

**RECIPROCITY IN THE EVOLUTION OF SELF THROUGH THE MAKING  
OF HOMES-AS-ARTEFACTS: A PHENOMENOLOGICAL STUDY OF THE  
*BASOTHO* FEMALE IN HER VERNACULAR ARCHITECTURE**

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## **DECLARATION**

I declare that this thesis is my own unaided work. It is submitted for the Degree of Doctor of Philosophy in the University of Pretoria, Pretoria. It has not been submitted before for any degree or examination in any other University.

Signature

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## ABSTRACT

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, phenomenology, 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.

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.

*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.

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. 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 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.

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.

Primary data consisted of action photos, each was separated into its phenomenological elements to rediscover true-deeper meanings, and drawings with text recorded these elements. Secondary references in literature were used to validate aspects of the hypothesis, these explained deeper meanings and insights.

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

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.

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.

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**Space**

Spatial continuity

**Place versus space**

**Place-capacity**

**Space as solid matter**

**Boundaries**

‘Wallness’ of the wall

**Walls built, shaped, plastered, and decorated by her**

**Floor**

**Edges**

**Roof**

**Penetration**

**Door**

**Window**

**Threshold**

**Diminutive scale**

**Decoration**

*Litema*

*Litema* as an art of the earth; a phenomenological scenario that resulted in reciprocity

**Commensuration of light and substance**

**Nesting**

**Notation within grammar**

Interpretation representing her self

**Under wrap; a phenomenological scenario**

**Executed rituals of making**

**Material**

Earth

**Scale nested within scale**

**Destruction of her home, her nest-as-artefact**

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## **CHAPTER 1: INTRODUCTION**

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

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

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

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

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

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

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

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

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

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

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

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

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

## **OBJECTIVE**

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

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

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

## **RELEVANCE OF THE STUDY**

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

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

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

## **HYPOTHESIS**

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

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

## **THE DEFINITION OF KEY TERMS USED IN THE STUDY**

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

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

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

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

***BaSotho*** the plural name of an ethnic group

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Litema: Art of Earth** Van Wyk, (1998)

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

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

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

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

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

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

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

De Chardin, (1969)

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

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

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

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

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

## **ASSUMPTIONS AND DELIMITATIONS OF THE SCOPE OF STUDY**

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

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

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

### Location and delimitation of the study area

The study area is in Africa



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

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

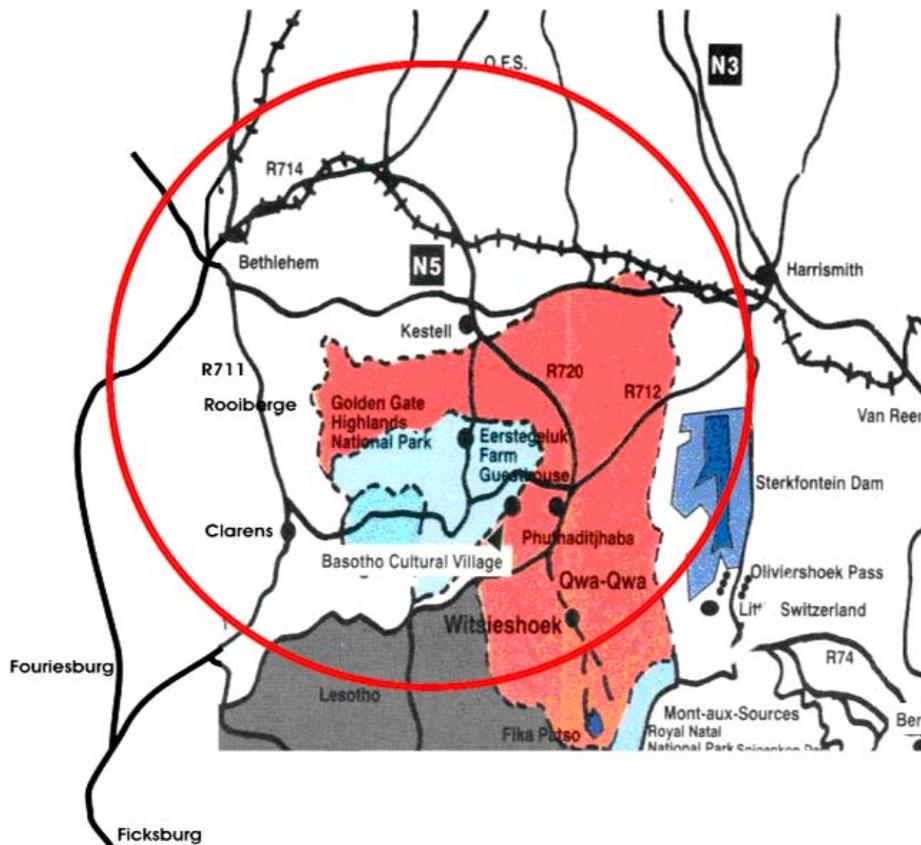


**Figure 1.2 Map of Southern Africa** The study area was outlined in red.

Van Wyk, (1998)



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



Van  
Wyk,  
(1998)

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

**Figure 1.4 Detailed map of the study area**

Source; BCV brochure

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

**RESEARCH METHODOLOGY; A process of inductive reasoning**

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

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

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

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

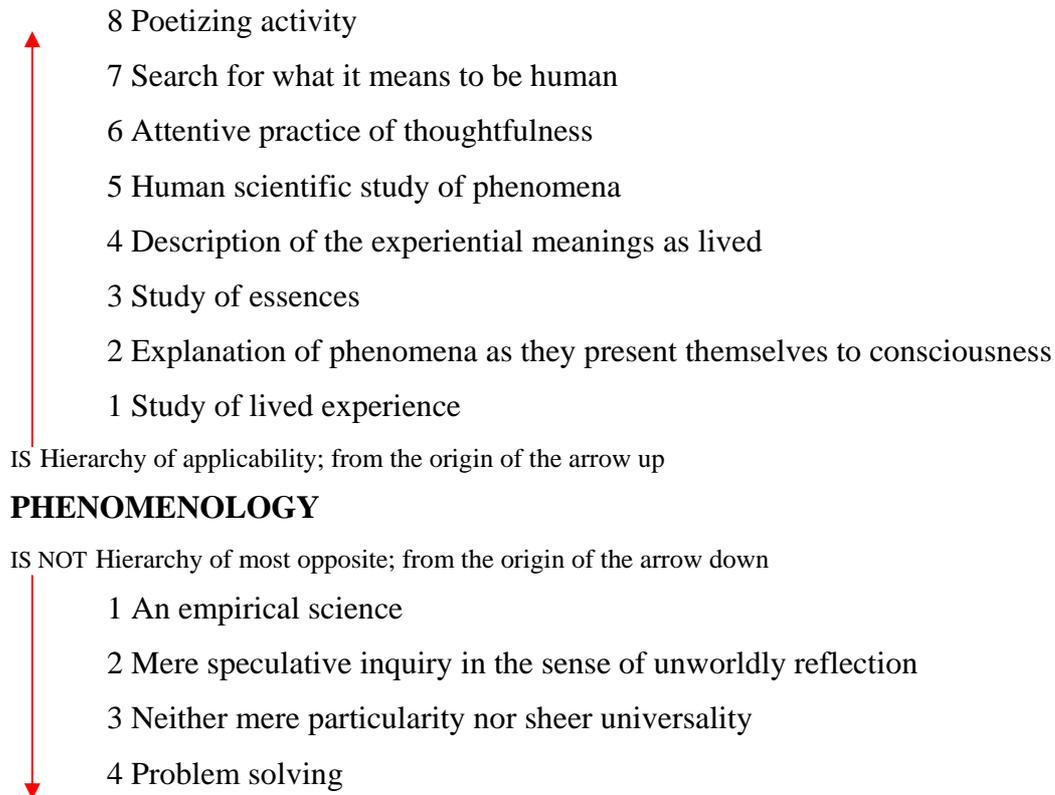
This research method was to study and analyze in the *BaSotho* culture those identified phenomena of making lived space, lived experience (phenomenology) of interactions with other actors in the interpersonal space that she, the woman maker, will share and thus will give her pleasure with reassurance.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

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

### **Phenomenology**

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

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



**Figure 1.5 Polarization of closely interrelated presuppositions**

Morrow *et al.*, (1994)

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

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

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

### **The combination of reciprocity and phenomenology**

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

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

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

### **Society and culture**

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

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

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

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

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

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

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

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

### **Primary data**

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

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

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

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

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

### **Secondary data**

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

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

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

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

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

### **Confluence of primary and secondary data**

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

### **Vernacular and archaeological studies**

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

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

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

### **Non-academic sources**

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

### **Substantiating Reciprocity**

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

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

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

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

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

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

### **Language as Culture**

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

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

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

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

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

### **Learning**

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

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

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

### **Continuum concept learning about reciprocity**

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

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

### **Forces**

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

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

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

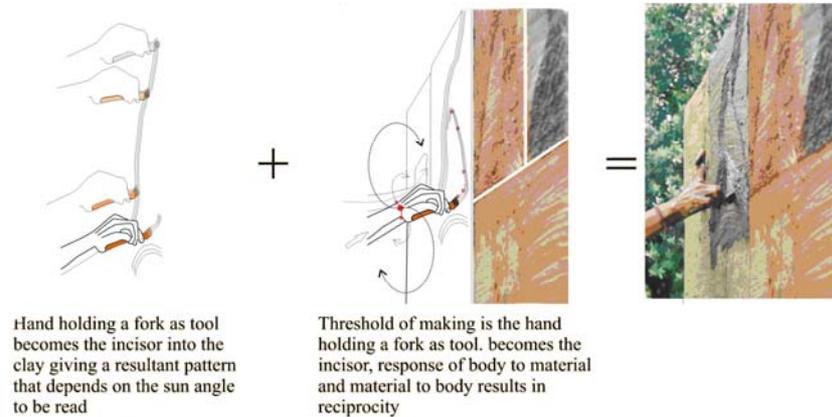
### **Process**

#### **Comprehension of action as culture**

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

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

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



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

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

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

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

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

### Production is integral to the continuum culture

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

## Notes

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

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

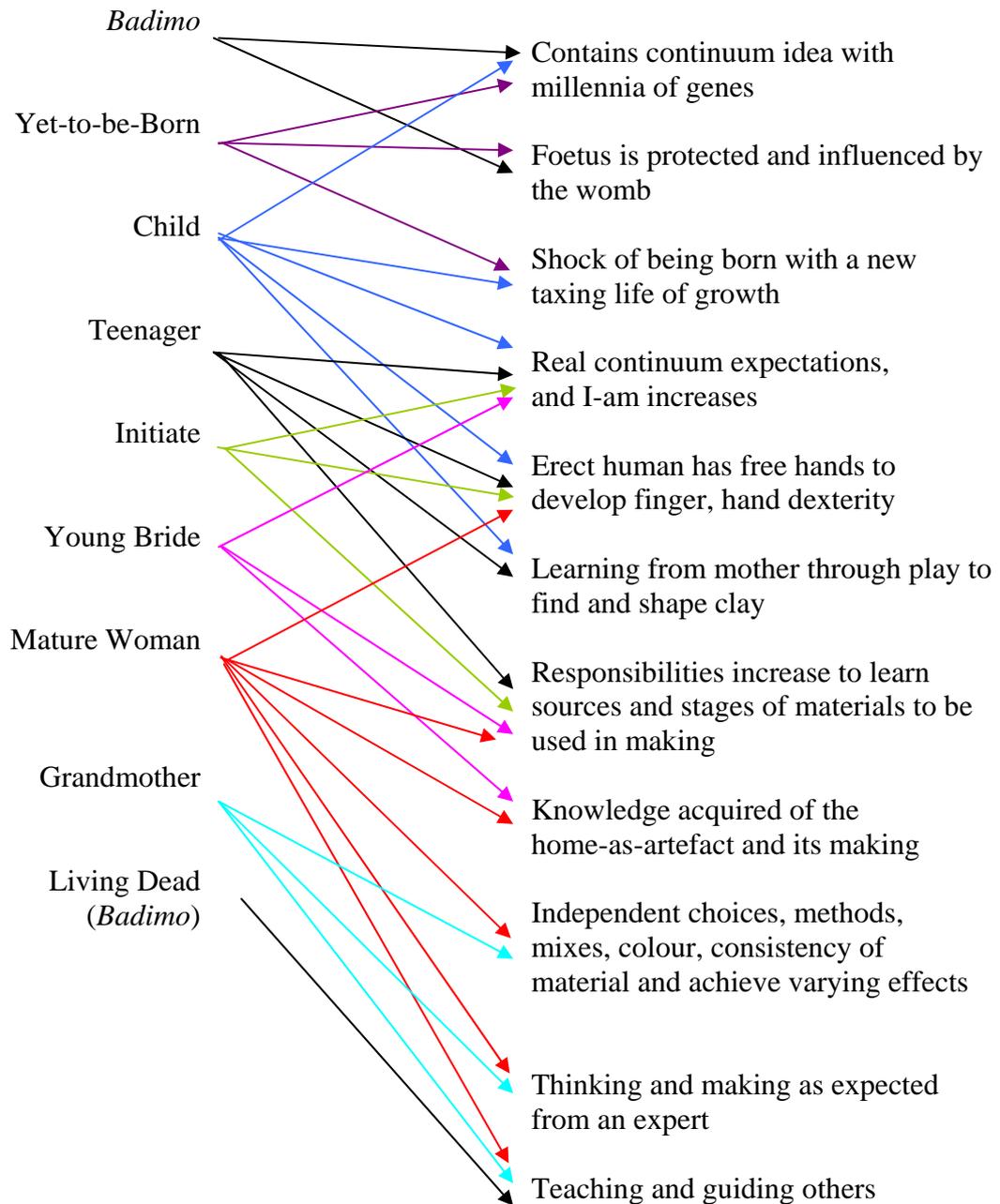
3 Quotes direct from sources are indicated as: (Surname of author, year; page)  
Indirect or paraphrased quotes are indicated: Surname of author, (year)

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

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

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

**TIMELINE OF A CONTINUUM CULTURE; THE HYPOTHESIS LIVED**



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

## CONCLUSION TO CHAPTER ONE

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

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

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

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

### **Outline of the research process and its parameters**

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

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

## **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.

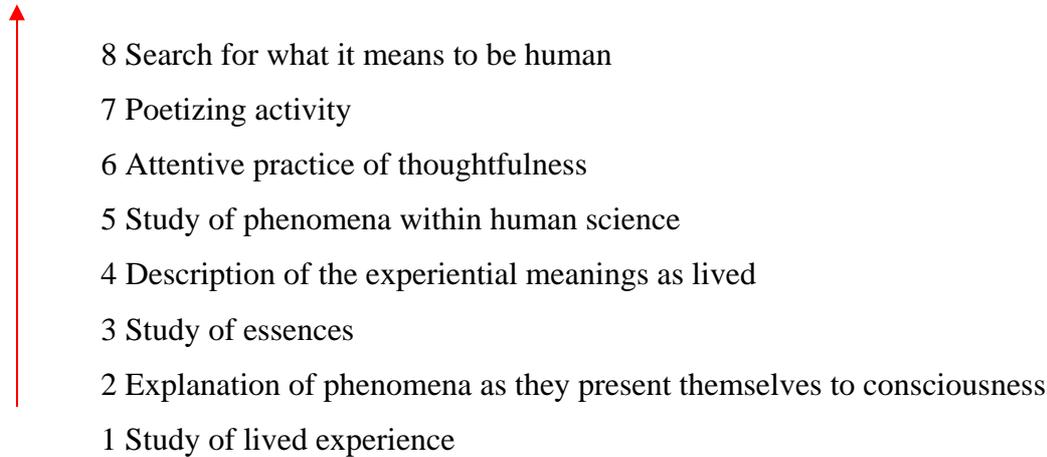
Phenomenology further entails the outcomes of lived experience, rituals of culture, rituals of making and the interactive theories that are derived from these rituals and acts. “The term phenomenology means ‘the study of things shown’. Kant, (1787) divides all objects into ‘phenomena’ (the actual objects 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

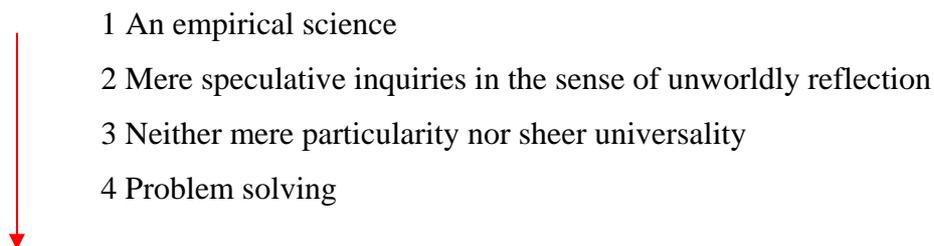
### Phenomenology, lived experience; its specification applied in Chapter 3



**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.*

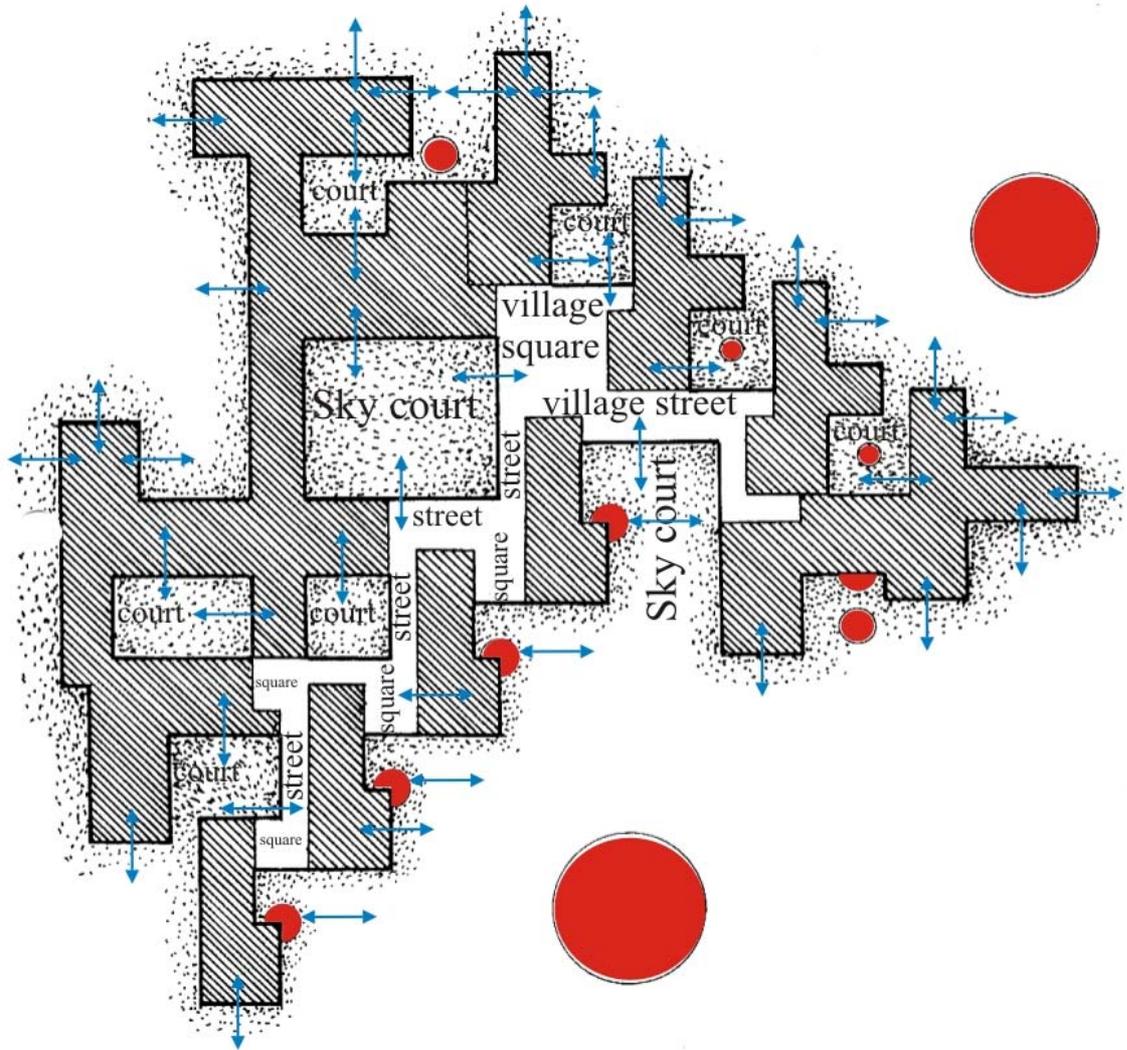
*Space and time must be opened – interiorised – so that they can be entered; persuaded to gather man [woman] into their meaning – include him [her].*

*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)



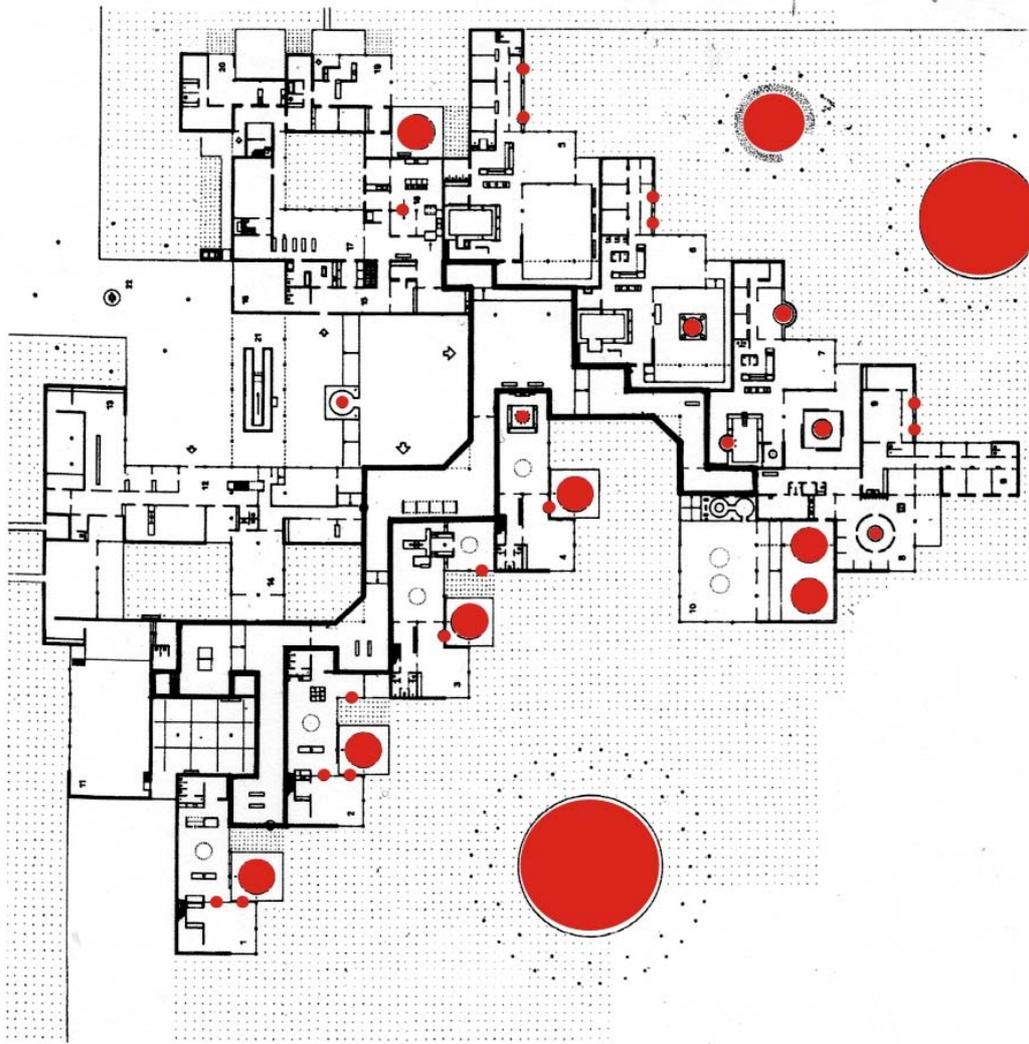
Spaces or places with Van Eyck's 'thresholds' are annotated in red.

**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.



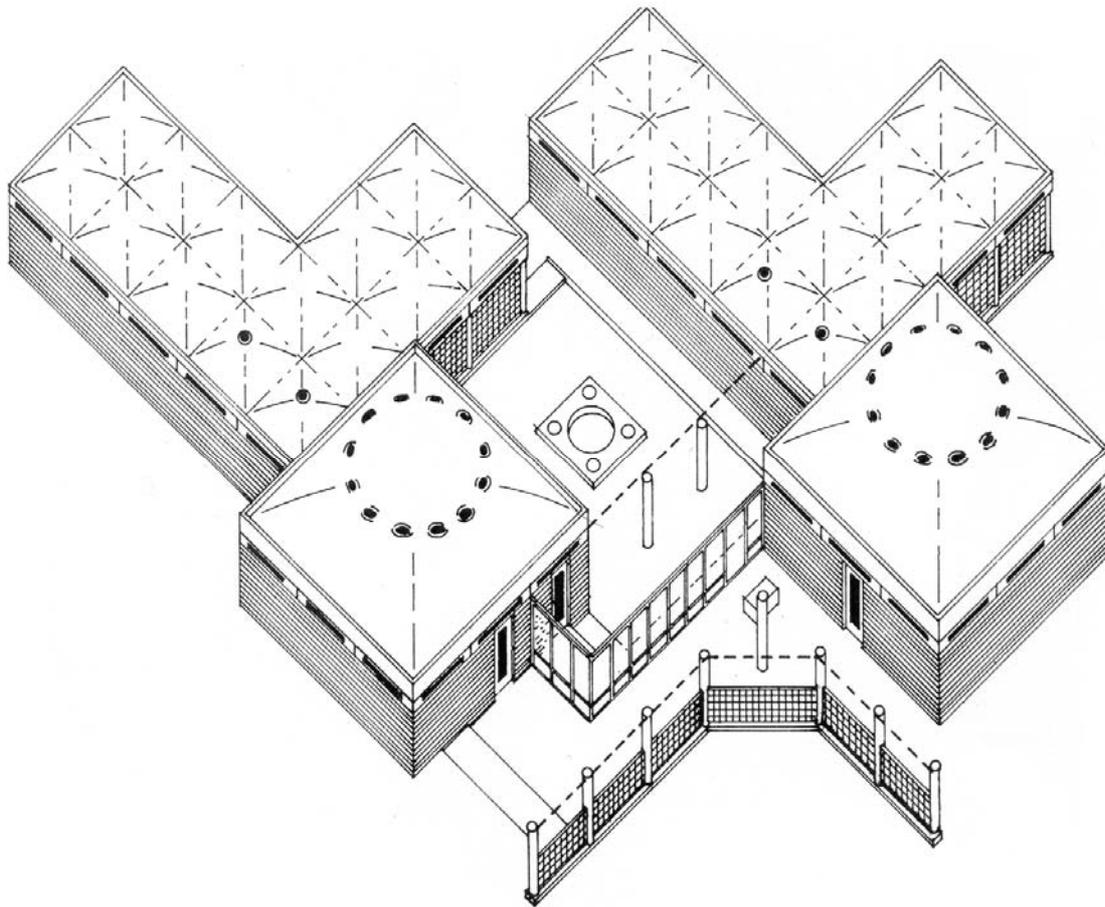
Key; hierarchy of place in size of red circle

**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

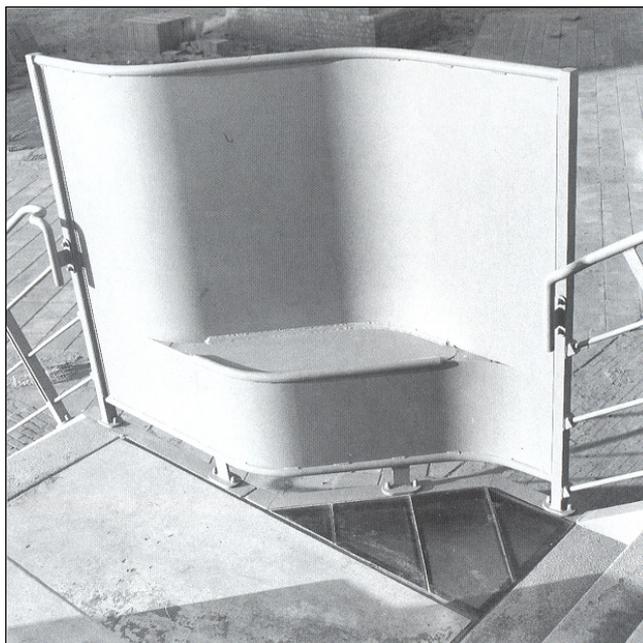
**Hertzberger;** from Holland, worked closely with Van Eyck and followed the same theory, but executed most of this as physical examples of phenomenological arguments in place making. In his book he stated: “It is inevitable that the work you do as an architect should serve as the point of departure 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)



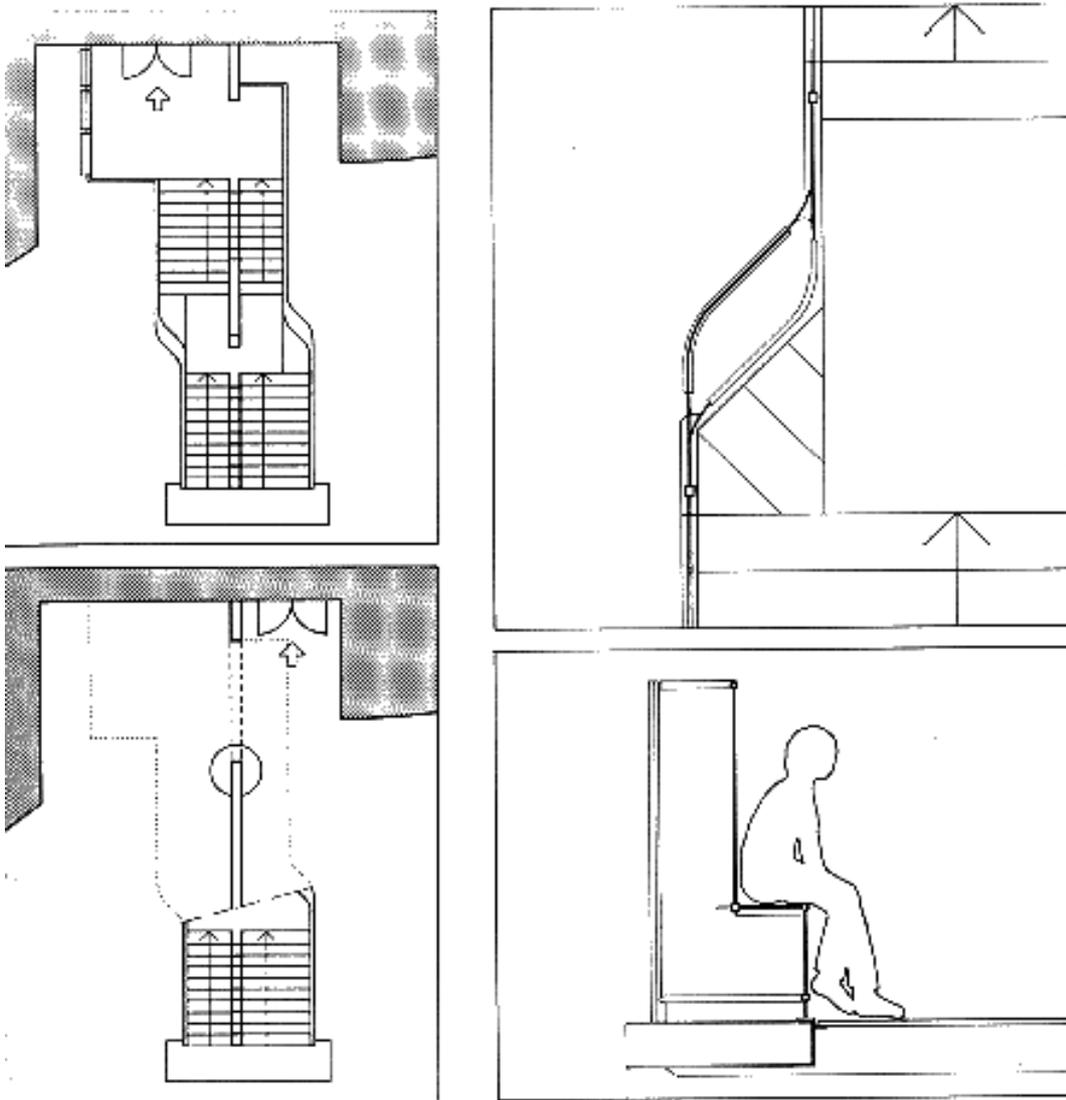
**Figure 2.7 Staircase at an *Appollo* School**

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



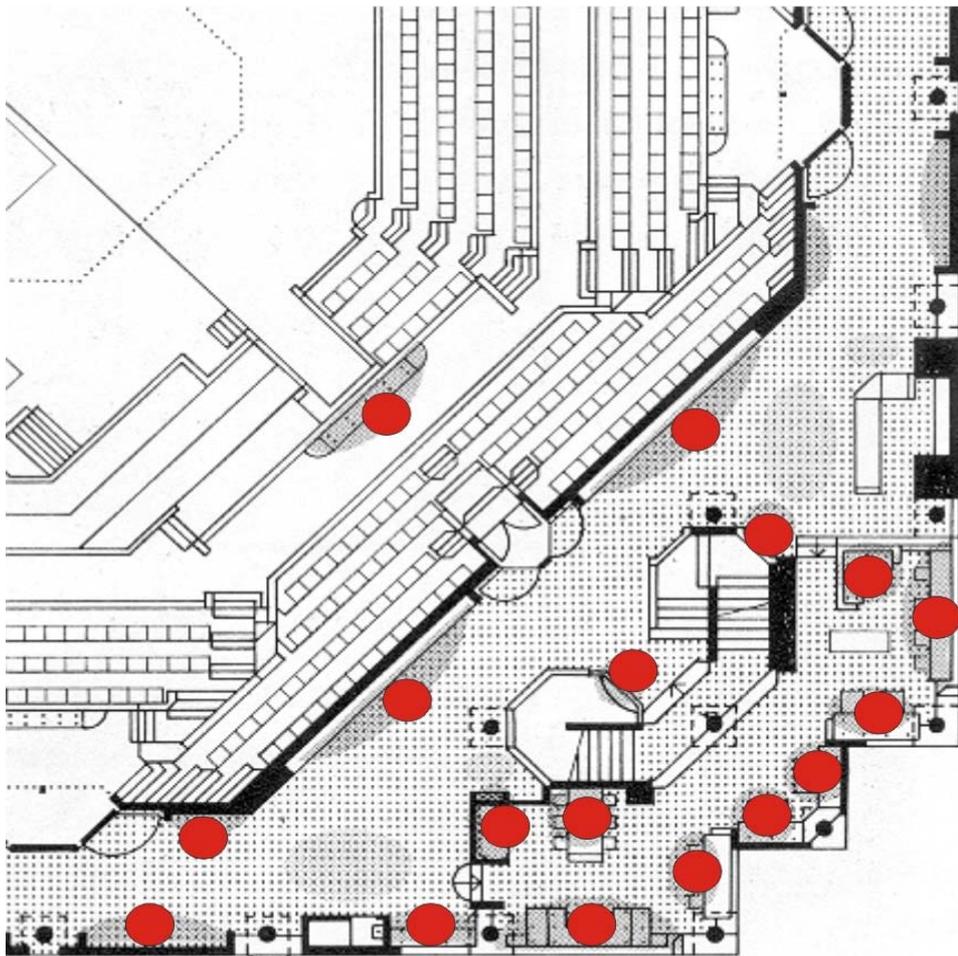
**Figure 2.8 The staircase explained in drawings**

Hertzberger, (1991)

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



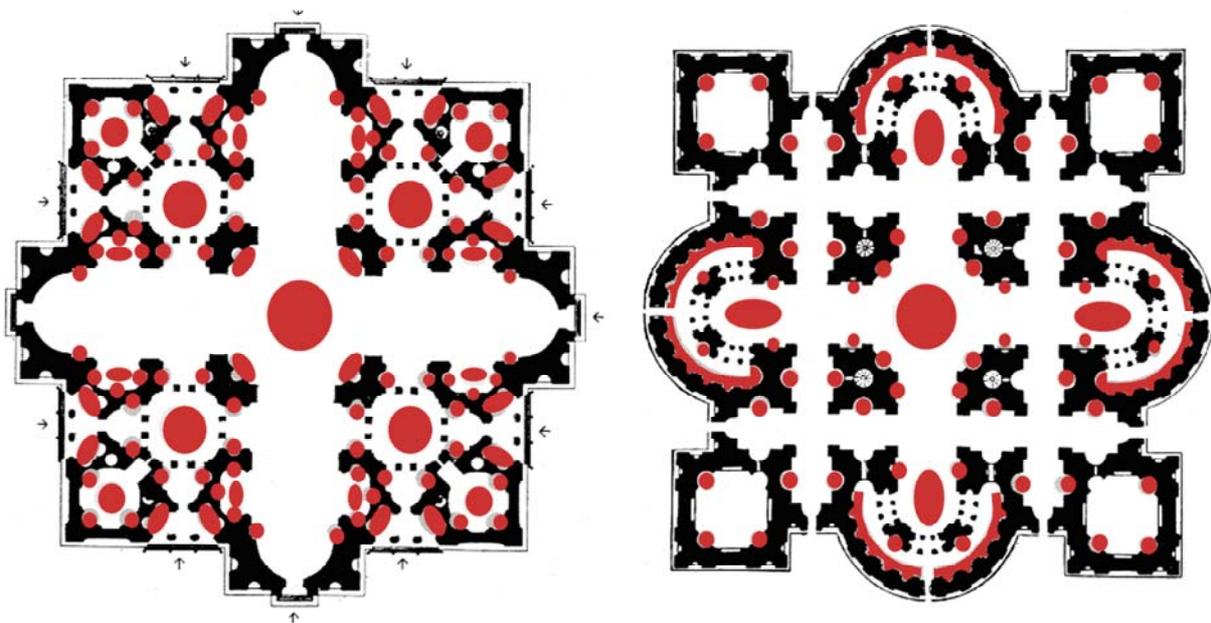
**Figure 2.9** *De Evener School*, ‘place making’ with a friendly oversized column.  
Hertzberger (1991)



**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.

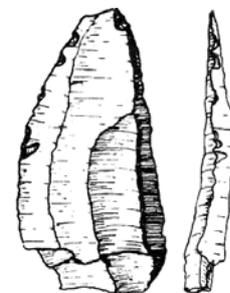
Underlying principles of reciprocity lie in the fact that it is in the linguistic world and through the mediation of lived experience, phenomenology, pre- formed by language that growing up in

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)

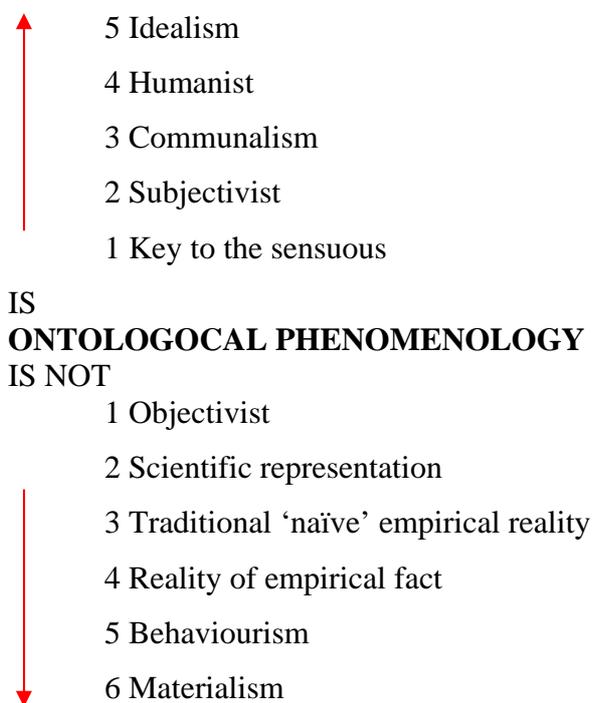
**Gadamer;** if the product made by *BaSotho* women is seen as text in the sense in which he intends the conceptual and temporal distance, the interpreter becomes central. This distanciation, as he calls it, keeps the reader in touch with previous interpretations, leading to the making of prejudgements 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).

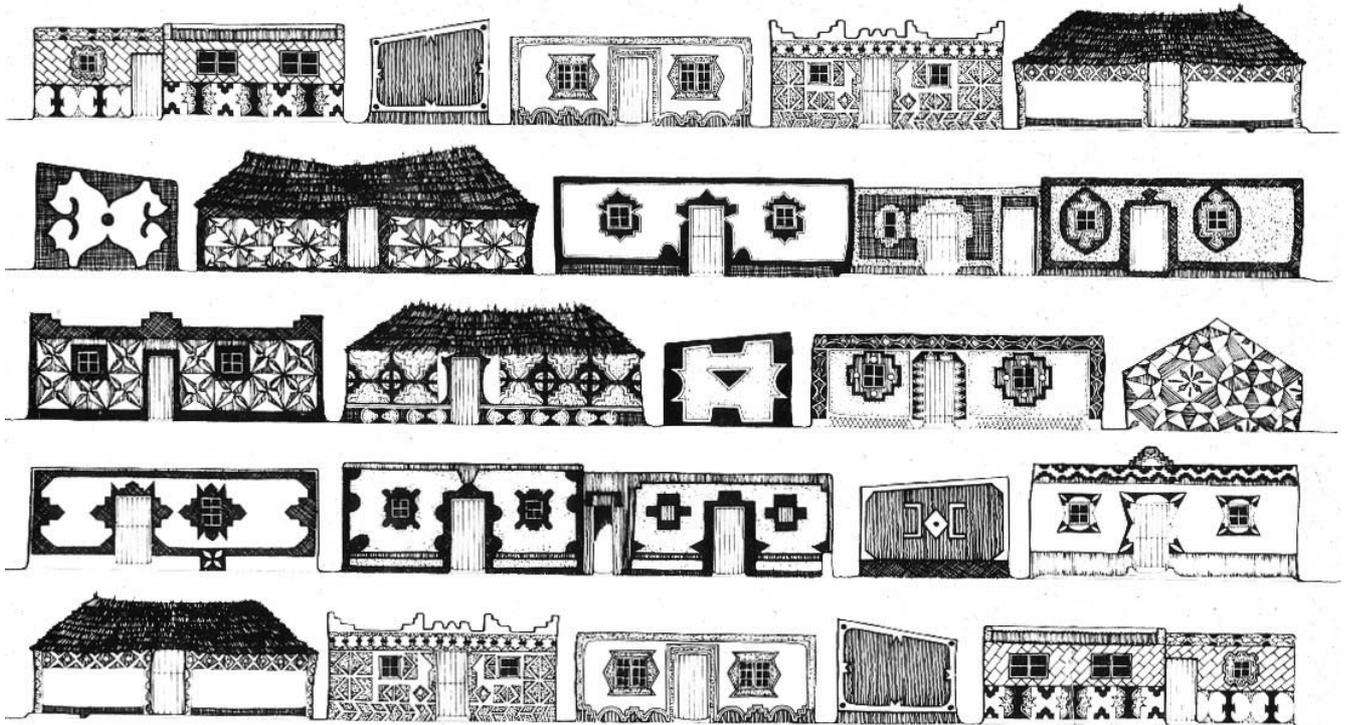
The underlying argument of this thesis not only agrees with Prussin but also moves beyond the physical to the person and her emotions behind the making of particular- and group- spatial decisions. In her studies in northern Ghana she explored the relationship between culture and its manifestation in 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.

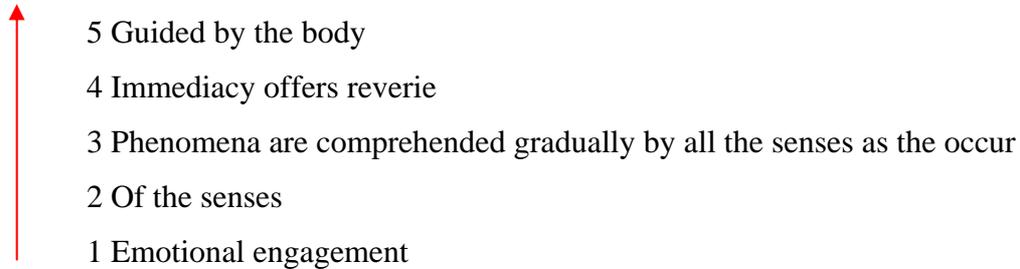
An arc of homes surrounds the kraal arranged to the right and left according to seniority of the wives, but not in an enclosed centre. The home of the chief were up a slope from the kraal allowing him to overlook his domain but not himself being looked upon.

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**

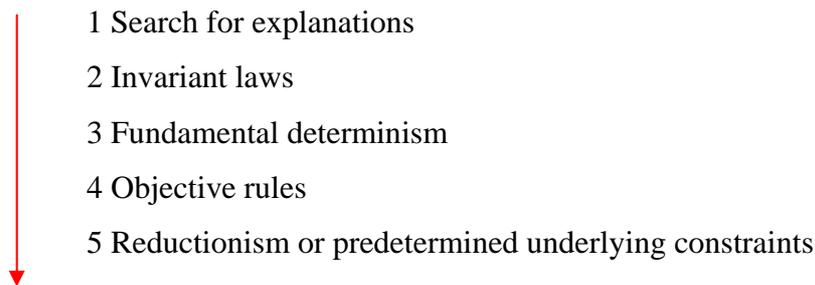
**Haptic phenomenology; its specification as applied in Chapter 6 and 7**



**IS**

**HAPTIC PHENOMENOLOGY**

**IS NOT**



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

The term haptic is defined in chapter 1

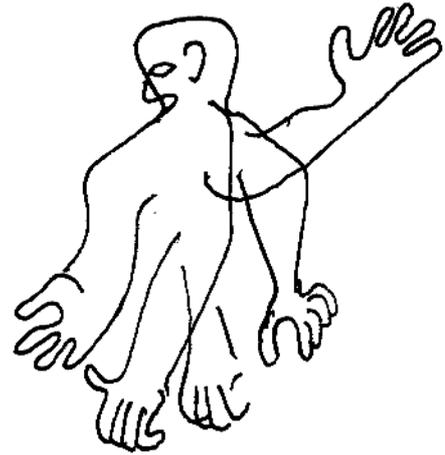
Pallasmaa, (2005)

**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)

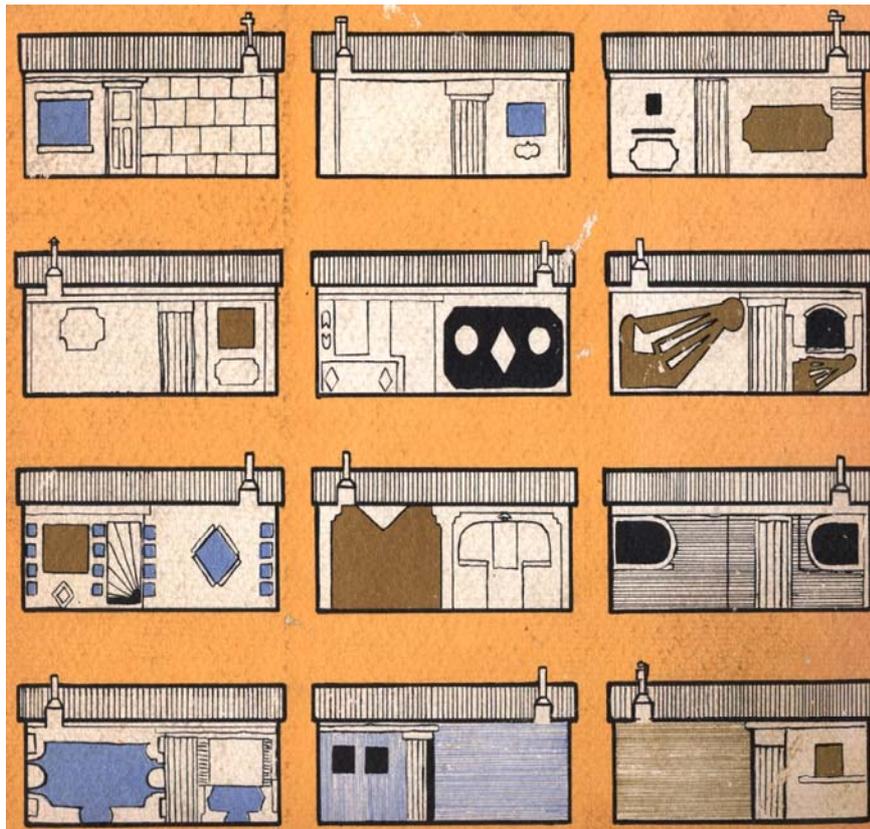
**Architect as author**

**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*

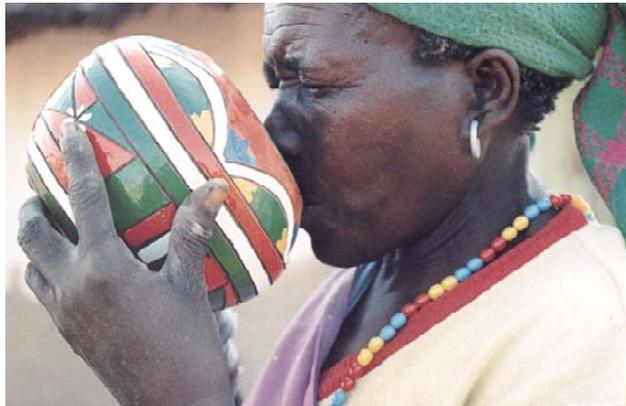
The reverie in making the artefact of Bachelard is reinforced by the following passage;

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)

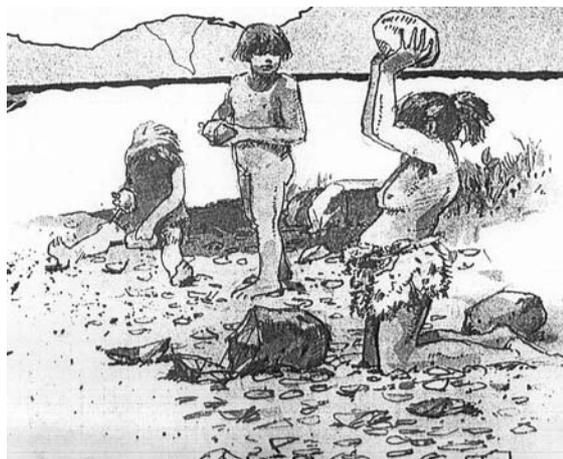
Similar to the act of making, the act of speaking one word brings another with it and so our thought is eventually set forth. It is truly a speech that emerges from the background, usage of language and space, already schematised in advance. We speak or make and the word or artefact goes beyond us to 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.

## **CHAPTER 3: *BASOTHO* WOMEN AS SOCIAL AND PHENOMENOLOGICAL CONSTRUCTS**

### **Introduction**

The content of this Chapter does not substantiate reciprocity but concentrated the research into the social constructs of the hypothesis. This started with a particular phenomenological report of *BaSotho* society and culture, value systems, gender roles, with a short discussion on the cosmological relationship to artefacts (this is a field of study of its own and beyond the scope of this research).

### **The essentials of what was taken from the literature review into this Chapter**

Through the review an interactive network was induced which became a valid form of reasoning as well as be a guide to structure the rest of the research. Lived experience assisted insight to be accumulated, the quality of this became dependent on the extent to which knowledge was applied during the process of making a language, interpreted as responses to various forces. This gave a deeper meaning to phenomenology.

### **This Chapter**

The actions of the *BaSotho* women pre-empt analysis. They select and take possession of a particular part of space but by activating its potentials turned it into a place. These experiments of action became her frame of reference for intended habitual use in their implementation of formal nuances in their built fabric. This Chapter studied how the acts, during a process of living, became symbiotic with learning, speaking and reading forces. Being prepared and re-enforced confirmed their roles as makers.

## **PHENOMENOLOGY; its specification in Chapter two applied**

### **The hierarchical order of the adjuncts was reversed**

#### **1 Study of lived experience**

A timeline (figure 1.7 in Chapter one adapted in this Chapter) describes key stages of female development and evolution with the essential interactive relationship between the key stages and expectancies elaborated as an evolutionary process. Key stages in this timeline started with the *Badimo* and ends with the living-dead, (*Badimo*), with a continuous moment to moment lived experience contained within each individual. Evolution of self was analyzed along each distinct stage of the

continuum of expected development but combined with the roles that needed to be played and accomplished. These stages are important in the evolution of women in *BaSotho* social constructs of *Botho* as phenomenology and *Botho* as a process of experimenting with social and physical challenges. These appear impossible at first but her innate perseverance of effort was to seek a potential or intrinsic style of interpretation of discoveries, this resulted in mastering such constructs. Such expectations of women of all ages to be active makers demands the prerequisite factor of continuous learning, starting in the womb and ends with her death as an unseen but known and respected presence. Her learning will include the value of language as key to communication, to expect and accept failure but keep on responding to forces that will affect her process of living her life.

## **2 Explanation of phenomena as they present themselves**

Place is a mindset appropriated by mood, satisfaction, association and comfort. Within the timeline of a human, this lived experience of place changes from in the womb, in the arms, the cradle, the bed, mother's home, warmed by the sun, staring at a fire, quietly sitting in an enclosing corner, the exuberance of a feast, the inclusion in ceremonies, participation in meetings, a discourse of opinions (agreeing or not), the solemnity of burials with all of those present enclosed in special blankets.

## **3 Study of essences**

During all the key stages of the woman's development described phenomena and occurrences were not always positive, her intuition, knowledge and experience informed appropriate reaction. These reactions became her accumulated references for future executions of inspiration, intentions and expectations.

These intentions and memories of the women to act as interpreters of the appropriate implementation of a variety of modes of action justified the reason for using Norberg-Schulz as architect in phenomenology. The women as subjects of this Chapter were busy with the exploitation of special qualities of use and comfort during their lived experience of place making as opposite to merely making space. He inferred and described those special qualities particular to place which correlates with the intentions of the *BaSotho* women. Their activities were not unique but became the continuation of knowledge.

#### **4 Description of the experiential meanings as she lives them**

The evolution of women in *BaSotho* culture derives from a continuum of cultural norms. Based on *Botho* expectations, doing becomes automatic without being asked nor instructed – but for sheer civility or reverie of making, personal gratification, reacting to fellow humans with gentility, making it a cultural principle not to display superiority or demand submission, recognition, encouraged by others in their abilities, accepting praise, living her status, being her status, acting her status, not to have to prove herself to others, accepting her choice, accepting her excellence.

#### **5 Study of phenomena within human science**

**Kuper;** stated that the general norm is a distinct gender division in her world as maker. These norms seem to be dynamic and possibly changed as circumstances changed. The act of *Litema*, working with earth and making clay pots were however specifically the roles of women. During visits to Lesotho observations made showed gender specific tasks to be interchangeable and depended more on availability of resources and time.

#### **6 Attentive practice of thoughtfulness**

Progressive proportions of time spent on production roles and tasks, actual and learning, influenced progressive proportions of decision-making responsibilities. Progressive change in mentorship of others in the production roles and such tasks resulted from this very process.

In this culture women of all ages are makers. The social structure makes it possible for everyone to be the maker of an artefact. It is not possible within this culture therefore not to be physically involved in a making process. Coetzee *et al.*, (2002). This starts in the womb with inherited and innate knowledge passed on in her genes, as newly born girl. She quickly learns that throughout her life her expectations are fulfilled by her actions. The young girl growing up learns about making through play, during initiation the ceremony prepares her for future obligations and responsibilities. She learns about the ceremony and her own future initiation. She will also help her mother to gather materials for building, especially special earth for *Litema*.

‘The art of earth’. Van Wyk, (1998)

The making of artefacts from girl to mature *BaSotho* woman is anchored to an extension of her moral obligation elaborated under *Botho*, in Chapter two and her social construct elaborated further under peer group pressure in Chapter four.

### **7 Poetizing activity**

*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.*  
(Van Eyck, 1966:121)

### **8 Search for what it means to be human**

Humans have an affiliative tendency. This tendency toward togetherness has been with humans' since primordial times, the gregarious nature of humans is instinctual but it remains essential for humans to congregate in order to survive, Although people can stay alive in isolation, she has acquired, through early social learning, dependence on other people to satisfy many needs.

People also have a drive to evaluate themselves; and in the absence of objective non-social means, they will evaluate themselves by comparison with other people.

Factors affecting judgements are that the more similar people are the stronger the drive for social comparison. People then affiliate for reasons of social comparison with people in their own situation

They also know fairly well how another human will act or react to what she does , she is less likely to do something to annoy the other person but also – vice versa. Each learns to act to make their interaction free of unpleasant reaction. If somebody rewards them they share a rewarding experience, the positive aspects of the experience or the reward are linked to the other person. Humans are also more similar than normally accepted; the effect of similarity is seen most clearly with people who share gross cultural and demographic characteristics, attitudes, beliefs, interests and backgrounds. Kinship is a continuum culture. Freedman *et al.*, (1970)

## ***BOTHO***

Two dimensions of *Botho* have a direct bearing on this enquiry. The first dimension of the living – *motho* – makes 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 and join the living-dead. Two of the dimensions; the yet-to-be-born and the living-dead are invisible, yet they are believable and because of this belief there is an inevitable influence on the lived experience of the living. Ramose (2002)

Further reference to the *Botho* or *Ubuntu* onto-triadic concept of be-ing is in Chapter two.

## **LANUAGE**

One hears their voices free, lively, and happy, one hears them rushing to say more, so happy to find the words to explain, re-establishing quite naturally a dialogue between women in collusion, a complicity in the discourse marked by a multiplicity of phrases such as ‘you know how to do it, right?’ and “you see”, “you understand”, I don’t need to explain that” It is a pleasure found in breaking the law of public silence, a pleasure in recounting the very thing that concerns the succession of days and hours, a pleasure in recounting one’s self, by thus authorizing oneself to be a woman, to take care of household making, and to finding them meaning, diversity, interest, and ingenuity. Each one of them is practicing unknowingly, yet all the while desiring to do so, despite the fear, boredom, or poverty, makes out certain inner masterpieces” (Giard in De Certeau *et al.*, 1998).

## **A voice**

The newborn baby instinctively communicates with the world by crying and will persist till satisfied. She quickly realized that sounds used are construed by mother as a communicative act and will be responded to by equally meaningful acts. She became accustomed to her voice and tested its nuances in space. Single words develop into an innate ability of syntax which will evolve along her life till complex notions can be expressed as mature woman when accentuation developed another dimension to her voice, its full eloquence in articulation by exclamation, gasp, whisper, tone and pitch. This range gets used to gesticulate emotions, real or manipulative. Her

eloquence reached third (space) and fourth (time) dimensions when her voice range can be to lull a child to sleep, or signals danger, fourth; when her voice combines with other voices in song evoking applicable emotions.

### **Ululating**

This is a common form of 'language' used by women to express enjoyment during ceremonies. Often the arms are over the head and rhythmically swinging to the same rhythm of the whole body.

### **Women singing while working**

The bodies of workers become united in the rhythm of the song. It creates a place with its boundaries the acts of making and the sound of voices in unison.

Source Cheryl Ramjake.

*Mmamati mpelelele ngwana*

*ke a lema*

*ke lema kele nasi*

*Maina – mainama ke a inamologa*

*Mae (mmagwe) ke moloji wa busio*

Translated by herself

The locust

can you take care of my child

cause I am planting alone

Repeat on and on and on

Bender – bender she is getting up

her mother is a witch at night

repeat on and on and on

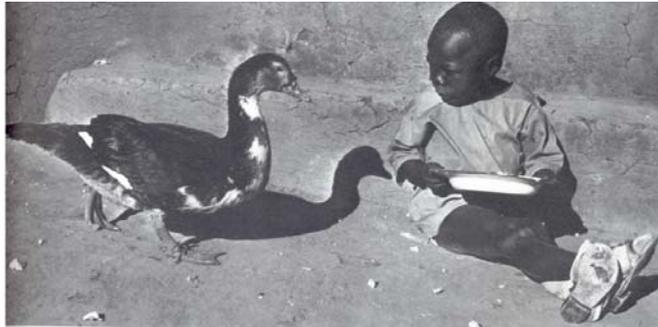
This poem and song is sung while a group of women work, in this case they are planting as part of the role structured obligation as referred to by Coetzee (2002) that is integral to everyone's 'Ubuntu' responsibility. The locust referred to is a metaphor of a totem, within the hierarchy of other totems; elephant (strength), hippo (rain) crocodile (danger).

Within her social construct she will not look up from her work in order not to place the curse on her mother of being a witch. Her confirmation comes through diligence and conforming to peer group pressure when doing her work well.

The important subliminal aim of this song is to maintain the rhythm of a body at work. This act becomes inherent in repetitive work such as hewing, mixing clay with manure to reach the right consistency and through this bodily knowledge she develops her own satisfaction and self esteem. The action makes the woman, the woman generates the action.

### **Body language**

Learning the languages of verbal and physical expression



**Figure 3.1 Her body language sets her own boundaries**

Her bodily language demarcates the boundaries of ownership. This self expression is by learning to set her own boundaries as safe realm and is the start of her future role as maker of actual boundaries with the walls of buildings-as-artefacts.

Perhaps the first confrontation she had was with an outsider, in the photo a muscovy duck intent on robbing her of her food but, in an eye to eye and her turning a shoulder as bodily reaction she is standing her ground and did not allow this. This body language also showed her confidence which is a sign of self knowledge, confidence and the beginning of her evolution towards her future role of insisting on the value of her own boundaries, mental or physical.

### **LEARNING**

All these senses will be acted upon as part of her application of lessons learnt. “The infant, then, is storing up every bit of positive [or negative] experience she has, no

matter what its sequence or how fragmentary its character. She must however at the end of her accumulating process contain the requisite minimum of any experience to use it as the basis for the next contingent experiences. Without the prior experiential quota being met, the next step of experiences may occur a thousand times without contributing to the maturing of the individual” (Liedloff, 1986:59)

### **Role of her social interaction**



**Figure 3.2 Peer group in their roles of social interaction**

Van Wyk, 1998

Peer group interaction had the major component of copying since everyone, a child or her mature social group all become role players, the most talented will be copied. She gets taught, even if at first it is through games, dancing or singing the consciousness of the agility of her body. Copying remains an integral part to play acting even when she is mature. From eventful ceremonies to everyday performances require correct dramatical languages which are learnt through copying other actors, when successful group approval builds confidence. Variation from the accepted is encouraged and can lead to a new interpretation. This process of evolution is synonymous to her role as maker of buildings-as-artefacts.

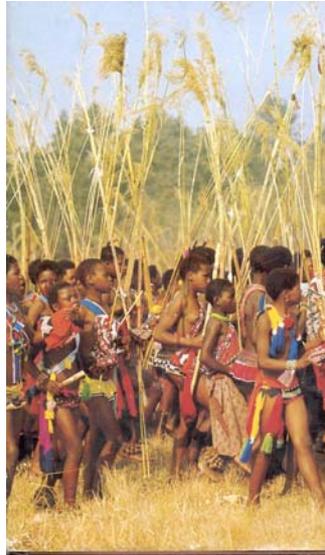
### **FORCES**

The change in responses to forces acting upon her in relation to her age, especially the way in which experience and self esteem allowed her to expand the techniques and understanding of expectations required within her social construct were elaborated.

### **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: 3)



**Figure 3.3 Festival of reeds**

West *et al.*, (1976)

Myths purporting to explain the ‘origin of things’ including people on earth, abound in Africa. Prevalent mainly among the people, who occupy the Eastern coastal strip of Southern Africa – the Nguni, - is the myth that ‘the first people emerged out of a bed of reeds’. The location of this event is not identified. Nor does one find much elaboration of this myth. However, the idea is implanted and passed on from generation to generation by way of family and national ritual. Setiloane, (1989)

‘*Umhlanga*’, the festival of the reeds, is significant as a theological festival especially among the *Swazi* people, a subgroup of the *Nguni* and the *BaSotho*, enacting the event of the ‘first people coming out of a bed of reeds’. It occurs at the beginning of the agrarian year and, therefore, has undertones of a concept of fertility. Its principal event is the ‘passing out parade’ at the Great Place, of girls who have reached the age going on to womanhood when each young woman participates in the dance carrying a reed, creating the impression of a bed of reeds in the marshes moving in the wind.

It is significant that the *BaSotho* of the study area observes this myth. They even locate the ‘bed of reeds’ on *Ntsoana Tsatsi*, a hill near the town, *Vrede*, in the Free State within the area of the settlements of the study area.

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, father 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 that first event of our 'first parents'. (Setiloane, 1989: 5)

### **Sweeping dirt**

A distinct area between the group of huts and the reed screen (if present) is often swept to keep it clean and spotless with no loose lying objects not just for cleanliness but also to prevent the snake representing the bad *living-dead* (fore fathers) from hiding and striking out at a bypassed and causing possible death.

Douglas defined "dirt" as "a relative idea", one element in a symbolic system through which the culture orders the sensible and sacred world of the ancestors, and both classifies and organizes matter, so that, dissimulated under this obsession with avoiding stains, of performing sacred purification rites, "reflection on dirt involves reflection on the relation of order to disorder, being to non-being, form to formlessness, life to death. This can be applied to the question of cleanliness of the surroundings of a building as artefact, provided one recognizes in the fabric of this symbolic structure the presence of parameters linked to a given history and geography. De Certeau *et al.*, (1998)

### **Evil spirits in the *Badimo***

The *mofifi* (a cleft sapling) is also hidden in the roof of a home to render the inhabitants invisible to evil influences; they are also buried around agricultural fields to ward off misfortune. A *mofifi* (forked stick) is stuck into the outside thatch roof of a hut to prevent the lightning (fire bird) from striking the hut. Myth is a bigger cultural force than proven knowledge, it was more important to conform to social opinions. The *mofifi* was also carried by the *bale* (initiates) to ward off evil spirits. Sweeping the *lolwapa* is still also regularly done to prevent evil spirits, as snakes, to hide behind loose rubble and strike the unfortunate victim.

## PROCESS

### Phenomenology remains a continuous culture of lived experience

Along the timeline from yet-to-be-born to the living-dead progressive bodily adaptation to dictates processes of evolution and possibilities of materials. Within her own evolution key roles will automatically occur resulting in an innate knowledge and intuition. This lived culture; firstly as a single person within the continuous change of a physical body and secondly the association of interpersonal experience and the way she shared it with other persons became better understood and meaningful in the study.

The reasons for being able to observe the evolution by this induction were that the subject matter exists. Identification of phenomenological patterns, regularities in methods, recurring patterns, themes and other commonalities or areas of uniqueness, in the making of the building-as-artefact became possible. The stages of growth and actual influence in development of the woman could be identified. The relationship between these could be connected.

### Timeline of the process

**Badimo:** Thousands of years of antecedents

**Yet-to-be-born:** Centuries of expectations and genes

**Birth:** Pain, shock and life

**Child:** Learning life skills, self preservation and a languages of expression

**Initiate:** Learning responsibilities and grown up values

**Bride:** Learns about relationships between her and males

**Marriage:** Bringing together two personalities and families

**Grown up:** Confronting future uncertainties and to initiate actions

**Mother:** Perpetuating life and accumulated knowledge

**Grandmother:** Perpetuating culture, knowledge and life skills

**Living-dead:** Being in constant presence as guide

### Figure 3.4 Timeline of the continuum of a learning culture

Each stage in this timeline was elaborated in terms of evolution of self.

### **BADIMO: Thousands of years of antecedents**

As the accumulated genes of the past has prepared them to do expectations within which the *BaSotho* women confront life are examples of extreme complexity and closely linked with natural tendencies in the infant like; to suckle, to crawl, to explore, but also to imitate. As what we expect in the way of treatment and circumstances becomes available sets of tendencies interact to capture and imbed the value of success. When the expected does not take place, corrective and compensatory tendencies make an effort to restore stability. Sets of intended expectations in humans interact to enable a complex store of experiences as our living dead have prepared them to do.

**Liedloff** ; “This human continuum can be defined as the sequence of experience that corresponds to the expectations and tendencies of our species in an environment consistent with that in which those expectations and tendencies were formed. It includes appropriate behaviour and treatment by other people as part of that environment. The continuum of an individual is whole, yet forms part of the continuum of the family, which is part of the clan’s, communities and species continua, just as the continuum of the human species forms part of that of all life. 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, calculations, syntheses and executions simultaneously and correctly. Correct in this context does not imply unanimous agreement, but that which is appropriate to the ancient continuum of our species inasmuch as it is suited to the tendencies and expectations with which we have evolved. Expectation, in this sense, is founded as deeply in the human as its very design. Lungs not only have but can be said to be , an expectation of air, eyes are an expectation of light rays of the specific range of wavelengths sent out by what is useful to see at the hours appropriate for the species to see them; ears are an expectation of vibrations caused by the events most likely to be of concern, including the voices of other people, and one’s own voice is an expectation of ears functioning similarly in other people. A waterproof skin and hair - expectation of rain, hairs in the nose – expectation of dust, pigmentation in the skin – expectation of sun , respiratory mechanism – expectation of heat, one sex – expectation of the other, reflex mechanism – expectation of the need for speed in emergencies” (Liedloff, 1986)

In the surrounding mountains certain caves have been known as important locations for contact with the *Badimo*, the individual needing immediate proximity to the *Badimo* would, by entering the cave, enter the realm of the *Badimo*, inside the earth, depending on the severity of the plight would also go right up to the inner wall to bring an offering and request, in the case of the barren woman, to bear a child.

The *Badimo* and their graves are used for the same purposes, but more so for daily guidance, as well as protection during certain ventures such as undertaking a trip.

### **Plant imagery of the *Badimo***



**Figure 3.5** The plant *Boophane disticha* was associated with the female *Badimo*

As physical manifestation of the *Badimo* this plant became the intermediary contact with the *Badimo*, in the morning women will water the plant and talk to her *Badimo*, ask for advice on matters of concern but primarily created a mental place where ‘both’ feel included.

Drought and starvation were regular seasonal occurrences and cost the lives of loved ones as well as fauna and domesticated animals. Flora, edible or medicinal, also died off causing suffering, thence the belief in the *Badimo* and their interference to stop the misery and bring rain and relief. Their action was called on through dance and the

offering of prized cattle, where the blood of the animal during slaughter was deliberately allowed to flow into the earth to awaken the *Badimo*.

### **YET-TO-BE-BORN: Centuries of genes carrying expectations**

Conception is probably the most remarkable rite of passage to occur in the life of a person. Centuries of expectations of two gene pools, mother and father, are combined into one. It fulfils the roles of the yet-to-be-born as well as that of motherhood; to whom it is to bear children within the expectations of her social structure, and most importantly, to give birth to a son.

The role of the yet-to-be-born if a male is to perpetuate the name of the father and continue the family traditions. If a daughter is conceived it means that she will perpetuate the species, be help to her mother and future mother in law, but will bring wealth when she gets married the future son in law has to pay *lobola*, bride money.

During her time in the womb, the little human is still permitted to follow in a straight line from her antecedents' developmental stages from two single cells meeting, through an amphibian stage and on to *Homo sapiens* ready-for-birth without much happening to her in the womb for which experience the living-dead have not prepared her.

It is custom during pregnancy for the mother to be part of a ritual of offering prayers to the *Badimo* while the mother is covered in the skin of an animal and her face smeared with clay.

The foetus is nourished and protected in her mothers womb, kept naturally warm and jostled about pretty much as her predecessors were. She learns the sounds she hears are not very deferent, her mother's heartbeat, her voice and the voices of other people or animals. She also feels her mother's movements, hears her body digesting, snoring, coughing but is undisturbed, for her adaptations have taken into account over the millions of antecedent years. Due to their experience she is expecting and gets prepared for her anticipated experiences when born. Liedloff, (1986). This protection is the precursor to her successful experience of life. Through an innate willingness her mother will ensure that.

### **BIRTH: Pain, shock and life**

Coming into the world; a rite of passage for the new born baby. At the birth of a baby the home immediately becomes a sanctity an earthen womb to protect and shelter her, similar to her mother's. At birth a baby has developed far enough in her maximum security cell to emerge and continue her life in the enormously less sheltered outside world, the radical change from wet to dry, a lower temperature, no muffled sounds, the switch over to the infant's own breathing.

The new home acted as a built womb. It is not accessible to others than by specifically identified women. The artefact-as-home gets repainted with *litema*; it also gets ceremonial symbols to tell others of the event. A reed is placed across the entrance as reference to the myth of coming out of the reeds, this says to others she is in the reeds. Two reeds are also thrust into the thatch roof to avoid danger and bad spirits to hurt both baby and mother.

"Biological birth is a definitive act whereby the infant organism is presented into the world. There it is, a new baby, a new biological entity, already with its own ways, real and alive, from our point of view. But what of the baby's point of view? Under usual circumstances, the physical birth of a new living organism into the world inaugurates rapidly ongoing processes whereby within an amazingly short time the infant feels real and alive and has a sense of being an entity, with continuity in time and a location in space. In short, the baby becoming existentially born as real and alive follows physical birth and biological aliveness. Usually this development is taken for granted and affords the certainty upon which all other certainties depend. This is not to say, not only do adults see children to be real biologically viable entities but also they experience themselves as whole persons who are real and alive, and conjunctively experience other beings as real and alive. These are self validating data of experience." (Laing, 1971:41)

### **Song of a mother to her first born**

A poem from Sudan, translated by Jack H. Driberg, (Black African Voices: 60)

Although this poem is not by a *BaSotho* the sentiment is the same

- line 1 *Speak to me, child of my heart.*  
*Speak to me with your eyes, your round laughing eyes,*  
*Wet and shining as Lupeyo's bull-calf.*  
*Speak to me little one,*
- 5 *Clutching my breast with your hand,*  
*So strong and firm for all its littleness.*  
*It will be the hand of a warrior, my son,*  
*A hand that will gladden your father.*  
*See how eagerly it fastens on me:*
- 10 *It thinks already of a spear.*  
*O son, you will have a warrior's name and be a leader of men.*  
*And your sons, and your son's sons, will remember you long*  
*after you have slipped into darkness.*  
*But I, I shall always remember your clutching me so.*
- 15 *I shall recall how you lay in my arms,*  
*And looked at me so, and so,*  
*And how your tiny hands played with my bosom.*  
*And when they name you a great warrior,*  
*then will my eyes be wet with remembering.*
- 20 *And how shall we name you, little warrior?*  
*See, let us play at naming.*  
*It will not be a name of despal, for you are my first-born.*  
*Not as Nawal's son is named will you be named.*  
*Our gods will be kinder to you than theirs.*
- 25 *Must we call you "Insolence" or "Worthless One"?*  
*Shall you be named, like a child of ill fortune, after the dung of cattle?*  
*Our gods need no cheating, my child:*  
*They wish you no ill.*  
*They have washed your body and clothed it with beauty.*
- 30 *They have set a fire in your eyes.*  
*And the little puckering ridges of your brows--*  
*Are they not the seal of their finger-prints when they fashioned you?*  
*They have given you beauty and strength, child of my heart,*  
*And wisdom is already shining in your eyes,*



- 35 *And laughter.*  
*So how shall we name you little one?*  
*Are you your father's father, or his brother, or yet another?*  
*Whose spirit is it that is in you, little warrior?*  
*Whose spear-hand tightens round my breast?*
- 40 *Who lives in you and quickens to life, like last year's melon seed*  
*Are you silent, then?*  
*But your eyes are thinking, thinking,*  
*and glowing like the eyes of a leopard in a thicket.*  
*Well let be.*
- 45 *At the day of the naming you will tell us.*
- O my child, now indeed I am happy.*  
*Now indeed I am a wife—*  
*No more a bride, but Mother-of-one.*  
*Be splendid and magnificent, child of desire.*
- 50 *Be proud as I am proud.*  
*Be happy as I am happy.*  
*Be loved as I am loved*  
*Child, child, child, love I have had from my man.*  
*But now, only now, have I the fullness of love.*
- 55 *Now, only now, am I his wife and the mother of his first-born.*  
*His soul is safe in your keeping, my child, and it was I, I, I who have made you.*
- Therefore I am loved.*  
*Therefore I am happy*  
*Therefore I am a wife.*
- 60 *Therefore have I great honour.*  
*You will tend his shrine when he is gone.*  
*With sacrifice and oblation you will recall his name year by year.*  
*He will live in your prayers, my child,*  
*And there will be no more death for him but*
- 65 *everlasting life springing from your loins.*  
*You are his shield and his spear, his hope and redemption from the dead.*

*Through you he will be reborn, as the saplings in the Spring.*

*And I, I am the mother of his first-born.*

*Sleep, child of beauty and courage and fulfilment, sleep.*

70 *I am content.*

### **Value of being in the arms**

“The growth of independence and the power to mature emotionally spring largely from the in-arms relationship in all aspects. One cannot therefore become independent of one’s mother except ‘through’ her, through her playing her correct role, giving the in-arms experience and allowing one to graduate from it upon fulfilment”. (Liedloff, 1986:80)



**Figure 3.6 The essential developmental value of skin-to-skin contact**

Becker, 1979

Not only is the newborn fed till ready to be weaned, an immediacy of place making but cuddling her in the arms remains a continuous memory of lived experience in place-making, the daughter will always associate the intimate moment when mother slipped pleasant treats into her hand, making her feel special. Experiences such as this become subconscious nuances united in the future mother used when needed. She will intuitively re-enact these ‘places’ filled with concern while administering medicine with love. Most important, she developed a personal code of ethics with a faith to act. To perpetuate the values of her community throughout the life of her offspring she will expand and develop ways to prepare them to accomplish success when faced with the various social markers of development such as initiation, marriage, birth and death.

The infant growing into the stage of a child learns about senses such as sights, sounds, motions, smells and taste (the unusual taste will immediately rejected). It becomes a lesson in setting up personal preferences and boundaries, these will evolve during her life to define a particular person.



**Figure 3.7 Skin-to-skin contact of mother and an older child became a comfort**

Although not in-the-arms as in figure 3, this is as effective, leaving the hands free and even carrying objects on the head. The mother – child contact is maintained and further developed. The infant or child still hears the heartbeat, will fall asleep of her own will, sees a wide world of views, experience smells (pleasant or unpleasant and will learn to avoid the latter) all this forms her values in her own future. Liedloff insists on the essential experience of the infant of skin to skin contact during the in – arms continuum of expected senses, as they were repeated with frequency for thousands of years as the expectations of the *Badimo*. *BaSotho* women still carry their babies on their backs with the child tied to the mother’s body with the blanket, when necessary another blanket is used to cover the child and shoulders of the mother to shield the infant against the climatic forces, a way of place making on her back creating comfort and proximity.

When working, if the child becomes too heavy for comfort she will use the blanket to provide a special little bundle as a phenomenological place for sleeping but the baby is still conscious of her mother’s proximity and can still hear the mother singing while she is working. The blanket can also be wrapped in a circle to prop the baby up to teach her to sit up. A mother’s objective is to create a place of comfort.

### **CHILD: Learning about the virtues or limitations of her body**

Role of the child is to fulfil the expectations of a continuum of the *Badimo*. A way of coping is the elaboration of social co-operation required to sustain an extended childhood, with several consequences, some of basic biological nature, others more in the realm of important cognitive skills, such as innovation, creativity, making sense of the world through the spoken, written and made language. Curtis *et al.*, (2002). In this respect *Homo sapiens* is unique among animals. The daughter's expectation was to find a suitable environment, learn about it more and more precisely and act upon it, change it, with increasing efficiency. These expectations are sitting up, keeping the head erect and crawling and are embedded into the subconscious. It only needed to be acted out.



**Figure 3.8 Toddler overcoming gravity**

### **Role of the child becoming mobile and erect**

From crawling the next challenge is to stand erect, walk and run. She expects not only space and the freedom to move in it, but also to encounter and to respond to a variety of events. With the commencement of crawling and forays are made beyond the protection of the home, she is testing everything. She is measuring and expanding her own strength and agility. She is forming concepts and learning new associations of her home-as-artefact. She starts learning and making distinctions in time, space and form, day as time for action and night as time for sleeping. The baby girl becomes active. Her explorations of the wide world are reinforced by her sense of the mother's

constancy and the shelter of home while she is away and will return to mother for protection or to be fed. This constancy of mother and home will remain with her throughout her life .

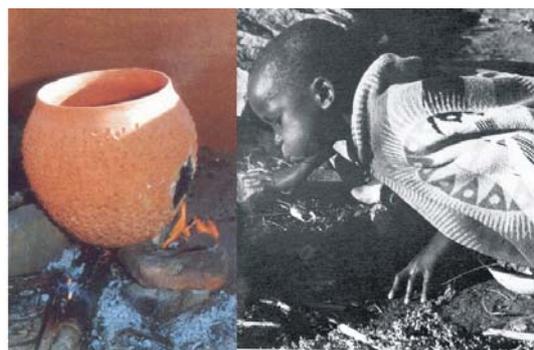
The child realises that in learning bodily growth, mobility, change and skills she will be praised. This sets a lifelong pattern in motion of earning her rewards, a rite of passage. One of the deepest impulses in the very social human animal is to do what she perceives to be expected of her, her social obligation.

### **Role of play as learning and making**

Child's play, evolutionary development and cognitive growth are perpetuated in a home based, food sharing and handcraft environment. This integrates the many aspects of human behaviour perpetuating what she started as a child of taking on the tasks and responsibilities expected from her evolution towards adult life.

### **Role of learning life skills, self perseverance**

Instinctive tendencies are as strong at the first as at the last moment of her life. Besides her tendencies toward experiment and caution, the child has, as ever, expectations. She expects the range of experiences her antecedents enjoyed. Aspects of human behaviour, social life, kinship, tasks shared with others and subsistence, making artefacts for use or as objects of vanity



### **Figure 3.9 She took on the tasks and responsibilities of her own expectations**

One of the functions a young girl had to perform was that of keeping the fire burning, it might have meant that she had to get up early on a very cold morning in winter and start the fire. The rest of the family will rely on her ability and conscientious act regardless of the discomfort and sometimes suffering to execute this expectation.

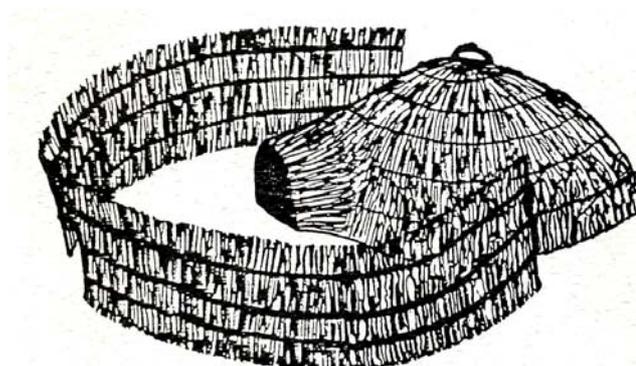
### **Role of the child's reverie of making**

Making enjoyment by entertaining viewers at ceremonies young girls will perform special dances accompanied by song, clapping of hands and rhythmic drumming. They add to the rhythm by clapping hands and singing. The agility of the dancers, who sometimes also danced on their knees, was impressive. Everybody praised the dancers through their enthusiastic response and especially the dancers were reinforced in their enjoyment of success with appreciation of the occasion. With the dancers the reverie by dancing was evident. The audience is appreciative but also critical; they recognize talent or clumsy performance and will make sure the necessary corrections are made.

Leadership emerges naturally among the members of the *BaSotho* society, and confines itself to taking initiatives only when individual experiments are impractical. The followers are the ones to decide whom they will follow and are free to change leaders as it suits their convenience. Liedloff, (1986)

### **INITIATE: An active process of ceremonial place making**

This is a rite of passage: Learning responsibilities and grown up values to pass from being the child and then to be regarded as adults. After the completion of this learning process they will have to play their appropriate roles and be responsible to execute actions expected by the *Badimo* and their societal *Botho* constructs.



**Figure 3.10** A *mohlongoa fatsi* hut sheltered the *bale* Drawing; Casalis, 1861

This hut acts as a reminder of the continuum of the expectancies of the *Badimo* which is perpetuated by the initiates. It is a special ancient form of hut. Sometimes a special space in a home is built for the female initiates with two sticks thrust into the thatch at either side of the entrance to avoid evil spirits from bringing harm to the group.

Women's initiation is gentler and they live in a hut within the village in contact with their families. They do not have to live in total isolation from the community like the males do.

### **Roles and sacred rites**

The women (*bale*) are instructed on their roles as women, wives, mothers and guardians and perpetuators of their culture and of the species. Part of the instructions will also be about the home, her built artefact and its *lolwapa* (courtyard). From childhood her cognitive understanding of her close relation to nature and its supporting or threatening context is confirmed during initiation as a constant future presence. Her *Badimo* are in a similar relation to her person, as guides, advisors and protectors. She believed in their presence since childhood with the faith that she can rely on their advice or guidance throughout her life.

### **Norms and myths**

Traditionally the start of the stages of transformation from child to young woman is timed by the lunar cycle. Through their bodies, the costumes and rituals of the *bale* have become metaphors of the home-as-artefact which are in turn cosmic metaphors of birth. The *BaSotho* initiate (*bale*) will paint her body in *phepa* (white clay) symbolising her pure state and the purity and calm of enlightenment that the novice will require for the ritual period affecting the transition she will undergo. It is also thought to deflect malevolence. Into the clay on the *bale's* legs *litema* (mural designs) is inscribed similar to designs painted on the doorpost of a home to draw attention to the woman's reproductive importance.

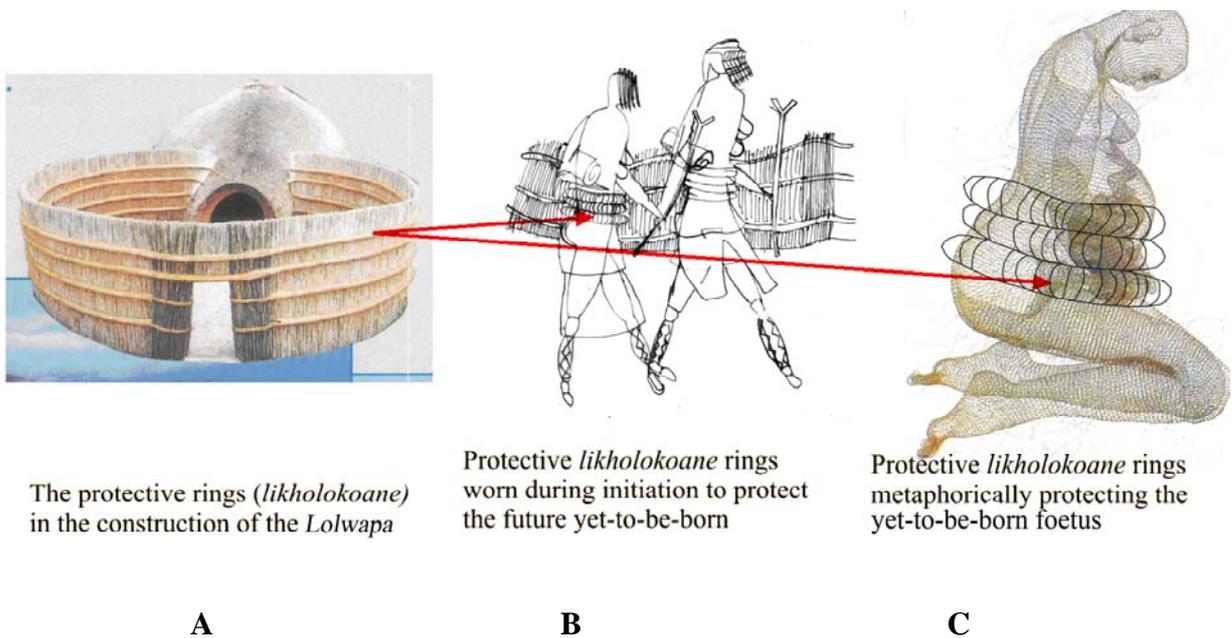


**Figure 3.11** She peered through a *lesira* (reed mask) covering her face

*Lesira* also means windbreak, it can also imply a screen between someone and the light, or a fire. When the *bale* removes this mask she is reborn as a woman. The *lesira* can also refer to the first *BaSotho* in her cosmological world, emerging from the earth, through the reeds in the water, into the light of the sun. The final element to complete the symbolic associations, small round earth beads made by the women elders decorated the *lesira*, today glass or plastic beads or bright wool ornaments are used. The *lesira* also carry an esoteric connotation of protection from evil, an alternative referent of the word *lesira* is a traditional medicine that prevents your enemy from seeing – an idea of protection that is one of the primary meanings of the root word. Van Wyk, (1998)

**Being the *bale* turns her life into a phenomenological scenario**

The costumes the novices wear have strong parallels to the home-as-artefact, the architectural devices used on body and construction reinforces this cognitive connection between spiritual, bodily and built contexts. Van Wyk, (1998).



**Figure 3.12 *Bale* wore rings of grass around their waists to protect their wombs**

Figure A Source: BCV Cultural Village photo M. Becker

Figure C Saturday Star: 22 October 2005: p.17 artist unknown

Elaborate bands of grass *likholokoane* are worn around the waist of the *bale* and serve as reference to the bands of grass that give structure and support to the *seotloana* (reed screen) protecting the *lapa* against prying eyes or hostile elements, by inference protecting her future child bearing womb. This is a reference to that band tying together the reed screen surrounding the *lapa*. Their bodies are painted with white clay similar to the *litema* decoration of a hut. To the *BaSotho* this is analogous to the *seotloana* (reed screen) around the *lapa* (courtyard) in front of her home, as well as the reeds she emerged from at the first appearance of humans through the waters at the lake when the *Modimo* populated the earth, at *Ntsoana-Tsatsi*, place of the rising sun.



**Figure 3.13 Correspondence between *kgare* as intention and figure**

**Self esteem, identity, ceremony is translated into bodily consciousness.**

These drawings are a direct lived experience (phenomenology) of her respect for ancient practices; to emphasize the display of meaningful aspects of her body being an extension and reference to the home as cosmological artefact. It becomes by metaphor the lacing (needlework) of the habitable woman.

The *likholokoane* is made of a grass core; with a repetitive cyclical motion. A plaited grass rope binds the grass together developing her mastery as a woman of plant materials. The word for spiralling or coiling has the same root (*hare*) as *kgare*, the grass rings used on the head for carrying loads as well as attached to the top of the thatch roof to bind the materials together and finish off the apex.

Rings and spirals such as the *kgare* or *likholokoane* emphasize the significance of eternal cycles. Another word for *likholokoane* (arranged order) adds a cosmological (sacred) meaning to the symbols of ancient traditions. These rings and spirals are said

to have no beginning and no end. The closed circles keep the evil spirits from entering.

At a bigger scale the *kgare ya motes* (sacred ring of the village) was traditionally secretly buried within the *BaSotho* settlement to serve the same mediating function for the community with the *Badimo*. The *bale* often carries *mofifi* (forked sticks) to protect them from harm.

### **Experience**

She will next be taught of the sensual pleasures of her body by the *mutinying oa maliba* (deep river snake) as metaphor to the phallus. In that the *bale* departs from her childhood, analogous to dying and she will paint her body with black earth to signify this death of childhood.

### **Role of proving hand dexterity**

Each of the artefacts used during the ceremony was made by the initiates, with help and advice from those who have been part of the process. Each will try to excel the expectations of everyone who will witness their efforts.

### **Initiate crossing the boundary to adulthood**

On the morning of their coming out the women assemble in the *lapa* where the ceremony is hosted. The relatives and friends attach gifts onto the marriage mats the *bale* has woven from reeds during their school. The mats become carefully structured montages, combining a wide variety of decorative, functional and symbolic items. Patterned facecloths, shawls folded into triangles, cakes of soap, combs, toothpaste and small mirrors, usually dominate the arrangement. Garlands of chocolate bars or sweets convey sweetness. Brightly coloured balloons are symbolic of inflated goat bladders and gallbladders that were attached to the heads of *sangomas* and *bale* after the animals have been sacrificed to honour the ancestors. The gall bladder is particularly important because the bitterness of its contents suggests the digestion of herbs used in healing and rituals of worship. Filled with human breath, it captures and renders visible the intangible air that epitomizes life and makes it possible. They also symbolize the swelling of the womb with spirit of a new life. Van Wyk, (1998)

The ceremonies that end the initiation are joyful public celebrations, particularly for the parents. A large *lelingoana* (public feast) celebrates the end of the initiation school. It is preceded after midnight by the *thojane*, where only unmarried girls with guests are waiting outdoors, covered in their ceremonial blankets against the bitter cold.

Until the leaders of the school decide to start the large ceremonial fire to mark that the time is right for the beginning of the rituals of coming out. The *bale* appear out of their hut into the fire light, avoid eye contact with relatives and friends, walk as stiffly as wooden puppets, silently and in file without bending their legs and leaning on wooden staves. Bare breasted, they wear cowhide skirts or fringed pubic aprons and bright *letsoku* coatings over their faces and down over the shoulders. Van Wyk, (1998)

The procession of *bale* snakes in the *tebuka* (slow stiff legged walk) out of the *lapa* and proceeds a short way toward the ravine in the bush where they met the *motanyane* (deep river snake) as a symbolic reminder of that event, and turn back to their *khoali* (initiation hut). They stoop to enter the low doorway, carrying their mats and have completed another symbolic cycle: they are fully formed women, symbols of homes and the return to the dark protection of the home where their evolution and formation took place.

### **Roles of the mother and grandmother of the initiate**

To the rhythm of song the crowd begins to dance clockwise circling the fire with the *bale* standing motionless without any expression leaning on their staffs, their mothers grandmothers or other female relatives often draw them into the dance.

This ceremony continues but the direct relation of body to home changes to her inclusion and acceptance within the social construct of the community that now adds a bigger dimension of shelter as only the home. Van Wyk, (1998)

The devices she will use are symbolically referring to physical metaphors of her ancestral past, but also linked to her present and future, like the protection of her womb for conception and the safety of the future child.

Her social construct is confirmed. This ritual is another life changing rite of passage.

**BRIDE: Learns about relationships between her and males**

Before she gets married, she is building experiences and learning more about her role as a female. She'll go through courtships with men. In her society it is normally not her choice who she'll marry. Men will come to her home – not the other way round. They will secretly be intimate, depending on how far the relationship is. This tests whether or not she is barren – critical to her life expectancies. However, promiscuity is taboo! More often the choice of becoming a couple is negotiated between families and their parents. It is important to note that a senior uncle negotiates and not a father. He negotiates for the bride's price in marriage, cattle or money.

At this point in her life she learns about relationships between her and males. More senior household chores, she takes charge of activities within the household, which frees her or the husband's mother up to do other things.

She can learn to build independently by assisting friends or relatives, to build a hut for when it is necessary. But she only builds when she moves out of home it after getting married. Her own creativity gets used now as with her own choices being made regarding building process.

While visiting a community in Lesotho, the coming into the new family of a young bride had a traditional ceremony for her to grind *Mabela* for making porridge to the accompanying song of the new family members, was performed. The song is;

*Come look uncle how well this young woman can grind the food,*

The lyric was sung in several voices led by different women.

The artefacts become directed to her interaction and juxtaposition with her husband, from the choice of most able male to father her offspring and who will provide food. The home she creates provides for their comfort with the past by rituals to please the *Badimo*, the present, and the future. This artefact-as-home also becomes the centre of concern, celebration, lived experience and grieving. She maintains the renewal of lifecycles as well as the memory of her *Badimo* and sacred rituals, the contact with the spiritual.

She sets her own domestic rituals in place, as continuum of learned cultural values or her own interpretation of these values. If she does not prepare food for the family or manage her kitchen well, it is taken as failure of her expected moral obligation within the *Ubuntu* social construct and can lead to community confrontation and possible rejection.

Fetching wood or water becomes an opportunity to share ideas with friends or daughters, and remains an important socializing event.

Domestic rituals and discipline, although time consuming and often a burden, she together with neighbours will turn the grinding of hard foodstuff into powder such as maize into flour. Subsistence farming is a responsibility she shares with her husband, each doing unasked for tasks but just from example will know what is expected, ultimately for the good of the family and the community.

Throughout life she remains the silent leader, gentle advisor, sympathetic listener, intuitive guide, societal anchor, cultural perpetuator, subtle messenger, controller of intimacy (pots turned over on veranda), and first domestic contact with ancestors, and by the performance of simple rituals can act as mediator.

Similarly, her need for containers will engender between a few women the communal participation in finding the correct earth clay, by the addition of water to the earth they prepare the material to a consistency that allows for easy moulding and removal of air from the clay, all of this making and working together in groups is accompanied by singing of poems or folklore. While they sit together, some will be doing beadwork at a distance sufficient not to get dirt onto their handwork but still united in space through the participation in song.

### **MARRIAGE: Bringing together two personalities and families**

This is a big occasion for celebration when their social construct approves the new bond. One of the many phenomenological scenarios she will experience during her life-line, parallel to the multitude of rites of passage, bringing special responsibilities.

The joyous occasion of the marriage talks of a future lifetime of dedication and sharing. At this point separation, perhaps through death, is not even contemplated. It is the bringing together of strangers into a new relationship of personalities that have to adapt and accept, not only the married couple but also new relations with often complementary or contradictory values. The new bond also insinuates a purpose; the bringing of new humans into life to perpetuate values and cultures.

## **GROWN UP: Confronting future uncertainties and to initiate action**

### **Sensory Impulses**

All emotions are, in essence, impulses to act, the instant plans for handling life that evolution has instilled in people. The very root of the word emotion is metered, the Latin verb 'to move' plus the prefix 'e-' to connote 'move away' suggesting that a tendency to act is implicit in every emotion. That emotions lead to actions is most obvious in watching people.

### **Memories**

In general humans make what their mothers taught them to make. The woman of this inquiry had been taught by her mother to make, like what she liked, do what she did. This is more indicative than to believe that the most reassuring memories, seasoned with tenderness and ritual which marked her childhood, got made. Making in fact, served not only to maintain the haptic creative urge of the body, but making concretised one of the specific modes of relation between the person and her world, thus forming one of the fundamental landmarks in space.

The 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 returning constructs.

“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. 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)

### **Gender roles**

In this society being a female does not imply a negative mould. Her intensions are focused on executions that will increase the lived experience of her and of her dependants. Her acts are inclusive, individuals are made to feel welcome, be they family, kin or strangers, and she will however also exclude those which her instinct distrusts. She adds value to space, this special quality is a wilful assimilation of idioms she has encountered in her life, but also includes habits of use that will turn a specific location into a place of unlimited memories, often with a particular detail or response to the climate, wind or sun, of the moment. In this specific climate the sun remains in a constant route with the only changes of its itinerary being clouds, while the wind changes direction or velocity continuously.

She did provide a home-as-artefact that could be used as barrier against these forces she cannot control. The ultimate buttress for withdrawal remains the interior of her artefact and to escape the incensed thunder storm or wind, in summer this can be often. Enshrouded by snow in winter her artefact has been oriented to let the morning sun into a corner secluded from the freezing cold winds.

### **Her role in creating her own barriers and filters**

The 'making woman' in the split of gender roles has become the one responsible for the subjective realm of lived experience. She has been exposed to the making of the home by watching her parents especially her mother and other elders who have special abilities, her involvement as child in holding the other end of a plait of grass

rope makes her familiar with the process, limits of materials and special rituals and acts of continuity.

She similarly will be learning to make throughout her life, and after mastering the basics will bring her interpretation and application of cultural values and will extend through innovation the limits and possibilities of materials, and tools, adding to the body of communal knowledge, and innovation, because news spread quickly others will come to look to copy. She reconfirms and perpetuates the wetness of water as measure of her success. Water is normally expected to be a chemical but it is the actual wetness of water that makes the difference, gives it quality, and combined with dust helps the woman maker to build her monument.

### **Her role as teacher**

She is the perpetuator of culture of making and has an accumulated body of knowledge to be shared her daughters and those members of her social construct in need of assistance and eventually her grandchildren and the children of the community. She will impart special tactics, methods often forgotten and especially intentions that will make the artefact-as-home memorable.



**Figure 3.14 Her role as teacher**

### **Her role in making space habitable**

This study investigated the habitable space between her boundaries and its articulated use, by embellishment and ornamentation of those boundaries she collated new slang to experiment with discovered meanings, she has been learning and watching this

process since a baby. At her own first opportunity to apply this culture of making she will indulge her artefact with meanings translated from; members of her family, fertile memory and show it to her community, her chance to display. Her dream house still remained within the parameters of her cultural references and context.

Appropriate tools to achieve desired outcomes will result from experience and innovation, some tools may come into her life through contact with other individuals, communities and cultures. This she will either copy or remake to suit her demands and this ability ensures a slow but rapid spread of knowledge of procedures to be passed on to the next generation. Maintaining this home was also not a negotiable option, her perpetual care for the home is almost at the same level of intensity as that of a child - after each thunder or hail storm she had to patch up the damage to the earth walls, plaster and decoration.

Every two years or for special occasions she will re-plaster and redecorate with absolute geometric accuracy the 'face' of her 'helpless child'. She also knows that the community reads her home as manifestation of her commitment to her social construct.

The further analogy is the regular remaking and redecoration, similar to a spring fashion parade, the artefact-as-home is shown to the world as her creation.

### **Her role as participant within a peer group**

In *BaSotho* social structures comment or actions generate reactions. Gossip as one of those reactions, however does not only mean being nasty but also has the benefit of imparting social and cultural ethics via discussion, it is also the carrier of positive myths and unfortunately the perpetrator of false myths. The community can use it as a means of punishment and putting pressure on non-performers.

### **Ceremony**

People need magical moments, times of feasts to celebrate and become spellbound but to bring enchantment to the everyday. Traditions and rituals are an integral part of living, in this ancient country, rich in its invocation of all the senses, traditions of rituals can give or bring consolation like nothing else. Dance is one of those rituals, it

is another form of language, such as the made object, full of meaning and messages. Each dance has a specific function and evokes different reactions, especially from the living-dead, as well as from participants and audience. Such ceremonies are for rain, funerals, weddings initiation and coming out of initiation, the sangoma, etc. as ritualised social interactions are traditions of a way of life that, if not yet gone, has surely been compromised by the modern world. Not necessarily in all cases:

### **Dance is a spatial dimension of mobility, agility, body**

During some dance rituals for especially rain the dance can become so intense that it becomes analogous to a poem by Rilke, a German poet, on a caged panther, its continuous circling within its inclosing bars, we can sense that the bars in motion are an immediate extension of the state of existence of the animal. “The external reality seems to converge upon the existence or the inner self of the panther. This is rendered on a concrete level by the gaze, which strives to link inner and outer reality. Rilke begins with physical motion and proceeds to relate this to an inner core; the circular movements of the caged animal replace. A particular kind of expressive human motion, the motion of the dance, the effect is an intensification of the 'symbolic' meaning of motion. The dance suggests the idea of aesthetic self-expression and thus shifts the focus, momentarily to build up a maximum degree of expression by simply projecting beyond the description of the object itself toward the general symbolism of motion“. (Jayne, 1972; 69)

Imagine how the dance by the peoples of the study region follows exactly a symbolic meaning of circular motion, also with rhythmic acceleration or slower motion. Dance is performed at all ages, from children to grandmothers for entertainment or ceremonies. Sangomas or the shaman dance to invoke the participation of the *Badimo* at initiation rites, fertility rites or hunting rituals but also to bless the seasons crops or mediate for the relieve a drought and plead with the god of rain (a hippo) to be generous, or infuse any of the other totems with benevolence.

### **Singing and ululating had a spatial dimension of sound**

The boundaries of festivities are expanded to include and possibly invite participation, this is an intentional sign that can include many participants turning an event into a prolific progression of movement, rhythms, emphasis and duration. Each member of

the occasion brought an individual movement of body and voice to satisfy innate desires or fantasies. Festive sound includes everybody within earshot of enjoyment.

### **Obtaining sacred salt**

Salt has through millennia been used for its medicinal as well as preservative values and has been sourced by the Sotho with salt pans located within sixty kilometres from their settlements. For centuries salt was a commodity to barter with and was often used the exchange for weapons but also as medicine.

### **Spatial knowledge of cures**

Due to the *BaSotho* daily life led in close proximity to nature an indigenous knowledge bank has developed with most plants endemic to the area of study had a use as cure for an illness or infertility.

### **Rituals, rites and the senses**

She and her husband have to maintain, through rituals, care and consultation with his *Badimo* (father and grandfather) by placing sweet berries and a stone on their graves, and on occasion blow smoke over the grave.

### **Her role as translator from her cognitive realm into reality**

This process of translation has a continuous effect on the genesis and evolution of form. The physical world she created had to reflect this. One of the ways this thesis will concentrate on is that she creates and reinforces boundaries that are physical or non-physical in nature. These boundaries define or demarcate her domain of values, decisions and influence. She allows and controls penetration. She also determines the quality of reception on her side of the boundary. That reception is her way of expressing welcome as well as comfort.

As the tool sits in the hand, she ensures that the 'hand' remains a caressing hand. The caressing hand is also the making hand; the act of making is the act of caress. She will invite or exclude penetration or participation (visitation) through a multitude of signals that rely on all the senses ranging from visual stimulation, facial expression, and tone of her voice, her smell, and her touch.

Her unique way of creating these boundaries is through rights, values, rules, decisions, edges, and walls. These boundaries create her, her strengths, dignity, person and self. She will protest when her rights, values, rules, or tradition is violated. Her social construct will re-enforce and support her protest. She will decide if and how much she reveals or hides behind these boundaries as well as on which side she can be found, depending on the occasion. Her act of making and placing that boundary speaks volumes about herself and the response she will elicit. With her consequent response she either reinforces or rejects. Permeability of boundaries, the habitable space between boundaries and the articulation, embellishment and ornamentation of those boundaries remains in her control. The response she received as well as gave was in its comfort. It is the same as the 'wetness' of water, added meanings were incorporated into everyday occurrences.

### **MOTHER: Perpetuating life and accumulated knowledge**

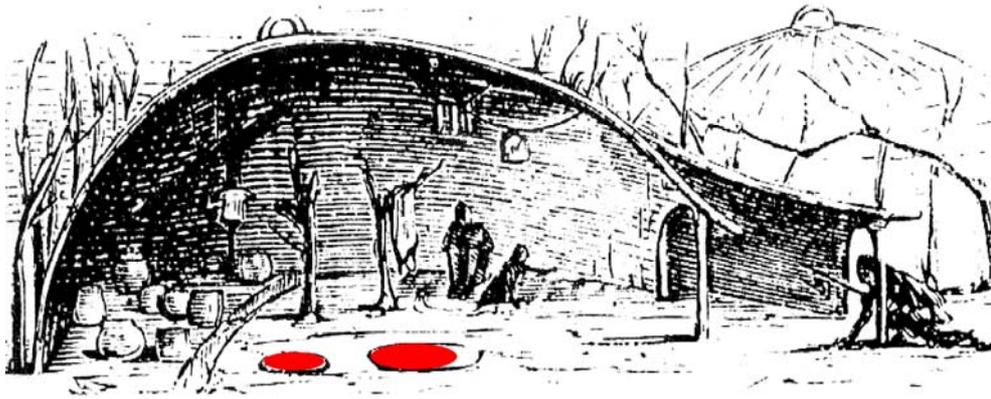
The *BaSotho* mother makes it her task to teach and involve her children, especially daughters to learn from her actions from a young age the various building materials, the characteristics of those, their location, suitability preparation, consistency and application.

### **Her role as intentional actor**

She becomes the one who loves and is the object of love; she sustains her home through a subliminal concern to provide. Her view of the future is also biased toward this concern by always ensuring provision of food into the future.

The making of the emotional home through the physical home remains her domain of action, creativity, and influence. What the women makers intended and succeeded to do and achieve was to become the performer in a stage play. They were seen to be acting out their purpose, acting was done with a purpose, not accidental, in order to have an effect of approval from their peer group as well as pride within each other; they not only achieved the purely utilitarian needs for shelter but also evocative space.

Their lived experience as performers encouraged information to be transferred in action immediately both to and from other performer as intended in a stage play.



**Figure 3.15 Cradles became the personification of place** Drawing; Casalis

The realm of the mother habitates the concepts Norberg-Schultz, (1980) wrote about. The two red ovals are indentations moulded into the floor of her hut for an infant and child not old enough to sleep on its own. The infant's cradle is closer to the shelf of the *Badimo* for their special care. A shelf for the *Badimo* is opposite the entrance. Her private domain is on the right of the entrance and its barrier which cuts the hut into two. This domain is only for her as a person with her own rites who will, at her choice, allow its crossing. To enter the hut she has to go on her knees as a physical manifestation of transition from the outside world into her personal inside world across her threshold. It remains the role of the mother to prevent decease and death but if she could not succeed the help of a Sangoma would be called for. The Sangoma would initiate appropriate action, be it dance rituals or what ever deemed necessary.

She will demonstrate her creativity and innovation and from the experience of making she is made into one of the participating members of a community that cares for the home or artefact, as its 'personality' requires the same responsibility and care as that of a child and will be 'buried' and left to decay in the event of loss through death of its inhabitant.

Her home becomes the habitable woman and the barriers she has created becomes the backdrop or stage set for the continuum of a play of phenomenology or lived experience of her domestic affairs. The accumulated homes of her peer group become the accumulated scenario of lived experience, the scenes in the act will move from her stage set to another depending on the ritual and time.

### **Her evolution and continuum construct in *BaSotho* culture**

Although through childhood and adulthood the continuum becomes increasingly adaptable and capable of maintaining itself uncompromized in a vast variety of circumstances, there are evolved limits within which it operates optimally. While to an infant it is largely the mother's caretaking behavior, which must fulfill the requirements, the growing individual needs more and more the support of her society and its culture to meet her innate expectations. Humans can survive in appallingly anti continuum conditions, but her well being, her joy, her fulfillment as a whole human must not be lost. (Liedloff, 1986)

Families are in close contact with other families and women have a sub-culture among themselves as men do. Each sex, during its working life, has the opportunity for companionship and cooperation. A woman is not left alone every day with her children because her social construct evolved to not allow her to be deprived of social stimulation, emotional and intellectual support.

### **Her role when things go well**

She is often the first to know when her husband or children have achieved, and her sharing their joy is the reward to them. Her approval is the ultimate reward. This was my observation and revelation at the enhanced level of encouraging response from peers as well as grownups during my visits to the study area.

### **Her role when things go wrong**

She knows through her sixth sense when things go seriously wrong with any of her offspring or husband. Through this sensual insight she reduces possible conflicts or harm

During field observations in the study area; her home is unfortunately the first to show the signs of things going wrong, the falling off of plaster, the flaking and decay of decoration, is read by the community and will either bring help or else rejection.

Her fear of masses of water during floods is not unjustified. She knows the destruction of everything valuable that water can cause. The opposite fear, the lack of water and of drought, reading the sky for a glimpse of hope, participating in the rain

dance and still no glimmer of hope: children suffering, animals dying and everywhere the smell of death.

Having to move in a state of weakness to find the land of plenty as described by fellow travellers, the dangers of the open veldt and the sorrow or joy of having to leave and abandon or demolish the home, to retrieve valuable building materials and the rest left to crumble, decay like that of a corpse.

### **GRANDMOTHER: Perpetuating culture, knowledge and life skills**

#### **Her role as perpetuator of culture, knowledge, life skills and care taker**

If a continuum of society is correct as usual with the *BaSotho*, generations share a common *lolwapa* to the advantage of all, as witnessed during a field study. The grandmother would help as much as possible, people at the height of their working powers do not begrudge support to their elders any more than to their children. But again, the truly enriching cohabitation of the generation's action of a catalyst fulfils their self esteem, personalities and not pulling at one another's emotions to satisfy leftover infantile needs for attention and care. She feels valued and respected.

#### **Her role as container to share knowledge**

The sharing was not only of knowledge but also of foodstuff in abundance that her household could not possibly use before rot sets in, she implicitly knew that others will again share their surplus with her

She also gathered around her the toddlers, other women making artefacts or preparing food accompanied by discussion and advice, or as with a man wanting to sell a hat to me, absolute reprimand because of the bad quality of his weaving the grass stalks found in the veldt while herding his cattle.

#### **Her role as advisor**

This is not the same as teaching but an expression of her opinion to her husband within a certain problem context, it also applies in relation to children, to grownups - and parents, to peer group and when required to her social construct within her ethnic group.

During visits by surrounding kin and the inevitable social discourse was one thing remarkable; the way everybody sat flat on mother earth while all the hands busy, with legs outstretched the dress stretched over to act as receptacle for small items that may slip the hand, a mobile table appropriate for its specific task where ever needed. The circumstantial sense of place was not only evident but also inviting.

### **LIVING-DEAD (*BADIMO*): An invisible ‘be-ing’ in constant presence**

#### **Her role as guide in the continuum concept**

Her grave returns her to the beginning of her life, where the in-arms phase are now the arms of the earth embracing her with her one most valuable wish that she is remembered and that her children secure her place on the shelf of the *Badimo* in the home for consultation, even in her afterlife these moments of being together becomes a place with ritual overtones. Her personal growth through reciprocity will become part of the gene pool of embodied knowledge to the future of her offspring.

A similar blanket to the one she has given to the child leaving home as the bond to her, she is buried in, taking into eternity her outward role as facilitator of the process of reciprocity in her continuum in the *ubuntu* kinship.

The term of Living-Dead is exactly that she is dead but still living and always present as guide and one to consult

#### **Emotion at funerals is the spatial creation of grieving**

The value of music and song had the intentions of sound as inclusive but also of a message of the grief at a funeral, when the appropriate solemnity and soft mournful song accompany the dead to her grave. The appropriate *BaSotho* blanket was worn as a symbol of unison of associations with the blanket and these associations being translated as respect to the dead in their afterlife, as well as the honouring of *Badimo*.

Ritual singing crossed mental boundaries from the reality of the present to the hereafter. Consolation in this form of departure was not understood as finality, but more of a transition from the living to the living dead, being included with the *Badimo*.

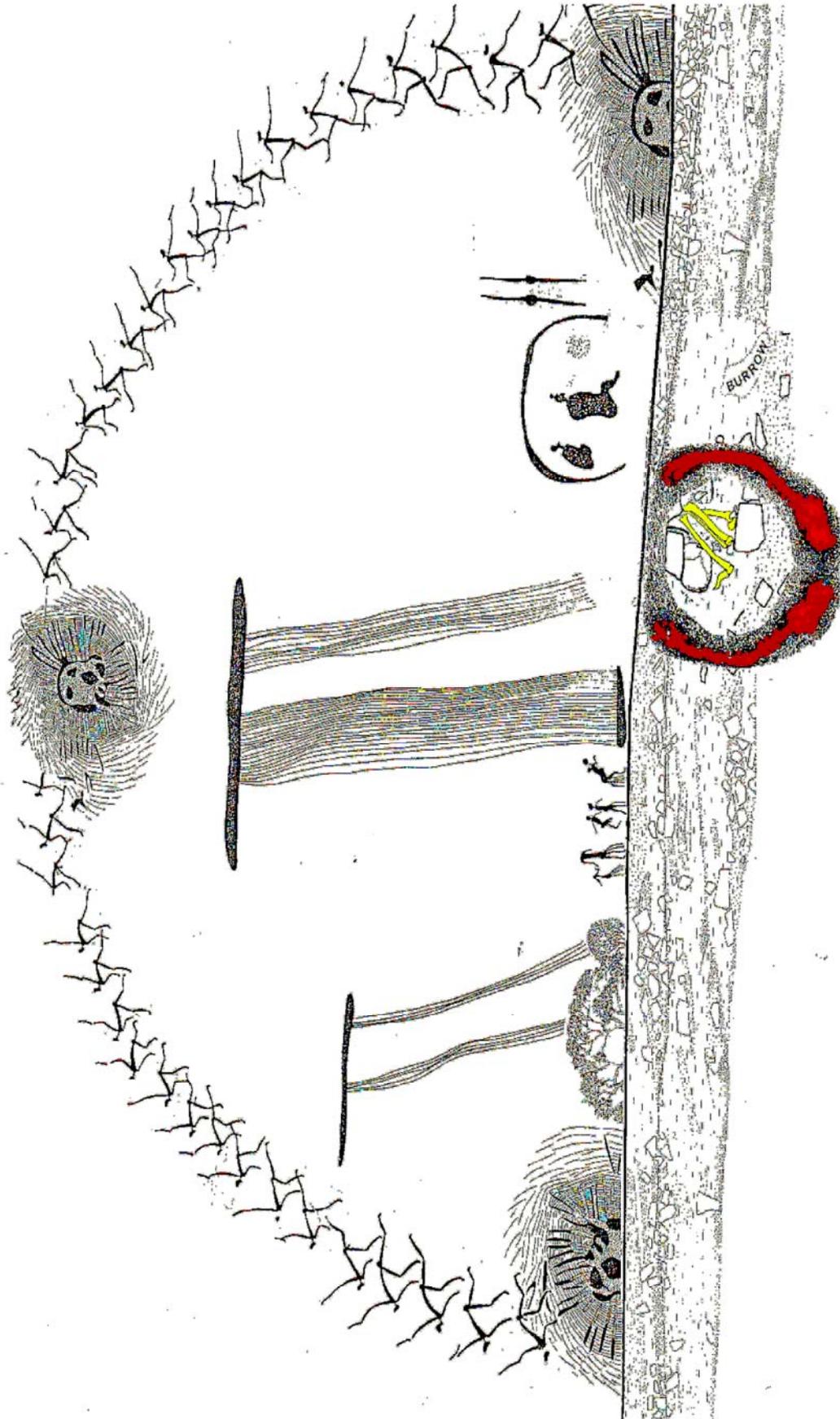


Figure 3.16 The earth received her and wrapped her in its arms

## **CONCLUSION TO CHAPTER THREE**

### **Reciprocity was not referred to in this Chapter but became a subsequent priority**

The complex network of interactive phenomena followed the time-line of *BaSotho* females within the lived experience of individuals as was shown in figure 1.7 in Chapter one. This Chapter studied how in an adapted time-line these acts became a symbiotic process with a continuity of learning, being conversant in verbal and symbolic languages and having read psychic forces instinctively knew how to counter their effect, however, knowledge of other physical forces had to be experienced and responses derived. Being prepared and re-enforced confirmed their roles as makers.

### **Key issues discovered in the reasoning**

References were recorded in Chapter two. Such authors were prescriptive of the method of reasoning which resulted in a personal evolution by application of its methodology and resulted in a conviction of phenomenology as the most appropriate approach to this investigation. As a method of reasoning it generated a wide spectrum of interactive enquiries seeking the deeper meaning of phenomena.

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

This Chapter described a particular woman's phenomenological or lived experience of inhabited spaces within embellished boundaries. Osmosis of this environment prepared her mentally and physically for her eventual expectation of making her own environments. Along a timeline she has continuously added to inherited knowledge by existence. These experiences were positive and negative, both became a body of knowledge that influenced every decision she made. Her mnemonic influence spurred new innovations with the assurance that her intuition, consultation with her living-dead and social support guided her actions. She lived her life because of others.

## **INTERACTIVE COMPONENTS**

### **Phenomenology as lived experience**

Phenomenology was the most appropriate method for researching the deeper meaning of the hypothesis due to its reliance on inductive reasoning. Its emphasis on the actual experience of place-making, along her entire timeline added value to her intended execution of new experiences within her homes-as-artefacts. The research method used

phenomenology at a macro and micro level as a process of reasoning. The inflexion was phenomenology as lived experience elaborated by adding an inductive interpretation to each adjunct. Aspects of *Botho* as the *BaSotho* phenomenology of expectations, was referred to in each subsequent Chapter.

At the macro level the inflexion was aimed at a wider incursion into its plural social implications, at the micro level the breakdown and explanation of each adjunct was an inductive description of each aspect of the individual's participation at all the stages of a timeline. *Botho* with its expectations were further described as an appropriate pursuance of its discussion in Chapter two. This inflexion was enhanced by Norberg-Schulz as author and as architect whose emphasis on places of special meanings was directly descriptive of the woman's physical implementation of firstly place-making and secondly the application of these implications of meanings. Other authors articulated the inflexion its interrelation to the hypothesis. This was further enhanced by visual material.

### **Language**

Practices of language, from verbal, body language to execution were applicable at every stage of her development. This was particularly evident in being able to enter into a discourse with the subconscious as well as with other people. The mother played a big role as teacher in this production or game of imitation, reiteration and application.

### **Learning**

The fact that learning required a continuous responsibility from each individual became apparent. The important root of learning and its application started with the *Badimo* but it was essential at every stage of the woman's timeline to add to this body of knowledge

### **Forces**

Forces, be they physical or intellectual interpretations influenced responses to respect social constructs, moral affirmation or inclusive shelter.

Mother and home became psychic anchors along each individual's continuous timeline. Such forces were mainly; instinct, intuition and interdependence. Rituals, rites and myths were also regarded as functional forces of integration or acceptance, often done to achieve rites of passage within a continuum of kinship and innate knowledge. Along her timeline she was steeped in executing intentions and personal evaluation of its success, which required adjustments to her acceptance of the roles of being a thinker as well as a maker.

### **Process**

Process was obvious at a micro level; that the time involved in living out experiences affected the evolution of an individual in generating her development but also to build her confidence. It made her life became more effective. New solutions only became evident through her involvement in experimentation that leads to new solutions.

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

Lateral thinking induced the existence of a mental evolution of *BaSotho* females. This evolution was developed during a process of learning and the eventual execution of dwellings Principles were found applicable to this lived process, habits of action turned the unusual into accepted associated norms. Space making with place-making were examples of such principles, although it is a mental association, a diverse series of its disclosures were experienced during visits.

Subsequent Chapters used these principles for finding the working validity of the passage of change in the mind of the making women. Processes implied by the hypothesis, in a reflection on her actions she accomplished her intentions, it became evidence of reciprocity. It followed that the creator, a *BaSotho* woman, had to be prepared and ready for actions of making homes-as-artefacts described the maker's phenomenological expectation of executing her intentions.

## **CHAPTER 4: SUBSTANTIATING RECIPROCITY WITHIN THE HYPOTHESIS**

### **Introduction**

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

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

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

### **ROLES OF PROCESS, LEARNING, LANGUAGE AND FORCES**

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

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

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

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

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

### **EXISTENTIAL PHENOMENOLOGY: its specification in Chapter two applied**

#### **The hierarchical order of the adjuncts was reversed**

##### **1 Is human oriented**

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

##### **2 Is existence, verbally and graphically articulated**

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

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

### **3 Strives to focus upon experience as it is lived through**

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

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

### **4 Seeks to tie existential philosophy more closely to lived experience**

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

### **5 Verbally evokes own experience in a reader**

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

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

## **RECIPROCITY IS A PRESENCE IN ACTS OF EXISTENTIAL PHENOMENOLOGY**

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

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

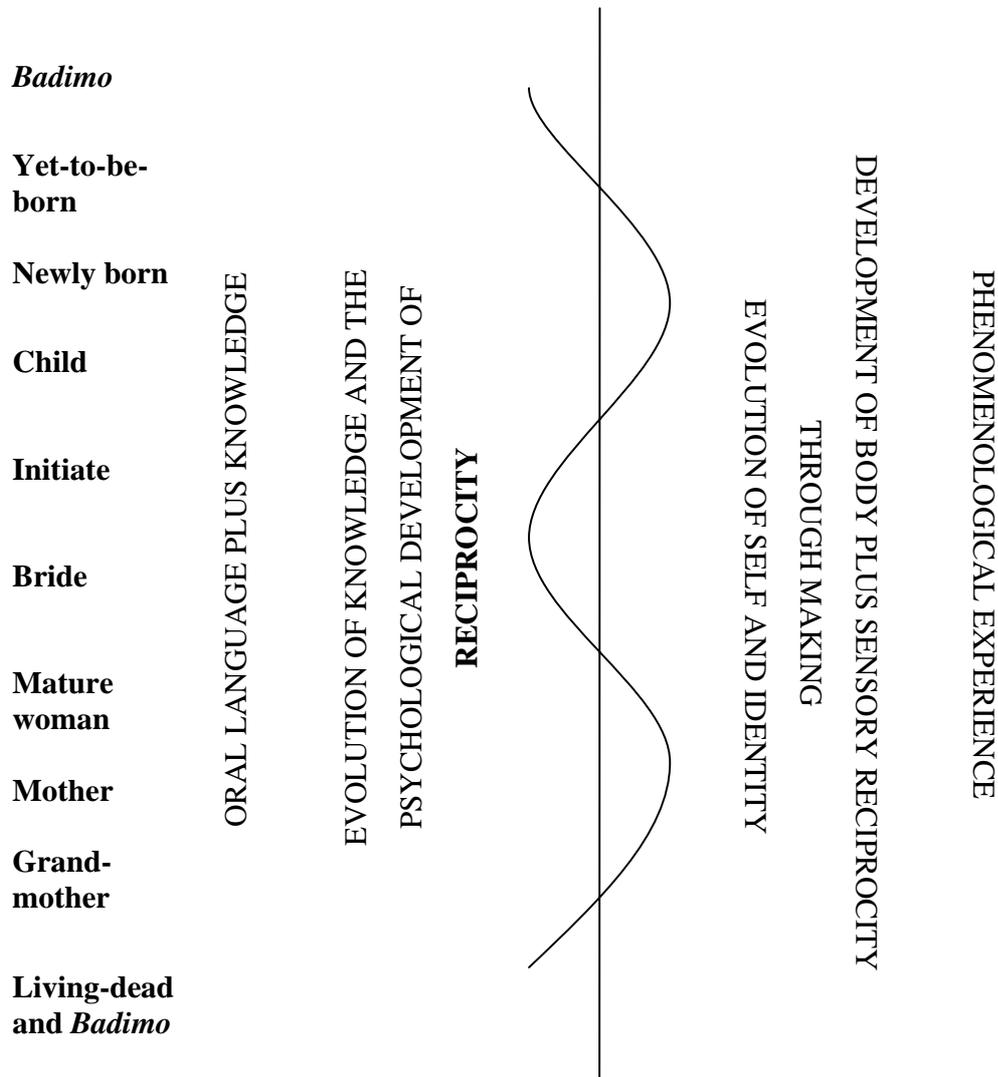
The curvilinear line moves from the left as the first mental ideas, influenced by the mental age of a person at the level reached, across the center axis, the acts of execution; to the right with its phenomenological experience with its effects and post rationalization. This oscillating movement implies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

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

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

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

**THE STAGES ALONG THE TIMELINE FO THE WOMAN MAKER**



**Figure 4.1 Diagram of the evolved timeline used to substantiate reciprocity**

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

**First stage: *BADIMO***

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

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

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

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

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

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

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

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

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



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

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

Maggs, 1976

### **Third stage: THE BABY**

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

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

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

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

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

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

#### **Fourth stage: THE CHILD**

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

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

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

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

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

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

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

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

#### **Fifth stage: THE INITIATE**

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

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

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

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

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

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

### **Sixth stage: EARLY WOMANHOOD**

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

### **Seventh stage: MATURE WOMEN**

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

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

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

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

### **Eighth stage: THE MOTHER**

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

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

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

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

*House of the lovely dark summers of my childhood.*

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

(Bachelard, 1969)

### **Ninth stage: THE GRANDMOTHER**

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

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

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

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

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

#### **Tenth stage: THE LIVING DEAD**

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

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

### **THE RECIPROCAL PROCESS FROM REALITY INTO THE COGNITIVE REALM**

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

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

#### **The notion in the hypothesis that needed to be substantiated was**

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

#### **Reciprocity: an aspect of moral affirmation in existential phenomenology**

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

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

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

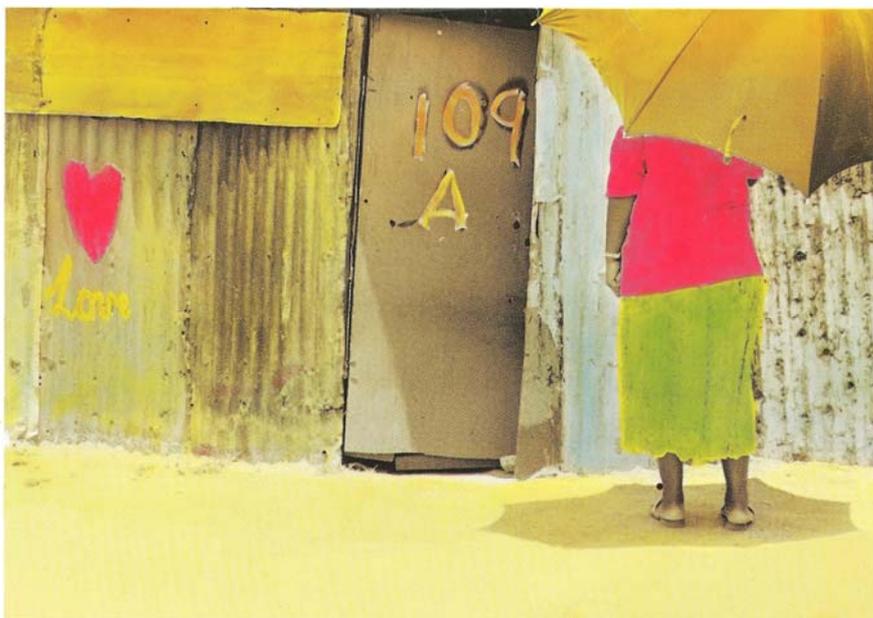
The implication of this model assumed that making has a reciprocal intent. Indications appeared through affects of making, with other categories or dimensions of affect emerging from the organization of interrelated actions that exist in the empirical world. These phenomena become filters of cognitive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

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

### NON RECIPROCITY

When her continuum of the experience quotient is near zero, her main actual experience through life is one of want, often a loss of full development. The in-arms deprived infant is also developing compensatory behaviour to 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, 1986:59&61)

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



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

Source; Robertson

## LANGUAGE

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

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

### Toolmaking

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

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

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

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

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



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

Photos; FitzGerald

## **FORCES**

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

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

### **Other forces**

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

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

### **LEARNING**

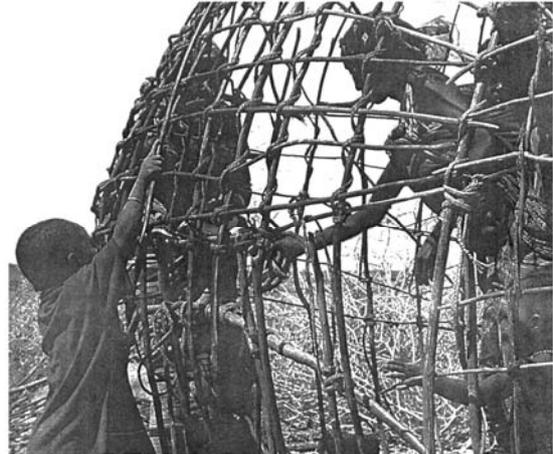
**Reciprocity through learning started in the womb but especially by the application of lessons.** Becoming more active around the house, the child helps to make and maintain fires, pound maize or *mabela*, helps with the household repairs, and executing expectations. It is likely for her to be part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

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

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

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

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



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

Source; Prussin, (1995)

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

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

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

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

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

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

As assumed delegate of her community she had to ensure that learning of a cultural continuity of building artefacts was executed. Her opinion was appreciated. This virtue of knowing that she made a difference was reflected in her behaviour, poise and dignity. **She strived for her reciprocal validity.**

As actors in the building culture new challenges occurred throughout their lives and answers needed to be found or action had to be taken continuously as they matured as a making people.

## **CONCLUSION TO CHAPTER FOUR**

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

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

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

### **Key issues discovered in the reasoning**

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

### **Links and connections between aspects of work, thought or ideas**

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

## **INTERACTIVE COMPONENTS**

### **Existential phenomenology**

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

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

### **Reciprocity**

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

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

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

### **Language**

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

### **Learning**

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

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

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

### **Forces**

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

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

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

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

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

## **CHAPTER 5: BASOTHO VERNACULAR ARCHITECTURE**

### **Introduction**

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

Due to the phenomenological research in Chapter three an interactive network of interactions was elaborated between an evolution of females along a timeline of existence, simultaneously both of cognitive and physical body. Cognitive preparation for place-making needed to be recognized but, during a necessary private development, it was intended for place-making to be effective. It was achieved with in-practice training; matured into an able *BaSotho* maker. Induction proved to be a valued form of reasoning as well as be a guide to structure the rest of the research in Chapter four; lived experience of hermeneutics assisted reciprocity to be validated. Its accumulation partly rendered the requisite confident intentions but mobilized abilities to act out place-making within her spatial geometry of boundaries. The quality of reciprocity was dependent on the extent to which knowledge was applied during the process of making, which was interpreted by users as valid, and became her accumulation of effective valid responses, to be retrieved, when required, from her cognitive realm into her informed reality of actions. This gave existential phenomenology a deeper meaning.

This Chapter coupled historic examples of vernacular buildings-as-artefacts as further references of responses to a base of interactive knowledge within an inflection, hermeneutic phenomenology. Induced from this precedent the past women's timeline also generated many evolutions of mental and physical interactive reciprocity. If reciprocity was obvious in the present acts of making it was induced that it existed in the past because excellence of logic coupled with trained skills were tied up into these historic examples. They also have been the makers who appeared to their peers only through their actions, carrying with it approval, praise and recognition. Induced from this was proof of their lived experience of reciprocity.

The past, a theatrical milieu for the actions of people allowed the present maker-woman her time for reflection and for testing her own home-as-artefact as a continuum of her past into an evolved contemporary vernacular architecture.

Home is a container made for people to live their life's experience in. Synonyms as such were; shelter, house, dwelling, abode, and habitat all attached symbolic meaning beyond the pure utility of the artefact. In the proposed study of *BaSotho* vernacular culture, home does not only mean the main living container, but includes the space around this container, between it and the other containers for the rest of her family, as well as containers for grain, firewood, maize cobs, cairns of cow dung used for slow fires in winter, live stock and chickens.

The open space contained between these vessels was an integral set of compartments, each capable of being grasped or imagined and with the desire to perform an action; place-making. Unity of a coherent home is evident in its appeal to the senses; a composition of diverse sounds, visible perceptions of its vivid endearment, ensuing from the fire its smell of smoke and food, the mouth waters with favourite associated tastes. All the senses also perceived the presence of problems; a mixture of neglect, silence, smells of decay that compelled a mental search for possible causes and solutions.

These homes-as-artefacts were followed by the description of historic *BaSotho* vernacular architecture in a general development over time starting with the archaeological, historic and in particular the forces acting on making, other determinants of making, the process of making, the act and actors during the process of making and existing use of building-as-artefact. It must be stressed that these historical examples still occurred in contemporary settlements.

## **HERMENEUTIC PHENOMENOLOGY: its specification applied**

### **1 Reflective writing which studied persons and their activities**

Hermeneutics is the art of interpretation applied to any linguistic utterance, physical action or symbolic act. Paintings, *litema*, sketches, buildings and written works formed a single unified and homogenous progress of a project. Hermeneutics was moved from being an interpretation of only text to using buildings as devices or mechanisms for connecting and coordinating the functions of different components that served human habits as exemplified in historical interpretations of executed projects by **Hertzberger**; the author and architect, but equally by the *BaSotho* makers of past and contemporary buildings-as- artefacts; to have had in mind their intentions to design or destine built components for purposes that came as natural to human habits of seeking comfort, or to watch and being watched; their executed works were the embodiment of hermeneutics as no

longer being only a matter of textual interpretation but also an interpretative sensorial mode of being in the world and orientating oneself to it. Macey, (2001) **A cultural reciprocity was experienced as a continuum of physical and general reasoning, characterized by subtlety of thought in hermeneutic phenomenology**

## **2 Uniqueness of each human act**

Unconstrained creativity used restrictions and dictates of material available as challenges. Her deftness of the hand executed an acquired knowledge. If at first her artwork was inspired or copied, it revealed her own unpredicted quality by being modified during the process- an enlightened visual temperance informed her mental insertion, which resulted into her remarkable diversions. A mother's home mentally and physically was hers, different from all others on earth. When she left or died this home only became the empty shell of a nut, her home-as-artefact lost its intention.

## **3 Actions and interventions articulated implications**

Beyond the outcome of explicit utility, the act and process of making artefacts and buildings-as-artefacts, constitutes a mechanism, reciprocity, shaping the identity and sense of self of the maker. However, the evolution of the building-as-artefact and the evolution of the woman-builder, described as parallel and reciprocal processes, could not be proven other than by induction.

Since childhood she experienced and observed past behaviour by users of congenial places. Habits of behaviour shaped her moral attitude of re-instating such places. Her process of doing expressly asserted the value of adaptable utility, present (or lacking), in a home-as-artefact which not only necessarily articulated space but encapsulated her terms of reference. It was deliberately used to signify the woman maker's intention to shelter, to embrace, her arms as the infolding walls of her dreams, the enfolding walls of the 'clay pot' she made, not only to contain but also to be beautiful, as if wrapped in her special 'blanket'. Her home implicitly contained comfort; it provided shelter to its users against the forces of nature or other dangers with a roof to dream under and a floor as platform of actions.

#### **4 Looked at the affect of her position in her societal construct when success is recognized**

By having looked at their executions of intentions, and interpretation of forces, in historical vernacular buildings-as-artefacts of the *BaSotho* woman, there were three main ways in which she gained reciprocity – firstly, by being part of a tradition of innovation; secondly, by having established herself as a woman amongst women, who, thirdly, even in a patriarchal society, they controlled the home environment; through the making of the home-as-artefact in all its aspects, not just its built reality but also the joy of expanded lived experience.

Its built fabric invited use. A low wall intended as a boundary initiated its convenience as seat. As human beings they were fond of company. Her sociable manner pre-empted the artefact-as-home to become renowned and being well thought of by others for its hospitality; it caused enjoyment. Her place was frequented by those users who needed company, given freely to replenish news with opinions, her collection of gregarious places ensured appropriate comfort.

#### **RECIPROCITY**

Logically, reciprocity has been a phenomenological experience over centuries and not only a latter day occurrence. Intentions often generated and invited a multiple number of unintended evolved conveniences, solutions resulted from the imponderable. In its recognition built action enhanced lived experience, hermeneutic phenomenology. **When observed by the maker-women they were surprised at this unintended positive use, but it became part of their future vocabulary, their satisfaction and recognition became their reciprocity.**

Because of their social construct, *Botho*, made it impossible not to be makers, it was thus impossible for reciprocity not to evolve. As the dreamers of similar evolved artefacts-as-homes, they constructed and often reconstructed, till the dream was well constructed; they made their memories and further improvised ideas they had accumulated during their individual lived experiences. **It is true to say that in *BaSotho* culture the women took pride in following a tradition of being builders, their inclusion into continuum engendered reciprocity.**

#### **LANGUAGE**

In the human will to power, there occurred the truly creative reciprocal acts in the creation of visual grammar within the ability to think, implying an initiation into the mastery of the world in

such a way that as humans they could outdo linguistic with made and built grammar. “So there is no reason to assume that the capacity to express oneself in a personal way in form is essentially any different from the capacity to express oneself personally in language”. (Hertzberger, 1963:110)

## **LEARNING**

The women did not seem to be perturbed by the time spent learning and time spent doing, during the production of buildings, or doing their *litema*. It was a slow process and mistakes were easily rectified. Values related to an inborn ability to produce and maintain gave rise to a relaxed atmosphere, albeit that the posture and balance of weights sometimes must have strained muscles, nerves and the essential knowledge attained over time. This aspect of making resulted in innovation of processes and tools needed for the execution, contained in the body of past and present solutions.

### **Learning from existing solutions**

Recording the history of mental evolution was found in buildings-as-artefacts. Studies of the existing body of accumulated knowledge, vernacular, were approached as a made discourse. Vernacular studies were used only as an anchor for the research to verify the making processes, and served as the sources of acts of past as well as future makers. Although the study of vernacular architecture has often taken approaches, too many to accurately reflect, dominant ones had been identified. See for example: Prussin, (1995); Rudofsky, (1973); Frescura, (1981); Denyer, (1978); Rapoport, (1969); Norberg-Schulz, (1980) in Chapter two.

## **FORCES**

The purpose of making homes-as-artefacts remained as protection and counter action to shelter its users against negative forces but also to exploit the positive aspects.

### **Social life forces**

**Durkin;** explains, “Knowledge of other people, means of communication, the possibility of alternative points of view, the necessity for rules of conduct, the benefits of collaboration, the significance of social categories, the transmission of ideas and beliefs; all of these fundamentals of social life, and much more, would be absent from the innocent isolate’s life” (Blackwell, 1988:39)

### **Affiliation**

**Freedman;** notes, “Man is born with genetically determined characteristics, among these is the tendency to seek out and congregate with other human beings. Mankind’s social behaviour is attributed to instinct and the basic dependence on fellow man, especially during infancy, to survive” He further stated; “the needs for achievement, love, appreciation, comfort, respect and power, although not innate, are sought by most men [humans]”. (Freedman *et al.*, 1970:7)

### **Social interaction**

It was vital to transform knowledge and ensure that a collective human intelligence was inherited and passed on, this process allowed society to evolve over time. Social intelligence added functional complexity to the predominantly physical and sensory human experiences.

### **Social comparison**

**Festinger’s** theory of social comparison stated; “People have a drive to evaluate themselves; and in the absence of objective non-social means, they will evaluate themselves by comparison with other people” (Freedman *et al.*, 1970:17). This evaluation of others easily translated into judgement. Individuals therefore found themselves drawn into different forms of affiliations. They concurrently felt the pressure of being negatively judged by others, which could lead to fear or rebellion. This led to a complex series of emotions and reactions and formed the basis of society. Individuals who were judged to display any sort of atypical behaviour would quickly be singled out by a society that attributed both fear and judgement to its core of *Botho* values

### **Climatic forces**

Each site dictated its own microclimate. She had to assess orientation in terms of solar geometries, particular wind directions and slope of the land. Macro topography such as within the mountains or on the savannah plains severely affected micro climate which demanded an astute response to all the climatic forces. With a history of exploiting or counteracting the effects of extremes of these forces an anthology of affective built solutions and habits were recorded in the executed responses.

An example of this was the habit of sitting during the morning against an east facing wall, out of the cold wind, at noon the moved to the opposite.

### **ARCHAEOLOGICAL REFERENCE; Spatial organization of *BaSotho* settlements**

**Huffman;** an archaeologist derived from vernacular customs as an analogy, theories of use and meaning. 'Human societies divide their spatial environment into a system of distinct locations where limited ranges of culturally related activities are permitted' (Huffman, 1981:131) He confirmed that the physical signposts of these activities constitute a society's 'expressive space'. Huffman, (1981)

A point of agreement with Huffman was that he emphasized that a society can be read through an examination of its spatial organisation. The underlying assumption is that space and form are texts, precisely because of the interdependence of parts and whole. His study of the Great Zimbabwe was 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 ancestors, 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, (1982)

Huffman concluded by arguing that this spatial pattern was not limited or specific to any ethnic group or political community, but was found only among Bantu speaking societies who used cattle as dowry. If the ethnographically derived pattern was correct, the presence of that pattern in Iron Age archaeological record was 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;** found that this cattle cultural principle was expressed in settlement patterns found throughout the Southern Highveldt, also at the specific archaeological sites of Maggs, (1976) and therefore identified for further interpretation and field study. The main characteristics of the patterns were; the central cattle kraal with underground grain storage pits and graves, the men's domain which was either adjacent to the kraal or was within the kraal, an arc of homes surrounded the kraal arranged to the right or left according to seniority with the home of the chief upslope of the kraal. On the inside of

the woman's home a division of right and left, male and female, at right angles to the front to back axis with at the back, a secular and sacred shelf.

### **Continuum of historical prototypes into contemporary types**

It was interesting to note that the historical evolution of the building-as-artefact in *BaSotho* vernacular architecture was not as distinct stages, buildings known as examples in the oldest records of prototypes were still being built presently. This is not to say that there had been no innovation in the history of *BaSotho* vernacular architecture. Throughout history, clan, materials available and changing climatic forces defined evolution of the buildings-as-artefacts. **Reciprocity was evident in the *BaSotho* women's need to adapt vernacular architecture to these changing circumstances.** Adaptation of prototypes generated by availability of materials was evident visual material could be seen in paintings as well as existing prototypes.

## **PROCESS OF VALUING BUILT INTENTIONS INFUSED WITH THEORY**

### **Recording history as a typology of physical reciprocity**

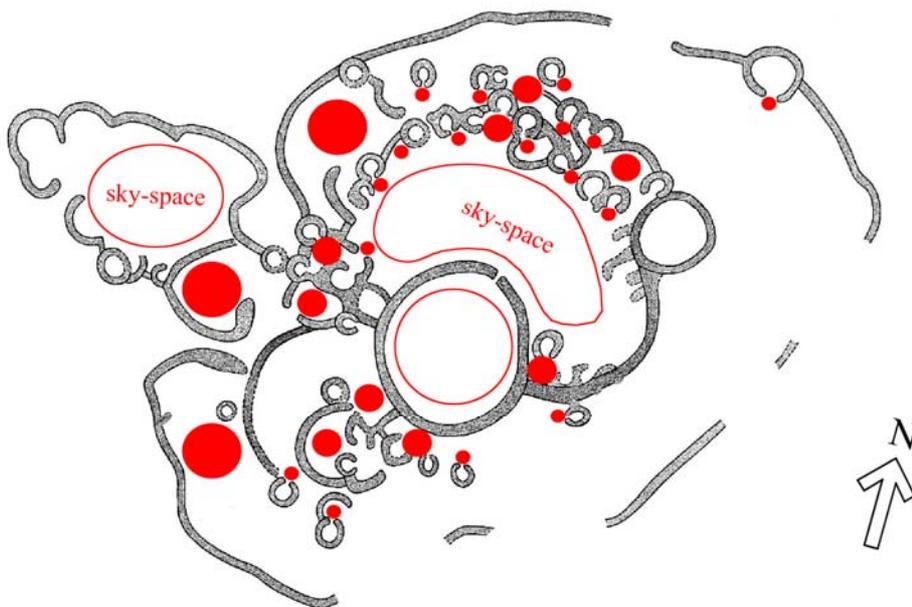
Hertzberger's phrase; 'place-capacity' (indicated hierarchically as red in the following text), solidified the habits of humans to linger, observe and sit; his as well as the *BaSotho* women maker's intentions were to provide additional places of everyday conduct at an intimate scale within spaces. It was this extended capacity of place that linked buildings-as-artefacts back to life. The places which people used had an intimate relation to their lives. Living necessarily involved the organization and physical arrangement of space into places: to work, to rest, to be seen, to be a spectator, places which are 'mine', places which are 'yours', places that are warm, places that are cold, places that protect, places which are pleasant. Or else when it became unpleasant – was no longer frequented and lost its qualification of place. (Van Eyck's placelessness). Unwin, (1997)

### **Spatial organization of *BaSotho* settlements**

The most ancient types of place were those which had to do with the fundamental aspects of lived experience: keeping warm and dry, acquiring and keeping food and water, fuel and artefacts, cooking, sitting while eating, defecating, sleeping and procreating, defence against enemies, asserting military or political and commercial power, fighting and competing, worshiping and performing rituals, exchanging goods and services, story-telling, dancing and acting, teaching and learning, discussing and socializing, suffering, enjoying life and dying.

A mosaic of interrelationships called for a language of spatial organization in which built form and exterior space were not only complementary and therefore reciprocal in forming each other, but also softened the sharp division. If you entered a place gradually, the front door was divested of its significance as a single and abrupt moment; it became an extended threshold that was executed to form a step-by-step sequence of areas which were not yet explicitly inside but also less public. Sometimes this degree of accessibility was a convention, which was respected by all. Hertzberger, (1991).

Gradations of territorial claims with attendant feelings of accessibility were evident in the referenced information, graphic and photographic. Legal boundaries of properties did not exist in Southern Africa, land was allocated by a chief and territorial tensions were not present as rights being encroached, be it from the private domain into the public or it's opposite.



**Figure 5.1 Place-capacity plan of the settlement at Ntsoana Tsatsi dated 1400 to 1600 AD**

Maggs, (1976)

The large circular structures are animal kraals of stacked stone; the smaller circles are *lolwapa*, areas with *mohlongoa-fatsi* homes-as-artefacts. Mythical sources maintain that this settlement was supposedly the area of origin of the *BaSotho* when they emerged from a lake. (Maggs, 1976:45) A place-capacity plan (Hertzberger, 1991: 197). One could measure a floor-plan according to the capacity it had for creating places, and with that an impression was obtained of the potential of the

floor space for accommodating more or less separate activities. The old articulated arrangement had offered more stimuli for the creation of distinct places, each with its cultural tradition and dynamic change of use dependant on the occasion or climatic forces; especially the constantly changing direction of often very cold winds, or in summer getting out of the sun and into a place with cooling breezes funneled through.



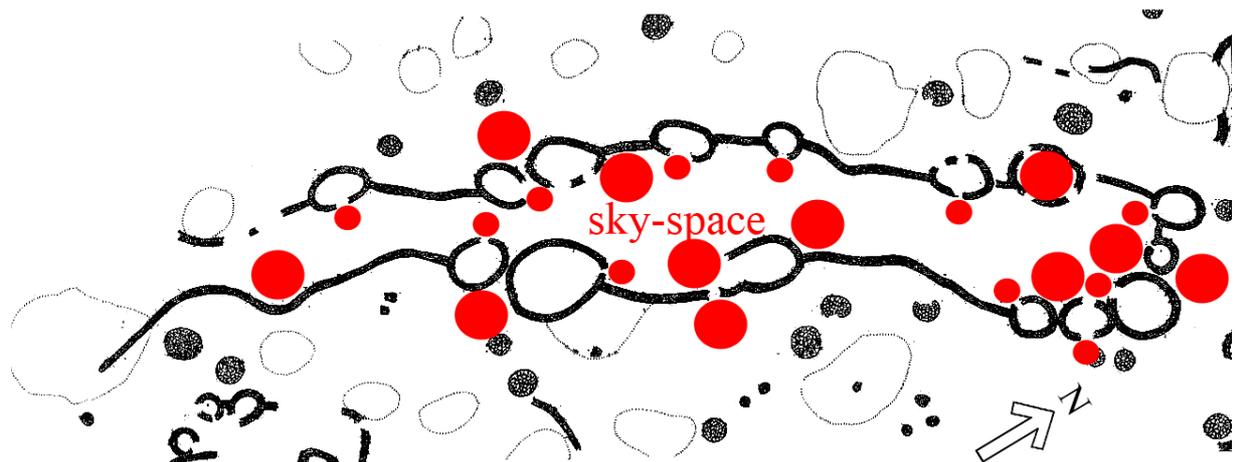
**Figure 5.2** An axonometric interpretation of part of the settlement at *Ntsoana Tsatsi*

Cover; Maggs, 1976

Enclosures are for the protection of humans and represent all the emotions and most importantly its use associated with the concept of precincts of homes. Due to the *BaSotho* cattle-culture the *kraal* was also used as *kgotla* for the exclusive sphere of action and societal thoughts of males.

Precincts of homes were fields of activity or interest, its roles focused on the private concerns of a family, an area for which a mother claimed responsibility, she with others like her, bestowed the nest of precincts with a presence of group care, a nearness essential as a feeling of belonging. In

the first place, **this reciprocal feeling of belonging together revolved around everyday social interactions**, such as children playing together out in the open space, caring for each other's baby, sitting with each other, keeping in touch concerning one another's health, in short, all those cares and joys that perhaps seem so self-evident that one tends to underestimate their reciprocal value.



**Figure 5.3** Settlement pattern at *Tlokoa* dated 1600 to 1800 AD (Maggs, 1976: 176)

Evidently the possible large concentration of people and the 'sky-space' implies that an important chief held office at this settlement.

The quality of an active 'sky-space' not only required the accommodation of day-to-day social interaction; a pedestrian geometry crossing this space, but also for more special occasions, so that both communal activities and those of importance to the community at large can take place there. It is the setting for celebrations that give the space its added dimension beyond only that of protecting livestock. Perhaps people will even be more inclined to put the public space to new uses if the opportunities for doing so are explicitly offered. People in this study area were in the habit of living outside. This sky-space served as catalyzing agent between local and neighbouring clans.

Dwelling units lining the edges of a sky-space functioned better if their open public places were sited to function as an extension of the life in the sky-space; that in turn depended especially on how receptive the occupants were, i.e. upon whether the atmosphere inside the homes did spill out and blended with the communal atmosphere of the outside sky-space. The concept of a 'sky-space' was based on the idea that its users had something in common, that in a reciprocal sense they

expected something of each other, even if only because they were aware that they needed each other. If the homes were private domains, then the open ‘sky-space’ was the public domain.

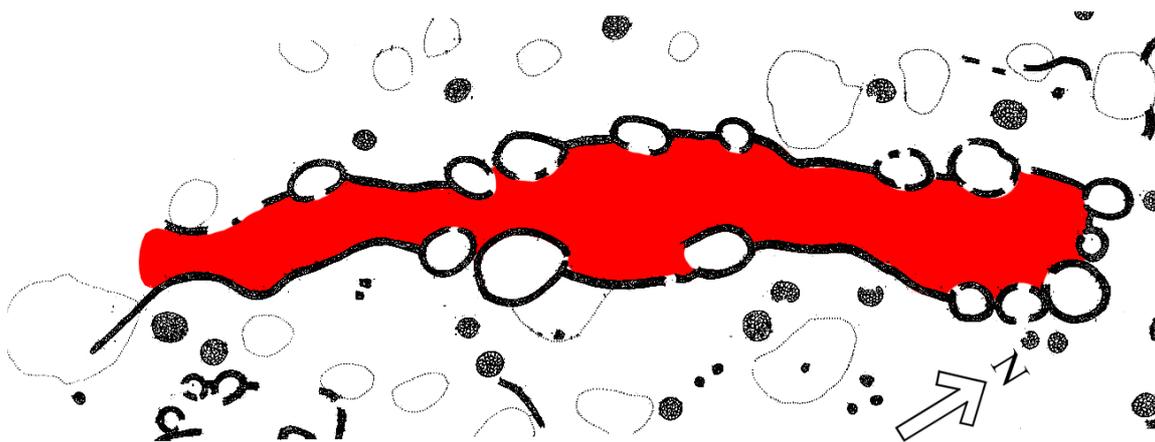
Having paid equal attention to home precincts and ‘sky-space’ alike meant treating it not merely as the residual space between precincts, but rather as a fundamentally complementary element evolved and organically expanded on behalf of the community it served, its form was capable of adapting itself to a variety of functions and appearances. The shorter the duration of a particular change of function that did take place the less permanent the nature of the extensions or adjustments could be, and in the case of daily usage they might disappear completely from one day to the next. Hertzberger, (1991)

The visual appearance of this public domain changed continuously because of the *litema*, special occasions created reciprocal opportunities for the women makers to prove their dexterity.

These cohesive place-capacity plans no longer exist in contemporary settlements due mainly to changes in social structures. The order of home to ‘sky-space’ is more fragmented. Sense of belonging is however still essential. Nearness is not only a physical dimension but also mental

**Reciprocity repeated itself not only in every instance with each of these homes-as-artefacts but also in its sense of belonging.**

### Articulation



**Figure 5.4** Articulated sky-space at *Tlokoa*

Maggs, (1976)

Space should always be articulated in such a way that places are created, spatial units whose

appropriate dimensions and correct measure of enclosure enable them to accommodate the pattern of relations of those who will use it. How a space is articulated is a decisive factor; it will determine to a high degree whether the space will be suitable for a single large group, or for a number of small separate groups and the more centres of attention there are the more individualizing the overall effect becomes. Hertzberger, (1991)

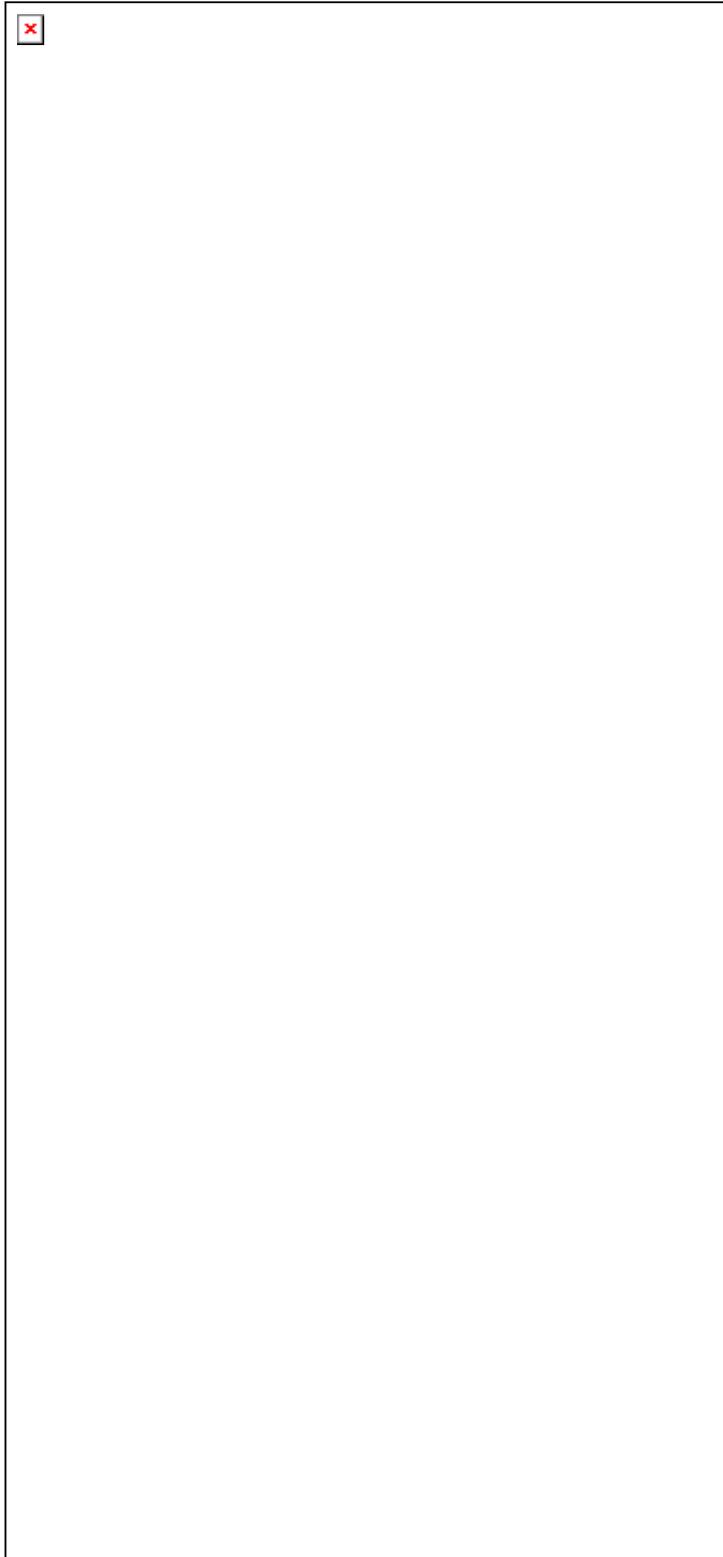


**Figure 5.5** Excavation of the *Tlokoa* site

Maggs, (1976)

Several overlays of hut foundations were found indicating prolonged times and different areas of settlement. For the trained reader archaeological excavations became a script or narrative of everyday lived experiences of people who lived there. Functions and intentions could be induced, associations of emotions, strife and well-being became evident in this legibility.

Buildings-as-artefacts had to be capable of accommodating all those different situations which affect the way a building is understood and used. Not only must it be capable of adapting itself to changing weather conditions and different seasons as well as being suitable for use during both day and night, it must be deliberately designed to respond to all phenomena.



*A motloanyane hut*

**Figure 5.6 Three possible alternative huts at Tlokoa**

The woman makers had to take into account all different types of usage, as well as the feelings and wishes of all sorts of categories of people: of all ages, each with its specific patterns of expectations, own possibilities and restrictions. The definitive design had to be attuned to all the intellectual and emotional data imaginable and it also had to relate to all the sensory perceptions of the space. The perceptions of space consisted not only of what is seen, but also of what is heard, felt or smelled – as well as the associations thereby evoked. Thus architecture is also capable of showing that which is not merely actually visible, and of eliciting associations not she was not previously aware of. If this was so layered that the diversity of realities were embedded in the different layers of consciousness it needed to be reflected in the design, then the architectural environment will moreover visualize those embedded realities and will thus tell the reader something of the world within which users performed duties, individuals and groups were actively living life.

Hertzberger, (1991)

The predominance of round circles in the excavation was proof of the value placed on the circular plan as sound structural building practice; a curved wall is less likely to fall over. It also resolved the roof structure as either a cone as in the two examples of bilobial huts as proposed by Maggs, or a dome as in the *motloanyane* hut, at the time of these buildings thatch was readily available although prone to the dangers of fire caused by lightning or aggressive raids.

The round plan also had a resolution in section; not only of tight sensorial enclosure, but also of use, the space close to the wall could only be used by small children or adults on their knees or in lying down while the central space was high enough for adults to stand. This section therefore differentiated use that became an axial ritual. The round plan occurred over centuries throughout Africa, its adaptability of size and use allowed for a nesting pattern in plan with a network of open space between units used as movement; either private, semi public or private. In each circumstance its ‘place- capacity’ resulted in a rich living experience. All three of these huts could have been built simultaneously to form the settlement excavated by Maggs, evident in present patterns. No present examples of the bilobial huts were found. **Differentiation of the immediate space around the home precinct into its ‘place –capacity’ was a recurring reciprocal phenomenon irrespective of the ethnic group.**

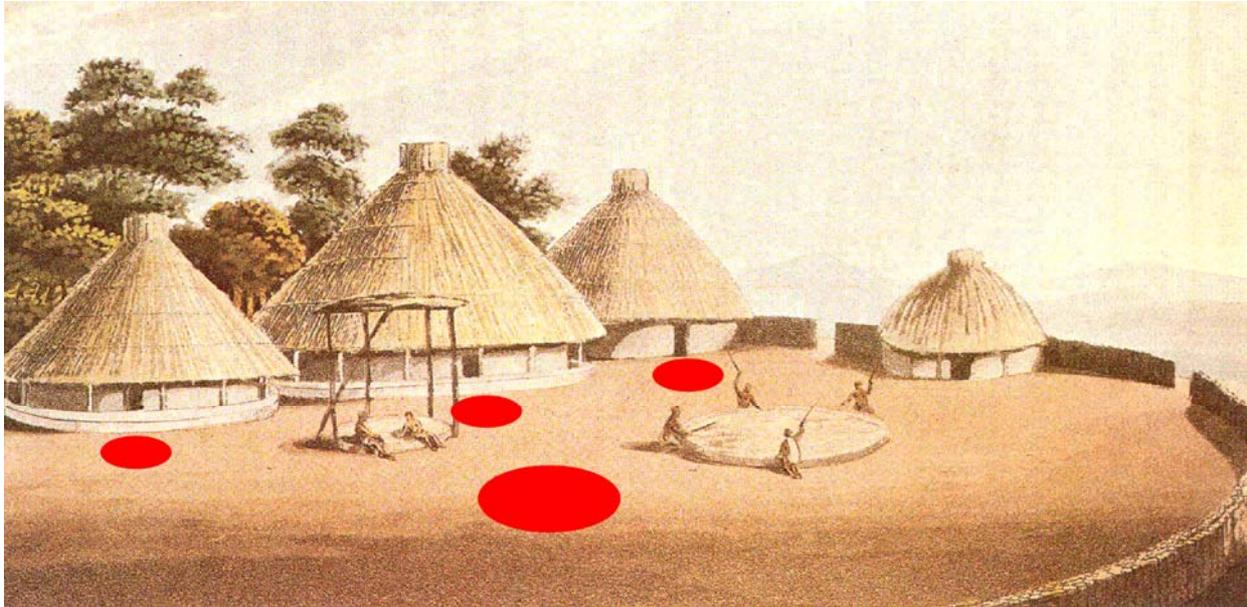
### **Historical paintings as records**

The paintings by Willcox 1880, Samuel Daniell 1775-1811 and Casalis 1861 are the oldest graphic records of *BaSotho* homes-as-artefacts. It is important to note that the historical evolution of the building-as-artefact is not distinct, some of the buildings shown as being part of the oldest records are still being built in the present settlements. Distinction is more defined by clan, materials available and climatic forces. The evolution of the building-as-artefact and the evolution of the woman-builder, described as parallel and reciprocal processes, cannot be proven other than by induction.

### **Painting by Willcox**

The painting shows the typical cluster of huts built by the women of that time threshing grain on a round platform. It can be induced that the cluster is from a northern area, as the trees used to build the perimeter columns have a greater diameter than the indigenous trees of the study area, which also have a totally different geometry. The building method would have to have been adapted to

local materials, such as an abundance of thatching grass, evident in the *mohlongoa fatsi*, described later. The floor acted as bed, table, workshop and public place, the sky-space.



**Figure 5.7 Homes and a *lolwapa* (yard)**

Painting by Willcox, 1880

Although the use of columns as roof support was associated with *BaTswana* it could have influenced the *BaSotho*. The lack of timber and abundance of building stone affected *BaSotho* techniques. The examples shown here were usually specific to the region of settlement.

Here Willcox shows the typical cluster of huts built by the women of the time. It must be from a northern area as can be deduced from the timber perimeter columns where trees were available to be used as well as for a hut in the central position with a big diameter and consequent tall roof structure, this is not typical in the study area where indigenous trees have a totally different geometry and the building method had to be adapted to local materials such as an abundance of thatching grass, hence the adaptation to the *mohlongoa fatsi*, described later.

Important messages on reciprocity are legible in the painting; adherence to social obligations as expected from the living-dead. The *lolwapa* is swept clean, with no loose objects lying around, the myth being that bad spirits in the form of snakes, and other strange shapes will affect the members of the household. This is still today the custom and pride of any woman in the *BaSotho* social structure and also a telltale to her peer group of self-esteem and their reciprocity infused with

hermeneutic phenomenology. Although the men are lying on the floor, in the shade of the *khotla*, the women are working at threshing the grain, most likely *mabela* that will soon be ground up for and cooked as porridge. Reciprocity is evident in the group working rhythmically in unison. They are most probably singing in rhythms to the work in different voices, evoking spirits. Song is a way of uniting everyone, along with mutual acting and working. They might also be talking about matters of concern. These rituals of common concerns bind the women into a community where nobody feels alienated. There is little that brings a community together like this; rhythmically carrying on and on, not ceasing until the task is done. **This resulted in reciprocity through inclusion and cohesion between peers, kin and built fabric, hermeneutic phenomenology.**

**Reciprocity of group values** resulted from a group working rhythmically in unison, most probably singing in rhythms to the work in different voices, evoking spirits of the *Badimo* to assure endurance and success. The rhythm determined the pace of work and it again was determined by the work at hand but most valuable was the unison of effort, sound and reciprocal cohesion of each individual to all of the others in the group working-as-one:



**Figure 5.8** The rhythm of singing and working synchronise the effort

### A song sung while working

*Mmamati mpelegele ngwana  
ke a lema  
ke lemakele nasi*

The locust can you take care of my child  
because I am planting [working] alone

Repeat on and on

or

*Maina – mainama  
Mae (mmagwe)  
ke moloji wa busio*

Bender – bender I am getting up  
her mother is a witch at night

Repeat on and on

### Performance place

A performance requires space; whether religious ritual, making music, ceremonies of marriage or death, also when the initiates come out of their withdrawal with their rite of passage into their new roles as grownups. This *lolwapa* provided the platform for such a multiplicity of events. The ring of spectators attracted by the performance contributed to the identification of place. A dynamic differentiation of space used in such an impromptu theatre was due to a reciprocal respect of traditions. Such a performance place needed to be only a clearing in a veldt or a ring of trees.

### Painting by Danielle



**Figure 5.9** *BaSotho* settlements; from Campbell's Travels, Second Journey

Painting by Samuel Daniell, 1775-1811

The painting shows the building-as-artefact more familiar to the study area of the Southern group of *BaSotho*. The woman as builder had to adopt clay walls as load bearing, with consequent innovation necessary to fix the roof to the wall to ensure it not being blown off in a high storm wind. This was obviously a process of inventing new details and trial and error. This not only broadened her understanding of the forces of nature but also possibilities and limitations of the materials she had at her disposal. This process of discovery had as its main aim a long lasting solution and as she saw her success she must have had a feeling of success, translated by my experience, reciprocity. This feeling of reciprocity must have been enlarged as her solutions were adopted by her peers. It is an honour to some creative thinkers to be copied, as she obviously also learnt from those who have gone through the same evolution.

As influence to the *BaSotho* bending latte (saplings) from trees is already quite an advance in method. Bushmen used this method to form a rigid frame (similar to modern steel structures) for their nomadic existence, but covered it with thatch and animal skins carried as clothing while travelling. The *Khoi* used woven mats made from river reeds to cover a dome made of bent saplings. They already had developed a culture of animal husbandry from their countless knowledge of heritage, so did not need to carry loads over big distances, rather, from sketches, neatly packed (balanced) an ox when they moved to new pastures. Both of these nomadic cultures respected the marginal nature of the veldt and reciprocated with temporary use of resources.

The woman as builder had to adopt clay walls as load bearing, with the consequent innovation necessary to fix the roof to the wall. It ensured that the roof was not blown off in stormy winds. This was obviously a trial-and-error process of inventing new details and not only broadened her understanding of the forces of nature, but also knowledge of the possibilities and limitations of the materials she had at her disposal. This process of discovery had as its main aim a long lasting solution she generated her success. **She, with others involved in a creative act, must have experienced, observed, discussed and enjoyed a reciprocal feeling of success.**

**Her reciprocal experience must have been increased as her peers adopted her solutions.** It was an honour for some creative thinkers to be copied, as she obviously also learnt from those who had gone through the same evolution of a continuation concepts, not only in the abstract, but also

its reality. **A continuation of lessons discovered or gleaned from others, was applied in future implementation and experimentation, this interdependence resulted in reciprocity.**

In making the point about women, specifically women builders, being an integral part of a peer group and community, it must be reiterated that building is not only done by women. The specific home-as-artefact is a manifestation of the woman's obligation, strength and ambition to nurture not only her kin but also homes that are 'designed', built and maintained by her. Men usually built the buildings that were meant for communal and ceremonial use.

What were especially remarkable were the intentions for these buildings-as-artefacts; quite ordinary, significance that transcended the ordinary. All too numerous then are the values securely embedded in the homes-as-artefacts which relied on life behind the walls and screens, people in informal situations, even though there were societal structures and gender differentiations. The multitude of historical but also contemporary makers' concerns were with the way in which men and women, visitors, children and pets co-exist does not give the impression that differences in social structure affected their shelters other than in mythical, cosmological, *Botho* and hierarchical space delineations.

## **STONE AS ABUNDANT BUILDING MATERIAL**

**A drawing by Baines of a *Ghoya* building-as-artefact**



**Figure 5.10** A *Ghoya* hut that was the predecessor of the *BaSotho*

Drawing by Baines, 1876

Men built the stone corbelled huts, the remains of many are still dotted along ridges in the study area and especially at Winburg, on the western edge of the study area, but these are also found at many localities all over the Highveldt. Walton, (1951) ascribes these buildings-as-artefacts as of the *Ghoya*; a possible phase in the evolution of the *BaSotho*. The major technological evolution was the use of a stone lintel to enable the inhabitants to enter the home.

Having seen the remains of these huts with no sign of clay as plaster, in or outside, to give a user a friendly surface to touch or as weather protection, especially wind, the possibility exists of covers of animal skin as used at the time by the Bushmen does exist, it is also hard to imagine that precautions such as of clay plaster were not used on the in- and outside but that time has taken its toll in washing it all away. The tectonic marvel was the use of flat stone slabs to form a dome for protection where little alternative material was at hand.

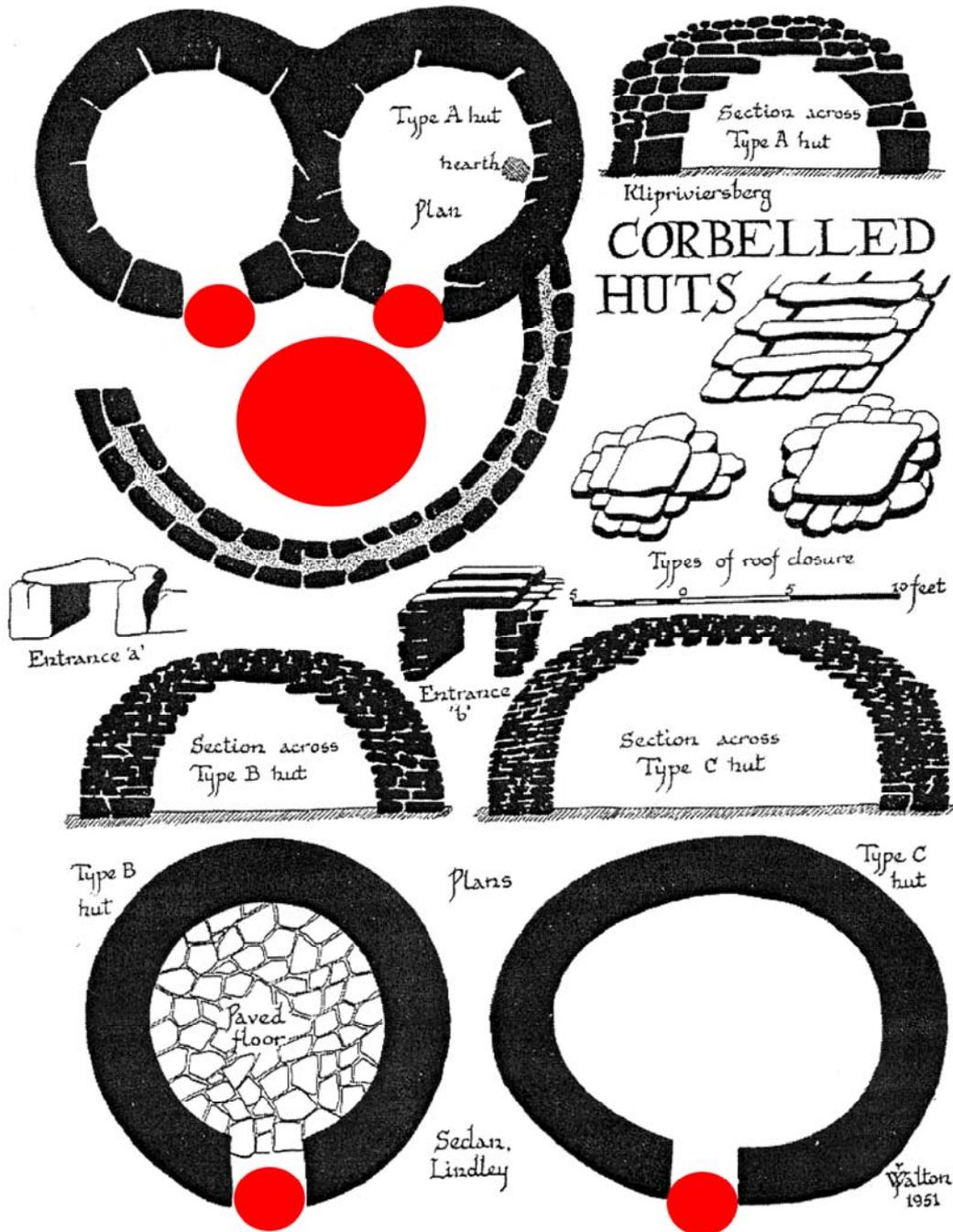


**Figure 5.11** A contemporary *Ghoya* hut still occurring in Lesotho

Photo; FitzGerald

The roughness of the thatch might be a symbolic gesture of this as male domain or else that the roof is temporary, its roughness does not make it water repellent. As a means of creating shelter the roof would have been thatched properly with the same pride expected from the *BaSotho* construct of *Botho*.

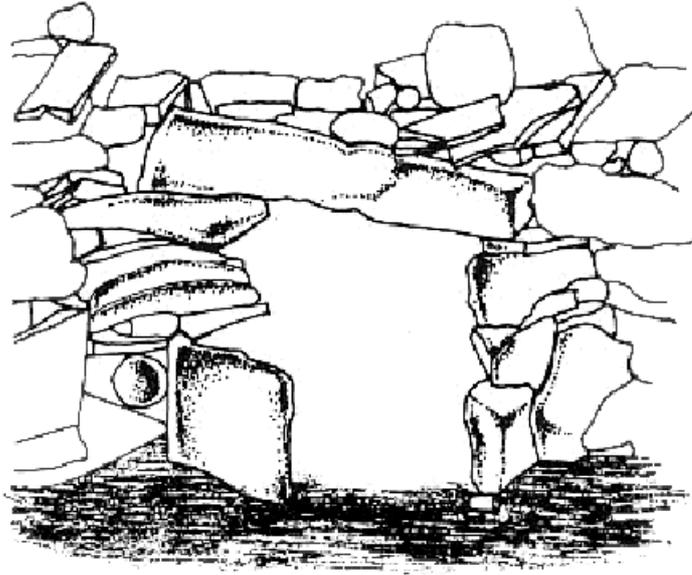
Place-capacity induced within the *Ghoya* shelters



The Tlapin Settlement

Figure 5.12 Examples of the *Ghoya* buildings-as-artefacts

Source; Walton, 1951



**Figure 5.13 Threshold; the use of a lintel was a technological invention** Maggs, 1976

The dotted markings of hands touching the rock indicate the haptic quality of the hand remolding even the stone.

### Communal building types

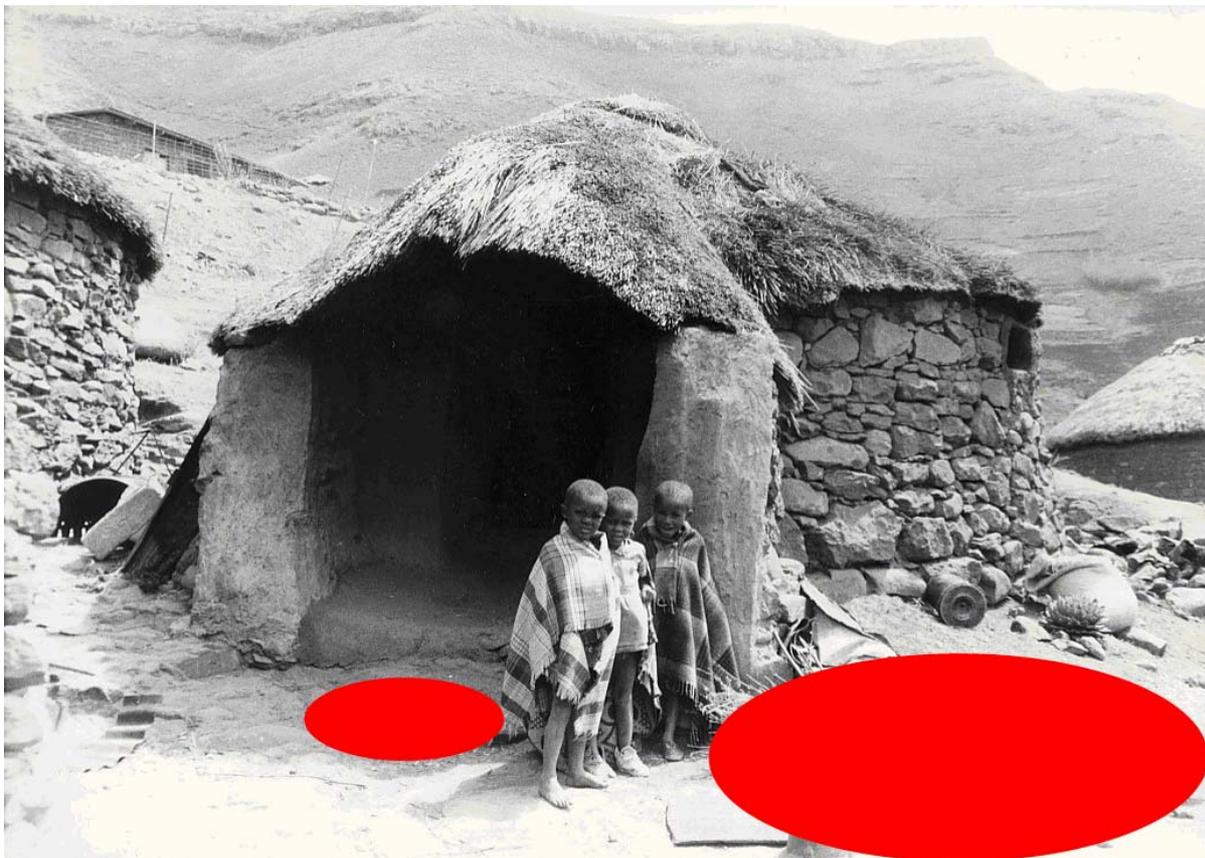


**Figure 5.14 The animal kraal and *kgotla*; walls were also of dry packed stone**

Photo; McElroy

Dry packed stonewall technology was used in the building, a technology learnt from the *Ghoya*. This was a rare occasion of a building type other than the home-as-artefact occurring in the study area. The roof was added to shelter livestock against frequent snow. Although winds within the peaks of the mountains came from all directions, the most prevalent at this location was from the back, hence the solidity of that wall backed against the mountain slope.

### Adaptations of the *Ghoya* home-as-artefact

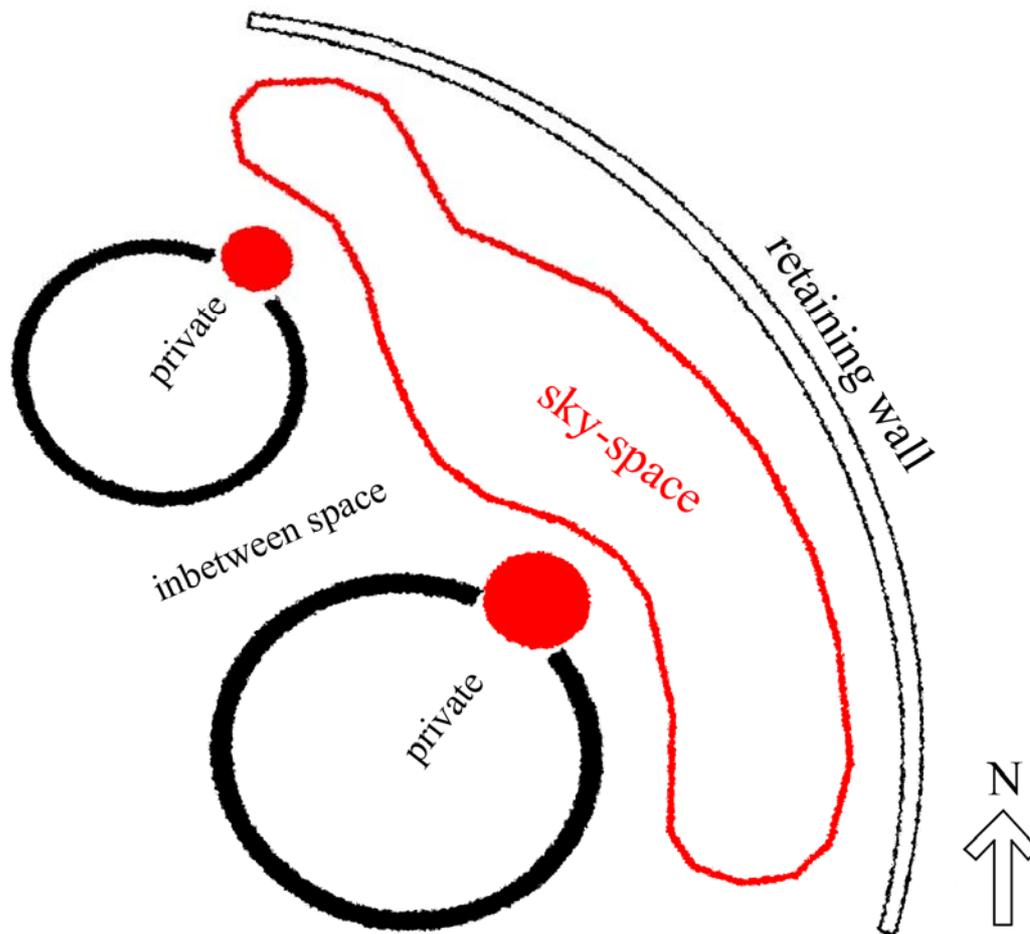


**Figure 5.15** A *motloanyane* home close to the *Moluti* peaks

Photo; McElroy

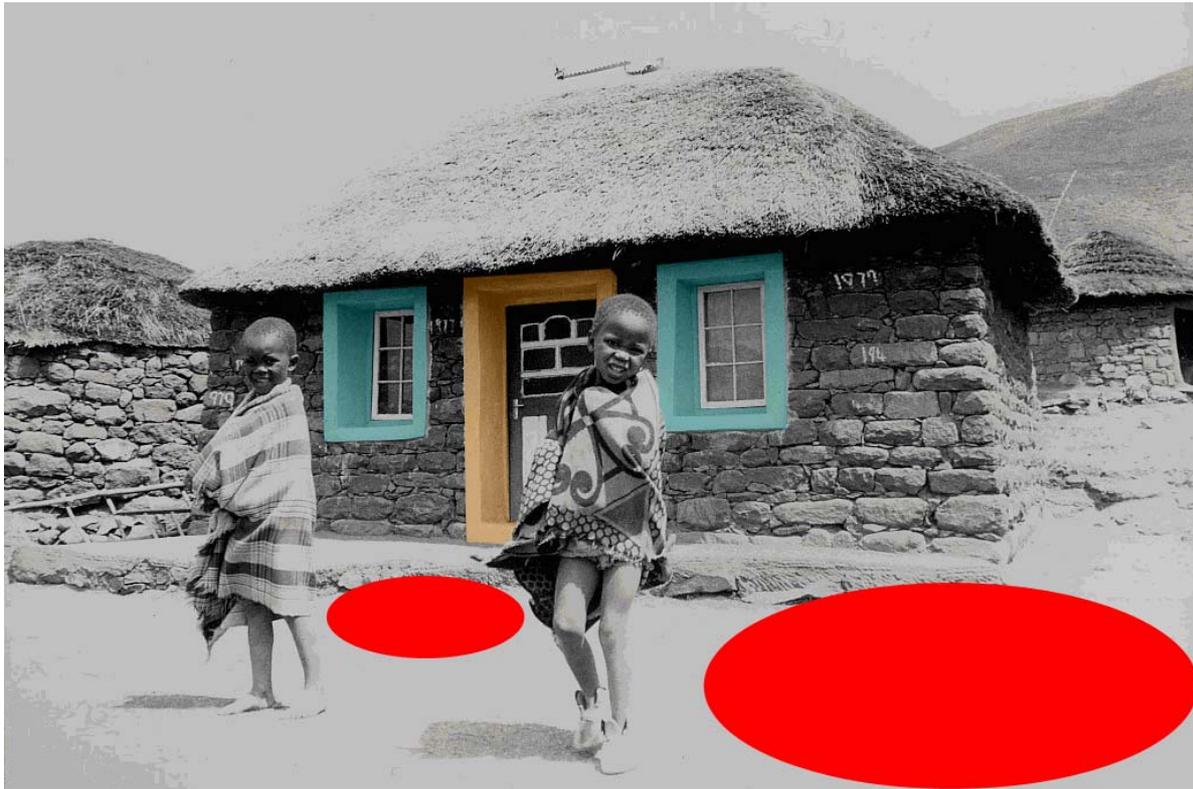
Stone as the only available building material and extreme climatic forces dictated the evolution of the *Ghoya* artefact into this type to achieve the required comfort. The wall was also constructed of dry packed stone with the inside plugged with earth plaster, doctored and finished to make the touch of the hand pleasant and also to make the home windproof. The plaster as inner placenta comes to the outside to further the quality of layered protection. Small stone wedges, the telltale sign of dry stacked walling, balanced the individual stones. **Inaccessibility combined with abject poverty resulted in**

isolation with little social cohesion implied a minimal experience of reciprocity.



**Figure 5.16 A home-as-artefact perched like a vulture's nest on a mountain slope**

These makers of homes-as-artefacts maintained the use of the most legible form, from traditional associations and appropriate co-incidence between form and function. The round receptacle of human life was used for centuries due mainly to this appropriateness, a form with the greatest expressive force, and its associations of home. It was the most practical abstraction of form to still accomplish a multitude of activities, this complexity of tasks were contained in minimal spaces represented several dutiful realities simultaneously, all those realities had to be accommodated as aspects within the cylinder, they constituted a multiple programme by way of a richly variegated requirements as 'design brief'. From personal experience, wind velocity could get so fierce, as well as often freezing cold that everything of value had to be kept inside. Lightning and thunder with torrents of rain forced makers to ensure that life continues in extremes of nature. **Reciprocity resulted from her role to maintain a continuum of life.**

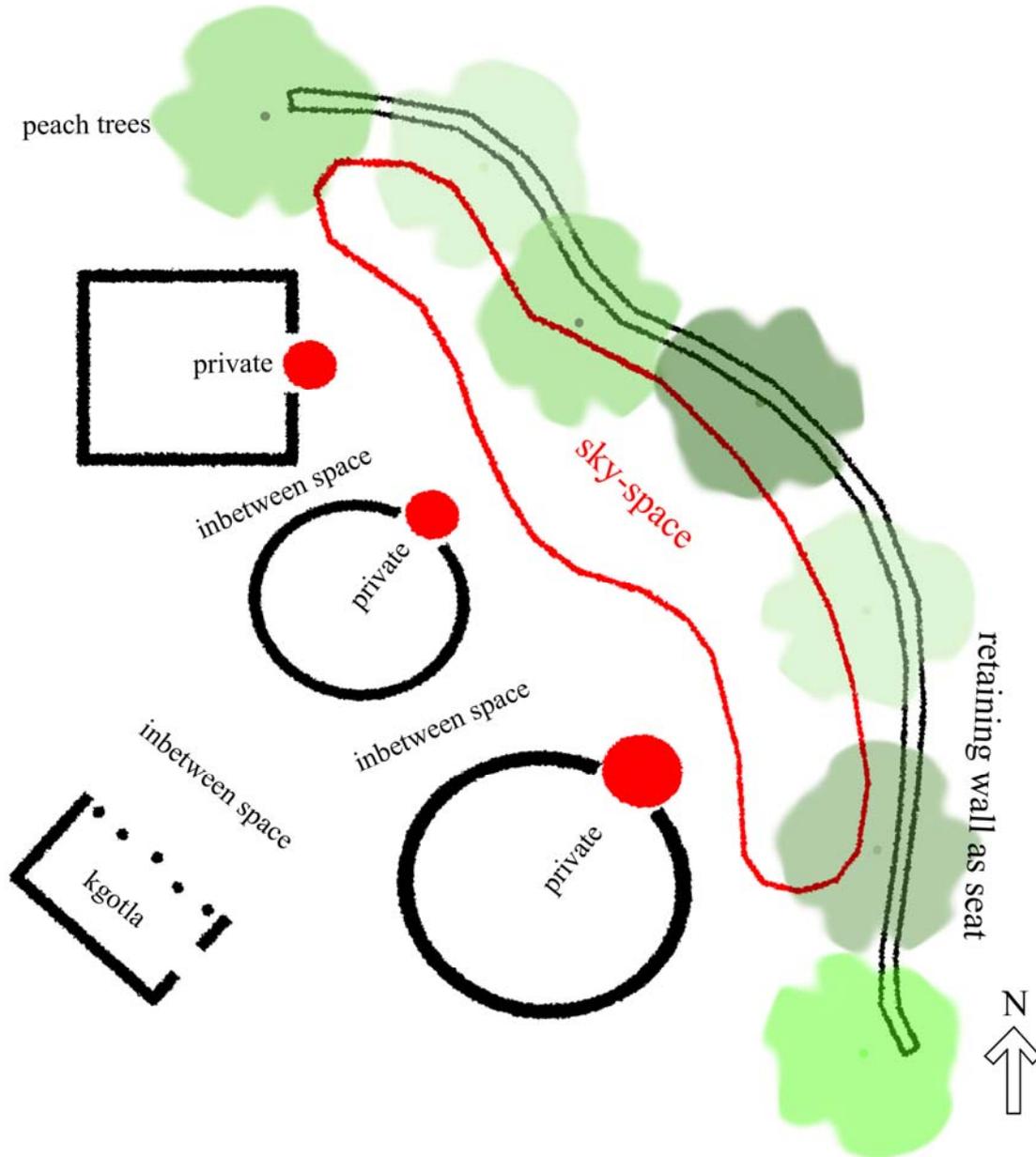


**Figure 5.17 Deep in Lesotho**

Photo; McElroy

Small, sometimes round, sometimes square, brightly painted windows, with steps in clashing geometries. The wedges in the walls of both huts are distinctly that of dry packed stone to stabilize the stone although its detail relays the personalities of the different builders. Even within these human battles against physical constraints place-capacity was still present. Some male friend built the home-as-artefact. The stone walls were of the same colour as the background, her only contribution and means to express her creativity was to plaster the inside walls and pull this plaster through and beyond the windows as frame and then **to the paint the reveals in special personal bright contrasting colours, a sign of joy as the only minimal but possible expression of reciprocity when turning these frames into expressions of place-making;** strikingly obvious over distances within a grey and bleak background, little jewels (likened to Van Eyck, (2000), his small mirrors at the Amsterdam orphanage). Being part of and belonging to the concepts of *Botho* was vital to leading a life under these circumstances. The only reason for inhabiting these mountains must have been that they were livestock farmers and had to be close to food sources. Proximity of neighbours was across a vast landscape. **Reciprocity resulted from independence**

due to isolation but close relationships of sustainability within the family group.



**Figure 5.18 Place-capacity also has a dimension of seasonal time**

In the barren landscape on the steep mountain slopes isolated settlements nestled on a terrace contained by a retaining wall. This wall doubled as seat along a sky-space with peach trees planted close to the wall delineated the edges of place capacity, life as well as the nature of nature. Being deciduous the skeletons of trees signalled winter when barren trees allowed the terrace to become a sun drenched lived in place, dark branches traced the edge of use within a blanket of snow that obliterated the familiar. Observed from afar in stark contrast the branches were revived, rich in

life, bright pink blossoms announced spring as the critical turning point of human tolerance, they expressed a revived relation to place, time and manner of life. Humans passed the critical hostile point of nature. A green crown of leaves provided fruit but also shade in summer, this green slowly turned to an autumn yellow and then back again to skeletons. Each year this was the cycle of lived experience, each cycle an hourglass.



**Figure 5.19 The evolved stone home**

In this case dressed sand stone is found especially in low lying areas of Lesotho, a mixture of sand and cement was used as binding, sealing and plastering material.



**Figure 5.20 Surrounds to openings were a haptic necessity**

Hands touching the rock have given rise to the need to soften the touch of hands. This innovation of plastering an earth doorframe solved this problem, but in the same manner a window surround.

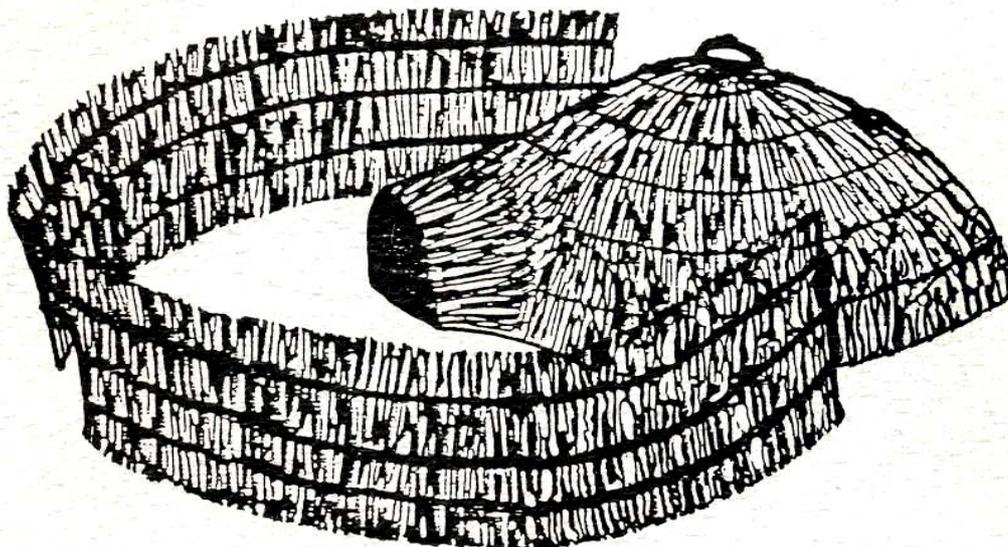
It indicates the haptic quality of the hand resurfacing the stone and molding the earth. These were usually brightly painted.

It is true to say that in *BaSotho* culture the women took pride in following a tradition of women builders. **Acceptance of their work by peers who shared a respect for their traditions was a form of reciprocity.** This is not to say that there has been no innovation in the history of *BaSotho* vernacular architecture. Throughout history, clan, materials available and changing climatic forces, has defined evolution of the building-as-artefact. **Reciprocity is evident in the *BaSotho* woman's need to adapt from vernacular architecture to these examples.**

The more levels of experienced design aspects that were taken into account the more associations could be made, and therefore the wider the range of experiences for different people in different situations could be gleaned. **Each new experience within herself but also within the users had its own perceptions, these validated her reciprocity.**

#### **GRASS AS THATCH AND REEDS; ABUNDANT BUILDING MATERIAL**

**Buildings-as-artefacts specific to the *BaSotho***



**Figure 5.21** A thatch *mohlongoa fatsi* home with a reed screen

Casalis, 1861

This is the *BaSotho* variation on the *Nguni* (Zulu) hut by the addition of a 'wind foil' to prevent cold winds from entering the shelter. It was prevalent in the study area but now is mainly found in Lesotho

and used for ceremonial purposes such as initiation. It was especially built as part of the chief's complex as respect to and consultation with the *Badimo*. Shown above is the *mohlongoa fatsi* hut with its *seotloana* (reed screen). It is still built today as the ceremonial dwelling of the *Badimo* and is still built for initiation of both girls and boys.

It pre-empted the other adoption of the mud walled hut. Women did not make this hut, but men did; they were the experts working with thatch but also with grass because of their embodied knowledge accumulated during their years of herding cattle in the veldt.

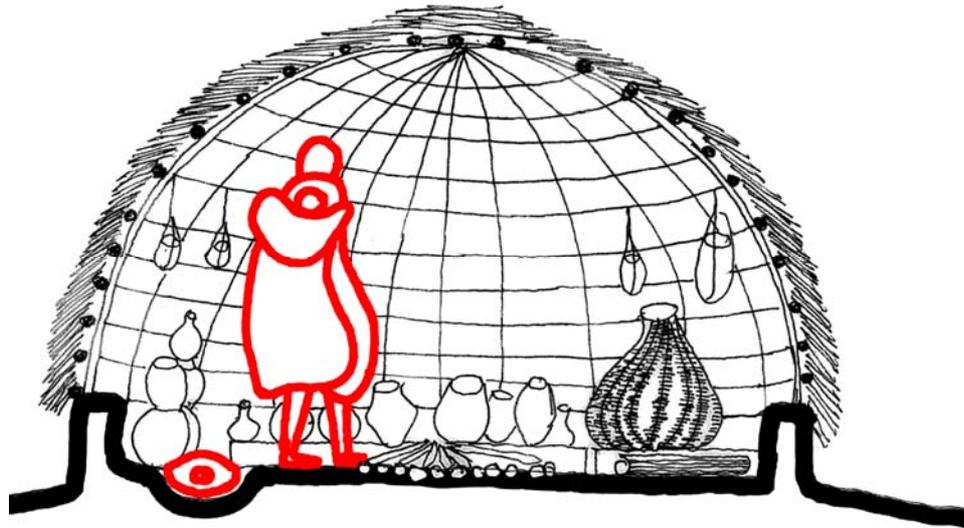


**Figure 5.22 Long section through the *mohlongoa fatsi* hut** Drawing; Casalis, 1861

The wind foil was illustrated by Casalis as an add-on, onto the eastern side of the hut and can usually only be entered on hands and knees, for protection from evil or enemies who cannot attack, but remains vulnerable against anybody standing upright inside, with a weapon. This was an ancient form of hut but because of its associations with the past it was still at present built and used for rituals such as initiation and is seen as an abode for the *Badimo* if needed. A technical drawback was that the thatch started at ground level and caused ants, rain splatter and mud to rot the thatch.

A cosmological reciprocity was not only applicable to this type of hut, but applied to all such types of home-as-artefact that functioned as the personal place of living of the *BaSotho* woman, even in contemporary huts. The primary function of a shelter is to provide a comfortable private bed chamber for sleeping or withdrawal.

The wind foil was an ingenious solution to prevent cold winter winds from blowing into the home-as-artefact, especially during winter nights when the interior was nice and warm from body heat or the hearth but someone had to go out to urinate; then an inevitable cold blast of wind nullified this comfort zone with everybody inside woken up by the sudden wasteful loss of heat.



**Figure 5.23** Cross section of the *mohlongoa fatsi* hut showing how height controlled place

The semi circle dictated height restrictions. The edges of the plan logically could only be used for lying down or when she was on her knees whilst the central space was for activities when erect.

### **Place-capacity in plan**

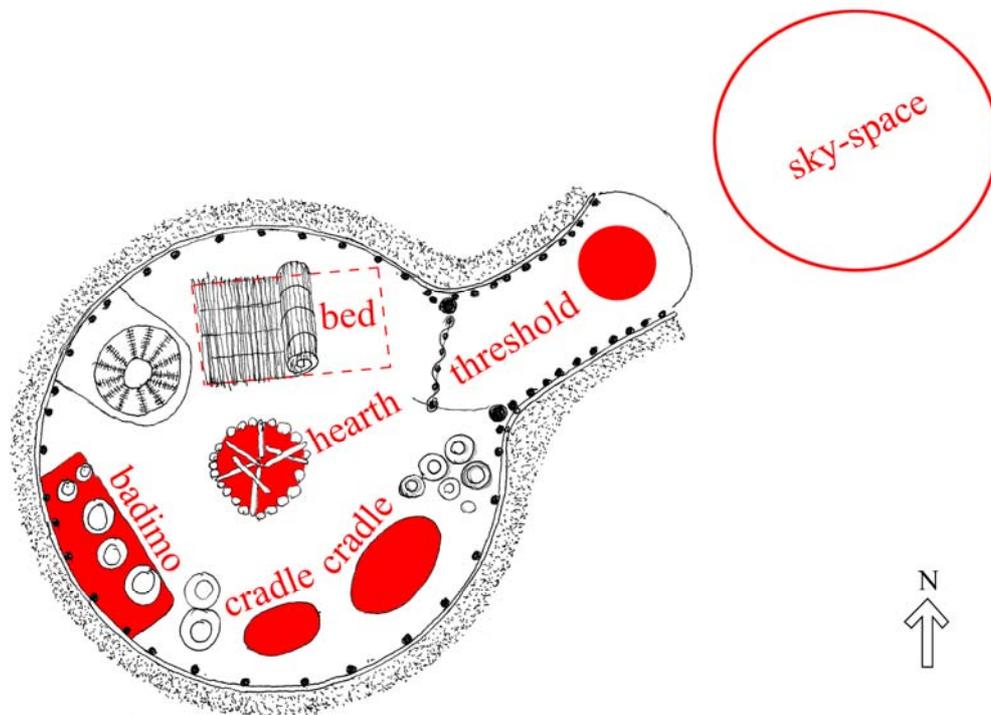
The earliest homes-as-artefacts were, till fairly recently, only bedrooms with most of the other activities associated with dwelling taking place outside.

### **Her place for the hearth**

The centralized place of a fire contained within a circle of stones and scorched earth. The fire was fuelled by cow dung; slow burning flames giving warmth and soft light against the enclosing ‘womb’ giving the semi circle of structural latte an imbued reflection of shelter. The hemisphere of warmth from the central fire made dressing or undressing during cold nights bearable.

### **Her place for her bed**

Her own particular place that affirmed and accommodated her life of privacy, mental acts of thought and enfolded her human characteristics. Anticipated rest after a strenuous day of action or emotional stress had its own rituals of getting prepared for withdrawal, private enough for sexual togetherness or to be ill and cared for.



**Figure 5.24** A plan of the *mohlongoa fatsi* hut

Each evening when going to sleep was a repetition of returning to a womb, a womb of grass, **this associated reassurance of being restored but also reinstated, even when embroiled in adverse circumstances, turned this animal necessity of withdrawal into an actualized reciprocity of life.** The fundamental act for building the home-as-artefact was to make a secure place to sleep. Her bed was just a grass mat unrolled on the floor for no more than a sleeping creature to occupy.

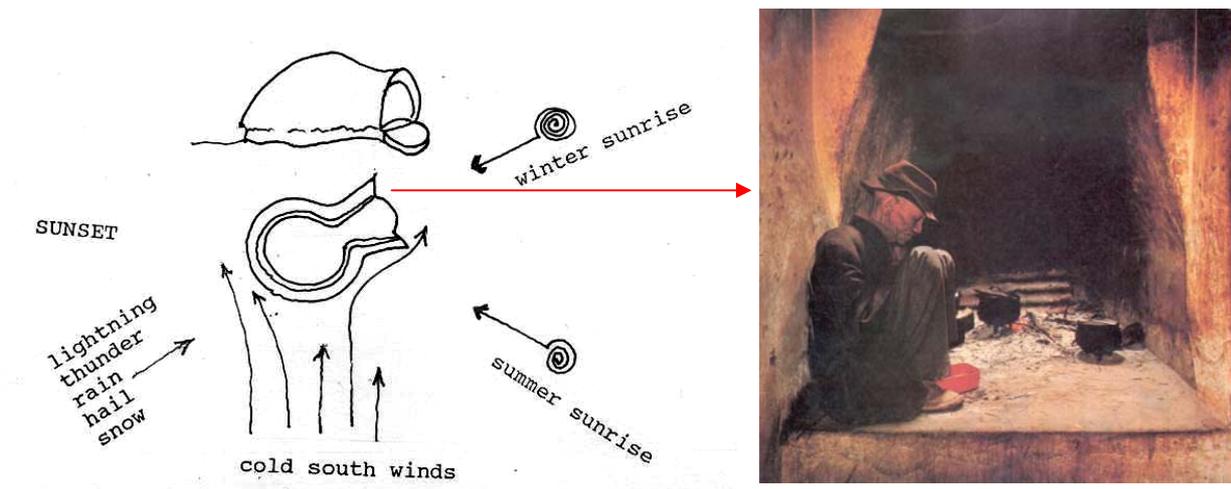
### **Her place for the beds of small children**

The need for mother's care and conscious proximity evoked care and re-assurance. The moulded floor snuggled and contained their bodies. **Hearing rhythmic breathing gave the sense of lived reciprocity, mother to children, children to mother.** Proximity of mother's breast for feeding prevented anxieties.

### Her place for the shelf of the *Badimo*

Her mental but also physical peace was due to their constant presence. **Her practical life concerns were eased by this presence but reciprocated by her subliminal trust.**

### Her place for the threshold



**Figure 5.25 Optimizing climates by the orientation of the hut**

Photo; source unknown

This is a sub-place to the main place, the home-as-artefact, a place to bask in the sun after a cold night, a place to get out of the cold wind, a place just to do nothing, but with other sub-places such as other huts such as for cooking or older children and storage places remains a cohesive precinct.

### Her place for an external cooking hearth

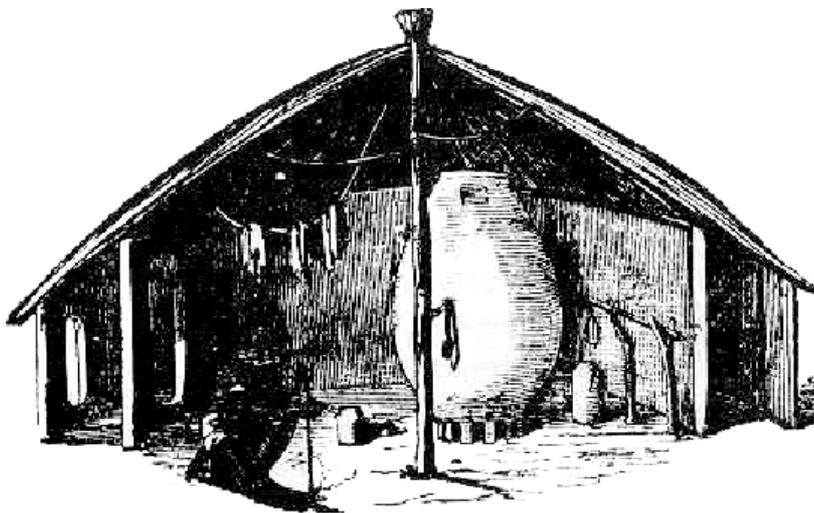


**Figure 5.26 Cross shaped walls orientated to counter wind direction**

Regardless of the direction of the wind there remains a sector to make a fire. The backyard, although visible, was the frequented domain of diligent women cleaning, washing clothes and pouring milk,

with the smell of food, being prepared, pervading the senses with their associations. The scene was an absolute denial of the distinctions between formal and informal. Thanks to this tradition the *BaSotho* vernacular architecture neither to impress nor to oppress with a fairly down-to-earth attention to both people and the utilitarian aspects of things but an interrelated whole in which primary and secondary functions always remained interchangeable, dependant on their roles within the settlement of the organization as a whole, and hoe that role was appreciated.

**Her place for internal cooking used especially in winter as living space**



**Figure 5.27** Cross section through the cooking hut

Drawing; Casalis, 1861

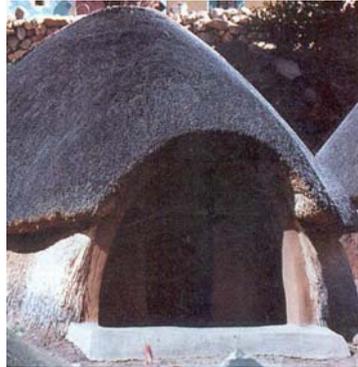
A clay pot, in this case two metres high, was used for storing grain. It was elevated above the floor to prevent the base becoming moist and through capillary penetration caused the content to rot. To make and fire a pot that size required centuries of accumulated technical knowledge, in some regions this container was made of grass. As her other primary focus, her kitchen, was suffused with a rich bouquet of aromas from divers centres and historical knowledge of food sources. She often had to cook within the protection of a hut because in winter her home could be covered in snow, if not, freezing winds limited external activities. These adverse climates could also occur in the middle of summer.

Her inspiration for organization came from her experience of her mother's kitchen but also from kitchens of other's yet ultimately her own procedures and storage of artefacts, she had to be receptive

to many things especially actions that were often accepted but she could recognize the opportunity for corrective and innovative actions. Correct size and reachable distance became a scope for innovation.

**Her wish to create detail solutions and then its subsequent experience of successful active use, its interpretation generated reciprocity.**

### **Evolution of the *mohlongoa fatsi* hut and renamed as the *motloanyane***



**Figure 5.28 The *motloanyane* hut**

Source; BCV brochure, photo M Becker

Due to the rotting of thatch touching the earth, ants eating it and rain, the solution evolved to lift the dome forming the hut onto a low earth wall. The arched entrance lintol was a legible form used to elaborate the visual sign of entrance. The moulding of clay inside the arch had the signs and section of the caressing quality of a hand. The thatch emulated the arch of the lintol, to further overlay the emphasis on the message of entry.

A wall was set back by a metre from the arched lintol to enclose the shelter. It had a smaller shaped opening, round at the top and wide for the body, the correct size to limit the span but also the door made of limited resources to close off the shelter. The space between the walls was seized as an opportunity to provide an extended threshold shaped at its open end with a single or series of steps, the number was dictated by the slope of land, but as in a previous example discussed became a place, for watching or being seen and included in a short passing of greetings.

The apex of the roof often had a ridge piece of thatch or depending on availability, galvanized iron with a decorative finial cut to be read in profile. A group of shelters, each with such a finial but each cut in its own pattern had an appropriate functional weathering reason that was grasped as an opportunity for decoration.

This type of hut with the roof on walls was so successful it became a recurring form and tradition, not only pragmatic but also incorporated aesthetic embellishment.



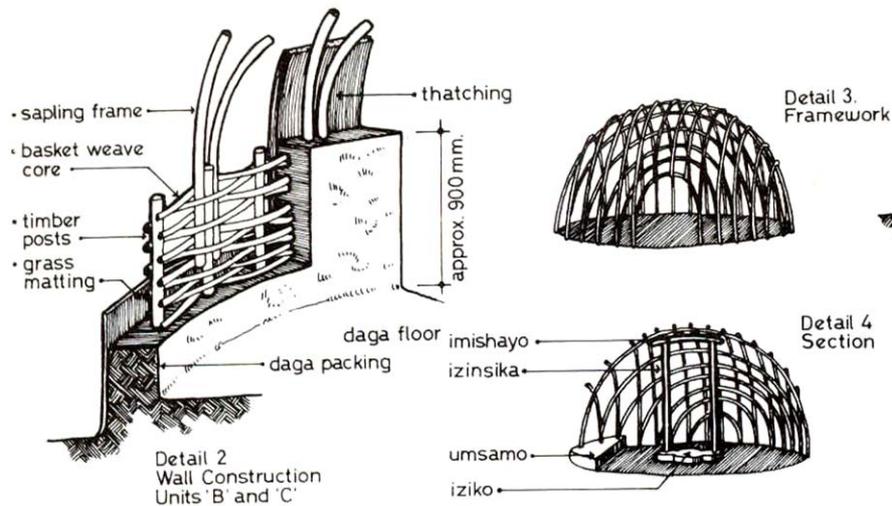
**Figure 5.29** Showing another design of a threshold with the same associated meanings

She imparted her person into the material, earth, to hand mould and stroke the arch into perfection. Buildings were assembled out of such perfected components that evoked strong associations with the nature of her materials. Each material demanded its own attention to the smallest detail. The dream that such a wealth of solutions accumulated over centuries were within the reach of all and this not really that surprising either, for its delights did lie not only in the beauty of each solution as such, but was derived from the implication that it would be possible to be repeated. “So it looks more like the form of a technique than the technique of a form”. (Hertzberger, 1991: 239)

Place-capacity was identical to its description in the *mohlongoa fatsi*. It must be reiterated that although the description was of separate components arranged in such a way that the emphasis was not only on the actual places but equally on the space between them. In cases where the area of the unit was small and different places met or were touching the floor area of use was increased by rolling up the sleeping mat and storing it along the edge. Clothes were hung from hangers hooked onto the latte of the domed roof. Stored artefacts were placed in the left over spaces.

Civilized movement patterns of use became rituals of reciprocal habits. Such rituals reduced the scramble in executing daily tasks, the floor plane became a tabloid; it adopted a skilful placing of activity zones, areas of prohibition by taboo and left over areas of storing possessions a connected with sufficient manoeuvring space. **Reciprocity resulted from tacit or else prescribed use.**

### Construction of the *motloanyane* and beehive roof



**Figure 5.30 Construction method**

Drawing; Frescura

The *motloanyane* hut with a wall built of earth to remove the thatch from contact with puddles of water and devouring ants was her act of innovation. A customary beehive hut is placed on top of the wall, although structurally integrated as can be seen in the drawing.

As with other developments this was not just the idea of one woman, but also the collective and creative effort of many. Each woman maker added her own special spatial touch as in the various figures shown. Some examples have a single hut with the horizon as boundary to the living space.

Others, as customary, have a cluster of three huts such as in Figure 5.20. The steps became an example of hermeneutic phenomenology; these steps acted as connected thresholds but more significant; as a living space connecting the functions of each hut onto a single open space the *lolwapa* (courtyard), the steps also became seats centralizing attention on the *lolwapa* with its own privacy boundary, the *seotloana* (reed screen). This screen was absent in some cases if the place as micro sky-space could be interactive with the collective community activities. In another case she carefully moulded the sidewalls and covered it with *litema* as her contribution to public space.

Each component in this integral system functioned independently from the others, but could be seen to perform its task within the whole. **Proximity of individual makers and their acquired but intended components were reciprocally separated by meaningful 'in-between' spaces.**



Van Eyck's 'threshold' was here her own innovation; geometry solved many design challenges, steps were shaped to be inclusive for loose conversation with guests facing each other (an intimate place) but also acted as stadium for watching acts of others while basking in the winter sun or catching the wind.

**Figure 5.31** Typical cluster of *motloanyane* huts of one woman

Photo; M Becker

A cluster of huts of one woman with its reed privacy screen enclosing a place for interactive use. The huts have different functions, cooking, sleeping and guests. Entrance to the huts is emphasized with steps as threshold, again as social gathering and interactive place. This is the *BaSotho* built statement of Van Eyck, (1966); threshold as the 'in-between' of the realm of home, and also exists as his 'built home-coming'. The concept of Hertzberger; 'territorial tension' is evident. It must be emphasized that these implementations are derived from her innate intensions but also as a continuum of accumulated knowledge. **Reciprocity was a sequel from her translations and revival of cultural habits.**

On the level of form these steps derive their importance wholly from the uses to which they are put, these uses, although in the private domain, have an element of semi-public gathering but also a visual part of the public domain thereby giving the entire precinct

a spatial coherence and unity. Dark coloured reeds emphasize the entrance to the *lolwapa*.

This construct obviates the essential north orientation of a hut by optimising sun penetration into the lapa during winter. **Her reciprocity is due to a successful conceptual intention as response to climatic forces.**



**Figure 5.32 A fragmented cluster combined as one home**

The home-as-artefact grouped a *motloanyane* hut as bedroom with two other types with the same climatic response but different aesthetic solutions, all contained within a low screen wall.

Their buildings-as-artefacts aimed at quality on so many levels as are required to create space which did serve the exclusive rights of use to men but equal intense attention was given to places to serve all people. Their artefacts had to be both generous and inviting to all alike, it can be described as inviting if its intentions were as forthcoming to the outsiders of the bigger social structure as to members of their personal precincts and if it could be imagined applicable to other cultural contexts. **Cross cultural intentions became reciprocal when they were recognizable.** The unusual diffused and serene quality of light filtered through the small windows and door, evoked an extraordinarily peaceful and inclusive sensation. This quality was enhanced by the contrast between this inside and the bright sky outside. Small windows were dictated by earth.



**Figure 5.33** Showing reeds and saplings in the aesthetic of a wall

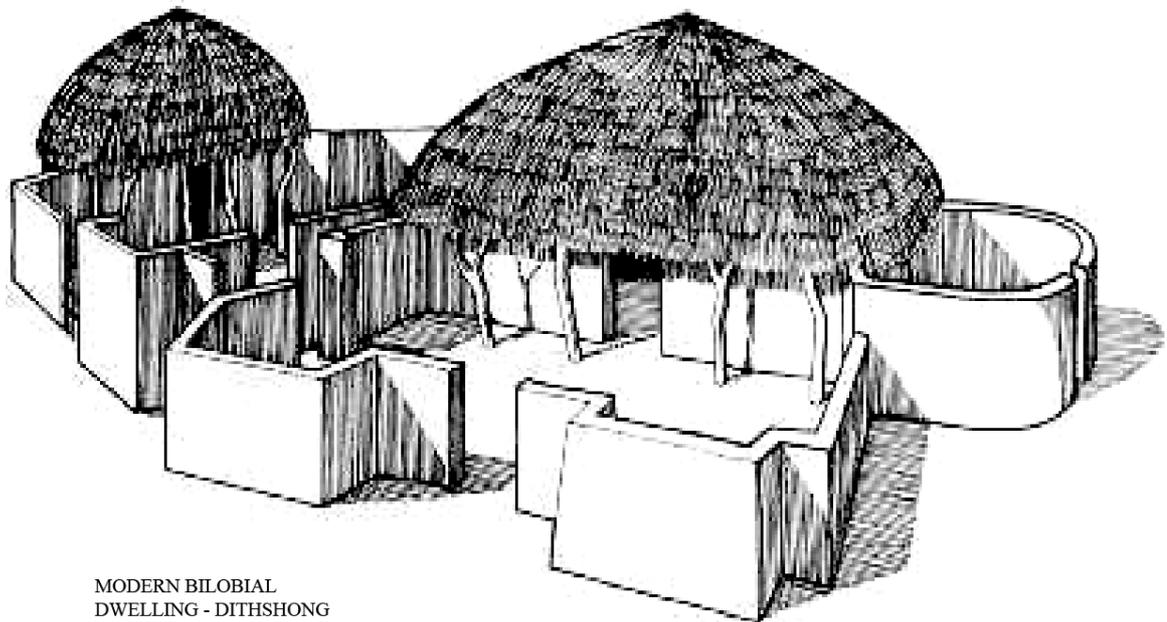
This wall construction was not to allow for the interior of the home to be ventilated, it was pure and spurious rebellion. **Shamelessly blurring the boundaries of norms evoked her reciprocity.** In the last figure the square on its diagonal is purely decorative, but so consistent in applying rules of symmetry that the window on the right is therefore placed but blind. In this sense she derives pleasure in her vigour for change but also through the appreciation of the users will derive validity. In the process of creative execution she established her own roots of discovery. **Consequent rules guided her future experimentation; with successful resolution reciprocity was assumed.**



**Figure 5.34** The threshold as hermeneutic living space

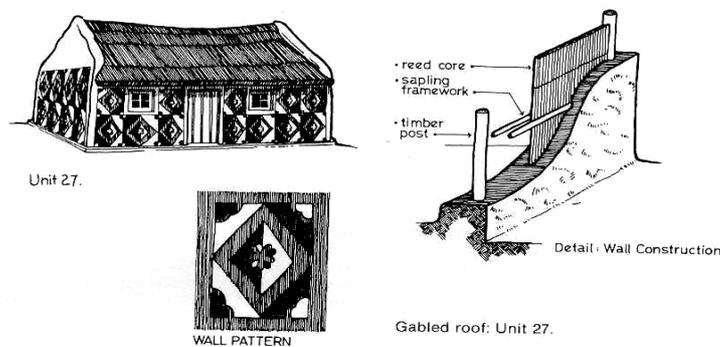
The pliability of thatch accentuated form and shelter of the threshold.

**EARTH AS ABUNDANT BUILDING MATERIAL**



**Figure 5.35 The contemporary hut with a multitude of courtyards.** Frescura, (1996)

The Euclidian geometry of the contemporary hut was influenced by the missionaries and colonialists. The women makers adopted but adapted the geometry to suit their intentions when implementing their cultural tradition. They assembled these rectangular plans into clusters of enclosed and open space. The main enclosed room had added and attached *lapas* into multiple solutions of place making. The successful result allows a complexity of new functions and future additions when required, be the open or closed rooms.

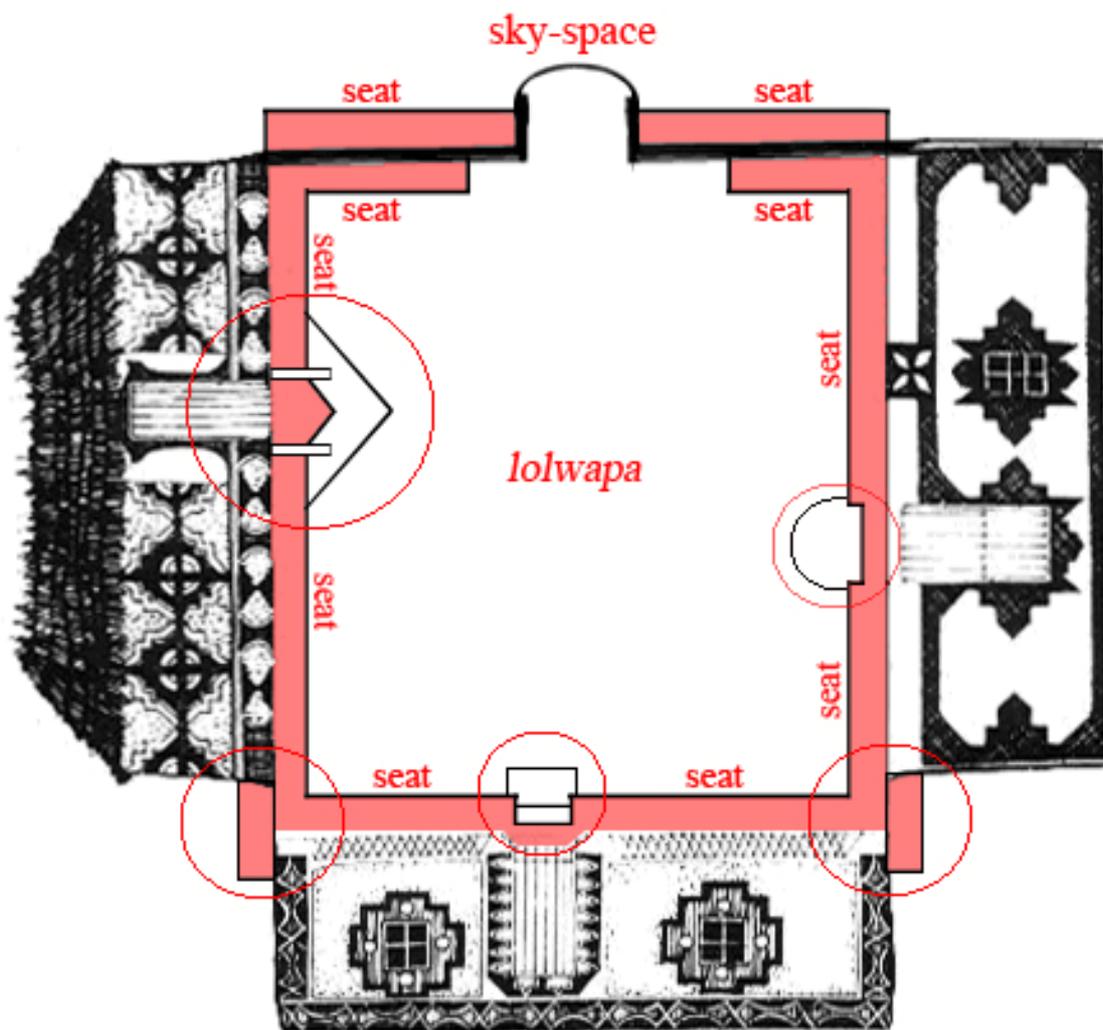


**Figure 5.36 A contemporary BaSotho hut**

Frescura, (1981)

Earth when wet could be used to fill gaps, the hand rounded off corners and problems of joints between seemingly incompatibly different materials became chances for design features. The facades became occasions for expressing individuality with the resultant reverie in making, and the consequent **reciprocity resulting from the appropriation and appreciation of the users.**

Lefebvre, (1991); spoke of this complexity in his sentences, ‘space as container of the affective domain’ as well as ‘space reads as embodiment of use and need’.



**Figure 5.37 Place-capacity in a contemporary *BaSotho* settlement**

Drawings of façades by Frescura, (1981)

By folding the façades upright a private sun-space resulted, its highly decorated walls added visual value to the room. It took on the quality of a rectangle of sky flowing out of the fourth boundary to a view of the horizon. The *lolwapa* was alive with the organization of everyday living routines.



**Figure 5.38** A wall motive has inspired a pattern on a blanket and vice versa



**Figure 5.39** A wall motive derived from a blanket

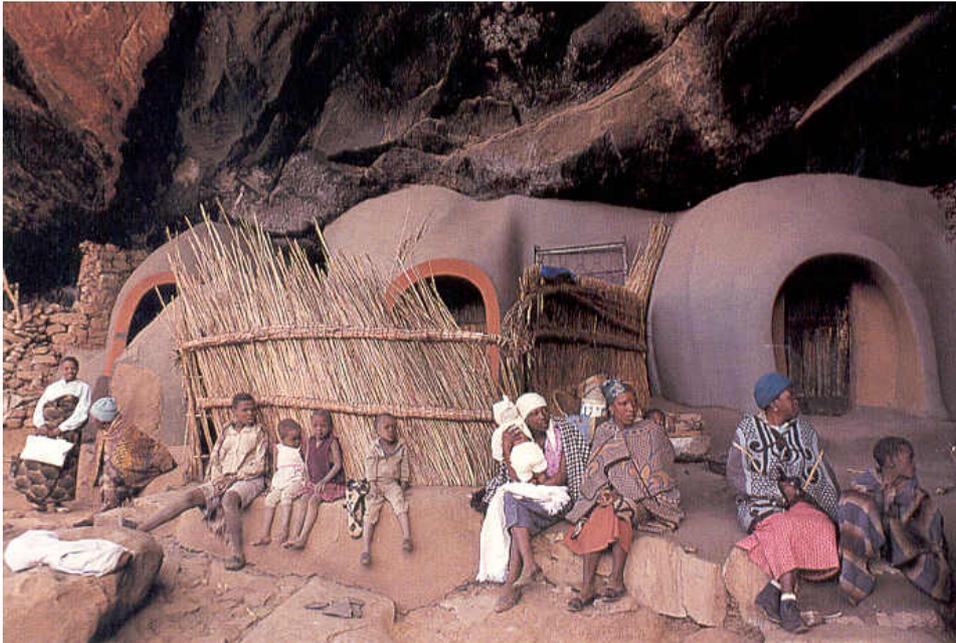
Photo; Van Wyk, (1998)

At the end of her effort of doing her *litema* she usually sings a song:

*My mother will like so much what I have done  
That she will buy me a taffeta dress with a belt.*

This song was given by a *BaSotho* woman

## EXISTING TOPOGRAPHY AS BUILDING MATERIAL



**Figure 5.40** Some homes were built under the overhang of cliffs

Van Wyk, (1998)

A sandstone cliff obviated the need to use the traditional precautions against most of the climatic forces. An overhang facing east and if possible; out of the cold wind was a regular occurrence of Bushmen shelters as evident in sites of painted rock faces. Here the cliff face became a roof with the walls of the home-as-artefact as moulds; hollow containers into which the substance of lived experience was poured. Due to this the haptic quality of the moulds above was extended by the maker to evolve an artefact similar to a swallow's nest in method of making as well as in form.

The doors were again shaped and sized to the adult human body with an arch over; some were painted with a different colour of earth to reiterate the symbol of entrance; the only signs of applied decoration. The usual deep threshold has evolved into a terrace. Small entrances are still present. The seat and threshold spoken of by Van Eyck in Chapter two still remained as a

gathering place. The reed screen only provided privacy where needed. Place-capacity was again a hierarchical progression from public to private.

### **SHELF OF THE *BADIMO***

**It acts as the typological threshold between physical and meta-physical reciprocity**



**Figure 5.41 The shelf of the *Badimo* in a long section**

Drawing; Casalis, 1861

In the longitudinal section the shelf for the *Badimo* was clearly shown opposite to the entrance for the rising sun to strike it. The fact that this first light was named *Ikwezi* implied its special connotation within the cosmological life of the *BaSotho*. This was where the role of the woman became prominent; it was her sole realm of ceremony and council with the *Badimo*. The clay vessels shown on the shelf were for the exclusive use of the *Badimo*, she had to clean and care for them, as well as provide offerings to the *Badimo* when consulting them for guidance. Her clear responsibility of caring for the past, as well as through their guidance, the present and future, was to her a confirmation of her spiritual relevance and value beyond the purely practical, her cosmological reciprocity.

This was not only applicable to this form of hut, but applied to every type of building-as-artefact that functioned as her personal place of living, even in contemporary huts. The role of the woman became especially prominent – ceremony and council with the *Badimo* was the responsibility of the *BaSotho* woman. In the longitudinal section the shelf for the *Badimo* was clearly shown opposite to the entrance, the rising sun will strike it. The clay vessels shown on the shelf were for the exclusive use of the *Badimo*. The woman had to clean and care for them, as well as provide

offerings to the *Badimo* when consulting them for guidance. This responsibility of caring for the past and, through their guidance, the present and future confirmed to the *BaSotho* woman her spiritual relevance and value beyond the purely practical. **To realize such a design concern of hereditary continuity resulted in an expectation of reciprocity within *Botho* commitment.**

A new generation of sacred space for the *Badimo* was a display cabinet with the shelves made of earth mixed with horse manure, finished in glaring bright and contrasting colours of celebration to set off utensils of adoration, necessity, proximity and deference of the *Living-Dead*. It became the focus of the new rectangular house. Contemporary and urban homes further replaced this valued commitment with stainless steel cooking pots with its high gloss finish reflecting the sunlight.



**Figure 5.42** A vertical shelf for the *Badimo*

Photo; Curtis and Strauss

The horizontal shelf for the *Badimo* was adapted within the contemporary hut to a vertical display of present crockery and utensils, the bottles of preserved peaches were for the *Badimo*. In this case the decoration of the edge of the shelf was from a newspaper was cut to finish off and bring a quality of beauty to the shelves. The fineries of the household will be displayed here, but never used. These

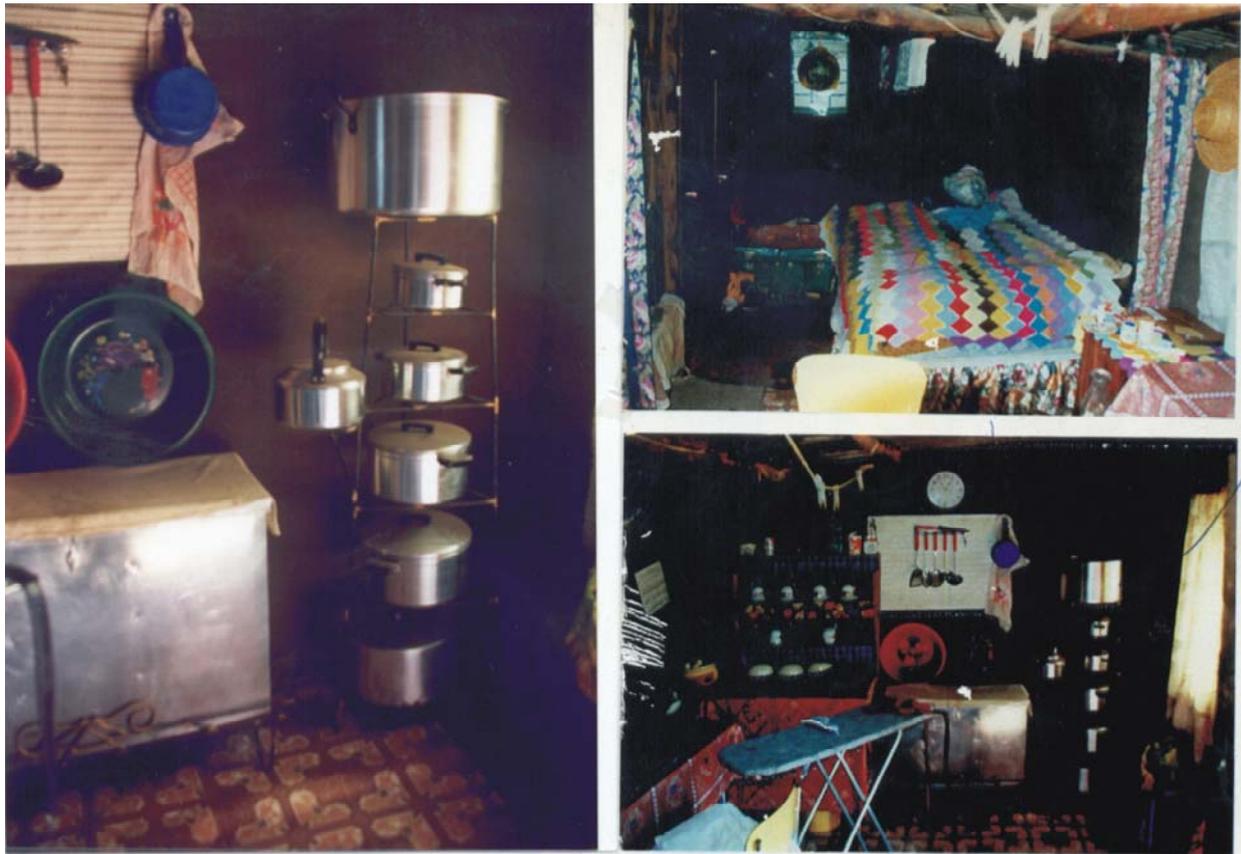
examples of the presence and consultation with the living-dead were firstly the internal and inward realm of reciprocity while the sanctity of the platform, shelf and vertical reflection of pots, to catch of everybody's eyes upon entry, displayed the internal and outward confirmation of her reciprocity.



**Figure 5.43** A vertical shelf made of earth

Photo; Curtis and Strauss

In this case the newspaper was replaced by clay from an anthill mixed with horse manure to form variations of the decoration and bring a completely different quality of beauty to the shelves. The colour used to paint the back and inside of the shelves make for a rich aesthetic, especially as a contrast to the artefacts displayed. The intricate edge of the shelves were to resemble lace but made of earth from an anthill mixed with horse manure. The utensils and artefacts in actual use were kept in an adjoining room used as the winter living room, an 'interior *lolwapa*' but in fact the proper kitchen.



**Figure 5.44** The stack of shining unused pots are for the *Badimo*

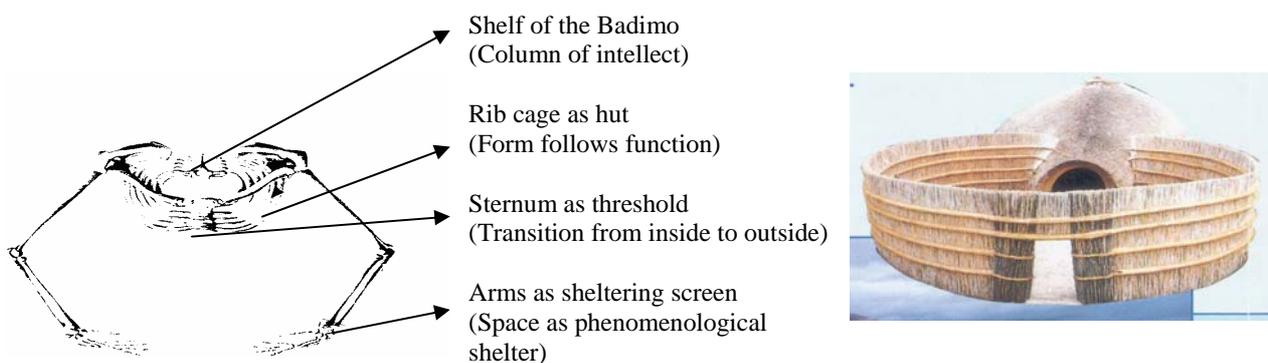


**Figure 5.45** Interior of the actual kitchen showing the useable utensils

The shelf of the *Badimo* became a visual as well as physical representation of societal tact; a skill in winning expected *Botho* goodwill by doing the right things and to avoid giving offence to the living-dead. Validation was not embodied in the method of representation but in the intensions of acts of veneration. The glow of cooking pots was equivalent to all the other manifestations of compliance, in all these examples. **Utensils for everyday use represented a reciprocal depth of interaction between the living world with the previous daily existence of the *Badimo*.**

### TYOLOGY OF ALLEGORICAL RECIPROCITY

A section of the chest of a human being read as a description in which the characters symbolized a deeper underlying meaning of the homes-as-artefacts. This is a graphic demonstration of the close correlation between the woman's body and her act of making a similar plan.



**Figure 5.46** Bodily section read as allegorical plan of the hut

Skeleton; Mees, 1981; Photo; M Becker

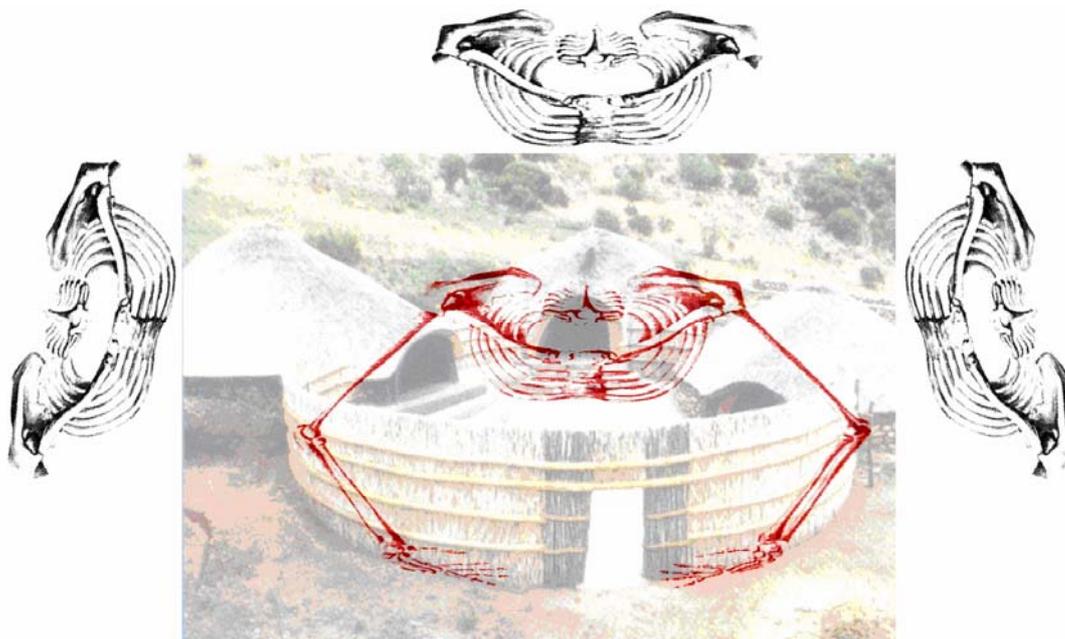
Her knowledge of this section and its built parallel was coincidence, but it brought the insight of how her body and its actions were the essential medium of translation from idea to real home-as-artefact. **Reciprocity was achieved by realizing the deeper psychic act of making space.**

Perhaps the strongest realization of the correlation between the *BaSotho* woman and the home-as-artefact was seen when the skeletal section of the chest of a woman was read as a plan of the hut. **This realization, possibly subliminal, made her conscious of a deeper meaning behind the psychic value of the home-as-artefact, to her a reciprocal event.** Her gender roles and the

expectations of the traditions that precede and will follow on from her gave rise to her decisions and its proven validity.

### Lived experience, phenomenology of reciprocity

In Figure 5.47 a plan assembly of skeletons of the cluster of huts as described in the figure above had the same intention as described, but graphically showed the fragmented yet unified and interactive nature of the assembly. Space between the huts as well as the *lolwapa*, open to the community and shy strangers became the main living space with the interactive connection to the enclosed huts. This interconnection created the completed home-as-artefact. Her constant use of every hut and movement in between created a dynamic similar to the her own decisions in the mental ideals while creating the cluster and imagining details and finishes, which gave her and other users the joy of involvement. This was the precursor to her own evolution, confirmation of her self-knowledge and her reciprocity.



**Figure 5.47 Bodily sections assembled as an allegorical plan of a unified home**

Skeletons; Mees, 1981; Photo; Becker

The *lolwapa* was the place within each precinct acting as extensions to the big open sky-space where all the extended family interactions took place. They only withdrew into the hut to fetch things or escape from adverse climate. The use of space reiterated every single initial plan, with

ideas of what each of the homes were, and how it should be built; the ensemble worked because of the nature of its organic growth over time and each individual maker realized the concepts that were in her head. **Reciprocity resulted from the social cohesion but also the freedom of each individual to execute her intentions and make her personality visually obvious.** This obligation to give-and-take variety made co-habitation possible.

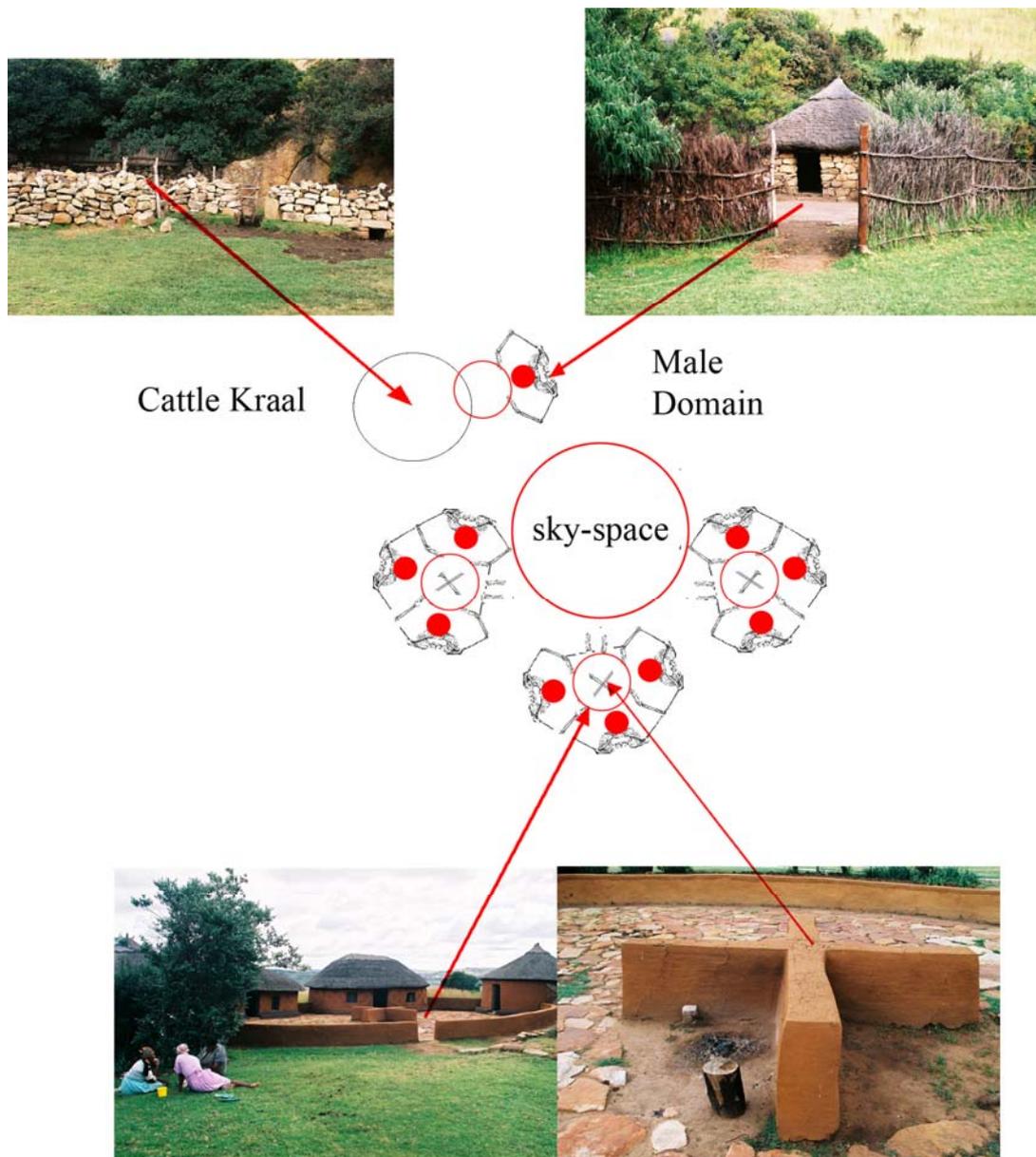
The male domain and kraal were uphill, a sign of the male hierarchical position. The male domain was not accessible to any female, food and beverage was brought to the opening of the enclosing privacy screen. Only men were responsible for the building of the hut and screen, hence its symbolic rough finish, even the thatch of the roof was rough to act as signal of the male domain.

### **The domain of the males**



**Figure 5.48 Females are prohibited from entering male domains**

A symbol to outsiders is the roughly done thatch roof. Beverages and food will be brought to the entrance, but not beyond.



**Figure 5.49** An allegorical layout of a settlement using skeletons as plans

Skeletons; Mees, 1981

Free access to a wife's domain was however also not allowed for the husband. A clay pot with its opening to the top was the sign of a welcome visit, when turned over, not. **This clarity of her control and privacy gave her identity, self esteem and the consequent evolution of reciprocity.**

### **Peripheral components as the assemblage of the home-as-artefact**

The total settlement consisted of an assembly of homes; each within their own precincts, cohesion between the *lolwapas* surrounded by a collection of several other huts for male or female children as well as storage containers, chicken pens and stockpiles of cow dung . The total collage of these components was interactive with the in-between network of movement in open space, of equal value as the space enclosed. All acted within the innate need for affinity, all associated as home.

A characteristic aspect of fragmented macro scale of settlements and its micro homes-as-artefacts is the cohesion between all its components. Place-capacity was one such component; its strength was evident at all the scales of use and social interrelationships. Its wealth of interpretations in form and *litema* resulted in complexity of individual intentions but not done at the cost of immediate neighbours nor of the settlement. There was a communal agreement of symbolic languages built with the grammar of the same materials but without the monotony of strict compliance. Even the peripheral containers were integral parts of the whole and were not just additions done with minimal effort. **Reciprocity became a communal experience of making women.**



**Figure 5.50** A storage space



**Figure 5.51 Sunflower stalks contained maize cobs and cow dung as winter fuel**

## **CONCLUSION TO CHAPTER FIVE**

### **KEY ISSUES DISCOVERED IN THE REASONING**

Chapter five coupled archaeological settlements and vernacular buildings-as-artefacts learning from historical interactive knowledge to present day users. Hermeneutic phenomenology was applicable because the women's execution of space making and its articulated 'place-capacity'. Secondary references confirmed that it must have formed part of past intentions, confirmed in contemporary ideals unified as a *BaSotho* evolution of social interaction as evident in the analyzed primary data. Past results of achieving reciprocity was induced from its present value as cultural phenomena.

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

This Chapter studied the buildings-as-artefacts already executed. Although an evolution of types was evident, these types were still built in contemporary settlements. It was dependant on personal choice or sometimes due to climatic, topographical or other forces. This body of executed

intentions provided a base for accumulated knowledge of practice to the new generation of subsequent builders.

## INTERACTIVE COMPONENTS

### Hermeneutic phenomenology

The research method used the inflexion of hermeneutic phenomenology which induced meanings by reading the buildings-as-artefacts as a process of reasoning. At the macro level this inflexion was aimed at a wider education, at the micro level the breakdown and explanation of each aspect was descriptive of individual participation at all the stages of a timeline. This inflexion was enhanced by Hertzberger, (1993) as author but also as prolific architect. His verbal emphasis on places of special meanings ‘place-capacity’ and its execution was directly descriptive of the woman’s physical implementation of these meanings.

This was further enhanced by visual material. With the *BaSotho* women an inherent subconscious understanding of hermeneutic phenomenology and its parameters enabled the women makers to emphasize in their built fabric the means to satisfy the needs for place-capacity and to provide physical solutions to actions of users.

*Botho* expectations were further described as was appropriate as described in Chapter two. This Chapter described women’s phenomenological or lived experience and how they have continuously added to inherited knowledge by experimentation with new intentions. These experiments were positive; if negative it would no longer exist but changed within the process of execution to become positive. Both negative and positive experiments became a body of knowledge that has influenced every decision a maker had to make along her timeline, her mnemonic influence spurred new innovations with the assurance that her intuition, consultation with her living-dead and social support guided her actions.

There were direct consequences to the phenomena; in the case of this thesis, reciprocity, but were only effective in application of learning and countering forces

to shelter from, but also to respect social constructs. Other authors articulated this inflexion with its interrelation to the hypothesis.

### **Reciprocity**

Two results of reciprocity induced by present makers were from previously built examples as well as from discussions with role models from an older generation of makers confirmed that their internal being improved as an inward test of the extent of success and secondly; in the external world present makers lived and experienced successful places and saw the responses of users to the predecessors having been the comforters, brought delight, made beautiful artefacts, but most valued - created homeliness; a place to sleep .

These aspects influenced her actions of everyday. Their signs of success and outward tests of use became their extent of reciprocity. To achieve and substantiate reciprocity, sometimes unknowingly, the buildings-as-artefacts were used as mechanisms.

### **Language**

Subtlety in detail of expression formed the core of *Langue*; practices of language, from verbal, symbols, body language to myths were applicable at every stage of historical development. This was particularly evident when present makers were able to enter into a subconscious discourse with past makers about intentions and methods of achieving their buildings-as-artefacts. The older mothers also played a role as teachers in this production or game of imitation, reiteration and application.

### **Learning**

The fact that learning required a continuous responsibility from each individual became apparent in the application of lessons learnt from the existing precedent but also in its past innate application to hermeneutic phenomenology. The important root of learning, and of its application, started with the *Botho* expectations but it was an essential aim and concern at every stage of the woman's timeline to add to this body of knowledge.

### **Forces**

Forces effecting space making and place-capacity was discussed, these were mainly; instinct, intuition, enjoyment and interdependence. Rituals, rites and myths

were also regarded as functions of affiliation and integration or acceptance, often done to achieve rites of passage within a continuum of kinship and innate knowledge. Forces, be they physical or intellectual interpretations influenced responses to respect social constructs, moral affirmation or inclusive shelter. Mother and home were in the past and present psychic anchors along each individual's continuous timeline. This was a reciprocal lived experience of hermeneutics also evident in the *BaSotho* cultural continuum.

### **Process**

Recording history as a typology of physical reciprocity was a process obvious at a macro level of the time involved to achieve the evolution of typologies of solutions to achieve homes-as-artefacts. Actual living experiences also affected this evolution but the value of individuals in generating their development within a process of accumulating reciprocal confidence. Only through this involvement did discoveries generate new discoveries. It confirmed that through a process of acts in making a cultural continuum of lived experience was valued by present makers, but reciprocity was also achieved. By a continuous process of making from the past to the present humans were made.

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

From the precedent place-capacity was present as an essential component of lived experience, equally valid for group affinity but also a cause for reciprocal appreciation by individual users of her intended added value. In the two subsequent Chapters the principles for the existence of reciprocity was firstly used to derive implications from the actual acts of execution and possible evolution of her intentions, but secondly in Chapter seven to also test whether it followed that these actions created a communicative response of reciprocity from the users of a *BaSotho* woman's effort. Were her boundaries, symbols and mental intentions legible and useful?

## **CHAPTER 6: ACT OF MAKING; A LIVED EXPERIENCE**

### **Introduction**

The previous Chapter studied the building-as-artefact already executed. Although an evolution of archaeological and historical types was evident, these types were still being built. This was dependant on personal choice or sometimes due to climatic, topographical or other forces. This body of executed intentions provided a body of accumulated knowledge of practice to the new generation of subsequent builders. This continuation implies that reciprocity was present within the time frame of its history.

Place-capacity was an essential component of lived experience, equally valid for group affinity but also a cause for reciprocal appreciation by users of her intended added value. In this Chapter the principles for the existence of reciprocity was firstly used to derive implications from the actual acts of execution and possible evolution of her intentions, in Chapter seven the aim was to test whether it followed that these actions created a response of reciprocity from the users of a *BaSotho* woman's effort; were her boundaries, symbols and mental intentions legible and useful.

This Chapter concentrated the research process on action as text. Conclusions could be induced by observing and recording women acting out the making of artefacts-as-homes especially when applying *litema* to the individual facades.

Evidence of the interactive relationships between the main components of the research (eg. phenomenology, reciprocity, language, learning, forces and process) was found and applied to the body of text.

Ontological and haptic phenomenology were combined because of similarities in objectives, other than that the first is intentional and the second its execution. These inflexions were enhanced by authors as architects as well as other authors who articulated, in support of the inflexions, an interrelated bond between intended and interpreted sensations.

This infused the process of actions with a continuous reflective attitude. **Its articulation further enhanced the hypothesis by adding a dynamic dimension to reciprocity.**

## **ONTOLOGICAL PHENOMENOLOGY; Adjuncts expand its specification applied**

### **1 Key to the sensuous**

Ontological phenomenology concentrated the research on the thought process of bringing sensual intensions into existence. The eye through visual evaluation, the hand through tactile quality, the body through how the retinue of movement meets with the flow of a curve; all the senses had to respond; if correct or incorrect, but with experimentation found resolutions as to how the act could be corrected. The ear dictated rhythm in her singing that added to the tempo of working.

### **2 Subjectivist**

Action was a major vehicle of culture, bearing in mind that vernacular architecture had the material dimension of culture. There remained a continuation in the way people of similar cultural histories perpetuated their organisation of space and form.

### **3 Communalism**

She and her helpers, often daughters, or anybody willing to help, took dry earth, mixed it with water and turned buildings-as-artefacts into monuments to her and her social group as cultural phenomena. Their roles changed over time in relation to themselves, as potential, then actual and last the role of role models, as their time context altered within their social constructs.

### **4 Humanist**

Her unique way of creating the manifestation of herself was to establish boundaries. She achieved this through rites, rules, decisions, edges, walls. She established boundaries and these boundaries created her, her strengths, dignity, person and self. She did protest when her values or traditions was violated. Her social construct reinforced and supported her protest.

### **5 Idealism**

Achieving reverie, while making built form, enhanced the feeling of success which resulted in reciprocity. If not successful the making woman would remake her artefact-as-home till she brought her intensions into existence. The result was to her satisfaction but might be of evolved intentions.

**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 only 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 executing 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 started executing it, and secondly because these directives can never be so precise as to dissociate execution from the act of making by the specific maker.

## **HAPTIC PHENOMENOLOGY; its specification applied**

### **1 Emotional engagement**

Haptic phenomenology resulted after her intensions have been brought into existence and her buildings-as-artefacts appealed to all the senses

### **2 Of the senses**

She will decide if and how much she reveals or hides behind boundaries as well as on which side she can be found, depending on the occasion. Her act of making and placing that boundary speaks volumes about herself and the response she will elicit. With her consequent response she either reinforces or rejects. Permeability remains in her control.

### **3 Comprehended gradually by all the senses, phenomena elicit memories with associations as they occur**

Our perceptions of the physical world are neither a passive registering of, nor an active imposing of meaning; to sense something is to co-exist or commune with it, to open oneself to it and make it one's own, prior to any reflection or specifically personal act. Consequently, the appearance of objects is always inseparable from a particular bodily attitude, "an expression of an incarnate subjectivity that is always already situated in intentionally charged space which is never encountered as an empty void of co-ordinates, but as the dramatic possibility of movements, a perceptual field that is an invitation to action" (Merleau-Ponty in Foster, 1998:67)

### **4 Immediacy offered reverie**

This hard work strained the body; developing muscles she never realized she had. At the end of the task, her body, especially the fingers felt raw from the abrasive materials, the odd sharp stone cut

into her hand, skin was made soft by working with wet material. **This all taught perseverance; in spite of the pain, she achieved reciprocity through reverie for the task**, spoken about by Bachelard, (1969).

### **5 Guided by the body**

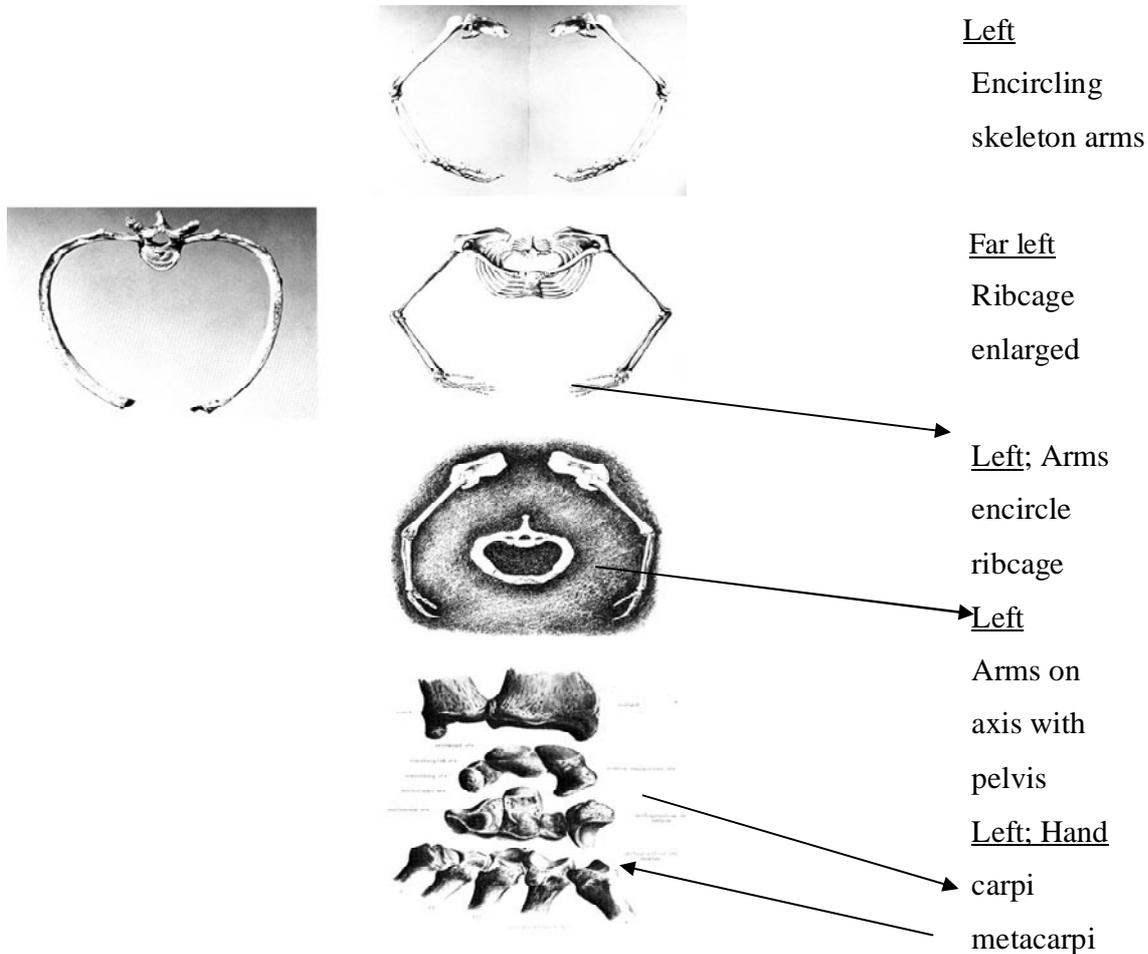
The interconnection of the joints enables the nimbleness in the hand. This dexterity is extenuated to the arms, legs and whole body. Together with the muscular and tendon systems, develops a finger dexterity that is even further evolved by the culture of making since childhood. **But making does not go without thinking, another aspect of reciprocity.**

**Pallasmaa** referred to haptic phenomenology in sensing architecture. This haptic sensibility savoured molded form resulting from the stroke of the hand. The capabilities of the body and its movement. Honesty of material, earth remains earth when transformed into walls, seats sculpture. The tactile response of the hand to make form and give texture. Immediacy, it offers nearness and affection rather than distance and control. While some images of architecture can rapidly be consumed, haptic architecture is appreciated and comprehended gradually, detail by detail. It depends on peripheral and anticipated vision, the sound around a corner, the event behind a wall, the scent below 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).

Since childhood she unconsciously evolved the nimbleness of her body as part of games and expected growth.

Every part of her body becomes a tool, for the maker of artefacts, the hands are the lead instruments for other body parts to play their role, wither it is to instinctively move her feet, arch her back, strengthen the muscles in her arms if required by an act at that moment. The recurrence of the circular patterns is not coincidence, it also forms an integral part of ‘speech acts’ (her *litema*) circle generated by the reach of an arm.

**Detail design of the skeleton facilitates dexterity from fingertips to whole body**



**Figure 6.1 Bodiliness and action as another aspect of enabling reciprocity** Mees, 1981

The skeleton and for the purposes of this study, her upper torso is symmetrical, it consists of bones with rounded ends fitting into concomitant ‘cups’ to enable the specific bone to move in a multitude of directions.

The build up of the skeleton relies on the lever crated by the length of a bone, but, that each bone is ended off with a rounded or convex end that interconnects with the next bone as a continuous series of loose connections. These connections are turned or manipulated by another system of muscles and tendons acting as tension members with the bone structure as the ‘bow’ of a bow-and-arrow. The symmetry of the vertical assembly of main structural skeleton helps the flexibility for a multitude of movements but, unless hurt, will always return through the design of the joints to the vertical symmetry

It is the hand that acts as the primary tool, as extension of the body, of action to create devices to elicit response of the senses. An important role in this evolution, apart from the natural growth of her physique, was the way her body was designed.

From own experience when helping a woman with building it was tiring, and could not keep up with the strain on muscles, whereas this woman coped well, her muscles have developed and she as fit. The body of our child will also evolve to a fit muscular human, with skeletal and other physical requirements as part of her timeline necessary for her future role as a woman. The child's hands strengthen from kneading the clay and her skin toughens as it engages in this way, getting rid of grass and stones. **Reciprocity evolves through active participation.**

## **RECIPROCITY**

Reciprocity combined with the disciplines of haptic and ontological phenomenology

Making of artefacts (architecture) and making of mature women the role as builder.

**The realisation of her reciprocal development observed within her experience of ontological and haptic phenomenology.**

The construct of the timeline of the woman implies that the process of making evolved, similarly, her products evolved. This gave rise to an ongoing dynamic of self growth establishing a communal culture. She had her social benefits enhanced at a macro level resulting in the woman's social construct being enhanced. **This was her reciprocal evolution, but also increased her reverie of making.**

The home-as artefact in use, under circumstances imponderable at the time of her making has proven her value as decision maker and the execution of those decisions resulting in a product of excellence within societal construct *Ubuntu*. "The responsiveness of tribal architecture to both internal and external forces is a lesson that has practical significance. The architect knows that in shaping life space [she] also shapes lives." (Walter Goldschmidt in Prussin, 1969: ix)

The timeline is a temporary as well as long-term dependence on nature, materials and mobility affects both gender roles because both female and male has role obligations expected by the societal construct of *Ubuntu*.

### **Reciprocal process as a continuum of phenomenology**

New challenges occur throughout her life and answers have to be found or action needs to be taken continuously as she matures as person and her dependants grow through the various phases. Her role changes over time in relation to herself and her context within the social constructs.

Along her timeline necessity dictated a cause to reach maturity. This cause compelled her to take action and expand her body of knowledge. Its successful accumulation enabled her to experiment with a fixed or usual method of making her building-as-artefact. **Having done something with vigour but also effective was an event given which received reciprocity in return.** Due to a compulsion for accumulating knowledge was a lengthy process which required special effort in learning about form and the use of details from previous performances preceded success. **This knowledge of something before it occurred prepared a result that could easily be foreseen, this certainty caused a feeling of reciprocity.** To bring shelters into existence with certainty also imposed the required reading of the nature of nature as powerful forces, but became through past experiences foreseeable courses of climatic events that ensured makers of reciprocal fulfilment.

The 'wallness' of the wall enhanced the woman's sensual boundaries, defined or demarcated but also told others of her domain of values, decisions and influence, first intended and then realized. She allowed and controlled penetration through signs and protocol. She also determined the quality of reception on her side of the boundary. That reception was her way of expressing welcome as well as comfort. She invited or excluded penetration or participation, visitation, through a multitude of signals that relied on all the senses, ranging from visual stimulation, facial expression, tone of voice, smell, touch and most important, her buildings-as-artefacts. The response she received as well as gave was within its comfort.

### **LANGUAGE**

Ice is a form of solidified water; icicles form and grow to become solid forms, crystals accumulated along an ordered series of material. This is a narrative of growth, both of language and form; both a metaphor as well as allegory of the way in which buildings-as-artefacts

enveloped by *litema* (an ornate and figurative *BaSotho* figure of speech), came into existence. Metaphor because language was transmuted into a process of making form. Allegory; a story in which the meaning or message is represented symbolically, *litema* was the use of such symbols. The mental tools derived during the enactment of fluidity prevailed due to the making woman's insistence. **The producer of this narrative initiated her own language or dialect of incremental making and reciprocity was the hidden hand in its final manifestation.**

Built language invented idioms as forms of expression peculiar to this language, each person added her manner of the way things were done or happened. The *BaSotho* as a group of people evolved characteristic modes of expression; their group of symbols was established by mythical derivation or chance, with no assignable cause. Creative license fostered interpretation to bring about particular instances which modify the often inferred case of a general mental cocoon. Many of these particular instances generated the dynamics essential in any art form. **The person who caused changes experienced reciprocity, especially being copied by other makers.**

Grammar was dictated by earth, its malleability when wet allowed a fluidity of form that later solidified when dry. A materially distinctive built manner with its own morphology or study of shaped buildings-as-artefacts generated the system of forms evident in a language of built style, 'spoken' in lived place-making. Grammatical execution combined with directed virtuosity appropriate to the nature of this material, earth. An inherent precondition of earth dictated the necessity to use ideograms as simplified signs; which were not only a container that existed as a character symbolizing the idea of home-coming, but also became compositions of brightly coloured settlements in their landscape as welcome home statements, legibility of each façade covered in *litema* incorporated the fluidity of earth as precondition. But grammar also implied syntax, a spatial arrangement of consequent signs originated as hints phrased by her when captured in her built discourse. **Being fluent and inventive with the intonations of these expressions generated reciprocity**

Phonetics had a direct correspondence between symbols and sounds developed a vernacular *BaSotho* 'tongue', a common visual speech, a sign language within which symbols of use evolved into a private language with its own meanings. This cultural form of language originated in the literal intensions of the maker and taking symbols in their usual or primary sense within instructed

understanding and recognition. Outward forms and marks lead to suggestive habitation. **Its articulation was realized by an acquired expertise of awareness; reciprocity was the affect of an intimate mentally conscious symbolic awareness.**

**This reciprocal process placed the need for, and expression of meaning before that of only self-indulgence.** Meaning alone however cannot forge a lasting bond between artefact and its articulated use. This required the mediation provided by a shared way of life, required entry into a language game - a game understood as a whole, consisting of language and the actions into which it is woven. To enter into such a game was rather like learning to play a certain part in a theatrical play: It presupposed opportunities to see others in the same role; to be actor and spectator of the conditions of human life. But if acting out such a role was to be experienced as more than a meaningless routine that had little to do with who she really was it must have been supported by an internal mental inquest of the validity of dreams and ideals. These put her in touch with what most deeply motivated her contract with the *Badimo* and her subconscious; her necessity of execution. At any rate with expectancies that, while obscured by the routines of everyday, still needed to be recalled from time to time.

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

“Similar to the act of making, the act of speaking one word brings another with it and so thoughts are eventually set forth. It is truly a speech that emerges from the background, usage of language and space are already schematized in advance. We speak and the word or artefact goes beyond to consequences and ends which we have not perhaps conceived of. When you take a word in your mouth you must realize 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”. (Gadamer, 1975: 497)

## FORCES

Forces initiated responses to become solid which required an intense effort. **Reciprocity caused and affected the intended will to create and to produce by mental and physical effort form as it can be seen or touched.** A predetermined arrangement of structure and style was tested by execution of the true and real building-as-artefact. **The strength of will to determine the outward or visible appearance was induced as a measure of creative reciprocity.** This measure influenced and tended to cause execution by the body; it required knowledge of her body and its power to carry out a vigorous set order of actions during the ritual of making. **Reciprocity was confirmed as her body gave its dexterity in return for new rules uncovered.** If valid these rules immediately became effective in the duration of execution.

To strain to the utmost or to use force in order to do something did oblige the woman making a building-as-artefact to summon assistance from people organized or available for a purpose of labour. **Being available was the reciprocal motive given or felt by each helper towards the other.** With the help available or to force the pace she was destined to impose restrictions on herself to make decisions, not necessarily the optimal, but did force her to select a particular choice. **To force the issue of making an immediate necessary decision her self confidence could only the result of a reciprocal knowledge of the forces affecting her.**

## PROCESS

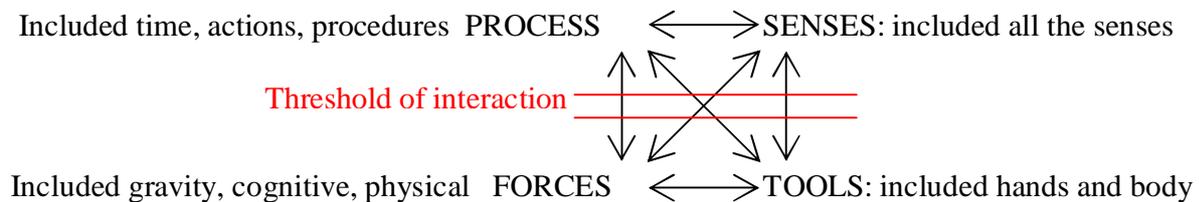
Interactive processes were continuously inherent in decision making during implementation Decision making was to the maker continues interactive processes. The actions in making became a constantly changing threshold of interactive multi reciprocal processes that affected both the maker and the actions with its rules dictated by the material used: earth. Senses evaluated but also instructed; gave continuous guidance to the process of tools used, these tools with the material, forced actions which then affected the senses. Time created allowances for experimentation.

Plasticity and consistency of the material she worked with directly affected her precision of an intended detail. Knowledge with experience or advice of the sources of materials allowed her to make the correct choices. If her choice was limited, the material at hand forced her to change or adapt her intended detail.

The material dictated the execution of intentions. Her acceptance of this reality and ability to evolve new designs that became part of her archive of solutions formed part of her experience of reciprocity.

Through experience specialisation was an extension of each one's natural reciprocal ability. The actions in making became a constantly changing threshold of interactive multi reciprocal processes that affected both the maker and the actions with its rules dictated by the material used: earth. Senses evaluated but also instructed; but gave continuous guidance to the process of tools used, these tools with the material as well as time forced actions which then affected the senses.

### Threshold of interaction



**Figure 6.2 Reciprocity matured during each live exercise at this threshold of interaction**

Interactive relationships were generated within phenomenology, reciprocity, learning, language, forces and process reacted as one unified intuitive phenomenological scenario; all effected and reinforced or inhibited one another. Effects gave reciprocity dimensions; the three dimensions of form, time was the fourth, and the fifth, consciousness, given and performed willingly through creativity in mental or psychic preparation.

### Comprehension of action as culture

Action as text being a reflective reverie of making buildings-as-artefacts made haptic phenomenology relevant; it was the hand that acted as the primary tool, as extension of the body, of action to shape form which evoked the senses.

Her comprehension of action as culture was a question; 'what if I try something else?' It set into motion a series of reactions to discover new procedures other than those used previously. While she was making her preconceptions were amended. This challenge to the process of artefact making can only be resolved by generating solutions during the process of acting out 'what if'.

**By being receptive to the challenge she expands her control and her reciprocity.** As actors in the building culture new challenges occur throughout their lives and answers have to be found or action need to be taken continuously as they mature as a making people.

The home-as artefact in use, under circumstances imponderable at the time of her making has proven her value as decision maker and the execution of those decisions resulting in a product of excellence within societal construct *Botho*, Sesotho word for *Ubuntu*. “The responsiveness of tribal architecture to both internal and external forces is a lesson that has practical significance. The architect knows that in shaping life space [she] also shapes lives.” (Walter Goldschmidt in Prussin, 1969: ix)

The timeline was a temporary as well as short and long-term dependence on nature. Materials and mobility affected gender roles because both females and males had role obligations expected by the societal construct of *Botho*. The construct of her timeline implied that the process of making evolved, similar to how her products evolved. This gave rise to an ongoing dynamic of self growth establishing an evolving communal culture. **She continuously strived to enhance her social benefits enhanced at a macro level resulting in a reciprocal but dynamic social construct.** Answers had to be found or action taken continuously as she matured as person and while her dependants grew through their various stages. Her role changed over time in relation to herself and her context within the social constructs. It still directly emphasized her role of making a home; in this case the home was deliberately described and used as such an artefact. **These processes became a reciprocal continuum of phenomenology as new challenges occurred throughout her life.**

This mainly applied in her rural context, when she became urbanised she had no opportunity to act as maker but had to accept a finished product.

**Perseverance was the essence of experimentation; the intensity of immersion in the process had positive as well as negative lived experiences.** She did not always achieve the correct solution; she could get hurt, things break, and fall. Resolving this however, was essential to the qualities sought in the made artefact.

Bodily rhythm required dexterity of using any tool only came from continues trial and error. To get into the quality of execution was evidence of this. She discovered the value of procedures, how the use of her body helped to decrease effort, and the affective pleasures derived from making. She also realized when the limitations of her body necessitated the making of tools if, for instance, the hand was not sufficient. The ability to innovate when tools or materials were not what were expected, being for example, too short or too long, big or small but could not be replaced due to external factors.

The making process also had to adapt over time, especially adapt to the woman, every new location brought new intentions, ideas as collections of sensual experiences, and she personally got involved in re-making the home-as-artefact. It resulted in the familiar muscles shaping a culture of self-built extensions of her expectations, calloused hands, hurt of excessive force, responsibility of future safety, correctness, lessons learnt from previous experience, elders and peers. Her freedom to innovate and invent made her responsive to solve unexpected problems, discover through discovery ideas and the exact quality of a material which will determine her final choice, if only sometimes by applicability of colour variation or texture.

The procedures of making the home-as-artefact were highly collaborative. This process was committed to hands-on experiments and engagement with all aspects in the making of artefacts. The ways it operated and the resultant end products were very much the result of her intentions, predilections and personality. Yet it was also dependant on the rules she was acquainted with since childhood, accumulated through play, contributions of collaborators and outside help, experienced knowledge of elders and the availability of the right quality materials.

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

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

In the act of making lay the paradigm of tactical activity; her procedures to achieve reciprocity evolved from bodily learning. The human being patiently created her own hands as tools by gradually freeing them from the animal world. Though her hands made artefacts and other things, they also made that 'thing' which was herself: they were the instruments of creation, but even before that, from antecedents and her own development they were 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 have moved across earth by direct contact, such may be her rudimentary movement that left in the earth a drawing of a circle, imprecise as it may be. If the movement had to become more precise, or if the hand was by itself insufficient for the task, the hand must then have made an artifactual instrument to make actions more efficient. The made instrument or tool, multiplied the capacity and efficiency of the hand that initiated it.

She also had to have total self confidence in her own instrumentality, she might have lacked all the necessary instruments to satisfy her extra-natural being, to earn her life metaphysically, but she did make these instruments out of outlying matter, as a *bricoleur* would have done, in order to remain in control of her own destiny. Such invention was seen to be a table fork or else a comb to engrave the earth coat of the façade. A fine grained pattern was the discovered result; finger tips would give a different shadow pattern than the table fork.

Another such instrument was an ancient but also contemporary compass; a centre pin and a string attached to another incising pin. Holding a compass, and supported by it, the hand brought its movement into greater control and drew the outline of the more precise circle. Here was the beginning of a systematic social geometry, which recorded the abstract choreography of movement, as lines representing barriers became walls constructing the basic scaffolding of space. In this ordered space, embracing and reflecting the thinking capacity of the mind, the hand did continue with its precise making of space. Tools were occasions to further the work of the hand; they were the precise point of interaction in experiments of knowledge that neither mind nor sight

did conduct alone. **Projects of *Homo faber* became the reformation of nature by the constructed building-as-artefact, her intended reciprocal reaction to nature.**

A question; ‘what if I try something else?’ sets into motion a series of reactions to discover new operations other than those used previously. While making, this will change preconceptions. This challenge to the process of artefact making can only be resolved by generating solutions during the process of acting out ‘what if’. By being receptive to the challenge she expands her control and her reciprocity.

This involvement has three critical aspects: control, memory and cultural continuity. These are embodied in the hands of the same individual using mechanisms such as personalization by taking possession of intentions, control of the process, and continuously creating by changing the material artefacts that constitute each part of the home-as-artefact. **This provides the woman with maximum freedom to manipulate her own immediate expressions, realizing this ability gives her reciprocity.**

Her process of making can be described as *Bricolage* because of the same methods of intention (ontology) and execution (haptic) is applicable. A French word for ‘tinkering about’ or ‘do-it-yourself’; a *bricoleur* (eg. the making woman) undertakes odd jobs, the French term has been retained by translators of Levi-Strauss, (1969) who uses *bricolage* to describe a characteristic feature of mythical thought, or thinking that creates myths [and artefacts-as-homes], expresses itself with a heterogeneous but limited repertoire of oddments left over from a variety of human endeavours. Its themes are a subset of a wider culture [that] already has their own meaning, but they can be rearranged in new combinations and contexts. Mythical thought uses them because it has nothing else to hand, and cobbles them together to create new myths and stories through a process of intellectual *bricolage*. *Bricolage* is not a primitive form of thought that is transcended through evolution, but a fundamental aspect of human intellectual activity; all societies use it to create their own myths. (Macey, 2001:52)

*BaSotho* women’s art of the earth, *litema*; a word derived from the *Sesotho* verb *ho lema*, to cultivate. The term is applied to all four forms of mural decoration: engraved patterns, mural painting, relief mouldings and mosaic. The association with cultivation is the scratching of the

surface as if the soil is prepared for the sowing of seed as in the fields. She will be engraving the wet mud with a sharp tool, done with absolute control of the hand, without the aids available to a draughtsman, set square, protractor, spirit level or measuring tape. **This accepted assurance of eye-hand coordination is a sign of reciprocity.**

### **Perseverance**

The intensity of this immersion in the process has positive as well as negative lived experiences. She does not always achieve the correct solution; she can also get hurt, things break, and fall. Resolving this however, is essential to the qualities sought in the made artefact. This only applies in her rural context, when she becomes urbanised she has no opportunity to act as maker but has to accept a finished product.

The making process will also have to adapt over time, especially adapt to the woman, every new location brings a new collection of ideas as sensual experience, she will personally be involved in re-making the home-as-artefact, resulting in the familiar muscles shaping, culture of self-build and make as an extension of her expectations, calloused hands, hurt of excessive force, responsibility of future safety, correctness, lessons learnt from previous experience, elders and peers. Her freedom to innovation and invention from accumulated experience makes her responsive to solve unexpected problems, discover through discovery ideas and the exact quality of a material which will determine her final choice, sometimes by colour variation or texture about applicability.

### **Bodily rhythm**

Dexterity of using any tool only came from continuous trial and error. To get into the quality of execution was evidence of this. She discovered the value through bodily action of procedures, how the use of her body helped to decrease effort, and the affective pleasures derived from making. Also when limitations of her body necessitated the making of tools, if for instance, the hand was not sufficient. The ability to innovate when materials were not what was expected, being for example, too short or too long, big or small.

The procedures of making the home-as-artefact were highly collaborative. This process was committed to hands-on experiments and engagement with all aspects in the making of artefacts. The way it operated and the resultant end product were very much the result of her intentions,

predilections and personality. Yet it was also dependant on the rules she was acquainted with since childhood, accumulated through play, contributions of collaborators and outside help, experienced knowledge of elders and the availability of the right quality materials.

### EXECUTION AS THRESHOLDS OF INTERACTIONS

#### Empirical observation and induction of the evolution of form in action

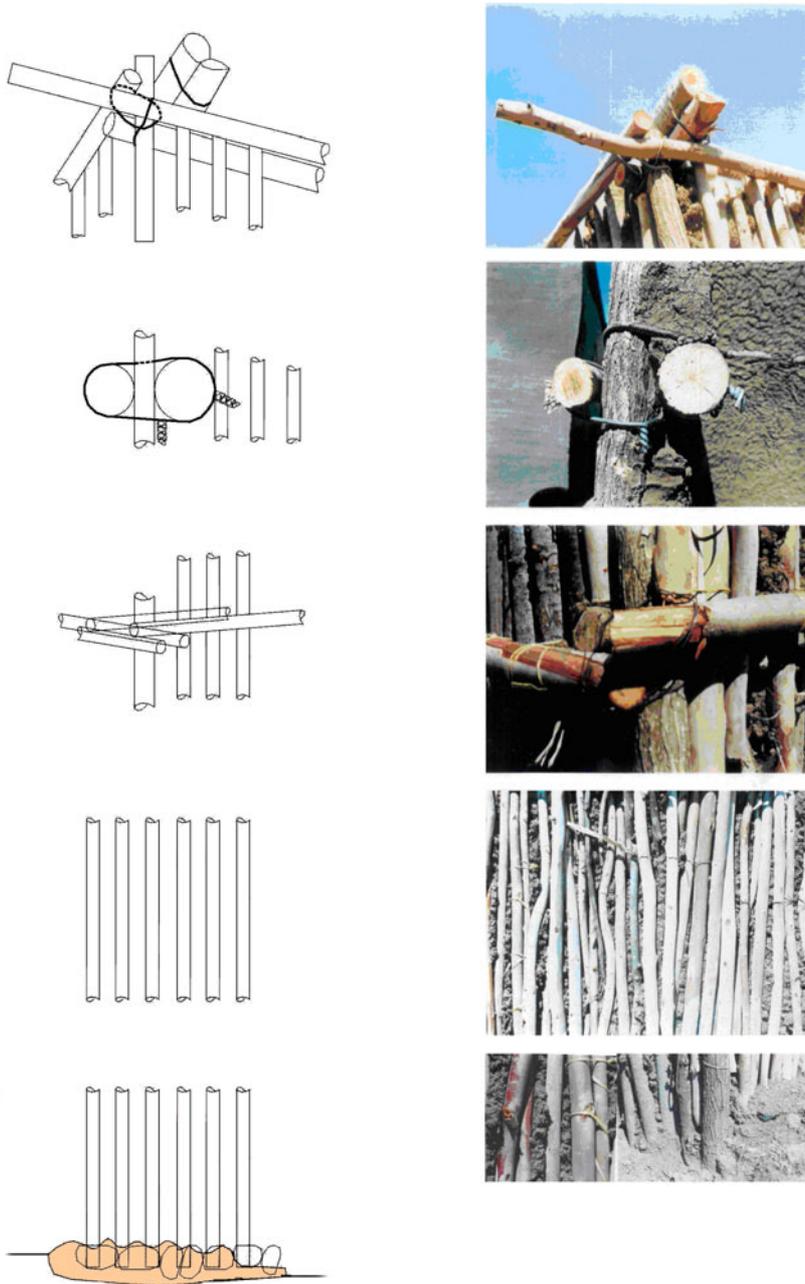


Figure 6.3 A sequential collage of starting the process of making a home

Shown is the sapling framework ready to receive the earth plaster. This frame only served a purpose of initial support, once the clay had been applied it became redundant, saplings acted as the first structure, this role was taken over by successive layers of earth, the saplings were eroded by time which left a hollow core with a clay wall substantial and robust enough to protect the family, also spoke its own language.

### Preparing earth for use

Her source of knowledge of materials is from helping her mother as a child and from peer group neighbours who might know the context better. These are stored, dried till ready for use. Her materials for plastering the wall is black clay and cow dung mixed with water to the right consistency



She uses her hands for the mixing of the clay and cow dung to test the consistency and also to find any stones or organic material that might reduce the quality of the plaster and impede the process of plastering



The mixed material is gathered in a bowl for application to the timber frame structure, already in place, usually done by her husband, an expert or by herself



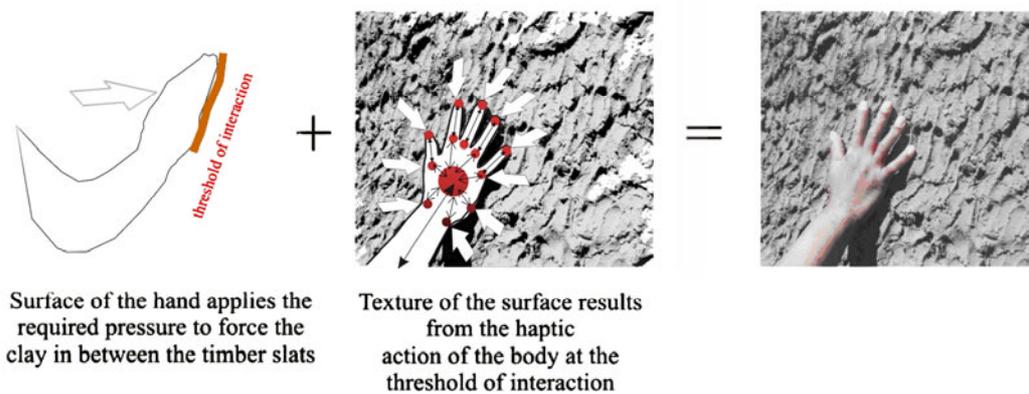
She uses hand fulls of the mixtures to test its consistency and its mass to prevent damage to her body especially because she has to work in awkward positions



**Figure 6.4** The method of mixing and preparing the earth and cow dung mixes

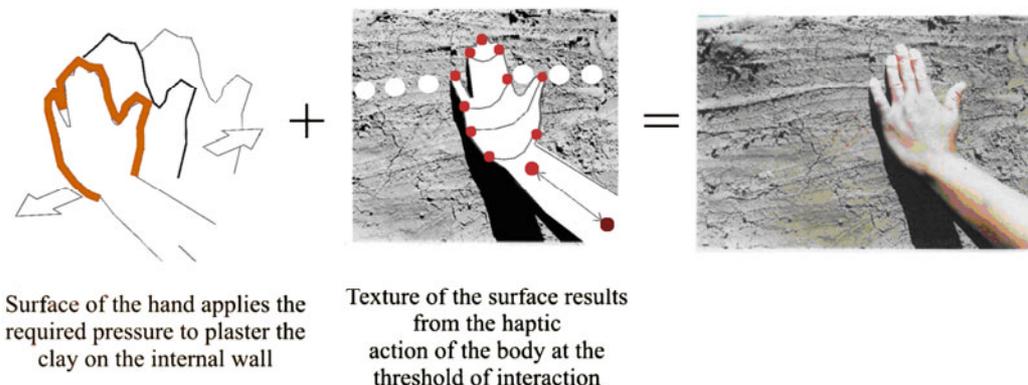
The earth, a sacred material to the *BaSotho* because it is the realm of the *Badimo*, protected and provided by the *living dead*, was mixed with water and cow dung and kneaded to get the mix to the right consistency, pressed by hand into the spaces between the saplings and left with the impressed hand and fingers reading in the shadow patterns of the surface for the sun to dry it. After application the product was left to dry and become hard. It is also this wetness that caused future collapse of a wall if it became too moist after heavy rains.

### Application



**Figure 6.5 Application of the wet earth mixture to the frame of saplings**

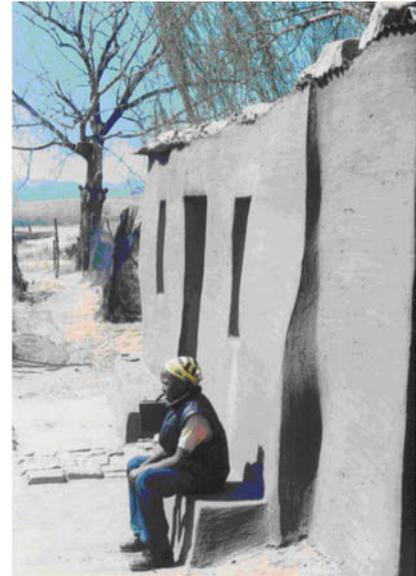
The pressure of the hand had to be counteracted by a bodily pressure or else she will fall over backwards. Her bodily instinct of overcoming the forces of gravity prevented this by the full body counteracting the force by leaning into the plane of action and therefore changing her centre of gravity. **This bodily adaptation became an integral component of innate knowledge; it enlarged her experience of reciprocity.**



**Figure 6.6 After several layers of plaster the function of the saplings lapsed**

Layer by layer a coat of mud plaster covered the rough surface, and was smoothed over by her hand in rhythmic sweeps as if a child is pacified, the sweep of the hand remained as a pattern of care and reminder. She learnt as child while observing her mother doing the same, and through the touch and feel of the material she understood just when the correct amount of water made her material useful, it will not fall off or crack after application. New layers of plaster applied seasonally to prevent erosion gave the wall its thickness and it's reading of solidity.

The initial timber framework has become redundant and regular and constant maintenance of the external and internal surface results in a wall of almost 300mm. The inaccuracy and warping of the wall plain results in a story of the past and passing of time



**Figure 6.7** The act of layering sometimes resulted in pleasant human errors



**Figure 6.8** The curved façade was such a result of a sculptural hand Photo; FitzGerald

### **Built earth blocks became a home**

Building with earth blocks a spade was used to methodically remove earth sods from the patch chosen as correct in quality of material. The earth block was the width as well as the length of the spade. Working along a straight line the front edge of the block was the back edge of the previous block. Side edges were cut before the process started. Any roots in the soil strengthened the block. These blocks were immediately ready for building. Earth slurry was used as bonding agent between the blocks. An opening for the door and windows was left as the building actions progressed; these were later installed when the wall was complete. In the figure a lintol off the branch of a tree was used to act as support for the section of wall above. The walls were plastered and finished inside and outside with *litema*.



**Figure 6.9** Earth blocks or sods were used as alternative to the use of a sapling frame

Photo; FitzGerald

This method of building is common in the biggest part of Africa with cultural variations as part of a continuum of social constructs and is still used in contemporary building processes. There was also a prevalence of women as makers of these homes as artefacts, whereas men built the community buildings (eg. Mosques and structures for storing agricultural products in ancient Egypt and Tunisia). Continues maintenance and regular replastering the wall ensured that moisture did not penetrate the wall and cause its collapse. **The opportunity for her to exploit this necessity was the result of subtle additions or variations in the *litema* added to her biography of reciprocity.** At times this change was of the whole façade, which gave the artefact a fresh series of meanings and constant innovation.

## ACTING OUT ONTOLOGICAL AND HAPTIC PHENOMENOLOGY

The play of 8 acts by the intentional maker as play-wright

Actors are the making women

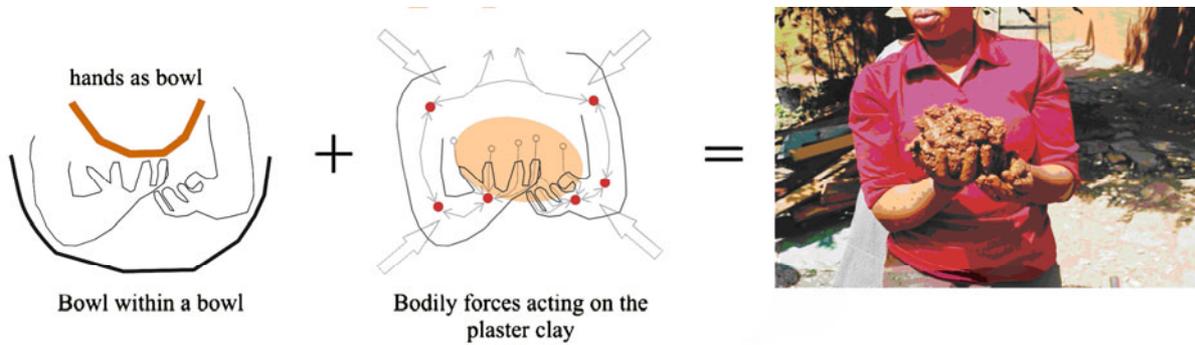


Figure 6.10 Act no. 1 in the play of 8 acts by the playwright, the actors were making women

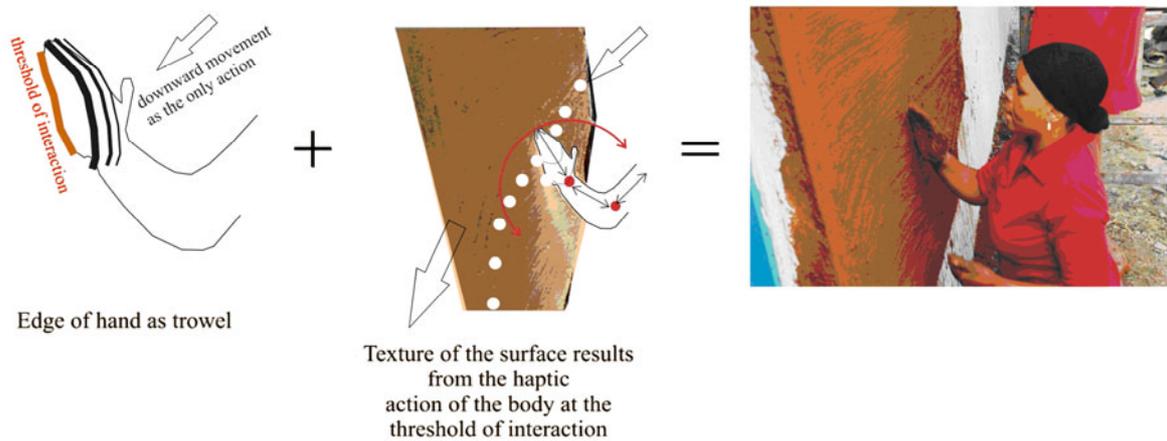


Figure 6.11 Act no. 2

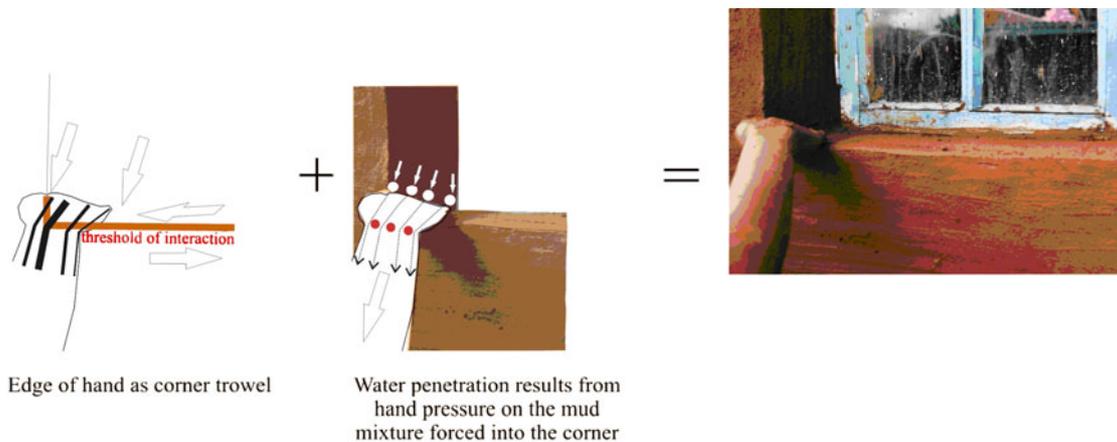
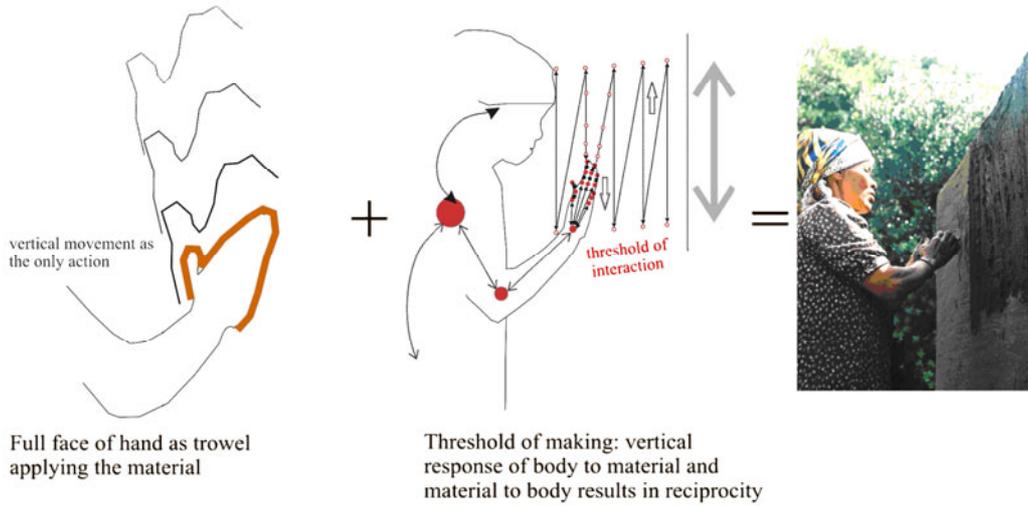
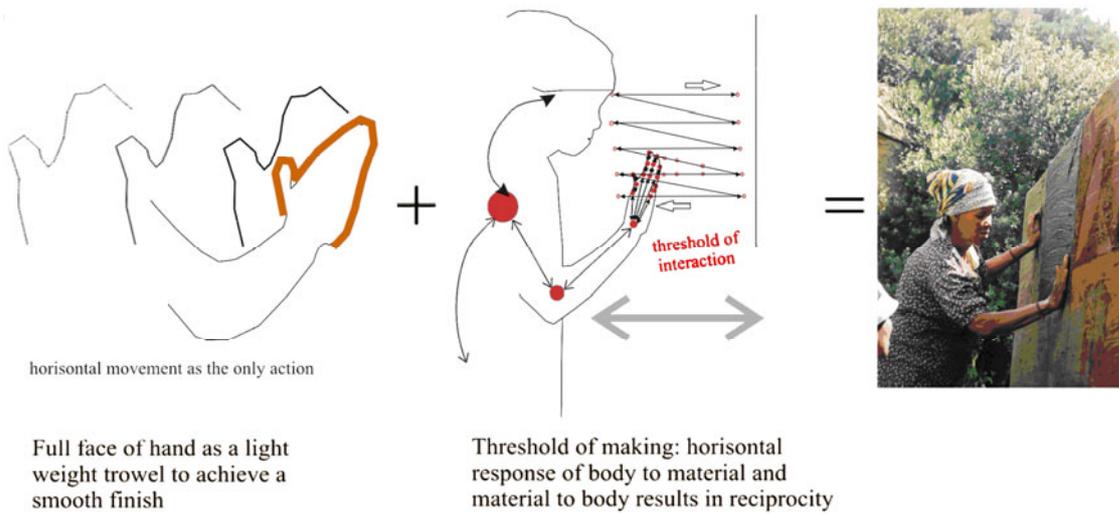


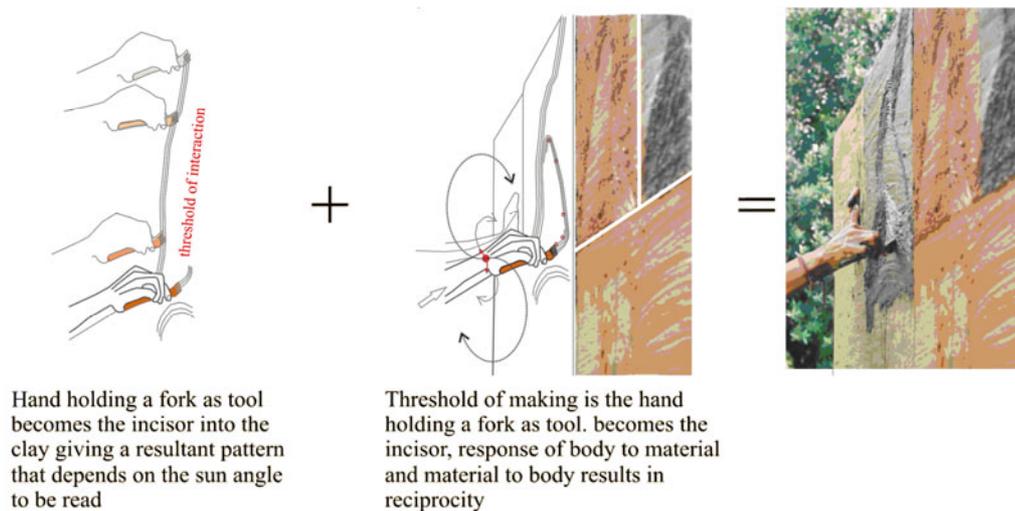
Figure 6.12 Act no. 3



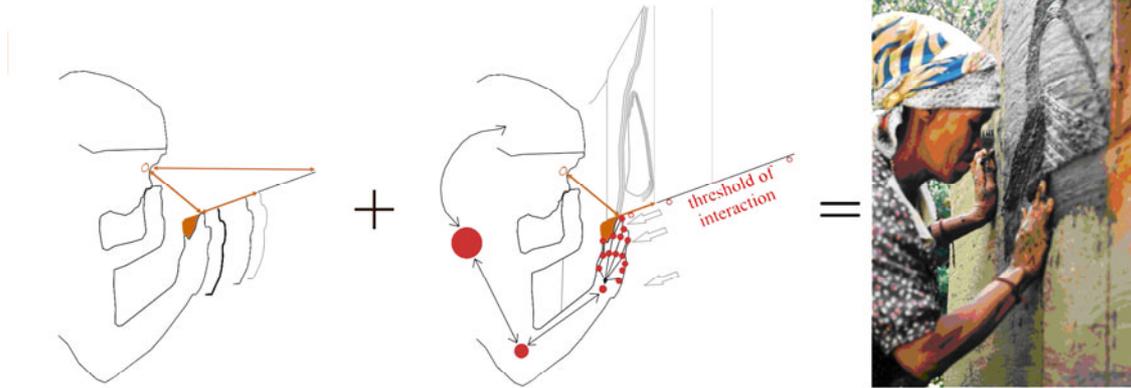
**Figure 6.13 Act no. 4**



**Figure 6.14 Act no. 5**



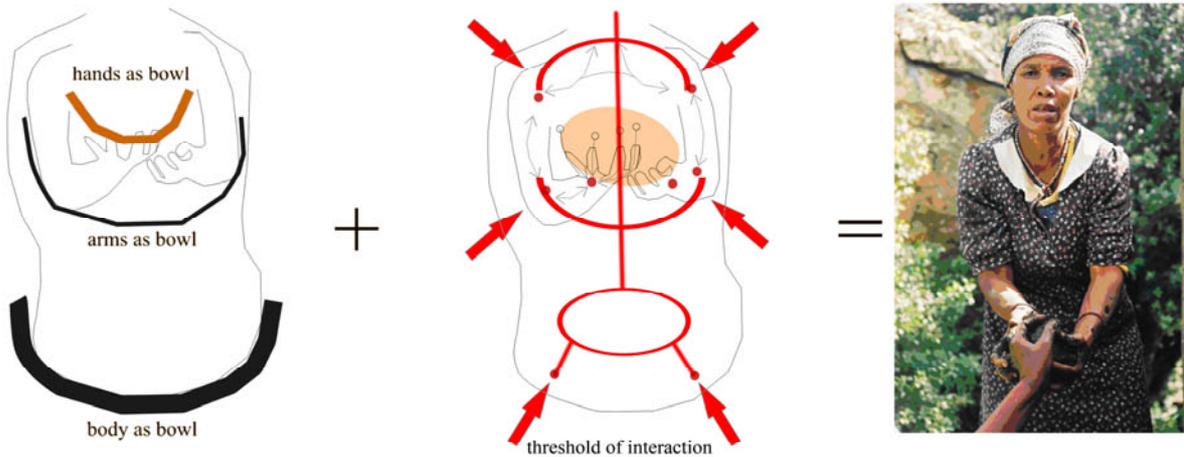
**Figure 6.15 Act no 6**



The threshold of the pattern made is the hand as edging tool. The eye perpetuates the line of the previous patterns to create a total coherence

Threshold of making is the hand as edging tool. The excess clay is bundled up in front of the hand. The eye hand interaction comes from years of experience and self knowledge. This is the ultimate test of reciprocity existing

**Figure 6.16 Act no7**



**Figure 6.17 Act no 8**

During a process of making, all her senses were combined in an intense bond between herself and the task at hand, be it the building of an earth wall or doing *litema*. Associations were derived from the senses being stimulated but equally this stimulation resulted in the realization of new associations. **The increase in the intended range of associations being executed led to reciprocity being engendered.**

**LITEMA: AS AN ART OF THE EARTH** (Van Wyk, 1998: 78)

*Litema* was unique as the *BaSotho* women's language of the earth, *litema*; a word derived from the *Sesotho* verb *ho lema*, to cultivate. The term was applied to all four forms of mural decoration: engraved patterns, mural painting, relief mouldings and pebble mosaics. The association with cultivation was the scratching of the surface as if the soil was prepared for the sowing of seed as in the fields. She engraved the wet mud with a sharp tool, done with absolute control of the hand, without the aids available to a draughtsman, set square, protractor, spirit level or measuring tape. This accepted assurance of eye-hand coordination was a sign of inward reciprocity.

The home-as artefact in use, under circumstances imponderable at the time of her making and in society has proven her value as decision maker and the execution of those decisions that resulted in a product of excellence. "The responsiveness of tribal architecture to both internal and external forces is a lesson that has practical significance. The architect knows that in shaping life space [she] also shapes lives." (Walter Goldschmidt in Prussin, 1969: ix)

The imperfections of the handmade *litema* gave it its haptic quality (Pallasmaa, 2005). Although it mainly addressed the visual senses, the hand and its bodily movement and control made it tactile. **It also imbued the *litema* with meaning through thought processes, thus decisions made and the resultant reciprocity.**

Each one of the façades of a home had a multitude of finishes of only one material, earth. The various sectors had the signs of the hand as trowel, or the alternate as incisions using a comb or fork as tool. Its effect was by a combination of the shadows and bright bands caused by the sun.

To accentuate the centre of a single block in another façade the earth is painted with a circle of white clay with the black adjoining clay sector to enhance the contrast achieved in the total blocked façade. The following figures show a sequence of these particular visual images, the first was from a distance and the only impression was of white marks on a black background, as the distance between the observer and the figure decreased the detail of the white mark could be read as a diagonal cross within diagonals of grey and black as extensions at the ends of the crosses. Only when close to the figure did the variations of smooth and tactile surfaces become apparent, the tactile quality of *litema* also became legible, sun light accentuated all the qualities of finishes.



**Figure 6.18** This multitude of creative effort resulted from adding ‘wetness’ of water to earth



**Figure 6.19** Inflections of light enhanced the tone of coloured textures



**Figure 6.20** This detail of *litema* captured the haptic qualities of the tools used

The front façade in the figure above had pebbles bedded into the earth, mud, within a delineated matrix, finger drawn and painted. The façade on its right was cut into the mud by a tool, perhaps a fork. The back wall was earth plaster and finished by hand. In all these examples the markings of the finishing tool, especially the hand, was clearly legible and gave it the quality of caress. Also clear was the process of the act, in painting it, this quality would be referred to as painterly by its readers and critics in the humanities.

The *litema* was covering a wall from end to end but not beyond the corner on adjoining walls.

Each façade was done as though by someone else. The *litema* also had no correlation with the other façades in a settlement. This was common with almost all the *litema*; it was only related in thought within its own boundaries. Variations of a specific *litema* might be used somewhere else but each plane contained its own identity, also its own associations and use along its length.

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## **CONCLUSION TO CHAPTER SIX**

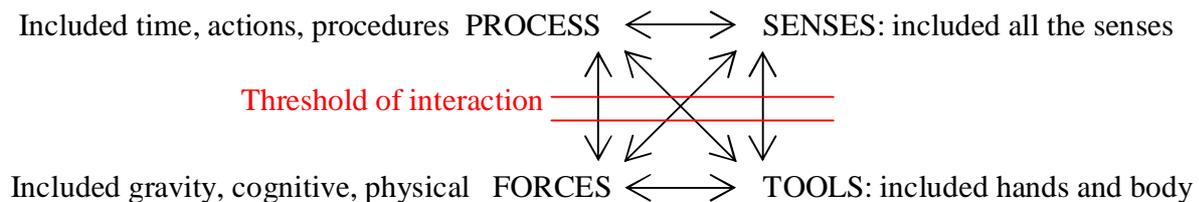
The crux of the research was the process of action It concentrated the investigation in order to discover information and record action as text. Primary data could be induced by observing and recording women in the acts of creating artefacts-as-homes, not only while building walls, but especially when applying *litema* to the individual inner and outer plains of these walls.

The relationship to previous Chapters was to further the substantiation of the hypothesis by the maker's liability to answer how recurrent tactics underpinned and concluded that reciprocity was transferred to the making woman being 'made', a substantiation of reciprocity in the hypothesis.

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

The process of action was intensified at the interface of hand as tool, the material (earth) and the receiving plain of intended embellishment. This action became a constantly changing threshold of interactive multi reciprocal processes that affected both the maker and the actions with its rules dictated by the material used: earth. Senses evaluated but also instructed; gave continuous guidance to the process of tools used, these tools with the material as well as time forced actions which then affected the senses.

### **Threshold of interaction**



A maker's mental and physical concentration on this process of action was an innate ability to control and creatively use the interactive relationships between the main components of the research (eg. phenomenology, reciprocity, language, learning, forces and process) Through the experience of this interactive process, specialisation was an extension of each one's natural reciprocal ability. Excellence was not automatic; it had to develop during her lifetime but talent or a natural ability or effective learning, although in her world of intentions it was not only what she knew but what she did with what she knew.

## **INTERACTIVE COMPONENTS**

### **Ontological and haptic phenomenology**

Ontological and haptic phenomenology were combined because of similarities in objectives, other than that ontology was about intentions and haptic was about execution of reactions to ideas. These two inflexions of phenomenology were the most appropriate method for researching the

deeper meaning of the hypothesis due to its reliance on actual recorded action substantiated by inductive reasoning.

*Botho* as the African phenomenology of expectations, aspects of this was referred to in this Chapter as the execution of moral obligations with the inclusion of the relevant implication; to develop an applicable language that was uncovered during the act of making. Relevant in that it invited a communal discourse within her social construct.

These inflexions, ontology and haptic, were enhanced by authors as architects as well as other authors who articulated, in support of the inflexions, an interrelated bond between intended and interpreted sensations. This infused the process of actions with a continuous reflective attitude. Its articulation further enhanced the hypothesis by adding a dynamic dimension. Reciprocity from ontological phenomenology resulted from her staying in control of the process of making with every decision considered, accepted or rejected and the her proof of her correct decision was evident in the final product and its language spoken to the members of her social construct.

The observation of reciprocity presenting itself in haptic phenomenology could be induced from the fingertip dexterity that has evolved within the making woman who stayed in control of her hand, body and tools implementing sensorial intentions. She was satisfied not only with its material qualities but also its level of resolving her aims. She did evoke reactions of the senses, but also from the imponderable use of her artefact.

### **Reciprocity**

Reciprocity was the accumulated result of lived experience, phenomenology, during the procedures of making a home-as-artefact. Having been a witness to the agility and conviction of women makers busy in actions of executing objectives; of endless deliberation, discussion and conjecture, was enough to induce the relevance of the statement; as she made she got 'made'; reciprocity as her expected implied reward sought by the hypothesis.

### **Language**

Speech acts; whatever can be thought can be made, were confirmed by the observed actions of the women makers. The variations of executed language, *litema*, emanating from their procedures of labeling interpersonal discourse was sufficient evidence of lessons learnt informed the senses while busy with their acts of engagement. The language made was convincing and legible. Successful application at macro and micro levels generated the intended responses from those involved in her communicative acts. This gave respect from spectators and their applause; it was a valuable form of reciprocity.

### **Learning**

Certainty during an exercise in action endorsed the value of learning. The growth of innate knowledge could only be tested by executing an accumulated understanding of the forces acting on the process and staying in control. This learning process resulted in being confident and re-assured; it had its measure of reciprocity. The accumulation of knowledge could become an end in itself; it was not only about what she knew but the challenge was what she did with what she knew.

### **Forces**

During design and as it was acted out materials dictated possibilities and limitations. Actions of her body dictated form, decoration or beautification were the lacing of the habitable woman; she sourced materials at hand, found out how new needs demanded new inventions, with tradition as part of her knowledge base. Distilled insight was recorded during execution, the making procedures turned into continual experiments, repetition developed confidence. The quality of execution also relied on visual intelligence, being inventive, talent and self confidence.

### **Process**

Phenomena of sequential action were interconnected between intentions and perceptions. These interactions were dynamic; when executed intentions became perceptions, but new interpolations of perception generated new intentions. Consequential results were generated by the intensity of infused involvement in these impulsive processes; the uncompromising response of her social construct determined her index of reciprocity.

By making she generated insights, but only through this involvement did disclosure generate new insights. It confirmed that through acts a cultural continuum of lived experience, but also reciprocity, was achieved. During the process of action of making an artefact-as-home, she did get made. Reciprocity in the evolution of self during a process of making was observed as existing.

By making humans are made. This confirmed the hypothesis.

### **The cardinal aspects of the phenomena captured within the process of making**

A complex network of phenomena as communicative action was revealed. Other aspects affecting this complex network were presented within the intention (ontology) and its sensorial perception through execution (haptic) during a lived experience of the making women and its reciprocal, being 'made'. The hypothesis was confirmed.

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

In previous Chapters as well as in the subsequent Chapter tests confirmed the existence of reciprocity. The positively identified principles aided confirmation that the creator, a *BaSotho* woman, whose actions of making homes-as-artefacts appeared to her peers, carrying with it their approval, praise and recognition. Induced from this is proof of her lived experience of reciprocity.

Through observation of the process an interactive network was confirmed. Lived experience assists reciprocity to be accumulated, the quality of reciprocity is dependent on the extent to which knowledge was applied during the process of making a language which could be interpreted as responses to forces. This gave a deeper meaning to reciprocity. She was rewarded for adding meaning to her and other people's lives.

## **CHAPTER 7: FORM AS DISCOURSE**

### **Introduction**

This Chapter synthesized the primary content of the requirements of artefact-as-home, through a process of personal evolution the results of her intentions and actions changed her lived experience.

Aesthetic phenomenology was the principle guide because the notion of communicative action was used to couple the applicability of ‘speech acts’. Communicative action was enacted by the *BaSotho* women, as described in Chapter six, they brought into existence the artefacts-as-homes to be interpreted in this Chapter; a discourse ‘spoken’ in the language of built *SeSotho*.

A material such as earth demanded participation at several levels because it so adamantly resists assignment to any one role; she became involved in a search for plausible intentions – ones that she might entertain herself, and in which she did enjoy instruction and participation – and ways of fulfilling these earthen demands of which she was not previously aware.

### **The essentials of what was taken from previous findings into this Chapter**

In previous Chapters as well as in this Chapter primary plus secondary data confirmed the existence of reciprocity. The positively identified principles aided confirmation that the creator, a *BaSotho* woman, whose actions of making homes-as-artefacts appeared to her peers, carrying with it their approval, praise and recognition. Induced from this was proof of her lived experience of reciprocity.

Through observation of the process an interactive network was confirmed. 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 was interpreted as responses to forces. This gave a deeper meaning to phenomenology. The intensity of reciprocity was dependant on the depth but also how comprehensive the process of synthesis was.

The evolution of the *BaSotho* woman as maker of space started from being a baby; when she lived her experiences of space and place, her senses firstly started her continuum of learning, along her

timeline of growth learning became directed towards preparing her for her future role, to expect reciprocity as a reward for application and action, it culminated in this Chapter as critique.

## **AESTHETIC PHENOMENOLOGY; its specification applied**

### **1 Organized and meaningful totality**

Inherent in the argument of this Chapter was the intention to communicate through the act of making. The intention was to give meaning to her artefact; she had the ‘reader’ in mind as she constructed in order to evoke responses and then waited, expecting confirmation of her ‘speech’. This constituted the acting out of reciprocity.

### **2 Aesthetic objects were the products of acts of making**

Aesthetic phenomenology not only regarded the appearance of the product but also the multiplicity of decisions that lead to the correct interpretations of her original intentions, especially use.

### **3 Making created sequences of meaning**

Materials both allowed and demanded the recognition of, and participation in, any number of levels of haptic form, which may have overlapped or be nested within one another, they allowed such participation because every material had a manifold of qualities; some it shared with one material, elsewhere with another.

### **4 To grasp results of activity**

She executed the lessons learnt from childhood up to the stage of a woman making buildings-as-artefacts. Her measure of success was the confirmation of approval from members of her societal construct. The most important symbolic gifts to a maker would be praise; makers were conscious and sensitive about their mistakes made but not always of their achievements. Praise often came as a surprise especially when heard via another user and was the reward for all her dedication. Joy of use observed by the maker and confirmed by the users was another vital symbolic gift and confirmed expectations. **This particular exchange of gifts confirmed the essential form of reciprocity.**

### **5 A move from aesthetic object back to the work**

This Chapter completed the circle of making, from the intention, to the act, to the artefact, to the reading of the artefact, to describing the read intention. Evaluation of the work and procedures

realized intensions with strategies of execution had to be reconsidered. Insights and experiments lead to new discoveries and consequent actions. This repetitive pursuit increased the qualities of the aesthetic objects and set forth new methods of implementation.

## **6 Concerning the primary dimensions of the expressed world**

The *BaSotho* women-makers clearly exulted in their ambiguity of roles. They accepted (whether consciously or not) that their homes-as-artefacts were both necessarily continuous and necessarily figurative. Continuous, because they were part of a physically and temporally continuous world, figurative, because that was how they perceived things and represented them. These necessities were turned to advantages. Architecture was continuous, the making women then established their homes-as-artefacts as figurative, they succeeded in a discovery of their ‘made’ voices.

## **7 Understanding the characteristics of place, space and time**

Two characteristics of *BaSotho* architecture were; its unison of internal and external spaces but then also in particular, an interest in giving plasmic form to this unison. *Litema* resulted from a desire to describe, by way of markings (hieroglyphics), the separate characteristics of place articulated as unique within this continuous world of space. Time of day and occasions affected the dynamic use of place and space which was expressed in made languages of lived experience. By analogy; markings of the face (masks) expressed the same desire. "Like all his [Rilke's] symbols it is ambiguous and can be interpreted on various levels. It can imply a temporary disguise, a masquerade, and a playful change to a different personality; it can mean a protective colouring, a necessary form of escape from the dangers and distractions of the world. Finally, it can mean that powerful process of inner transformation which forces men [and women] to become masks" (Peters, 1960; 32)

## **RECIPROCITY**

Reciprocity was thus embodied in a communicative act, her ‘speech act’, its eminent aesthetic phenomenology. Lived experience became creative experience as lived. **Synthesis of creative intentions with its execution enriched reciprocity through active experience.** Although this was not the only way for her to achieve reciprocity, it occupied a central role; it became evident that if it was not for the *BaSotho* women, their distinctive buildings-as-artefacts would not exist but the reciprocal statement, if it was not for the building-as-artefact the identity of the *BaSotho* woman would not exist, this demonstrated the validity of the hypothesis.

## LANGUAGE

*Litema* added communicative action to *langage*, *langue* and especially *parole*: This notion is an essential feature of Habermas's theory of interpersonal communication and 'speech acts'. Speech act is a theory developed by Searle, (1979) and adopted by Habermas. Communicative action took place within the 'lifeworld'; it allowed observers and users, subjects, to arrive at a community of mutual comprehension that facilitated shared action. "They recognize the mutual compatibility of the claims of validity they are presenting. 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)

### Tools

Speech acts: A form of utterance that constituted an action. Searle's theory of the speech act is that both the thought and language are intentional; whatever can be meant can be said. Searle, (1979). **In a reciprocal context it follows that whatever can be meant can be done.** Sensors for perception, hands, ears, nose, mouth, eyes were all interactive agents for her to successfully execute her intentions to prompt stimulation of the senses of others. **Her experience of giving enjoyment and receiving appreciation enhanced her reciprocity.**

By picking up a book, a world is held in the hands, an enriching world to the reader, an influence of one's own life, affected by and affecting personal views, also insights into the wider world. It added meaning to human existence. The same analogy applied to the *BaSotho* home-as-artefact when 'read' by its users, not only upon first contact, but enriched by each subsequent visit.

The particular artefact contained embodied narratives ranging from its process and act of making, to the dictates of materials, suggestions of use and comfort of use. The main material was earth, when mixed with water; it became the substance of architectural monuments. Its malleability allowed surfaces to show hints of supporting structural frames, the telltale effect of gravity on materials and innovation, tools created from found objects, or the use of a component in an unfamiliar way.

She revealed as well the more pragmatic context of this artefact. The home gave protection, it provided shelter to its users against the forces of nature or other dangers. A roof to dream under, a floor to keep your feet rooted to mother earth, walls embraced you like the arms of your mother. Your mother's home is her product, different from all others on earth. When she died this home will only be the shell of a nut, the home-as-artefact lost its intention. This term was deliberately used to signify the woman maker's intention to shelter, to embrace, her arms as the enfolding walls of her dreams, the enfolding walls of the clay pot she made, not only to contain but also to be beautiful, as if wrapped in her special 'blanket', her thoughts, her insights, her values, her love, her preferences, her everyday-ness, her explanation of the 'wetness' of water. Users then saw this as a measure of their own life experience, their phenomenology of everyday. A home-as-artefact had no meaning if not continuously used as such, else not only did its air smell stale; its use felt stalled, immediately evident upon entry.

Her artefact realized a mythical context, but also a shelter against imagined myths, more fearful in the dark than in daylight when fears seemed to become more manageable. In the size of the home-as-artefact lay its soothing value, a child understood proximity, the familiar breathing sounds of calm sleep, the smells of food being prepared, and the sounds of activity.

As she and her loved ones lived and grew older in her artefact it became the container of countless memories, rich because humans have a selective memory to recall only those pleasurable. As grandmother she became the source of endless stories, some lived, others imagined of those days while her family was contained during festivities, a child born, achievements, initiation, making love, being at peace with her self. An unwilling grandmother, sometimes, she had to rise with the young, as the day dawned, to start her endless flow of advice, stories and just to enjoy being loved, she related the same story ten times, again and again sang the same song or played little games because she knew where the joys of learning lie.

## LEARNING

### Learning from things done

Sequences of learning savoured success and internalized compliments. **Some properties of the materials used differentiated elements while others connected them, this discovery set a reciprocal process into action.** Earth was a particularly good medium for this exploration because so

many partial correspondences were available: colour but not texture, hue but not tone, solar effect but not colour. However these opposites were also effective; smooth plains accentuated hand trace marks when it was used as a plastering tool. This plain was often unified with the crisp effect by incisions of a table fork while tones of colour resultant from different mixes added rich creative variety.

### **Subconscious insight clarified metaphors and analogies**

As a direct reflection of her actions she established future customs of intentions such as:

- 1.The 'wetness' of water implied that  $1+1=3$  or 4 or 5 dependant only on her will to explore.
- 2.Ice is solid water required the components; temperature (as her tendency), water (as her material, earth), process (dictates of accumulation) and time (an object in transformation).
- 3.'Wallness' of the wall started off as an accumulation of intentions but its added meaning came from evolution during execution, but the end result was more than what was initially expected.
- 4.The 'nature of nature' in this context was its unpredictability. She anticipated that aspects of her artefact therefore had to continuously adapt; all sides of barriers became relevant shelters.

## **FORCES**

### **To communicate her excellence**

The maker's aims were often present in her subconscious intension, **a montage of ideas that was reciprocally synthesized**. When this force was too overwhelming it negated the subtlety of her creative intensions; of delight in making a beautiful artefact-as-home; *venustas*, when it fulfilled its functions; *utilitas* and will not collapse; *firmitas*. (Vitruvius)

Here was a person living through excellence, an evident commitment, which had the experience to realize a gift of being a creative thinker, in this way revealing, sharing with users, to wish her intensions to be appropriated by the user, she also treated strangers as part of her home by enfolding them with her *litema* blanket, her artefact. In the dynamic use of this artefact aspects were disclosed such as presence of someone around a corner, looking through a gap, a window, also the fourth dimension of use over time, years of growing up, the anchor of lived experience, a phenomenology lived.

### **Changefulness in the experiences of the body**

Context was affected by continuous changes in climatic temper or gentleness, when necessary it was

reacted to with clothing as boundary, such as the blanket referred to in Chapter three as wrapped-around boundary of the body or artefact, for not only practical protection against the cold but also symbolic as in ceremonies and departures especially burial.

### **Changefulness of context**

A frequent variant usually evoked deliberate responses by individuals when the walls of the built artefact controlled temperature, denoted time, re-established a place or temperament. Human ingenuity controlled nature in the way they planned, behaved, felt or thought of comfort by use. In the *BaSotho* culture this acumen to devise intensions to shelter, within a climate adverse at times to human habitation.

### **Ambiance of place and space**

Experienced pleasure of use formed an integral part of habits, ceremonies, games, play, dance, music. It grasped another form of language such as *litema*. Everyday living assigned qualities to this spatial language to allow for private or communal behaviour, accessibility, permeability and size. Place was limited space, definite space was for functions or indefinite space was for song, dance, oral and visual communication or recognition and arousal of the other senses. To avail space for proper use was ultimately as complex as lingual or physical discourse of *litema*.

### **Senses**

Without doubt sensory reactions to observations were the cradle and origin of actions. The world is what was observed through these senses; it helped humans to survive in this world, lived experience of the initiation to truth. When looking at a flower form, colour, light and shade, movement and pause, growth is seen. Scents smelt associate memories of feasts but also anticipated future delights. Passing time can be seen, morning shadows turn into evening dusk, seasons in the veldt changed experience of temperature from warm summers to cold winters. A lived sense began at birth, sensed living and a sense of the end at death.

### **Touch, smell, hearing, taste and sight**

Size of home increased the experiences of the senses; it carried the sounds and smells of the mother active while making food. Her proximity was a constant reminder of comfort as she

worked through her daily rituals. This aroused in the dependants a sense of belonging as an integral part of the family.

### **Singing while working**

The acts of sensory experience, a voice for speaking, singing for listening, signified interrelations, interdependence. Rhythmic singing generated agility in her haptic hand and body while she gave materials their materiality; such as forms that only resulted from the malleability of earth.

### **Welcome home; built homecoming**

A phenomenology of making created a scenario where materiality and dynamic consequence stated that the aesthetic lay in the hands of the women making, Architecture can thus be seen as intentional phenomenology, it imbued making, thinking, artefact, construction, landscape, climate, materials with meaning.

## **PROCESS**

### **A thesaurus of built intentions**

This thesaurus was particular to aesthetic phenomenology. The thesaurus was intended as a process of seeking and providing synonyms. Synonyms had a bearing on new associations to enrich the fervour, but essentially, appropriateness of intentions to be executed. If reversed this process provided a synonym and found its initial interpretation. Synonyms were sourced from a body of existing examples. **Mental and actual reciprocity was activated but also necessarily embodied in this process; it enriched meaning as well as understanding of a built discourse of the senses.** What was looked at but might have been forgotten was that the human making and shaping of an artefact and home-as-artefact or evolved artefact-to-home had each of its component parts considered through this process of observing precedent, internalized and made, a habit of repetitive processes.

## **THE INVENTORY OF PHRASES MADE AND USED IN AN ACTIVE GRAMMAR**

Culvahouse, (1988), inspired but was not paraphrased in this writing.

### **Context**

#### **Sky – earth**

We can add at once that the horizontal plane is no mere mental mathematical form but a very real

fact. It is the surface of the earth on which we live and divides space into two very different halves; the one is the air above us, which our gaze can penetrate, but we ourselves can penetrate but little, since we fall as soon as we are not held up. The second is the earth space beneath us, which we can penetrate even less and which is opaque to our gaze. It is on the surface between these two halve spaces that our life is cast. Bollnow, (1963)

The East-West path of the sun divided the circle of sky in half with each morning *Ikwezi* as the first light of the new day became new life and rejecting a night of fear of danger or freezing in the cold, or sweltering in the sun.



**Figure 7.1 Sky and earth; artefact-as-home snuggled into its context**

As the artefact was discovered during travels the immediate joy of recognition of a maker embedded in her earthen 'pot' was clear and legible, a woman in her element, the sweep of her arm, the pliable hand moulding and shaping till the caress of eye and hand was satisfied, it felt good and looked just right. Her homes-as-artefacts acted as regional notations, receded into the local ground, became itself a ground for the articulation of openings and ornamentation, ensembles of all kinds that contained in them notations within notations, and even human figures as '*litema*', down to the individual circle. The material nature of making buildings allowed possibilities of continuity, progressive reduction of scale which assured the user of a tangible feel to the building, a correspondence between the sensual scales of elaboration of elements of the building at any

distance. This also allowed the nesting of scales and range of lived experience, but did not make them inevitable. It was a conscious desire and intent of the maker.

It in fact enriched that context; the landscape became more visible, as it rarely was in an explicit way, being necessarily larger than the observer's field of vision. By calling attention to a notable, but often unnoticed, characteristic of either artefact or regional context the artefact became not only a notation in the landscape but also a notation for that landscape. This was one way in which an artefact occupied a ground, but, not merely as something contained within it, it defined the ground and spoke for it.

### **Grammar for a context of affiliation**

When this happens, buildings-as-artefacts no longer sit with one another fortuitously, but instead depend on one another for their realization and so knit together the settlement in which they appear, scale within scale.

The mutual interdependence of artefact and ground apparent at the largest scales introduced an extensive pattern of interconnectedness in *BaSotho* settlements, for here scale was nested within scale and figure within figure in continuous succession.

Several devices accomplished this interconnection; each depended chiefly on differences in material and colours. The most obvious was also the most familiar: the alignment, horizontal or vertical, of subordinate elements within distinct but adjacent larger elements. Most striking were the variations of colourful horizontal bands that encircled the building tops and tied earth and sky together. White bands also occurred at the eaves level of thatched roofs, reversing the usual shade line.

The white painted copings (tops of *lolwapa* walls) worked together with the bands, horizontal and vertical, to give unity to the assemblage but more importantly, were read as signs of occupancy. Often bands or panels of *litema* typically continued uninterrupted through any differentiation when punctured by elements such as door or windows, in other examples such elements became liquid synonyms. Opposing tendencies were realized simultaneously by treating the *litema* of each façade

as independent, each wall plain had its own pattern, mostly or often with no relation or influence from that around the corner, showing the range of vocabulary of the maker.

In each of these examples, two characteristics of the material, earth mixed with cow dung, its colour and its configuration – allowed both the differentiation which made rich expressions of parts possible but also expressed connections which assured continuity of the whole.



**Figure 7.2 Continuity dictated affiliation**

### **Continuity and figuration**

The reason why phenomenological discussions of buildings-as-artefacts – architecture – was often removed from semiological discussions, was that the one attended primarily to the continuities of form, while the other attended to its figuration. To make it possible to attend to both at the same time was the offering of the earth as material, which, although not only remarkable in its many particular properties, but was also marvellous in its assemblage and combination of many forms, patterns and applications. Explored by these women, through actions, as ends in themselves.

To the *BaSotho* makers of buildings-as-artefacts work became a field for exploration in which they found new properties of space but also invented spatial tools used to increase the interconnections among figures as patterns of use and of forms to develop and maintain continuity in the midst of complex configurations of the language built. The wall as particular utensil of internal and external spaces they found the unison of their interests to describe a continuous world with plasmic form. These two characteristics were in a sense opposed, but nevertheless seemed necessary components of expression within a lived experience of a world both cultural and physical. A world of the desire to express met the equally strong desire for a stable and secure habitation.

The *BaSotho* women makers clearly exulted in this ambiguity of roles. They accepted, whether consciously or not, their buildings-as-artefacts were both necessarily continuous and necessarily figurative. “They are necessarily continuous, because they are part of a physically and temporally continuous world; they are necessarily figurative, because that is how they perceive things and represent them. These necessities may be turned to advantage” (Culvahouse, 1988). In shelter as a continuous desire, the making women culturally differentiated their buildings-as-artefacts as figurative; they found an opportunity to ‘raise’ their voices while their continuum of use was embodied in their intentions to shelter.

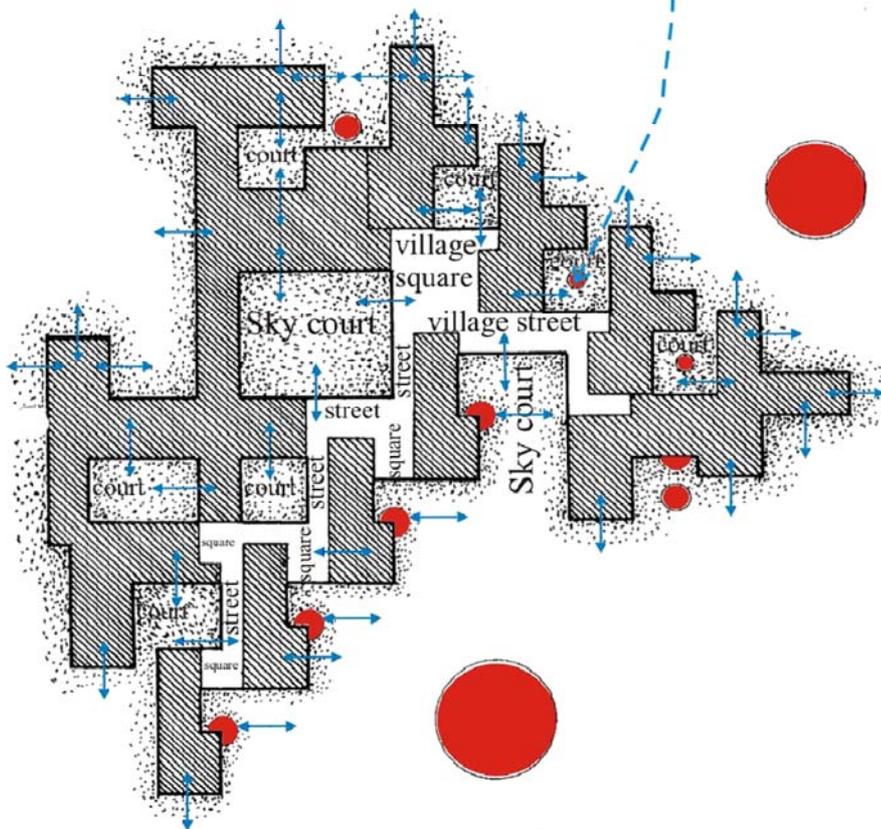


**Figure 7.3 Two walls prescribe an axis between sky-space and earth** Photo; FitzGerald

These two figurative walls represent a narrative of the start of something that may or may not have happened. The intentions of this home-as-artefact were transient, its execution was temporal, ceased just after starting, a pattern of barriers already traced on the ground; but while turning this pattern into walls the procedures were interrupted. The advantages that were contingent on the success of the imposition of an such an artefact stopped. The gathering of lived experiences, liable to have occurred, but not certain, traced patterns of space representing people as seen and studied became only metaphorical external forms or shapes. Ornamented containers of an expectation to shelter and provide a place to sleep, an urge that extended intentions continuously. These walls only contained a figure of speech. Why they were not realized remained as a reflection.

**Space**

**Spatial continuity**



**Figure 7.4 Artefact-as-container of internal and external spaces**

Levi-Strauss, (1978) poetically described the shelters of the *Bororo* in South America. He might as well have described the same wealth found in the *BaSotho*. His text was paraphrased below.

These *BaSotho* buildings seemed not built but collected knots, woven, braids, wicker, lace, fretwork, garlands, and embroidery in its *litema*. Although some were built in grass, mud or stone they did not seem to overpower its users and dwellers under a weighty mass. Their presence was subtly adapted to the users, always subordinate to human presence. The settlements embraced the dwellers like a light, a flexible harness achieved with sprigs and leaves by the clever makers using only what was at hand to realize a vast effort, making homes-as-artefacts. The thatch seemed to be more velvet than building material.

Dressed as jewels the users slipped in and out of small feathery kists, their artefacts finely modelled, carved and brightly coloured within the encompassing landscape as if this was a tender passion of total culture, of substance, of their lived experience. Levi-Strauss, (1978)

### **Place versus space**

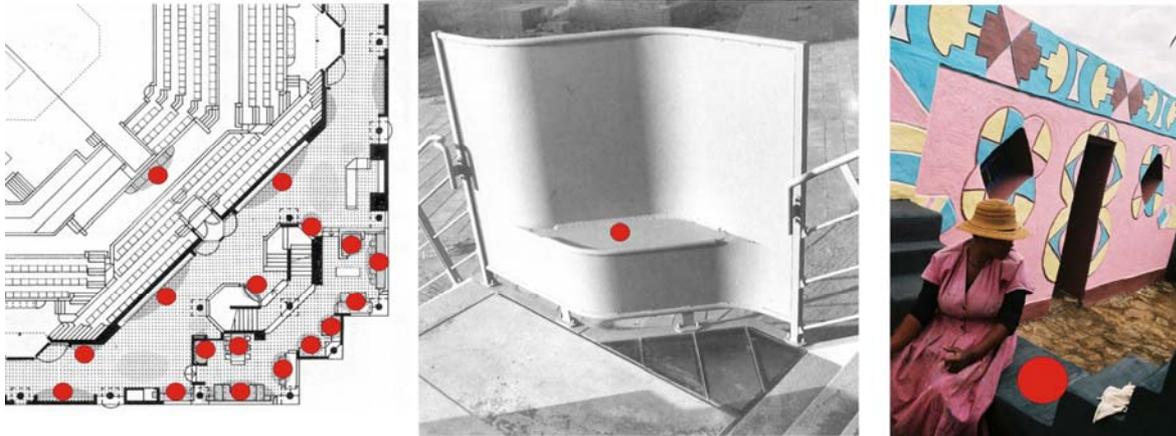
“A place is a space which has a distinct character. Since ancient times the *genius loci*, or ‘spirit of place’ has been recognized as the concrete reality man [a human] has to face and come to terms with in daily life”. Norberg-Schultz, (1980:5)

Changes to qualities for everyday rituals in spatial corners and spaces, became places, a focus of attention. A fireplace in the centre of the home was such a place; it will always be associated with the gift of being together while everyone clustered around for heat, the kitchen functioned not only as a space for preparing food, but became a centre for interaction, a place for easy discussion, free from the anxiety of expressing opinions, relaxed and pleasant. Longing for the moment of eating that which smelt so good. A threshold to hide from cold winds or a baking sun, thinking or just doing nothing, while watching others passing or busy with the everydayness of tasks.

The *lolwapa* was the place where a young girl could practice or perfect dance rituals in private before she had to perform in public. Here she was within the range of mother’s watchful presence and advice. As a toddler this place was her first encounter with the correctness of her senses and the development of her mobile agility, first when crawling and then walking, running or playing.

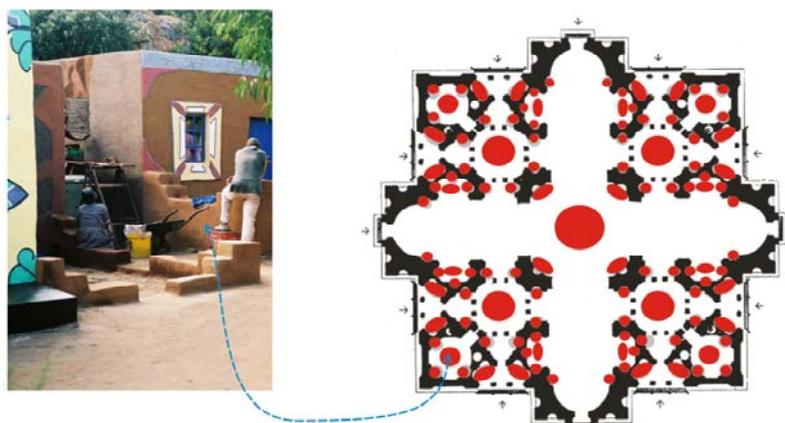
Fragmented activities and its resultant built fabric became a continuous place used for movement but also resulted in the chance of meeting, greeting and shoulder rubbing.

**Place-capacity**



**Figure 7.5 The intentional function of form to create place-capacity**

Correspondence between builders of the collective subconscious; Hertzberger and the *BaSotho* maker intended articulated floor plans to offer more stimuli for the creation of places as well as for more spatial differentiation. So, by articulation there appeared to be more imponderable things to happen. An open ended mental intention which relied on, and invited spontaneous engagement of parts, Communal or sky-space then must have place-capacity as a measure of success in the event that some use might arise. This was discussed in Chapter five.



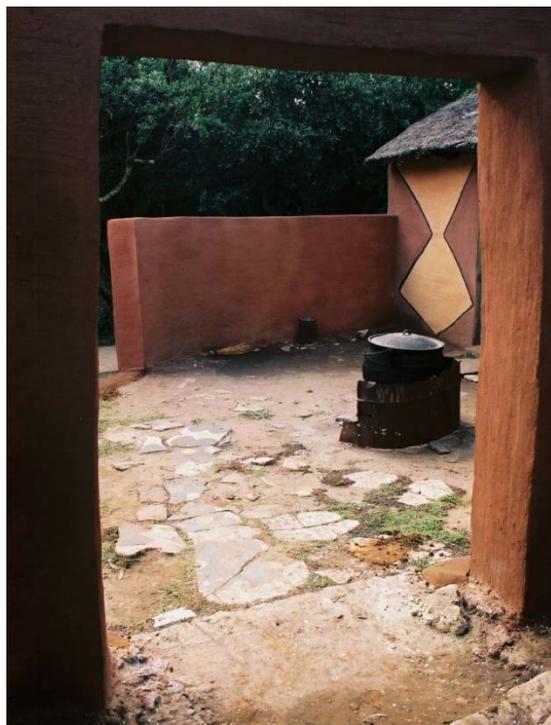
**Figure 7.6 Place-capacity; its multivalency of use in space**

Hertzberger, (1993)

### **Space as solid matter**

Space is caused by three dimensional boundary walls; parts of it roofed others open. It was termed as solid due to it being contained, open parts were in this culture preferred places of affiliation and utility, sometimes low walls seemed to have been pulled up out of the floor but deviated from being obstacles and became tools for augmented values of space such as use; convenience and time changed the same wall into a seat, foot rest, work table or temporary store.

At other times punctured partition walls separated, as necessity, a space with a specific function, such as sleeping in privacy, a cooking enclosure connected onto the main space, the smoke from a fire needed to be deflected. This space was evaluated by users who identified special places for habitual use. Associations of complementary use prevented this space to become a deviation into a disjointed or diffused circuit diagramme.



**Figure 7.7 An adjoining but separated space with its annoying smoke**

This cosmos of space contained in it the home of dreams, Shadows and sunspots were described by walls, because of these the depth of secrets and dreams of comfort were refined. These patterns were dynamic, they changed with the time of day enabling the user to follow the circuit of places of enjoyment described and remembered the past, but also anticipated a future of comfort. What

enabled this was the direction of their memories. Secrets and memories were never topics of total objectivity, users remembered other places usually comfortable, warm or cool, but just right, also dependant on present extremes.

This home-as-artefact had an inevitable complexity, with corners, many rooms, inside and outside, gaps for peering through, as well as special personal comfort corners, for being alone. There was a place of memories for each of its users because the diagramme of lived experience in a home or room was the habitual extension of individuals. When people talked of the home as shelter, they first had to realise that the affective part of a shelter lay deeply engraved in the subconscious, dictating to either live inside or outside depending on culture, habits, heritage and memories.

Shelter also forced anticipation in the adventure of life, making it either active or pensive. Shelter also talks of the future, especially because daydreams echo those thoughts of past and future. When reaching through the labyrinth of dreams to the future, promises could be made real to hold more promises.

The human body contains both genders but also has one dominant, thus always bound into boundaries. Some can be transgressed, in human co-existence, meeting of bodies; contact is not a meaningless contact point but sets up a social boundary, a fine network of boundaries. The human body always determined the boundaries between people, person to person distance depended on familiarity or exclusion, and it gave an order to the world of interrelationships.

Due to being a human body, she was always at a specific point, present within a certain situation in her world. There was a back and front, left or right, above and below, close or far, the body gave the world boundaries and dimensions.

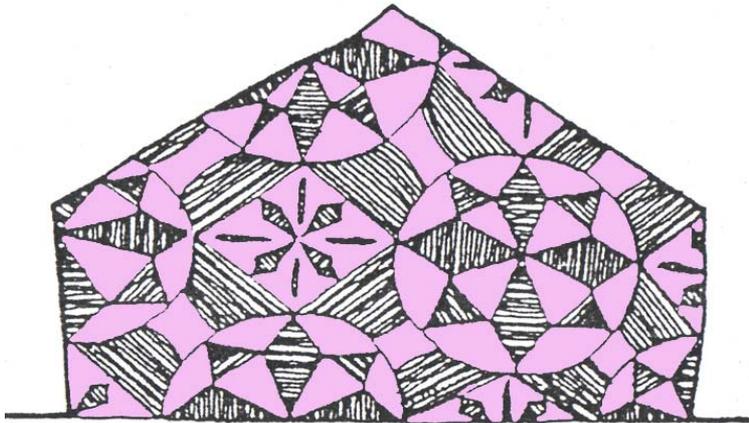
## **Boundaries**

### **‘Wallness’ of the wall**

By implication, when speaking of this wall on its own as though it was a thing that possessed its own degree of autonomy needs clarification. Such a wall would have autonomy when it was a physical object in the middle of a plain. Its existence immediately created opportunities of orientation; if it complied with solar geometries it set up places on either side dependent on preferred use, for a user to

either shelter or be exposed. It would have five linked surfaces, each with a different characteristic for things to happen as a consequence of climate, time, dimensions and a creative need for expression; signified by carving symbols. It might be more appropriately said that the surface was a characteristic of the materials of the wall

When the human erected walls to encompass a home, they recreated their cosmos. A human can only live due to boundaries creating protection. She delineated and built her own walls and boundaries but also kept the option of penetration. The woman sustained herself only because of boundaries, within which she did, through a process of living, evolve to her own self when walled and enclosed by her home. In this lived place she came to her own.



**Figure 7.8** The wall became a useful canvas for painting her variation of *litema*

Walls were internally and externally completely separate elements, each with its own decoration, more noticeable on the outside, each plane was a complete entity, depended on the whim of the maker and little continuity could be observed, bringing out both the positive and negative attributes. She often tested by experiments the application of a new rule or code to other artefacts, which could be interpreted as appropriate phenomenological findings. The observers read an artefact as a phenomenological process of making the woman

Religious festivals served such a function. So has a theatre of lived experience. From the very beginning it seemed that home-as-artefact had thus been theatrical in the sense of providing a setting that invited idealizing, re-presentations of phenomenology in everyday life. She still needed

art to proclaim more specifically the theatre, but also her *litema* for other re-presentations of life. The deeper value of lived experience lay in these peripherals, examples of the ‘wetness’ of water.

### **Walls built, shaped, plastered, and decorated by her**

The wall as utensil of internal and external spaces, in particular, we found the unison of an interest in giving plastic form with a desire to describe a continuous world. These two characteristics were in a sense opposed, but nevertheless seemed necessary components of phenomenology, in a world both cultural and physical, a world of the desire to express met the equally strong desire for a stable and secure habitation. The *BaSotho* women makers clearly exulted in the ambiguity of roles. They accepted, whether consciously or not, walls encompassing buildings-as-artefacts were both necessarily continuous and necessarily figurative.

“They are necessarily continuous, because they are part of a physically and temporally continuous world; they are necessarily figurative, because that is how they perceive things and represent them. These necessities may be turned to advantage” (Culvahouse, 1988). In architecture, as a continuous thing, the making women may find their building-as-artefact as a figurative thing; they found the opportunity to raise their voices with the gesticulating hand as trowel.

### **Floor**

As living-plain action was outlined as scuff marks; a diary of habitual use, it allowed for a multitude of activities other than its primary function of movement; it was table, seat or daybed. Its patterns of boundaries resulted in direct routes with adjoining less used edges. The floor pattern resulted from her hand and the sweep of her arm. While standing on her knees she started at the wall opposite the door and methodically covered in circular sectors and when the limits of her arm was reached moved sideways to repeat the next sector of the floor till she reached the door. Her method of work was reflected in the aesthetic quality of the finish, a pragmatic application of *litema*. There were other raised platforms to work and cook on. Ground level as ‘community table’ (Sharr on Heidegger, 2000:58)

Floors were smeared in patterns generated by the circular reach of an arm with a mixture of cow dung, blood and earth. Cow dung was used as insect repellent. It was a bed, table and seat for an individual or as shared realm, the ultimate protection.

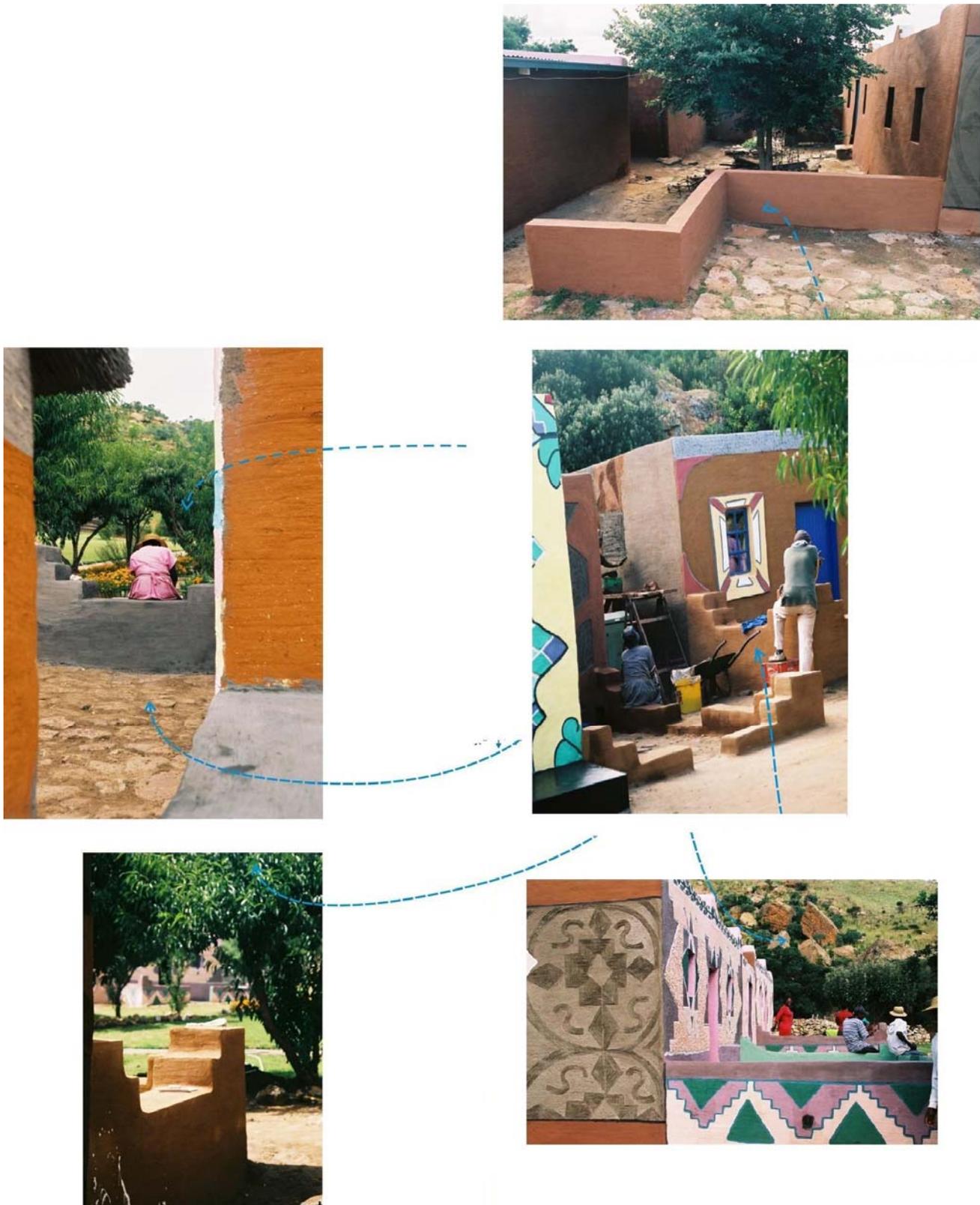
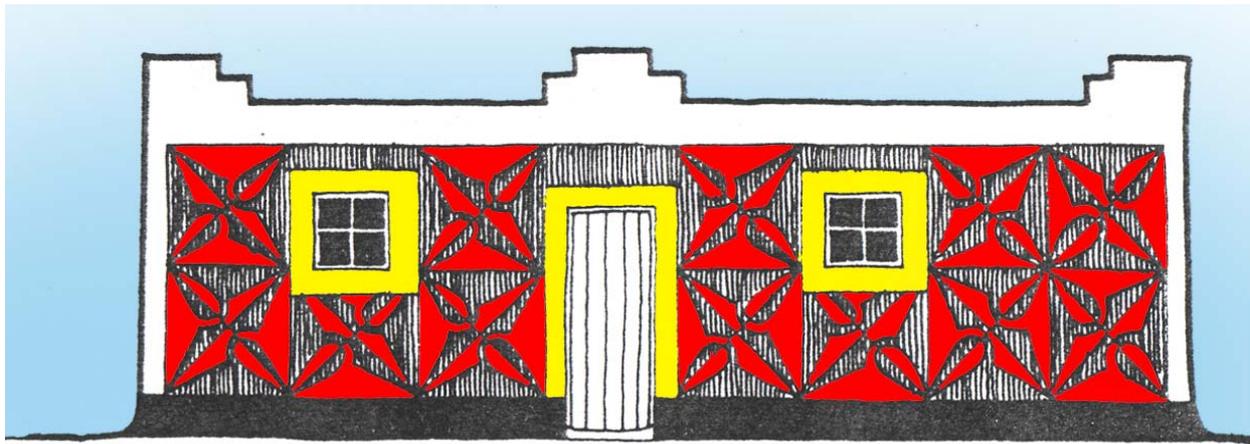


Figure 7.9 Space was articulated into place-capacity by details of boundaries

## Edges

Boundaries and edges were demarcated zones of privacy and protection, site, choice of location, horizon as infinite circle of living potential, a definite area beyond the lapa was where bodily functions, defecation, urination, leftovers were allowed. The outer limit of the public *lolwapa*, its edges not necessarily defined but known, was obviously respected; it was always where the clean swept lapa stopped or was shown by low walls



**Figure 7.10** The white painted edge at the top profiled the meeting of sky with an artefact

Most striking were the variations of colourful horizontal bands that encircled the building tops and tie earth and sky together



**Figure 7.11** Edge between artefact and floor plain

Edges gave textures to a plain such as with a floor, also framed views but allowed space to become liquid to flow up to the horizon as edge between sky and earth. Edges completed plains of *litema* to delineate it as complete. Often edges of walls had corners built up for arm or elbow rests, or seats for anticipated communal discourse.

## Roof

The roof as protection or representation of the sky was made by her husband or another specialist, with its own cosmological meanings of structural members, rings for protection, reeds trust into the thatch to protect the new born child and adult during initiation against evil spirits, also protecting the occupants of the artefact against lightning. White painted bands occurred at the eaves level of thatched roofs, reversing the usual shade line but also emphasized the connection of roof with walls.

## Penetration



**Figure 7.12 Implied movements by penetration**

With barriers came penetration. This started at the opening through her privacy screen *seotloana* into the *lolwapa*, often in a surround of darker reed to distinguish its role. The *lolwapa* was the living room of the family open to the sky and depending on the height will turn the horizon into the actual limit of her living room.



**Figure 7.13 Penetration accentuated continuity**

## Door

The door to the home had a major function, imagine a room one cannot enter, but it was quickly solved to return the room to a use. The *BaSotho* door varied from region to region and also the function of the room (hut). Doors have been discussed under the various types of huts especially their symbolic meanings, but especially its painted frame used by the initiates to denote fertility.



**Figure 7.14** A door ‘spoke’ of exuberance

## Window

Windows were holes punched into the plain of the walls but were synonymous with boundaries, two worlds, perceptible. From inside out and outside in, a here and there, but still inseparably combined. Even when inside the user is still visually part of the action. Space took on a new meaning when seen through a window; light acquires a magical quality that transformed everything within the reach of the eye in a soft light, the glare of sunlight was minimized but the size of the opening.

In general a window became commonplace, imagine the wonder it brought to the first human who cut a hole into a boundary and realised the combination of vision in and out, of how the light streaming in made the inside clear, but also let in fresh breezes; its opposite will necessitate covering the window when freezing winds blew into a warm home.



**Figure 7.15 Two perceptible worlds, inside and outside, emphasized by colour and curtains**

A view through a window is one of the first experiences of the baby of the outside world. Due to the limitation of earth it cannot span big openings, hence the windows were small.

Windows can be seen as picture frames. Small vignettes to larger frames when steel or timber frames were used. The lived experience of the window became one of inflected light when small, implying the solar geometry as sundials on the walls and floor; the colours of sunrise and sunset. A constantly changing visual frame defining a specific view of outside the window, seasons, climatic possibilities, occurrences, cold winds or clouds of eminent rain are read. To the person living inside nature, view is a constant, and not the subject of appreciation as to the urbanite. When the *bale* were wearing a *lesira* it could be seen as the mullions of a contemporary window acting as a permeable visual barrier.



**Figure 7.16** Window on the diagonal with consequential geometries



**Figure 7.17** Experimenting successfully with nesting complex geometries

## Threshold



**Figure 7.18 A phenomenological living threshold as public space and place**

An assemblage of form and figuration gave new meaning to the concept of this threshold as a collage of messages. Users read barriers, some ‘asking’ to be sat upon, others invited entry and yet others suggested permeability. Architraves, or the surrounds of openings, were either the continuation of the prevalent pattern or else not marked or even oblivious. Penetration of a barrier was often clearly demarcated with an inner ‘skin’ of bright pink, contrasted with the dark innards of a room and the colours of *litema* on the outer plain. In the words of Van Eyck, (1964) threshold was not only the transition from inner to the outer world, but the floor signified this threshold by coming out as a halve circle to meet the stranger or familiar person. To enhance the phenomenological meaning of the mythical threshold sacred signs, horns of cattle, bladders of goats, circular bands, each for its specific purpose was attached or above the door.

### **Diminutive scale**



**Figure 7.19 Of diminutive human scale**

None of the components used by the women builders were standard catalogue sizes.

The building-as-artefact was a direct measure of appropriate scale. Standard components negatively affected this human scale. Unfortunately, a low metal roof made the interior of the home unbearably hot in the summertime and the opposite in winter. She has captured the size of her users within scale of the artefact.

### **Decoration**

#### ***Liteima***

Decoration, *liteima*, was a choice governed by interest and caused by an innate compulsion by virtue of talent recognized and encouraged in previous instances of reciprocity. Two results of reciprocity had been that the internal being was improved, an inward test of the extent of reciprocity and

secondly, making for others in the external world and seeing their response of her being the comforter, bringing delight, making beautiful artefacts, creating homeliness. These became her signs of success and were the inward and outward test of the extent of reciprocity. The building-as-artefact acted as mechanism between an inward and outward evolution of reciprocity. The effect of the sunlight washing the wall was the desired idea of the maker; from smooth to textured finish she relied on shadow to enhance her 'speech act'.

***Litema* as an art of the earth; a phenomenological scenario that resulted in reciprocity.**

Her act of placing, making and decorating that boundary spoke volumes about herself and the response she hoped to elicit. With her consequent response she either reinforced or rejected the quality of the work done, if not acceptable she would have realized it during the process and would have redone and changed it. Aesthetic expectations remained in her control. **Being in control of her values caused confidence to develop; a sign of reciprocity.**

This language of plains and its embellishment became a major vehicle of culture, bearing in mind that vernacular architecture had the material dimension of culture, there remained a continuum in the way people of similar cultural histories perpetuated their organisation of space.

**Her innate role in the *BaSotho* continuum set the stage for being valued, reciprocity.**

New challenges occurred throughout her life and answers had to be found or action needed to be taken continuously, as she matured as person, and her dependants grew through the various phases of their own timelines. Her role changed over time in relation to her timeline and her context of social constructs. **Understanding this change and its responsibilities resulted in confidence, reciprocity took effect.**

The response she received as well as gave was measured as joy and comfort experienced. **The wider meaning to this reaction was an example of the 'wetness' of water; reciprocity.**

The imperfections of the handmade *litema* gave it its haptic quality; Pallasmaa, (2005). Although it mainly addressed the visual senses, the hand together with its bodily movement and control made it tactile. **It imbued the *litema* with meaning caused by thought processes, thus decisions made and the resultant reciprocity.**

Further, it was a characteristic that had been emphasized by its particular *litema* to match from engraved, embossed or painted façades. The surface had been granted a unique figural status by the woman maker. The tools such as a comb, fork, or a bent index finger, used to attain the necessities of a fundamental material art such as *litema* equally attained the status of the extended hand and innovative brain.

### **Commensuration of light and substance**

The *litema* glowed on the low setting sun. It was executed for this bright quality of sunlight, it was firmly in place, precisely because of the dynamic relationship between these patterns while the changing angles of the sun made the earth colours interact as textures and patterns engraved. The effect of the sunlight washing the wall was the desired idea of the maker; from smooth to textured finish she relied on shadow to enhance her ‘speech act’.



**Figure 7.20** Inflected qualities of local light on a curved plain varied from legible to invisible

Dependant on its 'wetness' earth is matter with more or less uniform properties, these made a rich variety of incisions possible dependant on the tool used. It was illegible without sunlight, more or less intense, affected by its angle and cloudless sky. Sunlight is the agent that stimulates the sense of sight. The presence and effect of the bright and dark parts of an image, this degree of darkness or glare depended on the depth of the incision. The brightly lit surface revealed the aesthetic intentions of the woman maker to become known. The essence of *litema* 'spoken' or made, was its wealth and possession of two materials; earth and light.

Such commensuration of light and substance was one way in which the materially conceived artefact-as-building became regionally specific, as Frampton, (1983), suggested, "the contingencies of climate and the temporally inflected qualities of local light." – The peculiar quality of afternoon light in that most representative of eastern Free State seasons, the cross season of late autumn and early winter.

It would be appropriate to suggest that periodic changes of colour and brightness carried these homes-as-artefacts back and forth between two scales of commitment. Synthetic bright colours made it stand out from its surrounding winter grey. In summer its choice of contrasting colour or luminosity contrasted with its immediate vast context of a softly undulating natural coloured landscape to take its place within the larger geography.

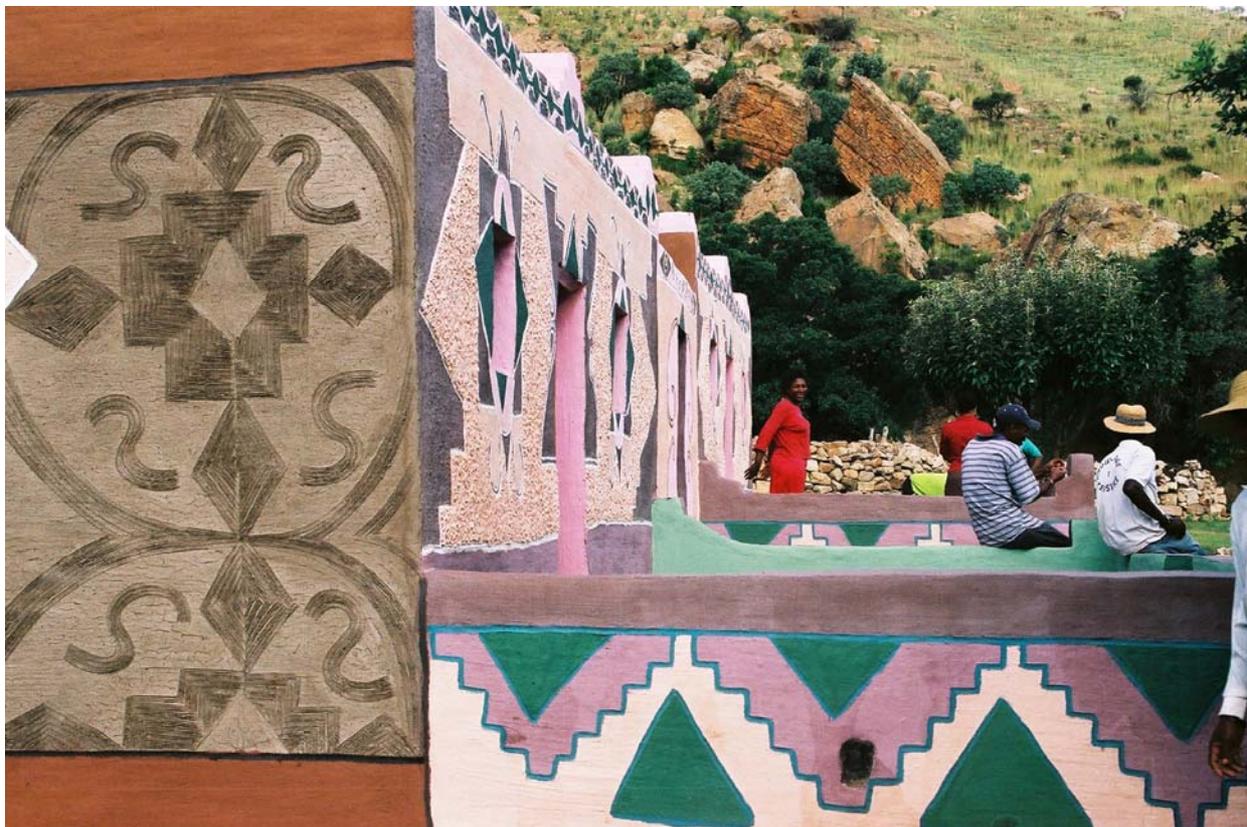


**Figure 7.21** *Litema* as primary geometry disregarded the intrusion of a window

These patterns were as appropriate in the proximity of barren towering mountains, the contrast of bright colours immediately stimulated visual sense with the consequent patterns of thought. These became signs of habitation, the primordial need for shelter and a place to sleep. It was the counter effect of bright colours against a grey background that elevated intensions to profound symbols.

### Nesting

The nesting of figures one within another was a device which made the simultaneous continuity and differentiation of elements possible, the idea was that the world was perceived as nested wholes. Gibson, (1979)



**Figure 7.22 Earth mixed with water gave the artefact monumental properties**

This nesting afforded the visitor or everyday user a perceptual association from any distance, made the approach a richly continuous experience, seen from afar it was continuously redefined, enriched as distance was decreased. This was accomplished through the exploitation of an inherent possibility of material things – which they manifested in the simultaneous continuity of figuration as characteristic to the visual world.

### **Notation within grammar**

The repetition of smaller notations was another form of nesting which interconnected elements of *litema*. Individual notations were repeated in groups, which formed larger notations within the façade as a whole in every instance, the individual element was made, through its repetition, a systemic part of a larger whole. Each pattern in *litema*, at every scale, was for her a perpetual whole and yet at the same time was in one or more ways made continuous with other notations at adjacent façades and scales so these wholes nested one within the other and depended one upon the other.



**Figure 7.23** A clash of geometries, texture and colours gave this *litema* its wealth

Often bands or panels of *litema* typically continue uninterrupted through any differentiated element such as a door or window.

### **Interpretation representing her self**

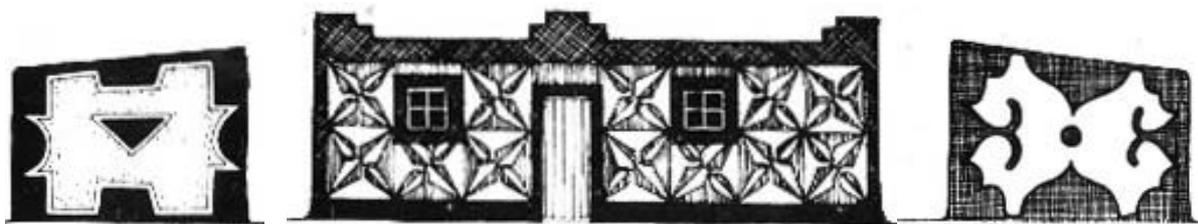
Whether nomadic or pastoral these components always were signs of occupancy, safety, security, versus nature, animals, fire, rain, snow, water, sun or winds. Settlement, kraal (cattle culture), homes define the spatiality, each home was an assembled series of components, walls were graphically not connected. Household extensions, fuel for fires, grain store, cow dung stacks, dried corn cob containers formed part of the bigger aesthetic demands of the whole ‘home as artefact’.

The connection to this thesis was the human being, the woman, as maker using intuition and memories from her past. This was not only used in the decoration of the face, mask or façade for

exaggerated ritual purposes, but also in the stance and movement of forms as in the torso, arms, hands, legs, feet, hair; not only have the appearance of joy but also fear, rebel or conform, peace or aggression. In architecture the nature of the façade and overall form is in-laid with the same intentions as mask making or with marking the face. The process of making the façades or boundaries of her spaces as surfaces becomes a reflection of the woman-maker's creation of an aesthetic of making. **It was therefore a reciprocal reflection of social and cultural values.**

### **Under wrap; a phenomenological scenario**

Home-as-artefact was integrated with the *BaSotho* blanket. In her art of the earth she might have been inspired by the designs of the blanket. By painting the blanket on her home-as-artefact she wrapped her loved ones into protection and warmth, with all her inner feelings and emotions, love, concern and her own projection. **Reciprocity was also in giving a gift and to experience the appreciation as the bond.**



**Figure 7.24** The making woman ‘wrapped’ her home in a *BaSotho* blanket

The subtlety of form and profile was complimentary to the complexity of patterns. Appropriate because of the proximity of the users of these external spaces. Its tactile surfaces could be felt, its colours and patterns stimulated visual sense. Other senses were stimulated by lived experiences. Its humility did not inhibit the wealth of emotions and psychic awareness of shelter.

The decorated walls of her home as inspired by the blanket also became the wrapped around cover that will protect her loved ones. This same concern was the content of her act when she gave a blanket to her child at departure to initiation school or when leaving home. **Reciprocity lies in that here *BaSotho* culture imbued a ‘thing’ (blanket) with human meanings; the mother has given the ‘thing’ her being, and her human emotions.**

The embodied message of the blanket represented the continuum culture of making and the reverie of the mother in every step of the process while making artefacts to express love; the outward message of the blanket was clear to the outside world; it stated that the person wearing it is a *MoSotho*. The blanket became part of the everyday life of the *BaSotho* when wrapped around the home. **Reciprocity was in experiencing togetherness.**

### **Executed rituals of making**

It meant that her participation in the act of plastering was essential to her experience of the strain, pain and understanding of procedures. Personal participation in the act of plastering was essential to also experience of the exertion required, feel the fatigue in the body, the mass of earth she repeatedly picked up and held in her hand, the wetness and consistency of the mixed ingredients and then the force, and counterforce of the body, needed during application. This she willingly provided in order to give effect to her intentions.

Shortly before one visit, it was that time of year autumn, when the *litema* had to be redone. Multitudes of patterns, white, pink, red, ochre or black earth were again bright and clear. **A visual collage resembling a patchwork quilt retained a communal coherence, group reciprocity was claimed, a social affirmation.**

### **Accrued spatial differentiation was rooted into specific functional rituals**

Gathering and storing foodstuff and utensils turned the interior of the home into a miniature of her creative organization of space, every container and shelf had a designated function and position and usually remained as such over long periods of time, until a new comfort or tool may change the procedure to a new order of placing.

Spatial location and time (of when it was ready for use) became knowledge of sources of building materials, developed and discovered over time. During her process of gathering intentions she already knew where to dig for certain colours of earth and especially the kinds of grass to use for a particular detail of the home. Bark from specific shrubs and trees were used for tying and knotting, when still fresh and pliable, but it shrink when drying out and tensioned joints of parts assembled to make components.

Artefacts, tools, clothes all have a set of rules and body of knowledge of appropriateness, sources, methods and procedures of making peculiar to each. Confidence in tools generated new solutions and visa versa lead to the invention of new tools, or simply using a found object like a table fork to scratch patterns of *litema* in the wet earth. She consulted with her members of the community who were specifically knowledgeable and will work with them in order to learn skills, which she will again teach newcomers. She became known within the community for her special gifts and abilities will be consulted and specifically involved in the making activities organized by surrounding communities.

## **Material**

### **Earth**

This is a material with which to express a multitude of possibilities while executing intentions. Mixing earth with water allowed this woman maker to create monuments for lived experiences as well as the seemingly mundane things and activities of day to day human living.

The dictates of the material she had to overcome to accomplish success. It was innate in her mindset to accrue knowledge, accumulated over time but also copied and success when she was being copied. The material only sustained itself within its inherent strength to span small openings without support. It has no ability to prevent erosion necessitating constant maintenance. These dictates were not only restrictive, it challenged habits because of its malleability it easily joined with other materials. With the haptic hand of *Homo faber* did mould to suit every intention of the makers and when dry will retain that form with the proviso of its limitation; getting wet from damp that normally became evident in decay.

Some properties of the material differentiated elements while others connected them. Earth is a particularly good medium for this exploration because so many partial correspondences are available: colour but not texture, hue but not tone, solar effect but not colour. Hand traces can be seen as smooth plastering tool while the effect of incision by a table fork offers contrast.

As material it both allows and demands the recognition of and participation in any number of levels of plasmic form, which may overlap or be nested within one another, they allow such overlap because every application of the material has a manifold of qualities it shares with other materials such as inlaid pebbles, dexterity of her hand enhanced its embodied plasticity.



**Figure 7.25** Chicken wire created shadows to express ‘lettering’ as script for their language

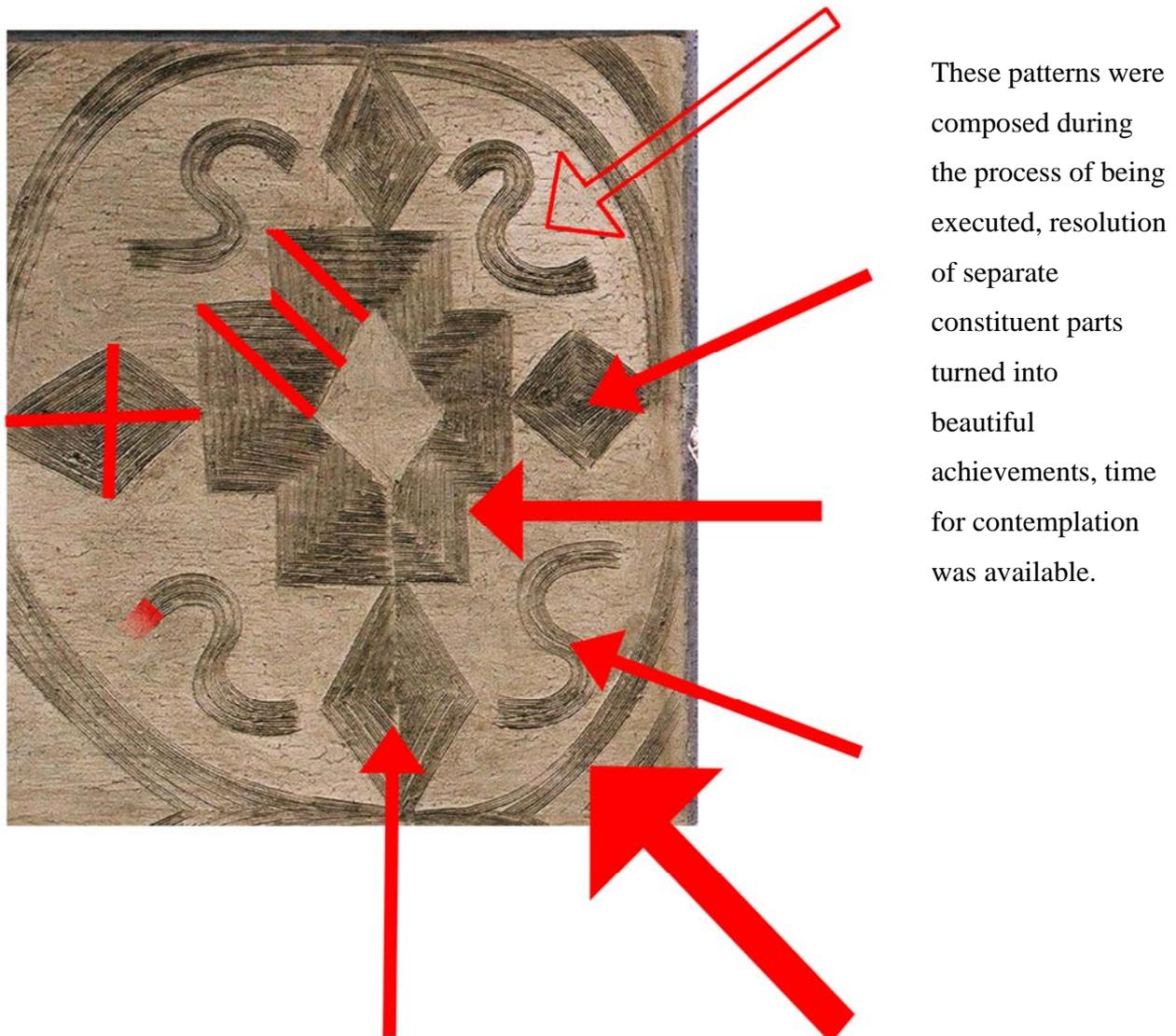


**Figure 7.26** Earth canvas treated with chickenwire, hand, bent index finger, and paint

### **Scale nested within scale**

The search began from a scratch, with what she found at her fingertips, what she got under her nails. Having only the surface in front of her, she could begin only with it. This initiated the mutual interdependence of artefact and ground apparent from the smallest to the largest scales, introduced an extensive pattern of complexity in *BaSotho* ornamentation, here scale was nested within scale and figure within figure in continuous successions.

Several devices accomplished this interconnection; each depended chiefly on differences in colour. The most obvious was also the most familiar: the alignment, horizontal or vertical, of subordinate elements within, distinct, or adjacent to larger descriptive elements.



**Figure 7.27 A hierarchy of figures within figures**

### **Destruction of her home, her nest-as-artefact**

Upon encountering a ruin in the veldt it was similar to having a discussion with an elderly couple about their past, their homes left, sometimes forced to leave with no choice of their own. What was the lived experience of the play acted out between these walls, the views out of the windows, of pleasure, fear, and hope or despair, pleasurable or forced entry at the door, arriving back at the door after a traumatic or enjoyable experience? A complete life; birth and death, the laughter and crying of kids, love, arguments, disagreement, force, intimacy.

Each ruin contained and anchored a meaningful existence, becoming an earnest bond between occupants and enclosure. Often the first signs of 'death' were the missing windows and doors of an abandoned home. Similarly a nest 'dies' and turns into an object, and almost immediately started disintegrating. What kept the nest alive while it contained life? Is this the reason why we are moved when we find an abandoned bird's nest under a tree? (Van Niekerk *et al.*, 2006)



**Figure 7.28** Destruction of her home, her abandoned nest-as-artefact

Considering this close association between the female body and the home-as-artefact in the mind of the *BaSotho* woman, it was clearly possible to associate the destruction of the home-as-artefact with the death of herself or a loved one. The destruction of her home was usually a result of war, strife or a climatic disaster. A home being struck by the 'lightning bird' was a bad omen, often seen as a sign from the *Badimo* of displeasure, similarly with floods or fires. She will consult with *Badimo* to find out what the problem was and what remedial action should be taken.

Destruction carried with it the associations, dreams, positive memories, and a peaceful life, drama, hence the trauma of loss. Her efforts, possessions and objects treated with fond attention nullified. Associations of the home as a representation of the womb, its destruction would invoke anger, connotations of rape, violation, with death of self as well as death of an artefact- as-loved-child. She mourned this destruction, accepted this in dignity, which added to her self esteem, esteem from peer group and allowed her reciprocity to grow.

## **CONCLUSION TO CHAPTER SEVEN**

The home-as-artefact existed as evidence for inductive enquiry of a language of intended symbols executed to verify meanings and to focus and revive the haptic senses, in this Chapter specifically visual, to confirm beauty and tactile to allow the eye and hand to feel the quality of line and its texture.

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

There were also consequences to the appreciation of aesthetic phenomena; in the case of this Chapter, the synthesis and unification, within the buildings-as-artefacts, of all the factors present in an interactive process of inductive inquiry. Such factors were; phenomenology, reciprocity, also influences by outside factors such as the process of evolution of a made mode of applying symbolic language, an effective application of learning as well as forces that respect social constructs within *Botho* expectations.

## INTERACTIVE COMPONENTS

### **Aesthetic phenomenology was an aesthetic reciprocity**

Every home-as-artefact is a 'person', in each such 'person' there remained a joy to discover together with users its memories in textures, colours and moulded forms. Her effort was born out of reverie and love, reverie as a state of day-dreams – a passion for making, love was the result of getting to know and realize herself. Similar to her artefact she developed but added value to herself.

### **Reciprocity**

It was experienced when positive responses or spontaneous uses were evoked from others, be they peer group, users or readers and occurred along the timeline of each individual's lived experience (phenomenology)

Reciprocity exists in all fields of human endeavour. *BaSotho* women makers created them selves by creating a unique aesthetic and they created because they were creators of them self. Success engendered reciprocity.

### **Language**

Humans use many practices of language, from verbal to signs. This was relevant to each woman making aesthetic manifestations out of homes-as-artefacts. These acts enabled them to enter at a micro level into forms of interpersonal discussion or at a macro scale their societal discourse. Verbal communicative acts were as indicative of intentions as were signs used. *Litema* became a continuity of a *BaSotho* communicative culture.

### **A thesaurus of built intentions**

This thesaurus was particular to aesthetic phenomenology. The thesaurus was intended as a process of seeking and providing synonyms. Synonyms had a bearing on new associations to enrich the fervour, but essentially, appropriateness of intentions to be executed. If reversed this process provided a synonym and found its initial interpretation. Synonyms were sourced from a body of existing examples.

### **Learning**

A process of continuous insights was the undercurrent for the flow by the execution of aesthetic intentions. It gave a deeper meaning to phenomenology by guiding makers through references from previous endeavors. Evolution of innate

knowledge, within an individual, engendered confidence and the accumulation of reciprocity. Informed senses knew what to expect and to be receptive was a prerequisite agent.

### **Forces**

Making women had to constantly respond to forces, cultural and societal (*Botho*), were mental interpretations while the nature of nature or else the dictates of materials compelled its physical resolution. This response was informed by an aesthetic instinct of seeking out positive results within social constructs. Moral affirmation, reciprocity was a reward achieved when shelters against all the forces resulted in beautiful buildings-as-artefacts.

### **Process**

While an individual remained in a process of making natural qualities of mind brought new insights into existence, but only through this involvement did insights generate further insights into what constituted a *BaSotho* aesthetic. It confirmed that through acts of making a cultural continuum of lived aesthetics, but also reciprocity was achieved. By making humans are made.

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## **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.

## APPENDIX 1: Diary of field work.

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

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

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

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

### DIARY OF VISITS FOR THIS THESIS ON THE *BASOTHO*

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

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

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

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

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

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

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

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

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

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

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

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

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

## APPENDIX 2

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

21 4 2005

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ho nkalibebe tse peli ho geta ntlo.

It takes two weeks to complete a hut.

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

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

*Sethebe* is used to collect maize meal.

#### LELOALA'S SONGS

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

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

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

#### MOKHIBO

2) Maliepetsane khalala o na le mona.

#### LITOLOBONYA

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

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

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

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

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

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