

**PLACE MAKING: A STUDY OF  
'OJA – OBA' OPEN SPACE DESIGN  
IN YORUBA URBANISM**

**BY**

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**DECEMBER 2011**

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DESIGN IN YORUBA URBANISM**

**BY**

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**A THESIS SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE, IN PARTIAL  
FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF  
DOCTOR OF PHILOSOPHY (Ph.D.) IN ARCHITECTURE OF THE UNIVERSITY OF  
LAGOS**

SCHOOL OF POSTGRADUATE STUDIES

UNIVERSITY OF LAGOS

***CERTIFICATION***

This is to certify that the Thesis:

**“PLACE MAKING: A STUDY OF OPEN SPACE DESIGN IN YORUBA  
URBANISM”**

Submitted to the

School of Postgraduate Studies

University of Lagos

For the award of the degree of

**DOCTOR OF PHILOSOPHY (Ph.D.)**

Is a record of original research carried out

By

**ADEJUMO TITUS OLATUNJI**

In the Department of Architecture

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## **DEDICATION**

The planetary system was designed and sustained by an unseen hand. Our cosmogram is the imperfect copy of HIS perfect cosmos. This work is dedicated to the Monarch of the Universe - The Most High God.

To unknown Yoruba architects who designed and built the cities, buildings and structures on mimetic theory. They provided shoulders to stand, look back and think about tomorrow. I appreciate the efforts of the living Yoruba sages and other proactive traditional Yoruba intellectual class across the three bioregions especially Awise Agbalaye Wande Abimbola, Araba of Oshogbo Chief Ifayemi Eleburuibon and Dr Remi Obateru. Yes, it is possible to evolve home grown architectural dictum for the next dispensation as the sun sets on sustainability paradigm that lacks aboriginal spirituality.

To the real cardinal orientations - Fola, Femi, Yemi and Busayo. Please be conscious of this fact that certificate without knowledge is out of order. Seek knowledge and above all seek true understanding and wisdom in all things.

## **ACKNOWLEDGEMENT**

I am grateful to my supervisors, Professor Niyi Okedele and Dr. Mike Adebamowo for their intellectual inputs and absolute belief in my capacity to deliver appropriately. When home grown meteorite was engineered from outer space to cause cataclysm on tiny planet earth you gave me the assurance that Mayan architecture and her interpreted 2012 calendar will not terminate the world but it is just a symbolic paradigm shift.

I acknowledge Professors J. Igwe and Reuben Iyagba who took pain to read the draft versions and made fruitful suggestions. My gratitude goes to the academic faculty and administrative staff of the Department of Architecture. Thank you Dr Adenuga, Dr Ameh, Mr Afolayan, Mr Udechukwu and Mr Paul Obi for sharing your time and experience with me. I appreciate Mr Ladi Wilkey, Bode Orelaja, Kunle Owolabi and Kenneth Ogwo for the wonderful 12 months field work.

I remember Adim John Elueze, a righteous sage, on the other side of eternity. This is the result of your push when loneliness suddenly appeared in a full capacity stadium. You were right it was just a season. We will complete the discussion on the platform of resurrection.

I appreciate the knowledge of Alaafin Adeyemi III (Iku Baba Yeye, Igbakeji Orisa) on Akesan as classical Yoruba open space model. Kabiyesi Baba. I sincerely appreciate the submissions of Iya Isale Oja, Otunba Ogunmola, Babaloja, Baba Eto Oja, Iyaloja, Chief Akinyemi, Rev Adetunji (Retired Archival Librarian and one time Aafin Chaplain) and other Oyo sages on Akesan ecosophical dimensions.

**Olatunji Titus ADEJUMO**

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## **ABSTRACT**

Values inherent in city spaces may be biophysical, social, cultural, religious, economic and political. These values give meaning and determine the level of user's attachment. When urban space generates meanings to city people, the bond is stronger and 'space' at that point transforms to 'place'. While some city open spaces succeed others failed to meet designed goals. This research investigated the inherent 'place making' attributes of Oja - Oba open space (King's market) in Yoruba urbanism.

The study is underpinned by overlapping theories of sense of place, geosopic planning, mimesis and architectural interpretation. The research is influenced by interpretive principles and a philosophical orientation in social constructionism. Research works on 'place making' is phenomenological and qualitative. Attempts to unravel the concepts behind open space design in Yoruba urbanism demanded the comprehension of the value system that established them. Grounded theory methodology was used. Data collection through seven scoped reviewed literature on Yoruba urbanism; semi structured interviews from seven Ifa sages on Yoruba urbanism and Oja - Oba; semi structured interviews of ten Oyo sages on Akesan market; and personal observation of Akesan market were undertaken. Concepts generated from the grounded analytical procedure were used to theorize Yoruba urbanism and Oja Oba as premier public space. Akesan open space at Oyo town was studied to verify derived hypothetical propositions.

The research revealed that Yoruba urbanism and its open space design is influenced by her Cosmological World View. The cosmological world view is manifested in 16 sided polygonal cosmogram with 4 prominent radiating streets along the cardinal points. The research observed that there is a relationship between Yoruba cosmological world view and institutional framework that sustain Oja-Oba place making. Further revelation shows that Oja-Oba 'place making' theoretical propositions were influenced by cosmological world view especially congregation of people for various activities. These activities were identified as 'eight place' themes that carry Oja Oba open space design values. They collectively define Oja - Oba open space as Yoruba city symbol. The effectiveness of these themes is enhanced by Yoruba geosophysical knowledge in site

planning. The study evolved a 'place making' conceptual framework that grafted the 'place themes' on cardinal orientation influenced by the four Yoruba principal gods.

Design works that create Yoruba atmosphere must reflect the influence of the cosmogram on the 'place themes' to enhance congregation at public places. This mimetic design and biomorphic planning philosophy is relevant for the spatial branding of Yoruba built environment in this season of cultural globalization threat on nations outside western hemisphere.

Based on the findings and conclusion the study recommended the use of 'architectural numerology' in open space 'sense of place' determination; establishment of dynamic people driven institutional framework for the planning, development and management of public open spaces; redefinition of public spaces policies based on value driven activities for the sum total development of 21st century Yoruba city people; incorporation of identified eight 'place themes' in open space policies with the goal of creating Yoruba atmosphere in the design, construction and management of city spaces; and conceptualisation of public spaces as part of urban symbolic economic development. These recommendations are to be seen as 'meaning' generating policies that will enhance architecture of public 'place' in Yoruba urbanism.

# CHAPTER ONE: INTRODUCTION

## 1.1 BACKGROUND TO THE STUDY

Mental perception of urban physical reality identified five elements of a city form as paths, districts, edges, landmarks and nodes (Lynch, 1960). Nodes are areas of thematic human concentrations in cities including public open spaces (Spreiregen, 1965). **Open** spaces are in two categories namely formal and natural group. Natural group are informal spaces representing the city ecosystems. These are urban commons including flood plains and forested hills vulnerable to intense anthropogenic activities. Formal group is made up of planned urban open spaces defined by building facades and city base planes. They are designed and constructed to provide physical character to city landscape. Planned urban open space system is structured to accommodate central parks, district parks, community parks, neighborhood parks, plazas, playgrounds and natural areas of scenic interest. This hierarchical definition is a product of modernism.

Scientific urbanism assigns specific values for parks and allied city spaces in its conscious desire to improve livability in human settlements. Walker (2004) identified ten public values of urban parks. The values include provision of recreational facilities and programmes; enhancement of city aesthetics quality; improvement of quality of urban life; boosting of real estate; sequestration of excess carbon and other pollutants in urban air space; contribution to the vitality of the community and the well being of the people; contribution to youth's physical, intellectual, emotional and social development; provision of employment opportunities; improvement of community's life expectancy through healthy leisure services; and strengthening of

neighbourhood social capital. These values place planned open spaces as city's major physical tool required to positively impact the economy, education, health and people's social life.

Incorporation of value system in western public open space history responds to prevailing needs. Cranz (2000) noted that the function of parks is a reflection of immediate socio political goals on a time scale. This tallied with Morris (1979) view that cityscape and the skeletal components of open space structure is a reflection of the way of living and people's attitude to life. For example, Hellenistic 'agora' was originally a place of assembly by village people to take decisions on crucial social issues that borders on injustice (Mumford, 1960). Agora later accommodated economic transactions and transformed into a market place; entertainment core for city god festive activities and a venue for intellectual and political discuss. The Roman 'forum' was a place for public meetings, politics, business dealings and an outflow of religious ceremonies from the adjoining temples (Eisner & Gallion, 1980). Cranz (2000) reiterated that the 1861 park movement in America grew out of 'an effort to solve urban problems arising from the twin processes of industrialization and urbanization'. While parks served as city lungs to sequestrate polluted cityscape, they also served as forum to strengthen community social values among the blue collar workers and disillusioned immigrants (Eisner et al. 1980).

Dynamism in social goals between 1900 and 1965 America accounted for the 'recreational facilities' and 'open spaces' park model (Cranz, 2000). 'Recreational facilities' park model came in response to the need for active sporting facilities for all age groups in 1930 America – a period of economic depression. The goal is to keep the active population engaged. 'Open spaces' model

of the mid nineteen sixties identified socio ecological relationship between parks and urban transportation corridors as one grand open space system (Cranz, 2000). The underlying ideology of ‘open space model’ is the perception of the city as an architectural piece within the landscape that must be aesthetically treated during urban renewal process. That is, aesthetic values of urban parks must not be seen on an individual park level, rather on a city scale composed of interconnected green spaces. Value system in these spaces is thus periodically modified to meet the needs of each epoch.

Values inherent in city spaces may be biophysical, social, cultural, religious, economic and political (Ardoin, 2004). The art of incorporating these values in the spatial configuration of urban open spaces is “place making”. The values give meaning and determine the level of user’s attachment. When urban space generates meanings to city people, the bond is stronger and ‘space’ at that point transforms to ‘place’ (Tuan, 1974). Urban open space as ‘place’ becomes a geographic entity that provides unique experience for users over a time frame. The distinctive character and beneficial experience continuously attracts and lingers in the memory of users. Such an urban open space is said to have ‘sense of place’. Sense of place is therefore those intangible and tangible characteristics which give well defined places their distinctiveness, identity and authenticity and have done so over a period of time (Robinson, 2006). Those characteristics keep the place alive, functional and maintain adequate human patronage from generation to generation. Whyte (1980) observed that while some city open space succeed others failed to attract users and subsequently lost to more pressing land use. This study focused on identifying Oja Oba open space design ‘place making’ attributes in Yoruba urbanism using Akesan open space in Oyo town as a verification tool. Attempts to unravel the concepts behind

the premier public open space design in Yoruba urbanism demand the comprehension of the value driven principles that underpinned them. As noted by Stedman (2002), built places are social objects—a product of social forces, closely connected with human social structure, cultural opinions, power, imagination, emotion and memory.

## **1.2 STATEMENT OF RESEARCH PROBLEM**

The concern for sustainability on city scale was brought to the world view by the United Nations driven San Francisco Urban Environmental Accords (UEA, 2005). Mayors and administrators of various world cities signed and adopted 21 actions with the theme of Green Cities Plan for the planet. Six major issues were recognized including energy (action 1-3), waste reduction (action 4-6), transportation (action 13-15), environmental health (action 16-18) and water (action 19-21) urban design (action 7-9), urban nature (action 10-12). Activities that relate to urban nature adopted a policy that ensures an accessible public park or recreational open space within half-a-kilometre of every city resident by 2015. Progress made by all cities will be evaluated by 2012 which is 7 years from the May 2005 date. This environmental accord is meant to strengthen the position of urban open space system as major green infrastructure.

Urban open spaces are planned, designed and developed to attract people for a pre conceived value driven activity. Some of these spaces work for the designed goal (Whyte, 1980). Others repel city people and are lost to alternative land use. The repulsion is often due to environmental designer's inability to incorporate activities rooted in acceptable socio cultural values (Brolin, 1976). When such values are represented in services and facilities, the spirit of place is invoked

to attract people continually. A typical example is St. Peters Piazza in Rome. As noted by Morris (1979), this Piazza continues to play host to Romans, Roman Catholic faithful and tourists since its reconstruction in 1506. New York Central Park designed on 'park movement philosophy' met the needs of 1861 Americans and is still meeting the needs of the current generation. These are public spaces with strong historic, spiritual and social meaning to the culture that use them.

Comparatively, western open spaces development in Yoruba cities including metropolitan Lagos lacked continuity. For example, 1887 Lagos Botanical garden gave way to the construction of 1895 Iddo railway terminal (Falade, 1988). Lagos Marina water front garden was removed to accommodate six lane outer Lagos Island ring roads in 1975 (LASG 2000). The premier Ikoyi Park was sub divided into residential estate. Yaba Love Garden and Biney Memorial zoological garden ceased to exist in 1985 (Adejumo, 2002). Ikeja Government Reservation Area playfield was platted as private residential estate. Similar urban open spaces introduced at Apapa, Ibadan, Akure, Oyo and other Yoruba cities to meet the needs of colonial workforce ceased to exist few years after independence. These spaces were used and functional till 1960 - the year of Nigerian independence. Western value driven design ingredients made them work for colonial workforce. A change in governance influenced cultural perception and reflected change of values in infrastructural development including open spaces. Falade (1988) identified the demise of 1887 Lagos Botanical Station while LASG (2000) suggested corruption and inept urban developmental control mechanism as possible reasons for the lost of colonial urban spaces within 50 years of independence. Ashinyanbi (2005) noted that the ratio of planned hectare of open space per population in metropolitan Lagos dropped to 90,000 people per hectare which was far from international standard of 600 per planned hectare. Other Yoruba cities, including Oyo,

could not manage and sustain public spaces conceptualized on western urban philosophy after independence. There was no bonding between the people and these spaces.

Valued services and infrastructures attract deep emotions and are seen to contribute to the well being of the society. It is logical to protect that which is valuable (Benepe, 2002). This corroborates Salveen (2002) submission that “when people feel committed to a ‘place’ emotionally, culturally and spiritually, they are more apt to care for it”. Benepe (2002) is of the opinion that ‘for urban parks and similar urban open spaces to be sustainable there is the need for dedicated citizens (park users and neighbors) who are willing to protect, nurture, and advocate for them’. The advocacy is based in emotional, physical, social and cultural ‘place making’ design attributes that carry the values.

Attachment to urban open space is therefore an expression of user’s commitment to the inherent values in planning, design and development of the space. That is, the space has ‘place making attributes’ to drive the values that trigger user’s commitment. Typical examples are the various indigenous open spaces in Yoruba cities and townships including central King’s market (Oja Oba) that had attracted users continually from one generation to the other (Obateru 2006). In the same Yoruba cities where western public spaces were degraded or converted, traditional spaces were preserved and patronized. There is need to unravel the values that gave meaning to the urban design of ‘Oja Oba’ as traditional open space in classic Yoruba urbanism. This research is interested in knowing what ‘place making’ attributes created and sustained traditional public spaces in classic Yoruba cities.

### **1.3 THE RESEARCH QUESTIONS**

Human actions shape social and physical landscapes of cities. Open spaces exist to serve specific urban functions. Their design features and structures often reflect the power, status and the instrument that created them. As noted by Bianchini *et al.* (2007), what is articulated in and through open space design is often a complex traditional institution decisions. This study endeavoured to answer the following questions on the meanings and attributes that established traditional Oja - Oba open space:

1. What influence the planning template used in the platting of classic Yoruba cities and its components?
2. What authority and administrative instrument constituted, planned and managed Oja Oba?
3. What cultural, social, and landscape characteristics draw people to this space? How did Oja Oba as a 'public place' fit into the spatial configuration of the city?
4. What philosophy established and sustained the indigenous Yoruba public open space?
5. What commonalities make Oja Oba as the central open space compelling to visit?

### **1.4 AIM AND OBJECTIVES OF THE STUDY**

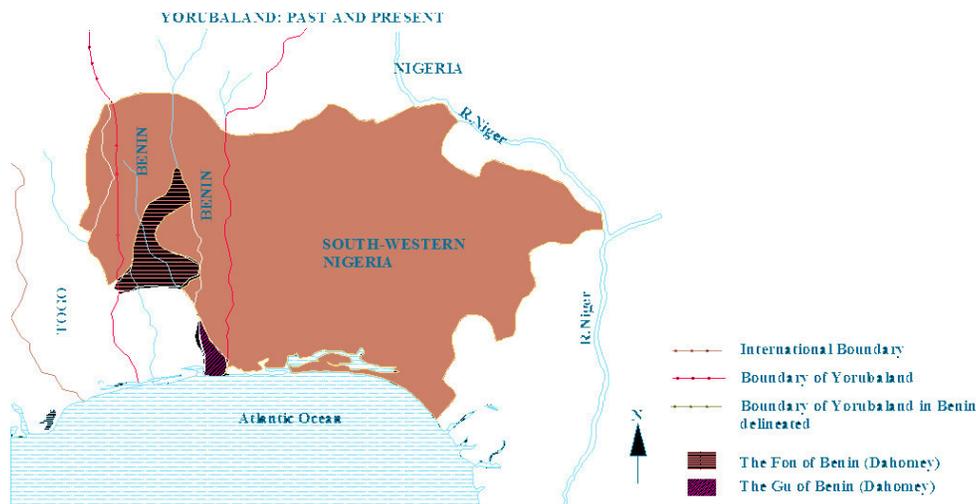
The aim of this research is to investigate the inherent 'place making' attributes of royal market (Oja – Oba) open space planning and design in Yoruba urbanism. Investigated place characteristics of Akesan open space in Oyo are used for theoretical proposition verification of open space design in classic Yoruba urbanism. Objectives for this study are to:

1. Examine planning paradigm that establishes Yoruba urbanism.
2. Identify the institutional framework that sustain the open space

3. Identify ‘place’ activities and biophysical characteristics that draw people to these open spaces and to interpret Oja Oba open space within the Yoruba city building philosophy
4. Theorize open space design in Yoruba urbanism.
5. Evolve a conceptual frame work for sustainable public space design and planning in contemporary Yoruba city.

### 1.5 STUDY AREA

Yoruba nation lies between longitudes  $1^{\circ} 25'E$  and  $6^{\circ} 45'E$ ; Latitudes  $5^{\circ} 55'N$  and  $9^{\circ} 10'N$  above the equator. According to Obateru (2006), Yoruba nation territorially lies between River Mono in central Republic of Togo and the confluence of Rivers Niger and Benue in Nigeria (Figure 1.1). The southern limit is defined by Bight of Benin while Jebba on River Niger serve as the northern boundary. It is currently 128,956 square kilometers having lost 6,812 square kilometers to the late 19<sup>th</sup> century Yoruba-Dahomey war. In spite of the reduction, Yoruba language is widely spoken in both republics of Benin and Togo.



**Figure 1.1 Map of Yoruba land Past and Present**

In Nigeria, Yoruba nation inhabit the south western geopolitical region (Figure 1.2). It is fully made up of six federating units of Nigeria including Lagos, Ogun, Oyo, Osun, Ekiti and Ondo states. Parts of Kwara, Kogi and Edo states are inclusive (Figure 1.3). According to NPC (1991) the total population of Yoruba speaking states in Nigeria was 25,000,000. Yorubas are organized in sub ethnic groups with distinct dialects (Ogunba 2002). Such groups include Ife, Oyo, Egbado, Awori, Ijebu, Ijesha, Ekiti, Ondo, Ikale, Ilaje, Owo, Akoko and Igbomina (Figure 1.4). On a broader classification Fadipe (1970) identified two groups namely ‘Oyo Yoruba’ and ‘Non Oyo Yoruba’ that reflect the bioregional settlement preferences. While non- Oyo Yoruba occupied the tropical lowland rainforest belt; Oyo Yoruba inhabited the guinea savannah ecological zone. Oyo Yoruba are directly connected to Oyo Empire and are now in Oyo State of Nigeria. Although it collapsed precipitously around 1830, Oyo's authority has never lapsed in the state especially Oyo North referred to as Oke Ogun area.



**Figure 1.2 Map of Nigeria showing the 36 States**



Figure 1.3 Map of South-West Geopolitical Zone of Nigeria

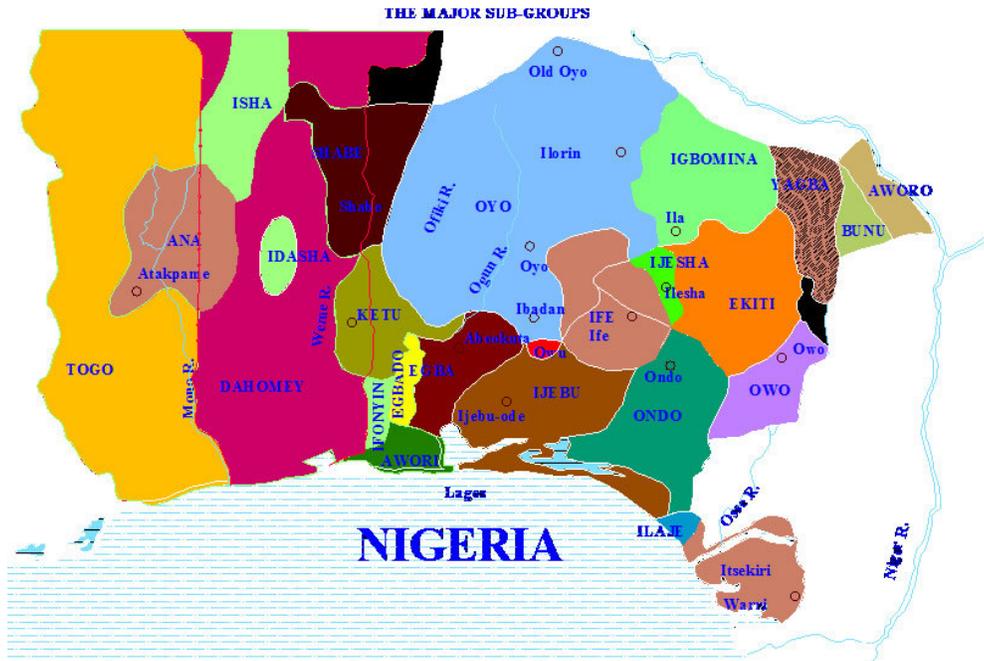


Figure 1.4 Map of Yoruba land Showing Sub ethnic Groups

This study focused on identifying the constituents of 'place making' in Oja Oba as indigenous open space. The preliminary findings of the research were verified through the study of Akesan market open space at Oyo City. The choice of Oyo town is based on the historical and political policies behind Oyo Empire as premier Yoruba Kingdom that founded many human settlements between 900A.D. and 1793 A, D. This is in addition to literature in Yoruba urbanism that identified Oyo as the major contributor to golden city building era (Obateru, 2006). Oyo Empire is symbolic of the political and military achievement of Yoruba race (Ogunmola 2000). Oranmiyan, the grandson of Oduduwa who settled to rule outside Ile-Ife, became the first Alafin at Oyo Ile. Oranmiyan planned, supervised and arranged the transfer of political power to the new capital which is 250 kilometers northeast of Ile Ife in 892 A.D.(Ogunmola, 2000; Obateru 2006). At the peak of its supremacy in the 18th century, its territory was bounded by Benin Kingdom to the East, Nupe kingdom to the North, Togoland to the West and the Atlantic Ocean to the South. Oyo Ile was one of the 26 classic Yoruba cities founded during the golden era of Yoruba city building process between 892 A.D. and 1793 A.D. Oyo Ile (also referred to as Katunga by the Hausas) was the capital for over 1000 years until Nupe and Fulani kingdoms attacked and forced the relocation of the capital to the present Oyo City in 1828. Oyo City is currently in Oyo State with Ibadan as the State capital (Figure1.5). The verification study took place at Oyo City also referred to as Ago Oyo.

Oyo City is on longitude  $3^{\circ} 56'.04.75E$  and latitude  $7^{\circ} 50'.13.75N$  at about 130 kilometers south of Oyo Ile. As noted by Obateru (2006), Oyo was not established as a new town per se. The existing community, Ago Oja was occupied by Alafin Atiba who forcefully expanded it by depopulating the surrounding villages and towns and compelled them to resettle at the new

capital as premier quarters (Okedele, 1981). This is line with Obateru (2006) and Akintoye (2010) submissions that classic Yoruba urban settlement originated from neolithic rural communities. The choice of city location within such settlements entailed detail searching and shifting before final selection of the kingdom capital. It is yet to be ascertained what site features dictated appropriate location but Munoz (2003) and Obateru (2006) speculation includes religious, political, physical and economic considerations.

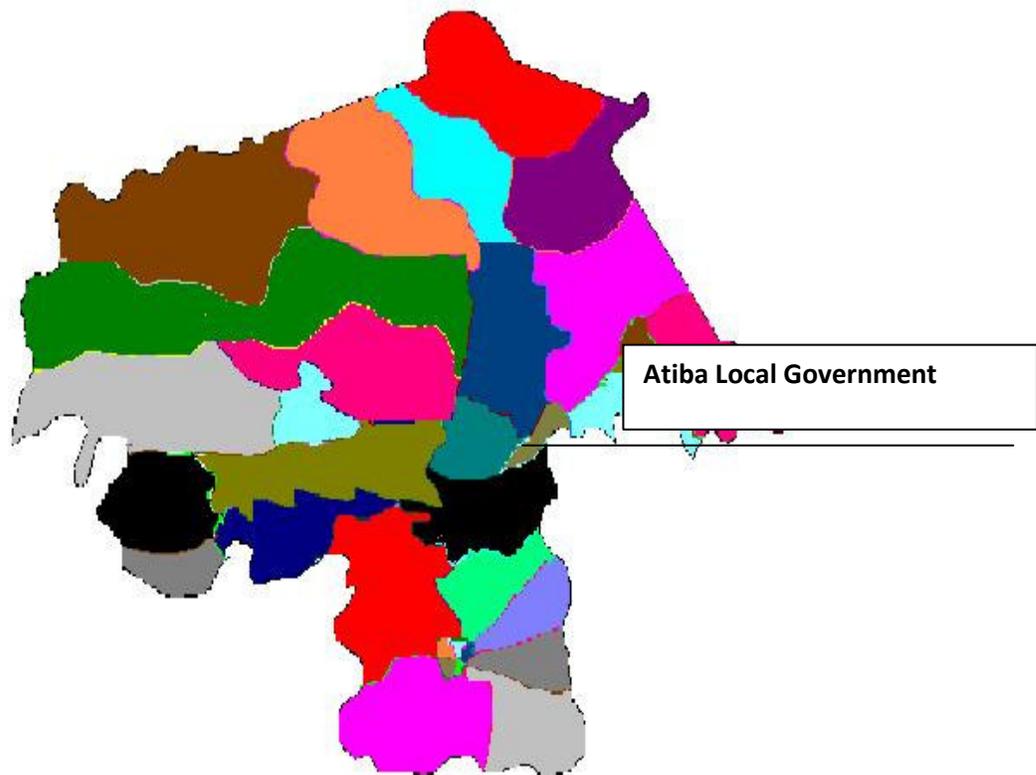


Fig 1.5 Map of Oyo State showing all Local Government Areas

There is a general consensus that the present Oyo City was a replica of Oyo Ile with the palace (Afin) as the hub and surrounded by residential quarters of principal officers of the kingdom (Munoz, 2003; Obateru, 2006). Central public open space adjoins the palace and fuse with the royal market (Akesan). Each residential quarter is an agglomeration of compounds (closely built

housing units) planned around an open space that doubles as quarter market. There were 27 quarters in Oyo City by 1952 (Obateru 2006). These quarters include 16 premier quarters founded at the inception of the new capital city.

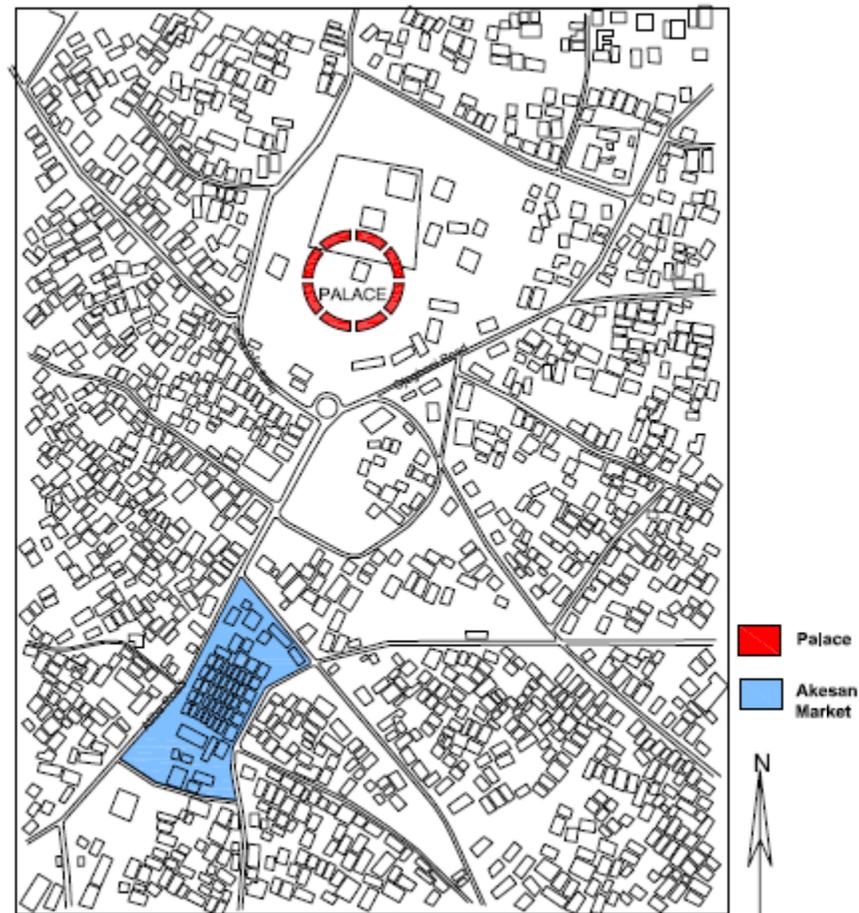


Fig. 1.6 Map of Oyo City Core Showing Akesan and Palace

## 1.6 SIGNIFICANCE OF THE STUDY

Egenta (1992) reviewing Otto Bollnow (1964) concept on ontology of home and external movement, faulted the sole reliance of western open space conceptualization on scientific modernism. He revealed that true western space concept emanated from mimetic theory that is influenced by geosophy. In the light of this, developmental strategists outside western

hemisphere is now advocating for the accommodation of native cultures, religious principles and tradition in all aspects of physical development as against the current imposition of scientifically driven sustainability paradigm (Arbab, 2000).

Many authors including Fadipe (1970), Fatunbi (2004), Munoz (2005) and Obateru (2006) have studied the sociology, religious and geography of Yoruba cities. Previous works in architecture was restricted to palace architecture. Studies on traditional Yoruba open space design is not common. As noted by Ashimolowo (2007) 'unless we have a good grasp of the past, we will not be able to understand the future'. Understanding the principles of intuitive outdoor space design will provide a lead that will meet the social, economic and cultural needs of 21<sup>st</sup> century Yoruba city dwellers. It is necessary to evolve home grown public open space development strategy if Yoruba cities must meet the Millennium Development Goals (MDG) and United Nations World Mayors Conference on urban issues (UEA, 2005) with the target date fixed at 2015. In addition, the knowledge gained from this study will enhance the actualization of regional urban design strategy for ecological city development - a major mitigation measure to address climate change negative impacts.

The issue of 'sense of place' with the emotional, symbolic, and spiritual relationships people have with 'places' can become a tool for effective land use planning that accommodates human dimensions in decision making. The meanings and values of 'place' gained from the study will equally give urban planners a holistic perspective that provides contextual and descriptive attributes about people's emotional, spiritual, and imaginative relationships with place. Finally,

studies in ‘place making’ will help to identify and build on distinctive local cultural resources. Culture creates the image that frames the vision of a city. Culture drives the city economy through its ability to provide visible symbols and spaces (Petrow, 2011). Symbolic economy is about the use of culture to create unique spaces, to brand human settlements, provides creative advantage that enhance prosperity over and above other cities (Fischer, 2008). On industrial scale, results of ‘place’ study find use in product and destination branding – a marketing tool for successful cultural, conference, anthropological and ecological tourism industry.

### **1.7 SCOPE AND LIMITATION OF STUDY**

The study was in two phases namely conceptualisation of King’s market (Oja - Oba) as premier Yoruba city’s public space and Akesan (Oyo City king’s market) open space as a grounded verification tool. While Oja - Oba philosophy for the entire Yoruba nation was studied through scoped literature and Ifa sage’s interviews, the research works on Akesan relied on interviews of Oyo sages and personal observation. Forty two extant literatures on subject matter were assembled and seven chosen for analysis based on relevance to Yoruba urbanism and her open space component. Scoping is influenced by urban sociology, form, religious belief system, commerce, governance and physical planning narratives. Seven scoped literature; 8 Ifa sages and 10 Oyo sages constituted the source of textual data. In grounded theory emphasis is more on quality of the sample than size (Morse, 2007). The exact size and composition of the sample was determined when “theoretical saturation” stage was reached.

Scarcity of previous architectural, urban design and landscape architectural documents on Oja Oba as a public realm; and dearth of materials on art of civic buildings limited secondary data to extant literature. Interview of Ifa sages in all existing classic Yoruba cities was impracticable in

view of time and financial constraints. The unwillingness of Ifa sages to divulge geomantic tools and details was a major limitation. The same is applicable to Oyo sages who were not willing to reveal ritual and festive details at Akesan temple and religious activities that rub on the market.

## **1.8 OPERATIONAL DEFINITION**

The following are the operational definitions used in the study:

### **Architecture**

Egenter (1992), anthropological definition of architecture as ‘whatever was and is built by man and his immediate predecessor’ is recognised by this research. It looks at architecture beyond the narrow art and science of building design and construction.

### **Architectural Deconstruction**

Architectural Deconstruction is an approach to understanding the meaning of ‘place’ as an architectural piece. By this understanding of meaning, architecture becomes an effective system of social communication between the cultures and epochs. Deconstruction interprets architectural piece to original brief to understand the thought pattern of design architect and his client.

### **Architectural Numerology**

Architectural numerology is a sacred tool to communicate mathematical relationships between philosophical and metaphysical concepts through the use of letter and or number.

## **Classic Yoruba Cities.**

Obateru's (2006) definition of classic Yoruba cities as cities built between 892A.D. and 1793 A.D. is relevant in this study. They are cities that tally with the inception of Oduduwa dynasty at Ile Ife to the beginning of 100 years Yoruba civil in 1793.

## **Cosmometry**

The study defines cosmometry as the fundamental patterns, structures, processes and principles that are at the foundation of reality and the application of this knowledge towards the design of sustainable and healthy living systems.

## **Cosmogram**

Cosmogram is defined as a representation of the entire universe through symbolic shorthand or artistic metaphor. It is a cosmic design template mimicked for environmental harmony.

## **Discourse Analysis**

This is analytical framework that focuses on how words and actions frame and represent spaces on the basis of certain relations between power and rationality. Discourses within planning theory are basically seen as 'systems of meanings'.

## **Dome**

This research sees domes as traffic energy junctions on earth surface with tremendous power concentration. Positive domes had been claimed to be landscapes that give inspiration, cure diseases and enhance miracles and periodic congregations.

## **Geosophy.**

Geosophy is native intelligence by which man lives and relates to earth. It is a world view ecological living philosophy achieved through geomantic planning. Geosophy identifies positive and negative radiant earth energy that must be manipulated to enhance man successive living on earth.

## **Hypothesis**

Hypothetical proposition in this study is in line with qualitative study. It is to show relationship between generated concept categories and not to be tested like hypothesis in quantitative works. Generated hypotheses for this research should be seen as hypothetical propositions.

## **Leylines**

Leylines are paths of energy that run through the landscape. They follow the earth surface and not beneath the crust. These lines were found to follow earthquake faults, ocean ridges, atmospheric pressure zones, travel route of migratory animals and historic megalithic structures.

## **Mimesis**

Mimetic theory is a world view art concept that emanates from the philosophy of universe. Mimesis is the imitation of natural forms and planning and design where nature is not restricted to the biosphere but to the whole universe in which all things are bound together in harmony of purpose (Verhagen, 2008).

## **Oja-Oba**

Oja Oba is the Yoruba city state King's market located in the city core and adjoining the palace. In some city states it is also called 'Ojude –Oba' or 'Ita- Oba'. This research equates Oja Oba to the central openspace adjoining the king's palace and not the commercial activities.

## **Place**

Place is a spatial urban location constituted and perceived by the meanings people attribute to them. In this work, place is a cultural landscape that is socially constructed within the context of particular actions, meanings and physical attributes.

## **Place Making**

Place making is the art of planning, design, development and management of cultural landscapes to the extent that man is emotionally, socially, economically and spiritually committed to its daily use and upkeep.

## **Place Attributes**

Attributes are tangible and intangible products that manifest cultural values that bond man to a geographically defined urban space. They are values embedded in 'place' to constantly magnetize users.

## **Power Rationality**

Power rationality in sociological tradition, refers to underlying structure of values and norms that governs social action. Power is here seen as the foundation for social action and its driving force.

## **Sense of Place**

Sense of place is the meaning attached to a particular spatial setting by a person or group of people. The concept of 'sense of place' attempts to understand how people develop, acts, and connect physically and emotionally to a place.

## **Urban Open Space.**

Planned open space is an urban setting with defined boundaries appropriate for certain activities and behaviours. Space is often driven by philosophy, ideology and politics.

## **CHAPTER TWO: LITERATURE REVIEW**

This chapter presents a body of knowledge on what attracts man to planned urban open spaces. It discusses the transformation from urban space to 'place' and the reasons why certain spaces hold special and strong meanings to certain people. The section also looks at ingredients of 'place' from different cultures; endeavours to understand the meaning of 'place' as an architectural work with the objective of isolating place attributes; and finally investigates 'place making' theoretical foundation.

### **2.1 URBAN OPEN SPACES FUNCTIONALITY**

Livability in cities is enhanced by the availability of social amenities including planned open spaces. Planned open spaces are outdoor libraries to read the people, feel the community and identify the socio cultural values of the city. The ability of these spaces to express community feelings distinguishes them as important factor for measuring quality of urban life (Heckscher, 1977). That accounts for urban designer's interest in evolving a well-coordinated open space system that responds to the social, political, economic and physical needs of the city. Whyte (1980) research works on New York City parks and plazas explained while some urban spaces met design goals and others did not. He used behavioral observation of people in urban parks and plazas to understand the factors that constitute a successful urban plaza focusing primarily on the physical features within these spaces. He observed that those plazas that provided ample seating and, if possible, movable chairs that allowed people to create their own seating arrangements were the most heavily used. Other important factors included creating a comfortable microclimate, such as sunny areas, trees for shade, and water features; presence of small lawn

areas for informal seating; opportunities to purchase food. Benepe, (2002) corroborated Whyte's findings that successful urban parks required the development of dedicated park users and neighbors. Such functional parks are open spaces where design success is measured by the number of users. He claimed that functional spaces have in built parameters that draw city people from one generation to the other. Open space at this level becomes an 'urban place' - a bonded unit of the township to which the inhabitants relate consciously.

## **2.2. 'PLACE' IN URBAN SPACE**

Philosophical urban design literatures attempt to differentiate a 'place' from 'space'. Tuan (1974) stated that a 'space' becomes a 'place' when human presence and activity are brought to it. He argued that whereas 'space' is an urban site with defined boundaries appropriate for certain social activities and behaviors, 'place' on the other hand is a spatial locality given meaning by human experiences in it. According to him three components differentiate 'place' from 'space' namely the role of the 'place' within the community, institutional setting of the 'place' and organization that transmits 'place'. Relph (1976) argued that setting can also be physical. 'Place' then will add physical setting to institutional setting, activity and meaning to become meaningful landscape. Meaning here refers to the setting, landscape, rituals, routine, people experiences and the context of adjoining places (Relph, 1976). As physical locations, 'place' becomes centers of felt values as people interact and become acquainted with the landscape (Tuan, 1977). 'Place' is therefore a cultural landscape constituted and perceived by the meanings people attribute to them.

Morin (2003) introduce social process as very important factor in the transformation of 'space' to 'place'. He argued that place is a product of social processes and individual experiences. Social process hereby referred to different socio-cultural activities that take place in an urban space.

These activities modify the landscape over a period of time. This is line with and Greider and Gardovich (1994) earlier submission that different socio-cultural groups modify elements of the natural environment differently. That is, people establish different relationships and meanings to places, depending on their cultural values, interests and individual experiences. This makes 'place' to be subjective. Subjectivity of 'place' was of interest to Eisenhauer et al. (2000). They explained that from objectivity of 'space', subjectivity of 'place' could be constituted. Haluza-DeLay (2006) discerned four facets about the subjectivity of "place". Firstly, 'place' is practical and support performance. In effect, a 'place' is an arena in which participants engage in life changing practices. 'Place' is secondly experiential. He argued that both spectators and actors in 'place' are conscious of the fact that 'place' was important in the past and still is important at the present. Thirdly, 'places' are not in isolation but are linked with other 'places'. 'Place' is therefore part of urban sequence that supports and defined city activities. Finally, environmental orientations produced movement from "place" to "place". Environmental orientation highlights how locals relate to nature in daily, monthly and annual circle. This is further influenced by city cultural belief. These facets interact in different proportions to generate sense of place.

### **2.2.1 Sense of Place**

Cultural geographers, sociologists, anthropologists, environmental psychologists and architects desired to know why certain spaces hold special and strong meanings to certain people. Whyte (1980) in his study of social life of small urban spaces of New York City concluded that some attracted people and met their needs while others were either underutilized or abandoned. Places that attract and give meaning to its inhabitants are said to have high sense of place. Robinson (2006) argued that sense of place include those intangible and tangible characteristics which give

well defined places their distinctiveness, identity and authenticity and have done so over a period of time. Sense of place then is a magnetic force that continuously draws people to a site. He submitted that “Sense of place” encompasses objects, actors, events, interactivity, reactions of others and meaningfulness that influence presence. His submission is that “sense of place” defines the uniqueness of a geographic location from the perspectives of local inhabitants.

Bertschausen (1995) had earlier theorized on how to bioregionally understand sense of place. He argued that the knowledge of a site is best achieved through the local people that have a true ‘sense of the place’. This is because the concept of ‘place’ addresses man’s relationship to his environment especially how such landscape is used over a period of time to create a site specific identity. Such identity, he said, emanates from the fusion of spiritual, social, traditional and recreational meanings a ‘place’ generates to the inhabitants. Based on his argument, Concern Inc. (2002) likened ‘place’ to a complex organism made up of an interrelated system of values and activities. The values drive the activities that produce memorable feelings. Feelings on this level are unseen attributes of the ‘place’. This is what Shortridge (2002) referred to as ‘ingredients of place’. Shortridge (2002) studied what makes Campo di Fiore plaza in Rome compelling for both the locals and tourists to visit. Campo di Fiore plaza is about 5,000 square meters framed by five to six storey buildings and finished with cobble stone base plane. Without church structures and unique structures that characterize Rome, Shortridge (2002) found out that this plaza is full of urban life throughout the day. His study identified six broad categories of ‘place attributes’ that continually draw people namely character of place, ownership, historic meaning, accommodation, nature and social configuration. Character looks into physical attributes that distinguished the ‘place’ such as architecture of framing structures and other symbolic features.

Ownership addresses the human institution that manages and maintains the space and its relationship to the resident population. Historic meaning endeavor to understand the traditional authenticity of the 'place' exhibited by available arts, artifacts, and memorable landmarks. Bertschausen (1995) compared 'place concept' to the visible features of the contextual ecosystem. This is what Shortridge (2002) called 'nature in place'. Nature embraces the aesthetic configuration of available flora, rhythmic sounds of water bodies, influence of fauna, and the circular movement of celestial bodies and their immediate effect on human activities in the 'place'. The creation of different areas for defined activities makes memorable social impact. Such social spaces address different age groups and responds to human behavior. Therefore attachment is not built totally on physical landscape of the place but also on social processes.

Stedman, (2003) agreed with the prominent position of social processes on the issue of place attachment. This corroborated his observations that attachment to place is more of social relationships than biophysical features of the space. He further argued that studies in sense of place often recognize three important components: meanings, attachment, and satisfaction. Place attachment has to do with the emotional bond between people and their environment. Attachment covers two broad components namely 'place identity', and 'place dependency' (Farnum et al. 2005). Place identity refers to how an individual views himself in relation to the environment. It is a summary of man's use of 'place' and sustaining self identity. Farnum et al. (2005) noted that place identity has become a design tool in recreation and tourism destination conceptualization. Place identity differs from group identity. The later is a community identity. Place dependency addresses connections to place that are based on specific activities that happen in a defined space. Dependency grows from man's intended use of an area and the area's ability to provide

that use relative to similar alternative sites. Place satisfaction is analytically distinct, but complementary to place attachment. Place attachment indicates the degree to which someone feels linked to a place, while place satisfaction indicates the degree to which someone may like or dislike the setting (Stedman, 2003).

‘Place meanings’ are important in that they inform the other two components, and can arise from many different aspects of the sense of place experience (Robinson, 2008). Meaning is made up of symbolic, evaluative beliefs, ideas, values that order the world (Stedman, 2002). Meanings that give relevance to place are not only inherent to the contextual landscape itself, but include cultural overlays brought to the experience by the perceiver and user. This confirms Tuan (1974) assertion that, the meanings assigned to particular environments are social constructs that emanates from experience. Sobel (2003) linked the possession of a strong meaning with responsible environmental behavior. That is why Ardion (2004) concluded that people who know a ‘place’ have a deeper tendency to take better care of it. Subsequently people who care about a ‘place’ are more likely to defend it (Thayer, 2003). This is due to the values derived from ‘place’ that sustain human existence.

### **2.2.2 Architectural Reflection**

Cohen (2008) noted that Wailing Wall Plaza, a western extension of the Temple Mount in Jerusalem typified Thayer (2003) submission. Since the purchase of 24 acres of Mr Ornan’s threshing floor by King David to erect an altar that will stop an angel from destroying the people, this mountain top in Jerusalem continue to attract men (Ashimolowo, 2007). Solomon’s temple with all the flanges was built there in 955BC. Despite the fact that it was destroyed by Nebuchadnezzar in 587BC, Alexander the Great 333BC, Emperor Titus in 70AD, the entire

Temple Mount never cease to attract Judaism, Christian and Islamic faithful (Vasko, 2007; Cohen, 2008). Most important is the western wall (wailing wall) and the adjoining two hectares plaza that daily attracted thousands of Jews for the past 3000 years (Vasko, 2007). A combination of cultural, historic, spiritual, political and landscape attributes gave Wailing Wall open space symbolic meanings to Jews, Christian and Muslim pilgrims.

Functional spaces continually support active users. Human actions shape physical landscapes. These actions are social, cultural, political, spiritual and economic values grafted in nature to enhance continuity. Environmental design literally and symbolically accommodates these values to enhance livability in human settlements. 'Place making' is the way a 'space' is transformed to a memorable landscape where man has strong emotional, economic, social and spiritual attachment without depreciating the natural capital. It is about people and the activities that provide a memorable feeling in a defined landscape. Such activities highlight deeply held societal values that are displayed in arts, traditional festivals, religious undertakings, landmarks, and biogeography of public open spaces. They constitute the ingredients that draw variety of people to the same space from one generation to the other. Oluwole (2010) summarized the ingredients as tangible and intangible cultural products. 'Place making' therefore looks at heritage, culture, norms, values and ideals that natives have developed in inhabiting a bioregion. Such synthesis creates a sense of place. The principle of 'place making' seeks local design solution to human settlement as against the current global developmental paradigm that solves human habitat problems through western values driven planning and design procedure. While sustainable physical planning strategy draws strength from scientific empirical data analysis in

solution profferment, place making accommodates principles of natural resources, social capital, cultural belief and spiritual inputs in the transformation of urban space to 'place'.

### **2.3. PLACE MAKING ATTRIBUTES: URBAN OPEN SPACE DESIGN IN MODERNISM.**

This section examines why 'place making' attributes were not given prominence in twentieth century architectural modernism. It reviews the works of Brolin (1976) and Meiss (1997) to understand the true meaning of architecture. Brolin (1976) studied the influence of art and architecture philosophy of scientific modernism on twentieth century urban design and city planning. Philosophy of scientism raised science and its method of data gathering from nature through empirical observation to the level of perfect rational thinking. Brolin, (1976) research works noted that the immediate result of art and architectural modernism was the accommodation of technological development necessary for industrialization. He found out that aesthetics transited from arts and crafts of codified principles of academic Beaux-art to technological driven aesthetics. Art and architecture now relied upon science to better appreciate Greco-Roman aesthetics value system (Brolin, 1976). That is, nature, cults, religion, craft and traditional approach to living, that influenced western urban art prior to modernism, were made to decline rapidly while technological arm of science was exalted as the most appropriate foundation for western values. Brolin (1976) further noted that twentieth century architecture totally relied on conceptual frame work that elevates 'designer as creator'. This theory prescribes a set of guiding principles by which a building and a city open space is planned. These principles focused on logical interpretation of how environmental components are related to each other rather than the place of man. Where human experience is by chance taken into consideration it is

the experience of the designer imposed on the people. Meiss (1997) corroborated this study and noted that human experience on this platform is understood as experience people are supposed to have, not what they do have. 'Designer as Creator' architectural school of thought is therefore based on architects as artists and his positive beliefs about what constitute good built environment. It is strictly a reflection of subjective professional experience rooted in Hellenistic open space values but veiled with scientific analytical process.

City planning in modernism evolved a hierarchy of urban open spaces with the multiple goals of satisfying the recreational, cultural, social, religious and aesthetic demands of city people. While these goals were achieved in western cities, they were not appreciated in non western human settlements. Brolin (1976) observed that modern planning ideas failed in nations outside the western hemisphere whenever its proponent disregards the social and aesthetic values of host users. An interesting case study is Chandigarh – the capital of Punjab province in India- designed by Le Corbusier in 1952. Chandigarh metropolitan open space was conceived on three levels namely leisure valley as a metropolitan open space system; sector parks; and individual green spaces around residential areas. Leisure Park was intended to play the role of modernized central parks in western cities meeting the social recreational, outdoor educational needs of the people. Leisure parks were little used in spite of the fact the Chandigarh is a western oriented elitist new city. Brolin (1976) traced this failure to Le Corbusier's neglect of traditional Indian way of life that is family oriented and influenced by geosophic religious beliefs. Entertainment and recreation culturally take place indoors as against western imposed public outdoor spaces. Sector parks and neighborhood parks in Chandigarh did not fare better for the same reasons. Brolin (1976) summarized this modernism inspired open space design shortcomings as lack of

‘Indianess’ in their conception. In support of this view, Carmona *et al.* (2008) citing Shelton (1999) works on Japanese cities emphasised that the absence of western city components including civic spaces, vistas and squares should not be equated to inferior city planning. His submission is that Japanese architectural form is rooted in cultural belief and must never be judged on western line drawings but on area basis. Brolin (1976) concluded that modernism never accommodated indigenous people’s behaviour rather emphasis how they should live and how the settlements should look like. Though modernism was claimed to have evolved from western scientific rational thinking process, there had not been a convincing explanation of what constitutes sense of place in its architectural theory (Brolin 1976).

Meiss (1997) research work on true architecture is an illuminating source of ‘place making attributes’ in western communities. He noted that change in scientific thoughts in the last quarter of the 20<sup>th</sup> century; especially the relationship between certainties of exact science and approximation of arts is throwing more light on the authenticity of science as the main root of architectural modernism. Questioning this relationship is a new phenomenological approach that takes into consideration the influence of metaphysics in art and architectural theory as it was in the pre Beaux- art era. He said that western world rely on science to exhibit part of reality that must be explained but refer to rooted value systems for actual decision making. These rooted values are products of social, cultural and religious tenets. This provides opportunity to doubt if architecture in modernism is really scientific.

### **2.3.1 Architectural Reflection**

Meiss (1997) submitted that architecture is not totally science but uses applied sciences for structural stability, durability, thermal efficiency and acoustic capabilities. Social sciences provided platform for understanding how man relates to time and place. That is, scientific architectural modernism was an amalgamation of prevailing artistic and cultural design institutions that were refined by rational means. These cultural design institutions and social indices became the architectural core that man got attached to. Modernism deliberately suppressed 'place making' to accommodate science as new philosophy. Therefore 'Place making' attributes in open space planning and design must emanate from the socio-cultural and ecological philosophy of the people and their religious inclinations. A typical example of western cultural design refinement is Michl's (2009) submission on modernism's dictum of "form follows function" upon which 20<sup>th</sup> century architectural design was built.

## **2.4 BIOPHYSICAL PLACE MAKING ATTRIBUTES IN WESTERN CULTURAL OPEN SPACE DESIGN INSTITUTIONS**

Biophysical attributes that bond man to 'place' explores attachment that is nature dependent. It is actually the influence of sites geomorphology and their inherent intangible values that man is connected. Such values take up bio design forms and ecological processes that bond man to the landscape. This section reviews the works of Krufft (1994) and Michl, (1995 and 2009) on modernism architectural theory of 'form follow function' to illuminate the relabeling of biophysical 'place making' attributes. Secondly Sorbom's (1992) and Lane's (2007) studies on source of design forms were reviewed to understand the foundation of world view design

perspectives. Hagen et al. (1983) and Newman (2008) studies on planetary grid and location of ancient human nodal spaces were reviewed to highlight the relationship between form, biophysical attributes and belief system. It is a review of ancient geosopic planning philosophy and the locational attraction that draws men to particular landscapes.

### **2.4.1 Form Follows Function**

The dictum ‘form follows function’ was coined by Louis Sullivan, an architect, as he meditated on the structure of an ecosystem (Michl, 1995). Citing Sullivan’s 1896 article on his approach to skyscraper design, Michl (2009) presented the explanation of his ‘form follows function’ theory from his quotation:

‘Whether it be the sweeping eagle in his flight or the open apple-blossom, the toiling workhorse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law... It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that life is recognizable in its expression, that form ever follows function.’

Sullivan as noted in the quotation believed that all things in nature have a form that distinguishes them (Michl 2009). These shapes express the inner life of each member of the biotic community. The characteristic form of each species naturally makes it possible for easy recognition. That is, life in nature is expressed by the shape of each organism. Life then becomes the function while shape is the form hence ‘form follows function’. As confirmed by Michl (2009) the slogan was ultimately a metaphysical and not a commonsensical proposition. He concluded that the dictum as modernism architectural formula was a summary of a metaphysical belief applied to design. For the foundational proponents of modernism, the term function was a reference to supra-human ends established by a higher than human entities such as God, “Nature”, or “History”.

Design or planning then is not dependent on human intelligence rather on forms from a higher immaterial realm of existence.

As noted by Krufft (1994) the real principles that evolved 'form follows function' is traceable to Horatio Greenough, the American neo-classicist sculptor who referred to forms found in nature as explicit God's work. The neo classic thinker believed that God's world has a distinct formula for every function therefore if man must make shapes, it must be done by mastering the natural principles. One of such principles he called unflinching adaptation of forms to functions (Krufft, 1994). But the architecture of 'form follows function' preaches the supremacy of function (Michl, 1995). Modernists interpret the notion of function as a direct or indirect reference to use and three dimensional worlds of users. Michl (2009) disagreement on the notion of function by architectural modernists is that the dictum has nothing to do with what a building or a product is expected to do or look like. Rather, it is a statement about for what the designer wants the building to do, or imitate according to the pre established intentions of a supreme being. Forms can follow functions only if we consider functions to be entities that precede and predate forms. Michl (1995) states that functions are that which give life or meaning to the form. Designers must then commence projects by fashioning out the expected life in the shape. Life then becomes intangible attributes that give meaning to material form.

The scientific notion of function always refers to what an existing object or phenomenon does within a certain context. Within biological sciences the term 'form follows function' means that an organism or organic part is designed, configured or structured to perform a certain function or many functions. Typical examples are the physiological function of human brain, heart and fin in a fish. The fin of a fish is used for propelling in water bodies. Human heart is shaped to perform

the function of a muscular pump that will pump blood for proper circulation throughout the entire body. That is the inherent use is dependent on the shape. Whether consideration is given to the function of the brain or heart in human physiology, or the function of fin in a fish, brain, heart and fish have to exist before thinking about their function. In both natural and social sciences form predated function (Michl 2009). That is, function is born from observing existing forms. It is difficult to reconcile this in scientific functionalist design theory where function is claimed to predate form. 'Form follows function' is therefore not a scientific principle as portrayed by architectural modernists throughout twentieth century but architectural world view rooted in nature imitation. It was and had been an outflow of mimetic theory (Michl, 1995).

Theory of imitation was quite explicit when suggesting what authority guarantees the existence of those objective forms that are independent of five senses. According to Michl (1995) reference is often made to supreme entities such as "God", "creator", "infinite creative spirit", "essence," purpose or nature". But scientific functionalists did not refer to God but rather to demands of "Modern Epoch" or "Machine Age". Scientific modernism had just succeeded in substituting intangible spiritual attributes with technological cliché. Whether references were to God or nature, epoch or age, reference is made to something that do not have to do with human intelligence sanctioning the vision of objective design (Michl, 1995). Cultural design institutions are then beyond material things. The form exhibits biophysical attributes that contain function. Function then constitute the intangible attributes that attracts users. Biophysical attachment emanates through the manipulation of immaterial function that man relates to culturally or religiously in defined natural form.

#### **2.4.2 Biophysical Attributes Mimesis and Design Form.**

According to Sorbom (1992) mimetic theory is a world view art concept that emanates from the philosophy of universe. Universe in the western tradition is in three levels namely the natural world, human society, and the non material world. Sorbom (1992), noted that mimesis on western platform is rooted in Hellenistic philosophy of what is today referred to as art including painting and sculpture, poetry and music, dance and theatre. These art works were classified as *mimemata* (in singular form *mimema*). The result of such artistic activity is named *mimesis*. The theory of *mimesis* was fundamentally shared by most classical Greco Roman authors, philosophers and educated audiences especially Plato (Lane 2007). The modern theory of *mimesis* as documented in ancient texts is not exactly a theory of art in a modern sense; it is rather a theory of pictorial apprehension and representation. Lane (2007) noted that there are metaphysical dimensions as expressed by its proponent, Plato. Therefore Hellenistic theory of *mimesis* was based on the relationship between *mimemata* and real things. For example, a house is a real thing whereas a perspective drawing or an architectural model of the same house is a *mimema* (Sorbom, 1992). That is, the painting is a thing that looks like a house but is not a house. Thus *mimema* as a thing becomes a vehicle for ‘man-made dreams produced for those who are awake’, as Plato formulated it (Lane, 2007). Neither the dream nor the *mimema* is a real thing. The real thing then exists in an immaterial realm.

Lane (2007) noted that Plato’s philosophy of form states that reality consists of two realms. First, there is the physical world - the material dimension that responds to human five senses. And second, there is a world made of eternal perfect “forms”. This is an intangible realm. Plato’s theory of forms suggests that there is the object of perception and imperfect copies of ideal

forms. This theory maintained that works of art should imitate the forms in nature. Williams and Hagen (1992) confirmed that Plato theorized forms are tetrahedron (4 sides), the hexahedron or cube (6 sides), the octahedron (8 sides), the dodecahedron (12 sides) and the icosahedron (20 sides). In his contribution, Newman (2008) noted that Plato wrote in the *Timeaus* that the "The earth, when viewed from above, resembles a ball sewn from twelve pieces of skin." That is the form of the physical earth resembles the dodecahedron.

Becker & Hagens (1999) further contribution shows that Plato's description in the *Timaieus* of a cosmology based on these five regular volumes (tetrahedron, octahedron, cube, icosahedron, and dodecahedron) echoes Pythagorean teachings regarding the manifestation of the infinite within the finite. They observed that Plato postulates a metaphysics in which the four elements of Greek science (earth, air, fire, and water) are associated with four of the five solids. Hellenistic tradition relates the cube to earth, tetrahedron with fire, octahedron with air, icosahedrons with water, and the dodecahedron with the universe.

The term metaphysics means beyond the physical nature. Many parts of the human existence are metaphysical including thoughts, feelings, memories, dreams, and ideas. Humans have dealt with these intangible elements of life since the beginnings of consciousness. Generating metaphysical experience demands interaction between the human mind and the material world. For the designers this experience is achieved through the interaction between the human body-mind and the physical elements of the environment. What the designer does is to manipulate any effect that an intended object has on man. In the case of the built environment, the architect tampers with the effect of the object whose original form is domicile in the intangible realm of ideas. Thus

design at any level is the imitation of ideal forms in the intangible realm. That is why Russell (1965) testified that platonic forms are perfect templates that exist in an immaterial world. These forms, he maintained, are the ultimate reference points for all objects we observe in the physical world. They are more real than the physical objects in this material world (Lane, 2007).

Becker & Hagens (1999) concluded that these complex platonic forms have recently been discovered to be planetary grid that served as geospherical planning model for Neolithic man. Hence their submissions reiterated the existence of labeled platonic shapes before Plato's philosophy of form. Thus mimetic theory is not Hellenistic art theory but worldview design and planning mysteries entrenched in nature. Generated designs and forms from nature are accompanied by intangible attributes that make meaning to man. The meaning, which may be cultural, religious, social and medical, attracts man to geophysical forms and places.

### **2.4.3 Biophysical Attachment through Geospherical Site Planning**

Geospherical planning is a world view design and planning techniques operating on ancient philosophy relating and living on earth. Hagens (2006) research works on Egyptian temple arts depict grid patterns all over the globe that infuses the earth with radiant energy. This global gridiron phenomenon is referred to as planetary grids. He found out that these grid lines are referred to as leylines while the points of intersections are called domes or ley centers. Newman (2008) describes earth's energy grid as an electromagnetic and geometric structure that acts like a skeleton for planet earth. Newman (2008) observed that major world megalithic structures, stone circles, pyramids, dolmens, volcanic spots, fault lines and ancient mounds that attract man over the ages were located on these grids. It is equally recorded that natural features including

waterfalls, mountains and volcanoes also link with these geometries. Newman (2008) noted that research work in 'Dark Matter' theories by cosmologists recently revealed the function of earth grids. According to him the invisible planetary grids scaffold is a frame around which the visible biosphere operates. Cosmologists believe that without dark matter, the known universe would not be able to exist. If the known universe cannot exist without dark matter, perhaps the earth and life upon it could not exist without the grid.

According to Leviton & Coons (1999) the modern concept of planetary grid operates on Hermetic philosophy. One of the principles of Hermetic teachings states that "As above, so below; as below, so above." That is whatever is below is like unto that which is above'. Tangible realm is a reflection of the intangible realm. Planet earth is a mirror image of heaven. Therefore what exist in material world has already existed in the immaterial world. The earth surface is therefore laid out according to a cosmic scheme (Hagens, 2006). The domes are arranged geometrically around the planet in a predetermined numerically fixed matrix according to star formation above. These grids distribution and patterning is a microcosmic reflection of esoteric macrocosmic star geometry (Becker & Hagens, 1999). Planetary grids are therefore celestial reflections on earth surface with magnetic characteristics. All geomantic planning does is to divinely relate human design with cosmic design forms so as to harmoniously access intangible attributes entrenched in radiant earth energy.

Cartographical research to understand the role of grids in sum total human existence on earth has yielded much result. Becker & Hagens (1999) planetary grid map identify 66 major domes in a triangular maze all over the world (Fig 2.1). Ancient humans had known this sacred, hidden body of earth energy and had settled on it in ways that took advantage of visceral powers of the place (Becker & Hagens, 1999). Cities, temples, shrines, palaces and heritage places were located on

these spots to enhance fellowship with spiritual beings with the singular goal of harnessing the energies that would dominate nature. They become nodal spaces drawing man for cultural, religious, social and spiritual purposes. As noted by Fatunbi (2004) and Newman (2008) these temples and other ancient physical structures were therefore planned and designed to achieve necessary biopsychic nexus between heaven (esoteric plane) and earth (material plane). Recent studies of megalithic structures showed that they were geomantically positioned at the domes functioning as a receiving station for direct influences from heavenly constellation and earthly energies so as to achieve harmonic relationship between heaven and earth (Newman, 2008). Examples of such megalithic landscapes are Stonehenge and Avebury-henge in England; Pyramids of Egypt; Fort Ancient in Ohio USA; Teotihuacán in Mexico (Clark, 1999) and Oranmiyan obelisk at Ile Ife (Fatunbi, 2004)

Newman's (2008) submission is that ancient man, irrespective of race and colour, seemed to have either an intuitive understanding of maintaining balance on earth, or the precise spherical mathematics and advanced surveying to make sure everything was in the right place and with the correct dimensions. As noted by Arraíz (2005) there are other known grids around our planet that link and work with the planetary grid influencing human life. These grids, even though separate and functioning independently, are related in a sort of interaction where any change that occurs to any of them, affects the others. Throughout the ages man locate social, political, cultural and religious activities on these intersections. The activities in turn continuously draw men to the spots.

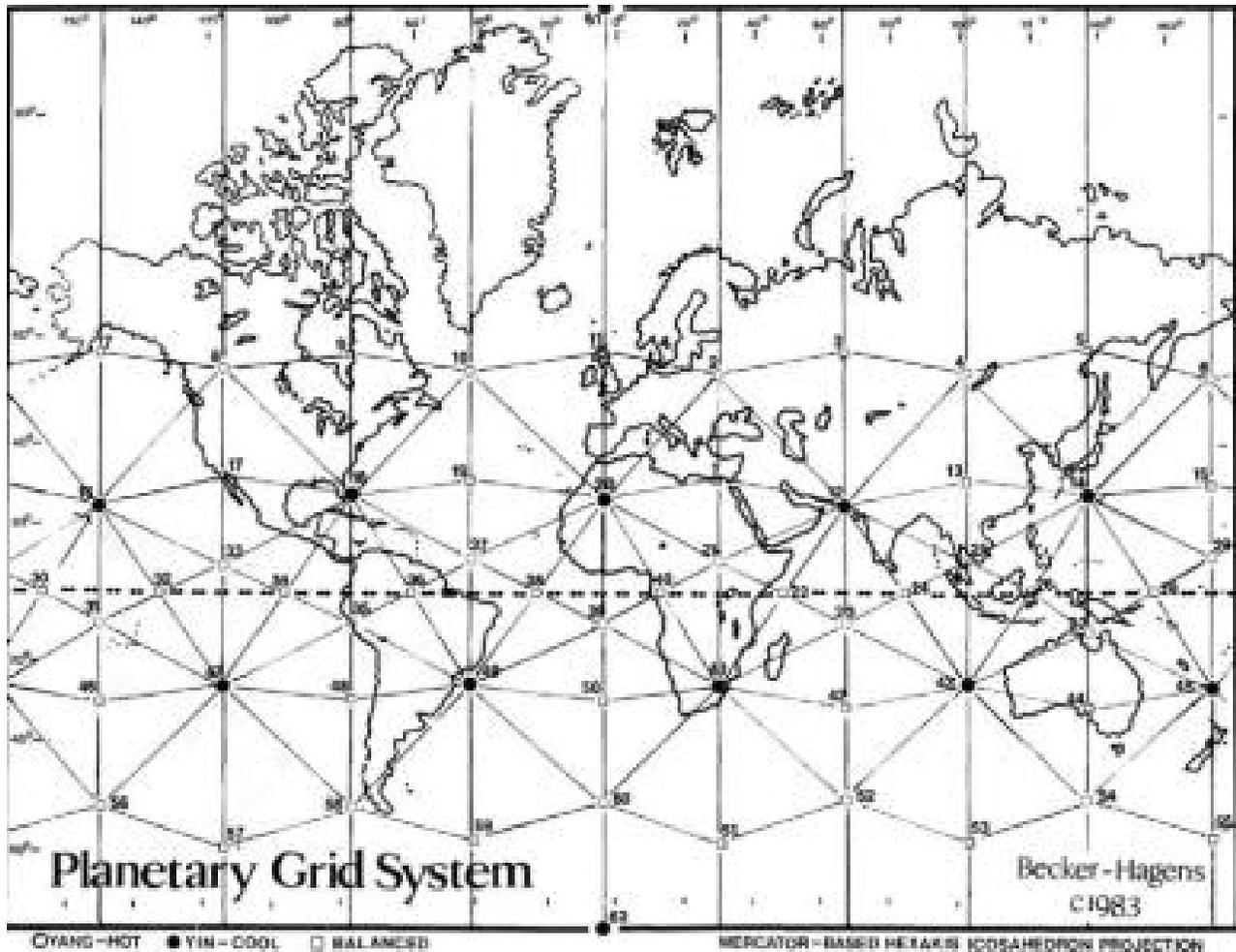


Figure 2.1 Becker & Hagens (1983) Planetary Grids cited by Becker & Hagens (1999)

Sprajc (2009) submitted that ‘several authors have argued that the ancient Maya architecture and urbanism reflects cosmological concepts and directional symbolism, and that such principles of site planning were used by Maya rulers to express and reinforce their status within the political order. Nelson et al. (2010) observed that Amerindians shaped space, including built and natural spaces in accordance with their cosmological visions that enhanced deified celestial bodies to play major socio ecological stability roles and the well being of the people. The interest in the relationships between cosmology and built space is due to the perception of indigenous peoples outside western hemisphere on the close relationship of these phenomena. Before the advent of codified laws in aboriginal societies social actions are encoded in ritual acts that are individually

and communally ratified. Feasts, processions, re-enactments of mythological events, oration, and traditional sporting events and investments are undertaken to periodically remind the people their dependent role in a fragile cosmos and their allegiance to and status in a powerful and protective state.

## **2.5 Geomantic Site Planning, Mimesis and Application in Modernism Place Making Attributes.**

The general belief that western cities were solely designed and planned on scientific modernism is now questionable. Urban infrastructural planning in the west had been known to benefit from the manipulation of ley lines and domes in modern times. Science is not ignorant of domes and ley lines. These earth energy centers have been scientifically re named as vortexes. Scientific studies in these vortexes focused on electromagnetism and anti gravity which is modern name for levitation. Twenty of such magnetic – gravity anomaly points on the planetary grid have been identified. Some of them, including Alice Spring in Australia and Lop Nor in China, are now dedicated as space research centers (Clark 1999). In 1791 a French architect, Pierre Charles L'Enfant planned Washington D.C. on Baroque art and architecture concept (Cutting Edge 2006). Research works identified Washington D.C. as the strongest dome in America (Fatunbi 2004). Besides, the original streets were laid out to accommodate manipulation of earth energies that flows from the center of the dome where Washington obelisk monument was built (Cutting Edge 2006). Prominent urban open spaces in the west were planned on similar energy nodes. Cutting Edge (2006) observed that the obelisk in St Peters Square in Rome is on top of a very active ley center. So also is the obelisk in Central Park New York, planned in 1861 by Fredric Olmstead on the much acclaimed ecological design principles.

### **2.5.1. Architectural Reflection**

It is apparent that prior to eighteenth century, architecture, urban planning and landscape design in the west were firmly based on the ideal theory of art which is mimesis. Mimetic theory tremendously influenced theory of garden and landscape design through the neoclassical axiom that 'art should imitate nature'. Barrell (1986) noted the trend in pre 1800 western theory of painting that paralleled the evolution of landscape theory. Nature in garden and landscape design was products of Plato's Theory of Forms. Imitating nature meant conceptualization of Platonic forms. Perfect forms in that era were considered to be the sphere, the circle, the cube and the square (Barrell, 1986). Poynder (2000) study of Carrowmore dolmen revealed that Stone Age man burial ground is located at the centre of the earth star. He claimed that the practice of locating burial ground at sacred high earth points were carried forward through time into Bronze age, Iron age and subsequently into the layout of Celtic churches that were later rebuilt as cathedrals. Typical example is Salisbury Cathedral built in 1220 A.D. (Poynder, 2000). His study shows that the site planning of the cathedral aligns with the earth star permitting the Bishop to meet the spiritual needs of the congregation through the positive life force. The study revealed that the centre of the earth star is where the church altar is located. Every year over 500,000 faithful visit Salisbury Cathedral from all over the world not because of its medieval architectural aesthetics but because of efficacy of prayers offered (Poynder, 2000).

Imitating nature as the core of western environmental design and planning was commonly accepted far into the eighteenth century until the rise of the modern concept of fine art rooted in aesthetics as a philosophical clarification. The philosophy of aesthetics played down on the metaphysics in mimesis. It repackaged mimesis as 'form follows function' to accommodate architecture as another scientific machine. Mimesis is earth based and relates to planetary grid. It

is biophysical and draws man. The attachment is not only physical but also metaphysical. Attachment to such geographic locations will vary with geomorphology, people, culture, ecological system and political set up. Therefore 'place making' must consciously investigate how individual nation or people live with nature to isolate attributes that will enhance congregation at designated spaces in urban centre.

## **2.6 GEOMANTIC PLANNING, MIMESIS AND PLACE MAKING ATTRIBUTES OUTSIDE EUROPE**

This section examines the art of nature imitation outside western world to fully understand in built environmental ethics that enhances attachment to places. Bring et al.'s (1981) work on Japanese and Chinese gardens open space principles are reviewed. Raman's (2004) works on traditional Indian architecture and design were also studied.

### **2.6.1 China and Oriental Nations**

Oriental nations, including Japan and China, had long acknowledged the place of earth energy in sustainable spatial configuration of cities and other urban components. Bring et al (1981) research works on the foundation of garden design and urban planning in Japan is a relevant case study. Spatial consideration in Japanese environmental design is traced to the concept of Chinese "harmonic ideal". Harmonic principle is a Chinese landscape philosophy based on the constant change in nature. The dynamism relates to a continuing process of growth and decay; creation and destruction; and life and death. Bring et al. (1981) noted that every material element is claimed to respond to the process of change. This change process reveals two opposing forces referred to as 'yin' and 'yang'. It is a Taoist philosophy. 'Yin' is feminine with a negative

attributes including destruction, dark, damp and deep. 'Yang' is masculine and carries positive characteristics that reflect brightness, high, penetrating and constructive. Yin and Yang therefore constitute opposite poles between which the universe and all its components oscillates. Creation is thus perceived as a multitude of cyclic processes abstracted in a whirling sketch that depicts the change pattern. The goal of Chinese environmental planning is to achieve harmony with nature, that is, harmony of forces within and between physical and immaterial environments (Bring et al. 1981)

The cosmogony policies in Chinese culture divide the universe into heaven, earth and man. Heaven is referred to 'yang' with tremendous positive influences and source of various energies. Earth is represented as 'yin' – a passive realm that requires in flow of 'yang' (heavenly) energies to sustain man in his daily endeavours. This translates into Chinese art principles where man is positioned to harness the positive heavenly energies in his quest to survive on earth. The philosophic Chinese landscape painting is in reality translated into typical Chinese early garden design characterized by a simple hut with tea house that flows with the geomorphic formation of mountain and rivers. Gardens, open spaces, individual building, temples and whole cities are subjected to geomantic analytical technique in planning, design, construction and maintenance. Bring et al. (1981) observed that application of Chinese geomancy to garden and urban open space design accommodate many doctrines and taboos. These geomantic taboos relate to negative effect of violating site locations. One of such taboos is placing stones in garden design close to southwest pillar of the house which may lead to acute illness. Feng shui geomancy is not limited to garden design but also applied to town planning and building design.

### **2.6.2 Mimesis and Place Making Attributes – India**

While Feng Shui is Buddhism influenced on Taoist art of placement in China and Oriental nations, environmental design and planning is culturally done in India through Vastu Shastra. Vastu Shastra is the traditional Indian architecture and design system (Raman, 2004). It is a Hindu system of philosophy based on the belief that human life can be improved by rearranging the spaces or design elements where we live and work to benefit from cosmic influences (Ananth, 1999). The root meaning of vastu is dwelling. Shastra on the other hand means system or technology. Hence Vastu Shastra is ancient Indian art and science of design and planning with nature with the singular goal of maximizing the benefits of the magnetic field within the biosphere. Vastu Shastra deals with various aspects of designing and building living environments that are in harmony with the physical and metaphysical forces. As noted by Arya (2000) Vastu believes that there are two types of forces, which are equal and opposite in nature. The interaction between these two forces, one subtle and fine which is positive in nature and the other dark and dense which is negative, produces a third force called the "bioforce" , essential for life to exist. The Hindu philosophy that drives vastu shastra emphasized that successful human existence on planet earth depends on how man is able to harness the gifts in nature. Ancient India evolved various codes and systems for living that ensured peace, harmony and prosperity among people. These codes reiterate that nature has in built principles for smooth and effective governing of its inhabitants. Where as Vastu shastra codes evolve from Indian mythology that divides the primeval elements into 5 –. Earth, Air, Fire, Water and Space; Feng shui operates on two namely wind and water (Raman, 2004). This may not be unconnected with the fact that the teachings of Buddha originated from India for centuries before influencing Chinese esoteric teachings by the first century (Raman, 2004). A major difference between Feng shui and Vastu is

orientation belief with respect to the position of northeast sector of a site. In *Vastu*, it is regarded as an auspicious spot whereas Feng shui regards it as the gateway for demonic attack. This difference is not unconnected with the geomorphology of the nations of China and India. The crucial environmental and cultural differences manifested in the two systems of placement. Both systems look on design materials differently. For example *Vastu* principles do not look favorably at sap-exuding trees while Feng shui regards thorny and prickly plants as generating negative energy.

### **2.6.3 Architectural Site Planning Reflections**

Ancient Chinese Feng shui geomantic planning recognizes earth energy as dragon lines that influence oriental human settlements. *Vastu shastra* is ancient India's planning philosophy that allows creative access to 'bioforce'. Hermetic philosophy elucidates planetary grid as planning tool for neolithic man. Greek esoteric traditions and philosophers including Plato and Pythagoras attested to position of grid lines and nodes in creative design that attracts man. Western tradition identified these spots as domes and ley lines and grafted nodal spaces to continually attract man. There seems to be consensus that planetary grid and its biophysical ingredients possess intangible attributes that are culturally interpreted to attract man over the ages. Besides each culture has an intuitive planning tool that enhances congregation at designated 'places'.

Aboriginal perceptions and relationship to the earth influence the physical form of created settlements within the contextual bioregional landscape. This corroborates Obateru (2006) submission that physical composition and configuration of aboriginal towns is a reflection of the communal philosophical perception of planet earth. At the core of this community doctrine is earth creation. This is geosophy – the philosophy of man's relationship to the biosphere. Religion

is at the center of this relationship. Religion plays dominant roles in the socio cultural behavior of man especially his relationship to cosmic influences. The influence of cosmology is apparent in the spatial configuration of human settlement at site, city and regional scale (Mumford, 1961; Eisner & Gallion, 1980; and Hall, 1988).

The influence of feng shui on western architecture has risen to the point of creating a short course web site by American Institute of Architect (Weber 2006). Western architects and public are gradually accepting connection between what makes people feel comfortable in a house base on feng shui orientation. According to Weber (2006), feng shui terms like life energy, yin and yang are metaphors for the sense of orderliness, fluidity, and balance that architects are taught to design into their buildings. She reported that developers preferred feng shui practicing architects to add value to their multifamily housing as was the case of Manhattan-based Tarragon Corporation that retained the services of Alex Stark to feng shui a 16-story, 168-unit condominium.

Weber (2006) citing Stewart & Smith (2006) enumerated 12 feng shui nuggets for American architect consideration for environmentally harmonious design. Included are using regular and complete shapes for floors, departments, and rooms -- preferably the Golden Rectangle; placing the main entrance of the building in the center to create a feeling of balance; consciousness of first view upon entering a building; creating entrances that are open and visually clear and that direct you to your destination in the building; using closed risers on all staircases; avoiding doors or workstations at the end of long corridors; providing right-handed doors wherever possible; and using natural and sustainable materials that mitigates toxins within the airspace, enhances harmonic balance and improves comfortable living.

## **2.7 ISOLATING PLACE MAKING ATTRIBUTES IN URBAN SPACE**

Newman (2008) submits that earth energies and the planetary energy matrix has a direct relationship with human mind and probably explain the assertion that man often feel 'connected' and have 'spiritual' experiences at sacred sites and upon earth energies. That is, planetary grid system has unseen place making attributes desired by man irrespective of geopolitical set up. These attributes influence the value system and differentiate how the intangible benefits are accessed to dominate nature. This is corroborated by Turnbull (2002) submission that the form, ownership, control, management, financial and governance structures of cities are invincible. Such structures play active roles in the determination of urban forms. That is why Arbab (2000) made case for the creation of alternative development strategy that seeks to apply spiritual principles to the transformation of physical, social and economic structures. This is borne out of conviction that sciences constitute an inquiry into matter and nature of external world while religion is an inquiry into consciousness, spiritual and the nature of unseen world (Kapur 2000).

According to Arbab (2000) when spirituality and scientism are properly harmonized then development on global sustainable paradigm may become relevant in nations outside western hemisphere. If otherwise, development in non western nations may not achieve desired goals. This section reviews the works of Bianchini et al. (2007) on cultural resources of a 'place'; Egenta (1992; 1996) on architectural anthropology; and Sağocak (2003) approach to interpreting 'place' architecture.

### **2.7.1 'Place' Cultural Resources.**

There is a need to understand ancient value system behind physical planning of urban open spaces. Bianchini et al. (2007) stressed that what is articulated in and through our open space

design efforts are complex traditional institution's set up. They collectively give birth to a place's cultural resources. The cultural resources of a place encompasses many elements including arts; local festivals and other celebratory events; the tangible and intangible heritage, including archaeology, local history, dialects and rituals; local milieux and traditional intellectual institutions; and local 'image bank' (Bianchini et al. 2007). Image bank is actually related to mindscape concept, which is a structure of thinking about a place. A city mindscape, for example, highlights happenings between the physical landscape of a city and people's visual and cultural perceptions of it. This consists of local and external images of a city, which are manifested in forms including media coverage; proverbs, jokes and conventional wisdom; representations of a city in music, literature, the visual arts and other types of cultural production; myths and legends Oluwole (2010) referred to this group as the intangible cultural products. Robinson (2006) classified the above cultural resources in to five subsections including oral traditions and expressions such as language as a vehicle of the intangible; cultural heritage; performing arts; social practices, ritual and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. City and its component parts especially open space at this cultural platform is viewed through the architectural anthropology window.

### **2.7.2 Architectural Anthropology**

This study recognizes the world view perception of architectural anthropology in built environment research works. Architectural anthropology focused on human settlement as a well defined cultural element. This gives allowance for urban centers to be viewed in the context of constructive material; spatial lay out; and sacred topography with the rites, cults, traditional behaviour, social structure and local history (Egenter, 1992). Research works in architectural anthropology operates outside the convectional Eurocentric theory propagated by art historians.

Art history emphasized aesthetics and styles of urbanism and designers. Egenter (1996) argued that art critiques description is not scientific but mainly evaluative supported by subjective points of view which is western oriented. On this basis traditional architecture and urbanism are ignorantly classified as devoid of aesthetics. This is far from been true since the aesthetic of traditional architecture is rooted in ritual practices, symbolism, constructive and spatial traditions. Architectural anthropology deleted western defined concept of aesthetics to expose the true meaning of architecture as 'whatever was and is built by man and his immediate predecessor' (Egenter, 1992). Hence urbanism and architecture are not to be viewed from historical documents of temples, palaces, villas, cathedrals and mosques that celebrated western architectural supremacy over other regions of the world.

Egenta (1992) classified architectural anthropology as world view with an insight into the complex relation between man and building and the spaces created as a result of their spatial arrangement. Four categories of research works in this field is currently identified namely sub human architecture, semantic architecture, domestic and settlement architectures. The later, settlement is influenced by semantic architecture which is spatial location of non domestic structures that differentiates particular territory and social units in urban centers. Egenter (1996) noted that such signs of territorial ordinance were often put in place at the occasion of laying city foundation.

This research entails interpreting city open space structure, spatial configuration, form and individual components anthropologically. Such readings are necessary to interpret principles, ideas and decisions behind their establishment. When such study is subjected to historical and literary analysis the social values for the generation that set up becomes evident. This affirmed

the perception of archeology and poetry as representing journey of discovery. The duo is likening to pilgrimage from discovery towards a higher realm where mind and spirit collaborate to create consciousness of that unknowable essence. That is any designed object including sculpture, house, a city and an urban common can be read to understand the mind, the thoughts, and the driving spirit of the its creator

### **2.7.3 Architectural Deconstruction.**

Enumerated cultural resources present a 'place' as architectural works done in layers and used by different people for different purposes at different time in history. It is then necessary to isolate these layers so as to understand the original concept behind its establishment. Urban open space as 'place' is then likened to a palimpsest. Manuscript written over a partly erased older manuscript still permits old words to be read beneath the new manuscript (Robinson 2006). The vestiges of people's earlier use of the landscape did not only remain on its surface but are also either recorded in the surviving documentary record or orally transmitted from one generation to the other in poems and in folktales. This is of particular importance for exploring the more intangible socio cultural and perceptual characteristics of a 'place' – and what they meant to people over time. 'Place' may then have diverse meanings that need to be interpreted to understand value systems at any point in time. Such values should not be dismissed, but considered in future designs after 'place' is deconstructed. Deconstruction is the interpretation of a 'place' as an architectural piece in a manner that is critically enlightening.

According to Sağocak (2003) an approach to understanding meaning of 'place' as an architectural work is to comprehend the dialectical relationship between subjective and objective values. By this understanding of meaning, architecture becomes an effective system of social communication between the cultures and epochs. Interviews and discourse analysis on architectural piece such as 'place' illuminates the rationale behind the spatial configuration. Discourse analysis is the coherent and repeatable linguistic and material practices that results in specific power and rationality configuration. As noted by Jensen (1997) discourse analysis considers assumptions about the world and knowledge of the world. Understanding meaning and symbols in language requires hermeneutical interpretation of texts. Hermeneutical interpretation looks at the meaning of texts as dependent on the subject that makes the interpretation. Jensen (1997) observed that the interpretation cannot project meaning into the text since the subject of interpretation may be bound to specific historical and social conditions that make frame for the interpretation. A very important part of linguistic oriented discourse analysis is the use of metaphors. Metaphors help to understand and experience one subject in terms of another. Human knowledge is metaphorical and the metaphor is linguist's expression of various installations of identity and differences (Jensen 1997). In discourse analysis, the prevailing metaphors are fruitful points to start deciphering and interpreting. It must be noted that linguistic analysis of discourses is more of de construction of the texts. Deconstruction aims to "reveal the construction equation by undermining the authority behind the text (Norms and Harley, 1996).

#### **2.7.4 Architectural Reflection**

Jensen (1997) noted that discourse of urban open space is a deliberation on the myth of the place. The discourse of urban space is a reflection over what the spaces were and what was on the mind

of various stake holders at the inception and over time. Deconstruction becomes a philosophic tool to dismember the architecture of a place to understand its goals, objectives and communal attachment to the physical place and its intangible values. Such values will be extracted from 'place' cultural resources and historic antecedents. Understanding the 'place making' themes of Oja Oba demands knowing the architects and discerning design underlay. Deconstruction becomes very relevant to this study. In the absence of written documents, drawings, historic account of Oja Oba as a public 'place', deconstruction will commence from oral history, metaphors, folktales, interview presentations from cultural elites knowledgeable about the purpose of the kings market. The discourse then becomes textual data to comprehend Oja Oba philosophy and isolate place making layers.

## **2.8 THEORETICAL FRAMEWORK**

The issue of 'place making' with respect to the biophysical, emotional, symbolic, and spiritual attractiveness are potential tools for effective land use planning that accommodates human dimensions in decision making (Williams & Stewart, 1998). It is therefore necessary to isolate place characteristics that attract users all the time. This chapter examines relevant conceptual models and concludes on analytical framework that will enhance isolation of 'place attributes' in the study area. Theoretical framework provides appropriate windows for this study to benefit from contributions of existing 'place' models and frameworks that will enhance sustainable physical planning. Conceptual frame work for this study states considerations for isolating 'place making' attributes in Oyo city traditional open spaces. Three interrelated theories including sense of place, geosopic planning and architectural deconstruction to identify 'place making' inputs

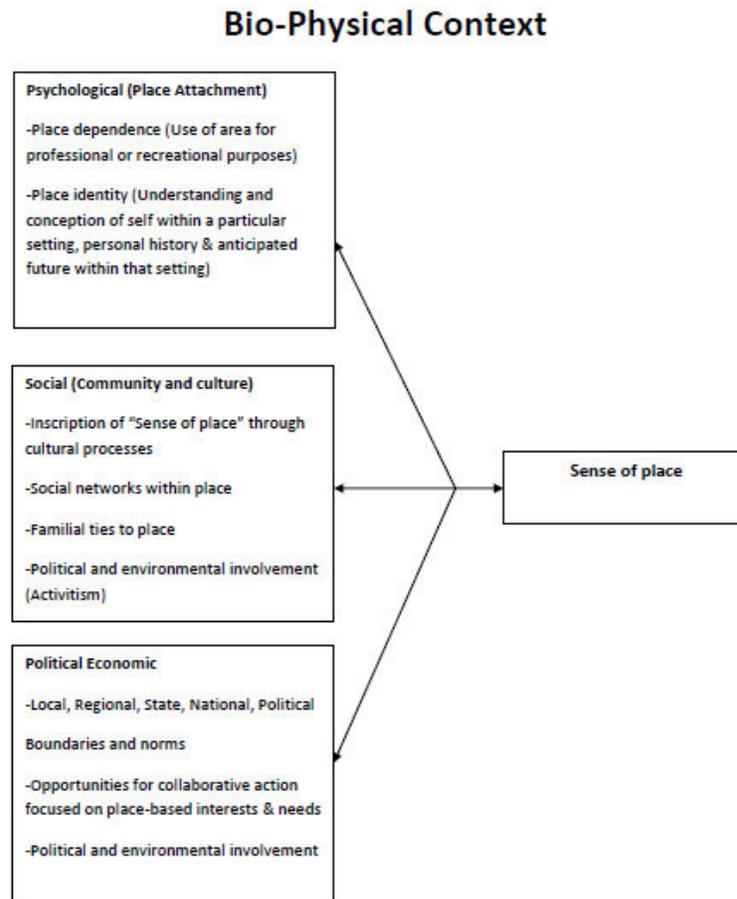
responsible for the meaning and attractiveness exhibited by open spaces are very relevant to this research.

### **2.8.1 Sense of Place Theory**

Among the sense of place models to date, the biophysical framework adopted by Ardoin, (2004) focused on the issue of landscape in all its ramifications. According to Ardoin (2004), research works in sense of place requires the exploration of four interrelated dimensions to isolate place making attributes that generate people – place affinity. He came up with a generalized biophysical model that identifies psychological, socio cultural and political dimensions (Figure 2.2). His physical setting looks at the influence of place landscape on individuals or groups. It includes knowledge, values, and attitudes toward and about the surrounding environment. Such biophysical relationship generates historic bonding that are often achieved by either being born in a place or residing for a fairly long time. Psychological dimension emphasize place identity and dependence while socio-cultural elements of the model addressed the influence of the social and the cultural activities supported. The three perspectives are not in isolation but interact in varying degrees to bond people to urban open spaces.

Biophysical dimension placed attention on people's relationship with the contextual landscape. This is in effect the indigenous knowledge of the biotic community and other environmental resources. An understanding of the 'place' landscape ecological units especially the dependence of the people for daily survival is more of local environmental ethics that highlight values and attitudes towards the ecosystem. Stedman, (2003) considered 'genius loci' as a more relevant

term for how the physical landscape might produce a sense of place. The inquiry is directed into knowing the relationship between characteristics of the physical environment and metaphysical attributes of sense of place.



**Figure 2.2 Biophysical Model for Sense of Place Adion, (2004**

### 2.8.1.1 *Genius Loci*.

Genius loci refer to the spirit of a place. This model is what Robinson (2008) called direct effects model. The term 'spirit of place' is a world view perception that spaces are occupied by a pantheon of gods and spirits. Every forest, grove, mountain, river, village and town was the home of its own spirit that gave identity to that place by its presence and its actions. Western

perception of spirit of place is rooted in Greek pantheon. The Romans adopted the Greek pantheon and continued the practice of associating named gods with temples, shrines, groves and springs. The spirit (numen) which inhabits a place and the generative power (genius) which sustains a place, or a family, was honored. With the advent of Christianity, these Greco Roman gods were condemned and referred to as pagan practices. Throughout the medieval period these gods of old were treated as demons.

Modernism has confined this view to animism societies. With the progress of civilization 'spirit of place' now has a mostly secular meaning that refers to the distinctive identity of somewhere. As noted by Relph (2007) St Mark's piazza within Venice has a powerful spirit of place; so do Lower Manhattan. A place with distinctive spirit or identity is attractive – literally so, because it often attracts artists and tourists - though the reasons for attractiveness seems to be impossible to pin down (Relph, 2007). Spirit of place model seeks to know the deity, shrine, and religious symbol, megalithic structure in the place and how local people relates to them; the presence of domes and earth energy lines; the process of appeasement; orientation; cosmological influence, gathering pattern; community institution in charge of daily management; and meaning to individual and community. The underpinning theory of Stedman (2003) study is that landscape characteristics matter and that they influence both place attachment and satisfaction.

This model is mostly applicable in parks, forest recreation areas and ecotourism centers study where emphasis is on the influence of geomorphology, fauna and flora on tourists and visitors that use these landscapes. This study is not interested in place satisfaction. It is about

understanding place atmosphere. The model will be partially relevant in the determination of intangible place attributes since traditional Yoruba religious system is nature based.

## **2.8.2 Theory of Geosophic Planning**

According to Newman (2008), earth energies that flow within planetary grids influences human mind. He submitted that man often feels 'connected' and have 'spiritual' experiences' at certain spots on the landscape. That is, planetary grid and inherent energy system possess in built place making attributes desired by man irrespective of geopolitical set up. Oriental nations had long acknowledged the place of earth based religious influences in sustainable spatial configuration of residential units, adjoining gardens, urban open spaces and cities. The concept is based on harmonious living with the beneficial influences from planetary grid. Two closely related models will be viewed namely Chinese concept of Feng Shui and India's Vastu Shasta architectural philosophy.

### *2.8.2.1 Theory of Feng Shui*

According to Chen-Yan (1974) Chinese gardens and similar urban open space works are cosmic diagrams, revealing an ancient view of the world and of man's place in it. The goal of this view is to benefit from prevailing earth energy. This philosophy is rooted in Buddhist teachings that spread from Indian in 1 A.D. to China (Bring et al. 1981). Buddhist teaching portrays the pure land, paradise of Amida Buddha as palacious courtyard of sensual pleasure made up of ponds of purest water, fragrance flora and melodious singing birds. This wonderful garden in intangible realm was graphically presented and developed as Chinese garden.

The quest for harmonic relationship by ancient Chinese environmental philosophy developed into planning practice referred to as 'Feng shui'. Feng shui is the art of placement and arrangement of space to achieve harmony with the environment. "Feng Shui" literally means "wind and water". It is the cosmic energy (chi) of heaven and earth that must be determined through geomancy before construction. Geomancy in Chinese site planning practice of "feng shui" connotes the art of locating and orientating homes, tombs and manmade structures bearing in mind topographical formation in a local landscape. "Feng shui" recognized that certain invisible powerful currents and lines of magnetism run through the whole surface of planet earth. The task of geomancer was to detect these currents and interpret their influences on the land. These lines of magnetic force are known in China as "dragon current" and are either "yin" or "yang". The goal of geomancy is to locate structures within the landscape in accordance with the metaphysical energy system that will enhance progressive harmony for users. Locating these major dragon current lines was originally achieved through divination. A much acceptable modern term is dowsing.

The Chinese geosophic thinking is that planet earth is believed to behave like living organism with veins, represented by rivers and sub terrainous water courses, and centers of "chi". As Chinese trado-medical personnel diagnoses infirmities or good health through physical appearances so also can a landscape be analyzed for healthy building sites. If the good "chi" in the earth crust can flow through the site, then everything within the earth will be healthy and industrious. Man and the structures on it will be pure, wise and healthy. On the other hand, if the 'chi' of the earth is blocked, natural products on top will be bitter. Men on such sites are believed to be dull, evil and foolish. It must be noted that the main factor that can affect site energy is

orientation. It is a prime importance that the orientation of site's 'chi' must be determined. Feng shui experts determine auspicious locations for roads, bridges, canals, wells, in relationship to earth energies. As noted by Chen-Yan (1974) 'feng shui' is therefore a discrete Chinese site planning belief system involving a mix of geographical, religious, philosophical, mathematical, aesthetic and astrological ideas.

As noted by Bring et al. (1981), Feng shui geomancer pay much attention to the following procedures in site selection.

- The geomancer locates position of heaven.
- Observe important landscape features and their relative positions to heaven. Significance was found for many things including mountain referred to as dragons. Dragons are the most significant determinant of chi in the landscape.
- Origin and flow of water course is next
- Wind, underground water courses and soil conditions are next.

These and other minor chi determinants are subjected to cardinal point analysis and synthesis to determine building and other man-made structures location. Whatever city component under consideration, feng shui philosophy states that it must be done within the ambit of the contextual landscape. For instance the design of garden demands integration with the macro pattern of the bioregion. That is, the garden's micro pattern that relies on local biophysical elements of water, rock and vegetation must be coordinated to assess the site's chi micro pattern that is directed connected to the greater landscape chi. Harmonious stand of feng shui accommodates norms and taboos in Chinese traditional planning procedure. Selected taboos are documented as Table 2.1.

The most auspicious orientation in feng shui is south facing a site that is preferably protected by

horse Shoe Mountain closed on all sides except the south. Garden and similar urban open spaces are more than aesthetic statement on the landscape. They function as environmental talisman to ensure good health and prosperity for urban landscapes. Such positive development comes through harmonious relation to earth energy system.

#### *2.8.2.2. Theory of Vastu Shastra*

Raman (2004) observed that there are many similarities between the Chinese environmental science, Feng Shui, and Indian Vastu Shastra. Comparatively Feng Shui and Vastu Shastra techniques involve balancing the cosmic elements. While feng shui does this through two elements namely wind and water, five elements are involved in vastu shastra environmental philosophy. It is the general belief that vastu shastra predated feng shui bearing in mind the influence of Buddhism that originated from India. Indian mythology divides the primeval elements into 5 –. Earth, Air, Fire, Water and Space (Ether). The belief recognizes planet earth as the culmination of the process of genesis in which space condenses into air, which in turn gives birth to fire. Fire transmutes into water and the final transformation of water is the earth (Arya, 2000). In Vastu environmental analysis for residential building, office place, building, factory and landscape design efforts are made to harmonize the place with respect to these five basic elements. These elements occupy different cardinal positions and are representative of gods (Karn & Cox, 2000). North (Eshan) is ruled by Sadasiva or God Himself. Hence this direction is paramount, demands keeping it scrupulously clean, open and highly receptive in a welcome mode. East is ruled by Indra, the chief of the gods, giver of pleasures. The direction also represents the realm of the rising sun projecting ultra-violet rays essential for good health.

Table 2.1 Feng Shui Taboos: Synopsis of Chinese Geomantic Planning Tool

| S/N | Garden Elements                            | Related Design Taboos   | Remarks   |
|-----|--|---|---|
| 1   | Placing Stone (or rock or simulating hill) | Placing stone close to the south west column of the house   | Household will be constantly harassed by illness  |
| 2   |  | Valley points of hilly scenes pointing to the house   | Ill luck befall women   |
| 3   |  | Simulating degraded or desolate famous landscapes   | Reproduction brings in failure  |
| 4   |  | Placing sideways original stones that were vertical.  | The stone will bring curse by inviting revengeful spirit.                               |
| 5   |  | Placing of stones for the garden stream must be at the bend   |   |
| 6   |  | Stones must not be placed where rain water from building eaves drops on it  | Anybody in contact with such splash has a tendency to have skin diseases                |
| 7   | Water and water bodies                     | Garden stream of main court yard must come from east side of the main structure and flow towards the west'  | Harmonizes with earth energy  |
| 8   |  | Houses must be on inner side of flowing water body called belly of the dragon   | This usher in to the structures good luck for the people.                               |
| 9   |  | Water body may be directed from the north (denotes element of water) to the south that represent fire.  |   |
| 10  |  | Garden ponds must take on an auspicious word for example heart.   | Allows positive bio force   |
| 11  | Placing Trees in Gardens                   | Trees must not be in center of an enclosure   | Master of the house would always be in trouble  |
| 12  |  | Trees must be planted in the four cardinal directions around human dwellings to satisfy the doctrine of gods of the directions  | Satisfaction guarantee endowment with official rank, fortune, good health and long life |
| 13  |  | In the absence of pond or stream, 9 willow trees must be planted on the east, 9 cinnamon to substitute pond on the south, 7 catalpa in the west to substitute big tree and 3 cypress trees in the absence of hills in the north | Enhances much desired harmony with positive chi   |

Source: Bring et al. (1981)

Karn & Cox (2000) also identified south-east as the habitat of fire-the storehouse of energy. South is the abode of Yama, the god of death. South-west (Nairitya) is the abode of Putna demoness. West is the abode of Varuna, the god of ocean. It is also the direction of the setting sun which gives infra-red radiation. North-west (Vayavva) is the abode of air/wind, the invisible, but the most effective blessing for all objects in need of motion/movement for their efficiency. North is the abode of Kuber, the god of wealth. *Vastu shastra* is of the belief that your home should be designed in a manner such that positive forces override negative forces which leads to a positive cosmic field that infuses residents with contentment and prosperity. Ananth (1999) noted that in Vastu Shastras, dwellings and cities had to function as a mandala, (mandala means sacred diagram). Mandalas were governed by the precise dimensions and proportions, repeating in miniature form the mathematical scheme of the cosmos. Zones within the mandala represented different levels of the universe, and were identified with particular symbology.

The concept of geomantic planning is worldview approach to harmonious living with nature. Nature being both material structure of the ecosystem and intangible framework that drives it. Geomantic planning therefore recognize man as part of the system. It is a harmonious dependency on beneficial values entrenched in the biosphere that were assessed by Neolithic man to create activity nodes. Geomantic concept is very relevant to human settlements in Yoruba nation. This is due to the belief in nature worship. This study will explore open space orientations with respect to the cardinal points and sieve through the environmental related norms and taboos that sustain human habitats within the nation. This will enhance the interpretation of the architecture of the defined places.

### **2.8.3. Architectural Interpretation**

There is the hidden structure of our world that is not immediately apparent to the casual observer. Turnbull (2000) refer to this as the invisible structure of the city. The physical and the immaterial structures are intertwined with one influencing the other. That is why Nesbitt (1996.) concluded that architecture literally and symbolically overcomes the forces of nature to provide shelter. Architecture contributes to the creation of the physical places and will reveal that which is unknown and gives physical world new meaning.

Sağocak (2003) proposed a conceptual model for understanding and interpreting architecture (Figure 2.3). This model is structured according to a holistic approach to architectural interpretation involving a dialectical process in design. He identified two broad classes of understanding meaning of architecture namely those based on objective values and those based on a dialectical relationship between subjective and objective values. These two approaches he referred to as semiology and phenomenology. Semiology are the approaches based on the objective values of architectural works. Wörz (2006) analysing 1921 Ludwig Wittgenstein submission, argued that people make themselves understood linguistically, using words as signs to create “pictures” of reality. That is, linguistic expression resembles a geometric projection which can be projected in multiple ways, each corresponding to a different language with the original figure or meaning remaining unchanged. This assumes that language and meanings are dynamic. Semiology highlights the significance of different kinds of signs of all cultural systems. Linguistic texts forms the basis for semiotic approach to understanding art and architectural meanings studies.

In this approach, meaning can be obtained from reading of the text and associating intertextuality with codes, canals and messages. Sağocak (2003) explanation of semiology highlight the fact that an art or architectural work is taken as a draft that can be shaped by the interpretation of the reader or the user. Architecture then becomes a dialectical process of messages between the past and future. This new understanding of meaning present the dynamic structure of architecture as an effective system of social communication and language between cultures and epochs.

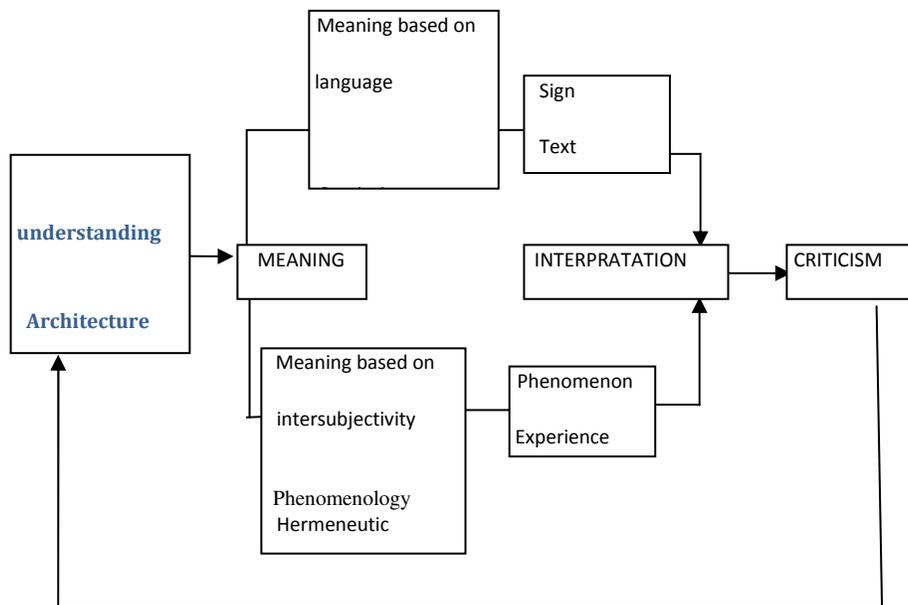


Figure 2.3 Sağocak (2003) Conceptual Frame Work for Understanding and Interpreting Architecture

Structuralism and deconstruction are two other approaches to meaning based on language. The former, structuralism, view an object as a part of independent whole. Structuralism argued that works were structured in a hierarchical way through the pairing of conceptual opposites (Wörz (2006). It relies on the concepts of analyzing phenomena by contrasting the system as being composed of elements of binary opposition. Meaning in structuralism is found through the

interrelationships within language. Signs are therefore relational, with meaning found in the similarities and differences between a sign and other signs. Structuralism provides the opportunity for the reading of both texts and the reading of cultures. Everything is therefore 'textual', that is made up of signs, controlled by conventions of meaning and are ordered according to a pattern of relationships.

Deconstruction is actually a post structuralism philosophy illuminated by the French philosopher Jacques Derrida (Stephens 1991). According to Wörz (2006) Derrida's work relies on Heidegger's tradition of "Destruktion" and "Abbau" which was "destruction" and "de-building" respectively. Wörz (2006) noted that Derrida used these terms to argue that in reading and analyzing illustration, the reader re-creates it; therefore, the original meaning cannot be known. He argued that illustrations should therefore be dismembered, the act of which changes every time due to the infinite variables that are in constant flux (Wörz 2006). That is, textual meaning can only be determined by first deconstructing the surrounding knowledge systems (and cultural assumptions) that influence the reader. Then the work itself can be studied. Deconstruction took a qualitative stand, is anti scientific and metaphysical in thought. It suggests the reversal, displacement and reconstruction of elements in a different form. The language meaning here occur through discourses and possibilities of multiple interpretations of texts. This portrays meaning as inherently unstable due to the play of signs within language.

The second broad approaches to meaning in Sağocak (2003) model are a dialectical relationship between subjective and objective values. They are non-verbal philosophical approaches towards understanding meaning including phenomenology and hermeneutics. These approaches are based on the meaning and interpretation process between the man and the environment.

Phenomenology focused on exploration and description of the environment aspects of everyday life with the singular goal of uncovering the essence of objects, by the method of reduction. The goal of phenomenology is to study the appearances of human experience. Phenomenology describes experiences as they appear in consciousness without recourse to explanation, theory, or other assumptions from other disciplines (Turner 2003). Phenomenology gives no consideration for objective reality and subjective association. The phenomena are those experienced in various acts of consciousness including cognitive, perceptual acts and valuation. This process is based on individual's perception of the dynamic subject- object relationship.

Hermeneutics on the other hand regards texts as means for transmitting experience, beliefs and judgments from one subject or community to another. Three different views are relied upon in hermeneutics option namely historical, ontological and dialectical view points. In historical viewpoint: "experience" is the constant which determines the variables of space and time in order to understand the world. Experiences form the essence of the cultural values of the society which in turn determine the inter relationship between product and activity. Ontological philosophy rely on the theory of existential understanding. Interpreting a situation or even a text means a projection of possibilities. This viewpoint is based on the concept of "being in the world" weaved around the interrelation between object and subject. Dialectic approach in hermeneutics is based on the dialogue between object and subject. As noted by Sağocak (2003) a combination of traditional and modernistic way of looking at things determines the meaning and "truth" of the subject. It must be noted that understanding and interpreting architecture have different views of subject-object problem solving. While the linguistic and semiotic approach considers the subject and object as independent entities, the phenomenological and hermeneutic

approach does the exact opposite. That is, subject and object are considered as an organic whole to be interpreted and understood and not as subject classifying, analyzing and understanding the object's characteristics, functions and structure.

The principal goal of studying urban planning of historic cities is to understand meanings and social contexts within which the components were laid out (Smith, 2007). He noted that the expression of pre industrial urban planning resulted from deliberate actions of ancient rulers and their architects and builders. Ancient urban structures including palaces, temples and spaces were put in place to communicate various kinds of messages. Understanding the meaning of the architectural works demands the decoding of the messages incorporated in the structures and whom the recipients were. Rapoport (1988) evolved a three level model for reading meaning in built environment. He referred to them as high level meaning; middle level meaning; and low level meaning. Rapoport (1988) high-level meaning describes cosmological and supernatural symbolism that was embedded in buildings and urban planning reflecting the culture and the philosophical system of local people. They are worldviews planning and design ideas in human settlement. They are esoteric and fall within the realm of sacred architecture understood by the learned. Smith (2007) noted that there is an intellectual content in referring to high-level meanings as major forces that generated the layouts of cities and settlements in ancient societies. Citing the works of Eliade (1959) he identified four basic beliefs about the cosmological significance including principle of heavens on earth; the cosmos are set in four cardinal points so planning works on earth should do likewise; there is an axial linkage between heaven and earth; and that the art of divination is needed to identify, locate and sanctify sacred space on earth. Rapoport (1988) listed architectural and spatial features associated with cosmologically based

urban planning. Included are city walls with gates, orientation to the cardinal directions, vertical markers at the city core, sacred open spaces and tombs in key locations.

Middle-level meaning seeks to know intentional messages about identity and status expressed by the designers and their component parts. Rapoport (1988) Schema for middle-level architectural meanings emphasised the transmission of messages about identity, status, and power. Architectural manifestations include symmetry, axially, plazas, and city walls information on the sizes, forms, and locations of ancient structures. Rapoport (1988) Low-level meaning describes the ways in which the built environment is influenced by the people's behaviour and movement. It is a meaning based on everyday behavioural impact in the city providing information about movement pattern; sitting arrangement and where to walk. The effects of access and visibility within the city and its components are very important variables under low-level meaning. Other variables like political control and ritual exclusion are related to degree access to the city and its components. Smith (2007) observed that Changing patterns of access—to cities, central administrative core, ritual precincts and individual buildings—can provide information on ancient social inequality and class structure. Rapoport (1988) levels are not independent and in most cases conveyed meanings on two or three of the levels can be achieved. The model provides important tools for interpreting the social significance of ancient urban planning.

Interpreting the architectural meanings and design intentions of classic Yoruba open spaces will benefit from the above concept especially 'the dialectical relationship between subjective and objective values' approach. This is due to the fact that written texts are recent. Design and planning are rather intuitive while history is orally transmitted from one generation to the other. Oral texts from semi structured interviews, proverbs and recent extant literatures on the subject

matter were analysed using ground theory approach. Rapoport (1988) model of levels of communication in built environments was considered in the comprehension of architectural meaning of the king's market.

#### *2.8.3.1 Grounded Theory Analysis*

This section reviews Guistafson (2001), Kianka et al. (2006) and Bogatti (2007) application of ground theory analytical approach to isolate sense of place parameters from textual discourses. Grounded theory approach is a qualitative analytical research method that uses a systematic set of procedures to develop an inductively derived theory about a phenomenon. The goal of grounded theory is to expand upon a textual presentation of a phenomenon by identifying the main elements of that phenomenon, and then categorizing the relationships of those elements to the context. Grounded theory takes a case rather than variable perspective. That is, the researcher takes different cases to be wholes, in which the variables interact as a unit to produce certain outcomes. Ground theory research design investigates the actualities in the real world and analyses the data without any preconceived hypothesis (Allan 2003). Borgatti (2007), citing Strauss and Corbin, stated that the quality of grounded theory can be evaluated by the process by which a theory is constructed. This contrasts with scientific approach that lay emphasis on the fact that the quality of a theory must be determined by its ability to explain new data. A very important process of grounded theory data analysis is coding system (Allan, 2003; Borgatti (2007)). Coding in grounded theory is often done informally. A three level approach is undertaken namely open coding, axial coding, and selective coding. These coding steps in addition to memo writing constitute the four stages. Open coding is concerned with identifying, naming, categorizing and describing phenomena found in the text. Axial coding on the other hand is the process of relating codes (categories and properties) to each other, through a

combination of inductive and deductive thinking. According to Borgatti (2007) grounded theory emphasizes causal relationships. He went further to evolve an axial coding frame as shown in Table 2.2.

Table 2.2 Borgatti Frame for Axial Coding

| Element                | Description  |
|------------------------|--|
| Phenomenon             | This is what in schema theory might be called the name of the schema or frame. It is the concept that holds the bits together. In grounded theory it is sometimes the outcome of interest, or it can be the subject.   |
| Causal conditions      | These are the events or variables that lead to the occurrence or development of the phenomenon. It is a set of causes and their properties.  |
| Context                | Hard to distinguish from the causal conditions. It is the specific locations (values) of background variables. A set of conditions influencing the action/strategy. Researchers often make a quaint distinction between active variables (causes) and background variables (context). It has more to do with what the researcher finds interesting (causes) and less interesting (context) than with distinctions out in nature. |
| Intervening conditions | Similar to context. If we like, we can identify context with <i>moderating</i> variables and intervening conditions with <i>mediating</i> variables. But it is not clear that grounded theorists cleanly distinguish between these two.  |
| Action strategies      | The purposeful, goal-oriented activities that agents perform in response to the phenomenon and intervening conditions.   |
| Consequences           | These are the consequences of the action strategies, intended and unintended.  |

Source: Bogatti (2007)

The third coding step is selective. Bogatti (2007) explained selective coding as the process of choosing one category to be the core category, and relating all other categories to that category. The purpose of selective coding is to create a theme around which other categories revolve. Bogatti's (2007) fourth step is what he referred to as 'memos'. Memos are short notes written as data analysis proceeds. He identified three types of memos namely field note, code note and

theoretical note. The later is particularly important as it provides opportunity to think theoretically. A theoretical note entails relating issues in various codes, interviews to reviewed literature. These steps are not isolated but are interconnected to effect checks and balances.

### 2.8.3.2 Grounded Theory Conceptual Framework

Black (2009) citing Fernandez’s (2004) analytical model explains the interactive stages in grounded theory methodological procedure analysis (Figure 2.4). At the center is purposive data gathering and analysis that continues until a theory is constructed. This model will be considered in the generation of data gathering and analytical frame work for this research.

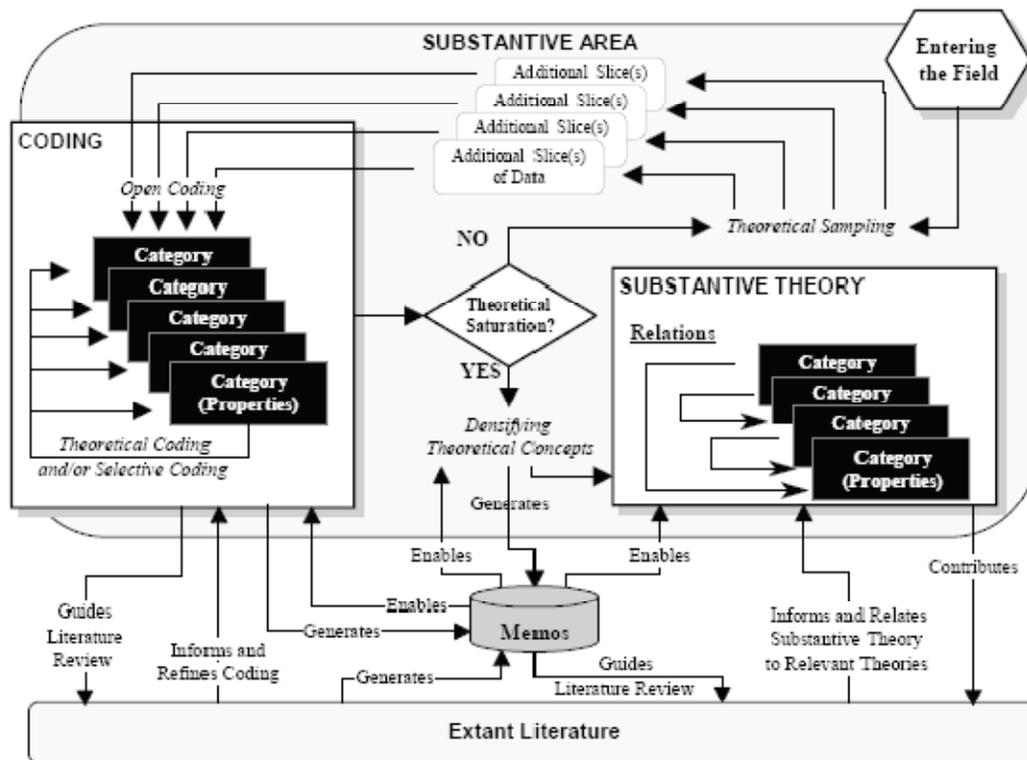


Figure 2.4: Fernandez's (2004) expanded research model of the GTM (Cited by Black, 2009)

Guistafson (2001) and Kianka et al. (2006) applied grounded theory analytical approach to isolate place attachment factors. Guistafson (2001) case study focused on understanding sociological context of place making (Figure 2.5). Social dimension attempts to comprehend sense of place through social networks within places; soul ties to places; involvement in activities; and identified cultural processes in places. Numerous studies in social dimension concluded on the importance of social interactions within a place as the primary source of connection. Associated with social context are cultural influences. Cultural dimension refers to exploration and recognition of symbols that social groups use to produce and reproduce narratives about their places. Symbolic forms include physical and representative totem poles, shrines, statues of local heroes and memorable landscape.

Guistafson's (2001) comprehensive model for 'sense of place' noted that isolation of attributes enhances the mapping of meaning to places. His presentation model identified three major themes namely "self, environment and others". Self studies life path, emotions, identity and personal activity within the site. Environment refers to geomorphology of place, institutional frame work behind place and community daily and periodic events. Others embrace other members of the community and are meant to document the characteristic and behavioural pattern. In between these themes are other information that may help to understand the level of interactions and social relations. Meeting the community at the three themes inter phase is designed to understand the social capital and the knowledge behind place shaping through human activities. Guistafson (2001) model solved to a large extent the subjectiveness of place 'meaning' as stated by phenomenological inclined biophysical framework. The emphasis of this study is in knowing the activities in the 'place' and objects that triggers these activities.

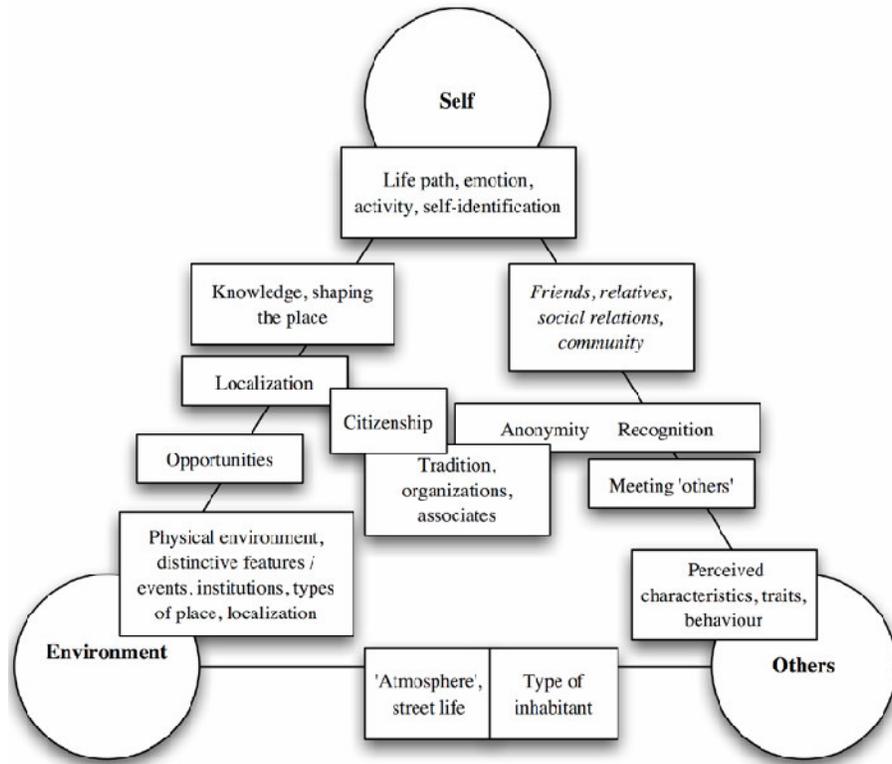


Figure 2.5 Grounded Theory Presentation Model for Sense of Place (Guistafson, 2001)

Kianicka et al. (2006) applied grounded theory for the determination of local people's sense of place in Swiss Alpine landscapes ecotourism destination post design evaluation. His presentation model (Figure 2.6), bear semblance to Guistafson (2001) model. What Klanicka et al. (2006) called individual, society and existence is synonymous to Gustafson (2001) self, society environment and others respectively. Ground theory approach will be a relevant research tool in the conceptualization of Open space design in Yoruba urbanism using Akesan market (Oja-Oba) in Oyo as a verification study. Extant literatures on subject matter, interviews, proverbs and relevant statements associated with the space will be relevant. This study considered Fernandez's (2004) analytical model cited by Black (2009). This is due to the fact that art works and theories

in Africa are centred on communal needs (Momoh, 2000). Gasson (2001) summary of grounded theory process will be followed for this research. It is composed of the following:

- movement from open coding of data to axial coding through the identification of core categories of the data
- through the use of theoretical memos to capture insights on how categories are related,
- to the analysis of "networks" of interactions between categories (and their properties),
- to construction of substantive theory, through a rigorous analysis of how core categories (and network models) fit with new data.

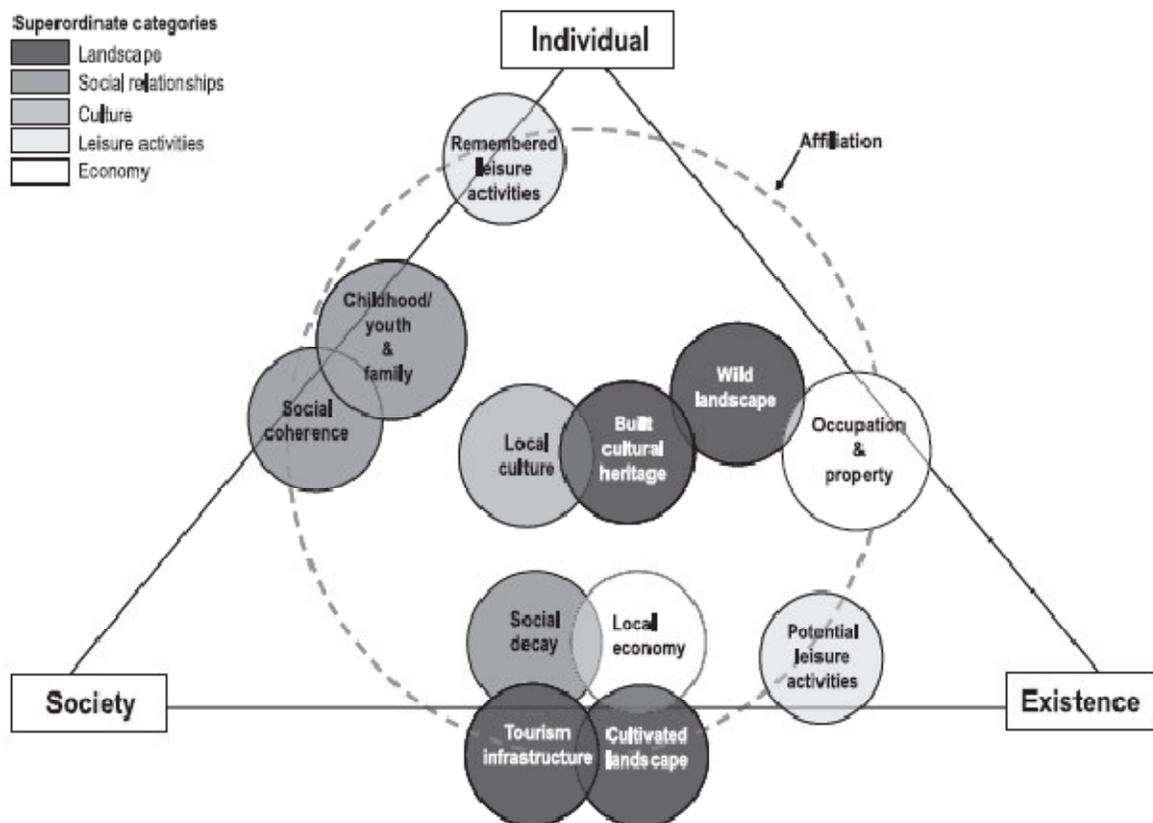


Figure 2.6: Klanicka et al. (2006) Applied Grounded Theory Model

## **2.9 CONCEPTUAL FRAMEWORK FOR THE STUDY**

Assessments and interpretations of sense of place call for multidimensional view of place (Farnum et al. 2005). This is better understood through place attributes that makes the most sense. Williams and Patterson (1999) looked at four categories of place attachments namely cultural/symbolic, individual/expressive, activity/goal and scenic/aesthetics. The later scenic/aesthetics attributes assessment is known to be subjective and approached through Eurocentric beauty theory that degraded the aesthetic pride outside western civilization (Segy 1975). Assessing place attributes in non western human settlement on this platform may not reveal the true hidden attachment. Assessment of activity attributes of place focus on individual and communal use of the place. Whereas assessment of activity attributes of place is tangible, cultural/symbolic dimensions of place are intangible and sometimes more affectively defined. Emphasis here is more on place meanings with attention paid on the nature and degree of shared meaning across the defined community groups. In as much as identification of groups is necessary, considerable interactions with each group in the community will help highlight the multiple values associated with the place as a communal symbol. The philosophy behind symbol or art works in Africa is not individually driven to exhibit physical beauty. Rather the underpinning philosophy is based on the social, political and religious community inclinations that are emotionally represented. This is in line with Momoh (2000) submission that African philosophy is the African doctrine on the spiritual. The doctrinal vehicle of activity is communal as opposed to individualism. Therefore African philosophy is the African doctrine on communal spiritualism which Momoh (2000) defined as “the culture of harnessing the spirit of whole and community to enhance and transform spirit, interests, aspirations and ambitions of the parts and the individuals”. This study was analyzed on the communally driven social, cultural, commercial and religious activities; the indigenous educational system; and the spatial form that

influenced the generational use of classic Akesan urban open spaces in Oyo City (Figure 2.7).

Figure 2.7 graphic presentation of research process is in four related phases.

- ❖ Phase I (A): Grounded theory analysis of scoped literature on Yoruba urbanism
- ❖ Phase I (B): Grounded theory analysis of transcribed Ifa sages interviews on Yoruba city building and subsequent theorization of urbanism
- ❖ Phase II (A) Grounded theory Analysis of scoped literature on Oja Oba
- ❖ Phase II (B): Grounded theory analysis of transcribed Ifa sages interviews on Oja Oba and preliminary openspace theorisation
- ❖ Phase III(A): Grounded theory analysis of transcribed Oyo sages interviews on Akesan.
- ❖ Phase III(B): Akesan Personal Observation and Documentation
- ❖ Phase IV: Hypothesis Propositions; Hypothesis verification; Place making attributes isolation; and Place making conceptualisation.

The above research sequence will illuminate the original ‘place making’ attributes behind the spaces and the norms and values that kept them alive.

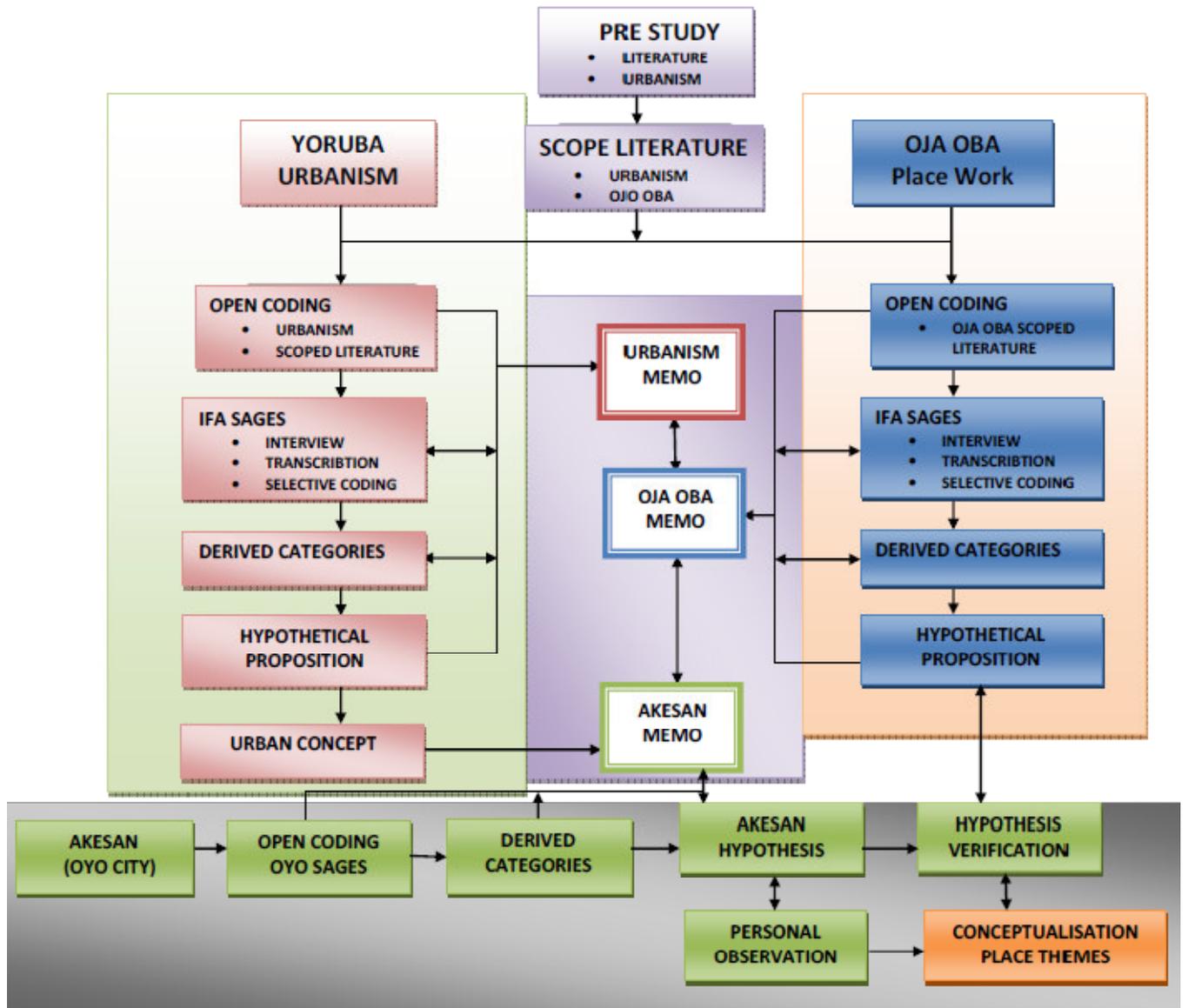


Figure 2.7: Conceptual Model for the Study

## **CHAPTER THREE: RESEARCH METHODOLOGY**

The methodological strategies and detailed approaches at answering research questions are discussed in this section. The section briefly explores the research techniques proposed for the study and establishes grounds for the adoption of various choices that were made in the preparation and implementation of the fieldwork. The justification for the adoption of qualitative approach to unravel 'place making' inputs in Yoruba city's public spaces is considered.

### **3.1 RESEARCH DESIGN FRAMEWORK**

Swaffield and Deming (2011) referred to research strategy as overall system of inquiry into issues especially the motivation and logic behind it. The logic or framework often emanates from nature of research problem and the paradigm which reflects the researcher's world view. Kakulu et al. (2009) research design framework (Figure. 3.1) suits the 'place making' phenomenon being studied. The four step framework provided adequate insight into this research.

#### *Step1 Research Philosophical Consideration*

Kamba (2009) citing (Pickard 2007) referred to research paradigm as an individual view of the world that accounts for the study being undertaken. It is a reflection of different combinations of philosophical assumptions, epistemologies and ontological theories. Such combinations may explain the researcher's school of thought. This research is underpinned by interpretivist theories and a philosophical orientation in social constructionism which sees knowledge through an alternative process and set of assumptions.

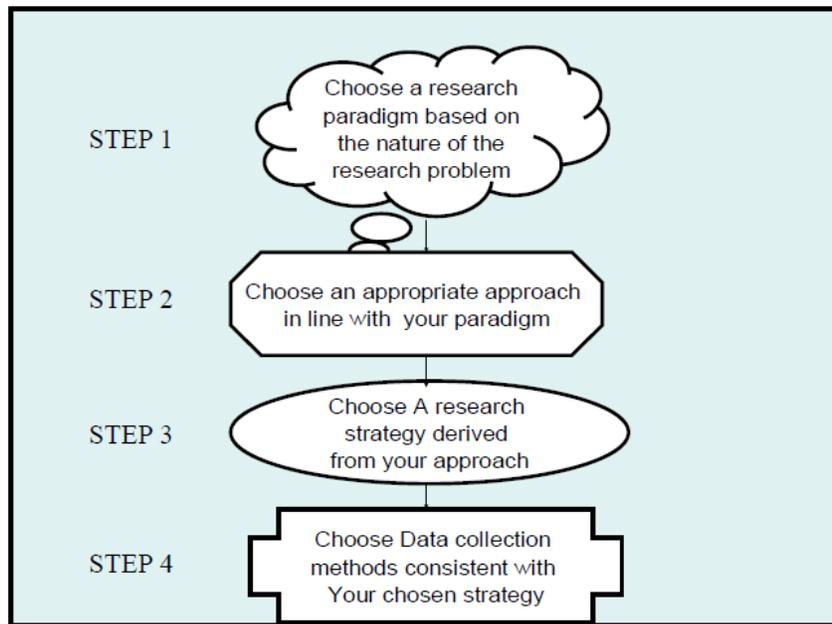


Figure 3.1 Research Design Framework (Kakulu et al. 2009)

Swaffield and Deming (2011) noted that interpretative research strategy presumes that the meanings of study object are not obvious but demands that the researcher makes sense of the phenomena. It focuses on theoretical concepts and involves shuttling back and forth between theoretical understandings and empirical observations. Interpretation research in architecture range between investigating people in a particular environment; analysis and interpretation of texts, signs and images about a landscape. It is abductive, phenomenological and stems from an epistemological position that focused on meaning and power. Power addressed understanding underlying structure of values and norms that govern Yoruba social action in public space. Swaffield and Deming (2011) citing Greider and Gardovich (1994) submitted that knowledge in constructive research works is generated through interaction of the researcher and his community with realities that can be influenced in social and cultural context.

### *Step 2 Nature of inquiry*

This research adopted qualitative methodological approach. This is due to the nature of research problem, the research questions, and the philosophical and theoretical orientations of phenomenology. Qualitative research is exploratory and descriptive in form with characteristic ongoing data collection and inductive analysis. It is about opinions, experiences and feelings of individuals generating data. Qualitative research method is an interpretive and naturalistic approach to the investigation at hand (Kamba, 2009). That is, the study will be done in natural settings with the goal of making sense and interpreting the phenomena with emphasis on the meanings people attach to them.

### *Step 3: Research Strategy*

Swaffield and Deming (2011) identified four types of interpretive strategy namely ethnography, discourse analysis, iconography and historiography. This research adopted discourse analysis strategy. Appropriate methodology demands that data collection scheme tally with the chosen research strategy. As noted by Kakulu et al. (2009) qualitative research is concerned more on modes of analysis rather than data analysis. These modes of analysis reflect different approaches to gathering, analyzing and interpreting qualitative data. The base line is that all modes rely on textual analysis. This research is phenomenological and will rely on grounded theory analytic mode. The term phenomenology has varied meaning including philosophy; an inquiry paradigm; an interpretive theory; a social science analytical orientation; and a major qualitative tradition. Kakulu et al. (2009) and Kamba (2009) explanation of phenomenology as a philosophy and research strategic approach to understanding events, situations, experiences or concepts that exist as part of the world is of interest to this study.

#### *Step 4: Data Collection Methods*

Research work in phenomenology can be undertaken through a variety of methods that accommodates subjective experience. Data collection span a variety of empirical materials; case study; personal experience; introspective; life story; interview; observational; and archival materials (Corbin and Strauss1990). Archival material data sources include documents, news paper and books (Carvalho *et al.* 2003). Such data source is equivalent to transcribed interviews and field notes (Corbin and Strauss1990). Reviewed literature on Yoruba urbanism, semi structured interviews and personal observation was used for this study. Besides demanding the proper knowledge of philosophical precepts of phenomenology such studies must carefully choose participants who have experienced the phenomenon for the interview. Table 3.1 summarized the framework for this research.

Table 3.1 Research Framework Summary

| <b>S/N</b> | <b>ATTRIBUTES</b>           | <b>RESEARCH FRAMEWORK</b>                        |
|------------|-----------------------------|--|
| 1          | Philosophical Consideration | Interpretivist/ Constructivist                   |
| 2          | Methodology                 | Qualitative                                      |
| 3          | Method of Inquiry           | Experience/Narrative (Relativism)                |
| 4          | Research Method             | Discourse Analysis/ Grounded Theory              |
| 5          | Research Techniques         | Reviewed literature, interviews and observation  |
| 6          | Characteristics             | Abductive (establishment of theory and concepts) |

### **3.2 INSTRUMENTATION FOR DATA COLLECTION**

Research works on ‘place making’ is avowedly phenomenological. Phenomenology addresses experiences rooted in consciousness, without rational inclination that accommodate explanation, theory, or other assumptions from other disciplines (Turner *et al.* 2003). Experiences as they

appear in consciousness is broadly divided into three groups namely “experiences of the ‘external’ world such as sights and sounds; experiences of the ‘internal’ world such as daydreams and talking to oneself and affect – pains, hungers and emotional responses such as surprise or desire (Dennett 1991). This study operates within external world experience. It is direct, subjective, personal and qualitative in nature. They therefore cannot be totally measured with the goal of achieving quantifiable results which can thus be subjected to statistical analysis. Phenomenological approaches to the experience of space are key to this research because they insist on value of interpretation. Besides, phenomenology extends the understanding of meanings in ‘places’ to include visceral intuition, emotional and transpersonal dimensions. Attempts to unravel the concepts behind classical Oja – Oba open space planning and design demand the comprehension of the value system that constructed these spaces. As noted by Bianchini and Ghilardi (2007) built places are social objects—a product of social forces, closely connected with human social structure, cultural opinions, power, imagination, emotion and memory. Corbin and Strauss (1990) noted that data collection processes involve interviews and observations as well as such other sources as secondary documents, video tapes, newspapers, letters, and books. Specifically, Giles (2002) and Armstrong (2004) identified interviews and personal observation as appropriate methods to gather subjective phenomenological variables suited to ‘place’ research works. Each of the stated secondary sources namely video tapes, newspapers, letters, and books can be coded in the same way as primary sources. Sources of data for this research include scoped literature on Yoruba urbanism from diverse extant disciplines, interviewing, and personal observation. A synopsis of relevant data gathering approaches to this study is discussed below.

### **3.2.1 Scoped Literature on Subject Matter**

Sense of Place as social phenomena is complex and linked to multiple bodies of knowledge that belong to different disciplines (Jabareen, 2009). Reviewed literature on the phenomenon provides textual data to commence grounded theory analysis (Kamba, 2009). The process involved assembly of literature on various disciplines that address the phenomenon. Proper scoping is required to reduce the literature to a manageable size. Such scoping must focus on the relevance of extant discipline's literature to the area of interest. Scoped literature on Yoruba urbanism that addressed sociology, history, planning, politics, philosophy and architecture constituted secondary data. Other sources of literature as a secondary data include history of Oyo Empire; environmental ethics associated with the urban open space; and cultural, heritage structures, documented proverbs, metaphors and social statements related to the city spaces.

### **3.2.2 Interviews**

Phenomenological based 'place' study largely draws upon the exploratory analysis of verbal accounts. These are most frequently obtained through structured interviews. Interview is a data gathering technique whereby information is obtained through sets of questions to determine specific patterns of activities, feelings and values. Successful handling of interviews for data gathering tool took into consideration the following points:

- Interview were set in advance
- Interview agenda of questions asked from interviewee
- Request for permission to tape, video and photograph the conferences were made.
- Confirmation of collected data.
- Proper restructured questions to suit agenda

In summary the issue of confidence and integrity between researcher and interviewee is paramount.

### **3.2.3 ACTIVITY LOG**

Activity log is self-observational approach conceived to see, learn and to document what is experienced. This dairy-like recording of perceived happenings is useful in determining what people do within study area. In observing space users, relational aspects of actions witnessed, especially patterns in action, temporality and context, are the focal points. Activity log is also backed up by still photograph documentation to enhance analysis. Zeisel (1981) provides a relevant schema to guide observation with the following questions in mind:

- Who is-----Actor?
- Doing what-----Act
- With whom-----Significant Others
- In what relationship-----Aural, visual, tactile, olfactory, symbolic
- In what context-----Socio cultural
- And where? -----Physical setting”

Activity log is a low cost observational tool that is readily use in evaluating post designed environments. This was generously used in the study areas to understand the original layout of Akesan.

### **3.3 JUSTIFICATION OF THE RESEARCH METHODOLOGY**

Ethics and geography are ancient scholarly traditions that convey the image of a non-objectivistic human and natural action (Lynn 2002). Wright (1966) concluded that all science should be scholarly, but not all scholarship can be rigorously scientific. This is because scholarship embraces the natural sciences, social studies as well as humanities which also inquire

into the world of subjective experience including ‘place making’ -- the art of planning, designing, development and management of cultural landscapes. ‘Place making’ study is based upon the premises that human beings have feelings, emotions, values, and are innovative in terms of their spatial behaviour and construction of personal geographies. Human process and created spatial forms are in a reciprocal relationship. Such processes include economic, social, cultural, political and geographically created spatial form and related organizational pattern of activities that in turn shapes the process. Research works in ‘place making’ is therefore subjective and are achieved qualitatively. Beside, a quantitative approach to the topic is inappropriate because clear variables on the basis of hypothetical proposition construction could not be identified.

Inquires into the architecture and meaning of the created ‘public spaces’ in Yoruba urbanism accommodated constructive approaches which were subjective and locked up in linguistic metaphors related to the ‘places’. Scoped literature, purposive transcribed interviews and proverbs as metaphor are appropriate textual data to determine ‘place attributes’. Metaphors are ‘symbols’ or linguistic representations. They help to simplify complex and detailed discussions and theories to facilitate their application and further understanding. The use of literature review as secondary data is hinged on the fact that every author was involved in some measure of research before writing. The write up in books, journals and conferences become research submissions that can be subjected to qualitative analytical process (Jabareen, 2009; Kamba, 2009). Semi structured interview is particularly appropriate for reflectively examining people’s views regarding a phenomenon (Berg 2001). Such interview addressed cultural festivals and symbolic meanings associated with the place; understanding of premiere elements and wisdom

within Yoruba mythology of earth creation; and determined the influence of prevailing environmental norms and taboos that harmonizes the open spaces with adjoining architectural structures. This research was constructive and accomplished through interpretive approach using grounded theory that is qualitative. Qualitative methodology was chosen because of the paucity of information available on Yoruba world view on environmental design and planning. Qualitative approach is more open to hearing the respondents' experience and perspectives on the phenomenon rather than attempting to take them through a pre-determined survey.

### **3.4 RESEARCH AREA**

The study was meant to unravel Yoruba open space 'place making' attributes using Oyo as case study. Scoped literature covered the entire Yoruba western geopolitical zone and northern Yoruba human settlements in north central geopolitical area of Nigeria. Purposively chosen Ifa sages spread across the study area. The hypothetical verification study was limited to Oja Oba market open space (king's market), referred to as Akesan market at Oyo.

King's market is centrally located and adjacent to the palace. The residential areas of Yoruba cities are in quarters with well defined spatial limit (Okedele 1981; Ogunmola 2000; and Obateru 2006). Each quarter is a homogenous group with common ancestors in the mode of an urban neighbourhood. These quarters are administered by chiefs on behalf of the Oba. Obateru (2006) identified 27 traditional quarters in Oyo city which is a remarkable increase from the original 17 at the inception of relocation in 1829 (Ogunmola, 2000). At the core of the city are the palace (Afin) and Akesan market.

### **3.5 DATA COLLECTION AND REQUIREMENT**

The types of data collected were based on stated objectives to understand ‘place’ attributes. The objectives endeavoured to answer the research questions. Therefore instrumentation for data collection varied with the stated questions that were related to the objectives. Tailoring types of data collected after research question contributed to meeting the stated objectives. This is in addition to providing a platform for effective methods of data analysis and presentation. Section 1.4 stated the six research questions that this study answered. Responding to each question demanded appropriate methods of data collection and analysis that did not diminish the quality of answers.

#### **3.5.1. Research Questions 1**

*Research Question 1: What influence the planning template used in the platting of classic Yoruba cities and its components?*

Research questions 1 looked at the intuitive planning paradigm on city scale. Philosophies in these questions made enquiries into the principles behind the establishment of the city. Consideration for the following minor questions enhanced the needed answer.

1. What intuitive planning attributes remote control the use, orientation and movement pattern in these classic cities?
2. How did the city fit into Yoruba mythology of earth?
3. What are the theories behind the city form?

These mini questions were answered through scoped literature analysis on Yoruba urbanism; transcribed semi structured interview of Sages and custodian of Ifa earth creation mythology;

existing and acceptable proverbs on subject matter; and interview of Oyo traditional institution and opinion leaders. It will be supported by cultural mapping data gathering through personal observation.

### ***3.5.1.1 Scoped Literature Data Gathering.***

A 3 step procedure was adopted for extant disciplines on Yoruba urbanism literature scoping and data collection as follows:

- ❖ Compilation of extant discipline literature in Yoruba Urbanism
- ❖ Scoping based on relevance at city scale and royal market scale
- ❖ Study of relevant chapters to place them on city and land use scale

Scoping literature on Yoruba urbanism took into consideration the classical cities built during the golden era. These cities were addressed in number of disciplines including sociology, history, planning, politics, philosophy and architecture (Table 3.2). The authors were selected on the basis of disciplinary background and their connection with Yoruba urbanism. Textual data obtained from the literatures shown in Table 3.2 were scoped to commence grounded theory qualitative analytical procedure to examine the theoretical foundation of Yoruba city and its central market open space.

### ***3.5.1.2 Ifa Sages Semi Structured Interview Data Collection***

Fadipe (1970), Munoz (2005) and Obateru (2006) submitted that Yoruba urban centers spatial configurations are similar in form. Handel (1993) suggested education system as the clue to

where appraisal of every culture can be done including issues that bother on environmental ethics. Fatunbi (2004) revealed that Yoruba philosophy of life is encoded in Ifa educational system. In sight into Ifa corpus through interview was considered.

Table 3.2: Textual Data from Reviewed and Scoped Literature

| S/N | Title   | Author and Year      | Discipline                  | Pages            |
|-----|---|----------------------|-----------------------------|------------------|
| 1   | A History of The Yoruba People  | Akintoye,S.A.(2010)  | History                     | 133-138          |
| 2   | The Yoruba City in History: 11 <sup>th</sup> Century to the Present                             | Obateru, O.I. (2006) | Urban Studies               | 161-230          |
| 3   | A Living Tradition: Studies in Yoruba Civilization  | Munoz, L.J. (2003)   | Geography of Tradition      | 76-92            |
| 4   | Odu and Ifa Concept of History-Part II The Journey from Orun                                    | Fatumbi,A.F. (2004)  | Philosophy                  | Part II 1-7      |
| 5   | The Design of “A Residential Planned Unit of a New Community” for Oyo                           | Okedele,S.O. (1981)  | Architecture/Urban Design   | Section 2.3-2.31 |
| 6   | Yoruba Beliefs and Sacrificial Rites  | Awolalu J.O. (1979)  | Religion                    | All              |
| 6   | The Sociology of the Yoruba   | Fadipe, M.A. (1970)  | Sociology                   | All              |
| 7   | Krapf-Askari, E. Yoruba Towns and Cities: An Inquiry into the Nature of Urban Social Phenomena. | Krapf-Askari (1965)  | Urban Anthropology/ Studies | All              |

Desktop Textual Data Source (2010)

This interview was opened to Yoruba sages and Ifa custodian in all the 6 states that constitute south west geopolitical zone in Nigeria. The interview questions were grouped in two sets. The first set addressed Yoruba city concept and administration. The second set addressed Oja Oba as central open space. The objective of this procedure was not to get statistical representativeness, but to maximize the variability of opinions and perspectives expressed by different personalities on the knowledge rooted in Ifa educational system with respect to the subject matter. Questions

focused on allegiance to the space; peculiarities of the open space including recognized symbols; different activities in the place, cultural meaning of the space, historical perspectives of the spaces; and the relevant local landscape features in the space. The following steps were followed for the Ifa Sages selection and interview:

1. Preliminary study of Yoruba Culture to identify interviewee.
2. Appointment to set agenda of questions to be asked from interviewee and request for permission tape, video and photograph.
3. Confirmation of the date
4. Data gathering on the agreed date.
5. Transcription and Confirmation.

The purposively chosen Yoruba Sages and Ifa Custodians are shown in Table 3.3 below.

TABLE 3.3 Sages and Ifa Custodians Interviewed

| <b>S/N</b> | <b>Interviewee</b> | <b>Yoruba State of Residence</b> |
|------------|--------------------|----------------------------------|
| 1          | PWA                | Oyo State                        |
| 2          | CYE                | Osun State                       |
| 3          | CO                 | Osun                             |
| 4          | DRO                | Oyo                              |
| 5          | PBK                | Lagos                            |
| 6          | CSF                | Ondo                             |
| 7          | COF                | Ekiti                            |
| 8          | CMF                | Ogun                             |

Ifa sages Interview Source (2010)

### ***3.5.1.3 Akesan Public Space – Oyo Sages Semi Structured Interview Sample Frame***

The sample was made up of 10 traditional chiefs connected to Akesan market as instructed by the traditional institution. Purposive sampling technique was used for the selection. This will enhance the understanding of communal attachment to the central open space. The interview

questions were grouped in three sets. The objective of this procedure was also not to get statistical representativeness, but to maximize the variability of opinions and perspectives expressed by different personalities that had been traditionally and historically linked to the pre colonial administration and management of central Akesan space. Questions focused on communal allegiance to the space; peculiarities of the open space including recognized symbols; different activities in the place, cultural meaning of the space, historical perspectives of the spaces; and the relevant local landscape features in the space. A 4 step procedure was followed for the selection and interview of Oyo Sages:

1. Preliminary study of Yoruba Culture to identify interviewee.
2. Appointment to set agenda of questions to be asked from interviewee and request for permission tape, video and photograph.
3. Confirmation of the date
4. Data gathering on the agreed date.
5. Transcription and Confirmation.

The purposively chosen 10 Oyo Sages by the traditional institution is shown in Table 4.

#### ***3.5.1.4 Proverbs and Social Statements on Market Space and Akesan as Primary Data***

Ogbulogo (2002) defined proverbs as short repeated and witty statements rooted in experience but engaged in social functions. It is a reservoir of knowledge of past ages. The meaning of proverb is literal, philosophical or contextual (Ogbulogo 2002). While the literal meaning revolves around actual statement, the philosophical meaning deals with belief system and ideals.

Table 3.4 Oyo Sages Interviewed

| S/N | Interviewee Title                     |
|-----|---------------------------------------|
| 1   | Alaafin (King)                        |
| 2   | Iya Isale Oja                         |
| 3   | Otun Aroja                            |
| 4   | Osi Aroja                             |
| 5   | Babaloja                              |
| 6   | Iya loja                              |
| 7   | Otun Alaafin                          |
| 8   | Chief Adeleke                         |
| 9   | Retired Librarian and Palace Chaplain |
| 10  | Baba Eto Oja                          |

Oyo Sages Interviewees (2011)

Contextual dimension on the other hand views proverbs as veritable and situational expression. The aim of this secondary data is to assemble proverbs that emanates from classical Yoruba public ‘places’. The proverbs then become intuitive design brief of the ‘place’. Examination of textual and verbal metaphors, proverbs and social statements rooted in the various open spaces will prepared the basis for the discourse analysis that will bring to lime light the original design meanings of the space. The following steps were taken to achieve this:

1. Preliminary exploration on how particular actions, institutions or physical artifacts, relations about these spaces are re-presented in the language.
2. Assemblage of proverbs related to the spaces from secondary sources and interviews.
3. Assemblage of proverbs rooted in the place through songs, poems and local chanting.
4. Asking through interview the meaning of the proverbs.

Semi structured interview and proverbs assemblage are primary and secondary data to enhance architectural interpretation of the ‘places’. These two categories of data are necessary architectural space deconstruction tools.

### **3.5.2. Research Questions 2**

*Research Question 2: What authority and administrative instrument constituted, planned and managed Oja Oba?*

Consideration of the following minor questions shed more light on the question.

1. What drives the planning and design and who are the planners?
2. Why establish the market open space premises in the first instance?
3. What traditional institutional frame work own and manages the spaces?
4. What traditional norms and values sustain the ‘place’?

The above questions helped to reveal who the traditional planners were. These questions were answered through scoped literature analysis on Yoruba urbanism; transcribed semi structured interview of Sages and custodian of Ifa earth creation mythology; existing and acceptable proverbs on subject matter; and interview of Oyo traditional institution and opinion leaders.

### **3.5.3. Research Question 3**

*Research Question 3: To identify ‘place’ activities and biophysical characteristics that draw people to these open spaces and to interpret Oja Oba open space within the Yoruba city building philosophy.*

This question addressed the bonding factor in the city at a point in time. The question was answered through the following specific minor questions that focused on activities and cultural symbolic attachment to the open spaces.

1. What are the recreational, commercial and social activities that take place in the places?  
How important are these activities to individual members of the community?
2. What cultural festivals and celebrated events serve as rallying point for the entire community in the 'place?' What are the landmarks, heritage resources, shrines and religious symbols in the 'place'?
3. What geomorphologic features in the 'place' make cultural meaning to the people? Are there communally attached plant species; animal species; biotic symbol; or land forms in these spaces?

Much of the work for this research question focus on isolating place attributes that influence individual member's preference for activities in the open spaces on time scale. Two time scales are involved namely the past (at the inception by city fathers) and the present, that is, by this generation. While discussed four instruments namely scoped literature, Ifa sages interview, Oyo sages interview and proverbs stated in sections 3.6.1 to 3.6.5 provided answers to the past, personal observation addressed the present.

3.5.3.1 The other aspect of research question 3 (*How did Oja Oba as a 'public place' fit into the spatial configuration of the city?*) seeks to comprehend the spatial form of Akesan and interpret place architecture including spatial movement, volume and defining features with the aim of understanding the philosophy of the place at inception.. Necessary questions include;

1. What produces the architectural form of the 'place'?
2. How does the form meet the need of the function?
3. Are there variations in the current and past form?
4. Is there any symbolic relation between Oja Oba and city structure?

The questions were answered through activity log and the four instruments (scoped literature, Ifa Sages, interview to the Ifa, Oyo sages interview and proverbs) stated in sections 3.6.1 to 3.6.5. Documented proverbs, metaphors and statement that relate to Akesan served as secondary data. Bianchini and Ghilardi (2007) recognize 'place' as an environment shaped by human intervention, comprising of infrastructures and buildings; a community of people, with particular social networks; and a system of economic activities governed by an agreed set of principles resulting from the interaction between different political actors. Answers to the question were meant to identify traditional symbolic economic set up through urban arts, architecture and spatial relation of the city core components. This study will graphically define the 'place' under consideration through cultural mapping. Cultural mapping use a range of qualitative methods including personal observation to identify and describe local cultural resources. Activity log is a documented personal observation over a period of time. Observation is meant to identify and assess present activities and to locate and geo reference symbols and heritage resources.

1. Acquisition of base map, satellite images and historic documentation of study area. The base map will be used to generate updated plans
2. Space reconnaissance survey to determine vantage position for personal observation.
3. Use of GPS to geo reference place features
4. Inventory and map arts and media activities and institutions within study area
5. Graphically document local festivals and other celebratory events in and around the space

6. Map tangible and intangible heritage, including archaeology, gastronomy, local, historic points, dialects and rituals properly geo reference.
  7. Inventory and mapping of image bank findings of the place
  8. Inventory of local milieu and traditional intellectual institutions record of the place.
- Synthesis of various maps through overlay technique to isolate its position to the city.

#### **3.5.4 Research Question 4: What philosophy established and sustained Yoruba public open spaces especially Oja-Oba (Akesan)?**

Research question 4 is similar to question 1. While question 1 looks at the intuitive planning paradigm on city scale, question 4 addressed Oja Oba open space on a site scale. Philosophies in these questions made enquiries into the principles behind the establishment of the city and Oja Oba as her spatial component. Consideration for minor questions further enhanced the realization of place making attributes.

1. What intuitive design and planning attributes remote control the use, orientation and movement pattern in these spaces?
2. How did the city and space fit into Yoruba mythology of earth?
3. What are the theories behind the public space?

The instruments used for data collection in question 1 were also used for question 4.

#### **3.5.5. Research Question 5: What commonalities make Oja Oba as the central core open space compelling to visit?**

Momoh (2000) submitted that African philosophy is the African doctrine on communal spiritualism which he defined as “the culture of harnessing the spirit of whole and community to

enhance and transform spirit, interests, aspirations and ambitions of the parts and the individuals”. Commonalities looked at Oja Oba globally and Akesan relative to Oyo as urban common. Common ceremonies, festival, municipal gods, symbols and activities that bond the people to the site are focal points of this question.

### **3.6 METHODS OF DATA ANALYSIS AND PRESENTATION**

This section discusses the analytical tools that were used for collected data. Selected tools vary with type of data collected, and expected result. Grounded theory was used to analyze the scoped literature; semi structured interviews data; and metaphors, poems and proverbs related to the spaces.

#### **3.6.1 Grounded Theory (*Analysis of Research Questions 1, 2, 4, 5 and part of 3 collected data*)**

Black (2009) referred to grounded theory as a research method of comparative data analysis, applied in an inductive research process. It is a theory-discovery methodology that allows the researcher to develop a theoretical account of the general features of a topic, while simultaneously grounding the account in empirical data. Research works in grounded theory demands creative imagination, formed by significant personal and professional experience (Shannak & Aldhmour, 2009). Grounded theory methodology is systematic and involves several stages used to relate the reality of the phenomenon under consideration. According to Shannak & Aldhmour (2009), it ‘contrasts with the hypothetic-deductive method, where theories are generated from cyclical testing and refined from previously constructed hypotheses’. In grounded theory studies, theory emerges from the systematic examination of the topic.

Black (2009) citing Strauss & Corbin, (1998) identified three grounded theory methodological traditions that align with social science research paradigm shift. They are Glaserian, Straussian and Charmaz constructivist traditions. Glaserian and Straussian are classified as traditional grounded theory 'objectivist' formulations that discover categories inherent in data, observed in an external world by a neutral observer. Black (2009) submitted that these views are no more tenable as a result of the interpretive nature in qualitative social scientific research. Besides Glaserian and Straussian approach have tendencies to rely on data rather than common abstractions, and do often fails to address researcher bias' in its role as interpreter. Bryant & Charmaz, (2007) noted that constructivist grounded theory methodology on the other hand; lay emphasis on 'how data, analysis, and methodological strategies become constructed, and takes into account' the circumstances surrounding the researcher's positions, perspectives and priorities. Constructivism recognizes the relativism of multiple social realities; believes in the mutual creation of knowledge by the observer and the observed; and has a primary goal of interpretive understandings of subject's meanings. It is based on textual data. This research adopted constructivism grounded theory position.

In his re-examination of the connection between planning theory and practice Law-Yone (2007) admitted that texts are recognizable genre used to unravel planning meta-narrative. He stated that texts are mixture of history and description, prophesy, recommendations and parables that may be deployed to understand autonomous and localized initiatives based on informal traditions of conflict resolution which influences physical configurations of human settlements. Text then becomes a tool to illuminate traditional community-based teleological planning perception. As noted by Law-Yone (2007) human settlement relates to its space in three fundamental modalities

namely physical, social and mental spaces. Physical space addressed territorial domain in which actions of residents and political forces leave their imprints. *Social* space was viewed as an artificial edifice of hierarchically ordered institutions which is abstracted and full of symbols, values and meaning. *Mental* space on the other hand was a representation of the state that people construct conceptually which become language and both creates and is created by discourse. Discourse analysis of local spatial planning texts on these three modalities may highlight the philosophy behind city components including open spaces. This is in accordance with Richardson et al. (2003) submission that ‘a strictly textually oriented discourse analytical framework might be used to analyze how specific rationalities are articulated, on what grounds and in what institutional settings’. Spatial texts analytical discourse will be viewed on three spheres namely language, practice and power-rationality. The language goal is to understand the policy configuration behind the spaces and this may be economic, religious, recreational or social. Practice on the other hand looks at spaces being represented by means of power relations that are expressed in strategies and institutional settings. According to Richardson et al. (2003) power rationalities in the sociological tradition, refers to underlying structure of values and norms that governs social action.

Concepts were generated from textual analysis of the subject matter. Jabareen (2009) defined concept as a stated idea made up of set of components. These components are distinct, heterogeneous and interrelated. In grounded theory methodology, concepts constitute the basic units of analysis. The researcher commences with conceptualizations of textual data through the isolation of actual incidents in the sentence. The incidents, events, and happenings are analyzed as, potential indicators of phenomena and are given conceptual labels (Corbin and Strauss 1990).

Similar concepts will then be grouped to form conceptual framework. The term conceptual framework has diverse definitions. This study identifies with Jabareen (2009) definition of conceptual framework as a 'network of interlinked concepts that together provide a comprehensive understanding of a phenomenon or phenomena'. Analytical plan and theory graphics were used to present generated conceptual framework.

### **3.6.2 Grounded Theory Analysis of Extant Literature on Yoruba Urbanism (Open Coding)**

Grounded theory analysis for this research commenced from conceptualization of scoped literature on Yoruba urbanism shown in Table 3.2. Understanding place making ingredients in open space design demands the comprehension of the philosophy behind the traditional urban design. This provided the platform for the understanding of the philosophy that drive Yoruba people to aggregate densely in urban centers and public spaces. It is in line with Rapoport (1969) submission that the "cosmos may be reflected in a microcosm at a whole range of scales, from an entire land through a city, village, a house as a whole, the space within a house, or the furniture in it. Each or all may reflect the shape which the world is visualized". The city scale conceptualization also provided the opportunity to relate land uses (components of the city) to the central city principle. This was the Open coding phase for the conceptualization of Yoruba urbanism. The following steps were taken into consideration.

- Assembly of relevant literatures on Yoruba urbanism
- Scoping to determine literature that addressed principles of Yoruba urbanism.
- Identification of discourse fragments corresponding with stated dimensions of sense of place (namely physical attributes of the space; activities and socio-cultural interactions; meaning and affect; religious undertakings and symbolic representations; and locational tool). That is categorization of discourse fragments.

- Review of categorization of discourse fragments to dimensions.
- Final categorization to understand dimensional relationships.

### **3.6.3 Grounded Theory Analysis of Sages and Ifa Custodians Interviews (Towards Selective Coding).**

The second phase of this grounded theory analytical process is selective coding. Strauss & Corbin (1990) noted that selective or axial coding process must be based on focal core codes central to the phenomenon that emerged from the open coding process. That is, after the open coding on Yoruba urbanism through extant literature, axial coding was centred on specific issues raised during the identification of incidences; derivation of codes; generation of concepts; and grouping process that lead to the derived categories. These issues were questions that needed further clarifications from Ifa perspective. Strauss and Corbin, (1998) definition of selective coding as ‘process of integrating and refining categories’ highlights the importance of core category relating to sub categories as basis for theory grounding. Core category is the centre of the theory being developed (Gasson, 2001). It provided the key in understanding the relationship between the city and Oja- Oba as her component part. Ifa sages were purposively chosen. Ifa is the compendium of Yoruba people way of life. According to Fatunbi (2004), Yoruba philosophy of life is encoded in Ifa educational system. The philosophy guides the educational, religious, social, economic, agricultural and city building system. Ifa divination system is in the custody of ‘Babalawos’ who are initiated to decode Ifa perception in every situation. The interview was therefore directed to ‘Babalawos’ on city building principles.

- Familiarization with the video/audio of taped recorded interviews and subsequent transcriptions.

- Transcription of interview contents
- Identification of discourse fragments corresponding with stated dimensions of sense of place in section 3.3 (namely physical attributes of the space; activities and socio-cultural interactions; meaning and affect; religious undertakings and symbolic representations; and locational tool). That is categorization of discourse fragments.
- Review of categorization of discourse fragments to dimensions.
- Final categorization to understand dimensional relationships.

#### **3.6.4 Grounded Theory Analysis of Literature that Discussed Oja–Oba in Yoruba Urbanism (Open Coding).**

The focus of this research is isolating ‘place’ values that attract and bond people to central urban open space in classic Yoruba cities. Since the royal market (Oja-Oba) is part of the Yoruba city whole, the same disciplines in Table 3.1 including sociology, history, planning, politics, philosophy and architecture were explored. Textual data on Oja- Oba obtained from the literatures shown in Table 4.2 were scoped to commence grounded theory qualitative analytical procedure to examine the theoretical foundation of Yoruba city and its central market open space. Scoping was undertaken to prepare ground for open coding necessary to discover what is relevant, about the kings market. Grounded theory analysis for this research followed this procedure:

- Assembly of relevant literatures on Yoruba urbanism
- Scoping to determine literature that addresses principles of Yoruba urbanism.

- Identification of discourse fragments corresponding with stated dimensions of sense of place (namely physical attributes of the space; activities and socio-cultural interactions; meaning and affect; religious undertakings and symbolic representations; and locational tool). That is categorization of discourse fragments.
- Review of categorization of discourse fragments to dimensions.
- Final categorization to understand dimensional relationships.

### **3.6.5 Grounded Theory Analysis of Sages and Ifa Custodians Interviews (Towards Selective Coding)**

The second phase of this grounded theory analytical process on king's market is selective coding. Selective or axial coding process was based on focal core codes central to the phenomenon that emerged from the open coding process. These issues were questions that need further clarifications from Ifa perspective on Oja Oba. Grounded theory analysis for this section is as follow:

- Familiarization with the video/audio of taped recorded interviews and subsequent transcriptions.
- Transcription of interview contents
- Identification of discourse fragments corresponding with stated dimensions of sense of place in section 3.3 (namely physical attributes of the space; activities and socio-cultural interactions; meaning and affect; religious undertakings and symbolic representations; and locational tool). That is categorization of discourse fragments.
- Review of categorization of discourse fragments to dimensions.

- Final categorization to understand dimensional relationships.

### **3.6.6. Grounded Theory Analysis of Oyo Sages Interviews on Akesan Market (Towards Selective Coding).**

Grounded theory qualitative methodology accommodates abductive reasoning as the starting point of hypotheses proposition through “theory matching” or “systematic combining”. Such process gives room for data collection that simultaneously enhance theory building. Abduction was used in the assessment of hypotheses that were derived from the synthesis of scoped literature on Oja-Oba and Ifa sages’ interviews. Real life data was collected from Akesan market through interviews from Oyo sages for verification purpose. Grounded theory analysis followed the 5 step in section 3.7.5.

### **3.6.7 Grounded Theory Analysis of Proverbs, Poems (Ewi and Ijala) on Akesan Market**

Analysis of proverbs, metaphors and folktales related to Akesan commenced from second step stated in Section 3.7.3 and 3.7.5. The approach to discourse analysis for the proverbs include the exploration of how particular actions, institutions or physical artefacts, attributes or relations are re-presented in everyday language of Yoruba people. It is additional selective coding. Analysed proverbs were used to support Akesan sages’ interview.

### **3.6.8 Theoretical Saturation and Theoretical Coding**

Data collection towards grounding a theory may be stopped at the point of theoretical saturation (Gasson, 2001). This is the stage when no appreciable addition to derived codes, concepts and categories is achieved. Theoretical saturation point was immediately followed by theoretical

coding leading to actual theorisation. This was done as suggested by Glaser (1998) by exploring the relationship between rationalised categories and their properties in order to develop hypothetical propositions leading to a theory. Theoretical coding followed selective coding which in this study is the analysis of Ifa sages interviews on Yoruba cities and king's market. It involved a closer look at collected data, its analysis and the memos. Shannak and Aldmour (2009) citing Charmaz (2006) emphasised Glaser statement that theoretical coding is a conceptualization of "how the substantive codes may be related to each other as hypotheses to be integrated into theory". That is an indication that such codes are already hypothetical propositions.

### **3.7. ACTIVITY LOG ANALYSIS (*Analysis of Research Question 3 Collected Data*)**

Activity log was meant to understand the movement patterns within the 'place'; current use; previous use; ongoing activities; aggregation nodes and transition points; visible cultural resources including shrines, temples and symbols; and current and previous architectural form.

Analysis was graphic and followed these steps:

- Acquisition of maps and satellite images to enhance the production of study area updated plans.
- Interpolation of geo referenced features, historic features, additional features in the last 50 years to obtain GIS produced updated base maps
- Graphically document local festivals and other celebratory events in and around the space
- Map tangible and intangible heritage, local, historic points, dialects and rituals.
- Mapping of image bank findings of the place

- .Analysis of intra spaces major nodes to reveal geosophic input in planning.
- Analysis of Akesan as central space relative to streets, paths and roads to quarters and Yoruba mythological orientation.
- Synthesis of various maps through overlay technique to evolve current and previous maps.

### **3.8 GROUNDED THEORY EVALUATION CRITERIA**

Corbin and Strauss (1990) noted that grounded theory like other qualitative methods can be systematically evaluated only if their canons and procedures are made explicit. This is very important because of the tendencies of quantitatively-oriented readers to judge qualitative research works by quantitative canons. They advocated for the redefinition of the usual canons of good science including significance, theory-observation compatibility, generalizability, consistency, reproducibility, precision, and verification, in the judgment of qualitative research that borders on social phenomena. Corbin and Strauss (1990) suggested the following canons and procedure for data collection, analysis and verification:

- **Data Collection and Analysis are Interrelated Processes:** In grounded theory, analysis must commence with the first set of data collected. Such early analysis is necessary to direct the subsequent interview and observation. Data must then be collected continually throughout the research period. This research recognized scoped literature as first collected data. Subsequent collected data include transcribed Ifa sages and transcribed Oyo sage's interview.
- **Concepts Are the Basic Units of Analysis:** Ground theory focus on generating theory. Observed incidents, events, and happenings in interviews are analyzed as potential

indicators of phenomena and subsequently labeled as concept. Appendix 1, 2 and 3 shows detailed incidents, events and happening identification. Sections 4.3.1; 4.3.2; 4.4.3; 4.4.4; 4.8.2; 4.8.3; 4.9.2; 4.9.3; 4.12.1; and 4.12.2 are dedicated to codes and concepts derivation from open and selective coding procedures.

- **Categories Must Be Developed and Related:** Category develops from similar concepts that address a phenomenon. This is achieved by grouping concepts that revolves around the property and dimensions of the phenomenon; reasons which resulted into it; and actions that express it. Sections 4.3.4; 4.4.5; 4.8.5; 4.9.4; and 4.12.3 satisfied the desired category development, grouping and relationship.
- **Sampling in Grounded Theory Proceeds on Theoretical Grounds:** Sampling here is not sampling in quantitative research. Sampling in grounded theory is based on the knowledge of the phenomenon, groups of individuals, an organization, or community representative vast in the subject matter that can be purposively selected for the study. The choice of scoped literature, Ifa sages and Oyo sages as shown in Tables 3.2., 3.3 and 3.4 satisfied this requirement.
- **Analysis Makes Use of Constant Comparisons:** Concepts in grounded theory emanates from incidents observed during statement analysis. Such incidents must be compared with other incidents for similarities and differences to generated concepts. This comparison saves the researcher from bias, enhances greater precision and consistency. Continuous incidents comparison resulted into derived codes that form the foundation for concepts generation and category grouping.
- **Patterns and Variations Must Be Accounted For:** Collected data must be examined. A deliberate search for patterns and regularities helps to give order to the data and assist with integration

- **Process Must Be Built Into the Theory:** Process analysis in grounded theory refers to either breaking a phenomenon down into stages, phases, or steps or denoting purposeful action of those changes in response to prevailing conditions. This research recognised three broad phases namely study of Yoruba urban philosophy, Oja –Oba as public space and Akesan as typical Oja Oba space for verification purposes. Detail research process is shown as figure 2.7.
- **Writing Theoretical Memos is an Integral Part of Doing Grounded Theory:** Memo is used to document incidents, concepts, categories, properties of hypothetical propositions, and generative questions that arise from the analytical process. Theoretically generated memos provide a firm base for reporting on the research and its implications. Appendix 1, 2 and 3 presented detailed written memos for scoped literature analysis, transcribed Ifa sages and Oyo sages respectively. This is in addition to sections 4.3.5; 4.4.6; and 4.9.5 on theoretical memos and explanation of derived categories.
- **Hypotheses about Relationships among Categories Should be Developed and Verified as much as possible during the research process:** Hypotheses in this qualitative research should be seen as propositions. Hypotheses in grounded theory are developed from relationships among categories. Such hypotheses are taken back into the field for verification. Two groups of hypotheses were generated namely hypotheses for Yoruba Urbanism and Oja – Oba openspace. The former (documented as section 4.6) is meant to understand the philosophical foundation of Yoruba cities physical form. The later, Oja Oba openspace, is the focus of this research. Hypothetical propositions were derived and discussed in section 5.2. The third phase of the research process, namely Akesan open space study, is used to verify the derived open space hypotheses. Section 5. 3 shows detailed verification procedure.

- A Grounded Theorist Need Not Work Alone: One of the credible ways of guarding against bias is inviting other researchers about a phenomenon to peruse a grounded theory research work. Besides guarding against bias, it provides opportunity to new insights and increased theoretical sensitivity as well. The two supervisors, professors and senior lecturers in the Department of Architecture validated the research and suggested positive ways to avoid research short comings associated with researcher's bias in grounded theory methodology.

When grounded theory research works are evaluated on the above premises then its acceptability on the stated scientific canons is tenable (Corbin and Strauss, 1990). Therefore, theories produced through grounded theory methodology are not suited to the traditional, positivist evaluative criteria of validity, generalisability, bias and reliability. Corbin and Strauss (1990) proposed evaluative criteria of: fit, understanding, generality, and control.

- ❖ In this case 'fit' refers to the ability of the theory to correspond to the data and fitted to the area under consideration.
- ❖ 'Understanding' on the other hand addresses proper bridging between the theory and practice that makes meaning to the local people.
- ❖ Application of the abstracted findings to the whole picture while retaining sensitizing aspects define 'generality'.
- ❖ Finally the term control means that action needed a guide. That is, applying the theory enhances analysis, prediction and regulation of people experiencing phenomenon under study.

### **3.9 DATA PRESENTATION**

Collected and derived data from this study were presented in tables, bubble diagrams and analytical graphics. Tables were used to present relationship between events, codes, concepts and derived categories. Codes, categories and hypothetical propositions were interpreted using chain link bubble diagrams while analytical graphics focused on understanding Akesan as the premier public space.

## **CHAPTER FOUR: DATA PRESENTATION & ANALYSIS**

Chapter four presents the analysis and result of data obtained through secondary sources; semi structured interview of Ifa sages; and Oyo sages that understand the intuitive design principles of central Akesan open space. Data analysis was achieved through grounded theory methodology. Theoretical framework emerged from the systematic examination of collected data. Personal observation data including spatial documentation of activities, heritage resources and movement pattern constituted Akesan graphical representation.

### **4.1 GROUNDED THEORY - PRESENTATION OF RESULTS FOR OBJECTIVE 1**

*(Objective 1: To examine planning paradigm that establishes Yoruba urbanism.)*

Two textual data types were collected to understand the design concept of Yoruba urbanism.

1. The first textual data collected were from reviewed literature on Yoruba traditional urban design documented in various research works and books on Yoruba nation building. Seven secondary textual sources made up of five books and two articles were used.
2. The second group of textual data was semi structured interviews of seven sages in Ifa educational system to obtain first hand information on urban design and planning system.

### **4.2. YORUBA CITY CONCEPT: TEXTUAL DATA ANALYSIS FROM REVIEWED LITERATURES (OPEN CODING).**

Collected data were coded and categorized for each group on a three level scale; analyzed to determine the next theoretical sampling and provide information about the place to collect more focusing data; and synthesized to evolve a theoretical framework

#### 4.2.1 Scoped Literature City Concept Code Analysis

Closer look at the incidents and events from each sentence of scoped literature enhance the evolution of codes summarizing the intended meaning (Table 4.1). Sixteen codes were derived as shown in Table 4.2.

Table 4.1 Summary of Key Points, Incidents and Codes – Urbanism Scoped Literature

| <b>Literature</b>                        | <b>Key point that summarise the incident</b>   | <b>Code</b>   |
|--|--|---|
| Awolalu, (1979).                         | A self existent being called “Olodumare”; 16 orisas were sent from heaven to create earth; “The spot of descent on planet earth is Ile-Ife. Mythologically Ile-Ife is Yoruba’s navel of the earth with a direct link to planet heaven.   | <b>Mythology and Yoruba aboriginal city inception</b>           |
| KrapfAskari(1969) citing Frobenius(1913) | “Ife in times of old-----consisted of just seventeen towns quarters, i.e. central quarter, four in the cardinal points of the compass, and twelve, made up of three to each of these four, inserted between them   | <b>Principle of heaven on earth</b>                             |
| Akintoye(2010)                           | A patron God of working people and of iron existed in all Yorubaland long before Oduduwa )--- with the name of Alaka-aiye. But it was the kingdom of Ile-Ife that gave him the name Ogun (the name of an Ife king).; most senior Yoruba god Orisanla, became Obatala the name of Oduduwa’s contemporary; The ancient god of divination, Ifa, also came to bear the name Orunmila,  | <b>Deification and religious institution in planning</b>        |
| Obateru(2006)                            | God (whom the Yoruba call Olorun or Olodumare sent Oduduwa with sixteen lieutenant chiefs from heaven to create earth on the primeval water surface below. On creating the earth Oduduwa occupied the centre which was Ile-Ife and subdivided surrounding land into sixteen parts for the chiefs: four major and twelve minor ones”  | <b>Deity and site orientation</b>                               |
| Fatunbi (2004)                           | In Ifa these power spots are called igbodu meaning womb of the forest. Gede is a reference to the out powering of primal energy from the womb of Creation. The selection of times for seasonal celebrations for specific Orisa-- is determined by when the igbodu associated with a particular Orisa is activated”.  | <b>Orisa temple, nodal spaces and earth energy</b>              |
| Obateru (2006)                           | The founding of Ile-Ife is also attributed to God. On the occasion of the city's establishment, legend has it that God said: " Eshu sit thou behind me; thou Shango in front of me; Ogun sit thou on my right; Obatala thou on my left. Ye other gods, sit round me in a circle. This city shall be called Ife. Sixteen gods have come with me.  | <b>Orisa influence on regional planning</b>                     |
| Munoz(2003)                              | “The Yoruba city is also a reflection of the sociopolitical system even in its very physical disposition. The dwellings or compounds of families belonging to the same lineage are grouped round the house of the head of the extended family ( <i>ebi</i> ) forming quarters or wards. All these sections are themselves grouped round the palace, called <i>aafin</i> , where resides the <i>oba</i> or king of the city." | <b>Political, social and religious system city form dictum.</b> |
| Munoz(2003)                              | “The Yoruba city is therefore a federation of lineages, united by their obedience to a single monarch; Thus, the classical pattern of a Yoruba city is similar to a wheel, where the royal palace is the axis and the radii a series of roads that, going from the palace, link the city with other centers.   | <b>Radial/Wheel city form</b>                                   |
| Obateru (2006)                           | The primary road plan was radial while the residential quarters were laid out on the grid plan. Theoretically there are sixteen of those radial roads”.  | <b>4, 16 in subdivision principle</b>                           |
| Obateru (2006)                           | Of the radials, four are of primary religious significance; namely, the two axes that run east-west and north-south which intersect at the city centre. The four cardinal points are associated with four major deities Sango with the East, Esu with the West, Obatala with the North and Ogun with the South   | <b>“Orita” Symbolic city planning philosophy</b>                |
| Okedele (1981)                           | The King's Palace; the Principal Market and the fetish temple. Centrally located was the King’s palace - the head of the city administration and the symbol of its urban status. The palace occupied an extensive area of land, apart from containing the palace, also provided open space for recreation and for public religious or social occasions   | <b>City core components</b>                                     |

|                             |  |   |
|-----------------------------|--|---|
| Obateru (2006)              | The usual site of the Yoruba palace was an extensive eminence city centre where the sheer magnitude and upward thrust of the palace usually dominated the rest of the city.  | <b>Dominant City Core</b>                   |
| Obateru (2006)              | “The palace of Oni, whose massive walls meet the eye whatever quarter one approaches it, is that which impresses everyone who visits the town of Ife today. Its front, especially with the open square on which it stands, makes an imposing effect in spite of all its ruin.  | <b>City Core Location Determinants</b>      |
| Akintoye (2010)             | For this, an effort was usually made to find a distinctive location, normally which the new city could evolve. Imade built the first Owo palace on the low hill known as Oke Asegbo  | <b>City Core and Hilly Landscape Choice</b> |
| Okedele(1981); Munoz (2003) | “ Opposite the palace was the most important market in the city; they occupied a wide open space; I. These markets were held in the cool of the evenings. The same open space was used for various festive activities in the mornings or afternoons.   | <b>City Core as Temple Landscape</b>        |
| Munoz (2003)                | the continuity of an aristocratic style in social ostentation, robes, palaces, vehicles, etc.; the personalization of authority; its sacralization and, finally, the crystallisation of a historical identity. These elements are especially manifested in the ritual symbolism of the ceremonies of the coronation and enthronement and in the periodic festivals of a civic-religious character when the <i>oba</i> acts as the representative of his people”. | <b>King and city personification</b>        |

Desktop Grounded Theory Analytical Study (2010)

Table 4.2: Summary of Derived Codes - Urbanism Scoped Literature

| S/N | Literature                                  | Code   |
|-----|---|--|
| 1   | Awolalu, (1979).                            | Mythology and Yoruba aboriginal city inception           |
| 2   | Krapf-Askari (1969) citing Frobenius (1913) | Principle of heaven on earth                             |
| 3   | Akintoye (2010)                             | Deification and religious institution in planning        |
| 4   | Obateru (2006)                              | Deity and site orientation                               |
| 5   | Fatunbi (2004)                              | Orisa temple, nodal spaces and earth energy              |
| 6   | Obateru (2006)                              | Orisa influence on regional planning                     |
| 7   | Munoz(2003)                                 | Political, social and religious system city form dictum. |
| 8   | Munoz(2003)                                 | Radial/Wheel city form                                   |
| 9   | Obateru (2006)                              | 4, 16 in subdivision principle                           |
| 10  | Obateru (2006)                              | “Orita” Symbolic city planning philosophy                |
| 11  | Okedele (1981)                              | City core components                                     |
| 12  | Obateru (2006)                              | Dominant City Core                                       |
| 13  | Obateru (2006)                              | City Core Location Determinants                          |
| 14  | Akintoye (2010)                             | City Core and Hilly Landscape Choice                     |
| 15  | Okedele(1981); Munoz (2003)                 | City Core as Temple Landscape                            |
| 16  | Munoz (2003)                                | King and City Personification                            |

Desktop Grounded Theory Analytical Study (2010)

### 4.2.2. Theoretical Concepts

Derived concepts behind Yoruba City Planning from analysed derived codes are shown in Table 4.3. They became theoretical concepts behind classic Yoruba city planning from scoped literature. Seven concepts were generated namely Cosmology; Mimesis, Geomantic Planning; Power Rationality; Panoramic landscape; and City Emblem.

Table 4.3: Summary of Derived Concepts - Urbanism Scoped Literature

| Labelled Codes   | Concepts            |
|--|---------------------|
| Mythology and Yoruba aboriginal city inception; Principle of heaven on earth;  | Cosmology           |
| Deification and religious institution; Orisa influence on regional planning  | Role modeling       |
| 4, 16 in subdivision principle; Deity and site orientation; Radial/Wheel city form;                                  | Mimesis             |
| “Orita” Symbolic city planning philosophy  | City Emblem         |
| Dominant City Core; City Core as Temple Landscape; Orisa temple, nodal spaces and earth energy; City core components | Geomantic planning  |
| City Core and Hilly Landscape Choice; City Core Location Determinants;   | Panoramic landscape |
| King and City Personification; Political, social and religious system city form dictum.                              | Power rationality   |

Desktop Grounded Theory Analytical Study (2010)

### 4.2.3. Category of Concepts

The derived seven concepts were analyzed and grouped into categories by identifying further common features. Derived categories are shown in Table 4.4. Four categories namely Eco form; Environmental harmony; Seat of Power; and Nodal Symbols were derived.

Table 4.4: Summary of Derived Categories Yoruba Urbanism Scoped Literature

| Derived Concepts   | Category              |
|--|-----------------------|
| Cosmology; Mimesis   | Eco Form              |
| Geomantic planning; Panoramic landscape  | Environmental harmony |
| Power rationality; Role modeling   | Seat of Power         |
| City Emblem; Deification and religious institution in planning; Orisa influence on regional planning | Nodal Symbols         |

Desktop Grounded Theory Analytical Study (2010)

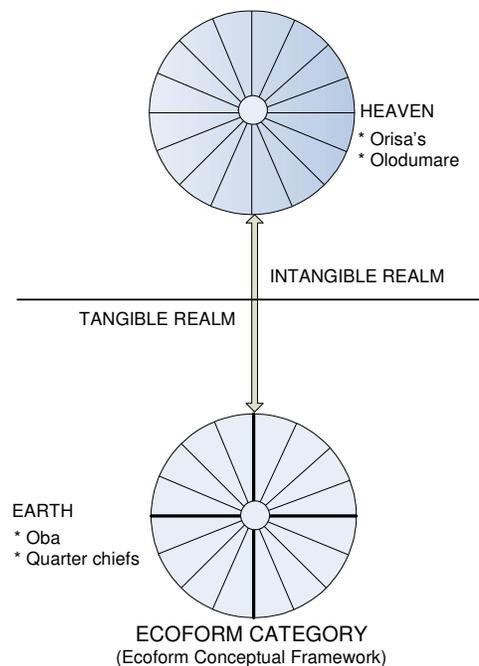
#### **4.2.4. Theoretical Memos and the Explanation of Desktop Yoruba Urbanism Categories Relationship.**

##### *Category 1: Eco Form*

Eco Form environmental design is rooted in Ifa mythology of earth creation. The 16 heavenly beings are referred to as ‘Agbaagba merindinlogun’ and formed the root statement ‘Agbaagba merindinlogun ti o ti isalu orun bo wa saye’ (meaning sixteen elders that descended from invincible realm to planet earth) (Awolalu, 1979). Four of the sixteen deities are primordial divinities and often referred to as major “orisas” Obateru (2006). Included in this category are Orisa-nla, Ifa deity of divination, ‘Jakuta’ and ‘Lakaiye’. Oduduwa and prominent members of his dynasty were deified as these “orisas” (Akintoye, 2010). These celestial beings marked the beginning of recurrence of number 16 and 4 in Yoruba philosophy of life. Eco form addresses mythological numerology in the architecture of Yoruba cities. It is an imitation of the relationship between heavenly “Olodumare” and “16 Orisa” contingents in the governance and spatial configuration of pre Oduduwa dynasty aboriginal Yoruba human settlements (Figure 4.1).

Obateru (2006) noted that the conceptualization of classic Yoruba city is primarily based on

cosmology. These cities were platted on Yoruba cosmological philosophy that evolved from her mythology of earth creation (Fatunbi 2004). The statement ‘Agbaagba merindinlogun ti o ti isalu orun bo wa saye’ is further modified as ‘Agbaagba merindinlogun ti nse awo ni ikole orun ni se awo ni ikole aye - ode Ife’. This is translated to mean 16 divinities that operate a secret wisdom in the heavenly realm has transformed to the 16 elders that operate secret wisdom at Ile Ife the point of decent on planet earth. In heaven, Olodumare is the commander in chief supported by 16 Orisas. The principle of sixteen divinities in mythological earth creation translated to sixteen elders with the Oba at the center constitutes the framework of Yoruba human settlements. The principle is ‘Ikole aye’ (Ile Ife) must be a replica of ‘Ikole orun’ (spirit realm where ‘Olodumare’ sends 16 divinities to create earth). Since Olodumare’ (God) is the monarch of the spiritual realm and the universe then the Oba is the monarch in this realm of matter holding fort for him.



Source: Desktop Study 2010

Figure 4.1 Eco Form Conceptual Frame work

### *Category 2: Environmental Harmony*

Environmental harmony on Yoruba city planning platform is achieved through site planning that draw strength from beneficial bioforce released through cosmic influences. As noted by Famule (2005) Yoruba personified earth as a spirit being. He noted that Yoruba earth goddess is regarded as Ogboni, whose other names include Abeni, Ade, and Etigbure. Earth is believed to possess both good and bad energy or force called 'ase' (Famule, 2005). Such bioforce (ASE) is believed to enhance positive harmonic relationship between man and nature for economic, social, ecological, and administrative governance (Figure 4.2). The preferential choice of panoramic landscapes for city core location is geomantically located in all Yoruba cities. The locations and orientations are at the city core which corresponds to major dome. Fatunbi (2004) noted that Ifa myth of earth creation claimed that Ile-Ife is not only the navel of earth but the premier high earth energy concentration that was activated by "Orisanla", the primordial 'orisa' that lead fifteen others to create planet earth. He claimed that ley lines and domes are referred to 'Ase' and 'Igboodu' respectively in Yoruba Ifa divination tradition under the custody of 'Orunmila' (Ifa deity). 'Igbo' he maintained is literally translated as forest while 'odu' means womb or source of all light manifestations in the physical realm. As noted by Fatunbi (2004) 'odu' exists in 'orun' (intangible realm). It is an inter dimensional portal linking 'orun' (heaven) and 'aye' (earth).

Orisanla and his 15 'Orisa' contingent that landed at the Ile Ife (the premier Igboodu) ruled the aboriginal Yorubas with what Fatunbi (2004) called silver sword. This he otherwise called ritualistic cleansing at the concentrated radiant energy dome. Fatunbi (2004) gave the impression that the geographical location of each shrine is on 'Igbo odu'. Such religious nodes attracts faithfuls hence the usual congregation of people. Other Yoruba cities imitate Ife

at their inception locating the city core, the domain of the King, on active domes

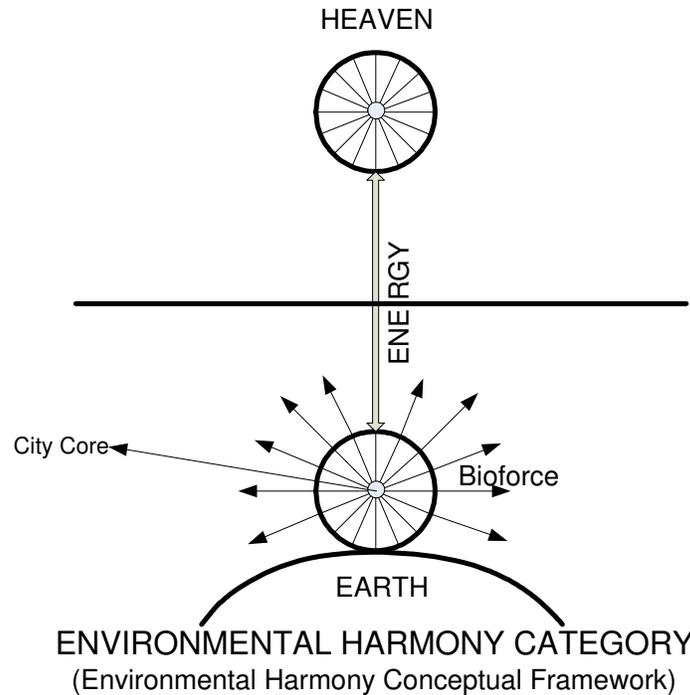


Figure 4.2 Environmental Harmony Conceptual Framework

*Category 3: Seat of Power*

The dominant city core is made up of the royal palace and royal market where the Oba occupies the position of “Olodumare” governing through 16 quarter chiefs. Early Yoruba kings of Oduduwa dynasty were committed to mythological earth creation concept. They evolved nature based religious system that created a platform for the king as a spiritual being. Many modeled their lifestyle after some of the Orisas (Akintoye, 2010). The Orisas bear their names and influence city orientation. That probably accounted for previous attribution of traditional Yoruba urbanism to her monarchical system of governance (Krapf-Askari 1965, Fadipe 1970 and Munoz 2005). The city was seen as an expression of the political, social and religious system with a collective allegiance to a sacred King (Oba) that governs through a hierarchy of sectional chiefs (Oloye) and extended family heads (Oloriebi) (Fadipe 1970).

The spatial configuration of Yoruba city state are said to follow the political pattern. The “Oba” is the political leader as well as chief priest of the city. The quarter chief (Oloye) assumes the same role on quarter basis while the ‘Olori ebi’ control the compound and family deity. The King’s palace is therefore the vista of Yoruba city. All physical objects radiates to him. This is not unconnected with his position as the spiritual head of the kingdom receiving positive bio force from the major city dome, transmitting to “Ijoyes” in the quarters on medium city domes; and through the quarter chief to ‘Oloriebis’ on family domes. The city is radial in form (16 radial roads) with four strong principal cardinal roads named after four primordial ‘orisas’ namely Jakuta (Sango) to the East, Ifa (Orunmila) in the West, ‘Órisanla’ (Obatala) in the North and ‘Lakaiye’ (Ogun) to the South. Obatala, Sango, Orunmila and Ogun were kings on Oduduwa dynasty who were deified as the four primordial gods. It is noteworthy that the number 4 and its multiples are 'sacred' to the Yoruba people, particularly in relation to their week and Ifa divination. The Yoruba week is made up of 4 days named after Ifa, Ogun, Sango and Obatala while Ifa divination is based on the multiples of number 16. The theoretical layout of classic Yoruba city is therefore based on four cardinal points with a strong central location occupied by the royal palace.

#### *Category 4: Nodal Symbols*

The position of the king and his palace in Yoruba city state is conspicuous. In him is loaded the sum total instrument for religious activities, planning, development, management and administration of the town. As noted by Fadipe (1971) the Oba is called “Okò Ilu”. Literally it means the husband of the town. This describes his position and role as the executive head of the town. The palace is the ritual and religious centre of the city where the shrines and other sacred shrines and artefacts are located. City core and its components, palace and the king’s market, is

a large temple landscape. The geographic location of his abode, sacralisation of the king's personality, historic identity and monarchical status presented him as the symbol of the city.

#### **4.3 SELECTIVE CODING - IFA SAGES INTERVIEW ON YORUBA URBANISM DATA ANALYSIS.**

The focal 'core codes' central to the Yoruba urban planning phenomenon that emerged from the open coding process are categorized as Eco Form. It emanated from 'cosmology' and 'mimesis' as twin concepts. Conceptually 'cosmology' refers to the 16 'orisa' contingents sent by Olodumare to restore order on planet earth at Ile Ife the cradle of Yoruba civilization according to Ifa mythology. Mimetic frame work is based on the principle of 'Ikole aye' (Ile Ife) must be a replica of 'Ikole orun' (spirit realm where 'Olodumare' sends 16 divinities to create earth).

This second phase is directed by emerging concepts, involving a more strategic selection of informants knowledgeable in traditional Yoruba educational system. More data were collected to refine, strengthen and elaborate the derived categories that emerged earlier. The data were selective and well focused according to the categories. The interviewees were purposefully chosen 'Babalawos' who are sages in Ifa Educational system. Transcribed and analysed Ifa sages interviews on urbanism are documented as Appendix 1 B. The processes of events and incidents isolation from transcribed interview follow the pattern shown in section 4.2.1.

##### **4.3.1 Ifa Sages on City Concept Incident Analysis**

All interviews were analyzed for the identification and generation of codes and memos.

Table 4.5 is a summary of stated incidences from the interviews granted by seven Ifa sages.

Detailed incidences and derived codes are attached as Appendix 1B

Table 4.5 Summary of Key Points, Incidents and Codes – Ifa Sages

| Key point that point out the incident  | Codes                             |
|--|-----------------------------------|
| There are 16 major Odus of Ifa literature; The remaining are minor odus; Each; The Odus and stanzas deal with all issues that pertain to Yoruba daily living.  | Odu - 4 and 16 Numerology         |
| 16 divinities lead by 'Orisanla came from heaven; The establishment is about four times. Four members of the sixteen divinities were prominent including Obatala, Ogun, Sango and Orunmila; They influence the four cardinal points and terminate at the four city gates.  | 4 City Gates                      |
| "Orumila said it is a man that transform to Orisa.; Ogun was a person but because he acquired power his admirers deified him as Lakaiye. Obatala was equally deified as Orisanla; A wise man is the one that transform to orisa. Their makeup and creative force behind them differ from ordinary human beings.  | Ifa authentication of Deification |
| Two root words namely 'Oju' and 'aye'; 'Oju' means time while 'aye' refers to space. That accounts for the Yoruba saying "o roju o raye" meaning you will have time and space to operate; timed undertakings are space specific as noted in Ifa stanzas, corpus and odus'. Such space to operate must be conducive and respond to communal agreement".   | Time and Space                    |
| "Yoruba people live in groups; Yoruba people congregate in large compounds; This culture is based in 'Ebi' system; Many compounds form a quarter and again there is a great measure of kith and kin involved; So Yoruba congregate as Ebi and want to be buried at home because of the afterlife believe in Ebi system; So it is believed that as Yoruba people congregate on earth they also congregate in heaven. So congregation on earth has celestial undertone and that where religious meaning becomes very relevant".  | Ebi Philosophy                    |
| Three overlapping principles guiding city building; Often hunters founded most Yoruba cities. On the alternative the quest for territorial expansion or disagreement between siblings move a prince to relocate away from home; Babalawos (Ifa custodians) are invited to divine the future of the settlement including norms, values and taboos for growth, administration and governance; This third principle is what is called "ayabado". In summary Ifa noted that a settlement is founded by a hunter or individual; chartered by Ifa; and can grow rapidly through accretion of surrounding villages using kith and kin sociological principle.   | Three Level City Principle        |
| There are spots on earth that only Ifa will locate; There is also 'Igbo ounro' where the spirit being will not permit any form of land use; There are people or forces under the ground that communicate to people on earth and heaven; It is only the Ifa initiates that understand that language. It is a system of knowing who they are what they want and when they want to enhance progress.  | Earth Divination                  |
| 'Orita' is a symbol of 'ilu' (city); 'Orita' is a Yoruba word for road junction or where three paths meet; 'Agbarisaala' junction is a meeting point of for all divinities and supernatural powers. There are many instances in Ifa corpus where 'Orunmila discusses about 'Ajogun' (belligent forces) that wage war against human; 'agbarisaala' junction is not too far from 'ibode orun' (the gate of heaven) where several incidents are recorded; 'Orita', from the Ifa poetic rendering above is the abode of 'Iyaami aje' (witches); It is also the home of 'Esu Elegbara'. The junction is like an observatory or a tower where these supernatural beings are able to witness all incidents that happen both in heaven and on earth. | 'Orita Meta' - An Observatory     |
| The Ifa corpus clearly state that orita is the altar of oath taking between heaven and earth. Further it explains orita as the abode of all spirits especially witchcraft:" The concept states that there are two heavens namely heaven above, which is the abode of Olodumare, and heaven below the earth, which is the abode of the spirit of the ancestors or Egunguns.   | Portal to Heaven                  |

Grounded Theory Interview Analysis (2010)

### 4.3.2 Ifa Sages on City Concept Code Analysis

Closer look at the incidents and events in the Sages interview evolved codes summarizing the meaning. Nine codes were derived as shown in Table 4.6.

Table 4.6: Ifa Sages Interview - Summary of Derived Codes on Urbanism

| S/N | DERIVED CODES                      |
|-----|------------------------------------|
| 1   | Odu - 4 and 16 Ifa Numerology      |
| 2   | 4 City Gates                       |
| 3   | Ifa authentication of Deification  |
| 4   | Time and Space                     |
| 5   | Ebi Philosophy                     |
| 6   | Three Level City Principle         |
| 7   | Earth Divination                   |
| 8   | Orita Meta' - An Observatory Tower |
| 9   | Portal to Heaven                   |

Grounded Theory Interview Analysis (2010)

### 4.3.3 Ifa Sages on City Concept Code Analysis - Derived Concepts

Detailed analysis of the codes to identify similarities in purpose, form, answer and management on research item enhanced the derivation of the concepts in Table 4.7 The analysis involve revisiting the identified incidents and detail scrutiny to comprehend similarities.

Table 4.7 Summary of Derived Concepts

| Labelled Codes   | Concepts               |
|--|------------------------|
| Odu Ifa - 4 and 16 Numerology; 4 City Gates                | Numerology             |
| Time and Space; Ebi Philosophy; Three Level City Principle | City building Strategy |
| Orita Meta' - An Observatory Tower; Portal to Heaven       | Symbolic Linkage       |
| Ifa authentication of Deification                          | Nature Worship         |
| Earth Divination   | Geosophy               |

Grounded Theory Interview Analysis (2010)

#### 4.3.4. Ifa Sages on City Concept Analysis - Derived Categories

Four groups of concepts were derived through merging of closely related codes the. Each group is labeled category. The derived categories are shown in Table 4.8.

Table 4.8 Summary of Derived Categories

| Concepts                            | Category               |
|-------------------------------------|------------------------|
| Numerology                          | Numerology             |
| City building Strategy              | City building Strategy |
| Symbolic Linkage/<br>Nature Worship | Symbolic Linkage       |
| Geosophy                            | Geosophy               |

Grounded Theory Interview Analysis (2010)

#### 4.3.5 Theoretical Memos and the Explanation of Ifa Sage's Yoruba Urbanism Categories Relationship.

##### *Category 1: Numerology*

Numerology further revealed the place of '4' and '16' numerals in the social, religious and commercial life of Yoruba people. There are 16 major Odus of Ifa and the divination tool is either Kola nut (4) or 'Erindilogun' that is made up of 16 cowries (Ologundudu, 2008). 16 have to do with the 16 'orisas' in Ifa mythology of earth creation. Four members of the sixteen divinities were prominent and later deified as Obatala, Ogun, Sango and Orunmila. They influence the four cardinal points and terminate at the four city gates. This category is related to 'Eco Form' under the analysis of extant literature

##### *Category 2: City Building Strategy*

The three level city growth principles of hunter, Ifa divination and growth by accretion constituted the rapid city expansion mechanism. Settlement by 'Ayabado' is an extension of Yoruba 'Ebi philosophy' (Next of kin philosophy). This is often in quarters and compounds

(Agboile). Each quarter is an agglomeration of compounds composed of members of the same family. On the other hand each quarter is made up of extended family. Each compound is built around a courtyard while the quarter is built around quarter space that also doubles as quarter market. At the centre is the King's market adjoining the palace. As the settlement on compound basis generates courtyard as 'ebi' space so also extended families on quarter basis provides quarter market space. These spaces accommodate family deity celebration and seasonal festivals to bring to reality the concept of 'time and space'. City building conceptual frame work is the spatial configuration of socio political settlement pattern, rooted in cosmic form, in city living.

### *Category 3: Symbolic Linkage*

Yoruba people belief system is polytheist. This is nature based communing with the supreme 'Olodumare' through 'orisas'. Besides the 16 earth creation 'orisas' contingents there others attached to hills, rivers and other inanimate objects appeased periodically to dominate nature in this material realm. As noted by Ologundudu (2008) 'Esu' is one very important 'orisa' that communicate to other 'orisas' on behalf of the people through ritual sacrifice ('ebo'). 'Esu' operates on road junction ('orita'). Obateru (2006) observed that Yoruba urbanism in the residential quarters is based on gridiron form and was wondering how this was possible since there was no civilization link between Yoruba people of 950 A.D. and Hellenism the acclaimed origin of grid planning. The Yoruba residential grid system has a religious undertone. According to Eleburuibon (1989) the 'T' or '+' intersection ('orita') is a mini altar that receive sacrifice to enhance assistance from divinities for daily living. The grid then is a reflection of planetary grid system made up of domes and ley lines. The man made street junction is a dome while the streets are leylines. The 'T' junction (dome) becomes the symbol

of Yoruba urbanism attested by Ifa sages. This category and ‘Nodal Symbols’ category in extant literature analysis is related.

*Category 4: Geosophy*

Geosophy emphasis appropriate wisdom and knowledge that man had acquired in living within the ecological structure of a geo referenced location in the biosphere. This is achieved by a localised art of site planning to detect and determine culturally conducive attributes of the earthscape for a fruitful existence in this realm of matter. An arboriginal settlement Geosophy is about the ecological philosophy for inhabiting a bioregion. This category and Environmental Harmony from previous analysis was considered as one.

**4.4. Comparative Analysis of Yoruba City Categories from Extant Literature and Sages Interview.**

This section compares the initial framework (categories) from analysis of scoped literatures on city building to the account derived from the sage’s interview with the intention of changing, modifying or detecting new categories. This is done through a closer look at the codes, concepts and the groups searching for similarities and additional data for further embellishment. (Table 4.9).

Table 4.9 Ifa Sages and Scoped Literature Categories Comparism

| Scoped Literature Categories   |                              | Ifa Sages Categories             |                               |
|--|------------------------------|----------------------------------|-------------------------------|
| Derived Concepts   | Category                     | Derived Concepts                 | Category                      |
| Cosmology; Mimesis   | <b>Eco Form</b>              | Numerology                       | <b>Numerology</b>             |
| Geomantic planning; Panoramic landscape  | <b>Environmental harmony</b> | City building Strategy           | <b>City building Strategy</b> |
| Power rationality; Role modeling   | <b>Seat of Power</b>         | Symbolic Linkage/ Nature Worship | <b>Symbolic Linkage</b>       |
| City Emblem; Deification and religious institution in planning; Orisa influence on regional planning | <b>Nodal Symbols</b>         | Geosophy                         | <b>Geosophy</b>               |

Grounded Theory Ifa Sages Interview Analysis (2010)

#### 4.4.1. NETWORKS OF INTERACTIONS BETWEEN CATEGORIES AND THEIR PROPERTIES

Table 4.10 shows the emergence of new categories from the two studies namely Cosmological World View, Harmonic Ideal, Seat of Power, Nodal Symbol and City building Strategy.

Table 4.10 Scoped Literatures and Ifa Sages Categories Rationalisation

| S/N | Scoped Literature     | Ifa Sages Interview    | Remark   | New Category                   |
|-----|-----------------------|------------------------|----------|--------------------------------|
| 1   | Eco Form              | Numerology             | Changed  | <b>Cosmological World View</b> |
| 2   | Environmental harmony | Geosophy               | Combined | <b>Harmonic Ideal</b>          |
| 3   | Seat of Power         |                        | Retained | <b>Seat of Power</b>           |
| 4   | Nodal Symbol          | Symbolic Linkage       | Combined | <b>Nodal Symbol</b>            |
| 5   |                       | City building Strategy | New      | <b>City building Strategy</b>  |

Grounded Theory Interview Analysis (2010)

##### *Cosmological World View.*

The initial scoped literature analysis core category was Eco Form composed of the cosmology and mimesis concepts. While cosmology refers to mythology and Yoruba aboriginal city foundation, mimesis highlights the principle of mimicking heavenly divinities in this material realm to arrive at 16 radial forms with prominent 4 cardinal points. In the Ifa sages interview analysis similar category evolved as ‘Numerology’ with additional use of ‘16’ and ‘4’ in divination system. There are 16 major ‘Ifa Odus’. Ologundudu (2008) defined ‘Odus’ as primary disciples of Ifa deity. These ‘odus’ he claimed accompanied Ifa to teach the sociology of life; reveal wisdom about interpersonal relationships that enhances peace and harmony; explain principles of biocentrism; and reveal different terrestrial and celestial energies and how to harness them for human benefits. There are 16 ‘orisas’. Divination in Yoruba land is done by 16

cowries or 4 halves of Cola nitida seed (Ologundudu, 2008). Besides. The recurrence of and '16' and '4' (its factor) is a Yoruba cultural adherence to Hermetic principle which states that, "As above, so below; as below, so above." That is whatever is below is like unto that which is above'. In the Yoruba understanding of heaven (intangible realm) there are '16 prominent 'orisas' on the beck and call of 'Olodumare'. On the earth (material realm) there are also 16 'Oloye' (Chiefs) answerable to the king (Oba). Everything in Yoruba world view runs on '16' and its divisible indices of '4'.

Hagens (2006) noted that the earth surface is laid out on a cosmic scheme. Becker & Hagens (1999) stated that Plato theorized forms are tetrahedron (4 sides), the hexahedron or cube (6 sides), the octahedron (8 sides), the dodecahedron (12 sides) and the icosahedron (20 sides). Yoruba cosmic scheme is '16' and '4'. On a two dimensional line drawing Yoruba classical city is not a perfect circular wheel as previously theorized (Krapf-Askari, 1965; Munoz, 2006; Obateru, 2006). It is 16 sided cosmogram.

### *Harmonic Ideal.*

Geomancy divinely relates human design with cosmic design forms so as to harmoniously access intangible attributes entrenched in radiant earth energy. This is achieved by locating most auspicious position on the landscape. Such positions are portals between heaven and earth where cities temples, shrines, palaces and heritage landscapes were located to enhance fellowship with divinities with the singular goal of harnessing the energies that would dominate nature (Fatunbi, 2004; Hagens, 2006; and Newman, 2008). They are therefore locations where heavenly energies flow into earthly energy highway. Ifa sages confirmed such locations through divinations to be

followed by sacrifices. Yoruba city building often commence from the panoramic palace landscape. Textual analysis of scoped literature identified hilly landscape as the preferential site planning criteria for the city core made up of the palace and the adjoining king's market. The cosmic design form for Yoruba settlements is 16 sided polygons with a square insertion which runs along the cardinal points. This cosmic form is mimicked in the city configuration with the palace occupying the centre. The city core is the point of convergence of the sixteen radiating streets especially some of the streets that runs on east-west and north-south axis. This probably accounts for the symbolic reference to "Orita" as Yoruba city planning philosophy.

#### *Nodal Symbol Category.*

Religion is at the centre of aboriginal city planning. Nodal Symbol category is a group of concepts highlighting the place of animist religious belief system in Yoruba city planning. Ifa mythology of earth creation revealed two hundred and one (201) divinities (*Orisas*) including the 16 sent to recreate planet earth. Ifa geomantic planning identifies the city core as major city dome where earth energy is assessed. Most of the national Yoruba deities are located within the core land uses. Many shrines are located within the palace and adjoining land uses accepting sacrifices through their priests under the leadership of the King. The city core as the temple is point of religious activities throughout the year. Since the dome in planetary grid operate as earth energy junction box, the Yoruba belief system refers to the city core as major city dome junction that serves as portal to heaven. Hence the symbol of the city is 'Orita ' translated as junction. It is a spiritual interchange where men and divinities commune. City core as the prime dome (orita) communicate vertically to heaven and also horizontally to other minor domes in the quarters. So

the city core becomes a panoramic and spiritual vantage position for king/priest to exercise his authority over the city state.

#### *The Seat of Power*

The Seat of Power category from scoped literature revealed the social, economic and political institutional frame work of the town. The Oba administers the city state from the palace in the city core through the quarter chiefs to compound heads (Oloriebi). He assumed the status of 'orisa' (Munoz 2006) and he is equally referred to as 'oko ilu' (the husband of the city). He is seen as an intermediary between the divinities and the city people assessing divine power to manage the affairs of the city. The category seat of power emanated from scoped literature study as detailed in section 4.2.4.

#### *City Building Strategy*

City Building Strategy conceptual framework revealed the link between demographic dimensions and the city specific deity. It is a new category derived from Ifa sage's interview. Ifa geomantic planning located the city core at the inception of the city either through the hunter / city founding system or the migration city founding system. Detail content of this category is as explained in section 4.2.4

### **4.5 THEORETICAL CODING AND CONSTRUCTION OF SUBSTANTIVE YORUBA URBANISM THEORY**

The first objective of this research is to examine the planning paradigm that established Yoruba urbanism. This section deals with generation of frame work for Yoruba urban theory and explanation of the core category and sub categories. The core category that emerged from

rationalised categories is Cosmological World View while the sub-categories include Harmonic Ideal, Seat of Power, Nodal Symbol and City Building Strategy. The core hypotheses which stemmed from the theory generation process are:

**Hypothetical Proposition 1: Yoruba Urbanism is influenced by Yoruba Cosmological World View**

This hypothesis has four sub-hypotheses which are:

- ❖ There is a relationship between Yoruba Cosmological World View and Urban form.
- ❖ There is a relationship between Yoruba Cosmological World View and Urban Numerology
- ❖ There is a relationship between Cosmological World View and Principal Orisas
- ❖ There is a relationship between Cosmological World View and City Governance

Conceptual relationship is shown in .Figure 4.3

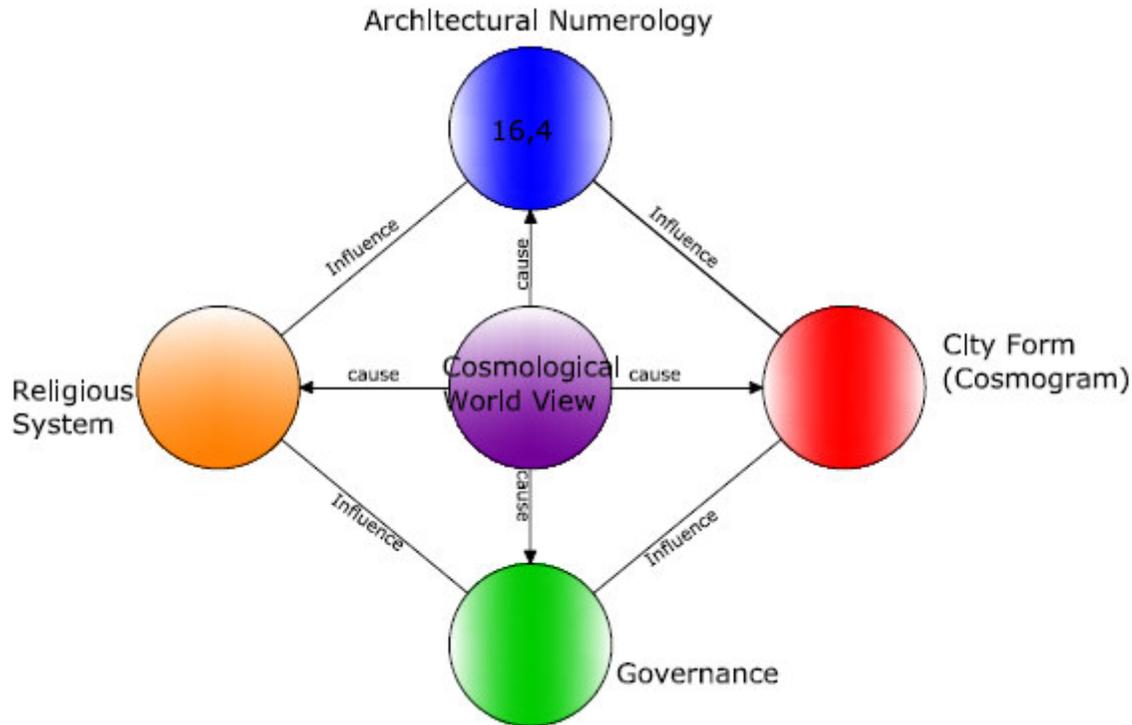


Figure 4.3. Conceptual Framework for Urbanism Hypothesis 1

**Hypothetical Proposition 2: There is a relationship between Yoruba Cosmological World View and Harmonic Ideal**

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and Geomantic planning
- ❖ There is a relationship between Cosmological World View and Panoramic landscape
- ❖ There is a relationship between Cosmological World View and nodal spaces and earth energy

Conceptual relationship is shown in Figure 4.4

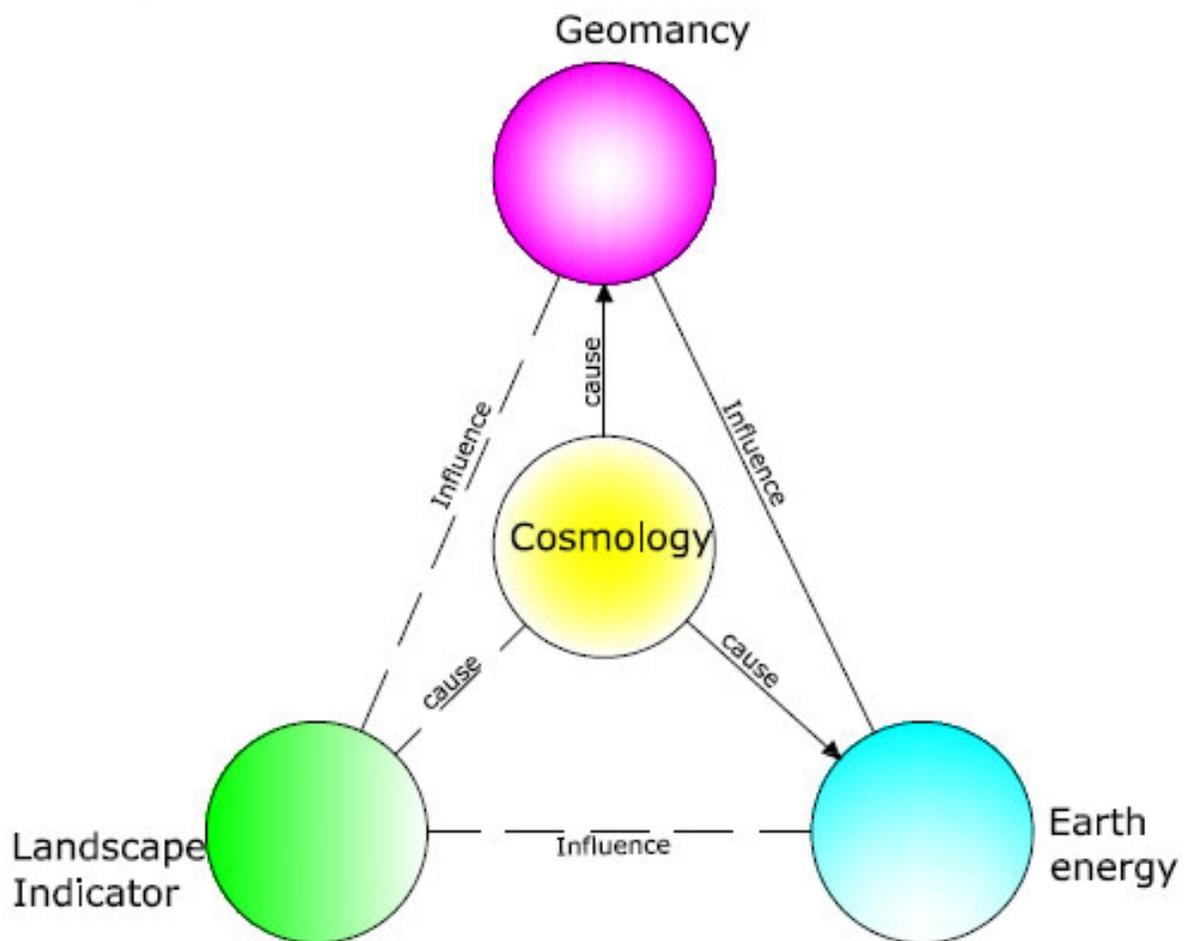


Figure 4.4 Conceptual Frameworks for Urbanism Hypothesis 2

***Hypothetical Proposition 3: There is a relationship between Yoruba Cosmological World View and Seat of Power***

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and Deification and religious institution
- ❖ There is a relationship between Cosmological World View and Political, Religious and Religious System.
- ❖ There is a relationship between Cosmological World View and King and City Personification.

Conceptual relationship is shown in Figure 4.5

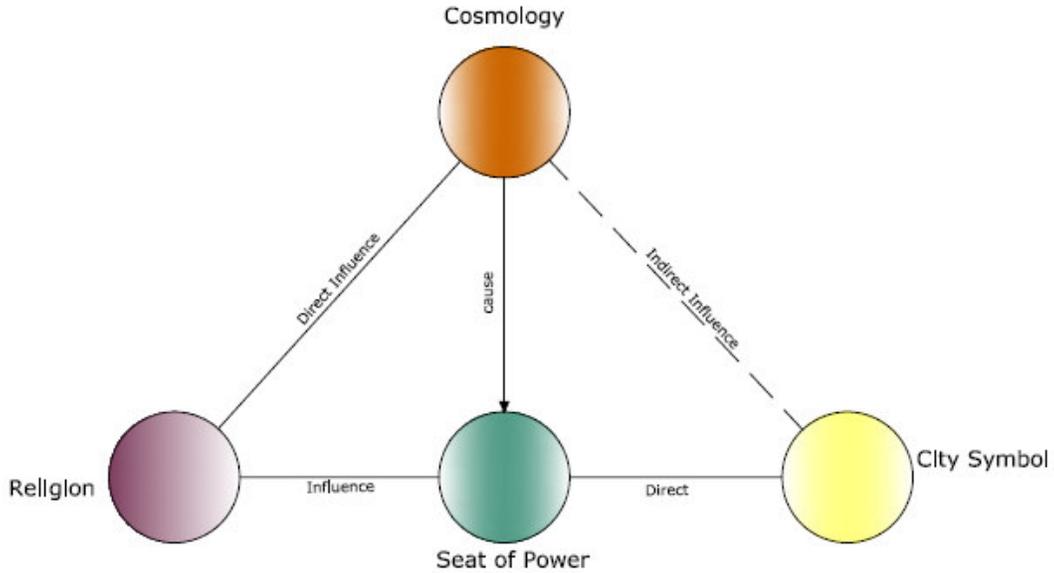


Figure 4.5 Conceptual Frameworks for Urbanism Hypothesis 3

**Hypothetical Proposition 4: There is a relationship between Yoruba Cosmological World View and Nodal Symbol**

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and ‘Orita Meta’- An Observatory Tower
- ❖ There is a relationship between Cosmological World View and Portal to Heaven

Conceptual relationship is shown in Figure 4.6

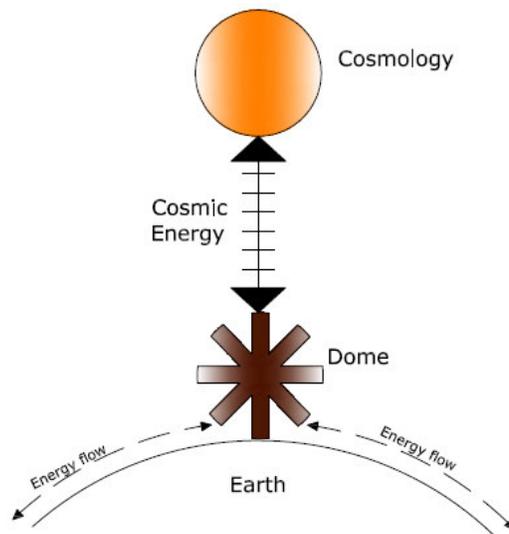


Figure 4.6 Conceptual Frameworks for Urbanism Hypothesis 4

***Hypothetical Proposition 5: There is a relationship between Yoruba Cosmological World View and City building Strategy***

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and Three Level City Principle
- ❖ There is a relationship between Cosmological World View and Ebi Philosophy
- ❖ There is a relationship between Cosmological World View and Time and Space

Sections 4.2.4; 4.3.5; 4.4.5; and 4.4.1 explained the relationship between the various categories.

At the centre of these categories is Ifa mythology of earth creation. The cosmological world view has a direct cause on the 16 polygonal cosmic forms with four cardinal inset. The cosmic form is mimetically executed in this realm of matter as typical Yoruba settlement pattern. Yoruba belief system is nature based and there are pantheons of gods. These inhabit material things including rivers, ocean, trees, mountain and specific geographic points on earth. These points are believed to be portals to intangible realm of existence where necessary biopsychic powers are accessed to dominate nature. In Yoruba mythology, Ile Ife as the earth navel is the premier dome – portal where the 16 divinities land to recreate planet earth. The point of decent and indeed portals are synonymous to panoramic landscapes that are geomantically identified as the most auspicious location to commence city building under the influence of Ifa divination. Such points serve as city core composed of king’s palace and market that accommodate the shrines of many Yoruba national gods including ‘Esu’ deity. Cosmology therefore had direct influence on Yoruba religious system and criteria for making community heroes. Governance is equally driven by traditional cosmic perception. The King (Oba) operates from the position of Supreme Being “Olodumare” while quarter chiefs’ role modelled 16 divinities. Most Yoruba cities have 17 traditional quarters (Krapf-Askari, 1965). Each quarter is an agglomeration of compounds physically arranged on gridiron basis. Political, religious, economic, social spaces are also influence by this cosmic phenomenon. While the king’s market shares the city core with the

palace, quarter market is an outdoor extension of quarter chief official residence and compound courtyard is managed by Clan Head (Oloriebi).

#### **4.6. THEORETICAL FRAMEWORKS FOR CLASSIC YORUBA CITIES**

In its simplicity, urban design is concerned with the form of urbanized area (Beckley, 1980). Beckley (1980) classified urban design in two categories namely 'self - conscious and un-self-conscious' urban design. The latter is intuitive in nature and is capable of affecting urban form. Self-conscious group are professionals who rely upon sets of principles to create city forms that are liveable. Principles employed by the self-conscious group actually evolved from the unwritten knowledge and wisdom the intuitive group developed in living harmoniously in a defined geographical setting. The importance of astronomy, religious concepts and political ideology in the structural formation of human settlements is evident in preindustrial civilisation. As noted by Sprajc (2009), architectural orientations in ancient built environment corresponded to naturally significant rising and setting positions of celestial bodies especially solstitial extremes of the sun or lunar standstills. For example, Smith, (2005) noted that most ancient Mesoamerican cultures cosmograms had a four directional symbolic-spatial cosmology. Smith (2005) citing Hendon and Joyce (2004) defined cosmogram as a 'representation of the entire universe through symbolic shorthand or artistic metaphor'. Cities and its components were actually built as cosmic images. The cardinal directions were important components of Mesoamerica mythology, cosmology, and ritual practice. Each of the cardinal points was associated with particular deities, colors, birds, trees, and other symbolic elements.

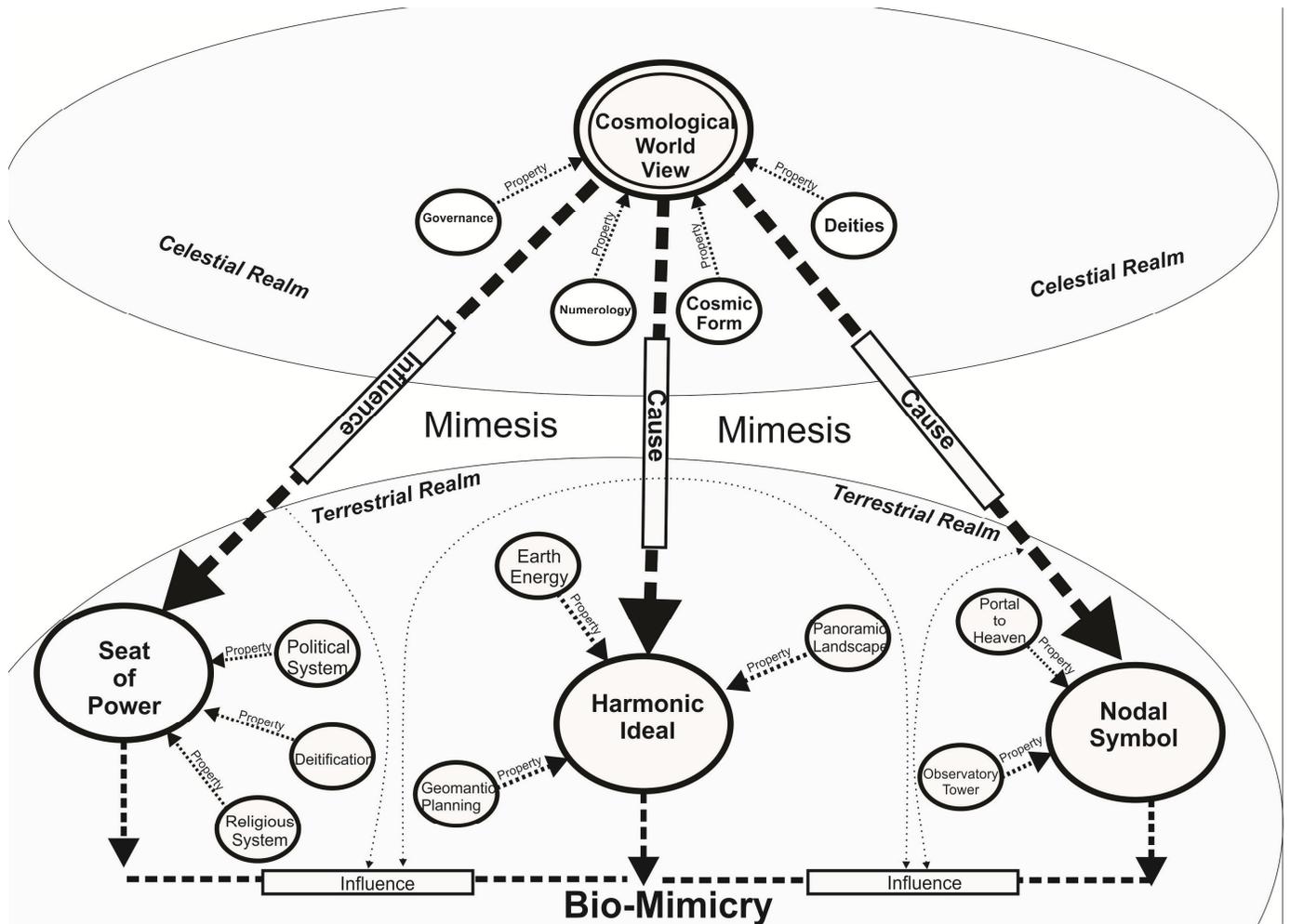
Figure 4.7 is the derived grounded theory frameworks for Yoruba urbanism necessary to evolve sets of principles to create liveable urban design forms. The cosmic 16 sided polygonal form

imitated in Yoruba city lay out is meant to give symbolic meaning to the sum total way of living. Yoruba cosmogram was physically achieved through the location of the palace in the most holy city core, location of central open space called King's market as twin core land use, incorporation of sacred forms in different quarters of the city, 16 radiating streets, 4 major city gates that serves as the terminal for the 4 cardinal arterial roads.

The influence of cosmological world view on Yoruba urbanism manifested in the four properties that constitute the major category namely cosmic urban form, urban numerology, principal deities and governance. Urban cosmogram referred to the 16 sided polygons influenced by the 16 divinities in Ifa earth creation. In addition to cosmic form is the square that corresponds to the cardinal points often attached to 4 primordial deities. The same 16 and 4 constitute numerology in Yoruba daily living and art works. The political governance with the king at the centre of affairs and 16 chiefs ruling over quarters is rooted in the cosmic personalities.

Yoruba cosmological world view had a direct cause on achieving environmental harmony. The belief system identified domes on earth (Igbo Odu) where extra terrestrial energy flows from celestial world. Such energy points must be geomantically located to enhance successful living on earth. Three properties of "harmonic ideal" are geomantic planning, earth energy and panoramic landscape. Major energy points in the city are geomantically chosen as the city core made up of the palace and king's market. Such locations correspond to panoramic landscapes. The grand nodal space in the city corresponds with king's market within the city core. Other nodal points are the road intersections belief to be minor energy points. Yoruba cosmological world view had a direct cause on "Nodal symbol". The nodal points, the city core and the inter sections are treated as outdoor temples with shrines for periodic propitiation according to the

polytheist nature belief system. Such nodes are recognised as heavenly porters and accounted for referring to “orita” (Road junction) as portal to heaven. The last category, ‘seat of power’ is influenced by the cosmological world view. Political and religious system and the personification of the city by the king are the properties of this category.



Source: Field Study 2010

Figure 4.7 Theoretical Frameworks for Yoruba Urbanism

The political structure is a reflection of the heavenly contingent that created earth. While mythological frame work identified the supreme position of self existing God ‘Olodumare’ and 16 divinities in heaven, a copy of this administrative model was instituted on city scale. In retrospect, the theoretical framework for Yoruba cities fit perfectly into Rapoport (1988) high-level meaning ‘sacred architecture’. Citing the works of Eliade (1959), Smith (2007) identified four basic beliefs about cosmological significance including principle of heavens on earth; the cosmos are set in four cardinal points so planning works on earth should do likewise; there is an axial linkage between heaven and earth; and that the art of divination is needed to locate and sanctify sacred space on earth. The interest of this study is to understand intuitive design principles of the King’s market as a typical Yoruba urban place and what encourages large congregation of Yoruba people in the classic open spaces.

#### **4.7. GROUNDED THEORY - PRESENTATION OF RESULTS FOR OJA-ObA PLACE MAKING**

Grounded analytical theorisation of Yoruba urban design identified Yoruba cosmological world view as the driving philosophy behind city conceptualisation, planning, development and administration. How much influence the Yoruba cosmological world view had over the transformation of central open space into communally binding ‘place’ is the interest of this research. Identifying the ‘place making’ values inherent in Oja-Oba in the classic cities philosophical configuration looked at the grounded theory analysis of extant literature on Oja ObA; Ifa Sages interview on Oja - ObA; and Oyo sages interview on Akesan market. These analyses responded to the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> objectives.

##### **4.7.1 Oja ObA Open Codes Analysis - Incidents and Events**

Table 4.11 is a summary of stated incidences from various texts quoted above. They were

obtained through identification of common attributes observed in the incidents.

Table 4.11 Summary of Key Points, Incidents and Codes- Oja Oba Scoped Literature

| Literature      | Key points that highlight the incidents   | Code   |
|-----------------|---|--|
| Obateru (2006)  | “Markets were key elements of the classic Yoruba city; The market is then an outflow of the palace frontal open space.  | Oja Oba is Important City Building Attribute           |
| Akintoye (2010) | A market place close to the palace, usually located just outside its front walls, became an alterable attribute of the Yoruba royal city.   | Oja Oba and Palace Twin Nuclei                         |
| Munoz (2003)    | Yoruba ceremonial city is a ritual paradigm of the ordination of society; The rite is a deeper and more durable element in man's life than myth itself? ; periodic ore-production' of civic- religious rites, the reenactment of archaic ceremonies   | Oja Oba – Sustainable Institutional Cultural Framework |
| Munoz (2003)    | “The Yoruba city centered on the <i>aafin</i> is the ceremonial framework needed for the ritual continuity; builder of the bridge between men and the divinity.; the Alaafin bears the titles <i>of Alayeluwa</i> Lord of the World and of Life), <i>Onile</i> ;These titles define his dominion upon his subjects and upon the land where they live as well as his relations with the divinity.” | City Core Citadel of Divinity                          |
| Obateru (2006)  | The invariable location of the market was the front of the royal palace; term <i>oloja</i> (market owner); Thus the principal market and the palace stood together in the heart of the city as its dual nucleus”  | Oja Oba –Power Rationality                             |
| Akintoye (2010) | The king himself was the grand patron of the place, although one of the chiefs would traditionally stand in for him as master in charge”.   | The King Designers and Planners                        |
| Akintoye (2010) | king's market place was a major issue in his establishment of sovereignty over his new kingdom.; symbolic banner of royal sovereignty; to announce the death of a king, they would order the symbolic of having the tops of the shade trees of the king's marketplace trimmed.  | Symbol of Royal Sovereignty                            |
| Munoz (2003)    | The meeting place of these two economies rural and urban is provided by the periodic markets which follow generally the pattern of the four-day Yoruba week; the geographical location of the market itself, in the shadow of the palace, shows its relationship with the focus of political and ritual authority; The role of the monarch is to preserve peace and harmony between segments.     | Oja-Oba/Palace/City Functional Relationship            |
| Akintoye (2010) | “Palace messengers laid out the marketplace; the traders themselves; While the traders constructed their sheds and the facilities for spreading out their wares; palace messengers planted shade trees, needed to prevent excessive heat; When the marketplace became functional, senior palace messengers did patrol duties  | Oja Oba – Layout                                       |
| Obateru(2006)   | Different sectors of the market were devoted to different commodities; The number of precincts and scale of land-use specialization depended on the size.   | Oja Oba – Ritual and Commerce                          |

|   |   |                                      |
|---|---|--------------------------------------|
| Obateru(2006)   | <p>“In form, the market was possibly rectangular, although it was neither precisely geometrically nor architecturally defined; Its shape was largely a function of the disposition of the adjacent roads and residential compounds.</p> <hr/> <hr/>   | Oja Oba – Form                       |
| Obateru (2006)  | The size of the markets would largely depend on the size of the cities; classic principal markets spread over 3-6 hectares (8-15 acres). The suggested size of the classic principal market seems reasonable considering the fact that at least about two acres of the large market were set aside for the stalling of domestic animal and birds such as goats, sheep, poultry, guinea-fowls”   | Oja Oba –Size                        |
| Obateru (2006) citing Bowen (1857); Fadipe(1971) citing Clapperton (1826) | Here the women sit and chat all day; all sorts of people, men, women, girls, travelers lately arrived in the caravans, farmers from the fields, and artisans from their houses, are pouring in from all directions to buy and sell, and talk. At the distance of half a mile their united voices roar like the, wave of the sea; the man jumping over the provision baskets, the boys dancing under the stalls, the women bawling and enlisting those who were looking after their scattered goods....” | People and Market Activities         |
| Obateru (2006)  | “The market was not just a commercial center; it performed several other urban functions - religious, social, political and recreational. According to Johnson(1969) the principal market was "the general rendezvous of the town on every national or municipal occasion."   | Multiple use and multiple activities |
| Obateru (2006)  | “The shrine of Esu, a chunk of laterite, was an essential element of the market-place.; Besides Esu, the market was an important centre for several traditional religious celebrations and ceremonies”; When Islam became established, the market also provided a place for the principal mosque of the city.   | City’s Outdoor Temple                |
| Okedel (1981)   | Right from this city core were a series of major roads radiating through the gateways; These roads were relatively broad, about 10 meters (31 feet) wide, and were principally constructed to accommodate large groups of festive dancers in procession to the open space (market place) or the palace  | Oja-Oba. Festival Roads terminal     |

Desktop Oja-Oba Grounded Theory Analytical Study (2010)

#### 4.7.3 Desktop - Oja-Oba Derived Codes

Detailed analysis of the incidences resulted in 16 derived codes in Table 4.12.

Table 4.12: Summary of Derived Codes – Oja Oba Literature

| S/N | Literature  | Code   |
|-----|---|--|
| 1   | Obateru (2006)  | Oja Oba –Important City Building Attribute   |
| 2   | Akintoye (2010)   | Oja Oba/Palace Twin Nucleus                  |
| 3   | Munoz (2003)  | Sustainable Institutional Cultural Framework |
| 4   | Munoz (2003)  | City Core Citadel of Divinity                |
| 5   | Munoz (2003)  | Oja Oba –Power Rationality                   |
| 6   | Akintoye (2010)   | Oja Oba –Designers and Planners              |
| 7   | Akintoye (2010)   | Symbol of Royal Sovereignty                  |
| 8   | Munoz (2003)  | Oja-Oba/Palace/City Functional Relationship  |
| 9   | Akintoye (2010)   | Oja Oba – Layout                             |
| 10  | Obateru (2006)  | Oja Oba – Ritual and Commerce                |
| 11  | Obateru (2006)  | Oja Oba – Form                               |
| 12  | Obateru (2006)  | Oja Oba –Size                                |
| 13  | Obateru (2006) citing<br>Bowen(1857);<br>Fadipe(1971) citing<br>Clapperton (1826) | People and Market Activities                 |
| 14  | Obateru (2006)  | Multi use and multiple activities            |
| 15  | Obateru (2006)  | City’s Outdoor Temple                        |
| 16  | Okedele (1981)  | Oja-Oba. Festival Roads terminal             |

Desktop Oja-Oba Grounded Theory Analytical Study (2010)

#### 4.7.2 Derived Concepts

Further analysis of the codes to identify similarities in purpose, form, answer and management on research item enhanced the derivation of the concepts in Table 4.13. The four concepts derived are city linkage; city ensign; management authority and activities.

Table 4.13: Summary of Derived Concepts- Oja Oba Scoped Literature

| Labelled Codes   | Concepts             |
|--|----------------------|
| Oja Oba –Important City Building Attribute; Oja Oba/Palace Twin Nucleus; Oja-Oba/Palace/City Functional Relationship   | City linkage         |
| Sustainable Institutional Cultural Framework; Symbol of Royal Sovereignty; City Core Citadel of Divinity   | City Ensign          |
| Oja Oba –Power Rationality; Oja Oba – Layout;; Oja Oba –Size; Oja Oba –Designers and Planners  | Management Authority |
| Oja-Oba. Festival Roads terminal; Oja Oba – Ritual and Commerce; City’s Outdoor Temple; Oja Oba – Form; Multi use and multiple activities; People and Market Activities. | Activities           |

Desktop Oja-Oba Grounded Theory Analytical Study (2010)

- ❖ City Linkage: Oja – Oba fulfill two roles within the spatial configuration of classic Yoruba city formation namely nodal arrival hub and transition space. It is an arrival space between all city quarters, sub urban villages and the farmsteads. It links the entire kingdom to the traditional institution resident in the palace. As the only arrival space Oja-Oba is a place of grand reception by the King/Priest who is the custodian of beneficial values from the unseen world and humans who needs the values for their well being.
  
- ❖ City Ensign. Oja-Oba is a Yoruba city mindscape. Bianchini et al. (2007) explained mindscape as happenings between the physical landscape of a city and people’s visual and cultural perception. Mindscape is composed of local and external images of a city, which are manifested in visual arts, myths, ritual and festive events. It carries the economic, social, festive, religious and recreational image of the city. Simply put, Oja – Oba is the emblem of the kingdom through which the king as the chief priest performs his dual role to the people and visitors alike.

- ❖ **Management Authority:** Shortridge (2002) identified six broad categories of ‘place’ attributes that continually draw people namely character of place, historic meaning, accommodation, nature, social configuration and ownership. Ownership addresses the human institution that manages and maintains the space and its relationship to the resident population. Oja- Oba is planned, designed, developed and managed by the Oba institution for the people.
  
- ❖ **Activities:** Attachment to urban open space is a reflection of people involvement in various activities entrenched in the space. Oja Oba is more than a nodal economic space. It is a central recreational, social, military, religious and festive arena that influences livability in classic Yoruba cities. Values for ‘place making’ are resident in these activities.

#### **4.7.4. Desktop - Oja-Oba Derived Categories**

Three groups of concept were derived from the Table 4.13. Each group is labeled category. The derived categories are city symbol, governance and activity attributes (Table 4.14)

Table 4.14: Summary of Derived Categories- Oja Oba Scoped Literature

| Derived Concepts              | Category            |
|-------------------------------|---------------------|
| City linkage; and City Ensign | City Symbol         |
| Management Authority          | Governance          |
| Activities                    | Activity Attributes |

Desktop Oja-Oba Grounded Theory Analytical Study (2010)

#### **4.7.5 Theoretical Memos and the Explanation of Oja-Oba Categories Derived from scoped Literature**

##### *Category 1: City Symbol*

Oja-Oba and the Palace are two land uses occupying Yoruba city core. Whereas the palace is the residential and administrative seat of the city state political leadership, Oja-Oba is a

medium of expressing the sovereignty of the king. It is a symbol of the king's regime as well as an institutional platform to pass societal norms, values and information to the various quarters and adjoining farmsteads. This is achieved through propitiation of órisas' within the market and ritualistic activities that impact directly on the king's market as the central city open space. Oja – Oba is therefore a platform to exhibit the King's social, economic, political, cultural and religious leadership of the city.

### *Category 2: Governance*

The king is the 'Oloja' (the owner of the market). The founding king on the instruction of his Ifa priest chose the market site within the cardinal orientation of the city and fitted into Ifa mythology influenced urban form. Subsequent kings build on this foundation administering and revitalizing the space when necessary. The choice of the king emanates from the collective will of the people dictated by Ifa divination system. His political authority is patterned after "Olodumare". He is seen as a 'god' mediating between the 'Orisas' and the people. The location of each shrine relative to the elevated terrain, orientation and geosophic 'igbo odu' influence must be found out.

### *Category 3: Activity Attributes*

The King's market accommodates economic, social, recreational, festive, cultural and religious activities. While the commercial activities are daily the festive and cultural activities are periodic and vary from one city state to another. Besides some of these activities were not really within the market but use King's market as transition point to the adjoining open space that leads to the palace. There are three categories of religious activities namely the propitiation of 'Esu' shrine by the market, religious festivities that use the market as transition and the religious activities originating from the palace.

#### **4.8. OJA-ObA PLACE MAKING SELECTIVE CODING - IFA SAGES INTERVIEW DATA ANALYSIS**

This second phase was dictated by emerging concepts. It demands a more strategic selection of informants knowledgeable in traditional Yoruba educational system to clarify questions that arose from Oja Oba scoped literature analysis. The issues Included

- After the location of the palace, how panoramic is the royal market?
- The market is a vehicle for Sustainable Institutional Cultural Framework through three basic rites performed periodically namely to honour the ancestors, exalt the king and instil orderliness in city. When, how and where within the open space are the spots?
- The power that manages the market emanates from the king. The template palace messengers used for laying out the market, how were the patterns predetermined?
- Oja Oba is the symbol of the kings Royal Sovereignty while órita' that adjoins the market is the symbol of Yoruba city. How do they relate? And which is supreme?
- What is the functional relationship between Oja-Oba, the palace and the city?
- Did the market have toll gates? Where? What were the symbols?
- Is the rectangular market form universal in Yoruba cities? What parameters were used to determine the standard and size and of the market?
- What accounts for this mammoth crowd? What activities hold simultaneously?
- Besides 'Esu' what other deities or shrine were located within the market? And where?

- Did the festival and military parade follow the major arterial roads? How did the festival from the west get to the market space?

The interviewees were purposively chosen ‘Babalawos’ who are sages in Ifa Educational system.

Transcribed Ifa sages interviews on King’s Market are documented as Appendix 2

#### 4.8.1. Ifa Sages on Oja-Oba Incident Analysis

All transcribed Ifa sages interviews on Oja - Oba were analyzed for the identification and generation of codes and memos. Detailed interviews leading to identification of incidents and codes are presented in Appendix 2 B. Table 4.15 is a summary of stated incidences from the interviews granted by Ifa sages.

**Table 4.15** Summary of Key Points, Incidents and Codes

| Key point that point out the incident   | Codes                           |
|---|---------------------------------|
| Divinities to use their knowledge to build cities; They lay out Igbo Oro (sacred forest); ile igbimo (house of wisdom); Temple precincts; Igbo opa.; drainages, streets, the location of palace; and other residential areas in the town.   | Divinities Knowledge Base       |
| ‘Osetura’ Ifa corpus determine the location; Ifa suggested ways and sacrifices that attract people; Yoruba cannot build a house without consulting Ifa Oracle; soil and its composition in a particular site have in built elements that enhance the prosperity of individuals; earth related sacrificial materials that must be buried to ward off evil forces responsible for diseases and sudden death; blindfold armed robbers and hired killers. | Earth Living Wisdom             |
| This is achieved through Ifa divination; the material and immaterial composition of the site that will make a successful market; A shopping complex that attract people must be built according to Ifa principle if not it will remain empty; If the site is properly chosen the place will attract people automatically; in harmony with the environment especially the palace area.   | Oja Oba Auspicious Site         |
| The king owns the town, the market and everything inside; ‘Baale oko Ilu’ meaning ‘the king is the husband of the town’; All sacrifices in the market must be known to the king and often he is chief priest.   | Oja Oba Institutional Framework |
| Yoruba believe that the earth has a tremendous capability to hear, speak and communicate with all living things; They transmit what you call signals; transmission may be positive or negative; ‘Igbo ounro’ where the spirit beings will not permit any form of land use; It is a system of knowing who the spirit beings are, what they want and when they want to be influenced for human and environmental progress.                              | Material Vs Immaterial          |
| Iyeye tree (), Odan (Ficus) and Araba (Ceiba pentandra) are the three prominent species in our market. The spots where these trees are planted are points of sacrifice.   | Landscape Indicators            |
| Market is determined by Ifa and includes everything you mentioned; Oja Oluode attracts more people than Oja Oba because of the proper choice of location and sacrifice at inception and periodic appeasement.   | Sustainable Attractiveness      |

|   |                            |
|---|----------------------------|
| Appeasement to the gods to enhance profitability may be done individually or as a group; Ifa encourages sacrifice to boost economic gain. The corpus is about 'Oktipo-eba ona a difa fun odidere nijo ti n fona oju sogbere omo' meaning 'Rounded – mounds – on – the – sideways Ifa divination was performed for parrot while she was wailing for lack of children';-It was in the practice of the people to offer their prayers whenever they had cause to pass by this tree especially when merchants were going to their various markets. Gratification was always made to Iroko and this made him to become more prosperous and popular among the people". | Profitability Enhancement  |
| In Sabo area of Ile Ife is Edena Street which leads to heaven. Edena terminates in a sacred forest that is a portal between earth and heaven; when a man dies he passes Edena Street to the groove where he will stay for 40 days and 40 nights before embarking on a journey to meet ancestors in heaven.  | Earth and Heaven Stop Over |
| "Gates are very important in Yoruba cities and their components including markets; Ile Ife as the cradle of civilization is the gateway to heaven. 'The Market of Tolerance' documented in 'Iwori Were Ifa Corpus.'; The gate of the market however was manned by the stern-looking men; The names of the four gatemen were Agbi, Aja, I gbin, and Ewure (Ram, Dog, Snail, and Goat).   | Market Gates Character     |
| 'A waiye ojo iba re, ati woo run iba reo" rising sun i honor you; Most markets in Yoruba cities and palaces face east.  | Rising Sun                 |
| Yes in the days of civil war the market also serves as military parade ground; the level of bravery. Also the market is a dating ground for young men and women; especially late evening market; for the young at heart; Besides it is a grand space for outdoor meeting for the entire town.   | Community Forum            |

Grounded Theory Ifa Sages Oja Oba Interview Analysis (2010)

Eleven codes were derived from the analysis of various events and incidences (Table 4.16).

#### 4.8.2. Ifa Sages Interview on Oja-Oba Codes Analysis

Table 4.16: Ifa Sages Interview on Oja-Oba - Summary of Derived Codes

| S/N | DERIVED CODES                   |
|-----|---------------------------------|
| 1   | Divinities Knowledge Base       |
| 2   | Earth Living Wisdom             |
| 3   | Oja Oba Auspicious Site         |
| 4   | Oja Oba Institutional Framework |
| 5   | Material Vs Immaterial          |
| 6   | Profitability Enhancement       |
| 7   | Earth and Heaven Stop Over      |
| 8   | Market Gates Character          |
| 9   | Rising Sun                      |
| 10  | Community Forum                 |
| 11  | Landscape Indicators            |

Grounded Theory Ifa Sages Oja Oba Interview Analysis (2010)

### 4.8.3. Ifa Sages Interview on Oja-Oba - Derived Concepts

Deriving concepts from labeled codes on Ifa perspective on Oja Oba involved scrutinizing the codes and the incidents that produce them (Table 4.17).

Table 4.17. Ifa Sages Interview on Oja-Oba -Summary of Derived Concepts

| Labelled Codes  | Concepts                 |
|---|--------------------------|
| Oja Oba Institutional Framework; Earth and Heaven Stop Over | Management Structure     |
| Earth Living Wisdom; Oja Oba Auspicious Site                | Geomantic Planning       |
| Divinities Knowledge Base; Earth and Heaven Stop Over;      | Intangible Realm linkage |
| Market Gates Character; Rising Sun; Material Vs Immaterial  | Alien Masters            |
| Landscape Indicators  | Ensign                   |
| Community Forum; Profitability Enhancement                  | Attractiveness           |

Grounded Theory Ifa Sages Oja Oba Interview Analysis (2010)

- ✚ Management Structure: Oja Oba is identified as a ‘place’ whose management structure is rooted in Ifa mythology of earth creation.
- ✚ Geomantic Planning: Site analysis and planning determined by the auspicious location through divination for compactable earth energy
- ✚ Alien Masters: The influence of extra terrestrial being in the definition, management and sum total transactions at Oja- Oba
- ✚ Ensign: The symbolic representation of the most potent spot at Oja-Oba defined by the landscape
- ✚ Attractiveness: Diverse activities that draw people to Oja-Oba as a ‘place’

### 4.8.3. Ifa Sages Interview on Oja-Oba Derived Category

Three groups of concept were derived from the six concepts (Table 4.18). The derived categories are city symbol, governance and activity attributes.

Table 4.18: Ifa Sages Interview on Oja-Oba Summary of Derived Categories

| Derived Concepts                                       | Category         |
|--|------------------|
| Gaia and Geomantic Planning; Intangible Realm linkage; | Earth philosophy |
| Management Structure; Ensign                           | Scepter          |
| Alien Masters; Attractiveness                          | Cosmic Pull      |

Grounded Theory Ifa Sages Oja Oba Interview Analysis (2010)

#### 4.8.4 Theoretical Memos and the Explanation of Ifa Sages Oja-Oba Categories Relationship

##### *Category 1: Cosmic Pull*

Yoruba cosmological world view centered on the interaction between divinities (orisas), earth and man. Besides the 16 in Ifa mythology, there are 201 benign spirit beings mingling with nature according to Yoruba belief system (Famule, 2005). Vertical energy flow from intangible realm is activated during sacrifices on market shrines and is desirable for profitability (Fatunbi, 2004; Famule, 2005). The market is more than a commercial center. It is a meeting point of both terrestrial and celestial beings exchanging goods and services. Attraction through commercial activities indirectly translated into further attraction for social, cultural, recreational and civic activities. Cosmic Pull is the Yoruba cosmological world view on the king's market.

##### *Category 2: Earth philosophy*

In traditional Yoruba religion, the earth is worshipped. Famule, (2005) and Segy, (1975) identified Ogboni as the Yoruba earth goddess. According to Famule, (2005) Ogboni was a woman “born and lived in the Yoruba city of Ife-Oore (i.e. Ile-Ife) and that her parents’ names are Ade and Odu as reflected in her praise poems (Oriki): ‘Abeni Ade, Omo Odu L’Oore’ (Abeni Ade, child of Odu, born in the city of Oore. She was said to be knowledgeable on earth issues

and was deified as Ogun, the Yoruba earth goddess. Sacrifices are often offered to the land for good harvest and to meet the needs of ancestors. Earth is therefore considered as a spirit being that talks, hears, obeys and ready to defend or judge man. Besides it is believed that the earth generates both positive and negative energy. Therefore before any development Ifa priest must divine to ascertain whether the parcel of land is an ideal location for proposed land use; whether the dwelling spirits will cooperate with human on the proposed commercial, social and cultural activities; and to understand the nature of earth energy. The end product is to locate most auspicious land for the market. Earth philosophy again highlights the place of Ifa geomantic planning land subdivision.

### *Category 3: Scepter*

Palace and market are two symbiotic land uses that share the major dome on the panoramic city core. The palace and market premise is one large temple under the same priesthood and rulership. The King is the chief priest of the city. He leads other priests in religious and ritual related festivity within palace and the market. As noted by Munoz (2003), the undertaken rituals serve “heaven above and earth below; honor the ancestors; and exalt rulers and teachers”. Heaven here refer to the various divinities including God - “Olodumare”. Earth refers to land as spirit to support human existence. The institution of kingship is exalted in the presence of the people. In Yoruba sociology, the king owns the market. His political and economic success is physically manifested on the volume of activities and demography of the market. The physical planning, development, management and administration of the market emanates from the palace. The market is therefore the king’s platform to sustain the traditional institution.

#### 4.9 COMPARATIVE ANALYSIS OF OJA OBA CATEGORIES FROM LITERATURE AND IFA SAGES INTERVIEWS

Shannak & Aldhmour (2009) citing Charmaz (2006) noted that initial categories such as scoped King’s market literature categories were suggestive and not yet definitive. Definite categories are expected to emerge from second stage, where further data were collected from Ifa sages to refine, strengthen and elaborate the categories that emerged earlier. This section compares the initial framework (categories) from analysis of scoped extant literatures on Oja-Oba to the account derived from the sage’s interview with the intention of changing, modifying or detecting new categories. Codes, memos, concepts and the categories on Oja – Oba analyses were properly synthesised for similarities (Table 4.19 and 4.20).

Table 4.19 Ifa Sages Interview on Oja-Oba - Codes Analysis & Derived Categories

| Combined Labelled Codes  | Categories                     |
|--|--------------------------------|
| Oja Oba Institutional Framework; Earth and Heaven Stop Over; Oja Oba –Power Rationality; Oja-Oba – Layout; Oja-Oba –Size; Oja-Oba –Designers and Planners  | Governance                     |
| Earth Living Wisdom; Oja Oba Auspicious Site; Oja Oba – Form   | Geosophy                       |
| Divinities Knowledge Base; Earth and Heaven Stop Over;   | Intangible Realm linkage       |
| Landscape Indicators; Sustainable Institutional Cultural Framework; Symbol of Royal Sovereignty; City Core Citadel of Divinity; Oja Oba –Important City Building Attribute; Oja Oba/Palace Twin Nucleus; Oja-Oba/Palace/City Functional Relationship | City Symbol.                   |
| Market Gates Character; Community Forum; Profitability Enhancement; Oja-Oba. Festival Roads terminal; Oja Oba – Ritual and Commerce; City’s Outdoor Temple; Multi use and multiple activities; People and Market Activities.                         | Yoruba Cosmological World View |

Grounded Theory Ifa Sages Oja Oba Interview Analysis (2010)

Table 4.20. Ifa Sages and Scoped Literature Oja-Oba Categories Comparism

| <b>Scoped Literature Categories</b> |                     | <b>Ifa Sages Categories</b>  |                  |
|-------------------------------------|---------------------|--|------------------|
| Derived Concepts                    | Category            | Derived Concepts   | Category         |
| City linkage; and City Ensign       | City Symbol         | Alien Masters; Attractiveness                                      | Cosmic Pull      |
| Management Authority                | Governance          | Earth philosophy and Geomantic Planning; Intangible Realm linkage; | Earth philosophy |
| Activities                          | Activity Attributes | Management Structure; Ensign                                       | Scepter          |

Grounded Theory Oja Oba Interview Synthesis (2010)

Table 4.21 addressed the synthesis of the categories to evolve a unifying group. Activity Attributes from scoped literature and Cosmic Magnetic Pull from Ifa sages interview were merged as Yoruba Cosmological World View. Earth philosophy, a category from Ifa sage's analysis was renamed Geosophy. Governance and Sceptre were merged as one category while City symbol stood alone.

Table 4.21. Scoped Literatures and Ifa Sages Categories Rationalisation

| S/N | Scoped Literature   | Ifa Sages Interview | Remark    | New Category                   |
|-----|---------------------|---------------------|-----------|--------------------------------|
| 1   | Activity Attributes | Cosmic Pull         | Combined  | Yoruba Cosmological World View |
| 2   | City Symbol         | Earth philosophy    | Renamed   | Geosophy                       |
| 3   | Governance          | Scepter             | Combined  | Governance                     |
| 4   |                     |                     | Separated | City Symbol                    |

Grounded Theory Oja Oba Interview Synthesis (2010)

#### **4.9.1 SYNTHESISED DESKTOP AND IFA SAGES INTERVIEW - OJA-OBA CATEGORIES AND THEIR PROPERTIES**

This section highlights the synthesis of the categories from scoped literature and Ifa Sages analysis of the subject matter.

### *Oja-Oba Synthesised Category 1: Yoruba Cosmological World View*

Two categories (Section 4.7.5 - Activity Attributes, Section 4.9.4 - Cosmic Pull) were merged based upon direct relationship with the elements in Ifa mythology of earth creation. 'Oja Oba' as an outdoor temple manifested the presence of some 'orisa' shrines especially 'Esu'. The incumbent King/Chief priest is considered as an 'Orisa' and the market is an extension of his temple. When he dies the first major means of announcement is to prune all trees in the market. Besides other deities including the 16 'orisas' converge at the palace/market hub as shown in the city's 16 polygonal cosmic form. The presence of primordial four 'orisas' is expressed in 'Iwori Were Ifa Corpus' where they visited the market through four different gates manned by spirit beings in form of 'Agbi', 'Aja', 'Igbin', and 'Ewure' (Ram, Dog, Snail, and Goat respectively).

While the visible structure of the market focused on commercial, religious, and social activities, the invisible structure exposed the interaction of human and spirit beings within the city's primary dome. Oja Oba is therefore a ritual and commerce forecourt of the palace. The entire community converges for economic, social, military and festivity that elevates the king on one hand and meets individual needs of the community on the other. The quest for communal and individual assistance from divinities to overcome force of nature attracts men to points in the city with greatest chances of intangible influences on this material realm. Obateru (2006) suggested that Oja-Oba is rectangular in shape. Evolution of square or four sided market form may be due to the cardinal orientation of the deified 'Orisas'.

### *Category 2 Oja-Oba Synthesised Category: Geosophy*

Section 4.9.4 Category 2 (Earth philosophy) form the root of environmental harmony in Yoruba world view. The Yoruba wisdom of living harmoniously with other structural members of the

ecosystem revolves around geomantic planning that identifies the most auspicious location for every land use on communal as well as individual basis. 'Ifa' identifies the city core that accommodates the king's market. One of the respondents expressed the location as where positive bio force that influences profitability; and enhances communion between the living, the dead and the deities made real. As noted by one of the interviewees:

"Suffice it to know that Yoruba believe that the earth has a tremendous capability to hear, speak and communicate with all living things. There are beings or forces under the ground that communicate to people on earth and heaven. They transmit what you call signals. It is only the Ifa initiates that understand that language. The transmission may be positive or negative. That is it may be harmful or beneficial. That is why I told you earlier on that there is 'Igbo ounro' where the spirit beings will not permit any form of land use".

Babalawo's tools for identifying auspicious market location are not made available to non initiates. Material tools are used to divine for immaterial characteristics that confirm the right location. Material things are equally used to rectify anomalies through periodic sacrifice. It is yet to be understood how material detect immaterial in the divination system. How much intangible properties are found in the sacrificial material is unexplained. If 'Ifa' practitioners rested their information on identifying voices or sounds underneath the earth then the divination tool can be likened to geologist's Geospectra/IPDS (Infrasonic Passive Differential Spectroscopy). This is a technology for the detection of hydrocarbons use in oil exploration, field development and field monitoring. Hydrocarbon in the pore system of reservoir rocks can be detected as a characteristic deformation of the natural earth noise spectra in the low frequency range between 0.2 and 10 Hz (BFM Limited 2007). These low frequency seismic signals are recorded passively at the surface with ultra high sensitive seismometers. It seems that Ifa practitioners differentiate earth noise compatible with humans.

'Babalowo's' unwillingness to reveal the divination processes for land use auspicious location may explore the use of site indicators. Such indicators are site landscape features culturally adhered to from one generation to the other. One of the Ifa sages responded that:

*"If landscape means trees, all markets in Yoruba land have special trees. As a Yoruba man you would have seen them. Iyeye tree (Spombia mombins), Odan (Ficus exergerata) and Araba (Ceiba penterdra) are the three prominent species in our market. The spots where these trees are planted are points of sacrifice. In urban markets western civilization removed the trees. That does not diminish its original importance"*

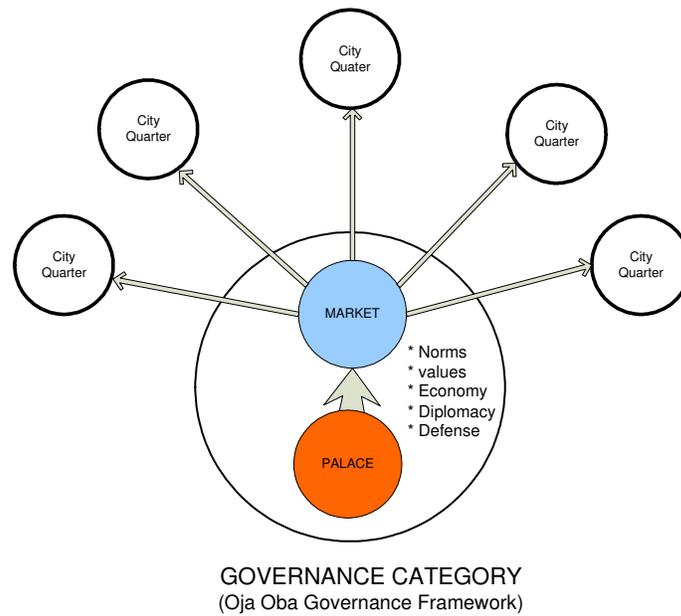
The presence of any of the three trees, Spombia mombins, Ficus exergerata, and Ceiba penderdra, points to the most active spot in the market open space. Geosophy then shows the intangible planning apparatus that draws people to a particular landscape.

### *Oja-Oba Synthesised Category 3: Governance*

#### *Objective 2: To identify the institutional framework that sustained Yoruba Public open space*

Section 4.7.5 Category 2 and Section 4.9.4 Category 3 (sceptre) reveal the foundation of King's market institutional framework. Oja Oba is a 'place' whose management structure is rooted in Ifa mythology of earth creation manifested by the kingship institution. Oduduwa demonstrated this model by imitating the position of supreme God (Olodumare) while other 16 'orisa' contingents were quarter chiefs (Akintoye, 2010). The king owns the market and the instrument of planning, development and management resides in the palace. He is seen as a 'god' mediating between the 'Orisas' and the people. His governing power is renewed through periodic worship and sacrificial offering on behalf of the people to the 'Orisas'. His control of the market is rooted in his position as the chief priest of the shrines located within and around the market that doubles as the twin nuclei of the city core. Economic, social, recreational, festive and cultural activities norms and values that sustain the royal market open space is underlined by the religious structure

that elevated the king to the position of the gods. Since the market is an extension of the palace (labelled 'ígbo odu' by Fatunbi, 2004), then activating the shrines through periodic sacrifice permit the flow of necessary bioforce in Oja Oba as a dome fed by cosmic force from celestial realm for commerce, regeneration and healing. This activation requires the assistance of 'Ifa' priest that is answerable to the palace. The market is therefore the symbol of the traditional institution (Figure 4.8). It speaks volumes about the success, failure, the life and demise of the incumbent king.



Source: Field Study 2010

Figure 4.8 Oja Oba Open Space Governance Frame work

This confirms the modern notion that political agendas are traceable to open space design. Delivering environmental distinctiveness in this dispensation of globalisation demands imaginative place making rooted in symbolic economy. Petrow (2011) noted that urban landscape, especially public space, is part of the city's identity. Open spaces provides symbolic images to communicate the qualities of a city. It is part of the symbolic economy. City's

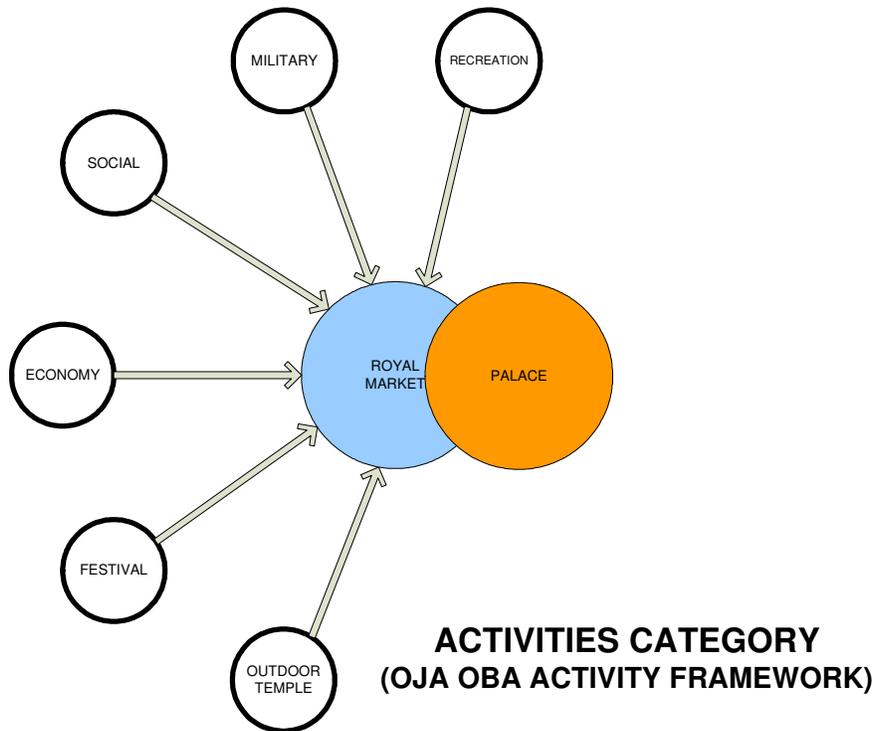
symbolic economy is perceived on three platforms namely through urban arts, architecture and landscape architecture. While architecture sees symbolic economy as objects of high culture displayed in the form and facade of central business district buildings, landscape architects frames city spaces for public life and recreation. Urban arts represented by sculptures and facade finishes narrate the history and religious believe system in integrated urban design of downtowns.

#### *Oja-Oba Synthesised Category 4: Activities Framework*

*(Objective 3: To identify 'place' activities and biophysical characteristics over time and space that draw people to these open spaces. How did Oja Oba as a 'public place' fit into the spatial configuration of the city?).*

Attachment to urban open space is a reflection of people involvement in various activities entrenched in the space. Oja Oba is more than a nodal economic space. It is a central recreational, social, military, religious and festive arena that influences livability in classic Yoruba cities. 'Place making attributes' are resident in these activities. While the activities were identified in section 4.10.1 (Category1: Yoruba Cosmological World View) the biophysical characteristic is revealed under (Category 2: Oja-Oba Synthesis: Geosophy). The King's market is a beehive of activities on regular market days, national and municipal occasions. As the city's multipurpose space her configuration accommodates economic, social, recreational, festive, cultural and religious activities (Figure 4.9). While the commercial activities are daily the festive and cultural activities are periodic and vary from one city state to another. Besides, these activities were not really within the market but use King's market as transition point to the adjoining open space that leads to the palace. There are three groups of religious activities. First categories are the religious activities that are in

transition to the palace. The second are the cult related activities that announce the sovereignty or demise of the incumbent king. Finally are the activities based on the propitiation of deities resident in the market especially ‘Esu’ Shrine. The criteria for locating each activity and orientation relative to the panoramic landscape and cosmological orientation are not yet known.



Source: Field Study 2010  
 Figure 4.9 Oja Oba Activities Framework

Yoruba city components were not located casually. While astrology play vital role in radial city streetscape and efficient governance, the awe of spirituality around the personality of the king dictate the central location of the palace within the royal core landscape. Akintoye (2010) observed the domineering posture of the Kings palace as follows:

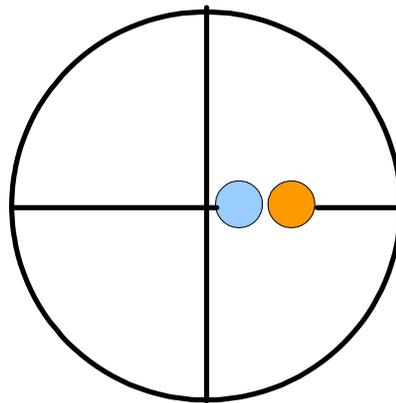
*“Usually the first public facility constructed in every royal city was the palace. For this, an effort was usually made to find a distinctive location, normally which the new city could evolve. Imade built the first Owo palace on the low hill known as Oke Asegbo*

*(Asegbo Hill), where the Owo City Hall now stands. His successors moved it to a better location on Oke Ekusi (Ekusi Hill) where it now stands. Awamaro built the Ado (Ekiti) palace on the gently rising hill known as Oke-Adodo, where it served as the hub linking the group of quarters of the old settlers (at Odo-Ado) and those of the immigrants (at Oke-Ewi), and where it stands today. The Ijebu kingdom of Ofin built the Akarigbo's palace on Oko hill, a beautiful location overlooking most of the royal town. In the hilltop city of Efon in Ekiti, the Alaaye's palace was built on a distinct little peak”*

The panoramic views provided by choice of a hilltop for royal palace and its co nucleus city center (the market open space) may be explained by its beneficial environment qualities. Firstly, it afforded opportunity for a three hundred and sixty degree views to all the quarters that made up the city. This is in addition to far views to the countryside beyond. Secondly, a building on hilltop was readily seen and exhibits a commanding posture. Thirdly, elevated landscape environmental engineering disallowed flooding, in contrast to valley locations prone to water pollution accompanied by deadly diseases especially malaria. Lastly, such location further exhibit the spiritual respect accorded the King. He is elevated to the position of a god according to the Ifa concept of Yoruba earth creation. Outside the realm of science are the geomantic choice of hill tops and the possibility of potent earth energy. Newman (2008) relates earth energy domes to geomorphologic formations.

The second part of *Objective 3* deals with the issue of interpreting open space within Yoruba city building philosophy. Section 4.7.5 Category 1 identified the foundation of the king's market as Yoruba city symbol (Figure 4.10). Oja – Oba fulfils two roles within the spatial configuration of classic Yoruba city formation namely nodal arrival hub and transition space. It is an arrival space between all city quarters, sub urban villages and the farmsteads. It links the entire kingdom to the traditional institution resident in the palace. As the only arrival space, Oja-Oba is a place of grand reception by the King/Priest who is the custodian of beneficial values from the unseen

world. Secondly, it is a grand transition space between the quarters and the palace. It therefore operates on a two dimensional planes. Vertically it is a portal between heaven and earth (Fatunbi 2004) and horizontally a city dissemination point to the various quarters and farmsteads that constituted each city kingdom. Oja-Oba is therefore a Yoruba city mindscape. Bianchini et al. (2007) explained mindscape as happenings between the physical landscape of a city and people's visual and cultural perception. Mindscape is composed of local and external images of a city, which are manifested in visual arts, myths, ritual and festive events. It carries the economic, social, festive, religious and recreational image of the city. Oja – Oba is therefore the emblem of the kingdom through which the king as the chief priest performs his dual role to the people and visitors alike.



CITY SYMBOL CATEGORY  
(City Symbol Framework)

Source: Field Study 2010

Figure 4.10 Oja Oba Space City Symbol Frameworks

#### **4.10 ACTIVITY LOG- - PRESENTATION OF RESULTS FOR AKESAN - OBJECTIVE 3B**

This sub section focused on Akesan Market Open Space Activity Log. The position of Oja Oba as city mindscape is very explicit at Akesan open space verification study. The palace

(Afin) and Akesan occupy the core of the city on a higher topographic formation. As shown in Figure 4.11 the heavily walled palace is surrounded by the compounds of the king's (Alafin) principal officers. Obateru (2006) referred to these officers as Alafin functionaries. At the main entrance to the palace is the mini palace of 'Aremo', the king's first born. 'Aremo' was invested with much power in Oyo Empire and had a geographic jurisdiction on behalf of the king (Ogunmola, 2000). According to the tradition he must also die with his father. His mini palace overlooked Akesan and the adjoining public square which was the point of convergence for social and cultural activities from the 16 quarters. According to Ogunmola (2000), the role of Aremo was reversed in 1850 by Alaafin Atiba. He did not have to die with his father rather he became the heir apparent to the throne. The mini palace also ceased to exist and the public square extension of Akesan was widened. The central mosque was located in the premises. Interviews of Oyo sages show that four of these functionaries played vital role in the planning of Akesan open space namely 'Onalemole', 'Otun Aroja', 'Osi Aroja' and 'Olorieru'. 'Onalemole' is in charge of Ifa diety. On the instruction of the King, he located the most auspicious space for Akesan and consulted for the king on the periodic propiation of all deities in the city especially the market temple worship. 'Otun Aroja' and his deputy 'Osi Aroja' acting on the instruction of 'Onalemole' conceptualised the market layout. Olorieru and the palace slaves physicaly set out the market on commodity basis. At the hub of Akesan mindscape is 'Ojuelegba' temple. The temple encloses two deities namely 'Esu Oja' and 'Idako' shrines (Plate 4.1).



Plate 4.1 Ojuelegba Temple at Akesan

Ojuelegba temple is at the intersection of Atiba road and Onalemole Street. Currently the entire Akesan market is densely built up with locked shops (Plate 4.2). At the southern end of the market is located Atiba Hall (Plate 4.3). This is the city hall supporting 21<sup>st</sup> century social, political, some cultural and civic activities. Other cultural and social gathering section of Akesan is the public square. The square now moves indoor within the palace because of traffic reconfiguration at the palace main gate.



Plate 4.2 Congested Locked up shops at 21<sup>st</sup> Century Akesan



Plate 4.3 Atiba Hall under Renovation

Realignment of pre colonial streets and trails influence the hierarchy of ceremonial streetscapes. Atiba road is the main ceremonial street that frames Akesan. It terminates at the palace main gate intersection. Other minor ceremonial streets are Onalemole from the west; Adesina, Ona Okeapo/Doba and Oke Agunpopo streets from the east; and Ashipa, Sabo, Okeolola and Ojongbodu streets from the north. A deconstruction of the densely built Akesan market may highlight the original planning format. This deconstruction was made possible through the deductions from Oyo sage's interview. Historic account portrayed Akesan as broad rectangular open space (Figure 4.12). There were no buildings. Trees especially Ficus exegerata was the main shade tree species introduced as overhead plane. Akesan was subdivided on commodity basis. With the exeception of livestock adjoining Ojuelegba temple most commodity rows had loose mat sheds (Ogunmola, 2000). The current Atiba road was the prominent ceremonial street supporting ceremonies, cultural activities and religious procession including 'Bere", "Bebe" and Ogun worship from the south. Adesina, Ona Okeapo/Doba, OkeAgunpopo streets from the east constitute minor eastern ceremonial roads while Onalemole perpendicular to Ojuelegba temple was western roads. Northern minor

ceremonial roads include Asipa, Sabo, Okeolola and Ojongbodu streets.

The orientation of the palace/ Akesan differs from the grounded analysis of scoped literature and Ifa sages' interview. While the studies show that the palace and the twin core lands use, the king's market always face the east (the orientation position of Sango diety in Yoruba mythology), Akesan and the current palace main gate face the south that relate to Ogun diety. Oyo sages transcribed interviews submitted that there were four gates through the defensive palace wall at the inception of Ago Oyo in line with Yoruba 'orisa' influenced cardinal orientation. The main gate was to the east while the other three were alternative gates. Since Sango was the principal Oyo Empire 'god' a relocation to the south as a mark of reference was adopted. Besides the respondents highlighted the importance of Ogun in warfare during the 100 years Yoruba civil war as possible reason for southern orientation to exhibit the military might of diminished Oyo calvary along the southern ceremonial street now refered to as Oba Atiba Road.

Historic account situates the public square extension of Akesan close to Aremo mini palace. This was due to the very important role Aremo often played in Oyo Empire. The public square epitomized the social and recreation themes of Akesan planning. While Ojuelegba temple was the religious and biophysical themes, the ceremonial roads were the cultural themes. Economic and workplace themes of Akesan were the various commodities sheds. Governance themes were Onalemole, Otun Aroja, Osi Aroja compounds and Iya Isale Oja quarter that defined Akesan.





## **4.11 THEORETICAL CODING AND CONSTRUCTION OF SUBSTANTIVE YORUBA OPEN SPACE DESIGN THEORY**

*(Objective 4: To theorize open space design in Yoruba urbanism).*

Synthesis of Scoped Literature and Ifa Sages Interview highlighted 4 ‘groups’ of concepts including cosmological world view, geosophy, governance and city symbol. Cosmological world view emerged as the prime category and the other three as sub categories were used to theorize Oja Oba place making through the generation of 4 groups of hypothetical propositions. Theorising followed the same procedure documented in section 4.5 (Yoruba City Theoretical Coding) as suggested by Glaser (1998).

### **4.11.1 Hypothetical Proposition 1: Activities in Oja-Oba ‘Place Making’ are influenced by Yoruba Cosmological World View**

This hypothesis has four sub-hypotheses:

- ❖ There is a relationship between Yoruba Cosmological World View and Oja - Oba as an Outdoor Temple.
- ❖ There is a relationship between Yoruba Cosmological World View and Oja –Oba as Commercial Hub
- ❖ There is a relationship between Yoruba Cosmological World View and Oja-Oba as a Community Forum
- ❖ There is a relationship between Yoruba Cosmological World View and Oja-Oba Orientation and Form

### **4.11.2 Hypothetical Proposition 2: There is a relationship between Cosmological World View influence on Oja-Oba ‘Place Making’ and Yoruba Geosophic Perspective**

This hypothesis includes the following sub-hypotheses:

- ❖ There is relationship between Cosmological World View influence on Oja Oba place making and geomantic planning
- ❖ There is relationship between Cosmological World View influenced Oja Oba place making and landscape indicators.

**4.11.3 Hypothetical Proposition 3: There is a relationship between Yoruba Cosmological World View and Governance that sustained Oja-Oba Place Making.**

This hypothesis includes the following sub-hypotheses.

- ❖ There is a relationship between Cosmological World View and intrinsic Oja Oba place making values
- ❖ There is a relationship between Cosmological World View and the political structure that sustained Oja Oba

**4.11.4 Hypothetical Proposition 4: There is a relationship between Yoruba Cosmological World View and Oja-Oba as City Symbol**

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and the Oja-Oba as City linkage
- ❖ There is a relationship between Yoruba Cosmological World View and convergence of city ceremonial streets on Oja-Oba as a nodal space

**4.12 GROUNDED THEORY - PRESENTATION OF RESULTS FOR OYO SAGES**

*(Objective 5: To evolve a conceptual frame work for sustainable public space design and planning in contemporary Yoruba city.)*

Evolution of public open space design framework demands derivation of concepts from Oyo

sages transcribed interview. Oyo sages' interview analysis was used to verify derived Yoruba open space hypothetical propositions. Incidents, codes and concepts were derived and used to assess previous categories. Detail Akesan grounded theory analysis is documented as Appendix 3.

#### 4.12.1 Akesan Codes Analysis

26 codes were derived from the analysis of seven Akesan sages (Table 4.22). In comparison 16 codes were derived by scoped literature analysis and 11 from Ifa sages' interview.

Table 4.22: Akesan Sages Interview Summary of Derived Codes

| S/N | Derived Codes   |
|-----|---|
| 1   | Ownership   |
| 2   | Design Team.  |
| 3   | Management Team   |
| 4   | Form - Rectangular.   |
| 5   | Land use Compatibility.                                       |
| 6   | Conflict of Interest  |
| 7   | Open Spatial Volume- Original                                 |
| 8   | Akesan the night Market.                                      |
| 9   | Spatial layout.   |
| 10  | Panoramic Landscape.  |
| 11  | Landscape Indicator   |
| 12  | Akesan the Temple.  |
| 13  | Akesan Multi activity Node.                                   |
| 14  | Ojuelegba Temple Worship and Festival.                        |
| 15  | Akesan Transitional Space for Oyo National gods Festival.     |
| 16  | Akesan Transitional Space for Oyo National Holidays Festival. |
| 17  | Akesan as Social Center                                       |
| 18  | Akesan as Military arena                                      |
| 19  | Akesan as Colonial CBD  |
| 20  | No Physical Gate  |
| 21  | Temple Religious Activity - the Attraction Key                |
| 22  | Akesan symbol of Alaafin Sovereignty                          |
| 23  | Broadcasting Base Station                                     |
| 24  | Akesan as Symbol of Acceptance                                |
| 25  | Akesan as Symbol of heaven and earth                          |
| 26  | Akesan – Palace Geographical Partnership                      |

Grounded Theory- Oyo Sages -Akesan Interview Analysis (2011)

#### 4.12.2 Akesan Codes Analysis - Derived Concepts

Detail analysis of the codes to identify similarities in purpose, form, answer and management on research item enhanced the derivation of seven concepts shown in Table 4.23

Table 4.23: Akesan Sages Interview -Summary of Derived Akesan Concepts

| S/N | Labeled Codes   | Concepts               |
|-----|---|------------------------|
| 1   | Ownership; Design Team; Management Team; Conflict of Interest;  | Ownership              |
| 2   | Form - Rectangular.   | Ideal Template         |
| 3   | Land use Compatibility' Open Spatial Volume- Original; Spatial layout;; Akesan as Colonial CBD;   | Geomantic Planning     |
| 4   | Panoramic Landscape; Landscape Indicator  | Geographic location    |
| 5   | Akesan the night Market; Akesan the Temple; Akesan Multi activity Node; Ojuelegba Temple Worship and Festival; Akesan Transitional Space for Oyo National gods Festival; Akesan Transitional Space for Oyo National Holidays Festival; Akesan as Social Center; Akesan as Military arena; Temple Religious Activity - the Attraction Key; | Attracting Activities; |
| 6   | Akesan symbol of Alaafin Sovereignty; Akesan as Symbol of heaven and earth; Akesan as Symbol of Acceptance  | Emblem                 |
| 7   | Broadcasting Base Station; No Physical Gate   | Transmission Station   |

Grounded Theory Oyo Sages -Akesan Interview Analysis (2011)

#### 4.13.3 Akesan Sage Category Derivation Analysis

Four groups of concepts were derived from the seven concepts shown in Table 4.23 above. Each group is labeled category. The derived categories are Cosmic Influence, Harmonic Ideal, Seat of Power and City Symbol (Table 4.24).

Table 4.24: Akesan Sages Interview - Summary of Derived Akesan Categories

| Derived Concepts   | Category                |
|--|-------------------------|
| Ideal Template; Attracting Activities; <b>Transmission Station</b> | <b>Cosmic Influence</b> |
| Geomantic Planning'; Geographic location                           | <b>Harmonic Ideal</b>   |
| Ownership  | <b>Seat of Power</b>    |
| Emblem   | City Symbol             |

Grounded Theory Oyo Sages -Akesan Interview Analysis (2011)

## **CHAPTER FIVE: FINDINGS & DISCUSSIONS**

This section identifies the findings, verification of derived hypothetical propositions and conceptualisation of public space design in Yoruba urbanism. Rapoport (1969) submitted that cosmogram in arboriginal settlements may be reflected at city scale, land tenure system, land use, individual building and even open space scale. Though this research is on open space 'place making', it is necessary to understand the influence of Yoruba urban planning philosophy on city components. Research findings for objectives 2, 3, and 4 are discussed through the verification of Oja Oba open space hypothetical propositions. One of the major evaluative criteria for the acceptance of grounded theory analytical procedure is to verify the authenticity of theoretical proposition through additional life data gathering and analysis on the subject matter. Verification of hypothetical propositions 1 and 2 examined the activities and biophysical characters while further verification of hypothesis 2 identifies the institutional framework behind the market as premier public open space.

### **5.1 EXAMINATION OF PLANNING PARADIGM THAT ESTABLISHED YORUBA URBANISM**

The core category that emerged from the synthesis of Yoruba urbanism scoped literature and Ifa Sages interviews was Yoruba Cosmological World View (Table 4.10 and Section 4.4). The other three categories with their properties including Harmonic Ideal, Seat of Power, Nodal Symbol and City Building Strategy were classified as sub categories. Urban cosmogram referred to the 16 sided polygons influenced by the 16 divinities in Ifa mythology of earth creation (Figure 5.1). In addition to cosmic form is the possibility of square that corresponds to the cardinal points

often attached to 4 primordial deities. The same 16 and 4 constitute numerology in Yoruba daily living and art works. The political governance with the king at the centre of affairs and 16 chiefs ruling over quarters is rooted in the cosmic personalities that recreate the earth after the flood in Yoruba world view. The sixteen divinities responsible for the 16 sided polygonal form converge at the city core and influence all the activities that attract Yoruba people to the king's market. This is translated as Yoruba cosmogram in a two dimensional graphics (Figure 5.1).

The geographical location of market corresponds to high energy dome that enhances religious activities. Since earth energy is in harmony with in coming cosmic energy (Fatunbi, 2004; and Hagens, 2006) the market location is directly influenced by cosmological world view. The governance is also a mimetic product of Yoruba cosmos. Yoruba cosmological world is not restricted to urban form but is also reflected in the planning, management, and use of the city's central open space – the king's market.

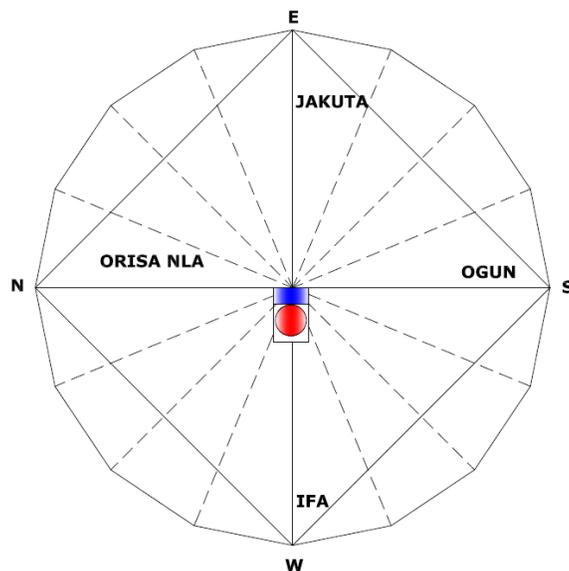


Figure 5.1 Yoruba Cosmogram and the Twin Land Use City Core

## **5.2 IDENTIFICATION OF INSTITUTIONAL FRAMEWORK THAT SUSTAINED YORUBA PUBLIC OPEN SPACE**

*Hypothetical Proposition 1 Verification: There is a relationship between Yoruba Cosmological World View and Governance that sustain Oja-Oba Place Making.*

This research revealed the executive role of Yoruba King in the planning, execution and management of the market. The king is referred to as ‘Oloja’ (owner of the market). This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and Cultural Institutional Framework that sustains Oja Oba place making.
- ❖ There is a relationship between Cosmological World View and Oja Oba Place Making Values.

There is a need to understand ancient value system behind physical planning of urban open spaces. Among the Yoruba nation, the Oja - Oba is more than just open space. It is a supporting emblem that made the city and confirms the authority of the ruling king. The king’s market is located in the shadow of the palace exhibiting its relationship with city’s political and ritual authority. If Oja Oba is the symbol of the city then it is under the influence of the philosophy that established the city in the first place. The political set up is the imitation of Ifa mythology of earth creation. The king occupies the position of ‘Olodumare’ in the city while the 16 ‘Orisas’ are quarter chiefs. As noted by Munoz (2003) the role of the king is to preserve peace and harmony between the various quarters of the city. He is a symbol of unity. Peace and unity is required for successful commercial activities and so the market is under the dictates of the king who doubles as the city chief priest. Munoz (2003) stated three reasons for the rites performed in human communities. First is to serve heaven above and earth below which is the basis of life; secondly to honour the ancestors which

again is the basis of family; and exalt the rulers and teachers upon which order is built.

The instrument of planning, management and administration of the market reside with the king who undertakes the three rites. Sustaining the city and market involve communion with heaven through ritualistic process in the market as outdoor temple. Ancestral worship through Egungun festival that uses the market as transitional space to the palace is meant to sustain institution of family; and congregation for religious, social and commercial activities allow for communal order. The later is driven by norms and taboos that keep the society in place in the absence of canons, law and written ordinances

- ❖ Sub-Hypothesis 1: *There is a relationship between Cosmological World View and Institutional Framework that sustains Oja Oba place making.* The king is the political and administrative head of Yoruba city state. On his instruction the Ifa priest determine the most auspicious location for the market, the location of the market shrines and the necessary ritual ceremony. He again instructs a cabinet chief in company of palace workers to lay out the commodity rows in line with Ifa reference point for the shrine. He appoints the Iyaloja and Babaloja for day to day running of the market. The political and Administrative organogram of the open space reflects the cosmic format where Supreme God ‘Olodumare’ is the supreme head over divinities. The king at this real of matter is the executive president holding fort for ‘Olodumare’ ang communing with ‘Olodumare’ through ritualistic sacrifice at most potent confluence between cosmic and earth energy for the peace and harmony in the market and city. The study of Akesan open space at Oyo legibly explains this relationship.

The sovereignty of Alaafin over Akesan is unquestionable. Three of his titles namely ‘Alayeluwa –Lord of the World and Life’; ‘Onile—Owner of the earth’; and ‘Ekeji Orisa – Companion of gods’ bear testimony to the influence of Yoruba cosmological world view to his dominion principles over Akesan and Oyo City. Despite the 1914 British political rearrangement that diminished the political power of traditional institution in Yoruba land and the recent drive by Atiba Local Council for revenue generation through massive construction of market stalls the vestiges of the original physical layout and the administrative apparatus is still on ground. The residential quarters of Ifa priest (Onalemole) and the chiefs in charge of Akesan layout (Otun and Osi Aroja) still geographically define Akesan. The administrative set up and the position of ‘Iya Isale Oja; Babaloja, Iyaloja and Baba Eto Oja, are still on ground. In spite of the Local Government quest for revenue, ‘Ojuelegbara’ temple is still well defined. Two deities namely ‘Esu Oja’ and ‘Idako’ within the temple are directly under Alaafin. The rituals, sacrifices and festivities surrounding the temple are still annual events that Alaafin, Ifa Priest, palace contingents and the people are involved.

- ❖ Sub-Hypothesis 2: *There is a relationship between Cosmological World View and Oja Oba Place Making Values.* Munoz (2003) considers Yoruba urban settlements as ceremonial cities where sustaining community norms and values emerge from ritual paradigm. Values that sustain life are rooted in the worship of ‘Olodumare’ (Supreme God in Heaven) through the ‘orisas’. Family values take root in ancestral worship through ‘Egungun’ festival. Values to honour the King and the intellectual class are dispensed to the people through the position of the king as ‘orisa’. The various activities

in the royal market provide the platform for the communication of these values to the people.

At Oyo values revolve around Alaafin's traditional instrument at Akesan. At the hub of this value is the propitiation of the two deities within 'Ojuelegba' temple. Oyo sages' interview pointed to the temple as source of peace, order, security, profitable enterprises and attachment. Values that sustain life take root in the worship of 'Olodumare' through 'Esu Oja' and numerous other deities that rub on Akesan in their calendar. On a city scale 'Egungun' festival is an annual event in the month of April. In it are encoded values for family tie. Values to honour Alaafin are displayed by the majestic durbar along Atiba ceremonial road that frames modern Akesan. The durbar and the pageantry often start from Atiba Hall and ends in the palace. It is a display of his sovereignty. In recent years social and other communal values moved indoors at the renovated Atiba Hall. Political and religious rallies; entertainment and wedding receptions; and town hall meeting are now accommodated in the hall.

### **5.3 IDENTIFICATION OF 'PLACE' ACTIVITIES AND BIOPHYSICAL CHARACTERISTICS THAT DRAW PEOPLE TO OPEN SPACE.**

Cosmic Influence is the major derived category from Oyo Sage's interview (Section 4.13; Table 4.24). The category's component concepts are attracting activities, transmission station and ideal template. Attractive activities depict Akesan as a multipurpose activities open space. Four of these activities are directly influenced by the religious system triggered by cosmological belief

system. Included are Akesan as a grand outdoor temple - Ojuelegba temple worship and festive core; Akesan as a transitional space for Oyo national god's festival; Akesan as a night Market; and Akesan as a transitional space for Oyo national holidays. The frequency of these activities is directly responsible for Akesan's position as social hub. While city planning adopted the 16 sided cosmogram, Obateru (2006) suggested that markets in Yoruba cities were rectangular. This fits the description of Akesan by one of the interviewers. Akesan as labeled 'transmission' code explain the communal belief system in calling the living, the dead or heaven and earth to bear witness on issues and events. Dancing as newly weds to Akesan is an invitation to the cosmic essence, potent at the geographical core and periodically propitiated by the Alaafin on behalf of the Oyo people, to sanction the union on earth. Cosmic Influence category and its components are directly linked with Yoruba cosmological world view. These cosmological view induced activities constitute the 'place making' attributes at Oja-Oba that draw Yoruba people to the central open space.

*Hypothetical Proposition 2 Verification: Oja-Oba Place Making is influenced by Yoruba Cosmological World View.*

Verification of the four sub hypotheses are as follows:

- ❖ *Sub-Hypothetical Proposition 1: There is a relationship between Yoruba Cosmological World View and Oja - Oba as an Outdoor Temple.* Akesan as an outdoor temple revolves around 'Ojuelegba' shrine. There are two shrines in the temple namely 'Esu Oja' and 'Idako'. 'Esu' is one of the 16 'orisas' involved in Ifa earth recreation mythology. 'Idako' is an earth goddess. In addition to Akesan being a grand temple, the market is also a transitional space for other deities and their followers who on their annual calendar pay

homage to Alaafin (King). Table 5.1 is the calendar for prominent ‘Orisas’ annual worship in Oyo city.

Table 5.1 Oyo National Orisas and Worship Calendar

| S/N | Month             | Festival       |
|-----|-------------------|----------------|
| 1   | January/February  | Bere           |
| 2   | March             | Irawe          |
| 3   | April             | Egungun        |
| 4   | May               | Oro            |
| 5   | June              | Sango/ Irumole |
| 6   | July              | Orisa Oko      |
| 7   | August/September  | Ifa            |
| 8   | October           | Orun           |
| 9   | November/December | Oduduwa        |

Source: Field Work 2011

❖ *Sub-Hypothetical Proposition 2: There is a relationship between Yoruba Cosmological World View and Oja –Oba as Commercial Hub.* Akesan remained the commercial hub of Oyo since her relocation in 1829 from Old Oyo. Commercial activities is not limited to sales and purchase of goods and services but also interaction with the intangible beings as submitted by ‘Iya Isale Oja’. This is corroborated by her explanation of ‘Idako’ shrine as a market goddess that occasional mingles with human beings in the market. Verification on scientific basis for this act is very difficult but the reality was presented by ‘Iya Isale Oja’ ‘Babalaja’, ‘Otun’ and other individuals in the market. The submission here is commercial activities is influenced by the location of Akesan at high earth energy node that is fed by cosmic heavenly energy through propitiation.

❖ *Sub-Hypothetical Proposition 3: There is a relationship between Yoruba Cosmological World View and Oja-Oba as a Community Forum.* Aggregation of Oyo people at Akesan on daily basis is not only for commercial purposes. Reasons include individual realisation

of Akesan as Ojuelegba temple, communal congregation to witness annual festivals for each of the national gods and as a social ground to meet friends from other quarters. Congregation on festive days at palace forecourt is equally to pay traditional homage to Alaafin who occupy the position of an 'orisa'. The different types of congregations manifest religious activities rooted in Yoruba Cosmology. The advent of Islamic religion reinforces the aggregation through the location of the central mosque at Akesan extension. Colonial influence on the aggregation shows the presence of post office, police station, Divisional Officer's and his supporting staffs offices and the trading franchise sub regional headquarters including UAC; John Holt; and Lever Brothers. Post independence Akesan social activities moved indoors at the 5,000 capacity Atiba City Hall. Since 1960, this location within Akesan serves as venue for major musical jamborees; wedding and social receptions; political meetings and rallies; and Christian crusades. Mention must be made of the use of framing streets especially the realigned Atiba road for social receptions for victorious Oyo Calvary during the Yoruba intertribal war that ended in 1893. The influence of cosmological world view over the latter group of activities was indirect. The urban design implication of external influence is the perception of Oja Oba as Yoruba city state central business district that drives the economy and socioreligious world view.

- ❖ *Sub-Hypothetical Proposition 4: There is a relationship between Yoruba Cosmological World View and Oja-Oba Orientation and Form.* Akesan adjoins Alaafin palace. The market is oriented towards the south the cardinal points attached to 'Ogun' (god of technology). The respondents confirmed the absence of physical gates at Akesan. Some of Ifa sages respondents confirmed the presence of primordial four 'orisas' expressed in 'Iwori Were Ifa

Corpus” where they visited the market through four different gates. This gives room to infer that these gates exist in the immaterial realm.

*Hypothetical Proposition 3 Verification: There is a relationship between Yoruba Cosmological World View and Geosopic Planning for Oja-Oba Place Making*

This hypothesis includes the following sub-hypotheses:

- ❖ There is relationship between Cosmological World View and Oja-Oba Place Making  
Geomantic planning
- ❖ There is relationship between Cosmological World View and landscape Indicators for  
Oja-Oba Place Making
- ❖ There is relationship between Cosmological World View and Heaven and Earth Portal  
location in Oja-Oba Place Making

The link between cosmic and earth energies is traced to planetary grid patterned after macrocosmic star geometry (Beckers & Hagens, 1999). The goal of geomantic planner is to relate human design with cosmic design forms so as to harmoniously access intangible attributes entrenched in radiant earth energy. Fatunbi (2004) and Newman (2008) observed that cities, palaces, shrines and temples had been planned and designed on earth domes to achieve necessary biopsychic nexus between heaven (esoteric plane) and earth (material plane). Scoped literature and Ifa Sages analyses identified the city core as locations where bio force influence profitability; enhances livability; and enhances communion between the living, the dead and the deities. Place making in Yoruba nodal spaces demands geographical locations where human activities are aligned to benefit from biopsychic earth energy centers.

- ❖ *Sub-Hypothetical Proposition 1: There is relationship between Yoruba Cosmological World View and Geomantic planning for Oja-Oba Place Making.* Geomancy is a divinational art to locate radiant earth energy. Geomantic planning from Yoruba perspective is Ifa divination site planning to detect the most auspicious location with in built radiant earth energy ideal for king's market open space. Such site is a confluence of cosmic energy from star geometric formation, and earth bio force. Indirectly geomantic planning searches the landscape for energy confluence where man and nature is in harmony. Ifa Sages submitted that divination and sacrifice is needed at the inception of market location. Another sage said that shrine in the market is usually located at the centre of the earth energy node. At Akesan market the major shrines are within the 'Ojuelegba' temple. The inference is that the shrines are the centre of the most potent cosmic and earth energy confluence.
- ❖ *Sub-Hypothetical Proposition 2: There is relationship between Cosmological World View and landscape Indicator for Oja-Oba Place Making.* Landscape indicators are representational objects for another item, object and event. Newman (2008) observed that natural features including waterfalls and mountains are linked with high energy domes. Three species of trees were observed namely Ceiba pentandra (Araba), Ficus exegerata (Odan) and Spondias mobin (Iyeye) in Yoruba settlements. The trees are landscape indicators where the major shrines are located in King's market. By extension, any of the three trees signify the confluence of cosmic force and earth energy that influence the attractive activity attributes on which place making thrives in Yoruba city open spaces. Oyo Sages testified of the presence of Ficus exegerata (Odan) as major shade tree in Akesan before Local Government Council introduced closely built market stalls in 1970.

- ❖ *Sub-Hypothetical Proposition 3: There is relationship between Cosmological World View and Heaven and Earth Portal location in Oja- Oba Place Making.* Yoruba people believe that there are paths to heaven. Shrines for different gods are located on such points. Heaven is the Yoruba cosmic world where Orisanla led other divinities to recreate earth at Ile-Ife. Ifa Sages confirmed market as one of the portals. The market in Yoruba world view is not a trading post for human beings alone but a nodal space for spirit beings. The relationship is based on the belief that the market is a gate to contact the cosmic world through the ‘orisa’ being propitiated.

#### **5.4. Interpretation Oja Oba opens space within the Yoruba city building philosophy.**

The ‘b’ part of question 3 seeks to place Oja Oba Open space within the city framework. This is achieved through the verification of hypothesis 4.

*Hypothetical Proposition 4 Verification: There is a relationship between Yoruba Cosmological World View and Oja-Oba as City Symbol*

This hypothesis includes the following sub-hypotheses:

- ❖ There is a relationship between Cosmological World View and Oja-Oba spatial City linkage
- ❖ There is a relationship between Yoruba Cosmological World View and convergence of city ceremonial streets on Oja-Oba nodal space

Section 4.3.5 (Synthesised Category 4 - City Symbol) viewed Oja-Oba as Yoruba city mindscape. On the platform of mindscape, Oja-Oba carries the economic, social, festive, religious and recreational image of the city. It symbolically becomes the local and external images of the city, manifesting in visual arts, myths, ritual and festive events. The myth, ritual and festive images addressed the cosmological world view as narrated in Ifa mythology of earth creation. This is manifested in the rituals and religious activities that surround the market deity

and festive activities that rub on the market on the propitiation days of other 'orisas' in the city. Visual arts on the other hands represent the mental picture generated by objects in the market or sum total activities and events that makes the space the central public place.

The synthesis of three codes from Oyo Sages interviews including Akesan as symbol of Alaafin Sovereignty; Akesan as Symbol of heaven on earth; Akesan as Symbol of Social Acceptance produces Akesan as City Symbol category. Akesan is Alafin's market. History traced the name Akesan to Alaafin Aganju who ruled between 1680 and 1730 at Oyo Ile (Ogunmola, 2000). In honour of her first daughter, 'Osu Akesan', he convinced the city elders to rename the market as Akesan. Hence, Oja-Oba at Oyo is known as Akesan and continues to be the symbol of incumbent Alaafin rulership. Before the introduction of permanent structures in the market by Local Government Authority, Ficus exegerata were used as shade trees. The physical evidence to the people announcing the demise of incumbent king is by pruning the trees. It is a symbol that the King had died. The myth, ritual and festive images of Akesan revolves around Ojuelegba temple and the various festivals attached to the 8 Oyo national gods commencing from the quarters through Atiba street and other ceremonial roads that frame Akesan. Ojuelegba temple is the symbol of Akesan as well as the emblem of the incumbent Alaafin as the king/chief priest

- ❖ *Sub-Hypothetical Proposition 1: There is a relationship between Cosmological World View and Oja-Oba spatial City linkage.* The relationship centered on the Ojuelegba as the temple of 'Esu Oja' and 'Idako' shrines. If the geomantic planning identified Akesan as an auspicious location where cosmic energy is infused into earth energy the notion that the market is portal between material and immaterial realm is simplified.
- ❖ *Sub-Hypothetical Proposition 2: There is a relationship between Yoruba Cosmological World View and convergence of city ceremonial streets on Oja-Oba nodal space.* In

Yoruba cosmogram 16 streetscapes theoretically converge on the king's market. It is confirmed that four of the streets especially the cardinal points bear the names of four of the 'orisa' contingents that founded planet earth at Ile Ife, the navel of Yoruba civilisation. In the Yoruba cosmogony extra terrestrial beings as well as 'orisas' visit the market as documented in various Ifa stanzas. They all converge at the central open space interchange, the abode of 'Esu' (the 'orisa' that is believed to carry the sacrifice of Yoruba people to other 'orisas'). The four cardinal streets constitute the ceremonial road to city core especially the palace. Atiba road, Isale Oyo, Ojongbodu and Onalemole constitute these roads. Mention must be made of road realignment at the inception of colonial administration that modified the cardinal point to make Atiba as the major ceremonial road. This had not diminished the traditional movement pattern of the roads from other quarters. Besides the religious festivals, two social festivals namely 'Bere' and 'Bebe' festivals made use of the cardinal streets especially Atiba road before the realignment. 'Bebe' festival is a National Jubilee at the time of Oyo Empire. 'Bebe' festival was not an annual festival but declared in time of peace and prosperity. 'Bebe' was spread over three years to mark a prosperous and peaceful reign of an Alaafin. During the festival oral history had it that Akesan market was bedecked with buntings of native and foreign cloths of varying colours. The general festivity took the form of holiday. Alaafin Atiba declared the last 'Bebe' festival in 1858.

### **5.5 Theorization of open space design philosophy in Yoruba urbanism.**

Figure 5.2 shows the theoretical framework for Oja Oba place study. The major and sub hypothetical propositions for Oja Oba place making show a remarkable similarity to generated propositions on city scale (Figure 3.8) . This confirms Rapport (1969) submission that cosmos

that dictate the physical form of the city may be reflected in the final outlooks of city component parts. Oja Oba place activities emanated from the direct cause of Yoruba cosmological world view. The location of these activities is influenced by the presence of positive earth bioforce that is caused by the reflection of the cosmos on earth. The cosmological world view is mirrored in the governance institutional frame work that needed Oja Oba as a platform to retain community order, establish sustainable cultural image, and financial prosperity through the various activities. Oja Oba as public space was the image of city state as well as the image of the king.

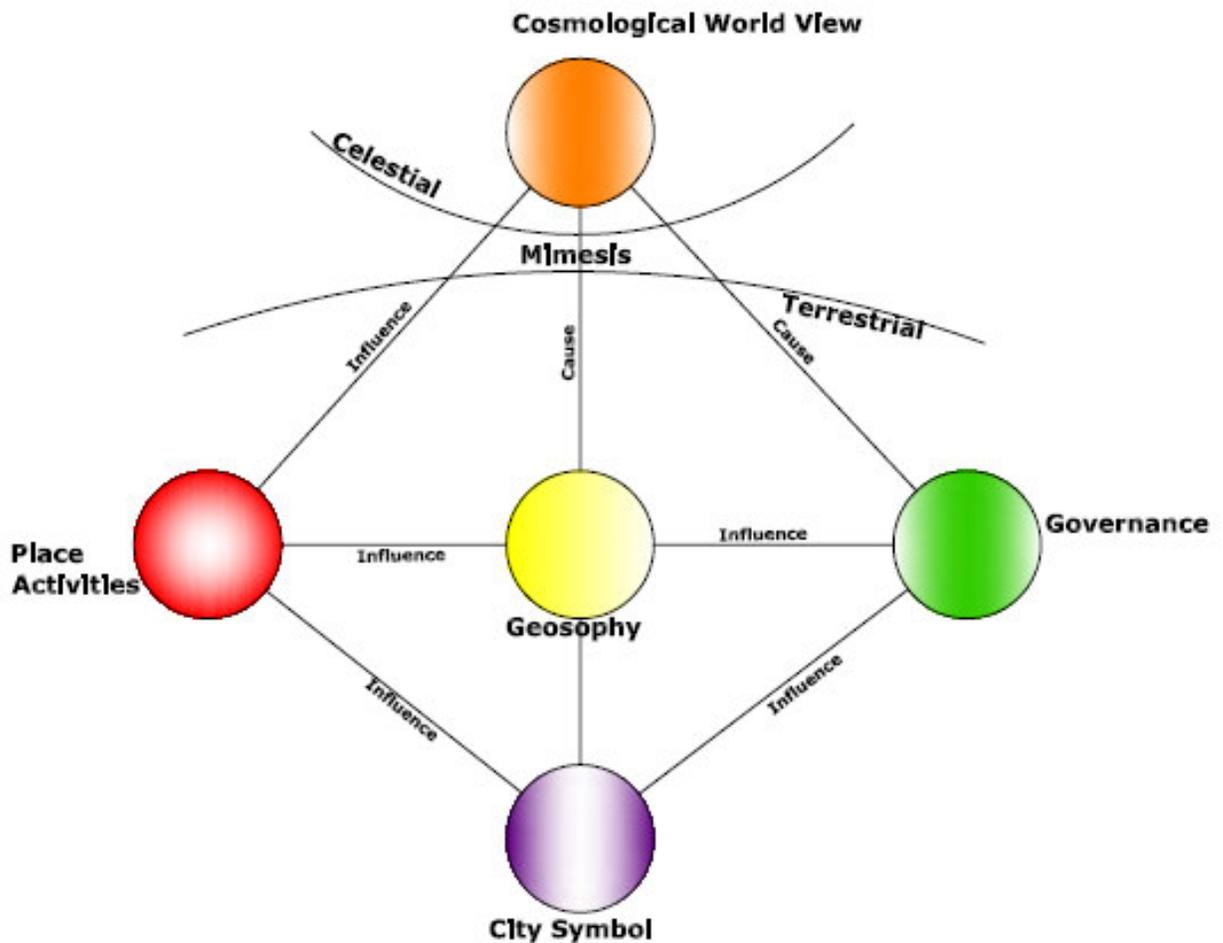


Figure 5.2 Theoretical Frameworks for Oja Oba Place Planning

## **5.6 Conceptual Frame Work for Sustainable Public Space Planning and Design in Contemporary Yoruba City.**

Objective number five of this research is to conceptualize public open space 'place making' in Yoruba cities. It is to generate planning and design frame work that had continually draw Yoruba people to created city spaces especially the central king's market. This will contribute to the evolution of a conceptual frame work for sustainable public space design and planning in contemporary Yoruba city. Sustainable design and planning in post modernism is hinged on systemic approach to design with climate and biophysical variables to create human habitats in harmony with nature.

Verhagen (2008) citing Rifkin (1983) observed that "Every age has its own unique view of nature, its own interpretation of what the world is all about. Knowing a civilization's concept of nature is tantamount to knowing how a civilization thinks and acts." That is, world view varies with local people's perception of what is called nature. Lefferts (2007) referring to Buckminster Fuller research works submitted that nature and the universe uses a particular set of energetic relationships that influence the way naturally designed systems are sustainable. In mimetic theory nature mimics the cosmos for sustainability especially using a cosmogram and drawing from positive energy. Therefore imitating nature in design works will meet the needs of man for generations. Understanding this cosmic world view is what Lefferts (2007) called cosmometry, which he defined as 'the study of the fundamental patterns, structures, processes and principles that are at the foundation of reality and the application of this knowledge towards the design of sustainable and healthy living systems'. Such knowledge creates a nexus between cosmos and terrestrial realm through harmonic energy sharing that enhances sustainable design on local

scale. The knowledge manifests in commercial, social, culture, religion and belief system developed in partnership with contextual landscape.

Section 4.5.2 (Oja-Oba Synthesised Category 4: Activities Framework) provided narrative structure of deconstructed 'Oja Oba' as an eight 'place' themes. The layers are the identified activities that people are attached and make king's market open space a Yoruba 'public place'. Include are Oja Oba economic 'place'; religious; social; cultural, recreation; historic; governance and 'place' to work themes. The themes constituted the meanings inscribed into traditional public space landscape that supported classic Yoruba cities (Figure 5.3). The themes are what Comona *et al.* (2008) referred to as local urban design context. While each theme can operate independently, they also can be properly harmonized to permit smooth running.

The common denominator of these themes is the direct influence of Yoruba cosmological world view. As inferred in section 4.4.5 (*Category 2- Earth philosophy*), the market space is the primary earth energy dome infused with cosmic energy. It is the driving force behind the periodic congregation for the various activities. The hub of the dome that corresponds with the landscape indicators including elevated topography and mini groove of three tree species supporting the resident 'Esu Oja' temple. This common denominator will be referred to as Oja Oba biophysical theme. This is the ninth Oja Oba 'place' theme. A closer look at these themes as they were in classic Yoruba cities will enlighten their application in modern Yoruba cityscape especially in this era when the philosophy of symbolic economy influence the architecture of central business district.

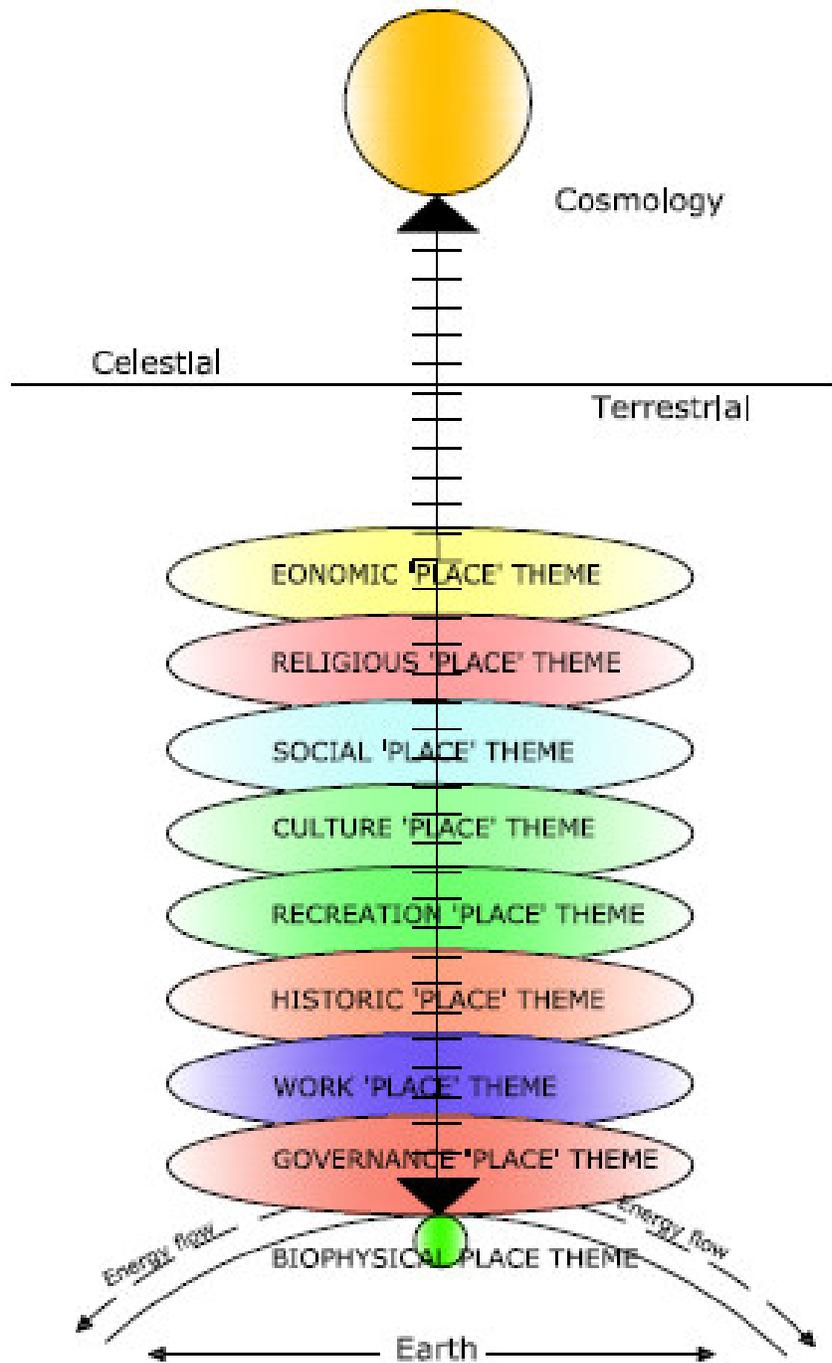


Figure 5.3 Public Open Space Design in Yoruba Urbanism - Thematic Planning and Design

Inputs

### *5.6.1 Economic 'Place' Theme*

Oja – Oba was the platform for the King's economic, political and religious leadership of the city. Trading was very crucial in classic Yoruba cities (Obateru 2006). The economic success of the reigning King depended on the functionality of the market system and ability to raise much needed financial capital through tolls and taxes from traders (Akintoye 2010). Political strength was equally measured by the peaceful conduct of the various city quarters which was often reflected by peaceful business transaction in the market. Oja Oba was the symbolic economy of Yoruba city state on one hand and the tenural success of the incumbent 'man-god' king on the other. Symbolic economy attempts to understand urban economy through city cultural symbols and the financial movers.

On modern western platform, symbolic economy is composed of city's business elites and political advocates that fund art museums, parks and unique architectural statements (Fischer 2008). It is about the use of culture to create unique spaces, to brand human settlements, provides creative advantage that enhance prosperity over and above others. Symbolic economy in classic Yoruba cities was built around the 'man-god' kingship with a communal allegiance (Momoh, 2000). Doctrinal vehicle of socio religious activities were communal, as opposed to individualism in western hemisphere. However communality never infringed on the freedom of individuals to genuinely made economic gain. Symbolic economy in Yoruba nation is driven by the culture of "harnessing the spirit of whole and community to enhance and transform spirit, interests, aspirations and ambitions of the parts and the individuals" as theorised by (Momoh, 2000). Application of such symbolic economic template in public space planning, central business configuration and urban design in general will create a unique identity for contemporary Yoruba cities under the threat of cultural globalisation.

### **5.6.2 Religious ‘Place’ Theme**

Religious theme exhibited in the public space is in four layers. The layers are resident shrine of the market deity; religious activities that use the market as transition space on the way to the palace; commodity association appeasement of gods for profitability within their sector; and convergence of 16 ‘orisas’ especially the four primordial ones as expressed in ‘*The Market of Tolerance*’ documented in ‘Iwori Were Ifa Corpus.’” The advent of Islamic religion witnessed the location of central mosque close to the king’s market. Religious activities were not on daily basis.

At Akesan, Ojuelegba was the resident temple, while the adjoining streets were periodically used as ceremonial roads for the national gods in Table 5.1 on the way to the palace. In recent years, pressure from urban developmental activities encroached on the temple premises. Yet the shrine is still symbolically marked by any or all of the following tree species Ceiba pentandra (Araba), Spondias mombin (Iyeye), and Ficus (Odan). Oja Oba as public space was and is still a nodal space for the 16 deities especially the 4 primordial ‘orisas’ namely Jakuta, Lakaiye, Ifa and Orisanla. The four layers sub themes demanded four categories of spaces for effectiveness. Such spaces accommodated two broad groups of people namely actors and spectators. Consideration for twenty first century conceptualisation of public spaces in Yoruba nation must look at spatial configuration that accommodates diverse religious inclinations and cultural dynamism.

### **5.6.3 Social ‘Place’ Theme**

Oja – Oba as a social ‘place’ may be captured on four levels including communal social gatherings; festivals; private ceremonial overflows and meeting points. Meeting points are within

the market commodity areas laid out by the traditional institution. These were waiting spaces for friends and family members from city quarters and adjoining villages as expressed by the Oyo sage's interviewees on Akesan. Festive roads followed the ceremonial routes mentioned in religious theme and terminate at the palace. Two groups of people were involved namely spectators that line the ceremonial or festival roads and the actors. The latter group either originate from the city quarters or soldiers arriving from battle fronts in a joyous atmosphere. Atiba road that support 'Bebe' and 'Bere' festivals is a typical example. Communal social gatherings were restricted to the forecourt of the palace. At Oyo this falls within the 2 hectares open space sandwiched between the primary palace gate and defunct Aremo quarter. Private ceremonial overflows include wedding procession along the ceremonial spaces that defined the market. Social space theme portrayed Oja Oba as city square to foster interaction between quarters, families and friends.

#### ***5.6.4 Culture 'Place' Theme***

Closely related to social 'place' theme is the culture theme. Although Yoruba city state was a homogenous cultural group, differences were still visible from one quarter to the other. This may be traced to the 'Ayabado' (Growth by Accretion) philosophy highlighted in Section 4.2.3 (Category 2: City Building Strategy). The interrelated principles of 'hunter', 'Ifa' and 'Ayabado' city growth concept is interesting. Obateru (2006) made mention of the importance of hunters in city inception process while Akintoye (2010) noticed that colonial expansionism as witnessed by Oyo Empire was the major driver for Yoruba city expansion immediately after the demise of Oduduwa. There is a general agreement on the place of 'Ifa' oracle to authenticate the chosen location. That is, 'Ifa' dowsing revealed whether the site would support a successful town and what periodic sacrifice and religious activities each town must do in her Ifa charter. If the

city charter and the necessary sacrifice involved activating positive energy as insinuated by Fatunbi (2004) then the chosen and authenticated location are auspicious spots that tally with local planetary grid. On the growth by accretion issue Obateru (2006) and Akintoye (2010) submitted that Oduduwa coerced sixteen existing neolithic Yoruba villages to establish Ife. The villages actually became the administrative quarters.

In the case of new Oyo, Ogunmola (2000) and Okedele (1981) confirmed the agglomeration of 16 villages when Alaafin Atiba moved the capital from Oyo Ile to Ago Oja between 1829 and 1836. Oyo Sages Interviewees confirmed the later. Each of the villages became quarter, under quarter chief with quarter deity that is different from national Oyo gods, and had distinct ceremonial route to Akesan and the palace. This is intra cultural diversity often exhibited in commercial activities that may run on family trade or commodity association.

Mention must be made of late 19<sup>th</sup> century years where a particular sector of the city is allocated to non Yoruba people to settle. This is true of 'Sabo' that accommodate the Hausas. Culture 'place theme' in public space configuration is rooted in the beneficial values of diversity to enhance sustainable patronage of king's central open space.

#### ***5.6.5 Recreation 'Place' Theme***

Recreational activities were passive in Yoruba city state Oja Oba openspace. These activities often operated on the platform of spectators and social gatherings. Recreation 'place' theme is related to social and cultural place themes. Community wrestling was evident but not at the king's market. Active recreations were basically age grade dances from the quarters through the ceremonial or festive roads to the place.

### ***5.6.6 Historic 'Place' Theme***

Historic theme addressed the sequence in settlement, religious landscape, heritage resources within the market premises. It is about the historic meaning that provided traditional authenticity of the 'place' exhibited by available arts, artifacts, and memorable landmarks. Ojuelegba temple is the most visible heritage resources at Akesan market. The entire Akesan as historic landscape is traceable to Isale Oyo who accommodated Alafin contingent from Oyo Ile in 1829. Atiba road is also an historic streetscape that witnessed the last 'Bebe' festival held in 1858 by Alafin Atiba. Other historic resources include the Mosque built in 1860, Colonial District Officers residence built in 1870; John Holt and UAC warehouses, post office and colonial magistrate court and police station. Historic theme provided an opportunity for heritage conservation and provision of museum and monuments in 21<sup>st</sup> century central business district spatial configuration.

### ***5.6.7 Work 'Place' Theme***

At the centre of 'work place' theme is the issue of place dependency for economic livelihood. Place dependency addresses connections to place that are based on specific activities that happen in a defined space. Dependency grows from man's intended use of an area and the area's ability to provide that use relative to similar alternative sites. 'Work place theme' is closely related to 'economic place' theme. Trading activities at Akesan falls within informal economic sector providing daily economic returns for the people and tax for the administration. There had being dynamism in work theme concept. Oja Oba was originally conceived as open shed or tree shaded commodity rows. The market had moved indoors in roofed structure in some areas. On the western platform stalls now become grocery stores, shopping malls, civic buildings and corporate headquarters. Work place theme provides opportunity to graft ideal western central

business district principles on traditional base for the evolution of symbolic economic that carry the branding image of each city.

#### ***5.6.8 Governance ‘Place’ Theme***

Governance ‘Place’ theme referred to the institutional frame work for the development, management and maintenance of the public space. The king had an absolute authority over the market as an open space. Ifa divination located auspicious site on the instruction of incumbent king. The king maintained two teams over the space. The establishment team was often lead by a palace chief. The maintenance and administrative team was also led by another chief. The palace, Ifa priest, market establishment team and maintenance group residences frame the market providing the physical character for the market. At Akesan, Onalemole compound (Ifa Preiest); Otun Aroja, Osi Aroja compounds (Chiefs in charge of establishing market); and Iya Isale Oja (Maintenance chief – residence in the palace) frame the open space. Iya Isale Oja is the Alaafin most senior wife (Olori). Three chiefs answerable to her and responsible for daily running of the market are ‘Babalaja’, ‘Iyalaja’, and ‘Baba Eto Oja’. The various commodity groups have sector leaders reporting to Iya Loja. The physical character of the king’s market is defined by the architecture of these compounds that operated like civic buildings.

#### ***5.6.9 Biophysical ‘Place’ Theme***

Two landscape parameters were identified in the location and managerial operations of Oja Oba. They are elevated topographic formation in form of a knoll and three species of flora. The former is rooted in geosophy and is a symbolic feature this research interpreted to be a high concentrated

earth energy dome. The floras constitute landscape indicators in post design evaluation of king's market. Physical setting looks at the influence of place landscape on individuals or groups. It includes knowledge, values, and attitudes toward and about the surrounding environment. Such biophysical relationship generates historic bonding that are often achieved by either being born in a place or residing for a fairly long time. It is an ultimate cognitive value in space design.

Each of these nine themes carries the Yoruba values and constitutes place attributes. They are Oja Oba 'place manuscripts' written by city fathers over time and space. The values gave meaning to the people; were responsible for user's attachment and communal congregation; and collectively provided a graphic symbolic image of Yoruba cityscape. While these themes may operate individually, they are interconnected. The later has to do with the foundation which is Yoruba cosmological world view as shown in Oja Oba place theoretical proposition. Open space planning and design in classic Yoruba city states operated on these thematic levels. The themes generated the meanings which triggered communal congregation and influence the architecture of Oja Oba as a Yoruba 'place'.

Egenta (1992) classified architectural anthropology as world view with an insight into the complex relation between man, his buildings and the spaces created as a result of their spatial arrangement. Architecture is then free from the narrow definition of art and science of building design to include 'whatever is designed by man including cities, ship, landscape and anthropogenic structures' (Egenta, 1992). Therefore architecture can be interchangeably used as design defined as 'the general arrangement of the different parts of something that is made'

(Oxford, 2005). Design works that create Yoruba atmosphere reflect the influence of the cosmogram on the 'place themes' especially the cardinal orientation characterised by her four principal gods. Each of the principal gods has distinct character that may be explored in design issues. Orisanla (Obataala) cardinal point is north. Eleburuibon (1989) and Ologundudu (2008) referred to Orisanla as Yoruba god of uprightness, purity and peaceful with white apparel and beads as symbol. Ifa (Orunmila), they labelled as Yoruba god of wisdom and intellectualism with green/brown and yellow ensign. Orunmila operates from the west. Jakuta (Sango) colour is white and red. Sango is fearful, erratic and Yoruba god of thunder and occupy eastern cardinal orientation. The south is Alakaiye (Ogun) the god of earth base metals and technology. Ogun worshippers' colours are green and black. Superimposing the nine 'place' themes or each 'place' theme and its components on the cardinal points with the characteristic ruling gods emblems provides one thousand and one design options that generates Yoruba 'sense of place'. Conceptualisation of these nine 'place' themes on traditional Yoruba cardinal axis allows for spatial arrangement that creates a cultural atmosphere on building scale, urban design scale, city scale, regional scale and even public space scale (Figure 5.4). Locating religious place theme to the north; recreation and social 'place' themes to the east; economic and work place themes to the south; culture and history to the south; governance at the centre; and biophysical theme as the base plane will invoke the Yoruba 'spirit of place' on a city and central business development area scale. On public open space scale, twenty first century Yoruba central park may be conceptualised on a three related spatial forms.

- A reflective space that broadly accommodates multi religious dimension. This will replace the spatial role of the rituals to serve heaven above and earth below.

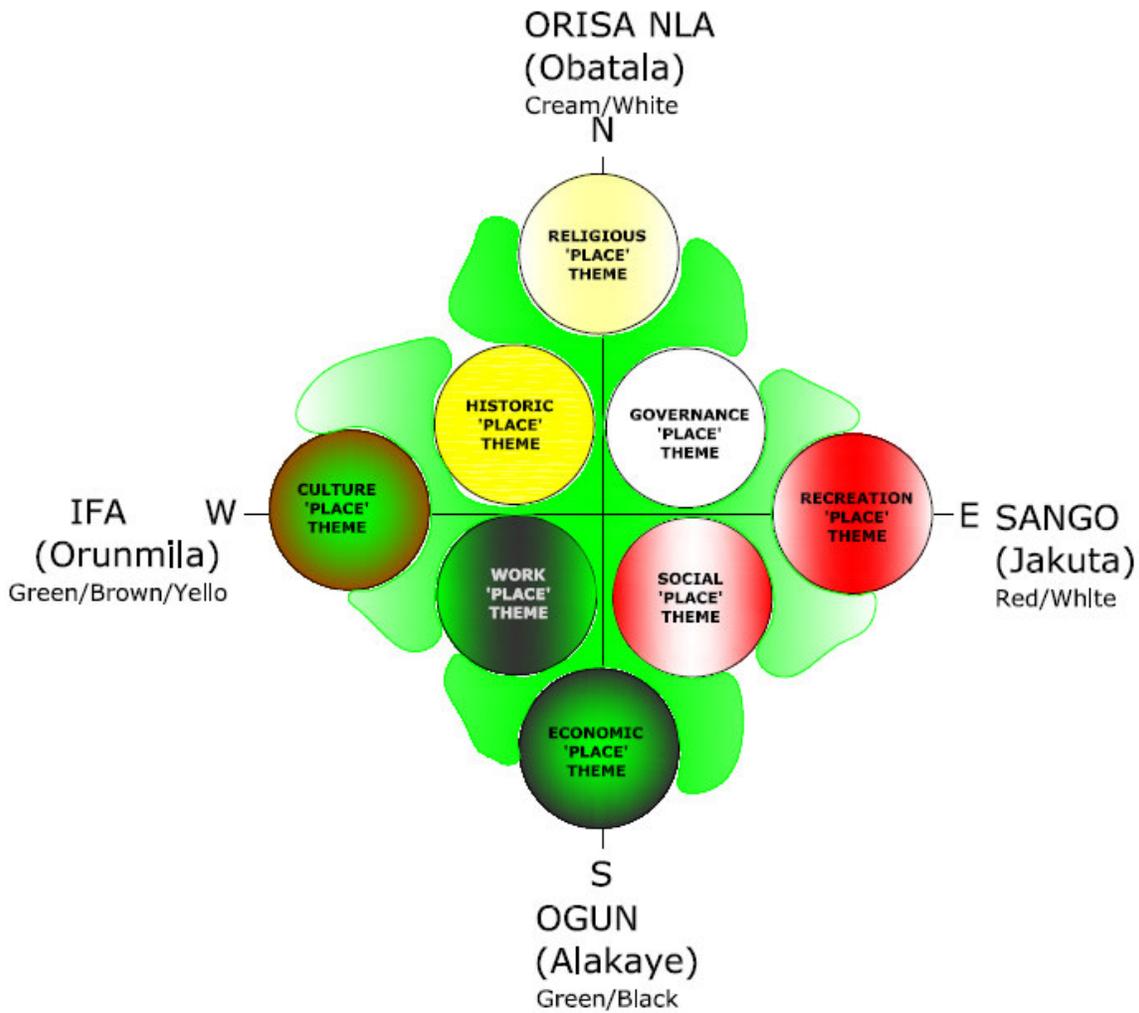


Figure 5.4: Place Making Conceptual Frameworks in Yoruba Urbanism

- A political space that inscribed the prevailing governance values.
- An economic space that defines generational dimensions of financial capital developmental strategies
- And an intellectual space to enhance communally driven intellectual values.

Aligning these open spaces with the character and cosmogram orientation of the four principal Yoruba deities create much desired Yoruba atmosphere. Reflective spaces honouring the heaven are grouped to the north, - the position of 'orisanla'. Spatial elements and undertakings gratifying

the body and honouring earth are to be located to the south - the direction of Ogun. Ifa the Yoruba deity of wisdom associated with western orientation will be made to accommodate the group of intellectual spaces and activities. Political spaces including administrative; interpretive structures and main entrance face the east the position of the rising sun and Jakuta orientation. Application of this framework to central open space; revitalisation of old central business districts; and conceptualisation of new central business district will enhance the grouping of buildings according to functions. Such a park will be framed in the north by religious buildings including churches, mosques and amphitheatres for open air music. Civic and other public buildings will define the park in the east. Museums, academic institutions will be the southern boundaries while hotels, major coffee shops, eateries, shopping malls and entertainment buildings will be in the west.

## **5.7 SUMMARY OF FINDINGS**

Synopsis of the findings from this study are presented below.

1. This study revealed the influence of 16 sided polygonal cosmogram in Yoruba city form. The city form and its central Oja Oba openspace was a mimetic design of Yoruba cosmogram. While the 16 quarters mimicked the 16 divinities in the Ifa earth creation mythology, the rectangular Oja Oba form reflected the four cardinal orientations of the leading primordial gods (Ifa, Orisa-nla, Alakaye and Jakuta). The place of astronomy in physical planning is evident in the orientation of principal axis of classic urban design. While Jakuta's (god of lightening) reference point is to the east, Ifa (god of divination) occupies the west. Orisanla cardinal orientation is to the north and Alakaye ( god of

technology) occupies the south. '16' and '4' were revealed as Yoruba architectural numerology root and her sacred geometry.

2. Oja Oba institutional frame work is built around the personality of the incumbent king who also doubles as 'man-god'. The instruments of planning, design, construction and management reside in the palace. On the instruction of the king the city's Ifa chief priest (a prominent member of Yoruba intellectual class) geomantically locate ideal earth energy spot for the proposed market. Palace chiefs in charge of market system supervised the physical lay out of the openspace relative to the position of Ojuelegba temple and major ceremonial streets on one hand and commodity grouping on the other. Mainanance schedule is under the control of "Iya Isale" often a palace chief and most senior wife (Olori) of the king. Two other chiefs (Baba Loja and Iya Loja) are responsible for daily management.
3. 'Oja Oba' is revealed as high earth energy node. It is a confluence of cosmic and biotic energy harnessed through various activities for harmonic living, hence the usual congregation of Yoruba people in such nodes. The research revealed that the activities in the market premises include commercial, religious, social, recreational, military and cultural. The activities are influenced by Yoruba world view. Furthermore, 'Oja Oba' was seen as the cultural symbol of the city on a communal basis and the symbol of the incumbent king (as man-god) on political basis.
4. Oja Oba place activities emanated from the direct cause of Yoruba cosmological world view. The location of these activities is influenced by the presence of positive earth bioforce identified through geomantic planning. 'Oja Oba' urban design context was deconstructed as a nine 'place themes'. The layers are the identified activities that draw people to the king's market as grounded in textual analysis. Included are Oja Oba

economic ‘place’; religious; social; culture, recreation; historic; governance and ‘place’ to work themes. The themes constituted the meanings inscribed into traditionally chosen landscape.

5. The research also revealed that super imposition of identified ‘place’ themes on traditional Yoruba cardinal orientation within the cosmogram allows for spatial arrangement that creates Yoruba cultural atmosphere on building, urban design, city, regional and public space scales.

## **5.8 CONTRIBUTIONS TO KNOWLEDGE**

This research arose from the desire to identify planning and design intents responsible for congregation of people in Oja Oba as classic Yoruba city public open space. The design intents are actually values rooted in Yoruba belief system that shed light on her urban sociology, anthropology, economy and architecture. This study is a pioneering effort to view Yoruba city building mechanism on public space scale. It illuminates the existing frontier of site design and planning knowledge in nations outside western hemisphere. Some of the contributions of this study to the body of knowledge are addressed under the following sub headings:

1. *Identification of Yoruba cosmogram prevalent in design and planning arts.* Yoruba cosmogram is a mimesis of her cosmological world view. The cosmogram is a sixteen sided polygon with an inserted square that follow cardinal orientation. The design theories identified are Yoruba sacred geometry and environmental harmony principles.

- ❖ Yoruba Sacred Geometry. The 16 sided cosmic forms with a square inset constitute the foundation of her architecture and urban form geometry. Yoruba urban form is radial radiating from city centre to the polygon at an angle of 22° 30′. The king’s market is

rectangular in shape. The recurrence of '16' and '4' is a Yoruba cultural adherence to Hermetic principle which states that, "As above, so below; as below, so above."

- ❖ Identification of Yoruba Views on Environmental Harmony Principles. Geosophic consideration is important in achieving sustainable design for nations outside the western hemisphere. Two harmonic principles were observed from the geosophic perspectives in Yoruba urbanism. The first is geomantic planning for public space 'place making' and the second is landscape indicators for identifying most auspicious location in public space 'place making'.

Yoruba urbanism is not a product of her monarchical system of governance as expressed in Krapf-Askari (1969), Fadipe (1970) and Munoz (2005) propositions. The city form, and its components, is actually a geosophic perspective of cosmic statement as expressed in the Ifa mythology of earth creation.

## *2.0 Institutional Framework Model for Public Space Administration and Maintenance.*

Governance in Yoruba city state is a reflection of her cosmological world view. The kingship institution had an executive control of public space establishment, administration and maintenance apparatus. Adaptation of such model at city government level will enhance the generation of local maintenance agenda.

## *3.0 Identification of Activities in Oja Oba Open space.*

Activities that continuously attract people to Oja Oba open space are religious, commercial, recreational, cultural, social, means of livelihood and military during the 100 years Yoruba civil war. Within the city state framework, Oja Oba open space is revealed to be a Yoruba mindscape exhibiting visual arts, myths, ritual and festive events. It carries the financial, social, festive, religious and recreational image of the city. It is prime Yoruba symbolic economy.

*4.0 Isolation of symbolic 'place making' themes in Yoruba Public Space.* Open spaces provide symbolic images to communicate the qualities of a city. The narrative structure of 'Oja Oba' as a 'place' is an eight themes including economic 'place'; religious; social; culture; recreation; historic; governance; and 'place' to work themes. The themes constituted the meanings inscribed into the geomantically identified landscape that continually draw people to public spaces.

*5.0 Conceptualisation of Open Space Place Making in Contemporary Yoruba Cities.* Exploration of Oja Oba 'place making' themes in the redefinition of twenty first century Yoruba cityscapes through compatible relationship with the cosmogram will generate a distinctive image that may not be diminished by the current cultural globalisation phenomenon. Design works that create Yoruba atmosphere must reflect the influence of the cosmogram on the 'place themes' especially the cardinal orientation of the four principal gods.

## **CHAPTER SIX: CONCLUSIONS AND RECOMMENDATIONS**

### **6.1 CONCLUSIONS**

Understanding the evolution of human social complexity from distant past demands exploration of preliterate and preindustrial cosmological world view (Nelson et al. 2010). The driving astronomical knowledge and local view of the universe played dominant roles in the spatial configuration of ancient cultural landscapes. The beliefs composing the worldview were often incorporated into the political ideology of rulers, who as ‘man-god’ was held responsible for the proper functioning of the universe, alignment of civic and ceremonial architecture and lay out of city elements according to cosmic order and form (Nelson et al. 2010). Traditional Yoruba urbanism had long been attributed to her monarchical system of governance (Krapf-Askari 1969, Fadipe 1970 and Munoz 2005). The city was seen as an expression of the political, social and religious system with a collective allegiance to a sacred King (Oba) that governs through a hierarchy of sectional chiefs (Baales) and extended family heads (Oloriebi) (Fadipe 1970). The study revealed that city form is more than the monarchical system. It is actually a geosophic perspective of cosmic statement as expressed in the Ifa mythology of earth creation where periodic access to earth energy through animism religious belief system is celebrated.

Yoruba cosmogram is a 16 sided polygon with dominant four cardinal points that occasionally surface as square or it’s variant. The cosmogram is a reflection of divinities in Yoruba mythology of earth creation. The divinities (also called orisas) are in hierarchical order. ‘Orisa-nla’, is a prominent primordial divinity assigned the role of leading 15 other divinities (orisas). There were three other important primordial divinities namely ‘Jakuta, Alakaiye and Ifa’. The

radial urban form is a cosmic template of sixteen divinities dispatched by “Olodumare” (God) to recreate planet earth after the flood in Ifa mythology of earth creation. The principle of sixteen divinities in mythological earth creation translated to sixteen quarters (under the administration of 16 chiefs with the Oba at the centre constitutes the framework of Yoruba human settlements. The theoretical layout of classic Yoruba city is based on four cardinal points with a strong central location occupied by the royal palace. On aerial basis, the four cardinal primary roads divide the city into four sectors. Each of the sectors is then further divided in to four minor sectors to arrive at sixteen quarters. ‘16’ and ‘4’ are identified as Yoruba architectural numerology.

Architectural geometry plays very important roles as the determinant of building forms and sum total spatial configuration. Architectural art are in two planes of existence namely conceptual and tangible realms. While conceptual art features in architectonic space definitions, the material plane manifests in construction stage. Both realms use geometry as expressional tools. Modern architecture relies upon sacred geometry for culturally sustainable contemporary designs. Sacred alphabetical numerology had been used to communicate mathematical relationships between philosophical and metaphysical concepts through the use of letter and/or numbers. Sacred numerology is often reserved primarily for the expression, instruction, and codification of metaphysical concepts. Jones (2008) observed that in Hebrew language letters are used as numbers, and the letters are also words and concepts that can be used either literally or symbolically. For Christos- Judaism numbers 5, 7, 8 and 50 represent grace, perfection, new beginning and jubilee respective Jones (2008). He further observed that in biblical numerology, four is the number of the earth, or the material creation of God. In geometry, a four-sided square represents the earth, while a circle represents heaven, eternity, and the realm of spirit (Jones,

2008). In his reflection on Alhambra palaces cultural expression Darr (2006), highlighted the importance of numerology in Islamic architecture. He observed the repeated use of the word ‘*barakah*’ in hundreds of places throughout the palaces. *Barakah*’ means manifestation of “blessing” or “divine grace.” and is coded as the pinecone, acorn, leaf sprout and seashell as naturalistic emblems – an ancient pre Islamic symbol of bounty and fertility as well as good fortune. Darr (2006) submitted that ‘mystical and cosmological symbolism, whether found in literature, art, or architecture, created a context for understanding and attuning oneself to the spiritual world’. The use of numerology in Yoruba planning and design is yet to be fully explored but the place of 4 and 16 in divination; numbering of 4 week days; city layout and cosmogonic symbolism is interesting. King’s market is rectangular in form and serves as point of convergence for the 16 divinities. The spatial configuration of Yoruba classic city and its open space did not accommodate scientific modernism ‘form follow function’ concept. Rather the city form is an imitation of Yoruba world view cosmogram super imposed on the landscape.

The king owns Oja Oba open space. The planning, design and managerial instrument reside in the palace. Oja Oba is therefore a political space that symbolises the political and economic success of the incumbent king on one hand and his acceptability on the other. The dearth of green spaces in contemporary Yoruba cities can be reversed if the political authorities on Local and State Governments apply the identified institutional framework. This is necessary since the eroded political power of city government in 1914 is yet to be restored. Therefore public open spaces as urban green infrastructure should be midwifed by the Local Government or appropriate State government agency on the same framework to evolve green infrastructure local agenda.

The interest of this study is to understand intuitive design principles that drive the activities that convey the values responsible for generational congregation at Oja Oba open space as premeir Yoruba city state public 'place'. Activites that express these values are religious, commercial, social, cultural, recreational, military, governance and biophysical. The later is geosophic. The Yoruba wisdom of living harmoniously with other structural members of the biospheric ecosystem revolves around geomantic planning. Geomantic planning searches the landscape for energy confluence in Yoruba world view as ideal urban nodal space where man and nature is in harmony. Topographic indicator is hilly formation that provides panoramic view. Three tree species in the market including Ceiba penterdra (Araba), Ficus exergerata (Odan) and Spondias mobin (Iyeye) are indicators. The trees are landscape indicators that point to spots where major shrines are located in King's market. By extension, any of the three trees signify the confluence of cosmic force and earth energy that influence attractive activity attributes on which place making thrives in Yoruba city open spaces. Such location serves as city core temples for the resident market deity especially 'Esu Oja'. Geomantically identified most suitable site tally with local planetary nodes and is portal between material realm and intangible realm according to Yoruba belief system. Oja – Oba fulfil two roles within the spatial configuration of classic Yoruba city formation namely nodal arrival hub and transition space to palace. It is an arrival space between all city quarters, sub urban villages and the farmsteads. It links the entire kingdom to the traditional institution. As the only arrival space, Oja-Oba is a 'place' of grand reception by the King/Priest who is the custodian of ritual tools to derive beneficial values from the unseen world through religious undertakings. Secondly it is a grand transition space between the quarters and the palace. It therefore operates on a two dimensional planes. Vertically it is a portal between heaven and earth. A point of decent and accent of deities from the celestial ream. Horizontally, it is a city dissemination point to the various quarters and farmsteads that

constituted each city kingdom. Oja-Oba is therefore a Yoruba city symbolic mindscape where cultural values are continually presented to the people and visitors.

Culture creates the image that frames the vision of a city. Culture drives the city economy through its ability to provide visible symbols. Culture at this level is viewed as sets of architectural themes which are strategically conceived and mimicked in design to strengthen city image. Such images generate community atmosphere and give meaning to the people. Oja Oba symbolised economic growth powered by heritage resources. It therefore makes it attractive to investors within the city state and beyond. Oja Oba as a 'place' is complex and can be interpreted in nine layers. Economic layer depicts Oja Oba as commercial emblem of Yoruba cities. Religious layer is seen through Ojuelegba shrine while various city festivals that impact the market constitute the historic and performing arts cultural layers. Each of these themes takes advantage of biopsychic benefits entrenched in panoramic city core landscape. The environmental harmonies generated by these themes and biophysical attributes bond Yoruba people differently and collectively to this premier public space and are responsible for sustained patronage. The nine place themes are actually Oja- Oba urban design context. Carmona *et al.* (2008) observed that pressures that threatened local urban context include "globalisation and internationalisation; standardisation of building types, styles and construction methods; loss of vernacular tradition; use of mass produced materials; estrangement of people from natural world; and increased personal mobility and dominance of cars". As globalisation threatens to overwhelm cultural identity in non western cities, it is increasingly important for urban designers to respect aboriginal world view in the spatial configuration of human settlements. Such respect must emanate from the platform of architectural hybridisation where local urban design context

(8 'place making' themes in case of the classic Yoruba cities) serves as culturally sustainable rootstock. Beneficial western space values are then grafted as scions. This hybridisation will provide avenue to explore Oja Oba as city symbol on the platform of symbolic economy fusing economic, social, culture, work and religious themes together.

Symbolic economy is perceived on three platforms namely through urban arts, architecture and landscape architecture (Petrow, 2011). While architecture sees symbolic economy as objects of high culture, urban arts are used to write historic achievement by city founders and as cognitive furniture. Landscape architecture on the other hand frames city spaces for public life and recreation. High culture in architecture focused on sustainability on local scale while appealing to global audience. MacLean (1997) noted that organic architecture or sustainable architecture respond to issues of the heart, spirit, mind and body. By responding to these four qualities, organic architecture embraces and fuses together two fundamental concepts namely sustainability and geomantic site planning which is divination art of locating positive earth energy.

Public 'Places' in 21<sup>st</sup> century Yoruba cities should be prepared for photogenuity as a tool for sustainable patronage. Therefore 21<sup>st</sup> century 'place making' of centrally located public spaces needed to be viewed on two levels. On site scale, designs should determine the use and generate a Yoruba specific atmosphere. Use is a choice from the pool of socio cultural activities that define Oja-Oba as a symbolic 'place'. Secondly, such atmosphere should subsequently create sustainable images beyond the space itself. Created images are to reposition the cities physically in prosperity; in high quality of life; in ecologically healed tropical urban centers; and in

demonstration of power. Power in this dispensation shifts from the 'king' to redefined city government, local government, or appropriate state government agency in charge of revitalisation. Power is seen here as political will on city, local and state government levels that manifest in visionary people oriented green infrastructure developmental policies.

Therefore, developing high quality 21<sup>st</sup> century Yoruba cityscape demands dynamic relationship between originality, authenticity, aesthetics and architectural reinvention rooted in her cosmogram. Originality must delve into cosmic mimicry enhanced by founding Ifa charter of each city on one hand and biomimicry of forms and processes in contextual ecosystem that mirrors Yoruba cosmos. Authenticity should look at the bioregional functionality. The ecoregional functionality is threefolds namely a guinea savannah, rainforest and coastal bioregions. Guinea savannah bioregion covers former Oyo Empire, Egbaland and Yoruba speaking geopolitical area of Kogi and Kwara states. Eastern Yoruba rainforest bioregion includes Ijebu land in Ogun state; Ile-Ife, Ijesha land in Osun State; Ekiti and Ondo States. The Sand barrier-lagoon and transgressive mud coastlands stretch from Lagos State to Ondo State. Aesthetics accommodates grafted western finishes to allow individual preferences on a community landscape. Architectural reinvention produces structures, though western, but invokes the much desired spirit of Yoruba contemporary art. Underpinning urban planning and design with strong cultural expression through integrated artworks in civic buildings and public spaces project meaningful values to the citizens. It is an evolution of the architecture that creates Yoruba atmosphere. This is in line with Carter (2003) submission on iconic architectural pieces of Jorn Utzon that focused on phenomenological understanding of architecture and its appreciation of the specific qualities of 'place'. Such architecture is site specific, poetic and humane; society driven while meeting individual needs; and above all appreciates nature as the

source of inspiration. Nature at this level is beyond biospheric ecosystem to include planetary ecosystem.

## **6.2 RECOMMENDATIONS**

On this note, place making in Yoruba urbanism openspace planning and design must explore the following:

- Exploration of 16 sided polygonal Yoruba cosmogram with the possible use of square and its other varieties that reflect the influence of the 4 primordial ‘orisas’ cardinal orientation in the spatial configuration of activities that carry relevant values. The prime position of architectural numerology in ‘sense of place’ determination is necessary to creat Yoruba atmosphere.
- Establishment of people driven instututional framework for the planning, development and mangement of public open spaces. Such framework should consider identified traditional institutional frame work benefits rooted in culture.
- Redefinition of public spaces policies based on value driven activities for the sum total development of 21st century Yoruba city people. The policies should also explore symbolic bioregional landscape as community rallying point.
- Incorporation of identified eight ‘place themes’ in open space policies with the goal of creating Yorubanness in the design, construction and management of city spaces.
- Conceptualisation of public spaces in contemporary Yoruba cities as part of urban symbolic economic development and growth.

These recommendations must be seen as ‘meaning’ generating policies that will enhance architecture of public ‘place’ in Yoruba urbanism.

### 6.3 SUGGESTIONS FOR FURTHER STUDIES

The findings from this research work reveal new windows for further exploration in the quest to evolve 21st century sustainable Yoruba cities.

1. Hypothetical propositions revealed the prime position of Yoruba cosmological world view in the platting of the city and its Oja Oba open space. Further research works on the mimetic details of the proposition is suggested to authenticate the propositions as standing hypotheses. In addition architectural numerology role is very important in the generation of Yoruba design forms and shapes. Further research works are required to understand the nexus between environmental harmony and number '4', '16' and their factors in Yoruba design and planning issues.
2. Planning, development and management instruments of Oja Oba open space were traceable to the king and his palace. Further study is required in the identification of planning and design parameters; standards and measurement; orientation preferences; and norms and taboos that sustain the intuitive plan.
3. Various activities were identified as the main forces that draw people to Oja Oba. Research works on the standardization of each activity and facilities for proper functioning may be explored. In addition, it is necessary to develop site planning instruments that will be able to detect earth energies and their benefits to humanity in environmental design field. Such calibrations will make available the hidden geosophic knowledge in secret custody of Ifa sages and traditional Yoruba intellectual class.
4. The study submitted that Oja Oba, as public place, is Yoruba city symbol influenced by 'orisas'. Further study is required to understand how the 'Orisas' play major socio ecological stability roles in the well being of Yoruba people.

5. Conceptualisation of open space design looked at the eight place themes as root stock to receive compatible western open space values as scions. Further research work is necessary to illuminate the hybridisation process.

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# **APPENDIX 1A**

## **Grounded Theory Analysis of Scoped Literature on Yoruba Urbanism**

## Open Codes Analysis

Scoping literature on Yoruba urbanism took into consideration the classical cities built during the golden era. These cities were addressed in number of disciplines including sociology, history, planning, politics, philosophy and architecture. Textual data obtained from the literatures shown in Table 5.1 were scoped to commence grounded theory qualitative analytical procedure to examine the theoretical foundation of Yoruba city and its central market open space. Textual analyses from the sources in Table 4.1 are meant to understand the philosophy of Yoruba city building and the place of 'Ojude Oba' open space in the urban form. The key points indicate the incidents identified and codes given.

Awolalu, (1979) observed that

“Yoruba belief that creations emanate from a **self existent being called “Olodumare”** responsible for **the creation and maintenance of heaven and earth**. This Supreme Being brought into existence **divinities and spirits** that are believed to be his functionaries in the **theocratic world**. “Olodumare” according to Yoruba myth is surrounded by **“Orisas”** (divinities) that are assigned different duties. **16 orisas** were sent from heaven to create earth. These divinities are in hierarchical order. **‘Orisa-nla’**, is a prominent primordial divinity assigned the role of leading **15 other divinities (orisas)** to create the earth. Yoruba mythology of earth creation states that **planet earth was a marshy waste** with the heaven and earth so close that the denizen of heaven used to descend and ascend by means of **a spider’s web or chain**. **‘Orisa-nla’** was given **some loose earth in a snail shell, a hen as tools**. **‘Orisa-nla’** descended to the earth **and threw the earth on the marshy waste** while **the hen and the pigeon** were let loose to spread the earth. Thus, the marshy waste was covered and solid earth appeared”.

“**The spot of descent on planet earth is Ile-Ife**. Mythologically Ile-Ife is **Yoruba’s navel of the earth** with a direct link to planet heaven. That accounts for the reference to Ile- Ife as “Ife Oodaye, ni bi ti oju ti n mo wa” meaning that Ife is the foundation of the earth, the source of daylight”.

**CODE 1.** These incidents are given the code: **Mythology and Yoruba Aboriginal City Inception**

**Box Memo 1**

**Yoruba mythology of earth creation**

The 16 heavenly beings are referred to as ‘Agbaagba merindinlogun’ and formed the root statement ‘Agbaagba merindinlogun ti o ti isalu orun bo wa saye’ (meaning sixteen elders that descended from invincible realm to planet earth). Four of the sixteen deities are primordial divinities and often referred to as major “*orisas*”. Included in this category are Orisa-nla, Ifa deity of divination, ‘Jakuta’ and ‘Lakaiye’. The remaining 12 constitute minor deities. These celestial beings mark the beginning of recurrence of number 16 and 4 in Yoruba philosophy of life. The spot of descent on planet earth is Ile-Ife. Mythologically Ile-Ife is Yoruba’s navel of the earth with a direct link to planet heaven. That accounts for the reference to Ile-Ife as “*Ife Oodaye, ni bi ti oju ti n mo wa*” meaning that Ife is the foundation of the earth, the source of daylight (Awolalu, 1979).

Krapf-Askari (1965) quoting Frobenius (1913) testified about the situation at ancient Ile Ife:

“Ife in times of old-----consisted of just **seventeen towns quarters**, i.e. central quarter, **four in the cardinal points of the compass**, and **twelve, made up of three to each of these four**, inserted between them.--- The people themselves say that the cohabitation based on clanship is by no means as strictly regulated as it was. **In the days of old the ancient of the city was parceled out among different Orisas**. Today the descendants of the various deities live among each other without any ordered distinction”

**CODE 2.** These incidents are given the code: **Principle of ‘As in heaven so also on earth’**

**Box Memo 2**

**Yoruba Mimesis**

Obateru (2006) noted that the conceptualization of classic Yoruba city is primarily based on cosmology. These cities were planned on Yoruba cosmological philosophy that evolved from her mythology of earth creation (Fatunbi 2004). The statement ‘Agbaagba merindinlogun ti o ti isalu orun bo wa saye’ is further modified as ‘Agbaagba merindinlogun ti nse awo ni ikole orun ni se

awo ni ikole aye - ode Ife'. This is translated to mean 16 divinities that operate a secret wisdom in the heavenly realm has transformed to the 16 elders that operate secret wisdom at Ile Ife the point of decent on planet earth. In heaven Olodumare is the commander in chief supported by 16 Orisas. The principle of sixteen divinities in mythological earth creation translated to sixteen elders with the Oba at the center constitutes the framework of Yoruba human settlements. The principle is 'Ikole aye' (Ile Ife) must be a replica of 'Ikole orun' (spirit realm where 'Olodumare' sends 16 divinities to create earth). Since Olodumare' (God) is the monarch of the spiritual realm and the universe then the Oba is the monarch in this realm of matter holding fort for him.

Akintoye (2010) observed the deification of ancient Yoruba leaders and very important personalities as the various Orisas.

“After Oduduwa’s departure from the scene his aura continued to glow over everything and everybody. His subjects had of course, **seen kings before**, indeed some of them **had been king themselves**, many were descendants of **kings and most adults had lived in the pre-Oduduwa kingdom**. But nobody had ever seen a king with the sort of stature and glory that Oduduwa had had as king of Ile-Ife. Not only did the **chiefs take steps to deify him** the collective imagination of the masses began to represent him as larger than life. Long before there had existed, no doubt the myth **about Olodumare sending some heavenly beings to come and establish life on the earth**. That basic story will no longer do. **Oduduwa had to be part of it**; indeed he had to be the leader of the heavenly beings that came to earth”.

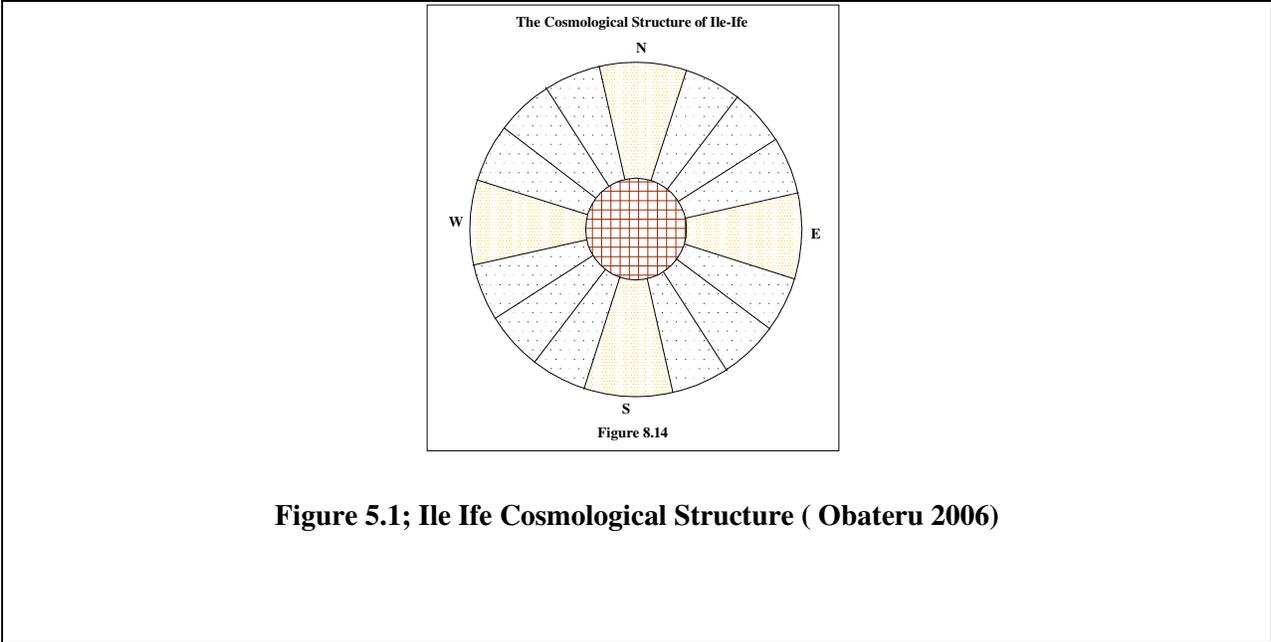
“Over the next centuries, **the myth making genius of the Yoruba nation amplified and embellished Oduduwa’s part in the story of creation**. The titanic fight between him and Obatala had to be woven into it. So in the end full detail of the story came to be that **Obatala had first led the heavenly beings coming towards the earth** but that he had got drunk on the way and **Oduduwa had taken over the mission; thus becoming the first man on the earth and the progenitor of the Yoruba nation**”. “It is true that though the general direction of **Yoruba religion had evolved slowly over millennia** in the Yoruba forests’ it was **at Ile-Ife after Oduduwa that most of the deities and leading spirits in Yoruba tradition** were given final form and personality and then given to the rest of Yoruba land. The list is long but suffices it to mention only a few here. **A patron God of working people and of iron existed in all Yorubaland long before Oduduwa** ) probably as earlier suggested with the name of **Alaka-aiye**. But it was the kingdom of Ile-Ife that gave him **the name Ogun (the name of an Ife king) and made his cult a royal cult**. **Deities of wealth** and of the sea had existed but it was the Ife

kingdom that they were combined as one and given **the name Olokun from the name of a rich woman contemporary of Oduduwa**. Even the most **senior Yoruba god Orisanla, became Obatala the name of Oduduwa’s contemporary**. And was thereafter so known to all of Yoruba land. ----- **The ancient god of divination, Ifa, also came to bear the name Orunmila**, the name of perhaps the greatest Ifa priest in about the time of Oduduwa. ----- **the ancient god of lighting and thunder (very probably originally known as Jakuta) had his name to Sango**, the name of an Oyo-Ile king”. “---For all Yoruba people after Oduduwa, **therefore Ife was the home of the progenitor of the Yoruba race and the home of virtually all pan-Yoruba gods – a place to honor and fear, a place to pay homage to in almost all religious observances**”.

**CODE 3.** These incidents are given the code: **Deification and religious institution in planning**

### **Box Memo 3**

| <b>Deity and Evolution of City Nature Based Religion</b>  |
|---|
| <p>The political system of Yoruba kingdom was tailored after her mythology of earth creation. The King occupies the position of Olodumare while his chiefs mimic the orisa. It was the model operated by Obatala and others as kings over several aboriginal Yoruba settlements before the immigration of Oduduwa. Oduduwa dynasty used the same model. Obateru (2006) observed that this model accommodated Oduduwa as the king/priest (Oba) at the spiritual capital city (Ile-Ife) with the subdivided surrounding Ife landscape into 16 sectors or quarters governed by the chiefs (Figure5.1). What become the national Yoruba deities today, (Oduduwa, Orunmila, Obatala, Ogun, Sango) were either kings at the inception of Ife and Oyo Ile Kingdoms or important personalities. They were role models who were deified as pre Oduduwa dynasty aboriginal gods. Orunmila took up the garb of Ifa god of divination; Obatala became Orisanla; Ogun replaced Alakaiye; and Sango who was king at Oyo Ile was seen as Jakuta (Akintoye,2010).</p> |



**Figure 5.1; Ile Ife Cosmological Structure ( Obateru 2006)**

The religious, political, social cultural and spatial configurations of human settlements are often influenced by the prevailing cosmological set up (Rapport, 1969).

Obateru (2006) observed that:

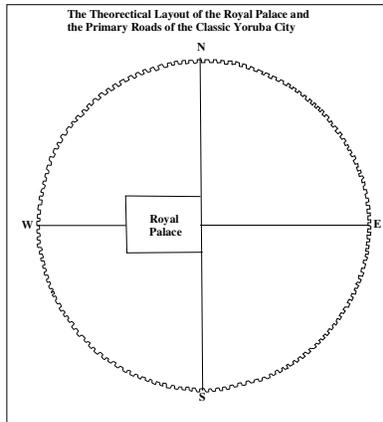
“The **basic principle underlying** the layout of the classic city **is primarily religious**. The layout reflects **Yoruba cosmology concept** as contained in the **myth of the creation of the earth foundation of the sacred city of Ile-Ife**. The political structure of Yoruba land is also claimed to derive from the **legend of the origin of the earth**. In the beginning, according to tradition, God (whom the Yoruba call **Olorun or Olodumare sent Oduduwa with sixteen lieutenant chiefs** from heaven to create earth on the primeval water surface below. On creating the earth **Oduduwa occupied the centre** which was **Ile-Ife** and subdivided surrounding **land into sixteen parts for the chiefs: four major and twelve minor ones**”

**CODE 4.** These incidents are given the code: **Deity and Site Orientation**

**Box Memo 4**

|  |
|--|
| <b>Yoruba Environmental Planning</b>   |
| The place of astronomy in physical planning is evident in the orientation of principal axis of classic urban design. Daily solar movement provided basis for the concept of four city cardinal points associated with the principal deities. While Sango’s reference point is to the east, |

Orunmila (Ifa god of divination) occupies the west. Obatala (Orisa-nla) and Ogun (Alakayie) are to the north and south respectively. Sango's (Jakuta) association to the east is based on the platform of geoclimatic happenings especially line squalls characterized by thunderstorm and wild winds. Obatala is Yoruba god of whiteness - a mark of truth, honesty, holiness and peace. Ogun is the god of iron and represent earth and warfare. Besides 16, number 4 exert a strong influence on traditional Yoruba way of life. Four cardinal points are associated with the 4 primary deities.



**Fig.5.2; Theoretical Layout of Royal Palace /Primary Road of Yoruba Classic City**

These orisas constitute some of the national gods in all Yoruba cities. Their shrines and temples are located in strategic locations of the cities including the Oba's palace and royal market. Fatunbi (2004) studied the location and periodic sacrifice to these gods. As noted by him:

“--- the language of Ifa all the planets in our solar system are producing ‘ase’ from an invisible link with Orun. ---- **Ase, or inter-dimensional radiations coming** from the eight contact points of the internal grid cover the surface of the earth in a grid pattern **called Dragon lines, Serpent lines, ley lines and various other names**. The place where these lines cross, especially where they cross over underground water systems, **were identified by the ancients as power spots, sacred places used for regeneration;-healing, and spiritual elevation**. An understanding of astronomy is the indicator of when and where these power spots become activated in the course of various planetary cycles. **In Ifa these power spots are called igbodu meaning womb of the forest**. The Yoruba word that describes the process of understanding **the activation of igbodu is called gede**. The word ‘gede’ is an elision of ‘ge’ meaning female and ‘de’ to stand up or

arise. **Gede is a reference to the out powering of primal energy from the womb of Creation.** The selection of times for seasonal celebrations for specific Orisa--- is determined by when **the igbodu associated with a particular Orisa is activated”**.

**CODE 5.** These incidents are given the code: **Orisa temple, nodal spaces and earth energy**

**Box Memo 5**

| <b>Geosophy</b>  |
|--|
| <p>Fatunbi (2004) noted that the Ifa myth of earth creation claimed that Ile-Ife is not only the navel of earth but the premier high earth energy concentration that was activated by Obatala (Orisanla), the primordial ‘orisa’ that lead fifteen others to create planet earth. He claimed that ley lines and domes are referred to ‘Ase’ and ‘Igbodu’ respectively in Yoruba Ifa divination tradition under the custody of ‘Orunmila (Ifa)’ one of the four national deities. ‘Igbo’ is literally translated as forest while ‘odu’ means womb or source of all light manifestations in the physical realm. As noted by Fatunbi (2004) ‘odu’ exists in ‘orun’ (intangible realm). It is an inter dimensional portal linking ‘orun’ and ‘aye’ (earth). Orisanla and his 15 ‘Orisa’ contingent that landed at the Ile Ife (the premier Igboodu) ruled the aboriginal Yorubas with what Fatunbi (2004) called silver sword. This he otherwise called ritualistic cleansing at the concentrated radiant energy dome. It was an era when human beings inhabited the earth in a state of peace and harmony with each other and contextual environment. Fatunbi (2004) gave the impression that the geographical location of each shrine enhances periodic activation through sacrifice. The locations are all ‘Igbo odu’. Such religious nodes attracts faithful hence the usual congregation of people.</p> |

There are other variants of Yoruba earth creation myths. Obateru (2006) also noted the “The Ijesha variant of the legend also claims that Yoruba land was divided into **sixteen kingdoms**, excluding Ife Kingdom, **ruled sixteen children of Oduduwa**. The founding of Ile-Ife is also **attributed to God**. On the occasion of the city's establishment, legend has it that God said: " **Eshu sit thou behind me; thou Shango in front of me; Ogun sit thou on my right; Obatala thou on my left. Ye other gods, sit round me in a circle**. This city shall be called Ife. **Sixteen gods have come with me**. They will have children and they shall live around you. Thus will He have a great people’?

**CODE 6.** These incidents are given the code name: **Orisa influence on Regional Planning**

**Box Memo 6**

### Orisa dictum of regionalism

A reoccurring decimal in the geopolitical location of Yoruba nation is the distance between major Yoruba cities. From the eastern boundary (Owo) to Ajase (Benin Republic) in west; and from Eko in the south to Ilorin the distance between one city to the other is about 30 kilometres. Besides the classic Yoruba cities are 16 numbers- a reoccurrence of the influence of 16 orisas that founded Ile Ife. Finally all Yorba settlements share the same form

Munoz (2003) theorized that:

“The Yoruba city is the concrete expression of the **political, social and religious system of the people**, manifested even in the physical configuration of their cities. This urban form, which may defined as **fundamentally autochthonous** has achieved the difficult synthesis between **state and society, represented respectively by the *oba* and the family heads**, and solved besides the no less difficult problem of the rural-urban dichotomy. And all this has taken place in the context of large nuclei of population. Both Yoruba state and society are based on the **same principle of consanguinity**, supplemented and reinforced by that of seniority or preeminence”.

“The Yoruba city is **also a reflection of the sociopolitical system even in its very physical disposition**. The dwellings or compounds of **families belonging to the same lineage are grouped** round the house of the head of **the extended family (*ebi*) forming quarters or wards**. All these sections are themselves **grouped round the palace, called *aafin***, where resides the *oba* or king of the city.”

**CODE 7.** These incidents are given the code: **Political, social and religious system city form dictum.**

### Box Memo 7

#### Governance and religious association in Yoruba city planning

Traditional Yoruba urbanism had previously been attributed to her monarchical system of governance (Krapf-Askari 1965, Fadipe 1970 and Munoz 2005). The city was seen as an expression of the political, social and religious system with a collective allegiance to a sacred King (Oba) that governs through a hierarchy of sectional chiefs (Ijoye) and extended family heads (Oloriebi) (Fadipe 1970). The spatial configuration of Yoruba city state are said to follow the political pattern. The Oba is the political leader as well as chief priest of the city. The Ijoye

assumes the same role on quarter basis while the Olori ebi control the compound and family deity.

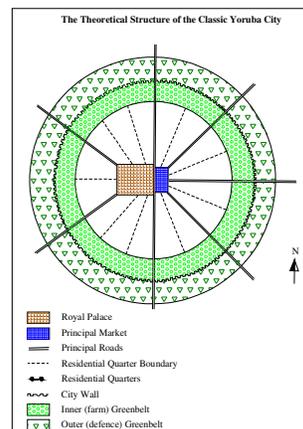
Munoz (2003) further study shows that

**“The Yoruba city is therefore a federation of lineages, united by their obedience to a single monarch and the conviction, actualized in some common rituals, of descending from the same ancestors. Thus, the classical pattern of a Yoruba city is similar to a wheel, where the royal palace is the axis and the radii a series of roads that, going from the palace, link the city with other centres. Beyond the walls are the farms: first, the *oko etile* or surrounding farms, then the *oko egan* or bush farms that merge imperceptibly with the *oko egan* of the adjacent city”.**

**CODE 8.** These incidents are given the code: **Radial/Wheel city form**

### Box Memo 8 Radial Platting

The King’s palace is the vista of Yoruba city. All physical objects radiates to him. This is not unconnected with his position as the spiritual head of the kingdom.



**Figure5.6; Theoretical Structure of Ile Ife (Obateru 2006)**

According to Obateru (2006) Yoruba classical cities were properly platted. He noted that:

**“No classic Yoruba city was without a broad integrated layout plan. The street plan of the city was a combination of the radial and grid plans. The primary road plan was radial while the residential quarters were laid out on the grid plan. Theoretically there are**

**sixteen of those radial roads”.**

“The conclusion that classic Yoruba cities were planned and laid out on the radial and grid plans are premised on the following facts. Firstly, **the cities of the Golden Age exhibit a similar street plan.** The similarity of such eastern Yoruba cities as Ile-Ife, Ilesha, Akure. Ondo and Owo is particularly marked”.

“The primary road system of the classic Yoruba city is radial. **Running from the countryside and cutting through the defense wall of the city the primary (main) radial roads converge on palace in the centre of the city.** The city form was **roughly wheel shaped with the royal palace as the hub and the defense wall perimeter.** The pattern apparently gives the impression that the city is circular in form. It was **the circular defense wall that imposed the apparent circular form on”**

“**It should not be assumed that the radial roads were perfectly straight;** they were not especially because of **two factors: topographical obstacles and imperfect survey methods.** These notwithstanding, the radial road systems of the cities are clearly apparent today in the physical forms of Ile-Ife, Ilesha, Ondo and Owo”.

**CODE 9.** These incidents are given the code: **4, 16 in subdivision principle**

#### **Box Memo 9**

##### **Numerology in city platting**

There is no evidence that the orientation and position of the two western radial roads were of religious determination. Convenience and practical considerations probably determined their orientation and situation. This is borne out by the treatment of the western radial which theoretically terminates at the back of the palace. As the road would serve no useful and meaningful purpose behind the palace, it was eliminated and replaced by two radials which flank the two longer sides of the palace to join the north-south axis. It is noteworthy that the number 4 and its multiples are 'sacred' to the Yoruba people, particularly in relation to their week and Ifa divination. The Yoruba week is made up of 4 days named after Ifa, Ogun, Sango and Obatala (Orisanla) while Ifa divination is based on the multiples of number 16. The theoretical layout of classic Yoruba city is therefore based on four cardinal points with a strong central location occupied by the royal palace. The city is radial in form with four strong principal roads.

Obateru (2006) study shows

“Apparently, **the minimum number of radial arteries is five while the maximum is seven.**

The basic five radial roads relate to the palace. -----**Of the radials, four are of primary religious significance**; namely, the two axes that run east-west and north-south which intersect at the city centre. **The four cardinal points are associated with four major deities Sango with the East, Esu with the West, Obatala with the North and Ogun with the South.**

**CODE 10.** These incidents are given the code: **“Orita” Symbolic city planning philosophy**

**Box Memo 10**

| <b>Cardinal points</b>  |
|---|
| <p>Yorubas believe that the earth has four rigidly fixed corners (i.e. cardinal points). This is reflected in the expression that “Igun merin ni aye ni”, that is, the world has four corners. Winds, gods and spirits of good and evil are believed to come into this material realm from the outer world through the four cardinal points which are regarded as four gates to the earth. For this reasons, Yoruba towns has four gates (Awolalu, 1979). The symbolism for the city in Yoruba culture is that of the ‘Orita’ – a center where three or more roads converge (Ogunba, 2002).</p> |

The royal palace, the royal (central) market, 16 radial roads (four major arterial), the residential quarters and defence wall or moat are the physical components of Yoruba city (Fadipe, 1970;Awolalu, 1979; Munoz, 2003; Obateru 2006; Akintoye,2010).

Okedele, (1981) submitted that

“Traditionally, however, **Yoruba cities were planned.** Johnson, a British Administrative Governor, in 1876, pointed out that Ilesha was consciously laid out on the same plan as that of Old Oyo. **The plan of Ilesha, thus, is very similar to what one finds in Ile-Ife, Ondo, Ado-Ekiti, Ijebu ode and other Yoruba cities. There were three distinct features in all Yoruba city cores. The King's Palace; the Principal Market and the fetish temple.** Centrally located was the King’s palace - the head of the city administration and the symbol of its urban status. **The palace occupied an extensive area of land, apart from containing the palace, also provided open space for recreation and for public religious or social occasions.** In modern times, much of this space has been sub-divided and used for building various offices of the local or regional administration”.

**CODE 11.** These incidents are given the code: **City Core Components**

### Box Memo 11

#### Royal Palace Land use

The royal palace with the adjoining royal market was the most important component in terms of location and functions. Within the palace proper and the royal market are located the shrines and temples of numerous national gods.

According to Obateru (2006),

**“The position of the palace was invariably the city's geographical centre or as close to it as possible if there were physical constraints. As the embodiment of the city and the fountain of city life, all the radial arteries of communication converge on it”**. -----The usual **site of the Yoruba palace was an extensive eminence city centre** where the sheer magnitude and upward thrust of **the palace usually dominated the rest of the city**.

**CODE 12.** These incidents are given the code: **Dominant City Core**

### Box Memo 12

#### Grandiose City Core

The royal palace with the adjoining royal market is strategically selected to allow for a grandiose layout of the three major components namely the palace, royal park and the royal market.

Krapf-Askari (1965) citing Frobenius (1913) noted the monumental scale of Ife's palace in 1910:

**“The palace of Oni, whose massive walls meet the eye whatever quarter one approaches it, is that which impresses everyone who visits the town of Ife today. Its front, especially with the open square on which it stands, makes an imposing effect in spite of all its ruin.** The walls are mighty, over a yard broad at the base and some eighteen

feet high. The mighty entrance is barred by a **handsome sculptured door.**'

**CODE 13.** These incidents are given the code: **City Core Location Determinants**

### **Box Memo 13**

#### **Royal Palace Components**

Yoruba city center is composed of three interwoven land use items namely the royal palace, the royal park and the royal market. The palace is the citadel of city/ kingdom governance and is made up of many buildings, rectangular court yards. Akintoye (2010) noted the main palace buildings were surrounded by many acres of ground, most of which was left under virgin forest. The pristine landscape is what Obateru (2006) referred to as royal park. The royal park is further sub divided into three main uses namely royal cemetery; urban garden to meet the food security needs of the king in times of war; and large hectare for kings recreation especially game hunting and spiritual meditation. A wall '(known as *gbagede*) was then built to surround the palace and its grounds, with access through one large gate' (Akintoye (2010). The royal market is directly linked to the main gate by a wide transitional open space. The two, royal palace and palace outdoor court yard often fused together as one large central urban open space. It is the object of this research.

Yoruba city components are not located casually. While astrology play vital role in radial city streetscape, efficient governance and awe of spirituality around the personality of the king dictate the central location of the palace, the royal core contextual landscape is equally important. Akintoye (2010) observed the domineering posture of the Kings palace as follows:

“Usually **the first public facility** constructed in every **royal city was the palace**. For this, an effort was usually made to find a **distinctive location**, normally which the new city could evolve. Imade built the first Owo palace on the **low hill known as Oke Asegbo (Asegbo Hill)**, where the Owo City Hall now stands. His successors moved it to a better location on **Oke Ekusi (Ekusi Hill)** where it now stands. Awamaro built the Ado (Ekiti) palace on the **gently rising hill known as Oke-Adodo**, where it served **as the hub linking the group of quarters** of the old settlers (at Odo-Ado) and those of the immigrants (at Oke-Ewi), and where it stands today.

The Ijebu kingdom of Ofin built the Akarigbo's **palace on Oko hill**, a beautiful location overlooking most of the royal town. In the hilltop city of Efon in Ekiti, **the Alaaye's palace** was built on a **distinct little peak**

**CODE 14.** These incidents are given the code: **City Core and Hilly Landscape Choice**

#### **Box Memo 14**

##### **Palace and City Center Panoramic Landscape Choice**

The panoramic views provided by choice of a hilltop for royal palace and its co nucleus city center (the market open space) is explained by its beneficial environment qualities. Firstly, It afforded opportunity for a three hundred and sixty degree views to all the quarters that made up the city. This is in addition far views to the countryside beyond. Secondly, a building on hilltop was readily seen and exhibits a commanding posture. Thirdly, elevated landscape environmental engineering disallowed flooding, in contrast to valley locations prone to water pollution accompanied by deadly diseases especially malaria. Lastly, such location further exhibit the spiritual respect accorded the King. He is elevated to the position of a god according to the Ifa concept of Yoruba earth creation.

Munoz (2003) attestation of the position of the king and royal palace in Yoruba urbanism will reinforced the panoramic landscape preference. He submitted that

**“The raison d’être of the city** is thus manifested almost graphically: it is the seat of **an oba, the ritual and secular head of a city-state**. His palace or *aafin*, **sited in the heart of the city, is ritual and religious centre of the kingdom, where the shrines and other sacred places of the state are found**. In Ojo's telling phrase, the *oba's* palace is a **"temple of temples."**? ----- The *oba*, ritual head of the city and surrounded by a **religious aura, holds considerable religious authority”**.

Okedele (1981) buttressed the religious elements as follows:

**“ Opposite the palace was the most important market** in the city. Similar to the principal market in the northern cities, they **occupied a wide open space**, the spaces were divided into various groups according to the type of product, food item or material they sell. These markets were held in the cool of the evenings. The same open space **was used for various festive activities** in the mornings or afternoons. Other smaller markets found elsewhere within the city were closely associated with the residences of minor chiefs”

**CODE 15.** These incidents are given the code: **City Core as Temple Landscape**

**Box Memo 15**

| <b>City Centre as Grand Yoruba City State Temple</b>  |
|---|
| Yoruba religious system falls within animism classification. It is nature worship. There are pantheons of gods. While some are national in outlook others are worshiped on local platform. Studies had shown that national Yoruba gods are located within the Palace premises including the royal market. |

“One can find, therefore, in the ruler or *oba* of the **Yoruba city-state** the four elements that typify, according to Mazrui, the political style of the monarchy especially in Africa: the continuity of an aristocratic style in social ostentation, robes, palaces, vehicles, etc.; the personalization of authority; its sacralization and, finally, the crystallisation of a historical identity. **These elements are especially manifested in the ritual symbolism of the ceremonies of the coronation and enthronement and in the periodic festivals of a civic-religious character** when the *oba* acts as the representative of his people”.

**CODE 16.** These incidents are given the code: **King and City Personification**

**Box Memo 16**

| <b>Yoruba King and his palace and socioeconomic continuity</b>   |
|--|
| The position of the king in Yoruba city state is conspicuous. In him is loaded the sum total instrument for the planning, development, management of the town. As noted by Fadipe (1971) the Oba is called “Oko Ilu” meaning the husband of the town literally This is in addition to the execution of the norms and values for sustainable existence of the people and the tradition. |

# **APPENDIX 1B**

## **Grounded Theory Analysis of Ifa Sages Interview on Yoruba Urbanism**

### **Ifa Sages Interview Data Analysis: City Concept Open Coding**

Question: Sustainability of spatial configuration of our urban environment is very important at this season of collective desire to improve livability in our cities. We will like to understand the principles that establish urban spaces especially the central Oja –Oba that is a major feature in all Yoruba settlements.

Answer: It is interesting to see Nigerian Architects inquiring into traditional issues that have been labeled demonic. While some of us traditionalists are invited to America (USA) universities, Europe and Australia, only few departments in few universities at home especially Art and Yoruba studies recognize our belief system. When I got the letter it looks strange to request for interview from a group of people who rely on European ideas to solve indigenous problems. I know your interest is in open space and markets. It is necessary to understand the root principles that establish Yoruba towns. You must **note that the principle that establish the whole town also influence the components including open spaces**. These principles are encoded in Ifa theology. Just as you have your Bible or Koran we also have our Ifa compendium. In the last 70 years some individuals have been making attempt to write it in volumes. **There are 16 major Odus of Ifa literature. The remaining are minor odus**. Each Odu contain 261 corpus that are made up of stanzas or verses. **The Odus and stanzas deal with all issues that pertain to Yoruba daily living**.

**CODE SCI - 1.** These incidents are given the code: **Odu - 4 and 16 Numerology**.

**Box Memo SCI - 1.**

### Ifa Divination System

Ifa is a Yoruba divination system encoded in in Odus. According to Ologundudu (2008) the Odus are compacted essence of life myseries. The sixteen odus are Ejiogbe, Iworimeji, Obarameji, Irosunmeji, Ogundameji, Iretemeji, Oturuponmeji, Osemeji, Oyekumeji, Odimeji, Okanranmeji, Owonrinmeji, Osameji, Oturameji, Ika meji and Ofunmeji. These Odus formed the foundation of Yoruba culture and meant to teach harmony between man and nature. Ologundudu (2008) identified Obi (abata) and Merindinlogun as the two broad categories of divination to interpret situation according to the major odus. Obi used in divination contains 4 halves. The broad divination is Merindinlogun (sixteen). It is sixteen cowries. This show the foundation influence of 4 and 16 in numerology of Yoruba system.

Question: What is the true position of the common saying that 16 ‘orisas’ come from heaven to establish earth’ in Yoruba mythology?

Answer: It is absolutely true. **16 divinities lead by ‘Orisanla came from heaven** to establish Ile Ife. ‘So much has been written about this and I will not waste time relating the Ifa mythology earth creation. You must note that Ifa corpus says the earth was not established or restored by the divinities once. **The establishment is about four times. Four members** of the sixteen divinities were prominent including Obatala, Ogun, Sango and Orunmila. **They influence the four cardinal points and terminate at the four city gates.** Please note that these four were also human. They were prominent Obas and personalities at Ile Ife during the reign of Odudwa.

**CODE SCI - 2.** These incidents are given the code: **4 City Gates**

### Box Memo SCI - 2.

#### Numerology

Sacred alphabetical numerology have been used to communicate mathematical relationships between philosophical and metaphysical concepts through the use of letter and or number. Sacred numerology is often reserved primarily for the expression, instruction, and codification of metaphysical concepts; For example Arabs made numerological associations between letters and numbers, and it was inevitable that important concepts and ideas came to have number identities. For Christos- Judaism numbers 5, 7, 8 and 50 represent grace, perfection, new beginning and

jubilee respectively. Numerology found entrance in architecture and design generating coded design concepts for harmonic purposes. The use of numerology in Yoruba planning and design is yet to be explored but the place of number '16' in divinities documented in Ifa mythology of earth creation; numbers '4' and '16' in divination technique; number '4', numbering of weekdays; and '16' in the nexus of Yoruba city layout and cosmogonic symbolism is interesting.

Question: Oduduwa was accorded a position of leadership among the 16 divinities. How did these four men and Oduduwa become orisas?

Answer; "It is well stated in one of the Ifa stanzas called 'Owerunwese'. "Orumila said it is a **man that transform to Orisa**. Ogun was a person but because he **acquired power his admirers deified him as Lakaiye**. **Obatala was equally deified as Orisanla** the leader of the contingent. **A wise man is the one that transform to orisa**. Their makeup and creative force behind them differ from ordinary human beings so they were men among men. While many writers claim Oduduwa to be a man, others said he was a woman. **But Ifa says he is more of a man than woman. Oduduwa is Olofin Ajalaye**. You must be careful of poorly researched write ups on Yoruba people meant to please the white men. Any documentation that is not back up in any Odu Ifa must be discarded".

**CODE SCI - 3**. These incidents are given the code: **Ifa authentication of Deification**

### **Box Memo SCI - 3.**

#### **Oduduwa**

Oduduwa is currently referred to as the progenitor of the Yoruba people. There are different versions of his appearance on Yoruba scene. While pro western school of thoughts believe he migrated from the middle east especially Mecca or Sudan so as to accommodate Hellenistic interest in Egyptian civilization ( Johnson (1909), Fadipe (1970)' and Munoz (2004), others especially Akintoye (2010) submitted that Oduduwa was borne and bread in one of the aboriginal Yoruba villages at Ife bowl. Whichever version is under consideration, Oduduwa fully

understood Ifa mythology of Yoruba earth creation story. His accession to the throne at Ife marked the beginning of city building process and rapid growth of Yoruba culture. Deification became very popular during his time as the Oba at Ife. Contemporary leaders of his time who also understood the principle of 'orisas' also followed suit.

Question: What Ifa philosophy state attachment to cities and what had been responsible to the dense population?

Answer; "Two root words **namely 'Oju' and 'aye'** summarize spatial configuration of Yoruba settlement as noted in various odu Ifa. **'Oju' means time while 'aye' refers to space.** That accounts for the **Yoruba saying "o roju o raye" meaning you will have time and space to operate.** Time is very important in this terrestrial plane. Time to play; time to sleep; time to have family meetings; transact business, respond to political tenets on family, compound; quarter and city scales; and above all time to participate in religious activities which Yoruba hold in very high esteem. **Each of these and other timed undertakings is space specific as noted in Ifa stanzas, corpus and odus'.** Such space to operate must **be conducive and respond to communal agreement"**.

**CODE SCI -4 .** These incidents are given the code: **Time and Space**

#### **Box Memo SCI - 4.**

##### **Time Undertakings**

Activities in Yoruba believe system is time specific. Time is as dictated by elements of nature sun, moon and stars. Social, cultural, festive, farming, economic and daily activities are dictated by these elements that dictate time. The activities are at the same time space specific. Congregation for these activities responds to groupings especially family groupings and kith and kin groupings. The groupings are responsible to the block decision making system that is influenced by the leader.

Answer; “The **principle of Oju’ and ‘aye’ influence city configuration and is the foundation of Yoruba sociology.** Yoruba people live in groups and that is unique. The reason nobody really knows. The mind set of **Yoruba people is to congregate in large compounds.** They love to congregate in open spaces adjacent to the house and not another place detached to the house. It is cultural. **This culture is based in ‘Ebi’ system.** ‘Ebi’ is extended family that forms a compound. **Many compounds form a quarter and again there is a great measure of kith and kin involved.** Then quarters make up a town. So there is family space in the court yard; compound space; quarter space often a market and central city space called royal market. So Yoruba **congregate as Ebi and want to be buried at home because of the afterlife believe in Ebi system.** The system believes when one dies he descends from the mountain top to a valley where he will be welcomed by ancestors all seated on stools with the oldest turning to a python. That accounts for **2 burial rites in Yoruba land.** After the final burial the dead is elevated to the final stool. **So it is believed that Yoruba people congregate on earth they also congregate in heaven. So congregation on earth has celestial undertone and that where religious meaning becomes very relevant”.**

**CODE SCI - 5.** These incidents are given the code: **Ebi Philosophy**

**Box Memo SCI - 5.**

| <b>Yoruba Sociology</b>   |
|---|
| Congregation at any scale in Yoruba set up responds to world view Hermitic teaching that ‘states as in heaven so also on earth’. This life and after life believe system share a common principle of kith and kin congregation on spatial basis. That is ‘ebi’ congregate to take decisions in heaven |

they also congregate to take decisions on a similar spatial configuration on this material realm. The link between heaven and earth congregation at any scale is the worship of ancestral spirit represented by 'egungun' festival and burial sacrificial rites that are space specific.

Question: What is Ifa understanding of city founding?

Answer: You need to understand that there are **three overlapping principles guiding city building** in Yoruba belief system. **Often hunters founded most Yoruba cities. This is first principle.** On the **alternative the quest for territorial expansion or disagreement between siblings move a prince to relocate away from home.** Whichever option, **Babalawos (Ifa custodians) are invited to divine the future of the settlement including norms, values and taboos for growth, administration and governance.** The presence of Ifa divination constitutes the second and the most important principle. **Each city has her own charter given by Ifa.** The **charter is the sum total physical and spiritual set up for the future of the city.** The charter may institute taboos that prohibit eating a particular animal or plant. The third principle is cooperation between many villages to commence a bigger settlement. **People in the new settlement must live by that charter. For people from Ikoyi do not eat big rats. That is, the taboo rooted in religious influence that laid out Ikoyi at the very beginning** and the people must abide by it. This third principle is what is **called "ayabado"**. It is the process of quick city growth through accretion. Typical example is the present Oyo. **At the inception of the new Oyo, Alafin Atiba invited 15 autonomous surrounding settlements to relocate to new capitals.** These communities constitute most of the new quarters. Every member of new quarter (former settlements) **aggregate in designated location through another principle of 'Kith and Kin'**. The later principle encourages densification and did not accommodate sprawl. The boundaries between new quarters are defined. **In summary Ifa noted that a settlement is**

**founded by a hunter or individual; chartered by Ifa; and can grow rapidly through accretion of surrounding villages using kith and kin sociological principle.**

**CODE SCI - 6.** These incidents are given the code: **Three Level City Principle**

**Box Memo SCI - 6.**

**‘Ayabado’ – Growth by Accretion**

The interrelated principle of hunter, Ifa and Ayabado is interesting. Obateru (2006) made mention of the importance of hunters in city inception process while Akintoye (2010) noticed colonial expansionism as witnessed by Oyo Empire as the major drive for various Yoruba city expansion immediately after the demise of Oduduwa. There is a general agreement on the place of Ifa oracle to authenticate the chosen location. That is Ifa dowsing reveal whether the site will support a successful town and what periodic sacrifice and religious activities each town must do in her charter. If the city charter and the necessary sacrifice involve activating positive energy as insinuated by Fatunbi (2004) then the chosen and authenticated location are auspicious spots that tally with local planetary grid. On the growth issue by accretion Obateru (2006) and Akintoye 2010 submitted that Oduduwa coercive sixteen existing Neolithic Yoruba Villages to establish Ife. The villages actually became the administrative quarters. In the case of new Oyo, Ogunmola (), Okedele confirmed the agglomeration of 16 quarters upon Alaafin’s settlement at Ago Oja.

Question: Which Odu Ifa deals with architecture or town planning or building a house

Answer: Every **Yoruba settlement has an Ifa charter and stanza** that was used to establish it.

For example Osogbo **is founded on odu Ifa called ‘Idiyun ileke’**. **‘Ose meji’ establish Ibadan.**

**Obaraotuwa was used** for Iwo. They are guardian angel for each town. There is no Yoruba **settlement that does not consult Ifa before building**. This gives reason for the statement that

**Ifa wisdom was used by Olodumare to establish the earth and the towns**. Often there will be sacrifice. E.g Oshogbo sacrifice 200 pigeons and 200, 500 cowries.

**CODE SCI - 7.** These incidents are given the code: **City Founding**

**Box Memo SCI - 7.**

| <b>Ifa Charter and Stanza</b>  |
|--|
| Every city and city component has its own Ifa charter. Within that charter are principles that sustain its use. Such Charter has Ifa Stanzas that the power the city and its components. |

Question: How is the exact spot to commence city building or market located? What is in the ground that we use to detect where to build a house, establish a town or its spatial components?

Answer: **Again through divination.** There are **spots on earth that only Ifa will locate** where city building or market place must commence. **There is also ‘Igbo ounro’ where the spirit being will not permit any form of land use. There are people or forces under the ground that communicate to people on earth and heaven.** It is only the Ifa initiates that understand that language. **It is a system of knowing who** they are what they want and when they want to enhance progress.. That is why you call the earth three times

**CODE SCI - 8.** These incidents are given the code: **Earth Divination**

**Box Memo SCI - 8.**

| <b>Dowsing</b>   |
|--|
| Consulting Ifa oracle involves divination to foresee the future, locate auspicious spots and prescribe solutions for harmonic environmentalism. Through divination Ifa initiates are able to delve into the prevailing positive and negative earth energies. Ologundudu, (2008) noted that Yoruba believe that there specific energies in most matter that can be invoked. These energies must be appeased and divined properly before use. He enumerated four divination techniques including Obi |

Abata; Eerindinlogun ( owoeyo-cowrie shell); Agbigba seed; and Ikin.

Question: What is the place of road junction in Yoruba cities?

Answer: “I believe **you want to know the symbolic importance of ‘orita’? ‘Orita’ is a symbol of ‘ilu’ (city)** according to Yoruba socio religious system. ‘Orita’ is a Yoruba word for road junction or where three paths meet. Thus ‘Orita meta’ connotes three crossroads. **‘Agbarisaala’ junction is a meeting point of for all divinities and supernatural powers.** There are many instances in Ifa corpus **where ‘Orunmila discusses about ‘Ajogun’ (belligent forces) that wage war against human** beings. There secrets were revealed to Orunmila at this location. Besides, this **‘agbarisaala’ junction is not too far from ‘ibode orun’ (the gate of heaven) where several incidents are recorded.** The encounter of ‘Orunmila’ and ‘aje’ (witch) at this junction is poetically rendered to give an insight. First two verses are follows:

“When you got to three **cross roads called ‘Agbarisaala’**, ‘Orunmila’ asked where you are going”. You replied that you are departing for the world. Orunmila asked again ‘what are your missions there?’ **You responded that you would wage war against men E.T.C.”**

‘Orita’, from the Ifa poetic rendering above is **the abode of ‘Iyaami aje’ (witches). It is also the home of ‘Esu Elegbara’.** The junction is like **an observatory or a tower where these supernatural beings are able to witness all incidents that happen both in heaven and on earth.** It is from there they intervene on issues when and where necessary.”

**CODE SCI - 9.** These incidents are given the code: **‘Orita Meta’- An Observatory**

#### **Box Memo SCI - 9.**

**Three Cross Roads - ‘Agbarisaala’**

The place of ‘Three Cross Roads’ in Yoruba urbanism is highlighted by Obateru (2006)

description of the prime position of four principal deities that occupy the cardinal cities. While the three converge at the royal market, the fourth from the west terminates at the central Oba's place. The spiritual importance is made manifest through the sacrifice deposited at road junctions in Yoruba religious believe system.

Question: Is there a link between heaven and earth?

Answer; "Ifa Corpus 'Irete Ogunda' provides another insight **into orita as a portal between material and immaterial realm.** The Ifa corpus clearly state that **orita is the altar of oath taking between heaven and earth.** Further it explains orita as **the abode of all spirits especially witchcraft:"**

"You must equally understand **Yoruba concepts of heavens.** The concept states that there are **two heavens namely heaven above, which is the abode of Olodumare, and heaven below the earth, which is the abode of the spirit of the ancestors or Egunguns.** It is called 'Orun Oke Orun Odo'. **The gateway of heaven and earth is called 'Manma' and is manned by 'Agbo manma' (Ram).** On this premises the market is **more than a place of buying and selling.** Both **the living and the dead interact in markets especially night markets"**.

**CODE SCI - 10.** These incidents are given the code: **Portal to Heaven**

#### **Box Memo SCI - 10.**

##### **Yoruba Concept of Heaven**

'Orun' for the Yoruba people is spiritual realm or immaterial realm. The Hermitic principle of 'as in heaven so also on earth' is worldview and believed by aboriginal people all over the world. The Yoruba people believe there specific spots on earth to easily access the immaterial world. Such places are more of temples to worship the deities.

# **APPENDIX 2A**

## **Grounded Theory Analysis of Scoped Literature on Oja-Oba**

This research focus on isolating place values that attract and bond people to central urban open space in classic Yoruba cities. Since the royal market (Oja-Oba) is part of the Yoruba city whole, the same disciplines in section 5.2.1 including sociology, history, planning, politics, philosophy and architecture will be explored. Textual data on Oja- Oba obtained from the literatures shown in Table 5.1 were scoped to commence grounded theory qualitative analytical procedure to examine the theoretical foundation of Yoruba city and its central market open space. Oja Oba (central open space) occupy important place in Yoruba city building. Scoping was undertaken to prepare ground for open coding necessary to discover what is relevant, about the kings market.

According to Obateru (2006)

**“Markets were key elements of the classic Yoruba city.** There were two categories of them: the **principal (royal) market at the centre of the city and the quarter markets** in the residential quarters”.

**CODE OJ -1.** These incidents are given the code: **Oja Oba –Important City Building Attribute**

**Box Memo OJ - 1**

| <b>Importance of Oja Oba in Yoruba Urban Planning</b>   |
|---|
| The social, economic, cultural and religious constituents of the highly revered palace rub on the location of the market. The market is then an outflow of the palace frontal open space. Any set back? |

Akintoye (2010) noted that

**“The creation of a king's marketplace or *Oja-aba* was one of the most important developments in every new royal city. Trade** was very important to the Yoruba people, and the kings took seriously the provision of facilities for **its proper running**. **As soon as the building of the palace commenced, therefore, an area in its foreground**, a short distance beyond the palace gate, was cleared and measured out for the king's market. **A market place close to the palace, usually located just outside its front walls**, became an alterable attribute of the Yoruba royal city or town.

**CODE OJ -2.** These incidents are given the code: **Oja Oba/Palace Twin Nuclei**

**Box Memo OJ - 2**

| <b>Place of Oja Oba in Yoruba Urban Planning</b>   |
|--|
| The royal market (Oja Oba) is an inseparable land use from the palace. Both land uses occupy the core of the cities. Environmental factors considered in choice of the royal also influence the choice of the market. How panoramic is the royal market? |

The works of Munoz (2003) stressed the all important role of Oja Oba and its twin land use, the palace, in the core of the city. He noted that

“Yoruba **ceremonial city is a ritual paradigm of the ordination of society** through which the values and attitude needed for its community are me inculcated. **The rite is a deeper and more durable element in man's life than myth itself?** Since it is not only the first to appear but lasts more easily and for a longer time. **The myths of origin and even the very continuity** of the society are thus actualized through the **periodic ore-production' of civic- religious rites, the reenactment of archaic ceremonies.** Hsun- Tzu's words describing the ritual context of the Heavenly Empire can be understood this manner:

*Rites have three bases: **Heaven and earth, the basis of life; ancestors, the basis of family: rulers and teachers, the basis of order.** Therefore, rites serve **Heaven above and earth below, honour the ancestors and exalt rulers and teachers.** These are the three bases of rite. To honor the beginning is the basis of life"*

**CODE OJ -3.** These incidents are given the code: **Oja Oba – Sustainable Institutional Cultural Framework**

**Box Memo OJ - 3**

| <b>Place of Oja Oba in Yoruba Urban Planning</b>  |
|---|
| The city core composed of both the palace and the royal market are educational instruments to learn about Yoruba of life. The norms and values that monitor and sustainably manage the culture in all its ramification is entrenched the planning, spatial configuration and management of the open space. Oja Oba as the central open space is therefore an outdoor library to read Yoruba nation. |

The position of the king and his palace is more than governance and citadel. Munoz (2003) further observed that

“The Yoruba city centered on the *aafin* is the ceremonial framework needed for the ritual continuity that the *oba* protagonizes as a "sacred person who exists ontologically in heaven and on earth as intercessor and 'pontiff' (*panti-fex*), that is, **builder of the bridge between men and the divinity**. Thus, in Oyo, to give an example, **the Alaafin bears the titles of *Alayeluwa Lord of the World and of Life* ), *Onile* (Owner of the Earth, here with the meaning of territory) *Ekeji Orisa* (Neighbour or Companion of the gods). **These titles define his dominion upon his subjects and upon the land where they live as well as his relations with the divinity.**"**

**CODE OJ -4.** These incidents are given the code: **City Core Citadel of Divinity**

#### **Box Memo OJ - 4**

|   |
|---|
| <b>Oja Oba – An Extension Divine Citadel Yoruba Urban Planning</b>  |
| If the city depends on <i>aafin</i> (palace) and the entire city for the transmission of governing norms and values that sustain Yoruba city, then the revered King relates with the immaterial realm through ritualistic exercise in the physical space of the city core is considered a step above human and elevated to the position of <i>orisa</i> . |

The success of Oja Oba as Yoruba cultural laboratory is tied to the management and administration mechanism that sustain it since the inception of city building process.

Obateru (2006) observed that

“The principal (royal) market **was the dynamic centre of the city**. The invariable location of the market **was the front of the royal palace**. 'This rule', according to Johnson, 'is without exception and hence the **term *oloja* (market owner)** is used as a generic term or title of all chief rulers of a town be he a king or *bale*' Thus the **principal market and the palace stood together in the heart of the city as its dual nucleus**”.

**CODE OJ -5.** These incidents are given the code: **Oja Oba –Power Rationality**

#### **Box Memo OJ - 5**

### Oja - Oba Planning, Construction and Management

According to Richardson et al. (2003) power rationalities in the sociological tradition, refers to underlying structure of values and norms that governs social action. Power is here seen as the foundation for social action and its driving force. Shortridge (2002) identify ownership as one of the ingredients of place making. Ownership addresses the human institution that manages and maintains the space and its relationship to the resident population. The king is the owner of the market hence the appellation 'Oloja'. What were the values and norms?

Akintoye (2010) confirmed the fact that

“The king himself was the **grand patron of the place**, although one of the **chiefs would traditionally stand in for him as master in charge**”.

**CODE OJ -6.** These incidents are given the code: **The King –Designers and Planners**

### Box Memo OJ - 6

#### Oja - Oba Planning, Construction and Management Team

The institution of the obaship planned, administered and managed the open space. This is achieved by chosen chief and palace messengers. How were the patterns predetermined?

Introduction of royal market is very important in city building process. It announced the acceptance of the founding king and successful ruler ship of new ones. Akintoye (2010) noted that “ the creation of the king's market place was a major issue in his establishment of **sovereignty over his new kingdom**. The king's marketplace was a special and **symbolic banner of royal sovereignty**; therefore, whenever it was time for the authorities to announce the death of a king, they would order **the symbolic of having the tops of the shade trees of the king's marketplace trimmed**. In many of the royal cities, the king's **marketplaces grew into sprawling establishments occupying tens or even hundreds of acres**”.

**CODE OJ -7.** These incidents are given the code: **Symbol of Royal Sovereignty**

## Box Memo OJ - 7

### Oja Oba Emblem of Cityscape

There is a need to understand ancient value system behind physical planning of urban open spaces. Often what is articulated in and through open space design efforts are complex and unreflected moments of traditional institutions. Among the Yoruba nation the Ojude Oba is more than just open space. It is a supporting emblem that made the city and confirms the authority of the ruling king. If Oja Oba is the symbol of the city then it is under the influence of the philosophy that established the city in the first place. Consideration of Rapoport (1969) submission that the “cosmos may be reflected in a microcosm at a whole range of scales, from an entire land through a city, village, a house as a whole, the space within a house, or the furniture in it. Each, or all may reflect the shape' which the world is visualized is very relevant”. That is, the cosmological, astrological and geospherical characters of Yoruba city may be found in its unit constituents including the open space. Any relationship between ‘orita’ and emblem?

The place of the royal market relative to the king's palace need be understood beyond trading. Munoz(2003) observed that

“One should, however, point out that **the economic distinction between city and country** remains in spite of everything and is manifested in a rigorously established division of labour. The meeting place of these **two economies, rural and urban, is provided by the periodic markets which follow generally the pattern of the four-day Yoruba week**. Among these markets, the most important is the one called *oja oba* (the king's market), generally located in **front of the *aafin***. The geographical location of the market itself, in the shadow of the palace, shows its relationship with the **focus of political and ritual authority**. The role of the monarch is **to preserve peace and harmony between segments** which make up the city while at the same time **he symbolizes its unity**. Peace and unity are needed for the market transactions to which a multitude of people come, strangers among themselves, but who should not quarrel because of that. **The market is therefore under the protection of the *oba***”.

**CODE OJ - 8.** These incidents are given the code: **Oja-Oba/Palace/City Functional Relationship**

**Box Memo OJ - 8**

| <b>Oja - Oba Engine of the City</b>  |
|--|
| <p>Oja – Oba is the platform for the King’s economic, political and religious leadership of the city. Trading was very crucial in classic Yoruba cities (Obateru 2006). The economic success of the reigning King depend on the functionality of the market system and ability to raise much needed financial capital through tolls and taxes from traders (Akintoye 2010). Political strength is equally measured by the peaceful conduct of the various city quarters which is often reflected by peaceful business transaction the market. While quarter chiefs maintain peace in the city senior palace messenger under one of the palace chiefs maintain peace and order in the open space. Ritual authority is displayed by the festive and religious activities where the King is the patron.</p> |

Oja Oba (royal market) is very important traditional Yoruba urban planning input. It is laid out through the direct authority of the king. Akintoye (2010) revealed that

**“Palace messengers laid out the marketplace to the satisfaction of the traders themselves, ensuring that vendors of each particular article of merchandise had one area (called iso) allocated to them. While the traders constructed their sheds and the facilities for spreading out their wares, palace messengers planted shade trees, needed to prevent excessive heat in the marketplace and also to provide some decoration. When the marketplace became functional, senior palace messengers did patrol duties in it as peace officers and also collected tolls authorized by the king's government. The sellers of each article usually formed a market commodity association - of which the king was usually patron, even though each association would also appoint other citizens as additional patrons. In short, then, the influence of the king pervaded the marketplace”.**

**CODE OJ -9.** These incidents are given the code: **Oja Oba – Layout**

**Box Memo OJ - 9**

### Oja Oba Subdivision

As a very important instrument at his disposal, the king takes the responsibility for the layout, the management and administration of the market. Palace messengers working on the instruction of one of the palace chiefs sub divide section of the designated area into stalls (also called Iso). Palace messengers also plant shade trees while traders construct thatched stalls. Senior palace messenger are saddled the responsibility of maintaining order. They served as peace officers and toll collector for the authority. Did the market have toll gates? And where? What were the symbols?

Obateru (2006) observation on Oja Oba platting revealed that

“On the **basis of commodities, land-use differentiation** was characteristic of the markets. **Different sectors of the market were devoted to different commodities.** For instance, there were separate precincts for raw yams, fruits, vegetables, cooked foods, textiles crafts, utensils, luxury goods, etc. **The number of precincts and scale of land-use specialization depended on the size.** The market was attended not only by the people resident in the city and hinterland but also from other **Yoruba states (kingdoms) as well as from beyond Yoruba land**”

**CODE OJ -10.** These incidents are given the code: **Oja Oba – Ritual and Commerce**

### Box Memo OJ - 10

#### Commodity Basis of Layout

Obateru (2006) noted that stalls are grouped on commodity basis as well as on artisan basis. Traders in each commodity aggregate as commodity associations. The same is applicable artisans. Such association periodically appease to the god in charge of the craft for profitable enterprises. What was the average number of commodities per market? How were they grouped?

Obateru (2006) noted that

“In form, the market **was possibly rectangular**, although it was neither precisely

**geometrically nor architecturally defined.** Its shape was largely a function of the disposition of **the adjacent roads and residential compounds.** The city roads generally widened towards and converged on the market. Characteristic of **the market were stalls and trees with wide-spreading branches which provided shade and shelter.**

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**CODE OJ -11.** These incidents are given the code: **Oja Oba – Form**

**Box Memo OJ – 11**

| <b>Oja- Oba Spatial Configuration</b>   |
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| The form of Yoruba city is nature based operating on the principle of environmental harmony. The principle is ‘Ikole aye’ (Ile Ife) must be a replica of ‘Ikole orun’ (spirit realm where ‘Olodumare’ sends 16 divinities to create earth. The form is 16 sided polygons. There is no definite form for the market. While Obateru (2006) proposed a rectangle, Fadipe (1971) and Akintoye (2010) agreed that the spatial configuration is a reflection of the defining streetscape. Is the rectangular form universal in Yoruba cities? |

Previous researchers on Yoruba nation were curious to know the actual size of the market. Obateru (2006)

“As to the size of the principal markets, we have no information; one can only speculate. **The size of the markets would largely depend on the size of the cities:** the larger the city, the bigger the market. On the basis of the size of today's major markets in Yoruba land, one could speculate that the **classic principal markets spread over 3-6 hectares (8-15 acres). Today's old Dugbe market in Ibadan covers about 5 hectares (12.3 acres)" while the traditional Iba market (Oja Iba) in the same city formerly accounted for about 4 hectares (10 acres)"** The suggested size of the classic principal market seems reasonable considering the fact that at least **about two acres of the large market were set aside for the stalling of domestic animal and birds such as goats, sheep, poultry,**

guinea-fowls”

CODE OJ -12. These incidents are given the code: **Oja Oba –Size**

**Box Memo OJ - 12**

| <b>Oja Oba Area</b>  |
|--|
| The royal market occupied a sizeable proportion of the city core. Two categories of open spaces namely the market and Palace front court yard fused as Oja-Oba (Fadipe, (1971); Okedele 1981; and Obateru, 2006). The hectares covered vary with the city population but not less than one hectare. What parameters were used to determine the size? |

The size and importance of the markets were documented by the early explorers particularly Bowen (1856) and Clapperton (1829) cited by Obateru (2006) and Fadipe (1971) respectively. Rev. T.J. Bowen and Mr H. Clapperton provided a vivid account of market activities in 17<sup>th</sup> and 18<sup>th</sup> century classic cities. Obateru (2006) citing Bowen (1857) described one of the principal markets as

‘The most attractive object next to **the curious old town** itself - and it is always old - **is the market. This is not a building, but a large area, shaded with trees, and 'surrounded and sometimes sprinkled over with little open sheds**, consisting of a very low thatched roof surmounted on rude posts. Here **the women sit and chat all day**, from early morning till 9 O'clock at night, to sell their various merchandise.... The principal marketing hour, and the **proper time to see all the wonders, is the evening**. At half an hour before sunset, **all sorts of people, men, women, girls, travelers lately arrived in the caravans**, farmers from the fields, and artisans from their houses, are pouring in from all **directions to buy and sell, and talk**. At the distance of half a mile their united voices roar **like the, wave of the sea**.... As the shades of evening deepen, if the weather allows the market to continue, and there is no moon, **every woman lights her little lamp**, and presently the market presents to **the distant observer, the beautiful appearance of innumerable bright stars**....Every fifth day there is a "large market", when the few thousand people who attend daily are increased to a multitude."

Fadipe(1971) citing Clapperton (1826) also presented the account of principal market of Oyo Ile: “In returning we came through the **old market which**, though nearly sunset, was well supplied **with raw cotton, country cloths, provisions and fruits, such as oranges, limes, plantains, bananas and vegetables such as small onions, chalotes, pepper, grown for soups; also boiled yams and acassous**. Here the crowd rolled on like a sea, **the man jumping over the provision baskets, the boys dancing under the stalls, the women bawling and enlisting those who were looking after their scattered goods....”**

**CODE OJ - 13.** These incidents are given the code: **People and Market Activities**

#### **Box Memo OJ - 13**

| <b>Market Characteristic</b>  |
|---|
| <p>The descriptions of Yoruba market transaction system by early explorers show that there have not been major changes. The same mammoth crowd experienced when paramount authority came from the king then is still seen at this era of western governance system. What accounts for this mammoth crowd?</p> |

Obateru (2006) submitted that Oja Oba or any market in the city is not for trading only. He noted that

“The market was not just a **commercial centre**; it performed several other urban **functions - religious, social, political and recreational**. According to Johnson, the principal market was **"the general rendezvous of the town on every national or municipal occasion."**

**CODE OJ - 14.** These incidents are given the code: **Multiple use and multiple activities**

#### **Box Memo OJ - 14**

### Multipurpose Open Space

The casual observer often label royal park as the city commercial center only. Oja-Oba is more than economic hub. It is a multipurpose urban open space. While the periodic trading activities are visible, it is the city's political arena; social and recreational ground; military parade ground; and an outdoor temple where sacrifice are made to some of the gods. What activities hold simultaneously? And what orientation?

Obateru (2006) explained the root of royal market as outdoor temple

“The Yoruba people call the principal market '**oja oba**' (**king market**) and the **king 'oloja'** (**market owner**) as noted above. **The derivation of these terms goes deeper beyond the mere location of the market in front of the palace.** In the early ancestral city of Near East, there was no market-place: **the 'space was a part of temple precinct.'** and 'the functions of the market - **procurement storage, distribution -were undertaken by the temple keepers** Likewise manufacturing was undertaken on the temple grounds.-----The primordial association of **the market with the temple basically explains the designation of the king, the high-priest, as 'oloja',** the market owner, and the characterization of the **principal market as 'oja oba', the king's market”**.”

“**The shrine of Esu, a chunk of laterite, was an essential element of the market-place.** Esu (or Satan) is a trickster deity always delighted in trouble making. Being notorious for starting fights, **he must be placated for peace to prevail in the market.** Notwithstanding the presence of royal policemen in the market to keep peace, Esu still needed to be appeased. Besides Esu, the market was an important **centre for several traditional religious celebrations and ceremonies”**.”

“When Islam became established, the market also provided **a place for the principal mosque of the city.** Furthermore, the market was the hub of **social interaction** and exchange among the people of the city and its hinterland as well as of distant lands. **Thus the market helped to integrate the city with the countryside and foreign lands.** Additionally, the market-place was the arena for such **public events as political gatherings and uprisings, military parades and sports”**.”

**CODE OJ - 15.** These incidents are given the code: **City's Outdoor Temple**

**Box Memo OJ - 15**

**Shrines at Oja- Oba**

The influence of cosmology on Yoruba classic cities rub on the spatial formation of the royal market. The market is the central terminal space for the four cardinal radial roads named after the main gods. At the point of the arterial roads convergence (the 'T' junction) is 'ESU' shrine. 'Esu' is the trickster deity that must be appeased to maintain peace both in the city and the market. Besides 'Ésu' there are other deities within the market (Okedele 1981). This is true of the various artisan associations and commodity cooperatives that hold periodic social and ritual meetings to herald bumper profit. Besides Esu what other deities or shrine were located within the market? And where?

Okedele (1981) buttress the cultural and religious use of the terminal royal park

“Close by or somewhere in **the central market was found the fetish temple. This was the house of the god of most religious activities.** The preparations and worships were done in the building by the leaders of the worshippers **and festive activities were done outside the wide open space by the mass of people.** Right from this **city core were a series of major roads radiating through the gateways** of the city walls to the neighboring towns. These roads were relatively broad, about 10 meters (31 feet) wide, and **were principally constructed to accommodate large groups of festive dancers in procession** to the open space (market place) or the palace.

**CODE OJ - 16.** These incidents are given the code: **Oja-Oba. Festival Roads terminal**

**Box Memo OJ - 16**

**Festival Roads terminal**

The royal palace is the terminal of the three festival arterial roads used by religious processions that end up at the most adjacent front yard extension of the market. Did the festival and military parade follow the major arterial roads? How did the festival from the west get to the market space?



# APPENDIX 2B

## Transcribed Interview of Ifa Sages on Oja-Oba Grounded Theory Analysis

### **Grounded Theory Analysis: Ifa Sages Interview Data Analysis**

The desire to know what informed the creation of urban open space from Ifa Mythological perspective identified the incidents in the sages reply and generates the first code of this section.

Question: Yoruba towns have its own hierarchy of open spaces including Agbo ile court yard, quarter markets and the central Ojude Oba central market and open space. What informed the creation of these spaces?

Answer: In the beginning of ages as documented in Ifa stanza ‘Osetura’ Olodumare sent **divinities to use their knowledge to build cities.** They laid out **Igbo Oro (sacred forest,) ile igbimo (house of wisdom), Temple precincts, Igbo opa, drainages, streets, the location of palace, and other residential areas in the town.** Western civilization intentionally altered the

way of living and played down on our architecture and living pattern. Today people build anywhere according to what they learn in school. The result is multiple chaoses.

**CODE ISM - 1.** These incidents are given the code: **Divinities Knowledge Base**

**Box Memo ISM - 1.**

| <b>Settlement and Land Use</b>   |
|--|
| The settlement pattern seemed to give priority to two categories of beings namely human beings and spirit beings. Igbo Oro , Igbo Opa Temple and Ile Igbimo all addressed sacred land use where communion between man and non human beings take place. The other group are items necessary for functional city system. Function and platonic |

Question: You made mention of Igbo Oro (sacred forest,) ile igbimo (house of wisdom), Temple precincts, Igbo opa. Are they not cult houses?

Answer: You and your **western men call it cult houses** but there lies the **Yoruba wisdom for successful living**. You want to know what attract people to markets or certain places including houses and those your eateries?. **‘Osetura’ Ifa corpus that determine the location** of what you call cult houses has the answer. **Ifa suggested ways and sacrifices that attract people** to the market or and structure in the city.

**Yoruba cannot build a house without consulting Ifa Oracle** that will instruct what to do. That is why there is a proverb that says **‘the wisdom one used to build and complete a house is not the wisdom required to sleep in such a house comfortably.’** Some **people build house but died within one year. Some completed a house but is constantly sick, have recurrence nightmare though the house was well aesthetically finished.** We must understand that the **soil and its composition in a particular site have in built elements that enhance the prosperity of individuals.** This is because man is molded from the earth. Some people are molded from wet land soil others gravely and yet others clayey. A person who got molded with dry earth that now

live in wetland will certainly experienced problem. Even **in selecting farm lands**, our fathers will subject **the farm soil to Ifa divination**. Ifa will either instruct whether to go ahead or not and farm. Ifa will further prescribe **sacrifice to appease the earth; or abandon the place completely**. Even after sacrifice have been offered there is **earth related sacrificial materials** that must **be buried to ward off evil forces responsible for diseases and sudden death; blindfold armed robbers and hired killers**.

**CODE ISM - 2.** These incidents are given the code: **Earth Living Wisdom**

**Box Memo ISM - 2.**

| <b>Determining auspicious sites</b>  |
|--|
| Site planning in Ifa environmental harmony is based on determining the most auspicious location for the land use under consideration. Such determination is based on the location of appropriate earth energy received through divination carried out by Ifa practitioners. The divination procedure is locked up in the 'Babalawo'. |

Question: So the choice of market site is dependent on Ifa Oracle. How is the most auspicious location for the market chosen?

Answer: This is achieved **through Ifa divination**. The 'babalawo' initiated in Ifa oracle understand **the material and immaterial composition of the site that will make a successful market**. The same thing is applicable even to modern shopping complex. **A shopping complex that attract people must be built according to Ifa principle if not it will remain empty**. I often hear advertisement on radio and television about markets and shopping malls. Yoruba people do not advertise. **If the site is properly chosen the place will attract people automatically**. The site must be **in harmony with the environment especially the palace area** since the King traditionally takes charge of the grand Oja Oba open space.

**CODE ISM - 3.** These incidents are given the code: **Oja Oba Auspicious Site**

**Box Memo ISM - 3.**

### Attractiveness and Ifa Principle

Babalawo's tools for identifying auspicious market are not made available to non initiates. If Ifa practitioners rested their information on identifying voices or sounds underneath the earth then the divination tool can be likened to geologist's Geospectra IPDS (Infrasonic Passive Differential Spectroscopy). This is a technology for direct detection of hydrocarbons applied in exploration, field development and field monitoring. Hydrocarbon in the pore system of reservoir rocks can be detected as a characteristic deformation of the natural earth noise spectra in the low frequency range between 0.2 and 10 Hz. These low frequency seismic signals are recorded passively at the surface with ultra high sensitive seismometers. It seems the Ifa practitioners differentiate earth noise compatible with humans.

Question: Who sets up, manages and controls the market?

Answer: **The king owns the town and everything inside.** That accounts for the statement **'Baale oko Ilu'** meaning **'the king is the husband of the town'**. The king is the owner and administrator of the market. He is the most Supreme Being in the city. The king appoints Iyaloja and Babaloja that manages the market. **All sacrifices in the market must be known to the king and often he is chief priest.**

CODE ISM - 4. These incidents are given the code: **Traditional Institutional Framework**

### Box Memo ISM4 – King/Market/City.

#### Design/Build/Manage

Oja Oba institutional framework is designed by the Oba who also presides over its implementation. When Ifa divines for auspicious Oja Oba location and reveal necessary goods for periodic sacrifice, it seems the Oba as the Chief priest activates the earth elements that draws people.

Question: Auspicious location for market is very necessary to sustain users time and time again. What parameters do 'Babalawos' use to determine this location?

Answer: **That is meant for Ifa initiates.** Suffice it to know that Yoruba believe **that the earth has a tremendous capability to hear, speak and communicate with all living things.** There are beings or forces under the ground that communicate to people on earth and heaven. **They transmit what you call signals.** It is only the Ifa initiates that understand that language. **The transmission may be positive or negative.** That is it may be harmful or beneficial. That is why I told you earlier on that there is **'Igbo ounro' where the spirit beings will not permit any**

**form of land use.** Nothing good will come out of that land. Ifa divination helps to differentiate the good, bad and neutral locations for any land use including market system. **It is a system of knowing who the spirit beings are, what they want and when they want to be influenced for human and environmental progress.** Influencing these beings means undergoing series of sacrifice that Ifa will reveal. **As you foreign architects call yourself consultants, we (Babalawo) are also Ifa consultants that will reveal Ifa’s demand for acceptable sacrifice** and what other sacrificial material must be buried either at either the four cardinal points of the market to attract people.

**CODE ISM - 5.** These incidents are given the code: **Material Vs Immaterial**

**Box Memo ISM 5 – Instrument of Site Exploration.**

| <b>Locating Immaterial for Material</b>  |
|--|
| Material tools are used to divine for immaterial characteristics that confirm the right location. Material things are equally used to rectify anomalies through periodic sacrifice. It is yet to be understood how material detect immaterial in the divination system. How much intangible properties are found in the sacrificial material is unexplained. |

Question: How can the points be located within the market landscape?

Answer: Babalawo will locate them after divination. If landscape mean trees, all markets in Yoruba land have special trees. As a Yoruba man you would have seen them. **Iyeye tree (Sponbim mombin), Odan (Ficus elastica) and Araba (Ceiba penterdra) are the three prominent species in our market.** The spots where these trees are planted are points of sacrifice. In urban markets western civilization removed the trees. That **does not diminish its original importance.**

**CODE ISM - 6.** These incidents are given the code: **Landscape Indicators**

**Box Memo ISM 6 – Remote Sensing.**

| <b>Flora Attributes</b>   |
|---|
| Babalawo;s unwillingness to reveal processes for location may explore the use of site indicators. One of such indicators is site landscape features. Presence of any of the three trees, Spombis (Iyeye), Ficus, and Ceiba pendedra point to the most active spot in the market |

Question: So the level of attractiveness is influenced by environmental harmony, right sacrifices and symbolic trees?

Answer: The proactive attractiveness for any market **is determined by Ifa and includes everything you mentioned.** There are two major markets at Osogbo for example namely Oja Oba and Oluode markets. **Oja Oluode attracts more people than Oja Oba because of the proper choice of location and sacrifice at inception and periodic appeasement.** Only Ifa initiates understand the full implication of attractiveness.

**CODE ISM - 7.** These incidents are given the code: **Sustainable Attractiveness**

**Box Memo ISM 7 – Force of Harmony.**

| <b>Intangible Magnetic Consideration</b>  |
|---|
| Whereas the indicative locations of trees as landscape elements in the market point to the most auspicious location, the Ifa prescribed sacrifice activates the energy that continuously attracts people. This corroborates Newman (2008) submission that earth energies have a direct relationship with human mind and probably explain the assertion that man often feels 'connected' and has 'spiritual' experiences at sacred sites on the landscape. |

Question: Commodity association and artisan cooperative are said to engage in worshipping orisas related to their profession to enhance profit making. Where and how is this done?

Answer: **“Appeasement to the gods to enhance profitability may be done individually or as a group** followed by a social gathering. It may take place within the area designated for each commodity or on the way to the market. Whichever way **Ifa encourages sacrifice to boost economic gain.** The story of ‘Iroko tree that conspired’ as documented in ‘ Okanranrosun Ifa Corpus’. **The corpus is about ‘Okitipo-eba ona a difa fun odidere nijo ti n fona oju sogbere omo’ meaning ‘Rounded – mounds – on – the –sideways Ifa** divination was performed for parrot while she was wailing for lack of children’.”

“While the parrot was in dire need of children as in the introductory verse above she went to an Ifa Priest. The name of the priest was Okitipo eba ona (Rounded-mounds-on the-sideways). Having paid the required consultation fees, the priest divined for her. She was directed to the Iroko Tree ( Chlorofora excelsa) which was on the road – side to the city. She was also asked to

offer prayers and tell Iroko that she was in dire need of children. She was assured that this Iroko tree would answer her request by giving her children. The parrot left the priest and did as instructed. A little while after, the parrot became prosperous in terms of children. ----**It was in the practice of the people to offer their prayers whenever they had cause to pass by this tree especially when merchants were going to their various markets.** Also they often salute and pay homage to Iroko seeking **its favour to make bountiful sales.** They pray thus **‘Iroko how are you? Oluwere; the money bearing tree please let me make good sales today. Let me make good profits’.** The merchants’ requests were always granted as they would all sell to their satisfaction. **Gratification was always made to Iroko and this made him to become more prosperous and popular among the people”.**

**CODE ISM - 8.** These incidents are given the code: **Profitability Enhancement**

**Box Memo ISM 8 – Catalytic Gain**

| <b>Natural Symbiotic Relationship</b>  |
|--|
| Consulting the supernatural for extra help to improve productivity and profitability is accepted within Yoruba religious system. Such sacrifices to deities and individual’s ‘Ori’ are believed to be catalyst that hastens financial success. Such economically driven religious undertaking may be done individually outside the market or communally by group vending the same commodity. |

Question: Research works revealed that the market is not for buying and selling alone in Yoruba Land. Then what is it?

This is what I tried to explain before. The market is a **meeting place for human and other beings** that are not visible. Not all people you see in the market are human. **Some are animals turned man or trees turned man.** There are different beings in the market place. **Even the dead do resurrect and appear in the market.** So the market is an **urban nodal space where man, spiritual beings, animals, and even and spiritual trees engage in one transaction or the other.**

**All Ifa stanzas** that related to the various orisas explained the multifunctional dimensions of Yoruba markets. **‘Okanranrosun Ifa Corpus’ that explained the gates** in the market clearly show that the orisas visit the market. Animals also turn to human beings to get involved in economic transaction in the market.. **‘Odu Ifa Oseoloshun’ narrates the story of ‘Eshu’ as gate man at Ajaeremi market that usually attract all orisas and human beings.** Therefore

the market is a nodal space for the living, the dead, the orisas, and other spirit beings. It is a place of communion between the visible and the invisible realm.

**CODE ISM - 9.** These incidents are given the code: **Oja Multiple Function**

### **Box Memo ISM 9 – Socio Cultural Dimensions**

| <b>True Oja Function</b>   |
|--|
| Smith (2007) noted that the ancient urban structures including palaces, temples and spaces were put in place to communicate various kinds of messages. Understanding the meaning of the architectural works demands the decoding of the messages incorporated in the structures and whom the recipients were. Oja Oba communicates economic, cultural, religious and social messages from the custodian, the King to the people. |

Question: Which spot in the market did all these take place?

**Answer:** As human beings are not confined to a particular commodity row so other beings using the market are not restricted to a spot. Let us look at the oral history of Edena street at Ile Ife. **In Sabo area of Ile Ife is Edena Street which leads to heaven. Edena terminates in a sacred forest that is a portal between earth and heaven.** It is the general believe in the olden days **when a man dies he passes Edena Street to the groove where he will stay for 40 days and 40 nights before embarking on a journey to meet ancestors in heaven.** There he will visit the market adjacent to the palace to buy condiments. **It is a night market that did not allow use of light fixtures.** All transaction takes place in the dark to hide the identity of buyers and sellers. **This is because people in the market might know the dead persons.**

CODE ISM - 10. These incidents are given the code: **Earth and Heaven Stop Over**

### **Box Memo ISM – Heavenly Transition**

| <b>Waiting Spirit</b>  |
|--|
| Yoruba believe system emphasis transition to the other side of eternity as going on a long journey. The return back to the earth plane is through reincarnation that manifests in some Yoruba names. The market is then seen as the urban waiting space where the final preparation takes place. The dead at this point shuttles between body and soul. This is a further confirmation that the market is indeed an ante room to heaven. |

Question: Is the market a gate? Which part of the market? What were the symbols?

Answer: **“Gates are very important in Yoruba cities and their components including markets. Yoruba believe that Ile Ife as the cradle of civilization is the gateway to heaven. Ile Ife is not only the navel of the earth as stated in Ifa corpus but also the political and religious headquarter of Yoruba race. All other cities, towns and village implement Ife template. The place of gates in market set up is further explained in the story titled ‘The Market of Tolerance’ documented in ‘Iwori Were Ifa Corpus.’”**

“Aja ti mo wi Loran ti o ba fe. O daja Elegbara. Agbo momo ti mo wi loran ti o gba O dagbo mole. Ototo eniyan ti mo ba wi loran. Ti o ba fe. Ejoo e sib o ti le se ni ko mas. Oun ni yoo fowo agare bomi mu. A difa fun Okookan ninu irunmale. Nijo ti won n lo re ba won naja Payamora”

This is translated as follows **“The Dog that refuses to heed my advise Becomes Elegbara’s dog. The fat ram that I warned which remained adamant becomes the Esu’s ram. The person who refuses to heed my counsel, leave him to his own pattern of life. He would be the one to regret it. Ifa divination was performed for each of the deities before embarking on a journey to the market of tolerance.”**

“In this market, twenty goats were offered for sale at twenty cowries. Thirty sheep for twenty thousand. Precious beads (Iyun) cost just three thousand. In a nut **shell many valuable merchandise abound in this market and they were relatively cheap.** And so it was the wish of all and sundry to visit the market. **The gate of the market however was manned by the stern-looking men.** The countenance of **these gatemmen** went a long way in determining the success or otherwise of people who visited patronizes the market. Hence people approach the market with a high degree of apprehension and panic. The names of the **four gatemmen were Agbi, Aja, Igbin, and Ewure (Ram, Dog, Snail, and Goat).**

Apart from different categories of men and Women that visited this market, **four other men also went to this market one day.** As it was customary that consultation needed to be performed before doing anything, **Orunmila presented himself to the diviners** and made enquires about this market trip. Ifa directed him to offer sacrifices before going to the market. He was also asked to take along with **him 2,000 cowries.** Also in tending to go on the same trip were powerful **deities as Ogun, Sango, and Orisa-nla.** Sango, and Orisa-nla came the same day to consult the diviners concerning the trip they intended to make. Orunmila gave them the necessary instructions on what they should do. He added that they should endeavor to take along with them **two thousand cowries which they were to utilize at the gate of the market.** It was not until the eve of their departure that Ogun, the Iron-god came calling at Orunmila’s place. As a matter of fact he almost did not remember to seek divine intervention on the journey. He asked Orunmila, as he was about leaving, to kindly do him a favour by divining for him concerning the journey he intended to make. Orunmila quickly consulted the Ifa oracle on Ogun’s behalf. He advised Ogun to offer sacrifice because of **the market’s gate man.** He was advised to make **available two thousand cowries with him.** Reacting to this, and in his usual arrogant manner, **Ogun replied that the request was actually a formality, as he could not think of any type of gate-men who could surpass him in might and power.** He boastfully remarked proverbially that: “we shall all witness the course, a flood that aspires to become a big river.”

While they were getting near the market, **Agbo (Ram), who happened to be the gateman at the end of which Sango** entered the market hailed him. ----- Agbo did not allow Sango to say anything. ” You better drop two thousand cowries there immediately “. He never-the less compiled and proceeded to the market without any other molestation or further hindrance. **.Orisa nla was to follow suit. Igbin (snail) was already waiting with its horns raised ----- Igbin**

remarked that to avoid embarrassment, Orisa-nla should drop two thousand cowries before moving on. Orisa-nla was initially reluctant and considered Igbin's countenance as **insultive**. But there and then, Ifa's warning crept back into his own way. Next, it got to the turn of Orunmila who on getting to the gate ran into Ewure who was on the guard at the entrance from where Orunmila wanted to enter the market.----- **Ewure requested Orunmila to drop two thousand cowries if he did not want to disgrace himself**. He reminded him of the elders saying that to be fore warned is to be fore armed. Orunmila put two thousand cowries down in front of Ewure having been told before leaving home. It was after then that Orunmila was allowed to pass. Orunmila then began to realize the reason why the market was being referred to as the Market of Tolerance. After Orunmila had entered the market, **Ogun emerged. Aja (dog)** was the **guard of the gate from** where Ogun purported to enter the market. ----- Aja directed Ogun to drop two thousand cowries to avert his wrath. Ogun contested this and regarded this to be an insult. **Ogun then told Aja to keep off the way to the market but Aja insisted. ---** -----**Meanwhile the dogs had already torn his garments into shreds**. He therefore went into the bush to cut palm fronds which he used to cover his half nakedness up. By the time he got into the market, all commercial activities had wound up. Many had departed to their various homes.

**CODE ISM - 11.** These incidents are given the code: **Market Gates Character**

**Box Memo ISM 11 – Cauldron of Duality**

| <b>Relating Gatemen deities Propitiation</b>   |
|--|
| Markets have gates. The gates seemed to be the entering points of the various deities. The account above laid emphasis on the principal Orisas in Yoruba mythology. The Orisas that occupy the four cardinal points probably entered the market through their respective cardinal location. The four gate men are animals and they seem the animal used in the deities worship. The gates of this market are not visible gates |

Q: Oja Oba is always at the fore ground of the palace. Why do most palaces face east?

A; In Ifa corpus, it is written ‘A waiye ojo iba re, ati woo run iba reo’ **rising sun i honor you.** Most markets in Yoruba **cities and palaces face east.** For market in farm settlements it is not compulsory.

**CODE ISM - 12.** These incidents are given the code: **Rising Sun**

### **Box Memo ISM 12 – Orientation**

| <b>Reception</b>  |
|---|
| Again the orientation of the market benefit from nature worship. Sun worship had been very prominent in pre industrial human communities. So the market at the eastwards of the palace symbolically receives the ritualistic benefits from sun propitiation through the King/priest to the people who daily converge around the palace. |

Q: What is the place of recreation or social gathering in the market place?

A: Yes in the days of civil **war the market also serves as military parade ground.** Before proceeding to battle field the market becomes the final point to bid the town good bye and to show **the level of bravery.** Also the market is a dating ground for young men and women especially late evening market. It is therefore a social gathering **for the young at heart.** Besides it is a **grand space for outdoor meeting for the entire town.**

**CODE ISM - 13.** These incidents are given the code: **Community Forum**

### **Box Memo ISM 13 – Village Square**

| <b>City Central Arena</b>   |
|---|
| Urban spaces are laid out to meet community needs. These needs improve the livability of human settlements. Within Yoruba city building concept Oja Oba play the role of central park addressing social, religious and civic duties to sustain the integrity of the city state. |

# **APPENDIX 3**

**Grounded Theory Analysis of Oyo Sages Interview**

**Data Analysis: Akesan Selective Coding**

This section is the selective coding of sages interviewed on Akesan. The section focused on identifying codes that relate to the properties of derived hypothesis in section 5. The properties are the combined derived codes. The choice of Interviewees (Table A-3.1) was influenced by the king (Alaafin) who listed the Oyo title holders that manage the market on his behalf.

Table 5

| S/N | Oyo Sages Interviews               |    |
|-----|------------------------------------|----|
| 1   | Alaafin of Oyo (The King)          | A1 |
| 2   | Olori (Iya Isale Oja)              | A2 |
| 3   | Chief Ogunmola (Otun Alaafin)      | A3 |
| 4   | Chief (Babalaja Akesan)            | A4 |
| 5   | Chief (Baba Eto Oja Akesan)        | A5 |
| 6   | Chief Adeleke                      | A6 |
| 7   | Rev Adetunji (Former Palace Vicar) | A7 |

### *Governance*

A1 stated that **“Akesan is the Oba’s market typical of Oyo Kingdom. There is Akesan market at Iperu, Erekesan at Ado-Ekiti. Akesan at Isheri in Lagos where you come. Akesan at Oyo is the mother of them all. Akesan is Oyo Empire’s institution under the absolute management of incumbent Alaafin’**

Others including A3 made us to understand that

“Akesan market represents the central arena of commerce and social activities in Oyo town. **Akesan is the Oba’s market as in other Yoruba city states.** The name Akesan was given to Oba’s market by Alaafin Aganju who ruled between and at Oyo Ile”.

A2 also confirmed that “: **Akesan is Alafin’s market”**

A4 submitted that

“Our job is maintaining sanitation, law and order on behalf of Alaafin who owns Akesan market traditionally. **He is Oloja”.**

While **A7’s** replied that

“**Akesan had her root at Old Oyo.** Of course by now i believe you know that Alaafin institution migrated southward and settle here in 1839. **Alaafin Atiba virtually laid out the present Oyo and Akesan on the same principle that established the old Oyo. Akesan is the Oba’s market. Like other Yoruba towns Akesan is the major open space adjoining the palace.**

These incidences categorically confirmed Alaafin as the traditional owner of the space

**CODE AKS 1:** The incidences are given the code name **Ownership.**

A2 further outlined Akesan market developmental procedure as follows:

“Akesan is Alafin’s market. **Alafin through two of his Chiefs Otun and Osi Aroja conceptualise the market after necessary sacrifices prescribed by Ifa (Onalemole- The Ifa Priest).** Palace slaves and volunteers were the work force. So **Alaafin, Ifa Priest and elders know what is good for the city and the kingdom.** They took the decision, backed upon the decision with acceptable appeasement and **sacrifices to the gods and spirit of forefathers and instructed the chiefs using palace workforce to lay out the market for the peace and prosperity of the kingdom and Oyo City in particular”**

A3 corroborated the statement

“**Oja Oba is part of Yoruba socioeconomic set up.** Such set is administered by the rules norms and taboos. **Akesan is traditional Oba’s market.** Oba set up the market through traditional institution. **Otun Aroja and Osi Aroja acting up collective decision of elders presided by the Alaafin embark on lay out using palace workers especially slaves. Ifa play dominant role in the final rites to set out the market”.**

**CODE AKS 2:** The incidences are given the code name **Design and Construction Team.**

Interview of A4 and A5 agreed that

“There is the Local Government office here with three officers. They focused on collecting revenues especially from stall allocation and free space rentage to petty traders. **The other group represents the Alaafin as it was in the past. Included are Iyaloja, Eleto Oja, and myself Baba Ijo. We are appointed as chiefs by Kabiesi (Alaafin).** Our job is maintaining sanitation, law and order on behalf of Alaafin who owns Akesan market traditionally”.

A2 also confirmed the fact that

“**To Alaafin the welfare of the people is paramount.** Not only commercial but also social, cultural and general well being of the people. Check history from Old Oyo you will see it there. He further appointed **Babalaja, Iyaloja and Eleto Oja.** These three chiefs under Alaafin manage and administer the market and report **to Iya Isale Oja**”.

**CODE AKS 3:** The incidences are given the code name **Management Team.**

A2 request to know the original form of Akesan revealed that

“The present Akesan market is a replication of the old one at Oyo Ile. **Spatially it stretches from the present location of City hall through the post office, Local Administrative court to the quadrangle adjoining the palace.** It is framed on both sides by **Onalemole quarter, Otun Aroja and Osi Aroja compounds respectively.**

A7 description is similar

**Akesan is part of Afin (Palace) and is traditional urban space controlled by Alaafin for the benefit of the people.** Geographically Abiodun Atiba street marked the southern boundary on the way from Ibadan while the palace foreground is still the other extent. The post office and other public buildings frame the market along Abiodun Atiba road. Note that entire area was part of Akesan. At the beginning of colonial rules about 100 years ago. **Around 1955 the Reddifusion House was constructed as the distribution centre for Western Region Broadcasting Station.** The old reddifusion station is now used for private commercial purposes. Close to the station was **Kootu Bashorun (Customary Court) built in the colonial era around 1930.**

**CODE AKS 4:** The incidences are given the code name **Form.**

A3 provided historic laid out form as:

**“The present Oyo Akesan market retains its location in relation to the geographical position of Aaafin and Aremo’s residence. This historical phenomenon, after the transfer and relocation of Akesan market to the present location to mirror its commercial and social role as it was at Oyo Ile. Aremo’s residence was later removed at the present Oyo City by the middle of last century. Presently open space created through the demolition of Aremo’s quarter physically extended Akesan to the fore court of the palace’.**

A7 highlighted palace and market partnership

**“Akesan is beyond the present Oyo. Akesan had her root at Old Oyo. Of course by now i believe you know that Alaafin institution migrated southward and settle here in 1839. Alaafin Atiba virtually laid out the present Oyo and Akesan on the same principle that established the old Oyo. Akesan is the Oba’s market. Like other Yoruba towns Akesan is the major open space adjoining the palace.”**

**CODE AKS 5:** The incidences are given the code name **Land use Compatibility.**

A7 Advise to understand the present governance struggle

**“You must understand the difference between Akesan of 500 years ago and the current market at 21<sup>st</sup> century Ago Oyo. Ago Oyo means the present Oyo. The present Akesan is a post colonial making. The physical arrangement had been altered but the cultural, social and religious activities are still there struggling with each other. While the new governance system (Local Government’s struggle for the commercial as a source of revenue for the Council the palace did not let go the traditional and the people adjusted their social needs as dictated by time”.**

Even A1 expressed the traditional institution disappointment with recent managerial interest

**“All the Council is interested is money. To the extent they littered the original open market with congested roofed stalls”**

A2 observed government interest

**“The landscape of the market had totally changed today. And the change came by the interference of Local and State Governments. Concrete buildings market stall roofed with asbestos was introduced. Today both the roof and the structures are old and dilapidated. The buildings are so closely arranged that movement became very difficult. Even the foot paths are now rented out for petty traders”. “Previous and current government are only interested in money. But Alaafin still put machinery on ground for environmental decency as it was of old. It might interest you to note that for three consecutive years Akesan market was declared the most hygienic market in the state. That achievement is not traceable to the government and their agencies but to age long Alaafin structure that could not be removed. Every Thursday the market is swept and totally cleansed”.**

**A3 noted that**

**“Between 1961 and 1965 the Oyo Southern District Council with headquarters at Aafin premises destroy the age long temporary shelter** and replaced them with locked up stores and open stalls with solid iron roof and asbestos in other areas. A modern abattoir was also built installed at the northern end of the market near the Amule-gboja area. The permanent structures marked the beginning of concrete structure and general landscape change of the market that would alter later some of its other roles till today”

According to A4

**“There is the Local Government office here with three officers. They focused on collecting revenues especially from stall allocation and free space rentage to petty traders**

**CODE AKS 6: The incidences are given the code name Conflict of Interest”.**

On the issue of urban design **A2** noted that

**“Akesan was planned as open markets with many stalls for different commodities. It was spacious with axis to enhance trekking. The terrain was properly terraced to enhance display of wares”**. . Sellers spread mats in lines to accommodate buyers that haggle for prices. **“There were no buildings or market stalls as it is today. It was open ended without a physical gate. Shade trees were planted at interval and palm fronds sheds erected for covering from late evening sun”**.

**A3** also testified that

**“Akesan at Oyo Ile and the present Akesan had the same structure up until 1961. The market was an open space with booths and straw structures as shelter from the hot dry season sun and the double climax rainy season. A variety of Hausa mat called ‘saana’ were used for such shelters”**.

**CODE AKS 7: The incidences are given the code name Open Original Spatial Volume.**

Activities timing had equally been altered. **A2** differentiate between old and new order timing.

**“Akesan was originally a night market where trading commenced by late afternoon around 5 p.m and ends by 10p.m. In its original form only butchers and light vegetable sellers were seen in the day”**.

Another interviewee, A2 confirmed the original activity timing

“As said earlier **Akesan was a night market**. I met Akesan as a night market. **Akesan was open with rows of stalls and shade trees ( Igi odan) at interval**”.

A3 observation also confirm timing of Akesan

“Akesan of old **was night market**. With the exception of **abattoir and vegetable sellers activities commence late evening**. Livestock **section starts around 4pm** and that was because local lights were disallowed in the area at dark. **By 7p.m the market will be at the peak and by 10 p.m it was all over**”.

**CODE AKS 8:** The incidences are given the code name **Akesan the night Market**.

In his discussion of Akesan lay out, A6 noted that

“Oral tradition made us to understand **that Akesan at Old Oyo was rich in commodities**. **Four broad categories were observed even as it is today including food stuff and live animals; textiles, tools for various trades; and manufactured goods**. Each item had their rows and sellers guide “

A3 corroborated this view.

“A large range of manufactured articles including **pots, soap, indigo dyes, shea butter, oil palm, baskets, beads and articles for air dressing tools were displayed in their various commodity rows**. The same thing was applicable to stirrups horse bits, armlets, anklets, bells and axes, cutlasses, hoes and door bolts. Carved calabash, leather works and cloths were displayed for potential buyers. These booths belong to the cloth dealers, food sellers and traders with perishable merchandise. **Iron products especially farming tools; wood products including mortars and pestles; and crafts such as baskets; and goats, sheep and fowls did not need the shelters**

A3

**CODE AKS 9:** The incidences are given the code name **spatial layout**.

The topographical location of Akesan relative to the palace and city quarters is of interest to

A3. He observed that

“As a matter of fact if **you stand at the present location of City Hall you will see the palace far off. So Akesan was a huge** open space accessible from every part of the town **and** provides a good view of the quarters”

**CODE AKS 10:** The incidences are given the code name **Panoramic Landscape.**

Verbal description of Akesan of old is necessary to understand the choice of Position relative to the city and oba’s palace.

A4 account also shows that

“**Akesan was open with rows of stalls and shade trees ( Igi odan) at interval.** Each commodity had its line. Each trader either use small stool (Apoti) or spread market besides the goods. By the present location of Bata shop and Customary Court the stalls were terraced. There were no streets crisscrossing the market as they are today.

**A3 “Instead rows of Ficus elastic (Odan) were retained and planted to provide shade”.**

**CODE AKS 11:** The incidences are given the code name **Landscape Indicator**

What really is Akesan to the traditional institution and the Empire?

A2

I told you that the Government is only interested in money making whereas **Akesan is not about commercial activities alone.** By the chicken stalls (Iso Aladie) **is major temple called Ojuelegba under the control of Alaafin.** There are two shrines within the temple namely the **shrine of ‘Esu Oja’ and ‘Idako’.** In ancient times the two shrines were not fenced and housed as it is today. At that time ram and goat sellers occupy the present rows that housed the chicken sellers. The temple was constructed by the current Alaafin as a result of conflicting use of that particular premise that affect the physical wellbeing of the people. **‘Idako’ deity is particularly potent. It was originally covered by a circular and thick wood trail ‘opon’.** People often mistakenly sit on the slap. **When the deity is activated or desires communion with the commercial undertakings in the market it zaps unsuspecting people that sits on it.** This must be understood from the perspective of the inherent ‘Idako’ spirit being sometimes behaved like humans. **Any of such disturbances result into the individuals that violate the taboo losing their minds for minimum period of 6 days.**

A5 answer portrays Akesan as a religious temple

“There two shrines namely **‘Esu Oja’ and ‘Idako’.** **Both shrines are under the custody of**

**Kabiyesi who determines when to worship them.** He is directly involved in social, religious and commercial activities. **Elegbara shrine is very important to Akesan market, the traditional institution and Oyo people.** Our job is to make announcement and compel traders to vacate the entire market when the elders want to visit Akesan. Again, to clean the market every Thursday. **Only Kabiesi and his high Chiefs know what goes during worship because everybody would have vacated the market** and its premises on instruction from the palace”.

**CODE AKS 12:** The incidences are given the code name **Akesan the Temple.**

If Akesan as the central open space was not solely configured as center of commerce, then what else is she besides being a very important city temple?

A7 position on activities in the market is that

**“Akesan is an age long establishment basically for commercial, social and of course religious purpose.** History made us to understand that at the peak of **Oyo empire Akesan also entertain Oyo military Calvary.** I will focus on the commercial and social since the palace is still in charge of the culture and traditional religion.

A2 noted that

**“To the Alaafin the welfare of the people is paramount.** Not only commercial but also social, cultural and general well being of the people. Check history from Old Oyo you will see it there.”

**“The peace of Akesan translates to the peace of Oyo town.** Besides it is the central **meeting point for all festivals and cultural activities.** Even activities that must terminate at the place pass through what is today call **Oba Atiba road the major Akesan axis.** So is the city **node for social gathering.** Before the town hall was built less than **80 years ago the youths and other celebrants meets at Akesan.**”

**CODE AKS 13:** The incidences are given the code name **Akesan Multi activity Node.**

Beside commercial and religious detail activities at Akesan will throw more light to the usual large population over the ages. A2 explain the interface between cultural and religious activities in the periodic appeasement at Ojuelegba temple.

**“Akesan is Alaafin’s market so the festival concerning the deities and necessary sacrifices originates from the palace.** The festive and sacrifice is in three phases including **notification of everybody in the market about Alaafin’ intention.** First phase involved the **Oloris (King’s**

wife) and other women from the palace dancing in a procession from the Palace along the current Oba Atiba road to the temple precinct by midnight. The dancing and singing continues at the venue round the temple seven times praising and invoking the presence of previous Alaafins. **The king as the chief priest and other priest enter the temple proper sacrificing to the deities and depart the temple before day break.** Next day market women mandatorily clean up the length and breadth of Akesan in readiness for evening joyous session. When the sacrifice have been declared accepted all **Oloris will dress gorgeously in traditional attires the second day around 4p.m.** They then dance showering praises and appreciation to the deities, previous kings and present king. The joyous moment was celebrated in the olden days with palm wine and kola nut by everybody in the palace. But now celebration is now done by non alcoholic beverages. **The festivity and the periodic appeasement of the market deities are totally financed by Alaafin.** The Government that strictly struggle for rental fees never release any amount. **Even the age long social support in form of raw foods for palace residents especially elderly, numerous slaves and volunteer workers was discontinued by Alaafin over three decades ago to proof a point to the government that with or without their assistance the palace will not abrogate traditional institution”.**

**CODE AKS 14:** The incidences are given the code name **Ojuelegba Temple Worship and Festival.**

A3 noted that cultural festival rooted in religious worship is not limited to Ojuelegba temple. He noted that

“But there are a lot of other ceremonious festivals that rub on Akesan market. **These festivals did not originate at Akesan but pass through the market on the way to the palace. So Akesan became an extension of the festival with people from the various quarters as spectators. These festivals are actually an extension of the sacrificial worship of deities located in various quarters, grooves and even outside the city wall. The calendar of annual ceremonial activities is as follows:**

| S/N | Month             | Festival       |
|-----|-------------------|----------------|
| 1   | January/Februrary | Bere           |
| 2   | March             | Irawe          |
| 3   | April             | Egungun        |
| 4   | May               | Oro            |
| 5   | June              | Sango/ Irumole |

|   |                   |           |
|---|-------------------|-----------|
| 6 | July              | Orisa Oko |
| 7 | August/September  | Ifa       |
| 8 | October           | Orun      |
| 9 | November/December | Oduduwa   |

**“Alaafin was the head of many orders of the deities in the town with annual calendar for sacrificial celebrations. The shrines of these gods were not in the market. They are propitiated by their priests on behalf of Alaafin. For example the shrine of Shango is at Koso under the control of Otun Efa. Shrine of Oranmiyan is at Agbaakin and Chief propitiates Oranmiyan on behalf of the Oba. Alapinni is in charge of Egungun. Ona Ilemole serves the king in the propitiation and divination of Ifa deity while Ona Omode Kekeke is responsible for training youths in sports and other spheres. The only shrine at Akesan is Elegbara temple. There two shrines within the temple namely Idako and Esu Oja. The palace is directly in charge of their propitiation”.**

**CODE AKS 15:** The incidences are given the code name **Akesan Transitional Space for Oyo National gods Festival.**

A3 further explained Oyo National festival

**“Mention should be made of the role of Akesan during Oyo national festivals especial socio-religious and celebration of victories over enemies in the provinces. ‘ Bebe’ fall within the latter category. ‘Bebe’ festival is a National Jubilee. ‘Bebe’ festival is not an annual festival but declared in time of peace and prosperity. ‘Bebe’ was spread over three years to mark a prosperous and peaceful reign of an Alaafin. The ceremonies featured jubilation, dancing, parade of masquerades and visit to Bara-the Royal cemetery. In Oyo annals Alaafin Ajiboyede declared a national ‘Bebe’ after defeating Nupe King. During the festival Akeesan market was often bedecked with buntings of native and foreign cloths of varying colours. The general festivity took the form of holiday. Alaafin Agboluaje also declared ‘Bebe’ to celebrate his dominion over neighboring city states. Alaafin Atiba declared ‘Bebe’ festival in 1858 to mark a prosperous and peaceful reign”.**

A7 attestation confirmed the transitional position of Akesan for festive activities. A2 noted that

**“Other cultural activities including masquerades, annual Sango festivals and other national Yoruba gods also had an impact on the market. Major cultural, social and religious activities**

**from every quarter of Oyo pass through the market enroot to the palace foreground to pay homage to Alaafin”.**

A6 also stated that

**“History made us to understand that major Oyo empire national ceremonies such as Bere follow the roads especially the Atiba road to the palace. Religious activities that relate to Sango, Egungun and other national gods also pass through Akesan on their way to the palace. I think the grand social activity is the display of Alaafin royalty through the Oyo durbar that often commence at the present location of City Hall to the palace. So Akesan of old is a mixture of social, cultural, religious and commercial festivities. Same thing is happening today on different scale accommodating Islamic and Christian influences”.**

**CODE AKS 16: The incidences are given the code name Akesan Transitional Space for Oyo National Holidays Festival.**

**A2 interview revealed that Akesan**

**“is the city node for social gathering. Before the town hall was built less than 80 years ago the youths and other celebrants meets at Akesan”**

**A5 and A6 said that**

**Akesan is the terminal of all social activities in Oyo. Whatever activities including masquarades, cultural, festival, political and of course commercial, Akesan has a major role to play. Don’t you know the nickname? ‘Akesan bale Oja’ (meaning Akesan king of all markets). In our days Akesan was the final destination to make and meet friends.**

**A3 “So Akesan is not actually planned for commerce alone but a central city gathering place where the priests of various deities, chiefs from the 27 quarters, victorious army and the people mingle to honor Alaafin the paramount ruler and chief priest of the city”**

**A7 explained that**

**In Oyo of old it is part of the marriage program for the bride and bridegroom to dance through Akesan to the Town Hall where an all night party was organised. The bride would then be escorted to the groom’s residence in early hours of next day. One of songs to mark this occasion goes thus ‘Ao jo doja o aose kan ri o. Eruku lala oju opopo. Ao jo doja o ao se kan ri o. ‘That is we celebrate by dancing to the market because this is the first we will ever do in our life. Dancing to the market was more of announcement of quitting bachelorhood or announcing to heaven and earth that they had just gotten married. Even during naming**

**ceremony the concerned family dance to the market especially the first born of the mother. Christian crusades also take place in the town hall while Muslim used open space adjacent to the central mosque at the market.**

**In its original conception there was no special area separated for social area. But young men and women hang around the major entrances to the market. The major roads also serve as ceremonial routes. But you cannot draw a demarcation line between the commercial and social as such. Even some cultural activities too. All social and cultural activities move round the market to later retire to the present town hall. There is a proverb that says “Akesan lo pin Oyo aro lo ni aso”. Literally translated it means ‘Akesan is the boundary of Oyo. As the indigo is the definer of the cloth so also Akesan communicated to the four corners of Oyo. But metaphorically it means getting to Akesan translates to announcing your activities to the whole world. If you want to make a big do of your ceremony at Oyo you dance through the market to inform the whole world and then return to your quarter. It is then the community will recognise that you had thrown a big party. This is the root meaning of another expression that ‘o se inawo o jo doja akesan’ That is the ceremonial got to Akesan market. Reaching Akesan market becomes a bench mark to measure ceremonial success.**

A3 observed that

**The location of Town hall is very significant in all social activities. The town hall was the introduction of colonial master. It was not there originally. History did not mention it even at old Oyo.**

**“The town hall used to be seat of Oyo southern district council. As a matter of fact part of it was Oyo Divisional council made up of a number of district councils. Oyo district council covers Iseyin and Ipapo. Town Hall is the meeting point for youths of the city. It equally serve as musical jamboree Arena featuring great names in Nigeria entertainment industry of the sixties and even till date.**

CODE AKS 17: The incidences are given the code name **Akesan as Social Center**

Other interviewers including A2 noted that

**“Another festival that emanates outside the city wall is that of victorious army. When the army returned to the city after a triumph, the contingent stayed outside the city wall to appease god of war before entering the city in a festive way with gun salutes. Such joyous parade along the radiating major city streets converge at the palace and of course rub on Akesan”.**

CODE AKS 17: The incidences are given the code name **Akesan as Military arena**

The colonial structures and other invading cultures especially mosque prefer Akesan premises. Why? A2 submitted that

“Besides do you think the colonial masters and white traders were foolish **by erecting their offices around Akesan?** I mean District Office, post office, Local Court, UAC building. When Islamic religion came in the late 17<sup>th</sup> century the mosque too was located nearby. **They know what you refused to know.**”

**CODE AKS 18:** The incidences are given the code name **Akesan as Colonial CBD**

A7 shed light on position of Akesan gates

“The former ancient setting of Akesan was just a broad open space without any structure. **There were no physical gates.** Alaafin never permit any one to erect permanent structure.

A3 noted that

“**There were no physical gates in Akesan of old. But Oyo had nine gates of which proceeds from each went to the Basorun, the Aremo and the Ashipa while the remaining 6 served the king.**”

**CODE AKS 20:** The incidences are given the code name **No Physical Gate**

They key to daily gathering at Akesan of Old Oyo and Akesan of 21<sup>st</sup> century Oyo is very crucial to the study. A2 summarize this

“Simply put **the Ojuelegbara temple that Alaafin attend to periodically.** There is no **advertisement on television neither is there any bill board.** Of course **the former redifussion building was built** in the nineteen fifties. **The deities maintain order and peace and people congregate in a secure and peaceful atmosphere**”.

A5 answer what attract people to the market as follows:

“You ask what draws the large crowd. That is left for the elders to answer. **But our Kabiyesi had never ceased to thank forefathers on behalf of the market, the traders and Oyo people.** The result is the peace, security and profit enjoyed by all over the ages. Peace permits profitable trading and progressive social interaction”

A3 response to the key that attract people to the market

“**But the secret is with Alaafin and the city fathers.** Alaafin is the Chief priest; he owns the market just like other Yoruba Obas. **Ifa priest and other elders agree with the king to plan the market; manage it ; and administer the two deities in the market temple for the people and**

**progress of the city then and now. The knowledge of peaceful gathering and attraction is in the palace.”** You however need to know that

**“Two traditional institutions namely Ogboni and Eso were vested with duties of ensuring the security of the state. Essentially the Ogonis catered for the propitiation of the earth element which predated the both gods and kingship. Incidence of theft is very scarce. Peace and security of the market is influenced by appeasement of the two deities in the market. Traders had no need to fret in keeping their wares in the market.”**

**CODE AKS 21:** The incidences are given the code name **Temple Religious Activity - the Attraction Key**

Metaphoric statements including proverbs and poems play major roles in understanding the root meanings of issues, events and phenomena. Information on Akesan related proverbs were gathered through interview and root meanings obtained from sages. Three scoped metaphoric statements include

- ❖ “Se o mo wipe Akesan ni oba awon Oja ni?” (Don’t you know that Akesan is the king of all market?)
- ❖ **“Akesan lo pin Oyo bi aro ti nse aso”.**
- ❖ “Aso o ba Omoyeni mo. Omoyeni to rin ihoho lo so oja” (Omoyeni has gone naked to the market there is no need looking wrapper to cover her)

Why the prevalent social statement ‘Se o mo wipe Akesan ni oba awon Oja ni?’

A3 The statement literally means “Don’t you know that Akesan is the king of all market” But it **emphasis the position of Akesan** in urban open spaces not only in Oyo city but entire Oyo Empire at the golden era of Oyo Empire. This is **probably so because of the ownership structure**. Alafin was king and the Emperor of the entire Empire stretching from River Mono in Togo Republic and western Yoruba people. **Akesan is there labeled King as Alaafin** is the controller.

**CODE AKS 22:** The incidences are given the code name **Akesan the Alaafin Greatest**

What is the root meaning of the proverb **Akesan lo pin Oyo bi aro ti nse aso”.**

A6 “Akesan lo pin Oyo bi aro lo ni aso” is literally translated to mean that **‘Akesan is the grand finale of activities at Oyo as the indigo is the definer of the cloth. So Akesan is a social node communicated to the four corners of Oyo.** But metaphorically it means getting to Akesan translates to announcing your activities to the whole world. **If you want to make a big do of your ceremony at Oyo you dance through the market to inform the whole world and then return to your quarter to celebrate.** It is then the community will recognise that you had thrown a big party.

**CODE AKS 23:** The incidences are given the code name Akesan as **Broadcasting Base Station**

Question: What is the root meaning of another expression **that says ‘o se inawo o jo doja Akesan’**

A7. **“Literarily it means you desire to spend so much money for ceremonial activities and you have not gotten to Akesan market.** That is, Akesan market must feel the impact of your ceremony to prove to Oyo community that the party is extravagant. **Reaching Akesan market becomes a bench mark to measure ceremonial success”.**

A6 **“In Oyo of old it is part of the marriage program for the bride and bridegroom to dance through Akesan to the Town Hall where an all night party was organized.** The bride would then be escorted to the groom’s residence in early hours of next day. **One of songs to mark this occasion goes thus ‘Ao jo doja o aose kan ri o. Eruku lala oju opopo. Ao jo doja o ao se kan ri o.** That is, **‘we will celebrate by dancing to the market because this is the first we will ever do in our life. Dancing to the market was more of announcement of quitting bachelorhood or announcing to heaven and earth that they had just gotten married.** Even during naming ceremony the **concerned family dance to the market especially the first born of the mother.**

**CODE AKS 24:** The incidences are given the code name Akesan as **Grand Social Platform**

Another proverb relevant to Akesan is **“Aso o ba Omoyeni mo. Omoyeni to rin ihoho lo so oja”**

A7 **“That is common to all Yoruba market. Literally translated it means “every attempt to cover Omoyeni that ran mad with cloth failed and Omoyeni has gone to the market”. As said earlier the market is viewed as the whole world and place of communication to heaven**

through ‘Esu’ propitiation. If Omoyeni got to the **market naked that means heaven and earth confirmed her mad**. Therefore casting out the mad spirit is rather difficult”.

**CODE AKS 25:** The incidences are given the code name **Akesan as Public Platform**

A3 historically linked Akesan to the palace as follows

‘Oba Atiba assumed power in 1838 to 1859 in the present Oyo. **The present Oyo Akesan market retains its location in relation to the geographical position of Aafin and Aremo’s residence**. This historical phenomenon, after the transfer and relocation of Akesan market to the present location to mirror its commercial and social role as it was at Oyo Ile”.

A7 noted that

**“Akesan is part of Afin (Palace) and is traditional urban space controlled by Alaafin for the benefit of the people**. Geographically Abiodun Atiba marked the southern boundary on the way from Ibadan while the palace foreground is still the other extent. The post office and other public buildings frame the market along Abiodun Atiba road. Note that entire area was part of Akesan”.

**CODE AKS 26:** The incidences are given the code name **Akesan – Palace Partnership**