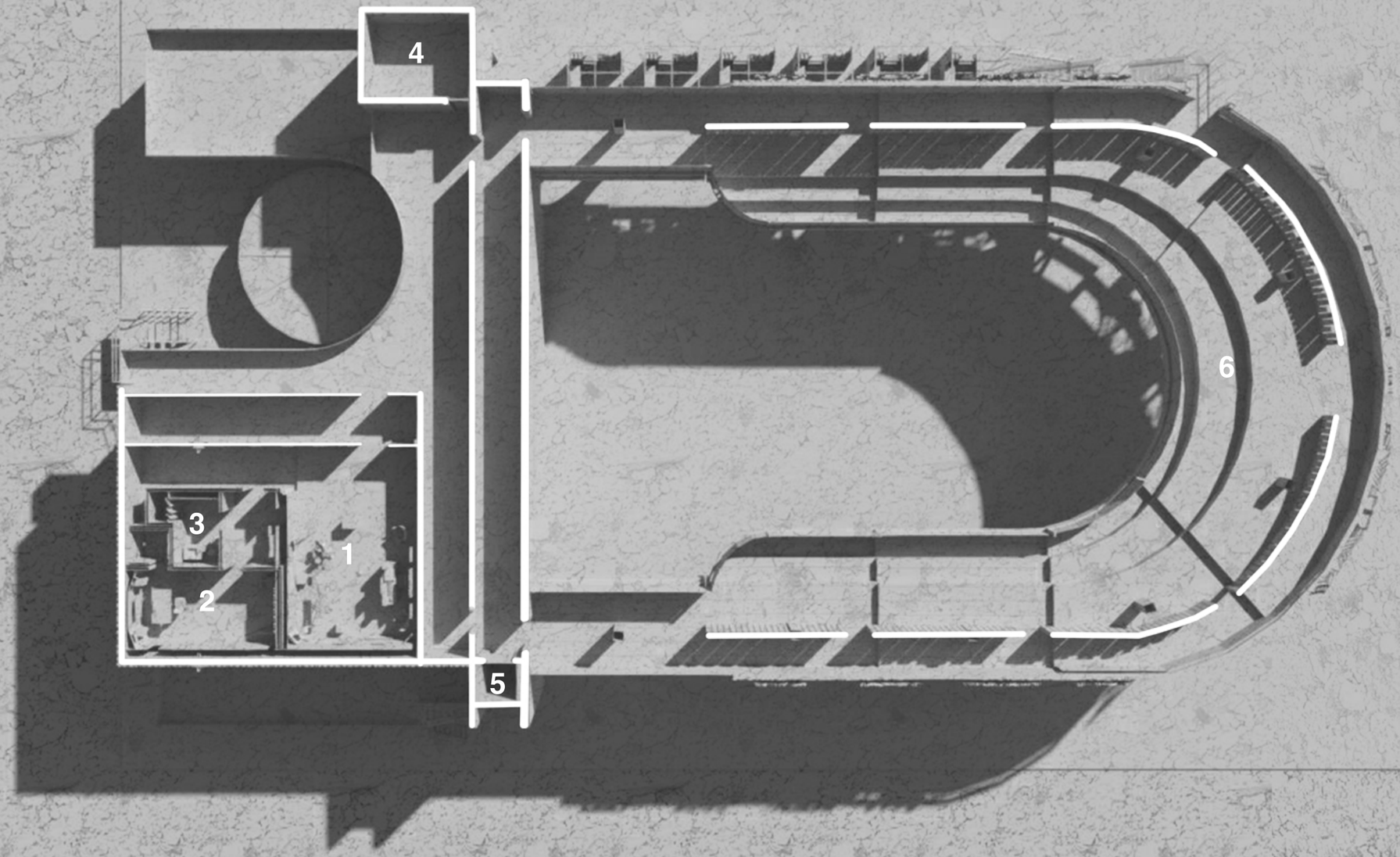
1 - Main Cafe
2 - Cafe Kitchen
3 - Office Space
4 - Storage /Backstage
5 - Plant Room
6 - Washroom 1
7 - Washroom 2
8 - Lift
9 - Temporary Stalls
10 - Stage
11 - Audience Space

Fig 4.12 Ground Floor Plan



1 - Live Music Studio
2 - Outdoor Patio
3 - Lift
4 - Washroom

Fig 4.13 Second Floor Plan



1 - Digital Studio 1
2 - Digital Studio 2
3 - Studio Washroom
4 - Washroom
5 - Lift
6 - Audience Seating

Fig 4.14 Third Floor Plan

Fig 4.15 Long Section

Fig 4.16 Short Section

Fig 4.17 Overall Exterior

Fig 4.18 Performance Space Interior

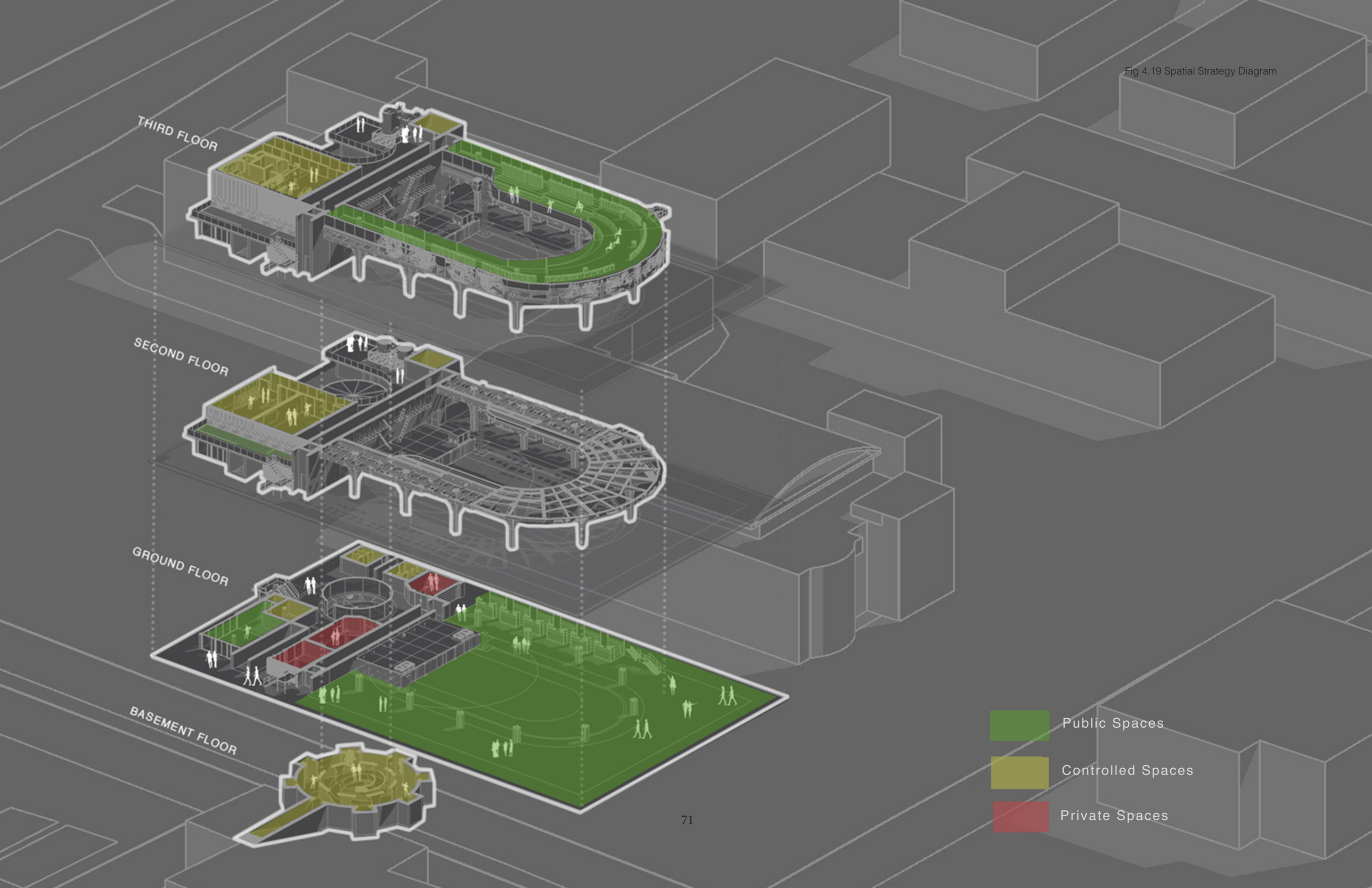


Fig 4.19 Spatial Strategy Diagram

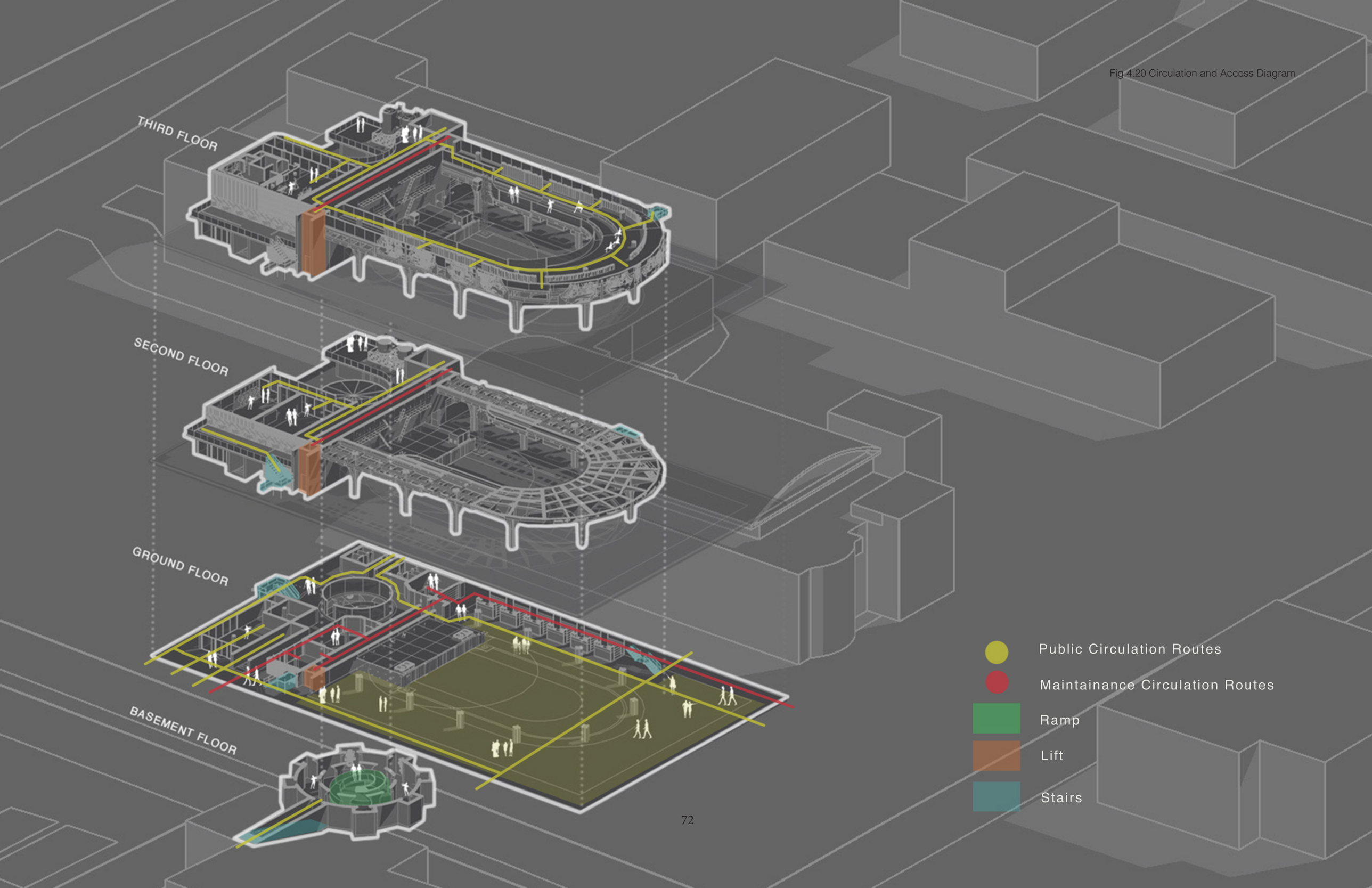


Fig 4.20 Circulation and Access Diagram

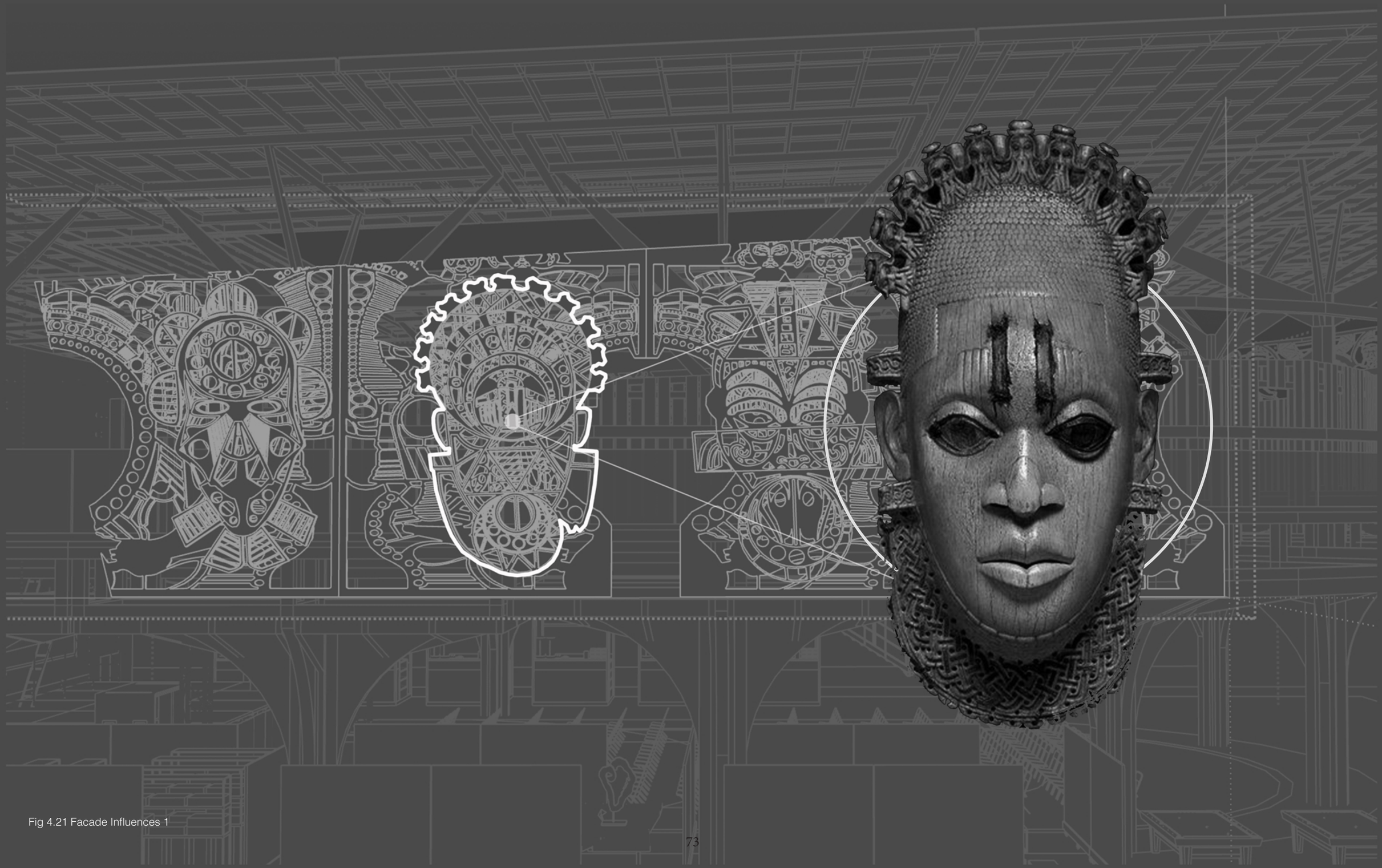


Fig 4.21 Facade Influences 1

Fig 4.22 Facade Influences 2

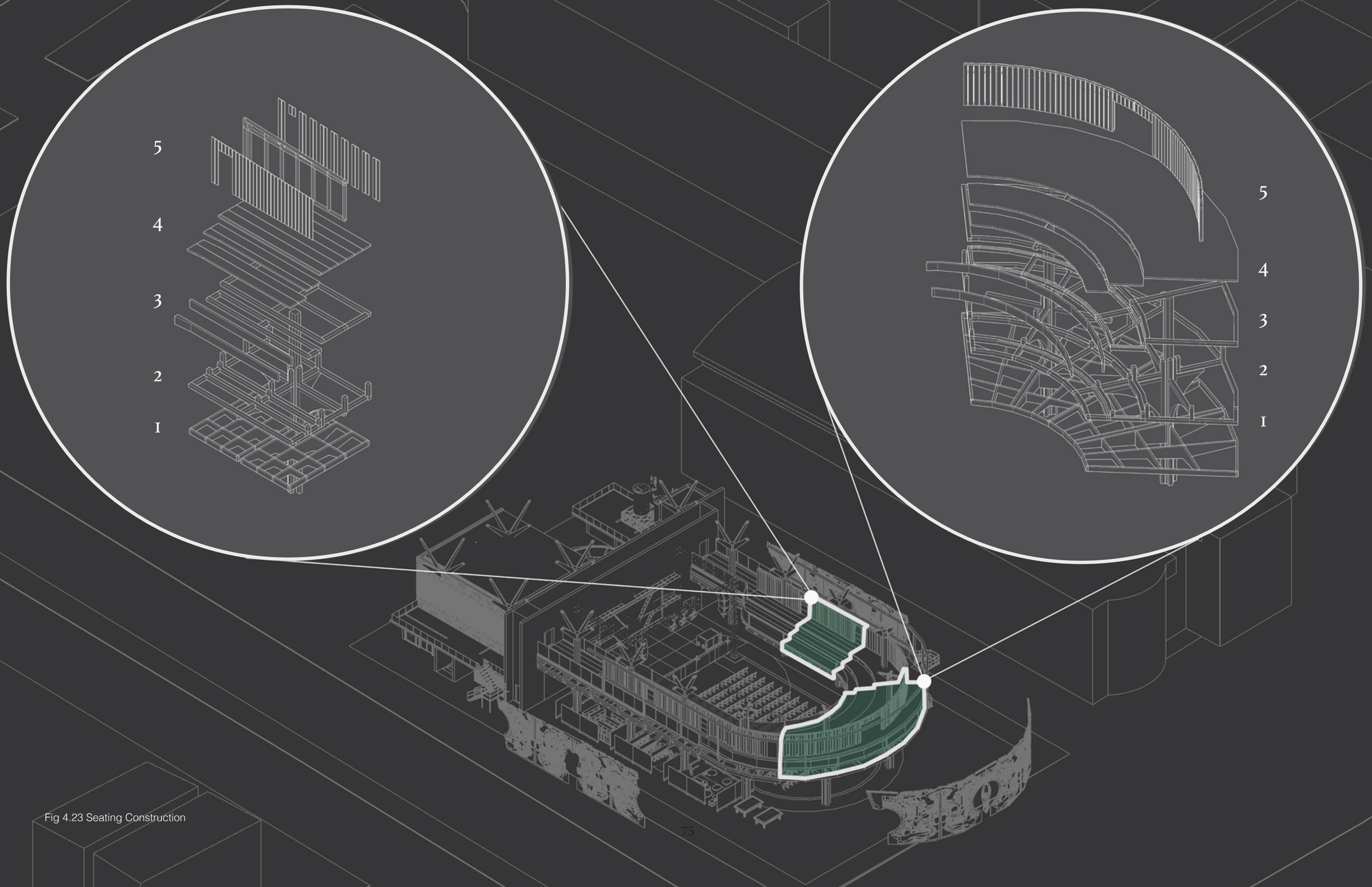


Fig 4.23 Seating Construction

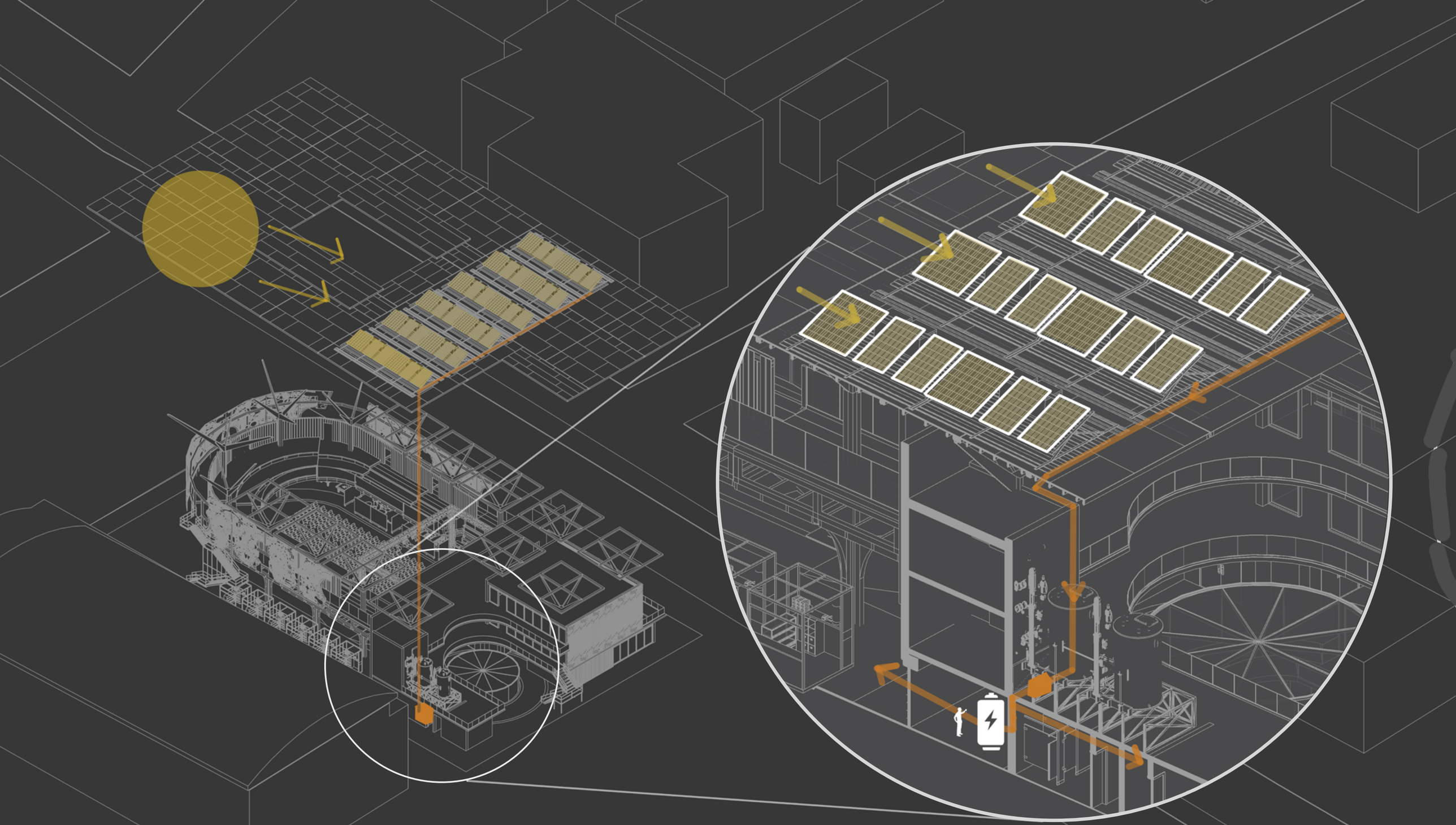


Fig 4.24 Solar Energy System

Fig 4.25 Rainwater Collection System

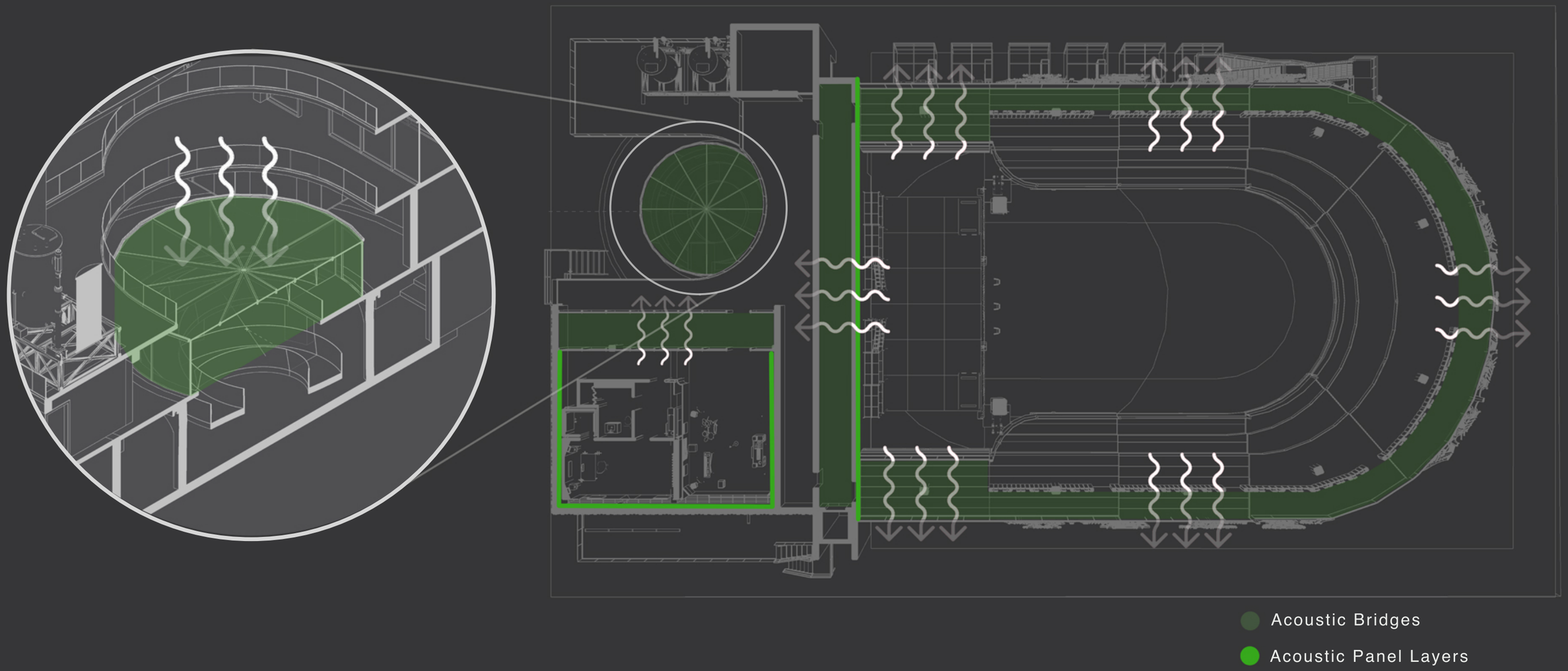
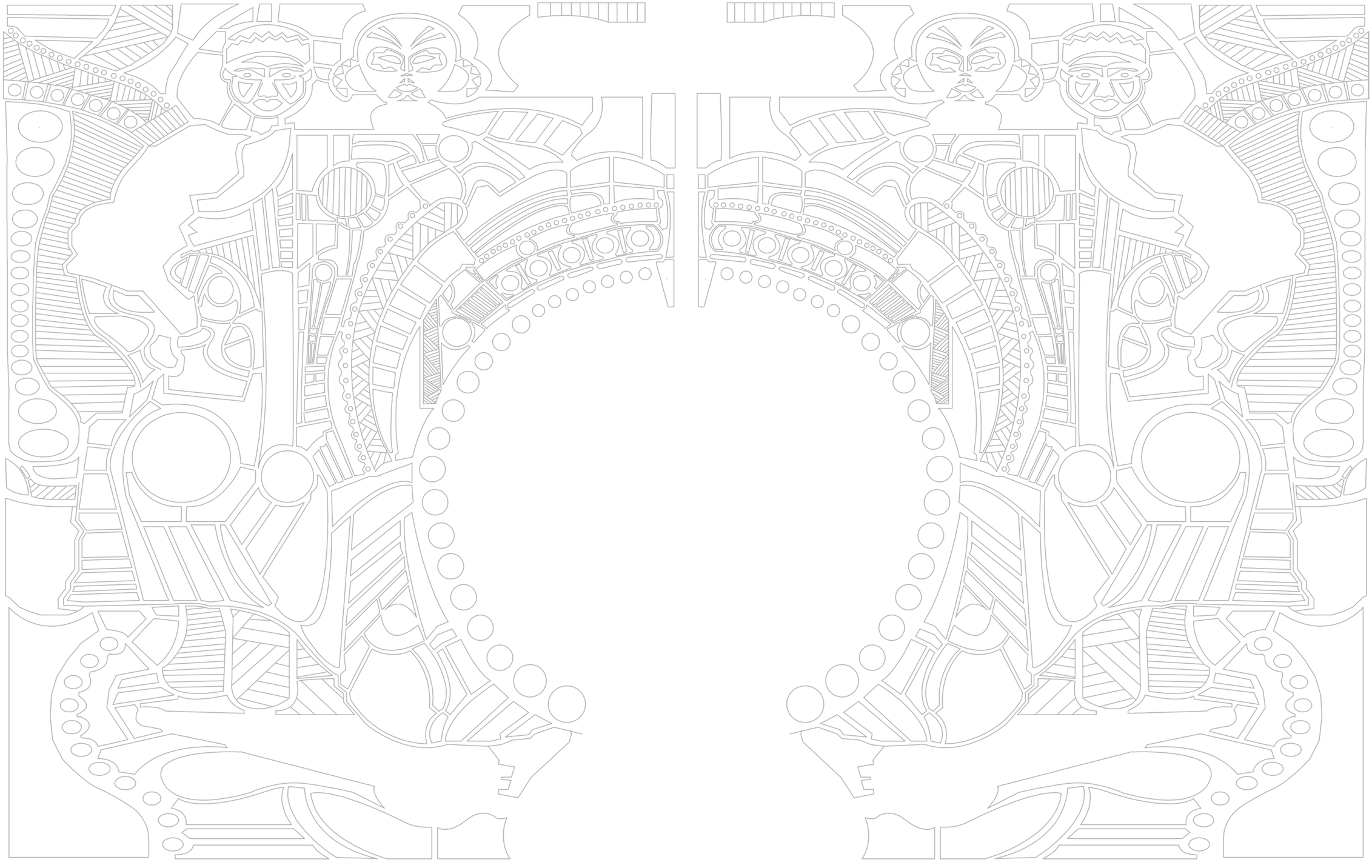
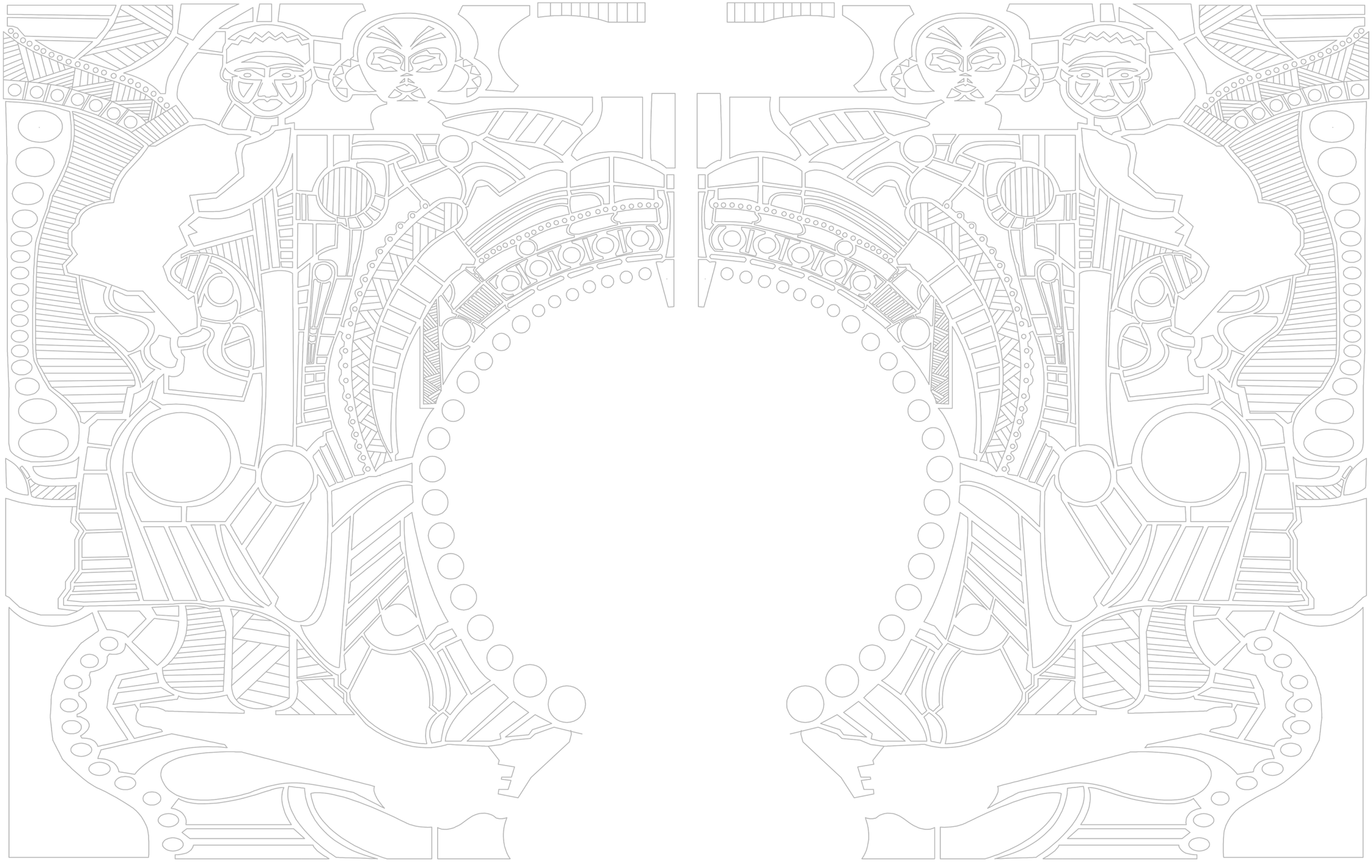


Fig 4.26 Acoustic Strategies



WEEKLY PROGRAM



Sunday - Sacred: Day of spiritual connection and rest

1 - Sacred Space
2 - Sacred Entrance
3 - Meditation Pod

Fig 4.27 Sacred Basement Plan

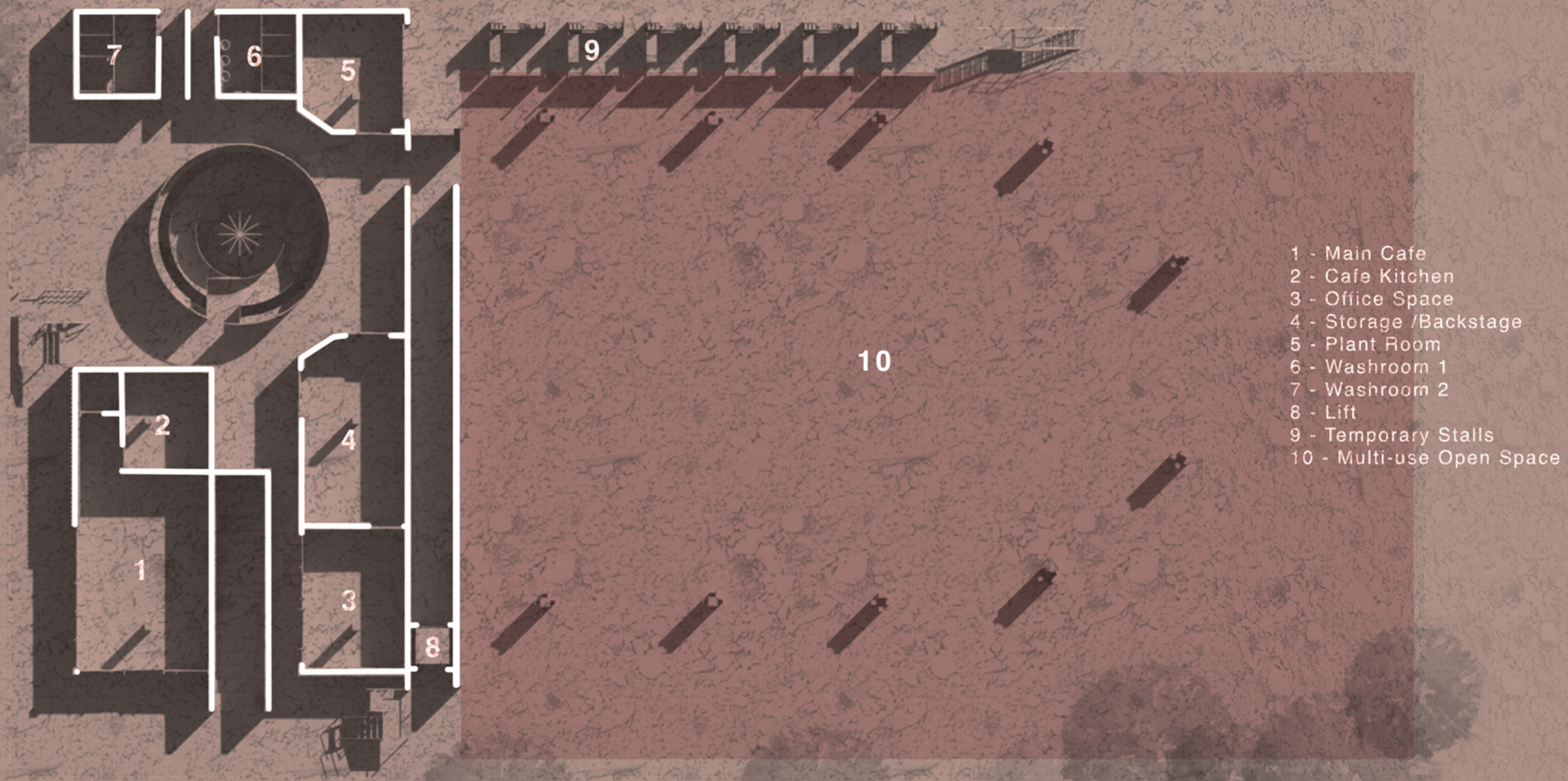


Fig 4.28 Sacred Ground Floor Arrangement

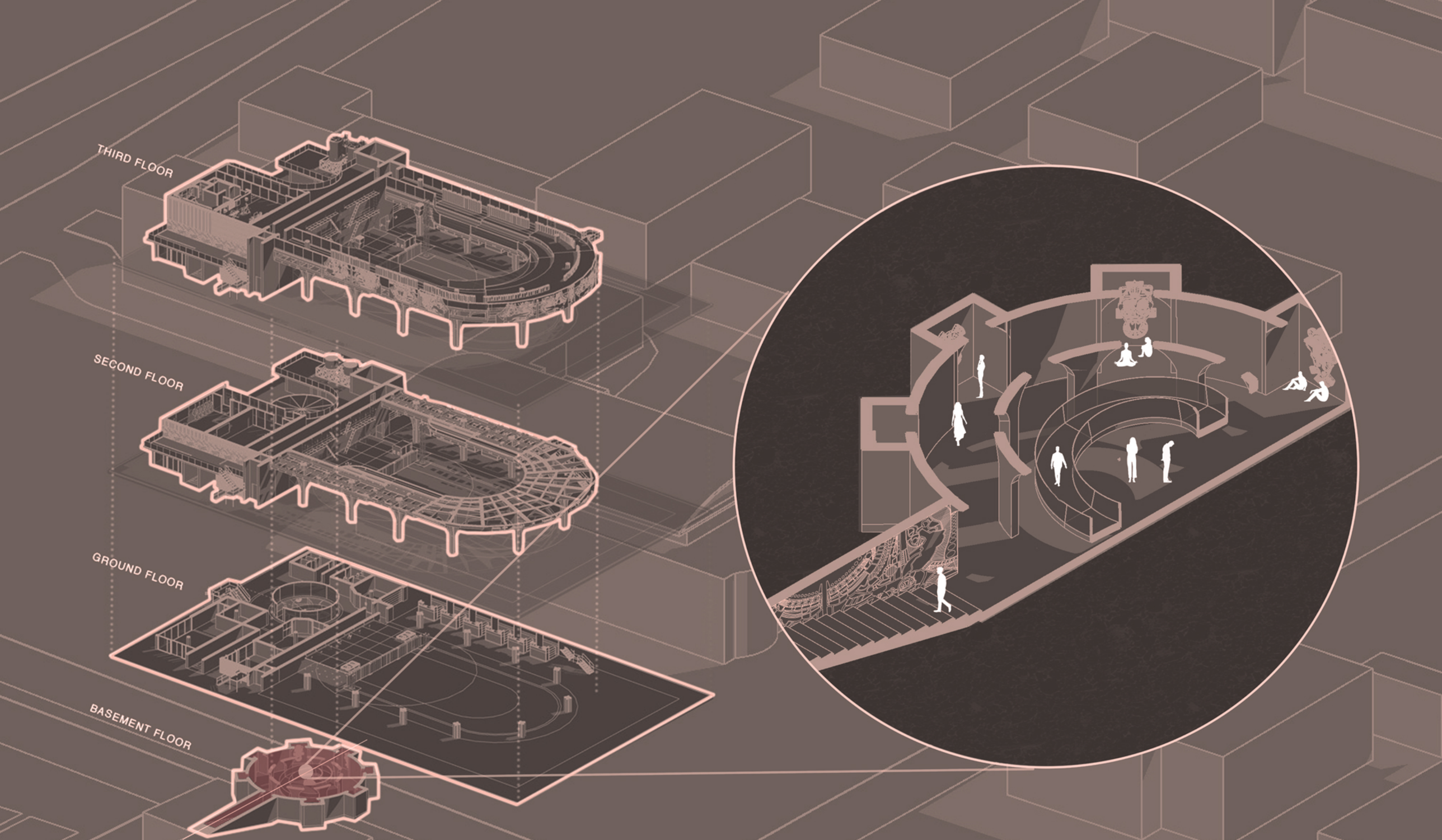


Fig 4.29 Sacred Spatial Diagram

Fig 4.30 Sacred Experience 1

Fig 4.31 Sacred Experience 2

Fig 4.32 Sacred Experience 3

Fig 4.33 Sacred Experience 4

Fig 4.34 Sacred Experience 5

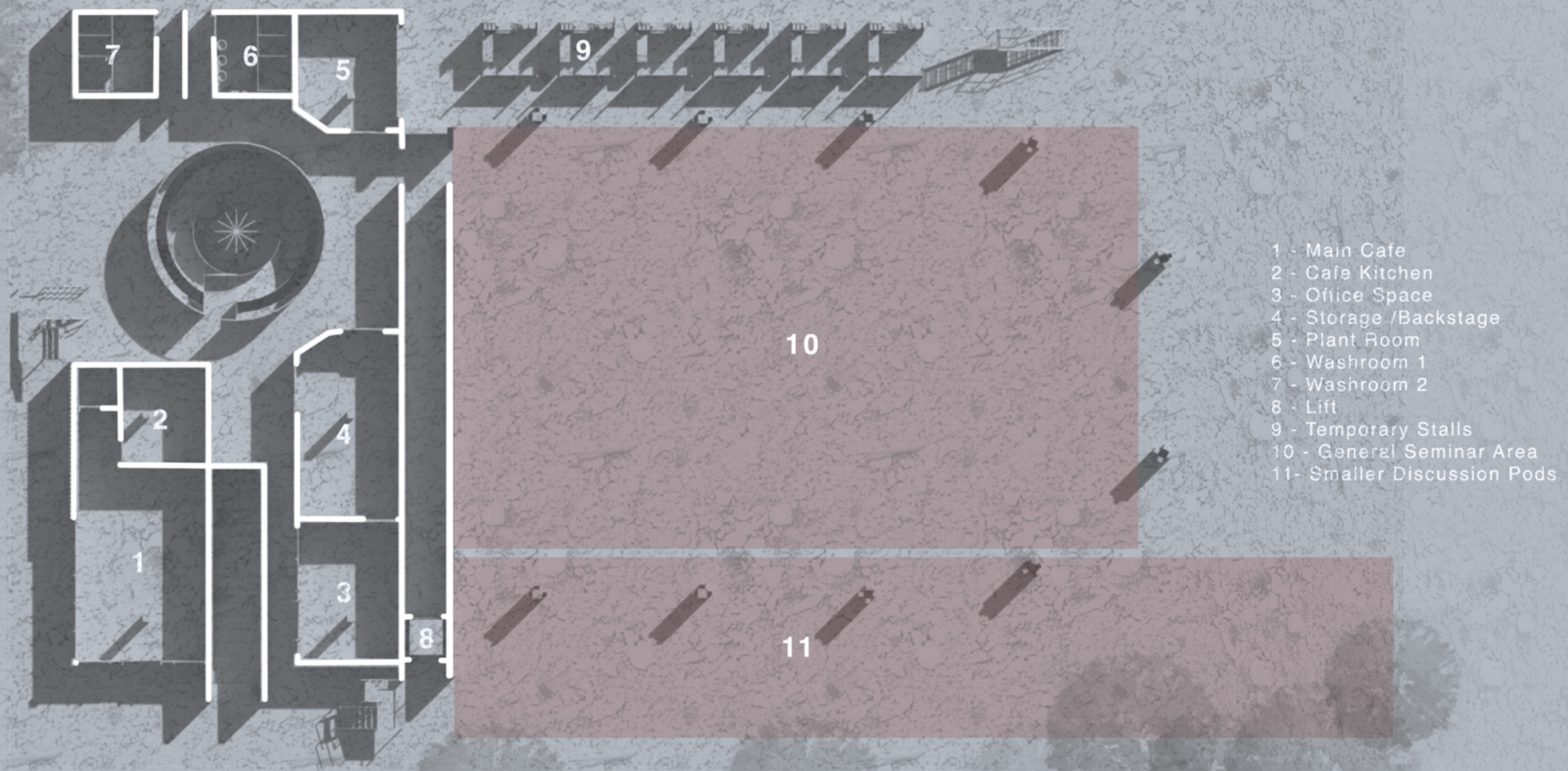


Fig 4.35 Revolution Ground Floor Arrangement

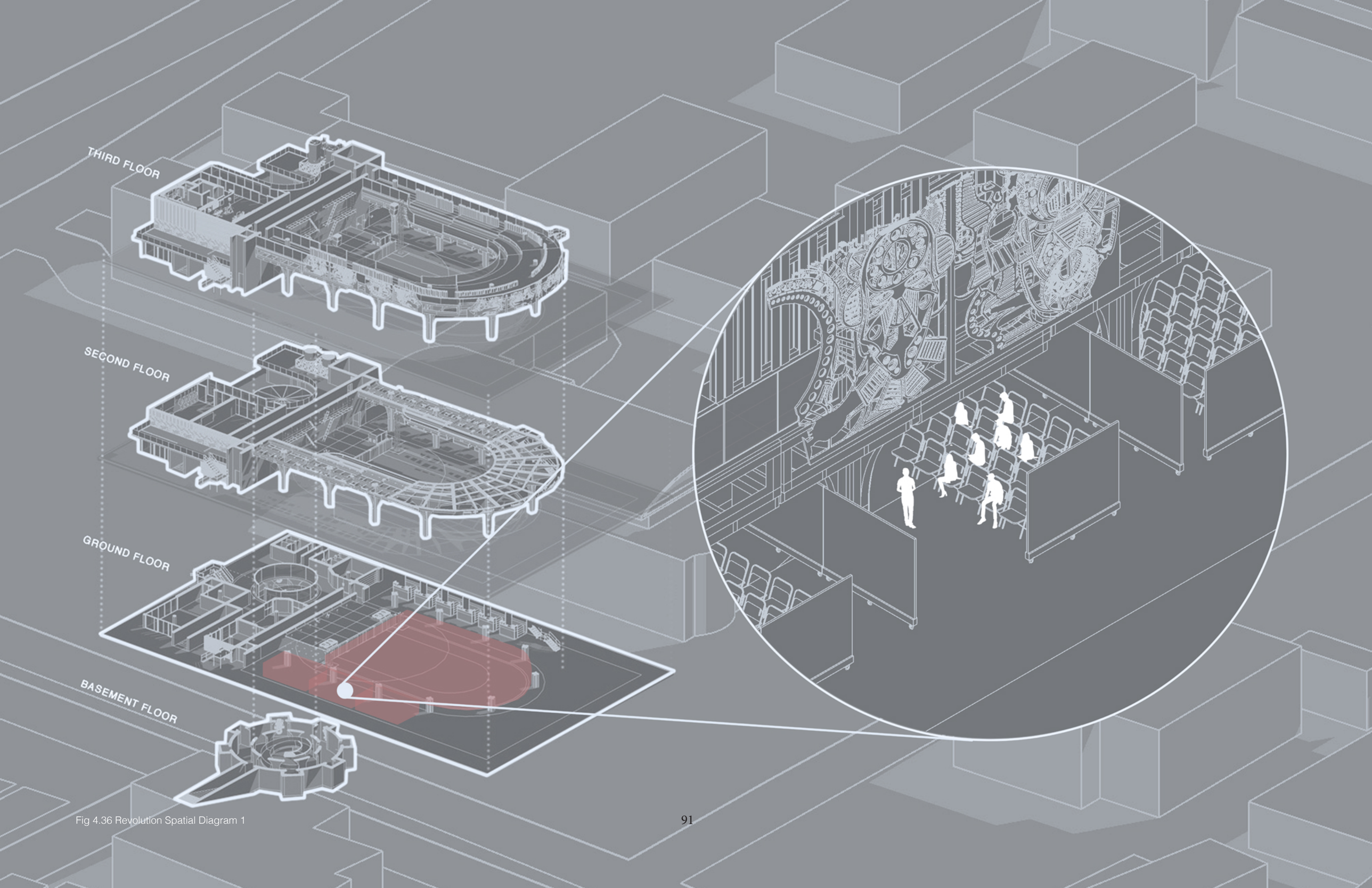


Fig 4.36 Revolution Spatial Diagram 1

THIRD FLOOR

SECOND FLOOR

GROUND FLOOR

BASEMENT FLOOR

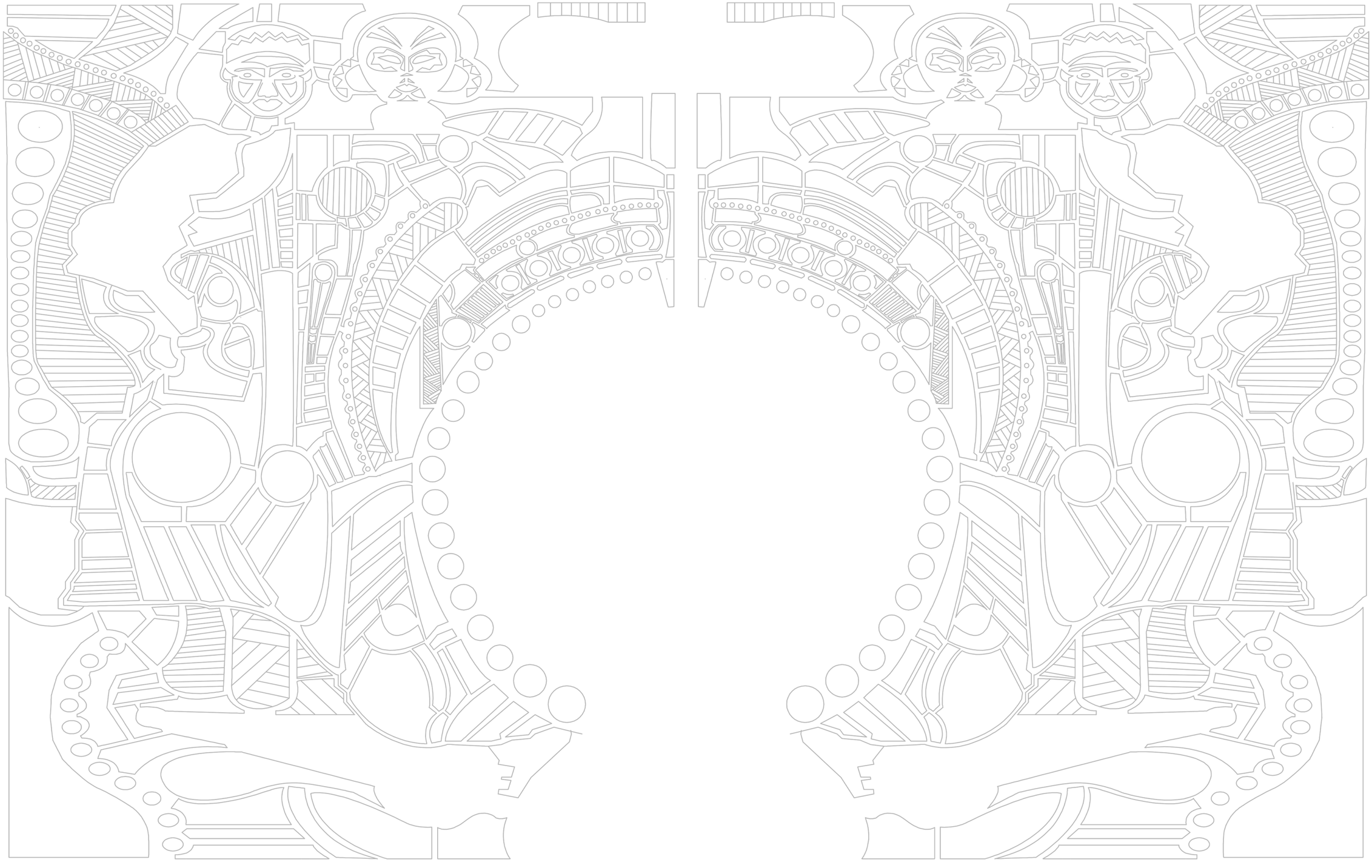
Fig 4.37 Revolution Spatial Diagram 2

Fig 4.38 Revolution Experience showing the front facade

Fig 4.39 Political Seminar

Fig 4.40 Political Exhibition

Fig 4.41 Smaller Political Seminar



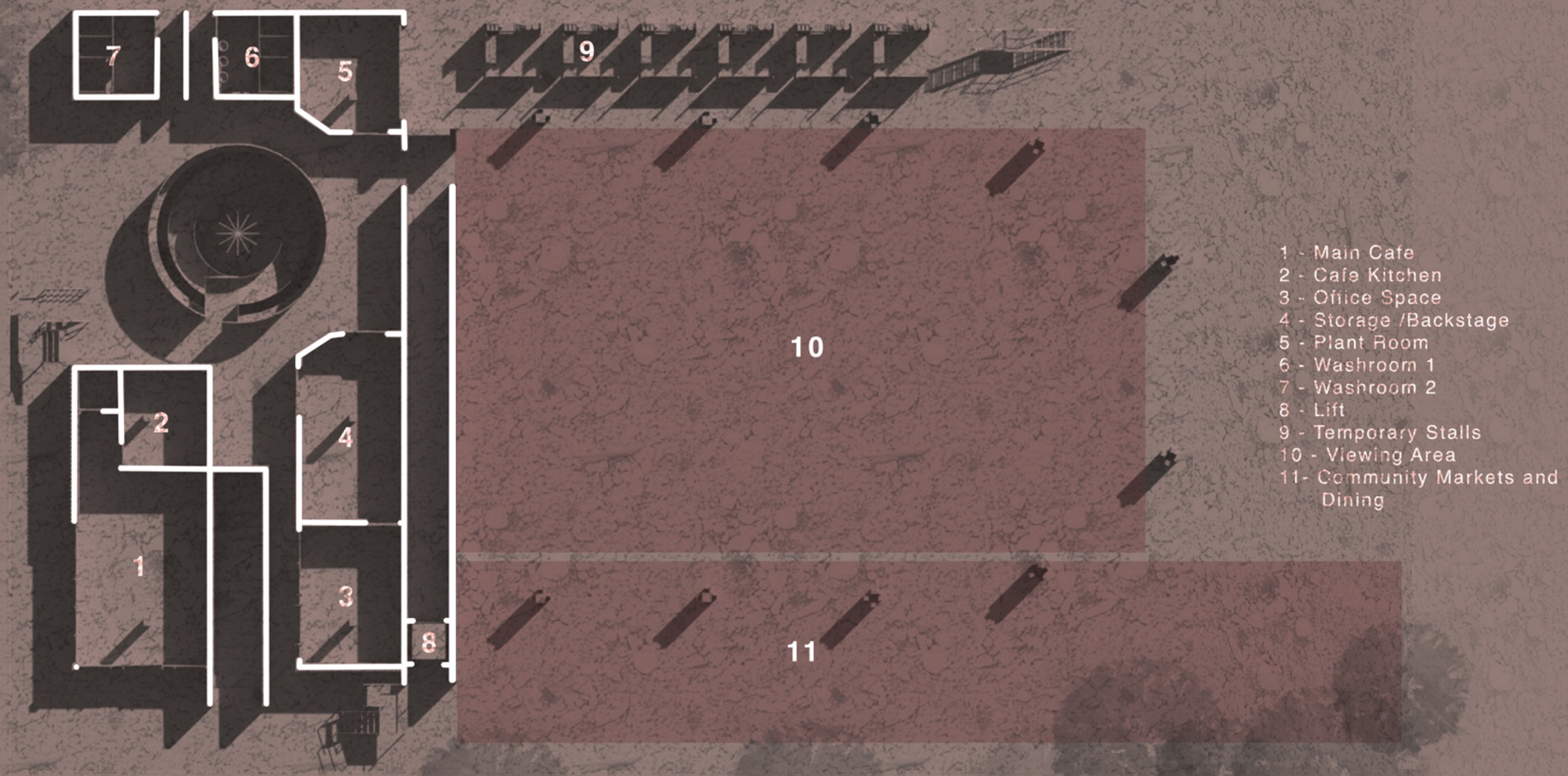


Fig 4.42 Sanctuary Ground Floor Arrangement

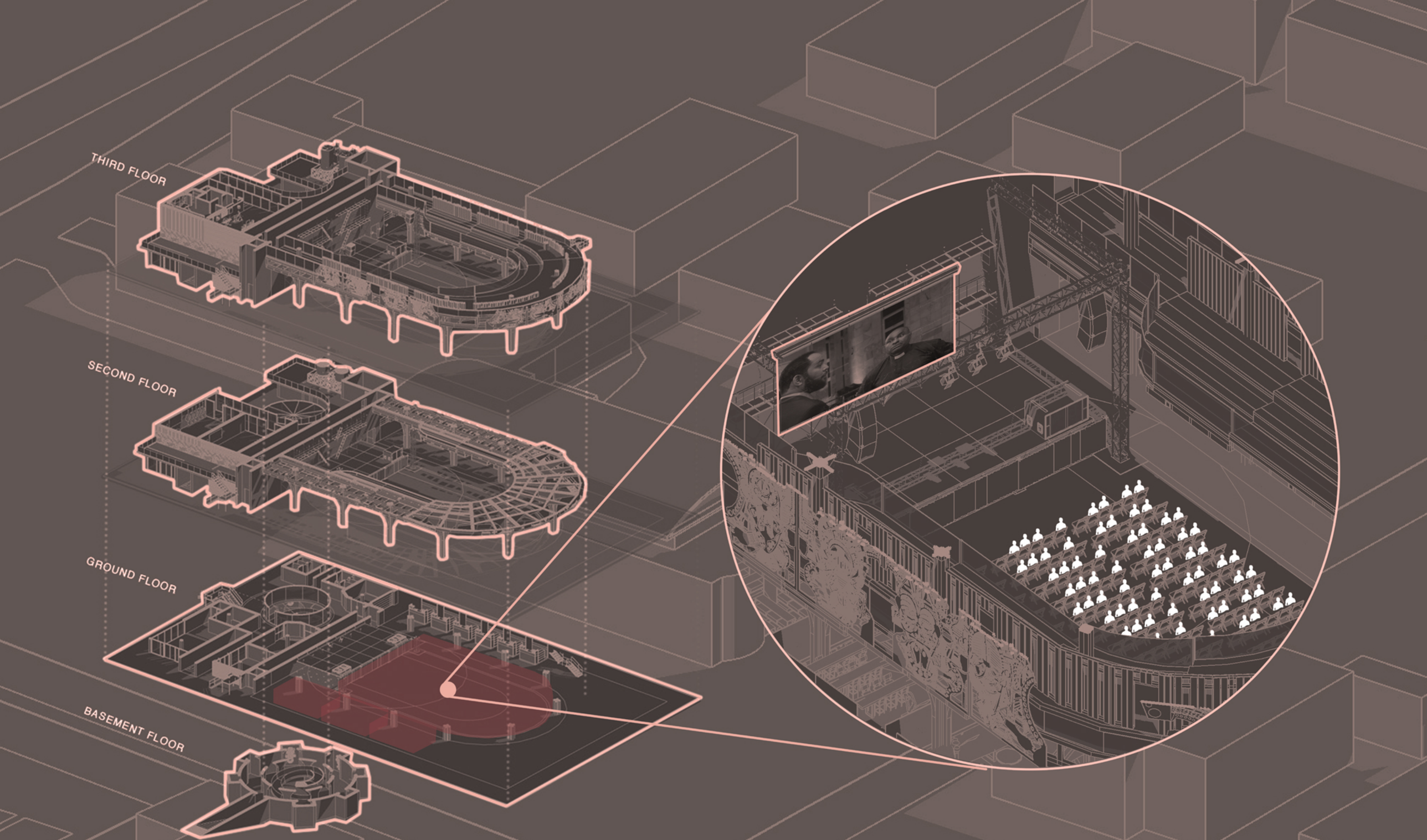


Fig 4.43 Sanctuary Spatial Diagram 1

THIRD FLOOR

SECOND FLOOR

GROUND FLOOR

BASEMENT FLOOR

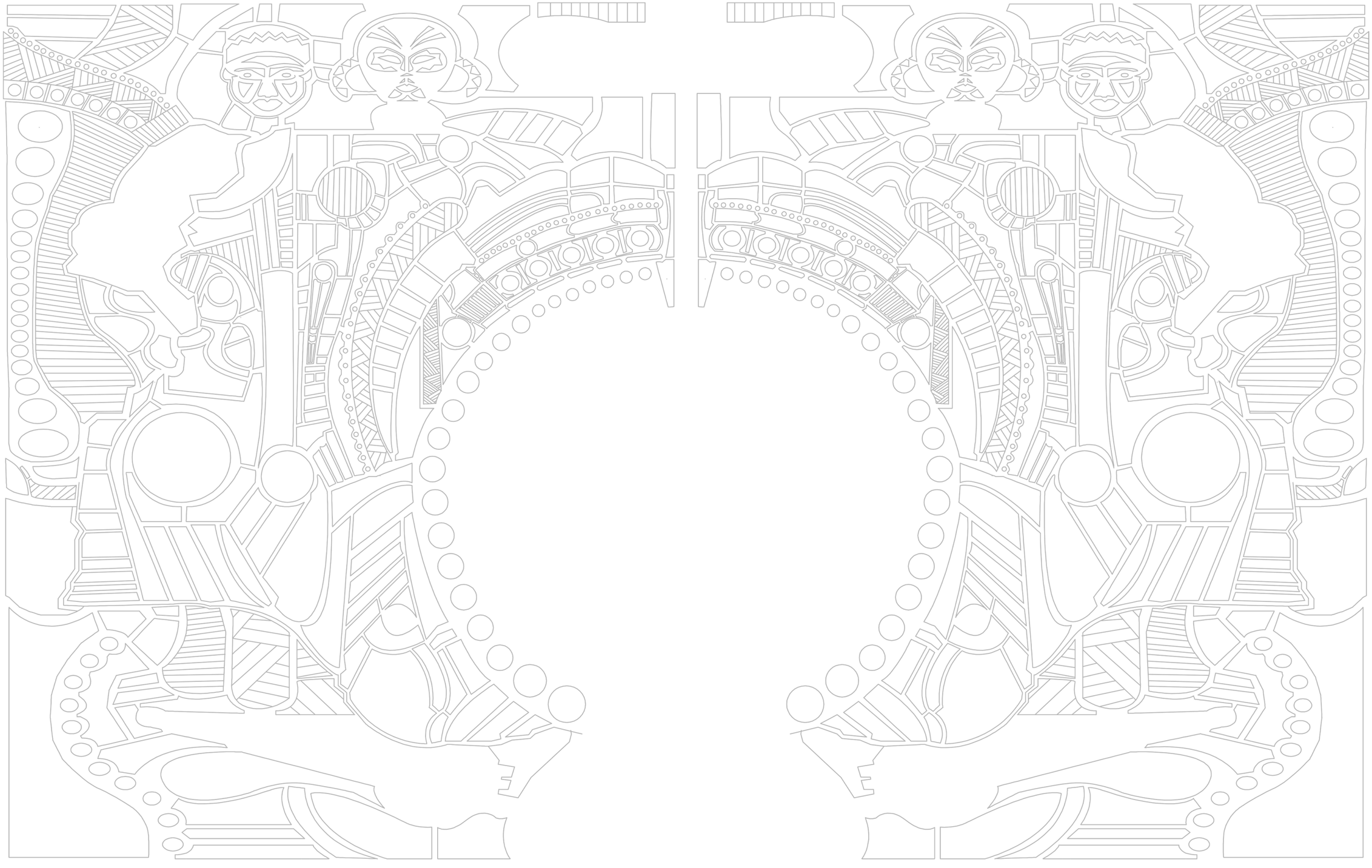
Fig 4.44 Sanctuary Spatial Diagram 2

Fig 4.45 Community Markets and Dining

Fig 4.46 Sanctuary Experience 1

Fig 4.47 Community-Movie Screening

Fig 4.48 Sanctuary Experience 2



Wednesday - Youth: Musical workshops, open mics, and Rehearsals

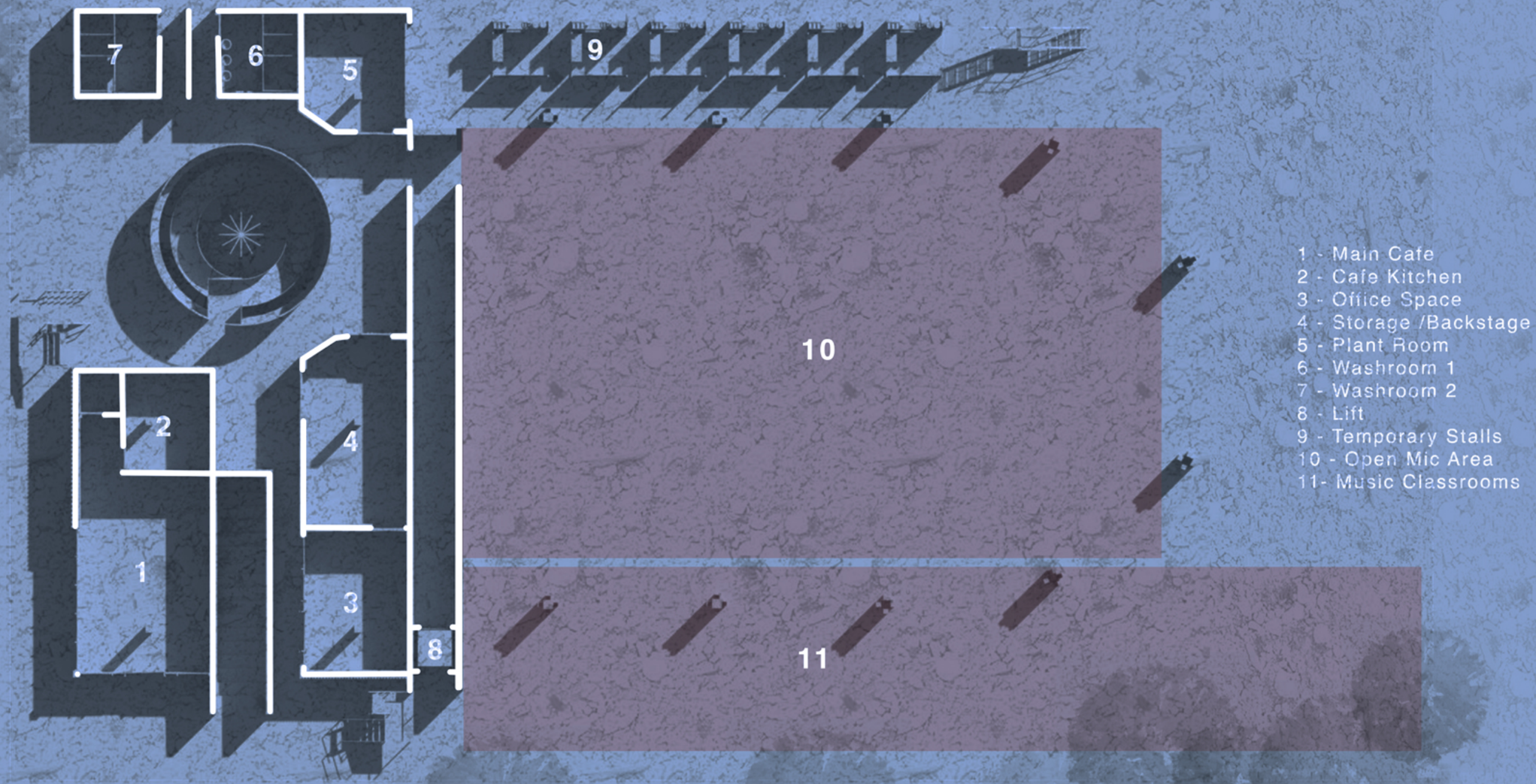


Fig 4.49 Youth Ground Floor Arrangement

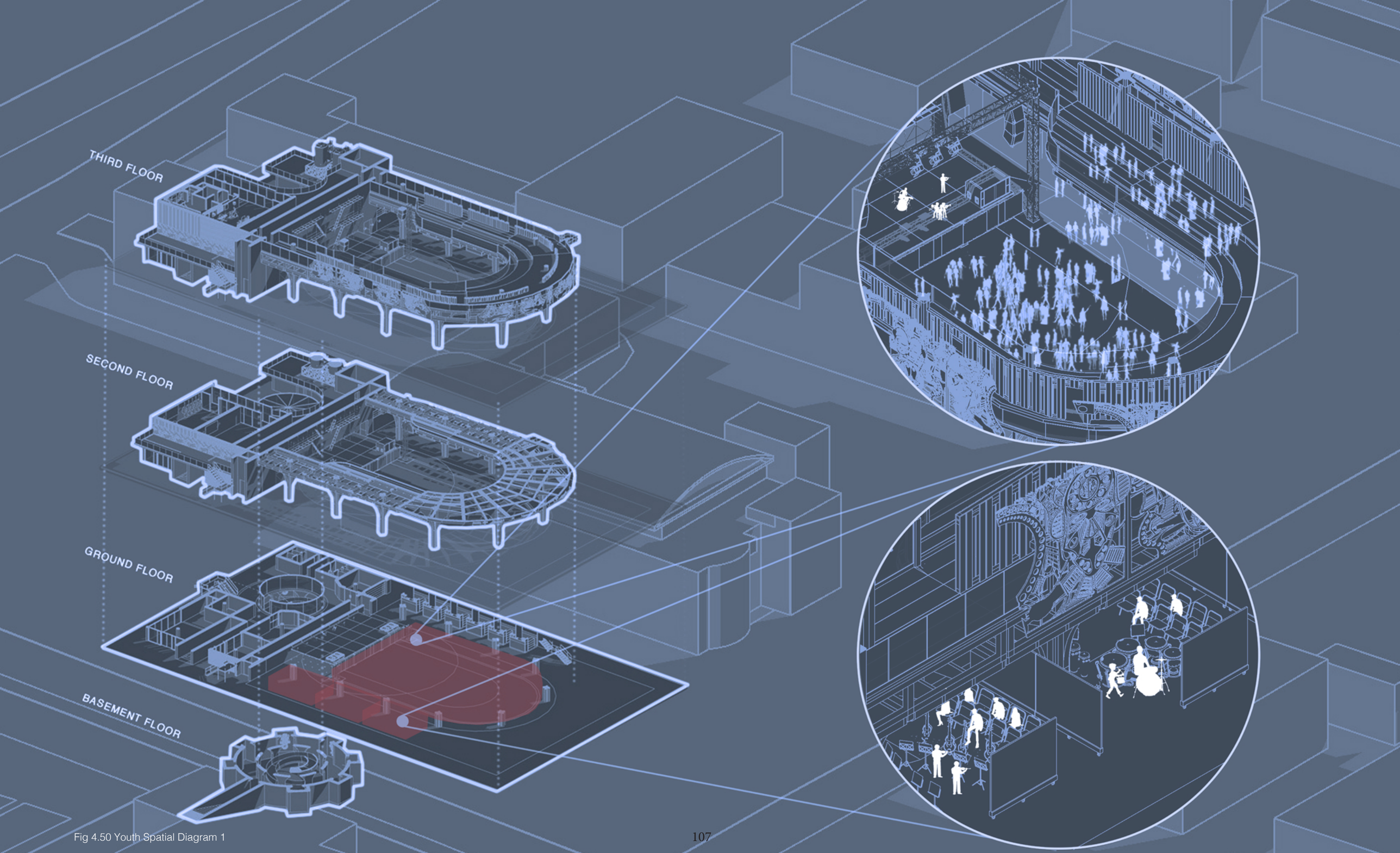


Fig 4.50 Youth Spatial Diagram 1

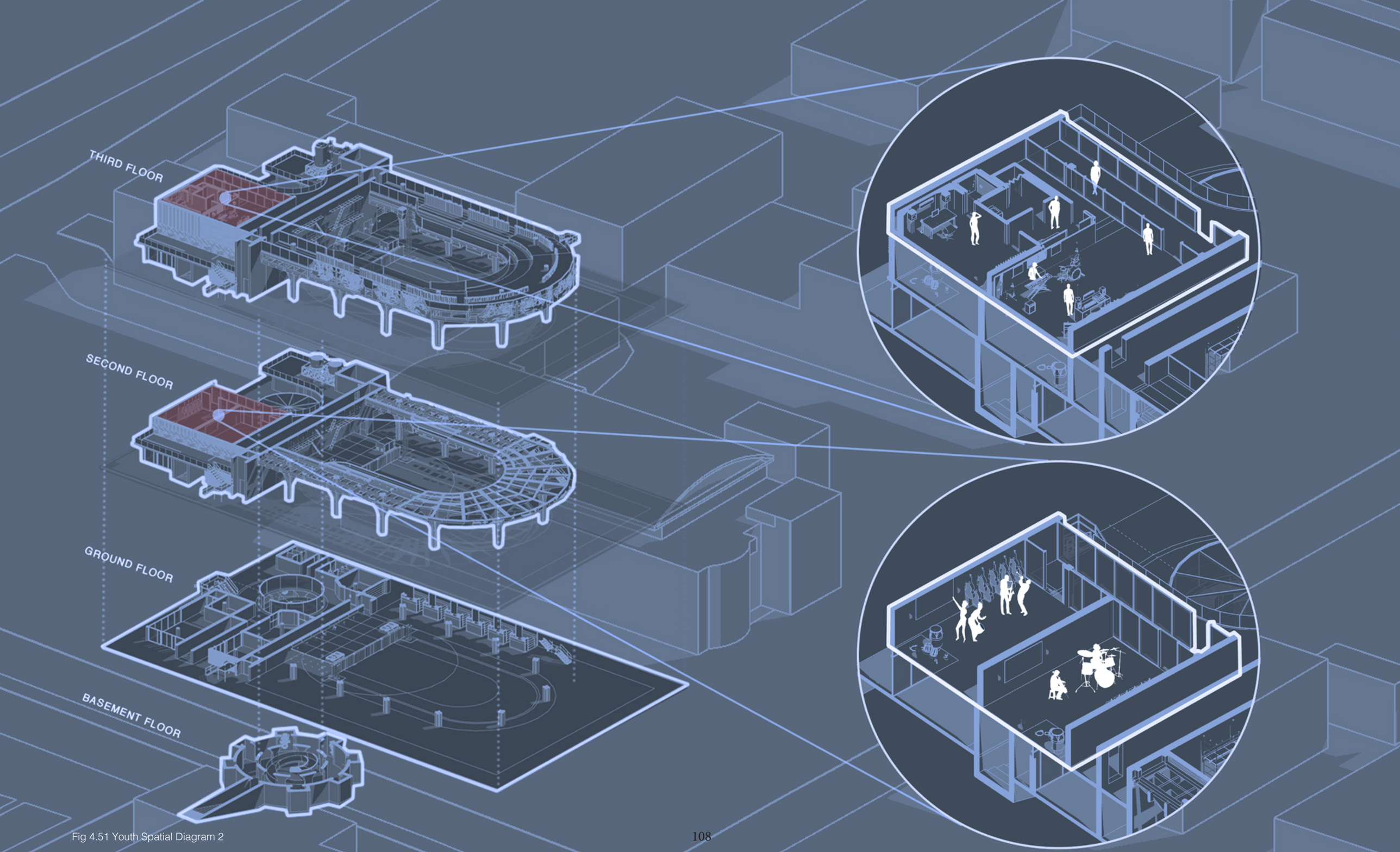


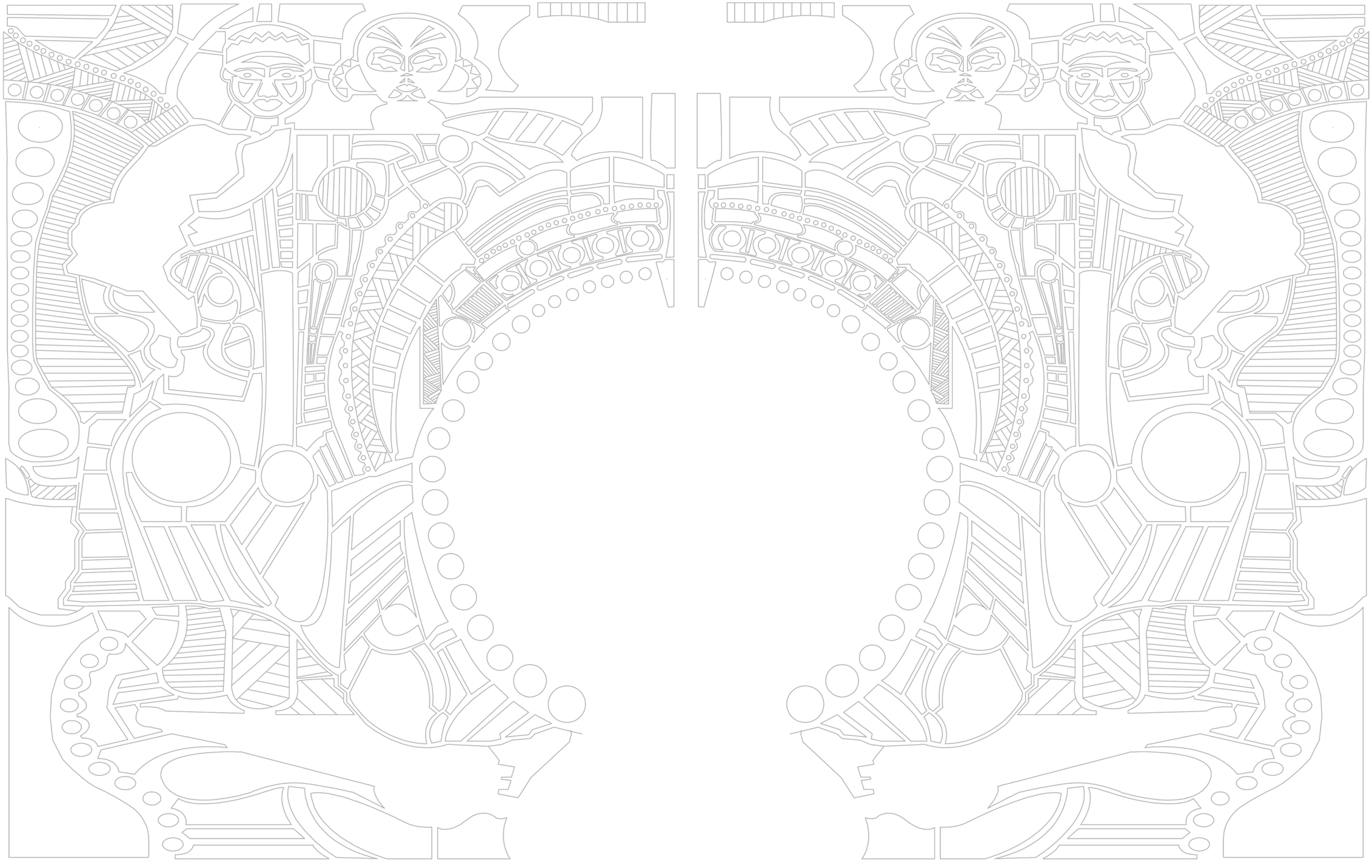
Fig 4.51 Youth Spatial Diagram 2

Fig 4.52 Live studio

Fig 4.53 Youth empowerment through art

Fig 4.54 Music Class 1

Fig 4.55 Music Class 2



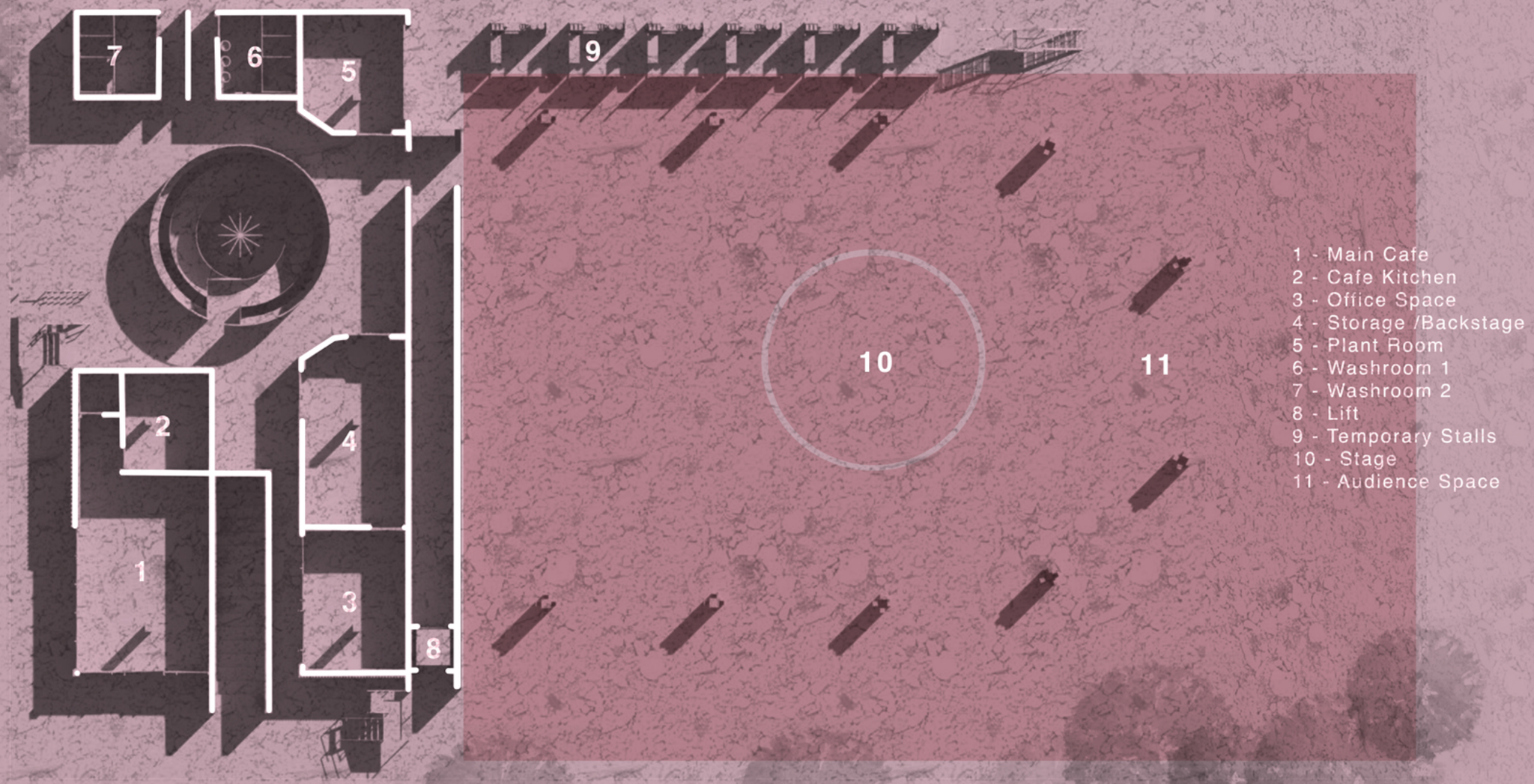


Fig 4.56 Festival Ground Floor Arrangement

THIRD FLOOR

SECOND FLOOR

GROUND FLOOR

BASEMENT FLOOR

Fig 4.57 Festival Spatial Diagram 1

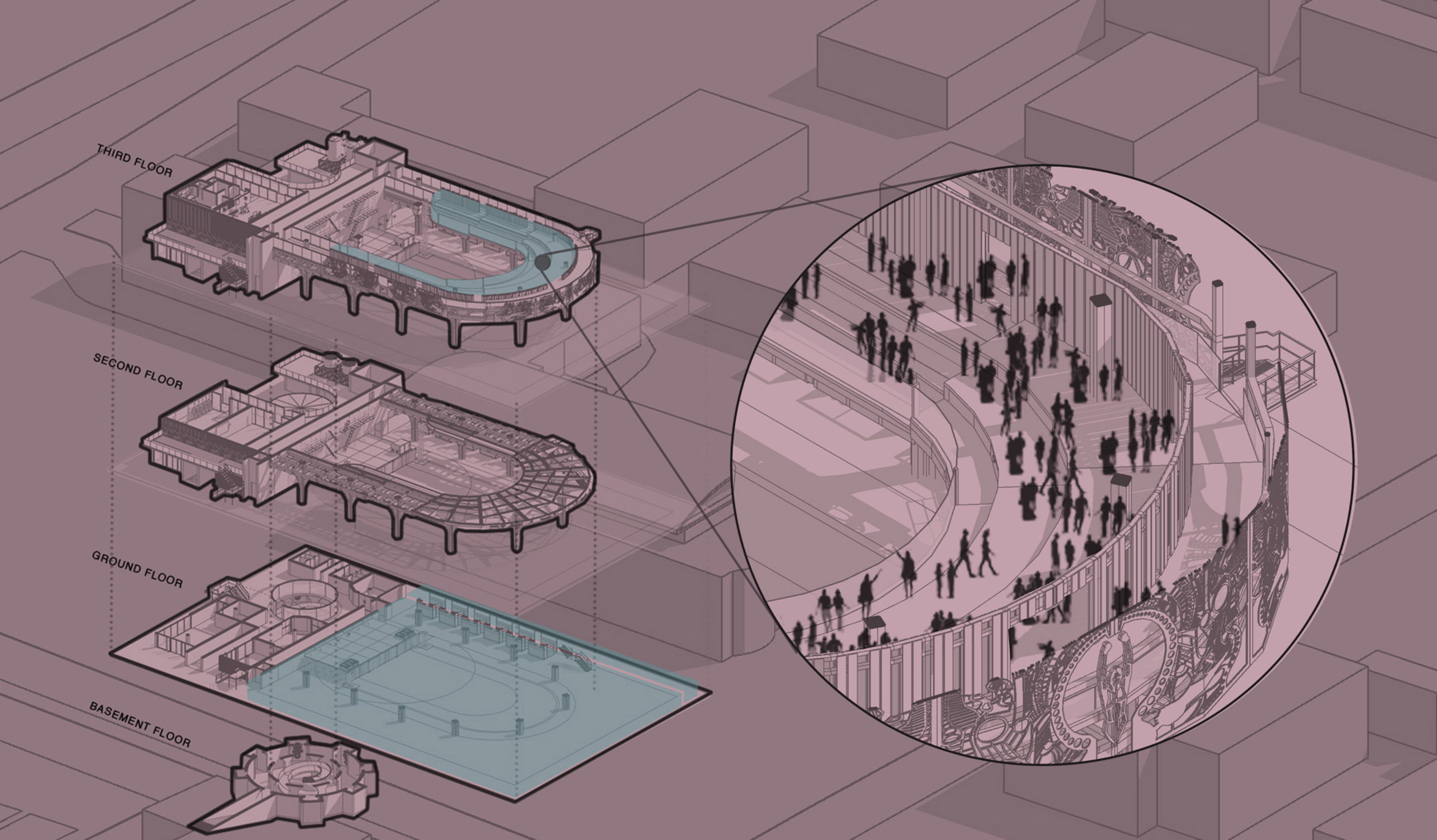


Fig 4.58 Festival Spatial Diagram 2

Fig 4.59 Traditional Performance 1

Fig 4.60 Traditional Performance 2

Fig 4.61 Festival Experience

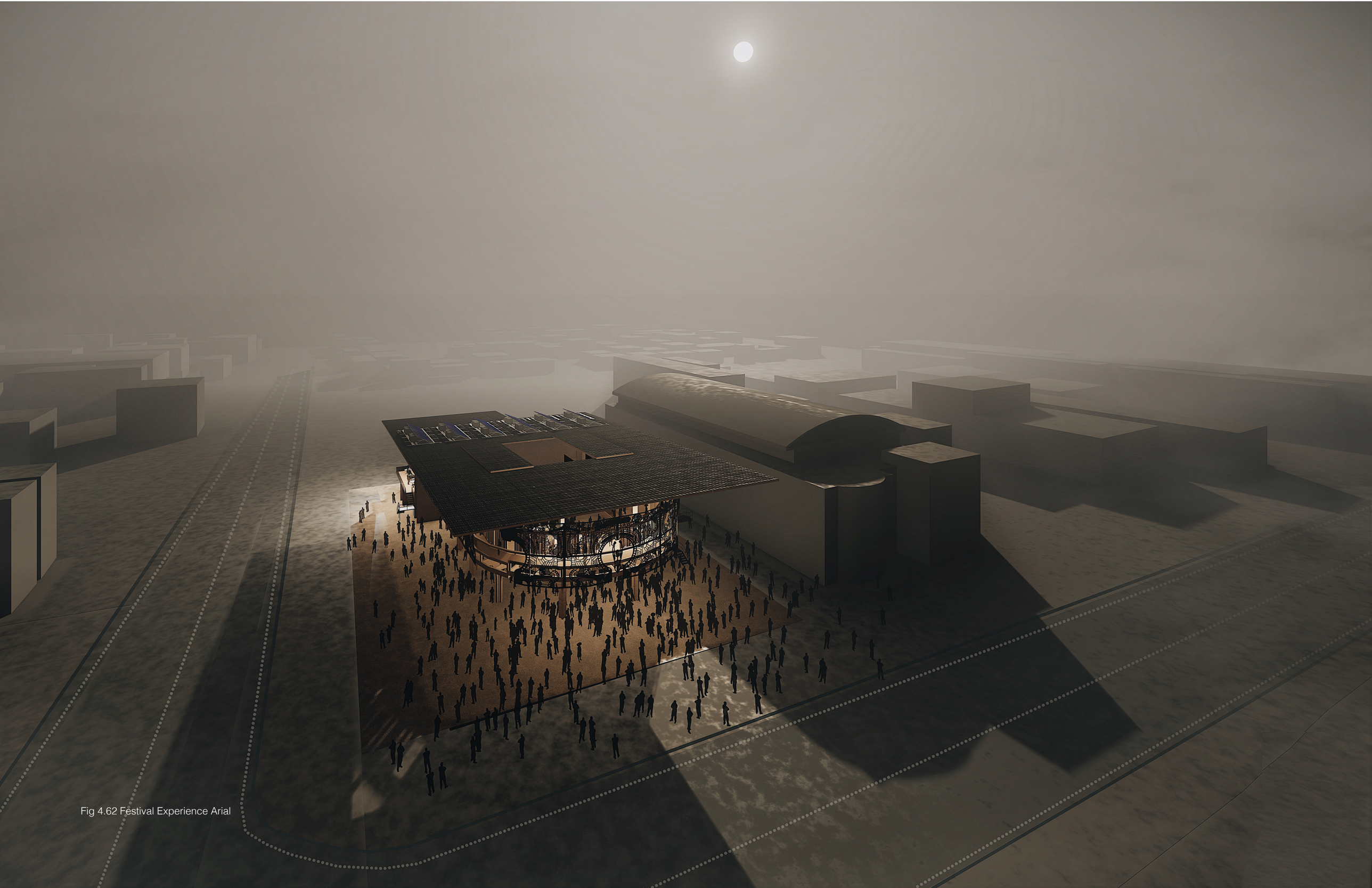
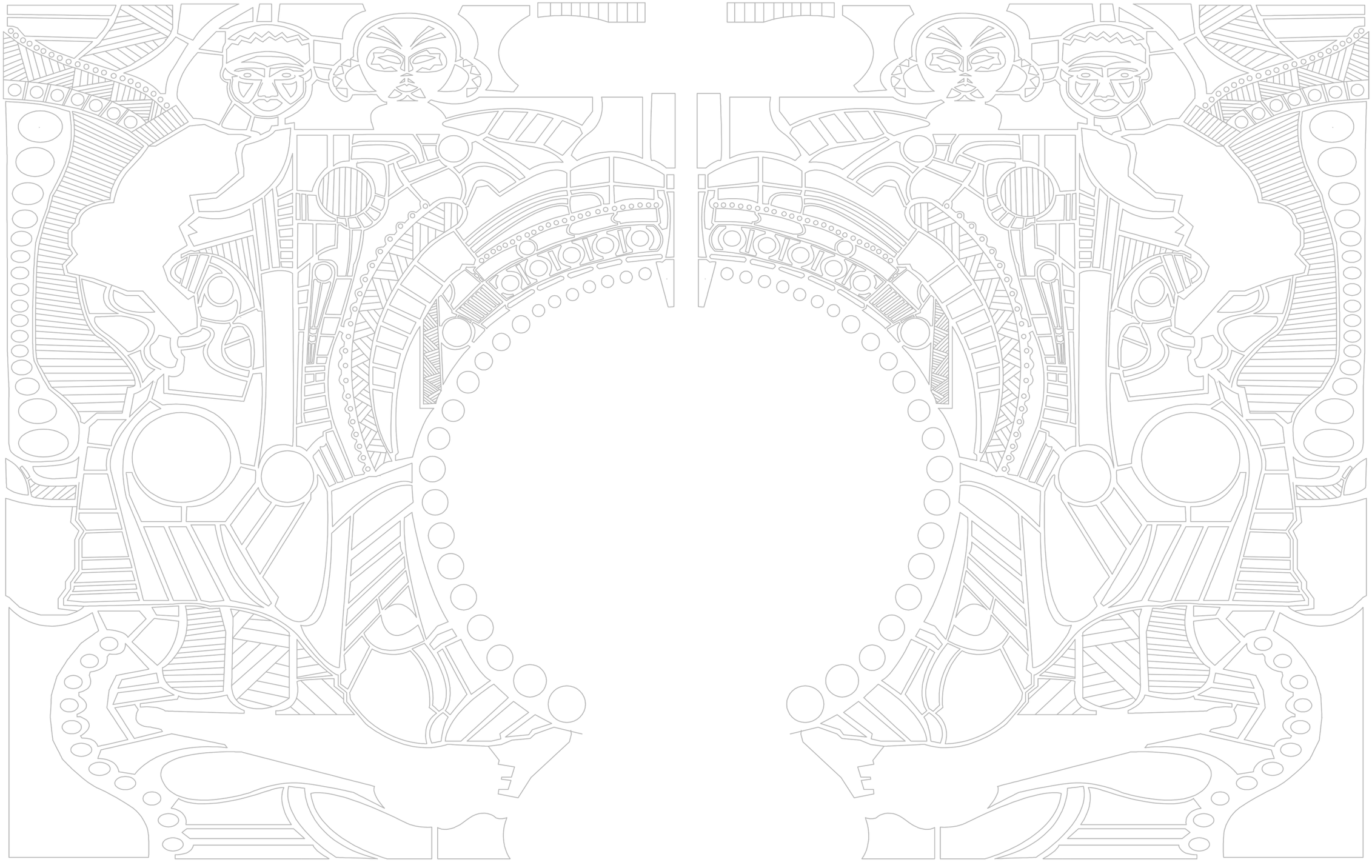


Fig 4.62 Festival Experience Arial



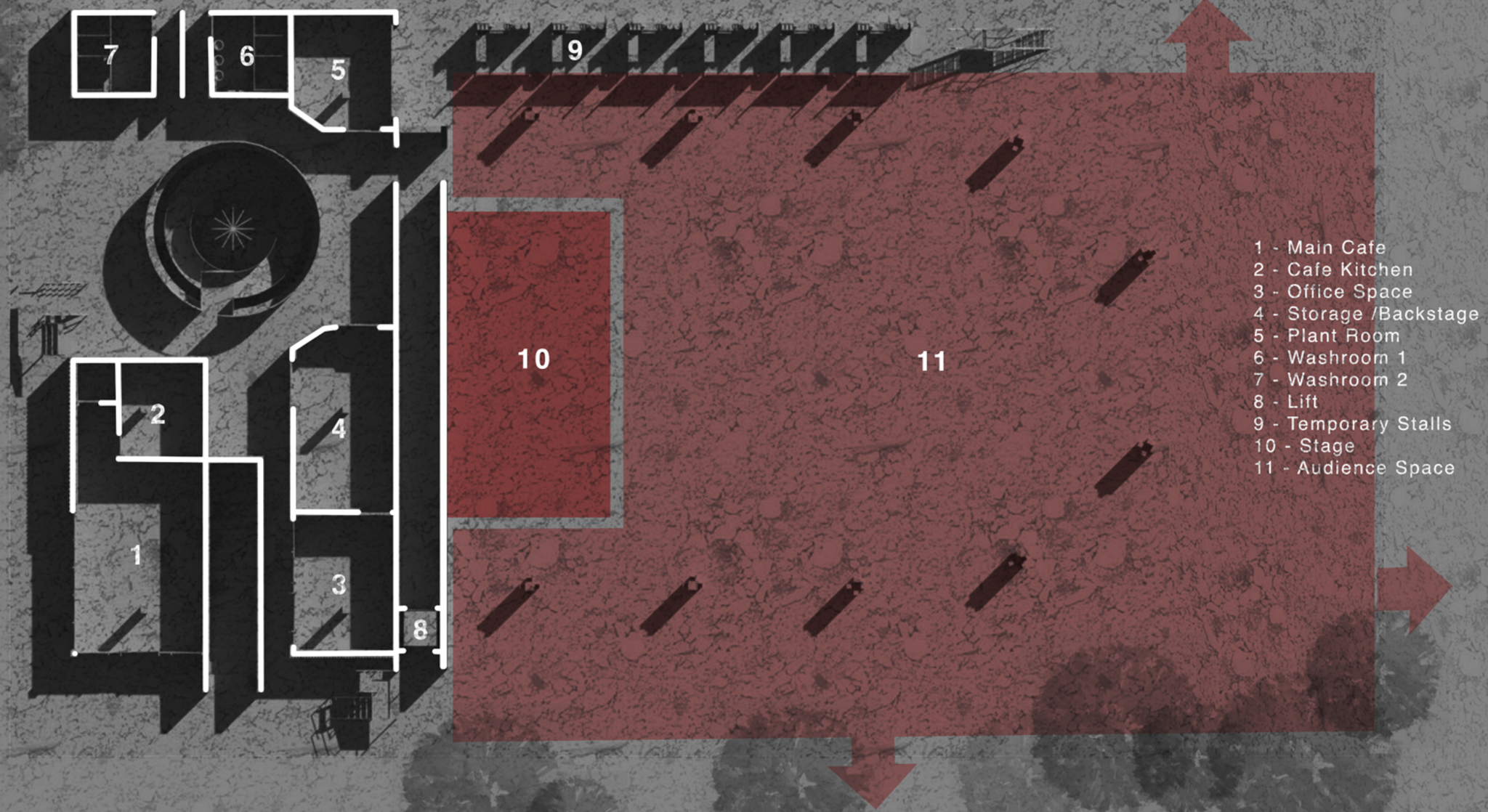


Fig 4.63 Afrobeat(s) Ground Floor Arrangement

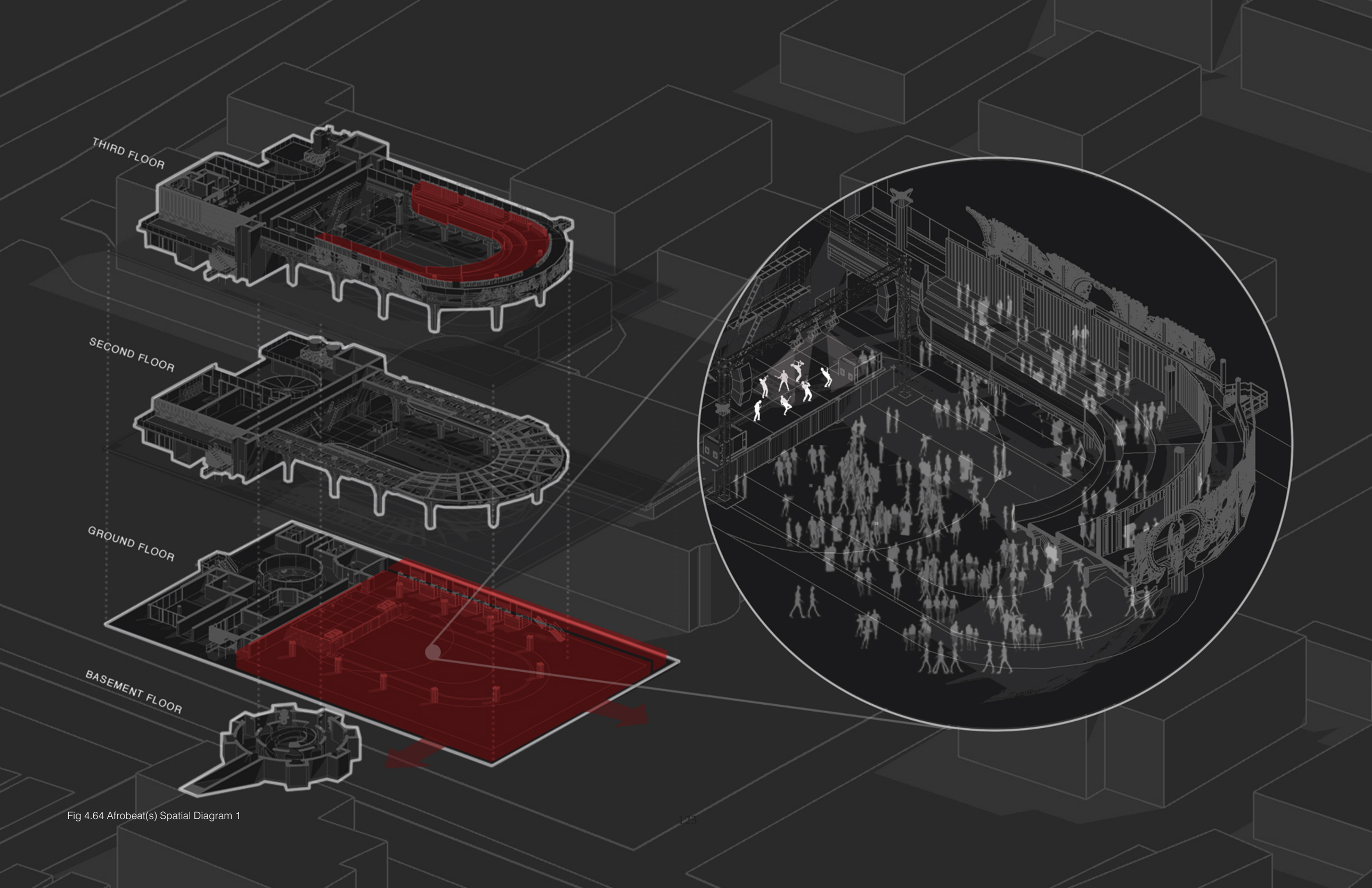


Fig 4.64 Afrobeat(s) Spatial Diagram 1

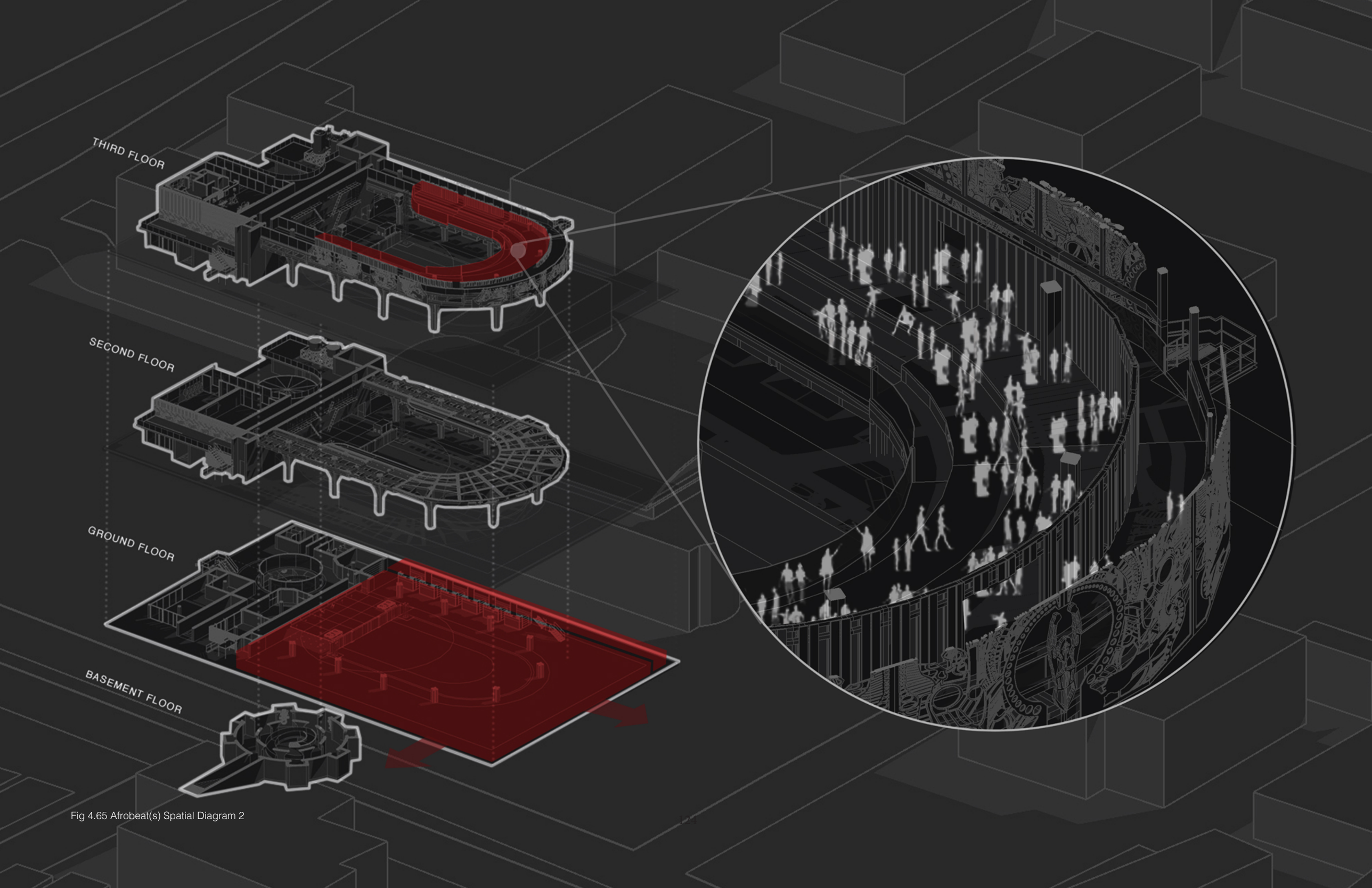


Fig 4.65 Afrobeat(s) Spatial Diagram 2

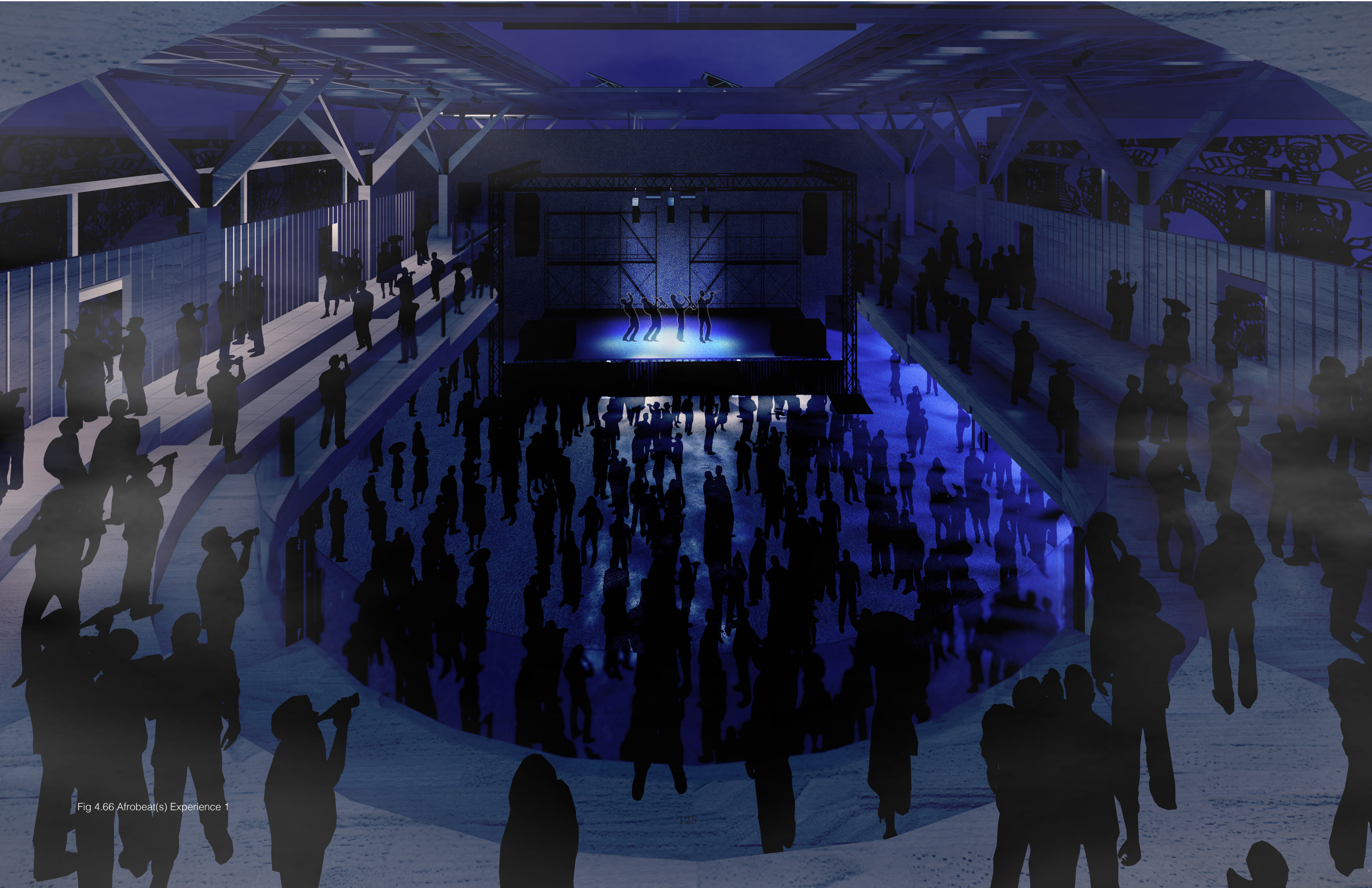
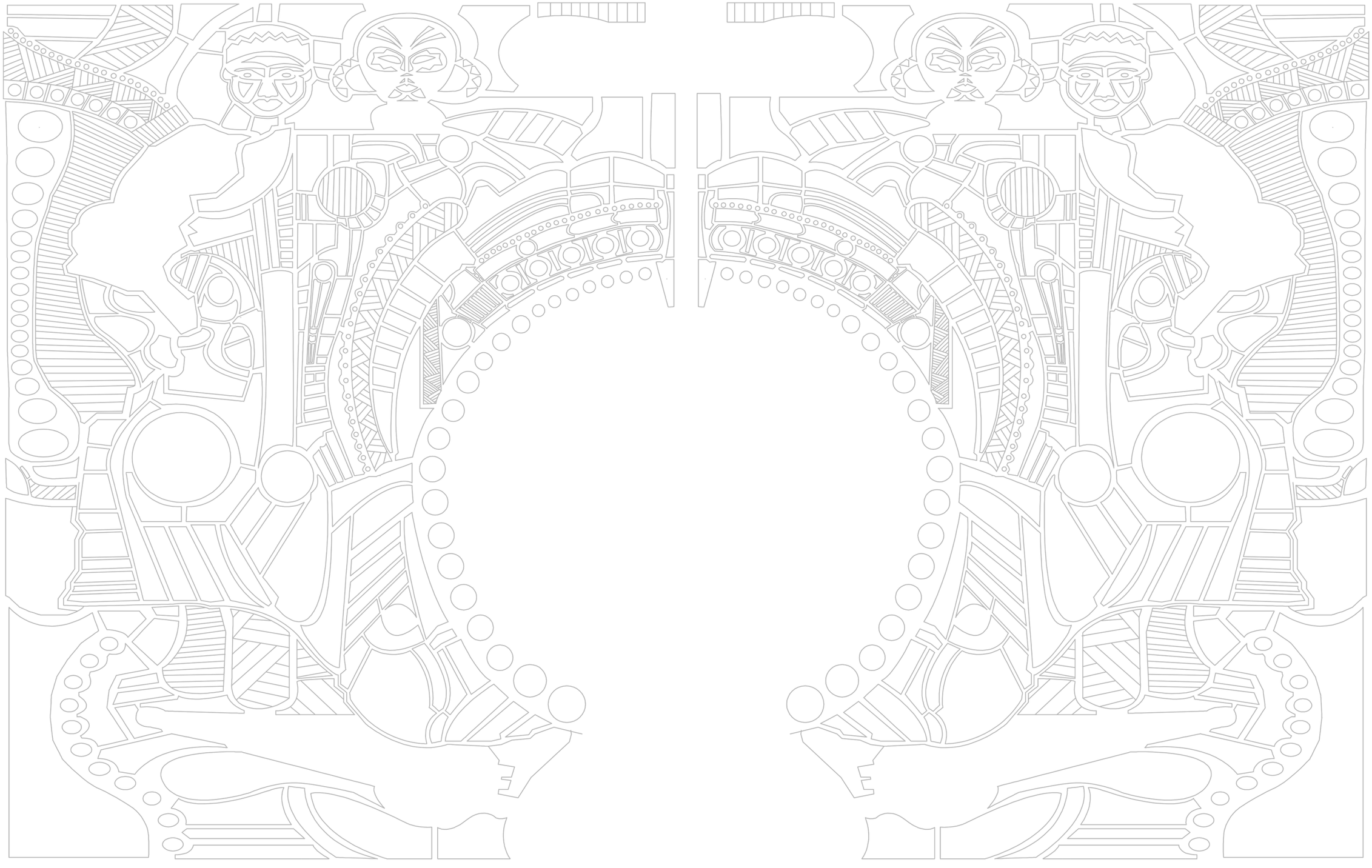


Fig 4.66 Afrobeat(s) Experience 1

Fig 4.67 Contemporary Performance

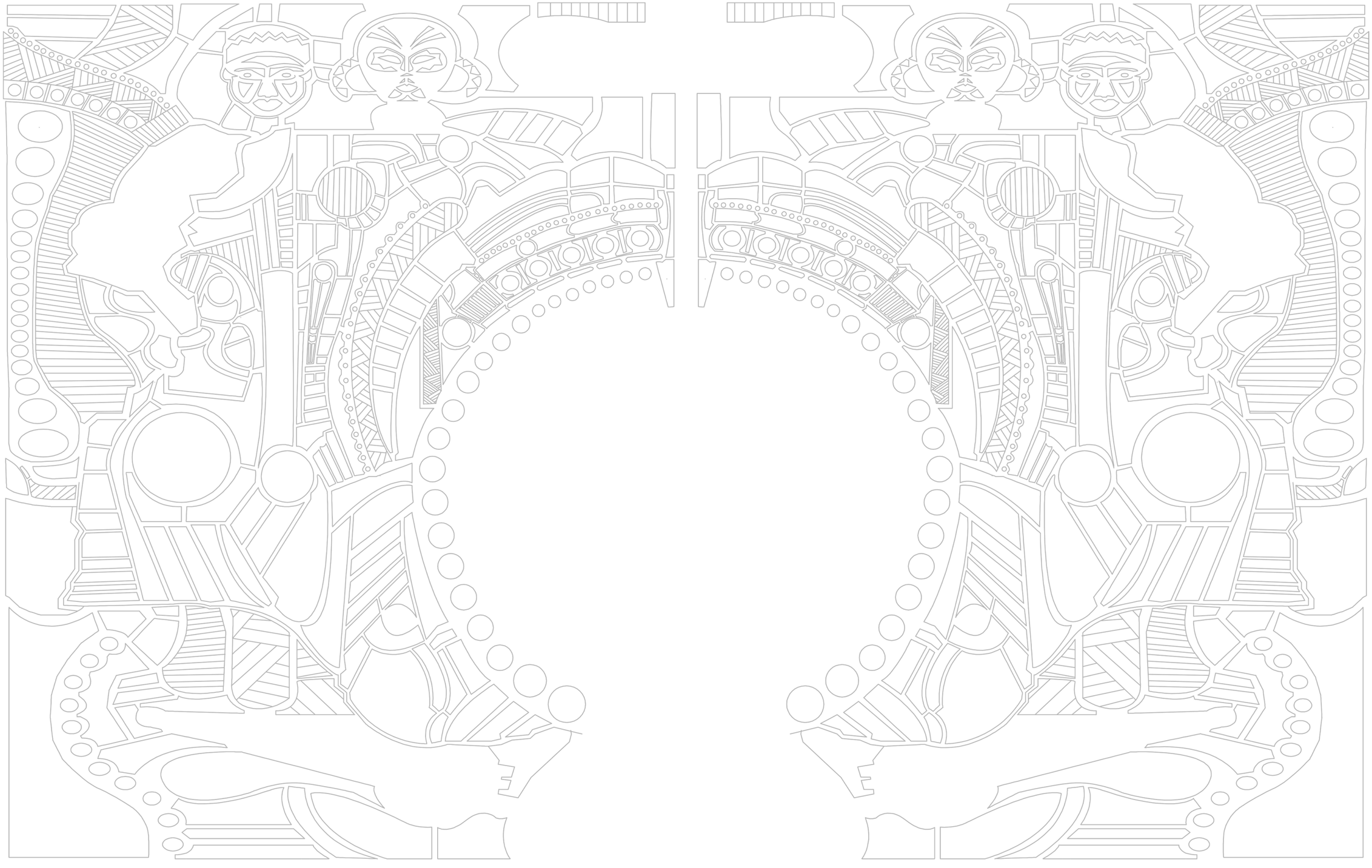
Fig 4.68 Afrobeat(s) Experience 2

Fig 4.69 Contemporary Performance 2



The life of Fela Kuti is an embodiment of the struggles of the African people as a whole, and in a smaller context, is a highlight of the full Nigerian societal culture. This involves a strong sense of community, spirituality, identity, politics and an expressive lifestyle. The fearless nature of Afrobeats as a musical culture gives a voice to the voiceless and creates an identity for Nigerian culture and the people. Therefore, The Afrika Shrine serves as an architectural representation of that support structure, and should be treated as such.

This re-imagination scheme is instrumental in redefining the idea of contemporary performance in Africa, where development is easily differentiated from westernization, and the space directly tackles the issues of misrepresentation and misconceptions about Nigerian music and culture. Hopefully, this scheme will serve as a bench-mark for rethinking performance spaces on the continent, promoting the idea of community development and education, while creating spaces that are authentic and true to their original context and indigenous nature.



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