

Contextual Relationship of Form And Meaning In Architecture: A Case Study of Holy Trinity Anglican Church Ikorodu Lagos.

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ABSTRACT

This study aimed to explore the relationship of form and meaning in architecture of the Holy Trinity Anglican Church Ikorodu Lagos, which can be seen as a powerful agency to reinforce the sacredness of church architecture. Cultural dynamics and contextual adaptation process shifted the preferences of having typical Gothic church architecture to new local Christian architectural style. Holy Trinity Anglican Church Ikorodu, Lagos is taken as a case study. This is at once a descriptive and interpretive study, using an interdisciplinary approach by borrowing structural analysis from the discipline of semiotics and complemented by architectural analysis. Description and analyses were made to identify the local architectural components that are present in Anglican worship and to explain the meaning behind them. The study showed that the relationship between architectural form and meaning, can be understood as the result of an intimate connection that engages with people's perception and intellect in relation to the form and spatial design and ornamentation in the context of sacredness. This understanding could be the basis for strategic action to address issues of church architecture and its interaction with local culture.

Keywords: Form, church architecture, meaning, contextual adaptation

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1. INTRODUCTION

Architecture is a product of culture through a long-time process in relation to the context of locality. Gothic architecture as part of the world architectural vocabulary associated with sacred architecture, has become an important reference in many cultures and denominations. Broadbent, (1997) declared, "all buildings symbolize or at least carry meaning. There is no getting away from it". Jencks, (1985), said "all architecture has to bear meaning. Vitruvius said Architecture includes utilities, firmitas, and venustas. Architecture is both a cultural product and an object that has meaning. Most of the early Anglican churches in Lagos were designed by following the Gothic or neo-Gothic style. However, in its development, contextual adaptation process has shifted the preference of having Gothic architecture to a new local style. Contextual adaptation is a movement in Anglicanism, to respect the local culture and enrich itself with the local values. Gothic architecture was celebrated because of its ease of adaptation. The structure was light and lighting the interiors was equally made easy by its flexible structure. Contextual adaptation of form is seen in the way Victorian Gothic was used by the English and the horse shoe arc adapted by the Arabs in Islamic architecture.

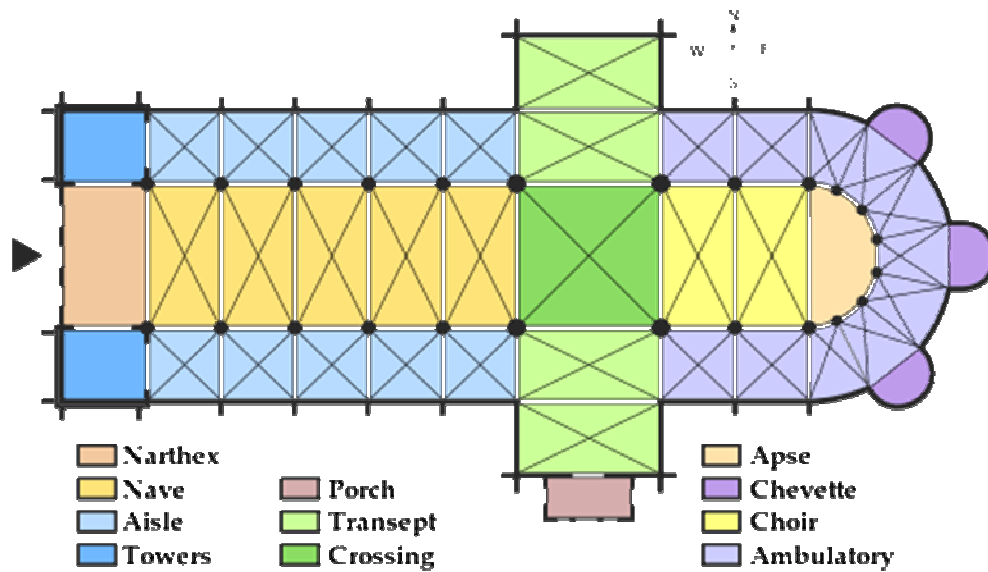


Fig 1a. Configuration of a church plan. Source wikipediaedia.

The practice of contextual adaptation is not a new phenomenon. It existed since many years ago, however, this gained much recognition as a result of African determination to express their cultural identity in their church worship. This led to the contextualization of the religion different from the ones the Europeans brought and introduced them to. Durandus, (1843) says “Church” has two meanings. The two mystically joined together. There is the spiritual church and the material church. The former is the body of believers and the second a material building. The material church, Durandus, (1843) said, can be identified by much human imagery.



Fig 2. Pilate Interrogates Jesus. An African Context. Source, Internet.

The church is referred to as the body of Christ. Yet this body composes of many parts working in unison, each part has its own function, form, locations and meaning. Each part does its own specific thing in concert with the entire body and the function is intrinsically bound with its form or shape and its location. Cultural adaptation is the “intimate transformation of authentic cultural values by their integration into Christianity, and the implantation of Christianity into their different human culture,” Hardawiryana, (2013).



Fig 3: Crucifixion of Jesus An African Context: Source, Internet)

Through this adaptation of their culture process, the Church made the Gospel incarnate in Ikorodu culture as the local culture, and at the same time introduced people, together with their cultures, tropical environment into their own community. Ameri Mustafa (1988) wrote, architecture is a sign system whose meaning stems from the interpretations of the society within which it is produced.



Fig 4: Jesus on the Way To The Cross. Source, Internet.

Architecture has always revolved around the relationship of form and functions. Function has been held to give meaning to form, while form has been held to express function. Man creates symbols which define for him the nature of worldly reality. Symbols and the meanings they carry are culturally bound. Church architecture is a product of culture; its meaning should be viewed as collective and consensual within the community boundary. This contextualization affected the liturgy which also entered into a movement in thinking about church architectural design.



Fig 5: Church Entrance Door (Source author)

Cultural adaptation is the creation of a new unity and communion, not only within the culture but also as an enrichment of the universal Church. As the most visible expression of Christianity in the public space, architecture was a major challenge to cultural identity. It is not necessary for the church architecture in Ikorodu, Nigeria to follow the western culture; then, it could be designed in a different form, away from the Gothic architecture and be more closely related to the local architecture. But was there any to borrow from? And of course Ikorodu people had their own local architecture from which they could borrow from. The Yoruba culture is rich in its local architectural content.

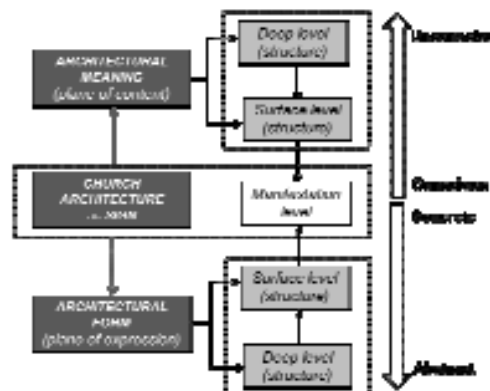


Figure 6: Contextual relationship of form and meaning source internet.

Church architecture is packed with meaning. Discourse in the history of church architecture, always distinguished purpose (function), architectural form, and meaning as the main factors. There was a tight relationship amongst these factors. Function accommodated in the Gothic church and the local church architecture sustained as the Anglican place of worship; but the architectural form was definitely different. Then, the question raised is how about the meaning behind the new architectural form? Did it relate to the sacredness of the church? As argued earlier through meaning people act. Hershberger, (1986). Response to a church architecture is conditioned by certain aspects: culture and by culture interactions, expectations, and also depended on whether it is being used liturgically or not, Kieckhefer, (2004). Sacredness is situational, depends not on substantive dwelling of the supernatural, but the shape, the physical spaces and material objects should give people an experience of sacredness or "the present of the holy", even before anything else happens within the space, Kilde, (2008). Hoffman, (2010).

If the building complex is devoid of religious imagery it is quite easily translatable to other uses, such as schools, medical centers, or community centers, etc. which then could influence the way people respond and act. Church buildings in some way conveyed ideas, or bear meaning, embodied beliefs and ideologies, inspired feelings, or in some way "spoke to" those who experienced them. To understand the way in which church architecture was bound up with the experience of worshippers and others, this study attempted to explore the ways in which church architecture might convey ideas, meaning and feelings to people. This paper argued for a clear understanding of the relationship between the form and meaning in architectural contextual adaptation, as the basis for strategic action to address issues of sacred architecture, and to contribute to the discussion of the complex ways in which the forces of contextualization interacted with local culture

2. CASE STUDY

The church of the Holy Trinity Anglican Church, located in Ikorodu is an Anglican Church. In 1892 Christianity made an advent into Ikorodu. Late Chief Aina Odukanmade an Iwarefa and one of the most popular and wealthy chiefs, with four others welcomed the early missionaries and hoisted the British flag on the soil of Ikorodu. With the backing of the Oloja of Ikorodu, Aina Odubote, Balogun Jaiyesimi and Odukanmade the Lisa of Ikorodu, Christianity started on a good footing. The first church in Ikorodu was the C.M.S. Church, Obun Ale. When the building finally gave way to the evening market, it resurrected on its present location at Ijomu. The first Anglican church was built in 1892. The church has undergone several alterations and rebuilt until the present Holy Trinity Anglican church came into existence on the same present site at Ijomu.

Study Area



Fig 7: Map of Ikorodu Division (Source, Internet)

3. METHOD

This is a descriptive, analytical and interpretative study. Analysis was made by borrowing the semiotics approach and complemented by architectural analysis. Based on data collected in the field study, which consist of recording rites and liturgical activities, architectural form where those activities took place, and literature studies, the analytical steps were taken. Firstly, the architectural components of Holy Trinity Anglican Church, Ikorodu was explored. This is by categorizing all physical architectural components that are present in the church architecture into degree of similarity to the Nigerian, Ikorodu traditional architecture as its reference. The next step was explaining how they got there, interpreting the relation to the context of Anglican liturgical activities, and the Ikorodu culture. Through this analysis, relationship between the architectural form and the meaning behind it could be unveiled.

4. RESULTS AND DISCUSSION.

4.1 Architectural Semiotics

Architecture is operating in some way as language. It is hard to say how we are introduced to the language of architecture, how we learn to distinguish domestic architecture from sacred architecture for example. In doing so, we often are aided by verbal or iconic signs; but the existence of such signs, even the need for such signs, does not take away from the fact that we learn to “read” what the buildings, or different places in which we find ourselves “speak”. To claim that “building speaks” is merely to claim that they are signs. A sign can reflect more than one type of relationship between its representation (sign vehicle) and its object (referent). Since architecture is a complex sign, then contextual relationship is needed to understand the language, which signify something in virtue of having a structure or form of expression, and a corresponding content structure, Lukken & Seale, (1993). In architectural semiotics, architecture is seen as integral to the production of meaning. The church architecture as sign is seen first of all as a single autonomous object and is concerned with its specific system of manifestation, i.e. how its meaning takes form in its appearance. Architecture is realized and concretized in such a form that confronts our senses. Architectural form or the plane of expression is running from the more abstract to the more concrete one, and the plane of content is running from the unconscious to the realized/conscious one or from the deep level to the surface level.

4.2 Contextual Interpretations of Culture.

Rapoport, (1999), said “Architecture is an active component of culture. Built form should be culture specific”. The importance of architecture on civilization of a people is enormous. Ancient Egypt used architecture as means of glorifying gods and pharaohs, Sumaila, (1995). The Greeks used architecture in pursuit of virtues and perfection. Architecture has been used as measures of aspirations and expressions of development. The culture of a people represents the way of life of the group and it is used to interpret and organize the world around them, Aligwekwe, (2002). Architecture of the built form is a major behaviour modifier. Chukwuali, (2005), portrays culture as the totality of peoples way of life which provides society with inherited code of conduct. This is inculturation the incarnation of the Christian life and of the Christian message in a particular cultural context, in such a way that this experience not only finds expression through elements proper to the culture in question, but also becomes a principle that animates, directs and unifies the culture, transforming and remaking it so as to bring about a new creation, Schineller, (1990).

Church buildings and generally buildings are deemed to be products of social and cultural aspirations. This is why architecture is used as measure of cultural identity. The Romans utilize theirs as expression of power and prosperity. For a long time, church architecture of most developing nations operated within frames of reference of the imported advanced countries in their local setting. Widdis, (1997). The architecture of the pre- colonial era in Nigeria and Asia was sponsored by the foreign missionaries that brought the religion in design and construction with little input from the local people who eventually became the users of the edifices so built to worship. This resulted into imposition of not only alien style but also foreign cultural way of life into their traditional fabric of living without much consideration for the site, culture, climate and the local setting. Viewed from this perspective, there is ample indication that the proliferation of imported architecture of the colonial masters has deprived the local users their identity, failing to know who they truly are and where they are. Grand symbolic church buildings in form, need to be rationalized along cultural, traditional and political bearings, so as to be able to send messages and be meaningful to the users. Space in architecture is widely accepted as a major aspect of man's culture. Architectural spaces affect the way in which people carry their daily lives and how they exhibit their perceptions, attitudes and values.

The norms and values of privacy, personal space and territoriality vary with different groups. These are also mirrored in the expressed attitudes and behavior of individuals specific to their socio cultural characteristics, Mahmeed, (2007). Culture finds expression in the architecture of a people as a carrier of their tradition and way of life, Mahmeed, (2007). Monuments and historical buildings, especially church buildings stand as testimonies to the existence of any group of people. Rapoport, (1999), saw architecture as active components of culture, that can be used to create system of settings within which human activities take place. A responsive design is any purposeful physical expression of space, time, meaning and communication in a way that makes a given culture clearly understood. Iweka et al (2013). It is generally agreed among scholars in architecture, that form, function and meaning are parameters which we use to evaluate buildings. Space and form are correlational.

Space is crucial in shaping the consciousness of human beings. The meaning attached to architectural space can be interpreted by analyzing its physical structure and its psychological character. The psychological character is not included in this study. Architecture makes space tangible. Human factor ranks high in the criteria of shaping space. Kennedy, (2005), asserted that space is a product of socio-cultural practices, its importance is not only in its usage, it is symbolic and ideological meanings contribute in shaping human relations. Space is a place that directs and facilitates life. It assumes its character from where individuals live and define their necessities. Space organization, its shape and form and the meaning attached to them possess qualities which vary from culture to culture in terms of identity, religion, family, theology, tradition, doctrine and liturgy. Widely accepted by church architecture scholars, is the perception that the imported church architecture of colonial missionaries exhibit remarkable departure from the spatial organization of the traditional setting of the local indigenous people who are made to use the churches built for them coming from a different cultural and traditional setting and context. Rapoport, (1999), asserted that, built forms should be culture specific, meaning variations of some qualities in different cultures. The creation of cultural appropriate place relies on the preservation of local features that make specific area unique. Identity is bond up with the spaces we inhabit and assign meaning to. The Yoruba traditional court yard housing and the Hausa traditional court yard housing have different usage and meanings. While the Yoruba court yard gravitates around a communal compound, the Hausa court yards are used to provide privacy for the women in line with their religion practices. Iweka et al (2013). Architecture reflects the habits, modes of life and traditions as basic determinants of human activities. Therefore, the architecture of a people is an expression of culture that is sustainable. Rapoport (1999). Part of church culture and arts little considered are Christian fabrics designs and costumes.



Fig8. Pope celebrates mass. Source, internet.

They carry loads of meanings in their presentations. Anglican priests and catholic priests wear different assorted cassocks that depict their roles, positions and timing and ceremonies in the church. The priests wear cassocks, caps, belts that are made of satin, velvet, damask, brocade of different colors societies and groups in the churches wear different costumes differentiating them and their roles in the church. Africans and other developing countries received exposures from their colonial masters, with architecture as a symbol of civilization.

Many churches and public buildings reflect colonial perceptions of the traditional activities of Nigerians. Can this be correct? Many of the churches are Gothic in style reflecting colonial understanding of ecclesiastic architecture. The Anglican churches reflect in their form predominantly inherited from the colonial masters, Gothic Architecture style. Design creates spaces that bring up emotional ties between human beings and their past and future aspirations. Spatial experiences take on meanings associated with cultural and traditional dimensions of churches as sacred social unit of space. Since space is interpreted differently in different culture, it is imperative that meaningful evaluation of spatial quality be from the users viewpoints. Analogous to this is the fact that church doctrines, liturgy, tradition and culture differ from one another. Due to emergence of churches with different ideologies in doctrine, liturgies, tradition and culture, it becomes essential to evaluate the church buildings, the forms, the meanings attached to the spaces created, arrangement of spaces, configuration of their forms, comparison of their forms and their meanings. It is needful to undertake a meaningful deconstruct of the churches spaces and the artifacts and elemental configurations which brings about their differences.

This is essential because according to Rapoport, (1999), culture is specific. Rapoport, (1999) advises users be not grouped together due to their present day variableness, and emphasizes the need to define explicitly groups relevant for the design. The custom, culture, liturgy, tradition of people represent the social and anthropological peculiarity of the people. Pallasmaa, (1996/2005), in his "Architecture of the Seven sense", asserted that we touch, scent, hear, and viscerally feel the spaces we inhabit but also interpret them in our own bodies. For Pallasmaa, (1996/2005), buildings and their craftsman-like acts of making are profound rites of culture that shapes our connection to the world and our collective past. Tafuri, (1976) warned that history of a people be not ignored, that form be not equated to meaning.

This is not to allow fiction architecture be the order of the day thereby losing touch with reality of architecture. It is important to specify which feelings or elements of the building environment and the meanings they carry. Rapoport, (1999), said such important elements need discovery, not assumed. The relationship between materials and architecture cannot be interpreted in a mechanical way. Symbols lie at the core of culture. Space becomes place when it is given contextual meaning derived from cultural context.

The creation of symbols and space requires application and interpretation of materials. The identity and symbolism of a place is enhanced by physical aspect of material substance, shape, texture and color. The emotional context of a building is fuelled by social lives of the people, the cultural context and the nature of defining edges and planes of the environment. The place experience is achieved by the articulation of surfaces, indigenous materials and natural features so that they become sympathetic to the feeling, needs and traditions of the people. Emotional characteristics are often intangible and difficult to identify. The character of a space is therefore defined by the totality of its texture forms, shapes and colors of materials. Symbols help to interpret who the people are, what they are and what they can be. From the analysis above, it can be inferred that Ikorodu, Nigerian church architecture suffers distortion from the colonial master due to several reasons. They were the financier of the churches. They imported the materials for construction, the designs and the construction works were all imported. Specifications were foreign and alien to the users. Context matters in many things including architecture, the interpretation of meaning attached to spaces differ. Importation of culture distorts interpretation of values and meanings attached to spaces and forms.

4.3 The Concept of Function in Church Architecture

Meaningful places are achieved through functional spaces. The church building is a representation of the relationships of the people with their environment, it provides for their convenience and in order to accomplish this requires a close analysis of function. Le Corbusier writes: 'The Architect, by his arrangement of forms, realizes an order which is a pure creation of his spirit; by forms and shapes he affects our senses to an acute degree and provokes plastic emotions; by relationships which he creates he wakes profound echoes in us, he gives us the measure of an order which we feel to be in accordance with that of our world, he determines the various movements of our heart and of our understanding; it is then that we experience the sense of beauty.' Le Corbusier, (1946).

4.4 Semiotic and Meaning

"All buildings symbolize or at least "carry" meaning, there is no getting away from it," Broadbent, (1977). Looking at church architecture and meaning, Broadbent, and, Jencks, (1985) are of the opinion that all architecture has to bear meaning, and there could not, despite all efforts, be an architecture that was devoid of reference, symbol, sign, metaphor or association, meaning, by one category or another. Broadbent, Jencks, Baird, and others of their movement, took the view that since architecture had to bear meaning, it made sense to understand how this came about, and to use such knowledge to design "better buildings" and better in Broadbent's word meant, in effect, those which made a virtue of meaning, and used the faculty of architectural meaning to make buildings more humane and acceptable to building users as a whole, than those which had preceded them. "The Gothic cathedral obviously is a symbol of the Christian faith" Broadbent (1977). This gives the concern of meaning as being related to building function and building use.

4.5 Orders of Meaning

When considering architecture and meaning, it is clear that very different orders of things are present: specific ideas and exact meanings, or, what might be called meaning-in-general or "meaningfulness". An important concept in architectural thought, that can be seen in terms of non-specific meaning, is that which might be called the "social meaning" of architecture, or rather, the relationship of buildings, in their planning and ordering, with roles and relationships, activities, and structures of society and human organization.

5. SYMBOLIC MEANING OF CHURCH ARCHITECTURE

The early plan for church architecture was borrowed from the Roman churches. A rectangular shaped plan. The Coliseum was the first shape that was vigorously imitated by the early church. Following it was the basilica; a rectangular plan with an apse, a semi-circle at one end. In the center of the apse was the priest. The cross plan was used for churches with the holy table in the open end as the head. The long arm of the cross is called the nave, from the navis, a ship. This is rectangular in form filled with congregation. This depicts the force rowing the ship, the people tossed by the stormy seas of life looking for deliverance. The arms of the cross are called transepts, this is the hand of the church. They may have entrance doors. The head is called the chancel or choir, where the act of worship is conducted, and where the sacraments' are celebrated, the church function.

To understand architecture in the context of sacredness is to examine the correlation between the plane of expression and the plane of content. The plane of expression is dealing with the actual structures or the materiality of the signifier. It is the physical sense in which the architectural space or the building is constructed and recognized. The plane of expression can be categorized in two main categories. First, is the topological category covering categories of position and orientation; the second category is the plastic category which is covering the chromatics and eidetic aspects. Meanwhile, the plane of content refers to the meaning communicated by the sign, i.e. the semantic and syntactic structures of the architecture. The architecture of Holy Trinity Church Ikorodu is a concrete expression of the worldview and their hopes and aspirations. The true dialogue taking place between the culture and the Gospel message is manifested through visible and concrete works of church architecture.

Based on the understanding of the form-meaning relationship in semiotics approach, the architectural form of Holy Trinity church is analyzed by breaking it down into topological category and plastic category. In reference to the basic concept of Ikorodu traditional architectural form. the lower part (the ground), the middle part (wall, column) and the upper part (roof and ceiling), the case study is thoroughly explored. The study showed numbers of architectural components that are constructed with reference to traditional Ikorodu architecture. Next, was the study to explore the relationship of the particular architectural form with the meaning behind those architectural form, in relation with the liturgy and the concept of Ikorodu culture.

Manifestation Level: The Holy Trinity Church is located in the urban area bounded by school and housing, and by an access road running to the town of Igbogbo on the south and Ikorodu city center on the west. The church complex is marked off by a boundaries wall, thus it is clearly delineated from the neighbouring property. When looking to the church building from the outside, how could people recognize that it was an Anglican church? Topologically, the church is strategically positioned at a road junction.



Fig 9: Church entrance (Source; author)

The church nameplate, placed on the boundary wall. Another sign which was easily seen, is a cross feature on the top of the church building. Imposing front entrance or, such as the characteristics of typical Anglican church, is vividly display in this building. Tower and bell which is associated with traditional church, existed in Holy Trinity church, it is placed at the side of the church and the height is much lower than the roof, so that it is not easily recognize by the visitor.



Fig10. Church bell tower. Source author.

At this level, the discursive memories play a role, which relate the architectural form with patterns in mind about the arrangement of a church, and then confirm the building appearance as a place of worship so that people could successfully recognize what they see and identify the form of expression accordingly.

Surface level: As we enter the complex, the church building is found as the largest building. Does the building itself give the clue of its function, as a place of Anglican worship? It seems that the church is exposed to the view of the visitors. Clear visual and physical access from the front yard, are given to the church building.



Figure 11. Side of church . source author.

Visually, geometrical configuration of the church building, - characterized by its ground plan, columns and roof, is identified as similar to the “oro” or igunuko groove a type of Ikorodu traditional groove architecture. Traditionally, a complete Ikorodu house consists of front yard, “iyewu” (transition hall terrace), for daily life activities). A strong horizontal symmetrical axis characterized the arrangement of Ikorodu house. Steps are the physical boundaries in “ategun”, to distinguish the inner and outer space, the public and private space. In the church building, the steps indicate the degree of holiness, separate outer space and inner space. Here, the form-meaning relationship occurs in a functional meaning. Even though there are no walls, entrance to the main body of the church is determined by the existence of the large bema serving as reception. The bold entry vestibule indicates the church entrance. Before entering the church, the officiating ministers file in a row and bow and cross their head and chest as respect for the sacred space they are entering to conduct service. Thus, the relation of the architectural and non-architectural form with its symbolical meaning is religious specific, especially for those coming from the Anglican community.

When we looked at the interior of the church building, configuration and construction of columns and ceiling is following the concept of Yoruba halls sustain by main columns of the building, carved ceiling in between the main columns.



Fig12. Decorative ceiling in local material. Source author.

Does it relate to the liturgical activities? What would it take to make the space work in terms of sacred space? The central area of the church, the main aisle flanked by rows of pews which is known as the nave, is the area of the congregation. The spaces in Holy Trinity Ikorodu church function well as people expect the liturgy they celebrate in it is dynamic and conveys a sense of participatory in the celebration, focusing on to the altar as a place of sacrifice.



Fig 13: Focusing the altar, source author .

In this case study, altar in the sanctuary as the focus of attention, is highlighted by its architectural setting. The quality and color of architectural ornaments, the shape, height of the sanctuary, the lighting and the way the altar is placed with respect for the congregation affect the way a congregation experiences the celebration of the Eucharistic prayer.



Fig14: Pews facing the altar. Source internet.

Architecture as signs can be culture-specific; in fact, most signs are produced for and by a specific culture to allow communication among its members. The symbolic resonance might be taken to express its meaning.

Deep Level: Configuration of the interior constructed in a horizontal symmetrical axis; on the other hand, it constructs a vertical centrifugal axis.



Fig 15. Interior Of Church (Source author)

The horizontal/longitudinal axis provides a processional lane of movement. Position of the altar could be interpreted as not to be seen at a distance, but to be approached from a distance. Processional organization of space, focus on the altar as a place of sacrifice is an emphasis on the immanence of God and the transcendence of human experience. The longitudinal axis of most churches is west-east, with the entrance on the west side, and the altar on the east. Taylor, (2003). East as recognized as the location of the Garden of Eden where humankind began, as the direction from which Christ would come at the Last Judgment, and most obviously as the direction of sunrise. The longitudinal axis as the processional lane of movement in Holy Trinity church is following the concept of traditional houses, that is building should be oriented to the south, thus the entrance way is on the south and the altar on the north.

This local preference differs from the honored side orientation of the traditional church, i.e. east and south, north and west are less favored. Facing eastwards for worship, in the direction that the sun rises is a practice that is probably pre-Christian, and there are number of biblical references to God in the east. The aesthetics character of Holy Trinity Ikorodu church in Yoruba art and architecture, the concept adopted determined its capacity to evoke a sense of the interplay of transcendence and immanence, especially for the local community. Form and meaning relationship in a deep level, showed that sacredness of a church is not only concerning conceptions of the architect or those who planned, but also it is dealing with the appropriation of churches by generations that view and respond to them and experience them. A church can be marked by a sacredness not of the separation of the sacred and the profane, but rather of association, its connectedness to images and narrative that bear on the deepest questions of human life.

6. CONCLUSION

Based on the description and analyses above, it can be concluded that the architectural form of Holy Trinity Church Ikorodu signifies the expression of adaptive contextual spirit. There are many Ikorodu traditional architectural elements adopted in the church, indicating the dynamism of the relationship between the Gospel and local culture. However, not all features were relating to the content of the Anglican church architecture in terms of liturgical activities and Christian symbols. From the analysis of the case study, it could be understood that the relationship between the form of architectural adaptation and meaning in terms of sacrality, is the result of an intimate connection that engages people perceptually and intellectually through formal-spatial design and ornamentation. This understanding might be important for those who have particular concern for the Anglican church architecture; it could be the basis for strategic action to address issues of church architecture, and further to contribute to the discussion of the complex ways in which the forces of contextualization and adaptation interact with local culture.

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