

CHAPTER 4: SUBSTANTIATING RECIPROCITY WITHIN THE HYPOTHESIS

Introduction

The purpose of this Chapter was to substantiate an aspect of the hypothesis; at each stage along the timeline of the female making an artefact or executing phenomena it had a result of her being 'made' (reciprocity). None of the sources in the literature reviewed mentioned the maker of buildings-as-artefacts or that recognition of identity or reciprocity was sought or achieved in the process of making. However, De Chardin, (1969) referred to this aspect as an inner reflection but did not connect it to physical acts of making.

Proof had to be found of the fact that the production of an ensemble of space has a creative intention, was executed by the maker, with the consequent evolution of thought. An extension of this process of enquiry was to uncover the many instances of inward reflection that occurred during a *BaSotho* female's lifeline. All of these reflections needed to be directly or indirectly coupled to the process of executing intentions while making the buildings-as-artefacts.

This proof was coupled to existential phenomenology, of human lived experience as viewed by the theory that people are responsible for their own actions and free to choose their development and consequent personal destiny and development. Inherent in this existence of being a maker, **reciprocity is not only a result but also an intention and motivation**. Role structured obligations, as part of the second implication of *Botho*, includes but extends this intention. The roles of learning, language, forces and process were also investigated.

ROLES OF PROCESS, LEARNING, LANGUAGE AND FORCES

The reference to Van Eyck, (1966) as architect and author was specifically relevant, his built and written intensions accomplished an emotive response from readers as well as users which gives value to their response and conjures up reciprocity even within a child in an orphanage. By intention a woman as maker could achieve the same responses to her buildings-as-artefacts but she did not speak of it other than with her signs of implementation of dwelling in places within space.

The essentials of what was taken from the previous Chapters into this Chapter

These principles for finding the working validity of the passage of change in the mind of the making women found in the previous Chapters were applied. Processes implied by the hypothesis, in a reflection on her actions accomplished her intentions; this became potential evidence of reciprocity. It follows that the creator, a *BaSotho* woman, whose actions of making homes-as-artefacts described the maker's existential inversion.

The concepts incorporated into the previous timelines illustrated in Chapters one and three were united in this Chapter with reciprocity extending the described processes of lived experience. An innate body of design theory and knowledge gathered in its application by predecessors necessitated a process of post rationalization which generated preconceived ideas. Building is a dynamic process and ideas are changed by the interaction between builder and artefact.

The intention of this study was to give the making woman her rightful recognition but also emphasize and understand her expected developmental process. This process vitalized her life.

EXISTENTIAL PHENOMENOLOGY: its specification in Chapter two applied

The hierarchical order of the adjuncts was reversed

1 Is human oriented

The condition was one of being recognized as a specific person. In this thesis it is a "social accomplishment wherein, through acts of reciprocal acknowledgement, individual subjects ('I') become aware of themselves as different from other subjects ('you'), all of whom are linked together through recognition of their shared mutuality ('we'). This framework of communicative action is the one within which human beings are constituted as self-conscious subjects" (Bernstein, 1995: 85).

2 Is existence, verbally and graphically articulated

These were the actions of the people discussed and the interdependent connections between them were observable. Even though between them there was compliance in a stylistic sense, there was a kind of moral overlap. That is the curiosity; the moral position was vitalized by appreciation and approval by their societal construct. They accomplished success by conforming to expectations.

The theory of social comparison confirmed that: “People have a drive to evaluate themselves; and in the absence of objective non-social means, they will evaluate themselves by comparison with other people. This evaluation of others easily translates into judgement. Individuals therefore find themselves drawn into affiliation, while concurrently feeling the pressure of being negatively judged by others, which can lead to fear”. (Freedman *et al.*, 1970:17). This leads to a complex series of emotions and reactions and forms the basis of the *BaSotho* culture and society.

3 Strives to focus upon experience as it is lived through

The construct of society and culture are strongly tied through role structured obligations to-the evolution of some of the women and their identity and gave rise to the evolution of these women’s identity in the act of making a building-as artefact and its built form.

Social interaction is vital to transforming knowledge and ensuring that a collective human intelligence is inherited and passed on allowing society to evolve over time. Social intelligence adds complexity to the functional, predominantly physical, or sensory human experiences. Knowledge of other people, means of communication, the possibility of alternative points of view, the necessity for rules of conduct, the benefits of collaboration, the significance of social categories, the transmission of ideas and beliefs; all of these fundamentals of social life, and much more, would be absent from the innocent isolated individual’s life. Freedman, (1970)

4 Seeks to tie existential philosophy more closely to lived experience

Growing up in a certain environment invariably results in adopting the cultures and traditions of that environment. While Chapter three dealt with *BaSotho* cultural intentions and practices that pertain particularly to the women, this Chapter was a recording of primary and secondary evidence of reciprocity along the timeline of the making *BaSotho* woman, this research used the home as the anchor or central artefact in her achieving reciprocity. Reciprocity however is a subjective mindset (similar to the experience of ‘place’ in Chapter three). Its existence cannot be substantiated objectively but its value can be induced from observation and interaction.

5 Verbally evokes own experience in a reader

For this purpose the timeline of our woman is discussed at seven major stages. Not only does the timeline present a logical order of the evolution of self (of the woman maker); but also evoked

memories in a reader of similar experiences. There was a strong correlation that became more apparent during this discussion between ideas, acts and lived experience. One such correlation was the womb and the home-as-artefact, especially it as earthly symbol in the culture of the *BaSotho*.

RECIPROCITY IS A PRESENCE IN ACTS OF EXISTENTIAL PHENOMENOLOGY

Reciprocity justified in and near the buildings-as-artefacts confined in several boundaries

The surrounding phenomena and conditions in the vicinity of the home are liable to affect the persons or their places. In the following diagram the central axis represents the execution of tasks along a timeline matching the timeline of evolution of the woman from the *Badimo* as the initiators of the yet-to-be-born to the living-dead and returning to the *Badimo*, ancestors, at the bottom. The cycle of lived experience with its phenomenological subsets has been completed.

The curvilinear line moves from the left as the first mental ideas, influenced by the mental age of a person at the level reached, across the center axis, the acts of execution; to the right with its phenomenological experience with its effects and post rationalization. This oscillating movement implies that executions occur along a timeline of the woman making, first as preparation later as implementation of building as mature woman.

Re-iteration is a continuous evolution; from the left the first mental ideas were influenced by mental energy, to the exertion of physical acts (central axis), to the right, influenced by lived experiences and returning to the left after evaluation of the acts.

Success of implementation regenerates further acts (across the central axis) to the left with increased mental affects exerting new ideas for innovations. A built home-as-artefact was the result of these procedures. Its downward movement to the grandmother made her the receptacle that experienced all the events of experiences, successful but also sometimes a blunder.

A continuously interactive threshold became apparent as the vertical central line. Components of phenomenology, reciprocity, learning, language, forces and process occurred both as mental and physical domains, this move from one domain to the other was affected by context of intentions or executions. In the mental domain aspects affected intensions while in the physical domain the essential execution of intentions were evaluated as the process of bringing into existence proceeded. Refer to Chapter six for further discussion of the threshold of interaction.

THE STAGES ALONG THE TIMELINE FO THE WOMAN MAKER

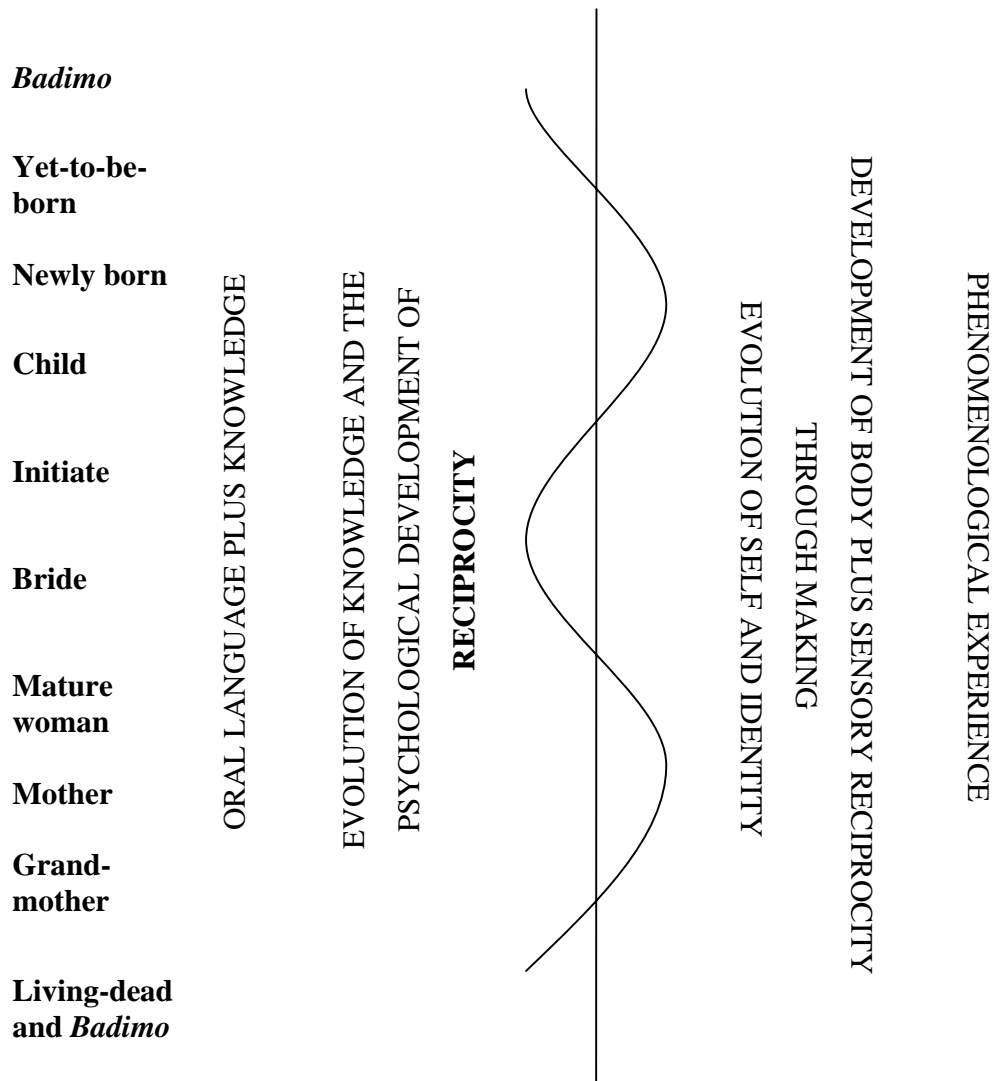


Figure 4.1 Diagram of the evolved timeline used to substantiate reciprocity

This line also implies a constant reference back to previous experiences along the evolution of knowledge as well as the future anticipated experiences and thoughts. Each time the central axis is crossed a ‘speech act’ occurs, read by a user in the artefact. The two timelines; one of thought the other of experience are more interactive and complex than graphically possible to show.

First stage: *BADIMO*

Incorporated in the genes of the past was a gene pool of evolutionary expectations of development of a body as well as a mind. **De Cardin** grasped the fact that humans are evolutionary phenomena.

In extrapolating from the past into the future he argued that the uniqueness of human beings is the ability to reflect on their actions and through mental processes derive principles from these acts. His understanding of the method by which antecedents first individualized and then personalized themselves realized the appearance of human personality and that this tended towards more extensive interrelation and co-operation between individuals; persons are individuals who transcend their individuality in conscious participation with others humans. During this evolution the mental properties of humans increased in importance to the organism as its distinct characteristics. This ability evolved to an extraordinary level of complexity. The internal thinking process is modified to become a critical ability in thought processes. Being 'reflective' constitutes the strictly intelligent animal. From the awakening of intelligence of the child in the womb to death humans became persons in and through personalization. "The cell has become someone". De Chardin, (1969). **Due to the development of a human's reflective ability reciprocity modified lived experience.**

Second stage: YET-TO-BE-BORN TO THE WOMB

In Chapter three the womb is discussed as the first home for the yet-to-be-born and as a rite of passage through which destiny is inherited, continuing millions of years of genetic pools. In the womb a predetermined evolution of the living body has been revealed which will take place according to this gene pool. She will also be exposed to the sounds of her mother's body and even psychic shocks can become part of her future.

The first act of reciprocity between the mother and her yet-to-be-born is the miracle of conception. This confirms the value of the mother within her social construct. Being barren is the worst curse of most women and to her could mean abandonment, however, this yet-to-be born will give her the delight of a girl who will eventually also perpetuate the species. The expectant mother will also adopt the manners and lessons on motherhood from her mother and other members within her social construct.

The specific difference with this culture is that she remains active during pregnancy; this means that her body carries the baby more easily; her muscles remain more active, supple and ready for an easy birth. Delivery is mostly at her mother's home, under supervision. Every care is taken to

ensure the health of the newly born. To celebrate the arrival of the new human being prescribed myths are followed.

While staying at a *BaSotho* settlement in Lesotho, it took four days to realise the two toddlers in the settlement were twins, due to the in-arms concern of the neighbours from young to mature, each baby was regularly in someone else's arms, if not, they were with and climbing over their grandmother sitting flat on the floor in her favourite sunspot out of the cold wind. Their mother was busy with other chores.

Mortality of babies is an unfortunate result of amongst others, malnutrition. In the past the weakest one of twins would be buried after the living one was put over the dead to accept its spirit. Fortunately this old habit of letting only one twin live is no longer practiced. Children living under these harsh conditions have a high occurrence of death, overcome by the natural fight for life, the baby was buried in a clay pot next to the hut, the mother will always silently remember and mourn. Maggs the archaeologist found such pots with infant skeletons during his excavations in the study area. The umbilical cord has been so strong that even after the death of a baby the proximity of the clay pot in which the child is contained when buried remains close to the mother either in or just outside the hut, a continuity of the bond already existing between mother and child. **This bond remains as a manifestation of reciprocity till the mother's death.**



Figure 4.2 A baby's skeleton found in an archaeological clay pot

The pot would be buried next to the mother's sleeping hut.

Maggs, 1976

Third stage: THE BABY

The newly born has gone through a traumatic experience during the process of birth, but she is immediately again enclosed and protected by a bigger 'womb', the home-as-artefact, which will

become her psychic and physical anchor for the rest of her life. The metaphorical ‘womb’-as-artefact will receive special mythical attention which ensured its unique function.

The first three months of the baby’s life are spent in the hut to protect it against evil spirits, illness, etc. She must grow to a certain stage of development before being brought into the world outside. In the past, if a child was not progressing as expected, owing to mental or other severe disability, he or she was traditionally left to die. A traumatic experience for all, but necessary to ensure the evolutionary necessity of survival of the strongest. The home-as-artefact therefore remains a secondary form of protection; bigger and more free than the mother’s womb, but it still serves a similar purpose as the protective and nurturing confines of the womb.

Within these walls, the baby’s senses are engaged and stimulated, but protected from infiltration, good and bad, of the overwhelming outside world. The sensory experiences of the *BaSotho* child are enhanced by skin-to-skin contact with her mother. Liedloff, (1986) Touching her mother was the first sense, this tactile sense will remain vital in her acts of making. Her development of sight follows, sound by the recognition of her mother’s and her own voice. Smell will develop when required. Pallasmaa, (1996) The dimension of time was present in the recall of recognition and association when a stimulation of a sense occurred. **Reciprocity as reflective processes resulted from the successful progress along her evolution of sensorial experiences.**

Mother and baby live together and are visited by the grandmother, who will wash the newly born and help her daughter with advice through the first three months, sometimes also by young girls. This helps to reinforce the sense of her female community from an early stage; **initiation of reciprocity was the practice of interdependence between her and her future peers.**

Being brought into the outside world after three months exposes the baby to the experiences of sight and sound of things or events that she has previously only been conscious of through indirect means. Emerging from the confines of the second ‘womb’, she experiences the shock of light as she is taken into the outer world; almost a second birth but definitely **a reciprocal awareness, the context gave, she received and gave back by being responsive.**

Fourth stage: THE CHILD

As soon as the child emerges from the hut, her mother carries her on her back, (*mme o pepile nqwana*). Through this whole body and fingertip skin-to-skin contact; our child and her mother are continuously conscious of one another's emotions and reactions. She also hears and feels her mother's heartbeat as though in the womb, although exposed to the world, but safely attached to each other by an enveloping blanket. As she grows, the artefact-as-home becomes a lived experience, a phenomenological scenario. Living breathing, playing, working; in fact, everything she does is a continuation of this experience. These are unofficial rites of passage and was personally witnessed when staying in Lesotho. **Reciprocity was essentially an internal inflection between mother and child.**

As the child reached mobility, home and mother were always the reference point. As she got older and explored more, the distances covered increased, but the journey remained similar, home to outside, returning to home, going out and back home again. She constantly returns, even during maturity, for intervals to her "point of origin". **Another reciprocal experience; the home provided psychic and physical shelter; she received welcome and gave back appreciation.**

Identity within a community of women is further developed, her family boundaries are extended in that she also regards her community as family. During a stay in Lesotho, toddlers were observed being carried and looked after by children and women within the community. This further illustrates a strong female bond, as males usually do not pick up and look after the child. **Reciprocity of custodial care developed between the child and her community of females.**

This is an increasingly active stage for the child as she evolves into gender roles and the demands of the day. Her father is most often out in the veldt looking after cattle, or in town working. Men could be missing from home for as long as six months with work in urban or mining areas. Their sons are out in the fields tending livestock. Therefore women and their daughters have become responsible for the maintenance and upkeep of everything domestic, **Reciprocity became a lifestyle of executing expected responsibilities.**

Fire can have a devastating effect, and as precious as it has become, can lead to the loss of all that has become precious to the family when a small flame gets out of control, flares up and destroys.

She might have witnessed this as a child or grown-up when an aggressor takes revenge, in the act of vengeance sets fire to a home, similar to the assegai or bullet to the human body. **Reciprocity results from the application of lessons learnt and the praise when she is successful.**

Managing the fire also means watching and becoming hypnotized by its flames, she becomes renowned for knowledge of how to start a fire early on a cold morning and the glorious affect of its heat driving away the cold night. Her long and slow fire using dry cow dung as fuel will determine where to place the pot of boiling food to get the end result, just right, not too hot to burn the food, not too cold, or too late. She knows that mother will not only praise her but can trust her, will tell her neighbours and start her position within her social construct, even use her as model to copy. **This dependence and trust of others was how she earned her reciprocity and rite of passage into more complicated roles but also with anticipation of being ‘made’ by them.**

The same phenomenological scenario can be described in her involvement with her mother or a relative in collecting building earth, its location, the right consistency, how to get it workable by adding just enough water, also how to apply it. Her lifeline forms a continuum of expectancies, obligations and the consequent rites of passage to future use but most important: **Reciprocity through acknowledgement of success.**

Fifth stage: THE INITIATE

Her life as a daughter and her initiation process has been described in length in Chapter three. By this time our child has become a teenager. Due to its importance, this stage in her timeline **reciprocity is achieved by her commitment to succeed, an attitude of achievement for both her family and herself.**

The initiate will have to prove her rite of passage into womanhood by excelling at what she is doing. Reciprocity at this stage is evident in the young woman coming through initiation successfully. By not failing herself but by developing her independence and remain in control of her own success or failure. **Her expectance of responsibility and success will be her signs of reciprocity.**

Although the young woman might specialize in a field of her own choice, such as building and its *litema*, during initiation she is still learning to build and has not perfected the art yet. It is when she marries that she will build a hut, or has it built. When skills have been developed and other women see her work, they will approach her to build huts with them, helping them to learn and make, because they have made another choice of specialization. **Reciprocity results from sharing her knowledge.**

As far as the home and its importance are concerned, there are one or two ceremonies that pertain to the hut specifically. During initiation the womb is protected in ceremony by rings being worn around the belly to protect the yet-to-be-born discussed in Chapter three. This can be seen as symbolic of the hut as protection for the future family. Furthermore, the occasion of the initiate painting her legs and body white with clay, scratches *litema* onto her legs brings the pattern of the home into her body. **Reciprocity of respecting cultural associations.**

The reed mask she wears refers to the first Sotho who came into the world; the birth of the nation. The reed mask has the same name as the reed screen around the house or the reed screen around her lapa, which illustrates private space and the setting of her own boundaries. In both cases she selects who comes in or stays outside this boundary, **having earned this rite of choice became her experience of reciprocity.**

Gifts by family and peers are ceremonial receptions of the initiate into her new pursuits, these gifts acknowledge worthy enactment of expectancies. **An exchange of gifts, also symbolic exchange, establishes links of reciprocity** (Levi-Strauss, 1950).

Sixth stage: EARLY WOMANHOOD

When crossing the boundary from girl to adult, making of the home-as-artefact is one of the role structured obligations as referred to by Coetzee, (2002:281) this was used in this Chapter where the initiate's moral social structure is affected by her actions. **Executing societal expectations through own motivation is noticed and praised, and reciprocity is the result.**

Seventh stage: MATURE WOMEN

Tasks for the next phase in her timeline are carried from the past but applied in the present; this established a culture of making artefacts. **Her ability to appropriate importance to situations became valuable for her quality of lived experience, her measure of reciprocity.** While traveling through the study area the multitude of variations harmonious within the total body of solutions of built language was evident in the execution of *litema*, **evident thinking power had to be a prerequisite cause, reciprocal due to the maker's ingenuity.** Her ability to relay and by execution pass on an unceasing quest for memories of thoughts that not only survived from her earlier age but are **new traces of customs of practice, this commitment forged reciprocity.** As a maker of buildings-as-artefacts there had to be a personal willingness to become one who follows a policy of considerable action. These efforts were often hampered by unpleasant forces that tested her endurance. **Perseverance with these actions caused a feeling of satisfaction with herself (reciprocity) at not being distracted from her objectives.** Despite conditions, her urge to execute new experiments with her *litema* can turn into a free flow of talent when the body is just not able to do multiple executions simultaneously. This frenzy of thinking power is harnessed by time into a sharpness of mind that can prioritize the effect of experiments before executing them. **This acumen of reflection was a continuous reciprocal experience sharpened by time.** Time also exposed self evident truths, **this reciprocal process added depth of experience to moral affirmation.**

In practicing her art mental capacity was not as much a required condition as a dynamic reliance on intuition by the women while actively harnessing bright ideas that evoked talent beyond crafty inspiration. **With reciprocity gifted fore sight subtly turned into astute far sighted reasoning.**

Certainty of, and confidence in the abilities of women makers were turned into resources of support to achieve their reciprocal purpose. Depth of actual experience combined with very perceptive reflection turned a verbal statement that merely repeated the idea already implied into its actual profound physical implementation.

Yes, she will, with the other role players, contribute her stone into a communal 'pond of water' and cause her ripple on the surface; the ripples from other stone throwers will cause an interaction with hers. This metaphor is the manifestation of her inter-relatedness with-in her social construct with the other actors. **This bonding within her social construct to be of value was her reciprocity.**

Eighth stage: THE MOTHER

Having given life to a new human became the woman's second major experience of reciprocity. The life she formed reinforced her gift by turning the child into a joy of potentials.

A reciprocal bond between mother and infant started at birth. From the moment the child passes the threshold into a life outside the womb. This bond will last till death. It is the binding agent that will influence the maternal instinct in the mother, and her role in her social structure. The knack of making pleasant discoveries in her personal evolution by being of unbiased service as mother, as well as during the evolution along a timeline of expectancies her offspring achieve, first through careful experimentation and then the subsequent mastering. These discoveries are projected into the child's future, her vested interest to realize this bias becomes a guideline for re-enforcement. She for-sees the success for each child. The artefact-as-home concentrates the energy of her impulse (arising from a primitive instinct) into a culturally higher activity. **A cultural custom of encouragement to evolve socialization reciprocally bonds mother to child.**

The unprejudiced reciprocal bond between a home and child is underrated; the artefact not only preserves personal predictions but also represents a serene, calm and cheerful presence. "Discussing maternity in my book; *the earth and reveries of repose* I quoted the following lines by Milosz, in which the Mother image and the House image are united:

I say Mother. And my thoughts are of you, oh, House.

House of the lovely dark summers of my childhood.

Here the image does not come from a nostalgia for childhood, but is given in its actuality of protection. Here, too, in addition to a community of affection, there is a community of forces, the concentrated courage and resistance of both house and man [humans]. And what an image of concentrated being we are given that the home making remains of significance? The role of custom and precedent, personalization in style or detail, practicality and aesthetic".

(Bachelard, 1969)

Ninth stage: THE GRANDMOTHER

Being a grandmother, the keeper of the continuum of culture, and the teacher. **Reciprocity became the continuum of dependence between the community and the accumulated**

container of knowledge. She has been the main actor in the success of her past actions of care; mental intentions and physical implementations. **Reciprocity resulted from being sure of success.** This success was translated into the consequent roles as keeper of the continuum *Botho* culture with its particular expectations. **To have the essential qualities of becoming such a keeper justified her reciprocal experience.**

Depth of knowledge created her social construct. Being wise prepared her to establish distinctions to arrive at a compelling opinion. **Reciprocity was embodied in each aspect of this role as keeper of knowledge especially the respect given by others to her opinions.** During her activities as maker of beautiful artefacts-as-homes she encountered several seemingly insurmountable problems; **reciprocity resulted from innovation to manage with something that was not really adequate or satisfactory.** Initial hesitation required the willingness to experiment but anticipating to ultimately succeed. **Her soundness of execution formed confidence in her ability to reciprocally overcome such obstructions.**

Being discreet, means that she had to withhold comment, especially criticism unless asked for; She also became adept to devise strategies of how to break an impasse in relationships without either party being compromised. To succeed in how to interpret a person's character and temperament depended on acquiring **breadth-of-insight turned out to have a reciprocal intent.** Often she grasp beyond what was obvious, see through an individual's ulterior motives; **To succeed in achieving a position of restoring relationships after an estrangement or quarrel required an extraordinary reciprocal application of the mind.** While performing such an action she had to fore-see a solution that would carry favour with both parties, **to be tolerant was a reciprocal credit earned by age.**

As grandmother she continuously had to discern the emotional needs of her dependants; to **give them flattering attention gave her a reciprocal value.** She also had to distinguish values in their squabbles; **to be reasonable validated her as the reciprocal container of knowledge.**

Tenth stage: THE LIVING DEAD

As the *living-dead*, after death and burial she enters into her last rite of passage, into the world of remembrance, she shares the rites of the *Badimo*. **Her destiny is fulfilled and that is her rite of**

passage but also the culmination of a life of evolving reciprocity. When she became one with the *Badimo* her offspring will maintain her vessels on the shelves of honour, ensure respect and being consulted by her progeny. **This embodied energy represented the individual's affirmation, identity and reciprocity within her peer group.**

THE RECIPROCAL PROCESS FROM REALITY INTO THE COGNITIVE REALM

Reciprocity was justified in the actions of *BaSotho* women making buildings-as-artefacts. This reciprocity was defined as the giving of privileges in return for similar privileges: synonyms: give and take, interdependence, closure, "threshold of interactive reflections" (De Chardin, 1969). There were several means to achieve reciprocity. This process resulted in the evolutionary growth of the individual's identity as well as esteem in her larger social construct. This thesis concentrated research on reciprocity resulting from the realization of evolving phenomena that had a bearing on the making of homes-as-artefacts. Instances of reciprocity took place throughout the lifecycle of the maker and especially as the maker fulfilled her roles within her social and cultural construct.

Role structured obligations as referred to by Coetzee (Coetzee, 2002:231, see Chapter two under *Botho* of this thesis) were used in this Chapter where the adult's moral social structure was affected by her actions.

The notion in the hypothesis that needed to be substantiated was

Beyond the outcome of explicit utility, the act and process of making buildings-as-artefacts constitutes a mechanism, reciprocity, of shaping the identity and sense of self of the maker. An understanding of reciprocity is realised through a reciprocal evolution of self and artefact. **By making a home-as-artefact, the woman was 'made'. A further dimension was added to the reasoning; it included the variables contained in existential phenomenology within the study.**

Reciprocity: an aspect of moral affirmation in existential phenomenology

Coetzee: "Reciprocity is required as a functional requirement of role-structured obligations and ultimately as a value. As a social good, reciprocity is a value for autonomous agents. But autonomy is conceptualized in a context that shapes how persons are constructed as moral agents. The significant premise to which appeal has been made is that choice is a function of the self-

understanding of a community and constrained by the social goods internal to its cultural structure. The good one has as an autonomous being is presented in a context which determines how beneficial autonomy is to one, *qua* moral agent: one's autonomy has a high utility function within the moral requirements of one's role, if exercised in accordance with those requirements. Constrained choice is a typical feature of moral choice in any moral system. Thus, to describe choice-making activities as being subject to constraints does not mean that agents have no choice. Autonomous choices are the choices made by independent and authentic agents – independent in the sense that their choice accords with what they would choose if their roles themselves were 'freely' chosen, and authentic in the sense that their choice accords with their status as constructed or shaped by a given context. As such choices are honoured and agents respected" (Coetzee, 2002: 281)

There is little in literature to substantiate the role of vernacular space making as a cultural vehicle for the making and reciprocity of a maker's identity, especially the woman's identity. As an elaboration of her moral affirmation the philosopher Habermas, (1991) however uses the term extensively. He proposed that a strong link exists between democratically empowered discourse and the moral dimension of autonomy. "Humans understand and are motivated by reciprocity because it arises from the very structures of possible interaction. Thus the point of view that reciprocity belongs *eo ipso* [since time immemorial] to the interactive knowledge of speaking and acting subjects." (Habermas, 1991:20) The capacity of judgment and an ethic of reciprocity necessary for discursive democracy then are always already a developmental potential of social interaction. Warren, (1996) this thesis has however concentrated on the acting subjects, the realm of the makers, rather than being locked into the verbal realm of the theorists they enact theories.

The implication of this model assumed that making has a reciprocal intent. Indications appeared through affects of making, with other categories or dimensions of affect emerging from the organization of interrelated actions that exist in the empirical world. These phenomena become filters of cognitive understanding. The phenomena, as manifested to the senses in concrete artefacts and described as the second set of filters, are described and then investigated analytically as components language spoken and made, a continuity of learning about forces acting as processes. Included are the mental systems and social norms behind which there are always economic and other dominating interests, and a physical context acting on the maker. Another

principle of reciprocity is that, fundamentally, the process was always the same; verbalization followed by the construction of conventions.

NON RECIPROCITY

When her continuum of the experience quotient is near zero, her main actual experience through life is one of want, often a loss of full development. The in-arms deprived infant is also developing compensatory behaviour to relive her agony. She kicks as violently as she can to mitigate the tingling craving of her skin to skin contact, she waves her arms, she rolls her head from side to side to blur her senses. Her experiences of being neglected, and longing, are already fundamental qualities of life. The missing experiences of the in-arms phase, the consequent gap where her feelings of being lovable ought to be, and her ineffable state of alienation will condition and influence all that she becomes, as she grows up around the rim of the abyss where her sense of self has been stunted. (Liedloff, 1986:59&61)

“These are actions that fall outside the scope of choice, **reciprocity by implication, requires autonomy, it also requires honour and respect** [bold typeface]. It needs these specifically as functional requirements and ultimately, as values”. (Coetzee, 2002:281)

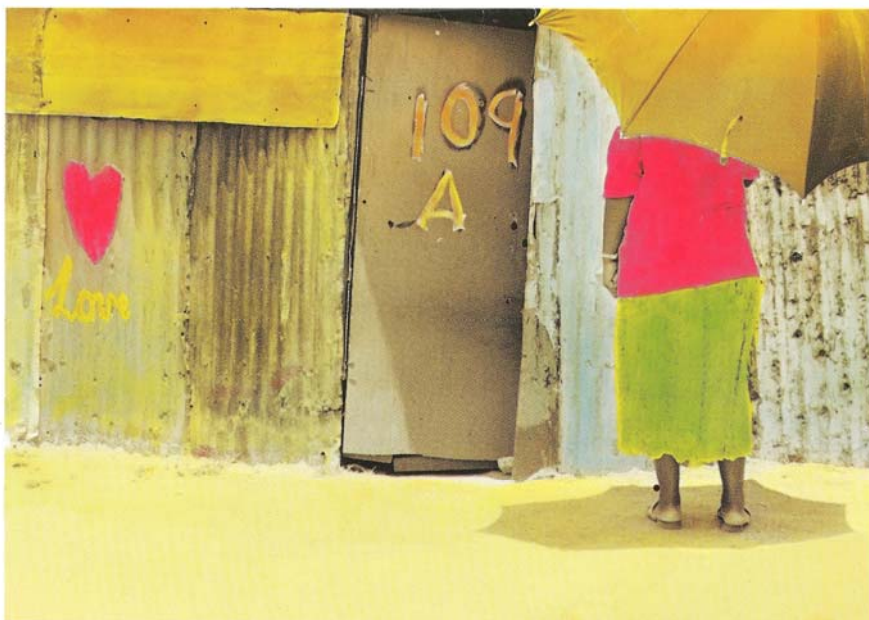


Figure 4.3 This woman’s rite of reciprocity was taken away
She felt so insecure that she hid behind the umbrella.

Source; Robertson

LANGUAGE

Built language was a major vehicle of culture, by adding an artefact-as-home there remained a continuation in the way makers of homes, within the same cultural history, perpetuated their organization of space. **Each woman maker was conscious of this expectation of continuity and by making herself a willing perpetuator felt the result of reciprocity.**

The woman's sensual boundaries defined or demarcated but also tell others of her domain of values, decisions and influence, first intended and then realized. She allowed and controlled penetration through signs and protocol. She also determined the quality of reception on her side of the boundary. That reception was her way of expressing welcome as well as comfort. As the tool sits in the hand, she ensured that the 'hand' remained a caressing hand. The caressing hand was also the making hand; the act of making was the act of caress. She usually invited or sometimes excluded participation or visitation through a multitude of signals that relied on all the senses ranging from visual stimulation, facial expression, tone of voice, smell, touch and most important her building-as-artefact. The response she received as well as gave lie within its comfort. **The metaphor of the 'wetness' of water becomes applicable with the reciprocal re-enforcement.**

Toolmaking

The 'wetness' of water also had a practical implication, it was in use a tool because it determined the pliability of earth, if too wet it will not adhere to the vertical walls, if too dry it is not cohesive and thus not usable. If it was not for this wetness the grains of earth could not be bound together, neither could the mixture be made malleable if not by adding water, nor if too wet left to dry and evaporate the water in excess. After application the product was left to dry and became hard. It was also this wetness that caused future collapse of a wall if it became too moist after heavy rains.

Using her body as tool she had to overcome gravity especially because she had to counteract the force of her hand when imprinting markings into the wet earth but there was nothing she did use as counter balance other than her body

Each finger also became a tool to leave marks, some being fingertips, the bent index finger and others as a line to differentiate between patterns of *litema*.

Fingertip dexterity was one of the results of this process; the hand as tool, with the fingers as its extensions read material symbols as Braille signals, not only its texture but also its contour. It was this reading that was sought in the process of making, and the essential change in quality, of curve, of line, of lying in the hand; of balance that perfected the artefact. The hand was off course not lonely in its quest, the eye and the other sensors were its interactive extensions, all aimed at refining the sensual experience.

Engraving the wet earth with a sharp tool was done with absolute control of the hand, without the tools available to a draughtsman (eg. set square, protractor or measuring tape).



Figure 4.4 The tool used to indent the earth was a bundle of grass. Shade made it legible

Photos; FitzGerald

FORCES

Due to these expectations within her social construct the woman making an artefact-as-home intentionally thought of solutions to satisfy sensual forces during her process of execution.

Success of intentions executed engendered reciprocity. To create shelter relied on a common heritage of responses. It was also the physical extension by her interpretation in a continuum of obligations. "To what extent is living then part of making?" (Heidegger, 1954)

Other forces

A variety of forces gave motivation to her responses, acted on her body and face during the process of achieving reciprocity. The forces operational at the time of her making the building- as-artefact were not only within her physical context, but also the intangible or non-physical. The act of making also fell into the realm of her cosmological past, her sub-conscious constructs and knowledge exemplified by rites, rituals and all of her senses. **Reciprocity resulted from phenomenology.**

Sky as solid dome predicted with clouds as signs of cold, snow, thunderstorms or the opposite, no clouds meant the mythical hippo as the totem of rain to break a drought. In this landscape, cold winds came from any direction which required a constant choice of places for action using built fabric as buffers. **Reciprocity resulted from having correctly interpreted the climate and when she successfully interpreted climatic restrictions.**

LEARNING

Reciprocity through learning started in the womb but especially by the application of lessons. Becoming more active around the house, the child helps to make and maintain fires, pound maize or *mabela*, helps with the household repairs, and executing expectations. It is likely for her to be part of building a new hut during this stage of her development – a key practical learning experience that is part of her evolution, which will come to fruition later.

When they are free after chores are done, the children play with makeshift toys; sticks, stones and other objects. They often play gender role related games, such as carrying dolls, but they also make miniature artefacts or huts. These developmental stages were all unofficial sequential rites of passage in the development of the *BaSotho* woman whether she cooks, builds or make clay pots. **Acknowledgement by her societal construct contributed to her reciprocal understanding.**

Her role as child is more one of constant learning. She has to learn to take on the jobs peripheral to the one of directly making the building-as artefact. She will learn to take care of her siblings, teaching them to talk. Assist in getting them to crawl and get upright and become mobile. She will also help her mother with household tasks, such as manage the home fire, she will go and collect wood, learn about fire as emotion, protection and danger. Similarly the other tasks mother expects

of her will have the same effect, obviously she will be better at some than at others, and this will affect her future choices. **A flow of encouragement and praise from mother became the child's reciprocal motivation.**

Another function of the young girl is to help her mom in the making of parts of the hut. In this case the *latte* framework of the future hut. Although the photograph is not from the area it is of exactly the same actions that would be performed by the *BaSotho*. By helping her mother her knowledge base is increased of how to tie knots, what materials can be used, how to innovate around materials not available and through this process of knowledge accumulation her evolution of reciprocity is developed.



Figure 4.5 Children's role of responsibilities; helping and learning skills

Source; Prussin, (1995)

Innate and knowledge accumulated, since childhood from past behavior, was committed to her memory, this knowledge was gained from observation of her mother and others making buildings-as-artefacts. She also received instruction from past masters, often her mother, about techniques, artistry, custom and strategies on how to master modalities of action with the control of formalities of practices. **The affects of reciprocity was caused by an acceptance of being teachable.**

To acquire or develop this particular ability to execute all the requirements for making her own buildings-as-artefacts, she had to give rise to her requiring learning. Being informed about a skill and its acquired creative discrimination, dexterity evolved by laborious, weary and painstaking practice developed attitudes of being prepared to exert herself. **Her readiness stimulated an atmosphere, but also a moral, conducive for reciprocity.**

As a mature woman she had to learn how to cope with overlapping responsibilities; she started as infant taking on roles as expected, but especially throughout her life. The most taxing stage was

the simultaneous roles of builder, housewife and mother. She learnt new lessons on how to implement responsibilities and device ways of its execution for when she has to act. She has to vary the application of a multitude of lessons learnt. **Her quality of evolution through learning equaled the quality of her reciprocity.**

As grandmother she has acquired much knowledge by manual labour. She was the precursor of evolved conventions by innovative superiority. Her role required directing precepts of a moral of learning ‘instructions’ observed from precedent about a rule of conduct when executing cultural expectations. She has become proficient, a master who often used cunning inventiveness.

Ingenuity with the types of operations specified by experience of ways of operating gave occasion to her reciprocal destiny.

As assumed delegate of her community she had to ensure that learning of a cultural continuity of building artefacts was executed. Her opinion was appreciated. This virtue of knowing that she made a difference was reflected in her behaviour, poise and dignity. **She strived for her reciprocal validity.** As actors in the building culture new challenges occurred throughout their lives and answers needed to be found or action had to be taken continuously as they matured as a making people.

CONCLUSION TO CHAPTER FOUR

A course of action preceded a series of stages during lived experiences. This was obvious at a micro level in the timeline of living experiences affecting the evolution of an individual but also within her societal construct at a macro level generated her development of self esteem, knowledge, dexterity but also confidence. Only through this reciprocal involvement did the ability to perceive and understand the true nature of experiences generate new insights. It confirmed that through acts of making a cultural continuum of lived experience, women makers are made.

This process substantiated a range of reciprocal experiences. Two main results of reciprocity have been; firstly that the internal being of the woman maker was ‘made’ but specifically improved, as her own inward test of its extent, and secondly, making for others in the external world and seeing their response of her being the comforter, bringing delight, making beautiful artefacts, creating homeliness. These became in her actions of everyday her signs of success. To achieve reciprocity, sometimes unknowingly, started with recognizing an innate preparedness or will to be an active

maker and the consequent acquiring of knowledge. A timeline of the female maker bonded the inward intentions to the outward execution of numerous actions; the buildings-as-artefacts were used as mechanism to substantiate reciprocity between an inward, and outward evolution of a maker.

Key issues discovered in the reasoning

Inductive reasoning was a means of proving a the expanse of reciprocity by showing that if it is true of any particular case it is true of the next case in a series of phenomena, and then showing that it is indeed true at a micro level in particular cases. At the micro level the breakdown and explanation of each aspect was descriptive of individual participation at all the stages of a timeline. *Botho* expectations were further described as was appropriate in Chapter two.

Links and connections between aspects of work, thought or ideas

This Chapter described a particular female's existential phenomenology or lived existence and how she has continuously added reciprocity as profitable mental evolution to her life; emphasizing the existence of her, an individual person whose actions as a free and responsible agent determined her own development or evolution, even under adverse conditions (existentialism). These experiences were positive and negative; both became her continuous motivation and validated all the exertion of her body.

INTERACTIVE COMPONENTS

Existential phenomenology

The research method used existential phenomenology at macro and micro levels as a process of inductive reasoning. At the macro level the inflexion was investigated in general, the *BaSotho* are humans, suggestions of reciprocity was found in a wider inference of recurring credits found in literature reviews. This inflexion was enhanced by Van Eyck as author, also as architect. His verbal emphasis; but specifically his humourous and benevolent detail in the execution of places coupled special meanings to mental associations. These examples were directly descriptive of the woman's physical implementation of these meanings resulted in an

existential experience of her valued reciprocity. Other authors articulated the inflexion which implied correlation to the hypothesis, (refer to Chapter two).

Reciprocity

As confirmation of her expectations within the *Botho* paradigm she strived for reciprocal confirmation throughout her life because of others. There were also consequences to the phenomena; in the case of this Chapter, reciprocity, but these were also influenced by outside factors such as the evolution of a made mode of applying language, an effective application of learning as well as forces to shelter from but also to respect social constructs.

Substantial induced evidence of the existence of reciprocity expressed agreement with the morals in human conduct that had a common *BaSotho* cultural tradition. It confirmed the hypothesis.

Authors confirmed the skilled preconditions favourable to the attainment of reciprocity. They also emphasized setting intentions into reality was also a prerequisite act. These references were recorded in Chapter two.

Language

Metaphor (ice is a form of solidified water) and allegory (message is represented symbolically, *litema*) were applicable methods of inquiry and confirmation and manifestation. Invented idioms as forms of expression peculiar to a *BaSotho* generated sign language. Grammar was dictated by earth demanding its own morphology in its execution. Phonetics was a direct and common visual speech, a private cultural sign language with its own meanings. These practices of language were lucid reciprocal structures to enter into a discourse using built form.

Learning

Its quality was realized in key practical learning experiences while executing *Botho* expectations.

As continuous learner her innate and accumulated knowledge committed to memory became an abundant tool. Being informed about a skill and its acquired creative discrimination, dexterity evolved by laborious, weary and painstaking practice developed attitudes of being prepared to exert herself. With overlapping responsibilities she learnt new lessons on how to implement and

device ways of its execution. To affect reciprocity she had to vary the application of a multitude of lessons learnt.

Forces

An acquired reciprocity resulted from being ready with responses but appropriately prepared to all the forces contained in each female making buildings-as-artefacts. A selection of psychic and mental forces was: Ideas had to become solid. She had to apply a predetermined arrangement of structure and style. The agility of her body influenced and tended to cause execution. She set up valid personal rules which immediately became effective within the duration of execution. Often necessity dictated a cause to reach maturity which enhanced a compulsion for accumulating knowledge. To bring shelters into existence with certainty she had to comprehend the nature of nature as a multitude of powerful and dynamic forces, but through past experiences she read foreseeable courses of climatic events. She was forced to accept to strain to the utmost. Under pressure of diverse forces she had to impose restrictions on herself to make decisions. These forces exerted psychic challenges along each individual's continuous timeline which usually became anchors for action.

The essentials of what was taken from the review into the rest of the work

Due to the research an interactive network was induced which proved to be a valid form of reasoning as well as be a guide to structure the rest of the research. Lived experience assisted reciprocity to be accumulated; the quality of reciprocity was dependent on the extent to which knowledge was applied during the process of making which was interpreted as valid responses to her intensions. This gave a deeper meaning to existential phenomenology.

Chapter five coupled vernacular buildings-as-artefacts as a historic base of interactive knowledge with hermeneutic phenomenology. Induced from this precedent the past women's timeline also generated many evolutions of mental and physical interactive reciprocity gleaned from existing evidence. In Chapter five and the subsequent Chapters the principles for the existence of reciprocity were used to test whether it followed that the creator, a *BaSotho* woman, whose actions of making homes-as-artefacts brought her intentions into existence. She had been the maker who

appeared to her peers only through her actions, carried with it their approval, praise and recognition. Induced from this was proof of her lived experience of reciprocity.