

Fetishes, human and animal figures, gestures, abstract geometric motifs, and colour etc., make up a complex communication system or vocabulary of symbols. These are an important element in the design of woven and printed textiles, gold-weights and murals.

A fuller interpretation or analysis of how such values, concepts, symbols etc., are acquired and become part of a collective memory, through rituals and even children's games(Fig.20), and the process of assimilation of new ideas and images(Fig.21) etc., would be a subject deserving of attention. But of more immediate relevance to this workshop is the cultural context for buildings and the evolution of appropriate structural and constructional forms and techniques, and the impact of technological change and design innovations introduced into the context of cultures which are alien to those of the technologists and designers.

Building traditions evolved over long periods of time in relatively static cultural contexts, evolve an architectural idiom which is closely integrated and in harmony with its environment(Fig.22).

All too often, however, development and change is accompanied by dramatic upheavals in which the fabric of traditional societies is uprooted and replaced by unfamiliar patterns of buildings, of living and of relating.(Fig.23) Projects and programmes involving technological and design innovations often fail to achieve the results intended or ever get beyond the pilot project(Fig.24). Well intentioned efforts to introduce designs or techniques to

FIG. 20a
Play Picture, Kamen Kwesi

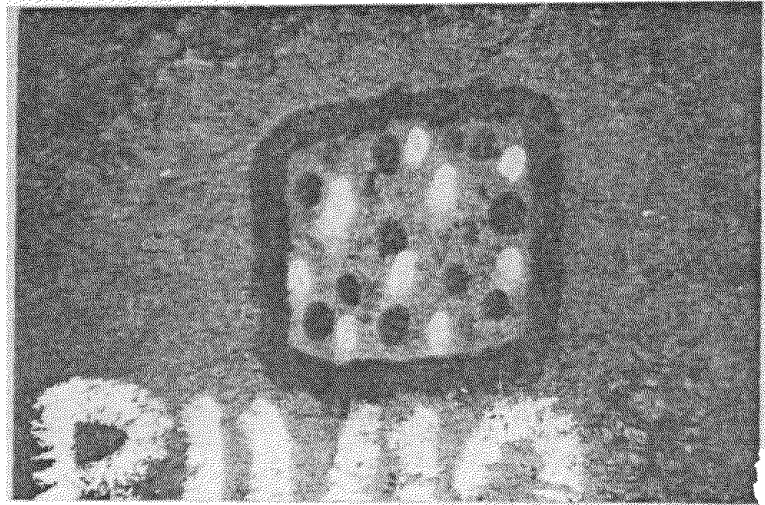


FIG. 21
Wall Painting, Samanaku

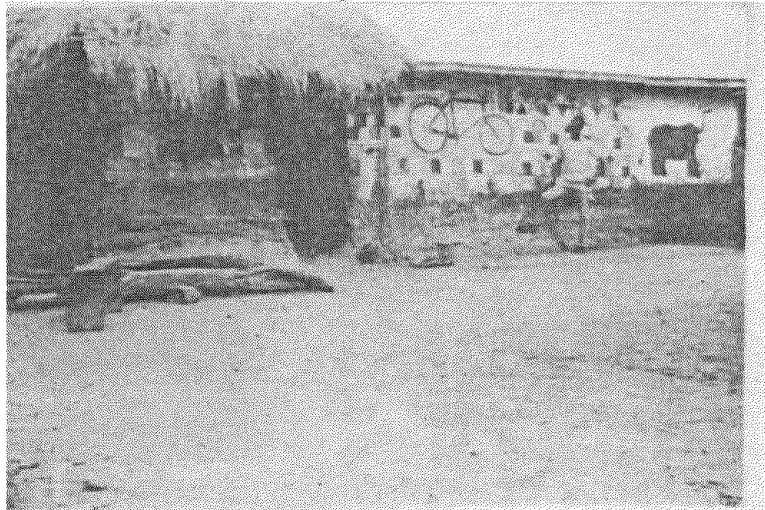


FIG. 22
Village



improve the potential of traditional materials, or to re-introduce traditional forms of building with local materials, have often been rejected by while improbable solutions borrowed from urbanised/industrialised cultures have been accepted by societies in transition. However, these and other problems of programme implementation and of 'acceptability' will no doubt be discussed by others in this workshop.

FIG. 23
V.R.A. Resettlement, Akosombo

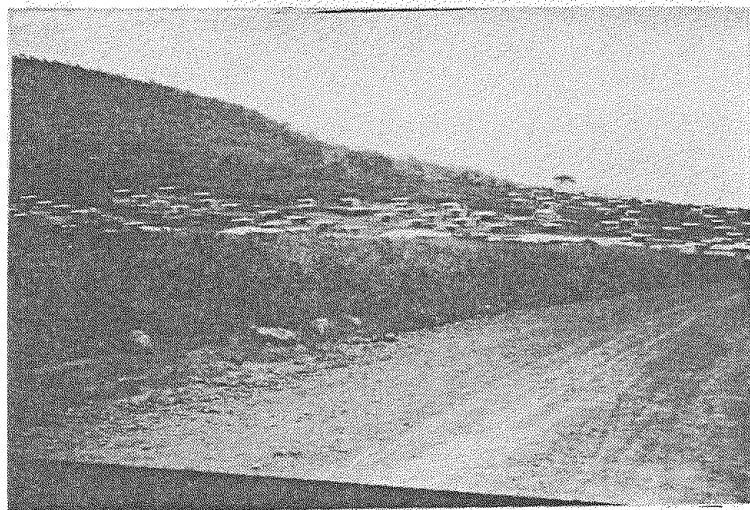


FIG. 24
Faculty of Architecture Project, Nangodi

