

SUPPORTING MATERIAL

TEACHING

Kent State University (National)

Copperbelt University / Sichuan University (International)

SCHOLARSHIP

Research Publication Exhibition Practice

SERVICE

College University Community

Profession - AIA / COF NOMA / NOMAC RAIC UIA NIA

DAVID HUGHES, FAIA

Project Title: THIRD YEAR DESIGN STUDIO,
COPPERBELT UNIVERSITY, KITWE, ZAMBIA
AFROCENTRIC DESIGN STUDIO, AFRICA

Completion Date: FALL SEMESTER, 1990

Role: PROFESSOR / DESIGN STUDIO CRITIC

Synopsis:

This design studio was Professor Hughes' first attempt to develop and articulate the concept of Afrocentric Architecture. Since the entire student body were Zambian, Hughes' directive was... 'approach the design to represent intuitive attitudes toward African culture with a design that reflected cultural aesthetic'. A number of project types were given as studio assignments.

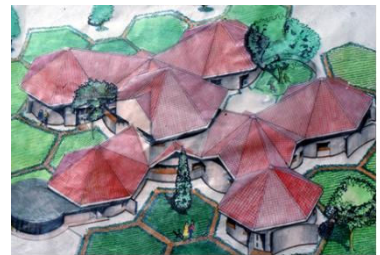
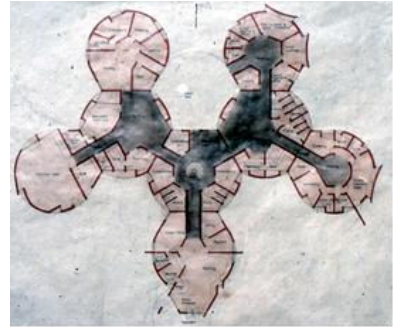
Prior to Prof. Hughes, the basic approach in design studios in Africa was Was to replicate classic western images which were touted as 'modern' opposed to African architecture referred to as 'primitive'. The results of this project firmly established that 'Afrocentric Architecture' was suitable as a design method for modern building design.

Hughes' students produced outstanding work, having little of the tools most western students are privy to. The best designs were used in Prof. Hughes' publication of *Afrocentric Architecture: a design primer*.

A medical clinic project by Alick Nyangulu (right column) received wide praise and attention, including being featured in a book on fractals authored by Dr. Ronald Eglash, Professor of Mathematics, The Ohio State University in 1997.

Professor Hughes had the opportunity to invite distinguished scholars and architects from around the world to come and lecture to his students in Zambia. He chose two African-American Architects, both Fellows of the AIA, from two prestigious HBCU schools in the USA.

Dean Harry Robinson, FAIA of Howard University School of Arch. and J. H. Spencer, FAIA, Director, Hampton University School of Arch. visited in 1991 & 1992 respectively. Their presence further advanced the role and impact of the AIA globally and the profession as a whole as well as the academic thrust of American architectural education.



John H. Spencer, FAIA with Copperbelt students & faculty



Harry G. Robinson, III, FAIA with students



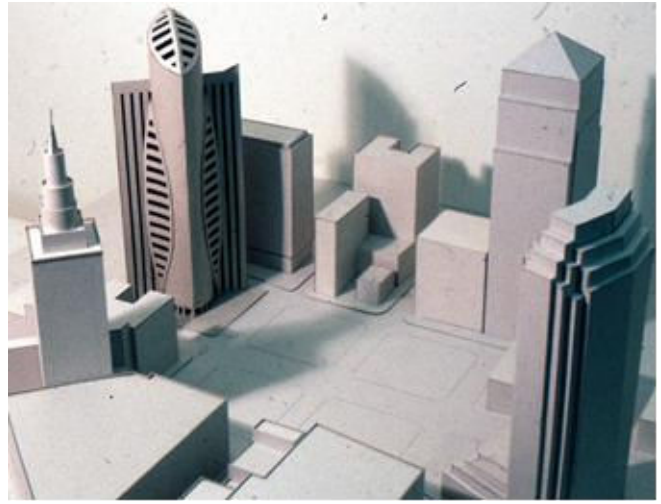
Prof. Hughes in design studio

Project Title: THIRD YEAR DESIGN STUDIO,
SCHOOL OF ARCHITECTURE, KENT STATE UNIVERSITY
AFROCENTRIC DESIGN STUDIO, CLEVELAND, OHIO

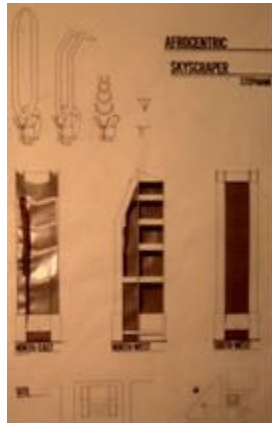
Completion Date: FALL SEMESTER, 1992-2002
Role: PROFESSOR / DESIGN STUDIO CRITIC

Synopsis:

This project was Hughes' first attempt to teach and apply the theory, Afrocentric Architecture, in a dominant western environment. Prof. Hughes had to form a cogent format that outlined a design methodology. Abstractive derivation was the primary design tool which allowed the parti to originate from elements of African history or culture as a basis for an aesthetic rooted in African origins. The skyscraper as a building type was chosen because there is an abundance of African sculpture that is vertical in form. The emphasis in this theoretical approach was architecture that was modern and would fit into a contemporary setting. The site location was downtown Cleveland, Ohio, which also established that Afrocentric Architecture was not intended to be limited to sites in Africa.



Student, Irving Reinhart exhibited a great deal of zeal in sketching a wide range of African cultural artifacts as possible elements or parti for his design. He eventually selected the Zulu shield and abstracted it in plan and elevation, resulting in a very distinctive high rise building design.



Student, Stephani Kalinic, grasped the concept of abstracting a cultural icon and reducing it to the minimal parti element. She then constructed a form that utilized this reductive element throughout.

AFROCENTRIC DESIGN STUDIO, CLEVELAND, OHIO

The Afrocentric Studio at Kent State University became the most popular of the third-year studios. Professor Hughes benefitted from an ensemble of the best and brightest designers in the school. The 1993 group took the entire theory to ‘another level’ with the work they put forth. This studio is still the heart of Hughes’ lecture presentations around the world.

Justin Hilton was a natural born leader, and he took the lead role in this design studio. He recently moved from Associate Provost at Kent State, which, having that role was testament of his leadership skills.

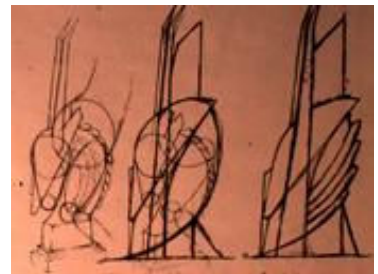
Justin’s vision and creativity expanded the methodology in the use of African iconography. He explored transformation of the Bambara antelope sculpture, by examining potential animated positions, as animals would have in real life. He then reconfigured the object to give life to his architectural expression. His approach and commitment to craft added another element to this endeavor.



Afrocentric skyscraper in public square, Cleveland



Afrocentric form



parti element (above 2 images, lower right)



Afrocentric Studio jury with students



inspiration - Bambara Mask



Professor Hughes with student Justin Hilton

Project Title: SEMINAR AND DESIGN STUDIO / CHARRETTE
AFROCENTRIC SKYSCRAPER, HARLEM, N. Y.
Completion Date: SPRING 1994
Role of Nominee: LECTURER & DESIGN STUDIO CRITIC
Synopsis:

Professor Hughes was invited by the Copper-Hewitt Museum The Smithsonian Institution's National Museum of Design to lecture and give a seminar studio in Afrocentric Architecture to architects, artists, students and interested designers. The School of Architecture, of the City College of New York was a co-host and provided drafting desks for participants.

Professor Hughes was challenged to convey the basic concept of Afrocentric Architecture to both students (some were gifted artists and artisans) and professionals in architecture, as well members of the general public. This required a distinct and unique approach to studio pedagogy. The outcome was a very spirited, talented and full-capacity studio that executed some excellent solutions for a complex site and sophisticated building type.

Harlem and its central location, 125th Street, was selected as the site for the design problem. This location has historic meaning in New York and the whole of Black America. Thus, the efforts to show that an approach to architectural design would be more reflective of the people, history and culture (especially African culture), connected to place, was a broadening contribution to design education.

This charrette furthered the dialogue and reinforced the legitimacy of the concept and theory of Afrocentric Architecture. The high profile of the venue also enhanced the impact of Hughes' work within the realm of design education and the entire profession. Hughes, who is very active in both the AIA and NOMA, had members of both organizations involved in effort.

The City College School of Architecture, assisted in assembling a very astute jury of architects and AIA members including Jack Travis, FAIA and Victor Body Lawson, both stellar practitioners and academics.



HUGHES WITH DESIGN STUDENT



DESIGN STUDIO



JACK TRAVIS, FAIA, DESIGN JUROR



DESIGN STUDENT



DESIGN JURY



PRESENTATION



DESIGN JURY

Project Title : FOREIGN STUDIES PROGRAM- FLORENCE, ITALY
DIRECTOR / FACULTY- DESIGN STUDIO

Completion Date : SPRING SEMESTER 1995, 1999, 2000, 2004, 2005

Role of Nominee : administer program, coordinate guest lecture, teach studio

Synopsis:

Professor Hughes has traveled abroad over fifty-nine years, as a student, practitioner, educator and researcher. This experience established the foundation of his view of architecture and culture.

Hughes has applied this insight throughout his career, having taught on four continents and always encouraging colleagues and students to look beyond their immediate geographical and cultural boundaries.

As director of KSU Florence Study Program, Hughes was instrumental in its growth from a half semester to a full semester program and from a rented space to an acquired building, Palazzo Cherci, in the center of historic Florence.

Hughes coordinated the guest lecture series and expanded the list of speakers to include noted and accomplished African-American architects.

This endeavor acknowledged the work of minority architects and altered the view of the student body by noting there are designers other than those that are regularly celebrated popular architecture periodicals.

Hughes' accomplishments include expanding the curriculum at Kent State and having a direct impact on a new NAAB accreditation requirement that all professional degree programs must offer a course focusing on architectural achievements beyond western traditions.

Indeed, the course Professor Hughes created is now seen as a model example of the course the accrediting body would like to be offered by all accredited degree programs.



PONTE VECCHIO



PROFESSOR HUGHES OVERLOOKING FLORENCE



J. MAX BOND, FAIA & HUGHES



BOND CRITIQUE IN DESIGN STUDIO



PHIL FREELON, FAIA



FREELON LECTURE TO KSU STUDENTS



WILLIAM J. STANLEY, III, FAIA IN COLESEUM, ROME DURING VISIT TO KSU ITALY DESIGN STUDIO



KSU DESIGN JURY IN FLORENCE

Project Title : LECTURE / WORKSHOP & CHARRETTE
FACULTY of ARCHITECTURE, PRAGUE
WORKSHOP FOR ROMANI HOUSING

Completion Date: APRIL 18-25 1994

Role of Nominee : STUDIO CRITIC / LECTURER

Synopsis:

Professor Hughes' work and writings gained both national and international attention. Hughes' theory established that design could be developed for a distinct cultural group by centering the idea and part on elements of that distinct culture. The embrace of this design approach led to an invitation from the Romani people of the Czech Republic, through Pavel Vancura, to come to Prague and participate in a workshop focused on housing for the Romani people (also referred to as gypsies).

This recognition exemplified the global impact his work had on the enrichment of the design profession and the AIA around the world. Professor Hughes was accompanied by two of his best design students, who excelled in the Afrocentric design studio.

Professor Hughes spent a week in Prague (which is an architectural gem, and he continued his lifelong work of documenting architectural sites).

Professor Hughes gave a public lecture, helped to organize a design charrette and was a design critic, working with the Faculty of Architecture, Prague University. The entire event was covered by the Czech national media, which gave further recognition to American architectural design education as well as the American Institute of Architects.



KSU STUDENTS with PRAGUE STUDENTS



KSU STUDENTS IN CHARRETTE STUDIO



CZECH NEWS MEDIA COVERING EVENT



PROF. HUGHES WITH PRAGUE FACULTY



ROMANI REPRESENTATIVES

ROMANI SOCIAL HOUSING
An ArtsLink Collaborative Project

Principals:
Ing. arch. Pavel Vancura
Christopher Stuenkel, R.A.

Prof. David Hughes, AIA, NOMA
School of Architecture
304 Taylor Hall
Kent State University
Kent, Ohio 4424

Participants:
Ing. arch. Jan Štěpka
Ivan Veselý
Ján Komgáň
Mikoláš Čuri
Marta Tulejová
Pavol Demeter

March 4, 1994

Dear Professor Hughes,

We were awarded an arts grant to investigate the design of housing prototypes for the Romanis (Gypsies) in the Czech Republic (please refer to our proposal). We have already visited several Romani settlements in Europe and are in a process of developing design guidelines to be tested during a one week design *charrette* at the Faculty of Architecture in Prague. During the *charrette*, we will work together with students and a multi-disciplinary team of professionals (see their list on the left). The focus of the work session will be to develop a housing type that could be used by people that were originally nomadic, and whose lifestyle and culture are substantially different from the traditional Western model. We also hope that the distinctive Romani arts will find a reflection in the architectural expression of the buildings. The dates for this work session are set for April 18th to 25th, 1994.

We would be very interested in having you and two-to-three architecture students from Kent State University participating at the *charrette* in Prague. We see this as an opportunity from which both the Czech and American students will benefit. The session would be especially beneficial to people like you and your students of Afrocentric Architecture, who already tested some ethnic motives in the architectural design. Although we cannot provide any funding, we are currently working to arrange accommodations in Prague with the participating Czech students, and on possible discounts on air fare.

In addition, while in Prague you could give your lecture on Afrocentric Architecture to the architecture students there. *We believe that this will be the first time ever that those students will have encountered a non-European approach to contemporary architecture.*

We hope that you can bring your small group to Prague. Please let us know as soon as possible about your decision. Thank you very much.

LETTER OF INVITATION
TO PROFESSOR HUGHES
FROM PAVEL VANCURA
(signature above)

Advisors:
Prof. Ing. arch.
Vladimír Šlapeta, DrSc.
Faculty of Architecture,
Prague
Prof. Ing. arch.
Lumír Lysěk, CSc.
Faculty of Architecture,
Bratislava
Prof. PhDr. Jiří Mustl, CSc.
The Central European
University, Prague
JUDr. Emil Škula
Romani Civic Initiative
Dr. Rajko Djanić
International Romani Union
Holly Carter
Helenka Wach
JUDr. Klara Šamková
legal analyst
PhDr. Eva Davidová
ethnographer
Ing. Ludmila Tyrovská
sociologist
Mgr. Zdeňka Jaňabová
educator
Ing. Ludmila Němcová
economist
Marc Altheim
H.E.L.P. Organization
William H. Kaura
Habitat for Humanity

Sponsors:
The National Endowment
for the Arts
The Open Society Fund -
Storos Centers for
Contemporary Art
The Trust for Mutual
Understanding
Citizens Exchange Council

Project Title : TEACHING, SICHUAN UNIVERSITY, CHENGDU, CHINA
Completion Date : SUMMER 2013
Role of Nominee : VISITING PROFESSOR

Synopsis:

Professor Hughes was invited to compete for a summer appointment as visiting professor to one of China’s most noted universities. He won the award, which required submittal of courses he would teach and a curriculum he designed to meet the summer schedule. Hughes created a course- Comparative Western & Chinese Architecture. He introduced distinct aspects of eastern and western architecture, both historical and contemporary. This endeavor advanced his impact on the course he created and teaches to meet NAAB criteria for ‘nonwestern’ architecture required at Kent State and all ACSA schools.



Invitation Letter

April 19, 2013

Dear Dr. David Hughes

I am glad to invite you to provide the following courses to our students from June 30 to July 28, 2013 at Sichuan University, Chengde, China.

1.Comparisons of Chinese and Western Culture-Architecture;



PROF. HUGHES - ENTRY TO THE FORBIDDEN CITY, BEIJING

Hughes utilized this travel opportunity to go to significant historical sites including the Great Wall, Ming Tombs, Temple of Heaven, Forbidden City, Tomb of the First Emperor as well as modern work, including the 2008 Olympic Park and Shanghai’s Pudong District. He incorporated this research into the course work during the semester in China as well as his Beyond Western course at Kent State.



IMPERIAL GATE, BEIJING



IMPERIAL GARDENS, BEIJING



PROF. HUGHES AT MING TOMBS



GREAT WALL OF CHINA



PROF. HUGHES at TEMPLE of HEAVEN



TOMB OF THE FIRST EMPEROR, XI'AN



OLYMPIC STADIUM (BIRD'S NEST), BEIJING



PUDONG DISTRICT, SHANGHAI



NATIONAL MUSEUM OF ART, SHANGHAI

Professor Hughes expanded the curriculum at Kent State, creating a course, Beyond Western Architecture, which became a model for courses offered by many ACSA accredited degree programs. Hughes' travel to sites throughout the third world informed his course including visits to Meso-American sites - Mayan cities such as Palenque and Yaxchitlan, and ancient Inca sites - Machu Picchu and Sacsayhuman. He visited the vast wonders throughout Africa; including, Egypt, Ethiopia, Zimbabwe, and the Dogon region. He also visited sites in Asia; including The Great Wall and Forbidden City in China, and temples in Thailand and Japan.



Temple of Buddha
Bangkok



Mortuary Temple of Hapshepsut
ancient Kemet (Egypt)



Temple of the Inscriptions
Palenque, ancient Mayan site



Temples within the Forbidden City
Beijing, China



Machu Picchu
ancient Inca site

Spring 2019, Professor Hughes embarked on a Ten-Venue Lecture Tour though Cameroon and Nigeria. This tour marked 25 years since publishing his design theory, Afrocentric Architecture and he witnessed results of that theory manifested in both academia and practice.

Hughes was invited to lecture at three universities, three conferences of major professional organizations, two environmental and cultural conventions and at the village, home, studio and factory of the extraordinary Architect, Academic, Artist- DEMAS NWOKO, the 2023 recipient of the Venice Biennale Golden Lion Award. Hughes visited, documented and lectured about sites and architecture done by this master architect such as the few illustrated below.



Hall of the Martyrs

– Dominican Institute Ibadan, Nigeria



The Dominican Chapel



Akenzua Cultural Center - Benin, Nigeria

Professor Hughes has had a profound impact training architects forty-one years, teaching Methods and Materials. He has adapted a distinct style of emphasizing the mastery of the vocabulary of construction and uses Topaz recipient, Edward Allen's textbook and approach. Professor Hughes' field trips and project assignments develop skills required for success in passing the Methods and Materials ARE section and has resulted in a high percentage of his students becoming licensed architects.



Field trips to industry sites that produce the best of Masonry Materials, including Belden Brick and Oldcastle formerly Akron Brick and Block

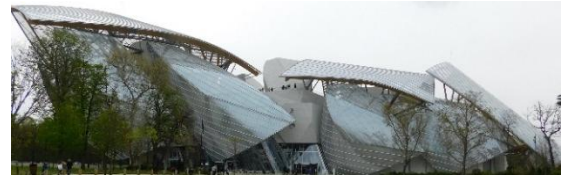
Professor Hughes in recent years has extended his impact and influence teaching architecture to students of all grade status. This elective allows lay people to understand architecture and allows Hughes the opportunity to give insight of the profession to the future clients and patrons of architectural practices.

Professor Hughes uses this platform as a guide to the major aspects of the profession from the point of a practitioner who teaches. Further, Hughes uses his broad travels to architectural sites and his photo-documentation to introduce a wide range of architecture. He annually adds the newest places of interest he travels to.

Understanding Architecture 2009-2026



Secretariat, Capitol Complex Chandigarh, India LeCorbusier, Architect



Foundation Louis Vuitton Paris, France Frank Gehry, Architect



Great Mosque/Cathedral, Cordoba



Little Island NYC Heatherwick, Arch



Hi-Rise Tower NYC



Meditation Chapel, Dallas



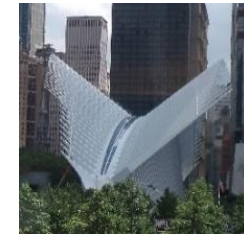
The Kaufmann Performing Arts Ctr. Kansas City Moshe Safdie, Architect



Cactus Towers, Copenhagen BIG



Casa Milo, Barcelona, Gaudi, Architect



Transportation Hub NYC



AC Marriott, Copenhagen



Royal Ontario Museum, Libeskind, Arch.



Seattle Public Library OMA



The Needle, Seattle



Museum of Pop Culture



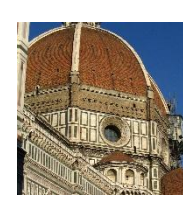
Habitat, Montreal Safdie, Architect



The Spheres, Seattle



The Biosphere, Montreal



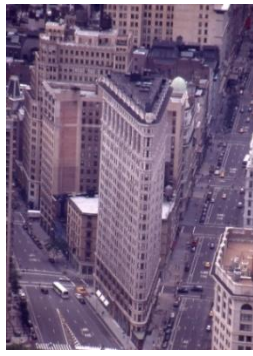
Duomo, Florence



Calagary Library, Sonhetta, Architect



Freedom Tower, SOM



Flatiron Building NYC



The Shard, London Renzo Piano



130 William NYC Adjaye



ACCOMPLISHMENTS
DAVID HUGHES, FAIA

ORIGINAL RESEARCH

David Hughes has traveled the world, documenting architectural site for more than a half century, through five continents and over ninety countries, as a student, academic, Fulbright Scholar, practitioner & researcher..



PALACE OF FINE ARTS



PALACE OF THE SHOGUN



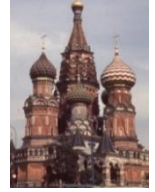
DOMINICAN CHAPEL



CALGARY LIBRARY



HEADQUARTERS OF E.C.O.W.A.S., TOGO



ST. BASIL, MOSCOW

Hughes is recognized as one of the foremost authorities on the architecture of the African continent and its influence on design. His research is the foundation of Afrocentric Architecture, the theory and the book on the body of thought, Afrocentric Architecture: a design primer (1974, Greyden Press, Columbus, Ohio). Hughes' efforts have inspired a growing body of publications, projects and exhibits by architects, academics and scholars.

SELECTED WORLD CITIES & ARCHITECTURAL SITES VISITED



FALLING WATER



BOSTON CITY HALL



ST. GEORGE LALIBELA, ETHIOPIA



Bank of ECOWAS, Dakar Goudiaby,Architect



BIG BEN, LONDON

NEW YORK, PARIS, LAGOS, CAIRO, MOSCOW, MADRID, ACCRA, MIAMI, DAKAR, LONDON, NAIROBI, MOMBASA, BERLIN, ZAGREB, PRAGUE, BELGRADE, SINGAPORE, ISTANBUL, TORONTO, MEXICO CITY, TUNIS, BRUSSELS, BUFFALO, LUXEMBOURG, ROCHESTER, HOUSTON, ROME, MONTREAL, MILAN, DENVER, VENICE, OTTAWA, LISBON, TANGIERS, CASABLANCA, TRIPOLI, WARSAW, BENGAZI, MUNICH, WASHINGTON, PHILADELPHIA, FLORENCE, ALEXANDRIA, PITTSBURGH, HAMBURG, KHARTOUM, ZURICH, ADDIS ABABA, SAN FRANCISCO, NEWARK, BOSTON, DAR-ES-SALAAM, DETROIT, LOS ANGELES, LAS VEGAS, CLEVELAND, COLUMBUS, AKRON, DAYTON, TOLEDO, CINCINNATI, BANJUL, ACAPULCO, ST. LOUIS, TOKYO, ATLANTA, BANGKOK, DALLAS, MEMPHIS, BAMAKO, NASHVILLE, LUSAKA, LOUISVILLE, NDOLA-KITWE, NEW ORLEANS, LOME, HONG KONG, KNOXVILLE, CHICAGO, CONTONOU, MILWAUKEE, QUAGADOUGOU, INDIANAPOLIS, NAPLES, JOHANNESBURG, ABIDJAN, PROVIDENCE, KUMASI, CAPETOWN, WARSAW, GABORONNE, ARUSHA, DURBAN, YONKERS, YAMASSOUKRO, KAMPALA, PORT ELIZABETH, JINJA, DODOMA, IRINGA, MASERU, LIVINGSTONE, HARARE, CANCUN, ALBANY, TRENTON, PRINCETON, ASSISI, ATHENS, VIENNA, LILLE, RHEIMS, JERUSALEM, GARY, AMEINS, TORINO, SIRACUSA, PALERMO, SALERNO, PARMA, RAVENNA, CAEN, ROUEN, MODENA, REGGIO-EMILIA, PERUGIA, PISTORIA, MONTEPULCIANO, PRATO, SAN GIMINGNANO, VICENZA, AGRICENTO, ORVIETO, RIMINI, CHARTRES, PUEBLA, OAXACA, VILLAHERMOSA, SAN CRISTOBAL de las CASAS, KANSAS CITY, TULSA, OKLAHOMA CITY, MINNEAPOLIS-ST. PAUL, RACINE, BUDAPEST, GENOVA, COMO, SORRENTO, CAPRI, CANNES, DRESDEN, OMAHA, RALEIGH/DURHAM, CHARLESTON, CHARLOTTE, CHENGDU, XI'AN, BEIJING, SHANGHAI, SAN PAULO, RIO de JANERIO, LIMA, COUZCO, YAOUNDE, DOUALA, ABUJA, ZARIA, ASABA, BENIN, IBADAN, IDUMUJE UGBOKO PHOENIX, SCOTTSDALE, PARADISE VALLEY, HONOLULU, CALGARY, COPENHAGEN, PORTLAND, NEW DELHI, AGRA, JAIPUR, CHANDIGARH, SEVILLE, CORDOBA, SEATTLE...



EIFFEL TOWER
Paris, France



ST. LOUIS ARCH
Missouri, USA



TALIESIN WEST, Scottsdale, Arizona



GUGGENHEIM MUSEUM, Bilbao, Spain



TAJ MAHAL, Agra, India



MUHAMMAD ALI Mosque
Cairo, Egypt



TWA TERMINAL, JFK AIRPORT, New York, New York



LOTUS TEMPLE, New Delhi, India



ECOWAS Bank, Ougadougou



Olympic Complex, Munich, Germany Otto Frei, Architect

SELECTED CITIES of ANTIQUITY VISITED



THE GREAT PYRAMIDS OF GIZA



TEMPLE OF RAMSES AT ABU SIMBEL



STEP PYRAMID OF ZOSER AT SAKKARA

THEBES, LUXOR, GOURNA, MEDINET HABU, KARNAK, MEMPHIS, EDFU, ESNA, SAKKARA, ABU SIMBEL, KOM OMBO, DENDERA, ABYDOS, AXUM, GONDAR, LALIBELA, ASMARA, TIMBUCTOU, JENNE, MOPTI, BANDIAGARA, GREAT ZIMBABWE, KHAMI, MATAPOS, ABOMEY, POMPEII, HERCULAEUM, OSTIA ANTICA, PALESTRA, PALENQUE, MONTE ALBAN, TONIA, CHOLULA, MITLA, YAXCHILAN, TEOTIHUACAN, CHANG'AN, FORBIDDEN CITY, MACHU PICCHU, SACSAYHUAMAN



GREAT ELLIPTICAL TMEPLE AT GREAT ZIMBABWE



GREAT MOSQUE AT JENNE, MALI



PARTHENON, THE ACROPOLIS



SAN GIMINIANO



THE COLOSSEUM



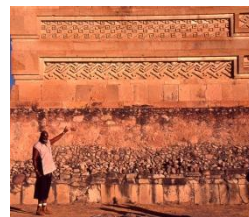
POMPEII



TEOTIHUACAN



PROFESSOR HUGHES at MACHU PICCHU



MITLA



TONINA



OLMEC HEAD



GREAT WALL OF CHINA



FORBIDDEN CITY



1ST EMPEROR TOMB



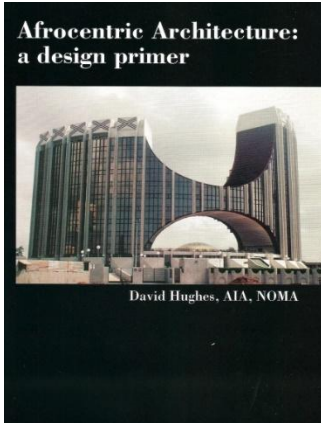
DOGON CLIFF DWELLINGS, MALI

PUBLICATIONS

Role of nominee – Theorist / Author

February 1994 **BOOK:**
AFROCENTRIC ARCHITECTURE
GREYDEN PRESS, COLUMBUS, OHIO

A Design Primer
ISBN 1-57074-100-X



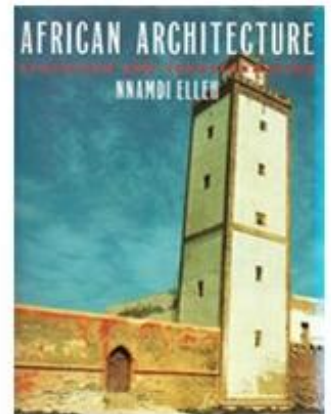
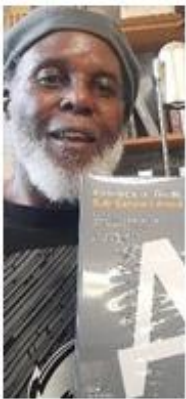
“...I REALIZED THAT DAVID IS A PERSON WHO IS CONSTANTLY PUSHING AND SEARCHING FOR GROWTH.WHAT DAVID HAS SO ELOQUENTLY DOCUMENTED AS ‘AFROCENTRIC ARCHITECTURE’...HIS WORK AND WRITINGS ARE LAYING THE FOUNDATION...I SEE THIS AS A MAJOR CONTRIBUTION TO THE PROFESSION AND TO CONTRIBUTION TO THE PROFESSION AND TO THE HISTORY OF CIVILIZATION.“

ROBERT J. NASH, FAIA, First recipient, WHITNEY M. YOUNG Jr CITATION, American Institute of Architects

Afrocentric Architecture began as a concept and theoretical premise, born out of the striving of Architects of African descent seeking a place and identity in the profession. As an academic, David Hughes undertook the challenge of defining the role and distinct place Africa has in Global Architecture. He knew that with a solid foundation, future scholars and practitioners would come and exceed his endeavors. In the 30 years since the publication of his theory, a wide range of scholarship, programs and practitioners have emerged, influenced and inspired by his work.

Hughes’ original research, taking over 50,000 pictures of ancient, contemporary, rural and urban African Architecture, established that a distinct Architecture could be influenced using elements that origins in Africa-historical, cultural, environmental and philosophical.

Professor Hughes has lectured throughout the world, taught architecture on four continents and has been cited in many written works over the last three decades. Following are some examples.....



Architectural Guide to Sub Saharan Africa, Volume 1,
'Afrocentric Architecture from Theory to Design', David Hughes, author, pub. 2021

African Architecture
Nnamdi Elleh, author

AFROCENTRIC HOUSING COMPETITION

Role of nominee: founding supporter / inspiration / invited speaker

This endeavor marks a tremendous milestone in Afrocentric Architecture. It establishes the relevance of this theory today, its viability over decades, its potential for the future, its global reach and its impact on the profession.

The competition results included, 200+ submittals, from five continents, representing 40+ countries. Only 25 were selected as winners by a jury of internationally noted architects. They had the very difficult task of selecting 3 finalists for first, second and third place awards. These 3 received cash prizes with five thousand dollars for first place.

Professor Hughes was invited to be the keynote speaker for the inaugural exhibition of the winning submittals during AIA design week in Atlanta, April 2016. Some of the event photos are included below with finalist submittals.



THE OMO
 Inspired by the Omo River in Ethiopia.



Roman Gorshkov
 Architect
 Russia

What inspired you to enter this special competition to create a modern architectural language for Africa?

A unique opportunity to celebrate people of Africa and their culture by providing a beautiful design of their future home.

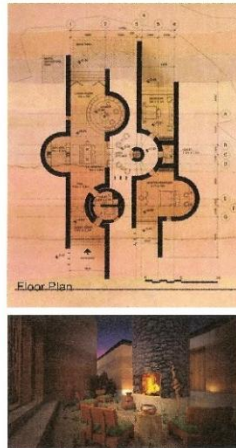
Why do you believe African homeowners will be interested in building a home such as the one you have submitted today?

Low cost, short terms and simplicity of construction, as well as its connection to the outside spaces make the proposed design of a clear benefit. Its welcoming and warm appearance with family oriented design will become an ideal home.

What did you find most interesting or challenging during the research and development of your prototype?

The most challenging aspect of this project, but also one of the most fascinating things was the vast diversity of different cultures and ways people live in Africa that makes it hard to design but provides an ocean of inspirations and references.

Plan consists of the main spaces you would expect in modern home, such as an entrance hall, kitchen, dining area, bedroom, master bedroom, guest room, and patio with open kitchen. By organizing kitchen, dining, and open kitchen on one axis provides a good connection between spaces and gives a nice view outside to open kitchen and courtyard.

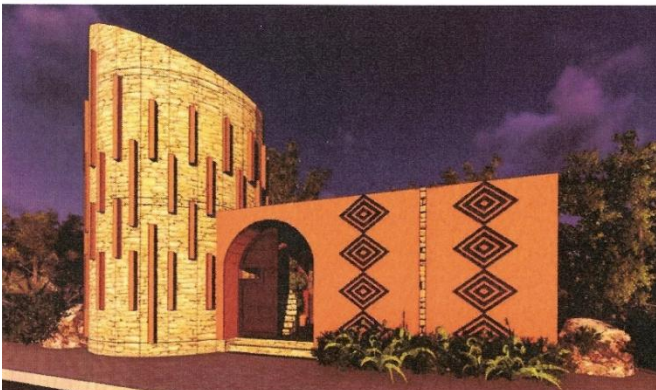


Aesthetics
 Facade tries to be strait and organic at the same time to fit well in a natural landscape. Most parts of elevations are made from rammed earth wall structures with natural ripple pattern that reminds wave ripples on a surface of Omo river. On windows, mashrabiya screens where used to protect from heating issues. Pattern is based on original plan design of a building itself which reminds traditional patterns used in African rugs and cloth.

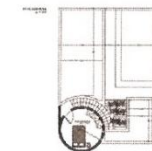
HONORABLE MENTION CPDI AFRICA 2015!



THE SHEBAXUMITE
 Inspired by the Axumite people of Ethiopia.



Lower Floor



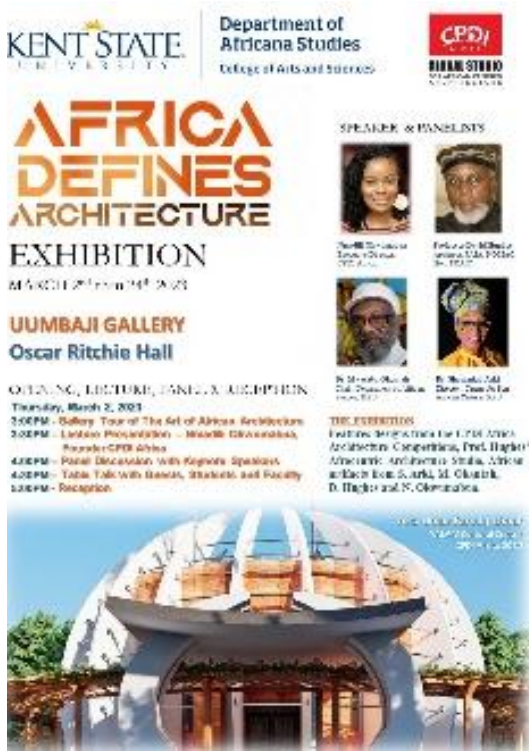
Upper Floor

EXHIBITIONS

role of nominee: exhibitor / panelist

2 – 22 March 2023

EXHIBITION – AFRICA DEFINES ARCHITECTURE with CPDI Africa!, Nmadili Okumauba
 Opening Panelist (broadcast nationally)



Exhibition Poster



Hughes with Lalibela Cross



Student design model 1995



Uumbaji Gallery, Oscar Ritchie Hall, Kent State University



Kemetic (Egyptian) mural



Panelist Prof. Owkumbua, Dr. Arki, Prof. Hughes, Dr. Okantah



panel with Arch. Dean Mistur

AFROCENTRIC ARCHITECTURE STUDIO
 1991 - 2001

Professor David Hughes, Architect
 Kent State University School of Architecture

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 Kent State University School of Architecture



Inspiration



Designer - Robert Rhoads 1997



Architectural manifestation



Inspiration



Designer - Shawn Maley 1994



Architectural manifestation



Inspiration



Designer - Leigh Lance 1997



Architectural manifestation

1979

DHC architects

2026

17900 MILES ROAD CLEVELAND, OHIO 44128

216.533.8339

dhughes1@kent.edu



HOT SAUCE WILLIAMS RESTAURANT ca 1986
Example of URBAN REVITALIZATION



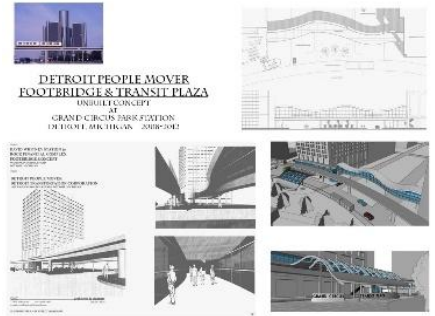
After

Before

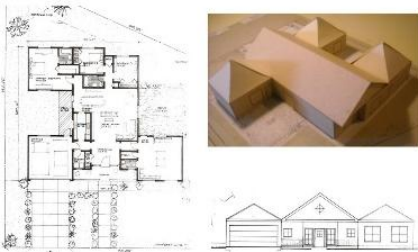
MULTI-FAMILY RESIDENTIAL REHABILITATION
HOUGH AREA DEVELOPMENT CORPORATION
CLEVELAND, OHIO 1979



MULTI-FAMILY RESIDENTIAL REHABILITATION
HOUGH AREA DEVELOPMENT CORPORATION
CLEVELAND, OHIO 1979



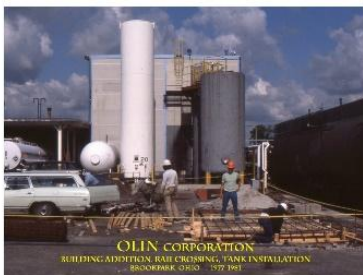
DARRELL WILLIAMS RESIDENCE
RVENNA, OHIO 2007-2019



RESIDENTIAL - 'SUSTAINABLE DISAPPEARING GARAGE'
2013



SHAKER HEIGHTS, OHIO



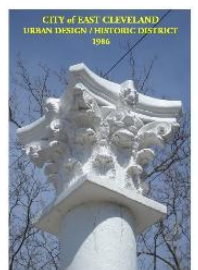
OLIN CORPORATION
BUILDING ADDITION / RAIL CROSSING / PUMP INSTALLATION
GRANDPARK, OHIO 1977-1981



Interior Design / Build AAUP Kent State Chapter
Headquarters 2020



CITY OF EAST CLEVELAND
URBAN DESIGN / HISTORIC DISTRICT 1986



CITY OF EAST CLEVELAND
URBAN DESIGN / HISTORIC DISTRICT
1986

DAVID HUGHES, FAIA

Firm of Record: UNIVERSITY of MARYLAND at COLLEGE PARK
Project Title: NYUMBURU CULTURAL CENTER U. of MARYLAND
BUILT WORK BASED on AFROCENTRIC THEORY

Completion Date: 1997
Role of Nominee: THEORIST / DESIGN CONSULTANT
Synopsis:

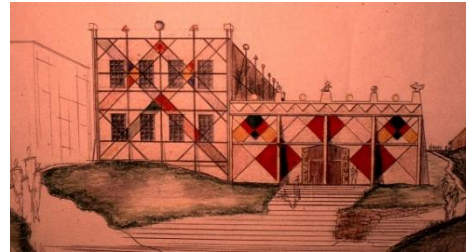
Prof. Hughes made a presentation on Afrocentric Architecture to a Conference of Directors of Black Cultural Centers. A few attendees were very interested in his approach to design for their centers. Whether new buildings, extensive rehabilitation or an addition to existing facilities, they felt these efforts should reflect the mission and purpose of their centers...to celebrate and embrace African culture.

This attitude fully echoed Hughes' position, that Architecture is the highest form manifested in material culture and will leave an indelible mark on a society's contribution to design.

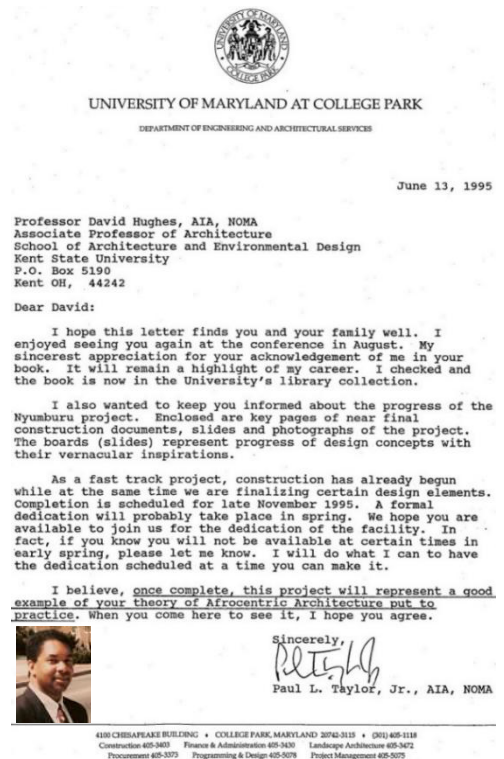
Professor Hughes was commissioned by the campus architect of the University of Maryland, Paul Taylor, AIA, to provide design guidelines and critique for the Nyumburu Cultural Center.

The program called for a full renovation to an existing building and a new entry pavilion. Hughes' efforts included a public lecture, in conjunction with the University's School of Architecture, and providing design methodology and parti approach.

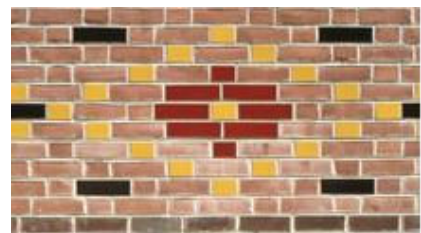
Professor Hughes is licensed to practice in the State of Maryland, thus he participated on the design team contractually. He provided design guidelines and methodology for utilizing Afrocentric Architectural theory during the schematic and design development phases of the project and his efforts were recognized and noted.



PROFESSOR HUGHES AFROCENTRIC DESIGN SKETCH



NYUMBURU ENTRY PAVILLION



Brick pattern of built work

ACADEMIC SERVICE & COMMITTEES**COLLEGE OF ARCHITECTURE & ENVIRONMENTAL DESIGN****KENT STATE UNIVERSITY**

1986-1998	MEMBER, ADMISSIONS COMMITTEE
1986-2009	MEMBER, EUROPEAN PROGRAM COMMITTEE
1992-1998	MEMBER, UNDERGRADUATE CURRICULUM COMMITTEE
1998, 2001-03, 2006, 2018	MEMBER, FACULTY SEARCH COMMITTEE
1999-2023	MEMBER, REAPPOINTMENT, PROMOTION & TENURE AD HOC COMMITTEE
2000-2002	MEMBER, FACULTY ADVISORY COMMITTEE
2000-2002	MEMBER, STUDENT APPEALS COMMITTEE
2000-2001	MEMBER, DIRECTOR SEARCH COMMITTEE
2001-2002	UNDERGRADUATE PROGRAM COORDINATOR
2023	FACULTY ADVISOR – National Organization of Minority Architects Students (NOMAS)

UNIVERSITY-WIDE SERVICE**KENT STATE UNIVERSITY**

1985-2016	ADVISOR, KSU CHAPTER PHI BETA SIGMA FRATERNITY
1985-2022	MEMBER - PAN-AFRICAN FACULTY & STAFF ASSOCIATION
1992	MEMBER, AD HOC COMMITTEE ON TENURE & PROMOTION SCHOOL of PAN-AFRICAN STUDIES
1992-1993	MEMBER, SELECTION COMMITTEE - FOUNDERS SCHOLARSHIP PROGRAM
2001-2002	MEMBER, COLLEGE CURRICULUM COMMITTEE (F&PA)
2001-2022 (various years)	MEMBER, TENURE ADVISORY BOARD, PROMOTION ADVISORY BOARD OFFICE of the PROVOST
2001-2002	PRESIDENT - PAN-AFRICAN FACULTY & STAFF ASSOCIATION
2001-2004	MEMBER, FACULTY SENATE COUNCIL- F & PA- SAED AMERICAN ASSOCIATION of UNIVERSITY PROFESSORS
2002	MEMBER, UNIVERSITY COUNCIL on TEACHER EDUCATION - STEERING COMMITTEE
2007-2008	MEMBER, COLLEGE REPRESENTATIVE - KENT STATE DIVERSITY COMMITTEE OFFICE of the PROVOST, KENT STATE UNIVERSITY
2019-2023	FACULTY REPRESENTATIVE, COLLEGE of ARCHITECTURE and ENVIRONMENTAL DESIGN AMERICAN ASSOCIATION of UNIVERSITY PROFESSORS – KENT STATE UNIVERSITY CHAPTER

SCHOOL of ENVIRONMENTAL STUDIES**COPPERBELT UNIVERSITY****KITWE, ZAMBIA**

1990-1991	CHAIR, PROMOTIONS CRITERIA COMMITTEE (AD HOC)
1992	EXTERNAL ASSESSOR
1992	MEMBER, EDUCATION COMMITTEE ZAMBIA INSTITUTE OF ARCHITECTS

SERVICE

DAVID HUGHES, FAIA

PROFESSIONAL / PUBLIC SERVICE

- 1989-1991 VICE-PRESIDENT
NATIONAL ORGANIZATION of MINORITY ARCHITECTS
- 1992 JUROR, NATIONAL DESIGN AWARDS
NATIONAL ORGANIZATION of MINORITY ARCHITECTS
- 1994-1995 LIASON, KENT STATE UNIVERSITY
AMERICAN INSTITUTE of ARCHITECTS- CLEVELAND CHAPTER
- 1995 MEMBER, EDUCATION COMMITTEE
AMERICAN INSTITUTE of ARCHITECTS- CLEVELAND CHAPTER
- 1993-1996 MEMBER, LANDMARKS COMMISSION
CITY of SHAKER HEIGHTS
- 2001-2002 VOLUNTEER TEACHER- ARCHITECTURE PROGRAM
CLEVELAND SCHOOL of the ARTS
CLEVELAND METROPOLITAN SCHOOL DISTRICT
- 2006-2008 MEMBER, UNIVERSITY CIRCLE DESIGN REVIEW
CLEVELAND, OHIO
- 2017-2026 MEMBER, NORTHEAST OHIO AIA FELLOWS COMMITTEE
- 2018-2026 MEMBER, COUNCIL of NATIONAL ORGANIZATION of MINORITY ARCHITECTS
- 2022 MEMBER, BOARD of DIRECTORS of ACE, AKRON, OHIO CHAPTER



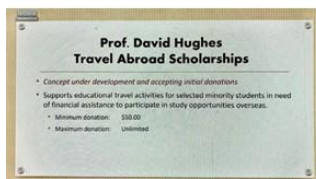
Professor Hughes speaking to local community youth group ca. 2013



Hughes with local community group



Hughes Outreach Design Studio



Plaque presented to Prof. Hughes



Prof. Hughes community Outreach Studio Jury review

DAVID HUGHES, FAIA

role of nominee: elected to College of Fellows, recognition of academic contributions – special delegate for Nigerian Institute of Architects to UIA 2023 World Congress, Copenhagen

ROYAL ARCHITECTURAL INSTITUTE of CANADA
COLLEGE of FELLOWS
INVESTITURE CEREMONY
Calgary, Alberta, Canada 2023

RAIC Welcomes four new Honorary Fellows

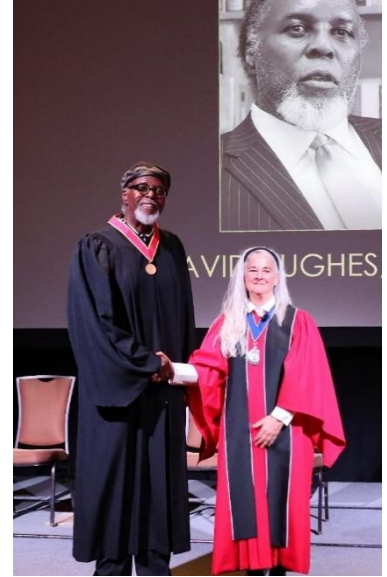


RAIC College welcomes four new Honorary Fellows

For Immediate Release

March 20, 2023

OTTAWA, March 20, 2023—Four professionals who have significantly impacted architectural practice around the world have been named Honorary Fellows of the Royal Architectural Institute of Canada (RAIC). The 2023 Honorary Fellows exemplify the tremendous impact that architects have—not only on the built environment, but also on public life and the world around them.



A certificate from the RAIC stating that David Hughes was admitted on the 16th day of January 2023 as an Honorary Fellow of the Royal Architectural Institute of Canada. It includes the RAIC logo and signatures of the Governor and President.

NIGERIAN INSTITUTE of ARCHITECTS
COLLEGE of FELLOWS
INVESTITURE
Abuja, Nigeria, 2023



A letter from the Nigerian Institute of Architects (NIA) to David Hughes, FAIA, Noma, congratulating him on his appointment as an Honorary Fellow. The letter is signed by Arc. Ibeanu Chike Chamberlain, FNIA, Honorary General Secretary.

A letter from the Nigerian Institute of Architects (NIA) to David Hughes, FAIA, Noma, inviting him to serve as a Special Delegate to the XXVIIIth UIA World Congress of Architects in Copenhagen, Denmark. The letter is signed by Arc. Chike Chamberlain Ibeanu, FNIA, Honorary General Secretary.