

UNIVERSITY OF THE FREE STATE

BLOEMFONTEIN CAMPUS

ANTU3725

DEPARTMENT OF ANTHROPOLOGY

RESEARCH REPORT:
**SPACES: DEFINED BY THE LIVING
WOMEN'S MEMORIAL**

Thandekile Kunene	2020732562
Mbali Shabalala	2020202954
Eza Ketse	2020366411
Maria Smith	2020188989
Nqobile Shangase	2019443353

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ABSTRACT

The present study aims to investigate the functionality of the Women's Living Memorial at the University of Free State (UFS) in relation to the National Resources Act of 1999 in South Africa, the Integrative Transformation Plan (ITP) of UFS, Sensuous Scholarship and Lefebvre's production of space. Random students who were found at the memorial were selected and asked to participate in an interview which is based on the space. Participant observation and sensuous scholarship were included as the data collection methods used and applied in this study. The study found that the majority of students were unaware of the space in terms of its function, had no relation to the space and lastly did not notice that there was writing on the structure. There is a huge disconnect between the functionality of the space versus the lived experiences of the students in the space. The study suggests that for more effective functionality regarding the space and the lived experiences in relation to the sensuous scholarship need to be considered in the institutional spaces. Recommendations are given on how we can attain this.

Keywords: Functionality, Decolonial Lense, Lived experiences, women's memorial, gender, transformation

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Introduction

The research context

The University of the Free State (, hereafter, UFS) has undergone a journey of transformation in recent years, particularly in terms of its spatial layout and associations. As an ever-growing and progressing institution, the UFS aims to create a space that is inclusive and socially just. The removal of CR Swarts initiated a new vision where it became clear that there was a need to implement the institution's Integrated Transformation Plan (ITP) in public spaces as far as social justice is concerned. The aim is for the institution to be a place where all students from different ethnic, linguistic, racial, and economic backgrounds are able to feel a sense of commonness and belonging in relation to the school, one of the ways this is achieved is through space. Henri Lefebvre (1991) believed that for us to fully understand space we need to realize that space is the primary locus of lived experiences and understand space through an approach that moves space from the abstract to the foundation of engagement with our history. One of the most notable features of this transformation on the campus of the institution is the Women's Living Memorial Garden. The space has been designed in such a way as to create a sense of peace and tranquility, while also serving as a reminder of the importance of recognizing and respecting the contributions of women in the university. However, to strive for to goal of transformation uncomfortable and hard questions need to be asked. In this report, we aim to assess the functionality of the school's memorial garden as well as its purpose of inclusion in relation to the everyday lived experience of the space. We argue that:

- The analysis of the space should critically be done through deep mapping to understand how the space is coded in relation to its functionality and the experiences of bodies in the space
- Recognition or representation is not the only factor for spatial transformation, rather the lived experiences of the people in the space should be acknowledged.

Deep mapping (Analysis of the women's living memorial space) Henri Lefebvre (1991) proposes that spaces are "secreted" by the society in it. This suggests that there is a

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Conceived
Perceived
Lived

social identity that is embodied as space offers its own meanings. He argues that space needs to be reviewed through an analysis of spatial representation, spatial practices, and spaces of representation. This is further supported by the idea of a better understanding of the interrelations of societal and public spaces. Through this, we stand a better chance at reconfiguring space that allows for spatial inclusion.

The Women's Living Memorial Garden was deeply mapped through the lenses of what Lefebvre states on spaces. This was to allow us to comprehend not only the experiences of those in the space but also to understand the preconceptions that were present. Through this conception, we would then be able to analyse the functionality of the space. Spaces that are historically exclusive and later become open to the public are at heart not shared in the spatial markers, representation, and symbols that secrete the space (Serekoane, 2019). Due to this conception, it was important to deep map the space so that we can test these aspects that secrete the space against its functionality, recognition, and representation.

Literature review

Interviews (to unpack the lived experiences of students at the memorial) Lefebvre (1991) in his book called *The Production of Space* states that space is significant to our understanding and interaction with the world, and we need to develop a theory around space that would clarify the role space should play. In this, his aim was not 'to produce a (or the) discourse on space, but rather to expose the actual production of space by bringing the various kinds of space (Lefebvre 1991). Lefebvre suggests the notion that space should be analysed through a concept he called a "Triad". He suggests that space consists of the perceived, the conceived, and the lived.

The perceived consists of our own interpretations of what is allowed in spaces, while the conceived is the conceptualized representation of the space (e.g., the architectural design). The last aspect of the triad is the lived which speaks to the symbols and abstract spatial representation. His understanding of space was used as a guideline and framework for how the interviews were conducted to allow for a more holistic understanding of space. In the context of the above, the intention of this research project is to prioritize the significance of the memorial while simultaneously identifying the function of the space and memorial itself. By also focusing on what emphasis this structure places on the roles of sexes in the UFS, its academic discourse, and the

level of adequacy of representation of women in this academic space is also discussed. Lastly, it assesses whether the design of the structure contributes to the gender it was created for.

Opening sentence

The National Resources Act, ITP & Vision 130 (UFS)

The National Heritage Resources Act 25 of 1999 (NHRA) is a South African Law to ensure the conservation and protection of our national heritage to be bequeathed to future generations. The act serves as a protection and thus communities are encouraged to protect their legacy from any harm or destruction. To consider an object or place as “part of the national estate” It should have cultural significance or any other special value. The value could be from “its importance in the community or pattern of South Africa’s history”, and or “its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group” and or more as mentioned in the NHRA (1999).

The University of the Free State (UFS) has implemented an Integrative Transformation Plan of (2017) that calls to reform the institution to be in a place where the students and staff members have a sense of inclusion and a common purpose. It is where symbols, locations, processes, and daily practices all reflect a commitment to openness and participation. The ITP strives to openly confront colonial and apartheid histories while also acknowledging the humanity in the institution. It encourages and provides a space for opposing views, disagreements, and discomfort to reach social justice by dismantling the discriminating and oppressive legacies that are established at political, social, and economic levels. The ITP looks at what is important to the university that needs change, assesses what is not working, looks at a five- or ten-year plan and how all the above needs to be done.

As per the NHRA 25 (1999) preamble, our heritage has the potential to “help us define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation”. The memorial garden exists as space in the University of the Free State and as per ITP, thus important to understand space and space-making to confirm the relatability of the preamble.

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Vision 130 of the UFS is the long-term goal that strives for an institutions that is student-centred, research-led, regionally engaged, and globally competitive by ways of three main elements:

- Maximum societal impact with sustainable relationships
- Academic quality, excellence, and impact
- An inclusive, diverse, and equitable university

Sensory Scholarship

Sensory scholarship has very much evolved and grown over the past years. According to Karen O'Reilly (2005), sensuous scholarship is an inductive research method that involves, direct and sustained contact with human agents within the context of their daily lives and cultures, questioning and producing a richly written account that respects the irreducibility of human experience and acknowledges the role of theory as well as the researcher's own role and that we are humans as part of the object. Furthermore, Stoller (1997) defines it as "a blending of head and heart." It is a welcoming of the outside world into one's existence. In ethnography, it is important for researchers to understand how participants perceive and understand abstract information. The understanding of these aspects cannot be done by just participant observation, and this is where sensuous scholarship comes in.

Relationship between architecture and environments

To understand this space wherein the Women's Living Memorial stands, a basic understanding of the architectural design of the memorial itself is also necessary. Architecture is not randomly decided and executed, but it is rather heavily influenced by numerous socio-cultural factors and the social environment that the structure is situated in (cf. Lefebvres conceived notion of space). Özer's (2009 as cited in Osmanoglu 2018, p. 1583; Low 2009) defines architecture in a manner that cannot be filtered as, "the ability to form space designs such as to support and keep the activities that interests that community also emotionally within the bounds of the real needs and possibilities of a specific society". When acknowledging these socio-cultural and political factors that influence the spaces that people construct, the link between the

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subconscious and conscious thought patterns that are used to interpret these spaces also become clear. As Özer's (2009) definition also states, architecture is built around the emotional needs and interests of the society. This is in line with Martin Heidegger's (1951 cited in Archer 2005: 430) earlier belief that architecture gives people the space to "dwell". Thus, the built space has been extended further into meaning than just the physical, but also affords those that utilize and/or appreciate the structure, to relate and examine it.

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Spaces Conceptualised

Henri Lefebvre believed that for us to fully understand space we need to realize that space is the primary locus of lived experiences and understands space through an approach that moves space from the abstract to the foundation of engagement with our history. Lefebvre's triad is one of his great works that helps us understand their different kinds of space and modalities. Lefebvre's triad makes it possible to interact with both lived experiences and abstract notions as a single, unified entity. Thus, in Lefebvre's perspective, space is now defined as organic, fluid, and alive rather than as a dead, lifeless entity or object. It pulses, flows, and bumps into other areas. If a richer understanding and inclusive meaning of the spaces we inhabit is to be achieved, it is necessary to fully comprehend this process of creation and being, the production of current space rather than the privileging of a single aspect of space. He uses the phrase that society "secretes" its own space. This means that space and its meanings represent social identity (Lefebvre 1991).

Urban identity is a logical outcome of a society's natural perception of space as nourishing and catering to basic requirements and its familiarity concerning fundamental values. These perceptions, however, are purely subjective and fall within the category of space construction, which Lefebvre refers to as the "lived space." As a result, any urban identity can be seen as the peak of an identification process that is grounded in changing viewpoints based on sensations and images, and because of how fluid and dynamic it is, it can never be entirely identified (Lefebvre, 1996).

Although it has long been silently acknowledged that the human consciousness is affected and informed by space, it can only be seen in retrospect of most built spaces on how the social power relations are seen reflected in it. As Holston (1989 as cited in Archer 2005) also frames this power concept of space, by spatializing culture, the

power of one group that is maintained over another, can also be seen in built spaces. By using Lefebvre's previously discussed theory of the spatial triad, it is thus also possible to find the connection between conceptual space and its, tangible material. This is done by opening the argument for space as both a basis for action and a field of action (Archer 2005). Therefore, the architectural design of the Women's Living Memorial can be seen to tap into the unconsciousness of those that admire it and lead them to the questions of how and why this memorial, and why this space.

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When examining the Women's Living Memorial, the emphasis is placed that this is a women's memorial. Prof. Hay (2011 as cited by The University of the Free State) mentioned that the symbolism of the tree indicates "real understanding, knowledge, and faith, characteristics women at our university should pursue to ensure a sustainable and prosperous future for the UFS." Therefore, the symbolic conceptualization of the space is a great deal to the institution. This draws a defining line between the male and female genders and the respective roles that have been maintained that led to the necessity of structuring a memorial in honour of women. This draws a defining line between the male and female genders and the respective roles that have been maintained that led to the necessity of the structuring a memorial in honour of women.

During a speech in which South Africa was being praised for its way of handling history, the case study used was the symbols on the UFS campus, the Women's Living Memorial being one of these symbols (University of the Free State 2012). Prof. André Keet from the UFS stated that this women's memorial is a constant reminder of the silence and invisibility that was forced upon women during the UFS's 107 years of existence. With this memorial, the women are celebrated and recognized for all contributions during the times of their forced silence. He goes on to also comment on the geography of the memorial, and states that the hiddenness of it is a reminder of all violence and inequality against women that was and has been hidden away in history (Keet 2012).

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Commented [MS17]: More about the memorial

What?
When?
Where?
Why?
Who?
How?

Women in History

There seems to be both explicit and implicit gender bias in the academia, even though the statistical numbers show that there has been a continuous rise in female scholars

(Llourens et al 2021). While it seems the most logical to rid of gender bias from an academic and scientific perspective, the main issue is deeply rooted in the cultural societies that are, naturally, brought in by humans when entering academic spaces. This leads to the naturally occurring consequence of many times snuffing out aspiring young women's academic careers before being able to break through this biased and unjust roof. (Makarova et al. 2019 as cited in Llourens et al. 2021).

Not only are women underrepresented in academia, due to the male-centred leadership and lecturers, as well as the low numbers of women in the higher academic ranks, South African universities are still gendered (Herbst 2020). This information brings to light the necessity of why the women's memorial was built in the first place. Although now having more equal social, lawful, economic and academic standing with the male population in comparison with just 50 years ago, this standing is still be compromised on a daily basis by gender stereotypes held by individuals. These stereotypes have a direct and negative impact on the women's performance, dampening their performance (Kinnear & Ortlepp 2016 as cited in Herbst 2020).

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The notion of the Living Memorials

Memorials to honour individuals and/or events have become wholly integrated with the landscape of the majority of the world since the 19th century (Eröss 2017). Living memorials are born from the relationship between semiotic landscape and the interpreted discourses of remembering, making a connection between the past and present (Eröss 2017; Kosatica 2021). McDowell and Braniff (2014 as cited in Kosatica 2021) state that living memorials can perpetuate conflict as well as symbolically define, where Shanken (2002 as cited in Eröss 2017) state that living memorials also often come forth in utilitarian and secular environments while representing a desire for a cohesive community and attracting leisure. In a sense, these two definitions are juxtapositions, yet also show the necessary tension that living memorials keep 'alive'.

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Methodology

Sensuous Scholarship

A method of anthropological observation known as sensuous scholarship considers sensory information, such as (but not limited to) touch, hearing, and scent experiences as well as the functions that these senses play in cultural and social relationships (Pink 2015). Sensuous scholarship has a characteristic called emplacement (Howes 2019). It deals with the relationship between the body, mind, and environment of the observer as well as the participants (Stoller 1997). While carrying out the study how these three aspects interact and overlap with each other was given significant attention. We didn't only focus on asking the participants questions about how they felt about the space but also looked at how they behaved around the space without speaking to them. Sensuous scholarship aims to express as well as represent the knowing that can't be expressed in words. This method was useful for the study to capture the participants lived experiences.

Semi-structured interviews

In semi-structured interviews, not all the questions or even the order is predestined. Rather than move the interview along and get an in-depth understanding the researcher asks open-ended questions and participants can answer (Liamputtong & Ezzy 2005). Thus, for this study, semi-structured interviews were used to obtain a greater understanding of participant experiences, opinions, and perceptions of the memorial in the space (or memorial in its current location).

While carrying out the interviews, one challenge encountered was observer bias. There was a possibility that as observers our behaviour and characteristics such as attitudes, values, traits, etc. may alter and bias the observation we made or even how we viewed the event. For example, it was hard for us as observers to not be biased while trying to educate participants on the space. This is because our subjective reality is grounded on prior attention to the space and deep mapping of the space. We have already had the challenge of finding a sense of belonging or attachment to the space. It was indeed hard to be objective and not connect to the student's subjective realities of our fellow students particularly because we are women and students. Finding the balance between handling the two aspects was hard but was maintained as best as we could.

Reflexivity

Reflexivity was very much crucial in the implementation of all these tools. Questions such as how the facets of our identity (in combination with other facets) impact the way we approach, interact with, and interpret our research were kept in mind (Jacobson and Mustafa 2019). Part of fieldwork includes learning, unlearning, and relearning as well as understanding that the reality of what exists in space is never predictable. Our interviews had a prolonged period because of constant engagement with the team of the challenges that we faced during fieldwork. For example, it came to our attention that interviewing males on such a topic as females could have put them in a position of conditioning their responses.

Another part of what allowed us to delve into how we can be reflexive was the class interventions, we would exchange experiences on the field and other possible approaches. This was done in a way that wouldn't compromise the research but was detailed enough to exchange our analytic and creative thoughts. Our unique reflexive strength and enablement came from further engagement with texts and ongoing reflections. Following the above-mentioned example, when it pertains to our social identity as women and having participants of both genders, Jacobson and Mustafa (2019) mention the complexity that pertains to such issues. They further advised looking into the embodiment of gender, the stereotypes that exist, the research topic, and the expectations surrounding gender.

We were able to reflect more on what was said during and after our fieldwork, with more consideration during the analysis of data, although we embraced our positionality, we worked in consideration of what was advised and more that was reflected on. This was critical in formulating the conclusions and enhancing the credibility of the study through self-critique.

Participation observation

Participation observation is another tool that was used in this study. It is a good starting point tool that would help us clarify certain findings or follow up on the interview questions we asked them. Observers must be trained to play the dual role of 'insider'

and 'outsider'. Observers need to be able to play the dual role of being an 'insider' as well as an 'outsider' (Bonner & Tolhurst 2002). This allows you to observe the events from a participant's perspective and an objective perspective as a researcher. This duality allows us to get an honest account of the observed but also minimizes the possibility of observer bias by looking through objective lenses. To help with trying to balance this duality of being insiders (students) and researchers through constant self-evaluation.

By allowing ourselves to be reflexive during observation we were able to identify factors that may have altered the outcomes of the observations. Another challenge that we came across is one of the Hawthorne effects. This is when the participants are aware they are being observed and they consciously or unconsciously change their behaviour. This can very much change what is being measured in observations. However, with that taken into consideration, we were able to dig deeper into what such a response meant, following the patterns of the data including field notes.

Field notes

Field notes are written accounts done by the researchers that involve what was seen, heard, and experienced in the field (Emerson, Fretz & Shaw 2011). It further consists of the social life and discourse in the field. By employing this ethnographic method, we aimed to establish a natural rapport with those we come across in the field and concentrate our efforts on figuring out what the people are doing. Field notes helped us ethically for those participants who did not want to be recorded. Through jotting down notes, we could still gather important findings while conversations were happening. It made it also easy for us to jot down follow-up questions as participants were responding to the questions asked. Through this method, underlying themes in the study could also be identified.

We used all these methods as triangulation since each tool has its limitations. Each technique complements the others as one expands the other and allows for a broader understanding of the reality of what is being studied. Furthermore, it allowed different lenses of the reality of the space. Above everything this is to make sure that data collection is validated and ensured but also as accurate as possible.

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Ethics

The fieldwork was conducted with clear ethical permission and consent. Furthermore, it was led by the guidelines provided by the American Anthropological Association (AAA) and Anthropology Southern Africa (ANSA). These ethical guidelines include 'Do No Harm; Obtain Informed Consent and Necessary Permissions; Be Open and Honest Regarding Your Work; Weigh Competing Ethical Obligations Due Collaborators and Affected Parties; Make Your Results Accessible; Protest and Preserve Your Records; and Maintain Respectful and Ethical Professional Relationships' (Association 2012).

Ethical behaviour and practices were guided by the AAA and the ASNA. Assuring participants won't be harmed is the first ethical guideline used during the interviews. This principle was conducted by explaining to the participants that the research being done does not intend to cause psychological and physical harm towards the environment and the participants. The second principle is the negotiation of informed consent where potential participants were approached individually and given a clear understanding of what the study is about. Furthermore, participants were given appropriate time to ask questions and address any concerns. Lastly, it was also made clear that participation is voluntary, in pursuit of beneficence, as they can withdraw from the study freely without any effects on their future participation around campus space.

This leads to the third guideline: be open and honest about your work. In this case, the researchers took the initiative to respond to all the participants' questions. If there were any uncertainty, they would be honest with the participants and would not provide them with misleading information. Consent was fully informed and obtained which involved permission to record and to take notes and of their use as a protection of their rights. The fourth principle is that all interview recordings were stored in a secure location and that participants were always reminded of their anonymity. To protect the identity and individuals' information, participant's pseudonyms are used, and we refrained from asking for or retaining any personal information. Lastly, participants were ensured that the findings of the research would be made available for them to access.

We acknowledge our positionality and reflexivity as having a role in the research. We may have influenced the answers of some participants, for example, interviewing males on such a topic as females could have put them in a position of conditioning their responses. Prior to the interviews, whilst choosing the space we (women) had the challenge of finding a sense of belonging or attachment to the space. Thus, in a sense, we took a stance and had expectations of what the answers would be when doing the interviews. That stance guided the questions we asked participants however challenged us to seek genuine answers and an objective analysis of the interviews.

Results

When asked whether the participants were aware of the meaning of the memorial, it became clear that the majority did not even know that it was a memorial. Some referred to it as a “architectural structure” while others only remarked that they found it a nice area where they can take photographs and rest between classes. Those that did know that it was a memorial dedicated to the Kovsies’ women, were faculty members, and has been on campus since before the opening of the memorial. This shows the beginning of the clear disconnect that is between the actual and desired functionality of the memorial and what the students experience in the space.

Almost all participants also agreed that this memorial did not emphasise the difference between sexes on the UFS campus. Largely due to the fact that almost none actually knew that it was designed for this very reason. There were individual male participants that did also acknowledge that they cannot fully answer this question due to their gender, as they do not want to speak for those that it was made for. Adding onto this part of the interviews, it was also found that most did find it large and prominent in the space that it occupies, yet it does not explicitly represent women. A few participants commented that the concrete walls surrounding the tree seems akin to an enclosure.

Gendered space was another topic briefly discussed with the participants, where almost all answered that this was not a gendered space as the space itself did not exclude any individual based on their gender – it is an open and public space. Some

suggestions were made to add more to the monument that will aid in the conceived idea to draw you to the space and prompt you to understand and engage with it.

The question on whether the participants knew the monument and how long it took for them to notice was meant to shed light on the difference between how many people access the space compared to people who know about and or noticed the space. The student, faculty members, and staff who were at the monument and those passing by were interviewed. Most students who passed or sat closer to the monument did not notice or know what the monument was. Very few students and the staff noticed and knew what the monument was and nothing more beyond what was written on the structure which many did not even notice.

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The only participants who knew it was a Women's memorial were mostly faculty members who were students or faculty members during the opening. There were students who noticed the monument but never had the time or assumed not to look closer since the preconceived idea was that it was for shade or just a sitting area.

Some of the examples include one of the participants who spend much of their time in the space, yet knows nothing about the symbolism of the space and just finds it a beautiful place for her to study because it is a quiet space. A couple participants saw it a place to seek shade while eating on the benches surrounding the memorial.

The meaning behind the garden and the memorial structure as the focal point is important. The responses of most participants (who did not know nor understand the meaning behind the garden) were either nonchalant or triggered a low emotional response prior to being told and after. As they took notice and knew what it was, most of them did not understand its correspondence with what they took in visually as some thought it was just a structure. Subsequently, most participants conversed about the garden as a foreign space and were surprised that there was such an initiative.

Upon asking the participants if they felt that the space was representative of women almost all of them felt like not enough was done in the space. They recognized that the university had at least taken the opportunity to do something for women but believed that better could be done as they felt that the space was very much hidden. One of the participants even suggested that a petition be done for the

reconfiguration of the space. This was further emphasized when asked if they would change anything about the space.

When asked if we should reimagine the space, many of the participants did not know how to answer the question since they felt no relation to the space after most were only during these interviews informed of the said meaning. Thus, many felt that the memorial should be moved to an opener space, where it can be acknowledged rather than only be passed by.

After discussing more and dwelling on their recommendations for change, all agree that to relay that the structure was for women change should be put in place. Some of the male participant recommendations included adding a fence, other participants mentioned making the writing on the memorial clear, adding women's faces, and emphasizing that it's for women using signage or symbols.

The original architect was also reached out to find out what the initial design was. From the answer received, it came forth that the memorial being built in that space was not only for it to be utilized as a Living Women's Memorial, but also to share the space with the UFS' new logo in 2011.

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Discussion

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Based on the results from the interviews and the architect's reply, it is clear that there is a disconnect between the intended message and meaning of the memorial and the structure's design. While the space itself is lively and utilized in practical ways (e.g., resting between classes and eating), the memorial has merely become a structure that is admired solely due to its aesthetic design. Due to the high traffic that this space has, as well as the fact that people also sit on the benches that encircle the memorial, it can be safely assumed that people *have* seen the writings on the walls surrounding the tree. Yet, based on the ignorance displayed during the interviews, these writings were never read or acknowledged to actually mean something.

Regarding the architect's response, we do acknowledge that that is only one perspective. Yet, even if it is concluded incorrectly that the architect did not solely design it to be a women's memorial, the disconnect is again apparent.

There also seems to be a lack of understanding and knowledge regarding the symbolic structures of the UFS campus from the students' side. This brings into question if there is a healthy balance between the university culture and everyday life of students in the UFS. It seems the university has many "statement" structures and designs, yet to whom does this speak to? Only the few that was part of the design and situating process?

One symbolic interpretation that was made after being informed of the incorporation of the university's new logo in the brick layout beneath the memorial, was the inclusion of the contributions that were made by women scholars with the start of the rebranding that came with the new university logo.

Another symbolic and artistic interpretation that was seen from the design of the memorial was the walls that seemingly entrap the tree. Using imagination, the fig tree represents women being enclosed in the patriarchal system.

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These interpretations speak directly to the previously mentioned notion that spaces are complex social constructions that are interpreted differently by different groups and individuals (Lefebvre 1991). This space achieves what is hoped many spaces never achieve, while simultaneously achieving what most spaces *do* hope to achieve: a space that has lost its originally desired meaning, while also creating a space for academically critical tension but the impact is elusive?.

As also recognized earlier in the literature review, the conflict in academic spaces that can be seen represented by this Women's Living Memorial is the ongoing struggle of gender inequality. This space that has been inhabited by the memorial loudly and clearly points out this inequality by also explicitly stating that there has been change made, and the fight for continuous change is ongoing and not suppressed.

Through a critical conceptualization of socio-political aspects, lived experiences in spaces can be better understood. It is firstly important that we note that space is ever-changing and that it will be in constant negotiation and contestation, thus it cannot be studied as a stagnant thing. The meaning of the space itself changes over time. It is crucial to understand that social relations play a role in how space is understood and produced. Thus, without space being critically engaged with social relations we then face a multitude of spaces, each one piled upon the other. Contestations between those in power and common ground are in constant conversation. As a result, it is

Commented [MS24]: ontology

evident that space is a component of the public sphere, therefore, it means that we can't study space without considering the social realities in those spaces. Through the idea of problematizing space, we can unpack and understand the social—political conceptions of space. For a country like South Africa and the history we have we must acknowledge inequalities from the past that are still very much felt hence if not faced is still put on we then run the risk of having future generations that are wounded. Policy without implementation is not enough to speak to the lives of the people down there. Revisiting and readdressing the injustices and inequalities of the past is important because it is being maintained till today. We need to have a critical conversation on the socio-political issues which will be uncomfortable and redress them if we want a more inclusive space, one speaking to the betterment of the lived experiences. Concerning the women's living memorial, it is important to refer to the history of the Institution. The institution has a history of patriarchy and has been less inclusive of women in the academic space which seemed to not have been genuinely confronted, as a result, the living memorial fell flat due to it being implemented as an afterthought. It seems as if it was developed to silence the issue rather than evoke conversation that speaks to the younger generation for future sustainability.

The intersection of gender inequality has persisted as women struggled to access education and never really had a voice in making important decisions. Their voices were inaudible and largely continue to be in powerful spaces. There has not been much acknowledgment of those who have contributed to gender justice because there have been very few conversations on the socio-political issues that have and continue to affect women. In reference to the space, for it to fully speak to the lived the conceptualization of the space should have been speaking towards or addressing the socio-political issues faced by women rather than just symbolic interpretation and aesthetics. The idea of constant acknowledgement and conversation of the everyday struggles as well as the intersection of these issues allows for the betterment of understanding lived experiences. As an understanding of how meaning is made, transformation is made possible.

The understanding of the socio-political aspects in relation to the lived experiences in space can help policymakers understand that just as space is not stagnated, policy shouldn't be. Knowing and comprehending that conflict and contestation will always exist in spaces should be a critical point that is thought of while writing policy and

through this understanding, better policies will be made but also implemented. For transformation, policy needs to constantly be reviewed and changed to adapt to the changes of the country as well. It is hard for policy to be implemented due to a lack of understanding of what goes on at the grassroots levels every day (the lived experience). For as long as the lived experiences are not addressed, policy will forever just be a faced and not a reality for a transforming institution but also a country. Through this understanding, policy will then speak to the lived realistically in a space allowing for fluidity to occur in spaces.

When considering the connection between the memorial garden and the ITP, although the ITP is well written, the lived experience of this space is not in line with the values advanced ITP. The only missing link for the achievement of the ITP's goal is the functionality of the space as a women's memorial instead of only another built space. This space does not yet fully represent the transformed institution that has diversity, social justice, and inclusivity, although it *does* have the potential. Considering Vision 130, a desire for sustainability by way of symbolism should also be prioritised. By keeping inclusive and sustainable relationships, the physical symbols that represent social issues play major roles in the maintenance of these relationships.

The position of the memorial has also contributed to the muted acknowledgement from the majority of the participants. It is in a shadowed area behind both the main building and chemistry building, tucked in a convenient space that is easy to pass by. Although this position is not altogether bad nor the main reason for the memorial being overlooked, it does contribute to the 'silencing' discourse. Although this silence is also not bad, this space is so overpowered by the other buildings while it is supposed to be bring intersection as an alternative conversation starter and this has made the space feel dead.

The space was conceived as a space that would indicate real understanding, knowledge, and faith, characteristics that are associated with the women according to Prof. Hay while on the other hand, the conceived of the students say the complete opposite. Nothing about the conceptualization of students speaks to understanding, faith, and knowledge. The space needs to be reconfigured and this should be done through the framework of Lefebvre's triad and sensuous scholarship. This is the only way the space would have a chance to feel alive and have fluidity flowing in it.

Deleted:

Commented [MS25]: Perhaps the social justice Vision 130 agenda?

Deleted: the space

Woman's Day

Commented [MS26]: Reflection and possible impact on this day to breathe life to the memorial?

Memorial and university curriculum

Commented [MS27]: Reflection on this?

Commented [MS28R27]: Possible link to conversation on decoloniality?

Recommendations

The findings clearly indicate that the memorial does not have any memorabilia^w, nor does it get noticed. Thus, we recommend putting up a signpost that directs one to the garden; the post could be put up opposite Flippie Groenewoud near the chemistry building. Alongside the signpost, there should be a mini board with a summarised and clear description of the women's memorial. The mini board must include a QR code that will give more information about the memorial. Further initiatives can be taken such as creating a detailed map that includes all the significant monuments, spaces, etc including the Women's Memorial Garden (digitally and in huge hard copy at the library, ground floor). Another approach would be to have a "Fun Fact" site and or pop about the UFS on the website, to showcase the school's diversity and its transformation in a post-conflict society which includes the existing different spaces, monuments, etc.

Commented [MS29]: What does this mean?

Commented [MS30R29]: Reflect on the level of significance in line with the NHRA

Scientific value
Socio-cultural value
Aesthetics
Historical

Commented [MS31]: University?

All spaces should be inclusive which means more than the basics of access, but a consideration of the lived experiences. The university has been successful in making the campus inclusive for students living with disabilities to a certain degree. However, the focus has been on necessities such as access to classes, and event venues excluding 'significant' spaces including the Women's Memorial Garden. The basic need for inclusivity could start with having another "mini board" written in braille and tactile paving into and out of the space. Opportunities that speak for inclusivity beyond access would then arise such as extending invites when events surrounding the memorial occur.

As part of participant observation, we observed that most of our interviewees did not notice the writings on the wall, and therefore most did not know what the monument is for. The writings on the Memorial's monument are very much out of sight. We

recommend that the writings be moved and placed on the sides visible to those walking near it.

Above all the mentioned recommendations, it might be time to allow a new corresponding narrative to emerge. Whilst finding ways to place more symbolism that speaks to recognising women who have played a role in the university, another part of the university space could be utilised for directly and intentionally addressing the not so obvious but existing gender role issues within academia.

Commented [MS32]: For example?

Commented [MS33R32]: Think along the lines of some of the reconfiguration discourses

Reappropriation
Reinterpretation

Conclusion

Based on the findings in the literature and content above, one can conclude that spaces are created and reinforced and capable to shed light on the complex relationships between gender, power, space, and experience. These relationships have important implications for understanding issues of inequality and discrimination, as well as for developing strategies to promote social justice and equality. Overall, the study of the Women's Memorial at the University of the Free State highlights the importance of recognising how social structures and cultural practices shape our worldviews and experiences and reminds us of the need to work towards creating more inclusive and equitable societies. By so doing understanding space as presented to be essential, sustainability depends heavily on the proposed way of intervention.

Something about NHRA preamble?

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ANTU 3725: Assessment of research assignment report (space, memorabilia, names)

CRITERIA	EXEMPLARY	PROFICIENT	PARTIALLY PROFICIENT	LIMITED AND INCOMPLETE	MARKS
Marks	10-9	8-6	5-4	3-0	
Introduction (10 marks)	The topic of investigation is clearly demarcated; overall context and reasons are given for why this topic is a worthwhile focus for research; the main cultural domains are indicated with detail and logical connections; the main objectives are clearly phrased and give an overall idea of the report	Topic of investigation is clear; overall context and reasons are given but need more discussion; the main cultural domains are indicated but logical connections not indicated; the main objectives are not well formulated.	Topic of investigation not clearly focused; overall context and reasons are absent; the main cultural domains are indicated but need more detail; the main objectives are absent	Topic of investigation not clearly focused; overall context and reasons are absent; the main cultural domains are mentioned; no objectives	<u>3</u>
Marks	15-14	13-11	10-7	6-0	
Literature study (15 marks)	The required literature have been consulted; key ideas and definitions are presented in an integrated manner; the correct reference technique is used; list of references is in the correct Harvard style	The required 4 studies have been consulted; only a few key ideas and definitions are presented, and integration could be better; the correct reference technique is used; list of references is in the correct Harvard style	Less than 4 studies have been consulted; random selection of ideas is presented without any integration; reference technique needs improvement; list of references is incorrect in style	Less than 4 studies have been consulted; some ideas are summarised; no integration; reference technique not used; list of references is incorrect in style/absent	<u>13</u>
Marks	15-14	13-11	10-7	6-0	
Interviews (15 marks)	(a) Participants: The given instructions have been followed (see ANTE 3716). (b) Success of interviews: The report demonstrates thorough engagement with the reading and application of principles and knowledge regarding interviews.	(a) Participants: The given instructions have been followed (see ANTE 3716). (b) Success of interviews: The report demonstrates partial engagement with the reading and the application of the principles and knowledge regarding interviews need improvement.	(a) Participants: The given instructions have only partially been followed (see ANTE 3716). (b) Success of interviews: The report demonstrates tentative engagement with the reading and application of principles and knowledge regarding interviews are incomplete.	(a) Participants: The given instructions have not been followed. (b) Success of interviews: The report demonstrates very little engagement with the reading and application of the principles and knowledge regarding interviews are incomplete and confused.	<u>15</u>

	(c) Fieldnotes: The notes are clear and connect with the questions	(c) Fieldnotes: The notes are relatively clear and connect with the questions	(c) Fieldnotes: The notes are unclear and do not connect with the questions	(c) Fieldnotes: The notes consist of a few words with no connection with the questions	
Marks	10-9	8-6	5-4	3-0	
Reflection on biases and ethics (cf. positionality and reflexivity) (10 marks)	Reporting demonstrates thorough understanding and application of readings on ethics; demonstrates critical insight into own biases	Reporting demonstrates partial understanding and application of readings on ethics; demonstrates insight into own biases	Reporting demonstrates basic understanding and application of readings on ethics; demonstrates partial insight into own biases	Reporting demonstrates very little understanding and application of readings on ethics; demonstrates little to no insight into own biases	<u>10</u>
Marks	15-14	13-11	10-7	6-0	
Findings (15 marks)	The findings are presented in a detailed narrative/descriptive style that demonstrates an excellent understanding of the connection between the questions and responses. All the required domains have been covered.	The findings are presented in a narrative/descriptive style that demonstrates an understanding of the connection between the questions and responses. All the required domains have been covered.	The findings are presented in a narrative/descriptive style, but it is not clear whether the student understands the logic of the questions. All the required domains have been covered.	The findings are presented in a narrative/descriptive style, but it is not clear whether the student understands the logic of the questions and the written answers are without any explanations. Not all the domains are covered.	<u>15</u>
Marks	10-9	8-6	5-4	3-0	
Recommendations (15 marks)	More than 3 recommendations have been formulated with sensitivity and background to support each recommendation.	More than 3 recommendations have been formulated with background to support each recommendation.	The required 3 recommendations are given but with little background to support each recommendation.	The required 3 recommendations are given but with no background to support each recommendation.	<u>10</u>
Marks	5	3	2	1-0	
Technical qualities (writing, referencing, balanced professional appearance) (5 marks)	The writings have no grammar and spelling errors; formatting is aesthetically pleasing, consistent correct use of referencing; material presented in neat, clear style with consideration for the reader	The writings have only minor grammar and spelling errors; formatting is effective; consistent use of referencing; material presented in mostly neat, clear style with consideration for the reader	The writings have too many grammar and spelling errors; formatting is mostly effective; use of referencing sometimes incorrect or lacking; material presented in mostly neat, clear style with no consideration for the reader	The writings have too many grammar and spelling errors; formatting is haphazard; use of referencing mostly incorrect or lacking; material presented in disorganised way with no consideration for the reader	<u>5</u>
TOTAL: 85 MARKS	<u>71</u> <u>83/100</u>				

Total /100 Weight 60%	
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APPENDIX A: INTERVIEWS

Interview #1 [03:34]	
Mia	I'm now with a student, he is male. I'm just going to ask for your consent; do you consent that your answers will be used in this project as data and your name will also be anonymous and only your gender will be used?
Interviewee (I)	Ja, I do consent to that.
	Thank you very much. Can we move a bit closer? So my first question is, do you know what this is?
M	Unfortunately not.
I	OK can I tell you?
M	Yeah.
I	
M	So this is actually, if you walk with me here. So, this is built for women by the university. They call it a memorial for all UFS women, it's basically just a concrete enclosure with the tree inside it. Can I ask have you ever actually seen this or have you always just walked by it?
	I've certainly been near it, but I never paid attention to the writing on it.
I	Do you think now that you know what this is, do you think this space is significant or emphasize the differences between sexes and genders on campus?
M	Can you repeat that?
I	So now that you know this is a woman's memorial or monument, do you think it is significant for women on campus? Do you think it is useful?
M	If they know what it means then it is most certainly significant, because whenever as a woman if you are to come to this place and then you look at it maybe you will see to think of the power that the previous women that they had here like you'll get some sort of motivation if you have to see this.
I	Do you think this space and the memorial it is in

<p>M</p> <p>I</p>	<p>is enough to celebrate women of the university?</p> <p>Well I guess I don't know this space, it's not very how they put it. It's in the back. I would say they would say this is not the perfect location to put it here, because no one really come on this side and often it's like as you can see it's like it's not really well taken care of. If it is to honor women maybe to be in a brighter place, like in a place where people can actually see it and say this thing honors you. Because right now, people can just pass this thing and they don't know what it means like I usually did, and I didn't even read the writing. Now that I know I don't think this is the perfect location to have put. Mara, it is beautiful.</p> <p>Do you still have time for a few more questions? OK the last one?</p>
<p>M</p> <p>I</p>	<p>How do you feel about the design of the structure, before and after he knew what it was, what it is for?</p> <p>I just found the structure to be very, how do I put it, to be very unique on its own. Like what I always wanted is why would they put a tree inside it. But now I think it's meant to mean some sort of protection like I don't know you know the structure, it is beautiful, it's very unique in its own way but now that I understand I think I understand I have more understanding of why it's like this, why this tree inside. Before I didn't really understand why someone would just put a tree inside of something like this.</p>

Interview #2 [04:28]	
M	So my name is Mia, I'm a third year Anthropology student. I am asking for consent to use these two ladies' answers as data for the project for Anthropology.
I 1	It's OK. My name is Pe-
M	You don't need to say your name. it's OK it's OK, it's OK!
I 2	I'm also OK with it.
M	OK, so the first question that I have is do you know what this monument slash memorial is?
Both	
M	No, we don't know.
Both	OK, can I tell you what it is?
M	Yes.
	So on the side here, it is a living memorial for all Koviesies women. So this is what is made and was made to honor the women of the university – before, now and to come.
I 1	How long did it take you to actually see it and do you understand the meaning of it?
	Well, I think I was yeah last week or two, alone eating so I really I looked at it but it was not much of significance to me, because I was like, OK this is something from the past. And I didn't know anything about the women that were hear and everything.
I 2	
M	I used to see it when I [uncomprehensive], but I didn't get the time to come closer and look at it and understand.
Both	So it can be assumed that this is the first time you actually see it what it is and you

M	<p>know what the meaning is?</p> <p>Yes.</p> <p>OK, and do you think now that you know what this memorial was made for, do you think it's in this space also emphasizes the difference or the significance between sexes that are important to the history of the university?</p> <p>Sorry?</p> <p>Do you think this space and the memorial that's in it, emphasizes the significance of sexes/genders of university students?</p> <p>Well, in my opinion, I think it's unfair that it's here hidden in the corners where you can't really see it, but where all the male sculptures and everything, they are there where you can see them every day and every time. But it still is beautiful and it has a very big significance, well that I know about it though, yeah.</p> <p>Yeah, I also agree with her answer.</p> <p>And do you think this space and the memorial is enough to celebrate the women of the university?</p> <p>No, I don't think it's enough, because it's just like it's as in the place where you can't see it every day, we just only see it when you come close just like a small space.</p> <p>We don't even know about it. Yeah, so I don't think it is.</p> <p>And after knowing what the meaning is, would you change the memorial in itself? And if not, why or if you do want to how why or how?</p> <p>I would, I would literally change it. I would make more space for it, make people aware of it and you know, just make it more beautiful and dust it up a little bit.</p>
I 1	
M	
I 1	
I 2	
M	
I 1	
I 2	
M	
I 1	
I 2	

I 1	<p>Because now it's looking all crusty and old.</p> <p>Ja, I would also like to make it big and then put it in a place where everyone can see it and then, yeah.</p> <p>And how do you feel about the design and the overall structure of it, before and after you knew what it is for?</p> <p>Well, I don't I don't understand why it is shaped like this and the writings are so small on one side of it, so I don't like it really.</p>
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Interview #3 [05:03]	
M	
	<p>Ek vra net of ek jou toestemming kan kry om - I'm gonna do this in English. I'm just asking for consent for ethical reasons and if I may use your answers as data in our project for anthropology?</p>
I	
M	<p>Yes, you may.</p>
	<p>Can we perhaps move just a bit closer? Thank you. Can I ask do you know what this memorial slash monument is?</p>
I	
	<p>If I remember correctly, it is for women. I can't give like a more specific answer unfortunately.</p>
M	
	<p>No, that is what it is, just for women. So this memorial, it is called a living memorial, is made by the university to celebrate the women of the university. Can I ask how long did it take you to actually see it or to realize what it is?</p>
I	
	<p>So I was a student when they built, so it was a pretty I guess obvious at that point when they constructed it, and then everybody wondered about it so that's when we initially found out.</p>
M	
I	<p>OK, OK so are you a faculty member of the university?</p>
M	<p>Yes</p>
	<p>And you work nearby?</p>
I	<p>Yes.</p>
M	
I	<p>OK, so do you see this every day, you walk past it pretty regularly?</p>

M	<p>Yeah, I walk past here, I know it's here. I don't pay attention to it every day, but I'm aware that it's here.</p> <p>Do you think that this space and the memorial itself is significant to the women of the university?</p>
I	<p>Umm, I can't really say. I don't know how the women of the university feel about this memorial or monument. I think it's a good initiative, but if they can do something to express it in a better way... But ja, to me I, think it's a it's a very nice gesture and a very good reminder, yes.</p>
M	<p>And do you think that it is enough to celebrate, it's sort of add on of previous question. Do you think it is enough to celebrate women?</p>
I	<p>I think they can always do more. I think yeah just, in terms of getting awareness. Because it's very easy for people to go through their lives and not really realize certain scenarios in the world that's not really relevant to yourself. So I think creating awareness is very important.</p>
M	<p>And now that you know what the meaning of this space, or you did know what the meaning of this space is, would you change it or do anything about it?</p>
I	<p>I think this is quite nice space as it is. Like I mentioned before the only thing that I would maybe add to it is something that maybe draws a bit more attention to it.</p>
M	<p>Do you think this space is gendered?</p>
I	<p>From my own perspective, no. I don't think that this sort of at least limits access to a certain gender or anything like that, or promotes to just a certain</p>

M	<p>gender to use this space. I think it is open for anyone that wants to come and sit here to spend time here. I think it doesn't limit access in in that sort of way, so I would say no.</p>
I	<p>And last question, how do you feel about the overall structure and design of this memorial?</p>
M	<p>Ja, I think from my perspective I'm not really clued in about some of the symbolism and things like that, so I can't really comment things like that.</p>
I	<p>Can I ask even more specific question, how do you feel about the aesthetic of the design, you feel how do you feel about that?</p>
	<p>Ja, I quite like the fact that they're using sort of using nature and plants. I think especially in the modern day era that it's nice to return to that, and so I do have the centerpiece or something that's related to that, I quite like that. So yeah, and it also feels quite nice and open.</p>

Interview #4 [03:33]	
M	May I use your answers as data for the project? You will be anonymous and the only data be to reflect in the project is that you are a male and a student.
I	
M	Yes.
	OK thank you so much. The first question I'm going to ask is do you know what this memorial slash monument is?
I	
M	I have no idea.
	OK so this is a memorial was built by the university for women of the university for and now and it is to celebrate women. So how long did it take you to actually see it?
I	
M	Yeah I do, I have a class here.
I	OK so you walk by regularly here?
	Yeah.
M	OK and you before now you never actually knew what it meant, you only saw the structure?
I	Yeah. It's my first time having this kind of information.
M	And now that you know what this is for and why it was built, do you think that it is significant for the women of the university?
I	
M	Ja, I would say so.
I	Can I ask why why?
M	Mmm...I can't tell you why.
	That's fine.
M	Do you think that this space and the memorial itself is enough to celebrate women?
I	I don't think it's enough because women you know, they're dominant. Yeah, there's overpopulation for women, so I think it's not enough.

M	After knowing what the meaning is of this place, would you change anything of it?
I	Yes.
M	Can I ask what?
I	Could also put a fence.
M	Why a fence?
I	Just to protect it as women are the strongest people on earth, yeah so the they deserve to be treated like this.
M	How do you feel about the design of it? Do you see what it is?
I	Yeah...
M	So all around there is a concrete, the concrete that you see from this side (we are standing on the side where the roots are showing), and in the middle there is a tree growing. So they're also call this a living memorial because of the tree that grows. How do you feel about the overall design and structure?
I	Ai, I don't know how I feel right now, but it's my first time knowing about this. But I think there's still things that I still do not know.
M	That's fine. Can I ask, do you think this space is gendered?
I	I don't think so because I've seen a lot of people sitting there different gender.

Interview #5 [03:46]	
M	So I have your consent to voice recording?
I	Yes, yes.
M	And are you a student or a faculty member?
I	I am a student with the with humanities.
M	So my first question is, do you know what this memorial is?
I	Not at all.
M	Have you ever seen it?
I	I always see it but just passing by here.
M	OK so you see it as just a structure?
I	Yes, yes, yes. It's a cool place to take nice pictures [humorous].
M	
	So this is a memorial built by the university in honor of the women of the university. So on this side it says a living memorial to Kovsies women and on the other side it says a bit more. Can I ask does this- do you think that this space and this memorial emphasize the significance of sexes or women on campus?
I	
	Significance of women? I don't think it delivers much of a message but maybe it's just my ignorant mind. But maybe I'll just take time to read the message there. If it was maybe placed on this at the side and then back on that side, would have maybe made a difference.
M	
I	Would you like to go read the other side?
	What's the point of this survey?
M	
	We're doing a project in Anthropology and we have a spaces group, and we chose this space. So it says the exposed roots symbolize unrecognized contributions that have allowed all levels of society to grow and prosper. Do you think that this space is enough to celebrate women?
I	Not really, no. Maybe we need more spaces like this. I think maybe it'll be a great attraction to have one day by Thakaneng bridge, where everybody actually frequents, and it'll be more visible to everybody, yeah.
M	
	Do you think that this space is gendered?

I	
M	In what sense?
I	Do you feel like this is more feminine or masculine, or...?
M	No, not in any way. I'd say maybe it's just gender neutral.
I	OK and now that you know what this space is would you change anything about it?
M	As I said, if the message was maybe on the more visible side, yes. And, just I don't know maybe, put up woman's face or faces of women maybe canvas or something that just brings more attention to what this is actually about, because I thought me passing here I just thought maybe this is for preservation of trees and yeah and living plants and all that.
I	And the last question: how do you feel about the overall design and structure of it before and after he knew what it was?
	It does give a memorial site type of feeling, so I would say yes the the structure is actually quite standard for the intended message.

Interview #6 [05:28]	
M	So you will be anonymous and do I have your permission to use a voice recording?
I	Yes.
M	Do you also want to participate? If you don't want to that's fine. So we'll only be one person there are there were two, but now there's only one. Do I have your permission to use also your answers as data in the project?
I	Yes.
M	OK so my first question will be do you know what this is?
I	No, no, I don't.
M	Do you see it regularly?
I	I wouldn't say I wouldn't say I see it regularly, but I do see sometimes.
M	So you do know the structure is here?
I	I would guess, I think I would guess I'll take it take good guess.
M	OK yeah, OK. So I'll tell you what this is this is called a living memorial and it was made by the university in order in honour of the women of the university. So this is a woman's living memorial. Now that you know what it is how do you feel about it? How do you feel about the space and where it is in and about the memorial itself?
I	I think it's in a good space because it's always close to the main building. It also honors women who also contribute to the university thing right. I think it's also in a good space because there's space here, anyone who can come and left connection right direction can see this

M	structure.
I	And do you think that this space and the memorial itself emphasizes the significance of university women and the history of them?
M	Yeah, I think so, I think so.
I	Do you think this space is enough to celebrate women the space?
M	I'm not sure if I do get your question, what do you mean?
I	So do you think that this memorial says enough in just being to be able to convey the message of the importance of women for the university?
M	I don't think so, because as someone who was comes from that direction, I don't think someone who's walking that side can see it, unlike when you are facing the main building. And no one who comes from that side knows that the main building from this side just let me know that these things women's instruction, I just look at the thing it looks like a root. My initially thought, because there's a tree there and also a root, like the roots of a tree.
I	Now that you do know the meaning of it and that it is for women, would you change anything about it?
M	Yes, I would. I would change I think did the location, and also the structure to make it bigger so that anyone who never thought of it, or maybe never look at it, at least look at it and try to understand what he doesn't [incomprehensible]
M	Do you feel that this space or do you think that this space is gendered?
M	No, I don't think so. I mean it's not like it's written women only, yeah [humorously].

<p>I</p> <p>M</p> <p>I</p>	<p>And how do you feel about the design and overall structure of it, before and after you knew what it was for so?</p> <p>Before, I thought it was just an architectural structure, right? Something to just decorate campus. Now that I know about it, I think to me it doesn't really signify women and stuff, because I don't see anything that has to do with women on the structure right, at least maybe it doesn't have maybe a drawing for women and also maybe quote that was said by one of the inspirational women, yeah.</p> <p>So I'm just also going to add on that: so on the one side it does say this is a living memorial to Kowsies women, but you never saw that?</p> <p>If that's the case, then that's why I'm saying. It's like if you haven't been that side, you wouldn't see that, but if you've been then you would say OK, but me personally I haven't been that side because it's hidden.</p>
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Interview #7 [03:34]	
M	Do I have your permission to voice record our interview?
I	Yes, you do.
M	And I also have your permission to use your answers as data for the project and I will also add that you will be anonymous the only data reflected about you is that you are a female and a university student?
I	Yes, I am aware and I allow.
M	Thank you so much. So my first question is do you know what this memorial is?
I	No, I don't know what it is.
M	Have you ever seen it before or do you see it in daily?
I	Sometime when I pause to go to chemistry but I never really paid attention to what exactly it was.
M	What do you think if you need to take a guess, what do you think it is?
I	I think it's probably wrong, but I think because maybe because it's situated near the chemistry building, maybe it's something that has to do with science-ish. I don't know, I'm not really sure.
M	OK, so this is actually, it's called there on the side it's the leaves are over it, but it says it's a living memorial to Kowsies women. So this is a memorial made by the university to celebrate the women of the university previously and now, for past history of them and for now.
I	Do you think now that you know what this is for, do you think that it is significant or emphasizes the significance for university women?
M	I think it does I think it's important to have something like, not really important but I

M	<p>think it's, what's the word. Let me just use important I think I think it's important to have something that reminds us that we're like, I don't know if it necessarily means that you know like they didn't forget like this literally represents that we haven't forgotten about you as woman. Just serves, as a reminder that don't know if I should use this woman is strong the woman are valid that we are still relevant, you know? It's like a daily reminder that this was made for us and we shouldn't forget about it, I think. I'm not really sure I suck at this, but yeah something like that I don't know.</p>
I	<p>No, you're doing great, thank you. And do you think that this space and the memorial itself is enough to celebrate women?</p>
M	<p>No, actually. And I didn't even notice this was for women. The way it's just placed in the middle here I think maybe it deserves a better a better place where it can it can be shown, and I think more should be done to show. Embrace you know woman, and whatever but yeah OK.</p>
I	<p>And do you feel like this space is gendered?</p>
M	<p>Where it's situated?</p>
I	<p>Yes.</p>
M	<p>I don't think it is. I don't think it is,, I don't think it's gendered but like I said I feel like it's placed in a place where it's not seen by everybody. In a way, I don't know, enclosed though I don't know explain it, but yeah.</p>
I	<p>And last question: how do you feel about the overall design and structure of it?</p>
	<p>I think it's very beautiful probably has a deeper meaning with the trees and the roots and everything. I think I think it's</p>

	beautiful. Living memorial, I think it's, I think it is beautiful.
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Date of the interview: 21 September 2023

Location of the interview: This interview transpired at the University of the Free State behind the main building where the UFS women's Memorial/ monument is placed.

Interviewer: Nqobile Shangase (third-year Anthropology student)

Interviewee: Participant (Anonymous)

Duration of recording: 3:43

Interviewer: Here we go, thank you again for this opportunity. So, I'm just going to ask you a

few questions and let you go without wasting your time the first question is What do you

know about this memorial or monument?

Participant: I as I understood it was built it's to support women. Women on campus and the

contribution to the success story of the university, it was inaugurated about 1520 years ago. I

think if I'm not mistaken, I may. No, no, not It's about 1012 years, I think. And I love looking

at this and it's very beautiful. That's what I know and it. It symbolizes women.

Interviewer: Oh really, I did not know that some people are aware of the meaning of this

place, leading to my next question, how long did it take you to actually see it, and did you

understand the meaning of it that time?

Participant: it took me a while, maybe a few months when I got here, I am trying to remember clearly I think the year I started to work for UFS my office was on the side of the

campus so I do not enjoy walking but one day I had decided to take a walk and there, is this

beautiful place which I had no idea at that time what was going on or the meaning behind it,

so I would say if you are not a fan of walking like me it will take you time to see .

Interviewer: okay interesting, because I struggled with meaning behind it the first time (we

both laugh) but I think as time went on I was able to get a better understanding of it, next

question is does this space emphasize the significance of between sexes that are Important to

the History of UFS?

Participant: ok, I don't not know how to answer the question, because I really have mixed

emotions about my answer because firstly I don't like history, but I understand that I can't run

away from it so reading about the history of UFS and finding out that it was a men's world ,

do think it emphasize the importance on how women had to fight in order to be seen or

recognised back then and the work there have put in this space.

Interviewer: I like the way you are giving me answers, (we both laugh) my next question is

do you think that this space is enough to celebrate and represent women?

Participant: Yeah, I see, That's the other trick question. I am actually not a big supporter of

Women's Day, and you know or women's month because I think we it's so inclusive in South

Africa, we must have more heritage days., You know that sort of thing. So, it's I think it is it,

it let me just have a look come with me (we walk around the tree together) Let me just walk

around, I'm looking from the one side now, let me see. I think so, maybe we can add some

wedding to make it more inclusive.

Interviewer: how do you think we make it inclusive for everyone if I may ask?

Participant: That I do not yet maybe move it somewhere, a lot of people can see it nicely.

Interviewer: I can see that time is not on our side so let me ask you my final question which

I feel is important to me, as a woman how do you feel about the design of the structure?

Participant: The structure I think it's very timeless, it doesn't symbolize, Anything in particular? It's just it's like a you know, it's modern. I think it's nice and I know I like the tree

inside and it shows growth.

Interviewer: I hear you, to me it is nice, but I do not like it personally, because I feel like the

tree is caged and it just represents, how women in the UFS are limited to grow, if you can

look at that way and they can only grow so much in the university space in the Free State.

Participant: Yeah, that's a very good point, you see, you are from a different gender or

generation than I am. Let me just walk around (walked around the tree) if you really analyse

it, hey. So maybe do you think we can do some alterations, but I like the principle of Growth

and I believe that why there is a tree.

Interviewer: Yeah, the Principle is important.

Participant: maybe we must try more to symbolise growth for everybody on the university

and that also supports the vision 130 It's growth we want to develop by 2034. We must look

different; we must be different.

Interviewer: Yes, Madam.

Participant: And that sort of thing. So, I agree we can, they can, maybe they can have got an

architect and, but I like the dreams. I like the grow element, but perhaps maybe we can make

it more inclusive and get away with the caged.

Interviewer: That's it.

Participant: Idea that you have you see, I never. I never looked at it like that. But yeah, it

can. It can be altered. That's my final question answer.

Interviewer

Thank you so much, for your time.

INTERVIEW #1

Thandekile: So hi, I'll just need your confirmation for if you agreed to actually talk about it.

Interviewee: Yeah, no problem.

Thandekile: Right. OK. Yeah. I just wanted to know, what do you think about it?

Rather, do you know? What it is?

Interviewee: I know it's. I've heard it's a women's memorial, but I don't know what it's for or what it represents, or. Yeah, I just know it's a woman's memorial. It looks nice. But beyond that, I have no information.

Thandekile: OK. OK. Thank you. That's all.

Notes

The individual was sitting alone (I assumed waiting for class), did not show any interest asked to make it short so as to continue sitting alone in silence.

INTERVIEW #2

Thandekile: The permission that you gave me permission to record, right? Yeah. Yeah. So I just need to ask only if you whether you know this since you've passed here or whether you've noticed that before?

Interview: Like this thing.

Thandekile: Yeah, yeah.

Interview: Has it always been here?

Friend: Yeah. Yeah.

Interviewee: But I've never. I think so. But, I've never noticed it. I've been here. But

I've never noticed it.

Thandekile: OK, so you didn't know what it is?

Interviewee: I do not know

Thandekile: Okay that's it, Thank you.

Notes/ reflection

They first shared that they don't have a lot of time. The monument looked very foreign to them, and they looked very interested to know what it is. I got a few minutes to explain off record but couldn't prompt further due to time.

INTERVIEW #3

Thandekile: So I'm recording now. We just wanted. To know whether. You have noticed this and then what does it mean to you? Do you have any Information about it ?

Interviewee: Yes, this is a very interesting view. Beyond it being a tree, it's the women's monument. Yes, and I think. This is an absolutely important symbol of women's leadership, particularly at the University of the Free State. And you young women who are chatting with me are important. And as the future generation, not just simply because you're women, but we know because women are represented in our society and it reminds us in a tree that starts out very, very small and then grows tall and takes shape. And I think that's really what I see this monument to represent.

Thandekile: I'm interested in the taking shape. Was that something that was thought of?

Interviewee: I don't know. You know, I'm very new here, but thee uhm monument is wrapped around the tree that is quite significant, isn't it? You can see.

Almost like some. Roots coming out, but also the tree growing in branches. Really. Maybe that's what a monument sometimes is. It's a symbol of what meanings you can attach to it.

Thandekile: That's really interesting. Thank you for your input.

Ntokozo: OK, so now the question is. Now that you know the meaning of the space, would you change anything about it? Yes or no and why?

Interviewee: I think that's a good question. What I would like to change is to perhaps maybe. Add a little more artwork to it. You know, we say it's a women's monument, a living. Memorial, whatever it's called. We might have some imaging. And artwork, maybe sculpture or something like that to give it a little bit more visual flavor. You know, because. Anyone looking at it without reading that? They wouldn't know. What does it mean? That, but you know, a monument is always symbolic and, and at the moment we only have the writing there that tells us that. But it's good to maybe, you know, think about tweaking the design.

Thandekile: OK. Thank you. Yes.

Notes

They

INTERVIEW #4

Thandekile: Just need you to confirm that you agreed to record.

Interviewee: I do agree you do.

Thandekile: Agree. Thank you. Sir, I wanted to ask first question. Have you noticed this? Do you know what?

Interviewee: It is well, I've noticed it, but I just, I don't know, took. It as a simple being, not really you know yeah.

Thandekile: Yeah, yeah, yeah. OK. So you have not that you don't know, you don't have any opinion towards it. What's your opinion now?

Interviewee: It's a tree that is. Protected because I don't know why. There's some sort of, I don't know. Special species or something? I don't know, like I've never really given it much thought.

Thandekile: Right. OK. So I'm going to show you what it is. So it's a living memorial for UFS women. So sort of like tribute to them. Women that have contributed to the university. So this is sort of like them recognizing them. Yeah, yeah. If you wanna read, there's something this side that could probably interest you. So, it has the side, that says also the

exposed routes symbolize unrecognized contributions that have allowed all levels of society to grow and prosper. Yeah, so?

Interviewee: That is new Information. I have new information. I yeah, Thandekile: what do you think about it now.

Interviewee: I mean, it's recognizing women. So I think I really think this is great. It's kind of like a really nice symbol, so.

Thandekile: Yeah. Would you say though the space is gendered?

Interviewee: The space is?

Thandekile: Gendered? Do you feel as if? It's gendered-like.

Interviewee: Yeah, I feel like it should have. Been more exposed because a lot of
apart from being gendered,

Thandekile: yeah.

Interviewee: It should be exposed to a lot of people should say cause. I feel like. Not
a lot of people are gonna sit here and just be like, oh Dang, there's this
you know. Should be somewhere with like a lot of people can... you
know, come together and.

Thandekile: Yeah, enjoy it.

Interviewee: And I feel like it's gonna be something. It's kind of like people forget
that it's here. Because also I didn't. So because I didn't know about it
until now.

Thandekile: But now? Would...would you? Would you, would you change anything
about it now that you see it? Or the to just for, perhaps to just give. It
more meaning, as you say, like for people to engage with it or
something. Would would you? Change it or do you feel like it's just
best? It's sitting here and. Yeah.

Interviewee: And also I've been like, there should have been like a little bit of work
cause I feel like it's been like. It's, I don't. Know how to put it but. It, It
should be.

Thandekile: So, your... from your, from your physical sort of like language your
body language is basically trying to say... It's trapped.

Interviewee: Yeah, it's trapped. It's yeah it. Should be free. And it should be like I feel. Like they should. Work on it sometimes. There's like corrosion on it.. so.

Thandekile: Lovely. Lovely. Thank you so much. Thank you very much.

Notes

They

INTERVIEW #5

Thandekile: I just need. You to confirm that I have your. Permission to record?

Interviewee: Yes,

Thandekile: Thank you. So the first question is that. Have you noticed this and do

you know what it is?

Interviewee: have I noticed it? Yes.

Thandekile: OK

Interviewee: On my way to class.

Thandekile: Do you know what it is?

Interviewee: I have no idea.

Thandekile: You have no idea?

Interviewee: Something something beautiful.

Thandekile: OK, so just to well to say what it is, it's a memorial for women in UFS.

Interviewee: For women?

Thandekile: Yes, for women, so. They're just saying it's paying tribute that commemorating them for the contributions that they have made in the institution, right? So that's basically what it is. So now I just need to...

how do you feel about it? Like does it make you feel now that you know the information?

Interviewee: But then why plant a tree?

Ntokozo: What? Why do? You think tree?

Interviewee: The thing is, like I wouldn't even know because. Why a tree or Mother Nature something like that? Yeah, maybe something like that ...Mother Nature.

Thandekile: Let me let me show you something. Then I think something that will actually help in understanding. Uh, so there are actually signs here that are like written information about it. So that's basically what I said. The living memorial to Kovies women. There's another one on that side. If you can have a closer look. So yeah, there's another sign here that says these are the exposed roots symbol. The exposed roots symbolize unrecognized contributions that have allowed all levels of society to grow and prosper.

Interviewee: Yeah, Honestly it's unrecognized, unrecognized. I mean why? Why? Put it at the back? Uhm you know That's that's the comment If I would comment like why put this thing at the back? I would never have known this was for women.

Thandekile: Right. Do you feel like this place is gendered? Like, does it give you that woman vibe around?

Interviewee: I mean not No.

Thandekile: OK, but. Would you change anything now that you have your own opinion? If you have the power to, basically just bring it to life or whatever. In response to how you feel, obviously. Would you change it?

Interviewee: Change the space?

Thandekile: The space, yeah.

Ntokozo: Knowing what it is would you change it?

Interviewee: Yes, I don't see why you have to have a memorial for women or anything like that. Its useless... I mean for me nne it's a good sentiment, but. Maybe I just changed this uh network of roots and stuff, yeah... Maybe put a figure for. A woman, something like I don't know if you've noticed the building the uhm.. What is this?

Thandekile: Equitas OK. Yeah.

Interviewee: if it is, Equitas yeah.

Interviewee: If it's, it has that the woman with the like scale. Yeah, that's something that would be a network that then you would actually show maybe the face of a woman with a figure of a woman.

Thandekile: OK.

Interviewee: And then maybe. People start to recognize that, OK, this is actually a dedication or a sentimental, to a memorial or something like that.

Thandekile: Thank you very much for your time.

00:00:01 Speaker 1

But you first going to.

00:00:01 Speaker 2

Ask you for permission so that they know we.

00:00:04 Speaker 2

Got your permission.

00:00:07 Speaker 2

So we could we could record, right?

00:00:10 Speaker 2

We just wanted to ask if you know about like that monument or it's a it's a women's monument. No, you guys didn't know. Have you ever like said there, like, have you?

00:00:19 Speaker 2

You noticed it noticed it.

00:00:22 Speaker 2

The women's monument, nothing at all. So.

00:00:25 Speaker 2

Since now that.

00:00:26 Speaker 2

Now that I'm telling you guys the women's moment.

00:00:28 Speaker 2

How do you feel about it? Like just?

00:00:30 Speaker 2

Looking at it and knowing that it's a women's monument.

00:00:34 Speaker 2

Is there any type of way?

00:00:35 Speaker 1

That you attachment.

00:00:37 Speaker 2

Attached to it. How you feeling about it? It's just like, what is it? Or is it just there for the sake of being?

00:00:44 Speaker 2

There for you.

00:00:45 Speaker 1

Or what not. It's just the for the sake of being there. Actually, so far, since you've said it's it's a woman.

00:00:56 Speaker 1

It it gives that you could see at least there's something on campus that.

00:01:02 Speaker 2

Just speaks to women. OK. OK. OK. OK. OK. So do you. Do you think that? Do you? Yeah. Let me let me, let me read it. Right. Do you think that it was a good?

00:01:03 Speaker 1

Can avail you, yeah.

00:01:17 Speaker 2

Idea for them to put the monument there.

00:01:21 Speaker 2

Because I. Yeah. Do you think that it could have put been put somewhere else?

00:01:25 Speaker 1

Yes, I think the the, the.

00:01:26 Speaker 1

Question is you also ask is.

00:01:27 Speaker 2

That would you change.

00:01:28 Speaker 2

Yes. Would you change it? And how would you like what what do you think could be better?

00:01:29 Speaker 1

Now, knowing what's happening, yes.

00:01:34 Speaker 1

I I think it should have been placed to where everyone could just see it and get to acknowledge it and know more about it, because as you say, it's our first time since you guys just came. It's our first time knowing about it and if there was a place to maybe somewhere where everyone maybe on the gate or somewhere where everyone is familiar.

00:01:45 Speaker 2

Yeah, yeah.

00:01:55 Speaker 1

Much better.

00:01:56 Speaker 2

OK. OK. No, any other question you have.

00:02:00 Speaker 1

Oh no, but like generally, how do you feel now that you know and now that you engage with it?

00:02:05 Speaker 2

Like, are you very connected to it or not?

00:02:11 Speaker 1

I will. I will be honest. I'm not usually.

00:02:15 Speaker 1

On this part of the country so.

00:02:16

OK, OK.

00:02:18

Not really.

00:02:19 Speaker 2

So not really. OK, but.

00:02:21 Speaker 2

Thank you guys.

00:02:21 Speaker 2

Thank you guys for your.

00:00:00 Speaker 1

So I just wanted to ask you guys if.

00:00:01 Speaker 1

You guys knew like this is.

00:00:03 Speaker 1

A women's monument.

00:00:06 Speaker 1

Yes, this particular space. Yeah. And you see the tree that's in the thingy. It's like a commemoration to cozy woman.

00:00:18 Speaker 1

Really. Yeah, this is. This is a. This is a monument for for women. So now that you guys know and you guys see the space, how do.

00:00:26 Speaker 1

You guys feel about it?

00:00:28

Well, I always had my favorite.

00:00:31 Speaker 1

It's a very pretty place.

00:00:34 Speaker 1

OK. So do you think that they really did a good job in putting this space here? Would you have changed the space particularly because it's like a women's monument or would you have just kept it like, exactly the way that it is now?

00:00:50 Speaker 2

And I feel honored.

00:00:51 Speaker 2

Now there's something for women on campus. I love it, OK?

00:00:58 Speaker 1

Thank you guys. Thanks so much for your impact.

Interview #1

- Do not know fully
- Not any interest - male and does not want to be bothered - Can't ask more

Interview #2

- Same problem? not knowing
- Detachment / no feelings - Can't ask more

1 & 3

- Say that it's just voice call
- Reading the monument helps them process information
- The distance of the participants
- Q2 relevant to few, meaning not foreign
- The question of feelings tends to be invasive - needs time

Answers - Change is needed
- Do not feel involved
- Initial point is shock Q1

APPENDIX B:

EMAIL CORRESPONDENCE WITH ARCHITECT OF MEMORIAL

Good morning,

I hope that you are doing well.

My name is Mia Smith, 3rd year Anthropology student. We are currently doing a report on "Spaces" on the University of the Free State campus, and have decided to do this from the "perspective" of the Women's Living Memorial.

I found your name on the YouTube video from the opening of the monument and your email address on your LinkedIn profile. I hope you don't mind me asking this of you, but is it possible to send any information regarding the monument, e.g. if there was a proposal?

While we are doing a report prioritising the concept and use of space, it would be beneficial to include more information regarding the monument itself.

Thank you in advance.

Kind regards,
Mia Smith

Response

Hi Mia

I was responsible for the project in around 2011/2012. At the time we asked to assist with the redevelopment of the space as it was in a very poor state. The then head of the university Prof Jansen asked us to develop a proposal for a memorial and to include the then new university logo. Our proposal was to create a living memorial by incorporating several trees in the top of the structure and allow them to grow. The idea was to create a human scale space with lots of informal seating in the form of walls and benches. We also tried to plant a large range of indigenous trees and shrubs. The space is unfortunately a summer space as sun is very limited. I attach some pix from the old Habitat landscape Architects facebook page.

You are welcome to call me if you want more info.

Please send me a picture of the memorial as I have not seen it in >10 years

regards

Siegwalt U Küsel

LANDSCAPE ARCHITECT & ARCHAEOLOGIST

Prof L Arch (SA) Reg. No. 20182 ASAPA No. 367

siegwaltk@gmail.com +27(0)82 775 4803