

Assessment of Ornamentation as a Cultural Identity of Mosques in Lagos State, Nigeria

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Abstract

Nigeria's distinctive indigenous architecture is influenced by many historical traditions. The mosque, as the community's principal place of prayer, stands out as a unique architectural style. This research aims to investigate and evaluate the role of ornamentation in mosques throughout Lagos State as a significant element of cultural identity. By analyzing the intricate decorative elements, this study illustrates the various cultural influences shaping these sacred spaces. Focusing on select mosques in Lagos, this work highlights the architectural evolution and its contribution to defining cultural identity in the region.

Keywords: Ornamentation, Cultural Identity, Mosque, Lagos State, Architecture.

Introduction

The expression of cultural identity is greatly influenced by mosque architecture. A mosque's architecture accommodates a variety of designs and building materials that reflect traditional and cultural influences in addition to certain ceremonial duties and requirements (Lopes & Hasnan, 2021). The relationship between form and cultural identity is strongly related to current mosque design in Europe and North America, reflecting the cultural identities of the Muslim communities in these regions (Avcioglu, 2007). The design of mosques in Brunei Darussalam, for example, incorporates specific ceremonial functions and requirements, while also accommodating diverse styles and construction materials, showcasing the influence of governmental, social, cultural, and economic contexts on the built environment and religious architecture (Lopes & Hasnan, 2021). Furthermore, mosque features like the mihrab, domes, and inscriptions represent cultural identity and patronage in addition to their ceremonial purposes (Weisbin, 2019). Mosque design thus blends regional styles, local customs, and religious influences to provide a visible representation of ethnic identity (Avcioglu & Rabat, 2007).

Over 250 ethnic groups call Lagos State, Nigeria, home, including the Yoruba, Igbo, Hausa, Ewe, and Ogu peoples. The area is rich in cultural diversity. With a substantial population of Christians, Muslims, and adherents of traditional ethnic religions coexisting within its boundaries, the state's religious landscape reflects its cultural variety (Ofuafo, 2019). Lagos is a cultural hotspot where several ethnic groups coexist. Its museums, galleries, and cultural institutions highlight the city's rich artistic legacy (Olatunbosun, 2023).

In Lagos State, mosques are important cultural icons that represent the region's diversity in terms of religion and ethnicity. For example, the Central Mosque in Lagos has a stunning dome, minarets, and elaborate ornamental decorations that combine classic Islamic architectural themes like calligraphy, geometric patterns, and arches (Toye & Idowu, 2020). Mosque architecture in Lagos is an actual expression of the cultural identity of the Muslim populations there, combining regional architectural forms, local customs, and religious influences (Toye & Idowu, 2020).

Mosques in Lagos are decorated with a fusion of Islamic and native architectural forms, highlighting the city's rich cultural legacy. Mosque ornamentation in Lagos reflects the rich creative legacy and cultural significance of the town, and its use of geometric patterns, calligraphy, and arches illustrates the influence of various cultures on Islamic art and architecture (Toye & Idowu, 2020). As a result, the ornamentation of mosques in Lagos functions as a visual and symbolic language, expressing the communities they represent changing socioeconomic conditions, creative traditions, and cultural identities. This article's goal is to thoroughly investigate and evaluate ornamentation's function as a defining characteristic of cultural identity in mosques located throughout Lagos State. Through an examination of the finer points of decoration, the piece seeks to reveal the distinct cultural influences included in the construction of these hallowed areas.

Problem Statement

Mosque ornamentation in Lagos State is a visual and symbolic language reflecting the diverse cultural influences and identities of the region's Muslim communities. Despite the rich cultural legacy embedded in the decorative elements of these sacred spaces, there has been insufficient attention to how ornamentation serves as a defining characteristic of cultural identity.

Aim and Objectives

To investigate and evaluate the role of ornamentation in mosques across Lagos State as a significant element of cultural identity, highlighting how traditional and modern influences are integrated into mosque architecture and examining the challenges and efforts in preserving this cultural heritage amidst rapid urbanization and globalization.

Objectives

1. To analyze the architectural and decorative elements of selected mosques in Lagos State
2. To assess the cultural significance of mosque ornamentation in reflecting the diverse identities of the Muslim communities in Lagos State
3. To evaluate the challenges and efforts in preserving mosque ornamentation and architectural heritage in Lagos State

4. To contribute to the broader understanding of the role of ornamentation in religious architecture as a marker of cultural identity

Literature Review

Mosque Architecture in Lagos State

Lagos State's mosque design has evolved historically, reflecting a variety of influences and styles that highlight the region's rich cultural legacy. For instance, the Lagos Central Mosque has a long history of architecture. Its original structure was built of mud and bamboo, which were common building materials at the period. The use of corrugated iron sheets and charred brick in later reconstructions is evidence of the development of building materials. An even larger mosque was required, therefore in 1913 work on a Baroque-style edifice was undertaken. With its distinctive architectural design, this building catered to the Muslim community for more than fifty years until the need arose for a new building, which resulted in the 1988 construction of the current Lagos Central Mosque (Toye & Idowu, 2020). Mosques in Lagos State are designed in a way that combines Islamic and native architectural elements, signifying the city's rich cultural legacy. For example, the Central Mosque in Lagos has a stunning dome, minarets, and elaborate ornamental decorations that combine classic Islamic architectural themes like calligraphy, geometric patterns, and arches. (Iraqsense, 2019). This blend of influences and styles in mosque architecture serves as a tangible expression of the cultural identity of the Muslim communities in Lagos, incorporating local traditions, religious influences, and regional architectural forms (Avcioglu, 2007). Therefore, the historical evolution of mosque architecture in Lagos State exemplifies the region's cultural diversity and the significant role of mosques as architectural and cultural symbols.

Mosques have greater cultural value because they are not just places of prayer but also cultural and architectural icons that represent local identities. Mosques have evolved architecturally over time, reflecting a rethinking of their purpose through the integration of new ideas, methods, and rituals with preexisting ones. Geographical, environmental, social, and political considerations have an impact on this progress, which has led to the experimentation with classic architectural components to complement the urban fabric and handle modern difficulties (Stouhi, 2023).

Mosques serve as a uniting societal purpose, symbolizing oneness and striking a balance between ritual orthodoxy and communal inclusion. They are not just hubs for personal spiritual growth but also loud voices for Muslim unification, as demonstrated by their focus on Mecca and the coincidence of their ceremonies (Fareed, 2015). Furthermore, mosques play a crucial and authoritative role in Muslim culture and politics, which has direct societal ramifications, especially in the West where they act as markers of political and religious identity (Belteshazzar, 2017).

Mosques reflect the cultural identities of the populations they serve, whether they are located in China or the West. While older mosques in China are seen as important

expressions of community identity, keeping cultural memory and reflecting the tastes of its wealthy benefactors, modern mosque design in the West is directly tied to the relationship between form and cultural identity (Butler, 2015). Mosques thus serve as both places of worship and architectural representations of cultural identity, showcasing the diverse range of customs, ideologies, and influences that exist within the communities they are meant to represent.

Ornamentation in Mosque Architecture

Ornamentation in architectural design refers to the addition of decorative elements to a structure, usually for embellishment or aesthetic enhancement. It encompasses a wide range of decorative details, such as moldings, tracery, and motifs, which serve to beautify and symbolize a building as part of its design. Ornamentation can be categorized into various types, including mimetic (imitative), applied, and organic ornament, each with its distinct characteristics and cultural significance (Kuiper, 2019). Although designers have disagreed over the use of ornamentation some arguing for its aesthetic value, others doubting its necessity ornamental design is still a crucial component of architectural expression, capturing the artistic, historical, and cultural influences of a particular era or style (Hindalkar, 2021).

In the framework of Islamic art and architecture, ornamentation in mosque architecture functions as a language for conveying cultural identity. Islamic ornamentation, which includes components like calligraphy, arabesques, and geometric patterns, is important for representing a community's cultural identity and communicating symbolic meanings. Fundamental to Islamic art, these ornamental aspects not only reflect deeper philosophical and religious themes like infinity, abstraction, and symmetry, but they also serve as decorative elements (Shafiq, 2014).

Within the particular framework of Lagos' mosque architecture, the ornamentation showcases an amalgamation of conventional Islamic designs and the city's cultural legacy. Lagos' mosque ornamentation, which combines Islamic artistic history with local cultural influences, is visually expressive of the city's rich cultural identity. Arabesque, geometric patterns, and calligraphy are among the elements used to symbolize Islamic artistic tradition (Ahmad et al., 2018).

Additionally, mosque architecture's ornamentation communicates a feeling of heritage and continuity as well as adaptation to the various cultures and customs maintained by successive Islamic generations. Islamic ornamentation's dynamic quality makes it possible to incorporate new features while adhering to set standards, representing the community's changing cultural identity throughout time (Shafiq, 2014).

In conclusion, ornamentation in mosque architecture functions as a visual language that conveys a community's cultural identity by fusing classic Islamic styles with regional cultural influences and the ever-evolving character of Islamic art and architecture. It contributes significantly to the shaping and expression of the cultural identity within mosque

architecture by conveying deeper philosophical and religious connotations in addition to visual beauty.

Cultural Diversity in Lagos State

Lagos State, Nigeria's largest city and the continent's second-fastest-growing metropolis, is a thriving center of cultural diversity. With a population of over 21 million, it is a melting pot of many ethnic groups, including the Yoruba, Igbo, and Hausa, as well as individuals from other African nations and other regions (Somto, 2023). The presence of numerous ethnic groups, each with its language, traditions, and customs, has resulted in Lagos' cultural variety. The State is frequently characterized as a place with a rich cultural heritage, where opportunity for economic advancement is abundant, hard work is rewarded, and entertainment and the arts are highly valued (BusinessDay, 2018). The Lagos Carnival, for instance, showcases a blend of Nigerian, Brazilian, and Cuban ancestry and represents the richness of Lagos culture (BusinessDay, 2018). Lagos is a dynamic and lively metropolis with a rich and varied cultural background, which is reflected in its cultural tapestry.

Mosques in Lagos are adorned with a variety of cultural aspects that show a transcontinental pedigree and a rich tapestry of influences. For instance, the Lagos Central Mosque draws attention because of its overall symbolism and sheer grandeur, which represent its significance in the local context (Toye & Idowu, 2020). Furthermore, the intercontinental ancestry of the Afro-Brazilian architectural style, which is prevalent in mosques across the western coast of Africa, including Lagos, is reflected in its unique cultural links and the impact of Brazilian Baroque façades (gmc53, 2022). The mosque's cultural significance and its function as a symbol of Lagos State's rich heritage are highlighted by this mix of influences.

Methodology

Mosque architecture from pre-colonial times to the present was categorized using a case study technique in this study based on the typology, influences, and styles of the mosque. The case study approach was selected because, utilizing several data sources, gives a comprehensive picture and enables the researcher to get a detailed understanding of a particular phenomenon or sequence of events. In addition, site visits were used to analyze ornamentation from the standpoint of visual art, proving that observation is an appropriate method for case study research in addition to research carried out under the guidance of drawings acquired from certain parties. The goal of observation, according to Destiarmand et al., is to evaluate and compare the relative truths, traits, and influences of a collection of objects or ways of thinking. When performing research, it will become evident that there are numerous interpretations possible, further connecting issues and study subjects (Destiarmand et al., 2017). Informal interviews are also conducted as part of this procedure to confirm details about mosques, alterations, and the positioning of architectural or

ornamental components. Participants in this interview include committee members, tour guides, and others with historical knowledge of the mosque.

Case Studies

Lagos State Central Mosque

The Afro-Brazilian architectural tradition, which first appeared in the late 19th and early 20th centuries, is responsible for the architectural style of the Lagos Central Mosque. Formerly slave architects and craftspeople who were repatriated from Brazil started this tradition by bringing Brazilian colonial architectural characteristics to West Africa (gmc53, 2022). The mosque's design also shows the influence of native architecture, since it has traits common to Muslim structures in West Africa, such as flat roofs, rectilinear layouts, and heights of two stories or more (Oliver & Hess, 2022).



Old Lagos Central Mosque 1897 (source: <https://mavcor.yale.edu/material-objects/lagos-central-mosque>)

Built-in the Brazilian Baroque style under British colonization, the Lagos Central Mosque was created by talented Yoruba artisans who had returned to Nigeria following the Slave Abolition Act (Ahmad et al., 2018). The mosque features a tracteries canopy, pinnacles with floral decorations, and a squarish plan with Brazilian Baroque influence in the façade (ALFOZAN, 2019). The mosque's Afro-Brazilian architectural history is referenced by the recessed stepped decorative elements on the doorway openings, which are also visible on the ceiling (gmc53, 2022).

The Lagos Central Mosque's history and the blending of various architectural styles are reflected in several ornamental embellishments that have cultural importance.

1. **Ottoman-Style Minarets:** The symmetrical arrangement of the four minarets pays homage to the Ottoman architectural tradition, which has had a notable impact on Islamic architecture.



Lagos Central Mosque Minarets. Photo: Adefolatiwa Taiwo Toye, 2018

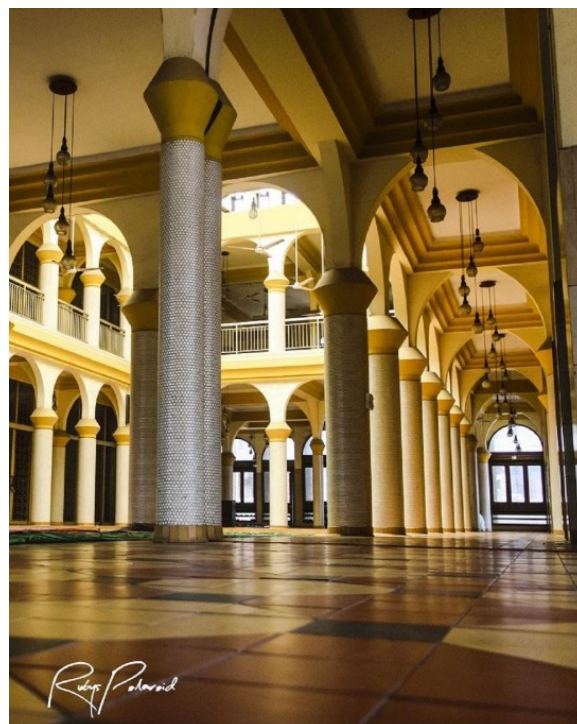
2. **Octagonal Star:** The mosque's design features the octagonal star repeatedly on many surfaces, including the tiles at the dome's base and the metal embellishment on the dome. Islamic art frequently associates this shape, which represents Islamic geometry, with the eight-pointed star.



Octagonal star geometry screens at Lagos Central Mosque.

Photo: Adefolatomwa Taiwo Toye, 2018

3. **Colored Arches and Mosaic Tiles:** The combination of vibrant arches and columns with mosaic tiles showcases the elegance of repetition in a design that has long been associated with Islamic architecture.



Colored Arches at Lagos Central Mosque. Photo: Adefolatomwa Taiwo Toye, 2018

4. **Geometric Patterns:** Islamic art and architecture frequently incorporate geometric patterns, such as the octagonal star, which stands for the coherence and orderliness of the cosmos.
5. **Recessing Stepped Decorative Elements:** One characteristic that is visible on the ceiling is the recessed stepped decorative features on the doorway openings. These are grouped into modules as a result of the composition of the columns. This feature of the design pays homage to the Afro-Brazilian architectural history of the mosque.



Aerial View of the Lagos Central Mosque, by Abolaji Razaq, 2019

The ornamental features of the Lagos Central Mosque are very important to the culture. An important aspect of the mosque is the representation of the octagonal star on nearly every surface, including the doors, the floor finishes, the balusters that overlook the prayer area's emptiness, the tiles on the base of the dome, and the metal adornment of the openings. The mosque's elaborate design and elegance are enhanced by the geometric shapes, colorful arches, and mosaic-tiled columns. The call to prayer is held from the minarets, which also function as visual landmarks (Toye, 2020). The mosque is even more impressive when viewed from a distance because of its golden-plated dome. These decorative features symbolize the mosque's function as the main place of prayer for Lagos' Muslim population as well as its ties to Brazil and other West African countries both historically and culturally. Because the mosque has evolved into a symbol of architecture that has assimilated into

society, its design also represents the multicultural and cosmopolitan nature of the city (Toye & Idowu, 2020).

Shitta-Bey Mosque

Constructed in Lagos in 1894, the Shitta Bey Mosque features an unusual fusion of regional materials and architectural inspirations that highlight the mosque's connections to both the local way of life and the larger Muslim Black Atlantic. The mosque was built using wood and clay that were obtained locally.

Traditional West African mosques and colonial Brazilian churches have been combined to create the Shitta Bey Mosque's architectural style. The design is reminiscent of colonial Brazilian architecture with its high central dome, pilaster-based segmentation, and multicolored stucco façade (Ogunnaike, 2022). The mosque's architecture also borrows features from conventional West African mosques, like the galleries, vaulted ceilings, and square or rectangular floor plans.

The materials and architectural design of the mosque are a reflection of Mohammed Shitta Bey's cultural and historical background. Returning from Sierra Leone, Shitta Bey amassed enormous wealth through her involvement in the Atlantic trading network. The style of the mosque, which notably references colonial Brazilian churches and subsequent mosques in Francophone West Africa, reflects his wealth and global identity (Ogunnaike, 2022).



Front view of Shitta Bey Mosque (source: <https://www.aa.com.tr/en/africa/nigeria-s-oldest-mosque-seeks-partnership-with-turkey/1285107>)

The Shitta Bey Mosque is made of a variety of materials, including tile, wood, stucco, and cement. (ra768, 2022). Wood and clay from nearby sources are also utilized in the building process. The mosque is designed with a gable-roofed vault above and a brick façade with ceramic cladding that is split by stone pillars. (ALFOZAN, 2019). The mosque's sticking to regional natural resources and local culture is shown in its utilization of locally obtained materials and traditional building techniques. Furthermore, the mosque's designation as a National Monument is reflected in the use of non-perishable materials like granite and concrete (Contributors, 2023).



Interior of Shitta Bey Mosque (source: <https://www.pressreader.com/nigeria/weekly-trust/20151024/282441347943678>)

Afro-Brazilian architect João Batista da Costa created the Shitta Bey Mosque, which was built by Africans for Africans and entirely financed using African money. The mosque's architecture and construction served as a tribute to the rich Islamic heritage of Nigeria and the larger Muslim Black Atlantic region (Teriba, 2023).

The Ottoman Sultan bestowed the title of Bey upon Shitta Bey for building the mosque with his own money, so recognizing the mosque's architectural significance and fostering a sense of pride among the local populace. Muslims from all across West Africa attended the mosque's consecration, along with non-Muslim dignitaries and well-known members of the public, including the British colonial governor (Teriba, 2023).

For Yorubaland Muslims, the Shitta Bey Mosque is still a symbol of pride, progress, and solidarity. It also serves as a monument to the rich history and culture of Islam in Nigeria and the wider Muslim Black Atlantic (Teriba, 2023).

The Shitta Bey Mosque's ornamental selections have deep symbolic implications that are a reflection of the mosque's cultural and historical background. The tiled and multicolored

stucco façade's pediment, which features a scrolling design, is segmented by pilasters that ascend into finials, demonstrating the influence of colonial Brazilian architecture. (Ogunnaike, 2022). The mosque's quadrilateral design is reminiscent of Iberian Peninsula cathedrals, which were constructed both physically and figuratively on top of prior mosques' square foundations. The mosque's links to Islamic heritage are reflected in the mihrab, which is situated where a Catholic church's apse would have been, and the merging of the mihrab and minbar into a curved stairway to the right of the mihrab (Ogunnaike, 2022). Utilizing locally produced materials like wood and clay shows a link to the area's natural resources and customs surrounding construction (Figueiredo, 2023).

Integration of Local Materials and Techniques

A significant component of the architectural legacy of Lagos State is the use of native materials in mosque embellishment. Mosques built in Lagos, especially in the late 19th and early 20th centuries, clearly show the influence of Afro-Brazilian design. Relatives from Brazil and Sierra Leone constructed the Brazilian Olosun Mosque and the Sierra Leonean "Blessed Mosque" using non-perishable materials, departing from the custom of building mosques out of mud and thatch (Ogunnaike, 2022). Another notable example of the architectural legacy of the area is the Shitta Bey Mosque, which was built in Lagos in 1894 and represents the development of Islam in Yorubaland. Mosques in Lagos State exhibit the fusion of indigenous and foreign architectural traditions through their architecture, which is influenced by the knowledge of the repatriates and the use of non-perishable materials. This adds to the region's rich and varied architectural landscape (Ogunnaike, 2022).

In Lagos State, mud, thatch, and vegetal materials including wood, palm, and grass are a few examples of native materials used to decorate mosques (KABIR, 2016). Nonetheless, the building of mosques in Lagos, especially in the late 19th and early 20th centuries, is notably influenced by Afro-Brazilian architecture. Relatives from Brazil and Sierra Leone constructed the Brazilian Olosun Mosque and the Sierra Leonean "Blessed Mosque" using non-perishable materials, departing from the custom of building mosques out of mud and thatch (Ogunnaike, 2022). Mosques in Lagos State exhibit the fusion of indigenous and foreign architectural traditions through their architecture, which is influenced by the knowledge of the repatriates and the use of non-perishable materials. This adds to the region's rich and varied architectural landscape.

Lagos State, Nigeria's traditional building methods reflect the rich cultural legacy of the area as well as the historical setting in which they were created, adding to the cultural story. Nigerian architecture especially that of Lagos State, is shaped by the many ethnic groups that make up the country and its customary building techniques, which are firmly anchored in the local materials and cultural history. For example, the Hausa-Fulani tribe usually constructs dwellings with flat roofs made of clay or concrete blocks, but the Igbo people frequently employ red-earthed walls. These age-old methods add to the region's varied

architectural landscape while also reflecting the cultural identities of the various ethnic groups.

In addition, the utilization of regionally produced materials and age-old construction methods like thatch, timber, and mud not only maintains cultural authenticity but also encourages a feeling of community and ownership over the past. The impact of modernization and globalization has, however, resulted in a move away from conventional building methods and materials and towards more contemporary ones, such as the usage of reinforced concrete, steel, and glass in building construction (Owamoyo & Tabibi, 2023).

Architectural Innovation and Cultural Identity

In Lagos State, there have been some contemporary architectural advances in mosque design. One instance is the Patrickwaheed Design Consultancy's (PWDC) Abijo Mosque, which is proof of the successful fusion of traditional materials and modern architecture (Fakharany, 2024). The mosque's design story investigates materiality through the creative application of locally obtained laterite, a substance renowned for its distinctive aesthetic and thermal qualities. The mosque's effective use of laterite gives it a distinctive architectural identity while also reducing energy consumption and promoting a calm interior atmosphere (Fakharany, 2024). Another illustration is the cutting-edge mosque constructed in Abijo, Lagos, on the Lekki-Epe Motorway, by Crescent Bearers. The mosque combines classic architectural characteristics like a dome and tower with contemporary conveniences like air conditioning, a library, and a conference room (Nigeria, 2022).

It's crucial to remember, nevertheless, that traditional building methods and materials are still more widely used in Lagos State's mosque design than contemporary advances. Modern approaches, like the use of steel, glass, and reinforced concrete in building construction, have replaced traditional building processes and materials as a result of modernization and globalization (Mohammed Saleh, 2019).

In the face of globalization, Lagos State architects must strike a balance between tradition and innovation. Globalization's effects on Nigeria's traditional architecture, particularly in Lagos State, have resulted in a change from conventional building methods and materials to contemporary ones like steel and reinforced concrete. The idea that modern architecture embodies advancement, modernity, and global connectivity is what is causing this change. The risk of homogenizing the architectural landscape and weakening the traditional design characteristics that represent the unique cultural identity of the area arises from this (Owamoyo & Tabibi, 2023).

Architects are highlighting the necessity for a balanced approach that recognizes the cultural and social significance of traditional architecture while adding global influences to meet this challenge. This approach must value both tradition and modernity. This can be accomplished by including local populations in urban planning, repurposing existing structures in an adaptable manner, and adding classic architectural aspects to newly constructed areas. Architects, stakeholders, and policymakers have a critical role in

reducing the loss of cultural identity. They ought to take into account the opinions and goals of the surrounding communities, give cultural heritage preservation top priority, and work with regional craftspeople to bring back the use of traditional building materials and methods (Owamoyo & Tabibi, 2023).

Socio-Cultural Impact

The social fabric of Lagosian communities is significantly impacted by the architecture and ornamentation of mosques. Mosques are built and designed as cultural icons that represent the religious and cultural character of the surrounding community, promoting a feeling of pride and belonging. The Abijo Mosque, created by Patrickwaheed Design Consultancy, is an example of how traditional materials and modern architectural components are integrated to create a distinctive Nigerian architectural language while maintaining cultural heritage (Fakharany, 2024). Also, the mosque's visual character is enhanced by the use of locally obtained materials like laterite, which also supports local sustainability and energy efficiency, demonstrating a dedication to environmental awareness and communal well-being (Fakharany, 2024). Furthermore, mosques have played a significant historical role in the consolidation of Islam and the promotion of cultural and religious diversity in Lagos, as evidenced by the colonial government's acknowledgment of them and the Shitta Bey Mosque (Ogunnaike, 2022).

Therefore, in Lagos, mosque architecture and ornamentation act as potent catalysts for community identification, cultural expression, and the preservation of local history.

In Lagos State, the design and architecture of mosques greatly influence how people define their identities as individuals and as communities. Mosques are cultural icons that represent the religious and cultural identity of the neighborhood, fostering a feeling of pride and belonging. Mosques' layout, furniture, and decorations all reflect the religious values and beliefs of the community, encouraging a feeling of devotion and spiritual connection (Avcioglu, 2007). To maintain the cultural history of the area and keep future generations linked to their cultural origins, mosque architecture, and ornamentation also play a significant role in its preservation. Maintaining traditional building methods and styles helps ensure that regional cultural customs endure (Avcioglu, 2007). By encouraging the use of novel materials and techniques, mosque architecture and ornamentation foster cultural innovation and aid in the development of regional cultural expressions (Ideas, 2018).

Challenges and Preservation Efforts

There are many challenges in Lagos State's way of maintaining the cultural integrity of the mosque ornamentation. The conflict between maintaining historic architectural styles and adding modern components is one of the major issues. The cultural conflict has arisen from the argument about mosque identity, with some arguing that ancient patterns and practices should be preserved and others stressing the mosque's value in terms of its

identity (Ideas, 2018). This conflict may cause the architectural landscape to become more homogenized and traditional design aspects to become less prominent.

The dearth of resources and knowledge regarding conventional building methods and materials is another difficulty. The usage of traditional building materials and techniques, which are frequently more environmentally friendly and sustainable, has decreased as a result of the transition towards modern building materials and practices. This problem is made worse by the dearth of knowledgeable craftspeople who can work with traditional materials and methods.

The preservation of cultural heritage is also threatened by Lagos State's quick urbanization and development. Traditional architectural styles and methods may disappear as a result of the demolition of older structures and the creation of newer ones. This problem is made more difficult by the absence of legislative protection for historical structures and cultural heritage sites.

In Lagos State, there are continuous initiatives to protect and enhance cultural uniqueness in mosque architecture. Mosque architectural conservation is one such endeavor that acknowledges the particular ethnic or religious communities and the social relevance of these buildings. The majority of preservation activities have been carried out by governments, ministries, departments, and municipal governments; however, non-state initiatives by affluent people, local community groups, and NGOs have also contributed to preservation work. In addition, the waqf, or charity trust, is crucial to the maintenance of the mosque (Khan, 2011).

The community's active participation in mosque maintenance and preservation is another endeavor. For instance, the community's involvement in revitalizing Jakarta's 18th-century mosques' cultural diversity promotes a sense of community, shared ownership, and group responsibility among its members. The implementation of the city's cultural heritage preservation strategy hinges on the commitment of the local people and the political support of the government (Ernawati et al., n.d.).

Additionally, studies have looked into the architectural designs of mosques in Brunei Darussalam to examine how cultural identities are expressed and how a collective identity is created. The significance of mosque identity is also emphasized by the Abdullatif Al Fozan Award for Mosque Architecture, which has generated debate and controversy in the cultural sphere (Ideas, 2018).

Future Trends and Cultural Preservation

The integration of contemporary technology, continuing discussions about cultural and architectural significance, a focus on contextualism and social impact, the use of traditional materials and techniques, and community involvement are all anticipated to have an impact on the future of mosque architecture in Lagos State. In the upcoming years, Lagos State's mosques architecture is probably going to be influenced by these ideas.

- **Incorporation of Modern Technology:** Modern construction technology is anticipated to be used in contemporary mosque architecture, perhaps resulting in the creation of creative and environmentally friendly design solutions. (Hannah, 2020)
- **Cultural and Architectural Discrepancies:** It is anticipated that the discussion on the cultural and architectural value of mosques will go on. This argument centers on how mosques are seen; some support preserving traditional architectural styles, while others place more importance on the mosques' larger symbolic meaning about their cultural and ecological surroundings. (S, n.d.)
- **Contextualism and Social Impact:** Given the social and political implications of mosque design, contextualism will probably remain a key component of mosque architecture in the future. This strategy uses architectural expression to heal social and political rifts. (Ibironke, 2024)
- **Incorporation of Traditional Materials and Techniques:** The preservation of cultural identity can be aided by the decorating of mosques using traditional materials and methods. A sense of cultural identity and pride can be strengthened by utilizing locally obtained materials and incorporating regional symbols and patterns.
- **Community Involvement:** Mosques can be maintained and preserved by the local community, which helps promote a sense of shared ownership and responsibility. To guarantee that traditional building methods and materials are used going forward, this can involve offering training courses to regional artists and craftspeople. (Mohammed Saleh, 2019)

Recommendations and Conclusion

1. Preservation Initiatives:

- Put laws and guidelines into place to safeguard and maintain Lagos State's mosque architectural legacy.
- To guarantee successful conservation initiatives, promote cooperation between governmental agencies, neighborhood associations, and non-governmental organizations.
- Provide financing sources to aid in the upkeep and restoration of old mosques.

2. Cultural Integration:

- Encourage the use of traditional craftsmanship and indigenous art forms in the design of contemporary mosques.
- Organize training courses and workshops for regional craftspeople to improve their proficiency in age-old ornamental arts.

3. Community Engagement:

- In order to create a sense of pride and ownership, include the local people in the upkeep and preservation of mosques.
- Plan educational initiatives and cultural events to increase public understanding of the value of cultural heritage and mosque adornment.

4. Research and Documentation:

- Perform in-depth research and documentation on the Lagos State mosques' architectural and ornamental features.
- Establish a digital repository for mosque adornment to save and disseminate information regarding the area's cultural legacy.

5. Urban Planning:

- Preserve ancient mosque structures by incorporating cultural heritage concerns into urban planning and construction projects.
- In order to preserve cultural continuity, new mosque building should be encouraged to incorporate historic architectural styles and adornment.

Conclusion

A key component of Lagos State's cultural character is the ornamentation of its mosques, which reflects the rich history and wide range of influences that have molded the Muslim population. The community's spiritual and cultural traditions are upheld and reflected in the mosque's elaborate patterns and motifs. The preservation of this architectural legacy is, however, seriously threatened by the speed at which urbanization and globalization are occurring. It is possible to preserve and celebrate the distinct cultural identity embodied in the mosques of Lagos State by putting into practice efficient preservation initiatives, encouraging cultural integration, involving local communities, carrying out in-depth research, and incorporating heritage considerations into urban planning. This study emphasizes the significance of mosque adornment as an essential component of cultural identity and a religious expression that should be valued and preserved.

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