INTEGRATING ARCHITECTURAL IDENTITY AND CULTURAL TRANSITION, TIV CULTURAL CENTRE, GBOKO

BY

SIMON-PETER AONDOAVER GUSAH

A THESIS SUBMITTED TO THE POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE IN ARCHITECTURE

DEPARTMENT OF ARCHITECTURE

FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY

ZARIA

AUGUST, 1989

D E D I C A T I O N

This thesis is dedicated to the Glory of God through Jesus His Son, and to the salvation of the Tiv people.

DECLARATION

This is to declare that this thesis is an authentic work conducted by me within the regulations of the postgraduate school of Ahmadu Bello University, Zaria. All directly quoted materials and secondary sources are duly acknowledged.

.....

Simon-Peter A. Gusah

29 Sept., 1987

Date

CERTIFICATION

This thesis entitled:

"Integrating Architectural Identity and Cultural Transition, Tiv Cultural Centre, Gboko

by

Simon-Peter Aondoaver Gusah

meets the regulations governing the award of the degree of Master of Science in Architecture (M.Sc. Arch) of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

.....	4/10/89
Chairman, Supervisory Committee	Date
.....	29/8/89
Member, Supervisory Committee	Date
.....	.....
Member, Supervisory Committee	Date
.....	.....
Head of Department	Date
.....	.....
Dean, Post-graduate School	Date

ACKNOWLEDGEMENTS

That this work should ever have reached the hands of the reader is itself a testimony to the unfailing goodness of the Lord.

Along the way there have been many that availed themselves to His service in assisting me, His son and heir. I would now like to pay some due honour to as many as possible.

Reaching the end of a long journey through architecture school one is bound to appreciate the staff, in particular the lecturers and others whose guidance and counsel brought one this far.

My very precious family have been everything to me, particularly my loving and devoted father, Mr. Simon-Peter Sarwuan Gusah. Every inch a Tiv man in strength and character he made my education everything and spared no expense to bring me this far. My words cannot do justice to the sweet love of my late mother, Mrs Margaret Mary Gusah. Dominic and Toyin my younger brother and sister who unwittingly bestowed upon me a sense of responsibility and drove me to strive for excellence by their admiration and love. My step mother Mrs Elizabeth Nanyi Gusah who saw me through several rough spots that otherwise would have hindered my work. These I primarily acknowledge, with love.

I have another family, noless intimate and precious that cannot go without mention. Beautiful brethren, precious friends that speak faith, live

the word and walk in the spirit. These are the children of God, new creations all. Epitomized by one, my lovely pastor Akinboboye Francis Ajide Alonge - a strength, a man of pioneering faith who has been an inspiration to me. My most honest and unsparing critic, truest friend and brother. Others cannot be mentioned in particular for number save the more prominent; Prof and Rev. Mrs Ishaya Audu my "parents" spiritual and their family, the Victory Assembly. Also, Jude Fashagba, Yinka Yusuf, Mike Musa, Dan Nyikwagh and others - men of love - sources of joy and encouragement all.

Finally my closest "family" and one whose heart is knit to mine, Margaret Abimbola Alonge, the thought of whom oft refreshed my weariness.

For his assistance and effort during my field-work I cannot faill to mention Mr. Apir Ityu who not only accommodated me but exposed me to excellent research material.

Mention must be made of my first friend in ABU, Paa-Kwesi Tokuh (PKT) Alexander - the original "Bobo-guy", to me! He and Irene Omeh were of deep and seriously needed practical assistance in preparing for the final presentation.

To these all and others that I shall not mention though no less valuable I say; I love you and am praying for you in Jesus Name.

Simon Gusah
ABU, ZARIA

ABSTRACT

It has been observed that with the onset of development and technological advancement, the Nigerian society has undergone with such development a loss in character and identity. This fact is true for all spheres of life, architecture included. Our local architecture had reached a stage in its development that served the precolonial man adequately. It accommodated his way of life and was on a par with his existence completely.

Colonial rule and the subsequent surge of development and change meant that the static nature of preliterate society was now permanently broken. The modern world had encroached upon the traditional society and such society would never bo the same again. No longer static it now entered the era of ever-changing dynamism that characterizes the modern world. It was at this point that a time-log set in. Our societies were changing, townships exploding in poulation and complexity - but our architecture was still static and unmoving. This meant that local architecture had to be dispensed with or become a hinderance to development.

In this manner Nigerian society and culture marched on, leaving in their wake an abandoned architecture - an identity trampled underfoot by a people eager to move ahead.

The fact of cultural transition and inherent dynanism of the modern world means that the static

traditional nature of local architecture will never be useful to our society again (in its present state). There is still a use for our architectural identity however, That identity is basically the character or personality of the architecture. This "person-hood" is a metaphysical quality, a subconsciously perceptibleness that does not depend upon a mere replication of traditional architecture. By applying this identity to contemporary design we may achieve a modern expression that is still visibly "Tiv" in character. This is the only way we may preserve the personality of local architecture and not lag behind the technology of international architecture (i.e architecture in general).

At this point one may ask - but why must architecture have identity, can't it simply be beautiful? Great pains were taken to answer this question in this work by making on inquest into culture, identity and the human experience. Without getting too deep into sociological analysis it was shown that person-hood and identity are concepts that must be striven to be maintained even in the contemporary design scene. Even in the face of the so-called "mass society" there must be a place for the individual. He should not be madeto blurr into the oblivion of socio-cultural homogeneity that technology seems to be ushering in.

This idea having been established Tiv architecture was examined and a blueprint for linking architectural identity and cultural transition drawn up. The design

of the Tiv Cultural Centre Gboko is an expression of the fruit of this research and a manifestation of the hypothesis. The aim from the onset is the production of a contemporary design that is visibly Tiv. In other words, a modern design with a distinctly Tiv "flavour".

This, the writer believes has been adequately achieved. There is much room for further work, but steps have been taken in the right direction. The solution proffered (of linking identity and cultural transition) is applicable with modification to virtually any aspect of society and culture (fashion, music, cuisene etc.).

TABLE OF CONTENTS

	Page
TITLE PAGE	i
DEDICATION	ii
DECLARATION	iii
CERTIFICATION	iv
ACKNOWLEDGEMENTS	v-iv
ABSTRACT	vii-ix
TABLE OF CONTENTS	x
CHAPTER ONE: INTRODUCTION	
1.1 ARCHITECTURAL IDENTITY AND CULTURAL TRANSITION	1
1.2 CONTEXTUALIZING TRANSCULTURATION	3
1.3 THE ARCHITECT AND TRANSCULTURATION	6
1.4 METHOD OF STUDY	8
1.5 SCOPE OF WORK	13
CHAPTER TWO: SOCIAL CONCEPTS AND IDENTITY	
2.1 SOCIETY AND CULTURE ...	16
2.1.1 Basic Definitions and Historical Survey	16
2.1.2 Architecture	25
2.2 CULTURAL TRANSITION	34
2.2.1 The Nature of Modernization	34
2.2.2 Apprehending Cultural Transition in Architecture and Houseform	40
2.3 GEMEINSCHAFT TO GESELLSCHAFT ...	47
2.3.1 Typologies	47
2.3.2 Gemeinschaft	49
2.3.3 Gesellschaft	51
2.3.4 Alienation and Beyond Gesellschaft	54
2.4 IDENTITY	56
2.4.1 Man and Machine	56
2.4.2 Architectural identity ...	58
2.5 LITERATURE REVIEW	61

Page

CHAPTER THREE: A DOCUMENTATION OF TIV ARCHITECTURE

3.1 PLANNING PATERNS 76

3.1.1. The Clan 76
3.1.2 The Compound ... 77

3.2 BUILDINGS, METHODS AND MATERIALS 80
3.2.1 The Ate 80
3.2.2 The Ayon 83
3.2.3 Other Structures ... 85

3.3 THE TIV ARCHITECTURAL IDENTITY 86
3.3.1 Impressions of Tiv Architecture Architecture ... 86
3.3.2 Tiv Architectural Identity 92

CHAPTER FOUR: THE PROCESS OF INTEGRATION

4.1 THE GLOBAL VILLAGE 93

4.2 EMERGENT ARCHITECTURE ... 96

4.2.1 Materials and Technology 96
4.2.2 Stylistic Trends ... 99

4.3 TIV CULTURAL CENTRE GBOKO ... 101

4.3.1 Brief 101
4.3.2 Site 104
4.3.3 Planning 107
4.3.4 Forms 110
4.3.5 Materials 111

4.4 CONCLUSION 112

REFERENCES 115

APPENDIX A - Reduced Drawings 116

CHAPTER ONE

INTRODUCTION

1.1 ARCHITECTURAL IDENTITY & CULTURAL TRANSITION

In the 1930's American anthropologists coined the term "acculturation" to describe the processes that occur when two cultures come together and influence each other sufficiently to produce changes in one or both of them. The term "transculturation" was a later development and tends to describe a situation where one culture appears to be dominant and the "exchange" is reduced to a purely uni-directional flow of influence. The recipient culture is said to undergo transculturation as she sstrives to meets up with the dictates of the "master" culture, More and more she looses her own identity as she takes on the nature of the dominant culture. This situation is most common indeed in the under-developed nations particularly. Western culture is so firmly at the helm of global development that people find themselves constantly in pursuit of the standards they sets for their own convenience. Theyexperience cultural evolution the less developed nations transculturation. They hand dawn new ways and styles to them in a manner reminiscent of children inheriting are anothers' hand down clothing. That the clothes neither fit him nor match his unique personality is besides the points - the well entrenched status quo mandates his conforming to the arrangement.

ABDULLAHI IBRAHIM LIBRARY
AHMADU BELLO UNIVERSITY
ZARIA, NIGERIA.

Cultural transition is a general term which speaks of the fact that cultures are all dynamic and constantly metamorphosing - either positively or negatively. Regardless of the direction of progression however, no culture is static. The "thesis" of this work is not the finding of a "solution" to cultural transition, for indeed it isn't a "problem". Cultural transition is not only beneficial when well harnessed but also fundementally nesessary. For culture is as biomorphic as the people its serves. Indeed the onl culture that doesn't change is a dead culture.

The thesis of this research work is the development of a methodology for harnessing the tide of cultural transition upon the Tiv, and the doing so from an architectural perspective. Amongst the Tiv as in all underdeveloped societies, cultural transition leaves them with the short end of the stick everytime. Tiv local tradition absorbs a barrage of blows as the modern world is thrust upon the people. This forceful conversion leaves folk baseless and alienated in ones environments.

One of the major indicies of material culture is a peoples' architecture: and the apprehension of the forces of cultural transition with regards to this field of human endeavour is in part the focus of this work. Hence the significance of the word "identify" in the title. This implies the researchers desire to establish an architectural index that is specifically Tiv. The basic hypothesis

being put forward is therefore this; a traditional culture and architecture are neither wholly useful nor wholly useless. Exhaustive investigation shall however reveal that there is a basic core, an essence which may be captured and becomes representative of the total culture and architecture. This essence is the timeless "identity" of Tiv architecture. Once this identity is isolated and cultural transition comprehended a link may be established between the two. The result of this marriage would be the creation of a basis for cultural preservation continuity, not through museumization but rather through flexibility and metamorphosis. This will enable Tiv architecture to retain relevance inspite of cultural transition rather than being crushed in the a surge.

The design of a Tiv cultural centre, Gboko will then be the first application and verification of this hypothesis. The choice of Gboko shall be made clearer in due course.

1.2 CONTEXTUALIZING TRANSCULTURATION

But whats wrong with transculturation, somebody asks? Surely the imposition of a "superior" culture upon a less developed one is to the benefit of the lesser party.

Two centuries ago millions of Africans were shipped to America in the infamous trans Altlantic slave trade. On the abolition of the trade they were freed and allowed to integrate into the dominant culture. Today, a century has came and gone and yet

A drive through any of the more "developed" towns in Tiv land such as Gboko, Katsina-Ala, or Vandeikya will reveal the negative effect of trans-culturation. Even though the physical standard are undoubtably higher there is a terrible drabness about than. There is no beauty to the townscape and individual houses. The norm is sandcrete blocks plostered with cement mortar and capped with zine. The unique unity of building and site found in the traditional building is gone. There is a way in which the thatched mud hut appears to have sprouted out of the ground. In the harmony of materials and landscape there is context and placement - the buildings belong. Not only visually but functionally the traditional setting of architecture and settlement applies much were comfortably. This lack of harmony in the new townships is linked to be fact that they have been Runshed up in an attempt to meet housing needs but with no regard to cultural context and background.

It is clear that the traditional architecture can't blend with the rapidly expanding needs for housing but that the fundamental character and identify of vernacular architecture be swept under the carpet along with the traditional materials is not correct. The establishment of conquency between Tiv architectural identity and cultural transition is therefore a matter of vital interest not only academically but to the Tiv themselves.

This work therefore strives to enquire into the fundamental issue of a peoples' personality and place in ever expanding world of today.

1.3 THE ARCHITECT AND TRANSCULTURATION

The architect is a most active participant in the process of cultural transition and therefore transculturation too. Architecture, as has been stated is arguably the most significant index of material culture. Any turbulence therefore in socio-cultural water is bound to be reflected in the architecture of a people. The built environment is a microcosm, a world within the world. Whereas the natural environment is fairly uniform for a given geographical region, the built environment is a more specific source of regional fixation.

For example, one of the most potent symbols of colonial rule in Nigeria was the wholesale importation of a foreign architecture. Foreign material laid out to a foreign geometry and communicating in a non-indegenous formal and spatial language all served to impress upon the local populace even further their subjugation. The Zoning of townships into indegenous areas and Government Residential Areas reinforced this social differentiation. Thus the imposition of the colonial maters' architecture upon the Nigerian populace was a forthnight, reiteration of his dominion and rulership.

Houseform is far more than more shelter, moreso in the less developed cultures of the world. The

built environment is reflective of religious beflief, social norms, familial structure, role and status and economic background. Indeed in most traditional cultural contexts houseform and buildings generally represented the zenith of technological development. Most of the genius and technology of a traditional society was represented in the architectural, and building sub-culture. Even today in the advanced societies architecture still has somewhat the same position, of course the today there are alot more indices of technological development and mastery such as vehicles (land, sea and space), defence, medical technology etc. Yet the first impression we receive of a people or society when we came in contact with them in their native environment is the standard of their built-up space.

Thus the architect is inextricably bound up in the whole process of cultural transition. This researchers interest however goes beyond a purely professional or academic one. As a Tiv man he has been a part of the general deteriation of the Tiv culture. Furthermore being resident in Gboko town himself he has become deeply acquainted with the need of a practical solution to the "personality gap" created by transculturation. That this work should be done at all with the Tiv man (Or Tiv) as the focus is in itself a positive contribution towards his betterment. Enlightenment through academic exposure makes for an increased self-awareness. Such an

awareness is an important step along the road to the Tiv finding their place in tomorrows world. When a people are made conscious of who they are and where they are from the inferiority complex is broken and a grand sense of responsibility is instilled in their minds.

That this work should contribute in some measure to an increased self-awareness within one kindred and people is it ultimate purpose. The Authors vision for the Tiv is a comprehensive one indeed. One that looks toward a day when they shall lead rather than follow. That through work such as this we might learn to become masters of our own cultural evolution. This will be a major source of inspiration to other cultures and people. In recent years the awareness of personhood and place has become very topical and vital in less developed nations. The term "our cultural heritage" has become a household word as Nigeria seeks to find her feet in the modern world. Despite the limitations of this study it is nonetheless a bold step in the direction of personhood, cultural fulfillment and national emancipation.

1.4 METHOD OF STUDY

Usually in approaching a topic such as the isolation of an architectural identity of a people or region the basic method is to trace the architectonic development to date. From this documentation certain motifs and styles that tend to be recurrent may be identified. This method would be most useful when

analysing the architecture of Europe perhaps. There distinct eras corresponding to the developmental stages of their sense of the aesthetic can be cleanly distinquished and generalization made. A lack of flexibility and adaptability tend to characterize primitive and vernacular architecture. Thus the building tradition in such cultures comprises the handing dawn intact from one generation to the next of a "model" (Rapopart 1969). Thus changes come very gradually and radical mutation is frowned upon. Indeed any individual taking it upon himself to break away from tradition and be "creative" is likely to have a negative sanction instituted against him by the general society. A chronological approach to research would therefore be inappropriate and fruitless since the concept of change and evolution are contradictions to the primitive man way of rationalizing and conprehending reality. There are vernacular building in certain interior part of Tiv land which typify settlement and houseform among the Tiv for the last few decades to date. Thus at once we have all the chronology we want in a single example.

The indentification of a Tiv architectural character can be done by the examination of the building as they are today as an inquest into the past would fail to tell us much more. What remains then is a dear perception of cultural transition as a concept in relation to architecture. This will

be done by personal investigation and drawing of inferences from observable fact. Some retrospection would be in order an this note as the trend of cultural transition would need to be identified. This shall involve some historical inquest and then drawing conclusions from the evidence examined.

The work on the whole would therefore tend to hinge upon the intuitive ability of the researcher to explore, perceive, rationlize and conclude. Moreso as this specific area of study has not been explored - particularly from the unique position laid down by the hypothesis.

The basic format which the research took was a library research work. Working as the suggestions and observation of other expert in the fields of anthropology, sociology and architecture the researcher attempted to paint a picture of the problem at hand. Doubtless a topic such as this ought to have been backed up by a truly extensive and developing field research and first hand experimental work. Unfortunately the limitations of of the course did not allow for such embellishment. As earlier stated [illegible] the study and research therefore hinges upon the intuitive ability of the researcher to explore, perceive, rationalize and conclude.

The basic implication of this statement is that of the research work is based upon the researchers own experience. This experience and

intuition has been very much influenced and moulded by the literature that has been considered as part of the literature review. Ofcourse the actual amount of literature considered is more than those work included in the review. Those a are merely the basic framework of the bibliographic part of the research done. That the nature of the problem investigation does not detract from the reliability of the study because the particular shade of study is rather unique. Thus the tendency during research was to carefully pick from work examined the shades of research and knowledge that is usable and relevant to the study at hand. From the onset the basic approach was to keep a very lucid and crystal clear concept of what was required of the research ultimately. In other words the problem of a lack architectural identity and the phenomenon of cultural transition was borne firmly in mind when scanning literature. Thus the existing body of knowledge was judged objectively through the eyes of one concerned with the specific area of study. The research was however based upon for more than the existing body of knowledge - which has already been considered unsatisfactory and far from conclusive

The library research was conducted against the backdrop of the researchers personal knowledge of and interest in the problem as stated. For quite a long time the negative nature of the onset of modernization upon Tiv folk and culture

had bothered the researcher. This work is not infact the first dissertation made by the researcher into this field of study. A paper presented to the Department of Architecture in 1988 was the researchers first brief inrestigation of thus problem. In a joint paper presented by Akinboboye Alonge and Simon Gusah entitled "An inquest into Tiv Architecture" the researcher wrote on "Gboko; A case-study in the onset and effect of modernization upon an indegenous cultural architecture". This work have therefore been born of a deep concern with a sad state of affairs. Much of the personal knowledge of the problem came through the researcher walking, through both the street of urban Tiv land and along the footpath of rural Tiv land. Having met the Tiv in both setting and interacted with them, gaining first hand a sense of their mood and tribal personality, a good picture of the problem has been gained.

Indeed the researcher informal interaction and rapport with the Tiv in their "natural" states was probably a highly effective method of gaining insight into their life and present day state as a folk. Such an informat rapport can be likened to a very well conceal research investigation where the subject remains unaware he or she is under observation. By being one of the folk the researcher has been enabled to get beyond the

facade of tribal conscousness that would have been presented to an aknowledged researcher on field work. This on-the-spot informal research technique has been most effective and enabled a clear picture of the problem of cultural transition to be be painted. By examing first hand the changing nature of the Tiv township the problem of a lack of architectural identity has been only too well appreciated. Walking through many compounds and down back street as well as main roads allowed for an in depth visual of the changing nature of Tiv township.

1.5 SCOPE OF WORK

Cultural transition, as can be gathered from the forgoing brief is a broad concept. Because culture itself encompasses every single area of human experience no one work or field of study can help to adequately investigate and exhaust the issues it raises. Whole books can be and have been written as the subject by studdents of fields such as: psychology, anthroplogy, polical science, history, economics, international relation, sociology, architecture, art and theology. So vital n issue is it that in some form or fashion it has had to have been seriously considered by any field of study bordering upon the humanities.

What boardens the topic is the fact that it is an ever current issue, for no soceity or person is without culture. Even when a whole social structure

is destroyed by revolution it is immediately replaced by another. Thus cultural transition is always in the now, an ever-present reality. From the past we can derive some generalization and outline basic mode but the ultimate challenge lies in the present-day this tendency is perpetual.

The things we consider archaic today were nice current vital issues and in the same manner that is considered revolutionary today is sure to pass as into antiquity. With such a dynamic ever - unfolding concept at hand, an open-eyed approach is essential for any meaningful contribution to the existing body of knowledge to be made.

Although there is a definite body of documented knowledge in general, both on Tiv architecture and settlement and the problem of technical development upon traditional society, this work remains unique. Several authors have attempted to define and redefine the problem yets without offering a workable remedy. The intended purpose of this work is to link cultural transition and Tiv architectural identity. Thus much of the generalization on the developmental gap between the third world and developed nations shall be lined down and narrowed in scope. The suggestion that such a marriage take place is largely unprecedented.

The idea that something can be made of traditional cultures is largely unheard of. Most books written

upon the subject suggest or at least infere that African African culture simply has to go. What we have had hitherto are more and more gentle ways of flushing out culture. That is then my specific intention, the preservation of Tiv culture and architecture in such a way that it will not hinder the Tiv mans progress. This work will be aimed at caputuring the beautiful essence of the vernacular, giving it an apt vehicle of formal expression and applying it to comtemporary architecture.

The essence of this work is not in much lengthy documentation and compi ation. Simply in finding what is beautiful, what is eternal in vernacular architecture. The hypothesis of this work presupposes the universality of aelthetics in the absolute form. Such that the application and establishment of conquency between Tiv Architectural identy and cultural transition becomes a simple hand-in-glove action. Ultimately therefore, the researcher purpose simply "the development of a modern and contemporary design with a Tiv flavour." Current and vital yet specifically tied down to the Tiv aesthetically.

CHAPTER TWO

SOCIAL CONCEPTS AND IDENTITY

2.1 SOCIETY AND CULTURE

2.1.1 Basic Definitions and Historical Survey

To the sociologist the term society implies a group that live in a generally defined geographical area and are bound by certain unifying factors (such as language, law, ideal, purpose etc). The term is flexible and may be applied from a small group of twenty people to a tribal community; ultmately the whole world is the society of human beings. History has shown that men and mankind have a tendency to gather together in group and follow some form of leadership. Man is therefore said to be social being - a being with a tendency to congregate with his fellows into a society. As long as there have been men there has been society. Societies grow, develop, mature and with time became far more complex; yet the basic metaphysical implication of the group and the responses of members remain basically the same. Mans instict for society is therefore as established as man himself is alive.

Cultures exist within the society or societies in which we live. Most people have a fairly rough idea of what culture is though for the most part the scope of meaning attached to the word is rather narrowed down. To the westerner culture is refinement, opera, classical music, high art and fashion etc. To the African culture is his tradition,

the way of his forefathers and the ideal they passed down to the present generation. Both of these lay-mens definition are true - but quite incomplete in themselves. Culture indeed involves our social heritage and tradition, but encompasses considerably more than this. Actually the term culture encompasses every single endeavour and aspect of the loves of the members of a given society. Now a distriction must be made between culture and tradition. Whereas "tradition" has the connotation of acquired knowledge and ways handed down from one generation to the next - not so culture. Culture is dynamic culture is ever present tense, what we "are" and not what we "were".

In other word culture is whatever the members of a society are involved in wright now. If with the passage of time certain ways are relieved and others take over then the culture of such a people is simply undergoing change. Not so much that culture is being either lost of found but culture is undergoing inevitable metamorphosis. A people therefore are never without culture, for anything they are and do comprises their culture as at that point in space and time. This understanding puts to rest than the idea that mary have that "our culture is eroding, it's being lost". For the most part culture is not eroding perse - rather changing. Tradition may be eroding and being lost but never culture - for even the new way and ideal that come to replace the old are in themselves

"culture". For instance assuming there was a people that used to live in the bush, walk to the farm and use certain implemants - that was culture to them. If with time and change they now stop walking but ride to offices and work with machines that is now their culture and it is as valid as the former. The sentimentalist may lament the loss of venerable folkway but the social scientist recognizes the validity of both ways of life as being that peoples culture. One may produce a better sense of harmony . . in the people, both are nevertheless valid cultures."

Culture, therefore would tend to encompass several concept, these include;

i. Learned behaviour - when a child is born he or she may be described as being asocial - nether social nor antisocial. The baby knows nothing of who he or she is let alone how they should relate to the environment and society at large. Whether that child ends up Catholic or Protestant, Hindu or Moslem, racist or chayvenist, depend on what he or she is taught. This teaching may be informal and came in the form of parental influence, tribal impression and peer group pressure - netherless it's a definite learning process all the same. In later years, the attitudes behaviour and manners of the person may be put down as merely his or her "culture"

nonetheless such a lifestyle is learned and such knowledge acquired by either formal or informal education and guidance. There is no saying at birth just what a child could All human beings, it is generally agreed, are both biologically identical and born with no more than the primary instict to eat, sleep, cry, excrete etc. Therefore any baby could equally be brought up to be "a typical Englishman" or "a typical Nigerian" - it really depends upon the education he or she receives. Culture is therefore quite plainly learned behaviour. This fact is echoed why the experience of "been-to". A man, say a Nigerian, leaves has country and people to England, in search of knowledge and experience, Culturally he is every bit a Nigerian - accent and all. Such a person stays five or six years abroad and begins to undergo a strange metamorphosis - his accenty changes, as does his haircut, sense of values and lifestyle. By the end of six years he may be every bit an Englishman culturally. This demonstrates the truth that culture is not inherent or biological - rather social, behaviour learned from and in society.

ii Social heritage - is the totality of mans values, skill and material that become a

part of ones life by reason of ones geographical location and social background. They are passed down to one by the preceeding generation. It is in this way that the many elements that make up a culture are accumulated with time. Thus the things one could associate twenty or fifty years ago with the Tiva man are fundamentally different from what pertain today. There has been the addition of much material; intellectual and idealistic elements into the life and lifestyle of the Tiv man up to this time. It is for this reason that cultures change. The basic elements or components of culture are constantly increasing in number and emphasis gradually shifts- some times from one extreme to another. Such change is both inevitable and can be good. There are certain things that are retained and fairly maintain their importance and validity whilst other things undergo complete overhaul and pass from currency into antiquity. It is this state of affairs that creates room for such a phenomenon as the generation gap. The older folk identify with the element of culture that exested in "their day" and which they tend to be able to relate to. The youngsters on the other hand wereborn into a basically different "world" due to the acquisition in the interim of much more elements

that make up culture (ideas, ideals, historical milestones, technology, material etc). Thus the two parties tend to polarize as each lives in their own "world" and find it difficult to see things with the other. This very real gap with its many effects (such as rural urban drift, break down in tradition, lack of communication and mutual disenchantment) is a result of the fact that culture is social heritage.

iii A way of life - human behaviour varies tremendously from one culture to another. What may be considered good in one culture may be repulsive to a member of another cultural group the same experience may bring pleasure and revolusion to two people simply because their way of life is different. Hearing that her husband is about to acquire a second wife produces quite different reaction in the American woman from the Hausa woman! The one feels scandalized and irate - the other resigned and perhaps even happy that she's getting a junior helper at last!.

In conclusion therefore we see that culture encompasses all of these basic difinitions. Culture is learned behaviour, social heritage and a way of life. Because the concept is so far reaching on understanding is basic to understand the individuals behaviour and reaction. The individual, social group

such as the United Nations, Wildlife conservation funds and anti-apartheid movement would be simply impossible. So there is something to be said for the idea. Where the picture becomes a little murkey is when dealing with rather less humanitarian issues of culture on society. For example this concept taken to it logical conclusion implies that there is an ultimate or perhaps "supreme" culture. Now this supreme culture may not be an existing culture wholesale perhaps a mosaic of attributes from all culture. This implies that ultimately development would require a dissolution of those qualities that give personhood and identity as all become adapted to and adopted into the ultimate way of life. Human experience tends to have shown this not to be so.

This therefore leads us to the concept of cultural relationism, where it is believed that all behaviour is appropriate and "night" in a particular society. In other words as long as such behaviour is deemed okay by the participant, it must be. This concept gains credence when viewed interms of context. (this is a vital word in regard to the concept). Context merely implies the setting in which certain behaviour or values are exhibited and judged. For example most people consider eating human flesh as cannibalistic and repulsive. Put the same people on a raft with no food source nor hope of rescue for a month - and they may just

change their minds! So the context within which judegement is being made is quite vital. All the same even this concept is not always true all the time. There are cases such as cultures in which human sacrifice are the norm that simply wan't hold water. Or perhaps the murder of twins for superstitious reasons. Frankly some cultural habit are based upon a lack of scientific knowledge (a universal quantum), and cannot therefore be accepted universally.

Thus there are definite "truths" to be drawn from both of these conflicting concepts. We need to accept, I think, the fact that the human experience is simply too vast, too multifarious to abbreviate into one or two smart sounding philosophical concepts. However, and this is one of the recurring ideas in this work, there is a gradual shift in the direction from relativnism to absolutism. In antiquity when the world was froamented and "scattered" it would only have been reasonable to deal with issues of morality with a fairly loose hand. People were vastly different some living in total isolation from the rest of the world. Such people can only have been expected to have an independent sense of morality that suited them best and that made sense to them. However with historical onslought and the emergence of the global village many "context" have expanded like many circles on a sheet until they overlap and merge more by the day. Thus although both of

and g..

that is used by the people to meet up with the basic needs for clothing, shelter and the provision of avarious services can be termed technology. Quite obviasly this would include their buildings and architecture.

The social organization is the way in which these people assemble these component. For example every culture has mother father and children. But how they relate and the social order in the home would depend upon their social organization which interm springs forth from their ideology.

The architecture of a people is largely classified as being part of the technology or material culture of a people though this is strictly not true. Architecture, being for more than mere "shelter", is part of a peoples' technology reflecting their ideology and accomodating the social organization structure. Architecture is thus completely and intricately bound up in culture. Architecture is a reflection of the culture of a people. It is one of the indices, or physical indicator, of a peoples cultural maturity, development and out look generally. There are several of these indices - each "index" tells us a different part of the story of the people under study.

Culture is a concept, an abstract, metaphysical phenomenon which cannot be measured directly by any physical or scientific means. However by studying the indices of culture we can appreciate

the nature of culture. Just as by scientists analysing the quality of light ra from the sun . very good insight can be gained into the sun itself we may gain considerable insight into culture by her products. Thus a thorough knowledge of the sun can be obtained without ever having set foot there. In the same way; architecture, art, poetry, fashion technology etc can all be studied as indices of culture from which a good picture of the culture itself may be built up. Thus the architect and his architecture are products of and subject to culture and not vice-versa. Society and culture determine architecture and not the other way round. Granted, the architect is an environmental designer and therefore a modifier of environment, culture and ultimately society. Nevertherless the architect only suggests, modifie , clarifies - he does not predetermine or dictate cultural progression. Culture and Society are far too enveloping, tooa all encompassion for any one discipline to dictate. This is why we speak of a man being born "before his time". No matter how "right" he may be, if his ideas can't fit into the prevailing circumstances , if the changes he proposes are to sudden, too vigorious - he faces sure rejection. Architecture is no less a sub-set of culture. We have an architecture because we have a culture, and not the other way around. Therefore culture dictates to the architect basically, society sets the drum beat to which we all march. Even if architecture does have

suggestions they must be put forward diplomatically, but and until society nods her head there can be "no go", no acceptance and progress.

A classic example of architects that failed to appreciate this state-of-affairs were the architects of the Art and Crafts movement in England at the end of the nineteenth century. The had enough intuitive perception to understand that there was a need for a definite break-through. Like the experienced matron that can sense every stage of her unborn childs progress intuitively they too know some thing was in the pipeline. So many movement had up to that time progressively come and gone - each stage of the evolution birthing into a newer, higher one and leaving the "shell" of the old behind. In this manner had European architecture evolved over the centuries. Their response to the historic movement was a revival of crafts and art in the architecture. To read back into established tradition and came up with something for the "modern" man. And this was where they completely missed out. They fail to recoquize the direction in which the society and culture was progressing. The Art and Craft movement failed principally because her basic thrust went against the grain of history. The proponents failed to appreciate the mood of their times - They were bound up in a sentimental tradition : that made no room for the course of

history. They completely failed to recognise that a cataclysm was about to burst upon the Europe and the world - the twentieth century. Thus when men like Gropins proposed strikingly new architecture such as was seen in his fagus shoelast factory they were haild as geniuses and started a landslode of progressive architecture - later dubbed the Modern Movement. It not that Gropins and his colleagues were more devoted or even better architects than Philip Webb and the others of the Art and Craft Movement not so. Gropins and company were merely in the flow of the Great Tidal wave of history. They captured "the essence of the moment" and the dam burst with the birthing of a new architecture.

This example illustrates nicely the fact that architecture (and architects) is a product of and subject to culture and society, and not vice-versa. The two are however inseparable; because of mans need for shelter society always brings about an architecture, which in turn always tend to reflect the state of the society, culture. It is important that the point be made at an early stage of this work since the essence of the work rest upon it. An architect may feel free to express himself when designing theoretical projects- he has a free hand and can let his imaginative ability run wild. When it comes to a life project he is very much under constraint. there are invisible social barriers

on either side to keep him on the straight and n narrow". He deirates from this containment at his own point, standing the risk of rejection and ostracism.

A look at the chronology of European History and architecture reflects how the culture of a people and their architecture go hand-in-hand. As we follow the evolution and metamorphosis of European culture and society we see this point demonstrated clearly. Taking Britain for specific reference in retrospeat we see how language, literature, art, architecture, fashion, music etc all tend to have the same "mood" at specific periods of history. The art are choosen because they tend to be the expressive organs of a society. They are the lines and rhymes by which culture pours out her heart for all to perceive and appreciate. At every point in history the general tendency in each of the art conform to a harmony dictated by the prevalent mood of culture at that period of history. Architecture (in general terms- one off deviation can clearly not be accunted for) has alway conformed to this this harmony and completed the picture of cultural expression through the arts. From before Medieval times through the middle ages there has always been that congruency, that harmony between architecture, art, language, fashion, music etc. As we progress in time through Elizabeth times (Shakespeare, Francis Drake and the Tuder county manor) we see

the same harmony. On and on own through to the Victorian era (the nineteenth century) the same is true. As we enter the twentieth century to date present-day history speaksfor itself.

The grdual transition from the more bio-merphic expression to the Linear, mechanically described has been the same basic pattern that has followed all folk culture generally with the on set of modernization (cultural transition). The question then arises however, Is it only in the developed or "high - culture" that this generalization hold? Can the same principles be applied in primitive or folkart into which category African art generally falls?

Amos Rapoport made very insicive research and broke much newl groun through his work. His work "Houseform and Culture" made valuable statements concerning folkarchitecture, one area which had been hitherto rather shoddily investigated. He expressed himself from a position that at that time little work had been done from.

Previously the accepted position taken by the architect, anthropolog/ist and probably archaeologist was that folk architecture, or "primitive architecture" as it known to them, is a rudimentary phenomenon based on purely utilitarian determinant. That is to say the general consensus of opionin amongst intellectuals was that physical factor such as climate, vegetation, technology and material

were the sole determinant of folk houseform. This view was probably uphold eitherconsciasly or unconsciously, by their inbalanced sense of ethmocentric delusion. The prevalent view has been that African and folk life generally is uncouth and animalistic rather than rational and appreciable. So the architecture it was generally assumed, of such people would "obviously" be equally uncouth and "backward".

Repopart established in no uncertain terms with numerous examples and eitations that folk architecture spring forth from reasons for deeper than merely physical factor. Indeed he was able to convinsingly establish that culture is the main-stay of the other architectural determinants. He further demonstrated that, climate, construction; material and technology are merely modifying facter. Cases were cited in the work "Houseform and Culture" that hawed that people in the same geo-climatic region and level of technology evolve completely contrasting form of shelter and building. Even where basic needs are identical, the solutions defy a rational explanation. Folk in cold climates living under skins whilst them in tropical jungles live in mud huts. The same people dwelling in temporary hide tent in winter and solid building in the summer. These and many many other cited examples from real life only serveto establish the fact that purely utilitarian

and physical factors do not account for folk house-form and architecture. On the other hand there is much more to be said for socio-cultural factor than had been given credence. The "genre-de vie" or cumulative experiences of a people and their basic world view were much stronger determinants than the physical factors, the point was readily established by many many examples.

These examples for the most part demonstrated just how irrational decesion making and option selection was in the course of building amongst preliterate folk. Viewed in the light of cold rationalization no sense can be made of the better part of pre-literate decision making. However when looked at from the point of view that makes room for a culturally-relative approach one sees in the study of folkart and life clearly that even in the most "primitive" culture, socio-cultural factors mould the course of architecture.

It can therefore be seen that no matter at which level one approaches the issue culture remains the central determinant for architecture. Granted though it may not always appear to be true especially in the more modern ago and architecture. At the time the proponents of the Art and Craft Movement probably didn't knew why they seemed to be hitting a brick-wall with their proposal. With the benefit of hindsight we can seen that their basic problem was a lack of societal and

cultural sensitivity - they were unable to "read the times" and know pitted themselves against the ancient forhistory. History is a force untamable by human strength, only divinity can aspire to affect her grim course. Both then and now therefore culture set the pace for architecture.

Architecture, in summary, springs forth from the womb' of culture at any and all levels. It is most important that this key concept be borne in mind as such a vital understand is bound to dictate the course of a work such as this one.

2.2 - CULTURAL TRANSITION

2.2.1 The Nature of Modernization (Cultural Transition)

The Inevitable Surge:

Modernisation and the course of history have already been compared with a tidal sourge. This metaphor is both accurate and most apt for our pretent purposes of study. The similarity runs deep because both are irrisistable. The wave is controlled by vitatonal forces for beyond the scope of human endeavour or scientific capability. All we can do is to adjust ourselves to fit in with the dictates of the tidal wave. Shipping, docking and so on are all built up around the reality of the tide and not vice versa. In the same way modernization and the course of history (for those two concept are basically one) are irrisistable

surges of reality. They cannot be manipulated. The fact of history is that changes always occur in a particular direction known as modernization. The surge is from organic to technical, from wild to tamed, irrational to rational, rundimentary to pure. This is the established status quo, this is the nature of cultural transition. Th se that oppose this inevitable surge do so at their own point and stand the risk of isolation. There is much clamour amongst the shallow-minded for a "return to our roots a retraction into history. This is silly sentimentalism. The same people that make these childish statement are not willing to give up the benefit of the new age, the progress it has brought about. There is a need to clarify ideas and gain a balanced insight into the true state of affairs. Modernization is not only inevitable - but benefical. True, the course of cultural transition has not automatically caused every problem to vanish like bubbles, but then nether did preliteracy. There a false mental picture many have of our forefathers; happy and contented, sitting around campires and telling the children tales of long ago. There is no mention of the pain and agony of folklife. The catastrophy of disease and famine. The violation of human right- murdenia twins, gross inequality, slavery, barbarism and the law of the jungle (survnival)of only the fittest). This is the side

of the story the sentimentalist, the romantic fails to paint · if he had a clear appreciation surely he wouldn't be in such a big hurry to go back to his "cultural heritage" in such a blind manner

The writer appreciates the delicate balancing act necessary here. Because while on the one hand traditionalism is non-progressive (by any standard), the twin evil is flagrant cultural abandon. To hurriedly trample under foot the social heritage of a people in the blind rush to be like the whiteman (for many, the symbol of "progress") is equally suicidal. Granted, western nations tend to be ahead of third world on the continuum of cultural transition - nevertheless we of the third world must work out our cultural evolution consciously. We must give ourselves the chance to "grow into the future". It would be most sad if we flung down all that gave us our unique personality only to discover that at the end were disillusioned and hapless, adrift on the sea of non-personhood.

The Eroding Nature of Cultural Transition:-

Despite the clear need for a open ended appreciation of cultural transition there are clearly many hurdles still to be crossed. In many cases modernization for all the benefit and comfort, has left in its, wake a trail of destruction and many casualties. The desperate ills of the innercity, crime wave, and general disllusionment have been the present - day realities of much development.

There is a certain harmony that the folk architecture brings with it to the consciousness of the users. There is a compatibility between material and method. Site and structure. Even the built and the unbuilt environment appear to "fit" to together - as if one grew out of the other. There is a bland monotony about the new townships springing up all over (particularly) Africa, including Tiv land ofcourse. For all his ignorance the preliterate mans society had a harmony of sorts - even where they met adversity their ignorance shielded them from the effect of dissilusionment. Birth, life, sickness, joy and sorrow and death were all acounted for in their own way. This for the most part there was a unity, a whole-ness to their social and culture. This cannot be said of the emergent township and life in Tiv Land.

For the most part there is no harmony of part as found in the folk-life. Modernization brings about on erosion of values, destroys. A beautiful conception with scientific knowledge and washes away generations of "truth", know accepted and enjoyed, with a sweep of the hand. It is the lack of subconscious sense of joy that for the most part is the main stay of the case against modernization. For the most part however this problem arises because of a lack of clear - cut anticipation. In the context of Nigeria, which the

writer believes to be typical of most fast changing folk soceities, the problems that cultural transtion has created were not foreseen by any means. The native was taken completely by suprise and in a blind rush to "progress" we ignorantly assumed this meant abandonment of all we cherished and know. Anything imported become good, progressive; all that was homegrown archaic useless. Almost every sphere of life reflected this unconscious abandon; fashion and clothing, food, entertainment, education- even architecture. The truly progressive men had to wear suit eat salad, listen to country music and live in a flat. His children were taught shakespeare and Latin in school and grew up aspiring to be much the the same as their daddy.

It was not really understood, the problem that would come by this unselective form of cultural displacement. Any attempt therefore to establish an effective means of outcoming the future unscathed must begin with a broad-based appreciation of the factors at stake. On the one hand there is the need to move into the future as quickly as possible on the other hand the need to protect the socio-cultural balance in the people for whom this progress is sought.

An Attitude for Progress:

Any hope for a workable development plan must begin with a clearcut appreciation of the forgone conclusion. These include.

a conviction that all was done in sincere persuasion. If a man takes every precaution he can and thing goes wrong it can be said that he has reached the limit of human ability and expectation. When through shallow mindedness and a myopic view of circumstances unqualitative decisior are made - then we stand to take the blame.

A more detailed exposition shall be given in the course of this work as certain other facets of the problem are dealt with systematically.

2.2.2 Apprehending Cultural Transition in Architecture and Houseform

The Realitive of Urbanization

The world-over urbanization and urban planning are areas in which continuing study and experimentation is ongoing. Many explanations have been sought and put forward to account for the urban cataclysm which came in on the wings of the surge of modernization the twentieth century brought about. It is very much a contemporary field of study for architect, planner, urban designers, anthropologists, sociologist, historian and especially politicans. The problemsare being more seriously addressed in Western nations, especially America, where the urban phenomenon is at it most mature level the world over. America has the biggest, most technically advanced conglomerations of settled humanity on the face of the earth. Hardly suprising then that she also

appear to have the most desperate inner-city social problems. Planners have come to appreciate that they must work in such a way that proposals remain senstive to socio-cultural need of the people then are planned for. Facilities will simply not be respeated and ultimately fall into discuse when such planning coordination does not take place.

Although much research and planning is needed into urbanisation in Nigeria there are many more immediate problems that have taken our time and money. Nevertheless there is a need now to look ahead to the day when such problems shall surely arise. This work has a future - orientation in anticipation of problems that shall surely become pressing issues in the future. Even today urbanization leaves very much to be desired. Why the problem is not presently accentuated is that there are not many major population centres. There are however a few and these clearly demonstrate the certain development of crisis situations. These population centres include; Lagos, Aba, Ibadan, Onitcha and perhaps Benin. Other smaller and less intese population centres are undergoing a gradual transformation, as folk architecture and town form give way under the surge of cultural transformation. The features of modernization are she same all over the country. There is a uniform ramshackle blandness that seems to pervade and envelop the emergent townships. Almost without exception the rule is rusty zinc cap

divided into plots, roads and sanitary lanes the traditional form of building was then erected in the compound. Furthermore for the most part only the main road was tarred and most routes that lead to housing areas were left in mud and untarred. With the onset of time and as prospects came the way of people through better paying office jobs, the townscape began to change. First of all there were attempts to plaster the wall of the mud hut for resistance of rainfall. The roof would now be changed and a zinc cap placed on the circular form below. Later perhap a hut would be broken down and a rectangular building erected and similarly plastered and roofed in zinc. In this manner the pure core on cylinder of the traditional but gave way to more form; rectangular plan replace circular plan, thatched straw replaced by zinc sheet. The soft natural colour of the folk architecture was being lost and replaced in the grayish luke-warmness of cement and sand. Buildings were then painted (usually while washed in earlier times) and the now familiar scene had begun to unfold.

As the individual hut beg to change this brought about a change in the form of the compound. The cumulative effect many compounds undergoing similar changes result, in a general alteration in the visual appreciation of the town as a whole. This is the manner in which a townscape undergoes transformation from the house to the compound and

finally to the town level. Gboko is a typical example of this sort of inside-out metaporphosis of a townscape.

Today in Gboko-town the composition of buildings is a mixture of the traditional mud and contemporary cement types. Between these two "extremes" is a host of buildings undergoing change gradually. These "inbetween" house-types are on interesting mixture of; mud-with-cement-plaster, mud-with-zinc-roof, circular-plan-with- suare-roof, and so on. The general tendency is that in the less prosperous areas of town, and area away from the main commercial on buildings tend to reflect a more traditional form. As one approaches the main road and institutional area (modern if you please) the contemporary buildings tend to predominate. This situation is a model of the general situation throughout Tiv land - indeed throughout Nigeria and the "developing" world. Development is most noticeable in the populated centres of commerce and the institution. As one shift attention toward the fringe of development and the less urbanized area building are more of the traditional form and material.

Anticipating The Future:

Because this work aims to provide a basis upon which the future of Tiv architecture may staand upon, the projected condition of Tiv houseform and building culture must be considered. The basic trend of cultural transition have already been

established, and indeed are only to clearly observable in reality by the reader. The fact of modernization and the urban phenomenon means that a day is coming in which there shall be no more huts As a completely new culture creepsupon the Tiv, so also a completely new houseform. The gradual demise of traditional houseform as a suitable form of shelter is inevitable. The one-on-cylinder building type of mud and thatch was an ideal architectural solution for the Tiv man of say thirty years ago and before, He was basically a subsistence farmer and unconcerned with much of the fact of life as the Tiv man of today knows it. However, the glaring fact of the matter is that this house-type is a dying reality and cannot meet the need of the emergent Tiv man - the "Ortiv" of the twenty-first century.

It is this fact that makes a work like this not only interesting but vital and timely. The reality of the complete demise of probably every tangible aspect of Tiv traditional architecture (ie. material, technology, function etc) means something of the untangible must be captured. The spirit of Tiv architecture - which is something eternal.

culture of the traditional man does not have the solution to the problem of the modern life. The only thing about the man of antiant we can use today and tomorrow is his spirit. The sense of the aesthetic is a living thing remaining largely undhanged through history. That is why the man of the 1980's may still appreciate classical Greek and Roman architecture, Mozart and Vivaldi, etc. Beauty and the le'espirit d'art spirit of the art remain essentially static. The sense of live, scale, texture and propation are not mere product of the artist whom but may be scientifically acounted for. That is why true art (of which architecture is a part) is eternal.

Even when cultural transition might have taken it and Tiv culture has been overtaken and over-shadowed there shall still be a Tiv culture. Because there shall still be a Tiv culture, there shall also be a Tiv architecture. Yet this architecture would not be out of place in the modern world, even though Tiv in every way. Though material, technology and functional requirement would house changed radically, the identity, character or spirit of the architecture shall be inalienably "Tiv".

2.3 GEMEINSCHAFT TO GESELLSCHAFT

2.3.1 Typologies

General Definition:

Typologies are ideal types of human social behaviour. They are not real situations but abstractions extreme cases which may be used to understand real life situation. They are also known variously amongst sociologists as pure types, models ideal constructs and mental constructs. In each case they have the same implied meaning - abstracted extreme situations to which real life is only on approximation. Real-life may be vastly removed from the typology or extremely close but never an exact replica.
For example the word "folksocieties" is often used. The intention of using such a word is to create a mental image to which the reader may relate and tag his line of thought to. In reality there is no such a thing a pure folksociety - with absolutely no division of labour, preliteracy, isolation from civilization etc. Some or all of the conditions that qualify a society as being a folksociety are bound to have been broaded. The term is an abstraction of reality.

The social scientist uses typologies much in the same way the physical scientist uses unit of measure. One can't grab hold of an inch or a pound these units are ideal and anything else related to them is a close approximation to this ideal. They are simply useful tools in the hand of a scientist without which he would be unable to come to terms

with his work on a practical level. In the same manner a typology serves the social scientist; helping him to appreciate the real situation with a pure basis of comparison. Typologies are most useful in the study of the social situation.

Ferdimand Tonnies and His Typologies

The sociologist Fardimand Tonnies (1855-1936) developed two typologies to describe social structure and human interactions that follow. Gemeinschaft is the ideal type of the folkculture, the rudimentary preliterate society in which there is no idustualizal or urbanization. Gesellschaft describes the other polar extreme; the mass society where there is industrialization and division of labour. There relationships are organic and based on clinical rationalism rather than sentiment and folkways. As has been sufficiently emphasized these two social situation do not exist in reality they are ideal types and represent the polar extremes on a continum of social structure. Between these two extremes then are all real examples of various forms of social structure. The more rural societies in the underdeveloped land would tend to be closer to the one extreme, gemeinschaft. On the other hand the Western land and more technically developed area would be further down the continum closer to the other extreme, gesellschaft. As has been made clear, no real situation could possibly fulfil the complete picture described by the typology at either

end of the continuum. They may come close and certain general insinuations be made from the model so constructed.

2.3.2 - Gemeinschaft

This is basically the traditional society, folk society or primitive society. These terms are synonymous abstractions whose meaning is clear to even the layman in things sociological. This social situation is located in a small geographical area and occupied by a small, preliterate agrarian folk. Because of the scale of the society there is no need for division of labour and all people resort to hunting, gathering and subsistence farming. Skills are learned by successive generations and little innovation take place. Indeed in this society innovation and creativity is viewed as a form of deviance and shunned by the members of society. Leadership tends to be a form of gerontocracy with the elders maintaining an ascribed authority. This authority is however little more than guidance and direction from their great wisdom. They settle minor disputes and straighten out querrel that would seem petty and insignificant to the outsider. Social controls are mostly by fear of ostracism and gossip, relationships mechanical and established, and cooperation to the society many is typical. Under gemeinschaft the society is a small and isolated place in which everyone just about knows each others family history. Such a society opposes external

influence and is extremely hard to break into. Indeed once any external incursion is made into this situation the carefully established status quo is broken and the ideal type no longer maintained. For this reason there is no such existent society today, perhaps long ago there night have been places almost exactly like this, but not so with the onset of global discovery and transculturation.

The great similarity between gemeinschaft and real social situation in preliterate societies in Africa and South America in the early part of this century is only too obvious. Indeed the description almost read for the most part like the word-for-word description of any pre-colonial Nigeria society.

The Tiv society was very close to gemeinschaft in the precolonial period in terms of authority and oral tradition. Where the differences come in is the fact that the Tiv were a wondering folk and migrated for many year before finally setting down at their present site.

The architecture of the "gemeinschaft society" is very rudementary and demonstrates no geometric discernment nor any advanced technology. There is a complete dependence upon form and pattern evolved by the culture itself since there is no room for external influence. It is not expected that the houseform of the gemeinschaft society be anything more than hut of biomarphic form, hand built with only the barest of tools. Every single aspect of this

architectural form may be accounted for in terms of the culture of the people. there no influences or traits that may be traced to other peoples' culture.

The problem in the gemeinschaft society is that they lack all the benefits of exchange of ideas and knowledge. They are therefore backward and stunted in growth and experience. Because the society relies solely upon their own collective experience and world view much of their "truth" can only be accounted for in terms of pure superstition. There is therefore the problem of itellectual stagnation and internal decay. Because the social system resists change and cooperation is the ruls mistakes are carried forward and repeated from one generation to the next.

2.3.3 Gesellschaft

This ideal type is at the other extreme of the continuum. This is the ultimately "modern" situation which is a mass society. Numbers of people have grown to a stupendous level. There is an emphasis upon achievement and status is ascribed conmensurate with productivity and not merely ascribed. The members of this society are bound by purely technical bonds and not emotionally - relationships are organic and not mechanical. In other words members' relative standing is based upon ever changing factors and not fixed and predictable as in a folk society.

Because of the premium placed upon achievement education is formalized and competition is high -

achi vement and the individual are emphasized very much. The sense of competition is indeed keen and a neighbourly intrusion into another persons affairs is not welcomed but regarded with aggressive repulsion. The people of this society are very blase and unconcerned with one another problems. When apparent care is being shown it is merely a form of psyedo-gemeinschaft. The hostess'es warn smile is merely business-as-usual and the politicians "kind gesture" a campaign strategy. The very nature of the societal structure produces this nonchallance. In the course of a day an individual is likely to come abross so many people and problems that it would be impossible to become emotionally involved with each of them on any meaning-ful level. This situation ensures that people are very selective about their emotional association and everybody tend to stick to those they consider as being "our kind of people".

Everyday in the Gesellschaft environment changes are going on. These changes are welcome because progress, change and avantegarde is the norm here. There is absolutely no emphasis upon social heritage as the people of gesellschaft live for today and tomorrow - yesterday is dead and gone to them. Once their culture and social habits cease to have utility and become unproductive they are discarded forthrightly.

The architecture of this society reflects perfectly the character of the people that make it

architectural form may be accounted for in terms of the culture of the people. there no influences or traits that may be traced to other peoples' culture.

The problem in the gemeinschaft society is that they lack all the benefits of exchange of ideas and knowledge. They are therefore backward and stunted in growth and experience. Because the society relies solely upon their own collective experience and world view much of their "truth" can only be accounted for in terms of pure superstition. There is therefore the problem of itellectual stagnation and internal decay. Because the social system resists change and cooperation is the ruls mistakes are carried forward and repeated from one generation to the next.

2.3.3 Gesellschaft

This ideal type is at the other extreme of the continuum. This is the ultimately "modern" situation which is a mass society. Numbers of people have grown to a stupendous level. There is an emphasis upon achievement and status is ascribed conmensurate with productivity and not merely ascribed. The members of this society are bound by purely technical bonds and not emotionally - relationships are organic and not mechanical. In other words members' relative standing is based upon ever changing factors and not fixed and predictable as in a folk society.

Because of the premium placed upon achievement education is formalized and competition is high -

up. The critera for building and design is purely utilitarian in nature. The emphasis is upon the newer the better and no emphasis is placed on such trivial considerations as culture and historical context. Anything new or innovative that can be used is used and every beneficial influence is welcomed. The whole notion of character and social contextualization is played down in favour of a more "progressive" criteria.

The real situations which are closest to this ideal type are the USA, Japan and Europe. These are the societies in which most or many of the characteristies enumerated above hold in many instances. Indeed the more metropolitan cities and regional capitals in these developed nations come very close to much of what may be found in gesellschaft. These centres have such large busthing population that society becomes extremely impersonal and human interaction lack feeling. The practical problems of this drowning of the individual and the singular exhaltation of pure production values has already begun taking it toll on people in these large cities.

History and Modernization:

The course of history and the trend of modernize is a gradual but definite shift from gemeinschaft to gesellschaft. With each step of the transition values and human relations gradually change as cultures and societies influence one another and gradually erode the wall of difference that kept them distinct for so long. Cultural transition is

basically a transition from the gemeinschaft end of the social continum to the gesellschaft polar extreme. This pattern is virtually without exception. Even when civilization wa e the basic trend of change remains constant, what may decline is only the seat of authority. The nature of transition is therefore a gradual broadening of the societies conception of reality from a more rudimentary to a higher more scientifically accounted position.

2.3.4 Alienation and Beyond Gesellschaft

In the gradual transition from gemeinschaft to gesellschaft on major problem is the experience of alienation. Psyco-Sociologically the individual rejects the idea of becoming a mere statistic, one small cog in a big wheel of progress. Less and less are relationships emotional and more and more are they mere associations for practical ends. It has been both seen and shown that the human being cannot throw away all emotional links and that we have certain basic need that have to be met for our complete well being.

There must be a striking of the balance between humanistic and production values for true harmony to be achieved. "Beyond gesellschaft" therefore is a reaching beyond alienation and the pure mechanization of all human relationship. There will always be a place for emotion and no matter the condition the individual shall always express himself. There

is no boxing in the wonder of the human personality. Even with the explosion of societies and the evolution of the vast cosmoplitan centres in the world the pure gesellschaft situation has not emerged. Rather even today there is individuality, people associate in cliques, youths more in gangs- there is and wil always be a place for character (identity).

Why this point is receiving emphasis is that the tendency in modernism and the mass society has been to effect a loss of the sense of personal-ness on architecture. Gradually all the divergent lines tend to be converguing and becoming one. With time there is little difference between English and Japanese or German and Italian architecture. We seem to be observing the slow but steady blurring of the individual in architecture. But just as the power of the individual cannot be crushed in the social context, neither can identity be completely overhadowed in architecture. Thus cultural consideration and the place of historical and socio-cultural contextualism shall always remain. True, the degree to which these factors shall only and make architecture shall definitely reduce - but they shall alway be there. As long as gesellschaft remains a typology and not a reality, so long shall humanistic and cultural values retain their relevance in architecture.

313585

It is the contention of this writer that because of this inevitable reality cognisance must

be made of the effect of culture on architecture now. The local' architecture in Nigeria and amongst the Tiv is in a formative stage. We are therefore in a good position to look ahead and see that we recognize the place of identification in our architecture rather than being swallowed up in the namelessness of modernization. Ultimately a more people - oriented culturally sensitive architecture will satisfy the users more so why not plan for it now. Indeed we must plan for the individual in his unique socio-cultural context. He must retain his identity - even in our architecture.

2.4 IDENTITY

2.4.1. Man and Machine

In spite of education and "enlightenment" human behaviour cannot be accounted for on a purely rational basis. Human reaction and behaviour remains unpredictable to date despite great learning and academic investigation in psychology, sociology and other human sciences. Just when you think established a pattern of behaviour and can predict the human situation, 'here'll be a departure.

There great philosophers in the nineteenth century (the age of reason) made this fundamental oversight. They assumed that with the great amount of knowledge and insight society would came to the governed by pure and rational dictates. They commonly believed that religion as a whole would simply

disappear as men lived by reason and enlightenment. They completely neglected the truth that man is not a purely rational entity. He is not predictable and subject to a small set of rules and premisses at all. This is where man and machine part ways. A machine is completely predictable and its "behaviour" is easily accounted for. It is a rational and emotionless contraption, regulated by its construction. Not so with man. He has instincts that go deeper than more functionalism.

It has been said that cultures are merely assemblages of problem solving processes peculiar to particular set of proples. Thus folkways and norms are said to have emerged from basic human needs and are the solution to recuring problems. This view is not only inaccurate, but cannot account for much or most of human experience. The way the primitive man did what he did was far for more than functional reason. Ineed many habits and folkways are not the best ways of going about things. The way he dressed, hunted, built, married etc. simply were not the easiest ways to do these thing - rather they were the way he knew to do them. Once again the emotional and metaphysical nature of man is being alluded to and emphasized. Even today in the modern context human behaviour is based on more than purely functional reason. Peoples behaviour and culture. Social habit are based upon their individual whim as much as on rational reasoning. Why people

dress in a particular way, why they have a particular living habit, why they interact socially in a certain way is all based upon more than rational reasons.

This then is the essence of the concept of identity. It bear root in the irrational (if you please) side of man nature. The craving for individuality and the need for the satisfaction of an individual emotional needs is something that cannot be explained away. This work is by no means on attempt to document such tendencies. Rather on attempt to use the fact of identity and show that the concept is so relevant as to affect architecture. Not only so but that architecture is incomplete without adequate cognisance being made of identity and personality in design. Just as all human behaviour is based upon more than functional (production) values, so must our architecture also reflect humanistic values too. To be a complete representation of what we are an architecture must have this character and identity. Anything short of this fails to be truly representative of who we are and ultimately would fail to bring satisfaction to the users and client alike.

2.4.2 Architectural Identity

An architectural identity is the inalienable character that architecture posses. Identity in architecture is the aggregate of all the qualities, motifs, characteristics and elements that make that architecture unique and different from all others.

For example the Ancient Eqyptian Architecture had a most unique identity. It was characterized by material (stone masonary), form (the pyramidal); use of sculpture, hieroglyphic motifs etc. These qualities gave this architecture a personality and uniqueness not to be mistaken. How architectural identity evolved is not the primary aim of this work. Rather this work aims to see just how it may be documented and the concept applied in the context of modern architectural design.

One people that have done this most successfully have been the Japanese. Long before the advent of the modern movement they had a rich and intricate architecture based upon sound principles and ingrained in their socio-cultural habits. Today they are on par with the rest of the world architecturally and yet are still hear and speaks of "Japanese architecture". Why has it not been swallowed up in the mass of modernism - how come the distruction is maintained? This can only be explained on the basis of architectural identity. In spite of their complete acceptance of modern material technology and concepts their architecture has retained its own unique sense of identity and personality. This has resulted in their having a great deal of affection and satisfaction in their architecture. The Japnese are a people strongly rooted in culture and tradition and yet the pacesetters in the world technological advancement. Africans generally are similarly very

conscious of cultural values, tradition. tribe etc. This is all the more reason we must have our own completely comtemporary expression of our own architecture. What makes such a contemporary architecture "our own" and not another mans is architectural identity.

The concept of architectural identity may then be simply defined as the attribution of personalness and specific character to an architecture. The notion being that this identity is not something accidental and chanced upon. Far from being on after thought, architectural identity is something that may and should be consciously striven for and created as architecture is created..

2.5 LITERATURE REVIEW

"SONS OF TIV" BY EUGENE RUBINGH

"Son of Tiv" was written by a missionary of ten years experience in Tivland. Because of the humanitarian nature of his involvement in the life and culture of the Tiv, the book is written with great sensitivity and on almost paternal aflection - even when writing on the "bad" aspects of Tiv traditional culture. The section of the book dealing with the history and world-view are written with a scholarship and objectivity that is admirable from a man whose personal creed must have been in direct variance to them. Many others have undertaken to write on the colonial period of Tiv history (which is the period in which the book was written). The book by colonial administrators and supposed anthropologistsare far from flattering, presenting with snooty conceit the ways of the Tiv who more often than not are referred to as "savages" and "primitive".

Because . the central theme of the book is a documentation of the evangelization of Tiv land by the Dutch Reformed Church. The authors' primary concern was therefore the conversion of the Tiv and the acceptance of a new outlook on life and world-view. Because however the implications of conversion are so deep rooted and for reaching it was necessary

for him to take cognisance of Tiv Cultural heritage as a backdrop to his work. There are three chapters which primarily dealt with the cultural contextualization of the book, these are:

i. Chapter Two:- "The Wider Context"

ii. Chapter Three:- "The Sons of Tiv".

iii. Chapter Four:- "The Transformation of Tiv Society".

The scope of this work means that these are the only chapters of Rubingh's book that shall be considered The reason "Sons of Tiv" is of consequence to this study is the good insight we receive into the Tiv. As a missionary Rubingh was vitally concerned with the instincts and "heart" of the Tiv. Unlike the colonial administrator that was only concerned with how he could subj the Tiv man. The administrator did not need to cultivate a love or even re respect for the Tiv for Rubingh these two qualities were essential.

In his chapter titled "the wider context" Rugingh attempts to lay some groundwork and detail from which to present the advent of missionary work in Tivland. He deals with , Africa, Nigeria and the middle Belt (of Nigeria). Although his ultimate focus is constantly the progress of missions and church bodies very interesting insight are constantly being offered into general effect of modernization. When considering the tension created by the culture-change that Christianity

brought to Africa generally on vital point is made:

> "A further influence concerns not space, but time. In Europe, the changes that ushered in modernity consumed centuries; the urbanized African, on the other hand, attempts to leap a millenium in a single generation. Max Warren makes the point that the technology of the West breaks up the venerable world-view of the African without first providing a unifying core for his experiences, whereas the Renaissence man of the West first had the individualizing background and then acquired his complex technology"

This a vital statement that captures the heart of the problem brought about by cultural transition. The "unifying core" spoken of correlates to the "architectural identity" the researcher seeks to isolate and use as a basis for the development of a contemporary archi-culture for the Tiv.

In the following chapter Rubingh gives an indepth insight into the Tiv history and world-view. In tracing the history and migration of the Tiv as well as their then present social organization and soceity a point that is made is the republican nature of the Tiv. Yet it's more than a republican system of governance, actually the whole Tiv cosmology defies definition. For instance the English language places a clean distruction between respect, reverence and worship. In Tiv diction such distinct shades of meaning may not be that easy to identify. The Tiv world view was a continuum in which man, the land and the

anscestral spirit all fused together in a harmony of mutual superstition. Individualism was not encouraged as it was believed that it would "vehe tar" (spoil the land or cosmos). Thus the Tiv were bound, not by constitutional law, not by figurehead, not even by rigoriously maintained tradition but by a common ideology. There was a basic belief in the sky God, Aoudo, but he for the most part was relegated to the background being undistrict and untangible.

Tiv socio-polital life was governed by elders that exersiced authority by means of their "tsav" (potency or talent). The interesting thing about these elders is that it was their personal potency that made them leaders rather then them positional authority of leadership bringing personal prestige. The system of goverance was therefore a geronto-cracy whose ascendency was purely meritorious. When a man was potent enough to muscle his way into the eldership he was accepted. The whole concept of debate, election and politics as we know it was unheard of to the Tiv.

Rubingh gives a most incisive documentation of the transformation of Tiv society. He uses the term transculturation to describe how modernity:

> "proclaims a new integration of life, as old values are left behind or transformed".

Transculturation of the Tiv came gradually and cannot be pinned down to any one person or influence. Rubingh however does attempt to numerate certain influences that together catalysed the process of transformation. He lists these as:

i. The introduction of money taxation
ii. The abolition of exchange marriage
iii. The advent of school
iv, The impact of Western medicine
v. The imposition of rule by elected headship
vi. The anti-witchraft movement
vii. The rise of the townships
viii. Christianity.

He takes these factors in turn and shows how each was another nail in the coffin of Tiv society as it was known. Strictly speaking a point-by-point delination of the erosion of a cultural tradition is unrealistic. Change is rather more organic than to be so distinctly broken down. It came in a surge like a rising tide which though occuring constantly is not noticed until it reached some recognizable reference point. These eight points are merely the references Rubingh has been able to identify. This does not weaken his documentation though, rather it bears testimony to his insight and honest attempt at a scientific investigation.

"CULTURAL PATTERN" AND TECHNICAL CHANGE"

ED BY MARGARET MEAD

This book is a collection of writings by renowned anthropologists and other social scientist edited by Margaret Mead. Published by UNESCO the book considers several "primitive" societies one of which are the Tiv of Nigeria. Each tribe is considered for certain unique characteristics they had. The ultimate aim of the book is an examination of the effect of technical change upon the mental health of peoples whom the changes affect. Having been written in the fifties the text deals with the initial problem accountered when most modern technology was just coming into Tivland. In this regard the concern of "cultural Patterns" differs from the thesis of this work. In this work the concern is the more deep rooted and subtle problems of transculturation over a period of time. These include for reaching problems associated with cultural transition. The initial impact of technology upon a less developed society is only of historical to this work. Most of the tradition that cultural change upset decades ago were bound to have gone one way or another if any beneficient development was to have taken place.

Though the tone of the book is geniunely concerned for the mental health of the affected

societies the solutions are only fleecting. For instance the authors' attitude are of how most gently to break the reality of technical change upon the "primitive" society. Not much pain was taken to investigate how to genuinely fix indices that could lead to an actual preservation of the tribal cultures considered. Thus the silent message of the book is the notion that sooner or later the local cultures will have to give way and all that remains is deciding how best to get the dirty job done. The idea that even a "primitive" culture has something worth keeping, something that can weather and blend with the future is all but absent.

As a treatise on Tiv history this century however the book is quite adequate in it's documentation. The writer used the famous history of the Tiv writen by Akiga (Akiga's story) and edited by Rupert East. Tiv society before supression by the British is quite fairly painted and tallys with the report of other writers on the subject.

The conclusion drawn by "Cultural Pattern" is on the whole fair if lacking in thoroughness and sensitivity. Why the lack of depth is pardonable is that when the book was written Nigeria had not even achieved independence. Today not only does the researcher have the benefit of hindsight but there is the eloquent testimony of

of quarter of a century of post independence experience to draw and conclude upon.

NEW JAPANESE ARCHITECTURE BY EGON TEMPEL AND NORIO NISHIMURA

Although the book is principally a collection of photographed buildings and not a work of writing as such the introduction is both indepth and gives a consice picture of Japanese architectural development.

The Japanese culture is an ancient one built on a carefully preserved value system and tradition that was handed down virtually intact for over fourteen centuries. Changes come very slowly and were never pronounced- a little bit by each succeeding generation. The family, kinship, cuisine, Social relationship, language religion remained largely static until Japan come under outside influence from the outside world. The same lack of dynamism was true for Japanese architecture. From the fifth to the middle of the nineteenth century changes in Japanese architecture were slow modifications, very gradual alterations by the next generation.

Under the influence of the Western world there come a break in the strict Japanese tradition and for the next century or so her architectural identity

seened to be on shaky ground. Being very open-minded to development they greeted Western culture with open arms and there ensued a struggle between the progressives and the traditionalists. With respect to architecture the traditionalists believed in the wholesale replication of Japanese architecture as it had been known in terms of form, styles, material etc. The progressives believed the new materials were a universal phenomenon and therefore as much Japanese as they were western. They sought the preservation of Japanese archi-culture by including a range of motifs in design.

The debate raged well into this century. In the fifties a truly Japanese interpretation began to emerge and by 1960 metabolism was born. Metabolism insiststhat building for the community must be on organic process between of the metabolic (orchanging nature of; nature, man and society. This style is a unique synthesis and evolvo-lution of the traditional Japanese architecture.

To date the Japanese are said to be the people that have achieved the best transition from traditional to contemporary architecture without a loss in identity. Egon Tempel has made a elucidating study into the transition of archi-culture in Japan. His sentimentsare clearly with the progressive and rightly so one tendsto feel. They have been responsible for the birthing of this phenomenal

architecture yet not spurely at the expense of Japanese culture. Whether this is because they consciously strove for this sysnthesis or merely because Japanese culture is so very deeply engrained in them is a subject for debate. Doubtless though, both factors have had their reasonable role in this evolution.

The experience of Japan is clearly an important subject most worthy of note in a research work such as this one.

CULTURE AND THE BUILT ENVIRONMENT BY DR. T. GYUSE

(Article in the journal of Tropic/Arch)

The subject matter of the article is basically the same as that of this research work. Dr. Gyuse is concerned with "the relevance of cultural factors in the determination of built environments form". He shares concern for the fact that in the great rush to provide housing for on ever increasing Nigerian population no attention is being paid to the cultural roots of the Nigerian populace.

After illustrating with many examples how culture is such a strong factor in determing form particularly in the less developed societies, he

insists that this factor is still relevant even in the face of modernization. Three consequences of culturally indifferent form are enumerated by Dr. Gyuse, these are:

i. Physical effect - here he contends that a lack of sensitivity by planners may be the cause of many of the so-called ills of modern society. The African culture is an extroverted one and the street and public area don't have the same cold impersonal nature they have in Britain. When therefore the colonial masters imposed on rigid gridform planning structure it was based purely upon their own cultural disposition. Thus when one sees hawkers all over the street it may not be so much a reflection of a societal evil as of the intrinsic tendencies of the African man in manifestation.

ii. Social effect - inappropriate form have been shown to be a cause of vandalism in highrise apartment in New Yark City. This was the conclusion of a study by Newman (1973) which Gyuse quotes as being a social effect of the mismatch of form and culture in the society. This factor, Gyuse believes, has equal relevance in the Nigerian context. This

This factor can accounted for difference in level of crime, vandalism and self-image.

iii. Psychosomatic effect - Gyuse quotes schoor(1966) who believes that housing affects self-perception and can either reduce or induce stress. Therefore inappropriately choosen form can either-contribute to a peoples' psychological well being and happiness or to their discailent and even ill-health. What Gyuse therefore believes is that because we are not taking time to evolue formal expression that rhymes with the Africans' subconscious harmony, stress may be induced. This has the consequence of producing listless and discontent people who become progressively more disenchanted and therefore unable to productively participate in modern life.

Although far from exhaustive, Gyuses brief work makes a salient point though once again the main criticism would be inconclusiveness. The problem has been well identified but that does little with regard to finding a solution. It is one thing to wisely advocate "we must solve the problem of formal inatness" - but then, "how?". It is this "how" that Gyuse has failed to detail which leaves the article half baked. On the whole

though a salient point has been made and taken through the well composed article. The article, appearing in an architectural jornal is only one further evidence that the question of mismatched cultural heritage and architectural expression is a commonly appreciated problem. What remains is not more reams of writing identifying the problem and resultant dangers but positive and progressive solutions. What we need at this point is visionary expermentation, an architecturel progession bold enough to strike out and creat new forms based upon old symbolism.

HOUSEFORM AND CULTURE BY AMOS RAPOPORT

At the time of writing the ideas put forward in this book were fresh and not generally accepted. Since then the academic world has come to see much more generally that Rapoports suggestion were quite true. Indeed to day the ideas that we "pioneering" in 1969 are now the norm and form basic and generally accepted academic "truth".

Rapoports book makes an inquest into the place of peoples culture upon their houseform. For long it had been assumed that culture and heritage were lesser determinants of houseform - particularly in primitive architecture. It had been taken for granted for instance that because the architecture

of primitive societies was rudimentary it was a mere result of physical condition, (climate, vegetation, technology etc.). What Rapoport put forth was the concept that "houseform is not simply the result of physical factors or any single casual factor". (Rapopart 1969).

His method of presenting his hypothesis was to take examples from around the world and draw from examples of quite diverse cultures and house-form. Through making comparisons and contrasting facts he made his observation and conclusion. In each of the peoples and architectures he considered of pointed out the relatively secondary nature of physical factors. All the cases he cited were shown to demonstrate the fact that the peoples "genre de vie" (life experience) was more of a determinant to their houseform than their physical conditions.

For example cases were cited in which two people living under the same conditions of climate vegetation and technology had two completely contrasting houseforms. Why a people would live under skins and hides in the winter and solid mud in summer may only be explained in terms of culture, surely, was his point.

Even the factor of a peoples technology was shown not to be a primary factor in determining houseform. Often considerable skills and technology would be available yet remain unused. The primitive society, Rapopart pointed out, is fundamentally

different in nature from the modern. Whereas the modern society strives for excellence through innovation the primitive society strives for a conformity to the accepted norms.

After thoroughly thrashing the issue of houseform and culture in primitive culture be put forth the notion that the same tendencies are to be seen even in modern society. Though to an admittedly lesser degree, the modern man's "programming" and culture greatly affect his house-form. The message and impression created in the mind of this reader was that primitive architecture was to be respected a good deal more. When the idea that primitive architecture is merely a result of the conditions around the people, the idea seems to be that such architecture is accidental. Indeed that would be no architecture at all and little better than a cave-man moving into any available cave around. The fact that the primitive man had something very distinct in mind as he planned and built speaks of a definite sense of identification in his built form.

CHAPTER THREE

3.0 A DOCUMENTATION OF TIV ARCHITECTURE

3.1 PLANNING PATTERNS:

3.1.1 The Clan:

The historical Tiv knew no such thing as centralized leadership and being basically agrarian in nature the society tended to be an atomized one. This tendency very much reflected in their settlement patterns as a whole. The atomization of the society meant that there was little clustering into villages and towns. Families were scattered across the countryside, their compounds linked only by footpaths that traversed Tivland like so many criss-crossing threads of a spiders' web. The basic divisions of the Tiv were (and in many ways still are);

(i) The whole people covering all of Tivland ("Tar Tiv");

(ii) The clans that compose the whole tribe;

(iii) The families (extended) that make up the clans;

and (iv) The households and compounds that make up the families.

It is important to note that none of these divisions was clearly demarcated spatially apart from the last one, the individual compound. There were no towns or villages, not even what may be described as a hamlets. Each compound of between four and twenty huts stood relatively on its own and isolated from the next by a stretch of about 50 - 200m distance depending on the familiar closeness

of those living in each compound. Thus a picture of Tivland before the onset of urbanization was so many households showered across the land producing a homogeneously distributed spread of development. This contrasts the nucleated-type settlement pattern in which development occurs in distinct nodes which may later grow into towns and merge to form cities.

This planning development pattern is worthy of note because a similar phenomenon is noticed even on the compound level of development and planning. Tiv society of old was built and existed around a culture of superstition and a fear of secret powers. Thus everyman was wary of the next yet the whole knit together by a bond of tribal and ancestral commoness.in descent. This same state of tension was demonstrated in the planning pattern at the clan level. So many thousands of compounds were all scattered across Tivland and existing in a state of tension - each holding the other at arms length, yet the whole indivisibly bound together.

3.1.2 The Compound ("YAPLUYA")

As previously stated the only cleanly demarcated unit of Tiv settlement was the compound. The bounds of the compound (which was set in the middle of the households' fields) were marked by the end of the clearing in which the huts were set. The overall diameter of the clearing could be anything from twenty

to fifty metres depending on the number of huts in the compound. This in turn depended upon the size of the extended family living in one compound space. Very often there would be the household head "Orya" and his wives who each had their own sleeping huts and kitchens. Orya's grown sons might marry and still live within the same compound but to one side. Such grown sons would have say two or three huts when they first married and gradually add to this number as their own families grew in size. Once several generations all added to and expanded the compound an explosion in number of huts and area covered by the compound would be seen to be taking place. This kind of growth would only be interrupted by a dispute between Orya and one of his sons. When such happened the son might choose to leave this encampment and build a new compound not far away (by our standards, anyway) say, 100 metres away. In this manner the compound existed, grew and declined like an organic entity.

The compound on the whole took on a roughly circular plan. This was not consciously striven for but since growth was so organic and by unitation the natural thing was for expansion to be peripheral. Rather like modern urban expansion the compound grew in onion-ring layers about the central core. The "central core" of the Tiv compound (both physically and metaphorically) was represented by being the siting point of the "ate" or the common hut. This was the heart of the Tiv traditional compound. It was a skeletal structure with either no wall or only a low level enclosure. The roof was carried by a

a ring-beam and supported by vertical posts set in circular form. This was the place where meetings were held, visitors met and meals taken by the males. It also served as a relaxation and recreation place where games were played and such liesures as smoking were conducted. At night young lads would also use the ate as a sleeping space. When they were at an age too old to stay with their mothers' but as yet unmarried such lads would feel far more comfortable in this place.

The other huts ("ayou") were arranged about this central structure. Each of the satellite huts would "pay respect" to this central hut by having their doorway facing the centre. Thus it was as if they radiated from this central hut and took bearing from it. This planning pattern gives a picture of the whole tribe - so many independent compounds drawn together by a common lore and culture. The ate represented a hub and the huts were units tied to this centre by the invisible spokes of their entrances' axes.

The oryas "iyou" (singular form of ayou) would be distinct and set apart by size and some design features. Other huts would include the wives sleeping and cooking huts. These would be spaced about the ate and facing it as stated earlier. Another structure or rather enclosure would be the bathroom ("Ihungwa") which would be some distance from the centre - but likely not opening to the centre for obvious reasons!

Other additional structures such as grain storage and yam tuber storage places as well as livestock and poultry housing would be similarly spaced about the ate completing the circle of huts in the compound.

When a grown son built his own huts this new extension would resemble an extrusion to whatever side he chose to build towards. These new huts might not strictly face the common centre but would centre-in on themselves again.

This then is the general picture of the traditional Tiv compound resembling the planetary pattern of the solar system. The Ate standing in place of the sun and other huts representing the planets distributed about the core.

3.2 BUILDINGS, METHODS AND MATERIALS

3.2.1 The Ate:

As earlier mentioned this was the central common area of the compound. The Ate had a circular plan and its posts stood at about 1.2m interval about the circumference of the circle. These posts were set in the ground by digging for about 600mm and setting them in. The posts were made of slim and straight branches of trees selected for their similar shape and usable length. They stood about 1.5m from the ground and on top of them a ringbeam was placed. This ringbeam would either be made of a young treeling curved about the top of each post and tied to them or a bundle of bamboo shoots bound

together by twine and similarly attached. The roof structure is assembled in a monlithic form and lifted onto this rack-like assemblage of posts and ringbeam, having been placed atop the posts of the roof structure is now bound to the ringbeam with woven-twine. It is interesting to note that the ate is the only structure in which the roof structure is attached to the supportive structure. In the case of ayou and granaries ("afo") the roof is not only completely monlithic, but also independentstructurally and not attached to the walls.

The roof of the ate is similar in construction to virtually all other roofs in the Tiv compound. The roof cladding material is typically thatched grass woven mat-form and laid on the framing structure in enclosing circles from the outer edge to the apex of the cone. This cladding is also attached to the frame by twine. When building is being done meticulously done the loose and leafy ends of the thatch are cut leaving the stiffer stalk. This gives the thatch a firmer and finer texture with a cleaner appearance, too. The structural frame itself is a purely conical figure. It comprises bamboo rafters and encircling purlins of young twigs or bamboo shoots bound together. The rafters run from periphery to apex and the purlins graduate in a similar fashion. The widest ring beam at the bottom to the smallest ring near the lop. These rings have their particular names and represent the generations of Tiv. The widest lower rings are the young and the smaller upper are the older leadership. Thus the size and seniority of these age

groups is represented in this structure. At the apex of the roof frame there is an independently constructed member, "Ikyaver". This member comprises five sticks of about 600mm length bound into a conical shape by slim twigs. This headpiece is the very anchor of the roof frame. The bamboo poles are first attached to this headpiece and subsequently the ringed purlins attached to give the final shape. Once constructed (upside down) on the ground, the whole frame is then lifted onto the structure and the thatch place atop.

The roofing cone is probably the most interesting aspect of a Tiv structure. It dominates the building accounting for 2/3 of the total height of the hut and takes the most time to construct. In final appearance it is the most striking feature and leaves the most lasting impression on the observer. Almost without exception when people enter Tiv huts their eyes are first drawn upwards to the intricate and structurally sensitive roof cone.

Depending on the size of the compound the ate is normally about 3-6m in diameter and between 5-9m tall. In peculiar situations such as a wealthy man's compound the ate may be as much as 10m in diameter and up to 12m tall.

3.2.2 The Ayou:

These are the ordinary huts that surround the ate and make up the compound proper. As earlier stated they pay homage to the ate by having their entrances oriented towards it. These ayou vary in size depending on the status of the occupant (househead, wife, son, etc) and the wealth of the household generally. The richer family would tend to build bigger than the poorer etc.

The roof structure of these ayou is similar to that described for the ate. The important difference noted is that this roof cone is not attached to the wall structure in the ayou. It is said that this is because when dry season comes and bushfires are rampant the roofs of the ayou may quickly be knocked off to safety to prevent the spread of the flames. This belief is borne-out by the fact that the huts are indeed so close that any fire could easily wipe out an entire compound in minutes if this detachment were not possible.

The walls of the ayou are made in one of two ways:

(i) adobe sun-dried bricks;

and(ii) pise - tamping method.

In the former mud is chosen and watered. After having been thoroughly mixed , loose straw is added for binding. The bricks are then moulded in a wooden form and thenlaid out to dry in the sun. When ready the bricks are laid in two layers to form foundation in a shallow trench. At ground level they are then laid

conventionally layer-on-layer until the wall height (about 1.2 - 1.5m) is reached. In the second method the mud is tamped into the cylindrical form directly in layers without first moulding bricks. In this case the walls tend to be thicker and textured as each layer can be distinguished after construction is complete. The tamping process takes place without the use of boards unlike other pise construction methods. In this case the mason makes his way around the walls gradually compacting the mud with his hands. The wall therefore rises like a ramp layer by layer, spralling to the top-most height.

Ayou didn't normally have windows though these days there has been a sharp decline in general superstition and the advent of lockable windows means punching a window in the wall is not a security liability. The lack of openings meant huts were characteristically dark, dank and gloomy inside. This didn't seem to bother the Tiv of antiquity though as the hut was only a place to keep and things and sleep. Most of the day was spent on the farm and outdoors generally. The hut was therefore not a "living" space as we would say today. Also the iyou of antiquity did not have a door. Rather the space for the door would be quite low in height and at most some twine rope would be hung to offer nominal anclosure. The walls of the huts were not normally plastered though atimes a mortar of smooth clay would be applied and decorated.

3.2.3 Other Structures:

The remaining structures in the compound were primarily storehouses and livestock stalls. There were two kinds of grainstorage huts: "afo ihungwa" and "Koer". Both of these stood on stilt-like structures raised about 600mm of the ground level. The legs would be thick branches of trees choosen for their straightness and a "V" shape at the top. Normally there would be four of these legs with beam spanning each pair. A series of sturdy poles would then be placed atop these beams to form a rack. It was on top of this rack that the granary would be built and finally capped with a thatched roof.

The difference between afo and Koer is that the afo is far day-to-day storage of grain and has an opening in the front whereas Koer has no opening. The roof of the koer would be lifted and grain poured in. As this was a long-term storage facility this would mean the grain was safe from animals and not easily accessible to human beings!

The "itumber" resembled a roof cone sitting on the ground and indeed its construction was similar. It was a shelter for keeping things dry and yams were particularly stored here. Standing about 2.5m in height with a base diameter of about four metres the itumber had a small opening only large enough for one to crawl in on all fours.

Livestock such as duck© were housed in a peculiar little hut-like structure known as " you ki ikyer" which literally means "chicken's house". This structure had walls of about 600mm height built on a circular plan of about 2._5m diametrc. It was then roofed with a shallow conical thatch cap very similar to, though clearly smaller than a regular huts roof. The whole structure stands about l»5m high and has a rather comic appearance as it looks rather like a doll-house compared to the full-sized ayou. Another method of keeping ducks and chickens would be to have a hole about 300mm in diametre near the foot of the hut that opens inside the hut to a small mud enclosure. This offers the ducks more security as the occupant can both hoar and see them so that any attempt to steal them would load to the poteial thief probably loosing his or her arm!

3.3 THE TIV ARCHITECTURAL IDENTITY

3.3.1 Impressions of Tiv Architecture:

Tiv architecture is quite distinct amongst the traditional buildings of the middle belt tribes. The monolithic roof structure, the short walls and high roof, the stolid nature of the huts and their longevity are the peculiar traits of this architecture. The curved forms (cylindor-on-cone) gives ayou a streamlining and low wind resistance which in conjunction with the stable construction make them hardy even in the face of stormy

weather and driving rains. Beyond the merely academic documentation of Tiv architecture lies a more lasting source of identification - the "impression" of Tiv architecture. No more the physical features of the buildings but more like the subconscious picture the architecture paints oin our minds when we see and experience these peoples architecture. The writer was able to cleanly pin-point several of these characteristics that together serve as the source of the impressions created by the architecture on the whole. Whereas there are doubtless scores of such impressions, these mine are here noted:

Spatial hierarchy: The spatial hierarchy and general planning pattern of the Tiv is quite distinctive. The ate as focal point of the compound with other ayou opening towards it is a most interesting peculiarity. The open space ("tembe") always left in the midst of the compound for games, open meetings, dances, etc. This basic planning pattern is unmistakably Tiv and on a visit to any Tiv compound built on this traditional concept the visitor is made aware of it.

Curvilinearity: This is a feature that runs deep in Tiv architecture (and built form generally). Everything is curved or rounded. The buildings in plan are circular, the roofs conical, walls cylindrical. The compound is roughly round. The members used for both the roof frame

and ate posts are not squared but used straight from nature rounded and smooth. This impression runs deep indeed - the water pot, the local stool, the gong used to summon folk. One looks in vain for the squared edge or box-like structure. Hausa architecture is basically very rectilinear. The compound is rectangular and the individual buildings are like boxes placed adjacent to one another to give the interior divisions of the compound. This is in direct contrast to the Tiv compound and built form where the circle and round form predominate the scene.

Radiality: The radial form implies a focus and outspread arms (or spokes) and this form is a characteristic feature in Tiv architecture. The very layout of the compound reflects this nature. The ate sits as the focus and the ayou arbit about this centre. In the roof structure - the most noticeable feature of Tiv architecture, the radial form is seen again. Probably the one most burning impression created by Tiv architecture is the skeletal roof-frame grid-form. When inside any traditional building the roof's frame catches and holds attention immediately. The combination of the radiating rafters and the progressively encircling ring purlins is an impression not quickly shaken off the mind. The radial form speaks of the strength of the centre. The orya as centre of the family holding all together by his stability even in trouble, the apex of his roof cone

the ate as a centre of the compound, etc. The strength of the centre is ingrained in Tiv thought life, just as the radial (or focal) nature of his being is.

Structure: Given his level of technology and education the traditional man's architecture demonstrates a very high degree of skill and structural balance. The Tiv man of antiquity made really excellent use of what materials and skill he had and developed some very reliable and impressive structural systems. Given that he had no tools and no nails, the fact that he developed a roof-form able to span up to 10m is in itself a small wonder. The cone form of the huts roof is of a particular interest. Being completely monolithic its like a prefabricated element that is attached to the hut structure. The rafters and ring-purlins are so skillfully laid out and bound together that even though the thatch may require changing after some years (due to deterioration of material) the essential roof frame may last as long as twenty years without any need for changing at all.

The high degree of craftmanship and the ability to improvise are further distinct impressions one is left with having come in contact with Tiv architecture. This has resulted in very high structural sensitivity.

Unitation: The circular plan unlike the rectangular plan does not lend itself well to expansion by additive growth. Rather the sporning of a complete unit (as in cell growth) is much more easily achieved. Thus the expansion of a Tiv compound comes not so much additively but cellularly. When a new room is needed it is not so much the addition of three walls and a lean-to roof, as with a rectangular building, but the complete birthing of a new cell altogether. Thus there is what may be called "unitation" in the growth of a Tiv compound. Hereby a completely independent and intact unit must be born i.e. one that shares neither foundation, wall, floor, nor roof with another unit - a new self-complete "cell".

Ruggedness: Since the materials employed in the execution of Tiv traditional architecture are mud, stone, bamboo, and twine it seems rather obvious that the architecture would be "rugged". Yet why this point is mentioned is that to the contemporary eye that quality and the nature of natural materials does leave definite a mental picture. To the man of antiquity perhaps the nature of his buildings passed unnoticed - to us however this is not so. Particularly as we have come to appreciate the beauty of natural materials and see just how useful they can be in contrasting with the new materials that are refined, glossy and machine tooled.

Outdoor nature: The use of the outdoor is an important element in Tiv architecture. The compound space or ("tembe") is far more than "outdoors" - it is vital space in the house. Equally, if not more, lived in and used as the huts and ate themselves. There is good use of shaded outside spaces and Tiv men to date tend to appreciate a conducive outdoor atmosphere, and prefer that to being cooped up inside all day long.

Shaded top heaviness: The iyou has a tall roof that dominates its elevation and deep overhanging eaves. These eaves and lack of openings make the buildings dark and shaded even during the day time hours. Because the structure is plastic and shaded another vivid impression are gets from the architecture is this top heavy and shaded look. The effect produced is rather similar to that seen in platic design in the contemporary mood when concrete is used to build.

Imagery: The shape of the hut and the cone-on-cylinder form are the basic image the Tiv man to date has of "home". Thus there have been numerous attempts to capture this form again with different degrees of success. There is that subconscious picture of a home that the ayou represent that is desirable to the most contemporary Tiv person and thus is a distinct impression of Tiv architecture. The strong imagery attached to the hut shape cannot therefore be easily overlooked especially in a work such as this that aims to marry Tiv architectural identity and cultural transition.

3.3.2 Tiv Architectural Identity:

As earlier noted architectural identity is the peculiar character of an architectural style. It enables us to "place" architecture immediately. Once we are able to identify certain traits we know where such a building belongs. The nine afore-gone impressions all came together to give us such an identity. If we are to design anything that is to bear this Tiv identity then these qualities will have to be noticably present for the observer to make a mental association with the Tiv.

This is not to say all of these qualities must be seen. Obviously they vary in their degree of mental impression. For example the conical roof shape is a most easily perceived quality in Tiv architecture and so a design in which this is seen is likely to be quickly associated with the Tiv. Thus the characteristics that we would use in contemporary design would depend upon the degree to which any of those characteristics employed could be convincingly applied.

In conclusion therefore the Tiv architectural identity is the sum total of these nine basic qualities and traits; spatial hierarchy, curvilinearity, radiality, structural sensitivity, unitation, ruggedness, outdoor nature, shaded topheaviness, and image.

CHAPTER FOUR

THE PROCESS OF INTEGRATION

4.1 THE GLOBAL VILLAGE

Thus for an attempt has been made to analyse the effect of cultural transition upon human society generally. Cultural transition as a concept has been seen to be basically what is known as "modernization." The general effect of cultural transition upon the world generally as a society has been a streamlining of our various ways of life. There has been a general shift from vast differenciation and divergence to a more common and similarly oriented way of life the world over. This is hardly suprising nonetheless. The mass society as it is now known is a highly complex situation indeed. The reality of scarcity and choice means that there are only a fairly limited amount of viable solutions to the problems posed by prolific (?) urbanization and the emergent cosmopoliscs. Sharing common technology and the limited number of viable solutions to the same problem has meant a predictable convergence of societies and cultures has taken place.

Apart from these social factors, improved world-wide communication and the news media have made the world become a very much "smaller" place. Today no one lives in isolation. There was a time people and whole societies existed in complete independence unheard of and ignorant of the outside

world ("gemeinschaft"). Such cases today are indeed few and way far between and in every country the general tendency has been a break in isolationism and a move towards "one world". This stepping away of the areas of vast divergence and the melting together of cultures and socieites has lead to the creation of what social scientists call, the "global village".

Modernization generally boils down to this steamlining effect and the difference between cultures and societies diminishes with every step forward. The effect of cultural transition (modernization) has basically been the same in all spheres of human life. From clothing and eating habit to schooling and work patterns. The arts have undergone a similar welding and narrowing; music, literature and indeed architecture. What "modern" architecture has meant is a transition from a more specific and differenciated to a more general and common pattern of design sense and expression. Just as society has been seen to be coming together into a global village so also has architecture been coming gradually together with time. That such a streamlining is taking place is very much inevitable since there are only so many solutions to common problems. The world economic, adminstrative, governmental, and social system all have so much in common that the vast differenciation of primitive societies is an

inevitable loss. At the same time, an attempt has been made to show that in spite of this convergence of ideas, mode of living and problem-solving, there shall alway be a place for the individual. What makes the "individual" individual is his identity. This there shall always be a place for personality and peculiar character. The idea that the whole world shall ultimately so weld as to become a faceless mass of humanity is a complete fallacy. The emotional and sentimental (irrational) nature of man shall see to it that such a blind coalesion never takes place. In this same manner a similar statement may be made about architecture. Even though the distinct tendency has been and shall continue to be a general sharing of design ideas and concepts there shall always be a place for the individual. Upon this conviction this work hangs and asserts itself. In the same manner that the mass society has not been able, and is unlikely to, eradicate the place of the individual neither shall modern architecture do the same to architecture as a whole. What is going to happen is that within the framework of modern architecture there shall be a great deal of creativity and personalized expression. The overall picture shall be of one modern architecture world-wide with similar technology, material and method of construction. However on the design and conceptual side there shall be an even greater amount of creativity and

differenciation. The aim of this thesis is therefore to set forth a good basis upon which this may be done with regard to Tiv architectural expression. The reason this is so important is that the same way · a loss of character and personality creates alienation and monotony in an individual and society is equally true of architecture. Thus the search for identity and an appropriate expression of this identity in the contemporary context is both relevant and quite necessary.

4.2 EMERGENT ARCHITECTURE

4.2.1 Material and Technology

Today there is more technology and skill available to be used on more diverse materials than ever before in the history of architecture. This means that there is more opportunity for expression than at many other time. Whatever mood, character, or impression is desired to be made through a design can be easily done in modern architecture. Materials and technology cover a whole range uses textures and images. From exposed concrete; plastic, dull grey and smooth; to brickwork, rugged earthy and warm. From walls of glass, smooth, glossy and light; to thick mild steel stanchions, heavy, dark and imposing. Prefabrication has become a common thing now, parts and fixtures are easily come by and even made-to-measure for

particular designs.

Hitherto impossible spans may be easily covered by members and structural possiblities are almost only limited by our imagination. Prestressing and postensioning reinforced concrete as well as steel members make spans of up to 60m seen small. Through precasting and modular design part of structures can be ready made and lifted into place when nencessary. All this means that the possibilities are virtually unlimited for what we can do with architectural design in this age. Indeed one problem we seen to have these days is that of choice - too much of it. Because of this there are many hitherto unexplored areas of modern architecture. This work represents an investigation into just one of these areas - the preservation of a peoples architectural identity in the contemporary mood, or context, of design.

The materials and technology that are available today are very much universally applicable and relevant. This implies that they are not in any way tied down to one particular set of people and place. Rapoport (1969) showed lucidly that even in the primitive context where it was believed architecture and houseform evolved on purely utilitarian forces, this was not so at all. He was able to demonstrate that technology and materials available were but modifying factor in houseform and environmental design. Therefore even rudimentary

architectural expression found its root in something beyond mere physical factors (technology and materials inclusive). Thus the essence of architectural identity - and what makes a people identify with the architecture is for more than material and technology. The essence of an architectures identity therefore rests on more intangible forces - imagery, belief and a subconscious sense of what should be.

Bearing this in mind we can clearly see how the universality of modern material and technology should not bother the architect striving to achieve a culturally conscious design expression. Since the very essence of the identity he aims to capture and make use of goes beyond such physical factors. Therefore without reservation the contemporary design can boldly attempt to forge on and create a modern Tiv architecture using materials and technology which are universally applicable. Indeed the whole idea of shying away from modern and resorting to traditional materials is more like replication and such an attempt could never produce a modern expression of a traditional architecture at all.

Modern materials and technology must therefore be assesed on their merits and examined to see whether There are any implicit qualities that may be tapped. It will be discovered that even A comtemporary material can be so mainpulated and

used to create an imagery that has its root in the most vernacular houseform.

4.2.2 Stylistic Trends

There is presently going on a great debate, between architects that care to debate such thing, on whether modern architecture is really dead and post-modernism's take over. There are some that claim that modernism is not dead and that postmodernists are merely intellectual cowboy, that are riding rough shod over architecture not giving enough heed to humanistic values. The Post Modernist equally despise their modernist brethren and accuse modern architects of having failed to meet the need of people and having made unfulfilled promises to mankind. Their point of argument is rather a hair-splitting business which this author does not intend gething involved in this work. On a general note hovever its only reasonable to say that the partition of architectural styles and periods into district classes and categories is all rather petty. In honesty one cannot draw the line just where modernism ends and Post-Modernism begins. It like, trying to decide the exact day a boy became a man. Only in retrospect, and that after a considerable span of time has elapsed,, can such a judgement be made - even then precise dating is hazardously inaccurate.

In all fairness one must admit to the fact that architecture is in a state of transition - a gradual evolution of concepts and expression with time. Inasmuch as society and culture are undergoing constant transition and evolution, architecture as a function of culture and society is undergoing the same evolution. Thus Modernism and Post-Modernism are not two independent concept, to be separated and labelled independently. They are both stages in the same slow onward journey through the human experience. Without doubt a day shall come in which even post-modern architecture, presently the toast of the avaute-garde, shall go into decline with the emergence a "new" and more representative expression of the then society and culture.

The specific features of current trends in architecture shall not be examined here in detail. It shall suffice our purposes to say that no matter the style, period or dominant theme the basic elements of aesthetic, remain the same. Thus , though the images of design may be constantly evolving and metamorphosing, the element of design never change. These elements are basically seven in number; line, direction, shape, size, texture, value and colour, The elements of aesthetic design remain the same despite any changes that take place in values and images of civilizations. No matter where architecture goes from where it is today it shall always be reduceable to these seven basic elements in various composition, that produce form.

4.3 TIV CULTURAL CENTRE, GBOKO

4.3.1 Brief:

Clients: The clients of the project are the "Mzough Ü Tiv" (the assembly of Tiv people), that is the Tiv as a whole. The Tiv Cultural Centre (TCC) shall principally be their place and their common heritage. The tribe in general are represented by a council of elders that sit to meet and discuss affairs and direction of the people. This meeting of elders is called the "Jir Tamen" and they presently hold their meetings in the Gboko Council Chambers. There are also administrative staff of the "Mzough Ü Tiv" as an association - these are those that handle the day to day administration of the people's affairs.

The users of the TCC shall be, beyond the Tiv people, residents of Gboko and the environs and the general public.

Financiers: The TCC project shall be financed by the Tiv people themselves through such fund raising activities as appeal funds and events such as cultural displays and so on. The local government areas representing Tiv areas shall also contribute their quota towards this project.

Purposes and Activities: The TCC shall serve as a centre for the promotion of Tiv culture and the Tiv as a people by:

i. Providing areas for cultural displays and festivals, notably the Mzough U Tiv Day activities. Also provision shall be made for dances, local theatre, a museum of Tiv culture and history, and a crafts village complex.

ii. Acting as a tourism attraction and liesure place where the public in general and Tiv people themselves can come, relax and be enlightened on the life of the Tiv.

Beyond presenting and representing the Tiv people the TCC shall also be required to provide them and the general public with recreation and liesure activities. This would include relaxation gardens, a club house, sporting activities and a place for such activities as film watching, video rooms and theatre.

The TCC shall also serve the general public and her spaces shall be available in off-season, for public gatherings generally; political rallies, crusades, conventions and other public assembly. The speaking and exhibition halls, as well as the accommodation shall be available for hire and use to all and sundry.

Spaces Required: The TCC shall require exhibition spaces, at least $400m^2$ in extent. This shall be for general exhibitions staged by artists, architects, organizations and individuals for a fee.

There shall also be a museum and library resource unit. The museum shall have artifacts and current elements of Tiv culture. The resource centre shall not be a full sized library but a place where materials may be requested such as tapes, videos, books and journals to do with the Tiv people and their culture.

There would necessarily be a main bowl for the TCC as a whole. This would be a performing arts and speaking hall to accommodate at least 2000 people and shall be the main indoor performance area. This hall would be rentable by individuals and organizations for conventions and crusades, etc.

The club-house shall provide spaces for relaxation and drinking. It shall run a bar and have games spaces. It shall be a place where locals and passing travellers may make a stop and spend some time relaxing. There shall also be a small multipurpose hall attached that may be used for small speaking engagements and rented for wedding receptions and club meetings, etc. The kitchen facilities of the club shall also make the hall suitable for banquets and dinners.

There shall be an administrative complex to house both the TCC administrative staff and the Mzough U Tiv administrative staff. Here too would be such persons as the enquiries officers and tourism promotion desk.

Since Mzough U Tiv Day is basically an outdoor affair there shall be an extensive outdoor arena in which the day shall hold. Sufficient space shall be

provided for crowds of up to 5000 persons and large grounds for dancing and open theatre display. Thus field shall also provide a civic space where such events as National Day celebrations may be hosted.

The accommodation shall be a self-contained complex capable of being rented out as a motel, to travellers and for the accommodation of guests and tourist when necessary. There shall be cooking and dining facilities also provided to serve the guests and others' staying here.

4.3.2 - Site:

Site Location: The site shall be located in Gboko for the primary reason that she is the cultural "capital" of the Tiv people. This town is the accepted and recognized centre of Tivland and has been so since 1946 when the seat of the Tor Tiv (Chief of the Tiv) was instituted and His Royal Highness, the Late Makir Zakpe appointed to the seat.

Gboko lies on longitude $7^{\circ}20'$ north and 9° east of the Greenwich meridian. This places the town in the savannah region of West Africa and politically in the middle belt of Nigeria.

Within Benue State, Gboko lies at an intersection where roads meet from Katsina-Ala, Makurdi, and Aliade and Vandeikya. This makes the town very accessible and approximately one hours drive from virtually any part

of Tivland. The main federal highway that by-passes the town is the link from Yola and the north through Otukpo to Enugu and the east. This means there is a constant flow of travellers, businessmen and tourists passing by the town regularly.

The precise location of the complex is what is presently the outskirts of the town. The area is off the federal highway and towards the Yandev-Makurdi feeder. Why this site has been chosen and not a more centrally located one is basically three-fold:

i. The central and civic areas of Gboko are choked up. Cultural facilities ought to be green spots in townships and cities located fairly near the central region of the town. Because there is no clear usable space within Gboko the site had to be thrown outwards. Furthermore the scale of the project means that the plots of land in the town are unsuitable for the TCC site.

ii. The zone chosen for the site is not only open and accessible, but topographically good and a site with good development potential too. Off a main road the site is self advertizing and therefore quite viable.

iii. The zone chosen is in the line of the developmental trend of Gboko. Without doubt the characteristics of Gboko's development have shown that the site area would be engulfed into the township within

ten years. Already there is low density housing on two flanks of the site and the spread of the town is still ongoing. With the completion of the TCC such a spread would be accelerated and the whole site area be surrounded in a much sooner time. The anticipation of such development means that the TCC would not have planning problems later. Having anticipated the urban spread the TCC would be nicely seated amongst the residential and commercial areas that would have come to surround her.

Site Analysis: The site is roughly square in shape with dimensions 350m x 350m. Its four sides lie almost north-south and east-west with the approach aspect facing southerly. This means that the site presents good orientation for the TCC and the longer side of the centre may be oriented out of direct sunlight.

Slightly undulating the site is roughly flat with some slightly prominent points. Site drainage is all towards the bottom left-hand corner of the site and thus well taken in hand.

The soil and Geology is the same for the whole Gboko area. Good sandy loam (farming soil) forms the top cover and beneath a limestone basement complex provides a good bedding. Soil is well drained and neither too clayey nor too sandy. Generally it may be described as good building soil.

The vegetation is average density with mean crown heights somewhere between 10 and 15 metres high. The ground cover is rich and good greenery is present. Generally the vegetation thrives well and lends itself well to landscaping and purposeful planting of trees and shades.

Services such as electricity, water and telephone all reach the site zone adequately. Though the water supply by mains in Gboko is generally poor so provision for good overhead storage shall have to be made.

The site has interesting views. The main landmark in Gboko, Mkar Hill can be seen from the site and the other sides are overlooking the Mbayion hills in the distance. Generally the gently undulating terrain makes for an interesting visual experience from the site area.

4.3.3 Planning:

Site Plan and Layout: The site has been planned to make best circulation and a separation, as far as possible, of vehicular and pedestrian circulation. There has been cut off the main road a spill over parking space for uncommonly crowded days in which the 136 parking spaces within the complex won't suffice. This lay-by like parking cuts back from the main highway about 15m and allows for one lane of parking. The main parking in the complex is offset from the main administration building so as not to crowd the frontage which has been landscapped.

A green buffer belt of trees has been created all around the site and a great deal of trees on site to isolate the TCC from noise pollution when the environs are eventually built-up all around. Great care has been taken to give the whole centre a "soft" appearance with landscapping, trees and lawns. This lends the TCC a comfortable and liesurely atmosphere contrasting the hard busy look of concrete surfaces.

The planning layout of the buildings is based upon the traditional Tiv concept of planning. The main bowl stands in the place of an "ate" as the communal gathering hall. This position is central and the buildings height makes it clearly seen on any elevation. The other units have been arranged about this central hall like the "ayou" about the "ate" in a semicircular fashion. The circle is completed by the crowd stands which take 5000. The stands enclose the main open space - "tembe", which also serves as a football field when not in use for any occasions.

General Planning: Circulation planning has been well taken care of with parking being kept peripheral and contained. The service access into the site has been kept peripheral so as not to spoil the pedestrian nature of the built-up space generally.

Pedestrians have been thought of from the earliest stages of planning the site layout. They are brought in and taken straight to the main bowl area, almost without deflection. The building has been lifted on pilotis to allow very direct access to the

main bowl plaza. This means that the route is good for crowd and rush exit. The separation of vehicles and pedestrians means that there is no danger of collisions when a large programme ends and everyone is rushing home.

Noise planning was another priority. Although the museum and accommodation encircle the main bowl they have been drawn back (the museum 10 metres and the accommodation 20 metres from the line of the buildings). This means the museum is some 30 metres and the accommodation some 40 metres from the main bowl. Furthermore the more noisy and active units (club, sports area, multipurpose halls and maintenance have been placed at the far extreme of the site about 70 - 80 metres from the accommodation. To ensure that crowd noises from the main bowl are no menace to the surrounding facilities the plaza surrounding it has been well landscapped and softened by leafy eucalyptus trees lavishly planted about.

Service planning was another priority in the design synthesis. All the buildings may be serviced from the plaza surrounding the main bowl. Provision has been made for vehicles to enter this plaza (infrequent servicing that is) through a service lane provided at the extreme of the built-up space. Within the building all toilets were taken care of by double walled ducts that are reachable from within the toilet spaces.

The piping being hidden by removable boards painted to match the walls. A simple and efficient drainage system of rainwater gutters keep the site and particularly the built-up space free from surface water. These gutters also take water from the roof gutters and carry it away quickly and neatly.

The whole design has been regulated by a modular grid. Since the design is basically circular in nature the grid comprises radial lines spaced angularly at 5 degrees and concentric circles that move outward from the centre at increments of 10 metres diametre (i.e. 5m radial increase). This circular module serves to represent the unitary nature of Tiv architecture generally. The modules are units in themselves which describe and delineate the facilities in the TCC and at the same time simplify (and hence cheapen) building processes.

4.3.4 Forms:

The main bowl is a contemporary abstraction in steel portal frames of the traditional ate. A highly skeletal structure (just like the ate) the form is a cone rising from a diametre of some 60 metres to an apex height of 21 metres. This form is the main focus of the design and its towering peak is the centre of attraction to which all lines in the design pay homage and derive themselves.

The encircling form housing of the facilities has its outer face sloping inward at 60 degrees to give the

implied form of another cone. The vertical line is basically a statement of independence. The oblique line is restless and active thus directing attention to the cone which is the point of stability. The extruded columns which mark this sloping face serve to accentuate that skeletal and most vivid image of the Tiv identity.

Concrete forms and parapets with small openings dominate the facade to give the shaded and heavy sense of Tiv architecture. To really give a good contemporary balance there are a good deal of glazed curtain walls, particularly, which balance the heavy darkness of concrete plasticity.

4.3.5 Materials:

A balance of material was sought. Good use has been made of a rough locally made burnt brick. This is most evident on the service cores which are completely made of this material. The base of the museum and the accommodation also have thus material on them. The clay brick is locally made hence rough and rugged unlike the factory produced burnt brick which tends to be smooth and refined. These ones weather better into shades of red and or giving a beautiful earthly colour and shade to the buildings.

Thus earthly material contrasts sharply and in such a manner as to break monotomy with the glazed curtain walls which are light vast and bronzed. The bronze colour is a point of similarity to harmonize them - then they stand apart.

The concrete is used plain and remains umpainted altogether. This gives its own beautifully contemporary look.

These materials were chosen to harmonize but without becoming monotonous. The rugged nature of Tiv architecture being striven for by all means.

4.4 CONCLUSION

From the onset of this work the intention was to "integrate architectural identity and cultural transition". The TCC was to serve as a project upon which to demonstrate the success or failure of this endeavour. The nature of both these concepts (architectural identity and cultural transition) were examined and much pains taken to show how they run together and become one in the complex processes of society and culture. The idea that cultural transition or "modernization" dispenses with the need for such concepts as identity and the individual were negated. It was shown that even in the face of the "mass society" there would always be a place for the individual and people, tribes and nations would never melt into the homogeneity of common technology and the global village.

Having established the relevance of identity and specifically architectural identity the nature of cultural transition was examined.

The ultimate aim of integrating these concepts in a design was simply to create a completely and undoubtably contemporary design that at the same time had a specifically Tiv "flavour". This was shown to be the only way Tiv architectural identity could be protected from going under in the onward surge of cultural transition. To cut a long story short integration can only be achieved and maintained by making culture (and hence architecture) tally with the inevitable direction of history. History is on an unbendable path. It is inevitable that towns shall grow to be cities, that transport and materials shall improve, that technology shall grow in efficiency complexity and potential. To pit one's self or one's architecture against these clear tendencies is sheer folly and can only lead to disintegration. Thus there must be an attempt to flow with history and court cultural transition. Thus the traditionalist notion that the past must be grimly clung to at all costs was completely dispensed with. The only viable solution for the sustainance and survival of the Tiv architectural identify is found in compromise, concession and planning our architecture around modernization.

The TCC is intended to demonstrate just how a contemporary design can have a specifically Tiv flavour. Such that the centre is neither out of place in modern architecture, nor at the same time without specific

reference - that is specifically Tiv. By taking the indices of the Tiv architectural identity and applying them to modern concepts this integration has been achieved. That is by identifying those things, features that make Tiv architecture specifically "Tiv" and using them on a modern design we have integrated the Tiv architectural identity and cultural transition.
Why this is a viable and lasting solution is that it makes room for the ever unfurling nature of architecture and modernization generally. That flexibility is of essence also any solution without it falls to its face and shall fade away into antiquity sooner than later.

REFERENCES

Alonge, F. A. and Gusah, S. P. A. (1988) "An Inquest into Tiv Architecture". Unpublished dissertation. Ahmadu Bello University, Zaria, Nigeria.

Gyuse, T. (1980) "Culture and the Built Environment" Journal of Tropical Architecture. Vol. 1 number 2, pp. 9-12.

Hobbs, D. A. and Blank, S.J. (1982) "Sociology and the Human Experience. Canada: John Wiley and Sons Inc.

Keil, C. (1979) Tiv Song. Chicago: Chicago U.P.

(Ed Mead, M. (1955) Cultural Patterns and Technical Change. New York: New American Library.

Rapoport, A. (1969) Houseform and Culture. Englewood Cliffs, N. J.: Prentice-Hall.

Rubingh, E. (1969) Sons of Tiv. Michigan: Baker Book House.

