

APPENDIX 1: Diary of field work.

295

The candidate's personal quest to record Bantu vernacular architecture started while in second year at the School of Architecture at the University of the Witwatersrand, Johannesburg in 1965 with Amandebele, Tswana, Pedi, AmaXhosi, Zulu, Venda, Tsonga-Shangaan and San rock art. It however did not have the vigour of correct research methods and records were not dated or clippings properly noted.

Unfortunately most of this vernacular has been destroyed through past and present political policies and the only memory is in the minds and collections of a few enthusiasts.

Present policy has declared the use of earth as shelter as below standard and is vigorously destroying a multicultural past into a one dimensional culture. Strangely it is not considered that earth provided a place to sleep for thousands of years or that any socio-cultural lessons can be learnt from patterns of settlement.

In this cultural dessert women's eo ipso role as creative minds who provide the reality of the metaphorical 'wetness' of water to shelters has been obliterated.

DIARY OF VISITS FOR THIS THESIS ON THE *BASOTHO*

1) June 1999: Visit to the farm Fraaiuitzicht Dutch for Beautiful View) about ten kilometers outside Ficksburg along the R26 (a regional road), travelling North.

- The lady of the home could speak Afrikaans, the candidate's mother tongue.
- Permission was asked to take photos.
- Took photographs of existing settlement.
- Timber frame of new addition to a home was ready to be plastered.
- Earth, cow dung and water in containers were collected by children.
- Mother started mixing earth with cow dung and then added water to make the mix pliable.
- She showed how to apply the mix to the joint between the saplings.
- Took photos of this process.
- The candidate asked her if he could help her.
- She first described the wetness of the mix and how to test it with the hand by compressing the mix.
- The procedures were executed as she indicated and personally especially felt the pressure of inserting the mix in order not to let it fall out, and also felt the pressure and counter-reaction of the body to not fall over backwards.
- This continues application became an exertion till the strain on the body became too much.
- After washing hands in the cold winter water more photos recorded the result.
- At the next visit three weeks later the room was finished with a smooth layer of plaster inside and outside.
- Similar to the main house the walls were not decorated with *litema*

2) April 2000: Photos of homes in a field of Cosmos flowers while travelling south along the R57.

- Nobody was home to ask for permission to look and take photos.

- Took several external photos of *litema* and its relation to the field of flowers.
- Also noticed the continuity of the patterns of the *litema* as unifying element.

3) July 2000: Women were busy replenishing a home for the new season of spring along the R712.

- Asked for permission to observe and record the process on camera.
- The new layer of plaster sealed and acted as barrier against the summer thunder showers.
- Not much was discussed other than praise from myself for their finger dexterity in molding the joints between windows to reveals.
- The only decoration was two tones of earth separated by a horizontal line with the darker colour at the bottom. The surrounding veldt was the same colour and therefore would not show splattering of mud during rainstorms.

4) September 2000: Visit to the town Winburg. The Willem Pretorius Game Reserve (off the N5) outside the town had archeological examples of the possible first inhabitants (the Ghoys) of this region. This is on the Western border to the study area. But more such shelters were discovered across big areas of Southern Africa\.

5) August 2001: Visit to the BaSotho Cultural Village off the R57 in the Golden Gate Game Park.

- Several examples of *BaSotho* homes-as-artefacts were researched by, an Afrikaans and fluent in SeSotho, anthropologist Ms Melinda Bekker over a period of fifteen years inside Lesotho. She brought all the specialist builders together and recreated what she found in their particular and unique forms of buildings, first from thatch grass and the transition to earth combined with thatch to the contemporary earth with corrugated roofs.
- Masters (mainly women) of every material exulted in the opportunity to record the *BaSotho* culture of building homes-as-artefacts.
- Masters of *litema* (specifically only women) decorated this as cultural continuum.
- The visit fortunately occurred at the time when the regular maintenance and redecoration was in progress.
- I spent a week to observe the procedures, creativity and dexterity.
- Ms. Bekker continuously explained and I recorded by camera. She also spoke at length about the *BaSotho* cosmological beliefs and its direct relation to components of the roof structure, myths and culture. This is a research project in its own rite and but beyond the scope of this thesis. Work has already been started on this subject.
- The field records of this visit are interpreted in chapters five, six and seven of this thesis.

6) April 2002: Visit to the town Underberg on the Eastern boundary of Lesotho along the R617.

- The purpose of the visit was to record if any examples of *BaSotho* vernacular architecture were present as an overflow of present day geographical boundaries.
 - Countless examples were found, especially of engraved earth plaster.
 - No examples of coloured *litema* were found such as the prolific social culture on the West of Lesotho.
 - There was also evidence of an assimilation of *BaSotho* vernacular into The AmaXhosa, but the also the opposite influence was evident.
- 7) July 2003: Visit to the mountain top dwellings of the *BaSotho* along the route to the Katse Dam after a severe snow storm to observe how the quest for shelter was solved and resolved into safe places; to sleep but also escape the wrath of nature within isolation and no cohesion of settlement where neighbours can assist in times of need. At the time of building the massive Katse Dam most of the *BaSotho* children never knew of people with other colours of skin.
- 8) December 2003: Visit to the town Leribi and its surrounding settlements in Lesotho
- Examples of stone walled homes were documented.
 - These walls are built by the men within the community
- 9) April 2004: Revisiting the *BaSotho* Cultural Village to record further examples of detail aspects such as thresholds, lived experience of everyday life, detail decoration and innovation of tools used during the making of *litema*.
- 10) June 2005: Took photos and visited occasional homes-as-artefacts along the R34 between the towns of Frankfort and Heilbron .
- 11) July 2005: Took photos of homes along the road running parallel to the N3 Freeway
- 12) April 2005: A week long visit with Ms. Bekker to one of the Masters in *litema*, a grandmother and her husband who was a Master in building the ancient hut in thatch; the *mohlongoafatsi*. They live in the village of Mothae.
- The candidate photographically recorded several of these ancient homes, now primarily used for initiation rites.
 - Several scholars within this vernacular claimed that this type is extinct.
 - We lived the everyday habits of the community with its habits of life as one big family. Sharing of maize and pumpkins when in abundance, the threshing of beans as if centuries ago with horses storming around the male controlling the leather ropes attached to each horse. Children milling around as though no horse could break loose with disastrous consequences.
 - An interview with the grandmother is recorded in Appendix 2. This was done with the aid of a teacher who lived in the settlement.

- 13) 2006 and 2007: On regular trips between Ficksburg and the town Bethlehem
Several photos were taken at settlements along the R26 connecting road.
- 14) 2007: the candidate moved to Ficksburg for a year.
 - Several visits occurred at the farm Wintershoek close to Ficksburg to record life, procedures and show visitors from overseas.
- 15) 2008: the candidate moved back to Johannesburg.
- 16) 2009 to 2010 Registered with the University of Pretoria as Ph.D student.

APPENDIX 2

AN UNSTRUCTURED INTERVIEW WITH MA MAKIBINYANE;
The Master of *litema*

21 4 2005

Written and translated by *Molibeli Paul Matsa* 21 4 2005

Mamakekenete Makibebinyane was born in 1936.
Her totem is: *KOENA KWENA* crocodile.
She comes from *Nkoeng*.

Koena be Seboko sa hal.
(*Koena* is her clan).

Koena e mo bhetholla ho libobo tse ling
(*Koena* is a pride to her because it specify her from other clans).

There are some totem here in Lesotho like *Bafokeng* (hare).

In Lesotho especially in rural areas people are still living an open life.

Ha mothoa ka thufela e mong ho tla ha nae ha ho be hotle ho baltobao bobeli.
If one stops anyone to come to his/herfamily it hurts one who is being stopped and to the one who is stopping the other. The community respect you when you give them a warm welcome and when you respect yourself (*Batho ba hlompha motho ha a itlhompha a bile a amohela batho ka mofuthy hahae*)

Ka SeSotho motho oa monna be eena a sebetsang,ma mosalio sebetsa ho holisa bana le ho hlokowela ?

In Sesotho culture a man is the one who is working and a woman is taking care of the children and the whole family. The chief is the one who is taking care of the whole community while the men are away.

Liphogfola le masimoho thusa bo ntate baba bang bas a eang mosebetsing.
Animals and the fields are taken care by some men who do not work because they don't go for work all of them.

Basali ba BaSotho tseba lintho tse fapaneng goaloka heritsoama, moseme joalo-joalo.

Women of Lesotho know different works, some specialize in making *hertsoama*, *moseme* etc.

Mosali ke eena ea rutang ngoamaho bua, ho sebetse le boitsaro bo bottle.Leha a nyetsoe o nka malebela ho 'm'e.

A woman is the one who is teaching a child how to speak, to work and how to behave even when she is married, she takes some tips from the mother.

Ha mosali a etsa nosebetsi o lata thepa le morali oa hae a tsebeho mo ruta mesebetsi.
When she is doing her job a woman takes her daughter with her to collect some materials so that her daughter will learn everything her mother does.

Ha basali ba bang ba tla nokopa ho tsela litema, ea ba rutang o oa thaba hebane bat la ruta bacha ba bang.

When some women come to the one who knows “*litema*” she becomes very pleased to teach them so that next time they will be the ones of the new generation.

MoSotho e mong le e mong o ne a efsa setloana.

In the old days every MoSotho had a “*setloana*” [reed screen of the lapa] and it was a privacy for the family members not for strangers to walk beyond “*setloana*”.

When a MoSotho women do her job eg. *litema* she is using only her eyes and her hands and it’s really a gift from God for they are not using any machines.

Mosali oa MoSotho ha a na le qabang le monna oa hae o ea ka thung ba bale ka tlhampho le monna oa hae batho ba bang bas a utloe. Ke moeflo oa BaSotho ho itlhampha.

If there are some conflicts a woman who is respecting her husband goes into the huts with her husband and solve the matter without been heard by the neighbours. That’s *BaSotho*’s culture a self respect.

Mrs Makoloana said they had moved from Nkoeng to the Makibinyane an got the big space for their houses kraal [for keeping livestock safe at night] because people avoided the place saying it is wet there. That’s the only reason for getting these big space.

Ha hona nalane ho etseng litema empa ele mokhabiso feela oa BaSotho.

There is no story in making *litema*, that’s only decorations.

Ka nako e ‘ngoe basali ba etsa eka hona le ntho eo ba e tsebang empa bas a tsebe letho.

Sometimes women show self confidence while walking whereas they do not know anything. It’s just false confidence.

Ha a etsa ntho eo ba bang bas a e tsebeng ha a khetholohe ho monna oa hae leafsa ho sechaba hobane o etse ntho eo a e ratang, ebile o ruta babang ba bolokolohi.

When she knows something that some do not know she does not a special treatment from her husband or community because she is doing what she loves and freely to teach others with love.

Ka SeSotho u oe oe oa elselloa ka ho sheba matlo nore na lenyalo leo ke le thabileng bapa chee.

In SeSotho you cannot see by looking at the huts if there is unhappy marriage or not.

Nkhono be eena ea rutang litloholo linhotsa SeSotho le boitsoaro bo bottle.

Grandmother is the one who is responsible for teaching the grandchildren how to do cultural things and how to behave.

BaSotho ba hlanpha Badimo ba bona hahalo. Ha ban a le mathata ea mabatleng ba fihle ba rapele. Ba re Badimo be bona ba fetisetsang mathatha a bona ho Molimo. Ba lula ba hoopla balimo ba bona.

BaSotho respect their ancestors [*Badimo*] very much, when they have some problems they go to their graves and pray, they say their ancestors are like ones to take their problems to God [*Molimo*]. They always remember their ancestors.

Basali ba BaSotho kebona seel tsebang litema e sang banna, hobame mesebetsi ea ka tlung e etsoa ke basali habama ba etsa mesebetsi e bonima kantle.

BaSotho women are the ones who are doing *litema*, not men. It's because it is special for women the indoors duties while men are doing heavy duties outside the house.

Ho nkalibebe tse peli ho geta ntlo.

It takes two weeks to complete a hut.

Ho nko selema ho tlosa litema ho e tsoa tse ncha.

It takes a year to to replace a *litema*. [A year elapses between the renewal of *litema*.]

Sethebe is used to collect maize meal.

LELOALA'S SONGS

After the interview a woman dressed in the typical *BaSotho* finery of a new bride sat down on a grass carpet, put a small densely woven grass matt on the carpet, put a grinding stone with a stone 'basin' smoothly carved into its top as is evident at archeological sites all over this country, put mabela seeds into the basin and started grinding till the seeds were a fine powder. This was the swept into a clay pot with a small highly decorated grass broom, and then carried on grinding while the whole chorus of onlookers continuously sang the song in melodic variations and voice inflections.

1) Khajoame ntseke bitsa Malome a tlo bona ha ngoale e khiba ka sakeng.

Khajoame ntseke call uncle to come and see a daughter-in-law in the kraal grinding mabela maize.

MOKHIBO

2) Maliepetsane khalala o na le mona.

LITOLOBONYA

1) 'Me' 'Maklolu ha eo mona o ite Natala.

'Me' 'Maklolu is not her, she has gone to Natal.

2) Baloi ha ba hola ba loee, ha ba palame khoele.

When the witch bewitch someone let them weitch, let them ride on the string.

Although the words of the song are sinister it had no visible relation to the dancing of four girls with white skirts made from recycled unraveled plastic maize bags and blue tee shirts, at the ends of the strings were big beads to make the strands swing with the movements of the hips. Intricate footwork was in beat with a drum while the surrounding crowd sung in multiple voices.

BIBLIOGRAPHY AND REFERENCES

- Andersen, K.B. 1978. *African traditional architecture*. Oxford: Oxford University Press.
- Axline, V. 1975. *Dibs: In Search of Self*. London: Penguin Books Ltd.
- Barthes, R. 1988. *Camera Lucida*. London: Fontana Paperbacks.
- Bachelard, G. 1969. *The Poetics of Space*. Boston: Beacon Press.
- Bachelard, G. 1987. *The Psychoanalysis of Fire*. London: Quartet Books.
- Becker, P. 1979. *Inland tribes of Southern Africa*. London: Grenada Publishing
- Benedict, M. 1987. *For an architecture of reality*. New York: Lumen Books.
- Benjamin, W. 2009. *One way street and other writings*. London: Penguin Books
- Berglund, A-I. 1989. *Zulu thought-patterns and symbolism*. Cape Town: David Philip
Publisher.
- Bernstein, J.M. 1995. *Recovering ethical life, Jurgen Habermas and the future of critical
theory*. London: Routledge.
- Biesele, M. 1993. *Women like meat*. Johannesburg: Wits University Press.
- Bierman, B.E. 1955. *Boukuns in Suid Afrika*. Kaapstad: A.A.Balkema.
- Bollnow, O.F. 1963. *Human Space*. Hypen Press.
- Brockelman, P.T. 1980. *Existential phenomenology and the world of ordinary people*.
New York: University Press of America.
- Casalis, E. 1861. *"The Basutos"*. London: James Nisbet and Co.
- Changuion, P. 1989. *The African Mural*. Cape Town: Struik.
- Cline, A. 1998. *A Hut of One's Own: Life Outside the Circle of Architecture*.
Boston: Massachusetts Institute of Technology.
- Coetzee, P.H & Roux, A.P.J, 2002. *Philosophy from Africa*. Pretoria: University of Oxford.
- Creswell, J.W. 1994. *Research design. Qualitative & Quantitative approaches*.
London: Sage Publications.
- Curtis, G. and Swisher, C. and Lewin, R. 2000. *Jawa Man*. Abacus.
- De Certeau, M. 1988. *The Practice of Everyday Life*. University of California Press.
Translated: Steven Rendall.
- De Certeau, M. and Giard, L. and Mayol, P. 1998. *The Practice of Everyday Life*.
Volume 2: Living and Cooking. Translated: T J Tomasik.
Minneapolis: University of Minnesota Press.
- De Chardin, T. 1969. *The Phenomenon of Man*. London: Fontana Books.
- Denyer, S. 1978. *African Traditional Architecture*. London: Heinemann.
- Dreyer, J.J.B. 1992. *Iron age archaeology of Doornpoort, Winburg, Orange Free State*.

Bloemfontein: National Museum.

Dufrenne, M. 1979. *The phenomenology of Aesthetic Experience*.

Evanston: Northwestern University Press.

Engelbrecht, F.J. 1978. *Die verskynsel muur*. Communiqué, University of the North.

Foucault, M. 1986. *Of Other Spaces*. Diatriotics 16/2 (winter).

Fouche, F. 1997. Phenomenological theory of Human Science, in *Conceptions of Social Inquiry*.
(ed.) Snyman. Pretoria: HSRC.

Freedman, J L, Carlsmith; J, Merrill, O; Sears,D. 1988. *Social psychology*. Engelwood Cliffs,
N.J.: Prentice Hall, Blackwell.

Frescura, F. 1981. *Rural Shelter in Southern Africa*. Johannesburg: Ravan Press.

Gadamer, H-G. 1975. *Truth and method*. New York: Seabury.

Gadamer, H-G. 1976. *Philosophical Hermeneutics*. Berkeley

Gadamer, H-G. 1986. *The relevance of the beautiful and other essays*. Cambridge:
Cambridge University Press

Gilpin, W. 2008. *Washed with sun and the making of White South Africa*. Pittsburg:
Pittsburg University Press.

Giorgi, A. 1970. *Psychology as a human science*. New York: Harper and Row.

Goleman, D. 1996. *Emotional Intelligence*. New York: Bantam Books

Habermas, J. 1971. *Knowledge and human interests*. Boston: Beacon Press.

Habermas, J. 1991. *Moral consciousness and communicative action*. (tr.) C. Lenhardt &
S. Nicholson. Boston: MIT Press.

Hall, E.T. 1966. *The hidden dimension*. London: The Bodley Head.

Hall, M. 1996. *Archaeology Africa*. Cape Town: David Phillip Publishers.

Hall, S. 1997. Material culture and gender correlations in *Our gendered past*, L Wadley

Harries, K. 1997. *The Ethical Function of Architecture*. Boston: MIT Press.

Hartoonian, G. 1994. *Ontology of construction: on nihilism of technology in theories of modern
architecture*. Cambridge: Cambridge University Press.

Hertzberger, H. 1993. *Lessons for students*. Rotterdam: Uitgeverij 010.

Translated from the Dutch by Ina Rike

Heidegger, M. 1927. *Being and Time*. Tr. J MacQuarrie and E Robinson. Oxford: Basil
Blackwell, 1962.

Heidegger, M. 1971. *On the Way to Language*. Tr. P D Hertz, New York: Harper & Row.

Heshong, L. 1979. *Thermal Delight in Architecture*. Boston: MIT Press.

- Hodder, I. 1989. Post-modernism, post-structuralism and post-processual archaeology. In:
I. Hodder, (ed) *The Meaning of Things: Material Culture and Symbolic Expressions*. London: Harper Collins.
- Hodder, I. 1991. *Reading the Past: Current Approaches to Interpretation of Archaeology*.
Cambridge: Cambridge University Press.
- Huffman, T. 1982. *Archaeology and Ethnohistory of the African Iron Age*
Annual Review of Anthropology, 11:133-150 African Archaeological Review
- Huffman, T. 1989. *Iron age migrations. The ceramic sequence in Southern Zambia*.
Johannesburg: Wits University Press
- Huffman, T.N. *Cognitive Studies of the Iron Age in South Africa*
- Husserl, E. 1970. *Logical investigation*. London: Routledge and Kegan Paul.
- Irurah, D. 1998. *Personal discussion*.
- Jayne, R. 1972. *The symbolism of space and motion in the works of Rainer Maria Rilke*.
Athenäum Verlag.
- Jencks, C. 1973. *Modern movements in Architecture*. Harmondsworth: Penguin.
- Johennesse, F. 1995. *The Night Train*. Johannesburg: Shumani Books
- Karstel, M. 1995. *The Basotho blanket, borrowed but traditional*. Bloemfontein: Research by the
National Museum Volume 11, Part 8
- Kendal, K.L. 1995. *Basali! Stories by and about women in Lesotho*. Pietermaritzburg:
University of Natal Press.
- Knuffel, W.E. 1973. *The construction of the Bantu grass hut*. Graz: Akademische Druck. Verlag.
- Krell, D.F. (ed.) 1993. *Martin Heidegger: Basic writings*. Routledge & Harper.
- Laing, R.D. 1971. *The Divided Self*. Harmondsworth: Penguin.
- Larson, A. 1984. *Traditional Tswana Housing: a study of four villages in Eastern Botswana*.
Stockholm: Swedish Council for Building Research.
- Lefebvre, R. 1991. *The Production of Space*. (tr.) D. Nicholson-Smith. Blackwell Publ.
- Levi-Strauss, C. 1969. *Totemism*. Middlesex: Pelican Books.
- Levi-Strauss, C. 1978. *Tristes Tropiques*. Tr. J. & D. Weightman, London: Penguin Books
- Liedloff, J. 1975. *The continuum concept*. London: Duckworth.
- Lord, W.B. & Baines, T. 1876. *Shifts and Expedients of Camp Life, Travel and Exploration*.
Second Edition. London: H. Cox
- Low, S.M. 1989. *Housing, Culture and Design: A comparative perspective*.
Pennsylvania: Pennsylvania University Press.

- Macey, D. 2001. *The Penguin Dictionary of Critical Theory*. London: Penguin Books.
- Maggs, T.M.O'C. 1976. *Iron age communities of the Southern Highveld*.
Pietermaritzburg: Council of the Natal Museum.
- Magubane, P. 2001. *Arts and Crafts*. Cape Town: Struik Publishers
- Malo, A. 1992. *The Hand: Organ of Knowledge*. Pratt Journal of Architecture. Rizzoli.
- Masolo, D.A. 1994. *African philosophy in search of identity*. Edinburgh University Press.
- Mees, L.F.C. 1981. *Das menschliche Skelett*. Stuttgart: Urachhaus.
- Merleau-Ponty, 2002. *Phenomenology of perception*. London: Routledge and Kegan.
Translated by Colin Smith.
- Miller, P. 1979. *Myths and Legends of South Africa*. Cape Town: Bulpin Publications.
- Miller, S.I. 1994 *Qualitative research methods. Social epistemology and practical inquiry*.
New York: Peter Lang Publishing.
- Miller, J E, O'Neal, R, McDonnell, H M, 1970 *Black African Voices*. Illinois: S F & Co.
- Milosz, C. 1990, *The captive mind*. Vintage.
- Morrow, R. A. & Brown, D.D, 1994. *Critical theory and methodology*. California: Sage
Publications, Inc.
- Nasar, J.L. 1988. *Environmental aesthetics*. Cambridge: Cambridge University Press.
- Norberg-Schultz C. 1964. *Intentions in Architecture*. Boston: MIT Press.
- Norberg-Schulz, C. 1980. *Genius Loci. Towards a phenomenology of Architecture*. New York:
Rizzoli.
- Norberg-Schulz, C. 1985. *The concept of dwelling*. New York: Electa/Rizzoli.
- Oliver, P. ed. 1971. *Shelter in Africa*. London: Barrie & Jenkins.
- Oliver, P. ed. 1975. *Shelter, sign & symbol*. London: Barrie & Jenkins.
- Oliver, P. 1987. *Dwellings: The house across the world*. Oxford: Phaidon Press.
- Oliver, P. 1997. *Encyclopaedia of vernacular architecture of the world*. Cambridge:
Cambridge University Press.
- Oppenheimer, S.2003 . *Out of Africa's Eden. The peopling of the world*. Johannesburg. Jonathan
Ball Publishers.
- Pallasmaa, J. 1996. *The eyes of the skin*. London: Academy Editions.
- Pallasmaa, J. 2005. *Encounters. Architectural essays*. Rakennustieto: Oy.
- Partridge, A.C. 1973. *Folklore of Southern Africa*. Johannesburg: Elisa Series. Vol. 2. Purnell.
- Peters, H.F. 1960. *Rainer Maria Rilke: Masks and the man*. Seattle: Washington Press.
- Pitcher, G. Ed 1970. *Wittgenstein. The philosophical investigations*. London: Macmillan.

- Prussin, L. 1969. *Architecture of Northern Ghana: A study of forms and function*. Berkeley: University of California Press.
- Prussin, L. 1995. *African Nomadic Architecture Space, Place and Gender*. Washington: Smithsonian Institute Press.
- Ramose, M.B. 2006. *A development of thought in Pan Africanism*. Kendal Hunt.
- Rapoport, A. 1969. *House Form and Culture*. Englewood Cliffs: Prentice Hall.
- Righini, P. 2000. *Thinking Architecturally*, University of Cape Town Press
- Rowe, P.G. 1987. *Design thinking*. Massachusetts: MIT Press.
- Robbins, D. 1993. *Driving South*. Johannesburg: Southern Book Publishers.
- Rudofsky, B. 1973. *Architecture without architects*. London: Academy Editions.
- Runes, D.D, 2001. *Dictionary of philosophy*. Kensington: Citadell Press.
- Saussure, F de. 1916, *Course in General Linguistics*. Tr W Baskin, London: Fontana Collins.
- Schapera, I. 1971. *Married life in an African Tribe*. Harmondsworth: Penguin Books.
- Setiloane, G.M.1989. *African Theology: An introduction*. Johannesburg: Skotoville
- Scott, G. 1974. *The Architecture of Humanism: A Study in the History of Taste*. New York:
- Scherz, E.R. & Scherz, A. 1974. *Afrikanische Felskunst*. Dumont.
- Searle, J.R. 1979. *Expression and Meaning: Essays in the Theory of Speech Acts*. Cambridge
- Seth, V. 1999. *An equal music*..London: Phoenix House.
- Shaw, P.W. 1964. *Rilke, Valery and Yeats. The domain of the self*. Rutgers University Press.
- Sokolowski, R 2000. *Introduction to Phenomenology*. Cambridge University Press
- Sontag, S.ed.1989.*Barths: Selected writings*. Glasgow: Fontana Press.
- Strauss, W.A.1980. *Rilke and Ponge: "L'Object c'est la Poétique"* . Kansas: Regents Press.
- Tilley, C. 1994. *A phenomenology of landscape: places, paths and monuments*. London: Berg
- Tyrrel, B. 1971. *Tribal peoples of Southern Africa*. Cape Town: Books of Africa.
- Van den Berg, 1977. *A different existence: Principles of phenomenological psychopathology*. Pittsburgh: Duquesne University Press.
- Van Eyck, A. 1965. *Team 10 Primer* (ed.) A Smithson. London: Architectural Design.
- Van Eyck, A. 1966. *World Architecture 3*. London: Studio Vista.
- Van Manen, M.1990. *Researching Lived Experience*. University of Western Ontario, Canada.
- Van Niekerk, M & van Zyl, A. 2006. *Memorandum*. Human & Rosseau. Cape Town.
- Van Wyk, G. 1998. *African painted houses: Basotho dwellings of Southern Africa*. New York: Abrams Inc.
- Wadley, L. 1997. *Our Gendered Past*, Johannesburg: Wits University Press.
- Warren, E. 1996. *The Cambridge companion to Habermas*. (ed.) S. White.

Cambridge: Cambridge University Press.

West, M & Morris, J. 1976. *Abantu*. Cape Town: Struik Publishers.

Walton, J. 1948. *South African Peasant Architecture – Southern Sotho Folk Building*.
African Studies Vol. 7. No 4 December.

Walton, J. 1956. *African village*. Pretoria: J. L. van Schaik Ltd.

Walton, J. 1965. *Ghoya settlement in the Orange Free State*. Bloemfontein:
Memoir No.2, Researches of the National Museum.

ARTICLES FROM MAGAZINES, REPORTS AND UNPUBLISHED THESES

Beinart, J. 19 *Come Sara' l'architettura in Africa*. EDILIZIA MODERNA n 89-90,
frontispiece & p31

Bulpin, T.V. 1989. *The wandering artists*. GETAWAY, November, p70

Culvahouse, T. 1988. *Figuration & Continuity in the work of H H Richardson*. Perspecta:24.
The Yale Architectural Journal. New York.

De Carlo, J. 1993. *RIBA Gold Medal Address*. Architectural Review, October.

Engelbrecht, F.J. 1978. *Die verskynsel muur*. Communiqué, University of the North.

Esterhuyze, D.J. 1962. *Preliminary note on the phallic objects from Spitskop*. Bloemfontein:
Researches of the National Museum. Volume 2, Part 1,

Ferreira, M. 1988. Participant observation in a hospital setting. *Introduction to qualitative
research methods Module 3* Pretoria: HSRC.

Foster, J. 1998. *John Buchan's 'Hesperides': Landscape rhetoric and the aesthetics of bodily
experience on the South African Highveld, 1901-1903*. *Ecumene*. 1998, 5 (3)

Gay, J. S. 1980, *Basotho women's options*. Unpublished PhD. Thesis. Cambridge University.

Hardie, G.J. 1974. *Tswana design of house and settlement – Continuity and change in
expressive space*. Unpublished PhD. Thesis. University of Arizona.

Huffman, T.N. *Expressive space in Zimbabwe Culture*. *Man (NS)* 19, pp 593-612.

Kuper, A. 1980. *Symbolic dimensions of the Southern Bantu Homestead*. *Africa*, 50(1). 8-21

Mills, G. 1985. *An inquiry into the structure and function of settlement space in Northern
Namibia* 1, *Architecture SA*. January/February 1985: p33
2, *Architecture SA*. March/April 1985: p46
3, *Architecture SA*. May/June 1985: p57

Motsepe, F. 1999. *Associations of Botho to lifestyle patterns and spatial expressions*.
Unpublished Masters Thesis, Leuven University.

Nasar, J.L. 1988. *Environmental aesthetics*. Cambridge: Cambridge University Press.

Kuper, A. 1980. *Symbolic dimensions of the Southern Bantu Homestead*. Africa 50(1).

Norberg-Schulz, C. 1983. Heidegger's Thinking on Architecture. *Perspecta* 20.

New York: The Yale Architectural Journal.

Prussin, L. 1999 *Non-Western Sacred Sites: African Models*. Special Issue 58/3 Sept.

Journal of the Society of Architectural Historians 1999/2000.

Sharr, A. & Unwin, S. 2000. *Heidegger's Hut*. London: arq. Vol4. No4: 53

Van Rijssen, 1989. *Images of another world*. GETAWAY, November p69.

Wilkins, C.L. 2000 *(W)rapped Space: The Architecture of Hip Hop*.

Journal of Architectural Education. Sept.54/1

Hardie, G.J. 1974. *Tswana design of house and settlement – Continuity and change in expressive space*. Unpublished PhD Thesis University of Arizona