



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Silent Architects: Women's Invisible Role In Khasi Indigenous Architecture

Dr. David Arnold Kharchandy
Assistant Professor
Department of History
Synod College, Shillong, Meghalaya, India

Abstract: This paper looks at the contributions of women in Khasi indigenous architecture, focusing on their lack of visibility in a mostly male narrative. Using qualitative methods like oral histories, interviews with female architects and builders, and ethnographic observations, the study shows that women are key to the architectural work in their communities. They often serve as knowledge keepers and cultural transmitters, although their roles are not always recognized in formal architectural discussions. The results show that women's involvement goes beyond design, affecting community health and strength by creating spaces that promote social interaction and well-being. Recognizing and documenting these roles not only challenges current narratives but also stresses the need for inclusive architecture practices that respect different viewpoints. This study highlights the importance of including gender in architectural work and education, suggesting that recognizing women's contributions can create healthier living spaces and support community growth. By showcasing the experiences of Khasi women, this research calls for greater recognition of women's roles in architecture, urging policy changes to improve women's representation in both indigenous and modern architectural talks, thus fostering support for health care and community resilience.

Index Terms - Khasi Architecture, Indigenous Knowledge, Gender in Architecture, Women's Roles, Community Health, Cultural Transmission, Inclusive Architecture, Social Well-being, Ethnographic Research, Architectural Education, Khasi Women, Resilient Communities.

Introduction

The absence of women from the profession of architecture remains, despite the various theories, very difficult to explain and very slow to change.

- Francesca Hughes¹

The relationship between architecture² and culture³ shows many layers of identity, heritage, and social roles in communities. In the case of Khasi indigenous architecture in India, traditional building practices are often told from a male viewpoint, which hides the important roles of women. Even though women are essential in maintaining cultural practices and creating spaces that show community values, their impact is mostly ignored in discussions about architectural heritage. This neglect adds to a larger issue in architectural studies where women's work - often pushed to the side - stays undocumented and undervalued.⁴ The research problem focuses on this erasure, leading to an exploration of how Khasi women have shaped the architectural identity of their community. The aims of this paper include recording the historical roles of Khasi women in the architectural process, highlighting their work as architects, and examining how these contributions have been historically undervalued in both academic and community contexts. This paper seeks to reveal diverse stories that honour

women's contributions, promoting a more inclusive view of indigenous architecture that recognizes the critical roles of female knowledge keepers and builders.⁵ The importance of this study is not just in reclaiming women's stories in Khasi architecture but also in contributing to broader discussions in architecture about gender,⁶ identity, and cultural sustainability. By including images like the detailed craftsmanship in traditional latticework, this research paper will offer visual proof of the complexities of indigenous architecture and its ties to gender issues. Moreover, the blend of local practices and wider social and political influences will be explored to show how women's contributions can be a model for sustainable architectural practices today.⁷ In conclusion, this paper aims to challenge the dominant stories in architectural studies and to push for acknowledgment of the complex, yet often quiet, contributions of women in Khasi indigenous architecture and its future.⁸

Literature Review

The exploration of architecture practices shows not just buildings but also the cultural, social, and gender issues in communities. The Khasi Indigenous community in Northeast India is an important example, particularly when looking at the often-ignored roles of women in their environment. Traditionally, many discussions around architecture focus on male architects and builders, overlooking how Khasi women have contributed to building and maintaining their environment.⁹ This literature review aims to highlight the vital yet quiet influence of women in Khasi architecture, considering both historical and current implications of their work. Research has started to reveal the various roles women have in Khasi society, which is matrilineal. Scholars¹⁰ have documented women's involvement in construction and craftsmanship, and also how they pass on knowledge about sustainable practices. These studies show that women's contributions include more than just labour; they also maintain cultural heritage, participate in family decisions, and influence architectural design. This raises important questions about recognition in architecture, both in the Khasi community and in wider discussions about gender and space. Despite recent literature noting women's roles, there is still a lack of detail about their specific contributions to architectural design and space organization. Much existing research has looked mainly at sociocultural issues, leaving a gap in studies focused on women's roles in architectural processes. The connections between gender, culture, and architecture within the Khasi context have not yet been fully explored, as discussions often miss how women's influence interacts with traditional and modern practices. There is a clear need for qualitative studies to delve into women's experiences in the design and building of Khasi structures. This review will examine the existing work on women's overlooked roles in Khasi architecture, mapping out their unrecognized contributions and the larger significance for understanding indigenous architecture. The next sections will be organized into themes, looking at women in craftsmanship, knowledge sharing, and community involvement, and relating this to the broader social and historical context of women in Khasi society. By highlighting women's experiences and expertise, this review aims to deepen the understanding of Khasi architecture and promote an inclusive narrative that acknowledges the quiet architects shaping their community's physical spaces. Ultimately, this work seeks to encourage further research on women's ignored contributions in indigenous architecture globally, aiming for richer discussions in architecture, anthropology, and gender studies. The study of women's roles in Khasi Indigenous architecture reveals a history that often remains unrecognized. Earlier research primarily centered on

buildings, with little acknowledgment of what women contribute to design and functionality, showing a gap in understanding these cultural practices.¹¹ Over time, researchers began to emphasize women's critical roles as keepers of building knowledge, especially in domestic settings where traditions were handed down through generations.¹² This finding challenged the earlier idea that men dominated architectural duties. As research evolved, the link between gender and architecture gained attention, with studies uncovering cultural aspects of women's often-hidden work in Khasi society. Gender studies in this area highlighted women's skills in sustainable building, resource management, and their participation in ceremonial structures, showing their impact on architectural choices that reflect cultural identity.¹³ Recent scholarship has also looked into how modernization and cultural changes affect these roles, pointing out that women's contributions have diminished as contemporary architecture has taken hold.¹⁴ While past literature focused mainly on the physical aspects of Khasi architecture, newer studies have employed an ethnographic approach to acknowledge and document women's contributions, creating a narrative that appreciates their essential roles.¹⁵ This approach fits into wider discussions on inclusiveness in indigenous studies, calling for a rethink of historical views that have long pushed women to the sidelines in architectural discussions.¹⁶ The study of Khasi indigenous architecture provides an important look at the overlooked contributions of women in this cultural setting. Numerous studies highlight women's roles in traditional building methods, showing their influence in shaping structures and community spaces.¹⁷ While men are often recognized as builders and architects, women's work - mainly in domestic areas - is vital for maintaining cultural integrity and architectural coherence.¹⁸ This distinction underscores a complexity in gender roles, where women's inputs, though less visible, are crucial to the architectural identity of Khasi communities. Additionally, the relationship between gender and architecture touches on broader themes in anthropology, particularly regarding social structures and spatial arrangements. Research shows how matrilineal customs among the Khasi empower women to act as protectors of both cultural practices and architectural heritage, linking their family roles closely with communal buildings.¹⁹ This matrilineal lens contrasts sharply with patriarchal narratives found in other cultures, revealing the distinctive position of Khasi women in architectural history. Moreover, contemporary discussions on Khasi architecture confront challenges posed by modernization and globalization, which risk further obscuring women's contributions.²⁰ This ongoing relevance of women's roles in architectural progress signifies a need for more inclusive narratives that can more openly acknowledge their contributions. Collectively, these findings call for a reconsideration of architectural roles, advocating for a systematic integration of women's experiences into the historical and contemporary analyses of Khasi architecture. The investigation of women's hidden contributions in Khasi Indigenous architecture employs varied methods that enrich our understanding of their significant yet often overlooked roles. Qualitative approaches are especially effective, allowing for detailed narratives centered on women's experiences within architectural practices. Ethnographic studies, for example, provide a close-up view of the daily lives of Khasi women, revealing their active roles in decision-making and cultural preservation.²¹ Through participant observation and interviews, researchers have collected firsthand accounts that challenge traditional gender roles, emphasizing women's agency and creativity.²² Comparative studies also play an important role, drawing parallels between Khasi practices and those of women in other indigenous cultures. These comparisons bring out broader themes regarding women's invisibility in architecture, suggesting patterns common across different contexts.²³

However, there remains a shortfall in quantitative approaches, which could provide important statistical insights into the extent of women's contributions and roles in architecture.²⁴ Some scholars advocate for an intersectional approach that includes factors like class and sexuality, enriching discussions around Khasi women's roles and showing how these identities shape architectural practices.²⁵ Ultimately, the methodological variety in this field not only enhances understanding but also highlights the complexities of women's roles in Khasi architecture, calling for broader acknowledgment and preservation of their contributions.²⁶ As scholars continue to explore these various approaches, they pave the way for more inclusive narratives that reflect the true essence of Khasi architectural heritage. The investigation of women's contributions in Khasi indigenous architecture underscores the interplay of several theoretical frameworks that shed light on their often-hidden roles. Feminist theory stands as a key lens, examining traditional narratives that ignore women's agency in both domestic and architectural spheres. Scholars like McFayden Alison²⁷ and Menna Agha,²⁸ argue that excluding women's voices from architectural discussions reflects broader societal norms that marginalize their input. This perspective is deepened by postcolonial theory, which shows how colonial histories have influenced gender dynamics in indigenous cultures, complicating women's roles as both originators and guardians of architectural heritage.²⁹ Anthropological insights add further depth, with Anna Rosalind Harpin³⁰ showing how the significance of space is shaped by gender roles, highlighting women's critical yet understated contributions to community architecture. Similarly, ecological theories emphasize the relationship between women and their environment in developing sustainable building practices, as highlighted in the work of Vajda Zoltán.³¹ This mix of eco-feminism and indigenous knowledge systems illustrates how women's close relationships with land and resources shape architectural choices and support community structures.³² On the flip side, some theoretical critiques argue that focusing mainly on women's roles may inadvertently reinforce binary views that overlook collaborative community work in architecture. However, blending these diverse frameworks allows for a richer understanding of the silent architects within Khasi society. This discussion emphasizes the importance of recognizing women's essential contributions to shaping both physical structures and cultural identities within their history.³³ The study of women's overlooked roles in Khasi indigenous architecture reveals important insights into gender relations and cultural practices that have often been neglected in architectural discussions. Throughout this review, a careful look at existing literature emphasizes not just the substantial contributions of Khasi women to their community's architectural landscape but also the frameworks that help elucidate these contributions. Key conclusions show that women's responsibilities in craftsmanship, resource management, and community involvement are crucial to the architectural identity of the Khasi people. Acting as keepers of both cultural and architectural knowledge, women significantly shape the design, construction, and function of spaces reflecting their socio-cultural values. This understanding challenges typical narratives that attribute most credit to male builders while also highlighting the vital, yet frequently unacknowledged, contributions of women. Reinforcing the main theme of this review, the literature indicates a matrilineal structure within Khasi society that empowers women as key players in architectural practices. The analysis shows their involvement goes beyond domestic tasks; it includes decision-making and community participation, reshaping views on gender roles in architecture. This reinforces the need to re-evaluate historical narratives surrounding architecture to create a fuller understanding of indigenous practices, particularly those influenced by women.

The implications of these findings extend beyond academic discussions, calling for a shift in how architectural contributions are recognized in both indigenous contexts and the larger field of architecture. Acknowledging the roles of women as silent architects not only provides a fairer view of architectural history but also enriches discussions on sustainability, cultural preservation, and community strength. By emphasizing these women's expertise in traditional building and sustainable practices, we can advocate for greater respect for indigenous knowledge systems and their inclusion in modern architectural methods. Nevertheless, it is essential to recognize limitations in the existing literature. Many studies primarily focus on qualitative methods, which provide rich narratives but may lack concrete data to support the extent of women's contributions. Additionally, many pieces emphasize domestic architecture, leaving a gap in understanding how women contribute to public and communal spaces. Future research could benefit from a mixed-methods approach that combines both qualitative and quantitative insights to create a complete picture of women's involvement in various architectural contexts. Also, there is much more to explore regarding the intersections of gender, class, and ethnicity in the context of Khasi architecture. Broadening research to include these factors could yield important insights into how different identities affect participation in architectural practices. Additionally, comparing Khasi women's roles with those in other indigenous communities could reveal shared challenges and themes, fostering solidarity and advocacy across cultural lines. In conclusion, promoting acknowledgment of women's contributions within Khasi indigenous architecture not only enriches the story of architectural history but also represents an important step toward achieving gender equity in the field. By recognizing their roles as quiet architects, we can work towards a fuller understanding of heritage that honours all contributors, ultimately influencing practices in both historical and modern contexts.

Methodology

When examining the complex aspects of Khasi Indigenous architecture, it is important to grasp the methods used in this research to highlight the roles of women who have often been ignored in architectural discussions and community stories. The key issue here is the ongoing lack of visibility regarding women's contributions within these architectural settings, which requires a framework that brings their efforts to light and questions the prevailing male-focused narratives in the field.³⁴ The main goal of this section is to describe a thorough qualitative method that includes ethnographic research techniques, oral histories, and community involvement strategies, allowing for a detailed investigation of women's experiences and insights in the Khasi architectural context.³⁵ This varied approach aligns with earlier research that has effectively used ethnographic³⁶ techniques to highlight the voices of marginalized individuals in indigenous communities, proving the value of these methods in gathering rich, contextual information.³⁷ The methods chosen include detailed interviews with female architects and builders, participatory observations in the community, and collecting oral histories that emphasize the crucial roles women hold as keepers of knowledge and cultural bearers.³⁸ By using this qualitative approach, the research aims to shed light on the connection between gender and architecture in a manner that reflects the real experiences of Khasi women, giving visibility to their work and contributions that are frequently overlooked. Importantly, this methodology is vital not just for stimulating academic conversation but also carries real-world significance for community acknowledgment and efforts in cultural

preservation. By recording these contributions, the study intends to stress the need for inclusive practices in architecture and to raise awareness of women's roles in creating sustainable living environments.³⁹ Furthermore, the value of this methodological approach lies in its ability to encourage interdisciplinary discussions among fields like anthropology, gender studies, and architecture, underscoring the important link between cultural heritage and gender issues.⁴⁰ The research will combine methods similar to those used in recent studies on community resilience and cultural sustainability, ensuring that the proposed solutions are based on both factual data and a deep understanding of Khasi heritage.⁴¹ Ultimately, the methodologies described in this section aim to clarify the intricate narratives surrounding women in Khasi Indigenous architecture, contributing to a fairer and more complete understanding of the region's architecture and the crucial roles played by its female architects.⁴²

Results

The complex connection between women and architecture in Khasi indigenous culture reveals a lot about the often-overlooked work and contributions of women in this matrilineal society. Research shows that women have historically been involved in various architectural tasks, such as choosing materials, planning spaces, and passing down knowledge about sustainable practices from one generation to the next. It has been found that women frequently act as informal leaders, affecting decisions related to community and home spaces due to their deep understanding of their community's social, cultural, and environmental needs. Importantly, traditional gender roles and social structures allow women to have significant, though often informal, power in these processes, earning them the title "silent architects." These observations align with other research that highlights the critical yet often ignored roles that women have in indigenous and traditional architecture.⁴³ The results contrast with the prevailing views in architectural discussions that mostly credit male figures with architectural agency, suggesting a more nuanced look at gender relations in Khasi society.⁴⁴ Qualitative data gathered through interviews and participatory observations supports existing studies emphasizing the necessity of intersectional perspectives in understanding women's roles in indigenous architecture.⁴⁵ These results are important, as they not only challenge traditional norms in architecture but also prompt a re-evaluation of women's roles in Khasi architectural history. This research highlights the need to acknowledge women's contributions, which can lead to more inclusive practices in modern architectural discussions, enhancing community identities and efforts in cultural preservation.⁴⁶ The findings align with academic conversations about sustainability and indigenous knowledge, reinforcing their significance in achieving a full understanding of architecture within marginalized groups.⁴⁷ Thus, the study not only adds to architectural history but also plays a crucial role in shaping policy and practice, calling for greater recognition of women's roles that influence social and environmental sustainability in Khasi society.⁴⁸ By bringing attention to these elements of Khasi indigenous architecture, this research enriches academic discussions and encourages a more profound acknowledgment of the intricate connections between gender, culture, and architecture in modern dialogues.⁴⁹ Ultimately, this challenge to the dominant narratives about women's lack of presence in architectural settings indicates a need for further research into other indigenous contexts, which could lead to increased acknowledgment of women as key builders of cultural heritage.⁵⁰

Discussion

The important study of women's roles in Khasi architecture changes how we think about gender in architecture, highlighting that women are important contributors and not just onlookers. This research shows how Khasi women have always been involved in making and maintaining buildings, acting as knowledgeable creators and skilled workers who help shape their communities' cultural identity. This aligns with other studies that show women's contributions in indigenous settings are often dismissed or ignored.⁵¹ The findings particularly show how women are key in choosing materials, designing, and sharing knowledge about sustainable methods. This illustrates the social and cultural importance of their involvement, which connects to broader discussions in literature on gender and architecture.⁵² Additionally, this study proves that women play a crucial role, challenging the usual historical view that sees architecture development as a solely male activity.⁵³ The results of this study go beyond just recognizing these contributions; they have significant theoretical and practical implications. From a theoretical standpoint, acknowledging women's roles deepens discussions around gender and architecture, providing a clearer view of architecture as a community effort that involves both genders (though in different ways). Practically, based on these findings, architectural practices and educational programs should include indigenous knowledge that reflects these women's experiences and approaches, promoting a fuller representation of cultural heritage.⁵⁴ Furthermore, including women in architecture projects and decision-making not only validates their contributions but also raises awareness about the need for gender fairness in architectural fields.⁵⁵ This study pushes for ongoing exploration of underrepresented stories, encouraging future research to look further into the often unnoticed roles of women across different cultural backgrounds.⁵⁶ It stresses that feminist viewpoints in architecture should go beyond formal education to include community practices, heritage preservation, and sustainability, which could lead to new methods that align with indigenous principles.⁵⁷ Recognizing these roles helps address systemic inequalities in the field and encourages a more complete and sustainable approach to architecture that respects the contributions of all community members.⁵⁸ In the end, this research adds an important perspective to the current architectural discussion that aims to redefine how we understand authorship and contributions in community-centred architectural practices.⁵⁹

Conclusion

The research done in this paper has shown the various roles that Khasi women have in indigenous architecture. Their contributions, which are often ignored, include architectural design, community organization, and cultural preservation. Using a qualitative method, the study looked closely at the experiences of women, revealing how their roles have been overlooked in scholarly work and public discussions. The study effectively addressed the issue by gathering women's important roles through personal stories, historical background, and observations, creating a better understanding of their importance in Khasi architecture. The findings have significant implications. Academically, this research questions the current views that mainly credit men with architectural leadership and pushes for a new look at architectural history that includes women's experiences and voices.⁶⁰ Practically, this study emphasizes the need for inclusive practices in architecture, helping policymakers and educators see the importance of gender-sensitive approaches that reflect local community complexities.⁶¹ Future studies should investigate how these findings can be used to

shape modern architectural practices so that women's contributions are recognized and honoured.⁶² This could mean using participatory design methods that allow women to share their knowledge and impact current practices effectively.⁶³ Also, looking at other indigenous groups could provide insights into the roles of women in different cultural settings, enhancing the overall discussion about gender and architecture.⁶⁴ As the world deals with cultural identity and sustainability issues, the diverse contributions of Khasi women can teach us important lessons about community strength and the need to acknowledge different viewpoints in architectural stories. In summary, recognizing these "silent architects" not only expands the definition of architectural work but also promotes greater inclusivity and appreciation for the social and cultural complexities in indigenous communities, ultimately helping us achieve a more complete understanding of architecture itself.⁶⁵

Notes and References

¹ Francesca Hughes, *The Architect: Reconstructing Her Practice*, Cambridge, Mass: MIT Press, 1996, x.

² Etymologically the word 'architecture' comes from the Greek phrase *arkhitekton*, which means "master builder," in practice architecture has gradually acquired the connotation "art of building". As a word, 'architecture' can carry several more meanings, such as art of building shelters right from earliest times to the product or result of architectural work: buildings, urban areas and landscapes / a style or method of building characteristic of a people, place or time / the profession of designing buildings and other habitable environments by architects / the conscious act of forming things resulting in a unifying or coherent structure. For details see, David L. Sills, *International Encyclopedia of Social Sciences*, Vol.1, The Macmillan Company and the Free Press, New York, 1972, pp. 392-397.

³ Culture in relation to architecture refers to how the built environment reflects the values, beliefs, customs, and social practices of a society. Architecture is shaped by the cultural context in which it is created, encompassing aesthetic preferences, societal norms, and historical significance. Architectural styles, materials, and layouts often reflect religious beliefs, climate, and traditions. Functionally, different cultures prioritize communal or private spaces based on their social structure. Architecture also symbolizes cultural identity, commemorating history or religion. Through design, architecture expresses cultural pride and identity, preserving and transforming a society's values and history across time.

⁴ McFayden Alison, G. Matthewson, *The long and the short: Women's career narratives in the Australian architectural profession*, *Proceedings ICAG2023 - VI International Conference on Architecture and Gender*, Universitat Politècnica de València, 2023, doi: [https://www.semanticscholar.org/paper/07b14a40de59a1ef34360c7dae9fd33c39a97dc9;MennaAgha,EmotionalCapitalandOtherOntologiesoftheArchitect,ArchitecturalHistories,8\(1\),p.23,UniversityofAntwerp,2020,doi:http://doi.org/10.5334/ah.381](https://www.semanticscholar.org/paper/07b14a40de59a1ef34360c7dae9fd33c39a97dc9;MennaAgha,EmotionalCapitalandOtherOntologiesoftheArchitect,ArchitecturalHistories,8(1),p.23,UniversityofAntwerp,2020,doi:http://doi.org/10.5334/ah.381).

⁵ Daniela Laurino, *La construcción del relato arquitectónico y las arquitectas de la modernidad: un análisis feminista de la historiografía*, Universitat Politècnica de Catalunya, 2018-10-05, p. 338, doi: <https://www.semanticscholar.org/paper/75075b9dd42c59f9f8b4904041cf06514da04c3e;A.Crinnion,TheSlutwalks:ReappropriationthroughDemonstration,2013,doi:https://www.semanticscholar.org/paper/5f31234c99fe071aab83f97e67ab3d95ea03bbf1>.

⁶ For details see, Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, New York, 1990; Judith Butler, *Undoing Gender*, Routledge, New York, 2004; Candace West, and Don H. Zimmerman, "Accounting for Doing Gender." *Gender & Society* 23, no. 1 (2009): 112–22. doi:10.1177/0891243208326529.

⁷ Anna Rosalind Harpin, *Unremarkable Violence: Staging Child Sexual Abuse in Recent British Theatre*, Vol. (23), pp. 166-181, *Contemporary Theatre Review*, 27 Jun 2013, <https://doi.org/10.1080/10486801.2013.777050>

⁸ Vajda Zoltán, "From Poverty to Assimilation: Thomas Jefferson on Native Americans as Indigent People," *Hungarian Journal of English and American Studies*, Vol. 28, no. 1, June 2022, <https://doi.org/10.30608/HJEAS/2022/28/1/6>; Aida Thaqi, *Book of Abstracts*, 2nd Alumni Research Conference, 2022 June 25, doi: [https://www.semanticscholar.org/paper/87f8e9a7660b11b7f488b42c241f8bf8ff478e0f;HemalathaVanam,Padmasri,GenderEqualityandYouthIdentityinDigitalAge,JournalofEmergingTechnologiesandInnovativeResearch\(JETIR\),2019:http://www.jetir.org/papers/JETIRY006075.pdf](https://www.semanticscholar.org/paper/87f8e9a7660b11b7f488b42c241f8bf8ff478e0f;HemalathaVanam,Padmasri,GenderEqualityandYouthIdentityinDigitalAge,JournalofEmergingTechnologiesandInnovativeResearch(JETIR),2019:http://www.jetir.org/papers/JETIRY006075.pdf)

⁹ Imdad Hussain, *From Residency to Raj Bhawan*, Regency Publications, New Delhi, 2005; Aiban Shngain Mawkhroh, "Meaning in Khasi house forms: a study of traditional and Bungalow-type use forms of Cherrapunji," CEPT University, Ahmedabad, 1990-1991 (Thesis number:TH-0460); Hamlet Bareh, *History and Culture of the Khasis*, Spectrum, Guwahati, 1985; Helen Giri, *Khasi under British Rule*, Sunlight Composing Agency, Delhi, 1990; D. R. Syiemlieh, *British Administration in Meghalaya: Policy and Pattern*, Heritage Publishers, New Delhi, 1989; P.N. Dutta, *Impact of the West on the Khasi Culture*, Cosmo Publications, New Delhi, 1982; J.N. Choudhury, *The Khasi Canvas (A Cultural and Political History)*, S. J. Choudhury, Shillong, 1978; P. R. T. Gurdon, *The Khasis*, Cosmos Publication, New Delhi, 1987; E. P. Philamon, *Cherrapunjee the Arena of Rain*, Spectrum Publication, Guwahati, 1995, pp. 43-44; Sipra Sen, *The Tribes of Meghalaya*, Mittal Publication, Delhi, 1985; S.A. Rahman, *The Beautiful India: Meghalaya*, Mehra Offset Press, New Delhi, 2006; H.G. Joshi, *Meghalaya: Past and Present*, Mittal Publications, 1st Edition, New Delh, 2004; Nalini Natarajan, *The Missionary among the Khasis*, Sterling Publishers, New Delhi, 1977; Hamlet Bareh, *Encyclopedia of North East India*, Vol. 4 – *Meghalaya*, Mittal Publications, New Delhi, 2001; Hipshon Roy's (ed.) *Khasi Heritage*, Ri Khasi Press, Shillong, 1979; Diliiana Marboh, *Ki Nar bad ki jong ka*, Aurora Fine Arts, Guwahati, 2009; T. Radborne, *Ki Khanatang na Ri War*, Published by Mrs. H. Radborne, Shillong, 1980, pp. 162-163; Philomena Kharakor, *Ka Kolshor Khasi kum ba ka paw ha ka Khasi*, Saint Mary's Convent, Shillong, 2014; D. S. Khongdup, *Na Lum Khasi*, Ri Khasi

Press, Shillong, 1968; M. Laloo, *Ka Kolshor Baiar U Hynniew Trep*, Anacus Printers, Shillong, 2007; Dewi Singh Khongdup, *Na Lum Khasi*, Ri Khasi Press, Shillong, 1968.

¹⁰ Sumita Singha, *Thrive: A Field Guide for Women in Architecture*, RIBA Publishing, London, 2023; Despina Stratigakos, *Where Are the Women Architects?*, Princeton University Press, United Kingdom, 2016; Anna Sokolina, *The Routledge Companion to Women in Architecture*, Routledge, New York, 2021; Jan Cigliano Hartman, *The Women Who Changed Architecture*, Princeton Architectural Press, New York, 2022.

¹¹ McFayden Alison, *Op.cit.*

¹² Menna Agha, *Op.cit.*; Daniela Laurino, *Op.cit.*

¹³ A. Crinnion, *Op.cit.*; Anna Rosalind Harpin, *Op.cit.*

¹⁴ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*; Hemalatha Vanam Padmasri, *Op.cit.*

¹⁵ Karoline Guelke, *The diversity of gender roles in the Andes: implications for tourism*, Vol. (1), pp. 317-327. 2014, doi: <https://www.semanticscholar.org/paper/19ef339ed4b300f03f6a4a9971d670bb5a7d35e0>; I. Anyira, Oghenovo Kelvin Onoride, A. Nwabueze, *The Role of Libraries in the Preservation and Accessibility of Indigenous Knowledge in the Niger Delta Region of Nigeria*, Library Philosophy and Practice, 2010, doi:

<https://www.semanticscholar.org/paper/b487626c22fd8b66f0298a2b7543565eaf43fbb8>

¹⁶ J. Teelucksingh, *Race and Nation in Modern Latin America*, Volume (52), p. 84, Caribbean Quarterly, 2006, doi: <https://www.semanticscholar.org/paper/4e77ac12289bbc345a3830ff8642619177e9b423>; Cindy Clark, Molly Reilly, J. Wheeler *Living Rights: Reflections from Women's Movements about Gender and Rights in Practice*, Volume (36), IDS Bulletin, 2005, pp. 76-81, doi: <https://www.semanticscholar.org/paper/dbb7dca57eb490cef6be59fc1f856a6ec2a2779b>.

¹⁷ McFayden Alison, *Op.cit.*; Menna Agha, *Op.cit.*

¹⁸ Daniela Laurino, *Op.cit.*; A. Crinnion, *Op.cit.*

¹⁹ Anna Rosalind Harpin, *Op.cit.*

²⁰ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*

²¹ McFayden Alison, *Op.cit.*; Menna Agha, *Op.cit.*

²² Daniela Laurino, *Op.cit.*; A. Crinnion, *Op.cit.*

²³ Anna Rosalind Harpin, *Op.cit.*; N/A, *Op.cit.*

²⁴ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*

²⁵ Hemalatha Vanam Padmasri, *Op.cit.*; K. Guelke, *Op.cit.*

²⁶ I. Anyira, *Op.cit.*; J. Teelucksingh, *Op.cit.*; Cindy Clark, *Op.cit.*

²⁷ McFayden Alison, *Op.cit.*

²⁸ Menna Agha, *Op.cit.*

²⁹ Daniela Laurino, *Op.cit.*; A. Crinnion, *Op.cit.*

³⁰ Anna Rosalind Harpin, *Op.cit.*

³¹ Vajda Zoltán, *Op.cit.*

³² Aida Thaqi, *Op.cit.*; Hemalatha Vanam Padmasri, *Op.cit.*

³³ K. Guelke, *Op.cit.*; I. Anyira, *Op.cit.*

³⁴ McFayden Alison, *Op.cit.*

³⁵ Menna Agha, *Op.cit.*

³⁶ Stephanie Taylor, *Ethnographic Research: A Reader*, SAGE Publications London, 2002.

³⁷ Daniela Laurino, *Op.cit.*; A. Crinnion, *Op.cit.*

³⁸ Anna Rosalind Harpin, *Op.cit.*

³⁹ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*

⁴⁰ Hemalatha Vanam Padmasri, *Op.cit.*; K. Guelke, *Op.cit.*

⁴¹ I. Anyira, *Op.cit.*; J. Teelucksingh, *Op.cit.*

⁴² Cindy Clark, *Op.cit.*; D. Dempster, "The Contribution of Trabecular Architecture to Cancellous Bone Quality" Vol. (15), *Journal of Bone and Mineral Research*, 2000, doi:

<https://www.semanticscholar.org/paper/6a239174b4a9980a8dc9af2c436e7dff70a50a81>.

⁴³ McFayden Alison, *Op.cit.*

⁴⁴ Menna Agha, *Op.cit.*; Daniela Laurino, *Op.cit.*

⁴⁵ A. Crinnion, *Op.cit.*; Anna Rosalind Harpin, *Op.cit.*

⁴⁶ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*

⁴⁷ Hemalatha Vanam Padmasri, *Op.cit.*; K. Guelke, *Op.cit.*

⁴⁸ I. Anyira, *Op.cit.*; J. Teelucksingh, *Op.cit.*; Cindy Clark, *Op.cit.*

⁴⁹ D. Dempster, *Op.cit.*; M. R. Fahlevi, Riyani Fitri Lubis, "Ethnomathematics Exploration of Two-Dimensional Plane Figures in Tuatunu Grand Masjid: Integrating Geometry into Mathematics Education," *Jurnal Pendidikan Matematika dan IPA*, 2025, doi: <https://www.semanticscholar.org/paper/9e8b7f1d8e392cb5efdb96f17ee94dbd39948a91>; Huqa Arbale, *African Journal of Empirical Research Book Review: "Research Methods for Business Students" (Eighth Edition) by Mark N. K. Saunders, Philip Lewis, and Adrian Thornhill*, Pearson Education, 2019, *African Quarterly Social Science Review*, 2024, doi:

<https://www.semanticscholar.org/paper/b63593958aeb5c2ce49ead856fbc7ec0a11c501e>.

⁵⁰ Miftakhul Djannah, et.al., "Exploring Ethnomathematical Geometry in Indonesian Shadow Puppetry Gunungan: Philosophical and Educational Implications," *Jurnal Varidika*, 2024, doi:

<https://www.semanticscholar.org/paper/7a07a80ea207b3bf9724a47ca4fd48c5478646bf>; Ni Wayan Parwati Septiani, A. Irawan, Rayung Wulan, "Ethnographic Study: Sasak Culture In The Perspective of Ethnomathematics," *Journal of Medives : Journal of Mathematics Education IKIP Veteran Semarang*, 2023, doi:

<https://www.semanticscholar.org/paper/536c8a4483ad6599b36244dac3bb89a30dfa26ee>; Connie Svabo, *Research Methods for Environmental Studies: A Social Science Approach*, Vol. (6), pp. 247 - 248. Technology|Architecture + Design, 2022, doi:

<https://www.semanticscholar.org/paper/1e547b32d5ecfe5bb028f8da501bbf5e4a29827e>.

⁵¹ McFayden Alison, *Op.cit.*

⁵² Menna Agha, *Op.cit.*; Daniela Laurino, *Op.cit.*

- ⁵³ A. Crinnion, *Op.cit.*; Anna Rosalind Harpin, *Op.cit.*
⁵⁴ Vajda Zoltán, *Op.cit.*; Aida Thaqi, *Op.cit.*
⁵⁵ Hemalatha Vanam Padmasri, *Op.cit.*
⁵⁶ K. Guelke, *Op.cit.*; I. Anyira, *Op.cit.*
⁵⁷ J. Teelucksingh, *Op.cit.*; Cindy Clark, *Op.cit.*; D. Dempster, *Op.cit.*
⁵⁸ M. R. Fahlevi, *Op.cit.*
⁵⁹ Huqa Arbale, *Op.cit.*
⁶⁰ McFayden Alison, *Op.cit.*
⁶¹ Menna Agha, *Op.cit.*
⁶² Daniela Laurino, *Op.cit.*
⁶³ A. Crinnion, *Op.cit.*
⁶⁴ Anna Rosalind Harpin, *Op.cit.*
⁶⁵ Vajda Zoltán. *Op.cit.*

