

CHAPTER 1: INTRODUCTION

Background and its setting – a paradigm of life, living, making and being ‘made’

Human beings have known how to organize and give form to their physical environment; how to make their presence in the world perceptible; and also, how to celebrate the values in which they believe, at a cultural but also essential, social construct within the every-dayness of their lives with their buildings-as-artefacts. Being part of the human kind, it can equally be said that the resultant *BaSotho* vernacular architecture was an expression of a living relationship between the realm of the person making a shelter, referred to in this thesis as the home- or building-as-artefact, and its context. Through a process of individual and group choices these artefacts have been accumulated and assembled in endemic clusters to create a total conglomeration, the home. The making of home by *BaSotho* women can be described as recreated time which responds to constantly modified physical, social and psychological contexts.

This vernacular *BaSotho* architecture resulted from role-players, predominantly women, who were socialized and taught skills from childhood. Such skills were of production of everyday socially used space and built form relating to their respective climatic and cultural contexts and communities. It formed the point of departure of this study. The *BaSotho* women were responsible, in the gender division of roles within their social construct, to build homes-as-artefacts as well as maintain them. In a region where hailstorms are common in summer, damaged walls has to be repaired regularly, which also gives incentives to redecorate the home or to celebrate an event such as the birth of a child. An abandoned structure can deteriorate back to the original earth it was made of within a short period of time, and without any trace of the built home other than surrounding vegetation if there is any.

Gender roles were part of an inherited culture handed down from one generation to another and were still practiced by the *BaSotho*. Like several traditional peasant communities, gender role influences the division of labour, and often, individual skills and physical fitness which were associated with masculinity were implicated.

In the *BaSotho* culture, the role of the woman as the homemaker, was clearly evident,

but not written about in several social, cultural and architectural references such as Frescura, (1981); Larson, (1984); Van Wyk, (1998); Walton (1956). The maker's system, or world of lived experience (phenomenology), constituted a rich repository of actions, re-actions and material culture which includes the home-as-artefact.

BaSotho woman's contemporary world of creation is fully integrated with her assumed gender role. From her womb and protective body she was the life supply and emotional anchor for her family. Her making of architecture or home-as-artefact directly reflected this.

The human development of identity and bodily learning, based on actual making, was dependent on the production of artefacts in a realm of direct experience to her context. Traditional space makers, such as the *BaSotho* women, used talent, memory, intuition, insight and individual inventiveness as the underpinnings for constructing their socio-cultural philosophy. As a space-maker, the *BaSotho* woman became a philosopher through discourse that uses another form of language, she acted out and made the physical manifestation of philosophic discourse rather than talk or write about it. Contemplation became an integral part of her process of making and being 'made'.

She did not need to represent space, but through her actions she made thought real. Similar to specialist designers she used devices sourced from her own cultural reference system and, in turn, contributed to the making of her own identity. However, it had to be substantiated in this thesis.

When people look at a home-as-artefact in isolation, they rarely get to understand or appreciate the dynamics that surround the process of actively being involved in the making of such artefacts. Since they were unable to discern at first the real significance of such artefacts in the daily lives and phenomenological experience of those who produce or use such artefacts, let alone the enriching development of the maker and her reinforced status within her social structure, this thesis is an attempt to flesh out the home as artefact within the *BaSotho* cultural context.

The process of making an artefact may at first only involve the use of hands. When the hands prove to be insufficient, tools may also have to be used; however, when the

tools are not available, they are designed and made in order to aid the hands that make the home as artefact. Subsequently, the home also becomes part of the built artefacts.

Phenomenology as methodology was used to structure the research process in order to show that there is a continuous interactive relationship between phenomena and activities in the making of artefacts in the *BaSotho* women's home making practices. Since the art of making is explored in this thesis as a phenomenological, philosophical discourse – the range of phenomenology was expanded to include its seeming to be suitable inflections of existential, hermeneutic, ontological, haptic and aesthetic. The adjuncts of each inflection unravelled its implications.

OBJECTIVE

The objective of the study was to investigate how the acts of a *MoSotho* woman in making her home-as-artefact related to and if her acts changed her personal identity as well as her social construct as the maker.

The process of making an artefact or home-as-artefact had a reciprocal effect on the 'maker woman' in re-establishing her role as maker within a social and cultural construct. She thereby reinforced her identity or status as maker of an artefact to provide protection. This cultural and social identity was to some extent being eroded in modern society, necessitating a re-evaluation of its significance as an ancient social construct.

The cultural identity in the woman made the home, and then the process of home-making 'made' the woman. This reciprocal process has not yet been researched within this field of architecture and the findings were expected to have broader implications in terms of reciprocity between makers and making. It might not only be of value to the *BaSotho* women. It was possible that these findings had broader implications in terms of reciprocity.

RELEVANCE OF THE STUDY

Very few of the sources in the literature reviewed mentioned the maker of artefacts, identity or the reciprocity sought in the process of making. However, De Chardin, (1969) referred to an argument on this aspect of making as reflection.

The fact that the production of an ensemble of space had a creative intention executed by the maker, with the consequent evolution of thought, was not mentioned in any of the references of vernacular architecture.

The intention of this study was to give the making woman her rightful recognition but also emphasize and understand her expected developmental process. If home making is a phenomenon that results in artefacts that can be experienced, what kind of personality lies behind its making? Was there enjoyment in making it and were there rewards in having it made? This research concentrated its investigation on learning about the *BaSotho* home maker vis-à-vis, the creator of artefacts.

HYPOTHESIS

Beyond the outcome of explicit utility, the act and process of making buildings-as-artefacts, constitutes a mechanism of shaping the identity and sense of self of the maker.

The hypothesis is that the making and process of making buildings-as-artefacts, constitutes a mechanism for the shaping of identity, and imbues a sense of self in the maker, had outcomes beyond that of mere utility was explored throughout the document. In addition, it is stated that Reciprocity took place throughout the lived experience during the lifecycle of the maker and especially as the maker fulfilled her roles within her social and cultural value system.

THE DEFINITION OF KEY TERMS USED IN THE STUDY

Ancestors: The preferred term used in this thesis is: *Living Dead* (its definition later)

Artefact: An object made by a human involving all the senses; touch, sight, smell, hearing and reverie in the creation of quality, aesthetic appeal and utility.

Basali!: Means ‘women!’ and is one of the most common exclamations in the *SeSotho* language. Usually uttered by a woman and delivered by a laugh, a shaking of

the head, or a clapping of the hands, evoking *BaSotho* women's admiration and wonderment for themselves and each other. Kendal, (1995)

BaSotho the plural name of an ethnic group

Beautiful things: are those whose value is of itself apparent. They are desirable for their own sake and useful. "It is the movement beyond the sphere of what is perceptible to the senses into that of the 'intelligible' really involves a differentiation and increase of the beauty of the beautiful and not just of the being that is beautiful" (Gadamer, 1975: 434-437)

Botho: This is the *BaSotho* word for *Ubuntu*

Bricolage: French for 'tinkering about' or 'do-it-yourself'; a *bricoleur* undertakes odd jobs, the French term has been retained by translators of Levi-Strauss (1949, 1962)

Communicative action: This notion is an essential feature of Habermas's theory of interpersonal communication and 'speech acts'. Habermas, (1991)

Critical theory: Is seen as weaving the social position of the writer / researcher into the fabric of the subject matter by critically eschewing the search for general laws of human behaviour, as found in functionalism and structuralism. This often leads to an emphasis on the symbolic value of material culture. The writing is in the first person, disclaiming detached, scientific language, and also emphasises the importance of individuals and their identities. (Hall, 1996: 69)

Deductive thinking; is based on reasoning to limit the imponderable. Regarding only substantiated facts

Forces: Measurable influences that include all the factors that necessitate the making of the building-as-artefact and its accumulated form, as settlement or *kraal*.

Gender: A social construct, organised as a pair of polar opposites, used to interpret the roles of the female or male on recurrent patterns of human action. These patterns and lessons are learned in childhood and are carried into mature lived experience as extension to the concept, *ubuntu*.

Haptic refers to the all the sensual experiences of architecture. While some images of artefacts can rapidly be consumed, haptic architecture is appreciated, comprehended gradually by all the senses, detail by detail. Pallasmaa, (1996)

Home: A container made for people to live their life's experience in. Synonyms such as; shelter, house, dwelling, abode, and habitat all attach symbolic meaning beyond the pure utility of the artefact.

Identity as maker: The condition of being recognised as a specific person. In this thesis it is a consciousness of validity and relevance within a personal, social and physical context.

Inductive reasoning; Logical reasoning that a common practice exists because particular occurrences that seems to be examples of it exists and can be continued.

Kraal: Has two meanings: Firstly, it is used to denote the enclosure to protect mainly cattle but also other animals against predators and until recently, raiding parties. It is primarily the domain of males as well as their ancestors because they carry the graveyards of chiefs and important men.

Secondly, the word can also be used as the collection of homes that cluster around the cattle enclosure. It is used in the collective sense of the word, where more than one home will be placed in the landscape in such a relation of interdependence with social and cultural values, practiced and reinforced.

Langage / Langue / Parole: Because it so difficult to find strict equivalents in English it has become conventional to use the French terms.

Litema: Art of Earth Van Wyk, (1998)

Living-Dead: also referred to as the *Badimo*, the departed who are believed to enter into and continue living in a world unknown to those left to carry on with living. Death does not totally discontinue the life of these departed beings. In this sense they are immortal. They are also referred to under the contested term of ancestors.

Lolwapa: The space bonding the homes-as-artefacts, they all face onto this space, its function is that of the living room, open to the sky, often surrounded by a reed screen. It is imperative for its floor to always be swept clean.

Phenomenology: Entails the outcomes of lived experience, rituals of culture, rituals of making and the interactive theories that are derived from these rituals and acts.

“The term phenomenology means ‘the study of things shown’. (Macey, 2000: 297)

Phenomenological scenarios: These are the rituals, festivals, of lived experience set to a narrative such as a poem, play or a choreographed series of acts, dance or even a gesture of recognition, such as acknowledgment of the dignity of a farther, a chief or a newly born baby.

Process: a series of actions or operations used in making: the process of artefact making involves individuals in building the artefacts and the making of the envelope or shelter.

Reciprocity: The giving of privileges in return for similar privileges: synonyms: give and take, interdependence, closure and the threshold of interactive reflections

De Chardin, (1969)

Reverie: Results from the innate pleasure of making, beauty and quality of use of the artefact.

Speech act: A form of utterance which constitutes an action. Searle's theory of the speech act is that both the mind and language are intentional; whatever can be meant can be said. Searle, (1979)

Ubuntu: is the root of African philosophy. The '*BE-ING*' of an African in the universe is inseparably anchored within *ubuntu* Thus in the case of the *BaSotho* ethnic cluster in Bantu-speaking groupings, the affirmation or negation of *ubuntu* is a metaphor for ethical, social and legal judgement of human worth and human conduct. Ramose, (2002)

Woman; an adult female, who in this study, acts within her assumed role as interpreter and implementer of ideas from the realm of theory to the realm of reality.

Yet-to-be-born; are the beings of the future. It is the task of the living to see to it that the yet-to-be-born are in fact born. It is the third of three interrelated dimensions of *ubuntu* philosophy and its understanding of 'be-ing'.

ASSUMPTIONS AND DELIMITATIONS OF THE SCOPE OF STUDY

The following aspects defined the parameters, which circumscribed the scope of this study:

- Contemporary vernacular architecture of the *BaSotho* culture was sufficiently indicative of what already existed together with records of such architecture of the last two centuries.
- As regards the production of vernacular space and forms, description or accurate recording as measured drawings or such representations of specific homesteads or settlements, was not the focus of the study. This kind of study of *BaSotho* built settlements had been comprehensively covered in other studies. Instead, this study focused on the actual process of production of such forms. Use was made of organising and structuring concepts of their building culture as a response to several combined forces, actors, processes and tools.

- The role of a woman and her identity in *BaSotho* culture constituted the primary focus of the study. Other role players in the production of form and space were acknowledged but not elaborated upon.
- It was not the intention of this study to extend the philosophy of phenomenology. Instead, the existing theory was applied to substantiate the argument outlined.
- This was also not a study of social psychology in the description of motivational phenomena. Reference was made to these phenomena but the proof thereof was not pursued due to the nature of a phenomenological method.
- The researcher is a male and cannot speak *SeSotho*. The intricate nuances of meaning in the *BaSotho* spoken language fell outside the scope of this study, but as an architect, he was able to read her made phenomenological language in built form(s).

Location and delimitation of the study area

The study area is in Africa



Figure 1.1 Africa The study area, outlined in red, is in Africa

The examples shown in the field study are found alongside farm roads and other national roads.

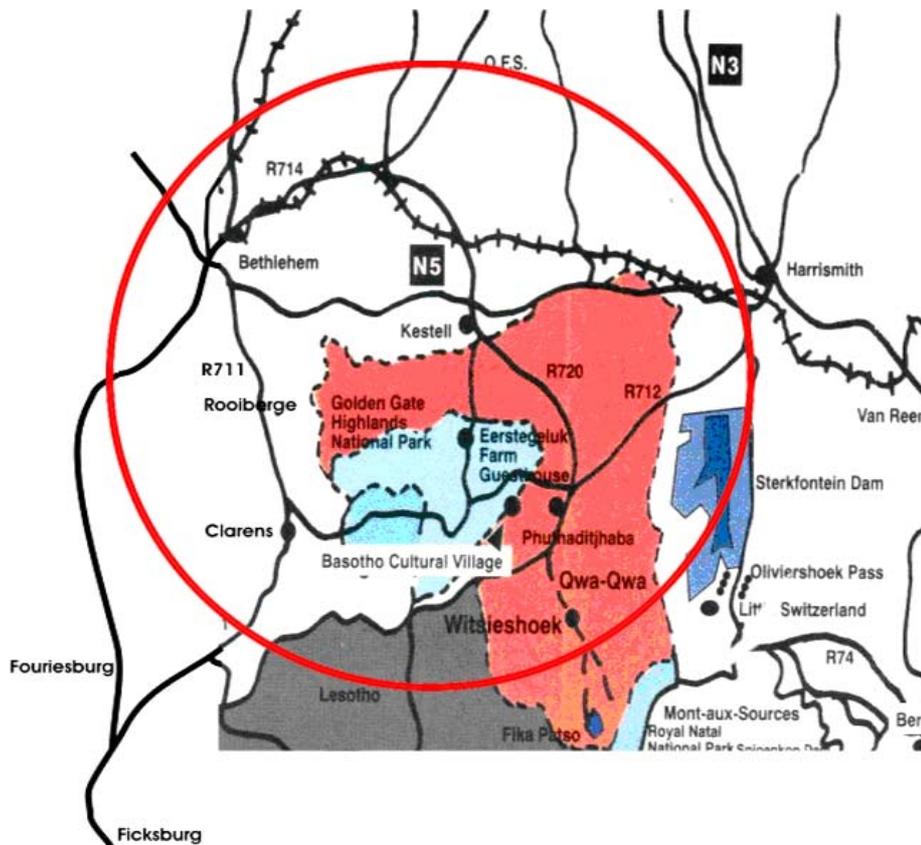


Figure 1.2 Map of Southern Africa The study area was outlined in red.

Van Wyk, (1998)



Figure 1.3 Detailed map of Lesotho. The study area is outlined in red.



Van
Wyk,
(1998)

Key; red = Qua Qua, light blue = National game Park, grey = Lesotho

Figure 1.4 Detailed map of the study area

Source; BCV brochure

- Most of the homes-as-artefacts are still being constructed in Lesotho and occasionally on farms within the area shown in the detail map (Fig 4). This area is still regarded by the people of Lesotho as part of their territory. It is also in this area where most of the sacred sites of the *BaSotho* are found.
- Although the *BaSotho* culture occurred over a large part of Southern Africa, in the North known as the *BaTswana*, this research will limit the geographic area studied to the southern Highveld in order to look at vernacular architecture within a common climatic and cultural zone where the highest concentration of *BaSotho* people live in close proximity to and within Lesotho.
- This zone has as southern boundary, the *Senqu* (Gariep, Orange) River; the eastern boundary is the *Moloti* Mountains and the northern boundary the *Kekoa* (Vaal) River that bends southwards to meet the *Senqu* and thus forms the western boundary. This research area is in the Free State Province including Lesotho across the geographical boundary, the *Mohokare* (Caledon) River.

RESEARCH METHODOLOGY; A process of inductive reasoning

The method of research adopted for this study of making and reciprocity in *BaSotho* culture is inductive reasoning. This enquiry preferred the imponderable, the grey area of the in-between where interpretations could be brought about and induced.

The primary inductive method of research was in the qualitative paradigm, with a strategy of subjectivity. A strategy of qualitative subjectivity was inductive in that the method of reasoning attempted to understand phenomena, intended or executed, without imposing preconceived expectations.

Moreover, this thesis was concerned with the application of phenomenology in the study of the relationship between the process of making buildings-as-artefacts and the shaping of identity of the maker in *BaSotho* culture. This is in order to substantiate the presence and extent, or lack, of reciprocity between the two phenomena, making and being 'made'.

The manifestation of reciprocity was primarily sought and found in the cognitive understanding of processes leading up to and included execution but also intentional use. Understanding what to look for was confirmed by evidence in field surveys. The primary data used in this process was mainly empirically derived during observation and interpretation of the processes of making, of use and the sensory identity of concerns expected by the body.

This research method was to study and analyze in the *BaSotho* culture those identified phenomena of making lived space, lived experience (phenomenology) of interactions with other actors in the interpersonal space that she, the woman maker, will share and thus will give her pleasure with reassurance. If this phenomenological experience was the result, then it can be deduced that reciprocity of making and individual development occurred. Similar occurrences in the field research (primary data) were confirmed in literature reviewed (secondary data). Literature also induced knowledge of what to look for in the field.

It is also observed in the study that logical reasoning induced that a common aim was the practice of intentions, because particular occurrences that seemed to be examples of it existed and can be continued. This method of reasoning interpreted phenomenology combined with the coming into language and learning about bodily growth, limitations, change, skills and reverie. Cultural and social values drawn from the *BaSotho* people's traditions were the main fields of influence. It was observed that the forces, both socio-cultural as well as physical, affected the process of everyday living, and attention was paid to repeatable general patterns as they suggest the intentions and actions that were regular in the home making processes. Specific observations built up toward general patterns. Such observations were from literature enriching other dimensions of analysis emerging from empirical observations of actions.

Phenomenology

Phenomena observed in the process of home making in the *BaSotho* were the data; the reasoning was how these phenomena were interpreted and how they were treated. The method illustrated in Figure 1.5 was used as basis in all the discussions of all the inflections of phenomenology used in the thesis.

An example of the dissection of phenomenology (lived experience); its specification as used in Chapter two, developed as a graphic summary of Morrow's writing.

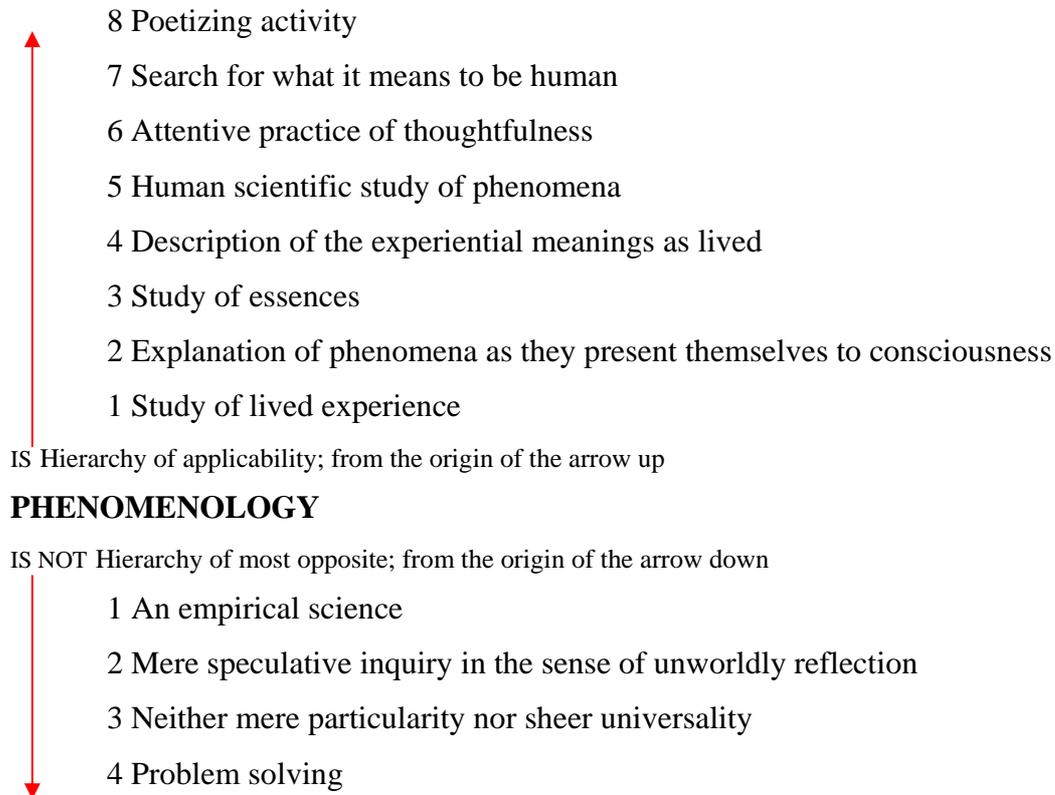


Figure 1.5 Polarization of closely interrelated presuppositions

Morrow *et al.*, (1994)

This figure with adjuncts in a hierarchical order, to diversify its positive or negative implication, was applied in Chapter two in order to derive specifications for each different inflexion of phenomenology. In the subsequent Chapters the adjuncts were used to further elaborate their meaning but the hierarchical order was reversed. Chapter two consisted of a literature survey. Occurrences in literature were used to discover various branches of phenomenology. References to reciprocity were found and described. The value of learning along a timeline of age was discussed, how language became a part of communicative action, the forces which acted on the woman as maker and her continuous process of being involved in making was elaborated by similar occurrences in literature.

Chapter three was an assemblage and study of phenomena along a timeline of evolution, the lived experience (phenomenology) of the making woman, discovered

during field studies as social manifestations of the continuum culture as a norm of *Ubuntu / Botho* combined with its generator; evolution through learning.

The combination of reciprocity and phenomenology

In Chapters four to seven this combination indicated that reciprocity was the result of lived experience (phenomenology). Both rely on a process of learning by re-iteration continued throughout the evolution of an individual in life. The individual cognitive and physical evolution of those *BaSotho* women, as makers of buildings-as-artefacts, was the subject matter of this thesis.

The combination of reciprocity with phenomenology was by analogy the string of beads running through the research. In some Chapters, more emphasis is given to one of these binary components but the bond between one and the other remains as a cohesive whole.

In Chapters three to seven secondary sources regarding a social construct was repeatedly revisited to understand the process of making and the resultant reward. The literature review continued throughout the research.

Society and culture

These were the constructs, referred to in the hypothesis within which she had to shape herself as well as her products along her timeline of evolution. Her attempts might be accepted or rejected by these constructs.

The timeline as used in Figure 1.7 refers but was also adapted to structure Chapters three and four for a study of her lived body which included its changes through social and physical dictates, supported by similar occurrences found in literature.

In Chapter four the interactive relationship from female maker of phenomenological scenarios, and vice versa, implied by the hypothesis as reciprocity, was combined with existential phenomenology, within the context of *BaSotho* culture supported by corresponding similar occurrences in literature. The quality of reciprocity was dependent on her application of lessons learnt.

Chapter five used hermeneutic phenomenology as the motivating theory. Learning lessons from archaeological references of examples of vernacular architecture which, acted as a record of past acts of experiments showed response to the forces acting upon her predecessors. Their creation of spaces and specific places were reactions to factors such as climate, topography, materials and form. These data sources were considered and evaluated within a study of *BaSotho* culture and value systems substantiating reciprocity.

In Chapter six her evolution of creative intentions as ontological phenomenology, a sensorial intention was combined with haptic phenomenology, the act of physically shaping a material culture as the lived experience of all the senses. This Chapter recorded present acts of making artefacts-as-buildings and how this ‘makes’ the maker. Knowledge brought certainty of action, her personal sources of the correct materials, when she thinks the grass is ready to be cut for thatching purposes and who to consult in times of uncertainty. How did intention, plus an act, correspond to similar occurrences in literature. Applying her interpretation to lessons learnt from processes and of materials used by her predecessors was the basis for deriving reciprocity by her actions.

Chapter seven was a description of the response and reading by users and family to her made artefact, its aesthetic phenomenology. The building-as-artefact was a script of intentions and lastly; her ‘speech act’ did convey her intentions, legible through the response of the users of the artefact and the approval or praise from her social structure.

Reciprocity was the result of such success of experiments and response to her made artefacts. Sometimes user response was due to the maker’s premeditated intention, at other times it was imponderable and this resulted in new insights, sense of discovery and a higher level of reciprocity within the maker.

Chapter eight concluded the study and included recommendations for further study.

Primary data

This was derived from direct observation. Data from the study of buildings-as-artefacts, other made artefacts, photographs and films or videos of the everyday actions of women producing the artefacts and data from discussions collected on site indicated that dynamic processes show a correlation with the working hypothesis. Direct or indirect observations were also generated from actions but also from responses during discussions with the women while making artefacts and others on site.

Data from personal involvement in the making process together with a woman was used. Documentation and interpretative studies were done to comprehend the affects of these acts on the woman maker.

Drawings as architectural records of assembly or other orthographic projections as well as enlarged drawings of parts of buildings were studied.

Photographs taken of women performing acts were used to analyze phenomena, processes, record and add an accurate detailed pattern with colour combinations of an aesthetic quality in the language of making or used on the artefacts. Video recordings of the dynamic movement of the processes of making captured the bodily rhythm of the woman executing her acts of making the artefacts.

This research was done at farms in the area of study as well as the *BaSotho* Cultural Village (BCV), captured on camera, and then analysed through drawings as an abstraction of a culture of bodily-movement developed in Chapter six.

Secondary data

A review of literature provided data from writings and translations in the literature review, Chapter two. It provided the fundamental base for a reasoned discourse in the thesis evolving the primary data. This intellectual jaywalking based on various areas of the combination of aspects of phenomenology with reciprocity helped to discover unknown but relevant aspects of the hypothesis and necessitated longer than usual

quotes to obviate the need for detailed descriptive renderings to capture the depth of meaning being communicated as essential to the flow of argument.

These were mainly derived from secondary sources such as legends, artefacts, sketches and photographs (often historical). Other sources in literature such as poems and songs often sung while working or walking, stories told by elders around fires and later written as novels, dance in the form of rituals and theatre, plays, myths, archives and anthropological findings about artefacts and women. The underlying question during the literature review was to determine appropriate to conclude that the recorded help to support the discourse in terms of the hypothesis.

The hypothesis referred to social and gender constructs within which women have to shape themselves. Such external forces and measures are *Ubuntu*, peer group pressure, social comparison, affiliation and contemporary challenges will determine their acceptance or rejection. Secondary data was used to verify observations in Chapter three.

Secondary sources regarding the woman's construct within her evolution along her timeline provided information on existential phenomenology to show how her control of social constructs aid her successful transmittal of constraints and achievement of reciprocity discussed in Chapter four.

Confluence of primary and secondary data

The act of making and process of building production were repeatedly revisited in Chapter five. Literature on hermeneutic phenomenology, social psychology, anthropology, artefacts in archaeological and vernacular architecture were central to study especially *BaSotho* rites of passage and building production.

Vernacular and archaeological studies

Due to its primary and secondary value these studies were incorporated into the text of Chapter five because it is informed by both disciplines.

In Chapter six observation and participation in the act of making was used as primary data, it was combined with ontological and haptic phenomenology as secondary data.

Analysis of made buildings-as-artefacts in terms of primary data was combined with aesthetic phenomenology, language and the resultant reciprocity was reported in Chapter seven.

Non-academic sources

These substantiated the woman and her social construct of building within that social construct, with her identity and specific reference to her traditional cultures. Other sources were legends, artefacts, sketches, photographs, novels, plays, theatre, myths, fiction, songs, jokes, sample stories used and applied, proverbs, archives and anthropological findings on artefacts and women to see what would one expect to find in order to conclude that the working hypothesis is positively or negatively substantiated.

Substantiating Reciprocity

Inductive reasoning expanded insight into the social and cultural responsibilities within *BaSotho* social structure which verify the woman's 'making' (reciprocity), throughout the period of her shaping home-making forces, internal thinking as well as external impacts, especially contemporary challenges encountered through new contexts or constraints.

Reciprocity is most effectively read in the woman's evolution during her lifetime. This study takes a short time-slice to study all the interactive as well as interconnected phenomena, and then substantiates the affects of the result. Just as one does not need to have known an individual since birth, a person, through acts and responses can quickly be 'read'. In this thesis some of these acts are read through artefacts-as-language, including their quality and pleasure of use and resultant responses to the every-day occurrences of lived experience (phenomenology).

The relationship between her building process and peer group pressure, giving credits or sanctions, her building as artefact or process can easily give rise to societal approval or ostracism. This relationship also exists between her artefacts and her interaction as maker with other actors

Starting with Chapter four following Chapters are devoted to the main argument of this thesis and sets out to substantiate the hypothesis. These subsequent Chapters

describe other aspects of reciprocity and how this reciprocity is experienced her phenomenological timeline.

The hypothesis was positively substantiated with the field study in Chapters five, six, and seven and then referred back to the literature review and re-applied in Chapters six and seven by re-iteration and recurrence of similarities.

Language as Culture

'Langage', getting into language verbal, bodily and discourse is an essential objective along the timeline of a person. It is discussed in Chapter three with its different aspects developed in subsequent Chapters as its physical evolution into speech acts.

'Langue', the sense of language results from syntax, its rules of combinations of components of language. In the process of making the product dictates its particular rules but also allows variations. In Chapter six combined langue with action.

'Parole', physical discourse is recorded in Chapter seven as a thesaurus of form an interactive, reciprocal, and symbolic relevance in aesthetic phenomenology. A study of the artefacts made by the woman in terms of her growth and development of her own unique language.

The combination of *Langage, Langue and/Parole* affected the artefacts made. This process proved its influence to be the main generator of personhood as surmised in the objective of the research.

Narratives as textual documentation have been used to contribute to the uncovering and understanding of ideals, concepts and invisible aspects of the non physical processes and forces involved. Poetry and anecdotes in a non-literate and pre-literate society became the only record of traditions, myths and beliefs that can have an influence on the decisions made by the woman maker.

Learning

Learning is continuous undercurrent along the time line of lived experience. It and the reward of success during its application induced reciprocity.

Lessons learnt in discerning patterns of conceptualisation, themes, commonalities and categorisation of areas with uniqueness formed part of Chapter five in the study of vernacular buildings, also in Chapter six the identification of components during the

exploration of their connections gave insight into the network of visual learning.

Continuum concept learning about reciprocity

In this way of learning reciprocity becomes evident. 'Writing' or building her discourse occurs through the manifestation of pleasure of making and of use. The hand caressing a beautifully made artefact, the lie of a useful tool in the hand and, especially, the unexpected, unintentional use of space. Such use as seeking out a corner shaped by her walls where, in winter, the sun warms the body and her walls keep away cold winds, the opposite is also true when shade is a priority and a pleasant cooling wind across the skin brings relief. Climate constantly changes, because weather is dynamic, similar to the whims of individuals who seek out comfort.

See for example: Prussin, (1995); Denyer, (1978); Frescura, (1981); Oliver, (1997); Rapoport, (1969); Norberg-Schulz (1980), Beinart (1965, 1966, 1966).

Forces

Throughout her life forces will affect her quality of lived experience. These are both physical and non physical, spatial or a-spatial but will enable or disable her process to evolve as a maker, be rewarded or rejected but will allow or negate reciprocity.

Socio-cultural forces such and measures of success are; the order of *Ubuntu*, peer group pressure and comparison within social structure and relations, affiliation to cultural values, cosmological beliefs, privacy needs and economic forces.

Physical forces are; production, storage and exchange of surplus. Included are environmental forces that call for the provision of shelter against climatic adversities,

Process

Comprehension of action as culture

When we look at a home-as-artefact in isolation, we rarely get to understand or appreciate the dynamics that surround the process of actively being involved in the making of such artefacts. Because we are not able to discern at first the real significance of such artefacts in the daily lives and phenomenological experience of those who produce or use such artefacts, let alone the enriching development of the

maker and her reinforced status within her social structure, this thesis attempted to make the legibility, ‘speech act’, of the artefact its script for such clarification.

Method used in Chapter six to illustrate reciprocity enacted in speech acts

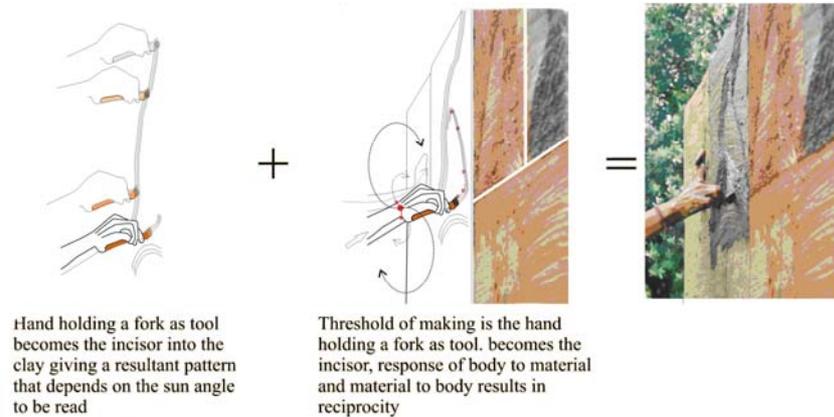


Figure 1.6 A graphic example of the very act of executing *litema* used in Ch. six

The hand holding a fork as tool becomes the threshold of making.

The process of making an artefact may at first only involve the use of hands, or, when the hands prove to be insufficient, tools may have to be used. Tools may also have to be designed, and made, in order to become the artefact that transforms the power of her hand.

Continuum culture, the whole life pattern in the whole life context

The continuum concept of reciprocity was linked to the making of artefacts and connected to the woman’s evolution. The study concentrated primarily on buildings and the *litema* applied by the woman, her phenomenological identity in the patterns used gave meaning to a home-as-artefact. The stages of actual development of the woman started from before conception to death, and then she joins the living dead.

Production is integral to the continuum culture

The woman making the building-as-artefact, she and others who lived in it used that artefact, their interrelationships with it will substantiate the working hypothesis. The main challenge in the process and method of the study was the formulation of a set of qualitative criteria, which were then applied to the argument on ‘WHAT’. This is discussed in Chapter two and applied in Chapters six and seven.

Notes

1 Metaphors and analogies were used as methods to bring clarity to phenomena and to cross boundaries of ideas also to give deeper meaning to the understanding of concepts. These also acted as cross-reference within the body of the text. A metaphor used was for instance the ‘wetness’ of water (Irurah), water is imbued with hidden meanings. Analogies were used such as the occurrence of circles or circular bands, factual as used in both built artefacts and the decorative, but also mythical bands, on the female body of the initiate.

2 Appendixes were directly integrated into the body of text at relative points where clarification was needed towards an immediate cognitive understanding.

3 Quotes direct from sources are indicated as: (Surname of author, year; page)
Indirect or paraphrased quotes are indicated: Surname of author, (year)

4 Although the literature survey was concentrated within Chapter two references to literature was used when appropriate within all the subsequent Chapters to further the reasoning extensive literature has been included into the text.

Where reciprocity was manifested in the text it was **printed in bold**.

The diagram in figure 1.7 has two main axes; first the timeline of the woman on the left, coupled secondly to the expected developmental phases on the right. The central axis shows arrows moving from the woman’s evolution to the physical or implementation side, implying a constant interaction between the two. From the central axis the evolution of reciprocity and self reads hierarchically on both edges.

TIMELINE OF A CONTINUUM CULTURE; THE HYPOTHESIS LIVED

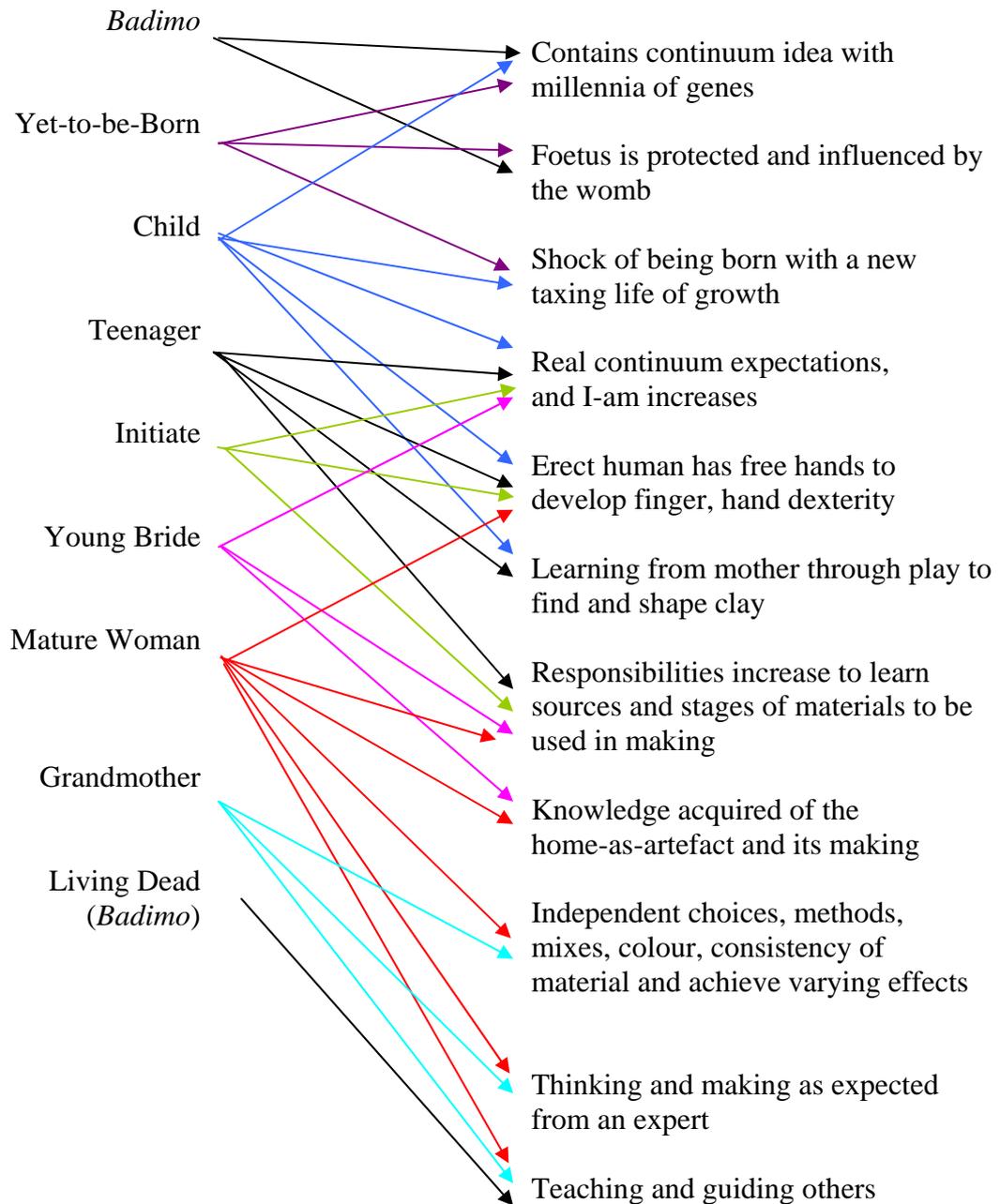


Figure 1.7 Diagram of the lifeline of both the woman and her lived process

CONCLUSION TO CHAPTER ONE

This Chapter introduced the paradigm of the *BaSotho* woman making and being made, within her cultural context stated in the hypothesis and definitions.

The methodology described in Chapter one was a result of several methods accumulated and is specific to this thesis. It became evident during the research that phenomenology, reciprocity, language, learning forces and process were closely interactive.

Reciprocity is accumulated through phenomenology but phenomenology and reciprocity are enabled by language as a tool, spoken or made, but then this language is grown into through phenomenology and re-enforced by reciprocity.

Phenomenology gets enriched by reciprocity and language. The quality of reciprocity is directly related to the degree to which learning was internalized and applied during an individual's lived experience of the processes during application.

Outline of the research process and its parameters

Chapter two concentrated on secondary data found in literature to underpin the research done in subsequent Chapters. It describes various branches of phenomenology.

In Chapter three, phenomenology in general was applied; *BaSotho* women as social and gender construct which was used as part of the continuum culture, its 'speech acts' as language. In Chapter four, existential phenomenology was the interactive link with reciprocity, and 'speech acts'. Hermeneutic phenomenology as evident in vernacular architecture and archaeological references alluded to reciprocity as described in Chapter five. Communicative action as ontological phenomenology was combined with haptic phenomenology in Chapter six, with reciprocity evident in the process of making. In Chapter seven built language acted as the application of processes in support of *Langage / Langue / Parole* in an interactive link between aesthetic phenomenology and the various reciprocal concepts found towards the shaping of identity by making.