



P. 1.

Koena. Okano's compound. View from the southwest over the *djau* or long narrow court defined by adjacent sets of tightly knit rectangular spaces. The exterior spaces nestled between the two protruding

constructions (the *djako* and the *kuitigui*) on the right serve as an intermediary realm and are usually not covered. One can catch sight of the second large *djau* behind Okano's upperstoried room, where the tree is situated.

belong to couples of a generation younger than Okano's (D.2); they are added so as to enclose a second large, open court and expand the compound farther. Instead of erecting another compound or free-standing individual houses, fathers and sons stay together through this attempt to form new buildings as continuations of older ones. Very little, however, of the design principles that govern the older units are carried out in the younger constructions. Distance is the first element that sets the son's households apart. Compared to the west *djau*, the east *djau* is too spread out and loosely shaped to maintain the same degree of interaction among dwelling spaces. Thus, not only do visual and auditory contacts with the rest of the family lessen, they also weaken among these younger households whose dwellings do not have openings that relate to each other as in the older part.

Of equal importance is the degree of enclosure necessary to the creation of transitional realms. Beside the *djaubiè*, which is only used for repose and friendly gatherings by the man living in the unit next to it, no well-defined space acts as buffer between exterior and interior in the eastern part of the compound. The *djau* spills out into the corners of the units and leads abruptly to their interiors. This lack of progression from communal to private accounts for the decrease of women's outdoor activities – which are then transferred indoors – and above all, for the advent of the wooden door equipped with locks. Wooden or metal doors (instead of woven thatch mats, for example), like rectilinear and two story buildings, may often simply be adopted for the image of urbanity, progress, and prestige that they convey. In this case, however, the preference for doors raises significant questions.