

CHAPTER 8: CONCLUSION AND RECOMMENDATIONS

Making and being ‘made’ is a paradigm of lived experience applicable to all human beings who have intentions of being made but must also be prepared to execute those intentions. This is a subjective statement and its validation could only be induced from observation of *BaSotho* females making their unique buildings-as-artefacts, if these women were being ‘made’ through their actions of making then it must also apply to other makers.

Prerequisites of this paradigm are that the maker is a free agent who is allowed to have intentions but who is also willing to execute these aims. Effective actions imply that the maker has been prepared mentally and physically, during a constant evolutionary growth of the mind and the body, starting from the stage of being a foetus. Lived experience is phenomenology, a lived gathering of experiences, perceived by all of the senses and integrated by the mind into an accumulated body of knowledge.

As the chapters in this thesis illustrate, being ‘made’ was at the future maker’s threshold of consciousness, her primary concern is in making space for affiliation, place for private intimacy, often alone but also at other times with others, place-capacity too, for the spontaneity of appropriation of place and its imponderable use which generate new intentions. All makers of space need to get prepared for their future roles, these roles require a life long interaction with learning. The extent of knowledge affects the depth of intentions as well as its execution. Self confidence is caused by learning and personal experiences, the intensity of lived experiences evolve into a willingness to participate.

The making women evolved along a timeline to become the makers of space, but it is not only in the physical requirements of space making that she has to live the experiences, she also has to learn how her interactions within her community affect her future role as maker. Her experience of interpersonal relationships, her *Botho* moral obligations and societal demands will make her realize the gravity of her responsibilities.

Making and being 'made'; she exists in the present and has a future of lived experiences, when and how reciprocity was accumulated during her life is identified by her existential phenomenology. The creative mind is 'made' through action but no sources in literature reviewed mentions that the makers of artefacts made their identity or that reciprocity was sought in the process of making.

Execution implies that action has a reciprocal intent, not only to shelter and change the patterns of lived experience, but also to gain rewards for the effort. Approval and praise are such rewards; a sequel for executed intentions, this reward is cognitive and physical. Cognitive because along a time line of lived experience an in depth evolution took place of; self esteem, self confidence, knowledge, insight, increase the depth of intentions, willingness to enact. Physical because along this concurrent time line, only in the execution of intentions does dexterity, agility, ability, control of procedures, manipulation of the dictates of the material – earth,

Resulting from a continuous cause to share in a process of effects there evolves an inward psychic and outward agility in the body of the individual; from the yet-to-be-born, to the baby, to the mature woman, ending with the living-dead, *Badimo*. Reciprocity, an extra sensory perception, affected their identity, self-esteem and knowledge of the possibilities and limitations of their bodies.

Reciprocity is a lived experience that takes place throughout the lifecycle of the makers and especially as makers fulfill their roles within their social and cultural value system. To achieve reciprocity, sometimes unknowingly, the building-as-artefact is used as mechanism to substantiate reciprocity between an inward, by the evolution of self, and outward as the evolution of makers.

The shaping of identity and sense of self of the maker, through the acts and procedures of making is realized through a reciprocal evolution between self and artefact; self included intuition, talent, and experience of accumulated knowledge, artefact either being executed or existed and is texts of qualities of use. Effective interaction with life affecting forces during the required execution of intentions gathered the emotional awareness of reciprocal purpose and meaning in life, self esteem and self confidence cultivated their own personalities. These makers were rewarded within their societal construct; *Botho* as the African phenomenology of expectations, if their end products

resulted in successful physical manifestations of the depth of creativity in mental or psychic preparation.

Reciprocity was substantiated within the guidelines of existential phenomenology. During living their experiences humans create themselves by creating and they create because they create themselves. Success engenders reciprocity but it can also be lost through personal crises. Reciprocity was the result of most making experiences when: I can do it better, became a continuous quest and personal challenge to innovation within thoughtful lived experience.

The more difficult lesson to be learnt from the *BaSotho* is the importance of using existing buildings-as-artefacts and settlement patterns as metaphors of social values. *BaSotho* values and cosmology are their own; but needs to be respected. They achieved the deeper meanings of dwelling, its 'wetness' of water. It is inevitably a circular process: in hermeneutic phenomenology there is no possibility of escaping the need to have already understood an artefact-as-home before attempting to explain the process of understanding that product and evaluating its deeper meaning.

This understanding becomes essential while examining how archaeological and actual existing vernacular artefacts formed a reference base that affected and influenced her future intentions for making. Time in a re-iterative progressive process caused the physical manifestation to be evaluated and it then reframed the cognitive insight. A life long interaction between the cognitive and physical realms existed. During the evolution of solutions the *BaSotho* makers adapted form and materials to the conditions of nature; working with natural forms and climatic cycles rather than considering forces as obstacles to overcome has hermeneutic and practical values; used by intentional makers. The cultural identity in the woman made the home, and then the process of home-making 'made' the woman; a reciprocal reward.

Reciprocity is a cognitive acknowledgement within the woman maker; it was a sequel of her own but essentially her societal recognition of depth within intentions, quality of their executions, appreciated actual and implied utility and meanings attributed to symbols as built language. During the inevitably circular process; from precedent and personal experience of human habits observed to informed intentions and followed by implementation and evaluation gave rise to the

BaSotho way of making as a language, a continuum from existing precedent, an interrelation of experienced components and its applicability found in interaction with related past experiences. Reciprocity is evidenced as existing in a continuum of quality of responses. Making caused being 'made' by changing the experiences of her own and other people's lives. The 'wallness' of the wall caused shelters to better the qualities of utilitarian shelters.

BaSotho vernacular architecture within the guidelines of hermeneutic phenomenology recorded a cultural continuum as mental and physical reciprocity coupled the vernacular as historical interactive knowledge, to the woman's timeline as an evolution of interaction, and with the woman achieving reciprocity. Traditional space makers, such as a *Mosotho* woman, used talent, memory, intuition, insight and own inventiveness as their inspiration for a personal version of making philosophy. As a space-maker she became a philosopher through discourse using form as language, she acted out the physical manifestation of philosophic discourse rather than talked or wrote about it. Contemplation became an integral part of her process of making. She did not need to represent space, through her actions she made thought real. Similar to specialist designers she devised sources from her own cultural reference system and through an evolutionary process did, in turn; contribute to the making of her own artefacts.

The lessons learnt from the *BaSotho* past are that design has symbolic as well as utilitarian meanings. Evident in the vernacular is the ecological sensitivity of the *BaSotho* makers with their skill at clustering human habitations in networks of open space becomes vital for the creation of a sustainable future.

A culture of action: Intentions of bringing manifestations of space into existence create reactions from all the senses. This is true not only of the end product but also during the process of execution. Reciprocity from ontological phenomenology results from her staying in mental and physical control of the process of making with every decision considered, accepted or rejected and her proof of the correct decision evident in the final product and its language spoken to the members of her social construct. The observation of sensorial reciprocity as it presented itself in haptic phenomenology can be induced from the responses she received from users of her buildings-as-artefacts; her manual effort in executing components of her buildings reflected her

concerns with the response to all the senses of enjoyment. The hand shapes form and the body delineates space to satisfy a basic need for a place to sleep.

Action as text: At a threshold of interaction during the process of execution reciprocity is a focused involvement of the whole body, all the senses and mind continuously inform the hand and during its process of execution evaluates and restructures intentions which then appropriately instructs the hand. This haptic phenomenological procedure is inherent to all processes of execution, not only in making space but also in such as making decisions at a board room table. It starts when the maker was a baby, tactile senses are enhanced by skin-to-skin contact, not only of the hand but the whole body becomes an internal and external organ in the perception of positive or negative influences. During the making of space materials continuously dictates and controls the grammar when ice becomes solid water, this metaphor of prescribed procedures of growth is equally appropriate to the processes of achieving spatial accrual. The nature of earth is such a dictate.

Both pragmatically and symbolically, the settlement legacy of the BaSotho is a vast resource of tough minded problem solving and inspiring poetic comprehensions, a resource whose full potential is not recognized, but lost other than within Lesotho. The appropriate reciprocal reward will be when this built culture is incorporated into public sector intentions.

The quality of a threshold of interaction implies that the depth of reciprocity is dependant on the degree of participation of the makers.

Articulation, through the execution of space making, turned place and place-capacity into symbolic languages as a BaSotho cultural continuum. The phenomena, buildings-as-artefacts, exist. They can be experienced. They focus aims on functional symbolic issues, and on economic utility of space but especially on the social metaphors of form. 'Wallness' of the wall started off as an accumulation of intentions but its added meaning came from evolution during execution, with the end result more than what was expected.

Aesthetic phenomenology used a thesaurus of space, place and its formal built synonyms to interpret this unique *BaSotho* built language symbolically wrapped with its *litema*. Humans use

many practices of language, from verbal to signs. This is relevant to each person who needs to be able to enter into forms of interpersonal discourse at a micro level. Verbal communicative acts are as indicative of intentions as are symbols used at a macro level, this is similarly applicable to the very act of executing communicative intentions. *Litema* as an art of the earth resulted from an interaction between ontological, haptic and aesthetic phenomena. Interpersonal discourse evolved into a *BaSotho* culture of community discourse, this evolution caused reciprocity to take place throughout the life cycle of lived experience, from birth till death of the maker, heightened especially when the maker fulfils her roles within her social and cultural constructs.

Built language is appropriately explored as a thesaurus of built intentions particular to aesthetic phenomenology. The thesaurus was intended as a process of seeking and providing built manifestations of synonyms; form as discourse. Philosophy 'spoken' in the language of made *BaSotho* homes-as-artefacts. Every home-as-artefact therefore was a 'person', in each such 'person' there remains a joy to experience, together with other users, their memories imbedded into textures, colours and moulded forms because her effort is born out of the result of getting to know and realize herself. Similar to her artefact she developed reciprocal values. Reciprocity was experienced from the success of a symbolic form of discourse.

Buildings-as-artefacts reflect and accommodate the cultural patterns and expectations of its builders. *BaSotho* affiliative clustering built with nature as spatial extension exists as a model reflect both the values of private individuals or public ceremonies of lived experience. With these existing cultural phenomena as models why are there no uniquely South African design strategies that reinforce the potential for neighbourliness and the practice of grassroots self-help and direct democracy?

An aspect that is not realized is that intentions can reinforce such values or disperse and disrupt them. *BaSotho* buildings-as-artefacts did socially reinforce them as symbols of lived experience. The network of open and enclosed space symbolically extended lived experience into the communal and cultural realms. Can intentions create structures that help to channel action in socially favourable ways?

Architecture can also reinforce psychological well-being by creating environments that allude to the essential meanings and ancient values of culture. In contemporary execution of settlement design disrupted the social fabric of culture as well as created built environments that either neglect basic human needs or are so dehumanizing in form that they actually caused communal depression.

Finally, because the maker of *litema* is a master of her art, others, say trained architects who make buildings may learn, by carefully studying these buildings-as-artefacts with their symbolic form of language with their essential insights into the process and technique of appropriate response to forces affecting mindsets. It is also usual for the interest in the maker to remain only incidental, observers are often not at all interested in the proof that any particular correspondence exists between the reputable intentions of makers with their acts or that there is a reward in innovation within discovered limitations and the work as it exists. This reward recognize the value of making and being 'made' solidified as a multifaceted paradigm of life, living and making.

The hypothesis is substantiated.