THE AGWAJJU PALACE, ZONKWA.

(AN EXPOSITION OF BAJJU TRADITIONAL ARCHITECTURE)

THROUGH PALACE DESIGN

BY

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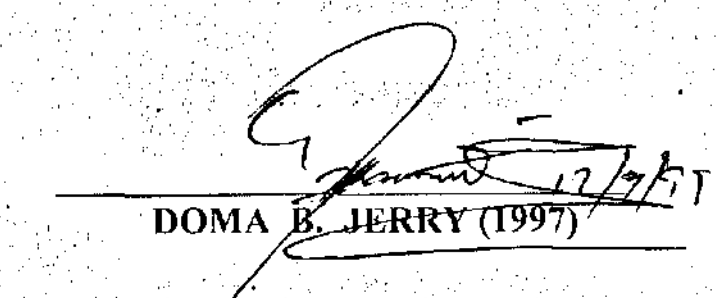
A rHESIf SUBMITTED TO THE POST-GRADUATE SCHOOL, AHMADU BELLO UNIVERSITY ZARIA, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTERS OF SCIENCE IN ARCHITECTURE.

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FACULTY OF ENVIRONMENTAL DESIGN
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NOVEMBER, 1997

DECLARATION.

I, DOMA BHARTUN'ASIYI JERRY of the Department of Architecture, Faculty of Environmental Design, Ahmadu Bello University, Zaria hereby declare that this thesis is an authentic research work conducted by me under the supervision of my Supervisors, Arc. Salisu. A. and Arc. Muktar. The work has not been presented either wholly or partly for any degree elsewhere before and all sources of information have been duly acknowledged.



DOMA B. JERRY (1997)

CERTIFICATION.

Thesis these report entitled AGWAJJU PALACE, ZONKWA: AN EXPOSITION OF BAJJU TRADITIONAL ARCHITECTURE THROUGH PALACE DESIGN" by Doma, Bhartun'asiyi Jerry meets the regulations governing the award of the degree of Master of Science in Architecture of Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To the memory of my late Mother whom I saw with only puerile eyes;

tears rain down my eyes

protesting nature's cruelty

the baby is crying

the Mum...?

She'll never hear

Masked by that dreaded Thasm

"Where, O death, is your

Victory?

_____ Doma, B. J. (1997)

and

to the memory of my Father.

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A thesis of this nature would not have been written without the help of many people to whom I am indebted.

Space limitation would not allow me to mention all the names of individuals who contributed immensely in the form of financial and moral support, company during case studies, refinement of ideas, practical help and ideas borrowed from existing publications.

I apologise in advance to all these people whose names shall mean another thesis on 'NAMES'.

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DOMA, BHARTUNASIYI JERRY

NOVEMBER, 1997

ABSTRACT

The Bajju people who are commonly referred to as Kajes are found in the central region of Nigeria popularly referred to as the Middle Belt.

The people, just like most other tribes of the African continent have mell-ow . peculiar traditional architecture.

The objective of this thesis is to research into Bajju Traditional Architecture as regards to its settlement patterns, house forms, functions, and spatial organisation of space.

Further more, the research work will go into evolving a valid, meaningful and realistic Architectural proposal for the Agwajju (chief of **Bajju)in** Zonkwa, Zango-kataf local government headquarters, Kaduna State, Nigeria.

This is hoped to serve as a model of the Bajju Architecture and to the Bajju people in modern terms.

finally, it is hoped that, the Bajju Traditional Architecture should not be allowed to completely disappear as result of either external or internal forces. It should be preserved, maintained and improved not only to portray the intelligence of our fore fathers, but also to transmit cultural heritage and to serve as a community's asset in particular and that of the nation in general.

EPIGRAPH

- "We are talking about authentic analysis of traditional architecture and utilization of those elements and concepts that enhance the modern building in a meaningful way".

■ **Sa'ad Tukur**

- "Anyone discussing African architecture wants to know the answers, to the questions why, where and when, why this shape, when was it first used and where, did it come from if any where".

■ **Susan Denyer**

- 'There is no such things as a universal house. The humid tropics require one sort of house, deserts another, cold regions another and upland in the tropics yet another".

■ **Murison S. H and Lead P. J**

- "A house is the most important material possession a man can ever have".

■ **Hassan Fathy**

- "To understand the peculiar Architecture of any place or region, one needs to know its historical and cultural background.

■ **Amos Rapoport.**

- "The Architect must be more closely associated with the total process of socio-economic and cultural changes, the changing pattern of the way of life of the people and the attempt to improve their human physical environments"

■ R. L. Barolay

- "Acceptance of old forms may be due to the prestige value of old things rather than any real continued validity or utility of the form"

■ Amos Rapoport

- Replacement of old forms is often due to the prestige value of Novelty rather than lack of utility or even unsatisfactory relation to the way of life".

■ Amos Rapoport.

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CHAPTER ONE

1.0 GENERAL INTRODUCTION.

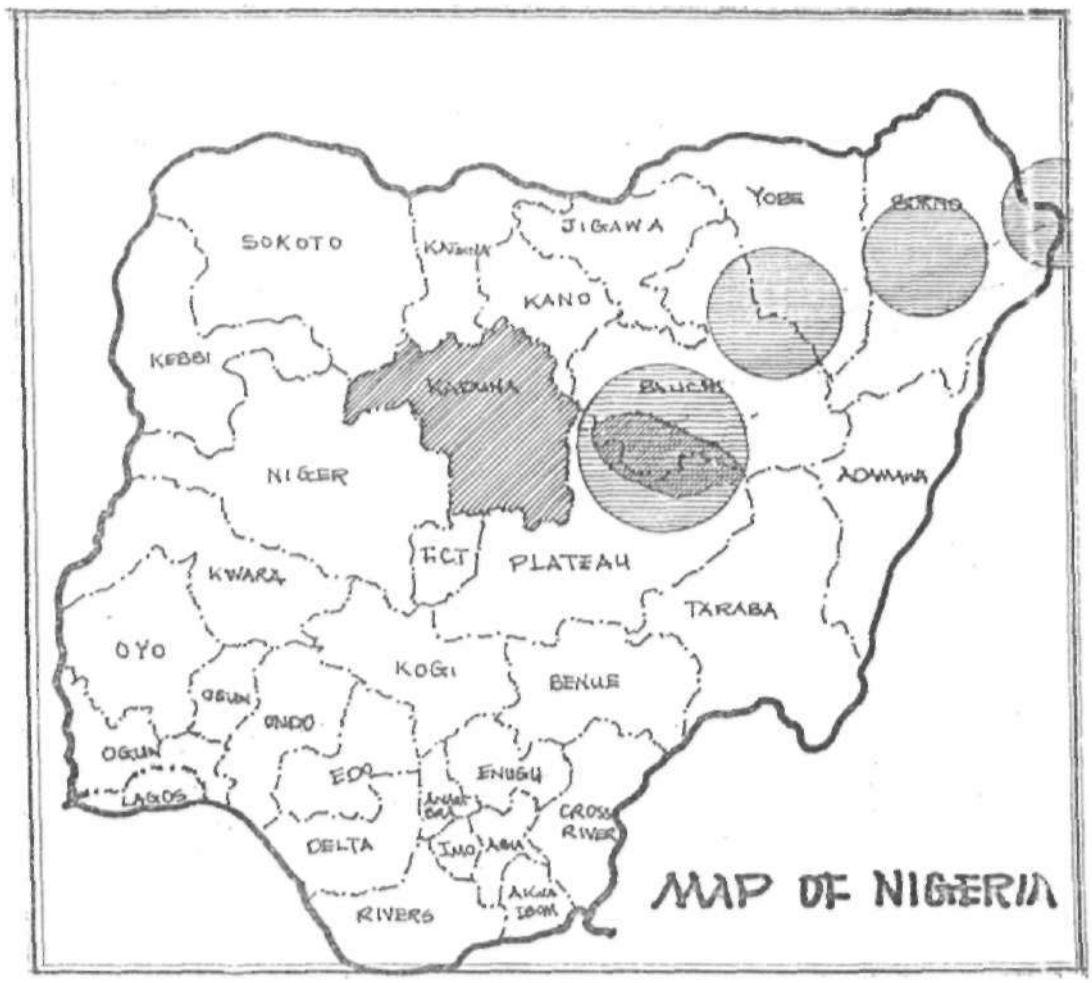
1.1 INTRODUCTION

The creation of Bajju Chiefdom in Kaduna State by the government under the leadership of Colonel Lawal Ja'afaru Isa has made the idea of designing a palace for the Agwajju (Chief of Bajju) in Zonkwa a necessity.

There exist pieces of traditional architecture in Kajju (Bajju land) so rich but not documented. The idea is to preserve and project to the outside world the existence of such architecture which is equally as rich as those of the Romans and the Egyptians.

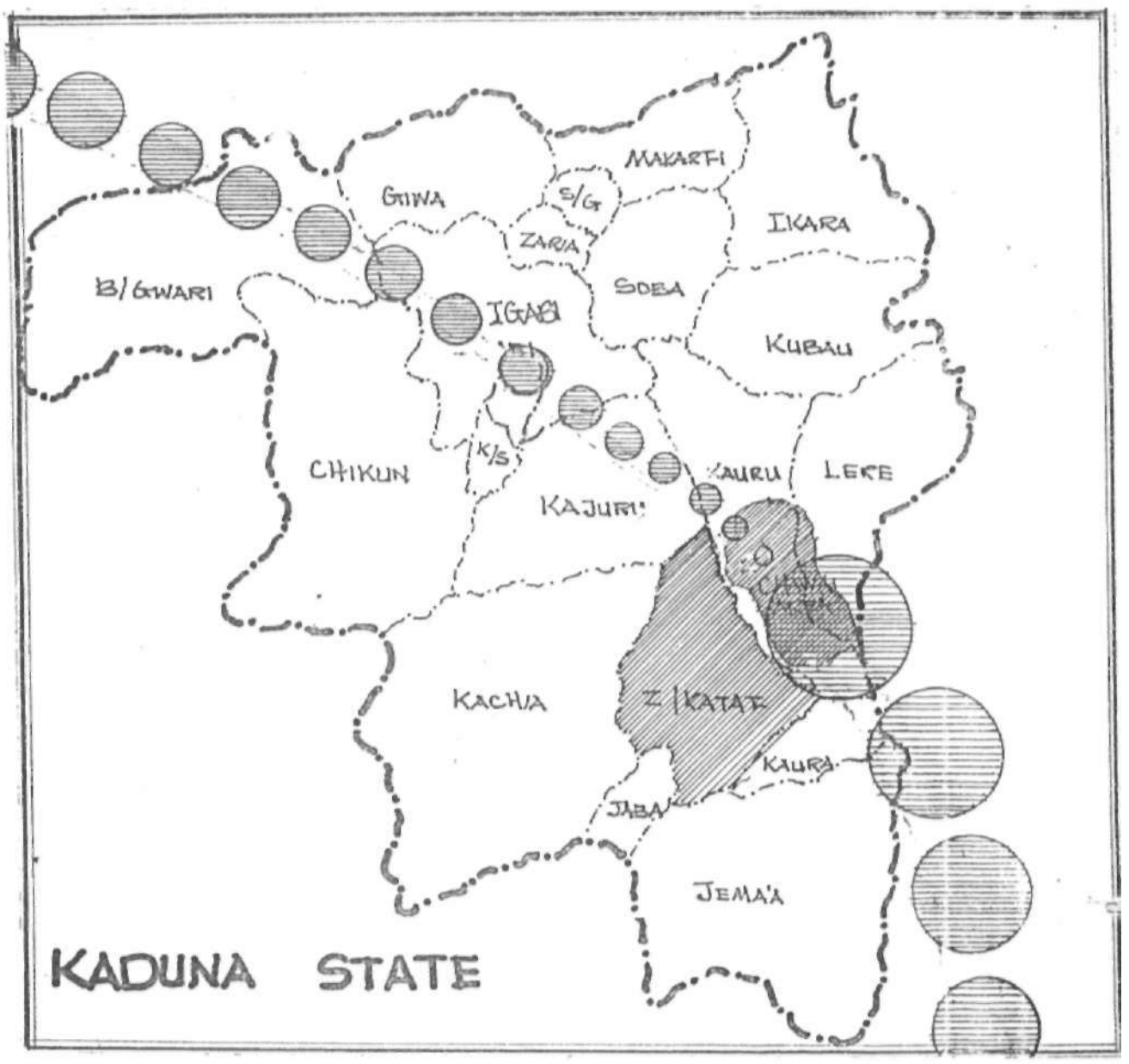
The lifestyle of the people is influenced by their cultural, social, religion and economic background. Hence, any place in which an individual or group of people lives, should meet a certain requirements as to shelter and climate which may not necessarily be important to a social scientist.

Traditional architecture is the cultural expression of the people because it closely reflects the physical, cultural, political, technological and socio-economic conditions of their traditional community. The introduction of technology and new building materials has given rise to new forms and structures thereby causing a serious cultural traits to the Bajju traditional architecture; hence there is need for a closer study of these materials and technology so as to preserve the Bajju traditional architecture.



MAP OF NIGERIA SHOWING LOCATION OF KADUNA STATE

Fig. 1:1



MAP OF KADUNA STATE SHOWING ZANGO-KATAF LOCAL GOVT. AREA

Fig. 1:2

The need for Agwajju Palace Zonkwa provides an opportunity to create a model of Bajju architecture in Modern Terms' through the use of conventional building materials and mode of construction.

1.2 PROBLEM DEFINITION

The Agwajju is now the paramount chief in Kajju. The Bajju chiefdom is made up of six districts: ZONKWA, FARMAN, UNGWARIMI, KAMANTON, TSORIYANG AND MADAKIYA DISTRICTS.

The Agwajju institution like other traditional institutions is a political set-up established on the 24th October, 1995 by the then government of Kaduna State. The electoral Body for the selection of the first Agwajju was made up of all the six ruling houses of the chiefdom, after which all subsequent Agwajju shall be selected by the kingmakers who shall be made up of eighteen reputable persons, three each from a ruling house. The election shall be under the supervision of electoral committee headed by a chairman. The throne for the Agwajju is rotational among the districts that make up the chiefdom.

The palace design in Kajju land is a representation of Bajju architecture on a larger scale which is purely residential, thereby providing a linkage between the palace and the application of Bajju traditional architecture in the design.

1.3 MOTIVATION:

The need to represent Bajju architecture in 'Modern Terms' to preserve and project it and the need to provide Agwajju with adequate accommodation, taking into consideration the faults associated with the so-called Agwajju palace with the view to solving it.

1.4 OBJECTIVES:

1. Bajju traditional architecture should be represented in the palace design through planning concept, spatial organisation and visual symbols; in modern terms.
2. produce a palace design that would be accepted by all the six district heads who happen to be eligible candidates to the throne; and the Bajju community as a whole.
3. the palace should be comfortably comparable to other chiefs and Emirs' palaces in the state.
4. choose a site that is characteristic of location of palaces in Bajju land that is on elevated land.
5. to research into Bajju traditional architecture as regards to its house form, functions, spatial organisation of space and visual symbols.

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CHAPTER TWO

2.1 HISTORICAL BACKGROUND OF THE BAJJUS:-

LOCATION:

The Bajju people and their native homeland (Kajju) are found within the middle belt area in the Northern part of Nigeria in the West African sub-region. The area lies between latitudes 9^0 and 10^0 North and longitudes 7.5^0 and 8.5^0 East, It is the southern part of the territory called Kaduna State of Nigeria.

Kajju is in the Savannah region of Nigeria, the vegetation being largely grassland interspersed with medium height trees. It is part of the escarpment of the south western part of the Jos Plateau. There are some clusters of hilly areas scattered all over the area; some of which could be found around Agatun Duhuwan, Kamurum, Sakwak, Zuturng and Katsiik.

Kajju is within the climatic zone characterised by dry and wet seasons. The dry season stretches between November through April. After this period, the south-west trade winds take over and the rainy season starts. This season lasts from April to early October.

The Bajju's immediate neighbours include the tyaf (Kataf) in the North, the Gwarok (Kagoro) on the North-eastern side of Kajju while the Bakwuu (Kaningkon) and the Fontswuwam (Kafanchan) are at the south eastern side. The Gong (Kagoma) a occupy the North western side of Kajju, similarly, in that side we have the Bakulu (Bayinkurum, or Ikulu).

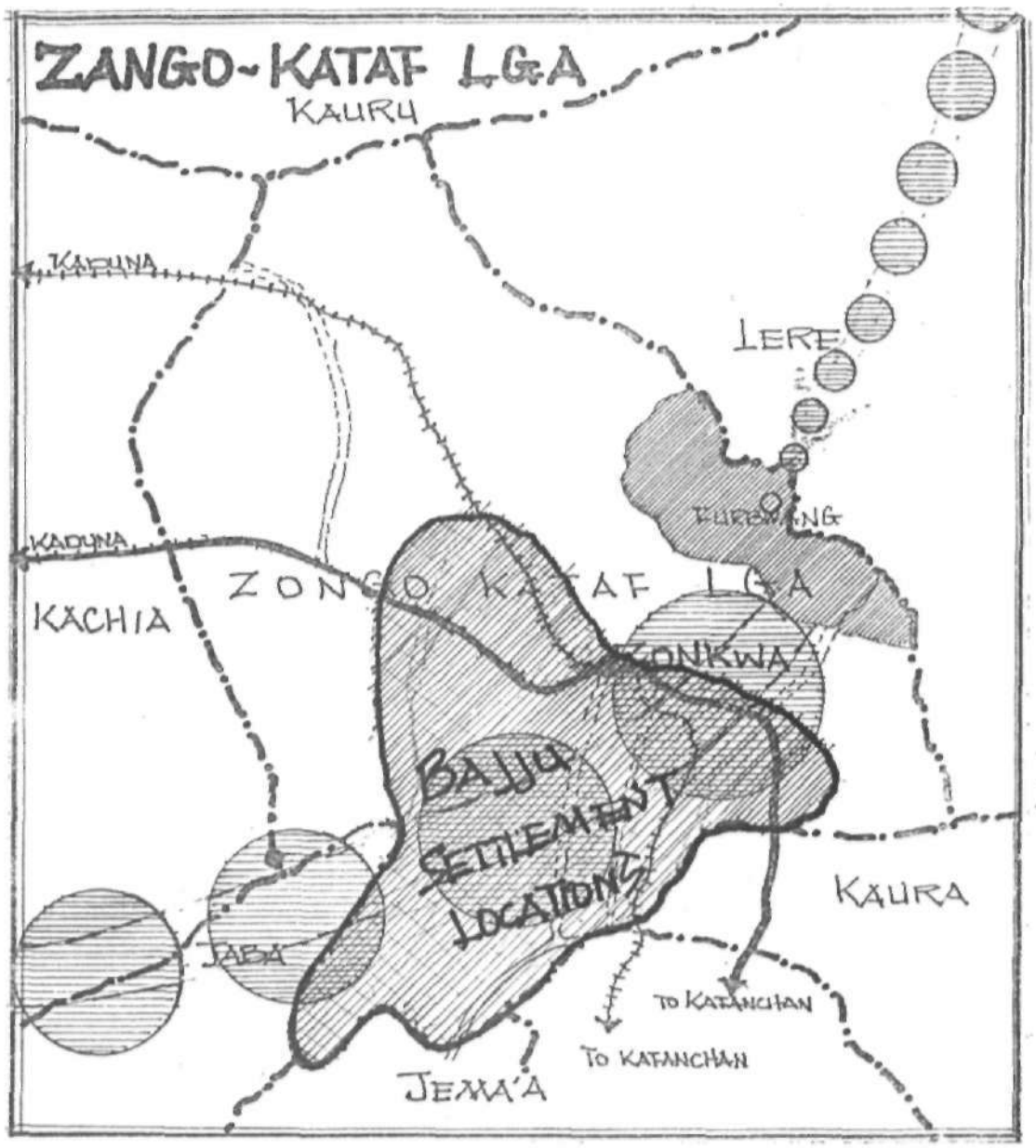


Fig 2:1

MAP OF ZANGO-KATAF LOCAL GOVT. AREA SHOWING LOCATION OF BAJJU PEOPLE

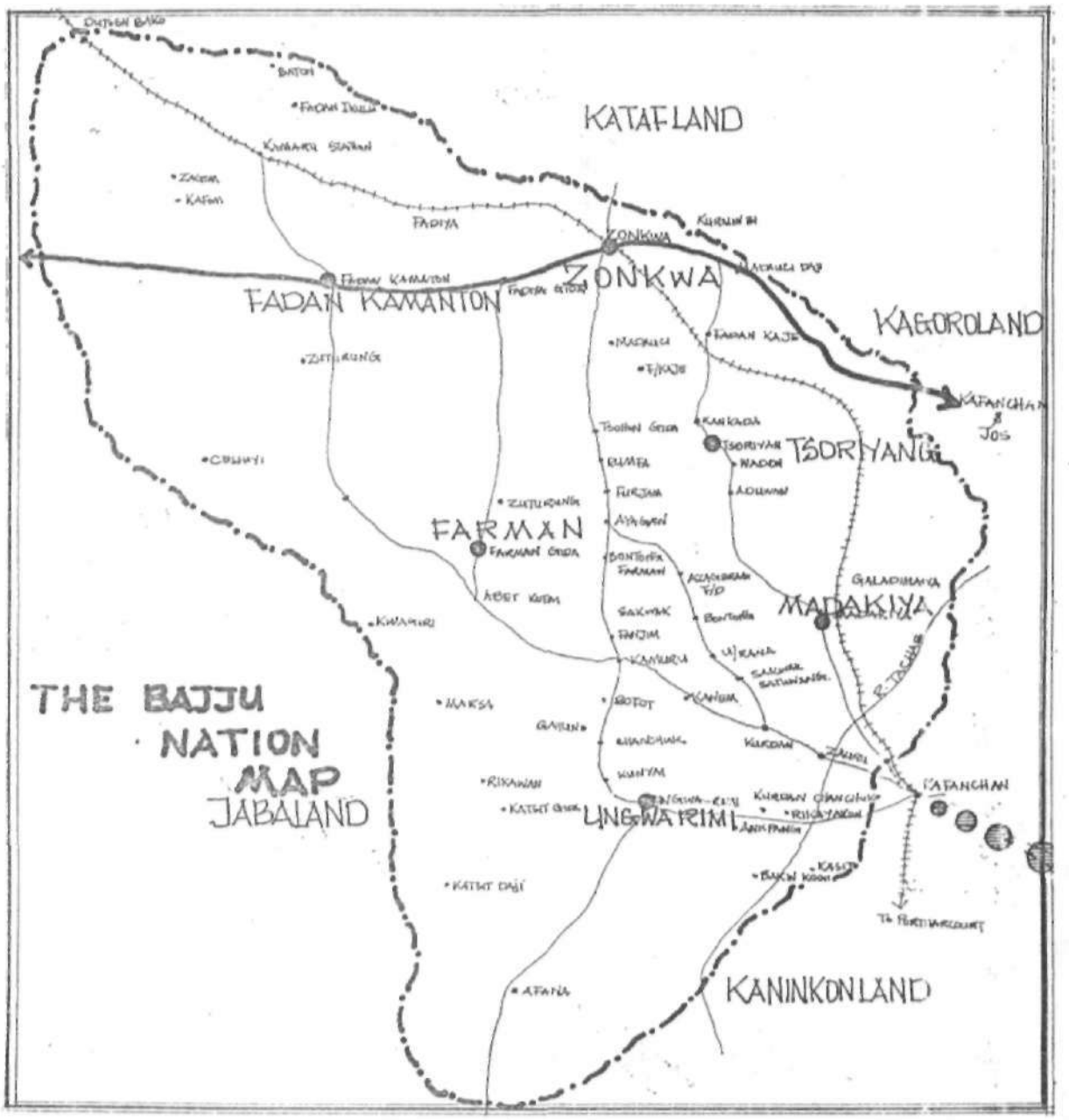


Fig 2:2

MAP OF BAJJU NATIVE-LAND (BAJJU NATION)

2.2 ORIGN, MIGRATION AND SETTLEMENT PATTERN:

The coming back of the Brazilians freed slaves to Lagos is considered a typical example of how style can be brought from elsewhere.

Historically. the Bajjus in their oral traditions believed to originate from a personage called Baranzan. The traditions has it that on the Jos Plateau. There is an area called Hobir, mainly occupied by the Jarawa people. A group broke away and migrated south-westwards and settled on a hill called Nkwon occupied by the Miangos. In due course, two brothers by the names of Zamfara and Wai also broke away from the group and migrated further south-westwards. Wai, according to tradition settled on the place now called Chawai, he is said to be the progenitor of the Chawai people. Zamfara went further and settled at Furbuang. Today the place is called ungwan Tabo situated just North of Zango Kataf.

Now, Zanfara had a wife called Zanbrang. They had two children, the first was called Baranzan and the other one was called Akaad. These brothers according to the tradition were hunters. Baranzan hunted along riversides while on the other hand Akaad hunted along Hillsides. After sometime, the two brothers separated. Akaad settled on the hills, his favourite hunting ground. He is said to be the progenitor of the Atakar people which the Bajju call Batakad. Baranzan settled on an area which he cleared closed to the river where he hunted. The cleared area where he made abode is what the Bajju people call Kazzu, from which the term Kajju is derived. The story has it that the separation of the two brothers was occasioned by the death of their father Zamfara at Furbuang.

Baranzan the progenitor of the Bajju people had five children as follows:-

(i) Ankwak (ii) Tuan (iii) Akadon

(iv) Kanshuwa (v) Iduang

(i). **Ankwak** begot sixteen children, namely: **Kamurum, Akurdan, Kpunyai, Azawuru, Katsiit, Amansa, Bvet, Duhuan, Atachab, Rikawan, Chanchuuk, Rikayakon, Zibvong, Duhuwan NJJIM, Ankpang and Bvena.**

(ii) **Tuan,** begot fourteen children, namely: **Zankirwa, Atutyen, Kukwan, Vonkpang, Zat, Hurgyam, Asansum, Kamantsok, Dinyiring, Kpong, Amankwo, Azuluwo, Zantun, and Dichiodon.**

(iii) **Akadon** begot five children, namely: **Tsoriyang, Awadon, Arebrok, Abvawan and chiyua**

(iv) **Kanshuwa** begot seven children, namely: **Jjei, Dihogwai, Zuguom, Atakab, Baihom, Bairuap and Zambrin.**

(V) **Iduwan, the Atamaad Ntyei** (jju phrase for the last born) begot four children, namely: **Azuturung, Azinkwa, Azansak and Dibzzi.**

Baranzan later died and was said to have been buried at a place now called Dibzzi just ouside Zonkwa town. The name Dibzzi means grave in jju language which the Hausa could not pronounced and called it Kurmin - Bi. It is reported that Ankwak (the eldest) son of Baranzan) inherited the personal effects of their father Baranzan.

These included a bag, antsurang and animal skin. Antsurang is a hunting implement made up of a long stick with sharp pointed sticks tied to one end and thrown as a spear.

Migration features prominently in the traditions of origin of many ethnic groups in Nigeria. This implies in the Bayajidda story of the Hausa. The Hausa hero who is reported to have come from Bagdad in the Arabia where he was said to be a prince. The Kanuri tradition of origin predates that of the Hausa. The legend has it that one sayfloin Dhiyazan migrated from Arabia crossed the sahara and settled in the eastern side of the lake chad.

For the Nupe, one of the numerous ethnic in the middle belt area of Nigeria, the Igala State provided their progenitor. The legend goes that an Igala prince by the name Tsoede migrated and settled on an area north of the Niger river. He succeeded in unifying the aborigines of the area who were stateless into one group.

There are other ethnic group in Nigeria who claim their emergence through creation not by fusion of some emigrants and the indigenous people of the respective area as is the case of the Hausa, Kanuri and Nupe. One of these groups is the Yoruba. The Yoruba believed that at the beginning, the world was full of water Olodumare (God) later sent a party led by Oduduwa to create land. Oduduwa and his party were dropped by means of a chain. With a piece of iron, some amount of soil and a cockerel with five toes, land was created. The first place at which land appeared was Ile-Ife which is credited by the Yorubas to be the centre of the world and not only of Yoruba land.

For the Igbo, their progenitor descended from the sky and landed on the confluence of the Niger - Benue rivers. The Igbo race spread from here.

The Baranzan legend on a cursory look appears plausible. There are many information gabs that desperately need to be appropriately filled before the tradition could stand the crucible of history. The first problem that has to be contended with is the date. Accepted that most African history is derived from and through oral tradition passed through generations.

However, African oral traditions have their method of dating occurrences. The main method is to tie up a particular happening to another major one. In the case of Baranzan legend there is no such dating. The things Baranzan first son Ankwak inherited could provide some clue. We have noted that the things included a bag, and animal skin serving as a seat and bed and the Antsurang a hunting instrument without any metal component.

The area in question is the heart of the NOK civilisation which is of relatively greater antiquity than most African civilisations. As the Baranzan tradition does not make any mention of metal, could it be correct to say that it predates the NOK civilisation? Or could it be correct to say that the area in question was a dark spot which was lost to the civilisation? Answers to whether or not the weapons used by Zanfara and Awai for hunting were made from stones, ordinary sticks or metal would greatly assist in at least determining the area in which the Baranzan saga commenced.

The questions that could be validly asked on the Baranzan legend are many.

The legend seems to be conjectural and non-definitive.

More research is required to throw more light on the story, until such a time it is safer to assume that the Bajjus are what historians referred to as autochthonous to Kajju, that is, they emerged in-situ.

2.3 SETTLEMENT FORMATIONS:-

The Bajju people regard themselves as one, regardless of their differences in dialect. They are known to be their brothers keeper.

According to history, the search for better living condition certain migrations were observed. Perhaps, the situation is best given by Wagner who says:-

"A settlement communicates its way of life implicity, whether or not it can be otherwise described. Yet the form taken by constraints and cares that guide the way of life are shaped by someone's work, itself obeying rules and styles. the form of the settlement is the command from the past. It expresses and insists on a certain cultural pattern. Accordingly it can be regarded as a highly important communication, among the most fundamental of all connecting the inhabitants at anytime with any generations of their predecessors. The surrounding in which a man lives thus certain long prepared lessons and directions for activity".

The Bajju people identified themselves with the early founders of their languages and villages and adopted their language and customs and become part

and parcel of the original settlers. The Bajju people like any other African society live in clans because according to J. S. Mbiti, "The clan is a sub-division of the tribe … clans are normally totemic, that is each has an animal or part of it a plant, a stone or mineral which is regarded as its totem. Members of a particular clan observed special care in treating or handling their totem. The totem is the visible symbol of unity, of kingship, of belongings or togetherness and common affinity".

Another common features of the clan system in Bajjuland (Kajju) is that members of the same family lineage may not marry fellow members. The Bajju people live in groups of common decent, that is grouped homesteads with extended families inclusive believing in one ancestor called kwai (Clans)

Each clan's name is traceable to its founder. They are:-

KWAI (CLANS)	FOUNDER OF THE KWAI
i. Baiduwang	Iduwang
ii. Banyehuwan	Ankwak
iii. Batadon	Tuan (Dando)
iv. Baibyin	Akadon
v. Baintsok	Kanshuwa

The homesteads in Bajjuland is usually surrounded by fragments of farmlands which provides a settlement formation that suits household subsistence.

Solidarity is so strong among the Bajju people. In Bajjuland, activities are done collectively.

The family set-up in Bajjuland is different from that of the western world in that relatives have restricted membership to small household units. The extended family can easily range from 100-200 relatives or sometimes more in sizeable groups.

In traditional African society, the family includes the children, parents grandparents, uncles, aunts, brothers and sisters who may have their own children and immediate relatives. The family also includes the departed relatives whom are designated as the living dead, these are as their name implies 'alive' in the memories of their surviving families and are thought to be still interested in the affairs of the family to which they once belonged in their physical life.

The Bajjus family includes relatives and in the extended Patrilineal families it is usual for the family to remain as part of the father's household and to bring their wives to live in the family compound with their children. In either case, the family size may differ depending on the number of wives owned by one man.

2.4 SOCIAL ORGANISATION:

Each people has its own distinct social and political organisation. The family age groups, special persons in society. Marriage, customs,traditional forms of government, political personages and the like, are points of distinctions, with both similarities and differences from one onto another?...

The socio-economic lives of the Bajju people are closely inter-dependent. The Bajju people are identified by pockets of groups organised in segmented political systems. Each group derives its stability and social controls from various classes of the social order or associations usually made up of age group. These groups can come together for common defence of their territory when threatened by external enemies.

Age-groups play an important role in day to day life of the Bajju people. The age-groups are categorised into three main groups:-

1. These are the non-productive group and are solely dependent, they are referred to as Namawon-Nzam' (teenagers).
2. 'Nhung Nzam' comprised of those who had been initiated into manhood and those who have not attained the age of forty-five. They are the most productive age group and protectors of the land in times of war.
3. The last group is that of elders known as 'Bayekuwo'. They are the custodians and advisers of the land. This group made policies, decisions, law and order, code of conduct and sensitive issues affecting the welfare of the community. In Bajjuland as in most African societies, women formed the group that performed the various civil duties, while they are prohibited to take part in policy making, religious rituals and other sacred ceremonies.

However, the women brewed local wine (Burkutu), prepared food for such rituals and festivals.

Closely associated with social functions of man and women existence in the society is marriage. For the Bajju people, a combination of some or all of the following ingredients constitute marriage.

(a) The procedure laid down by customs for acquiring a wife has been followed.

(b) There is sexual union between the man and woman partners in the marriage.

There is therefore no woman to woman marriage among the Bajju.

(c) The marrying man and woman co'reside, that is they should live together continuously for a considerable length of time.

(d) there are off springs from the union which do not have to be from the man biologically.

- Marriage is a complex affair and it is inseparatable with economic, social and religious aspects in a society.

"Otherwise he who does not participate in it is a curse to the community, he is a rebel and a law-breaker, he is not only abnormal but under human. Failure to get married under normal circumstances means that the person concerned has rejected the society and the society rejected him in return".

---H.D FOULKES.

Marriage takes two forms, one form is polygamy and the other form is monogamy.

Polygamy is the term anthropologists used to describe the form of marriage in which one man is married to more than one wife. Monogamy is the marriage of one man to one woman.

There are four main events in the process of contracting a marriage among the Bajju. The first important event is what is call "hwun". If a man arrives in a household in which a female child has newly been delivered, he verbally indicates that he wants the girl to be reserved for his child or grandson who is not much older than the newly delivered female child. Then he gives some gift as a mark of respect for the family. This gift could be a ring or anything that is durable.

Sometimes, this arrangement is made even when the prospective mother in-law is still pregnant and the sex of the expected child is not known. It must be remarked that 'hwun' does not preclude all others from showing and pursuing their interest on a young girl that had been so reserved from birth.

The second main event is the presentation of bridegift which some people mistakenly call bride wealth, some call it bride price which is to imply purchase.

The sale of young girls to serve as wives has not been reported anywhere in Kajju.

Dowry is actually the money and goods a girl takes to her husband when the marriage takes place. For the Bajju, the bridegift is only a hoe (not a garden hoe).

The Bajju give premium to the bridegift. It serves very important social functions. it legalises the marriage.

A man who has not presented the bridegift on his spouse could loose his children if the woman leaves his house with such children. He could be taunted by his wife and age-mates. It is disgraceful to marry without bridegift.

Complementary to the bridegift, the mother of the girl also gets a present. This is usually a goat or fowls. While the bridegift is for the family as a whole. The gift to the mother which is called 'Kianganawon' is exclusively hers to deal with the way she desires.

The hoe has some social and economic importance. The Bajju are farmers. The importance of the hoe as a farm tool and its scarcity combine to make it highly valued. socially, the hoe symbolises hard work and sacrifice as it is a valuable fixed capital.

The third most important event is the formal announcement. For this, neighbours and kinsmen are invited. An alcoholic beverage is provided to entertain all the people present by the family seeking the marriage. The intermediary is accompanied to this meeting by elders of the boy's family. At this meeting an elder of the girls family, usually the oldest man formally informs the community about their daughter impending marriage and the people to whom she is to be given. The marriage is blessed, prayers are offered and the drink is consumed by all present. After some days, the girl is expected to return the containers with which the drink or fermented corn was brought. This is her first formal visit to the boy's family.

She is accompanied by her friends who are expected to leave her there. She spend two days doing all the chores girls of her age are expected to do.

It gives the boy's family a chance to access her ---- is she hardworking? respectful? A good cook? Neat and so on? When she is returning home, she is given some gifts.

The fourth and last important event is the final transfer. The Bajju do not have any ceremony for wedding. At the meeting at which the pending marriage is announced, the elders from the boy's family are secretly informed of the date on which the girl could be transferred. On that day, as pre-planned, the girl is sent on an errand, may be to the river, farm, market or some ceremony. The young men from the boy's village would lay ambush, abduct the girl and convey her to the boy's residence. The young men and girls from the girl's village would attempt to stop them having been alerted by the girls scream.

This could result in serious combat. It must be emphasised that in-between these events, regular contact is maintained. When the girl is brought to the house, she stays for some weeks in her husband's mother's room. His friends in a pre-planned night forcefully take her to the husband' room. They assist him to consummate the marriage. Some husbands fails it the failure is consistent, the wife returns to her parents. Failure to consummate a marriage is not uncommon. The husband could be too young, he could be too shy or nervous.

In describing the process of contracting a marriage in Kajju, the author has deliberately refused to used terms like suitor, betrothed and so on. This is because the young boy and girl are not active in all that is going on.

They are mere onlookers. They have no choice or opinion on the matter. Love is not among the considerations.

2.5 ECONOMY:

Every society has to grapple with the problem of subsistence. Some societies subsists by exploiting the environment directly by hunting and gathering food.

Example of such people includes the Eskimos, the Australian aborigines and the pygmies of the African kalahari desert. Other societies subsist by domesticating plants and animals. The Bajju belong to this group. Other peoples such as the Massai of East Africa live largely on the products of their cattle.

The base of the Bajju economy is traced to the long practice of subsistence agriculture mixed with some local trade in items produced in particular areas.

Agriculture is the most important economic life wire of the Bajju: They show a very high efficiency and mastery of its contrasting environments __ the plains and the fadamas, (Swampy Areas) . The Bajju are not industrial, they are basically farmers, they used simple tools to produce cereals such as Yakpat (Maize), Zuuk (Millet), Nywat (Guinea corn), Legumes such as sshuu (groundnuts) and several varieties of beans (jok), and tubers such as Anhuan (yam), Akaam (cocoyam), Adankali or Alawut (potato) and Arago (cassava).

The Bajju also produce iron implements, weapons and ornaments. The iron being smelted and worked up with extremely primitive tools.

There is also the weaving of grasses into mats, baskets and the moulding of clay water pots, and bowls among the Bajjus. Despite the simple technology, the final product was of good quality.

2.6 LAND TENURE SYSTEM

Land is a vital asset among the Bajju people. Infact it is the bedrock of their most important economic activity-agriculture. Land ownership is usually on a family basis. The compound head holds the land and works it jointly with his sons, brothers and servants. Land is usually passed on inheritance from father to eldest son who will then support the other members of the family. But today, with the advent of modern civilisation, most land ownership has been shifted to the district heads and local government authorities.

2.7 RELIGIONS, BELIEF AND PRACTICE:

Before the coming of the missionaries in the early 20th century, it was almost misleading to speak of Bajju religion. It is the Bajju belief that God has already established things in the best way they could possibly be. The Bajju attempt keeping the community at a level of purity in two main ways the first, is by social engineering. The community is delineated in the variegated statuses and roles. Expectations or privileges are formalised. The second way is by taboos and rituals. Taboos are acts that are socially prohibited.

However, with the coming of Islam and Christianity, almost ninety-nine percent (99%) of the Bajju people practice Christianity.

2.8 FESTIVALS, CEREMONIES AND BIRTHRITES:

There are many festivals that take place annually in Kajju and within the Bajju people. However, the most renown ones includes:- naming ceremonies, initiation into Abvio divinity cult, pre-harvest festival and mourning for the dead:

A newly born baby is named after seven days, for this, beniseed is fried and grounded into flour. It is then mixed with edible oil into a soft paste. It is delicious. The naming is done in the morning conducted by an elderly woman. She first of all whispers the child's name into its ears. She then announces it to those present. She then puts the beniseed paste into its mouth, she then asks God and the ancestors to make the child's life as nice as the taste of the beniseed paste. Now the child is placed on a shield called aryet in a swinging motion.

The child, if a male is shown in the four cardinal directions of the world and is asked to conquer all the territories in those directions. If the child is a female, she is asked to marry in any direction that is possible. The ceremony effectively ends here with the provision of Nkuwa (Alcoholic beverage) to those present by the father of the child.

The initiation into the Abvoi secret cult takes seven days. It takes place in the dry season between the months of March and April. In a community, the whole age-group of fifteen to seventeen years are initiated at the same time, only

males form the membership. At the start of the ceremony, the proposed initiates are gathered in the evening and put into the cults shrine called Npvuu Abvoi or Gria Abvoi.

The Gria Abvoi is a room structure with two compartments arranged one after the other. It becomes darker as you go deeper into it. As the initiates enter the shrine, they are subjected to severe beating. The initiates who have proved to be badly behaved to members of the community generally are beaten more severely than the others,. Once inside the innermost chamber of the shrine, they are huddled together and covered with the fronds of some trees and are not fed. The next day in the morning they are shaved and taken to the stream to bath. They are returned to the shrine. Their mothers can now provide them with the food. From now the teaching starts. Now the initiates are taught how to fight wars, behaviours at hunting expeditions, responsibilities as husband and fathers. They are also taught the history of Bajju, the customs and traditions, the secrets of the cult are revealed to them in the course of the seven days initiation. No man is expected to reveal these secrets to non-initiates, women in particular.

. Any man who is found to have revealed any secret is killed by the Abvoi divinity itself. Some initiates die as a result of the physical punishment given to them throughout the seven days of the exercise. The badly behaved ones are even said to be killed by Abvoi divinity. After the bath they are taken to 'katyeton' (village play ground), where the whole people are waiting. Mothers would be searching frantically for their sons.

As soon as a mother sees her son she rushes and rubs oil all over his body. The amount and quantity of oil used shows how wealthy a woman is.

The preparation for war and hunting is not strictly ceremonial. In a whole village only one man (Ayankyang) is responsible for the fixing for the day, for embarking on a hunting expedition, **Bachien - Kwai (Hunting tour).**

The pre-harvest festival is, observed between the months of June and July. The crops harvested should not be consumed until they are dedicated to God and the ancestors. If they are consumed without dedication, there would be rampant stomach disorders, other ailments and even death. Under no circumstances would a man (initiated into Abvoi divinity cult) eat of these new crops prior to the dedication. The ceremony at which dedication takes place is call Yah-dakan. The ceremony is marked by the ritual slaughtering of a fowl or goat in every household. The alcoholic beverage, Nkuwa, is also prepared by every household. In addition, every household prepares large amount of food. The spilled blood is a sacrifice to God and ancestors. The meat is cooked as part of the dishes to be served.

In a ceremony of this magnitude, the associates of the Abvoi, Akursak and a agyanshak who are essentially masquerades participate in the merry making.

When a man dies, a phenomenon the Bajju consider as a transition, he has to be prepared for the journey to Ayabven (abode for the death). His burial is arranged and conducted as if he is really undertaking a long journey. The deceased is given a bath and his hair is shaved, the grave is roomy. The live person enters the grave with the deceased to escort him just to reappear after some

few hours. Unlike the practice in Edo, Nigeria where the escort is been killed before putting him in the grave with the deceased.

During the mourning period, all the women in the village tie strings of the bark of a certain shrub called **hom** around their necks. The mourning period is called **kruok-ndyik.** The final rites for all the deceased in a particular year are performed at the same time. The final rites consists of ritual sacrifice of fowls, goats and celebrations. The ceremony takes seven days. At the katyekon (playing-ground) the singing and dancing commence with the arrival of the masquerades, Akursak and agyanshak who lead. These associates of the Abvoi emerge right from the stream to the katyekon. The abvoi may also make his presence felt if the deceased are persons of high status. It is not everybody that dies that is honoured with this ritual and celebration. It is only performed for those who died at old age preferably as grand-parents because the Bajju believed that they have completed their circle on earth.

The Abvoi's secret cult institution is made up of the Agwam Abvoi, Madauci Abvoi and Magaji Abvoi office holders. The main functions of these office holders includes the sharing of the local brewed wine (Nkwa), **Discipline,** Initiation of the new members into the cult and the duty to auction offenders belongings among the members of the secret cult. Offences includes Refusal to pay taxes and tributes.

2.9 TRADITION AND CULTURE:

Nigerians generally believe that culture is synonymous with dancing. All over the country, we observed traditional dances performed at Art festivals and social functions yet culture is considered more than that traditional dances which manifest itself in a variety of forms in regards to the total way of life of a given people. It also involves the physical manifestation of the group as exhibited in the objects they make, such as their clothing, shelter, tools, utencils, weapons etc. culture also manifests itself through Art and crafts, drama, literature, music, architecture and dance of the people.

However, in the light of the above expression, the author's cum is to express the Bajju cultural identity within the present Nigerian context. The Bajju are warm and friendly people who engage in farming and trading as their means of livelihood. Infact the language of Bajju (jju) , culture and traditions have survived both domestic and foreign influences. This is possible, due to their stubborn adherence to tradition and cultural values which have been transmitted orally through generation.

The Bajju people take great pains in their children upbringing by giving them sound parental training. Marriage is one major social institution among the Bajju people that has a pride of place in the culture.

No matter how old one is in the society, one could still be treated as a child, if he or she is not married. Infact, the state of being unmarried could exclude one from religious and cultural practices.

Traditionally, a Bajju girl used to be given into marriage at the ages between seventeen and eighteen when the suitor gave a hoe (not a garden hoe) as a bridegift. A form of capture of the bride was employed by the groom's agemates at strategic locations such as the way to the river, market etc. which was pre-planned. The Bajju believed that soul of the dead could enter the womb of a living woman and be re-born into the world.

The Bajju people are good dancers. Most of the dances are intricate. Some of the notable dances in Kajju are:-

Samba, Atom (kaho), Bvori, Agba, Shrua, Kashura, Agatak, Abvoi, Akursak Bapvo-kanak, Ankwoc and Zunzom (Kataa).

All the above forms of dances were observed in Kajju. Some are still surviving in the whole of Kajju. The implements used for these forms of dances are basically drums, horns and wild grasses.

Notably, the Bajju were and are good hunters which I believed inherited it from their progenitor (Baranzan).

The Bajju People today, inspite of their dispersal throughout the southern part of Kaduna State, their culture and language have thus continue to hold them together as a unifying force.

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CHAPTER THREE

CHIEFTANCY INSTITUTION IN KAJJU

3.1 BAJJU LEADERSHIP STRUCTURE IN PRE-COLONIAL TIMES.

The pre-colonial socio-political structure of Kajju is best considered in modern concept as a confederacy. The leadership was centred on the Gado system. Gado is a ruling elder with paternal attributes - a man of unquestionable integrity. The Gado - Azankpang or simply the 'Gado - Nkpang' was the political, religions and Jural leader of each 'kwai' (kwai is a major natural division of kajju based on lineage).

The five kwai of Bajju are listed below. The location of the sender clan (Father of the kwai) is also the kwai headquarters.

	KWAI		FATHER OF KWAI		KWAI HEADQUARTERS
1.	Baiduang	-	Iduang	-	Dibzzi (Kurmin -Bi.
2.	Banychuan	-	Ankwak	-	Sakwak
3.	Batadon	-	Tuan	-	Tuan (Dando)
4.	Baibyin	-	Akadon	-	Akadon
5.	Baintsok	-	Kanshua	-	Kanshua (Tsohon gida)

The author consider it helpful to explain the following words which could be confused and confusing.

Bajju - This refer to the people formerly refered to as Kaje in Hausa.

Jju - This is the language of the Bajju.

Kajju - This is the native homeland of the Bajju, the corrupt form of which is Kaje in Hausa. So Kajju is the Bajju nation.

There was a central decision making body known as Katung Bagado (Bajju Traditional council) which comprised of all the Bagado - Azankpang of the five kwai and was headed by the supreme - Gado -Azankpang resident at Dibzzi (Kurmin Bi). This council met twice a year in peace time, at Dibzzi which was the headquarters of Kajju. Other occasions for the central meetings included wars, epidemics and trial of murder cases.

The decision taken at such meetings were binding on the whole of Kajju. For this reason, each Gado-NK Pang went back to his domain and invited all the lesser Bagado of his kwai to inform them of such decision.

The supreme Gado - Azankpang at Dibzzi had the power to enforce such decisions, including the power to sentence to death. In other words, he was responsible to the Bajju and not to some higher authority. Therefore, contrary to some claims, no authority was imposed from anywhere before the coming of the colonial administrators. As O. A. Alakija rightly observed in 1942 "The people of kaje (Bajju) have been from time immemorial under their own natural rulers and their Traditional History can substantiate this".

3.2 THE COLONIAL ERA AND THE LOST OF INDEPENDENCE.

It is an indisputable historical fact (easily obtainable in the Archives) that prior to the British colonial rule, all attempts to subdued and brought the Bajju people under the indirect rule by the Hausa - fulani Jihadists had been successfully repelled and thus came to nothing near political domination of the area. It is no wonder the invaders subsequently resorted to occasional slave raiding. However, it was the British colonial administrators who with the power of the gun subdued the Bajju and brought them under the Zaria emirate for the purpose of indirect rule.

By this act, it was not only the Bajju traditional leadership institution that was destroyed without a modern substitute but the Bajju also lost their independence.

This was a clear case of double colonialism - British and the Zaria emirate.

3.3 THE BAJJU STRUGGLE FOR THE RESTORATION OF THEIR INDEPENDENCE.

As soon as the Bajju realised that their Traditional leadership institution which bound them together had been destroyed, they quickly started the request for a modern equivalent to enable them avert disintegration of their society as

well as restore their independence. Because the Bajju society was non - literate at the time in question, the mode of request for the restoration of their independence was for quite sometimes verbal in nature, though to the appropriate authorities. (the colonial administrators).

It was not until 1940 when Usman Akanyet Sakwak (wrongly spelt 'Sakop' in some documents) who later championed this legitimate cause, formally put the demand in writing in a letter dated 5th July - 1940 to the resident at Zaria. He also led a delegation to deliver same. But the zaria Emirate which was super-imposed on the Bajju by the British colonial administrators was strongly opposed to the restoration of Bajju independence. The Bajju demand was not granted, instead, Usman Akanyet Sakwak, and his supporters suffered brutal punishments - which included severe beatings and unlawful detention in 1942; and imprisoned in 1944. Infact, Usman himself narrowly escaped being deported from kajju.

Because of the cruel treatment suffered by Usman and his supporters, their subsequent arrest and imprisonment in 1944, the tempo and pace of the struggle slowed down for sometime.

However, in August, 1976, the Bajju community submitted another request for "A grade chief for the Kaje (Bajju) community".

The document which was signed by some three hundred (300) representatives from all parts of Kajju furnished the government with adequate information to enable it take a decision favourable to their demand. Again, this demand, like all previous ones, was turned down by the government of Kaduna

state because the Emir of Zaria strongly objected to the creation of Bajju chiefdom.

Consequently, the Bajju community agreed unanimously on a candidate - Mr Nuhu Bature Achi and made a formal request to government in July 1989 to accord him official recognition as 'Agwam Bajju'. A reminder with additional information to enable the government take a decision on the chieftancy issue was submitted to the government in September 1989. When the Bajju did not receive response to any of their letters and no audience was granted to them by the government of kaduna state, they finally declared their stand in Febuary 1990.

> "We shall, therefore not allow or succumb to blackmail, intimidations, and or any form of degradation" and "as a last resort, we have no CHOICE, hence forth, but to break free from the chains of the Zaria Emirate"

(National concord, Friday, 9th March - 1990) subsequent governments of Kaduna State came and left the situation unchanged until, Colonel Lawal Ja'afaru Isa arrived Kaduna State on the 24th-10-1995. He announced the creation of four new cheifdoms. Among which was the Bajju chiefdom.

3.4 TRADITIONAL COUNCIL AND SUCCESSORS.

The evolution of the chieftancy titles in Kajju has its limitations as the royal family is confined only to the descendants of the founder of a town or village and succession to the position was patrilineal.

The heir apparent is usually the eldest son who takes over after, his father's death. However in a situation where the eldest son is weak and displayed qualities contrary to expectations regardless of his age, somebody is chosen to replace him. If also all the members of the royal family failed to produce a suitable candidate, the traditional council, shall meet and in consultation with the kingmakers appoint one from within the council to oversee the affairs of the chiefdom for the time being. Such appointee shall not be eligible for election as Agwam Bajju during the currency of that contest.

The throne of Agwam Bajju is rotational among the five traditional kwai in kajju. After the term of each Agwam, the remaining kwai that have not ascended the throne shall present a candidate each to the kingmakers to elect one of the candidates as the next Agwam Bajju.

With this effective mechanism of governing, the Agwam Bajju (Agwajju) is chosen subject to general acceptance. This H. D Foulkes noted that:

> 'The circumstances preliminary to election, makes it practically certain that the chief is personally accepted if not the most suitable' - Ibid.

For the purpose of succession to the throne of Agwam Bajju. The kwai (Ruling house) that produce the first Agwam Bajju automatically will not be eligible to present a candidate for the throne until after the remaining four (4) kwai have ascended the throne. This is because the throne of Agwam Bajju shall be rotational among the five traditional kwai in kajju (Bajju Nation).

All titles, including that of the Agwam Bajju shall be for life, except in the case of illness that renders the holder incapable of performing his functions or in case of a removal by the kingmakers for gross misconduct. Should that happen, a regency council shall be constituted to run the affairs of the chiefdom.

Members of the regency council by the nature of offices hold by them, and in the interest of smooth succession, must not aspire to the seat of Agwajju. The regency council shall consist of:-

(a) Agwam Gria (Waziri) Bajju as chairman

(b) Waziri kamantan as the vice chairman

(c) One reputable person from each of the ruling houses

(d) The secretary of the Bajju traditional council.

3.5 DUTIES OF TRADITIONAL TITLE HOLDERS.

The traditional title holders in kajju are made up of the chief priest (GadoNkpang), council of elders. Ward heads, village heads, District heads and the Agwam Bajju.

The Gado-Nkpang is the chief -priest of the community. He officiates all forms of traditional religious worship and perform all forms of sacred rituals connected with the ancestral cult. He holds a very important religious responsibilities and in the whole of kajju, the Gado-Nkpang is placed side by side with the chief.

The council of elders constitute the elders of the community and there is no size limit only that it is composed of men over seventy years of age. Hence, membership is determined by age and security and they are considered to be wisemen of the community and as such are treated with respect. They are taken as guardians of the traditions in the society and were often consulted on matters of precedent and especially on issues requiring the propitiation of the various cults and ancestral spirits, their position is for life.

The Mai ungwa (Madaki) were wardheads of the various sections of the community. This position used to be given to the first person to settle within a particular section of the town and it is hereditary, in his family.

However, subsequently, the practice grew up by which the elders of a particular ward would meet to select one of their members to be the Mai - ungwa. Depending on how large the village or town is, their number could vary from fifty to hundred or even more.

The position is not permanent because any wardhead found wanting is removed after a vote of no confidence has been passed subject to ratification of the chief. The Mai-ungwas are responsible for tax collection and tributes from the inhabitants and communal or self - help projects are organised under them.

Other title holders include the chief's household guards (Dogarai) who are responsible for the safety of the chief and the maintenance of law and order in the community. These title holders presided over courts and took decisions affecting Livestocks, acts regarded as breaches of the peace, disputes arising in market squares, murder, adultery, abduction and land disputes, all on behalf of the chief.

The title holders received certain privileges such as exemption from taxation and tribute from force communal labour and the possession of extensive farm land. On the whole, the privileges of a title holder in Bajju society conferred social prestige which helped in realising the leadership aspiration among the people.

3.6 JUDICIAL FUNCTIONS

In the Bajju judicial system, the chief (Agwam) was the supreme judge of his subjects and has been written by H. D foulkes and C. J Ames that:

"All cases of disputes and quarrels are referred to the king, also sometimes with and without the sarakuna (title holders) goes into the matter and gives his decision which is final".

There is a masquerade called 'Akursak' and the associate Bajju secret cult Abvoi. These deities were used for rituals and a means of protecting the community from evils and human harassment on fellow community members.

The Bajju community is bound to adhere strictly to the norms and taboos governing the society. The principal traditional offences are adultery, witch - craft, theft, abduction of wives and murder. There are no fixed days for hearing cases therefore cases could be brought at anytime to the chief's palace. The Agwajju (Agwam Bajju), the traditional council and elders formed the panel of impartial judges; they acted as the official interpreters of ancestral customs.

The nature of the offence usually determines the gravity of the punishment, and in serious cases such as murder, the murderer as a rule is sent away from the community and all his property confiscated and given to the family of the victim. But in rare cases, he was given to the family of the victim who determines what to do with him or her; and at times put the person to death; the manner of executions being in the same way he murder his victim.

In cases involving adultery, the offender might be banished or excommunicated. Generally, in kajju unacceptable sexual relations are considered abominations. Incest, endogamy and 'amuon' are some of the most abhored sexual relations. The ritual for cleansing these taboos involved the sacrifice of a goat or chicken. The spilling of the blood is important here and the meat is cooked or roasted to be eaten by those present. This is done by the council of elders of a particular village.

In cases of theft, the punishment involved refunding what had been stolen or the payment of the cost of what had been stolen and the expenses incurred on the victim. (owner of the stolen property).

The Bajju people believed in the rule of law in keeping with their norms, values and taboos. Therefore, to breach any of these was tantamount to disrespect of the ancestral spirits. Hence, the norms values and taboos were strictly observed and enforced by the people.

Anybody breaching them was forthrightly condemned or considered an outcast in the society.

3.7 AGWAJJU INSTITUTION

The Agwajju Institution is purely a political institution established in 1995 by the government of Kaduna State. Before then, the pre-colonial establishes firmly that the Bajju as a people had a socio-political structure with leadership centred on the "Gado" system.

The existence of the institution can be traced to about two years now, with Mallam Nuhu Bature Achi as the first Agwam Bajju. The main function of this institution is to see to the efficient collection of poll tax in Kajju for the development of the Bajju native nation. Also to ease communication between the government and the Bajju people through the institution headed by the Agwajju. The institution would also bind and avert disintegration of the Bajju society as well as restore their long lost independence.

The Agwajju is the paramount ruler (chief) in kajju (Zonkwa, zango kataf local government area). He has six ungraded chiefs representing the six districts under his jurisdiction. There is an electoral college made up of the kingmakers responsible for the selection of a new Agwajju when the need arises. The six district heads for the six districts (Farman, Madakiya, Tsoriyang, Zonkwa, Kamanton and Ungwa rimi) are eligible contestants to the throne which in essence makes each of them a potential Agwajju.

The levels of authority of the Bajju chiefdom can be presented as follows:

AN ORGANNOGRAMME OF THE BAJJU CHIEFDOM

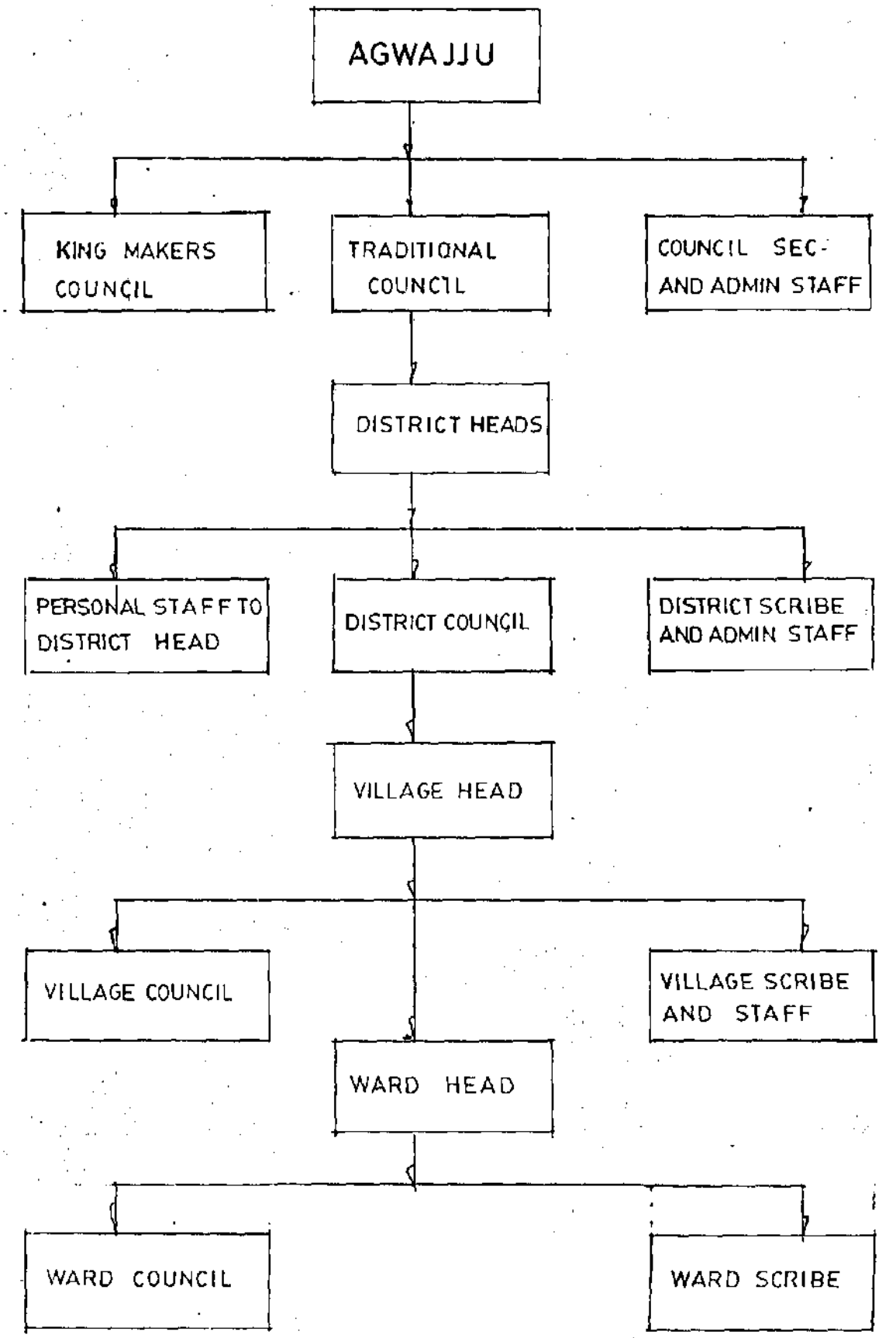


Fig 3:1

3.8 LEVEL OF AUTHORITY OF THE BAJJU CHIEFDOM AND THEIR COMPOSITION

3.8.1 AGWAM BAJJU (AGWAJJU)

THE Agwam Bajju is the supreme head of and chairman. Bajju Traditional Council.

3.8.2 THE TRADITIONAL COUNCIL

The Traditional Council consists of:-

(i) Agwam Bajju ____ chairman

(ii) All district heads within the chiefdom

(iii) the president, Bajju Development Authority.

(iv) Five Traditional Title Holders

(v) One representative from each Kwai in Kajju who shall be nominated by the Kwai

(vi) One representative of the Kamanton community to be selected by his people

(vii) the secretary to the council (appointed but not a member of the council)

3.8.3 THE DISTRICT COUNCIL

The district council consists of:-

(i) The district head ____ chairman

(ii) All Dagattai within the district

(iii) Five (5) district Title Holders

(iv) Three (3) opinion leaders

(v) The secretary to the district head

3.8.4 THE VILLAGE COUNCIL

This consist of:-

(i) Dagaci _____ chairman

(ii) Ward heads (Zaki)

(iii) Madakai

(iv) Two nominated opinion leaders within the village.

3.9 THE ROYAL CAP OF AGWAM BAJJU (BVUNG ANZWRANG)

3.9.1 BACKGROUND INFORMATION:-

The design of the Royal cap was put forward and explained by Daniel D. Hyuwa in 1991. Later it was approved at a meeting of the Bajju elders in the same year. The Actual weaving of the cap was done under his supervision in October/November, 1995 by Mr Samaila Joseph, acting Byet.

The cover designed and the finishing touches were done by Mrs J. k. Abiriyi.

3.9.2 SYMBOLS OF THE ROYAL CAP

(i) MATERIALS USED:

The Royal cap is woven with special reed known as 'KWAT' found mostly on hilly areas of the locality. Because of its high degree of resistance to changes in weather conditions. It was used in the past for weaving Baby - carrier (Bvubwu). This reed therefore, is symbolic of the courage, perseverance and the ability expected of Agwam Bajju to carry the Burdens of the chiefdom.

(ii) SHAPE OF THE CAP

It is slightly narrow or slender in the middle. This is the conventional shape of the 'ANZWRANG' - a pottery work open at both ends with some turnlike nodules freely spread on the surface to give it a thorny appearance.

Anzwrang is the recognised symbol of power and authority in kajju and Bajju culture; and was accordingly affixed to the Apex of the roof of residence of the one in whom such power or authority was vested.

(iii) COLOUR OF THE CAP

Purple is the colour of the cap. This connotes calmness and harmony and clearly denotes royalty.

(iv) THE NODULES ON THE CAP

The five bud - shape nodules on the plateau - like top of the cap represents the five (5) Kwai of Bajju. A 'Kwai as already explained elsewhere, is a major natural division based on lineage. The five Bajju Kwai are, therefore, strictly determined by the five descendants of Barazan - the founding father of Bajju. This explains the five ruling houses of the chiefdom.

(v) GYAI

This refers to the red and black seeds apparently embedded on the Bvung - Anzwrang. These Red and black seeds symbolises the watchful eyes of the cock and the mystic (Mystique) reminiscent of the awe-inspiring power which the Anzwrang in Bajju tradition embodies.

3.9.3 THE CAPS FOR THE DISTRICT HEADS

The same material ('KWAT') is used for weaving the caps for the district heads: which is symbolic of their ability to carry the burdens of their respective districts. The three (3) nodules in the cap signify unity which is necessary for progress and development.

3.9.4 THE CAPS FOR THE LESSER BAGWAM (DAKATAI)

The same material (KWAT) is used for weaving their caps which is symbolic of their ability to carry the burdens of their respective village areas. The single Nodule on each cap signifies the Bajju institution.

3.10 ELECTION AND INSTALLATION OF AGWAJJU

The Agwam Bajju shall cease to be Agwam if:-

(a) He renounces Bajju Nationality

(b) He is guilty of gross Misconduct

© He is incapacitated by ill-health, bankruptcy and or any other disability.

(d) He is dead

(e) He voluntarily resigns

Upon the above conditions, the kingmakers who are an independent body from the traditional council have the exclusive preserve of electing the new Agwam Bajju (Agwajju). Under the chairmanship of the supreme - Gado in kajju (Gado -

Azankpang). The kingmakers have the exclusive preserve of performing the traditional rites before the installation of the new Agwam Bajju.

The supreme Gado (Gado - Azankpang) has the exclusive right to bless the decision of the kingmakers.

The kingmakers comprises of the traditional five(5) Bagado from each kwai in kajju; namely:-

(1) Gado Baiduang

(2) Gado Banyehuwan

(3) Gado Batadon

(4) Gado Baintsok

(5) Gado Gbainbin

After the selection of the Agwajju, the installation ceremony is done on a day fixed by the local government.

3.11 INSTITUTIONAL FUNCTION OF AGWAJJU

The function of this institution is felt indirectly through a representative at the federal level. Directly at the state level at the state level the Agwajju is a member of the state council of chiefs and Emirs.

3.11.1 FUNCTION OF THE STATE COUNCIL OF CHIEFS AND EMIRS

The function of this council is given legal backing by (1978) constitution, section 1078, that established state council of chiefs and Emirs.

The council of chiefs and Emirs shall comprise all the other chiefs and Emirs in the state (Agwajju inclusive). The function of this council includes the power to:-

Advice the governor on matters relating to:-

(i) Customary law of cultural affairs

(ii) Inter communal relations

(iii) Chieftancy matters

(iv) Public order within the state

(v) Other matters as the governor direct.

One person as chosen by the council to represent the state council of chiefs and Emirs to make up among other members, the council of state. This comprises;-

(a) President (chairman)

(b) Vice President (deputy chairman)

Former presidents of the Federation and heads of government

(d) Former chief justices (of Nigeria citizenship)

(e) President of senate

(f) Speaker of House of Representatives

(g) All state governors

(h) Attorney general of the federation

The function of this council of state includes the power to:-

(1) Advice the president on maintenance of public order within the country when requested to.

(2) Advice the president in respect of population census and keeping of its records, prerogative of mercy, Awards of National Honours and Federal National Population Commission

Among other things they take up the people's grievances to the government. The government communicates with people through them. They adjust the people's natural laws for the better with the approval of other members of the tribal council.

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CHAPTER FOUR

4.0 BAJJU TRADITIONAL ARCHITECTURE

4.1 INTRODUCTION

Perhaps due to the fact that African architectural history was based largely on assumptions, early enquiry into the indigenous architecture was difficult.

Historians only relied on the recorded diaries and notes of the early explorers, who did not portrayed the true picture of Africans and their works. These explorers also portrayed the African as lacking the political sophistication's and organisations to build towns, as people living in isolated and uncoordinated bush communities with no understanding of architectural planning or aesthetic appreciation.

The Bajju people, just like most other tribes in the continent of Africa have their own architecture peculiar to them.

A functional self developing architecture which is based on their traditional culture, social life, climatic conditions and the available building materials.

The Architecture is a group solution for the provision of shelter and expression of the people's culture which has been worked out carefully over several generations and closely tailored to the need and aspiration of the people and its process handed down through generations.

The Bajju Architecture has a basic planning concept and house form. Different house types are built for different purposes using the same basic concept and structural style.

The different house types are grouped up properly to form a compound with a courtyard in the middle. This courtyard has the same circular form satisfying the social and cultural requirement of the people which has been reflected in their extended family systems.

The Bajju traditional houses form is the round hut with conical thatch - roof. commonly referred to as the cone or cylinder type building. "House form is not simply the result of physical forces, but is the consequences of a whole socio-cultural factors seen in their broadest term" - Denyer S. African Traditional Architecture.

Bajju Traditional architecture can be classified under the following:-

MONUMENTAL AND RESIDENTIAL ARCHITECTURE.

4.2.0 MONUMENTAL ARCHITECTURE

4.2.1 RYAK (TOMB - CONSTRUCTION).

This is a place of abode dug to accommodate dead bodies which are buried in various positions.

The sitting and lying positions are the most commonly used form of burial.

The tombs were skilfully constructed with split levels to comfortably accommodate the corpses in a sitting and lying positions after the knees have been bent.

A relatively flat stone was used to cover the opening of the tomb, after which mud and gravels (Zvvak) was applied round the edge of the tombstone and tamped to hardened. However this method is rarely employed nowadays.

4.2.2 NPV WU-ABVOI (SHRINE CONSTRUCTION)

The building form of a shrine is circular with a conical thatch roof. There is no provision for windows. The whole room is divided into two compartments, which make the room darker as you go deeper. The entrance is a small opening with a hanging traditional door called 'Asabri' or Tintaan'. The shrine is used for sacred rituals during harvest, planting, installation ceremonies.

The sacret cult (Abvoi) shrine is usually located in the 'katyekon' (village square). The title holders in the Abvoi's institution arc Magaji Abvoi, Madauci Abvoi, and Agwam Abvoi. The function of these title holders includes, discipline, sharing of local alcoholic beverage and cooked meat during rituals, ceremonies and festivals.(Sec Fig. 4.1a, b, c)

4.2.3 KATYEKON (VILLAGE SQUARE)

This is characterized by tree planting with climbers round an enclosed area with huts (shrines) used for Sacred rituals, and ceremonies. All festivals and ceremonies take place here. Children also use the venue for night activities.

«

4.2.8 BAT-AGBONYUK (CH1CHEN-POX PATIENT HUT

This is a small hut usually constructed from branches of tress and grasses. The structure is usually free standing. Generally circular plan, no defined walls. Has no windows, small door and diameter less than height.

The structure is usually located very far in the bush away from the residential compounds and the patient is accommodated there alone. This is as a result of the believe that if the patient is kept within the public, there is the tendency of the spread of the disease to every member of the community. The patient remains there until he/she is finally free from the illness. Food, herbs (medicine), water is often taken to the patient during the illness by an elderly person of the family in which the patient belongs (See Fig. 4:4).

4.3.0 RESIDENTIAL ARCHITECTURE.

4.3.1 ANALYSIS OF RESIDENTIAL COMPOUND.

The typical Bajju traditional compound usually starts with a family consisting of a Man, his Wife and Children. The compound expands as the man marries more wives and shelters more children. The compound is comprised of various components, namely.

4.3.1a GRIA (ENTRANCES HUT).

This is the main entrance into a compound. It has a diameter of between 2 to 4m. Gria is where the compound head receives his visitors and entertains them.

The Gria also serves as a resting place for family members most especially during the rain. Infact a stranger can also take shelter from rains here. The grown-up unmarried boys sometimes sleep here for security reasons.

Nowadays, the traditional function of the Gria is gradually being change to serve as a sitting room. Infact the gria has disappeared in most compounds (PLATE 4.0)

4.3.1b KATASA KARIYI (COMPOUND COURTYARD)

This is the courtyard within the compound. It connects various huts together. It could be used for pounding and grinding of food items. It serves as a meeting venue for all members of the family (compound) where they can sit, play and hear or tell stories to the family members.

There could be more than one courtyard in a compound. This depends on the size of the family compound.

4.3.1c NPVWU ANTIYOK-KARIYI (COMPOUND HEAD ROOM)

This is the compound Head sleeping hut which is usually located immediately after the entrance hut (Gria). It is oriented in such a way that, the compound Head can easily oversees the affairs of the courtyard most especially in the night.

Traditionally, no woman is allowed to spend the night in this room (hut). This is due to some religious belief. However, it is the man who should go to her in her bedroom.

4.3.1d ABUGA - NZAM (BOYS ROOM)

This is the boys sleeping hut. The boys rooms are usually located close to their mothers room. It could also be located near the granaries. Boys between the ages of ten and above almost stop staying in their mothers or fathers room.

4.3.1e BAT - ANAKARIYI (WIFE'S ROOM)

This is the wife sleeping hut. Traditionally she shares the room (hut) with her little children. When a man wants to meet with his wife, it is usually done in her room. The sleeping hut usually has raised mud platform used as beds with mats spread on it. The wife room has living, bedroom (Tsuaiyi) and 'KAZANMIYANG' (small store). (See Fig. 4.2a, b, c).

4.3.1f ANGBAN (GRANARY OR BARN)

The graanary in Bajju traditional society is symbol of economic power (wealth). Infact, the size and number of granaries determines how wealthy a man is in Bajju society. There are two types of granaries in Bajju Traditional compounds. One with the close-base and the other with the open base (PLATE 4. 1a, b, c).

In a compound, there is usually a central granary meant for the entire family. Each wife in the family compound usually has her own granary too. All granaries have the same method of construction.

4.3.1g BAT-WRANG (KITCHEN)

In most Bajju Traditional compounds, the kitchen is only used for cooking purposes during the rainy seasons. Infact, most cooking is done in the courtyard. Water pots and other kitchen utencils are also kept in the kitchen.

In some Bajju societies, the kitchen is used to brew local wine (Nkwa) (Plate 4:6)

4.3.1h BAT-YUAIN (PEN - HOUSE)

This is a very small hut usually about one metre in diameter and about 1.5-2.0m high where chickens and ducts are housed (sheltered). In Bajju Traditional architecture, another place where chickens and ducts stay and lay eggs is under the granaries within the foundation stones raised above the ground to create spaces in between. They are conveniently sheltered against rain and harsh weathers.

4.3.1i ABUGA - NBVON (GOATS SHED)

Goats and sheep are usually kept in these huts. There is usually more than one hut for these animals depending on the number of wives in the compound. The animals faeces in this huts are used as manure. There is usually a small opening (door) used as entry and exit point. (Plate 4:4)

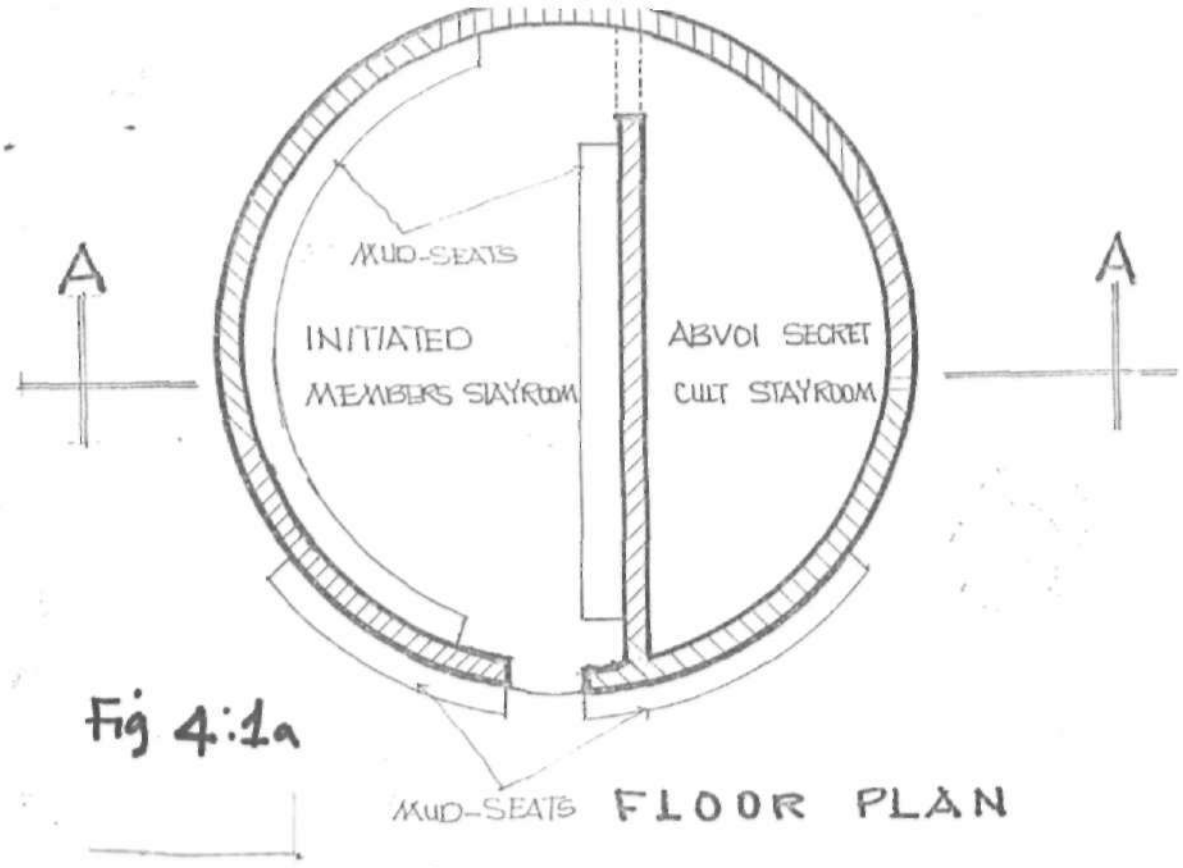


Fig 4:1a

FLOOR PLAN

'NRVOO ABVOI' (SHRINE CONSTRUCTION)

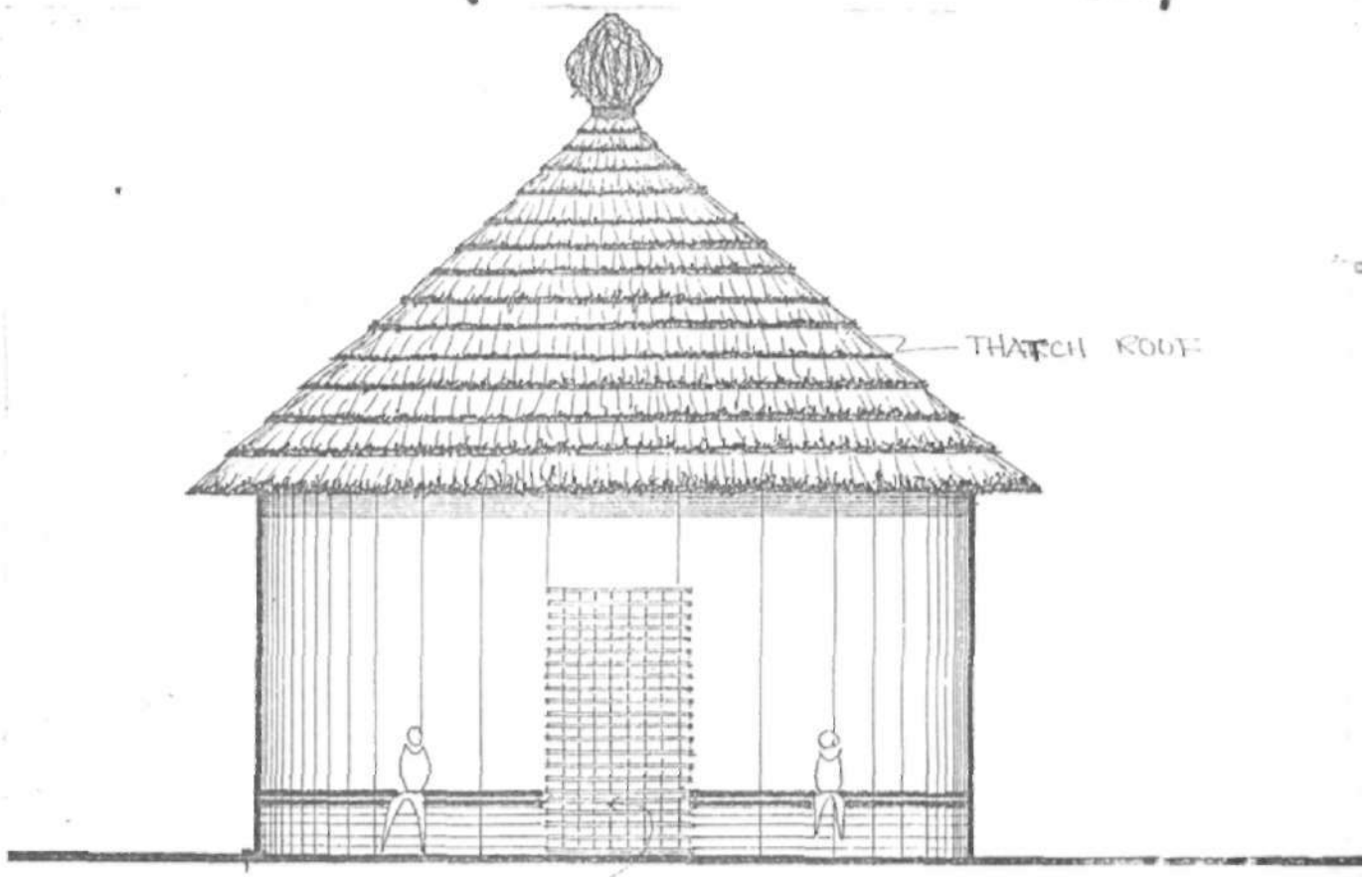


Fig 4:1b

TRADITIONAL HANGING DOOR 'ASABARI'.

ELEVATION

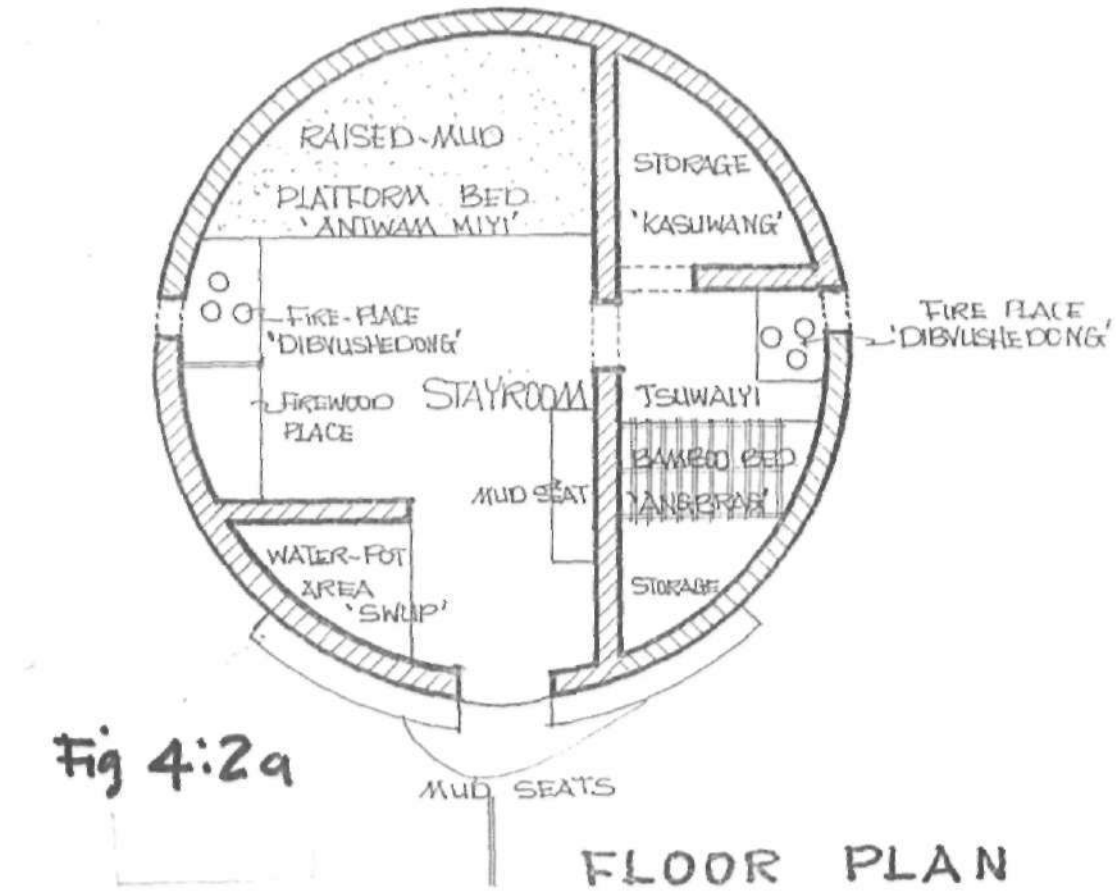


Fig 4:2a FLOOR PLAN

'BAT-ANAKARIYI' (WIFE's HUT CONSTRUCTION)

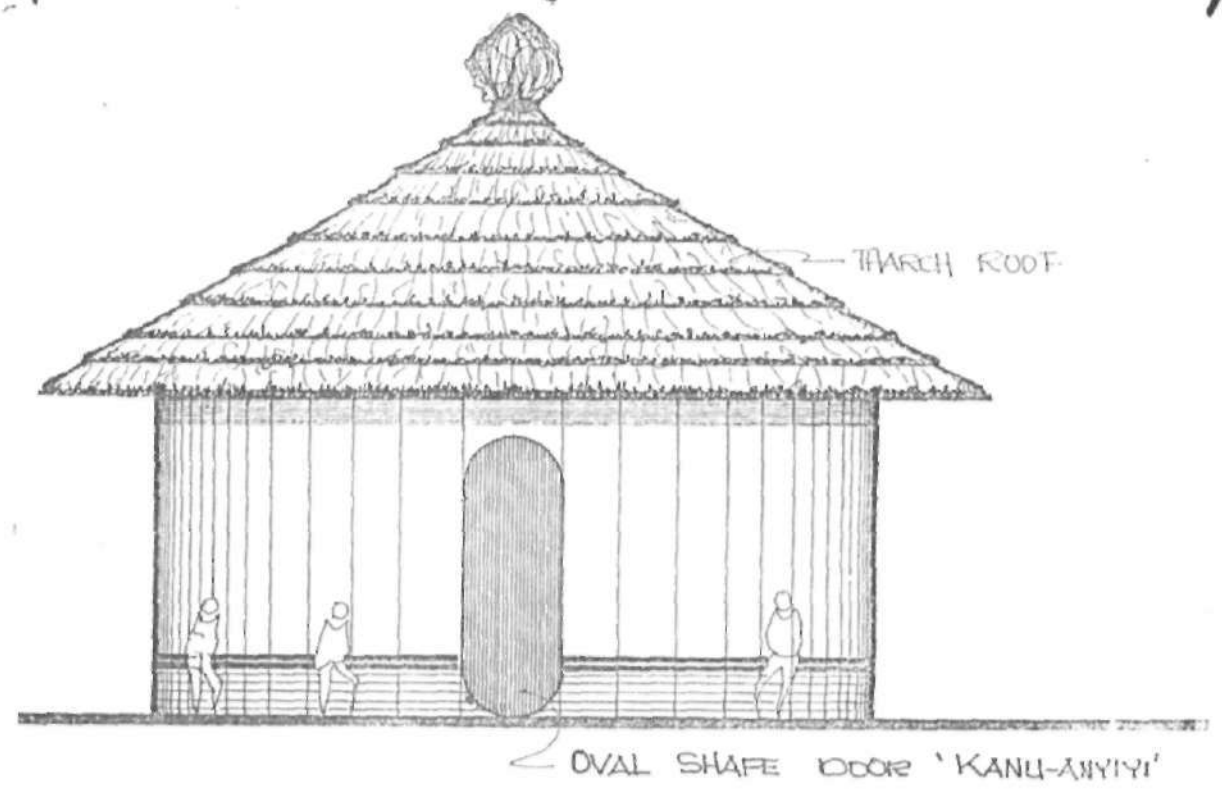


Fig 4:2b ELEVATION

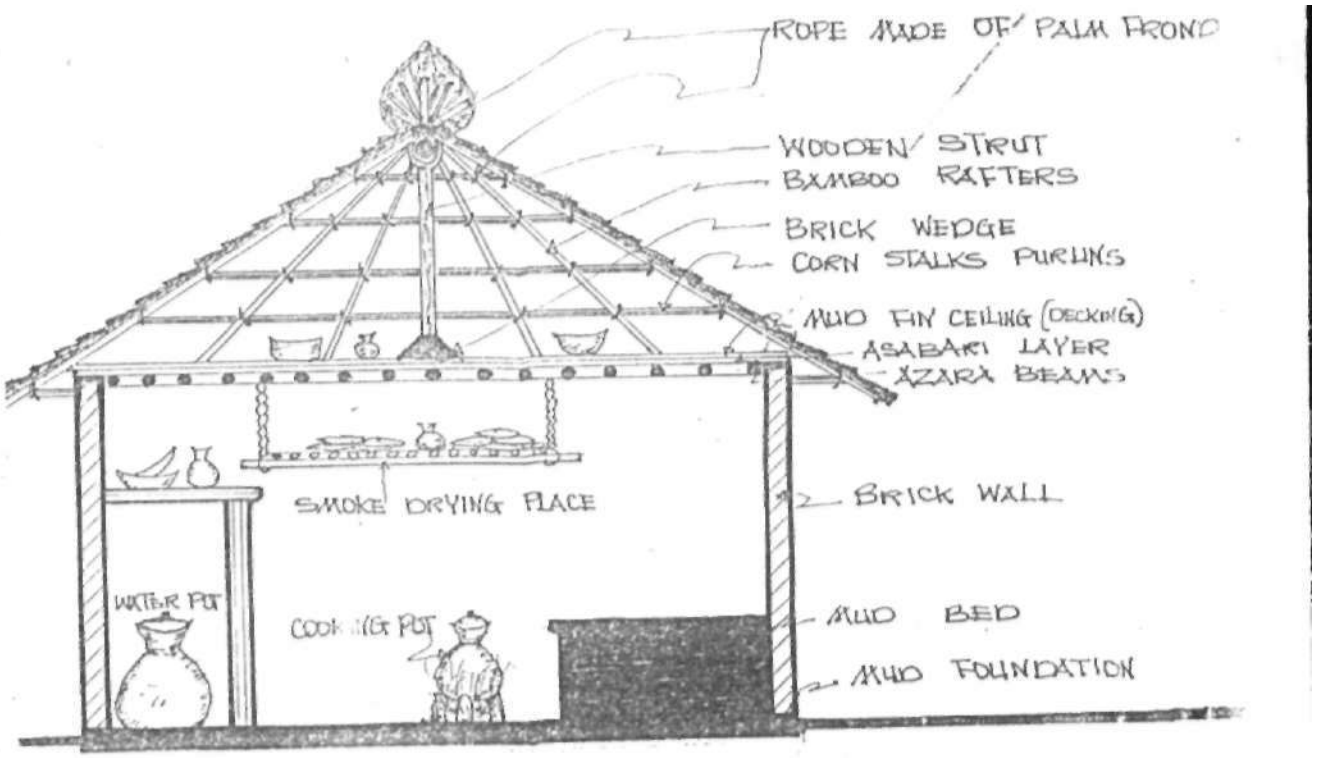
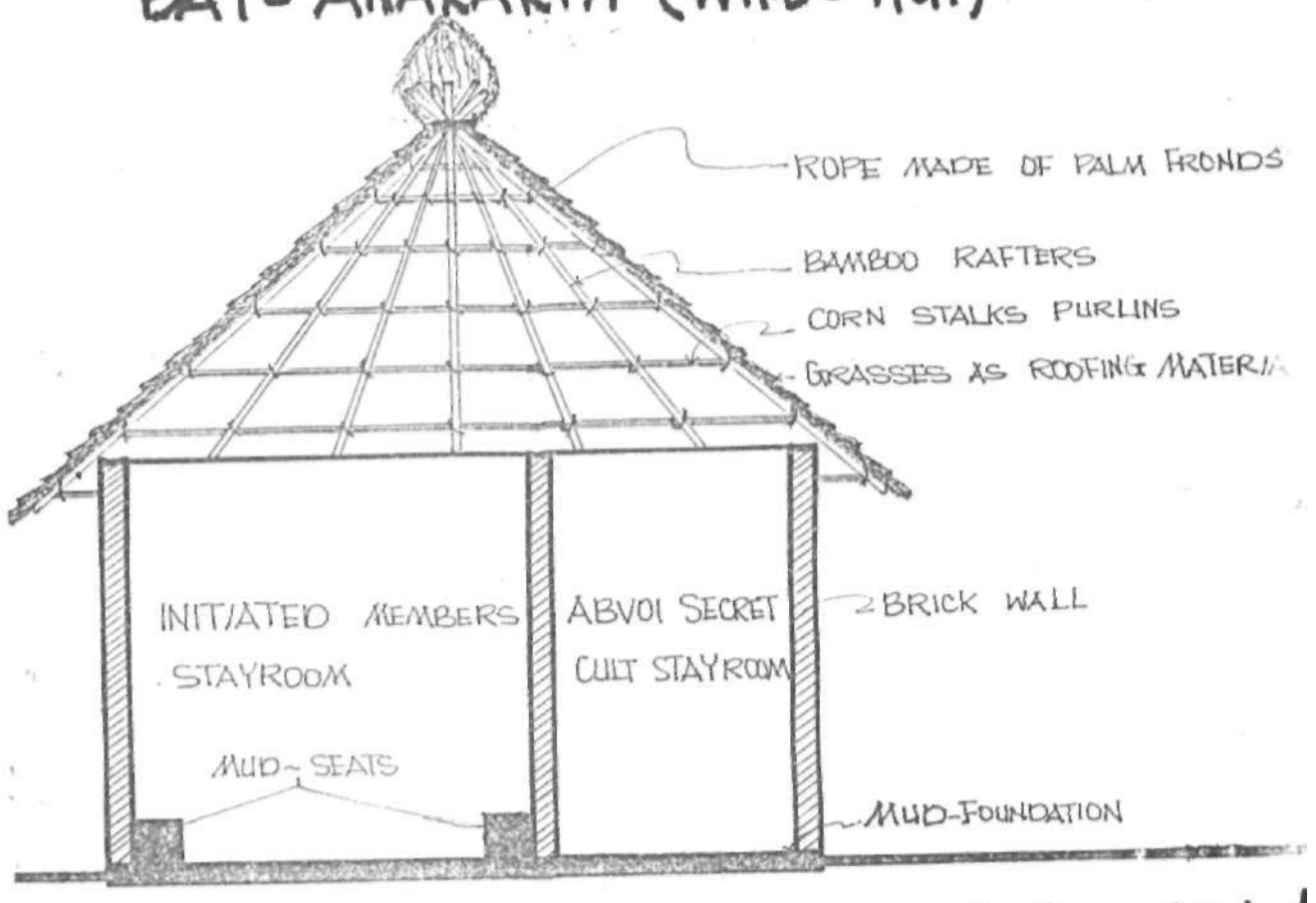


Fig. 4:2c

SECTION

BAT-ANAKARIYI (WIFE's HUT)



SHRINE CONSTRUCTION 'NRIOO-ABVOI'

Fig 4:1c SECTION

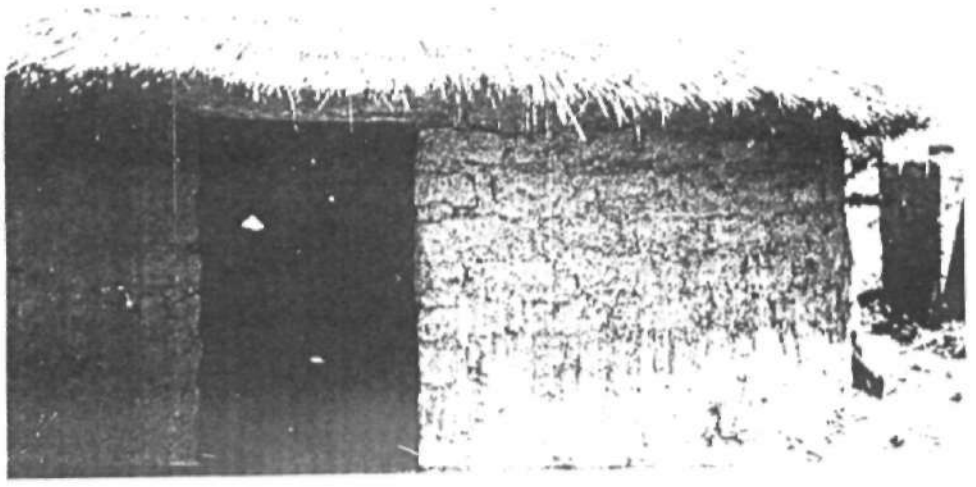


PLATE. 4.0

AN ENTRANCE HUT ('GRIA')



PLATE. 4.1a

A TRADITIONAL GRANARY
('ANGBAN')



PLATE. 4.1b

A GRANARY WITH A CLOSE BASE

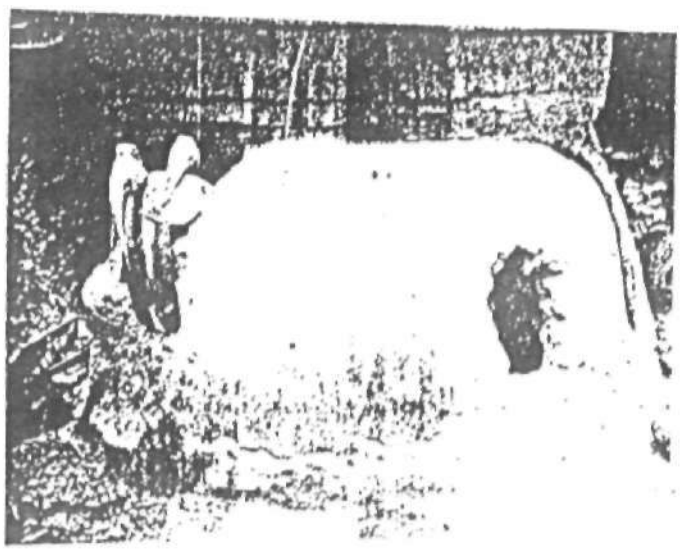


PLATE. 4.1c

A GRANARY WITH AN OPEN BASE

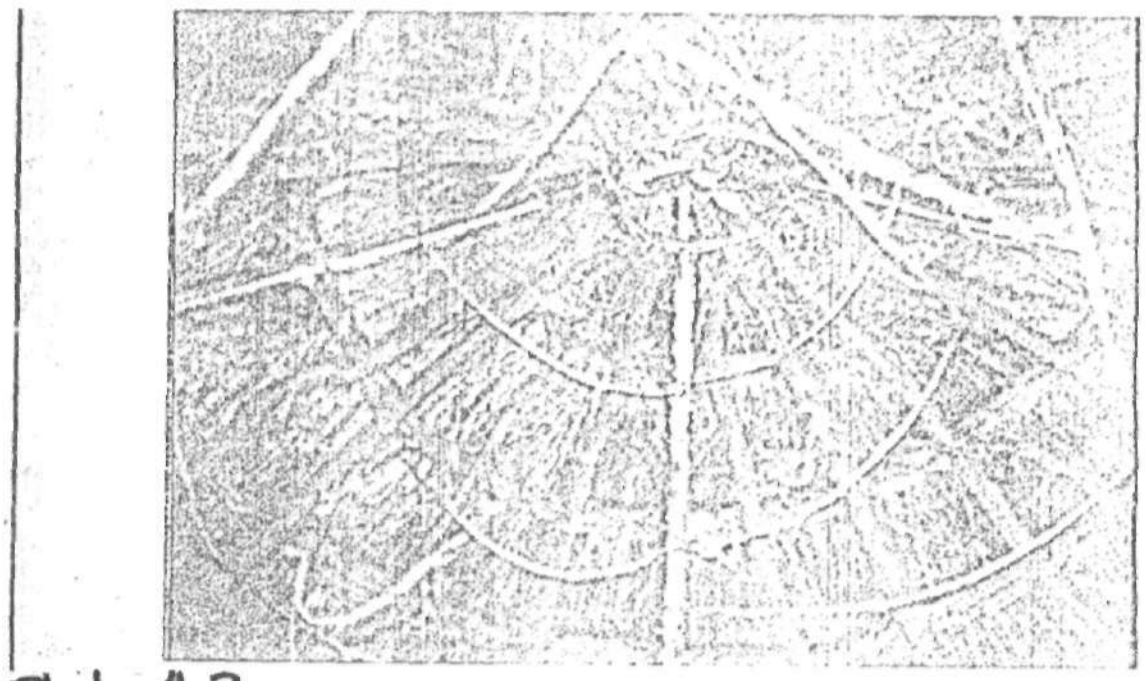


Plate. 4.2
IN-VIEW OF A TRADITIONAL HUT



Plate. 4.3
A TRADITIONAL HANGING DOOR
'ÀSABARI'



PLATE. 4.4

GOAT'S SHED ('ABUGA-NEVON')

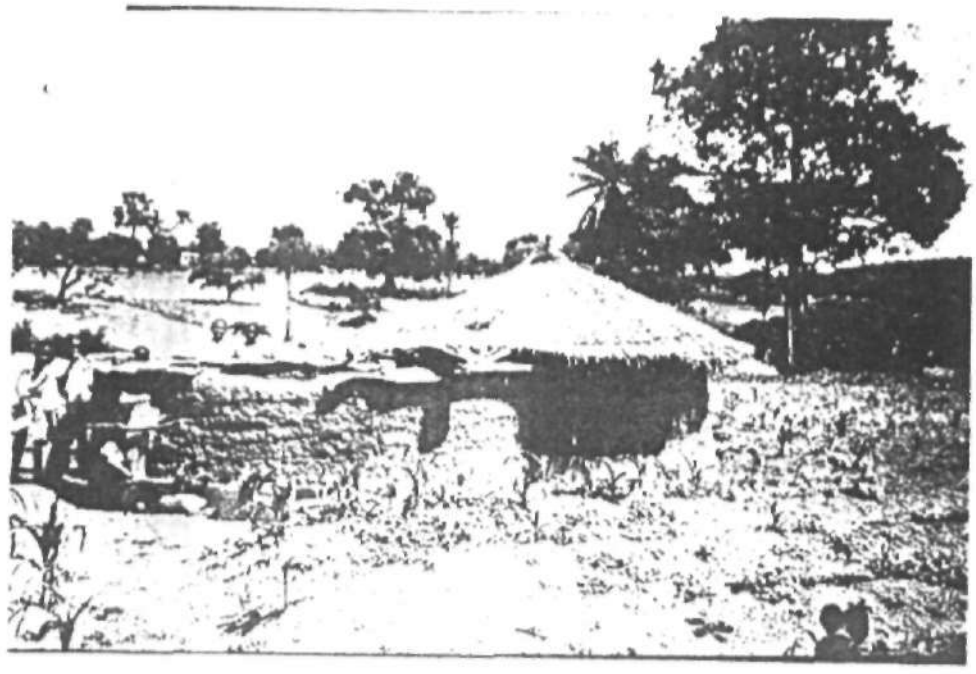


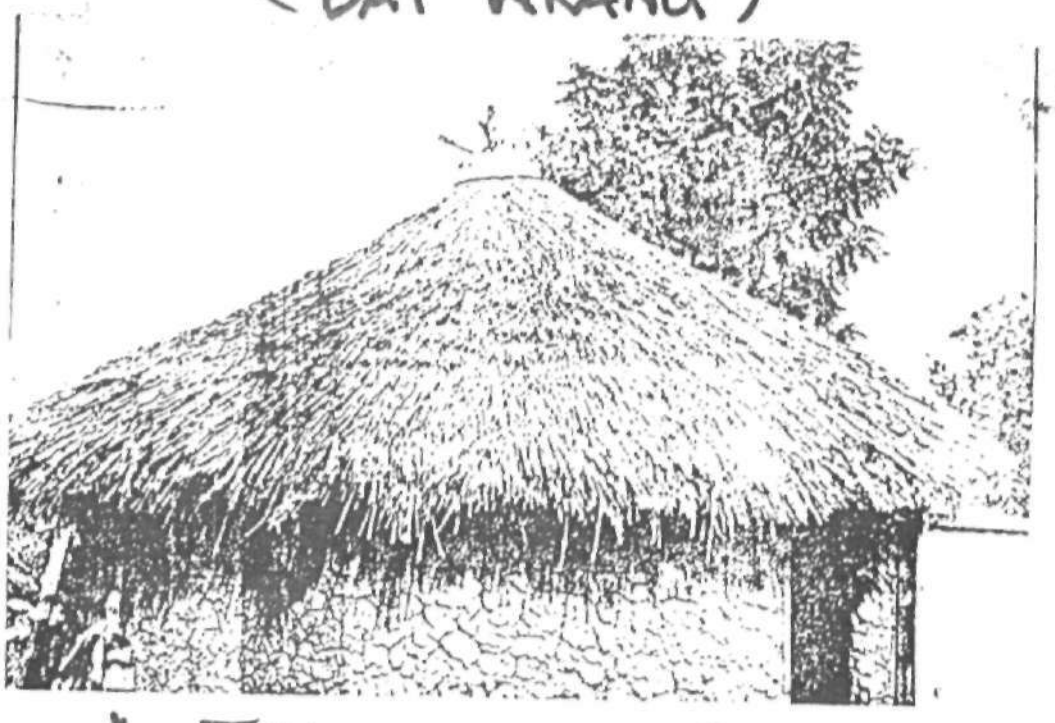
PLATE. 4.5

PIG'S SHED ('ABUGA-BALADE')

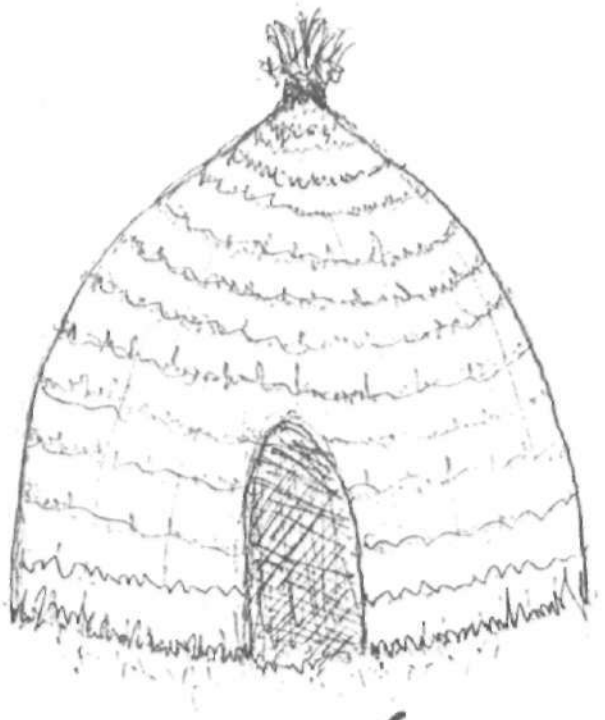


PLATE 4.6

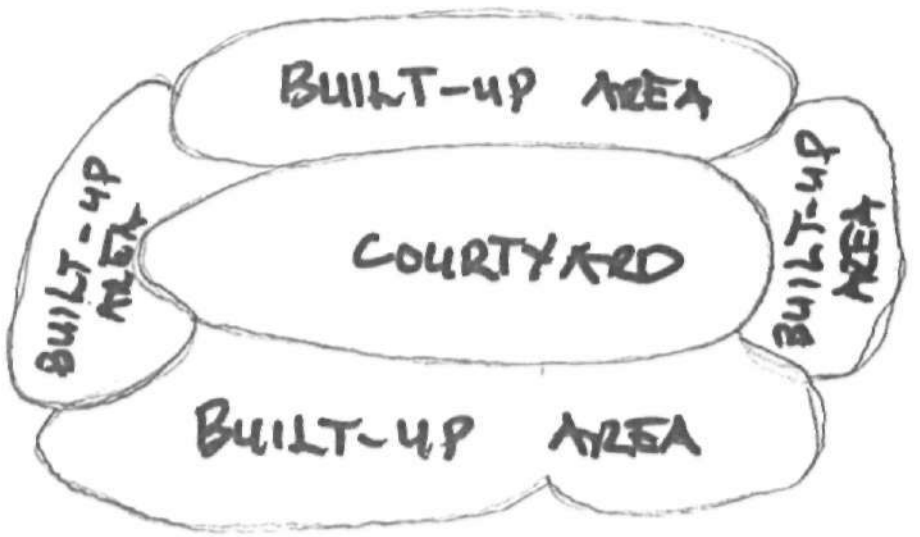
A TRADITIONAL KITCHEN
('BAT WRANG')



A TRADITIONAL MILLING HUT
'TSUN TSWAK'



BAT-ANGBANYUK (CHICKEN-POX PATIENT) HUT



DESIGN CONCEPT OF BAJJU TRADITIONAL COMPOUND.

There is usually no window. A Traditional hanging door is a characteristic of the Tsuntswak.

4.3.11 KATANGA (PARTITION WALL)

This is a wall or cactus ('Aguk') between the individual huts; thus defining the compound. The wall is usually built of either mud or stones.

The height of the partition wall is usually between 1.5 and 2.0m.

4.4 MATERIALS AND METHOD OF CONSTRUCTION.

The Bajju Traditional architecture has put into use various building materials. The choice of these materials is usually determined by their ability to withstand the weather conditions of the Bajju environments. The use of these materials also depends on the type of structure to be constructed.

These materials are usually obtained in their original and natural states before being transformed into useful building materials.

Nowadays, most of the materials are ready made and are sought for when the need arises. Notable, among these materials are:- mud (clay). Stones, thatch (grasses) Corn stalks, timber (tree branches), ropes (climbers), Azara (dead-palm).etc.

4.4.1 MUD (CLAY) ['DIRWAP']

Mud has been a universal building material for a very long time. It was even used in the temperate zones of the world. It is easily obtained and prepared

Sandy soil (clay) is considered as the best since the proportion of sand gives the mud strength while the clay makes it sticky easy for construction.

Mud is prepared by digging the soil loosely on to which water is poured sufficiently so that it is made wet and soft.

Dried grasses ('DINON') is added to increased the compressive strength of the mud. The wet soil is left undisturbed for say 2 - 3 days depending on the rate of construction desired.

The soil will then be heaped together and more water is added to it. The soil is then puddle by stamping it under the foot until it is made to attain a degree of plasticity. The formed mud will either be moulded into oblong yam shape and placed on to the wall with hands without shuttering in a method of building-in-place or it is made into bricks and left to dry before being used for construction works.

Mud can be used in almost any basic form.

Susan Denyer says.

'If the surface of walls of mud buildings are kept well maintained to prevent water from seeping into the cracks, they will sometimes outlive their original builders'

4.4.2 STONES ('PANG')

In Bajju land stone is widely used as a foundation layer underneath mud walls. It is a very important material in the construction of granaries ('BANGBAN' PL).

4.4.3 BAMBOO STALKS ('ANGBRAG')

They are used as rafters for roof construction.

They have lesser strength than timber but may be longer and usually have smaller cross sectional areas. These two qualities make the bamboo a better choice than timber.

Infact, with these advantages, a larger but lighter roof can be constructed. Bamboo stalks are usually obtained from Bamboo plants of a grass family which grow mostly in river valleys. The stalks are cut from the plant and the leaves removed.

They are then brought to site and left to dry there or left to dry in the bush before it is taken to the site for construction work

4.4.4 CORN STALKS ('ATANKKWO')

Corn-stalks are used as rafters and purlins in roof construction of smaller huts. (eg. Pen house). Though, they are not very strong, they are very light and of great length. They are usually obtained after the harvesting period of grains.

They do not last long due to its lesser strength, hence it is not used extensively.

4.4.5 AZARA (DEAD - PALM).

This is very strong and strong resistance to termites attack. It is mostly used for roofing and frame walls in some cases. They are obtained from plants similar to palm - trees. They are mostly found in river - valleys and upland areas of Bajju land.

4.4.6 TIMBER AND TREE BRANCHES ('NKWON'/'KATAKO')

Timber and tree branches are obtained from the forest or from the bush. They are used as rafters and purlins in roof construction. They could be used for frame structures such as market stalls.

However, the use of timber and tree branches has reduced in preference to Bamboo stalks. This is due to the scarcity of timber and tree branches as regards desired sizes and reasonable sections resulting from bush burning and trees felling.

4.4.7 THATCH OR GRASSES ('CICIAT')

Ciciat is used mainly for thatch -roofs.

There are different species of grasses used, such as 'ANGWUK', 'ZASSIAK' ANZRANG' ETC.

These materials are usually obtained from the bush during the dry season when it is matured enough for thatching. The grasses are usually cut and gathered in the bush.

These grasses are brought home in the form of bundles. When properly dried, it is woven centrally into strips and then rolled into bundles again. They are kept safe until the thatching period which is usually done before the commencement of the rainy season.

4.4.8 ROPES AND CLIMBERS, ('NDYIK')

It serve the function of tying the rafters and purlins together, they are sometimes used to make a tension ring at the Apex of the roof which holds the rafter tightly and in position at the extreme apex of the roof.

These ropes and climbers are mostly obtained from the bush and riverine areas. Some of these materials are cut, allowed to dried, then woven into ropes ready for use, while some are cut and applied fresh for construction. Most notable ropes used includes; 'NDYIK NTSWAN', DIKWOO'. The climbers on the other hand includes; 'DIKWAI', 'HWOM', 'AKUKWOI' ETC.

4.4.9 ADVANTAGES AND DISADVANTAGES OF THESE MATERIALS

ADVANTAGES:

1. These materials are cheap and easily obtainable in the immediate environment.
2. The various building materials are of good thermal qualities.
3. The availability of materials have made provision for easy maintenance.
4. Construction is economical, since advance technology is not required.

DISADVANTAGES:-

1. Resistance to termites and other insects is very little.
2. The lack of durability of the materials have made maintenance frequent.
3. Interesting architectural aesthetic and form is not usually achieved, except where extensively decorated.
4. Most of the building materials are combustible and hence pose fire hazards.

4.5 BUILDING CONSTRUCTION METHODS

In Bajju communities, building construction is usually carried out in the dry season. This is to avoid any construction process to be interrupted by the rains.

In most settlements, the people are usually the Architects, engineers and builders. Traditionally, every male child adult is expected to possess or acquire some constructional ability and knowledge. This skills have been developed careful over a long time and passed through generations.

The building construction techniques are discussed accordingly in the steps in which they are carried out.

4.5.1 SETTING OUT AND LAYING OF FOUNDATION

The exact position of the hut is ascertained on the cleared and levelled site. A wooden peg is firmly fixed to the ground at an assumed centre of the hut. A rope made equal in length to the desired radius of the hut is tied to the peg at one end and the other tied to the man's leg (ankle). So that the rope is taunt. The man then moves steadily and a perfect circle is drawn with his foot. Infact the setting out is completed as the outline of the floor plan is drawn. (see fig 4.8a).

The foundation trench is then excavated along the circle. The depth of the foundation trench varies with respect to the nature of soil type. The foundation could be laid either by building in place method or by the use of bricks.

The building - in - place method of foundation is done by filling the circular trench with mud (reinforced with straws) to a considerable height above ground level of about 10 - 15 cm. The laid circular platform is then allowed to dry properly before the construction continues. (see fig 4.8b)

However, in the case of bricks foundation, the bricks are laid in courses raised to about 20 centimetres above the ground level. The wall may then continued immediately.

4.5.2 ERECTION OF WALL

There are two basic methods of wall construction , The building - in - place and the use of brick methods.

The building - in - place method of wall construction involves the use of wet earth which is carefully prepared and reinforced with straws.

The construction is done in courses, usually one or two courses are constructed in a day and allowed to dry and blend with subsequent courses before further construction is continued. (See fig 4:9a).

The lintel is constructed by the use of flanges of Bamboo stalks, Azara, or wood, which are bridged across the opening. Other courses are laid above up to the required height of the structure.

The disadvantage of this method includes; delay in construction and requires special skills.

The advantage of this method of construction is that the wall is found to be stronger than the brick wall.

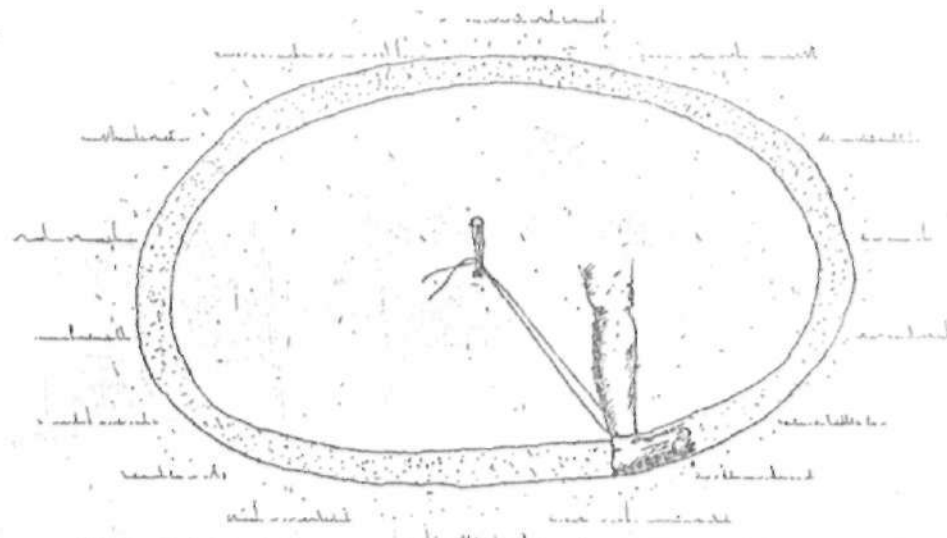
Investigation had shown that, the structures built by this method could last up to 30 years. The use of this method is only practised nowadays in granary constructions in most Bajju societies.

Brick wall construction is the method in which mud bricks are allowed to dry before they are laid in courses during construction.

The stretcher bond type of construction is required here. This is a method whereby the bricks are laid head to tail and the joint between two bricks in upper course is placed centrally above and immediate lower course. Mud is use here as mortar for the bonding.

Lintel construction is done similarly to that of building - in place method. The construction is completed with two or three courses laid above the lintel. The entire wall is either plastered with red earth or left unplastered . (See fig 4:9b).

FOUNDATION CONSTRUCTION



MARKING OUT PLAN FOR FOUNDATION EXCAVATION

Fig 4.8a

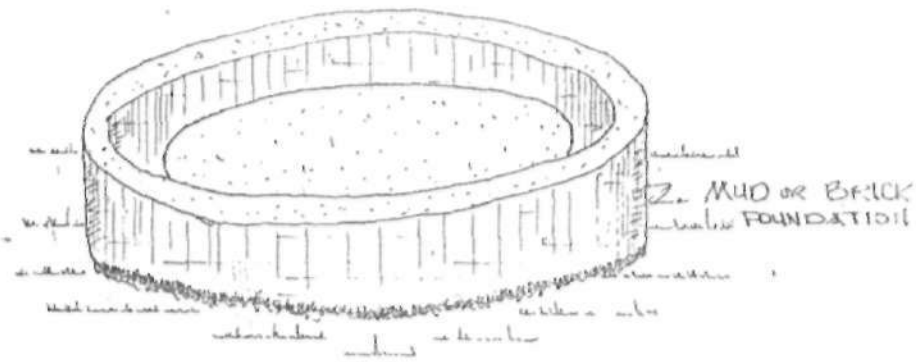


Fig .4.8b FINISHED MUD OR BRICK FOUNDATION

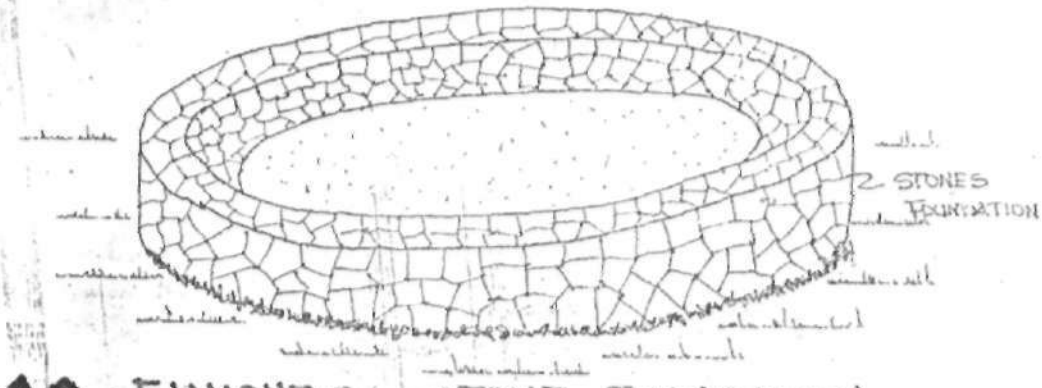


Fig .4.8c FINISHED STONE FOUNDATION

WALL CONSTRUCTION

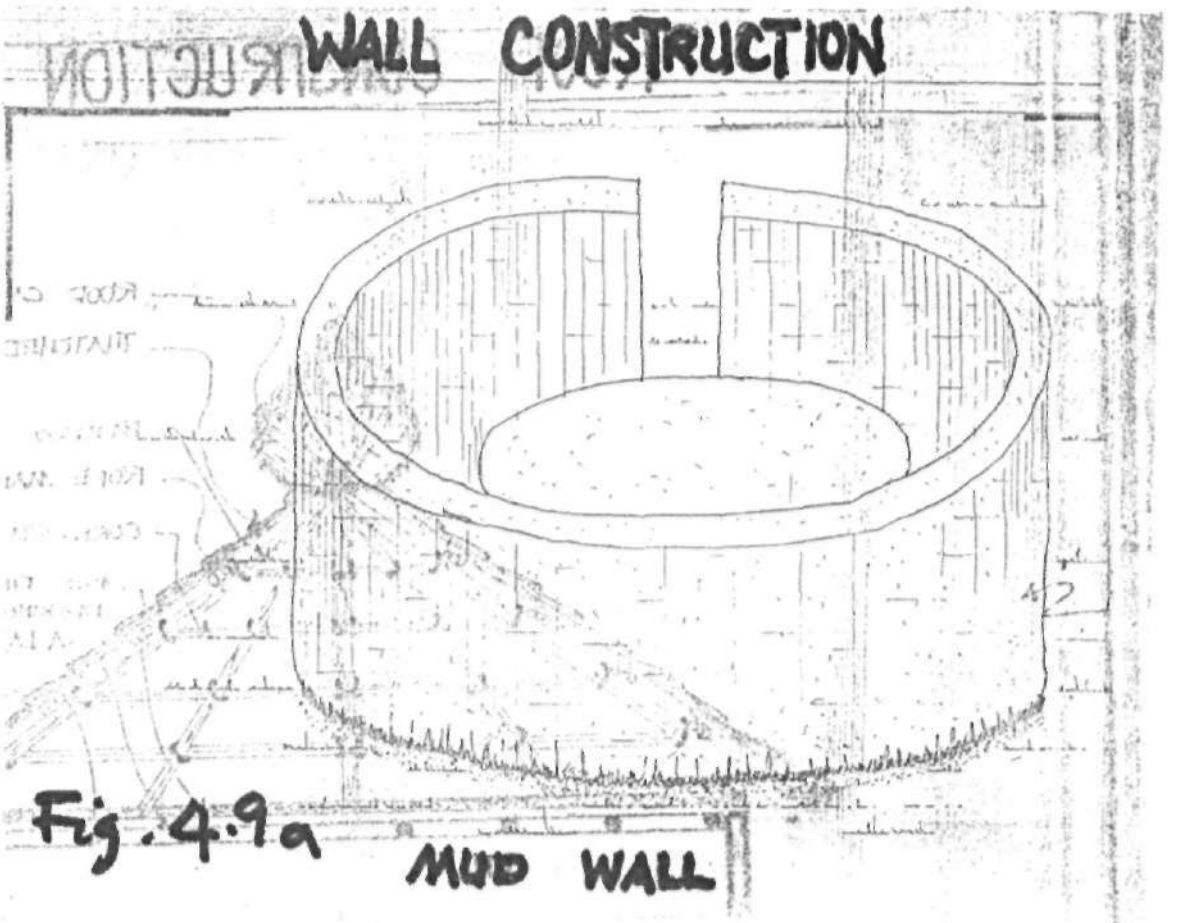


Fig. 4.9a MUD WALL

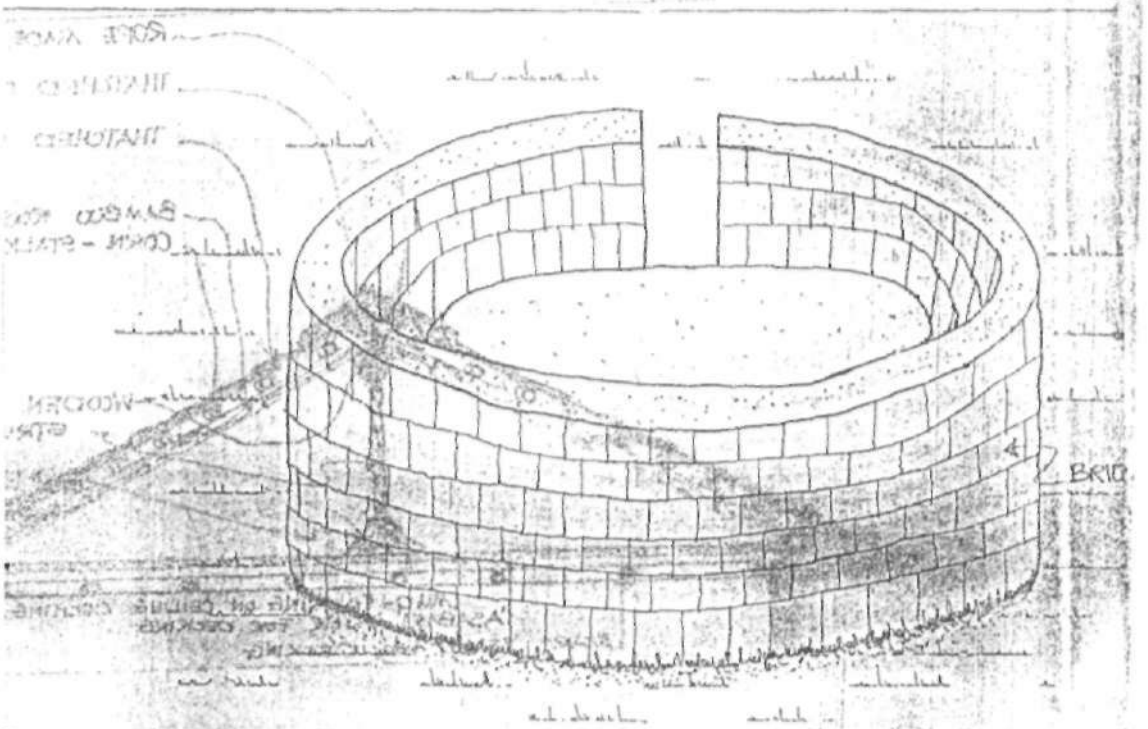


Fig. 4.9b BRICK WALL

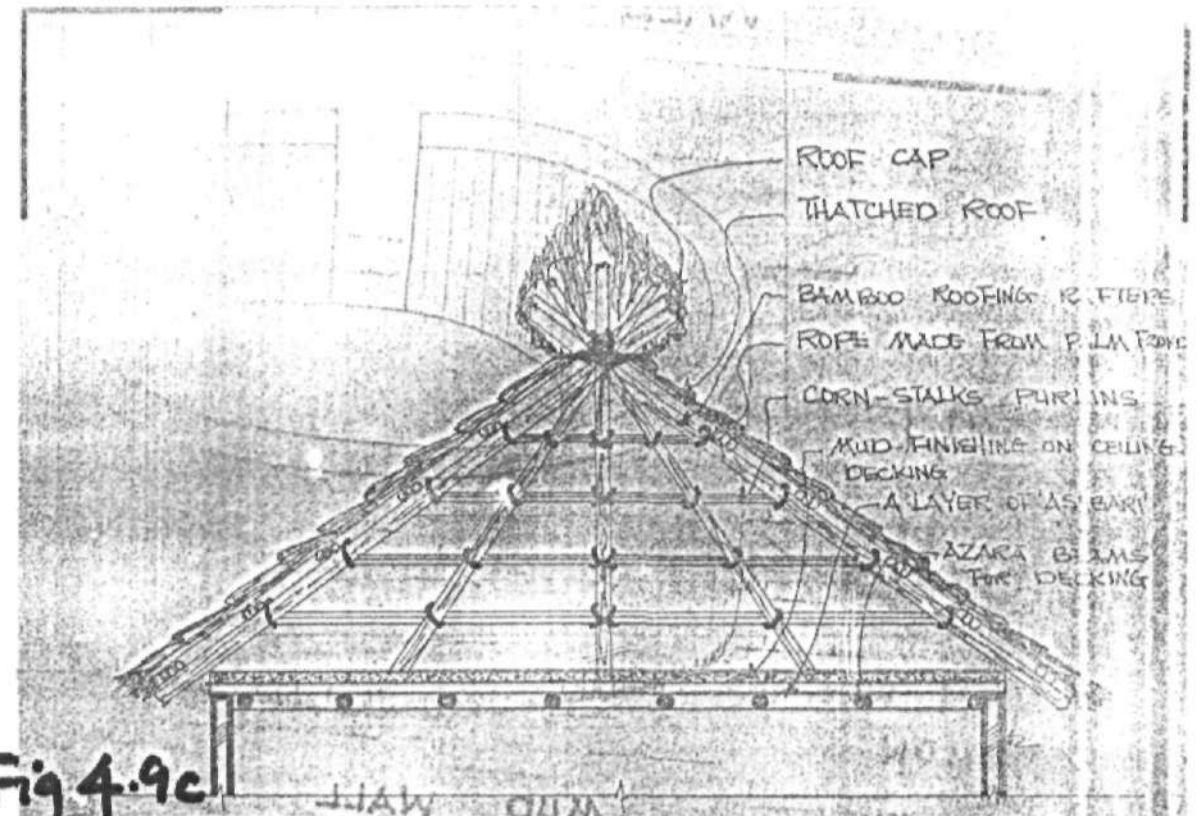
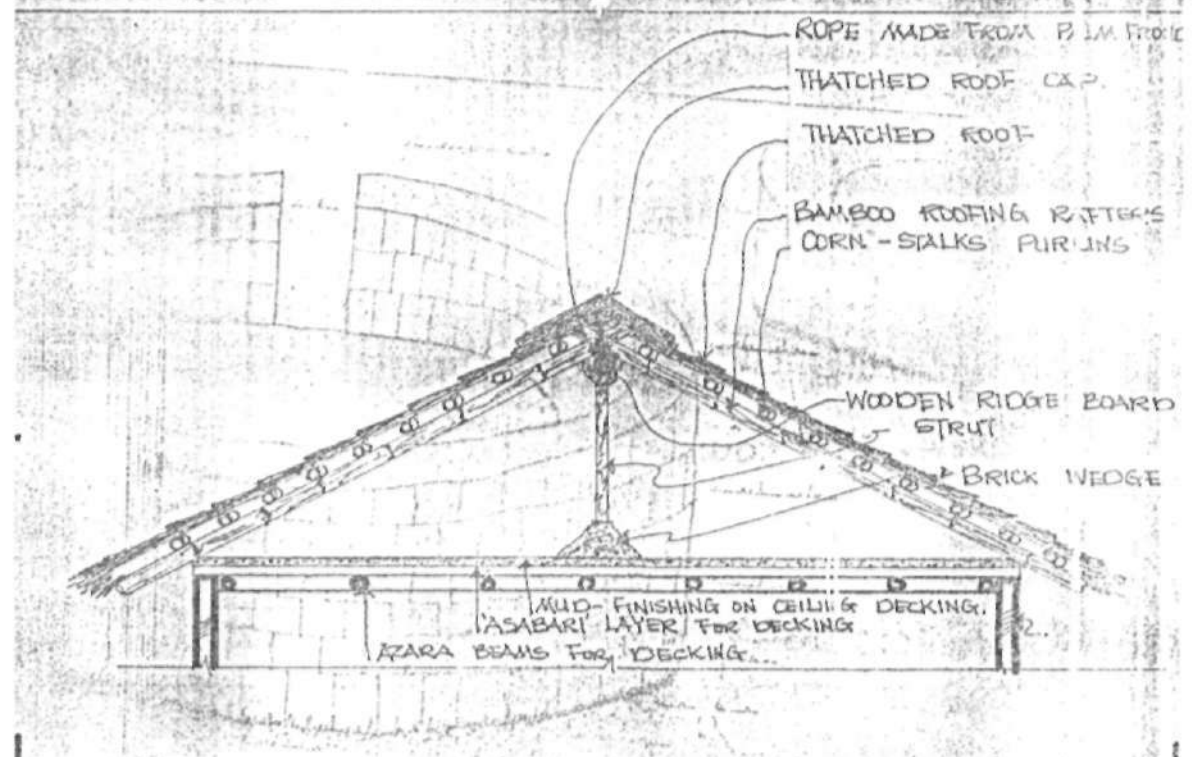


Fig 4.9c

ROOF FRAME FOR ROUND PLAN HOUSE



ROOF FRAME FOR RECTANGULAR PLAN HOUSE

Fig. 4.9d

4.5.3 ROOF FRAME WORK CONSTRUCTION.

The roof construction appears to be the most difficult part in the construction processes. The materials required for the construction include; Bamboo stalks, thatch grasses, climbers of various kinds, ropes etc.

The roof frame - work could either be made on the ground and then lifted up on to the structure or made on the top of the completed wall itself, depending on the size and diameter of the hut in question..(See fig 4:9c).

To start the roof construction, a ring is made using ropes or climbers, then the first set of rafters about 6 or more are fixed inside the ring and are opened at equal spacing.

The purlins are tied to the rafters all round at interval of 30 - 40 centimetres. As the process continues, more and more rafters are incorporated to cover the wider gaps. Then the purlins which are usually climbers or cornstalks or wild grass 'Diyya' are tied on both the inside and outside of the roof frame with the last purlins at the eave. The roof is constructed so that there are deep eaves that overhang the walls to protect the mud wall against driving wind and rain.

The roofing material (thatch) is normally stocked in bundles at the building site ready for the process. The process of thatching is usually started at the eaves of the roof and ends at the apex. An overlap of about 20 - 30 cm is normally made so as to avoid leakage during the rainy season.

The thatching at the apex of a conical roof must be carefully handled by skilled men to avoid leakage during the rainy season.

4.5.4 FLOOR CONSTRUCTIONS.

In floor construction, the excavated soils during the excavation of the foundation is levelled and a lot of water is poured on it. Gravels obtained from the bush or roads side are spread on the floor and tamped to hardened by the use of special stones with smooth surfaces.

The surface of the floor is allowed to dry for about 2 -3 days, then mud mortar is applied on top of the gravel floor layer to give it a smooth and hard surface.

The floor is then rendered with 'AZZIB' (special liquid made from epicarp of locust - beams fruits). They are boiled and applied hot on the floor, others soaked the epicarps and applied it directly without boiling it.

This locally made floor usually lasts long. However, the application of it is very limited in Bajju land, nowadays.

4.5.5 FINISHING AND FITTING.

These are not given special priorities in Bajju Traditional Architecture. However, they are considered to be of great significance in beautifying and decorating the entire structure.

(i) PLASTERING

This is usually carried out immediately after the wall construction is completed and allowed to properly dry. Mud mortar obtained from fine sand (Earth) is applied to achieve a smooth wall surface.

The wall surface is allowed to dry then the applied plaster is rendered rainproof with 'AZZIB'. This is a specially prepared liquid from the epicarp of locust beans as discussed earlier. It is mostly applied hot on the walls.

(ii) PAINTING

This was done by the used of locally obtained material from the bush and at the market places. This material is called 'KABVAN' (A whitish potash - like salt).

The 'KABVAN' is grounded to powder, then mixed with either cold or hot water and applied directly on the desired sections of the walls; preferably on the external walls.

(iii) DECORATIONS

This is done to achieve beauty and aesthetic in Bajju Traditional building. The decoration is usually done in the form of design, painting and carvings of traditional motifs of Bajju ancient events. The decoration are mostly applied in Traditional rulers compound, religious and on individual building, preferably on the frontage.

(iv) TILES

Broken pots, palm kernel shells, shear butter shells are usually used as tiles in some Traditional compounds. This is to smoothen the floor surfaces and to prevent the washing away of the floor surface by agents of erosion as a results of human activities.

(v) WINDOWS

Infact, before the coming of the colonial masters, almost all the Bajju Traditional huts had no windows. This was probably due to their overriding beliefs of witch crafts etc.

Later on, the circular opening serving the function of a window was introduced. Now such windows like wooden windows with slit shutter and the corrugated iron sheet windows on wooden frame are usually used.

(vi) DOORS

There are different types of Bajju traditional doors used in their buildings. Notable among them are; 'TITAAN' (woven from raffia sticks); they are used in both human and animal huts. The 'ASABARI' (made from wild grass). They are mostly used in residential huts and shrines. (see fig_____)

4.5.6 MAINTENANCE AND REPAIRS

Bajju Traditional buildings are constructed such that they will last long. Infact the materials used and technique of construction employed determines the extent of maintenance and repairs that will follow after the construction work is completed.

Maintenance of the Bajju Traditional Buildings starts immediately after its constructions. Usually fire is prepared inside the hut to smoked the roofing systems and to enhanced speedy drying of the building components. The smoking of the room (hut) prevents the likely damages done by termites and other related insects.

Repairs is mostly done on the roofs blown off by strong winds and rain storms.

They could be eaten up by insects (termites). If this happens the thatching materials are replaced with new ones.

4.6 SERVICES IN BAJJU TRADITIONAL BUILDINGS

The services in traditional buildings is to enhance comfort, needs and aspiration of the users. Some of the services needed include.

4.6.1 WATER SUPPLY AND STORAGE.

Rain water and water from streams and rivers are the major sources of water in most Bajju settlements. Other sources of water supply include, springs, well and ponds.

Water supply is usually stored in various ways such as;

(i) SUBMERGED POTS

The pots here are burred inside the earth at either inside the kitchen, inside the wife's room or at a particular corner accessible within the compound courtyard.

The water stored here is usually cool used for both cooking and drinking. (fig 4:8)

(ii) WATER DRUMS

The water meant for washing, bathing and feeding animals (pigs) is stored in big cylindrical steel or rubber (plastic) drums.

The water stored here is seldom or never used for drinking since it is usually left open in the courtyard.

4.6.2 SANITARY FACILITIES

Infact, provision of lavatories in Bajju Traditional buildings was not made in the past.

Instead the inhabitants only depended on their immediate surrounding bushes for the passage of their waste products (faeces).

However, the story has changed. Latrines pits are dug in every compound to ease the problem and risk of going out in the night into the bush. The location of the latrine pits is usually far from the compound and far away from the water well.(See Fig 4:9)

5.6.3 KITCHEN AND STORAGE FACILITIES

In most Bajju societies, the kitchen is used for both cooking and storage purposes. Agricultural products such as Maize, yams, Cocoyams etc are kept in the kitchen.

Among the things kept in the kitchen includes the water pots used for cooking and drinking.

The cooking items such as: cooking pots, cooking utencils etc. ALSO cooking activities could take place in the courtyard most especially during the dry season.

The provision of granaries in the Bajju compounds is of great importance. The family compound granary usually is located at the central part of the courtyard. This is to serve as a focal point to anybody coming into the compound. The presents of a big and mighty granary is a traditional compound is a symbol of economic power.

The granaries are used for storage of grains harvested from the farms during the dry season. The size of the granary depends on the size of the family and their capabilities on the farm.

As mentioned earlier, the granaries could be constructed with an open or close base. The base (foundation stones) are also used to housed chickens and ducts.

5.6.4 VENTILATION IN BUILDINGS

There are no special provisions for cross ventilation in the traditional building, this is due to the absence of window opening on the wall. Ventilation is however achieved through the doors or through the spaces left uncovered between the roof and the wall below it. Ventilation is also induced through the building materials like thatch (grasses) etc.

With the introduction of modern architecture, provisions of window openings have been made possible in most of the Bajju Traditional buildings.

4.6.5 LIGHTING IN BUILDINGS

The absence of window openings as an agent of ventilation simply implies that the natural lighting would be affected.

Natural lighting can only be achieved through the doors. The artificial means of lighting the buildings is by the used of lamps and natural fire prepared in the fire places of the huts.

4.6.6 SECURITY OF LIFE AND PROPERTY

Little or no emphasis is laid on the security of life and property in most Bajju Traditional buildings (Architecture).

This is probably as a result of the socio-cultural relationship between the entire Bajju communities that ensured a peaceful coexistence between the people

Most Bajju Communities solely depends on the external walls of various huts for defence and security.

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CHAPTER FIVE

5.0 CASE STUDY

5.1 ANALYSIS OF BAJJU TRADITIONAL RESIDENTIAL COMPOUNDS

The concept of Bajju Traditional compound in its physical definition is an agglomeration of individual huts enclosed and sharing common facilities like entrance, courtyards and utilities.

Today, it is pertinent to mention here that the typical Bajju Traditional compound with all its Traditional components is not easily found today in Kajju. The advents of colonization, influences from immigrant and western civilization has led to a gradual metamorphosis of various Traditional compound.

CASE 1

5.1.1 TYPICAL BAJJU TRADITIONAL COMPOUND FOR MAN AND WIFE

PLANNING CONCEPT:

The compound is said to be about eighty years old. The spatial organisation of space is that of the courtyard system. The entry into the compound is from the forecourt through the entrance hut ['GRIA'] into the central courtyard.

The hut are constructed around the courtyard which serves as a meeting place for members of the compound.

The animal sheds and latrine are constructed outside the partition walls. The compound is occupied by five Households.

VISUAL CONCEPT (ELEVATION)

The elevational concept of this compound is that of triangles and rectangles. The triangles are on top of the rectangles.

FORMS

The forms are characterised by the followings:- Circular plans, free standing, mud walls, steep conical roofs; the diameter of the huts is less than the height.

MATERIALS

WALLS:- Mud walls ('DIRWAB')

ROOGS:- Thatched roofs

CEILING:- Mud decking ('AKUB')

FLOORS:- Coarse Aggregate ('ZWAK') floors.

FOUNDATIONS:- Stone and mud foundations.

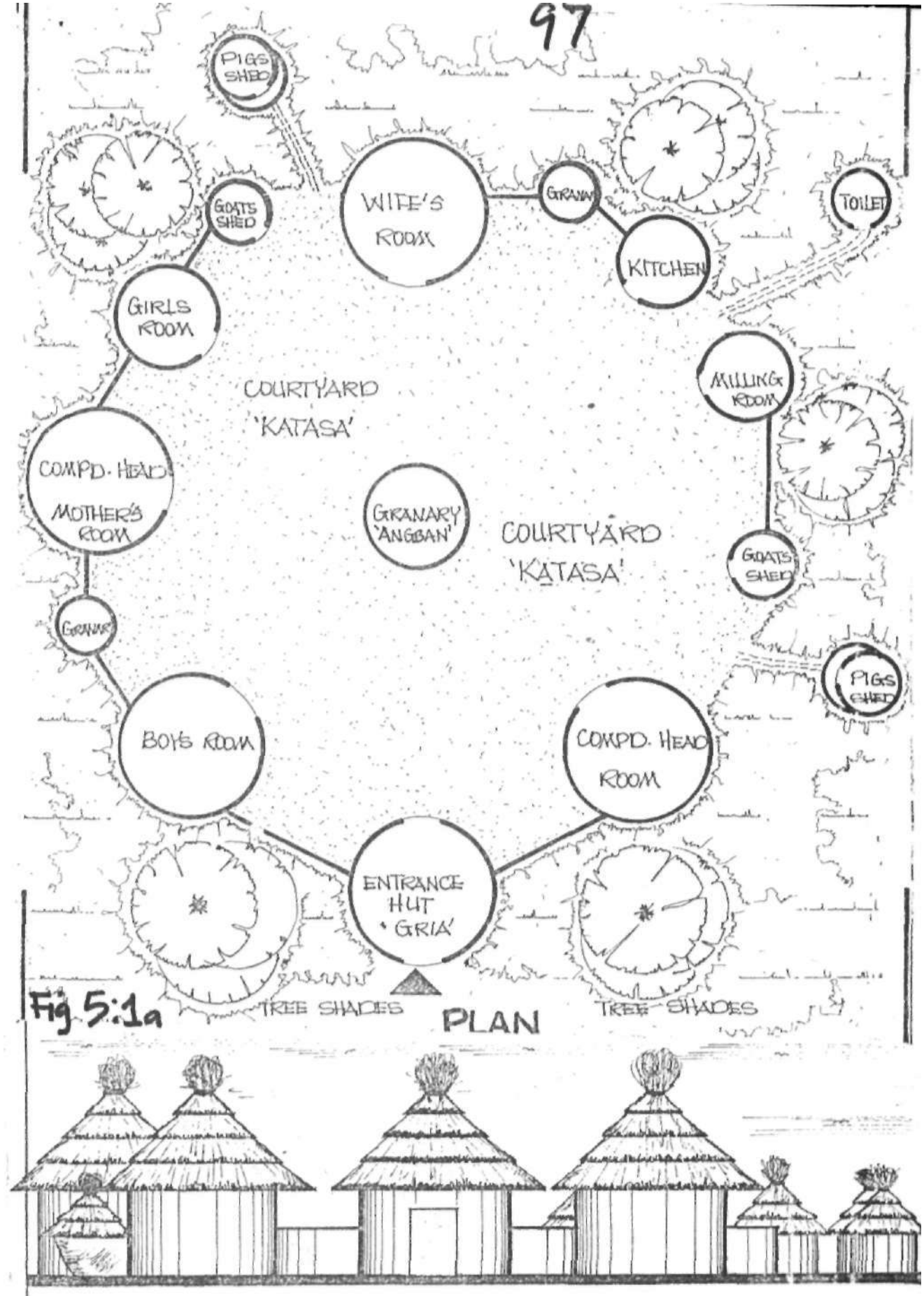


Fig 5:1a PLAN

Fig. 5:1b ELEVATION

TYPICAL BAJJU TRADITIONAL COMPOUND FOR MAN AND ONE WIFE

ELEMENT

ROOF CAP ['KAZUM BAT']

WOODEN POSTS ['BVAK KAKON']

PARTITION WALLS ['ARAM']

CONICAL ROOF'S ['AKHIKA'AT KAKANG']

CASE 2

5.1.2 TRADITIONAL COMPOUND EXHIBITING THE RECTANGULAR FORM

PLANNING CONCEPT

This compound is said to be about fifty years old. The courtyard system is employed in its planning. The approach is from the forecourt through the entrance hut into the compound.

The wives granaries and the animal sheds are in cluster of huts with the family granaries centrally located within the courtyard. There are no partition walls, thereby making provision For so many exit and entry points within the compound. The compound is occupied by fifteen Households.

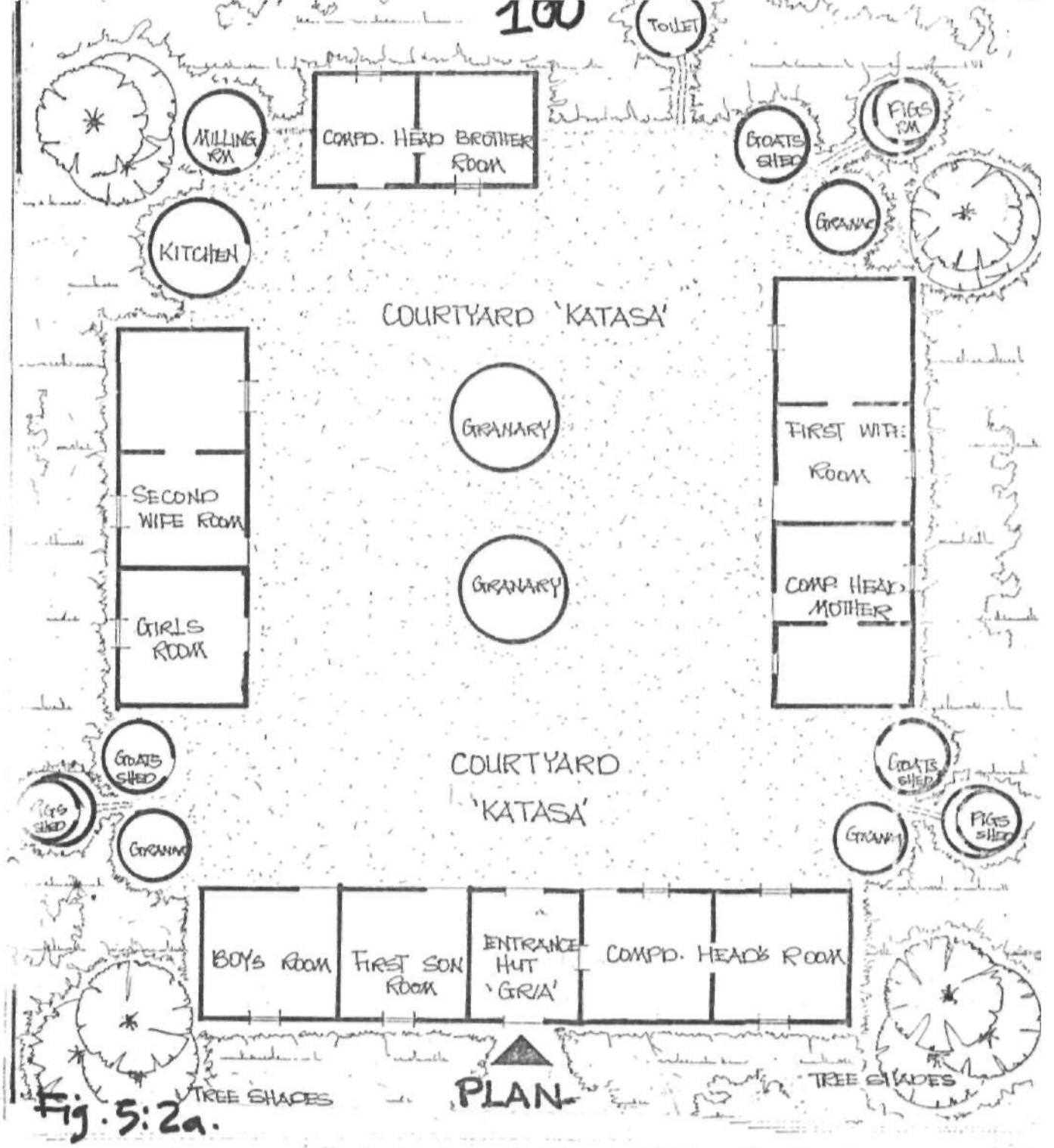


Fig. 5:2a.

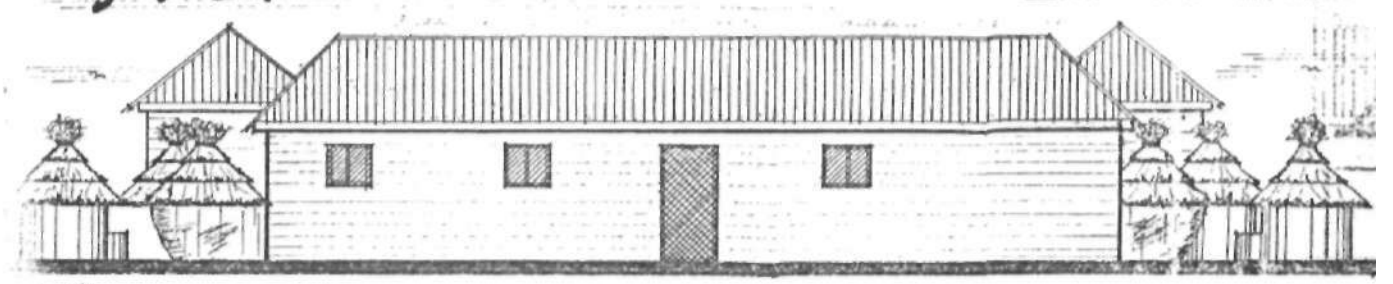


Fig. 5:2b.

ELEVATION

BAJJU TRADITIONAL COMPOUND EXHIBITING THE RECTANGULAR HOUSE FORM

CASE 3

5.1.3 A COMPOUND SHOWING THE USE OF MODERN ROOFING MATERIAL

PLANNING CONCEPT

The compound is about thirty years old. The organisation exhibits the courtyard system. There is complete absence of the entrance hut. Instead, there is just a way through the partition walls. There is also the disappearance of the granaries from the central courtyard. The place of the granary is taking over by the fire place ['DIBVUSHEDDONG']

The animal sheds and latrine are erected just outside the partition walls. The compound is been occupied by twelve Households.

VISUAL CONCEPT

The visual concept can be described as triangles placed on top of rectangles. And pitched roofs placed on top of rectangular plan house form.

FORMS

The building forms are characterised by the circular and rectangular plan house.

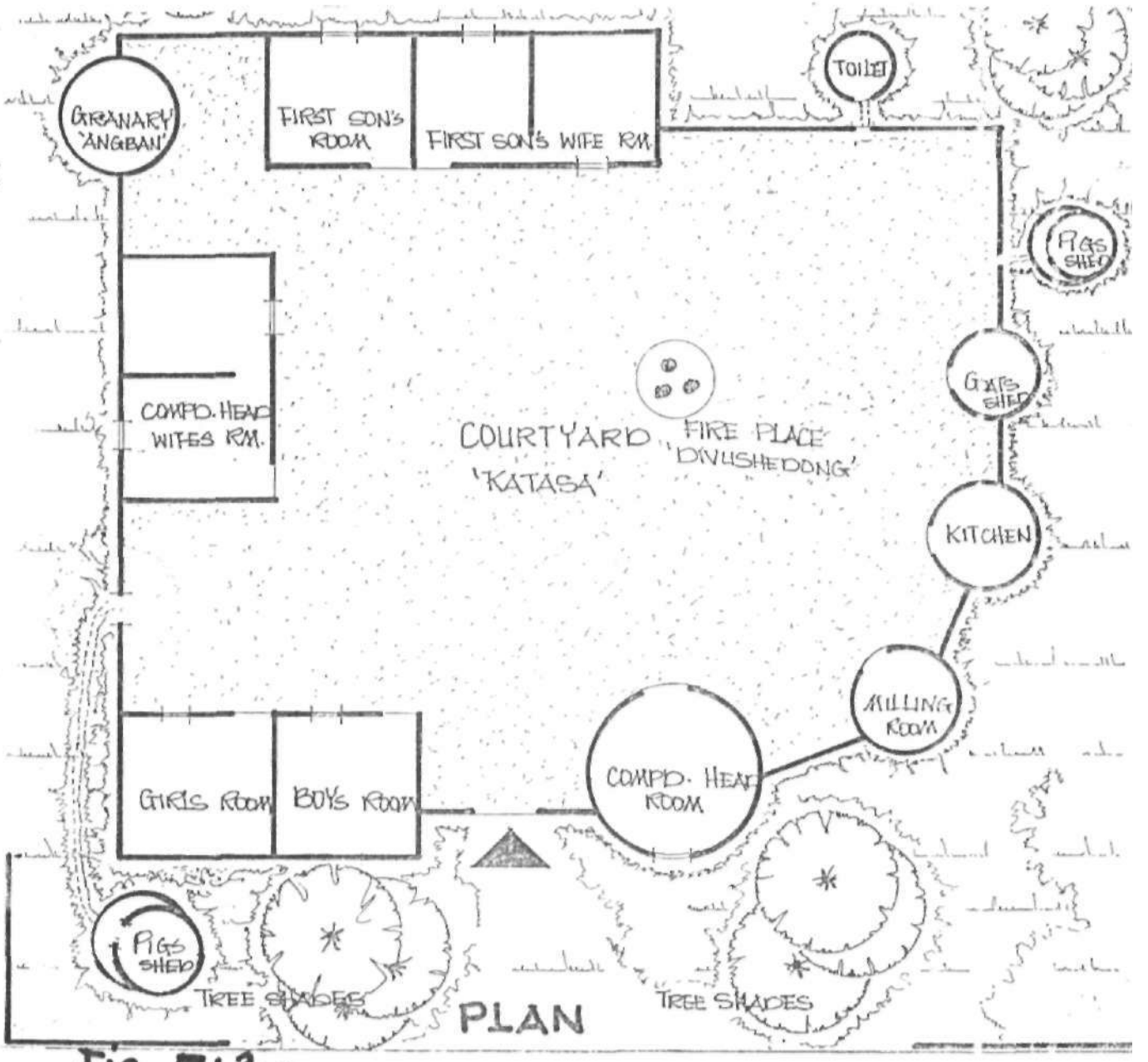


Fig 5:3a

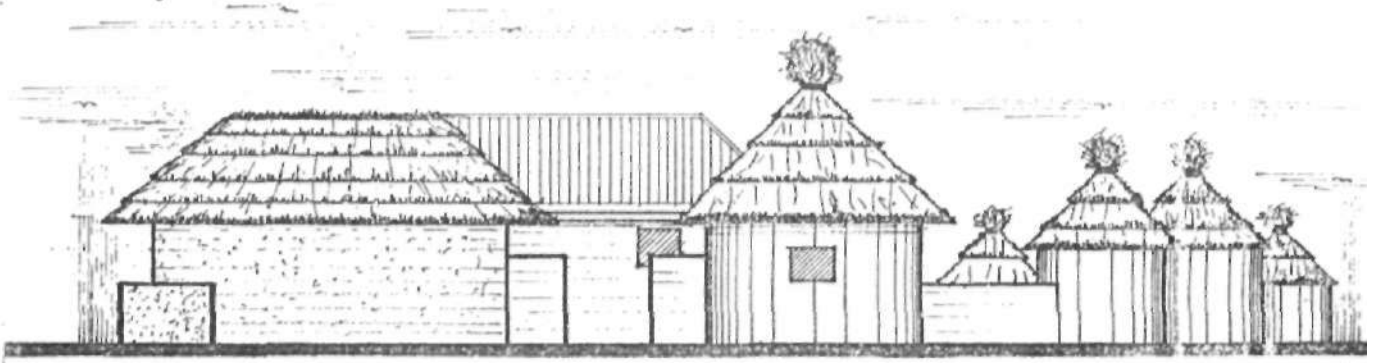


Fig. 5:3b

ELEVATION

BAJJU TRADITIONAL COMPOUND SHOWING THE USE OF LOCAL AND MODERN ROOFING MATERIAL

MATERIALS

WALLS:- Mud walls for the granaries and brick walls for the living rooms.

ROOFS:- Thatched roofs and pitched gable roofs.

CEILING:- Ceiling decking and ceiling board

FLOORS:- Coarse aggregate ['zwak'] floors

FOUNDATION:- Stone ['KPANG'] and Brick ['ABULEK'] foundations.

CASE 4

5.1.4 A COMPOUND EXIBITING A COMPLETE CHANGE IN TRADITIONAL ARCHITECTURE

PLANNING CONCEPT

The compound exhibits the two courtyard system. This is as a result of the increase in the family size. There is no provision for the entrance hut ['GRIA']. Instead, there is a way through the partition walls into the central courtyards.

There is a decrease in the use of circular huts. The toilets and the animal sheds are within the enclosure. The compounds is said to be over sixty years old. It is occupied by over twenty Households.

VISUAL CONCEPT

The visual concept is that of a pitched gable roof on top of a rectangular plan house form.

FORMS

The compound exhibits the rectangular plan House for all the sections of the building except the circular plan house for the granaries.

MATERIALS

WALLS:- Bricks walls are used for the construction except the granaries in which mud walls is used.

ROOF:- Thatched and pitched gable roofs

FLOORS:- Sandscreed floors

FOUNDATION:- Brick and stone foundation.

CEILING :- Ceiling board type.

ELEMENTS

Pitched gable roofs

Conical thatched roofs

Partition walls ['ARAM']

Roof cap ['KAZUM BAT']

Wooden posts ['BVAK-KAKON']

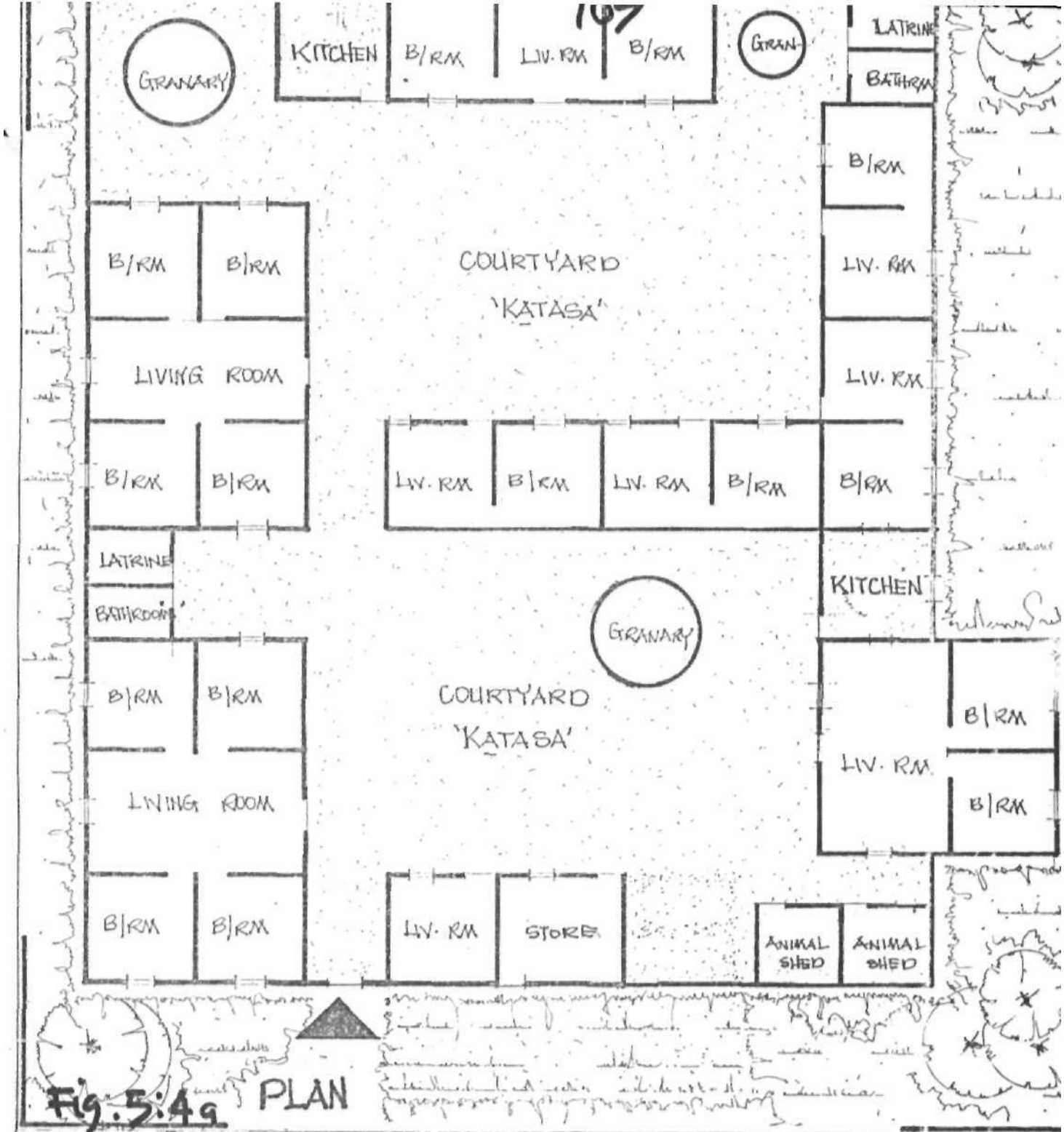


Fig. 5:4a PLAN

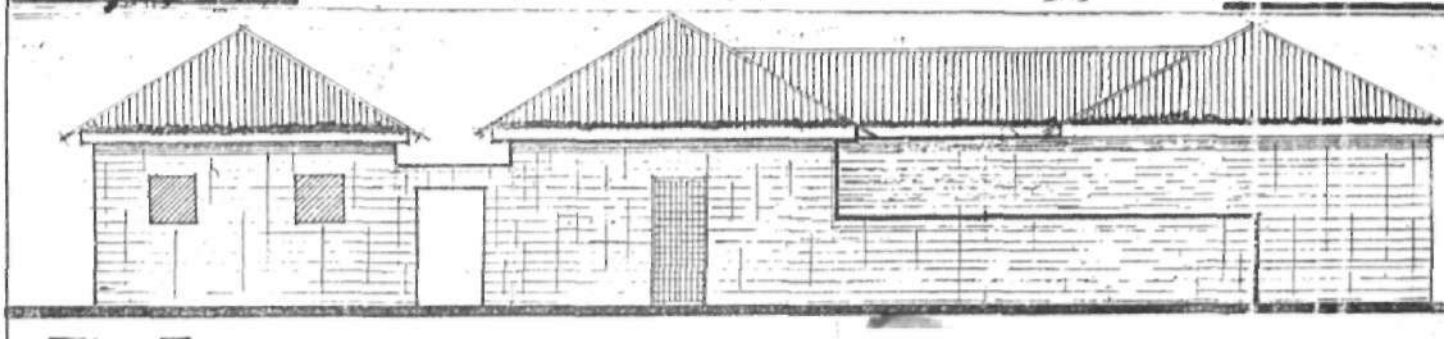


Fig 5:4b

ELEVATION

A TRADITIONAL COMPOUND EXHIBITING A COMPLETE CHANGE IN TRADITIONAL ARCHITECTURE

5.1.5 THE PRESENT AGWAJJU PALACE ZONKWA

PLANNING CONCEPT

The compound is assumed to be over hundred years old. The one courtyard system is exhibited. It is properly landscaped. The entry into the compound is either through the entrance gate or through the administrative entrance hall. The compound does not exhibit any important characteristic of Bajju Traditional architecture. There is total absence of circular huts in this compound. There is a total fencing of the compound with a single wall. The compound is occupied by over forty Households.

VISUAL CONCEPT

The elevational concept is that of a pitched gable roofs on the rectangular plan House-

FORMS

The general forms exhibited in this compound is characterised by the rectangular plan house.

MATERIALS

WALLA:- The entire compound is constructed with brick and block walls.

ROOF:- Pitched gabled roofing system.

CEILING:- Various kind of ceiling system

FLOORS:- Terrazo and sand screed floors

FOUNDATIONS:- Strip and stone foundation

ELEMENTS

Concrete columns

Arches

Parapet walls

Pitched gable roofs

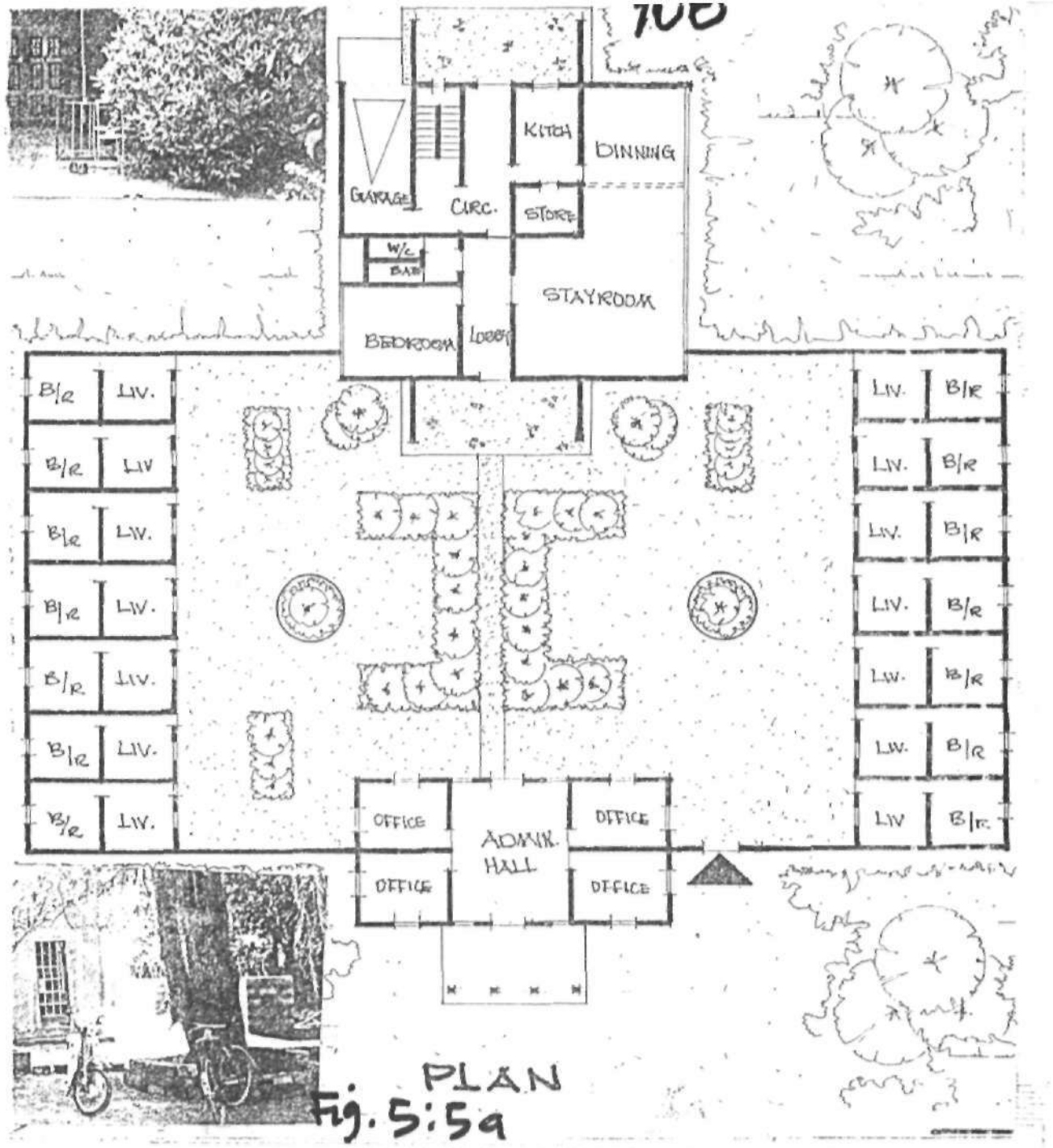


Fig. 5:5a

PLAN

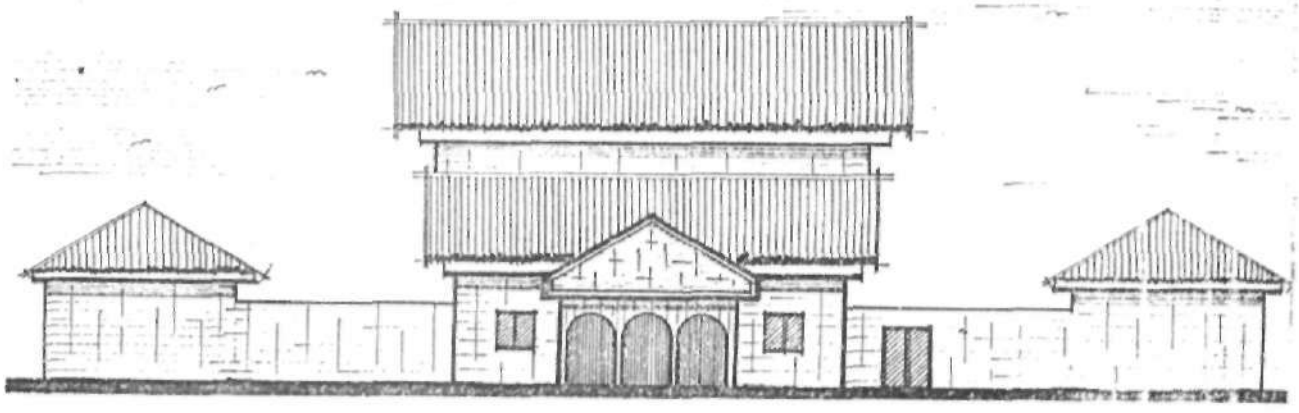


Fig. 5:5b

ELEVATION

THE PRESENT AGWAJJU'S PALACE, ZONKWA

CASE 6

5.1.6 A TRADITIONAL COMPOUND IN DIBZZI, ZONKWA DISTRICT

PLANNING CONCEPT

There is no proper planning of spaces. The rooms and the huts are scattered around the central courtyard. There is no defined entrance into the compound. Instead, there are many entry and exit points within the compound.

The granary and the animal sheds are constructed on one side of the compound with the fire place centrally located within the courtyard. There are no partition walls. The compound is said to be about twenty five years old and it is occupied by eight Households.

VISUAL CONCEPT

The elevational concept is that of triangles. The triangles are placed on top of the rectangles and the pitched gable roofs on top of the rectangular plan house form.

FORMS

The compound is characterised by the circular and rectangular plan house.

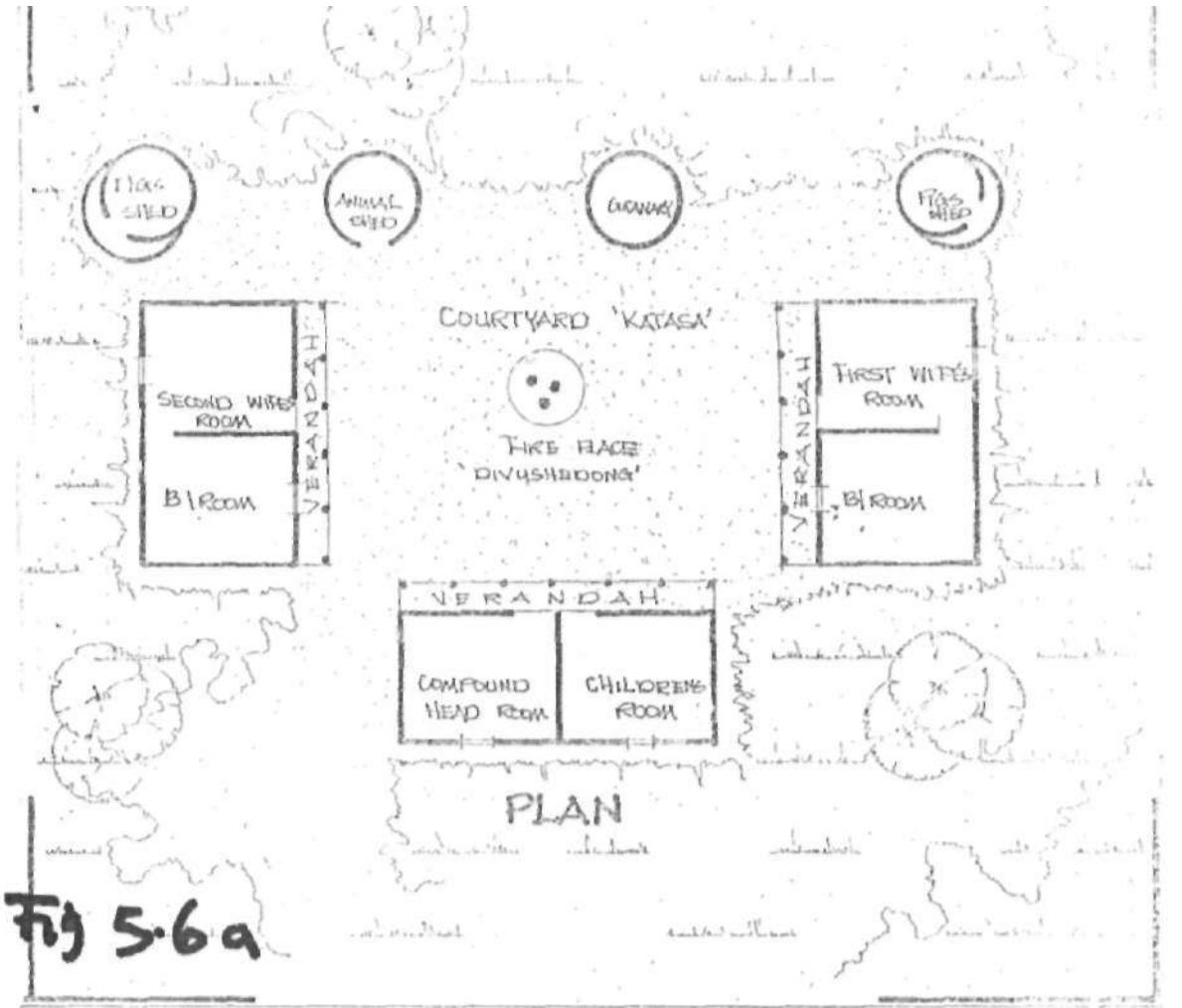


Fig 5.6a

A TRADITIONAL COMPOUND IN DIBZZI, ZONKWA DISTRICT OCCUPIED BY EIGHT HOUSEHOLDS.

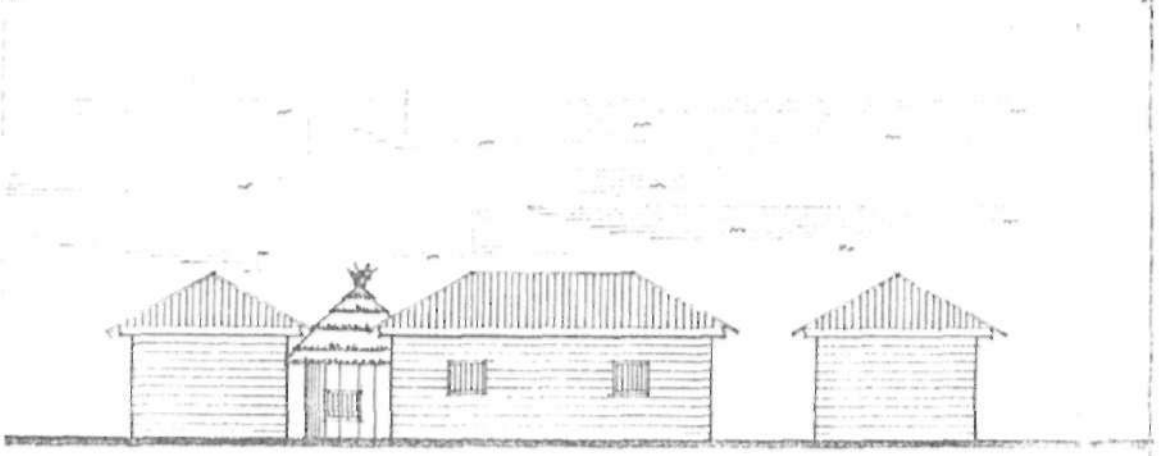


Fig 5.6b ELEVATION

CASE 7

5.1.7 A TRADITIONAL COMPOUND IN AZAGBRAG, FARMAN DISTRICT.

PLANNING CONCEPT

This compound is said to be about thirty five years old. The spatial organisation of space is such that, the entry into the compound is through the entrance hut from the fore court.

The fire place and the granary are centrally located within the courtyard. There is no provision for latrine and animal (pig) shed. The compound is occupied by ten Households.

VISUAL CONCEPT

The elevational concept is that of triangles on rectangles and the pitched gable roof on the rectangular plan house form.

FORMS

The forms are characterized by the circular and the rectangular plan houses.

MATERIALS.

WALLS:- Mud walls for the granaries and brick walls for the other sections of the compound

ROOFS: Thatched and pitched roofs

CEILINGS:- No provision

FLOORS:- Sandscreed floors

FOUNDATION:- Stone and Brick foundations.

ELEMENTS

- Conical and pitched roofs
- of cap ['Kazum Bat']
- Partition walls ['Aram,']
- Wooden post ['BVAK KAKON']

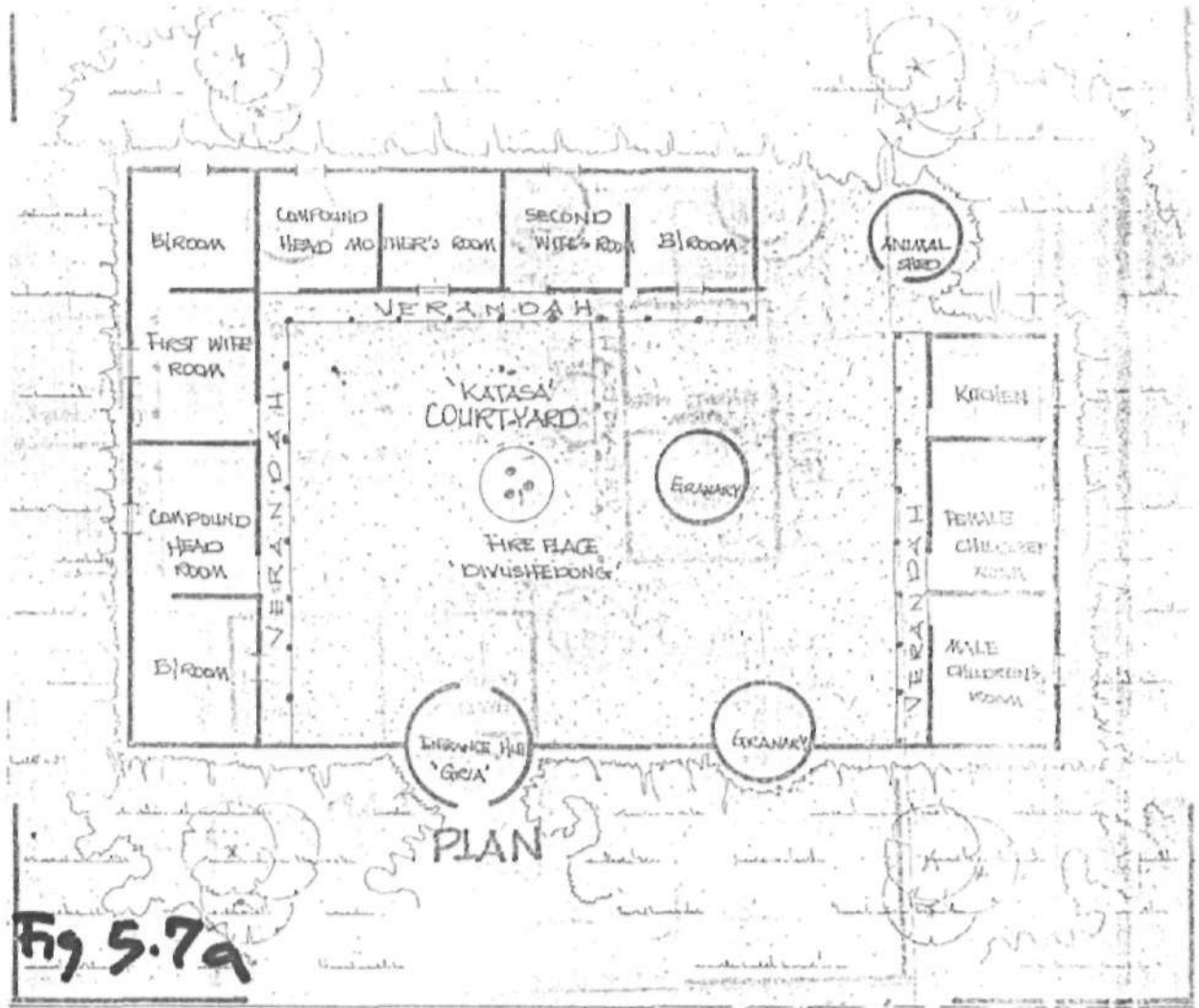


Fig 5.7a

A TRADITIONAL COMPOUND IN AZAGBRAG, TAMALE DISTRICT, OCCUPIED BY TEN HOUSEHOLDS.



Fig 5.7b ELEVATION

CASE 8

5.1.8 A TRADITIONAL COMPOUND IN BVONGKPANG, MADAKIYA DISTRICT

PLANNING CONCEPT

There is no proper planning. This is because the individual huts are scattered around an irregular central courtyard.

There is total absence of a defined entrance gate. Instead, the entrance is between the building. The fireplace is centrally located within the courtyard.

There are no partition walls. The compound is claimed to be over seventy years old. It is occupied by a number of six Households

VISUAL CONCEPT

This is characterised by the triangles on top of the rectangular house and the pitched roofs on rectangular plan forms

FORMS

The forms exhibited in this compound are the circular and rectangular plan house.

MATERIALS

WALLS:- Brick and mud walls for the living rooms and granaries respectively.

ROOFS:- Thatched and pitched roofs

CEILING:- No Ceiling

FLOORS:- Coarse aggregate ['ZWAK'] FLOORS

FOUNDATIONS:- Stone and Brick foundations.

ELEMENTS

Wooden posts ['BVAK KAKON']

Roof cap ['KAZUM BAT']

CONICAL Roofs and rectangular pitched roofs.

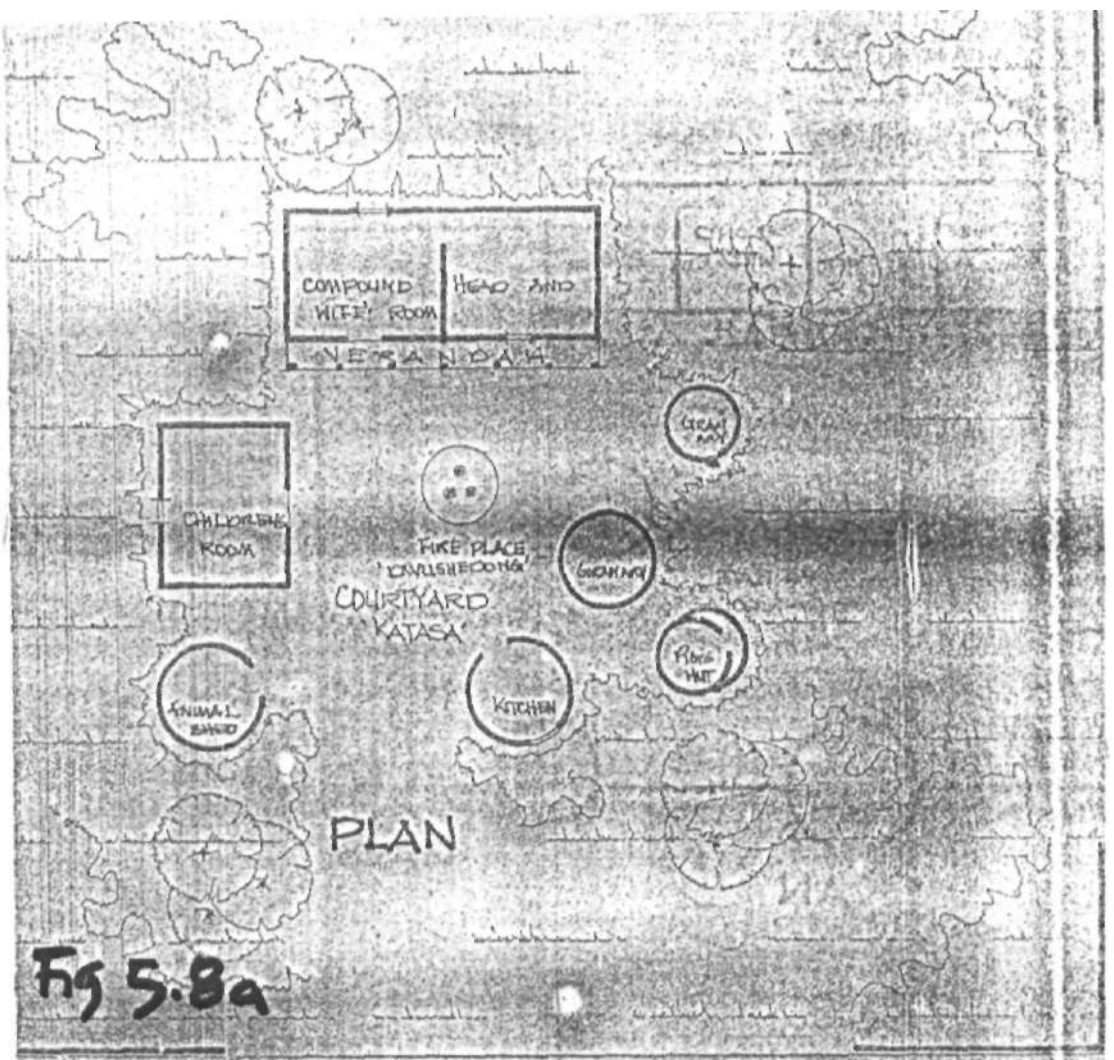
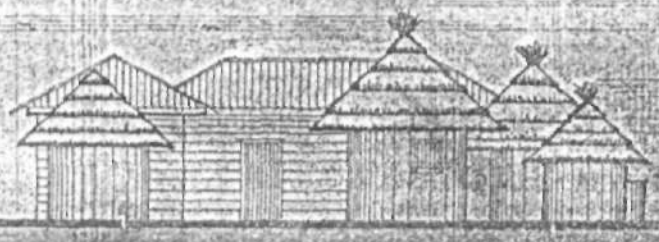


Fig 5.8a

TRADITIONAL COMPOUND IN BVONGKPANG, ADAKIYA DISTRICT, OCCUPIED BY SIX HOUSEHOLD



ELEVATION

Fig 5.8b

CASE 9

5.1.9 A TRADITIONAL COMPOUND IN FADAN KAMANTON, KAMANTON DISTRICT

PLANNING CONCEPT

There is no provision for entrance gate. Instead, there is just a way inbetween the buildings that serves as entry and exit points. There are no partition walls.

The granaries and the animal sheds are confined between the living rooms. The fireplace used for cooking and warming purposes is centrally located within the courtyard. The compound is over hundred years old. It is occupied by eight Households.

VISUAL CONCEPT

The visual concept is that of triangles and rectangles forming conical roofs and that of pitched roofs and rectangular plan house.

FORMS

The forms exhibited in this compound is that of circular and rectangular plan house.

MATERIALS

WALLS:- Brick walls and mud walls for the living areas and the granaries respectively.

ROOFS:- Thatched and pitched roofs.

CEILING:- No Ceilings

FLOORS:- Sand screed floors

FOUNDATIONS:- Brick and stone foundations

ELEMENTS

Conical and pitched roofs

Roof cap ['Kazum Bat']

Wooden posts ['BVAK KAKON']

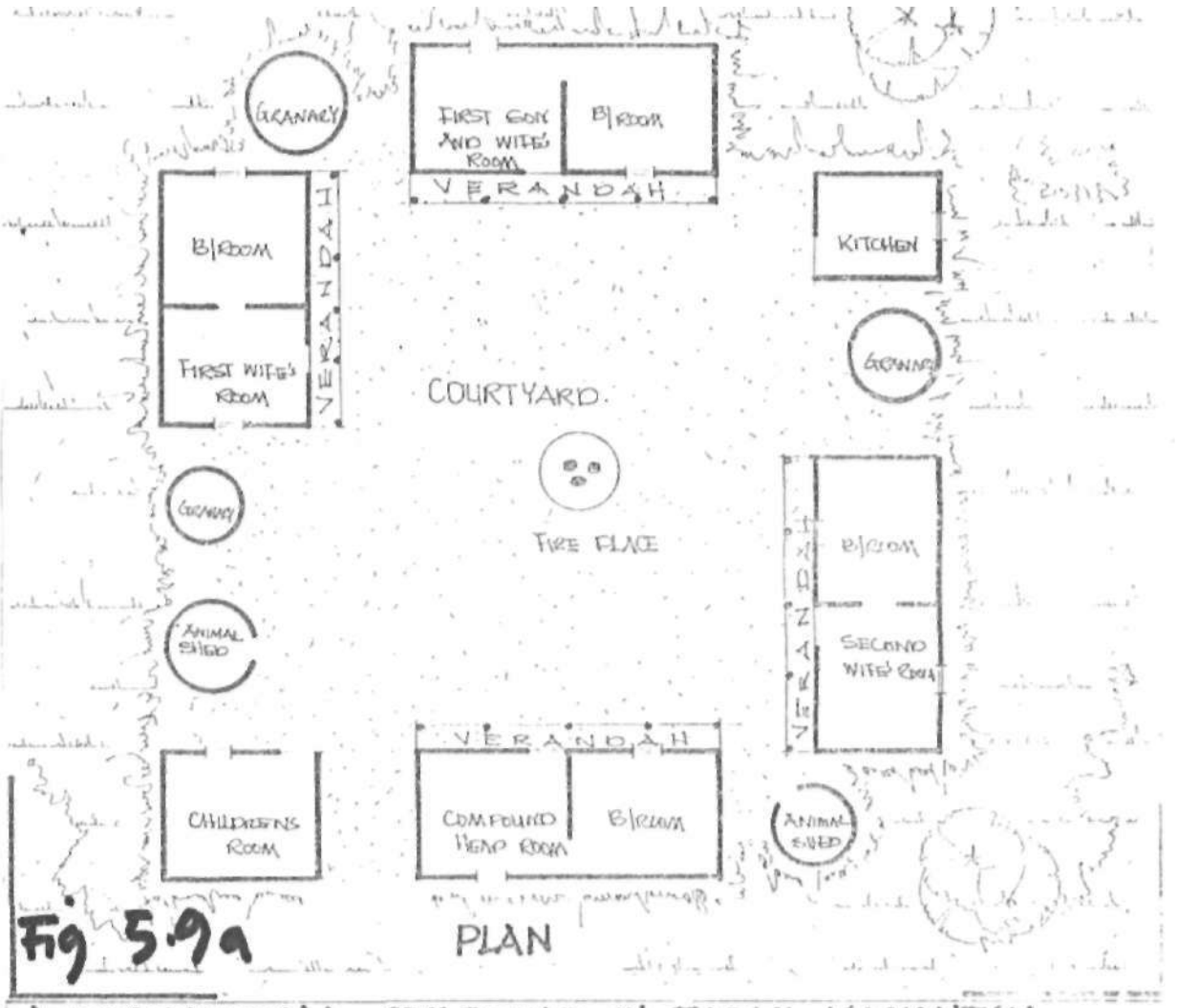


Fig 5.9a PLAN

A TRADITIONAL COMPOUND IN FADAN-KAMANTAN, KAMANTAN DISTRICT, OCCUPIED BY SEVEN HOUSEHOLDS.

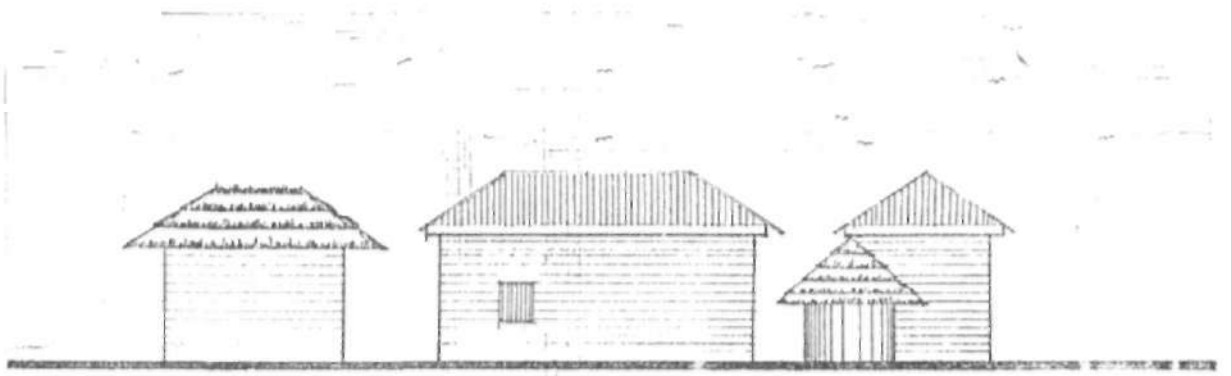


Fig 5.9b ELEVATION

CASE 10 AND 11

5.1.10 TWO COMPOUNDS, ONE FROM KATSIT-KAFANCHAN, UNGWA-RIMI DISTRICT AND THE OTHER FROM ADUAN, TSORIYANG DISTRICTS

PLANNING CONCEPT

These two cases exhibit almost the same planning pattern as regards the organisation of space. The two cases differ in age and in number of their occupants. Case ten is as old as forty years. It is occupied by ten Households. Case eleven is said to be over fifty years old. It is occupied by fifteen Households.

The courtyard system of planning is used. The fire places ['DIBVUSHEDONG'] are centrally located within the courtyards.

There are partition walls in both the two compounds. No provision for latrines.

VISUAL CONCEPT

The visual concept for the two compounds is that of triangles and rectangles. The triangles are placed on top of the rectangular plan house form.

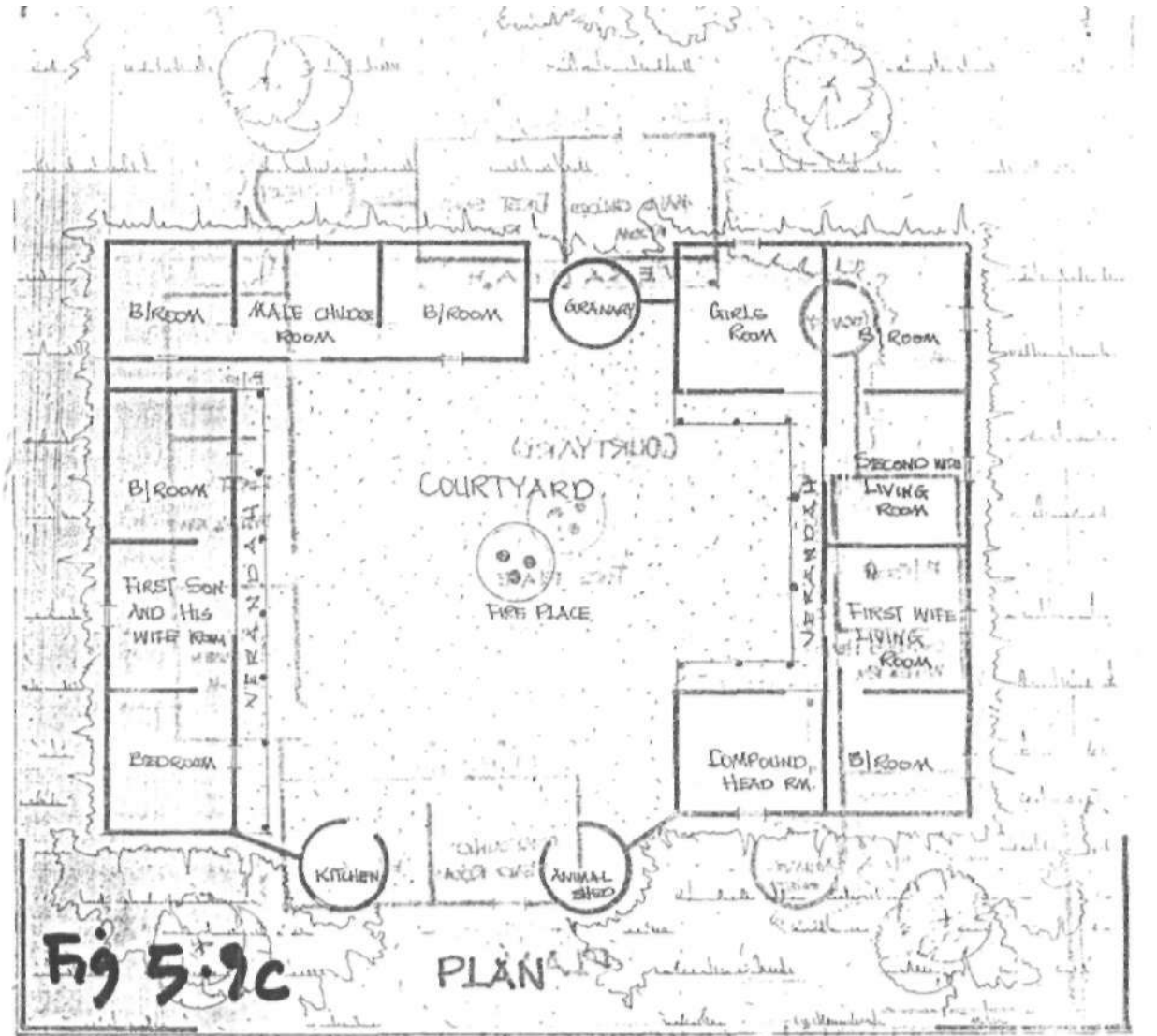


Fig 5.9c PLAN

A TRADITIONAL COMPOUND IN ADUWAN, TSORIYANG DISTRICT, OCCUPIED BY FIFTEEN HOUSEHOLDS.

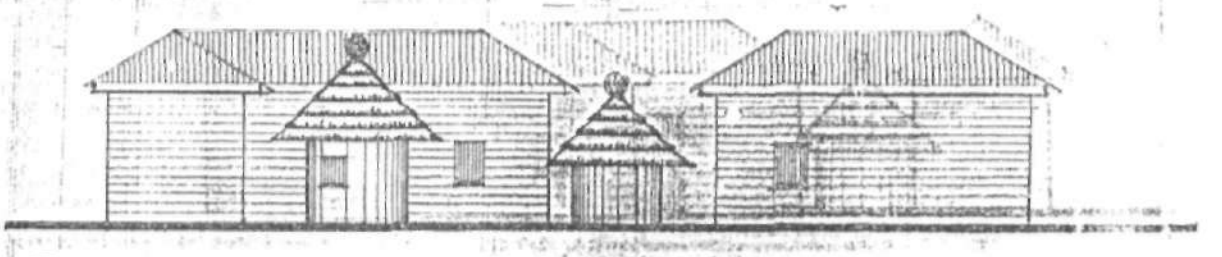


Fig 5.9d N-E ELEVATION

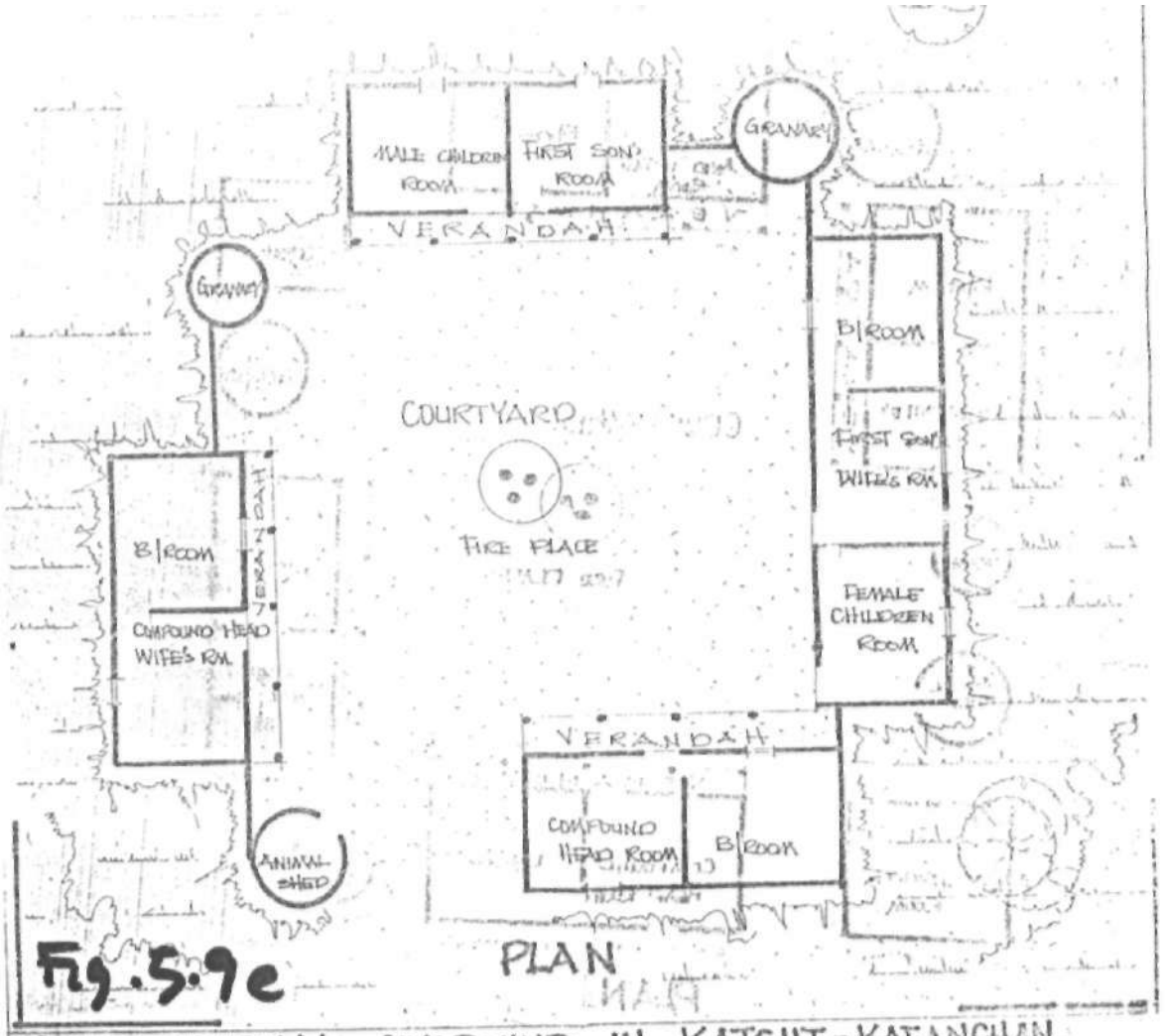


Fig. 5.9e

A TRADITIONAL COMPOUND IN KATSIIT-KAFANCHAN UNGWA-RIMI DISTRICT, OCCUPIED BY TEN HOUSEHOLDS

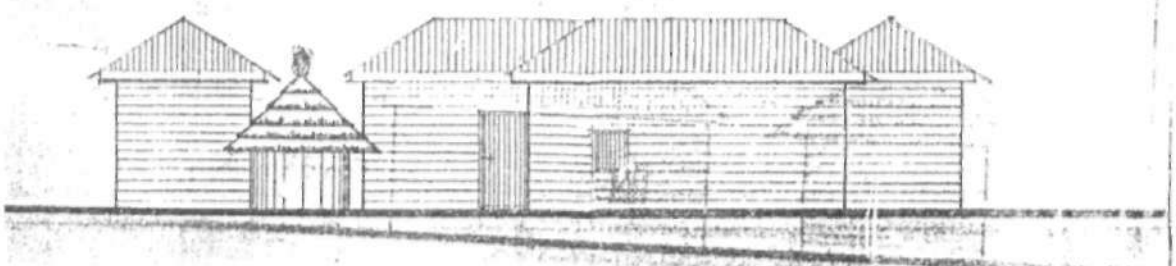


Fig 5.9f

5.2 SUMMARY

The general overview of the above analysis can be summarised under the following headings:-

GENERAL PLANNING CONCEPT

All the Traditional compounds analysed are founds to exhibits the courtyard system of planning.

VISUAL CONCEPT

The visual concept is mostly that of Triangles and rectangles. And rectangular pitched roofs on top of rectangular plan forms.

FORMS

The general forms are characterised by the circular and rectangular plan house.

MATERIALS

Most of the compounds analysis are found to be:-

(i) Either constructed with Brick, mud or block walls or both.

(ii) Roofed of either thatched or pitched roofs or both

(iii) Having coarse aggregate ['ZWAK'] sand screed or Terrazo floors

(v) Constructed with either mud, stone or Brick foundations.

ELEMENTS

The most peculiar elements used in the Traditional compounds include:-

(i) Wooden posts ['BVAK KAKON']

(ii) Roof cap ['KAZUM BAT']

(iii) Partition walls ['ARAM']

5.3 CONCLUSIONS.

It is important to mention here that the compounds used in the above analysis are existing. They were studied, analysed and documented during the field survey by the Author.

Finally, it can be deduce here from the above analysis that there has been a gradual metamorphosis of the Bajju Traditional compound due to the changes in the life expectations of the people, religion and socio-economic factors. This, infact, has led to the gradual disappearance of genuine Bajju Traditional Architecture.

However, the Author considered it necessary to inculcate the following elemental forms and symbols which are peculiar in the Bajju Traditional Residential Architecture into the PALACE DESIGN PROPOSAL

1. Circular plan House system ['AKHIKHA'AT BAT']
2. The courtyard system ['KATASA']
3. The wooden posts ['BVAK-KAKON']
4. The roof cap ['KAZUM BAT']
5. The partition walls ['ARAM']
6. The conical and pitched roof systems ['KAKANG BAT']

CHAPTER SIX

6.0 THE SITE AND ENVIRONS

6.1 LOCATION AND CHARACTER

The site is located in Zonkwa with a population of about 17, 161 in 1982. It is a semi-urban setting located in the southern part of Kaduna state about 170km south East of Kaduna, along - Kachia - Kafanchan road. The town is situated between latitudes 9^0 and 10^0 North and longitudes 7.5^0 and 8.5^0 East. The site is between Zonkwa hills and the Zonkwa river.

6.2 VEGETATION

The vegetation of the area can best be described as Guinea savannah with scattered medium height trees which represents a transitional zone between the forest region of the south and the savannah of the north. Although there are galleries of forests along numerous river valleys with tall elephant grasses that thrive especially during the rainy seasons.

However, most of the vegetation today have been destroyed due to intensive human activities such as bush burning animals grazing and felling of trees used for firewood. (see fig_____)

However, most of the vegetation today have been destroyed due to intensive human activities such as bush burning animals grazing and felling of trees used for firewood. (see fig 6:2)

6.3 GEOLOGY AND TOPOGRAPHY

Zonkwa forms part of the Northern high plains surrounded by the Jos Plateau. The larger part of which lies between 700m and 780m above sea level. Zonkwa itself is located 800m above sea level with the highest being the zonkwa Hills, 900m above sea level. The area is under lain by rock of the pre-cambain Basement complex characteristics of the major part of the Northern plain. Rocks founds in this type of formation consists of granites, greisses, migmatitites and some amphitolites in most places. also Kaolin, plastic clay are found in the area. There is poor source of underground water.

The soil is generally lateritic and contains little humus that makes it less fertile and unsuitable for agriculture.

One of the common features of the soil is the consistent erosion of the organic nutrients (see fig 6:3)

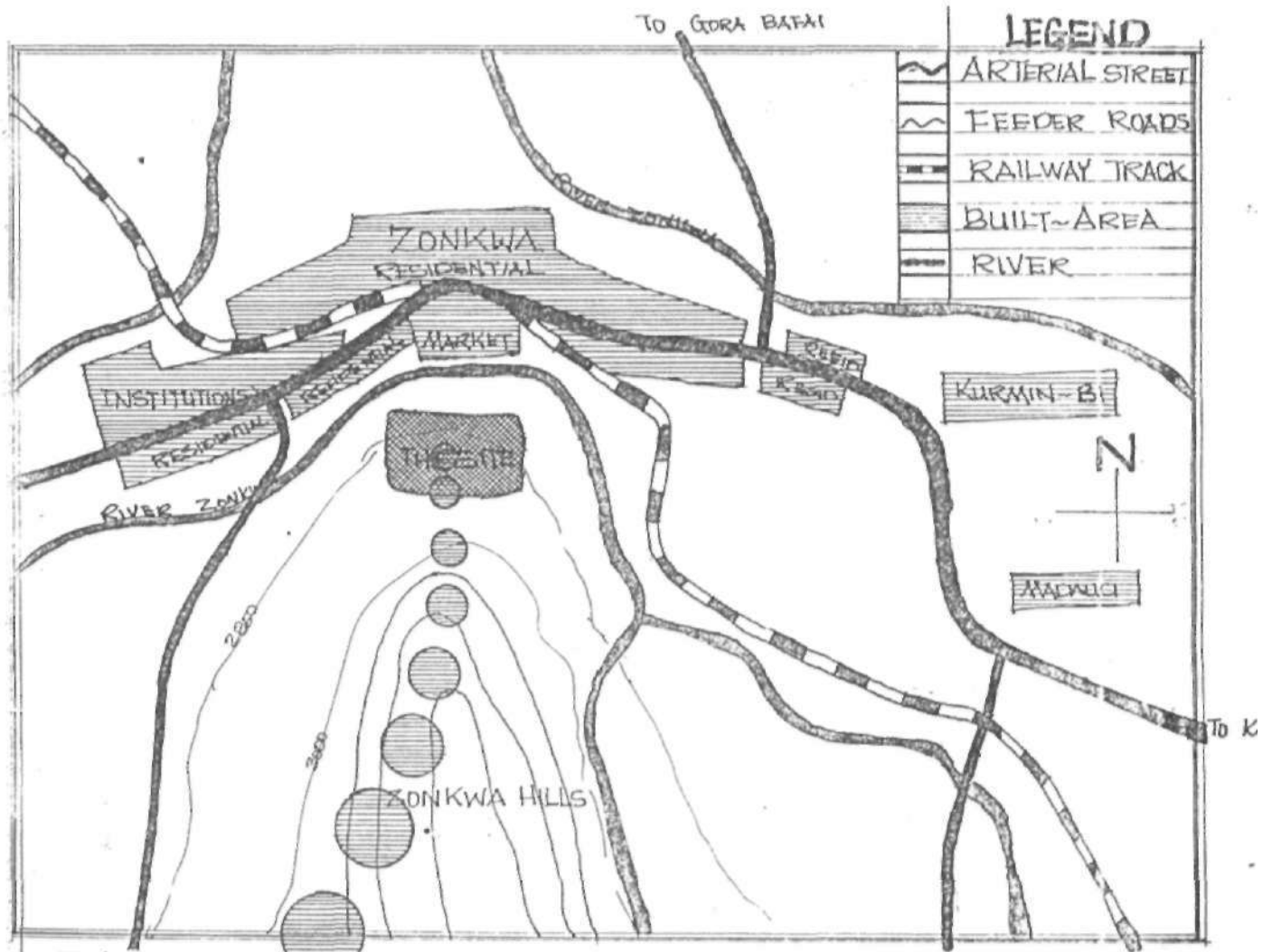


Fig. 6:1

THE SITE LOCATION MAP

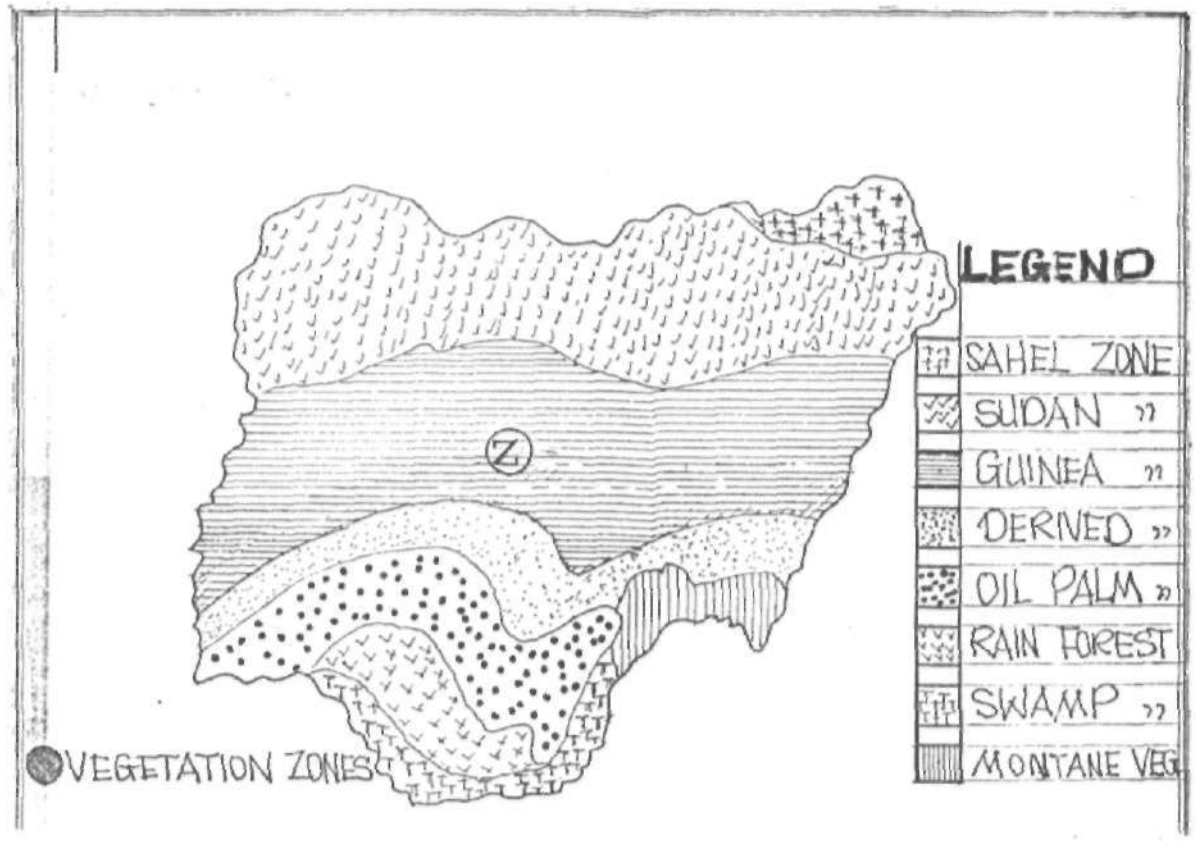


Fig. 6.2 VEGETATION ZONES

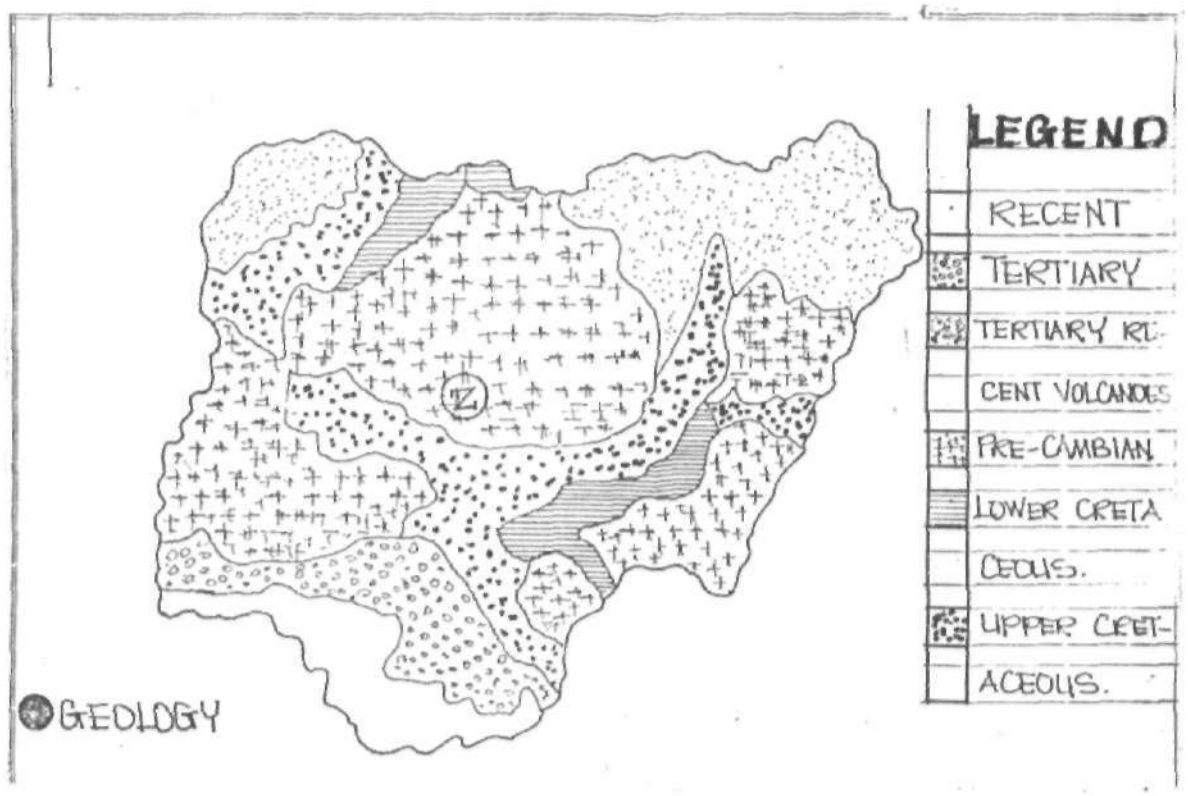


Fig. 6:3 GEOLOGY AND TOPOGRAPHY

6.4 INFRASTRUCTURAL FACILITIES

In 1993, the population of Zonkwa was 10.735. Based on a population increased of 2.5%, the population of Zonkwa was projected to be 17.161 by this 1982. This gives the population of zonkwa a little less than 20,000.00

The provision of infrastructural facilities such as Electricity, pipe born water, Hopital, Railway lines, Tunk, 'B' road, school, post and Telecommunication service, police, and Area court to mention but a few has made zonkwa a highly populated area. This is because these infrastructures have drawn people of all sorts of lives into the town to take advantage of the better living condition created by their existence.

6.5 ECONOMIC MAINSTAY

The Economic activities in zonkwa can be broadly divided into three major categories viz:-

The primary, secondary and tertiary; with the primary being the most dominant.

The primary sector embraces the farming, fishing, hunting and livestock keeping. The tertiary sector includes professionals and technical services, administrative, clerical and commercial works as well as employment in social

services and recreation. The secondary sector consists of manufacturing, repairs, transport and communications.

6.6 CLIMATIC DATA

The seasonal shifting of pressure belts, Tropical maritime and Tropical continental air masses has resulted in the formation of two broad seasons, namely; the rainy season and the dry season. Infact the climate of zonkwa area is not significantly different from that of kafanchan and environs.

6.6.1 RAINFALL

The rainy period is approximately about 220 days, with much of the rain occurring as storms of short duration but with high density. Zonkwa experiences relief and orographic type of rain fall in addition to the dormant frontal rainfall. This is due to the fact that the area is Hilly . and is close to the Kagoro and Jos hills.

Rainfall starts from March and ends in October with the maximum and minimum amounts of rainfall recorded as 135. 1cm and 7.9cm respectively (fig 6:4)

6.6.2 TEMPERATURE

Temperature varies from 18° C to 27° C with the hottest periods between March to November. The coolest period is in the middle of the rainy season (August). This is because of the continues thick clouds which are always accompanied by rain that keep the temperature low. Also, the zonkwa hills and surrounding rivers have a moderating effect on the temperature (fig. 6:6)

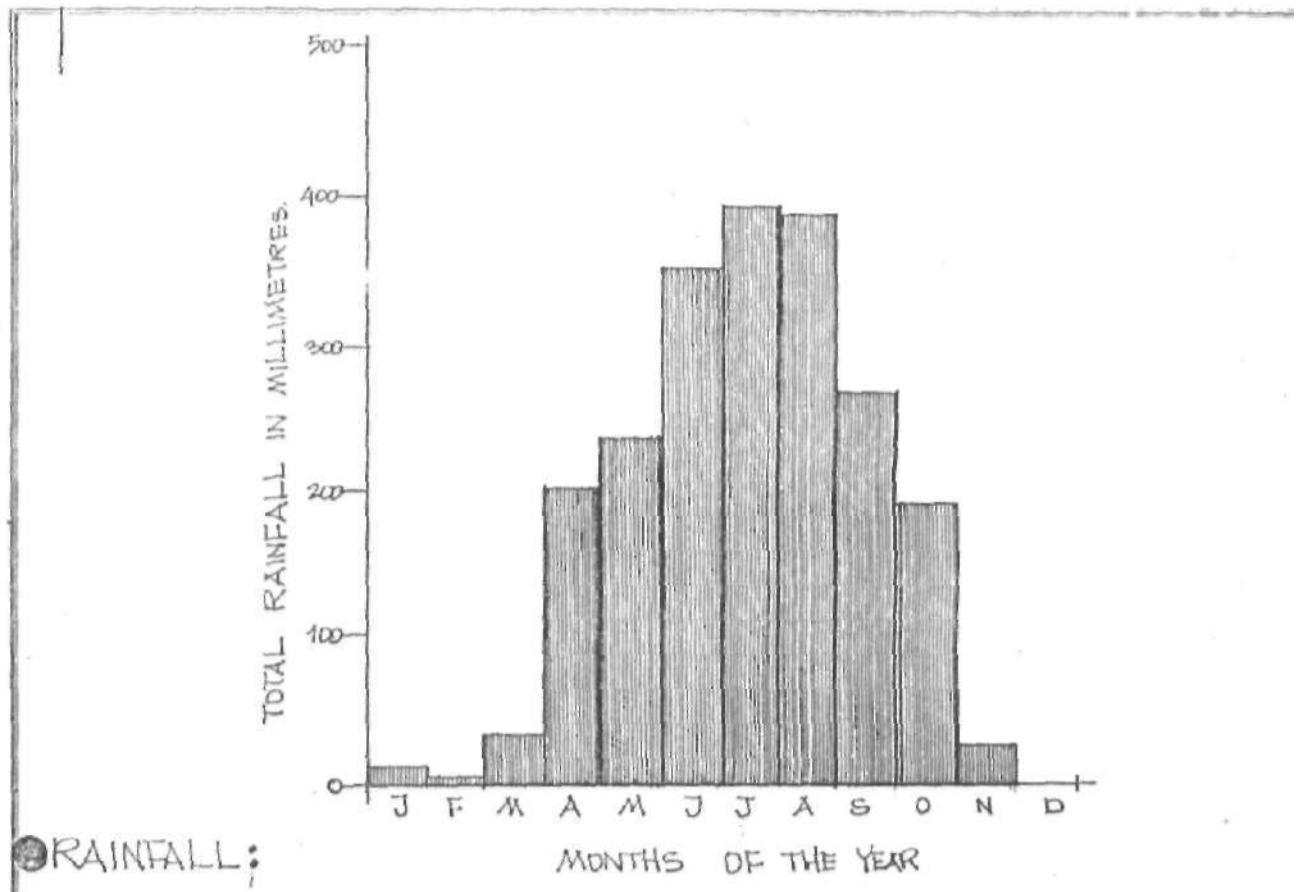
6.6.3 HUMIDITY

The mean maximum and minimum relative humidities show a variation pattern corresponding with those of precipitation and temperature.

During the rainy season, the atmospheric humidity could be as high as 80% and as low as 20% during the dry season. Infact, the ranges of relative humidities vary greatly (fig. 6:7)

6.6.4 WIND.

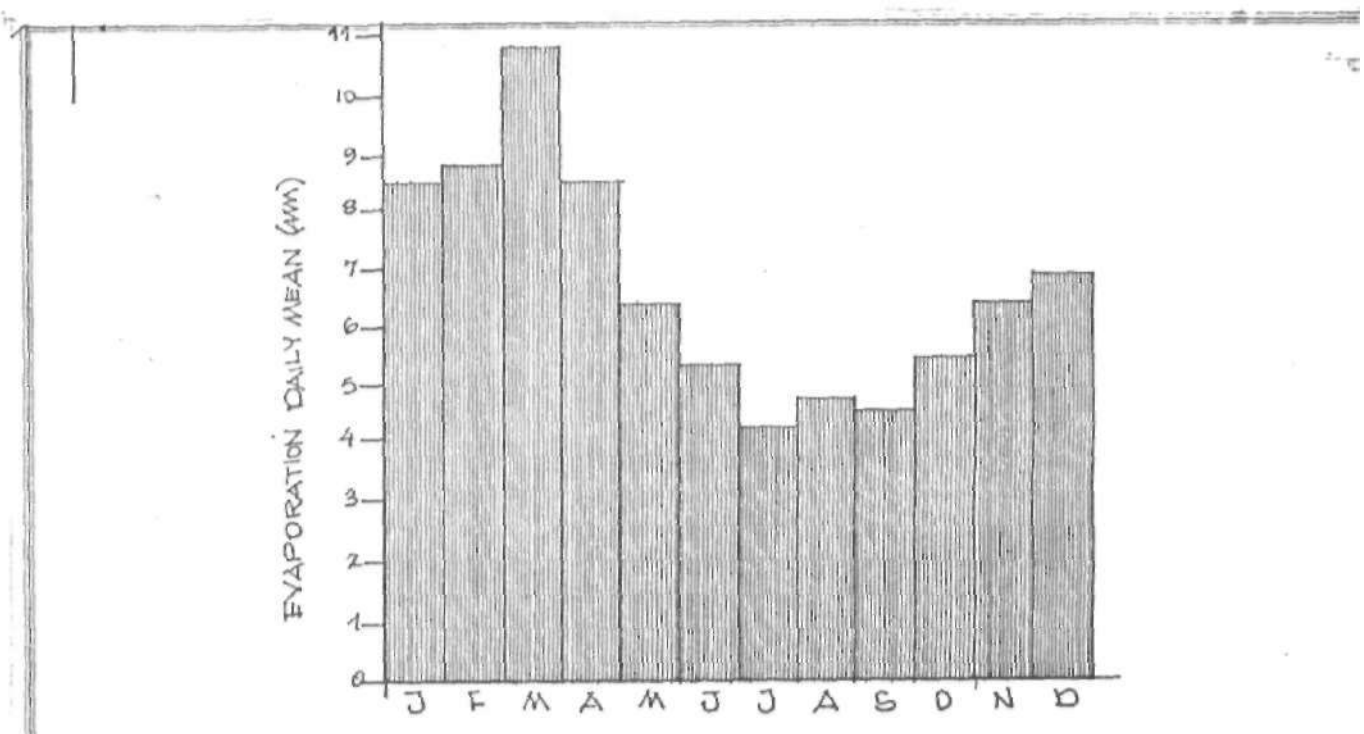
There are two major air masses that prevails over the area (zonkwa). These are the Tropical continental air mass commonly referred to as Hamattan which is formed and developed over the sahara desert and blows from North east to south west direction. And the Tropical maritime air mass which is formed over the Atlantic Ocean and blows from the direction of south east to the north east.



RAINFALL:

TOTAL RAINFALL (MM)	3.50	0.70	29.7	215.2	234.0	335.0	303.6	383.5	271.7	193.5	28.0	NIL
MONTHS	JAN.	FEB.	MAR.	APR.	MAY.	JUN.	JUL.	AUG.	SEPT.	OCT.	NOV.	DEC.

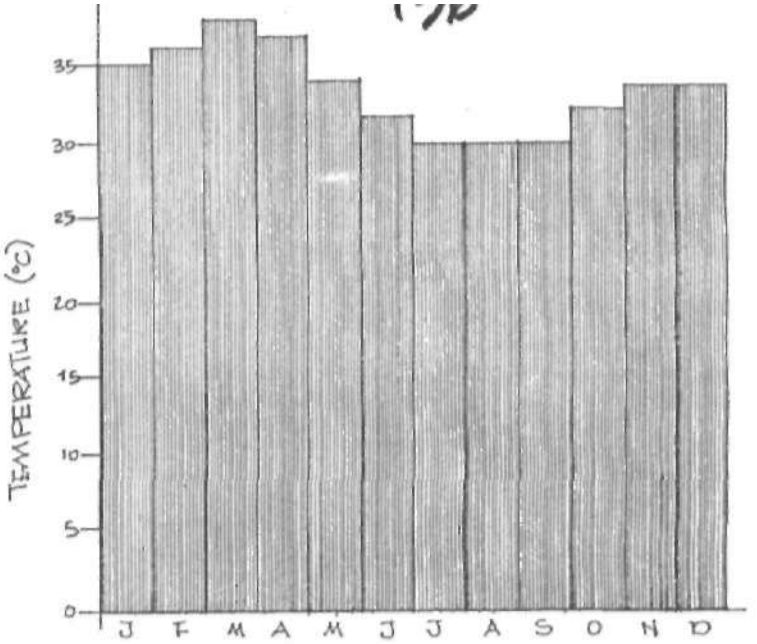
Fig. 6:4 ANNUAL RAINFALL



EVAPORATION:

EVAPORATION DAILY MEAN (MM)	8.5	8.9	10.9	8.5	6.3	5.4	4.2	4.7	4.6	5.5	6.4	6.8
MONTHS	JAN.	FEB.	MAR.	APR.	MAY.	JUN.	JUL.	AUG.	SEPT.	OCT.	NOV.	DEC.

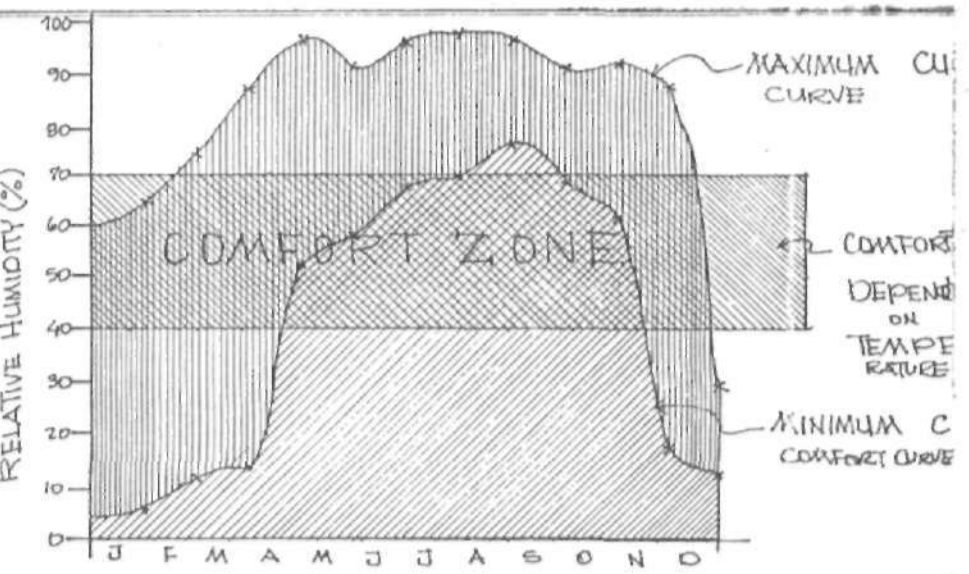
Fig. 6:5 EVAPORATION



ONTHLY TEMPERATURE: MONTHS OF THE YEAR

AXIMUM °C	35	36	38	37	34	32	30	30	30	33	34	34
INIMUM °C	12	15	18	19	19	16	18	19	18	16	14	12
AVERAGE °C	23.5	22.5	28	28	26.5	24	24	24.5	24	24.3	24	23
MONTHS	JAN.	FEB.	MAR	APR	MAY	JUN.	JUL.	AUG	SEP.	OCT.	NOV.	DEC.

Fig. 6.6 MONTHLY TEMPERATURE



ELATIVE HUMIDITY: MONTHS OF THE YEAR

AXIMUM (%)	65	74	89	97	92	97	98	98	93	94	89	30
INIMUM (%)	8	13	14	53	59	69	70	78	68	63	19	14
VERAGE RH(%)	36.5	43.5	51.5	75	75.5	83	84	88	88.5	78.5	54.5	22.
ONTHS	JAN.	FEB	MAR.	APR	MAY.	JUN	JUL.	AUG	SEP.	OCT.	NOV.	DEC.

Fig. 6.7 HUMIDITY

The Tropical continental air mass is dry and dust laden and usually blows from November to March while the Tropical maritime air mass blows from April to October and is usually moisture laden which results in rainfall.

6.6.5 SOLAR RADIATION.

Solar radiation is moderate in zonkwa, owing to the high moisture content of the cloud cover during the wet season, the air smoke/dust during the dry season and the thick vegetation of the site. The fairly even and high value of the sunshine hours implies day lighting of buildings is possible all year round

(fig 6:5)

6.7 SITE ANALYSIS

The chosen site is to the southern part of Zonkwa, between the River Zonkwa and the Zonkwa hills. It is just a few metres away the Zonkwa market and the local government secretariat.

6.7.1 AREA

The area (site) cover a large piece of land. But an area of about one (1) Hectare for the purpose of this project has been chosen.

6.7.2 EXISTING STRUCTURES

The site is generally undeveloped. There are only two family houses on the site. It is completely a farm land.

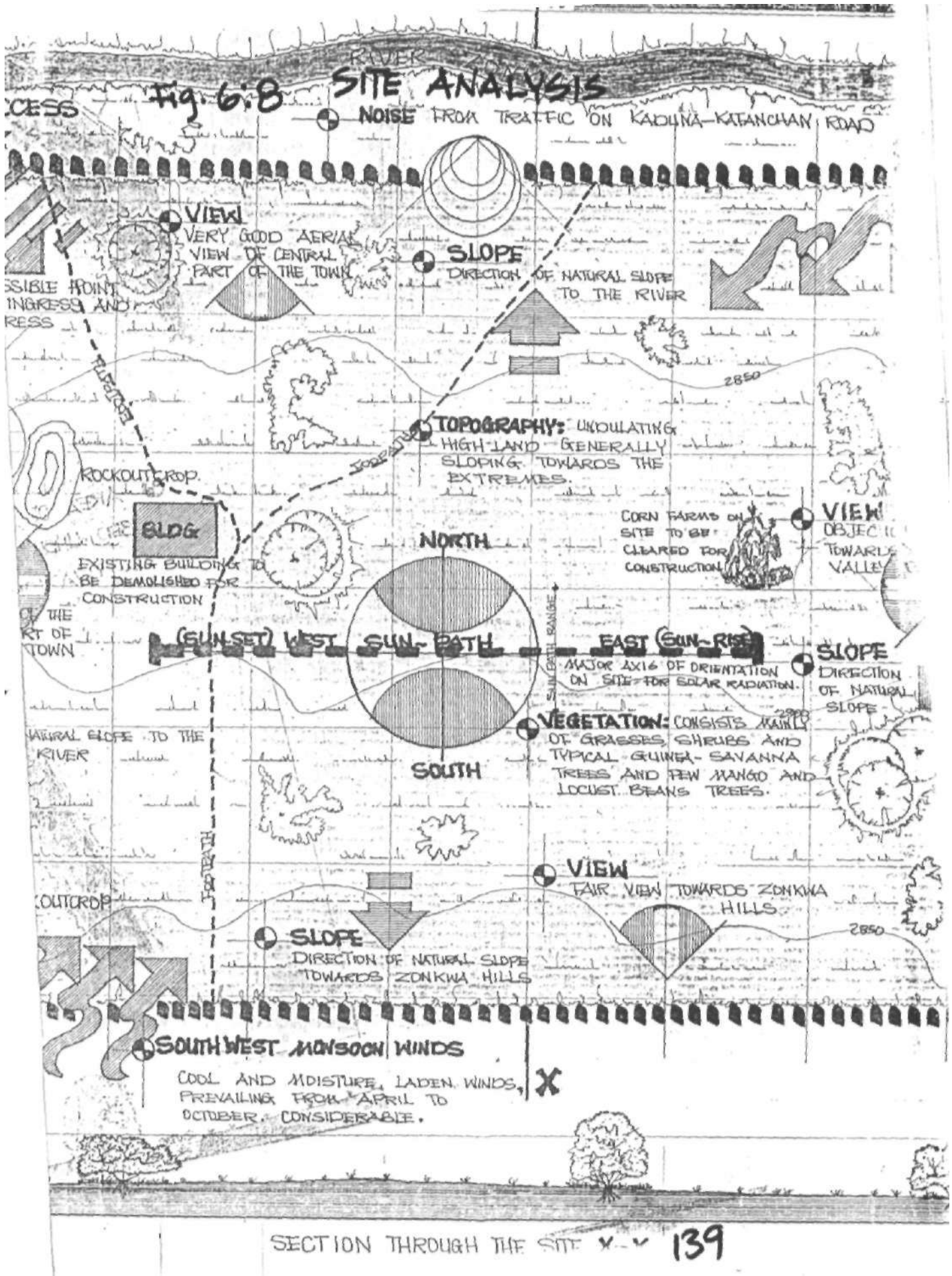
6.7.3 PHYSICAL FEATURES

The site is generally a flat piece of land at the foot of the Zonkwa Hills. It is about 15m above the rest of the town. The highest point on the site is 870.25m above sea level and the lowest point is 869.25m above sea level; showing a difference of only one (1) metre in level. This is a slope of about 1%. The land slopes both Northwards to the river Zonkwa and southwards to the Hills.

The site is bordered to the North by the Zonkwa river, to the south by Zonkwa hills, to the east by a footpath which was once a motor way, and to the west by some outcrops of rocks. The footpath is therefore a suitable access road to the site. There are few trees (mainly mangoes) and shrubs.

The site is generally cooler than the rest of the town because of its height above sea level and also its proximity to the Zonkwa river and Zonkwa hills.

Fig. 6.8 SITE ANALYSIS



SECTION THROUGH THE SITE X–Y



PLATE. 6.1

NORTH - WESTERN PART OF THE SITE

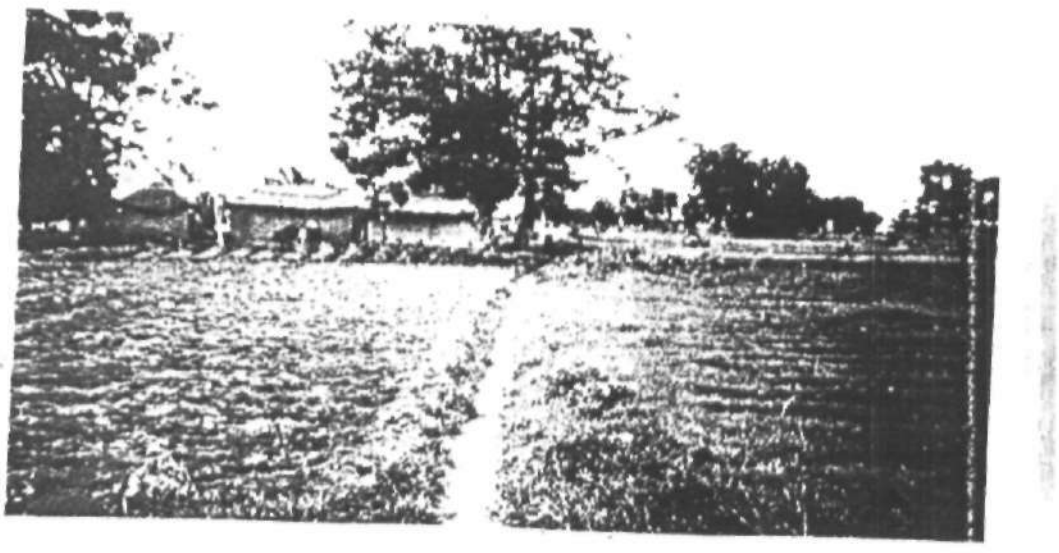


PLATE. 6.2

SOUTH - WESTERN PART OF THE SITE

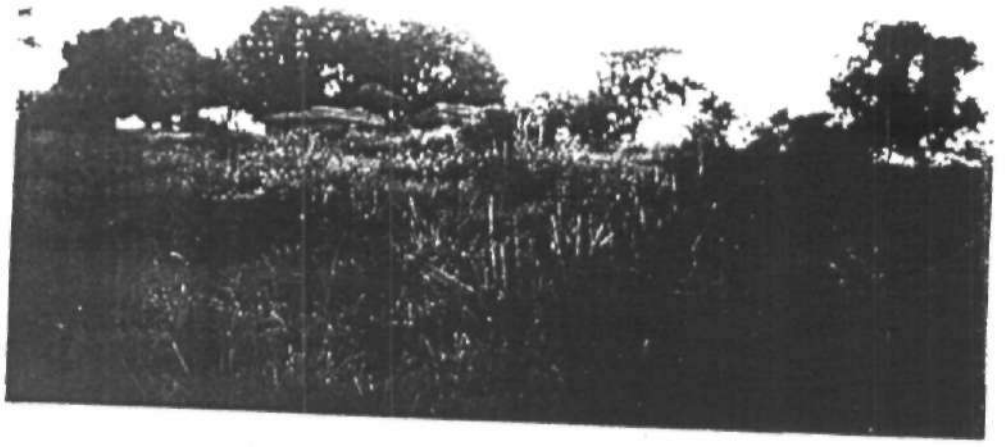


PLATE. 6.3
THE NORTH-EASTERN PART
OF THE SITE



PLATE. 6.4
THE SOUTH-EASTERN PART
OF THE SITE



PLATE. 6.5
THE NORTHERN PART OF
THE SITE



PLATE. 6.6
THE SOUTHERN PART OF
THE SITE

6.8 SITE SELECTION CRITERIA

Initially, two sites were considered for this project. One was chosen because of its suitability to the other. The first site considered (site I) see diagram) is to the East of Zonkwa, directly opposite RTD. Major General Ishaya Bakuts house. The second site (site II) is to the south of Zonkwa town across the Zonkwa river and closed to the market and the local government secretariat.

Site II was however, chosen to be more suitable than site I based on the following observations.

6.8.1 SITE I

ADVANTAGES

(i) Relatively flat land with very gentle slope.

(ii) Possibility of expansion.

(iii) Closeness to the Trunk 'B' road.

(iv) Soil good for tree planting.

(v) Close to residential areas.

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CHAPTER SEVEN

7.0 DESIGN PROPOSAL

The preliminaries necessary for this design stage have been discussed in the previous chapter. This chapter involves the application of conclusions drawn from data collected from preliminaries. This is, Historical background and social needs of the culture of the Bajju, the analysis of chieftancy institution in Kajju (Bajju homeland) and a close study of their cultural expression, which in essence means their architecture.

The visual planning and spatial organisation concept of the design is evolved from Traditional Bajju Architecture, based on case studies carried but.

71. DESIGN BRIFE

There is to an open play ground (Dandali) in front of the palace. This space is to accommodate packing lots for visitors, sitting and resting areas with seats shaded with trees. The play ground (Dandali) will also be able to accommodate cultural activities such as cultural displays during festivals and ceremonies.

The design brief is grouped into the following core areas.

(1) Administrative Area.

(2) Residential Quarters.

(3) Relaxation and Recreational Area.

(4) DOGARAI AND SERVANT QUARTERS

(5) SERVICES AREA

These core areas are further sub-divided into smaller units depending on the functions performed by each, below is the break down of these areas and the spaces required.

(1) ADMINISTRATIVE AREA

(a) Elaborate Entrance Lobby:- This serves as the main entrance from the courtyard into the administrative block. It also takes care of enquires and reception. Concrete seats are provided for the Dogarai who acts as receptionist in addition to their main work [Area: $90m^2$)

(b) Agwajju's Office [Area 45m^2]

(c) Private Secretary:- This is also the waiting room for the Agwajju [Area 28m^2]

(d) Council chamber:- This is the room used by the Agwajju and his Ungraded 'Bagwam' (ungraded chiefs) with their title holders for weekly deliberations.

It is designed to accommodate about one hundred (100) persons [Area 75m^2]

(e) General office: This accommodates two typists, two clerks, and two messengers [Area 30m^2]

(f) Banquet Hall: To accommodate 200 persons [Area 75m2]

(g) Reference Room: This is where documents are kept and to act as a mini library [Area 45m^2]

(h) Balcony:- This is to accommodate audience during festivals and ceremonies. [Area 160m^2]

(2) RESIDENTIAL QUARTERS.

This is made up of four sections:-

(a) Agwajju's section.

(b) His ('Wives') section.

(c) Children's section

(d) Guest section

Each section is subdivided into its various units depending on their functions as below:-

(a) AGWAJJU'S SECTION

This area is only been used by the Agwajju's family and trusted friends outsiders)

- 2 LIVING ROOMS - [Area: 60m^2]
- BREAKFAST CORNER [DINNING SPACE]- [Area 22m^2]
- STUDY/TEACHING ROOM - The function of this Room depends on whether Agwajju is learned or not. [Area: 23m^2]
- BEDROOMS [Area of each: 35m^2]
- KITCHEN + STORAGE [Area: 15M^2]

(b) <u>WIVES SECTION</u>

There is a maximum of THREE wives in the design. Each woman (wife) with her unit which is inform of a two bedroom apartment as analyse. below.

Reading Room	-	[Area: 20m^2]
2 Living Room	-	[Area: 32m^2]
Four Bedrooms	-	[Area: 48m^2]
Kitchen	-	[Area: 25m^2]
Store	-	[Area: 65m^2]
4 Bathrooms/wc	-	[Area: 6m^2]

'Katasa Karok wrang' serves as a kitchen courtyard and as an open air cooking area:- [Area:]

(c) CHILDREN'S SECTION

Provisions are made for six male children.

There is general living, w/c, and Bathroom for each Apartment, three Apartment are provided.

(i) 3 Living Area - [Area: 84m^2]

(ii) 6 Bedrooms for males children - [Area : 60m^2]

(iii) W/C's and Bathrooms -Two for each of the Apartments - [Area 9m^2]

(iv) Reading room for each Apartment - [Area 3m^2]

(d) GUEST SECTION

The apartment comprises of two bedrooms with a bathroom and w/c. also common to the two is the living room.

(i) Living area - [Area 30m^2]

(ii) 2 Bedroom - [Area 30m^2]

(iii) Bathroom - [Area 3m^2]

(iv) W/C - [Area 3m^2]

(a) DOGARAI SECTION

THREE Dogarai are to be accommodated

Each Dogarai is expected to have a maximum of two wives. Each wife had a two bedroom dwelling and a living room, kitchen/store, bath and w/c inclusive.

(i)	3 Living rooms	-	[Area $32m^2$]
(ii)	4 Bedroom	-	[Area $72m^2$]
(iii)	2 Kitchen/store	-	[Area $28m^2$]
(iv)	2 W/C and Bath	-	[Area $6m^2$]

(b) There is provision for two servants to the Agwajju. One is his personal cook and the other takes care of his horse and animals and laundry services. Each has a bedroom and a living room, sharing the kitchen w/c and Bathroom.

(i)	2 Living rooms	-	[Area $28m^2$]
(ii)	2 Bedroom	-	[Area $36m^2$]
(iii)	Kitchen/store	-	[Area $28m^2$]
(iv)	Bath	-	[Area $3m^2$]
(v)	W/C	-	[Area $3m^2$]

(4) RECREATION AND RELAXATION AREA

There is provision in both inside and outside the palace. The outside recreation is located within the courtyard, where people can sit and relax waiting the arrival of the Agwajju into the office or council chamber.

Dogarai can also relax there while the Agwajju and his ungraded chiefs are in council. The second area occupies the middle of the compound. Where the woman and men of the various families can meet for discussions, listen to stories and play local games such as cards and ludos. There areas are provided with seats shaded with trees.

(5) SERVICES AREA

(I) LAUNDRY HOUSE

(a) Washing machine and dryer - [Area $12m^2$]

(b) Open drying space - [Area]

(c) Store - [Area $12m^2$]

(d) Ironing space - [Area $12m^2$]

(II) GENERATOR HOUSE

This is to house a generator, should there be no light from NEPA.

[Area $12m^2$]

(III) WATER TANK STORAGE

This is to store water with a capacity of about 10,000 litres taking into account that each individual uses an average that 200 litres a day.

7.2 SITE CONCEPT

This is also considered as the concept plan.

It is defined as "the organisation of the total land area and air space of the site for use by the people who will occupy it".

The site concept determines the proposed location of each section of the building which finally determines the actual, overall site plan.

My main aim in planning the site was to separate the private areas from the semiprivate areas and also from the public areas (Administrative block).

The concept plan relates to the functional diagram and to the site analysis. Based on the site analysis, the interesting views had to be utilized to achieved a pleasant architectural form.

7.3 DESIGN CONCEPT

The planning concept of the structure is typical of that of local Architecture of the Bajju people (Bajju Traditional compound).

7.3.1 SPATIAL ORGANISATION

The proposal here is to use the courtyard system with a hierarchy of spaces characteristic of Bajju architecture.

It is proposed to have one central courtyard with each section of the building built around a private courtyard.

7.3.2 FORMS

It is hoped to use the circular plan building and to contrast the horizontality of the walls with the verticality of the cornical roof. This conforms with the local architecture of the Bajju people in which circular huts with cornical roofs predominates.

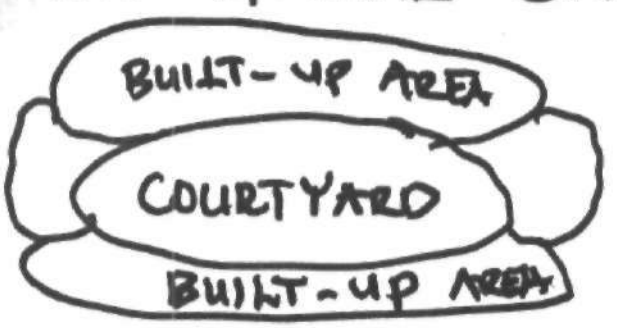
The contrast of the horizontality and verticality will conform with the background of the Zonkwa hills with the peaks and the valleys.

7.3.3 VISUAL CONCEPT (CONCEPT OF ELEVATIONS)

The visual concept of Bajju Traditional architecture is that of TRAIANGLES ON RECTANLES. The sides of the triangles representing the high and steep slopes. This steep slopes (visual concept) of Bajju traditional architecture is represented in the elevations of the design.

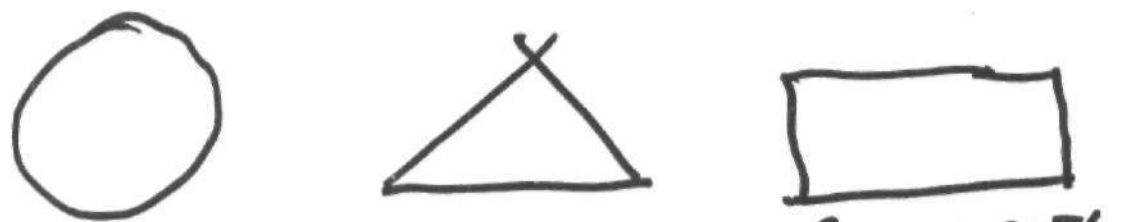
DESIGN CONCEPTS

1. BASED ON SPATIAL ORGANISATION



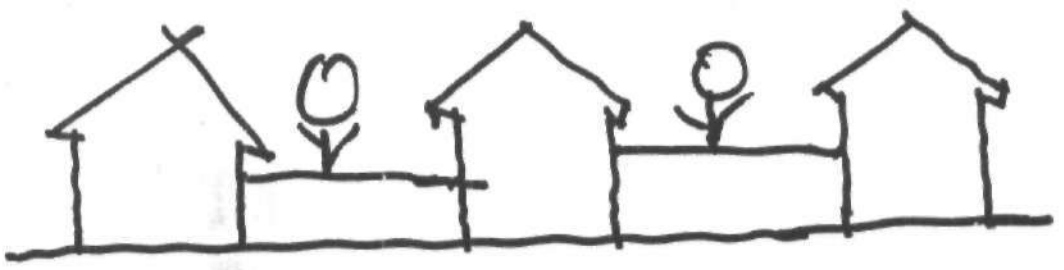
THE COURTYARD SYSTEM OF PLANNING

2. BASED ON FORMS



CIRCULAR FORMS TRIANGLES RECTANGLES

3. ELEVATIONAL CONCEPT (SYMBOL).



TRIANGLES PLACED ON RECTANGLES

8.0 DESIGN REPORT

8.1 FORM, PLAN AND ELEVATIONS

The form, plan and elevations are in strict adherence to the Bajju traditional concept of architecture.

All building are circular in form and in plan. The elevations are those of triangles on top of Rectangles. All parts of the building are curvilinear.

The verticality of the cornical shape roofs is beautifully contrasted with the horizontality of the walls. The fence wall helping to tie the buildings together.

The series of repeated cornical shapes linked by the fence wall gives a kind of rhythm characteristic of African traditional forms. This quite conform with the background of the surrounding Zonkwa hills where the valleys contrast at the ridges.

8.2 STRUCTURE AND MATERIALS

One of the aim of the Agwajju palace is to preserve culture by preserving the architecture of the Bajju people.

The foundation of all the structures (building) is concrete, mixed in, a ratio of 1:2:3 and the foundation footing constructed of cement blocks 23 x 45 23 cm^3 mixed in ratio of 1:2:4

The ceiling is constructed out of celotex ceiling board on a timber roofing joist and the roof finishes with aluminium roofing sheets as covering material. All external and partition walls are constructed with concrete blocks.

8.3 LANDSCAPING

All the open areas (courtyards) are properly landscaped. In the courtyard at the entrance (DANDALI) Beech tress are planted.

These trees have an average height of 25m and can spread for a considerable length. At the surrounding, the beech and cherry wild (prunus) trees of an average height of 15m are inter-planted. While at the central courtyards, beautiful sun - flowers are to be planted.

Above all, there is a landscaped garden for a more quiet and reflective atmosphere.

8.4 SUMMARY

This thesis is an attempt to project to the outside world the Bajju Traditional architecture which is as rich as that of the Egyptians and the Romans. To avoid it being totally faded out, the need to preserve it becomes necessary.

Infact, the Bajju people in the middle belt of Nigeria had evolved a functional, self de· eloped Architecture that is based on their Traditional culture, social life style, climatic conditions, and the available building materials.

The Architecture is a group solution for the provision of shelter and expression of the people culture which was worked out carefully over several generations closely tailored to the needs and aspiration of the people and its processes handed down to other generations.

The Bajju people in their Architecture have a basic planning concept and house forms which are built using simple structural styles. the various house types are grouped up properly to form a compound with a courtyard in the middle satisfying the social and cultural requirements of the people which has consequently been reflected in their extended family system.

An in-depth analysis of various residential compounds were studied and documented so as to understand their various planning concept such as the spatial organisation of spaces, functionality. Etc.

In order to understand the concept of the Agwajju-palace, an appraisal of some selected Traditional compounds was carried out so as to provide a valid, meaningful and realistic proposal for the Agwajju palace in zonkwa.

Infact, the selected site was in conformity with the proposed site for the Agwajju palace Zonkwa.

8.5 CONCLUSION

"Traditional houses should not be considered as mere shelter but as an expression of the peoples culture and national asset"

- Prof. Adeyemi (1977).

The Bajju Traditional architecture should not be eliminated completely as a result of either external or internal forces. In order to portrayed the technological know- how of our fore-fathers, the Bajju traditional architecture should be preserved, maintained and improved upon. Also, is to transmit the cultural heritage which will serve as a community asset in particular and that of the nation in general.

In conclusion, there is need for Nigerians to revert our taste from the desire for foreign architecture to the local available alternatives. The pace must be set by the architects.

8.6 APPENDIX

The problems of our traditional architecture is as a result of the deep rooted fatalism, absence of ambition and lack of our manipulation of new ideas to fit in our traditional ones. We accept these ideas the way they come to the detriment of ours.

Some African societies have formulated series of specific ideas and concepts on how to use the land. The problem lies in interpreting and giving proper value to these unique concepts.

It is high time for people to realised that contemporary science and technology is Euro-centric. This is why these Europeans are usually confronted with difficulties when dealing with completely different cultures.

It is therefore pertinent to say that there is need we pay more attention towards our traditional architecture.

Finally, it is said that a peoples architecture is a stone clothing of their family. "keep your culture" don't be afraid of your culture.

- Bob - Marley

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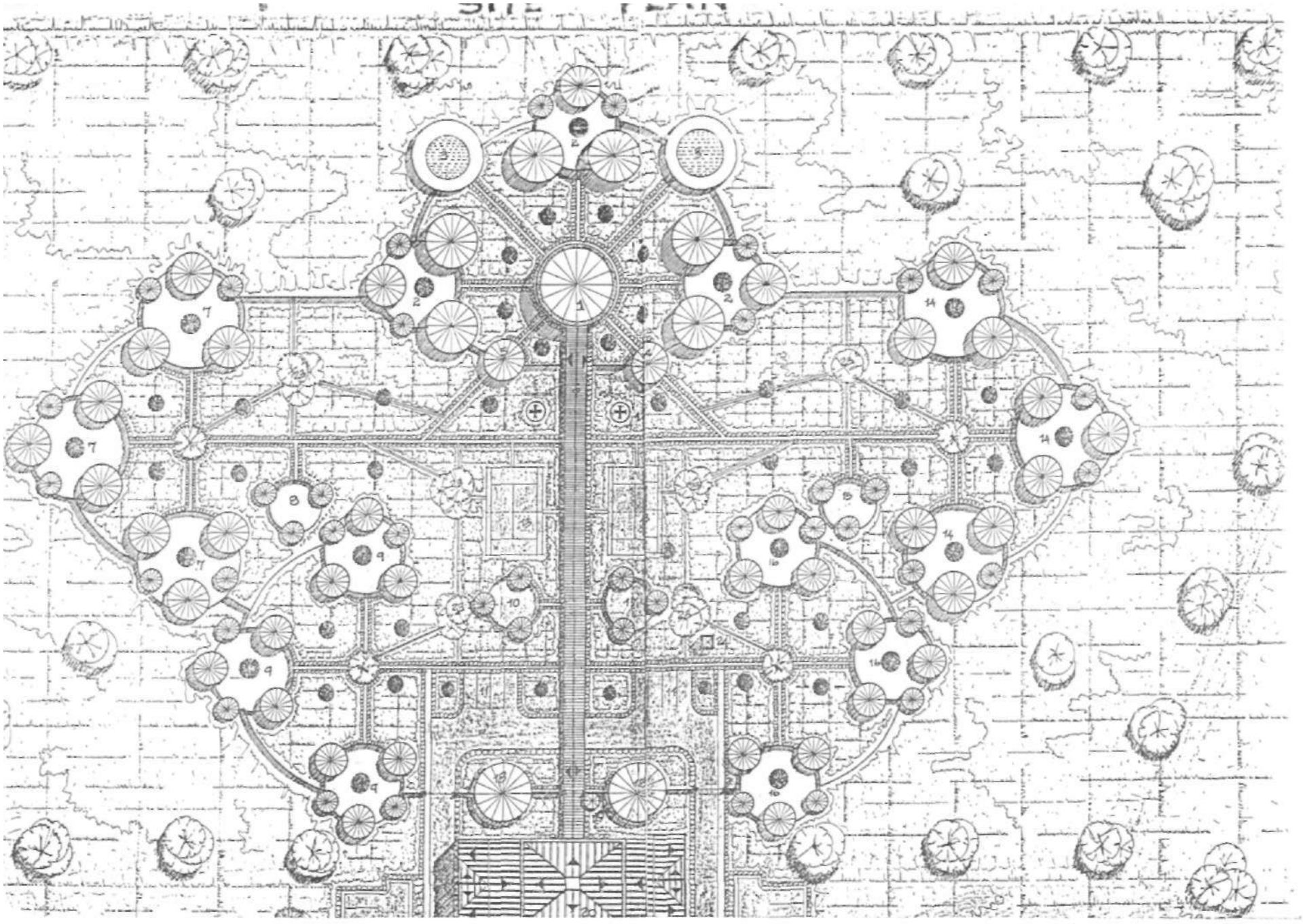
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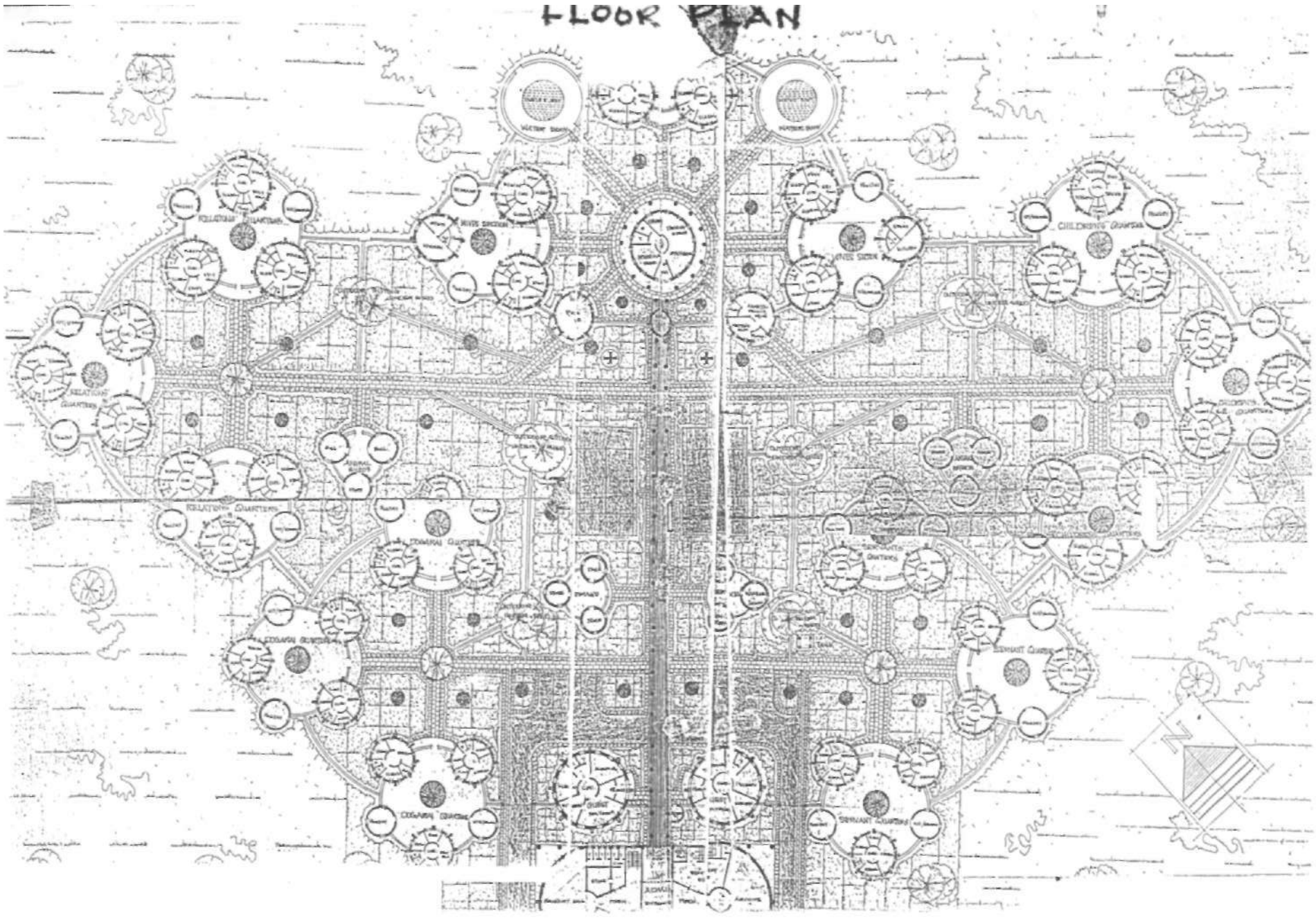
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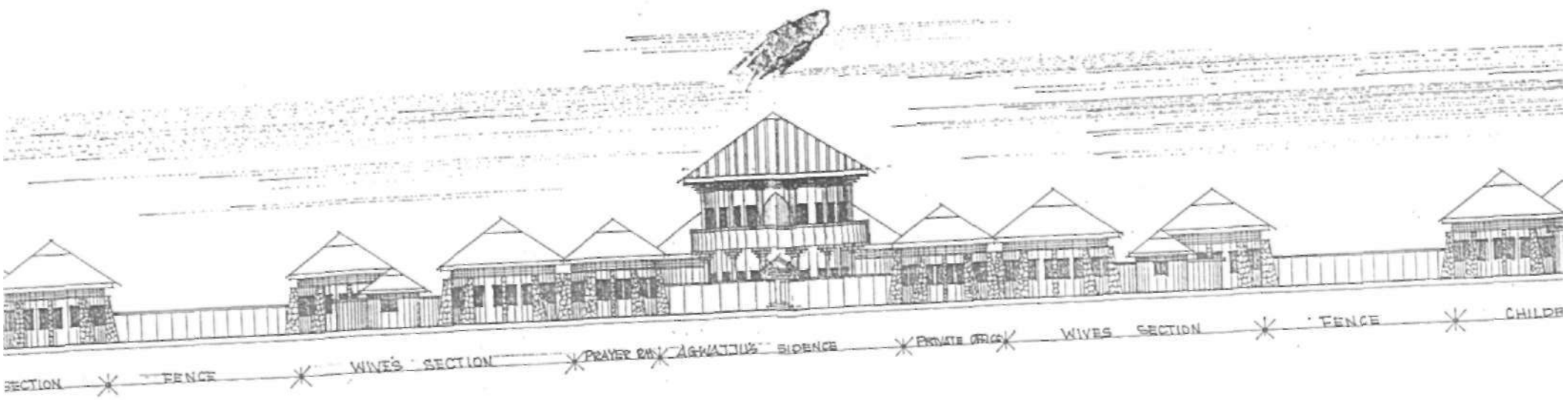
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SITE PLAN



FLOOR PLAN


WATER SPACE
WATER SPACE
RELATIONS' QUARTERS
ADMIRAL QUARTERS
ADMIRAL QUARTERS
CAPTAIN QUARTERS
CHILDREN'S QUARTERS
SERVANT QUARTERS
SERVANT QUARTERS
GUEST
GUEST



SECTION B-B

SECTION


ENTRANCE LOBBY
ADMIN. BLOCK.
GUEST HOUSE
GENERAL STORES
DORMITORY
GARAGE
DORMITORY
FOUNTAIN
RELATIONS
WALKWAY
ASHRAM'S RESIDENCE
WIVES SECTION
KIVES SECTION

SECTION C - C

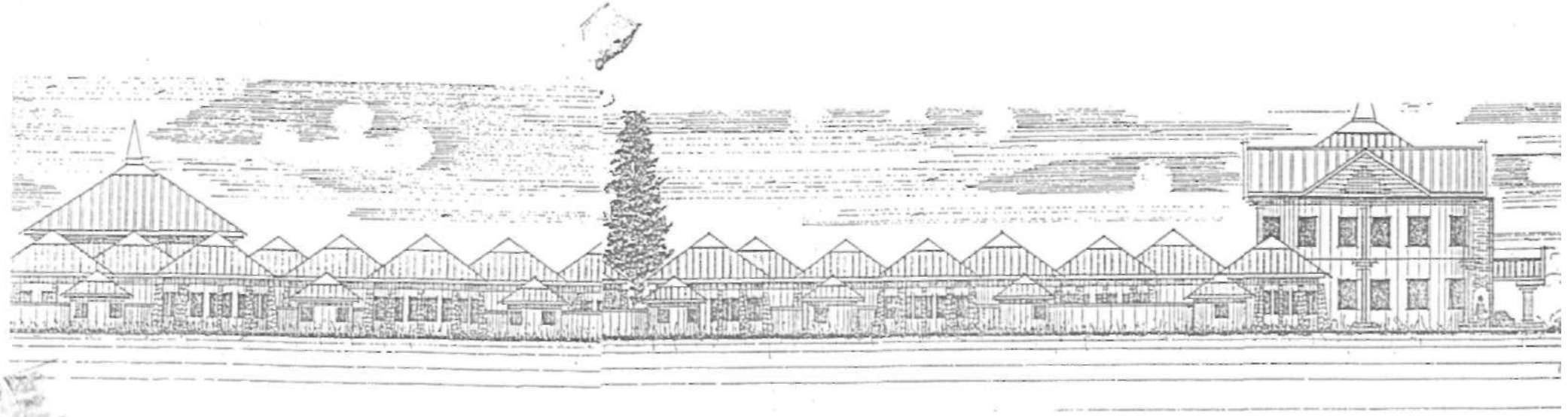


SOUTH WEST ELEVATION

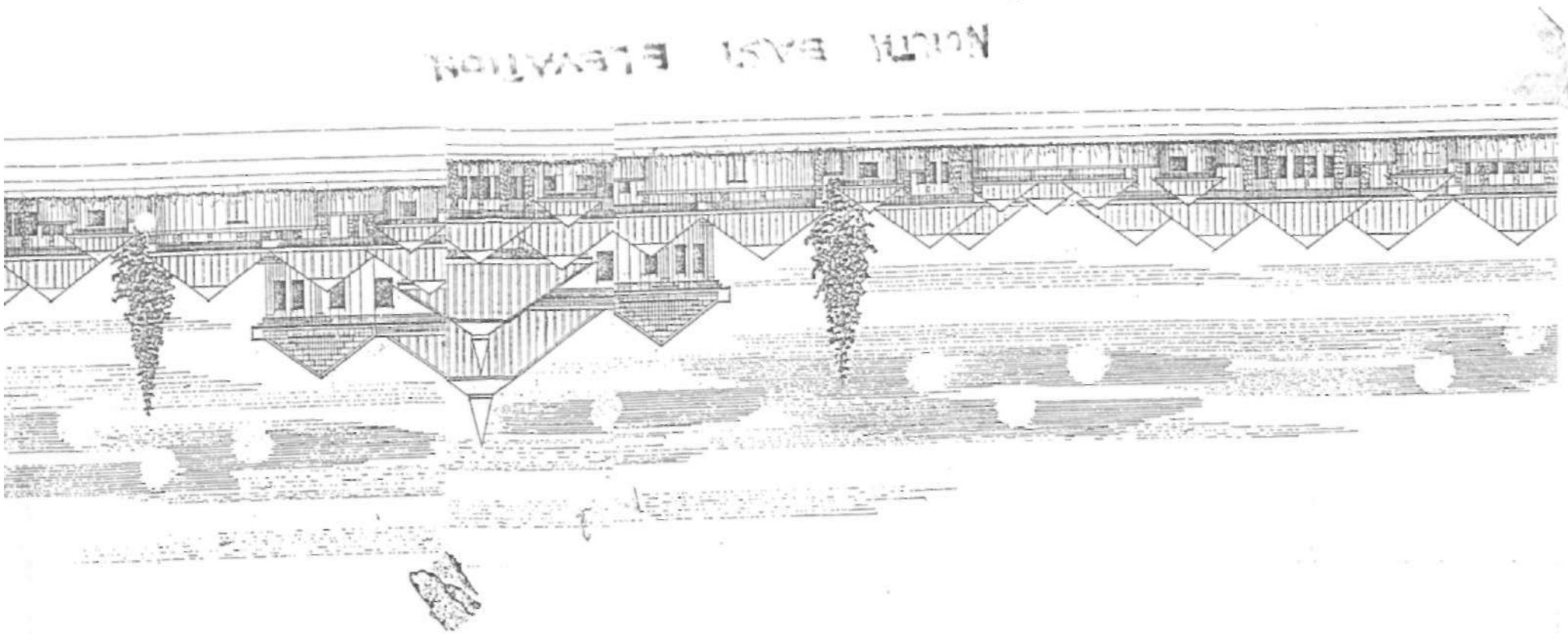


SOUTH EAST ELEVATION

ELE



NORTH - WEST ELEVATION


NORTH ELEVATION

4.3.l j ADUGA-BALADE (PIGS SHED)

The structure here is used to shelter the pigs most especially during the rainy season. This is because of the damages done to farm produce by these animals.

The construction of this shed is in two compartments. One compartment serves as a living, eating (feeding) and resting area for the pigs. The other compartment serves as a sleeping area for the pigs. The sleeping area is usually roofed, while the feeding area is surrounded by a dwarf wall, high enough to prevent the pigs from jumping over.

The location of the pigs shed is usually outside the compounds courtyard, preferably on rocky elevated area (KPRAK). This is so to enhance natural drainage of the shed.(Plate 4:5)

4.3.1k TSUNTS WAK (MILLING HUT)

This is a hut that is used for pounding and grinding purposes. The height of it is about 5m. This is to enable the women conveniently do the pounding well. The implement commonly used in Bajju Traditional compound are the 'RUNG' and 'TSWA'A' for pounding and 'NAAN' (grinding stone) is employed in most Bajju compounds.

The Tsuntswak is mostly used during the raining season. With the onset of the dry season, the whole activities is moved to tree shades (mango tree).

(Plate 4.7)

4.2.4 RIA (CAVE C0NSTURCT10N)

The construction of this type of abode is used to protect the society from external invaders. The cave is used as a temporary abode during inter - tribal wars in which all activities such as playing, cooking and practising crafts can conveniently take place without fear. The opening and closing of the entrance to the cave was mystical. An example of such caves is found around river Bvontong in farman District.

4.2.5 VONG - DINOK (WEAVING PIT).

This is a pit of a room size carefully constructed to accommodate one or two mat weavers. These structures were used during the Hamattan to protect the materials (raffia frond) from being damaged by the dry wind of the Hamattan.

There are steps for ascending and descending the pit. The depth ranges from 2.5-3m and the breath and width depends on desire.

4.2.6 ANGBAN NSHOI (BEE-HIVE)

This is an artificial structure used to housed bees. The bees lives and produce honey to be collected by the owner of the bee - hive. This structure varies in size and form depending on the needs.

The construction method is similar to that of granary construction which requires high skills and experience.

4.2.7 KARIY1 AGWAM (CHIEF PALACE)

This is where the chief of the community lives with his family including some members of the extended family.

The chief palace usually is a representation of the Bajju residential compound on a larger scale; signifying power and authority. The palace is centrally located in the village to serve as a focal point to anybody coming into the village.

The palace is also characterized by the Gria - Agwam (entrance hut). The entrance hut (Gria Agwam) serves various functions, such as, receiving visitors; trial of offenders, and meeting.

The entrance hut also serves as a sleeping place for the slaves and visitors alike. Also among the characteristics of the palace is the presence of 'ANZWRANG'-(A pottery work open at both ends with some turn like nodules freely spread on the surface to give it a thorny appearance). Anzwrang is a recognised symbol of power and authority in Bajju culture which is accordingly affixed to the apex of the roof of the Agwam's Residence.

Finally, infront of the entrance gate (hut). There is usually a considerably large open field. This is where cultural activities take place such as festivals and ceremonies.