

Nervous conditions:

A post colonial study of the impact of colonialism on the identity of the Motswana

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Acknowledgements

This research and my own existence has been the workings of God and my ancestors. Therefore this is an acknowledgment of my forefathers: ba rra (ancestors bearing the surname of)Koko, ba rra Kokoana, ba ra Mokele, ba rra Modukanele, ba rra Tumedisio ,ba ra Ntereke together with ba rra Kgobokwe and ba rra Mosidi. More importantly this is an acknowledgment of my great grandfather Rra Ntereke who has played a large role in the development of my family and our nervous conditions.

I would also like to thank my mother who has been my muse throughout the research processes. My supervisor, for guiding me throughout this complex process. Boogertman and partners architects for giving me the opportunity to complete my studies.

Lastly , to you the reader, thank you taking the time to read this.

Declaration

I, Orepa Mosidi (719232) am a registered Master of Architecture (Professional) student in the year of 2018 at the University of the Witwatersrand. I hereby declare that:

I am aware that plagiarism (i.e. the use of someone else's work without permission and/or without acknowledging the original sources) is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas and visual materials of others. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

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Glossary

Go	To do(verb)
Mo	Singular pronoun for a person
Ba	Pronoun for one or two individuals
Motswana	A singular individual belonging to the Setswana culture
Modimo	The singular higher being that is often likened to God
Batswana	A group of individuals belonging to the Setswana culture
Badimo	The direct ancestors of an individual.
Ngaka	A traditional healer. This is not the same as sangoma.
Diwasho	Traditional herbs and powders used to heal people
Bangwaketse	The name of my families tribe in Botswana
Kgosi	The chief of a tribe. "The Kgosi was ultimately required to be strong and successful by his people. Materially, the kgosi accumulated substantial granaries and herds with which he could support his people in times of need. The Kgosi also had a proactive role in ensuring the welfare of the society, both materially and through his direct connections with the spirits of the ancestors." (Reid et.al 1997, p.386)
Dikgafela	Thanks giving harvest ceremonies. In this celebration women would bring offerings harvested corn to the chief. They would come ward by ward. The chief would then store some of the corn or grain for the drought season and would offer some as payment to the Ngaka as payment for his role.
Kereke	A Setswana word meaning church.
Patlha	The action of "Go pathla" is the burning of incense and offerings as a means of communicating with the ancestors or Badimo.
Moewa	The prophetic spirit and energy.
Lolwapa	The traditional Setswana home.
Bogwera	Initiation ceremonies for young men
Bojanala	Initiation ceremonies for young women

Tshega	The piece of animal skin used to cover the man's reproductive organs. This worn prior to the Colonial era.
Khiba	The piece of animal skin used to cover the woman's reproductive organs. This worn prior to the colonial era.
Mosese	A term describing the traditional dress for women in which was introduced by the missionaries to Batswana.
Lekgoa	A term used to describe a person of Western descent.
Lesika	A singular term for a family member.
Masika	A plural term for family members or rather kinship.
Bechauna	The 19th century missionaries interpretation of the term Batswana.
Sereto	Cultural lineage
Bojalwa	"Intoxicating drink has long been the preferred beverage of Batswana men. In precolonial days traditional beer (bojalwa, nowadays also a term for alcohol in general) was made from sorghum and consumed at all-night vigils hosted by women, who brewed on a rotating basis. Khadi, made from fermented roots and berries, appeared in the late eighteenth or early nineteenth century and is often used today as a term for fortified drinks, not necessarily alcoholic" (Ramsay,Morton& Morton 1996, p.17-18)

01 Abstract

One could argue that current African literature explores neo-colonialism or rather the far reaching effects of colonialism in this post colonial period. Hence, the term Nervous Conditions. A Nervous condition is the state in which one exists in dual or multi-polar identities. These dualisms cause an internal clashes of identities that are seemingly irreconcilable. Therefore the notions of identity; culture versus Christianity; progress versus assimilation ; gender issues and the cross boarder nature of identities raised by Tsitsi Dangaremba's novel Nervous Conditions are pertinent to this research report. In essence these categories explore dualisms existing in Africans. Central to this theme and inquiry into a Nervous Conditions are my own conflicts and desire to explore who I am within these dualities.

Therefore culture versus Christianity is my main inquiry in which a design intervention will be developed. This is arguably one of the main reasons that Africans navigate the dichotomy of identities, particularly in the context of Kanye Botswana where this research report takes place. Therefore the choice of Kanye as the

town for this research report, was only natural not only due to the town's history but the fact that it is the origin of my family's Nervous Conditions. My mother, who maintains a strong Christian identity, is transitioning to become a traditional healer and therefore chooses to practice both religions. A recent resurgence of cultural practices and an emphasis on the infusion of Christianity with traditional Setswana religion /culture has occurred during the post colonial era in Kanye. This research report seeks to explore how such a notion has and can manifest itself architecturally.

Post-colonial writing tries to resolve with the effects of colonialism. In this regard one of my explorations will be around the notion of contextualizing Christianity so that it becomes rooted in African culture. The existing anomalies of infused African churches will be used to determine a building program and relationships between spaces in terms of the architectural intervention. Furthermore, the choice of site had to embody the notions expressed above and in particular the notion of a "Nervous condition".Mmakgodumo dam

and bird sanctuary over the years has been home to many religious and cultural practices of both Western and African origin. The bird sanctuary is symbolic as in both traditional Setswana religion and Christianity the bird is symbolic.

Ultimately , my architectural intervention seeks to reformulate this narrative of a "Nervous condition", allowing the architecture to create inclusive spaces for all Christian, traditional and infused practices. Furthermore ,the intervention would further investigate the relationship between culture, religiosity and food production since these are important to Batswana. The main elements of the program being a space for religiosity, a space for cultural practices, a space for Christianity, a space for food production, a bird sanctuary and lastly a space for healing.

Research Framework



This research seeks to explore the impact that colonialism or colonial imperialism has had on the development of the African identity and in particular the identity of the motswana.

Sub-questions:

What is a nervous condition?

How does one manoeuvre through a multi-polar identity?

How have migration patterns impacted the identity of Africans?

What is trans-nationalism?

Can the architecture of an African identity be developed beyond the notion of a traditional hut?

Can the narrative of the African identity be re-written or re-told?

How do we reposition women or rather empower women in this new narrative?

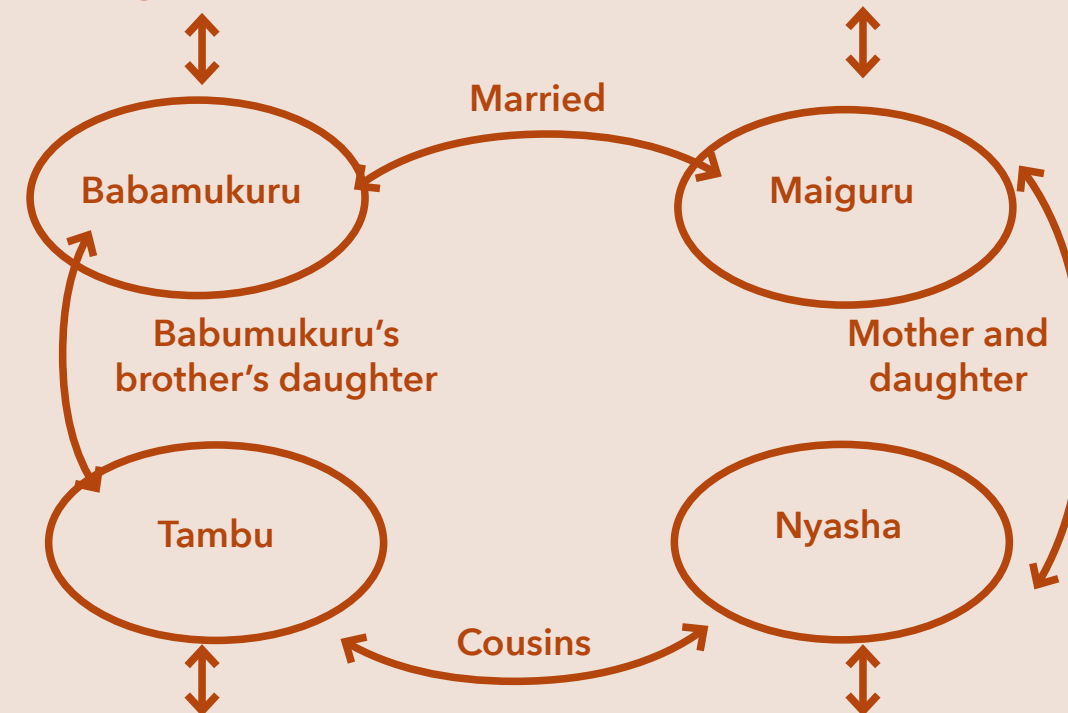
Fig 1.1 The topics of research for this research report



02 Nervous conditions: A point of entry

**Culture versus
Religion**

Gender issues



**Progress versus
assimilation**

Cross border



Fig 2.1. The important characters from the novel Nervous conditions and the issues around Colonialism that they raise

A Synopsis of the novel

Tsitsi Dangaremba's novel "*Nervous conditions*" highlights the influence that colonialism and British imperialism has had on the people of Rhodesia known as Zimbabwe today. The novel is set in the early 1900s, in Rhodesia which at the time was a British colony. The novel explores the dynamics of a family which lived in Rhodesia and then lived in England for the purpose of education. Once the family's purpose in England was complete they returned to Rhodesia. This is when tensions ensue and begin to include the extended family in their conflicts and "*Nervous conditions*".

A "*Nervous condition*" is the state in which an individual exists in one or more contrasting identities. The first Character we encounter is Tambu, the narrator of the entire story. We encounter Tambu from a very young age and witness her development through out the novel. Tambu is the offspring of two poor parents, whom are the poorest in terms of her extended family. She is emancipated from this poor environment by her uncle, Babamukuru. Tambu's emancipation unfortunately, was the result of the death of her older brother whom

had also been take to a mission school. As the first born male child her brother was mean to be educated to alleviate his entire family from poverty. Since there were no other male siblings in Tambu's family she was then chosen to become the one to alleviate her family's poverty.

Nonetheless Tambu sees her move to the mission as emancipation from poverty. She quickly realizes that this new lifestyle begins to make her suppress her prowess and feisty nature from her younger years. Whilst some changes to Tambu can be seen as harmless in the beginning, her cousin Nyasha constantly reminds her to be weary of accepting things as they are.

Moreover Tambu raises many ways in which the Missionaries and the mission station changed people. For instance, Tambu's descriptions of her change in attire when she left the homestead, secondly the manner in which people built and painted their homes. Tambu describes the white walled homes with luscious flowers, gardens and picket fences but more

importantly the "*holiness*" in which the colour of the homes represented as opposed to the unpainted redbrick homes on the homestead. In this regard, Tambu's descriptions are significant in highlighting the manner in which colonialism influenced the way that people dressed, lived, and spoke by means of exposure to missionaries.

On the other hand Babamukuru, Tambu's uncle, begins to highlight the notion of religion versus culture. Babamukuru often finds himself in conflict by the religion and culture he practices. As the head of his family he very quickly takes on the role of the provider as a symbol of his masculinity in the sense of African culture. Yet Babamukuru also refuses to practice rituals often associated with his culture and instead practices those taught to him at the mission from a young age.

For instance Babamukuru refuses to practice a cleansing ritual for the entire family as per his brother's suggestions. Instead Babamukuru opts for a Christian wedding as a means to resolve the sin in which his brother and his

brother's wife have been living in. In this regard Babamukuru conveys his conflict between culture and religion due to his exposure to missionaries from a young age. Since he is the head master of the school at the mission he must maintain his righteous and holy identity as he wants to be the trusted African to spread the message of Christianity to the people. His family would be a good place to start.

Whilst Babamukuru refuses some aspects of his culture and tradition he never forgets the gender roles in which are prescribed by this culture. He continuously oppresses his wife Maiguru. Maiguru who is a highly educated woman offers insight into the manner which colonialism introduced conflict within women. Maiguru says that to be a woman is to constantly find yourself in a conflict of *"self versus surrender"* (Dangaremba 1988, p.118). The self versus surrender statement highlights how she works tirelessly to support her family and yet has to surrender her salary and her self to Babamukuru. She is an equal counter part to Babamukuru in terms of education, income and intelligence yet she has to diminish herself to the role of a devoted wife and

mother. Maiguru cannot explore both aspects of herself.

Maiguru is simply a microcosm of the gender roles prescribed by African culture and the missionaries of that time whom also came from patriarchal societies. Nonetheless according to African culture women are to respect and care for their husbands in the manner that a house wife would regardless of her educational background. A woman is to submit to her husband as Maiguru does with her husband. Towards the end of the novel there seems to be somewhat of a shift in Maiguru's demeanor. She begins to stand up for herself by expressing her discontent to her husband about never having a say in her own life and marriage. In this regard Maiguru depicts the manner in which exposure to missionaries has resulted in a conflicted identities. Even though the missionaries believe in patriarchal ideas they began to educate women in a sense empowering them, but they still have to exist in these patriarchal societies. It is a conflict to be the traditional subversion woman who has been educated

and enlightened to more things that women can be. Maiguru concludes by saying that *"It wasn't a question of associating with race or that race at that time. People were prejudiced against educated women. Prejudiced. That's why they said we weren't decent. That was in the fifties now. Now we are into the seventies."* (Dangaremba 1988, p.181)

On the other hand Maiguru's daughter Nyasha exposes the conflict in identity she exists in. Nyasha is the epitome of a *"Nervous Condition"*. In her earlier years Nyasha spoke Shona and enjoyed playing at the homestead with her cousins, in particular Tambu. Much of this changed as in 1965 her parents, herself and her brother moved to England for her parents to further their education. In the five years that Nyasha spent in England she became accustomed to English ways. Therefore forgetting her mother tongue and African ways. Maiguru embarrassed by this tries to explain at a family gathering that *"they don't understand Shona very well anymore, her mother explained. They have been speaking nothing but English for so long that most of*

their Shona was gone. What Maiguru said was bewildering..."(Dangaremba 1988, p.42)They being Nyasha and her sibling.

Furthermore Maiguru describes her daughter as having "loose connections" "(Dangaremba 1988, p.58) implying that Nyasha struggles to be culturally appropriate and suffers with inner turmoil .Nyasha wants to celebrate the person she became in England but must suppress this identity for a more cultural one. On many occasions Nyasha and her father Babamukuru quarrel as he believes she is not a good cultural girl. The irony is that Babamukuru wants his daughter to be traditional yet he refuses to practice African rituals.

Nonetheless,Babamukuru says " I have observed from my own daughter's behavior that it is not a good thing for a young girl to associate too much with these white people, to have too much freedom. I have seen that girls who do that do not develop into decent women" (Dangaremba 1988, p.180) .He suggested that Nyasha's trans-nationalism is the reason for her indecency and inability to be

the traditional African girl.

Instead Nyasha is young woman who is privy to the influence that colonialism has had on her and Africans in general. She begins to questions things she knows to be true ,things prescribed to her by culture and by the missionaries. She too like Bessie Head tries to find comfort in the partiality of her identity and how her identity ties to continents together. Hence Nyasha is the basis for the notion of a cross-boarder identity.

Towards the end of the novel Nyasha succumbs to her condition and she fails to find a balance between her gender, her trans-nationalism and her understanding of the world as it is. Nyasha says "Do you see what they've done? They've taken us away. Lucia. Takesure. All of us. They've deprived you of you, him of him, ourselves of each other. We're groveling. Lucia for a job, Jeremiah for money. Daddy grovels to them. We grovel to him.' She began to rock her body quivering tensely. ' I won't grovel. Oh no I won't. I'm not a good girl. I'm evil.' " (Dangaremba 1988, p.200).Unable to come

to terms with her Englishmen and inability to be the traditional African girl, Nyasha exposes the impact in which colonialism has had on her entire family and many other African people under the British rule at that time. She refers to the colonizer and missionaries as "them" implicating them as the true cause of not only her demise but the demise of her family too.

In essence each character reveals a "Nervous condition" in which I will explore further in this thesis. Each character talks to the idea that British imperialism has impacted the identity of Africans immensely. Hence, the four main topics of discussion of this thesis:

Progress versus assimilation, Gender issues, Religion versus culture, and Identity. These topics are particularly relevant in the context of Botswana, as will be explored in this Research report.



Fig 2.2. A Summary of the topics to be explored in this research report

03 The Site

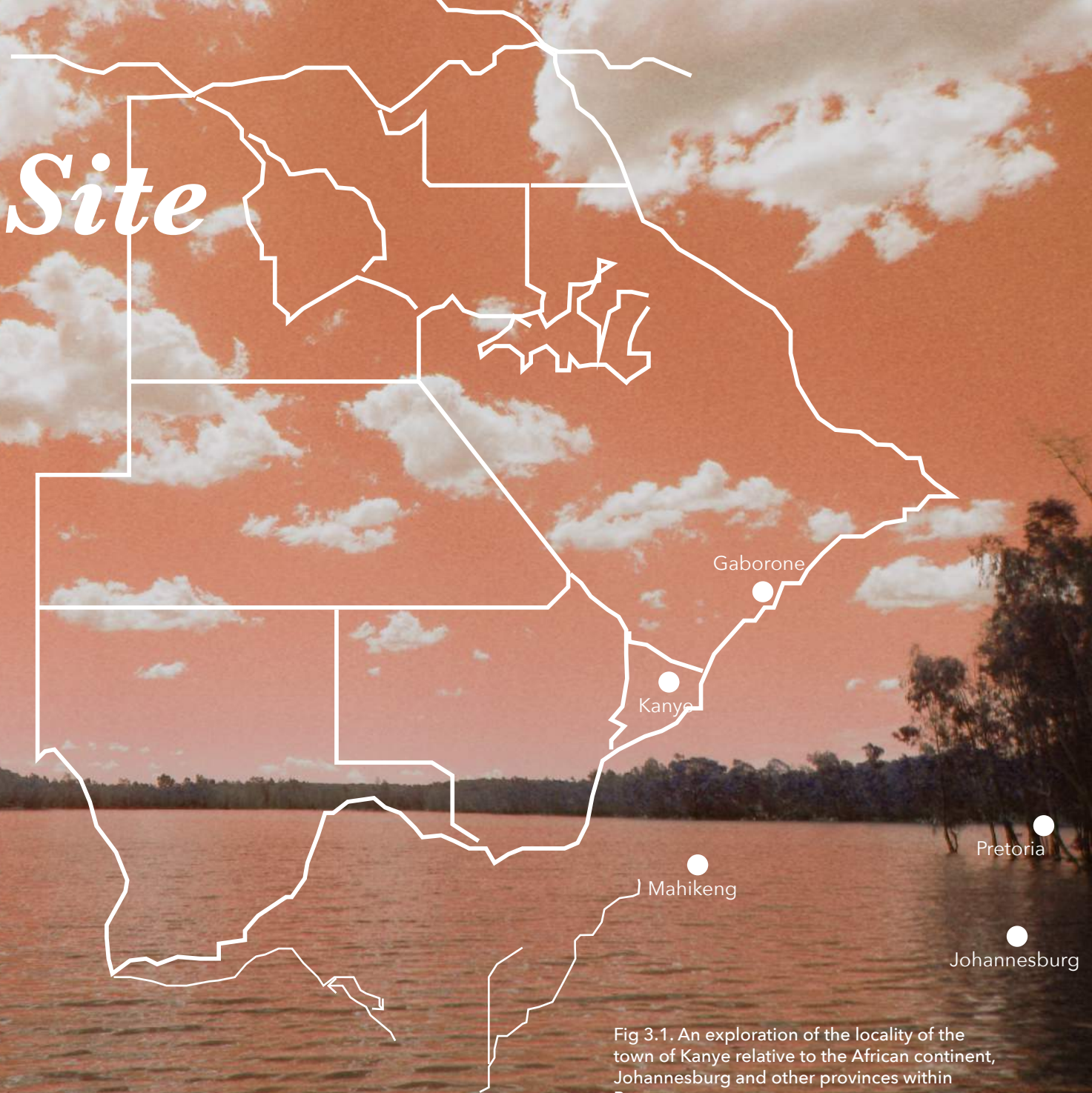


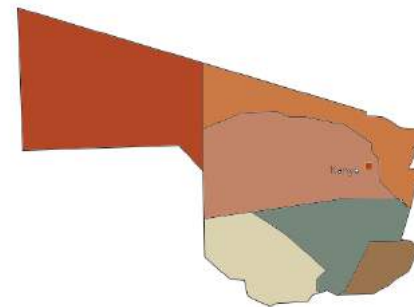
Fig 3.1. An exploration of the locality of the town of Kanye relative to the African continent, Johannesburg and other provinces within Botswana.



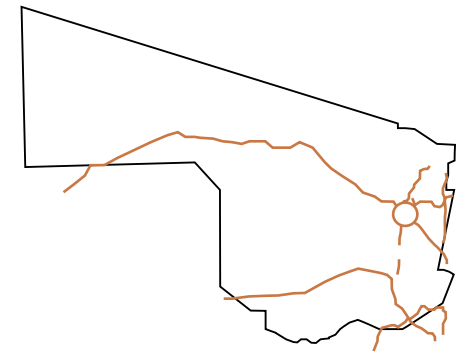
The position of Botswana in relation to the rest of the African continent.



The province in which the site exists. This is the Southern district of Botswana.



The position of Kanye within the Southern District



The routes within the Southern district leading to Kanye.

Fig 3.2. An exploration of the locality of the town of Kanye relative to the African continent, Johannesburg and other provinces within Botswana.

Demographics

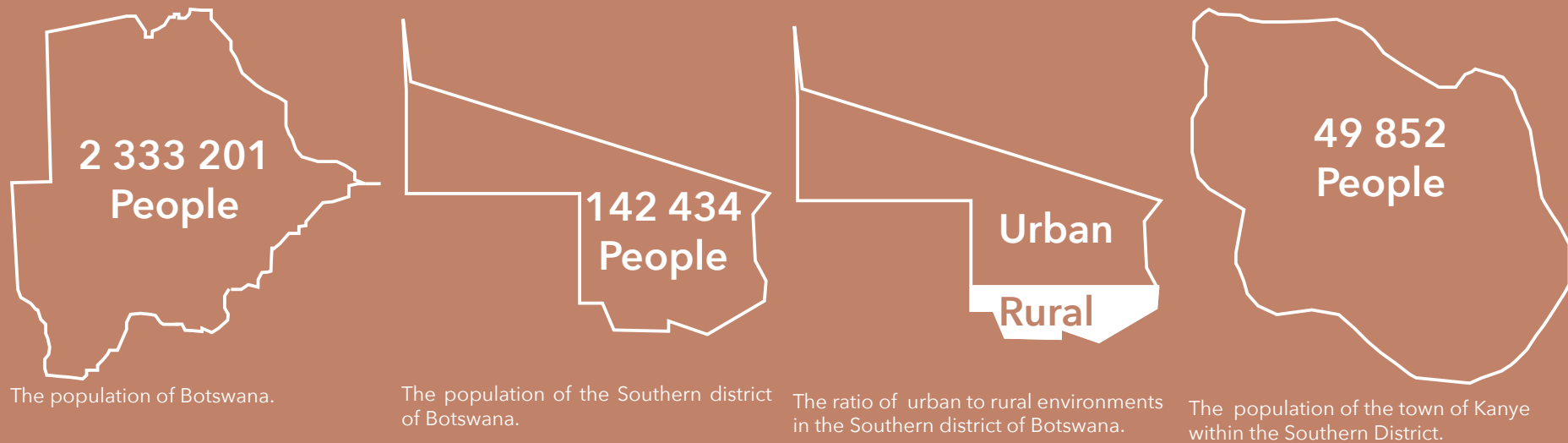


Fig 3.3. An exploration of the population distribution in Botswana, the Southern district and Kanye

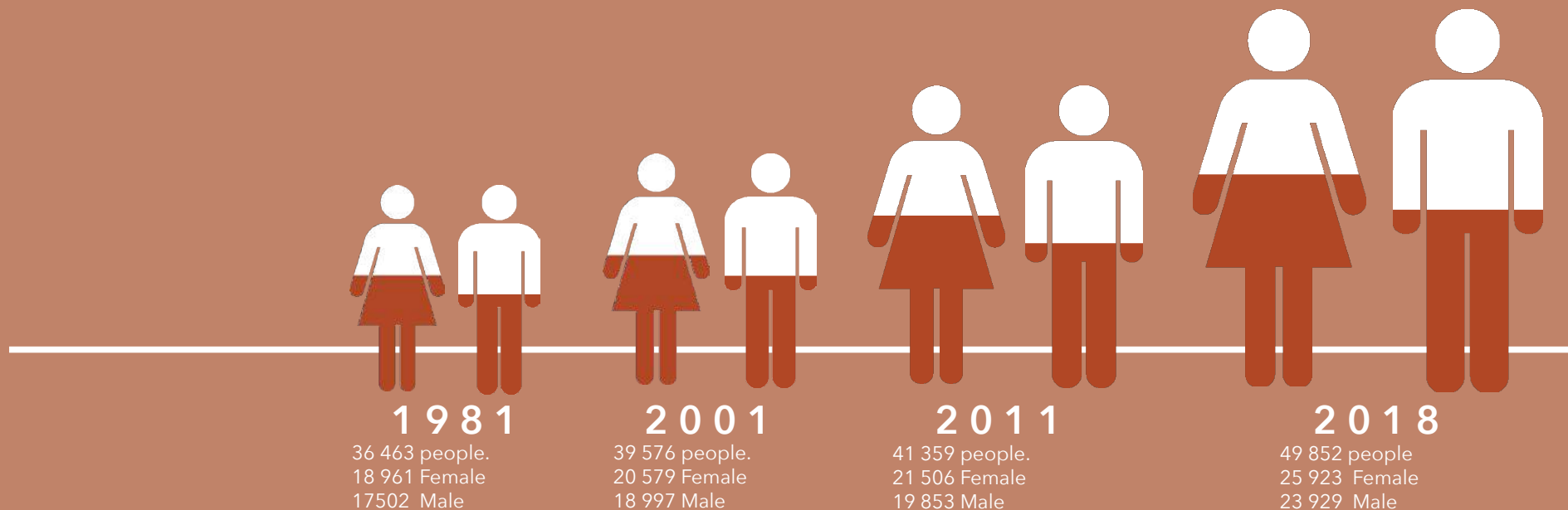


Fig 3.3. The population distribution in Kanye from 1981 to 2018.

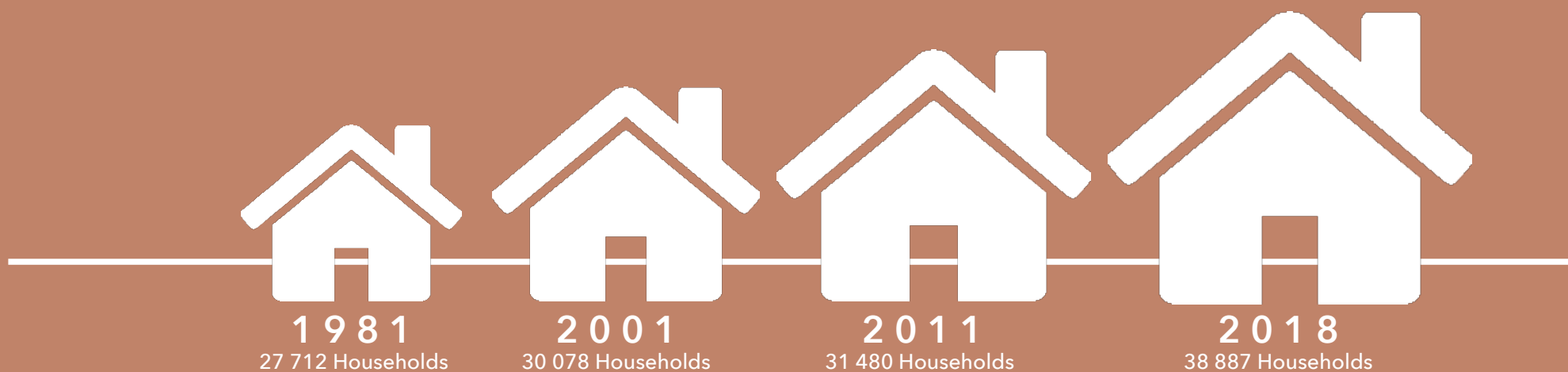


Figure 3.4. The change in household sizes from 1981 to 2018

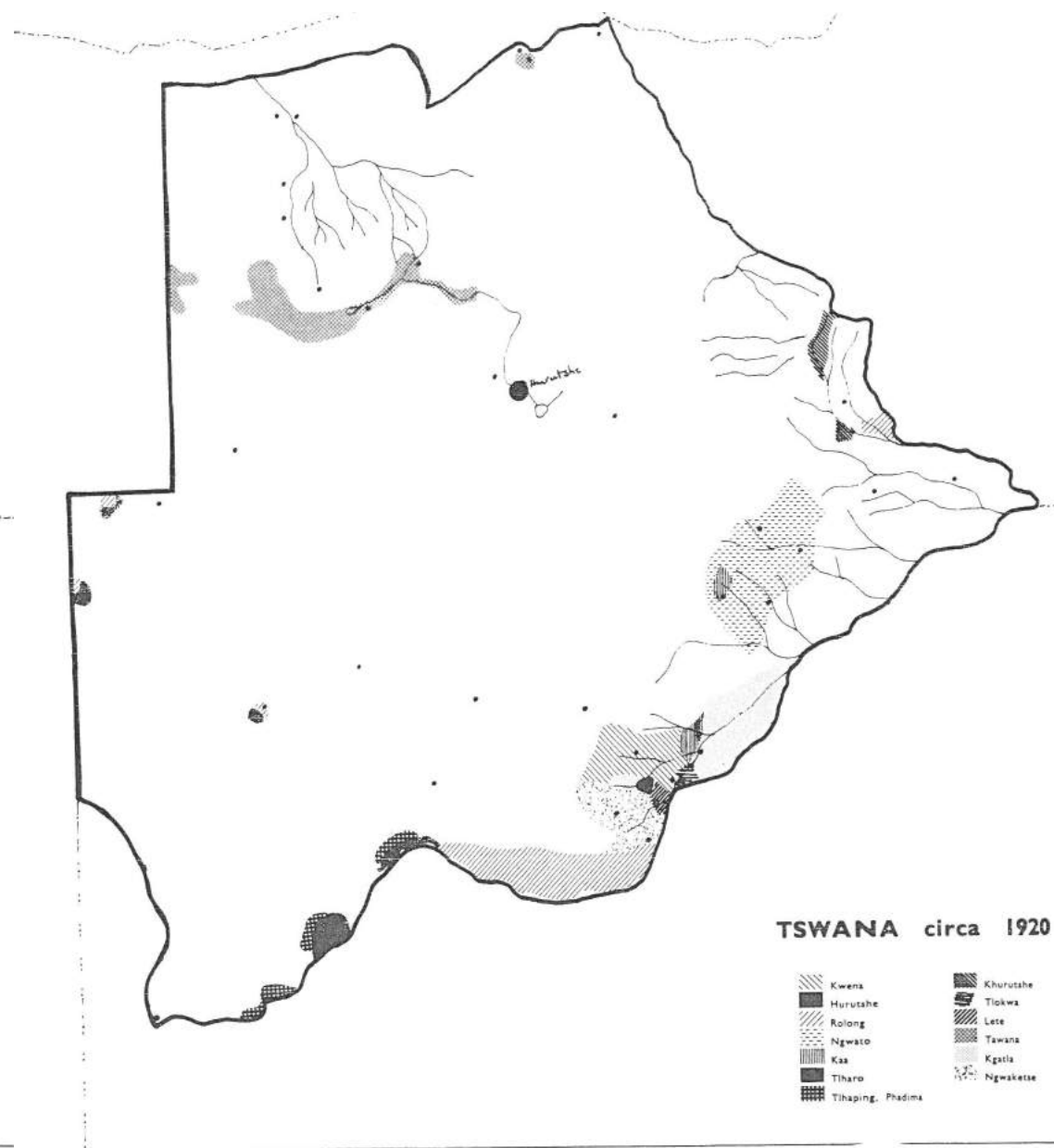
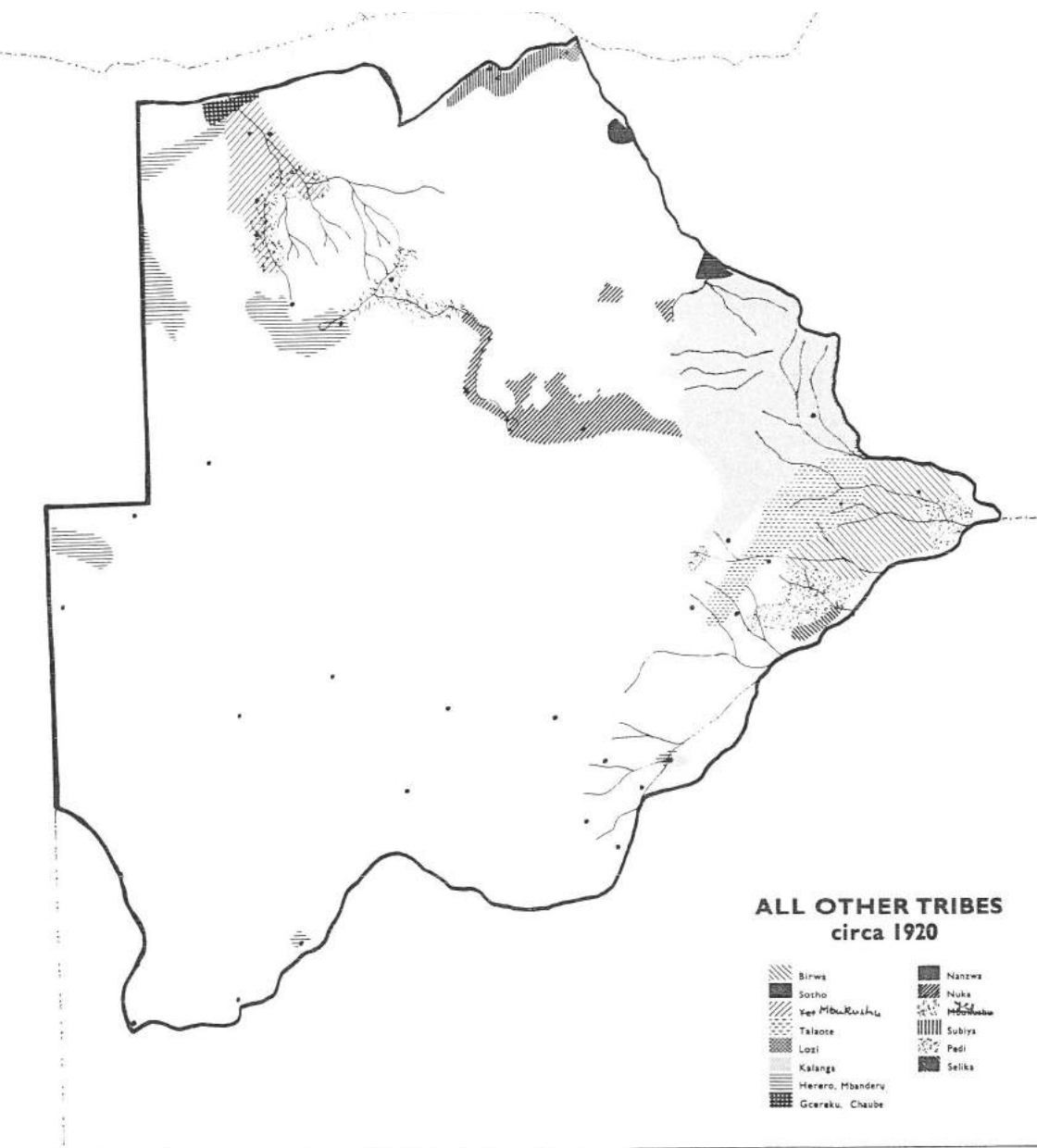


Fig.3.5. Historic mapping of demographics in colonial Botswana.(1)

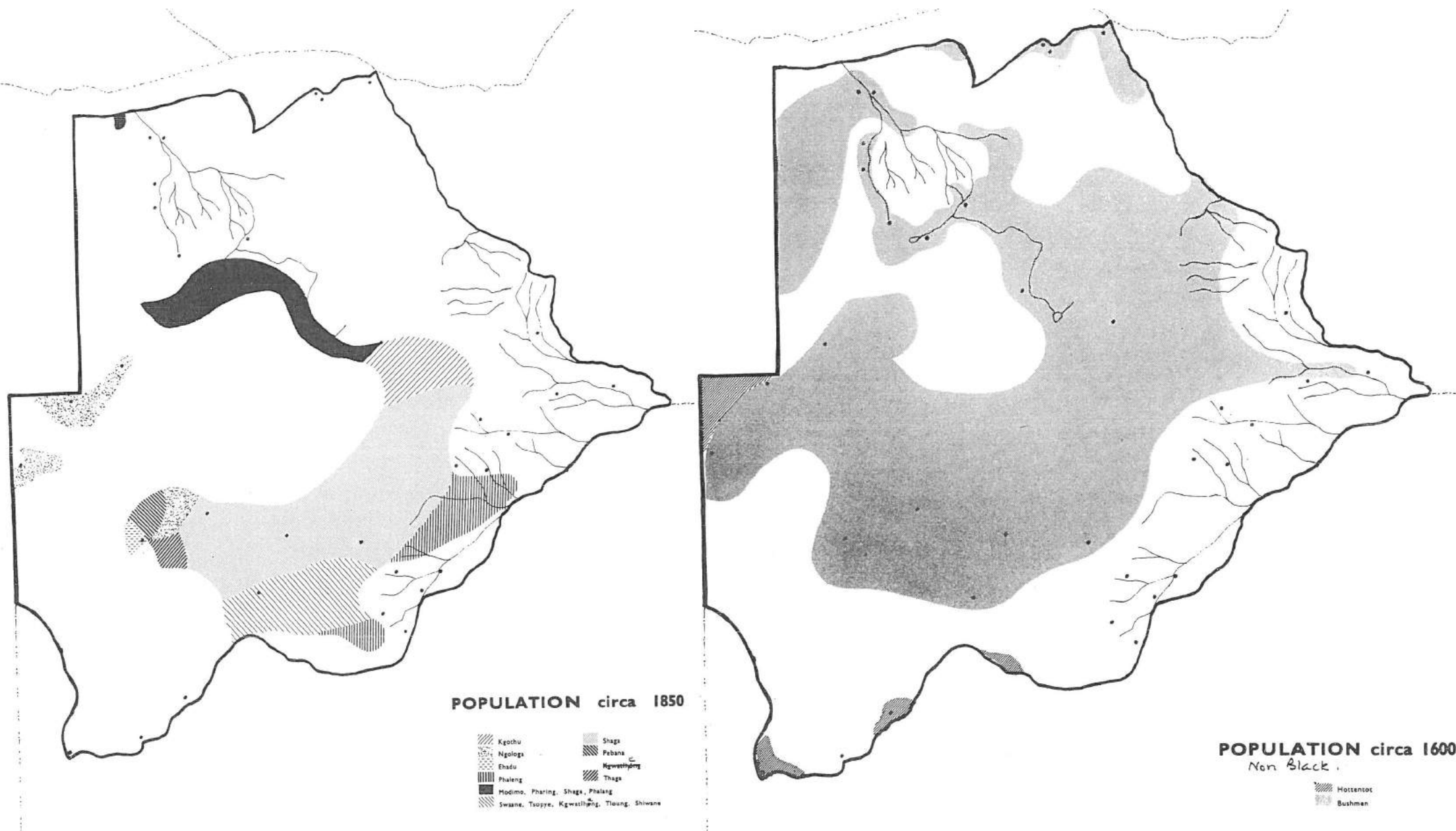


Fig.3.5. Historic mapping of demographics in colonial Botswana.(2)

Climate

The climate of Botswana is of a hot and semi-arid. The term semi-arid is suggestive of light rainfalls and predominantly drought season. Semi-arid weather has hot summers and warm winters. From the diagrams displayed, Kanye's wind speeds are within the 3.5m/sec zone likely because of Kanye's 1350m elevation. The town's average annual rainfall is 525mm/a which is the highest for the district and has the lowest summer rainfall for the district. In terms of Kanye's temperatures in the summer months the maximum temperature is roughly 32 °C and the minimum is 19 °C. In the winter months the maximum and minimum temperatures are 23 °C and 4 °C.

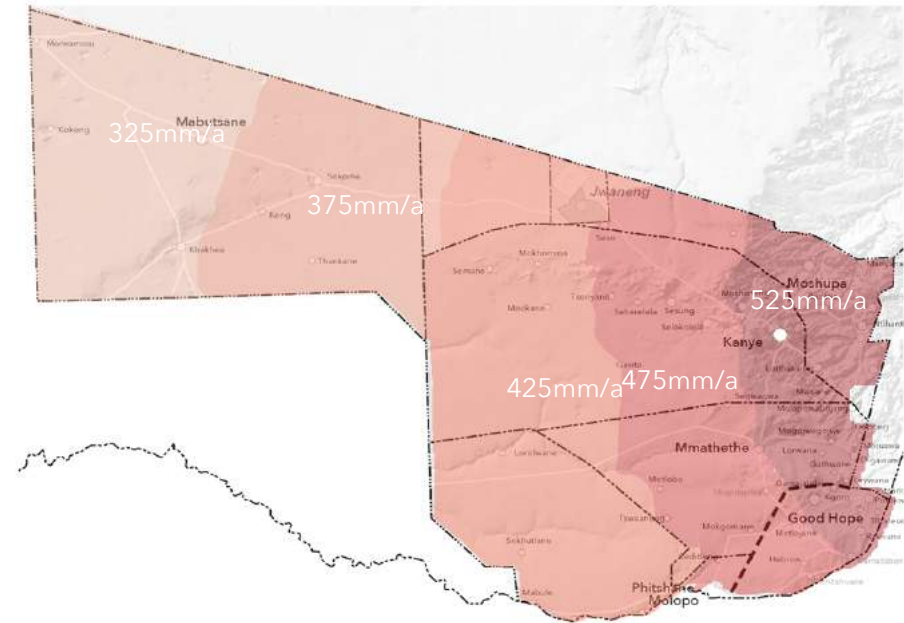
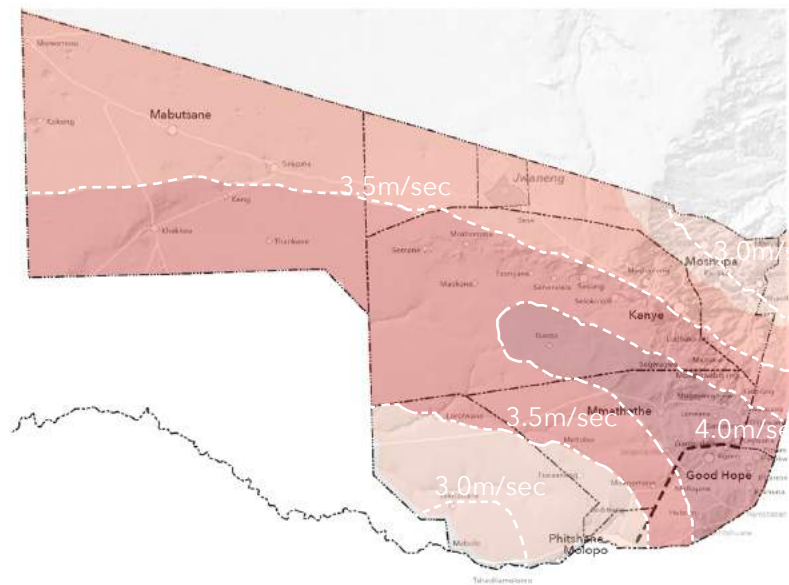


Fig.3.6. The average annual rainfall in the Southern district of Botswana

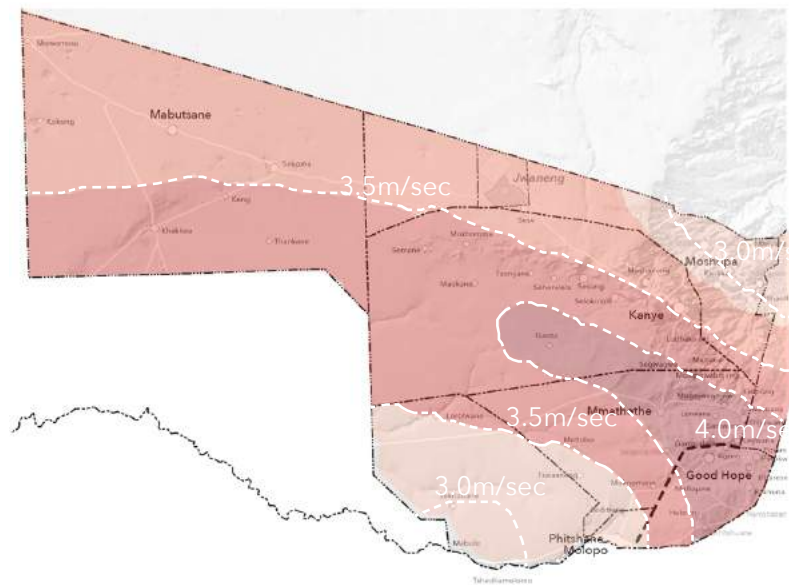


Fig 3.7. Kanye possess 3.5m/sec wind speeds likely because of its higher altitude.

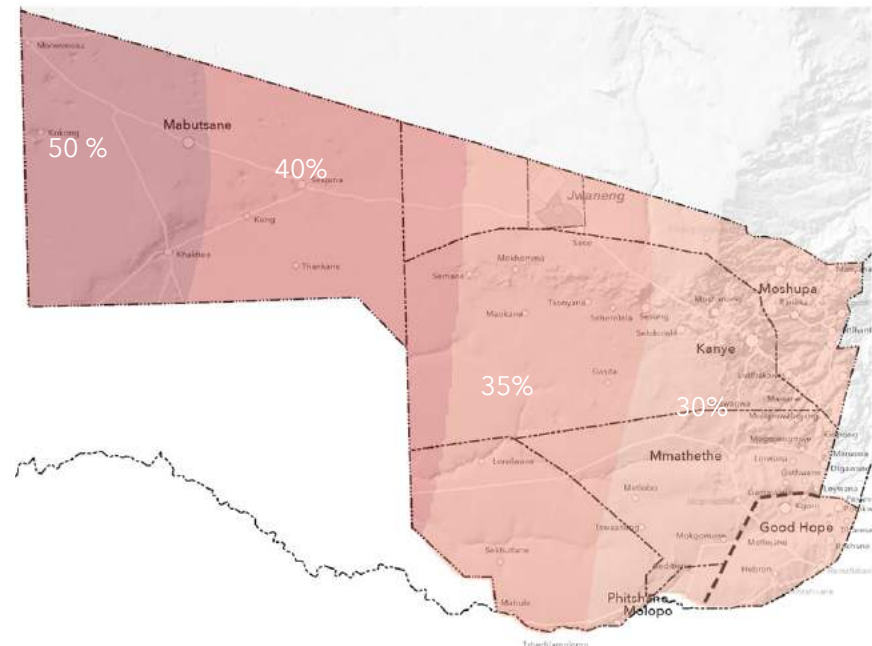


Fig 3.8. The average summer coefficient in the Southern district.

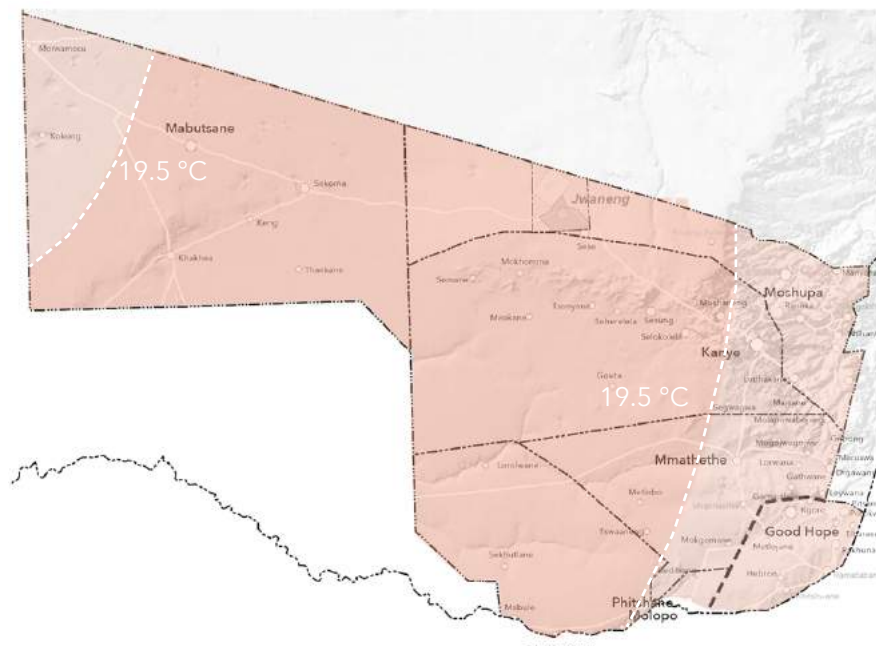


Fig 3.9. The minimum temperatures for January.

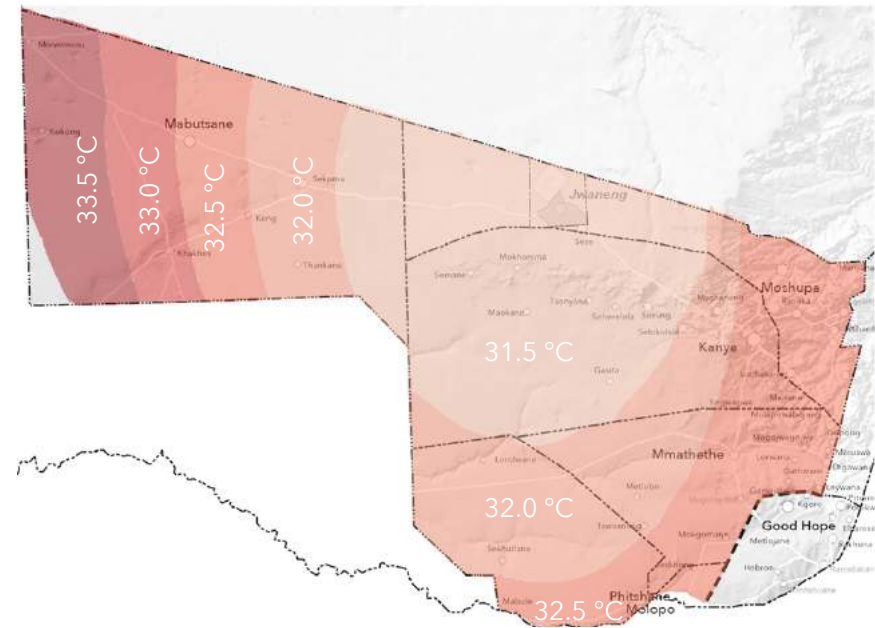


Fig.3.11. The maximum temperatures for January

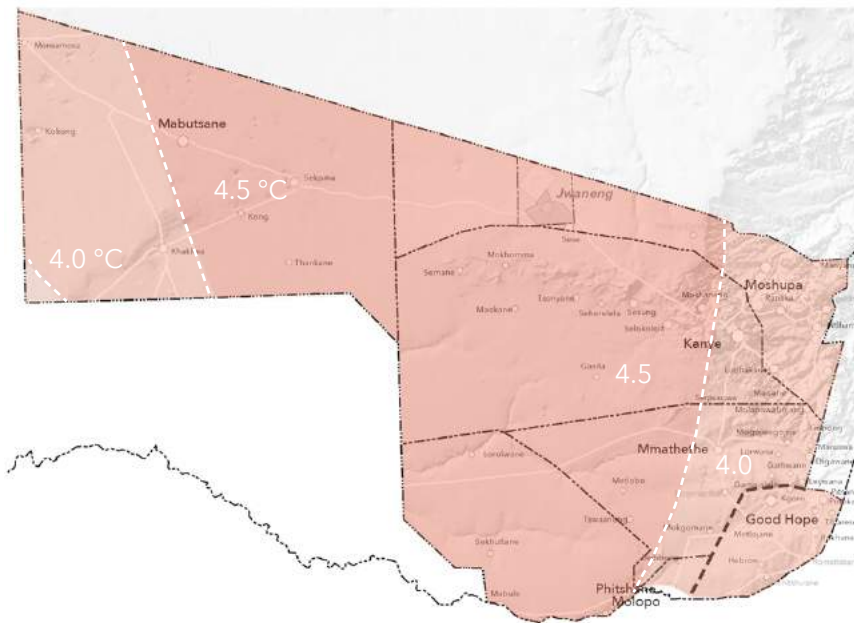


Fig.3.10. The minimum temperatures for July.

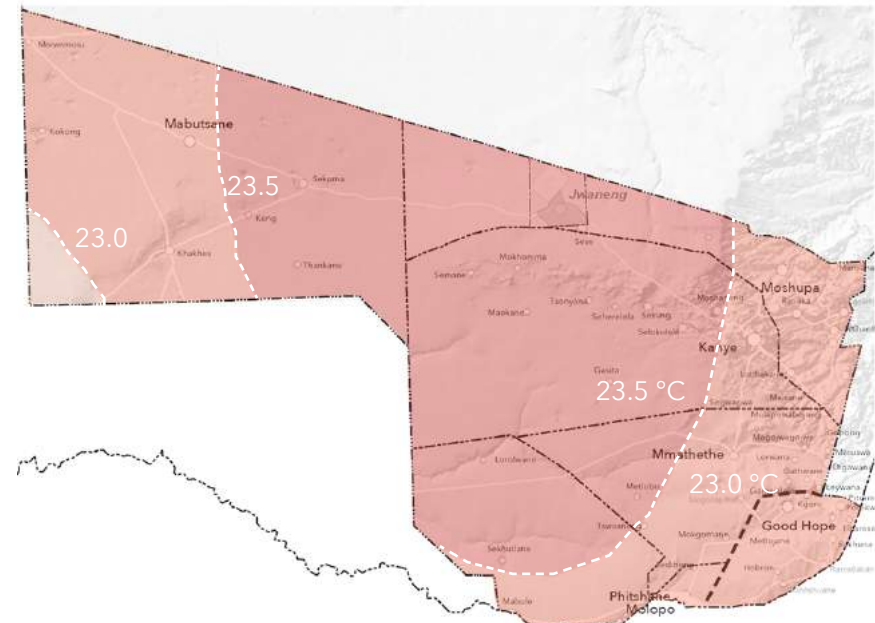
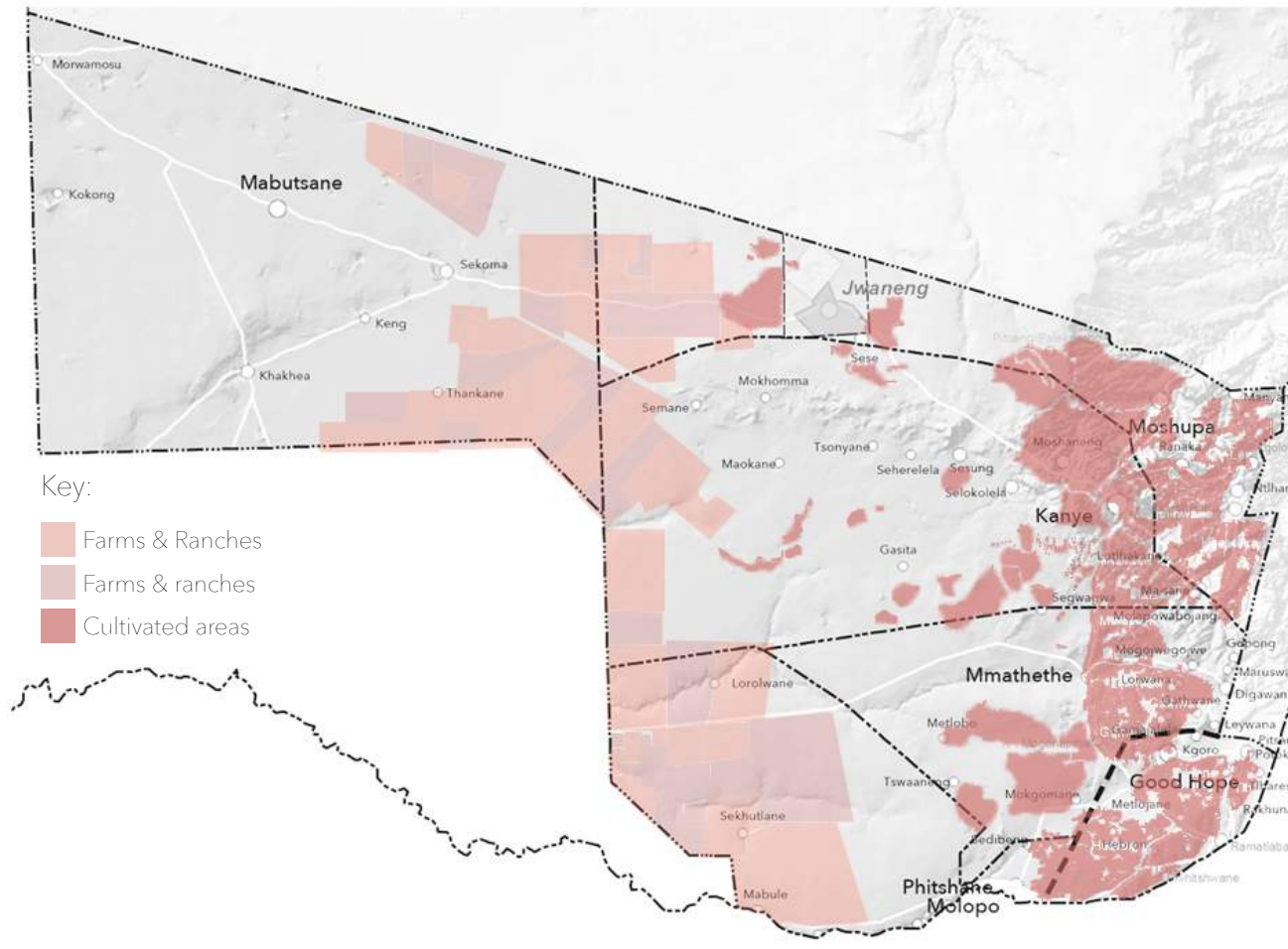


Fig.3.12. The maximum temperatures for July max

Agriculture



Agriculture in Botswana is most likely one of the riskier industries. As displayed in the climate mapping Botswana has a semi-arid climate with low rainfalls. The low rainfall makes for low agricultural activity. However, the history of the agricultural industry also indicates the influence of colonialism.

Prior to colonialism the most common form of crop was traditional sorghum used for porridges and also traditional beer. The other more common crops were beans and melons. According to Ramsay and Morton maize only arrived in the 1950s during the colonial era. (Ramsay & Morton 1996, p.15)

The colonial period also included farming taxes and labour policies that made it harder for Batswana to continue subsistence farming. Instead many men looked for work on the mines in South Africa.

In the 1930s Botswana imports more food because of the drought in that year.

Fig. 3.13. The dispersion of agricultural activities in Botswana



1966

In 1966 agriculture in Botswana was at 11.1 %.



1975

In 1974 Botswana was established BAMB to centralize storage, distribution and marketing mainly grain production and to sell seeds and fertilizers to Botswana at a low cost.
In 1975 agriculture in Botswana had reached 69.8%.



1980

In 1980 agriculture in Botswana further rose to 100.3 %

In 1981 ALDEP is formed to achieve self sufficiency in Botswana

In 1982 production of sorghum increases dramatically.



1990

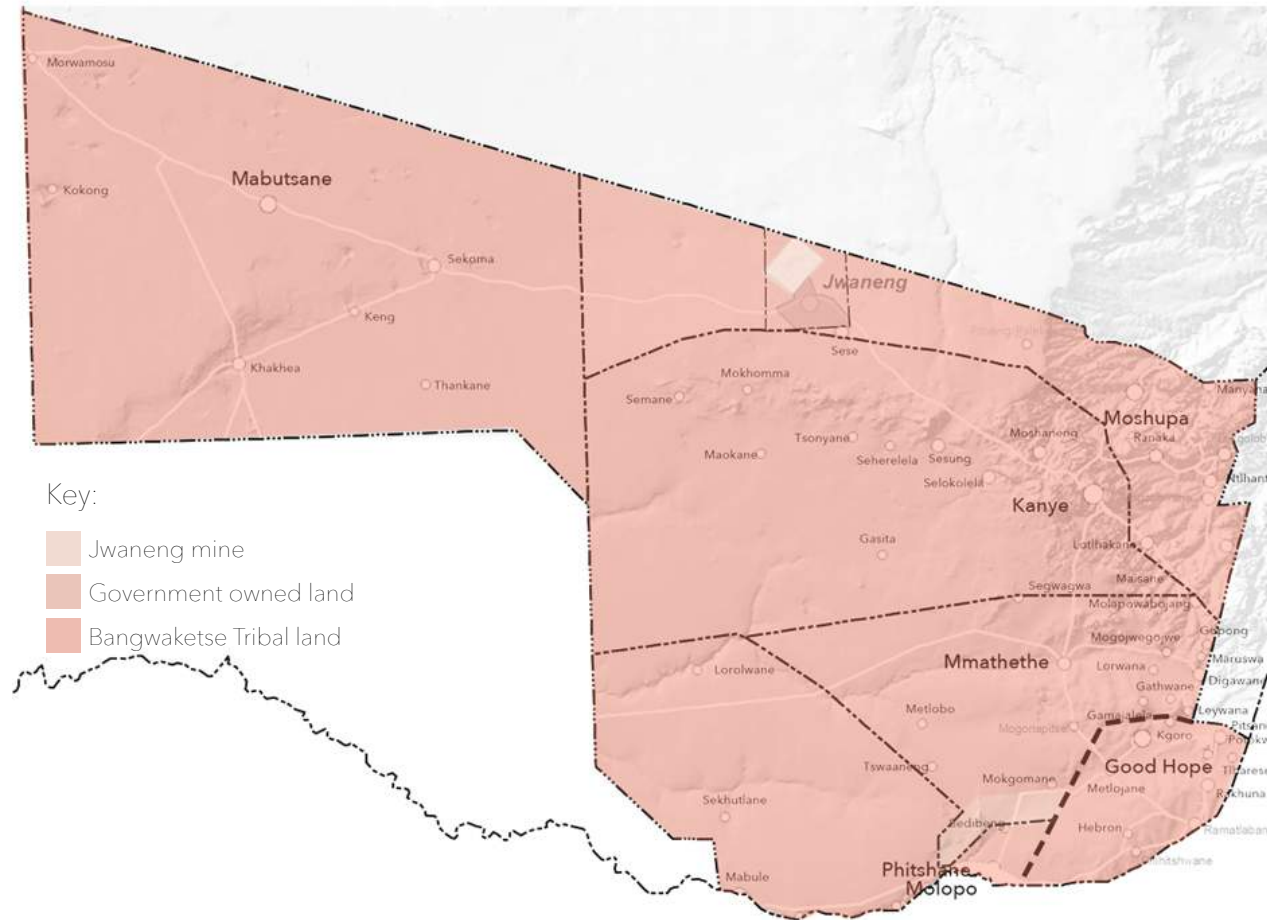
In 1990 agriculture rose to 306.9 %

In 1992 Botswana had to import tons of Sorghum.

In 1993 61% of households farm foods such as sorghum, beans and melons

Fig. 3.14. The exploration of agriculture in the Southern district.

Land tenure



Prior to the colonial era land was controlled and distributed by the Chiefs of settlements. The purpose of land at the time was mainly residential, farming and grazing. Land could be passed on to descendants.

However, during the colonial period land tenure existed in three forms: tribal, crown and freehold land. Tribal land consisted of the native reserves and was controlled by Dikgosi. Tribal land was demarcated in 1889. In some parts of Botswana, Batswana were not allowed to individually own farms or land. Crown land was land reserved by the British for the purpose of British imperialism. Freehold land was land owned by concession companies.

Post independence much of the crown lands became tribal areas

Fig. 3.15. The land tenure of the Southern district in terms of Government owned land and Bangwaketse tribal land

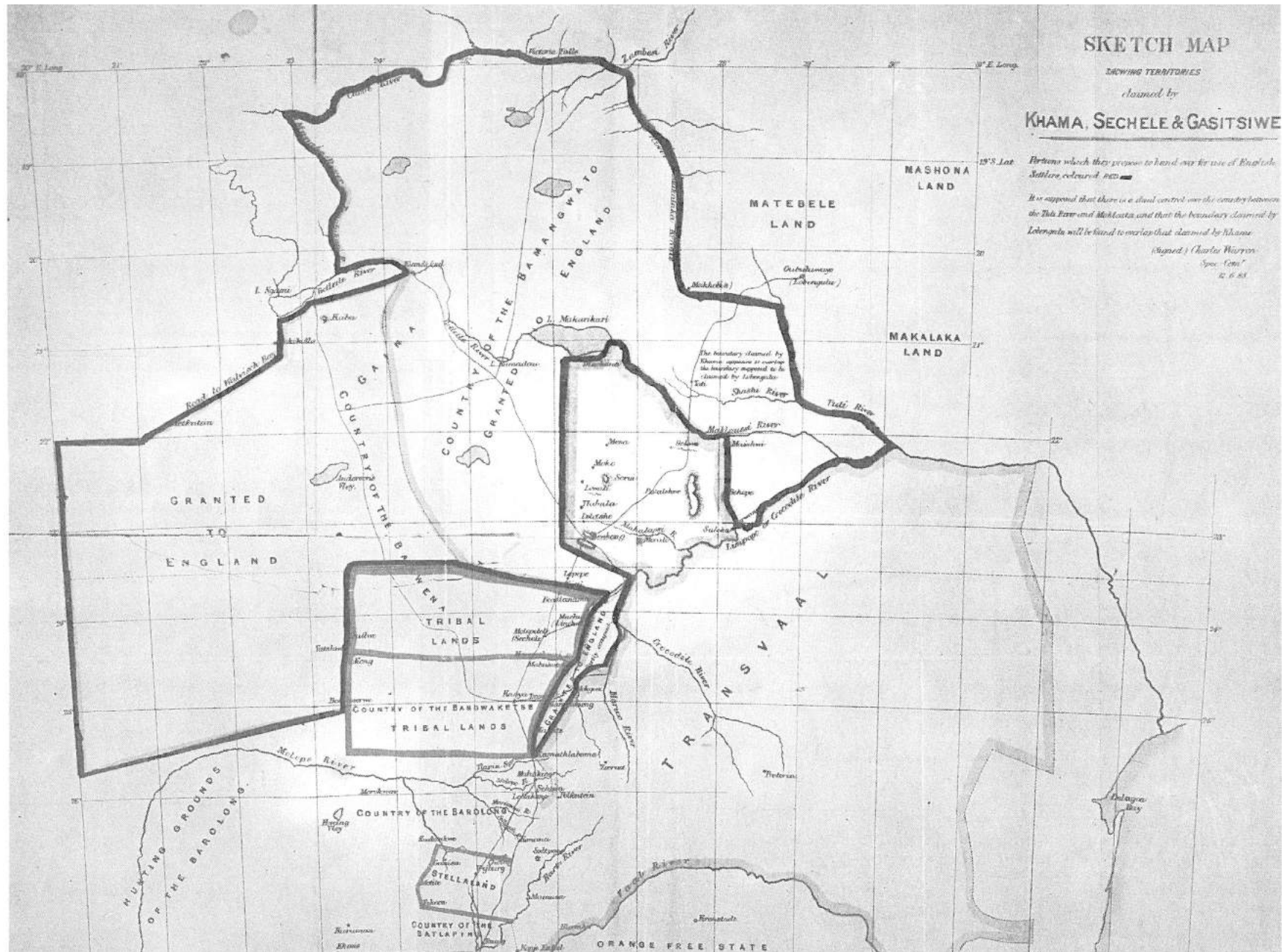
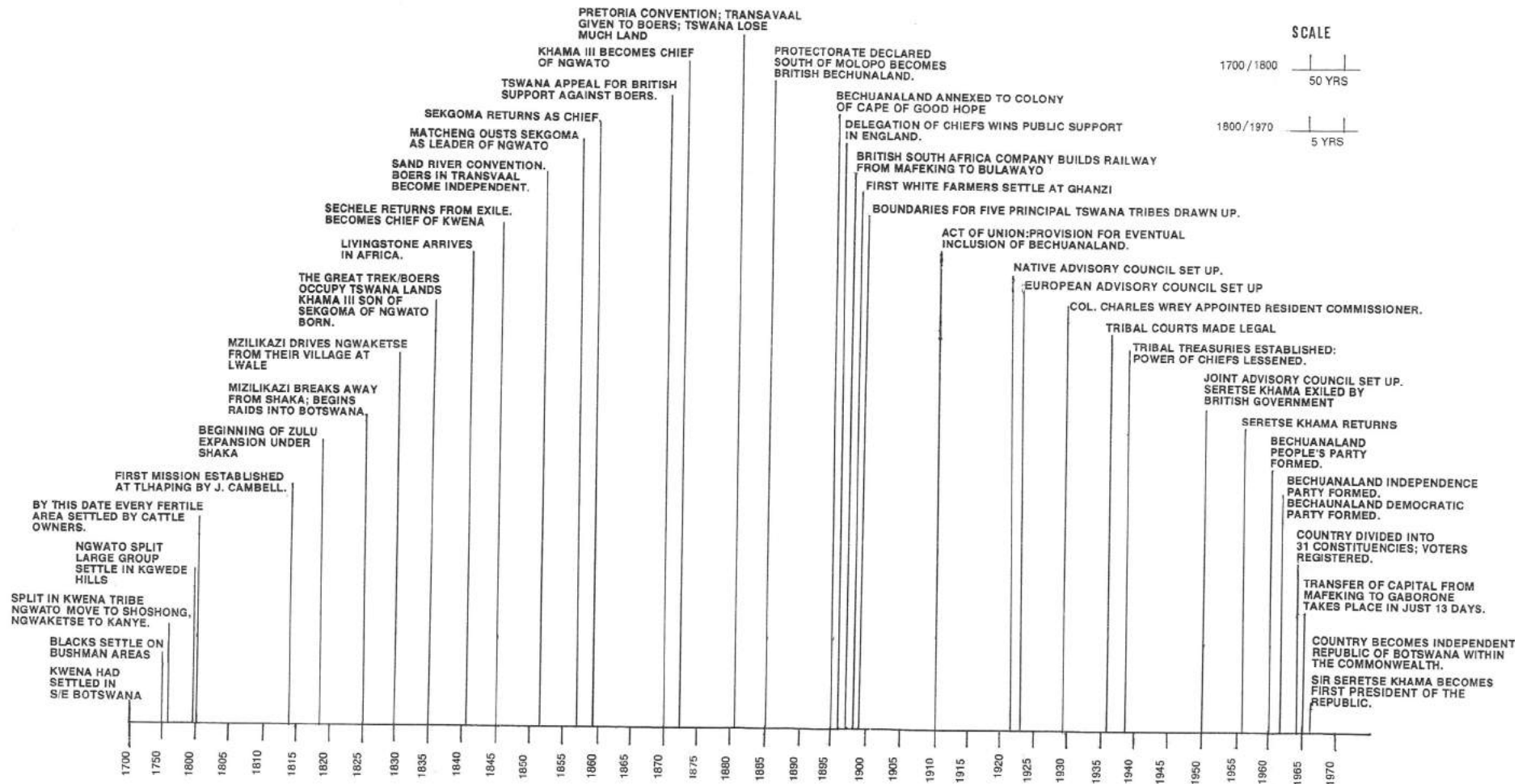


Fig. 3.16. Demarcation of land during the era of colonialism.

History

Fig. 3.17. Historic time-line of Botswana



AD

Before 1000 AD- ancestors of Bakalanga and Sotho-Tswana speakers enter into Botswana (Ramsay et al. 1996; pg xvii)



Migration of ancestors of modern Bakgalagadi into Botswana (Ramsay et al. 1996; pg xvii)

1400

1500

Colonization of Botswana by ancestors of modern Batswana (Ramsay et al. 1996; pg xvii)

SO



Present day Batswana tribes are recognized Bangwaketse tribe breaks away from Bakwena tribe

(Ramsay et al. 1996; pg xvii)

1730

1750-1790

In 1750 Bangwato tribe(Sere-tse Khama's tribe) breaks away from Bakwena tribe
In 1790 Batawana split from Bangwato tribe
(Ramsay et al. 1996; pg xvii)

1826-1837

In 1826 Bangwaketse ruler defeats Bakololo at Dithubaruba resulting in their migration northward

In 1828 Robert Moffat begins to translate the bible into Setswana

In 1832 AmaNdebele of Mzilikazi move to Western transvaal and send tribute collectors into Botswana

In 1835 American Baptist mission enters Botswana and ends in 1837

(Ramsay et al. 1996; pg xviii)

1800s

Between 1803 and 1805 European travellers and missionaries report the existence of religious practices practiced by Batswana

Fig. 3.18. The history of Botswana from before 1000AD to 1837

1800s

1841-1847

In 1841 David Livingstone starts missionary work in Botswana.
In 1842 Amandebele raid Bakwena, Bakgatla and Bangwato tribes
In 1847 He establishes a mission in Kolobeng Botswana.
(Ramsay et al. 1996; pg xviii)



1850s

In 1852 Batswana participate in the boer war.
Batlokwa, Balete, Bahurutse, manna, Bakgatla and Barolong migrate into Botswana.
In 1854 Robert Moffat passes through Kanye
In 1857 the Lutheran missionaries arrive
(Ramsay et al. 1996; pg xviii)

1860-1870s

In 1860 A Hermannsburg mission is established
In 1863 Bangwato defeat Amandebele for the second time at Shoshong
In 1868 American Baptist mission returns
In 1871 A formal London missionary society mission is established in Kanye
In 1866 my great grandfather was born and his mother dies during birth



In 1895 Chief Bathoen, the chief of the Bangwaketse tribe, travels to London as part of a delegation to contest the British rule over Bechuanaland

1880s

In the 1880s the Asians settle in Kanye
In 1883 Barolong, Bangwaketse, Bakwena and Kgafela renew defensive alliance in the face of boer aggression
In 1884 Batawana tribe defeats Amandebele
In 1889 most Batswana chiefs object to colonial rule at the Kopong Conference

1890s

In 1890 the British grant themselves the right to exercise colonial control over Botswana
In 1897 Cecil John Rhodes commissioned a train to be built spanning from Mafikeng to Bulawayo
In 1899 the boundaries of major Batswana reserves are demarcated. A hut tax is also introduced
In 1899-1902 Batswana fight in the South African
In 1896 My great grandfather marries his first wife

1885

The British proclaim the Bechuanaland Protectorate



Fig. 3.19. The history of Botswana from the 1840s to 1950

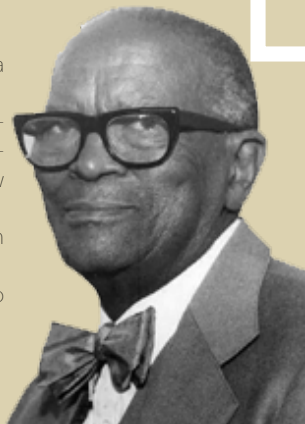
1900s



In 1903 to 1905 thousands of ova Herero and Nama flee to Botswana to escape German oppression in Namibia (Denbow et.al.2006;pg XVI)

1907-1920

In 1907 Anglican church establishes a permanent presence in Botswana
In 1908 Chief Bathoen leads a protest against the incorporation of Botswana into South Africa (Denbow et.al.2006;pg XVI)
In 1918 Some Batswana participate in World war I
In 1919 A native tax is established to pay for
(Denbow et.al.2006;pg XVI)
1926 My grandfather was born



1930-1940

My grandmother was born in 1933

1940-1950

In 1940-1945 Some Batswana participate in World war II
In 1948 Seretse Khama, chief of Bangwato tribe marries a British woman
1949 Christina Mmanku starts St. Johns Apostolic church in Botswana
1950 Seretse Khama is deposed by the colonial government (Denbow & Pheny 2006,p.XVI)

1948



1950s

1950 Chiefs of tribes suppress the Zionist church
In 1956 Seretse Khama returns from Exile
In 1959 Botswana's first political party is established

FOREIGN NEWS

African Appeal Fails, Khama Barred For Life

Six native Africans, who went to London as representatives of 100,000 Bamangwato tribesmen, lost their appeal for the return of their chief, Seretse Khama, to Bechuanaland. The British government announced a final rejection to their request and the group immediately accused the government with cowardice and racial discrimination. Khama was banished for life from Bechuanaland by the former Labor government after he married a white London secretary. The Conservative government's ruling on the appeal made the ban permanent.



Seretse Khama and wife.

FOREIGN NEWS

British End Exile Of Ex-Chieftain Seretse Khama

The eight-year exile of Seretse Khama, the 35-year-old chieftain of Africa's Bamangwato tribe who was ousted from his throne and banished from the British protectorate of Bechuanaland because he married a white woman, was ended by British authorities. The Oxford-educated Khama, who married London-born typist Ruth Williams in 1948, will be permitted to return to his homeland as a private citizen. The Khamas, parents of two children, spent the exile period in London.



The Seretse Khama

1908

1960s



1960s

In 1960 Britain approves of the new constitution for Bechuanaland executive council and legislative council and African council established
In 1961 Seretse Khama elected to head the executive council

1962- Seretse forms a democratic party called BDP
1964 My mother was born
1966 My aunt Nancy was born
1966 Botswana gains independence and Seretse Khama is elected the first democratic president of Botswana.
1968 My uncle Jane Ntereke was born
1968 Tribal land act created district land boards to over-see land distribution.
(Denbow et.al.2006;pg XVII)

1970s-1980s

1974 The Zionist church is formed in Botswana
1980- Seretse Khama dies and his deputy Quett Masire is made president. The drought makes self sufficiency impossible
1982- My grandfather passes away
1985 Buildings in Gaborone are raided by South African forces in search for ANC members. 12 people die
1986 Female organization formed called "Emang Basadi" meaning women stand up
1989- Masire wins the Election to continue as the president



1990s

1993 My mother moves to South Africa
1994 I was born
1994 The BDP wins elections and allows Masire to continue as president for another term.
1995 The government relocates thousands of Bushmen to settlements outside central Kalahari game reserve
1998 Masire resigns and retires. Festus Mogae becomes president



President Festus Mogae

2000-2003

In late February and early March of the year 2000 devastating floods more than 60 000 are made homeless.
In 2002 The Kalahari Bushmen take the Government to court to challenge forced eviction from their land.
In 2003 Botswana erects a fence along its border with Zimbabwe to stem influx of Zimbabwean illegal immigrants
My grandmother dies

2020s



2004-2008

2004 President Festus Mogae serves a second term as president
2008 Botswana launches its own diamond trading company DTCB
Sir Ian Khama, son of Seretse Khama becomes President of Botswana and the BDP party.



2009-2012

2009 Diamond production in Botswana is halved
2009 The BDP wins the elections and Ian Khama gains a second term of presidency
2010 The Human rights group call for boycott of Botswanan diamonds over the displacement of Basarwa/ Bushmen from their ancestral land
The government bans commercial hunting of wildlife
Three opposition parties try to form a coalition against the BDP but fail

2014

The BDP wins the elections and Ian Khama wins another term. The BDP wins 33 of 57 parliamentary seats

A gay rights movement wins legal rights



2018

Mokgweetsi Masisi becomes president and leader of the BDP

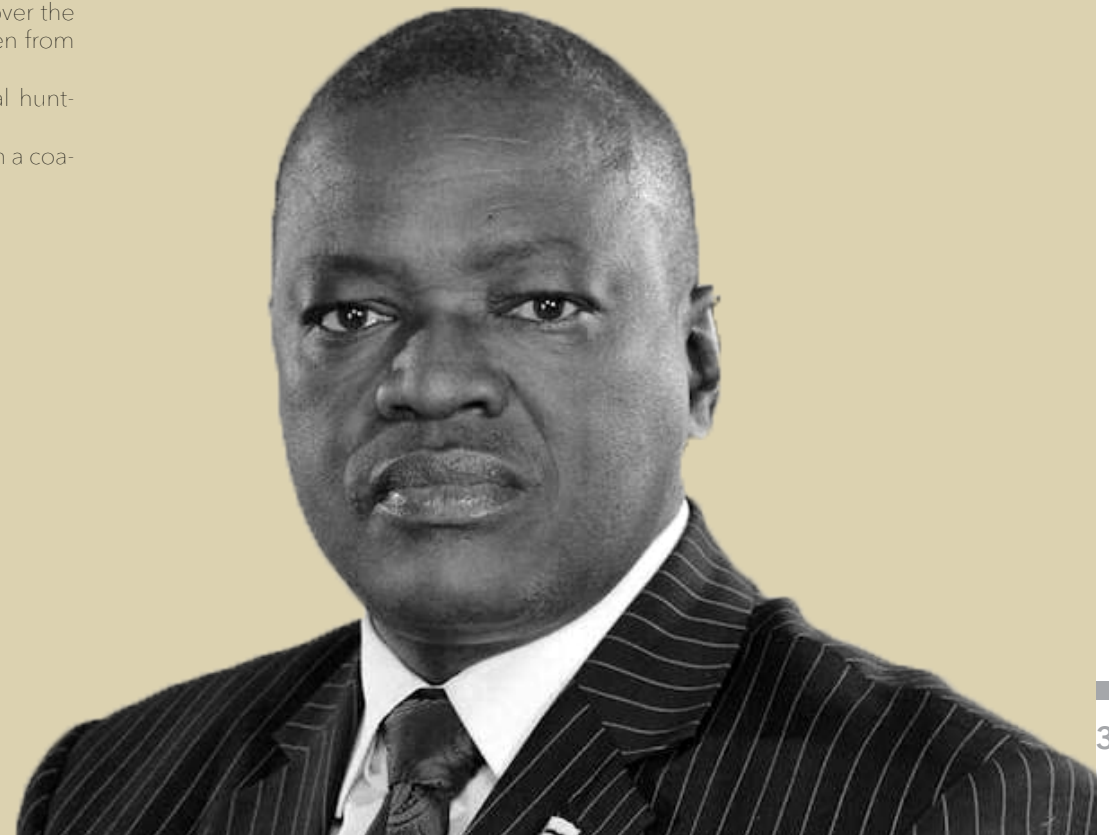


Fig. 3.20. The history of Botswana from the 1960s to 2018

Photo-series of Kanye



Fig 3.21 The view of the town from Ntsweng Hill.





Fig 3.22. The entry into the town through the Main A2 Highway which is part of the trans-Kalahari corridor. Many of the town's amenities are along this particular highway as will be discussed in the analysis of the transport. This image was taken towards the East of the main commercial area.



Figure 3.23. Street views of the teachers quarters of a school along with the hilly landscape in the background in the town of Kanye.



Figure 3.24. Street view of the town of Kanye.



Figure 3.25. The view of the town of Kanye from Ntsweng Hill. This is essentially the view that the churches on the hill have of the town as will be discussed in the religion section.



Figure 3.26. The town of Kanye . The image was taken towards the east of Kgosi Bathoen's 19th century home.



Fig 3.27. A view from Ntsweng Hill including the grain silos and the mosque and the rest of the town



Figure 3.28. Street views of the informal trading across from the missionary Seventh day adventist hospital in Kanye.



Figure 3.30. A football field created by the community in Kanye.



Figure 3.29. The juxtaposition of the rural and modern power-lines and houses in Kanye.



Figure 3.31. A common form of boundary walls in Kanye.



Fig 3.32. The view of the town from Ntsweng hill. This is essentially the view in which the missionary churches and the chief have of the town.



Figure 3.33. The Hustle and bustle of the town on a Saturday along the main A2 highway.



Figure 3.35 The view of the town from Ntsweng hill. This is essentially the view in which the missionary churches and the chief have of the town.



Figure 3.34. Pedestrian movement along the main A2 highway in Kanye.



Figure 3.36. An example of the commercial activities within the town.



Fig 3.37. The trading taking place along the main A2 highway. This image was taken towards the Western end of the town

The analysis of Kanye

Figure 3. 38 .The upper half of Kanye, Botswana





The site

Figure 3. 39 .The lower half of Kanye, Botswana





Figure 3

Why Kanye?

My ancestors, Bangwaketse, chose Kanye as their place to settle for varying reasons. These reasons also serve as the reasons for Kanye as my chosen site despite Kanye being the literal origin of my own "Nervous conditions". Kanye is rich in history in terms of colonialism and the four main topics or rather nervous conditions to be explored in this research report.

My ancestors chose Kanye for three main reasons, the resources, its inaccessibility to tribes trying to raid the Bangwaketse tribe and lastly whether the land had been claimed by as another tribes territory. Kanye's hilly region served as a way to evade the raids of the Matabele (King Mzilikazi's tribe) and had not yet been claimed by any other tribes that existed in Botswana at the time. In terms of the resources Kanye possessed many water springs which were evident till as late as the early 1900s and most importantly its biggest source of water the gorge of Kanye otherwise known as Pharing. Bangwaketse were notorious for settling in places with great water sources, for the purpose of survival and healing. The presence of water sources meant the presence of many other food source and plants. Hence, our ancestors being "Badimo ba metsi" meaning ancestors who harness their power from water. This means that many of our ritual practices would take place

near bodies of water.

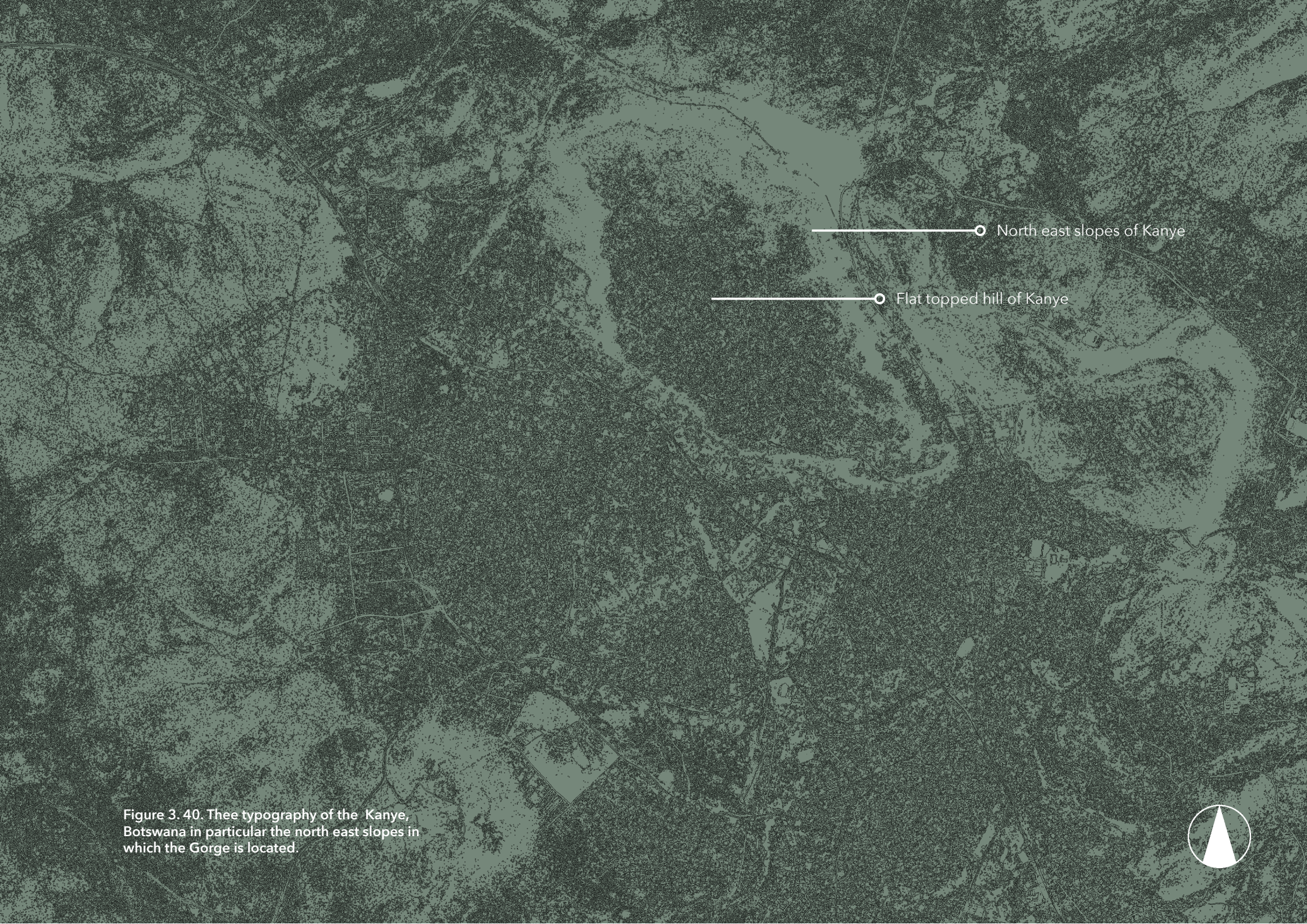
Therefore, the presence of Pharing gorge made daily life practices simpler for Bangwaketse as they settled on the flat topped hill in Kanye called Ntsweng hill. The hill was in close proximity to the gorge itself making water runs simpler for women and also serving as a place to hide or evade the raids of the Matabele. According to Kangwanani Scott in his dissertation on the The settlement nexus of Southern Tswana on hilltops and valleys in present day south east Botswana in the 19th century: "the gorge is located in the North east steep slopes among the rocks" (Scott 2008, p.45). This highlights this very notion that the location of the gorge made the daily life practices of my ancestors much easier.

Moreover, Scott notes that to the north, the gorge created a "permanent water table at the foot of the hill" (Scott 2008, p.45). This particular water table he refers to, is my chosen site Mmakgodumo dam. The water table served as the place in which wild animals and cattle went to consume water. The water table officially became the dam in 1940 as the then chief Kgosi Bathoen II commissioned a mophato (a group of men) to extend the extent of the dam. Kgosi Bathoen II through this action was fulfilling his cultural duty as a chief to ensure that the village had water. Historically this took place in the form of

Rituals such as rain dances and prayers completed with the Ngaka. The dam then served as an irrigation scheme which fed into a vegetable garden. This vegetable garden was used to produce vegetables for school children in Kanye.

Today the dam serves as a place for worship,

Baptisms or cleansing rituals, traditional rituals, Christian practices, cultural events and tourist activity. Therefore, the dam in many regards ties into this research report as this research report's main aim is to explore the infusion of these very ideas. In a sense the dam is a microcosm for the manner in which traditional Setswana religion and Christianity can be infused. Its position, offers a way to redistribute power socially and spiritually as the missionary churches at the top of the hill currently possess that power. The placement of the church buildings themselves are a symbol of that power. In this regard Kanye the town and Mmakgodumo dam and bird sanctuary the immediate site are pertinent to this research report. They offer a way to re-write the narrative of not only the African but also the Motswana by means of the notion of infusion of traditional Setswana religion and culture with that of Christian practices.

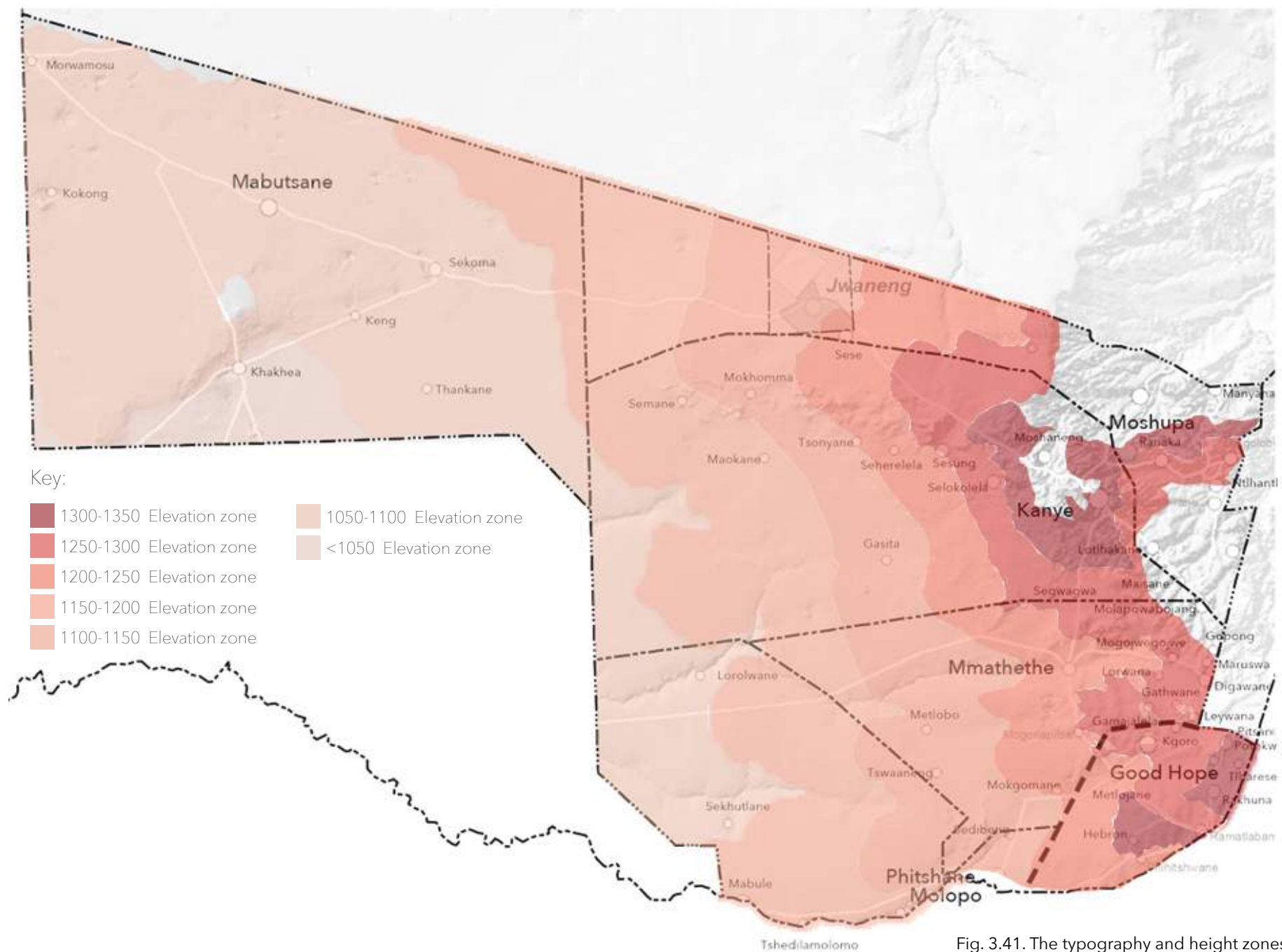


○ North east slopes of Kanye

○ Flat topped hill of Kanye

Figure 3. 40. Thee typography of the Kanye, Botswana in particular the north east slopes in which the Gorge is located.







The taxi rank along the main A2 highway.



One of the main forms of transportation in and around Kanye



The train commissioned by Cecil John Rhodes spanning from Mafeking to Bulawayo, Zimbabwe.

Fig. 3.42. Examples of transporation systems in Kanye and in essence in Botswana.

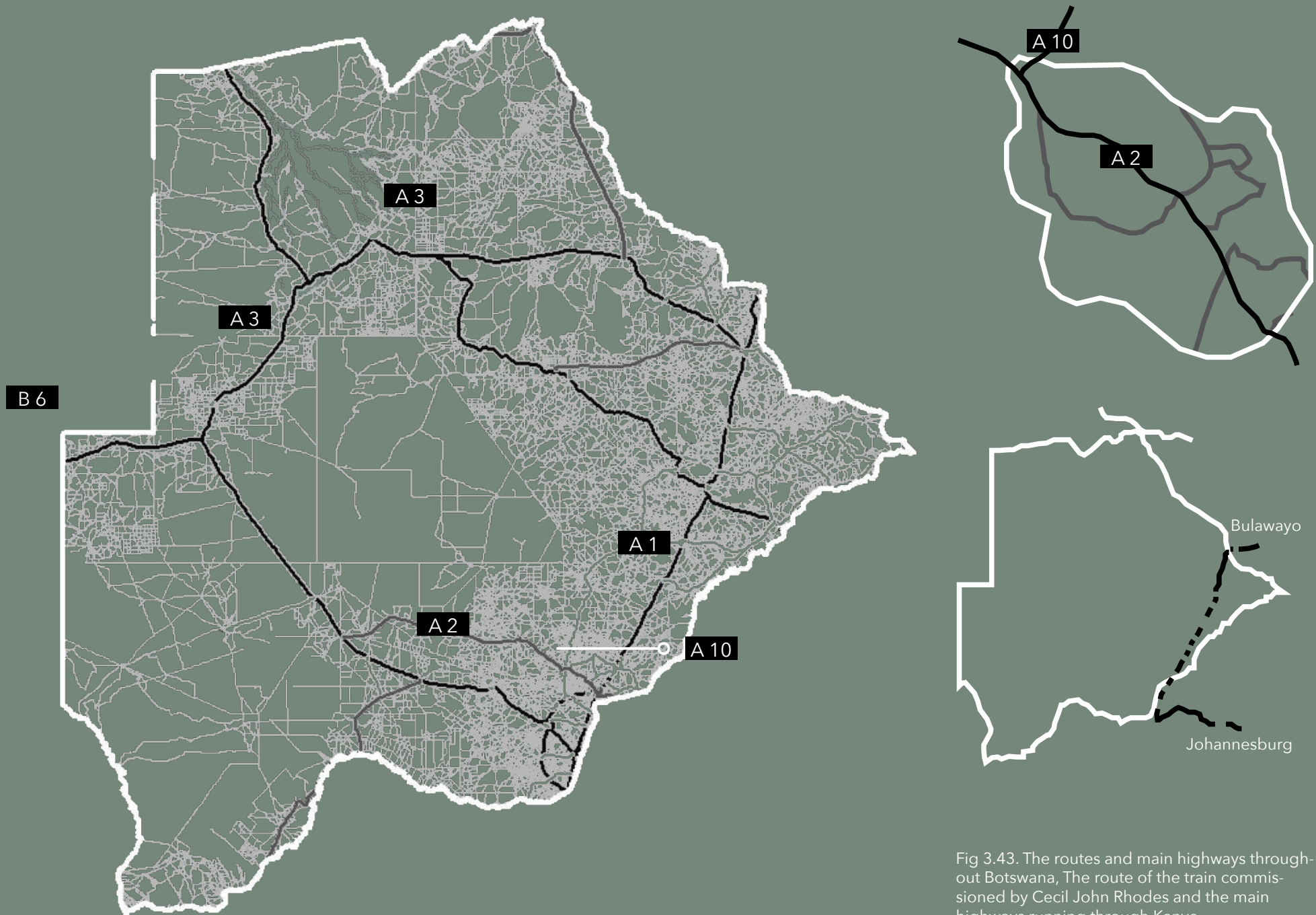


Fig 3.43. The routes and main highways throughout Botswana, The route of the train commissioned by Cecil John Rhodes and the main highways running through Kanye

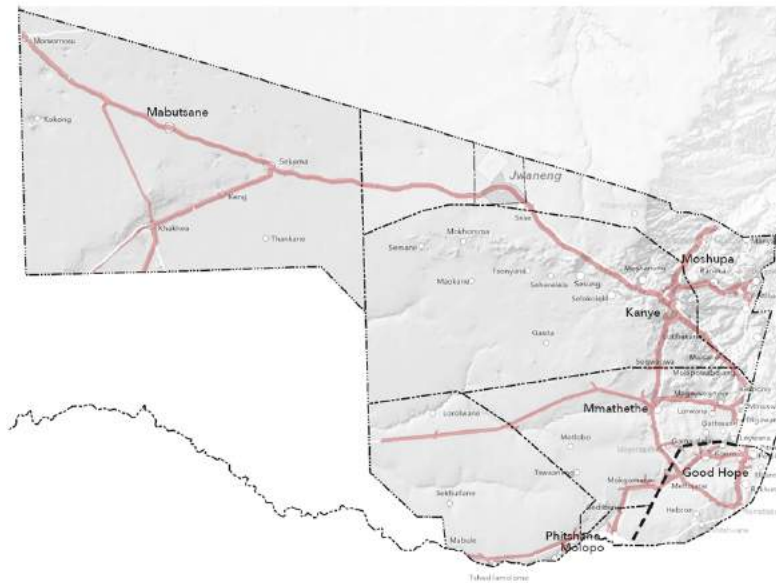


Fig. 3.44. The main roads throughout the Southern District

The main A2 highway runs through the centre of Kanye. Along this route is where all the main commercial activity takes place. There are amenities such as malls, stand alone stores, petrol stations, police station and informal trading along the main A2 highway. For this reason town's main traffic volumes are along this route. The A2 is part of the Trans-kalahari corridor. The Transkalahari corridor links Namibia to Pretoria. The corridor ensures that such routes are paved or tarred roads. The project includes railway lines connecting Southern African countries.

The main forms of transportation in Kanye are private cars in the form of meter taxis that travel short distances within the town. The second form of transportation are minibus taxis and buses that travel long distances

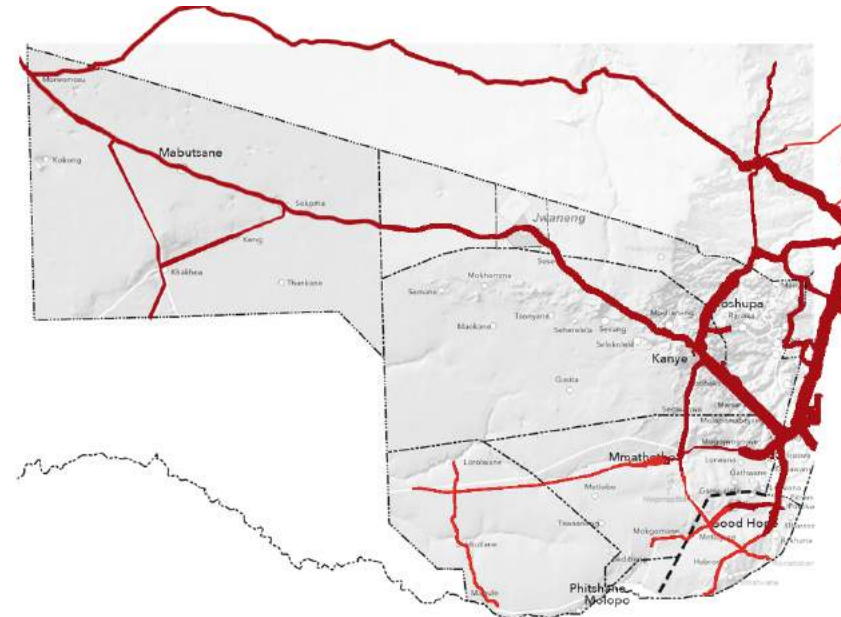


Fig. 3.45. The volumes of traffic throughout the southern districts.

between towns. The long distance transportation transports people in Kanye to places like Gaborone and Lobatse



Figure 3. 46. Infrastructure and Government buildings in Kanye

1.



The Botswana technical office

2.



Fig 3. 79. The old Magistrate court

3.



The Kanye Public Library

4.



The Kanye Post office

5.



The Ministry of Agriculture

6.



The new Magistrate court

7.



The Mmakgodumo power station

8.



The Botswana institute for Technology and research innovation

9.



The Botswana institute for Technology and research innovation

10.



The Ngwaketse Landboard



UCCSA church **4.**

The Mosque **2.**

St John's Apostolic church

Roman catholic church

A2

Zionist church

1. Kgosi Bathoen I's home

3. Seventh day Adventist church

Roman Catholic church

James Good UCCSA church



Fig 3. 47. The churches and religious spaces in Kanye.

1.



The chief Kgosi Bathoen's home

2.



The Mosque in Kanye

3.



The Seventh day Adventist church

4.



The UCCSA church



4.

Ministry of Education and Skills development. "The brigades"

Bathoen Primary school

Ntebogeng Community Junior school.

Kidz academy school

2.

The Seventh day Adventist hospital

Maisantwa Primary

Makaba Primary school

Mafikana Primary school

1.

Seepapitso Secondary school

Thlomo primary school

Ketlogetswe Primary school

A2

Ngwaketse Junior secondary school

3.

Moonkami Secondary school



1.



Seepapitso secondary school named after Kgosi Seepapitso

2.



The Seventh day Adventist hospital

3.



The Moonkami Secondary school

4.



The Ministry of Education and skills development. "The Brigades"

There are 15 Primary schools and 6 Junior schools in Kanye Botswana. There are also 3 English mediums in Kanye. This was a major development as children were sent to English medium in Lobatse prior to the construction English mediums in Kanye. Most of the schools were named after the previous Chiefs of Kanye. Some of them include Kgosi Ngwaketse, Kgosatsana Ntebogeng, Kgosi Mokane, Kgosi Thlomo, Kgosi Sebego and Kgosi Seepapitso.

The brigades were a development in Botswana that explored education beyond the confines of a classroom. Instead the brigades educate young men and women in the skills of carpentry, auto mechanics, welding, and printing. The brigades were funded by international donors.

Fig 3. 48. The schools and hospitals in Kanye

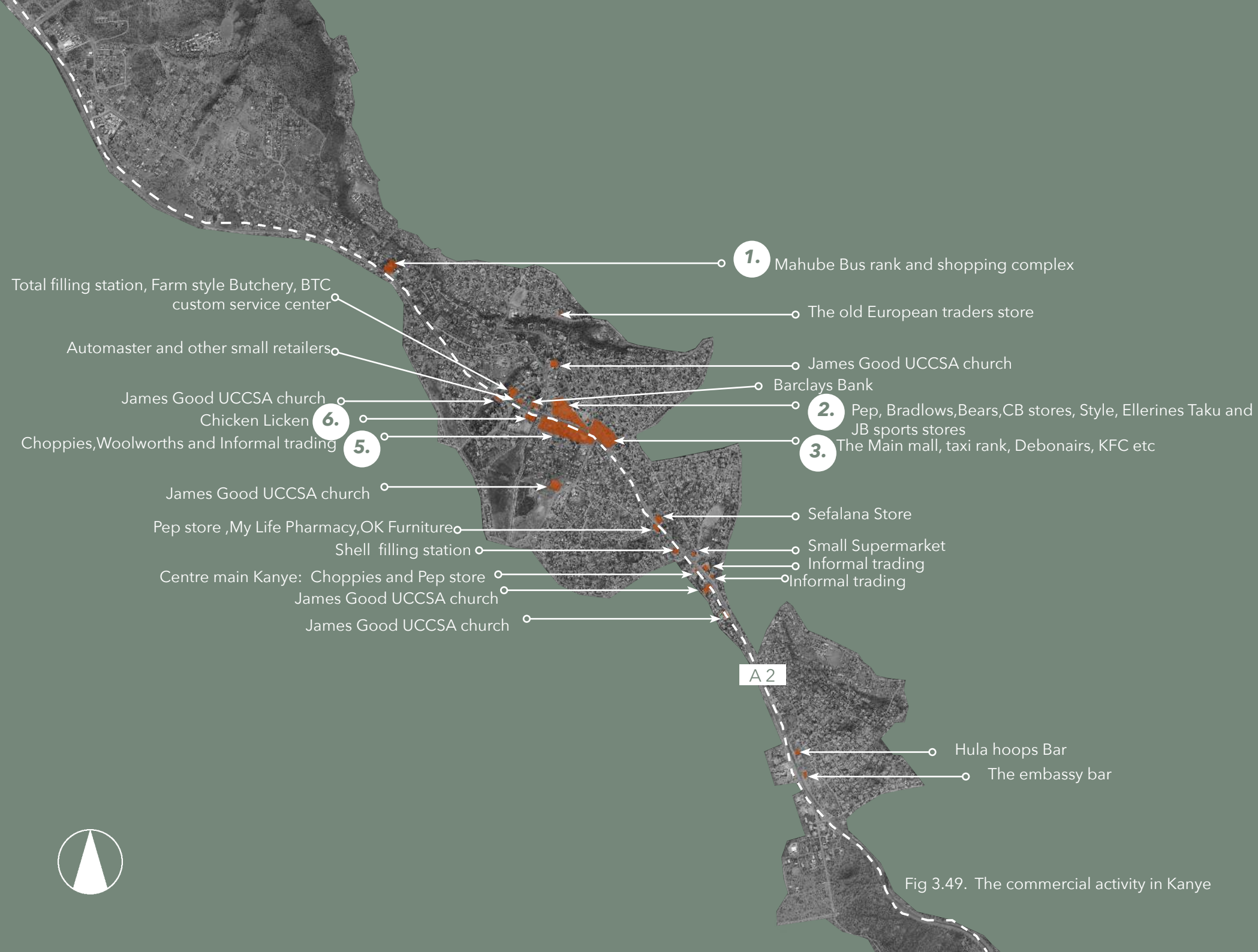


Fig 3.49. The commercial activity in Kanye

1.



The Mahube rank and shopping complex

2.



The stores adjacent to the main mall

3.



The main mall

4.



The informal trading across the street from the mall

5.



The choppies superstore

6.



The chicken lickin



1.



Mmakgodumo Dam and Bird sanctuary

2.



The Bathoen Museum

3.



The Pharing Gorge

4.



The statue of Kgosi Bathoen

5.



The Kgosi Bathoen's home

6.



Motse Lodge and cultural village

Important buildings



Fig 3.51. One of the first European trader's store. My mother used to be sent to this store by her parents in her younger years.



Fig 3.52. My mother's friends home. Her friends were originally from Holland and stayed in this house when they arrived in Kanye.



Fig 3.53. Mahube. This was built by a prominent Asian family in Kanye that are responsible for a lot of development in Kanye.



Fig 3.54. The Old NDB bank. This is where my mother used to work in her early twenties. The bank used to offer farmers loans. The building is now a motel.



Fig 3.56. Other rainwater catchment areas in Kanye

Water

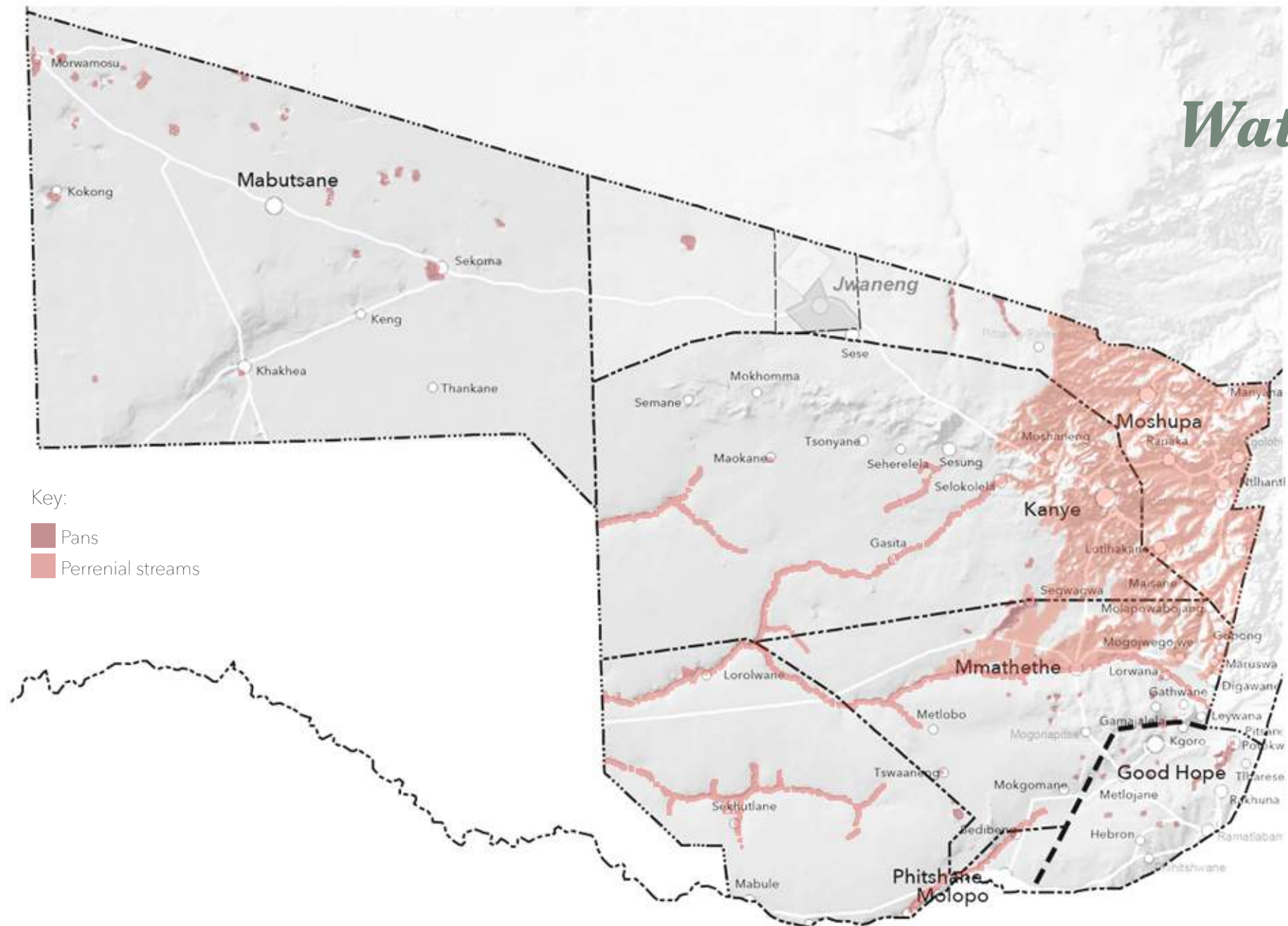


Fig. 3.55. The perennial streams and water pans in the Southern District

Ecology

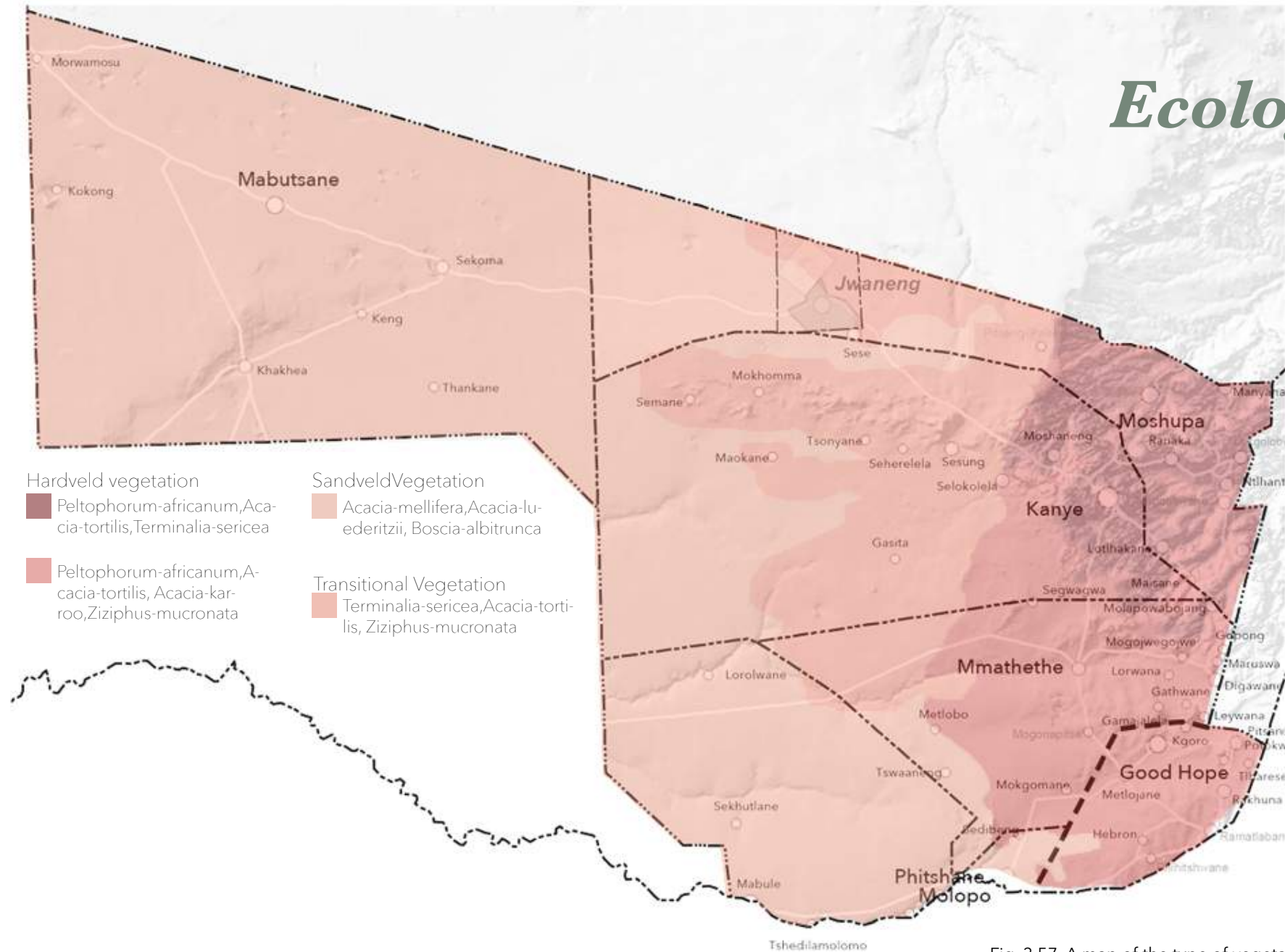


Fig. 3.57. A map of the type of vegetation in Kanye



The leaf of the Mosilabele tree

Scientific name: *Rhus Lancea*
 Physical description: Rough dark brown bark; leaves with different coloured surfaces
 Traditional uses of the tree: The fruit can be pounded with water & when fermented can become traditional beer. The wood is used for fencing posts.



The leaf of the Morula Tree

Scientific name: *Sclerocanya Birrea*
 Physical description: Fruit is yellow when ripe and rich in vitamin c.
 Traditional uses of the tree: The Kgotla tends to be built around a morula tree. The fruit is used in the production of traditional beer. The wood is used for making pestles to crush grain.



The leaf of the Mongare tree

Scientific name: *Combretum Hereroense*
 Physical description: This a small tree. It's height ranges between 3-5 meters
 Traditional uses of the tree: The roots are used for stomach illnesses. It is also used for firewood



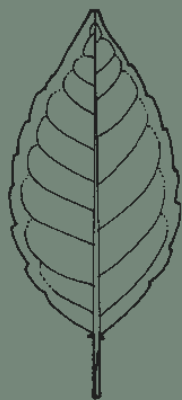
The leaf of the Mohudiri-walente

Scientific name: *Combretum molle*
 Physical description: The bark is grey /brown and is flaky. The tree's height is 10 meters.
 Traditional uses of the tree: The leaves were used for dressing wounds and as an antidote for snake bites. Feverish children are fed a boiled mixture including the dried leaves to ease the fever.



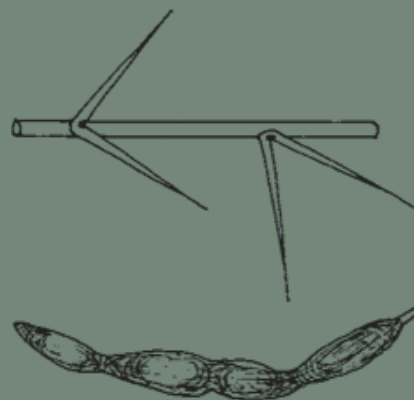
The leaf of the Moologa tree

Scientific name: *Croton gratismus* Burch
 Physical description: The leaves are dark. The flowers are small and appear in October
 Traditional uses of the tree: the leaves and bark are used for medicinal purposes. The Y-shaped branches were used to make catapults. The slender stems are used for the roofs of traditional huts



The leaf of the Morukuru tree

Scientific name: *Spirostachys African* Sond
 Physical description: valued for straight, upright single.
 Traditional uses of the tree: Provides hut poles and rafters



The leaf of the Mooka tree

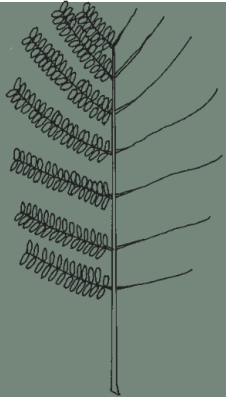
Scientific name: *Acacia Karoo/ White* thorn
 Physical description: Dark bark & white thorn
 Traditional uses of the tree: good tree for cattle and livestock , bark is used for tanning leather



The leaf of the Monato tree

Scientific name: *Burkea African* Hook
 Physical description: the leaves are crowded at the ends of branchelets. The fruit is thin and flat
 Traditional uses of the tree: The timber was used for wagons and furniture. The bark and fruit are used as a fish poison

Fig. 3.58. The tree types in Kanye(1)

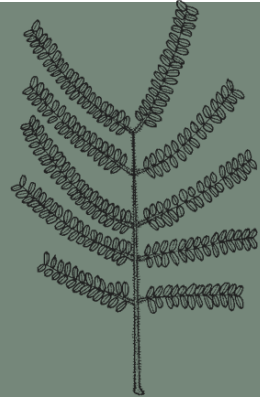


The leaf of the Mosetlha-o-monnye tree

Scientific name: *Elephantorrhiza Burkei* benth

Physical description: This is a deciduous plant, a sparsely foliated bush

Traditional uses of the tree: used for tanning leather



The leaf of the Mosetlha tree

Scientific name: *Petlophorum Afric- num sond*

Physical description: Feathery leaves & crooked trunk

Traditional uses of the tree: Bark and leaves are used to treat abdominal pains and relieve sore eyes.



The leaf of the Moretologa-wa-kgomo tree

Scientific name: *Ximena Caffia sond*

Physical description: Sparsely-branched Shrub or small tree with dark green leaves



The leaf of the Moretologa-wa-pudi tree

Scientific name: *Ximenia americana*

Physical description: A shrub or small tree. The species flowers in November. The fruits are yellowish red.

Traditional uses of the tree: The leaves are used as a remedy for cough, fever and wounds. The fruit can be used to make beer



The leaf of the Mothwane tree

Scientific name:

Physical description: A small shrub tree that occurs largely on rocky and hilly areas. The fruit's diameter can go up to 40mm

Traditional uses of the tree: Considered unlucky to use the wood of the species



The leaf of the Mmopudu tree

Scientific name: *Mimusops Zeyheri* Sond

Physical description: Small to medium evergreen tree. Leaves are glossy dark green

Traditional uses of the tree: Used to produce a fruit that is sold in markets in November and December



The leaf of the Mogwana tree

Scientific name:

Physical description: A multi-stemmed shrub with a dark bark. The tree is deeply fissured and peels away in old tree

Traditional uses of the tree: The fruits are used to make traditional/ Khadi.



The leaf of the Moretlwa tree

Scientific name: *Grewia flava*

Physical description: Grey-ish green leaves, thin branches. Fruits that are high in sugar content

Traditional uses of the tree: The fibre is used for fiber for woven baskets. Used by Bakgaladi at the funeral of a parent, it is wrapped on the parents arm and their children's arms as a way to maintain a spiritual connection

Fig. 3.59. The tree types in Kanye(2)

Tree types at the dam



Fig 3.60 a tree at Mmakgodumo dam that possesses similar characteristics to the "Mohudiri-wa-lentse". Therefore leading me to conclude that it belongs to the "Combretum" tree type. The bark is grey /brown and is flaky. The tree's height is around 10 meters.



Fig 3.61. A tree at Mmakgodumo dam that possesses similar characteristics to the "Mohudiri-wa-lentse".



Fig 3.62. A tree at Mmakgodumo dam that possesses similar characteristics to the "Mohudiri-wa-lentse".



Fig 3.63. A tree at Mmakgodumo dam that belong to the Combretaceae tree type potentially the combretum imberbe.

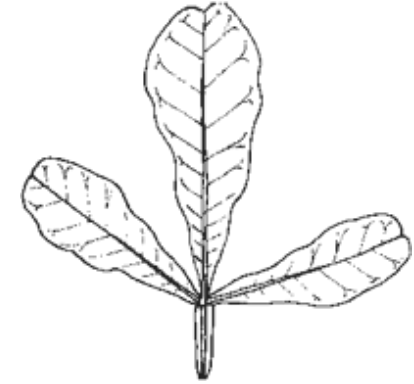


Fig 3.64. The leaf of the Rhus pallens Eckl. & Zeyh found within the dam area

Plant types at the dam



Fig. 3.65. Bodikomo plant. This plant usually boiled and consumed for the purpose of reducing flu symptoms.



Fig. 3.66. Mosethlo plant. It is usually boiled and used to heal sharp pains.

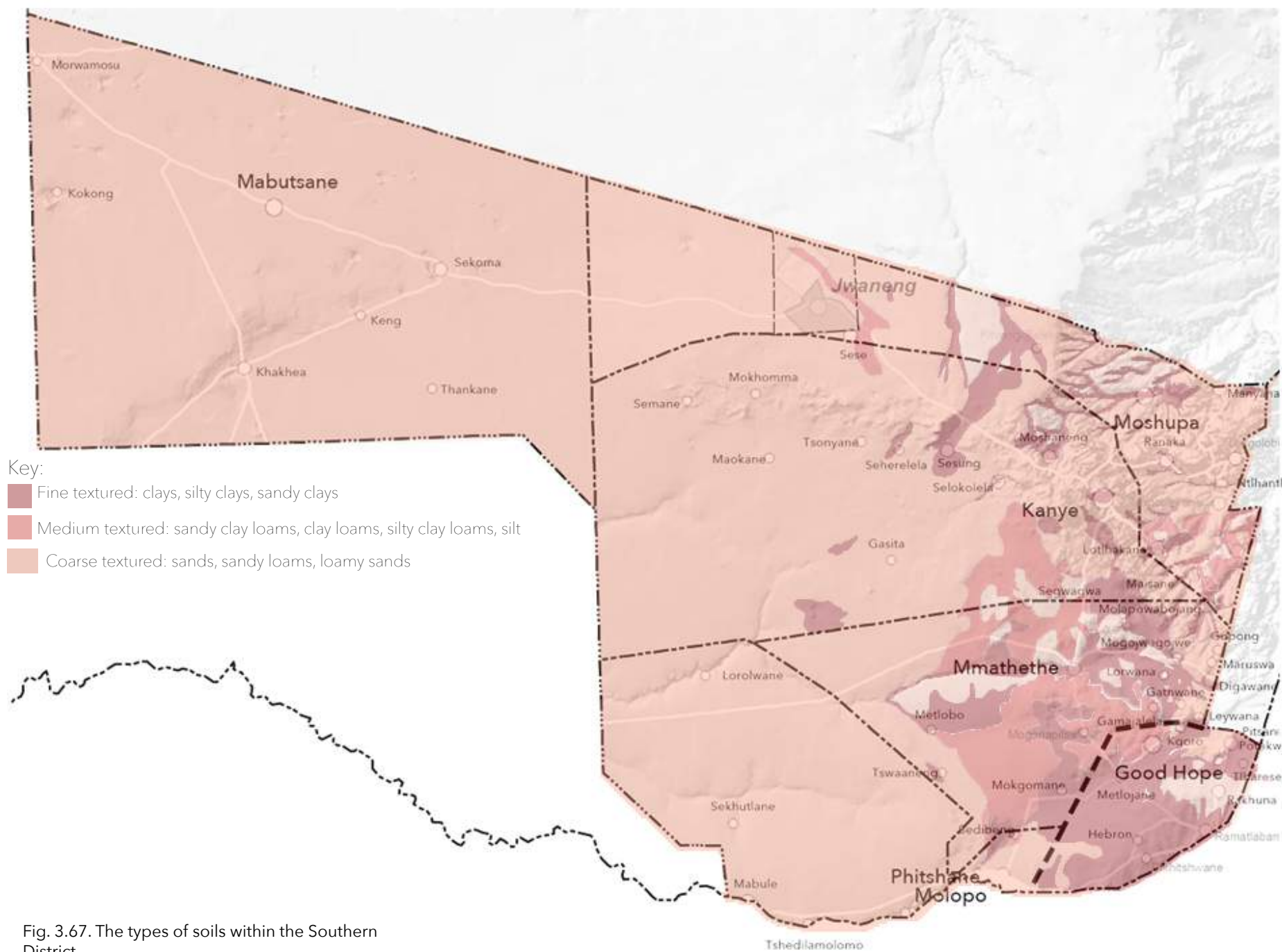


Fig. 3.67. The types of soils within the Southern District

Soil types



Fig. 3.68. The silty clay loam soil at Mmakgodumo dam



Fig. 3.69. The silty clay loam soil at Mmakgodumo dam and bird sanctuary.



Fig. 3.70. The soil at Mmakgodumo dam which can be identified as silt or silty clay loam soil.

Birds in Kanye



The Lesogo bird.

Lesogo is the traditional Setswana name for the bird
English name: African Orange River Francolin with



The Mmamasila anoka bird.

Mmamasila anoka is the traditional Setswana name for the bird
English name: Woolly-necked stork bird. This bird is known by Batswana as the pot thief



The Segodi bird.

Segodi anoka is the traditional Setswana name for the bird
English name: Africanskimmer bird. This bird is known by Batswana as the chick thief



The Mmadilepe bird.

Mmadilepe is the traditional Setswana name for the bird
English name: Woodpecker. The word "dilepe" means an axe. Which ties to what the bird is known for which is wood pecking.



The Korwe bird.

Korwe is the traditional Setswana name for the bird
English name: Southern yellow billed hornbill.



The Lepoi bird. Lepoi is the traditional Setswana name for the bird

English name: Stock dove
Lepoi is known as a peaceful bird. The belief is that this bird is one that carries luck



The Lenong bird.

Lenong is the traditional Setswana name for the bird
English name: Lappet faced vulture.
This bird is often used in Setswana proverbs that are used metaphorically to describe greedy people.



The Lerwerwe bird.

Lerwerwe is the traditional Setswana name for the bird
English name: Burkea African



The Legakabe bird.

Mogale is the Legakabe Setswana name for the bird
English name: Pied Crow



The Mogale bird.

Mogale is the traditional Setswana name for the bird
English name: Sparrow weaver bird



The Sehudi bird.

Sehudi is the traditional Setswana name for the bird
English name: Cape Shoveler



The Thaga bird.

Thaga is the traditional Setswana name for the bird
English name: Southern masked weaver



The Mmamoleanne bird.

Mmamoleanne is the traditional Setswana name for the bird
English name: Cattle egret

Fig. 3.72. The birds in Kanye (2)

Sun and Shadow analysis

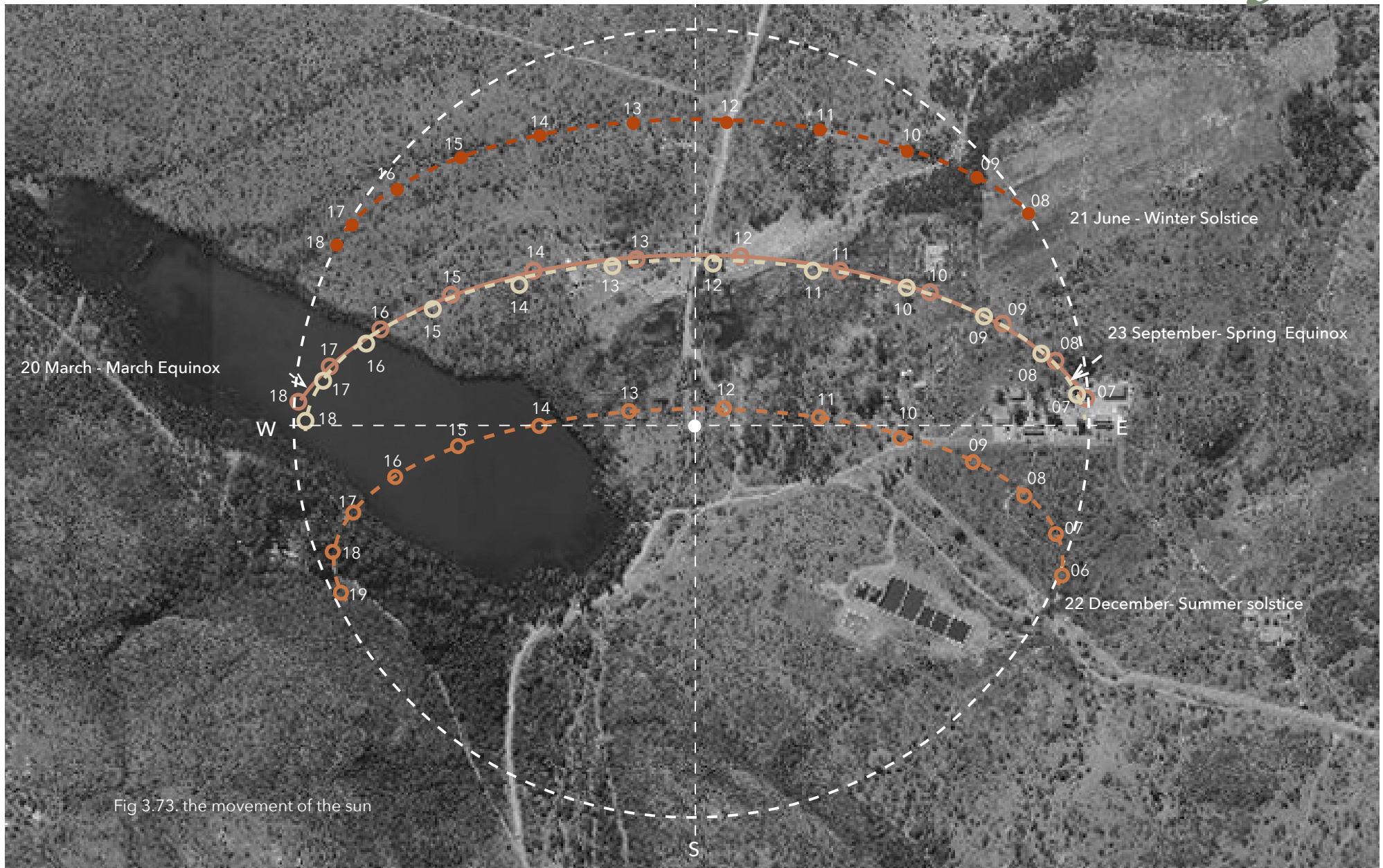
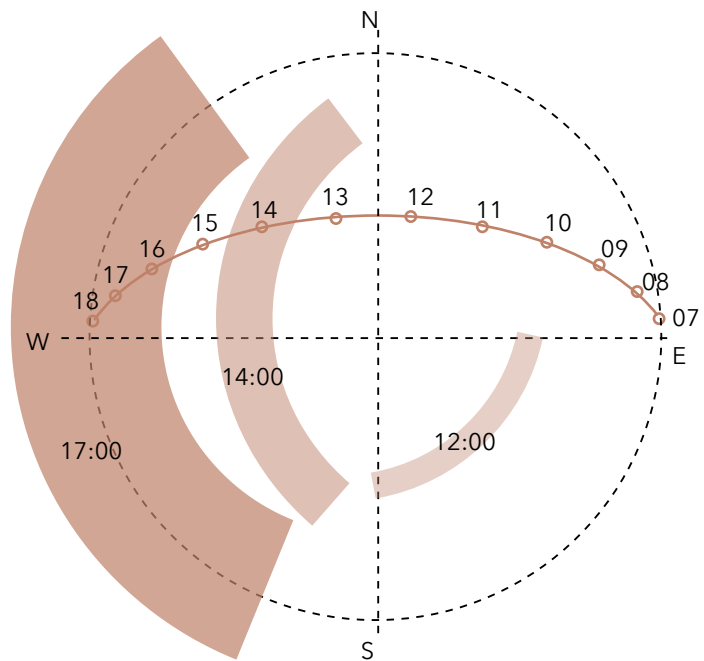
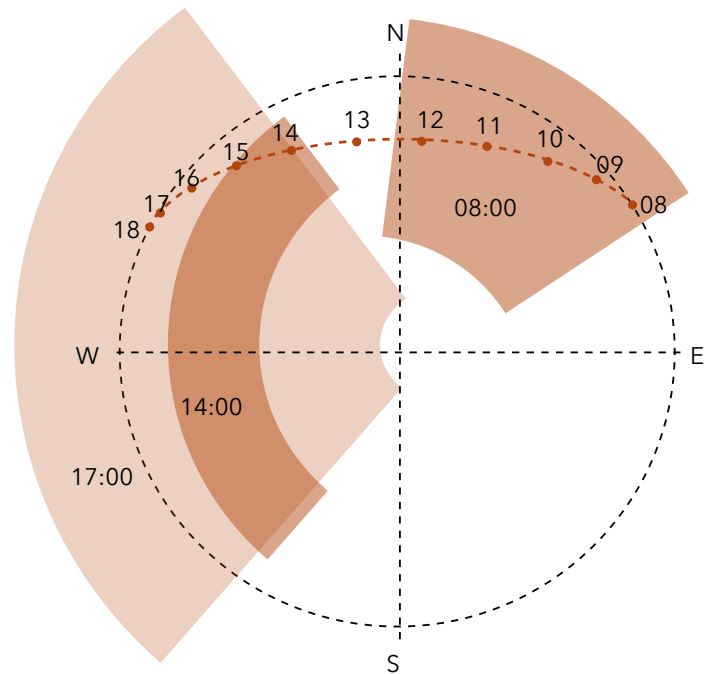


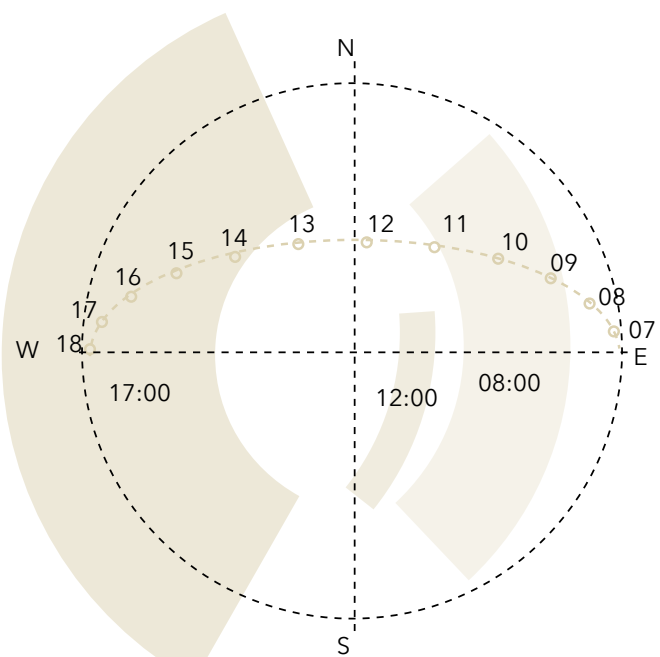
Fig 3.73. the movement of the sun



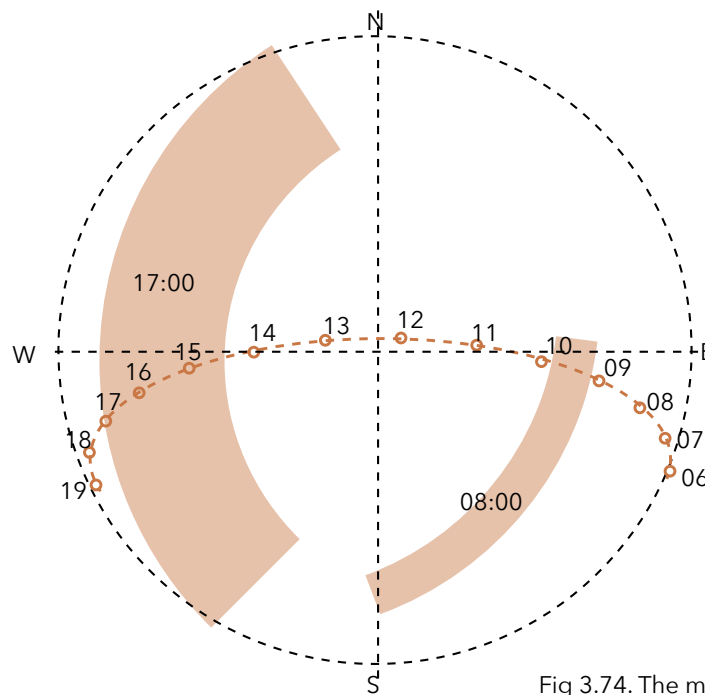
20 March - March Equinox



21 June - Winter solstice



22 September - Spring equinox



22 December - Summer solstice

Fig 3.74. The movement of the sun

Project: National Park Mali
 Architect: Francis Kere
 Location: Bamako Mali
 Square meters: 103 Hectares
 year: 2010

Precedents



This project was interesting because of the organization of functions around a large courtyard. The organization is reminiscent of the traditional layout of African villages, which are organized around the chief or main leader's home. Francis Kere's architecture essentially reconfigures the traditional architectural ideas as modern, therefore retaining an African identity even in modern architecture.

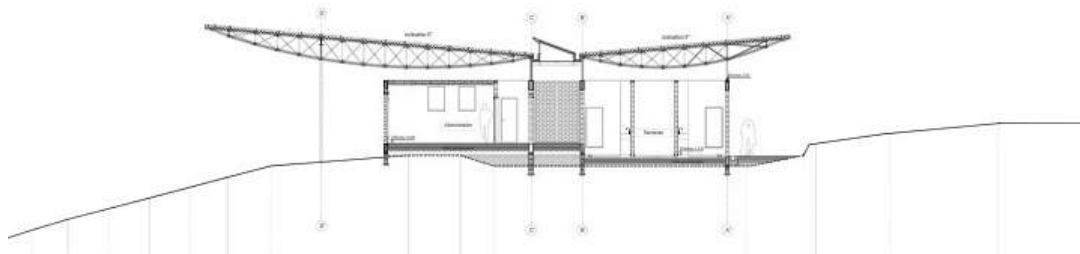
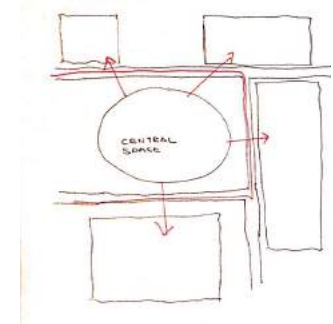
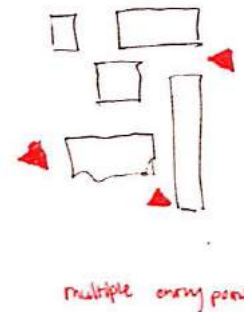
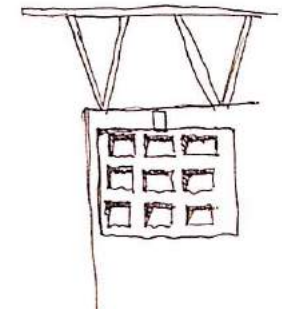
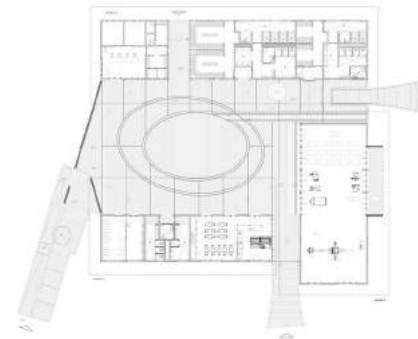


Fig.3.75. The National Park in Mali

Project: Lycee schorge secondary school
Architect: Francis Kere
Location: Koudougou, Burkina Faso
Square meters: 1660.0m²
year: 2016



The elevation of the Lycee Schorge secondary school



The courtyard of the Lycee Schorge secondary school



The elevation of the Lycee Schorge secondary school

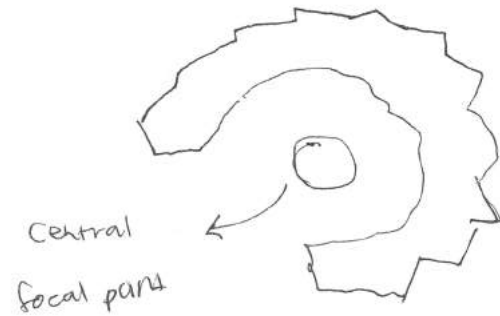


The aerial view of the Lycee Schorge secondary school

Kere's Lycee Schorge secondary school has been an important precedent for its African ideology and its technical detailing. In terms of its African ideology, the arrangement of the programme around a central courtyard as a reflection of the surrounding context. The other interesting thing is Kere's detailing of the corridor allowing it to become conducive to the idea of sustainability but also allowing the corridors to become places of rest. This precedent prompted interest into architectural elements such as double roofs, double facades, louvers versus windows and other cooling strategies as measure to achieving sustainability.

Fig.3.76. The Lycee Schorge secondary school

Relationship to nature & context



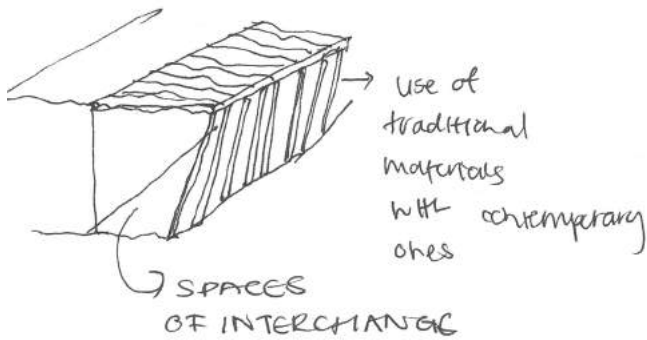
The layout of the school



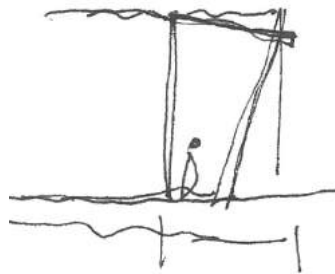
A comparison of the layout of settlements around the school to the layout of the school



the layout of the school as direct reflection of the layout of the surrounding context



The use of materiality and the spatial manifestations

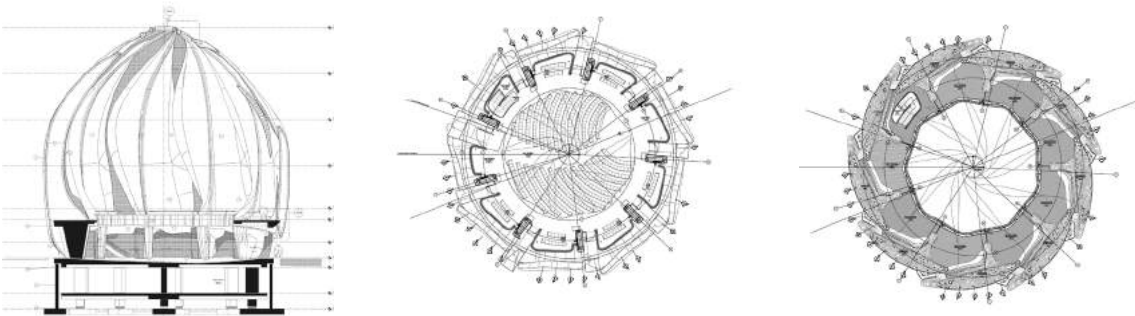


The two facades of the building and the spaces



The layered facade of the school

Project: Templo Baha'I Sudamerica
Architect: Hariri Pontarini Architects
Location: Chile
Square meters: 1200.0m²
year: 2016

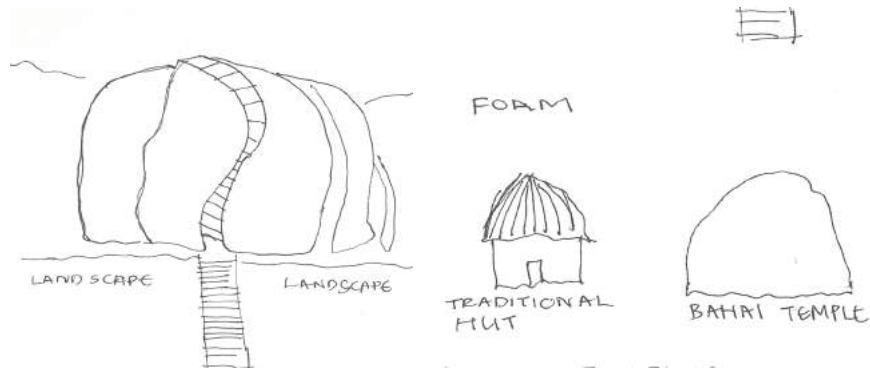


The Templo Baha'I Sudamerica is an interesting in the re-imagination of religious spaces as circular moving away from the traditional forms of religious spaces. Therefore reminding me that religious spaces are not about the conventional church form but rather are spaces in which people gather and share their spirituality. Therefore allowing me to architecturally represent the of being of more than one faith or rather being an infused being who infuses all their religious beliefs. In a sense this removes the typical assumption that if a space is designed in a circular fashion it is of African decent but rather that it circular forms represent spaces of gathering.



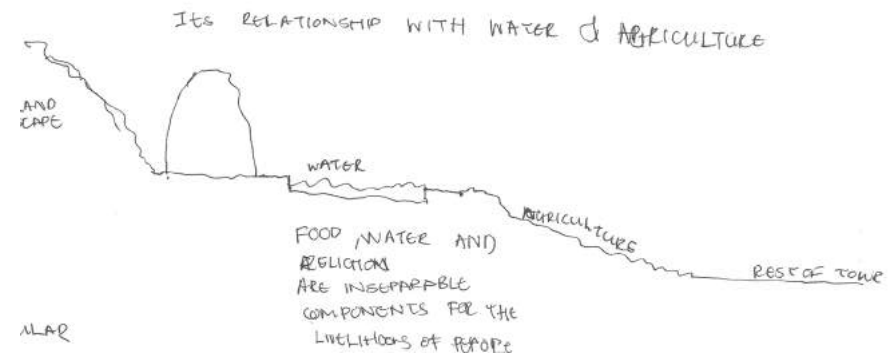
Fig.3.77. The Baha'I temple

Relationship to nature & context



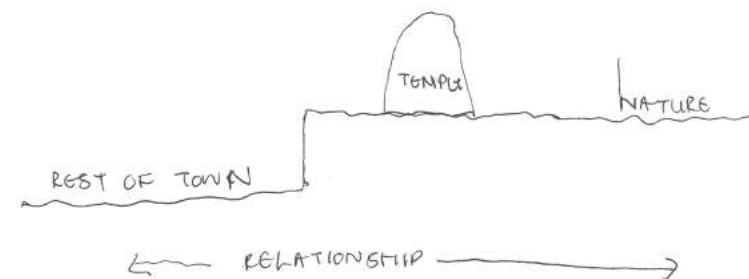
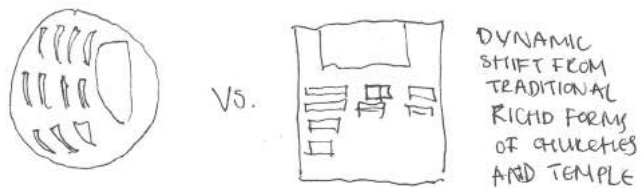
The form of the building and its relationship to landscape.

The buildings similarity in form to traditional Setswana huts.



The buildings similarity in form to traditional Setswana huts.

NOTION OF RELIGIOUS SPACE AS CIRCULAR

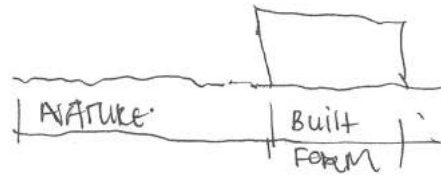


Project: Nossa Senhora De Fatima chapel
Architect: Plano Humano Arquitectos
Location: Portugal
Square meters: 100.0m²
year: 2017

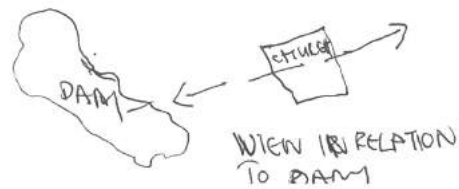


This project was particularly interesting to me in the way that religious spaces can maintain a connection with the landscape. This is a key theme for my new narrative. It offers a way to marry landscape and religion in simple forms.

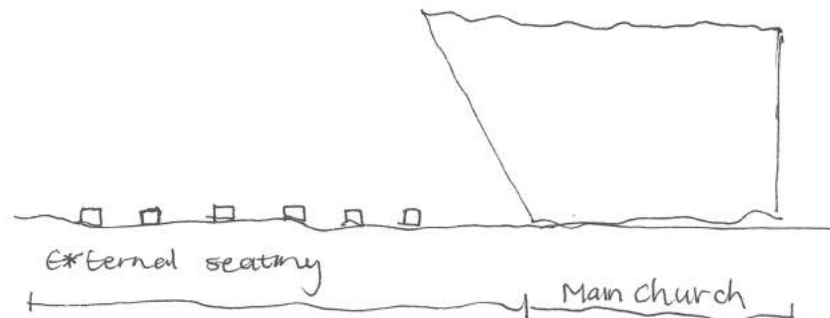
Form



The relationship of built form to the exterior congregation space. This offers insight for my own design solution.



The relationship of built form to the immediate context



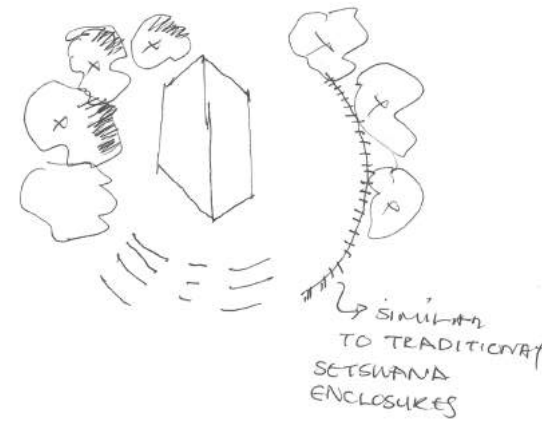
The relationship of built form to the external seating

Relationship to nature & context

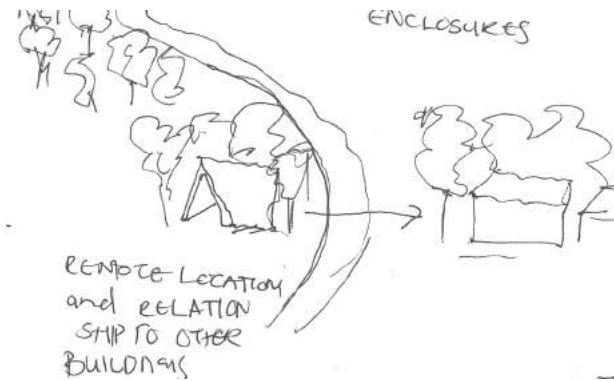


CONNECTIONS WITH
EXTERIOR AND INTERIOR
→ NESTED IN BETWEEN
TREES AND IS QUITE
REMOTE.

connections between the exterior and interior



The plan of the chapel



The manner in which the church is positioned in relation to nature and its immediate context.

Project: Sanctuary Chapel for the Vatican Pavillion at the Venice Biennale

Architect: Fosters and partners

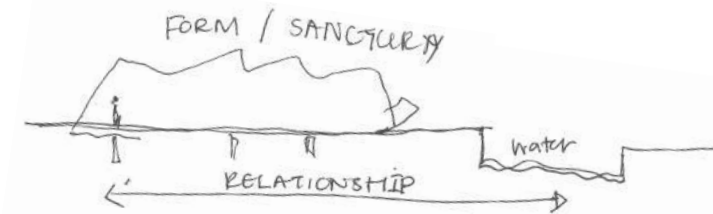
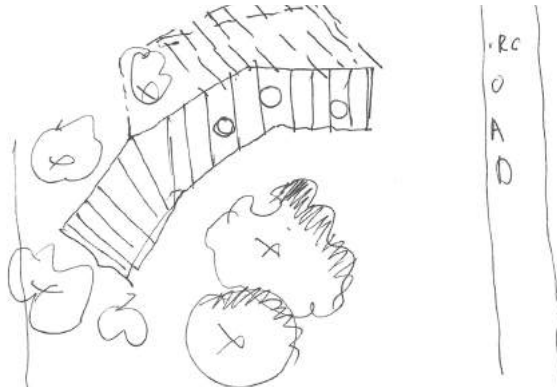
Location: Venetian Island of San Giorgio Maggiore



The sanctuary chapel project offered a manner in which prayer or spaces of solitude can exist within a natural landscape. The design also spoke to the correlation between water, spirituality, solitude and healing. Technically it offered a way in which to deal with possibility if flooding since the intervention is located within close proximity to a water body.

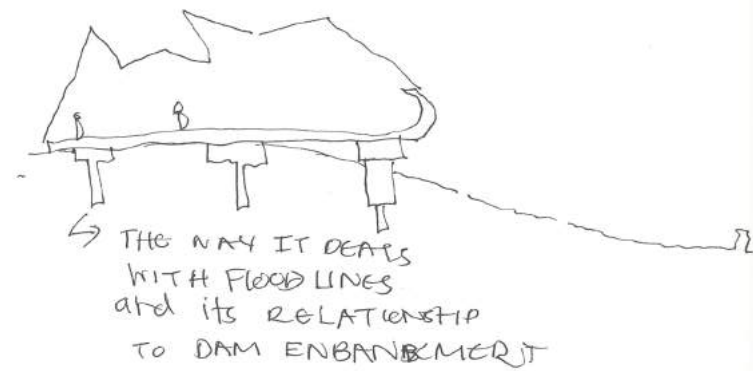
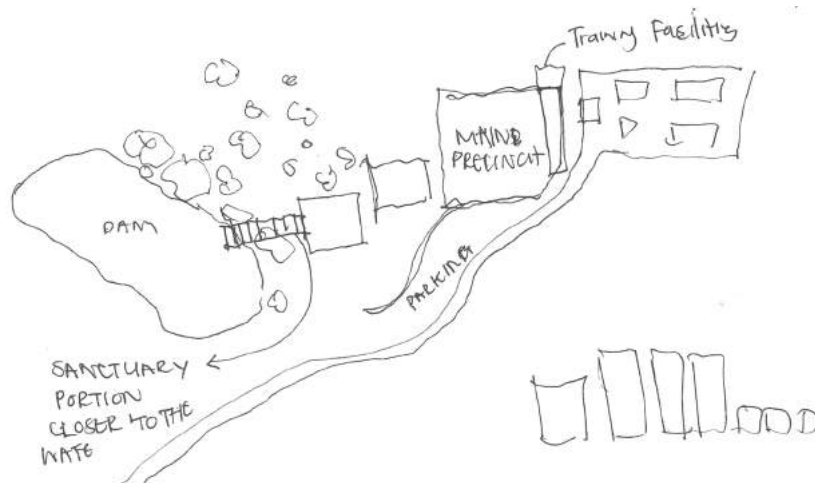
Fig.3.79. Sanctuary Chapel for the Vatican Pavilion at the Venice Biennale

Relationship to nature & context



IT RELATIONSHIP TO NATURE & TREES
 FEELS IDEAS ON HOW TO RELATE
 THE SANCTUARY, DAM and the rest of
 the precinct

Influences on design

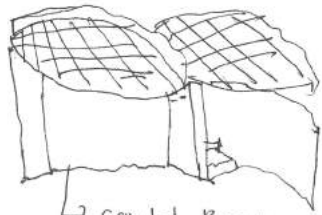


Project: Mapungubwe Interpretation centre
Architect: Peter Rich
Location: Limpopo, South Africa
Square meters: 2753.0m²
year: 2009



This precedent was mainly interesting because of the exploration of traditional and simple forms of architecture such as vaults, archways, buttressing etc. The architect transitions the notion of traditional of traditional African architecture from archaic to modern through the use of these architectural elements. The ingenious use of materials, inclusion of water and the design of spaces of gathering are what I take away from this project.

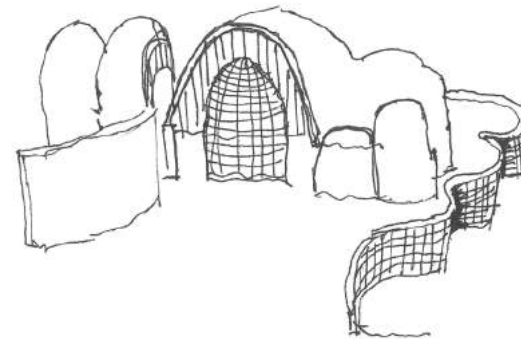
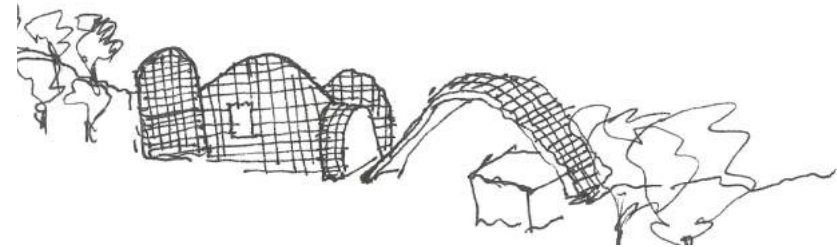
Interesting spaces



→ could become interesting
for consultation rooms
for Ngaka / Healer



Relationship to nature & context

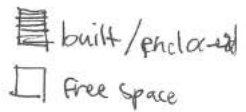
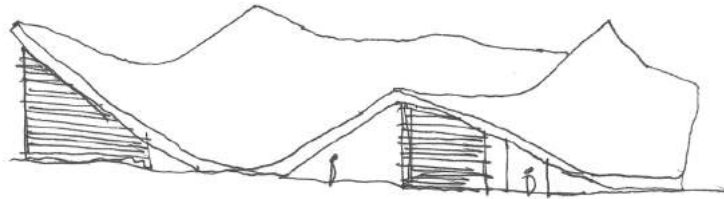


Project: New Artist Residency In Senegal

Architect: Toshiko Mori

Location: Sinthian, Senegal

year: 2015

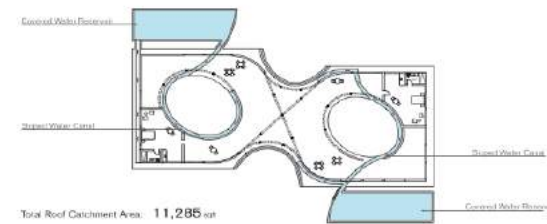
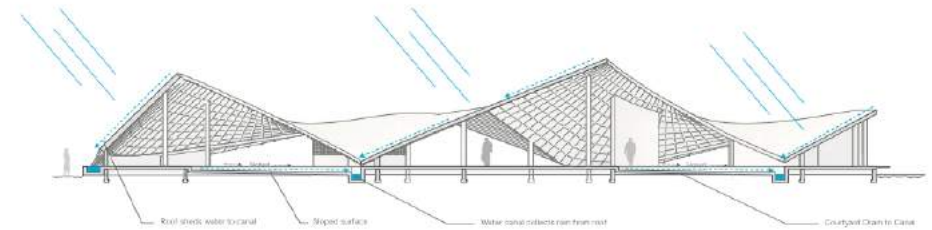
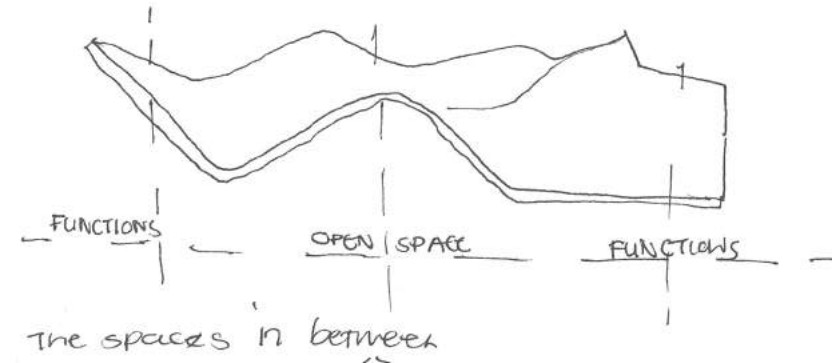
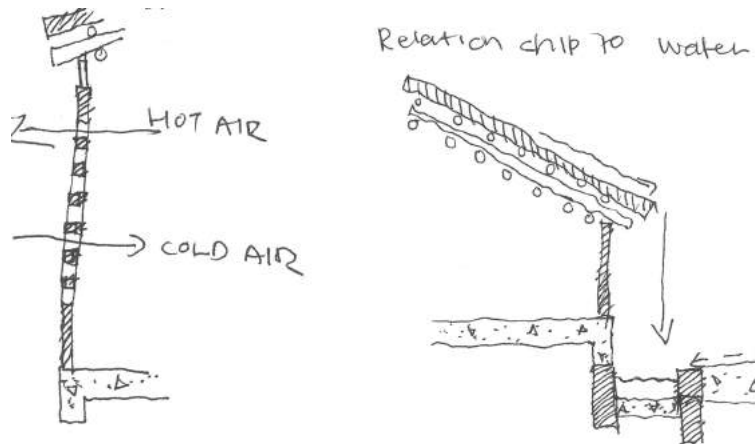
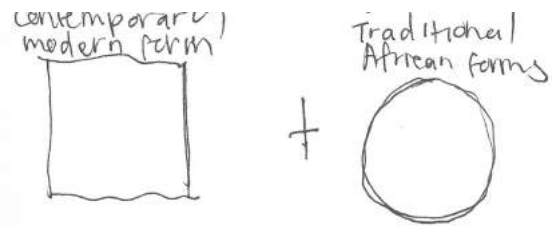


Toshiko Mori's project was largely interesting because of the roofscape and the use of traditional roofing thatch to achieve a modern roofscape. The architect's technical considerations pertaining to climate and in essence sustainability are what I will take away from this particular project. In terms of the design the central spaces that are used for gathering and the functions are organized around these central spaces.



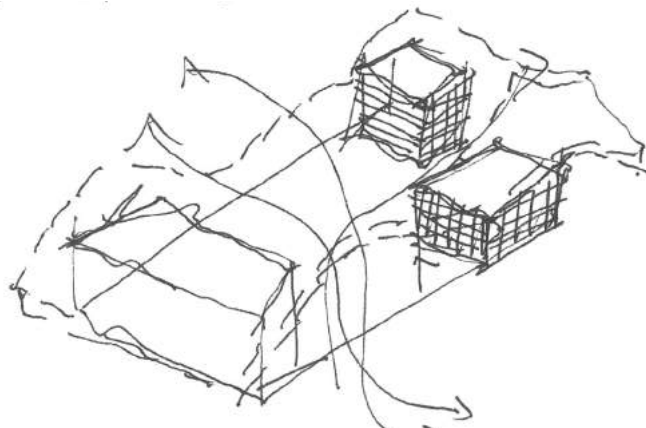
Fig.3.81.New artist residency in Senegal

CLIMATIC CONSIDERATIONS



Calculation:
 $11,285 \text{ square feet} \times 2.5 \text{ feet} \times (7.48 \text{ gallons} / 1 \text{ cubic foot}) = 211,029 \text{ gallons}$
 $20\% - 70\% \text{ of } 211,029 \text{ gallons} = 42,205 \text{ gallons} - 147,720 \text{ gallons}$
 $42,205 - 147,720 \text{ gallons} \times (0.765 \text{ liters} / 1 \text{ gallon}) = 159,745 - 559,120 \text{ liters}$
 $1 \text{ cubic foot} = 7.48 \text{ gallons} / 1 \text{ gallon} = 3.79 \text{ liters}$
 Run off coefficient for built-up = 0.91 - 0.95 / Tambourine ornamental = 30 inches (2.5 feet)

ECOLOGICAL STRATEGY: RAIN COLLECTION



Project: Malawi church hall
 Architect: Dirk Coester
 Location: Chimphamba village, Mjiniji district Malawi
 Square meters: 145.0m²
 year: 2017

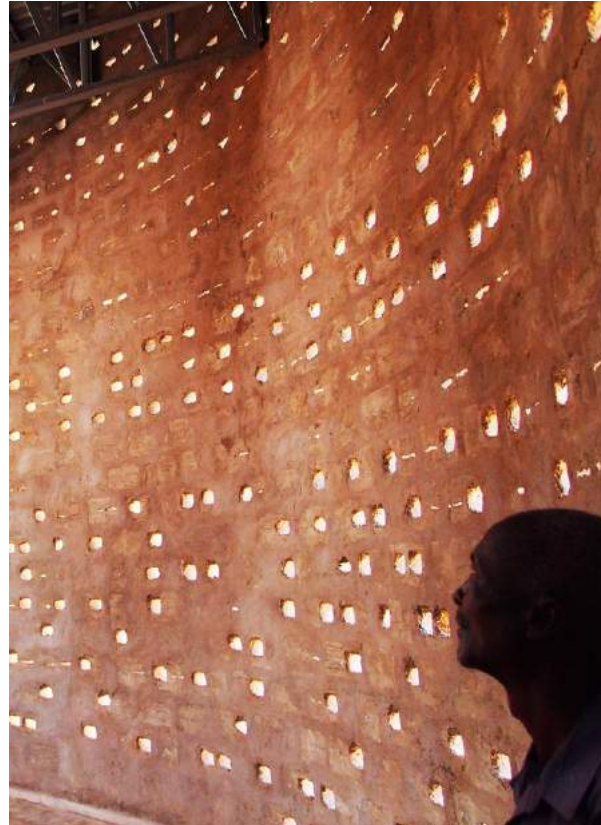
MATERIALITY & LIGHT



Malawi church hall in and its surrounding context



Malawi church hall in and its surrounding context



The interior of the church hall



The church hall from the exterior

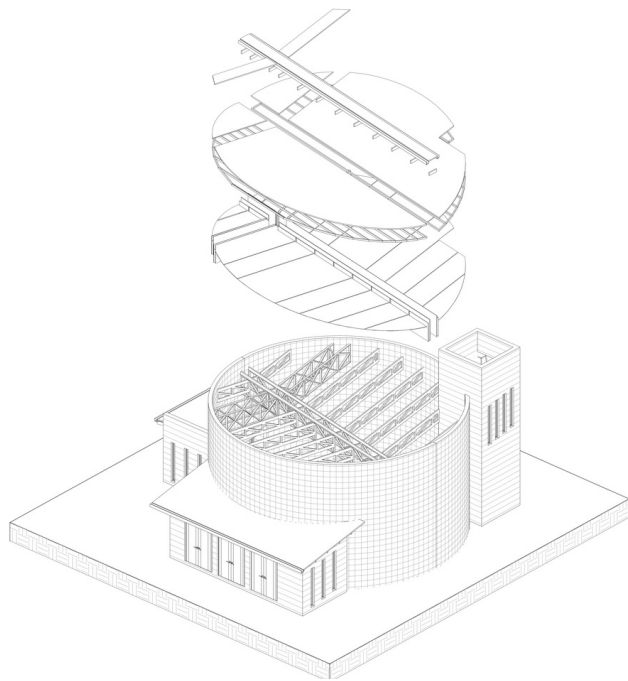


The interior of the church hall

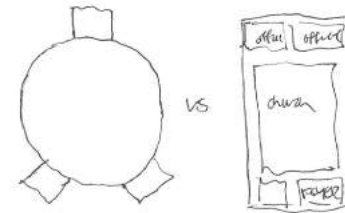
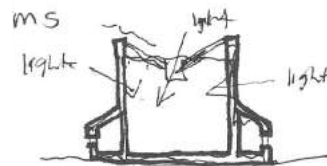
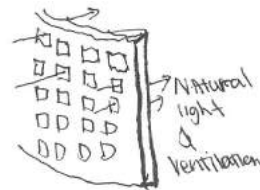
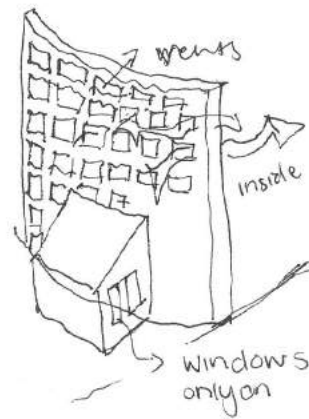


A view image through the openings of the church hall

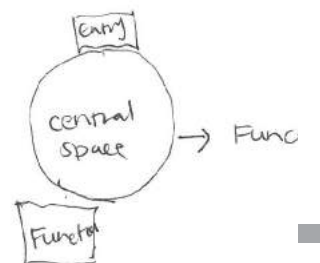
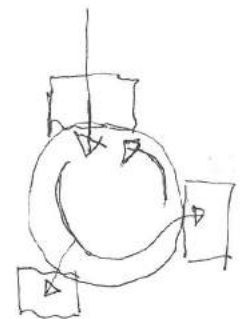
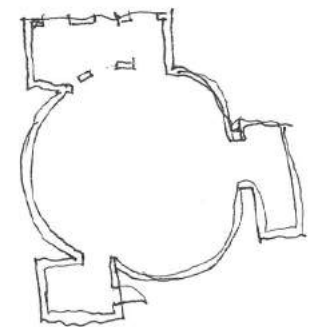
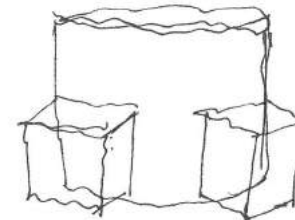
RELATIONSHIP TO NATURE & CONTEXT

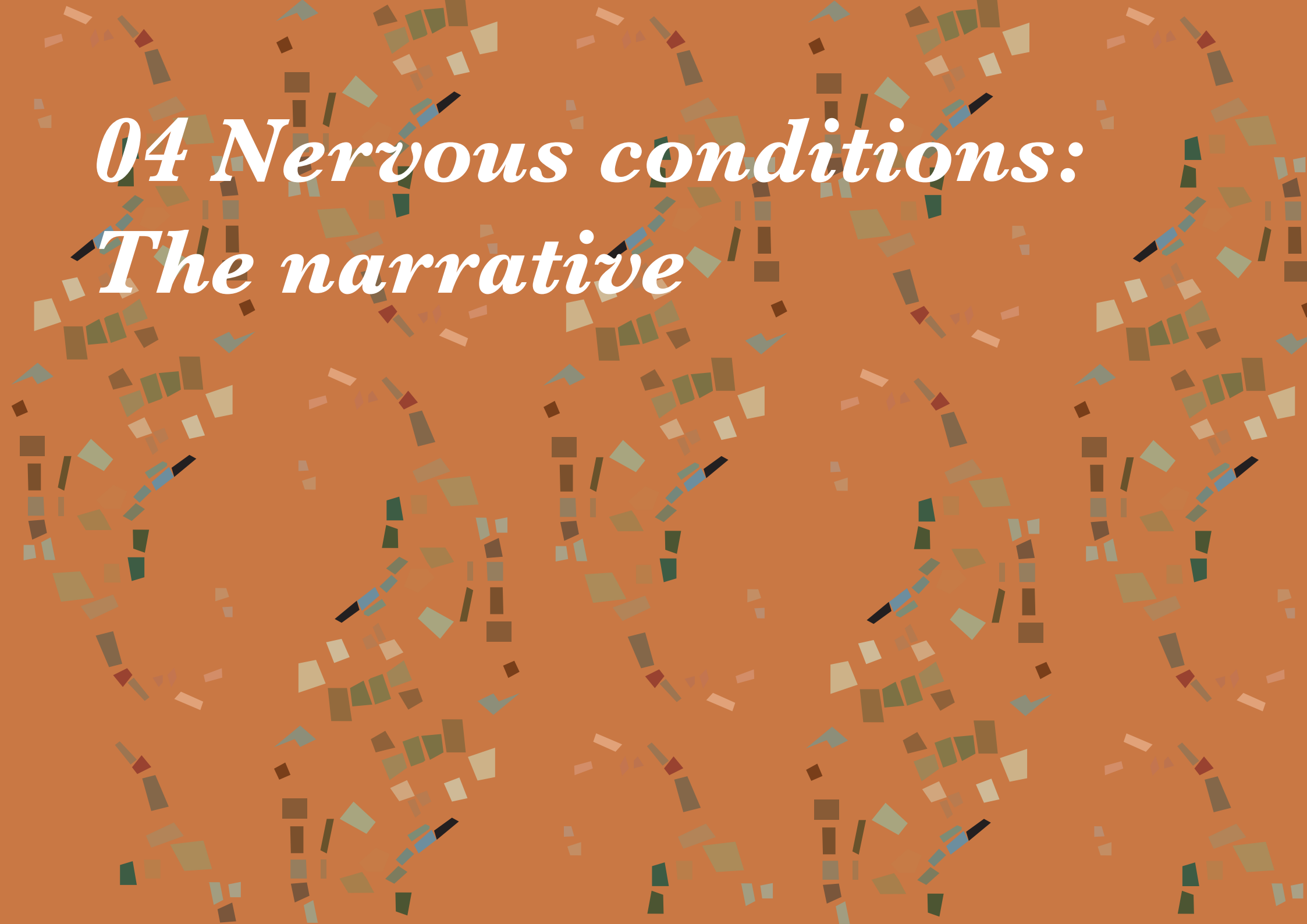


The Malawi church hall was largely interesting because it's form moved away from the traditional western idea of a church. Instead the church's form repositions the notion of a church as a place for gathering and allows the space to be multi-functional and in a sense any faith can be practiced in this space.



Massing



The background is a solid orange color with a pattern of small, irregular geometric shapes in various shades of green, blue, and brown. These shapes are scattered across the entire page, creating a textured, mosaic-like effect.

04 Nervous conditions: The narrative

"Those unguent gums and oils
Drawn in barrels off to foreign mills
The soil quarried out of recognition
As never would erosion another millennium The blood crying for blood spilled free
From keels away on frothing sea
The dark flesh rudely torn
And grafted on to red fetid sore
Breeding a hybrid lot
To work the land of sunset," (Elimimian1987,p.162)

This stanza of JP Clark's poem "Ivbie" , becomes particularly relevant in its exploration of the impact colonialism has had ,not only in the use of African resources for the benefit of the Colonizer but also discusses in its own terms the notion of a "Nervous condition". In the eighth line of this stanza, he mentions that colonization is " Breeding a hybrid lot". In this sense he Recognizes that Africans are starting to become conflicted ,or believe in more African ideas, yet they but are bred to embrace western ideas too. In that sense this stanza introduces the next set of ideas to be discussed: the notion of Nervousness and the relevance of the book itself ; Seretse Khama as a visionary; Identity; Gender issues ; Skin, skin colour and dress and my religious genealogy/ conflict.

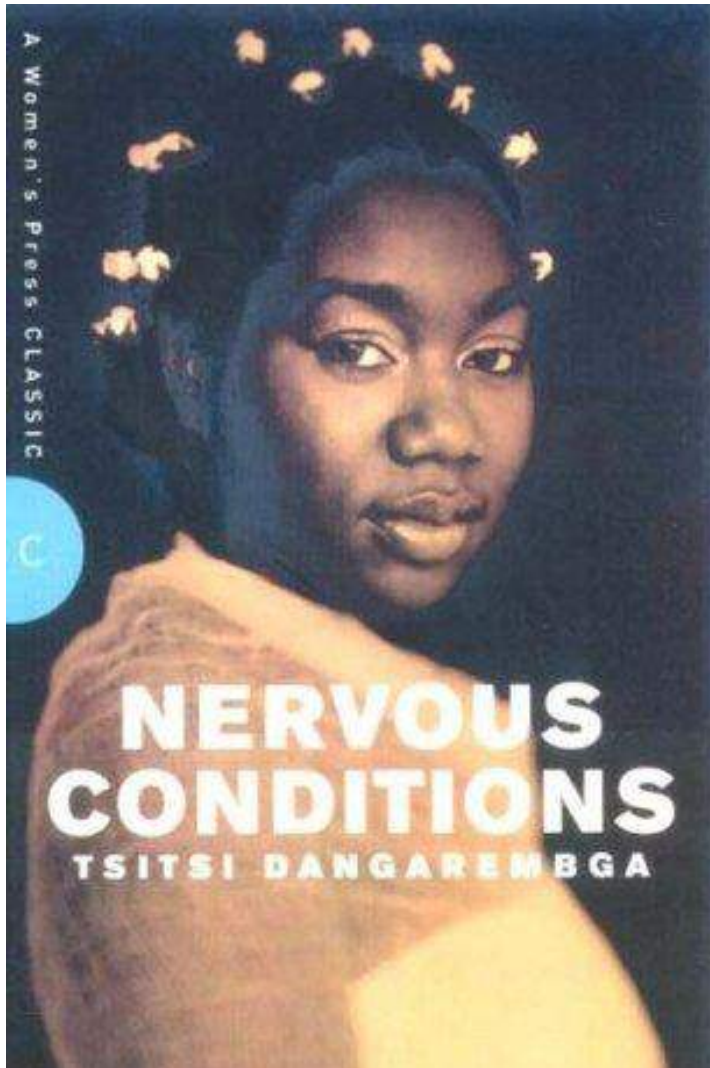


Fig 4.1. The cover of the novel Nervous Conditions

Nervousness, the book and its significance

The notion expressed by JP Clark of a hybrid resonates with the author and is similar to the notion expressed in the novel "Nervous Conditions" by Tsitsi Dangaremba. Tsitsi's novel entered my life in 2011 at the age of 17 and has remained in life since. Perhaps its relevance has been influenced by the my own question of identity. I have always been likened to a "*lekgoa*" (meaning white person), purely because of the manner in which I carry myself, my predominant use of English, the yellow undertones of my skin, and the fact that my family tree composed of both black and white people. I began to identify my "*Nervous conditions*" in this manner. I began to understand myself in the context of the novel but felt the need to explore this nervousness. I carried myself differently and somewhat awkwardly in white space and white company but was extremely confident in coloured or black space, and around black people.

I was a South African- born individual trying to understand my identity in the context of Botswana. This complexity of these factors and my identity as whole has persuaded me to more deeply explore this idea through this research in architecture and my role as professional. In a sense I needed to discover myself in terms of my identity to develop my own style and stance on architectural issues.

My religious and cultural conflict began most recently as my mother transitions and embraces her gift to becoming a healer. Since, such a gift is hereditary, at the prospect of having this gift myself. I began to try and understand how these aspects of myself can co-exist within myself as they do not co-exist in the world. This has led me to the notions of infusion and contextualizing of Christianity.

Skin colour, dress and bodily adornment

The notion of skin colour, dress and bodily adornment was prompted by my own experiences as a light-skinned black person. I was often likened to a “lekgoa” meaning “white person”. The perception as a “lekgoa” continues today and more so because of the texture of my hair, the way I dress and, that my skin seems to have more yellow undertones. This makes me question my own ethnicity and led me to questioning my mother of the origin of our light skin and freckles.

In my findings, prior to missionaries’ arrival Botswana used animal fat to nourish their skin and used an animal skin called “thari” (for young children), “chiba” (for women) and “tshaga” (for men) to clothe themselves. Our skin was a brown richness so offensive to missionaries that they saw Batswana as heathens. Through interactions with missionaries the use of our skin treatment dirtied the clothes of missionaries and therefore needed to be changed according to the missionaries.

Denbow also notes that the:

“Extensive use of ocher, specularite, and fat as items of bodily adornment led to difficulties for the Moffat’s and other early missionaries who often complained that their clothes were ruined because all the heathen population besmear themselves with red ochre and grease, and as the Christians must necessarily come in contact with their friends among the heathen, they soon look miserable enough, if clothed in light-colored things” (Denbow & Phenyio 2006, p.124).

This perception of brown skin or reddish skin as filth and uncleanness is the origin of racial prejudices and the phenomenon that is colourism. To some extent, they are part of the reason that white skin is perceived as superior and not just in the spiritual sense.

Moreover, the replacement of traditional dress, use of animal fats, and red ocher on our skin had its benefits in the Missionaries’ work to impose the colonial system. Phenyio says that:

“These beliefs may have been reinforced

as nonconformist missionaries such as Robert and Mary Moffat, David and Mary Moffat Livingstone, and others began to use clothing made from imported cloth, along with cleanliness and good house-keeping, as the first visible steps in a conversion process designed to transform unclothed and heathen Tswana bodies into clothed, righteous ones. By combining the spiritual benefits of Christianity with the material benefits they believed to be inherent in consumerism, the ‘market economy,’ and the ‘mundane benefits of clothing and cleanliness [soap],’ missionaries hoped to open up “numberless channels for British commerce which but for the Gospel might have remained forever closed.” (Denbow & Phenyio 2006, p.121).

Therefore the Missionaries’ conversion of Batswana into their style of dressing and their idea of cleanliness had its roots in consumerism. This was a ploy to get Batswana and other Africans into having to purchase soaps and clothing. This phenomenon continues today as

African men and women try and replicate the use of clothing styles and products that originate from the Western world. African women put their hair through strenuous chemical processing and heating to achieve a western look. Our perceptions of ourselves as Africans has been tainted, all that we perceive to be beautiful and true is what is presented to us by the western world. Hence, the existence of billion rand fashion and make-up industries, that nowadays are targeting Africans of all shades of skin.

Denbow's statements on the use of animal fats and the use of red ocher by Batswana to protect their skin and the influence of missionaries on our perceptions of our skin resonated with me deeply. In a conversation with my mother on why my heels were more dry than those of my white counterpart. My mother suggested that the reason our skin and my feet were different to that of our white counterparts was that our skin was accustomed to the African climate. She went on further to describe how our heels had to be hard as our ancestors and herself growing up walked barefoot. Therefore a tough heel meant that she would be pricked by any thorns

on her journey.

Similarly, in Setswana culture and religion, particularly in rituals, the choice of skin colour of the animals sacrifice is important and is somewhat symbolic of the effects missionaries have had on us in terms of notions of skin colour.

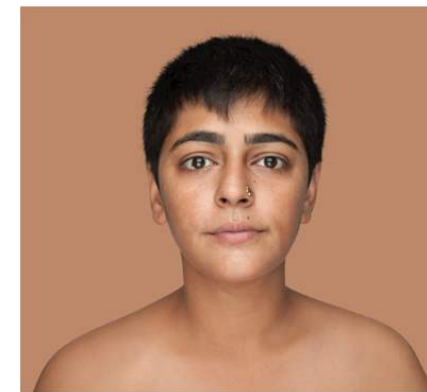
1. Goats that are used for ancestral practice must be a light brown or beige in colour with a spot of white on its head.
2. In terms of chickens, no black chicken was to be used as black symbolizes misfortune. Therefore white chickens are generally used for sacrificial practice.
3. Sheep are automatically pressured pure enough for sacrificial practice as they are white in colour
4. Cows generally would follow the same rules as the goats in terms of colour.



PANTONE® 99-8 C



PANTONE® 55-3 C



PANTONE® 59-5 C



PANTONE® 70-5 C



PANTONE® 64-4 C



PANTONE® 116-5 C



Fig 4.2. Angelica Dass's pantone project.

Cross border identity



Fig 4.3 .South African born writer Bessie Head who's complex racial identity makes her seek refuge in Botswana. Bessie Head embodies the notion of a Cross border identity

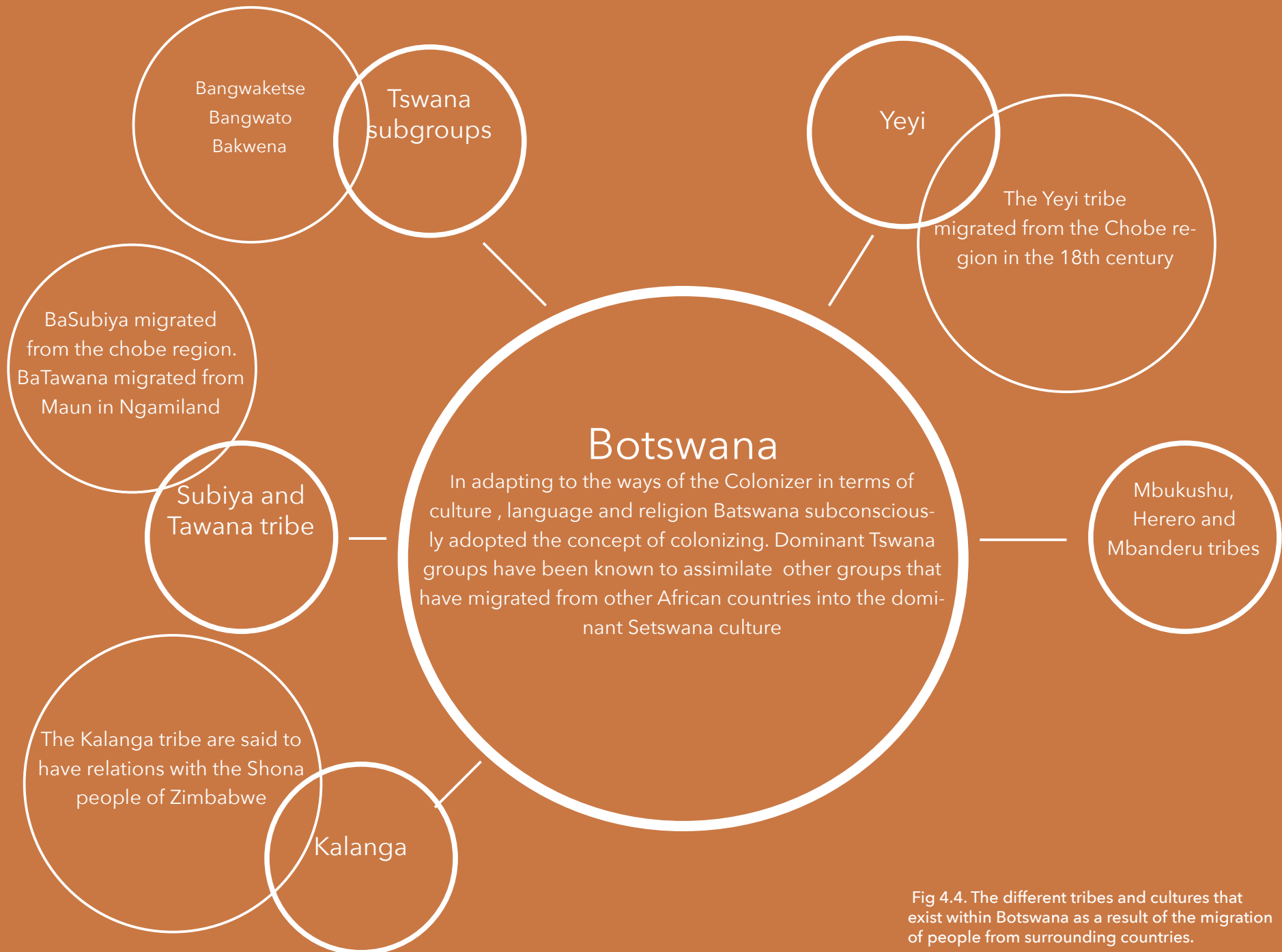


Fig 4.4. The different tribes and cultures that exist within Botswana as a result of the migration of people from surrounding countries.

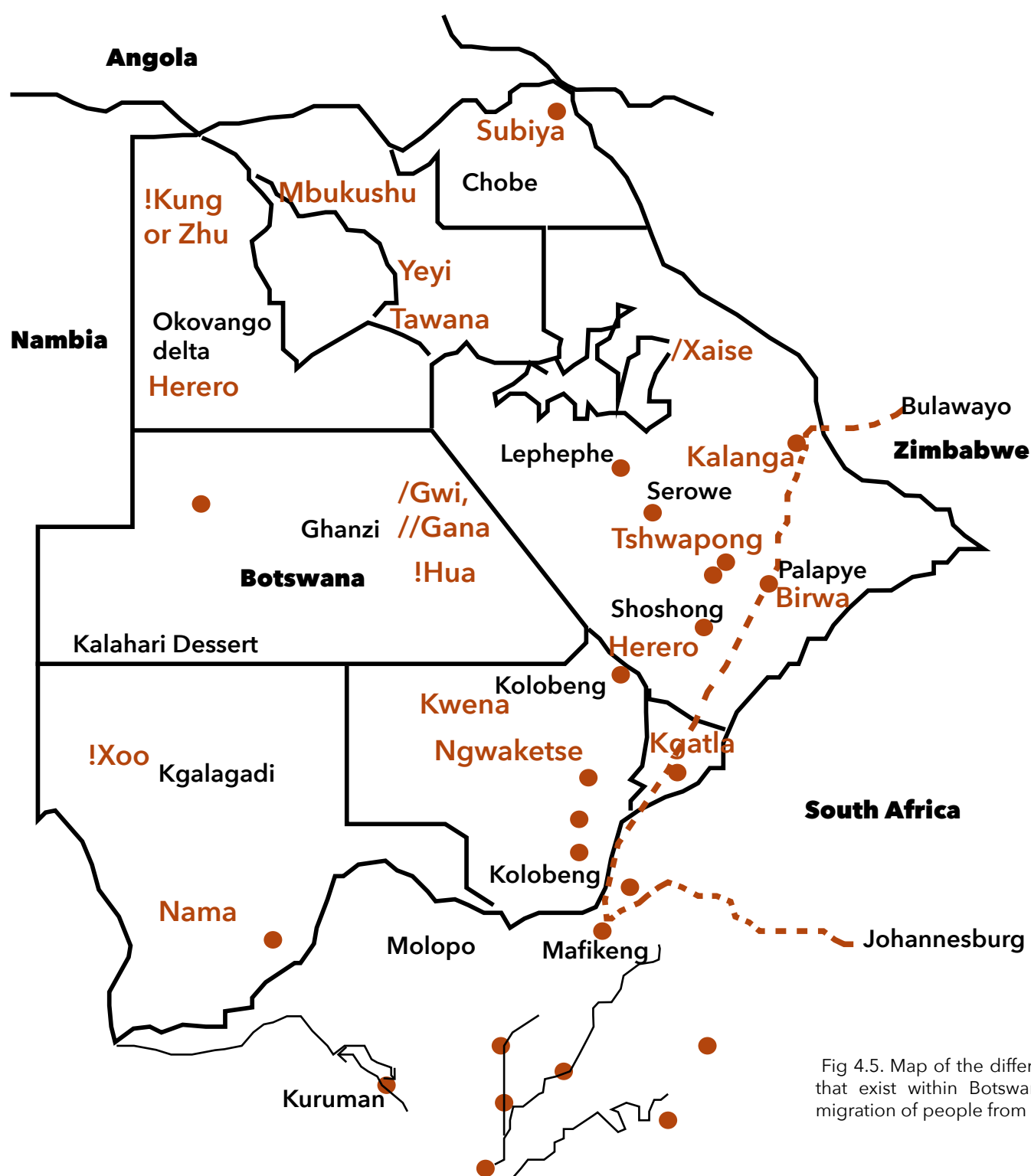


Fig 4.5. Map of the different tribes and cultures that exist within Botswana as a result of the migration of people from surrounding countries

Migration patterns throughout Africa and in the smaller context of Botswana are pertinent to the argument of a cross border identity. A cross border identity is essentially the existence of an individual's identity across the borders of one or more country largely due to migration. Therefore migration patterns reveal the manner in which people's identities may have been influenced or changed.

Based on the premise that no culture can fully claim to be its own without any external influences, it is imperative to look at the cross border relations of African countries, tribes and cultures and their influences on one another. Much of the movement of people within African countries can be related to the colonial imperialism and people seeking refuge in other countries. Although migration dates back to a time before colonialism, the largest impact or the more rapid migration happened during the 1960s and 1970s.

Moreover Nixon in his use of Bessie Head as a microcosm for the notion of trans-nationalism (cross border identity) reveals the nature

in which one individual can be transplanted in a different society but still maintain a sense of their identity created by their previous society. Therefore furthering the idea of a cross border identity. Bessie Head was a South African born woman whose illegitimacy in terms of her race led to her seeking refuge in Botswana. In Nixon's writings he describes her desire to be accepted into her transplant society as she had not been accepted in the South African context.

In her writings Bessie highlights the village of Serowe and its capacity for refugees like herself whom eventually become a part of this society and cannot be told apart from the original dwellers of that village. In a sense this discussion wraps itself around the term African diaspora. By dictionary definition "the African diaspora is a term that refers to the dispersal of African peoples to form a distinct, transnational community. It is most often used to refer to Africans and their descendants living outside the continent, but Diasporas have formed within Africa as well. At its simplest, the word diaspora is defined as a dispersion of a peo-

ple from their original homeland" (Thompson 2018)

Hence, the basis of this section, Nyasha the character from "Nervous conditions" who had been transplanted in to the English society in her developmental years and then taken back to her original home of Rhodesia. Nyasha struggles to marry both identities and eventually succumbs to her "Nervous condition". Nyasha reveals to us the complexities of carrying an identity between two places similar to my own experiences as a South African born individual who is trying to find herself in the context of Botswana because much of my family originates from Botswana.

Noviolet Bulawayo author of "We need new names" expresses a similar notion through her character Darling. Darling whom is sent to America talks about the notion of home and how that is now spread across two locations. As this is the African diaspora, she also talks of her family's experiences and the number of homes they have experienced. However, the number gets larger through the generations.

She says:

" There are two homes inside my head: Home before paradise and home in Paradise. There are three homes inside my mother's and Aunt Fostalina's heads: home before independence, before I was born, when black and white people were fighting for the country. Home after independence, when black people won the country. And then the home of things fall apart, which made aunt Fostalina leave and come here. Home one, home two and home three... There are four homes inside mother of Bone's head: home before the white people come to steal the country, and a king ruled home then there was war when black people got our stolen country back after independence , and then the home of now. Home one, home two, home three, home four... When somebody talks about home, you have to listen carefully so you know exactly which one the person is referring to" (Bulawayo 2014, p.192)

At the core of the notion of an African diaspora is the topic of migration. Since migration of people has been the main reason in which the

notion of a cross border identity exists then a critical Analysis of the migratory patterns into Botswana is imperative.

King Mzilikazi's trek to Matebeleland

One of the biggest nomads of Africa King Mzilikazi's great road to Matebele land has also left a large mark on the identity of Basotho and Batswana along his migration route. It is the irony of his name Mzilikazi meaning the great road that today has influenced many peoples identities. King Mzilikazi was born in ca.1790 in Zululand where he later became King Shaka Zulu's advisor and militant enforcer. He later went on his own quest as he and his men left Zululand northward to eventually creating his own empire and multicultural tribe. Leaving Zululand he raided and killed many Tswana and Sotho tribes in his path whilst recruiting some Sotho youth as part of his army. He moved through Magaliesburg eventually landing up in Grootmarico where he created his biggest base and eventually met Robert Moffat the missionary that was known for working with Batswana. It was upon the threat of the Boer that King Mzi-

likazi and 15 000 of his people left the Grootmarico area and divided themselves into two groups. It was then that King Mzilikazi and half of his tribe crossed the border into Botswana and eventually raiding Bangwaketse tribe in Kanye. To Batswana they were known as Matebele. Rumours in Kanye suggest that some of his men and women had affairs with those of the Bangwaketse tribe whom they were supposed to be at war with. Some of my family is rumored to be related to Matebele.

Eventually King Mzilikazi, and his people continued northwards to form Matebeleland in what is now known as Zimbabwe. The purpose of Mzilikazi's migration history is to demonstrate the kind of influence in which the migration of tribes and people through Botswana could have impacted the identity of some Batswana, particularly my own tribe and my own great-grandparents who in a sense carried their own transnational identities. My great grandparents being relatives of the Matebele but also being relatives of potentially individual of European decent is the example of the complexity of trans-nationalism.

Botswana's position in terms of Trans-nationalism

Botswana's position in relation to neighbouring countries during the colonial era proved to be significant. It was the home of the brewing of transnational identities. Due to South Africa's quest to enter other territories such as Zimbabwe, Angola and Namibia to name a few. Most of these countries were subjected to militant and hostile environments forcing people to flee from their countries. Botswana being essentially apolitical in a sense became home to many from external countries.

Botswana is at the center of South Africa, Namibia, Angola and Zimbabwe. This in a sense allowed Botswana to become one large refugee camp. This influx of people into Botswana has led the influence of cultures and linguistics particularly close to the borders of the neighbouring countries. For instance the Herero dialect and culture can be associated with the influx of people who fled from Namibia into Botswana due to German imperialism.

Similarly the Kalanga tribe with its ties to Zimbabwe. This is all particularly relevant in the argument of a cross border identity.

The role of Cecil John Rhodes and British imperialism

Not only were transnational identities created by the people fleeing colonially acquired countries, the role of Cecil John Rhodes' imperialism in its own right impacted or promoted the process of migration. For his own and the imperialism of the British. Cecil John Rhodes commissioned a train running from Mafeking crossing through Botswana and stopping in Zimbabwe. The train moved people and goods from Zimbabwe through Botswana and back to South Africa. Ironically once the train reached Botswana all people in the train were shifted around meaning that white people would be sitting with black people unlike the way it was segregated from South Africa. Along with the train came the people who were recruited from Botswana to South Africa for the mining industry. Many men left their families to mine due to the poverty that many

people lived in since Bechuanaland became a British protectorate.

The poverty of people was also largely due to the presence of European traders meaning that Botswana spent and cattle or money they had on trading with Europeans. So people opted for becoming miners in South Africa. Traveling back and forth between Botswana and South Africa, those individuals would be exposed to different cultures and languages therefore creating a transnational identity within those people. For their identities were now spread across the between two countries.

The cross border identity of the architecture

What can be said about architecture in terms of the African diaspora? Is that our architecture is transnational in nature? Most certainly, this is the narrative in many African countries. Our architecture is comprised of so many external ideas, forms and materials. In a sense the architecture of Africa in itself has a cross border identity. In Botswana, much of this can be seen firstly in the colonial style architec-

ture in the form of houses that Batswana have adapted since the colonial era. Moreover, Botswana's architectural identity in terms its urban landscapes and use of materials has constantly been borrowed from South Africa's ideas of architecture. As can be seen in Gaborone.

Denbow says that:

"Because colonial rule in Botswana was directed from Mafeking in South Africa, little of Botswana's urban architecture reflects the Victorian architectural styles found in the older sections of towns and cities in South Africa and Zimbabwe. In the older, colonial section of Gaborone known as the "village," there are the remains of a few early buildings, including the remnants of a late nineteenth-century British fort and the first post office and prison. The remainder of the buildings and houses were constructed in an uninspired International Style that spread throughout the developing world during the 1930s, 1940s, and 1950s."(Denbow & Phenyio, 2006, p. 98)

Denbow's observations in this regard relay the same message. That even in Gaborone much

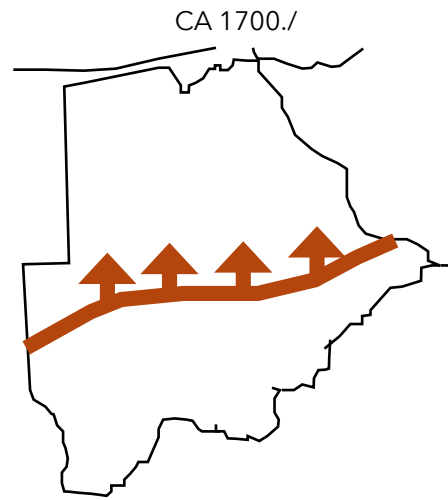
of the urban architecture has been transplanted into Gaborone as per orders from the British South Africa at the time. More importantly, even in today's context Gaborone's architecture resembles modern technology and the landscape of Sandton.

So what then is the way forward for architecture in terms of this cross border identity?

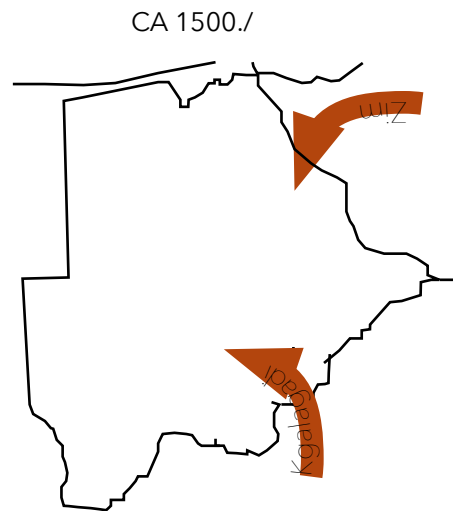
In essence Africa is increasingly becoming a melting pot of identities with many people like myself, and my mother with identities that cross borders. If these people can respond with flexibility then our architecture must respond with the same flexibility. Our architecture must be able to transcend time by being adaptable and renewable. Perhaps the renew-ability of the walls of a traditional hut should not be viewed and unsustainable but rather as allowing a renew-ability and adaptability to our architecture. In precolonial times the patterns of huts were changed as the seasons changed. Moreover, the language architecture must be able to infuse the identities in which it exists in.



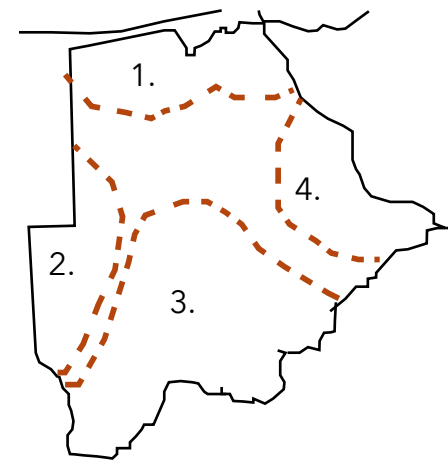
The migration of Bantu people into Botswana.



The Batswana people expanding their territory



The migration of Zimbabwean Civilization and the Kgalagadi Tswana ancestors into Botswana



The demarcation of territories of various tribes

1. Other group
2. Khoisan
3. Batswana
4. Kalanga

Fig 4.6. The migration of Zimbabwean Civilization and the Kgalagadi Tswana ancestors into Botswana

Progress versus assimilation



The notion of progress versus assimilation sets to explore the aspects of colonialism that have been progressive or assimilative to the identity of Africans. Whilst the mission of missionaries has been largely assimilative there were progressive ideas brought to Africans by missionaries. In the case of Tambu, the basis of this chapter, she is transferred into a new environment being the mission station away from the homestead. At the mission station Tambu is faced with the task of deciphering for herself the aspects that are progressive to her identity or rather the things that are geared towards assimilating her into this new culture. Therefore making her forget her own culture for the purpose of colonizing. In Tambu's case it is the latter as she learns that she has been chosen as one of two to attend a prestigious convent. Her cousin Nyasha is privy to the notion of assimilation and tries to warn her of the possibilities of losing herself in this new environment.

Fig 4.7. Seretse Khama and Ruth Williams over looking the village of Serowe.

Tambu, the character, says:

"She thought there were more evils than advantages to be reaped from such an opportunity. It would be a marvelous opportunity, she said sarcastically, to forget. To forget who you were, what you were and why you were that. The process, she said was called assimilation, and that was what intended for the precocious few who might prove a nuisance if left to themselves, whereas the others- well really, who cared about the others? So they made a little space into which you were assimilated, an honorary space in which you could join them and they could make sure that you behaved yourself." (Dangaremba 1988 ,p.179)

Nyasha's suggestion that the scholarship to the convent was merely a ploy to convert Africans, particularly affluent ones with the potential to develop their own thinking beyond that of the colonizer, had to be educated in the thinking of the colonizer as discussed in the section

of Christianity as tool for civilization. To which Tambu responds by defending her choice to go to the convent as merely seeking progress in her life. She says:

"How could I possibly forget my brother and the mealies, my mother and the latrine and the wedding? These were all evidence of the burdens my mother had succumbed to. Going to the convent was a chance to lighten those burdens by entering a world where burdens were light. I would take the chance. I would lighten my burdens."((Dangaremba 1988 ,p.180)

But to what extent will Tambu be willing to compromise aspects of herself for the purpose of progression. Hence, the title of this chapter progress versus assimilation. This statement by Nyasha, has been conveyed in similar African literature such as the likes of Noviolet Bulawayo, who's book *"We need new names"* is set in post colonial Zimbabwe and expands on the this notion of progress versus assimilation through her character Darling.

After many years of living in post colonial Zimbabwe and witnessing many injustices Darling is shipped off to America to her aunt Fostalina for the purpose of providing with a new progressive lifestyle than the one she lived in.

In this novel Darling exposes that even in a post colonial environment the notion of progress versus assimilation is relevant. Darling talks about the way she laughs, the way she talks and in essence her entire being, her "Africaness" as being inadequate to young American school children. Darling then makes attempts to assimilate herself into this new American culture to stop the discomfort of being unaccepted . She thrives when a new African arrives at her school and becomes the subject of the bullying instead of her. She says:

"When I first arrived at Washington I just wanted to die. The other kids teased me about my name, my accent, my hair , the way I talked or said things, the way I laughed. When you are being teased about something, at first you try to fix it

so the teasing can stop but then these crazy kids teased me about everything, even the things I couldn't change, and it kept going and going so that in the end I just felt wrong in my skin, in my body, in my clothes , in my language , in my head, everything " (Bulawayo 2014, p.165).

She wanted so badly to erase who she was to fit into this new transplant society that was Washington.

In another example of an African narrative of progress versus assimilation the film "*Black Panther*" tries to capture this very notion. Whilst the movie resonates with many more on the issue of black representation and the representation of Africa as more than primitive the movie discusses a larger issue more relevant to this idea of progress versus assimilation. The movie presents "*Wakanda*" ,which is a mythological manifestation of Africa ,isolated from the grasp and influence of the western world. Their isolation allowed "*Wakanda*" to develop technologies beyond

the understanding of the western world whilst maintaining their beliefs of traditional healers, tribal kings , queens and a Kgotla. This is a direct message stating that had Africa not been invaded or colonized for the purpose of the western world, the possibilities of the technologies and architectures that could have manifested are endless.

I believe the movie's main question is the argument that had Africa not been inhabited by the colonizer taking away our resources and in a sense aspects of our identity could Africans have thrived on their own? Without the healthcare and other amenities provided by missionaries where would Africa could be?

In a sense Seretse Khama, embodies the notion of progress versus assimilation. Whilst the move to educate him in London on the part of the missionaries and British government was a tool for assimilation, his education led to many progressive ideas for Batswana. To the British government to have a future Kgosi educated into their way of thinking, acting, dressing and living was strategic into leading a community

into that very same acting and thinking. However Seretse, through his education, managed to achieve some of the objectives expressed in the film *"Black Panther"*. Seretse was able to stop British companies from exploring diamond and mineral mining in his country allowing the discovery of resources to service his people. After his return from London he learned of the conditions in which Batswana lived because of the British government. The introduction of hut taxes and many other things that deteriorated the lives of Batswana. And in a sense this has led to Botswana being a better self sustaining country economically. In that sense Seretse's legal schooling and understanding of western ideas has led to the progression of himself and his country.

Since Seretse spent much of his life in the British environment many of his mannerisms and choice of dress were a direct reflection of his assimilation into the British way of life. Moreover, the choice of architecture of his chieftaincy home of at the time truly stood in contrast to the traditional homes/ huts that were being built around the chieftaincy

home. Similarly his abandonment of the traditional practices such as rain making and consultation of dingaka was a direct reflection of his assimilation into the western culture. Whilst much of Seretse's identity and beliefs were evident of the influence or attempts to assimilate him into a culture foreign to his own many positive things arose from his exposure to the western world.

For instance, his marriage to Ruth Williams ,whilst controversial represents, Seretse's capabilities to turn assimilative ideas into progressive ones. His marriage to Ruth represented a dynamic shift of ideas around race and skin colour. Their marriage angered both the tribe and the British, particularly those in control in South Africa and threatened to divide the nation of Bechuanaland. But their fight for their marriage in Seretse's speech in the film *"A United Kingdom"* is about Africans not perpetuating the idea of segregation as the colonizer did. Therefore changing perceptions of skin colour and imaging that all races are equal.

Moreover, Seretse gave new meaning to the notion of a kgotla by introducing the notion of a democracy which he understood from his exposure to Britain. Seretse allowed his people to vote for him during a kgotla meeting to decide his fate, as he brought home a white woman as his wife and as the queen of the Bangwato tribe. This eventually led Botswana to becoming a democratic state post independence. Seretse refused the role as president and suggested that he ought to be voted in as president. The tradition of chieftaincy as a royal succession would soon cease to be.

Therefore unlike Tambu, Seretse Khama was offered *"an honorary space in which" he "could join them and they could make sure that he behaved himself "(Dangaremba 1988,p.179).* He failed to behave himself for the sake of his country and proved to take the tools like education, a change of dress, beliefs and culture supposed to colonize and used them to empower himself and his people. Proving to be more *"precocious" (Dangaremba 1988,p.179)* than the British had expected

So how does this relate to architecture?

Much of the influence of missionaries on the architecture of Batswana was assimilative but progressive in terms of the durability of the architecture. Therefore like Seretse Khama, it is up to Batswana and people like myself to find the progressive elements and to marry them with the ideas of traditional Setswana architecture, in essence the notion of infusion, as will be discussed in later chapters.

Gender issues



Fig 4.8. Women offering food supplies to Ruth Khama to sustain herself during the period of her husband's exile.

On the cusp of my cousin's traditional Setswana wedding there was much excitement from family members. We then began the discussion of the role of men and women in the procedure. I watched my cousin rant and rave about a traditional garment called "*Basadi Botle*". I then questioned the relevance of this garment. The garment was a skirt along with a blanket wrapped around the shoulder of women who are married. Their role in the entire marriage procedure is to sit in that attire in groups, accepting the new wife and teaching her the trade of being a successful wife following ways particular to the man's tribe.

I then asked my mother if she too would be involved in this process to which her answer was no. She had been married before and left the marriage. In a sense was she considered "*damaged goods*" to which she told me a story about herself and other women who were not given the right to wear these garments. The real work during such a function was done by the left over women.



Fig 4.10.The "*Basadi botle*" outfit

To an extent she felt sorry for the women who

sat there in those blankets and their "*basadi botle*" garments because moments like this were the only time they ever felt empowered or had any self worth. They existed in patriarchal systems that rendered them beneath the man in many regards. The single or the damaged women who defied the norm or were the outliers found their identities beyond the "*basadi botle*" garment. Therefore for a moment I pitied my cousin because much of who she was amounted to moments like this. To many other women, aunts and other cousins, who existed in this patriarchal system of gender roles suffered the same fate.

Therefore much like the basis of this chapter, Maiguru from the novel *Nervous conditions* is an outlier in her own right. She defies the norm of what the traditional African wife ought to be because of how highly educated she is. Upon Maiguru's pursuit of education in South Africa, much of the banter at the time suggested that unmarried women were unholy and dabbled in unholy actions. Their sexuality was constantly questioned, therefore revealing the kind of patriarchal prejudice against women religiously

and culturally.

She said " Don't you remember, when we went to South Africa everybody was saying that we, the women, were loose... It wasn't a question of associating with this race or that race at that time. People were prejudiced against educated women. Prejudiced. That's why they said we weren't decent. That was in the fifties. Now we are into the seventies. I am disappointed that people still believe the same things...I don't know what people mean by a loose woman sometimes she is someone who walks the streets, sometimes she is an educated woman, sometimes she is a successful man's daughter or she is simply beautiful. Loose or decent, I don't know"(Dangaremba 1988, p.181)

Therefore Maiguru's "Nervous condition" began as she had to suppress the side of herself that is an academic and play into the subjugated and a submissive role of a traditional wife. Firstly in their time in England Maiguru gives up further-

ing her studies so that her husband Babamukuru could further his. Secondly, at family gatherings and in her own household she is solely in charge of the care of the home, the cooking of meals whilst maintaining a job as a teacher at the mission school. Her job allows her to support half of her family and the extended families needs. As discussed in the synopsis of the novel Maiguru has no say in terms of her earnings as she hands them directly to her husband Babamukuru. Nonetheless she finds her voice towards the end of the novel although patriarchy proceeds her time.

Whilst, the experience of subjugation and prejudice is the story of women world-wide, a contextual feminist understands that the experiences of women vary in terms of their context. Therefore in the context of Botswana and in a sense many other African countries the experiences of women differs from that of the Western woman architecturally, religiously culturally and through ritual practices. To fully dissect the role of colonialism in the issue of gender, the topic must be traced back to precolonial times, the colonial perpetuation of gender roles ,post

colonial notions of gender and the role of education.

Architecturally, the women were pertinent to the construction of homes in the Setswana culture. This was changed upon interaction with missionaries, in particular Robert Moffat and his wife.

In his writings Robert Moffat said that" their houses, which require considerable ingenuity as well as hard labour, are entirely the work of women who are extremely thankfully to carry homes even heavier timbers, if their husbands will take their axes and tell them in their thicket, which may be many miles distance. The center of the conical roof will, in many houses be eighteen feet high, and it requires no little climbing, in the absence of ladders, for females to climb such a height; but the men pass and re-pass and look on with the most perfect indifference while it never enters their heads that their wife, their daughter on their mother may fall and break a leg or

neck." (Nkomazana 2008, p.3)

Whilst his tone is rather sympathetic towards women and the things they endure to construct their homes, Robert Moffat's influence disempowers women by taking away their ability to construct their homes. Missionaries were very confused when witnessing the construction process of traditional homes in the early 19th century. As Robert Moffat rightly observed, the building of mud huts was mainly the work of women.

"They are responsible for digging the foundation raising the wall and fetching the grass for thatching the house. In addition to this women spent many hour working in the field. With a baby across their backs" (Reid et.al 1997, p.30).

To this missionaries introduced new forms construction that did not allow women to be involved. Therefore further subjugating women into the role of a wife, caregiver and child bearer. The use of concrete block construction rendered women physically unable to build

homes unlike their previous form of construction.

Moreover, Robert Moffat essentially highlights how much women worked in comparison to men. My mother always used to tell me a Setswana proverb that when translated meant that even when men and women traveled the woman carries all the luggage along with the children, the man's coat, the man's hat and the man's walking stick. Whilst this is proverb is always said with the undertone of humour, it truly speaks to the how much more the woman work without the recognition. Women used to work on the farms; herd the cattle ; make ropes, utensils, baskets and pots, and households without the help of men and the recognition of their role. Men would mostly only hunt, sew clothes and go to war.

Precolonial experiences of Tswana women

Precolonial times in Botswana were largely patriarchal. Women were always subjugated and submissive. Much of the dis-empowerment of women was spatial. Evidence of this is the patriarchal systems that barred women from entering spaces, like the Kgotla, from being buried where the men were and from entering certain spaces especially if the women is unmarried . For instance, my mother painted a scenario of the unmarried women. Should an unmarried woman die her burial procedure would differ immensely from that of a married woman. Her children would suffer the same fate. This was supported by the layout of the home as the body of the deceased woman would not exit through the same gate as that of the married woman.

The traditional home would therefore have two separate exit points. The gate in which the deceased single woman would exit through was traditionally known as "seharoana" meaning the back gate. Therefore, suggesting that even pre-colonially the narrative of the woman was that

of a subjugated woman.

Therefore only the place left for the woman to own was the lolwapa. The lolwapa was the space in which the man had no say, nor did he want to have a say in things that represented domesticity, since domesticity is lesser than.

The organization of societies therefore reflected the notions of gender expressed above. They were organized largely through patrilineal links as through marriage women were likely to leave their parents homes for that of the husbands. For instance, the arrangement of my great-grandfather and his siblings homes. It was only himself and his brothers whom built homes around each other. In later additions, my grandfather's siblings were allowed to build their homes adjacent to that of my great-grandfather and his siblings. None of my grandfather's female siblings were offered the same opportunity instead they remained in my great-grandfathers compound as they were unmarried. Therefore even in my own family these gender biases were perpetuated.

Denbow and Phenyio in their book *Culture and*

customs of Botswana discusses the arrangement of the Tswana homes and in essence the Setswana society. They say that:

"The cluster would appear to conform to a regular pattern whereby domestic activity and female space is confined to the perimeter, and cattle male space is located in the center. Therefore physically marginalizing spatially and socially."(Denbow & Phenyio 2006, p.137).

This was another manner in which women were disregarded or were portrayed as lesser than through spatial demarcations. The cattle and male burial space were located towards the center of the home firstly as symbol of importance of male ancestors but also to protect them by placing them in the center. In that regard placing women on the periphery was very suggestive of women being lesser than men spiritually and even spatially.

Therefore further emphasizing that gender prejudice existed even in precolonial times.

In the traditional Setswana religious sense wom-

an were also represented as lesser than. Fidelis Nkomazana suggests that in precolonial times traditional religious beliefs were patriarchal in their own rights.

She says that : "'ancestral spirits, were, for instance, identified in particularly male promoting ways. They were seen as dominant as absolute sources of power, and it was they who ordered laws and customs. This not only subordinated women, but also gave distinction to male superiority and created a complex world view (Nkomazana 2008,p.2).

It is my belief that religious practices play a large role in perpetuating gender inequality, even religions of precolonial societies. The notion that Badimo/ancestors can only be male also suggests that women cannot play a role in ritual practices. Women can therefore not take on the role as the chief or the Ngaka. Religious beliefs portray women as not having the capacity to remove their emotions, particularly negative ones, from processes of healing. Instead patriarchal systems suggested that women, if put in such

roles would bewitch people instead of fulfilling the purpose of healing people.



Fig 4.11. Men making traditional clay pots. These are things that Robert Moffat and his wife considered as strange upon their interaction with Batswana

Colonial Experiences of women

The role, however, of missionaries and in essence the colonizers of the 19th century was continuing to perpetuate gender distinctions upon their interactions with Batswana. Although it largely was not their fault as their actions were the symptoms of the patriarchal society they originated from. Therefore their imposition of cultural ideals and ways of life further marginalized women in Botswana.

Robert Moffat and his wife upon their teachings of Christianity represent the sources of high spirituality as male. Therefore further marginalizing women religiously. More over the notion of Adam and Eve as a representation of men and women is very suggestive of the woman being responsible for the demise of men and in essence a society. Eve being a product of Adams' flesh in its own right suggests that women are subordinates to men and made firstly from men and for men. This was powerful imagery has reinforced of the roles of men and women in society.

Moreover the representation of Eve leading Adam to consuming forbidden fruit suggests that women have the incapability of avoiding sin and are largely responsible for the sinful nature of men. This similar to the notions expressed by traditional religious ideas, of women not having the capacity to not sin and therefore not have ability to be impartial when performing rituals or healing. These kinds of ideas and beliefs could be the spine of gender inequality in today's societies.

Socialization of women and the influence of linguistics

Gender socialization are the basis of most communities. For centuries, women have been Raised to be domestic and to be submissive to the man. The same can be said about the Tswana culture, with it is influences from western culture.

Nkomazana says that : "From childhood girls are socialised in a manner that be-fitted women-hood. They are taught to be loyal obedient and polite. They lean to do house hold chores in preparation for responsible womanhood to enable them to fend for their families in the fu-ture. They are therefore 'groomed ' for marriage, childbearing and caring for family members, especially male rela-tives and the husband" (Nkomazana 2008,p.4).

This was what women were socialized to be, particularly in the context of Botswana. On the other hand the language was used to

marginalize women in both the Christian and traditional Setswana sense. The use of phrases and sayings/idioms that highlight the importance of the male figure, undeniably undermine women.

As noted by Nkomazana, " Language can be seen as a source or reflection of dominance/gender identity. For exam-ple as men are in charge of the word " fore-fathers" (borramogolo) does not have a female, opposite equivalent." (Nkomazana 2008,p.2)

There are many more examples of words that are descriptive of the importance of men as op-posed that of women. These sayings and prov-erbs are central to Batswana's ways of living and belief systems. For every situation or scenario there is a Setswana proverb that accompanies. Therefore, if each proverb positions the man as more dominant then every part of their exis-tence is dominated by men in a sense.

Nkomazana furthers this idea by saying that : "Proverbs, those powerful, wise say-

ings, which are often considered infalli-ble when employed in socio-economic spheres of life tend to marginalise wom-en" (Nkomazana 2008,p.2)

The role of education and female Missionaries

Whilst missionaries were playing their role in achieving British imperialism, they unknowingly empowered women through educating them. Although the purpose of education at that time was to get Batswana into the missionaries way of thinking, educating women changed the perception and socialization of women. Education traditionally was about teaching women how to be good wives and obedient. Bogwera and Bojanala were the right of passage, allowing young men and women to transition into adulthood and understanding the roles of their genders. This practice over time was solely prioritized for male children. Therefore the move to include female children in schools empowered women positioning women as a more than domestic beings.

Moreover, single female missionaries were introduced. The role of female missionaries in a sense was revolutionary as in the context of Botswana women could not have been placed

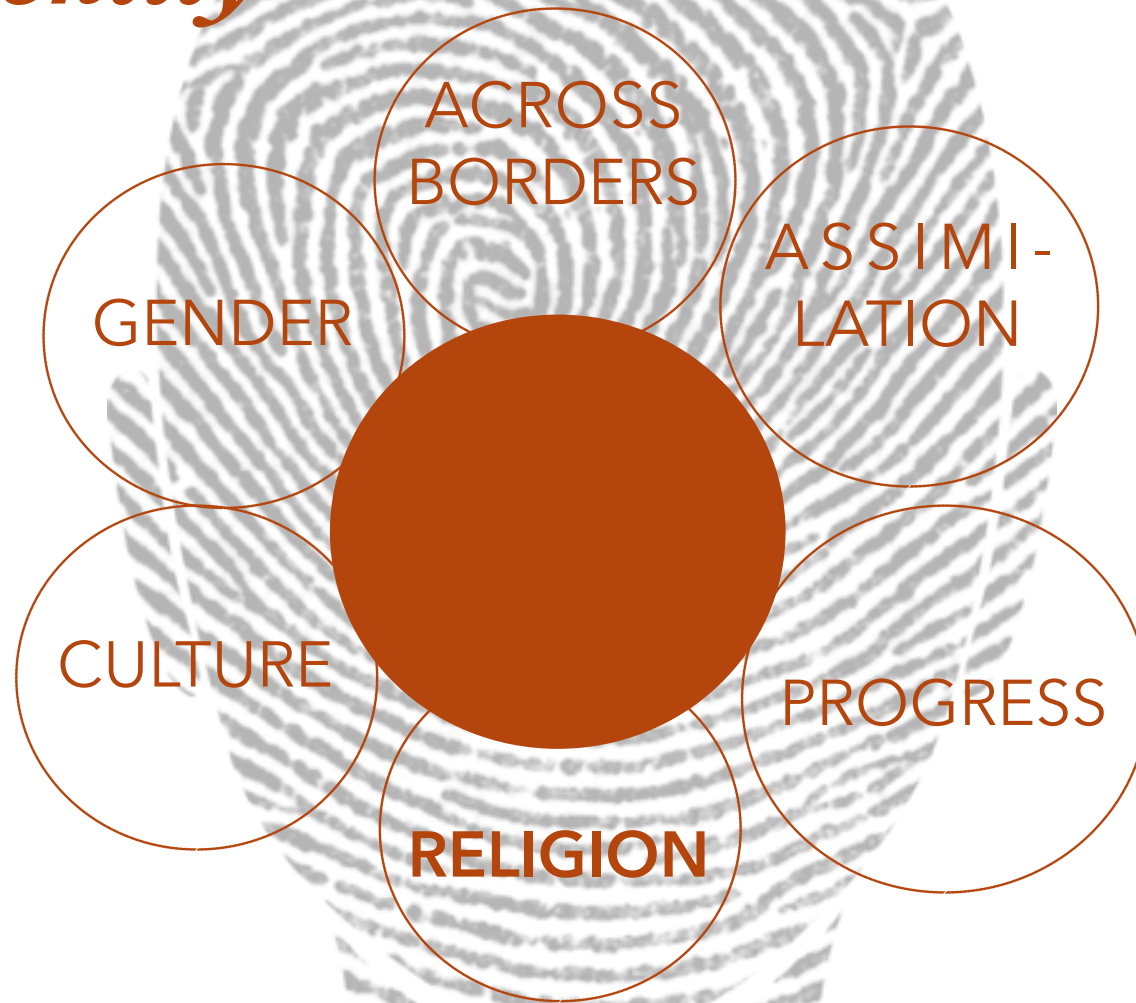
in positions that were linked to spirituality. Therefore the fact the woman could represent spirituality changed the thinking of Batswana women.

Nkomazana says that " the activities of missionaries' wives, single women missionaries, and Batswana women themselves did begin to transform the Batswana and the general view of women themselves, during the last decades of the 19th and early 20th century, did much to soften the anti female views and attitudes; once they penetrated Tswana public life, particularly in the political and religious spheres" (Nkomazana & Setume 2016, p.88)

This is possibly what led to a woman taking over the role of chief in the Bangwaketse tribe, my own tribe, in Kanye. She defied the prejudices against women. She was Ntebogeng Ratshosa, sister of then chief, Kgosi Seepapitso II. Ntebogeng returned to her home upon the death of her husband in 1917 and the death of her brother Seepapitso. In

her death bed, Ntebogeng's mother named her as the next regent until a male child in the family could take the position. This was widely rejected by the community because of her gender. No woman had assumed the role of a regent prior to Ntebogeng. Ntebogeng fought to remain regent but the underestimation of women suggested that Ntebogeng needed help to continue as regent. Therefore Ntebogeng had six councilors in which assisted in ruling the tribe at the time. One of the six members was a member of the Seventh day Adventist church(Ramsay & Morton 1996,p.175). Perhaps then the role of missionaries led to the ability of Ntebogeng to assume the position of regent.

Identity



Nervous condition: The fracture of African identity

Much of the discussion in this book has been about the social constructs of African identity and the influence that colonialism has had. Although the core topic of discussion throughout this book is essentially the disjunction of our identity as Africans and in particular Batswana as a result of the system of colonization. Hence, the “Nervous condition”. At its core the “Nervous condition” denotes the fracture in the development of an African identity with the influence of missionaries and system of colonization.

Author and Nigerian architect Tosin Oshinowo suggests that *“There was a fracture in our collective way of life and this break came with a complete reorientation of how we perceived ourselves and how we occupied space. Looking at ‘identity’ and the ‘evolution of culture’, some other cultures had a more linear development because they were not colonized, for example, Ethiopia and Japan.”*(Oshinowo 2017) in her article *“The Afro-Modernist: Identity,*

Fig.4.12.. An exploration of topic of the multi-polarity of identity

Architecture & Sexuality". Therefore reinforcing my earlier statement but also raising the issue of perception and reorientation. Since the aim of this research has been to try and change this narrative of a "Nervous condition" it begins by this reorientation and renaming of this notion of a "nervous condition". Hence, "We need new names"(Bulawayo 2014).

"We need new names": Repositioning the Notion of a nervous condition as Multiculturalism

In the words of Noviolet Bulawayo, "We need new names"(Bulawayo 2014). In essence there is a need to reformulate the narrative of a "Nervous condition" and this begins with the way we perceive it. Throughout this book the notion of a "Nervous condition" has been about the nature of existing in contrasting identities but in this chapter I seek to find a way to change this perception and this narrative by giving the notion of a "Nervous condition" merit. There is merit in existing in varying identities, which if re-perceived as the notion of Multiculturalism. The notions of a "Nervous

condition" and multiculturalism are both similar in their discourse as convey the complexities of existing in one or more identity. However, multiculturalism sheds a positive light on the Africans existence in contrasting identities. If re-imagined, perhaps there is power in this.

Multiculturalism "can be defined as the experience of having been exposed to and having internalized two or more cultures" (Nguyen & Martinez 2000,p.4) as is the narrative of African.

The narrative of the African no longer has to be that of a "Nervous condition" but rather that Africans have the power to "acculturate" as expressed by Nguyen in her text "Multiculturalism: what it is and why it is important". At first glance, acculturation sounded like being against the notion of culture itself. Instead the meaning of the term, before Nguyen expanded it, would have meant to assimilate into a new culture. However, Nguyen cheekily offers the idea that perhaps acculturation is the manner in which an individual maneuvering through varying

identities is not irreversible but rather that we are constantly moving between identities. We are constantly interchanging the identities that exist in one's self in the moments that they are most relevant. Therefore repositioning the narrative of a Nervous condition to one of interchangeability and infusion. This idea in terms of my architectural intervention becomes pertinent. The spatial manifestations of interchangeability and infusion are central to African life, architecture and identity, particularly in the context of Botswana.

More over Nguyen suggests that acculturating individuals have" four distinct acculturation positions: assimilation (involvement and identification with the dominant culture only), integration/bi-culturalism (involvement and identification with both cultures), separation (involvement and identification with the ethnic culture only), or marginalization (lack of involvement and identification with either culture)"in which they may choose (Nguyen & Martinez 2000,p.7)

But for the purpose of this argument of a new narrative the positions of assimilation, separation and marginalization are essentially ideas that relate to the ideals of the system of colonization. They the cause of the “*Nervous conditions*” in Africans as discussed in previous chapters. Therefore leaving the idea of integration and bi-culturalism.

The state of integration and bi-culturalism as described by Nguyen has “*two bi-culturalism modes: alternation and fusion. Alternating bicultural individuals switch their behaviors in response to situational cultural demands, whereas fused bicultural individuals are oriented to a third emerging culture that is distinct from each of their two cultures*” (Nguyen & Martinez 2000, p.7)

The “*Nervous condition*” itself denotes a kind of alternation of identities in which people switch their behaviours to respond to cultural nuances. For instance, my own alternation of identities is dependant of the context in which I am in. In the presence of my family in Botswana, I assume

the identity of a traditional respectful Motswana girl but in the context of Johannesburg I am a feminist free to express herself in every regard. Whilst there is merit in the ability to alternate identities and to respond to cultural nuances, the problem is that alternation still represents a kind of “*Nervous condition*”.

The notion of alternation, never allows the individual to explore every aspect of themselves in one instance. It is possible to be a feminist and a traditional Motswana girl at the same time whilst the identities are seemingly contradictory to one another. Therefore Nguyen’s suggestion of a third emerging culture that is infused bi-cultural individuals ties into my initial suggestions of infusion in previous chapters.

The third emerging culture of infused beings in a sense seems slightly unachievable. But the notion itself provides the opportunity for individuals or societies to find common ground between all identities that exist within themselves. Infused individuals do not feel conflict in identities instead they are proud of their ability to marry ideas that are seemingly

contradictory. For instance, my mother, whom has found the ability to marry her traditional Setswana religious beliefs around ancestors and Christian beliefs.

Acculturation > Integration/Bi-culturalism > the Third emerging culture

Identity and architecture

The constructs of identity architecturally in the African context essentially has the same narrative as that of its people. A “*Nervous condition*” architecturally denotes the fracture in the development of an African architectural language beyond the notion of the traditional hut. It denotes the redirection of African architectural identity to a more global identity. This allowed for the system of colonization to be accepted by Africans and in particular Batswana. The system of colonization changed the way Batswana perceived themselves and more importantly their use and organization of space. They began to occupy space in the way that the Western society suggested was more holy and hygienic. Architect and author Tosin

Oshinowo says that:

"However, our style of building adapted because the way we lived changed. We did not have furniture in the modern sense because there was no need for it. We had wood stumps and a culture where the elder sits at the highest point as noted at village meetings. Our culture was different, so our needs were different, but as our culture evolved with intense external influence, our needs changed, and we adapted to colonial ways of life"(Oshinowo 2017).

Oshinowo demonstrates that to achieve an architectural identity that is essentially African is to reintroduce uses of space that is inherently more African or rather particular to the identity of Botswana. There was merit in the manner in which we used space prior to the imposition of the colonial system. However, there is also merit in the use of space introduced by the colonial era. Therefore architecturally the dilemma is how to marry these ideas.

The notions expressed above on the ideas of acculturation, integration/bi-culturalism and the third emerging culture of infusion can be adapted to architectural ideas. Therefore the dilemma of the Western and traditional architectural ideas becomes solvable through the idea of a third emerging culture that would allow the infusion of architectural ideas. Therefore removing the "Nervous condition"/ conflict that exists in African architecture today. Oshinowo suggests that "There is no singular identity in building that represents this 'idea' of an African building." (Oshinowo 2017). With this statement in and how then, can we find a identity that represents

There is no single identity repressing African architecture but perhaps then African architecture has to represent in a sense our cultural pluralism but in the form of an infused identity therefore bringing up the notion of Afro-modernism that Tosin oshinowo brings up in here article. The third emerging culture represented architecturally could be Afro-modernism.

Afro-modernism

Afro-modernism, is a term that essentially describes the a third emerging culture of the infusion of western architectural practices with the consideration of the context in terms of materiality and traditional uses of spaces. In my earlier arguments of architecture in Botswana, i suggested that the missionaries of the 19th century introduced their forms of architecture without the consideration of the context in which they are built in terms of materiality and uses of spaces. Therefore creating architectural languages in Botswana that stand in contrast to one another as people may have homes built with traditional practices and western practices in one yard. Therefore creating a kind of nervous condition. Afro-modernism however rectifies this disparity between practices of architecture by marrying the two practices together therefore creating a third culture of architectural practices, an infused culture. The term itself represents this very notion of infusion, "Afro" being African and modernism representing western practices of architecture.

Why modernism of all styles of architecture

Oshinowo describes modernism as possessing "principles of clean lines, purity of materials in their natural form, plainer surfaces and a strict rationale use of space." (Oshinowo 2017). Modernism in a sense is the most relevant or easier style of architecture to marry with the traditional practices of architecture in the African context. In a way traditional architecture can be likened to modernism because the practices included the use of materials in their purest form and there was a clear ideas behind the uses of space, particularly in the context of Batswana. Therefore the allowing the term Afro-modernism to create a new third culture of architectural practices that are true to not only the African context but allows the architecture exist in this global climate that our society exists in. For this reason, I too choose to take on the idea of afro-modernism as it allows me to explore the notion of infusion of identities architecturally.

ideas and practices in Africa but in particular in Kanye Botswana. Oshinowo mentions architects like Francis Kéré as the only architects that has been able to successfully achieve an architecture that could be of African decent with the influence of modern practices. Kéré's principles in his designs therefore consider the immediate context, the environmental conditions and sustainability, maintenance and durability, the skill set of the community in which will be maintaining the building, spatial manifestation of an infused identity and lastly the aesthetics. Therefore setting the main principles in which my architectural intervention should consider. In that sense the notion of infusion is achieved at a social level but also at an architectural level.

The principals of Afro-modernism are also particularly relevant to improving architectural



Fig.4.13. traditional Setswana architectural practices



Fig.4.15. Setswana home post colonialism



Fig.4.14. The materiality of traditional Setswana architecture



Fig.4.16. The Setswana home post colonialism



Afro-modernism

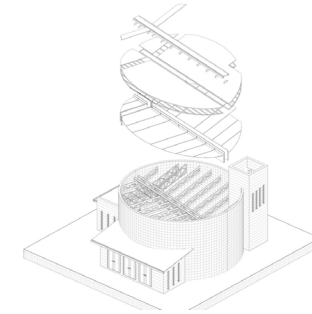


Fig.4.17. An Afro-modernist church



Fig.4.18. The mud hut reinterpreted

Key principles:
Environment,
Maintenance
Durability
Sustainability
Aesthetics

Spatial manifestations of infusion

*05 Precolonial versus
the colonial era*

"The architecture of civilization should, therefore, be an effectual means of insinuating hygienic, Godly habits into heathen life. . . . The Europeans assumed one cardinal principle above all others: that the gauge of a civilized abode was the degree to which its interior spaces were rendered functionally specific and distinct. A residence with no internal divisions, no rooms given over to particular kinds of activity, signified savagery... all the more so if that residence was not enclosed on its own grounds. On the other hand, the making of decent dwellings—with living and dining rooms, bedrooms, kitchens, pantries— might give access to the Mansion of the Lord." (Phenyo. C Thebe, 1946, p. 79)

Religious & cultural practices before the Influence of colonialism

Prior to the imposition of the colonial system the presence of traditional Setswana religious ideas were undeniable element and important to the daily life of Batswana as expressed by Denbow and Thebe in their book Culture and customs of Botswana. The role of the chief and Dingaka were pertinent to traditional cosmology as these individuals were responsible for many processes that allowed the community to get closer to their ancestors or Badimo and subsequently the higher being that is Modimo. The chief and the Ngaka would partake in rain-making, dikgafela, disputes bogwera and bojanala to name a few. These practices have since ceased or dramatically reduced due to the presence and influence of missionaries.

Spatial arrangements and locations of homes prior to colonialism

Prior to the presence of missionaries' spatial arrangements of homes in the town of Kanye were centered around the home of the chief. This was based on hierarchical relationships of

"lesika" meaning family. The entrances of their homes would be oriented to the location of the chief's home. This arrangement was deemed *"kgoro"*.

During the colonial period the center of the *kgoro* then became the church strategically being placed so that peoples home wrapped around the church.

As Reid and others deduced in their text on Tswana architecture and responses to Colonialism, when *"laying out a Bechuana town, the first thing is to ascertain where the chiefs courtyard with the public cattle-pen is to be placed. As soon as this is settled the remainder is simple. As, after the tabernacle was placed in the wilderness, each one of the twelve tribes knew on which side he had to take up his position, so in the case of a Bechuana"* (Reid, et al., 2019, p. 375)

Missionaries further influenced layout of the homes and towns, as is evident in the case of the capital city of Gaborone. Homes are ar-

ranged in grid-like fashions without the consideration of *masika* (family).

In the case of my great grandfather's home, within the *kgoro* were smaller arrangements linked direct familial. My Great grandfather (Ntereke) and his brothers built their homes adjacent to another and around their own *kgotla* in which family meetings, burials and weddings were held. This *kgotla* is also known as the *patlelo* (See fig.5.1).



Fig 5.1 .The arrangement of family homes , like my great-grandfathers, around a *patlelo* and *kgotla*. This arrangement radiates around the Chief's *Kgotla*.

Therefore as Denbow observe, that due to the influence of colonialism the arrangement of homes in the context no longer possessed this familial relationship nor was there a central kgotla in which family meetings took place. He says that :

"Housing in urban areas marks a shift from extended family, kin-based residential units to nuclear families housed in Western-style neighbourhoods where rows of cement block houses parallel streets rather than encircle cattle corrals. Homes are generally built of durable concrete blocks walls, with metal doors and windows and tin roofs that require special tools for construction. Even in self-help areas where families build their own homes, the use of more durable but specialized materials has meant that the responsibility for building construction has shifted from women to men." (Phenyo. C Thebe, 1946, p. 98)

Therefore conforming that in cities like Gaborone homes are arranged in the grid like fashion and the lack of kinship. This suggests that Gaborone, like Johannesburg, is melting pot of people of varying tribes and bear no familial relationships even though they live adjacent to one another. The variety of people in an area speaks to the notion of hybridization that is endemic to modern urban conglomerations.

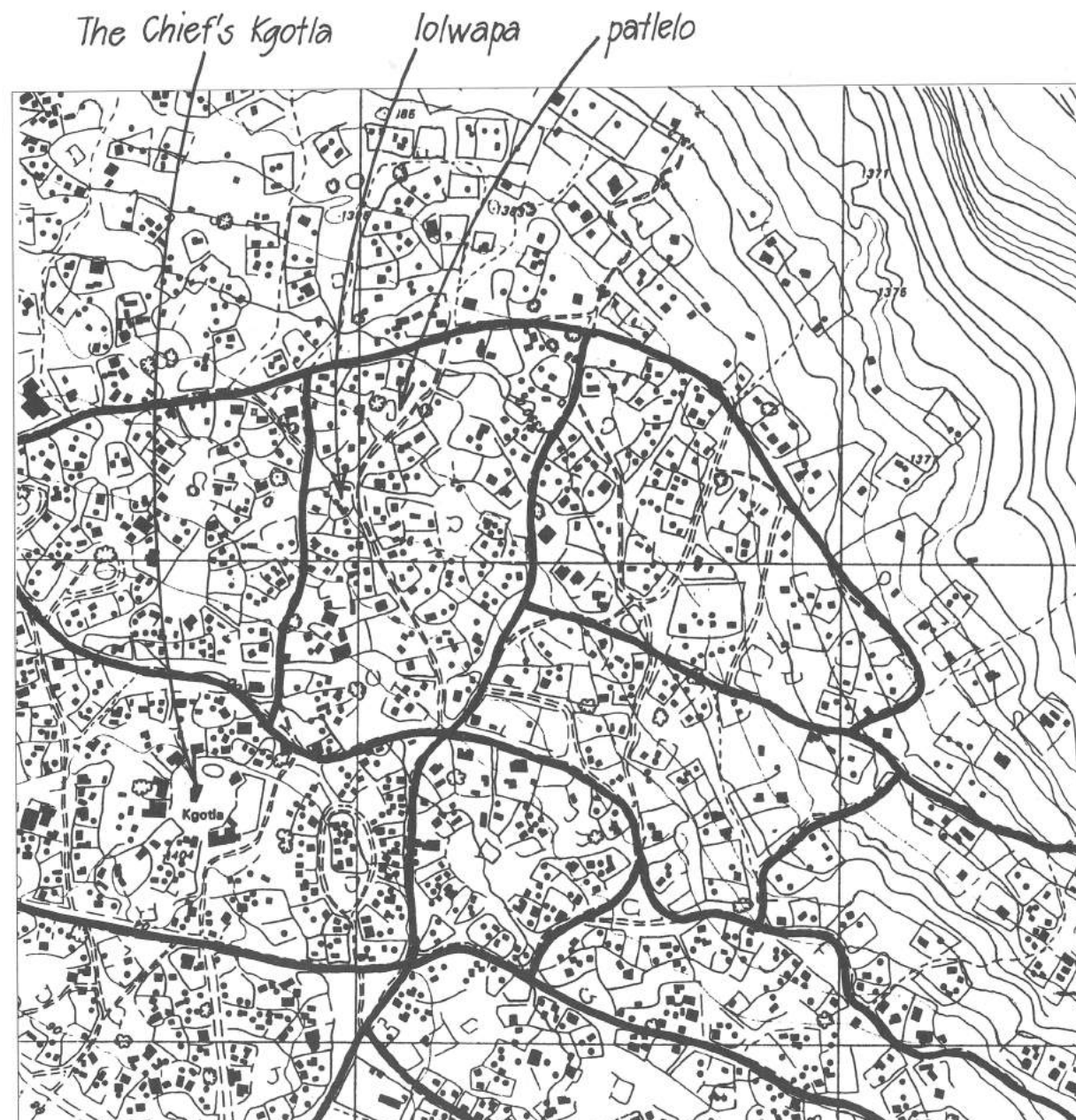


Fig 5.2.The typical layout of a Setswana village. The village radiates around the Chief's kgotla .

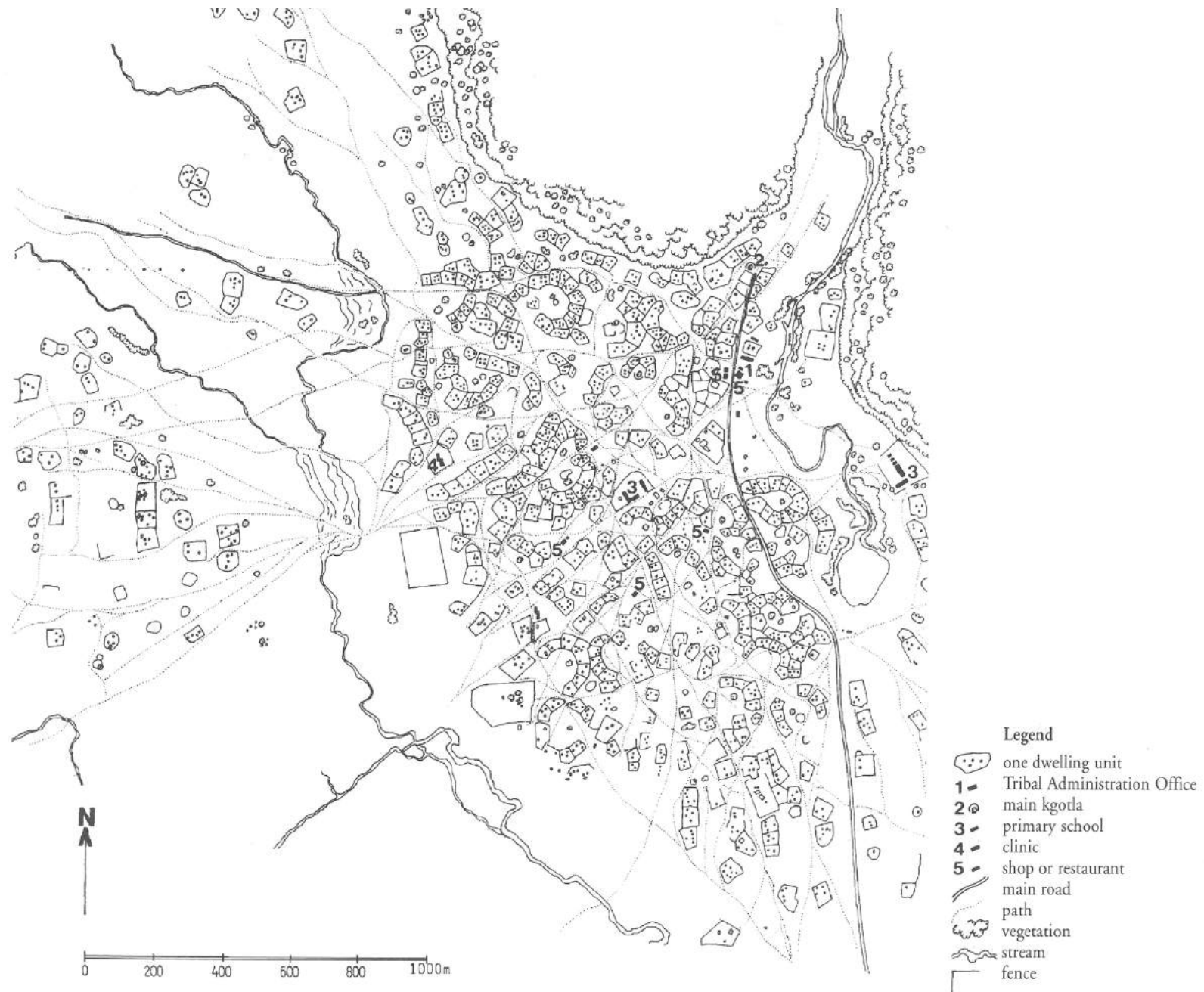


Figure 5.3. The typical layout of a Setswana village.

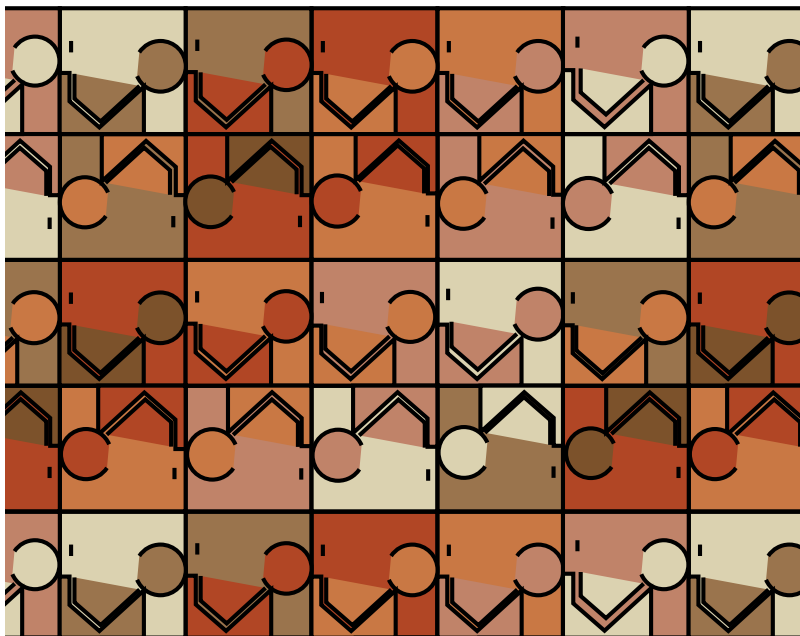


Figure 5.4. A pattern exploring the layout of traditional Setswana home

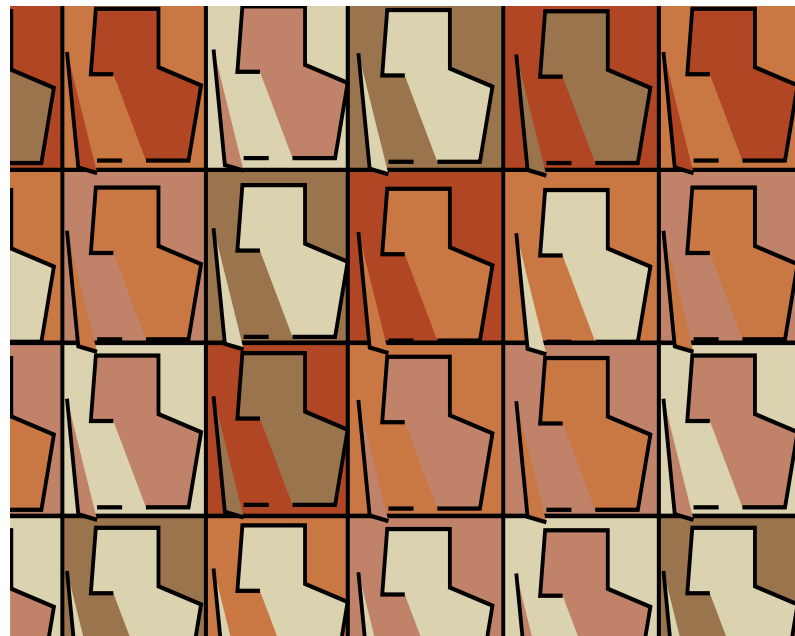


Figure 5.5. A pattern exploring the transition of the traditional Setswana home to a more rectangular layout upon the interaction with Missionaries.



Figure 5.6. A pattern exploring the layout of a traditional Setswana village

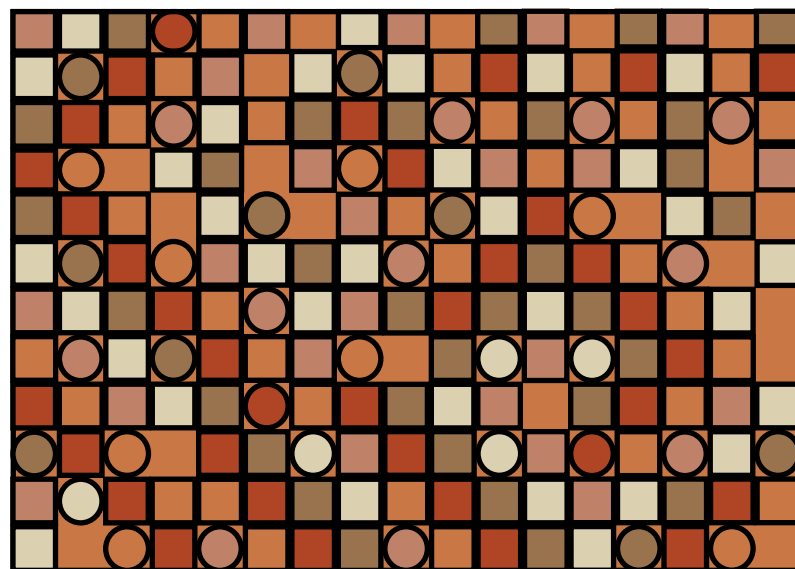


Figure 5.6. A pattern exploring the current juxtaposition of tradition Setswana homes and more western styled homes

Architectural styles during the 19th century

To further this notion of, the identity of Botswana's early architecture according to Phenyio the architecture in consisted of two architectural periods.

He says that "In the older, colonial section of Gaborone known as the 'village, there are the remains of a few early buildings, including the remnants of a late nineteenth-century British fort and the first post office and prison. The remainder of the buildings and houses were constructed in an uninspired International Style that spread throughout the developing world during the 1930s, 1940s, and 1950s." (Phenyio. C Thebe, 1946, p. 98).

In essence, the leaps in Botswana's architecture is most evident in the juxtaposition of the architecture colonial British architecture with that of the international style. The international style described by Phenyio can mostly be seen in the architecture of the buildings in Gaborone such as the which conveys typical international style

qualities such as the use of glass on the entire facade, reinforced concrete, the lack of ornamentation and decoration.

Today the juxtaposition, includes modernist buildings in the main business district of Gaborone. Botswana's leaps in architectural styles is also a reflection of the countries political and economic history. Prior to independence not much development had been made by the British instead much of the architectural development occurred post independence particularly in the late 1990s and early 2000s.

Phenyio further notes that "these generic, whitewashed buildings are still common, but the increase in wealth brought about by diamonds since the 1990s has led to the construction of more modern multi-story buildings and commercial malls. The capital, Gaborone, has more than doubled in size in the (Phenyio. C Thebe, 1946, p. 98) In Kanye an example of such buildings is the National food technology center.

These ideas are particularly interesting as Gaborone's urban development continues and the more multi-story buildings and road developments continue. Whilst the architecture of urban Gaborone becomes less of the "white-washed buildings" described by den bow much of this architecture remains in Kanye particularly with civic buildings. For instance, The Ngwake-tse land board in Kanye. A mere triple story, in the very "uninspired International Style" described by Denbow et. al. Gaborone on the other hand because of its urbanization displays a wide range of architectures and use of materials

Hence, driving through Gaborone, oddly feels like driving through Sandton city, cranes, Tall buildings with dynamic facades form the landscape of the main business district. Whilst in other parts development and connections to the "Sandton" of the city is imminent. Much like the presence of Alexandra and similar areas on the outskirts of Sandton, these areas house people whom want to live near the business district for work purpose. Gaborone is not a

far cry from Johannesburg and seems to be influencing the development of areas such as Kanye, even though development in Kanye is not as rapid. This can be directly linked to the development of the city in the early nineteenth century by the missionaries.

The influence of missionaries in terms of practices moving into built form

Spatially rectangular homes and forms similar to that of the church were introduced to the Batswana by the missionaries and traders who built their homes in a similar fashion. The traders and missionaries, in their quest enlighten Africans did not consider existing architectural ideas and forms such as the traditional hut. Rectangular architecture became a symbol of wealth and in some sense a symbol of spiritual power. In Kanye one of the first important buildings was built in the 1920s, in a rectangular fashion, was the National office. Dynamically shifting practices of the Kgotla from under the shelter of the tree to a physical built space. Similar to Western practices of conducting business and resolutions in enclosed spaces. This may have given rise to symbolic buildings

such as the court and police stations whereas originally disputes handled in the kgotla by the chief and the Ngaka. The Chief was considered as all knowing and in a sense the high priest. Together with the Ngaka, the chief would decipher whom was wrong in a dispute through the power of Badimo. This is a demonstration of the manner in which our cultural ideas began to shift spatially and spiritually.



Fig 5.7. Botswana's parliament building in Gaborone. The building was built in the 1960s and was influenced by the International style architecture



Fig 5.8. The Department of Taxes and the attorney general's chambers in Gaborone. This depicts the leap of Botswana's architecture to a more modernist approach.



Fig 5.9.The National food technology center in Kanye.

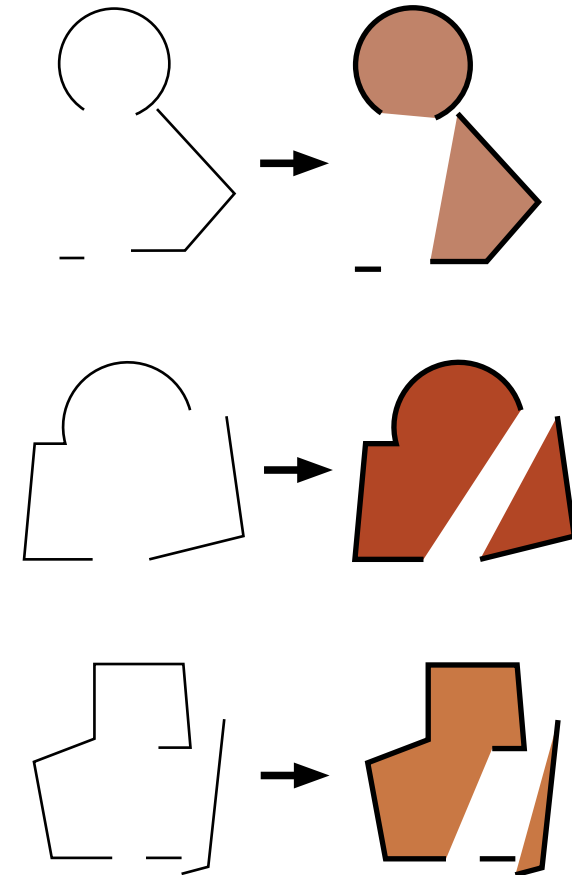


Fig 5.10. The transition of the form of a traditional Setswana "lolwapa" as the influence of missionaries on architecture in Botswana increases.

Religious Architecture



The form of the UCCSA church in Kanye



The form of the Seventh day adventist church in Kanye



The form of the Mosque in Kanye

Residential Architecture



The form of the residential architecture in Kanye.



UCCSA church in Kanye



Seventh day adventist church in Kanye



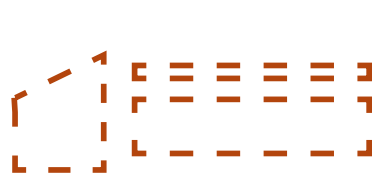
Mosque adventist church in Kanye



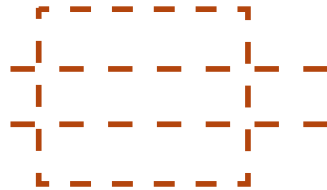
Typical residential architecture in Kanye.

Fig 5.11. An exploration of the forms of the architecture in Kanye.

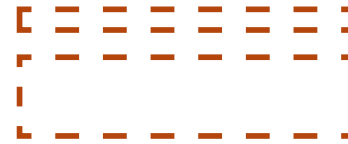
Civic Architecture



The form of the Public library in Kanye.

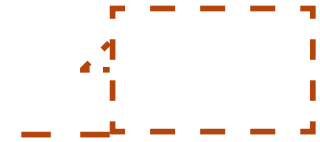


The form of the Ngwaketse Landboard in Kanye.



The form of the Post office in Kanye.

Commercial architecture



The form of the commercial architecture in Kanye.



Public library in Kanye.



Ngwaketse Landboard in Kanye.



Post office in Kanye.



Typical commercial architecture in Kanye.

Homestead, the cattle posts and the urban home

The notion of the migration of Batswana between homes depended on seasonal changes. Batswana moved between homes because of farming and herding cattle which in the case of my family could not take place in Kanye due to the environmental conditions. Instead farming and cattle herding took place on the outskirts of Kanye, therefore the need for two homes arose.

For instance my Great grandfather who owned land in Kanye, where the familial home was located, also owned land in an area called Molokwe on the outskirts of Kanye. At Molokwe, his land had two dams one for the cattle and the second for the purpose of human consumption. He had over fifty cattle and 100s of poultry and goats. Since wealth was estimated by the number of cattle and poultry one had my Great grandfather was considerably a wealthy man. He used to travel between both homes on his horse. This led to my grandfather, his son, living and growing up

on the land in Molokwe as he had to herd the cattle instead of attending school.

My grandfather, Sebetlela Ntereke, then married my grandmother and began his family at Molokwe. Since my grandfather lived with in the colonial era he was considerably poorer than my great-grandfather. For that reason he began to work at the Botswana Meat commission. This was an entity started in the 1950s by the British to export meat from Botswana to London. The Botswana meat commission was located in Lobatse, which is 45 kilometers away from Kanye and 18kilometers from Molokwe where my Grandfather lived. This meant that he traveled to work every morning at 4am on foot to Lobatse. This became strenuous for my grandfather and therefore the need for his second home arose. His job at the meat commission eventually allowed him to get a loan of the equivalent of R400 to build himself a home in Lobatse. At that point my family now two homes. Eventually when my mother and her siblings where old enough to work they built the third home in Kanye since our tribe, Bangwaketse, lived there. Therefore, my family

then traveled between three homes, the home in Molokwe(cattle post), the home in Kanye(the home stead) and last the home in Lobatse(the urban home).

Similarly Denbow states that "generally, smaller villages surrounded a large town, and the inhabitants divided their time between the two as they moved seasonally from town to their village farmlands (mashimo) and, at a much greater distance, their cattle posts (meraka), where they kept most of their livestock."(Denbow & Pheny 1946,p.93). Therefore prior to the colonial period

Batswana used to alternate between the homestead and the cattle post. The addition of the urban home arose during the colonial era.

This pattern of migration has since dramatically reduced because of the existence of the urban home As a direct influence from the missionaries, urbanization, has led to people hiring others to over look proceedings with the cattle instead of moving there depending on the season. Instead people have opted to rather

maintain their presence in their urban homes. For instance, my own family, my aunts and uncles spend most of their time in Kanye irrespective of the season.

My family no longer visits the homestead in which my grandparents owned called "Molokwe". Molokwe is a large plot of land located near a river or stream, in which my family grew up in. Again this is a demonstration of the impact in which missionaries have changed the identity of Batswana, through changing our practices.

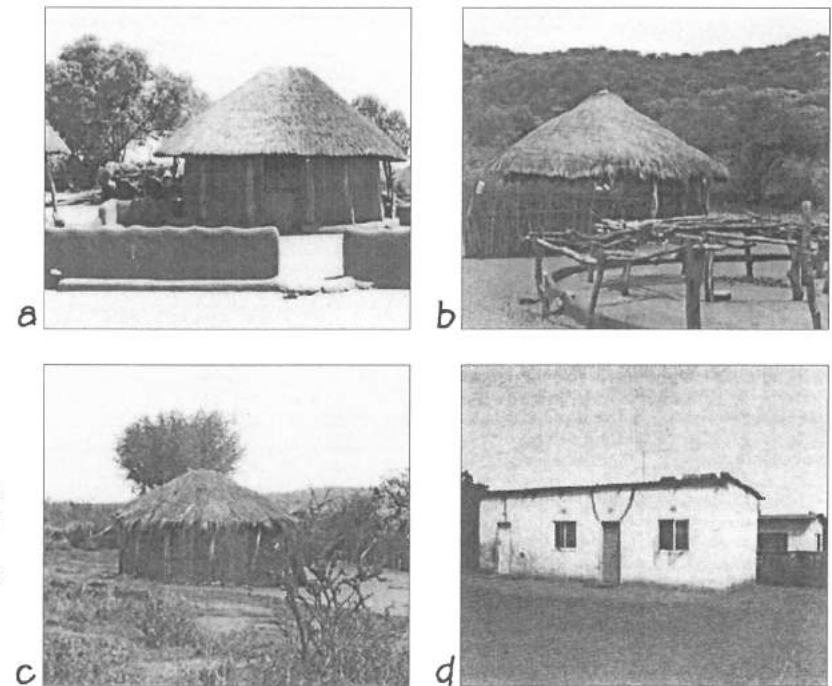
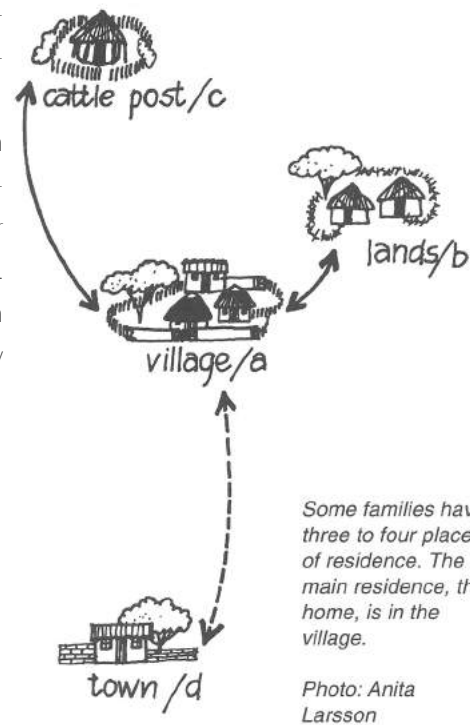


Fig 5.12. The migration of Batswana between the homestead, the cattle post and the urban home.

Materiality of precolonial homes vs colonial homes

To further emphasize the impact missionaries had on Batswana's architectural ideas, the materiality of homes and buildings has changed since the nineteenth century. Prior to the colonial era, homes and other built forms were constructed with the use of Boloko (cow dung), varying types of soil (predominantly clay), seloka (thatch for roofing) and water. As Denbow describes it:

"Nonetheless, traditional values are still often exemplified in housing styles. In rural areas and villages, many people still live in round houses constructed of earth and cow dung, with grass-thatched roofs; in larger villages, round mud houses known in Afrikaans as rondavels now usually sport Boer-style "improved" thatched roofs with more even thatching and metal caps" (Denbow & Phenyio 1946, p.93).



Fig 5.13. The traditional Setswana home

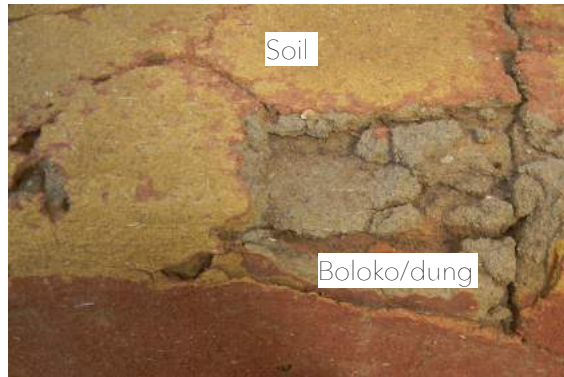


Fig 5.14. The layering of the soil and cow dung in creating the wall.

This is true even in Kanye, in some instances the yard would comprise of one western style home and one traditional styled home. More so, in Kanye, Motse Lodge and cultural village still embodies the notions of traditional architecture.

The argument then is not to reduce traditional Setswana architecture to the hut or to argue that we ought return to circular traditional huts. The aim rather to exemplify the sciences or logic behind the construction process and use of materials by Batswana. The choice in materiality was no mistake made by Batswana. Therefore colonial home lacks the consideration of the context in which it is built in. The colonial home is particularly problematic in terms of sustainability, as will be discussed in the sustainability section. The problem then is the replication of such homes particularly towns and cities. Unlike my grandmother's home in Kanye, which was built in red brick, clay roof tiles and a beautiful timber ceiling, most colonial homes were built with materials that such as corrugated metal roofs and concrete block walls and gypsum ceilings.

Therefore the argument of whether to make use of traditional ideas of architecture or that of the colonial period to me only has one solution. This solution is the notion of infusion. Since the topic of this thesis is existing in multi-polarity the architecture of Botswana exists in a kind of Nervous condition itself. Both forms of architecture have their importance, For instance whilst traditional architecture is successful in terms of its considerations of the environment it's short-fall becomes the issue of durability. Traditional architecture continuously has to be maintained throughout seasonal changes. On the other hand colonial architecture offers durability but lacks in the consideration of the environment. The option then is to infuse both practices of architecture particularly in the choice of materiality. This notion is one I have grappled with throughout my design process and at the core of this is the notion of Sustainability.

The process of constructing a traditional home

The process of constructing a traditional Setswana home begins with understanding of the type of soil to be used particularly for the foundations. The foundations require strong soils that can carry the weight of the structure which is largely lighter than masonry construction.

Once the foundations are complete the women have to find particular trees to harvest poles which are used for the frame of the hut in its entirety. The timber poles are organized in radial fashion with a timber pole that is considerably longer at the center of the of what would be the hut. This center pole helps to form the slope of the roof.

The walls of the traditional hut consists of the above mention pole frame with rammed earth infill panels. Traditionally the women would mix together water, boloko(cow dung) and soil to create the rammed earth mixture. With this mixture women would produce their own "bricks" which they used to fill in the spaces that are between the timber poles(infill panels). The pro-

cess that follows is what Botswana deem "go kgapa". Go kgapa is essentially the process of plastering the wall and decorative pattern can be carved out to liking of the woman building the hut. The timber poles are never exposed and are covered buy the bricks and mortar mixture. The mortar in this context is a less viscous version of the mixture used to create the wall/ infill panels. This mixture is also used in the process of go kgapa.

The traditional hut in the beginning did not have windows. Instead the hut had air vents that allowed for ventilation in the hut. In the 1900s , Botswana began to use parts of bicycles or shards of glass to create windows for their huts. The step that follows is harvesting specific grasses from river banks and in particular a river called Mmamokhasi in Kanye. This particular grass would be used to create a thatched roof. The materiality and construction of traditional architecture was incredibly successful in terms of the climate in Botswana.

My mother's recollections included sleeping on the huts floors with only the cow's skin to

lay on the floor suggest but still being warm in the winter months. She remembers the summer months being particularly in the hut. In that regard the successes of the traditional offer a technology to be used in the pursuit of a sustainable architecture, particularly in the context of Botswana.

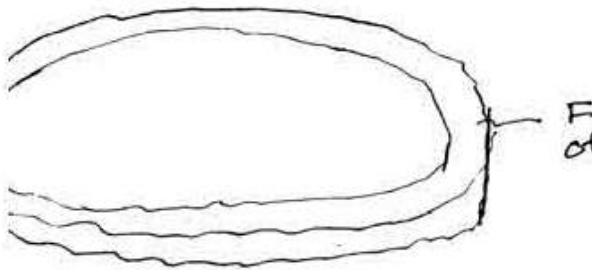


Fig 5.15. Foundations of a traditional Setswana home.



Fig 5.16. An example of the foundations of a traditional Setswana home

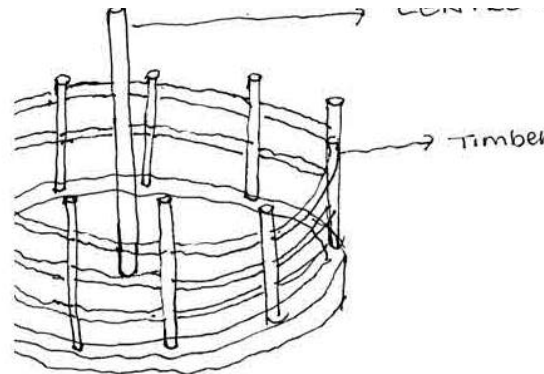


Fig 5.17 The timber poles of a traditional hut organized in a radial fashion with a center pole .

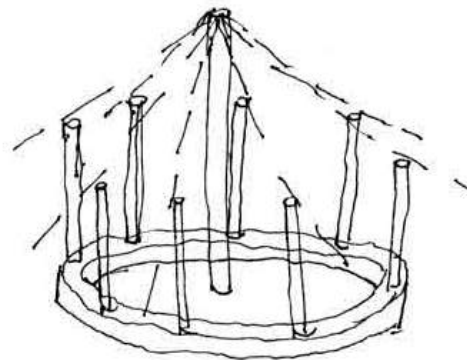


Fig 5.18. The structuring of the roof of the traditional home

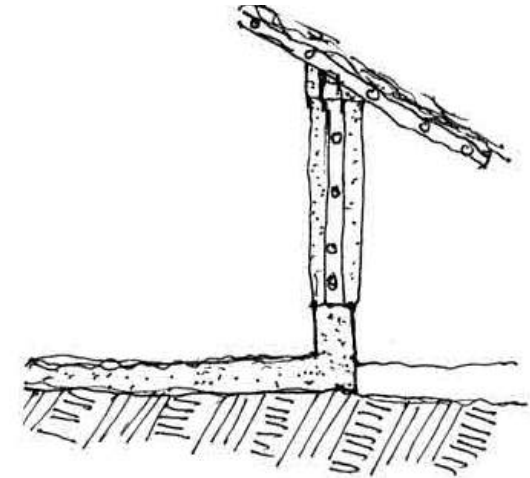


Fig 5.19. The structuring of the wall of the traditional home.

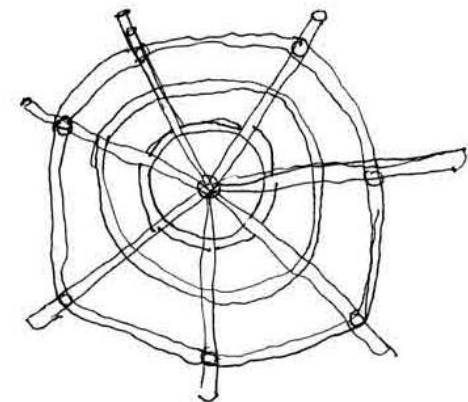


Fig 5.20. A diagram of the structuring of the roof of the traditional home.

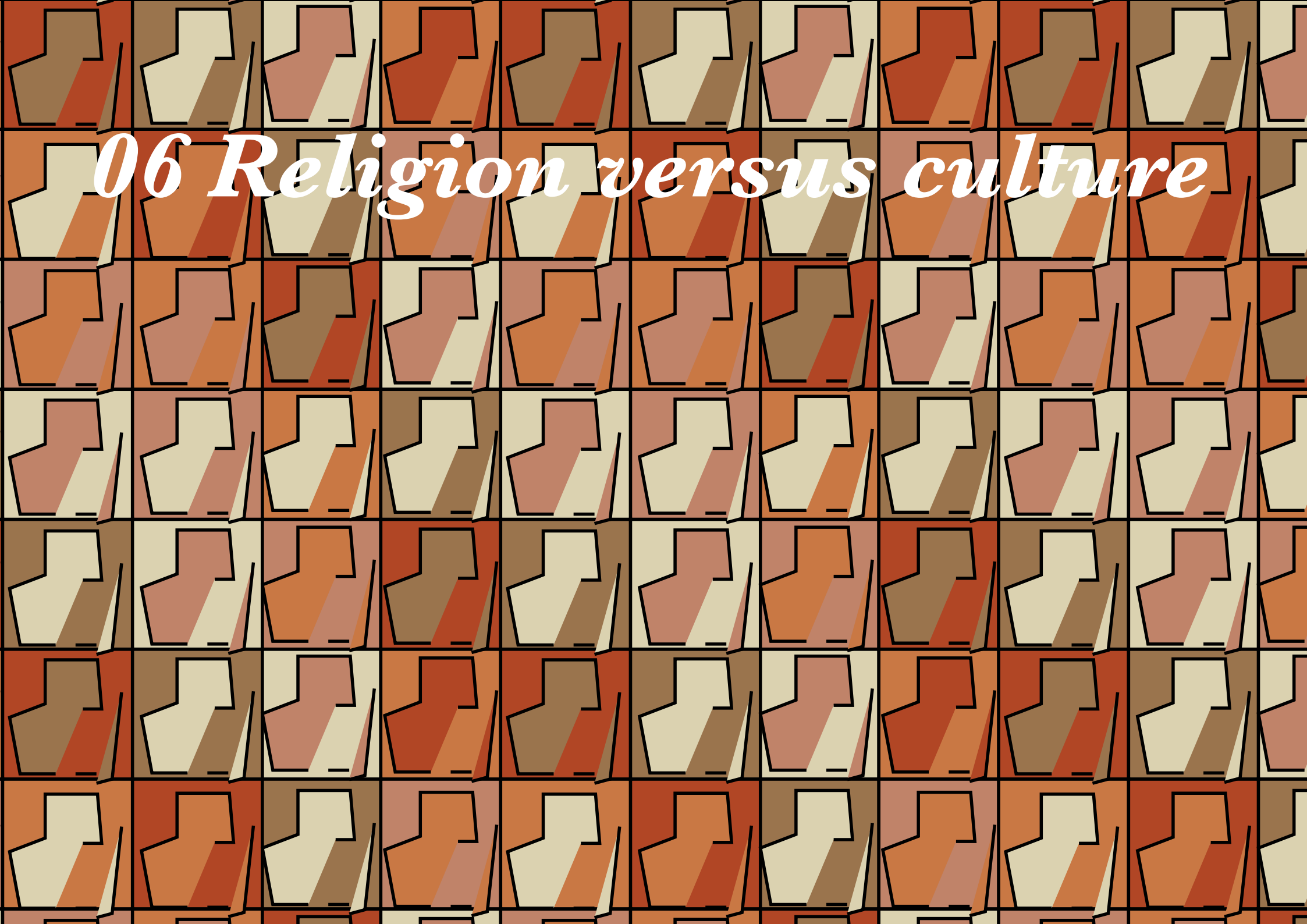
The issue of sustainability

Colonial architecture in Kanye has been particularly unsuccessful in the manner in which homes and buildings retain heat largely because of the choice of materiality. The successes of traditional architecture lay in the buildings ability to remain cool in high temperatures. Since Botswana's climate is that of a hot and semi-arid climate with very low rainfall. The controlled use and size windows also allowed the traditional Setswana house to remain cool.

The use of rammed earth and cow dung also allowed the buildings thermal mass to be dissipated throughout the wall evenly and is stores the heat energy within the wall. This allowed conditions within the traditional hut to remain cool within the summer season and warmer within the winter seasons. The thatched roof also played a role in maintaining conditions within the hut.

Denbow suggests that "where summer temperatures often exceed 100 degrees Fahrenheit for many days, these earth-en homes keep temperatures inside to 20 degrees or more cooler. The same cannot be said for more modern concrete block homes with corrugated metal roofs. Without air conditioning or electric fans, these homes can become almost unbearable during summer; their major benefit is the durability of their materials and their resistance to termites and rot.(Denbow & Phenyio 1946 ,p.96).

Therefore according to Denbow's observations the architecture of traditional home had it successes but lacked the durability of some of western architecture. This in essence suggests the need for a fusion of architectural ideas of the western with the traditional.

The background of the slide is a repeating abstract pattern. It consists of irregular, angular shapes in various shades of brown, tan, and beige, outlined in black. These shapes are arranged in a way that creates a sense of depth and movement. Overlaid on this pattern is a grid of thin black lines, forming a series of small squares across the entire slide.

06 Religion versus culture

" Fear him, children, O fear the stranger That comes upon you
When fowls have gone to roost
Fear him his footfall soft light
As a cat's, his shadow far darker Than forest gloom or night
And flimsy like matter in the mist
O fear the dragon smoke-cloud
That hangs bloated, floating over Root-thatch mangoes and lime
Fear him that wreath-curling fetish-tree Seeth-writhing beyond lofts
It turns out no less than him of the spots." (Elimimian1987,p.162)

JP Clark's poem Ivbie begins to explain the perception of Africans about the presence of the missionaries in Africa and in particular Christianity. In the first line of his stanza he dramatically suggests that Africans ought to fear the presence of missionaries, and further emphasizes the importance of traditional ideas in the last line of this stanza. He refers to traditional practice and ideas as "Root-thatch mangoes and lime" (Elimimian1987,p.162). Root thatch is a reference to the traditional architecture. Mangoes and lime is a suggestion of that which is natural and original. Therefore introducing the arguments of this section: the presence of missionaries; and Writing myths and misconceptions into being.



Fig 6.1.Intial thoughts on my religious conflicts

My religious genealogy

In traditional Setswana religion and Christian beliefs or prophetic gifts are passed down to children, grandchildren and even later generations. This brings up the question: how much of religious identity is inherited?

My religious genealogy begins with my Great-grandfather . He was a strong willed man with a prophetic gift and the power to heal through the traditional practice of Bongaka. My great-grandfather, Ntereke, began our family's generational "Nervous condition" as he practiced both Christian and traditional religious practices. He managed to infuse both practices, but only through the Spiritual church called St John's apostolic church. St John's church was started by a woman named Christina Mmanku in 1949 and allowed for the combination of Christian practices and that of rituals for Badimo. This, was unaccepted by the Missionaries of that time and was therefore churches of a similar nature were suppressed by the chiefs of tribes. My great-grandfather, however, was able to maintain his attendance

of this church.

This prophetic gift that my great-grandfather possesses, is said to be genetic. Hence, this gift was passed by him on to my mother along with other extended family members. Therefore below is a list of my religious genealogy:

1. My grandmother was said to have this prophetic gift and the gift of bongaka(traditional healing). My grandmother did not act on it since she attended the UCCSA missionary church. She received her prophetic gift from her Badimo(ancestors) which are the same as my great-grandfather's as my grandfather and grandmother were distant family members.
2. My grandfather (Sebetlela) did not seem to possess this prophetic healing gift. He was the son of my great-grandfather.
3. My eldest uncle(Hay Ntereke) the first ,born of My grandparents ,trained to become a Ngaka
4. Three siblings later, my mother the fifth born

of eight inherited the gift from her grandfather. 5. My cousin(my mother's sister's son), has recently become the priest of a spiritual church. He was named Mongkgogi by my great grandfather meaning he who leads the family. It is now evident why he was named this as serves his purpose to lead the family to spiritual healing. Ironically his brother has trained to become a "sangoma".

6. Myself, at the prospect of inheriting the gift from my mother.

That then leaves the rest of the grandchildren : who is likely to inherit such a power to heal and connect others to their ancestors? At the chance that I may inherit this directly from my mother, my religious confections began. This in essence probing me to begin this project to find myself in terms of beliefs and the manner in which to infuse both religions.

To further my inner conflict I was named after my paternal great-grandmother, Ntetleng Orepa Mosidi. She was born in Mochudi, Botswana and later moved to Rustenburg as she

married by great-grandfather. She was said to be the true definition of a Christian who loved to read the bible to my aunts and uncles.

A part of my conflict is this notion of a cross-boarder identity that stems from this as well in that all my family originates from Botswana in a sense but lives in South Africa.

It is not just the fact that I was named after someone who believed in the bible so strongly, and was pressured to live up to that, but it is also the meaning of and origin of the name Orepah that leaves me conflicted. Orepah is a biblical name and when translated into Hebrew is Orpah, Orpah meaning stiff neck and fawn. Orpah was a woman whose story can be found in the "Book of Ruth" in the bible. There are many stories of Orpah but the most interesting her other name, Harafu or Harafa. This name can be likened to threshing in English or being double minded (hence the Nervous condition). By dictionary definition threshing is to "separate grain from corn or other crops, typically with a flail or by the action of a revolving mechanism" (Hornby, McIntosh, Turnbull &

Ashby 2006, p.1542).

This was particularly interesting as it in some sense reveals the relationship between religion and food production. This emphasizes my own relationship with the subject of food production and religiosity.



Fig 6.2. A man threshing sorghum seeds



Fig 6.3. A painting of Orpah from the bible

The connections of religion and food production in Botswana

The connection of religion to food production expressed by my name but also by Batswana is imperative to the development of my program and early design ideas. The celebration of harvest's by Batswana in the form of the "Dikgafela" ceremony is evidence of the connection of religiosity and food production. This connection is also reflected in the currency and emblem of Botswana.



Fig 6.4. Coin reflecting the importance of agriculture to Batswana through the emblem.

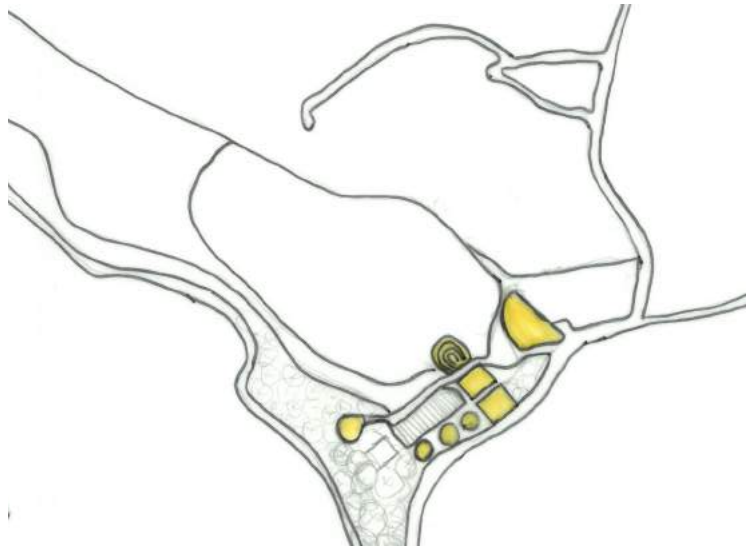


Fig 6.5. Sketch of my earlier attempts to marry religiosity and food production in terms of design program.



Fig 6.6. Three-dimensional sketch of my earlier attempts to marry religiosity and food production in terms of design program



Fig 6.7. The grain silos on Ntsweng hill in Kanye. Each silo depicts the stories of Batswana's traditional life and practices along the chief, Kgosi Bathoen.

Missionary presence

In the early 19th century, missionaries from the London Missionary Society set up a mission in Kanye. The missionaries made their presence known by bringing with them commerce, health care, education, new ways of dressing and new forms of architecture. They did so with absolute disregard for existing African ideas around these issues. Much of what they brought to Batswana were widely accepted as in some sense it helped people. But we need to understand to what extent this was an attempt to assimilate Africans into the western way of life as preparation for the colonial system taking effect from 1885.

For instance, the traditional garments worn at Setswana weddings which in my understanding prior to this research report was originally our own. This was actually brought to us by missionaries. Mary Moffat, as Denbow writes, introduced Western style clothing to Tswana women in the early nineteenth century. In the 1930s the clothing she had introduced to Batswana began to be contextualized into the practices of

Batswana as garments worn at weddings. (Denbow & Phenyio 2006, p.123)

At this development, Mary Moffat, thought it would be best to introduce a newer form of dress. As Denbow writes:

"The dresses were made of a starched type of patterned cloth now known as German or "Geremani" cloth (leteitshe, chiba), which still comes mainly in patterned dark blue or brown. In place of jackal fur karosses, brightly coloured woolen or polyester blankets are draped over the shoulders or pulled around the body and tied under the arms." (Denbow & Phenyio 2006, p.125).

This form of dress has remained in the Setswana culture in its variation and is predominantly worn at weddings. Only women who are married are allowed to wear this outfit. In essence simple changes to the dress of Batswana in the bigger picture are changes to the identity of Batswana. Today how we dress is a reflection of what we identify ourselves.

Writing myths and misconceptions into being

The missionaries prior to coming to Africa had preconceived notions of what Africans were and their lack of religiosity. Similarly, Missionaries such as Robert Moffat, sent back observations of Africans and, in particular, the Batswana. These writings suggested that Africans did not possess any sense of religiosity, and had no concept of the notion of "God". This was a common misconception amongst the western community. For instance, Robert Moffat stated "Satan is obviously the author of polytheism of other nations. He has employed his agency with fatal success, in erasing every vestige of religious impression from the Bechuanas... leaving them without a single ray to guide them from the dark and dread the futurity or a single link to unite them with the skies" (Nkomazana & Setume 2015, p.33) Therefore, depicting that Robert Moffat lacks the of understanding of who "Bechuanas", as he refers to them, are religiously and culturally. He suggests that Batswana at the time were in the "dark" and that Missionaries were the ray of light to offer redemption and saviour to the Africans. Through the spread-

ing the gospel of the Lord and spreading the western way of life they supposedly saved Africans of "Satanism".

Moreover the missionaries believed that Batswana possessed more than one religious identity and prayed to more than one higher being. In other words, Missionary writings suggested that Batswana were polytheistic in the sense that they prayed to more than one God. This misconception was perpetuated by the lack of understanding of traditional religion on the part of the missionaries. Robert Moffat in his early writings or descriptions of Africans said that Batswana "never had the slightest idea of idols, or idol service, they could have no notion whatever of the object of missionaries, beyond that of secular interests" (Nkomazana & Setume 2015, p.33). Moffat suggests that the Africans' only interest with missionaries were secular, meaning that they had no interest in religious or spiritual ideas from missionaries but instead were interested only in developments of hospitals and schools. This is ironic or rather is contradictory on the part of the missionaries as they too were had more than secular inter-

ests when on their mission in Africa. By bringing traders with and many other economical changes themselves had secular interests in Batswana.

Had missionaries like Robert Moffat taken the time to understand traditional Setswana religious ideas they would have understood that the Batswana are in essence are monotheistic. Batswana believe in the supreme being that is called Modimo. Modimo has often been likened to God. The only difference is the means to communicating with this Modimo. Communicating with Modimo cannot solely be done by the individual and prayer, particularly in the request for blessings. Instead, the ancestors communicate with Modimo for the individual or earthly being. This process was misconceived by the missionaries as the worshiping of idols, when in actual fact sacrifices to ancestors implore these ancestors to plead with "Modimo" on their behalf.

"In that time
When civilization struck with insults
When holy water struck domesticated brows
The vultures built in the shadow of their claws
The bloody monument of the tutelary era"

This excerpt from David Diop's poem "The Vulture" demonstrates the relationship between the notion of civilization, the mission to enlighten Africans with Christianity and the physicality of the church building. Whilst his tone in the poem is particularly negative, this relationship he has described is important and introduces the next set of ideas to be discussed: the notion of Christianity as a tool for civilization, the church building and its meaning, and lastly the placement of Missionary churches in Kenya.

Christianity as a tool for civilization

The introduction of Christianity in Botswana was not only a noble mission on the part of the missionaries, as they perceived it, to save Africans or heathens as they termed them, but served as a tool to prepare Batswana for the system of colonization. As a first measure the missionaries would begin by converting the Chief of a tribe into the practice of Christianity. Not all the chiefs were ready to accept Christianity and the western way of life. Such a chief would be removed to ensure that a new chief was put in place who would allow Missionaries to spread Christianity. Converting the Chief was part of a strategy of the missionaries to convert the rest of the tribe. This civilizing and colonizing mission was central to the colonial project.

The physical church building, its absence, its presence and its meaning

To the 19th century missionary the physical presence of the church building suggested that the people possessed some sense of religiosity. Therefore upon their arrival in Botswana they assumed that the lack of such a space or building was suggestive of the lack of religions or belief of a higher being. According to Fidelis Nkomaza and Senzokuhle Setume in their article Missionary colonial mentality , *"the absence of these structures among the Batswana was an attestation of the Tswana(heathen) life, lack of Modimo and the total absence of these religious beliefs"*.(Nkomazana & Setume 2015,p.34)

By *"these structures"* Fidelis refers to the church building. This statement itself is an indication of the myths and preconceived notions expressed by missionaries. Hence, the location of the church in Kanye was clearly influenced by this belief.

Missionary churches in Kanye, placements and relationships

Missionary churches in Kanye Botswana were predominantly the London missionary church called UCCSA and the Seventh day Adventist missionary church. The design and other architectural elements of these churches were reliant on the following issues: Orientation, accessibility to Batswana, the relationship to the chief , historical/ political factors and lastly embodying the notion of colonial power.

The Seventh day adventist church

The Seventh day adventist church being built in the 1920s, 40 years after the declaration of Botswana as a British protectorate, was only built after gaining permission from the British government.

According to Ramsay & Morton in The Historical dictionary of Botswana: *"the British government granted permission on the basis that they would provide health care"*. (Ramsay

& Morton 1996, p.218) The health care came in the form of the hospital across the church in which the Seventh day adventist missionaries built. This was the first church that my entire family in Kanye was exposed to and the hospital in which my eldest(Hay Ntereke) uncle was born in. He was then named after one of the doctors at the hospital.

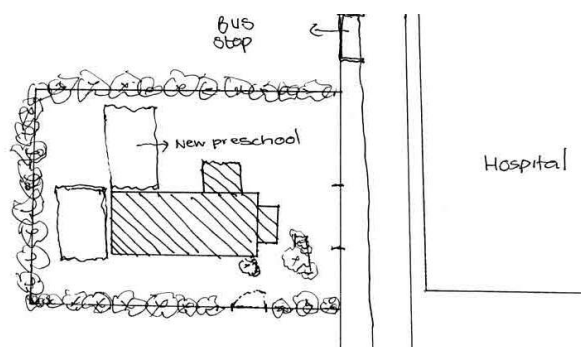


Fig 6.8. The layout of the Seventh day adventist church

Therefore, the placement of the physical building of the church had to be in a place that symbolized power spiritually and socially. The flat topped Ntsweng Hill became the place in which the church was built. This location allowed the church to overlook the rest of the town and to

be in close proximity to Kgosi Bathoen's home. Kgosi Bathoen was said to be in full support of Christianity and was a mediator between missionaries, the British government and the rest of the chiefs of other villages. Therefore the positioning of the church on the hill was no mistake and was a symbol of a kind of endorsement by the then chief.

Similarly it's orientation is symbolic as the building is oriented to the North, maintaining a relationship between the hospital, the chief and the church building itself. The entrance of church is located on the northern facade also maintaining a connection with the hospitals public entrance. In a similar fashion the entrance to the entire complex of the church is north facing. Hence ,the portico of the of the church is also placed on the northern facade of the building. The rest of the amenities such as the ablutions and the priests office are located to the South of the church in separate buildings.

In terms of accessibility to Batswana was one of the key factors in the design, along the foot paths to the east of the church building there are pedestrian entrances.



Fig 6.9. An image of the pedestrian entrance on the east of the Seventh day adventist church

This allows the church to be accessible to the surrounding community. However, the form and materiality of the church is typical of the architecture at the time. Kanye was largely influenced by the missionaries of the time and in a sense British architecture. The form of the church is rectangular in plan and is a gable roof structure. For that reason sheet metal roofing was used along with plastered walls and glass

windows. The round top windows are symbolic of early Christian architecture. Early Christian architecture focused on light and large spaces in which prayer and worship took place. The large windows were often expressed on the facade as can be seen in this very church.

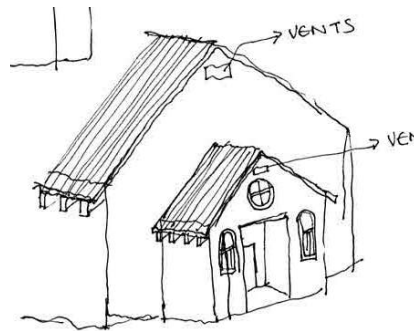


Fig 6.10. A sketch of the northern elevation of the church

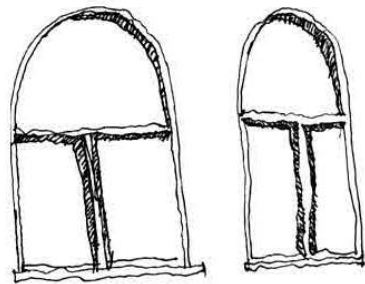


Fig 6.11 A sketch of the round-topped windows

The UCCSA church

The political circumstances surrounding the UCCSA church were largely its relation to the London Missionary society. The LMS was tied to missionaries like Robert Moffat and David Livingstone. LMS was formed in England in the 1700s. It was formed Evangelical Anglicans. The LMS only formally developed a mission station in Kanye in the 1870s. Subsequently the UCCSA church (United Congregational church of Southern Africa) only formed in 1967 and the physical building has built around that time in the 1960s. Much later than Seventh day adventist church, as is evident in the decorative nature of the church's facade. The 1960s was the decade in which my mother was born and subsequently her exposure was solely this church. My grandmother was a member of this church and in 2003 her funeral was held in this very church.

Moreover in the 1960s, Botswana was transitioning to independence and towards a democratic environment. This perhaps presents a reason for its location. Whilst still on Ntsweng hill, church is detached from Kgo-

si Bathoen's home, the Seventh day adventist church and its hospital. However, the church is oriented to the north just like the Seventh day adventist church and is also placed on the hill. Its placement on the hill is still symbolic of the spiritual and social power of the church.



Fig 6.12. A map of the location of the UCCSA church

The church's main entrance like the Seventh day adventist church is on the northern facade. Unlike the Seventh day adventist church the UCCSA has two other entrances to the church. The first being on the western end of the building. This entrance is predominantly used for burial processions. This maintains the church's need to be accessible to Batswana. The main vehicular, entrance is on the northern end of the site, but the foot paths to west and the east

of the church provide pedestrian access to the church for the surrounding community. On the northern facade towards the east there is a separate entrance for the priest.

the congregation faces to the east as opposed to that of the Seventh day adventist church which faces south. To the south of the main building are amenities such as the ablutions and the priest's offices.

To the east of the church, is the bell tower. The church complex much like the Seventh day church is enclosed by shrub fences as is the fashion of enclosing homes in Kanye.

The most interesting architectural elements for this church is that the entrance's gable roof is much lower than the gable roof of the church and to the east of the facade is a stained glass. The church makes use of Gothic architectural features, most notably seen in the windows of the church and buttressing on the walls. The church is also raised off the ground much more than that of adventist church, as can be deduced from the use of ramps on the Western entrance stairs on the northern facade. The church also makes use of plastered walls, paint, concrete blocks, metal roof sheeting as was the material and architectural language of

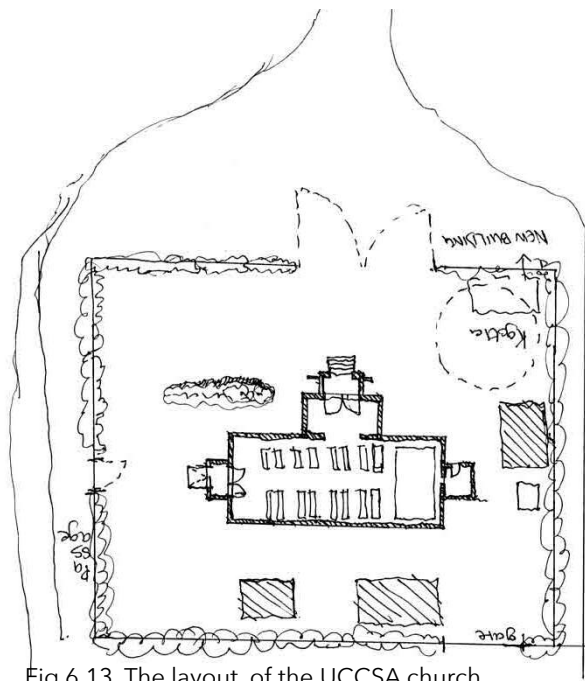


Fig 6.13. The layout of the UCCSA church



Fig 6.14. The pedestrian entrance on the western end of the site



Fig 6.15. The bell tower on the eastern end of the site.

In terms of the church's form, the church takes on a T-shape. This suggests that the seating for



Fig 6.16. The western facade of the church commonly used for burial processions

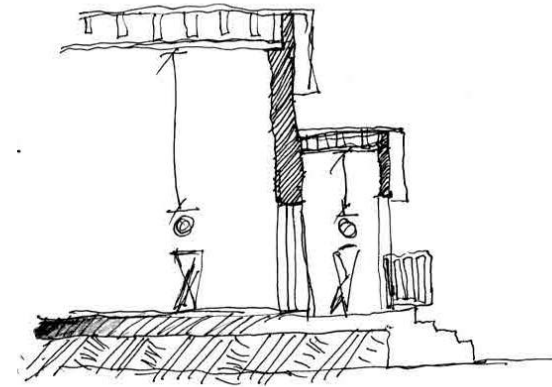


Fig 6.17. The grandeur of the entry into the church along with the height experience as one enters the church

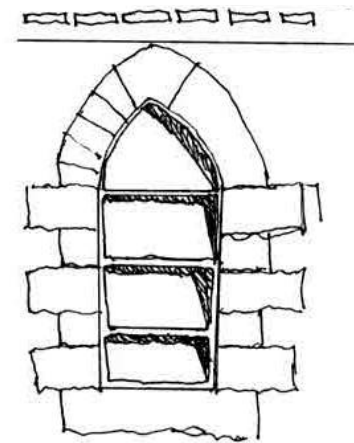


Fig 6.18. The Gothic windows of the church

"On this dirty patch
a tree once stood
shedding incense on the infant corn;
its boughs stretched across a heaven
brightened by the last fires of a tribe.
They sent surveyors and builders
who cut that tree
planting in its place
a huge senseless cathedral of doom."(Awoonor,1970)

The Cathedral by Kofi Awoonor on the other hand raises the point that Christianity replaced already existing ritual practices and their spaces with this "cathedral of doom". Whilst the tone of this is cynical it also talks to the notion of ritual space in traditional religion and its connection to the earth or land. It touches on the notion of heathenism in his description of the ritual space as a "dirty patch". Missionaries believed that Africans were filthy and were heathens, hence the introduction of western ways of life and the physical manifestation of cleanliness: the church. The poem introduces the arguments of this section : What is ritual in traditional **Setswana culture/ religion**; **Ritual space, connection to land and its replacement** ;and lastly the **flexibility of ritual space and relevance of location**.

Traditional Setswana religion and rituals

What are ritual practices in traditional Setswana :

The main aim of rituals in Tswana religion is what we Batswana call go “patlha” in other words to communicate with the ancestors. Since our ancestors are laid to rest in the ground beneath us, it is pertinent that rituals take place on land. It is a metaphorical connection with the land and in essence connection with the ancestors.

Ritual practices ,from my own experiences, for example are the slaughtering specific animals, preparing traditional beer, the burning of “mpepho”(sage), and preparation of a feast to be consumed(supposedly by those of the spiritual world). through the their children and grandchildren ,physically consume the food, the ancestors are fed and appeased. This ritual is repeated for varying purposes and with varying additions relevant to the purpose. For instance the introduction of newly born children to ancestors, thanks giving, asking forgiveness and marriage to name a few. Other specific rituals are those that include the entire community

for instance “Dikgafela” which is a cultural ceremony giving thanks to Badimo and Modimo/ God for their harvest prior to their consumption of the food. Most of these ritual and cultural practices cannot be separated from land and cannot be done indoors but must maintain the connection between the living, the earth, the ancestor and God/ Modimo.



Fig 6.19. The dance rattles used during traditional rainmaking dances.

Ritual space, connection to and its replacement :

Just as Kofi Anwoonor has described in his poem, the church began to replace this ritual space and connection to land/earth that people once maintained.. The physical manifestation of the church began to replace/reduce the ritual ,and thus made for separation to the land and ,in essence ,the ancestors. African rituals ,for the most part, did not require enclosed spaces. Hence, the Kgotla, the “Dikgafela” ceremonies and most practices took place outside. This was supported by the layout of the towns and at a micro-scale the layout of the traditional home. This was a failure on the part of the missionaries to not recognize this amongst many other qualities of traditional religion.



Fig 6.20. Ritual healing basins that are filled with traditional beer in which the congregation of the Tumelo mo badimong church use to appease their ancestors.

The Flexibility of ritual space and relevance of location:

Rituals take place mostly directly in the family's yard. For instance the grandfather's home was used as a direct link to the ancestors. Whilst the flexibility of ritual space or practice lies in the fact that it does not require a physical building, the parameters in which rituals take place are that of the location of the ancestors. Prior to the imposition of the colonialism, members of the family were buried in the very yard that families lived in. This meant that the performance of rituals were completed in that yard as a means of communicating with those who are buried in that yard as they have crossed over to the spiritual world (Badimo).

Under colonialism, a central burial ground and grave yards was created. Ritual practices cannot take place in grave yards. Hence, this has opened up the location of the practices to homes or spaces related to that of the ancestors. Homes of grandparents, extended families, or immediate family homes serve as places for ritual practice as the ancestors will not be

able to recognize this sacrifice on foreign ground.

Moreover, this opened up rituals to places containing water bodies. Since my ancestors ,Bangwaketse, always settled in areas containing water sources, they became known as "Badimo ba mesti" meaning ancestors with close relation or ties to water. In essence, my ancestors find or give spiritual power through water. Therefore making opening up water bodies as another place for ritual practices. Hence, the choice of site being Mmakgodumo dam and bird sanctuary. Many rituals and baptisms take place on site.

On the other hand, in the case of the Ngaka/ healer, healing or ritual practice can take place in the Ngaka's home or the precinct of healing. Since Badimo, like God are watching over us at any given moment then ritual practice can take place in the Ngaka's healing space. For, this is possible as long as the ancestors are accepting of this particular individual but for many reasons the Ngaka is normally brought to peoples homes to perform his or her healing

and cleansing. The rituals conducted by the Ngaka are said to be recognized by ancestors only if they begin in a traditional hut. Spatially, rituals of this nature are to be conducted in an architecture of traditional origins.

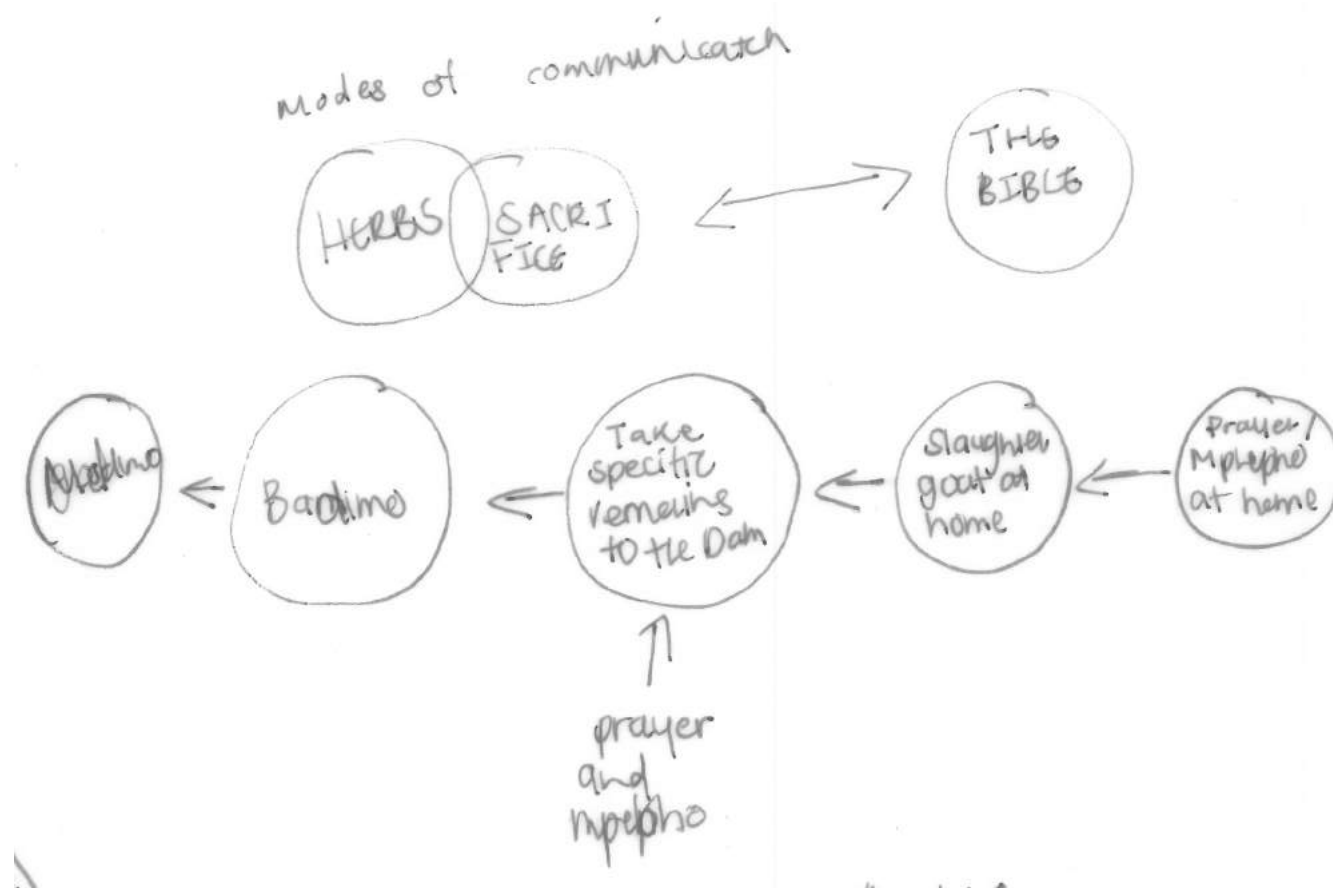


Fig.6.21. Deriving a design process from the processes of ancestral practices



Fig 6.22. A cleansing ritual at a dam

Spiritual churches

Existing anomalies from the 1950s in Botswana: the spiritual healing churches

Missionaries influenced the complete abandonment of certain practices if not most of the traditional Setswana religion, deeming them as heathen practices. In the 1940s and 1950s, spiritual and infused healing churches started having a presence in Kanye. Mainly the St. John's Apostolic faith mission formed by the profiteess Christina Nku and the Zionist church formed by Engenus Barnabas Lekganyane. Previous attempts made by the Zionist and Apostolic faith missions to form churches in Kanye were suppressed by the then Chief and the influence of the missionaries. In my mother's earlier years she recalls the reasoning behind the suppression of such churches being that they were too noisy and had to be placed at the edges of the town. After independence, for example the ZCC church was allowed back into the town of Kanye, whereas during the colonial period the church was pushed to the outskirts of the town. The presence of other spiritual churches has since been permitted in Kanye. St John's church can be found much

closer to the heart of the town, Ntsweng Hill.

The importance of such churches is their ability to fuse the notions expressed by Christianity with that of earlier beliefs of Batswana. In that sense they become anomalies.

Churches like ZCC and other spiritual churches such as St John Apostolic church infuse both the Christianity and traditional Setswana. The notion of propheticism itself represents this notion of infusion because at its core speaks to the practices of the traditional of connecting people to their Badimo but incorporates

My experiences of spiritual and prophetic churches-Di kereke tsa siphiri

Whilst I maintain a strong sense of who I am in the Christianity sphere. My conflict began as I now develop a stronger sense of self in the cultural sense. In the midst of this is the westernized persona that co-exists with other identities within in me.

In the last three years it has been my mother's and subsequently my own quest to find a religious place that combined all sides of ourselves being the cultural and the Christian identities we possess.

Therefore our journey began in the discovery of the prophetic gift that my mother possesses. It is our belief as Batswana that our ancestors (Badimo) can bestow a gift to heal people or lead them to become closer to their ancestors. In essence correcting things in their lives through the spiritual realms in which Badimo exist.

From seeking help from other traditional healers and to complete this calling to visiting prophetic apostolic churches my mother and I have experienced a wide range of churches and forms of spirituality. This was of course in conflict with our own Christian denomination, being Methodist Christian.

Therefore, my experience with an apostolic church called St. John's church and my conflict with this particular church. Word around the church had been that the church originated from a woman from Botswana, Christina Nku. The church in my experience is based on harnessing prophetic gifts, the use of prayer, the power of water, the power of candles and traditional herbs and powders called diwasho and the prophetic nature of the church is kept a secret (kereke ya sipiri - church in secret).

As one immerses themselves in the sermons and church services it becomes abundantly clear that even young people have prophetic gifts. They are overcome by this in what Botswana deems moewa meaning the prophetic air or energy. Whilst this experience was incredibly

new to me, it was particularly intriguing in the manner in which these people believed in harnessing this energy or moewa to connect with ancestors and help people rectify things in their lives.

The second most interesting aspect is the belief that one can harness power from water and prayer but more importantly the combination of the two. In the design of the church a large circular pool of water is always included and is believed to be the place in which one is baptized but also cleansed and refreshed, ironically most of the time the water is murky. Water also becomes particularly important in its healing power, the church believes that a person with a prophetic gift can pray over a glass of water and hand it to an ill person to heal them. Whilst this seems juvenile the process is not meant to heal medical disease but to heal the spirit of the individual to ensure that the individual's connection to the ancestors is restored. In essence all life processes are restored. Badimo are essential to the everyday processes of people be it work life or school life.

The less expressed portion of the church is the use of Diwasho. Since this is a kereke ya sipiri (a church in secret), such use of herbs and powders cannot openly be discussed. Much of my conflict with this church came from my religious and educational background. Since I identify myself as a feminist and rational person so much of the ideas projected by the church really left me conflicted. For instance, the gendering of the church uniform in the way that women have to cover their and largely their entire body. My experience at a Methodist church I had grown up in was much freer in terms of self-expression.

My second conflict with the church came from the notions that we could not perform traditional rituals such as sacrifices. This was particularly conflicting not only to myself but to my mother who had to attend the church due to an instruction from the ancestors providing a link between her and her grandfather. Nonetheless, she went through the difficult tasks of becoming a member of the church, and getting the specific uniforms. Different uniforms expressed different hierarchies of members of

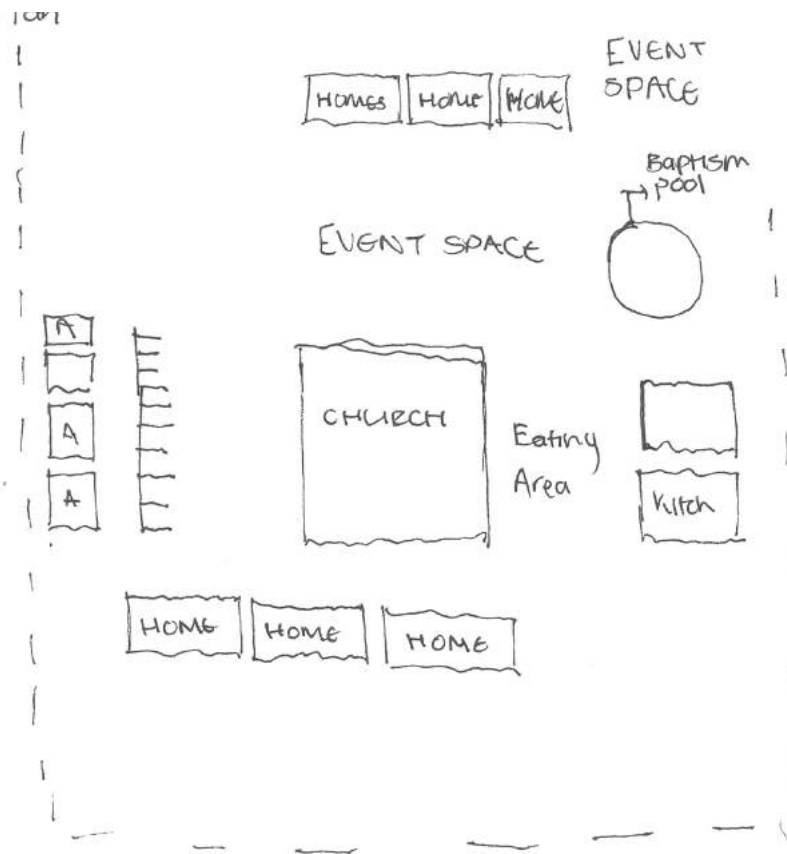
the church. Therefore tying back to the notions that missionaries projected onto Africans around cleanliness that “folk dress” and in essence the church uniform expresses.

This experience with this church conflicted with much of my Christian Methodist experience. Growing my family and I attended this church called Mondeor Methodist. After attending various other Christians but they were not appealing to us because of the languages they used to communicate their sermons. Therefore Mondeor Methodist provided us with English sermons and songs that were concise and really portrayed the message of the Lord, in simple but clear ways. Perhaps it was the fact that we were attending English mediums at the time.

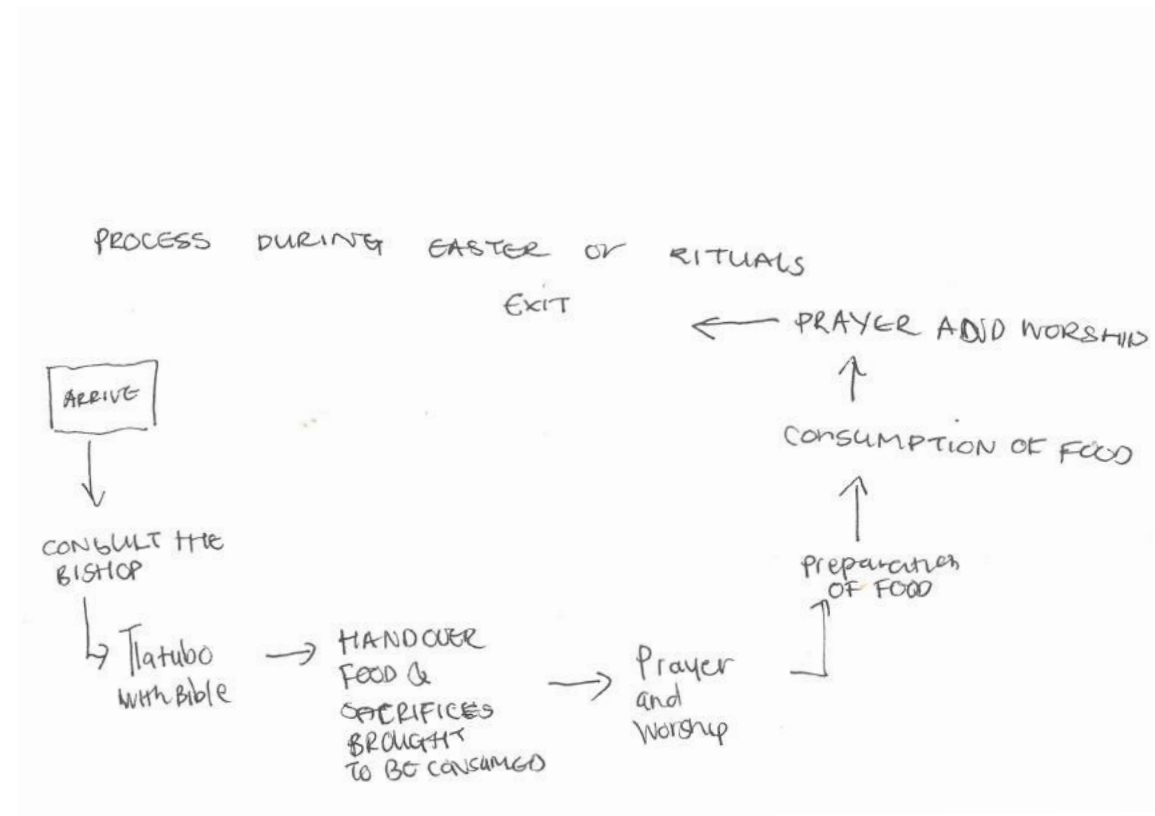
My Mother as a point of departure

My mother as a point of departure offers the notion of infusion and is a living example of this notion. As an individual with very strong Christian beliefs, she somehow manages to bring together both ideas in her practice as a traditional healer. It is important to note that a Ngaka in Botswana is not necessarily the same as a sangoma but instead Batswana believe Moewa meaning air or spirit allowing individuals to heal other by spotting issues in their lives.

My mother often grabs the bible and opens a bible only to reinterpret it into today's context and our traditional beliefs. In that sense my mother; the architecture; the layout of cities; gender issues; notions of skin colour all demand the notion infusion in all aspects.

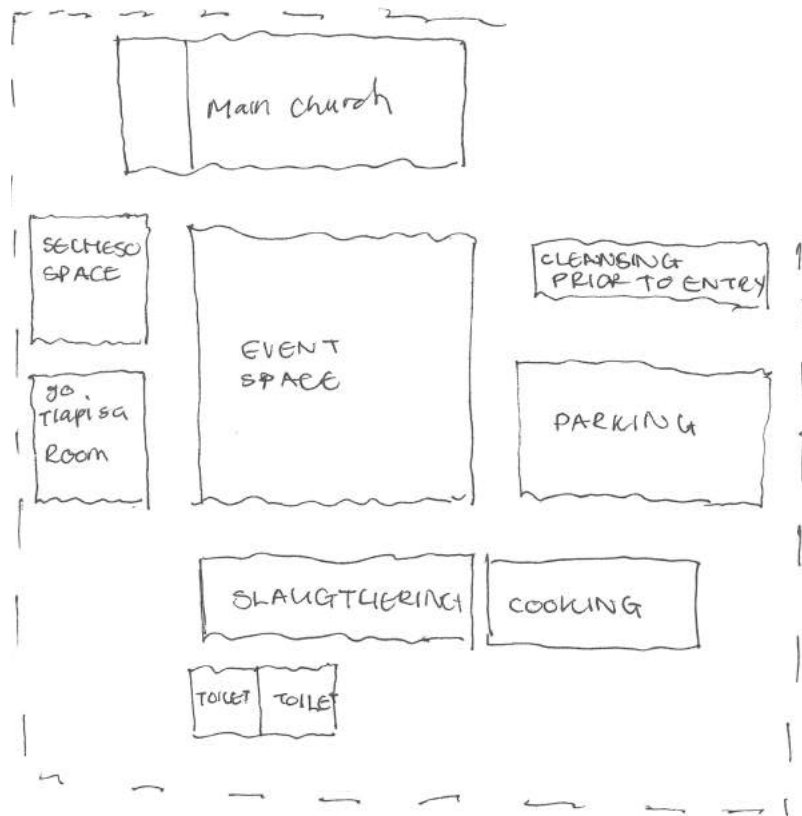


The layout of the St Johns apostolic faith mission church at Motlollo



The ritual procedure at the St Johns apostolic faith mission church at Motlollo

Fig.6.23. Analysis of the St John's apostolic faith mission church at Motlollo.



SEQUENCE OF EVENTS

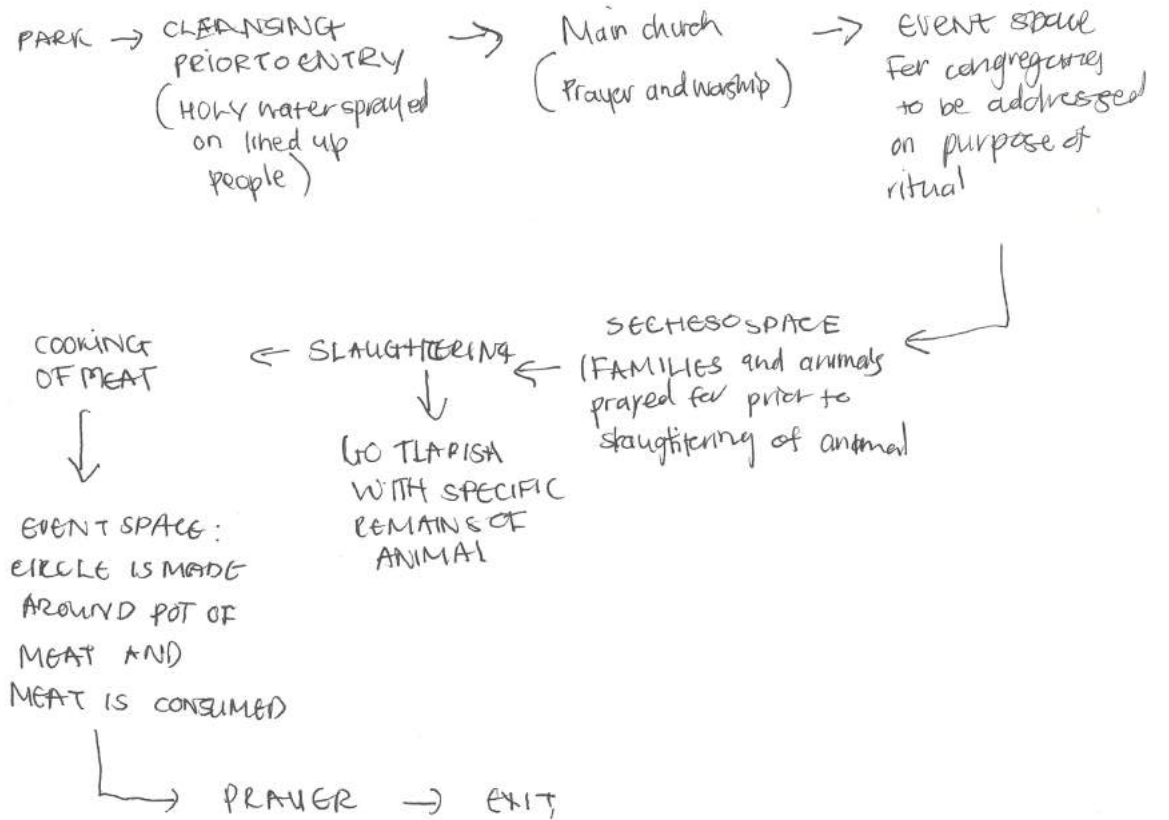
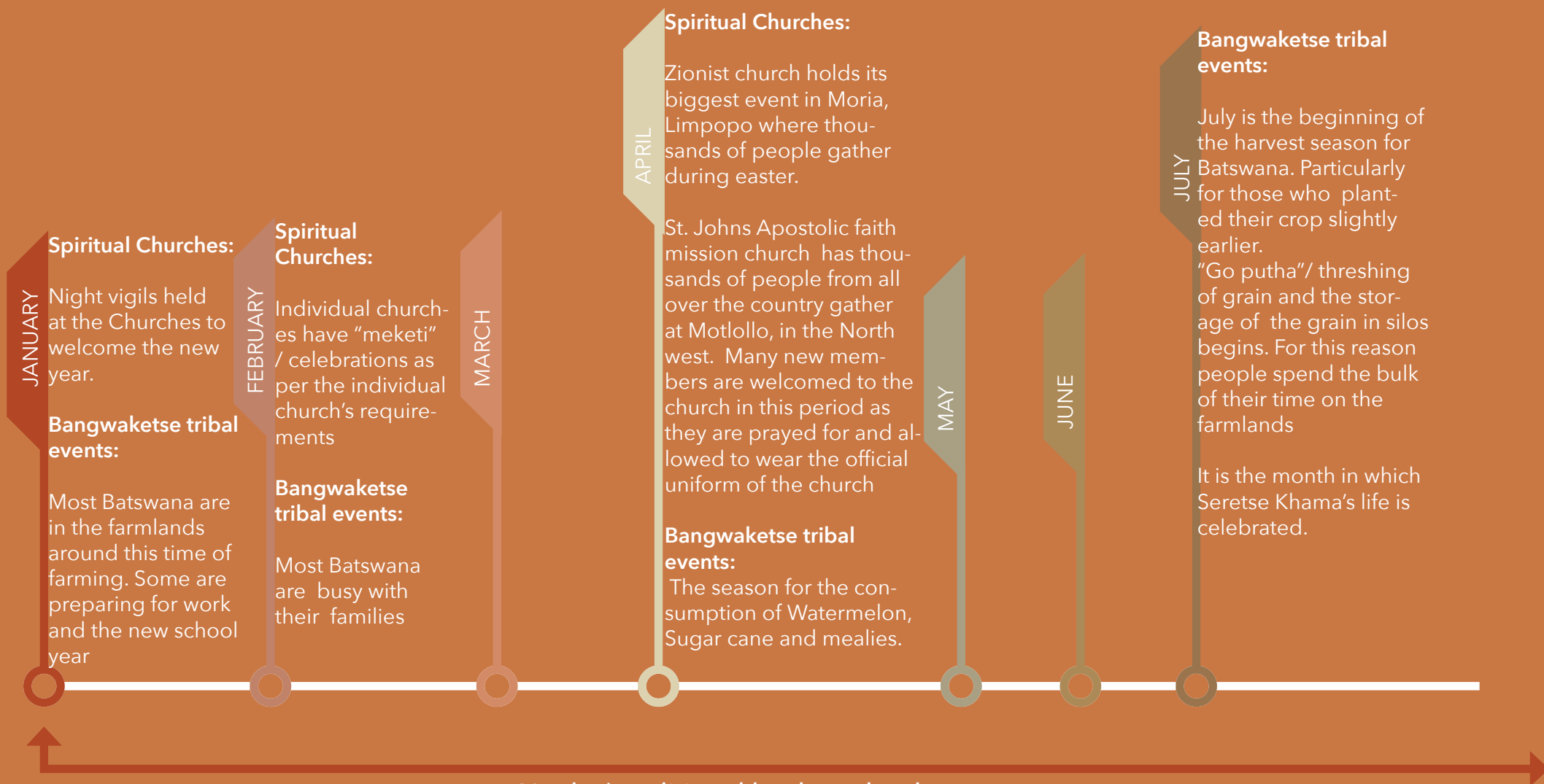


Fig 6.24. A sketch of a Spiritual church called City of Angels church and the ritual procedure of the church



Ngaka/ traditional healer calendar

Indefinite time line of events

Meketi or rituals are dependent on people who come to train or require spiritual healing



Fig 6.25. An exploration of the religious and cultural events of churches and Batswana.

Design development based on religion versus culture

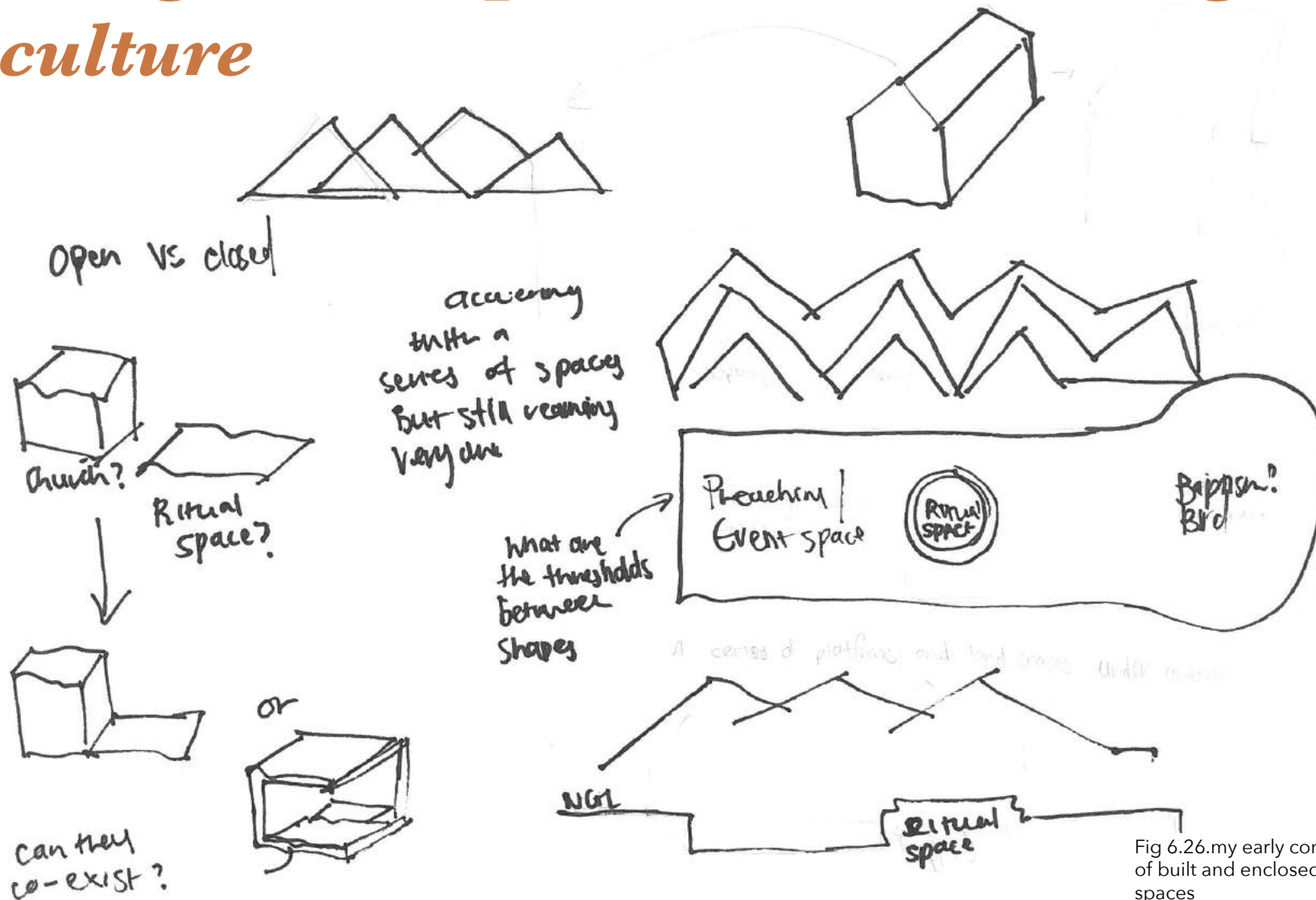


Fig 6.26. my early concepts on the relationship of built and enclosed space versus open ritual spaces

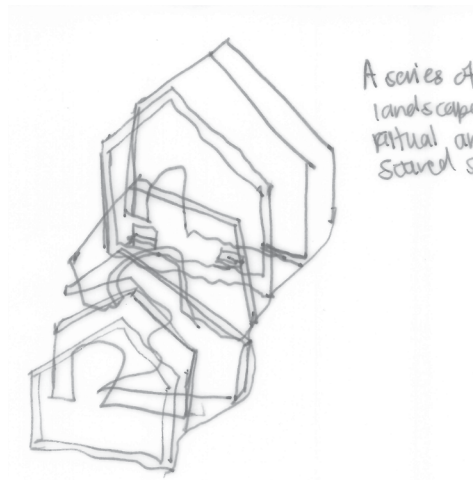


Fig 6.27. My early ideas on the relationship between a built form such as the church and the ritual landscapes.

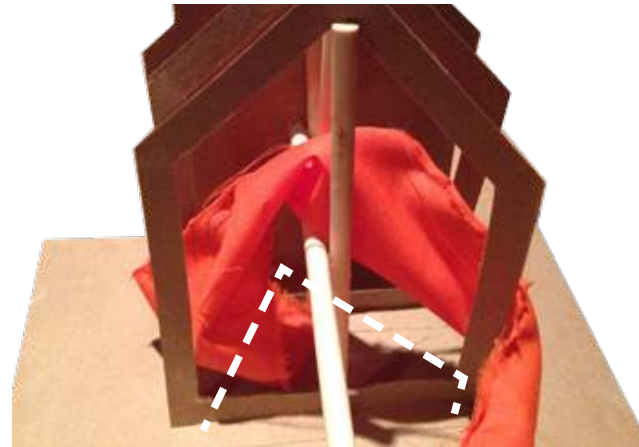


Fig 6.29. An exploration of the physical manifestation of the notion infusion.

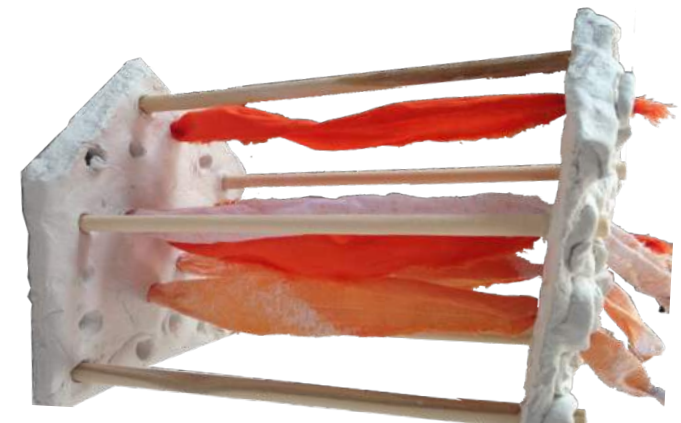


Fig 6.31. Pulling a part the existing church form to allow for a more fluid church that can begin to incorporate traditional Setswana religious beliefs and ritual practices.



Fig 6.28. My early ideas on the thresholds between the built form the church and the ritual landscapes



Fig 6.30. An exploration of the physical manifestation of the notion infusion from the side

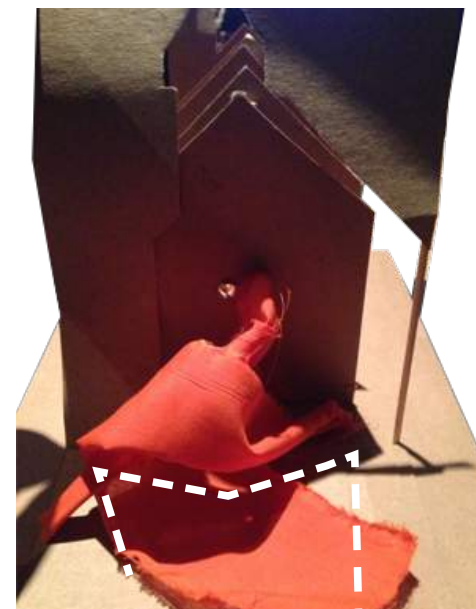


Fig 6.30. An exploration of the notion of infusion.



Fig 6.31. An exploration of identity in relation to the contradiction between Christianity and Traditional Setswana religion.

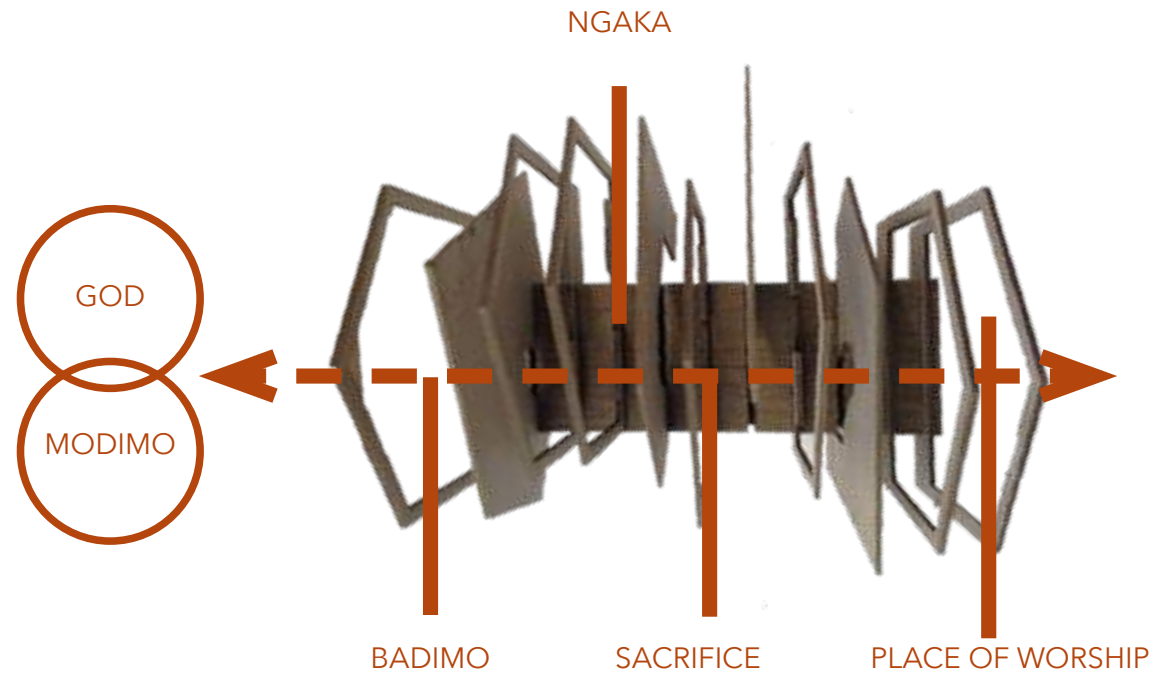
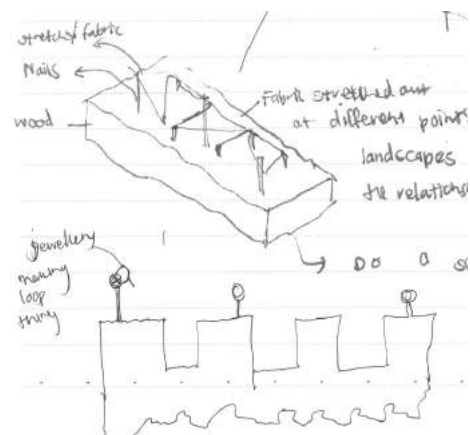


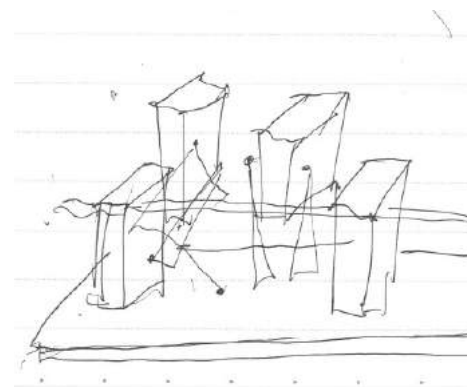
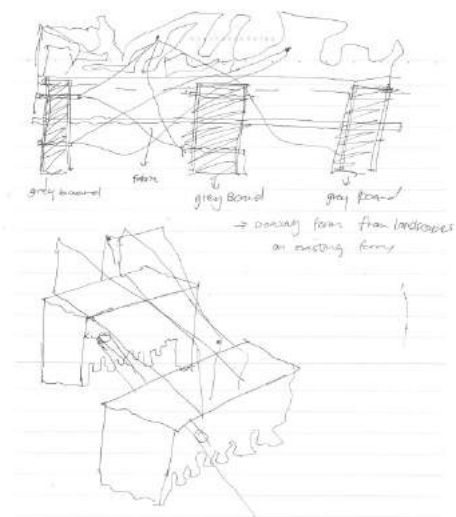
Fig 6.31. An exploration of the form of the church and how it can be superimposed with the practice and rituals of traditional Setswana religion

Fig 6.32. A collage exploring the form of the church and how it can be superimposed with the practice and rituals of traditional Setswana religion

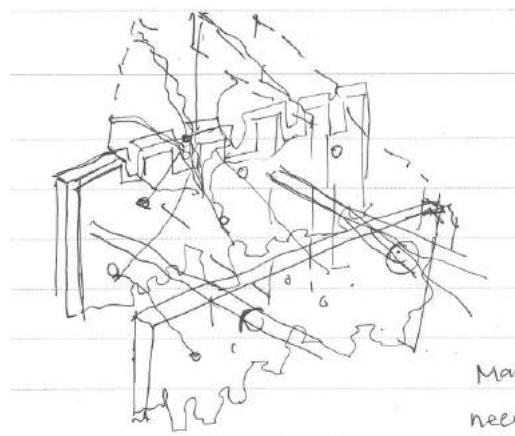
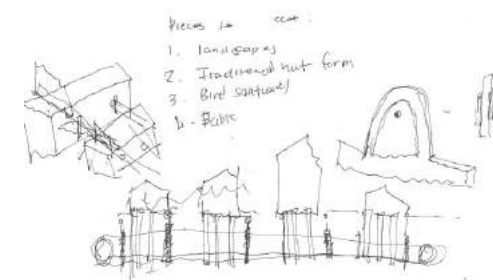




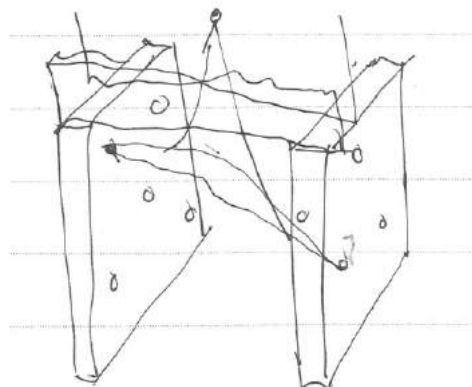
Thinking about thresholds between functions and elements in the design.



The connections between parts of the model.



The connections between the base and other elements of the model.



Thinking about connections of the model but in essence the connections between spaces, landscapes and functions.

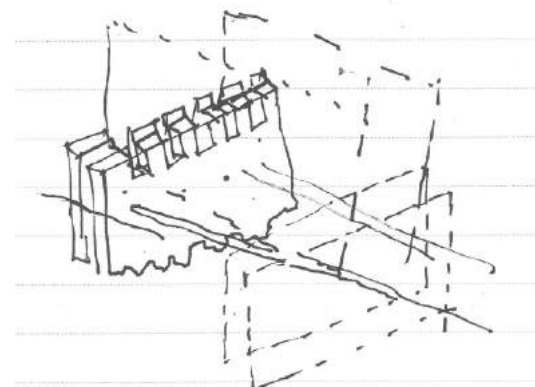
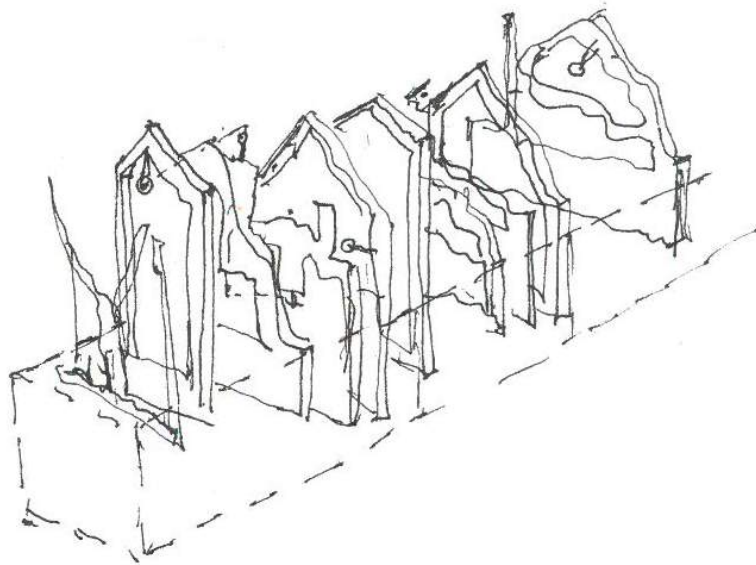
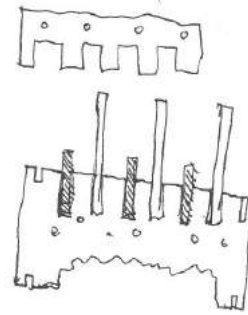


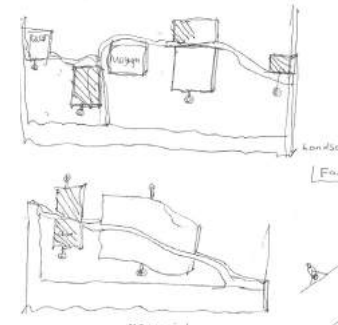
Fig.6.33. Conceptual sketches of a model



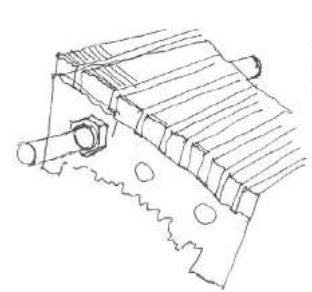
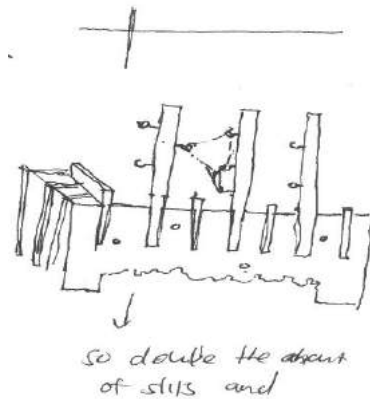
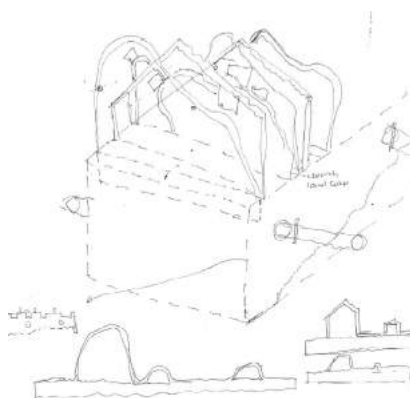
The different landscapes representing the varying rituals and important landmarks in Kanye. Moreover, this is an exploration of the thresholds between them



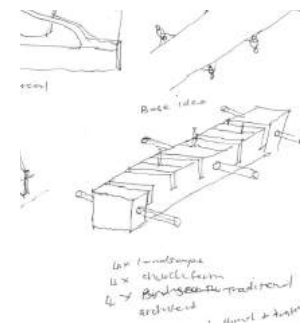
Thinking about the base of the model as symbolic of the redistribution of power from the churches on the top of the hill to a more infused form of religiosity.



The landscape representing Ntsweng Hill and the churches that are positioned on this hill.



The base of the model.



The base of the model.



The final model is a representation of the landscapes in Kanye Botswana serving as nodes in which the fabric is anchored. Since much of the feedback from my second review centered around the notion of landscape, I felt that it was imperative that the model explores the notion of landscape itself. Together with the transition of the form of the church a building form or rather a series of landscapes in which cultural and religious practices take place can emerge. The significance and meaning of the base explores the power dynamics between the churches on the hill and the rest of the town.

Depending on how the base of the model is viewed the power dynamics can be shifted. When the base is turned upside down the power is given to Mmakgodumo dam(chosen site) and the notion of infusion as a opposed to a singular point for harnessing ultimate spiritual power.

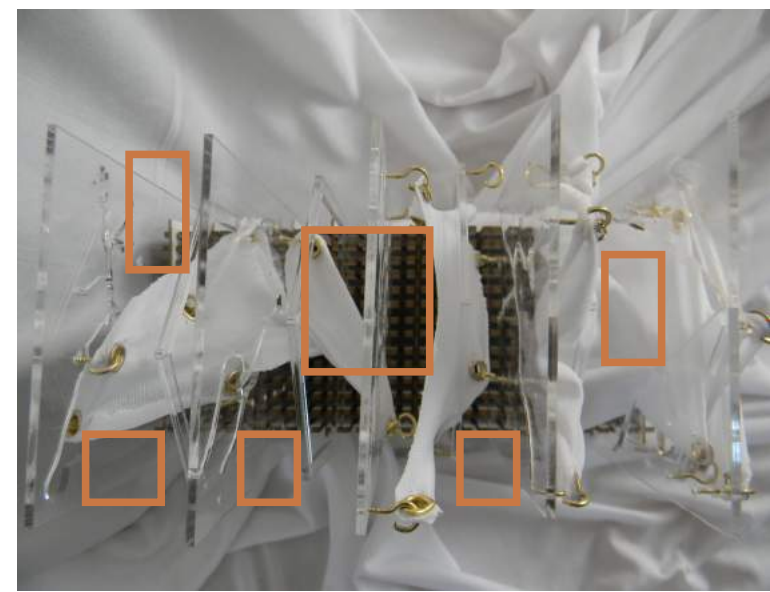


Fig 6.4. Exploration of the form of the church and the landscapes that shape Kanye as a way to derive an architectural language and form.

07 We need new names

Contextualizing Christianity

John Mbiti, a well known theologian has plausible theories on the contextualizing Christianity or rather expressing Christianity in terms of African belief systems. Y.S. Han and J. Beyers authors of "A critical evaluation of the understanding of god in J.S. Mbiti's theology" suggest that in Mbiti's theory "Some religious concepts and notions are common to both Christianity and ATR (African traditional religions). Through the vehicle of religious commonality in concepts and ideas, the Biblical and Christian concepts and ideas can be conveyed to an African context. " (Han & Beyers 2017,p,21) This exercise of finding commonalities between Christianity and African traditional religions should have been completed by missionaries upon their arrival in Africa. The notion itself is central to my earlier suggestions of the infusion of cultural and Christian beliefs. To contextualize the notions expressed by Christianity into ATRs is to find the common place in which both cultures and religions can infused.

However, Missionaries could argue that their

translation of the bible into African languages was their aim at contextualizing Christianity in the African context. Although it not enough to merely write the bible into a language in which Africans could understand as that still pays no homage to the belief systems that existed prior to colonialism. Therefore contextualizing Christianity in terms of Africans and in particular traditional Setswana religion requires the inclusion of precolonial belief systems that missionaries deemed as unholy. Moreover a deeper understanding of these belief systems is required. This was a failure on the part of the missionaries. Contextualizing Christianity in traditional Setswana religion in essence would be marrying the ancestral and ritual practices with that of Christianity .

The notion of sacrifice re-understood

The concept of sacrifice is common to both traditional religions and Christianity although practiced differently. The Christian faith has always been against the ancestral sacrifices because they perceived it as the worship of idols. The problem with this perception is the lack of understanding of traditional religions in that ancestral sacrifice is the means to communicating with the higher being that is Modimo/ God. In this sense Mbiti's suggestion of the commonality between religious practices is pertinent. If sacrificial practices are re-understood as a means of communication to a higher being and as a plea for good fortune or blessing then a common ground with Christianity can be found. The Christian faith itself is privy to the concept of sacrifice and pleas for good fortune. The only difference is the manner in which sacrifice is practiced in both religions. Instead Christian's give up something of luxury as a sacrifice to acknowledge the bigger sacrifice that Christ made, which was his life, and as pleas for good fortune. In that sense sacrifice in both religions can be un-

derstood as means of communication with the respective higher beings. Therefore common grounds between Christianity and traditional Setswana religion can be established.

The holy trinity re-understood

Continuing from the notions of John Mbiti and other African theologians, contextualizing Christianity meant taking the notions expressed by Christianity or the bible and reinterpreting them in terms of African belief systems. I was always amazed by my mother's ability to take a randomly selected bible verse and explain the meaning of that verse not only in today's context but in terms of traditional Setswana belief systems.

Therefore in Christianity the notion of the holy trinity is the father, the son and the holy spirit. This presents an opportunity to re-imagine it in the context of traditional Setswana religion. The holy trinity suggests that there are three main ways in which to reach spiritual power and redemption, but also two avenues in which to communicate with God.

The same can be said about traditional Setswana religion. In this context the father can be interpreted as Modimo, the son as Badimo(ancestors) and the holy spirit as Sedimo(spiritual energy). The son being Christ is the median between the people and God which in essence is what Badimo(ancestors) are between people and God. The holy spirit and Sedimo are the spiritual energies in which the people can harness in order to get closer to God or the higher being that is Modimo.

Although, it is not enough to merely liken the holy trinity to three entities in traditional Setswana religion because it encompasses more than that. Setswana religion encompasses Modimo, Badimo, Sedimo, the land, food, water and dingaka making the holy trinity richer and in essence harnessing spiritual power from various sources. Therefore bringing us to the notion of the different modes of communication in both religions.

In Christianity the bible and the church serve as modes of communication with God where-

as in traditional Setswana religion the land, the ancestors, spiritual herbs, and sacrifices are the means to communicating with the higher being that is Modimo. The question then is how can these modes of communication be infused.



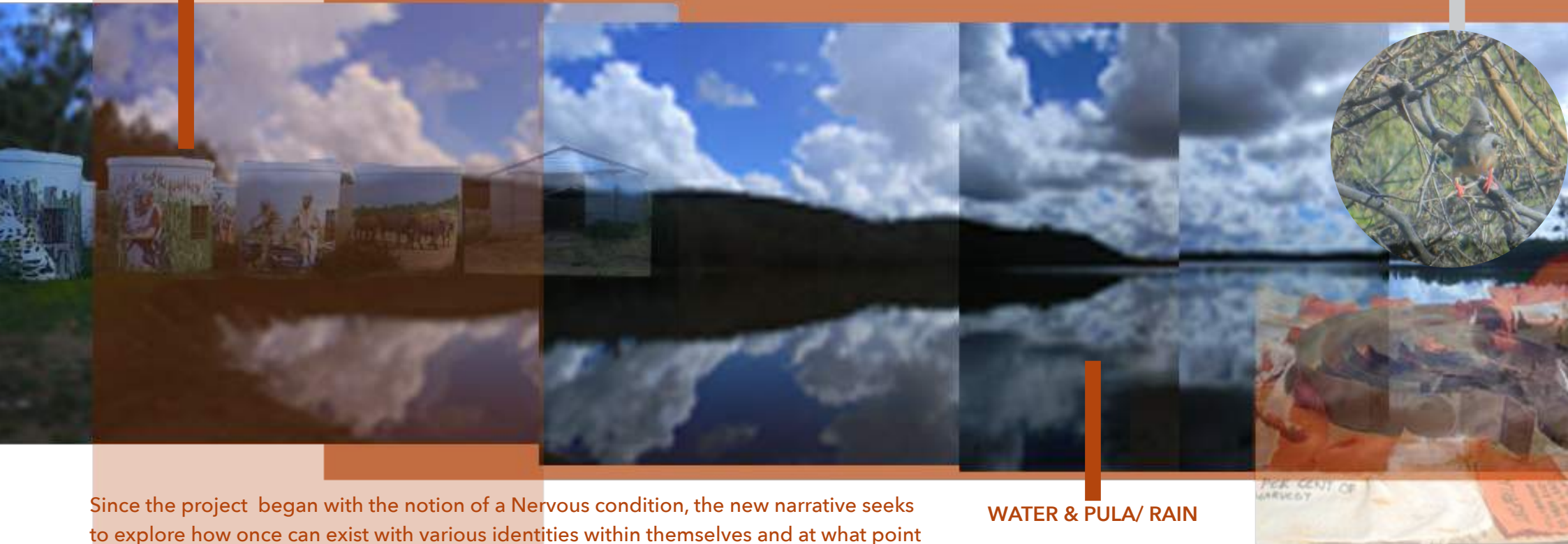
**WE
NEED
★ ★ ★ NEW
★ ★ ★ NAMES
NoViolet
BULAWAYO**

Fig.7.0. Author of We need new names, Noviolet Bulawayo

The new narrative

THE LAND FOOD &
FOOD PRODUCTION

THE BIRD/ SEDIMO/
SPIRIT



Since the project began with the notion of a Nervous condition, the new narrative seeks to explore how one can exist with various identities within themselves and at what point each identity becomes relevant. And so my architectural intervention itself seeks to explore how Christianity and Traditional Setswana religion and culture can co exist. There is an interesting relationship between prayer, ritual, food production and the land.

WATER & PULA/ RAIN

Fig.7.1 The new narrative explored in a collage.(1)

THE CHIEF DINGAKA
BADIMO

CHRISTIANITY
THE PRIEST



Fig.7.1 The new narrative explored in a collage.(2)

The characters of my new narratives are the means to infusing the Christianity and traditional Setswana religion allowing Batswana to harness spiritual power through varying modes of communication. Therefore the characters of the new narrative are as follows.

Land:

The land as discussed earlier in the book, has a deep rooted connection to traditional African religions because of its symbolic connections to our ancestors. The land is giving and people are constantly receiving from the land. We receive food for ourselves and cattle, materials to our create home and so we give back to the earth with sacrifice whilst giving back to our ancestors.

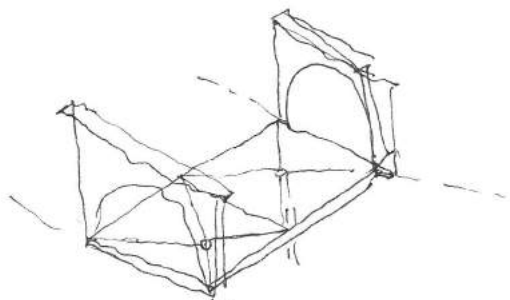


Fig.7.2. Architectural manifestations of the notion of land and ritual landscaping.

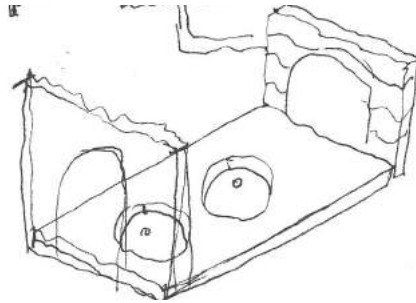


Fig.7.3. Ritual landscaping in which sacrificial practices can take place.



Fig.7.4. Ritual Healing basins that are filled with traditional beer in which the congregation of the Tumelo mo badimong church use to appease their ancestor or ask for blessings from their ancestors

The land is pertinent to living, to being, to giving and to receiving. The land represents this cyclical and inter-weaved nature of processes of life, and religion. Pro-grammatically, the land represents the notion of ritual space and would require the design of landscapes and spaces. This would allow people to become engaged with this relationship of the land, the flesh(people), ancestors and this overall cyclic nature of giving and receiving.

Food:

Therefore food as a product of the land and a product of sacrifice plays an important role in terms of Christianity and Traditional Setswana religions. In the bible the bread is the flesh of Christ and wine the blood of Christ. Food plays a role in prayer and worship/thanks giving to Christ for sacrificing his life. In traditional Setswana religion the role of food is sacred in that it believed that good harvests are a direct result of the correct communication with the ancestors and in essence the supreme being that is Modimo. Hence, cultural celebrations such as Dikgafela in Botswana

are a celebration of such a harvests prior to the consumption of food. It is a presentation of the food to the Chief and the Ngaka whom helped the community with rain rituals and other measures to produce crops.

At every other celebration in the Setswana culture food plays a large role, not just the food but the quantity itself is a strong message to the ancestors. This is considered a means to appease or impress the ancestors. In turn the provision of food at events results in many blessings



Fig.7.5. The residue of traditional beer poured on the road as a symbol of appreciation for the harvest. The action is also symbolic of the prayer for rain

The sacrifice of food is not only practiced in traditional Setswana religion but is practice in Christianity as well.

In Botswana there is a large emphasis on the production of food so much so that it is symbolically represented on the national coat of arms along with, water, commerce, technology and animals more importantly cattle. Therefore pro grammatically, this notions around food will be expressed through food production, traditional beer production, landscapes in which harvested are processed and lastly grain storage silos.



Fig.7.6. Women taking their pots of beer to the chief of Kanye during the Dikgafela festival

The priest and the church/the chief

The priest and the church are symbolic of a mode of communication and a manner in which to harness spiritual. Whilst missionaries failed to contextualize Christianity in the African context, the religion and the church building's value cannot be diminished. Christianity is still widely practiced in the entire country and the continent of Africa. Therefore pro-grammatically, the priest and the church present the opportunity to provide a flexible space or built form to allow for preaching and prayer whilst still allowing itself to be adapted spatially to house cultural events such as Dikgafela.



Fig.7.7. The chief and former president Ian Khama awaiting traditional and pots of grain from the community

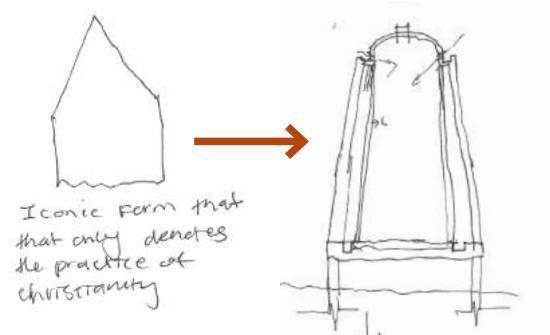


Fig.7.8. Translating the iconic form of the church as rather a space of gathering and a space that embraces the multi-polarity of religious African identity.

Culture and traditional Setswana religion

Culture as a character for this new narrative talks to the traditional Setswana religious beliefs. The beliefs around rainmaking, dikgafela (a celebration of harvests), the role of the Ngaka and the chief. Culture programmatically, requires spaces for rituals and cultural practices to take place. Since most practices take place on open land or space such practices do not require built form but could interchange with the flexible space for preaching.

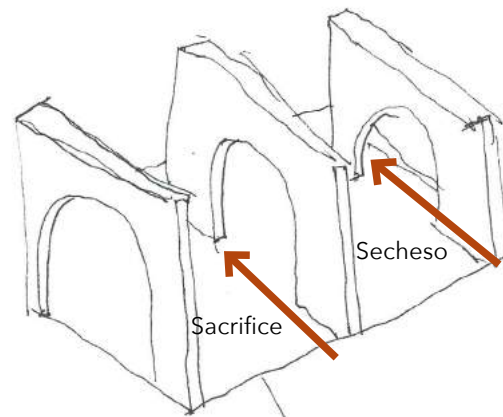


Fig.7.9. Secheso- the act of burning sacrificed goods for the production of herbs to be used daily.

My mother

As a woman my mother begins to challenge the notions of gender roles and also talks to the notion of a healer/Ngaka whom is usually involved in ancestral practices or rainmaking ceremonies. She also represents the notion of infusion of both the priest/church and culture/ritual. Since only men were predominantly given the role of the Ngaka, my mother defies the norm and gives new meaning to the role that a woman can play. Therefore my mother programmatically represents a built form in which a Ngaka can practice healing, the need for landscapes in which ancestral practice takes place and the empowerment of women spatially.

Water/Pula :

Water and rain are pertinent to food production, healing, Christianity and land. In essence this begins to tie all the functions of the scheme together. Therefore the relevance of the site is that programmatically it provides the functions of water whilst still tying to the notions that some ancestors reside in bodies of water. Water as discussed in the Why Kanye section, was always valuable to my ancestors, hence rituals such as rain dances. Hence, our ancestors being "Badimo ba mesti" meaning ancestors who harness their power from water. This means that many of our ritual practices would take place near bodies of water.

Therefore Mmakgodumo dam, as a physical manifestation of the chief of that time's ability to provide water to his people, becomes pertinent to this entire project. Mmakgodumo dam served as the place in which wild animals and cattle went to consume water. Mmakgodumo dam became the dam in 1940 as the then chief Kgosi Bathoen II commissioned a mophato (a group of men) to extend the extent of the dam. Kgosi Bathoen II through this

action was fulfilling his cultural duty as a chief to ensure that the village had water. Historically this took place in the form of rituals such as rain dances and prayers completed with the Ngaka. The dam then served as an irrigation scheme which fed into a vegetable garden. This vegetable garden was used to produce vegetables for school children in Kanye. Today the dam serves as a place for worship, baptisms or cleansing rituals, traditional rituals, Christian practices, cultural events and tourist activity.

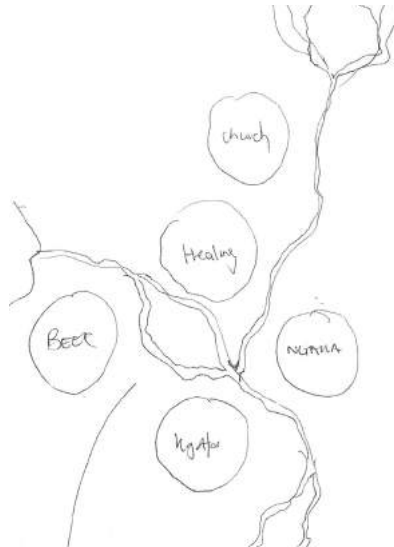


Fig.7.10. The organization of the design program with the inclusion of water

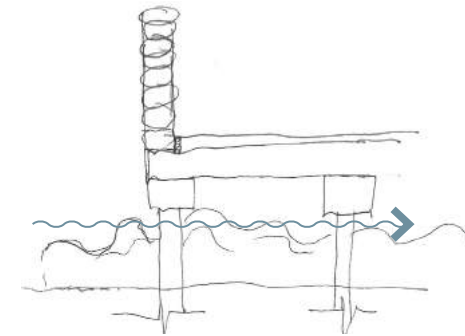


Fig.7.11. Allowing the flooding detail to be symbolic of the inclusion of water in the design

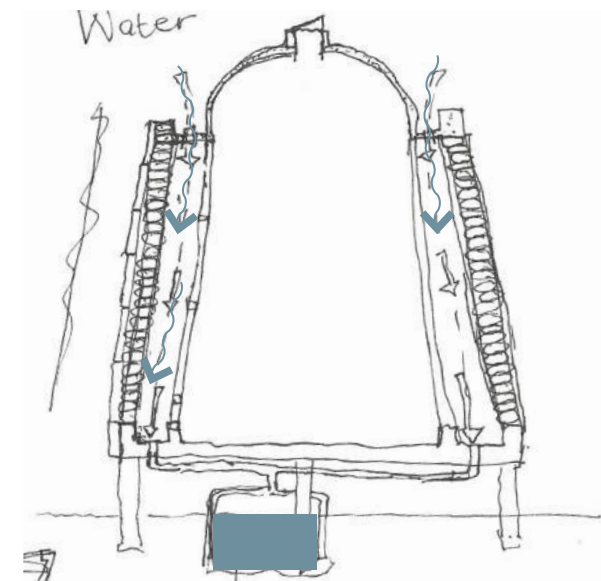


Fig.7.12. Allowing water to become symbolic through architectural detailing.

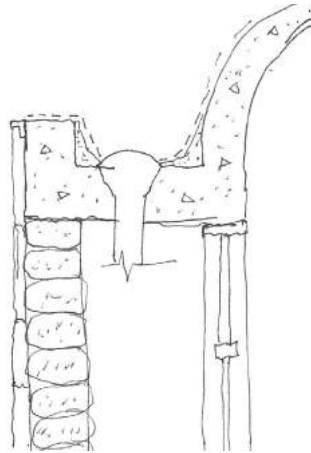


Fig.7.13. A sketch of the detailing allowing water to become a part of the design.



Fig.7.14. The Moologa tree used during the Dikgafela festival and is a symbol of the plea for rain to ancestors

The Bird:

The bird in traditional Setswana religion and Christianity both carry meaning. The bird as the holy spirit represents God's spiritual presence on the earth. In traditional Setswana religion the bird also represents Sedimo which is the presence of Badimo and Modimo on earth through people with prophetic gifts. The bird also merely represents that spiritual energy. Therefore in terms of program the bird will be represented in bird viewing and a sanctuary allowing interaction between the human and the bird. This interaction is sacred in traditional Setswana as it represents the presence of a prophetic gift in the individual.



Fig.7.15. The thaga bird mentioned in Setswana songs during the Dikgafela as the bird responsible for rain.

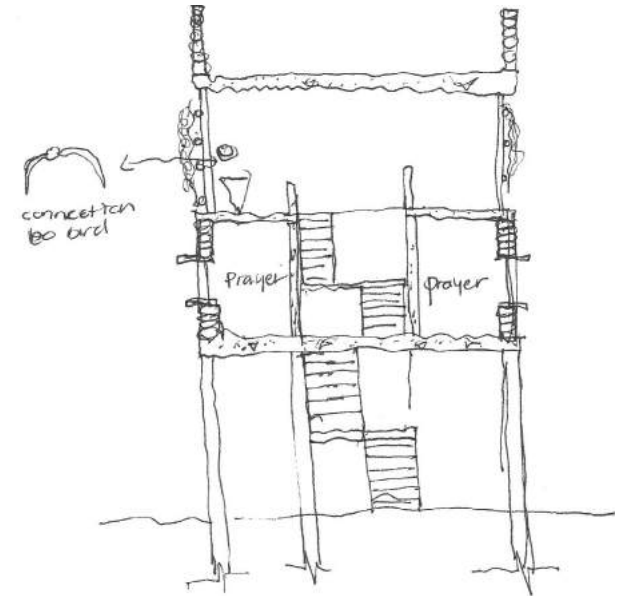
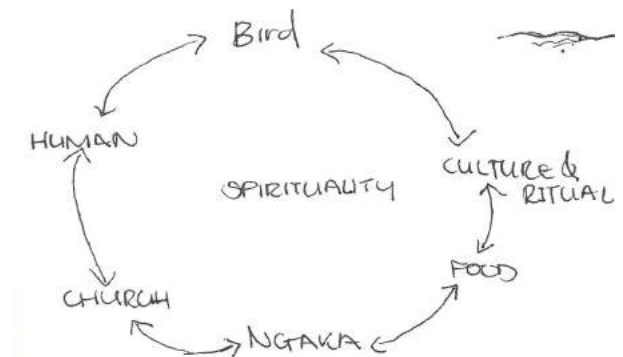


Fig.7.16. The architectural manifestation of the bird.



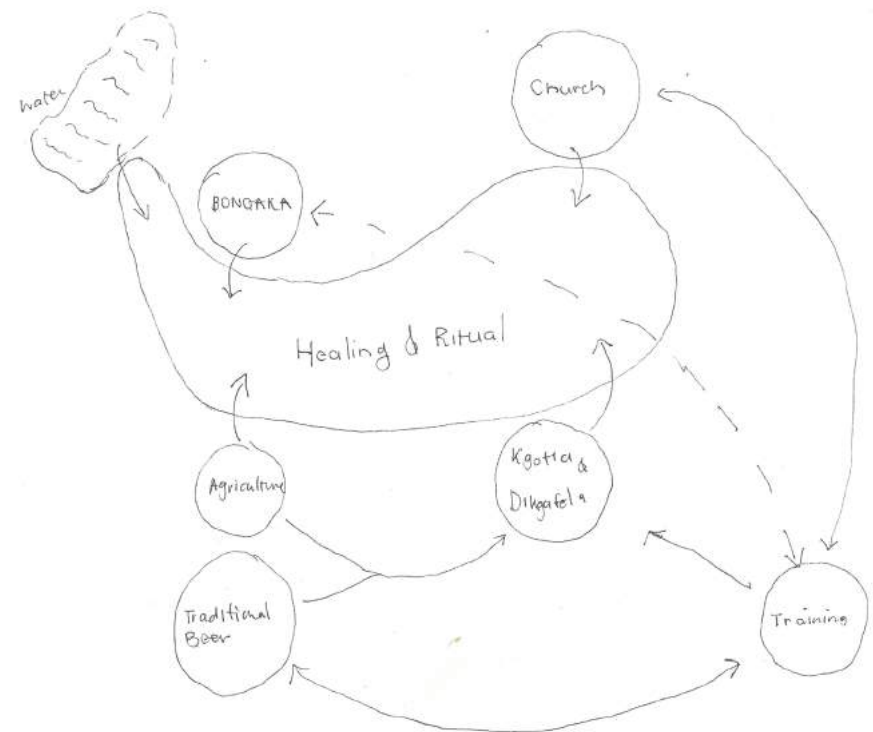
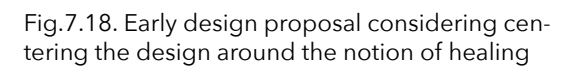
In Botswana spirituality is achieved by the connection between all these things

Fig.7.16. The cyclical nature of this new narrative.



Fig.7.17. A crowd walking away from the Kgotla in song and dance after presenting beer and sorghum seeds to the chief

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Early context and roof plan

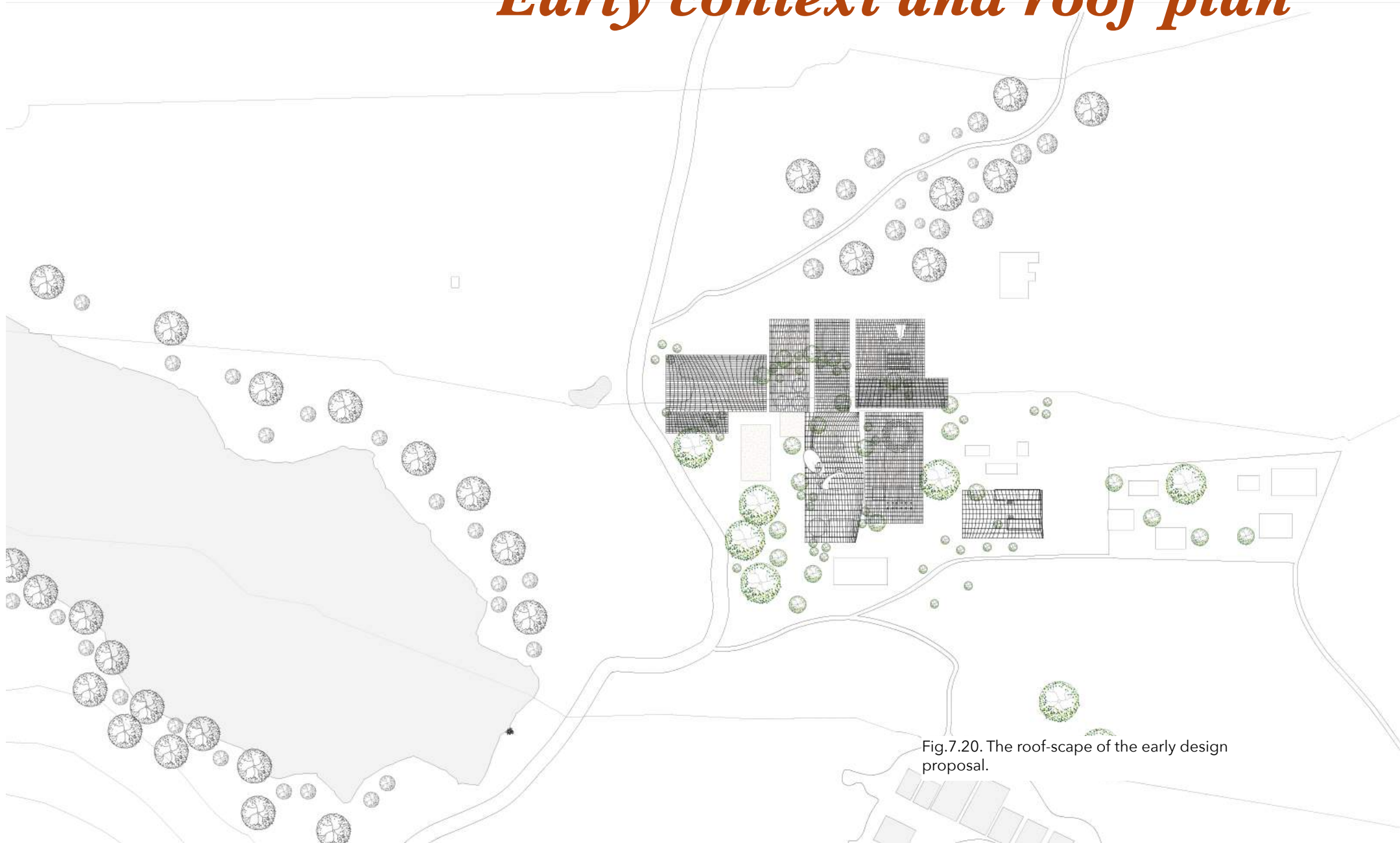


Fig.7.20. The roof-scape of the early design proposal.

Early ground floor plan

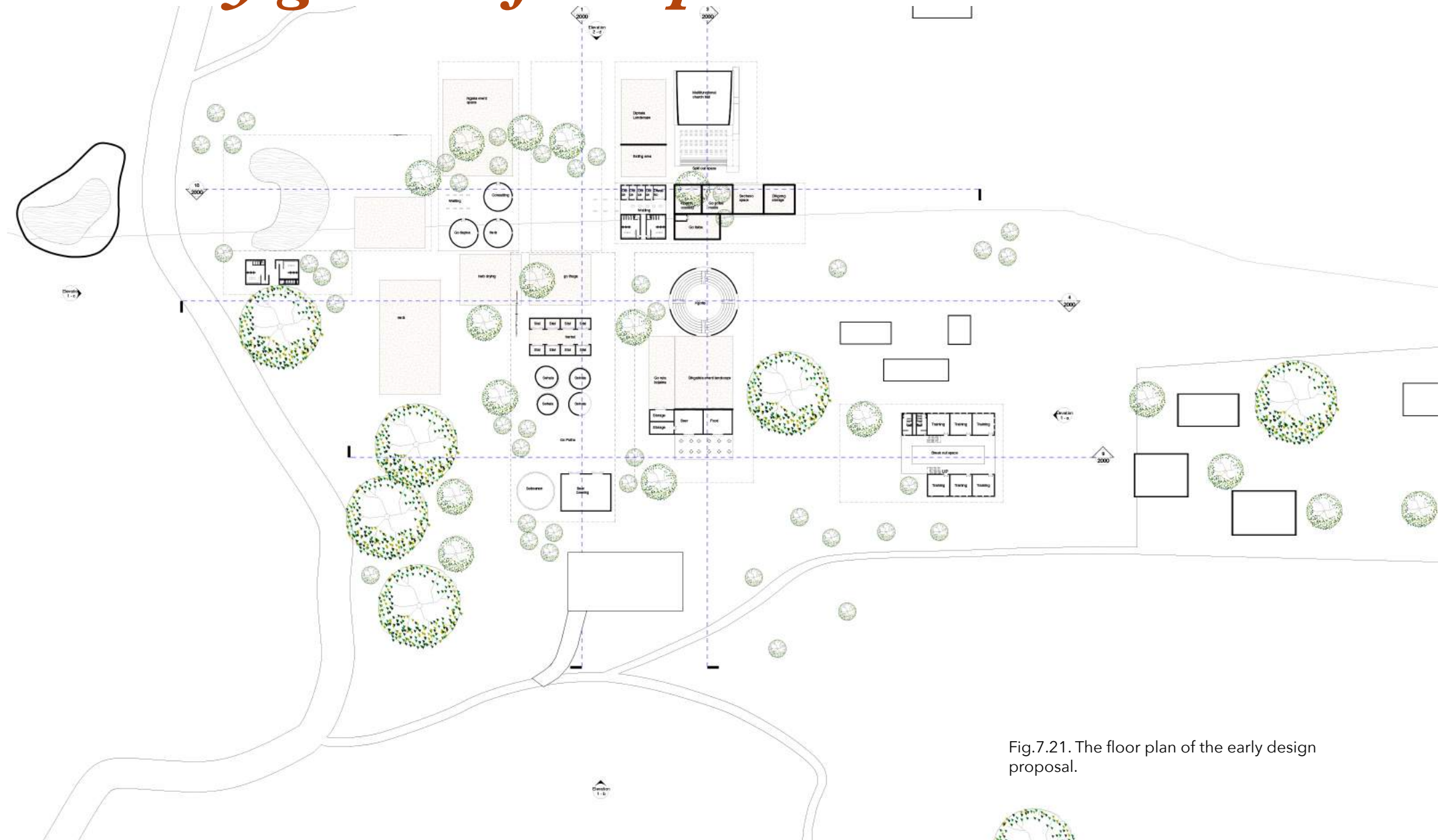
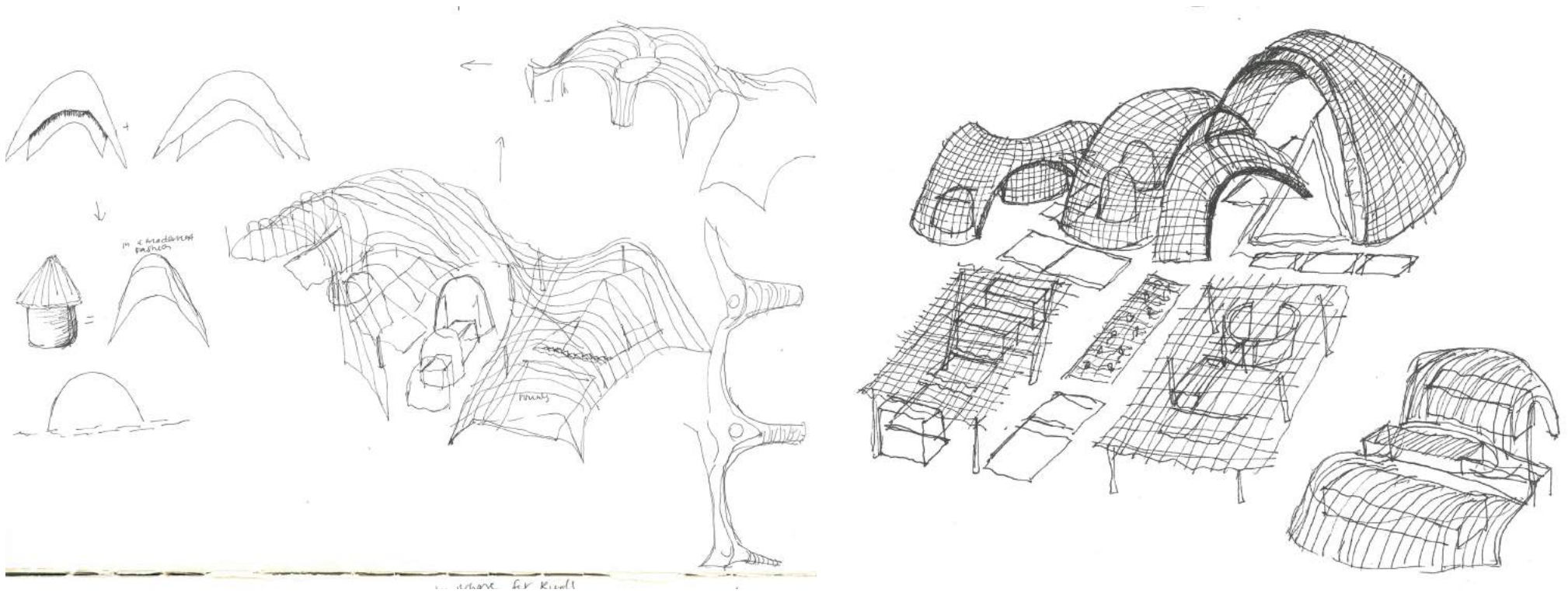


Fig.7.21. The floor plan of the early design proposal.

Light and the roof-scape



The roof-scape became an integral part to the design. It became symbolic of sustainability, the traditional hut reinterpreted and a connection to the bird.

Fig.7.23. Explorations of roof forms.

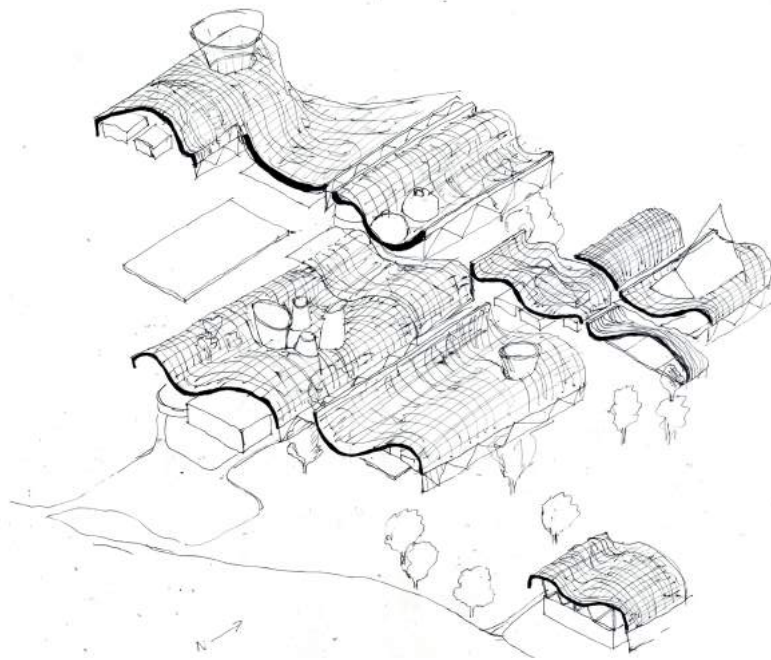


Fig.7.24. A proposal for the roofscape

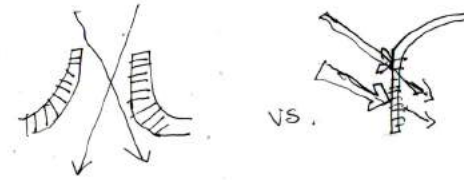


Fig.7.27. Considering light in terms of the second roof

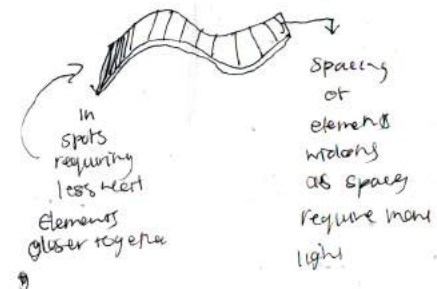


Fig.7.28. Considering materiality in relation to light

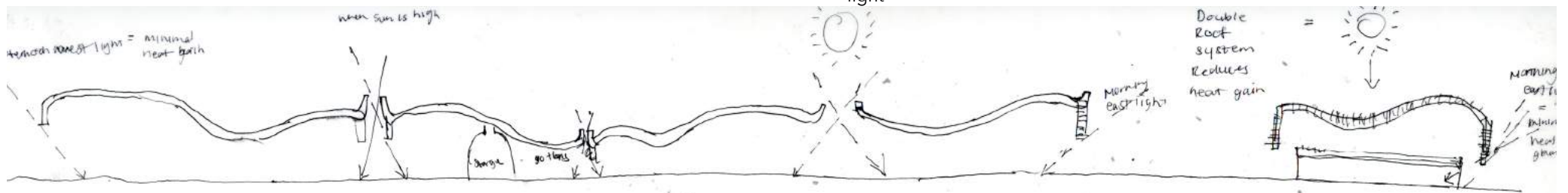


Fig.7.25. A long section of the proposed second roof and light.



Fig.7.26. A long section of the proposed second roof and light.

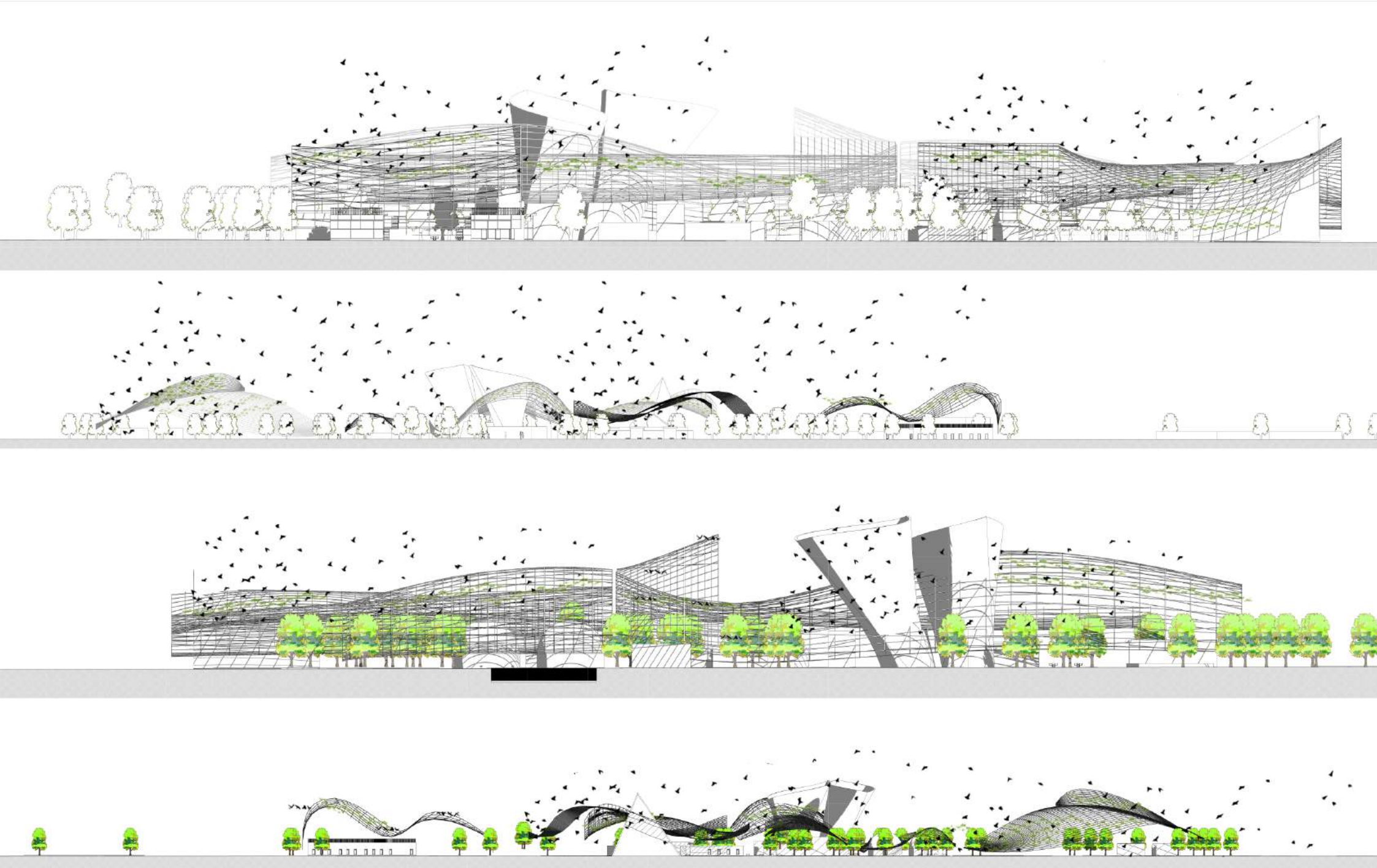
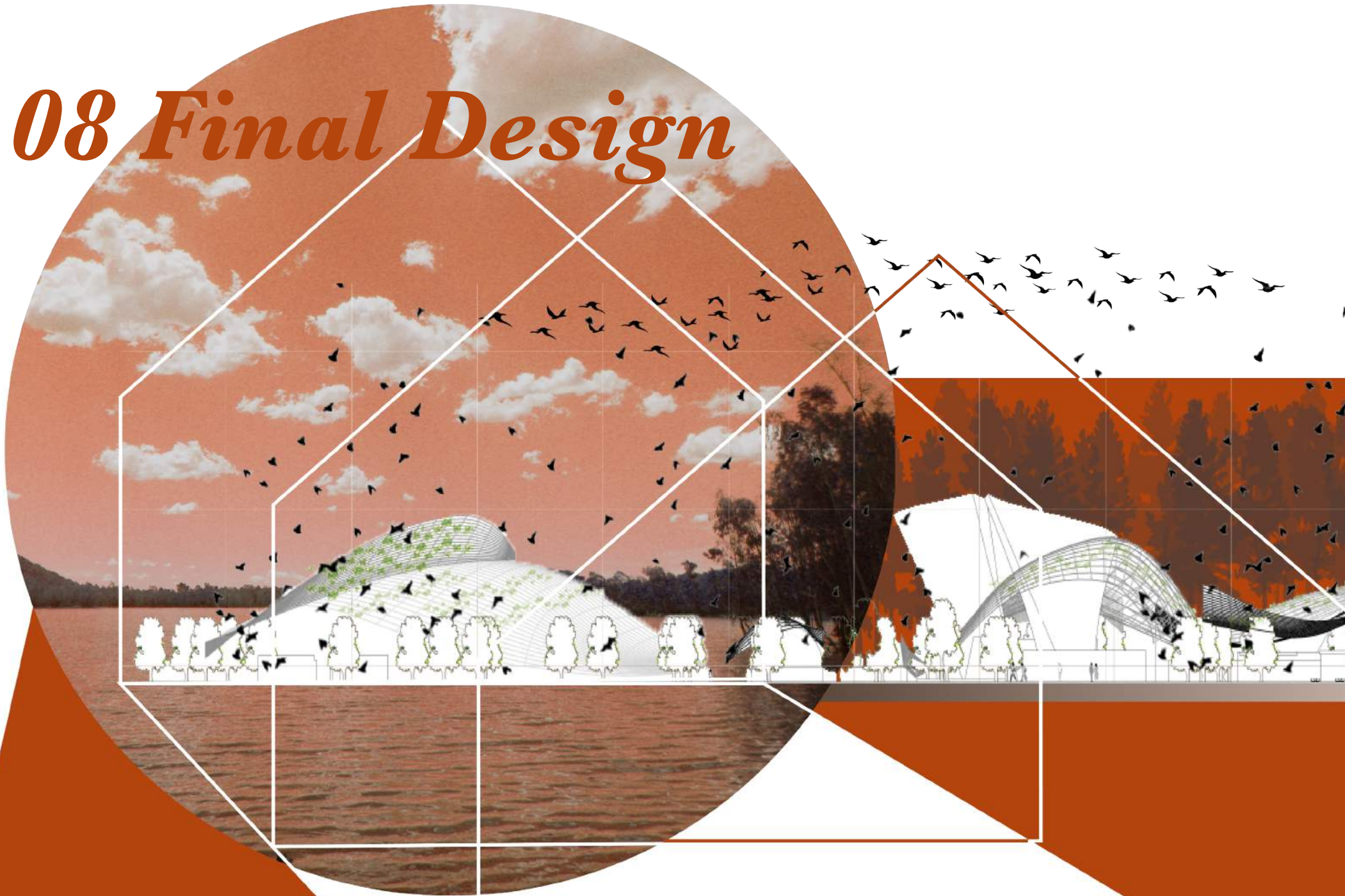
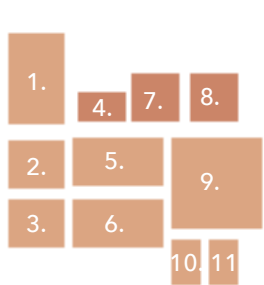
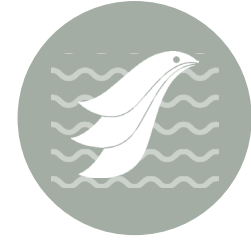
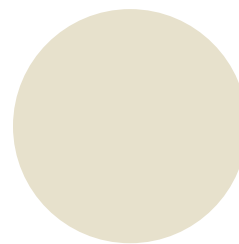
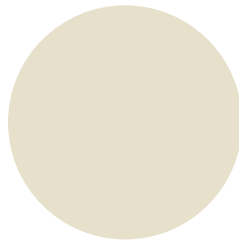


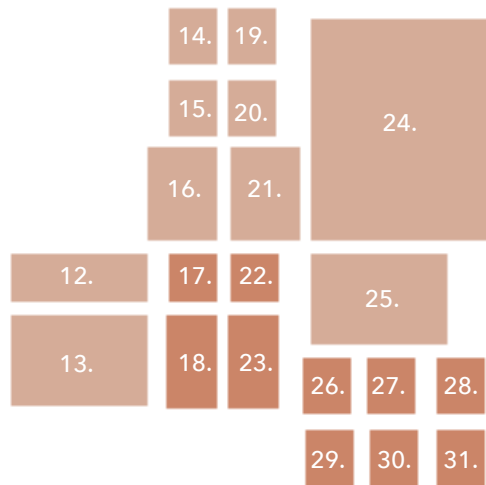
Fig.7.29. Elevations of the early proposal

08 Final Design

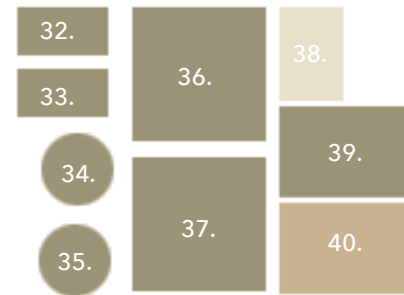




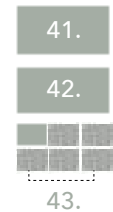
1. Herb garden Landscape
2. Herb drying landscape
3. Go thuga(herb crushing)
4. Go aramela (steam room)
5. Packaging
6. Store
7. Ritual preparation room
8. Ritual preparation room
9. Herbal market
10. Market office
11. Market office



12. Church forecourt
13. Diphala landscape
14. Office
15. Office
16. Meeting room
17. Ritual prep
18. Diwasho store
19. Office
20. Office
21. Meeting room
22. Ritual prep
23. Diwasho store
24. Preaching/ Gathering hall
25. Training facilities
- 26 - 28. Diagelo
- 29 - 31. Go tlapisa



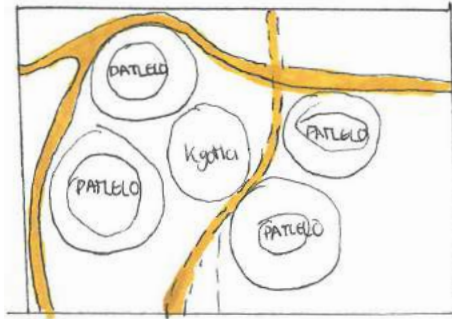
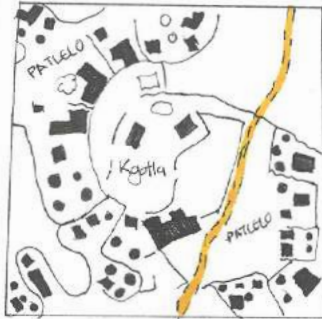
32. Go putha
33. Go rula bojalwa
34. Sehalana
35. Seboaneng
36. Traditional food production
37. Traditional beer production
38. Kgotla
39. Training facilities
40. Tourist facilities.



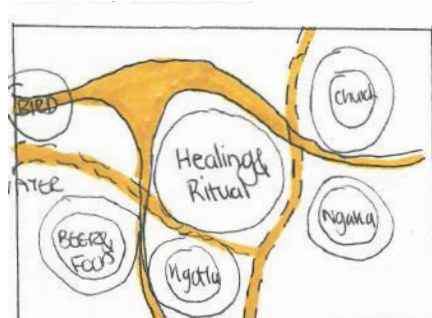
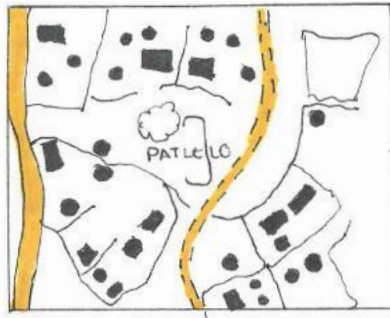
41. Bird viewing deck and tower
42. Bird info center
43. Six Prayer / Go pathla pods

Fig.7.30. The design program at scale 1:1000

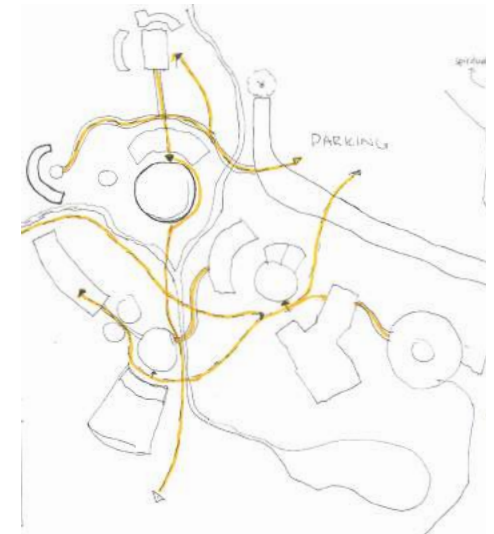
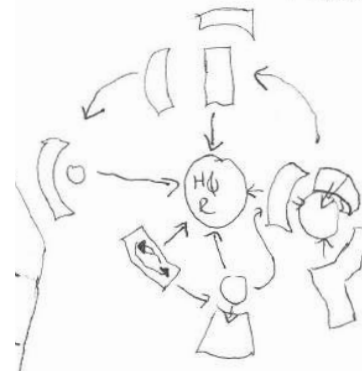
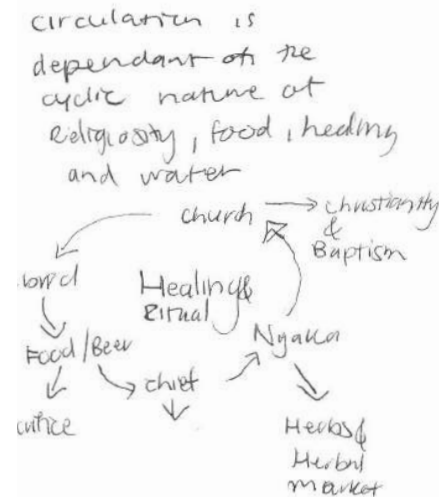
Organization of programme



Borrowing from the traditional organization of a village/ town by arranging the design around one central idea.



Further borrowing from the arrangement of familial homes around one central space of gathering and rituals.



Organising the design program around ritual and healing.

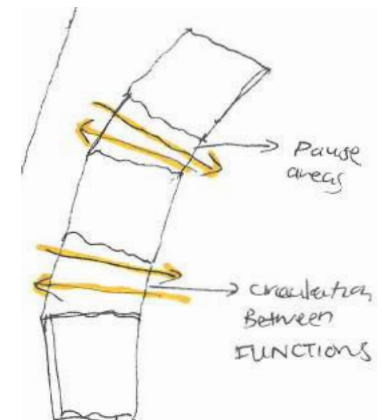
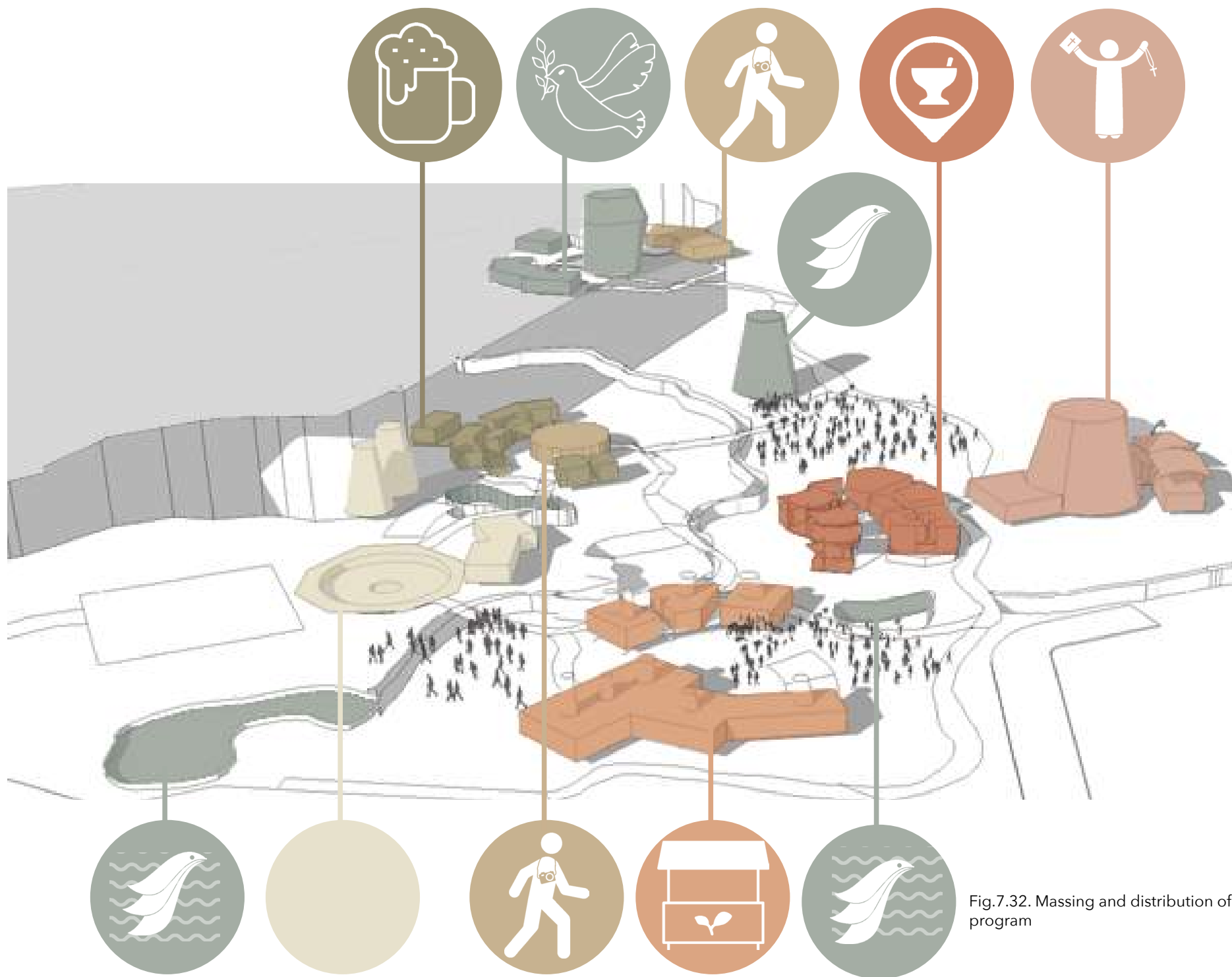


Fig.7.31. Organization of the program around one central idea.



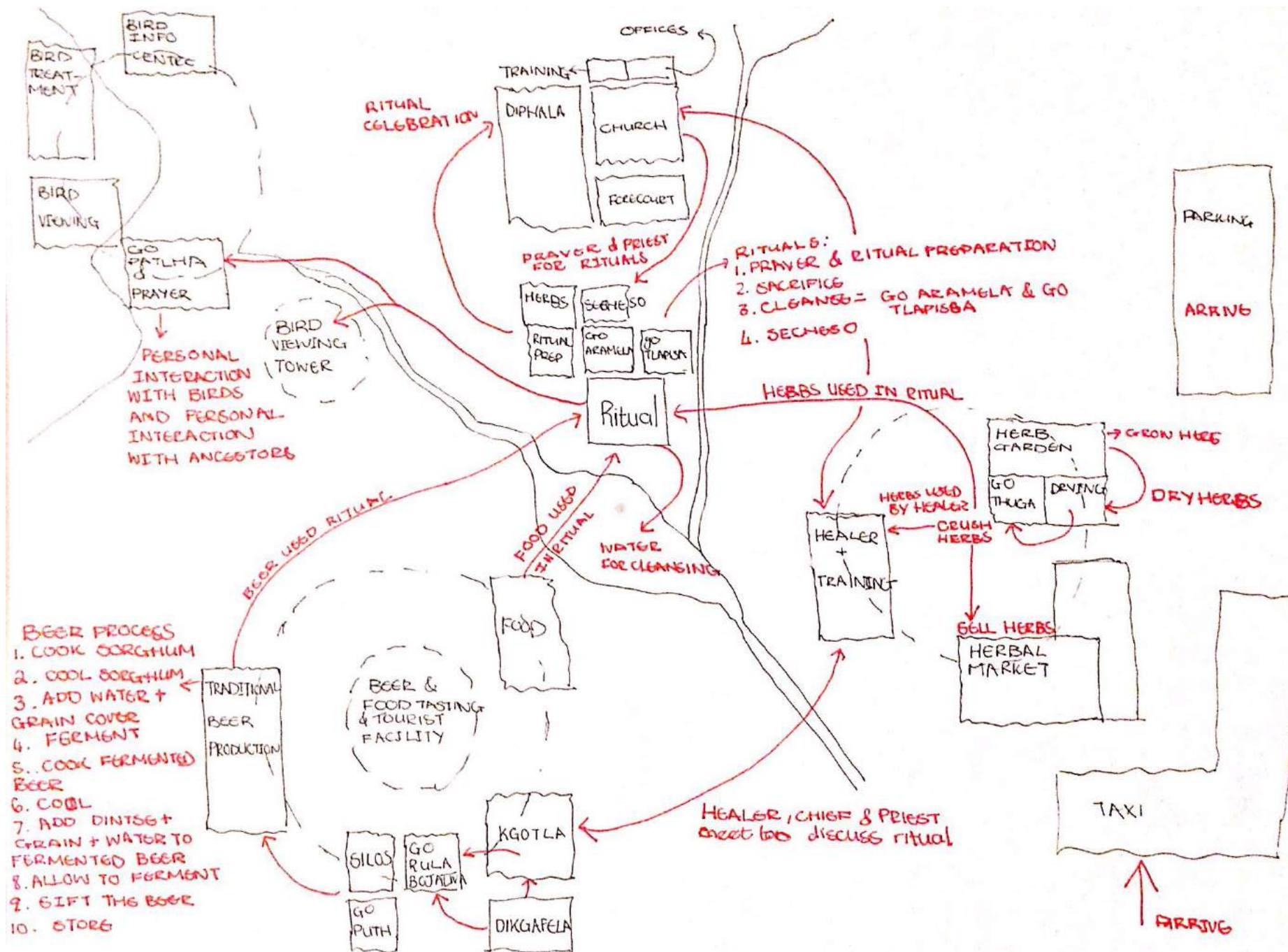


Fig.7.33. The ritual sequence

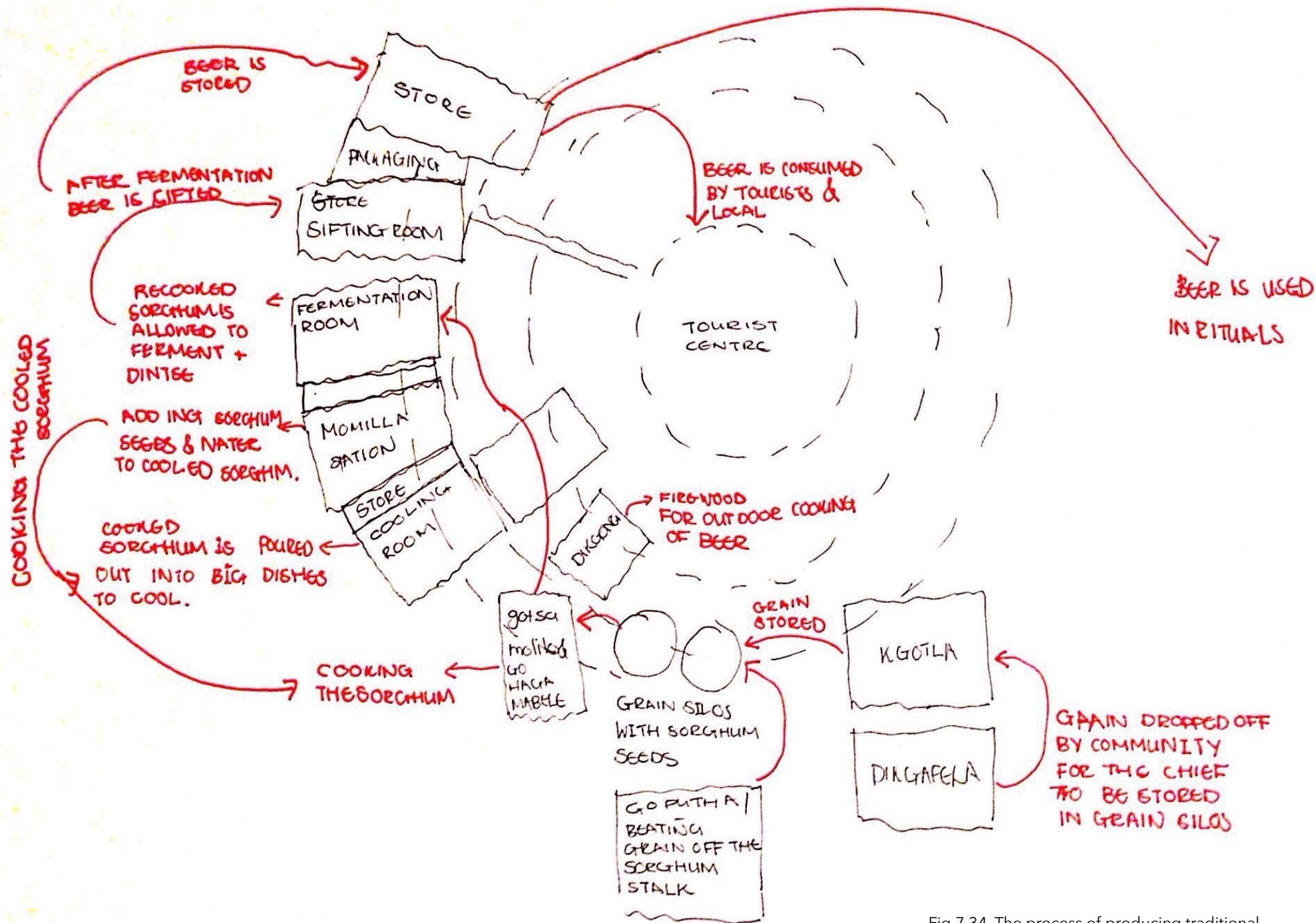


Fig.7.34. The process of producing traditional beer

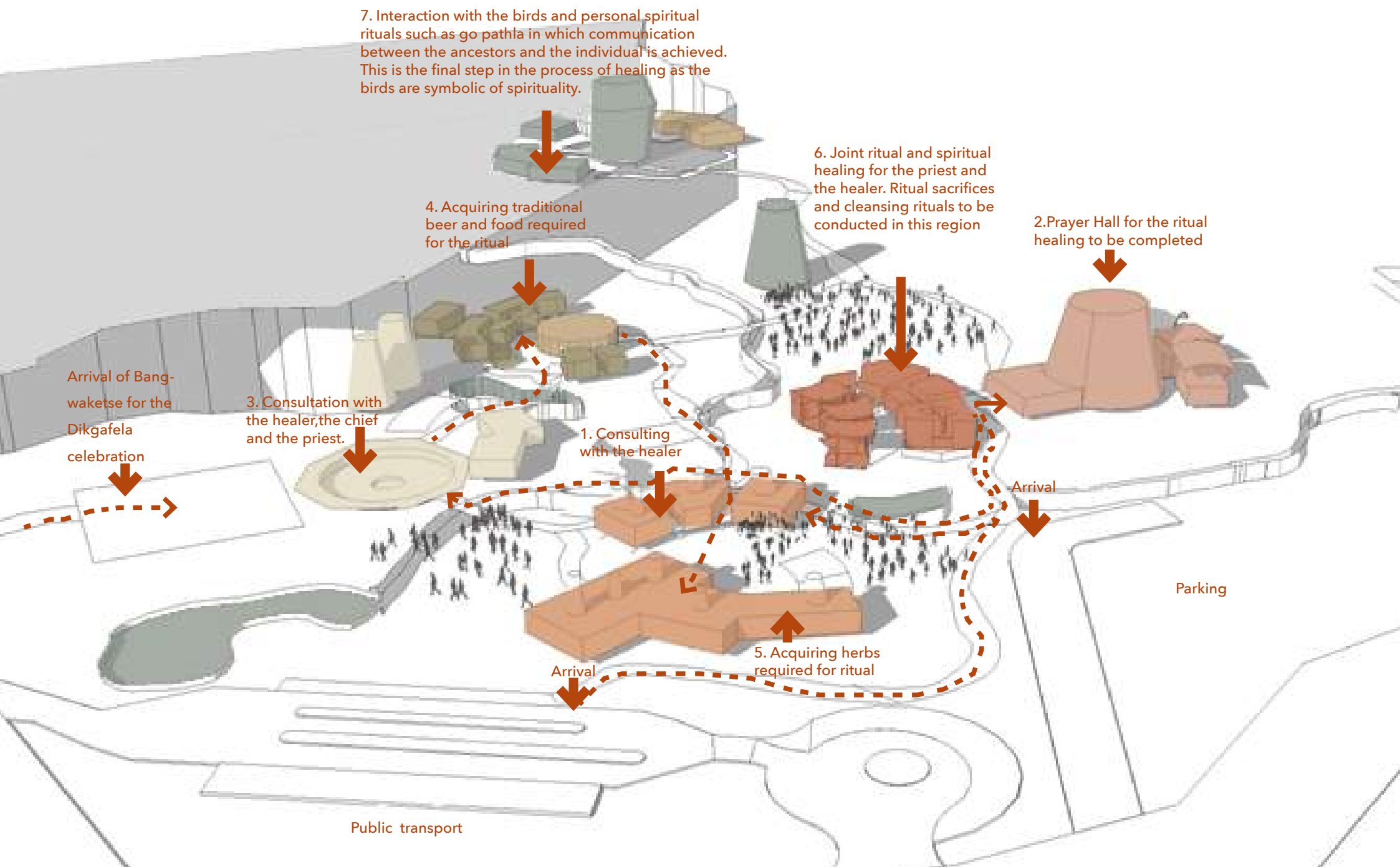


Fig.7.35. A massing of the ritual sequence.

Technical considerations: Form & Light

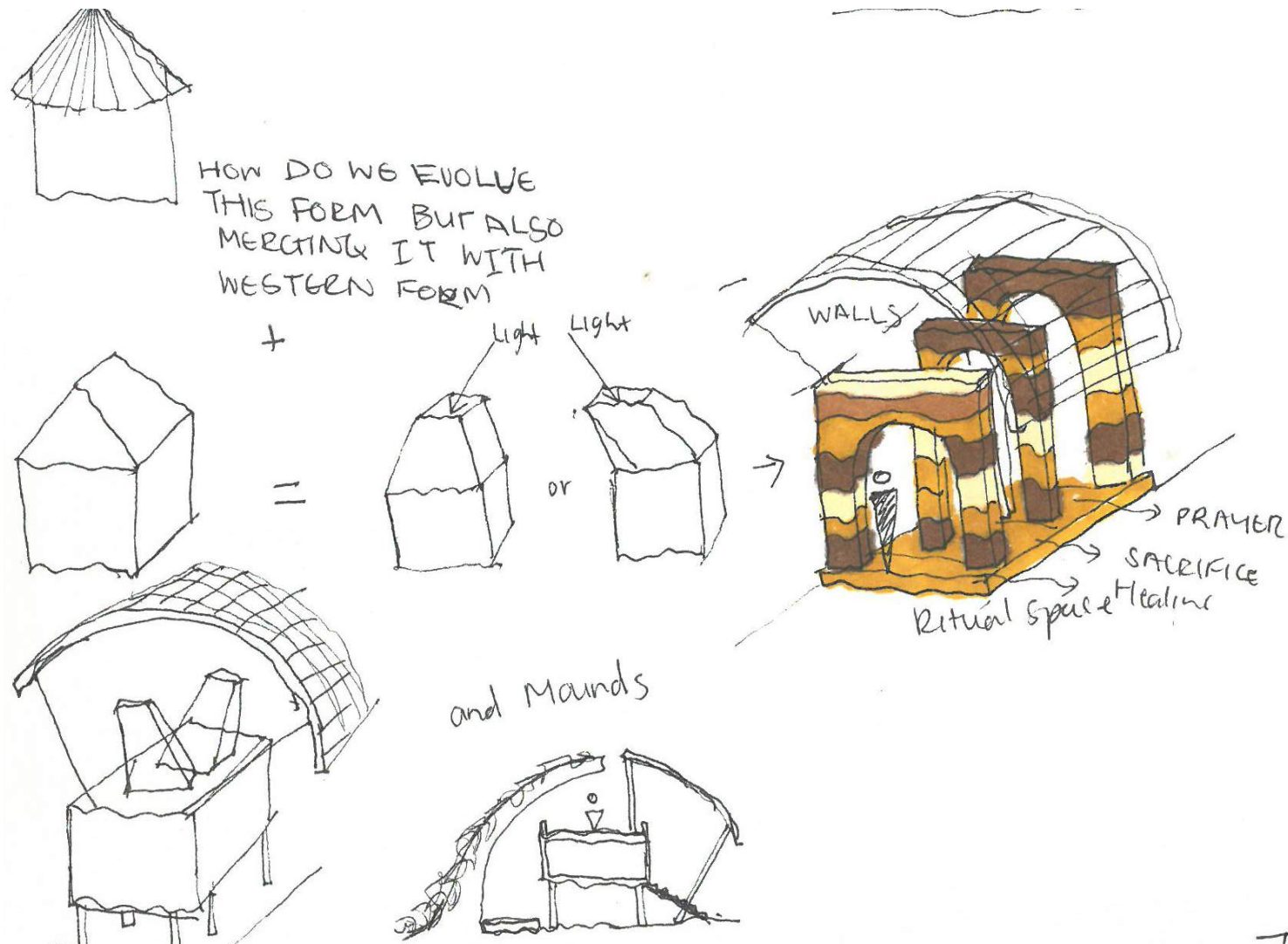
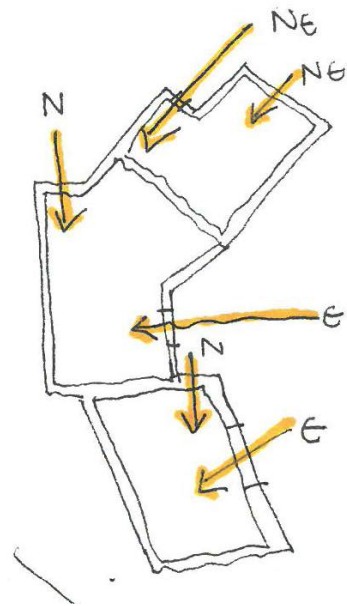
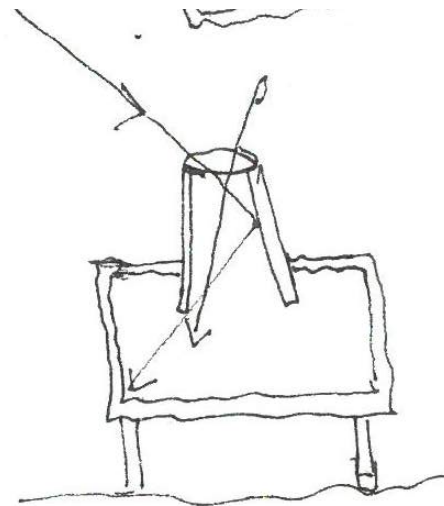
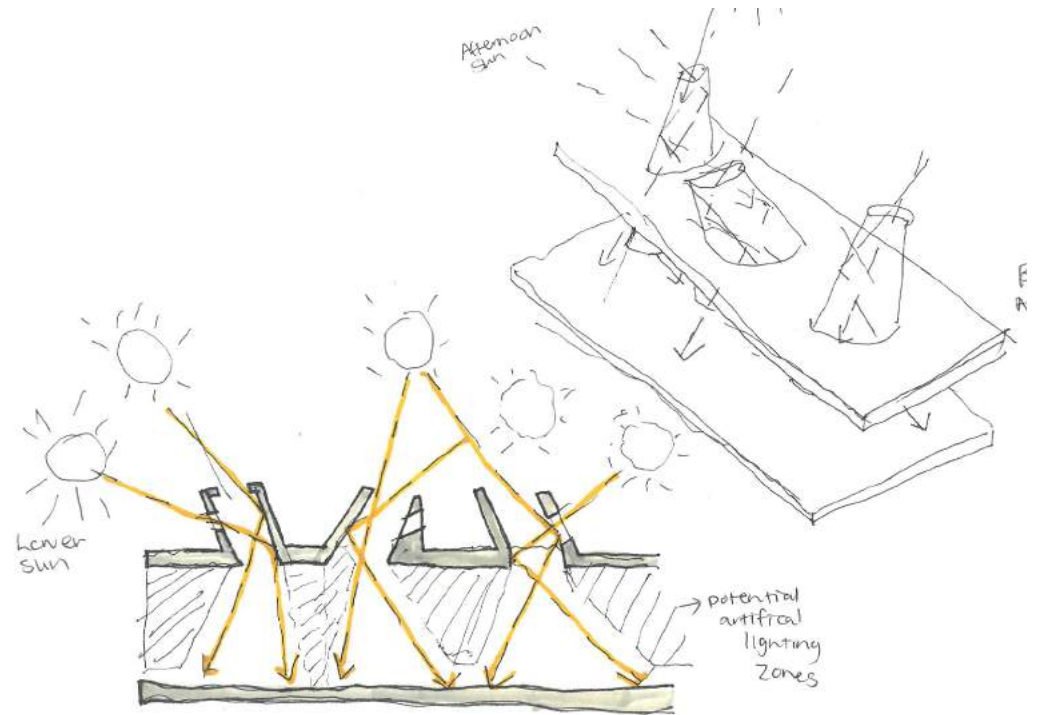
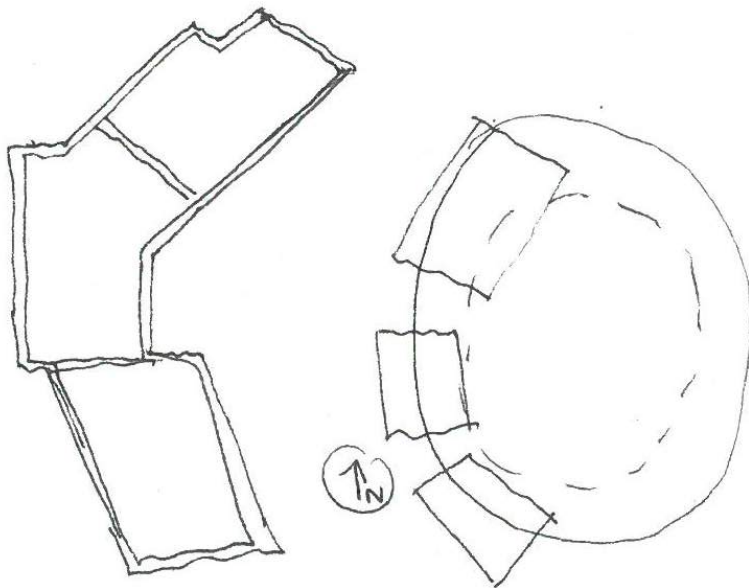


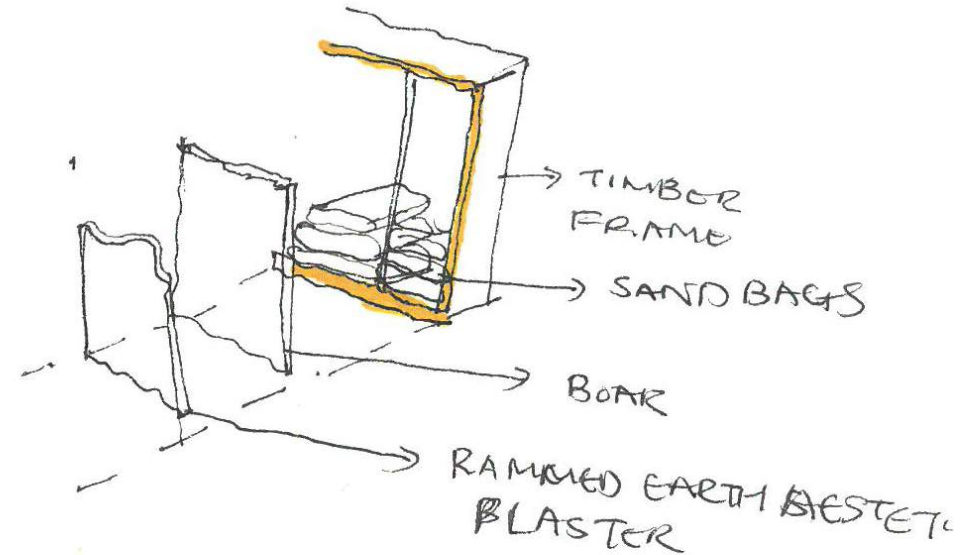
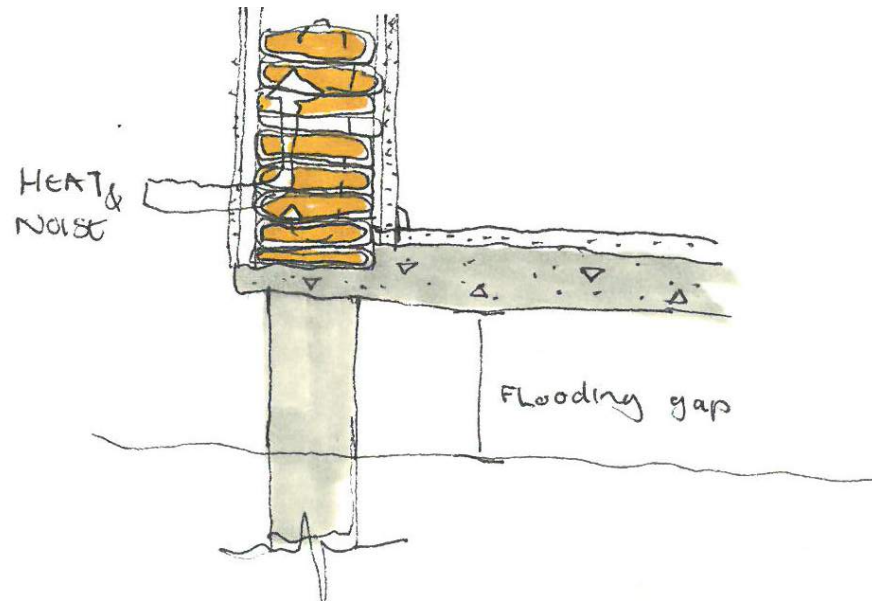
Fig.7.36. The exploration of light and form



SHAPE
ALLOWS
THE CHOICE
OF LIGHT
TO BE THAT
OF NORTH &
NORTH EAST



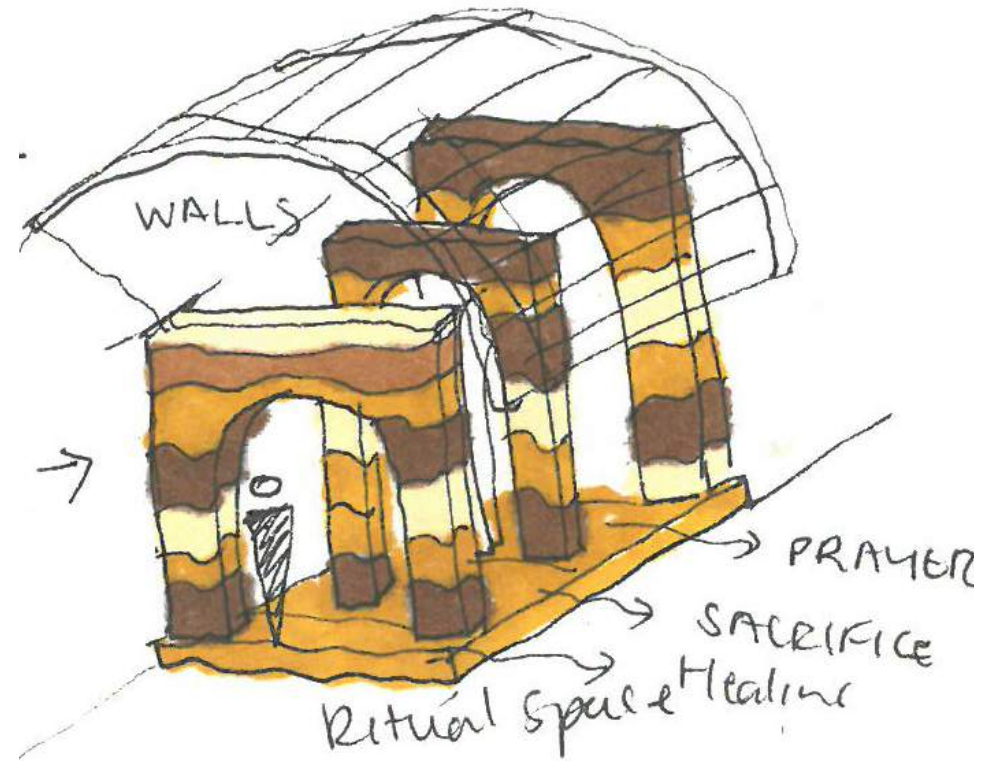
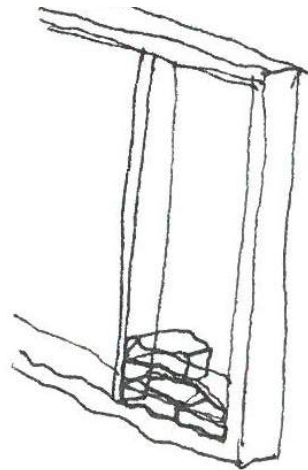
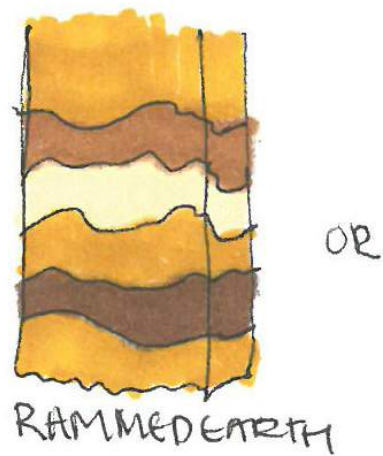
Technical considerations: Materiality



The choice of sand bags as a material choice stemmed from my earlier explorations of rammed and trying to borrow from traditional methods of construction. Sand bags are successful acoustically and with the dissipation of heat. The sand bags would be filled by community members and in particular women. The sandbag method allows women to regain their place in architecture and construction which they once had prior to colonialism.



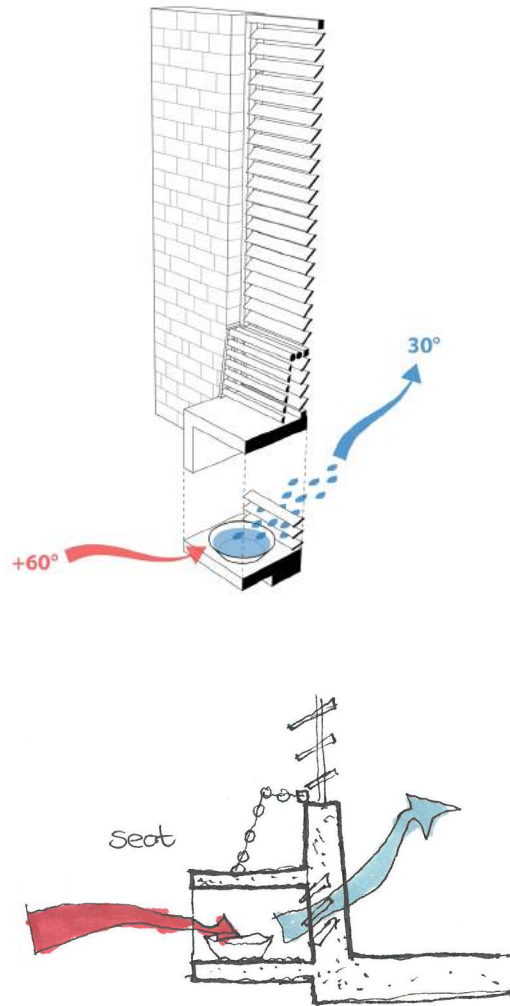
Fig.7.38. Exploring sandbag architecture.



The rammed earth aesthetic would be achieved rather as a plaster. As discussed earlier, in traditional Setswana methods of construction women used different coloured soils as decoration on the traditional hut. My architectural intervention seeks to make use of this in a more contemporary manner but still allowing women to be a part of the construction process.

Fig.7.39. Exploring the plastering of the sand-bag architecture

Technical considerations: Sustainability



Francis Kere was a large influence in his ingenious methods to achieving sustainability. In his Lycee schorge project he makes use of water, and louvers and vent towers to achieve a building that cools itself down. This is an important feature that I seek to explore in my own design. As discussed in the climate section Botswana is a hot semi-arid climate making Francis Kere's ideas particularly relevant.

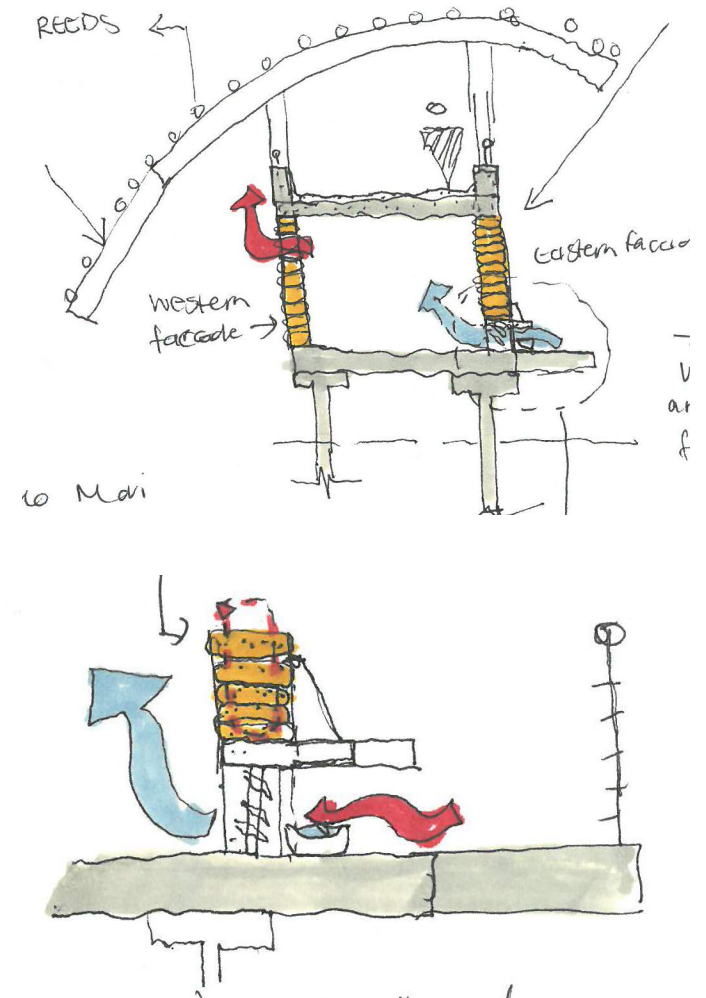


Fig.7.40. Reinterpreting Francis Kere's ideas or techniques on sustainability into my design.

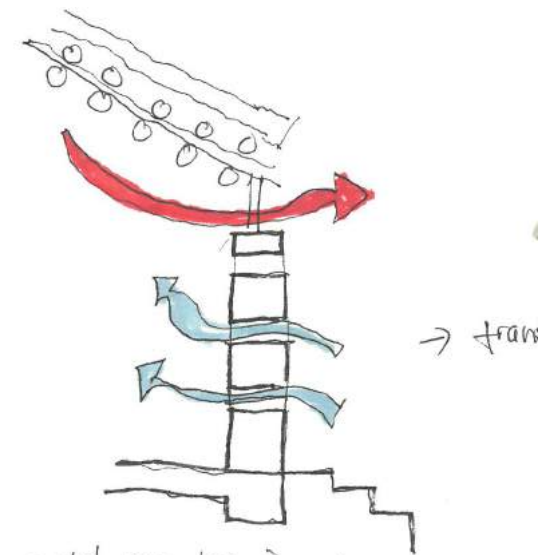
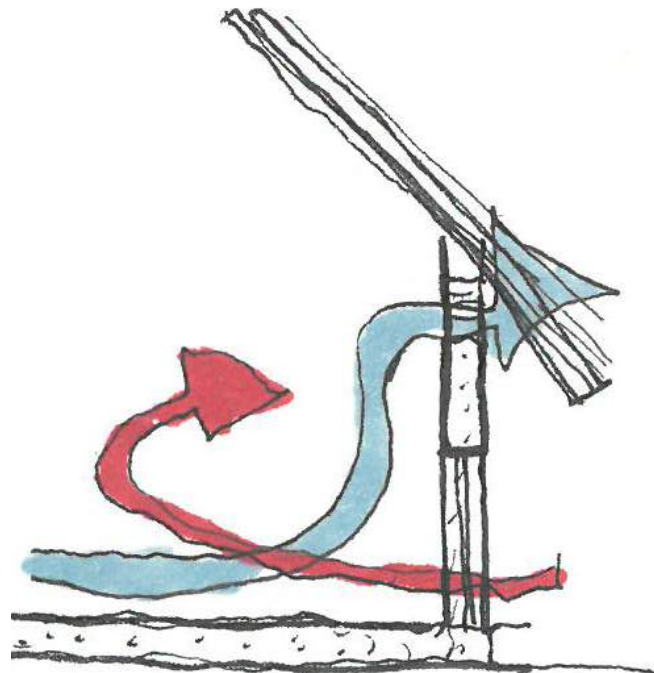
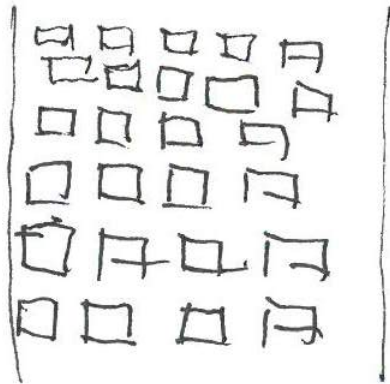


Fig.7.41. Reinterpreting Toshiko Mori's ideas or techniques on sustainability into my design.

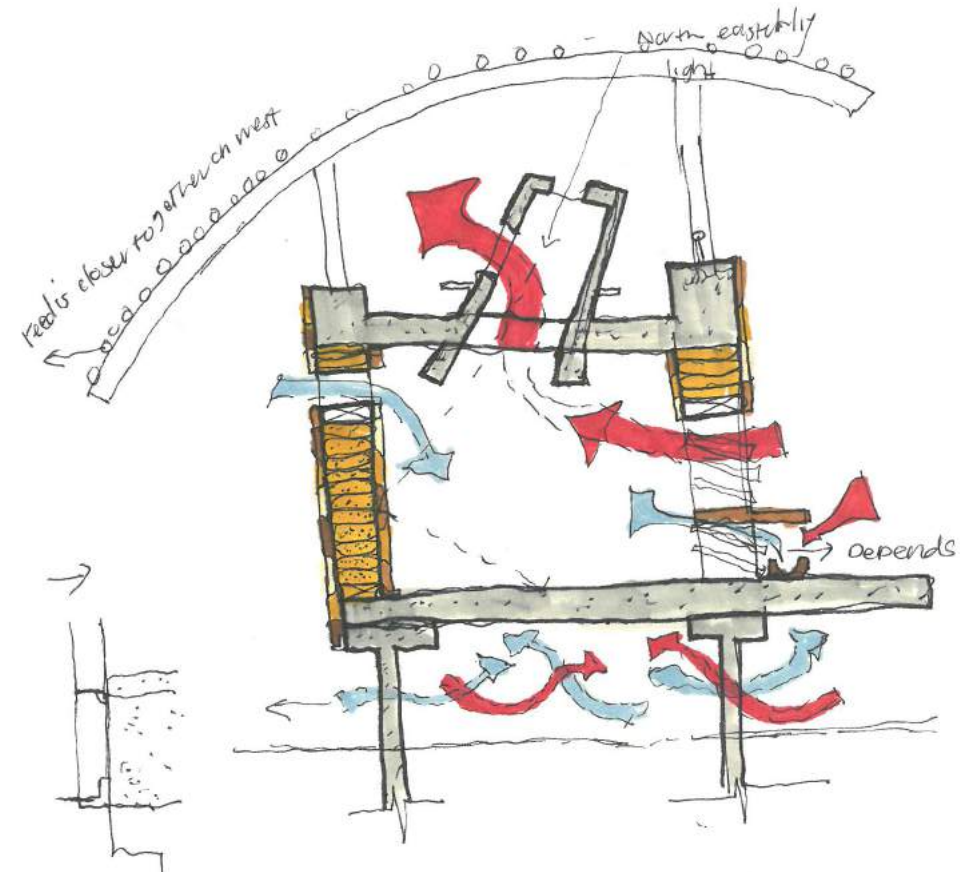
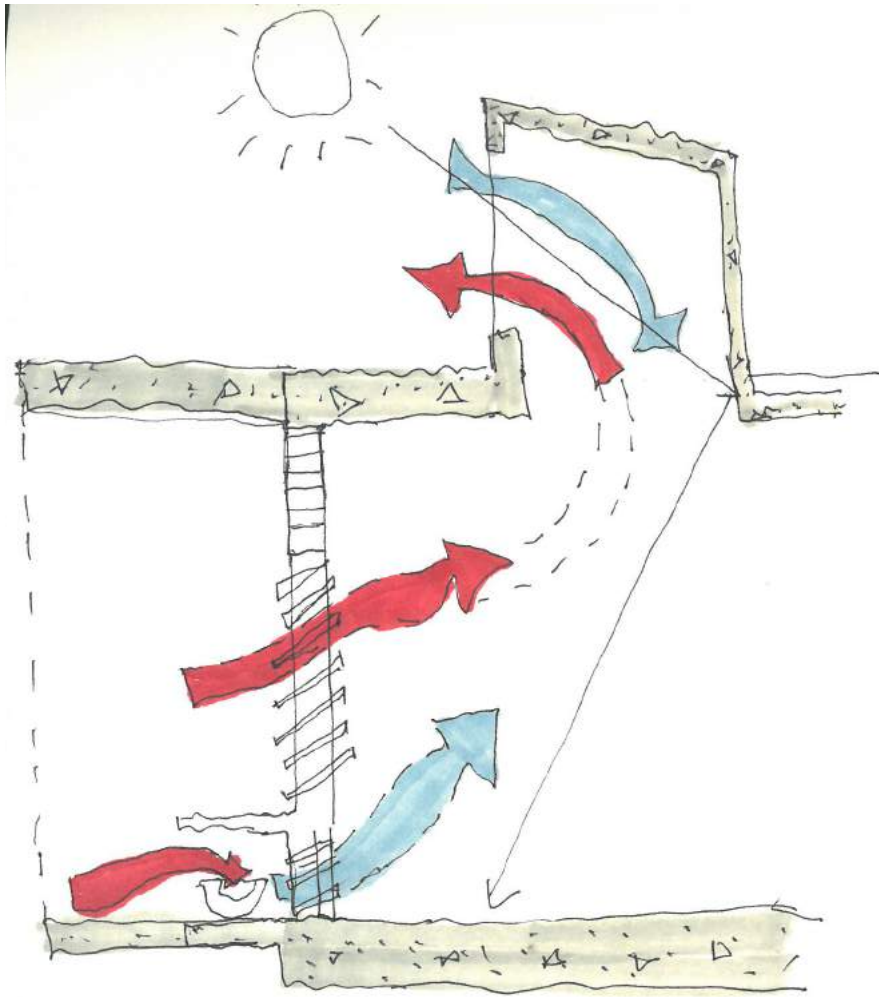
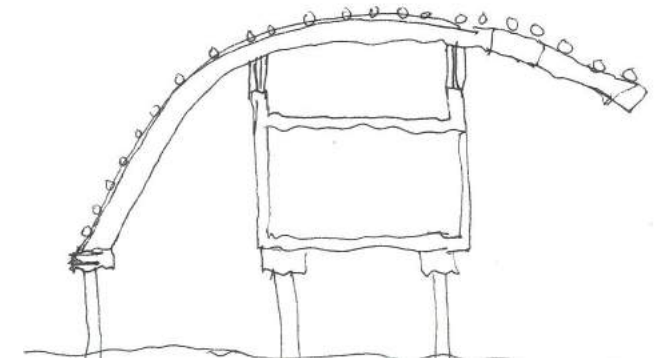
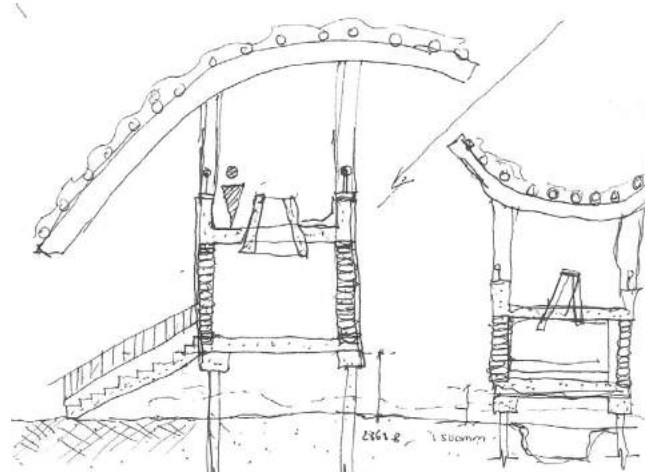


Fig.7.41. Sustainability in my own design.



Toshiko Mori's roofscape was particularly in its use of traditional thatching in a more contemporary manner. It was also interesting as the roof acted as the element tying all the functions of the building together.



A traditional Setswana mat called a "moseme"



The junctions between bunches of the moseme.



Envisioning the mat as a canopy.

Looking at the construction of the traditional Setswana mat and how this can be interpreted as the material to be used for the second roof. However, the mat's thatch is tied too close to each other and is too dense to allow light into the roof spaces. Therefore I will be looking at less dense that canopies. See sketch below.



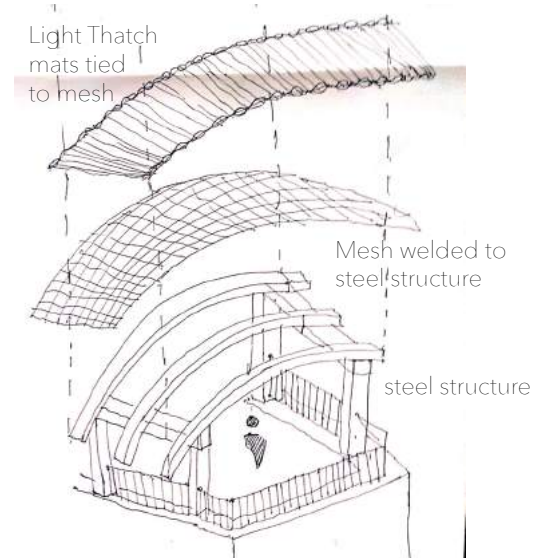
My mother demonstrating the process of constructing a thatch mat with bits of an old thatch broom.



Adjusting the edges of the thatch.



Tying the thatch together.



Preliminary design

1. The bird information center
2. The bird tower
3. Prayer pods
4. The bird tower
5. Tourist consumption
6. Dihalana / Grain silos
7. The church hall
8. The main ritual space
9. Letsa/ Baptism pool
10. The Kgotla/ Cultural amphitheater
11. Dikgafela cultural events landscape
12. Parking
13. Herb garden, drying and crushing
14. The traditional healer
15. The herbal market
16. Taxi rank/ transportation

Fig.7.44. The Ground floor plan at scale 1:2000



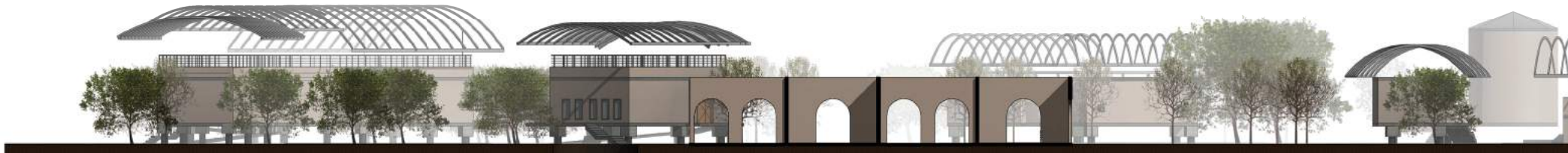
Sections



Section A - A



Section B- B



Section C-C

Fig.7.45. Design sections at scale 1:500



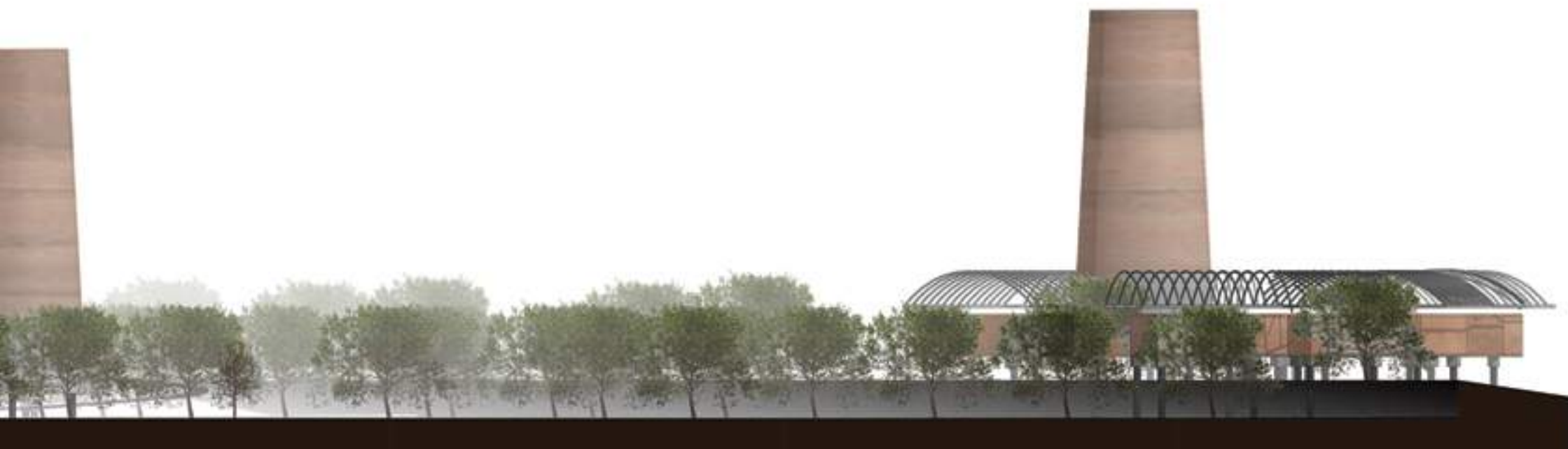
Elevations



West Elevation



North Elevation







Perspectives



Fig.7.48. Perspective of the main ritual space



Fig.7.49. Perspective of the church hall



Fig.7.50. Perspective of the traditional healer's building



Fig.7.51. Perspective of the herbal market



Fig.7.52. Perspective of the bird programmatic functions

The Final design: Kanye Tirisanyo spiritual healing center



Fig.7.53. Perspective of the entry into the Kanye Tirisanyo spiritual healing centre

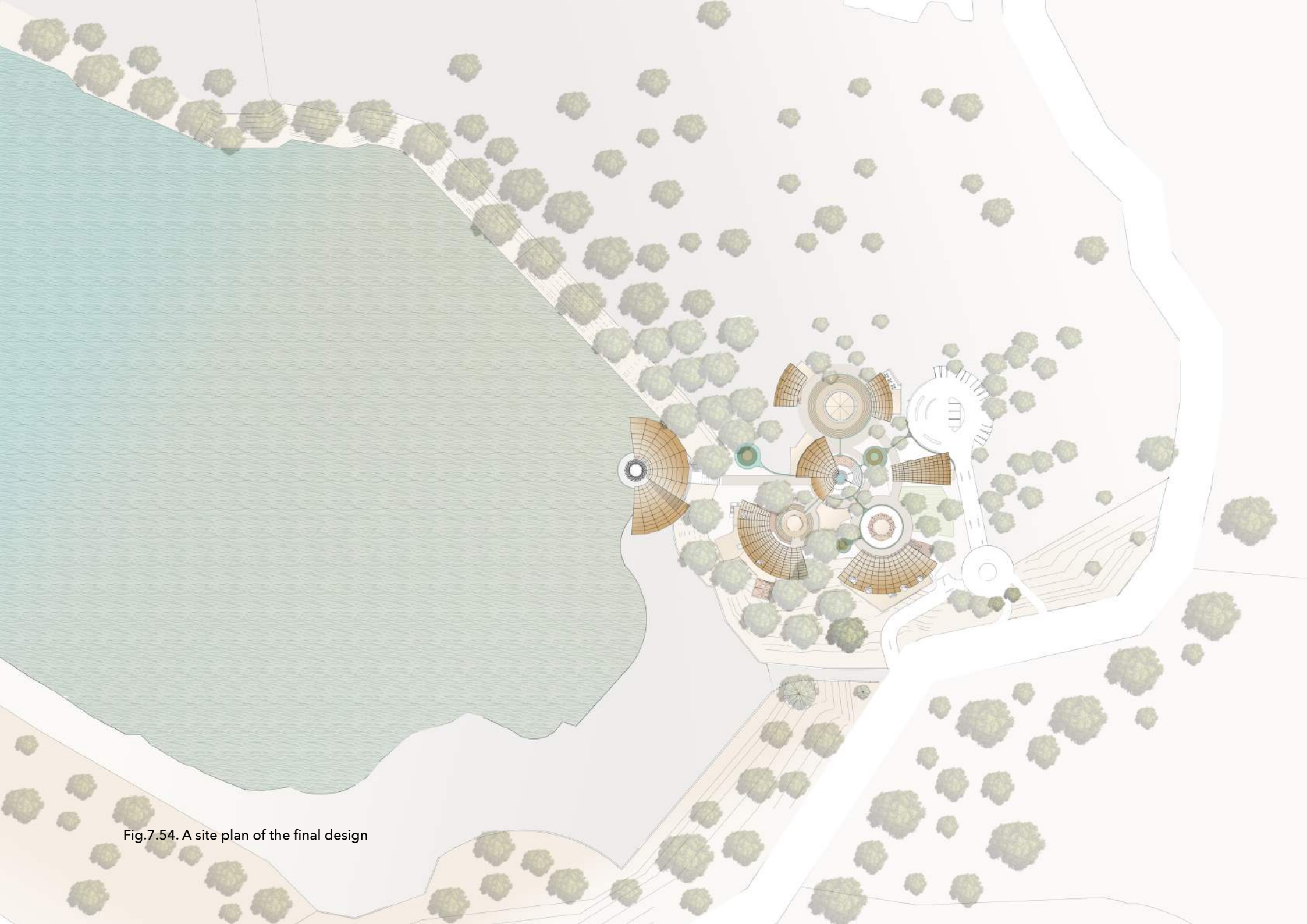
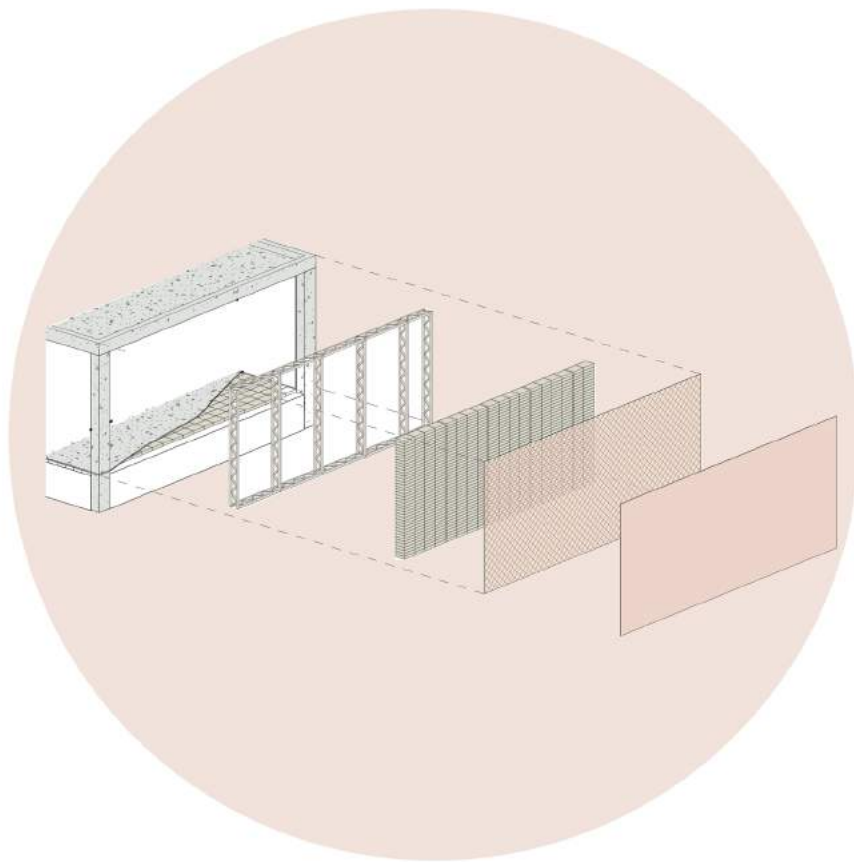


Fig.7.54. A site plan of the final design

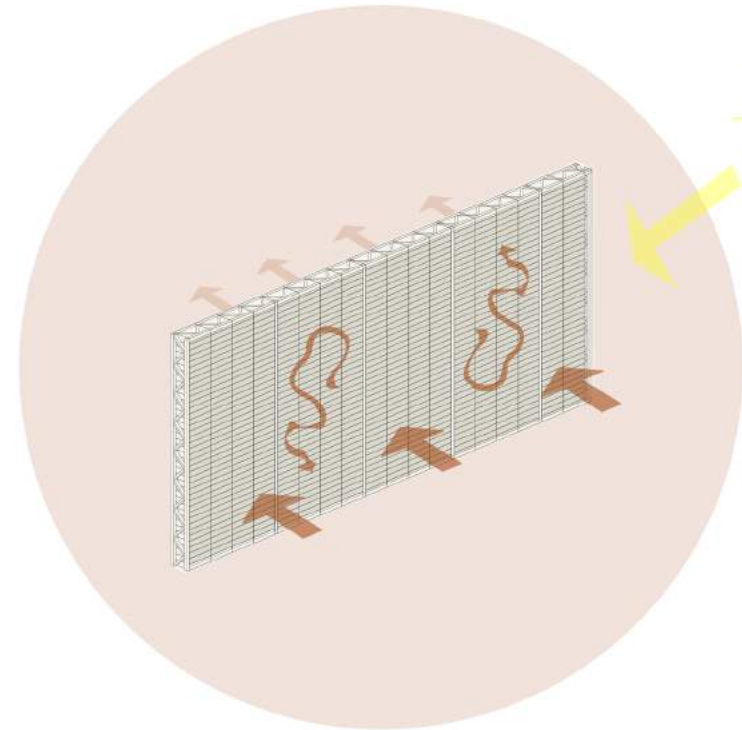


Fig.7.55. The floor plan of the precinct.

Materiality



- Clay plaster
- Wire mesh
- Earth bags
- Eco beams
- Concrete

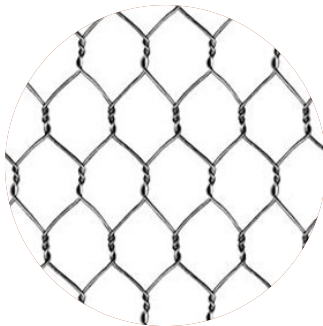


Earth bag wall detailing

Heat is absorbed by the earth bags/sand. The heat travels throughout the wall allowing for temperate conditions in the interior of the buildings



Thatch



Wire mesh



Concrete



Sand



Clay plaster



Eco-beam

Fig.7.56. The materials used.

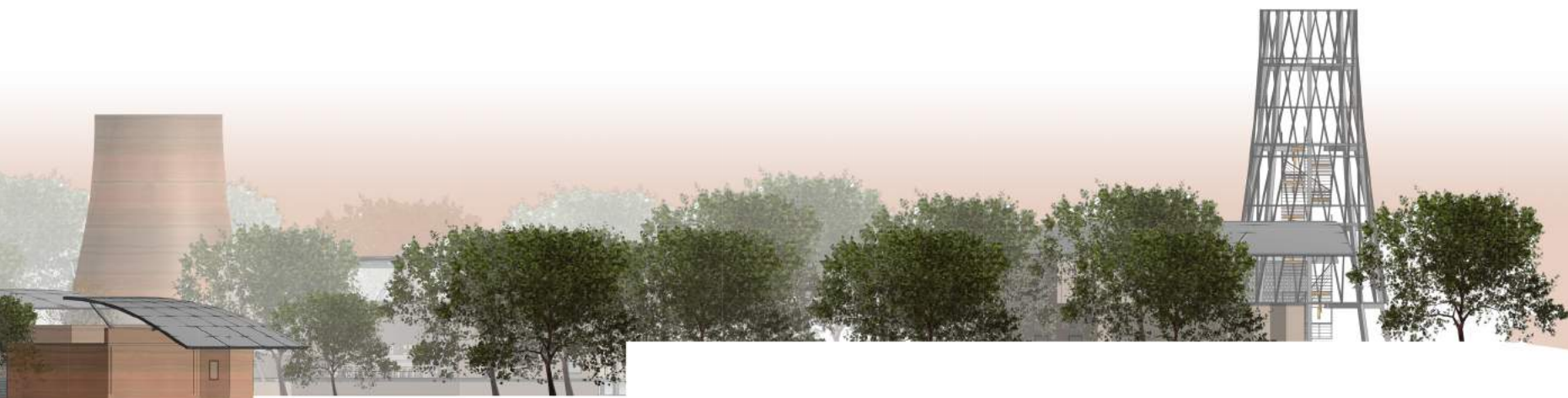


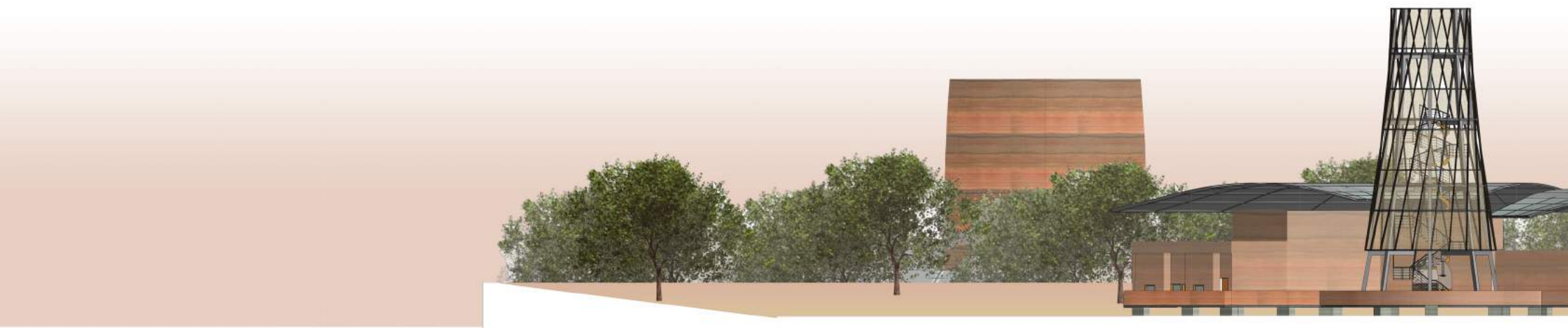
North Elevation



East Elevation

Fig.7.57. The final elevations (1)



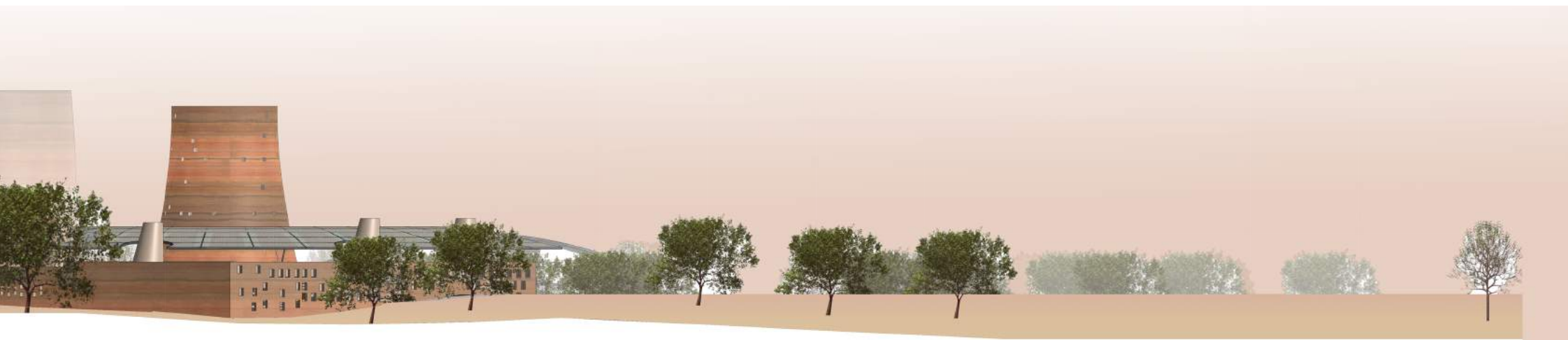
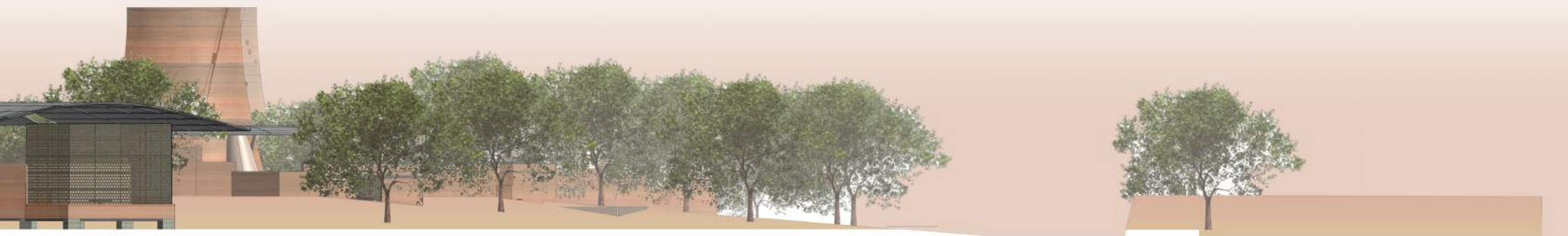


West Elevation



South Elevation

Fig.7.58 The final elevations (2)





Section A-A



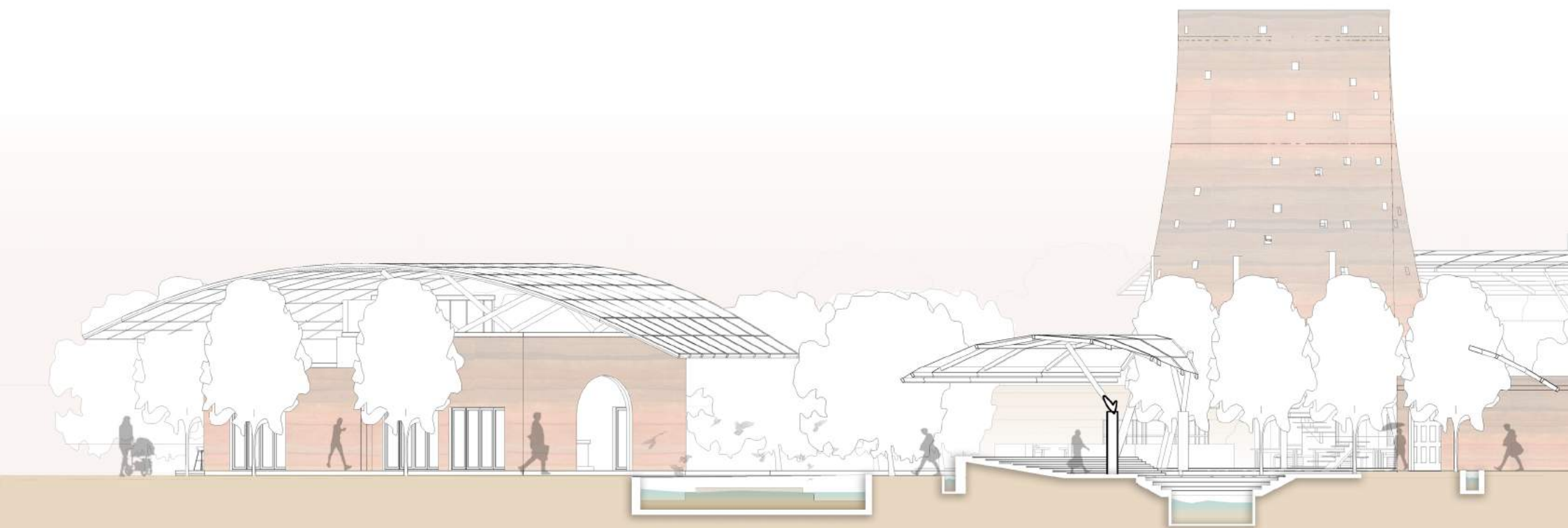
Section B-B



Section C-C



Fig.7.59. The final Sections (1)



Section D-D

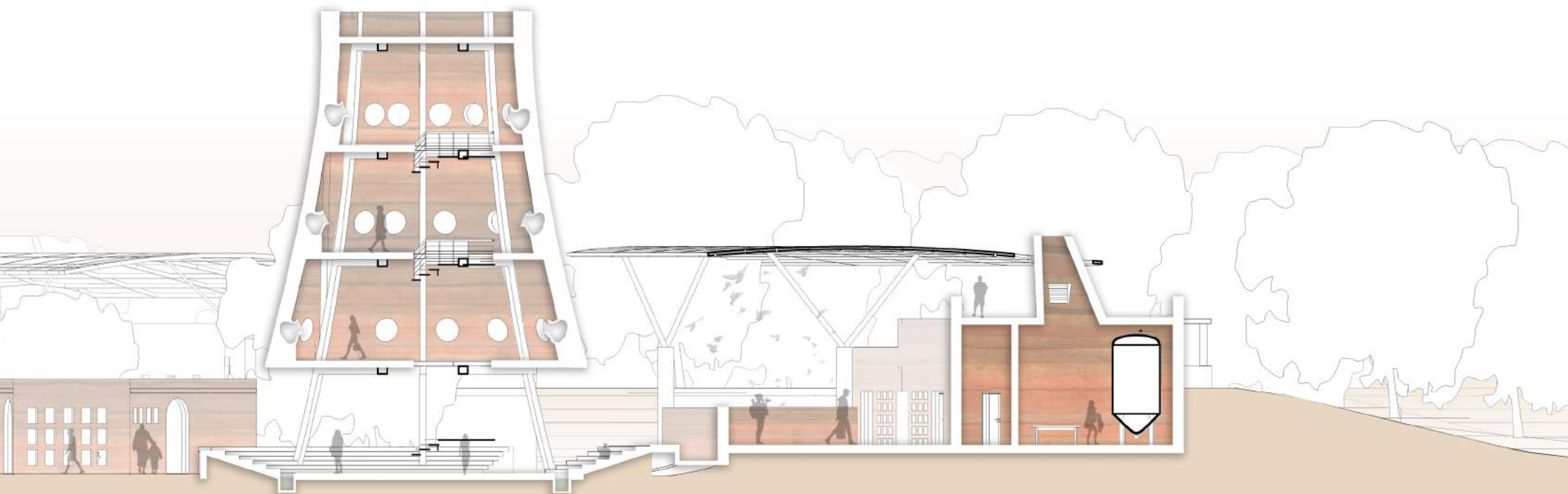


Fig.7.60. The final Sections (2)



Fig.7.61. Detail section through the traditional beer center and the grain silo.

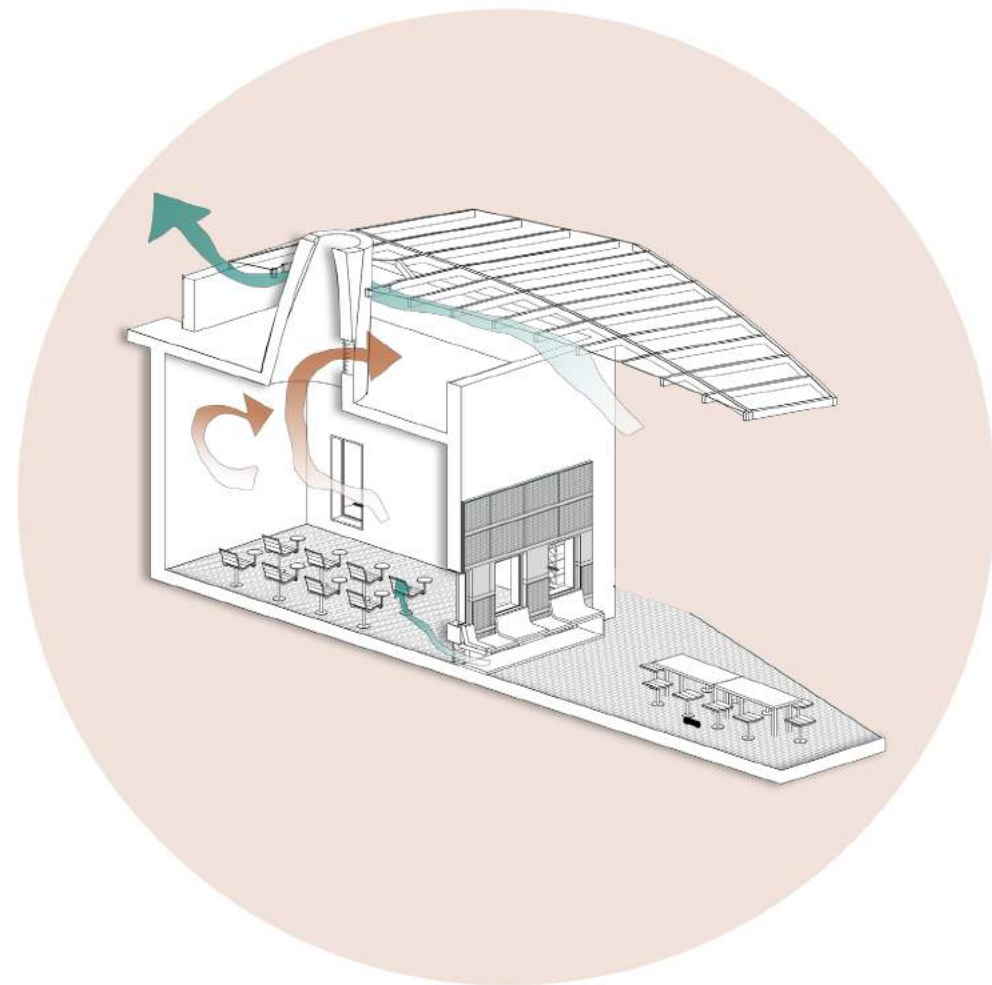
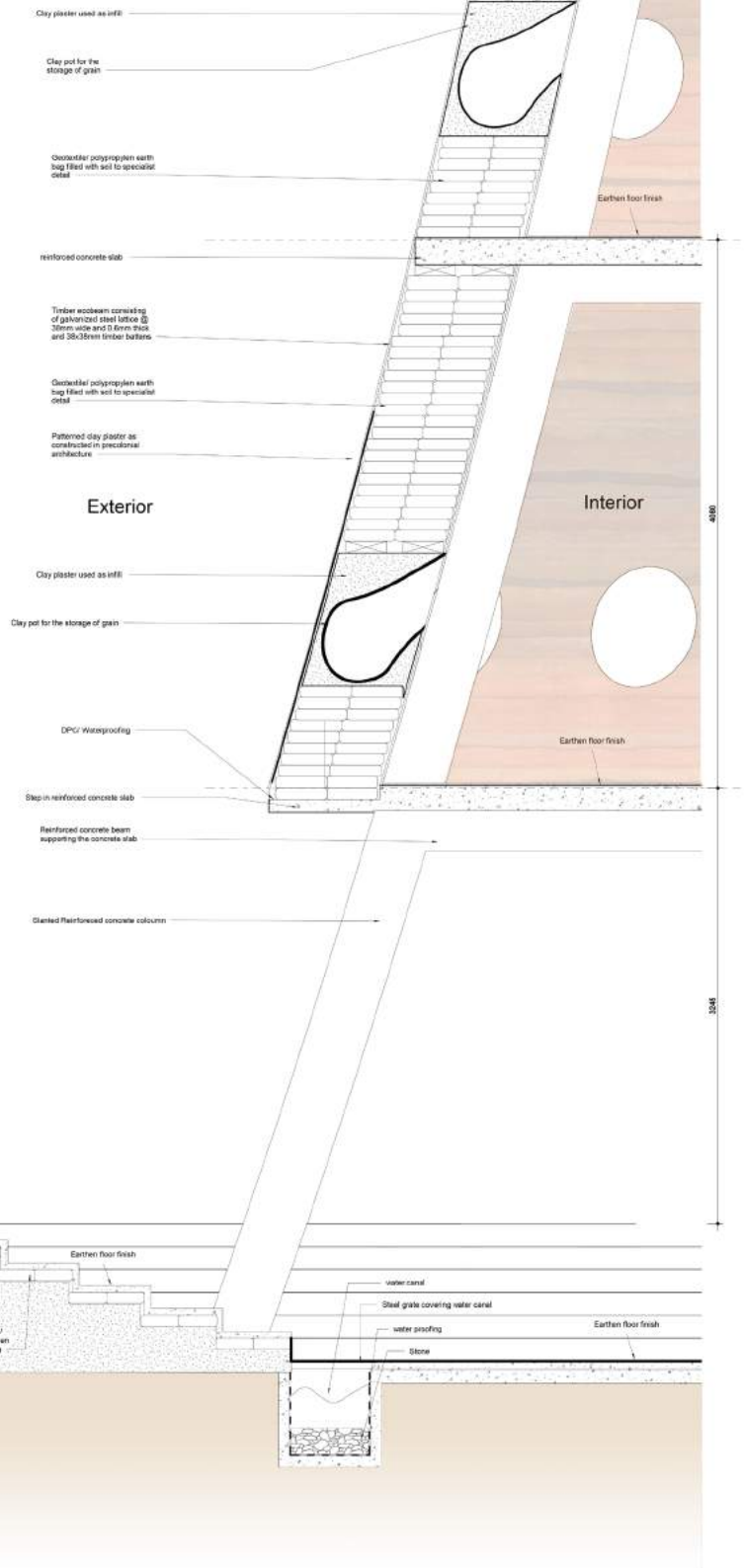
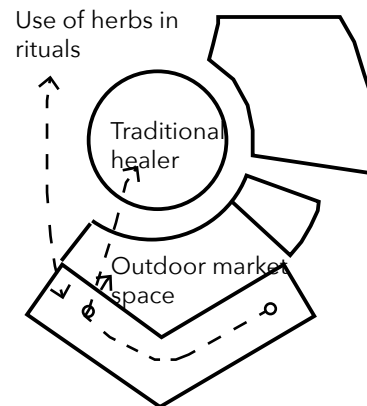


Fig.7.62. Detail section of the cross ventilation

Consulting the traditional healer and obtaining the necessary herbs

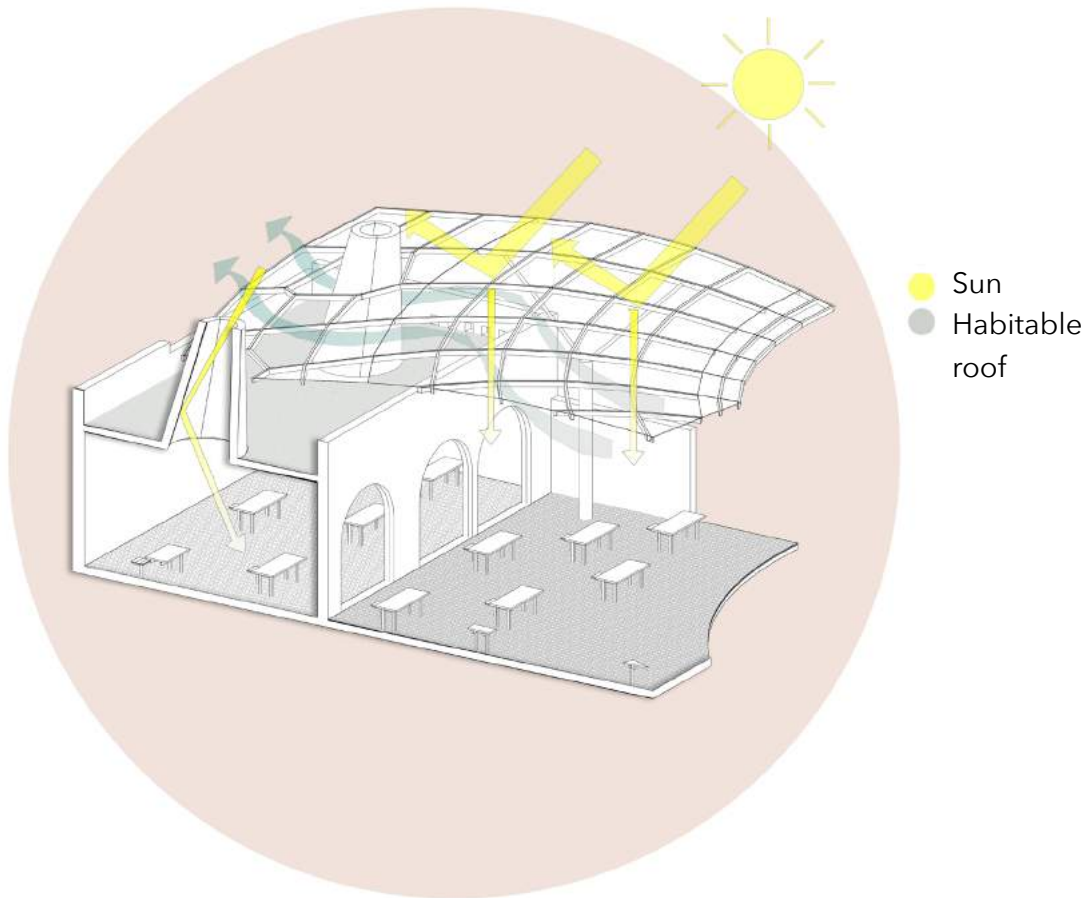


The importance of the traditional healer as a function acknowledges that Batswana were religious being prior to the colonial system. Traditional played important roles in spiritual healing in the same manner that a priest does. The traditional healer function is a representation of the character of culture in the new narrative.



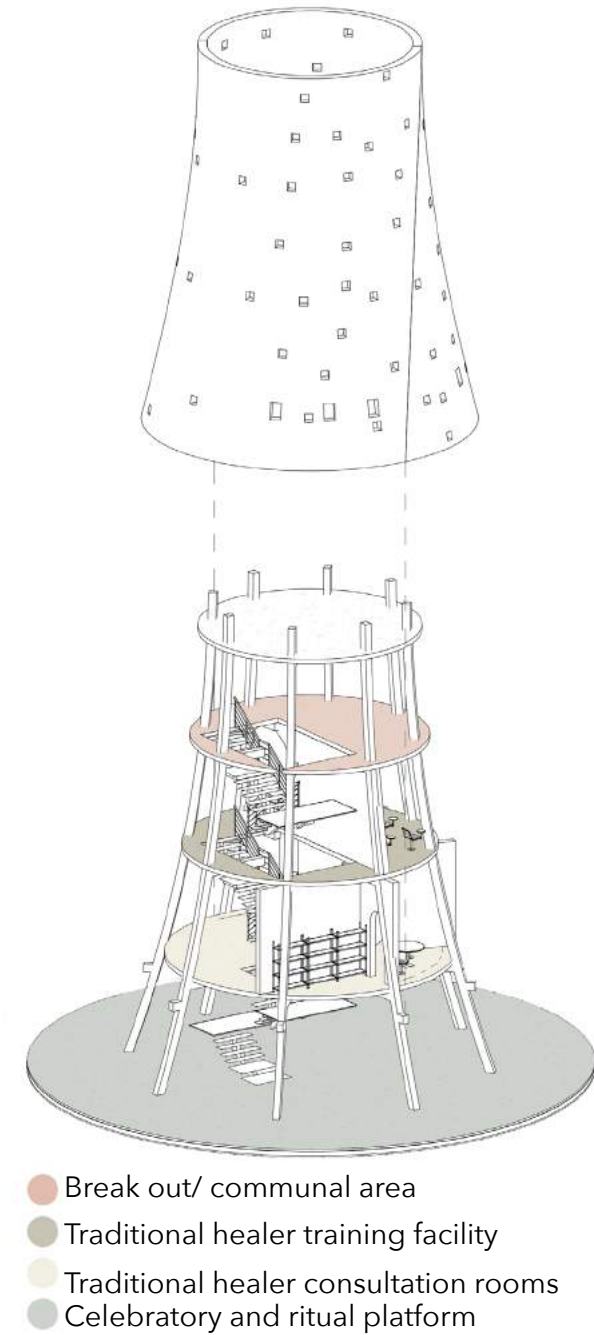
The herbal market as it's own cycle feeding into the bigger cycle that is the entire precinct and the larger issue around spiritual healing.

The axonometric of the traditional healer tower



Detailing the herbal market for sustainability

Fig.7.63. Analysis of the traditional healer





Consulting the chief and obtaining the necessary food and beer for the ritual



The connections between food and religiosity are pertinent to Batswana's way of life and being. Food is used to sustain life, as a sacrifice to ancestors and in many other regards. Hence, the traditional beer production center and grain silos. The center ties to the character of the woman in the new narrative as it seeks to empower women by giving importance to beer production.

The presentation of traditional beer and sorghum seeds to the chief during Dikgafela

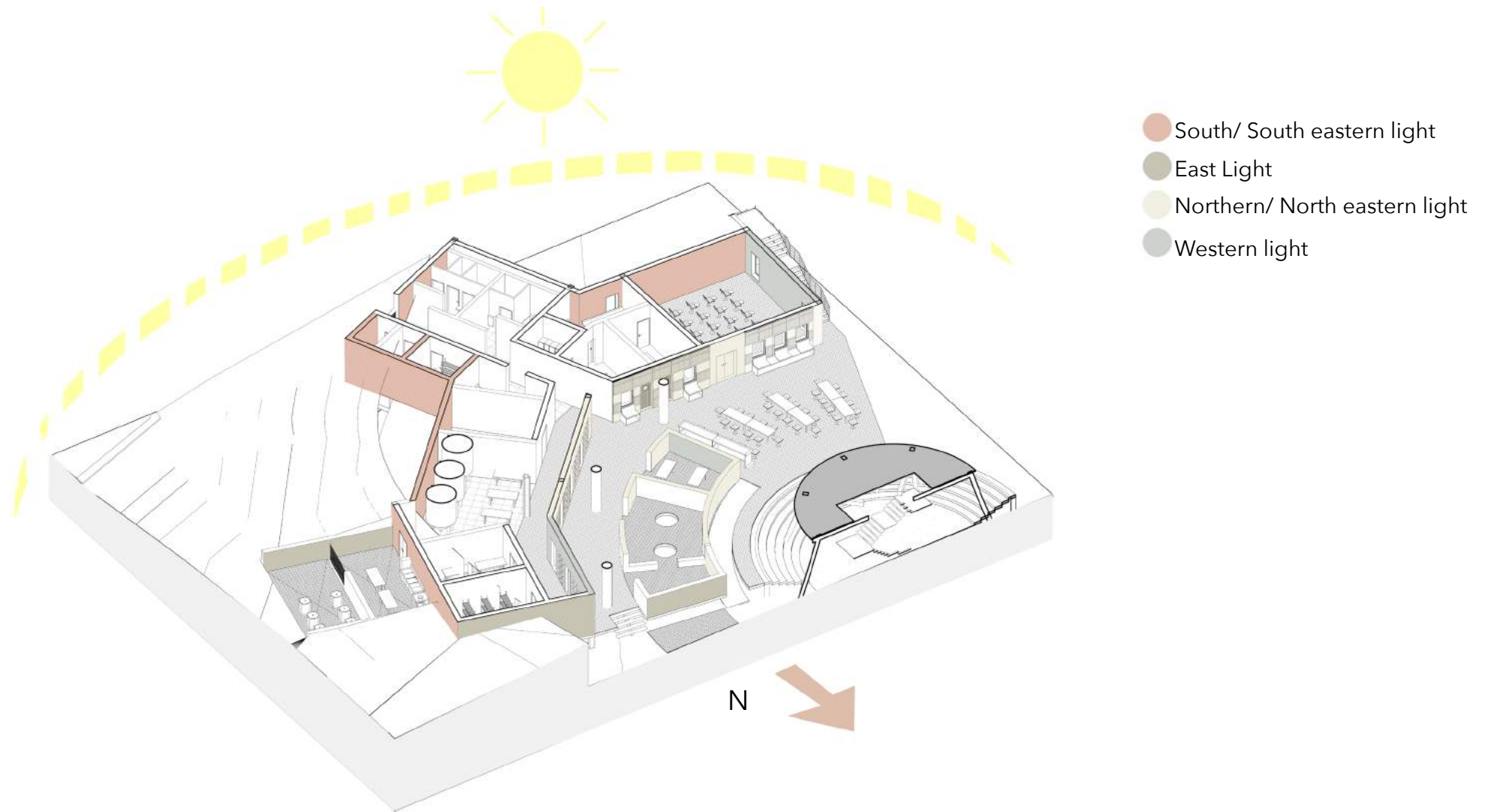
The axonometric of the grain silo

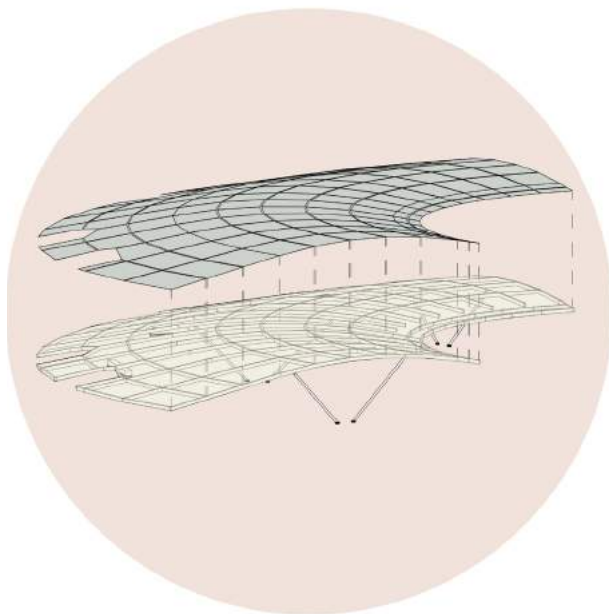


- Grain storage
- Silo structure in radial fashion similar to huts
- The Kgotla/ Harvest ceremony platform

Fig.7.65. The traditional beer making facility (consumption and celebratory area)

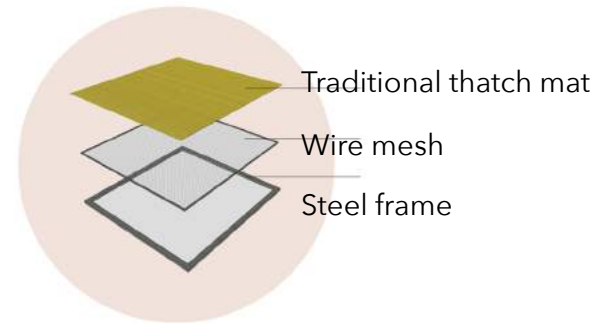
Detailing for Sustainability



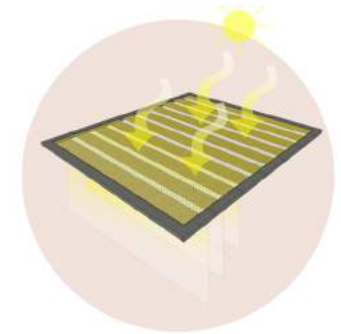


Second roof/ canopy detailing

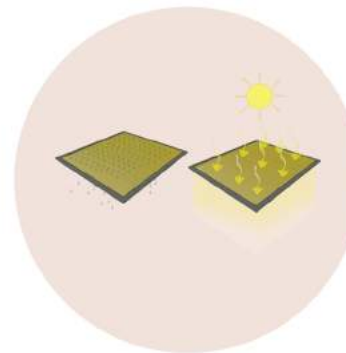
- Steel frame & wire mesh
- Traditional thatch mats



Second roof/ canopy detailing



Exploring the density of the thatch mat in areas requiring more sun light.



Exploring the density of the thatch mat in areas not requiring a lot of sun or rain

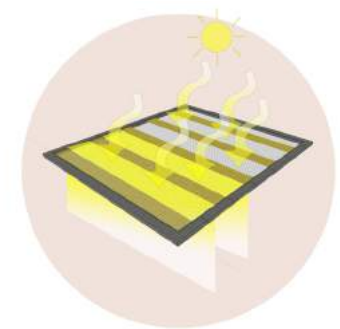


Fig.7.67. Detailing the second roof for sustainability

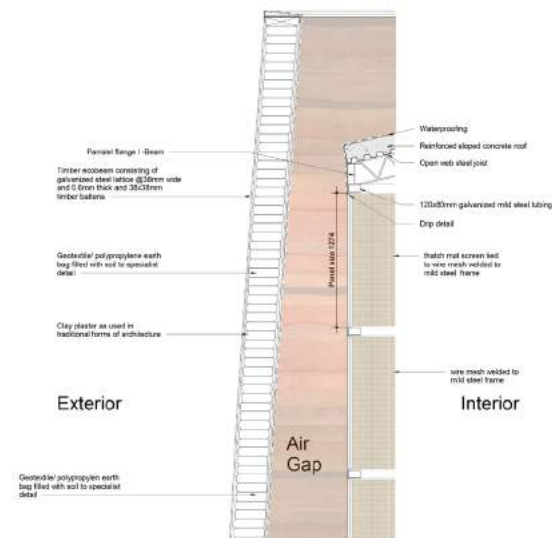


Consulting the priest on the healing ritual to be performed.



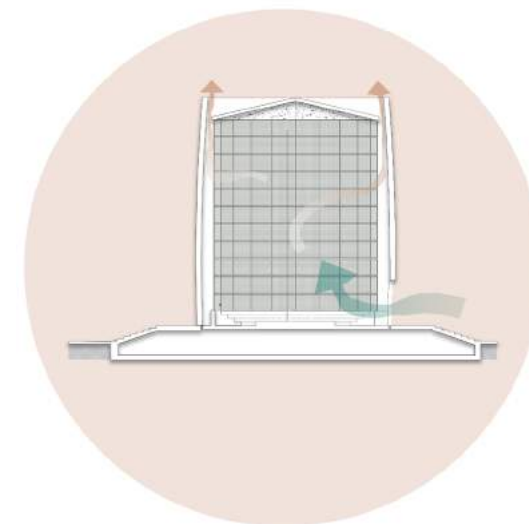
Fig.7.68. The design and detailing of the multi-faith church facility

Grain storage



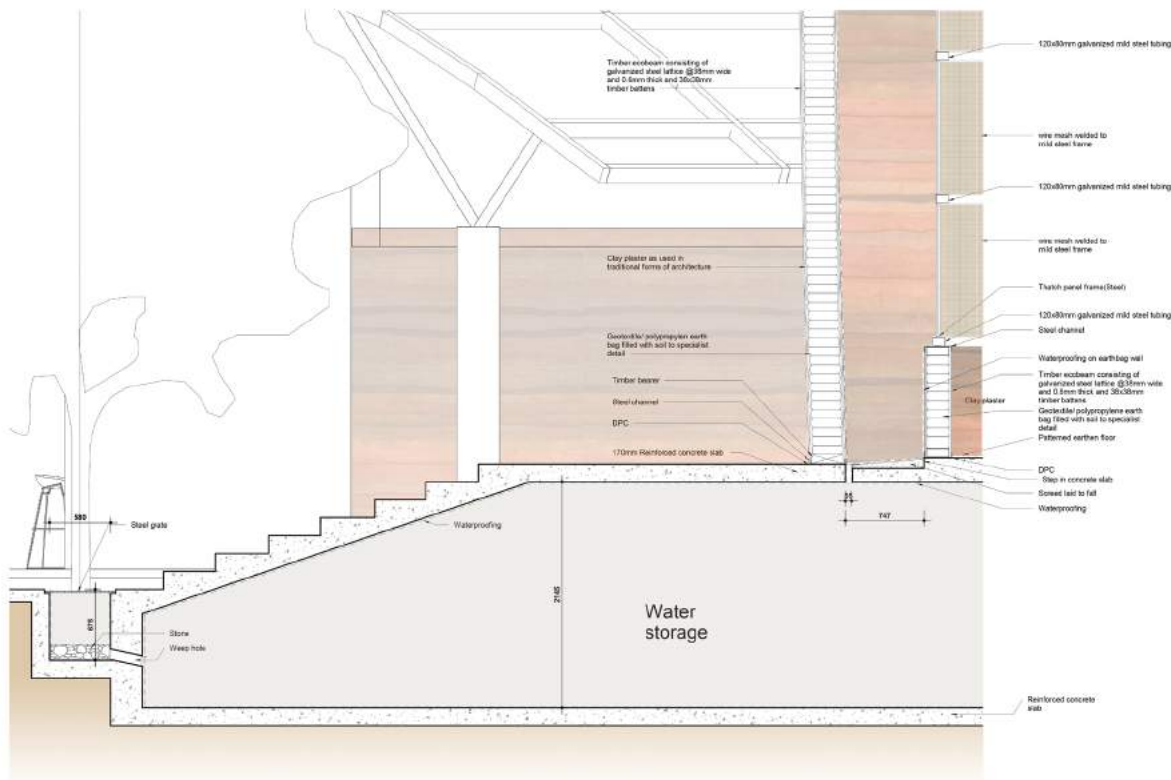
- Earth bag wall
- Thatch panels

Detailing the church for rainwater harvesting



- Hot air
- Cold air
- Thatch panels

Detailing the church for sustainability/ cross ventilation





The bird centre allowing personal interaction with the birds as a symbol of personal spiritual connections between the individual and higher beings / ancestors.



- Bird viewing levels
- Viewing deck

Fig.7.68. The design and detailing of the bird sanctuary

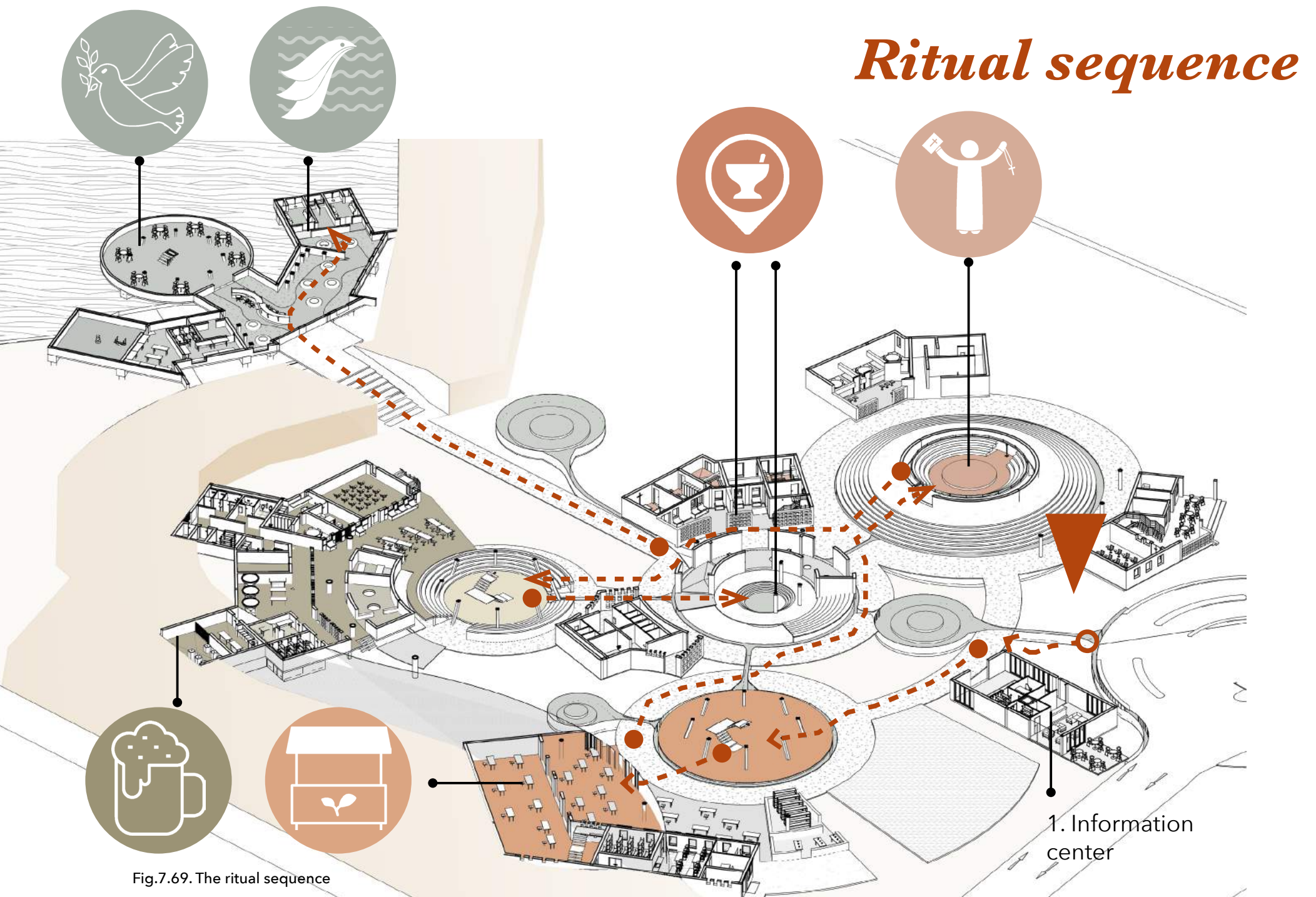


Fig.7.69. The ritual sequence

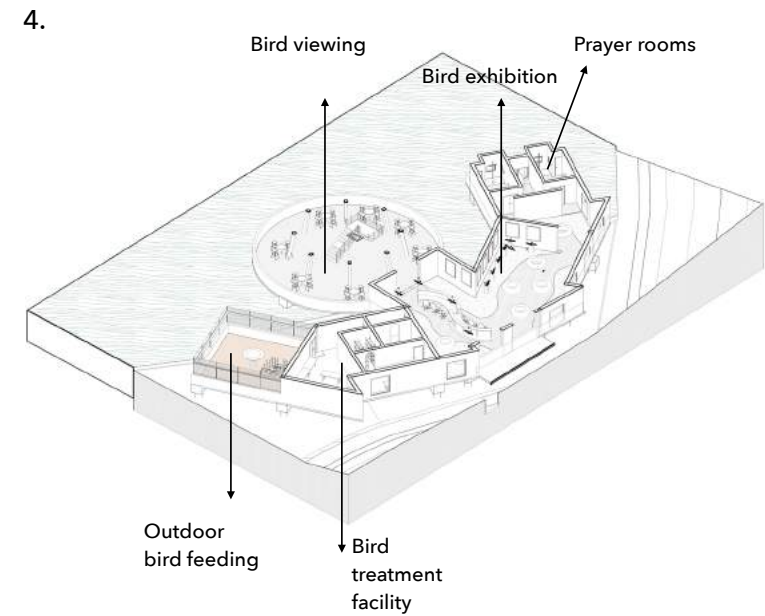
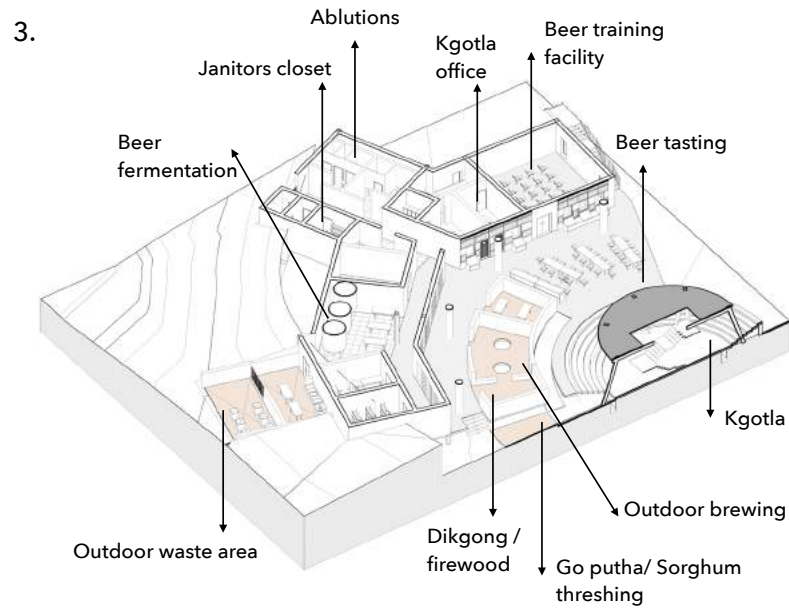
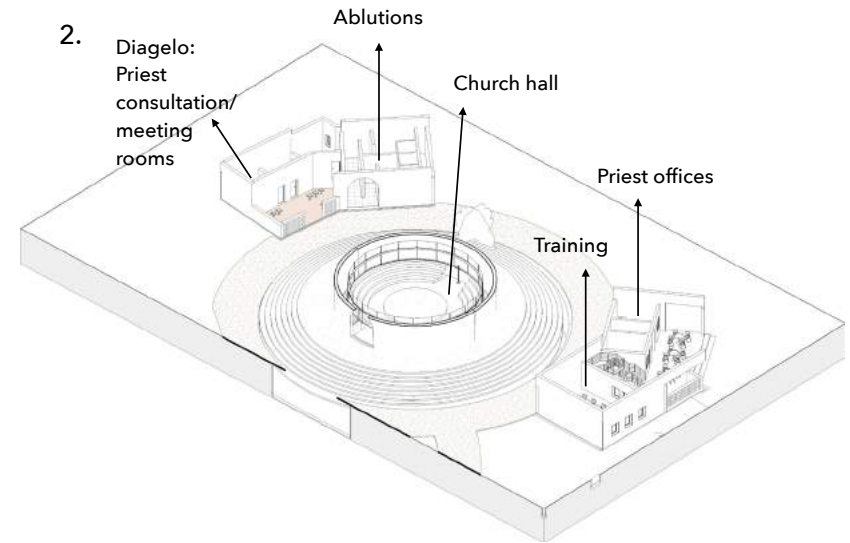
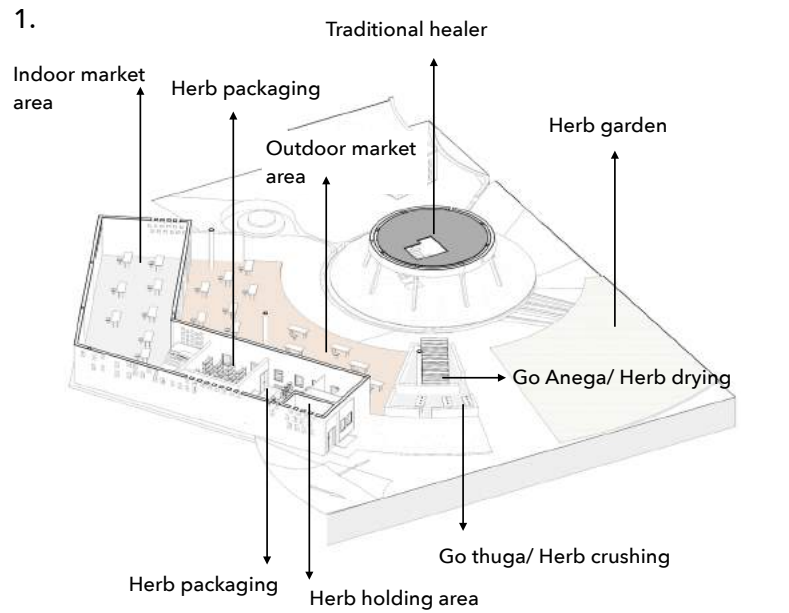


Fig.7.70. The design relating to each character

Combined ritual

5.

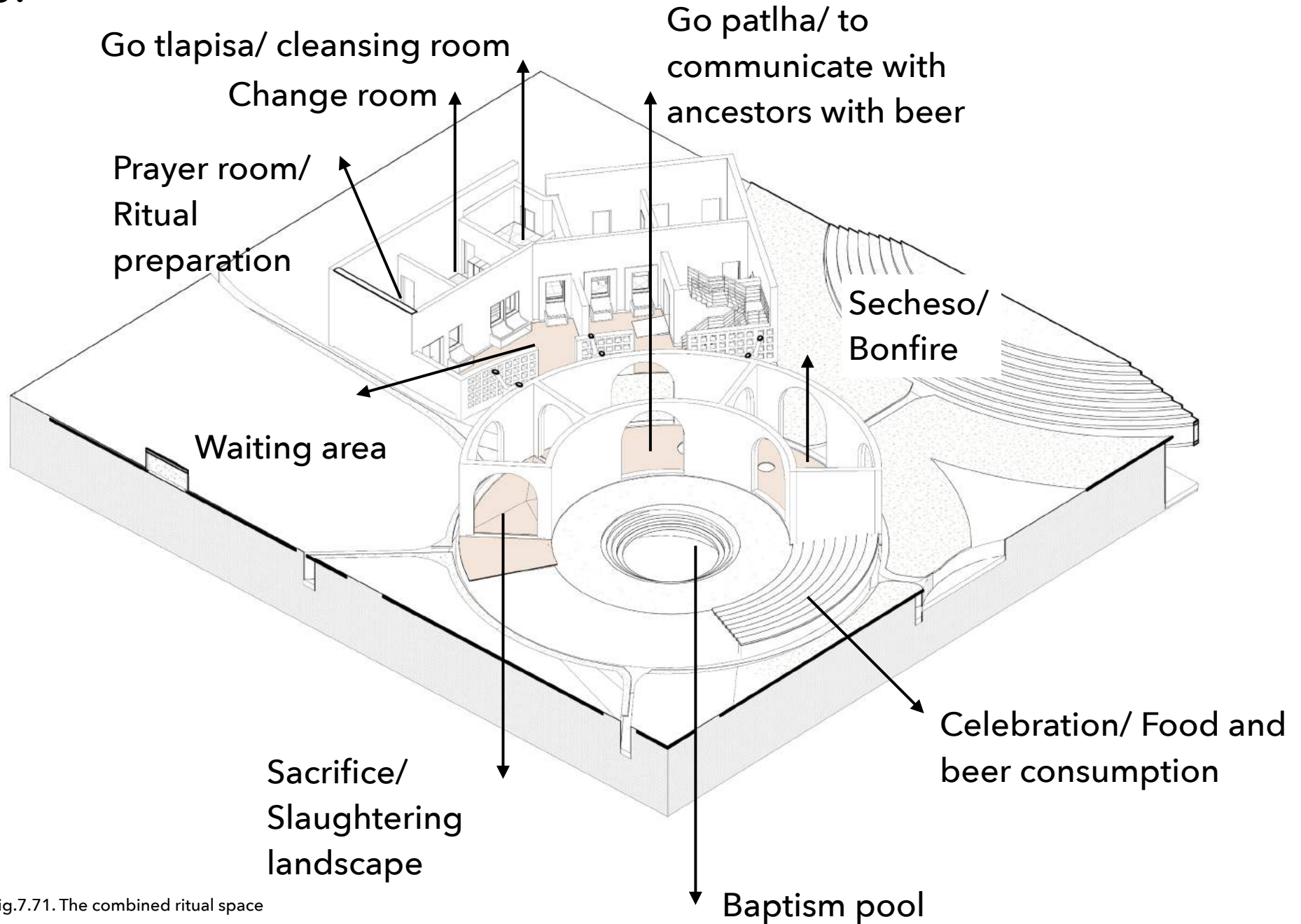


Fig.7.71. The combined ritual space



The priest and traditional healer conduct cleansing rituals such as go tlapisa and go aramela



Fig.7.72. The combined ritual preparation and cleansing



Fig.7.73. The sacrificial, go pathla, secheso, baptism and celebratory space (1)



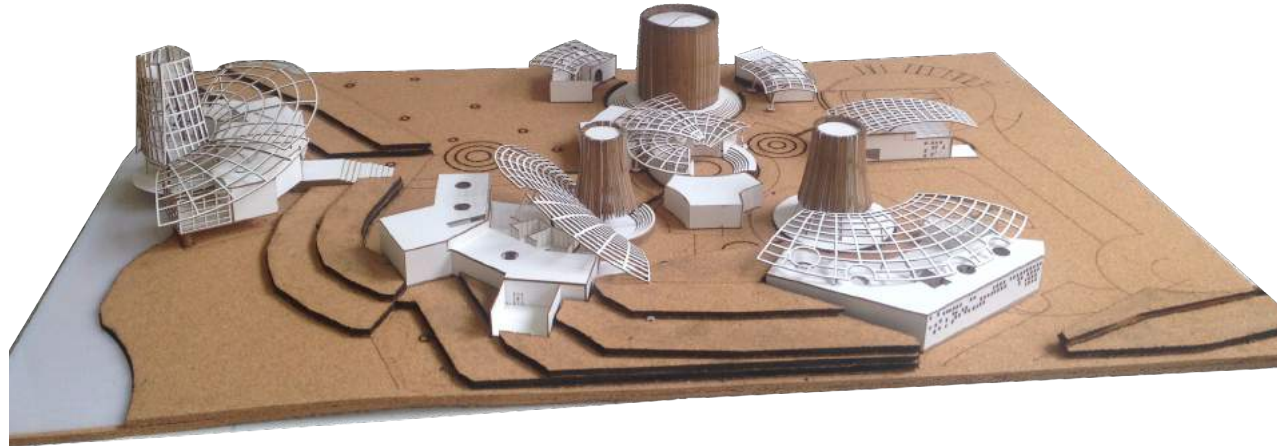
Combined spiritual healing.

The church, the traditional healer, the chief all come together to perform sacrificial and cleansing rituals. Animal sacrifice(go , presentation of beer(go pathha), a bonfire(secheso) and lastly the consumption of food and beer



Fig.7.74. The sacrificial, go pathla, secheso, baptism and celebratory space (1)

Conclusion



This began as a narrative making it that much more challenging to manifest into an architectural design. It was particularly difficult as there is not much discourse around the topic at hand in the architectural field. There was not much to reference. However, I am glad that this book and my thesis will one of the first few to tackle this topic in the space of architecture and I pray that it serves as a point of reference for generations to come.

Fig.7.75. The final models

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Available at: <http://humanae.tumblr.com> [Accessed 20 August 2018].

Fig.4.3. .South African born writer Bessie Head who's complex racial identity makes her seek refuge in Botswana. Bessie Head embodies the notion of a Cross border identity

Unknown, (2013), Bessie head [ONLINE]. Available at: <https://writerswrite.co.za/literary-birthday-6-july-bessie-head/> [Accessed 20 August 2018].

Fig.4.7. Seretse Khama and Ruth Williams over looking the village of Serowe.

Getty images, (1960), Breaking boundaries: Ruth Williams and Seretse Khama [ONLINE]. Available at: <https://www.telegraph.co.uk/films/a-united-kingdom/seretse-khama-ruth-williams-love-story/> [Accessed 20 August 2018].

Fig .4.8. Women offering food supplies to Ruth Khama to sustain herself during the period of her husband's exile.

Ruth Khama (1923 - 2002), the British-born wife of Bamangwato tribal chief Seretse Khama, watching as Serowe women bear gifts of food in containers on their heads to sustain her while her husband is in England defending his right to remain as head of his country., (1950), Ruth Khama (1923 - 2002), the British-born wife of Bamangwato tribal chief Seretse Khama, watching as Serowe women bear gifts of food in containers on their heads to sustain her while her husband is in England defending his right to remain as head of his country. [ONLINE]. Available at: <https://kwekudee-tripdownmemorylane.blogspot.com/2013/06/seretse-khama-botswana-chief-who-was.html> [Accessed 24 September 2018].

Fig.4.10. "The Basadi Botle" outfit

Denbow & Phenyio. (2006) Culture and customs of Botswana, London: Greenwood press, p.126,image.

Fig.4.11. Men making traditional clay pots. These are things that Robert Moffat and his wife considered as strange upon their interaction with Batswana

Denbow & Phenyio. (2006) Culture and customs of Botswana, London: Greenwood press, p.84, image.

Fig.4.17. An Afromodernist church-exploded isometric

"Rural Church Community Hall Malawi / Architecture for a Change " 04 May 2017. ArchDaily. Accessed 24 Sep 2018. <<https://www.archdaily.com/870571/rural-church-community-hall-malawi-architecture-for-a-change/>> ISSN 0719-8884

Fig.4.18. The mud hut re-interpreted

Inhabitat, (2014), Sankofa House, designed by France's M.A.M.O.T.H. architecture firm, was the winning design in this year's competition. [ONLINE]. Available at: <https://inhabitat.com/reinventing-the-african-mud-hut-winners-of-the-2014-mud-house-design-competition/sankofa-house/> [Accessed 15 August 2018].

Fig.5.1. The arrangement of family homes , like my great-grandfathers, around a patelolo and kgotla. This arrangement raditates around the Chief's Kgotla.

Rangaswamy et.al (1997) Physical Planning Handbook for Botswana, Gaborone: Swedeplan,pp.11,Image.

Fig 5.2.The typical layout of a Setswana village. The village radiates around the Chief's kgotla ..

Rangaswamy et.al (1997) Physical Planning Handbook for Botswana, Gaborone: Swedeplan,pp.13,Image.

Fig.5.3. the typical layout of a Setswana village.

Rangaswamy et.al (1997) Physical Planning Handbook for Botswana, Gaborone: Swedeplan,pp.14,Image.

Fig.5.7. Botswana's parliament building in Gaborone. The building was built in the 1960s and was influenced by the International style architecture

Gaborone the Capital of Botswana, (2015), Gaborone Center Parliament Building [ONLINE]. Available at: <http://world-adventurer.com/gaborone-capital-botswana/gaborone-center-parliament-building/> [Accessed 22 August 2018].

Fig 5.8. The Department of Taxes and the attorney general's chambers in Gaborone. This depicts the leap of Botswana's architecture to a more modernist approach.

unknown, (2000), The Department of Taxes and the attorney general's chambers in Gaborone. [ONLINE]. Available at: <https://blog.jiji.ng/wp-content/uploads/2018/02/01.jpg> [Accessed 9 September 2018].

Fig 5.12. The migration of Batswana between the homestead, the cattle post and the urban home.

Rangaswamy et.al (1997) Physical Planning Handbook for Botswana, Gaborone: Swedeplan,pp.15,Image.

Fig.6.2.A man threshing sorghum seeds.

Wayne Hutchinson, (2018), Man threshing Sorghum seed heads to collect the grains. Rwanda [ONLINE]. Available at: <http://waynehutchinson.photodeck.com/-/galleries/my-first-gallery/-/medias/64d72a96-3ded-11e0-8e61-17bb15a71c81-vet-tending-wound-in-a-jersey-cow-s-nose-rwanda> [Accessed 6 August 2018].

Fig.6.3. A painting of Orpah from the bible.

Revealadmin, (2017), A painting of Orpah from the bible [ONLINE]. Available at: <http://revealinghim.com/wp-content/uploads/2015/08/bible-women-11.jpg> [Accessed 15 August 2018].

Fig 6.19. The dance rattles used during traditional rainmaking dances

Denbow & Phenyio. (2006) Culture and customs of Botswana, London: Greenwood press, pp.198, images.

Fig.6.20. Ritual healing basins that are filled with traditional beer in which the congregation of the Tumelo mo badimong church use to appease their ancestors.

Denbow & Phenyio. (2006) Culture and customs of Botswana, London: Greenwood press, pp.209, images.

Fig.6.22. A cleansing ritual at a dam

Ian Michler, (2018), Botswana life and soul baptisms [ONLINE]. Available at: <http://www.botswana.co.za/imag->

[es/botswana-life-and-soul-baptisms-ian-michler-590x390.jpg](http://www.botswana.co.za/imag-) [Accessed 22 August 2018].

Fig.7.15. The thaga bird

unknown, (2014), Ploceus cucullatus (Village weaver / Spotted-backed weaver) [ONLINE]. Available at: <https://www.kwe-lachirp.co.za/ploceus-cucullatus-village-weaver-spotted-backed-weaver/> [Accessed 22 August 2018].

Fig.7.38. Exploring sandbag architecture

MMA architects,(2008) Affordable and still green: Sandbag houses by MMA architects [ONLINE] . Available at:<https://inhabitat.com/sandbag-house-mma-architects/> [Accessed 26 September 2018]

Fig..7.39. Exploring the plastering of sandbags

MMA architects,(2008) Affordable and still green: Sandbag houses by MMA architects [ONLINE] . Available at:<https://inhabitat.com/sandbag-house-mma-architects/> [Accessed 26 September 2018]

Fig. 7.40. Reinterpreting Francis Kere's ideas or techniques on sustainability into my design

"Lycee Schorge Secondary School / Kéré Architecture " 20 Dec 2017. ArchDaily. Accessed 24 Sep 2018. <<https://www.archdaily.com/885677/lycee-schorge-secondary-school-kere-architecture/>> ISSN 0719-8884

Fig7..41. Reinterpreting Toshiko Mori's ideas or techniques on sustainability into my design

"New Artist Residency In Senegal / Toshiko Mori" 12 Mar 2015. ArchDaily. Accessed 24 Sep 2018. <<https://www.archdaily.com/608096/new-artist-residency-in-senegal-to-shiko-mori/>> ISSN 0719-8884

Fig.7.43. Designing the roof scape.

"New Artist Residency In Senegal / Toshiko Mori" 12 Mar 2015. ArchDaily. Accessed 24 Sep 2018. <<https://www.archdaily.com/608096/new-artist-residency-in-senegal-to-shiko-mori/>> ISSN 0719-8884

SCHOOL OF ARCHITECTURE AND PLANNING
HUMAN RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE

PROTOCOL NUMBER: SOAP032/04/2018

PROJECT TITLE:

Nervous Condition: Existing in Multipolar identities

INVESTIGATOR/S:

Orepa Ntetleng Mosidi (Student No: 719232)

SCHOOL:

Architecture and Planning

DEGREE PROGRAMME:

Masters of Architecture Professional (MArch Prof)

DATE CONSIDERED:

20 July 2018

EXPIRY DATE:

20 July 2019

DECISION OF THE COMMITTEE:

Approved

CHAIRPERSON

(Professor Daniel Irurah)

DATE:

06-08-2017

cc: Supervisor/s:

Hilton Judin

DECLARATION OF INVESTIGATORS

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to endure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

Signature



Date

26-09-2018

