

## **CHAPTER 2: LITERATURE REVIEW**

### **Introduction**

Chapter one introduced the paradigm being researched, the hypothesis and definitions, outlined the research method, process of reasoning and set its parameters.

The relationship of this chapter to the previous was the question; how did each author reviewed substantiate the hypothesis? This relation to research objectives and questions then generated subsequent chapters.

Lengthy quotes were deliberately included because the particular author used such a unique or poetic language, also to obviate the cumbersome task the reader has to go to in finding a source when the referred literature text contains elaborate meanings relevant to the particular text in the thesis document. Literature was also quoted in all the subsequent chapters to elucidate

Texts usually attached as appendixes were directly integrated at the relevant points where clarification was needed.

Archaeological data as secondary references are included in chapter five.

### **Key issues which require substantiation**

The content of chapter two is primarily focused on arguments and other information that lead towards a cognitive understanding of the link in the hypothesis between the shaping of the identity of the maker through making.

## **PHENOMENOLOGY**

### **A process of accumulating reasoning**

The appropriate method was to study reciprocity from several fields of phenomenology; each field brought new relevance and insight to the problem with evidence for its evolution and existence within the time line of the making woman.

### **Beyond the outcome of explicit utility**

**Giorgi;** Phenomenology was used as an inductive process in intellectual jaywalking in a discourse of making. It 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. This demonstrated how the linkages between the phenomena are just as important as the parts. By stressing these relationships in this study and by continually relating actions to reciprocal re-actions, and vice-versa, an interactive network of phenomena has been established. The process of phenomenological enquiry was used to discover and account for the presence of meanings in the flow of consciousness, how they appear and are experienced. It also cuts across accepted ways of operating and allows the inclusion of diverse disciplines into the research project. Giorgi, (1970)

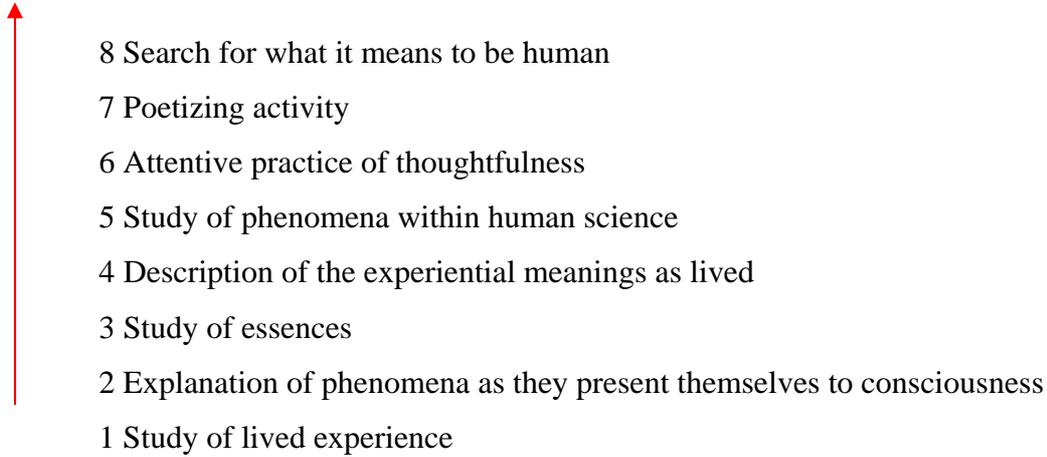
Phenomenology is a method; it could be called an attitude. The method is a way of observing, in the way one usually observes, with an unshakable faith in the everyday observation of objects, of the body, of the surrounding people and of time, because the answers to stated questions are based on the results of this sort of observation. On the other hand there is a distrust of theoretical and objective observations as well as standard opinions. These kinds of observations can easily mystify reality with an easy, but incorrect or obscure theory. The description of the observation tries to be the interpretation of what was observed, heard, seen smelt and felt incorporated into this study as haptic phenomenology.

Phenomenology further 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’. Kant, (1787) divides all objects into ‘phenomena’ (the actual objects of sensuous experience and perception) ‘nominal’ (intelligible existences which are cognited by the intellect alone, and which can never be perceived as things in themselves). Heidegger, (1927) prefers to speak of a ‘BE-ING’, *Sein* in German, revealed or disclosed to human consciousness. Merleau Ponty emphasizes that this consciousness is always an embodied consciousness, and therefore accords much more importance to the physical body.”(Macey, 2000: 297)

Phenomenology involves a textual practice; reflective writing. This textual activity is the phenomenological study of human existence because it is the descriptive study of lived experience (phenomena) in the attempt to enrich phenomenology by extracting its meanings. This extraction recalled and reflected on experiences thanks to language. To materialize human experience was only possible because different modes of language are so intrinsic to being human that Heidegger (1971) proposed that language, thinking, making and be-ing are one. Phenomenology itself seemed to have a linguistic structure. Experience, insight and spirit were

spoken of as all human interactions, inclusive of making artefacts as some kind of text. This recognition also means that a discourse of making has a reciprocal intent.

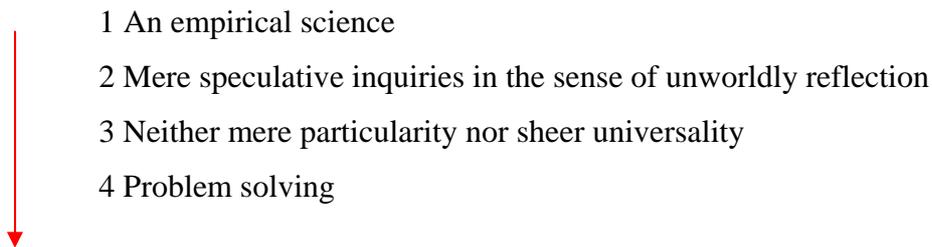
**EXPLORING THE INFLECTIONS OF PHENOMENOLOGY**  
**Phenomenology, lived experience; its specification applied in Chapter 3**



**IS** hierarchy; bottom to top

**PHENOMENOLOGY**

**IS NOT** top to bottom



**Figure 2.1 Polarization of interrelated presuppositions within phenomenology**

Morrow et al, (1994)

**Architect as author**

**Norberg-Schultz;** an architect and author wrote extensively about place-making especially by simply taking locale and its traditions into account. Although he was not explicitly defending regionalism, he made a clear argument that implied its value. His main contention, supported by evidence from psychology, is that all form, including built form, is perceived through cultural and social constructs language in the language and parole concept. Therefore meaning in the building-as-artefact is consequentially extensions between cultural intentions and the object of perception; the one modified and the other in an endless communicative and control process of hypothesis and correction, parole. Thus built form was not and could not be value free.

Norberg-Schultz, (1964)

In his book, *Genius loci, Towards a phenomenology of Architecture* (1980) this argument, of a particular place versus a space, was a common theme. For example, “the view [was] that architecture represents a means to give [a human] man an ‘existential foothold’. The primary aim was therefore to investigate the *psychic* implications of architecture rather than its practical side although I certainly admit that there exists an interrelationship between the two aspects”. (Norberg-Schultz, 1980:5)

He also maintains that a basic need of humans is for symbols that “represent life situations”. A phenomenological intention of the *BaSotho* woman making a home-as-artefact. Creative participation means that one concretises, turns an idea into a concrete existence, these basic meanings are prevalent under ever new historical and environmental circumstances. “A place is a space which has a distinct character. Since ancient times the *genius loci*, or ‘spirit of place’ has been recognized as the concrete reality man [a human] has to face and come to terms with in daily life”. (Norberg-Schultz, 1980:5)

### **Other authors**

The woman’s lived experience, phenomenology, of insight is a gradual process of coming into the realization of her changing bodiliness, her spatiality, in her experiencing control of her personal space. This signifies to her the beginnings of self-expression and her acceptance of herself as a whole person who can live and express herself through her body. She can then accept body and self as one.

The first reading might be too passive, sketchy, entertaining. If read again to understand the problem of the author, or maker, more insight is gained. This second and even the third reading give little by little solutions. Imperceptibly the solutions become through illusion our psychological nuance: ‘I could have done that’. This establishes us as phenomenologists of reading the written and made *litema*. The concrete, to observe what is happening, obsesses the phenomenologist.

By analogy, if the phenomenologist wishes to write about driving a car, he or she first has to take the wheel and drive, or talks with professional drivers sufficiently long and unrestrainedly to know what they do, to know what roads are like, the weather, to know what slippery roads mean and to know the unwritten rules. But especially that driving is an interactive act. It is related to many simultaneous factors; other drivers, traffic rules, climate, quality of road, comfort of car, etcetera that response to is constantly necessary.

**Van den Berg;** Let us consider the phenomenologist's answer to the question: what is time? True to his or her method, he or she begins with an example, well known in principle, so formulated that most outsiders can recognize it from own experience. To understand something, one has to comprehend its origin. Put in another way: everything is the outcome of a development. To understand the present, one must investigate the previous condition. That the present could be understood from the present is not obvious at first. Even more difficult to believe is that the present is made by the future, yet, when a person goes out to do shopping, -a future act-, some one at home may have said: 'Please get me this or that'. Van den Berg, (1977)

Similar to the phenomenological approach to psychotherapy an approach can be defined as a situation where one human being, the researcher, is analysing other human beings, maker-women, in the attitude of let-be-ness, which is an active participation in the unfolding be-ing of the woman, aimed at grasping those rational coherences of meaning of the world that are specifically the woman's, so as to facilitate her taking upon herself that existence which is her own. This is the same as saying that authentic existence aims at a fearless disclosure of life's meanings.

**Bachelard;** "We are going to study a problem that no one has managed to approach objectively, one in which the initial charm of the object is so strong that it has the power to warp the minds of the clearest thinkers and to keep bringing them back to the poetic fold in which dreams replace thought and poems conceal theorems. This is the psychological problem such as posed by our convictions about fire. It seems so definitely psychological in nature that one does hesitate to speak of a psychoanalysis of fire." (Bachelard, 1974: foreword)

A fundamental structure of the life-world has productive categories for the process of phenomenological questioning, reflecting and writing. These fundamentals were elaborated in chapter one.

Because phenomenology is a social science, the primary method of research will be in the qualitative paradigm, with a strategy based on induction and subjectivity. A qualitative research strategy is inductive in that the researcher attempts to understand a situation without imposing pre-existing expectations.

**Gilpin** observed: "The phenomenological puzzling question or riddle, with a usual pun in its answer, half the beauty of a thing consists in the easiness of its introduction, the eye roving at

large in search of objects that cannot bear prescription. Everything forced upon it, disgusts; and when it is apparent that the view is contrived, the effect is lost". (Gilpin, year: 5-22)

## **EXISTENTIAL PHENOMENOLOGY; everyday life unified with phenomena**

### **Existential phenomenology; its specification as applied in Chapter four.**

- 
- 5 Verbally evokes own experience in reader
  - 4 Seeks to tie philosophy more closely to experience
  - 3 Strives to focus upon experience as it is lived through
  - 2 Is existence, verbally and graphically (*litema*) articulated
  - 1 Is human oriented

**IS**

### **EXISTENTIAL PHENOMENOLOGY**

**IS NOT**

- 
- 1 Nature oriented
  - 2 An invention of a system of thought

**Figure 2.2 Polarization of interrelated existential presuppositions in phenomenology**

Brockelman, (1980)

### **Architect as author**

**Aldo van Eyck;** from the Netherlands first made phenomenologically inspired contributions to architecture when he designed the *Weeshuis* (orphanage), a Children's Home in Amsterdam.

The logic of using Van Eyck's point of departure as an example of existential phenomenology was because of what he encapsulated in this statement: "Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion. Provide that place, articulate the in-between, make a welcoming of each door, and a countenance of each window." (Van Eyck: 121 World Architecture 3) This declaration had the women's intentions of using the existential lived experience of the users of her artefacts as inspiration while making artefacts-as-homes they then are able to elevate the joy of use of the *BaSotho* building-as-artefact to a superior level. He was also asked to participate in the discussions of the group; Team Ten, a group of architectural theorists, where he spoke and wrote about phenomenology in architecture. Some of his writing was incorporated into their publication: *Team Ten Primer*, edited by Smithson, (1965).

Van Eyck joined other inductive theorists in challenging the previous deductive thinking of human settlement theory and practice. Van Eyck replaced this deductive thinking with an inductive social programme of architecture that influenced localized concern for residents in communities. His buildings represented near perfect examples of interactive design, a continual oscillation from general to particular, until the factual requirements modified philosophic ideas and vice-versa, a process similar to that of the *BaSotho* woman maker. He used this idea of reciprocity found in the relation between twin phenomena such as inside to outside as his way out of a philosophic puzzle of the “in between” of conflicting polarities. He insisted that the artefact reconciles the conflict between the abstracted design worlds to that of the human based phenomenological. Jenks (1973)

*“I have spoken of place; of house and city [settlement] as a bunch of places – both; of the in-between realm of man’s [woman’s] home realm.*

*I have identified the built artefact with those it shelters  
and defined space simply as the appreciation of it, thus excluding all frozen properties  
attributed to it academically whilst including what should never be excluded: man [woman]  
appreciating it!*

Labyrinthian Clarity

*I have even called architecture BUILT HOMECOMING!*

*With this in mind, I have come to regard architecture conceived in terms of ‘space’, depending primarily on visibility (visibility taken for granted) as arbitrary and abstract; only physically accessible and therefore closed.*

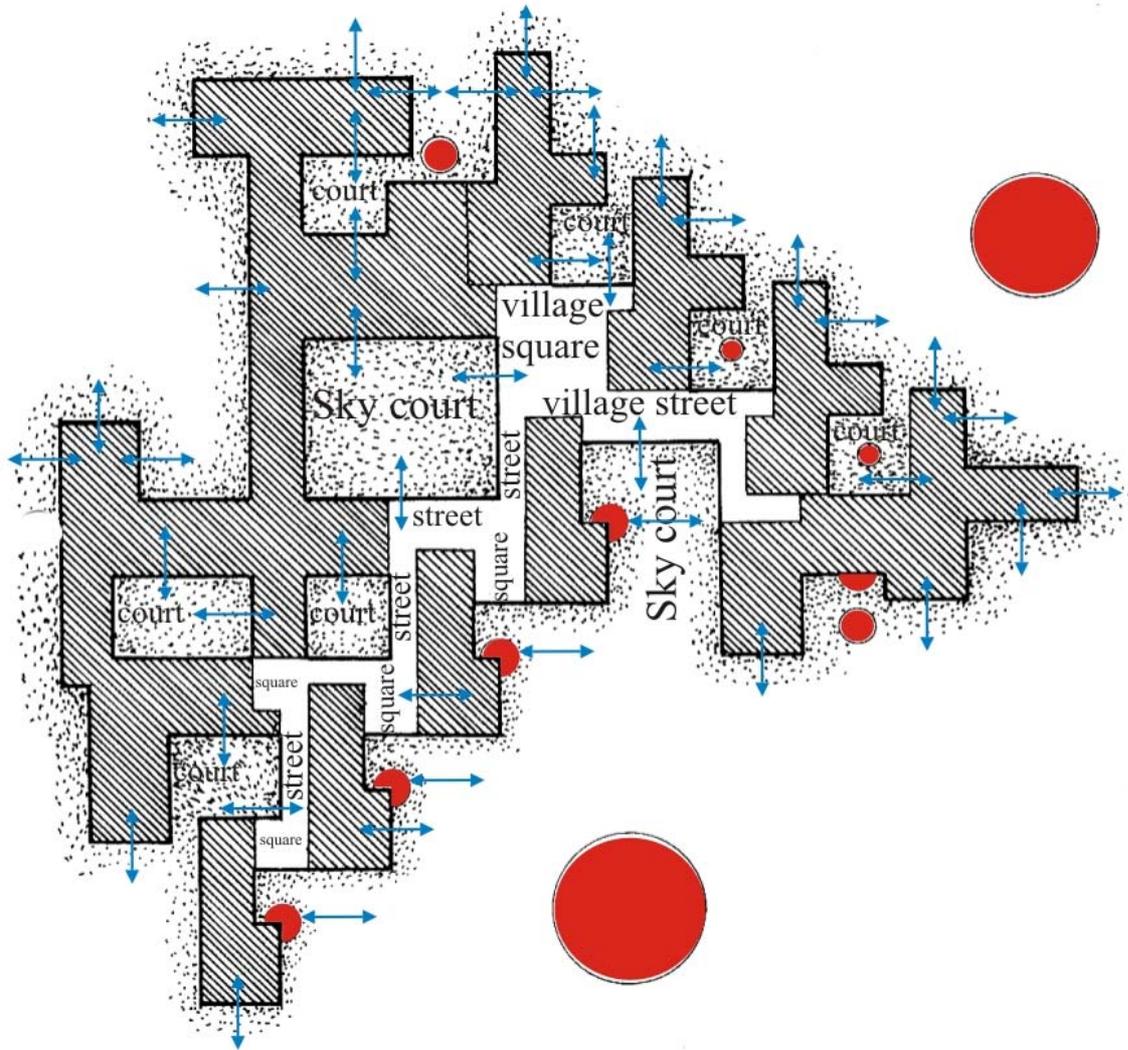
*Space and time must be opened – interiorised – so that they can be entered; persuaded to gather man [woman] into their meaning – include him [her].*

*By virtue of what memory and anticipation signify, place acquires temporal meaning and occasion spatial meaning. Thus space and time, defined reciprocally (in the image of man [woman]) emerge, humanized, as place and occasion (whatever space and time mean, place and occasion mean more!)*

*Places remembered and places anticipated, dovetail in the temporal span of the present. They are the depth of space; its essential perspective.*

*What matters is not space but the interior of space – yes, and the horizon of that interior.”*

(Van Eyck, 1966:121)



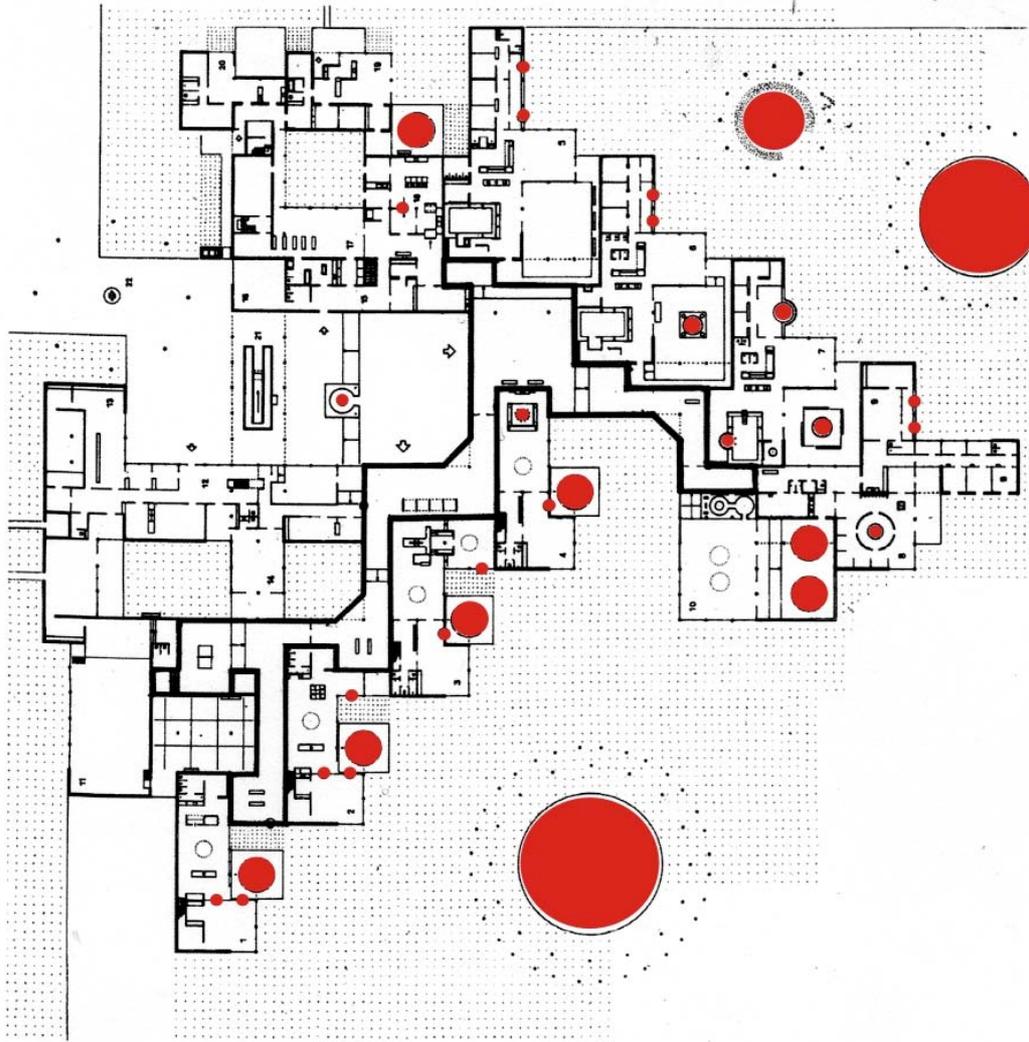
Spaces or places with Van Eyck's 'thresholds' are annotated in red.

**Figure 2.3 The Weeshuis by Aldo van Eyck; its spatial organization.** Righini, (2000)

Van Eyck made a clear distinction between public, semi-private, private and open space in his design for the *Weeshuis*, he relied on the total human sensory experience as his point of departure for design and placed all his work in a phenomenological framework, Pallasmaa refers to this attitude as the haptic quality of lived experience (Pallasmaa 2005). Van Eyck combined particularized ordering spatial systems with specific and unique barriers defining each of these spaces. The *BaSotho* homes-as-artefacts show specific solutions to this argument within its own social construct.

Using the public and circulation domain as a metaphor for a street, a place for rubbing shoulders with others and a place to play, Van Eyck used design devices to realise his priorities for threshold (the penetration of a barrier). For instance, to add value to the self-identity of a

child he placed mirrors in odd places to capture his/her self- image. The street becomes a collection of experiences and smaller occasions, corners of retreat or sharing and above all, places of interaction to counter isolation of the orphan child in an ‘institutional’ world.



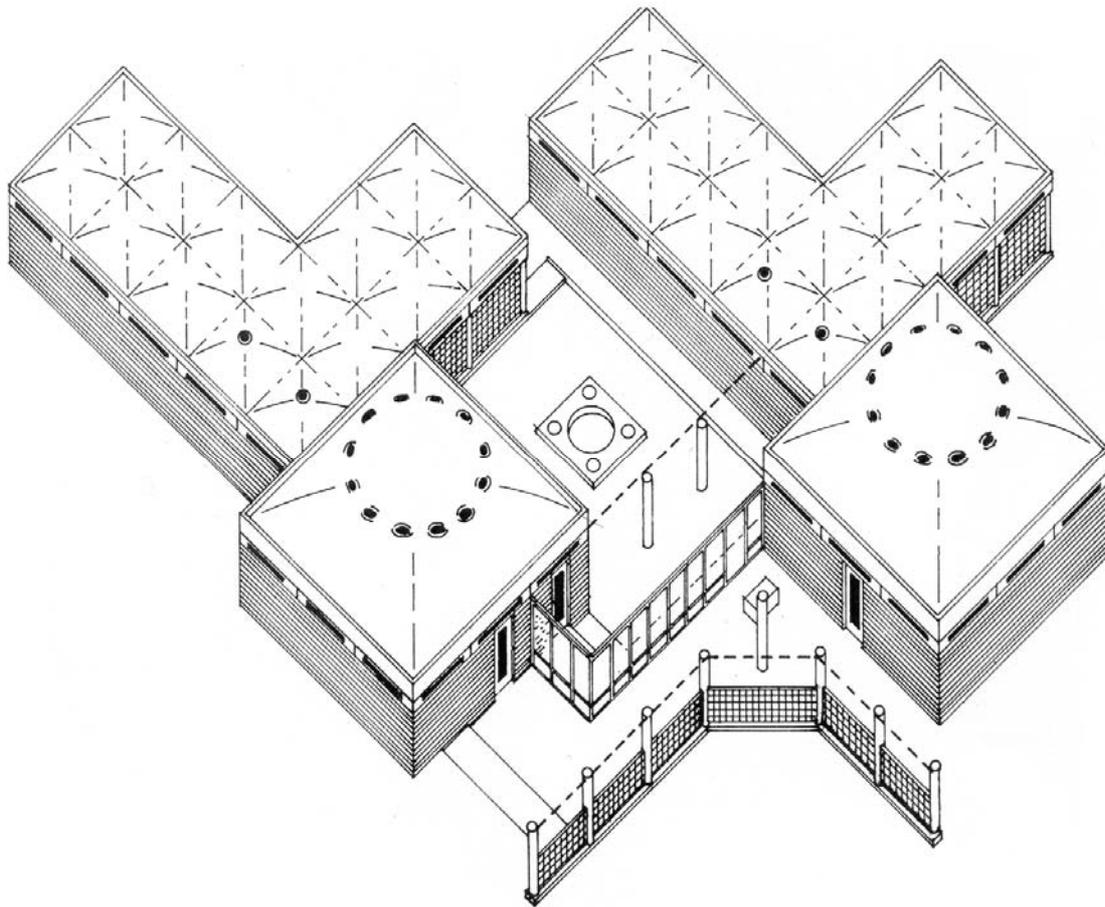
Key; hierarchy of place in size of red circle

**Figure 2.4 The Weeshuis; its grain of boundaries and special places**

Righini, (2000)

In the plan this hierarchy of place is also evident in the grain of boundaries from open in the public realm to fine grain in the private domain. From the centralized street the hierarchically decentralized private places follow, with the most private being the bed with its localised demands of individual privacy, although the individual is never isolated. The child remains in aural contact with a surety of friends. Although the *Weeshuis* is a single complex, Van Eyck fragmented the design into a series of smaller buildings, small spaces within larger ones, small gardens within larger ones, and the consequent details to particularise each place. “Since concrete, stone and timber do not sparkle, and something always should, small bits of mirror were embedded in slabs; cheap jewels, but jewels” (van Eyck) Although his frame of reference

was not that of the *BaSotho*, the intuitive similarities in thinking and making of the two languages 'spoken' are remarkable. This aspect will be elaborated on in Chapter seven.



**Figure 2.5 The *Weeshuis*; an axonometric drawing, of one special cluster.** Righini, (2000)  
The figure shows an 'indoor street' and 'learning houses' all inter-connected by a series of thresholds

### Other authors

**De Certeau;** a French philosopher and writer looked at the interaction of philosophy, anthropology, history, sociology, economics, literature and literary criticism, writes about the "spatial acting-out of place". An illustration of this notion would be pedestrians who choose a set of movements through space to communicate a meaning of space. Movement through these spaces constitutes communication with each other, a "pedestrian speech". Conscious and unconscious movements are read and interpreted by others as being pleasing, dangerous, subversive, interesting, even if no reception is intended (De Certeau 1988:96). Paraphrasing De Certeau's writing; a spatial maker (or designer) of the pedestrian space intends it to be used in particular ways ranging from shortcuts to avoidance. In clusters of *BaSotho* homes-as-

artefacts this fluid heterogeneously populated space is the attraction to strangers, reciprocity resulting from use, rich and dynamic or static and mediocre.

**Giard** wrote; “If De Certeau sees these wonders everywhere, it is because he is prepared to see them. From then on, it is natural for him to perceive micro differences; it is natural that his attention focuses on the miniscule loose space that certain silent and subtle tactics insinuate within the imposed order. Where so many others see obedience and standardization, de Certeau seizes the possibility of firmly believing in the *truant freedom of practices*” (Giard 1998: xxi).

In ordinary culture, De Certeau says, “order is tricked by art”: within the determination of the institution ‘are thus insinuated styles of social exchange, technical invention, and moral resistance’; that is to say, ‘an economy of the *gift*, an aesthetic of *tricks and devices*, and an ethics of tenacity.’ These qualifications put the finishing touches on the upgrading of ordinary culture and by rights give practice the status of a theoretical object, such as reciprocity.

Voluntarily, in its appropriateness to its concrete object, the analysis here is doomed to an incessant coming and going from the theoretical to the concrete and then from the particular and the circumstantial to the general. De Certeau says this clearly about reading, of which he makes a central paradigm, which has been applied to making of homes-as-artefacts in chapters 5, 6 and 7 of this thesis. When applied to the making of the home-as-artefact this analysis of practices ‘comes and goes, alternately captivated, playful, protesting, fugitive, made in the image of the mobile reality that it aims at grasping.” (Giard 1998: xxiii)

**Merleau-Ponty**; a French philosopher provided a motivating force to partly understand the acts of making evident in the BaSotho woman. He argues that the body is our general power of inhabiting all the places which the world provides, the key to all those displacements and repetition; it keeps the body-subject constant, ‘where there is something to be done’. (Merleau-Ponty, 2002). “Deriving from carnal sensations, body and mind working in unity, that arises from a primordial ‘body-world dialectic’ set in motion by the search for the meaning of a given situation, and is only revealed through the phenomenal presence of things”. (Merleau-Ponty, 2002:311) Implicit in this gearing of body-subject and world is the fact that the most provocative dimension of phenomenological experience is that of depth. In our lived experience, the object at a distance is not as real and present as it is when close to us. Merleau-Ponty, (2002)

For Merleau-Ponty, depth was ‘more existential than other spatial dimensions, clearly neither simply a property of neither the object nor an intellectual construct’, and it is not accidental that the word he used to describe this primordial problem also implies ‘intensity of emotion’. Depth is of course also a central feature of all spatial experience, from landscape to settlement, to building-as-artefact, to special corner for withdrawal, to moulded wall, to seat.

This view of place is the major difference between the European concept of home as internal shelter where the African concept is that the view of the distant horizon becomes the boundaries of living place and the building-as-artefact merely storage of both body and goods in inclement weather.

Content or meaning is carried by a spoken or written engagement with everyday life, (its existential phenomenological order). The question is; knowing what the relationship can mean, when it identifies or designates, not only the reciprocity of the lived body with the world, the organism with its context, moreover, can this process of accumulation from artefact to home-as-artefact also allows for elements of differentiation, encourage adaptation rather than act as restriction.

**Foster;** maintained that text; verbal, written or made, is a representation of experience revealed by powerful insight of how these acts convey feeling, ideas and executed intentions. Poetic invention, properly the creation of something which did not exist, devoted its attention especially to ‘that which resists the intelligence most successfully’; depending on pre-cognitive accumulated knowledge which was affective in the similarity of expressions by Van Eyck and of the *BaSotho* women making their homes-as-artefacts. Foster, (1998)

Moving through and inhabiting space, and those acts of speaking or writing were exploited by these makers of space. Use, process, movement and narrative are forms of action which rely on the passage of time, and its counter, memory, for their evolution of meaning. The intertwining of imaginative intentions of Van Eyck as well as the making women with the consequent active possession by inhabitants were central to the hidden interaction between action, place and meaning which is underlined by the ability of the ordinary to contain and articulate meanings.

## HERMENEUTIC PHENOMENOLOGY; the interpretation of phenomena

### Hermeneutic phenomenology; its specification as applied in Chapter 5.



- 4 Looks at affect of her position in her societal construct when success is recognized
- 3 Actions and interventions articulate implications
- 2 Uniqueness of each human being
- 1 Reflective writing activity which studies persons

IS

### HERMENEUTIC PHENOMENOLOGY

IS NOT



- 1 Interested in knowledge that can be generalized
- 2 Primarily a biological term to classify eg. a horse, a man, a woman
- 3 Hypothesizing and proof through experimental research

**Figure 2.6 Polarization of interrelated hermeneutic presuppositions in phenomenology**

Morrow et al, (1994)

### Architect as author

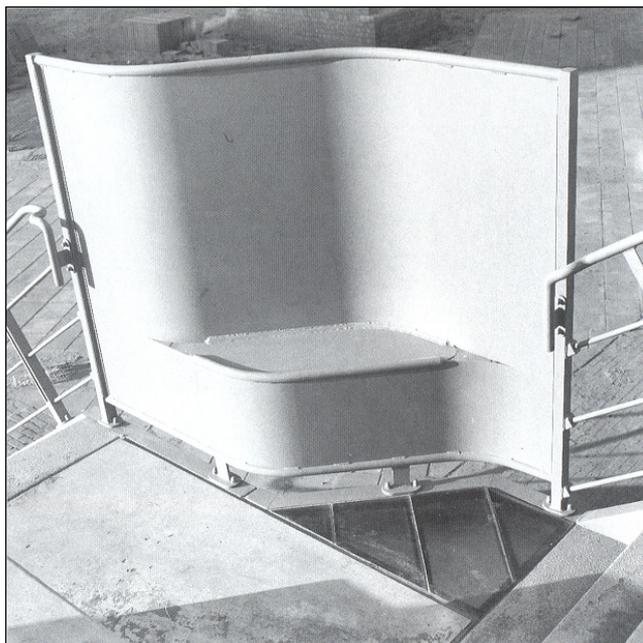
**Hertzberger;** from Holland, worked closely with Van Eyck and followed the same theory, but executed most of this as physical examples of phenomenological arguments in place making. In his book he stated: “It is inevitable that the work you do as an architect should serve as the point of departure for your teaching, and obviously the best way to explain what you have to say is to do so on the basis of practical experience. The different textual components have been organized in such a way that, as a whole, they offer something in the way of a theory; it is the way the elements are organized that transforms practice itself into theory”. (Hertzberger, 1993: Foreword). This statement verifies the essential reciprocity between teaching theory and practice; paraphrased, he taught because he practiced but also practiced because he taught. The same can be said of the *BaSotho* woman making buildings-as-artefacts.

Hertzberger firstly addressed the public domain; “this study dealt with the reciprocity of public and private spheres of influence, and what the architect [making woman] can do to contribute to that balance – a least if he [she] is aware in each situation of which specific responsibilities apply and how they can be interpreted. Part two will deal with the reciprocity of form and usage, in the sense that form not only determine both usage and experience, but that it is itself equally determined by them in so far as it is interpretable and can therefore be influenced. In so far as something is designed for everyone, that is as a collective starting point, we must concern

ourselves with all conceivable individual interpretations thereof – and not only at a specific moment in time, but also as they change in time” Hertzberger, 1991: 92). “Thus architecture is also capable of showing that which is not actually visible, and of eliciting associations you were not aware of before. If we succeed in producing architecture that is so layered that the diversity of realities as embedded in the different layers of consciousness is reflected in the design, then the architectural environment will moreover ‘visualize’ these embedded realities and will thus tell the users something about the world” (Hertzberger, 1991: 230)

He built his theory on ‘place-capacity’ into several projects. It is about the quality of that part of the floor space that is not needed for getting from one place to another. A major criterion for the usual quality of a floor plan is that available floor space is used as efficiently as possible, that there is no more circulation space than strictly necessary, i.e. that the space is organized in such a way that defining optimal place-capacity is achieved. (Hertzberger, 1993: 196)

However, as with the *BaSotho* built space, one could also measure a floor plan according to the capacity it has for creating places, and with that, an impression is obtained of the potential for accommodating more or less separate activities. Articulated floor plans offer more stimuli for the creation of places as well as more spatial differentiation. So, by articulating a space there appears to be more room to do things that were not directly intentional, while the ‘place-capacity’ can be increased as the occupants’ need for differentiated usage grows (Hertzberger, 1991:196)



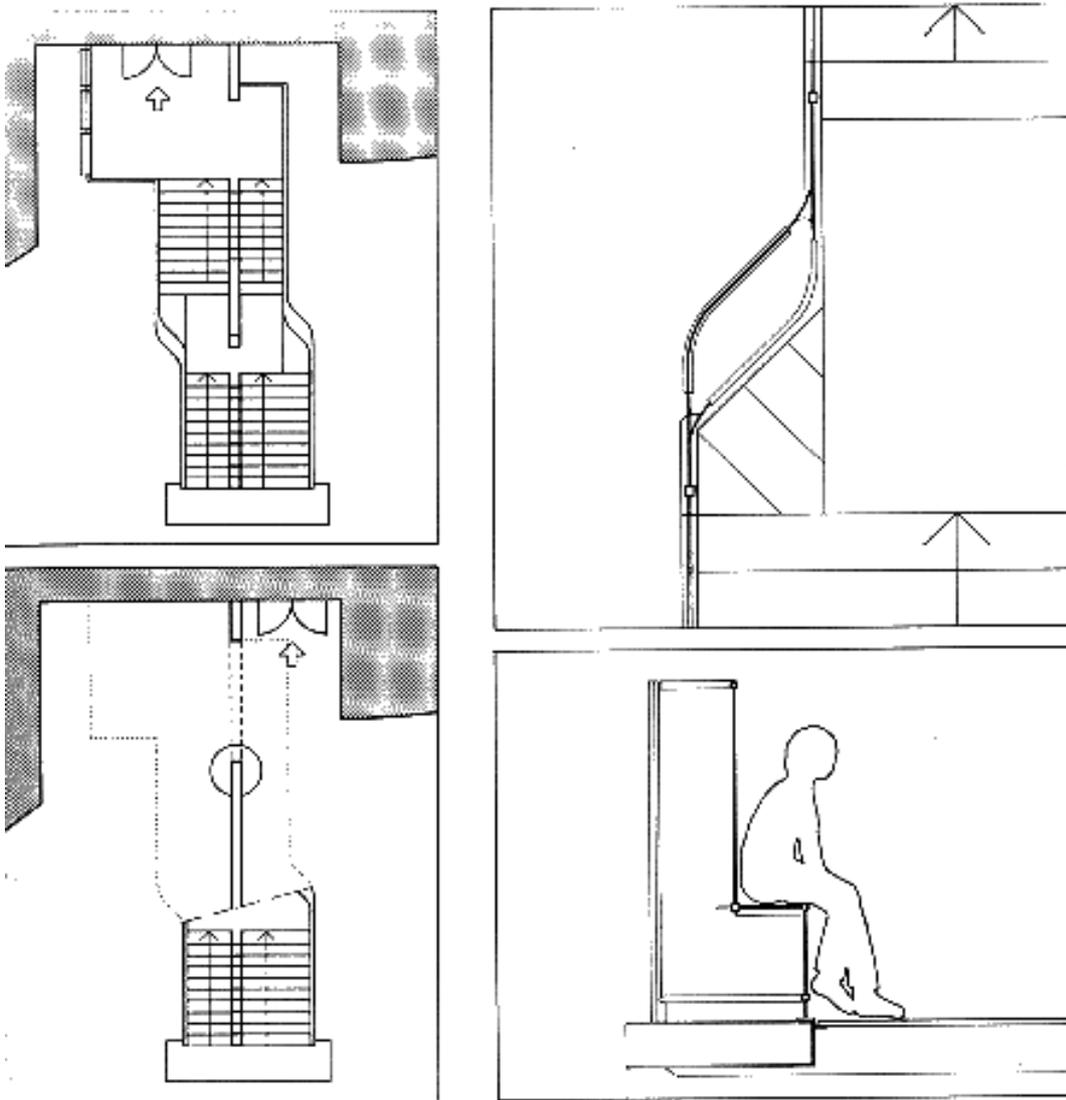
**Figure 2.7 Staircase at an *Appollo* School**

Hertzberger, (1991)

The photo shows Hertzberger's innovation in turning even a balustrade into an opportunity for 'place making'. Through the texture of materials used, such as the softening of the edge of two metallic sheets to form the seat, the tube also becomes 'haptic' as children's hands hold onto it unconsciously whilst involved in earnest discussion. The high back has the function of a windshield but also gives the user a sense of regal importance.

In a similar way the balustrade top member becomes an experience of a special place for the user through its bending and through the roundness of the tube which invited the hand to encircle it. For the smaller user there are lower and thinner handgrips. Of course these hand contacts can become a problem in winter, but then also everybody has protective gloves.

Herzberger 1993:183



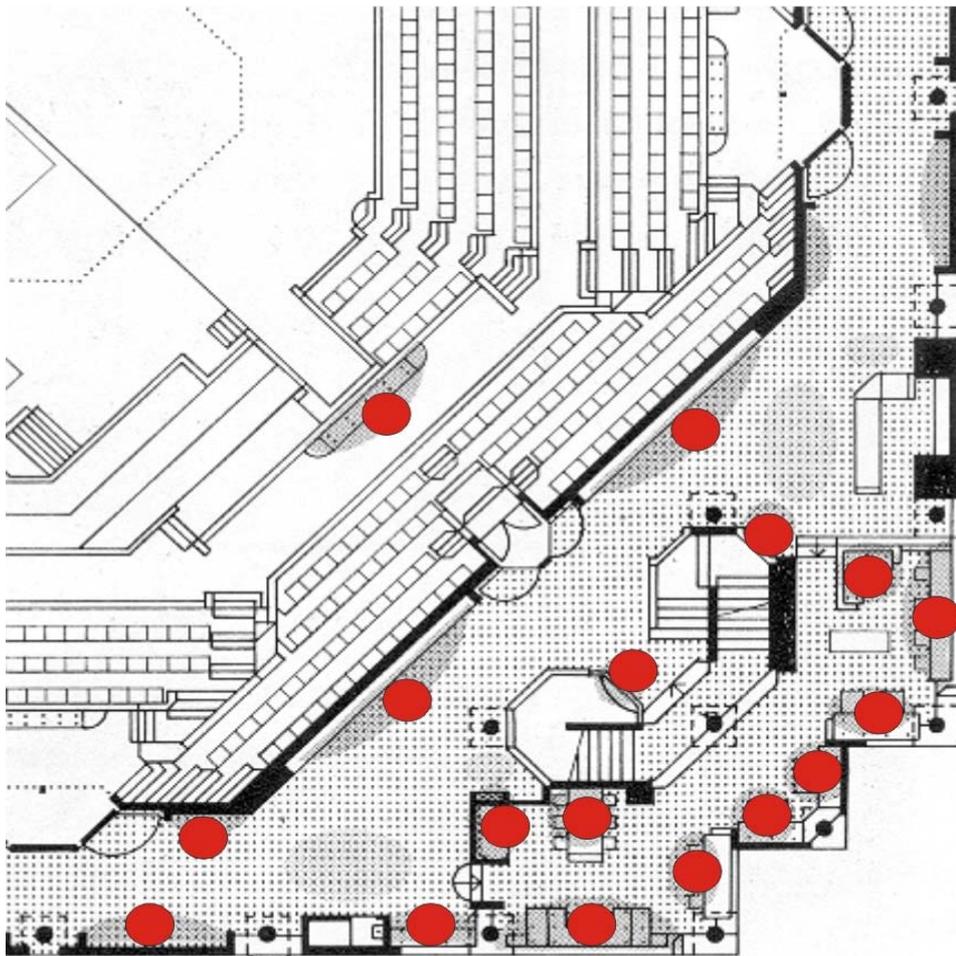
**Figure 2.8 The staircase explained in drawings**

Hertzberger, (1991)

Shown are plans and section the detail of his innovation to realize 'place making'



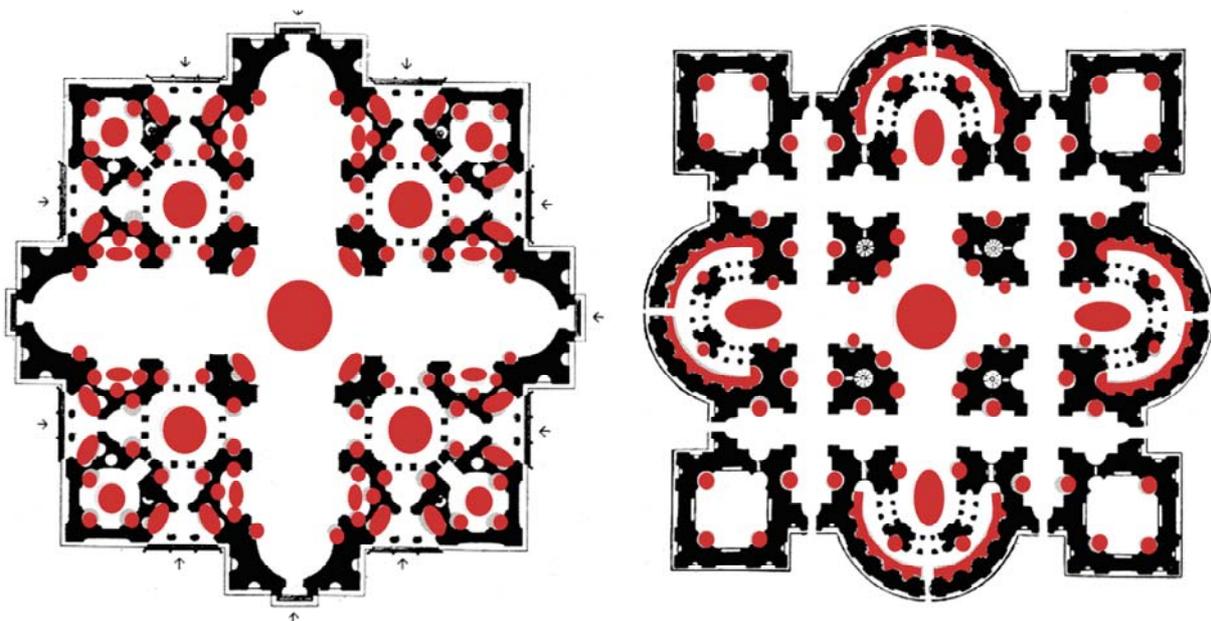
**Figure 2.9** *De Evener School*, ‘place making’ with a friendly oversized column.  
Hertzberger (1991)



**Figure 2.10** *Vredenburg Music Centre, Utrecht*, Hertzberger, (1991)  
**Key:** Red; ‘Place making’ as possible contemplative place, built ‘place-capacity’ in the foyer for viewing, waiting and socialising.

This way of giving the floor to ordinary people, the users of built artefacts, was agreed on and corresponded to a major intention of the *BaSotho* women in their effort to induce the

imponderable wealth of reactions by the users of their buildings-as-artefacts. Contrary to the dilettante quest of form to shock, both architect and women-makers tied their moral comment as built to enrich a milieu where the validity of a grammar spoke of the habits of people. Ordinariness was the origin that initiated a sensual instinct to inhabit space and turn a mellow background into a ‘monument’ for the valuable cultivation of a variety of places, each with an unrestricted expedience and a reverie of use, habits of jaywalking need a sit-me-down utility. Profitless space was a revival plus reminder of the fluctuation of time and climate. During ceremonies and festivities crowds precede the regular sequel. The finishing touch was their vigour to articulate and communicate the originality of the ‘entertainers’ who, through sign language, revised inactive backstage ornament into a courteous and elegant enjoyment.



**Figure 2.11 Place-capacity plans for St Peter's Cathedral, Rome.** Hertzberger, (1991)

**Key to drawings**

**Left;** Michael Angelo

**Right;** Bramante

**White;** Intended functional and definitive place

**Red;** ‘Place making’ as possible contemplative place, built ‘place-capacity’

**Other authors**

**Heidegger;** the phenomenologist who had the most seminal influence was quoted by Sharr; “Relationships between Heidegger’s hut and his writings about ‘dwelling’ and ‘place’ raise an important issue for architectural scholarship and practice. In *Building, Dwelling, Thinking*, Heidegger wrote about how people relate with place. To him, one inevitably finds oneself enmeshed in an interactive engagement of mind and place. This involves intellectual structuring of a complexity equal to other dimensions of human thought. For him, moments of

common intellectual and physical approaches are imbued with philosophical authority. Where recorded in building, resulting places become containers of understanding, physically recorded. Heidegger thus proposed that, adequately heeded, places might be closer to words in their communicative potential than remains commonly assumed”(Sharr on Heidegger, 2000:61).

There are many correlations between Heidegger’s writing and traces of his mind’s engagement with the *BaSotho* homes-as-artefacts. It appears plausible to suggest that, in the intellectual alignments the artefacts displays physical evidence of many of the priorities which Heidegger wrote about. These strong relationships between the substance of Heidegger’s words and his places are worthy of note. They reinforce the suggestion that places can have a philosophical authority of their own in the traces that they report of human engagement. This remains important for architecture, whose scholarship often derives from the methods of other academic disciplines. Sharr, (2000)

The philosophy of Heidegger has been the catalyst to the understanding and exploration of the phenomenology of place, leading to concepts such as the “concretization of existential space”, a term used by (Norberg-Schultz, 1980; p5). “Concretization” is explained by means of the expressions created by Heidegger such as “gathering” and “thing”. The latter originally meant a gathering, and the meaning of anything consists in what it gathers. “A thing gathers world”. (Heidegger 1971). His concept of “dwelling” is used by Norberg-Schulz to describe an “existential foothold”. In this existential sense, dwelling is not merely a made building but also has the function of orientating and identifying self with context and promotes the finding of meaning amidst such surroundings.

**Habermas;** a German phenomenologist commented that extra-linguistic modes of experience must not be under-estimated when it asserts that it is in language and form that articulation of the experience of the world exists in so far as this lived experience is common.

It would be totally abstract to consider that it was not through and in the concrete and lived experience of human existence, in the domination of work, and only here, that human understanding of self, of evaluation, of conversation with each other, find fulfilment and exercise critical function. This forms the basis of reciprocity in the *BaSotho* making-woman.

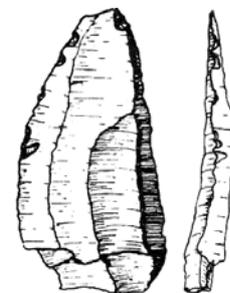
Underlying principles of reciprocity lie in the fact that it is in the linguistic world and through the mediation of lived experience, phenomenology, pre- formed by language that growing up in

a world does not remove the possibilities of critique. On the contrary, the possibility of going beyond conventions and beyond all those lived experiences that are schematised in advance, opens up once the self is found, in conversations with others, faced with opposed thinkers, with new critical problems, with new lived experiences and the resulting reciprocity.

Content or meaning is carried by a spoken or written engagement with everyday life; its existential phenomenological order. The question posed is do we know what the relationship can mean; when it identifies or designates, not only the reciprocity of the lived body with the world, the organism with its context? Moreover, can this process of accumulation from artefact to building-as-artefact also allow for elements of differentiation, encourage adaptation rather than act as restriction? Habermas, (1971)

### Reverie of making

**Bachelard;** a French philosopher; wrote about the works of *Homo Faber*. “ Someone undoubtedly stated it very well when he defined man [humans] as: a hand and a language. But the *useful* gestures must not hide the *agreeable* gestures. The hand is the organ that caresses, just as the voice is the organ that sings. Primitively, caress and work must have been associated. Long tasks are relatively easy tasks. A traveller tells us about primitive men shaping objects on the polishing wheel in a work, which might last for two months. The gentler the retouching instrument, the finer is the polish. In a somewhat paradoxical way we might well state that the age of chipped stone is the age of the tormented stone, whereas the age of the polished stone is the age of the caressed stone. The brutish man breaks the silex or flint; he does not work at it. The man who works at the silex loves the silex, and one does not love stones any differently than one loves women. When we look at an axe of dressed flint, it is impossible to resist the idea that each well-placed facet was obtained by a *reduction* in force, by an inhibited, restrained, directed force, in short, by a psycho-analysed force. With the polished stone, we pass from the intermittent caress to the continued caress, to the gentle, the enveloping, and the rhythmic and seductive movement. In any case, the man who works away with such patience is encouraged both by a memory and by a hope, and it is in the domain of the affective powers that we must look for the secret of his reverie”. (Bachelard 1987:30)



**Figure 2.12 Flint.** Sampson, (1972)

Reverie results from the innate beauty of the artefact, pleasure of making and quality of use. Recognition and admiration of the artefact results from the understanding by others how much

value lies in the bodily control of tools and the skill of manipulating tools. This response itself brings about a sense of reciprocity.

**Gadamer;** “Hermeneutics is then the art of clarifying and mediating by our own effort of interpretation what is said or made by persons we encounter in tradition. Hermeneutics operates wherever what is said or made is not immediately intelligible”. (Gadamer, 1977:98)

Evidence of hermeneutics was found in the study of *BaSotho* vernacular architecture. The spatial theory of Hertzberger, the reverie of making an artefact of Bachelard, his further discussion of the poem by Milosz had a direct connection to the mother and her gift of a blanket as reference to the aesthetic treatment of the home-as-artefact. A direct relation between archaeological plans of settlements and present lifestyle was evident.

The influence of topography in the archaeological examples was one of the forces present that responses would have been effected by. In each home-as-artefact a continuum of cultural custom and memory was evident but also the hand, intention and innovation of each individual whose personality in style, use and aesthetic was legible.

Hermeneutic phenomenology as described by the authors above was the interpretive study of the textual and artefactual expressions and objectifications of lived experience in the attempt to express the meanings embodied in them. Hermeneutic phenomenology could also be described as an epistemology (theory of knowledge) which is soaked in a lived experience of making.

This correlation of executed results between Hertzberger and the *BaSotho* women had its origins in their intentions to suggest use through form, an invitation to sense multiple reactions to physical manifestations. This idea of made text introduces the notion of various, or even conflicting interpretations of the intentions of the makers, enriching both their knowledge and future reciprocal possibilities of solutions during the process of making. Van Manen (1990)

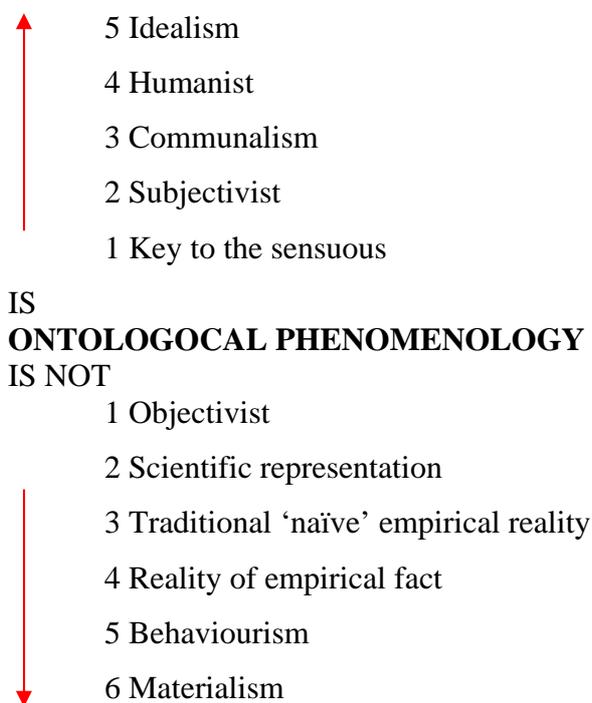
**Gadamer;** if the product made by *BaSotho* women is seen as text in the sense in which he intends the conceptual and temporal distance, the interpreter becomes central. This distanciation, as he calls it, keeps the reader in touch with previous interpretations, leading to the making of prejudgements or form prejudices. Ramaan (2002) “But human experience of the world, for which reliance is on the faculty of judgement, consists precisely in the possibility of taking a critical stance with regard to every convention. In reality it is because of the linguistic

virtuality of reason and language in its double form , spoken and made, therefore, present no obstacle to reason”. (Gadamer, 1975: 496)

What we do is always a sort of reconstitution, a translation. To read is to translate again. “The translation process contains the whole secret of human understanding of the world and of social communication. Translation is an invisible unity of implicit anticipation, of presumption of meaning and of the explicit determination of what one presumed”. (Gadamer, 1975: 497)

## ONTOLOGICAL PHENOMENOLOGY; to bring intensions into existence

### Ontological phenomenology; its specification as applied in Chapter 6



**Figure 2.13 Polarization of interrelated ontological presuppositions in phenomenology.**

Hartoonian, (1994)

### Architect as author

**Hartoonian;** an architectural theoretician from Australia, said that “through an evolutionary process the maker establishes an own identity; the acceptance of reciprocity. Yet here the sensuous is not caught and elaborated on by means of thoughts but must directly be treated and acted upon. For the *BaSotho* woman as maker this implores her to act upon her thoughts. The responsibility for treating it cannot be entrusted to anyone, but the maker, for two reasons – firstly because the maker often cannot imagine it precisely enough to give directives before having executed it, and secondly because these directives can never be so precise as to

dissociate execution from the act of making by the specific maker. This labour, which goes from the first groping comes into existence to the finished work, through sequences of accidents, hesitations, progress through repetition, strain of aching muscles, retouching, and renewals is to realize an idea, to create something out of nothing. In making the artefact she raises it by an act to a complete and definitive existence. Hartoonian, (1994). It needs no more than a look to become an aesthetic object. There is no system of signs, which would enable the work to await a performance of music or sound. The sensuous is produced, fixed in reality, and petrified in surfaces of walls, floors, roof and decoration. In all cases the sensuous is the very substance of the work.

In the act of making lies the paradigm of tactical activity; her procedures to achieve reciprocity evolved from bodily learning. The human being patiently creates her own hands by gradually freeing them from the animal world. Though her hands make artefacts and other things, they also make that 'thing' which is herself: they are the instruments of creation, but even before that, they are organs of embodied knowledge.

All kinds of making must be at the start of the intentionally directed movement of the hand. Initially, the hand may move across materials by direct contact, such may be her rudimentary movement that leaves in the earth a drawing of a circle, imprecise as it may be. If the movement must become more precise, or if the hand is by itself insufficient for the task, the hand must then make an artifactual instrument to make its action more efficient. The made instrument or tool, multiplies the capacity and efficiency of the hand that constructed it. Such a compass is a centre pin and a string attached to another pin.

Holding a compass, and supported by it, the hand can bring its movement into greater control and draw the outline of the more precise circle. Here is the beginning of a systematic social geometry, which records the abstract choreography of movement, as lines representing barriers become walls, constructing the basic scaffolding of space. In this ordered space, embracing and reflecting the thinking capacity of the mind, the hand may continue with its precise making of space. Tools are occasions to further the work of the hand; they are the precise point of interaction in experiments of knowledge that neither mind nor sight can conduct alone. The project of *Homo faber* is the reformation of nature by the construction of the artificial or her intended nature.

She is also in complete self possession of her own instrumentality, she might lack all the necessary instruments to satisfy her extra-natural being, to earn her life metaphysically, but she will make these instruments out of outlying matter as a bricoleur in order to be in control of her own destiny. Such matter has been observed to be a table fork or else a comb to engrave the earth coat of the façade. A fine grained pattern is the discovered result; finger tips would give a different shadow pattern than the table fork.

Her body is also a boundary, perhaps shifting, between what is interior and exterior to her. It is an ever-advancing boundary between the future and the past; her exact position is the present. Her body is the link between intention and extension, the link between the things upon which she acts and that which acts upon her, with the resultant reciprocity.

Her knowledge of matter is instinctive; it is part of her natural order. It is her awareness of the world by which every living organism, plant and animal, is in continuous exchange with its surroundings. A sensory reciprocity rises spontaneously out of physical necessity and has an effect on matter by integrating it into her body, or arranging it as a direct extension of her body. The knowledge of form is intelligence, operating with nature as point of departure, rearranging matter to set up new orders. Intelligence makes by abstraction, and is separate from the physical act of making. Malo, (1992)

## **OTHER AUTHORS**

**Lefebvre;** a French philosopher, states that through language and introspective consciousness [reciprocity] her production of space acts as catalyst to evolve to more complex levels of recognition and ability. Making becomes the enabling vehicle. Lefebvre (1991).

**Prussin;** an anthropologist, focused on ritual processes, in the contexts of homes and settlement, the question posed by this study, the process of making the artefact and then the process of "making" the maker is not specifically identified or substantiated in her works. She finds that the home "is a mode of creative expression, a way of re-ordering a persons relationship with animals and plants, with earth and sky, with the rhythms and forces of nature", (Prussin, 1995: x).

She elaborates the concept of architecture spoken in a woman's voice. She connects us to the rich traditions of the nomad where their homes move frequently, camels provide transport, marriage rituals set the stage for the creation of art and architecture, and life unfolds in a gender

discrete universe. Her studies are not a romantic call for returning to the plans and elevations of these women builders but the closeness between their way of life, built form and spatial response, (Prussin, 1995: x).

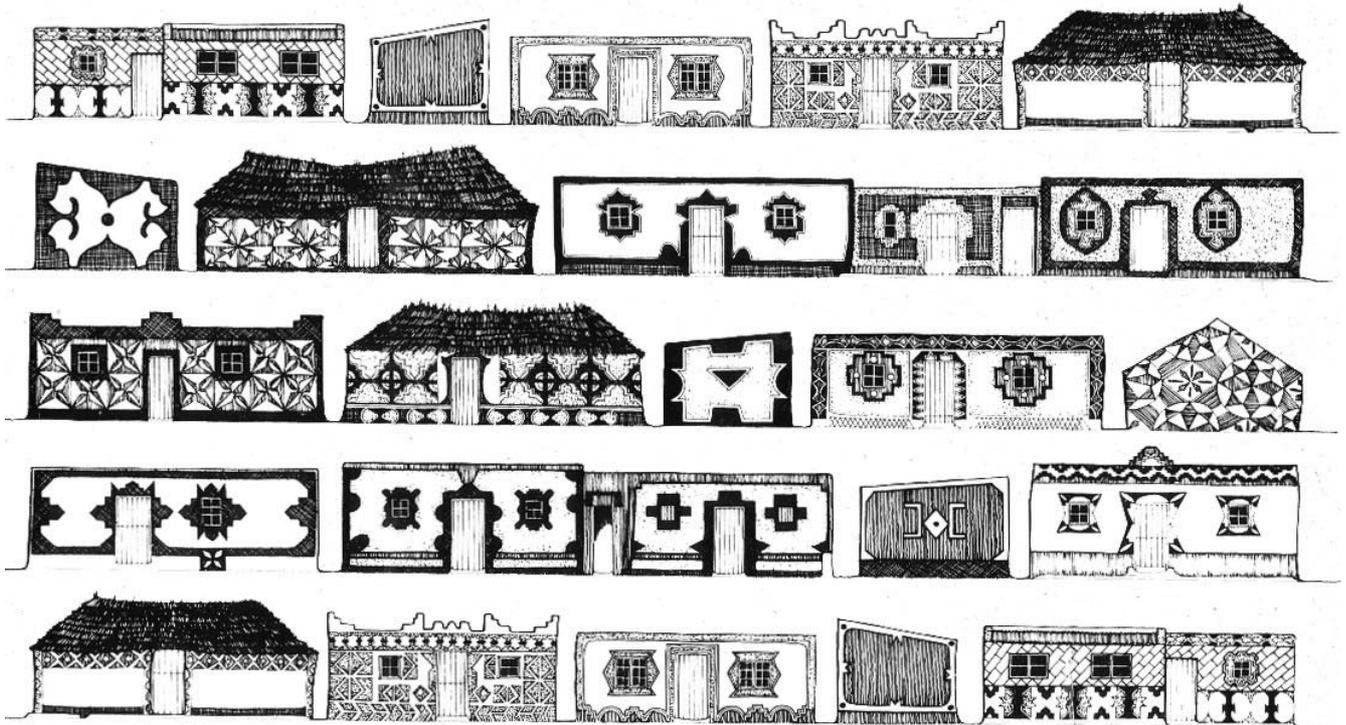
The underlying argument of this thesis not only agrees with Prussin but also moves beyond the physical to the person and her emotions behind the making of particular- and group- spatial decisions. In her studies in northern Ghana she explored the relationship between culture and its manifestation in built form or settlement patterns (which is also a basic premise of the hypothesis of this study). There is in fact such a close relationship that it can be read as a script of a phenomenological scenario. Further relation is found in her argument that a community's culture is inalienable from its making and physical expression through artefact and building-as-artefact. (Prussin 1969: ix).

**Rudofsky** (1973), his writing is a celebration of vernacular building which seems to be an attack on the very essence of architecture. But here it is important to distinguish his standpoint, Rudofsky is modern precisely in his discontent with the modern world, and that of those who built and dwelled in the structures he illustrates. His praise of non-confrontational buildings contrasts strikingly with his own self-conscious confrontational style. In the context of our modern world his images and descriptions have somewhat the same function as Heidegger's description of the Black Forest farmhouse: they are meant to provoke, to make us uneasy about our all-too-comfortable way of life. Rudofsky's invocation of the timeless vernacular of old-world building rebukes our vernacular, with its concern to be up to date, subject to the latest fad or fashion. (Harries 1997:281)

**Frescura**, a South African architect recorded examples of *Litema*. He was also involved in recording simple to complex studies of forms and their distribution in space. He has methodically recorded the forms and homes in his study of vernacular architecture in Southern Africa, amongst them the architecture of the *BaSotho* from the study area of this thesis. He is comprehensive but does not discuss the importance of the process or the woman as maker.

His book is a survey of vernacular forms and graphic records of products, with comparisons and tables to bring quantitative insight to the study. His study records the rich variety achieved from region to region, from different cultures, but more importantly, from person to person and the interpretation of individuals. If there is a moral, then it is the inherent fact that architecture without architects is not only possible but is practised as an everyday experience by ordinary

people as part of their lived experience, their phenomenological scenario, a point that is one of the underlying assumptions this study. (Frescura: 1981)



**Figure 2.14** A collection of *BaSotho* façades

Frescura, (1981)

**Larson;** also worked in this category but added another approach involving the link between functions, spatial and social structure. (Larson 1984).

**Denyer;** her approach looked at devices employed when making architecture. It often involves studies of materials and their manipulation to achieve the required effect. Denyer (1978) is a key example in this category.

**Huffman;** as an archaeologist derived theories of use and meaning by vernacular customs as analogies. Huffman confirms that the physical signposts of these activities constitute a society's 'expressive space'. "Human societies divide their spatial environment into a system of distinct locations where limited ranges of culturally related activities are permitted" (Huffman 1981:131). A point of agreement with Huffman is his emphasises on the argument that society can be read through an examination of its spatial organisation. The underlying assumption is that space and form is text, precisely because of the interdependence of parts and whole.

Huffman's findings at the Great Zimbabwe are relevant to this study through his interpretation of settlement as a spatial culture. "The spatial organization at Great Zimbabwe results from the articulation of two main dimensions: attitudes about status and attitudes about life forces. These dimensions obviously operated simultaneously; but for the purposes of exposition it is convenient to describe the town in terms of these dimensions separately, rather than by the complete spatial code of each building or idea in turn" (Huffman 1981:131)

In a follow-up study Huffman refers to the 'the Southern Bantu Culture System' incorporating interconnected attitudes about the political role of men, the spiritual role of the living-dead, and the importance of cattle as the main sign of wealth, acquiring wives and children and through this power, success and status. Qualities almost exclusive to the domain of the male. Huffman concludes by arguing that this spatial pattern is not limited or specific to any ethnic group or political community, but is found only among Bantu speaking societies who use cattle as dowry. If the ethnographically derived pattern is correct, the presence of that pattern in Iron Age archaeological record is evidence of a distinctive Bantu Cultural System; "for the purpose of this review I shall call the system the Bantu Cattle Culture" (Huffman 1982:140-141)

**Maggs;** an archaeologist used the same argument when his research on BaSotho prehistory. This cultural principle of cattle as central to the concern of the *Mosotho* is expressed in a specific settlement pattern found throughout the Southern Highveld at the archaeological sites of Maggs and identified by the researcher for further interpretation and field study. The main characteristics of the pattern were not necessarily a central cattle kraal (byre) with underground grain storage pits and graves. In this men's court, which can also be adjacent to the kraal, only men may be present, it signifies the value placed on cattle.

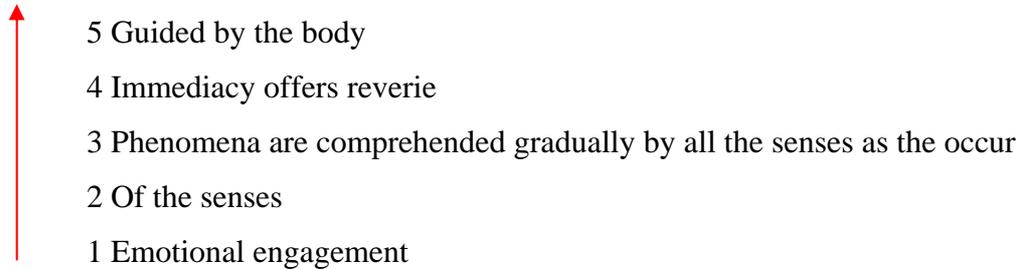
An arc of homes surrounds the kraal arranged to the right and left according to seniority of the wives, but not in an enclosed centre. The home of the chief were up a slope from the kraal allowing him to overlook his domain but not himself being looked upon.

African primal communities were, some still are, illiterate. But illiteracy does not necessarily spell dullness nor ignorance or even an inability to carry on with the making of artefacts. In fact literacy has destroyed certain forms of built culture and dulled some (in certain cultures all) very enviable and important human qualities in their actions of executing a continuum of built form. Two vital qualities were memory and oral transferral of knowledge. It is still part of the memory of those living presently, but unfortunately shunned by others.

This memory had confidence on the tips of their tongues, everything that usually remained unsaid about knacks for doing things, decisions and feelings that silently presided at the accomplishment of everyday practices.

**HAPTIC PHENOMENOLOGY; a phenomenology of perception by all the senses**

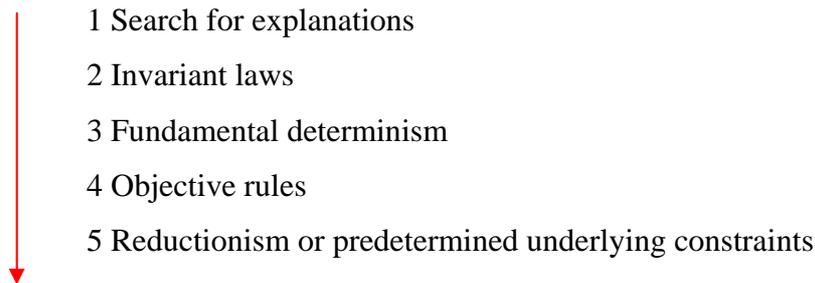
**Haptic phenomenology; its specification as applied in Chapter 6 and 7**



**IS**

**HAPTIC PHENOMENOLOGY**

**IS NOT**



**Figure 2.15 Polarization of interrelated haptic presuppositions in phenomenology.**

The term haptic is defined in chapter 1

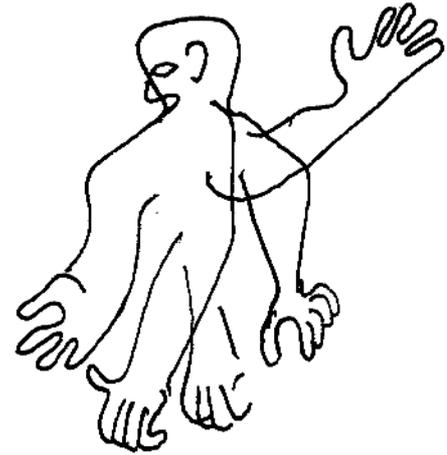
Pallasmaa, (2005)

**Architect as author**

**Pallasmaa;** a Finnish architect and philosopher refers to the all the sensual experiences of architecture as its haptic quality. “While some images of artefacts can rapidly be consumed, haptic architecture is appreciated, comprehended gradually by all the senses, detail by detail. It depends on peripheral and anticipated vision, the sound around a corner, the event behind a wall, the scent behind a surface. Found in places in natural settings that elicit a powerful emotional engagement. Peripheral perception transforms retinal images into spatial and lived experience, phenomenology, and participation by all the senses of the total body”. (Pallasmaa, 2005: 194). Haptic sensibility savours moulded form resulting from the stroke of the hand as well as the movement capabilities of the body in response to gravity. Honesty of material, earth remains earth, when transformed into walls or seats as sculpture. The tactile response of

the hand is to make form and give texture. Its immediacy offers nearness and affection, reverie of making, rather than distance and control.

Pallasmaa deplores the dominance of sight and highlights the interactive role of all the other senses and writes about this when making artefacts, all the senses are synthesized into a single act of implementation. He also writes about the loss of plasticity in built form but makes the point that construction in traditional cultures is guided by the body, in the same way that a bird shapes its nest by the movements of its body adding a haptic quality to phenomenological perception.. “Indigenous mud and clay structures seem to be born of the muscular and haptic senses more than the eye” (Pallasmaa 1996: 16)



**Figure 2.16** *Homo faber*

Because the human being is made of such paradox as to be natural and extra-natural, her whole being is fulfilled only as *Homo faber*, the making human, the co-operation between intelligence, objective memory of movements and yet the maker of a home-as-artefact that will provide stimulation for all the senses.

In *Homo faber*, the body has a disposition towards action. Already sensing the weight of gravity she must ply her muscles and joints and intended movements to the task of surmounting the resistance of materials, making them malleable, pliable, and carvable at her will. It is most effectively in the hand, arm and body where energy is converged and leaves the body in the process of making.

### **Other authors**

**Lefebvre;** a French philosopher, states that the idea of space is as a container for the affective domain, as a social interactive realm, his 'social space'. When perceived, conceived and lived, this makes up the space of home. This intersects with the space of *lapa*, penetrating into the space of neighbourhood that in turn integrates into the space of settlement. A network is formed with significant sacred sites and also sites for food and water supplies. To the making

woman this continuum exists on a parallel space line for valuable sources of materials. Similar space line continuums can be described for phenomena such as family relationships, the space of everyday lived experience, to a continuum of spatial networks increasing in size and affect. Lefebvre, (1991)

For the *BaSotho* maker, through first hand experience, this 'made' language reads not only as description of inert and passive senses, but also as passages of experience in which sensorial and spatial references are called into being primary foci of consciousness. Such experiences open out onto a fuller spectrum of meaning, one embedded in a worldly and spatially much larger horizon of imagination and perception, the vast African contextual horizon becomes a perceptual boundary of living-place.

**Merleau-Ponty's** discussion of depth consciously privileges the visual sense, which seems best able to address depth's ambiguity. Yet vision is but one of several sensorial ways humans are anchored to the world; each one of our senses constructs a different, but complementary, experience of the problem of tension, orientation and articulation which brings its depth, as it becomes clear when one of these senses fails. All of the senses work in concert with each other, fluctuating in intensity and focus and compensating for each other according to the situation and competence. Perhaps the most subliminal evidence of this is the knowledge engendered by movement of the body, influenced by the height of the eye, its mobility within a space, the quality of light, the glint of water.

These circumstances of movement, especially when inviting a bigger possibility of mobility, are the counterpoint to the sporadic glimpses, afforded by the eye, of this and that. A similarly constructive relationship might be said to develop between sound and sight. If sight sets the world, as an object, or series of objects, in front of the eyes, then sound places one in the world, it plays a key role in the encounter and memory of places; it is an event-world whilst the world of vision is an object-world.

The world evoked by sound is of the world, continually and perhaps unpredictably coming and going, it generates a sense of life and is a spatial sensory key to lived experience, the reassurance and comfort of a child listening to her mother working in the kitchen, and similarly smells the food being prepared with all the memories and associations attached, or the sounds of water, birds, animals, family and friends. The contrary of this is of course the quiet of the

veldt, ‘the tall reeds hush the streams flow, the birds seem songless, even the hum of insects is curiously dim. There is nothing for the ear, but much for the eye. Merleau-Ponty, (2002)

**Foucault;** a French philosopher, argues that our epoch is one in which space takes for the user the form of relations among sites and that lived experience takes place inside a set of relations that delineate sites (Foucault 1986: 23, 86)

The senses of the making woman became adept at evolving during the implementation of her innovations. Her ability to dramatize the ordinary use of her buildings-as-artefacts to contain and articulate shared values, and acknowledged by the reciprocal power of built metaphor, analogy and symbols as well as acts such as representation that do not so much think something but made it happen to stimulate the senses for its primordial necessity, its ability to cross over all divisions and barriers with its relation to opportunity and circumstance. These two notions became the main concepts in an understanding of those in practice.

To become familiar with the sensorial gestures of every day in all its hidden responses became a quest for gestures that would encourage future stimulation and reaction. Memory assists all of the senses during Van Eyck’s ‘built homecoming’ where the maker succeeded in making.

This also has a spatial dimension, immediacy but also distant, interpreted as reciprocal comfort.

- A distant colourful ‘blanket’ enveloping the home of memories and associations.
- Laughter extended as signal of enjoyment to the approach of a visitor.
- The mother’s intimate joy of welcome.
- Homeliness and shelter.
- Legibility, respect and memory of privacy barriers.
- Smell of favourite dishes with immediate response of taste buds.
- Hearing occupancy. Soft spoken instructions or gentle singing while working.
- The crying of a child or the excited approval of the first words spoken.

But there are also peripheral memories.

- The cock crowing its ‘*kealeeeeeeboga*’ (actual spelling *kealeboga*; thank you) to the sun rising as the first light on the horizon announces the breaking of a new day.
- Or mother hen clucking her assurance to her chicks.
- Screeching of a chicken when being reminded of a pecking order.
- The bleating of a goat being prepared for slaughter for a feast.

- A cow calling her calve or to be milked.
- A dog barking to announce territory and strange visitations.

**AESTHETIC PHENOMENOLOGY; study of the spatial arts as phenomena**

**Aesthetic phenomenology; its specification as applied in Chapter 7**

- 
- 7 An understanding of the characteristics of place, space and time
  - 6 Concerning the primary dimensions of the expressed world
  - 5 A move from aesthetic object back to the work
  - 4 To grasp results of activity
  - 3 Making creates structures and meaning
  - 2 Aesthetic object is the product of an act of making
  - 1 Organized and meaningful totality

**IS  
PHENOMENOLOGY OF AESTHETIC EXPERIENCE (SPATIAL ARTS)  
IS NOT**

- 
- 1 Unintelligible diversity
  - 2 A consideration of the work only as something visually perceived
  - 3 A description of the steps of a creative act

**Figure 2.17 Polarization of interrelated aesthetic presuppositions in phenomenology.**

Dufrenne, (1979)

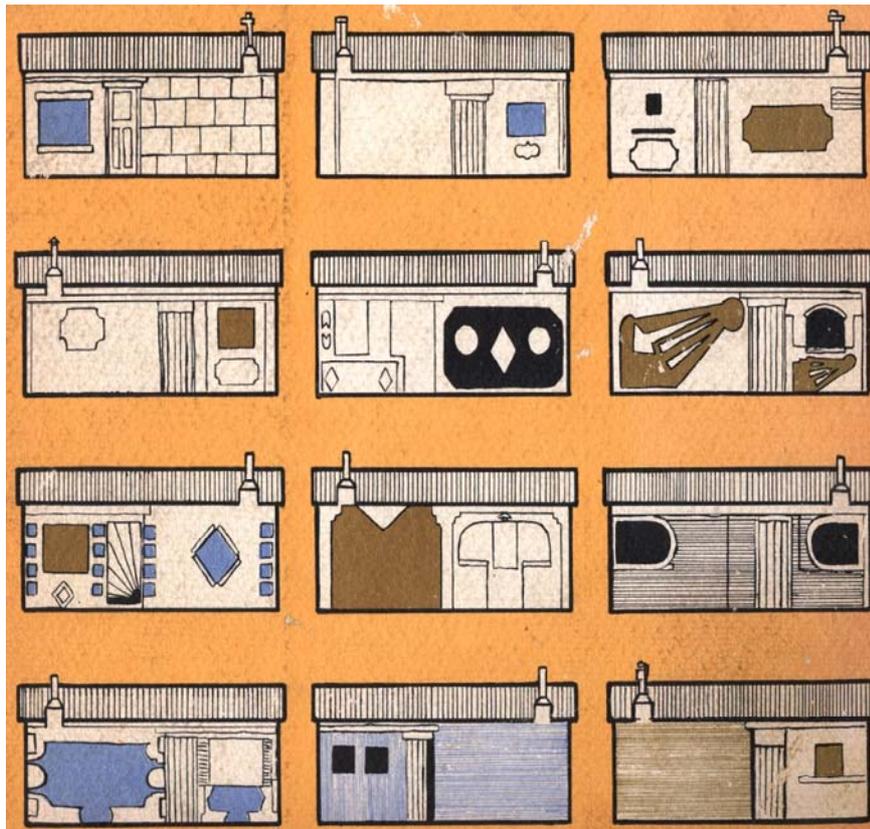
**Architect as author**

**Beinart** was a South African architect at the time of recording these homes—as-artefacts. He drew the above drawings in 1965 as a recording of existing phenomenological scenarios to explore the inherent urge of individuals to change their environment and give shelter an inward and outward interactive meaning. All the homes given to the inhabitants were bare identical structures, but through decoration and adaptation, occupants made them all speak a different language through references to their own mindsets.

This was a response to the dullness of their surroundings by a people still in touch with the culture continuum of home making. It was a response to dullness, a way of achieving the self in a faceless surrounding. The participation was not planned, but spontaneously arose through the inadequacy of what was provided. As an architectural concept, offering the notion of ordinary

people participating in the environment, Beinart's work identified a radical departure from the normal architectural way of doing things.

It was not necessarily only *BaSotho* women who took part in the experiment but it became an expression of aesthetic phenomenology applied to a standard township house to give the owner a sense of pride and identity. Unfortunately the resulting homes-as-minimal-artefacts were demolished under the apartheid laws.



**Figure 2.18** Decoration of homes in Western Native Townships, Johannesburg.

Edilizia Moderna no 89-90 Back cover

### Other authors

**Dufrenne;** The arts in which the performer is the creator, in truth, all the arts require a performance: the painter executes or 'performs' a painting, the sculptor a bust, the *BaSotho* woman an artefact-as-home. Here creation is performance, the creator, in order to bring forth or to control her creation, she may shoulder the burden of performance. The creator becomes the builder. For nothing can replace the teachings of concrete experience. It becomes, within the act of making, a lived experience (phenomenology).

Performance is for the creator both the best source of inspiration and the most effective means of supervision. But when the performance coincides with creation, can we still call it

‘performance’ (execution)? No, for the execution-performance would then have quite another aspect, knowing neither second thoughts nor hesitations. The creator does not see, she feels. What she feels is certitude, the assurance of not being unequal to a task and of being bound to a particular path marked out by her previous making. But she feels a desire, which answers to a call: something wants to come into being, something on which she has reflected for a long time as a maker. Making things beautiful gives pleasure and recognition, it becomes an example of aesthetic reciprocity.

These terms are untranslatable for the layman, both because of their reference to something personal and because of their technical character. It is with herself that she debates as she thinks out forms, colours, decoration, technique and tools. What this act of mediation, which is like the labour of childbirth, strives to fix and deliver something that wants to be. The work, which this artist bears within her already exists as a demand. But it is only a demand, one entirely within the creator. It is nothing she can see or imitate.

In preparing herself for the execution or performance, the maker puts herself into a state of reverie (see Bachelard 1974) and the demand which induces it is the expression of an inner logic, the logic of a certain technical development, of a peculiarly aesthetic searching, and of a spiritual maturation.

“All this comes together in the maker, who is precisely that individual in whom it all emerges. More deeply than others, she creates herself by creating and she creates because she creates herself.” (Dufrenne, 1973:31) This implies reciprocity does exist. It seems that the creator whose act we describe is really the phenomenological maker who appears to her peers only through her work.

But can we not say that the actual maker harbours, sometimes without knowing it, this phenomenological creator who is equal to her work, so that not only the demand for the work, but its creation as well, are affected within the actual maker and in spite of her? What is sometimes said about the unconscious character of artistic, philosophic, creation would find its meaning here.

The unconscious is not the creator or maker but the artist who is creating knows what she is creating, for she brings to bear on her creation all the experience gained from the conscious and

voluntary work through which she has acquired her craft, taste, and awareness of aesthetic problems and their range of solutions – in brief, the instruments of creative thought and action.

Equally importantly, she does not create artefacts or buildings-as-artefacts as a market commodity, but purely for its use. But this provides evidence that at this stage the act of making is purely a demand and needs the woman maker as its instrument. Everything remains to be done, and the performance is indeed creation.

“We see how the analysis of aesthetic creation, in trying to discover how art uses the artist in order to come into being, could link with a question raised by Heidegger, which is that of every ontology. How is Be-Ing revealed through [the maker], *Sein* by *Dasein*? And flowing from that what is human? We rediscover this problem in our analysis of aesthetic experience when we ask what art reveals, for if art inspires and gives rise to the spectator as well as to the artist, is it not the service of Be-Ing as its very manifestation.” (Dufrenne, 1973:32)

The demand is met, and the desire, which acknowledges it, is satisfied, only by passing from the unreal to the real. This is a transition, not from the abstract to a concrete existence, but from non-existence to existence, and it proceeds by way of a creation, an act of making which, when completed, gives the work concrete existence at a single stroke. That is why, in this act, creation / making can only rely on its own product, the work as it takes shape and enters into existence.

The mediation through which the maker gathers her forces and wrestles with a certain call (meditation perhaps absent in the unaware artist, the one in whom the demand arises without her understanding it) is followed by the labour of making, unless it happens at the same time. It is only through this meditation that the labour escapes being called that of an artisan.

For the maker there is surely a reality in the project as general plan or as the outline of a wall. There is a thought, which precedes an initial idea and executes it. This might be the expectation created by social pressures or the physical need for extra space, an additional child or family member or even a child old enough to sleep alone. But is it this thought concerning the work to be created equivalent to the thought, which consists in the work once it is made? If the ‘to be’ indicates a task and the thought is a programme of labour, the project cannot yet give us the key to the work, since it tells us only how the creative operation is conceived by its maker.

Nevertheless, this programme must hold a promise. It is geared to the realization of a certain ‘idea’, which is in fact, the demanding of its realization. But what does this idea mean, what is its status? What it implies is that for the maker herself there is indeed an in-itself of the work, a being, which she must promote, a truth that she must serve and reveal. When she is said to be inspired – sometimes to the point of possession – she doubtless has the feeling of being forced to serve the work through a labour whose end she cannot foresee. It appears to her that it is not her who wills the work, but the work wills itself in her and which has chosen her as a means by which to incarnate it. Thus the inspired maker’s project is only the work’s will expressing itself through her.

“ Let it be clearly understood that the attempt is not trying to introduce a myth about the work being created. What drives the artist is his [her] own genius, that is, a certain need to express himself [herself], to give stability to a vision of his [her] own world. Of course, there is the question of why he [she] chooses to express himself [herself] thus, rather than in some other way, for example, in speech, in music, or simply in silence. But in any case the call of the work is at the same time a call of self that is translated into a creation. What the artist must create is a work, which is truly *his [hers]*. But he [she] is perhaps not aware that he [she] can learn this only by creating it “ (Dufrenne, 1973: 33)

In this sense the work possesses a Be-Ing for the artist, a Be-Ing that precedes her act, we must add at once that this Be-Ing, which is inaccessible to us, is also inaccessible to her, so that she can no longer arrange for our access to it. Before she has created it, the work makes itself known to her only as a demand, not as an idea, which she can think. All that she thinks are aspects of her projects, and these immediately assume outline form. What happens is not that the idea matures within her, but what attempts, multiply and a real work begins to enlarge.

While she works, laying out her design in the landscape, gathering materials, reworking the first attempt at the layout and forms, she is in no position to measure what she is doing against the idea first formed, she simply judges what she is doing, and how it corresponds to immediate forces, reacting to any disappointment which she feels (and especially to calls and responses from users and the living-dead to which she keeps listening) by thinking ‘that’s still not it’ and reapplies herself to the work.

What the ‘it’ is, she does not always know, nor will she know until the work is finally completed. Her bodily action of shaping walls and forms and feeling the result will release her

from further effort. She may always have the impression that she is not entirely released, that she is stopping only through weariness or short lived inability, but the generous medium of earth allows for amendment when insight comes.

At times she just cannot carry out her mandate. The works she has created will then appear to her only as halting places on the way to the work, which remains to be created, and which she has not created because she has not come to know it yet, for which she stands another chance of discovering the next time hail and rain has damaged this attempt.

Her only chance of getting to know is to discover it by making it, she discovers through discovery during the act of making. Her only resource is the act of making for which the senses, seeing and feeling but also every day living, comfort and use is the reward, that is when she is at last the spectator and user, and her agreement of success in her social construct.

**Gadamer;** a German philosopher, showed that; “certain life experiences, for example in the case of aesthetic truth experiences, can have a transformative effect on our being. And thus we can speak of an ‘experienced’ person when referring to his or her mature wisdom, as a result of life’s accumulated aesthetic experiences”. (Van Manen, 1990:177)

Plato called the essence of thought the interior dialogue of the soul with itself. This dialogue, in doubt and objection, is a constant going beyond oneself and a return to oneself, one’s own opinions and one’s own points of view. If anything does characterise human thought, it is this infinite dialogue with ourselves, which never leads anywhere definitively and which differentiates us from that ideal of an infinite spirit to which all that exists and all truth is present as a single vision.

It is in this experience of language – in our education in the midst of this interior conversation, which is always simultaneously the anticipation of conversation with others and the introduction of others into the conversation with ourselves – which the world begins to open up and achieve order in all the domains of lived experience. But this implies that we know of no other way of ordering and orientation than that which, from the data of experience, leads eventually to those terms of orientation, which we name the concept or the universal and for which the concrete is a particular case. Gadamer, (1975)

**Benjamin;** a twentieth century critic, philosopher and man of letters claimed that he has nothing to say, ‘only to show’ and he does not expound theory but uses a constellation of images, hence the cover of the book was a photomontage resembling an example of Weimar Avant-Garde. It specifically contained aphorisms and juxtapositions intended to be a form of thinking-in-pictures (*Bilddenken*) from which understanding emerges.

His conviction was that theory cannot exist in isolation other than within a context and that reality is already theory. This, with his *Bilddenken*, had a direct influence on chapters 6 and 7 as research method of this thesis. The term ‘Concrete Practice’ borrowed from De Certeau appropriately describes the artefact as *Bilddenken* in the following poem: The clay pot, analogous to the home-as-artefact contains usable space and exists because of decorated walls. It also becomes an object reflecting cultural values used to distinguish its origins in archaeology. Benjamin, (1928)

### Johennesse

#### The African Pot

line 1 *it is round and fat and squat  
it has no handle and the rim has no spout  
at first it seems as if the colours have  
no coordination and no rhythm  
the yellow and brown stripes circle  
the pot in quick diagonals*

7 *i puzzle over the absence of the handle  
and then suddenly i think of a young woman  
wearing beads walking to a river with  
the pot gracefully balanced on her head  
and then the colours begin to rhyme  
yellow zigzagging around the top makes  
me think of harvest time of golden corn  
of dances around an autumn fire  
of ripe fruit  
and of men drinking homebrewed beer*

*and as i stroke the brown  
i can almost feel the full earth between  
my fingers earth that echoes the  
thunderous stamp of warriors going to war  
earth that  
offers base accompaniment to dancing feet  
I can almost see an ox pulling a plough  
steered by a man of infinite patience  
making ordered rows of upturned loam*

24 *the maker made this pot  
with a song in his [her] heart  
and a vision in his [her] eyes*



**Figure 2.19** A BaSotho pot



*lifting it up i can almost hear  
him [her] say  
i am man [woman]  
life is but clay in my hands  
31 creation is at my fingertips*

The first comment necessary is that in the *BaSotho* culture a male will never make a clay pot, hence the addition of the author's gender change.

The relevance of this poem to the hypothesis is that it directly talks of her making an artefact, in the case of the thesis the building is deliberately used as such an artefact, and in the making of that artefact she is being 'made', this is the essence of the hypothesis.

Although this is not the only way of her achieving reciprocity, it occupies a central role; it became evident that if it was not for the woman, *BaSotho* buildings-as-artefacts would not exist, if it was not for the obligation of building as an artefact. The identity of the *BaSotho* woman would not have evolved through this making but by other means.

Haptic reverie is the language in philosophy to best describe the reciprocity between use and making. An artefact, the pot as neutral territory, becomes the synthesis of her social construct through affirmation of its use. Gadamer, (1986)

*line11 and then the colours begin to rhyme  
yellow zigzagging around the top  
makes me think of harvest time of golden corn  
of dances around an autumn fire of ripe fruit  
and of men drinking homebrewed beer*

its sense of touch (haptic), and its feel of comfort in the hand as described by Pallasmaa

*line7 i puzzle over the absence of the handle  
and then suddenly i think of a young woman  
wearing beads walking to a river with  
the pot gracefully balanced on her head*

This description implies not only that the hands are free for use but that the whole body is actively carrying and balancing the pot.

The demand is met, and the desire, which acknowledges it, is satisfied only by passing from the unreal to the real. This is a transition, not from the abstract to a concrete existence, but from

non-existence to existence, and it proceeds by way of a creation / making which, when completed, gives the work concrete existence at a single stroke.

That is why, in this act, creation with making can only rely on its own product, the work as it takes shape and enters into existence. The mediation through which the maker gathers her forces and wrestles with a certain call (meditation perhaps absent in the unaware artist, the one in whom the demand arises without her understanding it) is followed by the labour of making, unless it happens at the same time. It is only through this meditation that the labour escapes being called that of an artisan.

line 24 *the maker made this pot  
with a song in his [her] heart  
and a vision in his [her] eyes  
lifting it up I can almost hear  
him [her] say  
i am man [woman]  
life is but clay in my hands  
creation is at my fingertips*  
line 11 *and then the colours begin to rhyme  
yellow zigzagging around the top  
makes me think of harvest time of golden corn  
of dances around an autumn fire of ripe fruit  
and of men drinking homebrewed beer*

its lived experience, phenomenology, a deeper meaning becomes evident in the combination;

line 1 *it is round and fat and squat  
it has no handle and the rim has no spout  
at first it seems as if the colours have  
no coordination and no rhythm  
the yellow and brown stripes circle  
the pot in quick diagonals*  
16 *and as i stroke the brown  
i can almost feel the full earth between  
my fingers earth that echoes the thunderous  
stamp of warriors going to war earth that  
offers base accompaniment to dancing feet  
I can almost see an ox pulling a plough  
steered by a man of infinite patience  
making ordered rows of upturned loam*  
11 *and then the colours begin to rhyme  
yellow zigzagging around the top  
makes me think of harvest time of golden corn  
of dances around an autumn fire of ripe fruit  
and of men drinking homebrewed beer*

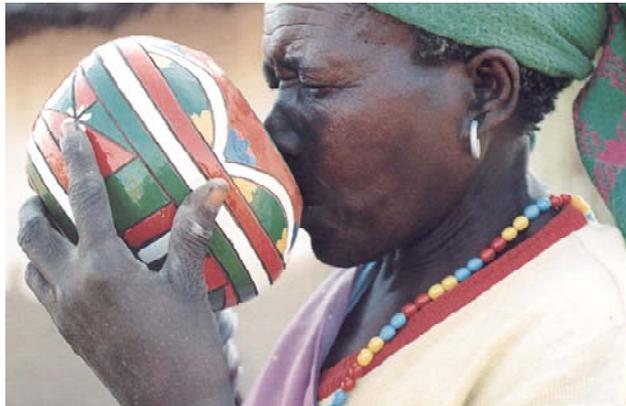
The reverie in making the artefact of Bachelard is reinforced by the following passage;

Line 24 *the maker made this pot*  
*with a song in his [her] heart*  
*and a vision in his [her] eyes*  
*lifting it up i can almost hear*  
*him [her]say*  
*i am man [woman]*  
*life is but clay in my hands*  
 31 *creation is at my fingertips*

The pot speaks for itself, a direct implication of a language spoken, this language is her method of philosophic discourse as described by Habermas.

If the poem is read backward, starting with;

line 31 *creation is at my fingertips*  
*life is but clay in my hands*  
*i am man [woman]*



**Figure 2.20** The primary reason for a pot to exist is to be used.

Photo; P Magubane

Its walls embrace the realms of aesthetic phenomenology. The ‘wetness’ of its contents, water, To quench thirst is the essence of it being made



**Figure 2.21** Pots of earth as containing artefacts.

Photo: P Magubane

The internal or inward space is connected with the external or outward space, both equally valid. ‘Boundaries’ as space containers become collected within space like tea-cups on a tray

**BOTHO: A PHENOMENOLOGY OF SOUTHERN AFRICA**

It is a considered opinion that *Botho* (integral within the *BaSotho*) and *Ubuntu* (with the *Nguni*) is an example of phenomenology or lived experience that exists within the *Bantu* speaking communities.

**BOTHO AS LIVED EXPERIENCE; study of the direct influence on life  
*Botho* phenomenology; its specification as applied in all the chapters**

- 
- 7 An understanding of the characteristics of the physical body
  - 6 Concerning the primary nature of be-ing
  - 5 Transcendental is believable
  - 4 To grasp results of moral identity
  - 3 Kinship exists from conception to living dead
  - 2 Makes speech and knowledge possible
  - 1 Concept of wholeness

**IS  
PHENOMENOLOGY OF THE EXPERIENCE OF *BOTHO*  
IS NOT**

- 
- 1 Restrictive
  - 2 Unintelligible diversity
  - 2 A consideration only of something physical
  - 3 A prescription of the steps of a creative life

**Figure 2.22 Polarization of interrelated *Botho* presuppositions in phenomenology.**

Ramose, (2002)

**Ramose** “A specific element of the experience and concept of wholeness in *ubuntu* philosophy is the understanding of being in terms of three interrelated dimensions. We find the first dimension of the living - *umuntu* – which makes the speech and knowledge of being possible. The second dimension is that of kinship, from the yet-to-be-born, the beings of the future, to the world of the living, to those beings who have passed away from the world of the living through death. The third dimension is that of moral identity”. (Ramose 2002: 234-235)

Because the *Botho* understanding of being involves these three levels of human existence, we call it the onto-triadic structure of human existence. Since two of these levels pertain to beings that are either unknown or unseen, we may refer to it as the ontology, the nature of being, of the invisible. This is the discourse about the unknown from the standpoint of the living. ”The

unknown remains unknowable on the side of the living. Yet, it is believable and because of this belief it has a direct influence on the life of the living. It is a claim, based on belief, the knowledge of beings outside the domain of the living. The ontology of invisible beings is thus the basis of *ubuntu* [*Botho*] metaphysics “(Ramosé 2002: 235)

The nature of human relations in the world of the living is based on and influenced by the onto-triadic understanding of being. Uncertainty and certainty, joy and sorrow, solitude and companionship, ill and good health, are some of the dualistic phenomena, which define the fundamental instability of the world of the living.

### **The implications of the *Botho* onto-triadic concept of be-ing**

#### **FIRST IMPLICATION**

##### **Living *Umuntu*; speech and knowledge of being becomes possible**

**Habermas**; although he was from theories incorporated in this thesis derived firstly that the woman’s act of making artefacts is an act of philosophic communicative action, discussed as reciprocity, secondly, through her mode of discourse she seeks and gets agreement from herself and by others; pleasure of use is the manifestation of her reciprocity and thirdly, the woman’s building and making is a communicative act developed through language, and discourse, an evolutionary process since childhood until death.

This notion is an essential feature of Habermas’s theory of interpersonal communication and ‘speech acts’. Communicative action takes place within the ‘lifeworld’; it allows subjects to arrive at a community of mutual comprehension that facilitates shared action because they recognize the mutual compatibility of the claims of validity they are putting forward. Because they are open to public scrutiny and recognized as being both comprehensible and sincere, these claims to be speaking the truth can be modified through argument and consensual persuasion. In theory, it is therefore possible to arrive at a full or ideal consensus. Macey, (2001: 69)

Several kinds of language exist. The making of homes-as-artefacts results in such a legitimate communicative action used in human discourse as defined by *ubuntu*. This language manifests itself in everyday life, synonymous with *langue* a recurring verification discussed in this research. It is a substantiation of the third implication in the onto-triadic concept of be-ing. The

physical nature of this language is discussed in chapter 6 and 7. Through this action the *Mosotho* woman seeks and finds agreement from the members of her social construct.

## SECOND IMPLICATION

**Kinship** is a substantive value in the *BaSotho* hierarchy and yields a determinate content for all other values. “Kinship is both a biological and a social category – so it is not surprising to find that the social dimension of ethics is rooted in biological relationships. It focuses attention on ethical particulars in order to bring a critical commentary to bear on society. The ethos of harmonization has universal significance as a critique of the moral misuses of the cultural constraints of role structured obligations”. (Coetzee 2002; 280)

An equally significant factor of *Botho* is the characteristic of a tradition, which values familial and community links above the individual in moral importance. This means that to have a moral identity is to be morally constituted through another. This is a premise relating to the metaphysics of the moral self, but like the biological premise underlying kinship, has another significant moral-social spin off: *role structured obligations*



**Figure 2.23 A woman fulfilling a role structured obligation.**

Source unknown

### **Role structured obligations**

Persons in structured roles can have moral responsibilities that they have not chosen by necessity, but those are the result of the continuum culture. By virtue of the obligations that are attached to a role kinship the pain of a moral identity is alleviated. Filial attachments set an ideal for particular roles and a set of priorities with reference to the ideal, the inhabitant of the role to rank-order obligations and carry them out as befits the unity of a social and moral identity. This brings together moral conviction. (Coetzee, 2002: 281)

## SPATIAL IMPLICATION OF *BOTHO*

### **Production of space; a role structured obligation**

**Lefebvre** worked as a French philosopher on a diverse range of subjects; he stated that through this agreement, (production of space in everyday life as a continuum of action when one act gives rise to another and in that process generates a solution) she finds recognition and strength to engage in dialogue as catalyst enabling reciprocity from architecture to materialism, urbanism and the lived experience of every-day. His idea of space is as container of the affective domain, as a social interactive realm, his 'social space'. When perceived, conceived and lived, make up the space of home. This intersects with the space of yard, penetrating into the space of neighbourhood that integrates into the space of settlement, and forms a network with significant sacred sites, also sites of food or water supply.

To the making woman this continuum exists on a parallel space line for valuable sources of materials. Similar space line continuums can be described for phenomena such as family relationships, from the space of the everyday lived experience, ad infinitum. His view reinforces the underlying argument of interrelationships and lived value of the experiential domain of reciprocity in this thesis. Lefebvre, (1991)

**Foucault**; a French philosopher, argues that our epoch is one in which space takes for the user the form of relations among sites (a spatial continuum) and that lived experience takes place inside a set of relations that delineate sites. Foucault (1986)

## **THIRD IMPLICATION**

### **The phenomenology of moral affirmation**

“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 conceptualised 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)

Through the attempt of applying the concepts of *ubuntu* the maker achieves recognition from the social construct of, amongst others, her family, her peers and especially, the living-dead.

### **THE CONTINUUM CULTURE**

In Chapter 3 key stages of the woman’s development are described along a timeline, starting from before the yet-to-be-born to the living dead, ancestors, and the roles played at each stage of development. An appraisal of works by authors who deal with the issue of social constructs and gender roles as social / cultural defined and derived has been studied.

Chapter 4 assumes that as the maker makes, she is ‘made’ by the act. It was therefore important to couple reciprocity in general to a report of culture, value systems, gender roles and building. A short excerpt from the poem; the African pot, by Fhazel Johennesse adds valuable emphasis. The poem has been quoted earlier in this document.

*the maker made this pot  
with a song in his [her] heart  
and a vision in his [her] eyes  
lifting it up I can almost hear  
him [her] say  
i am man [woman]  
life is but clay in my hands  
creation is at my fingertips*

### **RECIPROCITY**

**De Certeau** asked “how to create oneself?” (De Certeau et al. 1998: xxiv) it is similar to this research asking if reciprocity results from an evolution of “perspective reversal”, an innate understanding that the quality of reciprocity is the result of the quality of lessons applied to the process of making. Praise and rewards, which acts as the trigger for reciprocity, result from joy

of use and the observable correctness of her intentions. Only she remains responsible for the initiation of recognition and for her own quality of reciprocity.

To deduce the existence of thought processes, such as reciprocity, from a brain structure is not only indemonstrable, but in reality, impossible. In our search we will find physical components, chemical and electrical reactions: however we shall not find thought.

It can only rely on suggestive rather than conclusive evidence, as difficult as to find the “wetness” of water. This means that we must move from an image or conceptualisation of the human body as biochemical factory, to an insight into the bodiliness of being-in-the-world, an understanding of how motives cohere within the openness of the project of accumulated life experience, phenomenology combined with reciprocity.

**Dufrenne** implores: “All this comes together in the maker, who is precisely that individual in whom it all emerges. More deeply than others, she creates herself by creating and she creates because she creates herself.” (Dufrenne, 1973:31) This implies reciprocity does exist. It seems that the creator whose act we describe is really the phenomenological maker who appears to her peers only through her work.

**De Chardin** grasped and used the fact that humans are evolutionary phenomena. In extrapolating from the past into the future he envisaged the uniqueness of human beings as the ability to reflect on its actions and through mental processes derive principles from these acts. His understanding of the method by which humans first individualised and then personalised realised the appearance of human personality and that this tends towards more extensive interrelation and co-operation: persons are individuals who transcend their individuality in conscious participation with other humans. During this evolution the mental properties of humans increases in importance to the organism as its distinct characteristic. This ability has evolved to an extra ordinary 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 in the child after birth to death “man becomes a person in and through personalisation. The cell has become some-one” (De Chardin, 1969:192)

In a reciprocal sense, given the pre-formed schemas of discourse, she enters into her spontaneous process of coming to an understanding of herself, there is opened to her the infinity of what she understands in general and what she can intellectually appropriate. There

are no limits to her interior dialogue of the soul with itself. This thesis argued for the pretension of the universality of the act of understanding, speaking and making. We can express everything in words and built form and can come to agreement about everything.

It would be totally abstract to consider that it was not through and in the concrete and lived experience of human existence, in the domination of work, and only here, that human understanding of self, of evaluation, of conversation with each other, find fulfilment and exercise critical function.

Underlying principles of reciprocity lies in the fact that it is in the linguistic world and through the mediation of lived experience, phenomenology, pre- formed by language that growing up in a world does not remove the possibilities of critique. On the contrary, the possibility of going beyond conventions and beyond all those lived experiences that are schematised in advance, opens up once the self is found, in conversations with others, faced with opposed thinkers, with new critical problems, with new lived experiences and the resulting reciprocity.

**Gadamer** Another principle of reciprocity is that, fundamentally, the issue is always the same: the verbalisation and construction of conventions and of social norms behind which there are the always economic and other dominating interests. “But human experience of the world, for which reliance is on the faculty of judgement, consists precisely in the possibility of taking a critical stance with regard to every convention. In reality it is because of the linguistic virtuality of reason and language in its double form, spoken and made, therefore, presents no obstacle to reason”. (Gadamer 1975: 496) This argument is developed in chapters 4 and 5 of this research document.

**Habermas** a German philosopher in the way that this thesis will adopt however uses the term extensively: Habermas, (1991). He proposes a strong link 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* to the interactive knowledge of speaking and acting subjects.” (Habermas, 1991:20)

The capacity of judgement and ethic of reciprocity necessary for discursive democracy, then are always already a developmental potential of social interaction. (Warren, 1996:178). This thesis has however concentrated on the acting subjects, the realm of the makers, rather than the verbal realm of the theorist.

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 patterns 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, these actual phenomena are described and then investigate analytical components of forces, process, belief systems, and context acting on the maker and the artefact.

**Laing**, a psychoanalyst did similar studies that explore the reciprocity dimension existing in psychology. His research is particularly concerned with varieties of human experience; "the individual may experience [her] own being as real, alive, whole; as differentiated from the rest of the world in ordinary circumstances, so clearly, that [her] identity and autonomy are never in question; as a continuum in time; as having an inner consistency, substantiality, genuineness, and worth; as spatially extensive with the body; and usually, as having begun in or around birth and liable to extinction with death [following her into her role as living-dead]. [She] thus has a firm core of [reciprocal] security". (Laing, 1971: 41)

**Harries** (1997) a theorist does not discuss reciprocity in the sense that this thesis intends, his writing makes an indirect link to the proposed study in that building-as-artefact has a responsibility to community. Through a series of cogent fundamental contributions to a new way of thinking about architecture, Harries comes to the conclusion that architecture inevitably has an ethical and political function. He addresses the question of architectural aesthetics, language, space and ethos from the position of contemporary hermeneutic phenomenology.

Harries also considers the relationship of building to the idea and meaning of dwelling. It is in this sense that he refers to reciprocity. His reference also includes a suggestion by Scott (Scott 1974: 160): "We transcribe architecture into terms of ourselves". And its complement: "We have transcribed ourselves into terms of architecture". Harries expands on these suggestions by observing: "Such self projection is said to be the foundation of humanism in architecture. It is important to keep in mind that the self in question is the embodied self, who is essentially an active self: sometimes busy, sometimes at rest, sometimes tense, sometimes relaxed. We should thus expect architecture, too, to strike us sometimes as busy or tense, sometimes as restful or relaxed", (Harries, 1997: 215).

## **Intersensory reciprocity**

**Foster** implies that reciprocity is a multi-dimensional evolution and not only restricted to the making of artefacts. Intersensory reciprocity supplements and augments imagination, takes hold of the world, captures a spatial experience encountered and brings it into equilibrium of the senses. The visual has its aural reciprocal. This tension between the depth of vision and reciprocity is suggested by the other senses, the horizon of sight – the invisible, the horizon of sound – silence, seldom coincide. Foster, (1998)

## **NON RECIPROCITY**

**Liedloff;** states in her concern with the young; 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 relieve 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)

This also applies to grown ups. If her social construct is not reinforced with the necessary signs of approval her level of personal psychic evolution is faltered.

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

## **LANGUAGE**

**Gadamer;** “There is no first word and yet, while learning, we grow into language and into world – these inseparable unities” (Gadamer, 1975:492) this confirms the coming into existence of language in the concept language, langue and parole. It follows that all depends on the way in which we grow into the pre-schematisation of our future orientation by the apprenticeship of language of making and by all that it includes, all that we learn by way of conversation. This process of evolution is a growth into her social construct. Of necessity it is a

likewise growth into conventions, into a social life regulated by conventions, a process referred to as socialisation, her social construct and reciprocity. Gadamer, (1975)

**Saussure;** *Langage / Langue / Parole*: follows the norms of French in using:

*Langage*; refer to the phenomenon of language insofar as it is a human attribute. Elaborated in Chapter 3

*Langue*; is defined as the social aspect of language; it is the linguistic interdependence and means of contact between all members of a community. *Langue* is the object of semiology, the science that studies the phenomenon of signs within society. Chapters five and seven refers.

*Parole*; refers to the actual manifestation of langue in individual ‘speech acts’. The relationship between *langue* and *parole* is in the form of reasoning. *Parole* gives individuals the freedom to become creative agents whose linguistic innovations can modify *langue*. Chapter 6 used this aspect as basis for interpretation of the speech acts. Saussure, (1916)

### **Language as tool**

**Curtis et al** paraphrased said; language has the added value of being a tool to manipulate discourse as well as communicative action. This laid emphasis upon the fact that language is not only spoken, but can also be made, as *langage*, the social aspect of language coupled with *parole*, the actual manifestation of speech acts, forms an interactive link which contributes to the shaping of the identity of the maker. Reciprocity is the result explored in Chapters four to seven.

If our large brain defines our species *Homo sapiens* for what it has become, language is surely its quintessence. If we are obsessed with how our brains became so powerful, we are positively enraptured by what can be woven on the loom of language, from the mundane orbit of practical affairs to the intellectual and spiritual sphere of abstraction, mythology and religion. Language liberates and constrains us, by imbuing the myriad elements of life with meaning while also leaving some of the most important things in our lives, like emotions, beyond language, at least beyond the language of explanation.

Language can stir those emotions – sadness, happiness, love, hatred, sometimes also to uncontrollable levels of aggression – and it allows us to communicate the truth or to deceive with lies. Through language we can express individuality or demand collective loyalty. Quite

simply, language is our medium, the bedrock of our humanity, so that a world without words is unimaginable to most of us. Curtis et al, (2000)

**Mies van der Rohe** an architect wrote in 1955 an inscription on a wall in an exhibition of his work in March 2001 at the Whitney Gallery:

“I’m not working on architecture, I’m working on architecture as language, and I think you have to have a grammar in order to have a language. You can use it, you know, for normal purposes, and in speaking prose, and if you are good at that, you can speak a wonderful prose. And if you are really good, you can be a poet.”

### **Tool making**

**Oppenheimer** explained that tool making was the driving force behind the humanization of our ancestors. The tool making abilities of ape ancestors of the *Australopithecines* spurred the development of bipedalism, improved the dexterity of the hands and stimulated the expansion of the brain. With a wary face and growing brain, they left Africa at the earliest opportunity, successfully dominating the planet for nearly two million years

Humans have been so successful, despite their lack of canines and other natural defences, because their implements give them the ability to control their environment. However, it is their ability to continually improve their implements and invent new ones, which gives humans an infinite capacity to transform their surroundings to serve their ends. Many animals use and even make simple tools but only humans can improve their tools at will.

The improvement of a tool necessarily implies a change in behaviour; humans are able to improve their tools because they can deliberately and consciously change their behaviour. The human ability to continually improve their tools thus requires a highly plastic nature. Such behavioural flexibility only became possible with the evolution of speech, an event, which probably occurred between 2,5, and 2 million years ago, when *Homo habilis*, the first human species, closely followed and related to *Homo erectus* evolved from *Australopithecus afarensis*. The human toolmaker is thus also the human speaker. With speech came other essentials of human nature: labour in its truly human form and conscious social organization (society). Since the emergence of *Homo habilis*, labour, speech, tool making, the brain and society continued to develop each other, driving the humanisation process forward. In fact, it can be said that in making tools, humans have also made themselves. Reciprocity may then also claim to be integral to the process of humanisation. Oppenheimer, (2003)

**Hall** paraphrased said other animals cannot improve their tools because their behaviour is relatively inflexible. Chimpanzee tool making, for instance, has not changed at all over the last 6 million years. To give another example: any improvement in the nest building ability of masked weavers (*Ploceus velatus*) can only occur by means of evolution over many tens of thousands of years. Animals adapt to changes in their environments by means of genetic evolution, a painfully slow process governed by the blind workings of natural selection. Humans can change their surroundings at will simply by inventing better implements. We can therefore define human beings as tool-using animals and indeed, no other animal is capable of making the array of tools that even *Homo habilis* could make. Hall, (1996)

### **Gadamer**

“Plato called the essence of thought the interior dialogue of the soul with itself. This dialogue, in doubt and objection, is a constant going beyond oneself and a return to oneself, one’s own opinions and one’s own points of view. If anything does characterise human thought, it is this infinite dialogue with ourselves, which never leads anywhere definitively and which differentiates us from that ideal of an infinite spirit to which all that exists and all truth is present as a single vision. It is in this experience of language – in our education in the midst of this interior conversation, which is always simultaneously the anticipation of conversation with others and the introduction of others into the conversation with ourselves – which the world begins to open up and achieve order in all the domains of lived experience. But this implies that we know of no other way of ordering and orientation than that which, from the data of experience, leads eventually to those terms of orientation, which we name the concept or the universal and for which the concrete is a particular case”. (Gadamer, 1975: 492)

“There is no first word and yet, while learning, we grow into language and into world – these inseparable unities. It follows that all depends on the way in which we grow into the pre-schematisation of our future orientation, by the apprenticeship of language of making and by all that it includes, all that we learn by way of built conversation. This process of evolution is a growth into her social construct. Of necessity it is likewise growth into conventions, into a social life regulated by conventions, a process referred to as socialisation, her social construct and reciprocity”. (Gadamer, 1975:493)

Metaphorically speaking we have reached a state of knowing the ‘wetness’ of water has become part of the human mental and physical achievement.

In the world of science the exact languages of symbolism and mathematics provide a foundation for the elaboration of theory. This developed a capacity for construction and manipulation that became a reflection of culture and development in self-representation of *Homo faber*, of human beings' intentional technical ingenuity.

But all these forms of self-representation must be taken up in the interior dialogue of the soul with itself. These phenomena indicate that behind all the relativities of language and convention there is a common trait, which is no longer language, but looks to an ever-possible verbalisation, reason.

There remains something that characterises language as such and distinguishes it from all other acts of communication, it can take the frozen form of graphic characters or artefactual devices that can be read, deciphered and elevated into a new processes which revives the meaning to the extent that the entire world is more or less a literary world

All writing and making, if it is to be understood, requires a heightening of the inward ear. For poetry and writing of that kind, this goes without saying but for philosophy too a sharpening of the ear is demanded as for the hand and eye in made language, the concrete artefact.

“When you take a word in your mouth you must realise that you have not taken a tool that can be thrown aside if it won't do the job, but you are fixed in a direction of thought which comes from afar and stretches beyond you”. What we do is always a sort of reconstitution, a translation. To read is to translate again. “The translation process contains the whole secret of human understanding of the world and of social communication. Translation is an invisible unity of implicit anticipation, of presumption of meaning in general and of the explicit determination of what one presumed”. (Gadamer 1975:497)

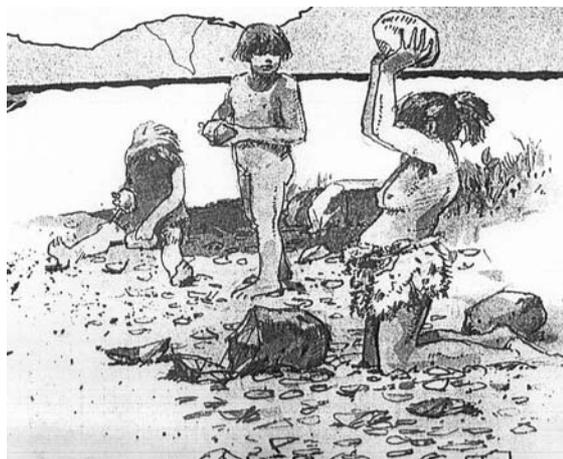
Similar to the act of making, the act of speaking one word brings another with it and so our thought is eventually set forth. It is truly a speech that emerges from the background, usage of language and space, already schematised in advance. We speak or make and the word or artefact goes beyond us to consequences and ends which we have not, perhaps, conceived of.

The background of the universality of this linguistic access to the world is that our recognition of the world does not appear to us as an infinite text that, partially and painfully, we learn to recite or copy like parrots.

The word ‘recite’ should put us on our guard. It has nothing to do with speaking. To recite is the contrary of speaking. Recitation knows what is coming and is closed to the sudden idea. The experience of listening to a bad actor and getting the impression that when he has said one word he was already trying to remember the next. Speaking implies running the risk of positing something and following out the implications.

“I would say that the basic misunderstanding concerning the linguistic character of our understanding is one of language, as if language were an existing whole composed of words and phrases, concepts, points of view opinions and in the made word of language, walls, floors, roof, doors and windows In reality, language is the single word whose reality opens up the infinity of discourse, of discourse with others, and of the freedom of ‘speaking oneself’ and of ‘allowing oneself to be spoken’. Language is not its elaborate conventionalism, nor the burden of pre-schematization with which it loads us, but the generative and creative power unceasingly to make this whole fluid”. (Gadamer, 1975:498)

### **Making other tools**



**Figure 2.24 Using a stone to chip off tools** Source National Geographic Vol. unknown

It is true that regional artefacts often stems from rural materials, requiring a long slow, regular making, requiring special tools and appliances. The young woman brings many modifications to her mother’s making that she learned to love as a child, some borrowed from the different

tradition of her mother in law, from the tight circle of the neighbours, relatives or the village elders and others who offer memories and experience since childhood.



**Figure 2.25 Controlling fire was the most dynamic tool developed by *Homo nobilis***  
Source Commercial postcard, Photographer unknown

### COMMUNICATIVE ACTION

“This notion is an essential feature of **Habermas’s** theory of interpersonal communication and ‘speech acts’. Communicative action takes place within the ‘lifeworld’; it allows subjects to arrive at a community of mutual comprehension that facilitates shared action because they recognize the mutual compatibility of the claims of validity they are putting forward. Because they are open to public scrutiny and recognized as being both comprehensible and sincere, these claims to be speaking the truth can be modified through argument and consensual persuasion. In theory, it is therefore possible to arrive at a full or ideal consensus”. (Macey, 2001: 69)

The making of artefacts results in such a legitimate language used in human discourse. Habermas is used here as main reference; this language manifests itself in everyday life, through use and production, for the purpose of this thesis ‘making of buildings-as artefacts’. This agreement, in her form of communicative action with the users of her artefacts is read in their pleasure of response and use, positive comments on the beauty of her acts gives her the

recognition she seeks and results in building her identity. This recognition and identity means that the act of making has a reciprocal intent.

**Heidegger;** “Language is so fundamentally part of our humanness that Heidegger (1971) proposed that language, thinking, [making] and being are one. Lived experience itself seems to have a linguistic structure. Experience and (un) consciousness are structured like a language, and therefore one could speak of all experience, all human interactions [such as the making of artefacts involving both materials and actions], as some kind of text. If this metaphor is taken literally, all phenomenological description is a textually interpretation of hermeneutics. The idea of text introduces the notion of multiple, or even conflicting, interpretations. If the entire world is like a text then everyone becomes a reader [user] and an author [maker]. We must not forget, however, that human actions and experiences are precisely that: actions and experiences. To reduce the whole world to text and to treat all experience textually is to be forgetful of the metaphoric origin of one’s methodology”. (Van Manen, 1990:19)

### **ACTION-AS-TEXT**

Objects have something to say. This is common knowledge among poets, painters and creative people. Therefore, they are born phenomenologists. Or rather, all humans are born phenomenologists; creative people however are more capable of conveying their views to others. “The lived in world is an adjusted world, it is a self evident one. The swimmer enters the water because the water is proving to him in a thousand ways that it is prepared to receive his body. The child digs into the sand because the sand cries out to it ‘dig!’ This is the way we move into a house. We see the rooms the way they will be furnished later: there the corner to sit in, there the bed for the child, there the warmth of winter, there the coolness in the summer. There: domesticity. The house is habitable”. (V d Berg 1977: 76)

### **ORAL TRADITION**

**Setiloane** discusses the theology of the Sotho/Tswana people; he outlines a system of concepts that emphasize the place of speech in their deep thought.

At the outset he emphasizes the pervasiveness of the oral tradition in its profundity as well as in its political eloquence; “Oral tradition is not something that was there only for entertainment. It was a medium of education the way people were prepared for life and survival with the consequent preservation of the species, and its values and norms” (Setiloane 1989: 2)

## Mythology

**Setiloane** further discusses the value of mythology; every culture has its fund of mythology. It is now commonly accepted that myth can no longer be discounted as mere fabrications of the fertile minds of primitive peoples handed down from generation to generation. In myth there is something of a communal memory of the group as it has grappled with the questions of its and all human origins, life on this earth, being (what is the human person?) and even the hereafter. Setiloane, (1989)

“Another ritual that recalls the myth is performed at the coming of every new life into this world. At birth the mother is confined to her hut for a period ranging from ten days to a month. There is a taboo for men - including the husband, farther and some women to enter the hut. Only girls who have not yet reached puberty may enter the hut. To indicate this taboo to those not aware, a reed is placed across the entrance of the hut. The expression used is: *Ba ka mo lethakeng* they are in or behind the reeds. So the coming of the child into the world is the occasion of an enactment of our ‘first parents’ at that first event”. (Setiloane, 1989: 5)

**Gadamer:** “Just as the apprenticeship of language is the constant study of ways of expression and turns of phrase, so our formation of convictions and opinions is also a way of introducing us into a set of pre-formed articulations and meanings. How are we to succeed in making from this pre-formed conceptual matter a living fluid speech? How can we attain to that perfect ideal of speech when one has the rare feeling of having said what one wanted to say? “ (Gadamer, 1975:493)

## RITUALS, RITES AND THE SENSES

Mythical perception, founded in the flesh of the woman, as maker, produce a realm of bodily ideas that are intrinsically hidden and hiding, a region in and through which subjectivities and objectivities are becoming reality and contribute to social constructs.

Liedloff an anthropologist places rituals within the same value system as communicative action “Ritual is a form of relief from the burden of choice-making. Speech and action are executed, using the mind and body in a predetermined pattern. The nervous system is busy, acting and experiencing, but no thought is required, no choice. One’s situation is like that of an infant or another species of animal. During the ritual, especially if one has an active part, such as dancing, singing, chanting or clapping, the organism is run under flag far older than that of the intellect. The intellect rests; it stops its everlasting spurring of itself from association to

association, from guess to guess from decision to decision. The rest refreshes not only the intellect itself but also the entire nervous system. It adds a quantum of serenity to the balance against unserenity brought about by thought. Repetition has long and widely been used to the same end. Whether it is the steady beat of a drum, the monotonous chanting of a rite, a head lolling, foot stomping, mind blowing shamanic trance, the effect is 'purifying'. Equanimity is brought forward; anxiety is thrust back. I, all who for a time, hand over the reins of the intellect to unthinking being, the cause of greater well-being is served."(Liedloff, 1986:117)

### **The blanket as ritual object**

**Karstell** concentrated her research on the ubiquitous *BaSotho* blanket. "All informants feel that appearing in a blanket adds gravity, elegance and a certain symbolism to the event". (Karstell 1995:201) For ease of handling the blanket is smaller than the bed blanket. When wearing this blanket a person should walk slowly and graciously, when hard work is expected, the blanket is removed or folded double to hang on one shoulder by men. Men leaving the right hand free for action and in the centre of the breast by women for feeding a baby or working fasten the blanket on the right shoulder.

Wearing the blanket during rituals reveals a diversity of meanings to onlookers and affects every aspect of lived experience. The symbolism associated with the 'warmth' of the blanket is far-reaching and encompasses different practices. For instance, 'heat' is necessary for fermentation like in making beer or 'fertilisation'. Young brides constantly wear a blanket wrapped around her hips and must stay warm until the first child is conceived. At birth the baby is ritually wrapped in a special blanket. This blanket can later be used to carry the baby on the mother's back. It is also proper for a woman to cover her shoulders at public functions, also especially in the presence of her father-in-law. Her husband usually presents his bride with a wedding blanket, and another at the birth of their first child.

**Bosko:** A blanket may form part of *bohali* (gifts to the bride's parents as part of the agreement of marriage between the two families). When a boy prepares for his initiation he wears a special blanket presented to him by his mother. After completing the initiation school he is entitled to another blanket as proof that he has reached manhood. Bosko, (1980)

"An old custom of wrapping a corpse in a blanket was 'to stay warm' and is a ritual still practiced. Similarly a person in transit or preparing to go on a journey is given a blanket revealing the status of the person in transit. In all these cases the symbolism carries a deep

meaning, reflective of those rites vested originally in the traditional animal hides previously used for rituals, covering, wrapping or presentations” (Karstel, 1995: 202)

“Blankets are ascribed certain meanings not associated with the animal skins, but have developed over time where colour, name, motif and finish have become very important politically in association with England. The *poone* (mealie) on the *Seanamarena* and *Sefate* blankets symbolize fertility for both male and female. The cabbage leaf on the *Pitseng* blanket is a sign of prosperity. The solid lines across only the Basotho blankets are called the ‘wearing stripes’ and are usually worn vertically as a carry over of the ridge along the backbone of an animal skin. It is also thought to stunt growth, development and wealth when worn horizontally. Red ‘stripes’ refers to royalty, especially the crown prince”. (Karstel 1995: 203)



Figure 2.26 The collection of some *BaSotho* blanket designs.

Karstel (1995)

The obvious reason for the blanket is to give warmth and protect one during the cold winter months, like a thick coat when snow covers the surrounding mountains and cold winds cut through the skin. By contrast, because of the high pure wool content it is also used during the heat of summer to keep the body in shade. The wearer stays comparatively dry during rain, wool does not readily absorb water nor does it become heavy and cumbersome from water retention as with artificial fibers. Open fires are still used extensively by the Basotho; the fact that a woolen blanket resists fire is not only useful but also can save a life.

Basotho women still carry their babies on their backs with the child tied to the mother's body with the blanket, when necessary another is used to cover the child and shoulders of the mother. When working she may tie the blanket to her hips.

## **LEARNING**

Learning is a constant. It closely follows the timeline of lived experience. She learns to live and lives to learn. Knowledge is discovered and accumulated while making.

**Liedloff** said of learning that the quality of reciprocity is increased by her reverie of learning and learning becomes meaningful when internalized, adopted and applied. "For many millions of years our ability to reason was managed by the infinitely more refined and knowledgeable areas of the mind called instinct, simply because it can make any number of observations, syntheses and executions simultaneously and correctly".(Liedloff, 1986)

## **FORCES**

### **Settlement constructs**

**Kuper**; an anthropologist and archaeologist, focused on the geometric arrangement of huts in settlements as well as that within the hut. He discovered that, "despite apparently random arrangements of huts, an underlying logic is evident in its spatial order. Circular or semi-circular plans are ordered along principal axes, diametrically and concentrically or opposing: East and West, North and South, right and left, outside and inside, centre and sides".

(Kuper, 1980:16)

The functional relationships between rooms is not central in his study, but rather a structural analysis of the way rooms are interconnected (or not), or situated in relation to other rooms at the level of the house in the settlement of Southern Bantu societies. The two main societal groups studied are Nguni and Sotho. The *BaSotho* primarily occupies the region of the southern

Highveld (as identified by maps in chapter 1 of this study), especially over the last few thousand years. Kuper, (1980)

In Sotho culture a different accumulation of huts was found. The single woman has three huts, her bedroom, her cooking hut, and a hut for guests. These will be enclosed by a reed screen or low wall. In her sleeping hut there is a central axis, with areas designated for various activities, some with a total taboo of use, even just standing too close, one such area is at the back of the hut directly opposite the door for the living-dead. This is a raised platform with several pots plastered into the surface; some pots have specific forms and decoration.

On the basis of his structuralist analysis Kuper (1980) argues that the agglomeration and dispersal of settlements has more to do with political conditions and power relations than with cultural differences. His study goes beyond the mere spatial relationships between rooms; he systematically identifies structural relationships between the spatial and social value systems constituting culture.

### **Gender roles**

**Kuper;** unfortunately his model is a specific, static representation of a dynamic socio-spatial systemic model. Especially relevant when one bears in mind that the *BaSotho* and *BaTswana* ethnic groups consist of many sub-groups, the diversity of and clashes between groups generate a dynamic socio-spatial system. The dynamic interplay between social, cultural, contextual and spatial phenomenologies gives meaning to this study and the context within which this interaction takes place is crucial to an interpretation of a spatial interdependence.

In *BaSotho* culture, for instance, a different accumulation of huts within a cluster occupied by one family was found during field trips. The married woman has three huts, her bedroom, her cooking hut, and a hut for guests. These will be enclosed by a reed screen or low wall. In her sleeping hut there is a central axis, with areas designated for various activities, some with a total taboo of use, or even standing too close, one such area is at the back of the hut, directly opposite the door, for the *Badimo*, living-dead. This is a raised platform with several pots plastered into the surface; some pots have specific forms and mystical decoration.

In the modern hut this area is a highly decorated vertical series of shelves made out of clay (soil from an anthill mixed with horse manure) with the most intricate lace edges made of the same clay mixture. The fineries of the household will be displayed here, but never used.

Examples were found in smaller groups of huts where this area is only a series of high gloss metal pots ranging in size from large to small on a circular metal rack, in the main bedroom, but never used. The utensils and artefacts used will be in an adjoining room used as kitchen. In the last two cases, other than this specific female adherence to the meaning of the living-dead, the clarity of spatial orders on gender axes have become blurred.

These examples of the presence and consultation of the living-dead is firstly the internal and inward realm of reciprocity while the sanctity of the platform, shelf and vertical reflection of pots (for everybody to observe) display the external and outward confirmation of her reciprocity.

**Wadley** an archaeologist working within the geographical area of this thesis focused in her book on gender issues in the past, the variability of gender roles through time and on the part that gender ideology has played in shaping or maintaining social mores.

It is clear from the documented research in this book that changes in gender roles and ideologies have been a natural part of southern African history for thousands of years. The interpretation of the archaeology also reveals that gender stereotypes are as inappropriate for the interpretation of past societies as they are for the interpretation of societies today. Wadley, (1997)

**Robbins**, an author from South Africa, describes this ambience in a Venda/North Sotho context, “And then I saw her in her setting, her village, her neighbours; and I looked out beyond her garden and saw people sitting in their lovely courtyards [*lapas*] all over the village, the air filled with a great murmuring of voices, a sound of contentment and pleasure, only the murmuring of people and the smell of clay and beer; the murmuring and the dust of the village like a patina over everything, even over the people in that ancient village, over their hair and eyebrows especially, like a slow wave of peace”. (Robbins, 1993: 46)

## **OTHER FORCES AFFECTING WOMEN’S PROCESSES OR SOCIAL CONSTRUCT**

**Rapoport** makes the point that religion affects spatial arrangement, orientation, plan and form, and is often the only explanation for action and implementation of building-as-artefact. To satisfy ancestors or control evil spirits can give rise to solutions often seen by outsiders as irrational. Sacredness of the threshold, definition of the male and female domain, separation of the sacred and pro-fane inside and outside the home is common in the area of this study.

Ceremonial and ritual activities also places more stress on the symbolic than the utilitarian, mostly in subsistence economies. "House form is not simply the result of physical forces or any single causal factor, but is the consequence of a whole range of factors". (Rapoport, 1969: 47)

### **Other forces**

Spiritual beliefs are an integral part of the societies being studied. These beliefs, myths and rituals have an enormous influence on the spatial expression as well as the network of sacred sites. **Kuper's** functional relationships have been extended by my research to include the bigger spatial structure.

"I would be inclined to argue that agglomeration and dispersal of settlements has more to do with political conditions than with cultural differences within the southern Bantu cluster, but it must nonetheless be admitted that while the spatial arrangements of the now relatively simple south-eastern homesteads yield easily to analysis, the superficial complexity of the generally more agglomerated northern and western settlements seem to pose problems of a different order". (Kuper, 1980:16)

### **Other actors**

**Kuper** also demonstrates that a core of inherited knowledge exists, differences transmitted from one generation to the next through the medium of a common oral and physical example as language can be discerned and an apparent resistance to change. Innovation and adaptation occurs on a small scale despite contextual change but that the core remains inalienable.

"I would be inclined to argue that agglomeration and dispersal of settlements has more to do with political conditions than with cultural differences within the southern Bantu cluster, but it must nonetheless be admitted that while the spatial arrangements of the now relatively simple south-eastern homesteads yield easily to analysis, the superficial complexity of the generally more agglomerated northern and western settlements seem to pose problems of a different order" (Kuper, 1980:16)

### **Climate**

**Heshong** tried to stretch the limits of technical analysis of climate to include the thermal role of buildings-as-artefacts together with human emotions and cultural context. Affection for a particular place for its thermal qualities, rituals that develop, or sacred meanings, which are coupled with climatic experiences begin to redefine the notion of the role of these artefacts

beyond the concern of physiology, but was still connected to issues of physical context, climate and performance of the climatic filter provided by the making woman. Heshong, (1979)

Personal experience of this climate in the study area is accurately captured by the following two quotes. “Winter is by far the oldest of seasons. Not only does it confer age upon memories, taking us back to a remote past but, on snowy days, the house is old. It is as though it was living in the past of centuries gone by” (Bachelard; 1964:41)

In another view the building-as-artefact is set against climate. **Rilke**, in his letters to a musician wrote; “I am frightened by hurricanes at night. It is as though, in their elemental pride, they do not see us. But they do see a lonely house in the country; they take it in their powerful arms and, in that way they inure it, and when you are there, you would like to be out-of-doors, in the roaring garden, or at least at the window and applaud the infuriated old trees that twist and turn as though possessed by the spirits of the prophets”. Shaw, (1964)

### **Topography as context**

This poetic description of lived landscape was an old cutting from a newspaper. Its source and author are unknown. It was adapted to be specifically punctuating the variations of topography of the *BaSotho* woman’s lived experience with required consequent responses.

What was seen and heard did not necessarily originate yesterday but, in this case has a past going back thousands of years, even millions. The homes of present day *BaSotho* people in the archaeological and recent vernacular studies similarly went through an evolution of form, as with cultural rituals, social interaction, climatic context and technological adaptation. The enormity of the landscape, its scale of space and place making by the buildings-as-artefacts has been the stage set in which humans had to join in life’s forced march between food and water.

Living rooms with an immensity of sky, westward a never ending dusty distance, vistas of incredible grandeur as horizon; eastward, in contrast everything is dwarfed by gigantic mountains barren and abandoned, the Maluti, with a legacy of fiery transformation, in winter with dazzling white snow covered jagged pinnacles thrusting heavenward.

Immediate encircling low sandstone mountains with slow erosion revealed layers of history, opening beds of prehistoric Palaeolithic creatures that roamed this area in search of food. More recent, Homenoides evolved to present day *Homo sapiens*, our collective ancestors. This area of the Eastern Free State has been territory to many human cultures.

The oldest known has been the San (Bushmen), those who were systematically killed the early nineteenth century by Bantu and Colonial settlers. Survivors migrated to the West, the Kalahari. Their neighbours for a few thousand years were the Koi, as with the San, a hunter-gatherer nomadic society. For a few hundred years Bantu speaking people also lived in the area. They were a sedentary cattle culture.

Even more recent neighbours were Colonial settlers. All had to develop an armoury of diverse survival techniques to cope with life in a land of contrasting climate, extreme contrasts between docile-hostile, wet-dry, hot-cold, thirsty, hungry and dying, to fat and abundance.

The savannah also changed over the last thousands of years from a wetland to a marginal desert with present vast stretches carpeted with drifts of pale gold brittle grass, herds of game now extinct, watched over by the sandstone cliffs, in the far distant horizon, soft focus no name mountains. The landscape is drawn is drawn not only with lines of silhouettes but with colour – pinks, lemon, peach, lavender, greys, covered by an apricot sky at sunrise and sunset.

## **PROCESS**

### **ARCHAEOLOGICAL DATA**

Vernacular architecture, particular of the *BaSotho*, was approached as a discourse between future makers and existing buildings-as-artefacts. There is little in literature to substantiate the role of vernacular space making as a cultural vehicle for the making and reciprocity of a makers identity, especially the woman's identity. Refer to chapter five for its elaboration combining primary and secondary data.

### **CONCLUSION TO CHAPTER 2**

The relationship to chapter one was to apply the substantiation of the hypothesis by the re-iterative question: How does the reviewed author's work underpin reciprocity?

The methodology described was a result of several methods accumulated and is specific to this thesis. This relation to research objectives and questions generated subsequent chapters. Appendixes were also directly integrated to relative points where clarification was needed towards a cognitive understanding of reciprocity.

## **KEY ISSUES DISCOVERED IN THE LITERATURE**

### **Research method using phenomenology as a process of reasoning**

Phenomenology was the most appropriate method for researching the deeper meaning of the hypothesis due to its reliance on inductive reasoning.

Phenomenology has several inflexions as derived from reference material. Six of these were found to be most relevant to this inquiry to support the hypothesis. Each inflexion was defined in a polarization of presuppositions along a hierarchical scale of confirmation or its corollary.

The inflexions were; phenomenology as lived experience elaborated in chapter three, existential as everyday life unified with lived phenomena elaborated in chapter four, hermeneutic as the interpretation of phenomena elaborated in chapter five, ontological as bringing phenomena into existence which had a coherence with haptic as a sensorial experience of phenomena elaborated in chapter six, aesthetic as phenomena in the spatial arts elaborated in chapter seven, *Botho* as the African phenomenology of expectations, aspects of this was referred to in each subsequent chapter.

Each inflexion was enhanced by authors as architects as well as other authors who articulated support of the inflexion and also how it was interrelated to the hypothesis. This articulation was further enhanced by using both verbal and graphic material.

### **The evidence of such an approach evolved from other authors**

These references were recorded in chapters one and two. Such authors were prescriptive of the method of reasoning within phenomenology which resulted in a personal evolution into its methodology and conviction of phenomenology as the most appropriate approach to this investigation.

As a method of reasoning it generates a wide spectrum of interactive enquiries seeking the deeper meaning of phenomena.

### **The cardinal aspects of the phenomena written about by other authors relevant to this study**

Phenomena do not exist or occur for its own sake but form a complex network with other aspects within the lived experience of individuals. It can only be induced that because it occurs in a multiple process of interactions it becomes relevant to future expectations of individuals

and will generate more opportunities of re-occurrences with a consequent accumulation of reciprocity.

### **Links and connection points between aspects of work, thoughts or ideas**

There are also consequences to the phenomena; in the case of this thesis, reciprocity, but are 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.

### **Reciprocity**

The proof of reciprocity existing was derived from the literature reviewed. It is experienced when positive responses are evoked from others, be they peer group, users or readers and occurs along the timeline of each individual's lived experience (phenomenology)

From the literature reviewed reciprocity does exist in all fields of human endeavour. However no evidence could be found of its applicability to the makers of buildings-as-artefacts especially not to the BaSotho women as postulated by the hypothesis.

Humans create themselves by creating and they create because they create them self. Success engenders reciprocity but it can also be lost through personal crises.

### **Language**

Humans use many practices of language, from verbal to signs. It is relevant to each person to be able to enter into forms of interpersonal discourse at a micro level because verbal communicative acts are as indicative of intentions as are signs used at a macro level or else the very act of executing intentions.

### **Learning**

Is the undercurrent of the flow by the execution of intentions. It gives a deeper meaning to phenomenology by guiding makers through reference to previous endeavors. Evolution of innate knowledge within an individual engenders confidence. Informed sense knows what to expect and be receptive.

## **Forces**

A maker constantly responds to forces, be they physical or intellectual interpretations. This response is informed by an intentional instinct of seeking out positive results within social constructs, moral affirmation or shelter against climatic forces as in buildings-as-artefacts.

## **Process**

The involvement of an individual in a process of making generates discoveries, but only through this involvement do discoveries generate new discoveries. It confirms that through acts of making a cultural continuum of lived experience, but also reciprocity is achieved. By making humans are made.

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

In subsequent chapters the principles for the existence of reciprocity was used to test whether it follows that the creator, a *BaSotho* woman, whose actions of making homes-as-artefacts described the maker's phenomenological inversion. In scenarios of executing her intentions she has been the maker who appeared to her peers only through her actions, carrying with it their approval, praise and recognition. Induced from this is proof of her lived experience of reciprocity.

Through the review an interactive network was induced which became a valid form of reasoning as well as being used as 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 a language which can be interpreted as responses to various forces. This gave a deeper meaning to phenomenology.