

Mohale oa Masite:

A *famo* music school for the youth at the St. Barnabas Anglican mission, Lesotho

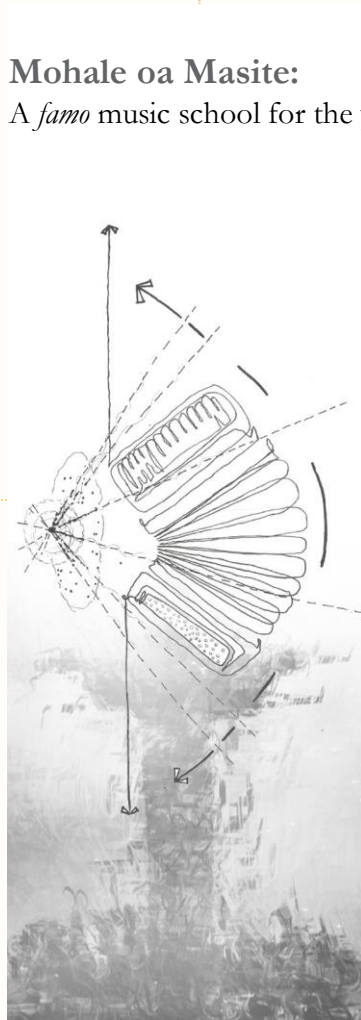
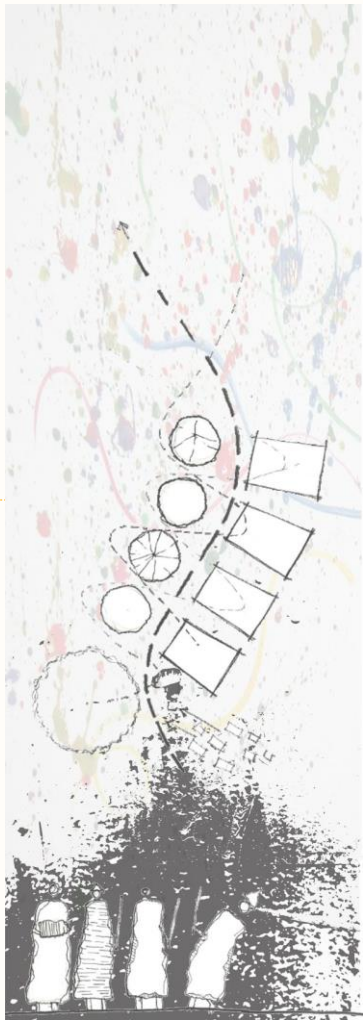


Fig. 1-3: Project concept drawings (author, 2023).

Setenane. M. Khobotlo | 2013019191

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Declaration

Title of dissertation

Mohale oa Masite

A famo music school for the youth at the St. Barnabas Anglican mission, Lesotho

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Declaration of originality



.....
The work contained in this document has not previously been submitted to meet the requirements for an award at this or any other institution of higher education. To the best of my knowledge this dissertation contains no material previously published or written by another person unless where due reference is made

Acknowledgements

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Abstract

Famo music is an important and popular music genre in Lesotho. Despite its traditional roots, contemporary *famo* music has become mired in gang violence and organized crime. Masite Village, 20 Kilometers south of Maseru (Lesotho) is one amongst many villages in the country that have been terrorized by the escalating violence and killings amongst *famo* music factions. How may the insights latent in *famo* music inspire a critical regionalist architectural approach able to translate the creative cooperation between Basotho indigenous knowledge systems and Christian narratives into a *famo* music school at the St. Barnabas Anglican mission (Masite)? The goal of this school is to attract local youth to the traditional richness of *famo* music, without exposing them to the violence and social ills currently associated with this kind of music; a building able to act as a hero to the youth. The intention is to safeguard the liberating significance of *famo* and free it from what it has become in the hands of criminals through the richness of an architectural approach that draws inspiration from tradition, without romanticizing indigenous architecture to such an extent that it ends up saddled with perceptions of primitivism. Simultaneously, this architectural approach needs to recognize the influences of the place and socio-economic status structure of the community. This will contribute to the long-term relevance of such buildings. Besides a stance shaped by critical regionalism, this study will focus on place, a venturesome unpacking of gifts from *famo* music, and a detailed study of various architectural precedents. The proposed school will be embedded in place, time, and socio-economic reality while facilitating the respectful, yet visionary, cross-fertilization between two significant cultural forces in Lesotho.

Keywords: *Famo*, Critical Regionalism, Lesotho, Indigenous knowledge systems, amalgamative architecture

1. INTRODUCTION

- 1.1. Positioning
- 1.2. Background
- 1.3. Research problem
- 1.4. Conclusion

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Fig. 4: An illustration from Andrew Smith's Journal, showing Basotho warriors dancing in 1834 (Morija Museum and archives, 2018).

1.1 POSITIONING

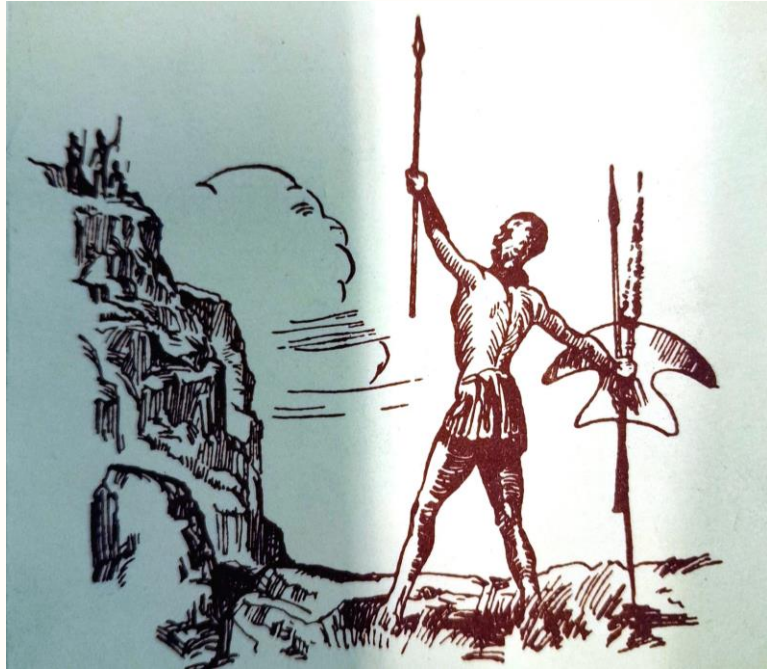


Fig. 5: Cover page of *Lithoko Tsa Marena* a Sesotho poetry book (Mangoaela, 1997).

This chapter introduces the important aspects which sustain the research conducted in this dissertation: it first unpacks the background behind *famo* music; its origins, transformation, and the criminal activities it is currently mired in. It begins by setting a background of *famo*; important factors in the history of it and the Basotho people in general.

Furthermore, this chapter will focus on a specific horrific incident caused by *famo* gangs' violence and crimes. The discussion of this event will be used to also motivate the choice of topic, site, and client since these matters are all related to the incident mentioned above.

Ultimately, this chapter underpins the architectural approach and possible theoretical exploration which will be further discussed in this dissertation. To appreciate this exploration, it is necessary to first gain background insight into the world of *famo*.

1.2 BACKGROUND

The purpose of this section is to create a comprehensive background for the reader such that the key factors dictating the historical development of Basotho music are clearly understood from the onset. Specific attention will be paid to the inspirations that lead to the *famo* genre as well as external influences that arose over time. By explaining the origins of the *Marashea* (Russian) the colloquial term for the *famo* gangs this introduction exposes the use of Basotho blankets as gang uniforms and, ultimately, the violence that erupted among *famo* musicians.

In general terms, the following pages unpack the most important 'insider knowledge' necessary to draw close to Basotho indigenous rituals that appreciate the origins of *famo* music.



Fig. 6: Typical dress of *Marashea* (Maliqeto, 2021).

Mino le lithoboko (Music and Poetry)

According to Robin Wells in her book, *An Introduction to the Music of the Basotho* (1994). The word ‘music’ in Sesotho is “*mino*” its adjective is *bo- bina* (to sing) and the noun is *pina* (song). However, the fundament element of Basotho music is praise-poetry *lithoko* which is poetry performed in a manner that may sound like a song to foreign ears but it is just poetry recited rhythmically (Wells, 1994: 5). Lyrically, *Lithoko* contains praises of ancestors, parents, the Gods, and self-achievements. It is performed by one person while the rest of the people listen. In a complete song, this poetry is accompanied by a cyclic repetition of *pina* which is normally performed together with other people joining in, in a manner that would be referred to in Western terms as a chorus.

Motjeko (Dance)

Dancing is an integral part of Basotho culture, beginning from infancy. Traditionally, a mother soothes a crying baby or lulls it to sleep by walking back and forth, gently jumping while carrying the baby on her back and singing a *pina*. This marks the initial exposure of a Mosotho child to dance (Wells, 1994: 8).

Moreover, during the early stages of Basotho children's growth, singing is incorporated into their daily activities. For boys, the responsibility of tending to livestock involves walking long distances in search of pastures. During these journeys, boys engage in self-entertainment by reciting *lithoko* and *li-pina* to pass the extended hours of the day. Conversely, young girls, following cultural norms, gather in groups to draw water from the well, collect firewood, and gather wild vegetables for cooking. It is during these communal expeditions that they sing, moving in unison and reacting to the rhythm of the song by subtly swaying their waists.

Ultimately both boys and girls dance in their respective initiation schools, particularly in the few weeks towards the graduation ceremony when they are being re-introduced to society as adults. It is highly notable that in these performances although *pina* and *lithoko* are cheerful, the initiates are usually seen trying to keep serious faces, widening their nostrils as a way to show society that they are no longer young children but rather men and women ready to engage in societal duties (Wells, 1994: 12). It is not entirely conclusive that *famo* performers draw their serious faces character from this very phenomenon but *famo* music acquired its name from the act of dancing while widening one's nostrils to make a serious face (Levine, 2005: 137; Ansell, 2005: 31).



Fig. 7: Basotho girls performing traditional dances (Molise, 2023).

From *Setolotolo* (Music Bow) to accordion

The musical instrument known as *setolotolo*, referred to in English as the music bow, is prevalent among African communities in the Southern Hemisphere. Its roots are believed to trace back to the San people, primarily due to its resemblance to their hunting bow. *Setolotolo* stands out as one of the earliest musical instruments employed by the Basotho.

In Basotho culture, *setolotolo* is an instrument typically played in solitude, often by young herd boys seeking entertainment to pass time. The melody produced when playing *setolotolo* closely resonates with the German-inspired concertina. It comprises both base and treble notes that vary in intensity with the air blown in. This resemblance led to the swift acceptance of the concertina by the Basotho, and subsequently, the accordion gained prominence in *famo* music from the early 1970s (Wells, 1994: 35). Today, some people even colloquially refer to *famo* as accordion music, highlighting the accordion's dominance as the lead instrument in this musical genre.

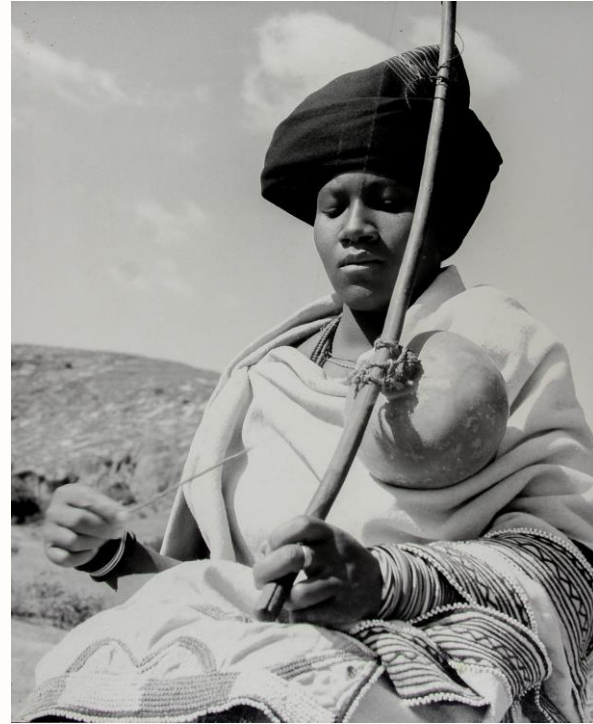


Fig. 8: A Phuthing clan woman playing *Setolotolo* (Moriija Museum and archives, 2018).

Kbeleke (The eloquent one)

The Sesotho term *kbeleke* grew as a phenomenon within Basotho adopted from *Lebollo* (initiation school). According to Fekesile Futhwa in his book *Setho: African Thought and Belief Systems* (2011) a few weeks ahead of graduation from *Lebollo* the initiates engage in several social parades by visiting the homes of each individual. In each home they collectively sing and in their song the initiate whose home is visited leads in praise (*bo Itboka*). In full view of the family and villagers, he celebrates the completion of his training and expresses gratitude to his ancestors for shaping him into the man he has become (Futhwa, 2011). Essentially, every boy undergoes training to become a *kbeleke* in initiation school. However, young boys who aspire to eventually graduate in *Lebollo* begin to emulate these hymns during their earlier years as herd boys. They sing the hymns they have heard from the parade but gradually transition to praising in their own names and honoring their own ancestors.

Borashea (Russians)

In Gary Kynoch's book, *We Are Fighting the World: A History of Marashea in South Africa 1947- 1999* (2005) it is confirmed that during their settlement in South Africa, Basotho migrant laborers were often subjected to territorial violence from Zulus and Xhosas who saw Basotho men as foreigners and a threat to their work security. In retaliation, around the early 1940's, Basotho formed protection fraternities. They equipped themselves with offensive and defensive strategies, proudly wore blankets to identify themselves and called themselves Russian as they believed the Russian army was the most ruthless army in the second World War, which was ongoing at the time (Kynoch, 2005: 18-24). These protection fraternities later split when the recording of *famo* music became popular in Johannesburg. When the mining industry downsized, most of these men sought to use *famo* as a source of income. Over time jealousy and envy for successful artists sowed violence among these Basotho migrants.

Kobo (blanket)

According to Selemeng Mokerosi in her book, *Basotho Traditions: Indigenous Architecture and Creativity* (2017) amongst the Bantu people of the southern highveld, the Basotho people are the only nation that has embraced the blanket intensively in their socio-cultural lives, (Mokerosi, 2017: 35). The significance of the blanket unfolds throughout the lives of Basotho from birth. When a child is born, they are wrapped in a blanket, the whole of the infant period the baby will be wrapped in a blanket. Mothers also use the blanket to carry a baby on their backs when they are traveling or working. As soon as the child can walk, they are dressed in their blanket over their clothes to keep warm. From the age of four to twelve years children dress in a small blanket called a *tjale* or *lepae*.

Traditionally a child will only get to wear a full-sized blanket in initiation school, it is one of the gifts that are bestowed as a sign of adulthood. However, a blanket can be handed down to a child before initiations school by a relative or it could be inherited from a parent who passed away. In adulthood the blanket is the pride of Basotho, it is worn daily and dressed in different styles depending on the occasion. Furthermore, a blanket is used as a symbol of accepting a person; in a wedding ceremony, a bride is clothed with a new blanket to accept her into the family. Ultimately when a person dies, they are wrapped once again in a blanket and buried.

Originally Basotho blankets were sheepskin (small blankets) and cattle hides (adult blankets). However, in the early 1860s, a French trader introduced the Basotho to the first form of textile blanket which the founding King Moshoeshoe quickly accepted because they were not too different from the cattle hide blankets. In the early 1880's the British introduced sheep wool woven blankets called Sandringham named after a royal palace in England, Basotho on the other hand named the blankets *mobula* because of their texture which looked like the inside of a stomach of an animal.



Fig. 9: Basotho proudly wearing blankets (McKeown, 2015).

The rapid acceptance of these blankets was hastened by the efforts of Frasers PTY Ltd, a trading company founded in 1870 in Maseru. This company consistently imported blankets from England, featuring various patterns and colors. Coincidentally, this was the time when most Basotho men started migrating to the Johannesburg mines. It became a sense of pride for a man to own a new blanket, thereby showing that they had money and work. In 1920 manufacturing of these blankets began in Johannesburg and in 1953 Aranda Textile also opened, which today is the leading manufacturer of the blankets known as Basotho Blankets (Mokorosi, 2017: 37).



Fig. 10: Basotho women wearing blankets at a funeral (McKeown, 2015).



Fig. 11: Herd boys playing *mamokbokborong* music instrument . (Moriya Museum and archives, 2018).

Koriana Le Lifela (The accordion and the hymns)

Until Western civilization permeated the lives of the Basotho, *Lebollo* served as a comprehensive school for a Mosotho man. The training provided young boys with skills in warfare, farming, handcrafts, and singing, which were deemed sufficient for making a living. However, the emergence of the South African mining industry in the late 1880s lured many Basotho men to seek employment in order to acquire Western forms of wealth (Kynoch, 2005).

In their settlements in Johannesburg, the practices of *Bokbeleke* and *litboko* began to resurface, initially as a means to pass the long working hours in the mine shafts. Subsequently, performances took place in *shebeens* after work. Drums, the concertina, and later the accordion was introduced to enhance the musical experience for a drinking audience. This was followed by a dance where Basotho men and women performed with serious faces while widening their nostrils (*Ho famola linko*). It was this evocative act that eventually rebranded the genre as *famo* music (Levine, 2005: 137; Ansell, 2005: 31).

1.3 RESEARCH PROBLEM

The proposed Mohale oa Masite project focuses on redressing traumatic narratives, it responds to the unfortunate events of the Accordion Wars; a phrase that refers to the rising killings among *famo* music factions which happen both in South Africa and Lesotho. The project enters into this horrific war by focusing on a specific event that occurred at Ha Mokauli Masite about twenty kilometers South of Maseru (Lesotho). In this small community on 23 July 2018, a traumatic massacre related to these wars left five women dead and several other individuals including children wounded.



Fig. 12 - 13: Headlines of *famo* killings (Online, accessed April 2023)

The above event lead directly to the choice of site at St. Barnabas (Masite), an Anglican Mission where all the bodies of the deceased were laid to rest. The mission is an important site to the area of Masite; it is a historic religious site that offers not only religious facilities but primary and high school facilities as well. On the mission site, there is a food program funded by the World Vision NGO, a clinic, and a cemetery. The site plays an intermediary role between the local community's indigenous norms and the Christian-Western formalized institutions brought by the Anglican Mission.

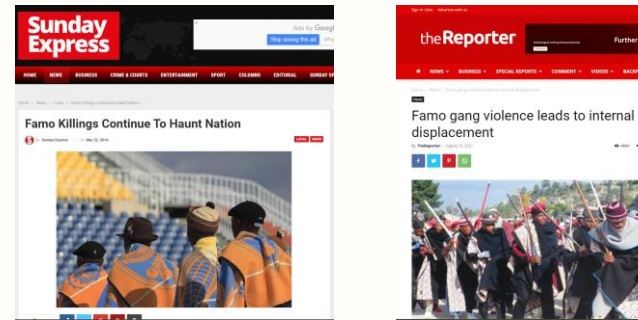


Fig. 14 - 15: Headlines of *famo* killings (Online, accessed April 2023)

In order to rid *famo* music of the violent associations that criminals have imposed on this important tradition, the aim of this thesis is to design a *famo* music school, called 'Mohale oa Masite,' on the mission site near the cemetery and the church. Due to the proximity to the cemetery, the building will be able to act as a memorial to the people that lost lives to the Accordion Wars.

Theoretically, the approach suggests that to redress the narrative associated with *famo* music, there needs to be an acknowledgment of the traumatic history and that by commemorating those who have lost their lives to these wars the project may call for a cessation of the violence. Secondly, the proximity to the church symbolizes the intervention of the Anglican church in this matter as the client and administrator of the project.

The proposed client is the Anglican Church of Lesotho through its St. Barnabas parish. According to Stephen Gill in his book, *A Short history of Lesotho: from the late stone age until 1991* (1993), the Anglican church was the third Western religious institute to arrive in Lesotho in 1863 (Gill, 1993:77). Beyond spiritual intervention, missionaries also brought along their schools, health facilities, and infrastructure. Unfortunately, some of the traditional practices of the local Basotho people that were considered against Christianity, for instance initiation, were condemned. Although initiation school was not banned by law, people who were associated with it were ostracized from the church and church-owned services. This was the first sign of conflicting ideologies between indigenous systems and Christian practices. Over the years western narratives overshadowed indigenous knowledge systems severely enough that today indigenous practices are considered primitive. This project proposes an intervention that will allow the Anglican Church to more carefully consider the value of indigenous knowledge systems. The project thus envisions a future in which the two narratives cooperate instead of further fueling conflict.

Ultimately, this proposal aims to investigate architectural methods of collaboration between indigenous knowledge systems and Christian narratives as an approach to designing a *famo* music school that acts as a hero to the Masite community youth. The building can be seen as a ‘hero’ since it aims, first, to save children from the violence and crime associated with this form of music and, secondly, it will try to save *famo* from the notorious reputation it is currently associated with. Architecturally, this proposal aims to explore the capacity of critical regionalism to derive an approach inspired by Western narratives at St. Barnabas Masite, while simultaneously ensuring the long-term acceptability of this school by equally incorporating local indigenous knowledge systems.



Fig. 16: Photograph of site vegetation (author, 2023).

1.4 CONCLUSION

This section introduced the project by presenting background of *kebeleke*, the underlying phenomenon behind *famo* music. It followed this musical phenomenon from its traditional roots in *Li-Pina* songs by Basotho men to various mining camps where the traditional music was transformed into *famo*. However, *famo* was soon corrupted by the *Borashea* (Russianism) and the accompanying violence that has given rise to occurrences like the slowly unfolding accordion wars. *Famo* has a narrative problem which is compounded by the way Basotho blankets has become a kind of uniform for the different factions. Too many people have lost their lives. It is time to end the war. By commemorating the massacre at St. Barnabas Masite, the church is invited to intervene in the problem through a *famo* music school on the mission site. The history and appropriateness of this site will be discussed in the next chapter.



Fig. 17: Participants in indigenous Basotho music at the museum (Morija Museum and archives, 2020)

Reflection

In this chapter, I have learned how Basotho music holds strong cultural significance in their lives. I have also learned how foreign influence can sometimes corrupt valuable cultural practices, even to the point of degradation. In this chapter, it is revealed how the mining industry in South Africa affected and altered numerous cultural aspects of communities, not just among the Basotho but throughout the whole of Southern Africa. Most critically, it changed the identity of a Mosotho man from a typical farmer to a working-class individual and, in some cases, to a fighter so fierce that they could be compared to the combat prowess of Russian soldiers.

RESEARCH QUESTION

How may the insights latent in *famo* music inspire a critical regionalist architectural approach able to translate the creative cooperation between Basotho indigenous knowledge systems and Christian narratives into a *famo* music school at the St. Barnabas Anglican mission (Masite)?



Fig.18: *Setoloto* one of the first instrument Basotho played (Morija Museum and archives, 2013)

2. THE SITE

- 2.1. Introduction
- 2.2. Site location
- 2.3. Macro analysis
- 2.4. Micro analysis
- 2.5. Site conditions
- 2.6. Site date
- 2.7. Conclusion
- 2.8. Reflection

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Fig.19: Basotho initiates from Matsieng (Maseru) singing while walking 1986 (Moriya Museum and archives, 2023).

2.1 INTRODUCTION

This section carefully motivates the choice of the site. It begins by revealing the connection between the site and *famo* music while placing the client in the center of the proposal. Besides indicating the location of the site, it will also discuss its conditions and its value for the community.

The place analysis will be conducted on two scales: firstly, by focusing on the broader context and subsequently by critically examining the narrower context as a direct design informant. During the site visit it was discovered that the site has heritage value that required a systematic analysis to inform new architecture. These narratives of site will be discussed in the following pages.



Fig. 20: First sight of Masite Nek when approaching from Maseru (author, 2023)

2.2 SITE LOCATION

Masite Nek is a region twenty kilometers south of the Lesotho capital Maseru comprising of not more than seven small village settlements. It grew around St. Barnabas Anglican church mission. The mission is the key institutional hub of the area, and consists of the church, the primary school, high school, clinic and other basic necessities for human settlements.

For more than a hundred years the Anglican Church has been the only religious organization in a ten-kilometer radius, which explains why the majority of the locals are Anglican denominates. It is on this site's cemetery where the victims of the 23 July 2018 massacre were buried.

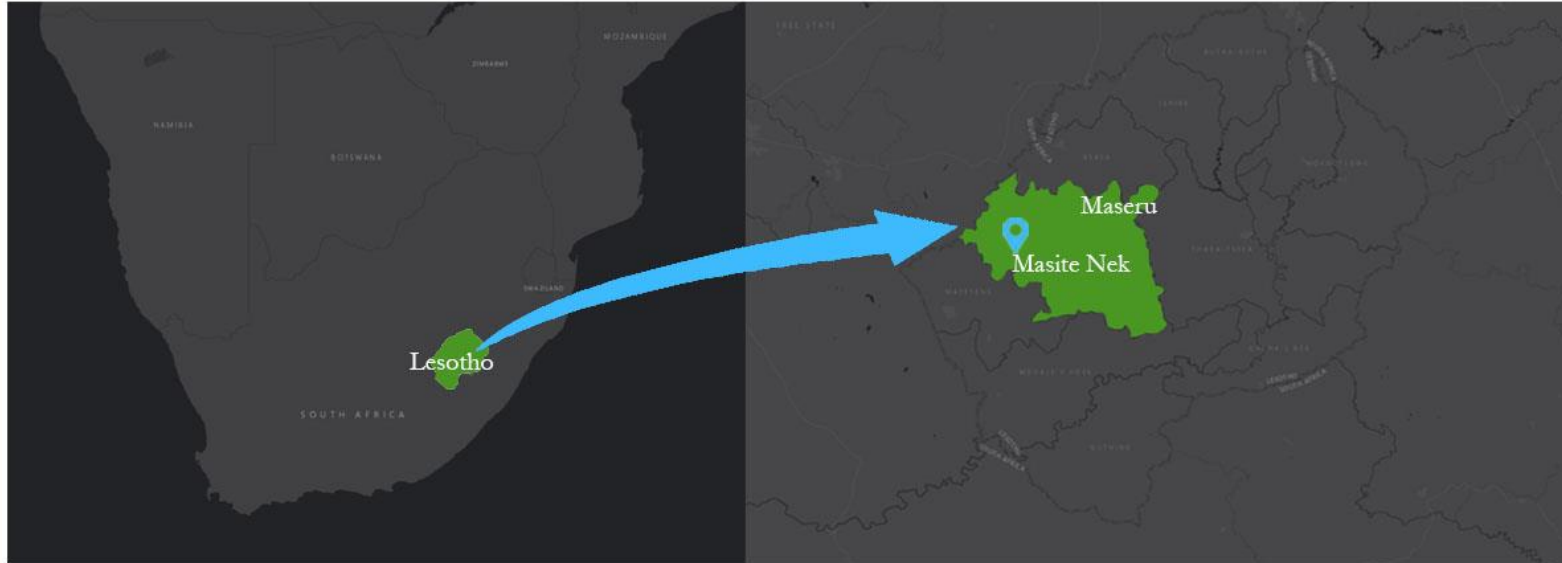


Fig. 21: Location of Lesotho from Southern Africa (MapCarta, 2023 edited by author).

Fig. 22: Location of Masite from Maseru- Lesotho (MapCarter, 2023 edited by author).

2.3 MACRO ANALYSIS

St. Barnabas mission station was founded in 1887 after breaking away from *Matsieng* parish, the national royal village mission. In the 1950's sisters of the community of Precious Blood joined the mission with an assignment to fight apartheid. However, today they are focused on educational and community improvement activities (Dove, 1975: 175-177).

Since its establishment new villages sprung up around it including Ha Mokauli which is three kilometers away from the church. The daily activities on the mission site involve students walking from as far as ten kilometers to school, locals coming to the clinic, and others passing through to connect to other villages.

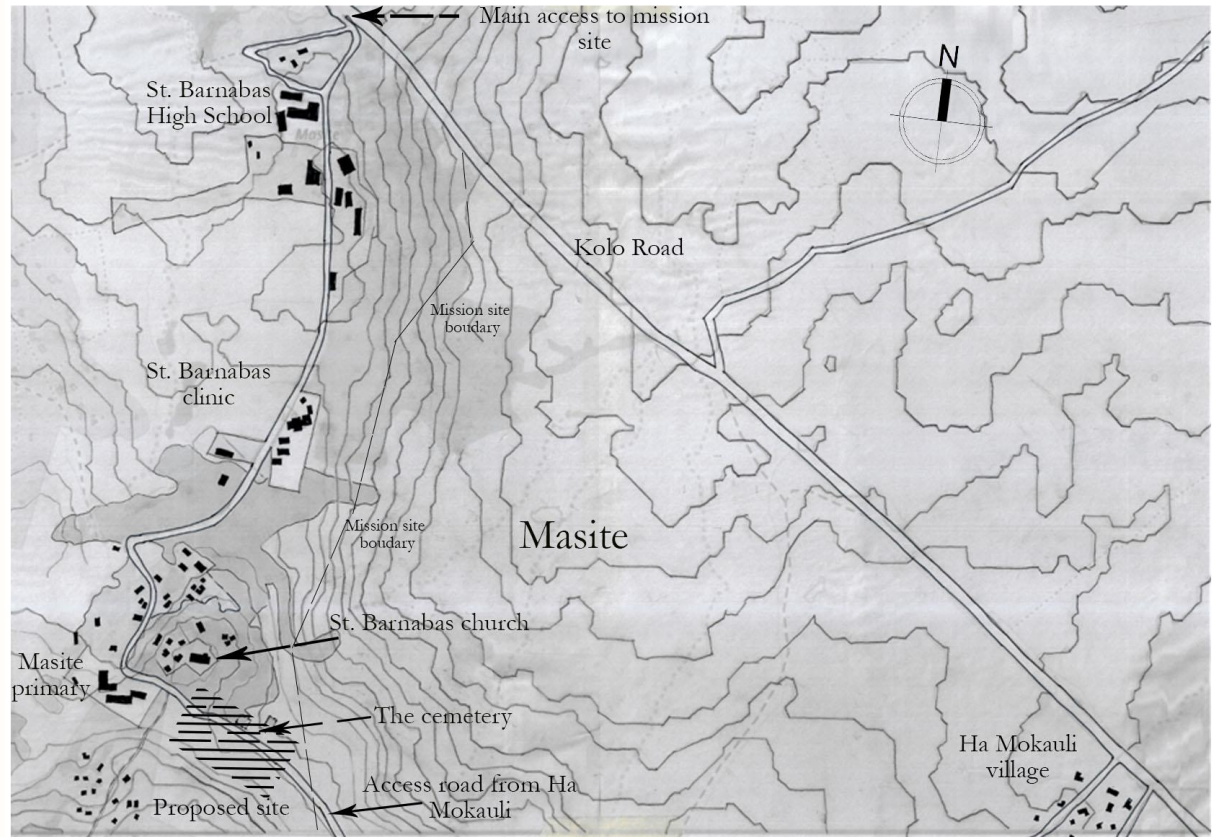


Fig. 23: Map of the mission site (MapCarta, 2023, edited by author).

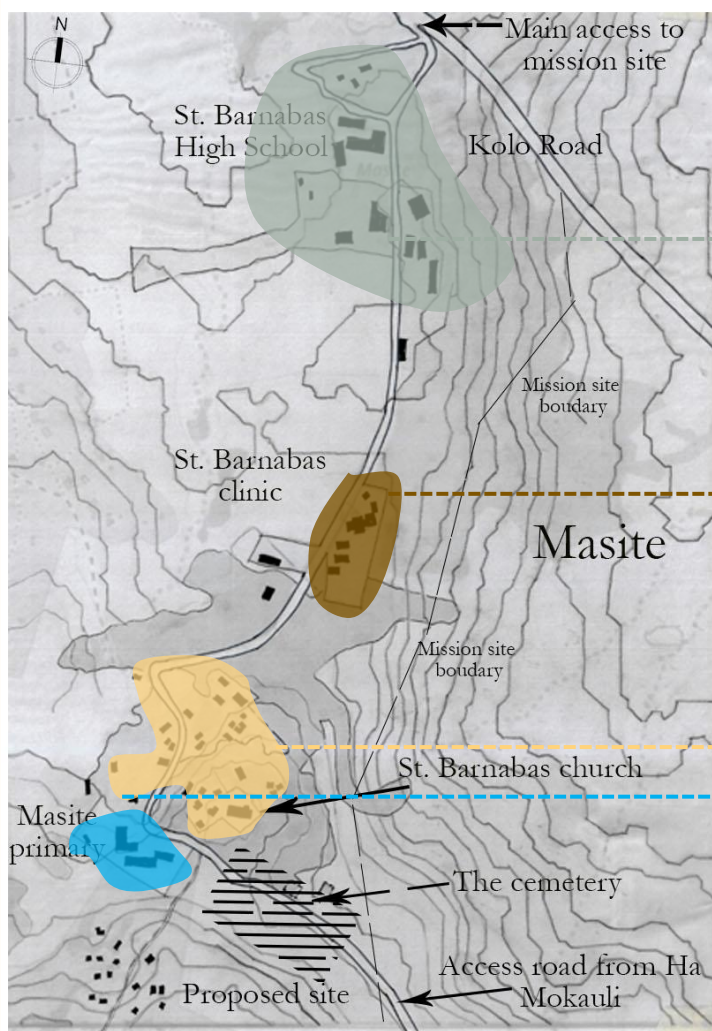


Fig. 24: Map of the mission site (MapCarta, 2023 edited by author).



Fig. 25 & 26: St Barnabas High School (Left) and boarding (Right) (author, 2023).



Fig. 27 & 28: St Barnabas clinic(author, 2023).



Fig. 29 & 30: St Barnabas Church (left), Convent chapel (right)(author, 2023).



Fig. 31 & 32: Masite Primary (author, 2023).

The school was established in 1979. This year it has 230 registered students of which 80 of them are boarding students while the rest commit from the local villages. The original school was built of concrete blocks, and roofed with corrugated iron sheet. Moreover, the extension of the facilities in 2004 which included the boarding rooms was also constructed in the same manner.

The clinic was established in 1902. Originally it was built of red clay burnt bricks, and roofed with corrugated iron sheets. However, in 2011 the Government of Lesotho launched a project to refurbish all health facilities in the country, including church owned clinics. The original structure was demolished to make way for the new structure seen in fig. 27 & 28 (Taaso, 2023).

The church was built in 1887 when St. Barnabas was established as a mission. More buildings were constructed around it when a convent chapel and living facilities were built for the Sisters of Precious Blood in 1951 (Dove 1975: 176). The church and the chapel were both built of sand stone, and roofed with slate. The church was later extended in 2009 to fit more congregants, and was painted white in 2014.

The primary school was established in 1889. The original structures were constructed of sand stone, and roofed with corrugated sheet gables. It was further extended in 1975 adopting the same typology, however, in 2004 it was extended using concrete block.

2.4 MICRO ANALYSIS

Masite experiences a unique and diverse climate characteristic of its high-altitude location in Southern Africa. The region's climate is influenced by various factors, including its elevation, geographical position, and the prevailing winds. Summer in Masite, which occurs from December to February, is generally warm and humid. Average high temperatures during this period range from 26°C to 30°C, with occasional air masses from the east. Thunderstorms are common during the summer months, providing relief from the heat and contributing to the region's agriculture (Grab, 2023: 34).

Winter in Masite spans from June to August. It is the driest and coolest season, with average high temperatures ranging from 16°C to 20°C (61°F to 68°F) and average lows dropping to around -1°C to 4°C. Frost can occur during the coldest nights, and occasionally, light snowfall is observed in the surrounding mountains (Ibid: 35).

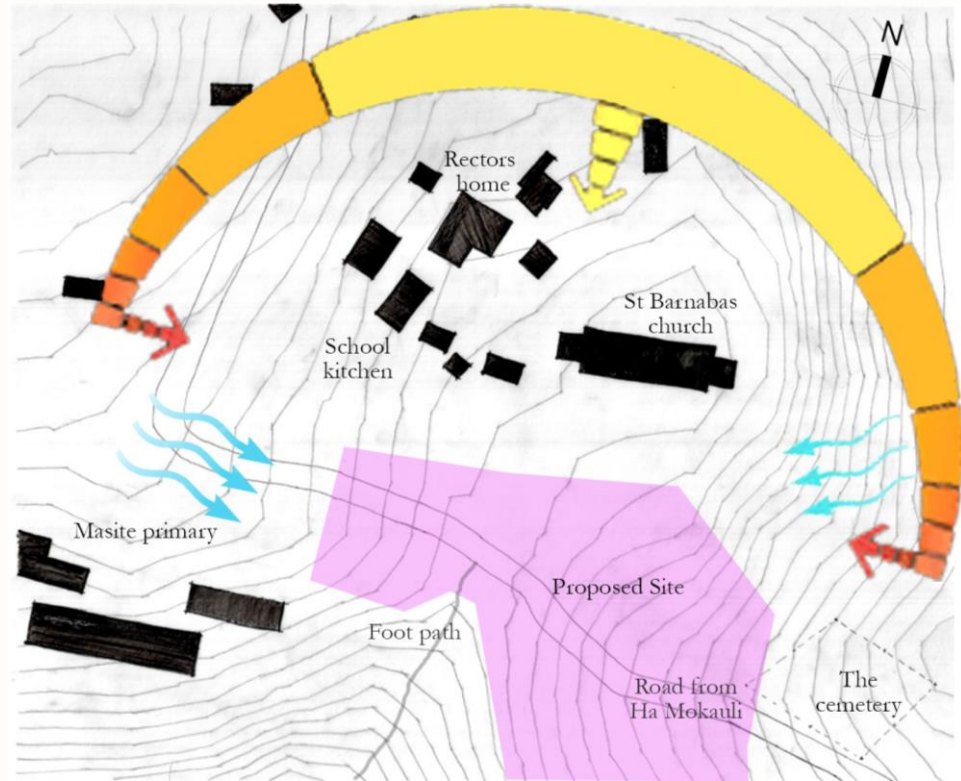


Fig. 33: Map of the site (MapCarta, 2023, edited by author).

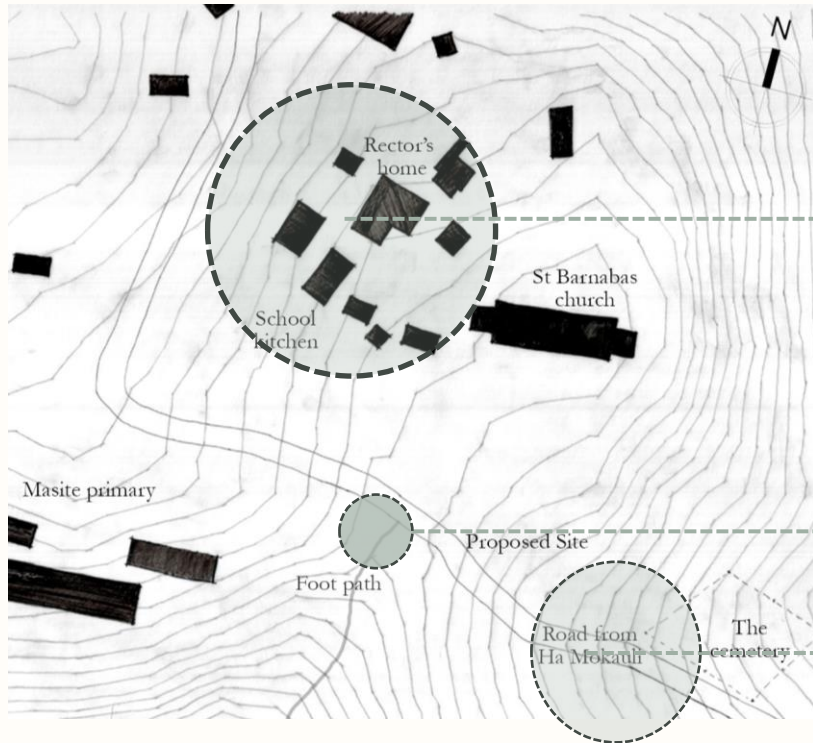


Fig. 34: Map of the site (Maps Carter, 2023, edited by author).



Fig. 35 & 36: Kitchen and dining hall(left), Principal's house right (author, 2023).

The cluster of buildings in this area comprise of: the primary school principal's house, the school kitchen, the dining halls, and the rector's house.



Fig. 37 - 39: Foot path(Left), hill on the southern side of site (center), foot path (right) (author, 2023).



Fig. 40 - 42: Grave yard (Left) Road from Ha Mokauli (center) site form the hill (right) (author, 2023)



2.5 SITE CONDITIONS : Burra charter annalyses





In this dissertation, the author acknowledges the significance of existing architecture on-site. Consequently, the buildings on-site were documented and analyzed for their heritage value using principles adopted from the Burra Charter.

The Burra Charter, established in 1979 by Australia ICOMOS (International Council on Monuments and Sites), offers a set of principles and guidelines dedicated to the preservation of cultural heritage sites in Australia (Marquis-Kyle & Walker 2004: 4). It outlines the fundamental principles and procedures to follow when preserving significant places, encompassing natural, indigenous, and historical sites with cultural value (ibid: 10). Cultural significance, as defined by the charter, refers to places holding aesthetic, historical, scientific, social, or spiritual value for past, present, or future generations (ibid: 11). The concept of conservation is broadened to include narratives about the place and other intangible aspects, such as dances, stories, and rituals, which are considered examples of intangible assets requiring protection.

The Burra Charter uses interpretation as a tool to showcase the cultural importance of a place. This involves dealing with the existing features through restoration, reconstruction, and adaptation. Restoration aims to bring the features back to their original state, while reconstruction and adaptation involve the introduction of new materials and uses to align with the current or new purpose of the site. The primary focus is on ensuring the continued usefulness of the site, playing an ongoing role within the community. By concentrating on these approaches, the heritage site will retain significance for future generations, accumulating new "layers of importance" over time (ibid:12).

Therefore, the Burra Charter gives a step-by-step guide for looking into, deciding, and doing things that will make it easier to take care of a heritage site. This helps to make sure the site can keep being used and enjoyed as a cultural treasure.

Burra charter analyses

	St. Barnabas church	Masite Primary first classrooms	The kitchen	Teachers quarters
Identifying place and association	The first western architecture buildings in the area, they were first examples of regular shape sand stone, and corrugated iron roof buildings.		The first examples of burnt clay brick in the entire area	
Gather and record significance	Fig. 43.  1887	Fig. 44.  1889	Fig. 45.  No record of year	Fig. 46.  1889
Assess significance	<i>The oldest Western architecture buildings at Masite, they show the first influences from irregular sand stone buildings to regular cut stone. Furthermore, they show transition from sand stone buildings to burnt clay bricks.</i>			
Identify factors and issues	The church has undergone two renovation processes so far. The most significant one was in 2009. This was an extension to the east, and a refurbishment of the bell tower, which unlike the church was built of brick.	The primary school remains in good condition despite the new concrete block structure developing around it.	The kitchen is in moderate conditions. So far there are no real records of when it was completed, however the quality of the clay burnt bricks suggest it was built before the 1889 teachers' quarters. It was plastered with mud on the outside, as a result it is a good example of a collaboration between indigenous knowledge and Western architecture.	The teachers quarters is still in good condition, it was extended in 1994 using sand stone.

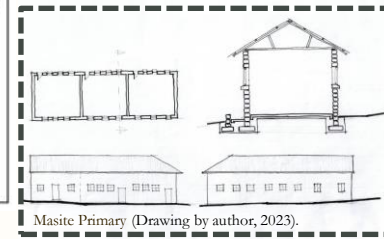
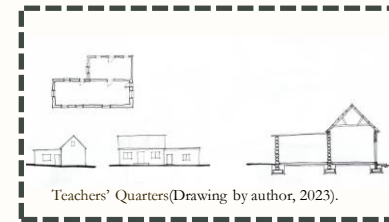
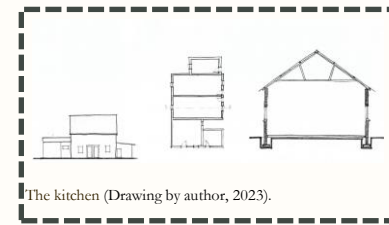
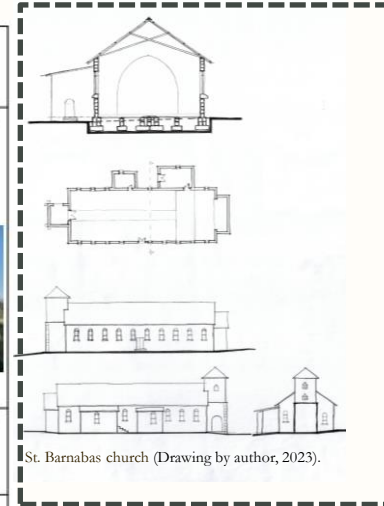


Fig. 43: St. Barnabas Church (author, 2023).

Fig. 44: Masite Primary (author, 2023).

Fig. 45: The Kitchen (author, 2023)

Fig. 46: Teachers' Quarters (author, 2023).

2.6 SITE DATE

This alternative site analysis was meant to create a dialogue between the designer and the site. It was an exercise of care intended to derive a poetic approach and evoke creativity within the designer. Moreover, this was done in a way directly influenced by place. In this exercise there were no predetermined aims, however, the results had to be tangible and visible. My approach to this particular assignment was to use it to answer the questions I personally had at the beginning of this proposal; do Masite youth need a *famo* school? Do they intend to be *famo* artists in future? Would they consider studying *famo* for a career if it was offered formally at school?

To gather data, I personally stood with a questionnaire after school on the road to Ha Mokauli, next to the questionnaire was a white cloth and three sets of ink; blue, red, and black. The red ink represented Students who did not want to be *famo* artists at all. The blue represented students who would consider taking *famo* as a career if it was taught safely in school and the black was a ritual of agreements. By adding a black mark students promised to never join *famo* gangs despite their choice of career. My promise in return, was that I would do my best to establish such a *famo* school in their community. The entire process was named *Litumellano* (covenants).



Fig. 46 – 49: Masite primary students participating in *litumellano* (author, 2023) .

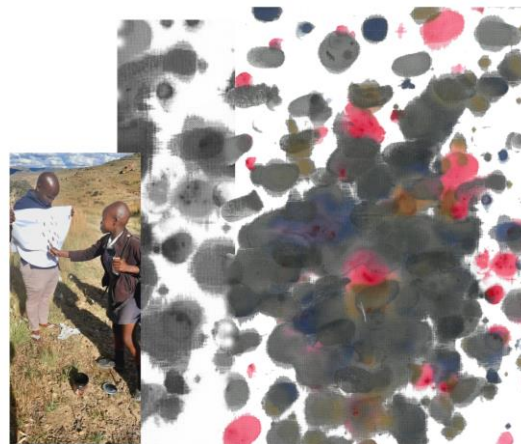


Fig. 50: picture of results in activity (author, 2023).



Fig. 51: picture of framed *litumellano* (author, 2023).

2.7 CONCLUSION

This chapter has outlined the rationale that supported the choice of the site. Secondly, it has meticulously analyzed the site on two scales, micro and macro, to further inform the design approach. Moreover, this chapter has applied the basic principles of the Burra Charter to carefully assess the heritage of the site. Lastly, it has employed the exercise of *Litumellano* to signify the committed form of critical thinking that will shape the architectural response of the designer towards the site in question.



Fig. 52: Site from the hilltop (Moletsane, 2023).

Reflection

In this chapter, I have learned about the significance of the St. Barnabas Anglican mission to the Masite community. This understanding also contributes to a broader comprehension of how missionaries transformed Basotho lives beyond merely administering the faith. While many of these transformations were generally positive, they often resulted in the suppression of other valuable Basotho cultural practices. Furthermore, the 'site date' introduced me to a more profound approach to interpreting a site. It guided me in seeking the relevant information necessary to fully engage with the site, allowing me to immerse myself not just as an architect but also in the imagination of the end-users.



3. THEORY

3.1. Introduction

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3.2. Theory Precedent

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3.3. Touchstone

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3.4. Concepts

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3.5. Theory strategy

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3.6. Conclusion

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3.7. Reflection

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Fig. 53: Basotho men performing a *mobobelo* dance 1997 (Morija Museum and Archives, 2021).



3.1 INTRODUCTION

The theoretical approach of this project focuses on transitioning from the traumatic memory of the 23 July 2018 massacre, removing the narrative of violence from *famo* music, and removing the narrative of gangsterism associated with the Basotho Blanket. These three rescriptions are explored by referring to a Basotho cultural ritual *ho tlosa kbutsana*. There is no word or phrase to describe this activity in English but the nearest would be *de-orphanization*, which designates the act of removing the stigma of being an orphan from a person who has lost a parent. This ritual is understood in conjunction with the Christian narrative of moving from darkness to life along a path. This section begins by explaining the two certainties; death, and life, followed by how they apply to the touchstone and lastly a connection is made to show the impact that the conceptual approach will have on the project.



Fig. 54: Initiation school graduation at Ha Mokauli Masite 1999 (Moriya Museum and archives, 2005).



3.2 THEORY PRECEDENT : *Ho tlosa Khutsana*

Basotho funeral rituals

Opong's study titled, *Some Religious Aspects of Basotho Funerals Rituals* (2005) states that when a person has died the ritual of slaughtering an animal is crucial to appease the ancestors. According to traditional culture, two animals are presented for immolation through the funeral processes; the first is a cow that is meant not only to appease the ancestors but to also feed the multitudes that attend the funeral and to use its cowhide as a blanket for the deceased as they were literally wrapped in the hide and buried, these days the hide is placed over the coffin in the grave to honor the ritual (Opong, 2005: 34-37). The second is a sheep or goat depending on the family clan which is slaughtered the day after the burial. It is meant to be a sacrifice to the ancestors and to start the ceremony of the mourning period, *ho roala thapo*, which normally lasts for forty days with family members wearing black or a tag of a black cloth on their clothes (Opong, 2005: 37). On this very day the bile of the sheep is mixed with water, the mixture is sprinkled on the clothes and other remaining property of the deceased before they are distributed among family members, the belief is the bile removes the plague from the clothes such that death may not follow those whoever inherits them.



Fig. 55: Presenting a sheep for sacrifice Berea Lesotho (author, 2023).



3.2 THEORY PRECEDENT : *Ho tlosa Khutsana*

After the forty days of mourning the family head calls the family members together for a ceremony to end the mourning period. On this day another sheep (*nku ea khutsana*) is slaughtered for the ceremony. The ritual of *ho tlosa khutsana* starts by shaving the heads of the children of the deceased, then the bile of the sheep mixed with the digested food found in the large intestines of the sheep, this mixture is smeared on the heads of the children to remove the stigma of death from them. Particularly, the stigma of not having a parent, because in Sesotho there is no such thing as an orphan. The bile mixture is expected to be on the head for the whole day unwashed from the whole day and on the next day it can be washed as the children emerge from the ceremony without the stigma of death. One other point worth noting is that the person who slaughters the sheep is not supposed to be a member of the bereaved family, it could be a close family friend or one of the men in the community. By so doing the cultural norm that a bereaved family is assisted by other families is honored. This very norm will be honored by allowing the Anglican Church Missionaries to help with the *famo* trauma. The touchstone in the page next further explains how the theory precedent will be applied to the project



Fig. 56: The ritual of *de-orphanization* (author, 2023).



3.3 THE TOUCHSTONE

The touchstone is based on traditional beliefs associated with sheep bile. In particular, the notion that if a sacrifice is made to the ancestors and the bile is poured on whatever is associated with death, then death is removed from such items. The device depicts the bile being poured on a drum over the graveyard, the drum overflows, and overspills the bile on to the graveyard while some bile passes through the threshold of the church. Having passed through the church it starts pouring over the music lyrics and subsequently over the blanket. In the setup of the touchstone the bile is symbolic of the indigenous belief in the notion of *de-orphanization*. By pouring it on a drum it sets off the simultaneously held belief in the notion of resurrection in Christian narratives. Death is removed and resurrection activated. The movement of the bile in a path is meant to represent the movement from death to life, its passing through the church is meant to represent the church's intervention in the matter, but now in a way that respects traditional knowledge systems. In conjunction, it is believed that these two ritualistic forces can be used to symbolically remove death from both the music and the blanket. Thereby reinstating them as symbols for a reinvigorated traditional way of life. This approach is further elaborated through the conceptual approach as seen in the following pages



Fig. 57: Photos of the touchstone (author, 2023).

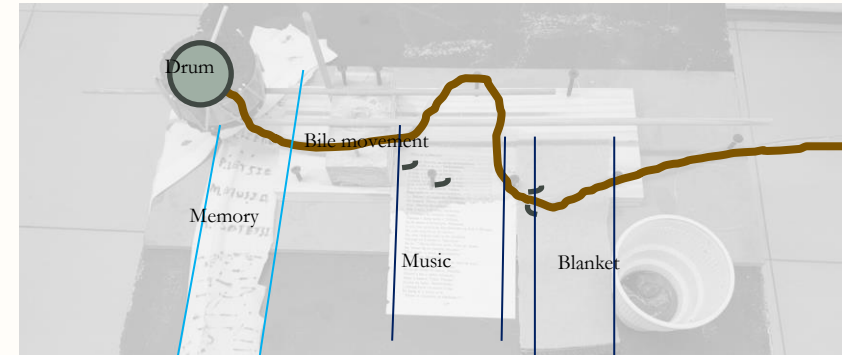


Fig. 58: How the touchstone works (author, 2023).



3.4.2 CONCEPTS

From death to life: *crooked path, formation, rhythm*

This concept follows the presumed narrative that the missionaries' intervention in Africa is to take people from darkness to life. The current situation in *famo* music and the trauma that the Masite community is facing is deemed to be a crooked path. 'Formation' in *famo* terms refers to the manner in which the *famo* artists line up, and move when performing. The church's mediation in this situation is to formalize the rhythm of the performance through a school system. As a result the origins of *famo* will contribute indigenous knowledge, while the formal schooling systems will represent the Christian narratives of approach towards situations.

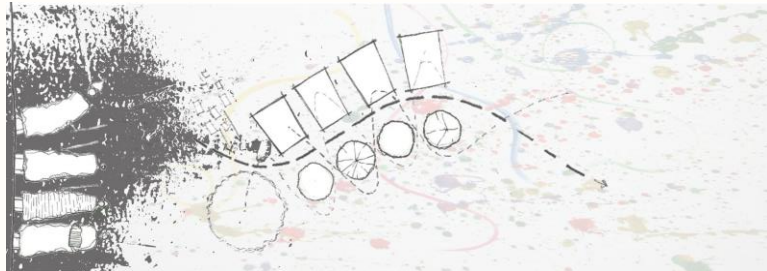


Fig. 59: Concept drawing (author, 2023).

On the proposed site, this concept will be applied to the existing road that comes from *Ha Mokaoli* into the church site and passes by the graveyard where the deceased were buried. This scenario inspired the school complex to commence at the graveyard with a memorial, symbolizing the current situation of *famo* music. From here, the path leads through the entire institutional ensemble where the rhythm of *famo* is learned in a formal manner through a series of classrooms. As the building develops further into the site, the collaboration between Western and indigenous typologies and materials will become more apparent.



Fig. 60: Concept model (author, 2023).



3.4.3 CONCEPTS

Inception: *foreign influence, control, output*

This concept embodies a Sesotho idiom “*thupa e otolloa e le metsi*” which in simple terms means “one can only straighten a stick while it is freshly picked from a tree, once it dries up it will only break.’ This idiom is a euphemism for parents to teach children good manners while they are young. The belief is that they will turn out to be good citizens despite foreign influence they may later come across. In this scenario the parent is the church whose responsibility is to carefully introduce music theory, the accordion, and other music instruments to Masite youth; for them to integrate it with their lived experience of Basotho music. This approach will ultimately inspire *famo* music rooted in Masite for Masite youth by Masite youth.

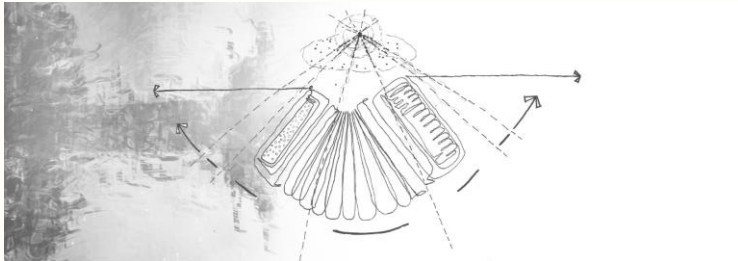


Fig. 56: Concept drawing (author, 2023).

On the proposed site, this concept influences the building to have out-door fire pit spaces inspired by the indigenous Basotho hearth. These spaces will be carefully designed as secondary spaces in-between buildings such that they are experienced in the same manner that a hearth is experienced between huts in the Basotho village. These spaces will inspire students to naturally sit and sing in a familiar environment. Furthermore, the concept inspired the need for communication between two performance spaces; a natural outdoor performance space and a western inspired indoor performance space. These spaces suggest performance of *famo* music that is forged between the two influences that need to collaborate in order to better the lives of Masite youth.



Fig. 57: Concept model (author, 2023).



3.4.1 CONCEPTS

Blanket: *kobo anela, welcome, alternative,*

This concept draws inspiration from the Basotho blanket. As stated in Selemeng Mokorosi's book, *Basotho Traditions: Indigenous Architecture and Creativity* (2017), Basotho blankets are used for several purposes from birth to death (Mokorosi, 2017: 37). This concept draws inspiration of the blanket being used as a welcoming gesture. The idea is to design the school in such a manner that it draws students to stay and learn *famo* music in a safe environment as an alternative from joining gangs. This contrast of the blanket being used as a welcoming gesture against the prevailing reputation it has acquired from *famo* gangs is meant as a way to enact the ritual of *de-orphanization*. In simple terms; by wrapping the youth in a blanket, the building protects them from crimes and killings, by providing a warm environment it keeps the children from thinking of other alternatives which may be dangerous, and ultimately the experience of these good uses of the blanket cleanse the reputation of the blanket in the long run.

The design draws inspiration from how the Basotho indigenous *lelapa* forms a blanket for the Basotho village. According to Tim Maggs in his book, *The Iron age Communities of the Southern Highveld*, the screens "*lelapa*" in a Basotho village create privacy for families, they protect the homes from harsh weather conditions, and define space in the village (Maggs, 1977: 239). *Lelapa* screen were first built of stone but in the late 1800 some reed structures started to emerge. This concept adopts the use of the *lelapa* as a screen for weather control to define spaces in the school premises. Ultimately, the aim is to give the students a sense of belonging in the place.

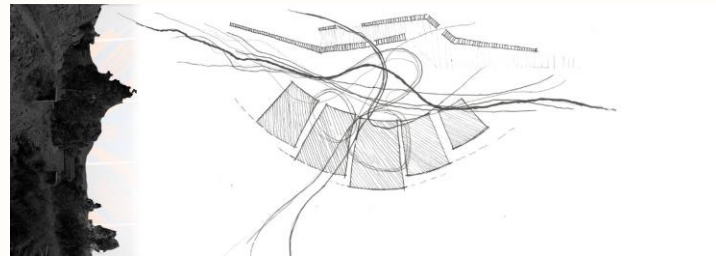


Fig. 61: Concept drawing (author, 2023).



3.5 THEORY STRATEGY

Indigenous knowledge

- Singing while walking
- On Mothers back
- Looking after live
- Going to the well
- Initiation Graduation

Christian Narratives

- The path to salvation
- Turning away from sin and walking towards Christ
- Path of Christ to the cross
- The nave and isle in the church

Critical Regionalism

- Existing road from Ha Mokauli to Church used as an experience
- And a datum to organize the school.

De-orphanization.

- Origins of the *pina* (song) coupled with salvation on a familiar route on site.

- Being around a fire with loved ones
- Learning from the elders at the hearth
- Singing with peers in a space

- Christ welcomes everyone
- The Church is sanctuary
- Missionaries' Mediation

- Fire pits inspires by Basotho hearth.
- Secondary spaces with seating to encourage sitting together and singing while habiting space.

- Home experience in Sesotho terms and sanctuary in Christian narratives as an alternative form crimes and gangs.

- The blanket wrapping a child
- Lelapa* as a blanket around a space
- The blanket as pride to join Society

- Nurturing the youth as Children of Christ in a classroom.

- Combating local weather with the *Lelapa*.
- Using local stones and sticks to make secondary space

- Nurturing the youth from a young age and releasing them into society with pride as *famo* artist.



3.6 CONCLUSION

This chapter has laid out the theoretical approach shaping the project. By interpreting the funeral rituals of Basotho, it showed how the project mourns the deceased victims of *famo* music and how the mourning rituals can lead to progression beyond the trauma. Secondly, it has shown how the ways in which the touchstone is related to these rituals. Moreover, it indicates how the architectural approach was influenced by the concepts. Lastly, it made multiple connections between the two main cultural forces on site, and indicated how these forces offered wisdom that could help with the *de-orphanization* of *famo* music.



Fig. 62: *Litbako* an abandoned village in Morija (Morija Museum and archives, 2019)

Reflection

In this chapter, I learned about the significance of architectural theory, particularly in relation to Basotho indigenous knowledge systems. Academic theory, being a philosophical underpinning of architecture, often doesn't probe deeply into exploring indigenous knowledge systems. One example of this is how something as profound as the concept of *de-orphanization* can inspire architectural design but would not be considered in academic studies. I discovered that in the search for architectural theory within Basotho indigenous knowledge systems, one should not only focus on existing architectural typologies like *litema* but also on the rich cultural practices that instill meaning into the lives of the people.



4. PRECEDENT STUDIES

4.1. Introduction

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4.2. Sancaklar Museum

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4.3. Lycee schogue primary school

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4.4. Ora Joubert

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Fig. 63: Cave house in Masitise Quthing Lesotho (Morija Museum and archives, 2018)



4.1 INTRODUCTION

Meaning in architecture is often complicated to extract. It is even more complicated to extract the impact of African indigenous knowledge on architecture, since Western narratives dominate the field. However, several architects have successfully executed impressive attempts to create a communication between the two. This chapter motivates the selection of precedent studies which will assist in the design development of this proposal. Critical analysis will be applied to each project in an attempt to inform the design approach. Furthermore, a design synthesis will be implemented to inform the reader how the precedent studies will influence the proposed design. Ultimately, the aim is to harness useful critical regionalist principles, and to speculate on how these guidelines could inform an architectural approach that is respectful to locals, while also contemporary enough to avert being ideologically associated with primitivism.



Fig. 64: First Christian church in Lesotho (Evangelical Church) in Morija (Morija Museum and archives, 2019).



4.2 SANCAKLAR MOSQUE: Istanbul Turkey

The Sancaklar Mosque is located in a rural area outside the busy city of Istanbul. This particular project was chosen for its connection to a religious institution and local knowledge systems. The design, rooted in critical regionalism, is closely tied to the surroundings. The peaceful and natural environment creates a calm setting for the mosque, enabling visitors to feel spiritually connected to nature. The architects skillfully blended the mosque into the landscape, ensuring a harmonious relationship between the constructed structure and the surroundings (Mayer, 2012: Archdaily.com).

Thomas Mayer's analysis in *Archdaily.Com*, (2012) shows that the mosque's design embraces the natural landscape and surrounding environment. The architects made efforts to preserve the existing vegetation and work around the contours of the land. As a result, the mosque becomes an integral part of the landscape, enhancing the overall spiritual experience. This approach reinterprets Islamic architectural traditions in a contemporary context. Its minimalist design, monolithic form, and integration with nature create a unique spiritual atmosphere. By challenging conventional mosque design and embracing modern aesthetics, the Sancaklar Mosque stands as an emblem of the evolving role of mosques in the contemporary world (Mayer, 2012: Archdaily.com).



Fig. 65 - 67: Views of Sancaklar mosque and its relationship to the place. (Mayer, 2012).

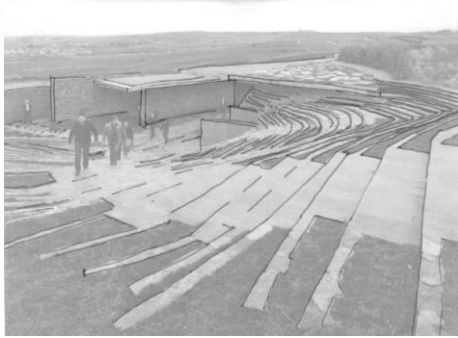


Fig. 68: Sancaklar mosque (Mayer, 2012)



Fig. 69: Soil treatment in Mokhotlong Lesotho (Tlali, 2016: online).

This project was selected to investigate how to integrate the project with the landscape, how it executes the relationship between outdoor and indoor spaces, and its use of stonework in response to the context. The principles applied in this project represent the fundamentals of what is considered a critical regionalist approach in this book. These principles will guide the selection of materials around the site, the design of outdoor spaces, and the placement of the building within the landscape. The adoption of these principles also relates to how the Basotho people naturally conserve their soil, unintentionally creating artistic patterns in the foothills where they settle as seen in fig. 66, on the bottom left.



Fig. 70: sketch of site approach to explore precedent application (author, 2023)



4.3 LYCEE SCHORGE SCHOOL: Burkina Faso

Lycée Schorge School is located in Burkina Faso, a West African country with a hot and arid climate. In this project Diébédo Francis Kéré showed how a deep understanding of the local climate, culture, and materials, can be used to influence a design of the school. The site's surroundings, topography, and local indigenous architecture played an essential role in shaping the project. Kéré's architecture is known for its strong community focus, involving the local residents and construction process. The Lycée Schorge School employed local labor and materials, empowering the community and fostering a sense of ownership (Baan, 2016: Archdaily.com).

Ivan Baan's analysis in *Archdaily.Com*, (2012) on Francis Kéré show that his Western scholarly knowledge combined with the indigenous knowledge systems from his community was successfully harmonized in the execution of the project. Overall, Lycée Schorge School showcases a thoughtful and sustainable design that respects the local context, engages the community, and presents several possibilities for indigenous knowledge systems and Western narratives to be used cooperatively. The architecture stands as a testament to the positive impact of thoughtful and contextually responsive design in educational spaces (Baan, 2016: Archdaily.com).



Fig. 71: Lycée Schorge School (Baan, 2016: ArchDaily.com).

Creating a second space inspired by the *Lelapa*, and principles of Francis Kere's interpretation. The precedent inspires the use of sticks to generate these spaces. Seating is also offered inside these spaces to ensure that it is experienced as both the walking and sitting space.

The *lelapa* will also be interpreted as a blanket, to create small privacy pockets for students to sit together in small groups. The blanket is meant to combat harsh weathers such that students feel at home in this environment.

Lastly, this project investigates the extensive use of gum poles to create the structure and place. It assesses how this natural material is used in conjunction with conventional building materials to strike a balance between indigenous and Western architecture.

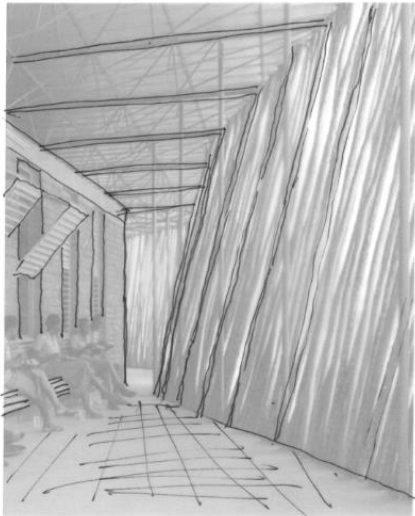


Fig. 72: Lycée Schorge School – secondary space (Baan, 2016).

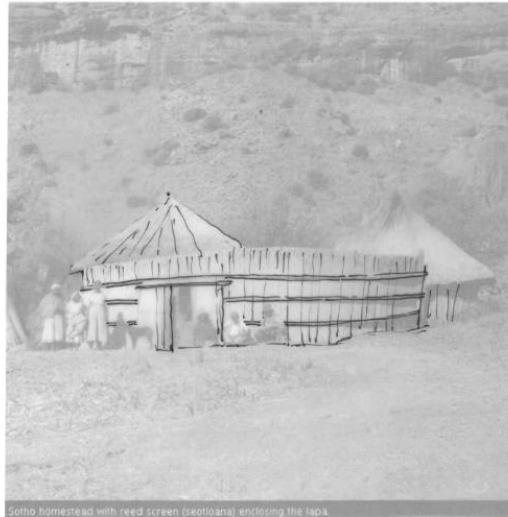


Fig. 73: Sesotho Homestead *lelapa* (Kheekhe, 2019).

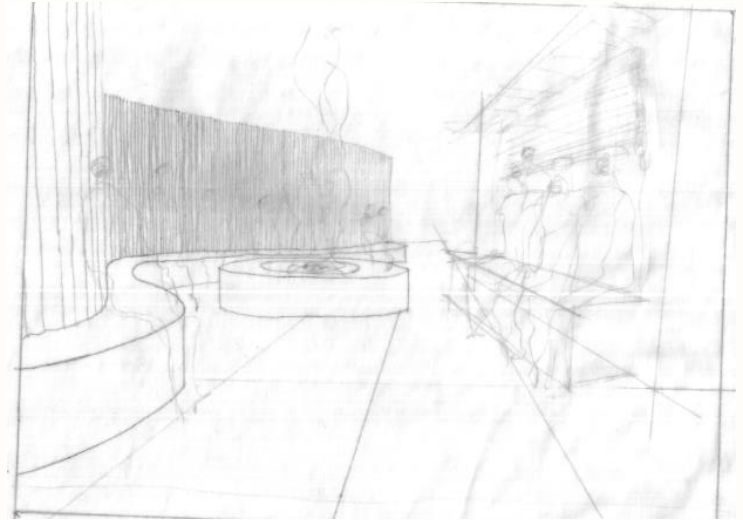


Fig. 74: Use of inspiration in project (author, 2023).



4.4 HOUSE KALKHEUWEL: Ora Joubert

Dr. Ora Joubert's work was selected to investigate the tectonics of the design, specifically examining the relationship between structure and infill materials, such as gum poles and masonry, as well as questioning the conventional gable-end roof. Dr. Ora Joubert is well known for her extensive use of natural materials in conjunction with brick and stonework. Inspired by the Basotho hut *mohlongoa-fatse*, my design intention is to create a structural system using local natural materials, while clay masonry, which is a foreign influence in the area, serves as an additional element (in-fill). These tectonics support the theory of integrating indigenous knowledge systems with Western narratives. House Kalkheuwel explores this concept through a thorough exploration of gum poles in the construction of the structure, seating spaces, and weather shading structures.



Fig. 75: House Kalkheuwel render (Online, 2023: www.fieldworksdesigngroup.com).



Fig. 75: House Kalkhewel render
(Online, 2023: www.fieldworkdesigngroup.com).



Fig. 76: Building a Basotho Hut (Khatleli, 2011).

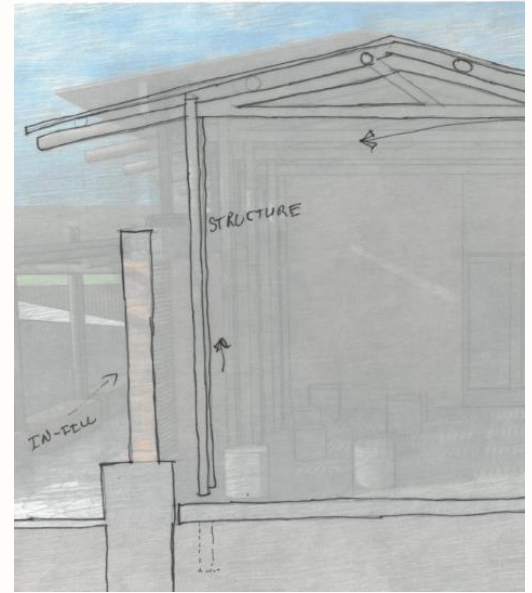


Fig. 77 Design section render showing how the structure will work
(author, 2023).



4.5 KNYSNA LAGOON HOUSE : Ora Joubert



Fig. 78- 79: This images show how the conventional Gable end roof has been explore by shifting the ridge to achieve aesthetics (Smit, 2023).



4.1 CONCLUSION

This chapter has demonstrated how the work of other architects has been studied to inform design decisions. It has showcased the investigation of the Sancaklar Mosque in Istanbul, Turkey, as a source of inspiration for creating a sense of place on sloping terrain and how the use of stones can help conserve soil while also contributing to architectural aesthetics and functionality. Furthermore, it investigates into the exploration of Francis Kere's work to incorporate indigenous knowledge systems into contemporary architecture. His work has been examined in terms of materiality, the creation of intimate institutional spaces, and the synergistic use of local natural materials alongside conventional building materials. Lastly, the chapter investigates the architectural works of South African architect Ora Joubert to gather insights into making of structural and roofing possibilities for the design.



Fig. 80: Internal render of project showing structure and material use of. (author, 2023).

Reflection

In this chapter, I have learned how various architects approach design based on their personal style, context, and interests. I've gained an understanding of how an architect's personal background plays a crucial role in shaping their work. Moreover, I have discovered how local and indigenous materials, often considered primitive in contemporary times, can be creatively incorporated alongside modern materials to inspire a comprehensive architectural approach. Lastly, I have come to appreciate the significance of developing a personalized signature approach in architecture as a means to master the craft



5. DESIGN DEVELOPMENT

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Fig. 81: Ruins of Asser Sehahabane's House, an Evangelist credited with translating the early Christian gospel lyrics to Sesotho (Morija Museum and archives, 2021).



5.1 INTRODUCTION

This chapter unpacks the thought process behind this project. Firstly, it will unpack ‘place making’ by showing how the design was immersed into the site following the principles harnessed from the touchstone. Secondly it discusses how the guidelines and principles extracted from the precedent studies were applied in the design development. Furthermore, it discusses the theoretical exploration by showing the coherence of indigenous knowledge systems and Western informed by the mission station architecture. Ultimately it shows the success of the design by use of plans, section, elevations, and renders.

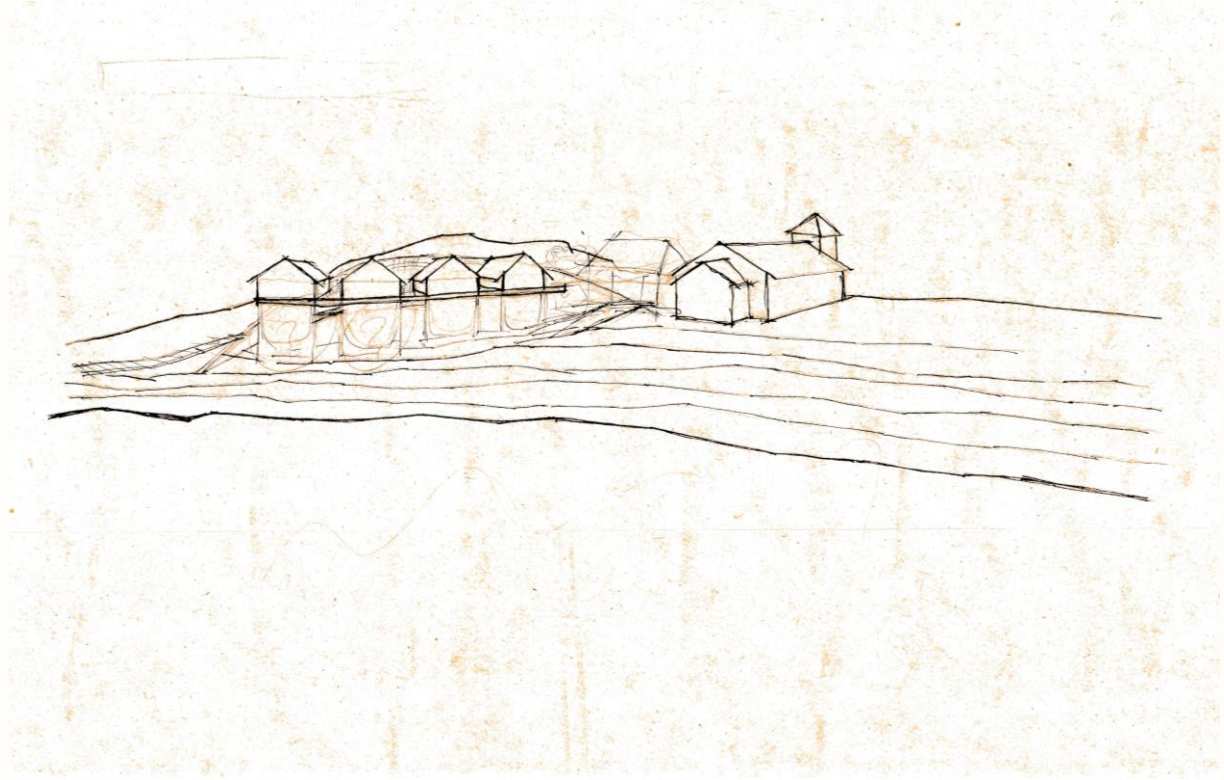


Fig. 82: First sketch imagining the design on site (author, 2023).

5. 2 PLACE MAKING *Motse*

The approach towards the site was such that it symbolizes movement away from death. Because death is the end of life the program was purposely made to read backwards to symbolize the ritual of moving from death to life.

Topographically, the church building is situated at the highest point of the site, creating the impression of it being atop a hill when viewed from the eastern and western ends of the site. The design approach was to treat the entire level where the church is located as sacred ground

Consequently, the administration and teachers' quarters were positioned on this elevation to symbolize the agents of change, overseeing both the historical memory and the envisioned future of *Famo Music*

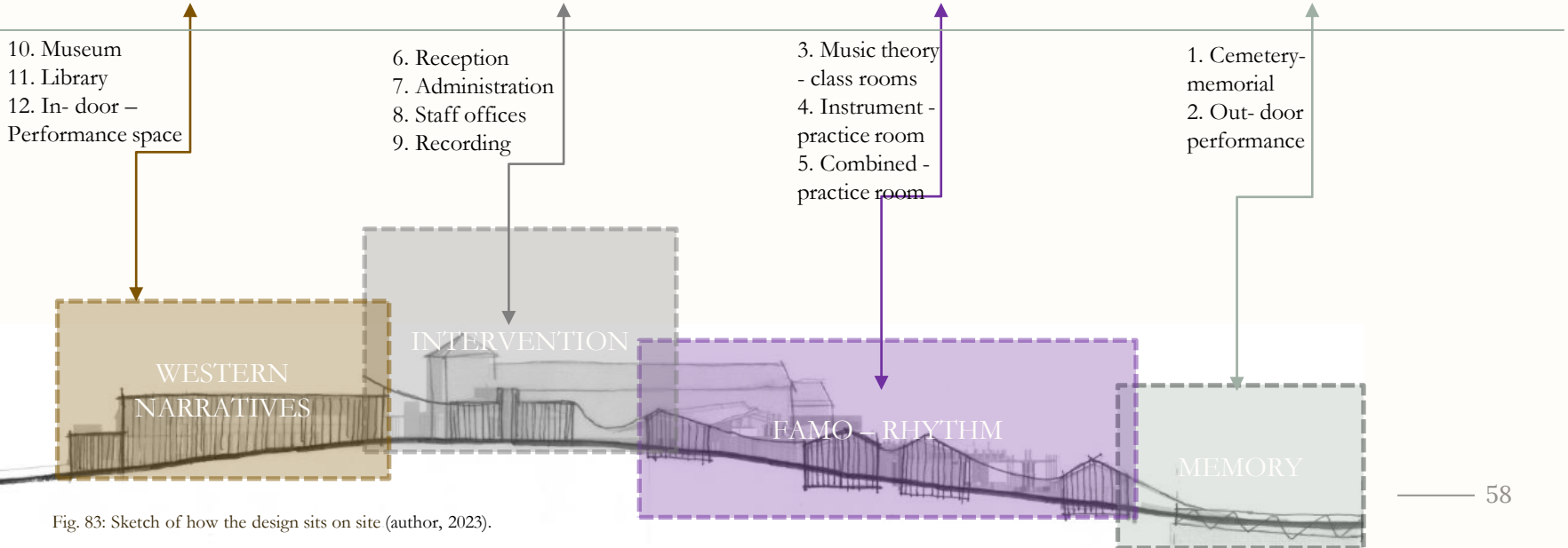


Fig. 83: Sketch of how the design sits on site (author, 2023).

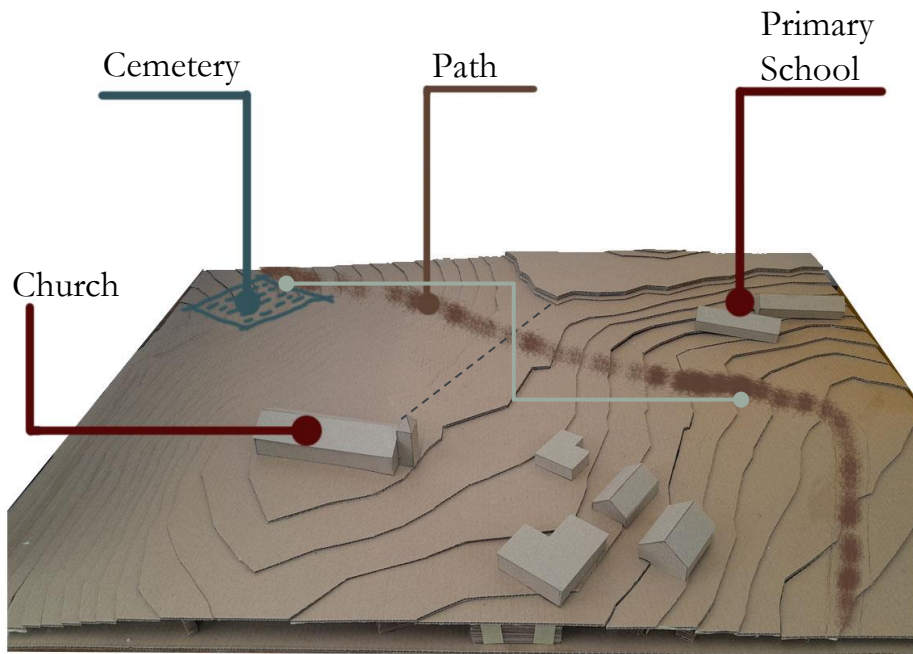


Fig. 84: Model of site and immediate context (author, 2023).

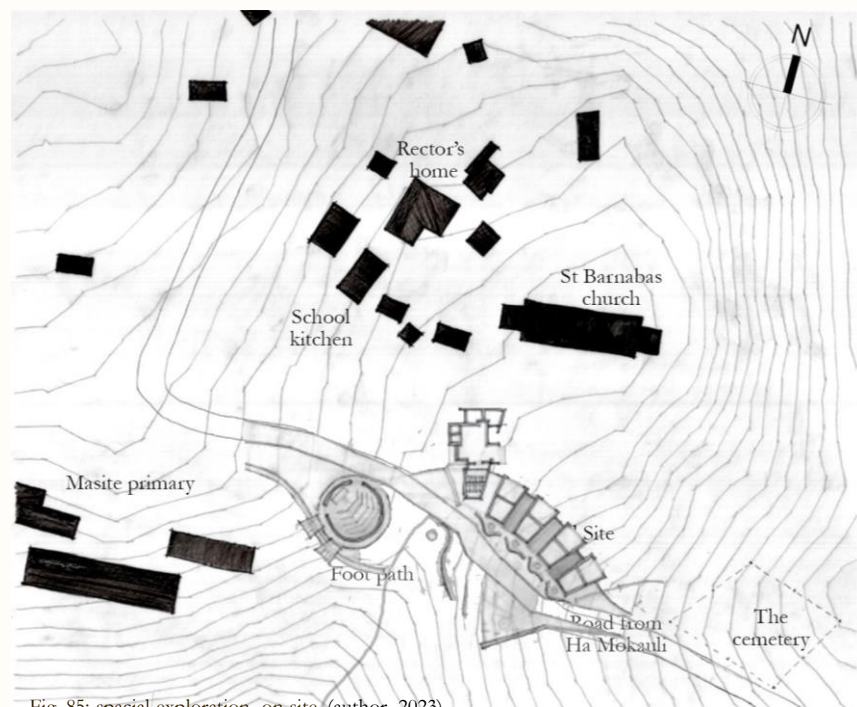


Fig. 85: spacial exploration on site (author, 2023).

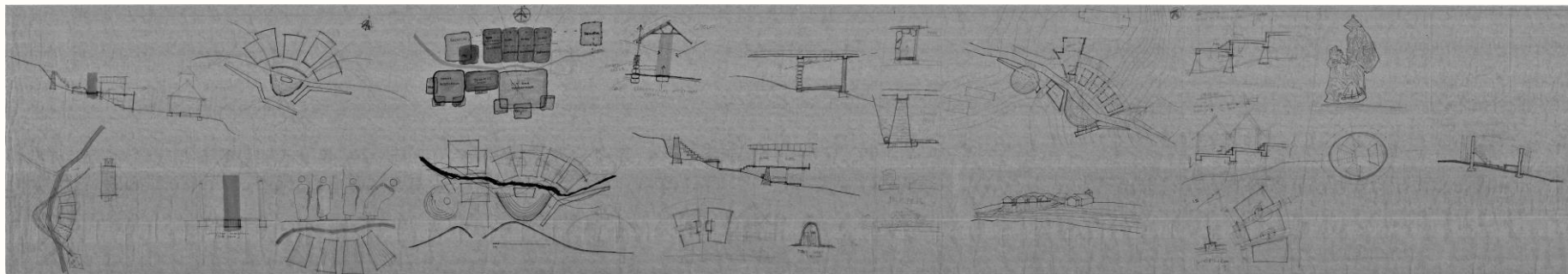


Fig. 86: Development sketches (author, 2023).

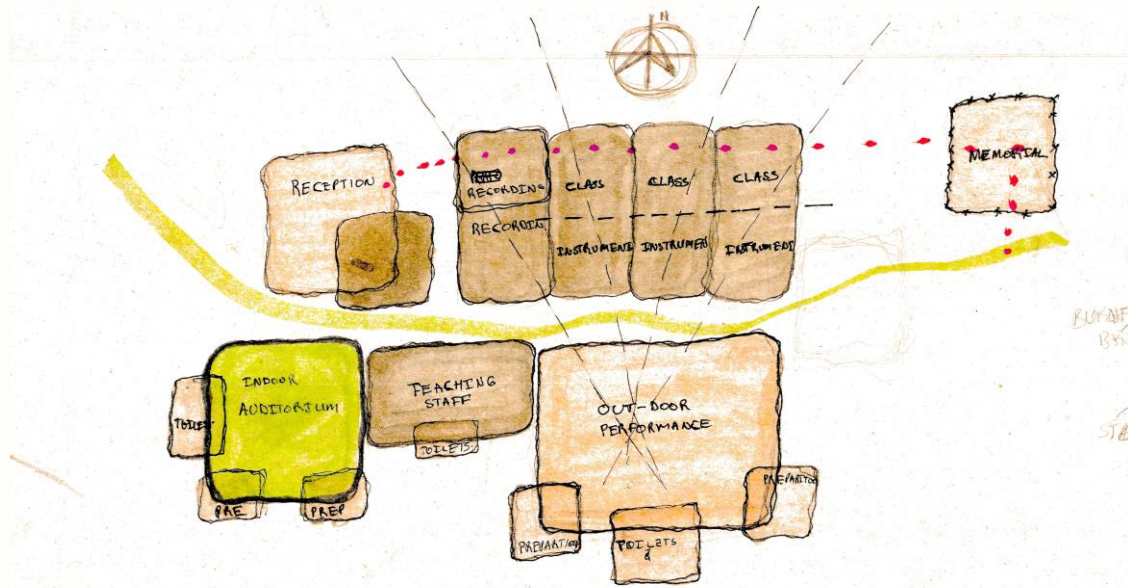


Fig. 87: Bubble diagram (author, 2023).

The school will offer a two-year course that, upon completion, will award a diploma in Basotho Music. It follows the model of existing schools in Lesotho, such as the Lesotho Opportunities Industrialization Center (LOIC), the Technical School of Leribe (TSL), now known as Catholic Comprehensive Community College (CCCC), and Thaba-Tseka Technical Institution (TTI). These institutions equip students with the basics to make a living and accept students from the age of fifteen, even if they did not have the opportunity to attend high school. The aim is not only to teach famo music but all other forms of Basotho cultural music as well.

Program

1. Cemetery memorial
2. Out door performance space
3. Music theory class rooms
4. Instrument practice room
5. Combined practice room
6. Reception
7. Administration
8. Staff offices
9. Recording studio
10. Museum
11. Library
12. Indoor performance space

40 students x 2 (1st and 2nd year)

6 teacher

1 receptionist

1 cleaner

1 Museum curator

1 Studio manager

120 capacity Hall

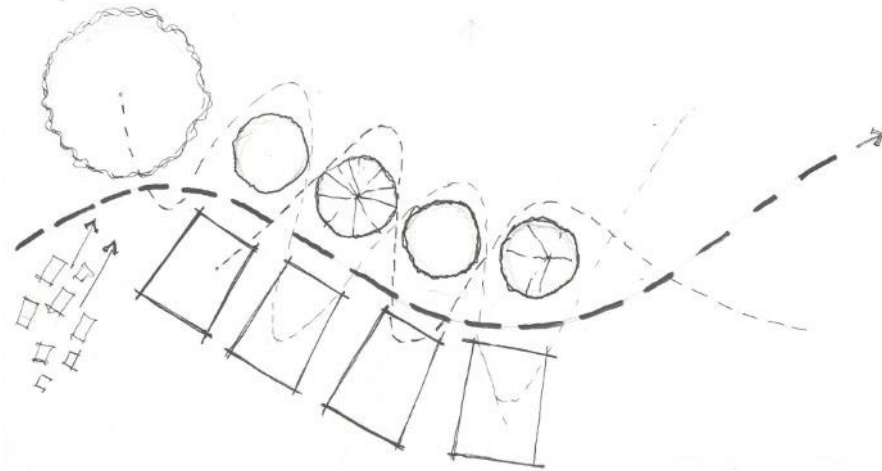
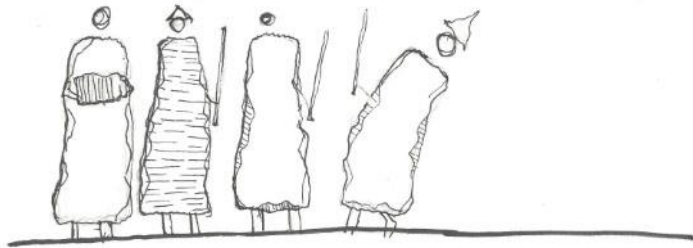


Fig. 88: Concept sketch: *from death to life* (author, 2023).

A path plays a significant role in both Christian architecture and the traditional way Basotho music is performed. In Christian architecture, the nave is seen as a connection between ordinary people and Christ. Simultaneously, the path in traditional dance serves as a parade to showcase each performer's talent

In the design, the path is used as a datum to organize all the spaces on the site. Firstly, it connects the traditional outdoor performance space (located next to the cemetery) to the western architecture-informed indoor performance space (on the western side across the sacred level). This connection allows the two spaces to communicate with each other.

A successful performance would involve the audience seated on the natural landscape, watching the performers sing and dance, while also transitioning to the indoor performance space. The audience would move into the indoor space by crossing the “sacred level” completing the ritual of cleansing



Fig. 89: Thaba Bosiu cultural village (Khereng, 2023).

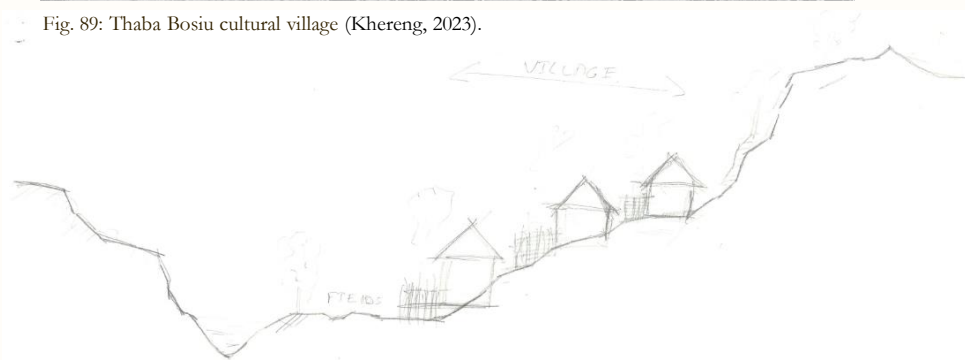


Fig. 90: Sectional sketch of how a Basotho village sits in the landscape (author, 2023).

Traditional Basotho villages were primarily situated on mountains and hillsides, overlooking river valleys where building materials such as wood and reeds were easily accessible. This way of settlement also served as a defensive strategy against potential enemies during times of conflict. The rugged terrain of steep slopes made these settlements less accessible, and the rocky environment provided a natural advantage. Simultaneously, this allowed the flat lands available for farming. (Gill, 1993: 28-29)

The village was arranged so that the chief's homestead was situated at the highest point, providing a commanding view of the entire village. The chief's residence also served as a place where locals could seek help and resolve their daily issues. Similarly, in Sir Banister Fletcher's book *A History of Architecture on the Comparative Method* (1938), it is demonstrated that early Christian architecture adheres to a similar principle of placing churches atop hills, overlooking villages. The design of our institution follows this very principle by treating the classrooms and practice rooms as the village. Both the outdoor and indoor spaces were designed to give students a sense of being at home.

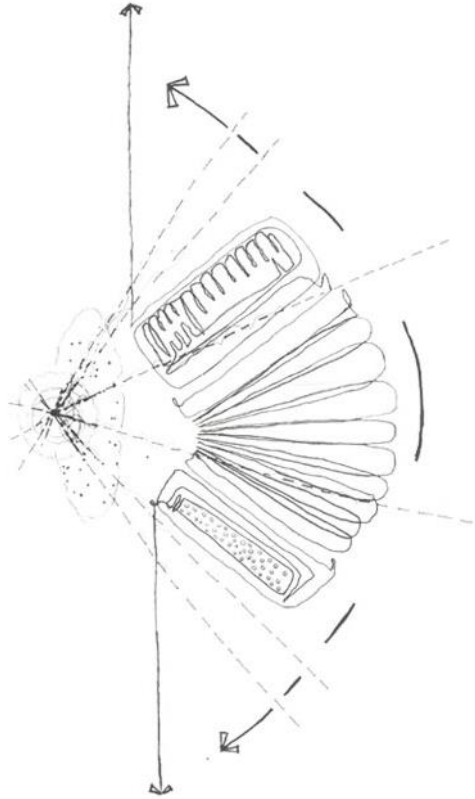


Fig. 91: Concept sketch : *inception* (author, 2023).

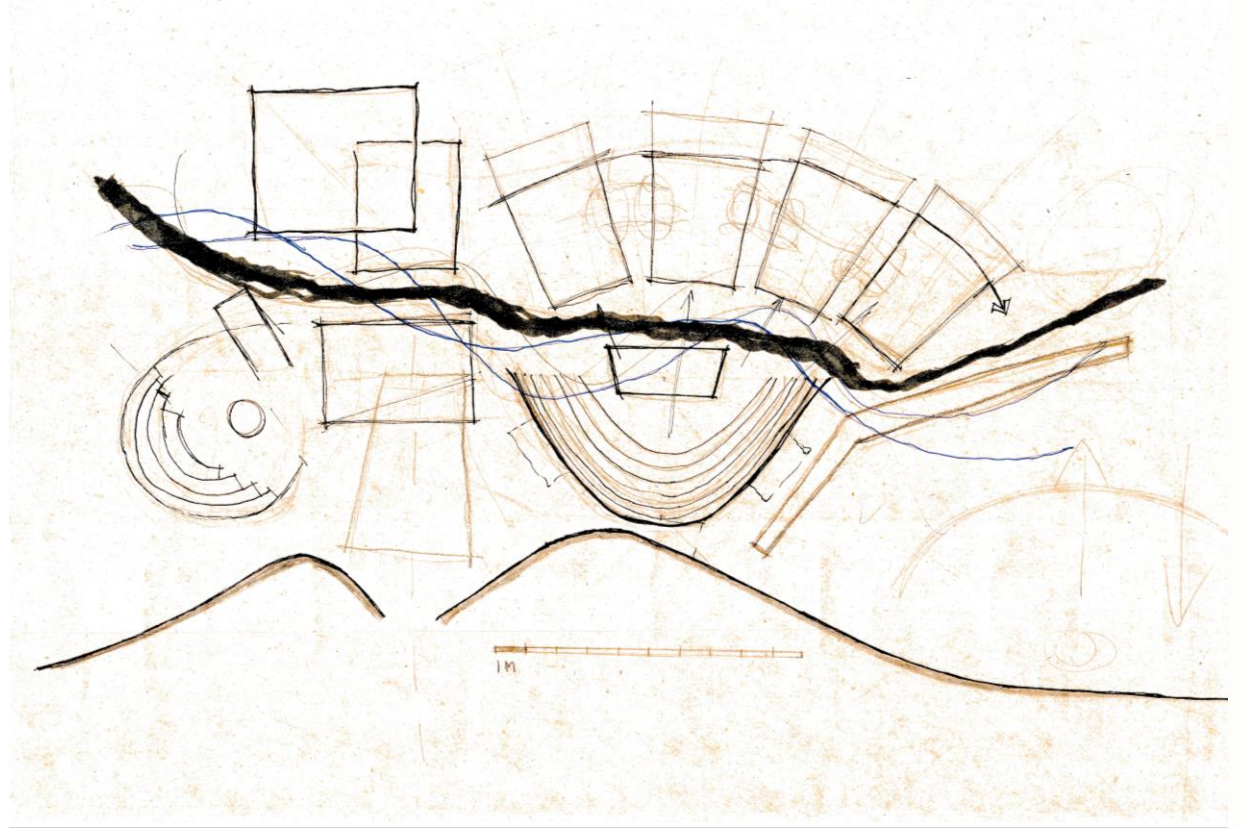


Fig. 92: Conceptual exploration (author, 2023).

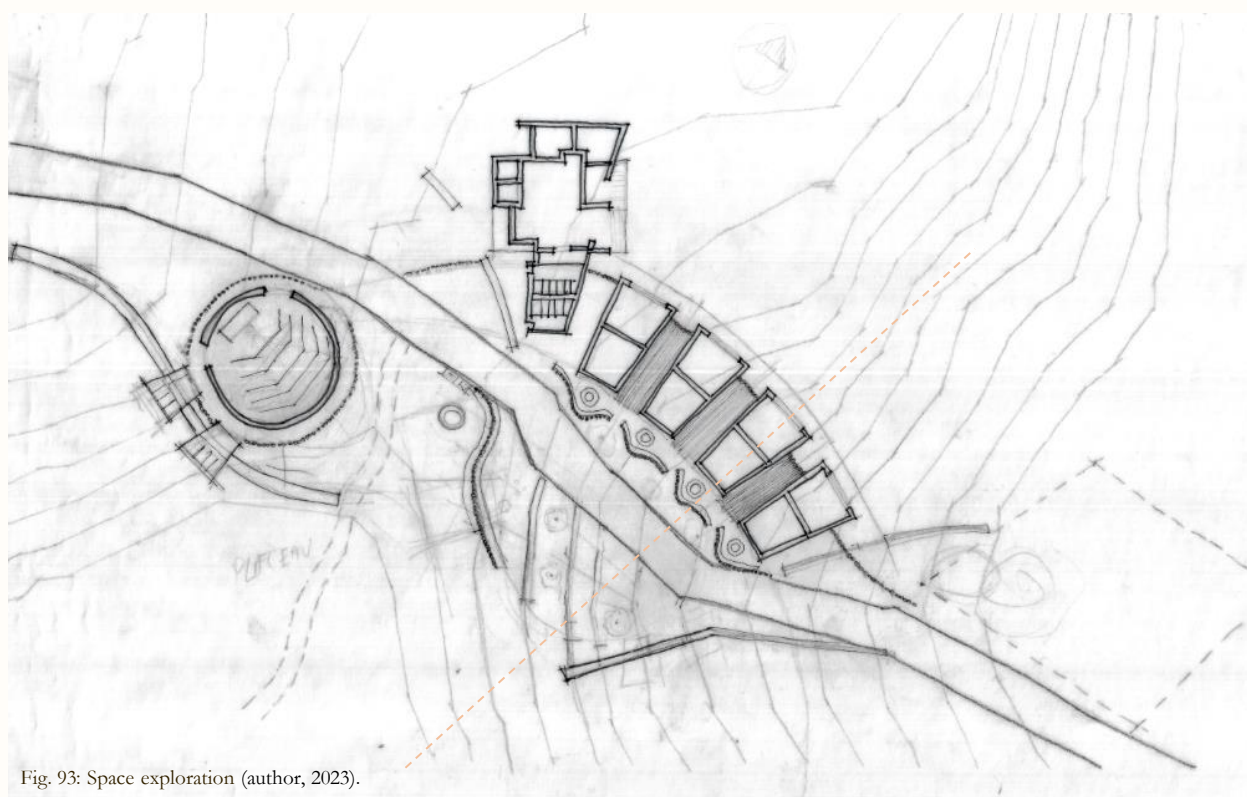


Fig. 93: Space exploration (author, 2023).

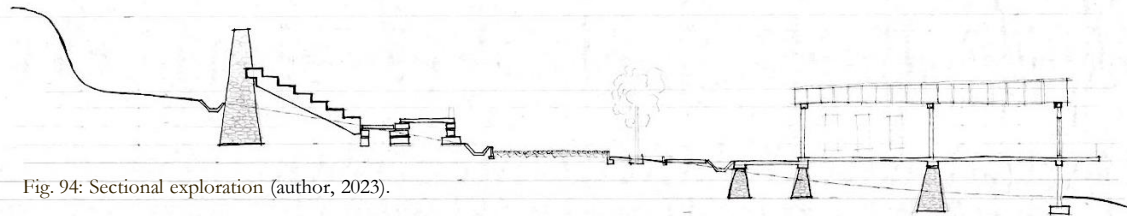


Fig. 94: Sectional exploration (author, 2023).

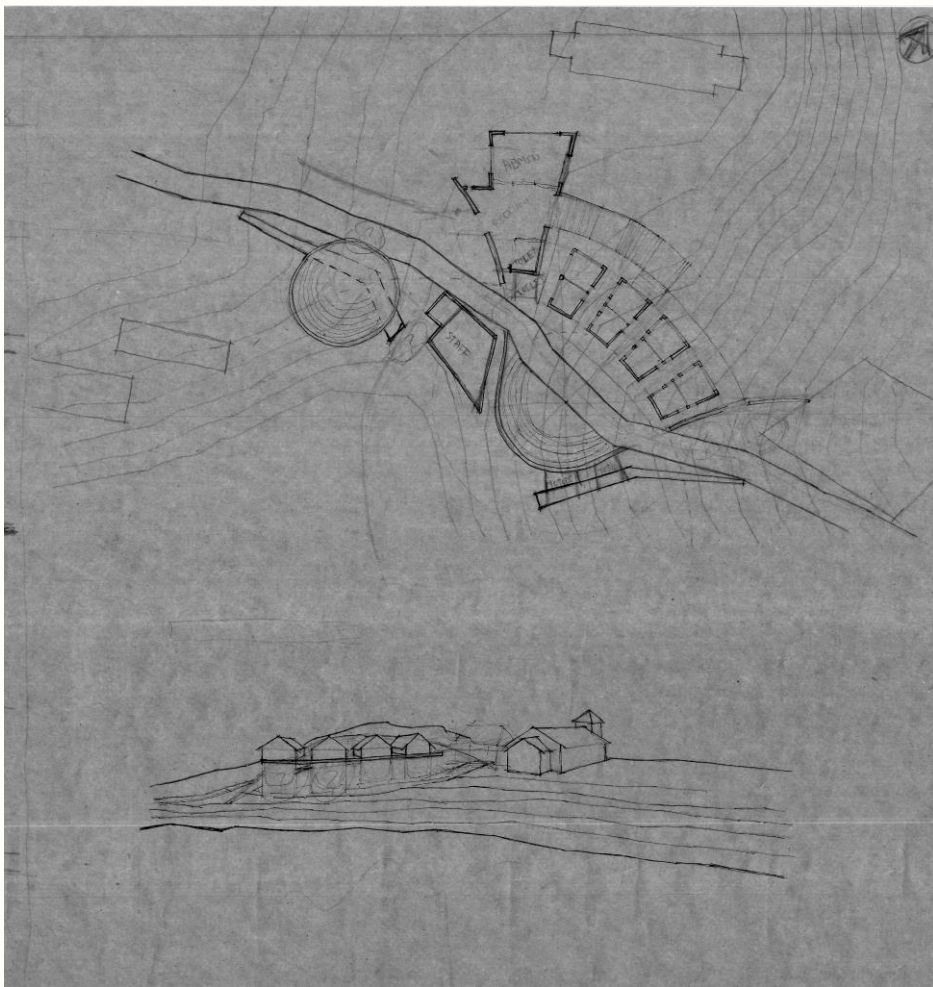


Fig. 95: Design exploration (author, 2023).

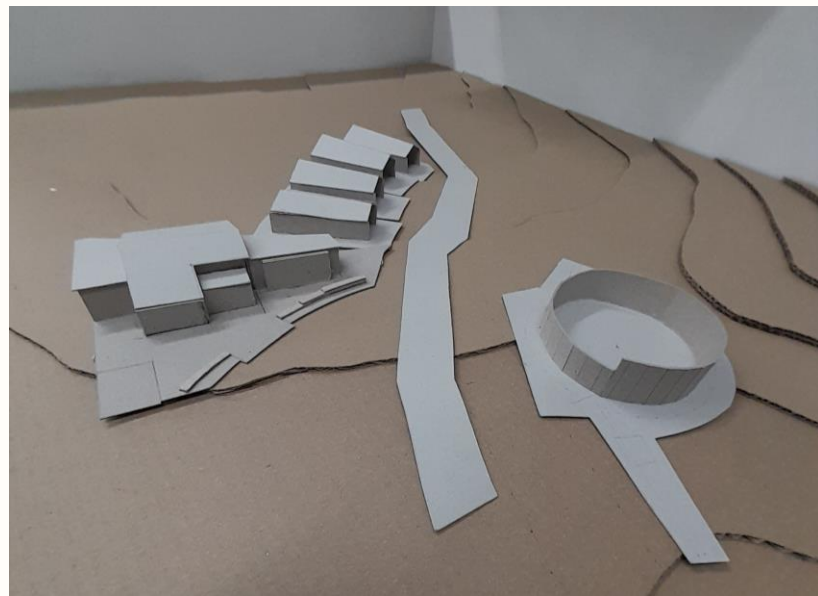


Fig. 96-97: Design exploration by model (author, 2023).



5. 3 MAKING A HOME: *Lelapa*

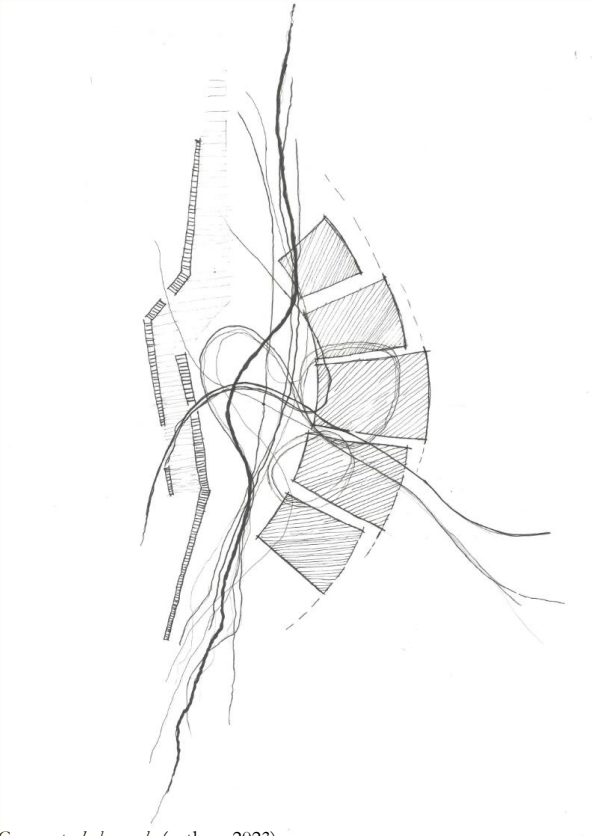


Fig. 98: Concept: *kobo anela* (author, 2023).

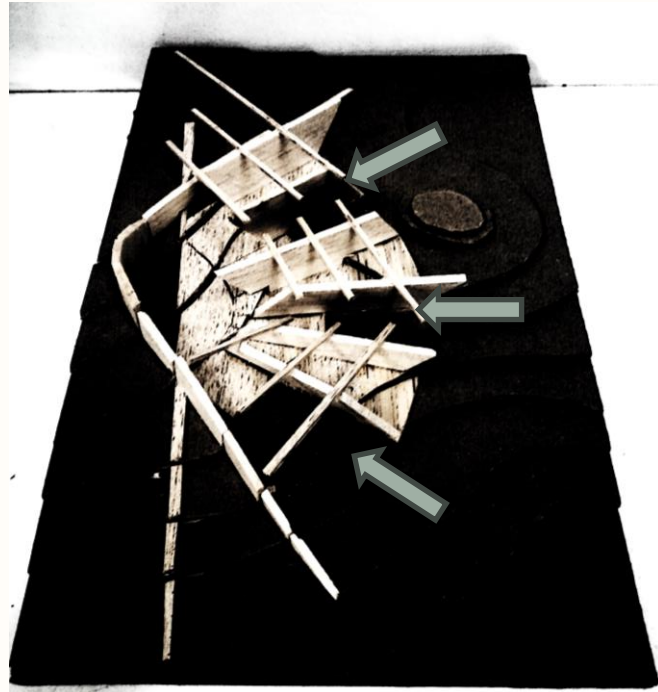


Fig. 99: Concept model interpreted for outdoor spaces (author, 2023).

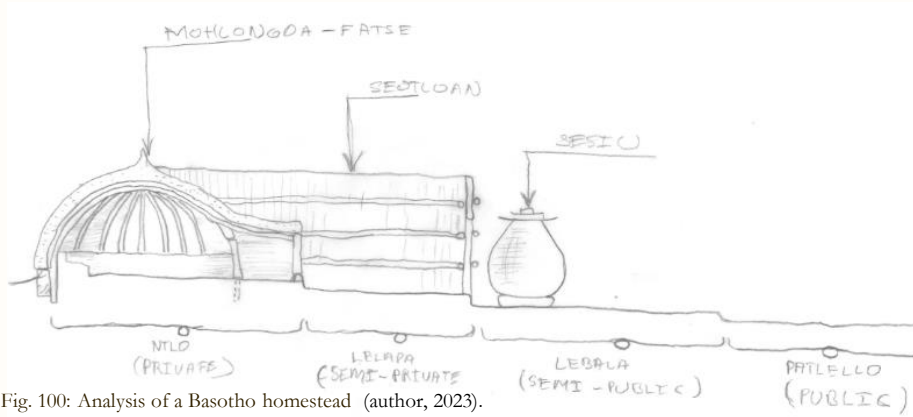


Fig. 100: Analysis of a Basotho homestead (author, 2023).

To create a sense of home for students, both within the classrooms and outside of them, this design draws inspiration from the way Basotho people design their homesteads within a village. The design seeks to establish a strong connection between the interior and exterior spaces, fostering a feeling of familiarity similar to that of students' own homes.

By incorporating principles from Basotho homesteads, this design aims to encourage students to remain within the school premises rather than seeking other alternatives, such as joining gangs. In the design of outdoor spaces, the concept of the hearth (fireplace), where families traditionally gather, serves as a central inspiration. Additionally, the use of reed screen is employed to create privacy enclosures. Finally, the design incorporates the concept of '*lebala*' as a public space for outdoor play and singing.

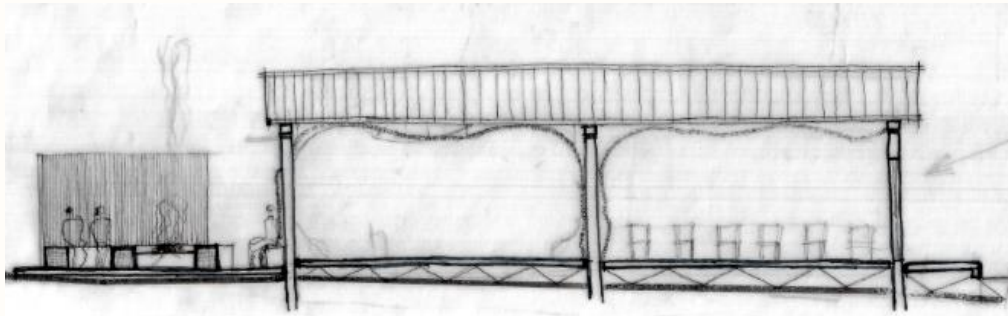


Fig. 101: Sectional exploration on how to apply the *lelapa* (author, 2023).



Fig. 102: Basotho seating around a fire (Eekhoff, 2015, online: aimstories.com).

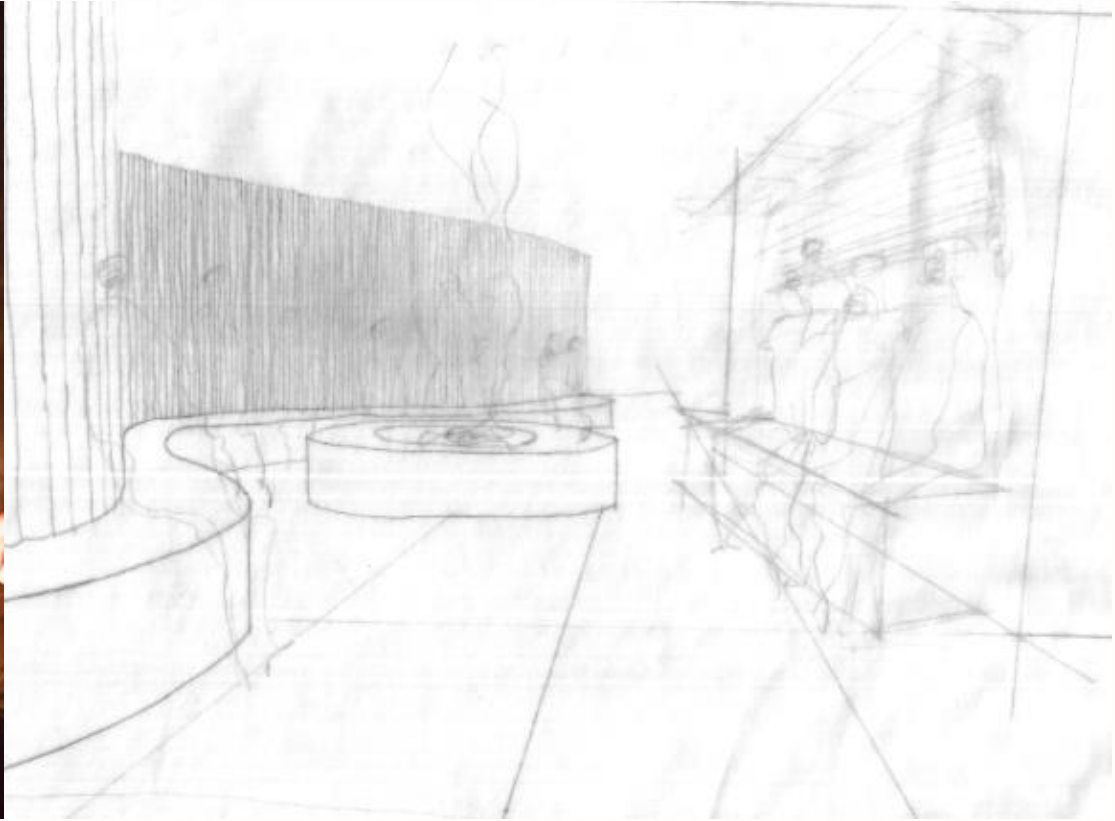


Fig. 103: Exploring institutional fire pits (author, 2023).

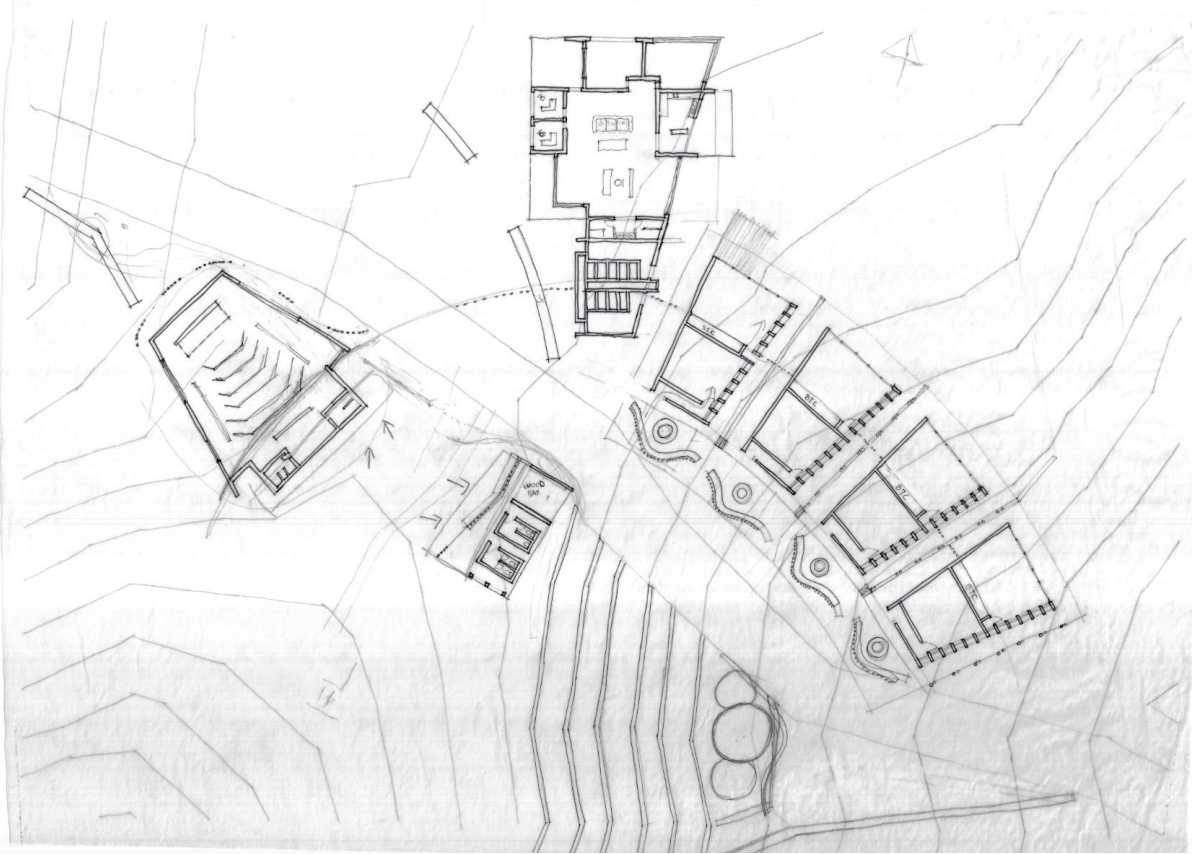


Fig. 104: Spatial exploration (author, 2023).



5. 4 MAKING THE BLANKET EXPERIENCE: *Kobo*



For the purposes of this project, the author adopts the use of '*seotloana*,' the screen structure in Basotho architecture often found in front of Basotho homes. It will be symbolically interpreted as a blanket in the design, harnessing its blanket-like characteristics: how it is woven, how it provides protection against harsh weather, how it offers privacy, and, finally, how it is an integral part of the cultural pride in Basotho architecture

These characteristics will be cross-referenced with the Basotho blanket because, likewise, it is woven, worn to protect against the cold weather of Lesotho, especially by women to hide their body features, and finally, it is worn throughout the life of a Mosotho person as an integral part of Basotho cultural pride.

Fig. 105: Mosotho man cloaking new wife with a blanket as a sign of acceptance (author, 2023).

Seotloana



Fig. 106: The *Lelapa* at Thaba Bosiu Cultural village (Khatleli, 2011: 8- 15).

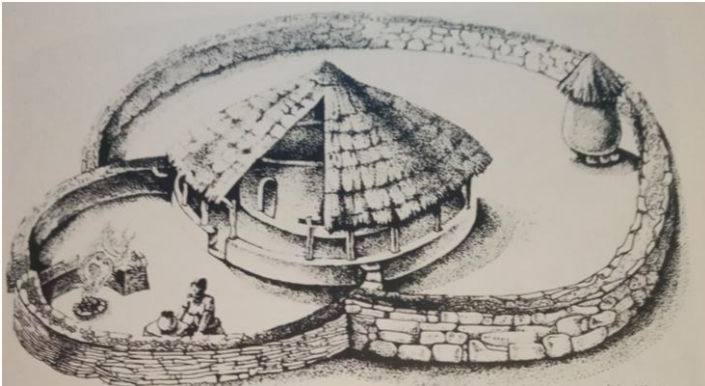


Fig. 107: The Rolong house with stone screens (Maggs, 1977: 241).

According to Stephen Gill, *Seotloana* (known as *lekhokhoa* when made of timber) is the traditional fence that encloses the *lelapa*. It is typically crafted by Basotho women using locally available materials such as stones, reeds, timber, or thatch, depending on the abundance of the material. The outline of its perimeter is marked on the ground, encompassing all the huts within the household. Typically, the fence intersects with the huts right beside their entrances. In cases where the hut is a rondavel with windows, these windows can be positioned either inside or outside the *seotloana* as desired (Gill, 1993: 29).

Seotloana: weaving



Fig. 108 - 110: Making the screen (Khatleli, 2011: 13).



Fig. 111: The grass woven rope *mosea* (Khatleli, 2011: 19).

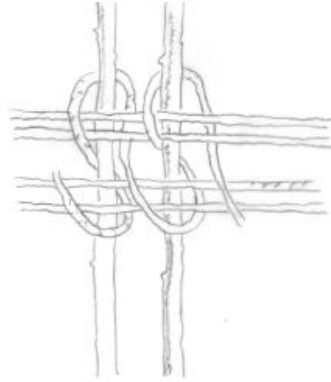
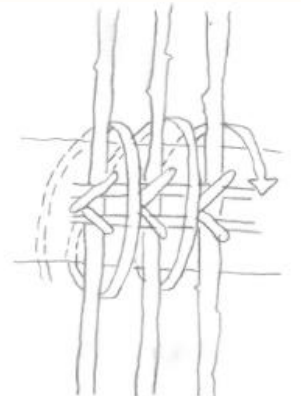
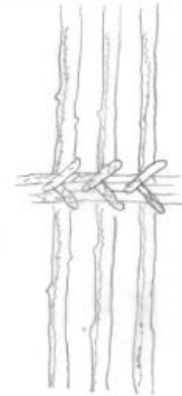


Fig. 112: Making the screen (author, 2023).



Seotloana: Combatting harsh weathers



Fig. 113: Render of fire pit place(author, 2023).



Fig. 114: Render of screen in the Northern side of the budling (author, 2023).

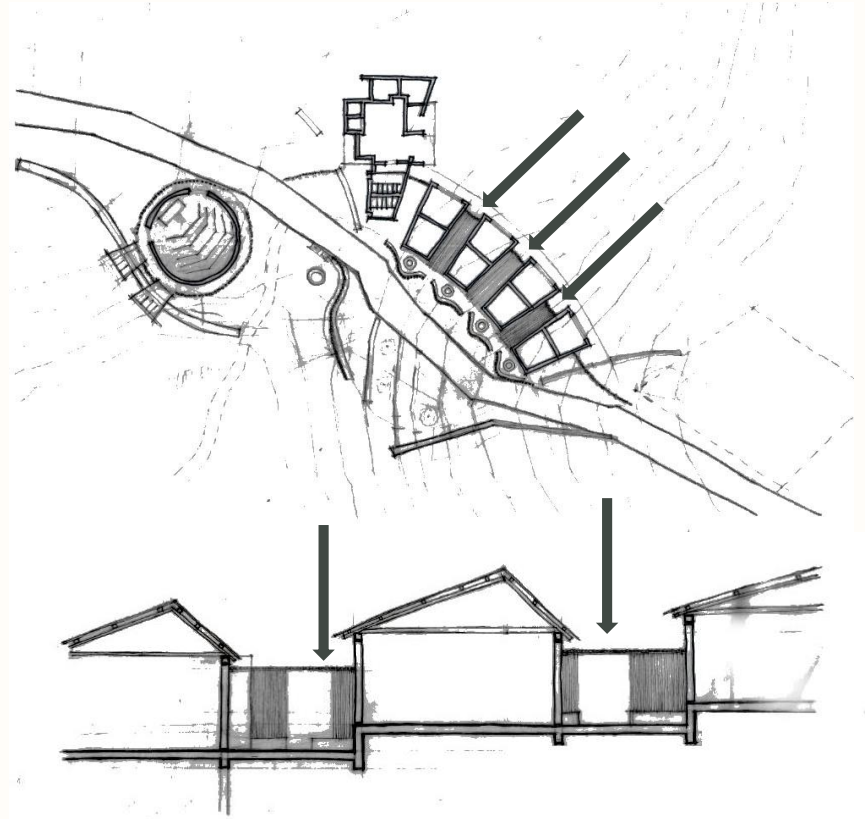


Fig. 115 - 116: Exploration of screen in-between buildings (author, 2023).



5.5 MAKING STRUCTURE: *Ho blomela*



Fig. 117 - 118: Making a Basotho Hut (Khatleli, 2011: 17).

Fig. 119: Structure of a Basotho Hut (Kheekhe 2022: online, facebook.com).

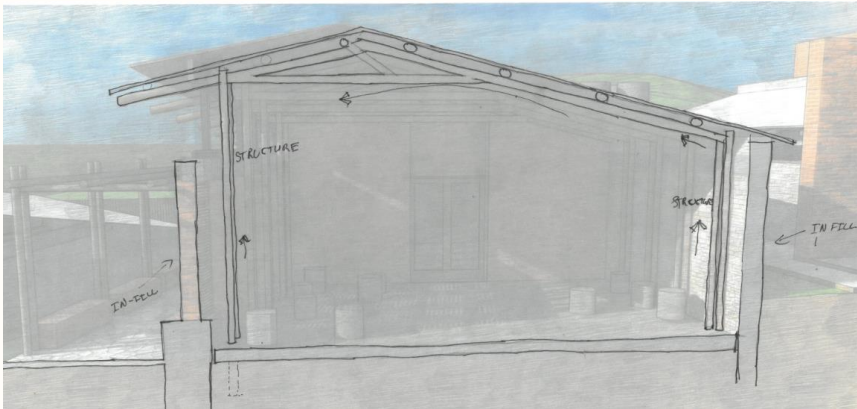


Fig. 120: Structure analysis of project on render (author, 2023).

Fig. 121: Structure analysis of project on render (author, 2023).

5.6 IN PLACE : *Motseng*



Fig. 122: 3D sketch exploration (author, 2023).



5.7 QUESTIONING THE GABLE

According to the historian Frédéric Ellenberger in his book 'History of the Basuto, Ancient and Modern' (1912), the Basotho learned how to build rectangular houses with gable-end roofs from a French missionary named Robert Moffat in 1830 at Thaba Bosiu (Ellenberger, 1912: 29). The gable-end has since become a conventional architectural feature in Lesotho's institutional buildings.

The design approach is to symbolically treat the roof as if it were a blanket. To question it, the design subtly shifts the ridge of each building block to align with the theoretical meaning of the blanket in Basotho culture, as shown in Figure 34 on the right.

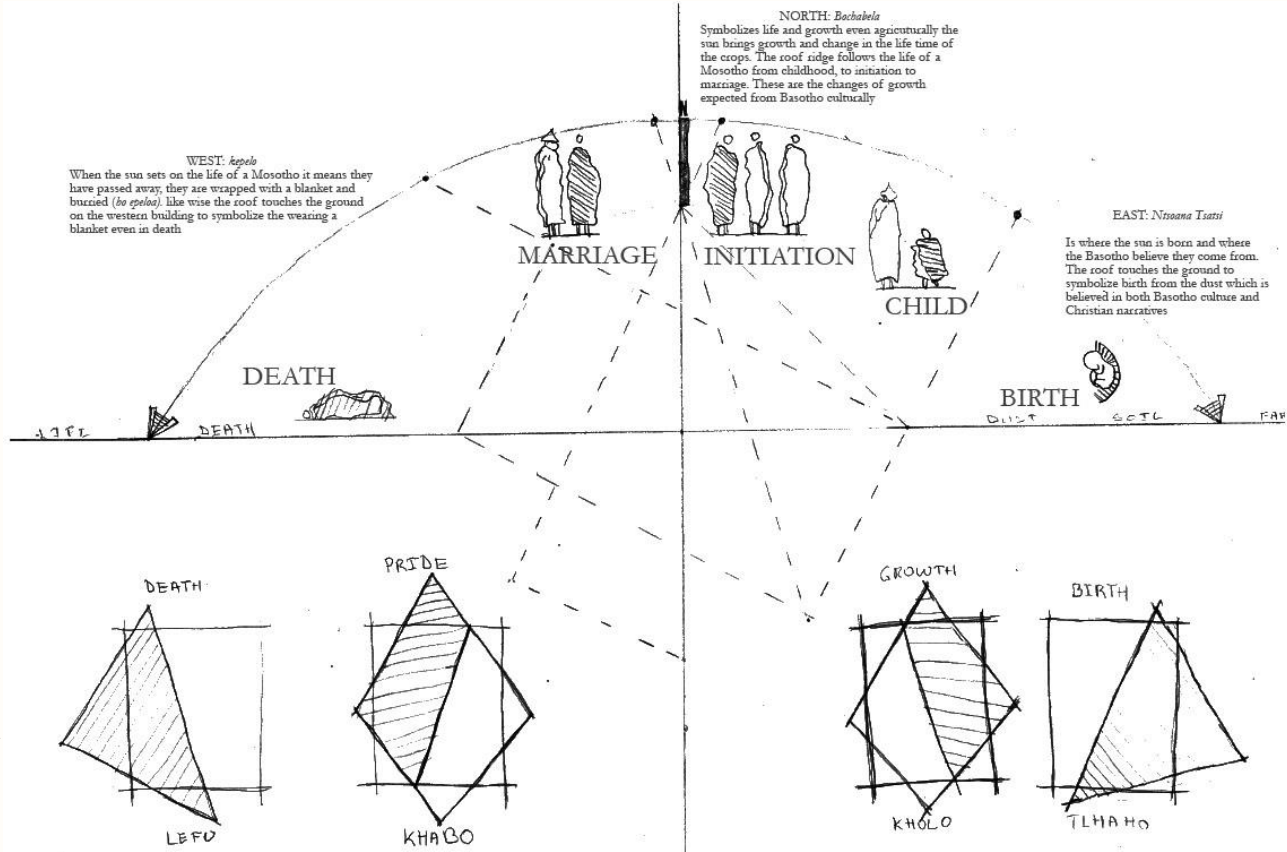
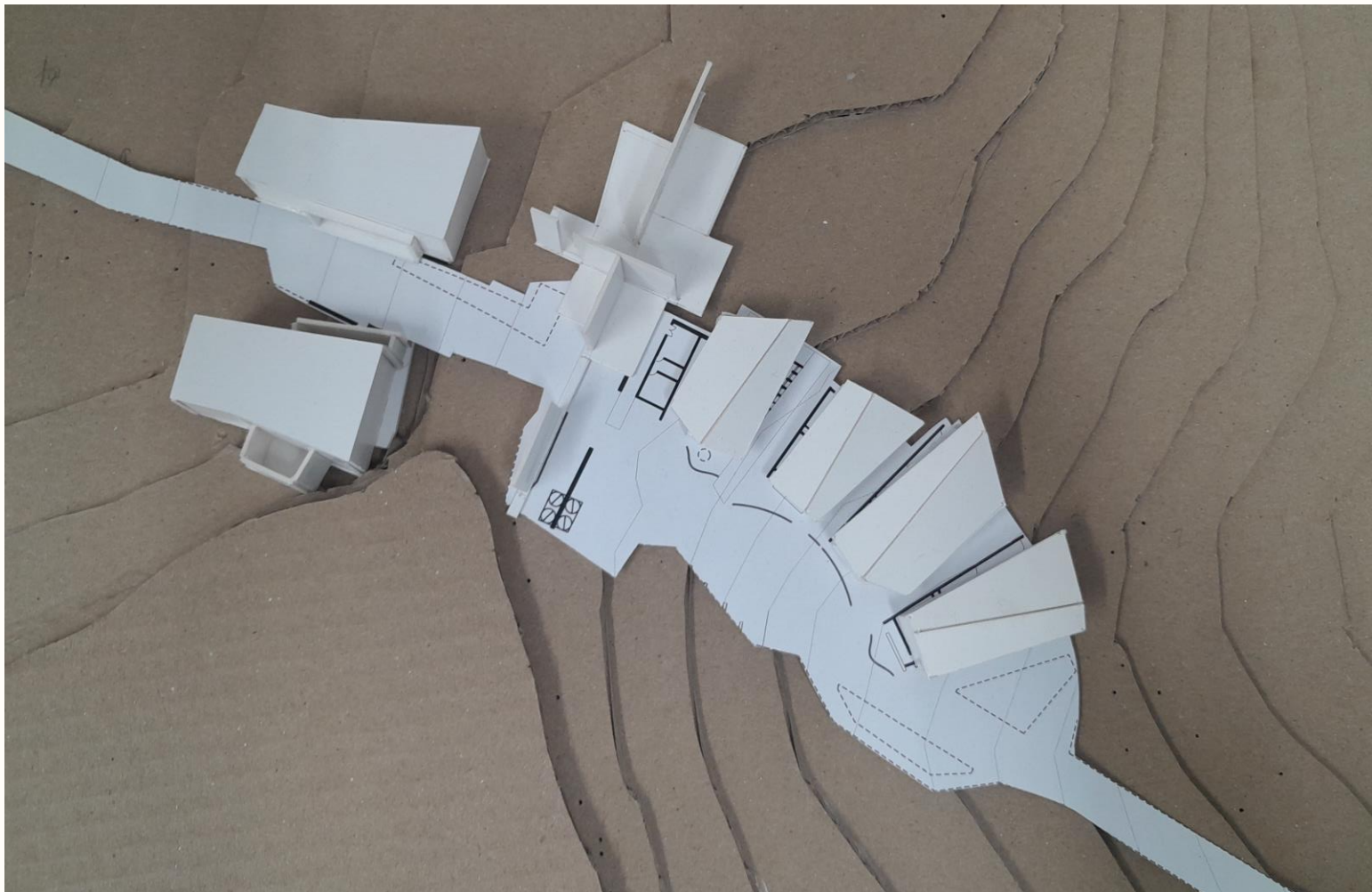


Fig. 123: Roof design approach (author, 2023).





5.8 DESIGN SIMULATION



Fig. 124: Development plan (author, 2023).

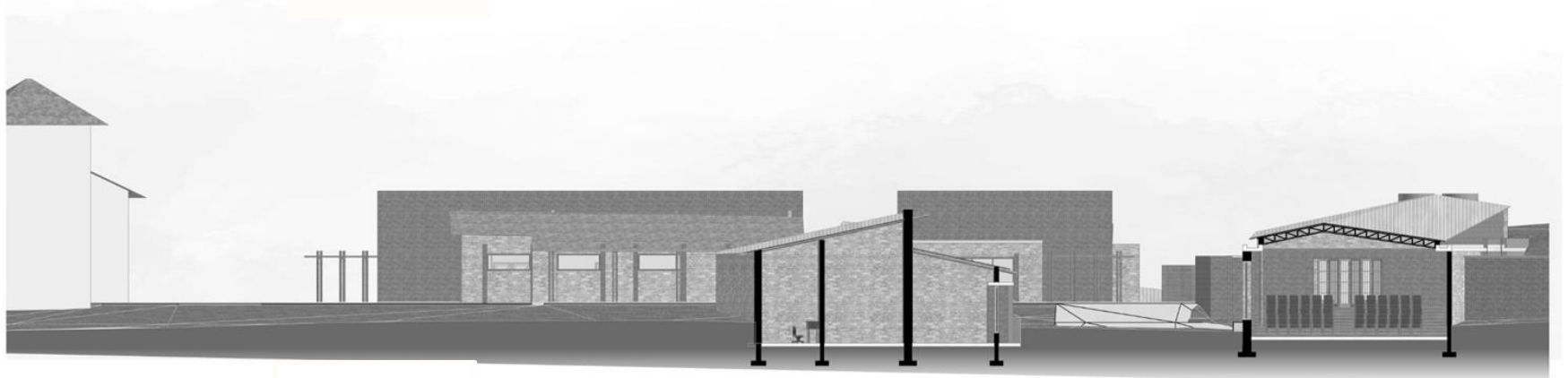
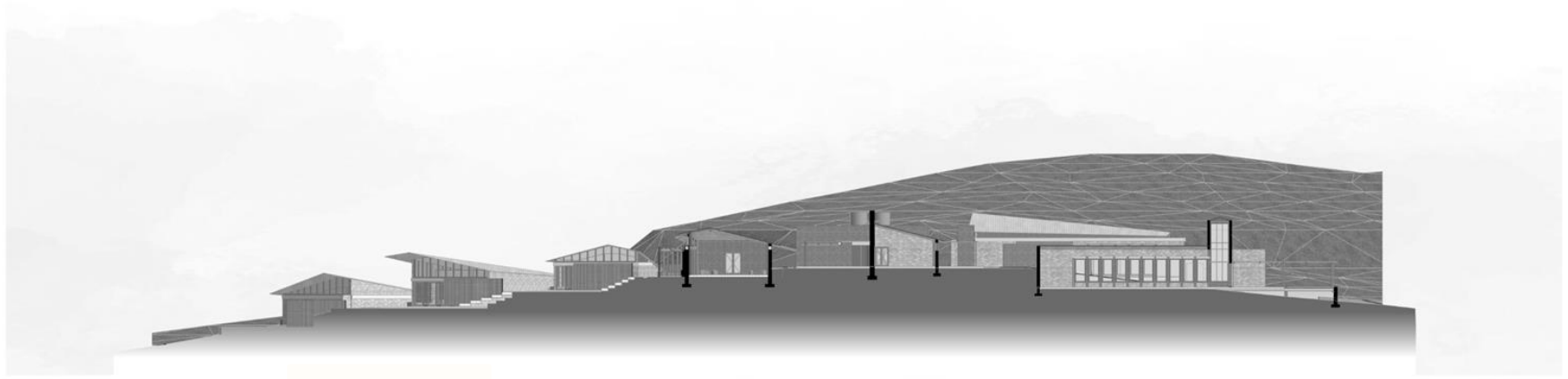


Fig. 125 - 126 : Development sections (author, 2023).



Fig. 127: Development 3D (author, 2023).



Fig. 127: Development elevation (author, 2023).

The lessons learned from the simulation were that classroom spaces need to be rearranged to create spaces for interaction in-between, thus enhancing the feeling of 'being at home.' Coincidentally, when the buildings are shifted, their arrangement resonates with the figure-ground of the built context at Masite. The second discovery was that the roof can theoretically work well with the blanket theory. As a result, the roofs were redesigned to symbolize a woven blanket by adopting a continuous structure connecting the buildings together. The last discovery involved juxtaposing the water towers on the southern end of the church bell tower. The two towers (church and water) are symbols of cleansing in terms that water is regarded as a purifying commodity and a symbol of life in Basotho culture just as much as the bell tower implies a place to wash away all sins and gain new life. In the design the towers imply an axis, which was used to arrange the administration building and to clearly mark the threshold of change between the old *famo* narratives and the new.

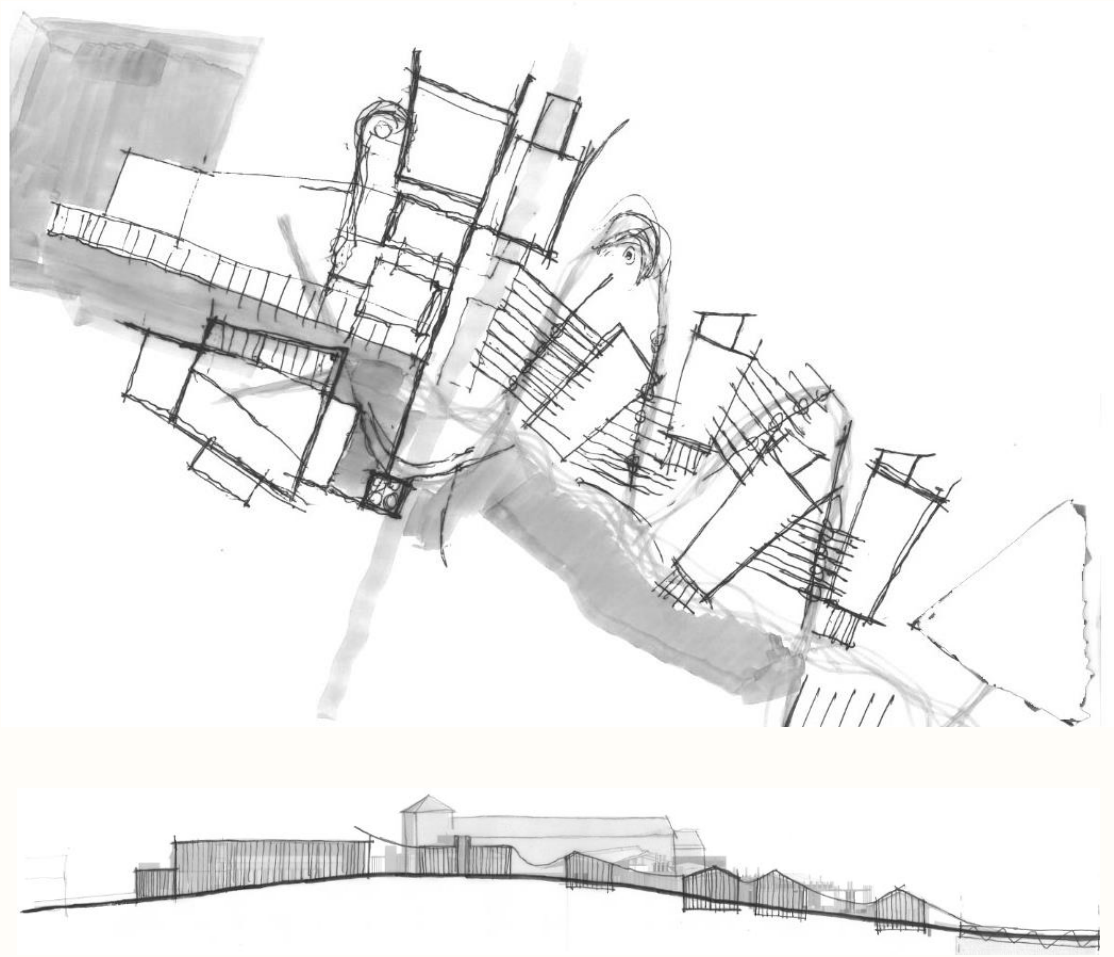


Fig. 128 -129: further design development elevation (author, 2023).



5.6 CONCLUSION

This chapter has illustrated the thought process behind the design. It has demonstrated how the site served as inspiration for the design, while also delving into the synthesis of creating place. Additionally, it has highlighted how the touchstone and concepts were explored to inform design decisions.

Furthermore, it explains how the theoretical underpinnings were applied to the project by showcasing the interplay between indigenous knowledge systems and Christian narrative influence, shaping the critical regionalist approach of the project. It also unpacks the design synthesis of the project and ultimately reveals how the design was brought together.

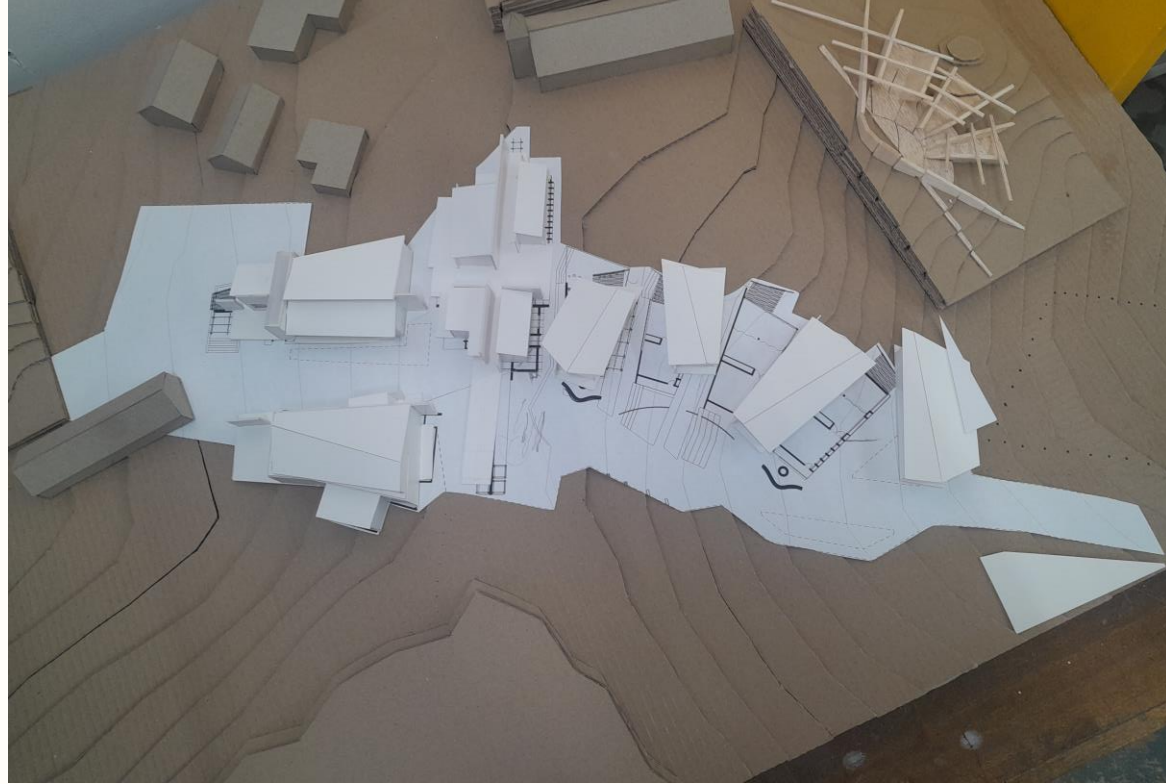


Fig. 130: Development model (author, 2023).

Reflection

In this chapter, I have gained an understanding of the complexity involved in interpreting theory into architectural meaning, particularly with regard to indigenous knowledge systems and critical regionalism. Two primary challenges emerged. Firstly, the personal interpretation of these theories varies widely among individuals. Secondly, the boundless possibilities inherent in these two theories pose a challenge when determining which aspects to prioritize for the project, while others may need to be set aside for the sake of focus in the design process. As a Mosotho man, I have come to appreciate the value of engaging in design work that directly relates to my culture. This approach involves not merely mimicking it but, instead, respectfully interpreting its meaning.



6. FINAL DESIGN



Fig. 131: Bird's eye view render of the final design on site (author, 2023)

Legend

- 1. Museum
- 2. Indoor performance hall
- 3. Admin block
- 4. Classes
- 5. Outdoor performance space
- 6. Cemetery





GROUND FLOOR PLAN
LEVEL 1

- Legend
1. Indoor performance hall
 2. Reception
 3. Recording studio
 4. Toilets
 5. Care taker office
 6. Storage
 7. Tea room
 8. Admin offices
 9. Teaching staff



GROUND FLOOR PLAN
LEVEL 2

- Legend
- 1. Museum
 - 2. Museum reception
 - 3. Mini library
 - 4. Class room
 - 5. Instrument practice room

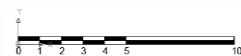


GROUND FLOOR PLAN
LEVEL 3

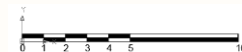
- Legend
- 1. Class room
 - 2. band practice room
 - 3. Outdoor performance space



SECTION B-B

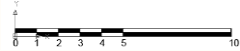


SECTION A-A





WEST ELEVATION



EAST ELEVATION





Fig. 132: Render of how the roof touches the ground (author, 2023)



Fig. 133: *Likbeleke* Performing at outdoor performance space (author, 2023)



Fig. 134: Render of Students practicing (author, 2023)



Fig. 135: Render of a performance by students and the village community (author, 2023)



Fig. 136: Render of students inhabiting the space (author, 2023)

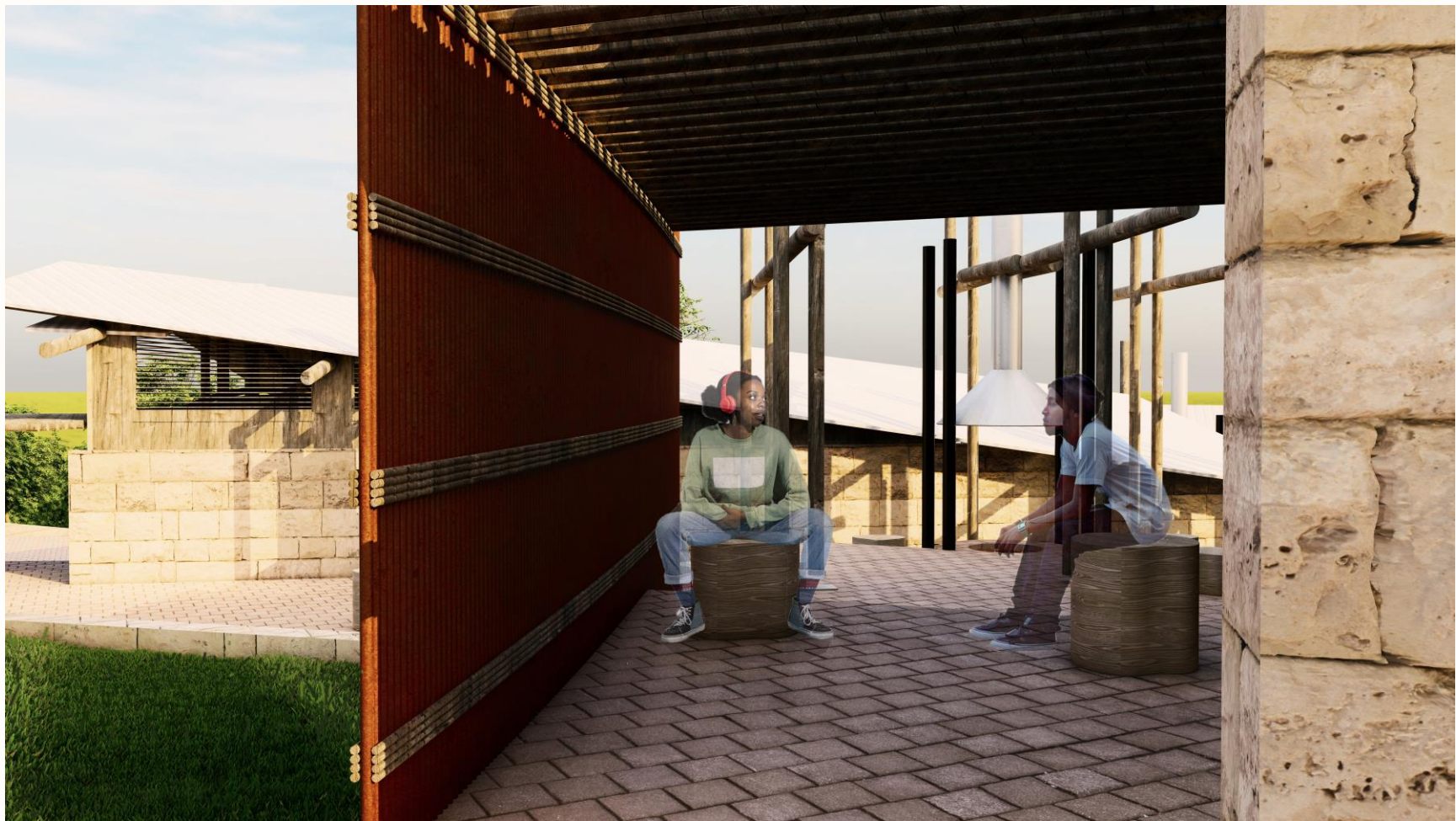


Fig. 137: Render of students inhabiting the space (author, 2023)



Fig. 138: Bird's eye view of the school (author, 2023)



Fig. 139: Render of performance in the indoor performance space (author, 2023)



Fig. 140: Render of the symmetry implied by the church and the water towers (author, 2023)



Fig. 141: Render of a summer day at the school (author, 2023)



Fig. 141: Render of a winter day at the school (author, 2023)



Fig. 142: Render showing the blanket ceiling (author, 2023)



Fig. 143: Render showing the blanket leading to the indoor performance space (author, 2023)



Fig. 145: Render showing the inside of the northern façade screen(author, 2023)

7. TECHNICAL REPORT

7.1. INTRODUCTION

7.2. CONSTRUCTION TOUCHSTONE

7.3. THE SITE

7.4. CONSTRUCTOIN

7.5. DRAINAGE

7.6. COMMUNITY ENGAGEMENT

7.7. TECHNICAL DRAWINGS

7.7. CONCLUSION

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Fig: 146. An illustration from Andrew Smith's Journal, showing Basotho warriors dancing in 1834 (Morija Museum and archives, 2018)

7.1

INTRODUCTION

This chapter forms the foundation for the construction possibilities of the project. It begins by adapting the site to accommodate both the design and theoretical approach while delving into the construction technicalities that will be employed to make these possibilities a reality. Additionally, it discusses the climatic considerations and the corresponding response of the building. Given that it is a music school, this chapter also addresses various acoustic concerns, offering a detailed examination of the design approach used to mitigate these issues. Being a large building in a rural area, this chapter also explores the construction skills and material availability, as well as the careful considerations regarding the building's durability and ease of maintenance by local labour in the long term. These topics will be followed by technical drawings and sketches that outline the intended construction layouts.



Fig: 147. Basotho men, making gum pole trusses at Thaba Bosiu (Khatleli, 2011)

7.2 THE CONSTRUCTION TOUCHSTONE

The aim is to use a critical regionalist architectural approach to translate the creative cooperation between Basotho indigenous knowledge systems and Christian narratives into a music school. The construction touchstone as a result suggests a intergration of local materials influences by both indigenous knowledge system and the onsite architecture of the Mission station.

The touchstone illustrates the use of local materials in both Basotho traditional and western architectural typologies. It suggests the use of timber for the structure, stone and clay masonry for infill. Additionally, it demonstrates the connection between the building and its site. In essence, the touchstone was used to inspire the creation of space, the structural design, strategies for dealing with weather conditions, acoustic considerations, and, ultimately, engaging the local community in the construction and long-term maintenance of the project. All these explorations will be discussed in this chapter beginning with the site approach.



Fig:148. The construction touchstone (Author, 2023)

7.3 THE SITE

The site is located 20 kilometers south of Maseru, and most construction materials are consequently sourced from the capital city. Kolo Road, as depicted in Fig. 149, is a paved road that connects the site to Maseru, facilitating the transportation of materials to the site. The gravel road leading to the mission station is also in sufficiently good condition to allow for the easy delivery of construction materials.

Winter in Masite spans from mid-May to late August. It is the driest and coolest season, with average high temperatures ranging from 16°C to 20°C and average lows dropping to around -1°C to 4°C. Frost can occur during the coldest nights, and occasionally, light snowfall is observed in the surrounding mountains.

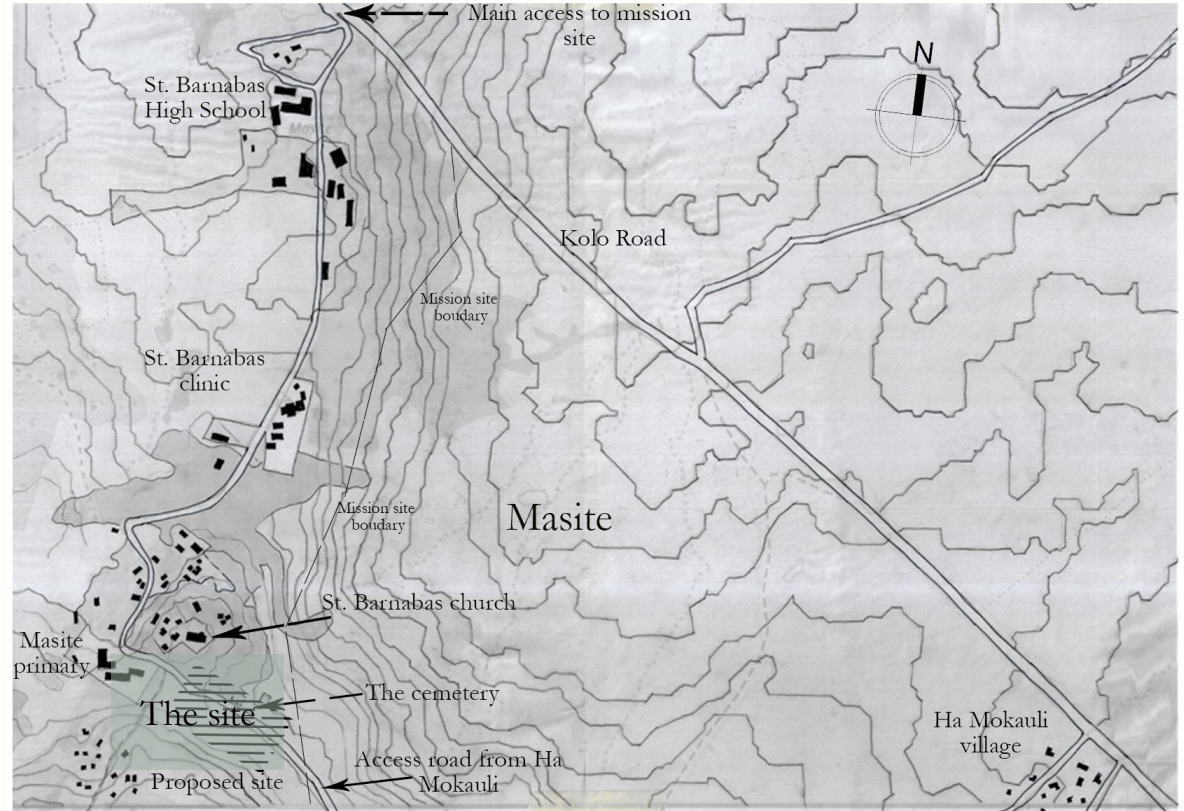


Fig:149. Site Location (Author, 2023)

Making Place

To respond to the site, the design adopts a cut and fill system to place the buildings downhill. Careful consideration should be taken to ensure that every wall retaining soil and every substructure wall are constructed using brickwork; sandstone should be used only above ground. All subsoil drainage should be capped with a stormwater channel at the top and a PVC perforated drainpipe at the bottom.

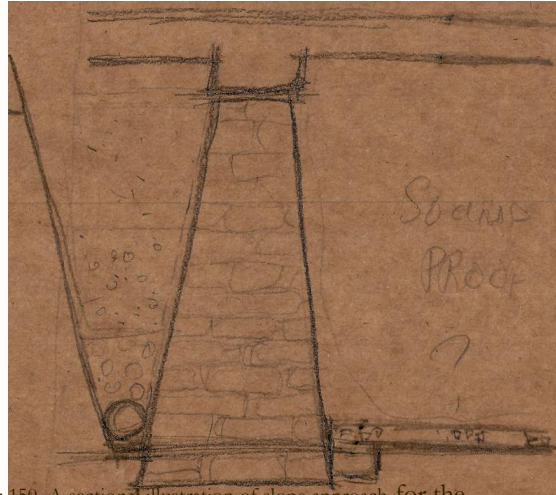


Fig: 150. A sectional illustration of slope approach for the building (Author, 2023)

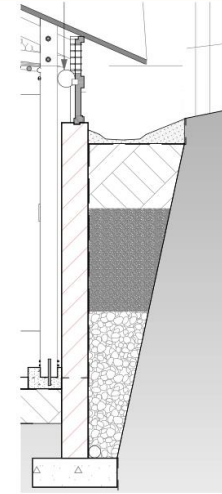


Fig: 151. Subsoil drainage detail (Author, 2023)

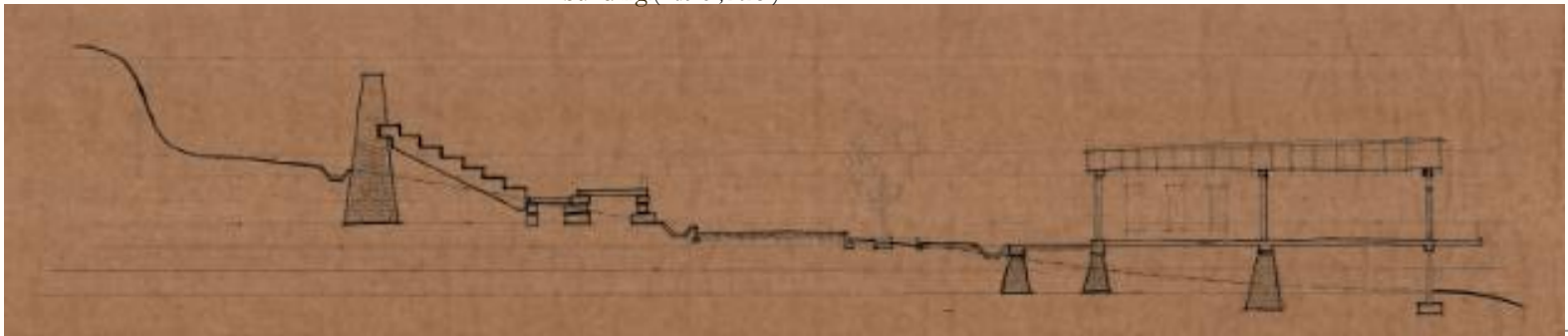


Fig: 152. A sectional illustration of slope approach for the building (Author, 2023)

Making structure

The approach is to have a gum pole primary structure on the inside as the skeleton of the building, then ultimately have weather resistant materials on the outside. The design takes advantage of the vast availability of blue gum trees and sand stone on site, which are the basic materials that the local masons are familiar with. However brickwork masonry has become a global standard, this project incorporates brickwork to resonate with mission station architecture, local participants who do not have the basic masonry skills will be taught how to lay bricks during this process and will be awarded a certificate at the end of the project.



Fig. 153 Mohlongoafatse construction (Khatleli, 2011)



Fig. 155: Trees of site (Author, 2023)

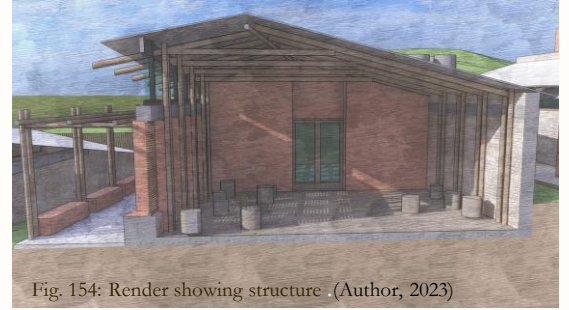


Fig. 154: Render showing structure (Author, 2023)



Fig. 156: Basotho men, making gum pole trusses at Thaba Bosiu (Khatleli, 2011)

Making structure

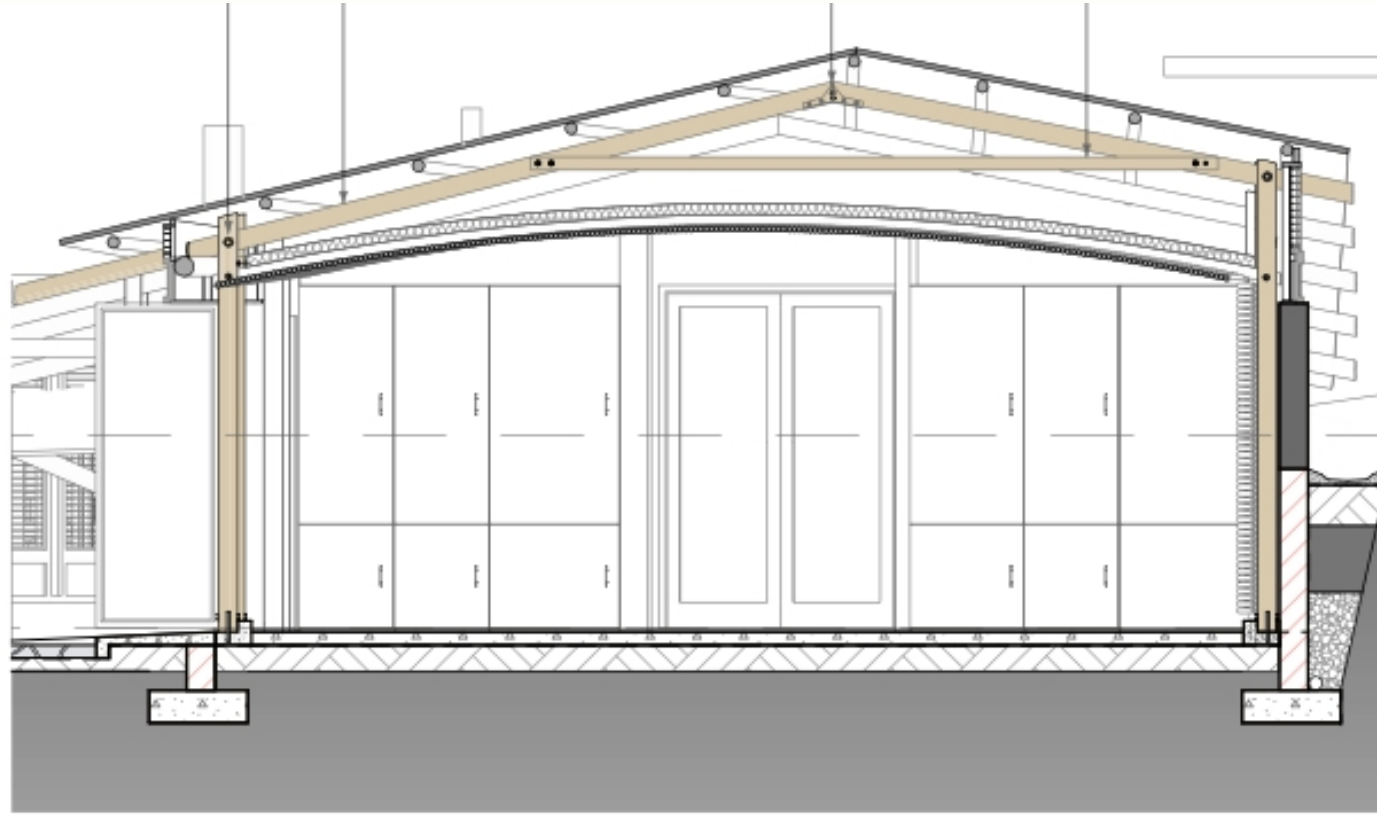


Fig. 157: Section through class room showing structure (Author, 2023)

Making structure



Fig. 158: Section through class room showing structure (Author, 2023)

Making structure



Fig. 159: Exploded 3D showing structure of class room (Author, 2023)

Making structure

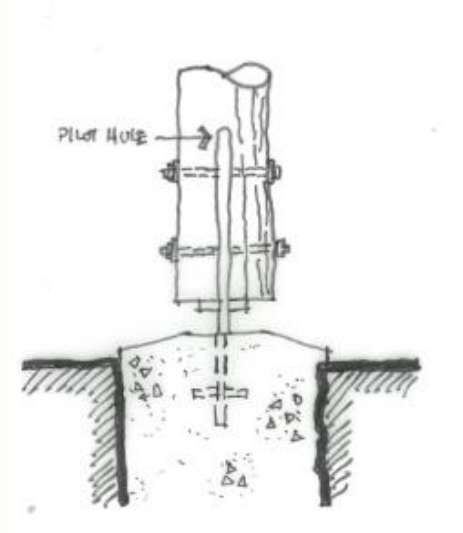


Fig. 160: Sketch showing how Gum pole structure connects to ground (Author, 2023)

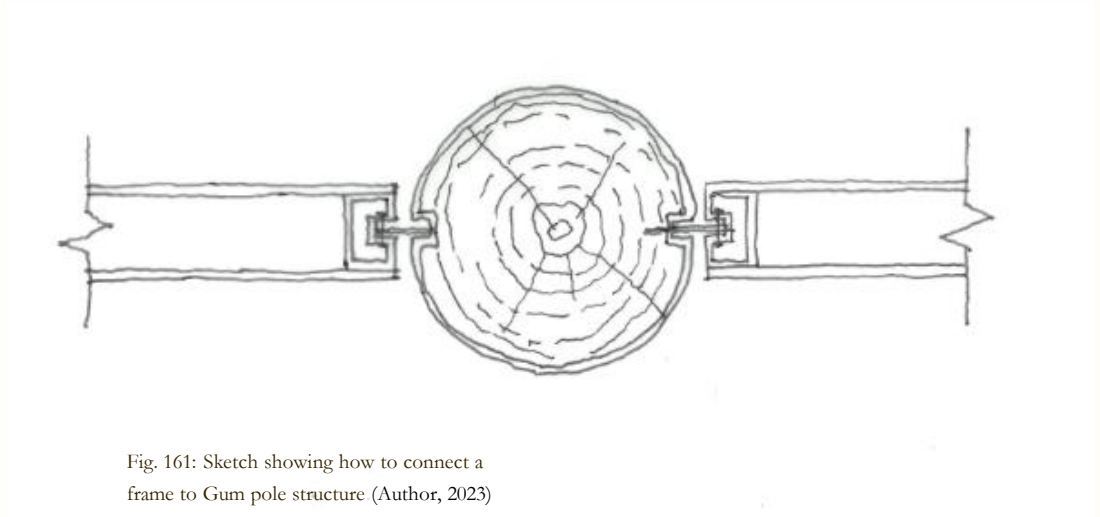


Fig. 161: Sketch showing how to connect a frame to Gum pole structure (Author, 2023)

Making acoustics

The design utilizes the acoustic qualities of wood. As a result, a 30-millimeter gum pole screen is to be constructed and mounted on the structural gum poles against the wall as a measure for sound control.



Fig. 162: Example: Green School South Africa Acoustic classroom (Abdel, 2022)

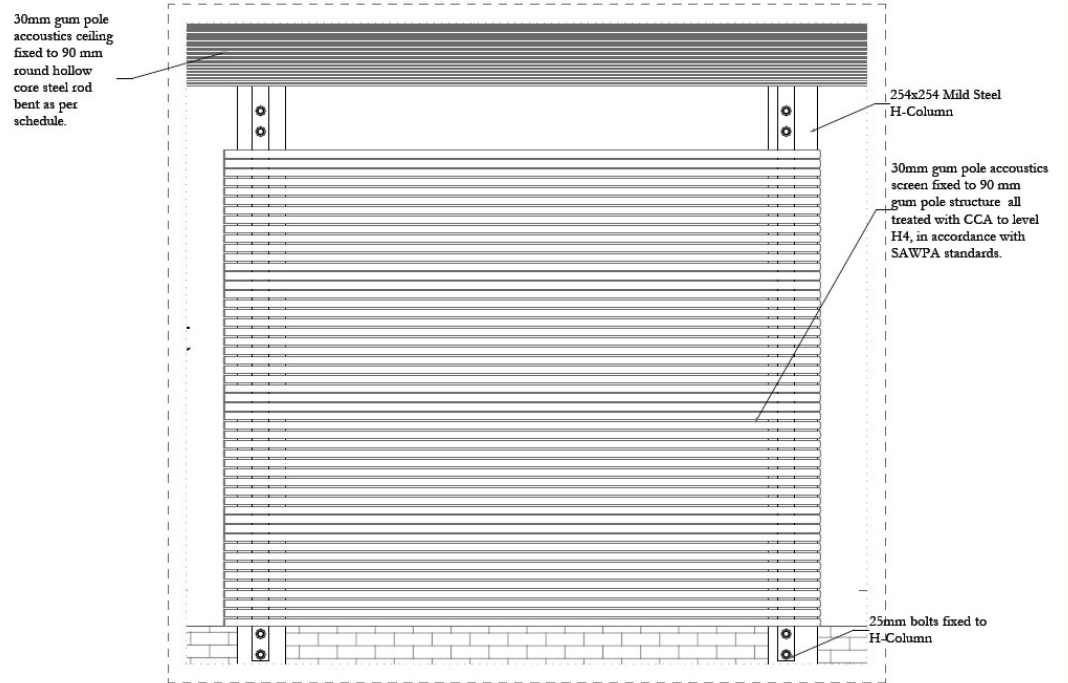


Fig. 163: Acoustic gum pole screen (Author, 2023)

Making insulation



Fig. 164: Sheep wool in polypropylene bags (Hamock, 2014)

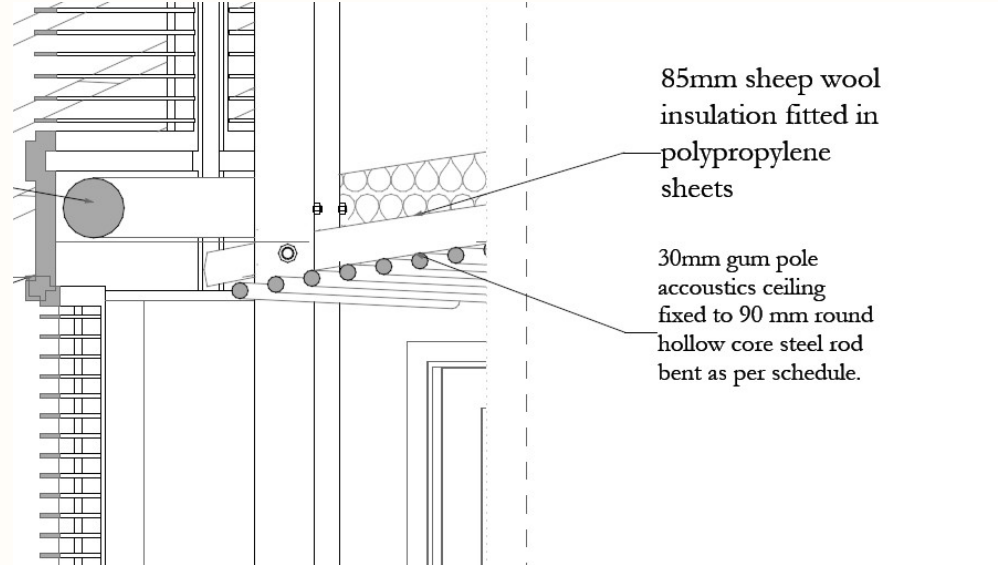


Fig. 165: Sheep wool in polypropylene bags is used as insulation (Author, 2023)

Making a second space

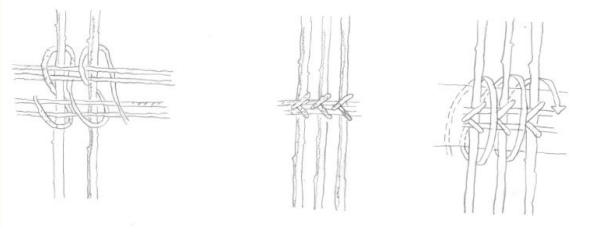


Fig. 167: Making a second space screen (Author, 2023)



Fig. 168: Render of second space (Author 2023)

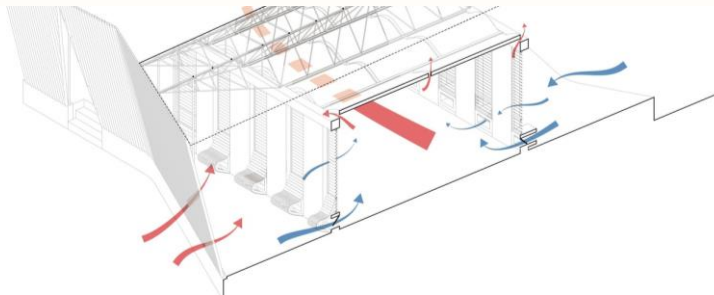


Fig.169: Examples: Lycée Schorge Secondary School climate approach. (Griffiths, 2017)



Fig.170: Examples: Lycée Schorge Secondary School a second space. (Griffiths, 2017)

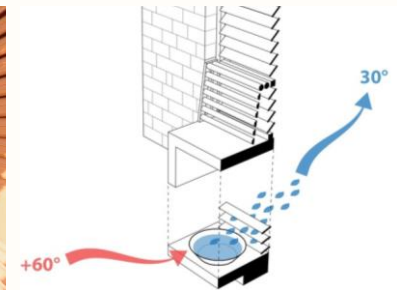


Fig.171: Examples: Lycée Schorge Secondary School climate approach. (Griffiths, 2017)

Running water off - site

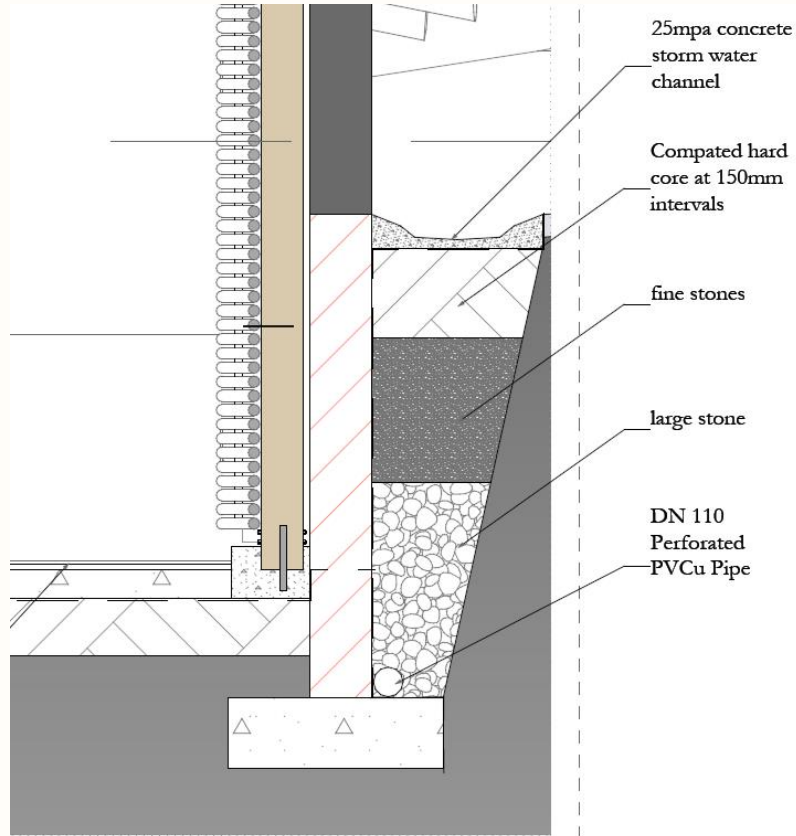


Fig. 172: Storm water run off against retaining walls ;detail (Author 2023)

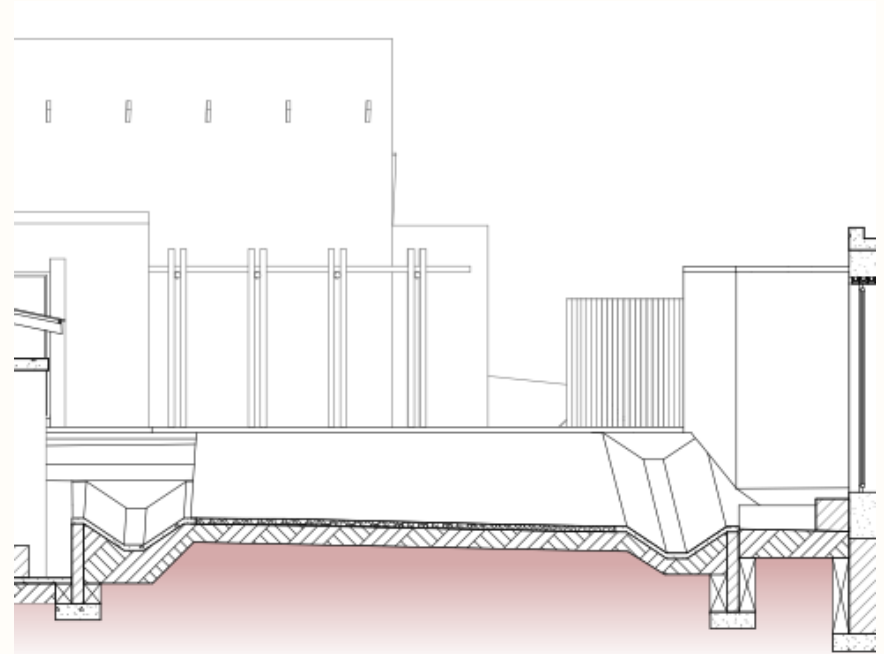
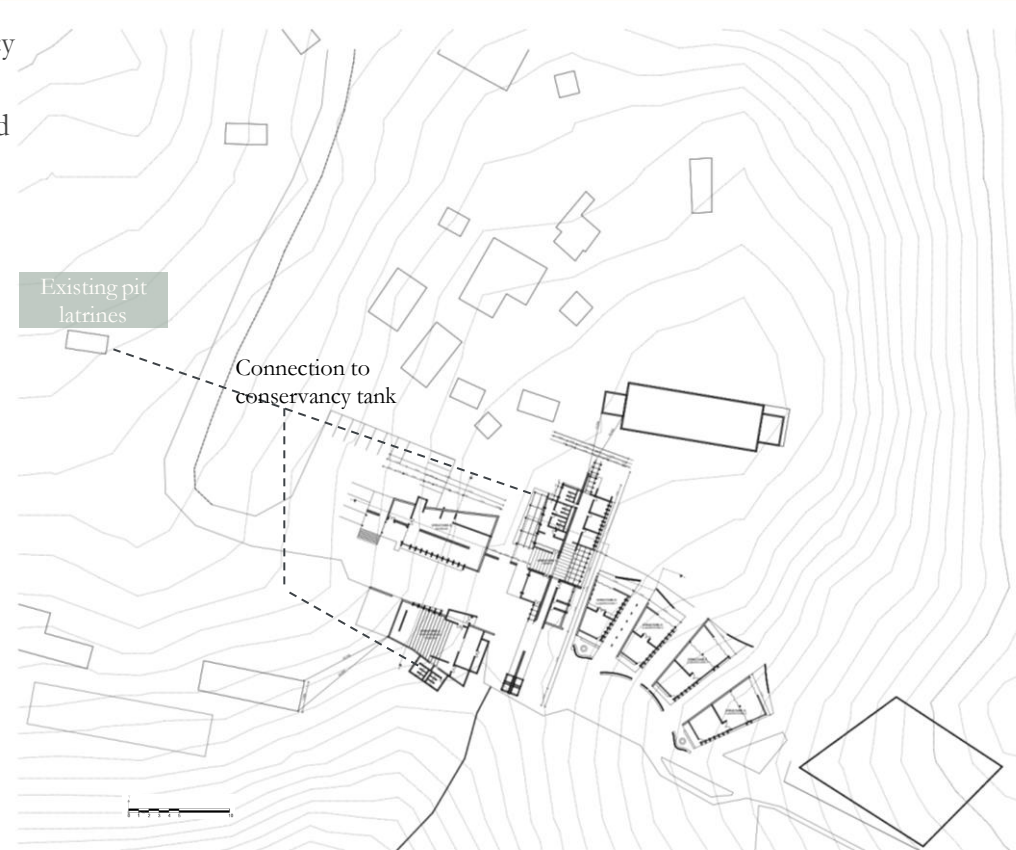


Fig. 173: Storm water run off detail (Author 2023)

7.5 SEWAGE DRAINAGE

The aim is to build new conservancy tank next to the existing primary school pit latrines. Secondly to build new water system toilets for the primary school conjoined with the tank.



7.6 COMMUNITY ENGAGEMENT

One of the most crucial considerations of this chapter is the “Make” by local hands, skills available tools and local material. Beyond that, the durability and the ease of maintenance in the long run of the building with local skills and tools. This section elaborates how some of the unfamiliar details and components of the building will be executed in collaboration with the local community, it also shows some of the details learned from the local people in preparation to construct the building.

A future maintainability assessment alongside a transferable skills assessment will also be included in this paper to ensure the life span of the building. The transferable skills assessment shows in basic terms what the locals can easily learn while assisting in the construction of the building, skills usable in future to maintain the building and to further work in the local building environment.



Fig. 174: Site buildings showing building skills. (Author, 2023)



Fig.175: Site buildings showing building skills. (Author, 2023)

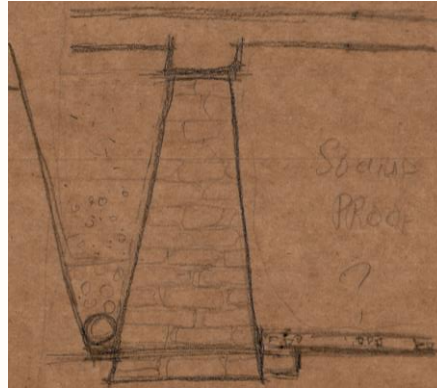


Fig.176: Sketch details that might be complicated . (Author, 2023)

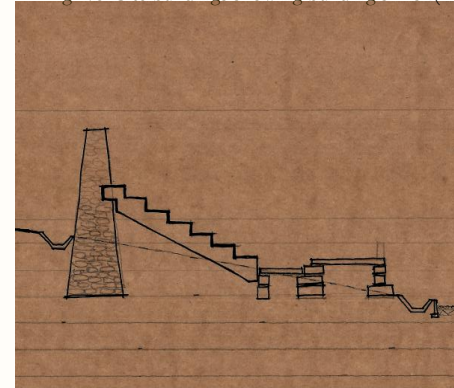
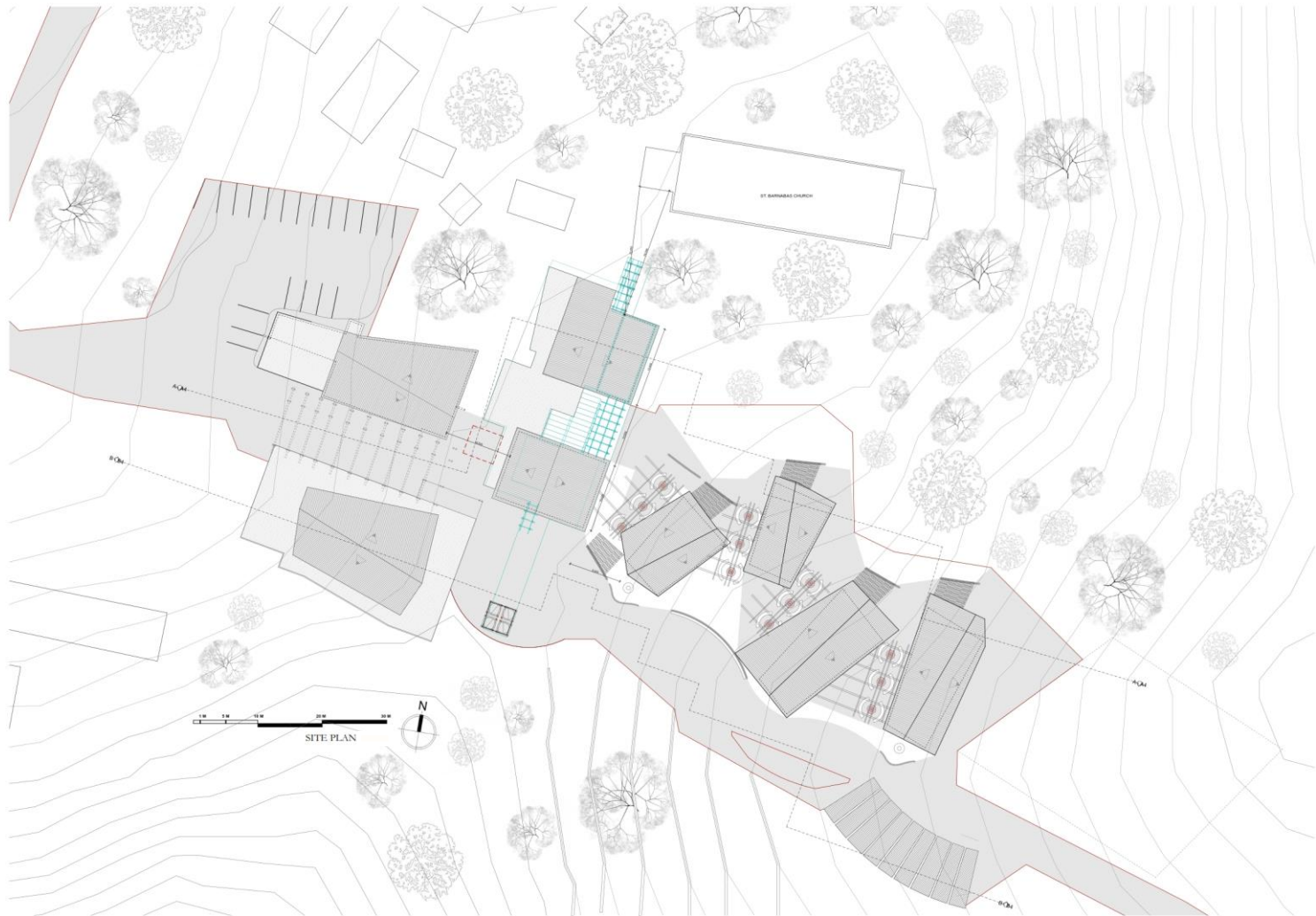




Fig. 177: Detail how to connect outdoor gum poles to the ground for durability (Author 2023)



Fig. 178: Detail how to connect outdoor gum poles to the ground for durability (Author 2023)









7.7 CONCLUSION

In conclusion, this chapter served as the essential foundation upon which the construction possibilities of the project are built. It set the stage by seamlessly integrating the project's design and theoretical framework into the site, while also delving into the complex technical aspects that will be harnessed to transform these possibilities into a tangible reality. Furthermore, it addressed the critical factor of climate and how the building responded to it, paying specific attention to the unique acoustic requirements of a music school. With the context of being a large rural structure, this chapter explored the construction skills and materials available, alongside considerations for the long-term durability and ease of maintenance, predominantly relying on local labor. As we move forward, the technical drawings and sketches will provide a visual roadmap, outlining the intended construction layouts and bringing to life the comprehensive vision presented in this foundational chapter.



Fig.172: Site buildings . (Author, 2023)



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