



BLACK WOMEN IN HISTORY MUSEUM

Project Proposal Draft 1

It's challenging to encapsulate the diversity and richness of the experiences of all Black women in history with a single quote. However, a quote that reflects strength, resilience, and the determination to overcome obstacles might resonate:

"I am my best work - a series of road maps, reports, recipes, doodles, and prayers from the front lines."

- Audre Lorde

This quote by Audre Lorde, a prominent African American writer, feminist, and civil rights activist, acknowledges the multifaceted nature of individual experiences and the unique contributions that Black women have made throughout history. Keep in mind that no single quote can fully capture the complexity and diversity of Black women's experiences, so it's essential to explore and appreciate the multitude of stories and voices within this community.

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A. PROJECT DESCRIPTION

■ Introduction:

The Black Women in History Museum in Oyo State, Nigeria is a first-of-its-kind museum that will celebrate the contributions of black women throughout history. The museum will provide visitors with an immersive and interactive experience that will educate, inspire, and empower visitors of all ages and backgrounds, about the exceptional works and achievements of the BLACK women past and present.

■ Objectives:

The main objective of the Black Women in History Museum is to provide a platform for educating the public about the contributions of black women throughout history, particularly those from Nigeria and Africa. The museum will aim to:

- Educate visitors about the achievements and struggles of black women throughout history.
- Showcase the achievements of black women in various fields, including politics, science, art, and culture.
- Empower visitors by providing them with inspiring stories of black women who have made a difference in the world.
- Foster an appreciation for black women's contributions to society and promote gender and racial equality.

■ Location:

The museum will be in Oyo State, Nigeria, which is known for its rich cultural heritage and historical significance. The museum's location will be accessible to visitors from across the state and beyond, and it will be situated in a safe and secure environment.

■ **Facilities:**

The Black Women in History Museum will be a state-of-the-art facility that will feature modern exhibition spaces, interactive displays, and multimedia presentations. The museum will include the following facilities:

- Exhibition space: The museum will have several exhibition spaces that will showcase the achievements of black women in various fields, including politics, science, art, and culture. The exhibits will include artifacts, multimedia displays, and interactive exhibits that will engage visitors.
- Education centre: The museum will have an education centre that will provide resources for educators, researchers, and students interested in black women's history. The centre will include a library, research facilities, and a lecture hall.
- Gift shop: The museum will have a gift shop that will sell books, souvenirs, and other items related to the museum's exhibits and themes.
- Cafe: The museum will have a cafe that will serve food and drinks to visitors.
- Auditorium: to be used for concerts, events and all the sorts

■ **Exhibits:**

The Black Women in History Museum will have a range of exhibits that will showcase the contributions of black women throughout history. The exhibits will cover various themes, including:

- Politics: This exhibit will showcase black women who have made significant contributions to politics, including activists, lawmakers, and political leaders.
- Science and technology: This exhibit will showcase black women who have made significant contributions to science and technology, including inventors, researchers, and innovators.
- Arts and culture: This exhibit will showcase black women who have made significant contributions to the arts and culture, including writers, musicians, and performers.
- Sports: This exhibit will showcase black women who have made significant contributions to sports, including athletes, coaches, and sports leaders.

■ **Marketing and Promotion:**

To promote the museum and attract visitors, the following marketing strategies will be used:

- **Social media:** The museum will use social media platforms such as Facebook, Twitter, and Instagram to promote the museum's exhibits and events.
- **Press releases:** The museum will issue press releases to local and national media outlets to announce the museum's opening and upcoming events.
- **Advertising:** The museum will advertise in local and national publications, including newspapers, magazines, and online media.
- **Collaborations:** The museum will collaborate with local schools, universities, and cultural organizations to promote the museum and its exhibits.

■ **Conclusion:**

The Black Women in History Museum in Oyo State, Nigeria will be a unique and important cultural institution that will celebrate the contributions of black women throughout history. The museum will provide visitors with an immersive and interactive experience that will educate, inspire, and empower visitors of all ages and backgrounds. Through its exhibits and immersive experiences.

B. VISION AND MISSION STATEMENTS

■ Vision Statement

Our vision is to create a Black Women in History Museum that celebrates and honours the contributions and achievements of Black women throughout history. We envision a museum that inspires and empowers visitors, particularly Black women and girls, to recognize their own potential and pursue their dreams.

■ Mission Statement

Our mission is to collect, preserve, and share the stories of Black women throughout history. Through exhibits, programs, and events, we aim to educate and inform the public about the significant contributions and achievements of Black women in various fields, including science, art, politics, education, and more. We strive to create a welcoming and inclusive space that celebrates the diversity of Black women's experiences and showcases their resilience, creativity, and strength. Our ultimate goal is to inspire visitors to recognize the ongoing impact of Black women's contributions and to advocate for their equal representation and recognition in society.

C. PROJECT TEAM MEMBERS



Chioma Akamelu

Architect 1



To be appointed

Architect 2



To be appointed

Architect 3

D. LOGO ITERATIONS



E. LIST OF BLACK WOMEN IN HISTORY

■ LIST OF BLACK WOMEN IN HISTORY

POLITICS - AFRICAN

- Ellen Johnson Sirleaf (Liberia)
- Ameenah Gurib-Fakim (Mauritius)
- Ngozi Okonjo-Iweala (Nigeria)
- Winnie Madikizela-Mandela (South Africa)
- Fatou Bensouda (Gambia)
- Graça Machel (Mozambique)
- Khadija Arib (Morocco)
- Thuli Madonsela (South Africa)
- Luisa Diogo (Mozambique)
- Joyce Banda (Malawi)
- Wangari Maathai (Kenya)
- Aminata Toure (Senegal)
- Dlamini-Zuma (South Africa)
- Salifou Fatimata Bazeye (Niger)
- Aicha Bah Diallo (Guinea)
- Catherine Samba-Panza (Central African Republic)
- Marie-Josée Ifoku Mputu (DR Congo)
- Angélique Kidjo (Benin)
- Kandeh Yumkella (Sierra Leone)
- Nadia Ahmed Abdou (Comoros)
- Ela Bhatt (India but active in South Africa)
- Oby Ezekwesili (Nigeria)
- Leymah Gbowee (Liberia)
- Alphonsine Ouédraogo (Burkina Faso)
- Dorothy Nyong'o (Kenya)
- Magatte Wade (Senegal)
- Samia Suluhu Hassan (Tanzania)
- Tabitha Karanja (Kenya)
- Maria do Carmo Silveira (Guinea-Bissau)
- Zenebu Tadesse (Ethiopia)
- Jeanne d'Arc Mujawamariya (Rwanda)
- Aminata Touré (Mauritania)
- Monique Ntumngia (Cameroon)
- Titi Akinsanmi (Nigeria)
- Vera Songwe (Cameroon)
- Zainab Hawa Bangura (Sierra Leone)
- Bibata Traoré (Mali)
- Sahle-Work Zewde (Ethiopia)
- Sophia Abdi Noor (Kenya)
- Stella Sigcau (South Africa)
- Ola Orekunrin (Nigeria)
- Nkosazana Dlamini-Zuma (South Africa)
- Lindiwe Mazibuko (South Africa)
- Ruth Mompati (South Africa)
- Agnès Kraidy (Central African Republic)
- Sylvia Bongo Ondimba (Gabon)
- Julienne Lusenge (DR Congo)
- Rokhaya Diallo (Senegal)
- Ruth Sando Perry (Liberia)
- Catherine Samba-Panza: Former President of the Central African Republic
- Aya Chebbi: African Union Youth Envoy
- Louise Mushikiwabo: Secretary-General of the International Organization of La Francophonie
- Zahra al-Hariri: Former Minister of Women's Affairs in Libya
- Ruth Perry: Former Interim President of Liberia
- Sahle-Work Zewde: President of Ethiopia
- Mary Robinson: Former President of Ireland and UN High Commissioner for Human Rights
- Victoria Kalima: Former Minister of Gender in Zambia

■ LIST OF BLACK WOMEN IN HISTORY

POLITICS - BLACK

- Kamala Harris
- Shirley Chisholm
- Stacey Abrams
- Maxine Waters
- Ayanna Pressley
- Barbara Jordan
- Susan Rice
- Lauren Underwood
- Donna Brazile
- Karen Bass
- Terri Sewell
- Yvette Clarke
- Val Demings
- Lisa Blunt Rochester
- Keisha Lance Bottoms
- Muriel Bowser
- Joycelyn Elders
- Marcia Fudge
- Nikema Williams
- Stephanie Rawlings-Blake
- Lucy McBath
- Lucy Flores
- Karen Carter Peterson
- Lucy Burns
- Fannie Lou Hamer
- Barbara Lee
- Jahana Hayes
- Andrea Jenkins
- Elaine Brown
- Angela Davis
- Jocelyn Benson
- Sharon Pratt Kelly
- Yvonne Braithwaite Burke
- Hattie Caraway
- Mary McLeod Bethune
- Lottie Shackelford
- Alma Adams
- Nikki Haley
- Mia Love
- Leah Daughtry
- Jennifer Carroll
- Vashti McKenzie
- Cynthia McKinney
- Carol Moseley Braun
- Corrine Brown
- Gwen Moore
- Constance Baker Motley
- Sheila Jackson Lee
- Patsy Mink
- Sarah E. Goode

■ LIST OF BLACK WOMEN IN HISTORY

SCIENCE & TECHNOLOGY - AFRICAN

- Dr. Ameenah Gurib-Fakim - Biologist and President of Mauritius
- Dr. Rokia Sanogo - Molecular Biologist from Mali
- Dr. Wuraola Akande - Electrical Engineer from Nigeria
- Dr. N'Dri Thérèse Assié-Lumumba - Education and African Studies Scholar from Cote d'Ivoire
- Dr. Faridah Were - Obstetrician/Gynecologist from Uganda
- Dr. Moulaye Hassane - Environmental Scientist from Niger
- Dr. Abigail Allwood - Geologist from South Africa
- Dr. Mariam Banou - Biomedical Engineer from Niger
- Dr. Damaris Matoke-Muhia - Entomologist from Kenya
- Dr. Dorothy Okello - Electrical Engineer from Uganda
- Dr. Anne M. Kioko - Chemist from Kenya
- Dr. Nthabiseng Legoete - Nuclear Physicist from South Africa
- Dr. Felicitas N. Nchelatebe - Entomologist from Botswana
- Dr. Maha Nasr - Pharmacist from Egypt
- Dr. Juliette Ongus - Clinical Psychologist from Kenya
- Dr. Oluyemisi Adeyemi-Bero - Pharmacist from Nigeria
- Dr. Grace Oluyemi - Physicist from Nigeria
- Dr. Claudia Gbogbo - Materials Scientist from Ghana
- Dr. Zainab Yahaya Ahmed - Civil Engineer from Nigeria
- Dr. Ibukun Oyedele - Computer Scientist from Nigeria
- Dr. Celestine Ntuen - Electrical and Computer Engineer from Cameroon
- Dr. Lydia Makhubu - Mathematics and Computer Science from Swaziland
- Dr. Folasade Olajuyigbe - Environmental Scientist from Nigeria
- Dr. Kehinde Adegoke - Environmental Chemist from Nigeria
- Dr. Adedoyin Ogunyebi - Chemist from Nigeria
- Dr. Aisha Gaddafi - Medical Doctor and Chemist from Libya
- Dr. Dalia Hassan - Aerospace Engineer from Egypt
- Dr. Hassina Mouri - Medical Doctor and Geneticist from Algeria
- Dr. Louiza Boutana - Biologist from Algeria
- Dr. Samira Saleh - Computer Scientist from Egypt
- Dr. Zohra Ben Lakhdar - Physicist from Tunisia
- Dr. Souad Guessoum - Astrophysicist from Algeria
- Dr. Hanifa Denny - Biomedical Engineer from South Africa
- Dr. Aziza Bennani - Electrical Engineer from Morocco
- Dr. Sara Al-Ajmi - Biomedical Engineer from Tunisia
- Dr. Fatma Kammoun - Materials Scientist from Tunisia
- Dr. Adiatou Kadio - Civil Engineer from Cote d'Ivoire
- Dr. Marguerite Ndjaka - Biologist from Cameroon
- Dr. Hélène A. N. A. Ngnoula - Pharmacologist from Cameroon
- Dr. Amira Abdel-Azim - Materials Scientist from Egypt
- Dr. Alia Sabur - Nuclear Engineer from Nigeria
- Dr. Fatima Akilu - Psychologist from Nigeria
- Dr. Rajaâ Cherkaoui El Moursli - Physicist from Morocco
- Dr. Olubukola Adesina - Chemical Engineer from Nigeria
- Dr. Amina Abubakar - Psychologist from Nigeria

■ LIST OF BLACK WOMEN IN HISTORY

SCIENCE & TECHNOLOGY - BLACK

- Mae C. Jemison - astronaut, physician, and engineer
- Katherine Johnson - mathematician and space scientist
- Gladys West - mathematician and developer of GPS technology
- Dr. Shirley Ann Jackson - physicist and first African American woman to earn a PhD from MIT
- Aprille Ericsson-Jackson - aerospace engineer and NASA engineer
- Dr. Jewel Plummer Cobb - biologist and educator
- Mary Jackson - mathematician and aerospace engineer
- Dr. Emeagwali Gloria - computer scientist and mathematician
- Dr. Gwendolyn Boyd - engineer and educator
- Dr. Christine Darden - mathematician and aerospace engineer
- Dr. Donna J. Nelson - chemist and educator
- Dr. Chien-Shiung Wu - physicist and first female president of the American Physical Society
- Dr. Annette Larkins - microbiologist
- Dr. Flossie Wong-Staal - virologist and molecular biologist
- Dr. Dorothy Lavinia Brown - surgeon and educator
- Dr. Betty Wright Harris - chemist and educator
- Dr. Rosalind Franklin - chemist and crystallographer
- Dr. Frances Williams - physicist and materials scientist
- Dr. Mae Jemison - physician and astronaut
- Dr. Patricia Bath - ophthalmologist and inventor
- Dr. Marie M. Daly - biochemist and first African American woman to earn a PhD in chemistry in the US
- Dr. Evelyn Boyd Granville - mathematician and computer programmer
- Dr. Mildred Cohn - biochemist and biophysicist
- Dr. Alexa Canady - neurosurgeon and educator
- Dr. Angela Belcher - materials scientist and biological engineer
- Dr. Ursula Burns - businesswoman and first black female CEO of a Fortune 500 company
- Dr. Kizzmekia S. Corbett - viral immunologist and key developer of the Moderna COVID-19 vaccine
- Dr. Ursula Burns - businesswoman and first black female CEO of a Fortune 500 company
- Dr. Kizzmekia S. Corbett - viral immunologist and key developer of the Moderna COVID-19 vaccine
- Dr. Lonnie G. Johnson - aerospace engineer and inventor of the Super Soaker water gun
- Dr. Zakiya Sankara-Jabar - environmental activist and advocate for racial justice in science education
- Dr. Ayanna Howard - roboticist and educator
- Dr. Hadiyah-Nicole Green - physicist and cancer researcher
- Dr. Jennifer King - computer science professor and advocate for diversity in technology
- Dr. M. Cynthia Logsdon - nursing professor and researcher
- Dr. Hélène D. Gayle - physician and CEO of The Chicago Community Trust
- Dr. Lisa D. Cook - economist and professor at Michigan State University
- Dr. Marjorie Lee Browne - mathematician and educator
- Dr. Claudia Alexander - planetary scientist and project manager at NASA
- Dr. Amanda Jones - chemical engineer and professor at Auburn University
- Dr. Chavonda Jacobs-Young - agricultural scientist and administrator at the USDA
- Dr. Bonnie Jenkins - diplomat and founder of the Women of Color Advancing Peace, Security and Conflict Transformation organization
- Dr. Karen Fields - atmospheric scientist and program manager at the National Science Foundation
- Dr. Elsie Ross - chemist and educator
- Dr. Ayana Elizabeth Johnson - marine biologist and environmental activist
- Dr. Camara Phyllis Jones - epidemiologist and advocate for health equity
- Dr. Jeanette Epps - astronaut and aerospace

■ LIST OF BLACK WOMEN IN HISTORY

ARTS & CULTURE - AFRICAN

- Miriam Makeba - Singer, South Africa
- Angelique Kidjo - Singer, Benin
- Buchi Emecheta - Novelist, Nigeria
- Chimamanda Ngozi Adichie - Novelist, Nigeria
- Fatoumata Diawara - Singer, Mali
- Lupita Nyong'o - Actress, Kenya
- Flora Nwapa - Novelist, Nigeria
- Nadia Buari - Actress, Ghana
- Ngozi Onwurah - Filmmaker, Nigeria/UK
- Yvonne Chaka Chaka - Singer, South Africa
- Funmi Iyanda - TV Host, Nigeria
- Tsitsi Dangarembga - Novelist, Zimbabwe
- Oumou Sangare - Singer, Mali
- Danai Gurira - Actress, Zimbabwe/US
- Ama Ata Aidoo - Writer, Ghana
- Ayòbámi Adébáyò - Novelist, Nigeria
- Fatima Tlisova - Journalist, Russia/Dagestan
- Diana Ejaita - Filmmaker, Nigeria
- Koleka Putuma - Poet, South Africa
- Mariama Bâ - Novelist, Senegal
- Sarah Baartman - Performer, South Africa
- Nawal El Saadawi - Writer, Egypt
- Queen Nanny of the Maroons - Leader, Jamaica
- Shailja Patel - Writer, Kenya/US
- Stella Chiweshe - Musician, Zimbabwe
- Zainab Salbi - Activist, Iraq/US
- Zanele Muholi - Photographer, South Africa
- Aïcha Mekki - Journalist, Tunisia
- Asmaa Mahfouz - Activist, Egypt
- Aya Chebbi - Activist, Tunisia
- Bettina Aptheker - Feminist, US/South Africa
- Fadumo Dayib - Politician, Somalia/Finland
- Gcina Mhlophe - Storyteller, South Africa
- Graca Machel - Activist, Mozambique
- Ifeoma Fafunwa - Playwright, Nigeria
- Jamila Raqib - Activist, Afghanistan/US

■ LIST OF BLACK WOMEN IN HISTORY

ARTS & CULTURE - BLACK

- Maya Angelou - Poet and Author
- Nina Simone - Singer and Activist
- Toni Morrison - Novelist and Essayist
- Oprah Winfrey - Media Mogul and Philanthropist
- Ava DuVernay - Filmmaker and Director
- Zadie Smith - Novelist and Essayist
- Beyoncé Knowles - Singer and Actress
- Kerry James Marshall - Painter and Artist
- Alice Walker - Novelist and Activist
- Tracy K. Smith - Poet and Educator
- Kehinde Wiley - Painter and Artist
- Shonda Rhimes - Television Producer and Writer
- Lorna Simpson - Photographer and Visual Artist
- Misty Copeland - Ballet Dancer
- Julie Dash - Filmmaker and Director
- Nikki Giovanni - Poet and Educator
- Ruth E. Carter - Costume Designer
- Phylicia Rashad - Actress and Director
- Elizabeth Catlett - Sculptor and Printmaker
- Sonia Sanchez - Poet and Activist
- Audra McDonald - Actress and Singer
- Faith Ringgold - Painter and Mixed Media Artist
- Alice Coltrane - Musician and Composer
- Tina Turner - Singer and Actress
- Angela Davis - Activist and Author
- Marlene Dumas - Painter and Artist
- Betye Saar - Assemblage Artist
- Grace Jones - Singer and Actress
- Octavia Butler - Science Fiction Writer
- Ella Fitzgerald - Singer and Musician

■ LIST OF BLACK WOMEN IN HISTORY

SPORTS - AFRICAN

- Maria Mutola - Track and Field athlete, Mozambique
- Fatima Whitbread - Javelin thrower, Great Britain (born in Tanzania)
- Caster Semenya - Track and Field athlete, South Africa
- Nawal El Moutawakel - Hurdler and first Muslim woman to win an Olympic gold medal, Morocco
- Vivian Cheruiyot - Long-distance runner, Kenya
- Blessing Okagbare - Track and Field athlete, Nigeria
- Esther Phiri - Boxer, Zambia
- Mokgadi Caster Semenya - Track and Field athlete, South Africa
- Hicham El Guerrouj - Runner, Morocco
- Tecla Lorupe - Long-distance runner, Kenya
- Isabelle Sambou - Wrestler, Senegal
- Florence Griffith-Joyner - Track and Field athlete, USA (born in Jamaica)
- Maria de Lurdes Mutola - Track and Field athlete, Mozambique
- Tegla Loroupe - Long-distance runner, Kenya
- Elaine Thompson - Sprinter, Jamaica
- Nafissatou Thiam - Heptathlete, Belgium (born in Senegal)
- Mary Onyali-Omagbemi - Track and Field athlete, Nigeria
- Liz Cabbage - Basketball player, Australia (born in England to an Australian mother and Nigerian father)
- Hawa Diawara - Basketball player, Mali
- Aya Medany - Fencer, Egypt
- Asisat Oshoala - Footballer, Nigeria
- Semoy Hackett - Track and Field athlete, Trinidad and Tobago
- Shelly-Ann Fraser-Pryce - Sprinter, Jamaica
- Flora Duffy - Triathlete, Bermuda
- Sarah Bouhaddi - Footballer, France (born in Ivory Coast)
- Bouchra Hajji - Taekwondo practitioner, Morocco
- Beatrice Chepkoech - Steeplechase runner, Kenya
- Amantle Montsho - Track and Field athlete, Botswana
- Ruddy Zang Milama - Sprinter, Gabon
- Françoise Mbango Etone - Triple jumper, Cameroon
- Fatima Zahrae Abou Fares - Weightlifter, Morocco
- Christine Arron - Sprinter, France (born in Guadeloupe)
- Marie-José Pérec - Sprinter and Olympic gold medalist, France (born in Guadeloupe)
- Murielle Ahouré - Sprinter, Ivory Coast
- Nadia Nadim - Footballer, Denmark (born in Afghanistan)
- Janine van Wyk - Footballer, South Africa
- Blessing Oborududu - Wrestler, Nigeria
- Stella Chesang - Long-distance runner, Uganda

■ LIST OF BLACK WOMEN IN HISTORY

SPORTS - BLACK

- Serena Williams - Tennis player - United States
- Simone Biles - Gymnast - United States
- Allyson Felix - Track and Field athlete - United States
- Lisa Leslie - Basketball player - United States
- Jackie Joyner-Kersey - Track and Field athlete - United States
- Gabby Douglas - Gymnast - United States
- Sheryl Swoopes - Basketball player - United States
- Wilma Rudolph - Track and Field athlete - United States
- Venus Williams - Tennis player - United States
- Flo-Jo (Florence Griffith Joyner) - Track and Field athlete - United States
- Marion Jones - Track and Field athlete - United States
- Natasha Hastings - Track and Field athlete - United States
- Wyomia Tyus - Track and Field athlete - United States
- Alice Coachman - Track and Field athlete - United States
- Dominique Dawes - Gymnast - United States
- Sanya Richards-Ross - Track and Field athlete - United States
- Cheryl Miller - Basketball player - United States
- Carmelita Jeter - Track and Field athlete - United States
- Claressa Shields - Boxer - United States
- Ibtihaj Muhammad - Fencer - United States
- Laurie Hernandez - Gymnast - United States
- Tina Thompson - Basketball player - United States
- Allysha Chapman - Soccer player - Canada
- Semanya Caster - Track and Field athlete - South Africa
- Blessing Okagbare - Track and Field athlete - Nigeria
- Natasha Cloud - Basketball player - United States
- Candace Parker - Basketball player - United States
- Alex Morgan - Soccer player - United States
- Biles Simone - Gymnast - United States
- Mo'ne Davis - Baseball player - United States
- Laila Ali - Boxer - United States
- Brittney Griner - Basketball player - United States
- Quanitra Hollingsworth - Basketball player - United States
- Swin Cash - Basketball player - United States
- Nzingha Prescod - Fencer - United States
- Tierna Davidson - Soccer player - United States
- Kadeisha Buchanan - Soccer player - Canada
- A'ja Wilson - Basketball player - United States
- Chiney Ogwumike - Basketball player - United States
- Angel McCoughtry - Basketball player - United States

F. PROJECT BACKGROUND RESEARCH

■ **BEST MUSEUM BUILDINGS OF THE PAST 100 YEARS (TOP picks)**

1. Azerbaijan carpet Museum
2. Zeits Museum
3. Odunpazari Modern art museum
4. Teshima art museum
5. Guggenheim Bilbao
6. City of culture, Galicia
7. Ordos museum
8. Design Museum Holon

■ **Basic Design Factors:**

1. **What is the client looking to achieve with this project?** Inform guests on the triumphs and tribulations experienced by black women throughout the course of history.
2. **What do the surroundings look like? Landscaping, trees, orientation, climate etc?** Yet to be digitally or physically investigated, however approximately 20 acres of land will be utilised for the project.
3. **What are the existing buildings and surrounding buildings? What materials are they?** Yet to be digitally or physically investigated.
4. **What sort of materials would the client like to use?** Materials indigenous to the land, clay, wood, etc especially sustainable materials for construction
5. **Are there any specific design goals?** Special focus on green design & physically immersive architectural structures
6. **Does the client/company have any leaning toward a sustainable energy efficient ethos?** Building Design and Energy Efficiency, Renewable Energy Sources, Sustainable Exhibits and Materials, Energy Management and Conservation, Waste Management and Recycling, Transportation and Accessibility, Sustainability organizations partnerships and Outreach
7. **Would they like to include new technologies in the project?** Yet to be confirmed, but is highly advisable.
8. **What are the infrastructure requirements of this project?** Exhibition Areas:, Collections and Storage, Research and Library Facilities, Educational Spaces, Administrative Offices, Visitor Amenities, Accessibility and Inclusivity, Security and Safety Measures, Outdoor exploration Spaces.

■ **Occupants:**

1. **Who will use the building?** Local residents, Students and researchers, Tourists, Women's rights organizations and activists, Schools and educational institutions, Families and communities, Scholars and artists
2. **What are the requirements of the building for the users ?** Information and Education centre , Cultural Representation, Engaging Exhibits, Disabilities or special needs accessibility, Preservation and Conservation, Engaging Events and Programs, Souvenir and Gift Shop.

■ **Spaces:**

1. **What floors / rooms / spaces are required? (Indoor and Outdoor):**

- Ground Floor: a. Entrance and Lobby b. Exhibition Halls c. Educational Spaces
- First Floor: a. Exhibition Halls b. Temporary Exhibition Space c. Research Centre
- Second Floor: a. Interactive Displays b. Audiovisual Room c. Auditorium or Hall
- Third Floor: a. Exhibition Halls b. Gallery for modern Art c. Museum Shop and Café

1. **How would the spaces need to connect?** Connecting Corridors or Galleries: Design corridors or galleries that connect different exhibition spaces, allowing visitors to navigate through the museum seamlessly. These connecting areas can be used to display additional artifacts, photographs, or murals that further highlight the achievements of Black women. Consider incorporating natural light sources or art installations to enhance the ambiance and create a visually appealing journey through the museum.

2. **Are there any specific external landscaping requirements?** Intricate blocks designed for outdoor flooring, indigenous sustainable materials

3. **Are there any specific mechanical or electrical requirements?** MECHANICAL: Sustainable HVAC (Heating, Ventilation, and Air Conditioning), Lighting, Security Systems, Fire Suppression Systems, Accessibility: Consider accessibility features such as ramps, elevators, and wide doorways to accommodate visitors with disabilities and provide an inclusive experience for all. ELECTRICAL: Sustainable Power Supply, Lighting Fixtures, Audio-visual Systems, Networking and Connectivity, Electrical Safety



Spiral Goddess

The African Spiral Goddess Symbol: Feminine Power and Wisdom

Introduction: Symbols have always represented cultural values, ideas, and archetypes. The African Spiral Goddess symbolises feminine power, wisdom, and spirituality. This emblem represents the sacred feminine in many African civilizations. This essay examines the African Spiral Goddess emblem, its meaning, and its cultural context.

Origins and Symbolism: The African Spiral Goddess sign is thousands of years old. African societies have always revered the feminine component of divinity. The spiral shape symbolises cycles, growth, and life's interconnectivity. It symbolises the universe's birth-death-rebirth cycle.

The spiral goddess represents the divine feminine principle. She symbolises vitality, creativity, and nurturing. Round hips and breasts symbolise fertility, abundance, and nourishment in the goddess. Her long arms may embrace the earth with love and compassion. Spiral goddesses represent women's power, perseverance, and intuition.

Significance and Cultural Context: The Spiral Goddess represents women, nature, and spirituality in African civilizations. It symbolises feminine power and sacredness. The emblem is linked with African gods including Mawu (Dahomey), Oshun (Yoruba), and Isis (ancient Egyptian). Creators, healers, and protectors, these goddesses are venerated.

West Africa, North Africa, and the Nile Valley all have the African Spiral Goddess symbol. Ceremonies, rituals, and art honour it. The emblem may be embellished with offerings or utilised in dances to invoke the goddess's energy in ancestor spirit or fertile ceremonies.

Contemporary feminist, gender equality, and spiritual reconnection movements use the African Spiral Goddess symbol. It represents individuals who want to balance society by recognising feminine values. The sign represents embracing feminine strength, healing ancestral scars, and reuniting.

Conclusion: The African Spiral Goddess symbolises feminine power, wisdom, and spirituality. This ancient African emblem represents the interdependence of women, nature, and spirituality. It symbolises women's resilience and nurturing. The African Spiral Goddess emblem honours the sacredness of the feminine, creating a more balanced and peaceful world.

THE HAIR

African women's hair is a remarkable testament to the diversity and resilience of beauty. Across the vast expanse of the African continent, a rich tapestry of hairstyles and textures exists, reflecting the unique cultural heritage and individuality of African women. We should celebrate the beauty and significance of African women's hair, exploring its versatility, cultural importance, and its role in self-expression.

African hair is incredibly versatile, ranging from tightly coiled curls to loose waves and everything in between. This diverse range of textures allows for endless possibilities when it comes to styling. African women can wear their hair in a myriad of ways, such as natural Afros, braids, twists, locs, bantu knots, or sleek, straightened styles. Each style carries its own distinct beauty and carries cultural and personal significance.

In many African cultures, hair is more than just a physical feature; it holds deep cultural and spiritual significance. Hairstyles often convey important messages about a person's age, marital status, social status, or even their tribal affiliation. Traditional braiding and styling techniques have been passed down through generations, connecting African women to their ancestral roots and preserving cultural heritage.

African women's hair is a powerful tool for self-expression and identity. It allows women to embrace and celebrate their unique beauty, affirming their connection to their heritage and personal style. The choice of hairstyle can reflect personal preferences, fashion trends, or even serve as a form of artistic expression. African women can change their hairstyles frequently, adapting to different occasions or simply expressing their creativity.

African women's hair has also played a significant role in historical and political contexts. During the era of slavery and colonization, the European standard of beauty often imposed ideals that deemed African hair as undesirable or "unruly." However, throughout history, African women have resisted such notions and used their hair as a symbol of pride, resistance, and cultural resilience. The natural hair movement, which gained momentum in recent years, serves as a powerful reclamation of African women's identity and challenges societal norms.

The care and maintenance of African hair have become an important aspect of empowerment and self-care for many women. The recognition and celebration of diverse hair textures have led to the development of specialized products, salons, and online communities dedicated to educating and supporting African women in their hair journeys. These platforms provide a space for sharing tips, celebrating achievements, and fostering a sense of community and empowerment.

African women's hair is a testament to the beauty, resilience, and diversity of the African continent. Its versatility allows for endless styling possibilities, reflecting individuality and cultural heritage. It has served as a powerful tool for self-expression, identity, and resistance against societal standards. As African women continue to embrace and celebrate their natural hair, they pave the way for empowerment, acceptance, and a more inclusive perception of beauty. The beauty of African women's hair is not merely superficial; it carries stories, traditions, and a deep-rooted sense of pride that deserves to be honored and celebrated.



THE FACE

The faces of African women are a kaleidoscope of beauty, resilience, and diversity. Across the vast and culturally rich continent of Africa, women possess unique features that reflect both their individuality and the collective heritage of their communities. We should celebrate the rich tapestry of African women's faces.

African women exhibit a remarkable range of physical beauty that defies narrow stereotypes. From the radiant ebony complexions to the luscious natural hair, their features are an awe-inspiring testament to the continent's diverse ethnicities and ancestral roots. Each face tells a story, reflecting the fusion of African heritage, regional influences, and personal narratives. The high cheekbones, full lips, and expressive eyes often captivate observers, evoking a sense of grace, allure, and strength.

The faces of African women encapsulate a myriad of qualities that inspire and captivate. They radiate physical beauty, resilience, and inner strength while carrying the weight of cultural significance and representing a vast spectrum of diverse identities. The celebration of African women's faces is an appreciation of their individuality and the collective strength they embody. By recognizing and embracing the multifaceted beauty and power of African women, we enrich our understanding of the world and pave the way for a more inclusive and equitable future.



Isakamba Dolo



Wakombo



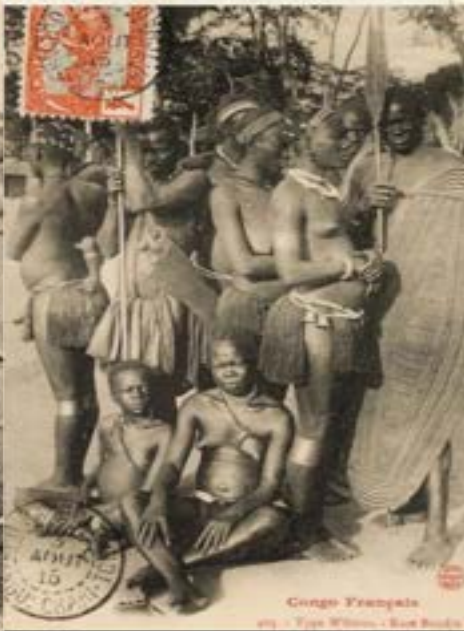
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AFRICA
15



THE BODY

The beauty standards and ideals of femininity have varied throughout history and across cultures. In the context of African culture, one distinctive aspect that has captivated attention is the curvaceous body of African women. The curvaceousness of African women is celebrated and revered, embodying a unique standard of beauty that embraces diversity, sensuality, and cultural heritage. We should acknowledge the significance and appreciation of the curvaceous body of African women and its representation of beauty, strength, and cultural identity.

African women possess a remarkable diversity of body types and shapes, with curves that are often celebrated as a symbol of natural beauty. From the voluptuous figures of the Ndebele women in Southern Africa to the hourglass shapes of the Maasai women in East Africa, the curvaceous body is a reflection of the rich and diverse cultural tapestry of the continent. This diversity demonstrates that there is no singular ideal of beauty, but rather a celebration of individuality and uniqueness.

The curvaceous body of African women holds cultural significance that extends beyond beauty. In many African societies, curves are associated with fertility, femininity, and abundance. The rounded hips, ample breasts, and fuller figures symbolize a woman's ability to bear children and nurture a family. These cultural associations affirm the importance of women's roles as mothers, caretakers, and pillars of the community.

Beyond their aesthetic appeal, the curvaceous bodies of African women also embody strength and resilience. The physical strength required to carry and give birth to children is recognized and admired. The curves are a testament to the endurance and vitality of African women, reflecting the challenges they have overcome throughout history. The curvaceous body serves as a symbol of power and resilience, breaking the narrow confines of mainstream beauty standards.

The curvaceous body of African women is an integral part of their cultural identity. It is often celebrated through various art forms, such as traditional dances, music, and visual arts. In these expressions, the curves of African women are depicted with pride and admiration, showcasing the cultural heritage and the unique beauty that lies within. By embracing their curves, African women assert their cultural identity and challenge Western-centric beauty norms.

In recent years, there has been a growing movement towards body positivity and inclusivity, encouraging women to love and embrace their bodies as they are. The curvaceous body of African women has become an inspiration for this movement, highlighting the importance of self-acceptance and empowerment. By celebrating their curves, African women defy societal pressures and reclaim their narrative, promoting a more inclusive definition of beauty.

The curvaceous body of African women represents a celebration of diversity, cultural identity, strength, and empowerment. It embodies the natural beauty of African women, challenging narrow beauty standards and embracing the uniqueness of each individual. By appreciating and honoring the curvaceous body, we promote body positivity, inclusivity, and a broader understanding of beauty. It is through this celebration that we recognize and uplift the beauty of African women, fostering a more inclusive and diverse world.

OJO OBANIYI

Artisan Ojo Obaniyi, wrapped an entire vehicle – seats, dashboard, and steering wheel – in raffia fibre. The weaver, who has 20 years of experience weaving raffia palm cane, said, “I wanted to prove a point that it is not only the educated elite that can make positive changes in society,” say Obaniyi. Obaniyi who has made this car is a 40 year old man. His workshop is in Ibadan in southwest Nigeria.



OLD OYO ARCHITECTURE



The ancient city of Old Oyo, which was once the capital of the Oyo Empire in present-day Nigeria. The Oyo Empire was a powerful and influential West African kingdom that flourished from the 14th to the 19th centuries. The architecture of Old Oyo was characterized by a well-planned layout and design that reflected the hierarchical social structure of the Oyo Empire.

Traditional materials such as earth, wood, and thatch were predominantly used in the construction of Old Oyo's buildings. The walls were often made of mud or compressed earth, which provided insulation against the region's hot climate. Wooden beams and pillars were utilized to support the structures, and the roofs were thatched using grass or palm fronds.

While the physical remains of the Old Oyo architecture are limited due to the passage of time and the city's decline, the architectural traditions and influences of the Oyo Empire continue to shape contemporary Yoruba architecture. Efforts have been made and we should aim to continue to preserve and protect the remnants of Old Oyo's architecture, as well as to document and study its historical significance. This ensures that the legacy of the Oyo Empire and its unique architectural style can be appreciated and understood by future generations.



G. PRECEDENTS

National Museum of African American History & Culture



Architect : David Adjaye, Phil Freelon, J. Max Bond Jr.

Location : USA

City of Culture of Galicia



Architect : Eisenman

Location : Spain

H. DESIGN PROPOSAL

1.



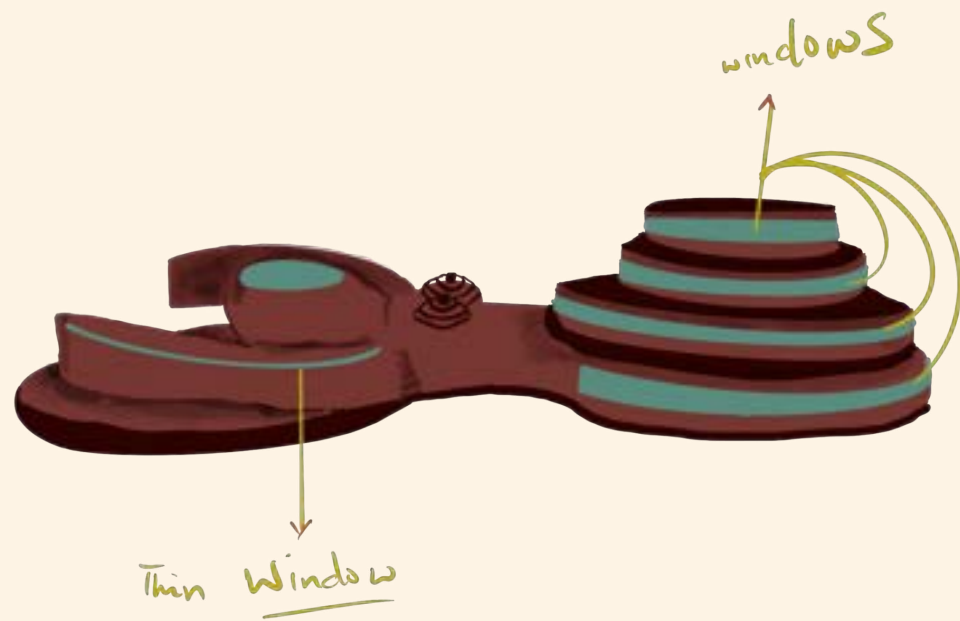
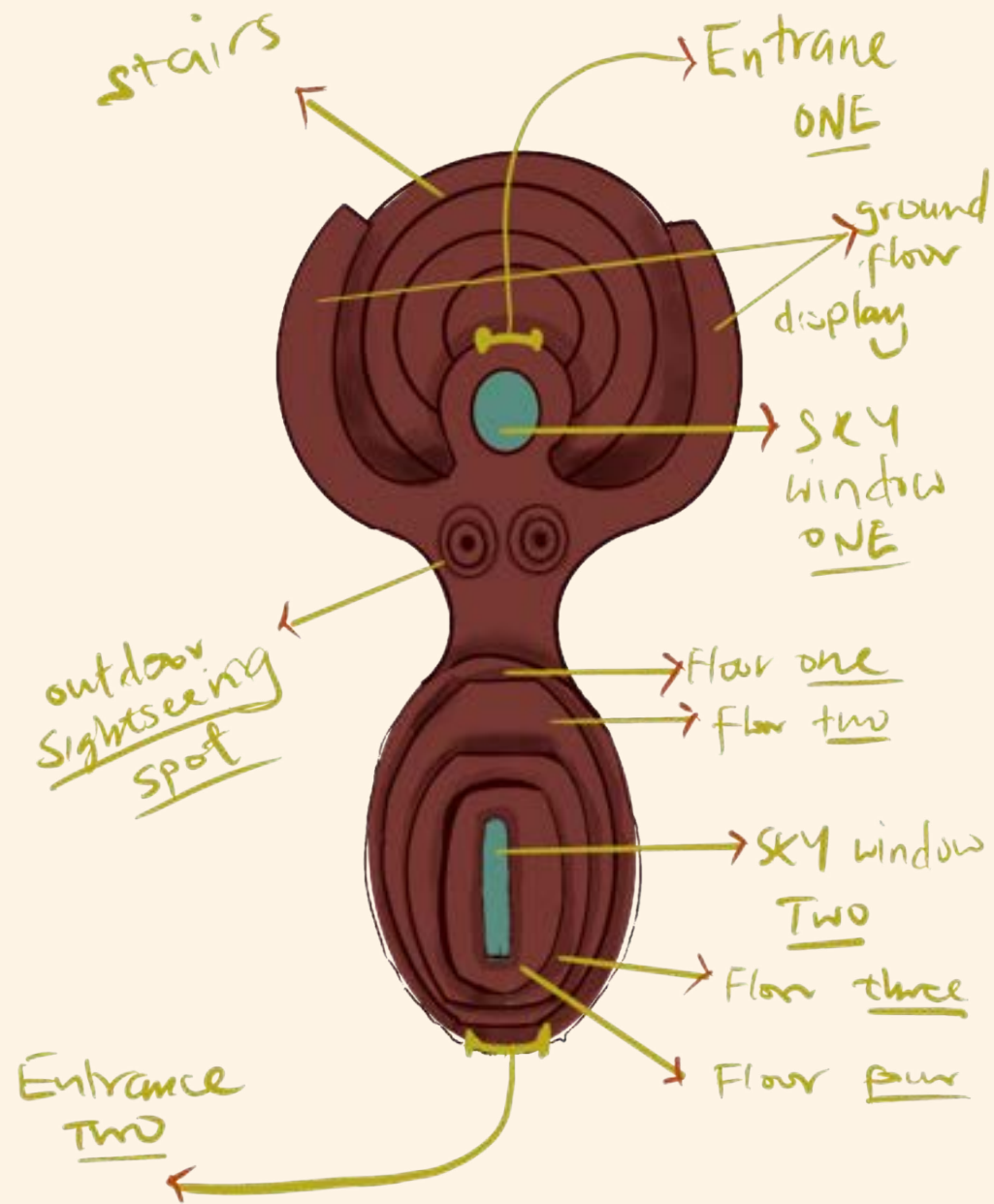
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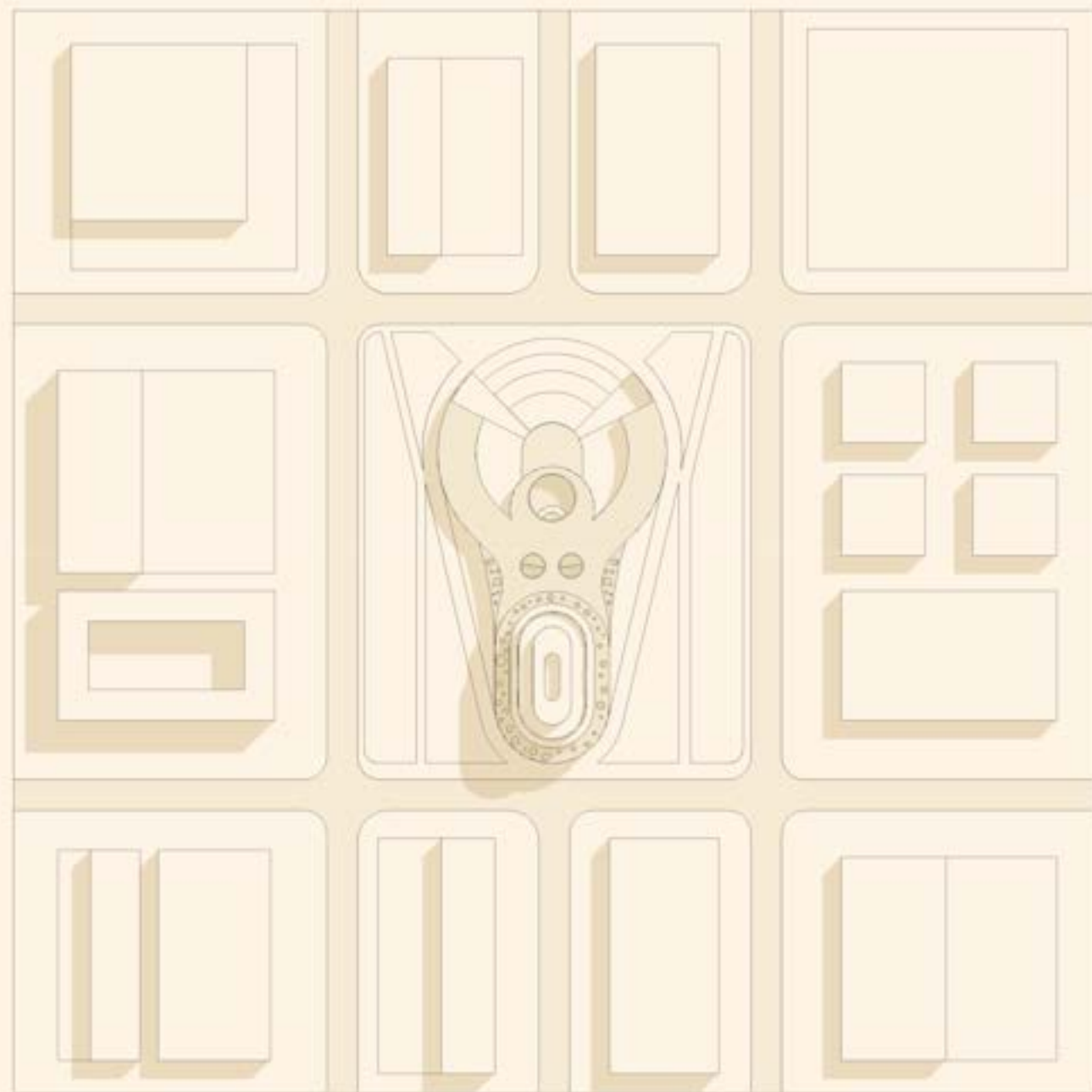


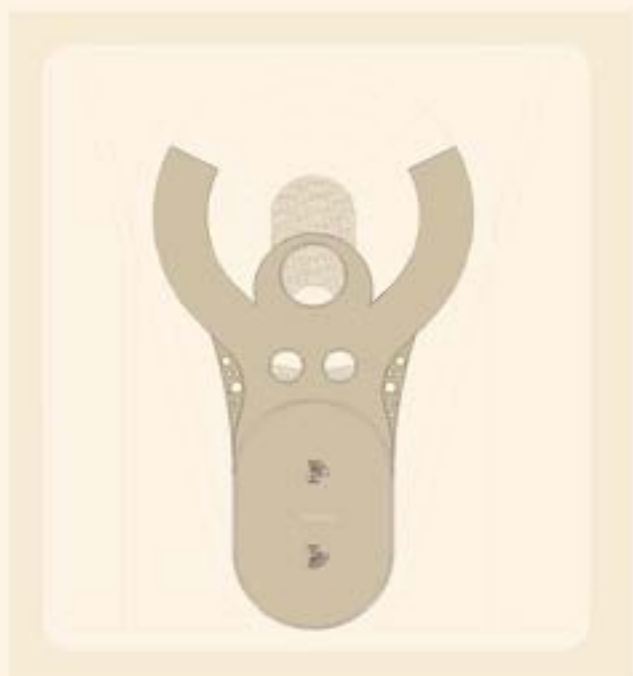
BODY

BREAST

HEAD

ARMS





ENTRANCE AND RECEPTION



SPECIAL SOUVENIR SHOP



CAFE



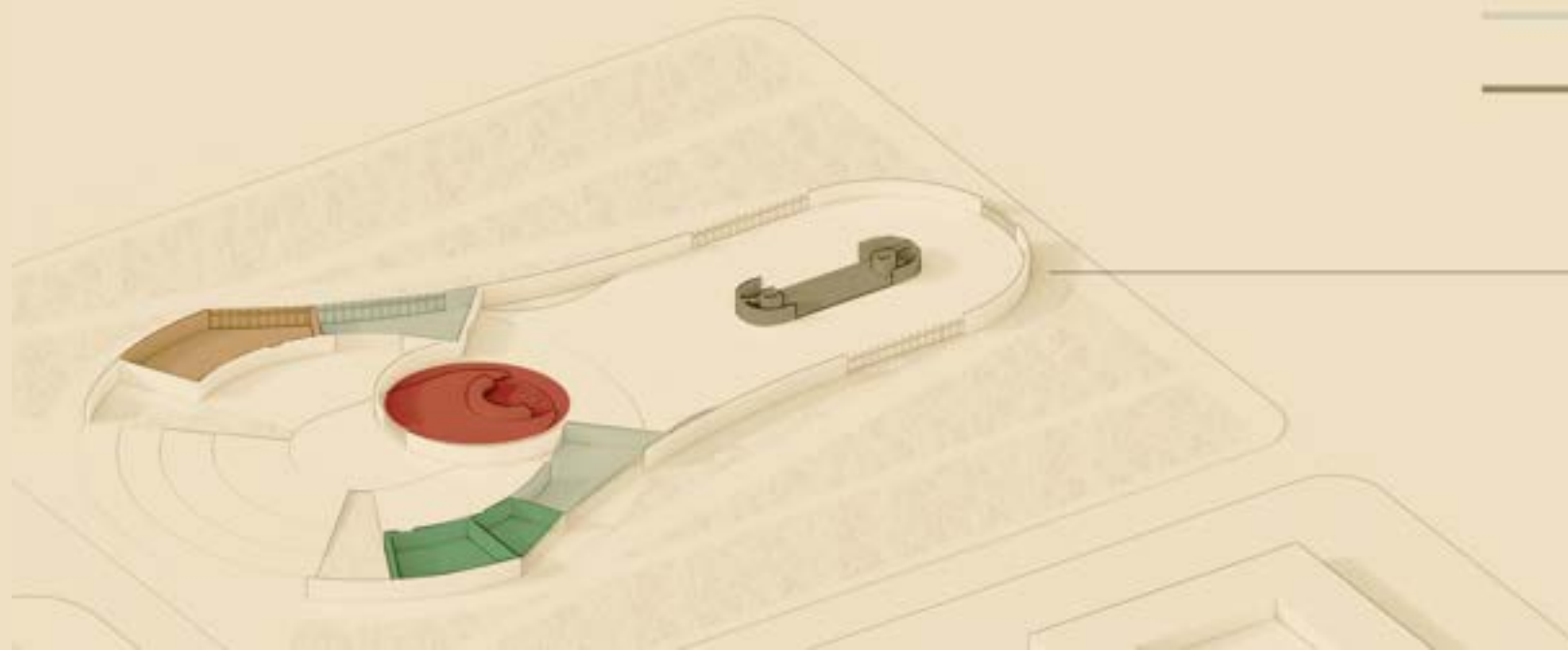
TOILETS



ELEVATORS AND STAIRS



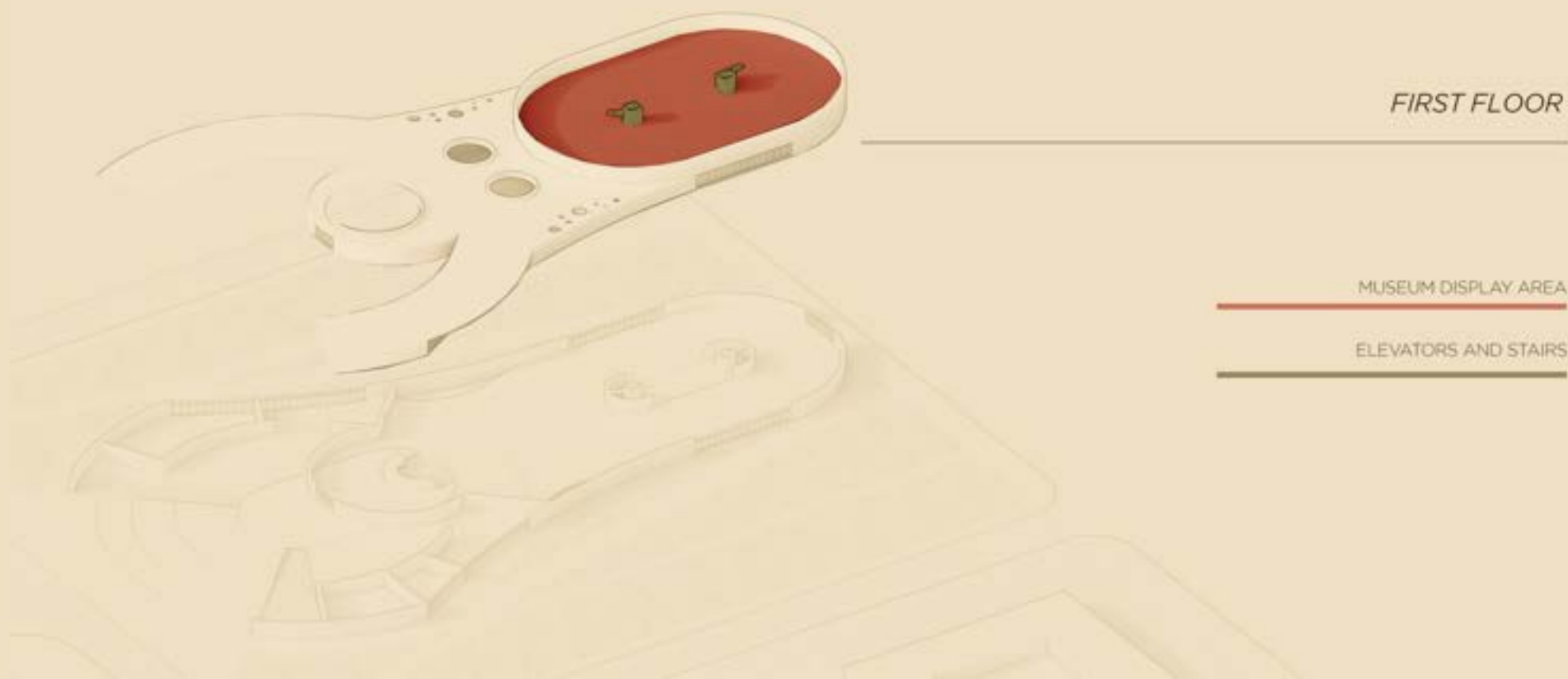
GROUND FLOOR

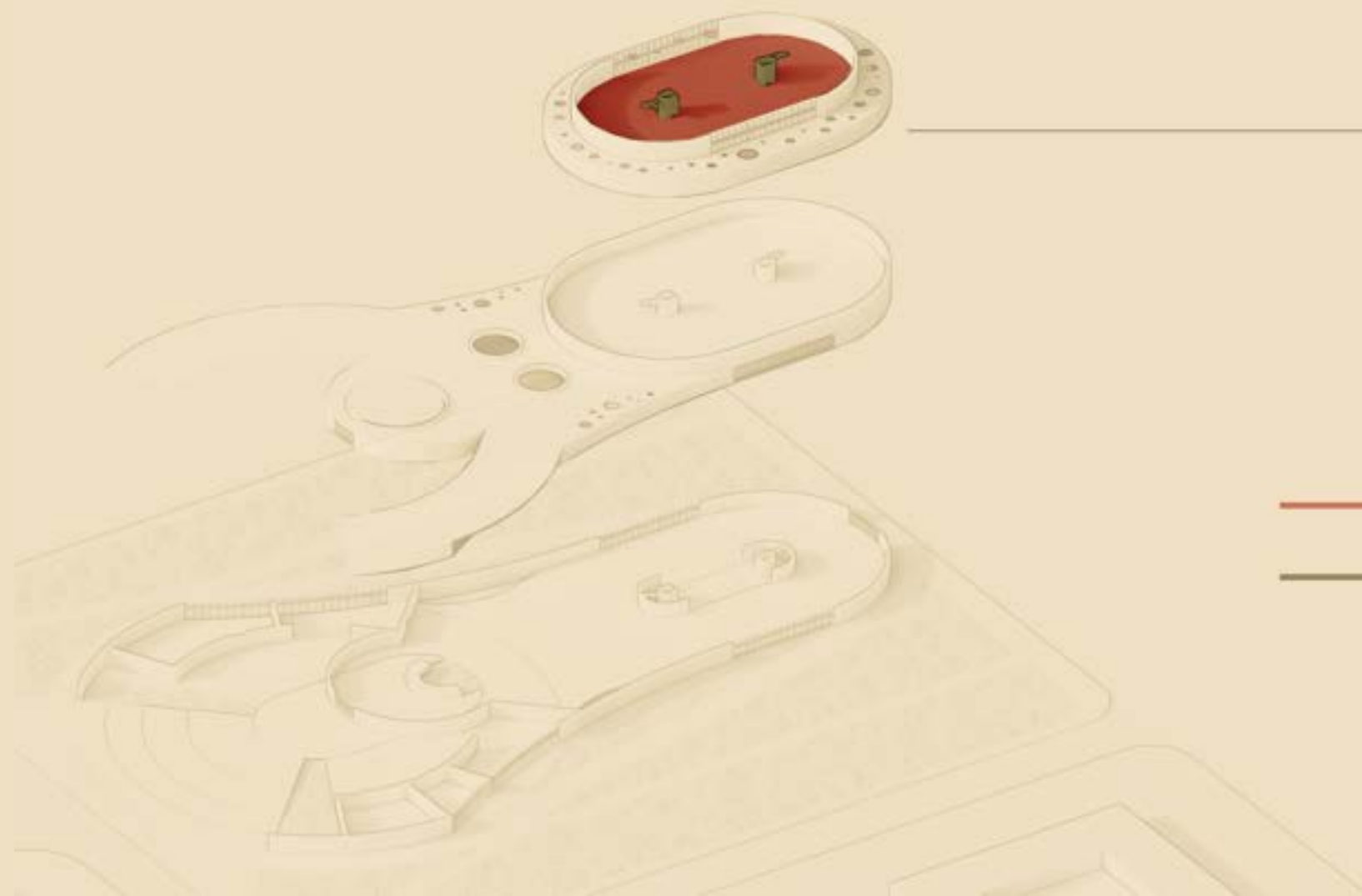


FIRST FLOOR

MUSEUM DISPLAY AREA

ELEVATORS AND STAIRS



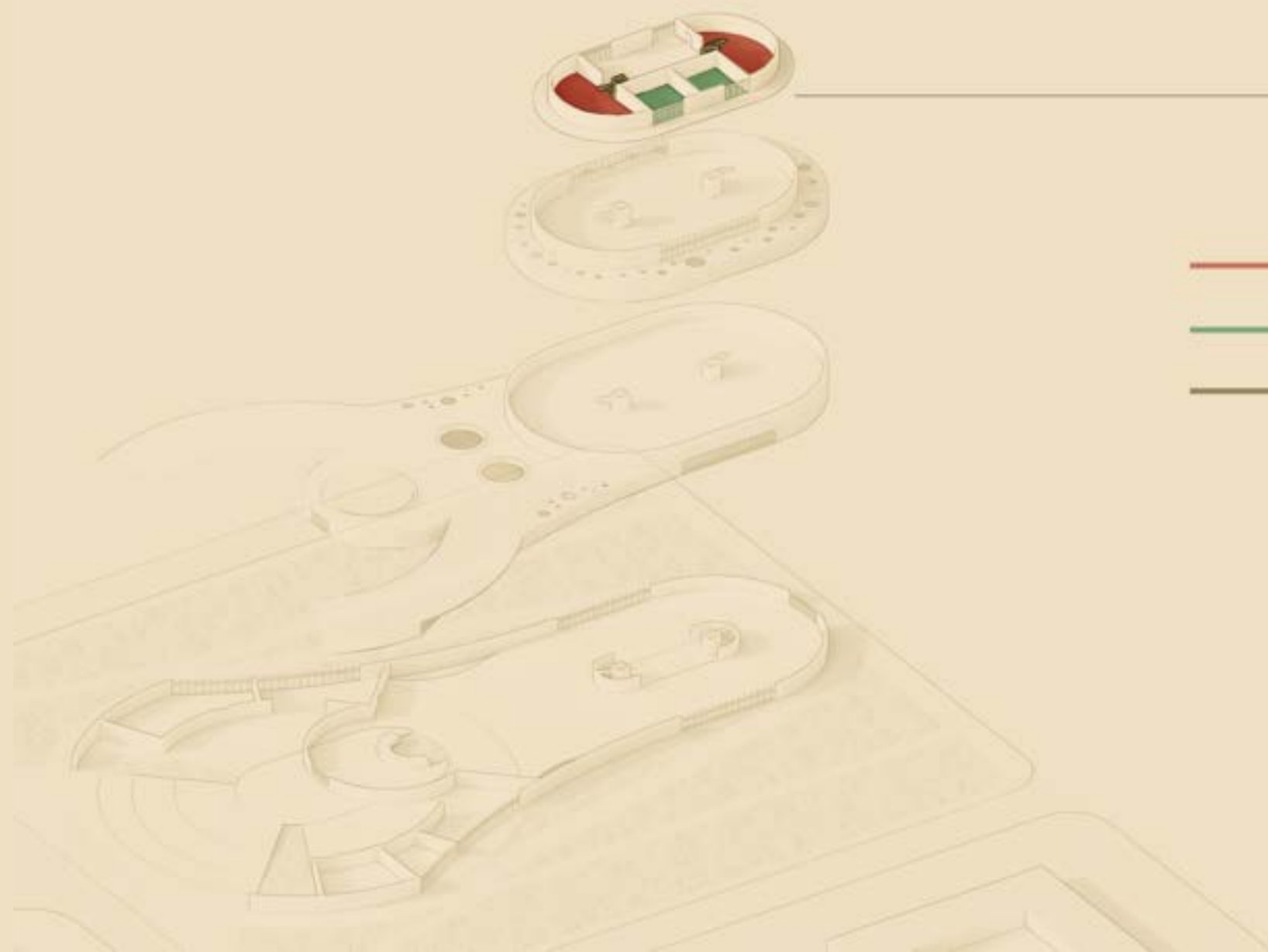


SECOND FLOOR

MUSEUM DISPLAY AREA

ELEVATORS AND STAIRS

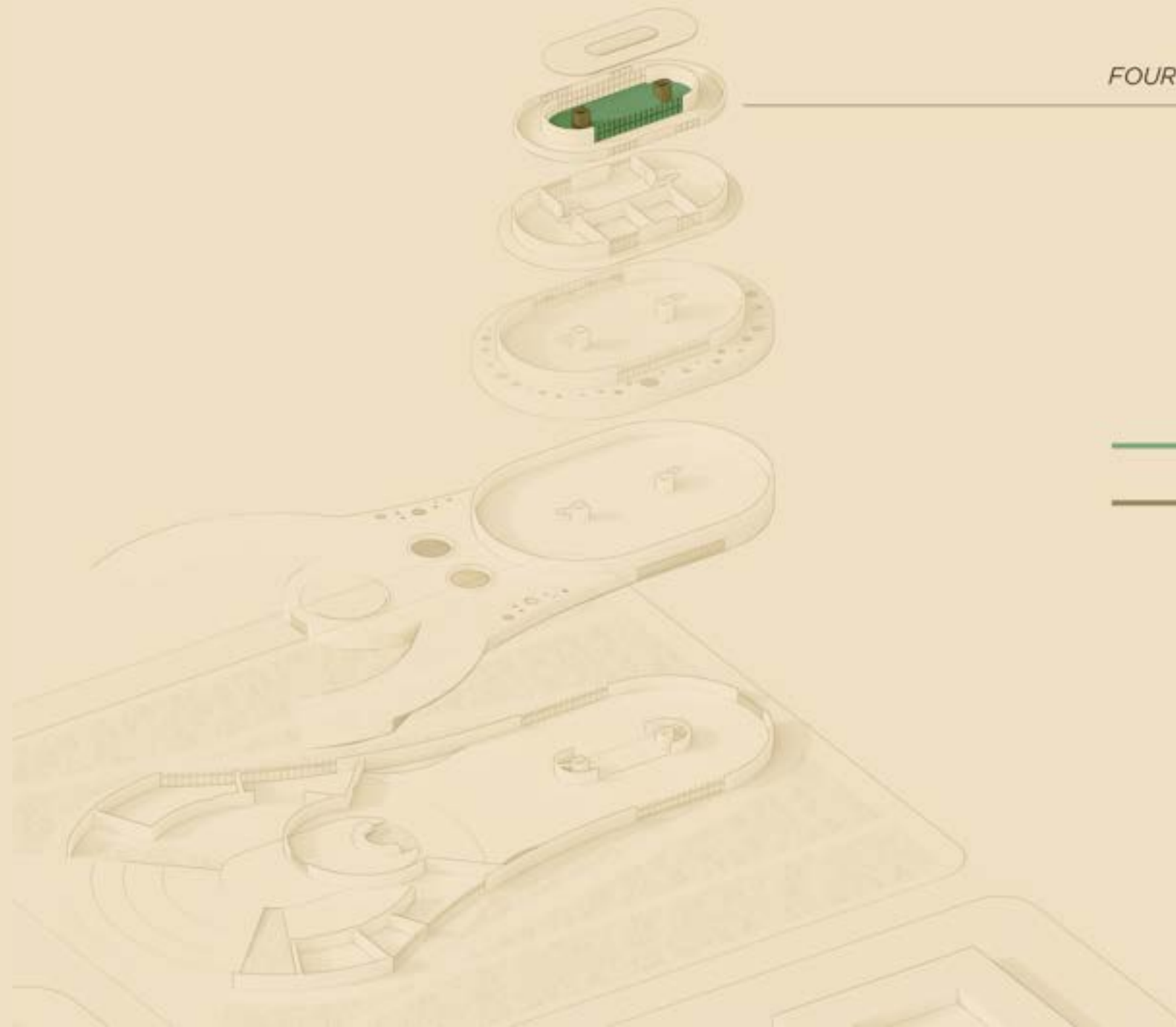
THIRD FLOOR



ENTRANCE AND RECEPTION

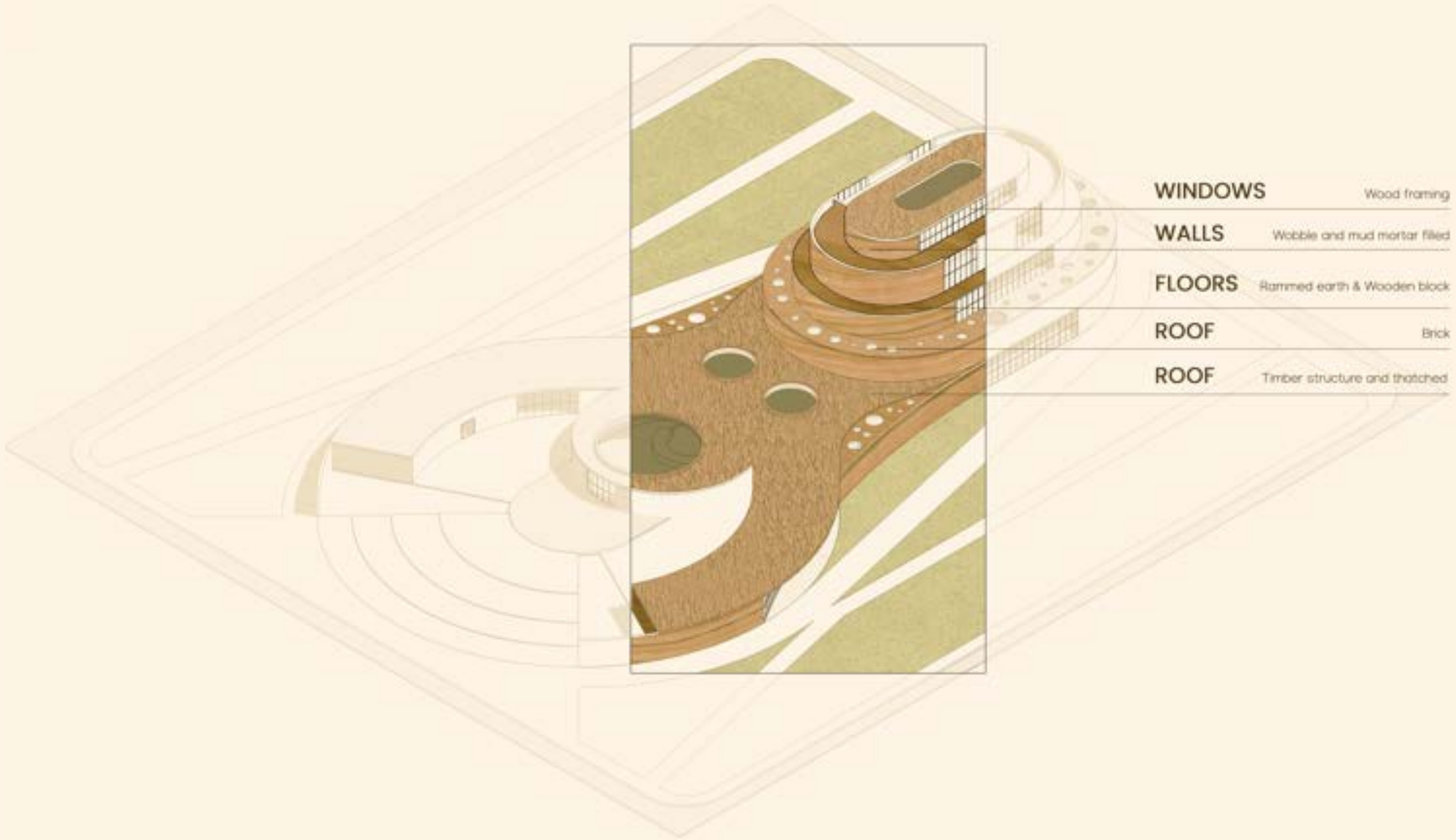
SPECIAL SOUVENIR SHOP

ELEVATORS AND STAIRS

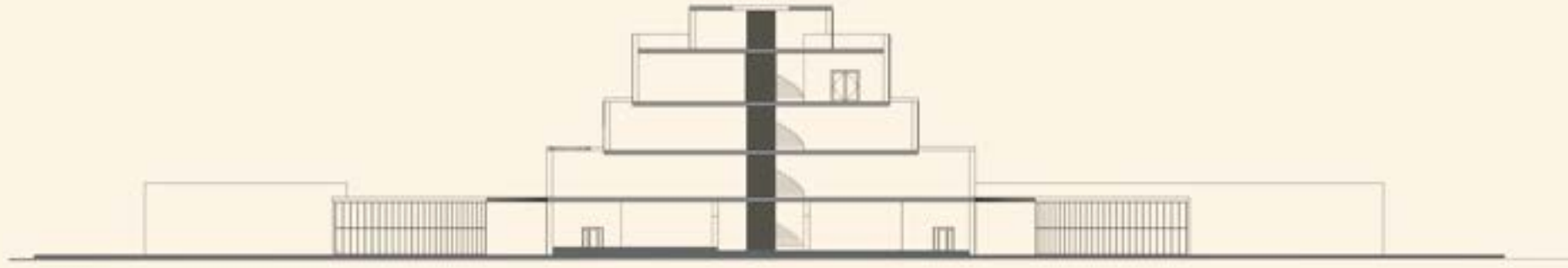


AUDITORIUM

ELEVATORS AND STAIRS

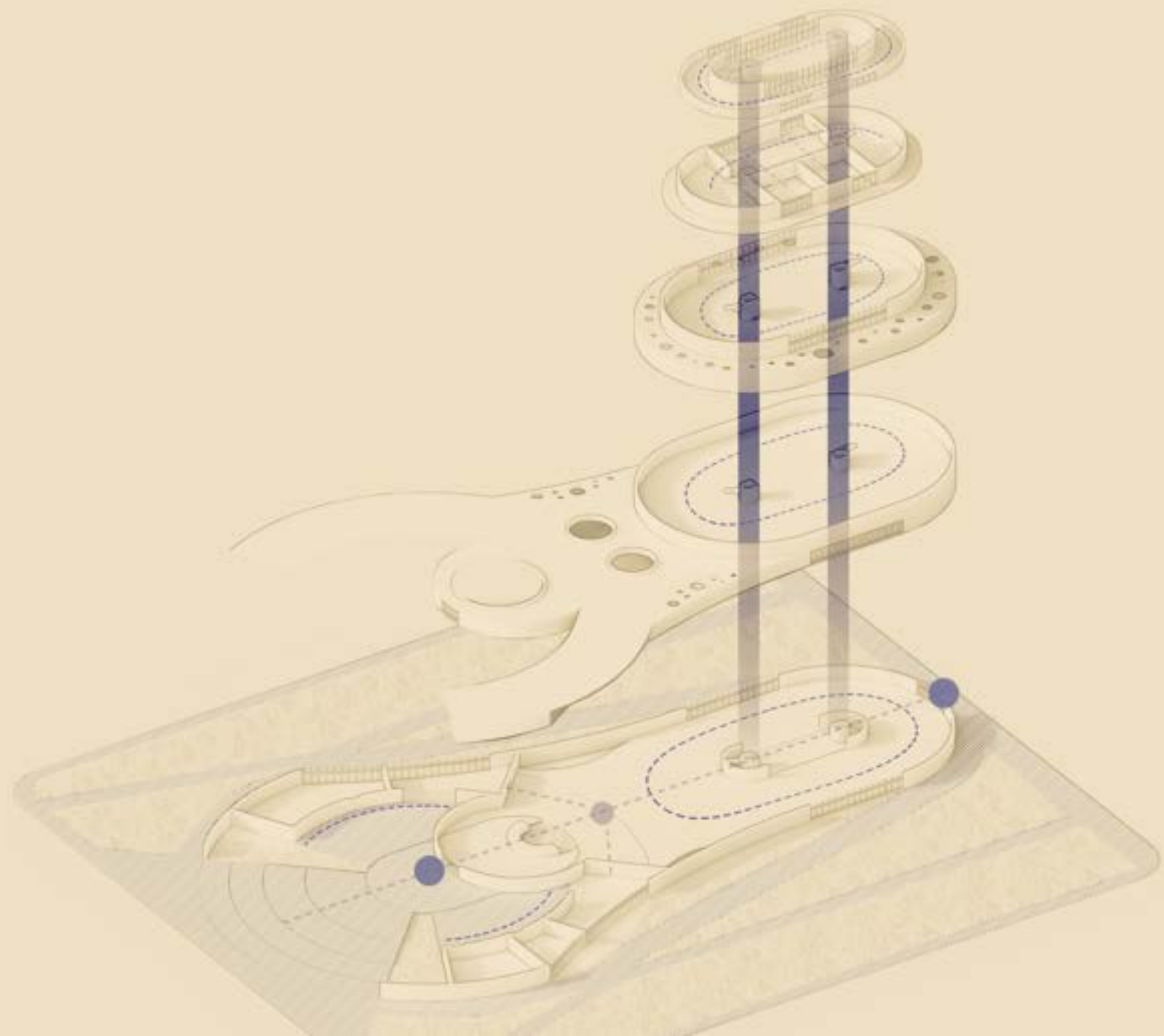


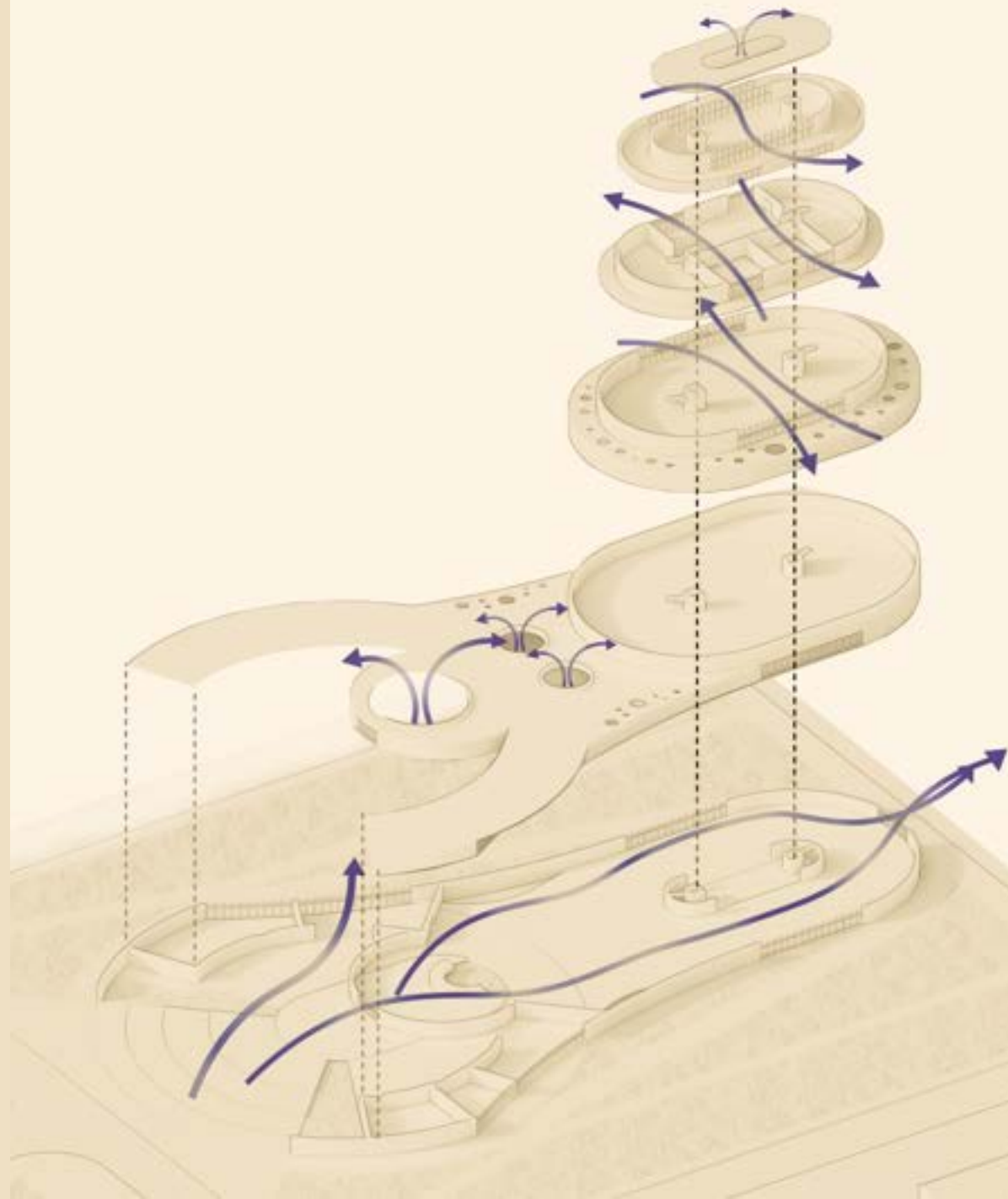
- WINDOWS** Wood framing
- WALLS** Wobble and mud mortar filled
- FLOORS** Rammed earth & Wooden block
- ROOF** Brick
- ROOF** Timber structure and thatched



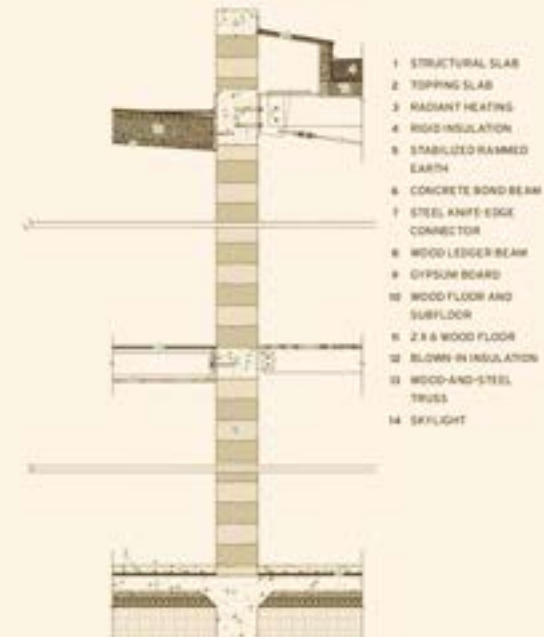
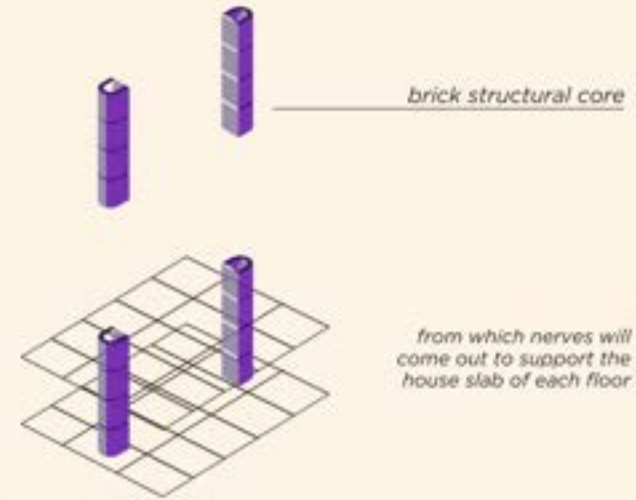
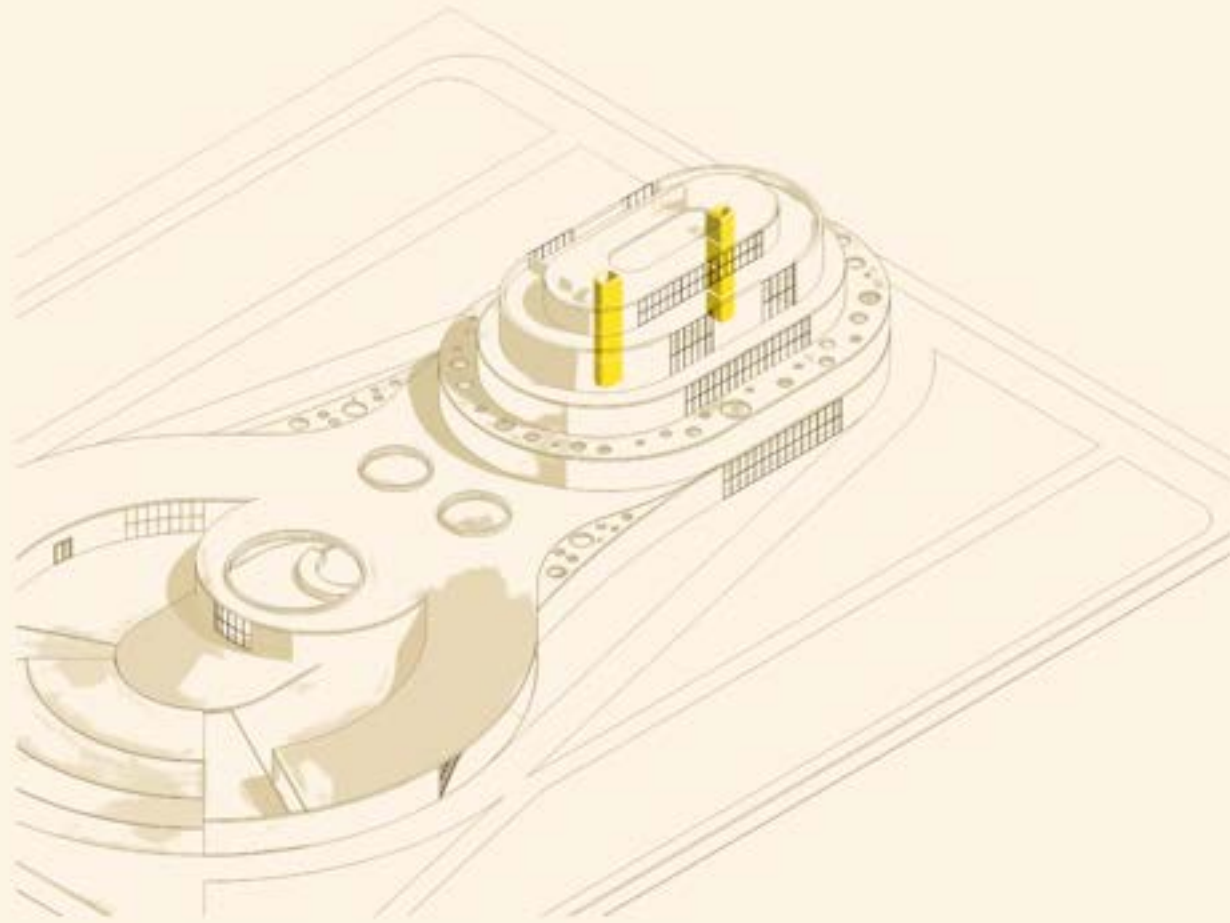








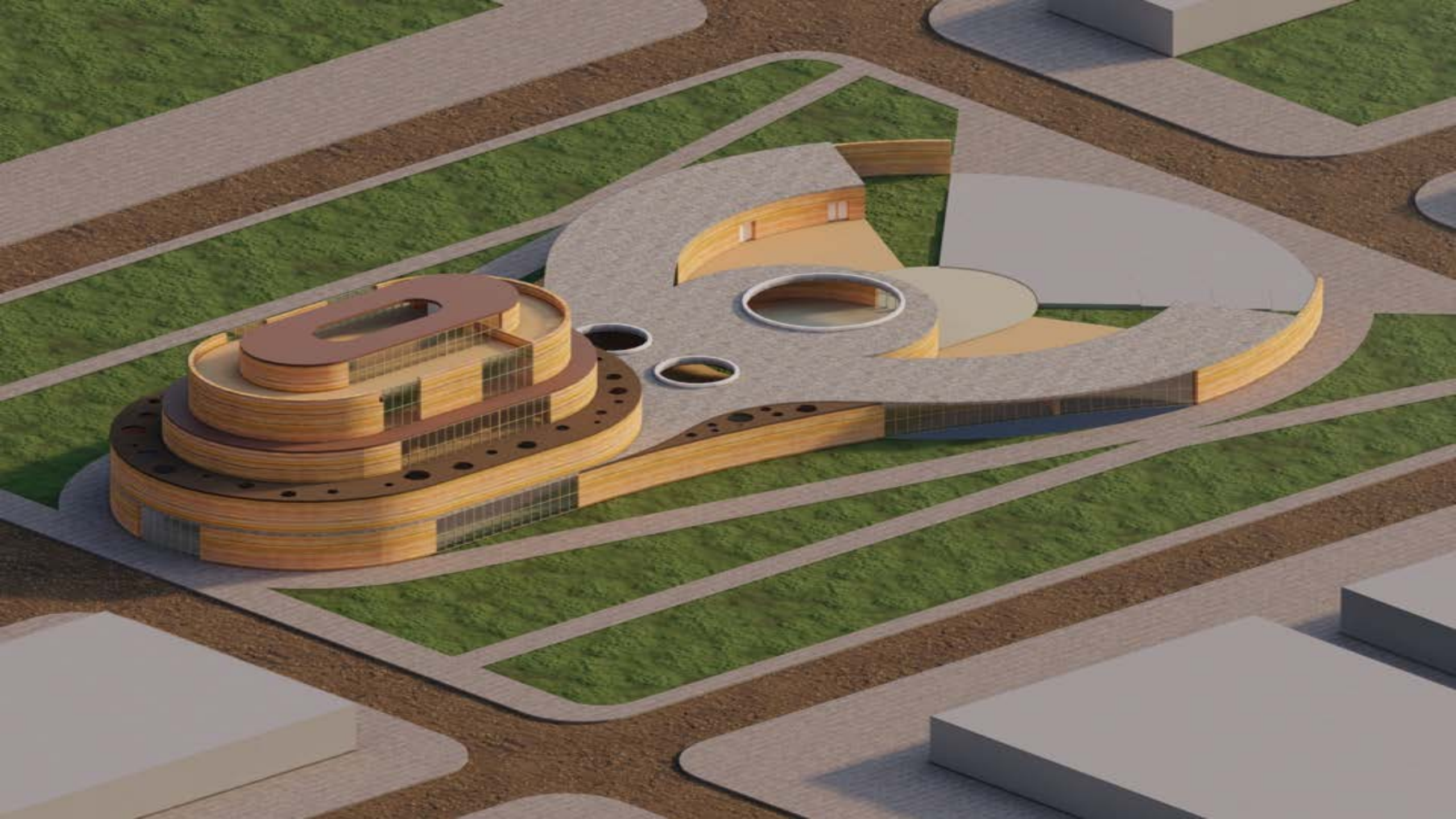
In vernacular architecture, the chimney effect is used to improve natural ventilation of the building and reduce the use of interior cooling systems. The chimney effect allows cooler air to enter from the bottom and hot air to rise. Openings in walls and roofs allow the building to maintain an adequate temperature.



Rammed earth wall section

The distribution of loads in the rammed earth wall is an important topic in vernacular architecture. The rammed earth wall is a construction technique used to build compacted earth walls. The distribution of loads in the rammed earth wall depends on the position of the loads in relation to the vertical edges of the wall. The weight that supports the wall is distributed from the roof, exerting pressure downwards and outwards through the foundations. The distribution of loads and calculation of tensions are important to ensure stability and safety of the building.

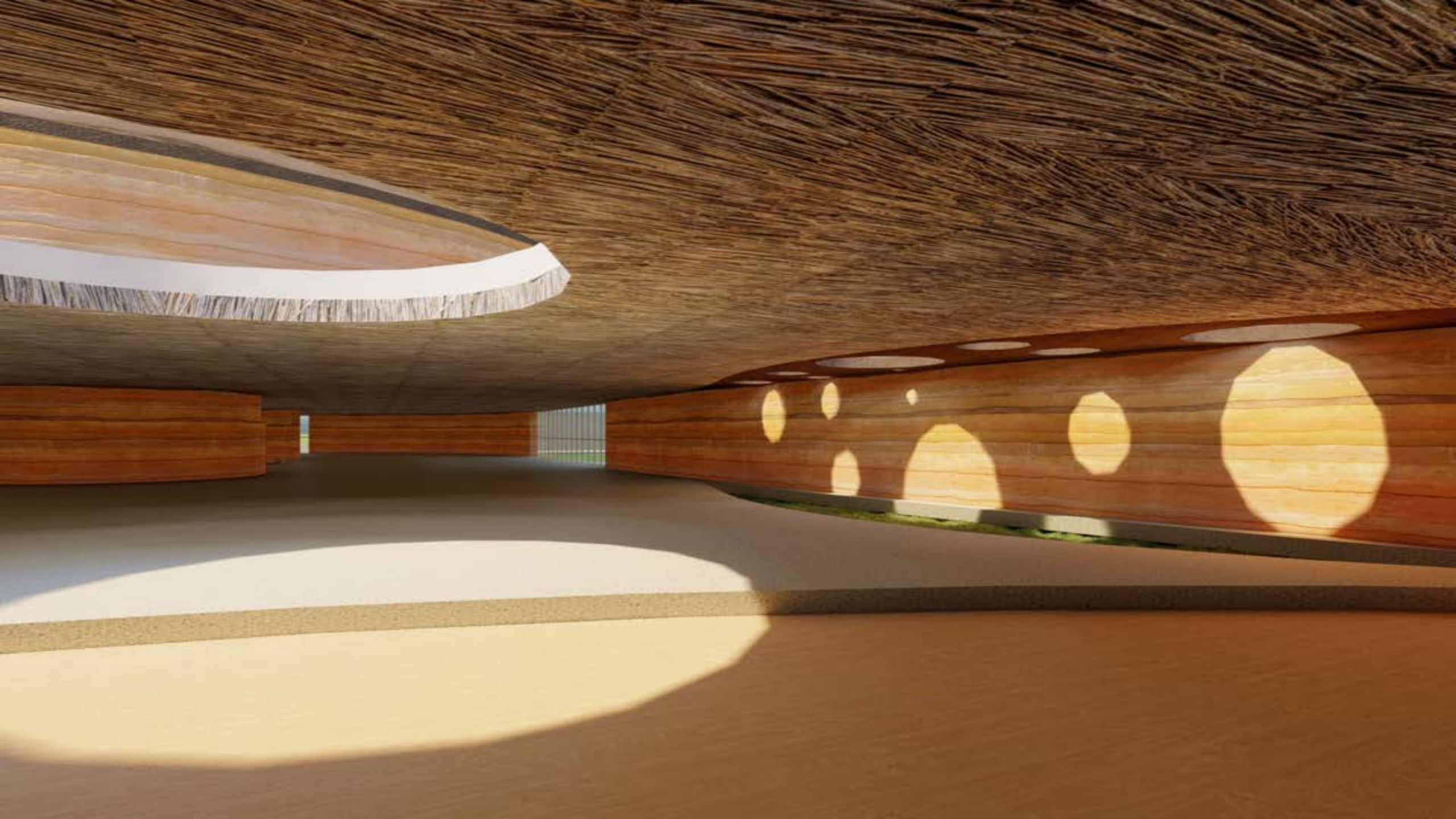
















THE END...
for now