

**MAKERERE**



**UNIVERSITY**

**COLLEGE OF ENGINEERING, DESIGN, ART, AND TECHNOLOGY**

**SCHOOL OF BUILT ENVIRONMENT**

**DEPARTMENT OF ARCHITECTURE AND PHYSICAL PLANNING**

**SPACES OF FORMAL AND INFORMAL INTELLECTUAL  
DISCOURSE IN UGANDA:**

**A COMPARATIVE STUDY**

**BY**

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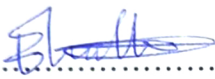
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**A DISSERTATION SUBMITTED TO THE UNDERGRADUATE SCHOOL IN PARTIAL  
FULFILMENT FOR THE AWARD OF BACHELORS OF ARCHITECTURE DEGREE OF  
MAKERERE UNIVERSITY**

**OCTOBER 2023**

## DECLARATION

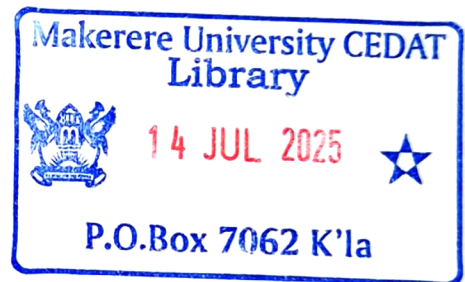
I, KYEYUNE ELI NATHAN MUTEBI, hereby declare this study as an original and the materials have not been submitted for any academic award to any institution of learning, and to the best of my knowledge, the study is a result of research by the author under supervision and where reference has been made to other author's work, credit has been accorded duly.

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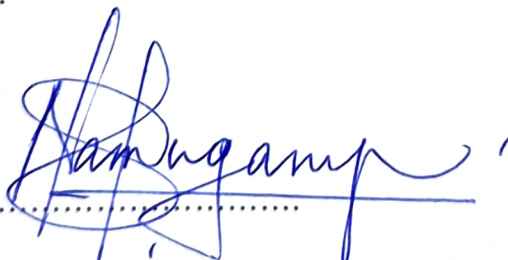
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This Dissertation has been submitted for examination with the approval of the academic supervisor:

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Date: 9th July 2024

## **DEDICATION**

*...for you Mrs Tatu, for the unconditional love and support you have given me my whole life.*

## **ACKNOWLEDGEMENTS**

Words cannot describe the appreciation I have for all the individuals who offered invaluable assistance while I carried out this research.

I thank the people of Mukatti in Sowetto, Owino market for the patients and the permission to sit amongst them and learn about their way of life, it was a once-in-a-lifetime opportunity.

I thank the management of Hotel Africana, for the permission to study their space and to share my discoveries with the world of academia

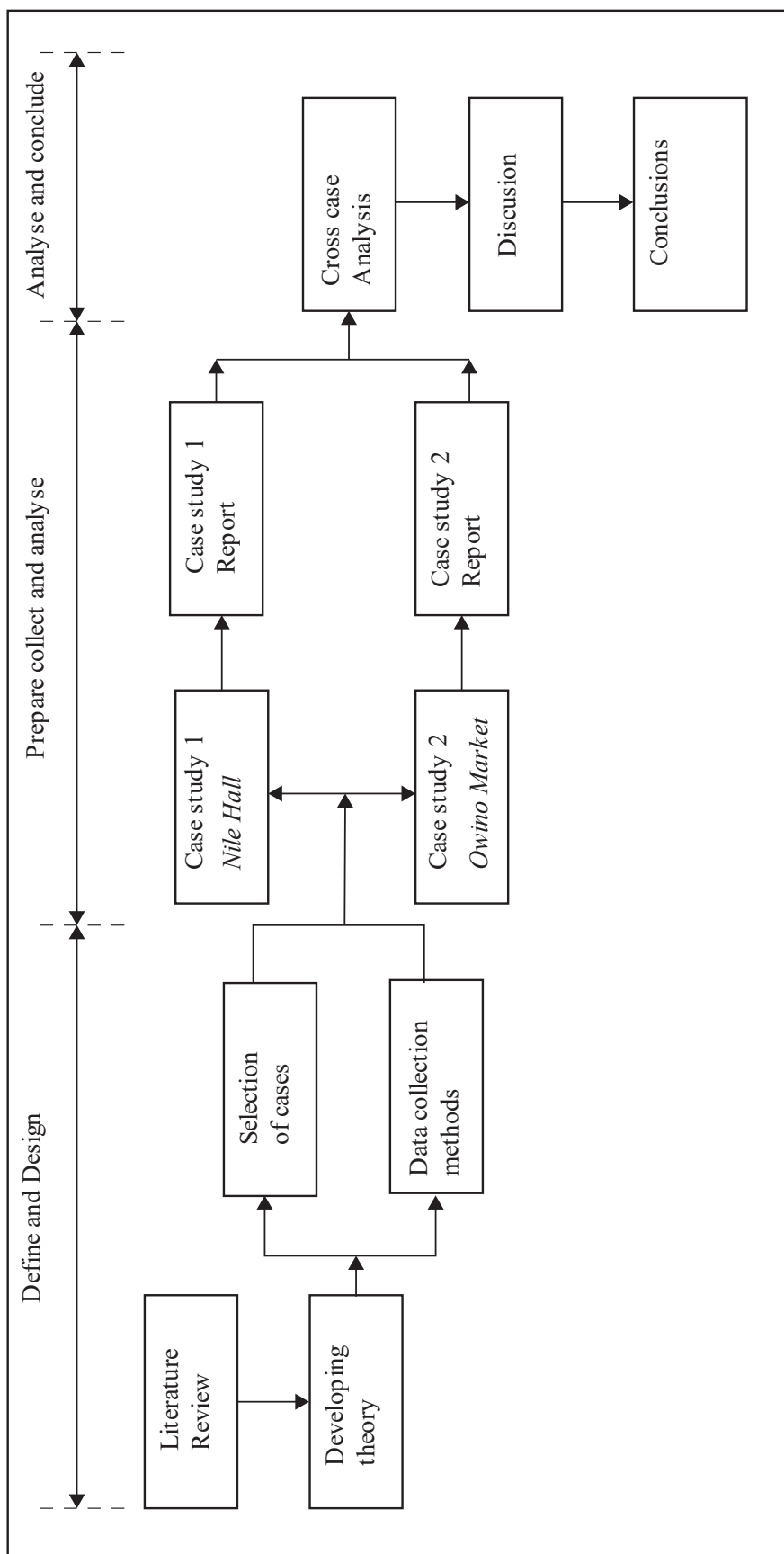
I thank the members of the Annual Anti-Microbial Conference, whose knowledge and acceptance made this study possible.

Finally, I would like to appreciate most specially, my supervisor for this research, Dr Arch. Namuganyi Lilian, who through her expertise in the field of research and wisdom, opened my mind and guided me through this study to its completion.

## TABLE OF CONTENTS

|                                                    |    |
|----------------------------------------------------|----|
| Chapter 1: INTRODUCTION .....                      | 1  |
| 1.1 Problem statement.....                         | 2  |
| 1.2 General Objective.....                         | 4  |
| 1.3 Specific Objectives.....                       | 4  |
| 1.4 Research Questions .....                       | 4  |
| 1.5 Justification .....                            | 4  |
| 1.6 Significance.....                              | 5  |
| 1.7 Conceptual Framework .....                     | 6  |
| 1.8 Relevant Themes .....                          | 7  |
| Chapter 2: LITERATURE REVIEW .....                 | 8  |
| 2.1 SETTING AND HABITUS .....                      | 9  |
| 2.1.1 The scene – a setting for actors.....        | 10 |
| 2.1.2 Habitus .....                                | 14 |
| 2.2 Formality and Informality .....                | 18 |
| 2.2.1 Contrasting modes of social interaction..... | 18 |
| 2.3 Formal and Informal Knowledge .....            | 22 |
| 2.3.1 Knowledge and Learning Models.....           | 22 |
| 2.3.2 Tacit knowledge.....                         | 23 |
| Chapter 3: METHODOLOGY .....                       | 25 |
| 3.1 Research Methodology.....                      | 26 |
| 3.2 The selection of cases.....                    | 28 |

|       |                                         |    |
|-------|-----------------------------------------|----|
| 3.3   | Data Collection Methods.....            | 28 |
| 3.4   | DATA COLLECTION PROCEDURES.....         | 30 |
| 3.4.1 | Methods for Specific Objective 1: ..... | 30 |
| 3.4.2 | Methods for Specific Objective 2: ..... | 30 |
| 3.4.3 | Methods for Specific Objective 3: ..... | 31 |
| 3.5   | Data Quality Control .....              | 31 |
| 3.5.1 | Limitations .....                       | 32 |
| 3.6   | Data analysis .....                     | 32 |



|                                                                      |    |
|----------------------------------------------------------------------|----|
| AND ANALYSIS .....                                                   | 33 |
| 3.7 Case 1: Formal setting: Nile Hall.....                           | 35 |
| 3.7.1 Arrival and surrounding.....                                   | 35 |
| 3.7.2 Context of the Convention Hall .....                           | 37 |
| 3.7.3 The topic in discourse .....                                   | 38 |
| 3.7.4 The Grand Hall: Room for Discourse .....                       | 39 |
| 3.7.5 The glamorous interior.....                                    | 42 |
| 3.7.6 The Intelligible Monologue: Description of the Discourse ..... | 44 |
| 3.7.7 Physical Attributes .....                                      | 46 |
| 3.7.8 Symbolism .....                                                | 50 |
| 3.7.9 Artifacts.....                                                 | 50 |
| 3.7.10 Meanings and Perceptions .....                                | 51 |
| 3.7.11 The Serene Atmosphere: Ambience at Nile Hall.....             | 52 |
| 3.7.12 The scene .....                                               | 54 |
| 3.8 Case 2: Informal Setting, Mukati in Owino Market.....            | 57 |
| 3.8.1 Arrival and surrounding: The Maze.....                         | 57 |
| 3.8.2 Context of Mukatti.....                                        | 58 |
| 3.8.3 The topic in discourse .....                                   | 59 |
| 3.8.4 The Lively retreat under the tree: Space for discourse .....   | 59 |
| 3.8.5 Context of the space.....                                      | 60 |
| 3.8.6 Radiant Interactions: Description of the Discourse .....       | 60 |
| 3.8.7 Physical attributes .....                                      | 61 |
| 3.8.8 Meanings and Perceptions .....                                 | 66 |
| 3.8.9 Ambience at Mukati.....                                        | 68 |
| 3.8.10 The scene .....                                               | 70 |

|            |                                                  |                                     |
|------------|--------------------------------------------------|-------------------------------------|
| 3.8.11     | Behaviour in the space .....                     | <b>Error! Bookmark not defined.</b> |
| Chapter 4: | DISCUSSION .....                                 | 71                                  |
| 4.1.1      | Objectives of the Study .....                    | 71                                  |
| 4.1.2      | Specific Objectives of the Study .....           | 71                                  |
| 4.2        | Physical attributes .....                        | 72                                  |
| 4.2.1      | Degree of Enclosure.....                         | 72                                  |
| 4.2.2      | Place arrangement.....                           | 73                                  |
| 4.2.3      | Ambiance .....                                   | 74                                  |
| 4.3        | Cultural attributes.....                         | 75                                  |
| 4.3.1      | Symbolism .....                                  | 75                                  |
| 4.3.2      | Regions in Interaction .....                     | 76                                  |
| 4.3.3      | Behaviour in the spaces of discourse .....       | 77                                  |
| 4.3.4      | Change of spaces.....                            | 78                                  |
| 4.4        | Spaces for Sharing Knowledge .....               | 78                                  |
| 4.4.1      | Habitus: The People and Their Conditioning ..... | 79                                  |
| 4.4.2      | Type of knowledge shared.....                    | 80                                  |
| Chapter 5: | Conclusion .....                                 | 82                                  |
| 5.1.1      | Limitations .....                                | 83                                  |
| 5.1.2      | Research recommendations .....                   | 83                                  |
| Chapter 6: | References.....                                  | 84                                  |

## TABLE OF FIGURES

|                                                                                                                                                     |               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|---------------|
| Figure 1: Different people in society have different spaces for intellectual discourse hence a barrier in intellectual discourse.....               | 3             |
| Figure 2: Conceptual Framework .....                                                                                                                | 6             |
| Figure 3: Relation between the regions in interaction .....                                                                                         | 13            |
| Figure 4 Habitus as a generating principle and also a classifying principle(Bourdieu, 1979, p. 171) (adapted and modified) .....                    | 16            |
| Figure 5: Taste converts necessities and constraints into choices that result in a lifestyle.....                                                   | 17            |
| Figure 6 Taste converts necessities and constraints into choices that result in a lifestyle.....                                                    | <b>Error!</b> |
| <b>Bookmark not defined.</b>                                                                                                                        |               |
| Figure 7: Formality as a continuum from informal to formal.....                                                                                     | 21            |
| Figure 8: Transition from conceptual level to methodology level.....                                                                                | 26            |
| Figure 9: Case study methodology used in the study. Source: Author .....                                                                            | 33            |
| Figure 10 Location of Hotel Africana and Convention Centre, Kampala (Adapted from Google Maps by author 2023) .....                                 | 35            |
| Figure 11: Image of the reception lobby at Hotel Africana .....                                                                                     | 36            |
| Figure 12: Map showing the context of Nile Hall source Google Maps 2023 .....                                                                       | 37            |
| Figure 13: Photograph showing the allocation of Hall according to the conferences. ....                                                             | 39            |
| Figure 14: Image showing a notice on the wall saying prompting silence.....                                                                         | 39            |
| Figure 15: Image taken from the landing of the staircase at the second level, showing the relationship of the courtyard, veranda and Nile Hall..... | 40            |
| Figure 16: Image showing the tag of the hall's name at the entrance and the seat that was used by police officer .....                              | 41            |
| Figure 17: Image of the interior taken from the entrance (Source: author) .....                                                                     | 42            |
| Figure 18: Image from the interior of the hall during a conference. Source: Author .....                                                            | 44            |
| Figure 19: Image showing the location of Mukati in Owino market in Central Kampala. Source Google Maps 2023 edited by author .....                  | 57            |
| Figure 20: Image showing the context of Mukati in the Sowetto region of Owino Market.....                                                           | 58            |
| Figure 21 Image showing the Africana Convention Centre and Nile Hall on the premises of Hotel Africana.....                                         | 47            |
| Figure 22 Image of Mukati area showing how it fits in its context .....                                                                             | 62            |

|                                                                                                                                                                           |    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Figure 23 Figure-ground illustrating Nile Hall as a positive space in Hotel Africana .....                                                                                | 48 |
| Figure 24 Figure-ground illustrating Mukatti as a negative space in the Sowetto Area of Owino Market .....                                                                | 62 |
| Figure 25 Image showing the chairs and tables in Nile Hall .....                                                                                                          | 48 |
| Figure 26 Image showing people using benches as the preferred furniture in Mukati and the different postures people can take on the furniture.....                        | 63 |
| Figure 27 Drawing showing the arrangement of furniture at Mukatti.....                                                                                                    | 64 |
| Figure 28 Image showing the furniture arrangement in Nile Hall. (Source: Author).....                                                                                     | 49 |
| Figure 29 Photograph showing the hanging chandeliers, ornate coping details, dressed tables and detailed carpet. Banner at the front displaying the topic in session..... | 50 |
| Figure 30 Image of Mukati showing the raw use of the elements in the space. ....                                                                                          | 65 |
| Figure 31: Photography of the professor delivering his presentation over the microphone. (Source: Author).....                                                            | 51 |
| Figure 32a and b Image of Mukati showing interaction between the users of the space and the board games .....                                                             | 66 |
| Figure 33: Serene ambience of the court neighbouring the hall .....                                                                                                       | 52 |
| Figure 34 An image showing the chandelier and the ceiling lights in Nile Hall.....                                                                                        | 53 |
| Figure 35: Illustration depicting the different levels of enclosure in the setting of Nile Hall .....                                                                     | 54 |
| Figure 36: Photograph showing the use of tarp for solar shading and the patterns created by the tree shadows.....                                                         | 69 |
| Figure 37: Sketch showing the openness of the space. ....                                                                                                                 | 70 |

# **SPACES OF FORMAL AND INFORMAL INTELLECTUAL DISCOURSE IN UGANDA: A COMPARATIVE STUDY**

## **Chapter 1: INTRODUCTION**

Spaces of intellectual discourse have been important for the development of societies throughout history. These venues serve as spaces where ideas are born, discussed, refined, and prepared for implementation. Within these spaces, individuals find a platform to present, defend, and shape ideas, while others receive and digest new information. This exchange of ideas facilitates mutual learning, leading to the development of policies, plans, and projects that drive societal growth and progress. Whether formal or informal, these spaces, have consistently played a pivotal role in the growth of human thought. Spaces for intellectual discourse facilitate the exchange of ideas and reflect the prevailing values, power dynamics, and socio-cultural transformations of their respective eras.

Examples of such spaces include the ancient Greek agora, an open space that was a meeting ground for the citizens of 5th-century Greek cities, and the Academy of Athens in 387BC Greece where scholars discussed philosophy, mathematics, and subjects. The Salons in 17th- 18th Century France encouraged socializing between different social groups in France and served as theatres of conversation and exchange during the Enlightenment period as the coffee houses were principal hubs where politicians, writers and thinkers gathered and exchanged ideas. Coffeehouses in England and Germany had become “centres of criticism” where public opinion was both created and recorded(Habermas, 1989.)

In Africa, there were various places for intellectual discourse, for example, Timbuktu was a centre for learning in the Mali empire of the 13-16<sup>th</sup> century, with libraries and universities like the University of Sankore registered in the 12th century(Alemu, 2018) where scholars from various parts of Africa and beyond debated, studied and taught subjects like mathematics, medicine, law, theology, and literature. Informally, people’s (open place) gatherings were held in chiefs’ courts and marketplaces in western Africa(Ajayi, 2014).

In Buganda, the king's court is where the chiefs with the Katikiro as their head and Lukiiko (parliament) assembled in the Bulange(courthouse) in the Royal enclosure(Roscoe, 1965, p. 233).

And in many homesteads, different spaces around the setting would be used by elders and visitors to discuss societal matters. Fusion of domains was a prevalent aspect in traditional society where different activities were done in the same spaces, hence discourse could take place in the living spaces, courtyard and other structures in the homestead.

Over time, many spaces of intellectual discourse were formalized and institutionalised, further building a rift between social groups. Furthermore, the spaces for informal intellectual discourse in the earlier traditional setting were displaced from their designated places.

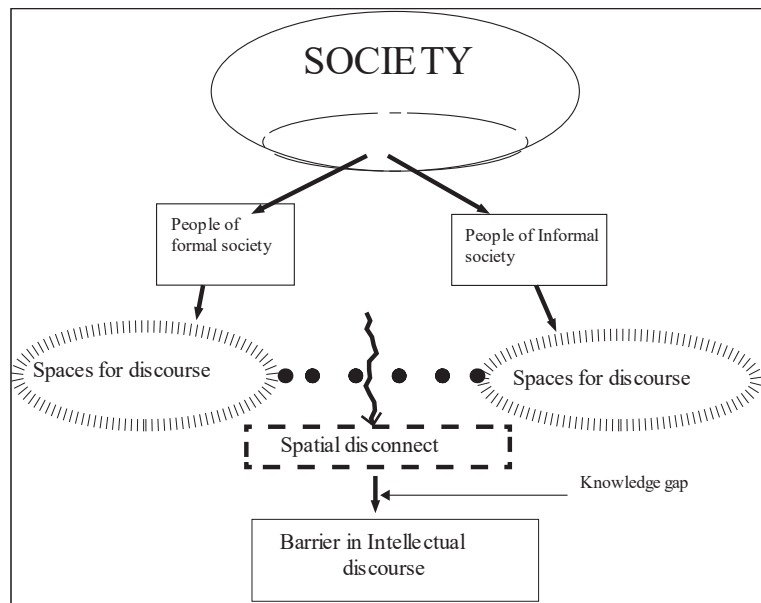
As modernity was ushered onto the traditional Ugandan scene, the prevalent fusion of domains in traditional settings was broken in an effort to arrange society more effectively, a rational organisation of everyday social life (Habermas, 1989.) The work domain was separated from the domestic domain. This caused a distinction between the places and settings for discourse between the formal and informal. This grouping is brought about by the type of knowledge members of these settings hold, and their different preferences and tastes. This spatial disconnect translates into a mental disconnect between the people of either setting. When people gain formal education, they subscribe to a formal society, hence a change in their social class (Bourdieu, 1979, p. 265). As a result of social classes, the social space (Bourdieu, 1987) they inhabit is detached from the general context, and when they apply their knowledge to make progress in society, it is met with opposition and rejection from society due to conflicting interests from the other social group, the informal.

## **1.1 PROBLEM STATEMENT**

People in these different settings tend to experience life in different ways given the different social spaces these classes occupy. Whereas those of a higher class lived in a setting with better *per se* conditions of living, there is a reality of poor living conditions, slums, poverty, and injustice. The people who experience this reality, people with informal intellect are considered to have nothing to bring to the discussion. This spatial disconnect is the barrier to the transfer of knowledge that would be crucial for the progress of our society.

In these marginalized communities, individuals often possess a wealth of knowledge born from their lived experiences (Johnson, 2022, p. 17). Their "informal intellect" is grounded in the day-to-day struggles, adaptation, and solutions they have developed to navigate challenges that the people

of formal society may not fully comprehend. However, the prevailing societal structure tends to disregard this wealth of wisdom, creating a rift between those who hold formal knowledge and those who hold this informal, experiential wisdom. This division perpetuates a cycle of inequality and disempowerment, as the potential for collaboration and the exchange of insights remain untapped and the progress of the society at large remains slow.



*Figure 1: Different people in society have different spaces for intellectual discourse hence a barrier in intellectual discourse*

There is a separation of spaces for intellectual discourse between the formal and informal social groups. The fusion of these spaces would facilitate intellectual discourse between the different groups. The problem is that the contemporary spaces of intellectual discourse have not been studied and are not well understood.

What is needed is an insight into the two settings of spaces for discourse.

## **1.2 GENERAL OBJECTIVE**

The first step towards fusing these spaces is to gain an understanding of the spaces at the two ends of the continuum of the formal and informal settings where intellectual discourse takes place in society.

## **1.3 SPECIFIC OBJECTIVES**

1. To describe the physical attributes of each of these settings
2. To understand the culture of the setting for example the codes of conduct, practice and what activities are carried out in these spaces
3. To study the type of knowledge exchange in the formal setting and the informal setting.

## **1.4 RESEARCH QUESTIONS**

- What are the physical attributes within the formal and informal settings of intellectual discourse?
- What is the culture of the spaces for discourse among formal and informal societies?
- What type of knowledge is exchanged in the formal and informal settings?

## **1.5 JUSTIFICATION**

This research will focus on studying the settings in which intellectual discourse is carried out in formal and informal societies in Uganda. The separation of these spaces for either social group has led to a disconnect between them and yet they belong to the same society. This has therefore given rise to a sense of alienation and lack of mutual understanding. With such a rift there cannot be progress in society. Thus, this work would allow us to show the different settings' similarities, differences, advantages, and disadvantages. Understanding these aspects is crucial for facilitating dialogue and finding common ground among different segments of society. By promoting inclusivity, social integration, and, ultimately, progress in the nation and accommodating intellectual discourse in a cohesive society.

## **1.6 SIGNIFICANCE**

The significance of this study is to address the spatial-social issue of the separation of the spaces of intellectual discourse. To provide insights into the architecture of the settings and how spatial configurations impact social interactions and intellectual exchange. This study will build on the body of literature by examining and describing the different settings, places, and spaces where intellectual discourse is conducted.

- To provide knowledge for the creation of spaces that enhance intellectual discourse by providing guidelines for design and reformation of different spaces
- To promote livelihood and intellectual discourse in a cohesive society with room to accommodate input for all members of society into the general pool of ideas that progress the society at large
- To contribute to the architectural and sociological body of knowledge by filling the gap between intellectual discourse and space on the Ugandan scene
- To bring forward insights on how the architecture of the settings affects social interaction and the exchange of ideas
- To address the socio-spatial issue of separation spaces for intellectual discourse between formal and informal settings
- To show the potential of building common spaces for intellectual discourse across formality levels by presenting the similarities and differences between the different settings where intellectual discourse is carried out

## 1.7 CONCEPTUAL FRAMEWORK

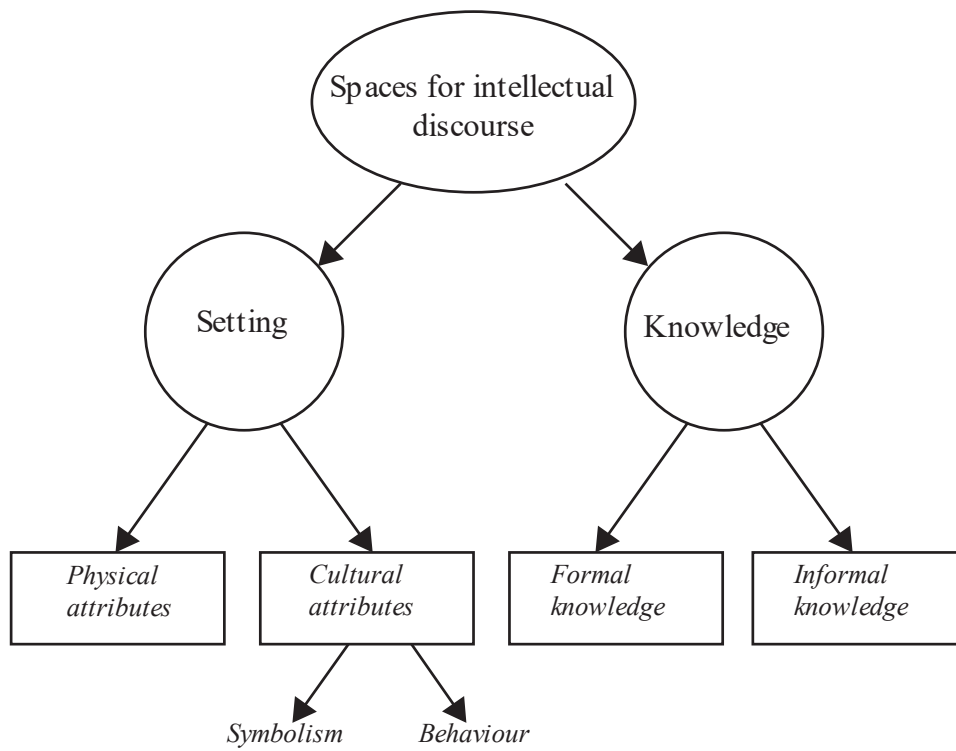


Figure 2: Conceptual framework

## **1.8 RELEVANT THEMES**

Setting – Defined as the environment where an event takes place, therefore it is an understanding of space alongside its context.

Habitus – the schemata of conditions that influence people's practices and culture (Bourdieu, 1979)

Theatricalisation - understanding social life as a theatre production, where individuals are the actors assuming different roles as they navigate through different social situations and interactions. (Goffman, 1973)

Formality – level of rigidness towards observing social codes of behaviour (Atkinson, 1982; Goffman, 1983; Morand, 1995; Newman, 2018). Tightness constitutes formal settings while looseness and casualness make for informal settings

Knowledge - facts, information, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject.

## Chapter 2: LITERATURE REVIEW

This chapter aims to situate the research topic within the body of work that is related to the concept of setting and knowledge. Acknowledging relevant writings, relations and gaps amongst these theories that can be adapted to this research.

The key aspects that affect intellectual discourse in different spaces are the setting of the space where intellectual discourse happens and the type of knowledge exchanged through the interaction. The theories around setting suggest that space is understood both by its physical attributes and the symbolic meaning it conveys (Morand, 1995). Considering the habitus – *schemata of conditions that influence practice and culture* (Bourdieu, 2004) of the people in the setting and relating these concepts to Goffman (1973) on the concept of *Staging of everyday life*

How *interaction orders* (Goffman, 1983) of formality and informality underpin social interactions whilst exploring the types of knowledge based on how it is acquired and its nature – *formal and tacit knowledge* (Grant, 2007; Johnson, 2022)

This theory chapter therefore reviews relevant writings in the field of setting and knowledge relating to spaces for intellectual discourse.

## 2.1 SETTING AND HABITUS

The concept of *Cultural sociology of space* was put forward by Richardson and Jensen (2003). It approaches understanding spaces where human interactions take place by examining the social dimensions of the spaces and their inhabitants. This view is supported by Heath and Hindmarsh (2002) as they used a similar approach while analysing interaction through the understanding of the wider context of the setting in which the interaction takes place.

Therefore, this approach enables an understanding of space not as merely a physical construct but also as a complex tapestry of social, cultural, and symbolic meanings. Through drawing relations between culture and practice to understand the spatiality of social life and considering the connection between practices and the symbolic meanings that individuals, as social agents, attribute to their environment.

This way, socio-spatial relations are understood in terms of their practical workings and their symbolic meaning which aligns with (Bengtsson, 2006; Bourdieu, 1989) as social space is therefore seen as a field of action where individuals both act and find the basis for their actions.(Bengtsson, 2006; Bourdieu, 1979; Richardson & Jensen, 2003)

From Richardson and Jensen (2003) space is examined simultaneously in two ways. Their “*practical workings*” and their “*symbolic meaning*”.

- Practical workings, which can be understood as the tangible attributes that characterize these spaces and the practices that take place within them. This seeks to study the physical setup and how it facilitates or constrains the different “orders of interaction”, the formal and informal as categorized by Goffman(1983). It is the realm of spatial configuration, accessibility, and usability.
- symbolic meaning attributed to these spaces – the act of appropriation by the social agents that imbues socio-spatial practices with significance and identity. Social agents appropriate and give meaning to spaces through socio-spatial practices and identification processes (Bengtsson, 2006; Entrikin, 1992). This is the cultural essence that individuals give to these spaces. It includes the historical narratives, and shared symbolic representations that shape

how a space is perceived and experienced. Such cultural meanings can be deeply rooted in societal norms, historical events, people's affiliation to the space

Richardson and Jensen (2003) point out that the spatial location of social action is important in the identification of social space and the practice at various social scales. Therefore, it influences how individuals relate to a particular space and how they define their role within it.

This intersection of space and identity gives rise to a complex interplay that shapes the dynamics of social interactions whether formal or informal. (Goffman, 1983; Richardson & Jensen, 2003)

By considering both the *practical 'workings'* and the *symbolic meanings* attached to these spaces, a deeper understanding of the intricate relationship between space and society can be established, as well as the cultural dimensions that enrich the interpretation of these settings. The socio-spatial dynamics that shape human experiences and interactions within the context of space.

Although these literatures point out the need to relate physical space to human interaction, they fail to show how attributes of these settings and their physical spaces affect the nature of the interaction. Therefore, there is a gap that this research intends to fill.

### **2.1.1 The scene – a setting for actors**

Goffman's conception of "the scene" draws upon the understanding that life is a theatre production, where individuals are actors assuming various roles as they navigate through different social situations. The scene has been looked at in two different ways, the staging, and the regions.

This literature suggests that the actor continues to play the role even though he is alone. Goffman (1973) defines the role as "a pre-established model of action which one develops during a performance and which one can present or use on other occasions", therefore the role is looked at as a representation.

Furthermore, Goffman (1973) states that interaction is fundamentally a form of representation. It is an interaction because there is a reciprocal influence that the participant put on their action when in the immediate physical presence of each other. Indicating that sharing the same physical social space affects the actors and the interaction. This interaction is a representation because the role

one plays and the totality of the activity and behaviour on a given occasion is purposed to influence the other participants.

This set-up allows the actor to play his role and gives the actor the ability to recognize the role of others in the space of interaction.

However, the real version of the actor must be embodied in the role (Goffman, 1973). Which must be coherent with the social requirements for the image each actor wants to project. This statement aligns with Bourdieu (1987) where he notes that the person's positions and dispositions encompass the individual's way of life and hence how others perceive them. Therefore, for one to be recognized as a role they want to project, their positions should align with that role, making them a social requirement.

However, this concept of the scene does not mean everything the actor does or says is prescribed. Goffman (1973) notes that:

*“Also, this does not mean that an actor is fixed in his character, he constantly adapts to his receiver to be consistent with the image he wishes to send back. The notion of will is important to underline here, the actor is free to do or not, to please or not by respecting the codes”*

Meaning that the actor has free agency. Which allows them to make choices regarding their conduct and alignment with the setting's norms. The actor is free to do or not by following the practices of the spaces and the setting and to please other players or not by respecting the codes of the setting.

Goffman (1973) acknowledges that each actor's *a priori* - past experiences and individual interpretations of the situation influence their reaction, allowing for variations in behaviour based on a multitude of parameters, such as age and experience. These can be related to the conditions and disposition (Bourdieu, 1979) described in the concept of habitus, where he suggests that people's lives are greatly influenced by their past conditions.

## *Facades*

Another theme Goffman (1973) annotates is presentation, and it is crucial for the successful theatricalization of everyday life. One must give a good face to keep the face. Any errors in consistency and correspondence within the role can lead to confusion with the audience. The façade makes it possible to quickly identify the statutory differences and to associate their corresponding behaviours.

These facades encompass distinctive signs, including function, rank, attire, sex, age, manners, physical attributes, and communication styles.

In this context, it's worth noting Khan's (2020) insight into teams, where a group of individuals collaborates within a particular routine, with their specific objectives, hierarchies, and loyalties influencing their interactions. This aligns with Goffman (1973) who he notes that all parts of the theatre including the actor and audience work together to support the interaction taking place. Setting up a cohesive social structure that aids in their interactions.

## *The staging*

Within this theatrical description of social interactions, individuals adapt different facades based on the specific context and audience, the setting (Goffman, 1973, p. 4).

He considers that in a theatre, the interaction, the props, the set, the way of playing, the distribution of actors in the space, nature and the attitude must be coherent with this role. Alluding to the fact that the “theatre” plays an important role in influencing the nature of the interaction. Lack of consistency with the setting can also lead to confusions that render the interaction ineffective.

However many studies of ethnography fail to consider that the setting plays a major role in the nature of interaction. (Heath & Hindmarsh, 2002, pp. 6-7)

*For ethnography, for example, the seemingly narrow focus on talk, and disregard of such potentially relevant features as the identities of the participants and their professional background, the wider **organizational framework**, and the **physical setting** appears to produce a denuded characterization of conduct.*

With Goffman (1973) showing the dependence of the interaction on the setting. This presents a gap in the knowledge body that presents the relation between the physical setting and human interaction, especially with regard to intellectual discourse.

### ***The regions***

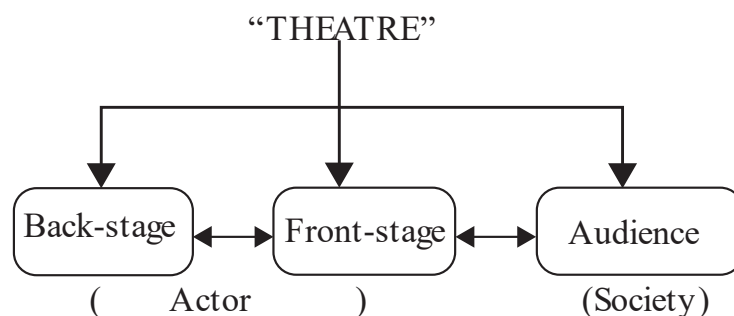
Goffman (1973) also introduces the concept of "regions," which he describes as spaces bounded by obstacles to perception. These regions can be categorized into front, back, and outside. The frontstage is where the performance takes place, while the "backstage," serves as where the actor can relax, rehearse, and momentarily discard their facade, allowing for a more natural expression. The outside comprises spaces where one cannot gain access to the team's performance.

This means that even amongst physical space, people do not carry the same façade, rather accessing the different spaces according to the role necessary to be played or the power over the interaction they hold in the given situation.(Goffman, 1973; Morand, 1995; Newman, 2018)

Goffman (1973, pp. 6-7) notes that the actor's deepest self is concealed from society behind the protective and socializing facade. However, in certain instances, actors may betray the act by revealing their authentic selves. This can be as a result of certain situations and different settings.

The actor is evaluated by the audience on standards of their conduct and appearance. Conduct serves to regulate the expression of emotions, enabling actors to maintain control over the situation.

In Goffman's intricate conceptualization of the scene, he offers a compelling lens through which



*Figure 3: Relation between the regions in interaction*

to examine the intricate theatre of human interaction and the construction of self within the spaces and settings of everyday life.

### 2.1.2 Habitus

Bourdieu's concept of habitus has been referenced in many sociological studies. It introduces a way through which to understand the intricate relationship of an individual's class and social conditioning within the context of society. Bourdieu (2004, p. 107) states that;

*The structures constitutive of a particular type of environment (e.g. the material conditions of existence characteristic of a class condition) produce habitus, systems of durable, transposable dispositions, 'structured structures predisposed to function as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively "regulated" and "regular" without in any way being the product of obedience to rules, objectively adapted to their goals without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them and, being all this, collectively orchestrated without being the product of the orchestrating action of a conductor.*

Habitus entails one's personal disposition, social capital, and the specific fields in which they engage. It provides an explanatory model for the combination of individual habits and the social forces that shape them generating a diverse array of practices.

Bourdieu (1979, p. 101) states the formula;

$$[(habitus)(capital)] + field = practice$$

this describes that Habitus i.e. the general setting and conditions of the individual, the capital they possess in the form of positions, for this case where intellectual discourse, the knowledge possessed, when these schemes are applied in the field the individual engages i.e., the stage for interaction the result is a practice.

### ***Class habitus***

Understanding class habitus is relevant when exploring the preference of different social groups towards different spaces and practices. Class habitus is defined by Bourdieu (1979) as a *systematic nature of lifestyles and whole set which constitutes practice unifying and practice generating principles*.

To understand human behaviour, it is necessary to construct the **objective class**, a group of individuals with similar conditions of existence imposing homogenous conditions of existence and producing similar systems of dispositions capable of generating similar practices.

In these classes, the position can be indicated by the relations of production and practice. Mechanisms controlling access to various positions within a class and production or select class of habitus. This concept of class habitus can be used to establish and examine the objective classes of people who participate in formal and informal settings for intellectual discourse.

However, class is not determined by only its position in the relations of production, for example, occupation, income, and education levels (Bourdieu, 1979). It also includes secondary dispositions and primary properties, including sex ratios and spatial distributions, which are never socially neutral.

A class is therefore not confined to only the prominent properties it is classified by, it also presents secondary and primary properties that are important in the explanatory model. Bourdieu (1979, p. 106) notes that;

*“Social class is not defined by a property... but by the structure of relations between all the pertinent properties which gives its specific value to each of them and to the effects they exert on practices.”*

Therefore, there is a need to consider the relation between the factors in play of the class to logically explain the class's model and distinctiveness. This holistic understanding of the lifestyles of individuals within a class habitus becomes important in understanding the complexities of class distinctions and social positioning.

Bourdieu (1979) also suggests that individuals do not randomly move in a space, they are also subject to other forces that structure this space. This is due to the interrelation of properties within

the habitus and the influence they have on each other. These shape the human interactions and their practices.

Habitus, therefore produces classifiable practices and works. It has the capacity to differentiate and appropriate these practices and products, through taste.

Thus, a habitus is a necessity internalized and converted into a disposition that generates meaningful practices and meaning-giving perceptions.

This dual nature of habitus — both structuring structure and structured structure — orchestrates the organization of practices, perceptions, and one's place in the social order. It embodies the entire structure of the system of conditions within the realm of a particular social class. In the realm of habitus, properties evolve into possessions, practices manifest as behaviours, and taste emerges as the catalyst for the transformation of necessities into preferences.

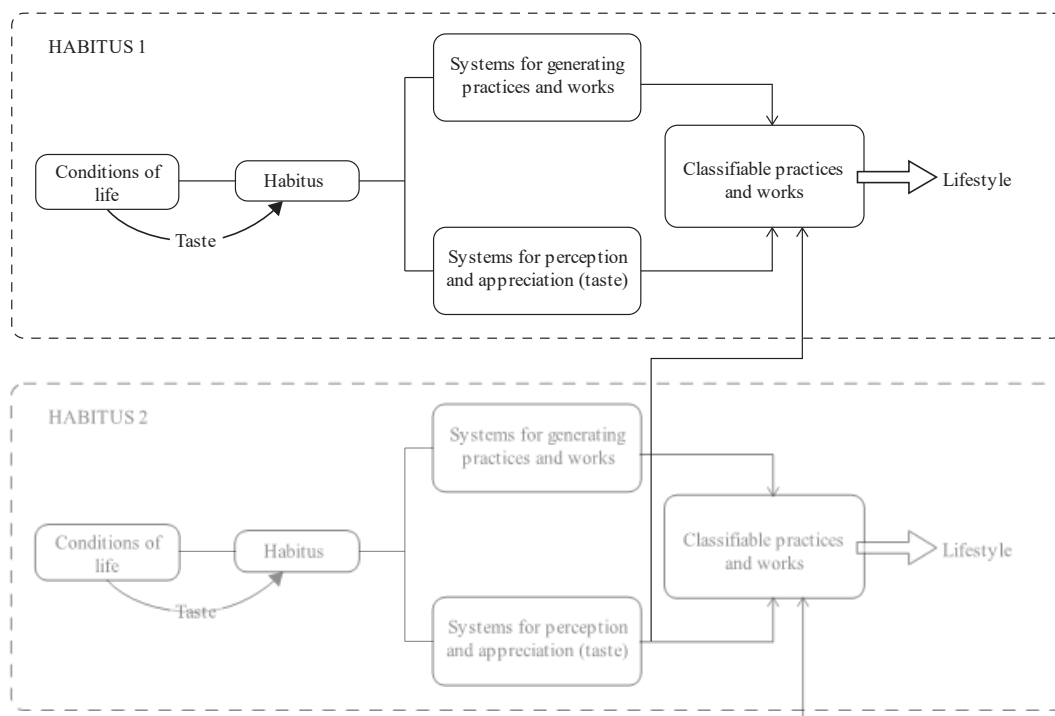
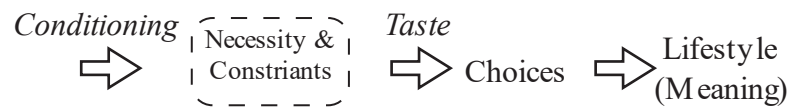


Figure 4 Habitus as a generating principle and also a classifying principle (Bourdieu, 1979, p. 171) (adapted and modified)

Bourdieu (1979) points out that *taste* converts physical things into distinctive signs. It raises differences in a physical order of bodies into the symbolic order of significant distinction. This classification system, a product of the internalization of the structure of social space,

Taste transforms necessities into strategies, and constraints into preferences and generates the set of choices composing lifestyles which give them their meaning. This is illustrated in Figure 5



*Figure 5: Taste converts necessities and constraints into choices that result in a lifestyle*

## **2.2 FORMALITY AND INFORMALITY**

Whereas Bourdieu (1979) presents the concept of class habitus as a means of devising objective social groups. This same concept can be used in the distinction of social groups according to their degree of formality. On the Uganda scene, there seems to be a clear distinction between formal and informal social groups as classified by how people behave and their conduct during interactions. The studies in this chapter present formality and informality as a classifying order and as modes through which people can interact with others in the same physical and social space.

### **2.2.1 Contrasting modes of social interaction**

Goffman (1983) describes formality and informality as two distinct types of "*interaction orders*" of social gatherings due to distinct and different sets of understandings of conditions about how people are to adapt and conduct themselves.

Formal social gatherings tend to have organisational structures, rules, regulations, and division of labour. Work relations, positions, and hierarchies. While informal social gatherings tend to be built on existing patterns of human interaction.

Morand (1995) describes informality as behavioural and situational informality characterized by loose, spontaneous, more casual social interrelation and behaviour while formality is described as tighter, more intentional, impersonal modes of conduct, as well as settings that occasion such conduct. Therefore aligning with Goffman (1983) perception of the two contrasting interaction orders.

#### ***Behaviour in a setting***

Morand (1995) further points out that within organizational settings, formality often manifests through people dressing in business suits, sitting upright in chairs arranged symmetrically around a table, maintaining a sober facial demeanour, and offering undivided attention to the subject matter.

In contrast, informal settings are typified by people at ease with their feet on the table, various postures of relaxation, and casual behaviours such as sipping a soda from a can. Conversations in

informal contexts are marked by interruptions, side exchanges, and intonation animation, reflecting a more laid-back atmosphere.

These orders define the conventions and rules that guide how individuals conduct themselves in group settings, allowing for coordinated behaviour and shared involvement in a social situation. The distinction between formality and informality is based on their respective sets of conventions, distinguishing the conduct expected of participants. (Goffman, 1983; Morand, 1995)

### ***Physical attributes of the setting***

Formality and informality are also indicated by **environmental features** such as lighting, decor, furnishings, layout and physical artifacts. (Morand, 1995)

Most basic perhaps is how the layout of furniture dictates the positioning of actors and consequent interaction patterns. In formal settings, chairs are typically arranged in a symmetric fashion. A physical focus of attention, such as a lectern or raised platform, emphasizes further the formality.

Contrary to this, informal settings are less orderly and less symmetric; a spatial configuration that partitions actors into smaller, decentralized, face-to-face groups tends to deformalize the setting.

**Symbols or artifacts**, specifically official items or those that depict status, such as the size of desks, desk construction, framed diplomas, plaques, or the height of chairs are evocative of formality. In general, the conservative decor is more formal. The introduction of colours, soft, comfortable furniture, flowers, or food indicates informality. (Morand, 1995)

The **ambience** of the setting, the absence of background noises, and a hushed atmosphere, are attributed to formal contexts. (Morand, 1995) while informal settings are noisier and more animated.

Therefore, the physical attributes of settings are defining of the setting as they are defined by the setting.

## **Codes of Behaviour**

*“It is also important to step back from the specific codes to gain some sense of how the codes are linked together and how they function not merely as abstract cues, but also as signs of underlying psychological states and socio-emotional orientation” -Morand (1995, p. 838)*

Codes in both formal and informal settings are consistent, they are rules that dictate the range of behaviour of the participants, this can include the use of a standard language, attentive posture, and sitting and standing when required. However, this presents a contradiction in that within an informal setting, consistency is not as vital, inconsistency to a certain code may be the informality.

In physical space, there are codes for example **interpersonal distance**, settings where people are close, individuals exchange non-verbal cues like facial expressions and minimal verbal signals, creating a constant feedback loop during interactions. In contrast, long-distance interactions rely heavily on verbal communication, making conversations phonetically articulate and more formalized.(Isbister & Nass, 2000; Morand, 1995)

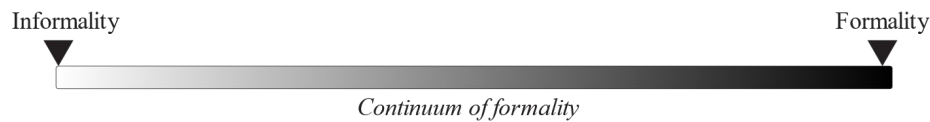
Clothing, too is not just an outward signal, is seen as a reflection of an individual's subjective state of mind(Aghaei et al., 2017). For instance, a person in a meticulously tailored, expensive suit may exhibit more restricted and formal behaviour, whereas loosening a tie might engender a sense of liberation and relaxation. Therefore, understanding these codes and their link to the underlying **psychological state** offers insights into the dynamics of these interaction orders and the various social settings in which they operate. (Morand, 1995)

## **Formality as a continuum**

Formality and informality are considered core aspects of social life, on which human interactions are based(Goffman, 1983). Different occasions are distinguished as either formal - highly regulated, and ceremonial, or informal - more relaxed and loosely governed.

Societies often navigate between these orders, ensuring that moments of strict formality are interspersed by periods of informality to prevent monotony. (Morand, 1995) This is especially the case with formal settings. Through breaks, and other activities that break away from the norm order of business.

However, recent studies have showcased these societal orders not only as dichotomies, but as a continuum. The scale of formality indicates that there is no strict separation between formality and informality, rather, a continuum wherein the two modes overlap and influence each other in the semi-formal setting. (Newman, 2018)



*Figure 6: Formality as a continuum from informal to formal*

As stated before in Goffman's conception of the scene, individuals can switch from formality to informality and in between according to the faces they put on for a specific role during the interaction. Thus, individuals also range within the continuum of formality alluding that no one is permanently formal or informal.

**Spatial location** is significant in determining the mode of activity and expression (Morand, 1995). In public spaces, individuals tend to adopt more formal behaviours, adhering to Goffman's concept of the "anterior region," where one projects a specific facade to suit the occasion. Similarly, in more "backstage" areas, informality prevails, and individuals feel at liberty to exhibit relaxed behaviours (Goffman, 1983). This spatial shift is particularly employed when formality dominates the primary mode of expression.

For instance, the contrast between a courtroom's highly formal setting and the informality found in judges' chambers illustrates the effectiveness of spatial alteration in accommodating different modes of expression. (Morand, 1995)

In conclusion, the continuum between formality and informality underlies human interactions and social settings, shaping the behavioural norms and expectations that individuals adhere to. Although this study aims to point out the distinct extremes where formal and informal settings are inhabited and to seek out the evidence for the overlap in spaces for intellectual discourse in societies that are intrinsically classified as formal and informal.

## 2.3 FORMAL AND INFORMAL KNOWLEDGE

Studies around knowledge tend to place knowledge acquired formally through means like education systems, and schools as the prominent form of knowledge. This way knowledge acquired outside this system is sidelined in discussions around knowledge. The studies in this chapter not only present a clear distinction between the two types of knowledge given by their learning models and present a case for informal knowledge as an equally important type of knowledge.

### 2.3.1 Knowledge and Learning Models

In the classification of social classes, Bourdieu (1979) points out that part of the habitus of an individual is greatly influenced by their education. Whereas there are misconceptions that formal learning which broadly aligns with organised, institutionalised learning models (such as learning seen in schools), is the more legitimate way of learning. Informal learning is often dismissed (Johnson, 2022) yet informal learning is built through everyday learning that people experience throughout their lives, and which can go easily unrecognized. (Polanyi, 2009) in “The Tacit Dimension” emphasised this by the statement “*We can know more than we can tell.*”

Formal learning is relatively well-defined in the research literature, which makes it the easiest to research. It fits well into narrow curriculum models. This presents challenges to those who want to better understand how non-formal and informal learning mechanisms work (Johnson, 2022).

Malcolm et al. (2003) define the two paradigms:

1. informal (learning through everyday embodied practices; horizontal knowledge; and non-educational settings); and
2. formal (acquisitional and individual learning; vertical or propositional knowledge; within educational institutions)

Like Malcolm et al. (2003), former studies do not differentiate between non-formal and informal learning are more difficult to define with clarity than formal learning, and this is in part because they share some overlaps (Johnson, 2022).

(Johnson, 2022) states that it is useful to consider non-formal learning as a hybrid of the other forms of learning, meaning that it is in the interaction of formal and informal elements that non-formality attains its special character this presents potential in its amalgamation of learning cultures and hence can open grounds for intellectual discourse in a multicultural society

### **2.3.2 Tacit knowledge**

One of the most cited sources on the topic of tacit and explicit knowledge, by Michael Polanyi (1958 and 1966)(Grant, 2007), in the report he shows that the concept of tacit knowledge is misunderstood in the field of knowledge management.

Tacit knowledge is knowledge that is not explicated (Polanyi, 1966) however Grant (2007) points out the confusion with this statement in that explicable – means clarified. But tacit knowledge is not clarified, rather it is implied.

Tacit knowledge is an attribute of individuals. Since it is gained through experiences, it is "practical rather than academic(Gourlay, 2002), it is informal rather than formal (Johnson, 2022)

Tacit knowledge is procedural knowledge, that includes techniques, and skills. It can be understood as knowledge-how which contrasts formal knowledge that is described as propositional knowledge which includes conceptual knowledge. It can be referred to as knowledge-that. (Gourlay, 2002)

Gourlay (2002) argues that for tacit knowledge to be achieved, it must be acquired in the absence of direct instruction through experience as it is not usually taught, this is due to its informal nature. (Johnson, 2022)

The dictionary definition of tacit is implied, unspoken, undefined (Oxford Dictionary, 2023) hence there have been streams in knowledge management that describe it as inaccessible However, Gourlay (2002) argues that this is a misunderstanding of Polanyi (1966), it is not inaccessible to conscious awareness, unspeakable, or unteachable.

More recent literature suggests that tacit knowledge can be harnessed and shared (Johnson, 2022), it can be exchanged through social interactions and shared practical experiences.

## ***Conclusion***

While we know that setting affects behaviour through creating a habitus within which individuals pick their practices and positions in a social context. And, that setting is characterised by both the physical attributes and the symbolic meanings attributed to it by users. Although links have been drawn between formal learning models. The exchange of knowledge in informal interactions has been left out of the picture due to its intangible and untameable nature. What we do not know is how setting affects interactions as a means of exchanging knowledge in both formal and informal settings.

## **Chapter 3: METHODOLOGY**

### **Introduction**

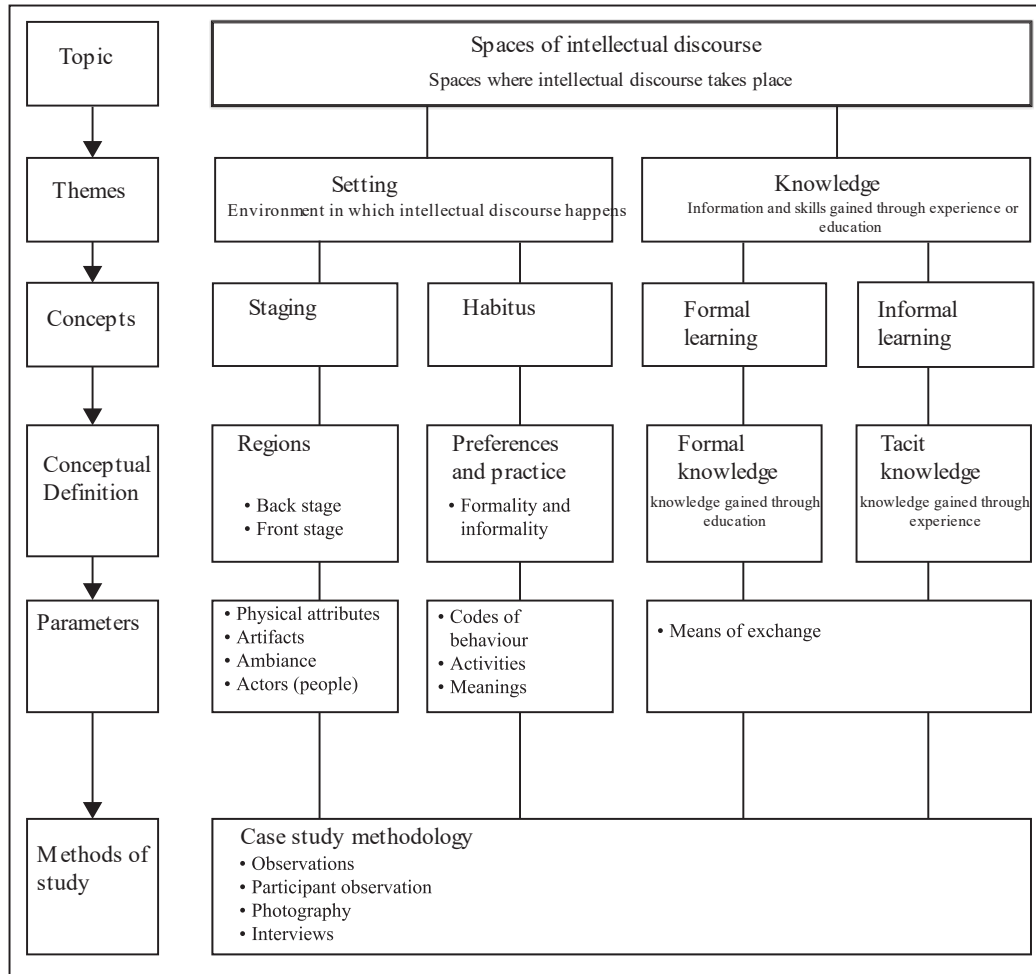
This chapter aims to introduce the research methodology to be used in this research. This study will be qualitative assessing the different spaces which people utilize for formal and informal discourse in Uganda. By carefully selecting cases from the formal and informal settings. The qualitative approach allows for a deeper understanding of the spaces by considering both the physical attributes and the symbolic meanings as argued by Morand (1995) in the literature review chapter. As well as understanding context along with attitudes and preferences of the people for the formal and informal settings. In order to provide rich descriptions of the spaces and the nature of the intellectual discourse that happens within them

The objectives of the study are as stated below;

1. To describe the physical attributes of each of these settings
2. To understand the culture of the setting for example the codes of conduct, practice and what activities are carried out in these spaces
3. To study the type of knowledge exchange in the formal setting and the informal setting.

This chapter introduces the research design and strategy and the approach undertaken, the geographical area where the study is to be conducted, the cases that are to be explored, the population and participants of this study, data collection methods, data analysis and the ethical concerns of the study.

This is a study on how people relate with the spaces they have intellectual discourse in, but also how the people interact in these spaces. Therefore, in this study, I am seeking information about space, meaning, culture, knowledge, and people. The illustration in Figure 8 shows how the topic is broken down into the themes of Setting and Knowledge. From these themes, concepts of staging, habitus, formality, and knowledge are extracted which provide the measurable and observable parameters of this study; Physical Attributes, Artifacts, ambience, People, behaviour, activities, meanings, and perceptions.



*Figure 7: Transition from conceptual level to methodology level*

### 3.1 RESEARCH METHODOLOGY

The approach to this research is a qualitative case study method in order to acquire rich descriptions of the spaces and the nature of the intellectual discourse that happens within them and to gain deep knowledge about how the spaces are staged for intellectual discourse by the people who inhabit them.

This qualitative study was conducted in the form of comparative case studies chosen to represent formal and informal spaces for formal and informal intellectual discourse. Taking into consideration that the level of formality of the space and the level of formality of the intellectual discourse can be mix-matched. For example, Formal spaces can be used for either formal discourse, or informal discourse in different instances, also informal spaces can be utilized for

formal intellectual discourse, for example, a conference happening in a hall, and meet-up places like cafes can be used by individuals to conduct formal intellectual discourse or the informal spaces can be used for informal intellectual discourse

These cases are representative of their respective settings given their context, the formality or informality of the discourse that happens within them and the people that participate in it. This is in order to develop an in-depth understanding of the complexity of the different spaces (Crowe et al., 2011, pp. 1-2) and to understand why people adopt them for the different forms of intellectual discourse through examining their practices and preferences (Bourdieu, 1979, p. 22).

This research explores and understands the spaces utilised for formal and informal intellectual discourse within the cultural context of Uganda, taking the case of Kampala City.

The study focuses on characteristics of the spaces, specifically, physical attributes, artifacts, Ambiance, the regions (front stage and backstage), meanings infused into these spaces, the people, codes of behaviour and activities carried out.

This study takes cases from the central division of Kampala city, The Central division, located at the centre of Uganda's capital, Kampala, is a vital geographical area for this research on formal and informal intellectual discourse spaces.

This urban hub is characterized by a dynamic mix of administrative, economic, and cultural activities that converge to shape the diverse spaces where intellectual conversations take place.

The division comprises the central business district of the largest city in Uganda and includes the areas of Old Kampala, Nakasero and Kololo. These areas are the most upscale business and residential neighbourhoods in the city. The division also incorporates low-income neighbourhoods including Kamwookya, Kisenyi and Kampala's Industrial Area

Amid high-rise buildings and busy markets, the division's streets reflect the rich tapestry of cultures, fostering dialogues that span international trade discussions to explorations of cultural heritage.

Educational institutions play a central role in nurturing formal academic discourse, and historical landmarks provide backdrops for discussions on history and identity. Even within this urban landscape, green spaces offer unique settings for informal intellectual discourse.

### 3.2 THE SELECTION OF CASES

The cases selected for this study are representative of a typical category of Formal and informal settings for intellectual discourse. They are both located in Kampala Central, this proximity illustrates the diversity in people and that people that share the same geographical area may not obviously share context (habitus) too.

- i. Nile Hall, Hotel Africana and Convention Centre, Plot 2, 4 Wampewo Ave, Kampala - A venue for formal intellectual discourse. Given the context, Nile Hall is perceived as a high-end convention centre, hosting events that pertain to a high class of individuals who are relatively formal. Therefore, it provides good insight into a space where formal intellectuals organise their discourses. Through studying the other amenities on the premises of the hotel too, the study learns more about the preferences and needs of these people, hence providing a better understanding of their habitus.
- ii. Owino market, Central division. Kampala - A venue for informal intellectual discourse. A good place to experience the culture of Ugandans as they go about with their daily routines.

### 3.3 DATA COLLECTION METHODS

In order to collect the desired information about both the physical and the symbolic nature of the spaces in the two cases, different methods of data collection were employed as

#### *Observation and participant observation*

To achieve data on perceptions about the places. It required visiting the place and interacting with those who live around and in it. By looking and studying how the space relates to the surroundings, understandings were drawn from the physical relationships of the place and the context it is placed in and the people in the context of their space and surrounding

In the course of the observation was the more reliable method of collection, because and helped to cover the most information about the general context and livelihood. It is much easier to observe and deduce on the atmosphere and ambiance of a place by simply seeing it.

However, issues pertaining to the research are hidden and could only be observed as the researcher peels away the layers of complexity, and interacts on a deeper level with the subjects. Hence participant observation was required.

Being part of the discourse allowed the researcher to live in the moment and to understand the behaviour of the subjects and the space they interact in. It takes a level of acceptance to be allowed to look into the conversations and dialogues that people conducting intellectual discourse in these spaces/. Requiring trust and recognition by the people

Issues of culture and meanings and the interaction with the props and the physical space are much more understood by the researcher, by interacting with them too, at the level at which the users of the space interact with them.

### ***Interviews***

Interaction with the people of these spaces further peeled away a layer of complexity that could otherwise go unnoticed. Through open-ended questions, the subjects of the study provided insights into their own opinions and the reasons as to why

Tonality and formality could also be analysed through interaction. As some answered questions while inserting jokes and explanations and referring to other people in the space.

In order to understand the habitus of the individuals, aspects of their background cannot be attained by mere observation. It is only through asking them probing questions and asking other people to provide crucial information.

Well as observations were carried out during sessions where people in the space were having intellectual discourse. It would be rather impossible to learn a culture that has grown in the space for over a decade in just a few sessions. Hence asking the people is necessary for them to give descriptive answers that provide context beyond the observed setting.

## ***Photography***

By The nature of this research, recording human interaction is a complex phenomenon. When two or more random individuals meet at a random place to share space. Such a moment is an occurrence that will only ever happen once. Thus during the research, the camera was used to capture fleeting moments, that if not recorded would fly by. The photographs offer the viewers another chance to revisit the moment and the experience that took place without really being there. Well as taking photographs was a common occurrence in the formal setting, in the informal it was a moral issue. Everyone agreed as long as the next person agreed, showing a strong mutuality among the individuals.

### **3.4 DATA COLLECTION PROCEDURES**

The following methods were employed in the study to achieve the specific objective noted in Chapter 1

#### **3.4.1 Methods for Specific Objective 1:**

Describing the physical attributes of each of these settings

- photographs of the setting and its physical features
- drawings of the space indicating dimensions and furniture arrangement
- description of the setting by a written narrative

#### ***Expected outputs***

- Photographic description of the space where intellectual discourse happens
- Drawings presenting the spatial dimensions and how the space is used through the allocation of different programs and the arrangement of furniture in the space

#### **3.4.2 Methods for Specific Objective 2:**

To understand the culture of the setting for example the codes of conduct, practice and what activities are carried out in these spaces

- Interviewing the people about their conduct in the space and the meanings attributed to the space
- Observe and describe the behaviour and relations of people in the setting by a written narrative
- Photographic description of the activities that take place in the setting

#### *Expected outputs*

- Interviews with the people in written form
- Written descriptions of the behaviour and relations of people in the setting
- Photographs of the activities that take place in the setting.

### **3.4.3 Methods for Specific Objective 3:**

To study the type of knowledge exchange in the formal setting and the informal setting.

- Observation and listening to the topics discussed in the space during discourse
- Interviewed the people about the topics discussed

#### *Expected outputs*

- Written narrative of a session of intellectual discourse
- Written documentation of critical notes from the interviews

## **3.5 DATA QUALITY CONTROL**

In order to ensure quality control of this research, measures are prescribed in anticipation of possible misdemeanours that may arise during data collection.

Through pilot testing instruments i.e., interview guides, observation checklists and surveys to identify and correct ambiguity and issues. While adapting the research as the study goes on.

Verifying data by double-checking for consistency, collaborating with my supervisor to assess the data, and regularly comparing recorded observations and survey transcripts. Hence verifying data sources.

Ethical consideration when interviews and observations were conducted, through acquiring informed consent from participants, ensuring confidentiality, and respecting cultural sensitivity for example ranks and titles.

### **3.5.1 Limitations**

The limitations of this study include focusing only on physical settings and excluding non-physical settings like online forums, blogs, and media.

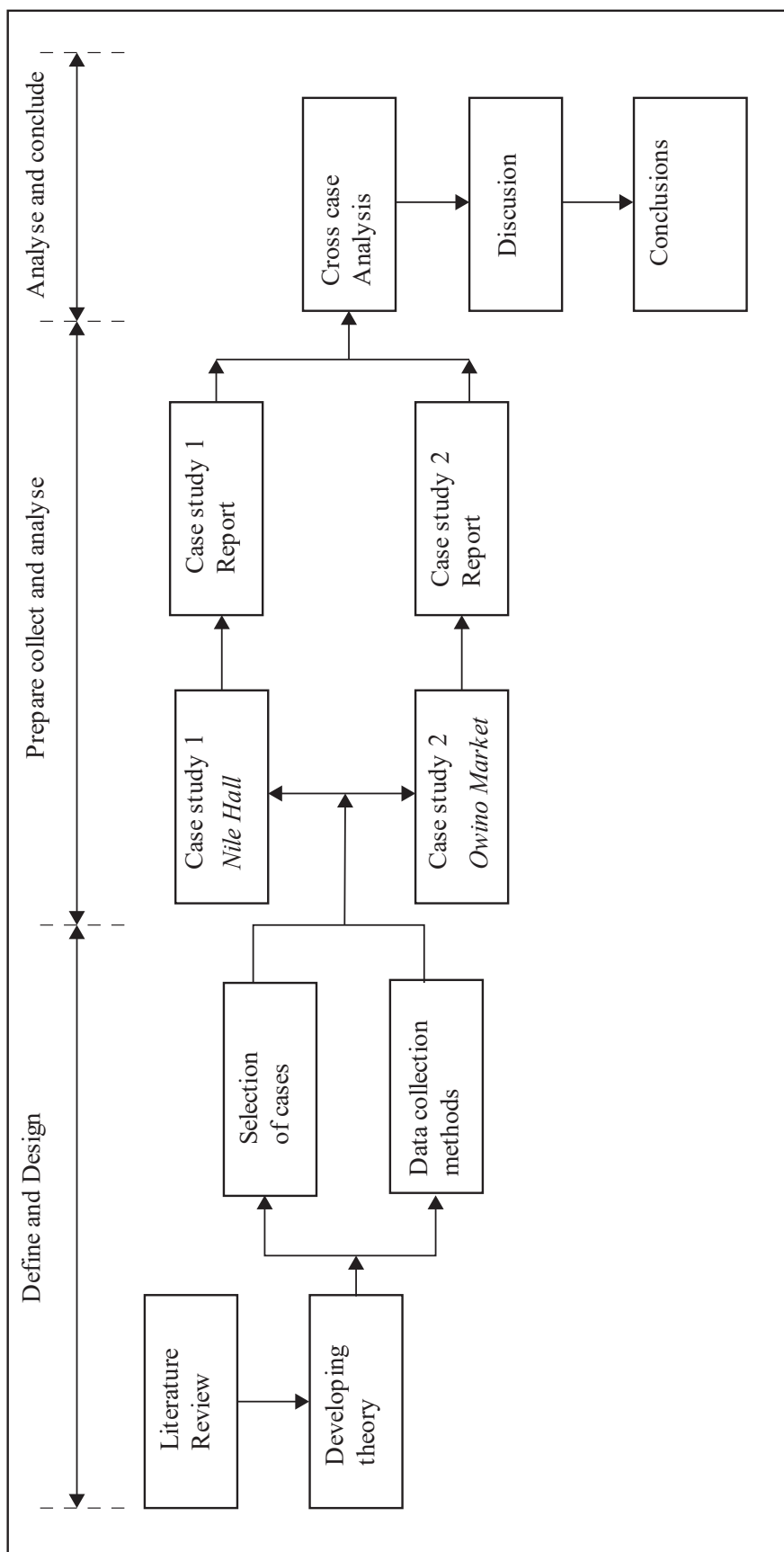
The ambiguous nature of some settings of intellectual discourse, especially but not limited to the informal settings, where the discourse in these spaces may be overshadowed by the other activities that take place in the same venue at the same time.

### **3.6 Data analysis**

The data analysis approach to be used is cross-case comparison. examining and contrasting multiple cases or instances within a research study to identify patterns, similarities, and differences. In the context of this research on spaces of formal and informal intellectual discourse in Uganda, this method allows for the exploration of the dynamics of formal and informal settings by systematically comparing them.

By conducting cross-case comparisons, to gain a deeper understanding of how formality and informality of discourse are manifested within different spaces and how these variations are influenced by geographical, cultural, and contextual factors. Seeking out common themes and unique characteristics across the cases, therefore enhancing the richness and complexity of our findings.

Generating a structured framework for identifying key insights that individual cases, will contribute to a more comprehensive understanding of the relation between the geographical area, the spaces, and the nature of the intellectual discourse that occurs within them.



## **Chapter 4: FINDINGS AND ANALYSIS**

### **Introduction**

Two settings where intellectual discourse is conducted in Kampala were studied to collect information on the spaces for intellectual discourse in them, and other information that could contribute to a better understanding of the spaces. They were located in Hotel Africana and Convention Centre and in Owino Market. The study involved looking at the context of these spaces, their physical attributes, cultural attributes, and the types of knowledge shared in them. Data collection methods included observation, participant observation, interviews, and photography. The results are presented in the section below.

## 4.1 CASE 1: FORMAL SETTING: NILE HALL

Hotel Africana, one of the most esteemed hotels in Uganda, is located in an upscale neighbourhood in Kampala along Wampeewo Avenue and Centenary Lane. The area is characterized by tarmacked roads that are well maintained and high-rise buildings like Speke apartments. BMK house. Whilst sharing a border with the Uganda Golf Course. Other amenities like Shell Wampewo petrol station, bars and high end hang out spots like La Cabana

The hotel boasts Nile Hall as the largest of the 15 conference halls on the premises of the hotel's convention Centre. With a capacity of 1500.

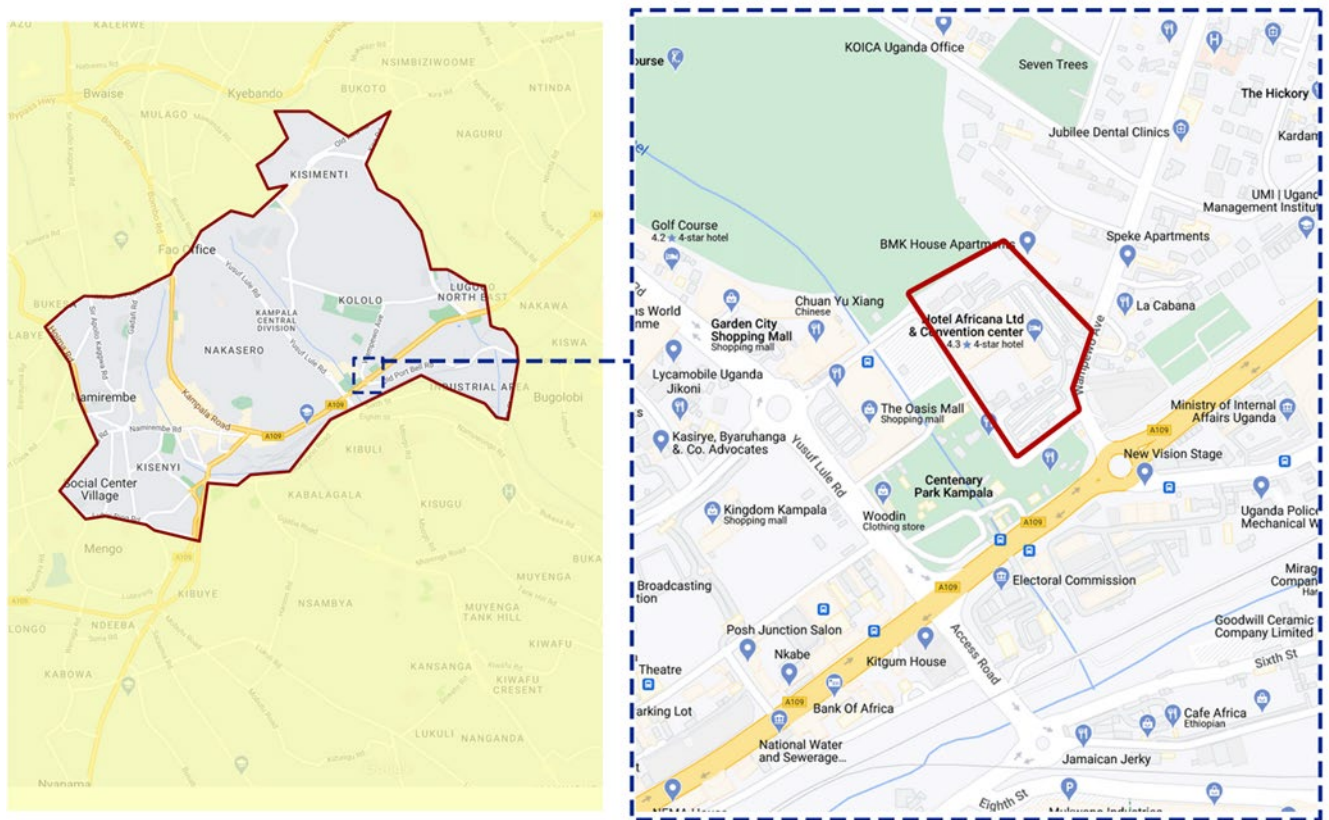


Figure 9 Location of Hotel Africana and Convention Centre, Kampala (Adapted from Google Maps by author 2023)

### 4.1.1 Arrival and surrounding

On the day of the visit, the observer arrived at the main gate of the hotel. The exterior was marked “Hotel Africana and Convention Centre on the wall to the right of the pedestrian access. A tall

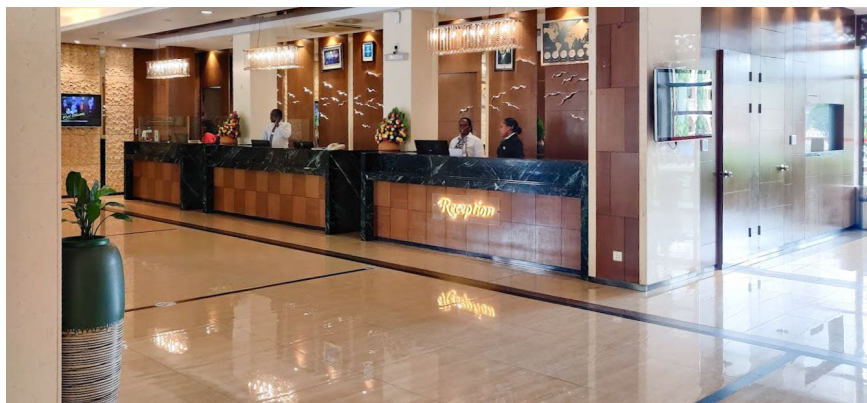
pillar separates the pedestrian gate and the vehicle access that is 10 meters wide. The gate was guarded by four armed guards. Three male and one female.

Well as the gates were wide open, the cars that arrived paused before the crash arm barrier which only rose to give way after thorough checking of the vehicle by the security guards.

Pedestrians passed only through the pedestrian gate, where they were thoroughly inspected by the security guards with a metal detector, and their possessions were thoroughly checked, every bag was opened and searched. After passing through the metal detector. The pedestrian is further inspected with a hand-held metal detector. The women visitors are only checked by the female guard.

The slope down to the hotel reception was the tarmacked pavement to the front of the main entrance. At the entrance was a drop-off area with an overhead shade, hoisted on steel pillars. The floor to the entrance was tiled and the way to the entrance door was covered with a red carpet. But before entering the reception lobby was another security checkpoint in front of the door, manned with two guards, one female and the other male. the possessions of visitors were checked and they were inspected before their entrance into the building.

While in the reception lobby, the guests were welcomed by the long marble desk wooden reception where the team of receptionists sat. Wooden backsplash with silver bird decorations. behind the desk were four receptionists ready to tend to the needs of the visitors and any inquiries they had. In the entrance lobby was a waiting area with low sofas and a table, and the room was decorated with plants and ornamental sculpture



*Figure 10: Image of the reception lobby at Hotel Africana*

#### 4.1.2 Context of the Convention Hall



Figure 11: Map showing the context of Nile Hall source Google Maps 2023

Past the reception, the access to the open courtyard was through a brief hallway. The court was bordered by 4 blocks;

- Entrance block to the east,
- conference halls to the north and west kitchen
- the south terrace and kitchen.

In the courtyard was a lush green terrace with a tiled passage through. Further west in the courtyard are steps that lead down a 3-metre drop to the pool area.

Along the entrance block was a shaded veranda bordered by planters with plants about 600mm high and a few going up to 1200mm high. On the terrace are woven plastic seating tables with a

polished glass top and wove plastic outdoor chairs. There a lady was observed seated and attending to her work on a laptop powered via a cord plugged into a wall socket same as the lady seated on the table behind her. As she stood up to briefly leave her table, she left them on the table and talked to the other lady who was still present to help her watch over her stuff. On another table was a gentleman sitting with a lady in a dress another group of four men hanging out, the rest of the seats on the veranda were occupied too.

Regularly waitresses walked through asking the visitors if they needed anything. Notifying them to purchase a food item not less than 10,000 Ugandan Shillings as required of every visitor in the area. To which all the visitors responded positively as it was observed that every table had a food or beverage on it. The place was regularly patrolled by policemen who guarded the high-profile guests in the area as the guest of Honour for the conference in session was the Minister of Health.

The court area was generally quiet with a calm atmosphere. Very low noise levels noise from the repairs taking place by painter's spray painting a wall

#### **4.1.3 The topic in discourse**

The event in discourse was the Antimicrobial Resistance (AMR) Conference 2023 exhibited by banners on the exterior of the gate, in the interior, and in the courtyard.

The allocated conference halls are displayed on a gold-plated podium, with the names of the conferences printed on an A4 white sheet. Against a white background with glass pane covering them



*Figure 12: Photograph showing the allocation of Hall according to the conferences.*

#### **4.1.4 The Grand Hall: Room for Discourse**

The conference room allocated for the Antimicrobial Resistance Conference was the Nile Hall. Nile Hall is the biggest of all the conference halls with a capacity of 1500, located on the northern block (*Africana Convention Centre*) on the second floor, a storey up from the level of the reception accessed by a staircase.

Along the way to the hall, along the conference halls was a panel on the wall that read “*POLITE NOTICE, OBSERVE SILENCE*”



*Figure 13: Image showing a notice on the wall saying prompting silence*

On the second level after climbing the staircase, one is met by a wide lobby of about 5m wide and 5 m deep connecting to a verandah of about 5m wide that wraps around the conference on the second floor



*Figure 14: Image taken from the landing of the staircase at the second level, showing the relationship of the courtyard, veranda and Nile Hall*

At the time only one of the many entrances to the Hall was used to access the room

On the way to the entrance, there were two tables, one selling items relating to the event like shirts and another as the place where participants collected their tags that allowed them permission to enter the room. These tags are accessed through purchase on an online platform that confirms one's attendance. They came with the name of the owner written on



To the right of the door sat a policemen dressed in the Uganda Police Uniform and sign on a gold plate with the name of the room



*Figure 15: Image showing the tag of the hall's name at the entrance and the seat that was used by the police officer*

#### 4.1.5 The glamorous interior

One entrance one is welcomed by an usher in uniform of a white shirt and black trousers with a polite tone and a smile

At the entrance is another seat where another official in uniform, sits

One is met by a low ceiling of the gallery area above held up by 4 columns and beyond the line of columns. The participant is greeted by the grandeur of the hall. With high white ceilings about 8 metres high. Decorated with gypsum ceiling boards with golden details on the coping. The lighting and the air conditioning vents are integrated into the scheme of the ceiling boards. Along with the water sprinklers



*Figure 16: Image of the interior taken from the entrance (Source: author)*

From the ceiling draped 4 grand chandeliers with diamond glass elements that shimmer when the light hits them

At the front, was a raised platform with a set of stairs on both sides climbing up to it. On the platform was a table that sat only 5 people. This table is where the guest of honour and the other panellists sat during the conference. In the backdrop of the front table was a larger banner of about

5 by 3 metres displaying the theme of the event, the contributors and the guest of Honour, the Hon. Minister of Health Jane Acheng

Right below the platform was the podium, denoted by the name of the hotel. And the logo of Hotel Africana. Where the presenters stood to present to the audience and to the panel

On the white back wall was a projection of the PowerPoint of the presenter, projected by a projector hanging from the ceiling on a steel frame. The same image is projected on the television sets placed around the four corners of the room.

A speaker was fixed on every column along the longer sides of the room.

The windows of the room were covered by curtains draped with yellow thick fabric with gold ornate patterns engraved onto it. The doors to the room were shut only allowing access and exit through the main door north of the room. The doors were made of dark brown hardwood and spanned about 4 metres wide with the two middle panes as swinging hinge doors. The handles to the doors were yellow-golden plated and well-polished for the event

The theme of the golden detail continued throughout the architectural elements of the room not excluding the thick red-brown carpet that had gold details crossing throughout the multi coloured pattern of the carpet covering the entire floor from back to front

In the room, the audience sat on 10 chairs around each round table. The tables were dressed in white top fabric with decorative details engraved into them and a velvet blue skirting around the table. The chairs were made of gold-plated metal frame and a red fabric for the cushioned seats

The tables were arranged in a grid system of 6 rows and seven columns with about 2. metre spacing from table to table,



*Figure 17: Image from the interior of the hall during a conference. Source: Author*

#### **4.1.6 The Intelligible Monologue: Description of the Discourse**

The moderator called up the next presenter. A professor from Kirudu Hospital, stood up from the audience wearing a black suit.

He was called up to the podium by the moderator and he was given 12 minutes to speak, which was more than the other presenters who each had 7 minutes to present to the audience. He walked to the front where he picked a microphone from the podium.

He began by saluting the audience, greeting the ministers present and those that had left, the chairperson and the guest of honour even though she had left. He then went forward to introduce himself by name claiming he is a professor and specializes in the emergency section of the hospital and title and the work he is going to present.

By this time the visuals of the work had been projected onto the wall and the screen by an assistant on the front end. While speaking loudly and clearly through the microphone that translated through

the speakers. He changed the slides using a controller and pointed at the data where he wanted the audience to focus using a pointing gadget that beamed a red dot towards the wall of the projection

As he presented, everyone's attention was focused on him, there was no murmuring apart from the pages flipping and the few people in the room walking around. He presented about the use of antibiotics in the emergency system and how his hospital loses many patients due to contaminated environments.

At the end of his presentation, he concludes by concluding and thanking the people for listening to him. Of which the audience clapped in appreciation of his presentation. And the moderator of the event took over again. Whilst the presenter was still at the podium, the moderator asked the audience to stand up and clap for him again. He then requested those with questions and comments to raise their hands so that they could be picked out and given audience by the presenter and the panel.

People from the audience put up their hands in hopes of being chosen. The moderator pointed at a man in the middle row. One of the facilitators around the room a young man wearing the same uniform as the ushers walks to him and hands him a microphone. The man stands up in a white shirt, well-ironed and grey trousers that matched the jacket he laid on his chair. He started his submission by thanking the presenter for his research and presentation, then went on to introduce himself as an academician. He gave his comments that investigated the gaps in the presenter's arguments and he went on to question the analysis of his findings, all of which the presenter answered diligently and clearly. The microphone then travelled to a few other members in the audience to give their remarks. Then number was limited to four by the moderator on claims that the event was time bad and other presenters had to also get an opportunity. He then got to ask the final questions, the one that mostly caught the audience's attention was about whether the findings and information discovered by the professor were properly being disseminated to the public. This was evidenced by the murmurs in the room, which stopped immediately after the presenter started speaking on the microphone. To which he responded that his team was doing its best, stating their current progress and methods that included discourses with the locals and stating the challenges they were facing in their process. The chairman then closed his session by thanking him, and requesting the audience to clap again. From this, he invited forward the next presenter and the discourse continues

Occasionally people from the audience would walk carefully and hushly to the back. A small lady walks hastily to the back weaving through the tables with her arms crossed as if to embrace herself. And warm herself up from the cold generated in the room by the air conditioning. Yet it had started to rain outside hence it got cold, but one could not hear a drop. The room is almost sound isolated. As she walked over to the back, past the tall tables, she got to the back tables where the catering service was and she was served a hot cup of coffee, that she carried on a saucer back to her seat and continued to observe the presentations

The chairman commanded a 10-minute break for the participants to have a tea break before separating into the different rooms where different topics were to be discussed, many took this as an opportunity to meet and interact with other attendees over a tea shared on the back tall tables.

The attendees further went forward to split into different groups allocated in different rooms like Rwizi, Katonga and Nile. A few stayed in the Nile Hall where presentations continued.

During the lunch break, the attendees left the room for lunch in the neighbouring restaurants, this activity was met by a lot of grouping and the people were divided according to age, organisation, and rank. The juniors found themselves at the same tables as the seniors sought out each other to have a conversation over the meal provided by the hotel. The ministers, heavily guarded proceeded to separate VIP rooms where they ate secluded from the public with their guards dressed in black police uniform guarded the entrances.

After the lunch break returning into the main hall required one to have their tag on them.

At the end of the day, the presentations stopped and the moderator urged the attendees to come back the next day. As people left many used this as an opportunity to interact with seniors in the field and to get contacts for their connection

#### **4.1.7 Physical Attributes**

In terms of infrastructure, Nile Hall is located on the Africana Convention Centre building, a firmly established building of four storeys high. The hall occupies the top two floors with the double-height ballroom on the second and the gallery on the third.

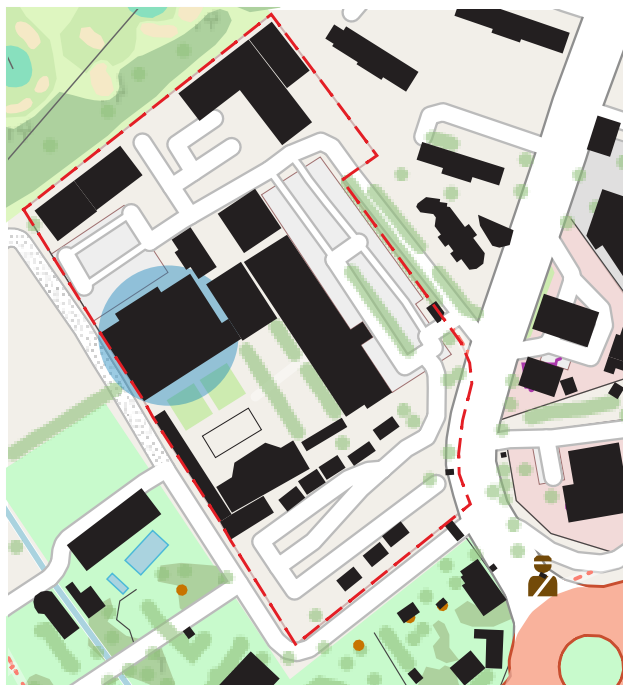
The building typology is like a modern take on Roman architecture characterized by broad arches like the Roman aqueducts and ornamental railing on the balconies. The building is properly enveloped with a roof and walls that sheltered the interior from the elements.

The convention centre and hall were properly planned to fit in the arrangement of the infrastructure of the setting



*Figure 18 Image showing the Africana Convention Centre and Nile Hall on the premises of Hotel Africana*

The space for the convention is situated in its context in a way that it fits, hence it is a positive space on the figure-ground analysis of the setting as shown in Figure 23



*Figure 19 Figure-ground illustrating Nile Hall as a positive space in Hotel Africana*

### ***Space arrangement***

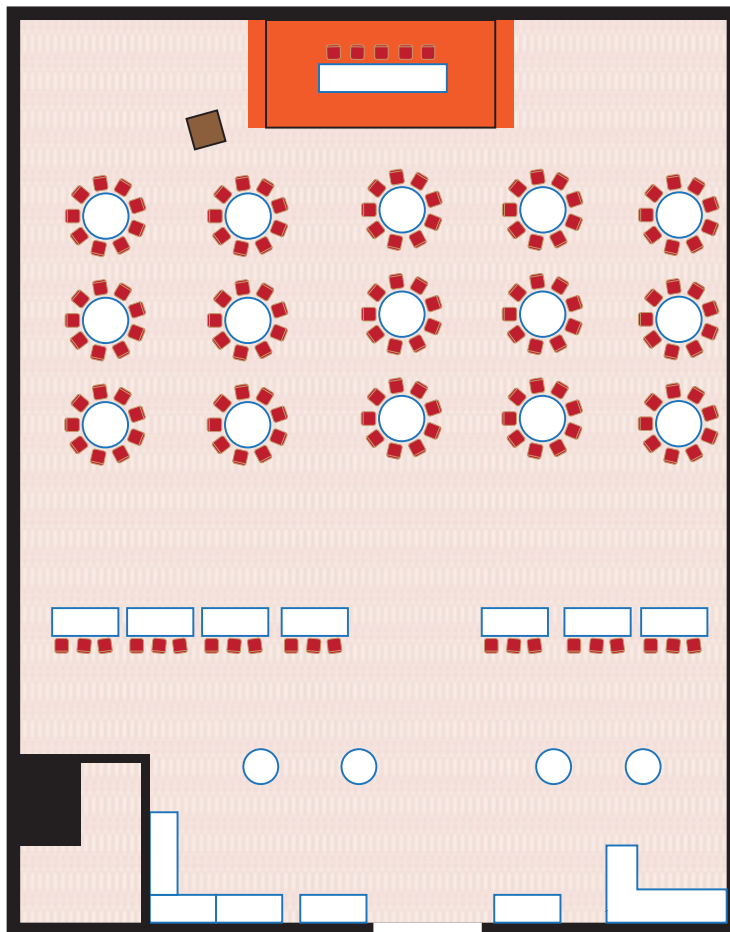
In Nile Hall. The furniture consists mainly of tables and chairs, the tables were used to hold the possessions of the participants. Water bottles Program sheets and serve as a surface for them to take notes on. The chairs provided maintained the participants in an attentive posture



*Figure 20 Image showing the chairs and tables in Nile Hall*

In Nile Hall, the furniture was arranged in a grid system. Chairs were arranged around the round tables and the tables were organised in rows and columns spanning the width of the room. With about a 2-metre gap between tables to allow circulation of the presenters as they were called to the podium, and ushers and waiters as they served the attendees of the event.

The seats were grouped in zones that ranged from front to back of the room with the high table acting as a datum. At the very front was the high table, where the moderators and the guests of honour sat on a rectangular table with 5 seats distinct in material from the seats in the audience, in the audience, were the round tables and chairs around them for the attendees and at the back buffet and coffee areas to refresh the attendees



*Figure 21 Image showing the furniture arrangement in Nile Hall During the session of discourse. (Source: Author)*

The ergonomics of the furniture in the formal setting were designed to maintain an upright posture that allowed the user to pay attention, limiting movement of the user because he needed to be settled in order not to distract others

#### 4.1.8 Symbolism

##### *Decoration*

In the formal setting, the furniture is dressed. The room's interior was ornately decorated with details in the coping and golden details in the carpet and curtains. There were gold-plated door handles on the large mahogany doors. Chandeliers were hanged from the high ceiling of the room. This conveyed elegance and classiness to the space as shown in Figure 17



*Figure 22 Photograph showing the hanging chandeliers, ornate coping details, dressed tables and detailed carpet. Banner at the front displaying the topic in session.*

The formal setting stages and dresses elements in the space to suit the session that takes place inside it

#### 4.1.9 Artifacts

Microphone, in the formal setting, was an instrument of power, for one to present, they were handed a microphone. On the surface, it seems to be a technical issue, in that the microphone allows the speaker to project his voice through the speakers. But in a way, the microphone symbolises the power to express oneself, and it is respectable to the audience. Without one the presenter doesn't have an audience and any commentator in the audience cannot make his submission until it was brought to him. Hence the microphone stands as a tool of power, helping to maintain the order in formal discourse and the hierarchies associated with the space by possession.

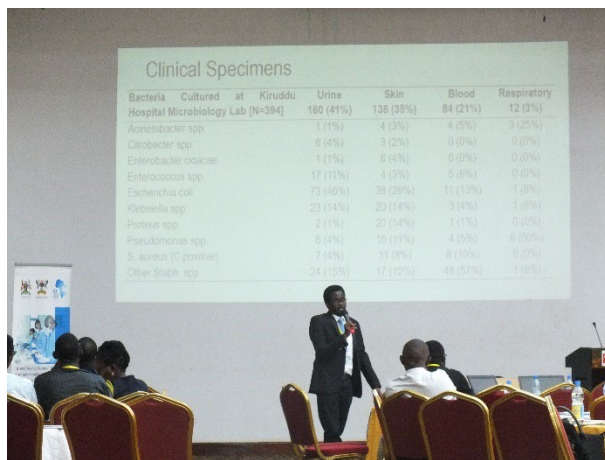


Figure 23: Photography of the professor delivering his presentation over the microphone. (Source: Author)

#### 4.1.10 Meanings and Perceptions

The people of the formal setting took Nile Hall as a high-profile setting where one can meet learned people and participate in formal discourses

In an interview with one of the attendees, a 23-year-old lady, practising as a nursing assistant. The said

*“the place attracts high profile conferences in which many high class people le doctors, ministers, specialists and innovators participate, hence for a young person starting in the field, it is a source of knowledge, hearing from the experts, there is a lot to learn. But also an opportunity to socialise and network with other people in my field.”*

She alludes to the place as high class, informative and respectable. Boosting the esteem of those who participate in the events hosted and their social status.

#### **4.1.11 The Serene Atmosphere: Ambience at Nile Hall**

In the setting of Nile Hall, the place is quiet. This is a result of the distancing from the noise-generating roads and using other buildings as barriers to block off sound waves from neighbouring activities outside the premises.



*Figure 24: Serene ambience of the court neighbouring the hall*

As for the room, the windows are kept closed and curtains drawn. This gives an added effect in reducing the echoing reverberation that would result given the large scale of the building. The floor is carpeted and the ceiling is dressed with perforated panels. All these aid in maintaining the noise levels in the place low. Along with signs on the walls that prompt visitors to observe silence

The room is air-conditioned. With air conditioners placed on the outside of the building and circulated through vents in the ceiling. The reliance on mechanical means of temperature regulation allows for control over the conditioning in the room. Due to the dress code many of the men were dressed in suits with jackets on maintaining a lower temperature allowed them to be comfortable in their attire. This, in turn, made the people who were not heavily dressed, especially the ladies for whom a jacket was not part of their dress code, feel cold

The room is sheltered from the natural environment so much that even as it rained heavily outside, the observer could not tell until he stepped outside. The curtains are closed blocking out sunlight and replacing it with artificial lighting.

### ***Lighting***

The lighting in the hall was fully artificial, maintaining bright white lights recessed in the ceiling scheme and the chandeliers. This setup allowed the organisers to control where the focus of the audience is put by switching on and off different regions.

The sense of layering with spotlights highlights the main stage and the podium. The ceiling lights provide the task lighting in the room, keeping it bright and allowing the users clarity when reading and taking notes during the discourse. Chandeliers that were decorative and provided the mood of the place.



*Figure 25 An image showing the chandelier and the ceiling lights in Nile Hall*

### ***The enclosure at Nile Hall***

Privacy is given priority as the doors were kept closed, and curtains shut, hence views into the hall from the surrounding areas are blocked out.

The levels of enclosure to the place are layered. The place is walled, surrounded by a balcony that wraps around it. On a block surrounded by other buildings and the entire set-up is fenced in a

perimeter wall. This setup protects the privacy of high-profile visitors and aids in maintaining security. Though this amount of layering puts forward more and more barriers, hence discourse is closed off for only those with access. Entering the hotel's premises does not guarantee one permission to enter the room and access the intellectual discourse taking place.

Figure 26: Illustration depicting the different levels of enclosure in the setting of Nile Hall

#### 4.1.12 The scene

The organisation of the space in a formal setting at Nile Hall represented a theatre with a stage as the podium and the front stage where the high table sat and the audience. The people in the conference embraced roles that were related to the topic in discussion and sticking to it. As the topic in discourse was a health-related topic, Antimicrobial Resistance, people dressed like professionals, and academicians and spoke in jargon pertaining to the field with high specificity.

The hall hence acted as a stage for them to manifest their different roles as intellectuals in the field of health. Although the hierarchies the space empowers people. To act their roles. Even further emphasising their distinctions.

The informal setting as the platform on which the space for discourse was stage acted as a stage in the way changes one's behaviour to take on a more social role, relating with the different people in the space. The space strips away most of the differences people might lack. Putting everyone at a levelled hierarchy to engage. Whether rich or poor. Young or old, everyone in the space was a social actor, accepting engagement from everyone.

### ***Facades and regions***

In the formal setting, the facades of the people were well maintained. The elegance of the space required the actors to act accordingly, dress accordingly and speak with eloquence.

Goffman (1973) also introduces the concept of "regions," which he describes as spaces bounded by obstacles to perception. These regions can be categorized into front, back, and outside. The frontstage is where the performance takes place, while the "backstage," serves as where an actor can relax, rehearse, and momentarily discard their facade, allowing for a more natural expression. The outside comprises spaces where one cannot gain access to the team's performance

Therefore, the hall acted as a front stage, where the actor had to maintain their role. Socially interact to give or absorb knowledge. As people walked away to use the neighbouring bathrooms, they would recharge and regroup themselves to go back to the Halls where the interactions were taking place. As if switching off the role of the experts in the topic.

| <b>Front stage spaces</b> | <b>Backstage spaces</b> | <b>outside</b> |
|---------------------------|-------------------------|----------------|
| Hall room                 | The balconies           | Pool area      |
| Dining room (restaurant)  | Bathrooms               | Bar area       |
|                           | Buffet area at the back |                |

In an interview with one of the attendees,

*due to the knowledge overload, it is important that the other facilities in the hotel can help me relax and take off the edge, refresh myself to come back and take more. Well as for the socialisation, it can be draining and tasking, a quick step outside on the balcony and watch the environment or the bathroom where I can check myself out and reorganise myself.*

Front stage regions are large and open allowing everyone to see everyone in the space. Backstage regions are away from the discourse but are used briefly for preparation to go into the space for discourse. They are more private and the interactions that take place in this region are more interpersonal. The regions outside detach themselves from the roles required in the interaction.

## 4.2 CASE 2: INFORMAL SETTING, MUKATI IN OWINO MARKET

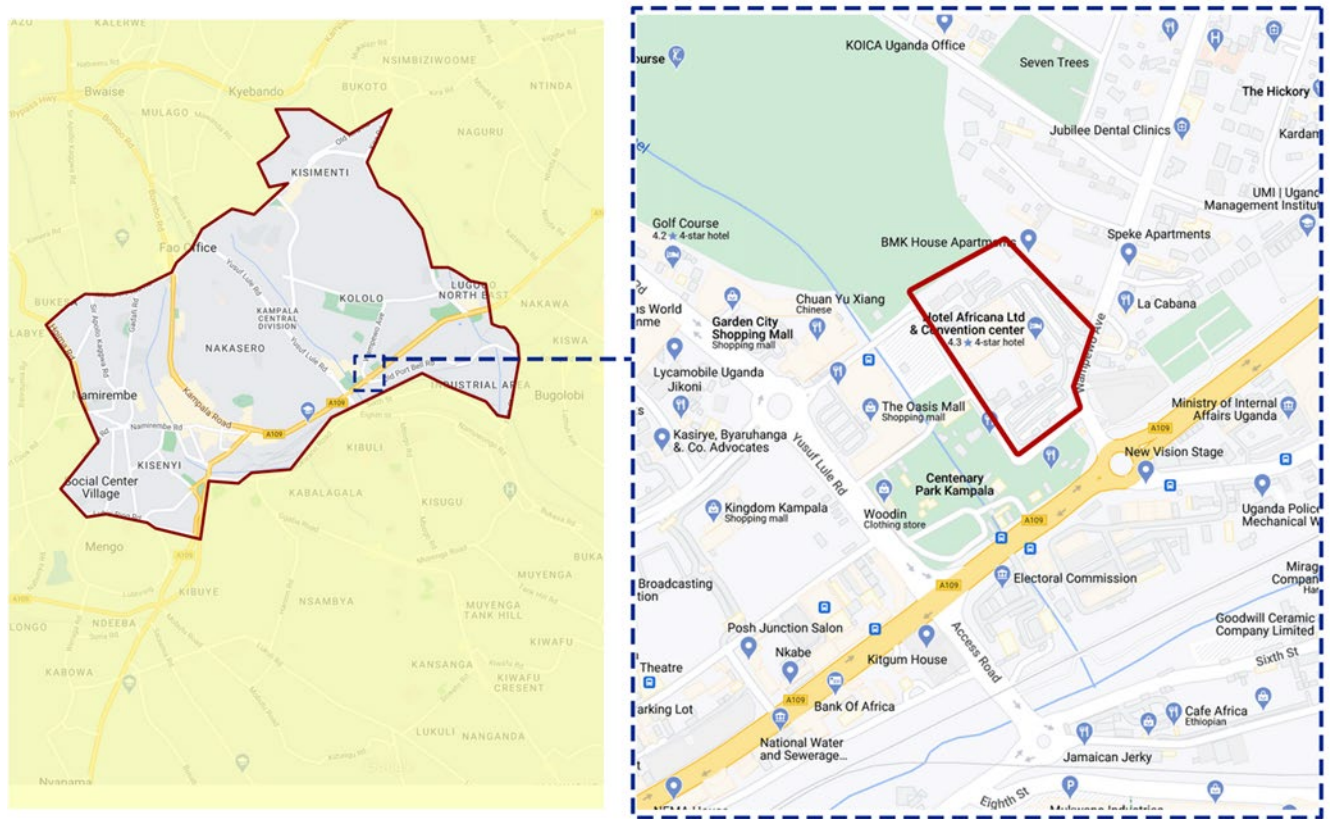


Figure 27: Image showing the location of Mukati in Owoino market in Central Kampala. Source Google Maps 2023 edited by author

### 4.2.1 Arrival and surrounding: The Maze

Owoino market can be accessed using Nakivubo Road and Kafumbe Mukasa Road then weave through the complex maze of routes through the market to get to a place called Mukati. The route is complex but to the locals, it is easily accessible because they seemed to know the whole market mapped out in their minds.

The closest arrival point is along Kafumbe Mukasa Road a busy road, with vendors along the side and a lot of pedestrian traffic via the southwestern gate to the Market Soweto area. Famous in the area for the food sold

To the route space starts as an open path from the gate, around which items like groceries are sold under umbrellas. Then it squeezes through the corridors of the tall market sheds stilted on iron poles and iron sheets in which many restaurants and food sellers are housed

#### 4.2.2 Context of Mukatti



*Figure 28: Image showing the context of Mukatti in the Sowetto region of Owino Market*

The place is known as Mukatti, in Sowetto. It is a tight space on a raised platform.

Water source point. Under a tree. Bordered by half containers painted grey in the south. A wooden shop in the east that offers charging services for phones and a cobblers' box where he stores his merchandise.

Around the area, Boda Boda washing point. Shoe washing point, where they are hanged on the roofs of neighbouring structures, and Food sellers inhabited the neighbouring market sheds.

#### **4.2.3 The topic in discourse**

The place is largely a hang-out place, prevalent activity as a games centre where people come to enjoy the company of their fellows in the marketplace

The topics are not premeditated but rather arise as the interactions between the people take place

Ranged from everyday life. To sports, current affairs in the nation,

#### **4.2.4 The Lively retreat under the tree: Space for discourse**

The space sits on a raised platform, where it is situated under a tree. The tree provided shade for the space. Blue tarps were also hung from the tree and the neighbouring structures to provide protection from the sun and rain.

The space shares the platform with a half container used as a utility space for the electricity that serves the Sowetto region of the Owino market.

The space also serves as a water collection point, with a short wall to the west in which taps are embedded. People for the food shops and the market at large fetch water from this point.

The space is surrounded by shops assembled out of wood planks and cobblers' boxes where they store their merchandise when not on display.

The space is Semi-closed with the gaps between the elements across its boundaries allowing passage for the people to access the space.

The benches in the space were arranged to maximise space and accommodate the games ludo and draughts and mweso. The floor of the platform was made of pavers.

#### **4.2.5 Context of the space**

The elevated platform within this designated space serves as a focal point for meaningful discourse and community engagement. Positioned under the comforting shade of trees and covered with tarps suspended from neighbouring structures, this space is designed to provide shelter and foster a conducive environment for conversation.

A water collection point enhances the practicality of the area, ensuring the well-being of those gathered. Adjacent to the platform is a charming wooden shop, semi-closed to offer a sense of intimacy.

Cleverly arranged benches optimize the available space, facilitating social interaction and accommodating strategic setups for games such as ludo and draughts. The ground, paved with sturdy pavers, not only enhances the aesthetic appeal but also provides a stable foundation for diverse activities.

This space, meticulously designed with versatility in mind, stands as a testament to the importance of fostering community connections and recreational pursuits.

#### **4.2.6 Radiant Interactions: Description of the Discourse**

Approaching the place, you can hear it radiant with the liveliness. The sound of the dice thrown into the board. And the shaking of the second dice on the next board. The chants of the different people. Some I support of the game and others in their private discussion

In the space, people were observed sitting around the games and on the benches at the boundaries of the space and the bordering structures.

A man casually dressed in a jumper sitting beside his cargo not concerned with a lot of the interactions happening around him in the place. He sats alone in contemplation until he doses off

In the centre were two big boards of ludo about 800mm large and people dressed in various styles surrounded the two boards. As the boards could only take three users at a time the rest of the people in the space sat around the benches and others standing

As the man walks over to the board, he sat on the bench as if it was earlier prepared for him asking for an opponent and without any permission or introduction as if everyone in the space knew. As he picks the dice to put in the shaker, a small can. He started off with banter about how he was to win. And then the game commenced. Over the game various topics erupted and the players and spectators engaged in each other's opinions and thoughts.

Over lunchtime at around an hour past midday, more people came in. Among them, another man, 25 years of age walked into the space, He was very interested in the game and didn't come to play but to enjoy the ambiance, and to interact with other people in the space. He comes in support of one of the players, as other visitors sat and ordered food which they ate while enjoying the discussion.

Other the draughts board, sat two elderly men with a third sitting on the side bench watching the game keenly. One a shabbily dressed guy given the name "Malanga" they made a term after him "essati ya Malanga" given as the prize for the loser of the game by the younger participants in the yak space, youths. During their interactions, they talked about the ongoing professional draughts game and Uganda's representation in the East African competitions over the next about 30 min their conversation shifted over to how cancer affected a friend of his and they argued about the causes and the cure

The noise from the speakers of a music seller makes the silence in the space less awkward as it acts as a filler alongside the murmurs from the food shops that surrounded the space.

#### **4.2.7 Physical attributes**

Mukati, is established on residue space left between the infrastructure of the market. Its boundaries are prescribed by the market sheds, shops and the buildings surrounding it. Therefore, its bounds are dependent on the activities that happen around it. In a way that it adapts to fit in its context.



*Figure 29 Image of Mukati area showing how it fits in its context*

The informal takes advantage of the negative space in the context.



*Figure 30 Figure-ground illustrating Mukatti as a negative space in Sowetto Area of Owino Market*

### ***Space arrangement***

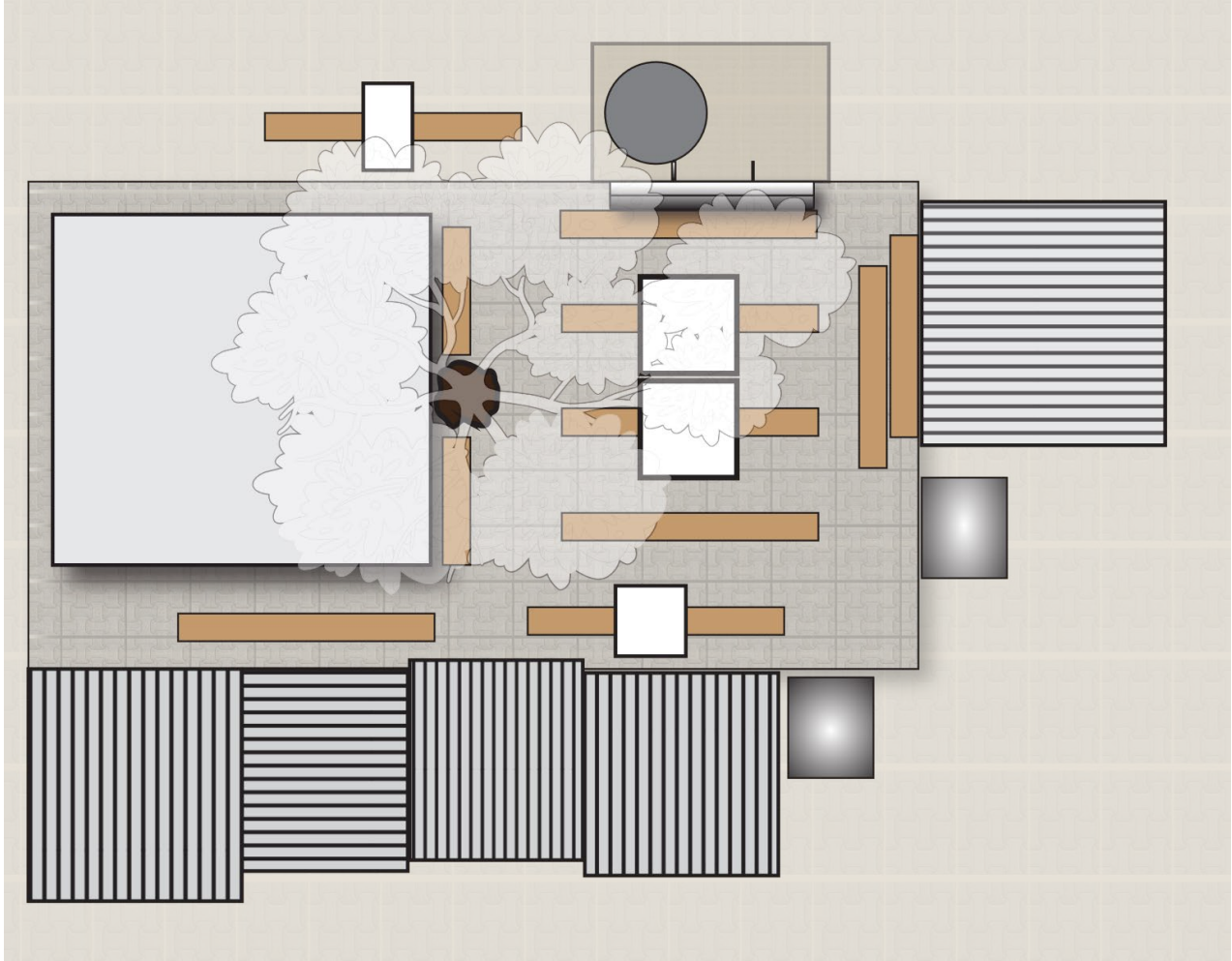
In the informal setting of Mukati, wooden benches were the favourite form of furniture. Their shape allowed them to serve many purposes in the space they were placed. They accommodated more people, and can accommodate more postures that are adopted by the people in discourse.

Serving as both seat and table. Where the board games are placed. And a storage system where they are stacked



*Figure 31 Image showing people using benches as the preferred furniture in Mukati and the different postures people can take on the furniture.*

At Mukati, the benches are arranged to maximise the space. To sit as many people but also accommodate the activities like the board games played, and eating. The benches were easily configured to allow for more activities and to suit the activities present at the given time. In the morning, traders set up the benches to allow them to sort through their merchandise. And other visitors to the space who come for early morning interactions. Later in the day, usually at 10 am when the board games arrived, the benches were arranged for placement of the boards, players, and spectators.



*Figure 32 Drawing showing the arrangement of furniture at Mukatti*

In the informal setting, the furniture is freer, allowing users to take on different postures like sitting, sleeping, and slouching. The added freedom in movement allowed for more means of expression through broader gestures and the use of body language as a form of reaction.

### ***Symbolism***

In the informal, decoration was kept at a minimum. No deliberate attempt to cover up surfaces or to beautify the raw appearances of objects. The floor was paved, and the benches' wood exposed the tree bark untouched.

the informal setting tends to work with the elements as they are. Adopting them to the functions they intended them to serve but without too much tampering.

This was evident in the material of the flooring and the use of the tree in its natural state.



*Figure 33 Image of Mukati showing the raw use of the elements in the space.*

In the space for discourse at Mukati, the items of the games like the Ludo boards and dice, the draughts board and the “empiki” pieces serve as attractors. Bringing people close to watch and to participate. As a result, these people take part in the discourse that arises in the space. They offer an avenue for participants to bond. And to manifest their intelligence and might over their opponent



*Figures 34a and b Image of Mukati show interaction between the users of the space and the board games*

#### **4.2.8 Meanings and Perceptions**

In the informal setting, the cultural essence is prescribed to the space by people's attachment to the place. It is perceived as a place for people to gather and commune, whether local or stranger everyone is permitted to take part.

In an interview with a regular at the place, a 25-year-old male whose occupation is a courier, he said,

*“I have been coming to this place to chat and meet people. I have gained a lot of knowledge about how to survive in the city ever since I came from the village in 2016.”*

This is the cultural essence that individuals give to these spaces. The affiliation to the space through the time over which they have built experiences in the space.



#### 4.2.9 Ambience at Mukati

In the informal setting, the ambience is livelier, this is contributed to by all the laughing and people talking in a low tone and all the side conversations that were happening in the space.

The surroundings played a big role too as the food markets were also another source of murmur and outbursts of noise. The neighbouring shops too for example the music seller shop that would play music from morning to evening. In general, the context for the space was noisy. But not in a way that it distracts the conversations that took place in the place. But rather provided a backdrop that filled the entire place, hence allowing the participants to use a range of expressions with regard to volume and pitch. Without appearing out of place. Due to the strange nature of the many visitors, the ambient noise helps to fill in the gaps which in turn made the conversions less awkward if there was a pause.



Everyone in the space was friendly and welcoming to everyone, even a newcomer would be saluted and listened to if he talked.

The mood in the space was set by the surroundings, when there was less activity in the market surrounding, the place would be toned down. With a lively market. The space blossoms this was experienced in the lunch hours when people are on a break from their jobs and the evenings as they left work.

### ***Lighting: Natural, Filtered***

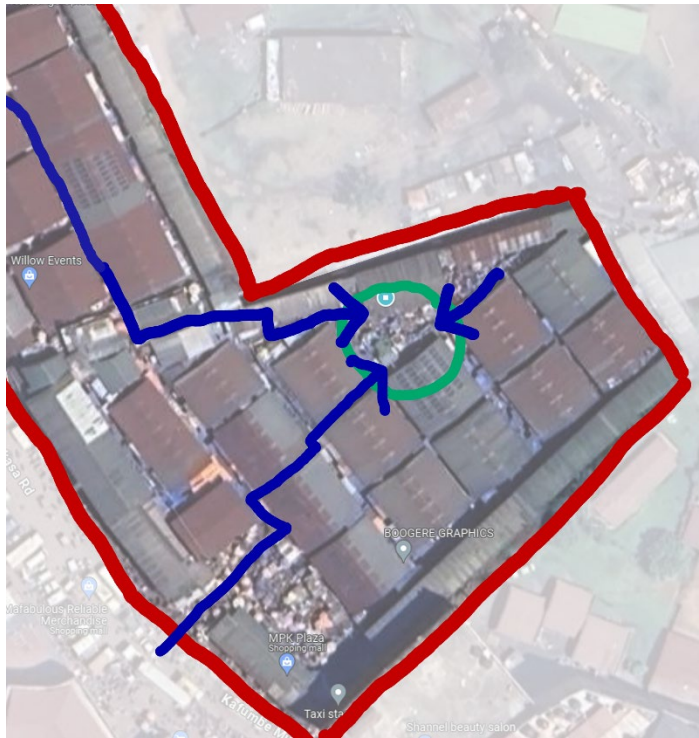
The lighting in the space was all-natural, rays filtered by the tree created an interesting pattern of light and shade that changed as the day progressed. Making the space feel alive, and when shade is required, tarps are suspended by ropes from the surrounding structures and trees, the translucency of the tarps. This made the place appear to be alive as it adapted to the different conditions of the day and the weather.



*Figure 35: Photograph showing the use of tarp for solar shading and the patterns created by the tree shadows.*

### ***Enclosure***

The space was sheltered by the setups that surrounded it. Creating a semi-closed place with many accesses and views in, but without entirely exposing what was happening in the space at the lower level. Creating a bit of privacy for people in lower postures allowing people to sleep eat and have conversions without the feel of eyes on them.



*Figure 36: Sketch showing the openness of the space.*

Due to the elevation of the platform, the structures around them form a half wall. Reminiscent of the traditional “kigango” a half-walled space in traditional Ganda homesteads where elders had meals and discussions over societal issues.

#### **4.2.10 The scene**

In the informal setting, the facades of the people were well maintained too but in the form of a socialising. Behaviour friendly and jokes were a common addition to the discourse

The setting was more of a backstage as many of the users were relaxed and discarded the facades they put on when working in their shops at the market.

## **Chapter 5: DISCUSSION**

### **Introduction**

In this chapter, the researcher shall discuss the findings from the data obtained from the observation and the interviews with attendees in both Nile Hall and Mukati. The findings from chapter five will be cross-referenced with the theoretical framework in chapter two to analyse whether what was observed from the spaces of intellectual discourse, meets the objectives of the research.

To identify the relationship and the significance of the findings to match with the preceding chapters and other relevant literature on the topic, the discussion will be centred around the following key concepts developed in the theoretical framework, which are;

- Physical Attributes
- Cultural Attributes
- Spaces for sharing knowledge

### **5.1.1 Objectives of the Study**

To gain an understanding of the spaces at the two ends of the continuum of the formal and informal settings where intellectual discourse takes place

### **5.1.2 Specific Objectives of the Study**

- To describe the physical attributes of each of these settings
- To understand the culture of the setting for example the codes of conduct, practice and what activities are carried out in these spaces
- To study the type of knowledge exchange in the formal setting and the informal setting.

## **5.2 PHYSICAL ATTRIBUTES**

Even though the two settings are very distinct from one another. It cannot be dismissed that they exist for the same purpose. This begs the question, if they are for the same purpose, then why are they different in physicality and in sociality? This is a result of humans being agents of both social and physical change. The different conditions and preferences of the people who inhabit the space manifest in the spaces where they practice, the different relationships between the actors in a space play out when in a commonplace, the hierarchies, dispositions.

Foucault and Rabinow (1982) support this finding, arguing that an invisible set of relationships tends to retranslate itself, directly, into physical space in the form of a definite distributional arrangement of agents and properties.

This can be classified into

- enclosure and privacy,
- place arrangement,
- ambiance of the space highlighting the lighting and acoustics.

### **5.2.1 Degree of Enclosure**

As the results point out enclosure is used as a technique to control the conditioning in the space in the formal the closed nature controls access and obstructs views providing privacy rendering the space very private while also enforcing the hierarchies of access and ranks.

In the informal setting, there is a balance between openness and privacy. The semi-closed space allows interaction while providing a degree of seclusion from the general public while allowing constant interaction with the context and surroundings.

These findings indicate that spaces of discourse command a degree of enclosure. Enclosure creates distinction, one activity from the other and one group to another, hence the distinction of one space from another. But the formal takes this principle on at a higher degree than the informal.

Dube (2020) tells of the separation of domains as a creation of modernity, the public from the private and the separation of different activities, hence spaces are designed for the efficiency of

the program set in it. This is the prevalent order of business in the formal setting of Nile Hall, the dining, discourse, and place to rest are separated by geographical location.

Enclosure plays a role in this promoting one activity over the other and creating a distinction between the spaces for the different programs.

However, in the informal setting, this separation is not prominent. The space takes on a naturalist human approach to activities. Adopting how life is not streamlined, but rather an interplay of different desires and needs. The need to connect with others in interaction does not disregard the need for rest or to eat food, hence in the space, such behaviour is permitted. As a result, the space becomes multi-purpose. Different groups of people do different activities in the space. The livelihoods are interwoven allowing other domains of life to interfere with the space, which would rather be blocked off if the degree of enclosure was high.

### **5.2.2 Place arrangement**

Both cases present a high-level order to furniture layout, designed to suit the mode of interaction about the space. Further enforcing hierarchies of the participants.

The hierarchical setup in the formal setting of Nile Hall denotes the setup of ranks in the space, the high table at the front was designated for the VIPs, the middle ground was reserved for the attendees and the back was for the servants at the buffets and coffee tables. Manifesting a linear flow of importance in the space from front to back.

The informal setting of Mukati takes on a decentralised system of arrangement, the benches are arranged around the points of interest, for example, activity. There is no designated place for a particular person, and the arrangement maintains proximity of different persons in the space adopting different complexities in the relationships between the people of the setting.

Foucault and Rabinow (1982) state that there are examples in which the architectural means reproduce, with emphasis, the social hierarchies. He gives an example of the model of the military camp, where the military hierarchy is to be read in the ground itself, by the place occupied by the tents and the buildings reserved for each rank. Arguing that it reproduces precisely through

architecture a pyramid of power; then goes on to criticise this order as an extreme simplicity, that breaks away from the complexity of human interactions.

These hierarchical layouts foster a larger interpersonal distance. This was the case for the formal setting. The presenter was at the front on the podium, distant from the audience that was to receive his message.

Morand (1995) suggests that interpersonal distance is likewise more than an abstract signal. Physically proximate individuals exchange subtle nonverbal messages (facial expressions, olfactory cues) and minimal verbal cues like "uhuh," "hum," and "okay" that provide continuous feedback. Because such feedback is absent in high-distance interaction, the verbal channels carry more weight, and conversation is phonetically fully articulated, in the formal setting of Nile Hall, clarity in language was key, this can explain why the use of technology in the formal of speakers distributed regularly in the space and projectors is used. Though it remains a broadcast system, with no feedback for the receiver.

The informal combats this with a more interactive system. There is a back forth exchange between parties in the discourse

The informal setting is reminiscent of the Boma setting that was common among the Masai where in the home setting there was a fire pit in the centre of the setting around which people gathered for cultural exchange and social bonding. Drawing a deeper connection from the cultural roots of the African people in the setting on the contrary the formal setting recalls a theatre where there is a stage where the performer expresses himself and an audience, drawing roots from a European opera. Hence a modern take on space.

### **5.2.3 Ambiance**

Hushed environments are characteristic of formal settings, this can be witnessed in the quietness of office spaces (Morand, 1995) this was the situation at Nile Hall, the room was raised from the ground and isolated, and the noise was blocked out with the use of curtains and carpets and there are deliberate signs in the premises that prompt visitors to observe silence. provides more focus. By cutting out outside interruptions that would interfere with attention given to the topic in

discourse. In an interview with an attendee, the professor notes that many times the topic requires a great deal of focus and determination for members in attendance to comprehend.

The hushed ambiance creates a panoptic effect, building tension of a feeling like one is being watched, the space itself takes on a policing role, ending up regulating the behaviour of the individuals. There is a sharpness required from a person, the findings from Nile Hall show the neat dress code of the attendees in suits and uniforms, and the strict etiquette involved in how an individual conducts oneself in the space. There is a feeling of constantly being watched,

Sheridan (2016), argues in his thesis that the modern conception of Foucault's panopticism is more subtle in its operation, dictating the individuals and groups behave and forcing them to conform to norms in such a way that its control cannot be discretely seen.

In a social space this results in restriction in behaviour and therefore undermining freedom of expression.

In the informality of Mukati, the added background noise from the surrounding activities creates a livelier ambience. Allowing for changes in tone during interactions without the person feeling out of line with the codes of behaviour in the space. Sounds of cheering, disagreement and laughter are frequent during the sessions of discourse observed.

Lighting layering provides more interest and has a direct influence on attention. highlight and emphasise

## **5.3 CULTURAL ATTRIBUTES**

### **5.3.1 Symbolism**

This intersection of space and identity gives rise to a complex interplay that shapes the dynamics of social interactions whether formal or informal. The findings show how humans assign identity to the spaces they habit,

In the formal case, findings show that the decoration is used to communicate the topic in discourse with the poster banner. But also, the class of the users through the use of details and gold plating of copings and knobs to convey elegance.

The perceptions and identifications of the places to the users based on their history within the space and what they conceive, for example, advertisements. This builds an attachment between the people to the space.

(Morand, 1995) Apart from such institutionalized beliefs, existing cultural values, and norms, as embodied in and communicated through various cultures such as existing patterns of leader attributes and behaviour, physical artifacts, rituals, symbols, stories, and vision statements,

Possessions in a space, functions, practices, and manner are distinctive signs of what is perceived in the social categories. Both in the formal and the informal settings.

### **5.3.2 Regions in Interaction**

Erving Goffman's exploration of functional geographical partitioning in the habitat establishes that any place bounded by obstacles to perception is a region that calls for regional behaviour. Goffman's concept of zones delineates areas that either foster interaction or are too intimate to allow it.

In the formal setting at Nile Hall, resembling a theatre, the front stage serves as the primary zone for discourse. This is an organized space where individuals maintain specific roles and adhere to societal expectations. The interaction space analogous to Goffman's front zone, is characterized by formality, hierarchy, and controlled interactions.

The context of Nile Hall had the facilities to serve as the other regions, the bathrooms were private and equipped with water to refresh oneself and well-lit mirrors to check out the appearance, which could be used for practice acting as a backstage region.

Conflict and tension arise when there is a breach between the front and the back zone, a space traditionally reserved for relaxation and preparation. Hence Goffman's observations, resonate with the layered enclosure observed in formal discourse spaces. The physical barriers and controlled

access create a distinct separation between front and backstage regions, emphasizing the potential discomfort when these boundaries are crossed.

In contrast, the informal setting, challenges Goffman's notion of closed and partitioned spaces. The fluidity of interaction in the informal space blurs the lines between front and backstage, fostering a more relaxed and livelier atmosphere. In this setting, individuals seamlessly transition between roles, discarding formal facades they put onto to engage in business and engage in discourse on a more personal level. The semi-closed nature of the space allows for a balance between openness and privacy, aligning with Goffman's idea of zones and their impact on social interactions.

highlights the tensions and contrasts between the highly structured, hierarchical environment of formal settings and the more fluid, inclusive nature of informal spaces for intellectual discourse

Contrary to this, regions are also witnessed at Mukati. The difference was that the space for interaction was the backstage region, it was where the people of the market went to relax and relieve the stress of work. To prepare mentally for the next sessions of interaction.

Goffman evokes the functional geographical partitioning of the zones of the habitat. This separation characterizes areas that are conducive to interaction or too intimate to allow it.

### **5.3.3 Behaviour in the spaces of discourse**

As stated in the literature reviewed, the difference between formality and informality is in the behaviour of the people in a space for interaction. Findings from Nile Hall, as a formal setting, show people behaving deliberate and impersonal nature, while in Mukati, findings reveal that interactions were characterised by a casual and spontaneous approach to discourse.

Goffman (1973) argues that the dramatization of daily life oscillates between order and play, constraint and freedom, this play is universal.

It is therefore part of the relations between individuals; it is therefore essential because it allows them to avoid "losing the facade" where in this case, the relationship would be definitively broken. In the formal setting. Maintaining the status quo was done through the use of people's titles and designations.

Formal social gatherings at Nile Hall had an organisational structure, rules, regulations, and designation of roles. Work relations, positions, and hierarchies. While in the informal social gatherings at Mukati were based on existing patterns of human interaction and were more emotional and connecting.

Through these behavioural codes, these spaces have developed a culture, that further influences the behaviour of the people interacting in the space.

Morand (1995) argues that culture can influence interpersonal behaviour and modes of interaction within settings and cultural belief systems may derive from long-standing, institutionalized understandings. This means that the practices and behaviour become the norms in the space.

Morand (1995) argues that culture can influence interpersonal behaviour and modes of interaction within settings and cultural belief systems may derive from long-standing, institutionalized understandings. This means that the practices and behaviour become the norms in the space.

Morand (1995) argues that this works to establish a more relaxed ambience and prompts all who share such a vocabulary of codes to treat one another as social intimates.

#### **5.3.4 Change of spaces**

in daily life within all human societies, there exists some alternation between serious, more regulated, even ceremonial occasions and other occasions that are generally described as being more casual, relaxed, and loosely governed. Well as the formal setting is more serious, at intervals people are allowed to take a break to refresh. In such breaks, the formal utilised the backstage areas, taking on more relaxed roles.

This aligns with Morand (1995) that this spatial shift is particularly employed when formality dominates the primary mode of expression. This was not the case in the informal setting, no breaks were needed due the entire activity was a break in itself.

### **5.4 SPACES FOR SHARING KNOWLEDGE**

### 5.4.1 Habitus: The People and Their Conditioning

The findings of the case studies reveal that in the spaces for intellectual discourse, the people in discourse share a common trait. The formal setting was filled with doctors, researchers, professors, and public health officers, all of these have a common trait of their training and practice in health. The informal setting was filled by traders, couriers, and businessmen all belonging to the community of the market.

In the two cases, the occupation and educational background are reflected in the choice of spaces these people visit for discourse. The people of the formal setting were highly educated in the formal system. While many of the people in the informal possessed knowledge acquired informally through life experiences.

As Bourdieu (1996) notes in his assessment of *physical space, social space and habitus* people that occupy the same social space, somehow find themselves in the same physical space.

The conditioning and background of the people generates principles of distinctive practices for example what a person says and how they say it. What the person does and how he does it. What how knows and how he shows it.

As Bourdieu (1979) suggests that a habitus is both a structured structure and a structuring structure, different classifying schemes classification principles, different principles of vision and division, and different tastes.

Habitus make different differences; they implement distinctions between what is good and what is bad, between what is right and what is wrong, between what is distinguished and what is vulgar, and so on, but they are not the same.

Thus, for instance, the same behaviour or even the same good can appear distinguished to one person, pretentious to someone else. and cheap or showy to yet another.

The factors that came into play in the findings were

- Sources of education reflect
- Occupation
- Cultures and exposure

### **5.4.2 Type of knowledge shared**

From the findings, topics in the formal setting societal issue were about health. The well that presented were well informed or actively seeking the information. the topic was researched and submissions were prepared before the event. There was a focus on one topic at a time. The use of professional jargon.

The discourse was run on a schedule that is organised and governed by a well-defined set of rules or features, this is reminiscent of a formal curriculum

Johnson (2022) notes that Formal curricula are often written programmes. The written program includes several aspects, such as aims, objectives/standards, lesson plans, equipment to be used, content, order of teaching for specific topics, an evaluation process, teaching strategies, textbooks, and assessments.

Formal knowledge is time-bound and requires attention, this explains why in the space for formal intellectual discourse, emphasis is put on features that block out distractions.

Formal curricula will also tend to organise content sequentially. Taking breaks in between This indicates that the formal curriculum follows a conscious strategy to develop learners' knowledge to a higher level (Johnson, 2022)

Discourse is decontextualised. Communicated abstracted knowledge, that sometimes the receivers have had no contact with. The spaces where people interact and conduct their intellectual. has a role it plays in this abstraction because it is isolated and without drawn from the context of the issues being discussed.

Johnson (2022) argues that if a curriculum is written in a way that represents one group more than others, it may contain biases towards that group, which in turn could disadvantage or disengage other groups. This could be another issue in formal discourse where societal issues are discussed in a space that is not representative of society. It is after the decisions are made that then dissemination into the society is prompted.

### ***Informal knowledge***

Informal knowledge is interspersed with personal interactions and randomness. In the case of Mukati, discourse was never scripted, or scheduled, but it unfolded as the people went on with the activities in the space.

As for the nature of the tone, when first observed from the outside, these interactions seem personal and not intellectual. But when examined to a deeper level, ideas and knowledge lie inside what is shared, it is simply not a priority to make it obvious. Informal dialogue is constituted by linguist codes and emotional cues that are private to the culture (Morand, 1995), in that an observer would miss it

Informal learning is often defined as a residual category of non-formal learning, which itself is a residual category of formal learning (Schugurensky, 2000). This is a case of defining something by what it is not, hence disadvantageous to understanding the concept.

Judging informal exchanges using criteria for formal exchanges is not just, because the discourse dismisses the strong attributes that are found in informal intellect.

The people of the informal setting as the findings show, possessed tacit knowledge. Gathered through the experiences in their livelihoods, and interactions with the market gave them a developed understating of their context. The informal model can encourage the development of social skills through shared activity and social interaction (Johnson, 2022), the space at Mukati was characterised by the games, mweso, draughts and Ludo. These activities drew people together and formed a strong basis for interaction over which knowledge was exchanged

In the exchange of informal intellect, there was a free flow of information. At Mukati, all persons, even strangers to the space could contribute and learn from the discourse, the presence of side conversations and interruptions and the decentralised arrangement of the space.

This assessment aligns with Johnson's argument that organic organizations are often described using a network metaphor and form dense networks of communicative ties, ties only weakly related to positional authority or official lines of reporting

## **Chapter 6: Conclusion**

Different social classes in Uganda occupy different physical spaces, people of the formal society have intellectual discourse in spaces different from those of the informal societies, as a result, the wealth of knowledge possessed by the people of either group, tacit and formal knowledge is not exchanged across the groups.

There is a barrier to the free flow of knowledge that is important for the development of Ugandan society. Without an understanding of the two settings where these groups have intellectual discourse, the idea of discourse across the social dimensions remains stunted, this continues to slow the progress towards a self-sustaining society.

By exploring two cases at the extremes of the continuum of formality, the formal setting and the informal setting, this study establishes the attributes that pertain to this space physically, culturally, and intellectually.

The findings of this study show that in the formal setting, space for intellectual discourse is a positive space in its context, while the informal occupies residual space in its context. Spatial arrangement in the formal setting is hierarchical and furniture is arranged in a grid formation, while in the informal, spatial arrangement is decentralised and the furniture is arranged to maximise space efficiency. Tables and chairs in the formal setting for maintaining attentive posture while in the informal setting, the benches allow for different postures and activities.

The formal spaces are perceived as high-class, with informative conferences and high social status while the informal spaces are welcome, for gathering and connecting with other people.

The ambience of the formal setting is hushed while the informal is busy and noisy. Illustrating the different levels of enclosure to the formal space that controls access while the informal is semi-closed and accessible to all.

To Goffman's concept of the theatricalization of everyday life, the formal space was a frontstage region where the actors play and maintain their roles, with other spaces around it like the bathrooms that act as backstage regions where people go to relax and rehearse, contrary to this the informal space is a backstage region, it is the place people go to relax.

The people of the formal setting possessed formal knowledge shared on a schedule basis while the people of the informal setting possessed tacit knowledge, gained through experiences and their interactions were more spontaneous.

The formal setting is advantageous for allowing people to focus and grasp more abstract concepts, but suffers due to the isolation of knowledge from its context. The informal setting is advantageous in that there are more personal interactions and the knowledge shared is contextualised.

This study describes the nature of interactions in both settings, outlining the codes of behaviour in this space.

### **6.1.1 Limitations**

Although the cases selected are representative of the formality of the settings at the extremes of the continuum, focus on these alone fails to explore the other spaces for intellectual discourse and more study would be required to achieve an even broader perspective.

### **6.1.2 Research recommendations**

Future research into the spaces for intellectual discourse in Uganda should focus on establishing a clearer picture of the implications of the spatial divide to the transfer of knowledge, the possibility for the creation of a middle ground to accommodating both social classes into intellectual discourse and deeper understanding of how space affects intellectual discourse in Uganda.

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